ARCHITECTURE ECOCOLOGIES ECONOMIES TECHNOLOGIES & FEMINISMS BOOK OF ABSTRACTS
The 2016 AHRA conference addresses connections between architecture and feminisms with an emphasis on plural expressions of feminist identity and non-identity. From radical feminist, to lesbian feminist, to black feminist, to post-colonial feminist, to queer feminist, to trans feminist, to Sara Ahmed’s feminist killjoy, to feminist men, to posthuman feminist, to the liberal and neoliberal feminist, to material feminist, to Marxist feminist, to eco feminist, to Roxane Gay’s popular Bad Feminist and many others, even to post feminist voices, the claim to feminism continues to be tested and contested. And this conference will be no exception.

Between architecture and feminisms our specific focus is upon transversal relations across ecologies, economies and technologies. Specifically, we are concerned with the exploration of ecologies of practice, the drawing out of alternative economies, and experimentation with mixed technologies, from (witch) craft to advanced computational technologies. We situate this conference event amidst what has come to be known as the Anthropocene, a controversial term that calls for the recognition of the formation of a geologic age in which global environmental conditions have been radically altered by accelerating processes of human driven industrialization. Architecture has fully participated in these processes, and we believe that an exploration of feminist, critical, and radical epistemologies and ontologies, methodologies and pedagogies in architecture — especially in light of the rise of artistic, design or practice-based research — might enable us to shift the values and habits that produce our near exhausted existential territories.

Amidst what can be deemed a generalized, world-wide depletion of our material resources, social relations, and environments, the work of researchers and practitioners represented in this book of abstracts explores how critical concepts and feminist design tools might offer radical and experimental approaches to creating more sustainable and resilient mental, social and environmental ecologies.

The AHRA 2016 Architecture and Feminisms: Ecologies, Economies, Technologies conference creates a space in which to exchange and collectivise current research on critical, radical and feminist approaches to architecture that can be applied by all to the relay between architectural discourse and practice. Although we acknowledge the historical and contemporary need for separatist spaces, we do not intend to create exclusionary places and practices at this event, but to experiment with ways of ethically coping in a world that is becoming increasingly unstable and contested. Our call appropriates Isabelle Stenger’s cosmopolitics, wherein she outlines an ecology of practices as a form of ethical experimentation in the sciences, which we suggest can also be applied to architecture. We also draw our theoretical framework from Félix Guattari’s three ecologies: mental, social, and environmental, and their necessarily transversal relations. More generally we create an opportunity for the thoroughgoing reengagement in the histories and futures of feminist critical and radical practices toward the re-imagination of our precarious environment-worlds. We draw inspiration from the active archives of feminist and radically engaged precursors, existing, and reimagined, whose diverse projects, manifestos, and concepts can be reinvented in opposition to arguments that declare the approach of the end-times.
8 THEMATIC AREAS HAVE EMERGED ACROSS THE COLLECTED ABSTRACTS:
ECOLOGIES / ECONOMIES / TECHNOLOGIES / HISTORIES / PEDAGOGIES / STYLES / DOMESTICITIES / PROFESSION

We assume that each thematic area inherently organises diverse ecologies of practice, and that the question of precarious mental, social, environmental ecologies pertains to all. We likewise assume that across these categories there can be discovered many explorative and even performative approaches to architectural research expressing a sensitivity to intersections of gender, race, sexuality, class, age, ability, ethnicity, and so forth. Each thematic area is curated by a team of convenors who have a history, or an association with Critical Studies in Architecture, KTH Stockholm.

ECOLOGIES: Looks to our fragile and tenacious relational ecologies, including ecologies of practice across disciplines and practices. Here Peg Rawes’s anthology Relational Ecologies has been a great inspiration, as well as Félix Guattari’s essay The Three Ecologies.

ECONOMIES: Searches for alternative economies that persist amidst the hegemonic forces of neoliberal advanced Capitalism and is much inspired by the work of economic geographers J.K. Gibson Graham.

TECHNOLOGIES: Acknowledges the relationship between craft and advanced technologies, and draws on thinking in Science and Technology Studies, including feminist technologies. The legacy of philosopher of science Donna Haraway can be acknowledged here.

HISTORIES: Is concerned with the historical archive as an active force in the present and engages in critical histories of feminist theories and practices in architecture, including the theories and practices of overlooked minorities and communities.

PEDAGOGIES: Directly addresses the crucial issue of the formation of architects and the potential of radical and critical pedagogies. This theme acknowledges the seminal work of bell hooks, Sara Ahmed, and also Gavin Butt regarding intersectional, queer, race, and post-colonial concerns contextualised in architectural education specifically, and in the practice and discipline of architecture more generally.

STYLES: Supports a variety of presentation formats, including papers, installations, interventions, dialogues, demonstrations, performances, and places a central emphasis on queer spatiality and aesthetics, in order to take up the unfinished revolutions of such thinkers as Gloria Anzaldúa, Hélène Cixous, Audre Lorde, Eve Kosofsky Sedgwick.

DOMESTICITIES: Challenges the uncritical allocation of feminine attributes to what is assumed to be the secluded and private sphere of home life. The cordoning off of the space of domesticities, the binaries set up between public and private, are issues that a critically engaged architecture should be prepared to persistently interrogate.

PROFESSION: Is where architectural practitioners and researchers must act to make a difference when it comes to the adequate representation of women and minority groups in roles of leadership and influence. In what ways can the work habits and culture of the profession be transformed through the interventions of feminist theory, analysis and activism?
THURSDAY 17 NOVEMBER

Location: School of Architecture KTH

11.45—12.45: STYLES intervention in the entry level KTH Architecture, and installations throughout the conference event


13.30—15.00 (A108): KEYNOTE PANEL: Lori Brown (chair) and Parlour (Karen Burns, Justine Clark, Naomi Stead, Gill Matthewson)

15.00—15.30: FIKA (coffee break)

15.30—17.30: Parallel Panels 01: Various Rooms


19.30 (KTH Architecture Entry Level) Elke Krasny, Exhibition Opening and Reception Drinks; Book Launch of Meike Schalk, Thérèse Kristiansson, Ramia Mazé, eds, Feminist Futures of Spatial Practice: Materialities, Activisms, Dialogues, Pedagogies, Projections.

SATURDAY 19 NOVEMBER

Location: School of Architecture KTH


10.30—11.00: FIKA (coffee break)

11.00—13.00: Parallel Panels 04: Various Rooms

13.00—14.00: LUNCH and COFFEE

14.00—15.30: Parallel Panels 05: Various Rooms

SHORT BREAK

15.50—16.15: Presentation of the 2017 AHRA international conference at Birmingham City University (Christian Frost).


17.15—17.30: CLOSING

FRIDAY 18 NOVEMBER

Locations: School of Architecture KTH and DOCH

8.00—9.00 (KTH Architecture Entry Level) taking place 8 — Interstitial Breakfast

9.00—11.00: Parallel Panels 02: Various Rooms
Following a welcome by the conference organizing committee (Hélène Frichot, Catharina Gabrielson, Helena Mattsson, Karin Reisinger, Meike Schalk), the conference will open with brief presentations by: Malin Åberg Wennerholm, program director, years 1 to 5, School of Architecture KTH, who has a mandate to act on issues concerning architecture and gender in education; and Amanda Fröler & Aysegul Alayat, representatives of Kvinnors Byggforum (Women’s Building Forum) Sweden.

MALIN ÂBERG-WENNERHOLM is an architect and the Program Director at the School of Architecture, KTH Stockholm, and was recently awarded the 2016 KTH “President Gender Equality prize”. Her goal is to create a better world at the School of Architecture. She is working to integrate gender issues in Architecture's undergraduate education and has started a Gender Equality Society for students. She has developed actions for example producing flyers and other activities that have been implemented among both teachers and students. In October she published a Gender Equality and Architecture Pamphlet to be handed out to everyone at the school. She takes students’ criticism and wishes seriously, and takes responsibility on the basis of her position with great determination driving and realize projects that achieve real change toward a more equal college.


KVINNORS BYGGFORUM PRESENTATION PRIOR TO EVENING KEYNOTE LECTURE AT 17.45

KVINNORS BYGGFORUM (KBF) is a Swedish multi-disciplinary network for professional women within architecture, design, urban planning, founded in Stockholm 1981: Over professional borders we share norm critical knowledge and practices, we inspire, empower and challenge each other, institutions, politicians, journalists, as well as other stakeholders, and other agents of change, in order include social and gender perspective more actively. During the past 34 years KBF have organized many events, seminars, workshops, lectures, and books and published debate articles.

AMANDA FRÖLER & AYSEGUL ALAYAT are urban planners and engaged in the politics and practice of architecture and planning. They co-chair the organization Kvinnors Byggforum. Fröler recently produced the project Justice for Loose Space — Exploring Stockholm Under the Bridges, while Alayat is co-author of the research project Mellanstaden, on spatial and social justice in relation to densification of single-family housing neighbourhoods."
This keynote by the Parlour collective demonstrates the value of activist scholarship in uncovering the gendered nature of architectural labour and cultures. Working collaboratively with architectural communities in Australia, our research has co-produced knowledge in order to effect social change. This presentation outlines our tactical feminism: what we did, how we changed the conversation, what we are doing next.

We begin by noting the vast gap between the sophisticated accounts of identity available in feminist scholarship and the crude gender binaries presence in many architectural workplaces. Parlour is grounded in an academic study that investigated why, despite several decades of significant numbers of women graduates, women are still underrepresented in the profession and particularly in leadership positions. Here feminist theory must confront the widely held fiction of a neutral profession; in which an individual’s affiliation to class, race, gender and sexual identities is deemed inessential to judgments of professional competency. In fact, too often, gendered stereotypes colour judgment.

We mobilised statistics to prove the profession did, indeed, have a gender problem. We conducted a vast online survey of architects that yielded anecdotes from the front-line of offices across the country. This gave us the traction to leverage change. We deliberately included men to tease out similarities and differences, and to illustrate how the ideology of architecture has different gendering effects upon its male and female subjects.

Conscious that previous Australian work on this issue had made many recommendations that remained unimplemented, we were determined to have a direct and real impact. Parlour began as an online outreach platform for collaboration and engagement between our scholarly work and the profession in Australia, it has since transformed into an activist / advocacy organisation that retains a strong scholarly base.

This panel will discuss our ongoing negotiations between idealism and pragmatism, exploring how we generated change within and without institutions, from formal policy to backroom activism. We have built new activist audiences and communities and both drawn on and revealed the work of previous generations of feminist activists.

In order to understand sites of gendered identity, feminist theory can usefully shift focus, moving from studies of representation to an analysis of techniques and practices. Our study excavated the micro-processes of gendering at work inside the day-to-day lives of architects and organisations. We identify the gap between the discipline’s belief in ‘meritocracy’ and opposition to discrimination, and the everyday operations of discrimination and bias down on the ground. Despite the circulation of complex formulations of intersectional identity and fluid gender categories, binaries and biases persist. Using social media and our web platform, we aim to build audiences and break down the silos between academy and profession, researchers and practitioners, the unknown and well known, the idealized image of architectural production and the realities of life on the office floor.

I work to expand the discipline to be more politically engaged and relevant to the general public and raise awareness about our built environment, the influences directly shaping it, how these influences affect people’s lives and to collaborate with others to improve their spatial experiences. Three strands have emerged in my work that I will highlight in regards to feminist practice: research focusing on the politics of space, especially as it intersects with issues of gender; discovering opportunities where this research moves into action and activist oriented endeavors engaging real world scenarios; and raising awareness about the role women contribute to the discipline of architecture and creating opportunities for more women to become recognized.
In my first book, I foreground the expanding types of feminist practices at varying scales occurring within architecture today and providing a platform for more work by women to be discussed. Practices calling into question or critically dismantling power dynamics, those giving voice and representation to people who are often silenced or not represented, others helping to bring communities into action through collaborative design processes and those practices revealing the deeply embedded sociopolitical relationships structuring our spaces. This book then led to the co-founding of ArchiteXX, a women and architecture group in New York City that bridges between the academy and practice. A few of our efforts will be highlighted to illustrate how are feminist practice takes action.

As a direct result of requiring architecture to engage a politicized space, my second book examines the spaces of abortion clinics, women’s shelters and hospitals. As polarizing an issue as abortion is in various parts of North America, abortion provides an interesting platform to think through complex relationships of space, a woman’s body, varying degrees of state control, potentials of design thinking in transforming spatial relationships and ways to radically rethink and find agency within them. This book has led to several other research tangents including design work for several US clinics, abortion clinic building code analyses and interdisciplinary collaborations exploring reproductive healthcare access extending architecture’s engagement beyond the discipline.

**Dr Karen Burns** is Senior Lecturer in Architectural Design at the University of Melbourne. She is a frequent contributor to academic and professional architectural journals, a critic, and public commentator on issues in contemporary architecture. She has written for Architectural Australia, and AR and is the co-editor of Parlour, a website building discussion and exchange on women, equity and architecture. Burns was an active researcher on the Australian Research Council funded project Equity and Diversity in the Australian Architectural Profession: women, work and leadership (2011–2014), which was led by Naomi Stead of the University of Queensland. Her recent writing on gender and architecture has appeared in MAS Context, Industries of Architecture and is forthcoming in Production Sites and A Gendered Profession. Justine is an honorary senior research fellow at the University of Melbourne.

**Dr Naomi Stead** is Associate Professor in the School of Architecture at The University of Queensland was from 2011-2014 the leader of the Australian Research Council Linkage research project ‘Equity and Diversity in the Australian Architecture Profession: Women, Work and Leadership’. She is an active participant in public discussions of architecture, she has established and convened various public events and programs, curated exhibitions and has sat on many award and competition juries. Her work has won awards for architecture in the media and her broader contribution to the profession was recognised in 2015 with the Marion Mahony Prize. Justine is co-author of Looking for the Local: Architecture and the New Zealand Modern (2000), with Dr Paul Walker. Justine contributes to both the professional press and scholarly publications. Her recent writing on gender and architecture has appeared in MAS Context, Industries of Architecture and is forthcoming in Production Sites and A Gendered Profession. Justine is an honorary senior research fellow at the University of Melbourne.

**Dr Gill Matthewson** has a background as a practicing architect in Britain and New Zealand and continues to design. But throughout her career she has returned again and again to the issue of women and architecture. The latest manifestation of this concern is her PhD thesis ‘Dimensions of Gender: women’s careers in the Australian architectural profession’, which was conferred by the University of Queensland in 2015 and received a Dean’s award for outstanding thesis. The thesis was undertaken as part of the Australian Research Council Linkage research project ‘Equity and Diversity in the Australian Architecture Profession: Women, Work and Leadership.’ Out of this larger project grew the award winning website Parlour: Women, Equity, Architecture (http://archiparlour.org/). Gill is a co-founder of and regular contributor to Parlour and led the compilation and analysis of the comprehensive statistical map is at the heart of much of Parlour’s advocacy work.

**Justin Clark** is an architectural editor, writer, researcher, critic and advocate. She is founding editor of Parlour: women, equity, architecture and former editor of Architecture Australia, the journal of the Australian Institute of Architects. Justine is an active participant in public discussions of architecture, she has established and convened various public events and programs, curated exhibitions and has sat on many award and competition juries. Her work has won awards for architecture in the media and her broader contribution to the profession was recognised in 2015 with the Marion Mahony Prize. Justine is co-author of Looking for the Local: Architecture and the New Zealand Modern (2000), with Dr Paul Walker. Justine contributes to both the professional press and scholarly publications. Her recent writing on gender and architecture has appeared in MAS Context, Industries of Architecture and is forthcoming in Production Sites and A Gendered Profession. Justine is an honorary senior research fellow at the University of Melbourne.

**Lori Brown** is a licensed architect in the State of New York and has been teaching at the Syracuse University School of Architecture since 2001. At the intersections of architecture, art, geography, and women’s studies, her work exists within both the more traditional realm of architecture and outside the traditional realm in our broader environments where architecture may not be immediately legible. Publications include Contested Space: Abortion Clinics, Women’s Shelters and Hospitals (Routledge 2013) and Feminist Practices: Interdisciplinary Approaches to Women in Architecture (Ashgate 2011). In 2008 she was awarded the American Institute of Architects Diversity Best Practice Honorable Mention and a commendation for the Milka Bliznakov Prize for the Feminist Practices exhibition 2008. In 2012, she co-launched with Nina Freedman, ArchiteXX, a women and architecture group in New York City. She has been awarded artist residencies at Macdowell, Jentel and Caldera and her work has been exhibited widely. She is a member of the American Institute of Architects and the American Association of University Women.
When Gerdy Troost died in 2003 in the small Bavarian town of Bad Reichenhall, her passing failed to catch the attention of the German or international press, being noted only on the websites of Stormfront and other white supremacist groups. This quiet ending hardly seems conceivable for a woman to whom Hitler entrusted a prominent role in his regime, a person he considered a loyal friend and artistic advisor. As designer of the Führer’s official and private rooms, architectural critic, and art exhibition jurist, Troost was a powerful arbiter of taste during the Third Reich. Her subsequent avoidance of publicity, coupled with architectural historians’ lack of interest in female practitioners, allowed her to fly underneath scholars’ radar and today she is almost unknown. And yet, her story reshapes our understanding of the architectural scene in Hitler’s Germany and the regime’s ideological uses of space.

In this paper, I reflect on the process of writing about Gerdy Troost and her role within the Third Reich’s propaganda machine for my book, *Hitler at Home* (2015). I explore how her designs for the Führer’s domestic spaces challenge our views not only of National Socialist architecture, but also of Hitler’s image and the role designers played in its creation. The Führer’s homes, as presented by Troost, became the stage sets for diplomatic performances and for a widespread and highly successful propaganda campaign to reinvent the dictator as a peaceable neighbor and cultured man. I consider the media publicity surrounding the residences, their prewar popularity among German and international audiences, and the lessons they still hold for us today.

**DESPINA STRATIGAKOS** is Professor of Architecture at the University at Buffalo. She is the author of three books that explore the intersections of power and architecture. Her most recent book, *Where Are the Women Architects?* (2016), confronts the challenges women face in the architectural profession. *Hitler at Home* (2015) investigates the architectural and ideological construction of the Führer’s domesticity, and *A Women’s Berlin: Building the Modern City* (2008) traces the history of a forgotten female metropolis. She has served as a Director of the Society of Architectural Historians, an Advisor of the International Archive of Women in Architecture at Virginia Tech, a Trustee of the Beverly Willis Architecture Foundation, and Deputy Director of the Gender Institute at the University at Buffalo. She also participated on Buffalo’s municipal task force for Diversity in Architecture and was a founding member of the Architecture and Design Academy, an initiative of the Buffalo Public Schools. She received her Ph.D. from Bryn Mawr College and previously taught at Harvard University and the University of Michigan.
The salon — most famously embodied in Enlightenment France, but replicated across cultures — defies the boundary between private and public. As such, it complicates binary notions such as inside and outside, self and other, the familiar and the strange, as it attempts to combine the intimate with the shared, and the safe with risk-taking. Originally held in bedrooms and boudoirs, the salons were traditionally hosted by women, sometimes lesbian women, and provided a space of intellectual interaction and shared discourse at a time when women were still excluded from public and political life.

What, I ask in this talk, does it mean to share a space such as the salon? What is the space — and time — of that which, like the salon, defies traditional boundaries: the in-between; the intimate; the liminal; the subversive? How is the salon shaped by its own boundaries, and marked by its own modes of inclusion and exclusion? And what, in the context of this conference, is the performative value of staging a salon?

The salonnière at this event is my mother, who once hosted me in her body and delivered me into the world. Our presence, as mother and daughter, in this space, inscribes it with a set of social dynamics that I will try to unpack. What kind of host is a mother, and what kind of space does she provide for her unborn child? What is the time-space of mother-daughter relations, and how might they inform a broader discourse on the dynamics of time and space? What might architects have to learn from the salonnière and the mother, and the particular time-space that they represent? Through engagement with feminist theory and my own reflections on the categories of space and time, I hope to shed light on the nature of the in-between, and speak to its subversive powers.

FANNY SÖDERBÄCK is Assistant Professor of Philosophy at DePaul University. She holds a PhD in Philosophy from the New School for Social Research, and taught philosophy for several years at Siena College. Fanny has edited Feminist Readings of Antigone (SUNY Press, 2010) and is a co-editor of the volume Undutiful Daughters: New Directions in Feminist Thought and Practice (Palgrave Macmillan, 2012). She is also the editor of a special issue of philoSOPHIA: A Journal of Continental Feminism on the topic of birth. Her work has appeared in scholarly journals such as Signs: Journal of Women in Culture and Society, Journal of Speculative Philosophy, and Journal of French and Francophone Philosophy. She is working on a book manuscript titled Revolutionary Time, which treats the role of time as it appears in the work of Julia Kristeva and Luce Irigaray.

YVONNE ROCK is a cultural producer who has founded and developed several theaters and cultural institutions in Sweden, such as Västanå Teater and Judiska Teatern. Yvonne has held multiple positions within the field of cultural politics, both nationally and regionally. Among other things, she served as a coordinator for the Swedish year of multiculturalism — a 2006 governmental initiative intended to diversify Swedish cultural institutions. She has served on the Board of Trustees in a variety of institutions in the cultural sector as well as in higher education, most notably at the University College of Opera in Stockholm and Karlstad University. She has initiated a range of networks among artists, producers, political institutions, and civil society. She is the co-founder of TYP Kulturkapital and has extensive experience organizing and moderating conferences and seminars within and beyond academia.
I will argue that although the aim was industrial and economic expansion, the proprietary turn brought about opportunities for women, including their entry into architecture.

Introduction to the labour activist and politician Ellen Wilkinson before her annual EAW address in 1934. As reported in Electrical Age for Women, no.2, 1934, p.653

The narratives promoted have both served to invisibilise the experiences of the local inhabitants — Sámi as well as non-Sámi — and to silence the voices questioning the environmentally friendliness, safety as well as local benefits of hydropower production.

In the early 20th century, boosters claimed that hydropower was a necessary part of the economic modernization of the Swedish nation. This exploitation was made possible only because a successful recolonisation of Sámi territories and people, in which racism was an important ingredient. By late 20th century, these discourses were replaced by those promoting hydropower as environmental friendly, as clean and green energy.

In the geographically large municipality of Jokkmokk, with only 5000 inhabitants, the rivers have been hydropower exploited with severe consequences experienced in the everyday life for both people and animals. In winter the ice becomes both fragile and treacherous. in summer and during fall the large bodies of water — the hydropower reservoirs — become dangerous to cross as the wind can speed up suddenly. In Jokkmokk the number of hydropower regulation related deaths is estimated to be on average 1—2 persons per year. This would correspond to 180–360 energy production related deaths in the Swedish capital of Stockholm. Yet, there are no calls for inquiries, investigations and measurements to ensure public safety around dams.
It is not discussed by the current government energy inquiry — Energikommissionen. The local inhabitants, and in particular the Sámi reindeer herders, are left on their own to deal with the fatal risks and consequences. Yet, Jokkmokk produces a major part of Swedish hydropower, under the control of the state owned power company Vattenfall.

The presentation builds on research, interviews, participatory observations, own experiences and stories by Sámi of all ages and genders since 2004. I also compare with the most recent development of windpower as the new genocidal architectural project — while promoted as environmentally friendly — in Sámi territories.

INDUSTRIAL-, ECOCOLOGICAL- AND ECOMODERN MASCULINITIES

MARTIN HULTMAN

The research on environmental issues show that gender configurations matter. As gender scholars dealing with environmental issues are all very aware (and have been for a while): men in general are the big problem. Especially white, middle-class, middle-ageish, fairly rich men, those who travel too much, eat too much meat and live in energy consuming buildings. Simultaneously, these are the same persons enacting masculinities around the world, participating in the planning of sustainable cities, taking part in climate negotiations and as top managers in global companies, and working as designers geo-engineering planetary solutions for environmental problems. From the 1990s onwards a large field called masculinity studies has been evolving around the issue of different configurations of materiality, values and practises among men. Few scholars have thus been interested in continuing the analysis of masculinities and environment that Carolyn Merchant and R.W Connell started in the 1980s (Connell & Pearse, 2014).

This talk is based on more than a decade of research into three different empirical materials regarding climate change, environmental history and energy politics respectively. Masculinities are understood as always-in-the-making and part of material semiotic antagonistic discourses, which are an embodied nature of knowledge, materiality and meaning. This talk will analyse situated forms of masculinities presenting the concepts of industrial-, ecological-, and ecomodern masculinities.

KATIE LLOYD THOMAS is a Senior Lecturer in Architecture and co-director of the Architectural Research Collaborative at Newcastle University. She is an editor of the international journal Architectural Research Quarterly (Cambridge University Press) and a steering group member of the Architectural Humanities Research Association. She has lectured and published widely on materiality and technology in architecture; edited collections include Industries of Architecture with Tilo Amhoff and Nick Beech (Routledge Critiques, 2015) and Material Matters: Architecture and Material Practice (Routledge, 2007). Her monograph Preliminary Operations: Material theory and the architectural specification is in preparation, and she is currently working on a project to translate into English, Brazilian Marxist architect, historian and theorist Sérgio Ferro’s work on architecture and building labour. Katie is a founder member of the feminist collective taking place www.takingplace.org.uk and publications on feminist theory and practice include ‘Between the Womb and the World: Building Matrixial Relations in the NICU’ in Architectural Relational Ecologies, ed. Peg Rawes (Routledge, 2013) and ‘Feminist Hydrologics in Joan Slonczewski’s A Door Into Ocean’ in Landscape 5, ‘Material Culture’ ed. Jane Hutton (Jovis, forthcoming). Much of her current research explores contexts — real and imagined — where gender and technology intersect.

MAY-BRITT ÖHMAN is PhD in History of Technology, KTH, 2007. Researcher, Centre for Gender Research, Uppsala University, Lule/Forest Sámi of the Lule River/Jullevågd. Member of board of the Sámi association Silbonah Samesijjda, member of board of the National Association of Swedish Saami (SSR, 2011–2015) and deputy member of the Sámi Parliament (2013–2017). Member of the editorial board of NAIS, Native American and Indigenous Studies Journal. Founding member of UPPSAM, the association for Sámi related research in Uppsala. May-Britt set up the “Technoscience research group” with specific focus on technology and science, feminist technoscience, and on Indigenous/Sámi perspectives and methodologies, supradisciplinary collaborations academia-exacademia, involving scholars, activists, artists, filmmakers, reindeer-herders, in Sápmi and on international level. Her focus is on large scale technical systems, design, hydropower, energy production/consumption, dams, dam safety, risk and security, water resources, environment, decolonization and healing from traumas of colonization, in contemporary and in history. Websites: www.may-britt. ohman.com www.samelandsfriauniversitet.com. http://katalog. uu.se/empinfo/?languageId=1&id=N8-902

ASSOCIATE PROFESSOR MARTIN HULTMAN work as lecturer at Linköping University, Sweden. As a scholar and citizen he is involved in local environmental politics in forms of ecotourism, ridesharing, rights of nature and public seminars also being co-ordinator of Environmental PostHumanities and SweMineTech research networks. He has edited special issues about Environment in the leading gender journal in Sweden as well as Ecopreneurship in Small Business Journal. Publications include The Making of an Environmental Hero: A History of Ecomodern Masculinity, Fuel Cells and Arnold Schwarzenegger, Discourses of Global Climate Change, Posthumanistiska Nyckeltexter, Gröna män? Konceptualisering av industrimodern, ekomodern och ekologisk maskulinitet and Den inställda omställningen: svensk energi- och miljöpolitik i möjligheterna tid 1980–1991. His current research revolves around issues such as posthumanities ethics, ecological masculinities, ecomodern utopias and ecopreneurship. At the moment he is writing up a book with the title Ecological Masculinities.

PROFESSOR JANE RENDELL (BA, DipArch, MSc, PhD) trained and practiced as an architectural designer, before studying for her MSc and PhD in architectural history. Her transdisciplinary writing, through which she has invented concepts of ‘critical spatial practice’ and ‘site-writing’, crosses architecture, art, feminism, history and psychoanalysis. Her authored books are The Architecture of Psychoanalysis: Spaces of Transition (2016), Site-Writing (2010), Art and Architecture (2006), and The Pursuit of Pleasure (2002), and co-edited collections include Critical Architecture (2007), The Unknown City (2001), Intersections (2000), A Place Between (1999), Gender, Space, Architecture (1999), Strangely Familiar (1996). Recent texts have been commissioned by Jasmina Cibic, Apollonia Susteric, transparadiso, FRAC Centre, Orléans, and Hamburger Bahnhof, Berlin. Jane is Professor of Architecture and Art at the Bartlett, UCL where she is also Director of History and Theory. http://www. janerendell.co.uk/
Why it is important to re-embed economy in ecology? What type of urban practice will support this? How could feminist approaches help in promoting a new set of economic-ecological values in urban practice?

Katherine Gibson will speak about feminizing the economy and the diverse economies research program that she and Julie Graham (as J.K. Gibson-Graham) established. She will draw on examples of recent research by members of the Community Economies Collective that is developing thinking around materiality and more-than-human ethical engagements.

Doina Petrescu will speak about her practice with atelier d’architecture autogeree and their approach involving a tactical reappropriation and collective investment of urban spaces by citizens in order to invent new forms of property and shared living that are more ethical and more ecological. She will speak about the importance of ‘being-in-relation’ (Irigaray) in practices of urban commoning.

Doina Petrescu is Professor of Architecture and Design Activism at the University of Sheffield. She is co-founder, together with Constantin Petcou, of atelier d’architecture autogeree (aaa), a collective platform which conducts explorations, actions and research concerning participative architecture, resilience and cities co-produced transformation. Recent projects include Ecobox and Passage 56 in Paris and R-Urban, a participative strategy for local resilience in the Parisian Region. These projects have received international recognition and numerous awards across the years including the 100 projects for the Climate (2016) Zumontobel Award (2012), the Curry Stone Prize (2011) and the European Public Space Prize (2010). Her publications include: The Social (Re) Production of Architecture: Politics, Values And, Actions in Contemporary Practice (2016), R-Urban Act: A Participative Strategy of Urban Resilience (2015), Trans-Local Act: Cultural Politics Within and Beyond (2009), Altering Practices: Feminist Politics and Poetics of Space (2007), Urban/ACT: A Handbook for Alternative Practice (2007) and Architecture and Participation (2005).

Katherine Gibson is an economic geographer with an international reputation for innovative research on economic transformation, and over 30 years’ experience of working with communities to build resilient economies. As J.K. Gibson-Graham, the collective authorial presence she shares with the late Julie Graham (Professor of Geography, University of Massachusetts Amherst), her books include The End of Capitalism (As We Knew It): A Feminist Critique of Political Economy (Blackwell, 1996) and A Postcapitalist Politics (University of Minnesota Press, 2006). Her most recent books are Take Back the Economy: An Ethical Guide for Transforming Our Communities, co-authored with Jenny Cameron and Stephen Healy (University of Minnesota Press, 2013), Making Other Worlds Possible: Performing Diverse Economies, co-edited with Gerda Roelvink and Kevin St Martin (University of Minnesota Press, 2015) and Manifesto for Living in the Anthropocene, co-edited with Deborah Bird Rose and Ruth Fincher (Punctum Press, 2015).

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PEG RAWES is Professor of Architecture and Philosophy, and Programme Director of the Masters in Architectural History at the Bartlett School of Architecture, UCL. Recent publications include: Equal By Design (co-authored with Beth Lord, in collaboration with Lone Star Productions, 2016); ‘Humane and inhumane ratios’ in The Architecture Lobby’s Asymmetric Labors (2016); Poetic Biopolitics: Practices of Relation in Architecture and the Arts (co-ed., 2016); Relational Architectural Ecologies (ed., 2013).
At Architecture & Feminisms it will be exactly 15 years since taking place 2 when the feminist spatial practice group, taking place invited 100 guests to the architecture school at the University of North London (November 22–23, 2001). We had come together privately for over a year, organising meetings around sharing food, discussion and our individual practices. At the public event we retained this focus, while bringing domestic ‘supporting’ activities that are usually hidden (from coat-check, to washing-up and lunch preparation) into the front-of-house and spaces of presentation. The first shared meal and conversation at that event was a breakfast over which participants discussed with us questions we had prepared. We recorded comments on tablecloths as we talked and ate.

Because the themes of Architecture & Feminisms remain central in our individual work many of us are contributing to the conference, (including others involved with taking place 2; Doina Petrescu, Jane Rendell). As an inter-generational group, and particularly in light of changes in our lives (health, children, work etc.), we are keen to resume our conversations together and with others. Within the packed schedule of Architecture & Feminisms, we would like to open up a generous space of dialogue, where we can come together over food with conference participants to discuss, 15 years on, ‘what are the relevant questions for architecture and feminism today?’ and invite you to discuss them over breakfast.

Interstitial Breakfast takes place 8—9am Friday — ‘stealing’ the early morning (as women so often do) and using interstitial time around programmed events.

Food, table decoration and hosting by taking place, with tables set up for conversation around the questions Architecture & Feminisms participants proposed.

Tablecloths from discussions will be displayed for the duration of the conference.

TAKING PLACE is a group of women artists and architects, formed in 2000 out of a shared interest in questions of gender and spatial practice. Through private workshops and public events we have developed a collaborative way of working where projects are created out of differences between individuals, disciplines, participants, audiences and ourselves. See; ‘taking place 2’: Teresa Hoskyns, Katie Lloyd Thomas, Helen Stratford, Scroope 14, 2002; ‘taking place and altering it’, Teresa Hoskyns and Doina Petrescu, Altering Practices, ed. Doina Petrescu, Routledge 2007; ‘the other side of waiting’, Katie Lloyd Thomas and taking place, Feminist Review 93, 2009.
Plural expressions of architectural histories not only convey narratives of a past, but can engage in the historical archives to produce an active force in the present. The built environment is to a large extent constructed through the use of history, and at the same time the identity of the profession is created through collective memories and historiography. By engaging in critical histories of feminist theories and practices in architecture, including those of overlooked minorities and communities, a reorientation of architectural histories can take as its task the telling of other stories. Architectural history is a fundamental force in processes of creating ideology, politics and identity, and it follows that one of its key tasks is to tirelessly ask, who is writing architectural history, and for whom? Architectural historiography can be developed as a critical activity that both reveals as well as constructs stories that need to be relayed of overlooked and undervalued contributors to the discipline and practice of architecture. The capacity of history to rewrite the present through a close analysis of the concrete practices of the past holds an emancipatory potential that can be explored via feminist approaches to architecture. This roundtable is remarkable in the specificity that each contributor brings to their subject matter, offering accounts of feminist activism, the role of women writing the city and contributing to its governance, and attempting to fill the gaps where women have been left out of the historical canon, whether in the 14th or the 18th century, during the period of modernism, or from the midst of the emergence of contemporary histories.

PARTICIPANTS:

GERALD ADLER (Kent School of Architecture, UK)
GORDANA FONTANA-GIUSTI (University of Kent, UK)
CHRISTIAN FROST (Birmingham City University, UK)
MIREILLE RODDIER (The University of Michigan, US)
ANA-MARIA SIMIONOVICI (University of Applied Sciences FH Campus Wien, Austria)
This panel concerns itself with ideological, material and historical constructions of domesticity across a range of geo-political settings, from the United States, to Cyprus, to Nubia, to Turkey, to Germany. The question of domesticity and how it is habitually allocated to the private sphere, and appointed with attributes associated with the feminine, is an issue that architecture should be prepared to persistently interrogate. Rather than a private, passive, non-political locale safely secured from the agonistic relations of the public sphere of politics, domesticity as a field of concern topologically turns itself inside out challenging any such neat distinctions. It was feminist activists who first called out in fury that the personal is political, imposing cracks in the walls of a zone that was otherwise excluded, held out of public view. And yet it is still the domestic sphere where normalizing diagrams of power persist, where the nuclear family makes itself at home, and where housing development projects roll out yet more of the same. This panel will frame a series of other points of view on connections between domesticity, architecture and gender, entangling issues of the environment and waste management, with household economies, the celebration of domesticities as well as the critique of their organizational, biopolitical logics.

PARTICIPANTS:

MENATALA AHMED AGHA (University of Antwerp, Belgium)
MIKOLAJ CHERWINSKI (University of Illinois, Chicago, US)
BEATRICE SMIGASIEWICZ (Fulbright Scholar, Warsaw, Poland)
BURCU KÖKEN (Izmir Institute of Technology, Izmir, Turkey)
MARIA PAEZ GONZALEZ (Architectural Association, London, UK)
ANGELA KRIACOU-PETROU (University of Nicosia, Cyprus)
LORI SMITHEY (University of Michigan, US)
If the architectural profession, with architects being its key agents, is to play an incisive role in current and future world making, we believe that the discipline — i.e., the knowledge produced and reproduced in the academy, first and foremost through teaching — must change. Engaging with an entangled, promiscuous and fundamentally messy reality requires adequate forms of knowing and doing that place emphasis on collaboration and cross-disciplinary exchange, interdependency and contingency. Yet architecture, a notoriously conservative discipline with roots in the long nineteenth century, all too often clings to traditional notions of mastery, individual creativity, and autonomy, while also maintaining deeply hierarchical and patriarchal structures.

This roundtable is motivated by, and directly emerges from, our own efforts at ETH Zurich to introduce an interdepartmental course in which feminism, in addition to being our subject matter, is actively taken up as a method and orientation through which to critically explore architecture in its various aspects, scales, and modes of operation — from design through to technology and construction, history and theory, urbanism and landscape. Thus, we are eager to learn from others about their insights and experiences with building related curricula, including the pedagogical strategies and references employed in them as well as the challenges and even failures encountered in the process. Inspired by Donna Haraway and others, we intend to discuss with our fellow educator-kin both ways that feminist pedagogies contribute to troublemaking in the architectural discipline, and the alliances and networks necessary to keeping that trouble productively alive. In other words, how can we establish an ecology of practices and practitioners in architectural education that transforms the discipline in responsive, urgent, and sustainable fashion?

PARTICIPANTS:

LILA ATHANASIAIDOU (TU Delft, Netherlands)
HARRIET HARRISS (RCA London, UK)
SEYED HOSSEIN IRAD MOEINI (Shahid Beheshti University, Iran)
CHARLOTTE MALTERRE-BARTHES (ETH Zurich, Switzerland)
ANDREA J. MERRETT (Columbia University, US)
DUBRAVKA SEKULIC (ETH Zurich, Switzerland)
RACHEL SARA (University of the West of England, UK)
Feminist practices in architecture aim to challenge the status quo of the discipline and profession from the midst of the design act itself. In raising the issue of feminist practices we also ask the perilous question of whether women, and other minority groups, practice differently, and if so, how? What can a feminist approach to architectural practice achieve? As Doina Petrescu (2007), Lori Brown (2011), and Isabelle Stengers with Vinciane Depret (2014) have all argued in various ways, an acknowledgement of what women and other minority groups can offer to the formation of disciplines is crucial. Stengers draws attention to the importance of engaging in a local ecology of practices, situating disciplinary obligations and requirements, while also showing a respect for other practices. No practice can be considered as just like any other, each has to be assessed based on its own criteria and the pressing problems it seeks to address. Petrescu calls out for ways in which we can radically alter practices, especially where minor voices are being silenced, oppressed or simply overlooked. This also pertains to the test-sites where performances of creative resistance can be explored. Lori Brown demands an acknowledgement of feminist methodologies, both historical and contemporary, asking quite simply: How might feminist practices impact our understanding and relationship to the built environment?

As the contributors to this roundtable demonstrate, feminist practices explore interdisciplinary connections and experiments, following the material of encounters while remaining alert to ethico-aesthetic exigencies. They challenge our habitual behaviours and bad habits, from the intimate level of our material embodiment descending through geological strata to the global ramifications of what has come to be called the Anthropocene. Feminist practices take up tasks that extend from creatively perverting chores, housework and everyday activities, to projecting utopian imaginaries by claiming spaces of action in the present day. Such practices forward methods of slow research, critical self-care, and active collaboration, from the interrogation of domestic settings to the challenges of urban space and the risks of a rapidly diminishing public sphere. Importantly, feminist practices are ever alert to the play of politics, power relations and the problems of identity formation.

**PARTICIPANTS:**

**EMMA CHEATLE** (Newcastle University, UK)
**KIMBERLI MEYER** (University Art Museum, California State University US)
**MARIE-LOUISE RICHARDS** (Architect/independent researcher, Stockholm, Sweden)
**LIZ STIRLING** (Leeds Beckett University, US)
**ERIKA FAGERBERG AND MARINA ZIAKOULI** (both KTH Stockholm, Sweden)
"In the universe I know, there is only the contingency of fluid and free-floating forces. When I conduct the orchestra of space, commanding figments of time in the temporary shelter of my quicksilver ideas, their containers are never erected with the stones of dead builders but are instead undetermined, undecidable, and potentially endless."

Following Foucault’s definition of critique as the “art of not wanting to be governed like that”, and determined as we are to engage responsibly in the making of worlds of materials, intensities, care, and love, we offer here a series of actions, stories, approaches and thoughts of/through fragile ecologies which relate to amphibian architectural practices and their transformative powers.

We understand the amphibian as a site of interference, the level at which, according to Deleuze, things happen: an undetermined, open site of encounter from which things emerge, the site of various architectural monsters and misfits, breaks, failures and interruptions. Disruptions / Distortions / Diffractions / A real and imagined ecology of fragile and transversal affinities that act and talk back (hooks), creating the conditions for breaks and events in the on-going flows of (architectural) power and movements, resisting representational and formalist injustice, as well as methodological dogmatisms.

Through a special kind of fragile but stubborn persistence, these unfinished experiments and explorations refuse identity and enact unstable, perhaps immediate, alternatives to the relentless and irresponsible destruction of de-individuation and grammatization (Stiegler/Simondon), and constitute our modest but engaged response to the call for critical, radical and feminist approaches to architecture. We believe in the limited power of these fragments as tools for responsible ‘worlding’, to architect ‘along’ the exuberance of life.

Thursday 17 November
15.30—17.30
Dome of Visions
2017 will see the fruition of two major projects that consider and commemorate the presence of women in architectural culture. Frankfurt’s Deutsches Architekturmuseum will unveil a major exhibition, ‘Frau_Architekt,’ whose focus is the gendering of the professional architect in Germany, a nation that was at the forefront of the maelstrom of 20th century culture, conflict and political confrontation. Focusing both on individual practitioners and complementary themes such as sexuality and private life, migration and exile, it aims to stimulate debate about gender, architecture and professional achievement. In London, the AA XX 100 project will hold an exhibition and international conference that celebrates the centenary of the year that the Architectural Association School opened its doors to women for the first time. This extraordinary institution would go on to train generations of women who have had a significant influence on global architectural culture.

Both projects have a local focus that translates into an international perspective. Thus the AHRA conference offers the opportunity to reflect on the implications of such projects — feminist ones a priori — for feminist history(ies) of architecture. Key issues and questions that will be considered, and which have arisen as the projects unfold, include how do we produce outputs which convey the many and complex ecologies at play in an institution like the AA, a nation such as Germany, and a professional practice like architecture? Which women are we commemorating, and where are class and race in our projects? Is there an uncomfortable tension between the historian and the architectural profession, do role models matter or is a focus on the individual architect perpetuating the canon? In conclusion, we consider how the very way the projects have been organized might be models for an inclusive historical praxis that better signals women’s participation in the profession.

**PARTICIPANTS**

CHRISTINA BUDDE (Deutsches Architekturmuseum)  
DR ELIZABETH DARLING (Oxford Brookes University)  
PROFESSOR DR.-ING. MARY PEPCHINSKI  
(Guest Curator, Deutsches Architekturmuseum and University of Applied Science, Dresden)  
DR LYNNE WALKER  
(Institute of Historical Research, University of London)

Drs Darling and Walker are members of the project team for AA XX 100. Both have researched and published extensively on the history of women and architecture in the UK and will co-edit the project book *Breaking the Mould*: AA Women in Architecture 1917-2017 (AA Publications). Professor Pepchinski and Frau Budde are the curators of ‘Frau Architekt.’ Pepchinski has published widely on both contemporary architecture, and women architects in the 19th and 20th centuries and Budde is a curator at the DAM with particular responsibility for projects that connect the promotion of architecture and engagement of the public in the experience of architecture.
The panel will explore whether contemporary affirmations of materialism and biopolitical affect can be brought together with forms of rationalism and critically reflective thought to which they are typically opposed. How, we ask, can we produce from these different traditions of constructing alterity, a theory of practice adequate to the demands placed upon architectural history and theory today?

As Rawes has noted, feminist and ecological thought alike have produced discourses in which reason and technology are sexed as ‘male’, and thus castigated as essentially oppressive, whereas the material, sensed or ecological are sexed as ‘female’. Opposing the continuation of this split as obstructive to the creation of an effectively ecological architecture, Rawes has turned both to feminist theories of the nonhuman — e.g. Haraway and Braidotti — and to the proto-ecological thinking of ‘ratio’ in Spinoza in order to argue for the possibility of a ‘humane’ architecture.

Spencer will here pursue a similar objective, but through different means; Adorno and Horkheimer’s critique of the split between reason and the senses as the founding act of Enlightenment thought read, in Dialectic of Enlightenment, through Homer’s The Odyssey as a gendered division between reason and matter. At the same time, and through the same means, he will also explore certain of the difficulties he perceives in the work of neo-materialists, such as Braidotti, around the discourse of bodies, subjects and their relationship to environments, including those produced through architecture.

PEG RAWES is Professor of Architecture and Philosophy, and Programme Director of the Masters in Architectural History at the Bartlett School of Architecture, UCL. Recent publications include: Equal By Design (co-authored with Beth Lord, in collaboration with Lone Star Productions, 2016); ‘Humane and inhume ratios’ in The Architecture Lobby’s Aysmmeric Labors (2016); Poetic Biopolitics: Practices of Relation in Architecture and the Arts (co-ed., 2016); Relational Architectural Ecologies (ed., 2013).

DOUGLAS SPENCER is the author of The Architecture of Neoliberalism (2016). A regular contributor to Radical Philosophy, he has also written chapters for recent collections on architecture, politics and critical theory, and published numerous essays in journals such The Journal of Architecture, AD, AA Files, New Geographies and Praznine. He teaches at the AA’s Graduate School of Design at the Architectural Association, London, and is Programme Leader for the MRes Reading the Neoliberal City at University of East London.
“We have to do away with this notion of urgency associated with politics, because it’s the contrary of love. That’s where it starts. Politics is love.”
— Pedro Costa

An encounter is the momentous intensification of the relationality of our movement. A dissenting opening in our on-going and never-ending state of development and learning. Rancière says that politics is a situated activity which is always precarious and depends on the conditions around it; it is always at the verge of disappearing, and, therefore, fragile. An encounter is an unexpected invitation to dwell in this precarious fragility. It is also an unexpected and contingent element of existence. It is the beginning of something.

An aesthetics of encounter promotes and enables a waiting, it is the foundation, the creation, the making of a possibility to dwell in and to endure the delay of this waiting. Waiting and listening, and feeling. Wanting to wait and wanting to listen. Choosing to wait. Feeling those choices. An aesthetics of encounter reaches out towards the forms-of-life that will become in the relations of exchange that the encounter will enable and produce.

This presentation aims at exploring fragments of a philosophy of encounter, care and delay, while sharing experiments of performative and immediate architectural intravention, as instances of a fragile and caring ecology of responsible engagements with world-making practices.

DR ALBERTO ALTÉS is an architect and researcher interested in the notions of fragility/affinity and the power of sharing, displacing and caring in the construction of an ethics of encounter. He is assistant professor at Umeå School of Architecture, and co-founder of the Laboratory of Immediate Architectural Intervention in which he explores a performative and vitalist approach to spatial practices. He recently co-edited Intravention, Durations, Effects: Notes of Expansive Sites and Relational Architectures with Oren Lieberman, and is now working on the publication of his PhD dissertation, Delaying the Image: Towards an Aesthetics of Encounter.

1 ‘My form-of-life relates not to what I am, but to how I am what I am.’ (Tiqqun, 2010) I see ‘forms-of-life’ as modalities of singularization, as ways in which singularities can be enabled and produced.
FRAGILE MONSTERS & RADICAL LOVE: THUS STRANGELY ARE OUR WORLDS ENTWINED

ROLF HUGHES

"In facilitating departures, adventures, and promises of better futures, Persephone became a device for articulating what had hitherto remained too often unspoken — the expression of hope, belief, desire, and love (their term, I understand was radical love)." 2

Architecture is concerned with discrete objects while embedded in complex ecological and social processes that remain largely outside architectural discourse/training, yet can destroy, submerge, or transform entire cities (and increasingly do so). The linearly causal, object-centred reality described by Enlightenment practices needs to be dissolved, alongside its associated ontological categories of identity, in favour of different stories, concepts, and bodies. Against coherence and causality, with their reassuring narratives of rational sequencing, we might yoke together disparate worlds to summon fragile monsters i.e. the beings that do not conform. A fragile monster is an embodiment of experimentation where certainties have been torn apart and stitched together in new, provisional assemblages. The weather produces its own landscapes, but does not conform to the land; the ocean is the site where the social and the natural remain ceaselessly in unresolved motion.

Experimental ecologies within a nascent ecocene choreographs interactions between bodies, spaces, soils and the proliferating relations between them. I have recently started contributing to the Persephone Project, led by Rachel Armstrong, professor of Experimental Architecture at Newcastle University, which conceives its laboratory as an expanded living body hosting a thriving profusion of life and creativity. Revisiting scrying, augury, magic and witchcraft, alongside contemporary circus arts for developing conceptual prototypes, the project explores what a third millennial experimental research laboratory — wet, messy, magical and dripping — might involve. This contribution accordingly explores how a politics of identity may be transformed by considering the fragile monster as an interface of dissipative structures inside a process of worlding worlds we thought we knew. 3

ROLF HUGHES is a widely-published prose poet, essayist and researcher with a PhD in Creative and Critical Writing (University of East Anglia) and professorships in Research-by-Design (Sint-Lucas School of Architecture, KU-Leuven), Design Theory and Practice-based Research (Konstfack, Stockholm) and Artistic Research (Stockholm University of the Arts, where he was also the inaugural Head of Research). Twice Vice President of the Society for Artistic Research, he was employed as expert advisor on artistic research to the Swedish Research Council and made important contributions internationally to the development of design-led research and artistic research through teaching, lecturing, supervision, funded research, exhibitions, performances and publications.

1 This is an adaptation of "Thus strangely are our souls constructed," from Mary Shelley’s Frankenstein.
2 Rolf Hughes, “Persephone/Radical Love”.
3 Ilya Prigogine developed the concept of “dissipative structures” to describe the coherent space-time structures that form in open systems in which an exchange of matter and energy occurs between a system and its environment.
This paper will be presented as a conversation between two members of taking place about the role of spatial practice in constructing feminist subjectivity. Nomadic practice is ‘non-unitary’ and can be seen as a non-consensual framework that gives practitioners the freedom to move between different modes of practice, outside the conventional boundaries of a discipline. Alternatively, nomadic practice can be seen as a way of thinking through architecture in terms of fluid assemblages that overlap to produce specific subjectivities. In each case, the nomadic figuration is seen as a positive and necessary mode of thinking and practising to work through the “stock of cumulated static images, concepts and representations of women, of female identity.” Rosi Baidotti argues that in late neo-liberal capitalist society the nomadic subject is too easily equated with the ‘hyper-individualism’ traits of advanced capitalism and conflated with ‘qualitative differences and multiplicities.’ During the events and projects implemented by taking place between 2000 and 2010, the nomadic subject was a key figuration that inspired discursive and material interventions into architectural (London Met, Sheffield University, the Bartlett) and public institutions (Homerton Hospital). Taking these interventions as starting point the conversation will focus on a critical examination of a strand of feminist practice, spanning three decades, including Matrix, WAFER and taking place. In dialogue with these practices, reflecting a mode of presenting that focuses on conversation as the negotiation of difference as practice. The conversation will explore the subjectivities a nomadic mode of thinking and acting produces while questioning if these are still radical positions within feminist spatial practice today.

3 “For us feminist spatial practice ‘is about recasting the terms that define architectural space in terms of formal structures into ways of practicing.’” Helen Stratford, quoted in open space: the other side of waiting Katie Lloyd Thomas and taking place feminist review 93 2009 pp. 122—127

TERESA HOSKYNs is an architect, writer and lecturer of architecture at the University of Sheffield. Her practice and research work focuses on the intersection between art, contemporary architecture, performance, politics and public space. Much of her theory and practice work is expressed in the book The Empty Place: democracy and public space published by Routledge New York (2014).

HELEN STRATFORD is an architect, artist and PhD Candidate at the University of Sheffield, researching Performative Architectures. Her work and research has been presented at Wysing Arts Centre: Cambridge, RIBA, Tate Modern and ICA: London, Akademie Solitude: Stuttgart, Center for Contemporary Arts: Celje, Škuc Gallery and P74: Ljubljana. She is the 2013 recipient of the RIBA LKE Ozolins Studentship in Architecture.
FRAGILE & VIOLENT: TACTICS OF INTERRUPTION

SEPIDEH KARAMI

“Its cramped space forces each individual intrigue to connect immediately to politics. The individual concern thus becomes all the more necessary, indispensable, magnified, because a whole other story is vibrating within it.”
— Gilles Deleuze and Félix Guattari, Kafka: Toward a Minor Literature, 1986

The story in this presentation commences from the mess, blood, dirt, love that splash on and pollute the neat glossy pages of mainstream architectural representation, texts and images. An odor that tears down the rendered sections of an unbuilt architectural space. A monstrous voice that interrupts the words of professionalism. The story includes but is not limited to feminism. It breaks away from mainstream feminism to discuss a politics of care and love. It’s about amateurism. The story is about counter-hegemonic practices in architecture that move along Chantal Mouffe’s ‘strategies of engagement’, but goes awry to tactics of interruption; practices that produce temporal critical alternatives, and thereby disrupt the existing orders and fixed meanings. The performers in this practice are the uninvited, the excluded, the parts that have no part, those who don’t fit into any predefined categories. In the form of ‘minor architecture’ (Stoner; Bloomer), interrupting practices take place in the shadows of ‘major architecture’ (Tafuri) and create situations for the ‘encounter of incompatibilities’ (Rancière) such as fragility and violence. This story examines the encounter of such incompatibilities through practices of interruption.

SEPIDEH KARAMI is an architect and researcher whose work investigates new modes of practice, which she calls interruption. Her artistic research and practice moves between different fields and disciplines and stems from street politics, dissidence and the micropolitics of everyday life. Having been committed to architecture practice, research and education in Iran and Sweden, she is now a PhD candidate affiliated to KTH School of Architecture.

In “The Author in Truth”, Hélène Cixous revisits the story of Eve and the Apple. “The stakes are simple. A mere question of the apple: Does one eat it or not? Will one enter into contact or not with the intimate inside of the fruit?” The apple with all its sensuous delicacy, and immediately the law is there, co-existing with the desire. “If you taste the tree of knowledge, you will die,” echoes the voice of God. Strange, we internalize the law, the “thou shalt not” in all its incomprehensibility. We know the end of the story, we know about the serpent, the tempter and rebel convincing Eve to taste the fruit.

Why did she have to be tempted? Why was not her desire enough? The apple is not incomprehensible; it’s there with drops of dew on it alluring with its sensible inside, as if holding a secret desirable to know even if it’s only in the taste of the apple. And isn’t knowledge about revealing secrets?

The law is an incomprehensible, imperceptible, prohibition ordering us to disregard desire and curiosity. It’s a test of our willingness to obedience; a teaching threatening with the consequence of death if following our curiosity. And as Cixous remarks, “For Eve, ‘you will die’ means nothing, since she is in the paradisiacal state where there is no death. She receives the most hermetic message there is, the absolute discourse.” So our human stance is divided, “[a] struggle between presence and absence, between an undesirable, unverifiable, indecisive absence, and a presence which is not only a presence: the apple is visible, is promise, is appeal—‘Bring me to your lips’; it is full, it has an inside,” says the apple to us.

DR. PER NILSSON is Associate Professor in philosophy and senior lecturer at the Academy of Fine Arts at Umeå University. He has published the books The Amphibian Stand in 2009 and Non Serviam in 2015. Nilsson aims for developing his philosophy into a collaborative research-based form of art.

A serious injury in Autumn 2013 denied me my usual practice on rope. I focused on my painting practice, sketching, designing. From this process I constructed a new piece of equipment for Circus (Skin), which, I propose, enhances not only my intentions/feelings in performance, but also has a vibrancy of its own, a breathing quality, sculptural shadows, a cloud of stars.

I will present Skin as spectacle (Kershaw), focusing on a revived relationship between human and equipment, enlivening the spectator’s visceral experience and thereby awakening a vitality in the body’s experience of the world and objects around it as an effort to engage concretely in a more empathetic, caring interaction between people through an active awareness of their shared environment’s vibrancy.

Circus (today) can be seen as the physical catharsis of a traumatised (urban?) social psyche, bound to an ever increasingly restricted physical action of daily life (sitting, typing, swiping, exercising in gyms).

Circus is both that which pushes the envelope encasing reality, suggesting flight, magic, illusion, and also that which reminds us of the viscerality of our bodies, breath, muscle, sweat, pain. Circus for me, is one of the most powerful art forms to counteract the disturbing changes in (urban?) society’s attitude to their own physicality, and the body of another ... The ease with which city dwellers live in so many layers with other humans who are vastly richer/poorer, and in more suffering.

I think Circus changes the world, one audience member at a time, in its celebration of unique physicalities and differences.

AEDÍN WALSH is an Irish-born circus artist, resident in Stockholm working at times under the name of Seraph Id. She has an MA in New Performative Practices specializing in Circus. Trained in Dance Theatre at SSCD (Scotland), at Laban Conservatoire (London). She has worked as a performer, director and choreographer in aerial performance, physical theatre, dance and choreography. She also teaches regularly at the Circus High School of Cirkus Cirkör.

1 B. Kershaw, “Curiosity or Contempt; on Spectacle, the Human and Activism”, in Theatre Journal Vol. 55, No. 4, Theatre and Activism (Dec., 2003) pp. 591-611
The architect Myra Warhaftig (1930–2008) distinguished herself as a force in German architectural-feminist debates of the 1980s and ‘90s. Her major written work on this topic adopted the diagrammatic tools of Alexander Klein as a means of analysing residents’ circulation patterns in their apartments and houses. She departs from Klein, though, in a broader understanding of ‘function’, one that extends into the anthropological and out to the place of women in the home. Her journal articles on this theme, concerning children’s domestic realms but increasingly the meaning of the kitchen in the home would appear at first sight to echo the concerns of her precursor in the German-speaking world, the Viennese Grete Lihotzky with her famous Frankfurt kitchen. A generation on, though, Warhaftig questioned the nature of all domestic spaces in a far more critical manner.

Warhaftig was able to realise her feminist ideals in the apartment building she designed — against the odds — in Berlin, a stone’s throw from Potsdamer Platz. The story goes back to the early 1980s, when the recently founded FOPA (Feminist Organisation of Planners and Architects) had successfully lobbied the IBA (International Building Exhibition) to engage seriously with women’s concerns in architecture and urbanism. The result was the commissioning of three architects, Christina Jachmann, Zaha Hadid and Warhaftig to build next to each other. Hadid’s is famous for being the first housing commission of her fledgling practice, and is the scheme which visiting architects and students point to, excitedly, when they are in the Dessauer Strasse. Warhaftig’s, on the other hand, is reticent externally, having more in common with Josef Paul Kleihues’s Rationalist architecture than the extravagant form-making of Hadid. Step inside, though, and Warhaftig’s deft re-imagining of the Berliner Zimmer and the fin-de-siècle apartment with its centralised plan and private rooms radiating out from the parlour marks a truly feminist contribution to housing design, with the living-kitchen taking the place of the bourgeois gute Stube.

This inquiry addresses the issues of gender in a Nubian village after its relocation in 1964. It offers a study of rural and historically matriarchal societies under the authority of institutional religion and central governing. The paper highlights the consequences of forced relocation, due to the Egyptian High Dam, on the environment, social structure and distribution of wealth, leading to evident changes in gender roles in the society. In this study there is an attempt to document the relocation as a geographic and a exceptional event within the narrative of Nubian women.

Environmental changes caused by the Dam present major gender issues. In looking at matters such as water supply and waste management we find these changes had a different impact on Nubian women. When applying a gender sensitive analysis to policies and modes of land tenure as well as funding schemes during the process of relocation, we find a rooted approach that is gender biased.

The special nature of this project led to a ‘door to door’ data collection method, placing the outcome in comparison with the data kept in formal archives, to contrast the local story with the meta-narrative within government records, historical documentation and academic archives. This contrast offers contested reflections on the social, political and economic status of village women.

MENATALLA AHMED AGHA, an architect from Egypt and a doctoral researcher at the University of Antwerp, Belgium. She is looking at gender issues in the built environment, with a focus on the study of the Nubian case, for its matriarchal heritage. Being Nubian herself, she is a working activist for the political, economic and cultural rights of the marginalized indigenous society.
By their nature, professions are exclusive. Architecture’s professional project, to re-invent an ancient vocation into a modern profession, is no different. This paper reconsiders the historic formation of the profession, in particular the limits it imposed on participation that became especially pronounced at the time of widespread adoption of modernist ideals in architectural theory and practice, to significantly increase its inclusivity.

This study is clarified by Isabelle Stengers’ particular lens to the detrimental, foundational assumptions that were present at the creation of the profession and assists the development of a healthier “ecology of practices” that would be more individually welcoming and globally empowering. A fresh examination of a significant period of development in the profession during the nineteenth and twentieth centuries illuminates the moral and social obstacles to women entering the professional world in general and also the ones particular to architecture, including professionals’ interpretations of alleged cerebral and emotional distinctions between the sexes drawn from new “science.” Even when such early studies (which codified activities based in male social/affective experience and thus contributed to women’s exclusion from practice) were rejected by the scientific fields that first spawned them, expectations for success in architecture remained normed to typically male behaviours. This paper investigates the differing legacies of alternate, coeval “ecologies” that existed at centres of modern architectural thought in the 1920s/30s: the Bauhaus and Taliesin. This examination offers evidence for, and alternatives to, longstanding biases by revealing differing intersections between architectural ideology, gender assumptions, and design practices. Given our contemporary technological potentials, these insights might align architecture’s environmental and social methods with urgent concerns and provide a map to the new “practical identities” championed by Stengers that would shape the profession to be more collaborative, connected, diverse, inclusive, and just.

JHENNIFER AMUNDSON, M.Arch & Ph.D., is a historian of modern architecture, theory, and practice. Once a practicing architect, she teaches history of architecture at Judson University, near Chicago, and has published widely on nineteenth and twentieth-century design, theory, technology and professionalism. Her research agenda focuses mainly on the figure of Thomas U. Walter as a starting point for the advent of architectural theory and professionalism in the USA. In particular, her research on the history of the profession and teaching of architectural history contribute significantly to her critique of contemporary architecture profession.
Donna Haraway has formulated the concept of “situated knowledges” to argue that the perception of any situation is always a matter of an embodied, located subject and their geographically and historically specific perspective, a perspective constantly being structured and restructured by the current conditions. In situated knowledges any personal perspective is specifically grounded, and conversely, place becomes an active component of one’s particular interpretation of the world. Against the view of infinite vision (as often promised by new technologies), Haraway calls for critical positioning and for a multiplicity of situated knowledges that can give us a more elaborate understanding of the world. But what happens to place and ground at an era of migration flaws and re-instituted borders (in a purportedly “borderless” Europe)? What makes the place for any situated knowledges on unstable grounds? And what is the role and agency of new technologies in the (re)construction of hybrid forms of grounds and knowledges? The aim of this paper is to examine different ways of seeing the refugees through the lens of Haraway’s situated knowledges. It will present high-resolution aerial photos of refugees and their settlements and will discuss the choices of their photographers and editors to present them as if they could be “anywhere”. Then it will look at “Clouds over Sidra”, a UN-funded film created by Vrse.works, which follows a twelve-year-old girl in the Za’atari refugee camp in Jordan and is filmed using Virtual Reality technology in order to provide the viewers with a 360-degrees view and an “original, immersive experience” of the site. These examples will be juxtaposed to the quickly taken, sometimes blurry or unclear mobile phone snapshots of people who find themselves within the action to argue that high-resolution images create distance and generic visions, while low-resolution imagery often carries within itself a reality effect which calls for engagement and situatedness.

**Dr Aikaterini Antonopoulou** is the Simpson Postdoctoral Fellow in Architecture at The University of Edinburgh and a design associate at metis (Mark Dorrian + Adrian Hawker). Her research focuses on how digital cultures have interacted with the phenomena of the crisis in Athens and have become key facilitators and instruments of these. She holds a Diploma in Architecture from the School of Architecture of the National Technical University of Athens (2006), an MSc in Advanced Architectural Design from the University of Edinburgh (2008), and a PhD in Architecture by Newcastle University (2013).
Architecture as taught and practiced through educational institutions tends to follow prescriptive models that can be defined as either scientifically or theoretically grounded on inductive or deductive reasoning respectively. Scientific models exemplified by the computational turn attempt to capture reality in ‘accurate’ 1:1 representations reducing its complexity into a problem-solution dialectic. On the other hand, theoretical models are epitomized by the reinvigoration of various -isms and the blind adherence to prevalent methodologies, styles and epistemes. This paper traces a critical alternative to practices rooted in dominant models by exploring an architectural re-iteration of Félix Guattari’s ‘meta-model’. Based on abductive logic, Guattari’s four-fold metamodelization scheme traces the formation of the subject through the relationality between models (defined as patterns) and the crystallization of subjectivity as it transverses these relations. Beyond merely extending the notion of subjectivity to the making-of-territories, the methodological movements of Guattari are also applied to the creative process. By adopting a problematic approach rather than an axiomatic one, by complexifying questions rather than reducing them to a solutionist imperative and by acknowledging existing models while developing a sensibility towards their genesis, the creative process is transformed from teleological and product-oriented to a tool that explores a proliferation of quasi-methodologies and self-reflective models. In a field where difference is measured in variation of products and success into numbers, the paper acknowledges the precarity and possibility of failure of such an approach but also dwells on its queer potential to pluralize existing methodologies and destabilize dominant models. Echoing Jack Halberstam in *The Queer Art of Failure*, the paper concludes by folding this approach unto a de-centering of the role of the educator not as one of “leading” towards a resolution but rather one of problematizing and deterritorializing the creative process by navigating through knowledges instead of mapping existing ones.

LILA (EVANGELIA) ATHANASIADOU is a freelance writer and exhibition designer collaborating with art venues in Rotterdam and Athens. She is currently graduating from the Master of Architecture in TU Delft with a thesis on the genealogical relationships between Athens and Kassel as dramatized in the spatiality of documenta(14) explored through Felix Guattari’s notion of meta-modelling.
“….we constantly drift between the object & its demystification, powerless to render its wholeness. For if we penetrate the object, we liberate it but we destroy it; and if we acknowledge its full weight, we respect it, but we restore it to a state which is still mystified.”
— Roland Barthes (1957: 159)

“…I haven’t perceived a texture until I’ve instantaneously hypothesised whether the object I’m perceiving was sedimented, extruded, laminated, granulated, polished, distressed, felted or fluffed up.”
— Eve Sedgwick (2003: 13–14)

Abstracting gender from things, people, personalities and space is the territory of the damned, and yet still we question, can design be genderless? Part one of this paper situates our discussion within the contested space between the object and the absence of an object — in other words, the interior — and explores whether a gender cliché-free design language can or should exist and the extent to which we are complicit agents of gender assignation: allowing our own prejudices & fears to attribute gendered meaning to otherwise ‘mystical’ objects and spaces. In doing this, we call into question the extent to which supposedly gendered objects inform the wider social relations of everyday life, forcing us to consider the need for non-binary spatial and material syntax. Part two draws upon the work of Hélène Cixous (1999), and involves a making exercise set to run throughout the conference itself. Participating delegates will engage in de-gendering objects and/or making their own gendered/non-gendered objects/voids using soft clay or sketching. These objects will be documented, displayed — and before the conclusion of the conference — animated within a short film.

GEM BARTON is an author and course leader of BA (Hons) Interior Architecture at the University of Brighton. Her specialisms include design education, the humanization and objectification of space and objects, the grey area between reality and representation, and the use of fiction as a means for driving and understanding architecture.

DR HARRIET HARRISS (RIBA) leads the Architecture School PhD programme at the Royal College of Art in London. Her teaching, research and writing are largely focussed upon pioneering new and even ‘radical’ pedagogic models for design education. Her next book, A Gendered Profession (RIBA Publications, Nov 2016) examines ways to address the lack of diversity — beyond gender binaries — within today’s architecture practice and education environments.
IN MY MOTHERS’ GARDEN:
MEMORIES AND PRACTICES OF GREENHAM COMMON WOMEN’S PEACE CAMP

NICK BEECH

In 1981 the Welsh group Women for Life on Earth walked from Cardiff to Greenham Common, Berkshire, England, an airbase holding ninety-six US nuclear cruise missiles. They presented a letter to the Base Commander stating ‘we fear for the future of all our children and for the future of the living world which is the basis of all life’. The Greenham Women’s Peace Camp embraced the airbase with a continuous encampment, producing imagi-native non-violent direct actions and generating new forms of political association and practice. Consequential for the historical transformation of the peace movement and a major centre of feminist debate. This paper examines how the women of Greenham developed new concepts and practices of territorial and subjective right, and considers remembering and story-telling as political actions for the present.


In a second register, responding to the work of Sasha Roseneil, I mobilise concepts of ‘apparatus/dispositif’ (Michel Foucault) and ‘undoing’ (Jane Rendell) to produce a landscape within those images, affects, and associations of memory, that are productive of an other common. In this register, Greenham is dis-located, re-presented as ruptural modes of practice that resist authority, subjectivation, and individuation.

And so my mother tells me.
‘And the Policemen approached, and demanded “What are you doing?” And it seemed so obvious.’

NICK BEECH is Lecturer in the History of London at the School of History, Queen Mary University of London. He co-organised, with Katie Lloyd Thomas and Tilo Amhoff, the 2014 AHRA conference ‘Industries of Architecture: Relations, process, production’. His research interests include critical materialist histories of architecture and the building world (with a particular interest in demolition), and the work of Stuart Hall and the wider British ‘New Left’. Nick co-organised (with his mother) ‘Greenham Common: Memories and practices’ for the 2016 ‘Radical Histories/Histories or Radicalism’, Raphael Samuel History Centre conference.
MINA EGNA KROPPAR
KROPPSFUNKTION
(IZABELLA BORZECKA & TOVE SAHLIN)

KROPPSFUNKTION [choreo-abilities] is an art and research project that challenges the normative notion of ability, hence also of body, movement and language. The project performs choreography and embodies crip theory, whereby so-called intellectual and cognitive disabilities are recognized and employed as sets of highly developed abilities. KROPPSFUNKTION operates by a number of norm-disruptive actions, such as workshops, performances, publications, laboratories, exhibitions, digital installations. One of which is Mina egna kroppar [My Own Bodies], an artistic collaboration between Tove Sahlin and students from the secondary school Kung Saga.

My own bodies investigate “shaking” as a movement/emotion/language of trauma, fear, excitement and sexual pleasure. In turn, as the smallest common denominator for all bodies — old, new born, ill, strong, safe and scared. The performance addresses adaptation, empathy and commitment, while shaking it on and off the dance floor.

KROPPSFUNKTION [choreo-abilities] is an art project run by c.off, in collaboration with Tove Sahlin/Shake it Collaborations, ccap, the daily activity center Vida omsorg och utbildning, the secondary special schools Kung Saga and Lindeparken, as well as artist and educator Zafire Vrba and crip theory method developer and performance artist Christine Bylund.

C.OFF is a non-profit independent site for development and exchange of interdisciplinary choreographies. c.off provides residencies and the practical conditions for organizations and individuals to reprocess, articulate and alter their artistic practices within a discursive environment. c.off initiates and manages comprehensive artistic projects which critically address social and political discourses, such as current projects KROPPSFUNKTION and (im)perfect choreographies.
QUEER AND ECOFEMINIST PLACE IN THE SUN: THREE CASE STUDIES OF CROATIAN TOURIST ARCHITECTURE

MAJA BROUN
LEA HORVAT

Although tourism in Croatia has a long tradition and continues to be an important economic and cultural factor, the queer-feminist interventions in this sphere are almost invisible even to those from the queerfeminist community. Drawing on three case studies — eco-camps Stipanska and Barbaroža as well as the summer residence Seka — established by lesbians and led under the more or less explicitly feminist agenda, we will show the scope of eco-queerfeminist appropriations of the seaside architecture. Our research relies on qualitative interviews with the organizers and/or visitors as well as on photo documentation. As a counterpoint to the massive new overbuilding of the coast under the aegis of capitalism, selected examples are non-profit and use the existing structures slightly adapted to the needs of users. The principle of minimal intervention intertwines with practices such as upcycling and permacultural experiments. All three complexes are located on islands, away from touristy zones and therefore enable privacy, secludedness and supposedly easier access to nature. Furthermore, we aim to show how traditionally highly gendered spaces (such as the kitchen and the bathroom) and the configuration of the public/private division are queered and remodeled. The case studies are rooted in a tension between a “recluse” / “oasis” and the space for political action. They occasionally host activist events like workshops and educations on feminism/ecology, or, as in the case of Seka residence, operate as an occasional safe house for victims of violence. Finally, we investigate inclusivity — the interaction with the locals and cooperation with various regional queerfeminist initiatives. The presented vacation infrastructure based on queer and ecofeminist premises offers valuable insights in possibilities for queering the tourist facilities demonstrating how, even in a restrictive political climate, the subversive moments are possible.

MAJA BROUN (*1985 Belgrade) earned an M.A. in Art History and Women Studies from the university of Belgrade, and is a CEEPUS grant recipient for research in contemporary art in Croatia in 2015. Currently she is a coordinator of the Cultural Gender Practices Network for southeastern Europe and Balkan region.

LEA HORVAT (*1990 Zagreb) holds an M.A. in Art History and Comparative Literature from the University of Zagreb. She is currently a PhD student in History at the University of Hamburg researching the cultural history of socialist mass housing in (Ex-)Yugoslavia.
The 21st century has so far seen responsive sensing technology, digitally networked infrastructure, and ubiquitous computing increasingly presented as the solution to the myriad problems facing both the contemporary and future city. The networked environment is posited as a means of averting environmental crisis and coping with projected population swells and their attendant fallout — notions of urban crisis that are invoked to convey the urgency with which the city must be reimagined and optimized through emerging digital technologies. In such scenarios, residents of the “digital city” become generators of data to be used by both state actors as well as other residents in complex feedback loops. Citizens not only sense, but are sensed. People’s presence, behavior and even biorhythms register in and on the digital city — a prospect that has elicited criticism around notions of privacy, surveillance, transparency and power imbalances between average citizens and corporate or state actors.

What such technological critiques typically fail to address are differentiated notions of what it means to be seen, heard, and in turn, sensed. Questions around data and sensing in the built environment are necessarily complicated by the fact that those outside of dominant social classes often struggle to be visible at all, or are at times made hyper-visible. I will discuss these multiple dimensions of visibility within the context of sex work, examining how complex and differentiated notions of visibility might play out within a digitally integrated urbanism. My intent is to illustrate that the implications of such scenarios are not universal. Yet rather than adopt a positivist view of the so-called sentient city, this paper seeks to frame a question that has yet to be fully articulated in the discourses of architecture and urbanism — what do these “smart” urban imaginaries mean for the visibility of the subaltern body?

**ALISON BRUNN**

is a Masters of Architecture Student at Iowa State University. Prior to studying Architecture, she earned a B.A. in Economics and German from CUNY Hunter College in New York, New York.
The historical archive of Architecture and Feminism displays two strikingly divergent interpretations of the infinitely diversified, irrational—and, in a certain sense, feminine—“space” that Plato designated under the name, amongst others, of chôra.

The position identified with Elizabeth Grosz’s 1994 paper “Women, chora, Dwelling”—itself, essentially an elaboration of certain tenets of Luce Irigaray’s work—judges chôra to be “a founding concept” of the “disembodied femininity” that, associated within our tradition with determinations of space as homogeneous and undifferentiated, has served as the ground for the production of our ever-increasingly inequitable and unsustainable, “man-made” world. Particularly indicting architecture and the built environment, in this regard, Grosz concludes that chôra offers no resources for rethinking space, time, and dwelling, and specifically queries the value of Jacques derrida’s reconceptualization of chôra, space and spatiality.

Ann Bergren’s “Architecture Gender Philosophy” (1992) equally contests Derrida’s interpretation of chôra, with Bergren focusing on Derrida’s collaboration with Peter Eisenman on the project Choral Works, which was precisely framed in terms of an “architectural translation of chôra”. Yet, while maintaining—as does Grosz—that Derrida is complicitous with Plato’s attributing a fundamental passivity to chôra, Bergren distinguishes this “passified chôra” from what she aptly calls the “pre-architectural chôra”: namely, the chôra as it exists primordially, in an ever-changing state of moving, differential multiplicity, before its subjection to the processes of geometrization, commensuration and domestication overseen by the Demiurge—Architect of Plato’s Timeaus. For Bergren, this “pre-cosmic”, active and femininely-connoted chôra could, in its feminist implications, open up a radically new approach to architecture.

I would like to revisit these texts dealing with chôra, architecture, and “the feminine”—Bergren’s and Grosz’s, along with Plato’s, Derrida’s, Eisenman’s and Irigaray’s—in order to reexhume, or refashion, a concept of space that might make room for another conceptual and social universe.

LOUISE BURCHILL is a Visiting Lecturer in Contemporary French Philosophy, Aesthetics, and Feminist Thought at the Faculty of the Victorian College of the Arts, University of Melbourne. Her research and publications focus on “the feminine” in contemporary French philosophy, the notion of “space”, and the intersection of philosophy with film and architecture.
TELLING STOREYS: FLIRTING WITH ROOM SPECIFICATIONS AS A CRITICAL FICTIONAL-FACTUAL DOCUMENT

BRADY BURROUGHS

During a period of 2 years, Beda Ring, a PhD candidate in Critical Studies in Architecture at KTH in Stockholm, illegally occupied one of the row houses from the 1977 Rossi/Pizzigoni project Case Unifamiliari in Mozzo, Italy, and began renovating in the name of queer-feminist architectural design research. The renovation adopts what Susan Sontag describes as a Camp sensibility, to undermine a serious and privileged discipline. In her “Notes on ‘Camp’” from 1964, she writes: “The whole point of Camp is to dethrone the serious. Camp is playful, anti-serious. More precisely, Camp involves a new, more complex relation to ‘the serious.’ One can be serious about the frivolous, frivolous about the serious.”

Inspired by architectural scholar Katie Lloyd Thomas’ description of the architectural specification document as “drawings with words,” this critical fictional-factual document materializes theoretical ideas, while opening up for important connections between the research and practice of architecture through critical writing practices. It asks what would happen if I take this “mundane” specifications document less seriously?

In this critically playful adaptation of an architectural room specifications document, BeDA RING ARCHITECTS use words to propose material changes to this existing modernist interior that question privilege, power, and ethics of an architectural discipline. It uses fiction to displace the assumptions already built-in to the practices and methods architects use in architectural practice, and explores how the words architects use to describe what is to be built, possess a real power and the possibility to instigate political change. Based on Gavin Butt’s concept scholarly flirtations, through the specification and materialization of built changes, Beda flirts with the idea that there might be another way.

BRADY BURROUGHS is a teacher and researcher in Critical Studies in Architecture at the School of Architecture, KTH, Stockholm, Sweden. My forthcoming dissertation, Architectural Flirtations: A Love Storey, is written as an architectural pulp fiction and focuses on design education in intersections of gender, race and sexuality. The work engages with the overlap between the centers of research, pedagogy and the profession, from an academic position, where the culture of architecture is fostered, along with its sense of social and ethical responsibility. It explores improper and unserious practices to unsettle habitual modes of criticism and relocate and reimage a serious and privileged discipline.
When Program is the Enemy of Function

SIMONA CASTRICUM

To live in fear means to do anything to survive; one understands surface, darkness and camouflage as protection. Relationships between form/space and program/function take on different political and spatial meanings. Opportunities to create safe spaces become scarce. The event is a landmark — time stands still. This context becomes a space in which to exist. Before creating form and space, one must understand program. Lived exclusion from space inhibits experience of program, yet simultaneously augmenting function with unexpected results. When program is the enemy of function we adapt as they disconnect. We find safety — we survive. Binary programs of gender influence participation, agency and events within architectural space — authenticity and inclusion is constantly threatened and questioned by the dominant paradigm. Is taking a shit a political/criminal act for you? As a transgender woman, to walk the street is an event in itself that can be fatal. To sing on a stage is to be ridiculed as an impersonator of femininity. To live in a closet is to live the illusion of privilege that feels like betrayal. Erasure becomes trauma when lives and events are shunned and shamed. Access to structures of power, financial privilege, connection to services and ownership of property become limited. If to occupy space is to be exposed to violence, abuse, incarceration, erasure and ridicule how does this experience inform participation in space and practise of architecture? Imagination is everything. Architecture becomes temporary space, inexpensive builds, free-standing easy deinstalls for a quick escape — nightclubs in basements. These spaces exist forever as valuable memories long after they are photographed, trashed then gentrified as community is displaced. To mentally prepare for reaching consecutive safe havens is all consuming — that’s what it is to survive. But what if safety was permanent?

SIMONA CASTRICUM is a designer, musician and writer from Australia. Simona has worked in some of Melbourne’s leading studios including ARM Architecture, Denton Corker Marshall and Tom Kovac and is a tutor at the University of Melbourne School Of Design. As a performer Simona has released six albums and is represented by queer feminist label LISTEN Records. Her beat-driven and textural electronic music express a gender non-conforming perspective of sexuality, power, survival and the city. Simona is a freelance writer published in The Guardian, and i-D, Vice and Archer magazines.
LANDSCAPE AND CONFINEMENT IN THE WRITING OF MARY WOLLSTONECRAFT

EMMA CHEATLE

Eighteenth-century feminist Mary Wollstonecraft wrote — in addition to the novels and conduct books that were acceptable forms for women at the time — several political treatises and a history of the French revolution. Her explosive tract, *A Vindication of the Rights of Woman* (1792), challenges the circumscribed, education of women, and demands ‘the invigorating air of freedom’. Four years later, *Letters Written during a Short Residence in Sweden, Norway and Denmark* (1796) describes how a solitary journey (with her baby), undertaken to resolve her lover’s financial matters, becomes a meditative search for strength and beauty in Scandinavia’s landscapes, homes and people. Conversation-like in tone, the pen alone becomes her tool. Rejecting eighteenth-century traditions of domesticity and image, her writing exalts the stability and beauty of the natural landscape, records the qualities of built environments and denounces the notion of property. A year after the publication of *Letters*, Wollstonecraft died following the delivery of her second child, the future Mary Shelley. This took place in her home, the Polygon, a 16-sided housing complex adjacent to North London’s notorious dust heaps, smallpox hospital and St Pancras cemetery. In contrast to her effusive writing, the delivery rendered her almost silent till her death from puerperal fever eleven days later.

This paper uses creative, critical methods to explore the spatiality of Wollstonecraft’s writing, tracing a path from the explosive language she uses to describe the importance of the revolutions in France, through the beautiful meditations on the necessity of the open landscapes she began to associate own sanity with, to the silence of the domestic, confined space of her death. Through my own play of language whilst walking through North London in search for the long vanished Polygon, I enter into conversation with Wollstonecraft, building a feminist space between eighteenth-century mores and today.

**Dr Emma Cheatle** is a writer and teacher currently writing a creative-critical history or maternity spaces, ‘The Modernism of Birth: Architecture, Literature and Maternity, 1740–1880’. In her work, Emma uses different forms of text, both fictional and theoretical, combined with drawings and audio works to ‘reconstruct’ the past lives of buildings as sites of social history. Awarded 2014 RIBA President’s Award for Outstanding PhD Thesis, her PhD is now published as the book: *Part-architecture: The Maison de Verre, Duchamp, Domesticity and Desire in 1930s Paris* (Routledge, 2017).
GIRL POWER AND GIRL STEREOTYPES IN PINK URBAN SPACE: THE PARADOXICAL OUTCOME OF A GENDER AGENDA

RAGNHILD CLAESSEN

In this presentation I discuss the result of an urban planning project in Rosengård, Malmö, Sweden, where a gender equality agenda was applied through activities and design. Planners and teenage girls in collaboration developed an activity and leisure place, ‘The Rose’s Red Carpet’, within a girl power discourse. My presentation is based on a study of: spatial and symbolic pre-conditions of the site; the (gendered) expression of the design using a gender script analysis (Oudshoorn, Saetnan & Lie 2002, van Oost 2003, Rommes 2003); and on a document study. It was found that the project both challenged and reproduced stereotyped notions of girl. The collaborating girls themselves experienced the project as empowering, while the design expresses a stereotyped representation of girl: a pink stage for exercising and performing dance, together with pink, childish activity devices. The site is exposed on a lower level than the surroundings, accessible for gazes from above. I suggest that gendered identity positions in urban space will not be challenged through individual’s engagement and empowerment alone, but spatial expressions of a ‘patriarchal, symbolic universe’ (Weisman 1994) needs addressing too. Even if girl stereotypes can be performed strategically to undermine and interfere with discrimination (Harris et al 2004, Durham 2003), the potential of such strategies was not part of this place-making process. The reiteration of a stereotypical girl identity can partly be explained by how the feminist project leaders/planners did not spatialize notions of gender, and that the municipal architects did not understand space as gendered. Drawing on Butler (2011), Mouffe (1992) and Massey (2005), the construction of ‘girl’, ‘citizen’, and ‘planner’ are regarded as spatial identification processes. The study aims to contribute to an understanding of how gendered identities as political subjects may be constituted or sustained through urban planning and design.

RAGNHILD CLAESSEN is a researcher at Urban Studies, Malmö University. She is currently working on her doctoral thesis where she explores how notions of cultural heritage, cultural diversity and gender may be incorporated in urban planning processes. With a feminist geographical perspective, she studies how performed identity categories and narratives in urban planning may be spatially sustained or challenged through expert and collaborative approaches. Claesson also works as a research coordinator at the Institute for studies in Malmö’s history.
Queer Undergrowth proposes an architectural history of the influence of weeds on human sexuality. In a tangle of written styles, queer and feminist accounts of undergrowth are drawn together with poetic evocations of the sweaty, embodied experience of gardening.

As an extension of architecture, the garden has often been a site for dominant powers to impose order and preserve the social establishment. It has operated as a means of control, be it of sexual and aesthetic conventions by horticulturalists, of the movement and sustenance of the working classes by 18th century landscape designers under the false banner of ‘naturalism’, or through the regulation of pleasure — preventing transgressions of gendered divisions of space or leaks between practices of labour and leisure. Undergrowth has played many roles in this history of control, as a tool of taxonomy or design — but, as I argue, it has also held queer erotic potential. This paper charts a history of the queer possibilities of weeds, from the wildernesses of Renaissance gardens and Regency pleasure gardens, to the overgrown corners and secluded thickets of Natalie Barney’s sous-bois in Paris or the Platzspitz cruising park in Berlin. It constructs a queer feminist reading of the garden grotto, comparing the work of 18th century landscape designer Mary Delaney with Irigaray’s account of Plato’s myth of the cave. Tracing undergrowth’s relation to situated human sexualities reveals the architectural history of weeds as catalysts for queer desire.

JOE CROWDY is an artist and postgraduate student of Architectural History at the Bartlett School of Architecture. Through sculpture, video and performance, his work has been produced for exhibitions, residencies and publications in the UK and Europe since 2011. Recent writing projects include Brand New Indigestion — a site-writing of New Covent Garden Market in London, and Phenomenology’s Critical Potential — a re-reading of Fredric Jameson’s Marxist critique of phenomenology through the work of Sara Ahmed. This summer he has been a British Council research fellow in Venice.
A NARRATIVE OF BELFAST: FILMIC ESSAY AS METHOD IN ARCHITECTURAL RESEARCH

LAURA CUSHNAHAN

This paper explores the role of narrative filmmaking practice, as a method to investigate the position of women in cities, specifically within the geographical context of Belfast. It discusses the possibility of filmmaking as an evocative language for architects to express that which constitutes cities.

The paper documents the story of the author’s own filmmaking journey, undertaken as research by practice at Ulster University in Belfast. It is presented alongside clips from filmmaking research. This research practice includes strategies such as the appropriation or re-staging of texts and narratives, including written texts by Jane Jacobs and Virginia Woolf amongst others. The film scripts build on an existing tradition of women finding voice through writing narratives. This work sits within a wider investigation concerned with the practice of filmmaking in architectural research, specifically, using the filmic essay as a method of practice to facilitate an alternative means of communication based on a less limited consensus of understanding.

LAURA CUSHNAHAN was born in Belfast. After initially training in Architecture, she began making short films focusing on the physical and social experience of women in cities, particularly Belfast. Her filmmaking forms part of PhD research with practice, currently being undertaken at Ulster University.
The single-family home is commonly considered to be the optimal type of dwelling. This interpretation, however, undermines a lineage of innovations in housing estates of the post-war era built with methods of user participation, modular human scale, and prefabricated large-plate construction. In a country where modernization arrived at a relatively late date, housing shortages during the interwar period (1918–1939) and a housing crisis during the era of real socialism (1948–1989) prompted housing architecture to become the centerpiece of architectural innovation and the definition of a modern era. The period between 1920 and 1968 has seen more women architects than any other period. We will look at the work of two influential women architects who, while working as part of husband-wife teams, shared a common vision for a direction of housing developments: Helena Syrkus and Zofia Hansen. By examining Syrkus’ Rakowiec (1930–37) and Hansen’ Osiedle Słowackiego (1964–66), we will show the development of three main features that united these women. We will begin by considering how Syrkus’ user participation and user experience methods (evident in the work of Ernst May in Frankfurt) helped shape housing and communal spaces — something not considered in Anglophone scholarship. We look at how Syrkus applied Walter Gropius’s ideas for existenzminimum (subsistence dwelling) to arrive at Hansen’s Open Form architecture that utilized prefabricated construction. Unlike typical interpretations of existenzminimum dwellings that see prefabrication as limiting human lived experience, Hansen sought to humanize and optimize modular spaces to open the potential for singular user experience. We want to underline that rather than being limited by constraints, the rapid development of housing architecture allowed women architects to advance housing solutions unique to Polish modernism and to late modernist architecture overall.
Japanese architect Itsuko Hasegawa (1941–) has been a pioneer in many ways. By the time she founded her office in 1979, she was already being described (together with Toyo Ito and Kazunari Sakamoto) as a member of the “Shinohara School,” which purportedly comprised disciples of the influential architect and theorist Kazuo Shinohara. That same year, SD: Space Design magazine published a feature on the Shinohara School that included a one-page essay about Hasegawa titled “Onna de aru koto,” translatable as “On Being Female.” A few years later, in 1985, SD: Space Design published its first special issue on Hasegawa’s work. This contained an interview titled “Kenchiku no Feminism,” which could be literally translated as “The Feminism of Architecture” (though arguably the English word “feminism” has been adopted into Japanese to mean something more like “chivalry,” in the sense of showing special consideration toward women), but it also has an English title with quite a different nuance: “The Feminine Touch in Architecture.”

In 1986, Hasegawa won first prize in the competition for the Shonandai Culture Centre, the first architectural competition she had ever entered and the first in a long series of public buildings she would win through competitions. Hasegawa thereby became one of the few female architects to attain a substantial position in the international avant-garde, and the first from Japan. She quickly became recognized for her innovative aesthetic sense — built volumes broken down into interdependent “islands” and wrapped in perforated, translucent screens — and her groundbreaking emphasis on public participation in the design process as well as in the finished buildings. This presentation will place her within a historical lineage, and examine her contention that there can be an architecture based on “female principles.”

A WALK, A (S)PACE, A GAZE

GOEDELE DE CALUWÉ
THOMAS MONTULET

This project proposes the reiterative practice of walking through the city as an experimental method for (un)doing architecture. For Judith Butler gender performativity is “the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory framework that congeal over time to produce the appearance of a substance, (…)” (Butler, Gender Trouble 43–44). Because it relies on repetition, gender is unstable, opening up the possibility for subversion. Repetition can then become a strategy for subversion when it is used to question normalized truths. In architectural terms, any urban environment is formed through naturalized conceptions of space. Queering architecture means deconstructing the architectural binaries it is based upon, and questioning its subject positions and spatial power structures.

The project investigates this through two parallel interventions. We take Brussels as a case study, using reiterative walks as a method of re-reading the urban facts that make up the city. We will carefully select one parcours through the city, and walk it from start to finish a set number of times. Each walk will be identical spatially, but will introduce a modification; a persona so to speak, looking at the city from a specific subjectivity. Throughout these walks we will register our environment in different media — the objective is to analyze/visualize one urban space as a multitude of layers of meaning that shape different identities and readings of the very same spatial entity. The material will form a visual archive and will be displayed at the conference. In parallel to this exhibition, we will host a collective walk through Stockholm during the conference. Each participant will be asked to perform one subject, and to register the surroundings through the eyes of their persona, creating a mini-archive mirroring the one in Brussels.

GOEDELE DE CALUWÉ (1988) is an engineer-architect living and working in Brussels. She holds a degree in Architecture from the University of Ghent and a degree in Women’s studies from Universidade Nova de Lisboa. She wrote her Master’s thesis on Queering Architecture and co-authored an article about Queer urban spaces in Undercurrents Magazine (Issue 19/2015).

THOMAS MONTULET (1990) is an engineer-architect living and working in Brussels. During his studies, he developed an interest in the relation between art and architecture. Precisely because of the juxtaposition of and interconnection between theory, praxis, art, society, culture, everyday life and so on, architecture is extremely inclusive, and forms a specific meaning-producing discipline.
FABRICATING ARCHITECTURE: DIGITAL MAKING AS FEMINIST PRACTICE

SHELBY ELIZABETH DOYLE
LESLIE FOREHAND

Women in the United States are historically underrepresented in the building professions: architecture (15–18%), engineering (4.5–13.7%) and construction (2.6%).¹ This paper argues that emerging digital fabrication and robotic construction processes allow the full participation of women in the production of buildings, and are thereby feminist practices. Women have always been technologists: their role as laborers — harvesters and caretakers of the domestic economy — placed them into an early and intimate relationship with technology. Cultural constructs that strongly associate technology with masculinity obscure this history.

Technology is seldom the only explanation for inequality, particularly in architecture where much depends upon economic, social, and cultural factors. In response to these complexities, Donna Harraway’s A Cyborg Manifesto is recast as the instigator of renewed feminist theories on the relationships between technology, labor, and the female body in the vein of technofeminism, cyberfeminism, and feminist digital humanities.² This paper argues that chimeric cyborgs presented by Harraway are realized in the present day through architectural technology. The use of machines to design and fabricate extends the participation of women in the construction process beyond the cultural and physical confines of bodily practice. This presentation concludes with a series of architectural case studies that embody these characteristics and frames technology as a tool of equality.

SHELBY ELIZABETH DOYLE, AIA is an Assistant Professor of Architecture Daniel J. Huberty Fellow and Stan G. Thurston Professor of Design Build at Iowa State University College of Design. Her research examines riparian urbanism and design outreach through digital fabrication, design/build, and interdisciplinary design methods. She holds a Master of Architecture degree from the Harvard Graduate School of Design and a Bachelor of Science in Architecture from the University of Virginia.

LESLIE FOREHAND is an internationally experienced architect/designer and researcher. Her research seeks to find new solutions in the digital processes, specifically advancing the materiality of additive manufacturing. Leslie holds a Masters of Architecture from Pratt Institute and a Bachelor of Science in Architecture from the University of Virginia, and her personal and student work has been exhibited and published worldwide.

² Feminist critics challenge Arendt’s hard line between labor and action: since the duties of body and household that characterize labor traditionally fall to women, Arendt’s conceptual distinction has the potential to reinforce gender roles that have excluded women from the public realm. Action, in contrast to labor, occurs in an explicitly political sphere modeled on ancient Athens, where men debated the future of the city.
NUESTRAS MADRES (OUR MOTHERS)

IDA
(ESTELLA BURGA, MACARENA DUSANT AND ISABEL LÖFGREN)

NUESTRAS MADRES (Our Mothers) is a workshop and ritual led by the art collective IDA. It is a space where we share our mothers’ stories and experiences. How has the knowledge from our mothers help us survive in society? The discussions en la mesa (over the kitchen table) are a daily political act in many Latin American families. Even though the role of the mother and her knowledge are usually connected to the home, they also take part in the construction of political subjects.

Inspired by these discussions, IDA will create a ritual where those stories that are rarely acknowledged in the public sphere become part of a larger narrative transmitted through reading, writing and reflection. Storytelling becomes a cathartic element where we share our mothers’ and our mothers’ mothers’ stories and experiences. As a method, the ritual creates a temporary collectivity.

Through NUESTRAS MADRES, IDA investigates issues in private and public space connected to gender norms and knowledge transfer. NUESTRAS MADRES understands that a person has had or may have one or several mothers. A mother in this context does not need to be biological.

If you wish to participate, send us an email to lasmadres@i-d-a.se. Limited availability.

IDA (THE INSTITUTE FOR THE DECOLONIZATION OF ART) is a collaboration between artist Estella Burga, Art historian Macarena Dusant and artist/researcher Isabel Löfgren. Based in Stockholm, Sweden. IDA works with issues related to the knowledge structures and knowledge production and as a method for decolonisation within contemporary art. www.i-d-a.se
In 1999 management guru Tom Peters proposed a millennial subjectivity for the dotcom age. “Icon Woman [is] turned on by her work! The work matters! The work is cool! […] She is the CEO of her life! […] She is determined to make a difference!”

As the term immaterial labour becomes associated with architecture in critiques of neoliberal capitalism, I take the entrepreneurial subject of the dotcom boom — an individual free to exploit her own bodily and affective capital — to trouble the notion of the architect as a knowing ‘double agent’ who deploys the persona of the entrepreneur in order to conduct critique, or affect change.

Using ethnographic research in organisational management on the formation of subjectivity in high-tech companies, I test the viability of ‘the entrepreneur’ as Trojan horse — since, as argued by Gideon Kunda, Arlie Russell Hochschild et al., entrepreneurial subjectivity is constituted through the production of affects, experiences and desires from within.

Tracing a line through performativity from the work on speech acts by J.L. Austin, through the politics of action in in feminist and queer critiques; I challenge the idea that subversive practices could be enacted through the performance of the system under critique. I evaluate three such strategies:

“do the right thing? (how not to do things with entrepreneurs)

CLAUDIA DUTSON

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“I do” — Getting ‘engaged’ with the systems under critique — the problems of intention in taking up a position that seeks to comply ironically, satirically or dialectically, in order to affect change.

“I don’t” — Interrogating the requisite conditions for parrhesia and the problem of uptake in refusals and consent — to the market value of subversion and the subjectivity of being a ‘disruptive talent’.

“I prefer not to” — The problems of ambivalence in recalcitrance and passive resistance.

CLAUDIA DUTSON is completing an AHRC-funded PhD in Architecture at the Royal College of Art. Her research investigates the politics of thermal management, extending a feminist critique, and using performative methods, to sustainability in architecture set within the organisational management and economic discourse of the new economy. Before training in architecture, she trained in Media Studies and worked in management consultancy in new media up until the dotcom crash. She teaches on the MArch at Canterbury School of Architecture, and on the MA of Information Experience Design at the Royal College of Art.
Contemporary representations of feminist practices in architecture that have taken place in the near past rely upon scant and therefore precious photographs and images of artefacts. Many original physical artefacts are lying, unarchived, in box files and plan chests or fading on bookshelves, and their meanings and associations remain caught in the era in which they were made. We propose to consider some artefacts (across a range of media) from thirty years of feminist spatial practice in London that we, with others, were instrumental in creating, to re-examine them and to invite further interpretations in the active space of the conference. We intend to contextualise them in their period, and, through interrogating and positioning them in relation to other presented artefacts, draw out additional or different meanings. We ask if physical engagement with a thing can generate insights which intervene creatively and critically in current histories of, and narratives about, feminism and architecture.

In particular we want to reappraise and reveal what counts as work. This includes the work of actual doing (creating and making); the work of finding ways to generate social change — articulating, negotiating and communicating alternatives; the experiences of that work as embodied, as effecting our lives, health and energies; and the work that the artefact itself does, what happens to it in the world, how it exceeds or alters what had been intended.

This investigative process can extend to artefacts beyond the few that we will ourselves bring. We hope that other conference participants can bring their artefacts to add, to potentially create a collection for display and discussion during the event.

**Julia Dwyer** has written about art, architecture and architectural education, place and identity, collective practices, and the history of the feminist architectural practice Matrix. She is an architect, is a member of **taking place**, and is Senior Lecturer in Architecture, University of Westminster, and Associate Lecturer, Chelsea College of the Arts.

**Jos Boys** is a PT tutor in interior architecture at Regents University London. She has a long background in feminism and architecture, as a co-founder of both Matrix in the 1980s and **taking place** more recently. Her research and creative practice focuses on how to better understand everyday social and spatial practices; and how to find ways to intervene creatively in altering inequitable practices. She is currently exploring intersections between architecture, dis/ability and gender, including in **Doing Disability Differently: an alternative handbook on architecture, dis/ability and designing for everyday life** (Routledge 2014) and **Disability, Space, Architecture: A Reader** (forthcoming 2017).
OF THE URBAN AND THE OCEAN: RACHEL CARSON AND THE DISREGARD OF WET VOLUMES

CHARITY EDWARDS

The lesser-known writings of Rachel Carson point to a ‘blindness’ towards the ocean in our conceptions of lived space. This disregard also presents another moment in the erasure of women from critical debates on spatial experience. Carson was widely celebrated following the publication of her 1962 book *Silent Spring*. An unlikely bestseller on the dangers of DDT use, the book is still considered a precursor to the modern environmental movement. Fixed in the public’s mind for a single commentary, *Silent Spring* is however an outlier in Carson’s oeuvre. She published only four books in her lifetime and the others all dealt with our complex relationship with the ocean. Those titles helped usher in a critical scholarship of the ocean, and prefigured the emergence of ‘wet ontologies’. Rethinking our fundamental relations with water, these ontologies explore embodied and contingent spaces we mainly choose to not notice. That the oceanic writings of Rachel Carson have also been marginalised is too convenient a coincidence to ignore. This paper argues those practices of sidelining, erasing, disregard, and blindness demand the revelation of noticing.

Viewed historically as absent landscapes, large bodies of water are defined by their perceived lack of the characteristics deemed intrinsic to discussions of spatial experience. However, deep water — and that of the ocean in particular — can be understood as a dynamic space of “relational becoming” (Peters & Steinberg, 2014: 127). In this regard, the ocean can act as a critical tool for reflexive thinking and designing of urban projects. This wet volume decentres our landed bias, and normative assumptions of space, scale, and being. Carson’s emphasis on the ocean as a marker of our more-than-human existence across millennia is a reminder of the (literal) fluidity of spatial experience and its perpetual re-making. The ocean shapes us, often with force, but knowledge of it can only be gained through repeated and partial encounters over time. By avoiding these concerns, we continue to mask interdependencies between ourselves, others, and planetary transformations driven by our own urban practices. Rachel Carson’s writings continue to hold great value for revealing our entanglements in these often hidden processes, and this paper will consider the implications of neglect for so much of her important work in this arena.

CHARITY EDWARDS is an architect, urban researcher, and lecturer at Monash University’s Department of Architecture. She teaches interior architecture studios, contemporary theory, and urban processes with a focus on more-than-human spatial experiences at the scale of the planet. Her research explores the extended urbanisation of the ocean and, more recently, Antarctic geo-imaginaries. Charity is also a member of the collaborative #wikiD Women.Wikipedia.Design international advocacy program for re-writing women architects back into history.
The aim of the paper is to reflect upon the possibilities that arise in combining technologies and ecologies, architecture and landscape in one integral building. Upon outlining the actual prototype, I introduce the concept of ‘atmospheres’ to provide a tool for reflection. The creation of such environments aims to show possible alternatives to the actual building market. I use the concepts of atmospheres developed by Sloterdijk and Böhme as theoretical background. Peg Rawes’s concepts will also provide a basis for reflection upon these other ‘hybrid relations’ from a feminist perspective.

The showcase project, Breathe Austria, was designed together with team.breathe.austria and has been presented at the Expo in Milan in 2015. In the pavilion the topic ‘Air’ — the critical resource and number one source of nourishment, took centre stage. The architecture formed a frame around a generous body of vegetation and acted as a vessel for the performance of the internal landscape. In this way a dense Austrian forest was recreated with comparatively natural measures that were based on the cooling effect of evapotranspiration of more than 12800 plants and forest soil. The 100 percent planting of forest vegetation becomes an exemplary contribution to urban contexts, as the integral use of landscape can provide new urban forms of life and perform as natural air-conditioning. The key narratives for building this new atmosphere will be described using examples from the project and will follow four main narratives. What potentials do these ‘new atmospheres’ have? What different styles and other spheres could be developed further?

Lisa Maria Enzenhofer is as researcher, lecturer and practising architect with a strong focus on social, ecological and technological challenges. Before she moved to Stockholm to teach at KTH in the School of Architecture and Sustainable Urban Design Master, she has been teaching at Graz University of Technology. Next to practising in the academic world, she has realised several projects in various contexts and scales. She is co-founder of ecosphere.institute and member of breathe.earth. collective. One major project ‘breathe.austria’ will be presented in her paper as a basis to outline her research questions.
I LIKE OLDER WOMEN

ANGELICA FALKELING

When I was young
I never needed anyone

I approach event based formats from post colonial, art historical and queer trans post feminist perspectives. In I like older women have a character been drinking constantly for 48 hours. It takes place on a ferry between Finland and Sweden. On stage dancing in the dark and sings Celine Dion's All by myself. Expressions of leadership on and off stage, burlesque, nasty, feminine, expanded, too much shame and silently awkward shy is all part of my daily repertoire. It is serious and aggressively fun. After a while, it go off stage into a control room. It becomes a public scene. It thinks it is Jack Sparrow, the main character from the trilogy Pirates of the Caribbean, originally acted by Johnny Deep. He looks hot. You totally awesome.

Hard to be sure
Sometimes I feel so insecure
And love so distant and obscure
Remains the cure

I might act as the fool or call me the ‘nar’, but the quality of the joker is that they rarely get caught, just as pirates never do. Near, far, wherever you are. Make-up all over the place. Red lipstick, smashed by kisses and liquids transported between bodies. Black eyeliner and too short skirts. But it has made careful plans, cause this is what real pirates do, hijack boats. I read this in the news, Dance mummy, dance.

ANGELICA FALKELING is a human being. She do study and work as a writer and visual artist. Falkeling has a background in fashion. She is educated as a dressmaker. She writes, talks, dance, sew and pick up waste from the streets. It altogether becomes temporarily camps and stage-sets for improvisation. Her previous obsession of female leadership, politicians use of colour and how gestures of authority operate in our everyday life became a pant-suit chorography entitled No one is masturbating; on and off stage. Her work has been shown at Galleri Box, Black Box Teater, Arbetets Museum, Showroom MAMA and Soft Focus Institute.
MODERN FEMINIST KITCHENS: PAULETTE BERNÈGE (1896–1973) 
AN ARCHITECTURAL THEORIST AND DESIGNER

FLORENCIA FERNANDEZ CARDOSO

In 1911, the first issue of the British feminist journal Freewoman, criticized the University of London's choice to include House Science and Economics as a new three-year university course; arguing that “There are no reasonable grounds for raising the estimation in which housework is held socially.”

Through the decades, feminists have condemned the international movement of Scientific Household Management (SHM) for limiting women's role to that of a housewife. Feminist architecture historians have unjustifiably described the ultimate goal of SHM to be “a stable home life, a contented husband, and more and healthier children” (Henderson, 1996). However, recent debate has risen from feminist historians exclaiming that “Home economists advocated more than glorified housekeeping” (Stage and Vincenti, 2015) SHM, in reality, aimed to reduce and rationalize housework to stimulate women's work outside the home.

A French supporter of household rationalism and sustainability, Paulette Bernège (1896–1973), deserves critical attention in this regard. Her feminist manifesto If Women Made Houses (1928) advised politicians and architects to learn from women's experiences and to invite them into the studio. Her De la Méthode Ménagère emphasized that SHM required “women to think.” As a leading figure of SHM in France, Bernège had also been celebrated by French modern architects, in 1929 Le Corbusier was one of the first. This paper will present Bernège's contributions to architecture, her theories and designs in the spheres of SHM, the CIAM and architecture journals. The analysis is supported by an archival research of her published books, conference proceedings and journal articles in Mon Chez Moi, La Construction Moderne and l'Architecture d'ajoud'hui available at the Royal Library of Brussels and the National Library of France (1923-1963). Bernège's appropriation of the kitchen and of domestic spaces was a means of fighting oppression and advancing her voice in a mostly male-dominated profession.

FLORENCIA FERNANDEZ CARDOSO is an architect, preparing a PhD at KU Leuven as a joint-degree with Université Libre de Bruxelles (ULB). She is a researcher at Hortence (Architectural History, Theory and Critique) and Sasha (Architecture and Social Sciences), two laboratories of ULB and at the research group A2i (Architecture, Interiority and Inhabitation) at KU Leuven. She graduated with a Master's and Bachelor in Architecture from the Faculty La Cambre-Horta, ULB. Florencia is a member of the editorial committee for Clara : Architecture/Recherche, an annual scientific journal.
This paper examines the nature of early modern European feminism in Christine de Pizan’s (1364–1430) *City of Ladies* (1405)¹ and compares it to the writings by Leon Battista Alberti (1404–72), who prior to completing his *De re aedificatoria* (1452), a treatise on architecture and the city, has written on women and gender relations in *Hecatomphila* and *Deiphira* (c.1429). These two texts have lingered within Albertian scholarship for centuries, as has the work by Christine de Pizan until it was discovered by Simon de Beauvoir and others in the latter part of the twentieth century.

Evoking St Augustine’s *City of God*, de Pizan’s book has a loosely allegorical structure in which exempla about virtuous ladies stand as the ‘building blocks’ for the city. Christine de Pizan elucidates on the strengths and virtues of women previously claimed as non-existent by the long tradition of misogynist writers. She demonstrates how female physical weakness is frequently a moral strength, and how women more often than men lean towards peace and avoidance of wars.

In *Hecatomphila* and *Deiphira* Alberti addresses the question of women in a contradictory fashion as the two pieces are the polar opposites in their attitude, tone and aspirations. While *Deifira* is deeply misogynous, *Hecatomphila* speaks with the female voice about love and empathy for women. In that sense *Hecatomphila* could be seen as if taking a viewpoint from the *City of Ladies* by de Pizan, who could have been known to Alberti.

More intriguingly, de Pizan structured her text on fifteenth century feminism as a text about the edification of the city. This element, I shall argue, makes the *City of Ladies* first modern treatise both on feminism and urbanism. The paper investigates the mutual relationship between these texts and their authors outlining the conditions that have allowed for this rarely acknowledged juxtaposition of feminism and architecture to emerge, and to subsequently become erased. The argument concludes by speculating on how these conditions might be at work in the contemporary context.

GORDANA FONTANA-GIUSTI, is an architect, urban designer, architectural historian and theorist and the Professor at the School of Architecture, University of Kent, where she has developed research and post-graduate studies. Fontana-Giusti has published scholarly papers in *The Journal of Architecture*, *ARQ* and the *AA-Files*; and is the author of *Foucault for Architects* (Routledge, 2013), co-editor and author of *Scale: Imagination, Perception and Practice in Architecture* (2012, Routledge) and the co-editor and author of the *Complete Works of Zaha Hadid* (with Patrik Schumacher, 2004, Thames and Hudson).

From its construction in the early fourteenth century to its conversion into a Ducal palace (1555–65) and the triumphal entry of Giovanna d’Austria before her marriage to Francesco I d’Medici in 1565, the Palazzo Vecchio in Florence appears to offer a clear representation of oligarchic governance by men. All the administrative and political offices of the Commune were held by men, and during their two month period of governance senior officials were obliged to live within the palazzo, separated from members of their family, in order to reduce the possibility of corruption and external influence.

Aligning with this ‘defensive’ position, the first sections of this civic palace (along with others in Northern Italy of the period) borrowed its form from the feudal castles in the surrounding landscape rather than from the tower houses evident throughout the city. However, over time, as intra-city threats to the government became less of an issue, the Palazzo was extended and defensive staircases were replaced by grand stairs more fitting for the growing requirements of court ceremony. In this transition we see links between the spatial arrangement of the town hall—where restrictions on access limited women’s access to power—to the domestic dwelling—where important women could have great influence on city governance. In this transition, somewhere between the more public salone and private camera, the government and the palace developed their form.

The histories and chronicles written by men of the period would suggest that, even given this formal similarity between house and hall, women played very little part in the governance of the city. Supported by some literature from the time, such as Boccaccio’s Decameron, ca.1353, this paper will explore these changes to the Palazzo Vecchio in relation to the explicit and implicit roles women played in the governance of late medieval Florentine society, shaped and facilitated by the architecture of the time.

Professor Christian Frost qualified as an architect in 1990 following the completion of his studies at the University of Cambridge. He worked in practice, at home and abroad for over ten years before becoming a full time academic in 2001 when he began to research the history of the foundation of Salisbury which has resulted in the publication of his book Time, Space and Order: The Making of Medieval Salisbury (Peter Lang, 2009). In 2013 he became the Oscar Naddermier Professor of Architecture at the Birmingham School of Architecture taking responsibility for the delivery of history, theory and cultural context throughout the school whilst continuing to teach design on the MArch course.
In this paper we will formulate a feminist critique of Sylvia Lavin’s concept of “kissing architecture” (Lavin, 2011) for the purpose of developing a discussion on the politics of infrastructure and affect. We begin by noticing some of the potential risks in Lavin’s reading of the architectural kiss, such as the dichotomy between femininity/masculinity still haunting her definition, as well as the institutional character of many of the considered projects. As useful as the concept of kissing can be to describe transgressions between different worlds, it needs to be better situated in everyday life, outside museums and art galleries. Trying to expand on Lavin’s concept we argue that the political dimension of kissing can be explored in the repeated production of affect outside the traditional love affair and outside the traditional institutions for such love.

We will suggest the concept of romance in order to think about the architectural kiss as located in a larger, infrastructural system, consisting of many different affects. In contrast to the established relationship, romance signifies an unstable transformation produced by desire, sometimes criticized for its deterministic undertones (hooks, 2001). As the production of spatial products are dissolving the boundary between architecture and infrastructure (Easterling, 2014), we argue that architecture needs to engage in infrastructural romance, understood as a both repeated and transforming system of spontaneous desire. We think that the repeated sensorial experiences of such romance can activate new political possibilities within cognitive capitalism (Lazzarato, 2014).

Partly financed by Statens Fastighetsverk (The National Property Board of Sweden), the project investigates the disused 1200 km long railroad “Inlandsbanan” (“the Hinterland Railroad”), between Kristinehamn in the south of Sweden and Gällivare in the north. The project proposes a set of architectural design interventions, each consisting of sensorial juxtapositions, or “romances”, between permanent units and interchanging mobile vessels. As a joint composition of railroad, vessels, and site units the project seek to produce infrastructural love. The paper concludes with discussing the political implications and possibilities of such love.

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OLGA TENGVALL is a practicing architect with a master degree from KTH School of Architecture.
HANNES FRYKOLM is an architect and a PhD Researcher at KTH School of Architecture. Their shared practice, Oh, Architecture!, explores montages and unlikely juxtapositions as architectural tactics for collective joy.
UNDOING HOUSEHOLD ECONOMICS: THE CRITICAL POTENTIAL OF HOUSEWORK

CATHARINA GABRIELSSON

Adopted as a framing device for a series of non-representation-al practices, housework points to architecture as process rather than project, involving ‘work’ in at least three different registers: aesthetics, labour, and performance. While such re-thinking of the architectural object — what architecture is and does — carries implications for current re-orientations in theory and practice, housework is above all a powerful lens to capture the relationship between architecture and capitalism. Advancing from the most obvious outset, addressing housework as unskilled or unpaid labour (as determined by ethnicity, gender and class), what immediately rises to the surface are structures concerned with 1) social reproduction as the ‘hidden abode’ of formal production; 2) the socio-historic construction of home as the ‘other’ of commodification; 3) the neoliberal emphasis on house ownership and the re-installation of domestic labour. These trajectories cannot be understood in isolation — they are entwined as facets or elements in what Nancy Fraser calls ‘the social institution’ of capitalism. A full investigation on the implications of housework in-and-for architecture would therefore necessitate a transversal approach, tying together and moving across these different realms that are at once exposed and dismantled by housework.

This paper initiates such an investigation by way of an example: Mierle Laderman Ukeles’ ‘Maintenance Art’ series (carried out in the 60–70’s), an important attempt to bring down the barriers between ‘work’ and the artwork, combining aesthetic practice with economic critique. Drawing on Laderman Ukeles’s work, I will discuss the implications of housework in architecture, not as the marginal and invisible ‘work-after-hours’ but of structural importance, particularly in view of the production of architectural value. I will discuss whether housework carries the potential to go beyond the logic of capitalism, and whether it offers the opportunity to think ‘devaluation’ in architecture — a concept that recently has been proposed as a strategy for artistic resistance.

CATHARINA GABRIELSSON (Ph.D. Associate Professor in Urban Theory, Docent in Architecture School of Architecture KTH, Stockholm) is an architect, writer and researcher whose practice explores the relationship between architecture, art and urban development. Her research employs writing as a means for exploration, bridging across aesthetics, politics and economics and combining fieldwork operations with archival studies to generate material for conceptual analysis. She is co-editor of Deleuze and the City (Edinburgh University Press 2016), guest co-editor of “Architecture and Capitalism: Solids and Flows” (Architecture and Culture 5:2, forthcoming 2017), and currently collaborates on an edited volume tentatively entitled Neoliberalism: A History of Architecture. She is the director of the doctoral programme Art, Technology and Design.
In the first half of her life, Margarita Pisano Fischer (1932–2015) was an architect and an understated part of the Chilean modernist movement. In the second half, she was a well-known feminist, an activist and a radical thinker. This second persona is what survives in public memory, as she is best known for being a vocal public thinker during the dictatorship that obscured Chile in the 1970s and 1980s, and a challenging figure in what followed. More than mere provocation, her stance had disruption at its core — of both public sphere and the domestic one — with the warm sanctuary of female friendship as base. The architect lies somewhere behind all this. It is as if Margarita the feminist had completely ousted the architect, in what seems like an absolute, violent rift between the two identities.

Buildings, however, played a continuous role throughout her life — especially the homes inhabited, abandoned, designed and disrupted by her. From her natal estancia in the Chilean Patagonia, to the modernist tower in the centre of Santiago, to the shelter she created for victims of state and domestic violence, to the houses she authored and built, homes offer a common ground for an examination of her life. Combining oral history with archival work, the paper puts together a portrait of Margarita through her buildings, interrogating the closeted architect and the public feminist, the estranged mother and the inspiring leader. This manifold biographical reconstruction will not only offer a way to come to grips with a complex figure, but will also question the relationship between women, architecture and feminism.

GABRIELA GARCIA DE CORTAZAR is a PhD candidate at the Architectural Association, London. She is a registered architect in Chile and holds a MA in Architectural History from the Bartlett. She has taught in Chile and the UK, and her work has been exhibited in London, Rome and Santiago.

ALEJANDRA CELEDON is an architect, holds a MSc from the Bartlett, UCL, and completed her PhD at the Architectural Association in London, with a dissertation on the Rhetorics of the Plan. She has published and taught in Chile and abroad, including the Berlage, the AA, and Latin American Universities.

Gabriela and Alejandra work together as Colectiva.
'Its so serious doing the twist' is a diptych film piece. It takes the image of the staircase and the newel post, that exists as the thick post at the bottom of the staircase in the domestic home, to insert them as apparatus in installation/choreographic works in Edgeland spaces, the urban/rural wilds. The works shed Feminine domestic architecture and its weighty canon, to be playful and light in transforming spaces via dynamic fluid lines expressed as an activity called blubilds.

The staircase as a diagonal line of transition represents the serious feminist approach towards developing dynamic fluid spaces. The newel post represents a ‘light touch,’ a positive and playful choreographic gesture. Perhaps such gestures enable a shift from a negative feminine condition within domestic interiors, to playful encounters, ‘outside’, in the passageways of our Edgelands, the ‘urban wild.’ Here, the dust and weight of economic overproduction are the ball and chain at the hems of the built environment — they are equally a weighty matter. However, this paper poses the ‘diagonal, lively line’ as a playful ‘weightless gravity’; a positive feminine gesture to diffuse and re-frame the negative connotations and more masculine flaneurly associated with Edgelands.

Drawing on Luce Irigaray’s interpretations of the diagonal line and Rosalind Krauss’s definition of ‘horizontality’ as a gesture of resistance to hierarchies, via the force of gravity, the paper uses a poetic approach with Italo Calvino’s essay on ‘lightness’. It offers a way to interpret the ‘diagonal line’ and ‘the twist’ as choreographic, light gestures. To pivot round the newel post is to capture the ‘gravity and gravitas’ of the feminine condition and the characteristics of Edgelands in a ‘light touch’. This is the ‘twist’ out of hierarchical territories, to construct positive feminine approaches and to produce multi-sexed spaces in Edgelands.

JOANNA LEAH GELDARD is an interdisciplinary artist and senior lecturer. She constructs interdisciplinary pieces, working at the edges of drawing, installation and dance. Joanna addresses spatial matters and practices to explore hierarchies and playful gestures of resistance between art and architectural approaches. As Visiting Research Fellow with Anthropologist, Professor Tim Ingold, Joanna worked across borders to play with the pliability of their language and create interdisciplinary perspectives on The Frame (2013) and The Blueprint Procession (2015). Current work re-examines the language and activity of the blueprint in the hands of a feminine interdisciplinary context.
For the philosopher Gernot Böhme architecture is atmosphere. Through atmosphere we feel our own presence in space and feel the space in which we are present. But his argument remains extraneous to a feminist agenda, ignoring a history of feminist philosophy that has challenged his philosophical tradition. While atmosphere might be able to allow architecture to reclaim its aesthetic discourse from the arts, establishing an approach dependent on “feeling” more than on seeing—experienced through being in it, rather than seeing it or imagining it, his dialogue as many others is gender neutral. And yet the conversation of mood and affect has always been associated with the female.

So what if we could rethink atmosphere? What if we could reclaim atmosphere as a feminist approach to architecture? What if the vagueness of atmosphere, belonging neither to the subject nor the architectural environment, could illuminate a path to building a new world to include the dimension of sexuate difference, as is the current language of the philosopher Luce Irigaray? Architectural atmosphere is a contemporary conversation that is positioned as a counterpoint to a performance driven and technical agenda in environmental design. And Irigaray is an influential feminist philosopher, now in her eighties, whose work is pivotal to feminist thinking and who has over the course of her career shaped the development of feminist theory.

This paper examines how the most contemporary ecological philosophies proposed by the foundational feminist could shape a different sort of understanding of mood or feeling, and challenge such contemporary theories of atmosphere and affect that reinforce such distinctions. Philosophical in approach, engaged with the discourse of environment and affect and its language, this paper will propose a living architecture that can include the dimension of sexuate difference.

**ANDREA GIBSON** is an Assistant Professor of Architecture where she offers a seminar on sustainable architecture and an experimental course of atmosphere. Participating in Luce Irigaray’s conferences and seminars over the past 15 years, and working as her assistant, her work is engaged with how sustainable design must be transformed by the discourses of gender and equity.
WOMEN IN THE MAKING OF THE MODERN HOUSE

— HOW ARCHITECT LÉONIE GEISENDORF’S FEMALE CLIENTS COMPARE TO MALE ARCHITECT/CLIENT STORIES

CHARLIE GULLSTRÖM

In her study of six modern iconic villas, Alice Friedman (1998) distinguishes independent female clients as catalysts for innovation in residential architecture. Friedman shows that client personality inspired the initial design and describes two kinds of architect/client relationships that emerge from a female client’s firm views/male architect’s desire to rethink the programme. Frank Lloyd Wright’s client liaison in Hollyhock House (1921) as well as Richard Neutra’s in Perkins House (1955) illustrate a close engagement where the architect listens and thoughtfully responds to his client’s desires. In stark contrast, Le Corbusier (Villa Stein 1928) and Mies van der Rohe (Farnsworth House 1951) simply treated their client as a source of inspiration — a spring-board from which their own personality, rather than the client’s, is represented in form. This paper contributes by means of a historical case study of an insufficiently recognised Swedish modernist architect to understanding the influence of gender-specific encounters on the conception and execution of architectural projects.

Architect Léonie Geisendorf (1914–2016) had strong female clients in two canonized post-war villas in Stockholm: Villa Leyton (1951) and Villa Delin (1970). Polish-born and of Swiss nationality, Geisendorf’s works are primarily found in Sweden where she counts among the most prominent architects of late modernity. She trained at ETH Zurich and interned with Le Corbusier in Paris before moving to Sweden in 1938. Villa Leyton, her first commission (in partnership with her husband), was meticulously designed for a female client impaired by polio. A resilient concrete sculpture with a level of transparency comparable to the icons above, Villa Delin was designed for a client who haphazardly encountered a derelict Villa Savoie on travels with her fiancé and was recommended to Geisendorf by Le Corbusier. The paper explores if female client/architect relationships foster fundamentally different design processes, expectations, and outcomes.

DR. CHARLIE GULLSTRÖM, KTH Royal Institute of Technology, Department of Architecture is a University Lecturer and Research Leader (KTH Smart Spaces: Architecture and Interactive Media). Her design-driven research interests include architecture informed by interactive media; digitalisation; practical knowledge transmission; Le Corbusier’s diaspora; and Léonie Geisendorf’s architecture. Gullström has extensive access to Geisendorf’s archive since 1990 and has conducted numerous architect/client interviews.
Community behaviour and reactions to conflict and war result in significant experiences of the kinds of rifts produced in communities as a result of war. The war in Gaza is a context that can be highlighted due to cultural and urban realities and reactions that have been produced and formed by acts of occupation and the Palestinian's will to struggle and endure on the land. In Gaza, the feminist community, which forms a majority in Palestinian society, shows the most prominent and influential practices that emerge in the vacuum of conflict.

This paper aims to highlight Palestinian women's behaviour in spaces of conflict in Gaza during and after the last war in July 2014. The research has been undertaken by analysing woman's behaviour in several spaces that have been influenced by the war. These spaces have been investigated in a detailed scenario that shows the journey of Palestinian women through crisis. The research uses a qualitative research methodology and applies a combination of two approaches: a phenomenological approach together with an ethnographic approach. Applying an ethnographic method the investigation will focus on visual ethnography, which uses photographs as a methodological tool. The phenomenological approach then assists in investigating the external appearance and inner consciousness of phenomena based on memory, imagery, and meaning. The findings will aim to draw lines for a new way of thinking about architecture from a feminist perspective, which redefines the distorted spaces of conflict and converts them into fertile spaces of social and humanitarian activities that acknowledge Palestinian women's resistance and struggle amidst the historical and political conflict between Palestine and Israel.

Ms. Hala Eid Alnaji is a researcher with MSc. in architecture from Sheffield Hallam University in the international Women's Day 2015. Hala has set up several events to talk about Gaza war and architecture, these events held in Sheffield, York, and London.

Ms. Shyma Naaji is a researcher with MSc. in architecture from Bradford University. Shyma works as an architect in municipality since two years. Shyma is an active member in the Women's Affairs Technical Committee (WATC) in Gaza. She has participated in Freedom Flotilla coalition 2015.

Ms. Haya Alnaji, an independent researcher based in England. Haya was graduated from the Islamic university of Gaza. Recently Haya has awarded her master degree in architecture from Southampton University. Haya has worked as an architect in several engineering offices in Gaza, and was a part of Freedom Flotilla coalition 2015.
Drawing on a tradition of textual experimentation in feminist architectural and conceptual art practice [Rendell, Lacy, Osborne], this presentation/reading looks at the critical spatial possibilities of textual play. Based on the work of an informal age-focused research platform (Ageing Facilities), it looks at how the specific tactics of disrupting and altering the language around ageing (through semi-fictional writing, word games, fantasy propositions) can start to not only challenge the representational politics of ageing but generate alternative spatial practices around a subject still marginalised within architecture and design. In writing about ageing in different ways, this paper argues, it becomes possible to rethink dominant modes of engaging with the spatial dynamics of ageing and unsettle the orthodox narratives and methodologies of conventional spatial practices ‘on’ ageing (the biomedicalisation of ageing as a body-bound subject; the instrumental, problem-solving engagement with older people’s changing relationship to space).

Drawing on a specific text piece (Sticks and Stones May Break my Bones) this presentation performs the working mechanics of one of these writing tactics — suggesting their effects in practice: offering ways of engaging with older people’s marginalised relationships to urban space; mapping emotional geographies [Davidson, Bondi, Smith] that would otherwise go overlooked; shifting the typical (heavy-weighted) mode and tenor of engaging with the subject of older age — while opening up a public space of critical and reflective discourse around ageing across ‘urban’ professions and disciplines. These are textual tactics, this performance reading suggests, that, in different ways, make space for feeling, fantasy and taboos — and, ultimately, for prospective/propositional identifications with space — permitting a feminist rewriting of remedial, body-bound interventions on the ageing body and opening up a critical and creative space in which to practice around the (marginalised) subject of ageing, differently.

Working between urban theory, public policy and creative practice, SOPHIE HANDLER is a researcher/writer exploring the spatial and representational politics of ageing through temporary urban actions, creative writing, research and policy development. Currently working with the University of Manchester to develop ‘age-friendly’ urban policies with Manchester City Council, she is author of The Fluid Pavement (a large print psychogeographic novel on ageing), An Alternative Age-friendly Handbook (for the socially engaged practitioner) and is chair of the RIBA working group on Research and Ageing. Her work has been exhibited at the CCA, Montreal and the William Road Gallery, London. Her practice-based work operates under the platform Ageing Facilities.
"The contemporary spatial demarcation of the tension between territorialities and subjectivities forces us to invent, and to move beyond our existing architectural methods and theory."

The fragile body of a woman occupying the borderline motivated this paper. In November 2013 Ayşe Gökkan, Mayor of Nusaybin, protested the building of a barrier between the Kurdish cities of Nusaybin in Turkey and Alqamishly in Syria, ending her nine-day hunger strike after the authorities agreed to halt construction on the ‘wall of shame’. As a performance of resistance, globally enacted through media, Gökkan’s presence in a detritus-filled minefield revealed the complexity of the border as more than a demarcating line: provoking us, in the words of Pelin Tan, ‘to move beyond our existing architectural methods and theory’ (217). Tan’s notion of transversal materialism, which she compares to a map refusing to trace firm boundaries, allows for new spatial encounters, considered in light of current reactions to contested borders and the ongoing global influx of refugees and asylum seekers whose transversal ‘biopolitical subjectivities … are aleso shaped by the ecological contingencies of the anthropocene’ (211).

Gökkan’s action and Tan’s text prompt me to revisit my on-going collaboration with choreographer Carol Brown — an unfolding dialogue between architect and dancer: working between theatre’s ‘proper’ sites and embedded performances in urban fabrics; from Athens to Wellington to Perth to Auckland to Prague to Guam. As dance-architectures our site-responsive works — created with composer Russell Scoones via MAP::Music_Architecture_Performance — re-chart place through the performing body with an emphasis upon ‘thresholds of encounter’, which allow the audience to reimagine the spatial coordinates of stage and city. Revisiting our critical spatial practice, this paper attempts to connect our body of work and the contemporary public realm through the radical act of a borderline subject.

DR. DORITA HANNAH, whose research intersects performance and architecture, is Research Professor of Interdisciplinary Architecture, Art & Design at the University of Tasmania in Australia and Adjunct Professor of Stage & Space at Aalto University in Finland. Through consultancy on performing arts architecture and her collaborative work with MAP (Music_Architecture_Performance), she investigates Event-Space, the title of her upcoming book (Routledge Press, 2016).
PEDAGOGIES FOR ‘MISTRESSING’ ARCHITECTURE

HARRIET HARRISS

“A mistress is not a female mister…. nor a starlet a female star. In fact, a starlet is not a star at all.”
— Sol Saporta, (1977: 214)

Whilst the professional challenges impacting upon women architects are becoming more widely discussed, less is known about the pressures facing female architectural educators who remain in a minority position and fail to mirror the career progression afforded their male counterparts. Indeed, there have been few attempts to examine the experience of women educators, and specifically, their role in implementing — or resisting — gender-sensitive pedagogies or to examine the broader institutional pressures that impact upon their personal as well as professional development.

Subsequently this paper will attempt to consider to how the pervasive pedagogies of our disciplinary ‘masters’ are negatively impacting upon women, minorities and the more diverse learners, and whether the emergence of an alternative, ‘mistress’ pedagogy might help address the issue. It will also consider why previous analyses of gender dualism have failed to yield effective strategies for changing the situation, what intersectional alternatives might exist, and the role all educators might play in initiating and instigating ‘mistress’ models of pedagogic change.

DR HARRIET HARRISS (RIBA) leads the Architecture School PhD programme at the Royal College of Art in London. Her teaching, research and writing are largely focussed upon pioneering new pedagogic models for design education, particularly those that respond to specific community challenges: as captured in, Architecture Live Projects: Pedagogy into Practice (Routledge, 2014); and Radical Pedagogies: Architecture & the British Tradition (RIBA Publishing, 2015). Her next book, A Gendered Profession, (RIBA Publications, Nov 2016) examines ways to address the lack of diversity — beyond gender binaries — within today’s architecture practice and education environments.

1 The ASCA statistics (2015) identify 1:4 women/men educator ratios in the USA, 1:5 at Dean level. See http://www.acsa-arch.org/resources/data-resources/women. In contrast, UK stats are closer to 1:3 women/men (see Gloster, (2015) RIBA Education Statistics, 2013-14, statistics exist identifying whether the women are likely to be in leadership roles or not.

Under the theme of this conference, addressing the connections between architecture and feminisms, this paper works to locate feminist concerns as a fundamental, facilitating mechanism of modern architectural production. Drawing on work prepared for my dissertation in Architectural Theory and Criticism, this paper benefits from a focus on association, literary connections and the feminine. As a practicing architect, these connections surface often from within the documentation and exploratory process. This process, traced by Kenneth Frampton as the pursuit of the tectonic, neglects some of the concerns which feminism prioritises.

I have, within this work, attempted to find a place for this kind of exploration within the tectonic concerns outlined by Frampton. I have termed this space, the tr(o)ue, which takes the word ‘trou’ for the operative space let into a material to facilitate its lifting, positioning, and / or the accommodation of an adjoining member or element, and combined it with the English word ‘true’ to signify a reservoir of alternative readings.

With this objective, therefore, I am going to turn within this paper, not to feminist architectural criticism, but to a source which finds engagement with both assemblage and association, or what they termed ‘positive’ and ‘arbitrary’, the necessitating devices of architectural production and a particular concern with analogical connection. This source is the work of Charles (1628–1703) and Claude (1613–1688) Perrault, operating in the court of Louis XIV, in seventeenth century France. The paper starts by demonstrating that Frampton’s account of the tectonic is initiated by a version of Claude Perrault’s theory which excludes the arbitrary, and then goes on to retrieve it from both brothers’ work, and to show how through both analogy and proportion it is brought into play in the design of the Louvre facade, with which both are implicated.

This paper analyses the mattress as a key support in the early choreographic practice of Yvonne Rainer (1934–). Rainer’s mid-career memoir, *Work 1961–73* (1974), features an appendix titled ‘Etymology of objects, configurations, and characters’, which tracks the use of props across her time with the Judson Dance Theater (New York, 1962–) and thereafter. Rainer has pointed to the ‘multiple dramatic and psychological connotations’ that underwrite the mattress: sleep, illness, comfort and sex all lure the spectator to read proto-feminist elements into the dance work. Through a close reading of the materials surrounding the dance, *Parts of Some Sextets* (1965), this paper situates the mattress against the ‘discussion about work, task and the elimination of stylisation’ that has come to typify this period of Rainer’s practice. It is important for this paper’s argument that the seduction induced by the performance misreads the mattress, which only *appears* to literalise such a discussion. That this prop disabuses a reading of task-oriented movement speaks to the vitality of image and illusion in Rainer’s work. Rather than defer to aesthetic discourse, however, this paper seeks to reframe the mattress by turning to feminist revisionary readings of Hannah Arendt’s account of the private, as forwarded by political theorists including Linda Zerilli and Bonnie Honig. As the latter has written: ‘The human body is, for Arendt, a master signifier of necessity, irresistibility, imitability, and the determination of pure process.’ In closing, this paper presents a more recent, feminist performance that deploys the mattress on the University campus, after Ana Mendieta’s *Untitled (Rape Scene)*, (1973). Emma Sulkowicz’s *Mattress Performance (Carry that Weight)*, (2014–15) brings the spectator’s private, domestic attachment to the mattress into question, in a way that sheds light on Rainer’s earlier project.

**TOM HASTINGS** is a PhD student and seminar tutor at University of Leeds, where his research on Yvonne Rainer and the Judson Dance Theater is supervised by Gail Day and Griselda Pollock. In September he visited the Getty to read the Rainer papers. Tom is a co-editor at *parallax journal*, and assisted the editorial team at *Texte zur Kunst’s* with Issue NO. 103, “Poetry”. Tom is currently at work on a journal article addressing Briony Fer’s art-historical and curatorial approach to Eva Hesse’s “Studiowork”. All writings can be found on his website: www.mineralmatters.wordpress.com.
Sibyl Moholy-Nagy (1903–1971) author of several books and many articles about architecture and the city, never declared herself a feminist. Rather than taking up the common cause of women, she thought of herself as an exceptional person who had masculine ambitions and hence could not be satisfied with what came ‘natural’ to other women — the care for household, children and family. One could nevertheless assess her work as a continuous engagement with modernism in the arts and architecture, in which she denounced technology and capitalism as driving forces of modernity while embracing the ‘feminine’ other of modernity, by advocating values such as concern for the city and for the environment.

The earliest traces of her regard for the environment are to be found in her volume Native Genius in Anonymous Architecture (1957). In this book, she heralds the ability of the first American settlers to build in response to landscape, materials and climate. She further elaborates this focus on the environment in later articles, especially those published in J.B. Jackson’s periodical Landscape, and in her book Matrix of Man (1968), in which she relies upon the feminine metaphor of the matrix to describe how architecture and the city nurture and shape humanity. Her interest in ecology is further stressed in several of her pieces on Frank Lloyd Wright, and especially in her article on Paolo Soleri’s ‘Arcology’ (1970), which was crucial for Soleri’s rise to fame in the 1970s.

This paper traces the paradoxes and contradictions of Sibyl Moholy-Nagy’s positioning in her dealings with modern architecture and the environment, tying them in with ongoing contemporary discussions on the nature of feminism and the gendered character of modernism. Is it possible to recognize in her position an early and unarticulated version of what we would now call ecofeminism?


RIXT HOEKSTRA

In my presentation I will introduce my research project to rewrite the history of the CIAM from a gender perspective. In the historiography of modern architecture, the CIAM constitutes a major example where the historical recovery of the contribution of women has not yet taken place. However, female actors did play an important role in the organisation and realisation of the CIAM congresses. Among these women were for example the French architect Charlotte Perriand and the polish architect Helena Syrkus. As a consequence of their exclusion from history, we know little today about their contribution to the congresses.

At the same time, as I will argue in my presentation, writing such a study today implies an active reflection on the history of feminist critique. Is our perspective today still the same as the one formulated by feminist scholars during the 1960s? In this respect, we may think of such concepts as the “hidden from history” approach and the attempt to retrieve those actors who have not been included in the accepted canon. Another important question is what a study of the CIAM from a feminist perspective might teach us about the functioning of one of the principal associations of avant-garde architects in the twentieth century. In this respect, it is especially important to see the CIAM as a network in which power relations and spheres of influence play a role.

DR RIXT HOEKSTRA is an architectural historian. She received her PhD in 2006. She is specialised in the fields of modern architectural theory, historiography, and the development of architectural discourse in the twentieth century. In the past years she has published among others about the influence of poststructuralism in the work of Dutch architect-intellectuals for the journal Archimeara: Architektur.Kultur.Kontext, (2013) and about the development of architectural discourse in the Communist GDR, published in The Journal of History&Theory of Architecture (2014). The paper presented here is part of her Habilitation on the female actors within the CIAM.
FROM NOVEL TO RELATIONAL: SITUATING ECOLOGIES OF TIME AND PLACE

SARA JACOBS

Novel ecologies, environments or ecosystems created as the result of human action but not actively managed by humans, are increasingly becoming sites for design interventions. This paper begins by considering how novel ecologies, particularly those in post-industrial landscapes, become territories for design. This reveals how the predominantly optimistic embrace of novel ecologies within design, while engaging the criticalness of ecosystem science, treats these landscapes as largely apolitical and ahistorical. This absence of politics and history has resulted in ecological design practices that risk remaking or reinforcing the sometimes problematic socio-ecological power structures that allowed for the initial emergence of novel ecologies. While landscape is increasingly understood to be greater than a bounded condition, representations of landscape site history have increasingly rationalized urban processes by abstracting people and place from a grounded materiality. In response, the paper argues that people, place, and power relations have produced the conditions for novel ecologies to emerge, and argues for relational environmental histories to illustrate the ways these natures are both distinctly human and the result of a coproduced world.

A relational approach to novel ecologies highlights how these landscapes are coproduced, and therefore always political, always historical, and always social. This paper shows how biopower and biopolitical relations have produced the conditions for novel ecologies to emerge, and how these conditions are reinforced through neoliberal environmental conservation. The paper proposes a relational framework for more critically and creatively engaging the design of new and future natures by grounding site histories in economic, environmental, and political stories. It proposes an ecology of materials that treats site history as active rather than passive space, allowing landscape to become a lively collection of time, place, and materiality. While the complexity of novel ecologies offers potential for redefining nature-society relations, without critical applications of ecological science within the build environment, designers risk producing natures that will only be consumed back into the systems from which they emerged.

SARA JACOBS is a practicing landscape architect and lecturer in Landscape Architecture at the University of Washington, where she is also a PhD student. Her research considers the ways environmental knowledge is materially produced and visually represented within urban ecological design. She holds degrees in landscape architecture from Harvard University and in architecture from the University of California, Berkeley.
The 1907 opening of the Colony Club of New York City, the first social club for women in the United States with a purpose-built clubhouse, received almost obsessive attention in the periodical press. It was organised with the view ‘that women should be involved in society outside the home and thereby help to make the world a better place to live in.’ That idea was regarded by many as outright subversive, but the social prominence and financial power of the founding members, including Anne Morgan (the daughter of financier J. P. Morgan) and Elisabeth Marbury (a pioneering theatrical agent), allowed the project to move forward. This paper examines the architecture and interiors of the Colony Club, relating it to the biographies of the founders, to argue that the building liberated elite women and that the quasi-domestic space provided them with a platform for feminist politics and a prototype for the organisations they founded for working women.

The Colony Club appropriated a patriarchal tradition in architecture, the gentlemen’s clubhouse, which first emerged in London in the early 19th century. After the American Civil War (1861–1865), the emergent bourgeoisie zealously adopted the institution, especially in New York City, which saw more than 150 clubs organise and acquire quarters around the turn of the century. The Colony Club was the first of its kind, and its founders commissioned the foremost club architects, the firm of McKim, Mead & White to design their building on the pattern of a traditional English gentlemen’s club. The rise of elite clubs in the United States remains largely unapproached by historians in any field, and investigation of the Colony Clubhouse brings new light to the intersection of feminism and architecture in metropolitan America.

HORATIO JOYCE is a doctoral student in history at Oxford University, and a PhD Scholar of the Society of Architectural Historians of Great Britain. He received his BA from the University of Chicago and his MA from Boston University, both in history of art and architecture.
“I’M HERE”
IDENTITY AND OBSCURITY IN LOCATIVE SAFETY TECHNOLOGY FOR WOMEN IN NEO-LIBERAL CITIES

NICOLE KALMS

Responding to the prevalence of crimes against women, locative safety technology targets women’s gendered experience in neo-liberal cities. Apps with panic buttons and incident reporting features connect the phone’s location to ‘friends’ or emergency services with cloud-syncing devices a ‘virtual witness’ to verbal or physical assault.

Each app accumulates anonymous data that maps trends in the way that sexual violence shapes cities. Given that sexual violence is often difficult to chart, these records would seem a significant asset. Yet, with the aim to defuse women’s experience of sexual violence, the locative medium flattens and abstracts territories of cities and the architectural context in which violence occurs.

Unsurprisingly, geo-spatial safety technologies are marketable products for women to (re)construct their identities. By fusing women’s social reality with anticipated and, at times, fictitious fears about occupying urban space the apps may ironically pre-regulate women’s behaviours and interactions. The ‘Watch Over Me’ app sells a retro-sexist ‘guardian angel’ where women are viewed as passive, potential victims. The ‘bSafe’ app supports empowered and individualistically women to take risks by occupying urban space. With features such as ‘Follow Me’ and ‘I’m Here’ women using ‘bSafe’ communicate their sexual agency to family members or partners while ironically submitting to being continually monitored.

Offering a counterpoint, apps developed by activist feminist groups connect the physical and material location of women’s urban harassment to their individual experience. By crowdsourcing an interactively-narrated map the ‘Hollaback’ app recognises women’s diverse experiences of harassment in urban space and registers Isabelle Stenger’s ‘depsychologisation’ to reposition women’s sexual and gendered experience in cities.

By considering the way that locative media shapes women’s territories, this paper will evaluate the benefits and incongruities offered by this non-neutral tool. In literally ‘drawing out’ the complexity of the technologies and economic stakeholders of locative safety apps I aim to position this media in the plural expressions of feminism and in the unstable and contested realm of neo-liberal cities.

DR NICOLE KALMS is a Senior Lecturer in the Department of Architecture at Monash University. Her research centres on contemporary urbanism and gender. Nicole’s forthcoming book Hypersexual City (Routledge 2017) examines sexualized representation in neoliberal cities. Other research includes ‘Hypersexual Occupations’ (2015) in Occupation: Ruin, Repudiation and Revolution and ‘Hypersexual Transgressions’ (2014) in AHRA’s journal Architecture and Culture. Nicole also writes for a diverse non-academic audience, and is regularly invited to speak about sexuality and urban space at national and international institutions. Nicole is the founding Director of MADA’s Space and Gender Laboratory and is committed to understanding how gender contributes to shaping behaviour in cities.
Fashion and identity are deeply intertwined with one another in situated performativity, entailing not only individuals but atmospheres and relations to others and the Other. Something drawn upon by fashion retail, perhaps most noticeably through mannequins (living or dolls). As a near-constant presence in increasing portions of public space, they become material statements in negotiations of public culture and subjectivity.

These mannequins depend on a number of factors for their effect, including degrees of interactivity and directionality. The logic of the mannequin, as Louisa Iarocci names it, is dependent on an abstracted or de-personalized character, requiring the viewer to participate through completion. By balancing the concrete and the abstract, they draw upon the viewer’s imagination and projection to become meaningful; they perform diagrammatic operations in the form of being what Gilles Châtelet terms concrete abstractions not only allowing, but requiring the compliance of the viewer for their effects—but situated in space as almost bodies, almost persons.

The recent exhibition at the Dance Museum, Stockholm, Koroly’s Costume Drama offered a unique opportunity to investigate this in-betweenness, as well as questions of situatedness, abstraction-prothesis, expression, atmosphere, and various forms of interaction hands on—from directly completing or participating in the staged drama to ignoring them altogether, to treating them ‘as is’; that is, as inanimate objects.

This paper makes use of this exhibition to investigate an increasingly present phenomenon in public space, which clearly participate in (re)production of gender norms and gendered body-subject identities, as well as subject-structures and who is a subject or object for whom. It further builds on the need to closer investigate their modes of operation in order to critically address their role in such processes of subjectification. It further extends this study into their treatment in public and commercial space positioned as a critical architectural question.

DANIEL KOCH is an architect and researcher at the KTH School of Architecture, with research investigating spatial configuration, diagrams and abstractions, and processes of subjectification within the larger frame of architectural theory and urban design. Lately research has focused a lot on the role of memory, projection and imagination within observation-based research and our understanding of relations between architecture and social structures.
In 1923 the geography that covers today’s Republic of Turkey had undergone a massive change of regime, and thus a massive change in the social structure. The emergence of the republic was crucial and significant; it was a complete ‘tabula rasa’, which aimed to erase the marks of the Ottoman Empire and give birth to a fresh, ‘new nation’. In the republican period, the image of woman held great significance as a symbol of a free and modern country. However, rather than an active player in the social scene, she was still responsible for the management of domestic space. The first woman architect of Turkey, Leman Tomsu, graduated in 1934 in the republican era, during the period of modernization in Turkey. The process of modernization came not only with political and social construction, but also with physical construction. With modern architecture, the domestic space shifted from a space to inhabit to a space in which to rest, functioning as an encouragement for social life. A space which used to be the ‘nest’, had now transformed itself into a machine. As a ‘delicate’ figure practicing in a male-dominant environment, the woman architect now owns the tools to create a space for herself. Where the ‘active’ male figure used to construct physical space, after Tomsu the real agents of domestic space now have the opportunity to construct her own corporeal space. Using a gender based analysis this study is a comparative inquiry into the domestic environments created ‘by’ women and domestic environments created ‘for’ women during the process of modernization in Turkey. With this investigation, the transformation of the domestic space in Turkish architecture aims to establish a different perspective upon, and an alternative reading of modern architecture in Turkey.

**BURCU KÖKEN**

**BURCU KÖKEN** is an architect and a free-lance editor. She had received her Bachelor of Architecture from Izmir Institute of Technology, in 2011 and her Master of Architecture from Middle East Technical University in 2015. Currently, she is pursuing her doctoral studies.
If ‘becoming-woman’ is to be conceptualized as a constant ‘becoming-minor’, the topological formation of a line of flight, then architectural practices may be seen under the light of an eco-technological enunciation which aims at dramatizing material singularities. The architectural mind understood as a relation and not as a relatum, begs the question: why is it that representational techniques, methods whose origin and telos is that of an archetypical identity, have such a primary role in architectural practices, pedagogies and technologies? Representational logic understood as the Odyssey of philosophy — to recall Deleuze — ensures the triumphant arrival of the copy. What, however, makes the very conditioning of the copy possible?

In this paper I will put forward the reciprocal becomings of an architectural mind that oscillates between practices of ‘minor singularizations’ and ‘major stratifications’. Deleuze’s distinction of Royal and nomad sciences will be entangled with Andy Clark’s extended mind hypothesis, conceptualizing an architectural mind as a relational assemblage. For that, I will move from Ulysses to his nameless ship, the striated operating in the smooth. Practices of naval and civil architecture will meet each other on a crucial point: the Doric entasis. The very possibility of their encounter highlights the existence of an intensive field of spatiotemporal stuttering upon which architecture operates. I will conclude this paper by arguing that the transcendental friction embodied in this stuttering can bring the architectural mind in a body, and, consequently, the architectural body within the sense that produces it and the sensation that it produces. No longer fixated on categories, be it minor or major, Ulysses’s ship navigates the uncharted intensities of a larval space where ‘becoming-woman’ transduces with other, plural becomings.

IR. STAVROS KOUSOULAS studied Architecture at the National Technical University of Athens and at TU Delft. Since 2012, as a guest researcher and lecturer, he is involved in several academic activities at the Theory Section of the Faculty of Architecture of TU Delft. He is a PhD candidate at IUAV Venice participating in the Villard d’Honnecourt International Research Doctorate. He has published and lectured in Europe and abroad. He is a member of the editorial board of Footprint since 2014.
EXHIBITION

SUZANNE LACY’S INTERNATIONAL DINNER PARTY IN FEMINIST CURATORIAL THOUGHT

ELKE KRASNY

AN EXHIBITION HOSTED IN THE ENTRY LEVEL OF THE KTH SCHOOL OF ARCHITECTURE

OPENING: THURSDAY 17 NOVEMBER 19.00

ELKE KRASNY is a curator, cultural theorist, urban researcher and writer; Professor of Art and Education at the Academy of Fine Arts Vienna; 2012 Visiting Scholar at the Canadian Centre for Architecture in Montréal; 2011 Visiting Curator at the Hongkong Community Museum Project. She holds a PhD in Fine Arts from the University of Reading (2015).

BUNNA WITHOUT BORDERS: COFFEE/MAKING AS A RELATIONAL SPACE

HANNAH LE ROUX

In Habesha homes, coffee — bunna — making is a form of domestic grounding, in that it’s slow brewing and serving form three daily ceremonies. In Johannesburg, modern architecture was championed as a style for a dislocated and fast growing city. Through the viscidities of political change which inverted both from their origins, in the early 2000’s coffee making came to take place in Johannesburg’s modernist space.

This paper will re-tell the narrative of a design probe, bunna bet Jeppe, that combined the roles of a coffee making woman, TG, and that of an architect, myself. In that probe, a trans-scalar one developed for an area of the city that has been appropriated by immigrants, the relation forming power of the coffee ceremony and its ritual forms of clearing a quiet space, decanting and circulating substances are proposed as designerly forms. In this retelling, however, I wish to go further in interrogating the personal roles of the coffee maker and the architect as they intersect in the development of the probe over time. In doing so the paper will draw out both our alternately overlapping and divergent ways of using the coffee-ceremony place as a strategic project in the face of gendered spaces.

Through the project, both TG and myself have aligned our points of insertion into men’s worlds of trader associations and modernist buildings to realise our personal intentions to make another form of space, one that enfolds critical aesthetic and economic dimensions. Despite the incommensurable divergences in our personal levels of technical knowledge, access to urban gatekeepers and economic resources, we retain our interest in the project as a transformative one. Arguably, it is its relational strength, both as latent in our collaboration and in the face of the city, that still holds its promise.

HANNAH LE ROUX revisits the modernist project in architecture in Africa, and considers how its transformation through the agency of African users presents a conceptual model for contemporary design. This project arose from a lived experience of apartheid and colonial constructions as layers that erase and are overlain by other human actions. She has written on these dynamics in blank_architecture, apartheid and after, Narrating Architecture, Afropolis and The Journal of Architecture as well as through exhibitions in Johannesburg, Brussels and Rotterdam. Her current projects are design research in the spatialities of diaspora coffee ceremonies and informal soccer games.
In 1969, Anglo-Swedish architect Ralph Erskine was commissioned to design the Byker Redevelopment project in Newcastle upon Tyne. With an office on site, and a number of the architects living on site, a situated mode of practice emerged in their overlapping professional and social personas.

Having lived in Byker since 2011, my work takes the approach of Erskine's team as a touchstone, to inspire a mode of relational practice that draws on situated and everyday ways of knowing to inform acts of adaption, (mis)use and intervention, that address the unique condition of the hobby rooms across the redevelopment.

My approach, presented through an ongoing and situated project in Byker, builds on the contribution of feminist theory to architecture that has opened up territories on the margins, or outside of the profession of architecture as potential sites and modes of operation, framing architecture as a collaborative, diffuse, contingent and ongoing process, of the production and alternate consumption of the built environment.

Tracing my engagement as a citizen, this paper will explore my practices as a ‘reverse’ approach to participation within architecture, turning the focus toward the possibilities and limitations of the involvement of the practitioner in the social ecologies and political structures of their place of residence, through an amateur approach to material and practice. In doing so I propose a way to respond to Jeremy Till’s proposition that for participation to break out of the user-expert dialectic, architects need to take up the role of citizen-expert/expert-citizen, exploring an informal and hybrid practice that deploys architectural knowledge through my role as user, activist and citizen, one that is spatially situated yet temporally boundless.

Finally, I will reflect on relations between my informal practices and formal bodies through a critique of the growing ubiquity of the term participation and its assumed meaning.

JAMES LONGFIELD is a resident of Ralph Erskine’s well-known Byker redevelopment. He is currently writing a PhD by creative practice at Newcastle University that explores architectural practice that operates in his overlapping identities as resident, activist and amateur practitioner in Byker. He also works for the Design Office, a research-based practice at the University.
PRACTICING FEMINISM IN CONSERVATIVE ARCHITECTURAL ACADEMIA: THE CURIOUS CASE OF SWITZERLAND

CHARLOTTE MALTERRE-BARTHOLES
DUBRAVKA SEKULIC

“I want to be the girl with the most cake”
— Hole (1994). Doll Parts. Live Through This.
Love, Courtney. DGC.

Critics and juries at the Architecture Department of the Swiss Institute of Technology (ETHZ) are a serious affair. Terrified students face a board of experts, advisors, professors, assistants, and defend their semester projects. In a cold December afternoon, in a former industrial hall-turned studio, a young student presents her work. She is apprehensive, standing in front of a row of six architects, all white men over 45 years old, dressed in black suits. This scene is not extracted from a pre-review angst-ridden nightmare, but actually occurred in December 2014, at a final jury of one of the Chairs of Architecture and design. Symptomatic of the gender imbalance state in architectural academia, with its infamous ratio of 50% female students and 11% female professors, this scene embodied a situation representative of all levels of the architecture profession in Switzerland, from academia to the professional world (Renate Schubert and Honorata Kaczykowski-Paternal, Gender Monitoring 2013/14- Architecture, Zürich: ETHZ, 2013). The constructive aspect of this revolting moment of injustice and misrepresentation only appeared later, as it contributed to trigger a grass-root movement among teaching assistants, doctoral students and researchers within the Architecture Department: The Parity Group.

This paper unravels the motivations and the mechanisms behind the creation of a politicized, in-house group aiming to change the situation from within the institution, towards parity in the conservative context of the architecture discipline in Switzerland. Additionally, it contextualizes this process within the larger worldwide struggle for a better professional recognition of female architects, stressing the importance of sharing information, strategies and establishing networks of solidarity.

CHARLOTTE MALTERRE-BARTHOLES is an architect and urban designer. Director of Studies of the MAS in Urban Design (Chair of Marc Angéli, Architecture Department, ETHZ) investigating Cairo from 2014 to 2016, she is currently completing her doctoral degree on “Food and Territories, case study Egypt.” Charlotte co-funded the urban research office OMNIBUS. She studied at ENSA Marseille, TU Vienna and ETHZ. She lectured and taught workshops at the AA, the Storefront for Art and Architecture, at Hong-Kong University, and FCL-Singapore. She is editor with Marc Angéli of “Housing Cairo: The Informal Response.” Charlotte is a founding member of the Parity Group, a grassroots movement dedicated to improving gender equality at the Architecture Department.

DUBRAVKA SEKULIC is an architect who studied at the Faculty of Architecture at the University of Belgrade and at the Design Department of Jan van Eyck Academie, Maastricht. She was also an East-European fellow at the Akademie Schloss Solitude, Stuttgart, in 2008. Currently completing her PhD at the gta, ETHZ, she is Assistant Professor at the Institute for Contemporary Art, TU Graz. Dubravka is a founding member of the Parity Group.
There has been a recent growth across English-speaking countries in feminist groups highlighting the precarious position of women in the architecture profession. Propelled by gloomy statistics still persisting a generation after women became a significant proportion of those studying architecture, this activism has manifested in groups such as Parlour and Architecture+Women NZ in Australasia, Equity by Design (EQxD) and ArchiteXX in the US, and the UK annual Women in Architecture survey and awards. Mobilising statistics and surveys, these groups have convincingly demonstrated that gender impacts negatively on women in architecture.

However, they also demonstrate that architecture is not a meritocracy, thereby confronting a critical aspect of the relational ecology or habitat of architecture: that its ‘authority’ and ethos depends on the ‘fact’ of meritocracy — and with it, artistic genius. Although meritocracy might currently underwrite architecture, it also, perhaps fatally, undermines it. Direct confrontation, however, runs the risk of triggering defensive mechanisms, upon which feminist projects in architecture have previously run aground. For the activist groups above to progress the production of more resilient ecologies for architecture, the ethos around meritocracy needs to be carefully considered.

This paper uses Isabelle Stengers’ concept of ecology of practices as a tool for that consideration. To investigate the construction of “new ‘practical identities’ and possibilities for practices,” the paper draws on empirical data provided by the observation of architects. This tactic places the paper also within a pragmatist feminist framework, which insists on the experimental, relational, provisional and potentially fallible nature of any frame. The paper argues that the presence of women does not just illuminate the precariousness of architecture, but also offers chances for what Stengers calls experimental questions that blur the borders of those social ecologies, opening them up for what they may become.

Dr Gill Matthewson has a background as a practising architect in Britain and New Zealand and continues to design. She has a longstanding interest in women in architecture, which has encompassed scholarly work, activism and advocacy from the 1980s onwards. The latest manifestation of this concern is her PhD thesis 'Dimensions of Gender: women's careers in the Australian architecture profession', which was conferred by the University of Queensland in 2015 and received a Dean’s award for outstanding thesis. Gill is currently based at Monash University in Melbourne. She is a regular contributor to, and member of, Parlour.

2 Ibid., p. 186.
In 1995 Jennifer Bloomer remarked that new wave of digital architecture was a ‘subjugation of matter by form’ — an implicit rejection of ‘that dirty place, the matter of mater’. Where architecture once emerged from the material mess of its site, twenty years ago the new frontier of architectural form-making looked clean, light and virtual. Matter was left in the garden.

In the intervening years, digital technologies have advanced to engage more closely with material systems. The growing body of experimental designs that enlist non-human biological and technological actants as co-creators with taglines like ‘proto-cellular architecture’, ‘material ecologies’ and ‘hylozoic grounds’ will be the focus of this paper. These digital-material architectures are what Guattari might call ‘animal-, vegetable-, Cosmic-, and machinic-becomings.’

In light of contemporary concerns about the extent and consequences of human transformation of the earth during the Anthropocene this paper will explore the uncertain borderlands that these architectural experiments occupy. With reference to theorists such as Guattari, Andermatt Conley, Haraway, Rawes and others, this paper will ask to what extent do they model an ‘ecosophy’ of hope that reconfigure the social, the mental and the environmental? And to what extent are they simply new practices of anthropogenic subjugation of non-human material systems that continue the environmentally destructive modernist industrial project?

DR JANET MCGAW is an architect and academic at the University of Melbourne with a PhD by Creative Works. Her research work, teaching and creative practice investigate ways to make urban space more equitable. Janet uses methods that are discursive, collaborative and sometimes ephemeral. Her collaborative installation with homeless women, ‘Urban Threads’, was exhibited in the international exhibition, Feminist Practices, curated by Lori Brown, and the subsequent book Feminist Practices: Interdisciplinary Approaches to Women in Architecture, Farnham: Ashgate, 2011.
In 1983, Natalie Kampen and Elizabeth Grossman argued that the early histories written on women in architecture were a form of activism. It was practicing female architects, and not historians, producing this scholarship because they wanted to examine their own position within the profession and to advocate for more visibility as architects. Two of the first histories of women architects in the United States fit Kampen and Grossman’s definition: From Tipi to Skyscraper: A History of Women in Architecture (1973), written by Doris Cole; and Women in American Architecture (1977), edited by Susana Torre, who also curated the exhibition of the same name. Both were practicing architects. Cole sought to demonstrate women’s participation in American architecture from even before the country existed, in order to argue that there was no basis for their continued marginalization and exclusion from the profession. Women in American Architecture began as a project of the Alliance of Women in Architecture, a feminist professional organization in New York. Soon after the initial meetings, the committee formed the Archive of Women in Architecture. Rather than focus on a few “exceptional” women, as they were pressured to do, Torre and the exhibition committee chose a broad survey of women’s work, not just as designers, but also domestic writers, critics, and artists. When Women in American Architecture opened at the Brooklyn Museum in February 1977, it drew national attention to an unknown history of women’s contributions to architecture in the United States. These histories may not be activism in the conventional sense of political action or protest, but they expanded the understanding of who could be an architect and what were legitimate subjects for architectural historians. This paper explores how the research and writing of the history of women in the profession was an integral part of the feminist movement in architecture.

Andrea J. Merrett is a PhD candidate at Columbia University, writing her dissertation on the history of feminism in American architecture. She received support for her work from the Buell Center, Schlesinger Library, and the International Archive of Women in Architecture. Merrett is a graduate of the professional program in architecture at McGill University in Montreal, Canada. She practiced in Montreal and the Dublin. She has contributed papers and texts to various conferences and publications, including a chapter on the Women’s School of Planning and Architecture in the forthcoming University of Pennsylvania Press book on architectural pedagogies.
The process of spatial construction operates on a continuum that ranges from creating iconic architecture to tidying up the kitchen. Aesthetic decisions are made all along the way: choices that control the views, paths, sounds, smells, and the overall feel of the space in question. At what point along the continuum does design as architecture turn into design as housework? Is there a latent architecture in the chain of everyday chores that can be activated, and if so, what would that look like? Architecture is a male-dominated discipline that valorizes the auteur and emphasizes the artistic production of a discrete object. Its flip side, relegated to the less powerful and often feminine, is maintenance. Staving off the daily onslaught of dirt, disorder, and decline, the performance of chores is crucial to the preservation of the big idea but is invisible, endless, uncreative.

This paper thinks through the idea of the architecturalization of a chore. It asks the performer to present a clear brief and solicit a design solution that offers the basics: a method towards cleanliness and orderliness, an aesthetic system from which judgment can be formed, an economy of means that delivers efficiency with given resources; and also a mechanism to think critically about its context, and the possibility to create meaning in the mundane. It will require challenging traditional divisions between architect/user and master/layman, and uprooting the conventions of gendered activities and spaces. Points of reference include architect Yona Friedman’s Flatwriter, Fluxus artist Allison Knowles’s scores, feminist artist Mierle Laderman Ukeles’s maintenance projects, activist Milagro Sala’s spatial-political project Tupac Amaru, Black Mountain College’s Work Program, and the last chapter of The Philosophy of Andy Warhol: From A to B and Back Again.
ARMIES AND CLERKS:
OPERATIONS RESEARCH AND
COMPUTED ARCHITECTURE

PABLO MIRANDA CARRANZA

In his address to the Operations Research Society of America in 1957, Herbert Simon brought attention to the common origin of the computer and Operations Research (OR) in Adam Smith’s principle of division of labour: the first, as its application to the mechanisation of mathematical calculations by Charles Babbage during the nineteenth century; the latter, as the further development of Smith’s ideas by Frederick Taylor into scientific management at the beginning of the twentieth. As both the digital computer and OR emerged respectively from the calculation and management demands of WWII, Simon suggested to expand their previous application to ‘well structured’ problems, reducible to systematic computational routines, to the ‘ill structured’ problems of top-level management and executive decisions; through his proposed theory of heuristics, intuition, insight, and learning would no longer be exclusive possession of humans, as any large high-speed computer could be programmed also to exhibit them; mental processes could be understood in their turn as algorithms running in the hardware of the mind, the hypothesis behind the then nascent cognitive psychology.

A few years later, Christopher Alexander proposed a method of architectural synthesis grounded on Simon’s theories and the premises of cognitive psychology: the first use of computers in architecture would supplement architects’ insufficient information processing capacity, in terms of memory and speed, with a heuristic program running on a mainframe computer. The compulsion towards optimisation, rationality and efficiency, for which Alexander’s Notes have often been criticised, have today become naturalised and invisible, embodied as the enunciative modalities of the computer, manifest in today’s BIM or Parametricism. This paper will look, using Alexander’s Notes as a point of reference, to the mechanisms through which the industrialist principles of division of labour, efficiency or economy, became incorporated and inscribed as the hardware and software in which architecture is presently run.

PABLO MIRANDA CARRANZA is an architect and researcher interested in computer programs and their effect on the literacies and discourses of architecture. His work, which includes visualisations, analysis, interactive prototypes and generative processes, tests the relations between architectural concepts and the materialities of their forms of inscription. He has previously worked in commercial practice, research institutes, and academia, and is currently finalising his doctoral thesis entitled “Program Matters: from Drawing to Code” at the KTH School of Architecture.
Jafar Panahi’s movie *The Circle* (2000) portrays Iranian women as trapped in a vicious cycle of perpetual misery. One woman’s unfortunate fate is followed by another’s until we find them all in jail. It was, however, not just in sympathy with Panahi’s view that a refuge for abused women — a form of social care recognised by the establishment — in Tehran was chosen as the subject for a recent architectural design studio at SBU: it was also in search for what a feminist architectural design could be in this particular context. Ulla Terlindén’s *City and Gender* being a starting point, we investigated design strategies, on top of the better recognised ‘domesticity’ — used here only cautiously and critically — for a feminist architectural design, and came up with ‘glamour’, ‘merging into/ rising from nature’, ‘complexity-simplicity symbiosis’, ‘greenness’, ‘symbolic connotations’, ‘soft materiality’, ‘craftiness’, ‘amorphousness’, and ‘edge-blurring’ among others as what might characterise a feminist architectural design. The site, ironically located opposite a women-only park called ‘Mothers’ Paradise’, resembling Sara Ahmed’s (2010) scepticism about the idea of a woman’s happiness, also raised the question of what paradise might mean for an abused woman: is the happy mother the role model or a thing of the past? And therefore, should the refuge point to the park as its utopian telos or keep itself at a distance? This paper reflects on what was considered in this studio as feminine architectural design and how, if at all, these design strategies can address social excommunication.

**IRADJ MOEINI** is a senior lecturer in Shahid Beheshti University, Tehran, and a practising architect in London. Having obtained his PhD in contemporary architectural theory and criticism from the Bartlett, UCL, he is the author of numerous papers in English and Persian, mainly on socio-political and techno-cultural aspects of contemporary architecture and art. Recently, he co-edited *Urban Change in Iran*, and is currently working on *Underground Production of Culture in Tehran*, also due to be published by Springer.
This paper offers a theoretical perspective on how Za'atri refugee camp environment in Jordan is “governmentalized” (Burchell, Gordon, & Miller, 1991) by humanitarian nongovernmental technologies, but at the same time “environmentalized” (Agrawal, 2005) by refugees’ subjectivities. I approach and develop the argument of the refugee camp environment by a critical analysis of what “environment” means in the Arabic linguistic context. By doing so, I aim at challenging the Humanitarian NGOs current responsive frameworks. While such organizations are structured upon the definition of the “human”, they usually bring the western construct of basic definitions to other contexts without any accountability to the actual settings, such as culture and language. Thus, for a framework to be responsive and a technology to be “governmentalized” and “environmentalized”, I suggest that they should speak the language of its subjects and the discourse of their culture. However, linguistic approaches that concern the semantics or semiotics of the contextual language have been criticized by neglecting the pragmatic significance of situated positions that help to understand social settings and actual subjects. To overcome this criticism, I take the Posthuman stance. The posthuman, understood as the critical subjectivity of embodied and embedded positions that are located somewhere, situates subjectivities. By suggesting a new methodology that deals with complexities of our time I also dispute the Western exclusive construct of the “human” (Braidotti, 2013). Following a posthumanist approach, I deploy qualities that I have already acquired by being an Arabic speaking female and an architect to explore Za'atri refugee camp spaces and reconstruct what “environment” is assumed in Humanitarian frameworks. By highlighting what I call “moments of interactivity”, I navigate spaces that witness a two-way activity between refugees and NGO actors. While my exploration incorporates a number of qualitative methods such as walking, conducting interviews and mapping in one district in Za’atri camp, my analysis is based upon concepts of governmentality and the art of government (Burchell, Gordon, & Miller, 1991). As I encounter refugees’ “environmental subjectivities” (Agrawal, 2005) through their spatial agencies, and by analyzing such agencies, I suggest these as nodes that facilitate artistic technologies of governing. In conclusion, this suggests a reinvention of the normative humanitarian construct from what a refugee camp environment is to what it can actually become.

AYA MUSMAR

AYA MUSMAR is an Arabic speaking feminist. She is a 2nd year PhD student at the University of Sheffield, where she has also finished her master’s degree in Architectural Design. Following a feminist approach, Aya’s research aims at challenging the current western NGO intangible infrastructures in Za’atri refugee camp, she aspires to re-imagine such infrastructures by looking at the cultural context of the refugee community. Before her PhD, Aya worked as a community mobilizer in Za’atri refugee camp, Jordan, where she facilitated women's refugee committee meetings.
In the 1930–50s, Turkish architecture was influenced by the International Style; the modernist architecture in Europe and the US. In this context, Mualla Eyüboğlu Anhegger (1919–2009) became one of the first female Turkish architects, and also, one of the first working with restoration. In Hürriyet Daily News, she was described as:

“An ‘atypical’ character among her generation, Eyüboğlu perhaps symbolizes the construction of the modern Turkish woman, but with her devotion to folk songs, traditions and religious mysticism, and with her almost childish asexuality, she was far from stereotypical.”

With Atatürk’s reforms, the ambition was to transform the Ottoman Empire into a modern and secular nation state, including free and compulsory primary education. Women were given equal civil and political rights. Born near the Black Sea and raised in Istanbul, Eyüboğlu followed Atatürk’s ambition “That we would finish school and serve our country.”

90 percent of the population lived in villages and only 3 percent were literate. After Eyüboğlu finished her education at Mimar Sinan Academy of Fine Arts, and became an architect in 1942, she started to work on the Village Institutes in Ankara’s outskirts. She designed school buildings for Anatolian villages, and together with the villagers built the schools. In the 1940–50s, these Village institutes “aimed to instruct people in the fields of culture, fine art, arts and crafts, the social sciences and economics.”

Working in a male dominant country and profession, and growing up in a secular family with a lot of men as commonplace, she described herself as sexless. In similarity with the author Chimamanda Ngozi Adichie’s recent statement: “The problem with gender is that it prescribes how we should be rather than recognizing how we are. Imagine how much happier we would be, how much freer to be our true individual selves, if we didn’t have the weight of gender expectations.” Eyüboğlu merely focused on her mission — with a strong integrity.

DR GERTRUD OLSSON is an architect with a PhD in architecture, KTH School of Architecture and a Visiting Scholar, SRII Swedish Research Institute in Istanbul. Research in the intersection of architectural technology and history & theory of architecture. Currently studying the big amount of glass mosaic clad façades from the 1960–70s in Istanbul, focused on the complex relation between tradition and modernity.

1 From the article “Portrait of A Lady as a non-conformist”, Hürriyet Daily News 2009–08–21
2 See Tuba Çandar’s book Hittite Sun/Hilit Güneşi, Doğan Kitap 2003, a long interview with Mualla Eyüboğlu Anhegger
4 Quoted from Chimamanda Ngozi Adichie’s We Should All Be Feminists, Fourth Estate Ltd, 2014
Gendered Typologies: The Possibility of a Feminist Approach to Architectural Type

Maria Paez Gonzalez

Starting in 1868 by demanding waged housework, a campaign began to compensate and reorganize the house and labour of the housewife. By recognizing home economics as a means of gaining greater freedom, the rethinking and socialization of reproductive labour resulted in architectural proposals that in fact held radical political and socio-economical implications, although circumscribed within the house and traditional notions of women’s place; inadvertently creating an ideological divide from activist that rejected such confinement aiming to find space within the male dominated public sphere. Eventually, the increasing association to what was considered masculine realms of labour dramatically shifted women’s possibility for alternative means of production, resulting in uncanny implications for female relations to and occupation of domestic space as a space not only for labour but a potential setting for work. In particular for those in fields of cultural production, this new ambiguity begged for a very different configuration of domestic interiors; radical new lifestyles and audacious material expressions opened the possibility for a reappropriation of the house from its historical implications to an active space of self discovery.

This paper proposes to examine such domestic material practices where female relations to the contested space of the home are redefined away from reproductive labour, in an approach that aims to think in series; from within a discourse that is linked to the nature of architectural work itself, the architectural type.

Type, being as part of the active environment for the production of gender distinction as every other level of the architectural discourse; as defined by Quatremère de Quincy (1755–1849), promises a recognition of both idea and model, intention and method, perhaps allowing for the accumulation of material knowledge through time. It is under the paradigm of idea and model that I will explore selected domestic spaces, taxonomically indexing and reflecting on them from an analysis that connects their spatial strategies of occupation and dwelling opening the possibility for a redefined feminist relation to house and home.

Maria Paez Gonzalez is a Venezuelan architect based in London, practicing independently and currently as an associate in the firm Foster+Partners. She is also a researcher and consultant at the Architectural Association, currently directing Tropicality Visiting School Research Programme. Back home she is a founding member of Fundacion HCGB created to promote and preserve the architectural heritage of the city of Coro, a Unesco world heritage site. Maria’s research is focused on design methodologies, domesticity and contemporary dwelling practices, feminist theories and architectural typology.
ARCHITECTURAL PRESERVATION AS TAXIDERMY: PATRIARCHY AND BOREDOM

CHRISTIAN PARRENO

In ‘Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908–1936’ (1984), Donna Haraway delineates preservation as a non-neutral endeavour, underpinned by gender and racial ideologies. The philosopher reconstructs the history behind the animals of the African Hall in the American Museum of Natural History, across from the heart of Central Park, opened in 1936. The taxidermy and design of the exhibition are credited to Carl Akeley (1864–1926). However, ‘Teddy Bear Patriarchy’ denounces the official account as a construction of ‘white and male supremacist monopoly capitalism’, actually executed by women and anonymous Africans. The critique exposes preservation as a mechanism of power, concerned with the extension and fortification of the hegemony of the past and its political structures. For Haraway, the attempt to control time is not only a confrontation to the female capacity of giving birth but also a teleological anxiety, characteristic of the modern belief that existential meaning can be conquered in a lifetime — ‘in immediate vision of the origin, perhaps the future can be fixed. By saving the beginnings, the end can be achieved and the present can be transcended’.

Framed by this feminist approach and the increasing interest in the preservation of architecture — led by educational institutions and distinguished architects — this paper identifies the boredom of Theodore Roosevelt as the force behind his efforts to preserve nature and create national parks and monuments, including the African Hall. However, the same boredom is pronounced as a creative force, capable of turning preservation into a critical act of inclusion, reconsidering its self-proclaimed heroism, and surpassing the nostalgia shared with taxidermy — as a component of architecture rather than as a sub-discipline.

CHRISTIAN PARRENO is a research fellow and PhD candidate at the Oslo School of Architecture and Design, investigating the relation between boredom, space and modern architecture. This research has been carried out partly at the Bartlett School of Architecture, London, and at the University of California, Los Angeles. He holds an MA in Histories and Theories from the Architectural Association, and an architectural degree from the Universidad San Francisco de Quito.
Funerary architecture supports the presentation of a sanitized memory of those laid to rest. This was evident with the rural cemetery movement in the nineteenth century, connected to social, theological, and medical reform. These new civic spaces, mirroring the metropolises they served, functioned to impose a moral vision on the city’s inhabitants. This vision constructed as well as projected ideals of gender and sexuality, reinforcing the domestic norms of Victorian society.

Drawing on the graves of Oscar Wilde in Cimetière du Père-Lachaise in Paris, France and Henry James in Cambridge Cemetery in Cambridge, USA as counterpoints to the Redpath Monument in Mount Royal Cemetery in Montreal, Canada, I argue that, for those whose memory is left directed by the living, the grave functions much like the closet. The grave either closes or discloses what religion, judicial institutions, and society deemed “abominable.” The grave thus becomes a reconciliatory space for homosexuality corresponding to the moral imperative of the rural cemetery movement. However, more powerful individuals, economically and socially, were able to control their memory by commemorating the complexities of their “romantic friendships” in the grave.

This analysis is intended to initiate two possibilities for thinking about the closet and the grave. The first is to unpack the continued relationality between homosexual men and the closet in death, specifically in regard to memory. The second is to suggest that the grave, as an extension of the archival closet, in an important and often marginalized aspect of queer memory. I position these artifacts as significant documents, both universalizing and minoritizing, that may rectify absences in collective memory.

Evan Pavka is a Canadian designer, writer, researcher, and independent curator. He holds a Bachelor of Interior Design with honours from Ryerson University and a Master of Architecture in the History and Theory of Architecture from McGill University. His writing has been published in The Site Magazine, ArtsEverywhere, and Kapsula.
The paper sets out to study spatial practices that emerged through rural land use activities on the island of Cyprus during the period of Ottoman rule and at the beginning of the British Colonial era. Within this region of shifting boundaries and space of contestation, agrarian practices defined the dwellers daily interaction with their surroundings which emerged and developed through the stringent rules and conditioning of Ottoman and British land-use regulations to create complex spatial narratives.

Examining the space through the notion of the home as a defined holding, the paper reflects on and raises questions about the permanence and territory of the dwelling. Examining the inhabitants’ way of making their daily lives amidst the less defined spatial boundaries of forests and fields allows us to question the notion of home as a single spatially delineated location, and re-examine it as both space and action that evolves as it is reproduced by daily activities. The lack of distinct physical and regulatory boundaries challenges today’s notion of the stability and identity of the home as a nucleus both in terms of space and gender.

The paper will give emphasis to understanding the space of variable and changeable boundaries, through the investigation of the continued crossing of spatial thresholds. The study will examine the fluid shifting of the home territory allowing spatial practice to exist as a complex hybrid of common grounds, multiple ownership and seasonal shifts. The paper aims to question existing concepts of the fixity of home and examine the processes by which the domestic sphere and its influence expand and extend beyond the defined space of the home, creating complex spatial narratives which are continuously renegotiated.

ANGELA KYRIACOU-PETROU is an Assistant Professor of the Department of Architecture, University of Nicosia, Cyprus. She received her Post Graduate Diploma at London, South Bank University. Angela has worked on an extensive range of projects in London and in Cyprus. She has taught design and theory classes at Kingston and Southbank Universities in London and the University of Cyprus. Her research interests include: Mappings of Events & Oral History, Colonial Maps and Rural Land-use in Cyprus, Hybrid Identities of Place, Non-Linear spatial practice of the Ottoman Period in Rural Cyprus.
Florence Fulton Hobson (1881–1978) was one of the three first female architects to be accredited by the RIBA and the first professional female architect in Ireland. Her mother, Mary Ann Bulmer, was a women’s rights campaigner and her younger brother John Bulmer Hobson a well-known Irish nationalist. Fulton Hobson attended the School of Art in Belfast, was an apprentice in the Belfast practices of James John Phillips and James St John Phillips and worked for Edward Guy Dawber and James Glen Sivewright Gibson in London. After returning to Belfast, she worked for the Belfast Corporation from 1905 as an assistant to the Royal Commission on Health and Housing.

Little is known of her activities for the Belfast Corporation and only two houses by her have been identified to date. She reflects, however, on the ways in which she negotiated her role as the only women in an all-male profession in an article published in 1912. The article “Architecture as a Profession” analyses and rejects arguments as to why a woman might encounter difficulties as a practicing architect. At the same time she explains how architects are educated and accredited.

This paper discusses the ways in which Florence Fulton Hobson as the first women Irish architect who was licensed by the RIBA became an advocate for women to enter this profession and to overcome gender bias that threatened to relegate female architects to the realm domestic architecture only.

TANJA POPPELREUTER is a Lecturer in Architectural History and Theory at the University of Ulster in Belfast. Her research interests lie in the field of 20th-century art and architectural theory with the focus on the impact of politics, sociology and medicine on these fields as well as on the question of how utopian ideas developed and took shape in modern society.

RYAN McBRIDE is a BA Hons Architecture student and has written his 3rd-year dissertation on the work of Florence Fulton Hobson. His research contextualises her work within the architectural climate of Belfast during the 1910s.
The French word flâneur (pronounced: [flaνœʁ]) dates back to the 16th or 17th century, meaning strolling or idling. During the 19th century, philosophers and writers explored its interpretations and the word became associated with different connotations: exploring, leisure, curiosity as well as laziness. Over the decades the term flâneur has been used to critically investigate and understand our relationship within the city landscape and our participation within it.

Cycle Flâneur uses the urban fabric and pattern as its stage and background: to see as well as to be seen. On bikes we become part of the movement of the city; flowing with the traffic, stopping to let pedestrians cross. At times we are being marginalised, squeezed between road and pavement; too delicate for the motorised traffic, too fast for the pedestrians.

Cycle Flâneur explores where we belong and fit within the urban open public spaces, how we move within them and participate in. As the flâneur is usually portrayed as a male identity and the existence of a female version, the flâneuse, debatable, this event highlights the female presence within our urban spaces, specifically as cyclists. It also questions the appropriateness of clothing within the public realm when associated with specific activities such as cycling. Nevertheless as a live performance and participatory event it is also to be enjoyed, to watch something of beauty and to bring a smile to peoples faces.

MARION PREEZ is a co-founder of the landscape architecture and art practice urbanPioneers | Stadtpioniere based in Edinburgh specialising in projects with socio-political background and aspiring to inspire change. UrbanPioneers’ passion is to deliver open public spaces, which stimulate the mind and engage the user — mentally, physically and/or sensory. The aim is to create truly sustainable designs, away from tick-box exercises, to initiate meaningful change contributing to healthier and more attractive environments. Over the years Marion has been undertaken workshops and events which encourage the participants to explore and look at our open spaces more closely and from different perspectives.
OVERPAINTING AS TEMPORAL DRAG

SOPHIE READ
TIJANA STEVANOVIC

Our installation presents a series of enlarged photographs of Victorian drag c.1860–90s. Through the act of enlarging such images which originally came in pocket-sized carte-de-visite format, we draw attention to the overpainting technique used to amend the bodies of these men impersonating women. We are interested in the manner in which the material applications of paint added to the prints’ surfaces in various ways work so as to add a further theatrical layer to an existing nineteenth-century performance of gender. “Overpainting” — a term used to encapsulate a range of colouring and retouching techniques — developed a strong commercial market immediately following the invention of black and white photography in 1839. This practice of adding colour etc. tended to serve three purposes: to improve the appearance of the subject; to correct parts of the photographic image not captured or developed adequately in the studio or processing phase; as well as to preserve the permanence of the image and withstand the otherwise fading qualities of the medium over time.

As demand for the overpainted photograph grew, such objects and the practice of overpainting came to be regarded by the male art elite as kitsch; of low-culture, and as a form of non-artful embellishment; at direct odds with the purist claims of the black and white photographic medium to capture the world truthfully. Another reason for the negative appraisal of the overpainted photograph came from its associations with being a mechanical product and produced by a growing profession of colourists who seem to have been largely female. Our installation pursues a performative form of historical knowledge — exploring some of these material, temporal and spatial intersections as they play out across this particular set of photographs, the critical act of enlarging them today and the undocumented history of female colourists practice.

SOPHIE READ is a researcher and writer currently doing a PhD in architectural history & theory at the Bartlett. Her research examines unstudied lectures which the architect John Soane delivered at the Royal Institution in 1817 and 1820. Previously she studied architectural history at the Bartlett and drawing at Camberwell College of Art; a trajectory which has informed her creative and scholarly approach to the reading and writing of architectural history. Often pursuing relationships between the drawn, written, built, spoken, performed and archival — Sophie’s work makes the case for architectural history itself as a practice that is inherently live and performative. Sophie is a Teaching Fellow at the Bartlett.

TIJANA STEVANOVIC is a Lecturer at the School of Architecture, UCA. She also leads MArch History and Theory unit ‘Flexible Bodies, Flexible Selves’ at the Bartlett. Tijana is currently writing her PhD thesis in Architectural Theory and Criticism (University of Newcastle). It explores the conditions of architectural production and social property within the culture of self-management in New Belgrade. Tijana studied architecture (University of Belgrade) and culture theory (UCL). Her practice also includes collaborative art projects, which question systems of knowledge-classification, feminist economies and flexible working conditions. Tijana’s most recent publications are chapters in edited volumes: Architecture’s Turn to History 1970–1990 (Birkhäuser, 2016) and Industries of Architecture (Routledge, 2015).
MASSEY’S GLOBAL PLACE AND DISPLACEMENT THROUGH ANOTHER SPACE

STEPHEN READ

Doreen Massey was one of the leaders of a sceptical and critical response to a hegemonic globalism. She has questioned, with others, the inevitability of both a global and a neoliberal future. She has emphasised open ideas of the local and place, while building from them towards a different globalisation, one that emphasises heterogeneity, multiplicity and diversity. She has however also struggled (with others) to find conceptions of space that complement her local and her place. She fully participated in the disciplinary debates of her time, constrained by a rather positivist conceptual apparatus, so that she builds her conceptions in fact from relations that translate into ‘flows’ that she, in a famous passage, views, all too globally, from a stratospheric vantage point.

I will argue that this naïve spatial imaginary did not adequately serve her ambitions for an open place, that her place and her local are more productively developed through a ‘technology’ that goes back to its roots in the Greek *techne* (τέχνη) indicating craftsmanship and making, to become a synthetic, crafted (human and technological) space that is at the same time neither a background nor resistance to action but the condition of action — including global action. This other space is neither the geodetic surface nor the ‘flows’ traced over it, nor is it the links made and broken as one moves over the surface. It is rather a historically crafted, human and relational ‘formatting’ of the earth, making it into a multiplicity of environment-worlds (*Umwelten*). I argue that such a space serves more usefully to ‘format’ or spatialise the results of her studies of the effects of displacement generated by neoliberal globalisation on the contemporary landscape.

STEPHEN READ is associate professor in the Theory Section, Architecture Department, Faculty of Architecture, TU Delft. His PhD in urban modelling was the start of a long-standing interest in the physical and relational structures of cities and territories and in the ways these support different forms of society and economy. Relationality and phenomenology both inform the approach, as does the history and philosophy of technology. His main line of research now looks at urban development in challenging situations, with an emphasis on finding strategies to support communities, everyday urban environments and livelihoods.
Buildings become monuments. Swimming pools have been used to incarcerate prisoners of war. Bars have been converted into nature observation points for scientists. Nature observation points have become shooting ranges for soldiers. Nazi education centers are transformed into youth hostels. Abandoned guestrooms have been taken over and inhabited by snakes and lions. The house in the center has become the house at the end of the street.

This proposal assembles a number of architectures found in specific territories, each of which have been oscillating between exploitation, conflict and nature preservation. The difficult genealogies of these territories result in elastic architectures, serving as dispositions for fluid practices. The concrete case studies addressed in this paper comprise architectures within preservation areas in Sweden, Croatia, Mozambique and Russia. Situated in territories that have radically shifted from being conflict zones to contact zones, and vice versa, they are determined by macro-practices, by macro-narratives and by macro-policies. Deeply immersed in the dispositions of the past, these architectures are functionalized in their current environments, in turn affecting the micro-practices and micro-narratives that traverse these sites. This work looks at the dynamics of the natural-cultural contact zones (Haraway) and how their specific architectures allow, or do not allow, for specific practices of certain protagonists—human and non-human alike.

Assembling fragments, as Rachel Carson does in her Fable for Tomorrow (Silent Spring), the close reading of architectures via feminist political ecology aims to foster a critical understanding of sustainabilities and eco-governmentalities by unveiling functions and practices of past and present. Underpinned by Greta Gaard’s aim of unveiling structures of oppression within preservation areas, and Maria Puig de la Bellacasa’s approach of care towards sociotechnical assemblages, a related set of examples shows the architectures’ lifecycles of typologic resiliences, their disorientation moments and their sustainabilities between the devil and the deep blue sea.

KARIN REISINGER, postdoctoral researcher within Critical Studies in Architecture, KTH School of Architecture, Stockholm, organizes the AHRA 2016 conference Architecture and Feminism: Ecologies, Economies, Technologies and works on a collection of small-scale narratives of large-scale environmental transformations, based on methodologies of feminist political ecology. Her PhD Grass Without Roots, Towards Nature Becoming Spatial Practice from the Visual Culture Unit at Vienna University of Technology looks into alternative genealogies of nature preservation areas. Karin works as university lecturer at KTH School of Architecture in Stockholm and at the Institute of Art and Design of Vienna UT, where she co-initiated the symposium In Transitional Landscapes (work reports) held 2015.
This paper seeks to investigate the poetics of the invisible as a tool of analysis, tracing the intersecting forces of the hegemony of whiteness as operative in architecture. Marking the intersection of power and identity from the transparent line in Toni Morrison’s allegory of the fishbowl, to the invisibility depicted in Ralph Ellison’s novel Invisible Man, and the concept of ‘hyper-visibility’ introduced by Frantz Fanon and further developed by Sara Ahmed, these references have inspired a search for a method, tracing a poetics produced by ‘others’ under the working concept of ‘hyper-visible invisibility’. Tracing a poetics of the unseen (or perhaps not seen), I seek to go beyond the optical regime of social boundaries and make visible that which holds the ambiguity between conditions. Where identity, time and belonging is structured in one way, and conditions are structured in another way, between the two I propose ways of ‘passing’ the threshold. The line of Morrison’s fishbowl examines two folds of invisibility. First, the invisibility of others’ lived experience of the world, and how ‘other’ subjectivities produce knowledge through the condition described by Fanon as ‘hyper-visibility’ as invisibility. Based on his phenomenological and psychoanalytical critique, I will address how his work has been developed and “queered” by Sara Ahmed. Further, I will follow the line of invisibility delimited through fiction addressing the African diasporas in the United States. The second fold seeks to make visible ‘invisibility’ via repetitions of form, themes, tendencies, and rituals that organize spatial, social, and relational realities that perform the infrastructures that order society. The aim is to address the contradictions within the history of the production of space as a means to address the present, in order to consider ‘other’ space-makers. I will examine how poetics affects constructs of perception and materialization, and to provide invisibility as an abstraction to devoid the –isms dominating race, class and gender, in order to focus on how they perform and materialize.

MARIE-LOUISE RICHARDS, architect (M.Arch) from Sweden, based in Stockholm. Her work include an intersectional perspective, including postcolonial, feminist and queer spatial theories asserting space as a performative, and social-discursive relational reality not only affected by power-relations, but also constituted by them. Currently engaged in experimental artistic, architectural, curatorial practice, and writing.
Aurore Dudevant, who would soon be writing under the pseudonym George Sand, started to cross-dress when she moved to Paris in 1931: anonymity enabled her to roam the public realm as a flâneuse. Its cost was her inclusion in that picture. “To avoid being noticed as a man, you must first renounce being noticed as a woman.” (Sand, 1855) To write, photograph, film, or conceive the streets is to inscribe one’s existence into them as subject rather than as object of representation.

This paper looks at the role of women in writing the city—writing as a sequenced act of observation, representation, and production. It questions the persistence of a male-dominated discourse that began with those who critically chronicled the modernization of the metropolis in the 19th century and continued through Situationist literature into its present legacy. Referring to the absence of women from this conversation, Luc Sante justifies, “it is crucial for the flâneur to be functionally invisible.” (2015)

To the invisibility of the flâneuse, I oppose the ever-increasing need for her subjective gaze as an actor of change. The argument traces a three-part arc that shifts back and forth between the production of subject, object, and city. The first part revisits the construct of visuality, the sum of discourses that mediates the subject and the world (Bryson, 1988), through the specifics of the gendered gaze as cultural apparatus (Mulvey, 1975; Dolan, 1991). But the appropriation and transformation of public space, I argue, begins with the act of representing it, not just of witnessing it. Understanding the city as the locus of a theatrum mundi, part two analyses the representation of the urban through the lens of feminist performance theory (Butler, 1988; Diamond, 1988). The third part explores how a new image of the city and of its current discursive framework would impact its production and construction.

MIREILLE RODDIER is an associate professor of architecture at the University of Michigan where she teaches in both the design and history/theory curriculum. Her research focuses on urban representation through the lens of class and gender. Roddier’s critical writings have appeared in the Architectural Review, Places Journal, Volume, etc. The work of her collaborative design practice, Mitnick-Roddier, has received numerous awards, including the Architecture League of New York’s Young Architects Prize and Architectural Record’s 2005 Design Vanguard. In 2015–16, she was a fellow of the Institute for the Humanities at the University of Michigan.
On May 2014, in Delhi, I participate at the workshop organized by the Indian artist Vani Subramanian: “Opa/City: Gender, Space, Intersections”, for whom I was selected like fellow. I was deep impressed from the wave of the violent events against women, that happened in India from December 2012 and I started a new reflection about woman and its condition on the contemporary society in India. For my studies, as urban researcher, I started from considerations on the contemporary urban space and on the role of the woman alone in our society. Then I focused on the woman reality on the Indian metropolises. I developed thoughts about gender diversity and capacity of dreams related to it, specifically related to the complex and fascinating contemporary Indian culture; considering that Indian cities and their inhabitants, they have unique specificities related also to the permanence of their ancient culture.

The video presents a night walk, that I made, with a subtitles text that I composed. It was made in India, and it contains a reflection that is taking inspiration from a deep interesting binomial: sacred bodies and sexualized bodies. The reflection was amplified, located precisely on the contemporary cultural transformation, that is passing also through the way of dressing and of presenting socially. “Here the bodies are so sacred and so abused. The sacred and the abused are living and breathing in this city. Illness and beauty are screaming everyday on these roads.” (Claudia Roselli, 2014)

“In this visual document of Delhi city by night, Claudia Roselli invites us to think of the intimacy and strangeness of India - its ability to arouse both pity and fear in the foreign visitor who craves experience of even that which cannot be understood. The beauty of the female figure clad in a silken sari, hair flowing, walking the streets of Delhi alone is a challenge set against the ugly reality of the violence to be encountered there. In Delhi, the streets are not for women after sunset. Being alone and being a woman are crimes equal in nature after dark.” (Review by Prof Dr (Ms) Amrit Srinivasan, PhD Cambridge, Sociologist / Social Anthropologist, 2015)

Object: Things that Cannot be Said (Performance video + Text, Duration: 7'08"

DR CLAUDIA ROSELLI, is urban researcher, visual and performative artist and writer. She works with her body and her senses to understand and discover inner dimensions of places and to deepen knowledge related to human, nature and our contemporary society. Master Degree from the Faculty of Architecture in Florence, she obtained a PhD at the University of Architecture in Florence and at the School of Planning and Architecture in Delhi, sponsored from ICCR Indian Council Cultural Relations. The title of her PhD research was: “Learning from Indian Metropolis. Cases of Urban Negotiation. Dialogues through art in Delhi.”
Under present modes of “distributed,” “cognitive,” “neoliberal,” or “late” capitalism, housing has become a real-estate infrastructure and a spatial product that is largely regulated by the internal procurement protocols of large-scale construction firms and the desire-inducing strategies of marketing agencies. Much of the traditional graphic communication associated with architectural labor has been turned into marketing material: plans are reproduced in coffee-table books, photographs of architects at work are used in advertisements. The rendered image of a building now actively manages both the design process and occupancy: as the primary product sold to the consumer buying “off the plan,” space is experienced an image, before and even after occupancy, as residents scramble to bring gentrified fictions to life via their daily routines and presentation of self.

The increasing importance of the image has enormous ethical, practical and political implications for the architectural discipline. The theoretical lenses of feminist scholarship and critical theory are useful in understanding this shift, demonstrating the power of the gaze and the objects upon which it fixates in “orienting” productions of subjectivity, as well as the force of performative repetition in reproducing societal norms, inscribed upon gendered bodies, through affects of anticipation. How can practices of image production in architecture (rendered, montaged, or other) be retooled to produce progressive, emancipatory or critical change? What can we learn from studies of civil imagination, visual cultures, norm-critical practices of image production, and postcapitalist aesthetics undertaken in other fields?

Here, we present a feminist guide to (photo)shopping, with the aim of blowing the glossy world of the architectural visualization wide open to other ways of picturing an architectural future.

HELEN RUNTING is a PhD candidate in Critical Studies in Architecture, School of Architecture, Royal Institute of Technology (KTH), Stockholm, Sweden.

FREDRIK TORISSON is a PhD candidate, Department of Architecture and Built Environment, Lund University (LTH), Lund, Sweden.

RUTGER SJÖGRIM is an architect and a teacher in the School of Architecture, Royal Institute of Technology (KTH), Stockholm, Sweden.
LIVE COMMUNITY ARCHITECTURE — A TRANSFORMATIVE FEMINIST PRACTICE?

A CRITICAL EXPLORATION OF THE EXPERIENCES OF STUDENTS INVOLVED IN LIVE COMMUNITY-BASED ARCHITECTURE PROJECTS

RACHEL SARA

Internationally, universities have introduced live projects as an increasingly common component of architecture education. In these projects students are typically taken out of the classroom or studio, and prompted to work with clients and/or real-life situations ‘as a way of learning the theory and practice of architecture.’ (SSOA, 5) The range of project types that are considered ‘live’ is varied: from hands-on 1:1 construction to client-initiated and participatory community-based design projects. Both approaches offer a distinctively different pedagogic approach that challenge normative approaches to architectural education (which have been critiqued as fundamentally masculinist, individualist and exclusive). However I argue that it is involvement in live, community-based and co-creative architecture projects that offers the most powerfully feminist alternative.

This paper reflects on the experiences of over 60 students involved in live community-based architecture projects run at the School of Architecture, UWE, Bristol, UK over two academic years. These projects have involved students in creating a series of community pocket parks; feasibility and detailed design for a farm run by people with disabilities; portable recycled architecture, etc. The research investigates how their experiences affect their perceptions of the architectural design process and explores the pedagogical implications (using a structure drawn from radical transformative feminist pedagogies, in particular bell hooks and Paolo Friere).

Initial findings suggest that in community-based projects, collaboration can generate space in which architecture students, academics and community clients work together to co-define the aspirations for their part of the city and design responses to transform their particular situation. As such these projects challenge the inherent power relations — not only between tutors and students, but also between professionals and amateurs. They begin to suggest a model of activist transformative feminist pedagogy that empowers participants, builds community and challenges traditional notions of architectural pedagogic practice.

DR RACHEL SARA is Associate Professor in Architecture and Programme Leader for the Master of Architecture degree at the University of the West of England, Bristol, UK. Her research particularly explores ‘other’ forms of architecture, particularly through hands-on, community based architectural activism (see http://www.hands-on-brisol.co.uk).
This contribution asks about the role of the “subjective and anecdotal” in architectural histories and theories, attributes often used for anything outside what is considered relevant for discussions about architecture: the typically male architect and his work but typically neither aspects about biography nor the larger context of the respective architectural theory or production. Branded subjective and anecdotal footnotes, the influences that are not engaged directly in architecture every so often exclude significant protagonists, often female, from architectural production and theory.

Architecture has been becoming more open to aspects of biography. Martin Filler’s *Makers of Modern Architecture* recounts for example stories about architects’ mothers, wives and partners to show how the latter helped shape the formers’ personalities and work — as sometimes more, sometimes less relevant protagonists of architectural production and theory. Correspondingly but beyond that, the argument here is that Lina Loos, author, actress and Adolf Loos’s first wife but neither an educated nor a practicing architect, is a distinctive part of the discussion on Loos and herself a significant although overlooked protagonist in the history and theory of architecture.

Her writing, particularly an article she authors in 1904, shows an early interest for what we now consider one central focus of Loosian theory: the material manifestation of modernity. Nevertheless, architectural discussions generally overlook this contribution. When Lina is mentioned in connection with the field of architecture, then as the muse or the creative inspiration leading to the marital bedroom Adolf Loos designed in 1903. Her written estate, consisting of original letters and edited texts in monographs, is erroneously excluded from the discussion in architecture as subjective and anecdotal, as a biographical footnote to Loos’s work authored by a muse and one of the architect’s three wives, all writing about Loos and their respective marriage.

**DR ANA-MARIA SIMIONOVICI**, an architect by education, works as an educator and writer in and around the fields of theory and history of architecture. Her courses, research, talks and publications revolve around the fundamental relation between architecture and society and centre on the writing of history, modernity and sustainability. Dr Simionovici currently leads a newly established master in green architecture at the University of Applied Sciences FH Campus Wien.
How can we account for the drastic shift in visual address from the first house that the American postmodernist architect Charles Moore builds for himself in Orinda, California to his home just seven years later in Centerbrok, Connecticut? Furthermore, what does such a shift signify about the constructions of age, race, and gender in the domestic interior? This paper argues that Moore rhetorically deploys a range of spatial and visual techniques across his career that can be gathered through a common conceit of late-style, and that lateness becomes the vehicle through which Moore moves away from the domestic dichotomies of feminine/masculine or private/public and towards the domestic as the site of intersection for a multiplicity of identities. In addition to close readings of these two houses, this paper draws on lesser-known works by Moore such as his designs for two dollhouses and the exhibition *Cabin, Temple, Trailer* in order to more fully understand the ways in which gender increasingly comingles with issues of age and race as well as larger narratives of histories and economies.

In moving from the formal problem of a house within a house at Orinda to the social and historical problem of worlds within worlds at Centerbrook we can see pulses of the sociological and ecological currents emerging in architecture in the 1960s and 70s, yet here played out within the domestic interior and through the rhetoric of lateness rather than an overtly heroic polemic set on the urban stage of bionetworks.

*Lori Smithey* is an advanced doctoral candidate at the University of Michigan. Her dissertation constructs a genealogical narrative of decadence focused on architecture and design in fin-de-siècle France, postmodern America, and global contemporary digital practices. She holds a MS in Architectural History and Theory from the University of Washington, Seattle and a BArch from Cooper Union in New York.
Climate is commonly defined as the weather averaged over a long period. Today statistical evidence shows that our climate is changing fast, which in turn is affecting the architecture of our planet. The model is now in flux.

Recent research has led me to explore the connections between climate change action and the LGBT rights movement. Both require creative narrative-led strategies in order to affect changing perceptions. It seems that grassroots level action can be more powerful and more effective than political debate. At its most basic, these are human rights issues.

This paper seeks to further interrogate the changing political, economic and physical environment as we find that the very fabric of our world is mutating. No longer are we in a space where the cause and effect of climate change can be debated — it is now about working backwards to change the cause. How might the inclusive thinking of fourth wave feminism coupled with the inertia of LGBT campaigning, be instructive when considering the need for radically re-modelling our world? As Naomi Klein points out in ‘This Changes Everything’, the capitalist system is unable to react and resists change, so we need new narratives and new ideas to engender critical transformation.

As evidence of how this is being enacted the Women’s Earth and Climate Action Network is particularly clear in its goal being: to stop the escalation of climate change and environmental and community degradation, while accelerating the implementation of sustainability solutions through women’s empowerment, partnerships, hands-on trainings, advocacy campaigns, and political, economic, social and environmental action.

I will present alternative models of engagement and seek out architects of change prepared to challenge the status quo with reference to what Nicole Seymour calls ‘Queer Ecology’.

JAMES SOANE is a qualified architect, teacher and writer based in London and runs Project Orange with his partner Christopher Ash. He has taught at Kingston University and the Bartlett and currently is Director of Critical Practice at the new London School of Architecture where he is pursuing his interest in the practise of architecture and new models for education. He is a contributing editor to ‘A Gendered Profession’ (pub Nov 2016).

1 N. Klein (2004), This Changes Everything: Capitalism vs. The Climate (Penguin: London)
2 WECAN. About (Online) Available at: http://wecaninternational.org. (Accessed 2016)
3 N. Seymour (2013), Strange Natures (University of Illinois Press: Chicago)
... is a working title for a wider choreographic project that aims to investigate romance out of a sociological, feminist and cultural historical perspective. The point of departure for defining romance and the romantic is what I consider an internalized and mainstream idea of romance, mostly from Hollywood films, music and music videos of the western music industry. As a notion romance holds a spectra of feelings such as passion, affinity, affection, tenderness, empathy, compassion and devotion. But I argue, that the dominant idea of romance is also shaped by naturalized narcissism promoted by marketing and advertisement, consumerism and individualism as dominant ideologies taken for granted to the brink of made invisible. Also, the way capitalism connects responsibility to ownership has also marked romance. This dance by many is an attempt to propose, perform and speculate in other interpretations of the romantic.

I think of romance as portrayed in movies, music videos, TV-series as having not so much to do with content, but with a use of effects to create stereotypes, norms and produce specific desires and dreams, deeply grounded in consumerism and the idea of ownership. I’m interested in if the positive properties of romance can be removed and used to other ends. Also, how does romance relate to love, or to a less exclusive understanding of the notions such as this one: “Courtly love does not love the self any more than it loves the whole universe in a celestial or religious way” (Bodies without organs, A thousand Plateaus by Gilles Deleuze och Félix Guattari, 1987). This dance is a throw as in the etymological meaning of dance and ballet – ballein – ballistics – to throw as if to hit. It is a wilful throw off balance to lose the meaning of romance and perform it anew.

ELLN SÖDERHULT works with dance and choreography. Out of an interest in dance as a collective and a-personal art form she considers empathy, imitation, care, responsible following and supporting as valuable and vital aspects of dance (as art). She is also interested in structures for delegation as a method for enabling collective authorship. Earlier projects include Nobody’s Business, Rudy and Otherbodies. In this presentation her proposition is furthered by the collaborators Moa Autio, Anna Bontha, Anna-Karin Domfors, Claudia Erixon, Elise Sjöberg, Emma Strandsäter, Gry Tingskog, Hampus Bergenheim, Lisa Schårman, Maia Means, Max Wallmeier, Minna Berglund, Oda Brekke, Susanna Ujanen, Tiia Kasurinen and Vanessa Virta.
Towards Posthuman Design: New Pedagogies and Methodologies

Heidi Sohn

In an increasing number of architectural academic programs there is a growing interest in developing radical methodological transgressions to status quo approaches to architectural, urban and landscape design education, which aim at the destabilization of the architectural object, its representational conventions and techniques, and the problematization of agency as a purely human endeavor. Largely influenced by feminism, critical post-humanism and post-anthropocentrism, these new methodological and pedagogical approaches to conventional architectural design education place the 'problematic' over and against the 'axiomatic', furthering relational, diagrammatic and transversal modes of thought and action, thus fostering an ecology of ideas and practices capable of traversing disciplinary boundaries. This ecology of architecture produces simultaneous, entangled intra-actions, allowing us to rethink architecture as what Karen Barad calls a truly 'material-discursive practice'.

In this proposed paper contribution I will present a series of theoretically driven design proposals produced by undergraduate and graduate students of architecture, urbanism and landscape design at the Faculty of Architecture of the TU-Delft in The Netherlands, and the UMA School of Architecture in Umeå, Sweden. In all their difference and diversity, these project proposals are the result of both, pedagogical and methodological transgressions: instead of departing from conventional design assignments in studio, they emerge as the result of theoretical seminars in which participants engage readings by post-feminist and critical post-humanist scholars as their point of conceptual departure and experimentation. In very summarized terms, this radical methodology fuses the 'analytic' with the 'synthetic', resulting in the formulation of ethically grounded, aesthetically triggered, affective and affirmative architectural, urban and landscape design propositions that rethink the role of the spatial disciplines in the conceptualization, design and materialization of the built environment.

Although contained within protected academic milieus, the proposals that spring from these new methodologies and pedagogies nevertheless hold the potentials of a future generation of posthuman architecture, urbanism and landscape design.

Dr. Ir. Heidi Sohn is Assistant Professor of Architecture Theory at the Architecture Department of the Faculty of Architecture, TU-Delft. She received her doctoral title in Architecture Theory from the TU-Delft in 2006. Since 2007 she has been academic coordinator and since 2013 interim chair of Architecture Theory. She has been guest lecturer at DIA, Anhalt, in Dessau, Germany, and is visiting lecturer at Umeå School of Architecture in Sweden. Her main areas of investigation include genealogical inquiries of postmodern and post-humanist theoretical landscapes, as well as diverse geopolitical and politico-economic expressions typical of late capitalist urbanization.
This paper considers feminist writings and ideas around the design, production and use of space with particular reference to Jane Jacobs, Sarah Ahmed and Dolores Hayden for an on-going project 105 Women based in Leeds in the UK. We are currently searching the city for an ‘idyllic’ space or building for making, connecting and being together in, a building where groups of women — predominantly asylum seekers — can feel safe to meet, make, learn, play and connect in.

During the autumn of 2015, 105 Women formed during a residency at Union105, a small gallery space with studios in an inner city area. During the residency initiated by artists Robinson Stirling, asylum seekers, artists, the gallery organisers met, ate, talked and made together transforming the static white display space into one of movement, noise, exchange and production. We shared skills and experiences, made clothes, poems, domestic objects, a radio programme and held an exhibition/party. In 2016 we have continued the group holding open, free Making Days at a co-operative club’s multi-use venue and Leeds Central Public Library.

But the ‘utopian’ space continues to elude us so we returned to the core of the group to reflect on ‘What is the Need and what are the social conditions to consider’ in order to find a new perspective?’ The paper will reveal how feminist writings, design derived out of need, grass roots participatory design and Audrey Lorde’s Self-care as Warfare are helping to identify and articulate our journey within a feminist methodology of slow research, drawing together diverse ideas, writings, processes of making and experience. ‘When we loosen the requirements to be in a world, we create room for others to be in.’ (Sarah Ahmed, 2014)

Dr Liz Stirling is a Senior Lecturer and Director of Studies at Leeds Beckett University, UK. She co-founded feminist research group F= and has a collaborative practice Robinson Stirling. Particular areas of practice are; feminist art practices, performance, non-verbal communication, open process as aesthetic, the role of play in radical pedagogy and art activism.
I have been commissioned by The City of Sundbyberg and Marabouparken to develop in dialogue with local women of Hallonbergen, a permanent architectonic intervention — a public kitchen. The goal of the project is to add female presence to the public sphere. In a pre-study during the spring of 2016 a mobile kitchen was used as a tool to explore the production of commons in the late modernistic housing area, based around the activity of cooking. We have been testing well-known specific locations in the area: impediments, passages and stairs being temporarily activated by our domestic presence. During the social gatherings a close reading of the play ‘The power of women’ by Aristophanes took place. The play tells the story of Praxagora and her sisters persuading their husbands to let the women take over the political power while the men are at war. Praxagora turns the private and the public inside out aiming to change her city and the conditions for its public life. When imagining this scene, it is striking how women in there position and chore, while cooking in the centre of public activities, hacking mint on their cutting boards and rinsing peppers under pouring water, are simultaneously embracing both the smallest and the largest scale of the city using their hands and their eyes.

For the permanent intervention we are proposing an outdoor kitchen, a concrete casted replica of a standard kitchen counter top unit. Everyone’s ordinary, well-known and loved kitchen unit is thereby relocated from the private home into the public sphere. Combining two mirrored kitchens (precisely corresponding to the housing block plan) gives the effect that you are ‘looking into your neighbour’. The absent dividing wall between the flats is shown in a 200 mm gap drawn through the kitchen and the long common table. By creating an outdoor function supporting female (often well functioning) networks in everyday life a subversive rereading of the private could be stimulated, addressing gender hierarchies and traditional family patterns. The act of cooking together in the “private” kitchen in public will add a layer of belonging — giving women, men, families, teens and others an extended and intimate quality in the common space.

ELIN STRAND RUIN is an architect/artist working within the field of feminist place- and city making. Her work operates at the interface between performative art and architecture exploring the public realm, generating alternative public spaces, primarily to stimulate women to invest time in the public, for the benefit of society. During the past 15 years, Strand has exhibited at leading artistic, architectural and planning venues around Sweden and Europe. Recent collaborative projects include ‘Knitting House’, ‘My Kitchen’, ‘An animal theater with feelings and weather’, ‘The Kitchen of Praxagora’ and ‘The Feministic Recycling-park’ in collaboration with Spridd & Lovely Landskap. Strand is teaching at the School of Architecture, KTH, and runs her own practice: Studio Elin Strand.
Contested Markets in Cape Town

Huda Tayob

Literature on the home largely focuses on the physically defined space of the nuclear family home. Anthropologist Mary Douglas has however argued that the home is primarily characterized by a regularity of practices, people, and things within a fundamentally not-for-profit space. In a distinct approach, black feminist bell hooks suggests that home is ‘no longer just one place’ but a multiplicity of places. For bell hooks, the home-place is furthermore a site of radical potential, regardless of material scarcities. This paper draws out the tensions between these alternative conceptions of home by reading them across the everyday architectures of home-making among African refugees in Cape Town. This paper draws on ethnographic research, interviews, and drawings undertaken in Cape Town with Fatima and Amina, Somali refugees who run small neighbouring shops within an informal shopping arcade. The informal arcade where Fatima and Amina are based is one of many similar in the city, and is primarily inhabited by African refugees and asylum seekers. Both have their own stalls in the market, while Amina is additionally a cross-border trader and regularly travels beyond South Africa to source goods. These markets are simultaneously safe spaces of opportunity in a violent urban context and highly contested sites. The paper argues that despite the transactional and economic nature of these spaces, they act as a fragile home for migrant groups in the city. This is partially because these markets are characterised by regular familial and domestic practices, many of which would otherwise take place behind the closed doors of nuclear family homes. Yet this is also due to the nature of the trade itself and the goods obtained, both of which contribute to home-making within these spaces. This paper contributes to debates on the home, along with scholarship on female migrant traders and parallel economies.

Huda Tayob practiced as an architect in Cape Town, Mumbai and Tokyo prior to starting her PhD at the Bartlett School of Architecture, UCL, where she is currently a doctoral candidate in the history and theory of architecture stream. Her doctoral research draws on postcolonial theories, the politics of invisibility and the notion of everyday and minor architectures in order to research Pan-African shopping arcades and new African immigrant enclaves in Cape Town. Her PhD draws on her architectural background, and explores the potential of drawing as a form of research.
ACADEMIC CAPITALISM IN ARCHITECTURE SCHOOLS: A FEMINIST CRITIQUE OF EMPLOYABILITY, 24-HOUR WORK AND ENTREPRENEURSHIP

IGEA TROIANI

"The model of the university as a locus for criticism within the dense relations of capitalism depends on the possibility of immanent critique—on locating the contradictions in the rules and systems necessary to production" — Simon Sadler, 'The Varietes of Capitalist Experience' in Peggy Deamer ed. Architecture and Capitalism: 1845 to the Present (2013)

Many universities are no longer free institutions. In the UK, they are becoming less so, in terms of both their fees and their positioning in relation to the marketplace outside the university. This paper examines the current situation that many contemporary universities worldwide are facing due to globalisation, that is of transitioning from institutions for education (Foucault’s ‘pre-modern or medieval university’) to entrepreneurial businesses (the ‘modern university’), transacting on the basis of a neoliberal system of consuming and producing students, staff, knowledge and research for the purpose of improving nation economies through continuous growth from the engine of innovation.

Looking particularly at schools of architecture, it discusses firstly a shift in teaching toward student employability rather than speculative practice and research, secondly, a culture of 24-hour work (by students and staff) favouring unpaid, cheaper contingent or contracted labour and which affects work place wellbeing and thirdly how women students and staff in universities are disadvantaged by the turn to economic entrepreneurship (‘entrepreneur’ being a masculine noun in French) which sustains the persistent gender attainment, pay and promotion gaps in universities.

This paper argues for a “feminist politics for resistance” (Mountz et al. 2015). Starting in the university those resistances, grounded in feminist economics and philosophy, should aim to create new models of architectural pedagogy and practice focused on intellectual, ethical, cultural and socially responsible and sustainable agendas for the public not profit making from ‘academic capitalism’ (Slaughter and Leslie 1997).

DR IGEA TROIANI’s research centres on architectural production. She examines it from historical, sociological, economic and practice based perspectives. She sees that architectural education has an important social role to play in changing the profession of architecture to better respond to its feminisation and diversification. Her research creates new forms of architectural history, theory and practice using text, film and exploratory visual methods of research. She is a partner in the architectural firm, Original Field of Architecture Ltd and a founding director of the architecture film production company, Caryatid Films.
URBAN SONOGRAPHIES. ART, ARCHITECTURE AND FEMINIST STRATEGIES TO VISUALIZE AND REDEFINE SPACE

AMELIA VILAPLANA

In 1978 the Catalan artist Eulàlia Grau contributed to the exhibition A Spoken Space — that took place for two years in Galérie Gaëtan (Genève) — with her work Occitania and Catalan-speaking regions. Eulàlia's work set in action the combination of the telephone network and the symbolic space of the Gallery. The piece was broadcast night and day for eight days by the answering machine. During those days, Eulàlia used the telephone line to build the spoken territory of Occitania. Each phone call was answered by the voice of a woman artist singing traditional songs or reading extracts from the local History and Literature. Each track unfolded a virtual space that was inhabited by the voice and the act of listening.

A native woman voice, speaking her mother language, stood for each region, as a kind of spoken landmark differentiating the verbal geography in the built territory. Those local languages were domesticated for years: they were censored in the public sphere but were spoken in the intimacy. Eulàlia's piece visualizes those spoken territories growing inwards with a sort of sonography.

1977 was the year for two technological breakthroughs that influenced our way to conceive space: the popularization of the cellular telephone and the development of sonography for monitoring the first weeks of gestation. This medical technique opens up at the same time new modes of visualizing bodies and new ways of figuring space. This performance of spoken space was not an isolated experience. Two years before, Arquitectura [Professional Magazine published by the Madrid's College of Architects] launched a “spoken issue”.

Those experiences show the shift of the farmacopornographic regime (P. Preciado), whose logics are subverted by some architects and artists working together from feminist strategies to re-signify space and to re-imagine our cities and territories.

AMELIA VILAPLANA is an architect trained in Critical Theory and Museography at the Independent Studies Program (PEI) of the Museum of Contemporary Art in Barcelona (MACBA). She has been a Teacher at the University of Alicante (2012), and has worked in collaboration with the MACBA on different projects. Since 2009 she runs Vilaplana&Vilaplana Estudio. Her curriculum vitae includes winning the competition to renovate the entrance of the historical Ateneo building in Madrid, the Pasajes-iGuzzini Architectural Award and Lamp International Award. Her work has been published in a number magazines and books.
‘WE’D START SMASHING DOWN WALLS’: SQUATTING, FEMINISM AND BUILT ENVIRONMENT ACTIVISM IN 1970S LONDON

CHRISTINE WALL

By the mid-1970s London housed over 30,000 squatters, the majority in nineteenth century terraces owned by local authorities and earmarked either for demolition or rehabilitation. Many of these semi-derelict houses were inhabited and restored by women and this unusual access to housing enabled radical experiments in collective living. This paper uses women’s testimonies to reveal not only a multiplicity of views and memories of the intensity of political arguments around how to live as feminist, but also the desperate need for housing caused by the failure of both private rented and public sector in providing homes for young single women and single mothers. The large gardens and houses provided space for communal living or were transformed into separate units. They also provided places for the development of manual skills in plumbing, wiring, carpentry and joinery and roofing so that communities became self-sufficient in opening up, and making habitable, new squats. Here it was young women who wielded crowbars and jimmys, not men. The squats became testing grounds for young feminist women to directly interact with and control their immediate built environment through re-configuring internal architectural spaces, landscaping gardens, designing and making furniture from re-claimed timber and, for some, engaging in political activity as radical architects and housing activists.

Based on ongoing research, this paper focuses on one inner city area to document how this new community of women repaired and inhabited squats, interacted with statutory bodies to set up a housing co-op and liaised with feminist architects to design permanent dwellings. The stories told by the women who lived in these streets, in Grade II listed houses, contributes to the intangible heritage of these dwellings, and as sites for a set of narratives foregrounding feminism in architectural and urban history.

For the last twenty years CHRISTINE WALL’s research has been concerned with the social context for the production of architecture and the wider built environment, an approach exemplified in her book An Architecture of Parts: architects, building workers and industrialised building in Britain 1940–70 (Routledge, 2013). She recently led the Leverhulme Trust funded oral history project, Constructing Post-War Britain: building workers' stories 1950–1970 and is currently researching the lives of women squatters and urban activists.
Rehearsals is a co-produced research project between Sofia Wiberg, PhD, The Royal Institute of Technology, Sweden, Petra Bauer, artist and PhD, University College of Arts, Crafts and Design, Sweden and Tensta-Hjulsta womencenter, Sweden. Between October 2013 and May 2014 eight acts were performed at Tensta Konsthall where different experimental methods for political conversations were explored together with a group of 30 persons with different backgrounds. The overall theme for the acts were housing, home and living conditions. Rehearsals focused on how to learn to listen, and not to understand as a political act in order to challenge segregation and discrimination with regards to knowledge production. In the western world we tend to stress the importance of having a voice and to be heard. It is often said that with a voice we become political subjects (Derrida 1976). Departing from the idea that the act of listening is more radical than to be heard (Bickford 1996, Spivak 1999), we ask if we in the act of listening can create a new possibility for the common.

By listening we do not only refer to spoken words but also include gestures, feelings, movements and silences. Attention to listening thus put not only focus on the production of voice but also on the receivers capacity to hear and the process where noise is transformed into voice (Metzger 2015). In other worlds, listening implies a shift in focus from ‘giving voice’ to marginalized groups to focus on the conventions and practices that shapes who and what can be heard.

PETRA BAUER is a visual artist, filmmaker and researcher. Her research is about film as a political practice, where film is seen not only as a perceived medium but as a space where social and political negotiations can take place. With her films, Bauer states, she wants to participate actively in a public debate, in a way where the films are not tools but rather talking and participating agents in the discussions, asking questions like: What does participation mean? When does it take place, what are the conditions of participation? And most crucially: who participates in what and where?

SOFIA WIBERG is a political scientist and a researcher in planning theory. She has extensive experience in participatory processes, collected from her previous work with citizen dialogues. Her research interests deal with issues of citizen participation, knowledge production, performative practices and practice based research. In 2015, she has co-published the anthology, Medborgardialog — demokrati eller dekoration? 12 röster om dialogens problem och potential i samhällsplaneringen (Stiftelsen Arkus)
In recent years, the concept of the commons has been widely discussed, pointing towards ways of life beyond capitalism, not least in relation to bottom-up urban practices and alternative forms of living. But ideas of commoning, too, are marked by frictions between different interests and power relations running through them. While practices of commoning involve a lot of reproductive labor, many discussions on the commons avoid questions of everyday reproduction, sidelining it’s gendered nature as well as it’s relation a global economic order. In contrast, Silvia Federici insists that “the production of commons requires first a profound transformation in our everyday life, in order to recombine what the social division of labor in capitalism has separated.” (Federici, 2012) In this presentation I will therefore revisit an architectural typology of the everyday—the kitchen—that has been crucial for feminist activists, architects, and researcher alike and discuss it in relation to ideas on the commons.

Drawing on marxist feminist theorists, like Federici or J.K. Gibson-Graham, I review contemporary and historical examples of collective forms living that tackle questions of reproductive labor as well as the shape and definition of a kitchen. Examples will include: the nowadays forgotten one-kitchen building (Einküchenhaus) that was discussed and tested by socialist feminists as well as middle class reformists in Europe at the beginning of the twentieth century; Türkis Rosa Lila Villa, a self-administered queer co-housing project and community center for gay, lesbian and trans people in Vienna founded in 1982; a recently realized co-housing project (Baugruppe) in Vienna, comprised of 40 housing units and an 80sqm communal kitchen. Assembling these examples from different times and contexts, I will will carve out the shifts and continuities in the aspirations behind them; in the resistances they met and meet; as well as in the contradictions running through them.


JULIA WIEGER is an architect and researcher. She is working as a senior scientist at the architecture department at the Academy of Fine Arts Vienna where she was part of the research project Spaces of Commoning (2014–16). She is a member of the board of VBKÖ — an artist run queer feminist art space in Vienna. Her work is concerned with queer feminist productions of space, archive politics and history writing, as well as collective approaches to research, knowledge production, and design.
This paper looks at the representation of the feminine in architecture through the medium of shells. The focus is on how shells have provided the literal means and allegorical inspiration for mutational and morphological architectural effects, those that have often historically been demarcated and labelled ‘feminine’. Drawing from a number of feminist theories that pertain to the female body as corporeal ‘Other’ — from texts such as Christine Battersby’s Phenomenal Woman (1998), Elizabeth Grosz’s Volatile Bodies: Toward a Corporeal Feminism (1994) — and analyzing a range of shell examples across different architectural representational devices, including Goodwood Shell House (1840s), Le Corbusier’s deployment of shells in his Le poème de l’angle droit, (1953), and German artist Isa Genzken’s Fuck the Bauhaus: Buildings of New York (2010), the paper explores how the appearance of shells in architecture have perverted, dissimulated and contaminated the male symbolic order across different historic locations and architectural typologies.

The objective of the paper is to shed light on a specific type of relationship between shells, architecture and the feminine that has been of long standing, but also, to reflect upon what the status of that relationship is today. Shells are still providing architects with inspiration, their geometry and variety lends itself to the digital generation, but far more generally the historic use of shells in architecture foreshadows, through a natural order, the morphological effects, excessive ornament, and non-standard architecture now being produced through computational methods (Maak, 2011). Can these contemporary architectures still be perceived as coded as feminine in some way?

FREYA WIGZELL is a third year PhD student on the Architectural History and Theory program at the Bartlett. Her research focuses on the different ways shells have been employed in architecture from the early modern period to the present day.
On a night of 2015, eleven women gathered in a private residence with a task: When history has eradicated our story, we must write it ourselves. In a six-hour long performance neglected sources were repeated, re-enacted, and reimagined.

History has been taught as a long, linear pipeline of canonic voices; generating gaps that echoes from its missing tones. The word itself, history, resonates too, as stories of his, rather than of hers. Despite that its etymology unveils no correlation to the male possessive pronoun, its effects do. Or, as fellow practitioner Imri Sandström writes, “Even though the word history’s roots don’t lead to his, its routes do.”

This paper will performatively explore and perform an archive. Trailing through neglected sources — such as poems, diaries, dreams, doubts, imaginations — it re-enacts some of that nights dialogues. Through LARP (Live Action Role Play) as a method, tracings were pronounced while an archive was simultaneously explored and composed. Everyone present carefully documented the performance, and a digital archive was built to elongate the dialogues. This digital archive will be at display as an installation throughout the conference.

The premises of this performance/paper is that an archive is a shifting space within which bodies can move, themselves as well as the stories it contains. The historical document will be put at stake, when cross-examinations of terms such as truth, fact and knowledge are posed. What can fiction provide us when history has prevented us from our pasts? How can our own voices resonate what has been silenced? Which dynamics of power comes into play when ones own body consumes another’s voice? How does narratives shift when spoken languages cannot be consumed? Where does our text start and where does it not end?

This performance/paper will touch upon its questions in the setting of a dinner.

Finding Memory is a feminist interdisciplinary project in which choreographer Nadja Hjorton and sociologist Katarina Winter investigate memories and memory practices. The project aims to find alternative physical narratives and positions in memories experienced by the body. Since the beginning of the project Katarina and Nadja have looked into theories about subjectivity and the writing of history, post-humanism, critical race studies, post-colonial feminist theory, and dis/ability studies. Together with sound designer Elize Arvefjord, a piece was made for individual one at a time personal experiences. The 12 minutes long performance aims to displace perspectives. The work explores how our memories are pervaded by the norms and ideals in society. Is it possible to separate personal experience from our societal/collective narratives? How much of our memory is constructed by language? And if power structures and oppression exist in language, can we find alternative ways to express our memories?

Nadja and Katarina wanted to create a piece that initiates processes around memory within the participants: what do our memories tell about subjectivity, identity, and ourselves? Is it possible to change memories? The piece also wants to let the audience members experience these thoughts in a space that is normally used for something other than performance — an office, a broom closet, a corridor, a waiting room or a conference. Finding Memory is the first part of the project. The second part — Pocket of Time — will continue during 2017. Nadja and Katarina will then work together with architect Petra Lindfors and explore theories that concern productivity, efficiency and work in the public sphere. They will explore time shifts and experiences of the time based on structural conditions and positions (gender, class, age, functionality, race).

NADJA HJORTON is a choreographer with a long experience of working collectively with feminist practices. She is interested in using choreographic methods to challenge power relationships and expand notions about what dance and choreography can be.

KATARINA WINTER is a PhD student in sociology. She is interested in popularization, communication and interpretation of scientific knowledge and in the power relations within such interaction. Nadja and Katarina are both members of ÖFA-kollektivet.
At the centre of Rinkeby, as one exits the metro, lies a square always filled with people. From the earliest hours of the morning to late at night, groups of people are found standing there, caught in loud discussions. The square, although lively, is dominated to a large degree by men. Whether this situation is a consequence of poor programming, cultural traditions, the physical expression at the square or some other factor is not determined. The result, however, is still that women rarely occupy the public spaces in and around the heart of Rinkeby.

This paper sets out to describe the process of our thesis conducted in spring of 2016, in which we aimed to explore ways to redefine the relationship of gender and space through urban design, recognizing at the same time what problems urban design can and cannot address. The questions this project tried to answer were: how differently do women experience public spaces and why? What steps can be taken towards a more gender equal public experience? And, how can urban design contribute to this process?

Having a good understanding of the theoretical context of feminist geography provided us with tools in the attempt to tackle distantiation, spatial separation, constraint and the limited spatial opportunities women experience in public places. Using Rinkeby square as the canvas for this exploration, the effort was put on mapping the current situation and imagining possible futures through experiential methods, observation, as well as interviews with residents, shop keepers, local actors, associations and networks.

ERIKA FAGERBERG holds a Bachelor in Architecture from Newcastle University and worked in practice for a couple of years before following the Sustainable Urban Planning and Design master program at KTH. She is currently working in Sundbyberg Municipality.

MARINA ZIAKOULI is originally from Greece, and holds a Master in Planning and Regional Development from University of Thessaly and in Sustainable Urban Planning and Design from KTH. She is currently following Gender studies, in Linköping University.
This paper is informed by the observation that time perception differs between different-sized species. This is what enables a fly to avoid being swatted, since the human hand moves in slow motion in relation to the insect. The smaller an animal is, the faster its metabolic rate and the slower its perception of time is. This biological research forms the outline of a sci-fi story that unfolds as part of the paper, featuring Suri Moucha who is genetically equipped with very sharp vision, not in the depth of space but in the depths of time. She thinks that her skills are the result of genetic preconditioning, a natural ability detected early in her childhood, then perfected by training to bring her to the unique role in the international intelligence agency where she works since her teens. In fact, she might be an adscript serf to the global surveillance system that she is a key component of, to the expense of her social life, and even her own life expectancy. Her abilities are highly demanded in a future of so-called unrestricted warfare and asymmetrical threats, where the speed and accuracy of analysis is crucial since everyone is exposed to an abundance of information. By looking deeply into time, rather than just observing space, Suri is able to spot anomalies and security threats, where AIs go wrong. In Suri’s future, people have learned to outsmart the digital systems that were developed in our time to interpret human behavior and detect risks, such as the American FAST — Future Attribution Systems Technology. The future is a race between machine intelligence mapping human irrationality, and biological entities responding with precision-acting and body control. The paper examines the ecology of time and the spatiotemporal and social effects of manipulated perception.

MALIN ZIMM is an architect PhD, currently a Research and Analysis strategist at White arkitekter. Zimm has previously been employed as Senior Advisor in Architecture at ArkDes (Swedish Center for Architecture and Design), editor-in-chief of the architecture magazine Rum and teaching assignments at KTH School of Architecture and Konstfack. Zimm completed her doctorate studies at KTH School of Architecture in 2005 with the thesis Losing the Plot — Architecture and Narrativity in Fin-de-Siècle Media Cultures, investigating pre-digital virtual architecture. Zimm is a contributor to Swedish and international architecture magazines and publications since 1999.
In spring 2015 a group of engaged women in Husby, a large scale residential suburb of Stockholm marked by economic and ethnic, some even argue racial discrimination, initiated a project about what they termed ‘feminist city planning’. Although the initiative was not initially responded to by the local authorities the concept quickly gained momentum and attention both within national and international media. And the phones at the School of Architecture in Stockholm began to ring, as journalists in search of experts called for comment upon the initiative as well as to define what the concept meant.

Based on an ethnographic exploration of the project that followed in Husby due to the initiative, more specifically participant observation of a series of workshops, qualitative interviews with engaged actors, and an exploration of the media discourse that the initiative spurred, this paper explores what feminisms were expressed, embodied and practiced within the project. The paper argues that the project was marked by a multitude of feminist perspectives, but also that the notion of feminism was used differently, by different actors, for different purposes. The term ‘feminist city planning’ was initially used by residents in Husby to bring attention to local needs, but as the project evolved it also became used as a tactic by engaged actors to gain media attention, to promote a political agenda and to produce personal gains and economic profit. Drawing on the concept of intersectionality, as elaborated by Paulina de los Reyes and Diana Mulinari, the paper explores how some feminisms expressed within the project came to dominate. Ultimately the paper discusses the potential for critically engaged architectural practices to contribute to counter strategies, and the question of how space could be made for a more polyphonic discourse on feminism.

MÄRIA ÄRLEMO is an architect and PhD candidate within the division of Critical Studies at the School of Architecture, KTH, Stockholm, Sweden. She holds a Master degree in Architecture from KTH and has qualifications in ethnology from the University of Stockholm and urban sociology from Berkeley, University of California, USA. Her PhD research explores local discourses on justice, as they have emerged in relation to currently ongoing processes of renovation in large scale post-war housing areas in Sweden marked by economic and ethnic segregation. The research aims to contribute to the development of justice perspectives on architectural practices, and to inform critically engaged architectural practices.
“Since 2003, Hannah Goldstein and Thérèse Kristiansson are working together in the feminist art collaboration *Die bösen Mösen* (“the mischievous cunts”). While based in Stockholm and Berlin, they work in various artistic fields such as performance, photography, video and street art. Through interventions in the public space their aim is to visualize seemingly invisible structures of representation. The way gender, sexuality, race and class is represented in the city is their main subject of interest.”

*Family Dinner* is an archival project, where women artists are invited to trace through archives of women’s texts and works, while at the same time constructing a collective record. Orchestrated in a collaborative performance that unfolds over and converge in a certain time and space; the stories of women present as well as those absent are weaved together.

*In search of the living heritage after Marie Hoeg and Bolette Berg* will be shown in entrance level of the Architecture School and at DOCH during the Salon.

*In search of the living heritage after Marie Hoeg and Bolette Berg* was created as part of the project *Family Dinner* by artist and curator Hanna Wildow.
Although listening holds a central position in communication and politics it has been disregarded through a too one-sided focus on the voice (Lacey, 2014). Listening, in difference from the speech act, has been bound up in a cultural hierarchy of the senses that privileges the visual over the auditory and a logocentric frame in which listening is positioned as something passive, as opposed to acts of writing, reading and speaking. This connection to passivity has hindered listening to be seen as a political action (ibid).

With these thoughts as a starting point we want to rethink listening as an embodied and critical activity. With listening we do not only refer to words, but also to atmospheres, body languages and silences. If we learn to listen, we cannot decide in advance what we want to listen to. Listening encompasses unpredictability: to listen, to see, to experience, without making preconditioned judgements, interpretations, or analyses. We could say that the act of mutual listening directs us to that which we do not already know: to listen for the unexpected.

In this conference we want to explore the politics of listening through the practice of listening. Acknowledging how we are already surrounded by impressions we try to avoid discovering something new in favour of listening to the already existing. In this gymnastics for the senses we invite the doing to theorize itself.

STINA NYBERG works as a choreographer and dancer. Her work departs the social, biological and political construction of the body, and its ability to move.

SOFIA WIBERG holds a PhD at the Urban and Regional studies division at KTH. She has experience of working with participatory processes in planning. Her work concerns dialogue, performativity and practice based knowledge.

They have previously collaborated within “Rehearsals — 8 acts on the politics of listening” (2013–14), initiated by Sofia Wiberg together with Petra Bauer, and participated in the symposium “Participatory Practices in Art and Architecture” (2015). They share an interest in participation, embodied knowledges and embarrassing encounters.