

Abstracts

June

24th
25th

Feminist
Practices For
A Decolonised
Pedagogy

Fielding
Architecture

Fielding Architecture

Feminist Practises for a Decolonised Pedagogy

24th
25th June
Brighton, UK

This IV Symposium on Architecture and Gender is organised by:
Catalina Mejía Moreno (University of Brighton) + Emma Cheatle
(University of Sheffield) [OtherWise Collective]

This symposium is financially supported by the School of Architecture and Design
and the Creative Futures at the University of Brighton.



University of Brighton
CREATIVE FUTURES

Catalina Mejía Moreno is Senior Lecturer in Architecture at the University of Brighton and Adjunct Faculty from Universidad de los Andes in Colombia. She obtained an MA in Architectural History from the Bartlett School of Architecture and a PhD in Architectural Theory and Criticism from Newcastle University. Her research has been funded by the DAAD and the Getty Research Institute. She was a Mellon Research Fellow for the project Architecture and/or Photography at the CCA in Montreal (2016-2017). She co-edited of the book Modern South America: cities, buildings and objects (2015), was subeditor for Latin America for the Routledge Encyclopaedia of Modernism, and co-curated the exhibition Lina Bo Bardi and Gio Ponti: the Last Humanists at the Architectural School of Architecture (2013). She co-directs interest group in Word and Image from the European Architectural Historians together with Dr Anne Hultzsch .

Dr Emma Cheatle is Senior Lecturer in Architecture at the University of Sheffield, where she teaches on the MA Architectural Design, runs the Critical Spatial Theory module and leads the PHD by Design. She has a PhD in architecture from the Bartlett, UCL. Her thesis received the 2014 RIBA President's Award for Outstanding PhD Thesis, and is published as Part-Architecture: The Maison de Verre, Duchamp, Domesticity and Desire in 1930s Paris (Routledge, 2016). Cheatle's research practices a creative-critical writing which employs different forms of text and drawing to reexamine the history and theory of architecture, particularly that of medical and health buildings, urban common land and housing. She is the UK editor of the forthcoming The Bloomsbury Global Encyclopedia of Women in Architecture, 1960 – 2015 (eds in chief: Lori Brown and Karen Burns) (Bloomsbury, 2020).

OTHERWISE

Feminist Collective in Architectural Humanities

Initiated as a collaboration between Emma Cheatle and Catalina Mejía Moreno, Otherwise aims to address issues of gender and class in architectural education, by using feminist tactics of care, commons and decolonisation. We reconsider the spaces and systems of the university and the bonds between colleagues, suggesting the former as spaces of action and contestation, and proposing the latter can lead to radical productions through an ethics of love and care.

Addressing the 'canon' as a site of architectural knowledge, the Fielding conference criticises its construction and limits, and seeks new approaches that flex, bend and grow, rather than calcify. We are motivated by questions around the inclusion/exclusion of race, gender and class; geographical zones and translations; disciplinary edges and modes of representation; the ethics of 'the global' and of labour; the agency of history and theory in architecture; the operative relations between history, theory and education; and innovative methods of writing and teaching.

OTHERWISE collective previously organised the Symposium *the Visual and the Verbal* at the University of Brighton, 2015. Emma and Catalina have also participated in the 'FAAC your Syllabus!' two day workshop (Columbia University New York, 21-22 Apr 2018) later published as 'To Manifest' in *Harvard Design Magazine* (no. 46, No Sweat), and will be participating in the 2019 AHRA Conference in Dundee with the paper 'We are two, and many. Collectivity and care in the university.'

Introduction	7
Day 1	
<i>Katie Lloyd Thomas</i>	12
Critiques	15
Contents	21
<i>Lesley Lokko</i>	26
Modes and Sites of Writing and Research	29
Modes and Sites of Teaching	37
<i>Julieanna Preston</i>	42
Day 2	
<i>Naomi Stead & Justine Clark</i>	46
Critiques	49
Contents	57
Modes and Sites of Writing and Research	65
Modes and Sites of Teaching	73

Introduction

In the late 1970s architectural and spatial practices in the UK were challenged by feminist approaches largely derived from within the architectural discipline itself. From the 1990s onwards, architectural history / theory has been informed by gender theory appropriated, or migrated, from other disciplines. More recently, interdisciplinary critical methodologies have been used to reconceptualise architectural production, criticism and representation. What we evidence today, de-spite an emphasis on 'Global Architecture,' is that all these efforts are still largely informed unilaterally, and constructed within 'Western' and 'Anglo-Saxon' frameworks. This leaves a field defined as the 'West' and the 'rest'. Further, the majority of rethinking of gender and decolonisation occurs within institutional and academic frameworks through practices of teaching and writing. This activity, though pertinent, often remains interior and self-referential and fails to permeate to and affect the exterior worlds of professional architectural and design practices.

This interdisciplinary symposium proposes to explore and question the practice of teaching architectural history / theory primarily focused in the UK context though welcoming a debate through dialogues with other contexts from a feminist and critical perspective, asking: how is it constructed, from which positions, and from where its content derives; how can its construction be critiqued and informed by other disciplines such as feminist geographies, environmental psychology, cultural studies, technology and science studies, queer theory and urban geography amongst others; and, moreover, how should architectural histories and theories be constructed in the future. We will situate ourselves at the boundary: looking both inside at the fundamentals of architecture; and looking outside at the expanded field, yet always maintaining a critical gendered perspective.

Taking place at the University of Brighton (UK), on June 24–25th, 2019, the symposium asks: What forms might a gendered history and theory of architecture take? What are our modes of operation, how do we teach, and how can we learn from others and exchange with critical thinkers both inside and outside the academy? How do we operate within the established frameworks, both historical and institutional, and how can we establish new frameworks and networks that transfer/exchange knowledge between the university and different modes of practice?

The symposium focusses on four areas:

Critiques:

Chaired by Kim Förster

What constitutes the canon of architecture (the rules, frameworks, habits, practices, contents). How is this an effective architectural knowledge base? How can this be criticised? What does the criticism in itself constitute as a method or framework? What questions can/should be formed here on decolonisation?

Contents:

Chaired by Tilo Amhoff

Addressing the sites of architectural knowledge, we work towards creating a broader body of knowledge inclusive of gender, class and race, and one that flexes and bends, grows rather than calcifies and sets limits. How can we translate across contexts? Here we also call for papers that even problematise the idea of architecture itself, as a set of neutral normative, westernised and gendered ideologies and values.

Modes and sites of writing and research:

Chaired by Edwina Atlee

Focusing on the institutional sites and frameworks in which architectural knowledge is produced and con-strained, we reconsider writing and researching as spaces of action, production and contestation. How can we critique, challenge and re-propose modes of writing and dissemination?

Modes and sites of teaching:

Chaired by Reem Charif

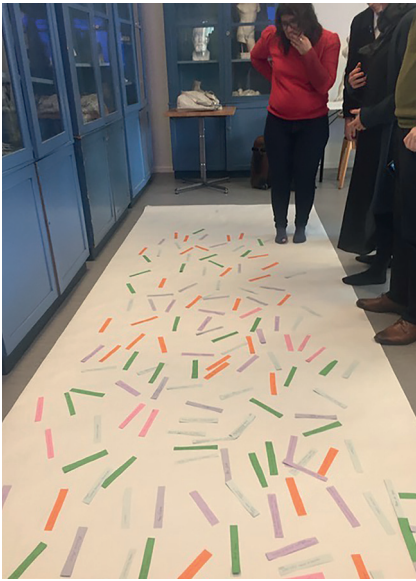
Engaging with modes of architectural exploration in pedagogical settings – from the lecture theatre, the seminar, to the tutorial, to the online rubric – how can these re-evaluate the relationships between content and knowledge as well as of ethics and care? How can we develop and scope the invention and application of new methods of teaching and writing that reflect this?

Invited speakers:

Katie Lloyd Thomas, Professor of Architectural Theory and History, Newcastle University, UK

Naomi Stead, Professor of Architecture and Head of the Architecture Department at Monash University Faculty of Art Design & Architecture, Australia and Justine Clark, co-founder of Parlour: women, equity, architecture, Melbourne, Australia With video contributions from Lesley Lokko, Professor and Head of School at the Graduate School of Architecture, University of Johannesburg, South Africa, and Julieanna Preston, Professor of Spatial Practice at Massey University's College of Creative Arts in Wellington, New Zealand

Day 1



*Katie Lloyd Thomas is Professor of Theory and History of Architecture at Newcastle University where she co-directs the Architecture Research Collaborative (ARC). Her publications include *Material Matters* (2007) and with Tilo Amhoff and Nick Beech, *Industries of Architecture* (2015). Katie is a founder member of the feminist spatial practice collective *taking place* (www.takingplace.org) and her research often examines intersections between gender, architecture and technology. She is currently the recipient of fellowships from Leverhulme and the Paul Mellon Centre to prepare a monograph *The Architect as Shopper*.*

Katie Lloyd Thomas

Preparing a Ground for Fielding

Never before have there been so many feminist initiatives in and around architecture. Campaigns, protests, surveys, websites, anthologies, exhibitions, and conferences such as this one, are making great advances in the promotion and visibility of diversity within the profession and its associated contexts. My Twitter feed calls out 'manels' on an almost daily basis and we are kept busy nominating women for Wikipedia entries, reading lists and gold medals. But are we making as much of feminism's potential to challenge the very ideas, institutions and practices that uphold architecture's status quo? Bearing in mind Karen Lawrence's concern, with respect to her own discipline of literature, that, 'The desire for a place in the canon for previously marginalized texts may lead to a greater pluralism that nevertheless does not fundamentally alter our thinking about canonicity (Lawrence, 1991; 7-8), we might also ask whether our current focus on the inclusion of women and their achievements into existing institutional frameworks risks affirming structures that are already problematic?

Taking the bibliography as an example, and with reference to some of my own research and pedagogy, this talk explores what might get omitted when we reproduce conventional forms of citation and reference, and asks what alternatives there could be? Drawing on Francis Ponge's text 'The Making of the Pré' where the meadow – whose new growth is nourished by the detritus of the previous season – is a metaphor for the iterative becoming of a poem, this preliminary session intends to replace the singular voice of the conventional 'keynote' with an exercise in collective 'pré' building that in addition to names, titles and authors, includes our methods, processes and concepts, our *modi operandi*, ways of being and working; our experiences, encounters (human and non- or more-than-human), and orientations.

Chaired by:

Kim Förster

Kim Förster is Lecturer in Architectural Studies at the University of Manchester, where he teaches and researchers on environmental histories of architecture as member of the Manchester Architecture Research Group. From 2016 to 2018 he was Associate Director of Research at the Canadian Centre for Architecture in Montreal, where he directed the multidisciplinary research project „Architecture and/for the Environment“, which he will published in 2020 as editor of an anthology. His monograph on the history of the Institute for Architecture and Urban Studies (New York, 1967-1985) will also appear in 2020. Kim Förster recently served as guest editor of Candide, a journal for architectural knowledge, and is an active member of common room (New York / Brussels). His current research and publication project deals with the environmental effects of cement, especially economic, ecological, geopolitical, societal, intellectual and cultural aspects in relation to its global production.

Lecturer in Architecture
University of Manchester
kim.foerster@web.de

Critiques

1

Suzanne Ewing

Curricula activism in Architecture: keywords as tools

Writing from the perspective of teaching politics, Natalie Jester has recently highlighted groups pursuing feminist digital activism (Jester, 2018). She contextualises these movements following Paulo Freire (1970, 2005) and Kathleen Weiler's (1991) influential work in educational philosophy towards a truly representative curricula. She argues that this activism, which has been enacted through social media groups, dissemination and community-building on the Internet, can be understood as part of fourth wave feminism. This digital activism works across and extends formalised educational structures, and so has power and capacity to re-set feminist education (hooks, 2000, 2010).

Much of this digital curricula activism aims to challenge structural decisions - what is included and valued in the HE curricula at centralised institutional level and to influence the de-centred condition of individual course designers/leaders - epistemologies, topics, reading lists of already validated and published or made work. There is less focus on the more mundane, fine-grained texture of the everyday teacher's (and researcher's) practice. In this paper I explore keywords as 'indexical terms' (Brown et al 1989:36) and 'tools' (Frichot, 2016) that are always forming and adjusting between particular use and the world. Digital ordering of knowledge is framed through searchability, so keywords are indices/tools/instruments of the marketisation of knowledge through publication infrastructures, swirls of intellectual and image capital and attention, but also of tacit disciplinary tightening and stretching in course proposals, journal submissions, knowledge formation. Let's activate architectural keywords more critically in architectural curricula.

Suzanne Ewing is an architect and educator, Head of the Edinburgh School of Architecture and Landscape Architecture at the University of Edinburgh from 2016-2018. She co-founded ZONE architects in 2002, and contributes to the practice through invited urban projects and competitions, brief shaping, critical review, and project dissemination. Since 2013 she has been co-editor of the international, interdisciplinary journal, Architecture and Culture. Voices of Experience is a collaborative project of ongoing exploration of the construction of everyday and work histories of women in architecture. She is also currently researching 'the good project' in architectural/ interdisciplinary education.

Senior Lecturer in Architecture
University of Edinburgh
suzanne.ewing@ed.ac.uk

Sumayya Vally

The Translation of Dreams: Psychoanalytic and poetic devices in South African architectural education

In the South African context, where the past is often experienced as a nightmare, a fundamental in-quiry into the precepts of architectural design and shared history has the potential to relocate re-pressed events of trauma. These events, which currently exist primarily in the historical record, can be translated into the present, and shown to still be active, but exerting their effects surreptitiously. This paper aims to illustrate and elaborate these definitions through brief readings of three design-research projects conducted in Unit 12 of the Graduate School of Architecture (GSA) at the University of Johannesburg. The primary current mandate of the GSA is summarised as Transformative Pedagogies. An important part of this concept is the development of alternatives to that which is generally considered canonical, either by bringing research from the periphery to the centre, or by describing works in existing, established canons from new points of view, or in new languages.

Unit 12 is interested in finding forms of material and spatial representation for this most contemporary of human experiences. We believe there is enormous architectural potential in working with the migratory, the diasporic, the mythical, the performative and the narrative to create new spatial possibilities for these themes. A number of projects are being developed which work through (rather than resolve) concerns of material memory, cultural edifices and politics, employing metaphors of ghosts, nightmares, phantom limbs, exquisite corpses and plastic identities. By illustrating (or designing, if you will) such conditions, the unit attempts to bring to the surface some of the historical fragments haunting the collective subconscious. This paper discusses and explores several projects from the Unit, from 2017, 2018 and 2019; focusing on the architectural languages, expressions, forms and methods of approaching our chosen subject matter.

Digital collage and a forensic approach to space expose Sumayya's particular obsession with deconstructing and re-constructing image and space. Whether unpacking the city through a microscope, or satellite imagery, Sumayya has a particular interest in exposing the parts of its constituency which are largely invisible. Her interests have admitted her into a host of prominent conceptual and investigatory projects, including a position as assistant curator and film producer for La Biennale di Venezia 2014 (South African Pavilion). In 2015, she co-founded the experimental architecture and research firm, Counterspace. Sumayya's work and interests have granted her a host of award and project nominations, including nominations and awards as shortlisted candidate (top 5) for the Civitella Ranieri Foundation architecture residency prize (2019) and Rolex Mentorship and Protege award (top 3), shortlisted to be mentored by Sir David Adjaye in the 2018/2019 cycle. She currently teaches design at the University of Johannesburg as co-leader of Unit 12, An African Almanac, at the Graduate School of Architecture, Johannesburg

Counterspace is inspired by their location - Johannesburg - and aims to work with developing design expression particularly for Johannesburg and the continent - through urban research, publications, installations and architecture (www.counterspace-studio.com)

Unit 12 was founded by Prof Lesley Lokko at the Graduate School of Architecture. After teaching with Prof Lokko for several years, Sumayya is now running the Unit, with a focus on narrative means to generate new architectural languages for Johannesburg and Africa, specifically for contested territories, issues of migration and diaspora.

www.unit12.africa

Counterspace
Graduate School of Architecture
University of Johannesburg
sumayya@counterspace-studio.com

Lilian Chee

In the Middle of...: Architectural Discourse Through Affect

In *Ordinary Affects*, the anthropologist Kathleen Stewart writes how 'the ordinary' is an affective space that has to be 'imagined and inhabited', and requires both 'speculative and concrete' methods of expression. Stewart's strategy to 'stay in the middle of things' results in a risky position intertwining thought and world, self and subject. It is particularly hazardous for academic work which favours unquestionable authority and control given that its outcomes are 'fractious, multiplicitous and unpredictable.'

This paper weaves the circuits of affect into the contours of architectural discourse. Its proposition is to replace the notion of architecture as focal object with the idea of architecture as background – something that is sensed, or emerges, through the force of an affective event taking place in it. Architecture through affect is necessarily repositioned in the midst of things, whose potentialities and material presence need to be taken seriously. Through affect, what do we start to know about architecture, and where might we be taken towards?

For a start, architecture emerges as tenuous territory -- something contingent on experience, use, and narration. Architectural concepts must be bent to meet the concepts of others. There is a reorganization of architectural information, evidence and archives. By locating the speculative writings of Jane Rendell, Jennifer Bloomer and Karen Bermann within this schema, this paper discusses how affective subjects, objects and instincts at the fringes of architectural perception might renovate disciplinary content and methods.

*Lilian Chee is Associate Professor and Deputy Head directing academic matters at the Department of Architecture, National University of Singapore (NUS). She is a writer, academic, designer, curator and award-winning educator. A recipient of the University and Faculty Teaching Honour Rolls at NUS, she has lectured at the Bartlett, Delft, ETH Zurich, Melbourne, the Berlage Centre and Oxford. Her research is situated at the intersections of architectural representation, gender and affect in a contemporary interdisciplinary context. She conceptualized, researched and collaborated on the award-winning architectural essay film about single women occupants in Singapore's public housing 03-FLATS (2014). Her publications include the forthcoming monograph *Architecture and Affect: Precarious Spaces* (Routledge) and a co-edited volume *Asian Cinema and The Use of Space* (Routledge, 2015). Lilian is on the editorial boards of *The Journal of Architecture*, *Architectural Theory Review* and *Australian Feminist Studies*.*

Associate Professor and Deputy Head
National University of Singapore (NUS)
l.chee@nus.edu.sg

Chaired by:

Tilo Amhoff

Tilo Amhoff is Senior Lecturer in Architectural Humanities at the University of Brighton, where he also recently launched the Architectural Humanities Research and Enterprise Group (AH-REG). He co-edited Produktionsbedingungen der Architektur (2018), together with Gernot Weckherlin and Henrik Hilbig, and Industries of Architecture (2015), together with Katie Lloyd Thomas and Nick Beech. Tilo Amhoff is Chair of the Architectural Humanities Research Association (AHRA), and founder member of the Netzwerk Architekturwissenschaft, where he co-directs the "Architecture and Building" working group. His current book project closely investigates the making of plans and the beginnings of the architectural, urban, and economic plan as instrument and product of regulation, organisation, and administration in Germany.

Senior Lecturer
University of Brighton
T.Amhoff@brighton.ac.uk

Contents

2

Crippling and queering the spaces of architecture

This paper explores how architectural education inculcates particular attitudes about bodies; both what does (or should) constitute the preferred body of the student, educator or professional; and what kinds of bodies are valued and noticed as inhabitants of built space, and which misrepresented, ignored or marginalised. Most crucially, it suggests that the very shape of the design process acts to perpetuate some bodies – unencumbered, mobile, autonomous and self-directed – at the expense of others. How, then, might we move towards more equitable knowledges and practices? The DisOrdinary Architecture Project works to rethink how bodies might be understood in design terms; challenging norms, refusing simplistic oppositional binaries between ability and disability and instead starting from the joyous differences that unruly and non-compliant bodies bring. Informed by disability studies, feminism, critical race and queer theories, DisOrdinary Architecture builds on anti-normative ideas around the potential pleasures of queering and crippling spaces. The paper will discuss, how, through a series of experimentations over many years, the disabled artists, students, educators and practitioners involved have been building new models of practice that resist and reframe what bodies matter – going beyond a banal and technical accessibility and towards creative possibilities for transformative social, material and spatial justice.

Dr. Jos Boys studied architecture and has worked in feminist and community-based design practices, as well as a researcher, educator and journalist. She is interested in the re-making of everyday social, material and spatial practices; with a current focus on how work in both disability studies and activism is challenging ahistorical and atheoretical attitudes to disability that remain far too common within architecture and connected disciplines. Jos is Programme Director of the Learning Environments MSc at the Bartlett, UCL and Co-Director of the DisOrdinary Architecture Project. She was a co-founder of Matrix feminist architects and co-author of Making Space: Women and the Man-Made Environment (Pluto 1984). She is author of Doing Disability Differently: an alternative handbook on architecture, dis/ability and designing for everyday life (Routledge 2014) and editor of Disability, Space, Architecture: A Reader (Routledge 2017). <http://www.disordinaryarchitecture.co.uk>

Co-director
The DisOrdinary Architecture Project
jos.boys@gmail.com

Faith Ng'eno

Co-Constructing a Philosophy Of Sustainable Design in Nairobi, Kenya

It is counteractive to discuss sustainable design and construction without asking sustainable for who and by what means. This research, therefore, explores the antagonistic relationship between contextual diversity and standardisation of the concept of sustainability within the built environment. The need to develop context-based approaches for and by developing countries is not only opportune but critical. The research argues that in order to construct a situated philosophy of sustainable design and construction, there must be a critical understanding of the contextual dynamics coupled with an appreciation of how these dynamics influence perceptions, assumptions, misconceptions and ultimately the articulation of this concept in the built environment. The purpose of this study is, therefore, to critically interrogate and understand this concept within the Kenyan context in order to establish appropriate premises through which a sustainable built environment can be achieved. Through a post-constructivist lens, the study adopted a grounded theory approach for data inquiry and analysis. Document analysis and exploratory focus group discussions with academia and practice were conducted as foundations for the data collection process. Subsequently, in-depth, interviews of key stakeholders along with the analysis of case study buildings was done. Preliminary results indicate several gaps between contextual dynamics and the perception and articulation of sustainable design and construction.

I am a practicing architect and Lecturer from Nairobi, Kenya, currently in my third year of Ph.D. study at the University of Sheffield. My research interest is understanding the implications of contextual dynamics -socio-economic and environmental- on the articulation of architectural design concepts particularly with regards to the development of a sustainable built environment. I am passionate about understanding the needs of society and working with them to develop appropriate solutions. I am a Graduate Teaching assistant for the MA, Architectural design module studio that focuses on Architecture and the Anthropocene. Prior to undertaking my Ph.D. studies, I have practiced architecture in Kenya, Tanzania, and Rwanda as well as taught in the department of architecture at the Jomo Kenyatta University of Agriculture and Technology in Kenya since 2011.

Ph.D. Candidate
University of Sheffield
archfaithngeno@gmail.com

Manijeh Verghese

Rewriting History through Design

Decolonisation, Intersectionality, Pedagogy, Gender Equality, Neutrality and Fluidity - these words are often used within institutions but what do they really mean and how do we put them into action by making them accessible so that everyone can speak about them? One of the issues within academia is the use of jargon or buzzwords that start to dominate discussions. The prevalence of discussions around 'decolonising the museum' over the last few years is a case in point, since it reduces years of oppression and trauma into the ownership of material objects whose return will erase any past sins. In truth, the situation is much more complex, where we need to have discussions between multiple stakeholders to understand the right way forward, and invent new forms of ownership. The same is true for architectural education - the canon is outdated, censoring most activity beyond the global north from history. But the solution will not be straightforward. Instead, we need to uncover what this new canon is - expanding our existing canon through filling in these historical gaps, developing new strategies to think about an architecture specific to culture rather than even just place, and one that is rooted in the present not the past.

Manijeh Verghese is an architect of ideas, audiences and connections. She is interested in the different forms of architectural practice, and the communication of architecture through various media and formats. At the AA, she directs the AA Public Programme, and is the editor of the website AA Conversations. She is a unit master of Diploma 12 and is also a seminar leader for the Architectural Professional Practice for Fifth Year Part 2 course. From 2015 to 2018, she led a postgraduate design studio at Oxford Brookes University and previously was also a design tutor of AA Intermediate Unit 11. She has worked for architecture practices including John Pawson and Foster + Partners, and has contributed to design publications such as Disegno and Icon, as well as think-tanks, books and peer reviewed journals.

Head of the AA Public Programme
+ Diploma 12 Unit Master
Architectural Association
Manijeh.Verghese@aa-school.ac.uk

Anna Tweeddale

Tracing aluminium: Unsettling how architecture comes to matter

The occurrence of construction connects a tranquil suburban site with aluminium's human/nonhuman entanglements through bauxite's sedimentary geology, alumina refining and industrial production. Situated on a base of steel-reinforced concrete, the lightweight architectural extension is framed in timber; clad with corrugated steel, plywood, plasterboard, aluminium-framed glazing and polycarbonate sheet; and finished with fixtures of aluminium and steel alongside various polymers, ceramics and cut of timber. Any one of these could be used as a lens to examine the complex entanglements through which a material becomes available for construction. Aluminium's relatively recent emergence as a construction material is historically contingent with, and exemplifies, affective narratives of C21st modernity - smooth material flows, ultra-lightweight strength and polished modular precision. In Australia this gleaming materiality converges geopolitically with the frictions, toxicity and dispossession that are co-produced as aluminium's others. This paper traces material-discursive practices of aluminium through House A (is for Analogue), iterative research entangled with/in one instance of construction and Toxic Exuberance, an architectural/urban design pedagogical project. Thinking 'with' rich methodological experimentation of posthumanist feminist materialisms and postcolonial urban studies this research is encountered with/in a situated Australian architectural praxis that aims to unsettle how architecture, literally, comes to matter

Anna Tweeddale is a practising architect, artist and urban researcher. She is founding director of Australian research design practice Studio Apparatus and has worked in Australia, Europe, China and the Middle East. Anna is a current PhD candidate in the School of Architecture at RMIT University, having previously completed a research Masters in Architecture and Urban Culture at the Metropolis Postgraduate Program (CCCB and UPC, Barcelona). She has taught architectural/urban design, history and theory at RMIT, Monash and Melbourne Universities. Her recent praxis/research identifies contemporary construction as a fertile site of investigation into complex material entanglements.

PhD Candidate
RMIT University
at@studioapparatus.com



*Lesley Lokko is an architect, academic and the author of eleven best-selling novels. She is currently Director of School and Professor of Architecture at the Graduate School of Architecture, University of Johannesburg, South Africa. In December 2019, she will be taking up a new position as Dean of Architecture, CUNY. She was born in 1964 to Ghanaian-Scots parents and grew up in Ghana. She trained as an architect at the Bartlett School of Architecture from 1989–1995, and gained her PhD in Architecture from the University of London in 2007. She has taught at schools in the US, the UK, Europe, Australia and Africa. She is the editor of *White Papers, Black Marks: Race, Culture, Architecture* (University of Minnesota Press, 2000); editor-in-chief of *FOLIO: Journal of Contemporary African Architecture* and is on the editorial board of *ARQ* (Cambridge University press). She has been an on-going contributor to discourses around identity, race, African urbanism and the speculative nature of African architectural space and practice for nearly thirty years. She is a regular juror at international competitions and symposia, and is a long-term contributor to *BBC World*. In 2004, she made the successful transition from academic to novelist with the publication of her first novel, *Sundowners* (Orion 2004), a UK-Guardian top forty best-seller, and has since then followed with ten further best-sellers, which have been translated into fifteen languages.*

Professor Lesley Lokko
Director of School
GSA Metro
llokko@uj.ac.uk

Lesley Lokko

Calm my blood: Race, Gender and Identity in Architectural Education



Chaired by:

Edwina Attlee

Edwina Attlee is a Writer and lecturer. Her writing has appeared in the Architectural Review, The White Review, The Guardian, Poetry Review, Poetry London and Prac Crit. She lectures in Critical and Contextual Studies at the Sir John Cass Faculty of Art, Architecture and Design and is a Teaching Fellow at the Bartlett School of Architecture. She is the author of two pamphlets of poetry, Roasting Baby (if a leaf falls press) and the cream (Clinic). Her current book project is a feminist history of laundry.

Writer and Lecturer
e.attlee@londonmet.ac.uk

Modes and Sites of Writing and Research

3

The W@ARCH.PT Project as Feminist Research

The struggle against invisibility is one of the fundamental flags of the many feminist waves throughout history, whether in activism or in academia. The W@ARCH.PT project, *Female Architects in Portugal: Building Visibility, 1942-1986*, is affiliated to this self-exigency. W@ARCH.PT has two main objectives, complementary and reinforcing each other: to reveal “who?”, “when?”, and “how?” Portuguese female architects participated in the construction of the profession, and to construct a critical feminist vision according to the Portuguese context and aiming for alternative perspectives and praxis. The time period starts in 1942, when the first female architect, M.J. Estanco, graduates in Portugal, and it ends in 1986, a crucial year in Portuguese history. The country became a EEC member and it represents the massification of architecture schools. Between these chronological boundaries, major events of the Portuguese modern architecture history happened: the 1948’s Congress, the SAAL process, among others. Some theoretical feminist framework like intersectionality (Crenshaw, 1989), situated knowledges (Haraway, 1988) and invisibility as oppression (hooks, 1984). The archiving work and oral collection of testimonies allow the understanding of Portuguese female architects’ roles in this time period.

Patrícia Santos Pedrosa (Lisbon, Portugal, 1971). Feminist, architect, activist, professor, researcher, and mother. Researcher in charge of the project “W@ARCH.PT: Female Architects in Portugal: Building Visibility” (2018-2021). Researcher at the Interdisciplinary Centre for Gender Studies, ISCSP of Lisbon University. Invited Assistant Professor at the Department of Civil Engineering and Architecture, University of Beira Interior. She is a founder member and the president of Women in Architecture (Portugal). She has a Degree in Architecture from the Technical University of Lisbon (1997), a Master’s Degree in History of Art, from Nova University of Lisbon, (2008), and a PhD in Architectural Projects, Polytechnic University of Catalonia, Spain (2010). She also has also a postgraduate degree in Feminist Studies from Coimbra University (2016). Main areas of research: Architecture and Gender; Cities and Gender; Feminist Urbanism; Portuguese Architecture History (XX Century).

Researcher
W@ARCH
pat.pedrosa@gmail.com

Lia is a woman, feminist, architect, researcher and activist. Graduated from the University of Coimbra with the master thesis Architecture: feminine noun. Contribution to a History of Women in Architecture (2012), exploring both the absence of women as well as feminist movements in the architecture. She has worked in Recetas Urbanas (Seville) and Formas Efémeras + SR Arquitectos (Covilhã), as collaborator and author. Co-founder of Mulheres na Arquitectura association / MA (Women in Architecture in Portugal, 2017). She is developing her PhD thesis (University of Coimbra) on urbanism and feminist practices and she is a research fellow in the ongoing research project W@ARCH.PT – Women architects in Portugal: building visibility, 1942-1986. Main interests: Feminists and gender studies, participatory processes, Portuguese architecture, History and Theory, Public and collective housing.

Researcher
W@ARCH
liapantunes@gmail.com

Stella Mygdali

Spaces of Intimacy in the practice of 'Walking With'

The paper examines 'walking with' as a practice and mode of enquiry towards environments of openness in performative explorations of space. Expanding on the work of women walking artists and researchers, in my research projects I explore 'walking with' as a practice that can work in different scales to unravel degrees of intimacy, by approaching 'with' as mode rather than a fixed condition; a practice which addresses processes of becoming. The spatial dimensions of intimacy have been primarily discussed in the context of interiority. However, intimacy is also public and not unrelated to fields of power. The practice of 'walking with' uses intimacy to critically discuss and penetrate binaries such as public/private, local/global, personal/political; examining intimacy as it creates spaces and structures notions of engagement. 'Walking with' as research event is closely associated with feminist modes of spatial practices that aim to build relations rather than escape them, understand space through experiences and challenge disciplinary boundaries. The paper examines 'walking with' as a mode of enquiry which addresses the political dimension of walking; unfolds its potential as a performative and participatory practice attentive to physicality, encounter, sites and contexts; raises issues of accountability; and suggests new ways of structuring and narrating the research event.

Stella Mygdali is a registered architect (University of Patras, Greece). She holds an MSc (Distinction) in research in architecture from the University of Edinburgh. Currently, she is a PhD candidate in Architecture at the University of Edinburgh. She has taught architectural theory at the University of Edinburgh since 2015 and architectural design at Newcastle University since 2016. Her academic work focuses on the performative interrelation of art and architecture with a particular interest in environments of intimacy and risk. She has presented her work in conferences and group exhibitions in Europe. She is a member of 'Urban Emptiness' and PAUST research networks.

PhD Candidate in Architecture
University of Edinburgh
at@studioapparatus.com

Aya Musmar

'Where is my Certificate?' The architectural workshop between the university and the refugee camp in Jordan.

This paper tells the story of a collaboration that I initiated with one of the universities in Jordan to engage Architecture students with refugees in Za'atri refugee camp. Coordinated between the school of Architecture and one of the International NGOs working with Community-based Initiatives, a series of design-workshops- under the title of 'Borders' Decay'- took place between the university studios and the camp. Embedded in feminist methodologies, Borders' Decay aimed to realise two main objectives: 1) to allow for a participatory-based engagement through which students could embody the refugee camp and 2) to facilitate students' diagrammatic methods to help refugees plan their initiatives within the limitations that the camp governance had imposed. By offering a critical perspective on the politics, practicalities and poetics that unfolded these workshops, I investigate the reasons that made the university lose its interest in Borders' Decay shortly after it had started. This had left the participants of students and refugees left without certificates of participation. Considering the neoliberal ways by which Architectural teaching has been canonized, I argue that a slow, reflective, and participatory pedagogy that approaches the architecture of the refugee camp with feminist ethics of care dissatisfies the image of inspirational, clean-cut, good-looking, and fast conventional architecture. Therefore, through my critical reflection relies another question that the word 'certificate' implies: how to validate care-ful feminist epistemologies in Architectural teaching so it is recognized by the institutional body of the university in Jordan?

I am a PhD candidate at Sheffield School of Architecture (SSoA) where I also finished my MA in Architectural Design. My research aims at investigating humanitarian response in Za'atri refugee camp by understanding the spatial configurations of the camp environment. Following a practice-based approach, I explore my research question by situating myself in the everyday life of humanitarian procedures. During the years: 2014, 2016, and 2017, I worked closely with one of the International NGOs operating in the camp. As an Arabic-speaking feminist and a reluctant architect, I am interested in exploring creative modes that would help in reciting the architecture of the refugee camp.

PhD Candidate
University of Sheffield
asmusmar1@sheffield.ac.uk

Harriet Harriss

Social media, the crowd, and the problem of gender repatriation into architectures canon

This presentation critically reflects upon the problems and possibilities underpinning three, social-media situated initiatives that sought to repatriate women's contribution to the canon of architecture. It describes, (1) the production of a crowd-authored list of women architecture writers (2) crowd-sourcing an alternative list of women architects eligible for the #RIBAGoldMedal by Part W and, (3) a crowd-funded, 'women architects from around the world' Top Trump card game. Each of these tactics raise questions about the efficacy of social media platforms such as Twitter and Facebook that have otherwise been heralded as the defining tool of fourth wave feminism [1], when in reality, these spaces are statistically more likely to, 'elevate misogyny to entirely new levels of violence and virulence.' [2] The presentation will consider whether adopting non-normative modes for content collation, curation and communication are successful in disrupting gendered ideologies and values, and the pedagogical and professional case for doing so.

[1] Grady, Constance. 'The waves of feminism, and why people keep fighting over them, explained', Vox, July 20, 2018 [2] Zuckerberg, Donna. Not All Dead White Men: Classics and Misogyny in the Digital Age. Harvard University Press, 2018 Women Write Architecture: tinyurl.com/y4uz98vt tinyurl.com/yczck79y Part W #RIBAGoldMedal: tinyurl.com/y3enf65 Top Trumps: tinyurl.com/y5rx7aww

Dr. Harriet Harriss (RIBA, PFHEA) is an architect, a Reader in Architectural Education and leads the Post-Graduate Research programmes in Architecture at the Royal College of Art. Her teaching, research and writing are largely focused upon pioneering new pedagogic models for design education as captured in Radical Pedagogies: Architectural Education & the British Tradition. Her 2016 publication, A Gendered Profession, asserts the need for widening participation as a means to ensure professions remains as diverse as the society it seeks to serve.

Reader in architectural education
Royal College of Art
harriet.harriss@rca.ac.uk

Chaired by:

Reem Charif

Reem Charif is Co-founder of Febrik, a not-for-profit collaborative platform for participatory art and design research with a focus on negotiations of right to space of unrepresented groups in contested spaces of refuge. Reem's research is focused on exploring the potential of art-based research and design processes as playful methodologies for the co-production of social spaces of negotiation. She has been writing about the politics of public play through a collection of articles and book chapters in books such as Trading Places: Practices of Public Participation in Art and Design Research. She is the co-author of the publications Creative Refuge (Tadween, 2014) and Action of Street/Action of Room: A Directory of Public Actions (Serpentine Galleries, 2016). Reem Charif obtained a degree in Architecture from the Architectural Association, School of architecture (AA dip RIBA II), after which she completed an Msc in Development Studies from the School of Oriental African Studies (SOAS). She is a senior lecturer of architecture at the University of East London. She has previously taught at Chelsea College of Art and Design, the Architecture Association and London Metropolitan University. She is also a trustee for Counterpoint Arts, a leading national organisation in the field of arts, migration and cultural change.

Co-founder of Febrik
Senior Lecturer of Architecture
University of East London
r.charif@uel.ac.uk

Modes and sites of Teaching

4

Helen Aston and Emily Crompton - PRAXXIS

PRAXXIS: A Feminist Design Atelier

PRAXXIS is a feminist design atelier at the Manchester School of Architecture examining the current governing structures of the discipline and profession of architecture from a critical gendered standpoint. Taking an inter-sectional approach, we analyse how interlocking systems of power impact on those who are most marginalised in society and how these manifest in the built environment. This paper will reflect on feminist pedagogical methods used to challenge practice, institutional and societal structures through the following themes: We claim architectural education is transformational for both students and staff. Created as a platform and safe 'thinking space', PRAXXIS encourages self-directed methods and responses, where prominence is given to the production of both personal and political projects which are situated globally, nationally and locally. PRAXXIS has developed a project roadmap as a tool for critical self-reflection so that each student can identify, unlearn and re-learn feminist methods, tactics and ways of doing architecture. The roadmap recognises the student as an individual reflective practitioner. As a way of challenging normative practice, we ask the students to consider who is 'around their table', suggest who is missing and make space for those absent from spatial practice.

Helen Aston leads BA3 at the Manchester School of Architecture (MSA) and has been teaching in architecture schools for over 20 years. She has led the development of the PRAXXIS atelier as a continuation of her research and teaching interests at a variety of levels: BA3, M.Arch and the associated research collective. She has developed alternative pedagogical approaches to architectural teaching with a focus on participatory design and engagement methods, which also inform her responses to research, building and practice. Helen enjoys creating structures using participatory methods and engaging with diverse communities.

Emily Crompton is currently leading BA1 at the MSA and has been teaching in both undergraduate and M.Arch for the last 8 years, where she now co-leads PRAXXIS. She has five years practice experience at URBED, working as an urban designer and architect and her primary research interest is in collaborative and participatory design, with a focus on engagement methodologies. Other research projects include archiving engagement methods, age-friendly cities, LGBT+ community space, community asset mapping and feminist design practice. She is passionate about getting as many people as possible involved in decision-making about the design of spaces, buildings, neighbourhoods and cities.

Senior Lecturers
University of Manchester
h.aston@mmu.ac.uk
e.crompton@mmu.ac.uk

Olivier Vallerand

Resisting Resistances: Using Discomfort in Design and Architecture Education

Building on feminist and queer critiques of architecture and design education and practice, educators have sought to imagine modes of teaching that embrace a queer and feminist ethics in both content and methods. Through interviews with educators in North America, Europe, and Australia, I have identified feminist- and queer-informed strategies for design pedagogy: disrupting traditional methods and encouraging productive failure, supporting queer students, engaging with queer activism, and embracing radical visibility. The strategies focus on bridging a gap between different groups, on helping designers to acknowledge the limits of their designs, and on building relations through layered opportunities. However, many educators interviewed have also identified strong resistance from both students and other faculty. Borrowing from a pedagogy of discomfort framework, this paper suggests how these resistances can be productively use to challenge students' understanding of architecture and design – and the professional context – but also how they can be used to create relations with other disciplines and to challenge institutional barriers.

Olivier Vallerand is Assistant Professor at The Design School at Arizona State University. He holds a PhD in Architecture from McGill University and he pursued postdoctoral research at the University of California, Berkeley before moving to Arizona. An architect, he is a founding member of the installation-based practice 1x1x1 Creative Lab. His research focuses on self-identifications and their relation to the design and experience of the built environment, queer and feminist approaches to design education, and alternative practices of design. His work has been published in the Journal of Architectural Education, Interiors: Design | Architecture | Culture, Captures, Inter art actuel, The Educational Forum, as well as in the Sexuality volume of the Whitechapel Documents of Contemporary Art series, and in the collection Making Men, Making History: Canadian Masculinities across Time and Place. He recently completed a book on the emergence of queer theory in architectural discourse. He also regularly writes for Canadian Architect.

Assistant Professor
Arizona State University
olivier.vallerand@asu.edu

Huda Tayob

Entangled Architectures (of refuge and displacement).

Entanglement is the condition of being entwined or twisted together; it speaks of a spatial intimacy across vast geographies. Yet, following Edouard Glissant, there is a recognition that while some mobility is a choice, at other times the ensnaring and overlapping of worlds might be resisted, resistant, ignored, uninvited and unchosen. In the contemporary and globalized present, I argue for an architectural and spatial reading which recognises how our spatial thinking is informed by multiplicities of displacements – of people, places, ideas and temporalities. In thinking with Glissant, feminist and decolonial theory, this paper discusses three courses I have been working on from 2017: an open-access curriculum on Race, Space and Architecture (with Suzanne Hall), a 3rd year seminar series at the Bartlett School of Architecture, and an emerging history and theory course at the Graduate School of Architecture, University of Johannesburg. This paper will reflect on the theoretical and methodological underpinnings to these courses, which begin with the premise that decolonization is not a metaphor (Tuck & Yang 2012). Instead, it is profoundly unsettling. In these curricula, the texts, discussions and representational material (drawings, films, graphic novels) act to disrupt and actively unsettle the seemingly stable spatial typologies and categorisations of architecture through multiple forms and modes of engagement. In reflecting on these curricula, and the entangled worlds they evoke, this paper suggests three possible tactics for disrupting the “western” architectural field.

Huda Tayob is an architect and architectural theorist. She completed a Ph.D at the Bartlett School of Architecture, UCL, titled 'Opaque Architectures: Spatial Practices of African Migrants in Cape Town (1990 – present)' in 2018. Her doctoral research looked at the spatial practices of African migrants, immigrants, refugees and asylum seekers in Cape Town, with a particular focus on the mixed-use markets established and run by these populations. Her current research studies similar spaces in Nairobi and Minneapolis through a comparative approach. Wider interests include a focus on minor and subaltern architectures, the politics of invisibility, and the potential of literature to respond to archival silences in architectural research. She is currently a teaching fellow at the Bartlett School of Architecture, UCL and a researcher at LSE. Her recent publications include a contribution to the anthology Architecture and Feminisms (2017) and 'Subaltern Architectures: Can Drawing "tell" a different story?' (2018, Architecture and Culture).

History and Theory Programme Convener
Graduate School of Architecture (GSA) Johannesburg
huda.tayob.12@ucl.ac.uk

Hélène Frichot, Sepideh Karami, Hannes Frykholm, Adrià Carbonell

Infrastructural Love: A Support System for Critical Feminist Design Tools

At the nexus of the architectural and environmental humanities issues of decolonization have extended into a consideration of human and more-than-human ecological relations. Given the entanglement of today's social and environmental crises, we need to decolonise our imaginaries as much as our western European enlightenment predilections when it comes to our architectural habits and habitats. In this co-written paper we ask: How do we explore relational architectural ecologies (Rawes 2016) and engage in creative ecologies (Frichot 2018) from the midst of our pedagogical practices? This team of teacher-researchers presents work undertaken in the design studio context within Critical Studies in Architecture, School of Architecture KTH Stockholm, a division well known for its emphasis on feminist and intersectional theories and practices. Our project, Infrastructural Love, looks to infrastructural systems that support human and more-than-human actors with the aim of rethinking the majoritarian tendencies too often expressed in architecture. We propose to share our developing feminist design (power) tool kit, which aims to challenge the norms of architectural representation so as to re-orientate our points of views on the worlds we daily share with diverse peoples and vibrant things.

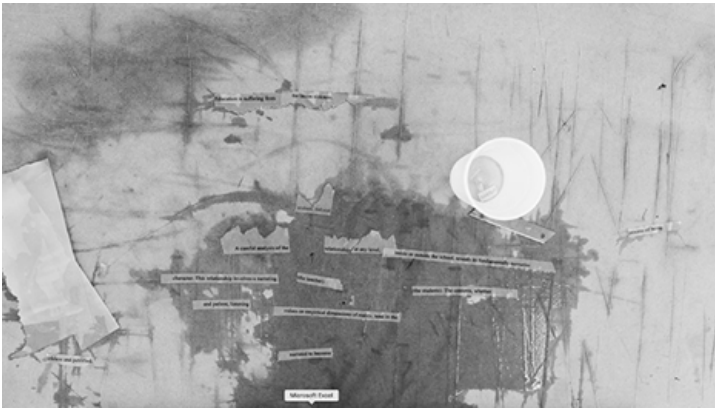
Professor Hélène Frichot is director of Critical Studies in Architecture, School of Architecture, KTH Stockholm. Joining Frichot in this co-written paper from the School of Architecture KTH is:

Dr Sepideh Karami an architect and researcher studying architectural dissidence and performance;

Hannes Frykholm, an architect and PhD researcher whose work addresses interior urbanity, and

Adrià Carbonell, an architect, urban designer, and teacher.

helene.frichot@arch.kth.se
sepideh.karami@arch.kth.se
hannesfrykholm@hotmail.com
adria.carbonell-rabassa@arch.kth.se

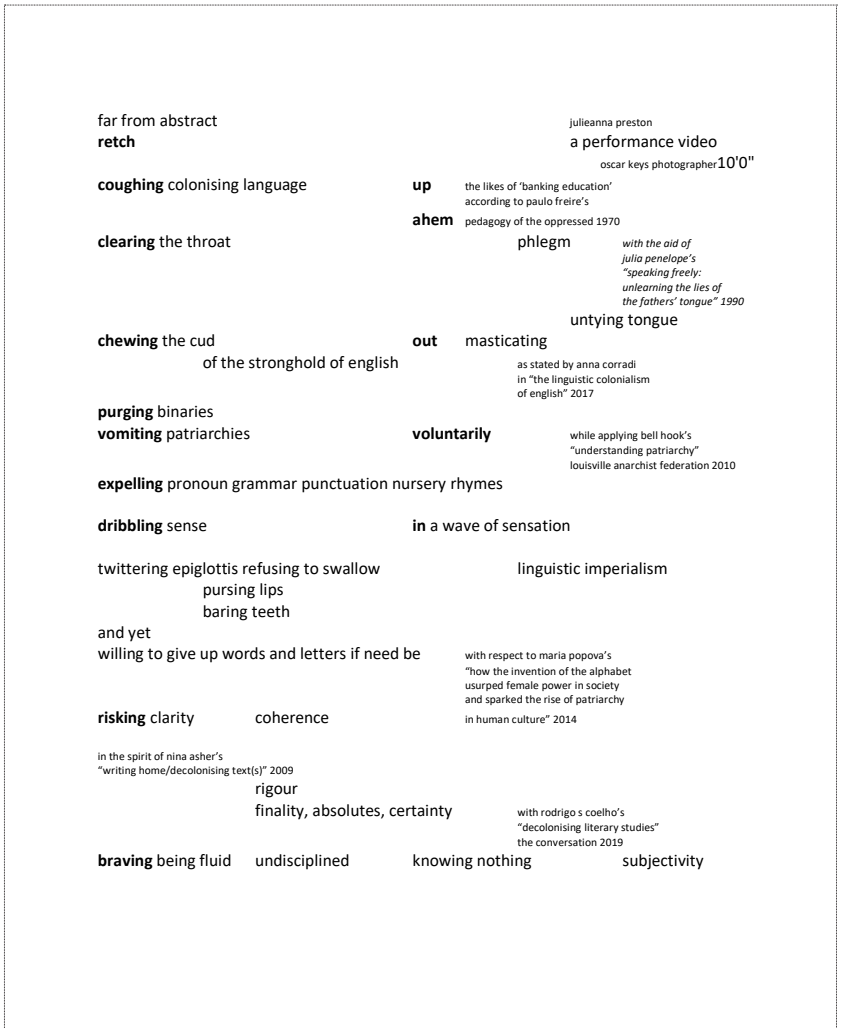


Julieanna Preston tests the limits of language and the vitality of materials in live art performances and performance writing. Recent works such as RPM hums (2018), murmur (2018), Errant Refrains (2018) and Being under Symphony (2019) amplify site-situated aural experiences. Her writing practice extends to love poems, sonnets, personal letters, ficto-criticism and sound-writing in works such as 'four castings' (2018), 'on during (2018) and 'You are embued with tolerance...' (2019). Julieanna's transdisciplinary practice is enhanced by masters and doctoral supervision of artistic research projects. www.julieannapreston.space

Professor of Spatial Practice
College of Creative Arts,
Massey University
j.preston@massey.ac.nz

Julieanna Preston

Retch



Day 2

Naomi Stead



Justine Clark



Naomi Stead is Professor of Architecture and Head of the Department of Architecture at Monash University, in Melbourne, Australia. Her research interests lie in architecture's cultures of re/production, mediation, and reception. She was the leader of the ARC Linkage project 'Equity and Diversity in the Australian Architecture Profession: Women, Work and Leadership,' which led to the co-founding (with Justine Clark and others) of Parlour, an activist group advocating for greater gender equity in architecture. Stead is an award-winning and widely published architecture critic, having written more than fifty commissioned feature and review articles in professional magazines over the past decade. She is presently an architecture columnist for the San Francisco-based online Places Journal, where she writes essays on concepts and mythologies within and without architecture.

Justine Clark is an architectural editor, writer, researcher and critic. She is a co-founder of Parlour: women, equity, architecture and established the Parlour website. A former editor of *Architecture Australia*, the journal of the Australian Institute of Architects, Justine now consults to built environment organisations, institutions and practices.

Justine is active in public discussions of architecture and has organised many events, curated exhibitions and sat on national and international juries. Her work has won awards for architecture in the media and her contribution to the profession was recognised with the Marion Mahony Prize.

Her writing appears in both the scholarly and professional press, and she has worked on topics including gender and architecture, architectural criticism, architectural drawing and postwar modernism. She is co-author, with Dr Paul Walker, of the book *Looking for the Local: Architecture and the New Zealand Modern* (2000). Justine is an honorary senior research fellow at the University of Melbourne, Australia.

‘Because your liberation is bound up with mine’: Parlour, gender equity and the wider project of inclusion.

The Australian advocacy group Parlour, which works towards greater gender equity in the architecture profession, began as a scholarly research project, and gradually transformed into a highly engaged community, online and off. In this presentation, founders Justine Clark and Naomi Stead consider what Parlour might offer in returning to its origins in the world of scholarship and education – a world of curriculum and pedagogy, but also a workplace, and a site of enculturation. How might the knowledge and experience of activism and action in the profession be brought back into the academy? What might be translated and transferred, and where are the overlaps and discontinuities? This turning back to the university context encompasses the wider institutional and disciplinary context within which architectural history and theory is produced and taught. In framing the space between architectural practice and academy as a productive place of possibility, the paper asks what our project of gender activism and advocacy might offer to the larger project of decolonisation, and what can we learn in return.

In this context, the famous statement attributed to Australian Aboriginal artist and activist Lilla Watson is powerful, “If you have come here to help me, you are wasting your time. But if you have come because your liberation is bound up with mine, then let us work together.” In its rejection of a paternalistic, colonialist mode of ‘help,’ and its promotion instead of a collective, relational, mutual approach with shared responsibility, this statement has been widely taken up as a motto and call to action. However, Watson herself prefers not to take credit for a sentiment that, she has argued, emerged from a collective, shared, activist process. In this moment of attributed and deflected authorship, we see some of the tensions at play in advocacy – whether towards gender equity, or Indigenous recognition: the desire for symbolic figureheads, the power of rhetoric, and the significance of the collective and of process.

In considering some of these issues, this joint paper presents a speculative exploration of some practical lessons learned in five years of advocacy towards gender equity, and draw out some strategies and tactics that might be deployed towards other, intersecting, and larger causes.

Critiques

1

Roundtables

Chaired by Kim Förster

Liz Walder

Male or #MeToo. How the gender imbalance of recipients of major architectural awards and prizes contributes to the canon of architecture.

In 2014, Julia Morgan was the first woman to receive the American Institute of Architects (AIA) Gold Medal. A prolific architect, Morgan had died over 50 years before her win, yet the Institute who were established in 1907, had not thought to give it to her during her lifetime. Just 3% of winners of major architectural awards and prizes are female, and when they win, it is often when in partnership with their husband and business partner, eg Ray (and Charles) Eames; Patricia (and Michael) Hopkins; and Kazuyo Sejima and Ryue Nishizawa. The RIBA Royal Gold Medal was awarded on a single occasion to a woman in her own right: Zaha Hadid, despite 18% of nominations in its 170 year history, being given for female architects. This paper will give the historic context of prize winners in the canon of architecture, and consider how the "status quo" of white, male imperialist winners can be challenged for the 21st century.

Dr Liz Walder FRSA MCIPR is currently a Visiting Lecturer at Trinity St David, in Swansea, Wales, UK. Alongside this role, she works within a young and dynamic architectural practice, Gillard Associates Ltd. Dr Walder's research is about the history and awarding of international architectural prizes and medals and her publications include authored essays in every annual RIBA publication about The Royal Gold Medal, published by the RIBA and Merrell Press, 2006-2012. Her recent publication, "Going for Gold" (2018, Wordcatcher Publishing Ltd), gives an in-depth analysis why females are continually in second place for the top architectural awards.

Visiting Lecturer
Trinity St David
liz.walder@communicationxroads.com

SATELLIC ERA, escape room for POD PEOPLE BUILDING-S

OBASUTE rhizomatic* x metaleptic** discourse De-Sign x Philosophy.Of.Culture/5
 VFCINOTHINXS, UNIVERSITY.FOR.CULTURE./S
 Geneviève F.E.J.M. van Helden,
 Ir.arch., lng.bk., It.cstd., Drs.filo.
 a _____ FEMINISM = DEAD



After 1/2 a century feminism (> forma vivendi 1968: 1) primary human; 2) secondary female -remaining and, born [in 1956> 40 days after the Dutch abolish Roman-Dutch Marital Law FEME COVERTE, an act disrupting a feme sole into proper imbecillitatum] sexus, into a fragile incapax unable to act the very moment at THE day of her life, she marries till death do us part] after these 50 years, time is come to comit OBASUTE >
www.vfcinothinxs.com/obasute

_____ FEMINISM = MODERNITY* = DEAD



'Abandoning the old woman' (akin Japanese myth OBASUTE) FEMINISM that in itself is a consequence of THE modern/western/individual law practice since FR-1789, is due to local decay of MODERN things x thoughts [thinXs], built on philhellene POLIS concepts. Our formerly known modern/Western civilization (of eurocentrism) is in paradigm shift: masculine metaphysics (conquer&own thinXs= concept; woman; land; earth) is ageing. On the threshold* of SATELLIC ERA paradigm shift arises disruption of a male tradition. White/rich/modern/self-aware/POLIS-directed-d-of-reason flourishes on usufruct of all (colours-of-the) poor/unpaid/stipulated/unable-to-act/OIKOS-enclosed-99-receptacle. In 21th century AD modern masculinity can no longer control nor disguise suppressing its own nEEd for grEEd> POLIS' reason transits favouring of 99 OIKOS/economics.

1 | 0 _____ SATELLITE ERA = INTELLIGIBLE TOURISM x IT ARCHITECTURE

Capricious SATELLIC ERA sets up neutralisation (@genderN #energyN #climateN) by IT-architect-ure. Man-architecture, beget by castrating God, THE medieval architect of thinXs, is -to build the built thinXs. In SATELLIC ERA ubiquitous the IT= architect-ure IT= architecture> IT begets (AU) * IT suckles (grEEd)>
 God-alkie ubiquitous divinely invisible IT: is T_HERE.



1 | 0 _____ FIELDING DECOLONIZED PEDAGOGY // ARCHITECTURE

Fielding Architecture 2.019 OBASUTE: heliocentric man-architecture breeds property in line with the biblical Gen. 3: 16-19 labour*labour, Greek philo chora*chora* etc., into modern presence*representation.
 IT-ARCHITECT-URE hosts wandering OIKOS/(G oikos-nomos)/economics > T_HERE> in HILBERT HOTEL PAPILIONEMS.
 XENOS 2.018 Cenotaph for Modernity guards the oblivion, an expanded female, nonwoman femininity (www.vfcinothinxs.com/xenos-2-018)// Bauen-Wohnen-Denken

G rhizomo= rootzink; Deleuze & Guattari ~.1980> multiple hybridize into hierarchical entry & exit points in data representation + interpretation
 ** metaleptic= change learning (historical change)= phenomenologist & cultural critic prof. Jan van de Berg states from 1956 that coherence of simultaneously occurring, disparate phenomena changes the thing most.

OBASUTE
 Japanese for
ABANDONING THE OLD WOMAN

* say feminisme is dead stands in the modern tradition of a philosophical suicide= God is dead! Hegel, early 19th and Nietzsche, late 19th century-late 20th century's Tafel states the end of architecture (1980). Fukuyama bregets The End of History and the Last Man (1 generation ago, 1992) measurable futurologists revisit a Barbarian myth of geneticide (1913/1958)= Ballad of Copernicus after Fukuyama 1956!>
 * Kant (1781-1787) Copernican Turn= philosophy knowledge=conscious-to-beings= objects conform to ego knowledge; Kahn (1962) paradigm shift; VFCINOTHINXS (2010) ubiquitous SATELLIC ERA (visibility=other-worldly www) subordinates modernity (* is neglected (modernist) culture); modern (r)reasonable construct (education, government, democracy, etc.) is outdated in 50 years; customary loses fertility conception of 'work's' OBASUTE. Gen=14-14 labase/labase x Greek philo chora*chora

* transition Theory of Ideas (Platonic) into Theory of Forms (Timaeus= into third kind/divine power neither being nor something but an interval) Plato, Timaeus: [41] "We must... make more distinctions than... 2 Forms (Mind/Forms, intelligible & ever uniformly existent Being; model's Copy/Becoming)... a third kind we did not... distinguish... argument... to reveal by words a Form that is baffling and obscure...the receptacle... the nurse, of all Becoming (...) always receiving all things, nowhere and in no wise does it assume any shape similar to any of the things that enter into it. For it is laid down by nature as a moulding-stuff for everything, being moved and marked by the entering figures, and because of them it appears different at different times. And the figures that enter and depart are copies of those that are always existent, being stamped from them in a fashion marvellous and hard to describe (...). It is right that the substance which is to receive within itself all kinds should be void of all forms (> KTORA A KTORA)... substance which is to be fitted to receive frequently over its whole extent the copies of all things intelligible & eternal should itself, of its own nature, be void of all the forms. Wherefore, let us not speak of her that is the Mother and Receptacle of this generated world, which is perceptible by sight and all the senses, by the name of earth or air or fire or water, or any aggregate or constituents thereof; rather, if we describe her as a kind invisible and unshaped, all-receptive, and in some most perplexing and most baffling way partaking of the intelligible (...). [50] Being and Place and Becoming were existing, three distinct things."

At age 12 Geneviève van Helden (Maastricht, 1956; triple engineer + philosopher; www.vficinothinx.com/about) decides to study Architecture. Given the most at her girl school visit university for a well suited better half, takes a political detour (to a city that rents no rooms to female students; a paper, stunned: 1700 Polytechnic students, 24 females!) Alone amongst Polytechnics, GVH discovers that men are as much oppressed by society as women. Delft University: 2 studies; graduates 2x cum laude; pays studying Architecture + Urbanism as student-assistant. Living in Antwerp researches (KU-Leuven), professor at art institute KASKA; does provincial & municipal planning, teaches, designs, exhibits. And implements a new school for Architecture (GREATEST design assignment) Tilburg. Is in love with Africa's Senegal for 15 years and graduates therefore in philosophy. Initiates VFICINOTHINX: 2012. Magnum Opus: XENOS 2.018, cenotaph for modernity. De-signs paradigm shift> liminality THE MODERN PROJECT going under in SATELLITIC ERA.

De-Sign Initiator x Philosopher-Of-Culture/S
VFICINOTHINX
vficinothinx@gmail.com

María Novas (representing Alberto Altes Arlandis, Golnar Abassi, Tommi Hilsee and Meryam Ajari)

That Exhibition that Happened in the Corridor of the Department of Architecture at TUDelft

There is a permanent exhibition taking place in the corridor of the Department of Architecture at TUDelft. Particularly, it displays a collection of large-format portraits of 80 deceased architects, wherein: only 8 are women and none are non-binary; only 3 are architects of color and, besides the 61 Europeans and 13 North Americans, only 4 are from Latin America, 3 are from Asia and absolutely none are from Africa or Oceania. It was the TU Delft Feminists who began, by looking with a pair of 'purple glasses'— a feminist look, to break this normalisation and bring us towards something new. It was from their recurring encounters that an alternative became imagined. In leading up to the workshop 'Building Diversity' organized by Assistant Professor Amy Thomas on May 16 2018, various discussions occurred, and proposals were conceived for a new exhibition. Now, there is a different exhibition happening in the corridor of Architecture where non-canonical architectural histories and theories take place. This paper explores the (always unfinished) work and learning process that started more than one year ago and involved more than 30 people, that will finally be displayed from 9th April to 31st May in the corridor of Architecture of TUDelft.

This exhibition was put together in its last phase by Maria Novas, Alberto Altes Arlandis, Golnar Abassi, Tommi Hilsee and Meryam Ajari, students and staff members of TU Delft. But this has been a plural collective work of many over a year now, far away from being credited or authored individually. María Novas is a PhD researcher from the University of Sevilla in Spain and guest researcher at TUDelft, Alberto Altes Arlandis is a postdoctoral researcher at TUDelft, Golnar Abbasi is a PhD researcher at TUDelft and Tommi Hilsee and Meryam Ajari are master students at TUDelft. From within the plurality of voices and perspectives, the diverse backgrounds and experiences, we represent all of us, and none of us— as Harney and Moten said, in writing and sharing, "we incomplete each other."

Guest Researcher
Technische Universiteit Delft
m.novasferradas@tudelft.nl

Inés Toscano

Couplings' Gender Masquerade

Our perception of architecture is largely influenced by the fixed positions of male and female architects as portrayed by the “guru-makers.” Besides the few feminine traces, one tendency we can identify is the fact that several women found –and still find– a way of contributing to architecture by collaborating with their husbands.

Couplings, by co-living and co-working, expose critical gender issues as each member plays out a labour role that is largely influenced by their culture and context. Not only they depict the sexist star-system in architecture, but also offer an insight to partners following strengths rather than female/male professional stereotypes.

This project presents the contributions of “Gender Masquerade,” a proactive intersectional feminist pedagogy towards gender equality in graduate architectural education. The course consists initially of seminars, lectures, and group discussions on architecture and feminisms, to conclude with a series of workshops and final acting of the couplings. The malleable and complex condition of gender is exploited through the method of role-playing, as a masquerade of constant performance in society. Participants understand the profession’s system of gender disparities through the mapping and performing of couplings.

During the winter semester of 2018/19, Dessau International Architecture students analysed a case study of a coupling of their choice, and in a safe space of performative fun, they stepped into the characters shoes at a certain time, location and culture. They designed the scripts, costume, scenography and set up the room for fellow students and guests. With their whole body-experience, they were empowered to re-write architectural history and to engage critically with issues of cultural labour.

Inés Toscano is an Argentinean architect based in Berlin, Germany. After working at several offices in Buenos Aires, Rotterdam, Santiago de Chile, and Berlin, she decided to go further into academic research. Currently, she is the lecturer of “Gender Masquerade,” at Dessau International Architecture in Germany, which is a proactive feminist pedagogy where master-students role-play architecture couplings. An activist at heart, Inés considers herself as a feminist architect and believes in collaborative, cross-disciplinary, and tolerant ways of working in architecture. Through her website www.couplingstactic.com she is critically mapping couplings as a labour strategy while also highlighting historically omitted female architects.

Visiting Lecturer
Hochschule Anhalt
inetoscano@gmail.com

Contents

2

Roundtables

Chaired by Tilo Amhoff

Elke Krasny

Building Memory for Sites of Trauma Working Toward Extended Histories in Architecture

Using as example WARMAP the War & Women's Human Rights Museum in Seoul, Korea, the account of my museum visit seeks to work toward extended histories in architecture. Conventionally, WARMAP appears in architectural writing because of its award-winning architecture, designed by Wise Architects. Yet architecture has to be much more broadly and much more complexly understood in the context of sites of trauma. The museum is dedicated to the memory of the women who were victims of sexual slavery during World War II. In the museum, we see architectural drawings of the military brothels where the women were forced to work; we see photographs of trains transporting abducted women; we see precarious homes where comfort women struggled for survival after the war; we see the public space in front of Seoul's Japanese embassy, the site of comfort women's activism for more than 25 years. The account will use two methods: Memory-Work, introduced by feminist Marxist Frigga Haug, and Wake Work, introduced by black studies scholar Christina Sharpe. Connecting sites of trauma, these methods are used to translate across contexts counteracting isolated knowledge silos for extended histories in architecture to emerge.

Elke Krasny is a cultural theorist and curator. She works as a professor at the Academy of Fine Arts Vienna. She holds a PhD from the University of Reading, UK. Her scholarship connects critical practices in architecture, urbanism and contemporary art to memory studies, and histories of feminist activism. In 2012, she was a visiting scholar at the Canadian Centre for Architecture in Montreal. Together with Lara Perry and Dorothee Richter she organizes a series of international conferences on feminisms and curating. Exhibitions and edited volumes include Critical Care. Architecture and Urbanism for a Broken Planet with Angelika Fitz (MIT Press), In Reserve! The Household with Regina Bittner (Spector Books). Her exhibition Hands-on Urbanism. The Right to Green was shown at the 2012 Venice Biennale of Architecture. Recent essays include "Modernist Green: Changing Regimes of Labour," "Citizenship and the Museum: On Feminist Acts" and "Caring Activism: Collections and Assemblies".

Professor
Academy of Fine Arts Vienna
elke.krasny@gmail.com

Phoebus Panigyraakis

Elisabeth Kendall Thompson: Western Editor

In 1947 the magazine *Architectural Record* started a unique venture of 20th c. architectural journalism: the establishment of its Western editorial office headed by Elisabeth Kendall Thompson based in Berkeley, California. From there, Thompson was responsible for the overseeing the western edition of the national magazine circulating in thirteen western states. Until her retirement in 1975 Thompson was instrumental for the recognition of regional aspects of American modernism as well as specific figures such as William Wurster, Pietro Belluschi, Walter Netsch, Richard Neutra and Charles Moore. Intellectually, she was connected to Lewis Mumford's and Catherine Bauer's contributions but also remained close to the practical problems of the architectural profession following the lines of the magazine. This paper will present the life and work of the highly unrecognised Elisabeth Kendall Thompson uncovered for the first time through her personal archive. The context of architectural journalism offers a pivotal transformation of architectural history making a point of the power and control of mass media in the discipline, which needs urgently to be taken into account.

Phoebus Panigyraakis (b. 1991) is an architect and PhD candidate. He graduated summa cum laude from the University of Patras, Greece in 2014, including an exchange year in ULB, Brussels and started his PhD studies at TU Delft in 2015. His research deals with the history of the american architectural periodical, the Architectural Record during the years 1942-1967, and the wider context of mid-20th century modernism. For the purposes of his dissertation he completed research stays at the CCA and the MIT.

PhD candidate
Technische Universiteit Delft
p.i.panigyraakis-1@tudelft.nl

Ven Paldano

Decolonising The Legacy of Local Regency & BIPOC (Black Indigenous People of Colour) Gender Narratives

Local Architectural Assistant and community organiser within QTIPoC Narratives Collective, Ven Paldano unravels the heritage of 164 East Sussex slave owners. This visual essay looks at Georgian wealth and extravagance from the perspective of the people who paid for it. It examines the impact of British colonial laws on Queer people of colour, laws that wrote indigenous non-binary gender identities out of history. The talk examines how these past injustices still cause shame and hardship for many Queer people of colour today and how this relates to current LGBTQ immigration struggles.

Ven Paldano is a trans non-binary identified QPOC entrepreneur, architectural student and community organiser. As a property developer / restaurateur they are particularly focused on the power and application of craft. Through pragmatism and a do-it-yourself attitude, they have immersed them-self in learning the skills of site carpentry, plastering, BBQ from Southern American Pitmasters and French cooking at Le Cordon Bleu for the last fifteen years. These disciplines have led them to question the effects of colonialism within their own gender identity, the built environment, how property laws have driven us to todays border control systems and the roots that drive neoliberal property development schemes.

Undergraduate architecture student
University of Brighton
vpaldano@gmail.com

Gabrielle Schaad, Torsten Lange

Bodies of Knowledge – Knowledge of Bodies: How to make constructions legible?

The body has long provided a model for architecture. Architecture, in turn, has contributed to the former's construction, especially through modern techniques of measuring, norms and standards. Architecture thus shapes the bodies it claims to shelter, and in doing so, excludes all non-conforming bodies. How might techniques that question the presumed integrity of the body and allow its alteration challenge this prerogative? Our collaborative teaching practice addresses the mutual co-construction of the body and its surrounding built environment historically as well as theoretically, in particular from a transdisciplinary and queer*feminist-intersectional perspective. It builds on different bodies of knowledge, including gender studies, queer theory, critical race and dis-/ability studies, feminist care ethics, and science and technology studies. Our position paper draws on the elective course "Architectures of Gender" taught in different thematic iterations over three semesters (2017–2019). In this effort, we have been driven by three goals: Establishing a slow reading practice through feminist theorisation and speculation that exposes the ways in which "invisibility work" shapes the built environment; reaching out to practitioners and activists to forge transversal alliances; developing tools to counter gender bias, binary constructions, the "reproductive matrix" and essentialist understandings in design practice.

Dr. Torsten Lange studied Architecture at the Bauhaus University Weimar, Germany, and received his Master's and Ph.D. in Architectural History and Theory from the Bartlett School of Architecture/UCL. His research focuses on architecture and urbanism in socialist Eastern Europe, and examines forms of practice, as well as questions of gender and the environment. He contributed to "Industries of Architecture" (Routledge, 2016) and "Produktionsbedingungen der Architektur" (Thelem, 2018) and is co-editor of the three-volume publication "East West Central: Re-Building Europe, 1950–1990" (Birkhäuser, 2017).

Dr. Gabrielle Schaad studied Art History in Zurich, Paris, and Tokyo. Her Ph.D. (ETH Zurich, 2016), addressed the pitfalls of technological optimism in 1960s Japan through the notions of environment and control. She authored essays focusing art and design criticism in post-1968 Europe and Japan; contributions include the monograph "shizuko yoshikawa" (Lars Müller Publishers, 2018) and "Trix & Robert Haussmann. Pour un maniérisme critique" (Éditions B2, 2014).

ETH Zurich
torsten.lange@gt.a.rch.ethz.ch
gabrielle.schaad@gt.a.rch.ethz.ch

Nerma Prnjavorac Cridge

Blonde in Space

Through analysing several designs starting with space race, this paper will question whether we can consider that better gender balance existed in communist countries and what, if anything, we could learn from this in relation to the current feminist discourse. Arguably, in the communist countries gender discrimination was less pronounced than in the west. Similarly in architectural education and profession, female architects were generally treated more equally. There is no western equivalent to the Russian female architect - Galina Balashova, whose designs played pivotal role in the visual identity of Soviet space mission. It seems no accident that the first woman in space was also Russian, Valentina Tereshkova in 1963. Tereshkova's space expedition was dismissed by western press who focused on her physical appearance dubbing her Soviet Blonde. Rather than designing bland utilitarian interiors, Tereshkova's designs mimicked home and spaces with gravity, with darker colours always on the floor. US astronauts said the Soviet interiors resembled five star hotels, in contrast to their space shuttles. More recent examples will be drawn from architecture of Polar Regions including US, Russian and British Antarctic Stations. Whilst analysis will focus on interiors, particular attention will be on use of female figures as accessory.

Nerma Prnjavorac Cridge is an academic, architect, artist and author. Currently she divides her time between teaching History and Theory at the Architectural Association and running her small art and design practice Drawing Agency in London. Her first monograph Drawing the Unbuildable, based on her PhD thesis on the drawings by Soviet avant-garde, was published by Routledge in 2015. Nerma has recently completed research on architecture of Pyong Yang in North Korea and presented a paper on affordable housing shortage entitled Unlikely Skyscraper City at a conference in Nuuk Greenland. Forthcoming publications include Restless: Drawn by Zaha Hadid, chapter in Routledge's Companion to Women in Architecture, Complexity not Scale in Interior - Inferior in Theory? and her second book entitled Politics of Abstraction.

History and Theory Studies Lecturer
Architectural Association School of Architecture
me@nermacrbridge.com

Modes and Sites of Writing and Research

3

Roundtables

Chaired by Edwina Atlee

Sebastian Aedo

Screening Domesticity

In the Summer of January 2000 – a few months after the first television programme Big Brother was launched in Netherlands – a couple of young architects in Santiago, designed and placed in the city centre, a three by four meters glass house. The project, called Nautilus, became for two weeks the house of an actress who performed domestic routines in front of hundreds of passers-by and the media. The project ended up questioning the motivations and the expectations of the architects – who in deploying their own conception of modernity, underestimated the technological transformations and role played by the media. Nautilus, is not only constructed by its architecture and its performance as an art installation, but through the multiplication of the media image, the house becomes a virtual artefact which is produced through its media dissemination. In this context, Nautilus will be explored in relation to the rise of reality television shows and the presentation of the self via distributed digital platforms. The project opens up a series of questions regarding contemporary forms of exhibitionism and voyeurism activated by intensifying socio-technological mediation and the emergence of domestic space as itself an instrumental medium through which to discharge our mediated subjectivities.

Sebastian Aedo graduated as an architect in Chile in 2008 and holds a postgraduate degree, MA Architectural Design Research with distinction from Newcastle University (UK) in 2014. He is currently a PhD in Architecture by Design candidate at the University of Edinburgh, ESALA, founded by the national commission for scientific and technological research (CONICYT). Through a series of exploratory case studies, his research 'Screening Domesticity' explores the mediatization of domestic space over the past century in relation to the screen as a surface of information transmission. Sebastian has practiced architecture in Chile, in the field of social housing, and in Shanghai (China) where he remained for four years working in some international and Chinese architecture practices.

PhD Architecture by Design candidate
University of Edinburgh
sebastianaedojury@gmail.com

Ingrid Ruudi

Exhibition as a research tool and impetus for public dialogue: “A Room of One’s Own. Feminist’s Questions to Architecture” at the Museum of Estonian Architecture

Estonian contemporary architecture has built its self-image on young and open-minded practices but the public face of the practice is still mostly masculine and the pay gap in the country is the highest in Europe. In spite of equal numbers of male and female graduates since the war already, only a couple of woman architects belong to the canon. Feminist scholarship in architecture has also been extremely rare. Nevertheless, the woman architects themselves have avoided the issue and treated feminist agenda with scepticism – the cultural norms have advocated concentrating on proving themselves instead of raising the issues of underrepresentation.

So how to open up the discussion of feminist issues without scaring off the architects who feared being grouped into a handicap category? I proposed an exhibition idea to the Museum of Estonian Architecture that would stress an open approach, forming all the statements as questions inviting to a dialogue. Unlike a written word, an exhibition is also flexible spatially, enabling multiple relations building up in between the issues. Also, the authentic voice of the participants can be heard – the video interviews with architects of different generations proved to be one of the most commented upon parts of the exhibition. In the purpose of breaking the ice around the topic, acknowledging the issues on a larger scale in society, and mapping out possibilities for future research and action, the exhibition format proved to be a very effective tool.

Ingrid Ruudi is an architecture historian, critic and curator based in Tallinn. She graduated from the Estonian Academy of Arts, Institute of Art History and is currently pursuing a PhD there. Her research interests include intersections of architecture and art in the transition era, architecture as an agent in the public sphere, and gender studies in architecture, recently delivering papers at the annual conferences of European Architecture History Network (Turin 2014, Tallinn 2018), European Association for Urban History (Helsinki 2016), and research conference Cultures in Transition (Frankfurt 2016). She has curated the Estonian exhibition Gas Pipe at the 11th Venice Architecture Biennale (2008), Tallinn Urban Installations Festival LIFT11 (2011), and exhibitions Unbuilt: Visions for a New Society 1986–1994 (2015) and A Room of One’s Own. Feminist’s Questions to Architecture (2019) at the Museum of Estonian Architecture.

Junior Researcher
Estonian Academy of Arts
ingrid.ruudi@art.tun.ee

Sophie Handler

Creative mainstreaming: writing between marginal architectural knowledge and public policy

This position paper explores how marginal forms of architectural knowledge might be used, constructively, to disrupt professional territories of spatial practice – specifically, within the arena of public policy. Are there ways of ‘mainstreaming’ marginal forms of knowledge – and practice – through modes of writing and dissemination that retain their criticality? Drawing on the production of an alternative policy document, written for a UK-wide network of local authorities [Handler, 2014], this paper looks at how other forms of writing can bring marginalised and still-emerging forms of architectural knowledge [Maze, 2017; Petrescu, 2007] (here, around design ‘for’ ageing) into productive dialogue with policymakers’ received notions as to what architectural contributions to public policy debates (around demographic change) might even mean. The paper reveals this document’s writing methods (of reappropriation, parody, of gentle provocation) that, borrowed from a feminist tradition of playful-constructive writing [Rendell, 2010], enables alternative forms of architectural knowledge to be brought into critical conversation with the public realm of policymaking. By deploying these textual tactics within the strategic format of the policy document, it becomes possible, this paper argues, to construct an accessible but still critical space for communication and reflection around otherwise marginalised forms of architectural thinking and practice.

Sophie Handler is an urban theorist working at the intersection of social policy, urban theory and creative practice. She has worked with the feminist practices muf architecture/art and AAA in Paris, holds a practice-led PhD from the Bartlett, UCL, on alternative spatial practices in older age and has spent the last ten years exploring the spatial politics of ageing through creative writing, participative urban interventions, research and policy development. She is author of The Fluid Pavement (a large print psychogeographic novel on ageing), An Alternative Age-friendly Handbook (an alternative policy document for ‘Age-friendly’ local authorities across the UK) and is chair of the RIBA working group on Research and Ageing. Her practice-based work operates under the platform Ageing Facilities.

sophiehandler@gmail.com

Rebekka Kiesewetter

Publishing as a Contested Site

Academic publishing always has been inherently implicated in writing and research processes and systems, and it is intrinsically interwoven with scholarly self-understandings, the foundation and the establishment of academic disciplines. Thus publishing also has been closely entwined with the exclusionary strategies through which academia claims and gains authority; and thereby with the frames of thought modernity (as a Western project) has brought along: The humanistic, racist and patriarchic epistemologies which have produced the ways knowledge is created, mediated and received.

Against this background this paper aims to rethink where, by whom and how thinking happens institutionally through and within publications. It discusses publishing as a frame for a reconciliation of institutional discrimination still present in academic environments, norms and canons, and is confronting the still advancing economisation and privatisation of knowledges. It postulates a scholarly knowledge production, circulation and reception that adheres to more (self-)critical, open and inclusive ethics and value systems and allows to continuously re-assess and re-negotiate the terms academia's exclusivity is based on.

Rebekka Kiesewetter holds a Lic. phil. I (MA) in art history, economics and modern history from the University of Zurich. Her works in critical theory, practice and making as critique evolve on the intersections of experimental publishing, architecture, arts, artistic research, and the humanities. She is a regular writer for several magazines, editor of numerous books, researcher in diverse projects around publishing, the curator of exhibitions like "Body of Us", the Swiss contribution to London Design Biennale 2018, and she has been a visiting professor at universities and academies such as FHNW HGK Basel and SPEAP Sciences Po. In Fall 2019 she will start a PhD on the paper's topic, the decision in which university is still pending

Lic.phil I, PhD Researcher
Rebekka.kiesewetter@gmx.ch

Helen Stratford

Making place in and with pseudo public space: Performative Architectures as participatory pedagogic practice

The 'public' of public space includes countless private interests, public institutions and (neoliberal) practices which compete to determine what types of 'public' or 'publics' can use this space and how (Hoskyns 2014, Lacy 1994, Massey 2015, Minton 2012, Petrescu 2007). Informed by feminist conceptual framework/approaches to performativity (Barad 1999, Braidotti 1994/2007/16, Butler 1994/2016, Haraway 2003/16) and an interdisciplinary context including architecture, socially engaged practice and performance studies, my practice research questions spatial knowledge production produced by, through and around specific public spaces. In relation to performativity, it explores how certain actions or utterings might challenge the formation of specific subjectivities and places that produce them. Focusing on theoretical and practical knowledge developed through practice research, teaching Masters in Architectural Design at Sheffield University and leading workshops at art/architecture studio Raumlabor's Floating University Berlin, this paper explores participatory and pedagogical tactics that combine performative methodologies with critical representational/spatial practices (Rendell 2006); opening up ideas and discussions around the production and performance of public space. Through analysing these tactics this paper explores how 'multi-modal' practice research methodologies informed by a feminist approach to design might be brought into architecture to make it 'tremble' (Hannah 2018, Weinstein 2018); challenging the production of specific and privileged places, performed at the expense of others.

Helen Stratford is an architect, artist and practice-led PhD Candidate at Sheffield University, supported by RIBA LKE Ozolins Studentship researching Performative Architectures - making place in and with public space. Located between live/visual art, architecture and writing, Helen works with architects, artists, curators, diverse communities and publics to develop site-specific interventions, performative workshops, live events, video-works and speculative writing that searches for modalities to expand architectural conventions. Former studio/residency artist at Wysing Arts Centre Cambridge, Helen's work and research has recently been presented at AHRA conferences: KTH Architecture and Feminisms: Stockholm, Festival and The City Conference: Birmingham alongside g39 and Oriol Davies Gallery: Wales, RIBA, Tate Modern and ICA: London, Akademie Solitude: Stuttgart, Center for Contemporary Arts: Celje, Škuc Gallery and P74: Ljubljana. Helen is currently completing an artist's walking residency at Yorkshire Sculpture Park and launching her latest artists' book The Day of the Duck with Lawrence Bradby and Marmalade publishers London.

PhD Candidate
University of Sheffield
h.stratford@sheffield.ac.uk

Modes and Sites of Teaching

4

Roundtables

Chaired by Reem Charif

Igea Troiani

On Smearing: Making 'Essay films' in a Sino-British School of Architecture

The concept of smearing the disciplinary boundaries of architecture is presented by Katherine Shonfield (2000) as contesting categorisation/separation. Through a feminist critique Shonfield explores the discursive possibilities between architecture and film and examines the social space between inside and outside. In this presentation, I discuss the use of the 'essay film' (Corrigan 2011) as a smeared pedagogical domain between the textual, literary, audio-visual, material and corporeal space of architecture through my inclusion of it as coursework in a final year undergraduate architectural theory module entitled 'The Philosophy of Art and Aesthetics' taught at the Sino-British university, XJTU in 2019. The presentation discusses first, the relationship between bodily perception and motion (Stierli 2010), what Edmund Husserl describes as the 'visual and mobilised gaze' for theoretical critique. Second, it outlines how a multi-cultural group of final year student 'digital natives' in China use the 'essay film' as a medium of open exchange that can literally blend many different voices and races together to decolonise the formerly Western tradition of essay writing (de Montaigne 1580). The presentation will include excerpts from the architectural 'essay films'.

IGE A TROIANI (PhD) is a Professor of Architecture at XJTU, Suzhou, China. She has taught at universities in Oxford, UK and Brisbane, Australia. Igea has practiced architecture in Australia, Germany and the UK and has been making films about architecture since 2004 through her production company, Caryatid Films. Her research is on: 1) the social and gendered production of architecture; 2) architecture, neoliberalism and labour and; 3) architecture and media. She is a co-founder of Original Field of Architecture (Oxford) with Andrew Dawson and founder/editor-in-chief of the international, award-winning journal, 'Architecture and Culture' (Routledge). Igea is co-editor of 'The Politics of Making' (2007) and 'Transdisciplinary Urbanism and Culture' (2017). Her forthcoming co-edited books in press are 'Architecture Filmmaking' (Intellect, due out Nov 2019) and 'Visual Research Methods in Architecture' (Intellect TBC).

Professor
XJTU
Igea.Troiani@xjtu.edu.cn

Lea Horvat

Spatial De-/Hierarchization: Disrupting Privileges and Power Relations in the Classroom

When we teach feminist history, theory and practice regarding built environments and talk about inequality, power and space, it is essential to include the places in which we think, speak and act. To this end, I plead for making analysis of our embodiment of power relations and exclusionary mechanisms in the classroom a part of the curriculum. Several practical possibilities for disruption of the spatial order in the classroom will be discussed. Based on my experiences with teaching a course in feminist history of the home at the Humboldt University of Berlin, I propose several interventions for activating the perception of classroom space, such as a task about gaze analysis and a discussion about accessibility. Furthermore, I discuss one possible variant of an anti-hierarchical seating order. My main intervention started as unannounced place-changing with a volunteer student. Throughout the semester, I continued to sit among students, while the spot designated for a teacher mostly remained empty. Drawing on my observations and on student feedback regarding our hierarchy-critical seating order systematically gathered in a questionnaire at the end of the semester, I will discuss advantages, limitations and broader implications of such pedagogical tools.

Lea Horvat is since 2015 a PhD student at the Department of History of University of Hamburg, focusing on the contemporary history of (South-)Eastern Europe. Her project, supported by the German Academic Scholarship Foundation, investigates narratives of socialist mass housing in (Post-)Yugoslav space. She holds an MA in Art History and Comparative Literature from the University of Zagreb. She was a teaching fellow at the Humboldt University of Berlin and in spring term 2019 she is a guest lecturer in the Women's Studies programme in Zagreb. She presented her research on housing, socialist built environment, everyday life, and popular culture in (post-)socialism at the international conferences in the United States, Kenya, Sweden, Germany, Serbia, Croatia, China, Czech Republic, Poland, and Finland. She is a co-editor of Croatian feminist portal Krilo.

PhD student
University of Hamburg
lehorvat@web.de

Katy Beinart and Amy Butt

Maintenance as a radical act of unmaking

Recent writing by Hilary Sample discusses a reframing of maintenance, in which questions of post-occupancy and the performance of buildings are brought into view through acts of maintenance by artists and others. As architects design for a point of completion, she writes 'maintenance (somewhat) undoes this completion, requiring us to be vulnerable and in need of community.' Maintenance exposes imperfections – the unmaking, decay, failure, of buildings. Maintenance then also has the potential to decolonise – through highlighting the way power structures (both physical and non-physical) are not a constant – they rely on maintenance, which could choose to reshape, or undo them.

This paper considers how maintenance can inform teaching architecture in both studio and history & theory. We draw on some examples from our joint BA Architecture design studio at the University of Brighton (2016-17) for which we chose the theme of maintenance, which we defined as both to sustain and perpetuate but also as a creative and radical practice. We asked our students to explore the role of inhabitation beyond the moment of completion and the life of a building in use, and asked them to read and discuss architectural and artistic theory such as Sample's framing of maintenance and user and building as interrelated. This approach is carried into other teaching examples in humanities and research practices. Through blurring lines between theory and practice, and disciplinary boundaries, we propose an 'unmaking' of architectural pedagogy that instead considers how as educators we choose to maintain and perpetuate a status quo, or 'unmake' this to propose an alternative, reshaping the teaching and learning we do.

Amy Butt is a practising architect and a lecturer in architecture at the University of Reading with a specialisation in architectural representation and communication. Her research explores the way the fictional worlds we construct influence and reflect the world we inhabit, writing about utopian thought and the imaginary in architecture through science fiction literature and film. Recent publications include: "Endless forms, vistas and hues: Why Architects Should Read Science Fiction" in ARQ and "City Limits: Boundary Conditions and the Building-Cities of Science Fiction" in Open Library of the Humanities.

Senior Lecturer in Architecture
University of Reading
amyvictoriabut@gmail.com

Katy Beinart is an artist, researcher, and lecturer in architecture at the University of Brighton, whose work often engages with the public realm, and explores links between material culture, memory, identity and place. She recently completed a practice-based PhD in Architectural Design at UCL which moves between art, architecture, and regeneration – and salt. Her recent publications include 'Khlebosalny/Bread and Salt: a time-travelling journey to Eastern Europe (and back)'; Mobile Culture Studies 4: Artistic representations of Migration and mobility (2019); 'My Life is but a weaving': embroidering geographies of faith and place', Cultural Geographies 2019, Vol. 26(1), (with Claire Dwyer and Nazneen Ahmed), and 'Salted earth: salt-making as a poetics of mobility and place,' in Rurality Reimagined, ed. Ben Stringer (Applied Research + Design, 2018).

Senior Lecturer in Architecture
University of Brighton
k.beinart@brighton.ac.uk

Bana Darwich

Reflective pedagogy: My journey towards a reflective and responsive architectural pedagogy in the UAE

“Reflection involves a “looking back” on own experiences and/or those of others so as to learn from them. In essence, it is viewed as a means of constructing knowledge about ones’ self and the world.¹ This research seeks a reflective pedagogical model in the architectural education system of United Arab Emirates, where it explores the current learning modes of UAE and UK systems, while initiating a comparison between the different approaches of knowledge delivery. The architectural education system in UAE differs from other countries, where architects are perceived as engineers and are educated in an engineering discipline. There has been a significant gap between the educational system and the professional environment, where graduates are uncertain about their responsibilities. The research aims to develop reflective activities in lecture and studio-based environments, to investigate further the learning process in both countries. Activities will be taking place in Sheffield School of Architecture, starting with Master of Architectural Design studio, where students will unlock design issues and address them with relation to social, cultural, environmental and professional aspects within their design project. The project also aims to investigate how international and home students interact and reflect upon this activity, and how they are able to perceive and transform knowledge into design through reflection.

(1.Salama, A. M.. (2013). Seeking Responsive Forms of Pedagogy in Architectural Education. Field. 5 (1), 17)

I am a first year PhD candidate at the university of Sheffield. I have pursued Masters in Architectural Design from the University of Sheffield and a degree in Architectural Engineering (UAE). Through the past few years, I have experienced an educational transition, where I became eager to learn and understand how other educational systems work in UK and across the world. My role as a reflective pedagogue is to unlock and identify the gaps, and introduce new techniques into the education system of my home country. It all started with my experience, and hopefully through this study, my research will reflect upon other individuals’ experiences, to re-model our current educational system.

PhD Candidate
The University of Sheffield
bdarwich@sheffield.ac.uk

Anna Wakeford Holder and Kim Trogal

Practising Feminist Teaching: Field-Notes from the Year 1 Classroom

This paper presents field notes from current history and theory teaching practices at the Canterbury School of Architecture, taking ongoing work in first year BA teaching as a case study. Over three consecutive years of practice, we have aimed to reshape the curriculum to create a more inclusive approach that aligns content (the socially produced and reproduced nature of the built environment) with methods of knowledge production (the contested and socially produced nature of knowledge) (Webster, 2008). Our attempts to deconstruct the 'canon' follow critical scholarship on the historical bias towards a global Western and Northern architecture and culture, and the over-reliance on male voices, projects and practices in architectural history (Bozdogan, 1999; Aygen, 2010). To analyse our practice, we are informed by feminist approaches to architectural teaching that propose engagement with the ways in which the built environment involves practices of power (Matrix, 1984; Weisman, 1992). Equally, we draw on feminist pedagogies that emphasises power relations in the class (hooks, 1994) alongside Bourdieu's theory of cultural capital (1973), to discuss students' learning and the contradictions of operating in the current neoliberal HE context.

Anna Wakeford Holder is a lecturer at the Canterbury School of Architecture, University for the Creative Arts. She trained in architecture and planning at completed a PhD at the University of Sheffield (2014), funded by the AHRC. Her research centres on developing understanding of the production of space as a socially transformative, interdisciplinary endeavor. She is director at social enterprise architecture practice Studio Polpo and works with London practice Goode Architecture.

Kim Trogal is a lecturer at the Canterbury School of Architecture, University for the Creative Arts. She completed her architectural studies at the University of Sheffield, including a PhD in Architecture (2012) for which she was awarded the RIBA LKE Ozolins Studentship. Kim was research assistant at the Sheffield School of Architecture (2012–2015), exploring issues of local social and ecological resilience, and Postdoctoral Researcher at Central Saint Martins, University of the Arts London (2014–2016).

Lecturers Architecture History and Theory
University for the Creative Arts
aholder@ucreative.ac.uk
ktrogal@uca.ac.uk

Athanasiou Geolas

Architectural Taxidermy: Imploding History/Theory in the Seminar Room

In 2014 anthropologist Joe Dumit published “Writing the Implosion” articulating a teaching-practice he learned from Donna Haraway. An implosion examines the cultural webs knotting things, stories, and places—binding, for instance, your white-cotton t-shirt with plantation agriculture and posters of James Dean. As a case-study for engaging the conversations of this conference, I bring a recent architectural history seminar titled “Architectural Taxidermy.” Although offered within Cornell’s Architecture Department, this course included no architecture students. This unique circumstance revealed insights that might have otherwise gone unnoticed. Rather than discussing the design, intention or effects of architecture or architects, our conversations prioritized an ongoing navigation of diverse interests, knowledge-bases and agendas—not unlike practice itself. In line with feminist epistemology, this method asks us to think deeply about our non-innocent and present-tense positions within these cultural webs challenging how we teach history/theory. By decentering architectural expertise, design intent and even user accounts in favor of the interrogation of unexpected entanglements, the implosion method also decenters instructors in the political life of the seminar room. Thus, I ask: what if agency was not the central anchor-point of architecture, architects, or instructors? What if our courses were not conceptualized as preparation for action in some future life?

Trained at Rhode Island School of Design, Athanasiou has practiced architecture with archaeologists, academics, architects, and the city of New York. His research and teaching draw on feminist cultural studies and social theory to interrogate relationships between well-mannered bodies, unwieldy institutions, and interior rooms. As a Ph.D. Candidate at Cornell University, his dissertation brings the insights of architectural history to bear on what is at stake in fashioning oneself an architect before the design process begins. Previously, he has written on home economists’ construction of family life, the American Wing’s presentation of Shaker labor practices, and the architect’s nonchalant persona.

Ph.D. Candidate
Cornell University
alg355@cornell.edu

With thanks to:

All speakers, chairs, attendees, colleagues, friends, students.

The University of Sheffield and the University of Brighton who supported this initiative.

Laura Williams, Southcoast Conferences for the support with logistics and organisation.

Ella Oliver Hewitt, Alastair Manley: Graphic design and co-production of booklets, posters, fabrics. ellaoliverhewitt@gmail.com

This symposium has been financially supported by the School of Architecture and Design and the Creative Futures at the University of Brighton.



University of Brighton

CREATIVE FUTURES

