



Book of Abstracts

Women designing and planning for social equality

A political and feminist reading of practitioners' commitment to rethink practice,
question theory and take space

International Conference | **Friday 28th June 2024**

ZHAW Institut Urban Landscape
Tössfeldstrasse 11, Winterthur, Switzerland

DAY PROGRAMME

08:45-09:00 | Welcome by Oya Atalay Franck

09:00-10:50 | **Session 1:** Intersectional feminist theories

10:50-11:10 | Coffee break

11:10-13:00 | **Session 2:** Taking Space

13:00-14:00 | Lunch

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14:00-15:30 | **Keynote lecture:** Iulia Stătică (University of Sheffield, UK)

15:30-17:20 | **Session 3:** House/Housework

17:20-17:40 | Coffee break

17:40-19:30 | **Session 4:** Choral engagements

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19:30 | Screening of 'My Socialist Home' (Film by Iulia Stătică and Adrian Catu, 2021)

20:30 | Drinks reception

The conference is organized by Maria Silvia D'Avolio (mariasilvia.davolio@zhaw.ch) and Andri Gerber (andri.gerber@zhaw.ch), and sponsored by the ZHAW Institut Urban Landscape and the Swiss National Science Foundation (SNSF).



Swiss National
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School of Architecture,
Design and Civil Engineering

SESSION 1 - INTERSECTIONAL FEMINIST THEORIES

Chair: Meike Schalk (KTH, Sweden)

Session 1 - Intersectional Feminist Theories

Spaces for the 99%: Contemporary feminist spatial practices in Slovakia and Czechia

Zuzana Tabačková and Lýdia Grešáková

The 2019 Manifesto of Feminism for the 99% (F99) suggests that we need a feminist, anti-capitalist, and anti-racist vision of the future to deal with the contemporary "crisis of society as a whole". To achieve this, the manifesto encourages us to move beyond "women's issues" and build solidarities with all who are oppressed by the current status quo. In this contribution, we examine contemporary spatial practices in Slovakia and Czechia from this perspective. We have identified 22 diverse practices that share the feminist commitment to care for those on the margins of the public's interest by directly improving their everyday life through spatial production. These practices are done by individuals of all genders, with and without architectural training, and include object and building design, workshops and publishing, strategic planning, and political lobbying. In caring for people, as well as bees, historical buildings, or post-industrial landscapes, some of the practices further the F99 by taking a more-than-human perspective. We conducted and analyzed interviews with each of these organizations to identify aspects of their spatial practices that are intended to create spaces that empower their users while paying attention to not reproducing the patriarchal values of the current status quo. The contribution also outlines the challenges these practitioners face in creating such spaces and provides their suggestions for overcoming them. While these practices are developed by practitioners from specific backgrounds, we believe that by highlighting feminist aspects of their practices, we can make feminist spatial practice accessible to all spatial practitioners in these two countries and beyond.

Zuzana Tabačková and Lýdia Grešáková are founding members of the interdisciplinary collective Spolka, which is active in the field of architecture and urban design in Central and Eastern Europe. Lýdia is a sociologist engaged in issues such as the sustainability of cities and modes of public engagement in processes of (re-)making of cities. Zuzana is an urban designer and a single mum. Since 2017 she has also been working as a lecturer and research associate at the Department of Urban Design and Development at the Institute of Urban and Regional Planning at the TU Berlin.

Women (Un)building Punitive Justice: From Absence to Abundance

Ece Canli

In recent decades, practitioners, theorists and educators have been prolific in revealing the long-lasting exclusion and non-recognition of women* in the field of architecture and construction, proving their significant contribution to the built environment and social justice (see e.g., Petrescu 2007; Mazé, Schalk and Kris6ansson 2017; Frichot, Gabriellsson and Run6ng 2018). However, one of the most critical architectural and urban spaces dealing directly with justice, namely prisons, remains largely a hyper-masculine domain, not only designed mostly by male architects but also for heterocissexual male inhabitants, constantly underpinning both gender and race-, class-, and age-driven hierarchies (Lamble 2011; Davis et al. 2020; Sanders et al., 2023). In response to this and to increasing rates of incarceration worldwide, the new millennium has begotten new reformist approaches to the materiality of the criminal justice system which resulted in a proliferation of "human-friendly" and "gender-responsive" prison designs (see Giofrè and Posocco 2020; Jewkes 2022; Engstrom and van Ginneken 2022). On the other hand, debates around mass incarceration and abolition feminism invite activists and practitioners to refuse to design more prisons, stressing that to reproduce such spaces of punishment is to reinforce the punitive status quo (Maiello and Carter 2015; Davis et al. 2020; Kaba 2021). Instead, they urge a focus on eliminating structural problems that are the root causes of crimes by providing affordable housing, education, employment, and health services to communities (Sperry 2014; Davis et al. 2020). Following such concerns today, more – yet still few – woman architects (from e.g., Althea Peacock, co-founder of Lemon Pebble Architects [SA] to Deanna Van Buren, co-founder and director of Designing Spaces + Designing Justice [US]) are involved in finding alternative solutions to imprisonment through community projects. Taking a critical look at their emerging practices in light of ongoing discussions on transformative justice, this presentation aims to offer an overview of women architects' emerging role in the (gendered) criminal justice system and potential spatio-material abolitionist futures they would bring about.

* women, as well as woman-identified, LGBTQI+, non-binary and queer individuals.

Ece Canli is a researcher and artist whose work intersects body politics, queer materialities and critical making practices. She holds a PhD in Design from the University of Porto (PT) and is a founding member of the Decolonising Design Group. She is currently a full-time researcher at CECS (The Communication and Society Research Centre) at the University of Minho (PT) where she investigates spatial, material and technological conditions of the criminal justice system, queer incarceration, penal design and abolition feminism. She works with extended vocal techniques and electronics as an artist, producing sound for staged performances, exhibitions and films in collaborations and as a soloist. www.ececanli.com

Empowering Social Equality through Digital Feminist Placemaking: A Study of Iran's "Woman, Life, Freedom" Movement

Asma Mehan

The "Woman, Life, Freedom" movement in Iran, also known as "Zan, Zendegi, Azadi," represents a pivotal shift in the utilization of digital tools and spatial practices for advocating women's rights and social equality. This paper delves into how this movement is emblematic of the transformative role that women play in redefining urban spaces through digital activism, aligned with contemporary discussions on gender equality in spatial practices. Central to this study is the integration of feminist urban theory from the Global South with empirical observations from the movement. It investigates how digital art, graffiti, and social media campaigns have become potent tools for feminist expression and placemaking, effectively challenging prevailing gender biases and oppressive societal norms. The analysis provides a nuanced understanding of women's positionalities in transforming urban environments and fostering inclusive social engagement. Employing diverse digital research methodologies, including social media analysis and a critique of protest art, the paper offers a comprehensive examination of the ways in which digital platforms facilitate the transcendence of physical barriers to ignite social change. It underscores the significance of women's involvement in spatial practices, especially in addressing and countering gender biases across various scales, from domestic to urban environments. Moreover, this study contributes to the ongoing discourse regarding the marginalization of women in the annals of architectural history and practice. It underscores the movement's influence in challenging conventional notions of archives and history within architecture and urban planning, advocating for alternative perspectives that emphasize gendered experiences and viewpoints. In summary, the "Woman, Life, Freedom" movement in Iran is presented as a crucial case study illustrating how women's active participation in digital and spatial domains can profoundly affect social equality and the trajectory of urban development. This paper aims to offer valuable insights for academics, policymakers, and practitioners interested in the integration of feminist perspectives within the realms of design and planning.

Dr. Asma Mehan is a researcher, educator, and architect working on the intersection of architectural humanities and critical urban studies. She is an assistant at Texas Tech University Huckabee College of Architecture and the director of the Architectural Humanities and Urbanism Lab (AHU_Lab). She is the author of the books Tehran: From Sacred to Radical (Routledge, 2022) and Kuala Lumpur: Community, Infrastructure, and Urban Inclusivity (Routledge, 2020). She has authored numerous articles and essays on critical urban studies, architecture, urban planning, and heritage studies in scholarly books and journals in multiple languages.

From archives of trauma to spaces of joy: Repair through a transfeminist architectural methodology

Simona Castricum

The potential of a transfeminist architectural methodology lies in its ability to imagine worlds that appreciate, acknowledge, and comprehend the intricacies of gender identity as they are experienced in a global twenty-first century. This methodology offers designers and planners—students, educators, and practitioners—a pedagogy that inspires fairer and just worlds. Architectural methodologies rooted in intersectionality and guided by design justice principles ensure programmatic frameworks that enshrine the well-being, inclusion, and rights of diverse communities, allowing them to thrive in civic life. Reaching beyond mere inclusion, architectural and feminist pedagogies must wholeheartedly recognise and embrace transgender and gender-diverse people as integral members of all communities, essential contributors to the creation of equitable, dignified, and accessible civic spaces. As novel pedagogical and learning concepts emerge, designers and educators find a timely opportunity to embody distinct and nuanced identities, values, and aspirations within educational communities. In this capacity, architectural pedagogy stands uniquely positioned to spearhead transformative social and cultural shifts, shaping contemporary perceptions and valuing lived experiences of gender as they have always been and are to exist. A transfeminist architectural epistemology seeks to cultivate reciprocity among communities, designers, and educators in order to implement practical measures realising possibilities that gender diversity offers. Repair is to actualise transformative spaces of joy emerging from existing architectural archives of trauma that are in service to community. This collaborative effort is geared towards eradicating cissexism, transphobia, transmisogyny, and discrimination across various architectural typologies. While public discourse often centres on bathrooms as a site of contest in gendered spaces, this paper explores additional sites of violence and exclusion experienced by transgender and gender-diverse communities in architecture. It delves into the administrative origins and social contexts that apply these vectors of social inequity. Importantly, it celebrates the spaces trans people have forged in the face of contest.

Dr Simona Castricum is a cross-disciplinary creative and academic from Naarm—Melbourne who engages architecture and music in a speculative world-building practice to render queer and trans futures. She is a Postdoctoral Research Fellow at the Melbourne School of Design, University of Melbourne. Over thirty years, her work as a designer, musician, academic, and public advocate for queer and transgender equity offers an expansion to gender and sexuality in architectural practice and design. Simona is a recipient of the University of Melbourne's Chancellor's Prize for excellence in a PhD thesis and the John Grice Research Award for architectural research at the Faculty of Architecture, Building and Planning.

Intersectional Ecofeminism and Women's Narratives of Landscapes in the UAE

Fatma Mhmood

This proposal is part of my ongoing PhD research which explores how cultural notions of 'nature' have influenced the experiences of women across diverse landscapes and how landscapes are shaped in the United Arab Emirates in the contemporary context. The research builds on current works that use an intersectional lens as a corrective to essentialism and ethnocentrism that ecofeminism has been charged with. The aim is to provide a perspective on women's material relationship with nature in a highly urbanized context and the changing perceptions of what nature constitutes. Many studies on Emirati women's engagement with the landscape are centered to a large extent on a binary narrative of how they navigate their modern lives as a result of the swift urbanization and cultural values of female propriety. This proposal will be focused on my methodology which adopts a feminist research practice that is based on examining "what it means to be both the subject of the gaze and a constructor of the gaze," and what different perspectives emerge when women "guide the gaze" (Dando 2007). It will draw on findings from 18 semi-structured interviews conducted with young adult and middle-aged Emirati women. Additionally, I will draw on how adopting an approach that knowledge is socially situated in my methodology allowed me to acknowledge the dichotomy of my positionality, primarily as an insider but at times as an outsider too, which allowed me to unpack aspects that are both known and unknown to me.

Fatma Mhmood is a PhD candidate at the Department of Architecture at University of Cambridge. Her research interest lies at the intersection of rapid urbanization, desert landscapes, gender, and postcolonial studies. Having a background in architecture, urban design and design studies with a concentration in urbanism, landscape and ecology, she aims through her work to advocate for inclusive and ecologically supportive approaches to the development of landscapes. Before pursuing her PhD, Fatma practiced in New York City and Dubai engaging in multiscalar design projects.

The Gardens of Agnete Muusfeldt – Designing for a more equitable future

Henriette Steiner

This paper looks at the private garden of Danish landscape architect Agnete Muusfeldt (1918-1991). Muusfeldt contributed numerous designs to the vast, green, suburban landscapes of the growing Danish welfare state of the 1950s-70s. However, to understand both the civic and quasi-ecofeminist impetus behind her work, we may turn to the small garden behind the modest terraced house in which Muusfeldt lived and worked for most of her life from the mid-1950s onwards. The garden was a place for recreation and play for the family and friends from the neighbourhood and later became a space for different kinds of landscape architectural experimentation by Muusfeldt herself. Tracing the way the garden changed over the years will allow us to unravel Muusfeldt's design philosophy and place it in dialogue with ecofeminist concepts. In her practice, formal design allowed the relationships among people and plants to take abundant, complicated forms. Her approach to the natural world suggests complex temporalities and a slippery ontological borderline between human life and other ecosystems, bringing into play question of re-neighbouring and companionship in relation to more-than-human worlds in what I call hybrid collaborations. Her private garden allows us to pinpoint a number of motifs that are echoed in Muusfeldt's public assignments, which likewise can be seen as conscious attempts to mediate between the lives of the human community and the lives of trees, plants and other ecosystems. Here, the audience is not Muusfeldt's family and neighbours, but the broader public of the Danish welfare state, who can enjoy access to public green areas as a central part of the state's provision of the good life for all citizens. Yet, as a landscape architect, Muusfeldt's designs contribute a concrete material frame for a more equitable future not just for humans but also for other species.

Henriette Steiner is Associate Professor and Head of Section at the University of Copenhagen. She holds a PhD in history and philosophy of architecture (University of Cambridge) and works on diversity and justice in architecture and urban history often through feminist writing collectives. Recent books include Tower to Tower (with Kristin Veel, MIT Press, 2020), Touch in the Time of Corona (with Kristin Veel, De Gruyter, 2021) and Untold Stories (with Jannie Bendtsen and Svava Riesto, Strandberg Publishing, 2023).

Early women architects and the Irish Countrywomen's Association

Kate Buckley

The first female architect to graduate in Ireland did so in 1929 with just six further female graduates over the following ten years. The marriage bar in Ireland was in existence until 1973 (over two decades longer than they existed in other European countries) whereby female employees were required to resign from their jobs upon getting married, and it also disqualified married women from applying for permanent jobs. As a result of this, the majority of the women graduates of architecture had to seek out other ways to continue their involvement in the design of the built environment. From the 1940s, the Irish Countrywomen's Association (ICA) became the surprising place where many of these women were able to dedicate their skills and intellect to improving the everyday lives of rural women and the rural home. Rural electrification and sanitation schemes, which were a basic in the post-war period in most parts of western Europe, did not exist in Ireland and women architects and non-graduates such as Eleanor Butler, Kathleen Delap and Mairin Hope advocated for these services in the 1950s and 1960s through public talks, lobbying government and taking on roles as home-planning advisors and housing consultants with the ICA. They also proposed standardising septic tanks using pre-cast concrete elements before it was widespread, and they held roles on the government commission on the status of women. While the place for women was considered to be the home at this time, the place where these women architects could be active was in the countryside. The ICA became a forum for these women to use their training to keep them intellectually engaged and also dedicated to social reform and improving life for rural women.

Kate Buckley lectures art, design and architecture students at undergraduate and postgraduate levels in visual culture, design history and architectural history at various institutions in Ireland including University College Cork (UCC) and National College of Art and Design (NCAD). She is also Research Assistant on the ERC Project 'Expanding Agency: Women, Race and the Global Dissemination of Modern Architecture', led by Kathleen James-Chakraborty at University College Dublin (UCD). She has a degree in Architecture and a masters in Design History and Material Culture. She recently published a chapter in Everyday Streets: Inclusive Approaches to Understanding and Designing Streets by UCL Press (2023).

A Genealogy of Spatial Pragmatism: Manuals, Tools, and Handbooks as Care Apparatus

Tara Bissett

Amidst the second-wave feminist movement, Carol Gilligan's *In a Different Voice* advocated for the legitimacy of a "care perspective" in ethics. Her work paved the way for the validation of values, practices, and labour characterized by interdependence (E. Kittay, 1987), relationality (C. Gilligan, 1982), maintenance (Tronto, 2019), and maternal practice (S. Ruddick, 1980). The care framework provided a mechanism that contested traditional avenues of "political, legal, economic, and other ways of thinking, and the social institutions associated with them" (V. Held, 1995). In those years, a distinct but related discourse also challenged gender bias in spaces of social reproduction: the feminist toolkit. Rooted unapologetically in a do-it-ourselves pragmatism, tools such as manuals, handbooks, catalogs, and guidelines emerged as the hallmark of praxes. These "tools" for change were often directed to the care labour landscape: the "how-to" of spatializing places for children, women's safety, self-realization in employment, etc. Kirsten Grimstad and Susan Rennie drove across America, documenting women's tools for survival that included theatres, publishing companies, as well as rape crisis centers, in the *New Woman's Survival Catalog* "aimed explicitly at the development of an alternative woman's culture" (1971). Matrix Feminist Design Cooperative questioned the "man-made" built environment, while exploring alternative collective labour practices. Women's Design Service published several guidebooks answering the question "what to do about" ... focusing on a vast spectrum of caring domain, including play spaces, public bathrooms, and accessibility. Such a focus on the instrumentalization (J. Dewey, 1938) of women's space fostered a unique relationship between practice and epistemology. The spectrum of care is both theoretical and pragmatically concrete. By exploring the role of tools, manuals, and catalogs in the construction of an alternative feminist apparatus, this paper conceptualizes the relationship between the broad and general framework of care as it interacts with the more granular, quotidian, and practiced- based processes that enable care practices.

Tara Bissett is an architectural and urban historian and Assistant Professor at the University of Waterloo School of Architecture. Tara researches and writes about gendered architecture and care frameworks, particularly building typologies that shelter care labour—domestic spaces, hospices, women's shelters, care homes—and practices that engender maintenance. Her recent article Conflicts of Care: Contesting Visions of Urban Reform in Toronto contributes to this history. She co-leads a collective called Women Making Space in Canada and collaborates on a project at the University of Waterloo that documents disability inclusion in pedagogy: More than a Checklist: Accessibility as Creative Practice.

Female Leadership, or Wielding the Politics of Urban Renewal: Renée Gailhoustet's Designs in Ivry-sur-Seine

Vanessa Grossman

As an architecture student affiliated with the French Communist Party (PCF), Algeria-born Renée Gailhoustet (1929–2023), defied two “tendencies” at the École des Beaux-Arts, where she was one of the few female students. As Isabelle Conte has shown, although women gradually integrated the school as students throughout the twentieth century, the motto in the studios remained “no women, no dogs, no politics, no religion.” One of the few female architects of her generation and one of the first in France to establish her own practice, Gailhoustet became the chief architect of Ivry-sur-Seine, a southeastern suburb of Paris that Emmanuel Bellanger called “the capital of French communism,” in the late 1960s. There, Gailhoustet began a lifelong career devoted to social housing, one that would extend to other cities in the Paris suburbs. This paper is about the fragmentation of architecture in which links or systems (or infrastructural thinking) between building elements began to dominate in the ambitious all-concrete master plan designed by Gailhoustet in collaboration with Jean Renaudie for the city center renewal of Ivry-sur-Seine. Building on the imbrication of structuralism with politics and a belief in participatory democracy and self-management, Gailhoustet and Renaudie’s collaboration aimed to assert agency over people’s potentialities in the complexity of its systems, forms, and spaces. These were translated into a cluster of new typologies—mixed-use housing towers and megastructures, with angular layouts for various apartment types interconnected by abundantly planted terraces. The project’s biologism—the idea of architecture as a set of relations—was as close as it gets to a nonauthoritarian collective inhabitation in architecture. It resonated with the geopolitical mentality of the end of the Cold War, in which the world, the city, and society at large were made up of multiple poles or groups—a mentality that presented communism with an ultimatum.

Vanessa Grossman is an architect, historian, writer and curator of books and exhibitions in venues around the world. Her work explores architecture's intersections with ideology, governments, and politics, such as affordable housing and climate change, with a particular focus on global practices in Cold War-era Europe and Latin America. Grossman is an assistant professor of the history and theory of architecture at the University of Pennsylvania Stuart Weitzman School of Design.

Architectural preservation: A woman’s job

Şölen Köseoğlu

The sexist attitude women faced in the architectural environment in Turkey has made it necessary for women to develop new strategies. There are many women who work with state institutions in the field of preservation and restoration of historical buildings. It is seen that the first women architects who graduated during the founding years of the Republic played a major role in documenting the architectural heritage of the Ottoman period. Likewise, since Trabzon is a historical city, women architects from Karadeniz Technical University, who graduated for the first time in the 1970s, also worked in this field. While the architectural design market has been under the control of men, works related to preservation and restoration appear as an alternative path. Especially in the 2000s, surveying and restoration work on historical buildings began to be frequently financed by the state; therefore, working in this field became more advantageous. Thus, instead of working in design offices managed almost entirely by men, women were able to manage their own businesses and budgets through government-contracted work. It is evident that this situation provides significant convenience to the people of the region. People living in traditional houses from the Ottoman period in rural areas who would not normally be able to receive architectural services with their own budget were able to have their houses restored in this way. It is seen that women working in this field serve to reduce the difference between the local and the center, between the people living in villages and the city, and to ensure social equality in access to architectural services. As a result, the aim of this study is to document the works of three women architects who graduated from Karadeniz Technical University and work on the preservation of historical heritage in Trabzon and neighboring cities.

Dr. Şölen Köseoğlu received her MSc and earned her PhD in architecture from Karadeniz Technical University in Turkey (2013–2019). She currently works as an assistant professor at Ataturk University, Turkey. In 2018, she was a guest lecturer and researcher at KTH Stockholm. Her major research interests include history of art and architecture (modern and contemporary), cinema studies, housing studies, and gender studies. Her most cited works are on the cinema- architecture relationship. Her latest publication is called “Women Architects of Eastern Turkey” and is presented in ICAG 2023: VI International Conference on Architecture and Gender/International Archive of Women in Architecture.

SESSION 3 - HOUSE/HOUSEWORK

Chair: Katrin Albrecht (OST, Switzerland)

Session 3 - House/Housework

Mothers making space

Cathy Hawley

This paper looks at motherhood through housing design practice and the multiple and diverse experiences of home that mothers have. It will focus on the United Kingdom in the immediate post-war period (1946 – 1950), a time of enormous social and environmental change as well as significant housing shortage. Standards, regulations, and the social and cultural expectations that form them will be set out juxtaposed with the evolution of informal and temporary practices of making scarce space work, with particular focus on the 1946 squatting movement. Stories of mothers and families are traced through documentary photography, first-person narrative, and other contemporaneous archival evidence. Making do and mending, collage and bricolage and their use in feminist art practices and theory, contribute to a theoretical framework for questions raised around mothering and environment. Ambivalence, the conflicting feelings that we may experience as a mother, wife and daughter, coexist with the purported clarity inscribed in the domestic house plan and assumptions of the way that our lives are lived there. In familial bonds and pressures viewed through a lens of presumptions about gendered behaviour. I am intrigued by the parallel 'Duties of Care'* and the requirement to think of the future whilst acting in the present both as a mother and as an architect. In anticipating need and risk, taking care and planning for maintenance, in 'emotional labour'; worry and taking responsibility. The work is situated in my own practice as an architect and seeks to critique and examine the built environment to challenge embedded gender stereotypes in housing practice.

*The six duties of care underpinning the RIBA Ethical Practice competence. (2021)

Cathy Hawley RIBA ARB is a practicing architect and long-term associate of muf architecture/art. She was a founding partner at Riches Hawley Mikhail, four times Housing Design Award Winners, their Clay Field project received an RIBA Award. Goldsmith Street, social housing in Norwich, was awarded the 2019 Stirling Prize (Mikhail Riches with Cathy Hawley). Cathy was an RIBA Rome Scholarship in Architecture and a member of the British School at Rome Fine Arts Steering Committee. She teaches at the Royal College of Art and Central St Martins and is undertaking a PhD at University of the Creative Arts.

Home as a Political Battleground: Wages for Housework and the Shifting Dynamics of Living Spaces

Carlotta Cossutta

The proposed contribution starts from the analysis of the "Domestic Project" presented by Cini Boeri at the 1986 Triennale, a housing model that interprets the changes that have occurred in the construction of couples, leading to the exclusion of the traditional concept of "fusion" in favor of greater autonomy. This project will be examined within the history of feminist readings of the home and private space, highlighting how domestic spaces construct forms of subjectivity and subordination that exclude women from the public sphere and propose real transformations of living spaces based on the need to reconcile autonomy and relationship, care, and conflict. In particular, the Italian history of the Movement for Wages for Housework will be examined, capable of conceptualizing the home as a workspace and rethinking ways of living, as well as models of femininity and the political role of women. Through these analyses, it is possible to consider the home both as a place of resistance and as a space that is reproduced through lines of oppression that weave together the external and internal, intimate and global relationships, allowing a rethinking of the very ways of understanding political action.

Furthermore, these considerations and struggles highlight how it is possible to think of the home as a conflicting political space, inserted into a reading of society divided into oppressed and oppressors who do not share a common idea of progress. Subverting domestic spaces, starting from an analysis of the construction of femininity and masculinity that also involves the separation between private and public spaces and the tasks performed therein, becomes a way to rethink society itself through a situated action capable of challenging the risk of once again confining women to the home.

*Carlotta Cossutta is a researcher in Political Philosophy at the University of Milan. Her research interests include critical theory, the history of women's political thought and feminist and queer theories. She is part of the research center Politesse – Politics and Theories of Sexuality (University of Verona) and the GIFTS network - Gender, Intersex, Feminist, Transfeminist, and Sexuality Studies. She published *Avere potere su se stesse: politica e femminilità* in Mary Wollstonecraft (ETS 2021) and *Domesticità. Lo spazio politico della casa nelle pensatrici statunitensi del XIX secolo* (ETS 2023).*

Beyond Tradition: Gender Equality and Family Dynamics in the Sady Żoliborskie Housing Estate by Halina Skibniewska

Julia Nuler

The aim of the paper is to examine in what ways the gender equality policy, which was introduced in the People's Republic of Poland in 1945, is reflected in the Sady Żoliborskie housing estate (1957- 1962) designed by Polish architect Halina Skibniewska. Halina Skibniewska was a leading architect, professor at the Warsaw University of Technology and Vice-Marshall of the Polish Parliament. In these functions, she played an important role in the reconstruction of the heavily destroyed cities in post-war Poland. Nevertheless, her work as a woman architect has only been partially researched in Poland and is largely unknown in an international context.

Skibniewska focused in the design of Sady Żoliborskie on the "modern family" as a changeable entity. Due to strict building regulations, there were only limited possibilities to design housing projects. Taking this into account, Skibniewska developed a so-called "elastic" floor plan that could easily be adapted to the actual needs of the residents. To achieve this, she tried to rethink traditional notions of domestic cohabitation. Overall, the paper discusses the concept of the family as a social force in which traditional role models are reproduced, in opposition to the socialist idea of gender equality. Therefore, various questions are addressed: To what extent is the gender equality policy reflected in the private household and what spatial effects does it have? What role do traditional relationship patterns play in the spatial constellations of the project? By analyzing the Sady Żoliborskie, the paper introduces Halina Skibniewska's approach to the planning of residential architecture and her idea to deconstruct the traditional notion of the family as an unchangeable entity. The analysis does not aim to present Skibniewska as a feminist architect, instead it explores her approach to reveal tools for a feminist spatial practice as a contribution to contemporary housing discourse.

*Julia Nuler is an architect and research assistant at the Research Department for Spatial Design at TU Vienna. As part of the queer-feminist collective Claiming*Spaces, she co-organized the international conference "Whose History?" (AzW 2022). Since studying architecture at the Academy of Fine Arts in Vienna and Copenhagen, she has been interested in feminist approaches to architecture, which she incorporated into her architectural practice and theoretical work. She is currently working on her dissertation, in which she examines the work of female architects in socialist Poland (1945-1989), in particular that of H.Skibniewska, linking it to questions of today's feminist discourse.*

What can we learn from the public wash-houses? The working class women struggle as a force to change the built environment

Chloé Darmon

The study of wash-houses in architecture and urban planning, and the context in which they were built and abandoned, stems directly from the study of feminist urbanism and feminist historiography of ways of using public space. From the analysis of the French historian Michelle Perrot in the 1970s, and later the theorisation of feminist urbanism by the Collectif Punt 6 in 2019, wash-houses are an architectural object with a layered history - of working-class women, of the development of hygienist policies - of which they were evoked as being at the centre of the problem of the spread of disease - and of their so-called "functional" architectural form. The master plans for modern cities under construction, especially for water distribution, were greatly affected by the so-called "housewives", who long before they had the right to vote played an important role in civic life through petitions and demonstrations. The case study of this research is located in Porto, Portugal; In this regional context, we realise that the rehabilitation of public wash-houses in the first half of the 20th century coincided with the development of modern architecture and its internationalisation. Progress was at the heart of all the designs and grandiose urban plans of the hygienists for modernity, so the washhouses were part of the modernist vision of the city, and women's work was at the heart of this movement, a movement whose aim was to control their know-how and their bodies. Personal and public archives are at the centre of my independent research project and artistic practice "*habitar a água. documentar as práticas urbanas das mulheres*", in order to create a living memory of the wash-houses. This perspective - feminist, historiographical, architectural - makes it possible to transcribe the complexity of these artefact and their richness, as much as their disappearance in the current urban context.

Chloé Darmon (1997, Evry-Courcouronnes) is an architect and researcher with a degree in architecture from the Ecole Nationale Supérieure d'Architecture de Paris-Belleville (Ensapb) and a master's degree in architecture from the University of Porto (MIARQ/FAUP) with the dissertation "Inhabiting water, the public washhouses of Porto: an experience of women in the modern city". Since 2020, she has been co-founder and co-editor of the journal Lina: Feminist perspectives on architecture and urbanism. She combines professional practice of architecture and research with the independent project "Inhabiting water. Documenting women's urban practices". She integrates the CiAUD.UBI (Portugal) as a PhD Candidate.

"THIS IS NOT A BUILDING THEORY". Ingeborg Wærn Bugge's feminist legacy in Swedish architecture - Monica Prencipe and Chiara Monterumisi

The 1930 Stockholm Exhibition marked a pivotal moment for Swedish architecture, incepting the onset of the Modern Movement. It aimed to improve the living standards, but additionally it was designed as a far-reaching societal inspirer. The Housing Section served a turning point also for women architects, who enthusiastically embraced the exhibition's new goals and fuelled the genesis of a genuine feminist discourse. There, Ingrid Wallberg represented H.S.B. Gothenburg's rationalist-oriented housing cooperative outputs. Conversely, Ingeborg Wærn Bugge (1899–1991), the first recognized architect of Norwegian origin educated in Sweden, faced disappointment as certain male-driven kitchen proposals did not meet her expectations. She addressed these households' proven inadequacy in the book *Bostad och hushållsorganisation : studie över ett aktuellt rationaliserings problem, staden och landet* (1936) co-authored with Kjerstin Göransson-Ljungm. From 1933 to 1935, prompted by women's rights activist Anna Lindhagen, they realised a novel building type: the House for Single Mothers. Driven by resident needs, the project preceded experiments aligned with sociologist Alva Myrdal's principles of female workers' emancipation. Wærn Bugge's unwavering commitment led her to downplay the significance of her innovative studies, as stated in 1940: "This is not a building theory – it aims to help people make their own decisions about housing problems." She advocated for transforming kitchens into spacious, well-lit, and functional areas, particularly for marginalized communities. In 1944, major women's organizations backed the establishment of the *Hemmens forskningsinstitut* for rationalizing home and household work, with her serving on the board. The paper seeks to examine an almost unbeaten track, Wærn Bugge studies on housing organisation in urban and rural environments, as a reception of early feminist avant-garde struggles, alongside initiating a national discourse for the flourishing of a Swedish new women's movement in architecture that gained traction in the late 1970s–80s. As stated by Helena Mattsson (2017) "the feminist activists [...] left the streets and entered into the midst of power structures, where they exercised their practical activism".

Monica Prencipe is a freelance female architect and historian. In 2016 she won the gold medal of the Domus International Award for Restoration and Preservation. To this recognition followed other international mentions for her design proposals. In 2018 she earned a PhD in "History of Modern Architecture" from the Università Politecnica delle Marche, focusing on Italian and Swedish architects in the early 20th century. Since 2020, she contributes to the "Tecniche Sapienti" research project at Sapienza Università di Roma, exploring the biography of forgotten women. In 2023, together with C.M., she curated the Swedish section of the "Good News. Women in Architecture" exhibition (realised by MaXXI museum) at the Italienska Kulturinstitutet in Stockholm. Chiara Monterumisi is an architect and since 2022 senior scientist at the University of Bologna. In 2016–2019, she was Post-Doc Fellow at the EPFL - École Polytechnique Fédérale de Lausanne, where she conducted, at first, a 2-year project, Stockholm: Housing in the Interwar Period, financed by the SNSF - Swiss National Science Foundation and, then, 1-year on Kay Fisker teaching method. In 2015, she got the PhD degree in "Architecture and Design Culture" at the University of Bologna in co-tuition with the KTH - Kungliga Tekniska Högskolan in Stockholm. Her interests span on the transfer of ideas and design questions between North-South polarities, mainly on urban spaces and housing via an intermediate perspective between historical research and research by design.

SESSION 4 - CHORAL ENGAGEMENTS

Chair: Elettra Carnelli (ZHAW and ETH, Switzerland)

Architecture on the Page: Rethinking Practice and Taking Space in Interwar Women's Magazines

Alex Banister

During the interwar period in Britain women's magazines provided a place to rethink design practice and take space. As contributors, content, and consumers of architecture in the pages of publications, networks of women underwrote complex debates about modern ways of living, encouraging social and political responsibility through participation, and improving the everyday lives of millions of women. Publishing provided women of the interwar period with new career options and the opportunity for institutionalised cultural capital, particularly in the fields of journalism and advertising. Through word and image, women became key figures in discussions surrounding modern politics, social issues, and culture. For example, Alice Head, the Managing Director of *Good Housekeeping* magazine, was reportedly the highest-paid woman working in Britain in the 1930s. In their respective roles, figures such as Head and her colleagues Dorothy Daisy Cottingham Taylor (Director of the Good Housekeeping Institute) and Joyce Townsend (the magazine's Architectural Editor and Associate of the Royal Institute of British Architects) rethought domestic design from a feminist perspective and questioned the needs of women in the wake of universal suffrage. This paper will consider these figures in terms of their acquisition of social, cultural and economic capital, but also in the ways they promoted such possibilities to other women. Rejecting canonical views of women's magazines as frivolous, this paper argues that they represented a much more complex figure of modern women than previously assumed and provided a space for discussions on social equality. In highlighting the importance of networks and collaborative practice and the significance of architecture in the pages of magazines, this paper seeks to reconsider architectural history beyond the built.

Alex Banister is a PhD student at Oxford Brookes University. Her work questions visibility and omissions in the writing of history and rethinks architectural history from a feminist perspective. Her thesis examines women's writing on architecture in interwar Britain. She completed her MA at the Courtauld Institute and BA at University College London. Alex is a trustee of the Design History Society and convenor of the Society of Architectural Historians of Great Britain's PhD and ECR network. She has previously worked at the Society for the Protection of Ancient Buildings, Sotheby's Institute of Art, and Royal Institute of British Architects.

The Structure and Agency Debate in the Spanish Transition to Democracy, 1975-1992. Women and the Professionalization of Landscape Architecture.

Lucía C. Pérez-Moreno

In the case of Spain, the advent of democracy profoundly affected women's lives (in all their diversity). The longevity of Francisco Franco's patriarchal and sexist Regime (1939-1975) placed women far behind others in central and northern Europe in the struggle for equality. Its fall and the political *transition* to the current democracy (1975-1982) coincided with the increasing number of women interested in practicing architecture—a traditionally elitist and masculine profession (Pérez-Moreno & Santos-Pedrosa, 2020). However, women architects were segregated into assumed female sectors and roles, such as women interested in landscape design. The imprint of the Regime's propaganda kept alive the stereotype that 'landscaping' was a task more appropriate for women, accentuating its mystical link with Mother Nature. Professional studies linked to landscape were not an official part of Architectural Studies; they were linked to the School of Garden & Parks and were not considered high-degree university studies. Hence, (male) architects struggle to consider landscape design a reputable work area. This paper presents the case of Spanish women educated in Architecture who started developing their careers in landscaping in the *Transition* years, professionalizing this field of work in the subsequent decade and becoming award-winning Landscape Architects in the following years (Fernández García et al., 2023). It was the case of Beth Galí, Rosa Barba and Imma Jansana, among others (Pérez-Moreno & Ledesma, 2021; Pérez-Moreno & Delgado-Baudet, 2023). The paper explores the sociological debate over the primacy of structure or agency in shaping human behaviour to analyze the professionalization of Landscape Architecture in Spain over women's hands, namely how 'female agency' develops in 'patriarchal structures', finding areas of opportunities to develop disruptive professional careers that after decades became outstanding, and setting the grounds for spatial practices that deal with issues (such as gender, diversity, care and ecology) that are unquestionable in the contemporary time.

Lucía C. Pérez-Moreno is a History and Theory of Architecture Professor at the University of Zaragoza in Spain and a Visiting Professor at KU Leuven in Belgium. She holds a PhD in Architecture from the Polytechnic University of Madrid (2013) and a Master of Science from Columbia University (New York, 2008). She has been a licensed Architect and Urban Planner from the University of Navarra (Pamplona, Spain) since 2003. She specializes in the History of Spanish Architecture and Feminist Theory. From 2019 to 2023, she was the Group Leader of the Research Grant 'Women in Spanish (post)Modern Architecture Culture, 1965-2000' funded by the Spanish Ministry of Science and Innovation. In 2021, she received the 'Celia Amorós Award for Excellence in Research in Gender Studies and Architecture (Aragón Investiga Program, Spain).

The grand programmatic revolution: Female voices in emerging institutional architecture.

Pía Montealegre

"Form follows function" was Louis Sullivan's sentence that shut down 19th-century architecture. The revolution of forms was highlighted by the promoters of the Modern Movement, like Giedion (1941), who also promoted a pantheon of male genius creators. The relevance of the programmatic revolution that allowed the transition to modern institutional and public architecture was overshadowed by new aesthetics. In this paper, I will hypothesise that while male academics and global-northern architects influenced stylistic innovation, women's contribution to modernising their local architecture was related to defining functional programs. This grand programmatic revolution—paraphrasing Dolores Hayden (1981)—was a societal, cultural process in which female field experiences were primordial. Traditionally assigned to charity and social work, women had extensive knowledge of poverty conditions and, through her voices, were known the functional needs for popular housing and health and educational buildings. This paper will focus on the first third of the twentieth century in Chile, before the first female architect graduated and during the early beginnings of the academic turn towards the Modern Movement. A period of transition from a somewhat ambiguous and vernacular architecture to a particular design for specific uses began. Care about functional programs appeared in conferences, exhibitions and descriptions of women's activities, mixed with other discussions related to feminism and the social and political problems of the country. Although the program discussion was a choral work, it was not completely anonymous. Some voices, such as Amanda Labarca and other educators like Isabel Lebrun de Pinochet or the medical doctor Cora Meyers, may be distinguished. These women listen to their experiences, search for references, and link their seeks with other social feminists worldwide. This paper will review examples in social housing, early family medicine, nursing facilities, and educational buildings. Women, as users, thought about how to modernise architecture. Their contribution to architecture will be understood through the concept of *agency* and inspired by authors such as Kathleen James-Chakraborty (2022) and Anne Hultzsch (2022)—referring herself to Griselda Pollock's *Differencing the Cannon* (1999). Paraphrasing Rosalind Krauss (1979), this paper is situated over an architecture-expanded field.

Ph.D. in Architecture and Urban Studies, MSc in Urban Development, and a Professional Degree in Architecture from the Pontificia Universidad Católica de Chile. Assistant Professor of the Institute of History and Heritage, Faculty of Architecture and Urbanism of the Universidad de Chile. She is a founding member of the Gender, Space and Territory Studies Group (GET), cocreator of the first post-graduation diploma in Right to the City from a Gender Perspective. Lecturer of the Feminist Urbanism course, she also researches and teaches on urban history, public space and landscape issues.

Feminists social networks and urban activism: towards a cumulative knowledge

Lara Schrijver*

*research in collaboration with Sofie De Caigny, Irina Davidovici, Fredie Floré, Janina Gosseye, Setareh Noorani

This paper presents a number of hidden contributions of women to the (urban) built environment, particularly in terms of (social) housing. With this, it aims to contribute to a more substantive and cumulative knowledge on historical examples currently still seen as exceptional or 'atypical'. As Dolores Hayden notes in *The Grand Domestic Revolution*, there has historically been a larger presence of women than is reflected in our canonical histories. Their impact thus remains less visible, although feminist appraisals of architecture history go through recurring cycles of rediscovery. The research focuses on a number of feminist social networks of the 1970s and 1980s in Rotterdam, Antwerp and Zurich. It relates them to seminal figures in overviews such as Doris Cole's *From Tipi to Skyscraper* (1973), *Women in American Architecture* by Susana Torre (1977), and Dolores Hayden (1981). In so doing it resituates them in a longer history of social activism centered on female figures, showing how these groups exemplify a broader understanding of feminist social action. As such, it shows the need for a fundamentally *situated* history of these groups, reclaiming their presence *in* and *alongside* the canonical histories that fail to acknowledge them. Constructing a broader perspective aimed at not only excavating these 'exceptionalities', but also relating them to the canonical histories is crucial to establishing a more equitable view of history which also includes lesser known examples that have been overlooked, typically as a result of gender bias which is compounded by a lack of appropriate methods and documentation. The paper thus provides an initial framework to examine methods and documentation through female figures and networks. From the particular networks presented, it aims to contribute to a closer reexamination of archives and documents to draw out the hidden voices that have had a strong impact in the past.

Lara Schrijver is professor in architecture theory at the University of Antwerp Faculty of Design Sciences. Previously, she was affiliated with Delft University of Technology, the Rotterdam Academy of Architecture and was DAAD guest professor at the Dessau Institute of Architecture. Her research focuses on twentieth-century architecture and contemporary theory. She recently published Oswald Mathias Ungers and Rem Koolhaas (2021), and was editor of The Tacit Dimension: Architecture Knowledge and Scientific Research (2021). She has served as editor for the KNOB Bulletin, Footprint journal and OASE.

Social services and urban planning as crucial components for women's emancipation.**The public discourse of UDI [Union of Italian Women] between 1960 and 1964.**

Cristina Renzoni

Since WWII, women's associations, politically oriented, played a crucial role in shaping new forms of participation and new models of citizenship, where gender demand represented the starting point for the request for civil rights for families, workers, and individuals. The paper will focus on the overlapping between the "women's issue" and the "urban issue," proposing innovative ways to interpret and operate the city's public realm and governance. The discourse on public services and urban facilities represented the main topic at the core of the discussion. This contribution will address this interaction between women and urban space and governance, delving into the UDI (Union of Italian Women) and its debates on the city from 1960 to 1964: they intercepted several everyday life spaces and themes: housing and neighborhoods, schools and leisure, public parks, and town planning tools. On the one hand, we will follow the conventions and conferences that Udi organized or took part in during those years on the themes of women's work, maternity and child protection, and public/social services; on the other hand, it proposes a systematic review of the association's magazine *Noi donne [We women]*. Two points of observation of a gendered public discourse make it possible to compare moments of encounter and study with the communication strategies and popularization of a collective debate.

Cristina Renzoni is an Associate Professor of Urban Planning and Design at the Department of Architecture and Urban Studies (DASU) of Politecnico di Milano. Her research focuses on the history of national and regional planning in post-WWII Italy and the roles and spaces of public services in the contemporary European city, with particular attention to educational facilities. Among her recent publications: Diritti in città. Gli standard urbanistici dal 1968 a oggi (Donzelli 2021); School Squares. Reinventing the dialogue between schools and cities (Corraini 2022); Les Espaces d'apprentissage: une question urbaine et territoriale (CRAUP 2022).

