

MORE: Expanding architecture from a gender-based perspective
III International Conference on Gender and Architecture
UniFi - School of Architecture - Florence, Italy / 26-28 January 2017



BOOK
OF
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MANIFESTO

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We think it is essential to visualize the contributions that feminism has made to architecture, urban planning and generally to all disciplines that study and/or intervene space. Gender mainstreaming has expanded and resignified teaching, research and professional practice in these areas.

MORE is organized horizontally and collectively by a team of young woman architects, researchers, teachers and architecture collectives. The diversity in the composition of the Organizing Committee reflects our desire to (re) vindicate the production of space as a collective process.

That is why we propose this conference as a meeting place for exchange and debate among professionals, researchers, educators, collectives and activists that, from theory and practice, allow us to define new lines of transdisciplinary and intersectional work. We want to open the generation and transmission of knowledge beyond academia. Scientific research, practical knowledge and personal experiences outlined (but not close) the framework of this meeting.

After the first two International Conferences on Architecture and Gender held in Spain and Portugal, MORE places the 3rd meeting in Italy to reinforce a line of work in the countries of southern Europe. We invite you to actively participate.

MORE Organizing Committee

CALL FOR PAPERS

DESCRIPTION OF THE INITIATIVE

The Third International Conference on Research in Architecture and Gender will focus on the theme of **expanding** architecture from a gender-based perspective and incorporating feminist strategies. It will promote, address and disseminate high-quality research, drawing connections among specialist areas of both theory and practice, and encouraging the exchange of best practices between public administrators and other key players in the construction of urban realm, thus revealing trans-disciplinary aspects and activating hybridizing processes that can no longer be eluded.

(Architectural) Space is not neutral: it is a social **production** and the result of a collective **action**. For this very reason, in order to face the new challenges induced by the current crisis (which has disclosed and highlighted the unstable and precarious dimension of our vital needs and environments), the behavioural changes resulting from the use of new technologies and the changing exigencies of the labour market, architects and, consequently, educators are required to take into account the dimension of **time** (beyond space) and become crosscutting **agents** of spatial and social changes.

There are different ways of understanding the social dimension of architecture: it is a field replete with tensions and contradictions, uncertainties, possibilities and discussions about whether or not the social and political commitment of architecture is something structural of its agenda. Architecture operates at the intersections of various elements depending on contingencies, on contexts at a particular place and time. It deals with wide sets of (power, production) relations and has to face entanglements of (cultural, political, economic) factors (systems of representation, objects, forms, meanings). For these reasons, professional identity and socio-political responsibility cannot be considered as separated entities. Both production and use belong to the same process: the traditional client-architect relationship should necessarily be questioned and redefined, since architecture involves something more than the way in which our environment has been built, including the way in which it is experienced, used, maintained.

Falling outside of the parameters of mainstream discourse - and prioritizing **place-making** rather than **form-making** - a large group of women architects and educators have turned gender and social justice into the main features of a feminist agenda in architecture that includes a commitment to participatory principles and an inextricably intertwined link between theory and practice, design and (performative) actions. An independent understanding of reality from a gender-based perspective is needed to develop new crosscutting views on urgent social and political issues (social, political, ecological, management -and use- based issues, focusing on hybrid production models that take into accounts care, affection, enjoyment), taking action, blurring the traditional disciplinary role and mastery of the architect, focusing on the social production of space. The most challenging issue is to activate spatial potential rather than providing design solutions, thus making (urban and architectural) spaces a continuous collective and engaging project open to changes and transformations.

We believe that the exchanging of ideas and experiences, carried out by sharing and collectivizing current (design or practice-based and artistic) research and explorations on critical, experimental, feminist, hybridizing approaches to architecture might provide and promote new epistemologies, methodologies and pedagogies in architectural discourse and practice. It's possible to detect in the way feminist practices dismiss the *traditional* role of the architect as the sole and undisputed producer / demiurge – pursued by working as curators, advisers, space activators, and other producers – a sort of drift towards an *expanded* dimension of architecture and architectural education which calls into question what architecture itself is. Architecture can hybridize with peripheral knowledge and experiences that have not been taken into account by traditional architectural debates. Focusing on an architectural practice that comes from counter-hegemonic positions and places of social exclusion can meet unattended challenges.

Dismantling the paradigm of the building as the *conditio sine qua non* of architectural production, testing and questioning some of the most consolidated and accepted categories of architectural practice (such as the role of the author, the concept of disciplinary boundaries, the gap between builders and theorists), many women architects have subverted the relationship between theory and practice, pointing out that writing, drawing, and model-making (whether validated by building or not) are all specific forms of architectural thought and practice.

We invite public administrators, educators, researchers, scholars, professionals, graduate and doctoral students, in the fields of architecture, urban design, art, history of architecture and related areas, such as psychology, anthropology, sociology, geography, new technologies and law to share and exchange experiences and best practices, to present the result of their investigations and/or their ideas, suggestions, insights on the above mentioned gender sensitive/feminist strategies in architecture, urban planning and architectural education by responding to the following thematic areas.

Scientifically rigorous products of various formats (such as papers, interactive sessions and seminars, theatre plays, videos, photographs, performances, sound installations, artworks, etc.) will be accepted and welcome.

We also propose to organise additional *workshops* to create an open space in which promoting both individual and collective awareness on intersectional (gender, sexuality, ethnicity, class, age, ability) concerns, encouraging and fuelling the debate even through more performative approaches.

CITIES BEST PRACTICES

#MORE Congress will focus on the theme of expanding architecture from a gender-based perspective and incorporating feminist strategies. It will promote, address and disseminate high-quality research, drawing connections among specialist areas of both theory and practice, and encouraging the exchange of best practices between public administrators and other key players in the construction of urban realm, thus revealing trans-disciplinary aspects and activating hybridizing processes that can no longer be eluded.

In this edition we want to give visibility to best practices in urban planning with a gender perspective made from public administration and that result in inclusive urban transformations. We therefore propose a forum where different cities meet and disseminate, discuss and compare experiences through presentations and workshops.

CONFERENCE TRACKS

A. MORE THAN OBJECTS

1. Deconstructing the concept of canonical (buildings)

Beyond the canon towards the creation of a corpus of (both architectural and trans-disciplinary) production from gender and feminist perspectives that overcome the presence of (spatial and temporal) biases in research, academy and the editorial market.

2. Going beyond the notion of building as a single (and physical) object

Exploring connections between buildings and places, space and time, performances and built environments, and their (social, psychological, emotional) impact in urban space, with a specific focus on (health and social) care facilities (for children, elderly and disabled people).

B. MORE THAN CITIES

3. De-constructing patriarchal dichotomies and categories in urban spaces as part of the lifelong learning process

Exploring gender sensitive approaches to participatory emotional and affective urbanism (such as participatory activities, which local residents could get engaged in) in order to enable inhabitants and local organizations to manage the space they live in.

4. The role of mass media, communications media and ICT in promoting gender biases in urban and architectural space

Exploring how communication technologies and tools and their related uses affect meaning and representation in architectural and urban spaces, reproducing power structures and systems, detecting gender and sexual asymmetries and bias and case studies or best practice examples in which communication and technological media are used to create more egalitarian urban spaces, developing strategies for resistance.

5. Detecting gender inequality in (architectural and urban) spaces

Exploring how architecture itself, above all in the urban realm, reproduces and perpetuates biased and asymmetrical representations and ideologies in the built environments, in order to experiment strategies aimed at changing these effects.

C. MORE THAN ACADEMIA

6. Promoting a gender sensitive approach to teaching in a design studio environment

Which is the main contribution that a gender sensitive approach makes to (design) methodologies and strategies within a studio environment? Possible methods, tools, techniques, devices, protocols, agendas and processes.

7. Developing structural changes in educational (at primary, secondary and university level) institutions and redefining educational models and patterns

Implementation of gender sensitive approaches to space and architecture in the official curricula and agendas at an institutional level: exploring how a gender-based perspective can provide a better knowledge about space that looks beyond academic positions and approaches to engage with a life-long spatial empowerment process that permeates education at various stages of studying, from school to university.

8. Hybridizing practices and education: writing/building/drawing

Working across disciplinary boundaries can be considered as a distinctive aspect of a gender based perspective in architectural practices and education.

D. MORE THAN HUMANS

9. Expanding urban, landscape and territorial. interventions from an animalistic conception of nature.

Exploring how post- feminism criticism extends to the deconstruction of the oppositions between human/animal and animal/vegetal, which are the categories we use to place ourselves in the environment and to transform the territory.

10. New ecologies from an affective approach to the natural and built environment.

Exploring architecture experiences based on an affective approach rather than a paternalistic one can be use to find new guidelines for building (performing) cities in a more inclusive way. How can even ruins, discarded materials, polluted places, unproductive grounds become grounds of opportunities.

AGENDA

	THURSDAY 26th			FRIDAY 27th	SATURDAY 28th
8:30	RECEPTION				
9:00	WELCOME			WELCOME	
9:30	MORE THAN OBJECTS	MORE THAN CITIES I	MORE THAN CITIES II	CITIES PROMOTING BEST PRACTICES	WORKSHOP IN FIGLINE E INCISA VALDARNO
10:30	DISCUSSION PANEL	DISCUSSION PANEL	DISCUSSION PANEL		
11:00	COFFEE BREAK				
11:30	MORE THAN OBJECTS	MORE THAN CITIES I	MORE THAN CITIES II	CITIES PROMOTING BEST PRACTICES	
12:30	DISCUSSION PANEL	DISCUSSION PANEL	DISCUSSION PANEL	DISCUSSION PANEL	
13:00	LUNCH				
14:00	MORE THAN HUMANS	MORE THAN ACADEMIA I		MORE THAN ART	
15:00	DISCUSSION PANEL	DISCUSSION PANEL		POSTER SESSION	
15:30	VIDEO-ESSAY BREAK				
16:00	MORE THAN HUMANS	MORE THAN ACADEMIA I	MORE THAN ACADEMIA II	COFFEE BREAK	
17:00	DISCUSSION PANEL	DISCUSSION PANEL	DISCUSSION PANEL	A.MORE COLLABORATIVE ACTION	
17:30	AFTERNOON WALKING BREAK				
18:00	KEYNOTE SPEAKER LIZA FIOR			KEYNOTE SPEAKER LIISA HORELLI	
19:00					

LOCATIONS CODE

School of Architecture UniFi Piazza Ghiberti, 27 (Florence)

Room A3

Room A5

Room A6

Room A7

Church

Main Hall Rectorate Building Piazza San Marco, 4 (Florence)

Palazzo Pretorio Piazza S. Francesco D'Assisi (Figline e Incisa Valdarno)

THURSDAY 26th

8.30h-9.00h **RECEPTION** | School of Architecture UniFi / **Room A7**

9.00h-9.30h **WELCOME** | School of Architecture UniFi / **Room A6**

Serafina Amoroso and **Saverio Mecca** (O.C.)

Book Presentation: "ArquitectAs: Redefiniendo la Profesión"
Nuria Álvarez Lombardero (S.C.)

9.30h-10.30h **MORE THAN OBJECTS** | School of Architecture UniFi / **Room A3**

CHAIRS | **Serafina Amoroso** (O.C.) and **Zaida Muxi Martinez** (S.C.)

GUEST SPEAKER | **Mónica Sánchez Bernal**

Tecnologías apropiadas para presentar un inventario inacabado de espacios de mujeres (25')

Karen Solera R.

Los barrios populares desde la experiencia corporal de las mujeres adolescentes: resistencias entre el ámbito doméstico y el espacio público (15')

Cristina de Pedro Álvarez and José María Sánchez Laforet

"Allí donde habita el desorden": relaciones de género en el marco de las corralas madrileñas. (1860-1936). (15')

9.30h-10.30h **MORE THAN CITIES I** | School of Architecture UniFi / **Room A5** / Parallel Session

CHAIRS | **Helena Cardona** (O.C.), **Liza Fior** (S.C.) and **Laura Andreini** (O.&S.C.)

Allison Koornneef

Assessing Gender-Based Violence and Sanitation in Kandivali, Mumbai (15')

Anshika Suri

Investigating gender inequality through the lens of infrastructural inadequacy: A case study of cities in East Africa (15')

Anna Papadopoulou

Gendering Urbanism and Spatializing Relations: Women and the City of Limassol (15')

Tal Alon-Mozes

Women and the emergence of the profession of landscape architecture in Israel (15')

9.30h-10.30h **MORE THAN CITIES II** | School of Architecture UniFi / **Room A6** / Parallel Session

CHAIRS | **Dafne Saldaña** (O.C.) and **Eva Álvarez** (S.C.)

GUEST SPEAKER | **Eva Álvarez**

Valencia: close&next actions (25')

Lia Antunes

There is no magic formula! A feminist perspective of space based on the idea of place-making (15')

Paula Vilaplana

Women and Women First. A Journey to Postfeminist Architecture Tropes In Fiction Through "Portlandia." (15')

11.00h-11.30h **COFFE BREAK**

11.30h-12.30h **MORE THAN OBJECTS** | School of Architecture UniFi / **Room A3**

CHAIRS | Serafina Amoroso (O.C.) and Zaida Muxi Martinez (S.C.)

Marcela Marques Abia

Más que vivienda social: mujeres pioneras en la arquitectura del siglo XX (15')

Sabrina Studart Fontenele Costa

Women in the metropolis: the towers and groundfloors of modern buildings in women's daily lives in Sao Paulo (15')

Antonio Giraldez López

Domesticidad en disputa. Re-construyendo la espacialidad de las cuidadoras migrantes (15')

11.30h-12.30h **MORE THAN CITIES I** | School of Architecture UniFi / **Room A5** / Parallel Session

CHAIRS | Helena Cardona (O.C.), Laura Andreini (O.&S.C.) and Liza Fior (S.C.)

Nadja Monnet

La dicotomía público/privado: su influencia en las actitudes corporales en las metrópolis occidentales (15')

Ana Morcillo Pallares

Neoyorkinas: antes y después de Jacobs (15')

Cristina Renzoni and Maria Chiara Tosi

Donne, welfare e urbanistica. L'influenza di un approccio riformista e attento alla quotidianità sulla pratica urbanistica (15')

11.30h-12.30h **MORE THAN CITIES II** | School of Architecture UniFi / **Room A6** / Parallel Session

CHAIRS | Dafne Saldaña (O.C.) and Eva Álvarez (S.C.)

Sharone Tomer

The Bind: Architecture as Gendered Aspiration (15')

Martina Motta

The role of holidays architectures in promoting gender biases. An inquiry on mass media's sexist strategies to stimulate tourism (15')

Verónica Casado Hernández

Stitching a New Dérive: Exercises in Feminist Counter-Flânerie (15')

Silvana Rubino

Carmen Portinho: feminism, city planning and social housing for a modern life (15')

13.00h-14.00h **LUNCH**

14.00h-15.30h **MORE THAN HUMANS** | School of Architecture UniFi / **Room A3**

CHAIRS | **Amelia Vilaplana** (O.C.), **Joyce Hwang** (S.C.), **Eliana Sousa** (S.C.) and **Nerea Calvillo** (S.C.)

Karin Reisinger

Connective Oscillations: Architectures between the devil and the deep blue sea (15')

Daniela Ramos Pasquel

Género a-islado, una re-lectura del territorio desde las prácticas cotidianas (15')

Yael Reisner

The beauty enigma, its new magnitude in sustainable architecture and the possible repercussions on innovative design process (15')

14.00h-15.30h **MORE THAN ACADEMIA I** | School of Architecture UniFi / **Room A5** / Parallel Session

CHAIRS | **María Novas** (O.C.), **Nuria Álvarez Lombardero** (S.C.) and **Patrícia Santos Pedrosa** (S.C.)

Gabriela Baierle-Atwood and Isadora Zolet do Nascimento

More than numbers: understanding the retention of women architects in Brazil and in the United States (15')

Annelise Pitts

Why Equity Matters for Everyone: A New Value Proposition for Design (15')

Fulvia Fagotto

A.D.A. The Association for Women Architects (15')

Lucia Krasovec-Lucas

Soap-space: open access planning (15')

15.30h-16.00h **VIDEO-ESSAY BREAK** | School of Architecture UniFi / **Church**

Sarah Gunawan

Representing the Other

Blanca Pujals

Specular Technologies: The Construction of Fear and Desire

16.00h-17.30h **MORE THAN HUMANS** | School of Architecture UniFi / **Room A3**

GUEST SPEAKERS PANEL INTRODUCED BY | **Amelia Vilaplana** (O.C.)

Eliana Sousa Santos (S.C.)

More justice: a walk through a personal path (25')

Joyce Hwang (S.C.)

Architect as Advocate: Making the Case for Cross-Species Design (25')

Nerea Calvillo (S.C.)

Bodies and gases, (un)desired sensitivities (25')

16.00h-17.30h **MORE THAN ACADEMIA I** | School of Architecture UniFi / **Room A5** / Parallel Session

CHAIRS | **María Novas** (O.C.), **Patrícia Santos Pedrosa** (S.C.) and **Nuria Álvarez Lombardero** (S.C.).

Catherine Otondo

The relationship between teaching and design. Regarding women's place in contemporary architecture (15')

Martina Dolejsova

The Gaze. Reviewing the Women's Exhibition (15')

Roser Casanovas

Estrategias feministas para el análisis y diseño de la vivienda y los entornos urbanos (15')

Mara Sánchez Llorens and Fermina Garrido López

Blind Date: The Doll's House. An Alternative Studio Design Project to Empower Female Saudi Students (15')

16.00h-17.30h **MORE THAN ACADEMIA II** | School of Architecture UniFi / **Room A6** / Parallel Session

CHAIRS | **Julia Goula** (O.C.), **Maria Grazia Eccheli** (S.C.) and **Atxu Amann Alcocer** (S.C.)

María Andrea Tapia

La enseñanza del proyecto arquitectónico con perspectiva de género en Argentina (15')

Andrea Halasz Gati

COUPLES: partnerships between married architects (15')

Daniela Arias

Los relatos perdidos. Hacia una reconstrucción de la historiografía y la práctica (15')

Tomaz Carlos Jacques

Architecture beyond truth and falsity: Radicalising feminist interventions in the creation of spaces (15')

Mariagiulia Bennicelli

Collective work: a way to overcome gender-inequality? (15')

17.30h-18.00h **AFTERNOON WALKING BREAK**

18.00h-19.00h **KEYNOTE SPEAKER LIZA FIOR** | Main Hall Rectorate Building

FRIDAY 27th

9.00h-9.30h **WELCOME** | School of Architecture UniFi / Room A6
Dafne Saldaña (O.C.)

9.30h-10.30h **CITIES PROMOTING BEST PRACTICES** | School of Architecture UniFi / Room A6

Viena, Austria | Eva Kail
Vienna on its way to a Fair Shared City (30')

Santiago de Compostela, Spain | María Novas
Compostela, Territorio das Mulleres / Compostela, Women's Terrain (30')

Bogotá, Colombia | Mónica Sánchez Bernal
Bicicorridos patrimoniales en Bogotá con perspectiva de género (30')

11.00h-11.30h **COFFE BREAK**

11.30h-13.00h **CITIES PROMOTING BEST PRACTICES** | School of Architecture UniFi / Room A6

Santa Coloma de Gramenet, Spain | Nuria Parlón y Zaida Muxí
Política de la diferencia. Santa Coloma de Gramenet pensada desde los feminismos (30')

Sassari, Italia | Valentina Talú
Urban Regeneration and Women Participation and Empowerment. The experience of the City of Sassari (30')

DISCUSSION PANEL

GUEST SPEAKERS | Eva Kail, María Novas, Mónica Sánchez Bernal, Nuria Parlón y Zaida Muxí and Valentina Talú

CHAIRS | Dafne Saldaña, Serafina Amoroso and Amelia Vilaplana (O.C.)

13.00h-14.00h **LUNCH**

14:00h-14:30h **MORE THAN ART** | School of Architecture UniFi / Room A6

Claudia Roselli
Inshallà-Shalom

Sanaa Ahmed and Tami Eyal from Donne per la Pace group in Florence
Valentina Gensini, Artistic Director Le Muratte Progetti Arte Contemporanea; Scientific Director Museo Novecento, Florence.

14.30h-16.00h **POSTER SESSION** | School of Architecture UniFi / Room A6

Antonio Giraldez López | MORE THAN OBJECTS
Más allá de los muros: Conflictos espaciales compartidos y tácticas de resistencia en la valla de Melilla

Virginia De Jorge Huertas | MORE THAN OBJECTS

Sistemas domésticos urbanos. Constelación de Arquitectas

Isabel Gutiérrez | MORE THAN OBJECTS

Commoning spaces of social reproduction. Citizen-led welfare infrastructures in crisis-ridden Athens

Elena Martinez Millana | MORE THAN CITIES

La domesticidad en el Béguinage. Nuevos modos de habitar en la Edad Media

Marisa Vadillo | MORE THAN ACADEMIA

Entre la utopía y la realidad: las estudiantes de arquitectura en la Bauhaus (1919-1933). El objeto y la experiencia total del espacio

Sabrina Fontenele | MORE THAN ACADEMIA

The presence of women in Brazilian architecture magazines

Joana Roxo | MORE THAN ACADEMIA

Lady architect, María José Estanco. Contribution to the study of the 1st Portuguese female architect

DISCUSSION PANEL

16.00h-16.30h **COFFE BREAK**

16.30h-17.30h **A.MORE COLLABORATIVE ACTION** | School of Architecture UniFi / **Church**

Amelia Vilaplana (O.C.) / Contributors: Paula Vilaplana and Fab Lab Alicante

*A-MORE . Intimate Feelings of Fear and Desire Regarding your City
A Collective Confession*

*The urban Monster. A Fear in the Contemporary City Oral Archive
otrespace (Diego G., Heura Posada, Joana Rosa, Ana Cadena, Amelia Vilaplana)*

17.30h-18.00h **AFTERNOON WALKING BREAK**

18.00h-19.00h **KEYNOTE SPEAKER LIISA HORELLI** | Main Hall Rectorate Building

SATURDAY 28th

10.00h-13.00h **WORKSHOP IN FIGLINE E INCISA VALDARNO**

| **Palazzo Pretorio** Piazza S. Francesco D'Assisi (Figline e Incisa Valdarno)

Equal Saree Collective and Serafina Amoroso (O.C.)

The perception of everyday spaces from an intersectional gender perspective

#MORE THAN OBJECTS

MÓNICA SÁNCHEZ

GUEST SPEAKER



Tecnologías apropiadas para presentar un inventario inacabado de espacios de mujeres (25')

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El abordaje de la planificación urbana y del diseño arquitectónico desde la perspectiva de género requieren necesariamente de exploraciones profundas y de rupturas de esquemas tradicionales, de pensamiento y acción, para poder atravesar las capas de olvido que la historia ha configurado hacia una reconquista de los espacios construidos, vividos y soñados por las mujeres. Olvidos que ocultan realidades y requerimientos particulares de quienes están en la sombra de estadísticas y modos de habitar distintos, producen y reproducen desigualdades en la vida cotidiana. En un ejercicio de memoria que permite recoger un inventario de espacios relacionados con ellas y, a su vez, un vocabulario enriquecido por las culturas donde se origina cada ámbito, mediante el uso de tecnologías apropiadas e impropias –en un diálogo entre arte, poética y política donde el cuerpo aparece–, presento algunos de los resultados de esta exploración personal que parte del acto académico hoy traducido en uno disciplinar. Se trata de una manera de acercar a las mujeres, estudiantes y habitantes, a una representación de la arquitectura y del urbanismo trabajada desde los afectos donde la práctica y la teoría se convierten en motor de cambio para deconstruir y redibujar a partir de un escenario sensible uno técnico.

Mónica Sánchez Bernal es arquitecta de la Universidad Nacional de Colombia y fotógrafa experimental. A partir de su tesis de maestría en Arquitectura de la Vivienda titulada "Vivienda y mujeres: herencias, autonomías, ámbitos y alternativas espaciales", publicada en 2012 por la Facultad de Artes de la misma universidad, viene desarrollando un trabajo político, de diseño e investigación alrededor del Derecho al Hábitat y a la Vivienda Digna para las mujeres como integrante del equipo de transversalización de la Política Pública de Mujeres y Equidad de Género desde la Dirección de Derechos y Diseño de Políticas de la Secretaría Distrital de la Mujer de Bogotá (sdmujer.gov.co). Como activista, pertenece al Grupo Mujer y Sociedad -fundado en 1986- y al comité editorial de su Revista En Otras Palabras... (revistaenotraspalabras.com), grupo y publicación de carácter feministas. Ha participado como ponente en eventos académicos y de orden municipal, nacional e internacional en temas de arquitectura y urbanismo con perspectiva de género. Igualmente ha sido docente universitaria, realizadora de interactivos virtuales y partícipe de proyectos transdisciplinarios en torno a la memoria urbana y al desplazamiento. Fue premio internacional de diseño arquitectónico, categoría estudiantes, en el concurso "Arquitectura y Agua" convocado por la Unesco y la Unión Internacional de Arquitectos-UIA (Túnez, 2001).

KAREN SOLERA R.

Los barrios populares desde la experiencia corporal de las mujeres adolescentes: resistencias entre el ámbito doméstico y el espacio público (15')

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La ponencia a desarrollar, se enmarcará en las reflexiones finales de la investigación Redes Socio Espaciales Recreativas; estrategia para el mejoramiento del espacio público de La Carpio, desde la visión de la mujer adolescente; trabajo realizado para optar por el grado de licenciatura en Arquitectura de la Universidad de Costa Rica en el 2016. Dichas reflexiones se enfatizan en las experiencias corporales de las mujeres como herramienta necesaria para la comprensión de los espacios públicos de barrios marginales, desde un enfoque de género y acción crítica participativa.

A nivel metodológico, se desarrollaron talleres con un grupo de 17 mujeres entre los 13 y 16 años de edad durante los años 2014 y 2015, en el barrio popular de La Carpio; una comunidad costarricense con más de 40 mil habitantes, donde las calles constituyen los principales espacios para la convivencia diaria.

Se recopilaron las experiencias corporales sobre el espacio público a partir de dibujos, collages, maquetas, mapeos colectivos y un video en el que ellas relatan su vida cotidiana como usuarias de los barrios. La información obtenida se estructura en escenarios vivenciales y deseados de la comunidad; donde se hacen visibles un conjunto de inequidades con respecto a la apropiación y uso del espacio público entre jóvenes hombres y mujeres, producto no solo de la estigmatización y la marginalidad que se viven en estos barrios, sino también de roles socialmente impuestos que avasallan a las adolescentes y sus cuerpos entre el espacio público y el ámbito doméstico.

Se marca profundamente el proceso de niña a mujer, una transición definida culturalmente con la menarquía, este proceso biológico se ha convertido para ellas en una serie de papeles o comportamientos cotidianos a los cuales ejercen resistencia en las calles y sus hogares. Considerado éste último, como el espacio que ejerce mayor violencia y maltrato contra ellas. Las adolescentes de Costa Rica representan una cifra importante ante este tipo de agresión, lo que las ubica en un puesto prioritario para su atención integral.

Por ello, el fin último de la investigación, fue permitir el empoderamiento de las jóvenes por medio de la escucha y visibilización de sus experiencias; para proyectar entornos barriales en igualdad de género, equitativos en el uso del tiempo, del espacio, de las actividades y percepciones sensoriales. Además, de permitir un crecimiento en la toma de decisiones y acciones; que contribuye en la vida interpersonal de las jóvenes.

La arquitectura y el urbanismo son un medio para educar en la deconstrucción de la violencia y roles de género originados en el ámbito doméstico, del cuidado y reproductivo, los cuales son trasladados al espacio público con igual poder tóxico; evidenciando que el espacio público no es neutro y los usuarios no son sujetos unívocos.



Karen Solera Rojas

Degree in Architecture of the University of Costa Rica. Independent researcher on issues of popular urbanism, gender, public space and women.

She is consultant in residential architecture, public spaces and participatory design. She is collaborator of the axis of Gender and Urbanism of the Center for Urban Sustainability, in Costa Rica.

Architect at FSA Ingeniería & Arquitectura S.A, company focused on industrial design and infrastructure.

She has participated in Costa Rican seminars, biennials and congresses.

CRISTINA DE PEDRO ÁLVAREZ / JOSÉ MARÍA SÁNCHEZ LAFORET

"Allí donde habita el desorden": relaciones de género en el marco de las corralas madrileñas. (1860-1936). (15')

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A día de hoy, múltiples investigaciones han puesto de manifiesto cómo la aplicación de una perspectiva de género al estudio de la evolución histórica de las tipologías de vivienda permite adquirir sólidas nociones acerca de los modelos normativos de feminidad y masculinidad que existían en el pasado. Si bien ello ha permitido reconstruir la trayectoria a través de la cual se ha configurado la forma en que vivimos hoy, la mirada histórica pone también a nuestra disposición el análisis de otros modos de habitar y otras formas de relación de género que quedaron relegados al no formar parte del canon habitacional hegemónico que ha llegado hasta nosotros.

En este sentido, las corralas -definidas como aquellas casas de vecindad en las cuales las viviendas se organizan en torno a un patio interior y a las que se accede mediante corredores perimetrales- se configuraron como núcleos habitacionales que, por su concreta espacialidad, favorecieron la germinación de unas formas de relación de género que, en muchos aspectos, discernían y quedaban al margen del modelo imperante en la época, asentado en una estricta división de esferas: la pública/productiva/masculina y la privada/reproductiva/femenina.

-En primer lugar, la propia espacialidad y el modo de habitar las mismas desdibujaban las fronteras entre esas dos esferas, ya que el predominio del espacio compartido frente a la habitual diferenciación entre espacio público/privado, hacía que el desarrollo de las tareas domésticas reproductivas, así como aquellas adscritas al mundo laboral/productivo, se inscribieran ambas en un mismo marco sujeto a lo colectivo.

-La asignación de roles de género se veía igualmente cuestionada al no ser necesariamente predominante la célula básica de organización social en la que ésta cobraba sentido: la familia-tipo, compuesta por el esposo, la esposa y su descendencia. Las corralas reunían una gama variada de situaciones familiares en las que dicha asignación no tenía posibilidad de germinar.

-Además, las mujeres que habitaron las corralas, por sus propias condiciones de vida, estaban lejos de cumplir con aquel modelo de feminidad que les asignaba como única responsabilidad las labores concernientes a la vida doméstica.

Con el objeto de profundizar en esta dirección, esta investigación propone realizar un estudio de caso exhaustivo sobre una de las más singulares viviendas en corredor, situada en el céntrico distrito de Embajadores de Madrid y comúnmente conocida como "El Corralón". Un estudio que, apoyado en una perspectiva de género, conciba las corralas no sólo como objetos, como edificios vacíos -cuyas características morfológicas han sido ya exhaustivamente estudiadas- sino como espacios vivos donde germinaron unos determinados modos de habitar y, sobre todo, donde se configuraron unas formas de relación de género específicas. Para ello se utilizarán fuentes de diversa naturaleza y procedencia: desde la información gráfica original del corralón, hasta las fichas de empadronamiento municipal presentes en el Archivo de Villa de Madrid, así como fuentes de naturaleza judicial presentes en el Archivo General de la Administración de Alcalá de Henares.

Cristina de Pedro Álvarez es historiadora por la Universidad Complutense de Madrid (UCM), donde desarrolla su actividad académica como miembro del grupo de investigación "Espacio, Sociedad y Cultura en la Edad Contemporánea". Prepara al mismo tiempo una tesis doctoral centrada en las relaciones de género y sexualidad en el Madrid del primer tercio del siglo XX. Habitual de casi todos los archivos de la ciudad, intercala ponencias, congresos y artículos con la coordinación de seminarios y mesas de debate, afianzando una mirada sensible hacia las prácticas sociales y culturales que emergen al calor de los procesos urbanos modernos.

José María Sánchez Laforet es arquitecto por la Escuela Técnica Superior de Arquitectura de Madrid. Actualmente desarrolla su actividad profesional en Madrid centrado en el ámbito del urbanismo después de trabajar en Sudamérica en la implementación y prototipado de soluciones de vivienda social y mejora del hábitat urbano. Entrelaza su actividad práctica con la inquietud teórica de explorar los procesos históricos que configuran el espacio, las prácticas domésticas y las relaciones cambiantes entre ambos.



MARCELA MARQUES ABLA

Más que vivienda social: mujeres pioneras en la arquitectura del siglo XX (15')

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Este trabajo propone el análisis de la trayectoria teórico-profesional de cuatro mujeres pioneras de la arquitectura moderna del siglo XX – Elizabeth Denby, Carmen Portinho, Margarete Schütte-Lihotzky y Catherine Bauer – en el desarrollo de políticas y proyectos de vivienda social bajo el enfoque de la perspectiva de género. Las cuatro mujeres, de origen y profesiones diversas – arquitecta, consultora en vivienda, planeadora urbana e ingeniera –, encuentran su punto de contacto en el proceso de difusión de temas como la vivienda social y las ciudades, tratados entre 1928 y 1959 en los Congresos Internacionales de Arquitectura Moderna (CIAMs).

El acercamiento a la teoría y a la práctica de la labor de dichas mujeres nos lleva a estudiar políticas, normativas y proyectos arquitectónicos. Si, por un lado, dicho proceso nos lleva a detectar un claro posicionamiento en defensa de la emancipación femenina, por otro nos hace descubrir sus inquietudes hacia nuevas maneras de vivir la ciudad. Si nuestras cuatro protagonistas tenían claro su objetivo principal, es decir, crear mejores condiciones de vida para la población femenina, encuentran en la perspectiva de género una herramienta valiosa para un nuevo proyecto urbano de la vivienda social. Nuestras “proyectistas” piensan en una mujer que tenga más tiempo para dedicarse a la vida laboral y personal, a su salud, al ocio, al deporte y al descanso, sin tener que limitarse a la vida familiar y el cuidado de sus posibles niños. Para reforzar esta posición proponen la colectivización de las tareas reproductivas que tradicionalmente venían siendo realizadas dentro de la casa en espacios segregados. Si por un lado gracias a esta medida los conjuntos de vivienda social ganan otros tipos de espacios colectivos (espacios para comer, lavar, cuidar de los niños), por otro se permite la integración de las mujeres en procesos de trabajo productivo.

Para poder ilustrar el aporte se han seleccionado, algunas de sus contribuciones:

Elizabeth Denby se centra en el realojo de *slums* y colabora con Maxwell Fry en el proyecto de Kensal House. Forma parte del grupo MARS, sección inglesa del CIAM.

Carmen Portinho, como directora del *Departamento de Habitação Popular do Rio de Janeiro*, incorpora los criterios formulados por los CIAMs en conjuntos de vivienda de los cuales destaca el Conjunto Residencial Pedregulho.

Margarete Schütte-Lihotzky participa de los CIAMs. Lleva las estrategias de racionalización de la organización doméstica al programa de vivienda popular, proyecta la cocina de Frankfurt y el programa de viviendas para mujeres solteras.

Catherine Bauer, fundadora de la política de vivienda de los Estados Unidos, con base en la política de Europa y en los CIAMs, defiende la mejoría de la vida urbana a partir de la vivienda funcional, de bajo coste y de la igualdad de acceso.

En definitiva, el trabajo de dichas mujeres analizado bajo la perspectiva de género pone de manifiesto la importancia del buen proyecto de vivienda en la construcción de la ciudad: si el espacio doméstico se refleja en las relaciones sociales, un buen proyecto de vivienda no puede prescindir de la perspectiva de género.



Arquitecta e urbanista por la PUC de Rio de Janeiro (2006), Máster Laboratório de la Vivienda del Siglo XXI (2011) y Máster en Arquitectura y Sostenibilidad (2009) en la ETSAB/UPC. En el 2010 gana el Concurso Morar Carioca con el proyecto Conceituação e Prática em Urbanização de Favelas. Doctora en Urbanismo por el PRORUB-FAU de la Universidade Federal do Rio de Janeiro. Entre el 2012-2016 colaboró a diferentes investigaciones del Laboratório de Urbanismo y Medio Ambiente desarrollando el tema de la gestión de la informalidad urbana, violencia y vulnerabilidad socio-ambiental. Con el PROURB ha analizado la implementación y la evaluación del Programa Minha Casa Minha Vida. Colaboró al Workshop Complexo do Alemão y al Workshop Habitar el Presente (2013-2014), FAU/UFRJ. Profesora de PUC-Rio en vivienda colectiva y profesora auxiliar en UFRJ en urbanismo (2013). Consejera del Conselho de Arquitetura e Urbanismo y del Instituto de Arquitetos do Rio de Janeiro.

SABRINA STUDART FONTENELE COSTA

Women in the metropolis: the towers and groundfloors of modern buildings in women's daily lives in Sao Paulo (15')

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This study will present an overview of women's presence in domestic spaces and their interaction with the urban space in São Paulo in the mid-twentieth century. It focuses on young newly ingress women in the labor market. In São Paulo, as in many other Brazilian cities, physical changes happened while the modern skyscrapers announced the benefits of living in multifunctional clusters near the workspace, commerce and leisure, to collaborate with more efficient routines. The idea of modernity associated towers of apartments with facilities for the whole family generated by new technologies and services and leisure offered in the commercial galleries of the ground floors - bakeries, cafes, laundry, shops, bookstores, cinemas, art galleries, and others - that could make life easier for women. Drawings of the multifunctional buildings, advertisements of the period and studies on the female presence Downtown São Paulo should be used as sources of a historical qualitative research. The analysis of some modern multifunctional buildings in Sao Paulo will present the dimension and contradictions of some of the issues announced. Esther building (1935), one of the firsts modern buildings has many activities (commerce, service and housing) distributed on its floors. Its duplex apartments have, however, the presence of a room in the service area showing spaces related to conservative domestic practices, where servants were ordinary in daily life. Near Esther, Japurá (1940) distributed its program in two towers. The lower one is made up of kitchenettes only for young single men, while the higher tower has duplex apartments for working families. Some of the architect's drawings demonstrate the idea of how to live in the housing from illustrations representing a woman (mother, housewife, worker?) in various arranged spaces in the complex: washing, cooking, sewing or taking care of her beauty. These images show a very conservative interpretation of women's role in the architectural cluster with a bold design.

The two cases differ directly from the proposal of Narkomfin building (1928) in Moscow, pioneer in the offer of duplex apartments that had a very lean plan and large communal equipment that could collaborate effectively with the daily works. The text should also reflect on the differences and similarities with other international experiences - such as other American and European multifunctional buildings, in order to better understand the cultural differences between domestic practices and the urban experiences of women in São Paulo. An initial conclusion points out that, even while living in modern spaces, the private life of women in these modern buildings contrasted little with that of the previous generation, since they had maids to help, house appliances were not so affordable, and the magazines continued to emphasize the central role of women in the organization of family life and domestic activities. The paper also intends to make a comparison between the historical period analyzed and the current situation of the modern clusters and their users.

Architect at the Federal University of Ceará. Master and PhD at the University of São Paulo. Collaborating post-doctoral researcher at the State University of Campinas where she studies issues such as domesticity, preservation and modern architecture with support from Fapesp (São Paulo Research Foundation). Employee of the Center of Cultural Preservation of University of São Paulo. Author of the book "Edifícios Modernos e o traçado urbano no Centro de São Paulo" (Modern Buildings and the urban layout Downtown São Paulo) edited by Annablume in 2015.



ANTONIO GIRÁLDEZ LÓPEZ

Domesticidad en disputa. Re-construyendo la espacialidad de las cuidadoras migrantes (15')

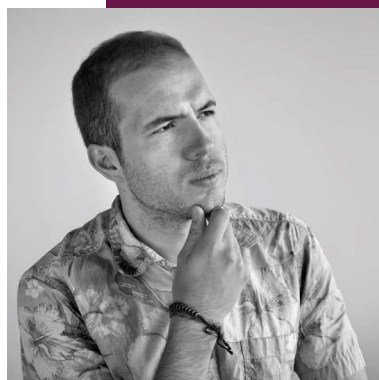
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Más del cincuenta por ciento de la migración mundial contemporánea está constituida por mujeres, un cambio radical que supera la figura tradicional del migrante como el del hombre joven convertido en mano de obra barata. Una transformación del cuerpo migrante que plantea nuevas figuras y realidades espaciales que ya no responden a los modelos históricos establecidos y que necesitan ser analizados en profundidad desde la disciplina arquitectónica. Dicha transformación no sólo ha multiplicado las figuras de migrantes, sino que también ha ampliado los conflictos espaciales y los lugares en donde se desarrollan. Esta nueva situación ha convertido a las cuidadoras migrantes –asistentas, niñeras, trabajadoras domésticas...- en figuras paradigmáticas a través de las cuales explicar los nuevos modelos y conflictos espaciales a los que se enfrentan de manera cotidiana.

A través de ellas y de la noción de domesticidad, la investigación pretende responder a la siguiente cuestión ¿que espacios, agentes y dispositivos construyen su domesticidad? Una cuestión que debe ser planteada debido a que el espacio doméstico histórico, la casa, se convierte para las cuidadoras en su espacio de trabajo. Frente a un modelo tradicional de espacio doméstico, ellas se ven forzadas a construir una nueva domesticidad basada en escenarios, acciones y protocolos en constante transformación que generan dos tipos fundamentales de espacios transnacionales: de intercambio de afecto y de intercambio económico. Un espacio doméstico que no es unitario, sino atomizado en locutorios, llamadas de Skype, transferencias, cadenas de cuidados... que genera una red, una serie de nodos y conexiones transnacionales donde tiene lugar un nuevo modelo de domesticidad migrante.

Además, es necesario señalar cómo la invisibilización de esta figura tiene una relación directa con el espacio donde desarrollan su trabajo: la casa. Así, es la propia arquitectura de la industria de los cuidados la que invisibiliza las luchas y conflictos –espaciales, laborales, de acoso sexual...- en las que se ven inmersas. Al pasar de la fábrica al espacio doméstico, se ha individualizado el espacio de trabajo, lo que imposibilita cualquier articulación o resistencia colectiva, a la vez que se silencia su presencia en la esfera pública. Una realidad espacial y laboral inherente a toda la industria de los cuidados, con mano de obra esencialmente femenina, pero especialmente vulnerable en las trabajadoras migrantes.

Situar a las cuidadoras migrantes como agentes centrales del conflicto espacial cotidiano del que son parte permitirá estudiar y revisar la vigencia de los modelos tradicionales de los espacios domésticos y de trabajo. Arquitecturas de límites precisos y estables frente a redes sin forma o espacio definido, y las consecuencias que estas transformaciones implican. Pero, por encima de todo, permitirá visibilizar los conflictos inherentes a una industria creciente de economía reproductiva, con mano de obra exclusivamente femenina y precaria, donde el espacio doméstico se transforma en un terreno de disputa.



Antonio Giráldez López (Lugo, 1990) es arquitecto y urbanista por la ETSAC en 2014, especializado en la rama de Teoría y Diseño donde obtiene una beca de iniciación a la investigación del MECD en el curso 2013-2014. Un año más tarde realiza el máster en Proyectos Arquitectónicos Avanzados vinculado a la línea de Arquitectura y Territorio del Paisaje en la Universidad Politécnica de Madrid. Actualmente cursa sus estudios de doctorado en el Programa de Proyectos Arquitectónicos Avanzados de la UPM continuando con un tema de investigación desarrollado durante el máster: "El dispositivo frontera: la construcción espacial desde la norma y el cuerpo migrante". Desde el año 2013 es creador y editor de Bartlebooth, una plataforma de experimentos editoriales relacionados con el pensamiento arquitectónico en un sentido amplio del término. Forma parte del Programa de Estudios en Mancomún: Feminismos, Ruralidades y Comunes. Actualmente colabora en n'UNDO.

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EVA ÁLVAREZ

GUEST SPEAKER

Valencia: close&next actions (25')

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#MORE information will be available soon.

Architect

Polytechnic University of Valencia (Spain)

Final Project, 29/04/1991, Excellent (9)

First Prize in Construcciones y Dragados

Final Project Prize (1991)

Published and exhibited in XXV ETSAV Anniversary, Valencia Architects' Chamber,

1991 Published and exhibited in Zaragoza Biennial, First edition, BAUZ, 1992

Computer Aided Design in Building (500 hours), Ministerio de Trabajo y Seguridad

Social/ INEM (1991)

DEA

Polytechnic University of Valencia (Spain) 14/04/2005

PhD

Architectural Projects department of Polytechnic University of Valencia (Spain) Thesis work on Women in Architecture. 1975, 2015 Cum Laude (04/02/2016)

Three children

ALLISON KOORNNEEF

Assessing Gender-Based Violence and Sanitation in Kandivali, Mumbai (15')

atkoornneef@uic.es

Authors: Allison Koornneef ; Carmen Mendoza Arroyo ; Apen Ruiz

A large body of research in Gender and Feminist Studies has proven how women's perception of safety in certain spaces shapes their choices in all aspects of their lives, from careers, to transportation, to their activities, and the environment they practice them in. Women who do not feel safe in their communities often compromise and limit their choices. This is especially true in developing regions like India, with respect to women's access to sanitation. Residents in informal settlements in urban India suffer from unhygienic and unsafe living and working conditions, such as the lack of improved sanitation options to the open sewers, to the small-scale industry with limited safety measures, converting slums in a harsh environment for anyone to live in, and more so if you are a woman. With few safe options to access to sanitation facilities, women constantly compromise or risk their safety while practicing open defecation or going to public toilets. Feminist scholars working in WASH clearly outline the perceived lack of safety and psychological stress when women practice open defecation, due to the risk of gender based violence. Alternatives to open defecation, such as communal or public toilets, are not necessarily viable or safe options for women based on physical, economic and social access to these spaces. Furthermore, women may resort to altering diet and meal times to avoid needing to leave the home at certain times.

Taking a feminist perspective, this paper aims to exemplify through the case of Kandivali (R/S Ward) in Mumbai, how gender inequality in sanitation access causes the exclusion of women and perpetuates problems of women's health, dignity, and status in society. In order to assess this, we will analyze the following aspects through the case study: 1) a physical assessment of how the location, design, and management of public toilets contribute to the lack of safety for women. 2) Assess how local women's groups in the slum can act as key actors to lead the process of change in their communities. Finally, strategies will be discussed for participatory urban upgrading processes that mobilize women to reclaim their neighbourhood and improve their safety, health and wellbeing.

The goal of our work is to contribute to a literature that insists that in order to reduce gender inequality we need to achieve a change and intervention beyond the physical and spatial aspects and include a systemic, socio-cultural approach. For that reason, community mobilization and advocacy is critical in the urban upgrading process along with the creation of meaning, belonging, and sense of ownership. In summary, the article's findings intend to enhance the link of how altering the urban environment in combination with socio-cultural strategies can improve safer access to sanitation in informal settlements.

Allison is a Designer from Toronto, Canada who completed a Master of International Cooperation in Sustainable Emergency Architecture at UIC in Barcelona, Spain. She is currently the Assistant Coordinator of this master program and a doctoral student in the School of Architecture, UIC. She is developing her doctoral thesis on gender issues related to sanitation in the informal settlements in Mumbai and how different elements of the urban environment can affect women's safety. As part of her Masters degree, she completed an internship with SPARC in Mumbai and contributed to the evaluation of community managed toilet blocks.



ANSHIKA SURI

Investigating gender inequality through the lens of infrastructural inadequacy: A case study of cities in East Africa (15')

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Basic sanitation is one of the most important developmental challenges with 2.4 billion people still lacking access to improved facilities. Previous studies reveal that one in three women still lack access to safe toilets worldwide and therefore confront health issues, harassment and attacks as well as fear shame, and indignity because of inadequate sanitary infrastructure. The failure to involve women in the design of infrastructure facilities results in inappropriate and reductive design strategies. While extensive research exists on gender and sanitation focused on hygiene and health, it fails to capture the magnitude, scope and diversity of gender-based disparities and an inherent lack of gender equality in accessibility of sanitary infrastructure.

My research claims that there is a need to examine injustice against women through infrastructural inadequacy by analyzing the complexities, intricacies and diversity of embodied and lived experiences of women. Therefore, in this paper, I aim to firstly; detect gender inequality in urban spaces (as manifested through sanitation infrastructure) and secondly, investigate if women are engaging in practices and strategies that without being clearly conscious; are changing the effects of existent gender injustices. By using data collected through qualitative semi-structured interviews conducted in Dar es Salaam and Nairobi with female residents of informal settlements, city planners and governmental actors, I highlight the coping mechanisms used by women residents of informal settlements to negotiate their daily fear and insecurity. Preliminary conclusions reveal that most women felt insecure and unsafe while accessing shared toilets at night in informal settlements. The findings of this investigation accentuate that sanitation is often determined by engineering and public health policies that are far removed from needs and socio-cultural practices of local women and that it requires inclusion of wider gender contexts within which infrastructure is designed and used.



Ms. Anshika Suri is part of the graduate program "Urban Infrastructures in Transition: The case of African Cities", as a scholarship holder from Hans Boeckler Foundation, Germany. She has been working on her doctoral thesis at the Department of Architecture at Technische Universität, Darmstadt since January 2015. She holds a bachelor's degree in Architecture from the Sushant School of Art and Architecture, India, and a Joint European Double Degree Masters (MSc Mundus Urbano) in both International Cooperation in Urban Development from the Technische Universität, Darmstadt, Germany, and International Cooperation in Sustainable Emergency Architecture from the Universitat Internacional de Catalunya, Barcelona, Spain. She began researching urban infrastructures through a gendered perspective for her master's thesis and analysed gender segregation in the urban transport infrastructure in New Delhi. Her PhD project is in line with this continued interest in understanding the urban sanitation challenge being faced by women in informal settlements in the cities of Dar es Salaam, Tanzania and Nairobi, Kenya.

ANNA PAPADOPOULOU

Gendering Urbanism and Spatializing Relations: Women and the City of Limassol (15')

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Women's relation to the post-industrial city has been defined by associative reciprocity between women's identity and urban form. Women's place within social structure has been influenced by spatial conditions that were often limiting, and concurrently, women's active role in social processes has definitively impacted urban development. Cypriot cities such as Limassol present unique locations for urban investigations pertaining to gender relations because of the country's particular urban history: unlike most notable European cities that have experienced approximately five hundred years of urban growth spurred by industrial development, Cypriot cities did not begin to substantially form until the end of the Ottoman occupation that occurred in the last quarter of the nineteenth century. Consequently, Cyprus' urban history is distinctive in that it coincides with twentieth century international awakenings towards gender equality. Thus, the research sets out to investigate whether an urban environment that has developed more rapidly during a period of catalytic progress in gender relations exhibits alternative qualities of spatial equality than those of other cities where social progress took place in a well-defined urban fabric.

This paper is drawn from a study of a contemporary urban narrative of Limassolian women and aims to elucidate spatial and perceptual boundaries that are inherent, constructed and implied. Within the context of this study, gender - in its socially constructed form - becomes a tool for reading and understanding the urban landscape, as well as a vehicle to impact the production and consumption of space. The investigation evaluates urban changes through the lens of women's entry into the workforce which is a profound event in social process, and consequently explores issues of space and time, connectivity and access, perceptions and awareness. A narrative of gendered urbanism has been derived from semi-structured interviews where the findings are studied, organised, analysed and synthesised through a grounded theory approach. These qualitative findings have been complemented and spatialised by a series of informal observations and mappings. The research's exploration of women's experiences in constructed space aims to contribute to the discourse of spatial democracy, as it regards gender equality to be a fundamental element of good urbanism and social sustainability, where the latter advocates for a more decisive role of social process in urban development.

Anna Papadopoulou is in her final year of doctoral studies at Cardiff University, with research interests centring on architecture and gender. Since 2009 she has served as adjunct faculty at the department of architecture of the University of Nicosia, teaching undergraduate and graduate courses on history and theory of sustainable architecture, and instructing advanced architectural design studios with particular focus on regional design, sustainable urbanism and ecological systems. She also teaches topics on landscape architecture at the University of Cyprus and has supervised numerous degree projects. She holds a BSc in geological sciences and classics, a post-baccalaureate diploma in urban studies and a master's degree in landscape architecture from the Rhode Island School of Design.



TAL ALON-MOZES

Women and the emergence of the profession of landscape architecture in Israel (15')

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Currently, Israel profession of landscape architecture is in a transitional stage. From a male dominated field, it is gradually turning into a female sphere. Women students dominate the solely landscape architecture program at the Technion, (established in the late 1970s), and now it's their time to head leading firms or to establish their own.

The goal of the paper is to characterize the practice women landscape architects (WLA) in Israel. It explores two questions; How did Israeli women landscape architects (WLA) gain professional recognition in a chauvinist society driven by an ethos of development and progress? And is landscape architecture in Israel practiced differently by women than by men? The paper is based on a survey documenting past and present characteristics of the local profession, and on in-depth interviews with a dozen of women landscape architects who graduated the Technion since the early 1980s.

Compering the history of women landscape architect (WLA) in the USA and the Israeli practice, reveals the uniqueness of the local field. With a lack of home based gardening tradition associated with women, or other professional gender based planning organizations, early Israeli WLA were forced to join a male dominated community. Members of this community gained their training mainly abroad and had strong connections with local decision makers based on common educational or military background. Entering this "gated" professional club, forced WLA to adopt creative strategies, taking advantages of their gender differences.

Interestingly, and unlike the first reaction of both students and professionals who participated in the research, it was found that gender issues accompanied the career of all interviewees. In general, most of them rejected any direct connection between landscape architecture and gender. However, some emphasized the importance of planning and design from a gender based world perception and the unique ability of women to perceive the world from holistic, comprehensive perspective. This, in contrast to more problem solving, mechanistic male perspective. None of the interviewees thought that there is a feminine line of design. However, one mentioned that it was a compliment men awarded her.

With no exception, all WLA agreed that there are differences in the way women and men manage their career. This includes daily routines as well as general priorities, social atmosphere within the office, financial issues, and public visibility. Women tend to integrate their private life with their work, to foster a family atmosphere within the office, to enable flexible schedule, and to refer from being "though" business women. However, the current high prestige of Israeli WLA is the outcome of the life oeuvre of few pioneers who joined the public sector, performing high standards of professionalism. On the one hand they played in accordance with the rules of men, and on the other hand they opened the field for alternative modes of practice.

Considering the old notion of feminine nature, and how WLA over the world coped with this notion, it is fascinating to explore the contemporary emergence of Israel landscape architecture from a feminist perspective. The paper contributes to the contemporary international discourse (Mozingo & Jewell 2012).



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LIA ANTUNES

There is no magic formula! A feminist perspective of space based on the idea of place-making (15')

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This article (re)thinks essential meanings for a feminist approach to the built environment. The feminist perspective has been claiming for itself the field of thinking the space, enabling the elaboration of a new discourse - based on empathic relationships with the environment, micro-stories, micro-scales and a more kind relationship with the everyday life. The beginning of the 21st century thus leaves behind manifestos and the inflamed speeches of the 1920s, i.e., a masculinized orientation of architecture that promoted a heroic sense.

Nowadays a renewed interest in gender issues applied to the reflection and production of space comes out. This study aims to understand how women can bring other perspectives to architecture through narratives that prioritize *place-making* instead of *form-making* mechanisms. In other words, it is the abandonment of architecture as a mere formal exploration of isolated buildings that flow in an abstract environment. It means a design approach that allows both the spatial autonomy and the total concretization of the human being through the possibility of implementing several individual matrices in the common space.

The first part explores some texts which bring the idea of "architecture for architecture" based on purist concepts that devalue the importance of contextualizing the project. A critique to the masculinized history of the discipline, which, over the centuries, has developed architecture as an isolated and controlled object; the *form-making* process that perpetuates the star system and the authorial architecture.

The second part investigates the literature that reflects feminist architectural practices that work with place and context and that are capable of integrating their multiple meanings and collective memories. The second part pursues to synthesize key elements such as the *place-making* or the need to understand the contemporary production of space made by several actors: on the one hand, the decision-makers, on the other, small anonymous gestures. The architecture goes beyond the object and integrates *bottom-up* actions in the reflection and design of the urban space. In other words, the need to activate the spatial potential of places and to elaborate inclusive and representative alternatives to the cultural, social and political diversity.

Contemporary time and space should look for polyphonic answers to the complexity of current problems, which break the boundaries of gender (as well as race, ethnicity, class, etc.) in the built environment and reflect the contradictions and multiplicities of everyday life. As Leslie K. Weismann points out, "a meaningful environment is necessary and essential to a meaningful existence". It is essential to understand which could be the contribution of a feminist practice to the subject areas that work with the built space, as well as its benefits to the everyday life of communities. Furthermore, in pursuing plural narratives in collective and private spaces, it is indispensable to know how to work with different geographies, with diverse voices and truths, beyond the deconstruction of patriarchal categories in architectural thought and practice.

Lia Pereira Saraiva Gil Antunes (Covilhã - Portugal, 1988) Architect by the University of Coimbra with the master thesis "Arquitetura: substantivo feminino. Contribuição para uma história das mulheres na arquitetura", 2012 ("Architecture: feminine noun. Contribution to a history of women in architecture"). She has collaborated with several portuguese studios of architecture. In 2013, she worked in Seville, within the European program Leonardo da Vinci, in Recetas Urbanas studio of Santiago Cirugeda. Here she was involved on various projects of education, creativity, self-construction and collective architectures. Since 2015 she has been part of the team of Formas Efêmeras (Covilhã), collaborating in the elaboration of exhibition and architectural projects and organization of cultural events. Active in several associations of different scopes, she is engaged in the organization of various activities like exhibitions, workshops, urban art, among others. She is interested in feminist architecture, gender issues, social participation and colaborative processes.



PAULA VILAPLANA

Women and Women First. A Journey to Postfeminist Architecture Tropes In Fiction Through "Portlandia." (15')

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For those who may not know the show, **Portlandia** is a comedy television series aired on IFC (Independent Film Channel) and set and filmed in Portland, Oregon. It is structured into sketches, written and starred by Carrie Brownstein and Fred Armisen. Carrie Brownstein was first known as part of the legendary riot grrrl band *Sleater-Kinney* while Fred became widely known for being part of the cast of *Saturday Night Live*. The fiction reveals an incisive portrait of Portland's eccentricities (the mantra of the city appears to be "keep it weird") and has become such a cult. The episodes of the series are filmed in real locations, which results in an increase of tourism in the City of Roses.

Now... has *Portlandia* anything to say about neither architecture nor feminism? [...]

Portlandia is a comedy which traces feminist tropes portraying archetypes usually associated with distinct spaces. These "queer" spaces rank from corporate areas ("Women & Women First" bookstore), public spaces (the women-only camping in season 4) or domestic interiors of non-normative couples (Brownstein & Armisen perform in drag in one of the regular sketches). What can be inferred from those space/gender associations? Perhaps, perusing *Portlandia* is a clue to examine how feminist and queer strategies over architecture are being represented in popular media and what the general picture looks like.

We will explore Portlandia's depiction of domestic spaces by analyzing some of the locations regularly framed in the show, especially the Feminist Bookstore *Women and Women First* and the Portlandia homes of Lance & Nina, Fred&Carrie&Alexandra, Dave&Kathe, and Doug&Claire. We will also focus on four representative episodes: "Alexandra" (Episode 9 Season 3), "Getting Away" (Episode 10, Season4), "House for Sale" (Episode 8 Season 5) and "Portland First Feminist City" (Episode 8 Season6).

Besides, we will compare Portlandia's strategies to similar ones, analyzed in texts, such as "The Cultural Meanings of the Leave it to Beaver House" by Holley Wlodarczyk, or in digital archives like the *Tropes vs. Women* examination by Anita Sarkeesian.

Finally, we will point out further cultural consequences of the Portlandia Housing trends, like the digital files "Should be on Portlandia" and the "Portlandia Home Style" on Pinterest, illustrating real interferences between current housing tendencies and confirming the belief that the increasing influence of the show does shape popular taste, building and directly modifying the built environment.



*Paula Vilaplana (Alicante, 1985) graduated in Architecture in 2013 from the University of Alicante after attending classes in the Universities of Paris-Belleville and ETSAM Madrid. Her work combines Design, Performance, Teaching, and Research. She co-directs two firms, Fru*Fru (2010), specialized in Performance, CAD/CAM prototypes, and Cultural Upheaval and Vilaplana & Vilaplana (2015), from where she develops Architecture projects and Research, from a gender perspective. She has taught Proyectos Zero at the University of Alicante and is now preparing a performance for the Victoria and Albert Museum in London.*

NADJA MONNET

La dicotomía público/privado: su influencia en las actitudes corporales en las metrópolis occidentales (15')

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Reflexionando con historiadores (Ph. Ariès, M. Perrot y C. Hall entre otros), propongo revisitar los principales hitos de la lenta e ineluctable separación entre las esferas privadas y públicas en el contexto de las ciudades modernas occidentales. Ésta se inició con la emergencia de la noción de individuo, junto a la aparición de la noción de intimidad. Sutilmente y poco a poco se asignan lugares diferenciados a los cuerpos masculinos y femeninos. Las mujeres son paulatinamente confinadas a las esferas domésticas mientras que el espacio exterior al domicilio se vuelve el ámbito privilegiado de los hombres. Varios son los análisis feministas (en geografía, historia, filosofía y antropología ante todo) que han puesto de relieve que el cuerpo femenino está invadido por las palabras del otro sexo y que esta situación genera en las mujeres necesidad de estar atentas en sus recorridos en solitario por los lugares públicos urbanos – espacios entendidos como abiertos y disponibles para todos– donde experimentan un sentimiento de vulnerabilidad que denota relaciones de poder del conjunto de la sociedad. Entre ellos, algunas autoras y autores sostienen que las ciudades europeas serían muy distintas si las relaciones de género hubieran sido de otras maneras.

Ante este diagnóstico, sin negar el impacto del ideal burgués en los usos de los espacios públicos de buena parte de las mujeres, se postula que éstas siempre han tenido y siguen teniendo capacidad de agencia. En los lugares públicos toman cuerpo las tensiones sociales, pero también son espacios para la creatividad y la iniciativa que permiten iniciar nuevos caminos. Sin negar la dificultad para las mujeres de flanear en las metrópolis, se enfatizará sobre iniciativas que se han erigido ante las “conveniencias”. ¿En qué medida las iniciativas y pequeñas resistencias/reticencias femeninas han podido y están trabajando las relaciones de género en las grandes urbes? De la autoexclusión al estreno de nuevas posturas en los lugares urbanos, el abanico de las estrategias femeninas es más amplio de lo que las teorías de la dominación femenina suele presentar. ¿En qué medida las posturas juveniles actuales están remodelando nuestros entornos urbanos? Siguiendo con atención las iniciativas de las generaciones jóvenes, portadoras tal vez de cambios importantes en el futuro, no preguntaremos si la ciudad del siglo XXI permitirá “dessexuar” la distinción público/privado, es decir, separar la definición de las esferas de los roles sexuados. Señalaremos la necesidad de contemplar los cambios que está generando el uso de las tecnologías digitales que modifican fuertemente nuestra relación al espacio y están rearticulando las nociones de público, privado e íntimo.

Las reflexiones presentadas movilizarán una perspectiva histórica de la constitución de la dicotomía público/privado y datos etnográficos producidos en el marco de la investigación pluridisciplinar *Adoptions and Fosterages in Spain: Tracing Challenges, Opportunities and Problems in the Social and Family Lives of Children and Adolescents*, durante los años 2013-2015, dirigido por Diana Marre (AFIN (Childhoods, Families) Research Group <http://grupsderecerca.uab.cat/afin>).

Nadja Monnet trabaja en el departamento de ciencias sociales y humanas de la Escuela Nacional Superior de Arquitectura de Marsella (Francia). Es investigadora en el Laboratoire Architecture/Anthropologie (LAA <http://www.laa.archi.fr/>) que forma parte de la unidad mixta de investigación 7218 LAVUE del CNRS. Pertenece también al grupo de investigación AFIN (Childhoods, Families Research Group <http://grupsderecerca.uab.cat/afin>) de la Universitat Autònoma de Barcelona. Sus campos de investigación son los mecanismos de la convivencia, los procesos de desigualdades y de diferenciación, la etnografía en y de los espacios urbanos y, más recientemente, la relación de los niños/as y adolescentes a la ciudad.



ANA MORCILLO PALLARES

Neoyorkinas: antes y después de Jacobs (15')

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In New York City, the urban chessboard that took place during the last half of the twentieth century is simplified in the personification of the fight between Robert Moses, the commissioner of the Department of Parks and Recreation for more than forty years, and Jane Jacobs, the well-known urban journalist and activist.

This article highlights the unexplored and sensitive role of gender among female citizens in New York, who, unlike men, had and have a much greater and more visible position on urban events. Women are committed to the City they live and raise their children. The City they share, use and promote community activities. Their participation in demonstrations and their continuous demand for an improvement of the investment, maintenance and defense of common space, made real a change in urban policies. Before "Death and Life in Great American Cities" 1 was published in 1961, several women protests were already pioneers in requesting that the City Council intervene in the management and protection of public space. In 1956, a group of mothers carrying baby strollers and chairs stopped the demolition of a playground that Robert Moses intended to transform into a parking lot in Central Park. The mothers led what was known the "Battle of Central Park" 2 and managed not only to maintain this space for children but also create a new one.

Photographs of women with children and baby strollers protesting peacefully against the mega urban proposal of Mayor Wagner's administration repeated that same year in the famous "Battle of Lincoln Square". 3 However, this battle didn't finish as the other and matriarchs of the Puerto Rican population were forced to leave their homes for the future construction of Lincoln Center. Years later, it would be Jackie Onassis together with the urban platform, the Municipal Art Society, who would lead a manifestation in Central Park where black umbrellas would cast the shadow of the skyscraper proposed for Columbus Circle in 1987. According to Mrs. Onassis: "One would hope that the city would act as protector of sun and light and clean air and space and parkland. Those elements are essential to combat the stress of urban life". 4 And finally, the transformation into an improvised scenario of an emergency exit by a neighbor, as a protest and exploitation of the High Line in 2009, exposes together with the previous activities, an active position of women in New York before and after Jacobs. This perspective is opposite to the statement made by Robert Moses, when he warned seventy years ago: "The local people cannot be clients; they are too dumb". 5

This paper highlights events which demonstrate that Jacobs was not the first defending a greater sensitivity to the citizens demands, but was the voice for the growing critical position. A position, especially from women, who had already actively demanded an improvement of the quality of urban spaces. They would be the ones who defended and continuously defend a greater awareness of making city against the virile urban policies known as "urban renewal".



Ana Morcillo Pallarés is an Assistant Professor in architecture at Taubman College of Architecture and Urban Planning, where she was the 2014-2015 Walter B. Sanders Fellow. She received her Ph.D. in architecture from the Escuela Técnica Superior de Madrid and her professional degree in architecture from the Escuela Técnica Superior de Valencia. Her dissertation explores the evolution and revitalization of public space in New York City through theoretical debate between citizen demands and municipal regulations in understanding the social, economic, architectural and urban conditions of the public space. Ana is co-founder and partner of Morcillo Pallarés + Rule Arquitectos since 2005. Her practice addresses conditions and opportunities in the public dimension of the contemporary city. Morcillo Pallarés + Rule design proposals have been selected in competitions and exhibited in Spain and abroad.

CRISTINA RENZONI / MARIA CHIARA TOSI

Donne, welfare e urbanistica. L'influenza di un approccio riformista e attento alla quotidianità sulla pratica urbanistica (15')

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L'attenzione esercitata dalle donne nei confronti delle pratiche di vita quotidiana ha saputo modificare il discorso sulla città indirizzando le trasformazioni urbane e incidendo sulle condizioni di vita nelle nostre città. L'ipotesi è che il punto di vista femminile, attento alle condizioni minime di benessere delle popolazioni urbane, abbia saputo influenzare la pratica urbanistica attraverso un approccio riformista sottile, ma continuo e duraturo.

Il paper proverà a fornire qualche argomento a questo riguardo, descrivendo come l'attenzione femminile ha saputo rinnovare le parole con cui si parla della città tanto quanto le forme di intervento.

Attenzione di genere: alcune radici del fare urbanistica

Quattro esperienze, condotte in momenti ed in contesti tra di loro assai diversi, risultano particolarmente significative.

La prima si svolge a Stoccolma durante i primi decenni del Novecento.

Protagonista ne è l'associazione femminile "Casa e lavoro" che si impegna a fondo affinché il comune realizzi una serie di spazi aperti appositamente sorvegliati dove i bambini e i ragazzi possano trascorrere alcune ore del giorno. La risposta del comune arriva immediata e tra il 1937 e il 1965 vengono realizzati e resi disponibili all'uso più di 100 parchi gioco.

La seconda esperienza si svolge ad Amsterdam e la protagonista è Jacoba Mulder. Prima donna laureata in Urban Design, inizia a lavorare nel 1930 presso il dipartimento di sviluppo urbano ad Amsterdam dove si impegna nella realizzazione di una fitta e diffusa rete di playgrounds (oltre settecento in circa trent'anni).

La terza protagonista è Jane Jacobs. Questa volta siamo negli Stati Uniti ed è intorno alla metà del Novecento che la sua conoscenza delle pratiche di vita quotidiana legate ai giardini, ai marciapiedi e ai negozi di quartiere nel Greenwich village a Manhattan la porta a contrapporsi, lottare e sconfiggere le fortissime politiche di renewal sostenute da Robert Moses.

La quarta si svolge in Italia negli anni del boom economico e coinvolge l'UDI - Unione Donne Italiane.

Questione di genere e questione urbana entrano con forza nei dibattiti sugli assetti urbanistici delle città italiane attraverso il lavoro dell'associazione sulla necessità di codificare ruoli e luoghi dei servizi sociali contribuendo a definire la norma sugli standard urbanistici (1968) in particolare in merito a scuole dell'infanzia e asili nido.

Il portato dello sforzo collettivo nella progettazione dei servizi e attrezzature che ha significativamente beneficiato del contributo delle donne, può essere letto come un apprezzabile traguardo di un riformismo "minimalista" e incrementale che nondimeno ha consentito una discreta emancipazione dalla miseria e dalla povertà. Ha inoltre reso possibile il deposito di un considerevole patrimonio di aree, manufatti e funzioni pubbliche che può rappresentare oggi una possibile ripartenza per molte aree del nostro paese. Ovviamente dobbiamo agire con la consapevolezza che la società è mutata e le pratiche d'uso degli spazi si sono profondamente trasformate, ma la specifica attenzione che le donne riservano alle pratiche quotidiane può aiutarci a rinnovare forme e strumenti di intervento.

Cristina Renzoni (1978), architect (2003) and Ph.D. in Urbanism (2008), is Assistant Professor of Urban Planning at DASTU (Department of Architecture and Urban Studies) - Politecnico di Milano. Previously she has been research fellow at Università Iuav di Venezia (2009-2010; 2011-2015) and at Università degli Studi Roma Tre (2010-11), and she taught Urban Design at IUAV and at Politecnico di Torino. Her main research interests focus on the history of spatial planning in post-war Europe, with a particular attention to the role of social services and public facilities in the transformations of the XXth century cities.

Maria Chiara Tosi (1965) Visiting Researcher at UC Berkeley (1995), PhD in Urbanism at La Sapienza-Rome (1996), Associate Professor at IUAV University of Venice (since 2006) where she is also member of the faculty board of the PhD in Urbanism. [...] Her main research interests focus on the morphologies and processes of dispersion of settlements in the Veneto region, and on how welfare state policies affect both the physical and the socio-economic aspects of urban environments.



SHARONE TOMER

The Bind: Architecture as Gendered Aspiration (15')

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Many black South African women spent the twentieth century engaged in double struggle: against the racialized injustices of colonialism and apartheid, and against gendered marginalization imposed by men of black and white races. Their struggles against such forms of asymmetrical power can be read spatially, through urban events and architectural constructions. These include the 1959 riots to close (male) beer halls in Durban, and the 1990s construction of a market for female informal traders in Cape Town. The two examples, which stretch across the time and space of the (post)apartheid nation, address the binary, oppositional nature of masculinity, race, and rural/urban divides. In both examples, architecture serves as a terrain of action and a symbolic feature, through which to make claims for equality and recognition. The city in both becomes a site of speculative, aspirational imaginings: a place where alternative gendered and racialized realities are set into motion.

This paper will use the architectural history of 'the bind' faced by black South African women to theoretically examine architecture and the city as sites of (gendered) struggles and aspirations. The paper will have two parts: the first will briefly narrate a pair of vignettes, centered on women and spaces of migrant labor in South African cities. One vignette will examine a set of men's beer halls in Durban and the female-led efforts to close them because of their role in apartheid oppression. The second follows a similar constituency of women from rural 'homelands', although in Cape Town, who organized to build community facilities such as crèches, markets and clinics. Together, the two vignettes open conversation between intertwining concerns: first, over how apartheid policy identified women – and their spouses and families – as rural, forcing them to exist precariously on urban peripheries. Second, how their gendered relations with both the state and spouses affected the types of architecture they were involved in producing and the marginal roles they insisted on transgressing.

The second part of the paper will discuss how these gendered architectural acts of aspiration serve as modes for expanding the bounds of architecture. I will discuss how gender's inculcation in racialized struggle in South Africa broadly reflects the triple bind of urban struggle: gender, race and class. Pulling together theories concerning gender, architecture, urban space and apartheid struggle, I will discuss how the cases illustrated in the vignettes expand conceptions of who may be considered architectural actors and the range of issues that may get addressed in the making of architecture. I will argue that by operating from a perspective that privileges gender and the struggles associated with the gendered 'bind', architectural scholars have the capacity to shift understandings of the extent and constitution of architecture, and its relationship to the formation of gendered social relations.



Sharone Tomer is an architect, architectural historian and architectural educator. She is an Assistant Professor of Architecture and Urbanism at Virginia Tech, where she teaches design studios and urbanism courses. Her research explores how architectural practices operate within and address conditions of urbanized inequality, with attention to issues of race, gender and climate change. Her doctoral dissertation, "'After' Modernism: Architectural Articulations of Apartheid's End in Cape Town," examines how architects' aspirations for political and spatial change were negotiated with state policy and grassroots activism. Her teaching, writings and presentations address topics ranging from modernism and urban modernity, to public space, architectural activism, and contemporary architecture. She has taught architectural history, theory, design and urban studies at universities in the United States and South Africa. Sharone is also a licensed architect in California, where she practiced architecture for nearly a decade. Her professional practices have focused upon innovative community housing.

MARTINA MOTTA

The role of holidays architectures in promoting gender biases. An inquiry on mass media's sexist strategies to stimulate tourism (15')

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The spread of new holidays places across to Europe radically evolved following the post-World War II economic expansion. According to welfare myths and renovated leisure needs, the desire to vacation begins to spread in the whole middle class leading to consider tourism as a potential source of development and economic recovery.

Since tourism became crucial in modern enterprise business, new communication strategies have to be defined. Holidays postcards, renewed by innovative print techniques, graphics and forms, started to play a key role in portraying a new imaginary of holidays, especially when they have introduced the sex aspect.

The first nude pictures were thought to promote naked holidays and they were a sort of feminist achievements and looseness of behaviour's visive output. These kind of postcards portrayed men and women equally, often with children, to divulge an education free from bodily modesty and in contact with nature.

In the following years, when the nude started to be reduced to the female one and to be depicted in contexts far from nudism practices, the gap becomes disruptive.

The first agencies that adopted this new communication tool were those who had invested money into huge real estate speculations, building modern turistic resort hotels such as in France Le Grande-Motte and Cap D'Agde, Golden Sands and Sunny Beach in the Black Sea and the villages like Rio Bravo, Florida, Terranova and Los Álamos in Mallorca and Costa del Sol. In the wake of summer vacation movies with Ornella Muti, Laura Antonelli and the Bond girl Barbara Bach, not only touristic companies as Club Méditerranée strive to a sexy strategy, also municipalities started to promote local territory using naked female bodies next to modern architecture.

This revealed how woman in design representation could be a lucky combination that has greatly contributed to the definition of gender role, especially in the 70s and 80s.

In the big cities new designers used women in their advertising campaigns for creating an experimental vision of their products: Superstudio, Gaetano Pesce, Mario Bellini represented women no longer as housewives who use domestic products but muses inspiring them directly.

Unfortunately, this approach has been much less lyrical in the production for promoting holidays architectures. The continuous juxtaposition of women's naked bodies, stripped of any subjective connotation, provocatively homologated and portrayed in erotic poses, merely reduces women to a total mercy of man.

The reasons for using this kind of ad campaign were different: the message had to reach a wide range of people communicating them leisure and fun moods immediately; also it had to get the name of the place through people's head and this could be done more easily with the help of a sexy silhouette right next to "greetings from".

Furthermore, the height of towers that rise on the coast, sculptor volumes sinking into the sand, the infinite unfolding staircases and plastic slides, all seemed to embody the final act of man's supremacy (just man's, yet) over the wilderness. Since the historical context infact we should analyze holidays architecture from a Freudian point of view: heavy and high-tech architectures as prevarication of the male attributes, and then these buildings as strongholds of masculinity.

Master's degree in Architecture at Politecnico di Milano with a final thesis on informal settlements in Cairo's graveyards. 3 years experience in publishing featuring editorial assistant position for international architecture, design and contemporary art magazines as SAN ROCCO, Public Domain and KALEIDOSCOPE. Large experience in research and writing, especially about implications of cultural pluralism in the contemporary urban context; relator at the international IX AESOP YA conference "Beyond Universal Theories in Planning, Urban, and Heritage Studies". She took part to several international exhibitions like the Architecture Biennale in Venezia (2014), MAXXI in Rome (2015), Rotterdam Biennale (2014), Biennale of Urbanism/Architecture in Beijing (2016), Oslo Architecture Triennale (2016).



VERÓNICA CASADO HERNÁNDEZ

Stitching a New Dérive: Exercises in Feminist Counter-Flânerie (15')

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This paper reverses the relationship of women and the city, the difficulties of this relationship, and how I researched it and took to the streets with the aim of crafting a project of feminist counter-flânerie. It is curated from my own relationship to the city, a place that fascinated me since I was young, but that I was taught to be suspicious of.

Historically the access of women to public space has been rigorously policed by society. Cities have traditionally been constructed as feminine in reaction to the experience of the city related to masculine-bound ideas regarding visual consumption and sexual possession. Ironically, as the city was perceived as susceptible to being possessed by the male urban explorer, female flâneuses encountered obstacles in the form of accusations of immorality and narratives of sexual danger, which prevented them from completely embracing urban experience.

In this paper I review the feminization of the urban space, compared with how nineteenth century popular media undermined the experience of the female urban explorer. I use publications like *Punch* or the *London Charivari* to illustrate popular anxieties concerning the prostitute as urban female presence, or the ferocious criticism of female fashions like the crinoline portrayed by many cartoonists as an obstruction to city life. The research of feminist historian Judith Walkowitz sheds light to the long-lasting influence of the Whitechapel murders as cautionary tales for adventurous women. As a transition to the second part of the presentation, is VALIE EXPORT's *Körperkonfigurationen*. Her interventions on the city became punctuations that altered the meaning of a national narrative embedded in the urban landscape.

Based on this research-and my personal experience, I crafted a counter-flânerie project. My aim was to neuter the city, devoid it of any gender in order to make it inclusive to all genders (and ages, and races, and ...) As the traditional flâneuse I walked and observed, and after that I inscribed this itinerary as a map. It was in the choice of writing material (fabric and thread) where I made a point: sewing is not only a traditional form of female parallel literacy, but is an equivalent one, a sort of secret code that has existed and has been performed beside the official masculinized printed literary mark. Although needlework was used as a bounding and corrective device to women's alleged inconsistent temperament, it also meant economic freedom. Sewing and embroidery acquired a literature of its own that transcended any technique of correction or submission. Needlework is also used for mending, for fusing two scraps together, or reinforcing and underpinning a piece of fabric.

The final product, *13 Comprehensive and Orthographic Exercises Imposed Upon the City of Madrid* is an artistic installation and ongoing investigation on experience as a woman in the metropolis. It is a dialogue and critique with past and future flâneuses. As them, with my walks, craft and research, I hope to redress cities with a more embracing, inclusive, and radical meaning.



Veronica Casado Hernandez is a visual artist, cultural historian, and founding member of the researched-based feminist art collective *The Great Social Evil*. She earned her Master of Fine Arts in Studio from the School of the Art Institute of Chicago, having previously graduated in Fibers and Culture and Politics at The Maryland Institute College of Art.

Casado Hernandez's practice intersects her academic research and studio practice. With a background in fiber art, her work includes installation and performance in which she investigates constructions of female identity in western nineteenth and twentieth century, and their outcomes and parallels in present day. In her spare time she spends countless hours with her friends brainstorming on radical self-care and strategies to dismantle the patriarchy.

SILVANA RUBINO

Carmen Portinho: feminism, city planning and social housing for a modern life (15')

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Carmen Portinho (1903-2001) used to say she was born a feminist. Despite her unprivileged social origin, she studied at the polytechnic school, becoming the third female civil engineer of Brazil in 1926. She worked as a math teacher, a male domain in Rio de Janeiro during the twenties. Since 1919 she joined the suffragist movement her performance was key to the achievement of women's suffrage in 1934. In 1930 she considered travelling to the United States to study a City Planning – for her, a new field – in Harvard. But she became the first city planner of Brazil, a degree (Urbanimo) she obtained in 1939 in the University of Rio de Janeiro.

The degree included a dissertation and Carmen presented a detailed plan for a new town in the exact site where today we have Brasilia, the capital of Brazil. The plan was clearly inspired by the work of le Corbusier, specially the *Ville Radieuse*, but incorporated the zoning debate as well and was presented before the design competition for Brasilia in 1956, which Lucio Costa won. In 1944 she received a fellowship to spend some time in United Kingdom studying social housing and observing the European effort of reconstruction. By this occasion she travelled to Paris to meet Le Corbusier. When she returned to Rio de Janeiro she was nominated the director of the Social Housing Agency of the city hall. In this position, she proposed a big scale complex of social housing and designated her partner Affonso Eduardo Reidy the main architect of it. Some of the proposals of the complex, known as *Pedregulho*, can only be understood if we are aware of Carmen presence in the development of it. For instance, the apartments had no place to wash clothes and she installed washing machines (imported from the United States) in the common area, arguing that “the tired hands of the working women” should not have this kind of task at home.

Nevertheless, we have little research about Carmen in Brazil and when she is lighted mentioned she is always linked to Reidy, her partner, with few questions about the terms of this partnership.

The aim of this presentation is to analyze the housing propositions and her notion of a modern domesticity in these two projects: the never built capital of 1939 and Pedregulho, 1947, designed by Reidy under her supervision – as she was the boss.

Carmen and Reidy did not participated of the competition for Brasilia. Ironically, the inauguration of Brasilia marked the end of the international enchantment with Brazilian modern architecture. While authors like Leonardo Benevolo and others were attacking Oscar Niemeyer for his (sic) formalism, some critics pointed an alternative approach for the modern movement in Brazil: Pedregulho, the social housing complex designed by Reidy. Reidy and Carmen Portinho, I should claim, the discreet feminist engineer who worked behind the curtains.

*Silvana Rubino is a Brasília Social Scientist, author of many articles on cultural heritage, modern architecture and intellectual history. Professor at the State University of Campinas, she is concluding a research on gender, domesticity and modern architecture. She edited *Lina por escrito. Textos escolhidos de Lina Bo Bardi* (São Paulo, Cosac & Naify, 2009). As a curator she was assistant to Roger Martin Buegel in the exhibition *Lina Bo Bardi geboren 1914* (Zurich, 2014) and she curated the *Ocupação Mario de Andrade* (São Paulo, 2013).*



**#MORE THAN
ACADEMIA**

GABRIELA BAIERLE-ATWOOD / ISADORA ZOLET DO NASCIMENTO

More than numbers: understanding the retention of women architects in Brazil and in the United States (15')

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When one investigates by comparison the state of architectural professional practice between countries, areas with room for improvement usually stand out. There are lessons to be learned from each investigation, whether these improvements involve policy, advocacy, or the recognition of the role of the architect by the general public. This paper analyses the differences encountered by the woman architect in Brazil and in the United States, aiming to understand the large retention rates for Brazilian women in professional practice. Brazil, a country similar to the United States in geographic size, holds an extraordinary statistic for architecture, as one of the most prestigious professional practices in the country: its majority of professionals are women.

Inquiry begins once the following observations are made: the number of female architecture students in the United States are steady up to graduation, but an incremental decrease in the number of professionals takes hold after that, slowly becoming smaller and giving origin to the problem of the “leaky pipeline”. By comparison, the Council of Architecture and Urbanism of Brazil (*Conselho de Arquitetura e Urbanismo do Brasil*) cites that a strong 61% of its professionals are women, with majority represented in age groups ranging between 20-50 years old¹. Retention of women architects in Brazil is paramount, which is why this study dives into the strengths, advantages and disadvantages of the Brazilian environment for architects, particularly when focusing on the “career pinch points” experienced in the United States.

The authors conduct an investigation of the circumstances of professional practice in each country, which vary drastically once aspects such as the path to registration and labor law policies are studied. These become key in understanding why the profession is retaining more women in Brazil than in the United States, and an analysis is drawn between the situations encountered by American and Brazilian women when taking part in the architecture workforce. Moreover, this analysis reflects on what the future of each of these environments may become.

More than the two case studies, the state of architectural practice in many countries has room for improvement. The relevancy of this investigation lies on the value of deconstructing each reality as they are, and from that, finding avenues for these improvements to take place. It is up to us, as a community of professionals, to analyze the strengths of such thriving settings, and create ways to learn from one another.

Gabriela is a Job Captain at Arrowstreet Inc. in Boston, MA. She is originally from Brazil, and moved to the U.S. to study architecture. She holds a Bachelor of Environmental Design and a Master of Architecture degrees from NDSU. Gabriela is currently serving as an Architect Licensing Advisor for both the AIA Massachusetts and NCARB, and continues her involvement by being a member of the Boston Society of Architects and a few of their committees. She is a contributor to the Young Architects Forum CONNECTION magazine, an AIA e-publication reaching emerging professionals.

Isadora is a clinical psychologist in Caxias do Sul, Brazil. She is Brazilian and holds a Psychology degree from Universidade de Caxias do Sul (UCS). She has worked with professional orientation for teenagers, group psychology for oncological patients and served in the Sistema Único de Saúde (SUS) in Brazil. Isadora is currently completing graduate studies focused on psychoanalysis and serving as a psychologist in a private clinic.



ANNELISE PITTS

Why Equity Matters for Everyone: A New Value Proposition for Design (15')

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Authors: Annelise Pitts ; Rosa T. Sheng

"Equity" and "equality" have long been used interchangeably, but the terms have distinct meanings. While equality treats sameness as an end goal, equity may be defined as a state in which all people, regardless of their gender, racial, ethnic, and/or socioeconomic background, have fair and just access to the resources and opportunities necessary to thrive. In this way, equity fosters diversity and inclusion by constantly reevaluating notions of value and success to ensure that they apply to all. Equality tends to favor assimilation towards outcomes that have typically been defined by a majority power. Beyond equity's pluralism, it has also signified financial capital, collective ownership, vested interest, and a sense of value and self-worth.

Equity has a strong potential as a new paradigm for design at multiple levels - equity in access to education, equitable practice in the workplace, social equity in the design of public places that treat all individuals with dignity. Equity serves as a benchmark against which architects might communicate a new value proposition; one that is rooted in transparency, education, collaboration, and trust.

The 2016 Equity in Architecture survey demonstrates that the architectural profession faces challenges relative to both equity and equality. Women and minorities continue to trail behind white men in terms of traditional measures of success like salary and firm leadership, as well as in their perceptions of their careers and, ultimately, in their intentions to remain within the profession long-term. Regardless of race or gender, those who have access to key resources -- transparency in the performance review and promotion process, access to firm leaders, positive workplace relationships, and a culture supportive of work-life flexibility -- tended to have positive perceptions of their careers. By promoting equity within architectural workplaces by providing access to these resources to all practitioners, the design community also has an opportunity to better advance equity within the construction of the built environment.

For too long, public spaces at all scales -- from the scale of the body to the scale of a city -- have perpetuated institutional racism, sexism, classism and ableism (Weisman, 1994; Schindler, 2015). We see evidence of this in the way restrooms design and codes favor binary gender distinctions that deny access to the LGBTQ community. Mothers and in particular those actively nursing are overlooked in provisions for lactation and child care in public and work environments. There is a general lack of safe civic spaces that support children and elderly citizens. The Equity in Architecture survey demonstrates that the lack of equity in architectural practice, and especially amongst professionals responsible for social infrastructure projects, has compounded this problem, with design teams often failing to represent the diversity of the communities that they serve. Diverse teams are more creative, more empathetic, and are better able to make decisions on the basis of facts (Rock & Grant, 2016). They are therefore better equipped to challenge the hegemonic assumptions that have historically governed public space design, and develop inclusive design modalities that respond to the needs of all occupants.



As the Research Chair of AIA's Equity by Design committee, Annelise Pitts has led two national surveys on equity in the architectural profession. This research has provided the industry with metrics on diversity within the profession, and has offered insights into the key drivers of firm culture, talent development and retention. She has spoken about this project in the Bay Area and nationally. She is a designer with Bohlin Cywinski Jackson in San Francisco. In her design work, she has collaborated with clients and interdisciplinary design teams on programmatically complex design and planning projects. Recent projects include the UC Santa Barbara Instructional Hall & Theater, UC Davis Large Lecture Hall, and campus planning for Dominican University of California.

FULVIA FAGOTTO

A.D.A. The Association for Women Architects (15')

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ADA is a no-profit Organization addressed to Women Architects and Architecture graduated women which main aims are:

To commend, protect and subsidize Women Architect's work.

To help and assist Women Architects to plan and match their work and family especially during pregnancy and consequently rising children.

To fight against any kind of Women Architect's career discrimination issues.

To promote and support career updates through training, studies, research, cultural and professional links with similar associations and organizations worldwide.

To investigate and communicate the true financial, domestic, professional, cultural and organization status quo of women Architects and related variations throughout space and time.

The Association was born in Florence in 2012 from the idea of two architects; they thought there was a real need to create ADA because the architecture profession is strongly dominated by male. We can have a look at the statistic¹ that shows that in Italy we have about 154.000 architects, of this the 42% is women, 10% more then the situation dating back to 1998. There is a high gender pay gap where men earn about the 57% more than women. We can also have a look at the Architects' Journal's Women in Architecture survey for the 2015 (fourth edition) that shows the situation collected from anonymous cross-section of practitioners, clients, engineering, developers, and academic in the U.K. The survey is related to pay, practise, education and children and the results are alarming insights.

ADA Associazione Donne Architetto is a no-profit Organization addressed to Women Architects and Architecture graduated women.

The Association was born in Florence in 2012 from the idea of two architects; Cristina Bardelloni president and Fulvia Fagotto vice president, they thought there was a real need to create ADA because the architecture profession is strongly dominated by male. Composition of board of director Daniela Turazza, Daniela Chiesi e Benedetta Casini.



LUCIA KRASOVEC-LUCAS

Soap-space: open access planning (15')

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Does gender matter? Gender planning is an active approach to planning which takes gender as a key variable and seeks to integrate an explicit gender dimension into policies or action. It consists of planning the implementation phase of policies or programmes from a gender perspective. Women have had access to relevant public roles only from recent times in the urban planning topics and, in general, in architecture. This is a limit for the community, because equality of women and men in local life means to promote the process of redesigning and redeveloping of urban space, from a gender-sensitive, inclusive and responsive to everyone's needs.

In recent international debates on the issues of urbanization and urban planning and development, the best methods of addressing major challenges are increasingly seen in the strengthening of social resources and human capital, rather than by building physical structures. Women's participation and leadership is absolutely necessary for this learning and new governance process to succeed. Also, participatory and gender-sensitive urban environments can be supported with strong policies. The cities will be different and better only when all high-level-posts, inside political and administrative sections, will be covered without a gender distinction. The ability to create and manage complexity, to address and solve urban problems, to invent new processes for the community needs, may well be synergistically channelled for an attractive community life.

In tune with the enhancement of professionalism projects to the female at national level, as Ingegno al femminile of CNI (National Board Engineers Institution) and Æquale of CNA (National Board Architects Institution), AIDIA aims are to promote a wide network of professionals as a representative interface of urban and territorial issues, participation in making-decision and equality policies in city governments. As specific researches on social innovation explain, the big urban challenges of the XXI Century can all be looked at with gender lenses. For example, the different involvement of men and women in carrying out care activities has been identified as an important factor in planning friendly cities. AIDIA wants to support and encourage the inclusion of a gender perspective into urban policies and projects at all level can add value in terms of inclusiveness, innovative and transformative capacity, as well as set up a Women's Planning the City Office in each Italian City Council.

This goal will also match our urban and landscape political situation with the existing in other countries, by adhering to the Un-HABITAT directives (HABITAT III, 2016), to the European Charter of equality, and all other democratic processes, drafting environmentally sustainable and resilient urban development, and opportunities for all.



She is an architect, PhD in urban and architectural investigations, contract professor at Faculty of Architecture at Politecnico of Milano. Her activity in the urban, landscape and environmental field is focused on their re-definition with integrated projects in small and large scale. She has been involved in EU programs as Phare Cross- Border Project, Interreg, Ecos-Ouverture, and in International Cooperation Programs. The practice's expertise includes Architecture, Masterplanning, Urban Design, Space Planning, Interior Design, Building Approval, Graphic Design and Project Management. The practice enjoys repeat commissions from a wide range of private and public including Government Departments, Semi-State Bodies, International Corporations and many private clients. Her approach to the space filters out the research of the image and the patterns of it, in a deep contamination with different disciplines, including art and experimental visualization, on account of the importance of a good communication and information of visions especially strong in city-life and in public space main themes. She is a co-founder of the Trieste Team of AIDIA, Association of Italian Women Engineers and Architects, where she was President from 2012 to 2015. [...]

MARA SÁNCHEZ LLORENS / FERMINA GARRIDO LÓPEZ

Blind Date: The Doll's House. An Alternative Studio Design Project to Empower Female Saudi Students (15')

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Authors: Mara Sánchez Llorens ; Margarita González Cárdenas ; Fermina Garrido López

At Prince Sultan University Department of Architecture, nine female saudi students developed a short but substantial project by the end of the second semester 2015. The project called The Saudi Doll's house was looking to design a toy similar to a saudi house of the future with the aim to raise awareness on current issues such as environmental control, religious strict privacy and spatial gender segregation. The result was selected as part of a Biennial organized by Women in Visual Arts, a non profit organization based in Madrid, Spain, from March to November 2016.

A group of young spain architects from the Pontificia Universidad de Salamanca, most of them women, joined the saudi group by doing an interpretative approach of their houses as part of the Biennial final exhibition, The interpretation process started with a series of exchanges in which the spanish architects received mainly graphic information about the houses. The fact of being unrelated to the houses' designers, and the feeling of not being able to meet each other before the exhibition, named this experience as "The Blind Date."

The final exhibition outcome was exhibited in the COAM (Colegio Oficial de Arquitectos de Madrid) in September 2016. It recreated the space of the Saudi House, by hosting inside a series of boxes containing the houses' documentation, while the exterior space exhibited the external interpretation. Two worlds were thus combined in a single space. Inside there was a space private and dark, but full of ideas and free of the macho glaze. Outside there was a neutral approach, both smooth and critical at the same time, showing how much do we need spaces to think about the otherness.

The paper will address the teaching and learning experience developed throughout the project. It will start with the design process in Riyadh, going through the confrontation to the west world during the interpretation process in Madrid, and finalizing by the exhibition outcome. The paper will tend to critically assess the experience and conclude by evaluating this exchange as a potential educational tool for the upcoming generations all over the world.

Mara Sánchez is a Ph.D. in Architecture [Polytechnic University of Madrid, 2010], Architect and Accredited in Art Studies. She teaches Design Studios of Architecture, Landscape, Urbanism, Design and Latin American Art since 2010. She is Professor at Polytechnic University of Madrid, Pontifical University of Salamanca and Nebrija University, as well as Visiting Professor [...]. Sánchez combines Academia, Architectural practice and Editor-in-Chief. Sánchez is author of several lectures, articles as Society and Utopia and [awarded] books as Lina Bo Bardi. Objects and Collective Actions [...].

PhD from the School of Architecture at the Polytechnic University of Madrid, Fermina Garrido currently teaches at the URJC University. She has been member of the research project creative emergency of the UPSAM and the UHF-Investigación y divulgación contemporánea association and publisher of the same magazine. She develops "la batalla de los libros", a theoretical approach to design methods and architect's books. She established her own practice in Madrid in 2004. [...] She also co-run a business of wood design.



MARÍA ANDREA TAPIA

La enseñanza del proyecto arquitectónico con perspectiva de género en Argentina (15')

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Esta intervención intenta poner sobre la mesa la realidad de las arquitectas Argentinas que acceden al Taller de proyecto como profesoras "líderes", en las Universidades Públicas y cuál es su contributo en la enseñanza del proyecto en Argentina.

La perspectiva de género, se propone como proceso crítico, que nos permita avanzar hacia la construcción de la ciudad y su arquitectura que involucre en su procesos de conformación a la mayor parte de los actores y usuarios.

Esta simple actitud nos permite llevar a las aulas otra mirada sobre las mismas ciudades y obras arquitectónicas, analizarlas no desde la imagen, sino por lo que verdaderamente son, la materialización concreta de un conjunto de ideologías, mitos y creencias.

Pero... cuál es nuestra realidad hoy?
Cuántas somos?

Los datos del sistema de incentivos nacional dicen que, el 50% de los investigadores de categoría I y II en arquitectura son mujeres, de las cuales 19 son doctoras de un total de 80 doctores al interno del sistema, y solo ocupan cargos de profesor titular entre el 5% y 12 %, compartiendo el espacio al interno de equipos mixtos, en los cargos de profesor adjunto el porcentaje sale del 8% hasta el 20 % del total de la planta. Esto nos muestra una realidad, que si bien nos estamos involucrando a nivel de investigación de manera par a los hombres, en el área específica de proyecto, nos falta mucho camino por andar.

Los números nos ponen de frente a una realidad que nos hace reflexionar sobre cuál es nuestro papel en estos equipos y cuál es la posibilidad real de crecimiento.

Que representamos?

Cuál es nuestro contributo?

Como enseñamos arquitectura y urbanismo y cuáles son los referentes que utilizamos en nuestras clases?

Cuan visibles somos y cuanto nos hacemos visibles?

Estas son algunas de las preguntas que intenta poner sobre la mesa esta presentación para poder afrontar el tema de la perspectiva de género en la enseñanza de la arquitectura en el contexto latinoamericano.



Doctora en proyecto del espacio Ambiental de la Universidad de Sassari. Especialista en el estudio de la ciudad contemporánea Latinoamericana y Europea, en relación a las políticas que permitieron su materialización física y la globalización; en teoría de la arquitectura, como materialización de una ética urbana con perspectiva de género. A nivel Académico Directora de la carrera de arquitectura (2016) Directora de la Escuela de Arquitectura Arte y Diseño de la UNRN (2014-2016), profesor de Proyecto arquitectónico, y de Historia y teoría de la arquitectura y urbanismo, directora de proyectos finales de carrera en el área de proyecto territorial y urbano en la Universidad de Sassari, Italia, y directora de Tesis de proyecto y estudios urbanos de posgrado, Master de la UPC, Barcelona y Master de la UNISS Alghero. Directora de Becas CONICET. Investigador experto de la REA (Agencia Europea de Investigación), y evaluador experto de la REA y del Programa del Gobierno Sueco para Polonia de financiamiento para la investigación. Evaluador de tesis de Doctorado UM. Profesor visitante de diferentes universidades europeas y latinoamericanas. Autora de artículos y libros sobre arquitectura, ciudad, globalización, y ciudadanía. [...]

CATHERINE OTONDO

The relationship between teaching and design. Regarding women's place in contemporary architecture (15')

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In Brazil, merely 15% of construction projects has the involvement of an architect, according to a recent study by the CAU architectural council. Here, the cities have grown intensely and quickly since the second half of the twentieth century. São Paulo, where I live and work, has seen its population double since the 1970s. This phenomenon has led to an urban condition that is devastating at many levels: 1.5 million people living in precarious conditions, polluted rivers, and a lack of green spaces, public spaces, and schools. Also in Brazil, as in many western countries, women's place in architectural practice is barely visible, despite the fact they are the numerical majority, comprising 61% of those licensed to practice architecture in Brazil. This number has the potential to grow if we look at the enrollment of women in architecture schools. Since the 1990s, women in São Paulo are preponderant in the classrooms, says Ana Gabriela Godinho in her latest book *"Architects and Architecture in Latin America of the Twentieth Century."*

Therefore, we are faced with an interesting paradox: there is a lot of work to be done in shaping our cities, with many women poised to do so. However, there is an absence of women in the actual field. As Despina Stratigakos observes in her latest book, "Despite women's increasing enrollment in architecture schools since the 1980s, their numbers in practice have flatlined, and the higher one moves up the career ladder, the further they decline." Is it a matter of a divergence between how we teach women to be architects and the practice reality? Or is it also that the market still don't recognize women as professional leaders to take on complex urban matters?

As a design teacher and practice owner, I will build my arguments from the drawing board perspective, which means neither from a research nor historical point of view, but rather from two practical experiences. The first comes from concrete design experience working with *favelas* (slums) in peripheral risk areas in São Paulo. The second comes as the only female design teacher at the Institute of Architecture and Urbanism of the University of São Paulo, where I teach Fourth Year Studio.

The complexity of contemporary cities requires alternative modes of design and planning. If the modern city was understood as a system of forms and functions, the contemporary city is shaped by transversal orders. Its reality deals with factors that go beyond the quantifiable, as memory, perception, new economies, and environmental imbalance. Therefore, we need to explore an all-new set of values – and methods – in order to reconsider and transform cities. [...]

Based on [...] two experiences, my presentation will examine the relationship between architectural teaching and practice, posing the following question. How can women adapt the way they teach at the University to the urban challenges we face today, in search of a greater presence of women in the practical field? Acknowledging that the gender debate is an incredible chance to expand and validate our profession as a whole, much will be needed to build better cities. For that, then, we must create a new set of ethical and aesthetic design parameters that are inclusive of women's perspectives.

Catherine Otondo is an architect graduated from FAU_USP in 1994. In 2013 she received a PhD from the same institution with the presentation of the thesis: "Design and built space; Relations between thinking and doing in the work of Paulo Mendes da Rocha".

About the architect's work he also published the books: Paper Models (2007) in São Paulo, Architecture Itineraries - Paulo Mendes da Rocha (2012) in Cordoba, Spain; and most recently the book Casa Butantã, about the architects house, also in São Paulo. She teaches Project IV at the Institute of Architecture and Urbanism of the University of São Paulo. She is the founder of f Base Urbana office in partnership with the architect Marina Grinover. The office develops projects in the various scales of architecture and urban design.



MARTINA DOLEJSOVA

The Gaze. Reviewing the Women's Exhibition (15')

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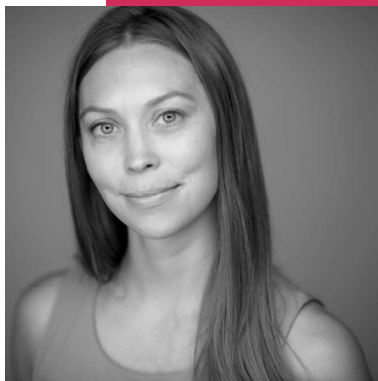
The gallery space acts as a lens for architecture. On January 24, 1992, thirty-three California women architects and designers were part of an exhibition titled *Broadening the Discourse* held off the busy third street promenade in Santa Monica, California. It was sponsored by the professional organizations of the California Women in Environmental Design (CWED), the Association for Women in Architecture (AWA), and the UCLA Extension School for Interior and Environmental Design Program. It became a venue for reviewing feminist approaches to design, how the differences in these designs fit into rethinking gendered stereotypes of representation, identity and feminist critiques that desired to reclaim the “history of low-key buildings, everyday housing, domestic, interiors and textile design.” It also represents an evaluation of ongoing discussions regarding professional practice, feminist theory in architecture and the domain that women hold in shaping built environments, a conversation that continues today.

Selection of Work

As preparation for categorizing the works within the exhibition, a design criteria was created, built off of feminist premises and focused more on process and production. The categories included: *'Enhancement of Individual Human Life: Actualization'*, *'Enhancement of Social Human Life: Community'*, and *'Enhancement of the Environment: Human-Natural Life Connection'*. Discussions of how these categories were used as indications of aesthetics and representation became equally debated for the exhibition. These questions of aesthetics filtrate into the discussions of all architects, but was especially critiqued as the exhibition was attempting to neutralize historically gendered prejudices of female design.

In the process of selecting work was the discovery that the criteria was at odds with the work women were doing. A pairing of educational and professional projects gave a range of how design itself is a combination of various frames and gazes. [fig. 1] The exhibition was a series of objects and images of architecture and design. One project selected that facilitated the ideas of feminist strategies and possibilities was the Rosalie House Shelter for Battered Women and Children in San Francisco.

An interiors project, its design was made to create an environment for women attempting to leave their domestic and violent situations. Thus the exterior architecture becomes negligible, and the representations of domestic interiors is spatial and based on memory. As bell hooks says “it is always much more constructive to identify the links between theory and practice rather than to further the conventional assumption that the links are not there, they are.” The intention of the *Broadening the Discourse* exhibition in its selection of work demands consideration for how one evaluates the women's exhibition and notions of feminine inscribed typologies, and feminist strategies.



Martina Dolejsova is a graduate of the Masters of Science in Critical, Curatorial and Conceptual Practices of Architecture from Columbia University, GSAPP in May 2016. Her thesis further examined discussions surrounding gender and the built environment found in the 1990's, as well as the beginning impact of internet technology on visual communication and identity. She has been a freelance contributor to publications on art and architecture including the Architect's Newspaper, Archinect, PIN-UP and Artillery magazine (Los Angeles based art publication) and was the curator and organizer for a pop-up series in Los Angeles joining emerging architects with writers called A Picture is Worth 500 Words.

Martina has a deep commitment towards the broader reach that architecture and design has on the cultural and political spectrums of society and approaches it through technology and narratives of historical archives. Her research was included in the 2nd Istanbul Design Biennial in 2014. She currently works in Communications at Studio Libeskind in New York City.

ROSER CASANOVAS / COLLECTIU PUNT SIS

Estrategias feministas para el análisis y diseño de la vivienda y los entornos urbanos
(15')

colectivopunto6@gmail.com

Authors: Col·lectiu Punt 6 (Roser Casanovas, Adriana Ciocoletto, Marta Fonseca, Blanca Gutiérrez Valdivia, Sara Ortiz Escalante)

Las alternativas propuestas desde el feminismo a la arquitectura y el urbanismo, se abordan desde la necesidad de un cambio de modelo hegemónico en la forma de analizar, diseñar y construir los espacios de la vida cotidiana, que ha priorizado los intereses de un sistema capitalista y patriarcal que no ha tenido en cuenta las necesidades relacionadas con el sostenimiento de la vida. Frente a esto el urbanismo feminista propone invertir estas prioridades y poner la vida en el centro de las decisiones.

Entre las estrategias feministas para conseguir este cambio de modelo, está el Incorporar a las personas, las necesidades de la vida cotidiana y la experiencia de las mujeres en los procesos urbano-arquitectónicos. Para ello se plantea como necesario una metodología desde la Interdisciplinariedad y sin jerarquías, que permita abordar los datos que han quedado fuera o menospreciados en el análisis y el diseño de los espacios.

Col·lectiu Punt 6 ha desarrollado desde la metodología feminista un conjunto de herramientas desde la perspectiva de género, para la diagnosis, elaboración de criterios proyectuales y evaluación de los espacios con el objetivo de que puedan ser utilizadas por personas vecinas, profesionales, entidades o administraciones públicas. También hemos querido contribuir en el ámbito de la educación y la formación, ya que constituyen verdaderas herramientas pedagógicas para todas las personas que estudien, analicen o trabajen en la definición de los espacios urbanos.

Entre las herramientas que se explicarán se encuentran: Auditoria de Calidad Urbana y Auditoria Urbana de Seguridad con perspectiva de género para la vivienda y el entorno; Líneas estrategias para la rehabilitación de urbanizaciones residenciales monofuncionales, Proyecto de Casa sin género y numerosas herramientas participativas para la obtención de datos cualitativos utilizados para el diseño de barrios, espacios y equipamientos públicos, redes cotidianas de movilidad y viviendas.

Col·lectiu Punt 6 es una cooperativa de arquitectas, sociólogas y urbanistas de procedencias diversas con más de 10 años de experiencia local, estatal e internacional. Trabajamos para repensar los espacios domésticos, comunitarios y públicos con el fin de que promuevan la diversidad social y sin discriminaciones.

Creemos que es necesario repensar los diferentes espacios desde nuevos paradigmas para romper con discriminaciones y jerarquías y poder llevar a cabo una transformación social. Para ello, apostamos por la economía solidaria, es decir, aquella que prioriza la vida de las personas, a lo largo del diseño y desarrollo de todos nuestros proyectos.

Trabajamos desde la perspectiva de género interseccional para visibilizar las diferentes posiciones de poder, y cómo éstas influyen en el uso y la configuración de los espacios. Y lo hacemos mediante la acción comunitaria, para promover la diversidad social y sin discriminaciones

Combinamos todo nuestro trabajo con el activismo en diferentes colaboraciones con entidades y agrupaciones feministas y vecinales.[...]



ANDREA HALASZ GATI

COUPLES: partnerships between married architects (15')

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This paper intends to expand architecture from a gender-based perspective to throwing light on these issues within this field of knowledge by analyzing how the union between three female architects with their husband-architects influenced or even steered their own trajectories.

The analysis of sexual and professional partnerships between couples was the subject of a book published in London in 1993: *Significant Others - Creativity and Intimate Partnership*. In this work partnerships between couples who are artists and writers are presented and it is argued that in the Western culture there is a belief that creative conception is a solitary activity, and when there are collaborative associations, it is always between a "creative genius" and an "other".

It is well-known that many female architects either form professional partnerships or marry other architects. If, on the one hand, these partnerships ensure access and/or permanence in the labour market during times of absence due to family obligations, on the other, professional discontinuity means that they are not seen as the protagonists within this scenario.

The theories of Pierre Bourdieu and Sigmund Freud were used to provide the foundations for the questions raised, in particular: What constituted "male domination" in the field of architecture? Are there any secondary gains for women from these relationships? [...]

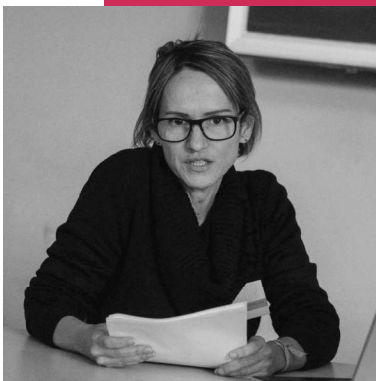
Therefore, the aim of this work is to present critically the professional trajectories of three architects in relation to their husbands. They are: Janete Costa (1932 - 2008), Clementina Duarte (1941) and Myriam Pessoa de Melo (1941) - spouses of some of the 'stars' of the modern architecture movement in the state of Pernambuco, Brazil.

This article also aims to contribute to the writing of a chapter about modern female architects in the state of Pernambuco, so as to collaborate with research seeking to revise the history of architecture which has been mainly told based on male protagonism.

The space-time focus is the Recife Architecture Faculty the only school of Architecture in Pernambuco, in the Brazilian northeast, during the 1950s and 1960s, a time when these female architects were graduating, initiating their careers and also getting married. This research is based on documents and bibliographical records and was particularly underpinned by the author's interviews with the two architects still living, the objects of this study, Duarte and Melo. Thus, this piece of work becomes a living document, where unwritten history is only beginning to be recorded.

Given that architecture was established based on a predominantly male role, that of planning and projecting buildings, whilst the female function was that of decorating internal spaces, the case study of these architects is emblematic. Each has developed their career, taking a particular trajectory: Myriam Melo as a building architect, Janete Costa as an interior designer and Clementina Duarte as a jewellery designer.

The analysis of these partnerships led to a classification: complementary careers, parallel careers and competing careers. The methodological objective was to create a chart to insert initially local, then regional and national partnerships throughout this PhD research which is in progress.



Andréa Gáti, born in Recife-PE, Brazil, on May 12, 1971. Graduated in Architecture and Urbanism in 1995 from the Federal University of Pernambuco. Postgraduate in Interior Design by the Faculty of Boa Viagem, in 2011. At that time began her studies on the architect Janete Costa. In 2012 she was admitted to the Post-Graduation Program of the Federal University of Pernambuco for her master's degree, which was mainly a comparison between the careers of Janete Costa and Lina Bo Bardi. After a sabbatic year living in London (20014/2015) where she contacted The Bartlett- UCL and the University of Brighton, she decided to apply for a doctoral degree advised to study gender issues as she was studying women architects from the beginning of her studies. Now she lives in Recife. She works as an architect at The Federal University of Pernambuco where she also studies for her PhD degree.

DANIELA ARIAS

Los relatos perdidos. Hacia una reconstrucción de la historiografía y la práctica (15')

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La fundación e internacionalización de la modernidad arquitectónica estuvo estrechamente ligada a los medios de comunicación de masas y a las revistas periódicas disciplinares. Pero fue a través de los libros referentes de texto que se erigió la base teórica e histórica de la arquitectura moderna de manera canónica. Estos textos considerados fundamentales han constituido la "historia oficial" y universal que ha sido referente de todas las generaciones de arquitectos y arquitectas durante gran parte del siglo XX y hasta la actualidad.

La historiografía de toda profesión forja su identidad sobre lineamientos específicos y muchos de ellos tienen implicaciones en términos de género. La historiografía de la arquitectura y el urbanismo modernos tiende a moldear la identidad de quienes la componen mediante la construcción de un único pasado de dicha profesión (Leonie Sandercock, 1998). [...]

El presente trabajo de investigación propone una revisión historiográfica capaz de reconocer contribuciones concretas e identificar los mecanismos de exclusión que han generado su invisibilización. Se plantea, por una parte, identificar la participación y los aportes de las mujeres arquitectas a través del estudio de aquellos acontecimientos y eventos que fueron hitos paradigmáticos de la arquitectura moderna (La escuela de la Bauhaus, el plan regulador y barrios de Frankfurt, los CIAM, etc.). Y por otro lado se propone abordar la revisión de los textos de referencia de la teoría y la historia de la arquitectura moderna, con el objetivo de analizar cómo se produce la pérdida de información de dichas aportaciones. Para ello se contextualizan y examinan los mecanismos editoriales y mediáticos a través de los cuales una contribución concreta -práctica o teórica- realizada por una mujer arquitecta (ya sea un edificio, instalación, planeamiento, artículo o publicación) no ha llegado al status de "mención" y menos aún de referente dentro de estos textos. Por último, se considera la hipótesis de que la invisibilidad en la narrativa que da cuerpo a la historia del siglo XX no es sólo la de las mujeres, sino que también recae sobre los modos de trabajar (colectivo-individual) y sobre aquellas áreas más alejadas del paradigma hegemónico de actuación profesional centrado en el artista creador: como las acciones y gestiones políticas, los urbanismos desde lo cotidiano, las funciones administrativas, el diseño de objetos e interiores, la teoría, la crítica, el paisajismo, el cálculo de estructuras, la vivienda desde lo/as usuario/as, las aproximaciones hacia otras culturas y otros contextos, etc. Todos ellos campos de pensamiento y producción complementarios, periféricos o adyacentes dentro de los cuales muchas arquitectas se desarrollaron profesionalmente. [...]

Este trabajo quiere contribuir a la visibilización del papel de las arquitectas en la historia de la profesión a través de la construcción de un marco de referencia para la actualización historiográfica de la modernidad, con el fin último de repensar, resignificar y reconstruir nuestra práctica hacia el futuro.

Architect graduated from Farq. Udelar, Uruguay 2003. Master in History and Theory of Architecture (ETASAB UPC 2013). Master Laboratorio de la Vivienda Sostenible del Siglo XXI (ETSAB UPC 2010). Professor of Project Workshop (Udelar 2005-2011). Researcher in Housing Department (Udelar 2009-2011). Professor of *MLVSSXXI (ETSAB 2011-2014). Organization of Collective Housing Congresses Barcelona 2014, Sao Paulo 2016 and Guadalajara 2018. Member and editor of un día|una arquitecta. Currently working on her PhD and involved at "Architecture, Urbanism, Technology and Gender" research group TICA of the Composition Department, ETSAB UPC. Founding partner of the office la despena arquitectura.*



TOMAZ CARLOS JACQUES

Architecture beyond truth and falsity: Radicalising feminist interventions in the creation of spaces (15')

jacquescarlos@hotmail.com

Modern architecture celebrated and embraced the ambition of shaping space to aspire simultaneously to liberate and reflect our true natures, however they might be understood. Modern architecture has been an architecture of truth. To attain this end, it struggled to strip itself of all extraneous concerns, concentrating on pure form and/or function. The feminist critique of this same architecture called attention to the incompleteness, bias and/or oppressiveness of a design-building tradition that while imagining itself working in the service of "Man", catered only to, and reinforced, male-patriarchal authority. Feminist architecture was and largely remains thus a call for female sensitive or centred architectural practice, at all levels and stages of the later. However simplified this narrative of modern and feminist architecture is, it resonates sufficiently with modern architectural theory and practice to justify critical evaluation.

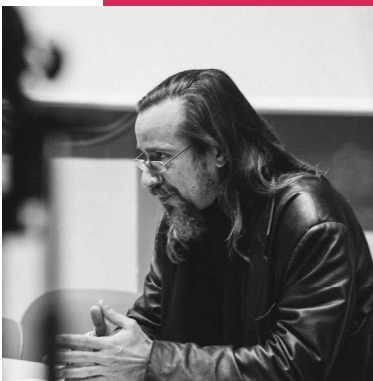
Architecture is a politically compromised ordering of space. As a technique it creates, along with others, through multiple apparatuses, the spatialities of social relations, social relations that are equally relations of power. (Henri Lefebvre, the Situationists, Michel Foucault)

Sex-gender-sexuality are constructed through multiple social relations. Male/female, masculinity/femininity, heterosexuality/homosexuality-bisexuality-pansexuality are conceptual and political oppositions that possess no deep ontological truth, but are rather revelatory of the many ways of distributing differences that aim for control and exploitation. (Simone de Beauvoir, Judith Butler, Donna Haraway)

More broadly stated, there is no *true self*, sexed, gendered or otherwise. The truth about one's self is what is made through inter-acting micro and macro ensembles of apparatuses of control necessary for social reproduction. (Paul Beatrice Preciado) The sexed-gendered-sexualised self is therefore but one example among others of social constitution and reproduction.

Yet if there are no true selves, then architecture is, and has been, a handmaiden of relations of power. To the extent that architecture is a technique of spatially ordering/constituting identities, it is an instrument of power. And if a feminist architecture is nothing more than a moulding of space presumably consistent with a female-feminine "essence", then feminist architecture fails as a radical challenge to the violence of sex-gender-sexuality identification.

There are no true subjects/subject identities. All is plastic, all is in flux, at a multiplicity of levels. (Friedrich Nietzsche) A radically feminist architecture cannot therefore seek to *make* space for female/feminine subjectivities; it must forgo yearnings for truth and surrender the sovereign will of the *arkhi-tekton*. It must rather be part of the multiplication and expansion of desires; a politics of freedom beyond truth and falsity. (Georges Bataille, the Situationists, Michel Foucault, Gilles Deleuze, Giorgio Agamben, Elizabeth Grosz, Franco La Cecla)



"TOMAZ CARLOS FLORES JACQUES is currently an assistant professor of Philosophy at Al Akhawayn University, Ifrane, Morocco, since 2003. Formerly he held an associate professorship in philosophy at the Universidade Losófona in Lisbon (2000-2003). [...] His areas of specialisation include African philosophy, postcolonial European thought, and the politics of cross-cultural interpretation." [extract from the book "Reclaiming the Human Sciences and Humanities Through African Perspectives, Volumen 2" (contributor) <<http://bit.ly/2q1j96f>>]

MARIAGIULIA BENNICELLI

Collective work: a way to overcome gender-inequality? (15')

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It is a fact that, nowadays, gender inequality still exists.

It is a fact that a crystal ceiling still impedes women to get the higher positions more or less in all the politics and professional fields, even though societies are more and more facing to a general feminization of educational fields and professions so far dominated by males.

Architecture is one of this fields characterised by a yearly growth of female students so that of young women architects: e.g. in 2015 in Italy it has been recorded by CRESME that the 42% of the total architect's population is woman whilst the 54% of architectural students are female.

That could bring to ask ourselves whether the gender inequality is just a matter of time.

But the gender issue is, still, a cultural and social matter, where bias related to professional realisation survive. That makes starting again from education an urgent need.

Looking at the past, many women architects who achieved interesting results in the profession claimed about the male domination of this market sector, and it is still true, in a certain sense. In facts, having participated in the Women in Architecture initiative promoted by AA in 2015 as a Country coordinator, I had the chance to reflect on results collected in Italy about the Women in Architecture conditions.

One of the most interesting results, in terms of highlighting the current situation, is that related to the answers to the question regarding the most inspirational women working in the built environment where participants should quote names of women architects and very few names had been given.

Even worst happened when it came to indicating some favourite places designed by a woman.

But, talking about architecture, what does "gender-based perspective" mean?

Accessibility; welcoming; participation; inclusiveness: are those arguments to ascribe to a feminine approach to reality or society? Or, otherwise, are those needs everyone, both men and women, should tend to? Does a gender approach in architecture exist?

Quoting Virginia Woolf, a genius mind is an androgynous one, where the female and male sides live in harmony together. Thus, each of us should be made of these two sides to be really creative.

Furthermore, nowadays, the work is turning more and more from the individual into collective: young architects work often in groups, or at least in couples, where the female/male component is not so recognisable. Could that be a way to overcome the gender inequality into professions and to achieve higher results due to a continuous discussion among partners no matter what, or at the contrary probably thanks to, sex they belong to?

This paper would like to present the experience of a group of architects, Ipostudio architetti located in Florence, which made discussion and inclusion its most important values for working in group and which works on civil architecture like hospitals, schools, nursing homes for the elderly and social/co-housing, illustrating the method through which this firm have been developing and still do its projects starting from the dialogue among the manifold personalities of its components, casually (or not?) made by the 50% of gender representation since ever.

Mariagiulia Bennicelli Pasqualis graduated in 2007 at the University of Florence, Faculty of Architecture – Technology of Architecture Department.

In 2013 she got her PhD with a thesis on high-density and temporary dwelling for the social and post-disaster housing emergency, which has been turned in the book: "Case temporanee. Strategie innovative per l'emergenza abitativa post-terremoto" (Ed. Franco Angeli, 2014).

She has been collaborating with Ipostudio since 2007, working on EU funded researches, national and international competitions and several architectural projects at different scales.

She has been associated with Ipostudio since 2014.

Her activity is focused on the interrelation between the architecture and technology design, in the scope of the temporary architecture, social housing, cohousing, technology innovation.

She has been teaching at the Department of Architecture DIDA since 2015.



**#MORE THAN
HUMANS**

ELIANA SOUSA SANTOS

GUEST SPEAKER



More justice: a walk through a personal path (25')

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Rather than a research paper this is a personal essay by means of which I intend to reflect on issues that also affect others. In this brief talk I will present a summary my personal experience as an architect, focusing on moments I shifted perspectives regarding feminism, justice and fairness.

These shifting moments will be paired and paralleled with philosophical reflections. The entrance in the profession life will be illuminated with reflections about Gustave Flaubert's Madame Bovary and Virginia Woolf's Orlando; the shift to the academic career will be read through Elizabeth Bishop's work; and the actual moment will be illuminated on the theory of justice by John Rawls, among others.

These thoughts will be complemented by recalling a recent visit to two canonical buildings to the gender and architecture literature, the house E1027 by Eileen Gray and the Petit Cabanon by Le Corbusier.

Eliana Sousa Santos is an architect, a researcher, a curator and an assistant professor of architecture. She was a visiting postdoctoral research fellow at Yale University in 2013/14.

She is currently working on the project "George Kubler's Shape of Time: The Historiographical effect of Portuguese Plain Architecture in Post-revolutionary Portugal" at CES, University of Coimbra, with a research grant awarded by FCT. As part of this project, the exhibition "The Shape of Plain" is currently showing at the Gulbenkian Museum in Lisbon, and is an associated project of the Lisbon Architecture Triennial 2016.

She has a degree in architecture from the Technical University of Lisbon, a master degree from University of Coimbra and a PhD from the University of London. She has worked at West 8 and at Sousa Santos Arquitectos. She has taught at ESAD. CR and is currently assistant professor at Dept. of Architecture and Urbanism at ULHT.



JOYCE HWANG

GUEST SPEAKER

Architect as Advocate: Making the Case for Cross-Species Design (25')

jh96@buffalo.edu

To be an advocate is to defend the cause of another, or to support the interests of another. This is a term that one might find readily in the realm of law, politics, and activism. But what does it mean for Architecture to be a form of advocacy? In this presentation, I will first discuss several projects developed through my research and practice that draw awareness to urban wildlife habitats, in efforts to advocate not only for architecture's critical role in urban ecology, but also to promote the inclusion of new (non-human) subjectivities in the built environment. I will reflect on how fundamentally rethinking architectural structures and building typologies can suggest a more palpable, resonant environment that not only impacts species and habitats, but also human perception and experience. Further, I will expand upon the idea of "Architect as Advocate" as a strategy to reconsider models of design practice, moving beyond power structures inherent in conventional architect-client relationships, and toward a cultivation of new forms of empowerment through collaborations around mutual agendas. Along these lines, the presentation will include a short discussion about my recently published, co-edited book, *Beyond Patronage: Reconsidering Models of Practice* (Actar, 2015).

*Joyce Hwang, AIA, NCARB, is the Director of Ants of the Prairie, an office of architectural practice and research that focuses on confronting contemporary ecological conditions through creative means, and an Associate Professor of Architecture at the University at Buffalo, State University of New York, School of Architecture and Planning. She is a recipient of the Architectural League Emerging Voices Award (2014), the New York Foundation for the Arts (NYFA) Fellowship (2013), the New York State Council on the Arts (NYSCA) Independent Project Grant (2013, 2008), and the MacDowell Colony Fellowship (2016, 2011). Her projects and writing have been featured in international and national publications [...]. She is a co-editor of the book *Beyond Patronage: Reconsidering Models of Practice*, published by Actar. Joyce is a registered architect in New York State, and has practiced professionally with offices in New York, Philadelphia, San Francisco, and Barcelona. She received a post-professional Master of Architecture degree from Princeton University and a Bachelor of Architecture degree from Cornell University, where she received the Charles Goodwin Sands Memorial Bronze Medal.*

NEREA CALVILLO

GUEST SPEAKER



Bodies and gases, (un)desired sensitivities (25')

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#MORE information will be available soon.

Nerea Calvillo is an architect, researcher and curator, Assistant Professor at the Centre for Interdisciplinary Methodologies (University of Warwick) and unit master at the Architectural Association. The work produced at her office, C+ arquitectos, and her environmental visualization projects like In the Air have been presented, exhibited and published at international venues. Her research investigates the material, technological, political and social dimensions of environmental pollution. This has led her to analyse notions of toxicity, digital infrastructures of environmental monitoring, DIY and collaborative forms of production, smart cities, and feminist approaches to sensing the environment, among others. She is currently working on toxic politics, pollen and queer urban political ecologies.

KARIN REISINGER

Connective Oscillations: Architectures between the devil and the deep blue sea (15')

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This work looks at the dynamics of the *natural-cultural contact zones* (Haraway) and how their specific architectures allow, or do not allow, for the specific practices of certain protagonists – human and non-human alike. Oscillating between the perspectives, and assembling fragments, as Rachel Carson does in her *Fable for Tomorrow (Silent Spring)*, the close reading of architectures via feminist political ecology aims to foster a decolonization of sustainabilities and *eco-governmentalities* by unveiling the functions and practices of the past and by assembling micro-narratives of the oscillations between the human and non-human perspectives. Underpinned by Greta Gaard's aim of unveiling structures of oppression within preservation areas, and Maria Puig de la Bellacasa's work on care towards socio-technical assemblages, a compound of examples shows the lifecycles of the architectures and their typological resilience, their moments of disorientation and their sustainabilities between the devil and the deep blue sea. Thus, the work looks for a careful method of critique of architectures, involving oscillations between human and non-human perspectives on architectures in their transformations.

*Bars have been converted into nature observation points for scientists.
Nature observation points have become shooting ranges for soldiers.
Abandoned guestrooms have been taken over and inhabited by snakes and lions.
The house in the center has become the house at the end of the street.*

This proposal assembles a number of architectures found in specific territories of preservation and exploitation: extensions of mining areas in North Sweden and preservation areas in Germany, Croatia, Russia and Mozambique. Each of them has been oscillating between exploitation, conflict and nature preservation. The difficult genealogies of these territories result in elastic architectures, serving as dispositions for fluid practices and as homes for human and non-human inhabitants. Situated in territories that have radically shifted from being conflict zones to contact zones, and vice versa, they are determined by macro-practices, macro-narratives and macro-policies. Deeply immersed in the dispositions of the past, these architectures are functionalized in their current environments, often by non-humans, in turn affecting the micro-practices and micro-narratives of humans. These connective oscillations of perspectives will help to decolonize the narratives of the existent architectures and territories, and at the same time develop notions of a “careful critique”, drawing on theories of care.



Karin Reisinger, postdoctoral researcher within Critical Studies in Architecture, KTH School of Architecture, Stockholm, co-organized the AHRA 2016 conference Architecture and Feminisms: Ecologies, Economies, Technologies and works on a collection of small-scale narratives of large-scale environmental transformations, based on methods of feminist political ecology and queer ecology. Her PhD Grass Without Roots_Towards Nature Becoming Spatial Practice (2014) from the Visual Culture unit at Vienna University of Technology looks into alternative genealogies of nature preservation areas. Karin works as university lecturer at KTH School of Architecture in Stockholm and at the Institute of Art and Design of Vienna UT, where she co-initiated the symposium In Transitional Landscapes (work reports), held 2015.

DANIELA RAMOS PASQUEL

Género a-islado, una re-lectura del territorio desde las prácticas cotidianas (15')

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Las Islas Galápagos como soporte físico (7.995,40 km²) privilegian en su relato al 96,7% de su superficie, declarada como área natural protegida. El imaginario de este territorio aislado a 928 km de la costa continental ecuatoriana, construye su visibilidad desde lo lejano y virtual, otorgando invisibilidad a toda partícula que lo aleje de su condición de "Patrimonio Mundial" (UNESCO, 1978). La esfera de lo visible se construye desde lo endémico de la flora y fauna de las islas, siendo el turismo y la conservación quienes ejercen el dominio sobre este espacio transmitiendo a la sociedad global un imaginario/retrato del territorio isleño lleno de ausencias y olvidos.

Lo invisible se oculta entre *velos* de lo visible. Como consecuencia re-leemos lo in-visible del territorio desde lo visible de los medio virtuales, en busca de recomponer el relato de las islas visibilizando a las mujeres en su rol productor y reproductor del hábitat por lo tanto del espacio construido desde sus prácticas cotidianas. Al descubrir el *primer velo* que ocultaba al 3,3% del territorio, nos encontramos con ciudades-puerto como soporte físico para las 25.124 personas que habitan las islas. Las identidades compuestas de su población se manifiestan a modo de hibridación cultural, en dónde todas y todos re-construyen sus *hábitos* (vestimenta, costumbres y tradiciones) y *habitaciones* desde lo conocido de sus diversas geolocalizaciones para relocalizarse en el contexto isleño.

El *siguiente velo* oculta al "género" como constructo social, visibilizándolo en el internet a través de la imagen de una tortuga. Así la problemática de género se oculta y a la vez se re-produce en un sistema patriarcal impuesto y aceptado socialmente como natural, que tiene matices marcadas por la desigualdad, la violencia y el acceso no igualitario a los bienes urbanos.

El acto de develar nos permitirá otorgar la categoría de visible a lo invisible, incorporando en el discurso oficial estrategias de resistencia desde lo cotidiano de las 12.103 mujeres que habitan las islas. Nos posicionamos desde el arte del camuflaje como expresión artística que nos permite mimetizarnos, es decir volvernos invisibles, como una estrategia del in-consciente comparable al instinto de súper-vivencia que tienen las mujeres para desarrollarse en un sistema, que las visibiliza desde la falta de autonomía económica y alta dependencia. Sobrevolamos las estadísticas advirtiéndole que las mujeres a modo de camuflaje transportan "su saber hacer" desde el ámbito doméstico al espacio público, apropiándose de éste de manera temporal como una alternativa para generar ingresos propios.

La misma expresión artística vista desde la conciencia, muestra al camuflaje como reacción a los "espejismos de igualdad", visibilizando y reconociendo la presencia de las mujeres en el ámbito de lo político. Las acciones desarrolladas para auto gestionar espacios públicos se leen desde lo local como la resistencia a un sistema capitalista y patriarcal impuesto desde lo global. En ambos casos la lectura del camuflaje utiliza las prácticas cotidianas de las mujeres desde sus diferentes esferas de la vida: política/comunitaria, reproductiva, productiva e individual.

Candidata al doctorado en arquitectura por la Universidad de Sevilla, España. Máster en Ciudad y Arquitectura Sostenibles por la misma universidad (2015). Arquitecta por la Pontificia Universidad Católica del Ecuador (2006) y premio Medalla de Oro en la Categoría Diseño Urbano por la XIII Bienal Panamericana de Arquitectura de Quito, BAQ2002. Su experiencia en la arquitectura atraviesa el campo del diseño, la gestión y la docencia, centrando la labor de sus últimos años en Ecuador en instituciones como el Colegio de Arquitectos del Ecuador (CAE-P), la Bienal Panamericana de Arquitectura de Quito (BAQ) y las Universidad de las Américas (UDLA). Actualmente desarrolla su campo de investigación y praxis en la vida cotidiana de las mujeres como tácticas para re-construir la resiliencia.



Yael Reisner

The beauty enigma, its new magnitude in sustainable architecture and the possible repercussions on innovative design process (15')

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In the architectural world, effectively since the late 1940s, aesthetic consideration and active visual thinking became repressed, and ceased to exist as leading generators in the architectural design process. Both disappeared from the architectural discourse as the natural leaders, if due to the architect's ethos of servicing society, when function took over as the form generator, augmented by the 20th century's popular critic on the 'hegemony of the eye', or the autonomy of the visual dimension.

The 'eye regime' was perceived if not deceptive, then absolutely superficial.

Besides, seeing was compared to an image being impressed on a camera's film, believed to be passive, thus boosting the incentive not to let our eyes rule.

Scientific revolutions are celebrated since the 15th C., hence the association with scientific progress further endorsed the trust in the so-called rational thinking. The intellectualization of the thought process is ruling us, and for quite a while, changing the culture of architecture.

The paradox is that the first measure to judge architecture is still its capacity to create a great aesthetic experience.

Apparently, humans are visual creatures; one quarter of their brain is a visual brain, and allegedly their vision is for gathering knowledge. Intuition often takes place in creative thinking, and as defined in the Free Dictionary it is "*The faculty of knowing or understanding something without reasoning or proof*", while it is often commented that Intuition is highly related to visualizing .

The human's seeing mechanism, was revealed by 1980s as active and brainy. It extends from the retina to the brain and divided there to functional subdivisions, geographically distinct , each specialized to process and perceive different attributes to the visual scene.

Moreover, between 2011 and 2014 , it was proved that when we experience different types of beauty – visual, musical, mathematical and moral - each lead immediately to an increased activity in the pleasure reward centers of the emotional brain, where an increase of dopamine is detected, and the intensity of that experience of beauty can be quantified digitally . The experience of beauty leads not only to humans' wellbeing but also to their physical health.

We cannot define beauty in simple terms, nevertheless, our civilization couldn't exist, evolutionary wise, without the recurrence of experiencing beauty, an essential part of our neurobiological structure.

Einstein's theory of relativity was quickly accepted in 1915, not least thanks to the sheer beauty of its mathematical expression. Robert Dijkgraaf claims today we are at the golden days of the relationship between Mathematics and Physics, and mathematical beauty plays an important role there.

It is time for architects to acknowledge and respond. New meanings in sustainable architecture, should be explored through a new pursuit of beauty - leading to radically innovative design process, along inventiveness, while differentiated by designers' culture - while aspiring to increase human wellbeing, bearing in mind that without beauty the whole idea of sustainability fails.



Architect Dr Yael Reisner - practitioner, researcher, educator and writer - born in Tel Aviv, lives in London since 1990, and the director of Yael Reisner Studio.

She has a Bsc in Biology, (the Hebrew University, Jerusalem), an AA Diploma, (London), PhD from RMIT University, (Melbourne).

She is a registered architect in Israel, where she built nine projects in a domestic scale.

*Her book with Fleur Watson, *Architecture and Beauty, Conversations with Architects about A Troubled Relationship*, was published in April 2010 by Wiley UK.*

Since 2010 her research-led practice is engaged with architectural installations.

The installation 'Take My Hand' was built in 2014, in Barcelona. It was designed at her studio, (not at Peter Cook's studio, as often published on the web.)

www.yaelreisner.com

POSTER SESSION

ANTONIO GIRÁLDEZ LÓPEZ

Más allá de los muros: Conflictos espaciales compartidos y tácticas de resistencia en la valla de Melilla

antonio.giraldez.lopez@gmail.com

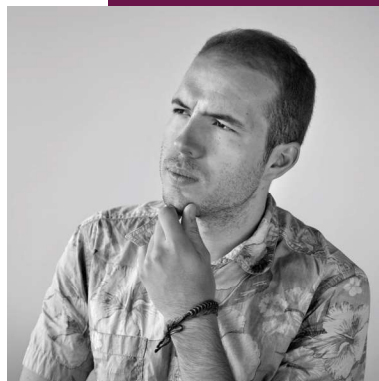
"Cada noche, cerca de la pista deportiva comienza a oírse música de fiesta. Y poco a poco empiezan a salir internos de todos los rincones, entre risas y chácharas. De repente el CETI cobra vida con una avalancha de inmigrantes jóvenes, con ropajes coloridos y ansias de libertad. Son los marroquíes solicitantes de asilo por su condición de homosexuales, que se han convertido en los últimos meses en el principal colectivo de refugiados del centro de inmigrantes."

El Mundo. 17 de abril de 2016.

El objetivo de esta investigación, a partir del acontecimiento citado, será el de realizar un análisis del CETI (Centro de Estancia Temporal de Inmigrantes) de Melilla en base a los cuerpos que lo habitan, recopilando para ello diferentes acontecimientos ocurridos en él. A través de los conflictos espaciales existentes se cuestionará la aparente neutralidad o homogeneidad del espacio, visibilizando a través de la disidencia corporal los puntos en común de aquellos cuerpos que por su condición –legal, racial, de género, política, sexual...- están sometidos a una violencia espacial implícita. Dos variables inherentes a todo sistema arquitectónico, pero claramente explícitas en esta situación. Esto permite desvelar qué agentes y condiciones están definiendo el espacio de los cuerpos migrantes y homosexuales allí reclusos; un análisis que desdibujará los límites físicos y materiales de la arquitectura del encierro, visibilizando a la vez nuevos límites y exclusiones espaciales generadas por otros mecanismos de producción del espacio.

A través de este entendimiento del espacio la sexualidad y el género se convierten en variables centrales a la producción y conflicto espacial. Así, lo arquitectónico, a su vez, es la resultante de una serie de condiciones, relaciones y acciones entre los cuerpos –entendidos como una serie de interfaces sexuales, políticas, biométricas que median con el entorno-; y en base a estos dos aspectos se pondrá el foco sobre las tácticas espaciales que tienen a su disposición los cuerpos para reconstruir y manipular dicha situación de exclusión.

El baile, la música, los gestos, el código de vestimenta, o el devenir una comunidad serán acciones de suma importancia, arquitecturas menores capaces de subvertir y modificar un espacio doble o triplemente hostil –por su condición de migrantes, homosexuales y mujeres- y transformarlo en su propio beneficio. Así, mediante tácticas de resistencia festiva con una duración similar al de una canción logran no sólo revertir su exclusión espacial sino también, al devenir cuerpos públicos, reclamar un espacio en disputa y una condición que les ha sido negada. Frente a una espacialidad aparentemente única y neutra, sus acciones logran visibilizar una espacialidad en permanente disputa, un espacio queer, en permanente construcción, a través de lo performativo, de las acciones que se llevan a cabo en él y que permiten no sólo visibilizar, sino revertir, la exclusión sufrida, apropiándose de dichos espacios. Para ello se usarán arquitecturas menores, precarias y efímeras ejecutadas simplemente con las acciones de los cuerpos, pero que logran ir mucho más allá de los muros, transformando los espacios de exclusión en espacios de libertad (momentánea).



Antonio Giráldez López (Lugo, 1990) es arquitecto y urbanista por la ETSAC en 2014, especializado en la rama de Teoría y Diseño donde obtiene una beca de iniciación a la investigación del MECD en el curso 2013-2014. Un año más tarde realiza el máster en Proyectos Arquitectónicos Avanzados vinculado a la línea de Arquitectura y Territorio del Paisaje en la Universidad Politécnica de Madrid. Actualmente cursa sus estudios de doctorado en el Programa de Proyectos Arquitectónicos Avanzados de la UPM continuando con un tema de investigación desarrollado durante el máster: "El dispositivo frontera: la construcción espacial desde la norma y el cuerpo migrante". Desde el año 2013 es creador y editor de Bartlebooth, una plataforma de experimentos editoriales relacionados con el pensamiento arquitectónico en un sentido amplio del término. Forma parte del Programa de Estudios en Mancomún: Feminismos, Ruralidades y Comunes. Actualmente colabora en n'UNDO.

VIRGINIA DE JORGE HUERTAS

Sistemas domésticos urbanos. Constelación de Arquitectas

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La constelación de Arquitectas se podría establecer como punto de origen en torno a principios del siglo XIX, desde el papel de Aleksandra “Shura” Mijáilovna Kollontái en 1896 hasta la actualidad. Esta investigación analiza la conexión existente e hipotética de tres de ellas, Alison Smithson, Susana Torre y Franziska Ullmann, en un marco temporal comprendido en la segunda mitad del siglo XX.

Las tres arquitectas elegidas, tienen en común la investigación llevada a cabo en el ámbito comprendido entre lo doméstico, como escala micro, tejiendo los espacios intermedios hasta la escala urbana de infraestructura doméstica.

Alison Smithson, como miembro integrante del Team X replanteó los espacios intermedios, que el movimiento moderno había anulado mediante los edificios como objetos aislados, sin matices o transiciones público privadas.

Susana Torre investigó en su proyecto “*house of meaning*” un sistema en matriz de los espacios domésticos que permitiese desjerarquizar el espacio íntimo, haciendo una crítica a la división tradicional de los espacios en habitaciones que conforman una vivienda dando importancia a ciertos miembros de la familia antes que a otros.

Franziska Ullman, la tercera arquitecta, se analiza en la última escala de actuación. Desde un urbanismo de género, sensible con el contexto y con los usuarios que habitarán en el, creando gradientes de espacios de gran riqueza y complejidad. Su proyecto en Viena parte de una serie de edificios conformando una flujo de transiciones de espacios público – privados. Construyendo espacios intermedios, ya investigados por Alison en los 50.

La elección de estas tres arquitectas se decide desde un punto de vista multiescalar y de distintos contextos sociopolíticos con el mismo interés, el espacio doméstico. Siendo Austria, Reino Unido y Estados Unidos, tres puntos de divergencia y conexión de estrategias. Por tanto, se analizan y profundizan en tres de sus proyectos. La casa como aparato electrodoméstico en 1957 de Alison Smithson en la escala XS – S. El espacio en matriz de Susana Torre en 1970 como escala intermedia e indefinida, pudiendo abarcar conexiones de menor a mayor escala, alterando el proceso de habitar. Por último el proyecto “*Margarete Schütte Lihotzsky hof*” en Viena de Franziska Ullmann en 1995. De ellos y sus autoras se extraerán una serie de estrategias de intervención para implementar en futuros proyectos entre el espacio público y la vivienda, mediante la creación de nuevos y evolucionados parámetros de medida y proyecto.

Architect and PhD candidate.

Born in Madrid on April 24, 1991. Number One 2009-2015 promotion at the Technical School of Architecture of Alcalá. Extraordinary Prize 2016. Two grants of collaboration and initiation to research, of competitive open process, by the Ministry of Education, Culture and Sports during the Architecture degree. Honour mention in Final Project degree “Strategies of urban regeneration in the Poblado Dirigido de Fuencarral”. Collaborator in Aybar Mateos in 2015. Speaker with the PFC in the Congress of Creative Cities, Madrid, January 2016. ARQUIA (Foundation Caja de Arquitectos) by academic record in the study Miralles Tagliabue during 2016. Collaboration in the project “skyroom” in the 15th Venice Biennial in EMBT. Collaboration in “VR POLIS” with FICARQ at the London Design Biennale 2016. From September 2016, FPU (national contract of competitive concurrence) in the University of Alcalá.



ISABEL GUTIÉRREZ SÁNCHEZ

Commoning spaces of social reproduction. Citizen-led welfare infrastructures in crisis-ridden Athens

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The on-going crisis in Greece has brought about extensive transformations of the society and everyday people's lives. The way in which the crisis is being managed by the European institutions and the successive national governments hallmarks a process of expanding economic liberalisation, which has been unfolding in Europe over the last three decades. Under the premise of austerity, as the only possible project for economic recovery, a long-term state of emergency has been set up to legitimise the enforcement of a series of market-driven policies, which devastating impacts on the main long-established institutions of welfare provision of the Greek society. The state welfare structures and the family have been severely hit, resulting in the displacement of great segments of the population to the margins of society and the emergence of new forms of exclusion.

This context of increasing precariousness and break down of social rights and welfare is indicative of a *crisis of social reproduction*, which has acquired a global scale, enhancing those forms of organising the material and social sustenance of the society grounded in gender, class and ethnic inequalities (Comas d'Argemir, 2016). Yet, as a response to the violent attacks on people's livelihoods, a myriad of citizen-led solidarity initiatives have emerged across the country, seeking to re-organise social reproduction on a self-managed and mutual help basis, outside (or alongside) the official structures of welfare and the family. Social kitchens, social clinics and pharmacies, networks of care services, and accommodation centres for/with immigrants and refugees, they all compose a growing grassroots movement providing practical solutions to meet basic daily needs, as well as local strategies to safeguard the means of living. Their alternative approach to welfare provision is reconfiguring the relationships between individuals, families and public institutions, challenging long-acknowledged conceptions of care and citizenship (Cabot, 2016).

The emergence of these citizen-led welfare infrastructures has gone hand in hand with the creation of common spaces, set up through spatial re-arrangements and re-definitions of the public space. They reintegrate caring and reproductive activities (now collectivised or commonised) in the realm of the urban public, politicising these activities and conversely, rendering domestic the public space. In doing so, they challenge the discriminatory spatial separation of functions under the public-private dichotomy that the Modernist paradigm came to canonize, which would later be accentuated by the marketization of the public space driven by neoliberal urban policies. They also confront the socio-spatial segregations and recent new urban enclosures created during the crisis. [...]

This paper focuses on Athens, a city where the different aspects of crisis concentrate and become more clearly patent. Drawing on anthropological fieldwork in three case studies; O Allos Anthropos Social Kitchen, the Athens Community Polyclinic and Pharmacy, and the City Plaza Refugee Accommodation Centre, it will be argued that these citizen-led welfare infrastructures are opening a possibility for a possible new urban paradigm driven by the politics and spatiality emerging in/through these common spaces.



My name is Isabel Gutierrez Sanchez. I am an architect (ETSAM, 2012) and anthropologist (UCM, 2014) by training with a focus on the contemporary urban field and urban experience. My twofold practice-led and ethnographic vocation matured through my experience in university exchange programmes in India (CEPT University, Ahmedabad), Germany (TU Berlin) and Ethiopia (Addis Ababa University of Architecture), as well as my participation in projects of social housing in Nouakchott (Mauritania) and San Salvador (El Salvador). [...]

After three years of practicing as an architect and editor in an architectural magazine, in 2014 I got the opportunity to return to academia, completing a MSc in City Design and Social Science at the LSE. At present, I am doing a PhD at the Bartlett School of Architecture (UCL).

ELENA MARTÍNEZ MILLANA

La domesticidad en el Béguinage. Nuevos modos de habitar en la Edad Media

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Este artículo trata sobre el *béguinage*, un conjunto arquitectónico habitado por una comunidad de mujeres, laicas y religiosas, que tiene origen en la Edad Media en la actual Bélgica; a través de este caso, se plantea (des)montar el concepto de *domesticidad*, y otros, asociados, como el de *privacidad* e *intimidad*, estudiados fuera del imaginario de la casa como mecanismo para distanciarse de lo común o habitual en el espacio doméstico ordinario, y que, por ello, pasa desapercibido a nuestra atención más superficial.

Se estudia el *béguinage* como parte de la historiografía doméstica occidental, pues si bien su origen está fechado en el siglo XII, en Lieja, Bélgica, se difunde en Holanda, Francia, Italia, España, Polonia y Austria. La causa principal de su expansión es demográfica: la superpoblación femenina ocasionada por la guerra, en concreto, la Guerra de los Cien Años (1337-1453), conflicto entre Francia e Inglaterra, cuyas alianzas implicaron a gran parte de los diversos Reinos que configuran la actual Europa.

El *béguinage* se concibe como un poblado en el interior de la ciudad, conformado, según el caso, por una o varias casas agrupadas y rodeado el conjunto por una muralla que lo delimita y cierra.

Se estudia el *béguinage* como *heterotopía* o *espace autre*, es decir, como una utopía realizada, que, como dice Foucault, a propósito de prisiones y asilos, representan, contestados e invertidos, todos los demás emplazamientos reales.

Este artículo plantea el *béguinage* como una contestación desde el interior de la cultura occidental de la Edad Media, que da otra dimensión a la noción de *domesticidad* frente a la existente. Este caso específico forma parte de una investigación que aborda los cimientos ideológicos y morales que sustentan ordenanzas y normativas, y con ello busca promover posibles cambios que lleven a mejorar la calidad de vida de los habitantes del espacio doméstico en las ciudades. La pertinencia de este estudio se justifica desde la necesidad de diseccionar aquello que ocasiona y es responsable del origen de situaciones de la sociedad actual en relación a la domesticidad, tales como la autonomía y dependencia de la tercera edad en el hogar, la violencia machista, el incremento de los hogares unipersonales, la domesticidad de la ciudad, etc. Por lo que, el propósito del estudio es (des)montar lo domesticidad, habitar las heterotopías.

Elena Martinez-Millana (Valencia, 1987). Architect by Universitat Politècnica de València (Spain) and l'École d'Architecture Paris-Malaquais (France) in 2013, specialized in Intervention in the Architectural and Urbanistic Heritage of Cities. She is Master in Advanced Architectural Projects by the Polytechnic University of Madrid (Spain) in 2015, specialized on Landscape Architecture and Urbanism. Has collaborated in several architectural studies such as the Parisian studio UAPS (Urbanisme, Architecture, Paysage and Super) and the Catalan study OAB (Office of Architecture in Barcelona). Currently, she is PhD candidate in the Collective Housing (GIVCO) research group in the Department of Architectural Projects in the Polytechnic University of Madrid. She has participated in "Le Corbusier, 50 years later. International Congress" (2015) among others conferences and seminars on research, also in teaching as "IV Jornadas para la Innovación Docente en Arquitectura" (2016).



MARISA VADILLO

Entre la utopía y la realidad: las estudiantes de arquitectura en la Bauhaus (1919-1933). El objeto y la experiencia total del espacio

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La singular experiencia de las mujeres que estudiaron en la célebre escuela de la Bauhaus (1919-1933) ofrece un inaudito análisis del rol global de una generación de pioneras a principios de un siglo tan inaudito como fue el XX. Esta situación se torna aún más impactante cuando nos centramos en la formación como arquitectas de su alumnado femenino ya que, recordemos, el propio fundador Walter Gropius (1883-1969) escribiría el 23 de febrero de 1921 en una carta dirigida a Annie Weil: “*nos manifestamos en contra la formación de arquitectas*”. Algo inaudito para una escuela que tenía vocación de arquitectura y cuyo alumnado femenino, en algunos cursos, representaría el cincuenta por ciento del total. Sería pues en estos dos asuntos –mujer y arquitectura- en los que la institución se manifestaría meridianamente contradictoria.

Debido a tres motivos principales. En primer lugar, el Consejo de Maestros vinculó mayoritariamente y a partir del *Vorkurs* (curso semestral preliminar para acceder a la Bauhaus) al alumnado femenino con el Taller de Tejido. Por otro lado, la situación de la arquitectura como asignatura dentro de los planes de estudio oficiales fue compleja y no sería hasta la llegada de Hannes Meyer (1889-1954) a la dirección del centro en 1928 cuando la Sección de Arquitectura se sistematizó como enseñanza oficial. Por último, no olvidemos el entorno que rodeó a la Bauhaus. Emilie Winkelmann (1875-1951) está considerada como la primera mujer de la historia de Alemania en estudiar arquitectura, y trabajar como arquitecta ‘*free-lance*’. Asistió a la Universidad de Hannover entre 1902 y 1906 donde se matriculó como ‘oyente invitada’ al Taller I de Arquitectura. Tras Winkelmann, en 1908 estudiaron arquitectura un total de dos mujeres, en 1915 lo hicieron veintiuna y en 1917 lo hicieron cuarenta en toda Alemania. La Bauhaus, se inauguraría dos años después.

Sin embargo, a partir del estudio de los documentos originales inventariados en el *Bauhaus-Archiv Museum für Gestaltung* de Berlín y en la documentación de la secretaría conservada en microfichas en el *Thüringisches Hauptstaatsarchiv* de Weimar, podemos confirmar en arquitectura la presencia femenina de un grupo de estudiantes como Hilde Friedmann, Wera Gäbler, Hilde Reiss, Lore Hesselbach, Susanne Leppien, Ricarda Schwerin, Margot Loewe, Maria Müller, Edih Rindler, Eva Lilly Lewin o Bella Ullmann. De entre todas ellas, destacarían figuras profesionales como Wera Meyer-Waldeck (1903-1988) quien se reveló como una excelente arquitecta y diseñadora industrial; Annemarie Mauck-Wilke (1906-1996) diseñó mobiliario y arquitectura unifamiliar a lo largo de su vida; Lotte Stam-Beese (1903-1988) ya en 1929 trabajaría para un despacho de arquitectura de Hannes Meyer y Hans Wittwer en Berlín desarrollando una trayectoria importante, o Gerda Marx (1909-2000) que a principios de la década de los treinta trabajaría con Johann Niegemann en un despacho de arquitectura en Königsberg. Sin olvidar a Lotte Colleijn (1905-1995) quien llegaría a trabajar entre 1952 y 1954 para el Ministerio de Vivienda de la DDR en Berlín.

Todas ellas estuvieron vinculadas al objeto y al espacio unifamiliar, contemplando una visión global de la experiencia, cien por cien Bauhaus.



MARISA VADILLO Rodríguez (1976) es Doctora en Bellas Artes (mención europea, 2006) por la Universidad de Sevilla, donde trabaja como profesora del Departamento de Dibujo. Fue becaria de investigación (F.P.U.) del Ministerio de Educación y Ciencia español entre 2002 y 2006, año en el que presentó su Tesis Doctoral “Las artistas de la Bauhaus: una revisión del arte y del diseño femenino”. Realizó dos estancias de investigación de seis meses en el Bauhaus-Archiv Museum für Gestaltung de Berlín. Ha publicado artículos en varios idiomas, al igual que ha participado en numerosos congresos nacionales e internacionales. En 2010, publicó su primer libro Otra mirada: las fotografías de la Bauhaus. En 2016, ha publicado el segundo bajo el título Las diseñadoras de la Bauhaus: historia de una revolución silenciosa. Su producción artística se inició en 1996.

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JOANA ROXO

Lady architect, María José Estanco. Contribution to the study of the 1st Portuguese female architect

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"The first female Portuguese architect defended her thesis at the School of Fine Arts and was approved." It was with this sentence that the newspaper "O Século" announced, in the 28th of June of 1942, the first Portuguese woman graduating in Architecture: Maria José Brito Estanco.

Born in Loulé in 1905, she was born and raised in the Algarve. She attended Painting at the Faculty of Fine Arts in Lisbon, but after a trip to Brazil, during which witnessed the birth of a new city, decided to change course and enrolled in Architecture when she returned to Portugal. In 1942, she received the "Lady Architect Diploma" with the final design of "A Garden School in the Algarve", with a score of 16 points. (Estanco M. J., Vídeos com Depoimentos de Pioneiros da Cidade de Marília, 1986).

In the early twentieth century, the female condition changed thanks to the achievement of fundamental rights of women, which spawned a growing female presence in historically male areas. From that achievement rise many questions, particularly, how does one enter into the profession of Architect, and how accepting is it?

For a better understanding of the history of women in Portuguese architecture, supported by several documents relating to her journey and, especially, testimonials from those close to her, it is intended to find out who was Maria José Estanco.

My name is Joana Roxo, I'm 26 years old and I'm from Fundão, Portugal. I have a bachelor in Plastic Arts - Painting and Intermedia at Polytechnic Institute in Tomar, Architecture at ISCTE-IUL, Lisbon and a Master of Architecture in the same university. During the five years of the course I participated in several academic activities, in which I highlight the coordination of the Nucleus of Architecture and Urbanism students between 2015 and 2017. My Master's thesis theme was "The Lady Architect: Maria José Estanco" whose work I will present at this congress.



VIDEO ESSAYS

BLANCA PUJALS

Specular Technologies: The Construction of Fear and Desire

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The new science of social statistics and the regulation of social deviancy created during the European Enlightenment, intertwine with architectural discourse within the construction of urban fabric, through structures and systems of risk management. From bio-anthropometrics to ergonomics and from diagrams to borders, bodies and modern city arise systematized to be optimal for the reproduction of hegemonic narratives.

These constructions remain inscribed in our bodies and the contemporary city, and they are continuously rewritten. They establish an artificial threshold defining a new frame of exclusion. Therefore they produce new subjectivities as well as new processes of body territorialization..

The social sciences based on statistics are still operative in our contemporary society. They permeated into the form of the cities, the big data market, speculated futures, and also into our social relationships. In this process of splitting up behaviors and bodies into data, they are incorporated as nodes in the circuit of production and consumption. Moreover, these forms of abstraction have generated a speculative knowledge of the future where the old fatalism of pre-modern societies, that subjugates actions to destiny, is supplanted by modern cause-effect determinism. This allows implanting future fictions in the present, supported by statistical confirmation.

Hence, in our everyday life, we could interchangeably mix vocabularies concerning medical, military and systemic defense, for their direct association with categories already constructed on fear. Then, words such as epidemic, contagion, virus, defenses, toxic, prevention, eradication, protection, propagation, intrusive body, crisis, immunity, etc.... would cause similar reactions on us, with the ultimate consequence of producing an effect despite the lack of a cause.

These procedures become tools for the construction of future fictions of fear and desire through abstractions acting as a form of demand for privatization, protection and segregation.

Moreover, the role of statistics is highly relevant for the construction of fictions in neuroeconomics, as an empirical approach to explain human decision-making. Against a series of probabilities, forms of anticipation through speculation are operating to remove this undesirable image of the future designing the right urbanism offering anticipatory measures and prevention campaigns: prophylaxis, active immunity, medicalization, preventive medicine, preventive war, preventive urban planning, risk groups, surveillance cameras, anti-theft precautions, bruise-proofing, devices targeting homeless persons.

Despite this, the attempt to colonize the future from the present leads to architectures of abstraction, spectral fears or virtual images. And the paradox of fear production is brought on by its very prevention; in the same way as the production of desire is made through designed stereotypes.

Architecture becomes then a speculative technology for desirable futures construction and ergonomic urban models for the typological archetype. Furthermore, it produces and reproduces invisible and visible borders on bodies, cities and territories.

Blanca Pujals is an architect, artist and writer whose work examines material conditions of representation. She got her BA in architecture at ETSAB (Barcelona School of Architecture), where she was a scholarship holder at the Aesthetics Department, to then complete her studies with an MA in Critical Theory and Museum Studies at the Independent Studies Program (PEI) of MACBA Museum (Barcelona), tutored by the philosopher Paul B. Preciado. At the moment, she is a researcher at the Centre for Research Architecture (Visual Cultures Department) at Goldsmiths University of London. Her practice is based on spatial research and critical analysis. Her work encompasses film, architecture, curatorial projects as well as lectures and different displays of writing. Blanca has worked on projects in Colombia, Iraq, Afghanistan, London, Spain or Switzerland and she is also a regular contributor to art projects and exhibitions in Barcelona and London.



SARA GUNAWAN

Representing the Other

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Animals are invading the city. Once wild animals are now adapting to the urban ecosystem and a new human animal relationship is emerging. Between the domestic and the wild are the synanthropic species, defined as animals who benefit from living in close proximity to humans yet, remain beyond their control. Within our posthuman reality, architecture has the capacity to engage and negotiate human-animal conditions.

Representing the Other presents two design-research projects which leverage posthuman thinking towards a sympoetic design process, or making-with our non-human neighbours. The ongoing research project *Urban Bestiary* examines a selection of synanthropic species and the specific cities they inhabit to unpack the conditions of our shared urban environments from alternate perspectives. Experimental drawings and detailed biological and cultural cataloguing give representation to our overlooked animal neighbours and reveal how anthropogenic patterns of urbanization inherently enable multi-species cohabitation.

Synanthropic Suburbia intervenes within the expanding landscape of North American suburbs, focusing on the space of greatest tension between human and animal – the domestic territory of the house. The project re-structures human animal interactions through a series of architectural prosthetics, which subvert the banal architectural language of single-family homes. When multiplied across communities, the prosthetics establish new spatial patterns capable of supporting a diversity and density of human and non-human species



Sarah Gunawan received her Master of Architecture from the University of Waterloo. Her work integrates posthuman theory into architectural practice to engage a multiplicity of human and nonhuman subjects in the design of our shared environments.

**CITIES PROMOTING
BEST PRACTICES**



VIENNA EVA KAIL

Vienna on its way to a Fair Shared City. Gender sensitive planning activities in Vienna (30')

Twenty five years ago women's issues in planning were raised in Vienna for the first time in the exhibition "To whom does Public space belong?- women's everyday life in the city" in. Since then Vienna has developed one of the broadest practices of gender planning in different topics and on different planning levels within European cities. Planning and the design of the urban fabric often deal with conflicting targets, in the Mainstream mostly under functional aspects. The aim of gender sensitive planning is to combine technical with social intelligence, to take into account the different needs of different (potential) user groups and their daily life patterns.

The presentation will give an overview of the realised Modell projects (about 60 Pilot Projects in the fields of Housing, Traffic, Public Space, Urban development and Social Infrastructure) and Pilot Processes, applied tools, methods and strategies for a Fair Shared City and the actual focus of a social sensitive and target group oriented planning culture in the manifold urban planning processes of a fast growing city with considerable migration and numbers of refugees.

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SANTIAGO DE COMPOSTELA

MARIA NOVAS



Compostela, Territorio das Mulleres / Compostela, Women's Terrain (30')

El proyecto Compostela, Territorio das Mulleres (Compostela, Women Terrain), impulsado por la Concejalía de Igualdad, Desarrollo Económico, Empleo, Comercio y Turismo del Ayuntamiento de Santiago, tiene como finalidad implicar a la ciudadanía en la construcción de un modelo de ciudad más amigable para y con las mujeres. El objetivo del proyecto es, por un lado, habilitar un espacio de confluencia (<http://tm.santiagodecompostela.gal>) para los recursos que están trabajando a favor de la igualdad de género en la ciudad, en diferentes ámbitos, que les den mayor visibilidad y accesibilidad y, por otra, implicar a los agentes sociales y al sector económico con el fin de crear un mapa de recursos, lugares y equipamientos que ayuden a construir una ciudad igualitaria y amigable con las mujeres. Al mismo tiempo, el mapa servirá para explorar una dimensión turística orientada a hacer de Compostela una ciudad *womenfriendly*, cuyo sello ayudará en la consolidación de la capital gallega como destino turístico.

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<http://tm.santiagodecompostela.gal>

BOGOTÁ **MONICA SANCHEZ BERNAL**

Bicirecorridos patrimoniales en Bogotá con perspectiva de género (30')

En el marco de la garantía de los derechos de las mujeres en Bogotá, la Secretaría Distrital de la Mujer viene desarrollando un trabajo de aproximación al disfrute del espacio público de la ciudad que involucra la movilidad sostenible y los espacios urbanos simbólicos para las mujeres. Mediante un recorrido en bicicleta, la ruta traza una conexión entre monumentos de figuras femeninas con hechos de referencia para las mujeres. Marcada por los lugares a visitar, se señalan y reflexiona sobre los acontecimientos ocurridos de violencias basadas en género allí y la representación de sus reivindicaciones. La actividad entonces visibiliza aspectos del patrimonio tangible de la ciudad y de la lucha de las mujeres, además de motivar el uso de la bicicleta para conocer y reconocer la ciudad en quien la visita y la habita desde la perspectiva de género. Inscrita en el Plan de Igualdad de Oportunidades y Equidad de Género, fortalece la acción afirmativa que aporta a implementar estrategias que mejoren las condiciones de circulación para el ocio y la recreación. La experiencia adquirida entre quienes participan del bicirecorrido suma a pensar estrategias basadas en la presencia para hacerla más segura y disfrutable bajo la óptica del derecho de las mujeres a la ciudad.

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Ajuntament
de Santa Coloma
de Gramenet

SANTA COLOMA DE GRAMENET

NURIA PARLON / ZAIDA MUXI

Política de la diferencia. Santa Coloma de Gramenet pensada desde los feminismos (30')

La política urbana de un gobierno feminista, como el de Santa Coloma de Gramenet, se distingue por pensarse desde el reconocimiento de la diferencia y priorizando la igualdad. Este enfoque permite tener en cuenta las diferentes necesidades para llegar a una gobernanza más justa, igualitaria y democrática.

La ciudad es pensada desde la proximidad, desde la experiencia cotidiana, con una lógica inductiva y con una planificación participativa. Los proyectos de ciudad están pensados desde la cercanía, la atención y cuidado por cada detalle y por cada persona marcan cada acción política. En términos de urbanismo, no solo se actúa en los proyectos de impacto, sino que la pequeña actuación, el mantenimiento y la limpieza se sitúan en igualdad de condiciones. Se trabaja con sistemas de comunicación que permiten a cada persona que habita el municipio aportar desde su experiencia.

Una ciudad trabajada a pie de calle, abierta al diálogo, a la inclusión y a la diversidad. Santa Coloma más que objeto, más que ciudad, más que academia y más que humana.

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SASSARI

VALENTINA TALU

Urban Regeneration and Women Participation and Empowerment. The experience of the City of Sassari (30')

The aim of her research activity is to define a new re-interpretation of the concept of quality of urban life based on the Sen and Nussbaum's theory of capability approach, which can be used as a methodological and operational instrument for defining urban renewal policies and projects.

Beside the research activities, with Tamalacà, she has conceived and developed a number of low cost micro-policies and micro-projects, mainly at neighborhood scale, aimed at promoting quality of urban life of the most disadvantaged groups of inhabitants (children, elderly people, women, disabled people) in various cities and towns of Sardinia, with the support of municipalities, and through citizens' engagement processes, often in collaboration with primary schools.

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**KEYNOTE
SPEAKERS**



LIZA FIOR

KEYNOTE SPEAKER

Complicity, Compromise , Contribution: Practising Architecture (60')

#MORE information will be soon available.

Liza Fior (London, UK) was born in London where she continues to practice as founding partner of muf architecture/art. muf adds unsolicited research to every project to expand incomplete briefs. The work of the practice negotiates between the built and social fabric, public and private, in projects that have mainly been focused in East London but not exclusively so (muf were the authors of the British Pavilion in Venice in 2010 and we have worked with the cities of Pittsburgh Gothenburg and Cologne.. In these austerity days of almost no local investment, muf's contribution to making public spaces and making spaces public include reworking others master-plans, the galleries of the Science Museum, working hard on where you can walk without a security pass within privately funded developments, and most recently exploring the museum as a shared public space at the V&A . a continual dialogue between detail and strategy.

Liza has taught at the AA, RCA and Yale was external examiner at the Royal College of Art, CASS and and contributes to the new MA and Dip Arch at Central St Martins.

LIISA HORELLI

KEYNOTE SPEAKER



Engendering Urban Planning, successes, constraints and expansions (60')

Cities are rapidly transforming into complex places which traditional approaches to urban planning have difficulties to deal with. The new EU- and UN-urban agendas still lack gender-awareness concerning the supportive infrastructure of everyday life that enhances the opportunities for both women and men with different backgrounds and orientations to muddle through in the complex daily contexts. The aim of my presentation is to discuss theoretical and empirical evidence, why engendering urban planning is important and how to deal with the challenges.

As an environmental psychologist, I will first describe the mechanism of the evolving gender-environment relationship with examples from self-planned dwelling and cohousing that enable extensive psychic self-regulation. They demonstrate that while self-planned housing increases resident satisfaction, it tends to reproduce existing gender roles, which do not easily change within the nuclear family. However, the collective organisation of activities and spaces in a co-housing setting enables the sharing of duties (cooking, cleaning) and hobbies between men and women, girls and boys, leading to more equal gender contracts. Both the collective spaces and culture play an important role in the transformation of traditional gendered patterns. Thus, the emancipation and empowerment of both women and men provide a model to become also active in the shaping of the neighbourhood.

Nevertheless, I have claimed in my previous work that, in addition to the super-strategy of mainstreaming gender equality, there is a need for an expansion of engendering urban planning, which requires different ways of dealing with varying types of planning from the gender perspective. The results of an explorative study has corroborated the claim by testing with examples a framework for engendering urban planning in different contexts. These are 1. Gender mainstreaming comprehensive urban planning (Vienna), 2. Gender-sensitive advocacy planning (Barcelona), 3. Gender+ self-organising around urban planning & development (Helsinki) 4. Gender-aware co-governance with public, private, people-partnerships (Athens). The outcomes, however, lead to a new argument that concern the engendering of the so called Expanded urban planning, which so far is a vision that has not yet taken place, but its elements are here, just waiting to be tried and implemented.

Liisa Horelli, PhD in environmental psychology, is adjunct professor at the Department of Built Environment, Aalto University, Finland. She has carried out action research and published several articles on participatory urban and regional planning, especially from the perspective of human and gender-sensitive environments. Currently, she is studying gendering the self-organisation around Smart Cities and its consequences for urban planning, community development and local co-governance. Dr. Horelli has also conducted evaluations since the 1990s from the gender perspective and she is a former President of the Finnish Evaluation Society and a Board Member of the European Evaluation Society.

#MORE

WORKSHOP IN FIGLINE E INCISA VALDARNO

The Perception of Everyday Spaces from an Intersectional Gender Perspective.

SATURDAY 28th 10:00-13:00h
Equal Saree Collective and Serafina Amoroso

The aim of this workshop is the individual and collective awareness of gender inequalities and their impact on the perceptions and uses of urban spaces. The workshop will be articulated in two blocks, a first part of awareness based on individual and collective reflection and a second part of critical analysis through an urban walk.

PART 1. Awareness from individual perception and collective debate.

The first block proposes a reflection on the intersection of different dimensions in our spatial and urban perceptions: the social dimension, that is related with power structures; the psychological dimension, that is related with our life experiences and the spatial dimension which is related with the environments we inhabit. The aim of this first exercise is to think about the relationship of power structures and their articulation in different spaces and visualize how places can play a key role in the reproduction of inequalities.

PART 2. Urban walk.

In the second block we propose a collective walk through the everyday spaces of Figline Valdarno. During the tour we will observe and describe the urban spaces and relate our direct experience with the perceptions described in the previous exercise. We will collectively analyze the influence of the configuration of urban spaces on our perceptions, both positive and negative.



A.MORE COLLABORATIVE ACTION

A.MORE

Intimate Feelings of Fear and Desire Regarding your City. A Collective Confession.

FRIDAY 27th 16:00-17:00h
Amelia Vilaplana (O.C.)

AMORE (The Urban Fear Oral Archive in MORE) is a collaborative action aiming to constructing an oral manifesto to further in the transformation of our cities and leaving a trace of our presence in Florence.

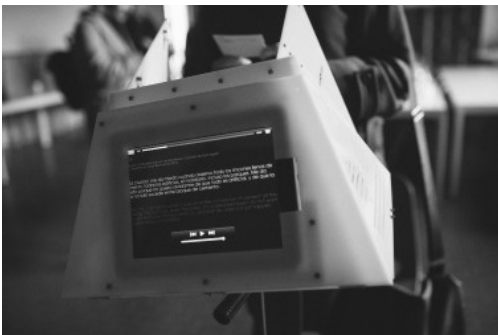
This activity is related to *The Urban Monster. A Fear in the Contemporary City Oral Archive*, a techno-performative project led by *otrespace** which aims to construct an archive that gathers the unheard voices of the city. With the use of a mobile device *otrespace* registers fears, desires, and even environmental worries by random street goers or selected individuals. Feelings are mental impressions establishing borders, cuts, folds and overlaps that blur the urban map. The accumulation of these confessions constructs an oral manifesto for cities, revealing not only the design problems but also the psychic and even sociopolitical uncertainties of our time. The project works from post-feminist and decolonial strategies to make audible the hidden frequency of the city, combining performance, curatorial practices and participatory urbanism.

The Urban Fear Oral Archive traces its origins to the Museo Oral de la Revolución (led by Paul B. Preciado, at the Barcelona Museum of Contemporary Art (MACBA) in 2013).

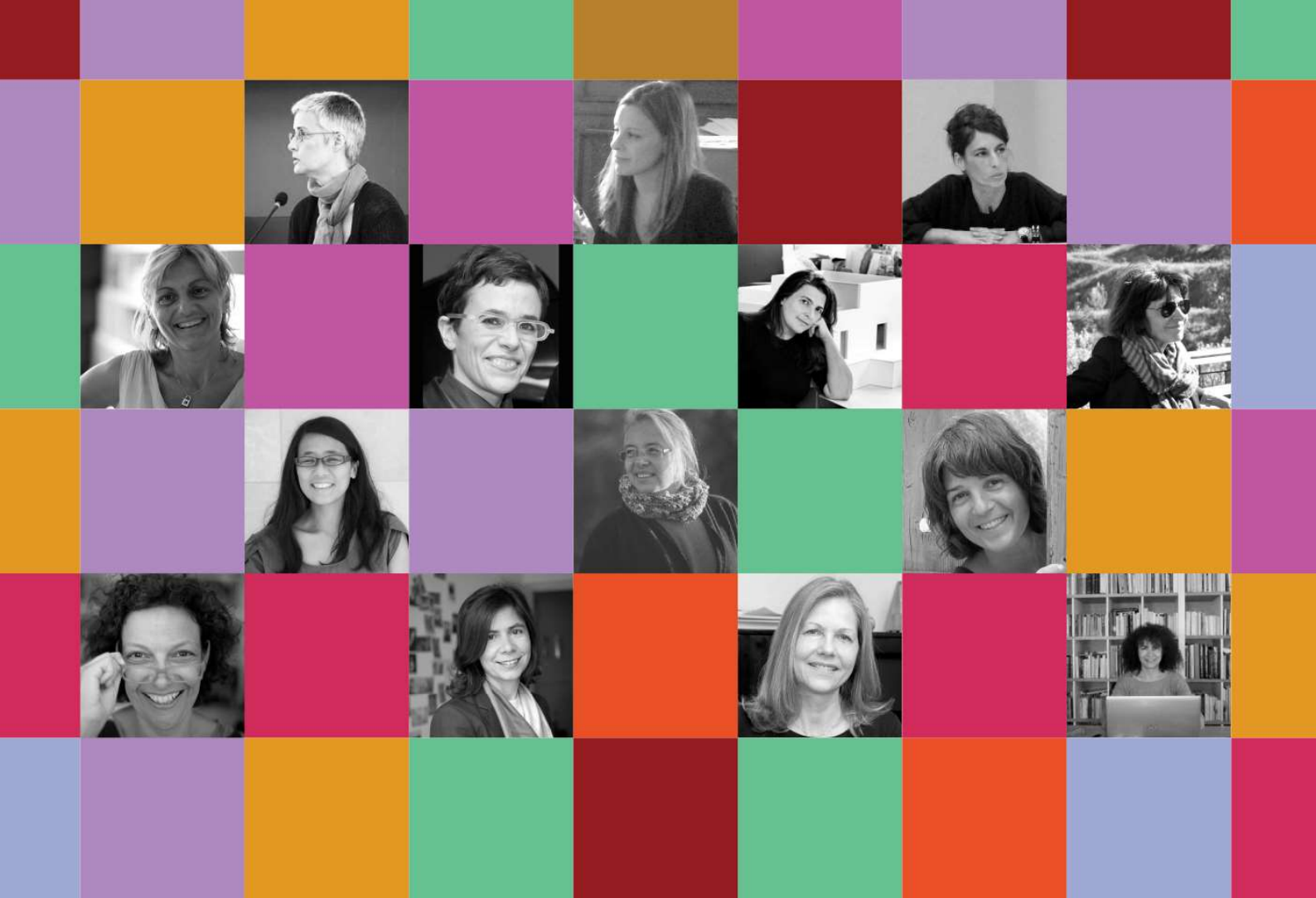
*otrespace is a multidisciplinary group composed by Diego G., Ana Cadena, Heura Posada, Joana Rosa and Amelia Vilaplana, professionals from various fields such as architecture, art, sociology, photography and law.

Contributor: Paula Vilaplana

Device design: Amelia Vilaplana. Device production: FabLab Alicante



SCIENTIFIC COMMITTEE



SCIENTIFIC COMMITTEE

The Scientific Committee is composed of the members of the Organizing Committee and experts of recognized standing and experience at an international level, as listed below:

EVA ALVAREZ ISIDRO ETSA Valencia - Polytechnic University of Valencia, Spain

NURIA ALVAREZ LOMBARDEO Architectural Association School of Architecture, London, UK

ATXU AMANN ALCOCER ETSA Madrid - Polytechnic University of Madrid, Spain

LAURA ANDREINI School of Architecture, University of Florence, Italy

NEREA CALVILLO GONZALEZ Centre for Interdisciplinary Methodologies, University of Warwick

LIZA FIOR MUF architecture/art, London, UK

MARIA GRAZIA ECCELI School of Architecture, University of Florence, Italy

JOYCE HWANG Architecture and Planning, State University of New York at Buffalo, EEUU

ZAIDA MUXI MARTINEZ ETSA Barcelona - Polytechnic University of Catalunya, Spain

ANNA ORTIZ GUITART Autonomous University of Barcelona, Spain

PATRICIA SANTOS PEDROSA LABART Lusófona University, Lisbon, Portugal.

ELIANA SOUSA SANTOS Centre for Social Studies - University of Coimbra, Portugal

MARTHA THORNE IE School of Architecture & Design, Madrid, Spain

ROSALIA TORRENT ESCLAPES Jaume I University, Castellón, Spain

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ORGANIZING COMMITTEE

ORGANIZING COMMITTEE

DAFNE SALDANA, HELENA CARDONA AND JULIA GOULA

EQUAL SAREE, Catalonia (Spain)

Equal Saree is a feminist collective that applies the gender perspective in the design, architecture and urbanism from a horizontal organization and an interdisciplinary approach. Equal Saree has led various projects between research, training and social action in India, Morocco and Catalonia. They have worked in urban transformation plans dynamizing citizen participation processes. Since September 2014 they study the use of space during childhood and they have developed their own methodology for gender equality analysis and intervention in playgrounds.

MARIA NOVAS

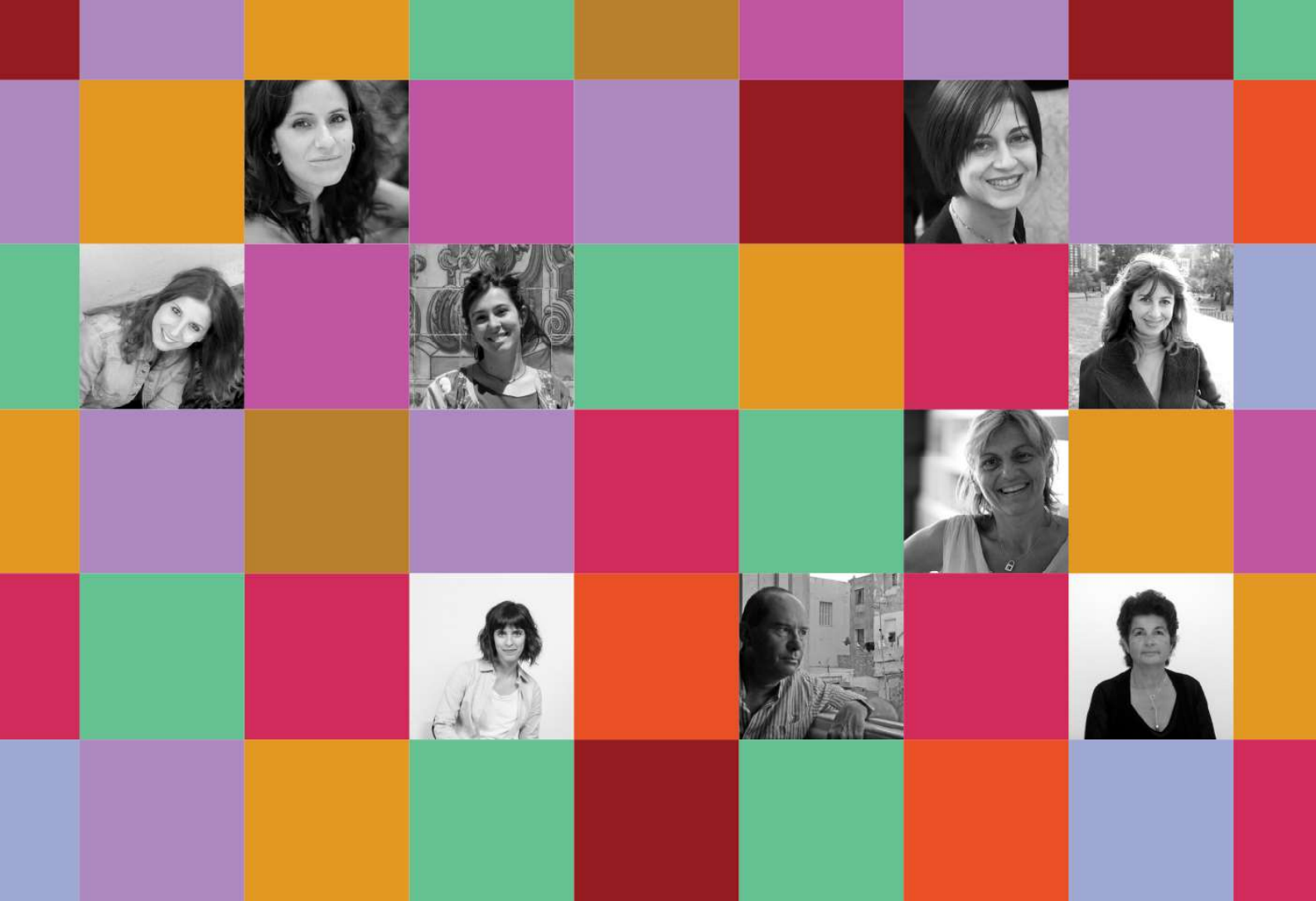
DEXENEROCONSTRUCCION, Galiza (Spain)

María Novas completed a Degree in Architecture at the UDC (2011). She continued her training with the Master's Degree in Restoration and Urban Regeneration at the USC (2013) and at the Master's Degree in Applied Research in Feminist, Gender and Citizenship Studies at UJI (2014). Currently, she is a PhD Candidate at the PhD Program in Architecture of the University of Seville in the subline of research in gender studies. During this period, she has been involved in independent research, fostering personal and collective projects as Dexeneroconstrucción (2012) <www.dexeneroconstrucion.com>; participating in collaborative international projects as Un día/ Una Arquitecta (2015) or even working for public administration by means of incorporating a gender equality dimension into territories (2016).

SERAFINA AMOROSO

Florence (Italy)

Serafina Amoroso is an Italian architect with a PhD degree in Architectural and Urban Design who is currently working as a lecturer under contract in a second-year Architectural Design Studio at the School of Architecture of Florence and as a secondary school teacher. In 2012 she got a Master degree in Advanced Architectural Design from the ETSAM in Madrid, where her personal and academic interests began to focus on gender perspectives and their relationship with space and education. In 2014 she was selected to participate in the Visiting Teacher's Programme of the Architectural Association in London. Her recent scientific articles and papers have been published in international journals and/or presented at national and international conferences and workshops.



AMELIA VILAPLANA

Alicante (Spain)

Amelia Vilaplana is an architect trained in Critical Theory and Museography at the Independent Studies Program of the Museum of Contemporary Art in Barcelona (MACBA). She is a Teacher at the University of Alicante (2012), and has worked in collaboration with the MACBA on the exposition dedicated to Ignasi de Solà-Morales. As a member of Atelier Paipái studio she won the competition to renovate the entrance of the historical Ateneo building in Madrid (2011). Her curriculum vitae also includes winning the Pasajes-iGuzzini Architectural Award (2011) and Lamp International Award (2010). Her work has been included in the Arquia catalogue (2014) and has been published in a number magazines and books.

LAURA ANDREINI

Florence (Italy)

Laura Andreini graduated with honours from the Architecture Faculty of Florence in 1990, completing her PhD at the same university in 1997. This represented the beginning of an intense activity in the field of teaching, which has continued over the years, parallel to her work as an architect and researcher. She is now Associate Professor in architectural and urban planning at the architecture faculty of Florence. In 1988 she founded the Archea firm together with Marco Casamonti and Giovanni Polazzi. As a partner in the firm she conducts design and research activities in the field of urban planning, architecture and industrial design, using the professional activity as a means of testing the positions assumed in relation to the contemporary architectural culture. She has since 2003 held the position of vice editor in chief of the international Area magazine, which is published by Tecniche Nuove.

SAVERIO MECCA

Florence (Italy)

Saverio Mecca is Full Professor of Building Production at University of Florence. Since November 2009 to December 2012, he has been Dean of the Faculty of Architecture and he currently holds the position of Dean of the new Department of Architecture.

He has expertise in building techniques, process management, vernacular architecture and earthen architecture in Mediterranean region.

Since 2007 he is Director of the Research Center on Innovation and Local and Indigenous Knowledge Systems at University of Florence, INN-LINK-S Research Center, oriented to investigate local and traditional knowledge systems in the field of architecture, agronomy and material cultures with an interdisciplinary scientific approach.

PAOLA GIGLI

Florence (Italy)

Member of the *Ordine degli Architetti P.P.C. della Provincia di Arezzo* (Local Architectural Board Council) since 2001, Paola Gigli is the President in charge of the council from 2009 (2009/2013 and 2013/2017 mandates).

In 2010 she becomes one of the members in charge of the *Commissione Regionale dei soggetti professionali della Regione Toscana* - L.R. 73/2008 (Regional Board of freelance professionals of Tuscany) and Coordinator of its *Tavolo Tecnico* (working group of technical professions).

From 2015 on, she is member of the *Ufficio di Presidenza della Conferenza nazionale degli Ordini degli Architetti Pianificatori Paesaggisti Conservatori italiani* (Chairman office of the National Architectural Conference).

ACTORS INVOLVED

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The Conference is organised with the collaboration with DIDA (Department of Architecture of the University of Florence), the Federation of Tuscan Architects, Planners, Landscapers and Curators and the National Council of Italian Architects, Planners, Landscapers and Curators (CNAPPC) and sponsored by Figline Valdarno City Council.



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