

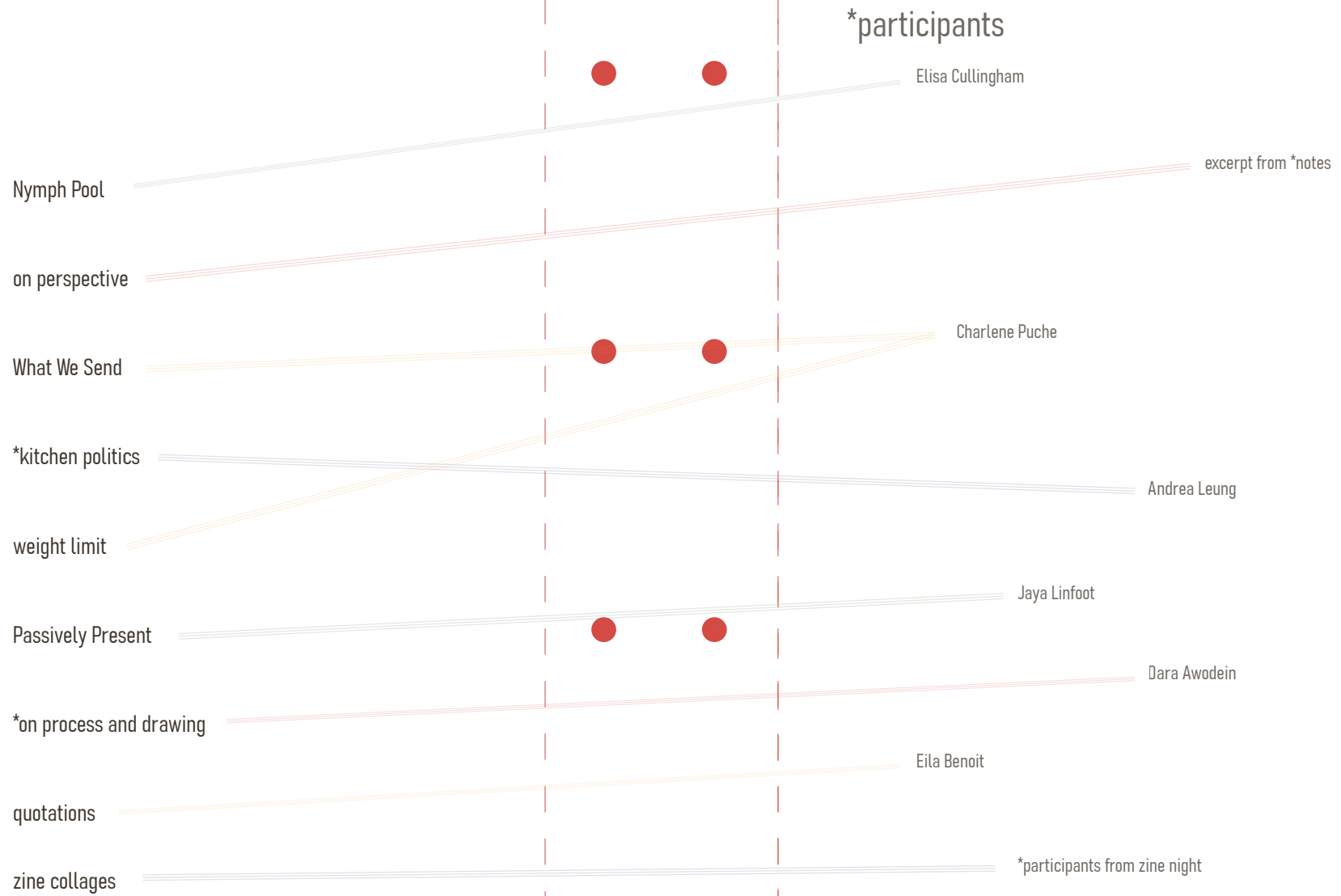


*on participation

* a collection of asterisks, exposes, and thoughts in response to the notion of participation.

This collection is based on an understanding of the often hidden, undervalued, and forgotten participation of key contributors to the public realm. we offer here a reflection, an invitation to acknowledge this participation, to confront it and understand its impact.

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**ARCHITECTURE HISTORY IS FULL OF
SILENCES,
AND MANY OF THEM ARE WOMEN.**

MATILDA MCQUAID

Nymph Pool

by Elisa Cullingham



There's a feminine urge to slip into the mirror-
That the pool is for more than just reflecting.

More than an image looking back-
The nymph's design is beneath the surface.

It's in the muck and tadpoles,
And dripping off the leaves.

Entry requires a closing of the eyes

A sensory departure and a sliding of self

Into the sub surface.

**RECOGNITION IN ARCHITECTURE HAS
ALWAYS BEEN UNEVEN,
AND GENDER IS CENTRAL TO THAT
IMBALANCE.**

KAZUYO SEJIMA

To you, our Reader :

we invite you to write, draw, & *particpate here

on perspective

We ask multiple women the same question:

What's the most feminist space you've encountered, created, or imagined?



What emerges from these conversations is that feminist space is both deeply contextual and surprisingly consistent in its core qualities: safety, agency, representation, and the radical act of believing that women belong wherever decisions are being made about our built environment.

I would say that the most feminist space is one with no physical, emotional or psychological threat present. Is there such a place? With so much misogyny pervading our lives, our spaces and our minds, no matter where we go, women identifying people are under threat in one way or another, from others and even from ourselves and the ideas we have been raised to believe both consciously and unconsciously. I know that sounds so dramatic and dark, but the older I get, the harder it is to not see it.



The most feminist space I have ever experienced is the nursery in the hospital where my two daughters were born. They are fresh in their cribs, swaddled in flannel, cared for by warm-hearted nurses, and haven't absorbed any of the tough realities that they will face within a day or two of their existence. So by "feminist," I mean safe. The nursery is their first room, the space they will live in. And nothing has touched nor influenced them yet, leaving the universe wide open still for all their hopes and ambitions with nothing standing in their way.

Maia Low

Architect AIBC, Principal + Studio Lead at Human Studio Architecture and Urban Design Ltd.

What first comes to mind is a project I worked on in collaboration with Brontë Mutukistna for a landscape architecture studio at SALA. It was titled “For An Ecofeminist Stowe” and challenged the patriarchal hierarchy embedded in the design of Stowe, an 18th century English garden. We aimed to invert the existing social and ecological order to create an egalitarian and collaborative landscape by embracing the overlooked roles of insects in garden design.



June Geyer

Recent Fafa & SALA Graduate, Intern Architect at HCMA

A feminist space can take many forms - physical rooms where we live, digital spaces where we connect, roundtables where ideas are exchanged, or even intimate conversations with others and ourselves. The most powerful feminist space I have encountered was in 2018, when I was living in Mexico City and beginning my career as a play researcher and designer. I was the youngest designer in a governmental department dedicated to transforming the city into a healthier, more transparent, and safer place.



One day, during a working session with the director, lead designers, and project managers, I noticed something different. The atmosphere was both safe and inspiring. Everyone truly listened to one another. Around the table sat only female designers - some with years of experience, others just starting out - but each of us contributed equally. Every chair represented a woman with a voice in shaping the city.

A feminist space is not just a setting; it is any platform - where women feel empowered, safe, and free to be themselves, engage with others, and influence their environment.

Lucia Blanco

Landscape Designer, Biophilia Collective

The most Feminist space I've encountered is the Kenwood Ladies' Bathing Pond. This women-only swimming pond in London is a momentary glimpse of life outside the patriarchy, hidden within an urban park. Passing through the gates, one leaves behind the demands of urban life and all its expectations, entering an oasis of bubbling laughter where women+ can connect with nature and their community, on their own terms. The reverence for this space is evident in the respect and camaraderie between the bathers, creating a "place of wildness and freedom" that is exceedingly rare.



Jessica Yarish

Architect AIBC, Co-Chair Women in Architecture Vancouver, Associate Architect at dHKarchitects

I recently gave birth to a lovely baby girl. Surprisingly, I have had a fair amount of time to reflect on my decision to have a child since I have been in maternity leave. I realized that my fear of not being able to have a fulfilling career and the lack of representation of successful women (with child(ren)) had been a large contributing factor to my late decision. I always thought I needed to choose between having a family or a career. It took me until my fortieth year to realize that I did not need to choose one or the other. I decided that I would make my own path, similar to my professional path until now.



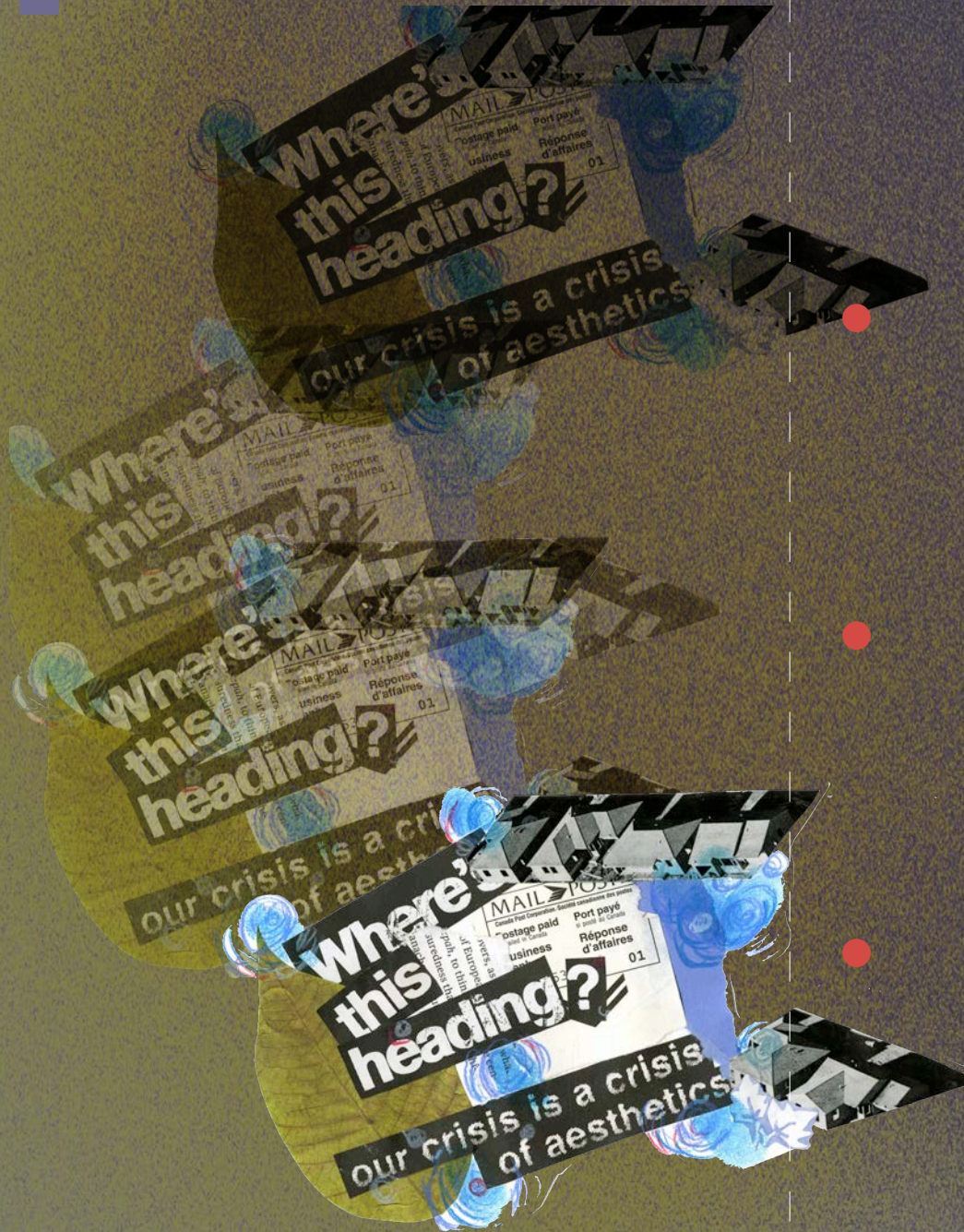
Looking back on what I thought was impossible in architecture, I received my license in less time than the minimum allowed by the AIBC, I started signing and sealing my own projects quickly, moved up the leadership of the company I work for becoming the youngest female architect in the company at the age of 35, was awarded the emerging Female architect title of the year 2021 by World Architecture News, and led multiple substantial projects.

While this is in the first 10 years of my career, I think I can aspire to continue to open new doors, including the ones that are historically not for women and continue to create my own path in what success means to me.

My ambition taught me that the most feminist act is actually making the decision to want it all, and the space where it all starts is not physical. And it is a daily feminist act to remind ourselves that women belong in leadership, belong to design, belong at the table.

Eleonore Leclerc

Principal, Architect AIBC, SAA, OAA at Stantec



**I NEVER THOUGHT OF MYSELF
AS A WOMAN ARCHITECT.**

**I THOUGHT OF MYSELF
AS AN ARCHITECT.**

JULIA MORGAN

**WOMEN IN ARCHITECTURE STILL
HAVE TO PROVE THEMSELVES
IN WAYS MEN DO NOT.**

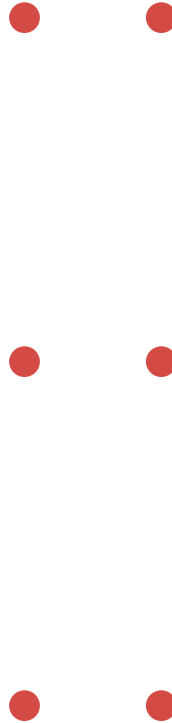
KAZUYO SEJIMA



What We Send

By : Charlene Puche

A mini-series of creative media by the Filipino diaspora that depict showing up in many forms, from art and design to the everyday practice of sending balikbayan boxes (care packages), carrying stories of care, presence, and connection across distance and time.



Bea's Balikbayan Box of Treasure
by Christine Alemshah & Dream Chen

Bea's Balikbayan Box of Treasure by Christine Alemshah & Dream Chen

A children's book that follows a Filipina-American girl as she fills a box with gifts for family in the Philippines. For many of us in the diaspora, this scene is ordinary and intimate with parents packing these care packages late into the night, weighing each item, asking what still fits. The balikbayan box becomes a tradition and a way to stay present from far away. The act of packing is involved: choosing, remembering, sending care across distance and time. The box holds objects and carries proof that we are still part of each other's lives.



*If My Friends Could
See Me Now
& L.A. Liberty
by Pacita Abad*

If My Friends Could See Me Now and L.A. Liberty by Pacita Abad

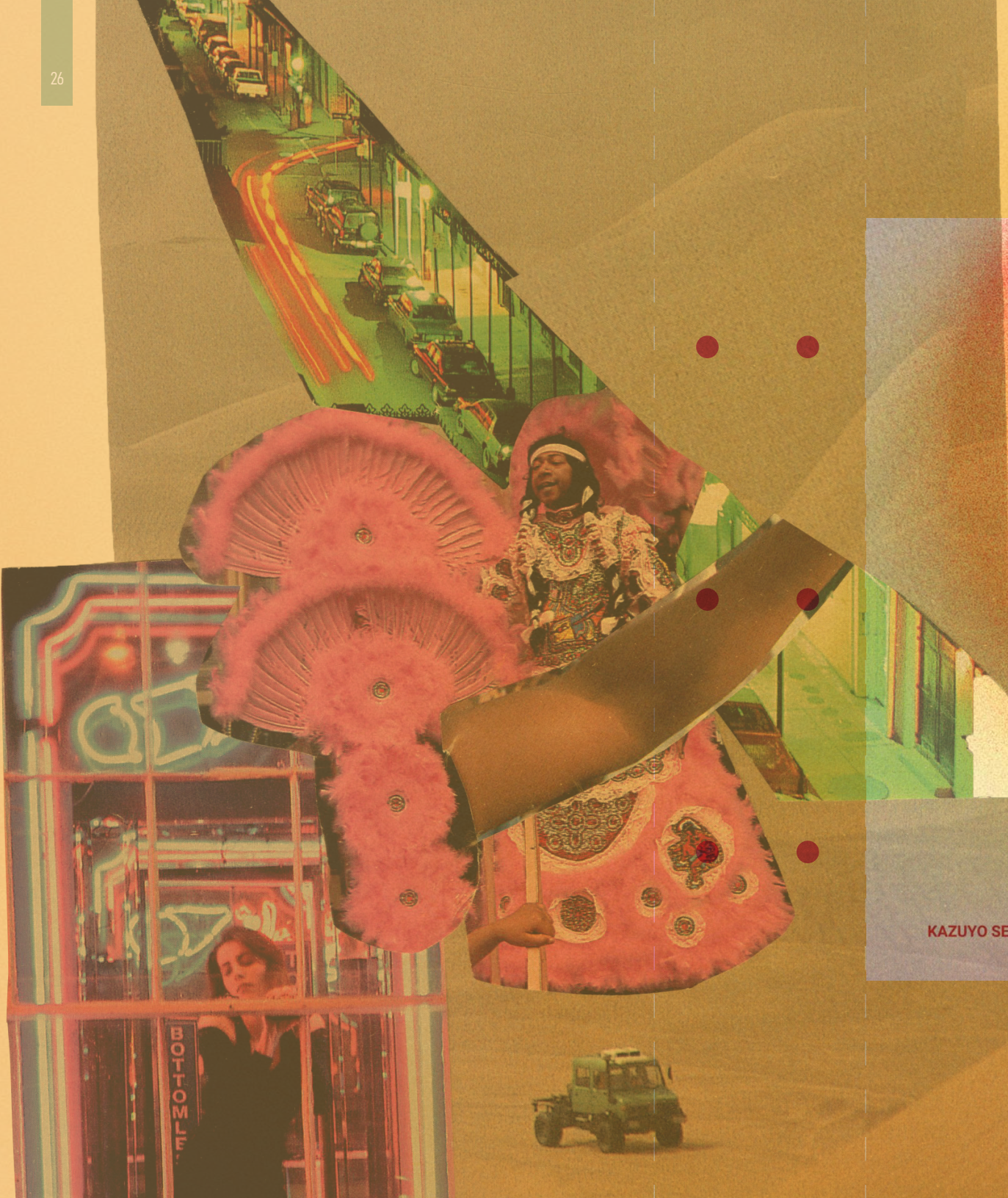
Pacita Abad was a prolific Filipino artist who painted themes of migration, imperialism, and displacement in bright and unapologetic ways. Abad's pieces make space for stories shaped by colonial histories and global power structures. There's texture, colour, and excess, overall reflecting both struggle and joy. Through her enduring work, Abad continues to shape the Filipino conversation on her own terms, insisting that Filipino experiences be recognized and celebrated.

Address: Project Be-longing by Isabel and Alfredo Aquilizan

A children's book that follows a Filipina-American girl as she fills a box with gifts for family in the Philippines. For many of us in the diaspora, this scene is ordinary and intimate with parents packing these care packages late into the night, weighing each item, asking what still fits. The balikbayan box becomes a tradition and a way to stay present from far away. The act of packing is involved: choosing, remembering, sending care across distance and time. The box holds objects and carries proof that we are still part of each other's lives.



*Address: Project Be-longing
by Isabel & Alfredo Aquiliza*



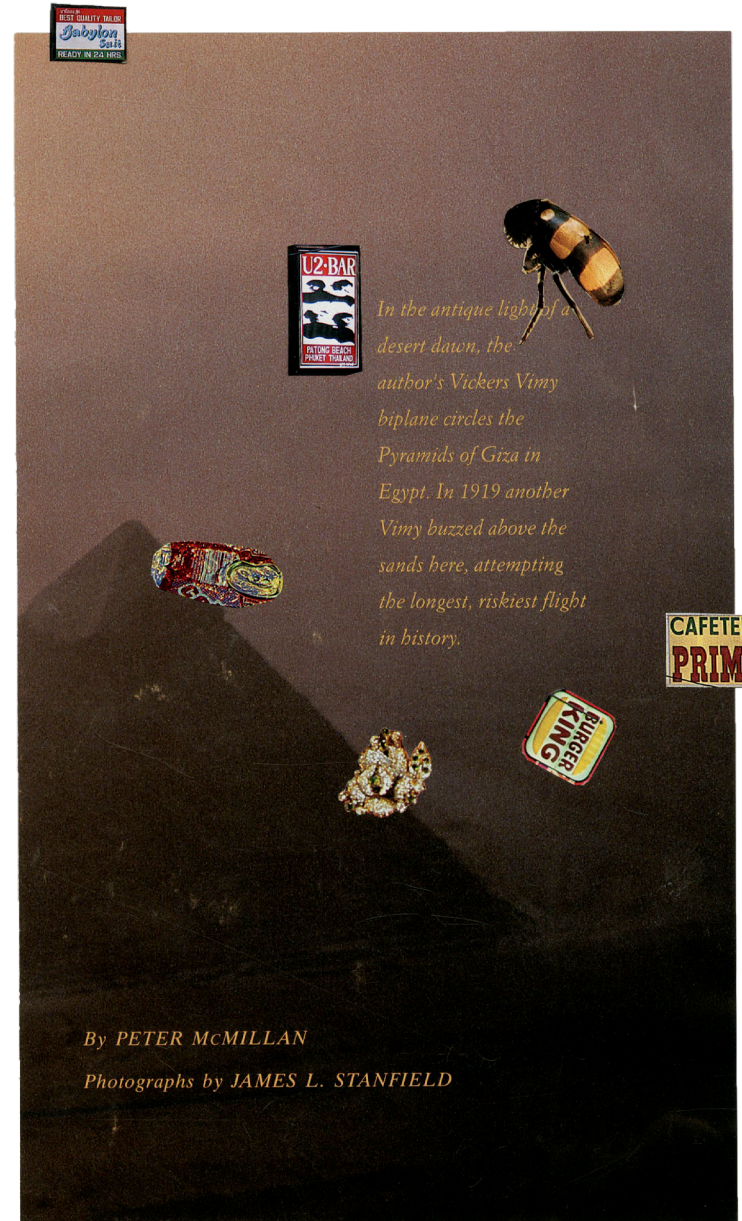
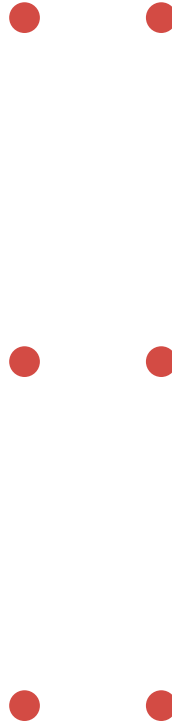
**WOMEN IN ARCHITECTURE STILL
HAVE TO PROVE THEMSELVES
IN WAYS MEN DO NOT.**

KAZUYO SEJIMA

IF I WAS A GUY, THEY WOULD
THINK I'M JUST OPINIONATED.

BUT AS A WOMAN,
I'M 'DIFFICULT.

ZAHA HADID



*In the antique light of a
desert dawn, the
author's Vickers Vimy
biplane circles the
Pyramids of Giza in
Egypt. In 1919 another
Vimy buzzed above the
sands here, attempting
the longest, riskiest flight
in history.*

By PETER McMILLAN

Photographs by JAMES L. STANFIELD

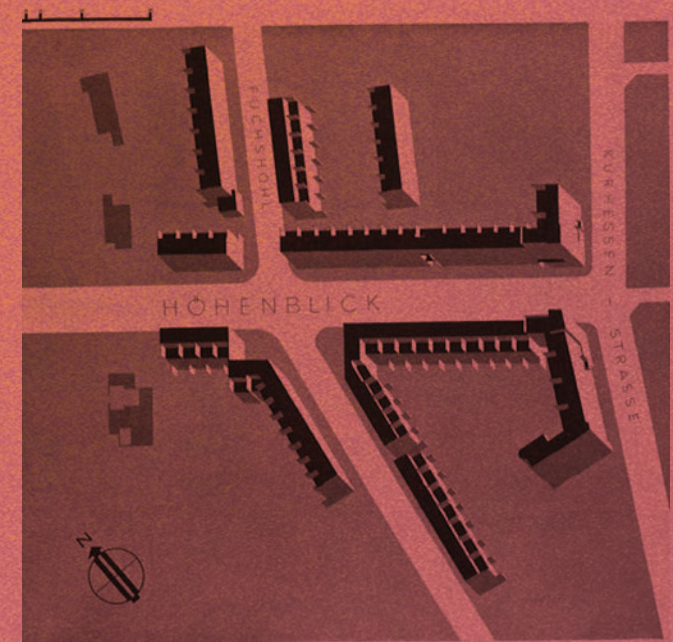
*kitchen politics

by Andrea Leung

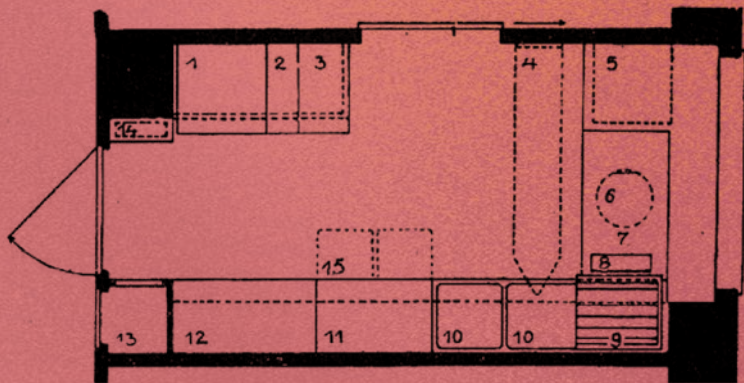
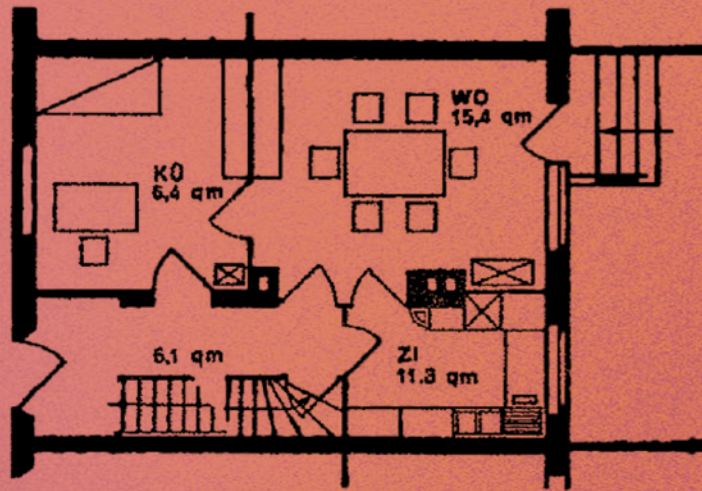
From a North American lens, kitchens—or spaces for prepping and heating food—have changed across time. Once places of fiery hearths and gatherings that were multi-gendered, multi-class, and often outdoor or semi-public, shifted in the 18th century, when early ideas of capitalism brought forth a rise in domesticity and became increasingly gendered. A space that might represent gender politics and the domesticity of women and their labour is the kitchen within the home.



From 1915 to the 1930s, Ernest May, an architect and urban planner, worked closely with architect Margarete Schütte-Lihotzky. She was commissioned to design a prefabricated kitchen system to fit into a modular housing development of 15,000 residential blocks. Ernest May, a utopian thinker, is known for his city planning project "New Frankfurt," a reimagined mass-produced housing initiative. This project proposed a new style of building at lower costs, which was needed after World War I's housing shortage. The Frankfurt project brought forth ideas of egalitarian amenities that considered fresh air, natural light, and green space, extending into spaces for schools, playgrounds, and theatres.



The focus of this piece is to consider the work of Margarete Schütte-Lihotzky (1897–2000), who was the first Austrian woman to qualify as an architect. Her contribution to this project aligned with the feminist wave of questioning women's labour and providing a sense of efficiency to minimize the amount of time women would spend in kitchens so they could partake in their other endeavors.



- | | | |
|----------------------------|-------------------|--------------------------------|
| 1. GAS STOVE | 4. SWIVEL STOOL | 11. ALUMINUM STORAGE BINS |
| 2. COUNTERTOP | 7. WORK SURFACE | 12. CUPBOARD FOR POTS AND PANS |
| 3. COOK BOX | 8. GARBAGE DRAWER | 13. BROOM CLOSET |
| 4. FOLD-DOWN IRONING BOARD | 9. DRAINING BOARD | 14. HEATER |
| 5. FOOD CUPBOARD | 10. SINK | 15. PULL-OUT BOARD |



This was facilitated through conducted studies that analyzed the way women used kitchen spaces, "crystallizing human activities into constituted movement" (Beşlioğlu 177). This scientific approach was revolutionary, yet it poses questions about the threshold in architecture's role between control and agency. In reality, while the Frankfurt Kitchen housed space for modern appliances and maximized productivity by reducing the amount of travel needed to go from one task or action to another, expectations rose simultaneously.

There are “dream kitchens,” and then there’s the Frankfurt Kitchen, designed by architect Margarete Schütte-Lihotzky in 1926.

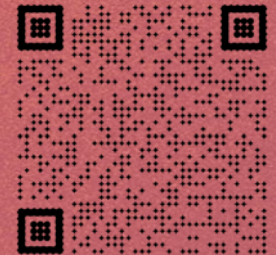
– Sarah Archer

Iteration and testing are always necessary when designing revolutionary ideas. We must recognize that learning from the flaws we identify can help us, as designers, make better-informed decisions. In the case of the Frankfurt Kitchen, the first of its kind, some women argued that although Margarete’s work followed a feminist regime, it also isolated women in a confined space, unable to watch over children simultaneously as previous hearth-style “food prep and making spaces” had allowed. Some families even attempted to cram a dining table into the same space.

One design may not always be one size fits all. Different bodies, families, social, and financial situations contributed to its perceived success. Schütte-Lihotzky believed that housework was a profession and deserved to be treated seriously as such. Her design of the Frankfurt Kitchen catered to modern women who took care of their families and had jobs outside of the home. Thus, the ultra-efficient space to cook and clean within this modular housing development was conceived.



The legacy of this efficiency may still be prevalent in the way some of our homes with smaller footprints are designed today. To listen and learn more about this project, see the attached QR code.



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ort payé
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éponse
affaires
01
crisis
netics

**FEMINISM IS NOT AN ADD-ON TO
ARCHITECTURE;**

IT IS A WAY OF RETHINKING IT.

JANE RENDELL

weight limit

By : Charlene Puche

the box is designed
to hold what hands and years cannot

double-walled
reinforced at the corners
capacity:
22 kilograms
or one daughter abroad

i fold care
into the right angles
wrap it in hand me down graphic t-shirts
seal it with clear packing tape
like detailing a joint
that must not fail



inside:
shampoo
"rubber shoes"
cans of corned beef and spam
a polo for kuya's graduation
cash slipped between pages
of a book about this glass city

drawing spaces
with gathering rooms
wide corridors
accessible entries
chat says:
"can you stay until 7 tonight?"

meanwhile
my grandmother in manila measures rice
in a warm kitchen
i have not stood in
for years

the receipt prints
in two currencies
the exchange rate fluctuates
but the longing and guilt do not

across the Pacific ocean
a roof is patched
a cousin enrolls for college
a light stays on

my name is said softly
at a table

i am not there
still
something stands

WOMEN WERE NOT ABSENT
FROM ARCHITECTURAL HISTORY;
THEY WERE EXCLUDED FROM IT.

BEATRIZ COLOMINA

The most wanted woman in the world

a b c
f g h i
l m n
r s
w x y



*‘I knitted together
my courage
and leaped...’*

iners reverent
unging valleys, e
Snoqualmie Pa
cier Peak and
inct from the ve
had a complex
now are gradual
land, cut by 23

A B C
D E F
G H I
J K L
M N O
P Q R
S T U
V W X
Y Z



Passively Present

By : Jaya Linfoot

I moved back home to reconnect to my community after what felt like missing out on so much.

I thought,
once I was back in my childhood room,
a sense of permanency and familiarity restored,
I would become a better daughter, sister, and friend.

I came home, hoping to be nourished by long held relationships,
extracting them for inspiration and support without dedicating time in return.

Now I am close in distance, inhabiting the same space,

But what's 3000 kilometres when the door is always closed.

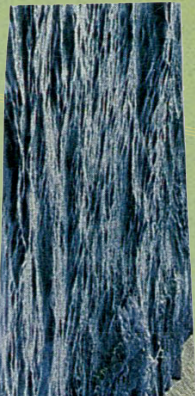


**WOULD THEY STILL CALL ME
A DIVA IF I WAS A MAN?**

ZAHA HADID

**WOMEN ARCHITECTS
DON'T NEED TO BE
'HELPED.'**
**THEY NEED TO BE
RECOGNIZED.**

DENISE SCOTT BROWN



ARCHITECTURE IS NOT NEUTRAL.
**IT REFLECTS THE SOCIAL
STRUCTURES THAT PRODUCE IT.**

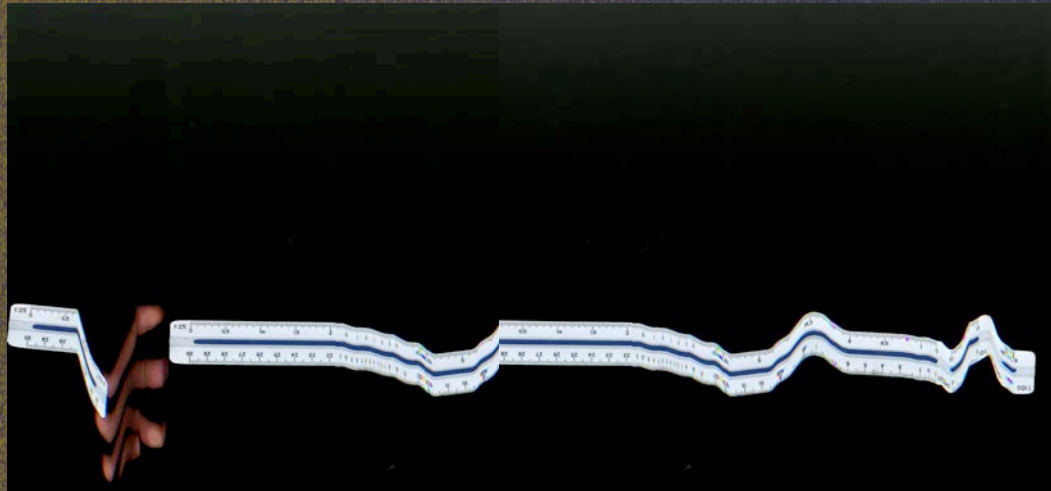
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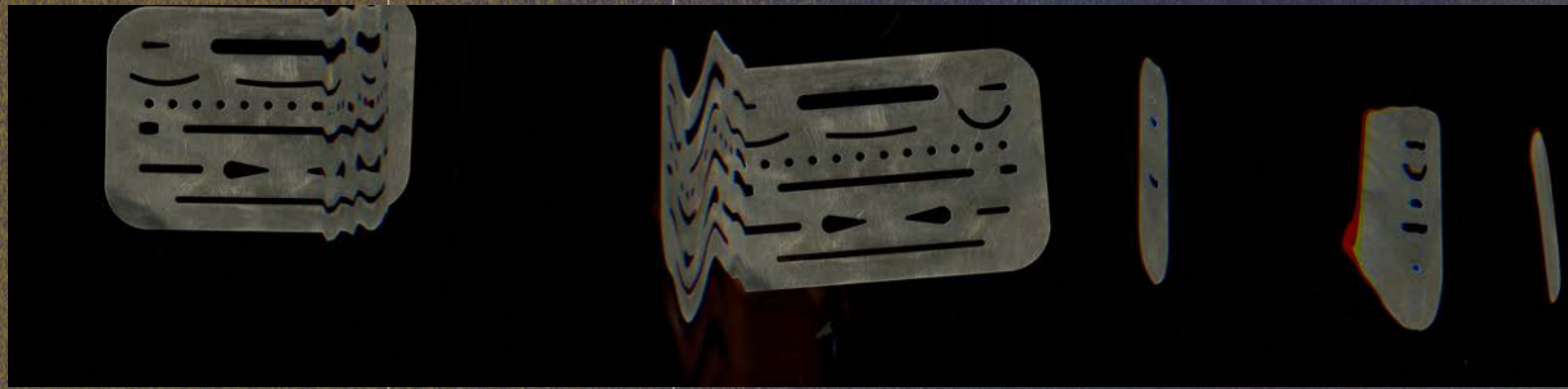
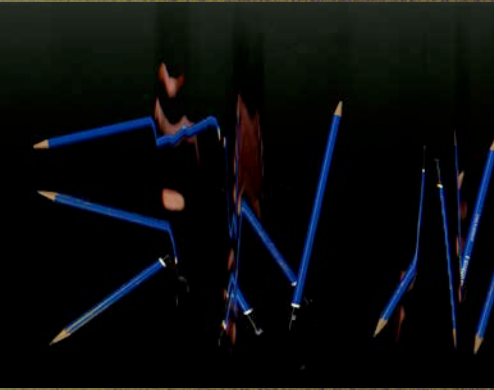
*on process and drawing

by Dara Awodein

In response to the journal article entitled "Smudges, Smears and Adventitious Marks" by Justine Clark, I reflected on the practice and process of drawing. As raised by Clark, and reflected in my own educational experiences, most approaches to architectural drawing are predicated on the assumption that drawing should be a mimetic activity.



Instead, Clark presents smudges and smears as remnants of the drawing process that lie outside of this restrictive mimetic role. Rather than marks to be erased or corrected, they are evidence of presence, of contact, of a body that has moved across a surface. This invites an approach to drawing that is not focused on precise, sanitised readings of space but instead encourages the drawer to situate themselves on the surface of the drawing surface and view it as the site of production.



It is within this expanded understanding of drawing that I began to think about the ways in which women experience, inhabit, and navigate the spaces that surround them. I began to think of them within the smudges and the smears. Traditional modes of architectural representation are imbued with a false sense of neutrality that often ignores the experience of those within the spaces. To instead think within the realm of the smudge and the smear is to resist this claim. It is centered around an understanding of space that does not privilege the orthographic or the pristine but instead focuses on the distorted process of making. A process that is more embodied and less mediated, by referring to the hand as a continuity from the body to the drawing's surface.

References

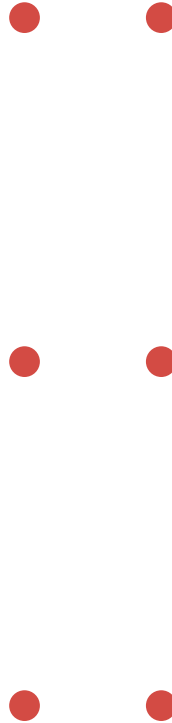
Clark, Justine. "Smudges, Smears and Adventitious Marks." *Interstices Journal of Architecture and Related Arts* 4, (1996): 1-8.

To you, our Reader :

we invite you to write, draw, & *participate here

**ARCHITECTURE IS ABOUT
WHO IS ALLOWED TO
IMAGINE THE FUTURE.**

LESLEY LOKKO

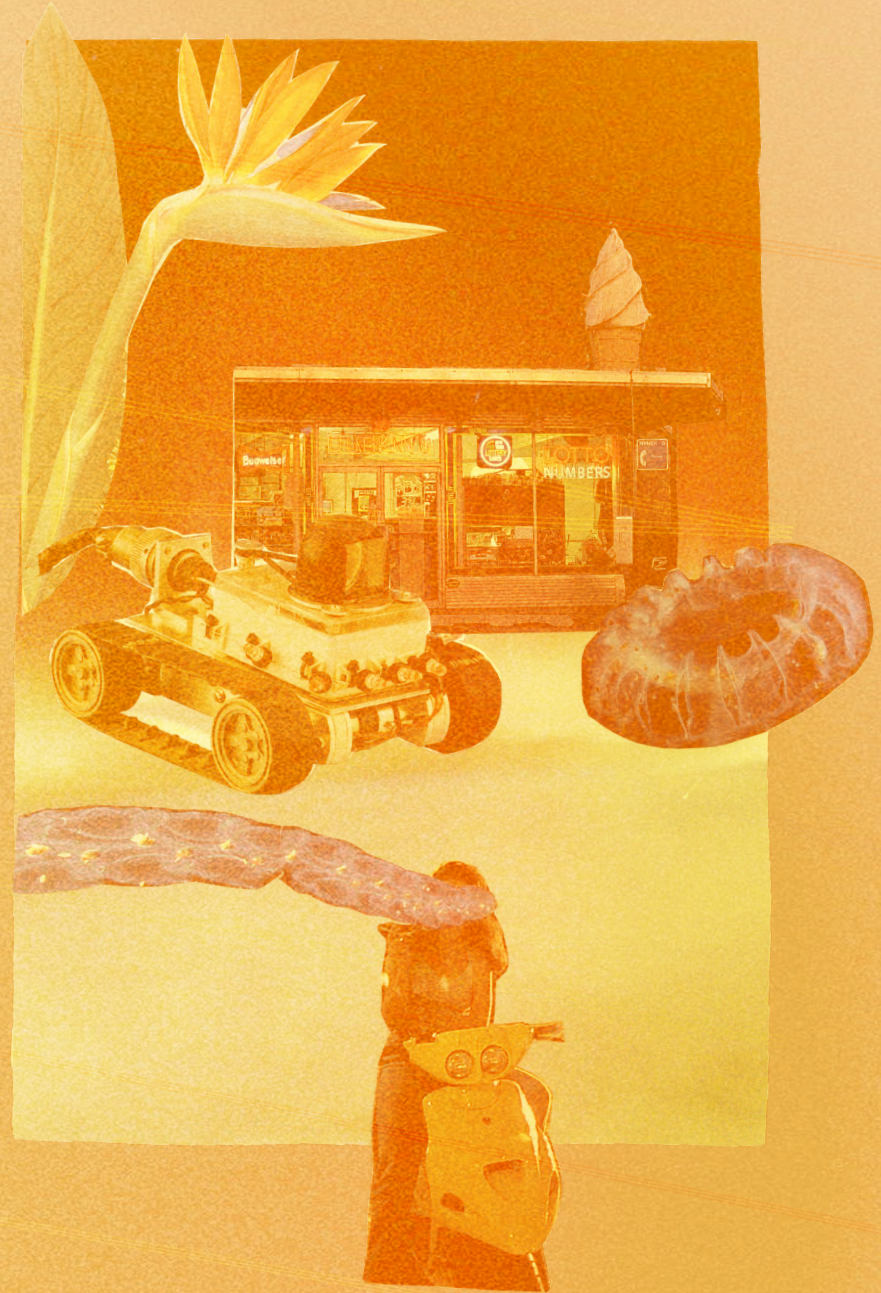


**ARCHITECTURE HAS NOTHING
TO DO WITH GENDER,
BUT EVERYTHING TO DO WITH
OPPORTUNITY.**

DENISE SCOTT BROWN

**ARCHITECTURE IS ABOUT
WHO IS ALLOWED TO
IMAGINE THE FUTURE.**

LESLEY LOKKO



*on participation

* a collection of asterisks, exposes, and thoughts in response to the notion of participation.

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