

TITLE

A Room Of One's Own

AUTHOR(S)

Virginia Woolf

PUBLICATION TYPES

Book

PUBLISHED

1997

PUBLISHER

Forlaget Phodos

LANGUAGES

English

TOPICS

Women as architects

LINKS



Collections and Annotations that reference this Citation

Annotation

Maria Conen on A Room of One's Own

Annotation

Hirante Welandawe on A Room of One's Own

Collection

Reading Room

Collection

ETH Zurich Studio Caruso Semester Readings (2011-2021)

Collection

Fifty-Fifty: Acoustics in Public Spaces and 50 Years of Women's Voting Rights in Switzerland 2021

Collection

Gender, Architecture and the Construction of Modernity (2020)

Collection

Fantastic refuge

not a choice but a necessary way of escape.

A Room of One's Own is important not only for its critique of the patriarchy of the time but also for its passionate assertion of women's creative originality.

Send us a photograph of your annotation to editors@womenwritingarchitecture.org or via instagram to [@women_writing_architecture](https://www.instagram.com/women_writing_architecture)

Name:

Date:

Annotation:

Maria Conen on A Room of One's Own

29 June, 2021

Virginia Woolf asks in her text why women publish so little. One of her answers is that they usually do not have their own room. In this context, 'one's own room' stands symbolically both in real spatial terms as a place of demarcation, but also in a figurative sense as a space for thoughts and the possibility for personal development, whereby the mental demarcation, for example, from family and other flatmates plays an important role. The possible demarcation, the withdrawal from the 'public' spaces of a flat is elementary to be able to produce something of one's own. Now, this statement is very significant for me as an architect. We are always building and thinking about living spaces, such as flats or houses, where we should allow this kind of retreat and this type of work. We create possibilities of ways of living with our designs. The proportions of rooms and the design of their basic elements such as wall, floor, ceiling, column, and the openings in them, which can be closed with doors and windows, are important in everyday life as well as in the creation of living spaces. A room gets a specific atmosphere through the architectural elements and also gets a political and social dimension through Woolf's book 'A Room of One's Own'. This is precisely where my interest in architecture and fascination with this text lies.

Hirante Welandawe on A Room of One's Own

17 March, 2021

A Room of One's Own is an extended essay published first in 1929, based on the lectures Woolf delivered at two women's colleges at Cambridge University. Woolf's writing is about the women's struggle for independence and creative opportunity and is a landmark in feminist writing.

At the commencement of the essay Woolf narrates how she set off to write this essay and her walk through the college deep in thought; in her description of the journey she alludes to the boundaries that limit us; she walks on the campus lawn and is immediately called up by a guard. Woolf says 'he was a Beadle, I was a woman. This was the turf, there was the path'. Only Fellows and scholars were allowed on the lawn. In the process of being called off the turf Woolf loses her trend of thought. Her description of boundaries resonates with my experiences as a female growing up in a conservative family from the south of Sri Lanka; I was constantly encountering boundaries which I had to adhere to and to which my male cousins were not subjected to. I realised quite early in life that higher education was

The Death and Life of Great American Cities	Jane Jacobs
Hungry City	Carolyn Steel
The grid, the /cloud/, and the detail	Rosalind Epstein Krauss
Living a Feminist Life	Sara Ahmed

Reading Room

by Annexe, Women Writing Architecture

25 June, 2021

1 October, 2021

Over the weekend of 11/12 September 2021 the garden of ZAZ was populated by an event hosted by Annexe

Join us and our guests to browse through a selection of key feminist texts and hear about why they are important and relevant to read today. After browsing, reading, and discussing, photocopy your favorite passages and learn how to bind them together to create your own small 'Zine' with bookbinder Christa Wyss. Join cooking collective Kitchuan from 4pm to take part in the traditional social activity of dumpling folding, served from 7pm.

taking part were Milena Buchwalder, Dorothee Hahn & Sonja Flury, Emilie Appercé, Amy Perkins, Deborah Mühlebach, Gianna Ledermann, Myriam Reiber, Marlin Brun, Christa Wyss, with Shen He, Juliette Martin & Blanka Major aka Kitchuan, and Josephine Eigner.



50 Citations in this Collection:

The Problem of Speaking For Others	Linda Martin Alcoff
The Tale of Genji	Murasaki Shikibu
Manifesto for Maintenance Art	Mierle Laderman Ukeles

Une paysanne entre ferme, marché et associations: Textes d'Augusta Gillibert-Randin 1918-1940	Marthe Gosteli Peter Moser
Vom möblierten Zimmer bis zur Wohnung	Berta Rahm
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Kein Ort, nirgends – Auf der Suche nach Frauenräumen	Sibylla Hege (editor) Sabine Kraft (editor)
Chrtatz & Quer. Sieben Frauenstadtrundgänge in Zürich	Verein Frauenstadtrundgang Zürich (editor)
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Fantastic refuge by Helen Thomas

17 January, 2021

Throughout history, women have relied on places outside the mainstream in order to find a place where they can accomplish intellectual work. Sometimes these are physical places, other times they are mental constructions or propositions.

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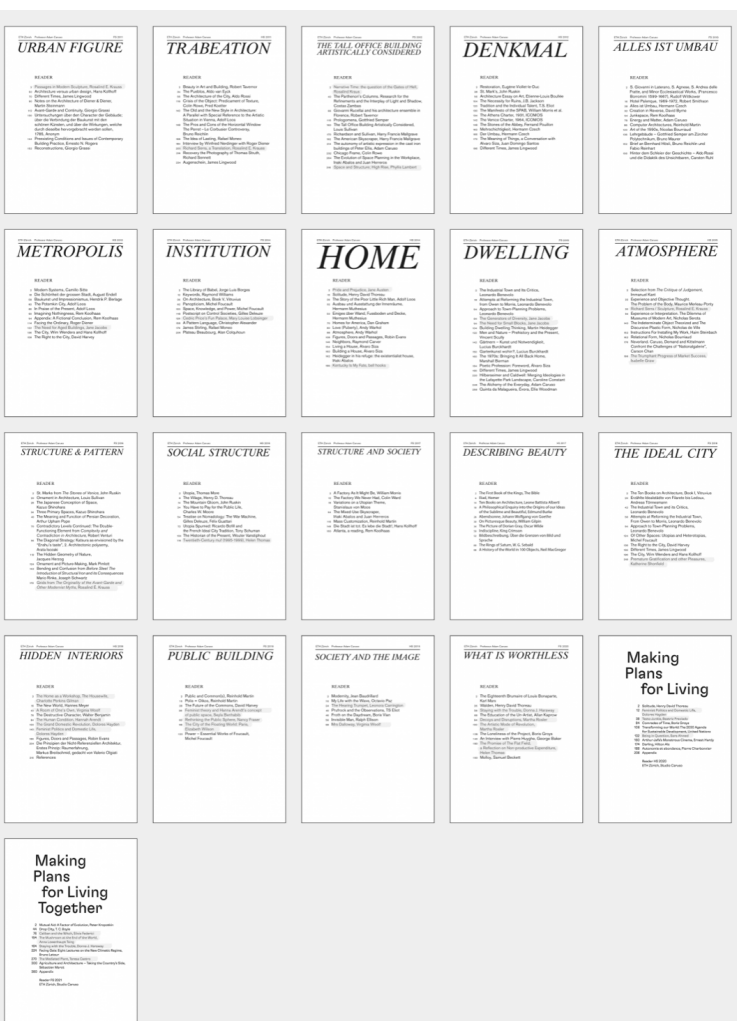
8 Citations in this Collection:

Sultana's Dream	Rokeya Sakhawat Hossain
A City Inside	Tillie Walden
Herland	Charlotte Perkins Gilman
A Room of One's Own	Virginia Woolf
Sor Juana Inés de la Cruz in Seventeenth-Century New Spain and Finding a Room of One's Own	Deborah Weigel
Primero sueño/First Dream	Juana Inés de la Cruz
The Hearing Trumpet	Leonora Carrington Pablo Weisz Carrington (illustrator)
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references such as Andrea Fraser's Museum Highlights or Martha Rosler's Kitchen Semiotics were concise examples. These artist's methods were examined and interpreted for a representation of the text content, followed by lively discussions. In this way, important elements in the development of architectural projects were created within this performative text-work, which supplemented the work with other references, discussions, and construction sites.

The assumption that a text generates specific knowledge through an artistic-performative examination and subsequently releases specific skills or options for action is supported by the results of the Reading Circle Performances, which were created in the context of the architectural studio in the past semesters. The performance experiment, beyond the limits of close reading, brought about a deep understanding of the content read, promoted a lively culture of discussion, and allowed individual perspectives and foci to emerge and be implemented in architectural projects. In addition to exciting results in design projects, promoting the students' ability to criticize and express themselves was a terrific result of the experiment, which can be expanded and further developed.

Martina Bischof



41 Citations in this Collection:

Dear Conchi	Lucia Berlin
Manifesto for Maintenance Art	Mierle Laderman Ukeles

Loudreaders by Loudreaders Trade School

24 June, 2021

Loudreaders is an open pedagogical platform and free trade school, that engages with architectural education as a form of mutual aid and critical solidarity in the age of COVID-19. It is based on the emancipating and persecuted alternative practice of education performed by lecturers like Luisa Capetillo in the tobacco factories in the Caribbean. The practice was simple. While tobacco workers engaged in the alienating labour of rolling cigars, they would hire one of their own to read aloud for them during the entire work-day. While the readings consisted mostly of newspapers, magazines, and literature, the Loudreaders focused on Darwin, Bakunin, Kropotkin, Marx, and Engels fomenting an anti-capitalist, decolonial imagination. As the practice of loud-reading grew, the lectures (Loudreaders) will become travelling performers with an international audience, creating new networks of solidarity all around the Caribbean as well as a massive, shared, and open access oral library to workers who were denied any other form of formal education. The tobacco workers turned the mind-numbing characteristics of their repetitive, manual, and boring work of rolling cigars into an advantage, using the same space and tools of their capitalist exploitation to create an anti-capitalist underground culture.

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ETH Zurich Studio Caruso Semester Readings (2011-2021) by ETH Zurich Studio Caruso

20 May, 2021

The images show the covers of the text collections of Studio Caruso, chair for architecture and construction at the DARCH of ETH Zurich, led by Prof. Adam Caruso. Since 2011, these textbooks have been compiled and printed at the beginning of each semester with reference to the semester's topic. Here, the marked positions exemplarily show the representation of female authors up to the present day. In 2019, in addition to raising the visibility of female authors, an attempt was made to challenge the common format of Close Reading as a method to discuss the texts with the transdisciplinary experimental teaching format of a Reading Circle Performance.

The Reading Circle at Studio Caruso uses artistic performance as a methodological approach in architecture teaching, with the aim of discussing texts in a new way. The idea for this came about as part of an exchange of ideas with Helen Thomas in February 2019 and myself. Helen thought about how it is possible to promote the expressive skills and thus the standing of women in architecture, while I, as a research assistant at Studio Caruso, was inspired by the content of a Hauptseminar at the University of Bern on the subject of text formats and artistic production of theory and took up the task of thinking about the reorganization of the Reading Circle. Supported by Helen's encouragement, the idea solidified to think about an approach that can strengthen the expressive possibilities of young adults and sharpen their arguments.

Performance as an artistic practice should therefore be tested for its applicability in mediating architecture. Basically, it was assumed that the performance in its structure as a situational and action-orientated artistic methodology emphasises the artistic event while including the human body, objects and space. In relation to the proposed project, the first question that came up was how a text that is closely related to a semester topic in architecture can be analysed and contextualized using a performative practice.

The staging or the embodiment of a classic lesson's content – here the text – by means of performance is at the same time an investigation of how the body and the space surrounding the body – we are also talking about the digital space with regard to the times of the pandemic – can become a central subject of research if body knowledge is generated through sensory experiences and thus an expansion of the concept of knowledge takes place. Suddenly, insights of an intuitive, sensual and subjective nature become possible, which do not arise through the purely cognitive process of reading and in the present case can have a direct effect on the architecture production, the student projects. In groups of three to four, selected artistic positions were studied to get prepared, which each presented specific contents in different ways. For example,

Simians, Cyborgs and Women	Donna Haraway
Gender Trouble: Feminism and the Subversion of Identity	Judith Butler
Mrs Dalloway	Virginia Woolf
The Need for Aged Buildings	Jane Jacobs
Space and Structure; High Rise	Phyllis Lambert (editor)
Narrative Time: the question of the Gates of Hell	Rosalind Epstein Krauss
Richard Serra, a Translation	Rosalind Epstein Krauss
Cybernetic Theory and the Architecture of Performance: Cedric Price's Fun Palace	Mary Louise Lobsinger Sarah Williams Goldhagen (editor) Réjean Legault (editor)
Kentucky Is My Fate	bell hooks
The Generators of Diversity	Jane Jacobs
Passages in Modern Sculpture	Rosalind Epstein Krauss
The Need for Small Blocks	Jane Jacobs
Richard Serra / Sculpture	Rosalind Epstein Krauss
The Triumphant Progress of Market Success	Isabelle Graw
Grids	Rosalind Epstein Krauss
Twentieth-Century muf (1995-1999)	Helen Thomas
Premature Gratification and other Pleasures	Katherine Shonfield
The Home as a Workshop, The Housewife	Charlotte Perkins Gilman
Feminist Politics and Domestic Life	Dolores Hayden
The Human Condition	Hannah Arendt
Feminist theory and Hannah Arendt's Concept of Public Space	Seyla Benhabib
Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy	Nancy Fraser
The City of the Floating World: Paris	Elizabeth Wilson
Staying with the Trouble	Donna Haraway Michael M. J. Fischer (editor) Joseph Patrick Dumit (editor)
Decoys and Disruptions: Selected Writings	Martha Rosler
The Artistic Mode of Revolution	Martha Rosler
The Promise of The Flat Field: a Reflection on Non-productive Expenditure	Helen Thomas
Caliban and the Witch: Women, the Body and Primitive Accumulation	Silvia Federici
The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins	Anna Lowenhaupt Tsing
The Mediated Plant	Teresa Castro
A Room of One's Own	Virginia Woolf
Pride and Prejudice	Jane Austen
The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities	Dolores Hayden
The Hearing Trumpet	Leonora Carrington Pablo Weisz Carrington (illustrator)
Testo Junkie	Paul B. Preciado

TITLE

Brinda Somaya: Works and Continuities An Architectural Monograph

AUTHOR(S)

Nandini Somaya Sampat (editor)

PUBLICATION TYPES

Book

PUBLISHED

2018

PUBLISHER

Mapin and HECAR Foundation

LANGUAGES

English

TOPICS

Monography

LINKS



Send us a photograph of your annotation to

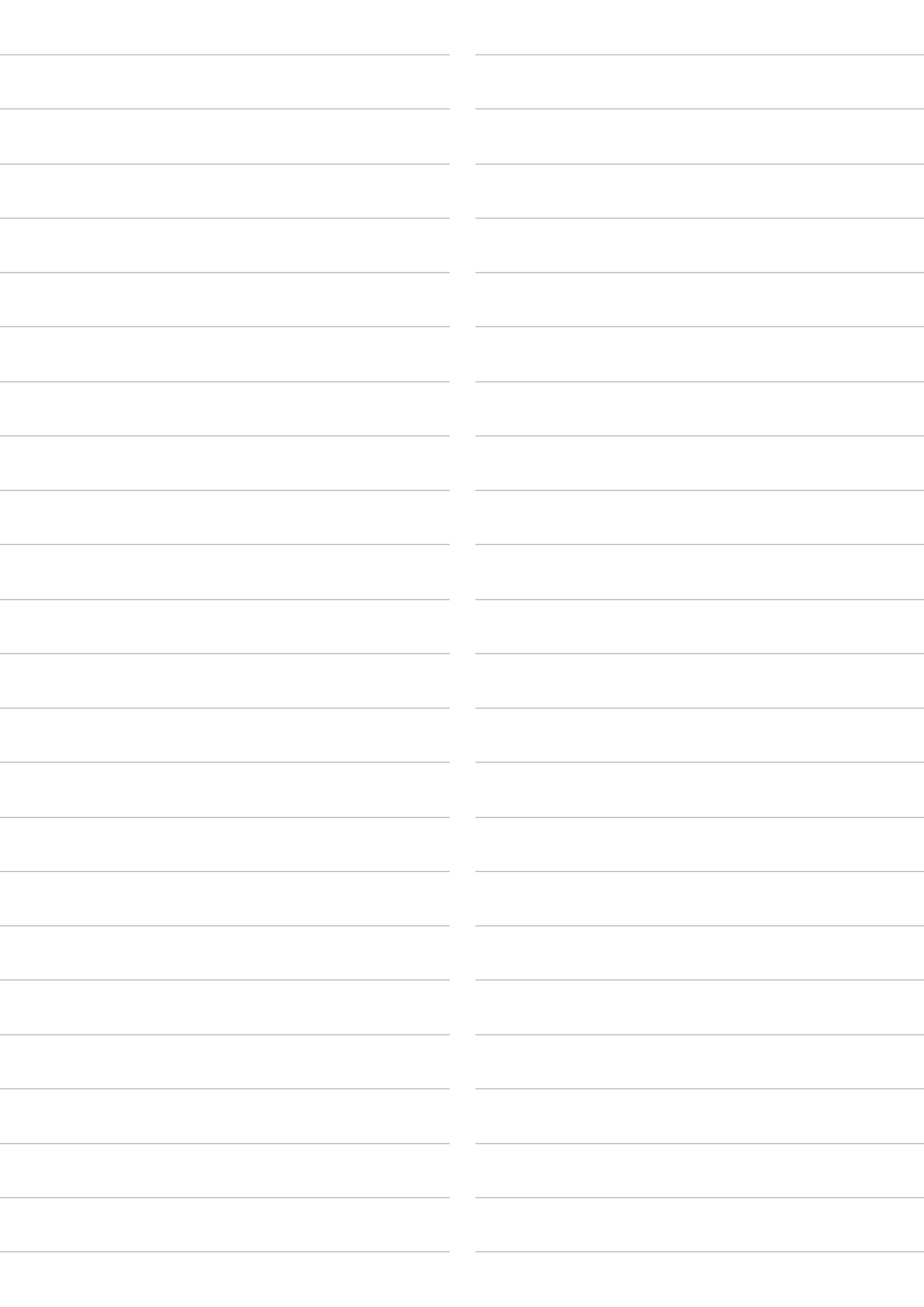
editors@womenwritingarchitecture.org

or via instagram to [@women_writing_architecture](https://www.instagram.com/women_writing_architecture)

Name:

Date:

Annotation:



TITLE

Caliban and the Witch

AUTHOR(S)

Silvia Federici

PUBLICATION TYPES

Book

PUBLISHED

2004

PUBLISHER

Autonomedia

LANGUAGES

English

TOPICS

Domesticity, Gender

LINKS



Collections and Annotations that reference this Citation

Annotation

Murielle Morger and Eva Schneuwly on Caliban and the Witch

Annotation

Loudreaders on Caliban and the Witch

Collection

Reading Room

Collection

Loudreaders

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Fifty-Fifty: Acoustics in Public Spaces and 50 Years of Women's Voting Rights in Switzerland 2021

Gender, Architecture and the Construction of Modernity (2020) by Mary McLeod

29 April, 2021

In 2020, Professor Mary McLeod ran a week-long seminar course at the University of Ljubljana, from which a collection of 24 citations has been made. The ambitions of the course are described in its introduction:

This class explores the intersections between gender and modern architecture, examining themes such as domestic reform, images of the New Woman, transformations in life style, institutional changes in the architectural profession, fashion and surface, the question of a “feminist” or “queer” aesthetic, and technology and feminism. The seminar will focus on the period 1920 to 1980, but it will also consider how the developments in this period have influenced gender constructions and institutional changes in the profession up to the present. This class begins with several primary texts raising issues relative to women and space, and then considers series of topics in modern architecture that concern gender and women’s institutional and social status.

24 Citations in this Collection:

The Uncanny Architect: Fears of Lesbian Builders and Deviant Homes in Modern Germany	Despina Stratigakos
Mirror Images: Technology, Consumption, and the Representation of Gender in American Architecture since World War II	Joan Ockman Diana Agrest (editor) Leslie Kanes Weisman (editor) Patricia Conway (editor)
The Diversity of Women’s Engagement with Modern Architecture and Design: Three Case Studies	Kathleen James-Chakraborty
La Donna è Mobile: Agoraphobia, Women, and Urban Space	Esther da Costa Meyer Patricia Conway (editor) Diana Agrest (editor) Joan Ockman (editor)
Modern Women: Modern Artists at the Museum of Modern Art	Cornelia Butler (editor) Alexandra Schwartz (editor)
Pop Off: Reply to Kenneth Frampton	Denise Scott Brown
Learning from Pop	Denise Scott Brown
But Today We Collect Ads	Alison Smithson Peter Smithson
Everyday and ‘Other’ Spaces	Mary McLeod Debra Coleman (editor) Elizabeth Danze (editor) Carol Henderson (editor)
Undressing Architecture: Fashion, Gender, and Modernity	Mary McLeod Deborah Fausch (editor) Paulette Singley (editor) Zvi Efrat (editor) Rodophe El-Khoury (editor)
‘A citizen as well as a housewife’: New Spaces of Domesticity in 1930s London	Elizabeth Darling Hilde Heynen (editor) Gülsüm Baydar (editor)
New Designs for Living: Domestic Equipment of Charlotte Perriand, Le Corbusier, and Pierre Jeanneret, 1928-29	Mary McLeod (editor)
Battle Lines: E. 1027	Beatriz Colomina Diana Agrest (editor) Patricia Conway (editor) Leslie Kanes Weisman (editor)
De l’éclectisme au doute (From Eclecticism to Doubt)	Eileen Gray Jean Badovici

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A Revolution in the Woman's Sphere: Grete Lihotzky and the Frankfurt Kitchen	Susan R. Henderson Debra Coleman (editor) Elizabeth Danze (editor) Carol Henderson (editor)
Gender: A Useful Category of Historical Analysis	Joan Wallach Scott
Women's Environmental Rights: A Manifesto	Leslie Kanes Weisman
The Problem That Has No Name	Betty Friedan
A Room of One's Own	Virginia Woolf
Where Are the Women Architects?	Despina Stratigakos
Ideological Equals: Women Architects in Socialist Europe	Mary Pepchinski (editor) Mariann Simon (editor)
Gender, Space, Architecture: An Interdisciplinary Introduction	Jane Rendell (editor) Barbara Penner (editor) Iain Borden (editor)
Architecture and Feminism	Debra Coleman (editor) Elizabeth Danze (editor) Carol Henderson (editor)
Desiring Practices: Architecture, Gender and the Interdisciplinary	Sarah Wigglesworth (editor) Katerina Ruedi (editor) Duncan McCorquodale (editor)

TITLE

The Book of the City Ladies

AUTHOR(S)

[Christine de Pizan](#)

PUBLICATION TYPES

[Book](#)

PUBLISHED

1405

PUBLISHER

Christine de Pizan

LANGUAGES

[French](#)

TOPICS

[Shared space, Utopia](#)

LINKS



Collections and Annotations that reference this Citation

Annotation

[Francisco Moura Veiga on Le Livre de la Cité des Dames](#)

Annotation

[Katia Frey on Le livre de la cité des dames](#)

Annotation

[Penelope Haralambidou on City of Ladies](#)

Collection

[Reading Room](#)

Collection

[Fantastic refuge](#)

[Francisco Moura Veiga on Le Livre de la Cité des Dames](#)

18 May, 2021

I came across this book whilst researching utopia and its built manifestations. While De Pizan's book is not an architectural text, it does speak of the process of building a city, from foun-

the moment when the three virtues appear at an impossibly narrow space behind her desk (Figure 3). This scene strongly resembles depictions of the Annunciation in Books of Hours. Similar to Christine, the Virgin Mary is often depicted within a study/room reading from an open book, when she is startled by the angel, who delivers news of the immaculate conception and birth of a son. Here the three virtues announce to Christine her immaculate conception and foundation of an edifice: the birth of a city. The action continues to the right of the study in a green space, which she calls the "Field of Letters," which had to be first cleared from debris, the slandering of women found infamous men's books. The two figures from the previous adjacent scene appear again in the same space but at a future time: Reason carries a block of stone, a tray of mortar rests on the half-built wall, while Christine is holding a trowel caught in the act of laying the nascent foundation wall.

To enter the figurative space of the city we decoded the illusory depth depicted in the illuminations and fleshed it out into three dimensions, following a design process in reverse. The pre-linear perspective illusory pictorial representation was as accurate as possible translated into digital models that were 3D printed at the same scale.

(Figure 4). The miniature models propped up on rough blocks of wood representing the columns of text that the illuminations crown, become nuclei of the promise of a city that has not been built yet.

The decision to omit the figures of the women from the models brings to the foreground the evolution of the city and its tectonic qualities. Furthermore, the absence of the female bodies accentuates de Pizan's insistence that the stones and the buildings of the city are the renowned women themselves. The new models are of female bodies transformed into female buildings.

My study of de Pizan's text, which was written more than 600 years ago, provokes a stark realization: that, even today, her desire for a city conceived and built by and for women remains unfulfilled. Our cities have been almost entirely conceived and constructed by men, primarily, for men. The physical fabric that hosts, represents, and shapes the body politic is still largely devoid of the trace of female imagination and female touch. What will our cities look like 600 years from now, and how much will women be involved in shaping them both physically and allegorically? In search of guidelines and principles on how such a city might be conceived, I found more clues in de Pizan's text.

When they first appear to her, the three virtues bring her three gifts: a mirror, a ruler, and a vessel. In the text, de Pizan's describes these as measuring devices that the three virtues urge Christine to directly employ in the construction of the city. Through a process of poetic interpretative design and making, I engaged in a remaking, a translation of these objects into symbolic guiding principles for the design of a new city, while also foregrounding the overlapping metaphors of the body, the city, and the book.

dations to detailing and populating. It proposes this new city in its materials, forms, and functions as a spatial manifestation of a message – a fictitious built manifesto. I found this striking as, without allocating any definitive meanings to forms or spaces, De Pizan proposes a clear connection between an intended message and the spaces that embody and materialise it. According to this proposal, the architect is placed in a position of utter responsibility for the correspondence between ideals and forms/spaces. I would like to add here a comment by Jill E. Wagner in 'Christine de Pizan's City of Ladies: A Monumental (Re)Construction of, by, and for Women of All Time':

...Reason's throwing is a reminder that the creation of an authentic woman's space requires force – the act of throwing. The architect cannot sit passively and hope for such a space to create itself.

Katia Frey on Le livre de la cité des dames

8 April, 2021

Christine de Pizan, a successful writer and one of the first women living from her profession, aims with this allegorical text, to rehabilitate the position of the woman in society and in theory. She narrates a utopian project of a female community performing the conception, planning, and building of the city. This city is carried on by exemplary women and personified virtues: reason setting the foundations, rectitude constructing the buildings, and justice erecting the city fortifications. As the author, Pizan reverses the traditional narrative of the founding of the city, which makes use of a typical assignment of roles based on gender and space. As the town planner and architect, she conceives of the city as a refuge and place of self-fulfilment for female identity, in anticipation of Virginia Woolf's plea for 'a room of one's own'.

Penelope Haralambidou on City of Ladies

11 December, 2020

My practice-led research, entitled *City of Ladies*, in collaboration with research assistant John Cruwys, was presented at Domobaal gallery in London in January 2020 (Figure 1). The specific version of the text that this project interprets is part of Harley 4431, a compilation that Pizan assembled for Queen Isabeau of Bavaria between 1410–1414 and one of the most important manuscripts held at the British Library since its foundation as part of the British Museum in 1753. The illumination embellishing the frontispiece of the compilation shows de Pizan offering the book to the queen, placing the image of

the volume in *mise en abyme*.

My research focuses on the under-explored description of the making of the allegorical city in the text, but perhaps most importantly on its depiction in the accompanying illuminations. 'Illumination' is a miniature illustration and derives from the Latin *illuminare* (to light up) referring to the glow created by the use of silver, gold, and bright mineral colors. Illuminations took the form of decorated letters and embellished borders but also framed figurative scenes illustrating the content of the text.

According to art historian and curator Christine Sciacca in *Building the Medieval World*, the creative ways in which architecture is represented in illuminated manuscripts 'offers a unique insight into what these buildings meant for men and women of the medieval era. Buildings were not simply structures to inhabit – they symbolised grandeur, power, even heaven on earth.' Illuminations often contain historically significant details of construction methods and drawing instruments and intricate architectural elements were used as decorative motifs framing important texts and charts.

In *The Book of the City of Ladies*, the illuminations appear on the first page of each chapter. They show the city in three stages of construction: the first one takes over two columns of the text, but the second and third crown just the left-hand side column of text. The exhibition *City of Ladies* comprises an installation and a digital film that spatially and materially reconstruct these three pages of the manuscript and feature a blossoming of the pictorial city from two dimensions into three. The work attempts to claim de Pizan's message for architecture and is in search of a way of projecting it into the far future.

Manuscripts were handwritten and illuminated on sheets of vellum, extremely durable writing and drawing surface made out of animal skin, which was also used for architectural drawing. In my work, I represent each of the chapter front pages with a whole skin of vellum, supported and framed by a specially designed table. Each table is also named after each of the three virtues, Reason, Rectitude, and Justice, which recount the women's stories and guide Christine's city building in each chapter. The three tables are arranged radially forming a circular pattern, supported by slender wooden legs (Figure 2). The vellum skins lay on the tables like tablecloths, but are also drawing surfaces that carry ideas, diagrams of the process of design, and markings for the positioning of other elements. Their pure white surface is decorated in gilding, using silver, gold, and white gold leaf, a medieval illuminating technique that I started experimenting with in an earlier piece entitled, 'Between the Retina and the Dome,' 2018, which studies the underlying structure of our perceptual system and how this casts and is cast on, architecture.

At closer inspection, the first illumination, double in width, presents not one but two consecutive scenes. On the left, we see Christine inside her study writing in an open book, at

The Death and Life of Great American Cities	Jane Jacobs
Hungry City	Carolyn Steel
The grid, the /cloud/, and the detail	Rosalind Epstein Krauss
Living a Feminist Life	Sara Ahmed

Reading Room

by Annexe, Women Writing Architecture

25 June, 2021

1 October, 2021

Over the weekend of 11/12 September 2021 the garden of ZAZ was populated by an event hosted by Annexe

Join us and our guests to browse through a selection of key feminist texts and hear about why they are important and relevant to read today. After browsing, reading, and discussing, photocopy your favorite passages and learn how to bind them together to create your own small 'Zine' with bookbinder Christa Wyss. Join cooking collective Kitchuan from 4pm to take part in the traditional social activity of dumpling folding, served from 7pm.

taking part were Milena Buchwalder, Dorothee Hahn & Sonja Flury, Emilie Appercé, Amy Perkins, Deborah Mühlebach, Gianna Ledermann, Myriam Reiber, Marlin Brun, Christa Wyss, with Shen He, Juliette Martin & Blanka Major aka Kitchuan, and Josephine Eigner.



50 Citations in this Collection:

The Problem of Speaking For Others	Linda Martin Alcoff
The Tale of Genji	Murasaki Shikibu
Manifesto for Maintenance Art	Mierle Laderman Ukeles

Une paysanne entre ferme, marché et associations: Textes d'Augusta Gillibert-Randin 1918-1940	Marthe Gosteli Peter Moser
Vom möblierten Zimmer bis zur Wohnung	Berta Rahm
Les années	Annie Ernaux
Yvonne Rainer: Raum Körper Sprache	Barbara Engelbach (editor) Yilmaz Dziewior (editor)
Queer Phenomenology Orientations, Objects, Others	Sara Ahmed
A Billion Black Anthropocenes or None	Kathryn Yusoff
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The Argonauts	Maggie Nelson
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Die moderne Frau und die Handarbeit	Maria Geroe-Tobler
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Blick-Wechsel: Konstruktionen von Männlichkeit und Weiblichkeit in Kunst und Kunstgeschichte	Ines Lindner (editor)
Frauen, Kunst, Geschichte: Zur Korrektur des herrschenden Blicks	Cordula Bischoff (editor)
Niki de Saint-Phalle : projets & realisations d'architecture	Niki de Saint Phalle
Der gute Gott von Manhattan	Ingeborg Bachmann
Politics Of Study	Sidsel Meineche Hansen (editor) Tom Vandeputte (editor)
Self-Organised	Stine Hebert (editor) Anne Szefer Karlsen (editor)
Die drei Leben des Saffa-Hauses	Beate Schnitter (editor) Dorothee Huber (editor) Felix Fuchs (editor)
La Mujer Habitada	Gioconda Belli
Kein Ort, nirgends – Auf der Suche nach Frauenräumen	Sibylla Hege (editor) Sabine Kraft (editor)
Chratz & Quer. Sieben Frauenstadtrundgänge in Zürich	Verein Frauenstadtrundgang Zürich (editor)
Extracts 2: Women Writing Architecture	Helen Thomas (editor)
Death Comes for the Archbishop	Willa Cather
Ahmed for Architecture Students	Brady Burroughs
Architectural Flirtations: A Love Storey	Brady Burroughs Beda Ring Henri T. Beall
The New Woman's Survival Catalog	Kirsten Grimstad (editor) Susan Renni (editor)
Breaking Ground book on buildings by women 'is both needed and problematic'	Mimi Zeiger
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Lisbeth Sachs: Architektin, Forscherin, Publizistin	Rahel Hartmann Schweizer
A City Inside	Tillie Walden
Apsara Engine	Bishakh Som

Eileen Gray: A House Under the Sun	Charlotte Malterre-Barthes Zosia Dzierzawska
Men Explain Things to Me	Rebecca Solnit
Feminism Is for Everybody: Passionate Politics	bell hooks
Staying with the Trouble	Donna Haraway Michael M. J. Fischer (editor) Joseph Patrick Dumit (editor)
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The Master's Tools will Never Dismantle the Master's House	Audre Lorde
Le livre de la cité des dames	Christine de Pizan
Pornotopia: An Essay on Playboy's Architecture and Biopolitic	Paul B. Preciado
Living a Feminist Life	Sara Ahmed

Fantastic refuge by Helen Thomas

17 January, 2021

Throughout history, women have relied on places outside the mainstream in order to find a place where they can accomplish intellectual work. Sometimes these are physical places, other times they are mental constructions or propositions.

This collection brings together some example citations from the Women Writing Architecture bibliography that can be used as a starting point for discussion, and any suggestions are welcome. Please send them to editors@womenwritingarchitecture.org and they will be added to the list.

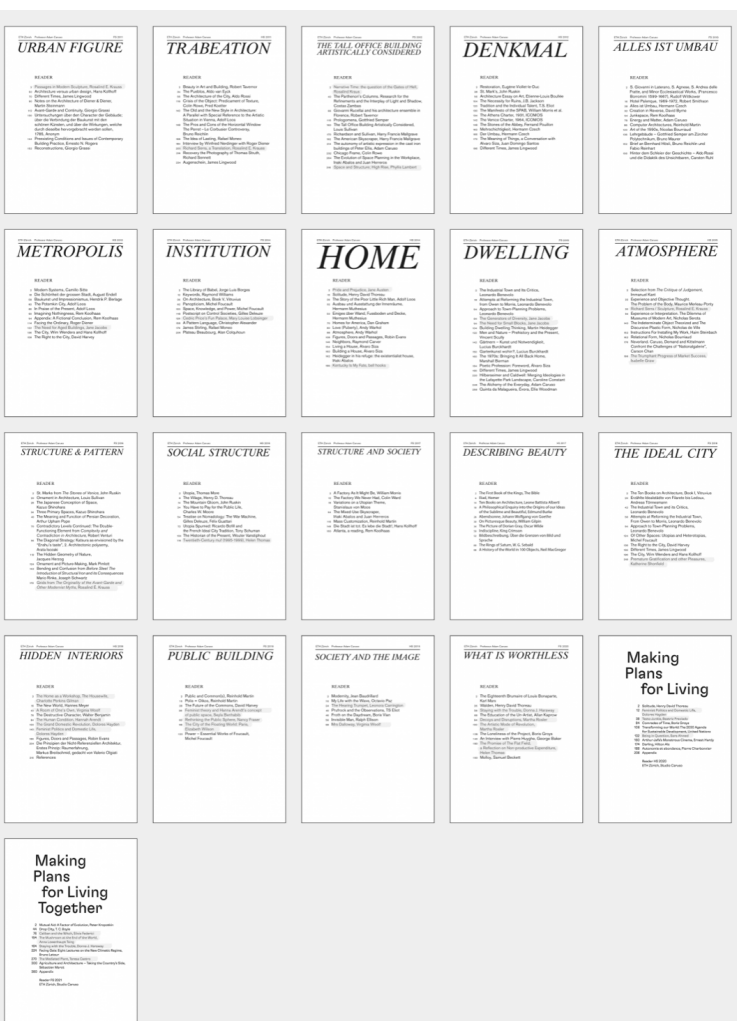
8 Citations in this Collection:

Sultana's Dream	Rokeya Sakhawat Hossain
A City Inside	Tillie Walden
Herland	Charlotte Perkins Gilman
A Room of One's Own	Virginia Woolf
Sor Juana Inés de la Cruz in Seventeenth-Century New Spain and Finding a Room of One's Own	Deborah Weigel
Primero sueño/First Dream	Juana Inés de la Cruz
The Hearing Trumpet	Leonora Carrington Pablo Weisz Carrington (illustrator)
Le livre de la cité des dames	Christine de Pizan

references such as Andrea Fraser's Museum Highlights or Martha Rosler's Kitchen Semiotics were concise examples. These artist's methods were examined and interpreted for a representation of the text content, followed by lively discussions. In this way, important elements in the development of architectural projects were created within this performative text-work, which supplemented the work with other references, discussions, and construction sites.

The assumption that a text generates specific knowledge through an artistic-performative examination and subsequently releases specific skills or options for action is supported by the results of the Reading Circle Performances, which were created in the context of the architectural studio in the past semesters. The performance experiment, beyond the limits of close reading, brought about a deep understanding of the content read, promoted a lively culture of discussion, and allowed individual perspectives and foci to emerge and be implemented in architectural projects. In addition to exciting results in design projects, promoting the students' ability to criticize and express themselves was a terrific result of the experiment, which can be expanded and further developed.

Martina Bischof



41 Citations in this Collection:

Dear Conchi	Lucia Berlin
Manifesto for Maintenance Art	Mierle Laderman Ukeles

Loudreaders by Loudreaders Trade School

24 June, 2021

Loudreaders is an open pedagogical platform and free trade school, that engages with architectural education as a form of mutual aid and critical solidarity in the age of COVID-19. It is based on the emancipating and persecuted alternative practice of education performed by lecturers like Luisa Capetillo in the tobacco factories in the Caribbean. The practice was simple. While tobacco workers engaged in the alienating labour of rolling cigars, they would hire one of their own to read aloud for them during the entire work-day. While the readings consisted mostly of newspapers, magazines, and literature, the Loudreaders focused on Darwin, Bakunin, Kropotkin, Marx, and Engels fomenting an anti-capitalist, decolonial imagination. As the practice of loud-reading grew, the lectures (Loudreaders) will become travelling performers with an international audience, creating new networks of solidarity all around the Caribbean as well as a massive, shared, and open access oral library to workers who were denied any other form of formal education. The tobacco workers turned the mind-numbing characteristics of their repetitive, manual, and boring work of rolling cigars into an advantage, using the same space and tools of their capitalist exploitation to create an anti-capitalist underground culture.

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Manifesto for Maintenance Art	Mierle Laderman Ukeles
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Pornotopia: An Essay on Playboy's Architecture and Biopolitic	Paul B. Preciado
Living a Feminist Life	Sara Ahmed

ETH Zurich Studio Caruso Semester Readings (2011-2021) by ETH Zurich Studio Caruso

20 May, 2021

The images show the covers of the text collections of Studio Caruso, chair for architecture and construction at the DARCH of ETH Zurich, led by Prof. Adam Caruso. Since 2011, these textbooks have been compiled and printed at the beginning of each semester with reference to the semester's topic. Here, the marked positions exemplarily show the representation of female authors up to the present day. In 2019, in addition to raising the visibility of female authors, an attempt was made to challenge the common format of Close Reading as a method to discuss the texts with the transdisciplinary experimental teaching format of a Reading Circle Performance.

The Reading Circle at Studio Caruso uses artistic performance as a methodological approach in architecture teaching, with the aim of discussing texts in a new way. The idea for this came about as part of an exchange of ideas with Helen Thomas in February 2019 and myself. Helen thought about how it is possible to promote the expressive skills and thus the standing of women in architecture, while I, as a research assistant at Studio Caruso, was inspired by the content of a Hauptseminar at the University of Bern on the subject of text formats and artistic production of theory and took up the task of thinking about the reorganization of the Reading Circle. Supported by Helen's encouragement, the idea solidified to think about an approach that can strengthen the expressive possibilities of young adults and sharpen their arguments.

Performance as an artistic practice should therefore be tested for its applicability in mediating architecture. Basically, it was assumed that the performance in its structure as a situational and action-orientated artistic methodology emphasises the artistic event while including the human body, objects and space. In relation to the proposed project, the first question that came up was how a text that is closely related to a semester topic in architecture can be analysed and contextualized using a performative practice.

The staging or the embodiment of a classic lesson's content – here the text – by means of performance is at the same time an investigation of how the body and the space surrounding the body – we are also talking about the digital space with regard to the times of the pandemic – can become a central subject of research if body knowledge is generated through sensory experiences and thus an expansion of the concept of knowledge takes place. Suddenly, insights of an intuitive, sensual and subjective nature become possible, which do not arise through the purely cognitive process of reading and in the present case can have a direct effect on the architecture production, the student projects. In groups of three to four, selected artistic positions were studied to get prepared, which each presented specific contents in different ways. For example,

Simians, Cyborgs and Women	Donna Haraway
Gender Trouble: Feminism and the Subversion of Identity	Judith Butler
Mrs Dalloway	Virginia Woolf
The Need for Aged Buildings	Jane Jacobs
Space and Structure; High Rise	Phyllis Lambert (editor)
Narrative Time: the question of the Gates of Hell	Rosalind Epstein Krauss
Richard Serra, a Translation	Rosalind Epstein Krauss
Cybernetic Theory and the Architecture of Performance: Cedric Price's Fun Palace	Mary Louise Lobsinger Sarah Williams Goldhagen (editor) Réjean Legault (editor)
Kentucky Is My Fate	bell hooks
The Generators of Diversity	Jane Jacobs
Passages in Modern Sculpture	Rosalind Epstein Krauss
The Need for Small Blocks	Jane Jacobs
Richard Serra / Sculpture	Rosalind Epstein Krauss
The Triumphant Progress of Market Success	Isabelle Graw
Grids	Rosalind Epstein Krauss
Twentieth-Century muf (1995-1999)	Helen Thomas
Premature Gratification and other Pleasures	Katherine Shonfield
The Home as a Workshop, The Housewife	Charlotte Perkins Gilman
Feminist Politics and Domestic Life	Dolores Hayden
The Human Condition	Hannah Arendt
Feminist theory and Hannah Arendt's Concept of Public Space	Seyla Benhabib
Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy	Nancy Fraser
The City of the Floating World: Paris	Elizabeth Wilson
Staying with the Trouble	Donna Haraway Michael M. J. Fischer (editor) Joseph Patrick Dumit (editor)
Decoys and Disruptions: Selected Writings	Martha Rosler
The Artistic Mode of Revolution	Martha Rosler
The Promise of The Flat Field: a Reflection on Non-productive Expenditure	Helen Thomas
Caliban and the Witch: Women, the Body and Primitive Accumulation	Silvia Federici
The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins	Anna Lowenhaupt Tsing
The Mediated Plant	Teresa Castro
A Room of One's Own	Virginia Woolf
Pride and Prejudice	Jane Austen
The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities	Dolores Hayden
The Hearing Trumpet	Leonora Carrington Pablo Weisz Carrington (illustrator)
Testo Junkie	Paul B. Preciado

TITLE

Grand Domestic Revolution

AUTHOR(S)

Dolores Hayden

PUBLICATION TYPES

Book

PUBLISHED

1981

PUBLISHER

MIT Press

LANGUAGES

English

TOPICS

Domesticity, Feminism

LINKS



Collections and Annotations that reference this Citation

Annotation

Anne-Marie Armstrong on Grand Domestic Revolution

Annotation

Stéphanie Dadour on Grand Domestic Revolution

Annotation

Adam Caruso on The Grand Domestic Revolution

Collection

ETH Zurich Studio Caruso Autumn Semester Readings 2021

Collection

Reading Room

Collection

DRAG Lab Book Club (2021)

Collection

Conversations in Preparation

Collection
ETH Zurich Studio Caruso Semester Readings
(2011-2021)

Collection
Radical Domesticity: Modernism, Gender, and
Building the Future 2021

Anne-Marie Armstrong on Grand Domestic Revolution

15 June, 2021

Dolores Hayden was my professor in graduate school, this book was read in one of her seminars that centered on gender in architectural and urban design. Her work provided me with a new and deeper understanding of the history of modern housing in America and the central role women played in its development.

Stéphanie Dadour on Grand Domestic Revolution

25 March, 2021

This is a book that should be read by anyone working in the field of architecture, town planning, or housing. It operates on two levels.

The first is related to historiographical methods. Hayden mobilises and encounters archives that were unknown. She inscribes them in a socio-historical context that reflects feminist thought and its political practices. This research questions the writing of history: what stories are we writing? From where? Why? What archives do we mobilise?

The second concerns content. Those she calls material feminists are concerned with economic and spatial questions that lie at the foundation of material life. Hayden writes this book to make visible the contribution of these women: the strategies, plans and programs they plan for an egalitarian world. In so doing, she also demonstrates the political significance of the built environment. Hayden is particularly interested in women reformers of space – more rarely, the involvement of architects – in order to reveal the architectural practices that are not part of the canon. The interest of this book also lies in the consideration of the private sphere as a public affair, which deserves a social reading taking into account gender, class, and race.

Adam Caruso on The Grand Domestic Revolution

11 March, 2021

Dolores Hayden's *The Grand Domestic Revolution* is a very important book. I still don't understand how it took almost 40 years from the time of its original publication for me to read it. The hidden stories that Hayden rescues, tell the story of how a series of decisions taken in the first decades of the 20th century with regards to economic and urban policy in the United States. were specifically intended to suppress women's role and power in society. The civic socialism of Frederick Law Olmsted, which shows the great landscape designer to be both a socialist and a feminist, is reclaimed alongside Charlotte Perkins Gilman's uncomfortable history of the separation of home and work. There was no shortage of voices articulating the conditions of modernisation around the turn of the twentieth century by, and about women. Rather it is just that those powerful and compelling stories were officially suppressed. Hayden must have been working on this landmark book in New York at the same time that Kenneth Frampton was writing his *Modern Architecture: A Critical History*. That book was the main text in my first year history course, and looking back I wonder about the complete absence of Hayden's histories within its pages.

Send us a photograph of your annotation to
editors@womenwritingarchitecture.org
or via instagram to [@women_writing_architecture](https://www.instagram.com/women_writing_architecture)

Name:

Date:

Annotation:

20 January, 2022

Interim forever

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- 112 Personal Support: How to Care?, Jan Verwoert
- 132 Permaculture: Principles and Pathways Beyond Sustainability, David Holmgren
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- 206 **Appendix** Manifesto for Maintenance Art, Mierle Ukeles
- 212 Bibliography Building Research, Prof. Dr. Silke Langenberg

Reader HS 2021
ETH Zürich, Studio Caruso

5 Citations in this Collection:

Dear Conchi	Lucia Berlin
Manifesto for Maintenance Art	Mierle Laderman Ukeles
Bloodchild	Octavia Butler
The Artistic Mode of Revolution	Martha Rosler
The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities	Dolores Hayden

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Living a Feminist Life	Sara Ahmed

DRAG Lab Book Club (2021) by DRAG Lab Book Club

25 June, 2021

This collection lists the syllabus of the first DRAG lab book club semester. The DRAG lab book club is a format for horizontal discussions open to all. It aims to provide a framework for joint reflection and the sharing of questions relating to architecture, its practice, and teaching. The events of the book club are therefore structured around one or more readings that are circulated in advance and that allows the exploration of a problem proposed by the moderators. The theme of the first semester is representation. Widely used in the various fields of spatial design to designate the act of making a projected, imagined, or constructed space comprehensible and sensitive, the term representation refers to the processes and techniques used to give visibility and intelligibility to one or more points of view to which attention is chosen to be focused. Representation thus implies a positioning and sorting, conscious or not, of what is to be made present. The book club's sessions are collected on this Miroboard, from which screenshots are shown in the gallery below.

20 Citations in this Collection:

Lecture Three: Cross-Cladding	Katarina Bonnevier
Chez soi : une odyssée de l'espace domestique	Mona Chollet
Domesticity at War	Beatriz Colomina
Hegemonic Masculinity: Rethinking the Concept	Raewyn Connell James W. Messerschmidt
Data Feminism	Catherine D'Ignazio Lauren Klein
ENGAGEMENT's Statement and Tools	ENGAGEMENT
A Manual of Anti-Racist Architecture Education	WAI Architecture Think Tank
The Death of Nature: Women, Ecology and the Scientific Revolution	Carolyn Merchant
La démocratie féministe: réinventer le pouvoir	Marie-Cécile Naves
Habitat au féminin	Ursula Paravicini
Manifeste contra-sexuel	Paul B. Preciado

read today. After browsing, reading, and discussing, photocopy your favorite passages and learn how to bind them together to create your own small 'Zine' with bookbinder Christa Wys. Join cooking collective Kitchuan from 4pm to take part in the traditional social activity of dumpling folding, served from 7pm.

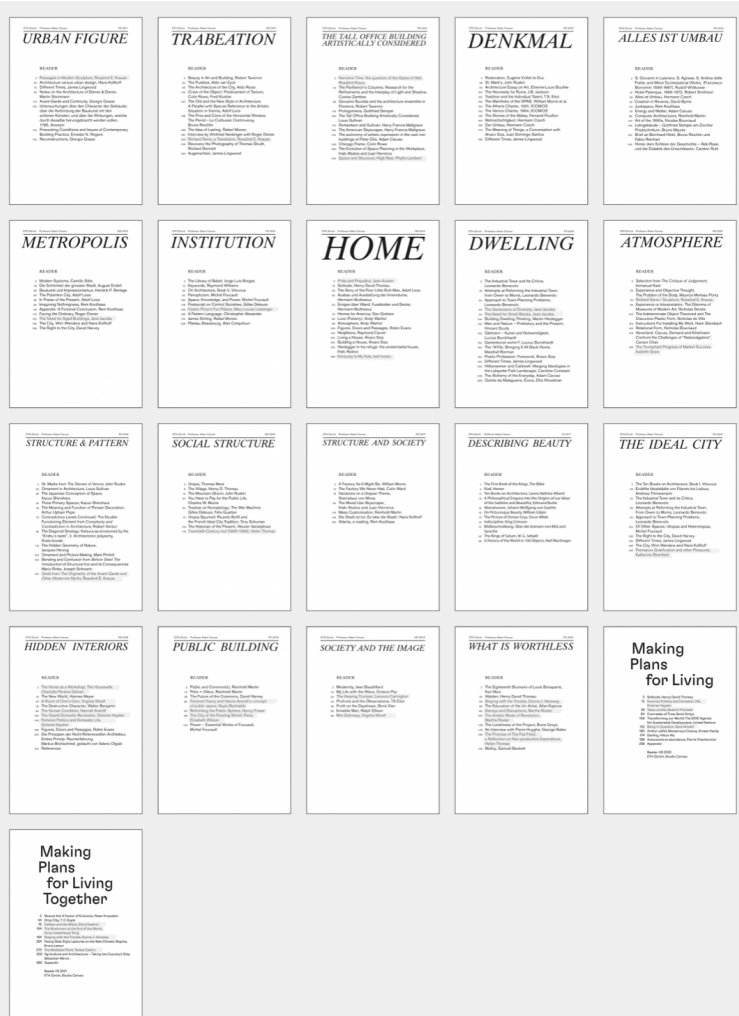
taking part were Milena Buchwalder, Dorothee Hahn & Sonja Flury, Emilie Appercé, Amy Perkins, Deborah Mühlebach, Gianna Ledermann, Myriam Reiber, Marlin Brun, Christa Wys, with Shen He, Juliette Martin & Blanka Major aka Kitchuan, and Josephine Eigner.



50 Citations in this Collection:

The Problem of Speaking For Others	Linda Martin Alcoff
The Tale of Genji	Murasaki Shikibu
Manifesto for Maintenance Art	Mierle Laderman Ukeles
Une paysanne entre ferme, marché et associations: Textes d'Augusta Gillabert-Randin 1918-1940	Marthe Gosteli Peter Moser
Vom möblierten Zimmer bis zur Wohnung	Berta Rahm
Les années	Annie Ernaux
Yvonne Rainer: Raum Körper Sprache	Barbara Engelbach (editor) Yilmaz Dziejwior (editor)
Queer Phenomenology Orientations, Objects, Others	Sara Ahmed
A Billion Black Anthropocenes or None	Kathryn Yusoff
I'm Every Woman	Liv Strömquist (illustrator)
The Argonauts	Maggie Nelson

Die Schweizer Frau in Kunstgewerbe und bildender Kunst	Doris Gäumann-Wild Maria Weese
Die moderne Frau und die Handarbeit	Maria Geroe-Tobler
Colour Strategies in Architecture	Fiona McLachlan
Blick-Wechsel: Konstruktionen von Männlichkeit und Weiblichkeit in Kunst und Kunstgeschichte	Ines Lindner (editor)
Frauen, Kunst, Geschichte: Zur Korrektur des herrschenden Blicks	Cordula Bischoff (editor)
Niki de Saint-Phalle : projets & realisations d'architecture	Niki de Saint Phalle
Der gute Gott von Manhattan	Ingeborg Bachmann
Politics Of Study	Sidsel Meineche Hansen (editor) Tom Vandeputte (editor)
Self-Organised	Stine Hebert (editor) Anne Szefer Karlsen (editor)
Die drei Leben des Saffa-Hauses	Beate Schnitter (editor) Dorothee Huber (editor) Felix Fuchs (editor)
La Mujer Habitada	Gioconda Belli
Kein Ort, nirgends - Auf der Suche nach Frauenräumen	Sibylla Hege (editor) Sabine Kraft (editor)
Chrtaz & Quer. Sieben Frauenstadtrundgänge in Zürich	Verein Frauenstadtrundgang Zürich (editor)
Extracts 2: Women Writing Architecture	Helen Thomas (editor)
Death Comes for the Archbishop	Willa Cather
Ahmed for Architecture Students	Brady Burroughs
Architectural Flirtations: A Love Storey	Brady Burroughs Beda Ring Henri T. Beall
The New Woman's Survival Catalog	Kirsten Grimstad (editor) Susan Renni (editor)
Breaking Ground book on buildings by women 'is both needed and problematic'	Mimi Zeiger
The Death of Nature: Women, Ecology and the Scientific Revolution	Carolyn Merchant
Frauennetzwerke in Architektur und Planung	Barbara Zibell (editor) Maya Karácsony (editor)
Women in Architecture: Past, Present, and Future	Ursula Schwitalla (editor)
Lisbeth Sachs: Architektin, Forscherin, Publizistin	Rahel Hartmann Schweizer
A City Inside	Tillie Walden
Apsara Engine	Bishakh Som
Eileen Gray: A House Under the Sun	Charlotte Malterre-Barthes Zosia Dzierżawska
Men Explain Things to Me	Rebecca Solnit
Feminism Is for Everybody: Passionate Politics	bell hooks
Staying with the Trouble	Donna Haraway Michael M. J. Fischer (editor) Joseph Patrick Dumit (editor)
Decoys and Disruptions: Selected Writings	Martha Rosler
The Artistic Mode of Revolution	Martha Rosler
Caliban and the Witch: Women, the Body and Primitive Accumulation	Silvia Federici
The Mediated Plant	Teresa Castro



Countersexual Manifesto	Paul B. Preciado
Pour elles toutes: femmes contre la prison	Gwénona Ricordeau
La politique, d'homme à homme	Marie-Cécile Naves
Violence by Design: Resisting Carceral Logic for Architects and Designers	The FUNAMBULIST (editor) Spectra Studio (editor) After Hours (editor)
After the Death of Nature: Carolyn Merchant and the Future of Human-Nature Relations	Elizabeth Allison (editor) Kenneth Worthy (editor) Whitney A. Bauman (editor)
Re-Enchanting the World: Feminism and the Politics of the Commons	Silvia Federici
Queer Cartographies	Paul B. Preciado
The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities	Dolores Hayden
Pornotopia: An Essay on Playboy's Architecture and Biopolitic	Paul B. Preciado

Conversations in Preparation by Lizzie Malcolm, Thomas Rohrer, Emilie Appercé, Barbara Thüler, Women Writing Architecture, Helen Thomas, Sarah Handelman

20 June, 2021

The citations and annotations in this collection occurred in conversations with collaborators who have been involved in preparing the Women Writing Architecture annotated bibliography during the first six months of 2021.

19 Citations in this Collection:

Fahrten einer Paria I: Reise von Bordeaux nach Peru	Flora Tristan
A Vindication of the Rights of Woman	Mary Wollstonecraft
Having Words	Denise Scott Brown
The New Woman's Survival Catalog	Kirsten Grimstad (editor) Susan Renni (editor)
A Pictorial History of World Architecture	Luo Xiaowei 罗小未 Cai Wanying 蔡琬英
Die Architektin Maria Schwarz: Ein Leben für den Kirchenbau	Annette Krapp
Lux Guyer (1894-1955), Architektin	Beate Schnitter (editor) Dorothee Huber (editor) Sylvia Claus (editor)
African Nomadic Architecture: Space, Place and Gender	Labelle Prussin (editor)
Testo yonqui	Paul B. Preciado
A City Inside	Tillie Walden
Apsara Engine	Bishakh Som
Eileen Gray: A House Under the Sun	Charlotte Malterre-Barthes Zosia Dzierżawska
We Should All Be Feminists	Chimamanda Ngozi Adichie

Kentucky Is My Fate	bell hooks
The Generators of Diversity	Jane Jacobs
Passages in Modern Sculpture	Rosalind Epstein Krauss
The Need for Small Blocks	Jane Jacobs
Richard Serra / Sculpture	Rosalind Epstein Krauss
The Triumphant Progress of Market Success	Isabelle Graw
Grids	Rosalind Epstein Krauss
Twentieth-Century muf (1995-1999)	Helen Thomas
Premature Gratification and other Pleasures	Katherine Shonfield
The Home as a Workshop, The Housewife	Charlotte Perkins Gilman
Feminist Politics and Domestic Life	Dolores Hayden
The Human Condition	Hannah Arendt
Feminist theory and Hannah Arendt's Concept of Public Space	Seyla Benhabib
Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy	Nancy Fraser
The City of the Floating World: Paris	Elizabeth Wilson
Staying with the Trouble	Donna Haraway Michael M. J. Fischer (editor) Joseph Patrick Dumit (editor)
Decoys and Disruptions: Selected Writings	Martha Rosler
The Artistic Mode of Revolution	Martha Rosler
The Promise of The Flat Field: a Reflection on Non-productive Expenditure	Helen Thomas

Pride and Prejudice	Jane Austen
The Fountainhead	Ayn Rand
The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities	Dolores Hayden
Testo Junkie	Paul B. Preciado
The Female Eunuch	Germaine Greer
A Little Princess	Frances Hodgson Burnett

ETH Zurich Studio Caruso Semester Readings (2011-2021)

by ETH Zurich Studio Caruso

20 May, 2021

The images show the covers of the text collections of Studio Caruso, chair for architecture and construction at the DARCH of ETH Zurich, led by Prof. Adam Caruso. Since 2011, these textbooks have been compiled and printed at the beginning of each semester with reference to the semester's topic. Here, the marked positions exemplarily show the representation of female authors up to the present day. In 2019, in addition to raising the visibility of female authors, an attempt was made to challenge the common format of Close Reading as a method to discuss the texts with the transdisciplinary experimental teaching format of a Reading Circle Performance.

The Reading Circle at Studio Caruso uses artistic performance as a methodological approach in architecture teaching, with the aim of discussing texts in a new way. The idea for this came about as part of an exchange of ideas with Helen Thomas in February 2019 and myself. Helen thought about how it is possible to promote the expressive skills and thus the standing of women in architecture, while I, as a research assistant at Studio Caruso, was inspired by the content of a Hauptseminar at the University of Bern on the subject of text formats and artistic production of theory and took up the task of thinking about the reorganization of the Reading Circle. Supported by Helen's encouragement, the idea solidified to think about an approach that can strengthen the expressive possibilities of young adults and sharpen their arguments.

Performance as an artistic practice should therefore be tested for its applicability in mediating architecture. Basically, it was assumed that the performance in its structure as a situational and action-orientated artistic methodology emphasises the artistic event while including the human body, objects and space. In relation to the proposed project, the first question that came up was how a text that is closely related to a semester topic in architecture can be analysed and contextualized using a performative practice.

The staging or the embodiment of a classic lesson's content – here the text – by means of performance is at the same time an investigation of how the body and the space surrounding the body – we are also talking about the digital space with regard to the times of the pandemic – can become a central subject of research if body knowledge is generated through sensory experiences and thus an expansion of the concept of knowledge takes place. Suddenly, insights of an intuitive, sensual and subjective nature become possible, which do not arise through the purely cognitive process of reading and in the present case can have a direct effect on the architecture production, the student projects. In groups of three to four, selected artistic positions were studied to get prepared, which each presented specific contents in different ways. For example, references such as Andrea Fraser's Museum Highlights or Martha Rosler's Kitchen Semiotics were concise examples. These artist's methods were examined and interpreted for a representation of the text content, followed by lively discussions. In this way, important elements in the development of architectural projects were created within this performative text-work, which supplemented the work with other references, discussions, and construction sites.

The assumption that a text generates specific knowledge through an artistic-performative examination and subsequently releases specific skills or options for action is supported by the results of the Reading Circle Performances, which were created in the context of the architectural studio in the past semesters. The performance experiment, beyond the limits of close reading, brought about a deep understanding of the content read, promoted a lively culture of discussion, and allowed individual perspectives and foci to emerge and be implemented in architectural projects. In addition to exciting results in design projects, promoting the students' ability to criticize and express themselves was a terrific result of the experiment, which can be expanded and further developed.

Martina Bischof

41 Citations in this Collection:

Dear Conchi	Lucia Berlin
Manifesto for Maintenance Art	Mierle Laderman Ukeles
Simians, Cyborgs and Women	Donna Haraway
Gender Trouble: Feminism and the Subversion of Identity	Judith Butler
Mrs Dalloway	Virginia Woolf
The Need for Aged Buildings	Jane Jacobs
Space and Structure; High Rise	Phyllis Lambert (editor)
Narrative Time: the question of the Gates of Hell	Rosalind Epstein Krauss
Richard Serra, a Translation	Rosalind Epstein Krauss
Cybernetic Theory and the Architecture of Performance: Cedric Price's Fun Palace	Mary Louise Lobsinger Sarah Williams Goldhagen (editor) Réjean Legault (editor)

Caliban and the Witch: Women, the Body and Primitive Accumulation	Silvia Federici
The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins	Anna Lowenhaupt Tsing
The Mediated Plant	Teresa Castro
A Room of One's Own	Virginia Woolf
Pride and Prejudice	Jane Austen
The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities	Dolores Hayden
The Hearing Trumpet	Leonora Carrington Pablo Weisz Carrington (illustrator)
Testo Junkie	Paul B. Preciado
The Death and Life of Great American Cities	Jane Jacobs
Hungry City	Carolyn Steel
The grid, the /cloud/, and the detail	Rosalind Epstein Krauss
Living a Feminist Life	Sara Ahmed

Radical Domesticity: Modernism, Gender, and Building the Future 2021

by Mary McLeod, Victoria Rosner

1 May, 2021

The reading list of this 12-week seminar course led by Professor Mary McLeod of Columbia GSAPP and Professor Victoria Rosner from the Department of English at Columbia includes 21 texts written by women, from which this collection is made.

The course introduction explains its critical intentions:

This class explores alternative visions of domestic life from the mid-nineteenth century to the present in both literature and architecture. The phrase "radical domesticity" might seem like an oxymoron. Domesticity is often associated with sentimentality, coziness and comfort—the antithesis of the word "radical" or even common understandings of the word "modernism." However, there is a rich history of experiments and visions of alternative forms of living that challenge the stereotypes of home life. These challenges may be social or aesthetic, involve new models of collectivity or isolation; blur boundaries between private and public life; merge work and child care; and embrace – or reject – new technologies. They often enable different forms of intimacy and sexuality and are designed with that goal in mind.

Architecture and literature, the disciplines of the two instructors of this course, approach domestic life from different perspectives, with architecture focused primarily on questions of form and design, and literature on the lived experience of domesticity. The two fields are being increasingly brought together through the relatively new domain of architectural humanities, and this course will investigate the opportunities and limitation of this approach.

The class begins in the mid-nineteenth century when the ideas of earlier social theorists such as Fourier and Saint Simon led to numerous experiments in communal living in both Europe and the United States, many of which challenged the traditional family and gender roles. These ideas influenced figures as diverse as Charlotte Gilman Perkins, Alice Constance Austin, Le Corbusier, and the founders of 1960s communes, all of whom will be discussed during the term. We will also look diverse imaginings of domestic life, including aestheticism, the modern woman, scientific management and household rationalization, new models of childrearing, minimal dwelling, transparency, communes, work-life residences, etc. The seminar concludes by exploring more recent experiments in domestic life, considering the question of what forms domesticity might take in a post-Covid world.

21 Citations in this Collection:

Solid Objects	Virginia Woolf
Edith Farnsworth, Ludwig Mies van der Rohe, and Philip Johnson	Alice T. Friedman
The Debutante	Leonora Carrington
Female Human Animal	Chloe Aridjis Josh Appignanesi
The Sisters	Leonora Carrington
House of Fear: Notes from Down Below	Leonora Carrington
Being Modern Together: Le Corbusier's Villa Stein-de Monzie	Alice T. Friedman
Amaza's Azures: Modern Architecture and the 'New Negro' Woman	Jacqueline Taylor
Modernism's Missing Children: Mass Production and Human Reproduction	Victoria Rosner
Frank Lloyd Wright and Feminism: Mamah Borthwick's Letters to Ellen Kay	Alice T. Friedman
Family Matters: The Schroeder House by Gerrit Rietveld and Truus Schroeder	Alice T. Friedman Maristella Casciato
Wood or Metal?	Charlotte Perriand
Passages from Why I Became an Architect	Grete Schütte-Lihotzky
Queering the Home: The Domestic Labor of Lesbian and Gay Couples in Contemporary England	Carla Barrett
Spunk	Zora Neale Hurston
The Awakening	Kate Chopin
Introduction: Modernism and Domestic Life in the Machine Age	Victoria Rosner
The Yellow Wallpaper	Charlotte Perkins Gilman
Domestic Reform and European Modern Architecture: Charlotte Perriand, Grete Lihotzky, and Elizabeth Denby	Mary McLeod Cornelia Butler (editor) Alexandra Schwartz (editor)
Herland	Charlotte Perkins Gilman
The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities	Dolores Hayden

TITLE

The Life and Work of an Asian Woman Architect

AUTHOR(S)

Minnette de Silva

PUBLICATION TYPES

Book

PUBLISHED

1998

PUBLISHER

Colombo

LANGUAGES

English

TOPICS

Monography, Women as architects

LINKS



Send us a photograph of your annotation to

editors@womenwritingarchitecture.org

or via instagram to [@women_writing_architecture](https://www.instagram.com/women_writing_architecture)

Name:

Date:

Annotation:

