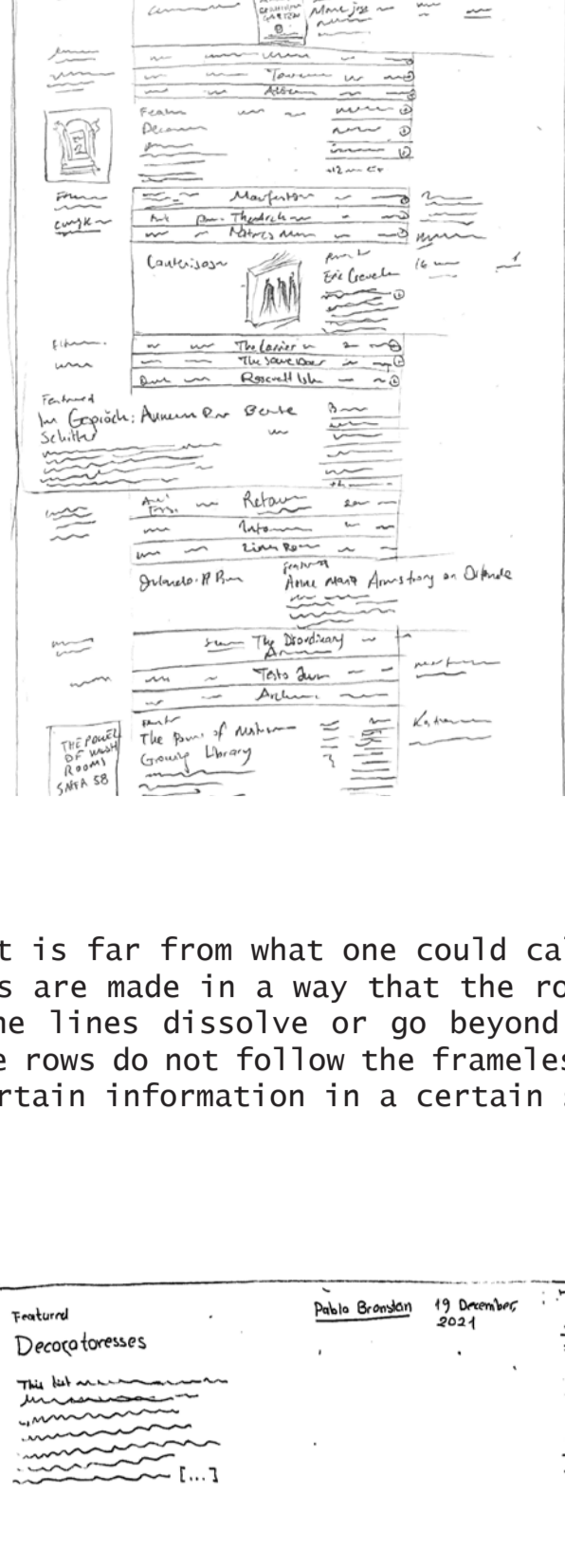


IMPRESSIONS ON WOMEN WRITING ARCHITECTURE

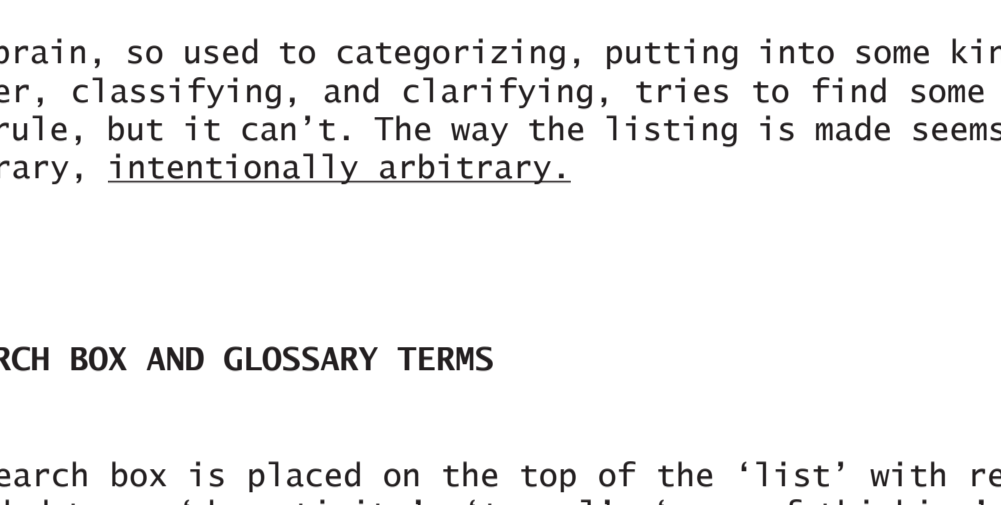
A LIST-LIKE ARRANGEMENT

when i first open the homepage, i encounter a list-like arrangement that seems to embed the whole content of the website,

giving the impression that i can scroll until the last entry without interruption.



the arrangement is far from what one could call 'strict'. many exceptions are made in a way that the rows are varying in size and the lines dissolve or go beyond the frame. in many cases, the rows do not follow the frameless columns that are to give certain information in a certain space.

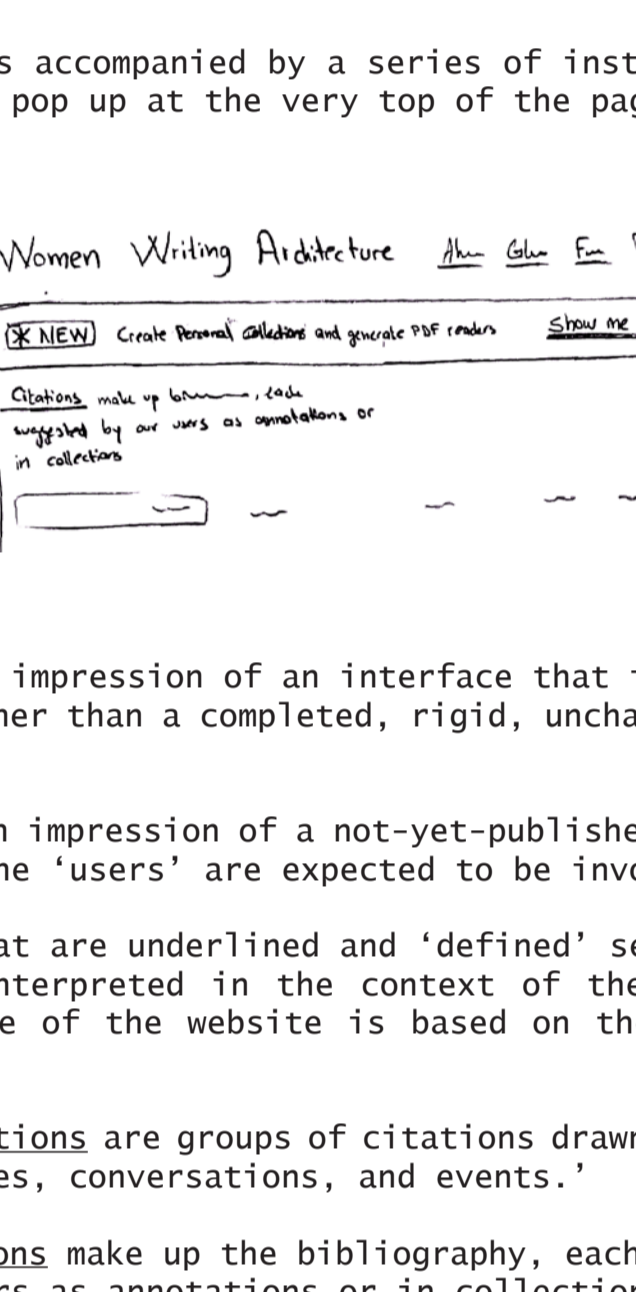


based on which categories the order of the listing is made is unclear. i look closer to understand if it is chronological, alphabetical, or according to which 'type' they are belonging.

my brain, so used to categorizing, putting into some kind of order, classifying, and clarifying, tries to find some kind of rule, but it can't. the way the listing is made seems arbitrary, intentionally arbitrary.

SEARCH BOX AND GLOSSARY TERMS

a search box is placed on the top of the 'list' with recommended terms 'domesticity', 'travel', 'ways of thinking' with an arrow for an extended list: capitalocene, colonial situations, companion text, construction, critique, cultivated land, drawing, environmentalism, food, for children, gender, intersectional feminism, landscape architecture, learning monography, oral history, race, shared space, travel, utopia, vernacular, ways of feeling, ways of thinking, women as architects, writing.

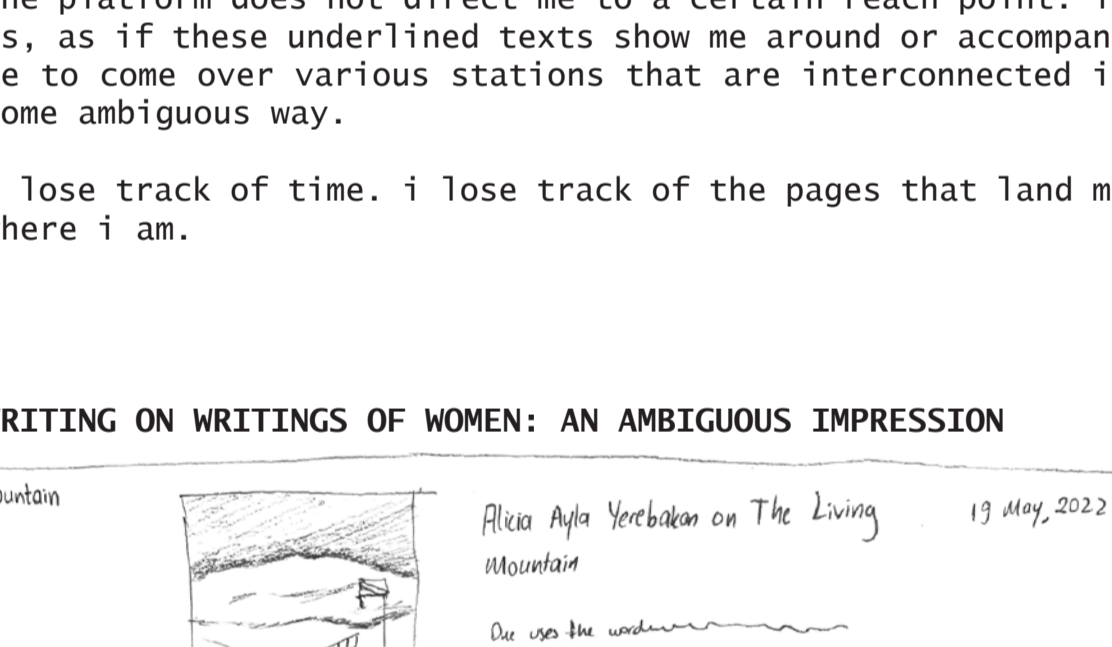


the terms are nothing close to usual, nothing close to what 'one' would use to sort writings.

they seem to have nothing to do with each other. they seem to have a lot to do with each other.

POP-UP DEFINITIONS AND INSTRUCTIONS

the 'list' is accompanied by a series of instructions/definitions that pop up at the very top of the page.



they give an impression of an interface that is a work-in-progress rather than a completed, rigid, unchangeable bibliography.

they evoke an impression of a not-yet-published online platform where the 'users' are expected to be involved.

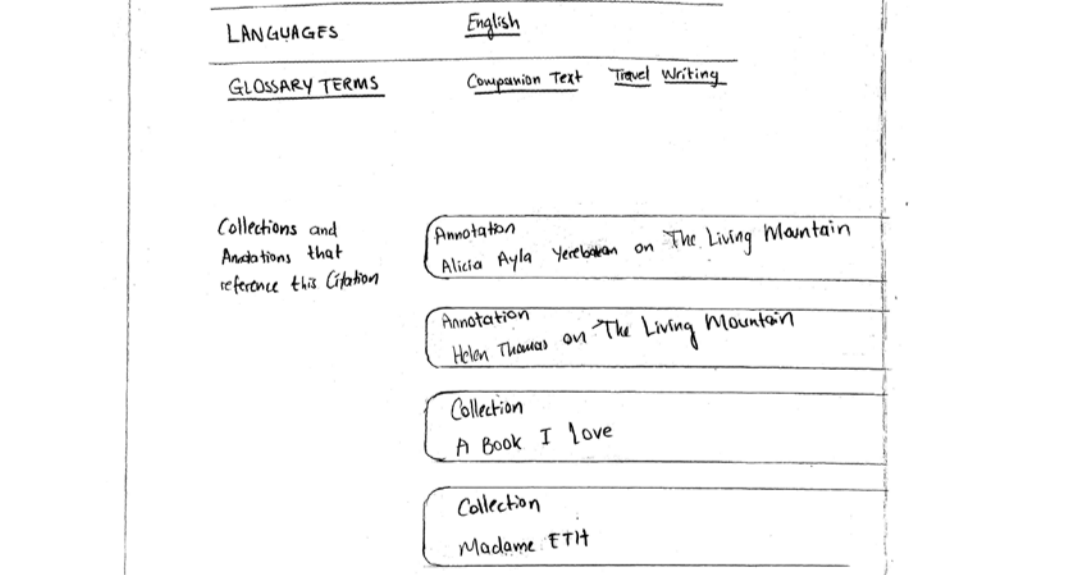
the terms that are underlined and 'defined' seem to re-defined/re-interpreted in the context of the website, and the structure of the website is based on these re-definitions:

'Collections are groups of citations drawn from syllabi, libraries, conversations, and events.'

'Citations make up the bibliography, each suggested by our users as annotations or in collections.'

'Annotations are citations suggested by individuals accompanied by their thoughts, opinions, and research.'

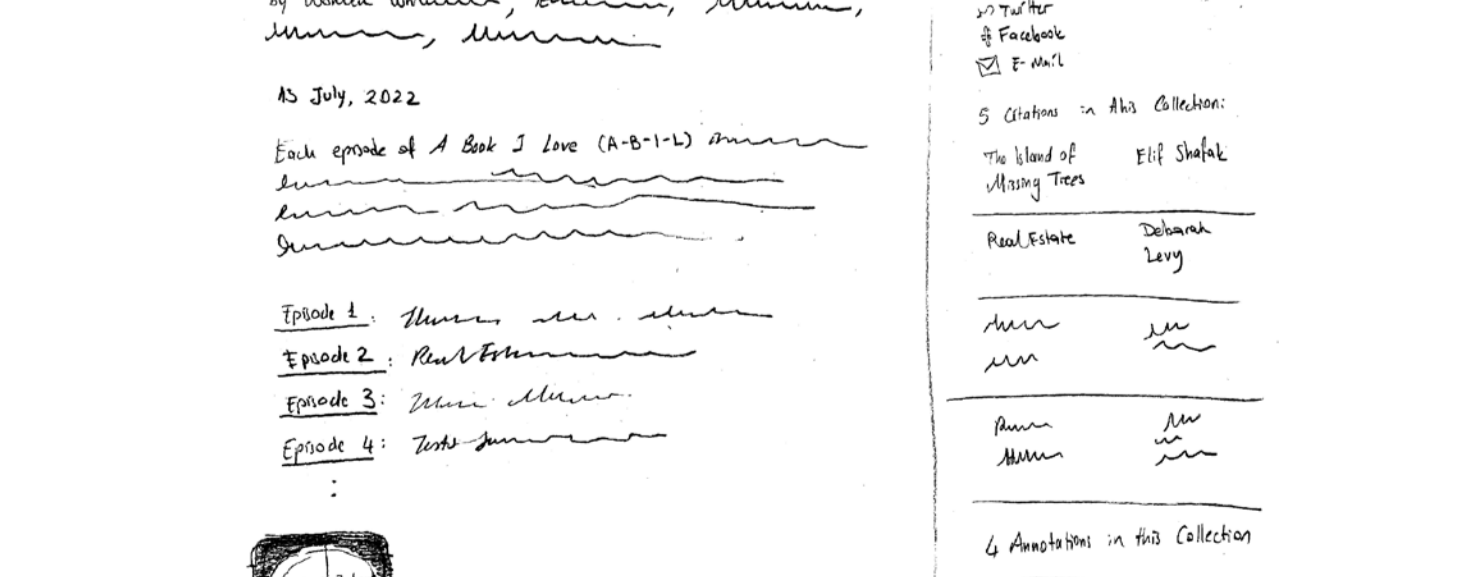
THE FLOW AND THE FEELING OF BEING LOST



the platform does not direct me to a certain reach point. it is, as if these underlined texts show me around or accompany me to come over various stations that are interconnected in some ambiguous way.

i lose track of time. i lose track of the pages that land me where i am.

WRITING ON WRITINGS OF WOMEN: AN AMBIGUOUS IMPRESSION



when i look closer, i get confused about who the author of the listed work is for an instance,

then i realize that the listing is a collection of writings of people ('annotations') on writings of women.

a collection of impressions that a woman's writing left on another person. these impressions ('annotations') are so personal that they somehow create a mental connection, an invisible network between the annotator and the page visitor.



clicking on the name of the writing opens another page, with a list of information about the writing, a list of further annotations (impressions), collections, glossators.



it opens a page with a 'list' episodes my attention. it opens a page with a list of episodes of a podcast and when i scroll down i see the actual spaces of encounter, with real faces of the actors behind this platform.

Creating a strange feeling of intimacy, a feeling of collectivity.



EPISODE 2: APAL ESTATE BY DEBORAH LEVY, CHOSEN BY THINE MIZZ

