

the
GIRL'S
ROOM
a search for feminist monumentality

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Master Thesis in Architecture & Urban Design
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THE GIRL'S ROOM

- A SEARCH FOR FEMINIST MONUMENTALITY

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"First meeting with the patriarchy"

PROLOGUE

August, 1995

Me and my family has just moved from the bohemian bourgeois quarters of Södermalm, Stockholm to the uttermost periphery of Sweden's poorest municipality. We have moved to a cottage in the woods, to Sweden's most southern wilderness.

First week of school, first school year ever. On the first day, I wear a white dress with lace, frills and peplums with nice sandals to go with. All other children have sweatshirts and sweatpants and sneakers, both boys and girls.

First lesson of PA. The school is so small that there is not even a proper gymnasium. There are only 24 pupils. Until November, all physical education is conducted on the great lawn in front of the school. I really love to play football so I am hoping to explore that big lawn with my feet and skills.

We play rounders. It is my turn to hit the ball with the racket. I have two options - a round narrow stick or a flat wide racket. The round narrow one is blue and the flat wide one is red.

I go for the round narrow one. My team is screaming: "no take the girl's racket, it's only the boys who can use the boy's racket" . . . I ignore them and give my first try hitting the yellow tennis ball. I miss. I have two more to go. I miss again. Now, I can choose another racket or to throw the ball. I decide to throw it with my hands instead. I wave my arm round and around to gain power. I throw the ball.

I throw it backwards, in the opposite direction of the field.

The opponent team are lying on the ground laughing. My team sighs and whispers "You should have picked the girl's racket..."

I realise I am a girl.

ABSTRACT

Often when we search for women in history there are only voids and loose fittings, white spots and echoing silence. The majority of the knowledge, skills, interests, activities and memories associated with the lives of women have been diminished in arenas of memory production.

The cultural heritage of women have therefore been less documented and manifested. Architecture is a cultural artefact and part of this broader discourse which shapes and negotiates what memories and values are worth manifesting. In this sense, architecture is charged with power. The notion of power as well as memory is perhaps most visible in relationship to monumental space.

The aim of searching for feminist monumentality is both celebratory and a critical comment. Through the concept of a monument, the project has the intention to explore a cultural and material heritage associated with female experience. Through this concept, the purpose is also to raise questions about how architecture can entail layers of power, norms and values.

The monument is situated in Hagaparken, in Stockholm. The project takes its point of departure in the common idea of the girl's room. The concept takes inspiration from this idea both as a physical space where memories are being made but also as a metaphorical one, conceptualised by feminist theory. Stemming from the influential Virginia Woolf essay "A room of one's own" the concept of the girl's room is two folded, it could both be a place of freedom as well as a closet which is locked.

The design approach is of a speculative archival and anthropological nature. The rituals and actions that are performed and the artefacts made and collected in the girl's room will be examined and transformed. Moreover, the method consists of framing a discourse of what feminist architecture could be through a set of informed examples and explorations of relevant strategies. The method also contains mapping monumental spatial features and the reflecting the project in the surrounding landscape. Hagaparken is a place where the very specific architectural typology of the folly is present. Follies are given no specific meaning beyond make-believe, they are often fantasies and projections about times of the past and other cultural continents. This project will explore the madness of the follies as a potential critical tool.

The end result will be the preserving and archiving of the private space of a young girl manifested in monumental architectural structure, celebrating and critically commenting the shared experience, the performative aspect of the becominghood of a woman.

PERSONAL BACKGROUND

I have a twofold academic background and before my engagement in the field of architecture I studied art history. This has put me in a very ambiguous relationship towards the practice of architecture. I used to stand on the "outside", criticising, analysing and valuing art and architecture. Coming to Chalmers I have several times been surprised by the attitude to aesthetics and architectural expressions and the reproduction of the norms that comes with it. I have discerned an unwillingness to problematize norms and to discuss the many layers and meanings of architecture, within the faculty.

During my education at Chalmers I have been involved in a student group working with issues concerning gender equality in architecture. Through the group I was able to participate in the making of an evening course with a feminist and norm critical perspective on architecture. Moreover, I was also able to take the theoretical course in "architecture, gender and norm critical design". To summarize, questions concerning identity, gender and aesthetics has been an interest of mine since I was a teenager. I also have a history in other political movements that has given me basic tools and theories in the subject concerning women history and gender issues. I believe this master thesis would combine my great interest in both questions concerning gender as well as my passion for architecture. For several years now I have longed for being able to combine these different areas of knowledge, creating a synthesis that can develop new thoughts on architecture and gender.

STUDENT BACKGROUND

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INTRODUCTION

BACKGROUND

Some historians has called traditional history for male genealogy. So often when we search for women in history there are only "voids and loose fittings, white spots and echoing silence." (Kvinnohistoriskt museum, 2018). The majority of the knowledge, skills, interests, activities and memories associated with the lives of women have been diminished in arenas of memory production. The cultural heritage of women in general and of GIRLS specifically have therefore been less documented and manifested.

The past is used in the present to create belonging (Lundgren, 2006) and power. Therefore, cultural heritage is often an arena of political conflict and an important surface where ideas about our society are projected. Cultural heritage is not an ultimate story but a dynamic process where the selections are in constant negotiation and development depending on the context. Values and ideologies have historically been in charge of what is worth preserving.

Architecture is a cultural artefact and part of this broader discourse which shapes and negotiates what memories and values are worth manifesting. (Pile, 1996) In this sense, architecture is charged with power. The notion of power as well as memory is perhaps most visible in relationship to monumental space. Today, the selection of cultural heritage is an ongoing negotiation between actors with power and influence. With my master thesis I would like to use the medium of architecture to engage in this negotiation. Architecture is said to be the built image of ourselves. But what image is really portrayed? Which stories are actually told? How can architecture contribute to a critical narrative of history and contemporary society?

Through the ages, monumental spaces has been an instrument of expressing power relationships but at the same time, they mask and legitimize the same. (Pile, 1996) There are few examples of architecture expressing female power. In western history, the economic and political power has belonged to the patriarchy and therefore the manifestation of power has been rendered masculine. But we are living in a time where a questioning of the patriarchy is more prevalent than ever.

Through the lense of gender and by the act of feminism, one can see how the built environment not only is constituted by classic architectural concepts such as structure, matter, light and massing. Architecture is also a cultural artefact shaped by human intention (Kanes Weisman, 1981) and contains layers of norms, values, taste, and power (Bonnevier, 2007). My interest in architecture concerns all of these components but more precisely the connections themselves - how matter and meaning are intertwined. Throughout my education, I have been taking part of how a feminist point of view can give new knowledge about these questions and how architecture can be framed from a gendered lense. My claim is that architectural matter is loaded with values and norms and through a feminist discourse one can understand how values are constructed and how to put them on display.

This master thesis takes its point of departure in a very vital and ongoing discourse concerning gendered aspects of the built environment. These discussions are part of a much bigger conversation, feminism and gender studies. Since feminism is a very extensive umbrella term, this text will clarify what specific perspectives and strategies from the realm of feminism that will inform my master thesis. There is an extensive body of texts and theoretical concepts that touches upon feminist activism, feminist academia and gender theory that provides a rich conceptual fabric for understanding culture, values and norms.

AIM & PURPOSE

The aim of searching for feminist monumentality is both celebratory and a critical comment. Through the concept of a monument, the project has the intention to explore a cultural and material heritage associated with female experience - the Girl's Room. Through this concept, the purpose is also to raise questions about how architecture can entail layers of power, norms and values. The personal background and purpose for this master thesis is twofold. My choice of subject stems from a wish of using architecture to question hierarchies of power as well as celebrate an alternative. I want to use the medium that architecture is to contain memories and experiences and elevate them.

RESEARCH QUESTIONS

1. How can a feminist perspective contribute to a critical narrative of architecture ?
2. What constitutes a possible feminist monumentality in architecture?

METHOD & DELIMITATIONS

This master thesis does not aspire to find a definite expression of a potential feminist monumentality. Rather it is an exploration and search for a possible outcome informed by a chosen set of strategies. To summarize, the master thesis seeks to take advantage of a layering of different architectural discourses with even separate and contradictory intentions. The aspiration is to create an overlapping methodology, which combines concepts from feminist architecture, monumentality, follies and the subject of the girl's room. The aim of wildly layering different contexts is to explore the two folded nature of this project, that searches for both the critical and the celebratory aspects in a feminist monument. At times the contexts collide but even more so undiscovered connections will appear. The methodology will be further explained and revisited upon in the upcoming chapters.

With a speculative archival and anthropological attitude, the rituals and actions that are performed and the artefacts made and collected in the Girl's room will be examined and transformed to spaces and materiality. Moreover, the method consists of framing a discourse of what feminist architecture could be through a set of informed examples and explorations of relevant strategies. The strategies found will be summarized and specific concepts will be chosen. The method also contains mapping monumental spatial features and reflecting the project in the surrounding landscape. The site in Hagaparken, Stockholm is a place where the very specific architectural typology of the folly is present. Follies are given no specific meaning beyond make-believe, they are often fantasies and projections about times of the past and other cultural continents. This project will explore the extravagance of the follies as a potential critical tool.

READING INSTRUCTIONS

1

This master thesis is written in a first person narrative since the memory of the Girl's room is not only a collective memory but also an individual one of mine. The choice derives from the idea of *situated knowledge*. The term is a critique of the presupposed conviction of the researcher as neutral observer of reality. Situated knowledge started as an interrogation of how science since the 16th century has established a new form of masculinity where the researcher was rendered as having an objective overview and distance in viewing the world. Feminist science philosophers has coined this as "the god trick". According to Donna Haraway and other feminist scholars, the seeing is always embodied. Without the body you cannot have a perception and this body has a sex, ethnicity, different levels of functionality and other physical conditions that shapes the experience of a person. Thus, there is a relationship between the production of knowledge and positions of power. The knowledge of one's social position, shaped by prevailing interlocking systems of power, is a precondition of having knowledge about society. There are no neutral positions but rather all knowledge is situated and limited within the realm of the body that is inscribed and shaped by its context. The understanding and interpretation of reality will always be incomplete, and by acknowledging this fact the researcher takes responsibility of the authenticity of knowledge. (Nationella Sekretariatet för Genusforskning, 2016))

2

The booklet is organised in four main parts. First comes a theoretical background that aims at giving an orientation and valuable concepts, both concerning feminism and gender theory in general as well as its influence in the architectural realm. The three upcoming chapters *Design references*, *Monumentality and Follies* are methodological and describes which contextual tools I have used to achieve the end result. The chapter *The Girl's Room* is very much the heart of this master thesis and the matter that will be reshaped through the different methods portrayed in the previous chapters. *Transformations* is the chapter of investigations, where feminist design strategies are pursued to transform the Girl's Room into new materiality. The proposal and synthesis of this master thesis is presented in the chapter *The Monument*.

THEORETICAL BACKGROUND



FEMINISM(S)

“When we make reference to feminism, we allude to a vast storehouse of practices, theories, and issues that are often very divergent. With regards to “everyday life,” it is equally impossible to reduce the diversity of positions to a singular approach.”

(Nationella Sekretariatet för Genusforskning, 2016)

This chapter is an attempt to frame the complex and wide concept of feminism, as a starting point and background to this master thesis theoretical background. How insufficient it might seem I would like to begin with stating that feminism can be understood as an ideology with the goal that everybody, regardless of their sex should have the same opportunities, rights and obligations. Moreover, feminism can be understood as a political activist movement that works for an implementation of this goal in very diverse modes of operation. Feminism is also part of academia, with feminist scholars in a variety of research fields producing feminist critique and feminist science theory, including architecture. (D. Coleman. et al, 1996) The common ground is an understanding that men as a group are superior to women as a group and that this state of affairs need to be dismantled. Feminisms acknowledges that we live a patriarchal society where men are the norm. What men engage in, what men do, what men are associated with are valued more than what women do. Besides being a political movement and ideology, feminism is theoretical realm in academia. At the core of feminist scholarship lies critiques of power which question conceptions of norms as well as challenging conceptions of truth and knowledge. (Nationella Sekretariatet för Genusforskning, 2016)

This master thesis aims at taking advantage of this notion of questioning power. Within the feminist attempt to question common ground lies a potential of creativity. For me, more than anything, a feminist perspective provides a toolbox of artistic and theoretical handles to question and put on display. For me, feminist theory brings forward methods and representations that not only through content but also through form produce new knowledge.

GENDER PERFORMATIVITY

Limiting the concept of feminism to this 200 - word short definition gives both answers and raises questions. Crucial to understanding feminism is also to understand what sex/gender is and how gender is constructed

The concept of gender is used to separate the biological sex from the cultural and social constructed expression of gender. On the other hand, what is perceived as biological is also shaped by societal presuppositions. Is it even possible to tell where the sex starts and the gender begins? Gender today is used in many different contexts, and thus can have various meanings, even in feminist environments. One way to start unravelling its connotations is to distinguish gender from sexual affiliation, where the latter describes the biological dichotomy of woman and man. This binary division shapes the legal conditions of living in almost all countries in the world where the options of a person's legal sex are seldom more than two. From a medical and biological point of view, such a concept is inadequate to describe a reality in which many people are born with an atypical biological sex that is expressed in a multitude of conditions. (Nationella Sekretariatet för Genusforskning, 2016)

GENDER PERFORMATIVITY

This master thesis is ultimately engaged in the cultural and social dimension of gender. How this dimension is constructed has been explored by Marion Young as well as Judith Butler with the concept of "gender performativity". (Rosenqvist, J. & Palmsköld, A. 2015) To summarize a very rich theoretical discourse, Butler states that there are no essential gender categories such as man or woman. Instead, gender identity is performed through a "stylized repetition of acts". Rather than being a man or a woman, identities are made in time by repeating gestures, movements and enactments of different kinds where the actors and audience come to believe. This also mean that gender transformation is possible by a different sort of repeating in a subversive repetition of that style. (Butler, 1988) Judith Butlers theory about gender explains what people do rather than what they are. Bodies are situated in time and space and the movements they perform are of importance in the rendering of gender over time. Locked positions are under negotiation, and through choice, method and place one can reaffirm or condemn the meaning of earlier categories.

In an everyday context, we use gestures and clothes to shape and distinguish our bodies as either male or female. Historically and culturally, gender has been shaped by the notion of being comprehensible as human. Stepping away from comprehensibility means risk taking, performing another gender than the expected. (Nationella Sekretariatet för Genusforskning, 2016)

Even though it is complicated to tell where sex begins and gender ends, the concept of gender can put on display how structures of power maintain the binary conceptions of women and men and what consequences they have on a society. Expectations of gender decides who can do what and how, how different professions are valued and whose voice is being heard. In this sense the gender system have consequences on the division of power and material resources. Other intersections such as class, ethnicity, functionality, age, sexual orientation, sexual expression, religion etc are other parameters that constitute living conditions and access to power. (Nationella Sekretariatet för Genusforskning, 2016)

With Young and Butlers theories as a foundation one can explore performative aspects of practical skills, for example of how gender differences are manifested in relationship to the performance of different activities. In art, handicrafts have traditionally been graded low in a hierarchy of artistic expressions. It has connotations with the body, rather than the higher rank of the mind. Handicraft is also associated with amateurism, repetition and copying. Adding to that, there is the low evaluation of women's work in the patriarchal system. The doing is thus not a neutral activity but subject to interpretation. By analysing how different movements are staged in different times and spaces, it is clear that the conditions for the bodies and their movements are central. Marian Young has investigated movements, for example "running like a girl", both their physical expression as well as spatial situation. She explains how expected expressions of the female body creates physical limits. (Rosenqvist, J. & Palmsköld, A. 2015)

Femininity is the expression of the expected attributes, behaviours and roles associated with girls and women. Historically, there has been a tendency to equate female, womanhood and femininity. But the traits of femininity can be exhibited in both males and females. In relationship to the concept of Judith Butler's gender performativity, femininity is a stylised act of repetitions, constructed socially and culturally, depending on location and context. When men express feminine attributes and do not act straight, this breaks with expected and they are punished by the societal norms. On the contrary, I would like to state that in Sweden, women that pursue behaviours and attributes associated with masculinity are more rewarded. Among feminists, femininity have been associated to objectification and beauty

ideals, values unsolicited.

Ulrika Dahl, a researcher in the field of critical femininity studies, states that there is a normative femininity in Sweden that is muted, white and non-transgressive. The image is closely related to the idea of Sweden being a modern and equal society. With this being said, what is perceived as bad femininity differs from other parts of the world. Furthermore she describes how there is a range of feminine positions to take and to act out, transgressing and exhibited in all the different biological sexes. Any other way, feminine positions are subordinated and of low value, both attacked by the patriarchy as well as white feminism. (Zaya, 2014)

As a response to the historical feminist perception of femininity, Dahl puts forward that it is not a question of superficiality but rather very political. Since the beginning of the 21st century, the movement of femme have evolved and in a creative manner started to politicize the subordination of femininity and challenging feminine conventions.

PINK

What is the relationship between feminism, gender, gender performativity, femininity and architecture? By using the colour pink as a mediator between the theoretical and material world, a pedagogical example is formed.

Pink is a valuable metaphor since its meaning and expression is fluid. Like gender, pink has changed in time and place, being constructed and reinterpreted over and over again. One can acknowledge that the meaning of pink is of cultural importance.

In her 2011 book "Rosa- den farliga färgen" Fanny Ambjörnsson gives an account on the very loaded colour. While during research she discerned how a middle-class parents expressed their resistance against pink both as it was a symbol of conventional gender roles but also as an expression of lower class, homosexuality and childishness.

Among children, pink is first and foremost a display of gender affiliation. In this sense, the colour can create comradeship and a sense of belonging among small girls. Even though, there is a duality of pink being both a catalyst of superficiality and self-assurance as well as creating world full of imagination and opportunities. In the pink realm a girl can be at the centre of attention without having to question her identity. The pink world shuts out boys and asking for permission is hard, it can be a risk trying to get in.

Today, pink is the colour of opposites and closely related to all subordinated groups. It sorts gender, age, class, sexuality and nationality but it all boils down to the image femininity.

Pink have become a political colour, associated with feminism and LGBTQI-rights where people are trying to recode and highlight the colour, giving a new meaning.

To summarize, pink does something to its environment that blue, yellow and green does not. Pink has connotations that are unwanted - over the top, vulgar, cheap, romantic, cute and feminine. But within this fact lies the possibility of using it as a creative tool.

FEMINISM & ARCHITECTURE

What is feminist architecture? How do feminism and architecture combine? To summarize, architecture in feminism deals with examining and critically enquiring norms in architecture. The question is difficult to answer since a feminist act may be unconscious of the fact that it's feminist. In history architects have contributed to elevate the position of women in society without being outspoken feminists. This discourse is delimited to feminism in architecture as an active enquiry, namely architects, designers and researchers that intentionally work with feminist and gender issues in their practice. Since the 1990s, a radical and interdisciplinary approach to spatial practice offers a rich and productive seam for feminism and architecture (Coleman, 1996)

Feminism in architecture has taken shape in a variety of fields of interests, methods, modes of representation and knowledge production. It has been preoccupied with women's situation in urban space, representation in architectural canon, ecofeminism, architectural representations, architecture and the domestic space, the possibility of having a career as a woman and architect. With that being said, a feminist approach is also relevant to all different aspects of architecture and architectural culture. Mark Wigley (2006) states that "the active production of gender distinctions can be found at every level of architectural discourse". It concerns classification systems, lecture techniques, publicity images, canon formation, division of labour, bibliographies, design conventions, legal codes, salary structures, language, project credits etc.

Debra Coleman (1996) propose an interesting description. She prefers the term "architecture and feminism" rather than "feminist architecture". It is more a proposal than a definition of the relationship between the two where a strategic and speculative approach is taken. She suggests that by using this term one proposes a connection where there is a desire to produce intertextual work that contests an unequal order. It invites to an approach of possibilities rather than limiting definition.

GENDER in ARCHITECTURE

In a world which has a patriarchal framing, architecture will privilege masculinist power in its representation. Lico states (2001) that architectural space appears as "empty or neutral" and just mere containers of the free interactions of bodies. Rather than being neutral vessels of life, he suggests that architecture operates in a system of power and is able to transmit social values. Architectural spaces are systems of representations of the system in which they are situated, and thus architectural spaces are both political and ideological.

It is not the space in itself that encompasses power but the politics of spatial usage. In this sense, the gendered aspects of architecture are not entirely visible when the common understanding is that architecture is something neutral. But architecture is also a system of representation where meanings and values are saturated on different levels, contributing to a construction of identity.

According to Bonnevier (2007) architecture is a culture who has a doubtful relationship to sexuality and enables a norm of masculine taste. That taste oppresses everything that is not perceived as natural and neutral as queer and banal. This discourse dates back to early modernism with "Ornament and crime" by Adolf Loos. In his view, ornament was an unnecessary feature and hence a crime to the contemporary taste and social order of the era. Any association with femininity, ethnicity, sexuality or class was to be avoided for the modern man.

Gender dichotomies

There are even earlier examples. Dating all the way back to Vitruvius, ornamented surfaces aligns to femininity. In the writings of Vitruvius one can discern an analogy to ideas of the human body where the corinthian column was slenderer than the Doric, more fragile and topped with a decorative capital, looking like curly hair. The sensual qualities of the ornament and the connotation to the feminine was considered a threat in architecture since it could create a deception due to superficialities. (Lico, 2001)

The surface is superficial - makeup, colour and decoration associated with the feminine, a secondary

category in comparison to structure. The surface is perceived as lacking significance. (Bonnevier, 2007) The concept of genuine is associated with masculinity and factitious with femininity. Bonnevier claims, that on the other hand the structure is understood without cultural and social implication and rendered essential in the prevailing architectural discourse. The construction of this discourse is made through rational arguments about function and economy. (Bonnevier, 2007)

Historically, what counts as feminine and masculine have differed as well as how the importance of categories such as structure versus surface are acknowledged. For example, the 19th century art historian Gottfried Semper put on display how facade and structure historically have been inseparable categories. He coined the concept of cladding, closely related to the word dressing. Semper claimed that textiles and buildings have the same origin since weaving was firstly invented as a building technique. Furthermore, he acknowledges the importance of a surface as the visible spatial enclosure, where the architectural ability to mask is "the highest mark of excellence".

In her 2007 essay on the presence of gender in Peter Zumthor's *Therme a Vals*, Brady Burrough describes even more gender dichotomies prevalent in architecture where the male categories are hierarchically superior: phallus/cave, vertical/horizontal, geometric/organic, culture/nature, whole/fragment, permanent/temporary.

Lico also describes how the gendering of architecture is present in the connotations of materials. The architectural integrity of a building is constituted by the culturally prescribed masculine values such as austerity, authenticity and permanence, which are reflected in ideas about materials. As an example, Lico brings forward wood panelling, conventionally used for sheeting in recreational and professional interiors such as men's clubs, bars, law courts and corporate board rooms. Spaces that in their usage and social function are masculine. Steel, glass and stone are other examples where properties such as hardness, stiffness and coldness are attributed to stereotypical masculine associations. On the contrary, materials associated to the private, the interior and the temporary such as textiles and painted surfaces are in this system rendered feminine.

CONCLUSION

The concepts concerning gender in architecture might seem to banal and even contraproductive. One might ask one self - so all women like caves and curtains, and men are doomed to prefer sleek concrete walls? By presenting this theoretical background the aim is not to uphold binary opposites of gender. Rather to present how physical matter, such as bodies and architecture are inscribed with values.

When presupposing that gender is something that is created in time and space, rather than being something essential one can discern how gender is also made in relationship to architecture. I believe that there are different processes that constitute this relationship.

To exemplify, ornaments and the process of decoration are associated with women. But it is a projection, an image of what is expected of femininity and in prolongation, girlhood. Like Lico (2001) describes, architecture is inscribed in a system of representation. Ornamentation becomes a metaphor since there has been an expectation of women to embellish themselves, to decorate both their own bodies as well as their homes.

Another example is, the private sphere of the home which has come to be associated with women. Historically, the division of labour between gender has forced women to live their lives in the domestic sphere. (Lico, 2001) According to Brannon (2004) the dichotomy of gender became even more intensified during the 19th century. Gender in architecture is thus created both through stereotypes and expectations as well as factual conditions that have economical and historical roots.

To conclude, I believe that architectural discourse is coloured by connotations of gender as well as contributing to its construction. What is associated with women or perceived as feminine has been rendered to be of less importance. In the hierarchy of space, the rooms of women are absent when it comes to write histories of architecture.

DESIGN REFERENCES



FEMINIST STRATEGIES

Within feminism and architecture as opposed to related disciplines such as art, design and applied arts there are few architectural designs that deals with feminism in relationship to the visual and material culture of architecture. Therefore, some of the strategies stems from art and design, or derive from cross disciplinary practices on the edge of architecture and art. There are many theoretical references that puts on display how gender is constructed, reproduced and takes physical shape but there is a lack of built examples and design proposals that seeks to deal with a feminist approach that engages in space and material. I have asked myself many times why there is a reluctance among architects with a feminist approach to explore the gendered connotations of space. I believe that there is some resistance from practitioners to acknowledge how materiality, aesthetics and space are intertwined because they perceive a risk of alluding to some kind of feminist architectural style. A possible project would with an important message could be lost and rather be perceived as superficial.

This tendency is about to change. According to the editors of "Feminist future spatial practices" (Schalk et al. 2017) there is currently a strong presence in the field of spatial design to find connections between theory and practice where architects and designers engage in how matter and discourse are interconnected. A few of the design references presented in this chapter are displayed in the "Feminist futures spatial practices" - anthology. The majority of the references are made with an intentional feminist perspective of some kind. One of them, Villa E1027 are chosen since they have been framed as feminist by others.

By analysing the references and drawing out the specific strategies pursued in each case, I will try to draw out which methods could be fruitful for this master thesis.



Image 1. Girls Club (Hermansson, 2012). With courtesy of the artist.

GIRLS CLUB

Karin Hermansson

2015

Girls Club is a nail salon, a dinner party or maybe a locker room. It deals with separatist space and what happens in the rooms and occasions where men aren't allowed. The art installation investigates what happens on these special occasions and what women talk about.

(Hermansson, 2012)

Using feminine expressions as a feminist strategy is a way to both reveal the stereotypes, challenge them and elevate them. This strategy takes its point of departure from a need to understand femininity as something else than a problem. It is a strategy that explores the stereotypical expressions of femininity in an over exaggerated manner to reveal the construction of gender. From this standpoint one can reformulate what femininity can be. Femininity as resistance re-value conventionally female expressions and "take them back".

Maria Margareta Österholm (2013) claims that from a conventional feminist point of view, the feminine has been downgraded, ridiculed and even perceived as dangerous. But is also under attack from the patriarchy which enables a norm of masculine taste. That taste oppresses everything that is not natural and neutral as feminine, queer and banal. (Bonnevier, 2007) By creating polarisation and exaggeration around gender stereotypes, femininity as resistance reveals that what is perceived as neutral is a norm that can be challenged.

Femininity as a feminist strategy is away to elevate experiences, expressions and practices of women and to legitimize that even though they are associated and coded feminine, is of value. It is also a way to create both a mental space and physical separatist space, shutting out imposters. (Ambjörnsson, 2006)

STRATEGY : FEMININITY AS RESISTANCE



Image 2. Bitter Little Pills (Mycket, 2016). With courtesy of the artists.

CLUBSCENEN ACT 12: SPACE IS A PRESSING MATTER Mycket

The interior tells a story about dance and queer activism, celebrates the nightclubs and meeting places that have provided a space for queer bodies, desires and dreams. It's a scenery with atmosphere from a diverse set of historically queer places around the world.

Mycket have investigated the architecture of the (night)club through extensive enactments of historical queer and feminist clubs, complete with costumes, décor, guests, dance and performers. Their aim is a work that elevates the understanding of how architecture and design can support difference and create a more tolerant world where there is room for everyone.

Their practice is informed by queer feminist and intersectional theories as well as the theatrical and the carnivalesque. In relationship to contemporary architecture, the theatrical and carnivalesque is taboo. By deploying the taboo, a set of norm critical tools are developed. Their practice is on a borderline between interior design, decoration, theatre set, carnival fine arts and architecture. (Mycket, 2018) This ambiguousness puts them in a discourse which is inviting and enables a new production of knowledge. The performative aspect of the space is enhanced, what happens there helps to create and re-create the space. It is an open ending.

The collaboration has also developed strategies for re-visiting collective memory. By using re-enactment and archival research, reinterpretation of forgotten histories are made. (Mycket, 2018) In relationship to architecture and memory, the story is conveyed almost like through a diorama. The interior of the bar is a projection of several projections, where different times, different spaces and different stories are merged to one single story. Through the projections of memory, a very specific scene appears in the bar where the collective memory has a high saturation.

In this critical strategy there is also celebratory purpose. I believe that the combination of the critical and the celebratory creates an interesting tension. Celebration is associated with joy, festivities and emotions which in contrast to their critical scientific aim is almost contradictory. There is a strength in the contradictory element, it opens up to new modes of representation and understanding.

STRATEGY : CELBRATION & CRITIQUE



Image 3. Girli Concrete (Belford & Morrow, 2014). With the courtesy of Trish Belford & Ruth Morrow.

GIRLI CONCRETE by The Tactility Factory, 2005 -

Within the framework of the Tactility Factory, the architect Ruth Morrow has developed new materials in an experimental setting informed by theoretical feminist thinkers such as Donna Haraway.

With the endeavour to make hard things soft, the factory has developed a new type of concrete where the surfaces are merged with textiles. It is a response to feminist and inclusive design critiques of the built environment and the dominance of the visual and hence under-exploitation of other senses in built environment processes. It is also a response to the historical segregation of labour, where construction, machines and technology are areas associated with the skills of men. Morrow concludes that when women are pursuing technologies it is called crafts.

This strategy does also take advantage of how material culture has gender connotations but instead brings the different properties together to create something new, a blend of two stories. Morrow states that their aim is to bring materials from different "cultures" to form a third culture. The outcome is a design that seeks to portray ambiguous connotations. (Morrow, 2017)

STRATEGY : MERGING CONTEXTS

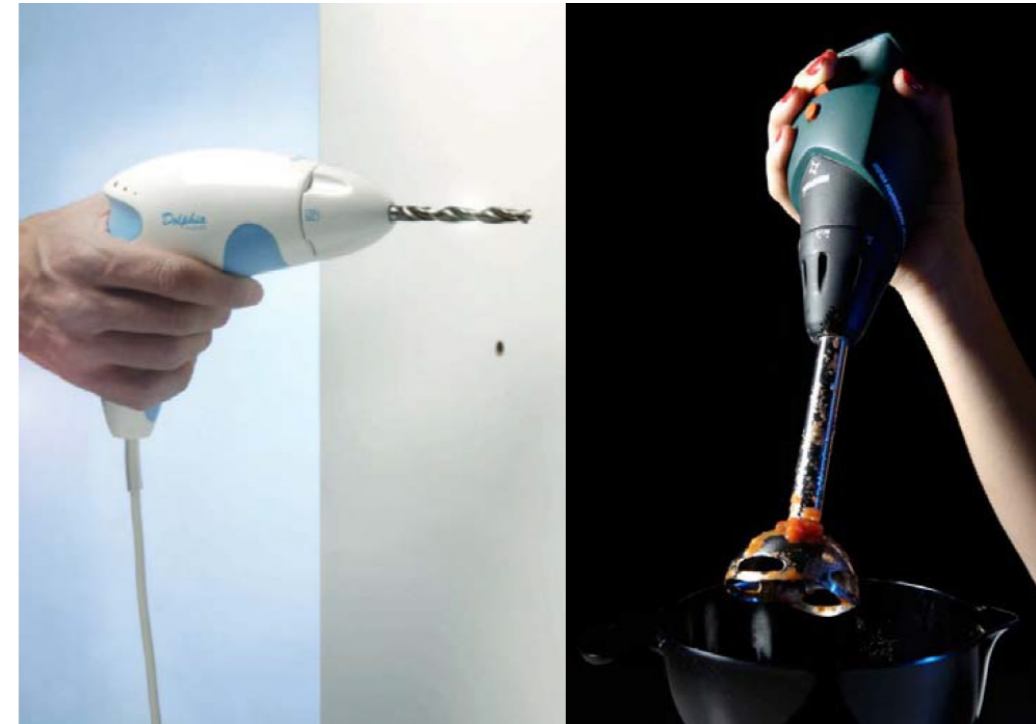


Image 4 & Image 5. The Megahurricane Mixer & The drill Dolphia (Ehrnberger, 2012). With the courtesy of Karin Ehrnberger.

THE MEGAHURRICANE MIXER & THE DRILL DOLPHIA by Karin Ehrnberger 2012

A project which puts on display how gender coded preconceptions around technical artefacts are reproduced by their design. By switching the aesthetics around two hand machines, gendered values are rendered visible. With this comes a hierarchy of what is seen as a good product.

A strategy that uses the stereotype in its favour to render how gender is constructed and reconstructed within design and art. By defining what gender preconceptions and clichés that exist and then displacing them in an unfamiliar context the gendered values become visible. (Ehrnberger et al, 2012)

STRATEGY : CHANGING CONTEXT



Image 6. Interior Villa E-1027 (Nordmark, 2018). With the courtesy of Tomas Nordmark.

VILLA E-1027, CAP MODERN Eileen Gray 1927

According to several architectural theorists, the villa E1027 by Eileen Gray can be understood as a feminist critique of architectural culture (Bonnevier, 2007) (Constant, 1994)(Hayden, 1981).

In my understanding one cannot be certain if it is an intentional feminist strategy deployed by Gray, but by others the house has been interpreted as design that is a critique of a heteronormative, male-dominated architecture (Bonnevier, 2007). The spatial arrangement of the house supports Gray's lifestyle which challenged the norms of her time. It is an architecture that supports a multitude of situations, but Gray emphasized that it should assure the user liberty, rest and intimacy. The heart of the house is a large bed, situated in the living room which is inspired by the boudoir, historically the first domestic space devoted exclusively to female use. The feminine has also been tied to pleasure and privacy. In Gray's version, the concept is counteracted and queered into an ambiguous space where she sees the boudoir as the most public space in the house. She proposed a room open for opportunities where the actors and acts were involved to help creating the room. According to Bonnevier (SVD, 2007) the whole house is a very sensuous space where rooms reveal and hide themselves through different spatial arrangements and layers. From the living room there is a connection to a shower, hidden behind a semi-closed wall. The hierarchy of spatial importance is blurred and transgresses conventional boundaries of a home.

To summarize the strategic potential of villa E1027 is the configuration of spatial hierarchy. The architect works intentionally with preconceived notions of how a life should be lived in a home. There is also the sensuous aspect of the building and letting the private, personal and intimate be of importance. Moreover, the claim that whatever bodies or activities that occur in the space helps to create the space, it's in that sense fluid and interchangeable, the opposite of a definite confined patriarchal space.

STRATEGY: BLURRING & TRANSGRESSING NORMS



Image 8. Judy Chicago
 Installation view of Wing One, featuring Fertile Goddess,
 Ishtar, and Kali place settings from *The Dinner Party*, 1979
 Collection of Brooklyn Museum, gift of the Elizabeth A. Sackler Foundation
 © Judy Chicago/Artists Rights Society (ARS), New York
 Photo © Donald Woodman/ARS, New York

THE DINNER PARTY

Judy Chicago

1973

This art installation has become an icon of 1970's feminist art and a milestone in 20th century art. *The Dinner Party* is a massive ceremonial banquet arranged around a triangular table with 39 place settings.

Each setting commemorates an important historic female figure, both real and mythological personages. The settings represent each individual with embroidered runners, gold chalices and utensils. A focal point in the settings are the china-painted porcelain plates with raised central motifs that evoke connotations of vulvas and butterflies. Another 999 women are also celebrated by having their names inscribed in the floor.

The Dinner Party is interesting as a strategy from several perspectives. It elevates the importance of female individuals by putting them in a monumental context. It deploys conventional monumental strategies such as repetitiveness and creates almost like a pattern with the 39 settings. There is also the grand gesture of the triangle. The equilateral triangle is both a very dominant, clear shape with direction and aggression. The shape is sharp, definite and authoritative. It commemorates some kind of imaginary headquarter, playing with the strategy of changing context to put the power on display. But it also alludes to symbolism. The triangular shape has significance because it has long been a symbol of the female. It is also an equilateral triangle to represent equality. The number thirteen represents the number of people who were present at the Last Supper, an important comparison for Chicago, as the only people involved there were men. The vulva-esque plates also evokes connotations of the female sex. (Brooklyn museum, 2018)


There is also the element of female experience and material culture. The title relates to the position of women in history, outside the public and instead being domesticated. Dinner parties have been a space and ritual where women are put on display as someone that serves, hosts and pleases her guests and husband. The china, the table cloths with embroideries alludes to women's contribution to art that has not been regarded as fine arts.

To summarize, Judy Chicago works both on a symbolic level as well as material. The installations have spatial and material qualities but are also filled with symbolic meaning as well as storytelling at the same time.

STRATEGY : FEMALE SYMBOLISM & MONUMENTALITY

DESIGN STRATEGY

- Borrow another context to highlight your mission
 - Change the hierarchy of expected spatial solution that reinforces the norm
- Change the contexts of stereotypes and creating defamiliarization
- Allow yourself to CELEBRATE while being critical
- Deal with the personal, private and intimate
- Exaggerate the stereotypes to question the norm
- Let go of architectural taboo - using metaphors, symbolism and theatricality and exaggeration
 - Let the actors and enactments that take place in a space be a part of its transformation
- Merge stereotypical expressions physically
 - Projecting many contexts on top of each other - creating a high saturation of a memory
- Reveal the power by using what is perceived as not serious
- Search for alternative stories that are mundane or forgotten
 - Take into account the experiences of people without/ with less power
- Use female and feminine symbolism
 - Use the expected context but re-arranging its elements



This chapter has aimed at creating an outline of feminism in artistic practice and put forward what effect this perspective has on the design itself. I have discovered how the theoretical background of this thesis can be developed and visible through the design strategies deployed in the previous examples.

My strategy will take advantage of how material culture has gender connotations. I will explore connotations of femininity in an exaggerated manner to reveal. In its appearance, the atmosphere in girls' rooms are not shaped by tectonics and solidity but lighter things such as surfaces, decorations and materials of temporary character. In the hierarchy of architecture, the surface is superficial - makeup, colour and decoration, a secondary category in comparison to structure. The surface is perceived as lacking significance (Bonnevier, 2007). I will explore the surface, the ornament, the temporary in the girl's room, and re-value things associated with femininity and girls and "take it back".

I will also deploy a strategy of changing the contexts. By defining what gender preconceptions and clichés exist and then displacing them in an unfamiliar context the gendered values become visible. This will be done by placing the girl's room in the guise of a monument.

Dealing with the personal, private and intimate have and letting that be of importance in an architectural space. The girl's room as a physical space is a projection of gendered aspects of architecture. Historically and echoing back today - the interior of the general and private spaces specifically are associated with women and femininity. In the hierarchy of space, the domestic is less valued when it comes to write architectural history.

Last but not least - letting go of architectural taboo. My strategy will also work with clichés and banalities using symbolism and metaphors, where space and material not only seek to have a sensuous impact but also symbolic meaning.

MONUMENTAL SPACE



Henri Lefebvre & MONUMENTAL SPACE

In "The production of Space" Lefebvre gives an account of a possible definition of monumental space and how it is produced. He describes how monuments are imposing in their durability and the appearance of the eternal, almost as if they have escaped time. Monuments appeal to us since they are perceived as giving answer to our questions, their impact is of a definite character.

Lefebvre insists that monuments are not a collection of symbols, even though they embody symbols. It is neither an object or a collection of diverse objects but rather a social object which is produced and constituted in time, offering a multiplicity of meanings attached to that space depending on context. Lefebvre describes what he claims as the two fundamental processes which takes place in monumental space.

Displacement

The production of monumental space is engaged with metonymy. In easier words, this means that there is a change of names, something we know are given another guise, but the essence is still there. The other part of the concept of displacement is contiguity which could be described as a process where memories or ideas are linked when frequently experienced with one another. The more two things appear together the more linked they become.

Condensation

This process involves substitution, metaphor and similarity. The social space is condensed in monumental space. Every monumental space becomes the metaphor of society by the play of substitutions. There is a transaction of power in monumental space where the authority of the sacred and the sacred aspect of authority are transferred back and forth, reinforcing one another in the process. (Galloway, 2002)

TYOLOGIES



TRIUMPHAL ARCH



MOUND



CENOTAPH



FOUNTAIN



OBELISQUE

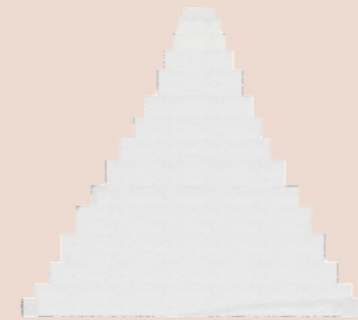


STATUE / COLUMN



MONOLITH

PRESENCE



CLEAR SHAPES



DIRECTION



BASIC ARCHITECTURAL
ELEMENT



SOLIDITY



MASS



VERTICALITY

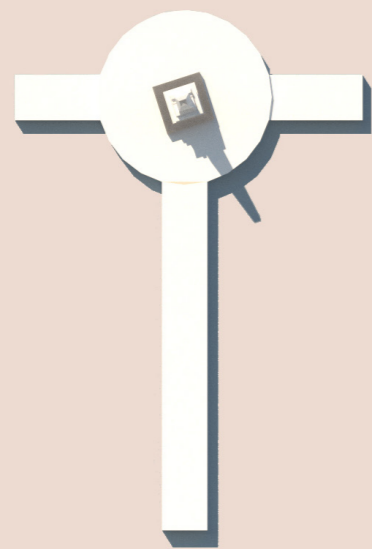


HORIZONTALITY

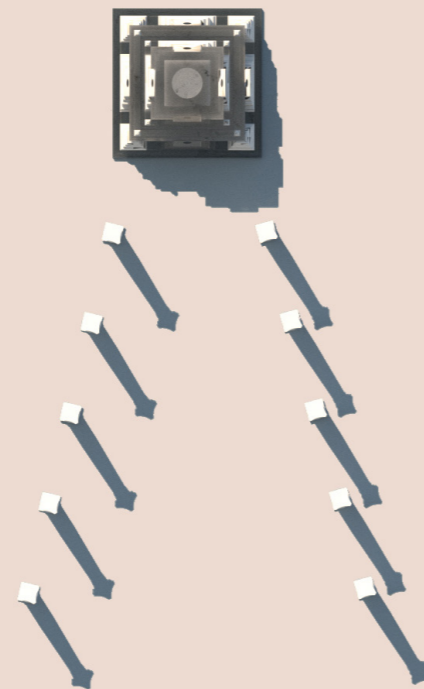
MOVEMENT



SEQUENCES



TERMINATING VISTA

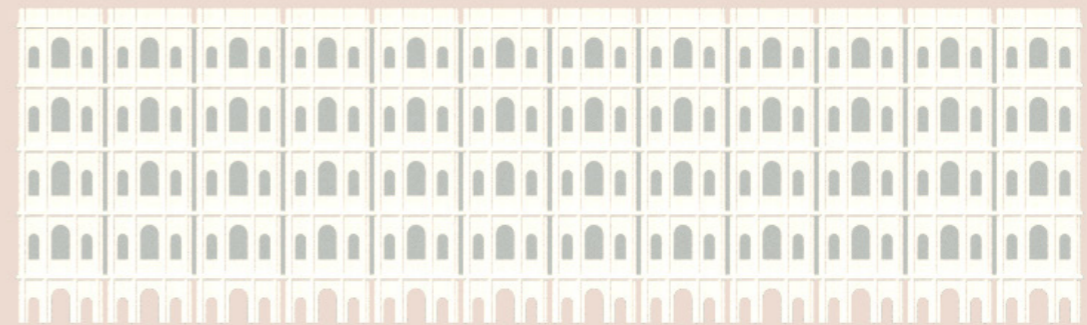


AXIALITY

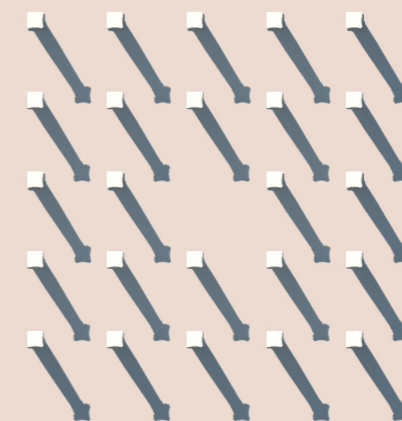
COMPOSITION



EXAGGERATED SCALE



REPETITION - FROM PART
TO WHOLE



SYMMETRI

FOLLIES



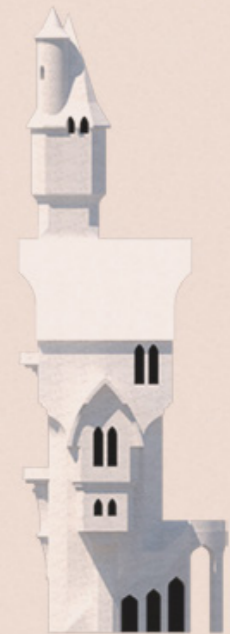
The Connelley Folly



Freston Tower



Clavel Tower



Unknown folly



Eco temple



Turkish kiosk



Contemporary folly



Unknown folly

FOLLY

The word folly derives from the French word “folie” (foolishness). This architectural typology is generally a non-functional building which purpose is to enhance a landscape. In this sense follies are ornaments in their own right.

The general appearance of follies are often striking, unusual, extravagant, fake and to some extent even uncomfortable. Follies first came about in the era of romanticism, dating back to the development of the English landscape garden and its aspiration on conveying a natural landscape. During this period, pictorial qualities were given great emphasis in landscape architecture. The range of follies are extensive, castles, towers, fountains and grottoes were erected. Even though the follies sometimes had a specific use, the visual effect of them was the greatest priority as well as providing an element of surprise, acting as a conversation piece. The design was inspired by times of the past, favouring the medieval and the classical periods. Within the design there are also prejudices or fantasies about other continents cultures such as China and the Middle east. (Farrow, 2014)

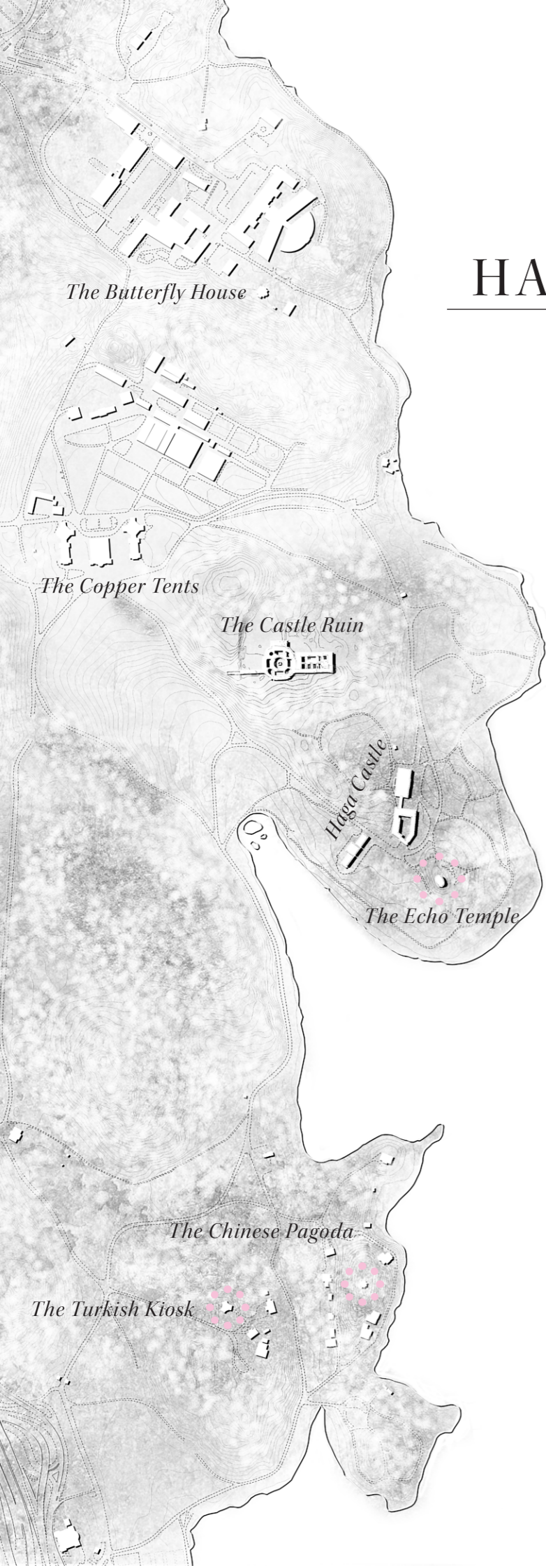
Hagaparken in Stockholm is part of the English landscape garden period, founded in the late 18th century by Gustav III. (Statens fastighetsverk, 2018) The park is characterised by a romantic gaze at nature. The landscape is organised in a structured informality and appears to be entirely natural, or even wild. (Adler Kroll, 2018) This factious aspect, with the artificial landscape that is made to be nothing but beautiful and to be devoured and gazed at alludes to aspects of femininity.

The park is home to a range of peculiar structures- follies, castle ruins, two proper castles and a fake grotto. There is a storytelling potential in the artificial context as well as in the follies that could strengthen the tale of the girl's room monument. Moreover, the landscape has physical features such as hills, water mirrors, vast spaces and tall trees that would frame and enhance monumental qualities. I find that in a setting like this, which is not an urban context, architecture can tell a monologue rather than having a dialogue with its neighbouring structures. To summarize, Hagaparken provides a scenery rather than a site, which is line with both the purpose and method of this project - to put values and norms on display.



Map of the inner city of Stockholm

HAGAPARKEN



The Echo Temple was built in 1790 and designed as an outdoor dining hall. At first, the temple was called The Green Salon. Due to the curved roof and the echo that arises from it, the pavillion was renamed.



The Turkish Kiosk was designed by Fredrik Magnus Piper and erected between 1786-88. The word "kiosk" is turkish and translates as "gazebo".



The Chinese Pagoda was built in 1787 during the reign of Gustav III; and again the architect was Louis Jean Desprez. The dragon heads crowning each pillar used to have small bells, that chimed in the wind. TAnother feature that is lost is an octagonal table placed in the middle of the pavillion. (Statens fastighetsverk, 2018)

LESSONS OF THE FOLLY

What I find interesting about the folly is its transcendental quality. Its physical features are lying about the content, it refuses to be inscribed in a certain framework. The folly is a lot and yet nothing at the same time. There is an interdisciplinary promise in the folly where madness, intelligence, memory, fantasy and critique are interwoven, that refuses to be reduced to one kind. (Farrow, 2016) It has the quality of being a projection of something else, and within this concept lies a potential. According to Nikolaus Hirsch, the folly was given no other purpose but make-believe and by having this feature it can be a test and critical medium.

Albeit, some of these structures are also problematic, having a colonial gaze at other parts of the world. In the same manner the historical follies deploy cultural appropriation, a new folly can provide a gaze on the culture of girl's rooms. By stepping out in another position, I can use the gaze and take it back.

There are several features of the folly that collide with the findings in my theoretical discourse as well as the feminist strategies. The appearance of the folly encompasses the gender dichotomies of surface versus structure as well as genuine versus superficial. The follies are extravagantly ornamented, and through this decoration the follies tell a story, creating metaphors and symbolism of their own. Other overlapping strategies include:

- *Letting go of taboo and seriousness*
- *Projection of different contexts to form a new whole*
- *Exaggeration*
- *Using familiar elements but rearranging them in a defamiliarized way*
- *Theatricality*
- *Borrowing another context*

This statement might seem ahistorical since the intentions of the historical follies are different. They were made in a time when the concept of feminist architecture did not even exist. They were also made in a time with a different architectural culture when ornaments were not a taboo or associated with femininity. But setting this knowledge aside and learning from the act of storytelling that is present as well as its uncomfortable nature, it could act as a tool to come closer to my monument.

THE GIRL'S ROOM

The Girl's room -metaphor is a feminist metaphor. It is situated between the concept of “A room of one’s own” by Virginia Woolf and Eve Kosofsky Sedgwick’s “Epistemology of the closet”.



THE GIRL'S ROOM

The first one stands for freedom where a woman by having her own space can formulate her own wishes and desires. (Woolf, 2004) The essay is noted in its argument for both a literal and figurative space for women writers within a literary tradition dominated by men. From my point of view, the impact of the essay's discourse goes beyond a space for women writers. The importance of an own personal space where creativity is made possible, where thoughts can be gathered, and dreams formulated without the interference from a man and patriarchal power is crucial for the liberation of women.

On the other hand, “Epistemology of the closet” is dealing with how the enclosed space of the girl's room can stand for an opacifying process. The girl's room can thus both be seen as a space where the child or woman is protected from the obligating norms of society, a material free zone. But it could also be a closet which is locked, from where you are not allowed to leave and where abuse is enabled. (Nationella sekretariatet för Genusforskning, 2016)

I believe that these two folded metaphors in a way transcends the purpose of monumental space and monuments. The purpose of a monument can be a celebration as well as memories of grief. It encompasses the complexity of memory which can be of joy or melancholy. The girl's room in my mind was a space of freedom, where I could develop my ideas, desires, dreams, and talents. It's a space where everything could be allowed, a place of freedom. It's a space where girls can act without the interference of the patriarchy and the male gaze. I believe that in the concept of the girl's room there is monumentality.

WHY

The fact that the Girl's room is a feminist metaphor has been the catalysator of this project. Exploring the concept further I discerned other features that was relevant when establishing a framework. Firstly, I discovered when examining the theme that there is a material and visual culture as well as preconceptions about this culture connected to the girl's room which could potentially be examined in an architectural setting. There are also rituals and activities happening in the girl's room which could be transformed to spatial situations. My aim of revealing how matter and meaning are intertwined could be explored in the context of the girl's room.

Secondly, the concept could be reflected in the feminist strategies I explored in previous chapters:

Taking into account the experiences of people with less power

Searching for alternative stories that are mundane or forgotten and choose to tell that story

The lives and experiences of girls are seldom manifested when writing architectural history.

Deal with the personal, private and intimate

The girl's room is a private sphere where personal and intimate processes occur.

Changing the contexts of stereotypes - defamiliarization / Reveal the power by using what is perceived as not serious / Borrowing another context to high light your mission

The girl's room and monumental space are two concepts very far away from each other. The merging of the two could be potentially interesting. The girl's room is a private sphere, but situated in the public guise of a monument the effect would be defamiliarization.

Exaggerate the stereotypes to question the norm

The rooms of girls are of course very different from one another. This story will be a projection, based on a speculative, metaphorical, and symbolical version of a girl's room according to my feminist design strategy. Like an anthropologist coming from the outside I have collected certain rituals and objects from the heritage of the girl's room and transformed them into new materiality and spaces.

RITUALS



GIRLS NIGHT, SHARING, CREATING RELATIONSHIPS



COLLECTING THINGS
MAKING AN ARCHIVE
MAKING COLLECTIONS



TRANSFORMATION
ROLEPLAYING
TRYING OUT DIFFERENT WAYS OF BEING



CRAFTS, CREATING THINGS, PRODUCING KNOWLEDGE



PURSuing A DIARY, MAKING RECORD OF TIME, VERBALISING THOUGHTS



HAVING SECRETS, COLLECTING SECRETS, TELLING SECRETS



WASHING UP, CONTROLLING THE BODY, BEING AFRAID OF DIRT and STAINS

COLLECTION



- A GIRL'S ROOM MYTHOLOGY

The collection takes its point of departure from the idea of vanitas paintings. This category of still lifes remind the observer of the fragility of life through an extensive use of symbolism embedded in the objects portrayed. (Tate, 2018) The objects in the collection depict memories of the everyday life, shaped in the girl's room and are in their character ephemeral. They are also connected to the previously described rituals and a material manifestation of memories that are shaped in the lives of girls. The curatorial ambition is to present objects

that have ambiguous interpretations. The material is part of a more extensive visual culture that favour bright colours such as pink, translucence and iridescence, ornaments and floral patterns. The collection portrays a range of sensuous objects that in terms of material properties give a multitude of sensation. It is curated with the intention to present a variety of surfaces and textures - from sticky and smelly, to cold and heavy, to light and soft. At the same time, they withhold symbolic values that enhance the rituals of the girl's room.



1. Chain of "gold"

Chains symbolise interdependence and interconnectivity as well as oppression. The memory of a gift that signals the transition from different stages in life - birthdays, graduations, communion. Saying goodbye to an era in girlhood and moving on to the other. The golden chain could also be a gift from a partner, a symbol of ownership over the other.



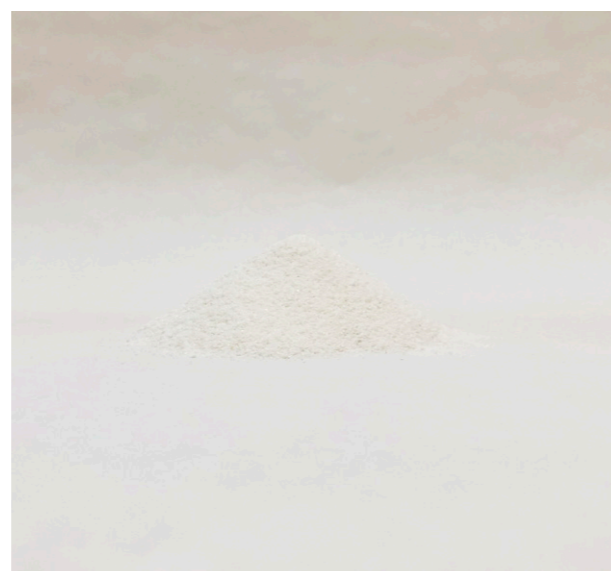
2. Mother pearl

It is a reminder of collecting conches on the beach, souvenirs from travels and the arousing feeling of being in contact with somethings precious. The shiny and iridescent surface evokes emotions of luxury. On the other hand, the yellowish pieces almost appear as teeth. The loss of the deciduous teeth is often followed by a ritual of exchanging the teeth for petty cash. The memory of loss and growth.



3. Decorative stones

The memory of collecting precious objects, keeping them and storing them as treasures. Hiding the treasures in important boxes, taking them out, touching the stones, feeling awe to possess such a treasure.



4. Sand with glitter

Sand is a symbol of time that passes when presented in an hourglass. Making sculptures in the sandbox and on the beach. Hiding important and secret objects in the sand.



5. Paper flower

Decorating the girl's room - creating atmosphere and dreams. The paper flower as a prop in playing. Picking flowers in the summertime, creating bouquets to give a way as a sign of affection. Playing "love me, love me not", de-constructing the flower leaf by leaf, dreaming of a future to come. Picking seven flowers on midsummer, and placing them under the pillow, dreaming of a future to come.



6. Soap

The memory of washing up and smelling nice. Removing filth and stains, obscuring unwanted traces of dirt. A tool to create an image of yourself and create transition from different subject positions.



7. Scented Candles

Lighting candles with your friends having a cosy night in. Sweet artificial scents of strawberry and peach. The candles in a dark lit room create an atmosphere of transition - from the bright everyday light where everything is visible to the obscure evening when secrets are revealed. The candles create a space to gather around, becoming intimate and creating bonds of confidence. A signal that says "let the girl's night begin".



8. Cotton

Using cotton to remove makeup, disintegrating the chosen mask of the day. Cleaning your face with cotton pads, controlling unwanted blemishes and treating wounds and blood. A tool to control the body.



9. Cups of tin

The cups are interwoven with the ritual of having a girl's night. Girl's night involves creating relationships together with others, in a safe and intimate setting. The cups are a part of how girls explore adulthood together such as the role playing of having dinner parties. The cups are a cheer to friendship.

TRANS FORMATIONS

MATERIAL SAMPLE #1A-B



CASTED MEMORIES

Monumental feature: MASS - SOLIDITY - (a collection of symbols) - DISPLACEMENT (?)

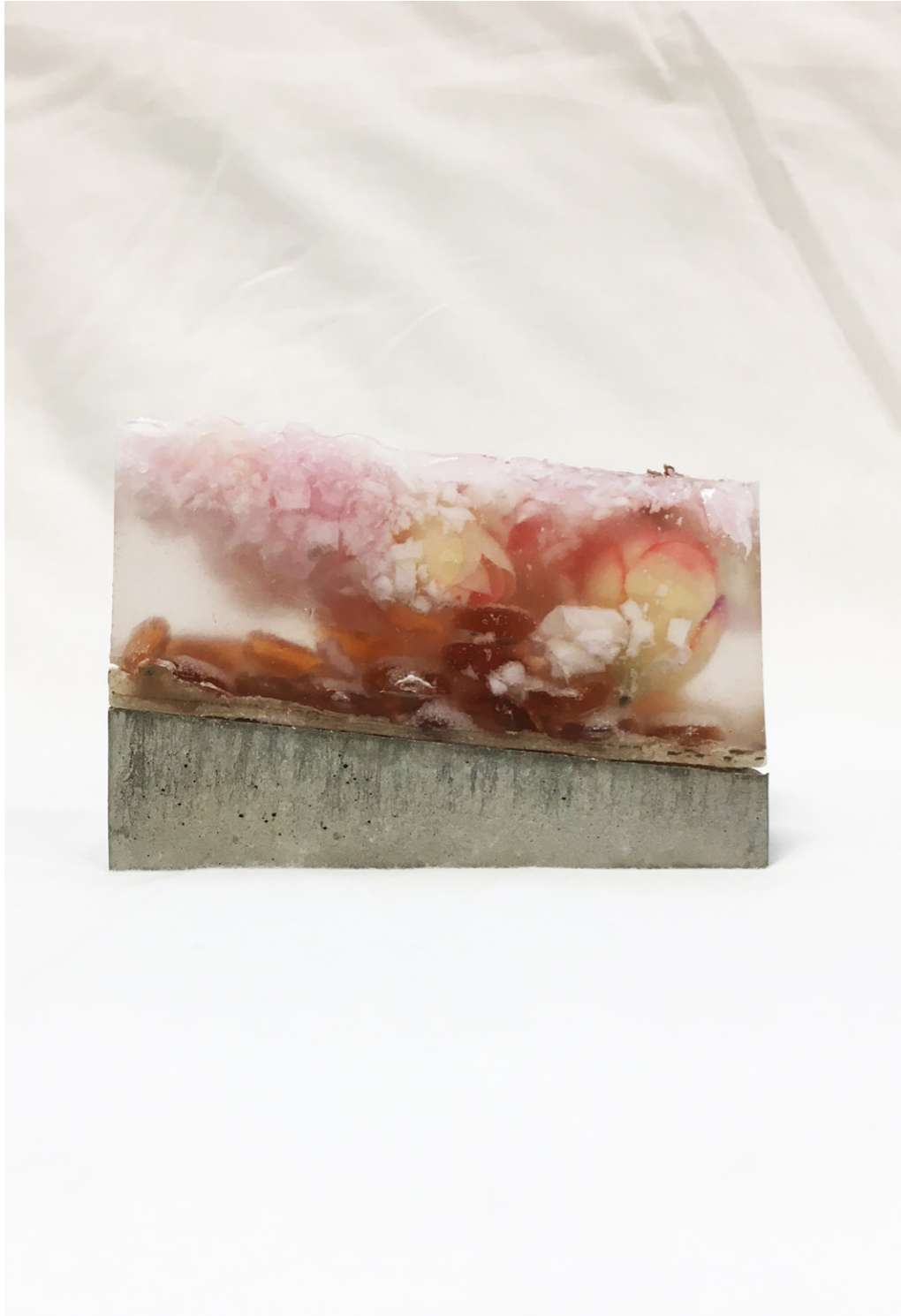
Girl's room feature: THE COLLECTION

Stereotype: FRAGMENT - ORNAMENT - PRIVATE - FACTICIOUS

Possible application: Building material, floors, walls



The casts are made by disassembled objects from the collection of the girl's room and mixed with polyester. It is a translation of parts to whole, where the monumental aspect of solidity and mass come into play. The ambition is to petrify, freeze and transform the temporal material culture of the girl's room into permanence. The manufactured everyday objects are given a new solid guise, with the idea of gems and precious stones. The transformation of pretty and definite objects into an ambiguous material that evokes a multitude of new connotations - both the grotesque as well as a new beauty.





MATERIAL SAMPLE #2



STAINS AS ORNAMENTS

Monumental feature: REPITION - FROM PART TO WHOLE

Girl's room feature: RITUALS - Being afraid of stains / Crafts

Stereotype: FRAGMENT - ORNAMENT - PRIVATE - FACTICIOUS

Possible application: ORNAMENT - SURFACE



Stains as ornaments is a translation of the ritual of controlling your body. The older girls become the more they learn to care about how their body looks like. The stains are a commemoration of both the makeup such as nail polish and lipstick that masks and shapes the expression of a girls identity. The stains also represent the fear of showing traces of unwanted experiences of untidiness.

Ornaments in architecture and design has been a universal feature throughout history in all cultures. They are the expression of a wish for beauty. Albeit, ornaments have often had symbolic and religious meaning and with time their meaning become obscured. By deploying the stains as ornaments, a contradictory relationship is formed where beauty is expressed by imperfection.

MATERIAL SAMPLE #3



FAKE "FOSSIL"

Monumental feature: PERMANENCE - MASS - CONDENSATION - DISPLACEMENT

Girl's room feature: COLLECTION - Collecting things

Stereotype: SURFACE -PERMANENT - PRIVATE - FACTICIOUS



The fake fossil is a cast of plaster and a translation of the ritual of crafts in the girl's room. Drawing, painting and sculpting are rituals where children interpret the world they live in and produce knowledge.

Fossils are the ultimate expressions of time passed, a moment of life frozen in time. The fake fossil explores the property of permanence that monuments occupy. The fragment of life frozen in the fake fossil is a belly chain, given to by a dear friend. The exchange of friendship is petrified

MATERIAL SAMPLE #4



MIRROR MIRROR ON THE WALL

Monumental feature: REPETITION

Girl's room feature: TRANSFORMATION - ROLEPLAYING

Stereotype: SURFACE - INTERIOR - PRIVATE





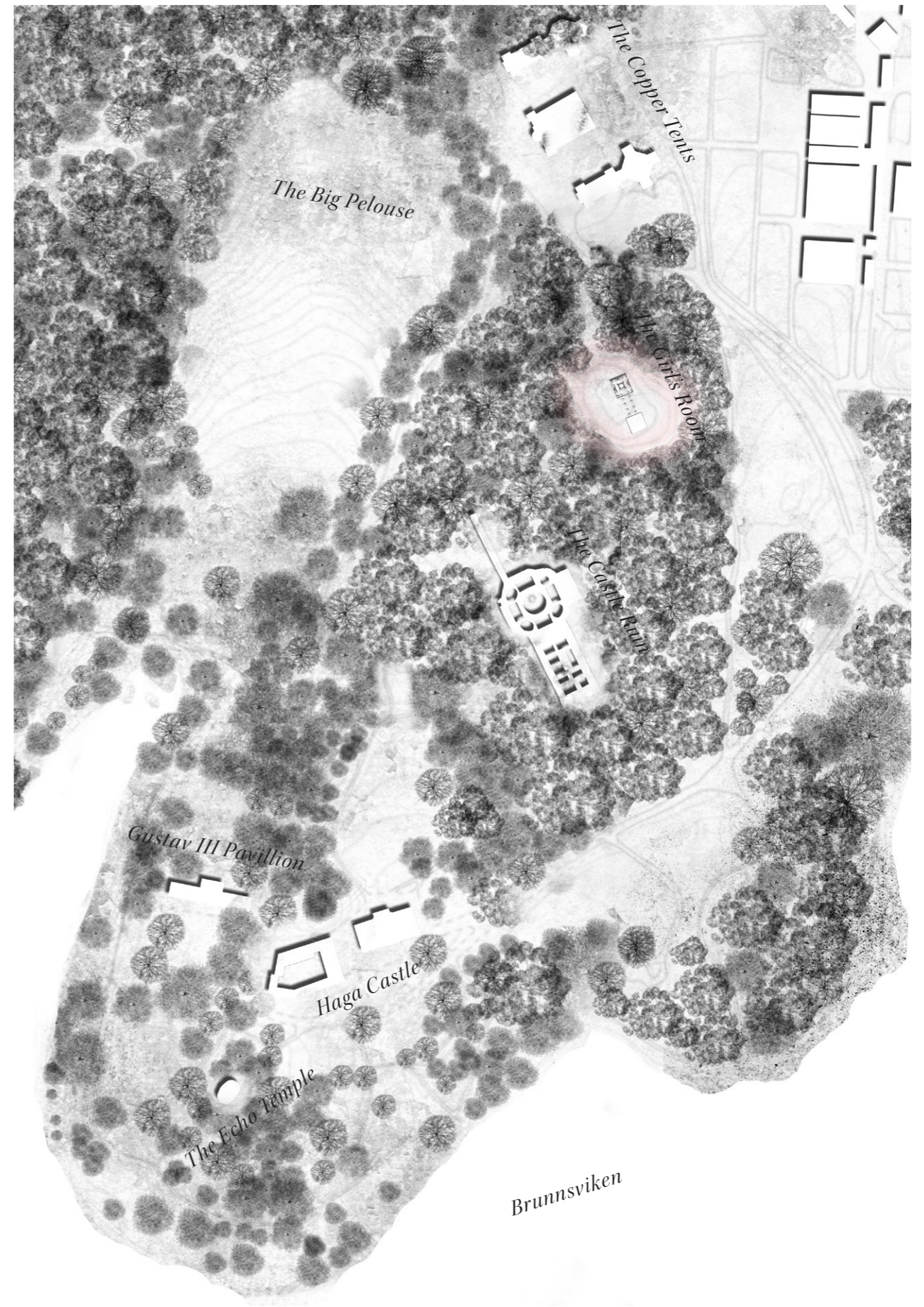
The mirrors are physical translations of the act of transformation in the girl's room. They are casts of tin where the end result could not be controlled. The two surfaces of each mirror have a varying texture, where one is shinier than the other. This feature as well as the range of shapes represent how different ways of acting and being are tested in the girl's room.

THE MONUMENT

WATCHING FROM AFAR



A silhouette of a tower appears. Located on a hill, the tower makes it visible from afar. Placing it on a hill underlines its importance, lifting it up from the everyday world. The visual effect of follies is of greatest priority as well as providing an element of surprise, acting as a conversation piece. They act as ornaments in the landscape, being gazed at and examined. The placement of the monument as a folly, is a metaphor of female experience. Your body being examined, in the public realm.



SITEPLAN
1:4000



MEETING THE MONUMENT



The monument appears in a pink guise.

Pink has connotations that are unwanted - over the top, vulgar, cheap, romantic, cute and feminine. According to Fanny Ambjörnsson, pink is the first display of gender affiliation among children. In this sense, the colour can create a comradeship and a sense of belonging among small girls. There is a duality of pink because it is both a catalyst of self-assurance as well as a creator of a world full of imagination and opportunities. In the pink realm a girl can be at the centre of attention without having to question her identity.

The pink world shuts out boys, creating a separatist space.



The first space you enter in the monument is the memory of the ritual of controlling your body. You face a small pool of water surrounded by four pillars and has an ornamented wall as a backdrop. The wall is ornamented with golden stains. The pool is a symbol of a shower. Stains as ornaments are a translation of the ritual of controlling your body. The older girls become the more they learn to care about how their body looks like.

THE FOUNTAINS

The stains are a reminder of both the makeup such as nail polish and lipstick that masks and shapes the expression of a girl's identity. The stains also represent the fear of showing traces of unwanted untidiness.

According to Katarina Bonnevier, in the gendered world of architecture surfaces, decoration and ornaments are perceived as lacking significance. (Bonnevier, 2007). Ornaments are superficial - makeup, colour and decoration associated with the feminine, a secondary category in comparison to structure. This discourse dates back to early modernism with "Ornament and crime" by Adolf Loos. Any association with femininity, was to be avoided for the modern man.

To the left and to the right of the pool are two fountains. You turn to the left and a sink with a mirror appears. In the guise of a fountain, the ritual of transformation and roleplaying in the girl's room takes shape.

The mirrors are physical translations of the act of transformation. The mirror is a tool to help create a new image of yourself, being able to step in and out of different roles. The two surfaces of each mirror have a varying texture. This feature as well as the range of shapes represent how different ways of acting and being are tested in the girl's room. The texture of the mirror is uneven, you cannot see your face properly, the image of yourself is like a memory - blurred and fades out.

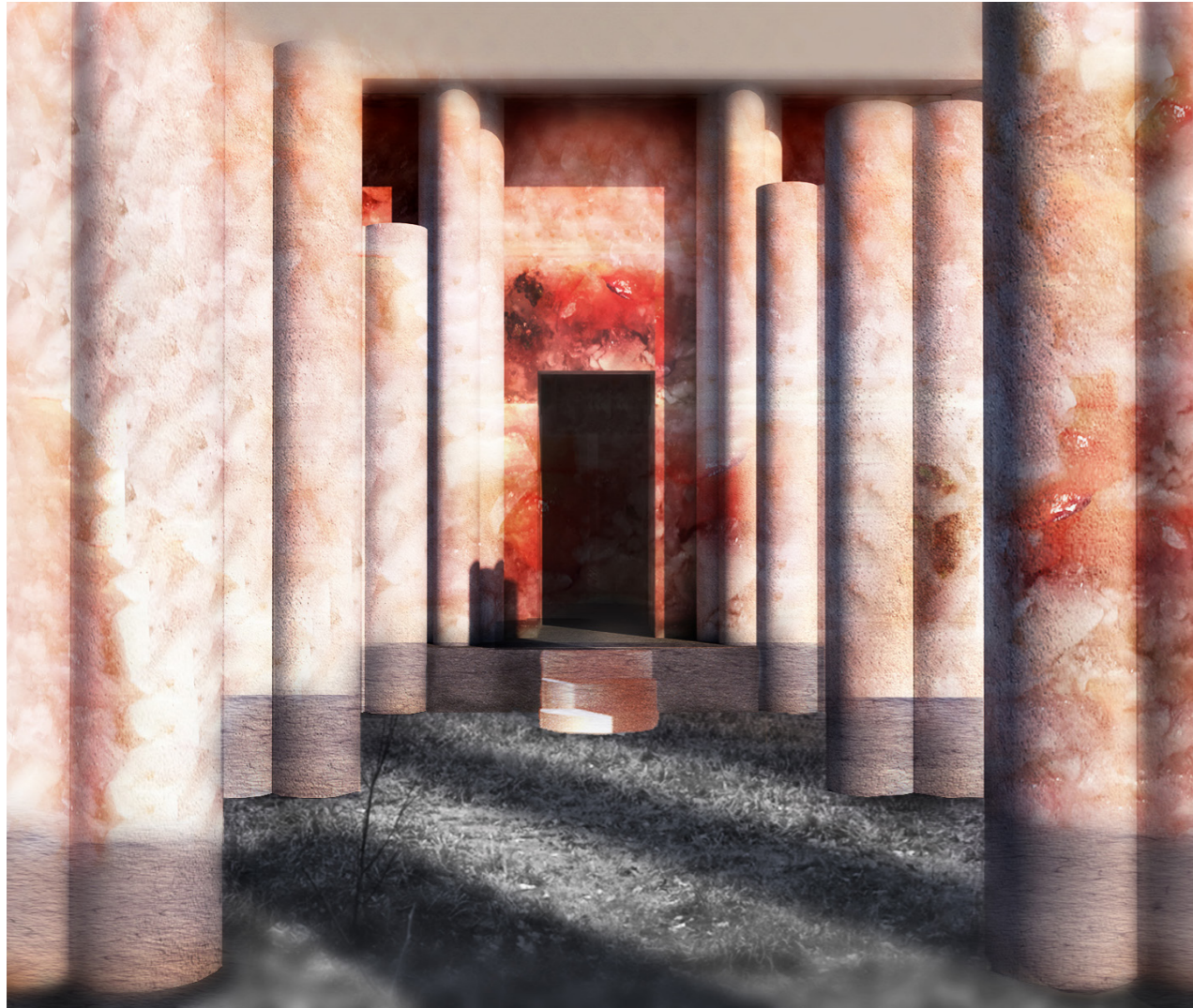
The sink is cladded with a row of tiles. The tiles have a relief of an indiscernible object, almost looking like a fossil of an animal. The fake fossil is a translation of the ritual of crafts in the girl's room. Drawing, painting and sculpting are rituals where children interpret the world they live in and produce knowledge.

Fossils are the ultimate expressions of time that has passed, that a moment of life has freezed through an extensive process of layering. The fake fossil explores the property of permanence that monuments occupy.

The fragment of life that is captured in the fake fossil is a belly chain, given to by a dear friend. The exchange of friendship is petrified.



MASS



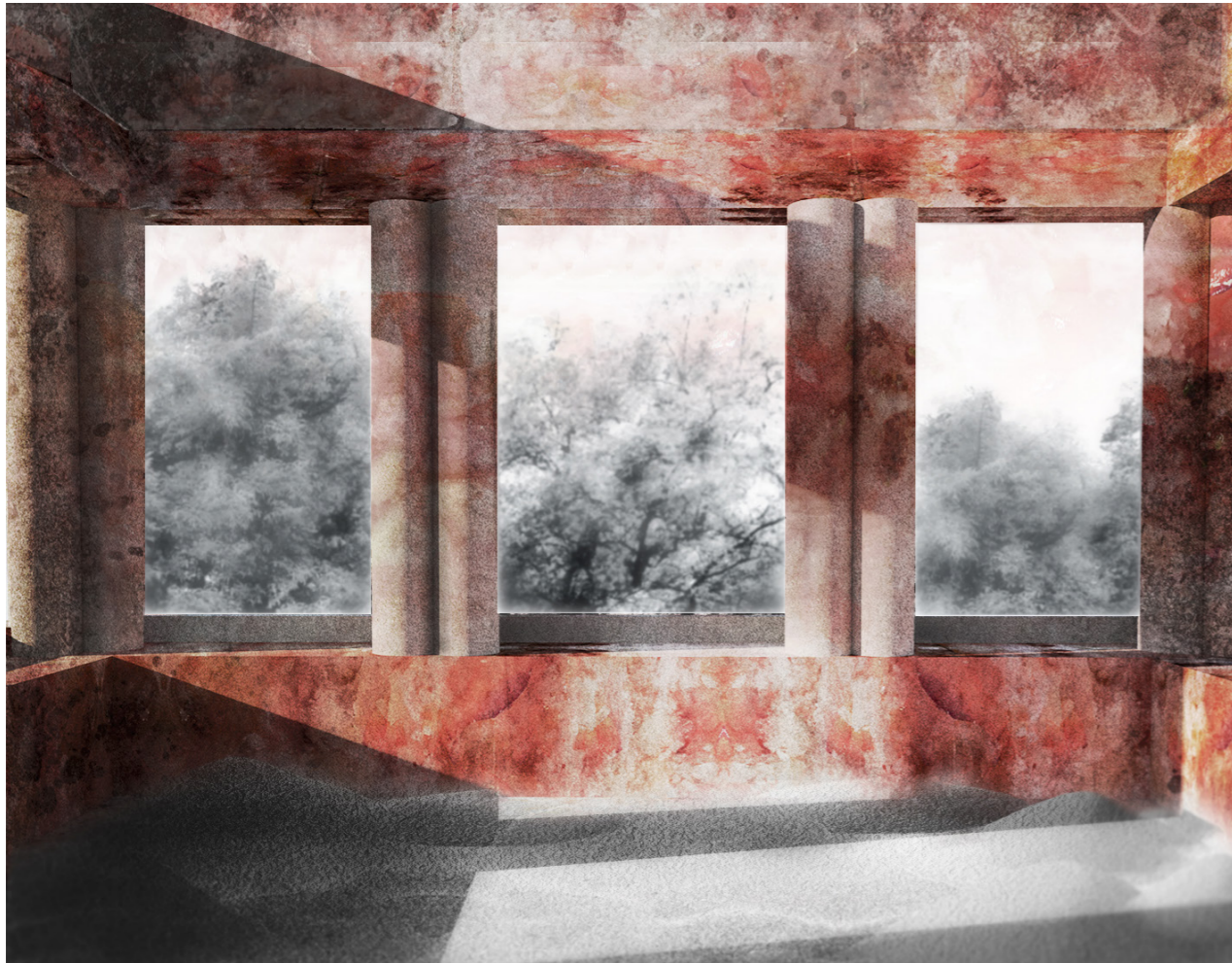
You leave the fountain area and move towards the tower and you are walking in a row of pillars, creating a sequence leading up to the tower. You see a dark narrow opening in the thick mass of pink. The material of the monument are made of the material sample "Casted memories".

Monuments are imposing in their durability and the appearance of the eternal, almost as if they have escaped time. The aspect of durability is often rendered through solidity, heaviness and mass. Gerard Lico describes how the gendering of architecture is present in the connotations of materials. The architectural integrity of a building is constituted by the culturally prescribed masculine values such as austerity, authenticity and permanence.



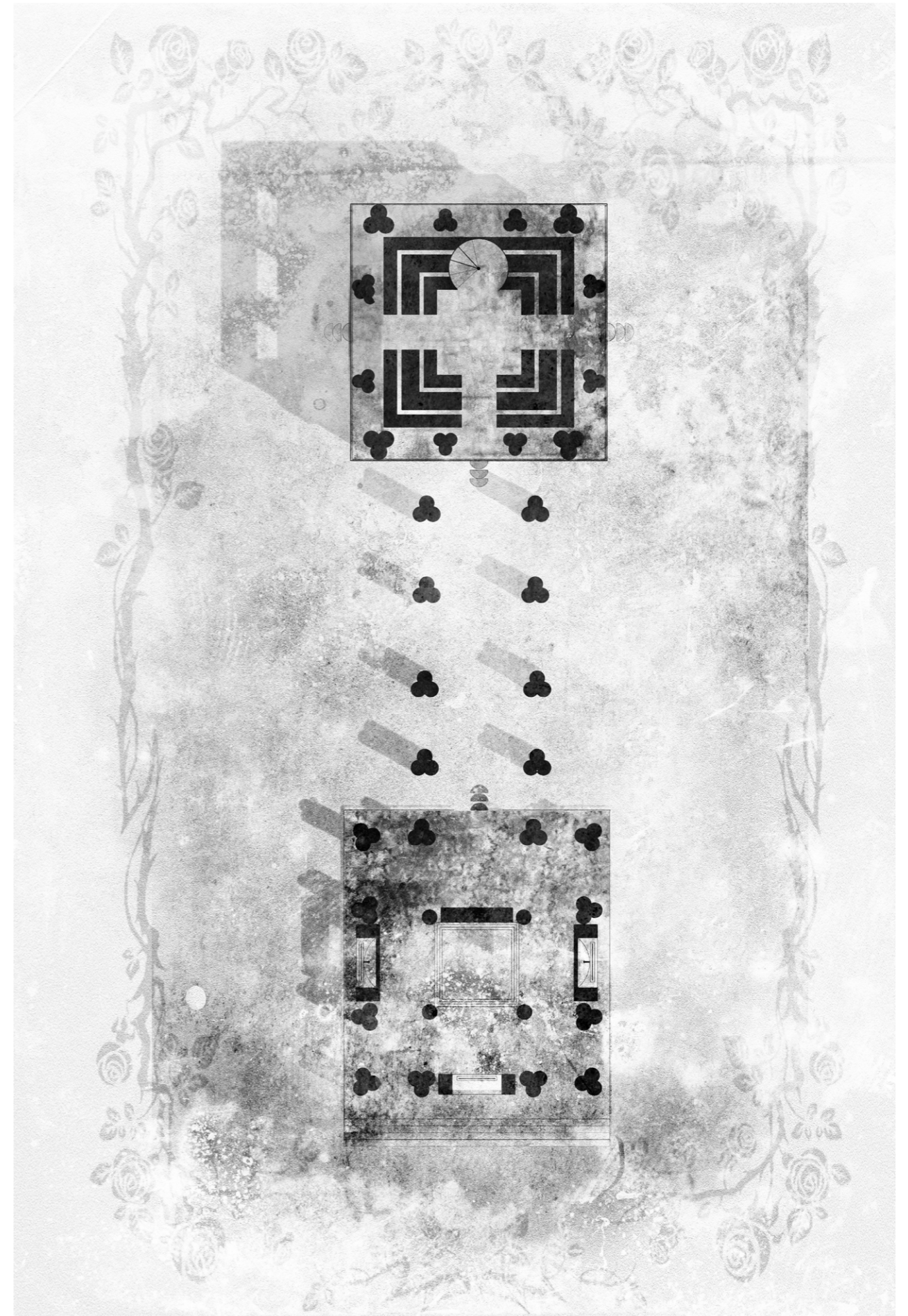
*You have reached the tower and enter the thick wall of casted memories. You enter a dark space with three openings. Light pours in from one of the openings. The space is protected by three layers of walls. Each wall has a gap between them, symbolising the ritual of having secrets. The solid facade you keep have slits of uncertainty. **In the dark, secrets emerge, are told and collected.***

THE TOWER



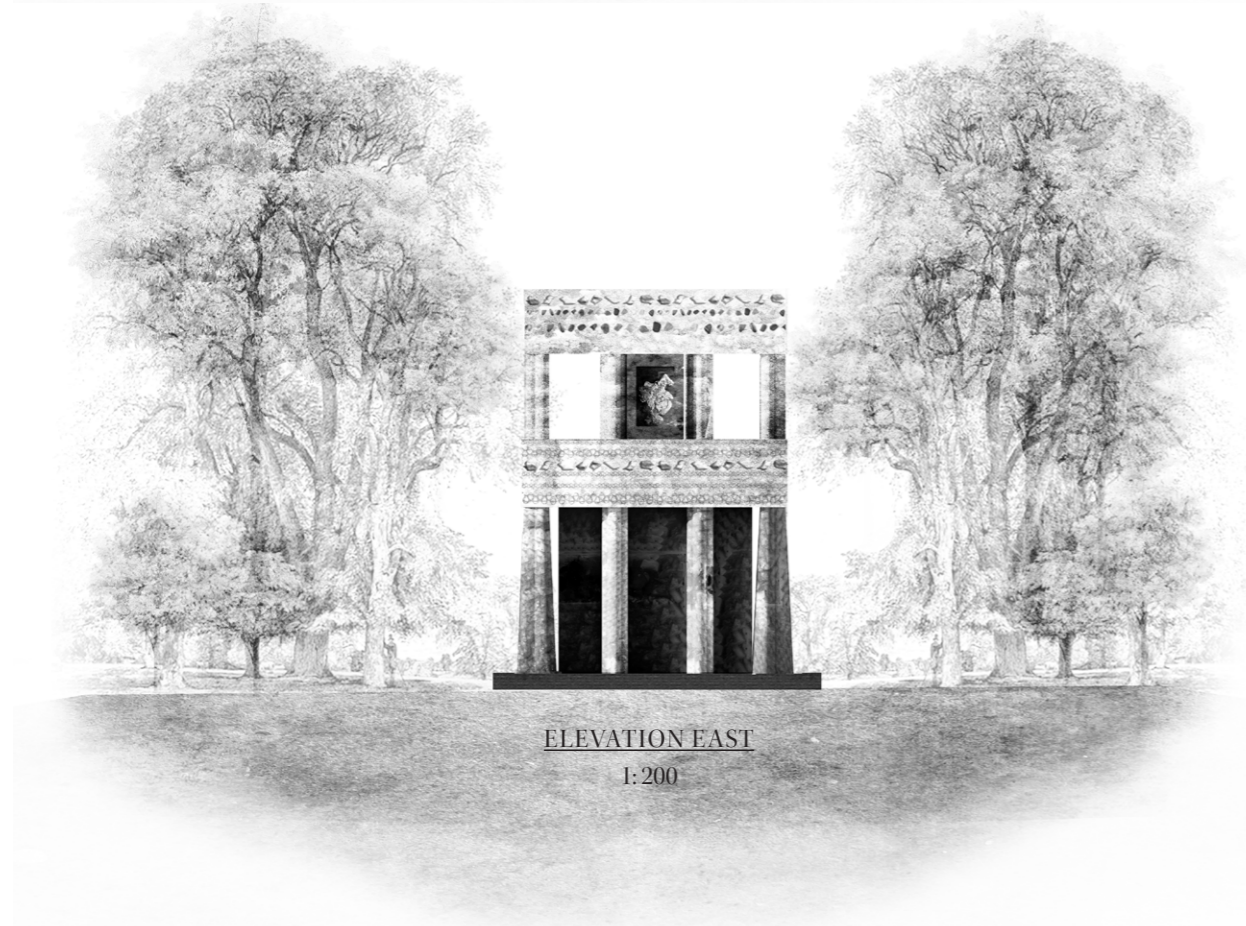
You enter the tower space through a staircase. Taking the first steps on the floor and feeling the sand crush against your feet. Sand is a symbol of time passing. In the sand you can hide important things, hiding and keeping your most important secrets in the sand. You head towards the window and have an overview of the surroundings. In the Girl's room you are the emperor of your own castle. You can keep your secrets to yourself. You have the ability to observe without being observed, protected from the outside world and the male gaze.

The tower symbolises the double nature of the girl's room, which acts as both a guardian which enables freedom and exploration, as well as a jailor. It alludes to the metaphor of the princess in the tower waiting for a prince to come and rescue her. (Bergström, 2012) This old fairytale, acts under the preconception that girls live their lives in relationship to men, rather than being on a journey of exploration, just to please themselves. (Leijsne, 2014)





SECTION THROUGH TOWER
1:200



ELEVATION EAST
1:200

MONUMENTALITY

Monumentality aims at creating unity, strength and a gathered, directed effect (Lundgren, 2006). Thus monumental spaces often use clear direction of views to create an image of certainty. The monument is organised with a sequence of spaces along an axis where the tower acts as a backdrop and a finale. The axiality create perspective and impose a directed movement, telling the visitor how to move. Monuments wants to tell that one definite story (Lundgren, 2006).

You leave the same way you entered and travel through a set of memories of the girl's room. The first space with the different fountains are related to water, to wash up and most definitely - control. Before leaving your house, to enter the public realm, a visit to the washing room to check that final of surface of yours. Since the pattern of movement is a loop, leaving the monument is an analogy of leaving the private sphere of the home.

Monuments often use repetition to create a sense of meaning. The repetitive element in this monument are bulged pillars. When mounted with a horizontal element, the pillars are given a drape effect. In cross section, the pillars are designed with the idea of clovers, flowers or hearts. Alluding to a symbolism of girly things. The columns are thus ornaments in their own right. The shape of them do nothing to increase structural stabilisation. Rather their core is weakened.

The row of pillars also contributes with a rhythm, building up excitement as well as solemnity before entering the heart of monument, the tower room - underlining the narrative of the monument.

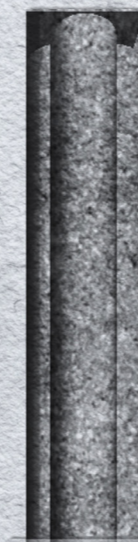


ELEVATION SOUTH
1:200

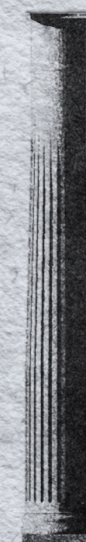
The facade motive take pride from the objects collected in the girl's room. The frieze consists of an ornamentation that depicts conches from dear trips to the beach, precious stones collected in the wild and the relief of a most beloved fake tattoo that you glued on to your arms.

SKETCH

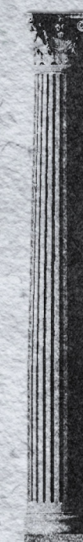
PILLARS



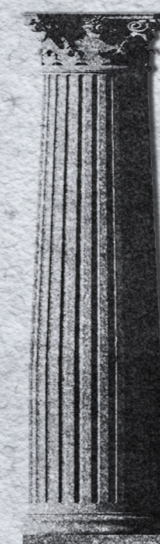
Girli & Bulged



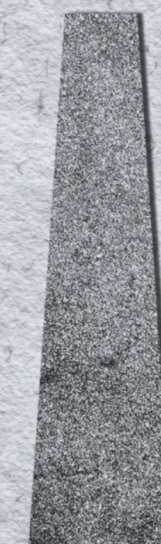
Corinthian
without acanthus



Corinthian



Fat Corinthian

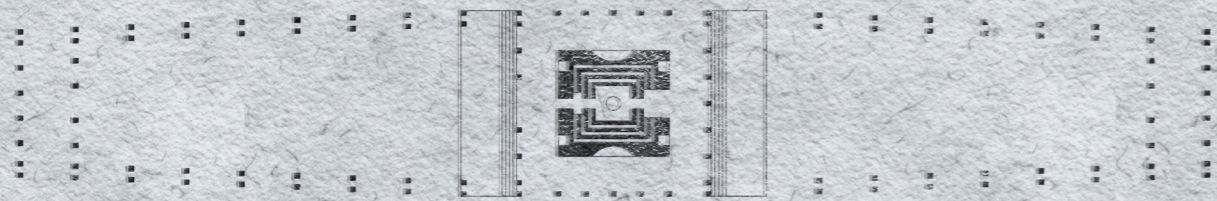


Corinthian
without acanthus

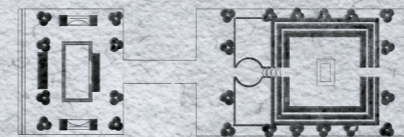


Messy

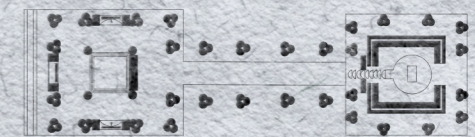
SPATIAL CONFIGURATIONS



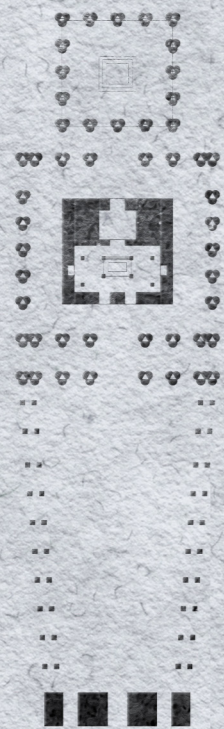
Direction, repetition, scale, horizontality



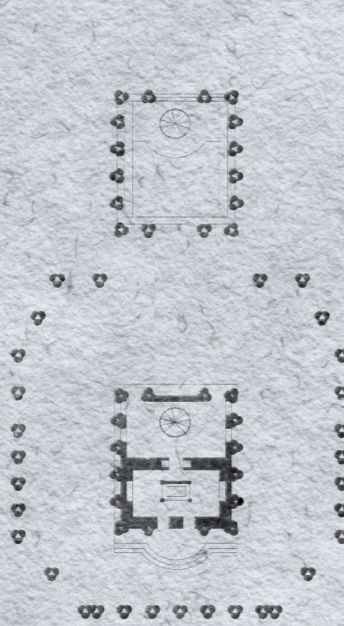
Axiality, sequence and direction



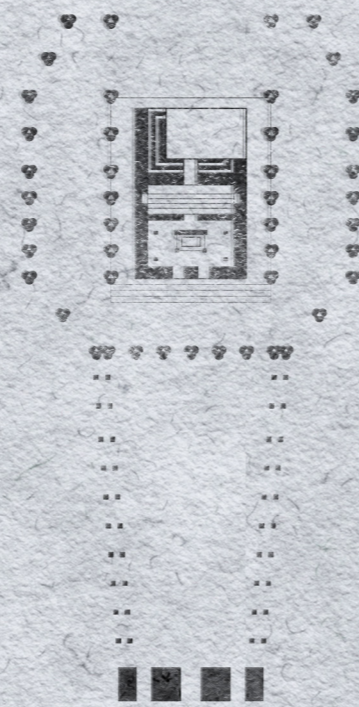
Axiality, sequence, direction, proportion



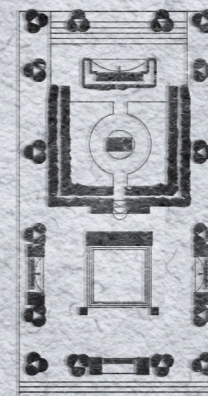
Axiality, sequence, mass



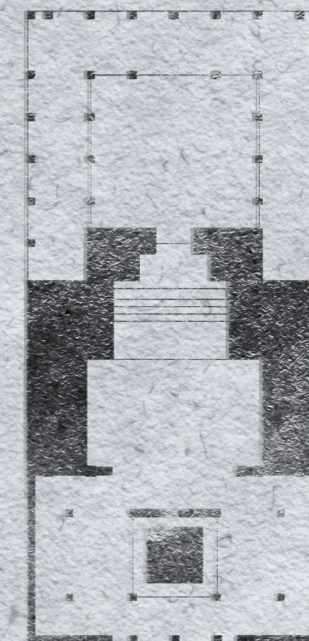
Verticality and center



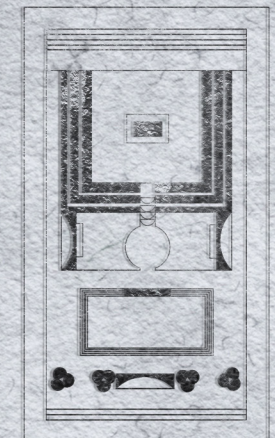
Combination



Axiality, sequence, mass



Scale, mass, solidity, sequence
from dark to light



Combination

DISCUSSION

DISCUSSION

The representation of women when it comes to monuments and monumental space have often been portrayed as objects. The representation of women through sculptures for example aren't telling stories about real historical figures. The female body has been used to portray different collective values such as mythological and symbolical. Historically, there has been a deficit of female subject represented through architecture. On the other hand, men are rendered as individuals, even though the monuments aspire to convey collective values. (Lundgren, 2006)

With my monument I have had the ambition to tell the story of a collective memory, the girl's room. The purpose has also been to explore a cultural and material heritage associated with female experience. Extending the thought of this cultural heritage, I have aimed at commemorating women as subjects by putting forward rituals – actions that are performed as well as objects that are part of the action taking place in the girl's room.

In the beginning of this process I had ideas about erecting a monument commemorating a specific historical person and play with the same conventional rules that has been deployed when remembering important male figures. The reason was also to make it easier for myself, not putting myself in discussions about gender differences. With one individual, I would have had proof of a more neutral character, and being able to reflect my arguments on that person's life. But with a purpose to discuss norms and values on a structural level, I do not believe that it had been as fruitful to portray an individual life. When presenting and discussing this project with others, I have discerned that my monument has triggered emotion, since the girl's room is a collective memory. People of all gender, have been able to mirror themselves in this story which has created great conversations and an exchange of memories. At the same time, my own individual memory of living in a girl's room has acted as a sieve. This memory is of course saturated with different layers of privilege. But one thing that I always bring with me from feminist history is "the personal is political". In this trope lies the lesson that the private experience of people always reverberates in a larger scale. By being honest with my own presence in this master thesis, I have been able to communicate this project more effectively. I find it very interesting how such

a generic room have created such intimacy.

It has been testing to balance the critical and the celebratory aspect of this collective memory. Specifically, since my strategy has been to take on attributes and associations that are often linked to a stereotypical version of the visual culture of girls. I have used this strategy both to put on display that the stereotype exists and to render how aesthetical values are constructed. But this material culture is also a true memory of my own, and probably many other people out there, of any gender. But from my experience, you grow up and learn to think about this visual atmosphere as ridiculous, and girly. And girly is a pejorative term. At the same time, you attach true memories and experiences to these objects and events, that are more than superficial. Ultimately, this project stems from the idea that there are also stereotypes about the stereotypes. To exemplify, when reading Ambjörnssons "Rosa – den farliga färgen" (2011) I realised that when girls manipulate their appearances it is not to please potential partners. Trying out new clothes, using make-up and standing in front of the mirror is rather an exploration of themselves, either alone or with friends. This fact underlines the notion of girls as subjects rather than passive objects, waiting to get objectified by the male gaze. Girls have an interesting life of their own.

One of the catalysators of choosing the concept of the girl's room was the fact that I considered this space the antidote of monumental space. Girl's rooms being volatile and transient spaces that disappears after leaving your teenage years behind. Monuments on the other hand have the ambition to embody permanence. But in a broader historical context, monuments are also volatile when it comes to their interpretation. The meaning of them can get lost in translation, lost through decay and lost by changed ideological and political shifts. So when coming back to my research question "What constitutes a possible feminist monumentality in architecture?" I should have added the perimeter of time. The feminist tools deployed in this master thesis are very much influenced by design references of our contemporary society. The majority of my references were conceived in the last decade. It is a feminism coloured by an interest in representation, identity and separatist spaces. As I mentioned in the beginning, cultural heritage is an ongoing negotiation and this master thesis is just one interjection. Ending this project has not made me satisfied, I could continue the pursuit of searching for feminist monumentality, using other layers and other strategies.

Henri Lefebvre writes that monuments appeal to us since they are perceived as giving answer to our questions, their impact is of a definite character. I started out this process with a true and banal wish to

see what a feminist monumentality could look like since I have never experienced a feminist monument before. I started out with a wish to have an answer to my question and get the impact of the definite. During the process, I have understood the potential of feminism as artistic research. Rather than giving answer to my questions and fighting for what is right or not, it has been a creative tool. I have had difficulties in communicating this project – some people have seen it as activism and have been afraid that the good connotations of feminism in a Swedish context have overshadowed the project. Ultimately for me, the most important objective has not been to put my own political agenda on display but a true wish to explore feminism and norm critical design as a creative tool. Through my research I have found a working method which is an interplay of research, text, material experiments and design. The theoretical background has very much influenced the material world of architecture. To see this interplay come to life has been of greatest satisfaction.

With the feminist attempt to question norms and values in architecture, this perspective has released my creativity. When mentally letting go of the taboos and the good taste which constitutes the architectural discourse I am used to, something began to unravel. Through this notion, somehow, I have **revisited the memory of my girl's room**, that place of freedom where creativity and exploration was enabled, and everything was allowed.



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Image 1

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Image 2

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Image 3

Belford, T. & Morrow, R. (2014) *Girli Concrete*. With courtesy of Trish Belford and Ruth Morrow. Retrieved from http://3.bp.blogspot.com/_6sONo3aWGQ8/TOqNTJnePoI/AAAAAAAAABF8/NYj3BZZ7zKQ/s1600/petal%2Bvelvet%2Bdetail.jpg

Image 4

Ehrnberger, K. (2017) *Borren Dolphia*. [Electronic image]. With courtesy of Karin Ehrnberger. <http://kth.diva-portal.org/smash/get/diva2:1076067/FULLTEXT02.pdf>

Image 5

Ehrnberger, K. (2017) *Stavmixern Mega Hurricane Mixer*. [Electronic image]. With courtesy of Karin Ehrnberger. Retrieved from <http://kth.diva-portal.org/smash/get/diva2:1076067/FULLTEXT02.pdf>

Image 6

Nordmark, T. (2018) *Interior Villa E-1027*. [Electronic image]. With courtesy of Tomas Nordmark.

Image 8

Chicago, J. (1979) *Installation view of Wing One, featuring Fertile Goddess, Ishtar, and Kali place settings from The Dinner Party*. [Electronic image]

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EXHIBITION



