Contributors

Aikaterini Antonopoulou is the Simpson Postdoctoral Fellow in Architecture at The University of Edinburgh. Her research focuses on how digital cultures have interacted with the phenomena of the crisis in Athens, looking at the ways they have become key facilitators and instruments. She holds a Diploma in Architecture from the School of Architecture at the National Technical University of Athens (2006), an MSc in Advanced Architectural Design from the University of Edinburgh (2008), and a PhD in Architecture from Newcastle University (2013).

Lila Athanasiadou is a freelance writer and exhibition designer, collaborating with art venues in both Rotterdam and Athens. She has organized and moderated seminars and lectures at TU Delft and Witte de With Center for Contemporary Art, as well as having presented her work at academic conferences at KTH in Stockholm, Goethe University in Frankfurt and the Estonian Academy of Arts in Tallinn. She has recently graduated with a Masters of Architecture at TU Delft and is currently coordinating the *Corporeal Discourse* program at the Master of Interior Architecture at ArtEZ University of the Arts.

Louise Burchill is a Visiting Lecturer in contemporary French philosophy, aesthetics, and feminist thought at the Faculty of the Victorian College of the Arts, University of Melbourne. Her research and publications focus on *the feminine* in contemporary French philosophy, the notion of *space*, and the intersection of philosophy with film and architecture. Of her texts on *the feminine*, two of the most recent are: 'Woman's Adventures With/in the Universal,' in Adam J. Bartlett (ed.), *Badiou and his Interlocutors* (Bloomsbury, forthcoming 2018); and 'Life-Giving Sex Versus Mere Animal Existence: Irigaray's and Badiou's Different Conceptions of "Woman" and Sexual Pleasure,' in Mary Rawlinson and Gayle Schwab (eds.), (as yet untitled), (SUNY, forthcoming 2018). She examines Jacques Derrida's rereading of *chôra* in (amongst other places): 'In-between "Spacing" and the "Chôra" in Derrida: A Pre-Originary Medium?' in Henk Oosterling, et al. (eds.), *Intermediality as Inter-esse. Philosophy, Arts, Politics* (Rowman & Littlefield, 2011).

Karen Burns is a Senior Lecturer in architectural history and theory at the University of Melbourne. She is an internationally recognised scholar of feminist architectural history and theory with particular expertise situated in the 1970s and 1980s. Her essays have been published in *Desiring Practices* (Black Dog), *Post Colonial Space(s)* (Princeton), *Industries of Architecture* (Routledge), *Assemblage* (MIT), *Journal of Architectural Education*, *Footprint* (Delft), *A Gendered Profession* (RIBA Publishing) and are forthcoming in *Production Sites* and *AAXX100* (AA).

Justine Clark is an architectural editor, writer, critic and advocate. She is founding editor of the Parlour website, and editor and convenor of many Parlour initiatives and programs. Justine is a former editor of *Architecture Australia*, the national magazine of the Australian Institute of Architects. She contributes to both scholarly publications and the professional press and is co-author, along with Professor Paul Walker, of *Looking for the Local: Architecture and the New Zealand Modern* (Victoria University Press, 2000). Justine received the 2015 Marion Mahony Griffin Prize for her contribution to the profession.

Charity Edwards is a lecturer and urban researcher in Monash University's Faculty of Art Design & Architecture, and an architect who collaborates with other spatial practitioners to create interiors, buildings, and landscapes. Her research foregrounds the long-disregarded space of the world ocean in urban processes, and she is currently undertaking a project on 'Antarctic Geo-Imaginaries' and the urbanisation of the Southern Ocean. Charity has most recently been an active 're-writer' of notable Australian women architects into history as part of the international *Women.Wikipedia.Design* #wikiD initiative in conjunction with the architecture advocacy group, *Parlour*.

Harriet Harriss (RIBA) is a qualified architect and leads the research programmes in Architecture at the Royal College of Art. Her teaching, research and writing are largely focused upon pioneering new pedagogic models for design education as captured in *Radical Pedagogies: Architecture & the British Tradition* (Eds Harriss, Froud). Her most recent publication, *A Gendered Profession*, (Eds, Harriss, Morrow, Brown, Soane) asserts the need for widening participation as a means to ensure professions remains as diverse as the society it seeks to serve. Dr Harriss has won various awards for teaching excellence within the last 5 years, including a Brookes Teaching Fellowship, a HEA Internationalisation Award, a Churchill Fellowship and two awards from Santander. Before joining the RCA, she led the MArchD in Architecture at Oxford Brookes as Principal Lecturer of Student Experience. She was most recently awarded a Clore Fellowship (2016-17) and elected to the EAAE Council.

Teresa Hoskyns is an Associate Professor in Architectural Design at XJTLU, Suzhou, China. She is an architectural theorist and practitioner;

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Torsten Lange is a Visiting Lecturer for the Theory of Architecture at the Institute gta, ETH, in Zurich. He studied Architecture at the Bauhaus University Weimar, Germany, and received his Master's and Ph.D. in Architectural History and Theory from the Bartlett School of Architecture/ UCL. His research focuses on twentieth-century architecture and urbanism, especially in socialist Eastern Europe, and examines theories of production, labor, and materiality as well as issues of the environment, gender, and alternative forms of architectural practice. His work has been published in journals and edited volumes such as *Industries of Architecture* (Routledge, 2016) or *Produktionsbedingungen der Architektur* (Thelem, 2017, forthcoming). Along with Ákos Moravánszky, Judith Hopfengärtner, and Karl R. Kegler he is co-editor of the three-volume publication *East West Central: Re-Building Europe, 1950–1990* (Birkhäuser, 2017). Alongside Sophie Hochhäusl, he is founder and coordinator of the special interest group "Architecture and Environment" within the European Architectural History Network (EAHN).

Katie Lloyd Thomas is Professor of Theory and History of Architecture, as well as Co-director of ARC, the Architecture Research Collaborative at Newcastle University. She is editor of *Material Matters* (Routledge, 2007) and along with Tilo Amhoff and Nick Beech, she edited *Industries of Architecture* (Routledge, 2015). Her monograph *Preliminary Operations: Material Theory and the Architectural Specification* is in preparation. A founder member of the feminist collective **taking place**, Katie's research often explores the intersections between technology and gender. Recent publications in this area include 'Feminist Hydro-logics in Joan Slonczewski's *A Door Into Ocean*' in ed. Jane Hutton *Landscript 5*, (Jovis, 2017) and 'The Architect as Shopper: Women, electricity, building products and the interwar "proprietary turn" in the UK**'** in *Architecture and Feminisms: Economies, ecologies, technologies*, eds. Hélène Frichot, Catharina Gabrielsson, Helen Runting (Routledge, 2017).

Gill Matthewson is a researcher, architect and educator based at Monash University in Australia. She has a background as a practising architect in Britain and New Zealand and continues to design. Throughout her career she has returned again and again to the issue of women and architecture. The latest manifestation of this concern is her PhD thesis *Dimensions of Gender: women's careers in the Australian architecture profession*, which was conferred by the University of Queensland in 2015. Gill is a member of the

Parlour collective and led the compilation and analysis of the comprehensive statistical map at the heart of much of Parlour's advocacy work.

Andrea J. Merrett is a PhD candidate at Columbia University, writing her dissertation on the history of feminism in American architecture. She received support for her work from the Buell Center, Schlesinger Library, and the International Archive of Women in Architecture. Merrett is a graduate of the professional program in architecture at McGill University in Montreal, Canada. She practiced in Montreal and in Dublin. She has contributed papers and texts to various conferences and publications, including a chapter on the Women's School of Planning and Architecture in the forthcoming book from the University of Pennsylvania Press on architectural pedagogies.

Iradj Moeini is a senior lecturer in Shahid Beheshti University, Tehran, and a practising architect in London. Having obtained his PhD in contemporary architectural theory and criticism from the Bartlett, UCL, he has gone on to be the author of numerous papers written in both English and Persian, namely on socio-political and techno-cultural aspects of contemporary architecture and art. Recently, he has co-edited *Urban Change* in Iran, and is currently working on *Underground Production of Culture in Tehran*, due to be published by Springer.

Evan Pavka is a Toronto-based writer, editor and researcher. He holds an M.Arch in Architectural History and Theory from McGill University, where his thesis won the Maureen Anderson Prize for writing in architecture. He has presented work at the Art Gallery of Ontario, Museum of Contemporary Canadian Art and the Toronto Design Offsite Festival. His writing has appeared in *The Site Magazine*, *Canadian Interiors* and *Canadian Art*, among others. He is currently a lecturer at Ryerson University's School of Interior Design.

Karin Reisinger is a postdoctoral fellow in Critical Studies in Architecture at the KTH School of Architecture, Stockholm. She teaches *Introduction to Urban Economics* in the Sustainable Urban Planning and Design M.Sc. program, and *Art in Changing Environments* at the Institute of Art and Design at the Vienna University of Technology. Karin was key organizer of the conference *Architecture and Feminisms: Ecologies, Economies, Technologies.* Educated in Architecture and Cultural Studies, she pursued her Ph.D; *Grass without Roots. Towards Nature becoming Spatial Practice*, in the Visual Culture Unit, at the Vienna University of Technology. With a focus on nature-preservation areas, her research has been unveiling their relationships to governmentality, colonialism, and issues of access. During her postdoctoral fellowship in Sweden, she investigated the archives and memories of mining societies with methods of feminist political ecologies. She also guest-edited Vol 5(3) of *Architecture and Culture*,

'Styles of Queer Feminist Practices and Objects in Architecture', together with Meike Schalk.

Jane Rendell's research and writing crosses architecture, art, feminism, history and psychoanalysis. She has introduced 'critical spatial practice' and 'site-writing' through her authored books: *The Architecture of Psychoanalysis* (2017), *Silver* (2016), *Site-Writing* (2010), *Art and Architecture* (2006), and *The Pursuit of Pleasure* (2002). Jane teaches experimental and spatialized forms of architectural writing on the MA Architectural History and MA Situated Practices and supervises PhDs in this area. Jane is Professor of Architecture & Art at the Bartlett School of Architecture, UCL, where she is Director of History & Theory, and leads the Bartlett's Ethics Commission. http://www.janerendell.co.uk/

Marie-Louise Richards is an architect (M.Arch) and a lecturer at KTH School of Architecture and the Royal Institute of Technology. She is also assistant curator at ArkDes the Swedish Center for Architecture and Design in Stockholm. Her experimental practice includes adopting an intersectional perspective towards postcolonial, feminist and queer spatial theories that asserts space as a performative and social-discursive reality that affects relations of power. Richards currently engages in artistic research, curatorial work and architecture writing practice.

Rachel Sara is an associate professor and programme leader for the Master of Architecture degree in the department of Architecture and the Built Environment, University of the West of England. She is also the founder of Hands-on-Bristol, a collective that brings together architecture students and practitioners with local communities through collaboration in live community-based projects (see http://www.hands-on-bristol. co.uk). Her research particularly explores 'other' forms of architecture, particularly through inclusive, hands-on, community based architectural activism. She co-leads the Place and Society research theme in the Centre for Architecture and Built Environment Research, at the University of the West of England.

Meike Schalk is Associate Professor of Urban Studies and Urban Theory at KTH School of Architecture, Stockholm. She is head of Research Education and, since 2015, director of the strong research environment Architecture in Effect. While her first discipline is architecture, she holds a Ph.D. in Theoretical and Applied Aesthetics of Landscape Architecture from the Swedish University of Agricultural Sciences, 2007. Her research on architecture and urban questions combines critical inquiry into issues of sustainability, democracy and participation in urban development processes with practice-led research methods. Schalk was co-founder of the feminist architecture teaching and research group FATALE, and is part of the research group and nonprofit association Action Archive. Schalk is also an editor for the

culture periodical SITE. Her latest publication is *Feminist Futures: Materialisms, Activisms, Dialogues, Pedagogies, Projections*, co-edited with Thérèse Kristiansson and Ramia Mazé (2017).

Emily Eliza Scott is an interdisciplinary scholar focused on art and design practices that engage pressing (political) ecological issues, often with the intent to actively transform real-world conditions. She holds a PhD in contemporary art history from UCLA and is currently a postdoctoral fellow in the architecture department at ETH Zurich. Her writings have appeared in *The Avery Review, Art Journal, American Art, Third Text, Trans,* and *Cultural Geographies* as well as multiple edited volumes and online journals; her first book, *Critical Landscapes: Art, Space, Politics*, co-edited with Kirsten Swenson, was published by the University of California Press in 2015. She is also a founding member of two long-term, collaborative, art-research projects: World of Matter (2011-) and the Los Angeles Urban Rangers (2004-). Before entering academia, she spent nearly a decade as a U.S. National Park Service ranger in Utah and Alaska.

Naomi Stead is Professor of Architecture in the Department of Architecture at Monash University. She is editor of the book *Semi-detached: Writing, representation and criticism in architecture* (Uro, 2012), and was from 2011–2014 co-editor of *Architectural Theory Review,* and from 2012–2015 co-editor of *Culture Unbound: Journal of Current Cultural Research*. She is widely published as an architecture critic, and is currently a columnist for *The Conversation* and *Places Journal*. Naomi developed and led the ARC Linkage project 'Equity and Diversity in the Australian Architecture Profession: Women, Work and Leadership' (2011–2015), which gave rise to Parlour – initially as a website and later as an organisation.

taking place (www.takingplace.org.uk) is a group of women artists and architects, formed in 2000 out of a shared interest in questions of gender and spatial practice. Through private workshops and public events we have developed a collaborative way of working where projects are created out of differences between individuals, disciplines, participants, audiences and ourselves. Our development as a group is contextualized by Teresa Hoskyns and Doina Petrescu's, 'taking place and altering it', in *Altering Practices: Feminist Politics and Poetics of Space*, ed. Petrescu (Routledge 2007). For an account of our first public event together see; Helen Stratford with Teresa Hoskyns and Katie Lloyd Thomas, 'taking place 2', *Scroope 14* (2002), and for our longer term participatory art interventions in the Mother and Baby Unit at Homerton Hospital, Hackney, see Katie Lloyd Thomas and **taking place**, 'the other side of waiting' in *Feminist Review 93* (2009).

Amelia Vilaplana is an Architect with a Masters Degree in Critical Theory from the Universidad Autónoma de Barcelona and the Independent Studies Program (PEI) of the MACBA Museum in Barcelona. She

co-organised the MORE.3rd International Conference on Gender and Architecture (Florence, 2017). Her work focuses on urban and architectural research with a post-feminist approach, using art and technology as tools to promote social participation. Amelia is a co-founder of Vilaplana&Vilaplana studio. She has been an Honorific Teacher at the University of Alicante (2012), and contributor to MACBA on different projects (Ignasi de Solà Morales exhibition curated by Juan Herreros, Oral Revolutionary Museum, led by Paul B. Preciado). She obtained the Pasajes-iGuzzini Architectural Award as well as the Lamp International Award and won the competition to renovate the entrance of the historical Ateneo building in Madrid as a member of Atelier Paipái.

Christine Wall is a Reader in Architectural and Construction History at the Department of Architecture, University of Westminster. She has researched, written and published widely on architecture and the construction industry and recently led the Leverhulme Trust funded oral history project, Constructing Post-War Britain: building workers' stories 1950-1970. She is editor of the *Construction History Journal* and on the Editorial Board of the *Oral History Journal*. Recent publications include, 'New Notions of Value in Modern Architecture' (2016) in Craggs, R. and Neate, H., eds. *Modern Futures*, Uniform Books and 'Constructing brutalism: in situ knowledge and skill in post-war Britain', in Heine, E.-C. and Rauhut, C., eds. *Producing non-simultaneity: construction sites as places of progressiveness and continuity*, (2018) Ashgate. Books include, *An Architecture of Parts: architects, building workers and industrialised building in Britain 1940-70*, (2013) Routledge and *Work and Identity: historical and cultural contexts*, (2011) Palgrave Macmillan (with John Kirk).

Malin Åberg-Wennerholm is an architect and the Program Director at the School of Architecture, Royal Institute of Technology, KTH in Stockholm. She was awarded the KTH "President Gender Equality and Diversity Prize" in 2016 and the KTH "President Pedagogy Prize" in 2015. She works to integrate gender issues in Architecture's undergraduate education and has started a Gender Equality Society run together with students. She has developed actions, produced gender equality pamphlets and published the gender equality and architecture booklet *Enough is Enough* which is used within architectural education. Her residential project Villatower in Hersby is published widely and was exhibited at the Nordic Pavilion at the Venice Architecture Biennale in 2016.

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Art and Design

John Sampson, University of Sheffield
(Field original template)
Andrejs Ljunggren & Gabriel Kanulf (Current issue)

How do we reconstruct a legacy of women working in architecture? How do we make them more visible and present in our discourse about architecture? How do we make their concerns heard?

What are the ways in which architecture as a discipline participates in intersectionality, or the multiple frameworks of identity at play in the social field? Is that a term that our discipline is specially equipped to handle or is it woefully limited in that regard?

Can feminism survive resource conflicts?

What is the framework for sexual ethics in a socio-cultural environment that can interrogate gender equity, privilege and heteronormativity?

How do women redefine their practice?

How can feminist thought approach and improve current housing and make it more socially inclusive?

Why do we keep having to relearn our past?

How are feminist principles manifested in built works of architecture?

How can we best address the generational differences between definitions of & attitudes toward the word "feminism" so that it may be a word that joins, rather than separates, all ages?

How can the role of feminine playful spaces contribute to developing new forms of representation in waste urban spaces?

If we want to correct the underrepresentation of women in architecture's most visible practices, how do we avoid adopting masculine norms of success as guidelines for women's attitudes in the workplace?

Women Architects are often not mentioned in literature concerning architectural history and/or theory. If they are mentioned than often in passing or as collaborators and wives of male architects. Should it be a goal to 'rewrite' such history books towards a more inclusive history of architecture or are such books obsolete?

[Are there] Feminine ways of occupying urban space?

Although feminist scholars have greatly increased their work, it does not flow to practitioners or to the public in a way that has caught on. How to integrate feminism and architecture needs persuasive arguments and activism to compete in a profession with many challenges.

How can we carve out a space in practice where there is room for analyses of power structures, and how they play out in the spaces we create?

How can the architect reclaim a role where we can contribute to a socially and environmentally sustainable society?

How can we move away from a situation where we are passive executioners of commissions from the builders, and take a more active role in what spaces we create, building more inclusive societies that we can actually be proud of?!

'[Architectural and feminist theory, arguably] has shifted from oppositional dichotomies to include and embrace a spectrum of differences.' (Hilde Heynen and Gwendolen Wright) Is this the case today, and if so, what might this diversity mean for architecture and feminism?

How does architecture address the need for 'situatedness' in an increasingly mobile and networked world?

In a period of unprecedented damage to the climate in part caused by flying should not we as feminists and ecologists practice what we preach?

How can we move towards a situation when city planning and architecture is based on the idea of an inclusive and sustainable society, where the initiative comes from the town planning office and not from builders looking to maximize their profit?

field: