

INTRODUCTION: ANTICIPATING FEMINIST FUTURES OF SPATIAL PRACTICE

**MEIKE SCHALK,
RAMIA MAZÉ,
THÉRÈSE KRISTIANSSON
AND MARYAM FANNI**

Within a rapidly changing and diversifying world, many institutions and professions – indeed, many of us – are rethinking the values enacted through our practices. Can we act, each of us, from within our everyday practices, as part of larger socio-political entities, in the here and now, and affect the future? Understanding such entities and futures to be constructed, the authors of this book are committed to their construction in particular terms. Arguing that feminism continues to be one of the most powerful movements for social justice, bell hooks, activist and educator, posits feminism as a broad vision for the rights of *all* bodies, identities, voices and viewpoints. She articulates: “Feminist movement happens when groups of people come together with an organized strategy to take action to eliminate patriarchy” (hooks 2000, xi). She traces a long history of feminist movement and its effects: from struggles such as ‘black liberation’ and ‘women’s liberation’, to an evolving feminist legacy established through activism and scholarship, which uncovered suppressed voices and histories, and, finally, to contemporary feminist theory, which engages with critical theories to explore differences and to empower the construction of more just futures.

Architecture, the arts, and other spatial practices have never been neutral in social struggles. Even when architecture is formulated as a ‘service profession’ to clients, it takes part in the reproduction of values. Thus, the most trivial act of reproduction opens up the possibility either for conforming and affirming existing values, or for divergence, transformation and change. These possibilities give rise to the futurity inherent in architecture – as philosopher Elizabeth Grosz elaborates, “The future is that openness of becoming that enables divergences from what exists.” (2001, 142)

Indeed, architecture and the arts have long been on the forefront of socio-spatial struggles, in which equal access to spaces and resources, representation and expression are at stake in our cities, communities and everyday lives. In this book, *Feminist Futures of Spatial Practice*, examples of such struggles in the public realm include: the R-Urban resilient bottom-up strategy in France by atelier d’architecture autogérée (Doina Petrescu); gender dimensions of large-scale resistance to urban development projects

such as *Stuttgart 21* in Germany (Yvonne P. Doderer); and understandings of different groups in society through historical, *feminine* social movements (Elke Krasny and Meike Schalk). Examples of struggles for spatial representation are expressed in: diasporic maps of Kurdish immigrants in London (Nishat Awan); conflicting identities and priorities in notions of ‘cultural heritage’ within an increasingly diverse Swedish society (Ragnhild Claesson); contested urban aesthetics as in the graffiti debate in Stockholm (Macarena Dusant in conversation with The New Beauty Council); struggles for access to civic spaces in Swedish suburbs (Sara Brolund de Carvalho and Anja Linna); and the invisibility and marginalization of ‘older people’ in the discourse around aging as well as in the public realm (Sophie Handler).

Attentive to the spatiality of social struggles, this book can be understood within a critical feminist tradition examining how power, in the form of political hegemonies and social injustice has been resisted and reconstructed through spatial practice. *Feminist Futures of Spatial Practice* wants to contribute to developing new forms of activism, expanding dialogues, engaging materialisms, transforming pedagogies, and projecting alternatives. Contributing authors trace experiences and examples, theoretical dimensions and practical tools. We enquire generally and collectively: What knowledges and imaginaries are necessary for engendering social change? How do we develop and mediate these to create more gender sensitive, just and environments? What are implications for what we learn and teach in architecture and academia, what roles can education have in questions of difference and equality? How can we direct our future spatial practices to meet challenges posed by climate change, economic crises and uneven global development? Such questions require rethinking our basic assumptions and concepts as well as our practical skills and projects. We do not want to defer this necessary task to an indefinite future nor to sit back and ‘wait for the revolution’. We are concerned with exploring and shaping feminist futures in the here and now. Contributions in the book query the presence, temporalities, emergence, histories, events, durations – and futures – of feminist spatial practices. 40 established and emerging voices have contributed here, writing critically from within

their institutions, professions, and their activist, political and personal practices.

This book is the culmination of a much longer process set into motion in 2011. At that time, a course themed ‘Feminist Futures’ was organized in Stockholm, Sweden, by the Critical Studies unit at the Royal Institute of Technology (KTH) School of Architecture in collaboration with the organization *Women in Swedish Performing Arts* and the art project *The New Beauty Council*. Organized as a series of lectures and workshops for students and the public, the course became a platform for interaction among our local network and international contributors from architecture, the arts and other fields. We made connections across disciplines and, significantly, we wanted to respond constructively to the lack of more hands-on methods and tools concerning critical feminist practices. We focused on moving together beyond analysis and theorizing, and the series was particularly effective in the mix of practical concrete examples with theories, references and methods, all directed at working, teaching, drawing, organizing and designing for feminist futures. In the course, we treated *futures* as times and places of radical openness, in which different norms, structures, rules and cultures may emerge, an opening for playful experimentation, utopic possibilities, a stage for testing various feminist scenarios and subject positions. This prompted a process for developing this book, in which we articulate different and common perspectives. *Feminist Futures of Spatial Practice* materializes our discourses, practical examples, methods and tools in a form that we hope can be even more widely accessed, spread and further developed.

Feminist spatial practice

‘Spatial practice’ is a broad term for architectural, artistic, design and other disciplinary and interdisciplinary practices engaged in studying and transforming space. As argued by the writer and architectural theorist Jane Rendell, contemporary challenges of urbanization have necessitated an emerging discourse across geography, anthropology, cultural studies, history, art and architecture. Synergies among disciplines have generated knowledge relevant far beyond the urban, a terrain

of spatial theory that reformulates the ways in which space can be understood. Our concept of feminist spatial practice builds on Rendell's notion of 'critical spatial practice' (2006, 2011). She clarifies the *critical* dimension: "Projects that put forward questions as the central tenet of the research, instead of, or as well as solving or resolving problems, tend to produce objects that critically rethink the parameters of the problem itself" (2004, 145). She also articulates the need not only for spatial theory or critical thinking in general, but for critical spatial *practice*. The urgent challenges of our time such as peak oil, global food crises, climate change, and political conflict require understanding and awareness, but also action and resistance to "the dominant social order of global corporate capitalism". Critical spatial practice, responds to these by involving creativity and social critique, which occur in the form of "everyday activities and creative practices" (Rendell 2011, 24).

Feminist spatial practice further extends critical spatial practice. Rendell identifies five prevalent themes – collectivity, interiority, alterity, materiality, and performativity – that "start to hint at the subject matters that resonate with feminists as well as modes of operation that feature strongly in a predominantly feminist mode of critical spatial practice" (2011, 24). While critical spatial theory may generally examine how a particular social-spatial order is constructed, and critical spatial practice may work to destabilize that order, feminist spatial practice questions and opposes, but it also projects, activates, and enacts alternative norms or ideals – for example as 'embodied utopias' (Grosz 2001), and through 'practicing otherwise' (Petrescu, 2007). Transgressing the boundaries of disciplines as well as theory and practice, feminist spatial practice develops new terms of engagement, including tactics and ethics of practice. Learning from the geographers J.K. Gibson-Graham (2008), we see feminist spatial practice as developing different terms upon which everyday life and all social relations of society can be organized, premised on alternative experiences, worldviews and subjectivities. They are, thus, practices of ontological reframing, re-viewing (or re-doing) differently, and cultivating forms of creativity that emerge from an experimental,

performative and ethical orientation to the world. Feminist spatial practice, as an ontological project, reconstructs both our present practices and, even more radically, our desired futures.

Feminist Futures of Spatial Practice explores feminist and intersectional modalities and implications of spatial practice both through methods widely recognized in an academic context, such as action research, backcasting in futures studies, historiography and discourse analysis, and an expanding range of emerging methods. Examples include: silent protest, sharing-counteracting-connecting, commoning, navigating through intersectionality, carnivalesque intervention, re-doing heritage, urban caring, instructing conversation, rehearsals, writing around the kitchen table, making time, mapping otherwise, making hard things soft, acting out, flirting, transversal pedagogy, mimicking, producing spaces of feminist anticipation, rewriting a city vision, urban curating, introducing counter-narratives, critical fictions, ludic resistance, foregrounding new and old radicalisms, decolonizing thought, constructing alternate futures and exploring non-representational modes for architecture production. Through such hands-on tactics, strategies, techniques and methodologies, exploration here takes place in situated, generative and reflective forms, as practices through which futures are explored in their emergence. Within the chapters, furthermore, some contributors experiment with writing methods such as dialog, critical fiction and architecture-writing (MYCKET; Macarena Dusant; H el ene Frichot, Katja Grillner and Julieanna Preston; and Sophie Handler).

Feminisms and futures

Feminism offers optimistic outlooks on the future; every feminist politics believes that things can be otherwise and that they can be changed (Söderbäck, 2012). There are, nonetheless, many varieties of feminism, or feminisms, and notions about what feminism contributes to the future and how such a future could be produced. bell hooks' *Visionary Feminism* (2000, x-xv) points to three fundamental components for achieving social change: feminist theory, environments for intellectual exchange, and feminist pedagogy. Feminist theory involves critical interrogation crucial for developing, as hooks puts it, 'a revolutionary blueprint for the movement' to act. The revolutionary force of visionary feminist theory is to "challenge, shake us up, provoke, shift our paradigms, change the way we think, turn us around" (hooks 2000, xiv-xv). She also argues for the collective production of common environments where sustained dialectal critique and exchange can take place. Most of all, she regards feminist pedagogy as providing the possibility for everyone to take part in the movement, for everyone to develop critical consciousness. Together – though each from her own perspective – we might find a common language to spread the word.

Besides environments and access to theory and education, architects and spatial practitioners need to develop other notions of time in order to construct a better future, argues philosopher Elizabeth Grosz (2001). Instead of regarding time as planned development, in which the future is fundamentally the same as the past, she directs our attention to a notion of time as 'becoming', connected to lived experience and bodies. Motivating her term 'embodied utopias', she critiques utopian visions as idealizations of the future in which the body is an object of utopic, political, and temporal speculation, even as embodiment is not granted a place in the future. The notion of embodied utopias is a productive paradox that functions to critically rethink exclusionary politics, discrimination and racism. It combines the projection of utopia – which is both nowhere, at no time, and anywhere at any time – with the recognition of duration and transforming, matter and bodies, of sexual, racial and other spe-

cificities, the "differential values of its subjects" and their utopic visions (2001, 143). Embodied utopias evoke critical consciousness of multiple visions, which claim space and time, and imply that all must take part in shaping a common future.

Temporality is also reconsidered by the philosopher Fanny Söderbäck in her notion of 'revolutionary time' (2012). Revolutionary time is an alternative temporal model that rejects patriarchal conceptions of time, for example in distinctions made within philosophy between linear and cyclical notions of time that reflect (gendered) divisions of labour. Linear notions, premised on linear-progressive development, aim toward an idealized (timeless) future, whereas cyclical notions repeat the past and are often associated with qualities of nature, immanence and femininity. 'Revolutionary time' seeks to move beyond such binary divisions. Modelled on the perpetual return, critical interrogation of the past and change through displacement, 'revolutionary time' also includes aspects of embodiment repressed in the linear-cyclical paradigm. As in Grosz's critique of utopia, Söderbäck recognizes embodiment as the foundation for a politics of change and futurity that evades a pre-defined future that leaves too little space for difference and diversity.

The notion of embodied utopias is also relevant to philosopher Luce Irigaray's claim ([1984] 1993) that gender or sexual difference is the locus from which all difference can be understood. Grosz reminds us that sexual difference "entails the existence of *at least two* points of view, sets of interests, perspectives, two types of ideal, two modes of knowledge". Sexual difference is thus not (or at least not exclusively) a biological distinction, but a philosophical and political claim – indeed, in very practical terms, it is "one of the present's ways of conceptualizing its current problems" in a diversifying world, when the work of "producing alternative knowledges, methods, and criteria has yet to begin" (2001, 147).

These concepts have gained fresh relevance during this time of rising nationalist, sexist and racist tendencies in Europe, the US and around the world. Many Western countries have become destinations for those fleeing warzones and the effects of climate

change and poverty, for those seeking a different and better future. Visions offered by nationalist and racist politics speak about a return to an idealized past (Söderbäck) and the project of an idealized future (Grosz), in which both past and future typically presume particular bodies and gendered divisions. In these difficult times, feminisms offer a varied and expanding range of approaches that question the status quo and the past, present and future dominance of particular hegemonies. Feminist futures, thus, articulate alternative ways of being (subjectivities) and a diversity of ways for organizing our societies (collectivities).

Precedents, peers and beginnings

Several landmark works concerning feminist spatial practice have been crucial leading up to this book. Among the most important precedents and a great source of inspiration here is *Gender Space Architecture: An Interdisciplinary Introduction*, edited by Jane Rendell, Barbara Penner and Iain Borden (1999). An indispensable and comprehensive reader in our teaching and research, it brings together key contemporary texts both from within and outside of architecture. Another invaluable source for us, our students and other spatial practitioners is *Altering Practices: Politics and Poetics of Space*, edited by Doina Petrescu (2007). The anthology can be understood as an attempt to map “a particular located and materialized transformation of the contemporary project in architecture” (Petrescu 2007, 3). The work focuses on the transformative power of practicing “otherhow”, for example through “feminist (collective) reconstructions”, producing space by teaching, writing, building, etc., according to ‘altered’ rules, “enabling new coalitions between different intellectual, aesthetic and political positions” and “subverting the critical divisions between thinking and doing” (Petrescu 2007, 5). A more recent anthology is *Feminist Practices: Interdisciplinary Approaches to Women in Architecture* edited by Lori A. Brown (2011), which evolved from a travelling exhibition through the United States and Australia. “Design through feminist critiques questions whose voice the designer ultimately represents, whose vision is being created, and what the products need to be”,

Brown argues (2011, 4). These works have influenced our thoughts in conceiving and realizing this book and our editorial criteria.

The process culminating in this book was set into motion during the ‘Feminist Futures’ course in 2011. The course was composed as a teaching and workshop series, part of the ‘Introduction to Architecture and Gender’ module that has been offered since 2008 by the Critical Studies unit of KTH School of Architecture in Stockholm.¹ Open to students of all levels and subjects from architecture and other departments and universities, the course has been particularly unique in additionally welcoming those from outside academia, such as professionals interested in further education. All sessions were open to the public. The course therefore addressed a diverse group, from many generations (from those in their twenties to those in their seventies), and from many disciplines including art, architecture and planning, the social and political sciences, as well as the humanities, technical and design disciplines.

2011 was the first time we offered the course with a theme ‘Feminist Futures’, and we relocated to a place outside the university, the premises of *Women in Swedish Performing Arts*. The series consisted of ten sessions, one afternoon per week, each with a lecture and workshop. A tea break in between was a recurrent ritual, a moment of refreshment, pause and mingling. Learning, teaching and sharing were supported by a blog, through which readings, images, reflections, assignments, information and discussions could be shared internally. The workshops were an important pedagogical foundation, enabling experiential and embodied engagement with the lecture content. Workshops included various making activities, for example, collages, drawings, models, doing crafts, explicitly full-bodied as well as reflective activities, such as writing individually and together, and performances of various kinds. During the course, these experiences of ‘learning through doing’, or practicing ‘otherhow’, became increasingly important. The training workshop for utopia by the feminist art project MFK (Malmö Free University for Women), for example, included the writing of a manifesto and delivering a speech. Through such activities, we found diverse ways of learning and expressing through our own experiences as well as

for discussing and collaborating with others.

As the course concluded, our sense of urgency to further develop our common ground into a book took a new form. Five 'roundtable' sessions were organized between May and August 2014 by two of us, Meike and Thérèse. Some roundtables took place at the Swedish Centre for Architecture and Design (Ark-Des), some at a local studio, and one at the Institute for Housing and Urban Research in Uppsala invited by Irene Molina. Contributors to the course in 2011 and previous years were asked to develop texts and projects for this book. Roundtables took the form of intimate conversations of texts circulated in advance, closely read and carefully commented by participants and a designated 'peer reviewer'. Peer review fulfils the quality demands of the academic system in which many of us work. More importantly here, we developed peer review for our own purposes to support feminist forms of dialogue and pedagogy, including peer-learning and, to borrow the notion from Doina Petrescu (2007), 'feminist collective reconstructions'. Instead of the 'blind' peer review and judgement in academic journals, we developed a review process through 'the pleasure of 'conversation' (see Nel Janssens, prologue for 'Dialogues') across disciplines. We invited a peer-reviewer for each roundtable, who sought out and articulated the common issues as well as the significant contributions of each text, and all participants acted as peer-to-peer reviewers to one another.

This book, itself conceived as a form of feminist practice, has particular qualities and offers specific opportunities. As a culmination of an intensive collaborative work process and social platform, it is a materialization both of individual positions and of collective discourse. We see the production of this book as a pedagogical queering-tool for spatial practice and education – meaning bringing in gender not only as an analytical perspective, but also for transforming our personal practices and by that to produce 'other worlds' (Mouffe, 2007, Petrescu, 2007, Gibson-Graham, 2008).

Voices and contents

Feminist Futures of Spatial Practice is structured through five themes: Materialisms, Activisms,

Dialogues, Pedagogies and Projections. Collecting and connecting the chapters, each theme section is introduced with a prologue by a peer reviewer from the roundtables. During and since the roundtable sessions, the themes continued to develop and the structure of this book has altered over time. This learning-through-doing has produced some important openings. For example, Despina Stratigakos, reviewer from the last roundtable, originally wrote a prologue that has turned, instead, into an epilogue for this book. The epilogue is written from the perspective of her historical work *A Women's Berlin* (2008) and looks forward through a view to the past. It concludes our work, returning at the end of the book to ideas of the beginning and thus acknowledges the process in full circle.

Materialisms

In her prologue to 'Materialisms',² **Nina Lykke** reminds us that discourse and matter are intertwined. Connecting feminist materialist, queer and decolonizing perspectives, she frames the contributing chapters in this section as materially concrete, but also open-ended world-making practices. As material-discursive activities they move from critical to reparative or affirmative modes, transgressing seemingly fixed boundaries and non-negotiable taxonomies. Through this frame, she highlights methodologies that are hopeful, performative, and, simultaneously, robust enough for a messy world in which other dynamics than the utopian unfold through urban planning programmes and neoliberal economies. She argues that new 'interference patterns' emerge from the transformative practices of the authors and their collaborators, patterns that allow for movements between academic and poetic genres.

Within 'Materialisms', **Nishat Awan** argues for critical practices of making maps. Mapping can open the imagination to other possible futures and, thus, mapping has both criticality and agency in thinking 'otherwise'. She takes migration and consequent diasporas as a point of departure, searching for forms of representation to adequately express the experiences of those who have journeyed across geographies and cultures. Identifying shortcomings of typical approaches to mapping, she articulates

making maps as a situated, experiential and social practice. Diverse (non-Western) representational practices are discussed through examples that open towards many possible futures. **Ragnhild Claesson** also calls for recognizing and formulating cultural heritage in terms of diversity. In her chapter, she states that some established definitions of history and heritage are patriarchal. Instead, she argues for 'glocal' constructions, in which memories, artefacts and knowledges are 'situated', embodied, collaborative, and 'throwntogether'. She elaborates through an example of collaboration with a women's association, an artist and some urban planners, a study carried out in the central and predominantly immigrant district of Rosengård in Malmö. **MYCKET's** chapter takes the form of a conversation among the three members of the design, art, architecture practice. Inspired by Audre Lorde, bell hooks and Eve Kosofsky Sedgwick, they share experiences, insights and guidance from their practice characterized by values such as trust, the importance of relationships, different evaluations of time, risk-taking and their ethics of care. **MYCKET** stresses that an important task of future feminist practices must as 'reparative', be to move beyond modernist and patriarchal constraints and aesthetics. Likewise speaking about her practice, **Ruth Morrow** exemplifies and elaborates her experiences of founding, defining and managing the company *Tactility Factory* with her business partner and friend Trish Belford. Her chapter is a personal account of professional life that has wide relevance. She unfolds dilemmas and positions from within her textile, technology and architecture practice, which are further unfolded through feminist concepts and literature that ground, expand and reveal new dimensions of material practice in general.

Activisms

In her prologue to 'Activisms',³ **Irene Molina** suggests intersectionality, as both, a theoretical approach for power analysis, as well as a methodological tool for action and activism. She urges spatial analysts, for example geographers and planners, to take into account an intersectional perspective in order to reveal, to themselves and to others, how underlying power structures of privilege and discrimination play out spatially. She also reminds

feminists to investigate how spaces and power structures intersect, in order to disclose and address the dynamics of underlying spatial injustices to decision makers and to all of us.

Within 'Activisms', **Doina Petrescu** argues for reconstruction of the commons as a political project for the future through the example of her practice atelier d'architecture autogérée (aaa). She notes that the participants working with aaa for over 15 years in Paris and Colombes were, for the most part, women. Referring to Luce Irigaray and Rosi Braidotti, Petrescu argues that the development of social-spatial relations, the commons and collective subjectivity requires feminist knowledge. She explicates the shift in roles and subjectivities within aaa projects, in which participants became activists and stakeholders. This requires understanding architecture beyond buildings and physical space, as a social and political practice. **Yvonne P. Doderer** gives an account of social-spatial activism in 'Stuttgart 21', and she elaborates on gender roles in the movement, including issues of representation and power. Through her own involvement as an activist, and through interviews with women in the protests, she highlights forms of resistance beyond speech. In spite of the threat of being neither seen nor heard, she observes feminist resistance that consciously avoids the promotion of 'leaders', and instead, takes a more powerful, militant and anarchistic approach. Actions included the organization of spaces, to take care for demonstrators, the collection and spread of information, and the staging of deliberately silent protests and other performative expressions of resistance. **Macarena Dusant's** chapter is an interview-essay exploring the motivations, logics and interventions of the art group and project **The New Beauty Council**, which is discussed in further detail in the epilogue. In their chapter, **Elke Krasny** and **Meike Schalk** give accounts of a protest, an exhibition and a strike, which demonstrate temporalities and geographies relevant to feminist practices in art and architecture. Through the historical examples, they query practices of sharing, counteracting and connecting to build 'imaginary communities', which they propose as prerequisites for the emergence of 'resilient subjects'.

Dialogues

In her prologue to 'Dialogues',⁴ **Nel Janssens** suggests the notion of 'conversation' (bringing together) as an alternative to knowledge production through 'discussion' (separating). While traditional forms of academic exchange may emphasize discussion, she argues that conversation highlight different qualities such as sense-making through shared and reciprocal experiences. Conversation is syncretic, in which contradictions can be tolerated, and its non-linear evolution allows for detours, preferences, emotions. Thus, it supports ways of knowing and producing knowledge through forms of collective sense-making. Nel proposes curated conversations with help of 'instructs' as a research tool particularly appropriate for practices in the arts and the design field.

Within 'Dialogues', **Liza Fior, Elke Krasny** and **Jane da Mosto** share a conversation about their collaboration, in relation to a work for the Architecture Biennial in Venice. They reflect upon qualities of their conversations in terms of resistance to imposed regimes of time and critical relations between detail and strategy. Subject of the conversation is the (unsuccessful) attempt to extend muf's project for the Venice Biennial to the city of Venice and its inhabitants. In their conversation, the example relates to concurrent emergence of 'We are here Venice', an organisation developed by Jane, with input by Liza and Elke, to raise awareness of the city's environmental situation and to envision more resilient futures. The chapter by **Hélène Frichot, Katja Grillner** and **Julieanna Preston** brings together three voices in six acts 'around the (kitchen) table' as a point of departure for experiments in architecture-writing, site-writing, ficto-criticism and performance writing. Each, through their own perspective, recalls each act of exploring alternative approaches to architectural design practice and research. Through the text, we follow their voices across different times, places and experiences acknowledging peers, companions and colleagues as crucial partners within a broad network of research practices. Through this, we are reminded of the values of mutual support within feminist academic research. **Petra Bauer** and **Sofia Wiberg**'s art project *Rehearsals*, together with **Marius Dybwad Brandrud** and **Rebecka Thor** is

staged within their chapter as a dialogue among various perspectives and standpoints, where different actors take various roles: hosts, facilitators, workshop leaders, participants, and interviewees, also foregrounding the diversity of the participants in the project. The project is discussed in depth within the epilogue.

Pedagogies

In her prologue to 'Pedagogies',⁵ **Nora Rätzhel**, introduces Augusto Boal's method *Forum Theatre*, an interactive form of theatre aiming at creating a forum for social change. In this, she sees potential for a feminist education including consciousness-raising, self-reflexivity, self-empowerment and horizontal collective action. The function of play hereby is an important factor, she stresses, which gives a possibility for testing perspectives that need not immediately be taken so 'seriously'. Another important aspect of Forum Theatre is the collective attempt to work out – act out different solutions to conflicts. In removing blame from individual actors, it becomes a political technique that shifts attention to the effects of larger social and power structures.

Within 'Pedagogies', **Brady Burroughs** suggests 'architectural flirtations' as a pedagogical tool to decentre the traditional model of studio critique in architecture education. A performative practice of flirtations can address serious issues through playful experimentation, without the pressure of failure (which is, in fact, where new knowledge is produced). Thus she questions the habits of architectural culture regarding critique and criticism. Re-orientating or displacing the centre of traditional architecture pedagogy, architecture flirtations suggest 'other ways of doing things'. **Kim Trogal** develops and conveys a nuanced understanding of feminist pedagogy, by example of three alternative classroom arrangements. She reminds us that education is a reproductive activity concerned with reproducing values, beliefs and norms of a culture and its social and cultural hierarchies. If we want different futures, she argues, we will need modes of education to produce them. She addresses education in learning environments with students of highly diverse backgrounds and emphasizes the importance to focus on more inclusive, transversal

and mutual relations. She articulates education as a collective practice and vision (involving teachers and students), which must take equality as a principle, yet work with difference rather than same-ness. **Sara Brolund de Carvalho** and **Anja Linna** present their mapping of a suburb of Stockholm, in which the 1950s residential typology includes an infrastructure of affordable, souterrain spaces. Typically occupied today by neighbourhood associations and small businesses, these spaces are mostly run by women, and cater to women. The authors also map the development of such social spaces, over the past century, revealing the disappearance of common and collective spaces under increasingly dominant economic pressures and regimes. Their chapter makes visible the need for such endangered social practices, and calls for a production of social spaces for nurturing an urban culture of care.

Projections

In her prologue to 'Projections',⁶ **Helen Runting** applies the metaphor of the 'Waiting Room', an ambiguous figure which is often associated with an atmosphere of emptiness and sadness. However, she suggests that one of the qualities of the waiting room is anticipation, which evokes a feeling of possibilities that anything can happen here, at any moment. She associates the 'waiting room' and the Greek concept of 'chora', which has played a significant role in feminist discourse, and argues for the necessity of curating anticipation in order to get prepared for feminist futures. Her thought-provoking and hopeful prologue introduces the last theme of this book.

Within 'Projections', **Ramia Mazé** and **Josefin Wangel** give an account of their collaborative work across their disciplines of design and futures studies. Their chapter explores alternative concepts of time and futurity relevant to feminist futures, including those that are embodied, messy, and open, as opposed to modernist, linear and masculine models of progress that have traditionally colonized futures studies. Instead, they argue for professional and academic repositioning, in which critical practitioners engaged with alternative ideologies and ontologies, can destabilize the status-quo and open up for other and feminist futures. In her chapter, **Helena Mattsson** offers an original insight into

the feminist architecture scene in Sweden during the late 1970s and early 1980s. She demonstrates how this scene has contributed to a wider debate in the Swedish context. She draws out an alternative historiography of postmodernism fundamentally engaged in activism and construction, in contrast to the traditional understanding of deconstruction, critique and formalism which dominate most histories of postmodern architecture. Examples include the feminist architecture networks 'BiG' (Living Together) and 'Kvinnors byggforum' (Women's Building Forum), the latter being a professional association of and for women in the building industry, which still exists and is strongly present in Swedish societal discourse. As a case to learn from, Mattsson revisits postmodern-feminist notions in Swedish architecture such as 'utopia in reality' and 'practical activism', which have self-empowered the movement. The chapter of **Karin Bradley, Ulrika Gunnarsson-Östling** and **Meike Schalk** with **Jenny Andreasson** critiques the practice of city vision-making, proposing an alternative Stockholm Vision 2030 from a feminist perspective, which is discussed at length in the epilogue. In the last chapter, **Sophie Handler** poses a critique of concepts, images and languages concerning 'ageing' in spatial design and policymaking. The chapter unfolds a more imaginative engagement with ageing, in which storytelling – in the form of a feminist and experimental material-writing practice – addresses too often silenced issues such as marginalization, invisibility and objectification.

Despina Stratigakos' epilogue relates historical and contemporary examples of feminist strategies, through her work on a women's guidebook of Berlin from 1913. Referring to the city in transformation in response to industrialization and shifting gender roles, she highlights the new opportunities this change had presented for women: establishing new institutions like a women's bank and the German Lyceum Club had tremendous effects on women's possibility for self-empowerment. She points to similar strategies of mirroring and mimicking today by discussing three chapters in this book. Stratigakos argues that her examples from the past and discussion of present projects remain meaningful as lessons for imagining feminist futures.

Editorial and design form of the book

Feminist Futures of Spatial Practice aims to contribute to spatial theories and practices through feminist, intersectional and critical perspectives. The process of developing, editing and designing the book has been a critical feminist practice in itself, a practice of building community and collectivity as well as nurturing individual author, co-author and peer voices and dialog from a wide variety of disciplines and backgrounds. Contributors come from across architecture, the arts, art history, curating, cultural heritage studies, environmental sciences, futures studies, film, visual communication, design and design theory, queer, intersectional and gender studies, political sciences, sociology, and urban planning. Addressing practitioners, students, researchers and activists in these and more fields, our intention is that this book should be relevant for all those engaged in critical societal, institutional and urban transformation.

As with any book, *Feminist Futures of Spatial Practice* is limited in some respects. Contributors represent a predominantly female, proximate and Western network. This is due to beginnings of the book within a course and its contributing lecturers, who represented a wide range of disciplines listed above but who were able to take part in the course in Stockholm. For the roundtables, we succeeded in inviting contributions from farther afield through some additional means of support and collaboration (see 'Acknowledgements'). While we are well aware of such limitations, we made a concerted attempt to make space for a nonetheless wide variety of contributing voices. Authors write from different backgrounds and experiences; having grown up and been educated in various political systems and cultures from East and West, the global North and the South. Perhaps due to the educational beginnings of the book in a course, we have been attentive to different generations, engaging emerging voices as well as established perspectives. Even if writing styles and 'languages' of expression in this book may vary considerably, our 'common language' (hooks, 2000) is a shared commitment to feminist futures of spatial practice.

The development process of the book has

enabled other qualities to flourish, and we have focused on the exchange and learning possible through varied forms of dialog extended over time. Each chapter has been evolved through several phases of peer-review, both in the roundtables and through subsequent revision cycles with editors. Many of the chapters involve co-authorship and many of the chapters involve different forms of dialogue. The process has been an experiment in itself, continually open to revision and redirection.

Section prologues were written after the chapters and are not peer-reviewed contributions. They represent a 'moderator' type of standpoint on the contents of each section and evoke a personal or thematic atmosphere to frame contributions within the section. Within the chapters, citation and reference standards vary – since the 'style guides' governing such standards differ considerably across disciplines, this variation is a direct expression of the interdisciplinarity of the book contents. We have collected all references in a common 'style' standard at the end of the book (see 'Bibliography'), as a kind of collective set of sources, a common list for us, and also for you.

The typeface used on the front cover and for chapter titles in the book is called Lipstick, designed by graphic designer Kerstin Hanson. This is its debut in a printed publication. Lipstick took shape in 2008 when Kerstin was experimenting in the print shop, playing with form and colour. The typeface used in this book is a digitalised version of the handmade graphic prints.

Our perspective on what form 'feminist futures' might take has evolved through our experiences as editors and participants through the course and the book development process. Through critical reflection along the way and especially in retrospect, we recognize preferences, limits and constraints in our choices and actions. Just as standard academic peer-review, editorial standards and style guides have their normativities and exclusions, we can recognize our own as we reproduce these or produce others. We have also learned by doing, through continual forms of dialogue, about our differences as well as our commonalities. As a critical, feminist and experimental practice, we hope this book is understood as an opening for others to experiment,

to develop their own voices and forms of dialogues concerning spatial practice.

Our experience through this book development process concerning feminist spatial practice is the value of an 'imagined community' of supporters, enthusiasts, critics and utopianists, as well as academic and non-academic spaces and environments where feminist practices can emerge. Equally important to the privilege of 'imagined communities' and venues is time. Feminist futures are becoming when common projects – e.g. a course, a conference, an exhibition, a carnival, a series of 'rehearsals', etc. – not only momentarily produce an alternative space, but effect new connections and social relations that can alter ingrained patriarchal structures as many of us still experience them, i.e. in hierarchical and competitive educational systems and disciplinary structures (see Stengers and Despret, 2014; and Ahmed, 2012).

Feminist Futures of Spatial Practice wants to deepen and broaden how we can understand and engage with different genders, bodies and peoples, diverse voices and forms of expression, alternative norms and ways of living together. We hope that this book with accounts of historical as well as emerging feminist practices will be an inspiration for continuing to think and act critically and projectively, towards different, common and more just futures.

1

The forerunner for this module was the electable course 'Jalusi' (Jalousie) created by Katarina Bonnevier, in 2004, on request of students desiring an education with a queer-feminist approach to architecture that would include gender analysis. It was later run as 'Introduction to Architecture and Gender I', by the group FATALE – Feminist Architecture Theory Analysis Laboratory Education (initiated by Brady Burroughs, Katarina Bonnevier, Katja Grillner, Meike Schalk and Lena Villner).

2

'Materialisms' has beginnings in the third roundtable 'Playing with Materialism', which took place in the garden and a seminar room at ArkDes, May 21, 2014, with the gender studies scholar Nina Lykke as peer-reviewer, Katarina Bonnevier, Ulrika Gunnarsson-Östling, Thérèse Kristiansson, Ruth Morrow, Annika O Bergström and Meike Schalk.

3

'Activisms' has beginnings in the fourth roundtable, themed 'Making Space for a Variety of Narratives', which took place on May 23, 2014 by the invitation of the geographer Irene Molina at the Institute for Housing and Urban Research at the University of Uppsala. In addition to Irene, contributors included Nishat Awan, Ragnhild Claesson, Annika Enqvist, Maryam Fanni, Elke Krasny, Meike Schalk and Christina Zetterlund.

4

'Dialogues' has beginnings in the second roundtable themed 'Future Imaginaries' and 'Writing the Private into the Public', which took place on May 16, 2014 at ArkDes. The architect and spatial planner Nel

Janssens was peer-reviewer and contributors included Brady Burroughs, Maryam Fanni, Hélène Frichot, Katja Grillner, Thérèse Kristiansson, Kajsa Lawaczek Körner, Ramia Mazé, Doina Petrescu, Meike Schalk and Josefín Wangel.

5

'Pedagogies' has beginnings in the first roundtable 'Taking Care for Political Futures', which took place on May 2, 2014, in the kitchen of a local studio. Contributors included the sociologist Nora Räthzel, who was peer-reviewer, Lisa Nyberg, Kim Trogal, Thérèse Kristiansson and Meike Schalk.

6

'Projections' has beginnings in the last roundtable, which took place on August 30, 2014 in the meeting room of a local studio with architecture historian Despina Stratigakos as peer-reviewer and contributors Petra Bauer, Hélène Frichot, Thérèse Kristiansson, Meike Schalk and Sofia Wiberg.