



Gothenburg Women's Museum

Women's experiences through time and space

Julia Eriksson Lagerqvist

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Abstract

It is nothing new saying that the women have been left out of the history books. The list of important, influential women that have been, and still are, excluded from the historical writing is long. This is not only an incorrect description of the past but also a democratically issue. This master thesis investigates architectural strategies to reactivate women's stories in the collective memory of the city.

The aim is to investigate how architecture can bring opportunities to create a truthful historical writing and support the equal rights between men, women and non-binary from different cultural backgrounds. It studies the relationship between the historical writing and the collective memory of Gothenburg, as well how architecture and space can create an intersection between the past, present and future. Furthermore, it is a pre-study for what a Women's Museum could contain, what actors and initiatives that could be involved and how it could interact with the rest of the city.

The design proposal has taken departure from three different methods: a case study analysis of Women's Museums, historical study of women's history in Gothenburg and a study of norm critical architecture theories.

The study has resulted in a norm critical design proposal for a Women's Museum in Gothenburg. Instead of exhibiting objects and collections the museum provides rooms that are programmed and activated with women's experiences through history, both on a general and site-specific level. The program is based on three different spatial situations – *the Home*, *the Work* and *the Gallery* – which in different ways have been forgotten in the normative historical writing.

Hopefully this thesis will start a conversation about the importance of a Women's Museum and how architectural qualities can make Gothenburg more equal and truer to its past.

To all women who through history have fought for the fundamental rights of being a woman who made this thesis possible

THANK YOU

Anna-Johanna Klasander

– for pushing me in a good direction

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– for love and support

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Introduction

The framework

In this chapter I introduce this master thesis by presenting the work, the aim, research questions, the methods and theories.



Image 1: Demonstration for women's suffrage in Gothenburg. (Backlund, 1918)

Introduction

Why a Women's Museum?

This is a master thesis project in architecture that seeks for an architectural program and expression for a Women's Museum in Gothenburg, Sweden. Sweden's first Women's Museum - Kvinnohistoriskt Museum - was initiated in 2014, but the history of Women's Museum goes several decades back in time. The world's first Women's Museum was Susan B. Anthony House was founded 1945, in New York, as a tribute to Susan B. Anthony and her prominent work for the women's rights movement in the US. 35 years later, 1981, Frauenmuseum in Bonn, Germany, opened and became the first museum in Europe. (IAWM)

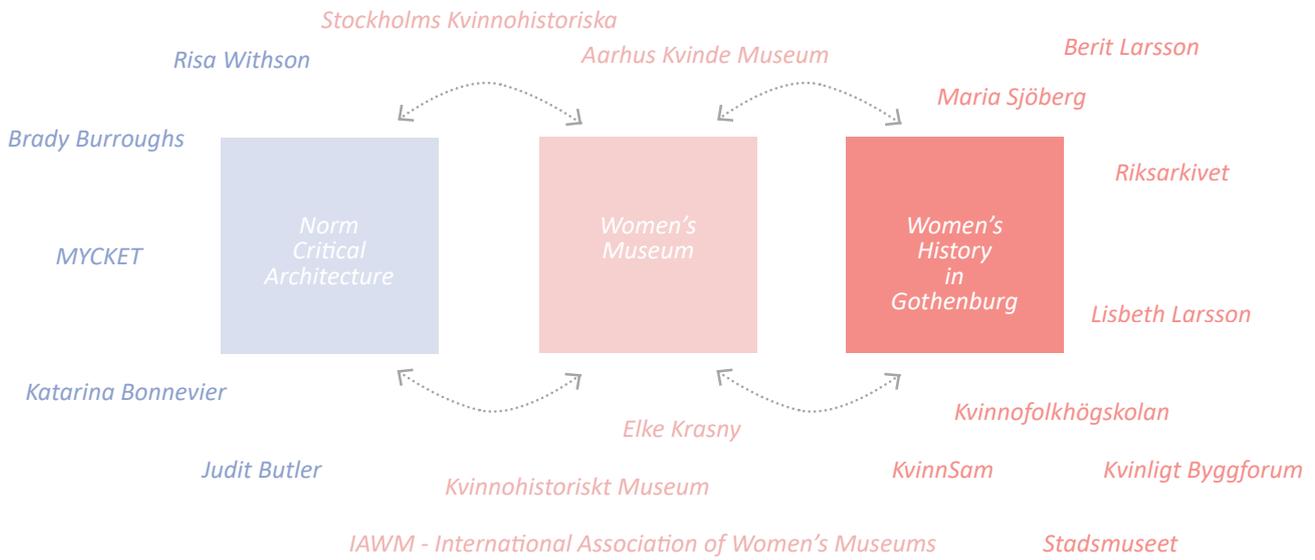
When I started this master thesis, in the spring 2019, the discussion on Women's Museum in Sweden was on the upswing again. Stockholm Kvinnohistoriska was about to initiate the 190 000 square kilometres big museum that would be outspread in the city, but without a fixed building. I found it to be a norm-breaking idea that questioned the traditional perception of a museum, which inspired me to investigate what a museum could be. Although the Kvinnohistoriska suggested a museum without a building, I wanted to emphasize on architecture's ability to framing an agenda through space. The appearance of the building in the city have always been a strategy for communicating something of importance, I thought – but was this a patriarchal mindset that could be challenged?

Further, I started thinking about how women's history could be present in a building. I pictured a female architecture that could question the built patriarchal ideals and norms, but how could this female architecture be defined? I wondered and started looking for answers. Somehow, I had the conviction that it could be found in the spirit Gothenburg's women from the past.

Like many other cities, the story of Gothenburg is often told from a male narrative, shaped by trading, industry and economic growth. (Larsson, 2018) On the contrary, it is a city that through history had a strong foundation of institutions and associations with a feminist agenda, which through history have been present in the city. Even today, the city has strong feminist actors; Women's Folk High School, KvinnSam – The National Library for Gender Research and the National Secretariat for Gender Research, among numerous feminist associations, to mention a few. I believe that a Women's Museum has the potential to make the knowledge of today and the past more accessible to the rest of the city.

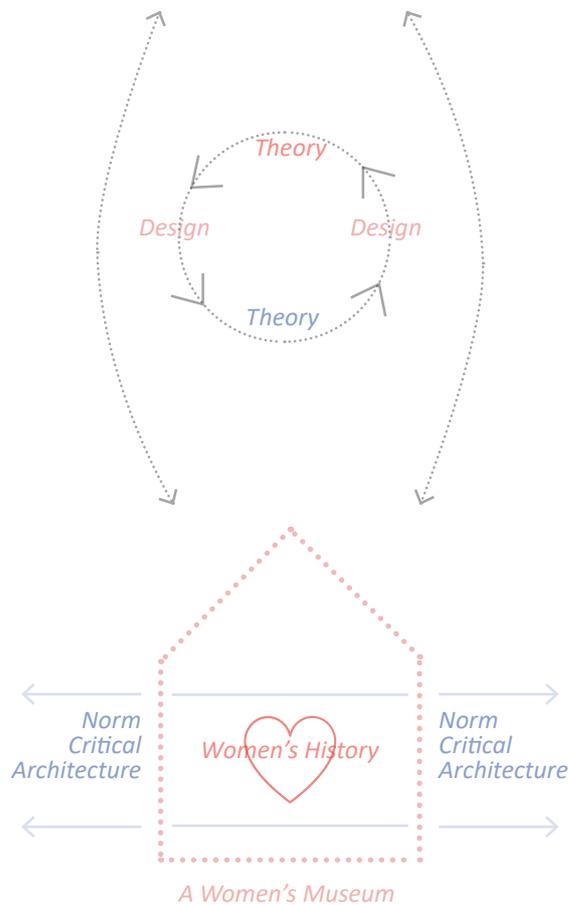
Aim

The aim of this master thesis is to make a design proposal for Gothenburg Women's Museum and thereby investigate the relationship between architecture, the city and the normative history writing from a critical perspective. Additionally, the design proposal has the purpose to discuss the typology of Women's Museums and its contributions to a more democratic historical writing and thereby a more gender equal city. The overall goal with this work is to create an architectural strategy, a program and an architectural expression that can include more female voices in the city's collective memory.



Empirical Research // Theoretical Research // Historical Research // Designing

The Framework



Research Questions

This master thesis works toward the research question:

How can a Women's Museum address a critical perspective towards the power relations in Gothenburg's historical writing?

And has the sub-question:

In what way can the design proposal, through its program and architectural expression, broaden the perception of a museum and the gender connotation in the built environment?

Methods

This master thesis has had a methodology of research for design and design by research, consisting of theoretical studies, empirical research and intuitive designing.

The theoretical studies create a foundation of knowledge that has been applied in the design proposal, in terms of architectural program and expression. Further, it creates an intersection with the two disciplines history and gender studies and thereby broaden the architectural discourse.

The empirical research consists of case study analysis of three Women's Museums, with the aim to create an understanding of the spatial configuration, exhibition content, organisation and the relationship between exhibition and build space. It provides the master thesis with professional expertise and experienced based knowledge that will be applied in the design proposal.

Theory

The theoretical framework is two folded consisting of norm critical architecture and historical study. The purpose is to create a foundation of knowledge that could be applied to the program and spatially translated to the design proposal.

The field of norm critical architecture aims to create an understanding of the relationship between gender and the built environment and search for design strategies for a feminist and female architectural expression. While the historical study investigates women's history in Gothenburg by mapping tendencies and important spatial situations from the past. It also exemplifies feminist practices of today and how they relate to the city of Gothenburg.

Delimitations

This master thesis seeks for spatial arguments for a Women's Museum in Gothenburg, including an investigation of site, a spatial program and an architectural proposal and thereby initiate a discussion about the story of the city of Gothenburg. The aim is to translate theory and history to design. Therefore, the architectural ideas are on a conceptual and general level, combined with an in-depth focus in a selection of spaces. Due to the master thesis relatively short time frame, the technical, economic and political aspects have not been investigated.

Reading Instructions

This master thesis consists of five parts. The first chapter *Women in Gothenburg* presents an introduction to the women's history in Gothenburg and feminist actors of today. It follows by a the chapter *The Women's Museum as a Typology* which showcase with empirical research of the Women's Museums: Kvinnohistorisk Museum, Kvindemuseet and Stockholms Kvinnohistoriska. These examples are thereafter discussed based on theories in norm critical architecture in the chapter *In search for a Female, Feminist Architecture*, which follows by the chapter *Design Investigations* where these ideas are tested and analysis. It leads to *Gothenburg Women's Museum* where the design proposal is presented.

Background

Women in Gothenburg

In this chapter I give a brief introduction to women's history in Gothenburg, by exemplifying the development of the city from a women's perspective.

The history of Gothenburg

Generally speaking, the history books about Gothenburg tells a story about a Dutch colony that have gone through several transformations from a trading centre, a militant centre, a fishing culture, a magnificent harbour, shipping industry, prosperous textile industries, a ball-bearing industry, a car industry. Among these achievements includes several renowned names of kings, nobilities, Dutch, tradesmen, architects, engineers, scientists, politicians, soldiers, workers, among more. All of them were men. The narrative is male. Traces of this history can easily be found today in the city; the forecastles, industry buildings, harbour and its cranes maintains this collective memory of the city. (Sjöberg, 2018) As well as the great men have turned immortal through the sculptures that are placed throughout the city. (Göteborgsposten, 2019) The history books does not witness that there were women who were involved in as well the military as the shipping industry, who was running industries, started businesses, among many more things that contributed to the city's development. These names have been excluded from the normative historical writing. (Sjöberg, 2018)

The history of Gothenburg differs from other cities concerning that it was founded by nobility that moved to the city on an order of the king and were offered investments in different natural resources. Therefore, there were no local population that developed the city in the organic way, which normally is how cities develop. These families became important for the city's development within trading, industries and culture, but also resulted in a distinctive class difference. The women from these families had economic and social opportunities, that

gave them opportunities to get involved in activities beyond the duties of the family life. Some of these women started working with their husbands and together they were running industries or other businesses. Others got engaged in issues concerning nurturance, education for less affluent people. It resulted in establishment of different institutions, such as orphanage, women's library, nursing homes among more. Beatrice Dickson, Caroline Wijk and Mathilda Hall, to mention a few.

The first girl's school was established in the beginning of 17th century and taught the girls knowledge in reading and writing but also household duties. Although, it wasn't until the 18th century that women had the right to study at the university. Vera Sandberg was the first woman to graduate from Chalmers, in the year of 1917. Five years later, Magrit Hall graduated from the architecture department and became the first female architect in Sweden. Not until 1963, Stena Stenhagen became the first female professor at the university. 19 years later, 1984, Gunhild Kyle became Sweden's first professor in Women's History, but before that Asta Ekenvall, Rosa Malmström and Eva Pineu founded the first archive on women's history in 1958. (Sjöberg, 2018)

The women of Gothenburg were also involved in the development of the city's restaurant life. One of them was Christina Norling who was running the beer brewery Pripps, that in the 18th century developed into Sweden's biggest brewhouse. Another woman was Judith Karlander who had



Image 2: Celebration party. KvinnSam, Göteborgs Universitetsbibliotek, 1923



Image 3: Class room girl's school. KvinnSam, Göteborgs Universitetsbibliotek, 1923

the beer-house *Öltullen* at järntorget (that still exist today) and the restaurant Palace Hotel and thereafter became a influential person. Other examples are the important culture café *Kometen*, initiated by Solveig Magnusson and the legendary *Junggrens Kafé*, in charged by Hilda Persson and Ebba Ström. (Sjöberg, 2018)

The Women's Movement in Gothenburg was important for the female suffrage in 1919 and the first election in 1921. The movement had a was strongly rooted in the upper-class, with the front figure Frigga Carlberg. They organised mobilisation through meetings and discussions and Sweden's only demonstration in 1918. Since the women had limited access to the public spaces, the home became an important meeting point. (Sjöberg, 2018) Important actors in this movement was Gothenburg Women's Association and Gothenburg Discussion Club (Lökken, 2001) which are mentioned later in this thesis. This was the starting point for whit we today define as liberal feminism.

In the 20th century Gothenburg was shaped by social democracy that ruled in the Swedish parliament. The issue of class became more important than equal right between men and women, with the words *class before gender*. Despite that, the women's movement continued, but in a different way and with new initiatives. The discussion of having their own house – *a room of one's own*, where women could meet, inspire and create, was a central discussion in the 1970s. In 1978 Sweden's first Women's House was founded in an old house in Gamlestaden.

The building was renovated and became a central meeting point for feminists in the 1980s, were study circles, discussions and courses in craftsmanship were held. This initiative later developed into the *Women's Folk University*, which is presented in depth later in this thesis. In the beginning 21th century, Gothenburg developed a stronger agenda on gender equality and feminism. The National Secretary for Gender Research was placed in Gotneburg and Stina Sundberg became a front figure as a spokesperson for the feminist, left winged party *Feministiskt Initativ* that in the election 2015 got two mandates in the city council. (Sjöberg, 2018)

Even though many women have been fighting for the same rights between men and women, Gothenburg and the rest of Sweden is still not equal. In school, the level of stress differs between girls and boys. 30% of the girls in the age 12-15 and more than 50% in the ages 16-18 were stressed about homework in school, while it was only 16% and 30% of the boys in the same ages. The inequality of quality of life appears also at work. Every tenth woman under 30 years has been exposed to sexual harassment by their colleges and bosses and every fifth woman by other people at work, such as clients. When it comes to salary, women earn 95% of what men do, even if they do the same job. Although, it is a fact that women get a lower pension when they get older, due to taking care of the children when they are small or sick. In general, women have 68% of the pension that men have in the age of 65 and declines to 56 % in the age of 55. (SCB, 2018)



Image 4: Demonstration for women's suffrage. KvinnSam, Göteborgs Universitetsbibliotek, 1918



Image 5: Teachers. KvinnSam, Göteborgs Universitetsbibliotek, 1923

Feminist practices today

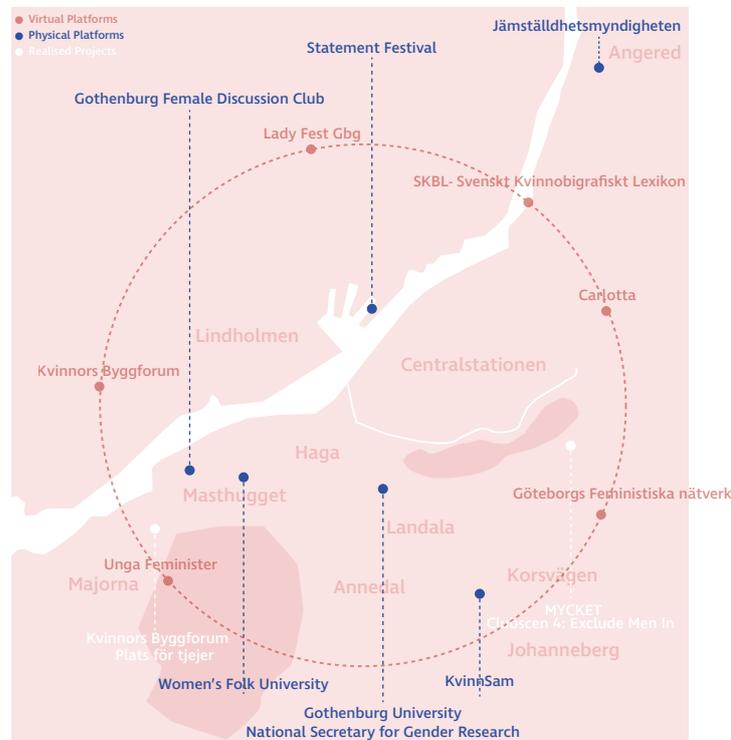


Image 6: Mapping of Feminist Practices today. Graphic made by the author

This feminist movement of today is still strong in Gothenburg. There are several feminist associations working with giving equal rights for girls and young women, in different parts of the city.

On an institutional level there is the *Women's Folk Collage*, *Secretariat for Gender Research* and *The Department for Gender Equality*. There are also other platforms where women are operating. Gothenburg's Female Discussion Club and Gothenburg Feminist Network are two examples of spaces where discussions are taking place. Further, the feminist movement is nowadays taking place in digital platforms on the internet and in social media. This mobilisation has loosened the borders between cities and countries and enabled for a broader network of women, non-binary and non-binary with different social, cultural, national backgrounds.

There have been several feminist projects in Gothenburg. Two examples are *Exclude Men In* by MYCKET and *Plats för tjejer* by Kvinnors Byggforum. In 2018 the first music festival for only women, non-binary and non-binary was organised by *Statement Festival*. It was a reaction to the high number of sexual harassment and sexual abuse, by men at other music festivals. (Statementfestival, 2018)

There are also virtual databases online with collection of women's history, for example *Carlotta SKBL – Svenskt Kvinnobiografiskt Lexikon* and *The National Library for Gender Research*. These practices are all working in different ways with different goals to work toward a more equal, feminist city. Together they create a network, which I believe should be given a more prominent role in the city. Further, according to my observations there is a need for a meeting point existing knowledge can flourish.

The Women's Folk Collage



Image 7: Women's Folk Collage. (Kvinnofolkhögskolan, 1985)

The Women's Folk Collage, was founded in 1985, under influence of the 70s feminist movement and the establishment of the first Women's House in Gothenburg. It is a feminist, non-political, non-religious and multicultural Folk University financed by the state. The school exist still today and have hosted offer 10 000 students.

The school is a single-sex and gender-specific institution, meaning that the students and professors all define themselves as women. It has the purpose to create an environment that investigates the plurality of identification as a woman, gender identities and feminist strategies, and thereby focus on the heterogeneously in the concept of women rather than social constructed definition.

It has the aim to premier women's personal development through education. Based on the ideas of base groups and *conscious-rising*, it has a variety of courses with different feminist approaches and has hosted over 10 000 students.

There are different opinions on separatist groups. According to The Women's Folk University there are three main advantages. Firstly it creates an atmosphere, that strengthen the women's political self-esteem, secondly it improves women's material condition and lastly it is a way of challenging gender roles in society. Additionally, is is a differentiation between separatism and separate organisation.

The Women's Folk Collage is an example of a self-organized and thereby *a separate organisation*, which must not be confused with *a separatist ideology*, which compared to a separate organisation exclude itself from everything outside the group and exclude people who want to be included.

(Larsson, 2010)

KvinnSam - National Library for Gender Research



Image 8: Picture of Asta Ekenvall, Rosa Malmström and Eva Pineus. (KvinnSam, 1958)

KvinnSam - the National Library for Gender Research is situated at Gothenburg University. It is a database with 150 000 references, including books, articles, letters and photos. The purpose is to collect material about women's history and create a platform that can be used by researchers and private persons. The database is organised in five chapters; *Women's Fight for Knowledge*, *Women's Fight for the Right to Vote*, *Women at Work*, *Women and Peace*, *Love, Power and Sisterhood* – about the second wave movement. (KvinnSam, 2010)

KvinnSam was originally called *Kvinnohistoriskt Arkiv* founded in 1958 by Asta Ekenvall, Rosa Malmström and Eva Pineus. They were all Liberians and had a strong engagement in mass-education. The database has had an important role for the development of research on women's history during the 20th century. (Sjöberg, 2018)

Gothenburg's Female Discussion Club



Image 9: Meeting at Gothenburg Female Discussion Club. (Photo by the author, 2019)

Gothenburg Female Discussion Club is a women's association was founded in 1911, by the four friends Ebba Kunze, Elin Almlad, Ingeborg Dahllöf and Maria Larsen with inspiration from the predecessor *Gothenburg Women's Association* from 1884. They wanted to create a platform for women from different socio-political backgrounds where they could immerse themselves in contemporary social and political issues through lectures and discussions, with the aim to increase the women's self-confidence in reflecting and expressing themselves. The association had an important role in the Women's Right Movement in Gothenburg in during the 20th century and at most they had lectures with more than 1000 women in the audience.

The associated is still active and has around 400 members and weekly meetings with a lecture, followed by discussion over a cup of coffee. The meetings take place Sjömanskyrkan in Gothenburg and each time between 30- 120 women participate.

(Lökken, 2001)

Empirical Research

Women's Museums

I decided to make three case study analysis of existing women's museum in order to deepen my understanding of how they work towards their agenda. I mainly focused on the relationship between exhibition and space and how that is experienced by the visitors and the employees.

The Women's Museum as a typology

The definition of a Women's Museum is formulated with background to the ICOM's definition of a museum, but with emphasize on the women's history, as a consequence of a structural exclusion of women's history in the normative historical museums. In short, a Women's Museum showcasing women's achievements, valuing women's experiences and knowledge through history.

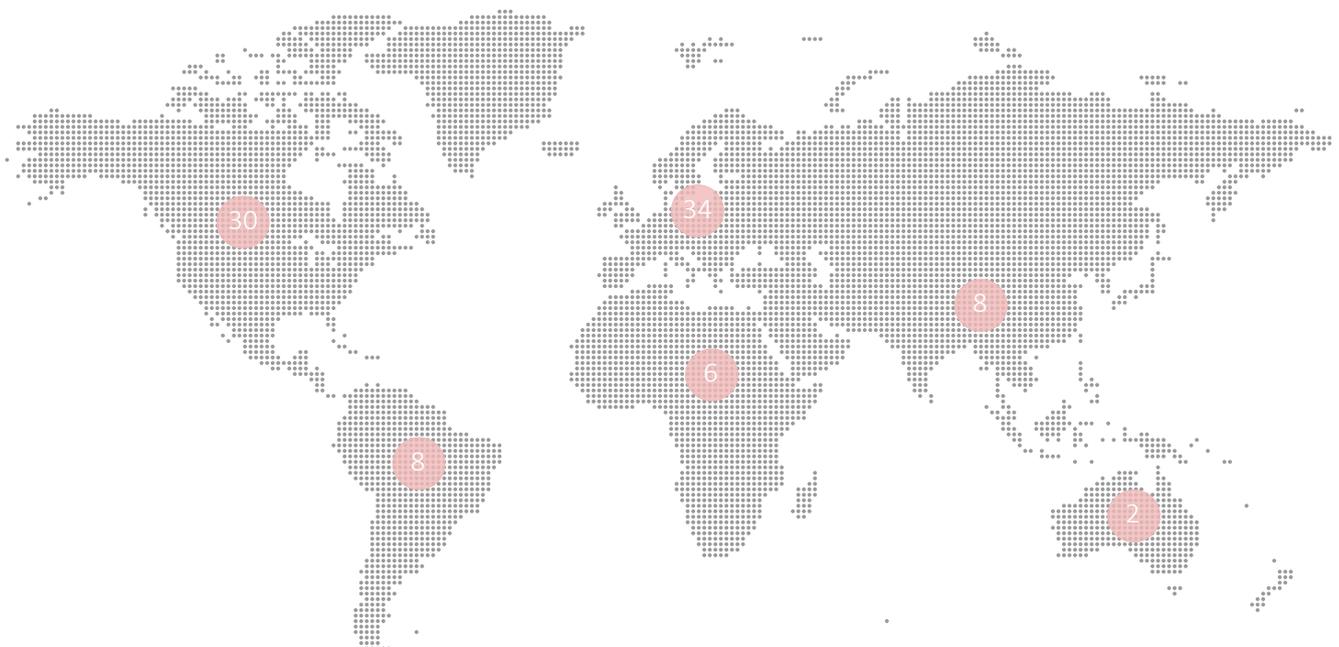
A museum is a non-profit, permanent institution in the service of society and its development, open to public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

Definition of a museum by ICOM- International Council of Museum, 2017

The IAWM- International Association of Women's Museums is a network, founded in 2012, with the aim to create a platform for Women's Museums worldwide. They have the goal to contribute to a more democratic and equal world, by working with women's rights, rising gender perspective in the world of arts and culture and supporting Women's Museums around the world. Today the network consists of 92 Women's Museums; 47 physical and 19 virtual.

The IAWM's work consist of three strategies: monitoring, networking and cooperating. It includes hosting international conferences every fourth yeas, reach out to other networks, administrating the database as well as encourage and support collaborations between different museums.

Women's Museums



The image show the number of Women's Museum and their locations in the world. Graphic is made by the author with reference of "Women's Museum: A Survey"

Women's Museums work and practices

A survey made by International Association of Women's Museums

Mission

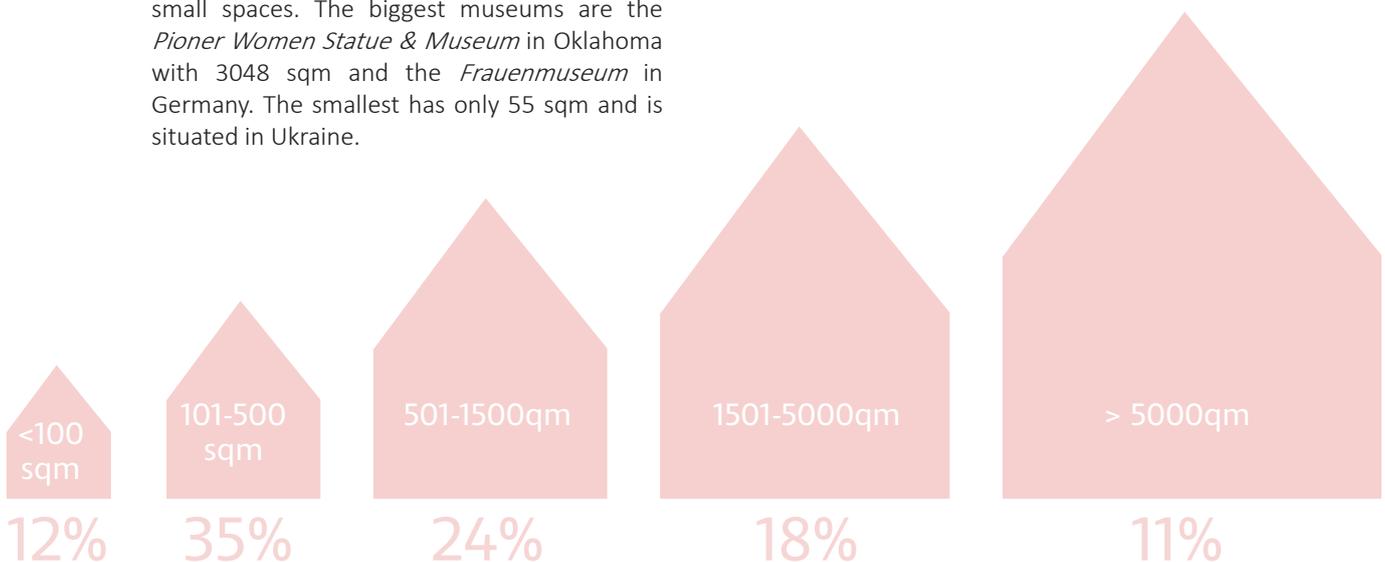
According to a survey made by the International Association of Women's Museum, the Women's Museums around the world defined their mission into five different goals. Firstly, *celebrating and honouring women*, meaning make women's stories, knowledge, life's and capacities visible. Secondly, *supporting women artists* by cultivating and supporting their work. Thirdly, *research and sharing history* which includes administer women's history and rise awareness of their contribution to history. Fourthly, *educating the public*, meaning inspiring people to increase their knowledge and improve themselves. Lastly, *supporting gender equality*.

1. Celebrating and honouring women
2. Supporting women artists
3. Research and sharing history
4. Educating the public
5. Support gender equality

Women's Museums

Size

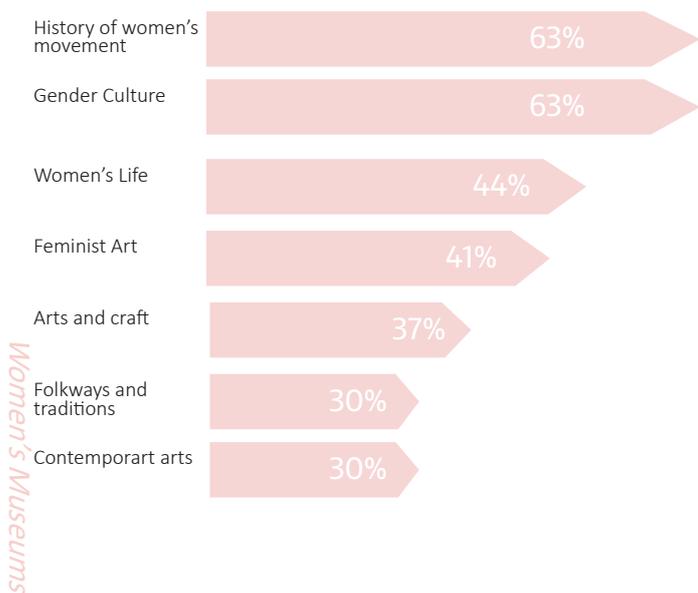
In general, Women's Museum are located in small spaces. The biggest museums are the *Pioneer Women Statue & Museum* in Oklahoma with 3048 sqm and the *Frauenmuseum* in Germany. The smallest has only 55 sqm and is situated in Ukraine.



Average size of Women's Museums in the world. Graphic by the authour with reference to IAWM, n.d.

Content of collections

More than half of the museums have exhibitions with *History of Women's Movement* and *Gender Culture*.



Organisation & Funding

The majority of the museums are identified as *Non-profit Private Body*, meanwhile only 11% are supported by municipal government.

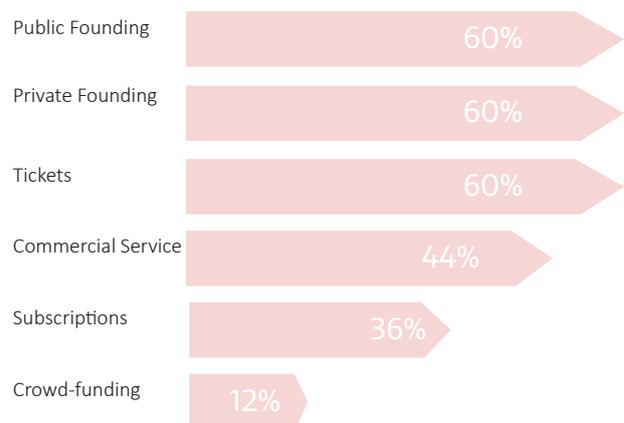


Image: graphic by the author with reference of IAWM - "Women's Museum: A Survey", year unknown

Improvements

When the museums concluded their biggest needs for improvement 16% demanded a richer budget, 13% wanted a wider collection, 6% were asking for more space and visitors, a better educational activity, more staff and exhibits and 3% pinpointed the need for less bureaucracy, more collaboration, additional opening time, enlarged partnerships and communication.



Source: IAWM, International Association of Women's Museum, n.d.

Kvinnohistoriskt Museum

Kvinnohistoriskt Museum is located in Umeå, in the northern part of Sweden. It was initiated in 2014, after a political decision in 2010 based on a negotiation between the Social Democrats and the Left Wing Party. Additionally, the city itself have had a strong rootedness in the feminist movement through history, which also influenced its development.

The museum is accommodated in the big culture house *Väven*, opened in 2014, that also contains library, cinema, cafés and restaurant, conference rooms, hotel and smaller stores. The building is based on a spatial concept of blurring the divisions between the different practices and creating a constant flow of movement. The concept is expressed in the architecture. There are no walls or doors between the museum foyer from the library and the cinema foyer, instead it is the shape of the room that separates them. It creates a more differentiated group of visitors, but unfortunately many visitors have difficulties in finding the entrance.

The museum is 700 square meters big, containing two exhibition halls and a welcoming entrance foyer with wardrobe and gift shop. They have several temporary exhibitions every year, but no permanent exhibition with the argument that it would quickly be outdated and is contradicting to the fact that history is constantly changing. (J. Forsberg, personal communication, February 2019)

The exhibition space is open, spacious and has an irregular shape and gives the visitor an overview of the room. The room is divided into different sections. A spatial time line is placed in the middle pointing out important dates through history, composed by pictures and text. To its left, a wooden staircase is placed for gathering, observing or resting.

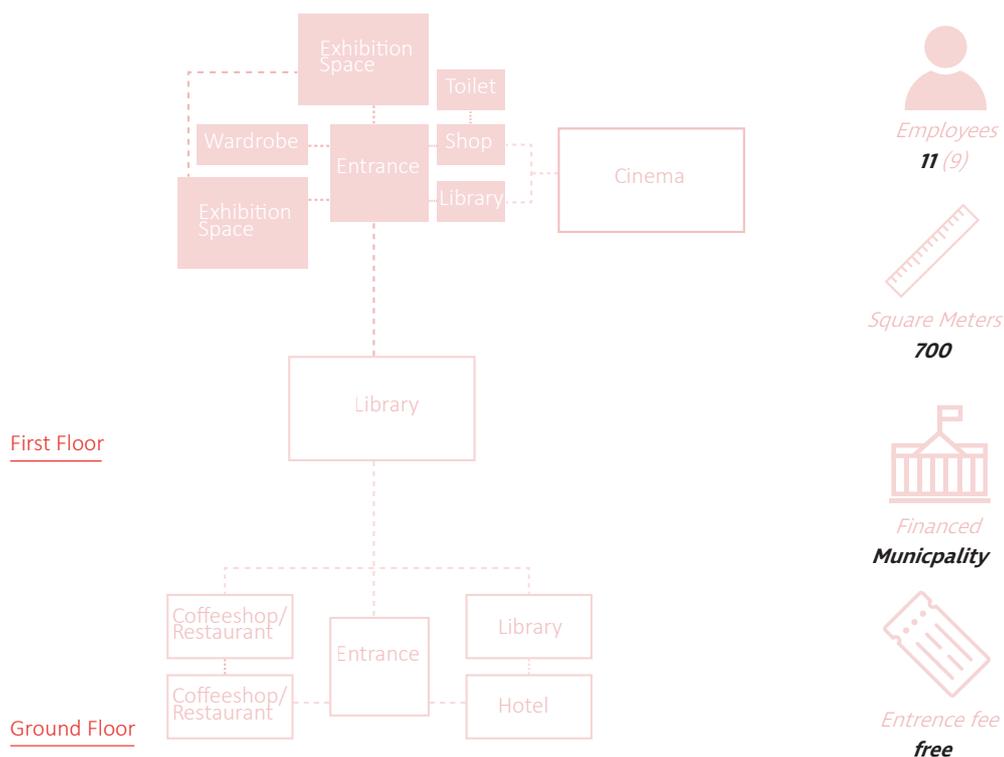




Image 10: Exhibition Spaces (Kvinnohistoriskt Museum, 2019) Photo by the author.



Image 11: Exhibition Spaces (Kvinnohistoriskt Museum, 2019) Photo by the author.



Image 12: Exhibition Spaces (Kvinnohistoriskt Museum, 2019) Photo by the author.



Image 13: Exhibition Spaces (Kvinnohistoriskt Museum, 2019) Photo by the author.



Image 14: Exhibition Spaces (Kvinnohistoriskt Museum, 2019) Photo by the author.

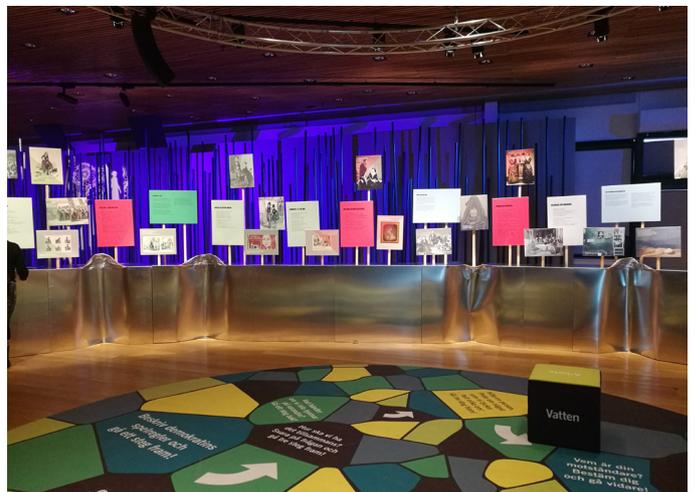


Image 15: Exhibition Spaces (Kvinnohistoriskt Museum, 2019) Photo by the author.

Aarhus Kvindemuseum

Kvindemuseum in Aarhus, Denmark, is working with questions regarding gender, bodies and sexuality from a broader perspective, in a contemporary and historical context. It was founded in 1982, as an offspring to the feminist movement in the 70s and started as a grassroots movement, lead by women from the University of Aarhus. They were tired of women being excluded from the history and wanted a feminist change in the society and wanted a place to manifest their activism.

The building is an old town hall building from 1857, situated next to the big cathedral in the city centre of Aarhus. The building was used as a Police Station until the 80s. Parts of the indoor space has been renovated, original details and materials are remained. The museum has 4-6 exhibitions every year that shift in order to create a dynamic relation to history and allow the flexibility that is needed. Due to this, there is no permanent exhibition. Apart from the exhibitions, the museum has other methods for working with women's history. They organize several workshops with school classes, host events, run a mentor's program integrating women that integrates newly arrived women with originally Danish women. Additionally, they have a pop-up museum ambulating in different part of the city. (J. Rokkjær Birch, personal communication, Mars 2019)

he visitor enter the museum from the large portico, centrally places on the long side of the magnificent brick building five steps above the street level. The entrance hall is magnificent with a staircase in stone, covered in dark mahogany wood, places the middle of the room. On the first floor I find the café, toilets, cloakroom, a small, two temporary exhibition space, a meeting room for school classes. The second floor has an exhibition space. The third floor consist of three rooms in a lane. The first two covers an extrovert exhibition in different expressions and multimedia expression; videos, objects, picture, texts and interactive exercises is organized along a big time line that stretch out in the room.

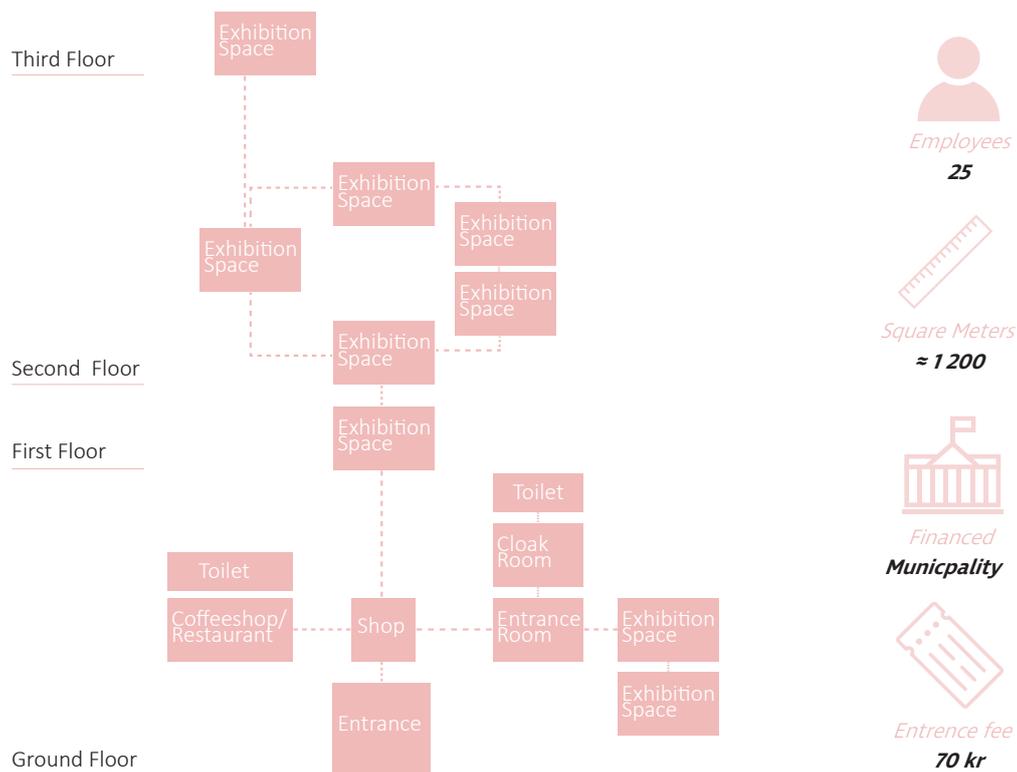




Image 16: Exhibition Spaces (Arhus Kvinde Museum, 2019) Photo by the author.



Image 17: Exhibition Spaces (Arhus Kvinde Museum, 2019) Photo by the author.



Image 18: Exhibition Spaces (Arhus Kvinde Museum, 2019) Photo by the author.



Image 19: Exhibition Spaces (Arhus Kvinde Museum, 2019) Photo by the author.



Image 20: Exhibition Spaces (Arhus Kvinde Museum, 2019) Photo by the author.



Image 21: Exhibition Spaces (Arhus Kvinde Museum, 2019) Photo by the author.

Stockholm Kvinnohistoriska

Stockholm Kvinnohistoriska opened in Mars 2019 and has the aim to increase the knowledge about women's history, by investigating, preserving and exploring the history in new ways and through new strategies. Instead of being limited to a fixed building, they want the women's history to be visible all over the city of Stockholm and a natural part of the every-day-life. Therefore, they host events that in different ways discuss and highlight women's history and reach out to a broader audience. The events takes place in existing museums, in the public space and on the virtual platform online and will be organized in different formats, such as exhibitions, debates, city tours. During their opening month they hosted events in a temporary locale.

The museum has an organizational foundation of a non-profit organisation that work closely with different kinds of participation methods, both with organisations, associations and private persons. The members have the ability to influence the content of the museum and contribute to the selection of history. (Kvinnohistoriska, 2019)





Image 22: Kvinnohistoriska (Kvinnohistoriska, 2019) With courtesy of the artist.



Image 23: Kvinnohistoriska (Kvinnohistoriska, 2019) With courtesy of the artist.



Image 24: Kvinnohistoriska (Kvinnohistoriska, 2019) With courtesy of the artist.

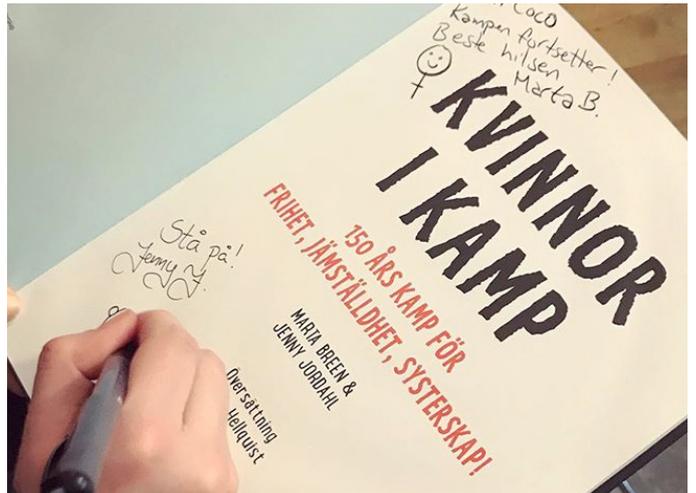


Image 25: Kvinnohistoriska (Kvinnohistoriska, 2019) With courtesy of the artist.



Image 26: Kvinnohistoriska (Kvinnohistoriska, 2019) With courtesy of the artist.



Image 27: Tisdagar med Tolfterna - nätverkande kvinnor i sekelskiftens Stockholm (Kvinnohistoriska, 2019) Photo by the author.

Conclusions

Qualities

Kvinnohistoriskt Museum

Financial and social benefits of being in the same building as other culture activities

Only temporary exhibitions

A smaller exhibition space enable flexibility in the curating process

Work with the idea that the history is constantly changing and shaped

Kvindemuseet

Ambulating exhibition

Educational responsibility

Building that express authority

Collaboration with other organisations

Multi-usage of rooms

Hosting events, workshops and mentors program

Access to the cafe without visiting the museum

Work with the idea that the history is constantly changing and shaped

Stockholms Kvinnohistoriska

Innovative strategies for reaching out

Hosting a diversity of events

Discussing the question of women's history on a city scale

Including and inviting other existing museums and experts

Work with the idea that the history is constantly changing and shaped

Missing Values *In general*

Lack of synchronisation between exhibition, space and architecture

A domination of visual impression in the exhibition with mainly reading as a tool for communication

Reflections

Exhibition spaces in different sizes that can be used for different purposes

A building that engages and invites the city

Invite and give space for other organisations and relevant practices

Make the architecture a tool to discuss the historical content

Increase the link between exhibition, space and architecture



Image 28: Entrence (Kvinnohistoriskt Museum, 2019) Photo by the author.



Image 29: Entrence facade (Arhus Kvinde Museum, 2019) Photo by the author.



Image 30: Stockholm Kvinnohistoriska (Kvinnohistoriska, 2019) With courtesy of the artist.

Theory

Feminist Architecture

In this chapter I introduce the theoretical framework of norm critical architecture, by reasoning about my case study examples towards an understanding of a feminist architecture.

In search for a feminist architecture

Gender, norms and space

I started this master thesis with the idea to design a Women's Museum that would reflect its curatorial content. I wondered if the collections of stories, achievements, experiences and knowledge from the women's history could shape both the design, program and atmosphere but also influence people's behaviours. With background to a Women's Museums aim to contribute to a more gender equal society, I started looking for strategies for a feminist architecture that could express this agenda. But what is a female, feminist architecture – how does it look like, feel like and in what way could it interact with the rest of the city?

Naturally there is not one but several ways of creating a female and feminist architecture. In the master thesis *Arkitektur och Genus*, Filippa Andersson summarizes a collection of projects that has been shaped by women's experiences based on the headlines *building, planning* and *process*. (Andersson, 2017)

I would like to begin with, clarifying how gender is created and performed in architecture. The term *gender* is used to differentiate the biological sex and the social and cultural constructed sex. Instead of talking about the biological gender property, male or female, gender explains the definition of sex through behaviours, which is shaped by norms and ideas in the society. This definition of gender provides more tools for analysing and understanding power relations in the society. (Nationella Sekretariatet för Genusforskning, 2016)

This thesis is based on the theories by the American philosopher and researcher, Judith Butler. In her book *Gender Trouble*, she writes that gender is a performance and not a biological fact. This can be seen as an ongoing performance. (Butler, 1988)

The act that one does, the act that one performs, is, in a sense, an act that has been going on before one arrived on the scene. (Butler 1988, p. 526)

What Butler means is that gender is never fixed, but rather constantly created. Instead of the biological labours gender is created by how we behave and how these behaviours are perceived by others and thereafter confirmed, imitated and sustained. In other words, the definitions of gender are results of the time we live, but also something that can be redefined. (Butler, 1988) In my opinion this is a key point in order to connect

and combine the discourses of architecture and gender studies and create a tool for reasoning about architecture's female and male connotations.

I find it important to clarify that even though Butler disclaim the biological explanation of gender, she means that the body is still in the centre for our experiences, behaviours and reactions. Indirectly it means that the body is core of the creation of gender, but again not in the way it *looks* but how it *perceives*. (Butler, 1988) This reasoning goes in line with the theory of phenomenology that, among many, has been formulated by Maurice Merleau-Ponty in the 1960s. In the ideas of phenomenology, the body is the core for experience of space. The senses, vision, hearing, scent, touch, taste capture memories and make it embodied experiences. (Merleau-Ponty, 1962)

The architect and researcher Brady Burroughs combines these two theories and creates the theory *Non-essential Phenomenology*. Burroughs incorporate Butlers theories on performative gender with the ideas of a bodily experience in the phenomenology and thereby reasons about the bodily experience can perform different gender. She reasons about how materiality tectonics, relation to the light, meeting between different materials evokes senses that is performed through gender. (Burroughs, 2006). I believe this is a useful concept that enable a reasoning about how gender is performed in the detailed scale of architecture.

What is a female, feminist architecture?

My empirical research resulted in a deeper understanding of how a women's museum's curatorial content effects and relates to its space; both its exhibition space and spatial context. I believe that these examples, with support from feminist architectural theories, could be reasoned as examples of feminist architecture where each museum represents its own definition of a feminist architecture. I define these as: *Bodily Ideals* – seen in Kvinnohistorisk Museum in Umeå, *A Broader Representation of Femaleness* – characterized by Aarhus Kvindemuseum and *The City of Women* represented by Stockholm Kvinnohistoriska. I believe that these examples

have guided me further in the search for design strategies for Gothenburg Women's Museum and will therefore be further described.

Bodily Ideals

Umeå Kvinnohistoriska is located in a spatial agglomeration of other cultural activities where the plan arrangement is created with the aim to encourage collaborations, built on trust and sharing knowledge. From my reading of women's history I would say this is an organizational characteristic that resembles how women have operated through history, which could be argued as something distinctive female.

Moreover, the building has no separating walls or doors. Instead the differentiation of spaces is created by curved shape of the rooms. It creates a smooth, soft flow of movement in the spaces. This could be reasoned as a metaphor for the female body. Further, the building has a horizontal expression of the facade which indicates an association to the earth and sea, which traditionally has been symbols for the female. On the contrary, a male expression is associated to the celestial and divine, expressed through straight lines and strict and rigid articulation. (Lico, 2001)

This opens up for a discussion on the bodily ideals in architecture. Since the ancient millennia, architecture has been inspired by the proportions of the human body. One of the oldest examples is the column arrangement with its Doric, Ionic and Corinthian style that represents the male body, the female and the virgin body. (Kuhlman, 2013) The Doric column with its strict, clean appearance expressing solidity, strength, courage had the purpose to reflect masculinity. (Lico, 2001) The Ionic column represents the female body, the smallest among the three. The Corinthian column, with its decorative capital reminiscent, is representing a more slender and delicate body. Vitruvius states, in the book *The ten books of architecture*, a clear hierarchy between the orders where the Doric style represented a higher value than the others. Buildings of a higher value should have the Doric order, since it expressed dignity and sincerity. The Corinthian order was suitable for smaller edifices and garden pavilions. On the contrary, many important public buildings and temples from the time were

built in the Corinthian style, due to the fact that it was a more luxurious and costly and therefore more valuable – even though it had a female connotation. (Kuhlman, 2013)

I believe the column order is a good example on how bodily ideals in architecture have created a hierarchy that reinforced a patriarchal power structure. It not only premier of the male expression was not enough, but also actively puts a hierarchy between the young and mature women, which can be seen as a strategy for alienating women. With background to the fact that the field of architecture has been strongly dominated by men, this idealising design has been done from a male look, which creates a male oppression of women.

Further, the bodily ideals are strongly present in the modernist era, where the white, middle age man stands as an ideal for the architectural proportions and dimensions, shaped by rationality and rigidity. The ideals influenced the architecture to search for the building's inner truth, expressed through materiality, construction, functionalism and form. It resulted in an idealized architecture characterized by straight shapes and a geometric, rigidly and technical expression. Decoration and ornamentation were strictly forbidden. It was seen as a threat, associated to a female seduction that would distract the eye from the building's masculine expression. (Lico, 2001)

These ideals are still present today both in the field and at the architecture schools. The skyscraper is a commonly used example of a masculine building with a strong patriarchal connotation. (Rendell, 2000)

The twentieth-century urban skyscraper, a pinnacle of patriarchal symbol, rooted in the masculine mystique of the big, the erect, the forceful—the full balloon of the inflated masculine ego.

(Rendell, 2000, page 1)

Personally, I think this showcase an interesting reasoning on how power structures between women and men can be embedded in the architectural expression. Although, I often find it rather simplified and sometimes banal. To say that the skyscraper to a phallus and a soft inner room to a womb is a bit clichéd as well as the analysis that vertical lines

express masculinity and horizontal lines femaleness is based on a normative idea of the female and male body. Instead I agree with the architect and researcher Brandy Burroughs's reasoning that these architectural analysis risk to remain the idea that architecture can either be female or male, which on the long term sustain a dual idea of gender at a larger level of the society. (Burroughs, 2006) Further, I believe it risks to simplify the analysis of architecture, stereotype gender and confine the architectural expression.

A Broader Representation of Femaleness

I believe that Aarhus Kvindemuseum is an example of a building that has transformed from a patriarchal authority to a centre for feminist empowerment. I think this is an interesting transformation that could be reasoned through the relationship between architecture and power.

The researcher Sören Nagböl reasons about how power and authority could be articulated through space, by analysing the office of the Chancellor in Berlin by the architect Albert Speer. He describes how every detail was designed to express power and strengthen Hitler's agenda. Nagböl explains how authority in space often is expressed through the spatial characterises of proportions, materiality, lack of visual contact and the elimination of the human scale. (Nagböl, 1983)

Aarhus Kvindemuseum has a building with heavy materiality of stone and brick combined with dark wood. It is composed with rigid proportions, high ceiling and floors in stone and wood. Further, the building is placed at the city's most historical and culturally valuable place in the city. With background to Nagböl's reasoning, I would say that this is a typical example of a building that express authority and power.

This architectural expression has a male connotation, but the museums curatorial content has changed the power relation in the building. Is the building male, female or maybe queer? In order to reason about this, I use the theory *Cross-Cladding*, formulated by the architect and researcher Katarina Bonnevier.

The concept of Cross-Cladding investigates the relationship between sexuality, gender and architecture and linked it to norms in the society, based on Judith Butlers theories, but

places in an architectural discourse.

Architecture prescribes behaviour: bodies and social situations are engaged with building elements, settings and scenes." (Bonnevier, 2012, page 718)

The theory is based on the queer theory *Cross-Dressing*, put in an architectural context. The word cladding becomes the architectural vocabulary for expressing the buildings performances, in the similar way that clothing and attributes do for people. *Cross* refers to something that is *crossing over* or *going beyond*. In this case, it is the cladding, the exterior, that *is crossing over* which makes the building vary from its normatively assumed identity. (Bonnevier, 2012)

In other words, it is a term to express the opposition between an architectural connotation and the building performances, when the inside and the outside performance differently according to the sexual connotation of female and male. It also invited for a more versatile discussion on architecture.

I believe this is an important theory in order to invite for a more diverse understanding of how gender is performed and manifested in architecture and thereby consolidate gender roles in the society. Also, *Cross-Cladding* becomes a tool to open for a more diverse reading of architecture, beyond the dual definition, not female nor male but queer.

In the disputation, *Behind Straight Curtains*, Bonnevier applies the concept of *Cross-Cladding* on the home of the famous writer Selma Lagerlöf's Mårbacka. The building is an old manor house, with masculine connotation and associated with power, but on the inside Mårbacka was transformed to spaces where the female liberation could take place; through education, artistic creation and sexual liberation. These were act that could be seen in the reformation of the floor plan and thereby in the behaviours by the people that took place in the house. (Bonnevier, 2012)

I feel a frustration about that buildings that are associated to power, automatically express a masculinity and becomes a way of strengthening a patriarchal agenda. In the text *Do Bodies Matter?* Brady Burroughs arguing how the masculinity's association to power need to be challenged questioned.

However, if we can no longer assume that masculinity belongs to male bodies, it follows that not only male bodies can exhibit the power and presence of the monumental.

Burroughs, 2006, page 25

Burroughs reasons about the need of start talking about, what she calls, an architectural form of *Butchness* which is an architecture that can be reasoned as a masculine femaleness. In other words, it is a way of broadening the definition of gender and how it is expressed in space.

I believe that Aarhus Kvindemuseum, with support from the theory of *Cross-Cladding* combined with Burroughs reasoning about a *Butchness* in architecture, could be argued as an example when an architecture with a male codes attributes becomes a tool for a female empowerment. Also, it is an example of how the relationship between gender and architecture as an ongoing process between the body and space, like an act that constantly confirming each other – and therefore exemplifies how power structures, in the built environment, could be changed and be challenged which could influence the power structures in the society. Therefore, I believe that *Cross-cladding* could be the foundation of a design strategy for Gothenburg Women's museum, with the aim to twist the ideas of a power connotations in the architectural expression.

A City of Women

In my opinion, Stockholm Kvinnohistoriska is example of how women reconquer the city by filling in the gaps of the missing pieces of history but also manifesting their rights in the public space. With regards to the history, this is a provocative act.

Through history, public spaces, as the urban city, has been associated as a male domain while domestic spaces, like the home, have been considered female. It goes back to

the Industrialisation when the work moved out of the home into the factories. The home became then a place for living dedicated to the family under the protection of the women, while the men went to work. Since then, women have been oppressed from the public space. (Whitson, 2018) Even though the women, especially from the working class, worked as much as men in the industries outside the home they did not have the same access to the public space. (Wikander, 2009)

Even though times has changed, there are still structures in the built environment that imply to a unequal power relation. One example is how cars, since the 1950s, have been the prioritized way of transportation in many cities. In greater occurrence there are men who drive cars, while women are using public transportation. This show a spatial injustice. Another example is the lack of places for young girls in the city. 80% of the sports grounds in Sweden are occupied by boys, while girls are left out of space. Lately, there has been a number of projects that are addressing this issue, by creating spaces in the public space that is created by and for girls. Some examples are *Rum för tjejer*, by Kvinnligt Byggorum, *Flickrum*, by White Architects and *Rosens Röda Matta* by the Municipal of Malmö. (Andersson, 2017) I believe this demonstrate that the problem exists.

In my opinion, Stockholm Kvinnohistoriska strategy to operate toward the city is not only a question of space, but also strategy for knowledge spreading, which resembles the methodology of the feminist movement in the 1960s. Under the slogan *the private is political* the feminist movement underlined how women's personal experiences of oppression could in fact were problems that concerned the whole society. They used the method called consciousness-rising, based on the idea of knowledge dispersion through participatory processes. It was organized in a format of meetings in smaller groups, where women could discuss and lift their questions and issues that they faced in their every-day-life. By sharing their experiences, the women could make the conclusion that the issues that they though were their own, instead were collective and structural problems. These problems, that never had been regarded as relevant before, became the topic of the political agenda and included issues as domestic violence, dominance of the female bodies, sexism, sexual oppression. As a result, the term women

became a political category and the private became political. (Larsson, 2009)

The private is political was a reaction to the collective definition of a women. Through history, women had not been regarded as a person, with personalities and individual qualities. Compared to men, women were not given the opportunities to develop skills and interest and to express their opinions. (Larsson, 2019)

This was an important event in history, that gave women more freedom to learn and discuss question that had not been discussed before. It was also a comment on the gender coded dichotomy of public and private space, by expressing the need of proving a space for women, outside the private sphere. (Larsson, 2009)

I find it inspiring that Kvinnohistoriska is using this historical feminist methodology of operating. I believe it is a good strategy to increase the transparency of knowledge and therefore should be given more space in the city. I believe that a Women's Museum should be influenced by women from the past, not only single events but a female way of operating – or a female spirit. In other words, the women's museum should provide spaces where this feminist agenda could flourish, and everyone is be welcomed. It express a need for an architectural program where both formal and informal meetings could take place, as well as a spatial atmosphere that encourage to that.

Design

Design Investigations

In this chapter I explore what a female and feminist architecture could be, by doing three sketches where I combine sketching and modelling with my theoretical reading.

Sketch 1 - A Translation of the Home

Guidelines for the sketch

The home has been an important place for women through history. Therefore, this sketch investigates the possibility of transforming the concept of a home into a public context. With background to the theoretical framework, the home has been translated to a concept, based on the women's perspective both from a historical and contemporary context

The Living room - This space should be as a *living room of the city*, an inviting, open space for leisure without commercial activities. It can be used for both active and calm activities. In the living room there is a library and continuing the tradition of women's libraries, as well as it is a proposal to move the national library for gender studies, Kvinnsam, to the museum.

The Bathroom - Since the Suffragettes time the question of public toilets have been an important issue for the feminist movement. This is an important room that should be expressed with dignity. It is important that the toilets could be used when the building is closed.

The Kitchen - The kitchen has through history been a place where women have worked, voluntary and forced. Regardless, the work that has been done in the kitchen has been invaluable and should be honoured. The kitchen is the cafe and restaurant of the museum that will express the feeling of being in someone's kitchen at home.

The Hallway - Entering the museum feels like coming home to a safe and familiar space. It should have an intimate, safe and familiar feeling. Due to the scale it might need to have be a more grandiose version. The visitors takes of their shoes, leave jackets before entering continuing in the building.

The Girl's Room - This is a space where women can express themselves freely, an art gallery and workshop space/ studio space for arts and craft.

The Bedroom - The bedroom is the most dangerous place for women in the home, with the highest dead-rate. This will be challenged in this room.

Reflection and reasoning

Starting from a reflection on women's history, the home turned out to be a natural starting point with its intersection between spatial and social questions. The process of translating the home into a public context evokes questions on an urban as well a detailed level, which I found as a strength in the concept for further development. The aim with this design concept is to find a balance between conceptuality and a general but also specific translation of the concept of home, that is not too clearly linked to socio-political background.

Conclusion

This sketch will influence the concept of the design strategy!



The images shows two examples of models that tries to break down the building scale and create a welcoming atmosphere in the surroundings

Design Investigations



The images shows two sketches that elaborate with how the building can create a feeling of a home

Sketch 2 - The Power Blender

Guidelines for the sketch

This sketch explores the normative architectonic expression for power with the aim to investigate a new female expression as well as use an authoritarian architecture as a tool for empowerment.

The focus have been to find an architectonic language that express monumentality, power and importance. The architectonic elements that have been used are colonnade, large proportions, repetition.

Reflection and reasoning

This sketch resulted in a large buildings with axially, simple geometry, large proportions and an articulated centre. I found that the site was suitable for a prominent building, although it was difficult to work with a guided movement to the building, which is a common element in authoritarian buildings. Also, I did not like the outcome of loosen the human scale at a public space that through history and today has been used by the public. My reflection is that this kind of architectural expression might be interesting to explore, but with care to the proportions.

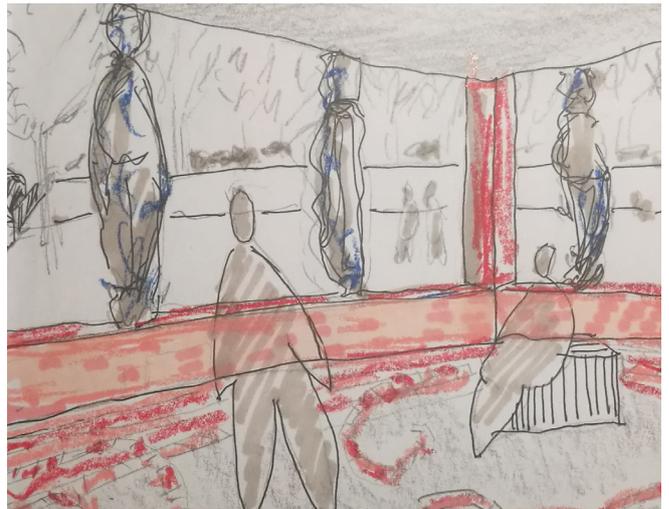
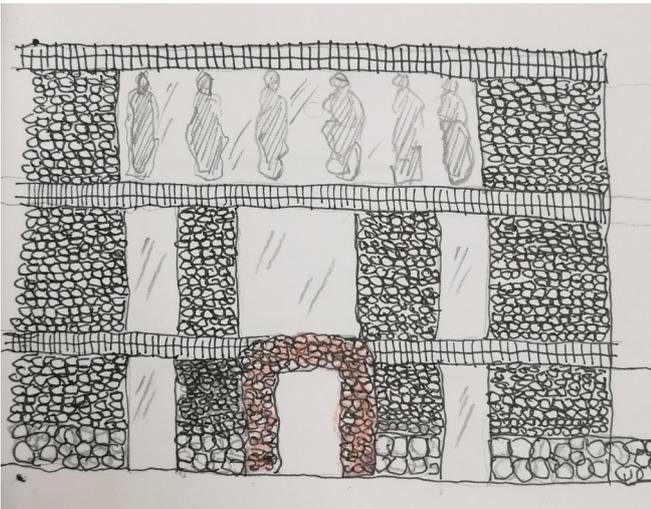
Conclusion

This sketch will influence be the concept of the design strategy!



The images shows two examples of models that express authority and power

Design Investigations



The images shows two sketches that elaborate with the expression of power

Sketch 3 - Women's Fight translated to space

Guidelines for the sketch

This sketch is an exploration on how exhibition, space, symbolism and architecture can be combined. The idea is that the rooms and journey through and around the building is the main exhibition in itself, instead of being filled with exhibition material.

The building becomes a tribute to the women that through history have fought scarified their life for women's rights and remind the visitor that their fight is a result of the privileges that women of Gothenburg have today.

The space will be created through a translation of the words that describe women's history. The words have been chosen after research on women's history.

Fight, Long struggle, Resistance, Sisterhood, Injustice, Sacrifice, Life Story, Destiny

The building should contain:

Exhibition spaces, meeting rooms, conferences, organisations, café/ restaurant, shop, a prominent expression from the outside

Reflection and reasoning

With background to my reflection on the case study visits, and their lack of connection between space and exhibition, I started to work with the idea of translating words, describing women's history, into space. It was an exciting task where I tried to work with the words as broad as possible.

Although, it was very complex and difficult to archive mainly due to the need to interpret and simplifying the history. It felt not only wrong, but also beyond my historical competence. Additionally, it did not correlate to the way that the women's museums, as I understood it, work with the relationship to history when they create their exhibitions. Also, after sketching the ideas turned out to be too subjective and conceptual. Therefore, I found it hard to find argumentation to continue developing the concept.

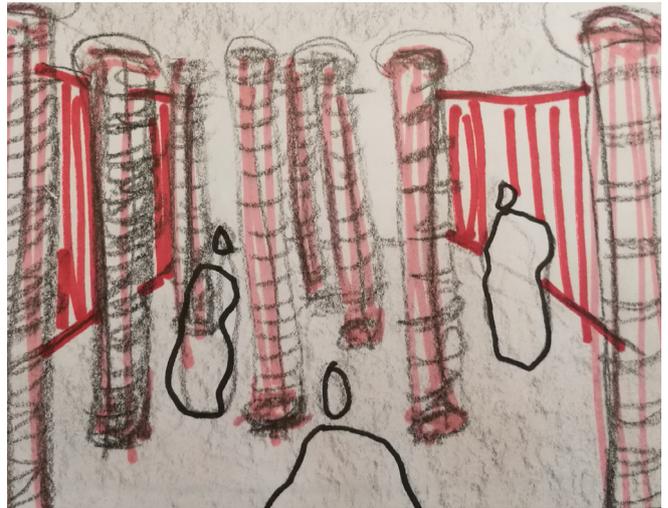
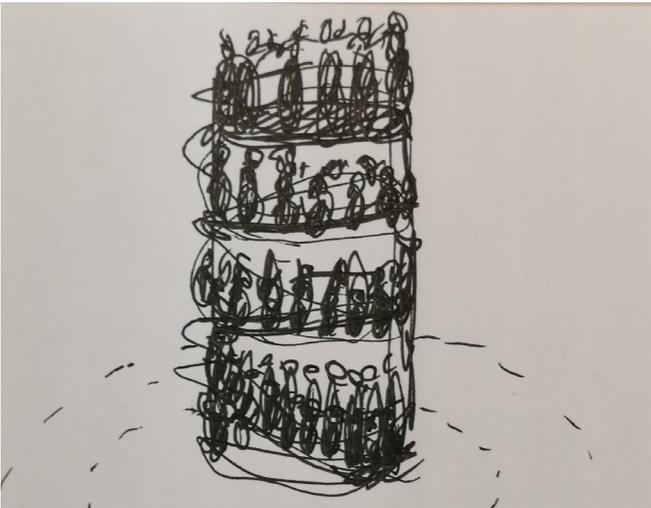
Conclusion

This sketch will not be further developed in the design strategy!



The images shows two examples of models that express authority and power

Design Investigations



The first sketch shows a tower where the bearing pillars are female statues. The other elaborate how Sylvia Pankhurst speech in 1913 in Gothenburg could be transformed to space made out of architectural elements. The pillars represent the crowd of people, the visitor move from darkness to light.

Theory

Home, Work, Art

In this chapter I develop a theoretical reasoning about the spaces in the design proposal; the home, the work and the art scene.

Home, Work, Art

The Home

The Private and The Public

Since the Industrialization, the public space have belonged to men while the private sphere has been the domain for women, which limited women's accessibility to the city. It created the principle that the home was for living and the city for working which resulted in the duality between the public and private space. The association between the women and the home were also shaped by the Christian value of the nurturing and caring mother. Additionally, it was shaped by the perception of women of being a property that belonged to a man, either the father or the husband. In the 19th Century these ideals were flourished in the society, but from class perspective it could only be reinforced by the upper class who had the economical conditions to free or reject the women from salaried employment. It shaped the women's ideals of being loving, care-taking, altruistic and the ability of taking care of a home. Although, many women found pride in being a caring housewife, one could reason that this was a strategy to control and exclude women from the public space. (Larsson & Jalakas, 2008)

Definition of a home

This leads to the question; *what is a home?* Naturally, there is not one but many answers. The home is both a physical space and social context and is constantly shaped norms and ideals in the society and is therefore shaped by time, culture and context. According to the researcher Risa Whitson, the home can be described through three topics; *Imaginary*, including feeling of love, family, belonging, *Material*, including the building itself, the furniture and its arrangements and *Social*, which include family relations, friends or room mates. Further, she describes the concept of the home as never fixed, but rather a process which

...involves the construction of individual subjectivity as well as a movement into stability, social inclusion and belonging (Whitson, 2018, page 52).

This process of a domestic context is embodied through every-

day routines, social relations and arrangement of meaningful objects that supports the individual or the collective. (Whitson, 2018)

I find it important to emphasize that this is an idealised description of home. On the contrary, the home can be associated with isolation, fear, limitations. In fact, in many women's life, the home is a dangerous place. According to a European study (Based on 11 European countries, from 2009) 61 % of the rapes took place in a home. Furthermore, studies on domestic violence discovered that violence often takes place in the kitchen, living room and the bedroom, where the bedroom was rated with the highest deadlines. Meanwhile the bathroom had no evidence for crime. (Dörhöfer & Terlinden, 1998)

I believe every woman, and every person, deserves a home with the imaginary, material and social qualities. What if that could be provided in a public building? I think that architecture that emphasizes on the domestic qualities could questioning the subconscious patriarchal ideas of the city. As well as it could be a strategy to give space for the female experience in the city.

Home and activism

As a consequence of the exclusion of the public space, the home has through history been an important place for women's activism and mobilisation. The meetings during the women's movement took place at people's home rather in the public space. (Whitson, 2018) I believe this is an important part of history that should be strengthen in the city's collective memory.

The Kitchen

In Sweden today, the kitchen is seen as the heart of the home; the place where people gather, food is prepared and conversations taking place. This image have been developed through history and reveals a diversity of female experiences that seldom is emphasized in the historical writing. I believe these stories are of great importance and should be emphasized in a Women's Museum.

Through history, the kitchen has been considered the women's

domain, shaped by the normative ideals of the women as nursing and caring. In the beginning of the 20th Century, in a time influenced by the efficiency and rationalization, the idea of the professional housewife was established. To be a housewife was no longer only a family duty but rather assumed as a profession with pride, but seldom rewarded. It implemented an economical argumentation for women's place in the kitchen. (Cierad, 2002) With background to that women in general have a lower income than men, even if they do the same job, I would say that this the economic argumentation is still visible today.

Through history, the kitchen has been developed and transformed with socio-political dimensions, regarding culture, geography, class, among more. In similarity to the urban scale, the domestic spaces have as well a separation of private and public rooms. From a north European perspective, the rooms such as kitchen and bedroom have been associated to the private sphere, meanwhile the living room and hallway have been considered the private open for guests. In similarity to the urban scale, the privately coded room has been linked to a female association while the public rooms have been considered male. Through history, the kitchen has been transformed from a private part of the home, hidden from guest, to a socially important room for the both family and visitors. One example is the development of the open floor plan, which have opened up the kitchen to the living room. I would say that the kitchen has gone from private to public.

There are several explanations for this development, based on as well architectural as political and social dimensions. Interestingly, men's increased participation in the kitchen has resulted in a higher status of the room. This illuminates how a patriarchal structure is shaping conditions to men's advantages. As Irene Cieraad (2002) formulates it:

And although father's weekend gastronomy reversed a traditional gender divide, it also tended to overshadow mother's less-obtrusive catering service during weekdays.

Furthermore, another thing that I find interesting is how the

act of cooking can be linked to the duality of the public and domestic spheres. The difference between the cooking at home and cooking at a restaurant is a good example on how spaces are differently valued, depending on its association to gender. While the kitchen has the association to a mother or grandma cooking by the stove, the fine dining restaurant has a male connotation. The professional is identified as male while the amateur becomes female. This is an example of how gender codes are manifested in the space and how it influences the association and perception of it, as well as it clearly shows a spatial hierarchy defined by the norms that we consciously, and sub-consciously, create.

The Domestic kitchen in the public space

I believe there is a potential in letting the domestic kitchen could be outspread in the outdoor public space. An interesting example is *The Kitchen of Paxagora*, which used the act of cooking to bring people together in the neighbourhood of Hallonbergen, a suburb outside Stockholm. The outdoor kitchen became a central meeting point, with a strong connection to a female community in the area. The community used to meet and cook every Tuesday lunch, but instead of cooking at someone's home, the project enabled the women to work in a public space. The result showed how women's presence of the women in the public space created a more inclusive, welcoming, safe atmosphere that benefited the whole community. (Strand Ruin, 2017) In my opinion this is an example of how the perception of the public space can be challenged.

The Hallway

The hallway is the space that distinct the indoor from the outdoor and has a gradient of private and public space. It In similarity to the kitchen, the hallway has gone through transformation through history, both in terms of aesthetics, functions and values. In the western bourgeois tradition, the entrance was the domestic most important room where the

magnificent and wealth was expressed, meanwhile the 19th Century the hall was given a more functional approach, with the aim to separate and connect the different rooms and foremost ensure that non-family members did not interfere with the private areas of the home. (Rosselin, 2006)

In Swedish tradition, the hallway is characteristics by the place where you take of your shoes and jacket. It could be seen as a ritual, leaving the public and entering the private, or as a process of coming come.

The design studio MYCKET explored this process in the exhibition *Aiming for Democratic Architecture*. The exhibition showcased examples for democratic spatial situations and by the entrance the visitors were asked to take of their shoes. This was an act to create a more intimate feeling and a vulnerability. (MYCKET)

A similar example is the project *Funkabo Fritidsgård*, a youth centre that was refurbished in order to strengthen the equalities between the girls and the boys. One of the strategies was to encourage the teenagers to take of their shoes and leave their jackets when they arrived. According to the youth leaders, this reduced the previous power relations and created a more inclusive and inviting atmosphere. In combination with new spatial arrangements, a more diverse range of activities the youth centre went from having 10% girls and 90% boys to 40% girls to 60% boys. (Boverket, 2015)

The Toilet

The history of the bathroom is often associated to the history of modernisation and the increased standard. Although, from an urban perspective, the public toilet have had an important role for women's accessibility to the city. The discussion was initiated by the Suffragettes during the Women's Movement in the 19th Century. They highlighted how the lack of public toilets created obstacles for women to move freely in the city, which tided them closer to the home. (Collinson, 2017)

Even though women's access to toilets in the public space has dramatically improved, thank to a higher accessibility to

restaurants and coffees, it is still a relevant issue. I believe public toilets is an important question in the discussion to create a city for all. Today it is not specifically women who are the only target group for public toilet but also the group of vulnerable people on the street.

Inbetween the home and public space

I believe that the question of prostitution is another articulated example of the patriarchal dominance of women in the public space. Prostitution is one of the oldest professions. In the 19th Century, the prostitution increased which expanded women's present in the public space became a threat to men and they was afraid of loosen the control of the women. This resulted in a set of regulations that only allowed prostitution to move in certain areas of the city. Until the 1921, the women were forced to be controlled for venereal diseases, but only for the sake of the men. (Larsson & Jalakas, 2008)

In my opinion, prostitution exemplifies how men's oppression to women is manifested in the public space. It shows how the societies most vulnerable are exposed to the patriarchal structures in the city. Further, it demonstrate the structural power mechanism an the level of society at the same time as it tells a story on the level of the single person.

Even though history has brought big changes, the suppression prostituted women is present even today. The experienced safety in the city showcase another example of how women are given other opportunities in the public space. Studies show that 36% of the women feels unsecured at night in the city, while the number for men is 22%. Further, 22% of the women are afraid of being sexually abused, compared to 3% of the men, and 32% of the women are taking a different rout home due to the feeling of being exposed to threat, compared to 19% of the men. The statistics shows that women are more worried then men and older people are more worried than younger. (Silva, 2018)

The Work

Working women

Working women is often seen as a new phenomenon. The fact is that women have always been working, but it needs a clarification of the definition of work. Through history, there has been three categories of work that women have been occupied with; the work within the household, charity work and the paid work. This is often forgotten, which is a result of the Industrialisations changes in the economic structure. (Wikander, 2009)

The Factory

Women have though history had an important role in the chain of production, as well in Gothenburg as the rest of Sweden and Europe. The history books about the industrial development are often filled with success stories, emphasizing on profit, the production and the efficiency, but seldom mentioning the people who worked there – especially not the women. After the Industrialisation when the production was moved from the home into the industries the economic structure in the society was changed and resulted in a dependency of money and wage labour, rather than self-sufficiency and trading of goods. The outcome was that men started working outside the home – as well did the women. As a matter of fact, it was very few families who could afford having the women dedicated responsible for the household. Therefore, the industrialization became the starting point when women started working a salary, outside the home. (Wikander, 2009)

Among many, the textile industry became a common working place for women, since the textile production had been the women's responsibility in the household. Further, the process of textile making had before been a complex and time-consuming production in several steps that took place in different places throughout the year. Therefore, the ability to buy a ready-made textile was revolutionary and changed the every-day-life for many women. (Wikander, 2009)

The Office

Nowadays the division between women and men at offices is fairly equal, but in the beginning of the 20th Century the office space was considered to be a male domain. This was dramatically changed under the 1960s. During the years of 1960 and 1970, half a million women started working outside the home and the office became a new working place. (Thorbjörnsson, 2019) I think this was an important part of history that should be highlighted.

The Art

Female Artists

In my opinion, art is not only artefacts, but also stories, opinions, feelings and experiences. A limited art scene is not only limiting people's right to express and stories to exist. It becomes a democratic issue.

The field of art has through history been dominated by a Western, male perspective. The Art Historian Linda Nochlin is a pioneer in this issue and discusses the reasons for the exclusion of women artists in art history. Instead of looking at the individual level, she analyses the power structures, injustices and opportunities between women and men seen from a broader perspective. She reasons about the inequalities of opportunities that women have been given in comparison to men. Firstly, it was not until the 18th Century that women could access to the art schools and when they were still subordinated to the male colleges. One practical example was that the female students were not allowed to paint with a nude, especially not male, model. This put them behind their male colleagues and led to them painting landscapes, motifs and portraits. Further, Nochlin emphasises on the idea of the artist as a *great genius*, characterised by a man who works alone, has a bad temper and a romanticised relationship to alcohol. She means that this is a patriarchal ideal that has limited the establishment of women artists. (Nochlin, 1971)

The inequality between women and men in the art world is

still noticeable today. Although, in Sweden the number of women artist is higher than men, the women are paid less for their work and less frequently exhibited. (Magnusson, 2016) Further, in the division female and male artist in the public sector is evenly equal, the works by the men is sold for a higher price. (Konstnärernas Riksorganisation, 2017) A study looking at galleries in Europe and the US showed that only 14 % of the living artist represented on art galleries are women. Even though the representation at the art schools are fairly equal. (Sveriges Radio, 2018)

I believe that the lack of women artist in the art world is a serious issue. Art is the tool for communicating, representing, interpret the world and it that is done from a consequently male perspective the history will always be incomplete. It regards the relationship to the past as well as the story we preserve about the time we live in. Therefore, this should be commented in the women's museum.

Discussion Towards Design Strategies

The empirical research, historical and theoretical studies have through the process been combined, discussed and tested in design. It has resulted in five design strategies, which will be concluded as following.

Turn the idea of the public and the domestic space inside out

As mentioned, women have through history been oppressed from the public space. Even though times has changed, providing space for women and girls is still a provocative act. This is grounded on the dual idea of the public and domestic space, which was initiated after the industrialization's separation of living and working. With background to this, I find it interesting to explore how the symbolic value of the home can be addressed to manifest women's historical presence in the public space, but also how the homes spatial qualities can contribute to a more inclusive city. With background to Risa Watson's reasoning that the home should not be seen as a physical artefact but rather a process with the characteristic of being "a movement into stability, social inclusion and belonging" (Whitson, 2018, page 52), I believe that a public space with domestic characteristics can contribute to a more sustainable city. It is about turning the idea of the private and public space inside out, question presumptions and change the perception of how a public room should be, function and look like, as well as it is a strategy to provide space for more women's stories in the public space and include it in the collective memory of the city. The design proposal explores this by working with the design strategy *Turn the idea of the public and domestic space inside out*.

Express women's experience through space

One of my conclusions from the empirical studies was the missing link between space, exhibition and historical content., which I find relevant to explore. Further, with background to the International Council of Museum's definition of a museum, I reasoned that there is not a need to create spaces that has the

purpose to exhibit historical objects and collections but rather focus on providing the visitor with the intangible knowledge. I wanted to use my knowledge as an architect to explore the potential of using *space* to reactivate women's history to the visitors.

Additionally, I had an inspiring discussion with the researcher and curator Elke Krasny about curatorial point of view of an exhibition space. We talked about how curatorial norms limits the how exhibitions can be shaped and created. This inspired me to go beyond a normative curatorial view of what an exhibition space could be and instead of thinking of the space that would be filled with exhibitions, the space should be the exhibition in itself, through the interaction between activities, people and memories. With background to this, the design proposal works toward the design strategy to *Express women's experiences through space*

Create spaces that inhabit a spirit of feminist methods

Women have through history developed different strategies to operate in a masculine and patriarchal society. One of the examples is the methodology of conscious rising from the 1960s, under the title the private is political, where women developed a working approach based on knowledge sharing and discussions. I believe that this is an important piece of the feminist history that could collaborations, support and creates a sense of community and therefore should be provided more space in the city. It has the potential of becoming a meeting point for existing feminist associations and actors and make their knowledge more transparent to the city. Therefore, the design proposal will work toward the design strategy to *Create spaces that inhabit a spirit of feminist methods*.

Gender and power relations in the built environment & Questioning the patriarchal definition of femleness

As mentioned, there are hierarchies in architecture that values a male connotated architecture higher than a female associated architectural expression. As a result from the modernist era, the

architectural ideals has been shaped by rigidity, functionalism and materiality in search for the building's inner truth, liberated from external decorations. It derives from a normative perspective of a masculine ideals. By analysing the history, this can be seen as a strategical approach for oppressing the female association in the build space. Moreover, there is a strong connection between architecture associated with power and importance and a masculine expression, which contribute to the norm that men possess to more power than women and thereby reproduce the inequality between gender.

On the contrary, Katarina Bonniver's theory *Cross-Cladding* and Brady Burroughs's theory, *Butchness* reasons about a new type of femaleness in architecture, which invites for a more diverse discussion on how gender is presented in the built space. These theories reasons that an architecture with a masculine connoted architecture can be regarded as a female or queer expression.

I believe that these theories can support the design proposal to seek for a more diverse definition of femaleness in architecture, as well as broaden the discussion on how gender is presented in the built environment. In my opinion this is a which is a key point in order use architecture to change the perception of how we perceive gender in the city and therefore the design proposal will be guided by the design strategies *Start a discussion about gender and power relation in the built environment* but also *Questioning the patriarchal definition of femaleness in architecture*

Design **Gothenburg Women's Museum**

In this chapter I transform the theoretical reasoning into a design proposal for Gothenburg Women's Museum, taking departure from the historical layers that are hidden on the site today.

Design Strategies

Gothenburg Women's Museum explores a new way of communicating history. The museum inhabit stories that have been excluded from the patriarchal and normative historical writing. Instead of exhibiting objects and collection, the museum re-activates the female experience with background to spatial situations that have been important in the women's history in Gothenburg. This is a strategy to create an intersection between the past and the present, with the aim to redefine the collective memory of the city and thereby influence the historical writing in the future. By having an exterior with a male connotation and an interior based female experience, the building is challenging the female and masculine architectural expression

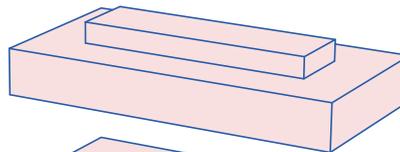
Gothenburg Women's Museum has three floors, that all elaborates with three topics: *the home, the work* and *the art scene*.

DESIGN STRATEGIES

- > *Turn the idea of the public and the domestic space inside out*
- > *Express women's experience through space*
- > *Create spaces that inhabit a spirit of feminist methods*
- > *Start a discussion about gender and power relations in the built environment*
- > *Questioning the patriarchal definition of femaleness in architecture*

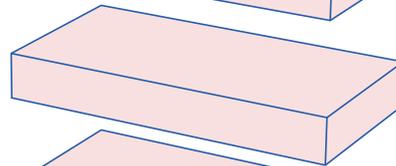
THE GALLERY

Art Gallery



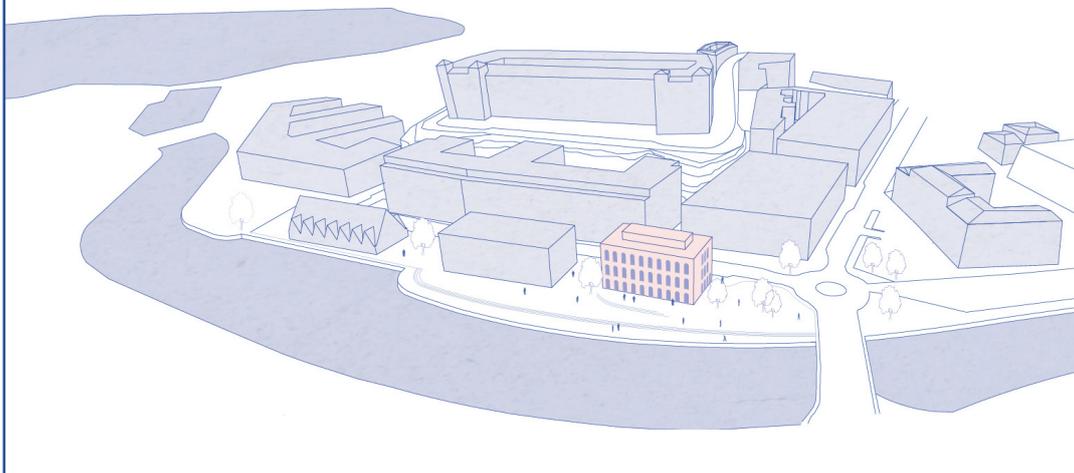
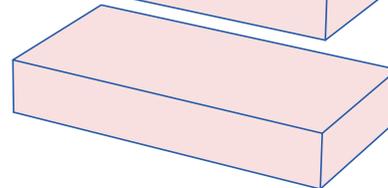
THE WORK

*Co-Working Space
Studio Spaces
Workshop Space*



THE HOME

*The Hallway
The Bathroom
The Bedroom
The Kitchen*



Rosenlundsplatsen

The Site

From the beginning of the process, I wanted the women's museum to have a strong connection to its surrounding and I searched for a place that could be linked to the women's history. Therefore, the search of a site was an important part of the design process. I started looking at empty spots in the central part of the city as well as investigating buildings that had been important in women's history. After a period of research, I decided to focus on the area of Rosenlund and it turned out to reveal several layers of women's history that I had not been aware of before.

The name Rosenlund, directly translated to "The Rose Grove" in English, comes from a saying that there were wild roses growing there in the 17th century. Since then, Rosenlund has gone through different changes that in several ways covers different layers of history. (Gulin, 1974)

The history of Rosenlund is told from the perspective of production, trading and economic development and includes a long list of directors, storekeepers, tradesmen, factory directors – all men. In other words, I found a normative, patriarchal narrative which in similarity with the rest of the city of Gothenburg. Where are all the women? I asked myself, again. As I deepen my research, I started to fill in the gaps of the female absence and replaced it with information from alternative sources and slowly, a new fragmented image of Rosenlund appeared. I found it important to let these female stories shape the content of the museum. Not only with the aim to reveal female stories that have been forgotten, but also to invite for a dialogue on the city's collective memory.

The story about Rosenlund begins in the 17th Century when the spinning mill, Rosenlund Spinneri AB, was initiated. The factory had during its glory days, 1854-1877, around 400 workers and had an influential role in the development of the textile industry in Gothenburg. (Svensson, 2017). There is little information about the workers at the factory, but since spinning mills were a common workplaces for women at the time one could

assume that the workers were mainly women. Additionally, the production of fabric was before the industrialisation considered a female occupation in the household which was transformed to the industry. (Wikander, 2009)

By studying photos of Rosenlund, I realise that the site has since the demolishment of the factory been an open public space surrounded by either restaurants, shops and occupied with fish market. In other words, Rosenlund was an important meeting place in the city and occupied by both women and men. Another trace of history reveals that the area around the moat was used by laundry women in the east direction of the site.

In the 1960-1970, the area went through demolition was transformed to an office district. The area that once had been lively and filled with people, became busy during the days but empty during the nights. (Hulter, 2008) Further, the offices symbolize a time in history when women started to establish on the job market and started their carriers in a before male dominated industry.

In the last decades, Rosenlund has had a bad reputation. The area has been associated with prostitution, emptiness, and insecurity. The prostitution was spread out in the neighbourhood, but the arcade on Rosenlundsgatan was a central meeting point.

This image has in recent years changed. In the beginning of 2011, the municipality took initiative to transform Rosenlund's bad reputation to a lively and vibrant district by opening up the ground floor for restaurants and bars, add lightning and remove the arcade. (Klingberg, 2011) Today the prostitution has moved to hostels and hotels, based on an online platform and is less noticeable. (Björk, 2016)

I believe these traces of history not only tells a specific story about Rosenlund, but simultaneously tells a broader story of the female history in Gothenburg.



Image 31: The spinnery mill. (Göteborgs Stadsmuseum, n.d.)



Image 32 : Store in Rosenlund.(Göteborgs Stadsmuseum, 1941)



Image 33: Laundry women (Göteborgs Stadsmuseum, 1890)



Image 34: Office building. (Göteborgs Stadsmuseum, 1970)



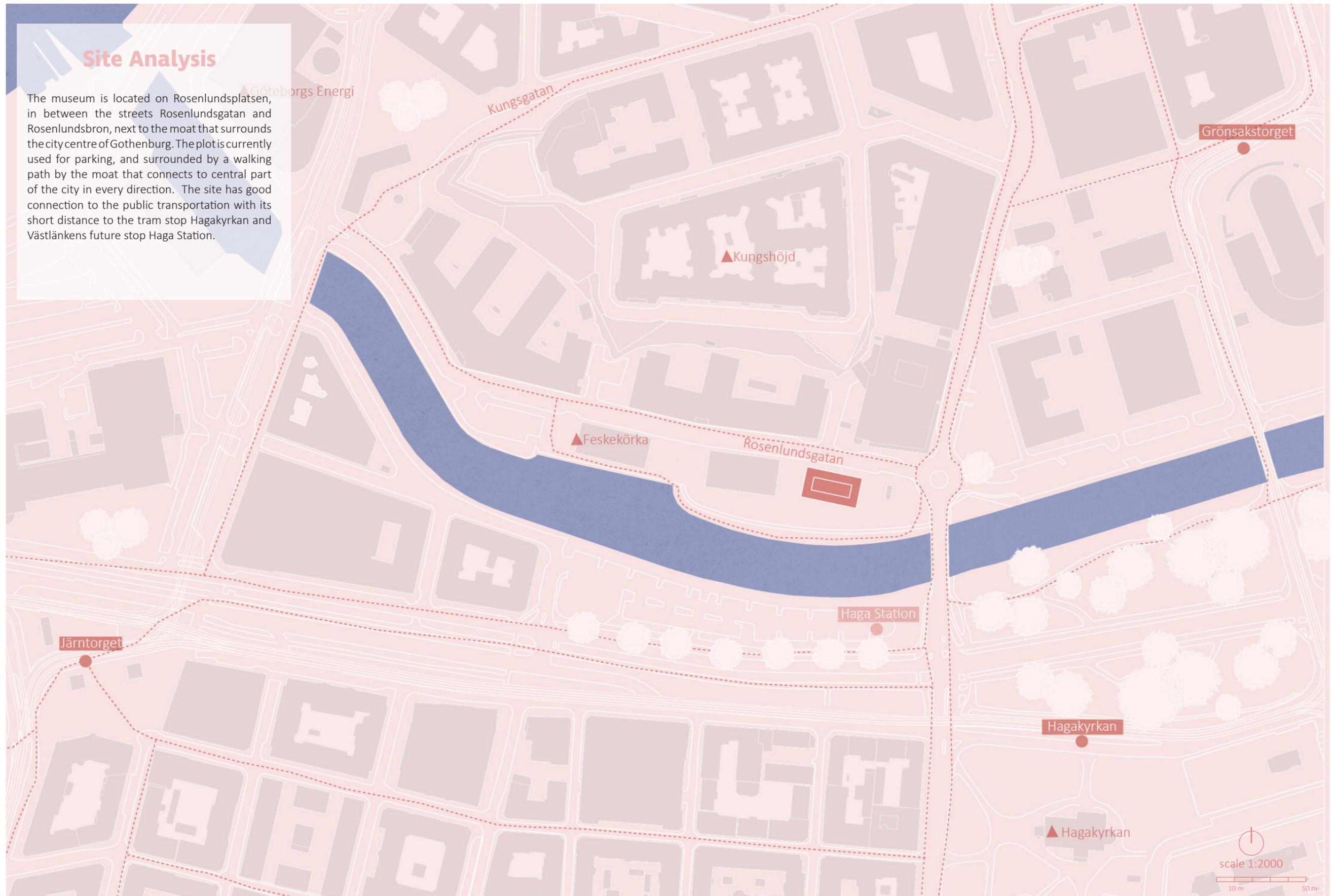
Image 35: Fish Market 1902 (Göteborgs Stadsmuseum, 1902)



Image 36: Prostitution in Rosenlund (Göteborgsposten, 2012)

Site Analysis

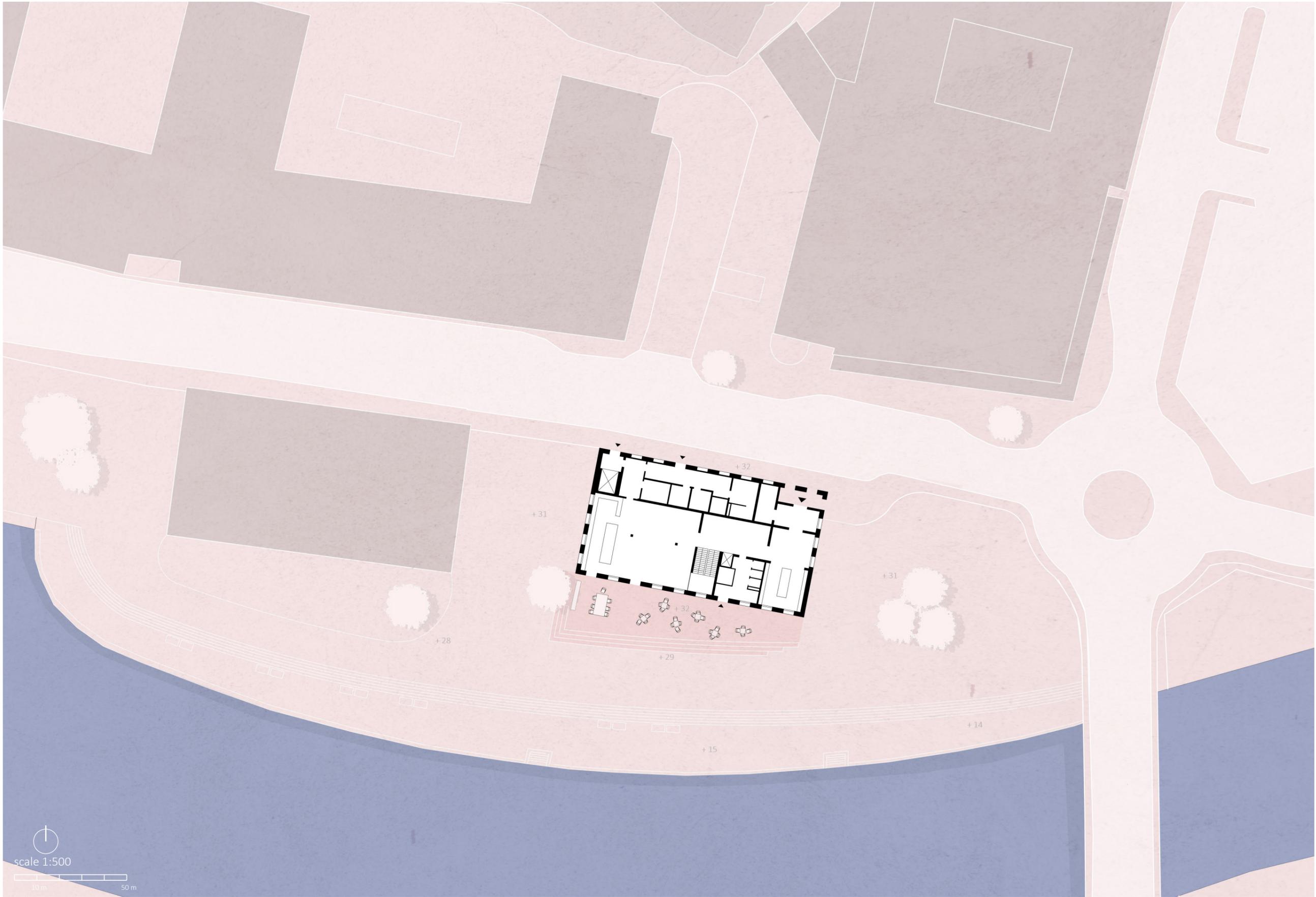
The museum is located on Rosenlundsgatan, in between the streets Rosenlundsgatan and Rosenlundsgatan, next to the moat that surrounds the city centre of Gothenburg. The plot is currently used for parking, and surrounded by a walking path by the moat that connects to central part of the city in every direction. The site has good connection to the public transportation with its short distance to the tram stop Hagakyrkan and Västlänkens future stop Haga Station.

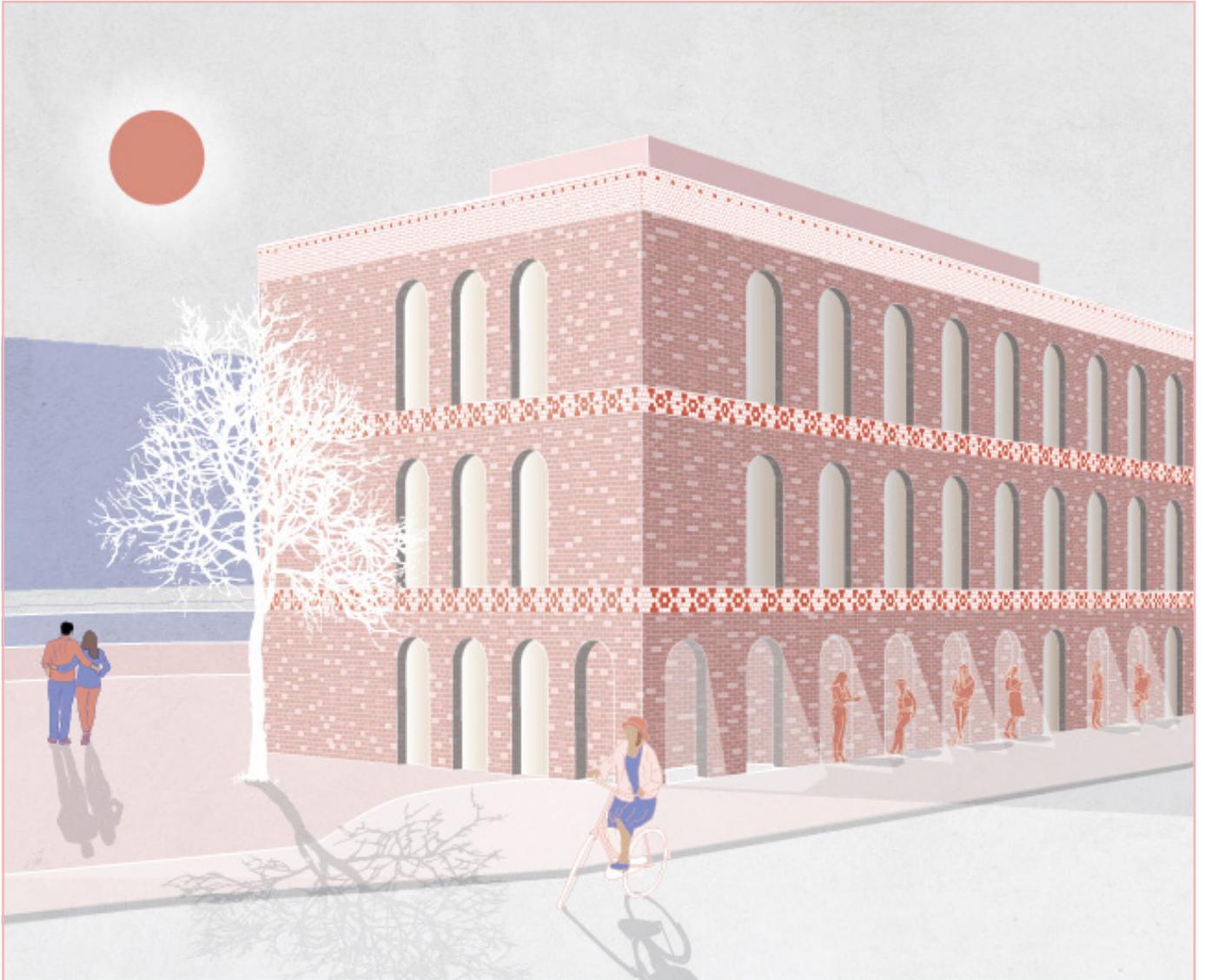


Historical Mapping

1. Spinning mill, 1854-1877
2. Fishing market in the 18th Century
3. Restaurants and stores
4. Office building, 1970s
5. Arcade, 1970-2011







On the building's north facade, sculptures are placed in front of the entrance floor's blind windows. The sculptures represent prostituted women who until a few years ago characterised Rosenlundsgatan. Prostitution is one of the most crucial examples of oppression against women in the built environment that needs to be questioned, highlighted and reconquered. Even though prostitution is no longer visible in the area, it still exists, and the sculptures make this power structure visible again. Because, what's not visible tends to be hard to change.

The Home

Entrance Floor

You enter *Gothenburg Women's Museum* on the north-east side of the building, on Rosenlundsgatan. In similarity to the appearance of women's history, the entrance is hidden away from the city and placed behind a portico that imitates the facade strict rhythm. In contrast to the building's prominent appearance, the entrance becomes an unexpected element that raise curiosity. Foremost, it attempts to create a more intimate welcoming. The entrance is small, safe and familiar – as you are visiting a good friend of yours.

The ground floor creates a public imitation of a home: *a hallway, a bathroom, a bedroom and a kitchen.*

The Hallway has a cloakroom where you leave your jacket and take off your shoes. This contributes to a homey atmosphere but also reduce the outer attributes and creates a stronger community among the ones in the museum.

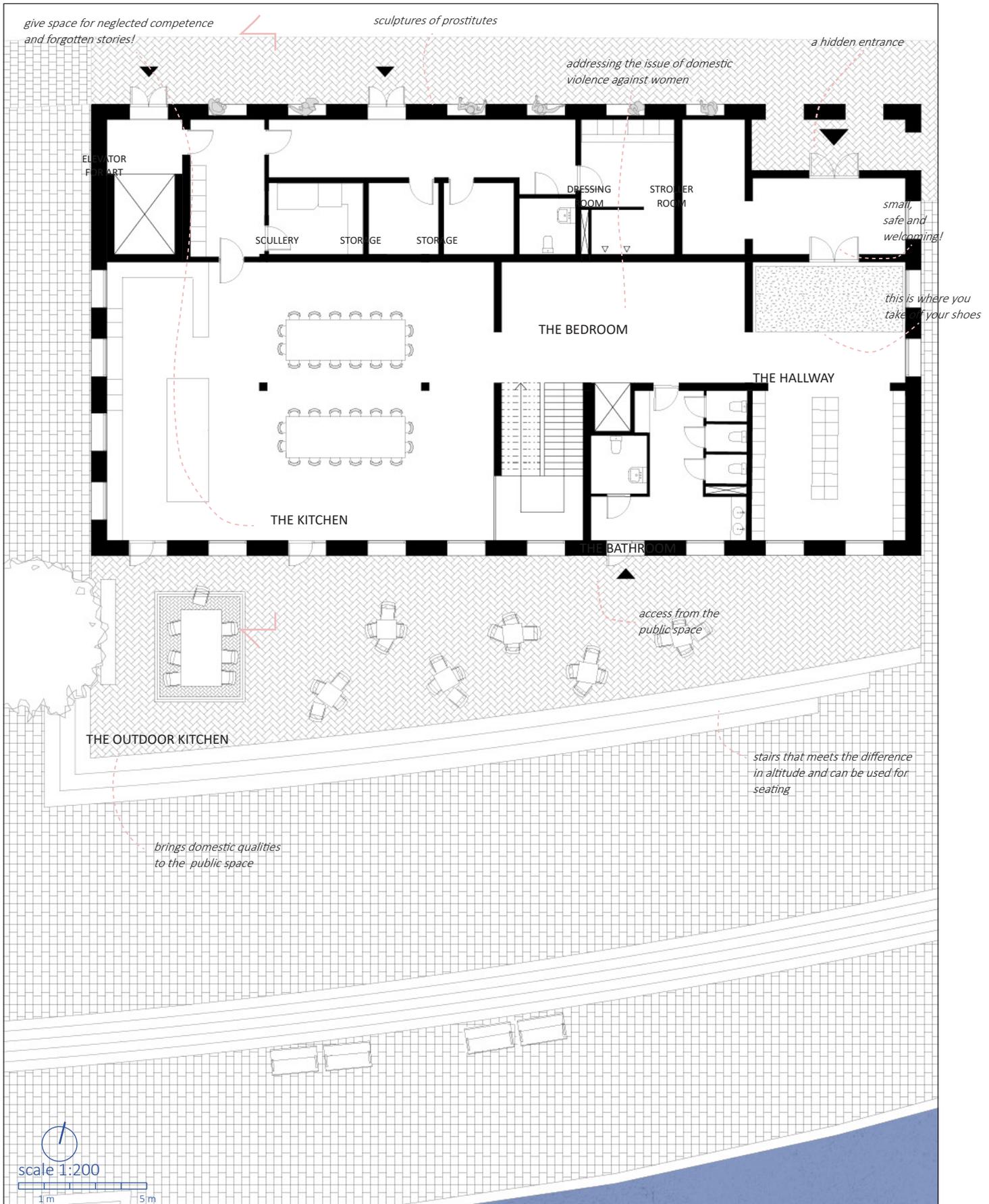
The Bathroom is located next to the hallway, but has also an access from the outside, which increase the transparency between the private and the public. Also, it provides domestic qualities to the square that surrounds the museum. The access is always open, even if the building is closed.

The Bedroom is places in the middle of the floor and is an exhibition space for addressing the issue of domestic violence against women. The purpose is to emphasize that the home not only have the association of a safe and comfortable place, but also a place filled with fear, threat and violence. According to the statistics, the bedroom is the room in the home that has the highest rate of violence against women, which could become the staring point for discussion.

The Kitchen is organized to simulate the feeling of the kitchen of your mother, grandma, your friend or maybe your own. The cooking is taking place in the room, with close connection to the dining table and creates a closer relationship between the ones who eats and the ones who cook. The aim is to create an open environment, where the guests not only become visitors but are encourage to participate in the cooking or assist by bringing out the dishes. It is a lively environment where you can share a conversation with the person sitting next to you or ask the chef for the recipe. In this way, the *Gothenburg Women's Museum* explores the idea of a domestic kitchen in a public setting. The idea is not to create a kitchen for women, but rather a kitchen with female conditions. By creating an environment of a domestic kitchen, rather than a regular restaurant, it gives space for the female experience that often is neglected, forgotten or ignored.

Additionally, food brings people together, creates curiosity, evokes memories and exchanges cultures and can therefore be a natural meeting point. This becomes a place for diversity where everyone feels welcome; people of any gender and any cultural, social, political background, which on a larger scale contributes to a more social sustainable city.

With inspiration from *The Kitchen of Paxagora*, the Women's Museum has an outdoor kitchen on the square that surrounds the building. It is a strategy to spread out the domestic atmosphere to the public room and invite for a more diverse and experienced based discussion about the private and public in the city.

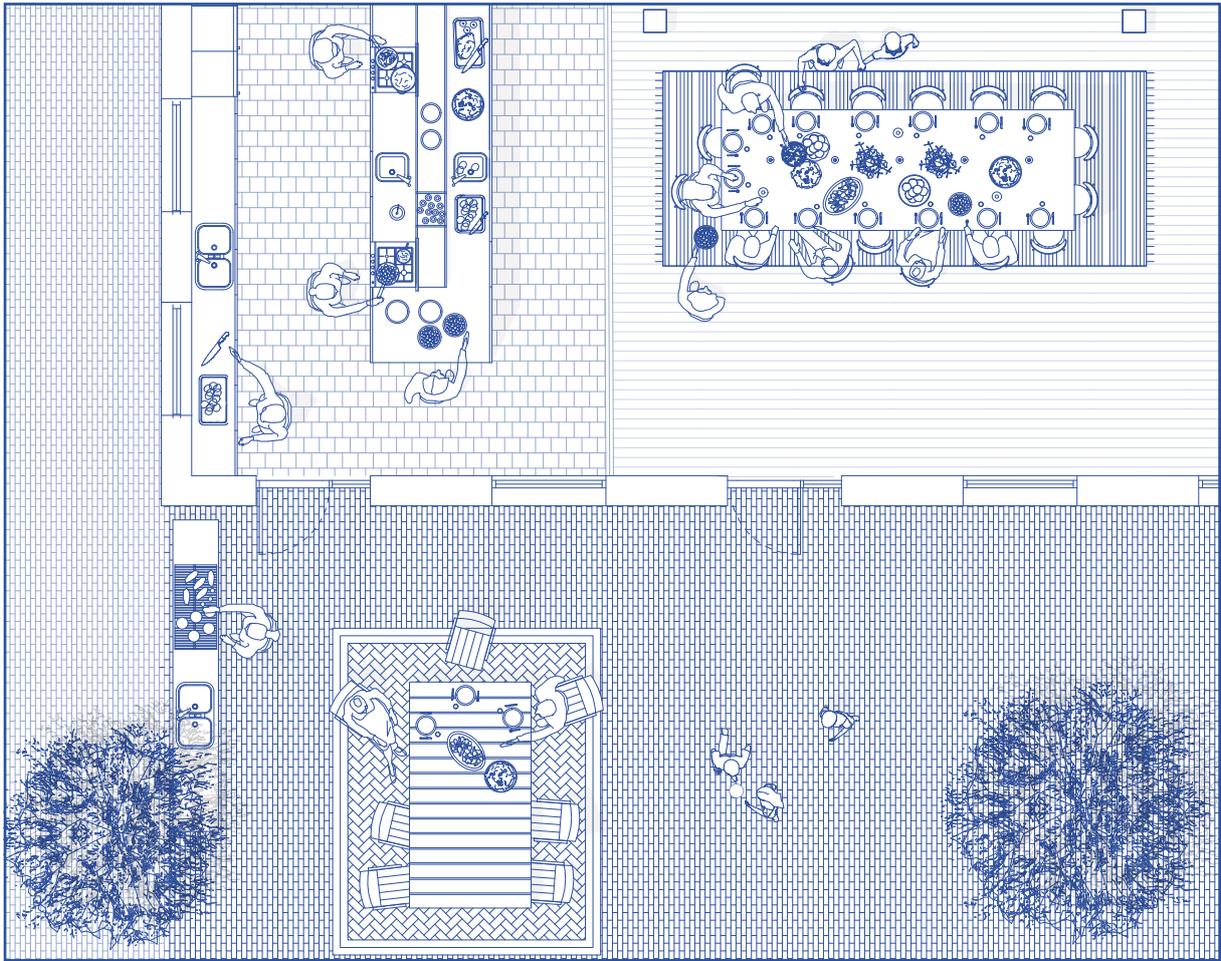


The Kitchen

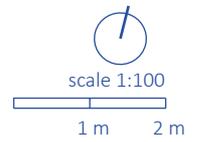


Design Proposal

The Kitchen



Design Proposal



The Work

Entrance Floor

The first floor of the Women's Museum illustrates how a collaborative way of working can establish a spirit of sisterhood. It has four programmed spaces, inspired by the women's history from the site: a co-working space, studio space, workshop and a small exhibition hall.

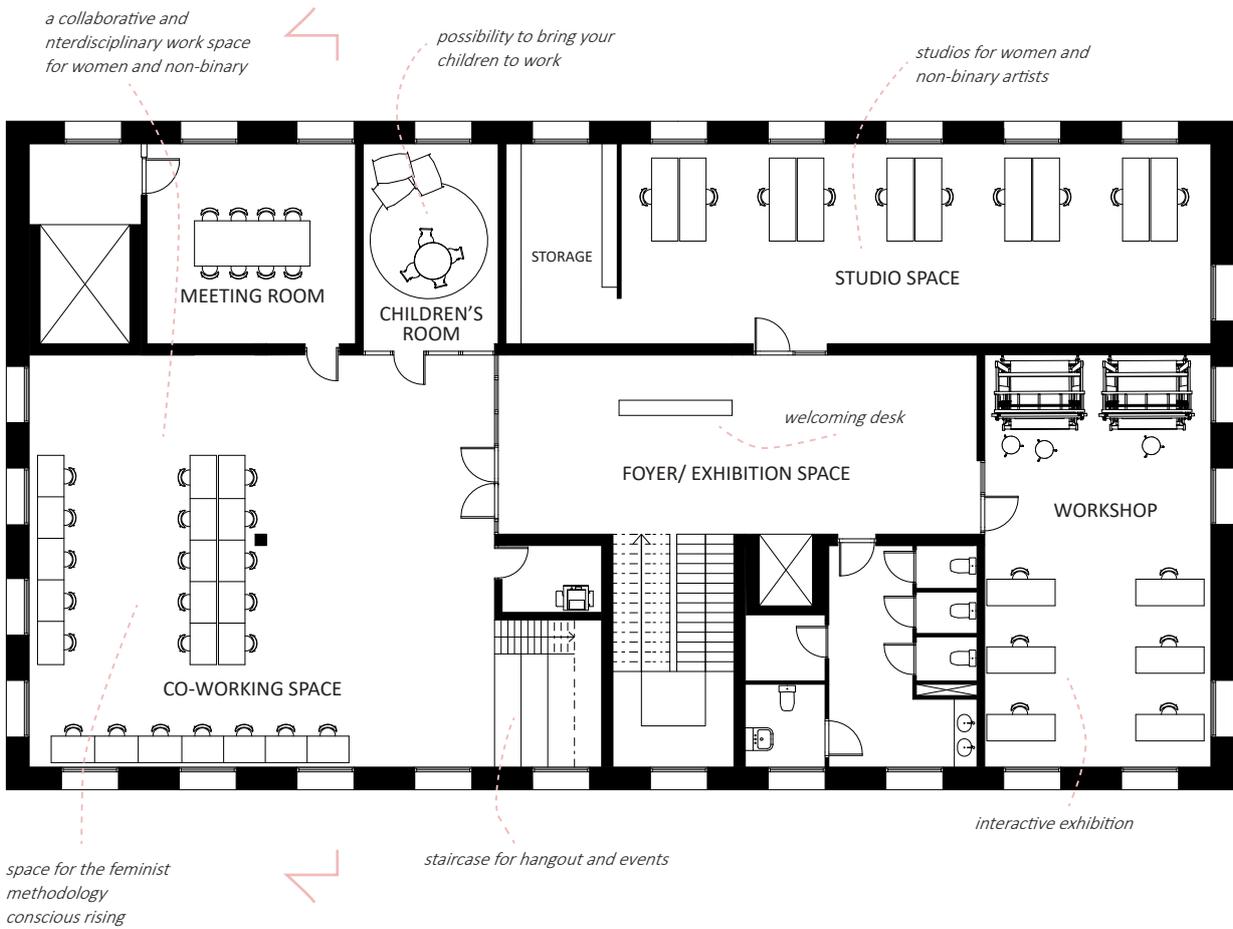
The Co-Working Space is an open office for women and non-binary gender with an interdisciplinary approach. The idea is to create a meeting place for women that encourage for collaborations, support and creates a sense of community. The space has the purpose to unify women, rather than alienation and competing against each other, which the patriarchal structure has formed women to do.

In the spirit of the 1960s conscious raising methodology, *The Co-Working Space* transforms to a lecture and event space during evenings and becomes a potential meeting point for existing feminist associations and actors in Gothenburg. The seating is flexible and can have different arrangement, suitable for the occasion. In this way, the space increases feminist awareness and spreads out the knowledge to the rest of the city.

The Studio Space and *The Workshop* are emphasising on the history of the spinning mill that was present on the site in the 19th Century, but placed in a contemporary context.

The Studio Space is an atelier for female artists. The room is adaptable to a diversity of artistic fields with the aim to create a creative and dynamic atmosphere where collaborations and inspiration can take place.

The Workshop is an interactive exhibition space where visitors can try different techniques within the field of textile; waving, spinning, sewing, embroidery and tatting. This will be led by an expert and artist within the field and strikes awareness of a knowledge that otherwise risks disappearing from the collective memory.



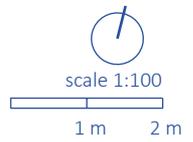
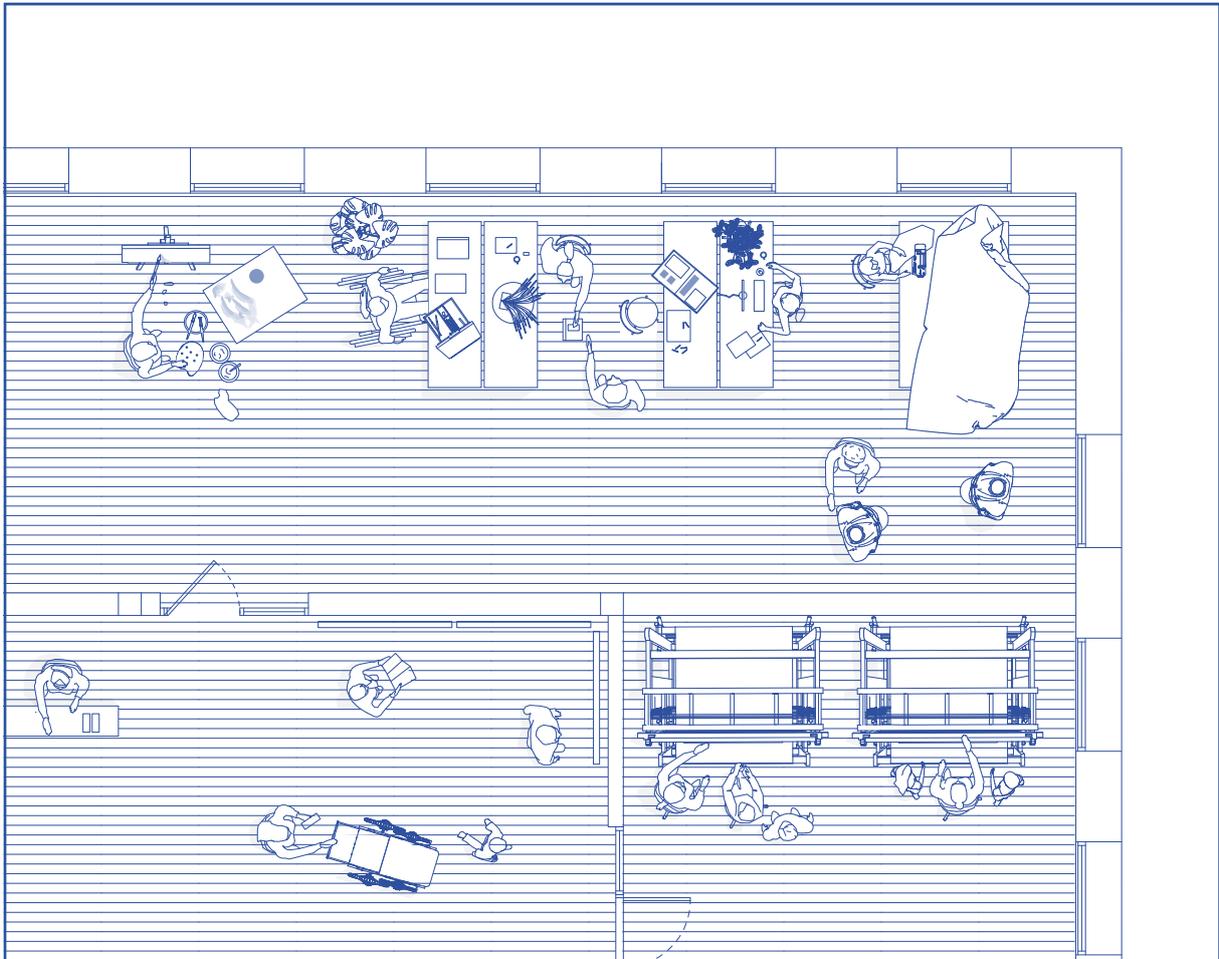
Evening Lecture



Design Proposal

Studio space

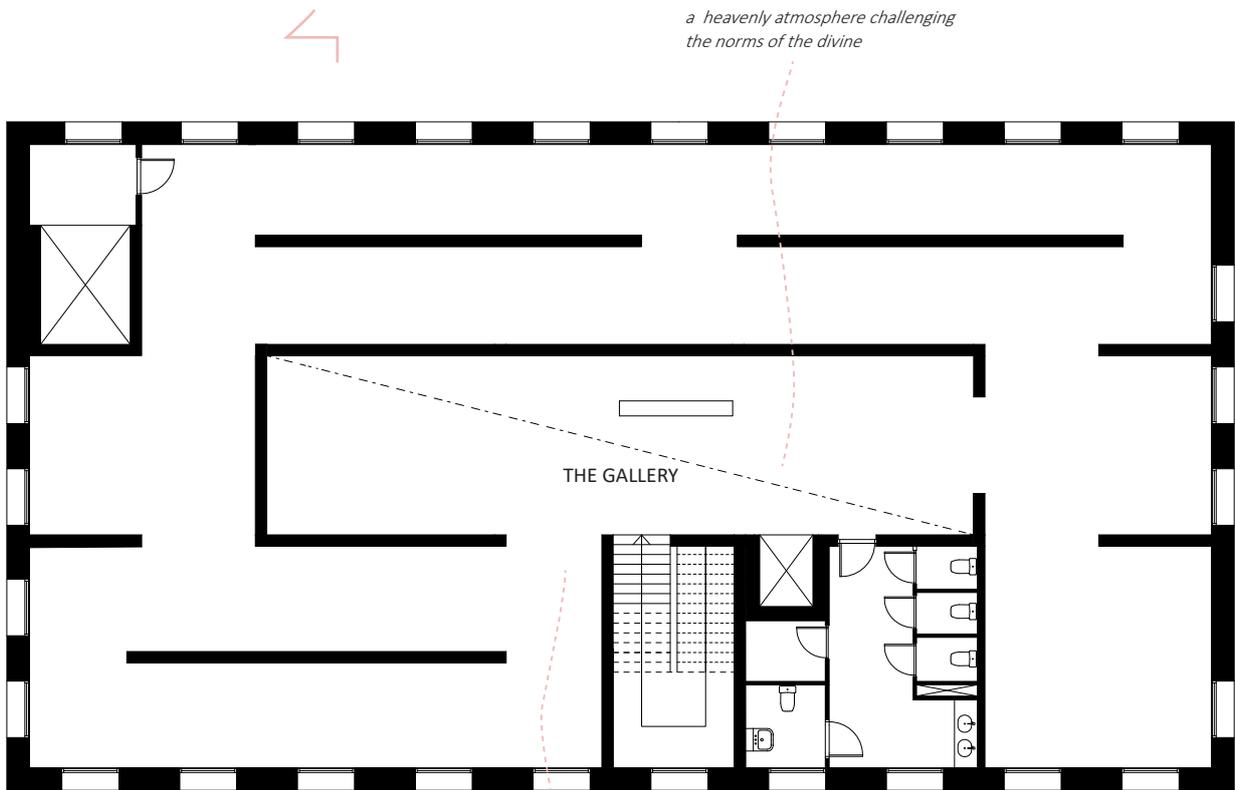
Design Proposal



The Gallery

As a comment to the unequal gender representation in exhibitions, the second floor is an art gallery space, dedicated to women and non-binary artists. It consists of both historical and contemporary exhibitions in a diversity of techniques but focus on textile art. In this way, the gallery links back to the site's history of textile. Further, it corresponds to the second criteria on the International Association of Women's Museums's definition of a Women's Museum's mission: *supporting female artists*.

The floor is organized with sequences of rooms that lead the visitor around the exhibition. The central space of the gallery has a double ceiling height, with overhead windows that bring in light from above and create a heavenly atmosphere. From a normative idea of space, these spatial qualities have a masculine connotation. A male expression is expressed through straight lines and strict, rigid articulation of ceiling height and light, while a more grounded, narrow space articulated with horizontal lines and darkness has been a normative expression of a female expression. It is based on an idea that man is divine, noble while women are human and deficient. The Gallery questions this normative idea of space by letting a divine space be filled by a women's art presence - the divine becomes female, not male.



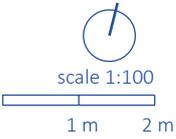
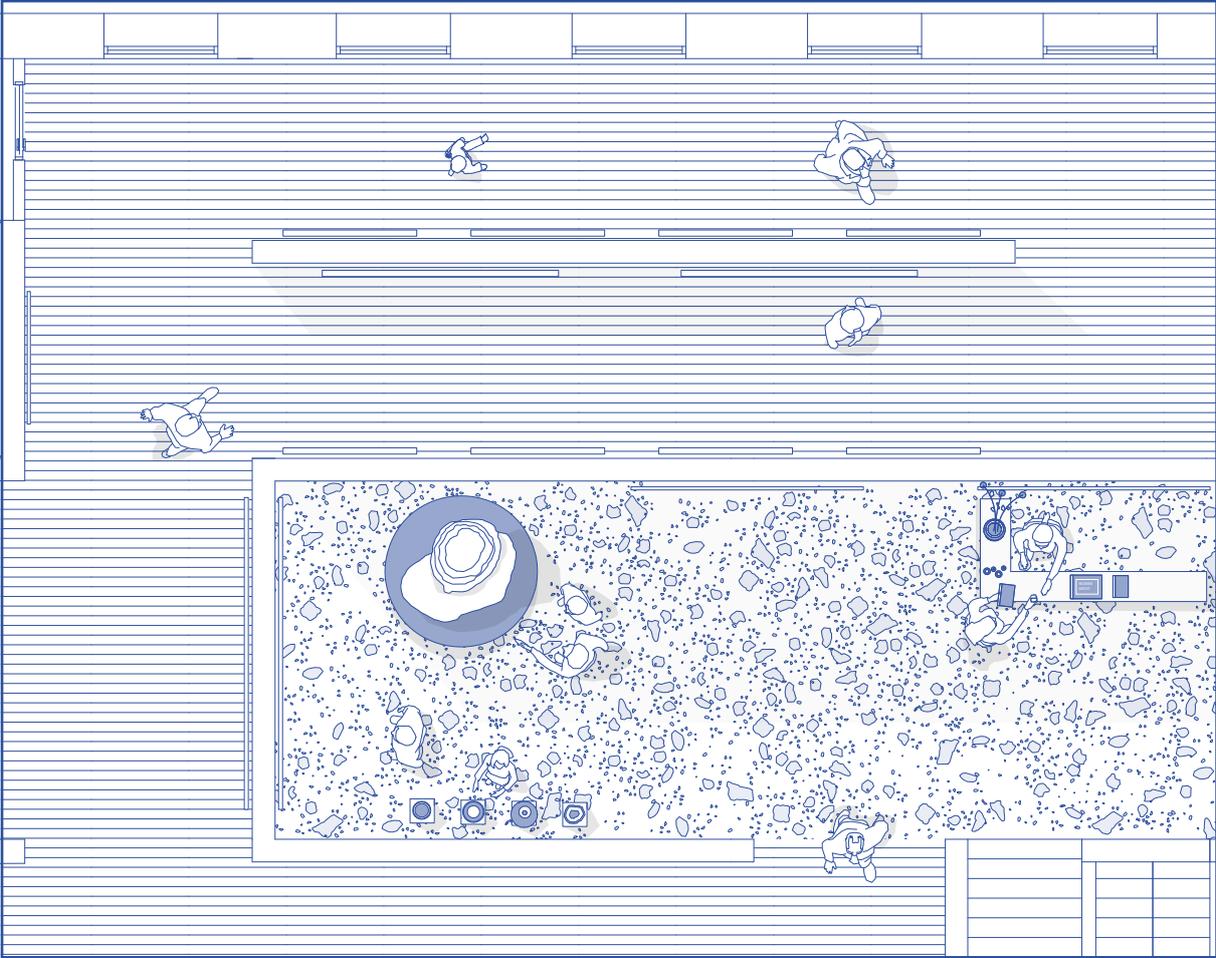
The Gallery

Design Proposal



The Gallery

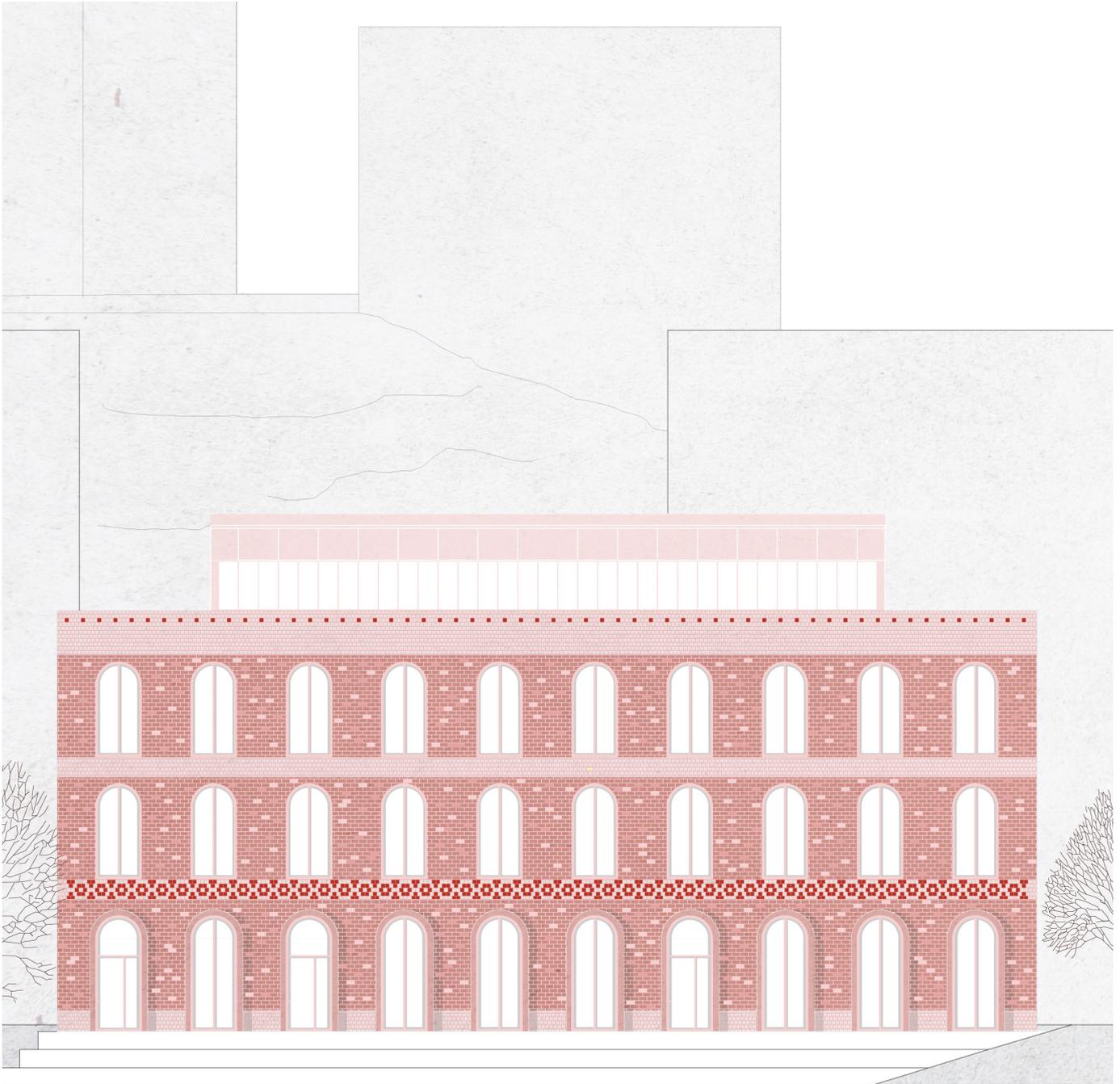
Design Proposal



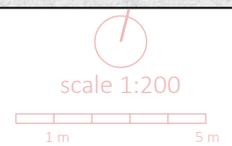
Facade

south

Design Proposal



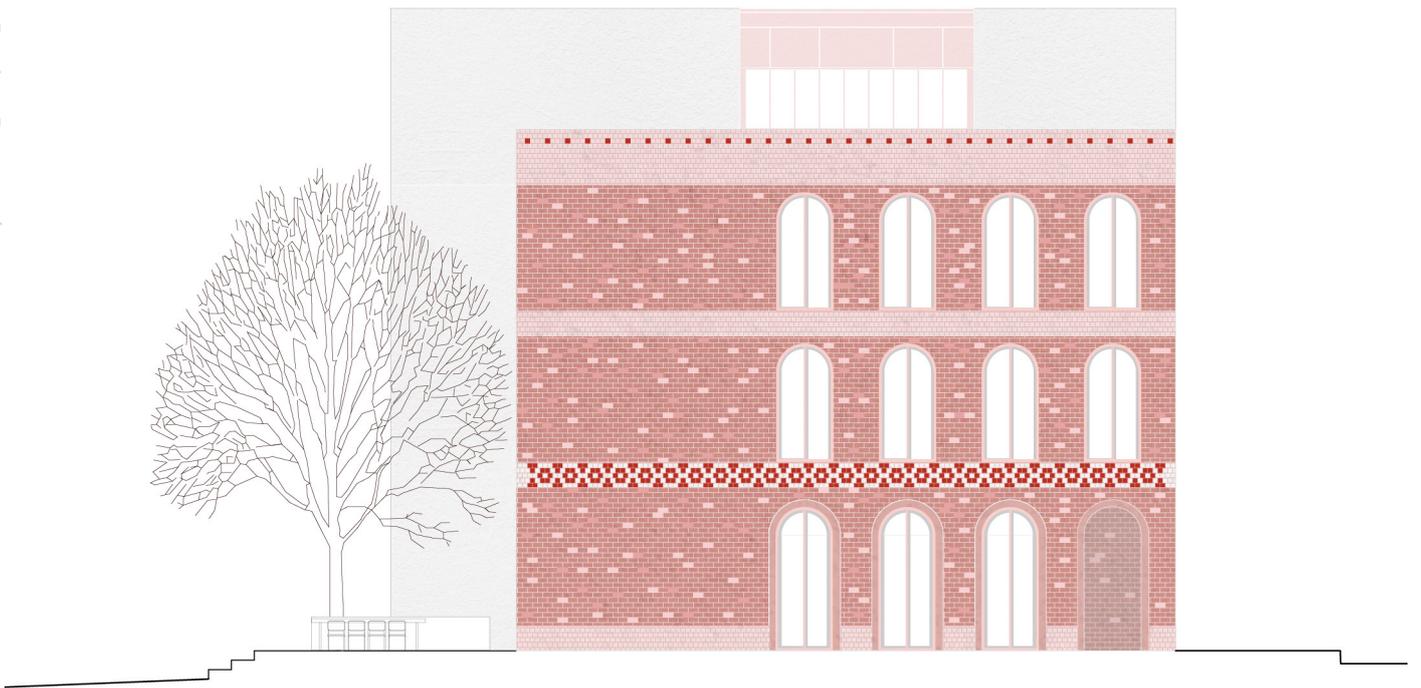
The facade combine a normative male and female architectural elements and thereby articulate the presence of gender in the built environment. The authorial, male expression is composed by a heaviness of brick, the repetition in the window openings and the articulates straight lines. It contrasts with the colouring of pink, but foremost the ornamentation.



Facade

east

Design Proposal



scale 1:200



Design Proposal



Design Proposal

Discussion & Conclusion

Reasoning & Reflection

In this chapter I discuss the design proposal and its relation to the theory. I finish by giving answers to my initial research questions.

Discussion

I would like to start this discussion by reflecting upon the relationship between the design proposal and the initial discussion of the three types of feminist architecture; *Bodily Ideals*, *A Broader Representation of Femaleness* and *A City of Women*, presented in the chapter *In Search for a Feminist Architecture*.

To begin, *Kvinnohistorisk Museum* in Umeå is situated in a spatial agglomeration of different cultural activities which places the museum in a collaborative approach, which is expressed through the architecture. The floor plan's open and organic composition creates transparency that encourage collaborations and creates opportunities for sharing knowledge and build trust. *Kvinnohistorisk Museum* is not operating alone, but together. In my opinion, these spatial qualities enable a feminist way of operating, which has inspired the design proposal to have a program with a diversity of activities that encourages for a transdisciplinary approach, which resulted in the program of *The Home, The Work and The Gallery*.

Further, Umeå *Kvinnohistoriska* opens for a discussion on the bodily ideals in architecture. As presented, there are several ways of arguing for a female and male appearance in the architecture. As mentioned, I have a slightly scepticism to reason about architecture based on bodily ideals, since I find the argumentation to be based on a normative and dual idea of sex and gender. In contrast to Judith Butler's reasoning of gender as a performance of behaviours, it focuses on a more normative and biological association of female and male expression. It is based on the idealised idea of the female and the male body, as well on the normative characteristics, which I believe limits the discussion, as well as it excludes the non-binary perspective. Instead, in line with Brady Burroughs's argumentation, I think the discourse needs to broaden the idea of how gender can be defined and expressed in architecture in order to reach a more diverse discussion.

Therefore, the design proposals attempt to questioning the normative association to gender in architecture by combining a feminine and a masculine coded expression, with the aim to open for a discussion on the gendered connotation

in architecture. The building has a horizontal expression, articulated through the building's proportions of height and width, which creates a grounded expression. In combination with the ornamentation that frame each floor it creates a horizontal expression, which is associated to the earth and the sea and can be regarded as a symbol of femaleness. In contrast to a vertical expression with an association to the sky, the divine and a masculine symbol. Further, the building's ornamentation is another detail with a female association. Since the modernist era, ornamentation has been regarded as an external additional that distract the viewer from experiencing the building's inner beauty. Ornamentation has since then been argued to be an unnecessary, flamboyant and seducing. (Lico, 2001) In order words, the use of ornamentation has both a symbolic and architectural value. Additionally, the building has a colour blend of pink and red which also symbolise a femaleness. In contrast to this, the building is composed by a heavy materiality and clearly readable structure expressed through the arch construction that create the window openings. It expresses robustness and honesty, which can be derived to a masculine connotation. The design proposal plays with this female connotation, with the purpose to create contrast to the masculine association, but also attempt to bring awareness of the hierarchies between different architectural expression.

These design decisions are linked to the reasoning about a *A Broader Representation of Femaleness*, driven from *Aarhus Kvindemuseum*, which explores the power relations in the build environment. With support from Katarina Bonnevier's theory *Cross-Cladding* and Brady Burroughs's theory, *Butchness* the building can be reasoned as a new type of femaleness in architecture, which question the disbalanced power relation in the built space, where a male connotated architecture are given a higher value than an architectural expression with a female association. The design proposal consciously uses a normative architectural langue for expressing power, and its masculine connotation, with the purpose to signalise its importance and empower the practices and activities that takes place on the inside. One could reason that this is a patriarchal approach that reproduce the norms of the power relation in the built

environment, rather than changing it. In one way, I agree with that. I believe that architecture has the potential to address a more critical point of view of norms. On the other hand, norms are not bad but rather necessity that can be turned to its advantage. This type of norms is difficult to change. It takes long time and it needs to be done in smaller steps. I am not sure if architecture can change social norms, but I do believe that it can change our behaviours and perceptions. However, the first step is to illuminate the existence of a power relation and the problematics it causes, which I attempt to do in the design proposal.

Stockholms Kvinnohistoriska is a feminist practice that exemplify how the manifestation of women's history in the public space can create a dialogue between space and history on an urban scale. The design proposal has been inspired by their mindset of operating towards the whole city. This is visible in the design proposal's extrovert approach, articulated in different parts of the museum. It is most clearly expressed at the entrance floor that investigates domestic spatial qualities in a public setting. The reason for that is to use architecture and programmed space to emphasize on the connection between women's absence in the historical writing and historical oppression in the public space. It is also a comment to women's historical oppression in the public space and the dual idea of the public and private space that was created after the Industrialization. Gothenburg Women's Museum not only provides a space for women's, which historically and today is a surprisingly provocative act, but also manifest it with women's domestic experiences that have not been recognized in the historical writing. Again, this raises the question whether it reproduces the norm of associating the women to the home. I believe this is difficult issue that is important point to address. On one hand it can be seen as a diminishing of women's history, but at the same time it is a strategy to give place for women's history that seldom is recognized in the historical writing. It covers experiences that need to be mediated and stories to be told. Additionally, since the museum consist of different spaces from women's history, and not only the kitchen, I believe that this is not a risk of confirming a gender role but rather illuminate its

appearance and treat it with gratitude and grace.

With inspiration from Stockholm Kvinnohistoriska's approach of influencing the city, the idea is to allow the domestic qualities be spread out in the public space that surround the building in order to contribute to a more inclusive area where people can get a feeling of belonging. It is specifically is expressed though the outdoor kitchen, which illustrate how the appearance of a public space could look like, and the bathroom that provides the right for everyone to accessible to a toilet without paying. Even though the question of public toilets was initiated by the Suffragettes during the Women's Movement in the 19th Century it is still a relevant in order to create an accessibly city for everyone.

Conclusion

I started this master thesis with the research question *How can a building of a Women's Museum highlight the dialogue between the past, present and future and thereby change the power relations within Gothenburg's normative historical writing?* It is a broad question formulation that invites for a versatile discussion, which has been concluded here.

To begin, I find it important to reason about the actual need of a Women's Museum as a building, rather than an immaterial characteristic. I started this process by wondering whether the idea that the appearance of a building expresses its importance is a patriarchal mindset that sustain the existing power relation in the city. It might be the case. However, I think this need to be taken into consideration in order to change the power relation in the city. Therefore, Gothenburg Women's Museum is an authoritarian building that signal that the activities on the inside are valuable and important for the city. In this case I believe that immaterial qualities are not enough to change the power relation within the built environment, it needs to be a building.

Further, women have through history been fighting for their right to have a space for operating, a space for one's own, for example: the suffragettes home meetings, *Goteborgs Kvinliga Diskussionsklubb*, *Women's Folk Collage*, and *KvinnSam is the national library for gender research*. With background to this, the Gothenburg Women's Museum not only manifest women's historical presence but foremost provide a space for women and non-binary of today. Because, even if time has changed and conditions has been improved, the city is still not equal. Hopefully, the museum can change this power relations.

With the starting point from a critical perspective on the normative historical writing, the design proposal explores architectural strategies that strengthen women's historical presence in the city and showcase what could be learned from the past. By tracing forgotten stories, I came to the conclusion that these memories must not only to be told, but also reactivated and discuss ed in a contemporary context. Therefore, the *Gothenburg Women's Museum* consist of spaces that invites the visitor to interact with historical events

and situations that have been important, characteristic in women's history in direct dialogue with the time of today. I believe that this approach towards history could influence the historical wiring of the future and contribute to women's presence in the city's collective memory. It opened for a new perception what a Women's Museum could be, which leads to the next research question.

The sub-research question *In what way can the design proposal, through its program and architectural expression, broaden the perception of what a women's museum could be and become in relation to the city?* invites for deeper discussion on the architectural expression, organisation of space and interaction to the surrounding outdoor spaces.

The starting point for the design proposal was to challenge the normative perception of a museum, including spatial organization, agenda and interaction with the city. The combination of empirical research and interviews inspired me to approach the representation of history in a broader way. Therefore, the design proposal consists of spaces that reactivate history through interaction: events, meetings, conversations, rather than through exhibition objects. I will highlight two examples from the design proposal that showcase how this broaden the discussion what a Women's Museum could be.

The concept of the fist floor's, *The Home*, illustrates how a public space could be designed through a domestic mindset and thereby bring the qualities of creating a more inclusive environment and a feeling of belonging, that hopefully could spread out in the city. I believe that *The Kitchen* and *The Bathroom* are examples of how architectural qualities could support the public space and create an atmosphere that express that the city belongs to everyone. In my opinion, this exemplifies how Gothenburg Women's Museum both has a strong relation to the city a and exemplifies how architecture could contribute to a more socially sustainable city. In a time with an increased privatisation of the public spaces in the city, which limit accessibility and interfere with the citizen's democratic rights, I believe that this architectural mindset is well needed.

Prostitution is another female experience that is highlighted in the design proposal. In my opinion, prostitution is the most illustrative example of a patriarchal power structure in the built environment, based on a male oppression towards women. This power structure has shaped the history of Rosenlund but is no longer visible in the city – even though it still exists. I believe it clearly shows a relationship between architecture, norms and behaviours and is an example of a disclosure of the most vulnerable and a spatial ignorance of the male oppression. Further, it is an example on how the urban development removes women's, and others, stories that does not fit to the idealized picture of the city. This opens for a discussion on what responsibilities the built environment has towards its citizens. As a comment to this, *Gothenburg Women's Museum* makes this structure visible. By placing a collection of sculptures of prostituted in the window recess along the facade facing Rosenlundsgatan it manifests that the most vulnerable also deserves a chapter in the history books.

Is *Gothenburg Women's Museum* really a museum? This is a relevant question that I been asking myself during this process. With support from the International Council of Museum's definition of a museum, I would say that it is. The definition emphasise that a museum should not only showcase tangible heritages, as object, collections and physical spaces, but also give space for intangible values which I could define as experiences, operation modes, atmospheres and memories. In my opinion, this definition allows *Gothenburg Women's Museum's* broader definition of what a museum could be.

In terms of architectural expression, the design proposal invites for a discussion on how gender is performed in the built environment. With background to, Katarina Bonnevier's theory, *Cross-Cladding*, and Brady Burroughs, *Butchness*, the design proposal explores a new perception of femaleness in architecture and question the perception of power in the built environment. It transforms a male connotation architecture into something female, or something else. Can we ever design a building without a gender, or would that be another way of ignoring the already existing power relations? There are many questions that I would like to explore further. However, I believe

that If the architectural expression associated to power forever remain male, the power relations in the build environment will never be able to change and neither will the equality between gender. I hope *Gothenburg Women's Museum* has been a good starting point for this discussion.

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Image 9: Photo by the author (2019)

Image 10: Photo by the author (2019)

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Image 22- Image 26: Stockholm Kvinnohistoriska (2019) With Courtesy of the artist

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The Exhibition

