

DRAWING THE SQUARE *QUEERED.*

- *Phenomenological thoughts through a graphic novel*

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ABSTRACT //

Imagine worlds and engage in design through telling stories. - Jiminez Lai.

The traditional role of the architect, and architecture itself, is evolving into an increasingly interdisciplinary profession. Where the language of how architects articulate and research their ideas has become more diversified.

In cartoons you are dancing on the line of narrative and representation, where the activity in the frames, the populated drawings, could be viewed as an architectural program. More importantly, this drawing medium affords the possibility of incorporate representation, theory, fantasy, criticism, storytelling and design. The aim with this thesis is to investigate the possibilities and strategies available with in this medium.

To investigate this medium, a narrative is set for this thesis. The narrative functions as a method, meaning that the narrative favours the composition of the cartoon and pushes the thesis forwards. The narrative revolves around the question: Can the square be queered? As where the comic takes departure in phenomenology's perception of orientation. This philosophical school of thoughts provides resources for thinking of orientation and how bodies reside in space.

If orientation is a matter of how we reside in space, then sexual orientation might also be a matter of residence? This is the question that Sara Ahmed ask herself in the introduction of her book Queer Phenomenology (2006) where she seeks ways to make phenomenology queer or to detect queer moments that is existing in the writings of phenomenologists. Ahmeds work functions as a base point, the main reference for the theoretical context for this thesis.

The sought-after result is a graphic novel that researches the question asked above, as it simultaneously investigates how and if design iterations can be carried out within the medium of cartoons. The test bed for this narrative is Stigbergstorget, an urban square in the city weave of Gothenburg. In this thesis, Stigbergstorget will work as the space which the narrative revolves around and where thoughts are tested out.

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PREFACE // POSITIONALITY

Thoughts on objectivity vs. subjectivity.

The world is not an objective reality.

During this period of time conducting my master thesis an internal struggle regarding objectivity and subjectivity has been fought out. When taking a step back and observing my work the conclusion is that this result and product, being my thesis, could only be a result from myself producing it. The reason for this is me, putting myself and my own experiences into the narrative. The cause of me doing so has two reasons:

The first one is that this thesis takes departure in phenomenology. Here described in Edmund Husserl's words:

"Phenomenology is the intuitive appreciation of phenomena as they are immediately perceived, without reference to scientific theory or prior learning."

This school of thought addresses the consciousness and your perception as a base point of you existing in the world. The world is then only open to the human through the human perceiving it. Therefore I realized that it would be to my advantage to use my own perception and experiences as well.

The second reason is this thesis also includes thoughts and investigations of queer space. If orientation is a matter of how we reside in space, then sexual orientation might as well be a matter of residence? So therefore, my own sexual orientation, as a lesbian, should be stated as it might influence my perception of my orientation.

So, where subjectivity crosses the line of being too subjective? Where is the line crossed of me putting too much of my private being in this thesis, I still, in definite, do not know. But I think the reader have some

responsibility as well, that got me thinking of something that Michel Gondry's said in his animated documentary, "Is the tall man happy?", featuring an interview with Noam Chomsky. The introduction monolog starts with Gondry's words:

"Film and video are both by their nature manipulative: the editor/ director proposes an assemblage of carefully selected segments that he/she has in mind. In other words, the content becomes more important than the context. And as a result, the voice that appears to come from the subject is, actually coming from the filmmaker. And that's why I find the process manipulative: the human brain forgets the cuts. A faculty specifically human, that, as I will learn, Noam, call psychic continuity. The brain absorbs continuity as a reality and consequent gets convinced to witness a fair representation of the subject on the other hand animation that I decided to use for this film is clearly the impression of its author. If messages or even propaganda can be delivered the audience is constantly reminded that they are not watching reality, so it is up to them to decide if they are convinced or not."

In my work of creating these cartoons, I, the artist, focus your attention to some selected of images. I select the narrative and the imagery that is portrayed, I select the narrative and the words spoken, and therefore I also select what is not shown. I steer the eyes to what I want them to see and read what I want them to read. As Gondry mentions this could be viewed as manipulative, the voice coming from the characters is coming from me.

Yet this medium I am working with drives your thoughts away from reality. For the medium itself brings the reader a fair chance to decide for themselves if they are convinced or not.

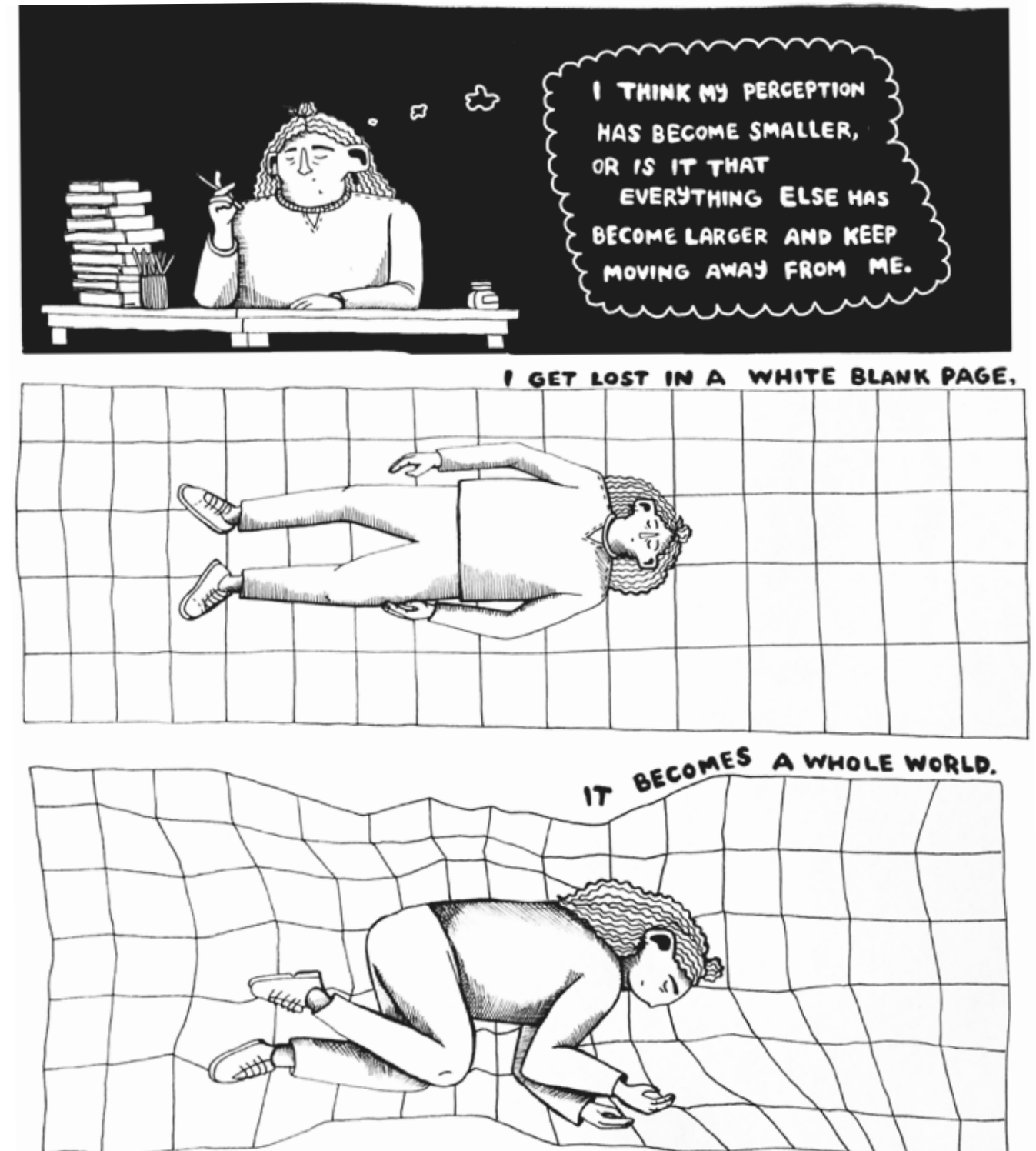


fig.1 - Cartoon of perception

THESIS QUESTIONS //

*"How can the medium of cartoons
be used as a design tool?"*

INTENTION //

The intention with this thesis is to investigate the different possibilities and design strategies available within the drawing medium of comics. Therefore this thesis main body is a graphic narrative with the aim to explore how this medium can be used as a design tool within in the field of architecture.

Within the comic the narrative becomes a methodology and leads the process forward while incorporation theory both part of the narrative and as well as theoretical references. The comic stands on Phenomenologist thoughts because it provides us with ways of thinking of orientation and by extension, thereby if sexual orientation as well might be matter of how we orientate in space. This becomes the theoretical framework for the question: Can the square be queered?

DELIMITATIONS //

This thesis should be looked at from the position of the author being an architect - not a philosopher. Instead of adding to the theories which my cartoons are based on, they should be viewed as a point of departure, the theory works as the foundation that the narrative feeds from. It doesn't add to the thoughts of phenomenology but rather uses the works of phenomenology as a departure to design and have the intention to understand the space and the body that reside in it.

I don't have the resources to understand these philosophical writings in their fullness. There sure is things that I don't understand in the way they were meant to be understood. But isn't there value in misinterpretation?

Queer space, this thesis focusses on the queer aspects of Phenomenology and how that can be interpreted in design. There are several other aspects that would be beneficial to the discussion such as power structures, gendered spaces, but for this thesis the focus point on queer space is merely from the school of thought in phenomenology.

BACKGROUND //

The language of architect is constantly evolving and quite personal. How the architect materializes and research ideas is versatile to the degree as to the number there is architects. Using a graphic narrative to visualize the thoughts behind the design is not new to the architect, the sequential drawing is one that is often used to iterate the design in the process. The background to this thesis lies in an interest in the sequential drawing that makes the comic strip.

The narrative revolves around a question. Can the square be queer? As this comic tries to answer this question it draws from the philosophical school of thoughts of Phenomenology. The reason for this is that this school of thoughts puts the human perception of the world in focus. Where the world only exists through the human perceiving it. It also gives us several tools and different ways to think about how bodies orientate in space.

COMICS STRIP: *COM·IC* | \ *KÄ-MIK* - A GROUP OF CARTOONS IN NARRATIVE SEQUENCE.

*Word used to discribe this medium in this thesis is:
Comics, Cartoon, Graphic narrative.*

ON THE COMICS - IN THE COMICS //

"Egentligen, har ju dom tecknade serierna inte något konstnärligt ärende, något estetisk ärende, utan de innebär någon slags rationaliserande, att förkorta vägen för ett meddelande "

"In fact, these cartoons do not have any artistic value, any aesthetic value, it is rather some kind of rationalizing, to shorten the path for a message."

- Tord Baeckström (Art critic)

The medium of cartoons has a rather complicated history and have been overlooked by the art world for some time and been reduced to, in Tord Baeckmans words, to "have no artistic or aesthetic value at all." It is just in recent years that the graphic novels have been invited to the salons and their artistic value has been increased and is no longer looked at as just childish funny books.

The cartoon has diligently been used in portraying critical perspectives. A medium for alternative thoughts to be portrayed, to present satire of political streams, to propel propaganda or to showcase forbidden worlds. In the documentary *Serietecknarna* (2018) we follow a few Swedish artists as they describe their work and their artistry. Two interesting artists that have two very different approaches to their cartoons are Nina Hemmingson and Liv Strömquist. Nina is one of Sweden's most well-known cartoonists, famous for her personal and observational comics. In her comic she uses her alter ego as the main subject. She portrays a rather dark humour and existential issues. Nina draws comics with a totally present and relax mindset. She describes

it as a feeling that does not necessary happen as soon as you sit before a blank paper. But rather a quite rare feeling for her. But when you are there, when you have that feeling, that's when your greatest ideas and best work come to you.

On the other hand we have Liv Strömquist, saying that her cartoons would not exist without theoretical content. The core is the theoretical discourse, and that theory and history are absurd in their selves. Her drive is to narrate all the things that she wishes she would have been told about bodies or sexuality. "I thought they were going to be upset about the feminist political context in the cartoon, but the worst backlash I got was that people were upset that I draw ugly." The discussion of beautiful and ugly is rather bizarre and passe'. Liv states that she never really understood this nonsensical discussion. The interesting thing would be to discuss quality rather than the aesthetic of nice or ugly. Is there an artistic quality or isn't? Artistic quality has nothing to do with beautiful or ugly. The interesting thing here is the quality of how the artist approaches the subject or uses different styles to enhance sequences of importance.

In Tord Baeckström words, the comic shortens and rationalizes the path of a message. On that, he is not wrong, the power of the cartoon lies in the ability to conflate several perspectives, both aesthetic and narrative but still making the reader understand the message that he or she is trying to communicate. The core of the comics is the desire to communicate.



Fig. 2
Me live-drawing comics on stage at feminist party.

THE PROCESS OF BUILDING A SEQUENCE // *Architecture is fiction.*

When moving the focus of comics into their interaction with the field of architecture and design the relationship can be described as not quite in focus but a reoccurring interaction. The interest in graphic narrative can be traced back to the storyboard of *Lettre a Madame Meyer* (1925) by Le Corbusier. Or a more recent example is Sir Peter Cook and Archigram, *The Metamorphosis of an English town* (1970). In these design narratives the objects or the buildings become the characters of their own story.

In this communication era, and in our discipline that is one that's always hungry for new imagery and new ways to conflate concepts and new representations modes, comics is becoming an increasingly occurring and desired mode of architectural representation. Our language is a language that is constantly in development but kept with a few constant fractions. Koldo Los Arana (2013) states regarding this relationship that architects seem to have this fascination for cartoons, architects use them for their capability to handle and communicate space and movements and to understand projects as interactive processes rather than objects. The comics enhances the way we already talk about architecture. Building that faces certain directions, or how the form of an object moves by turning, leaning or bending in different positions. We talk about how the building has movement, the building interacts with its surrounding which might be the reason for a quite natural transition to give them voices and make them into characters in comics.



Fig. 3
Cover of Archigram. nr. 4 (1964)
Photo taken at the exhibition 'City Landscapes' at Louisiana Mars 2022

THE PROCESS OF BUILDING A SEQUENCE //

Architecture is fiction.

In the practice of the architect Jiminez Lai the graphic narrative is not only representation of his design, but rather a way to work. Lai introduces us to several design narratives in his graphic novel *Citizen of no place* (2012). He uses the narrative dimension and spatiality of his comics to conduct explorations that he later integrates in his architectural practice. In this book we are taken on different journeys steered by fiction, imagination and theory. Where these stories then transcend into our physical world through design. Lai raises the question in his lecture (2015) "Why would an architect release a comic book, what is the relationship here?"

Lai says that for him it was a natural transition moving between the comic and the architectural drawing. The communication of architecture, control of line weights, rhythm and framing is a type of language between architects. But this communication transcends into the medium of comics. The comics might have a broader audience, it's more accessible and not focused on one subject but their purpose is the same, to communicate.

In Journalism and in particular political caricature making, reaching recognizable is the intention. The readability of the parts of the illustration is the most important thing, recognizing some person glasses, hairdo or mustache. We redraw them until they become typologies, icons or archetypes. Lai (2015) raises this as the true power of cartoons, that can be

made into a design approach toward representation of context and reality. The cartoon is no longer just a medium of representation it is becoming a design tool in itself. Lai uses form sampling within the narrative and this way of working gives him a freedom to investigate ideas. Graphic language and design sensibility has become how Lai now poses sections and plans.

The parallelism between the graphic narrative and architectural composition is certainly existing and not hard to detect. This interdisciplinary overlap has their commons, as the importance of the line, the rhythm and the structural synergy between architectural space and the comics page. As well as a system for the articulation of time and space. The notion of time that occurs between the sequences and frames occurs as well as in architectural diagrams.

Comics in the discourse of architecture is not something new, it has been used as representation medium throughout time but using it as a design tool and integrating in on the architectural scene as more than just a representation medium open for alternative modes. Los Arana (2013) concludes that our field in this moment of time is in a bit of crisis. A crisis facing the concept of the profession, that the scene of architecture has been avoiding for long has struck. The result is that we find satire, storytelling, humour and cartooning on an expanding venue.

"The delight I get out of doing buildings is to say:
Screw you, it can be built.

I don't want to be an Utopian architect.
I'm not interested in Utopia.
I'm interested in architecture.
I'm interested in drawings contributing to the discussion and the language of architecture."

- SIR PETER COOK



Fig. 4
Illustration of Peter Cook

NARRATIVE - PHENOMENOLOGY AND THE SQUARE //

The different perspectives and the different disciplines concerning public space and the urban square provide us with an array of different views and takes on public space. Where there is an ongoing and interesting discussion revolving it.

Who feels safe there? Who is the public room directed too? And how do we move through public space?

This thesis does not aim to answer all these questions. The sought-after contribution is rather to add to the questions asked. In doing so this thesis turns to the philosophical branch of phenomenology. Phenomenology in architecture puts the emphasis on the human perception of the architecture. Focused on the sensory and the emotional aspects in the manipulation of material, space and light and their impacts on humans. In phenomenology the perception becomes a function of built form. The environment impacts the human, and the architecture should support the needs of human activity. As this philosophy states the world is only open to the human through the human perceiving it.

In this thesis Phenomenology features as part of the narrative and is the main reference in the design proposal included in the comic. Where this thesis draws from Sara Ahmeds book, *Queer Phenomenology* (2006) which revolves around ways to make phenomenology queer, or to point out perspectives where phenomenology is rather queer. Phenomenology provides us several tools of thinking of orientation in space and here is where Ahmed takes departure by asking, if orientation is a matter of how bodies reside in space the sexual orientation might as well be a matter of residence. Ahmeds reasoning becomes the foundation for this thesis and the comics starts with the question:

Can the square be queered?

See comic at page: 28

SITE // STIGBERGSTORGET

The test bed for this thesis, as well as the scene where the narrative takes place is located in the city weave of Gothenburg, more specifically Stigbergstorget. Stigbergstorget today is an important node for public transport in the east of the city. The terrain surrounding it is quite steep with Masthugskyrkan at its top. In fact it is so steep that when Gothenburg started installing trams for public transport the tram couldn't go up the hill just because it was too hard for the horses pulling it. (Göteborgstad) At the square while facing north you have the highway Oscarsleden going between east and south and looking north you can see across the river, Götaälv and Eriksberg on the other side of it. While you are entering from East, you enter from one of Långgatorna and the west side of the square is the edge of Majorna. In the South you have Masthuggetkyrkan.

The square today is very much a construction site. Meanwhile machines hammer the concrete, groups of elderly men are sitting at the square café, Elis corner, they are sitting around tables playing cards and drinking coffee. You get the feeling that they sit there every

day, like this part of the place is their place, while on the square a man with a speaker is shouting about the right to housing, he is surrounded by 10 people with poster saying, "that the privatization of Gothenburg is killing the city's worker-soul". "Everyone has right to fair housing"

Right by the square lies Sjömanskyrkan, built in 1954 today a protected building as a trace of Gothenburgs shipping and shipyard history.(Göteborgstad) On the other side lies Sjöfartsmuseet and right by the museum stands the statue "Sjömanshustrun" on her pedestal. A woman clatching her hands together over her chest looking out over the river focusing on the river's mouth. There is a rumour that when they did some reparations to the statue, they rotated her a little bit when they mounted her again. They rotated her so that she no longer was facing the river mouth looking for her husband to return safe to shore, instead she should now be facing Volvo's factory in Torslanda. This rumour is probably not true but a nice little nod to the narrative of Gothenburg changing from being a shipping city to an industrial city.

SITE // STIGBERGSTORGET



Fig. 5
Ortophoto of Gothenburg

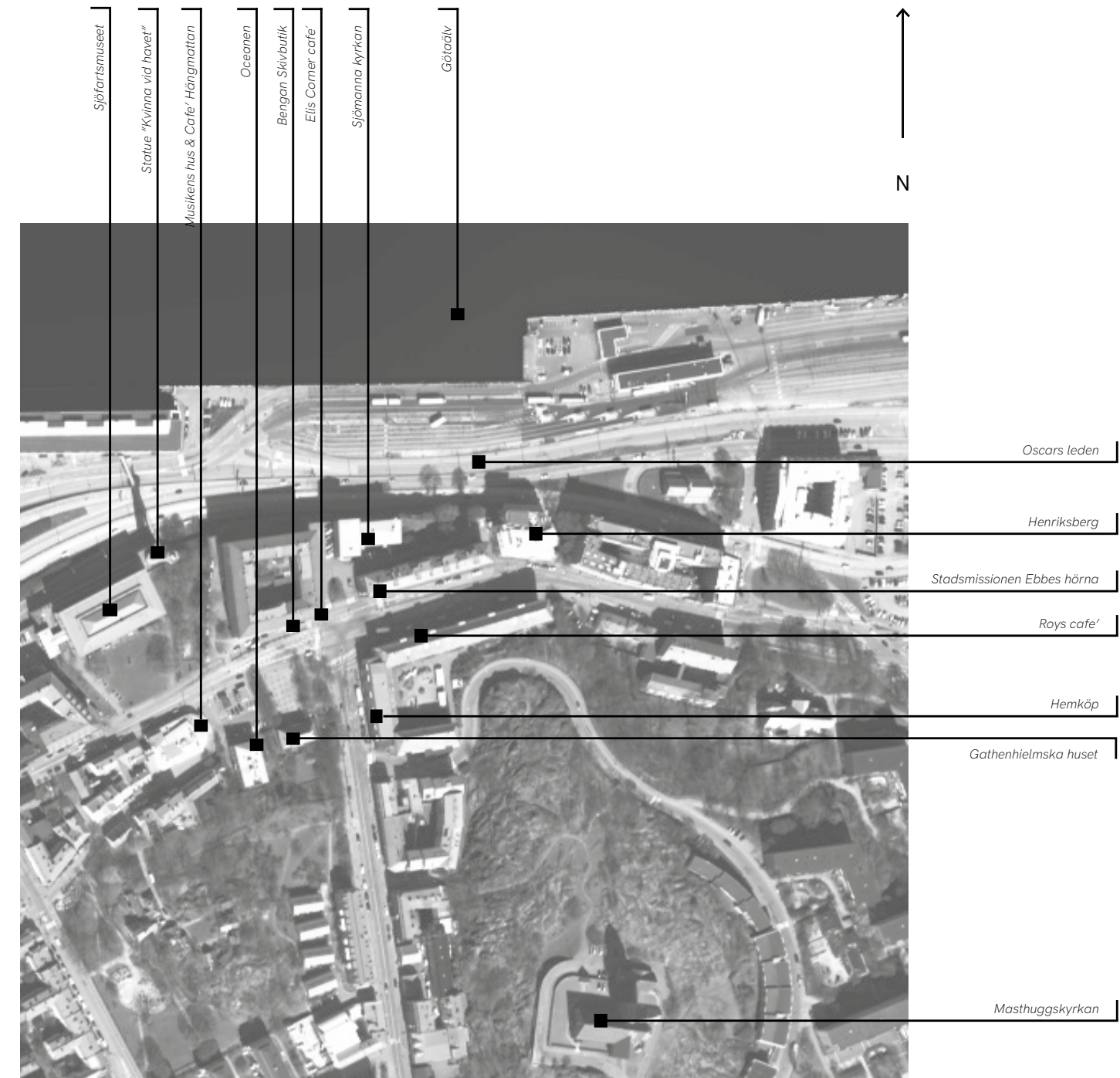


Fig. 6
Ortophoto of Gothenburg (cropped)

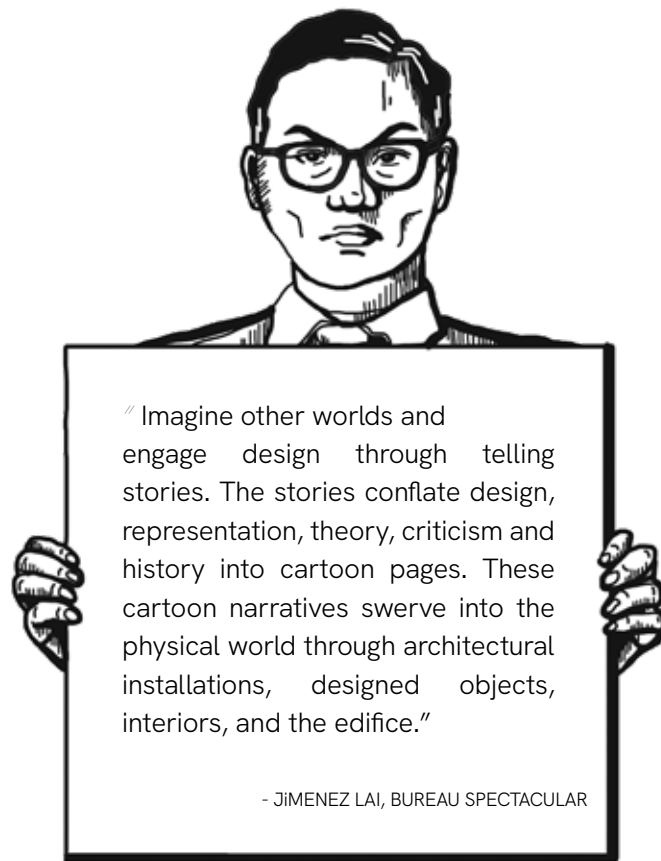
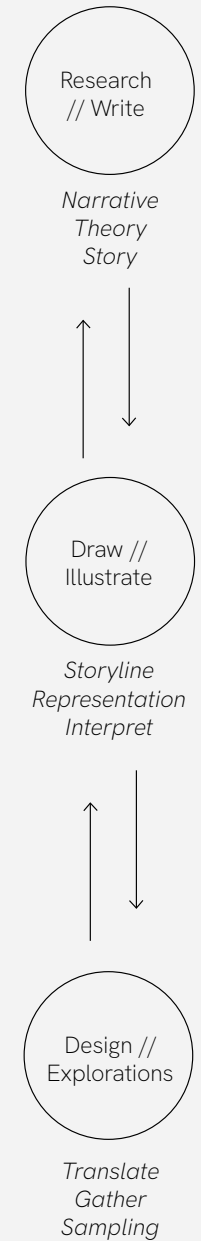
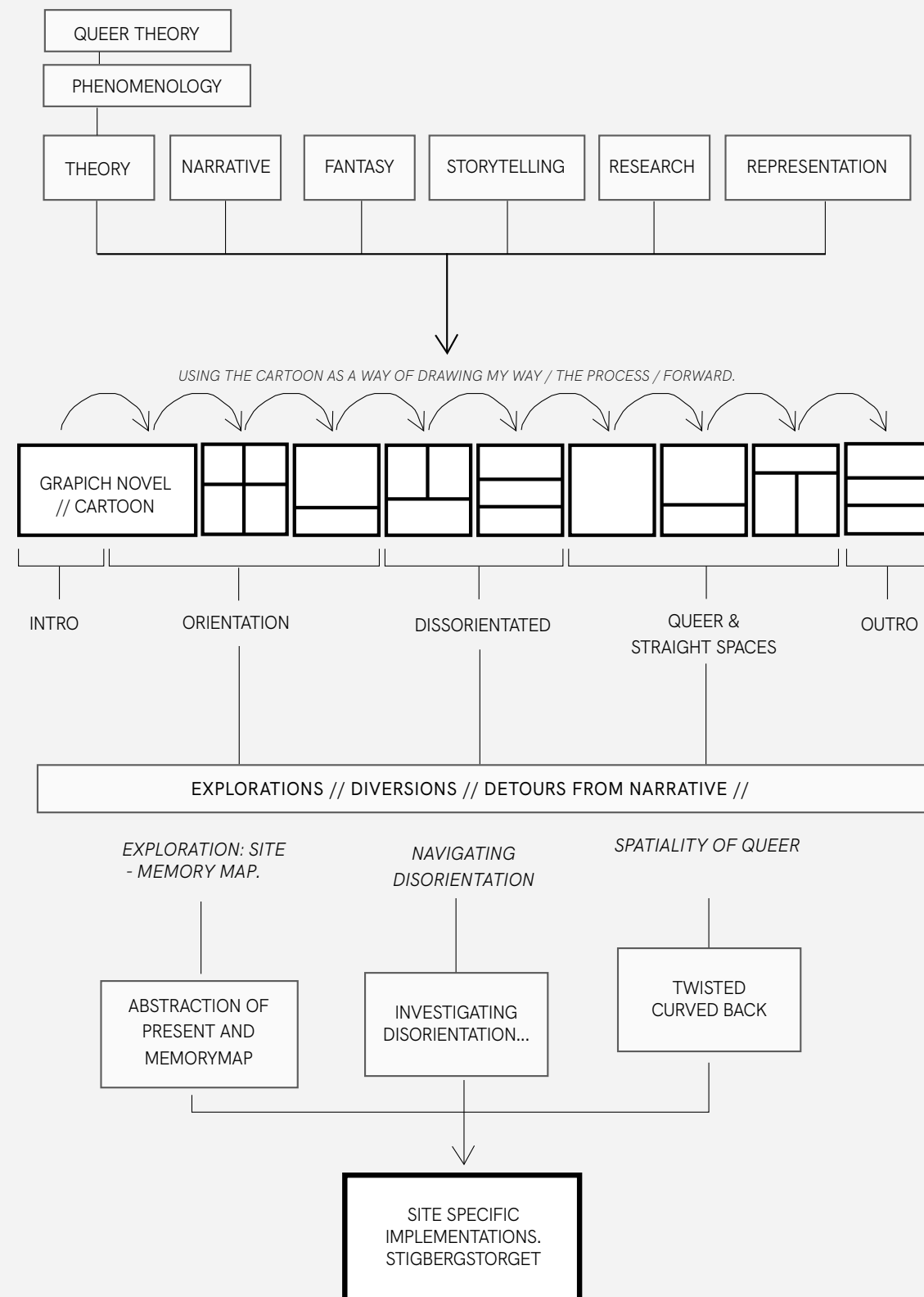


Fig.
Illustration and quote of Jimenez Lai.

METHODOLOGY // Drawing the process forward

The main aim with this thesis is to investigate the graphic narrative as a generator to conduct design. By using the narrative and storytelling to investigate spatiality and architectural composition. This is done by making the thesis into a cartoon // graphic narrative. The strength in cartoon as a medium lies in its versatility and strong means to tell stories and narrative. But as with all artistic mediums, the power lies in the artist hands and what they do with it. The drawing and the text can together build a nuanced picture, where they can build each other up, or work against each other creating cracks in the narrative or amusing contradictions. Fiction is what makes this thesis move forward. All the features in the cartoon, the site, the characters, theory and imagination all factors help the process forward. This method is based on the architect Jimenez Lai's work. In 2012 Jimenez released his graphic novel, *Citizen of no place* - an architectural graphic novel, and his design project "White Elephant" is a result from that novel. Jimenez says: -"Imagine other worlds and engage design through telling stories. The stories conflate design, representation, theory, criticism and history into cartoon pages. These cartoon narratives swerve into the physical world through architectural installations, designed objects, interiors, and the edifice."





CATEGORIES OF THE COMICS//

Presented here are the steps which were necessary for conducting this thesis, the different phases that had to be thought out before finalizing the graphic narrative, my thesis. It can be summarized into 3 parts:
narrative - drawings - explorations

The starting point, and the first category focuses on the narrative. Deciding and setting the theme, the main question or observation that makes the storyline. The storyline then gets fragmented into chapters to structure the theme into segments. Here the planning and reflection on what the segments will contain and how to transition from this part to another is planned out. The storyline or the narrative could be described as what is fed into the comics, what nourishes the story and keeps the process moving forward.

The second point is conducting the drawings and sequence composition. This process, in this thesis, when illustrating the cartoons starts with the first step to filter the exact text and/or what the characters utters on that page. Here reflecting over what is it that the subject or the situation want to say. Is it a case where the words and its meaning should differ from the illustration, do they work together, or against each other creating contradictions. In this thesis all the images in the graphic narrative are draw by hand. The reason for this is the perceived control sensed when drawing by hand in contrast to the experience when drawing digitally. Second step is to base out the proportions of the frames, how many frames is necessary and how is the page organized. At this time, there is already a loose plan of what is happening in the frames combined with

the text. The process is continued by loosely draw out the sequence with a pencil, to plan out in more detail the illustrations and what kind of movements and figures are present and what the situation is. When satisfied with the composition and the page is set the next step is to put the ink to the paper where it starts with the outlines and contouring of the scene to be continued with drawing the hatches to add some depth in the illustration. The final step is the touch ups made digitally, this is for large time-consuming painted areas and the finalized written text on the page.

The third step is what in this thesis is called explorations it is where the concept and the argumentation behind is set. Here the thesis departs from the cartoon into design explorations. This can be done in several ways as references will be shown. But for this thesis the storyline functions as concept for design. Where the narrative set is used as a launch for design iterations. See page 28 - As stated, Jimenez Lai uses his cartoons for form sampling. This can be described as what can be extracted from comic. Where you use the form language in the cartoon to design. For example, you use the movements in the frames and translate them to volumes, or you use the wireframes of the sequences as base of conducting a structure. See reference, page: 26
 This way of conducting design could also feature into the physical world as cartoonish architecture: Where the result is based on the cartoons drawing style and that function as a base for design. Where the objects form ends up having cartoonish characteristics.
 See John Hejduk example page: 27

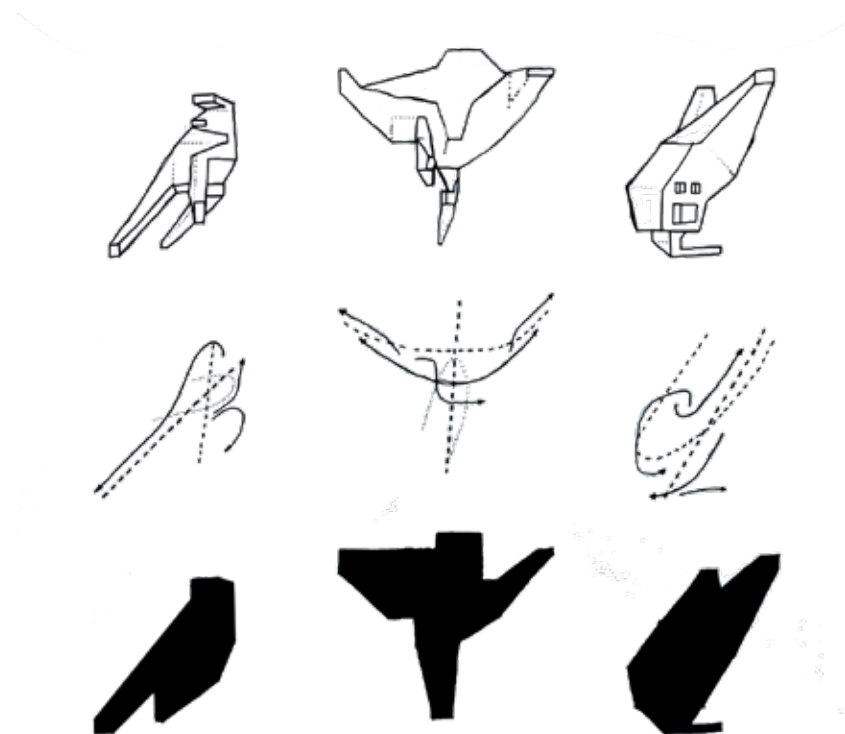


Fig. 8
Illustration representing formsampling from movement. "Citizen of no place. in the chapter:
Primitive. p.127

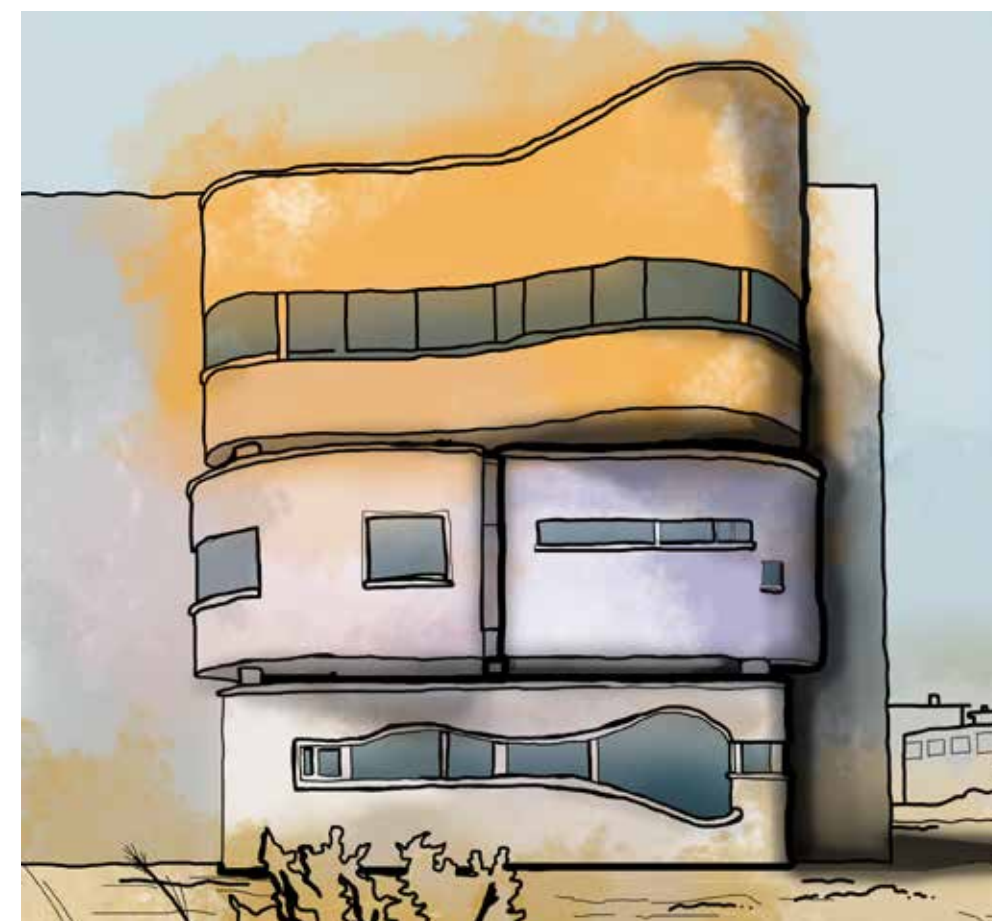
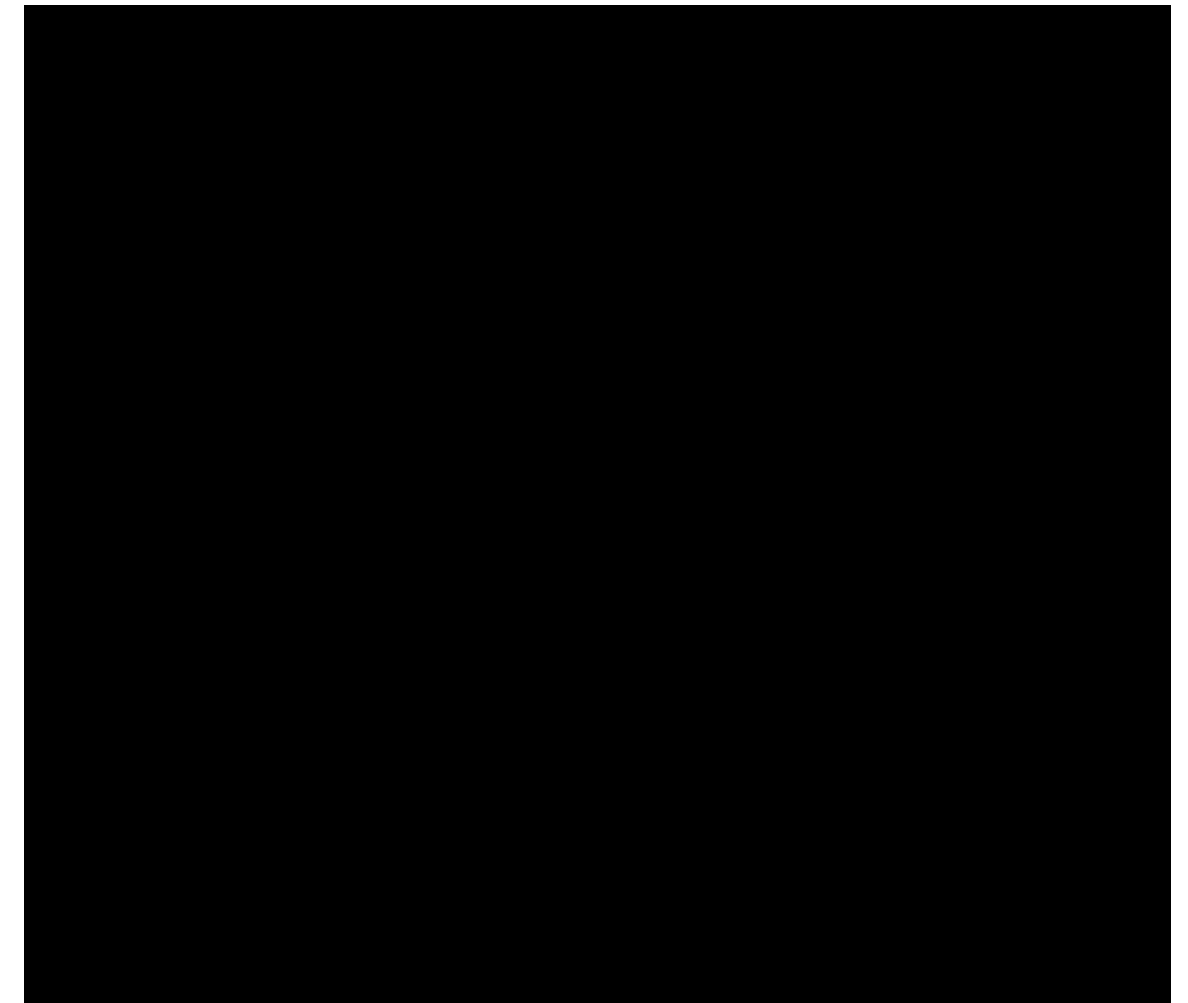


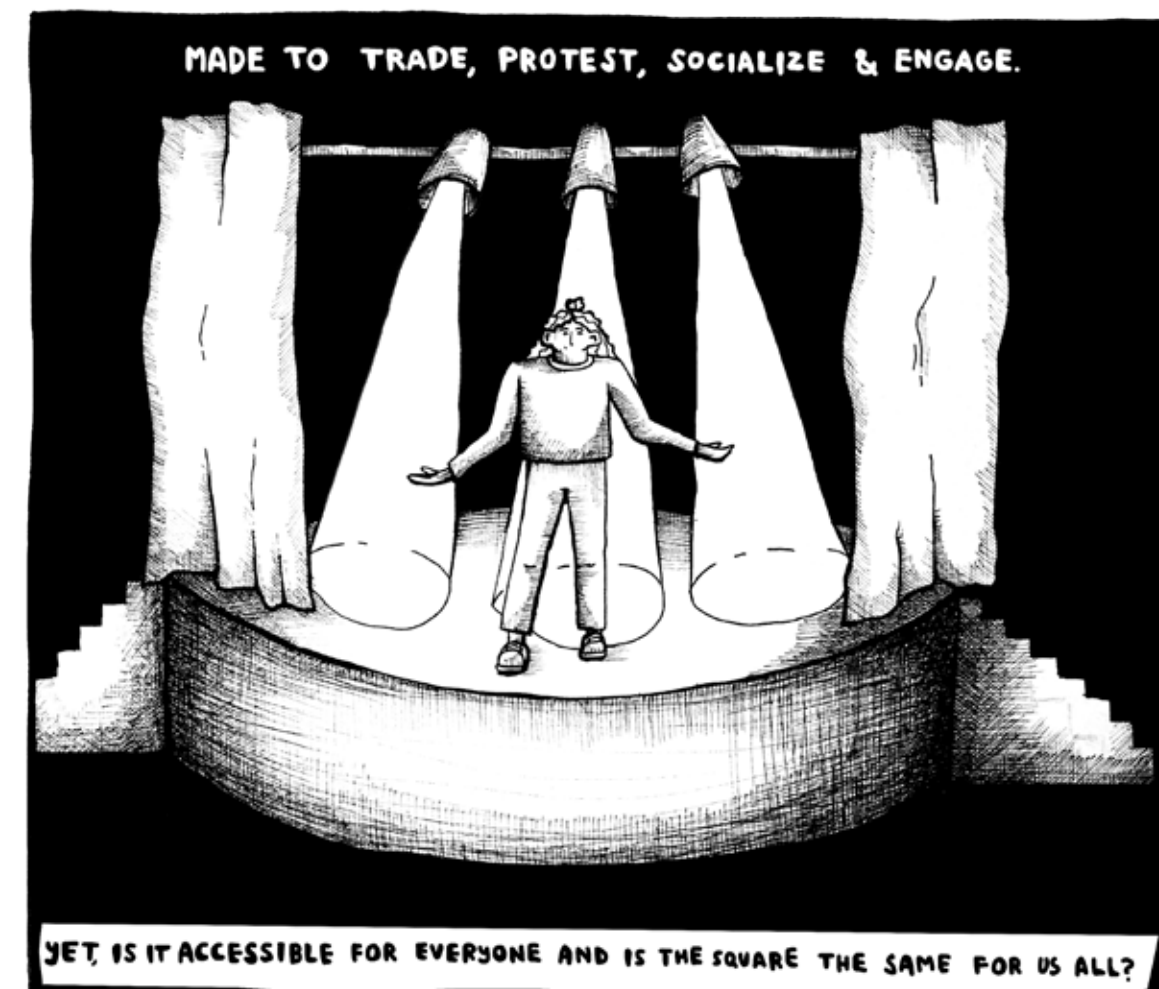
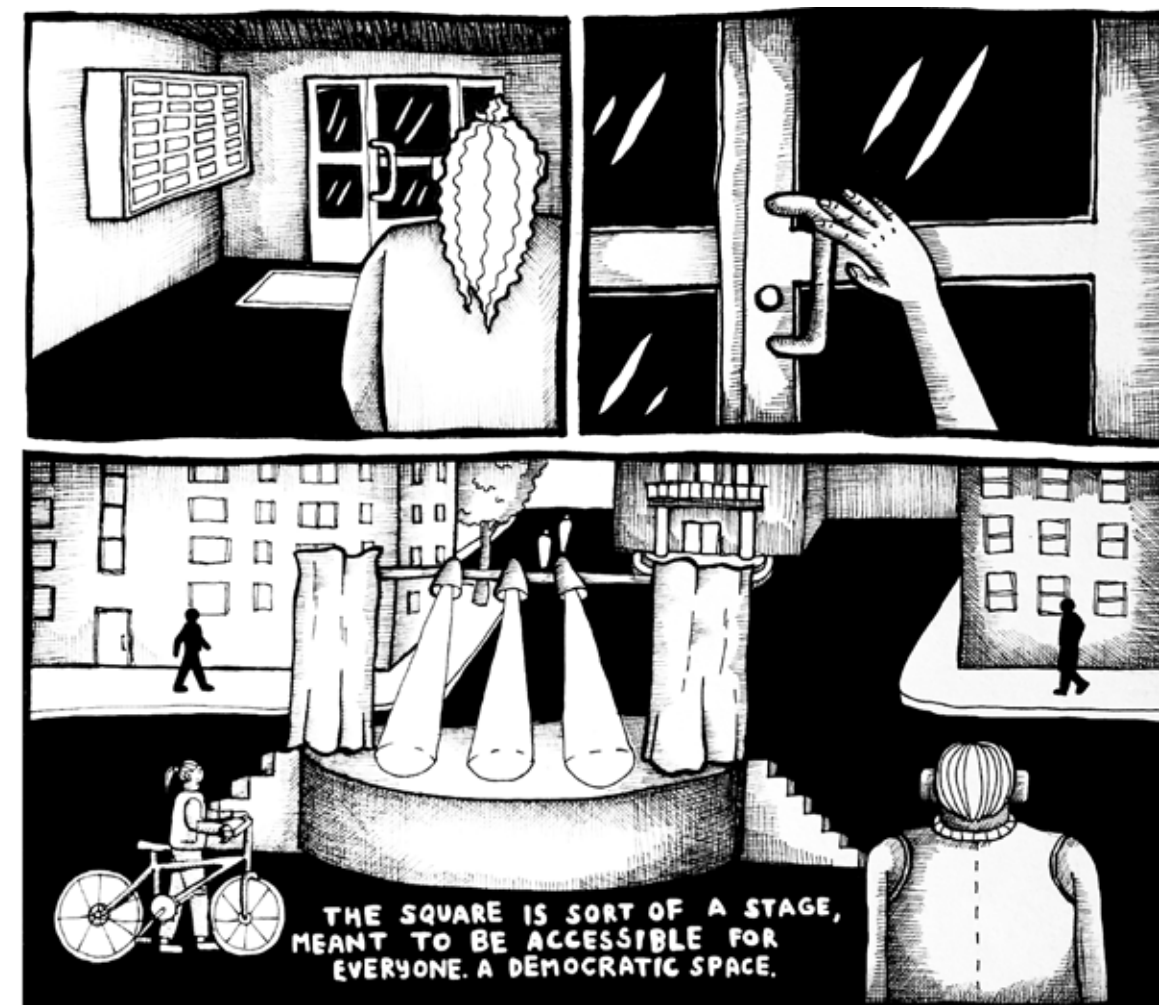
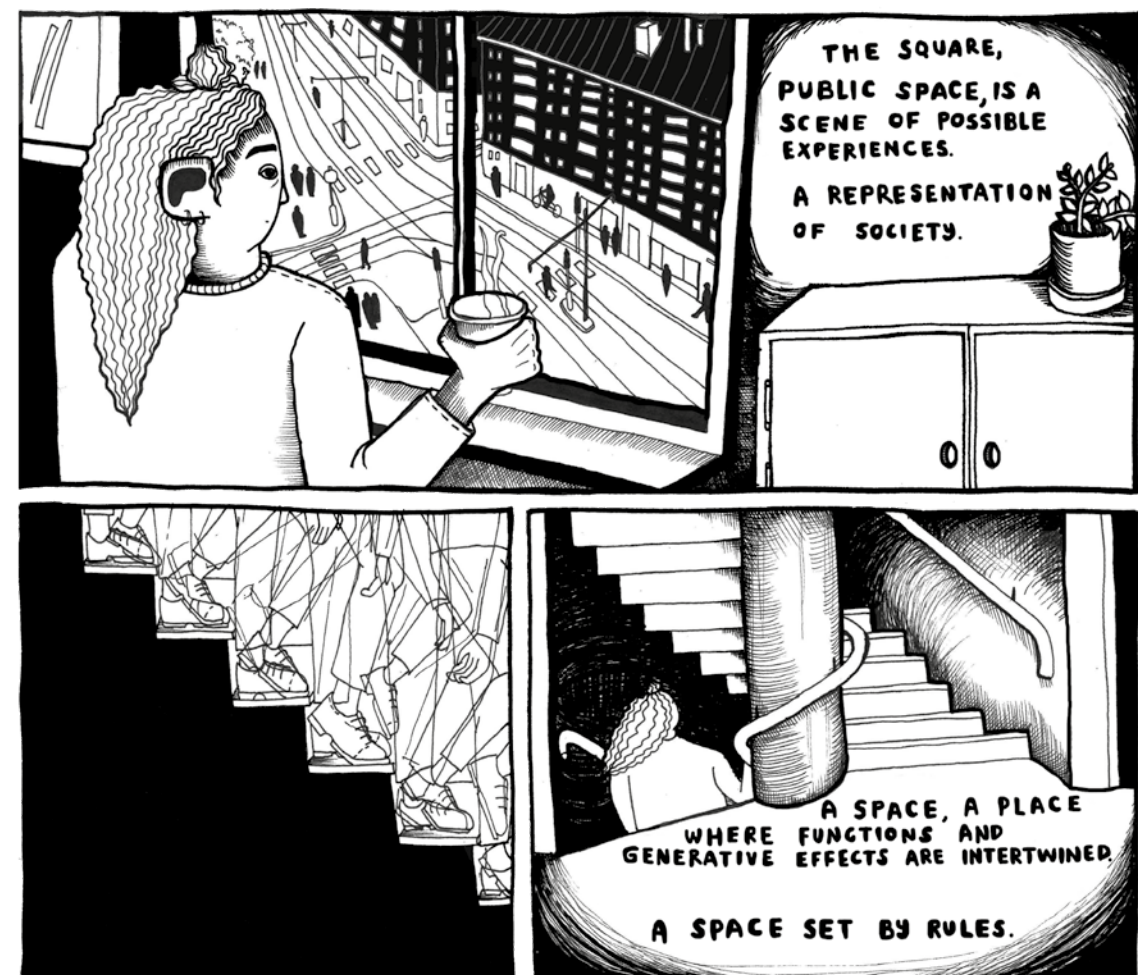
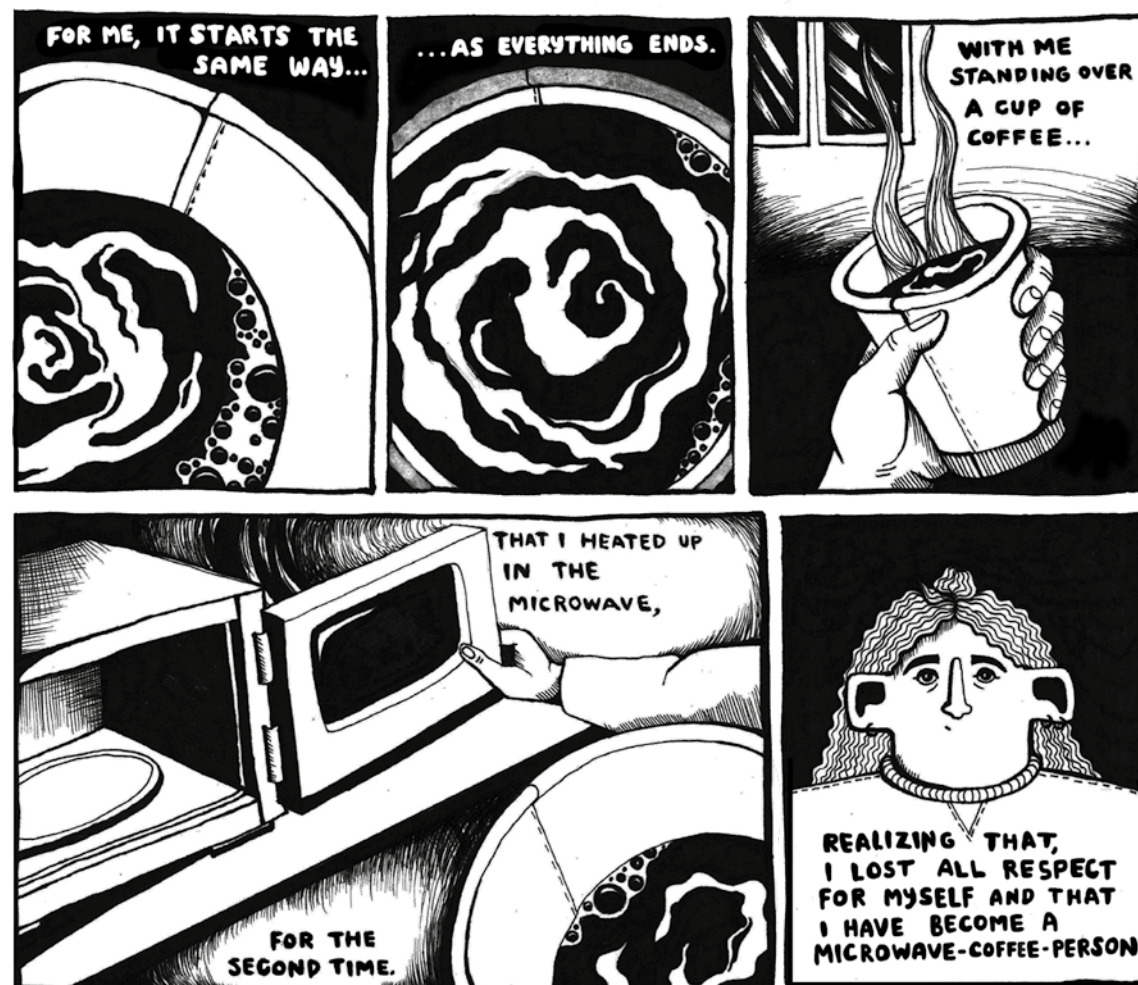
Fig. 9
Illustration of Wall house 2. John Hejduk. Buildt 2001

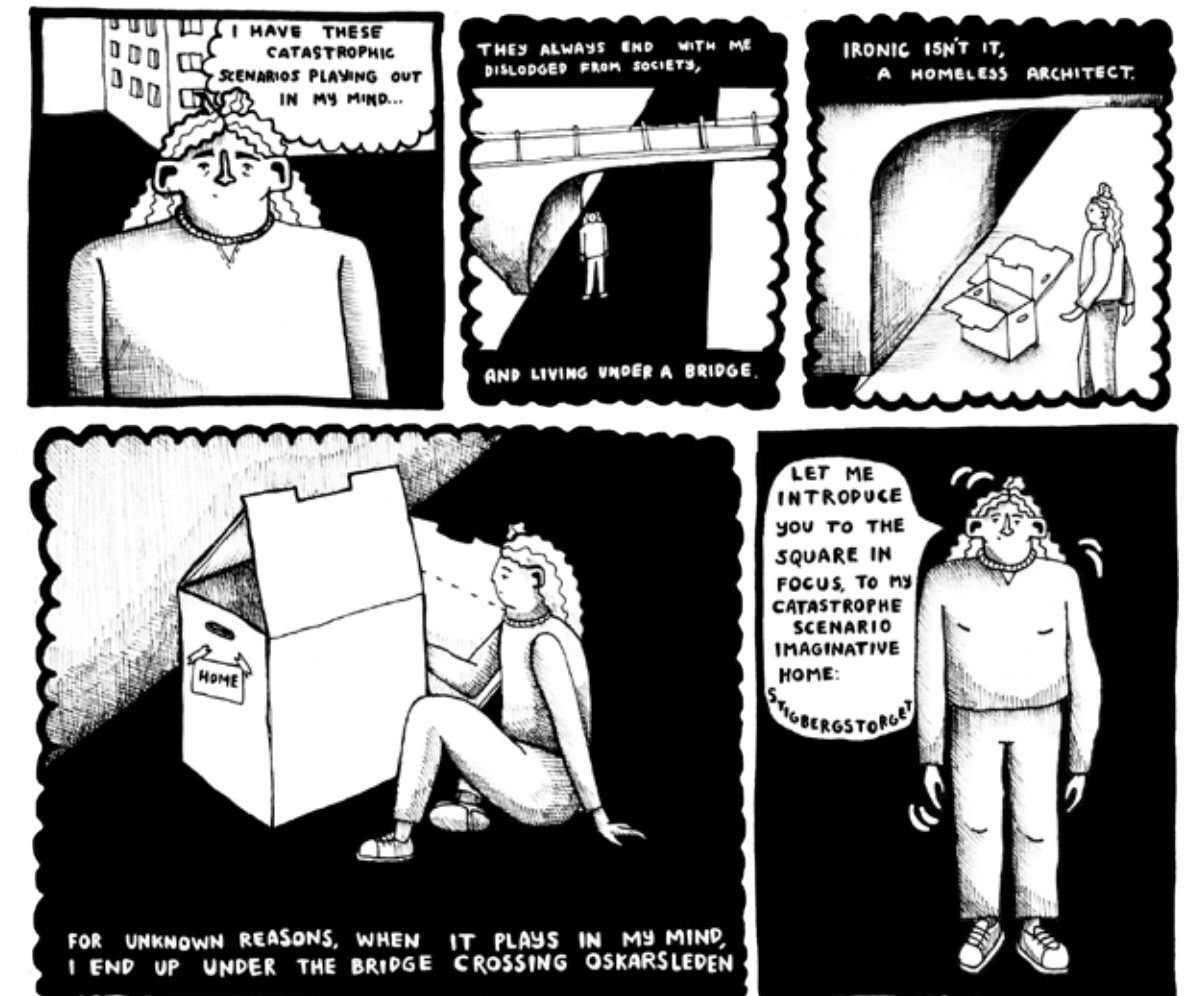
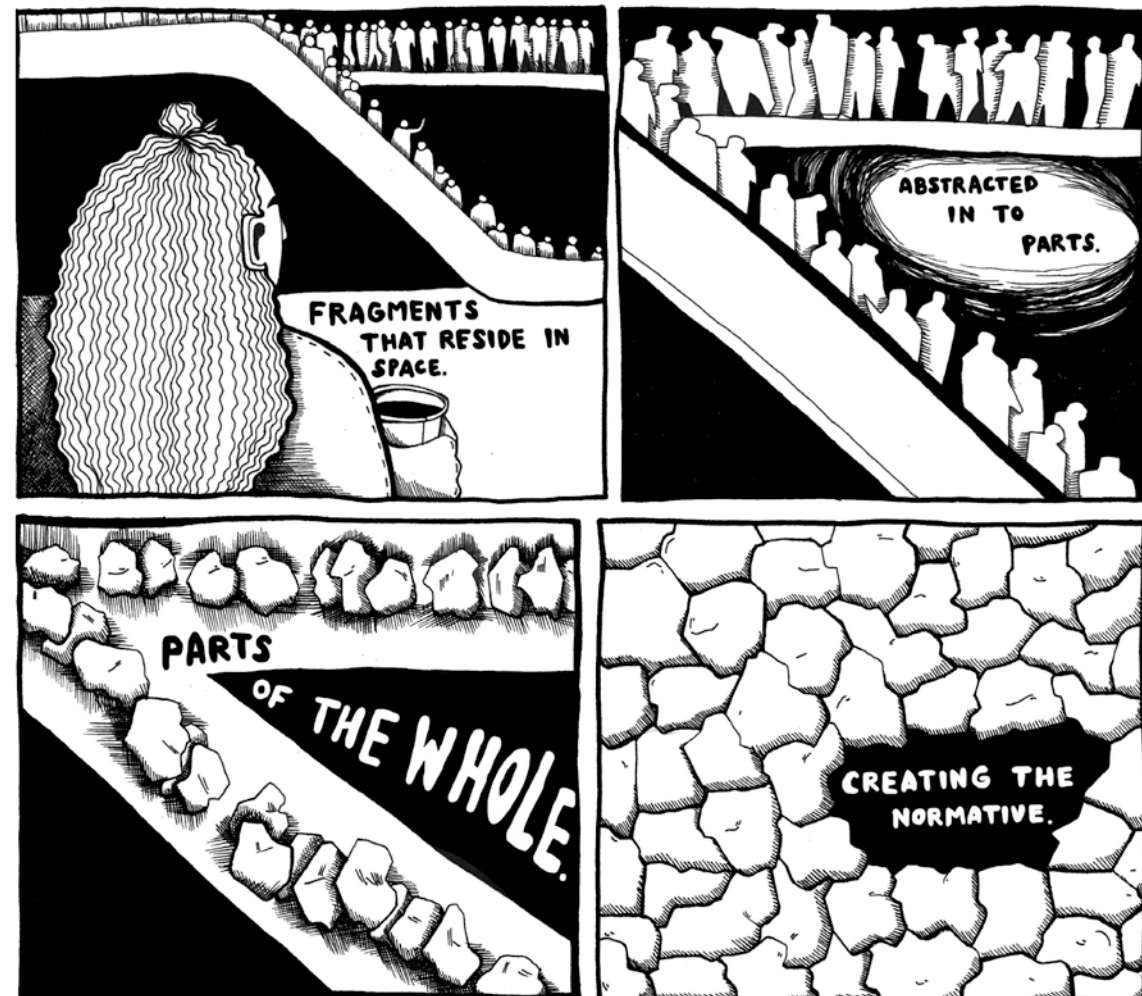
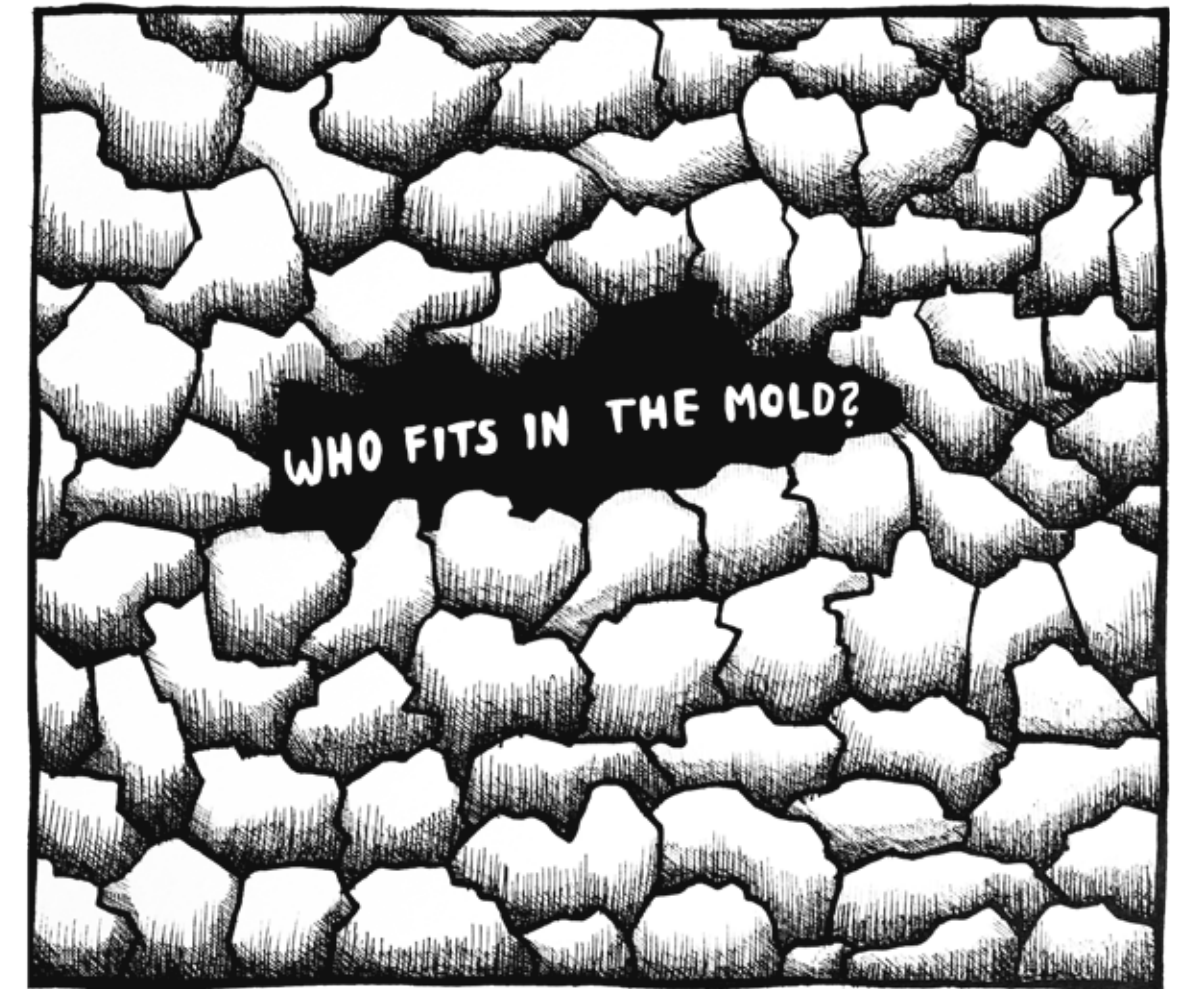
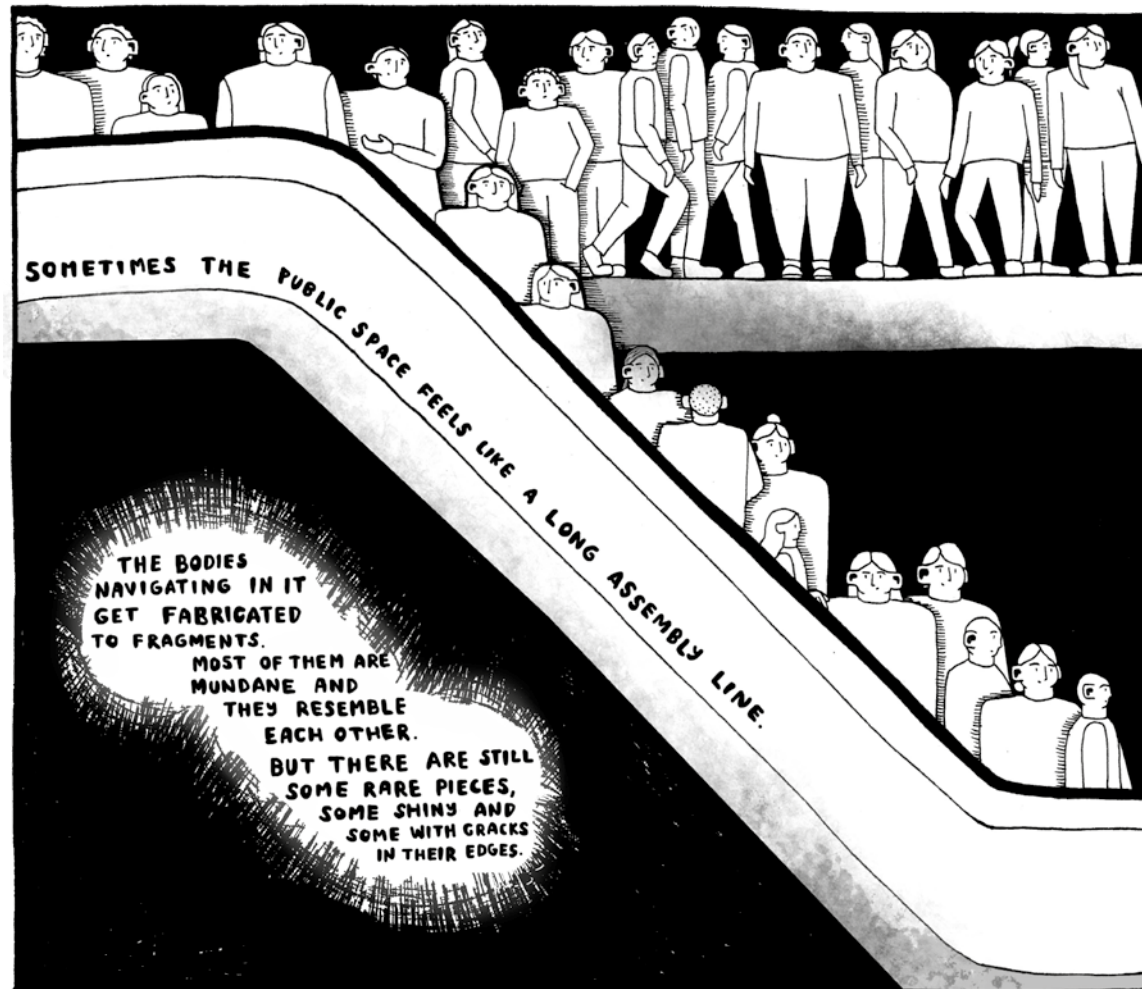


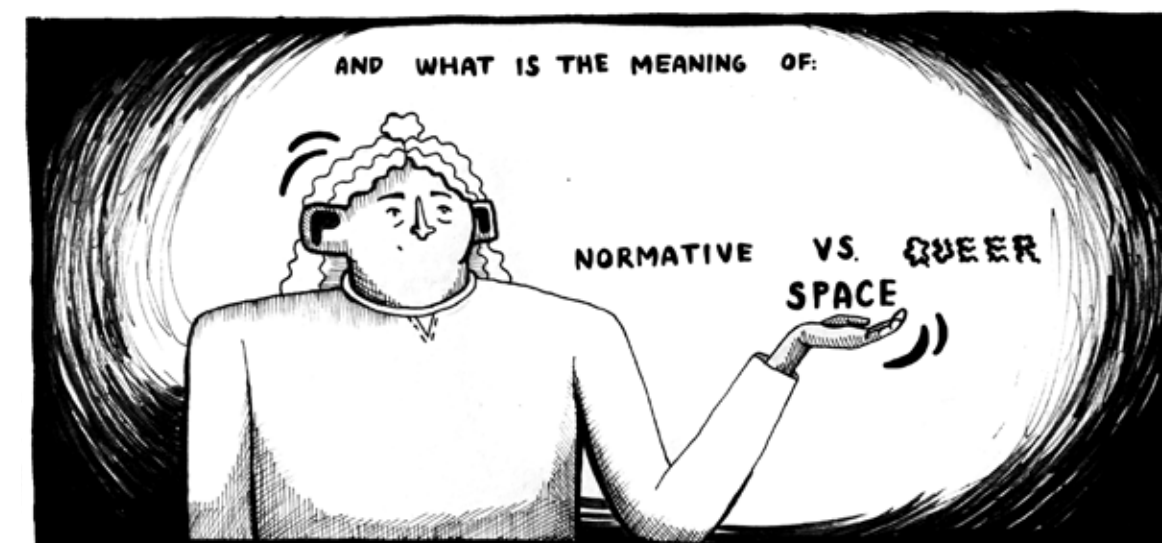
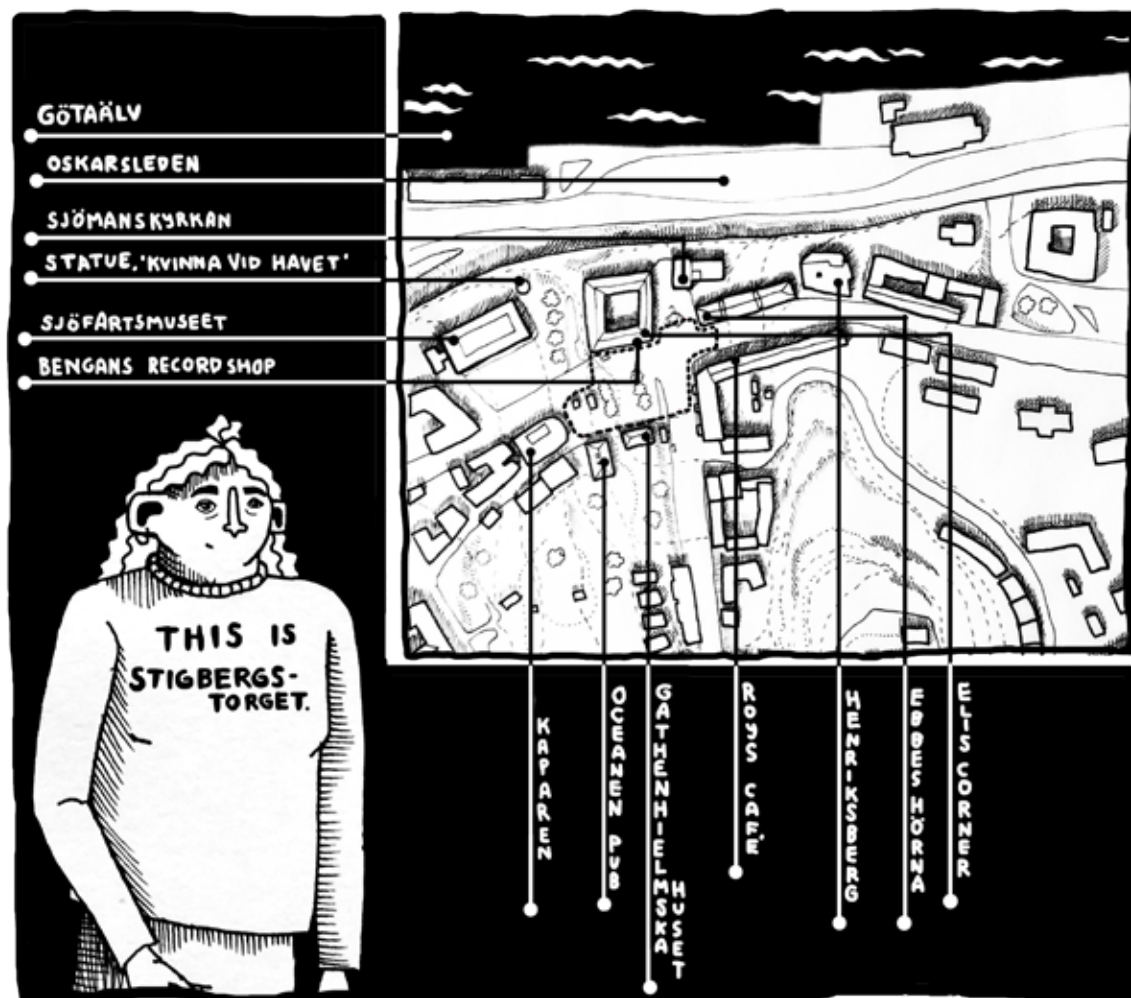
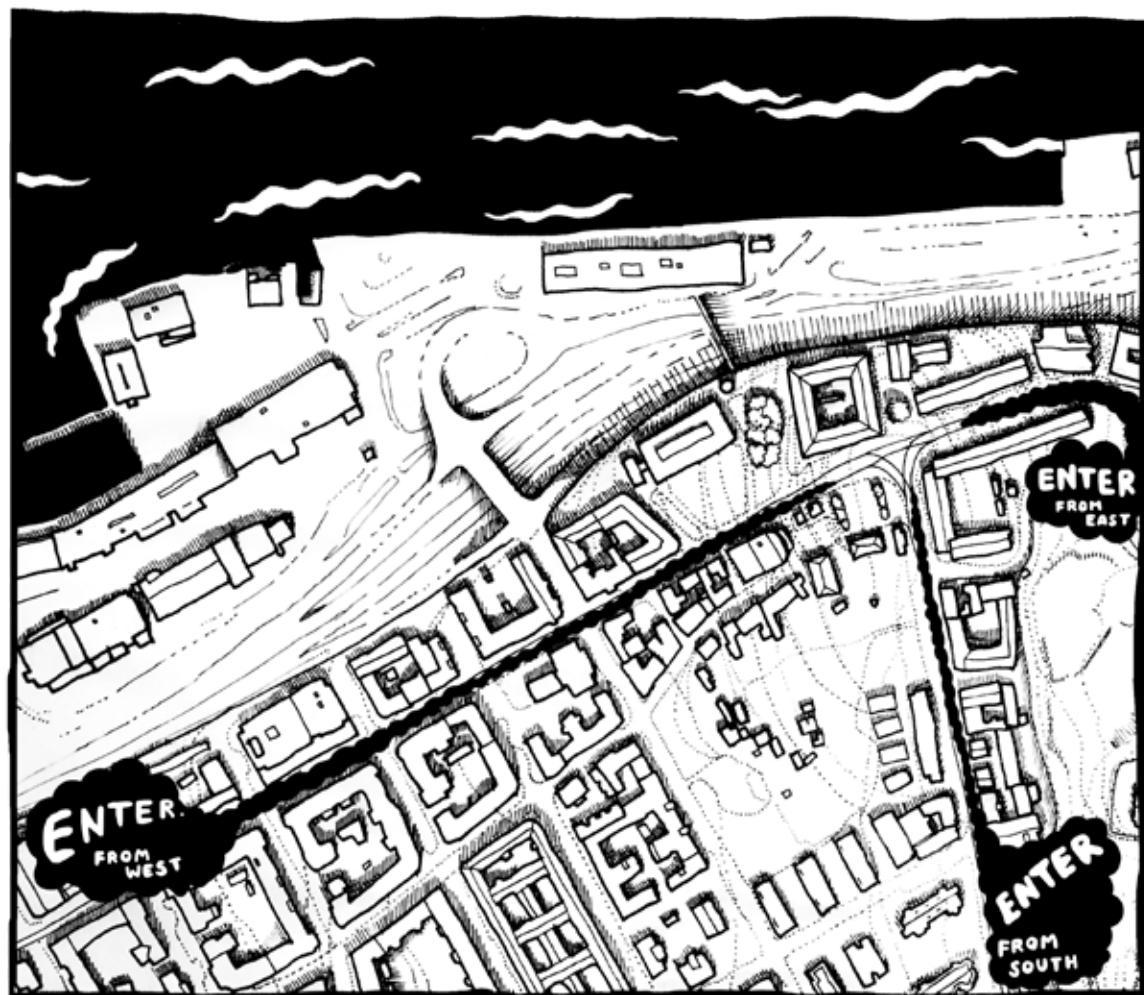
- AN ARCHITECTURAL GRAPHIC NOVEL.

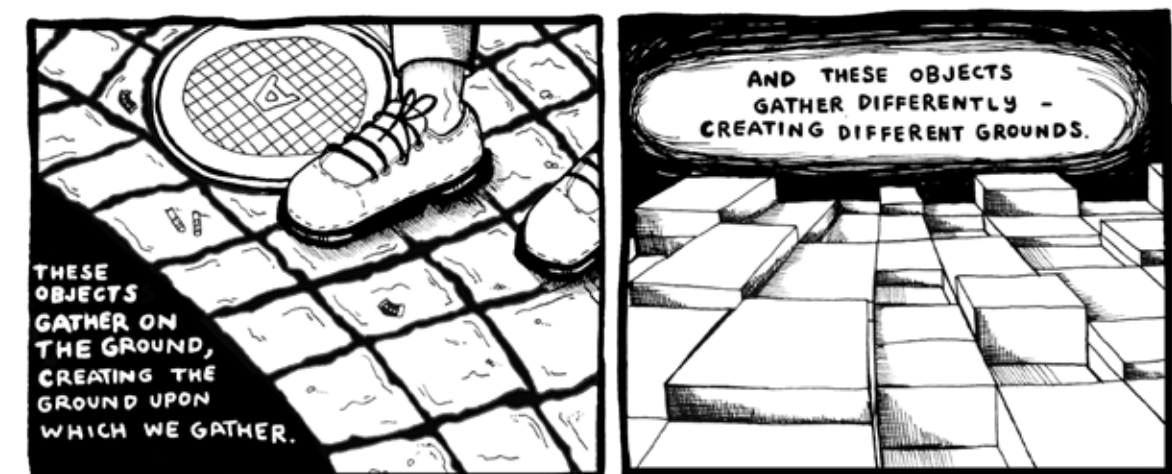
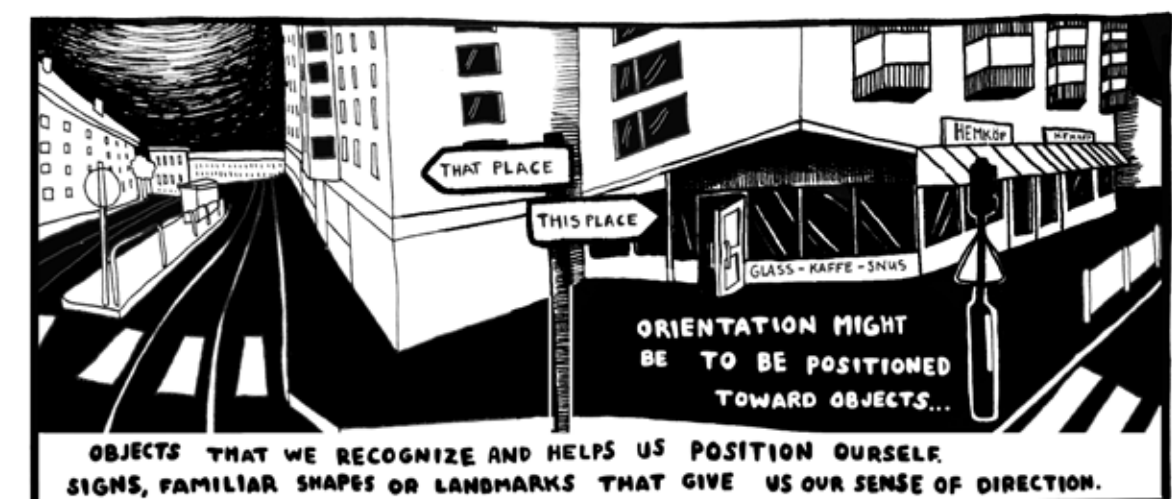
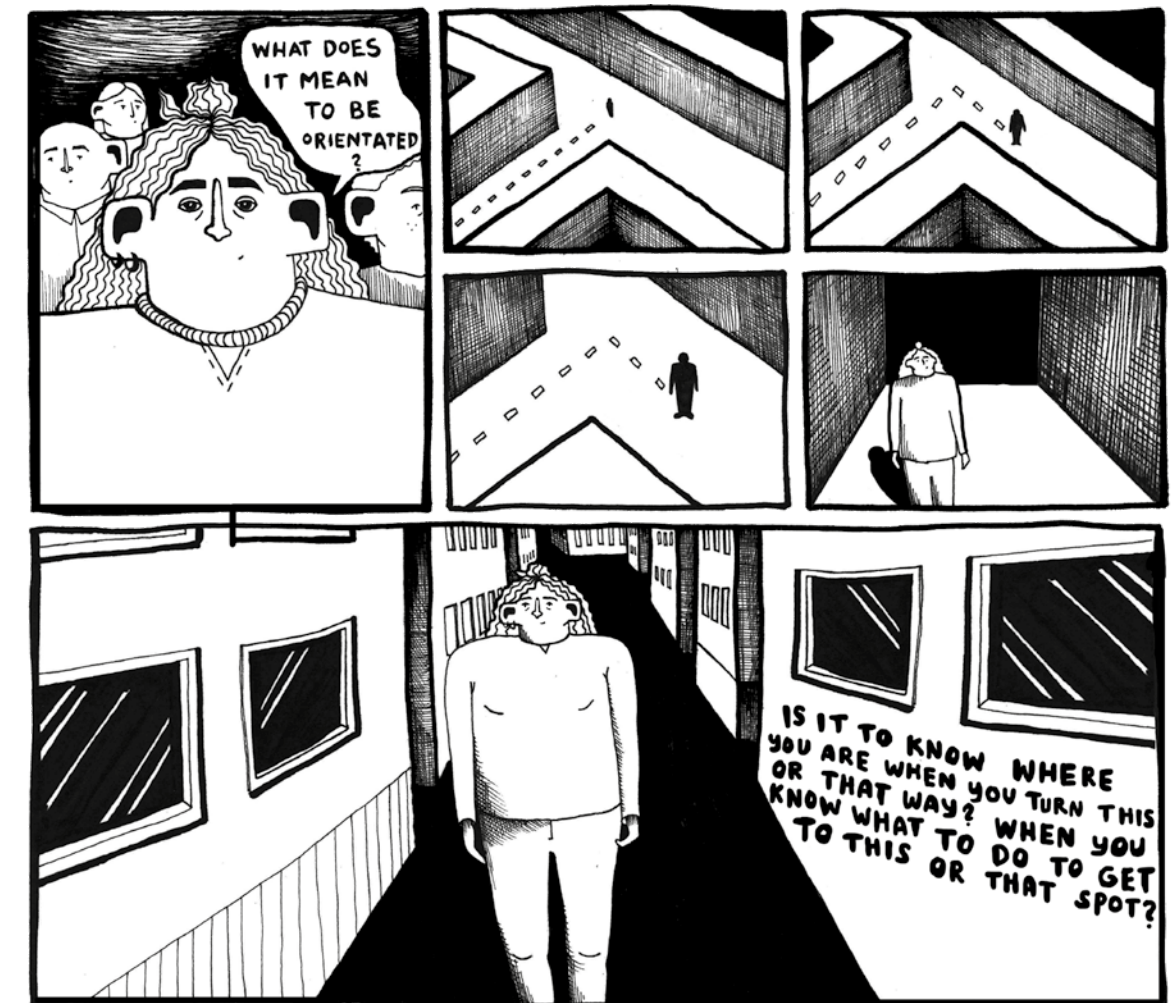
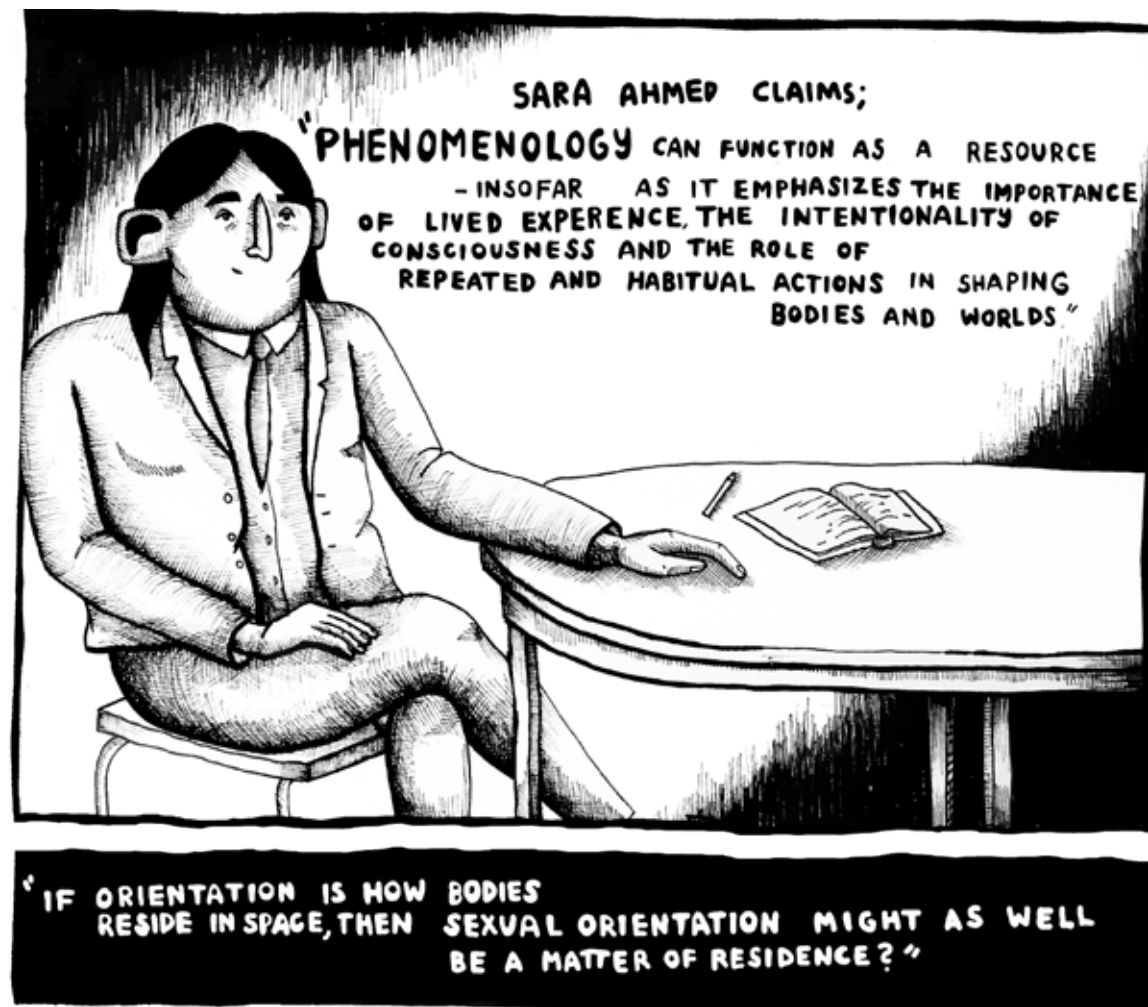
Reading instructions:
Each page in this booklet consist of two pages in the cartoon.

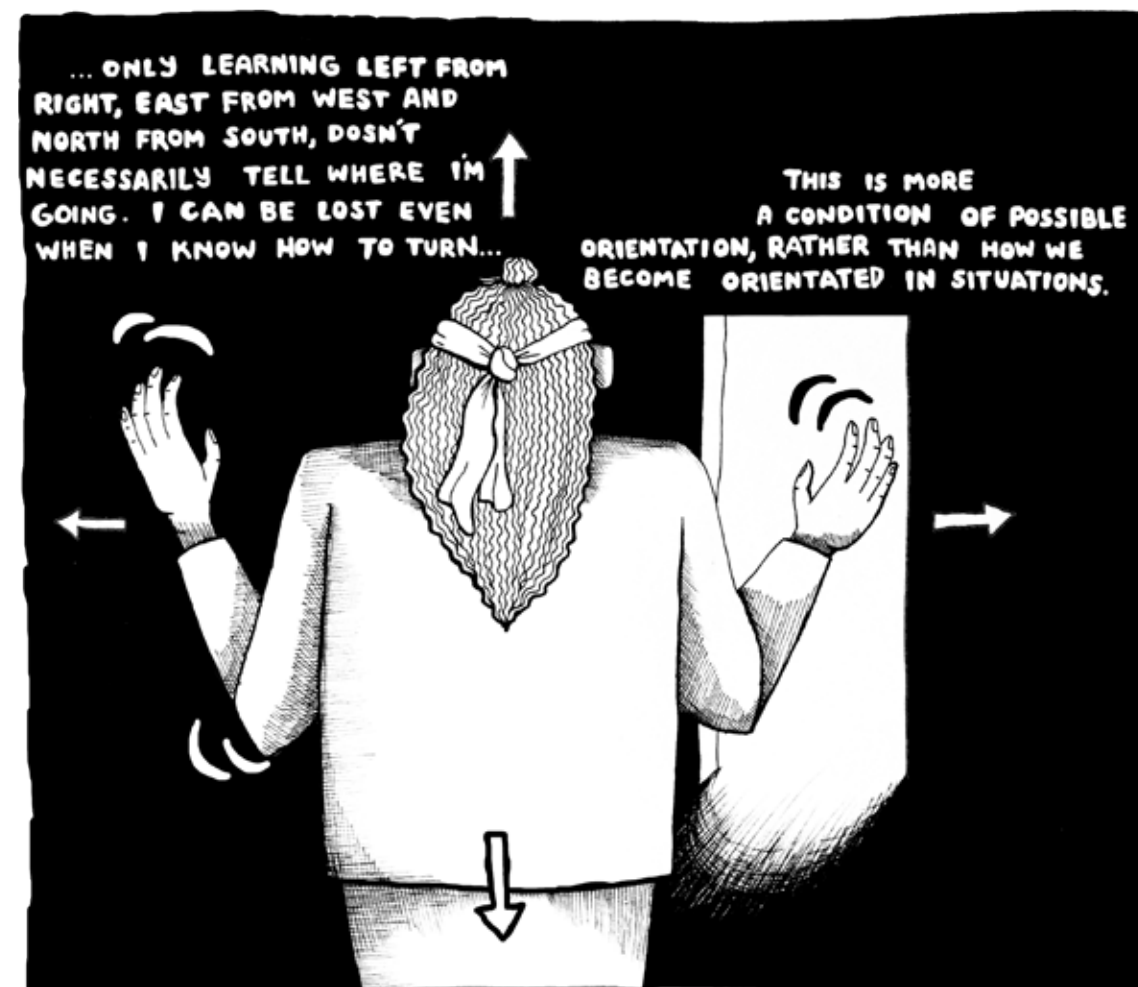
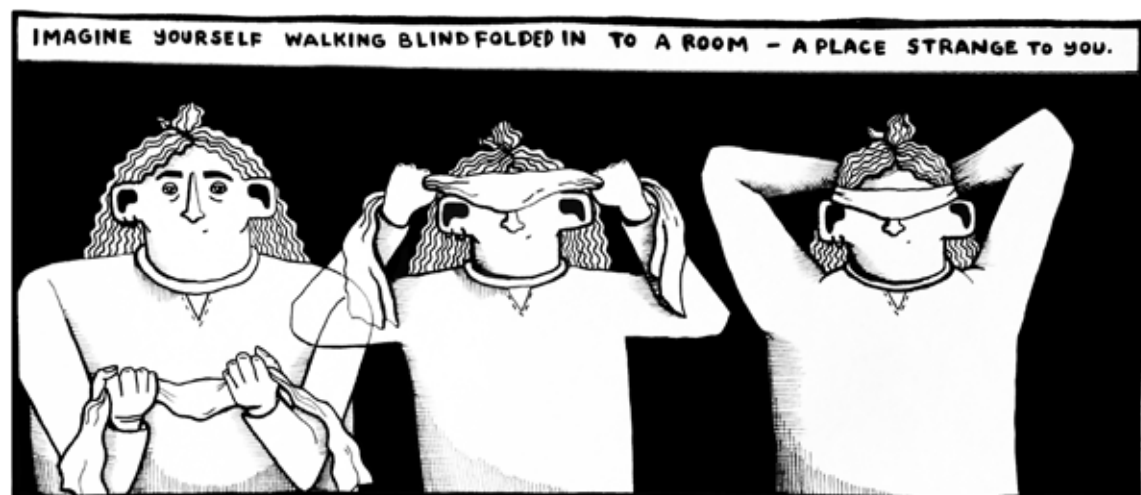
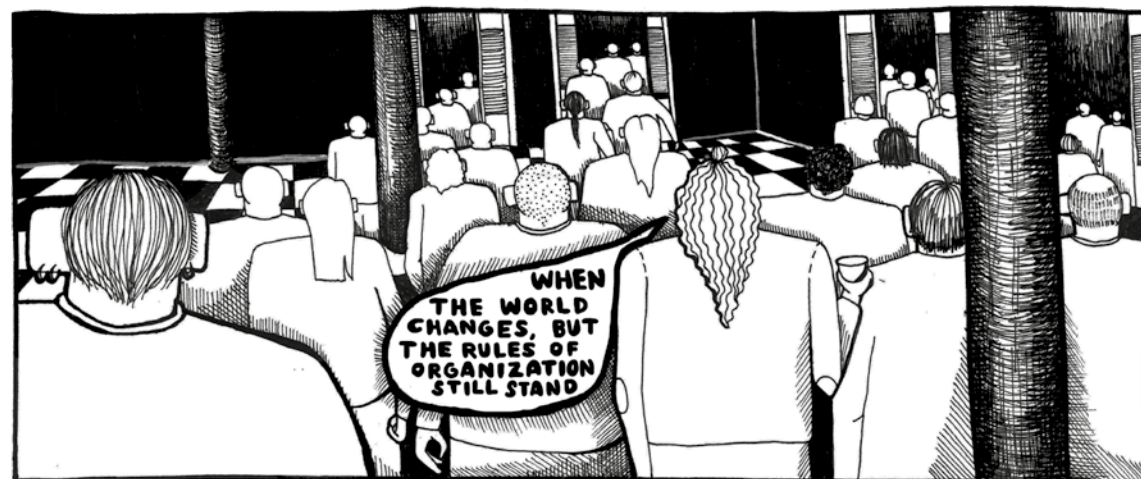
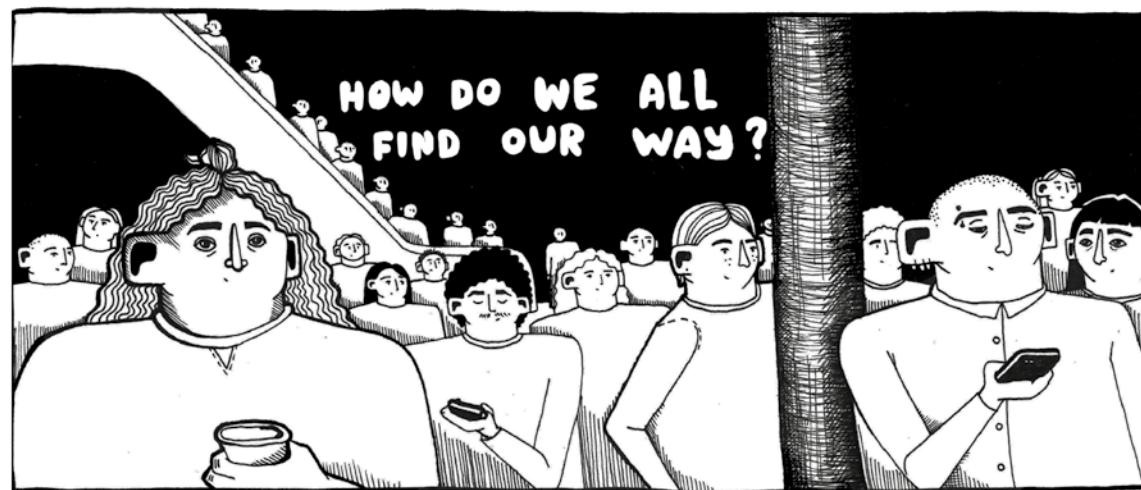


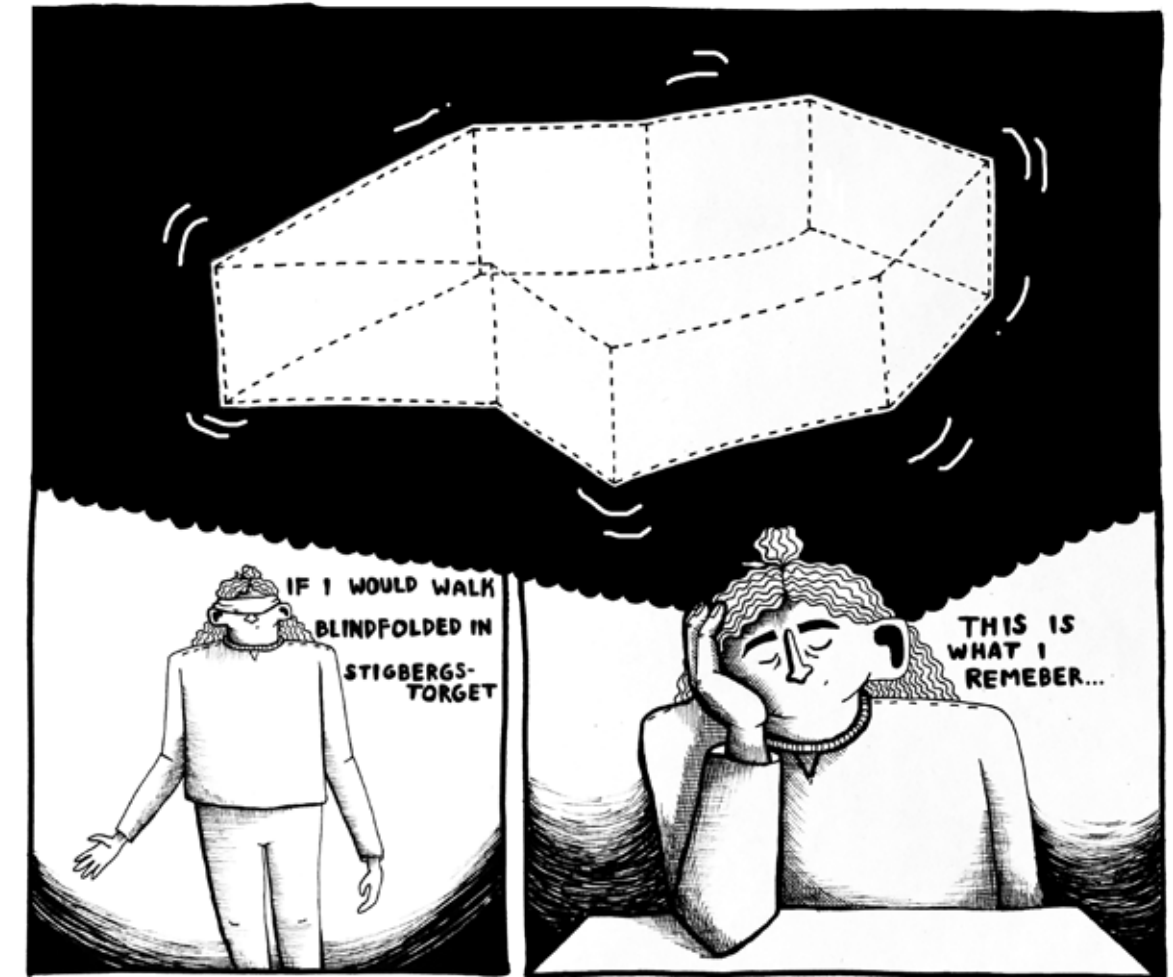
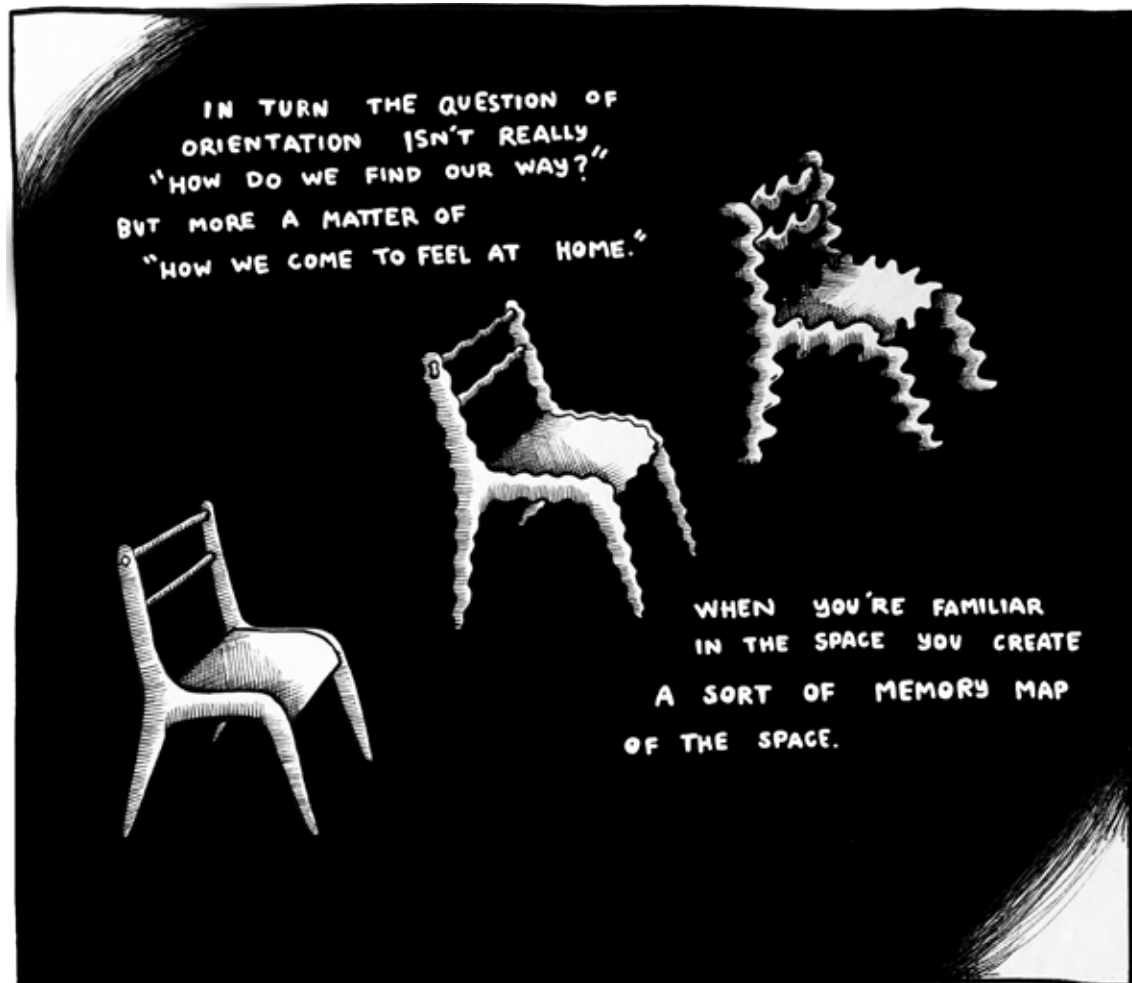
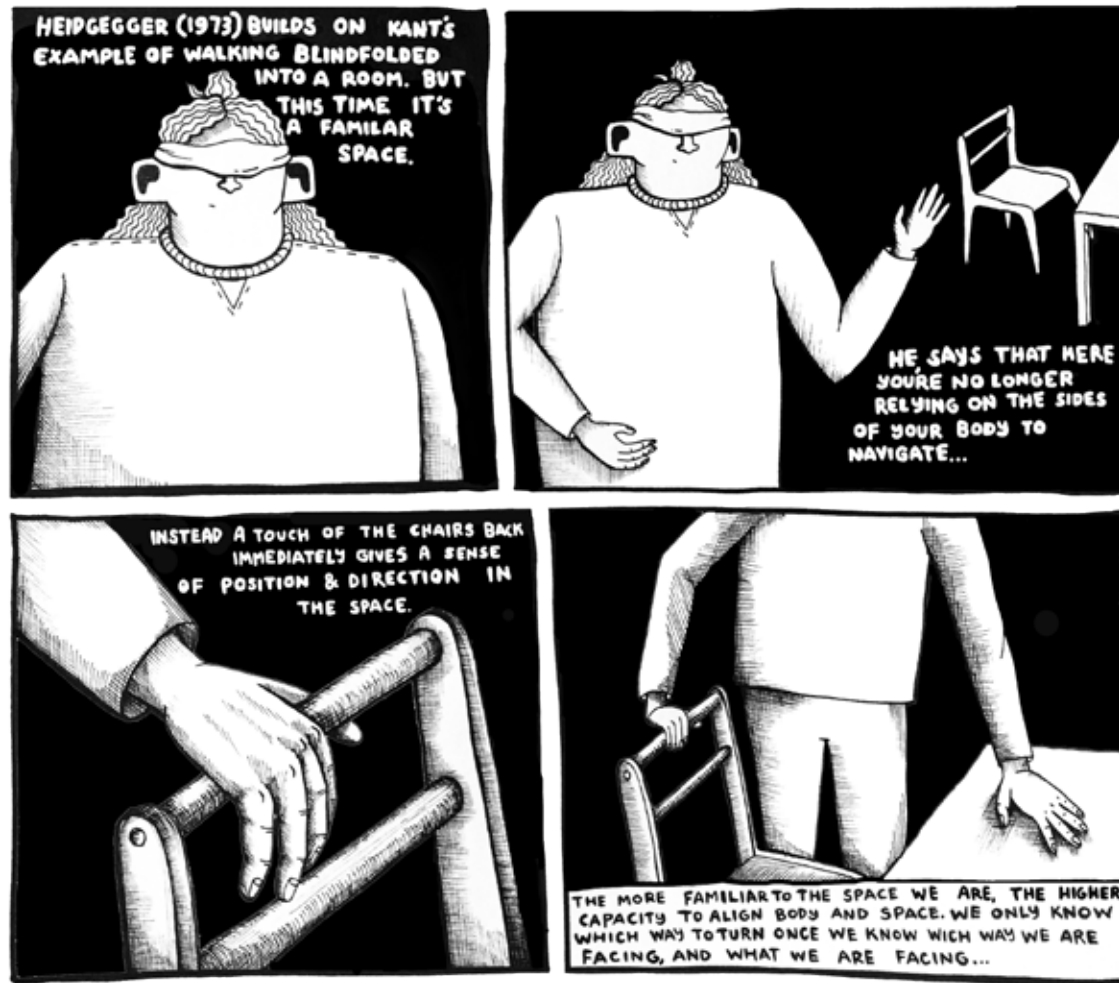


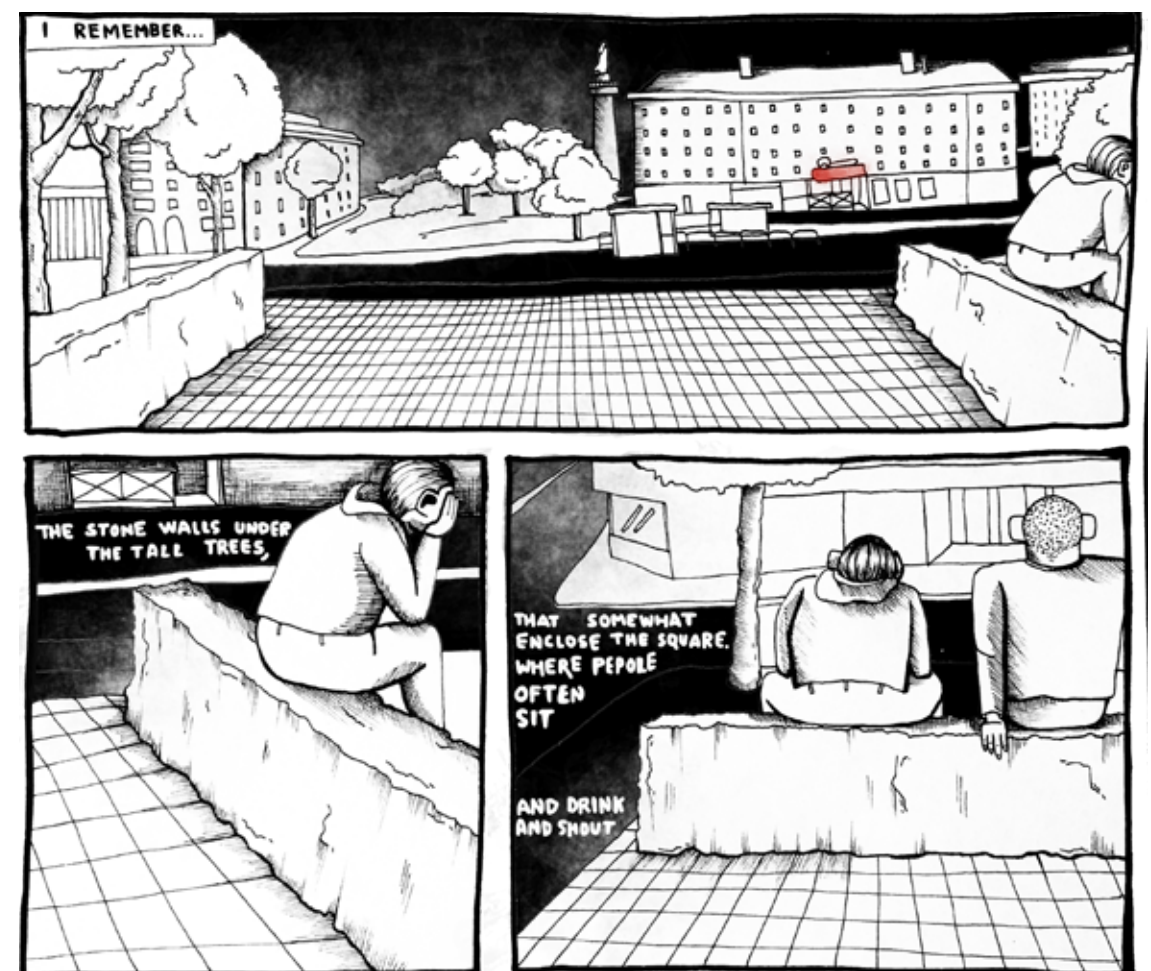
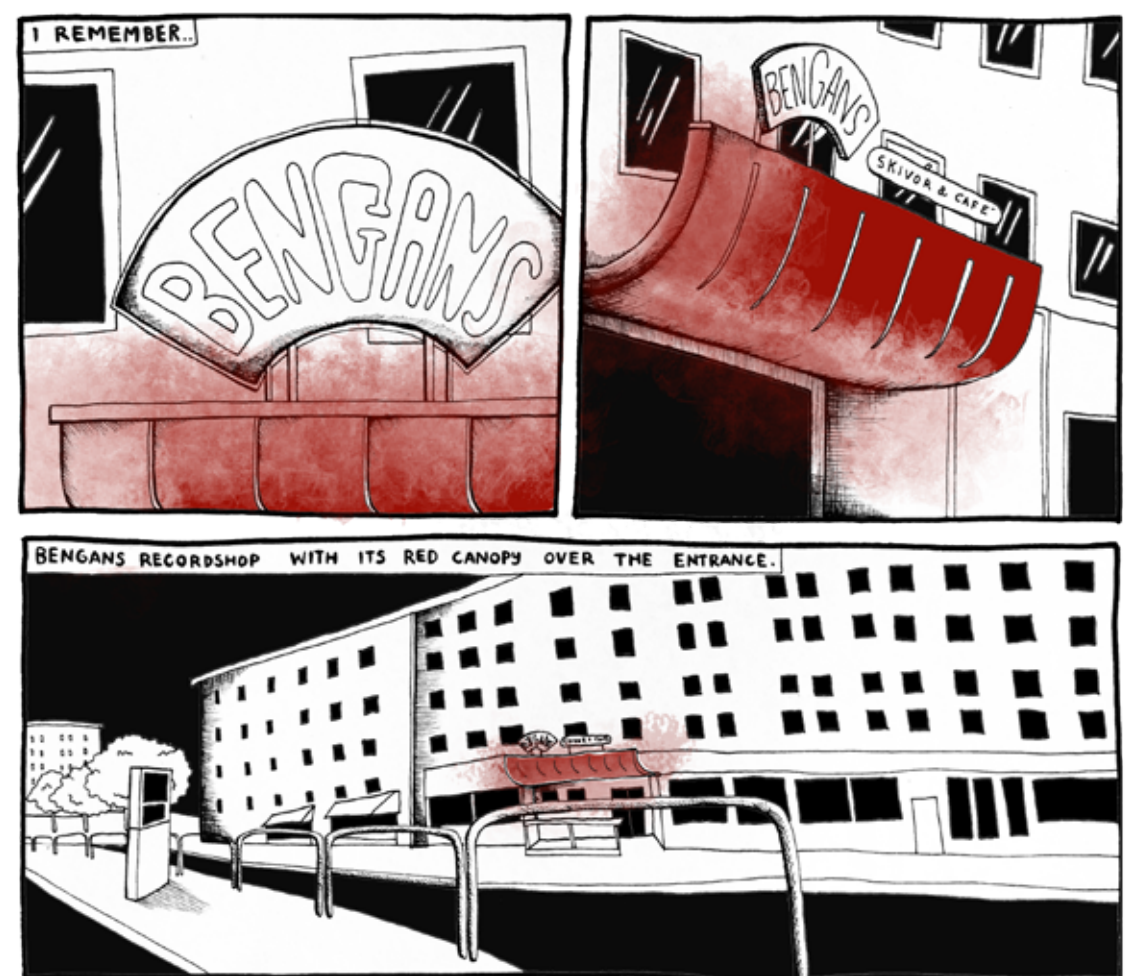
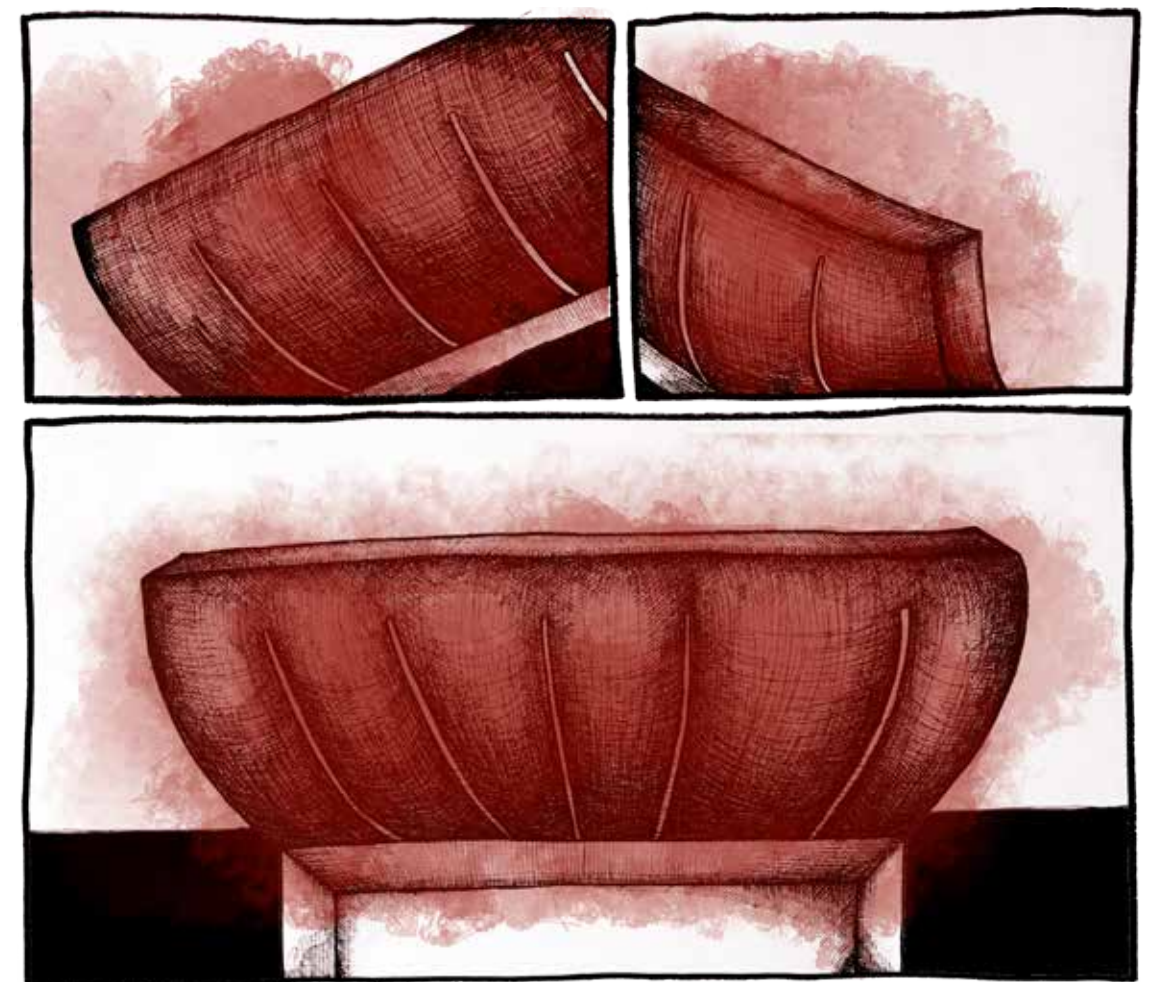
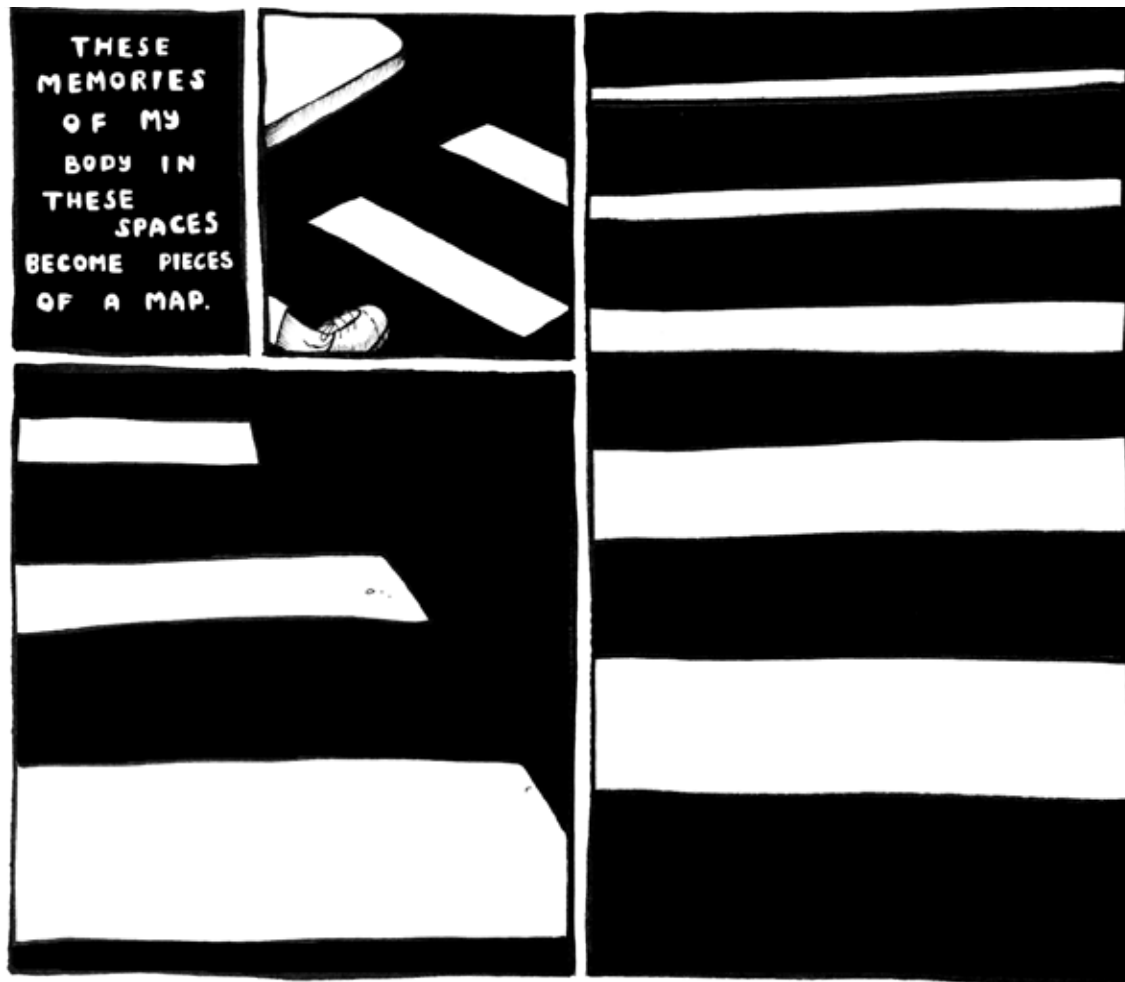


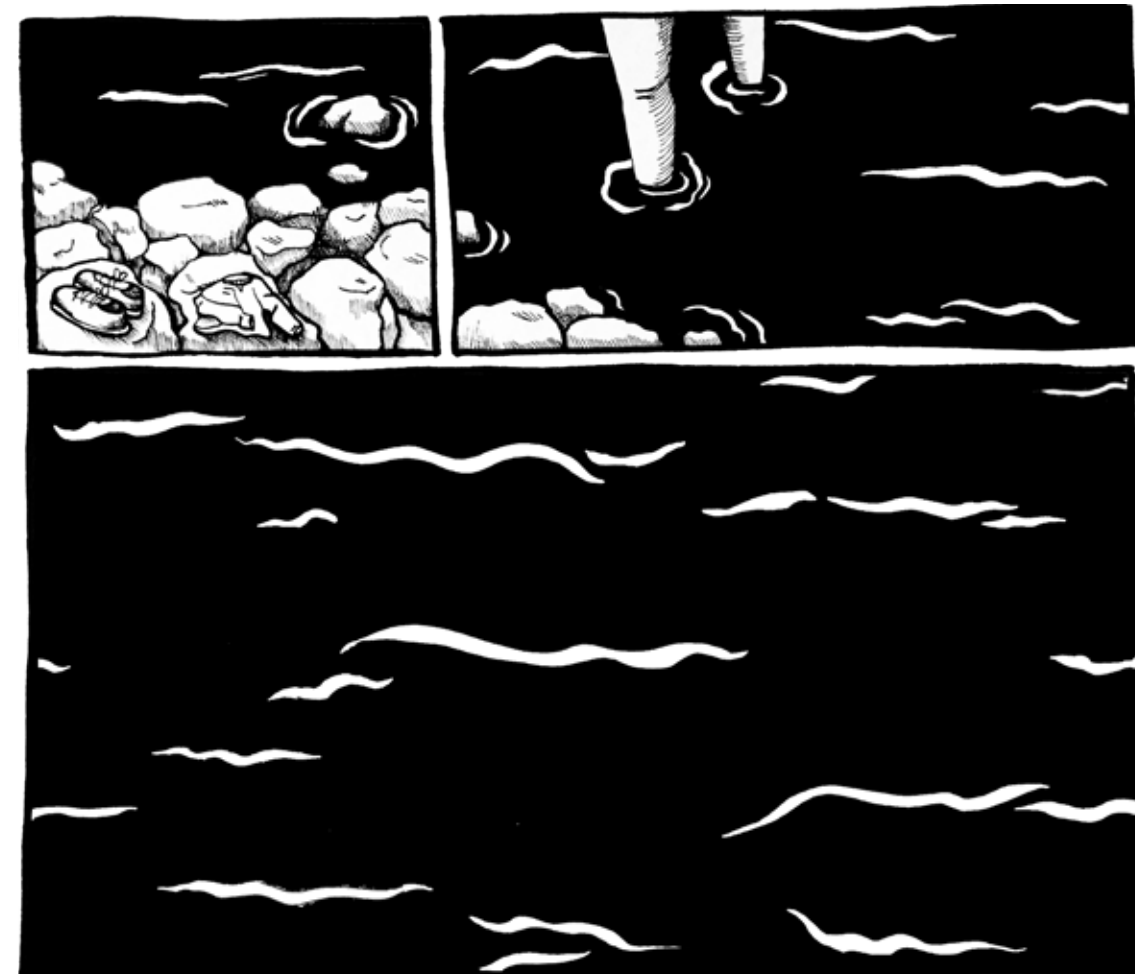
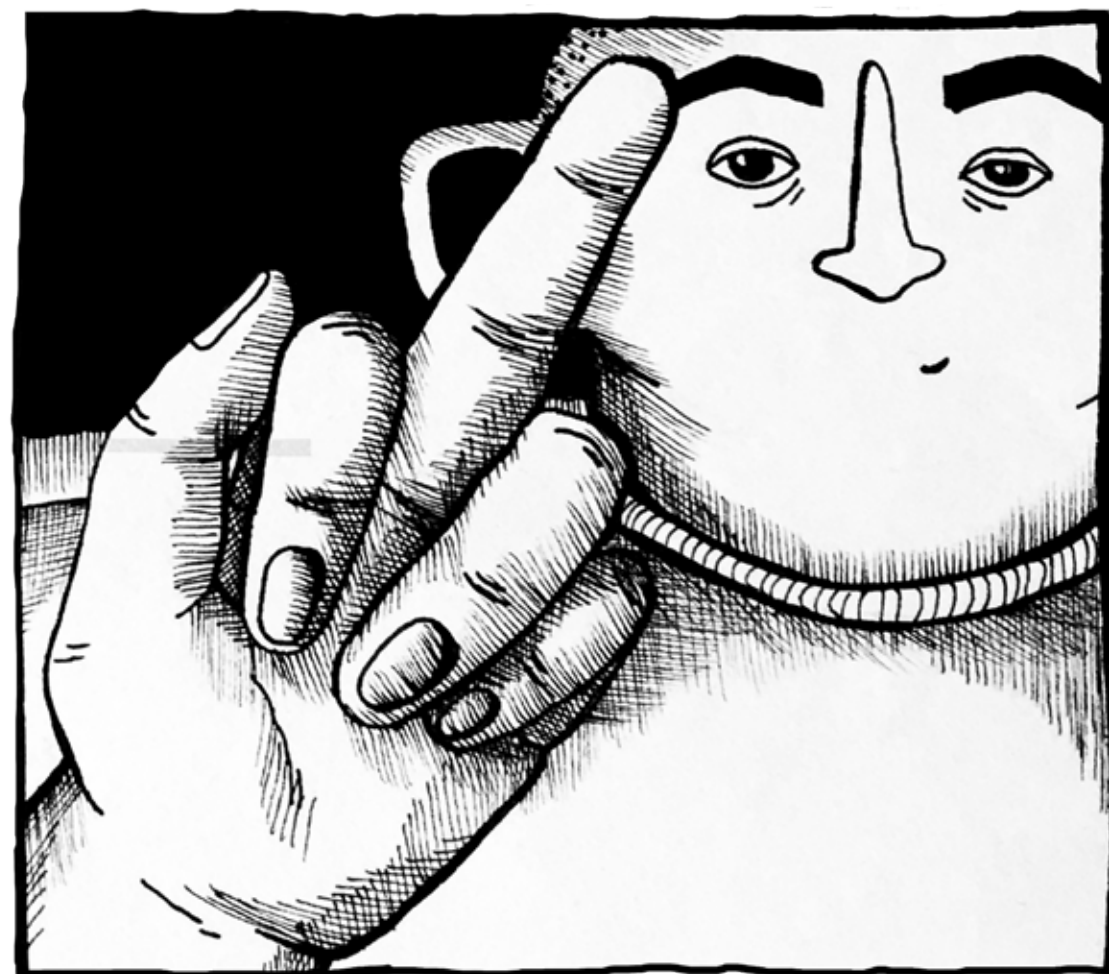
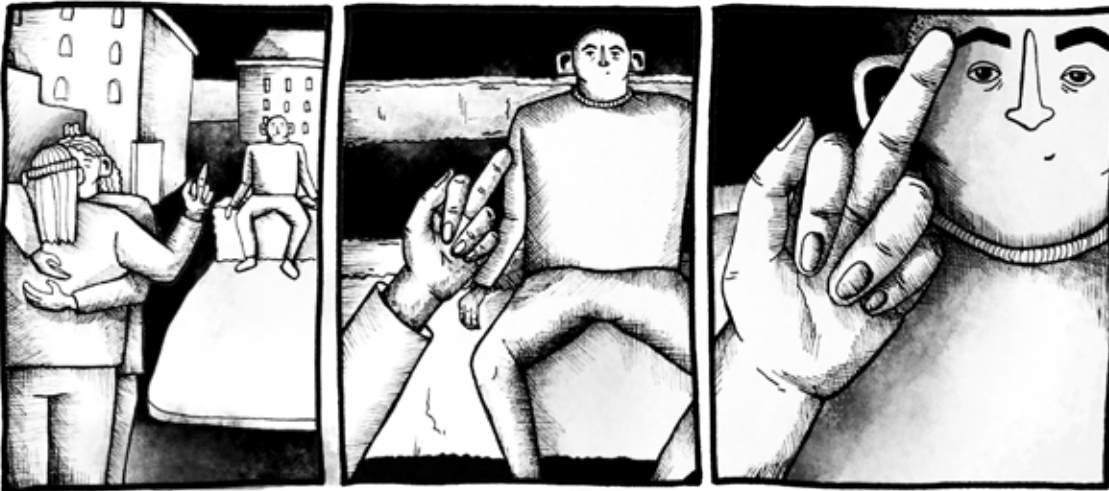


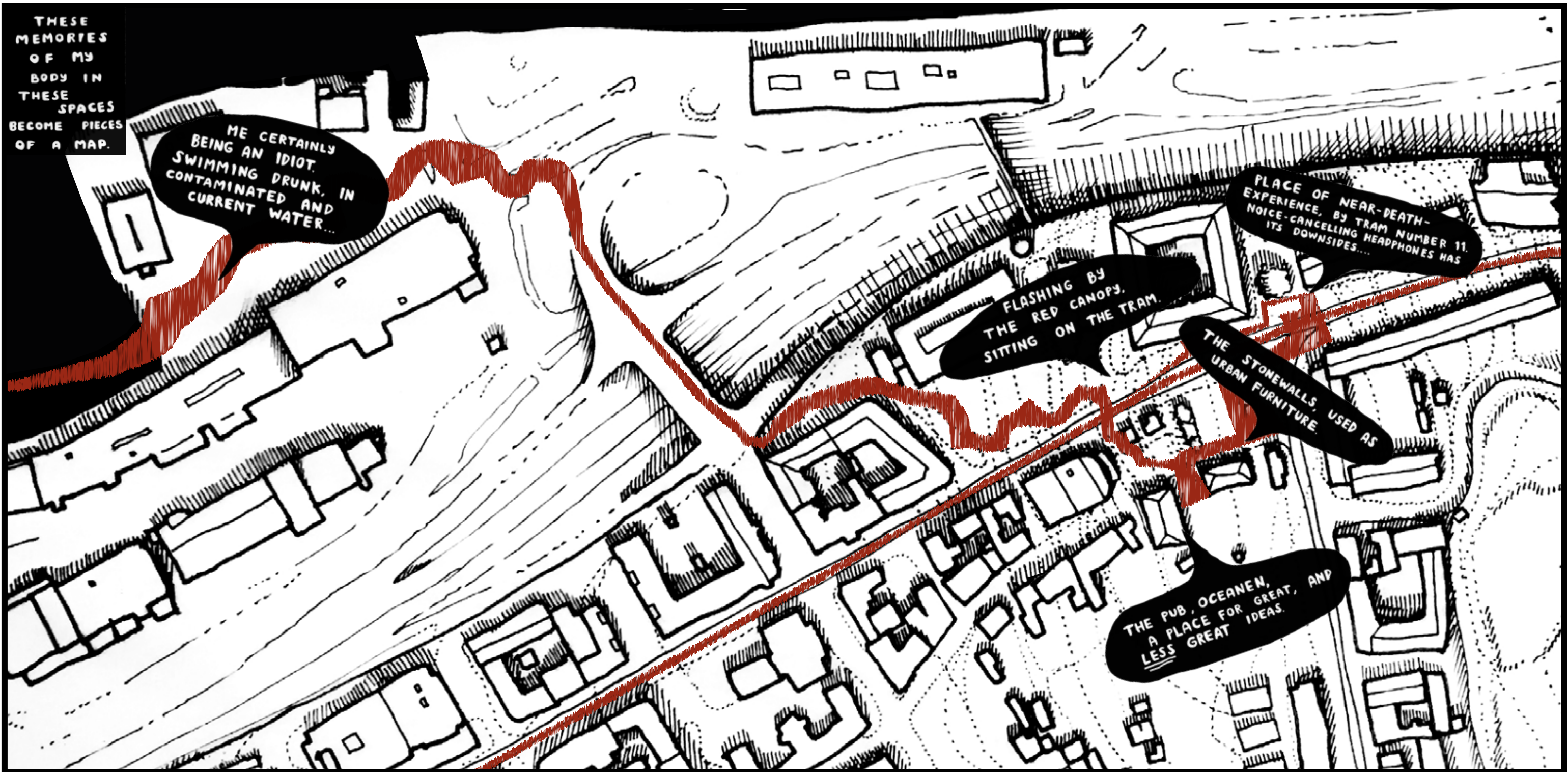












THESE
MEMORIES
OF MY
BODY IN
THESE
SPACES
BECOME PIECES
OF A MAP.

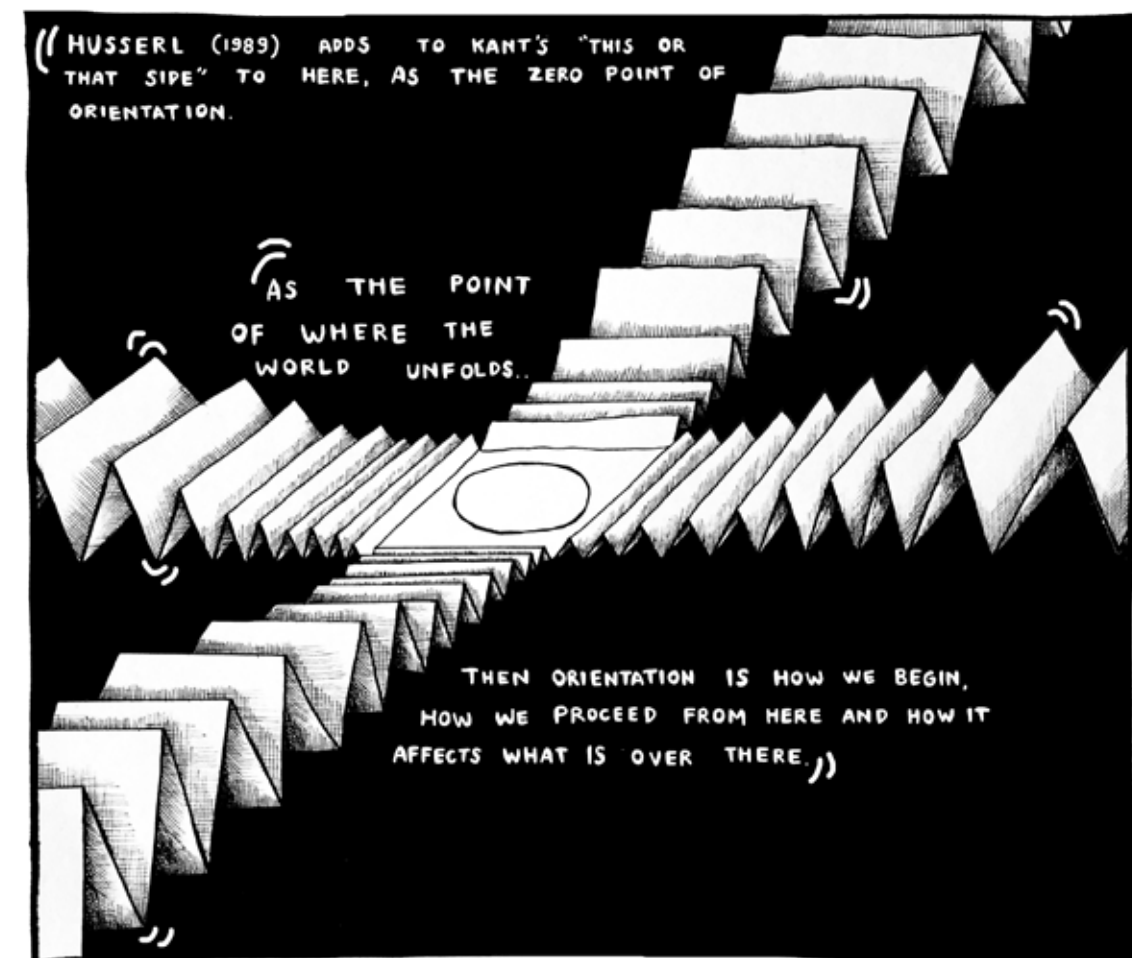
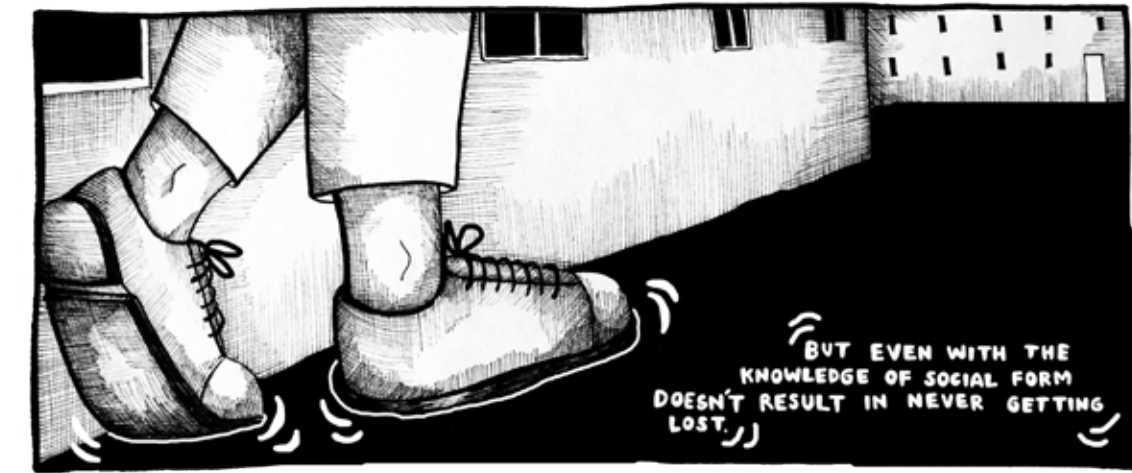
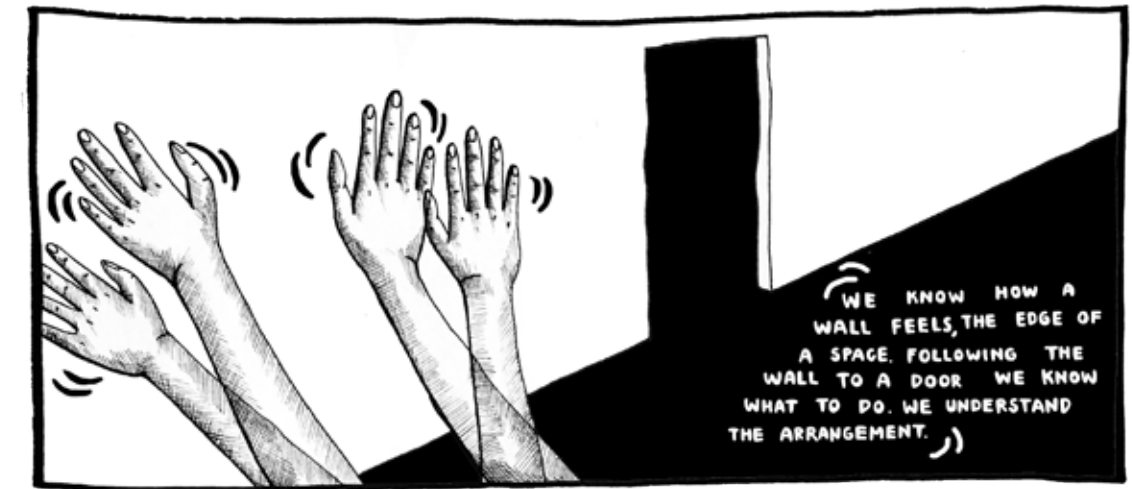
ME CERTAINLY
BEING AN IDIOT.
SWIMMING DRUNK, IN
CONTAMINATED AND
CURRENT WATER...

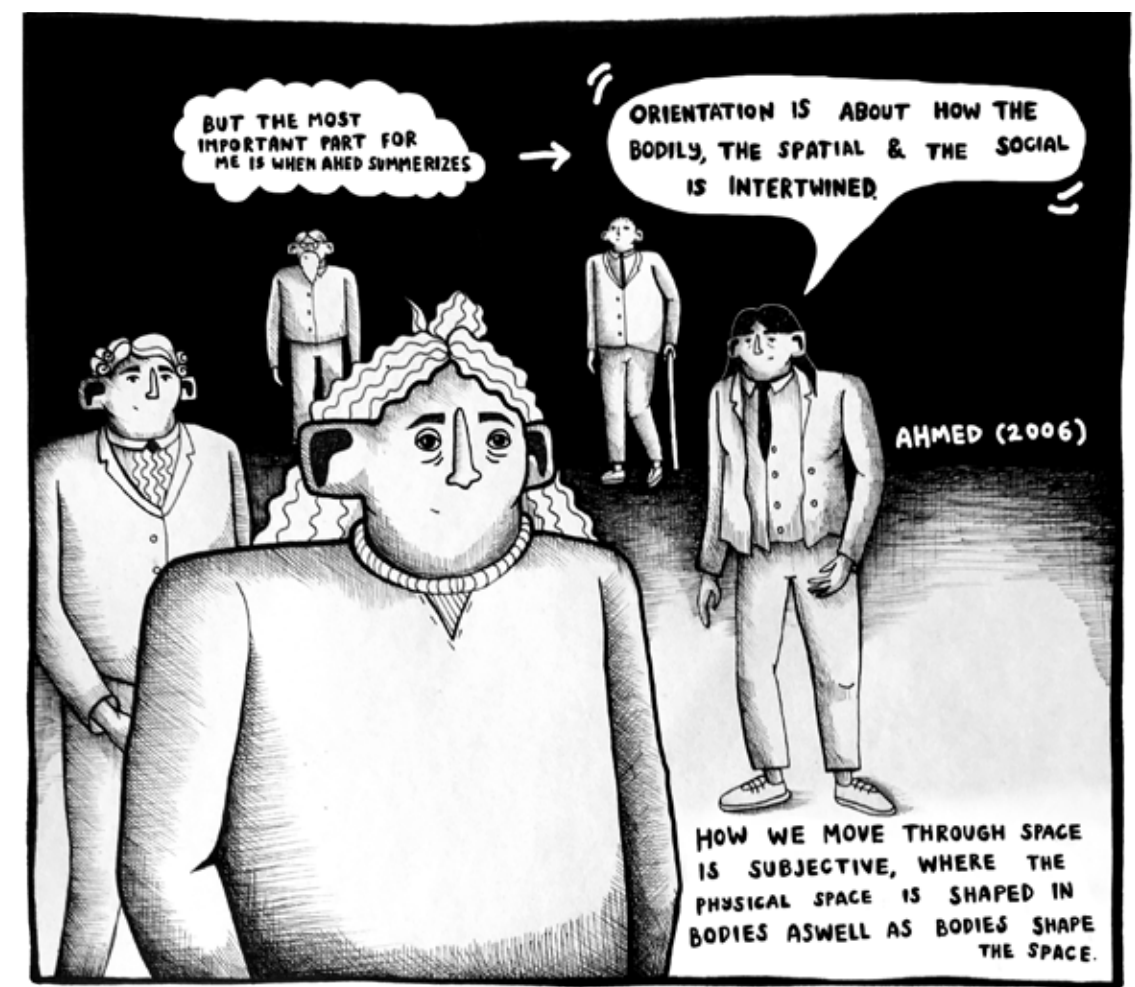
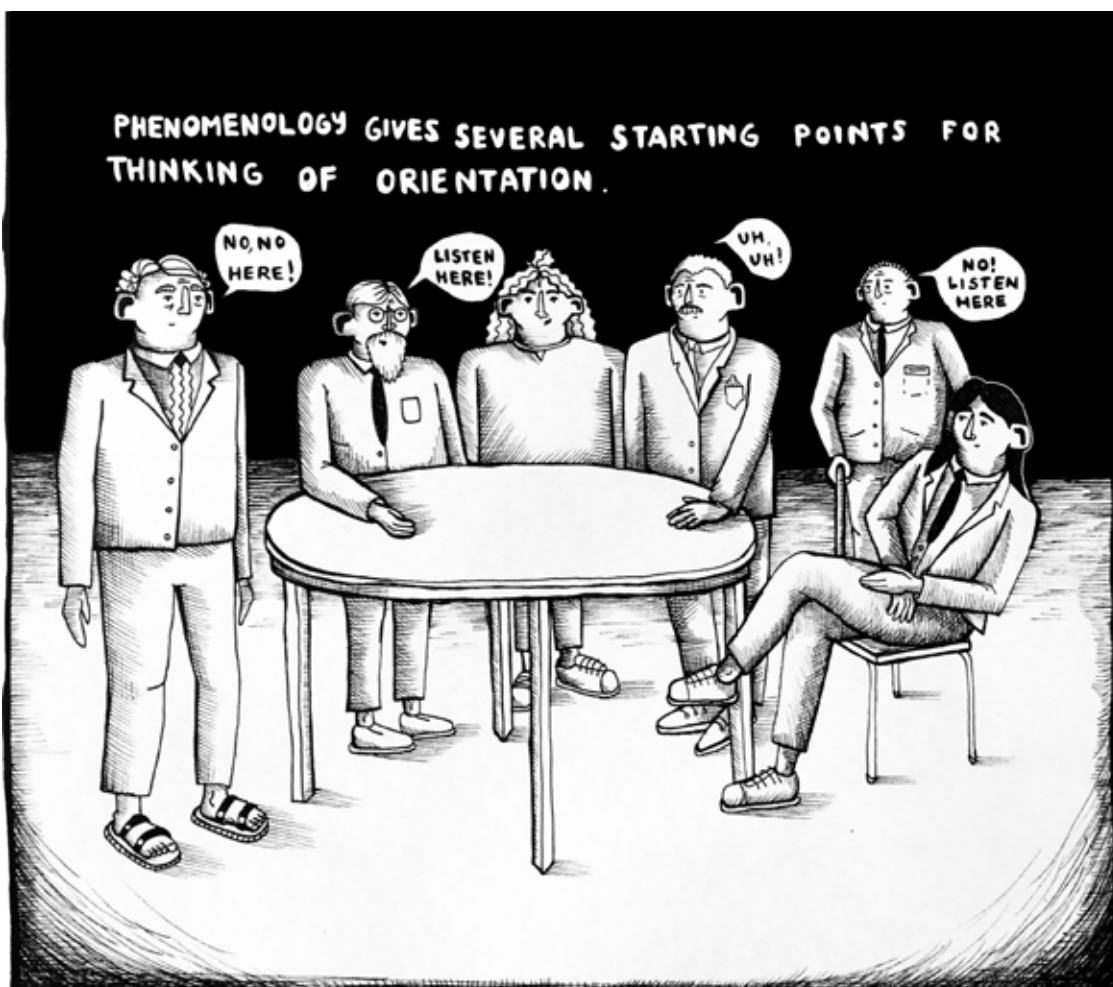
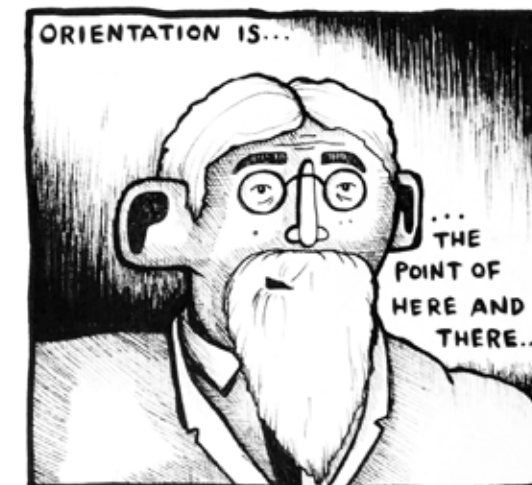
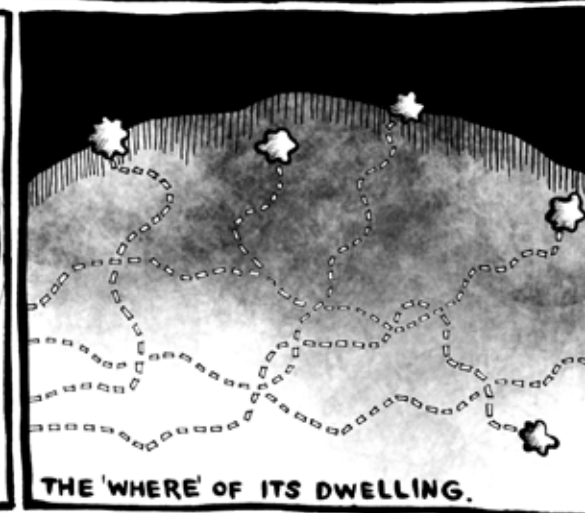
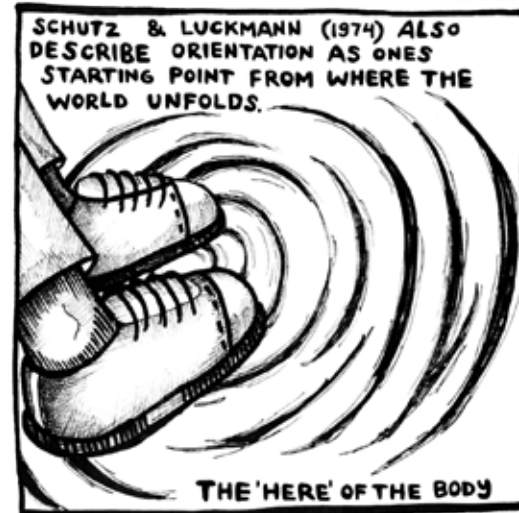
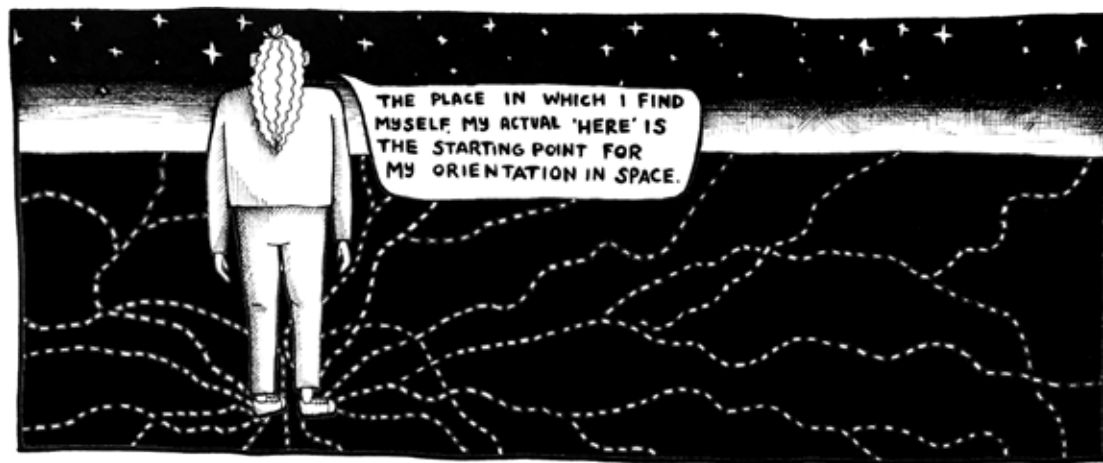
FLASHING BY
THE RED CANOPY,
SITTING ON THE TRAM.

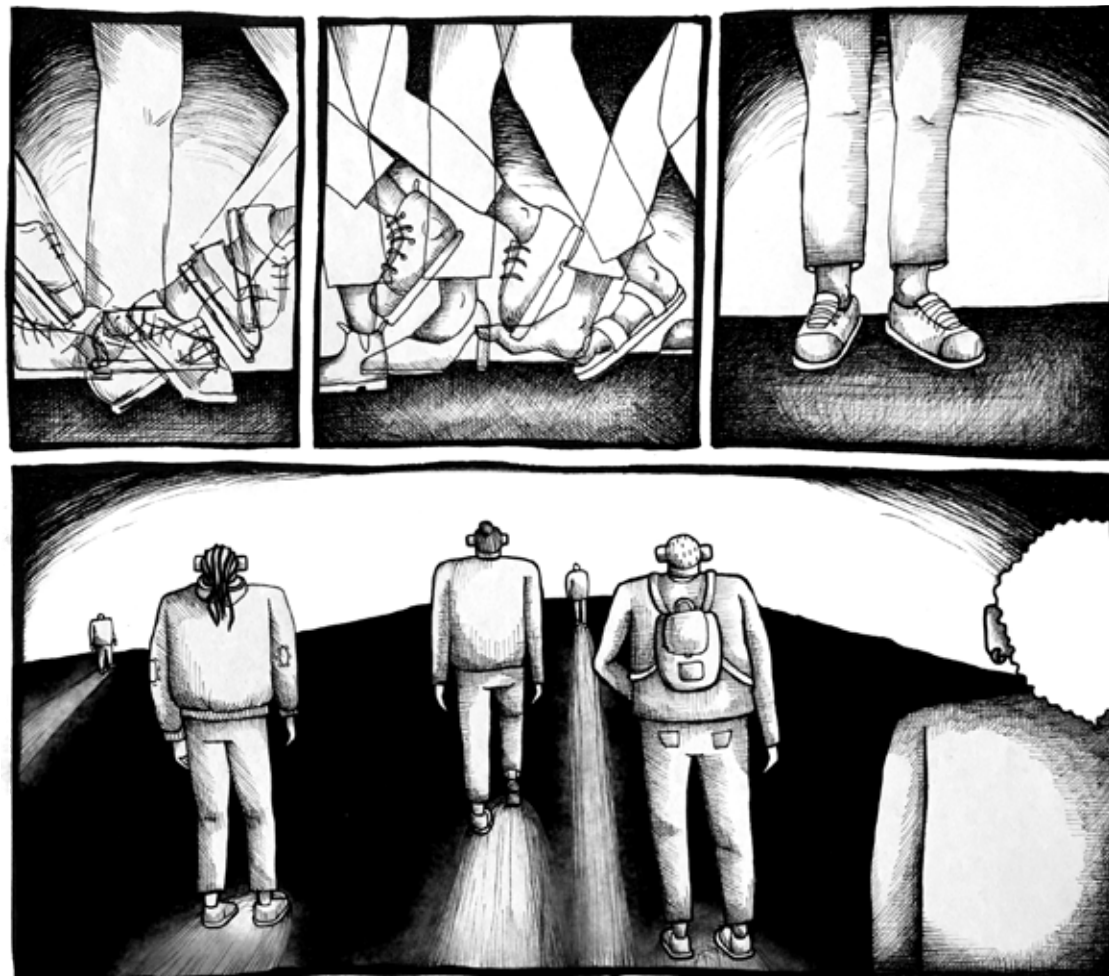
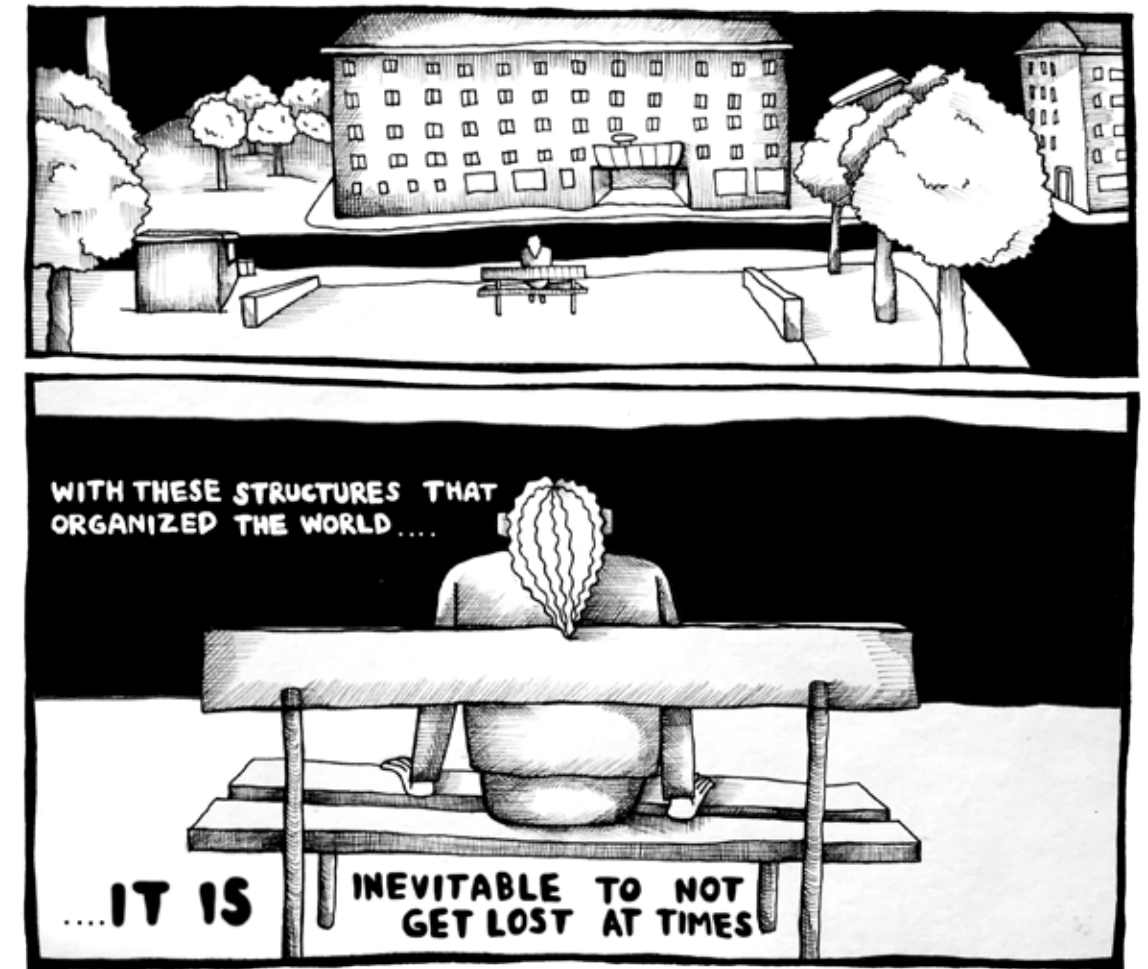
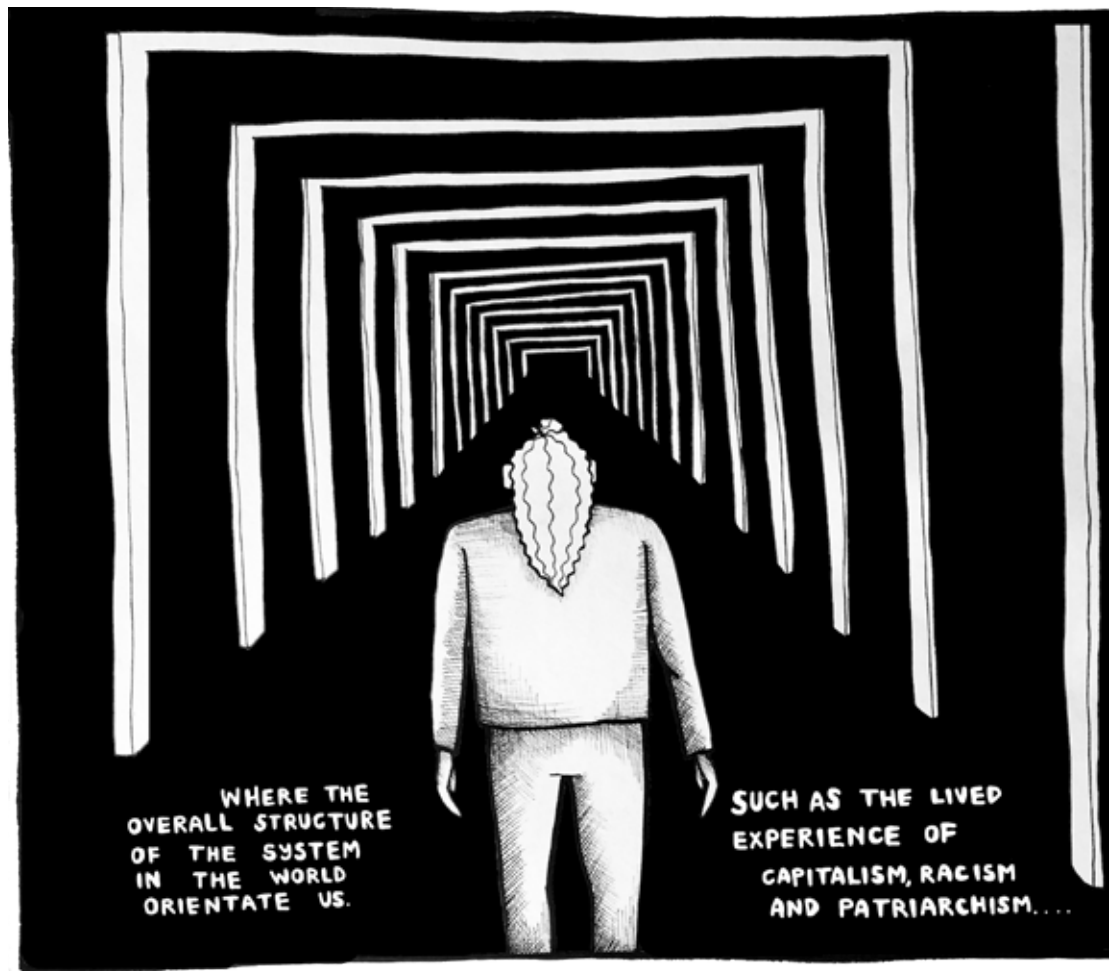
PLACE OF NEAR-DEATH-
EXPERIENCE, BY TRAM NUMBER 11.
NOISE-CANCELLING HEADPHONES HAS
ITS DOWNSIDES...

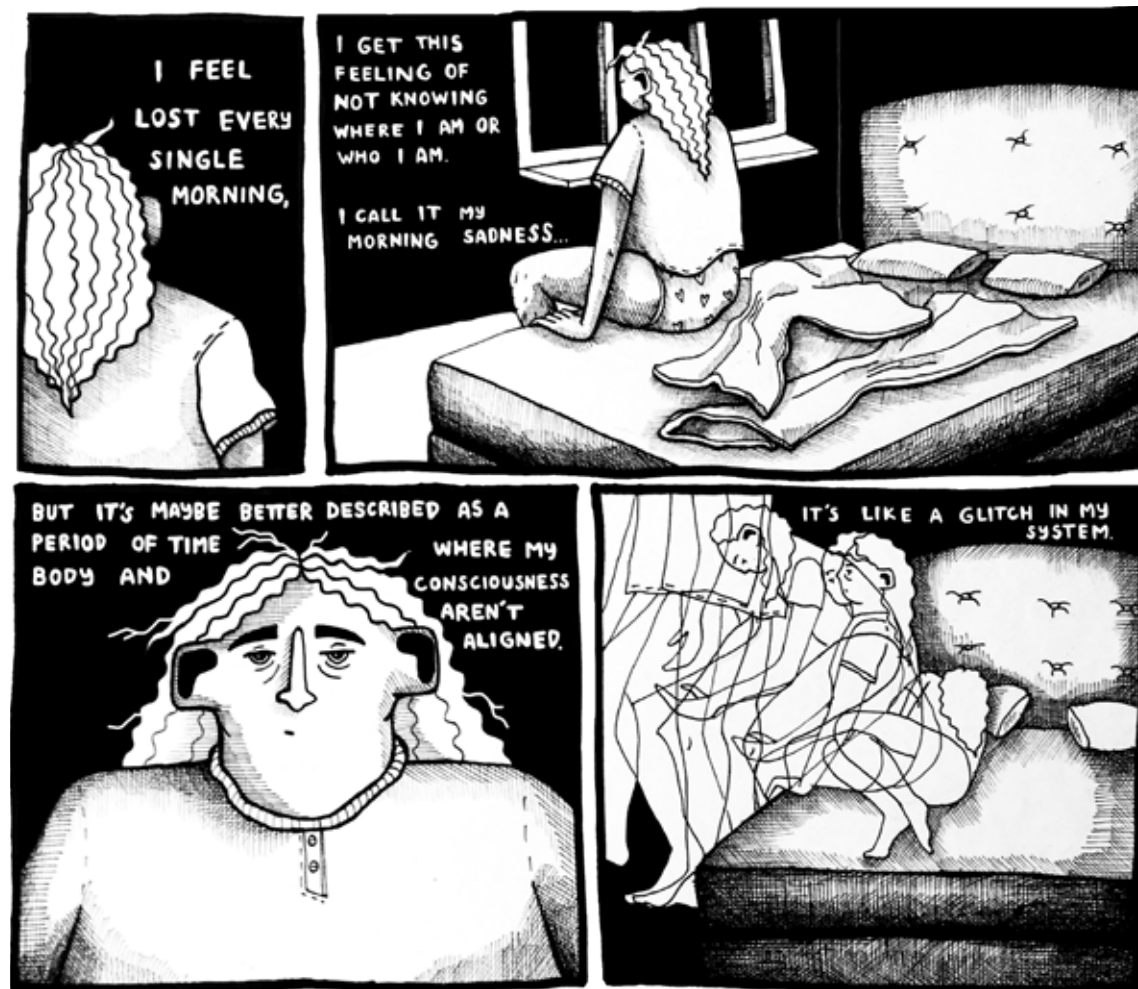
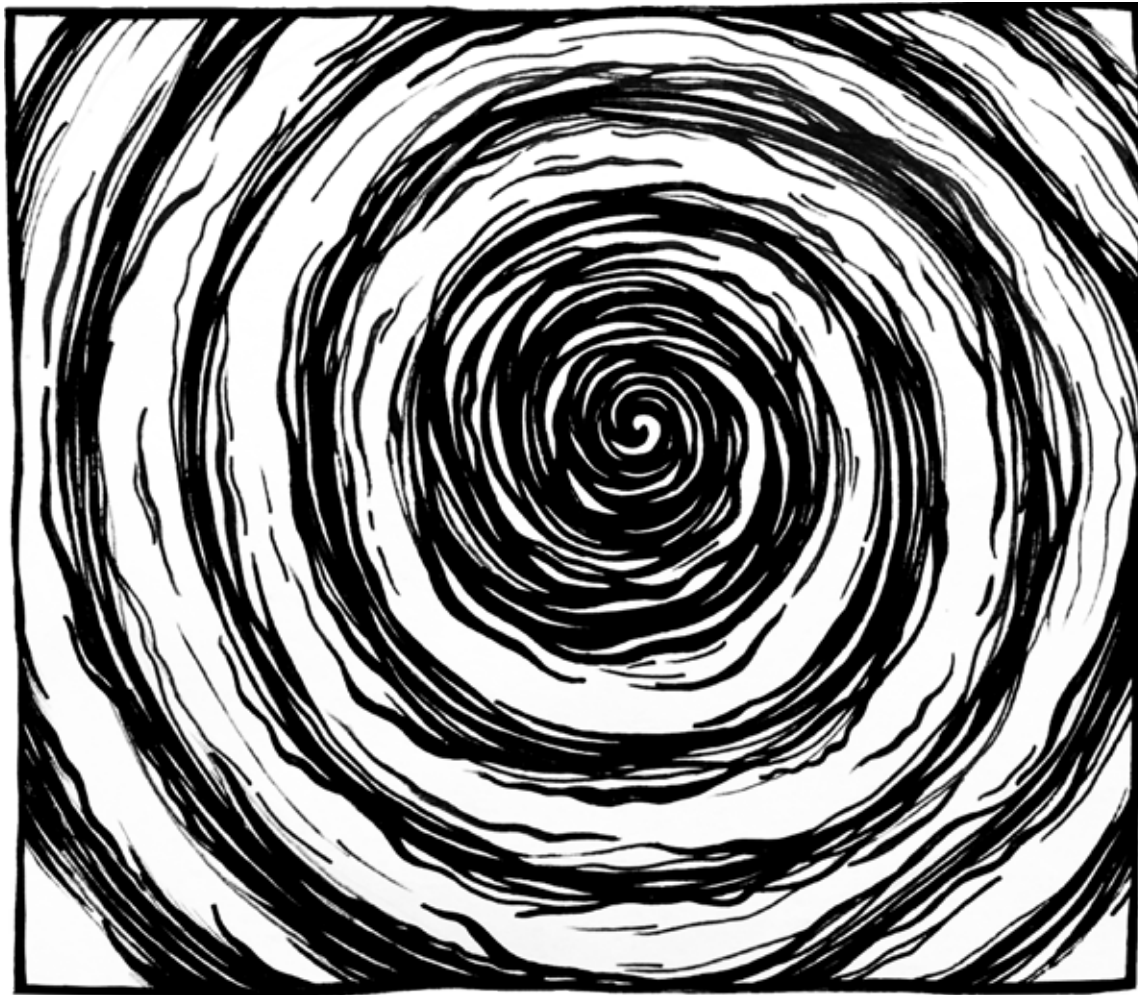
THE STONEWALLS, USED AS
URBAN FURNITURE.

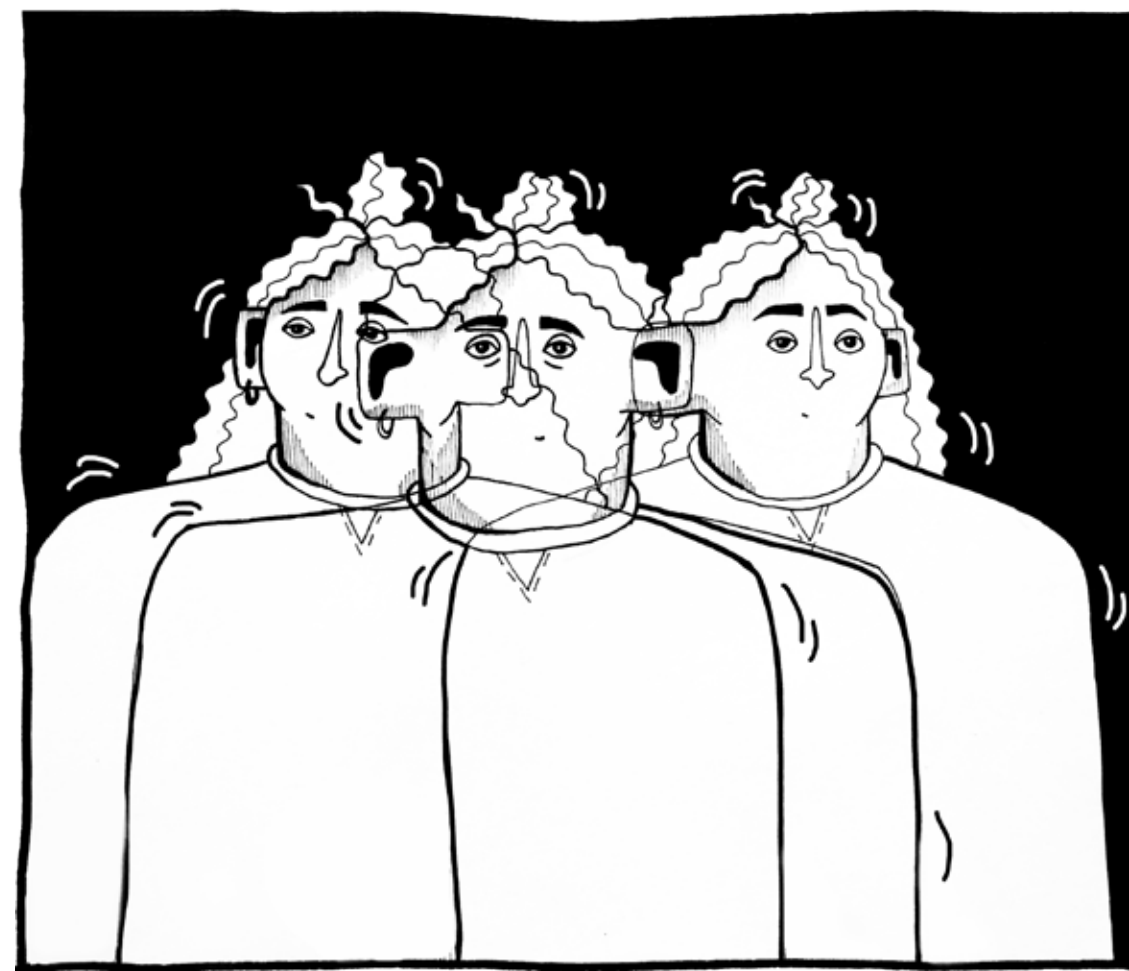
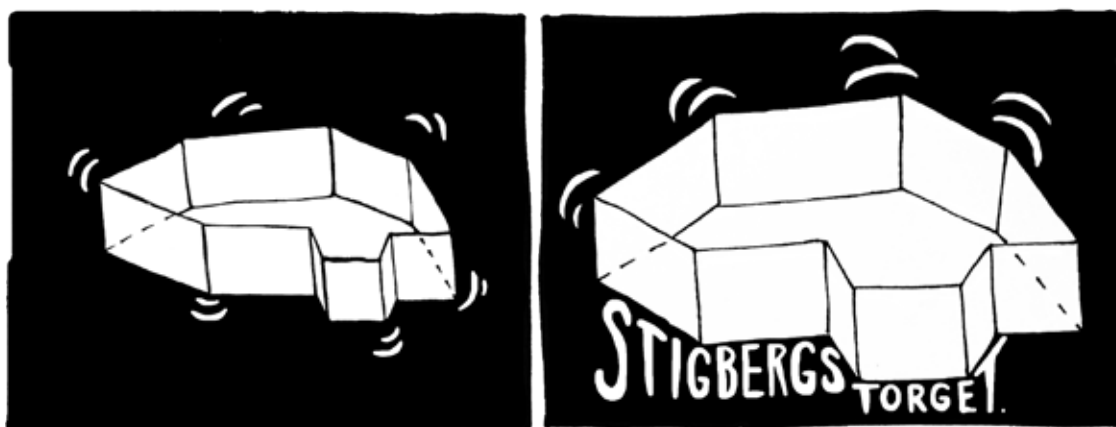
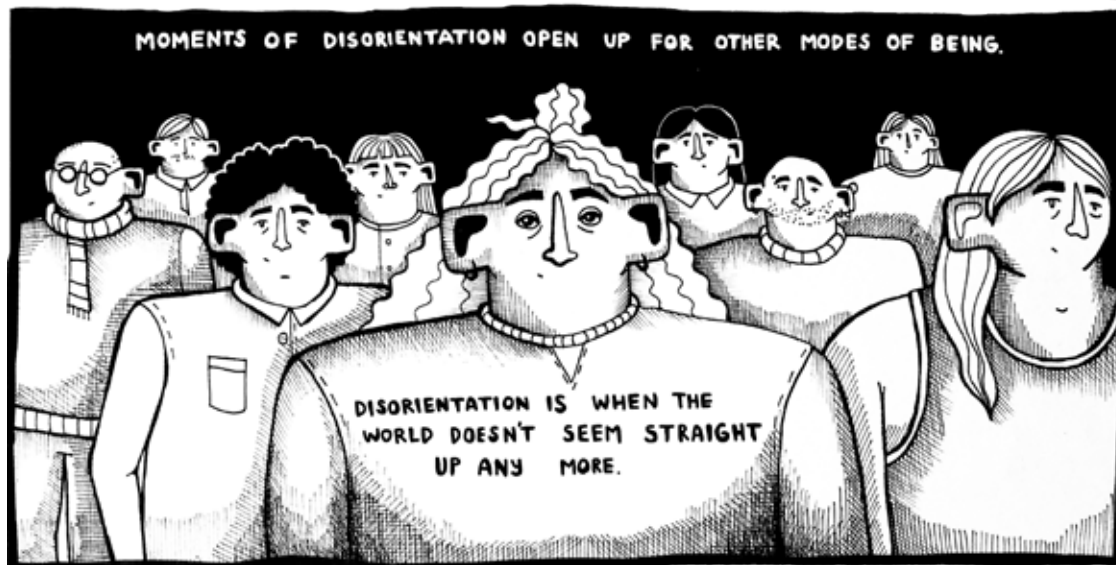
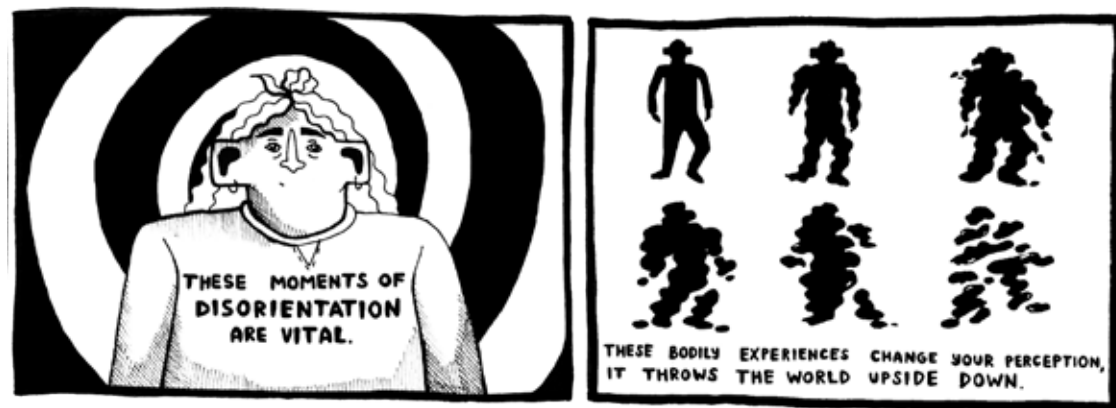
THE PUB, OCEANEN,
A PLACE FOR GREAT, AND
LESS GREAT IDEAS.

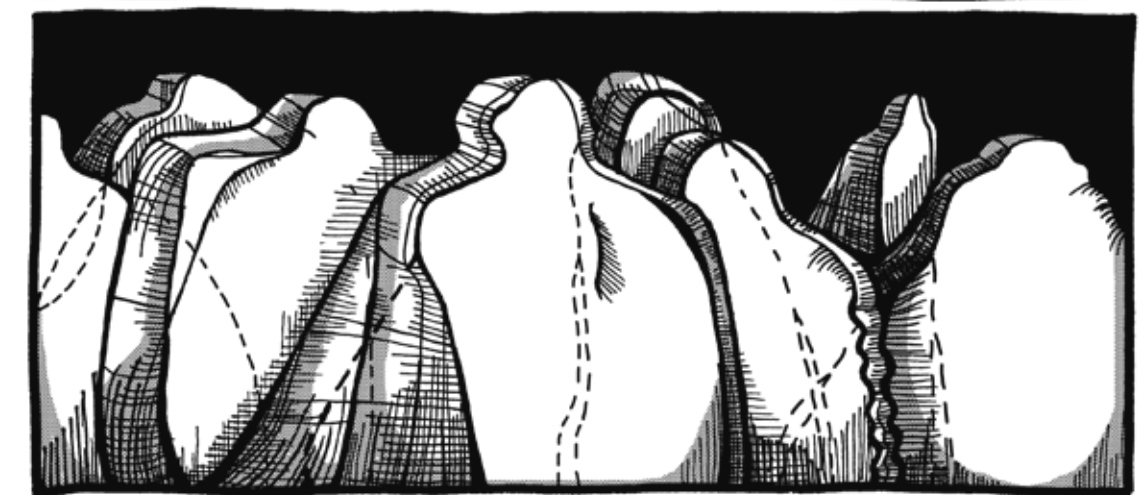
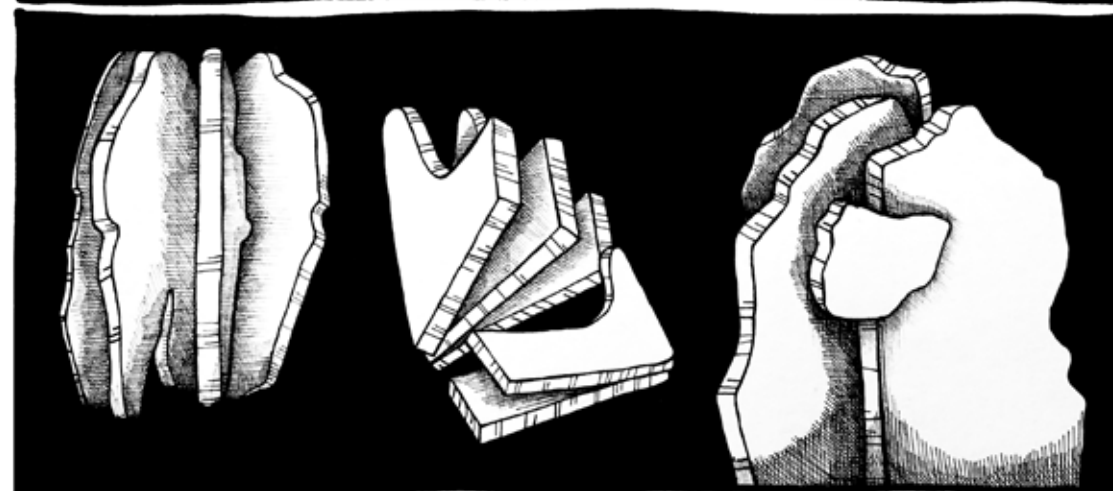
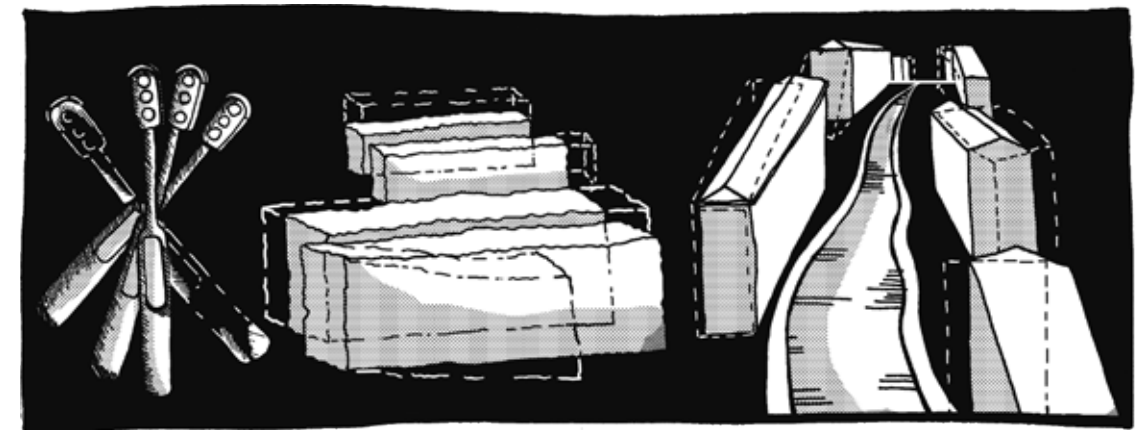
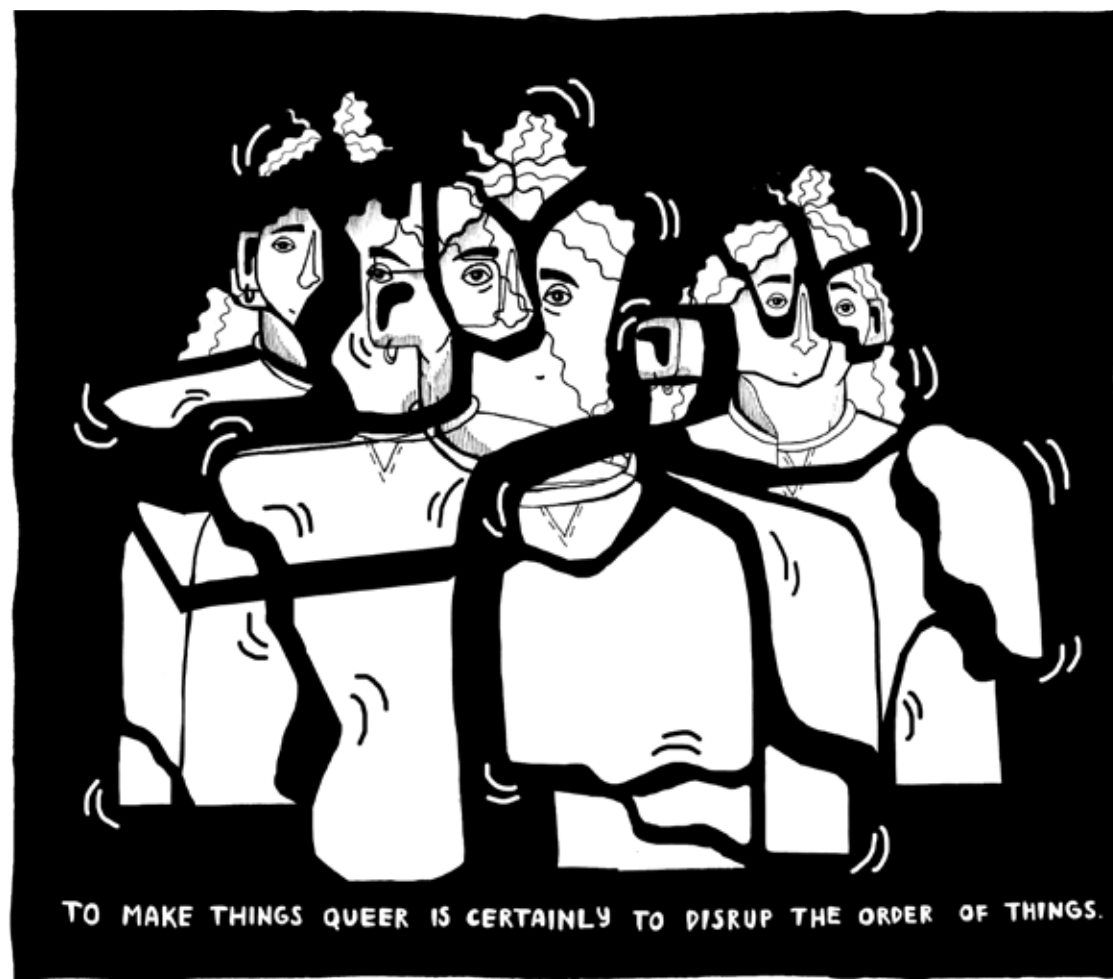


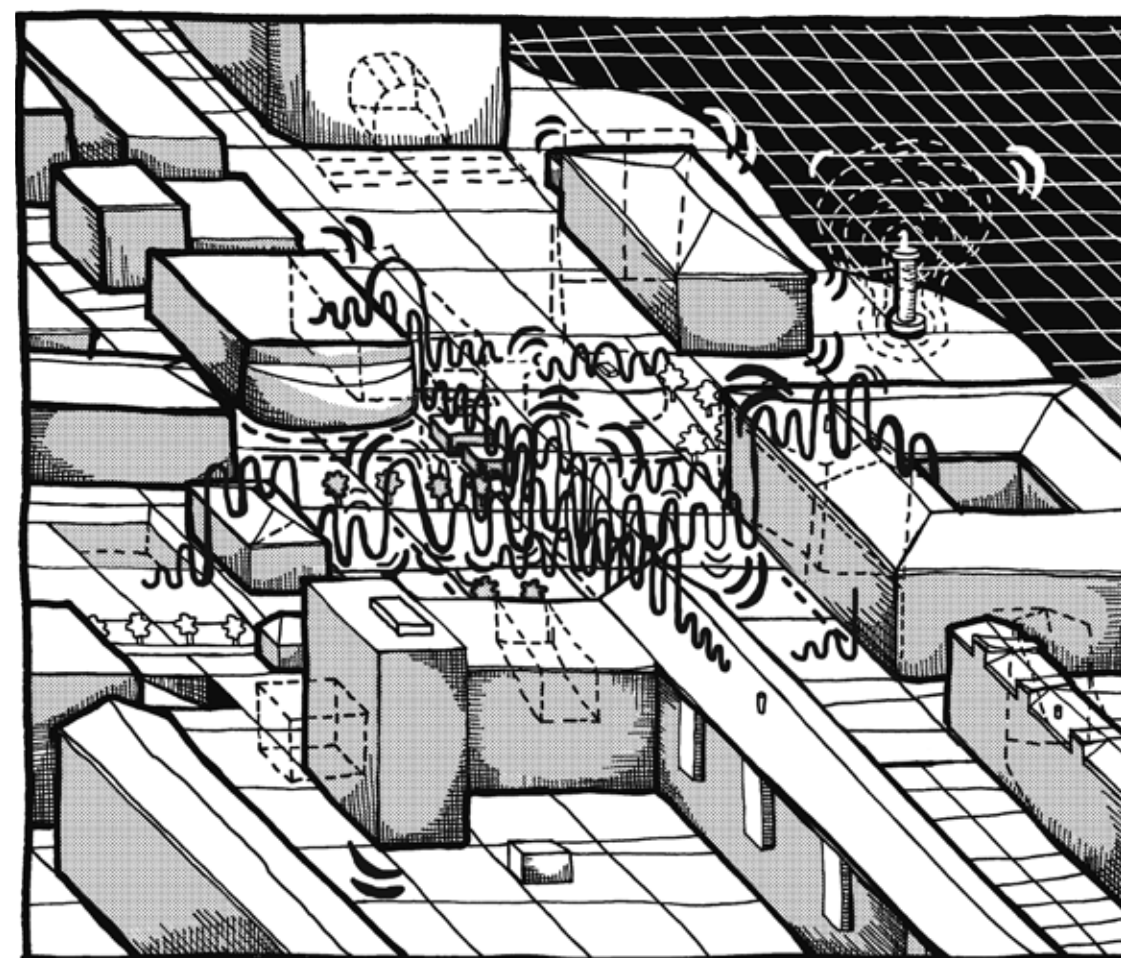
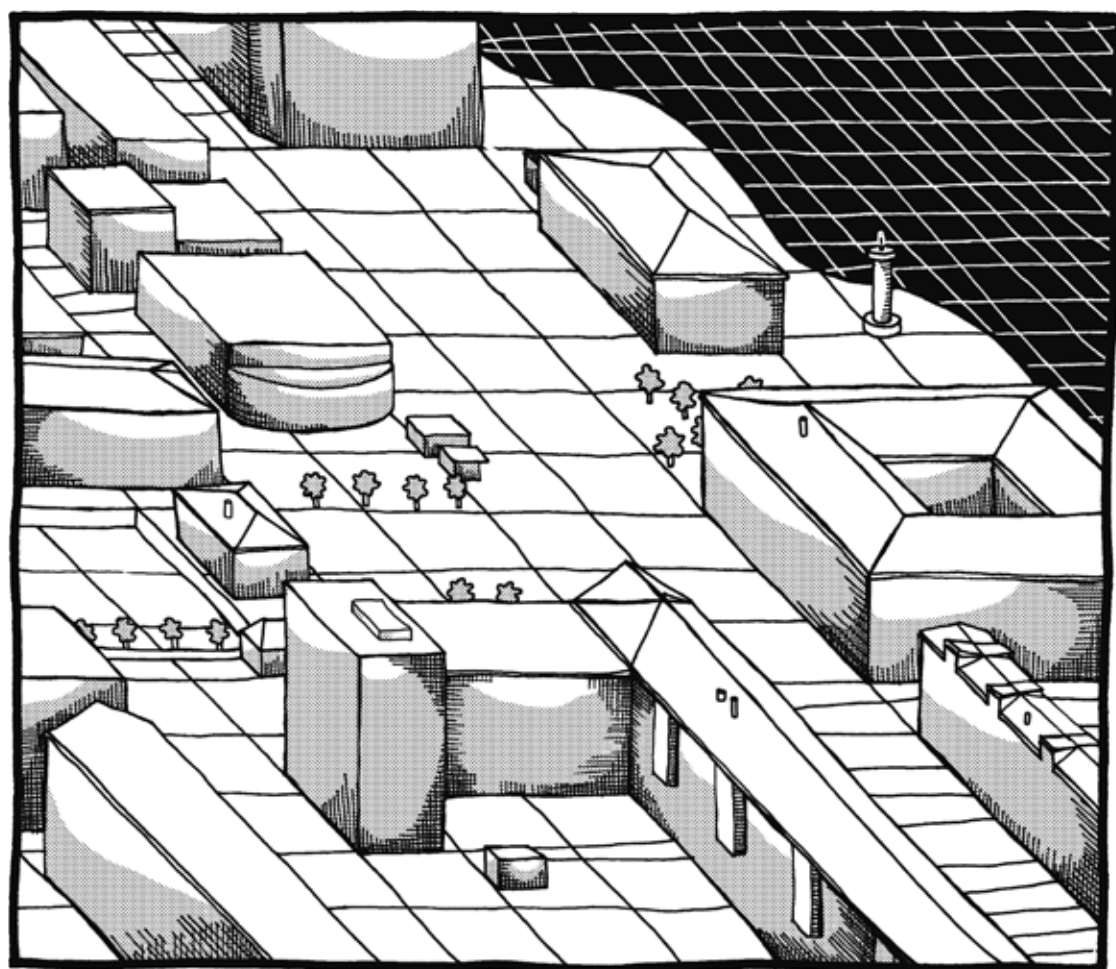
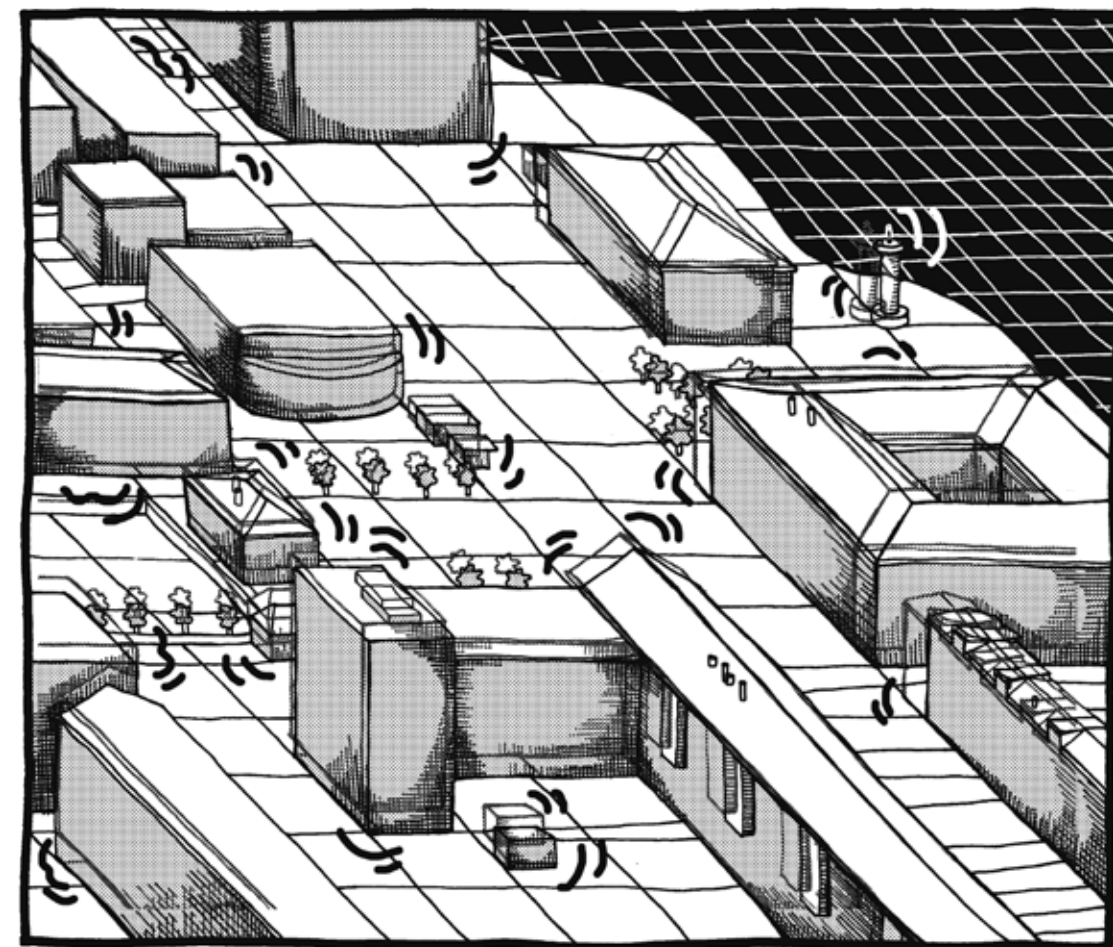
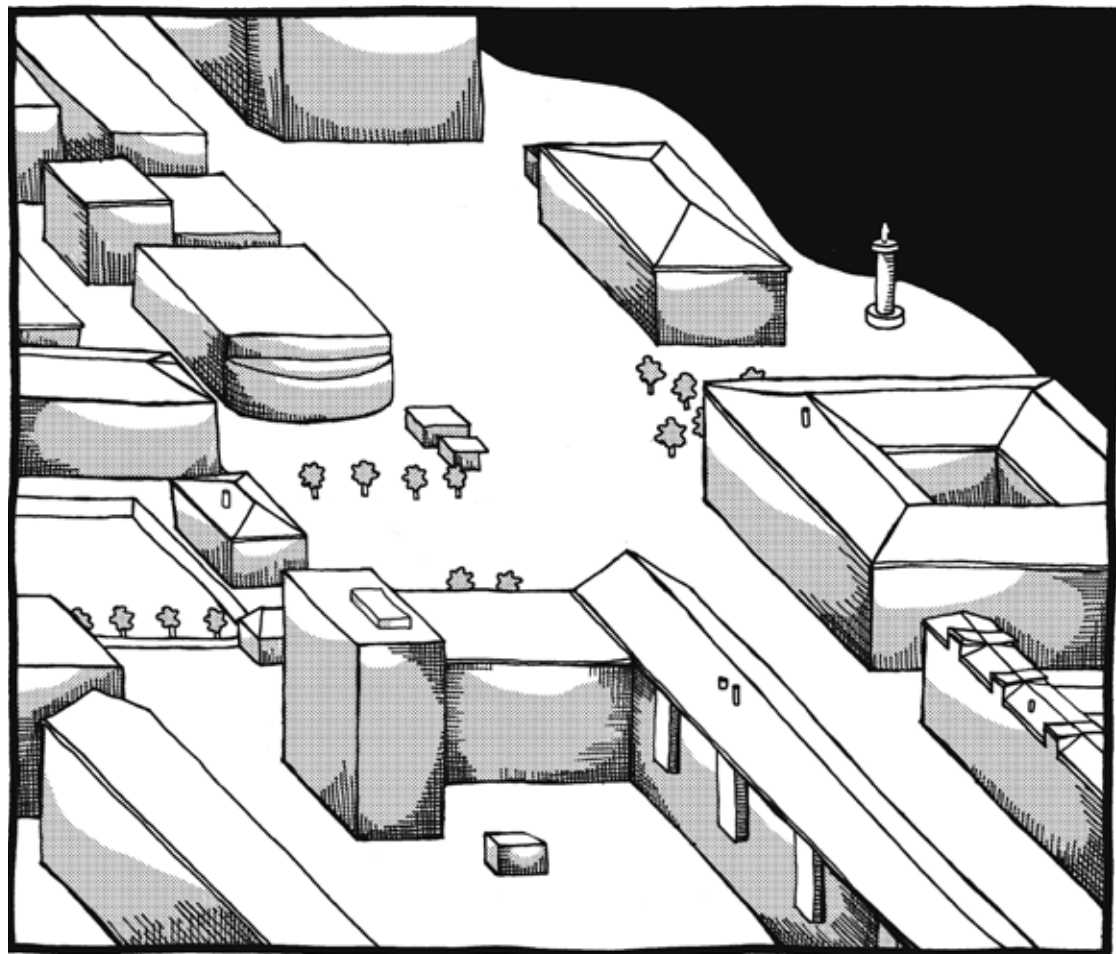


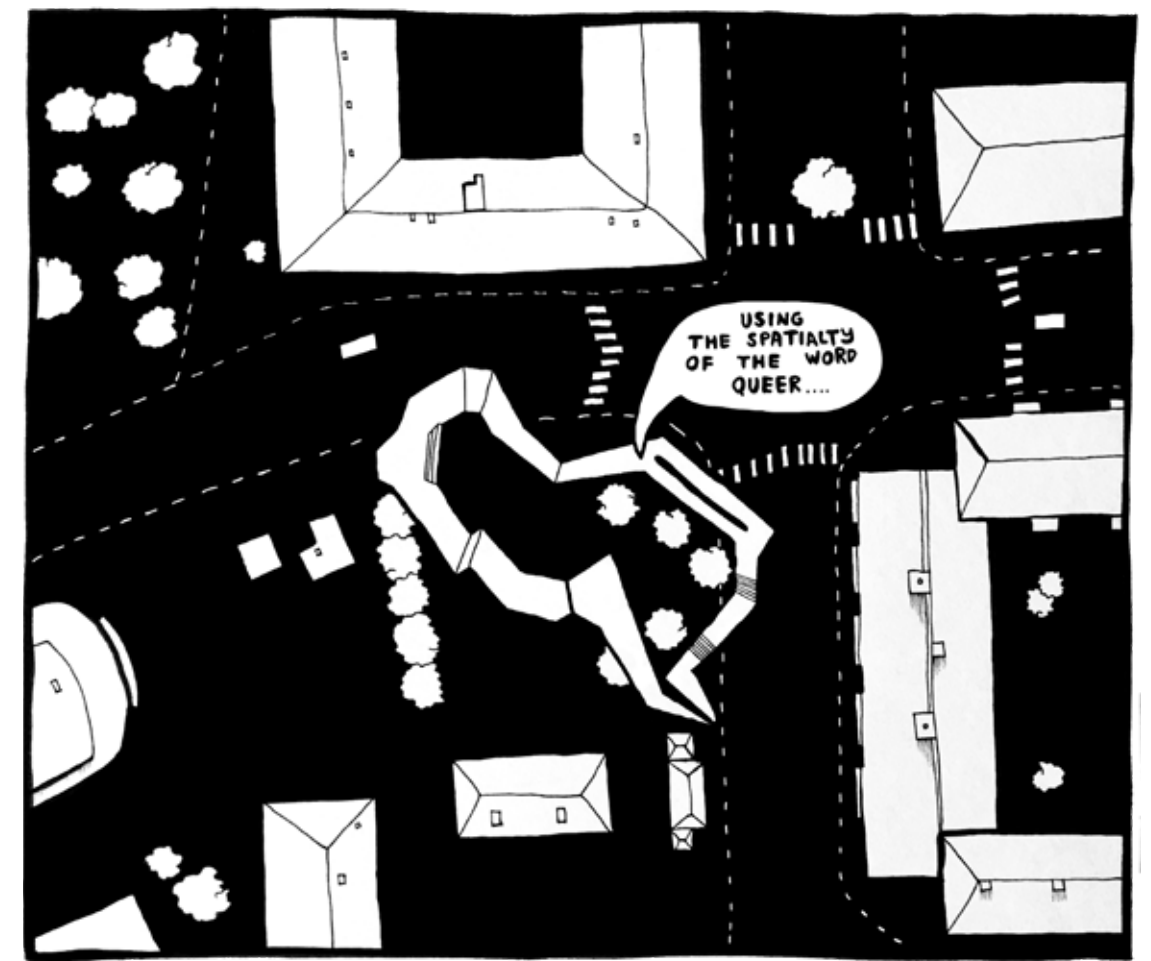
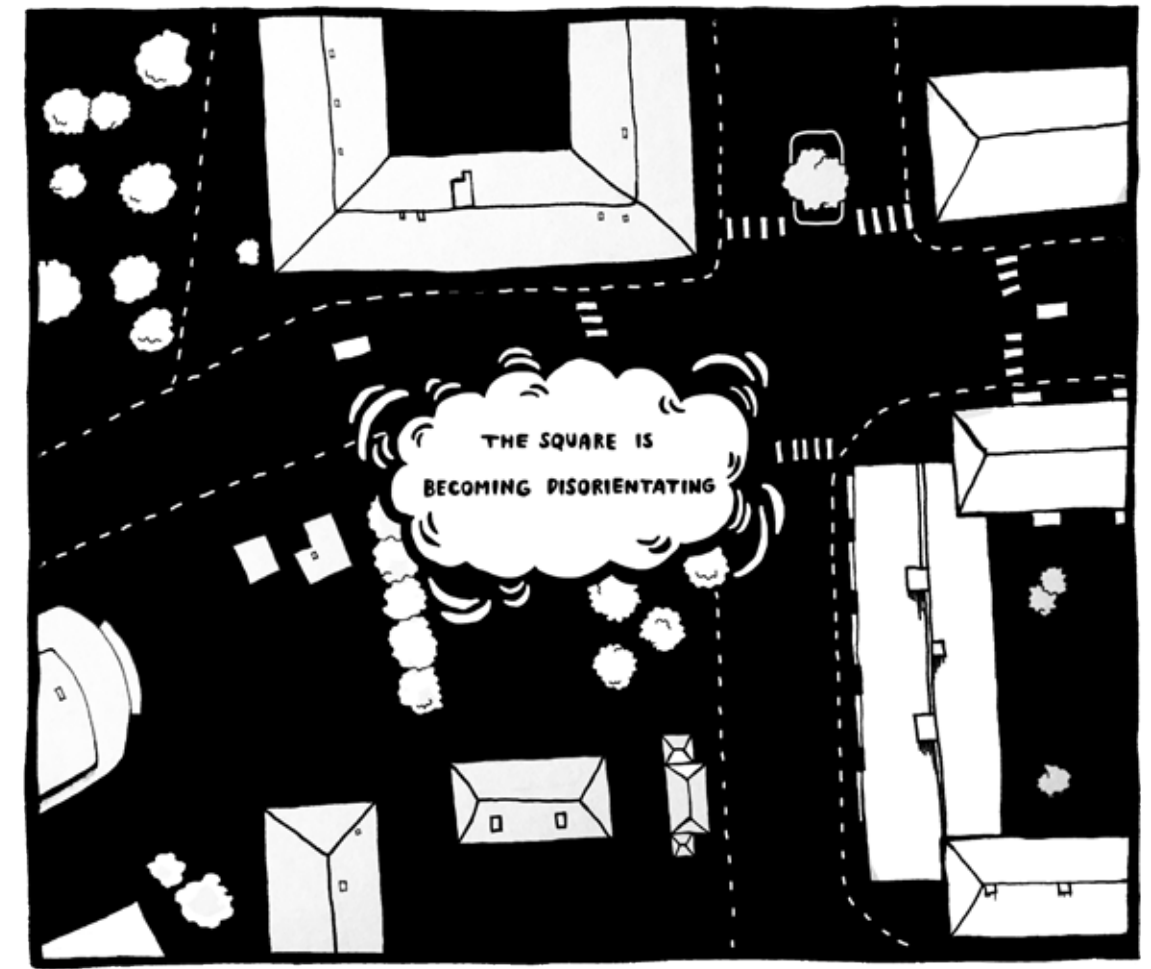
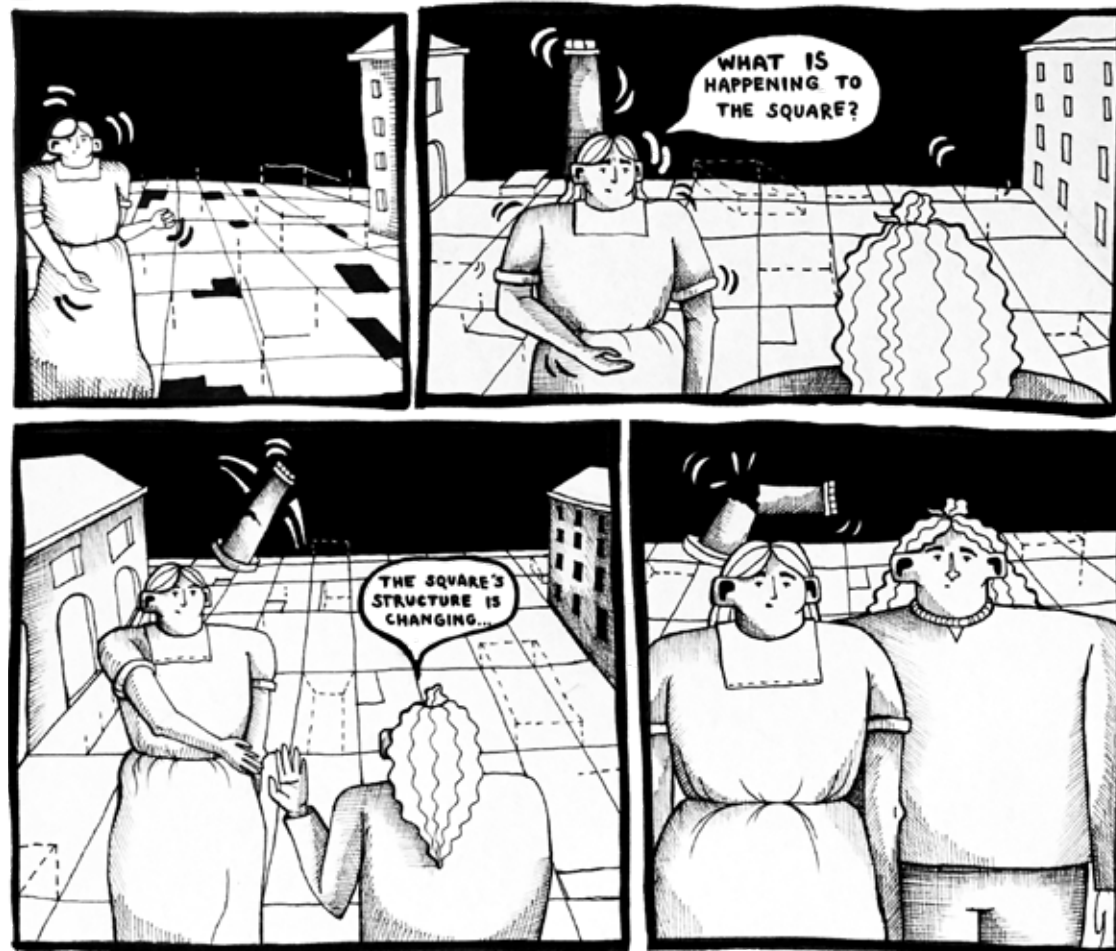
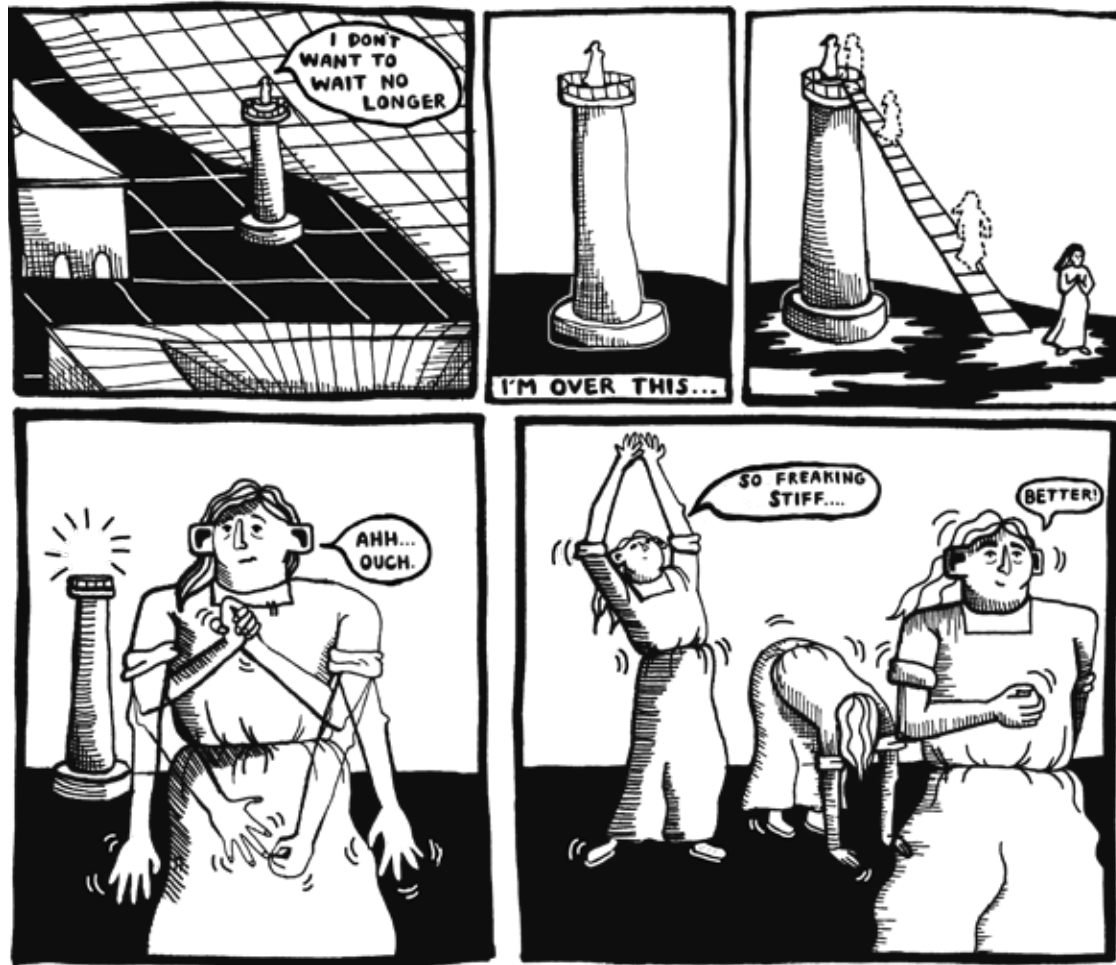


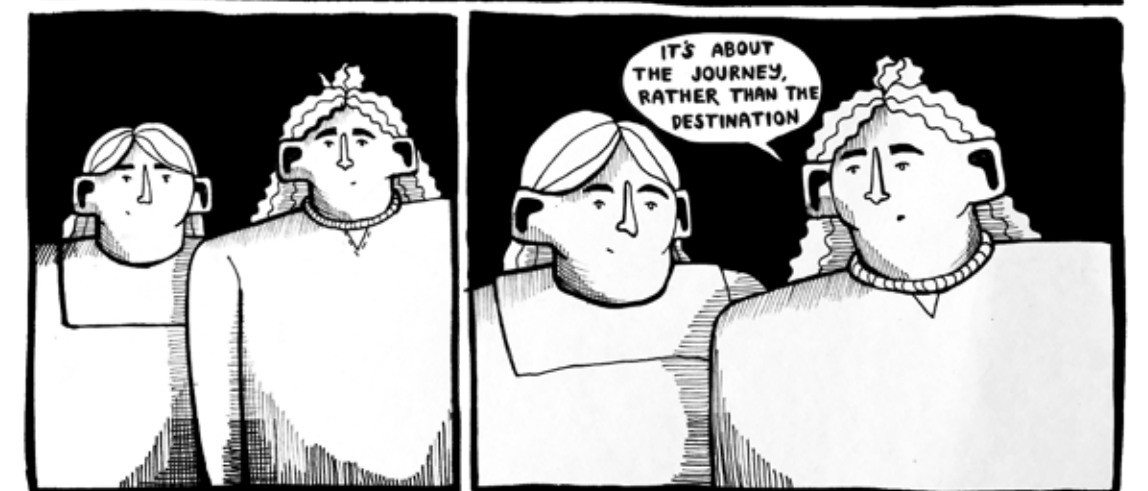
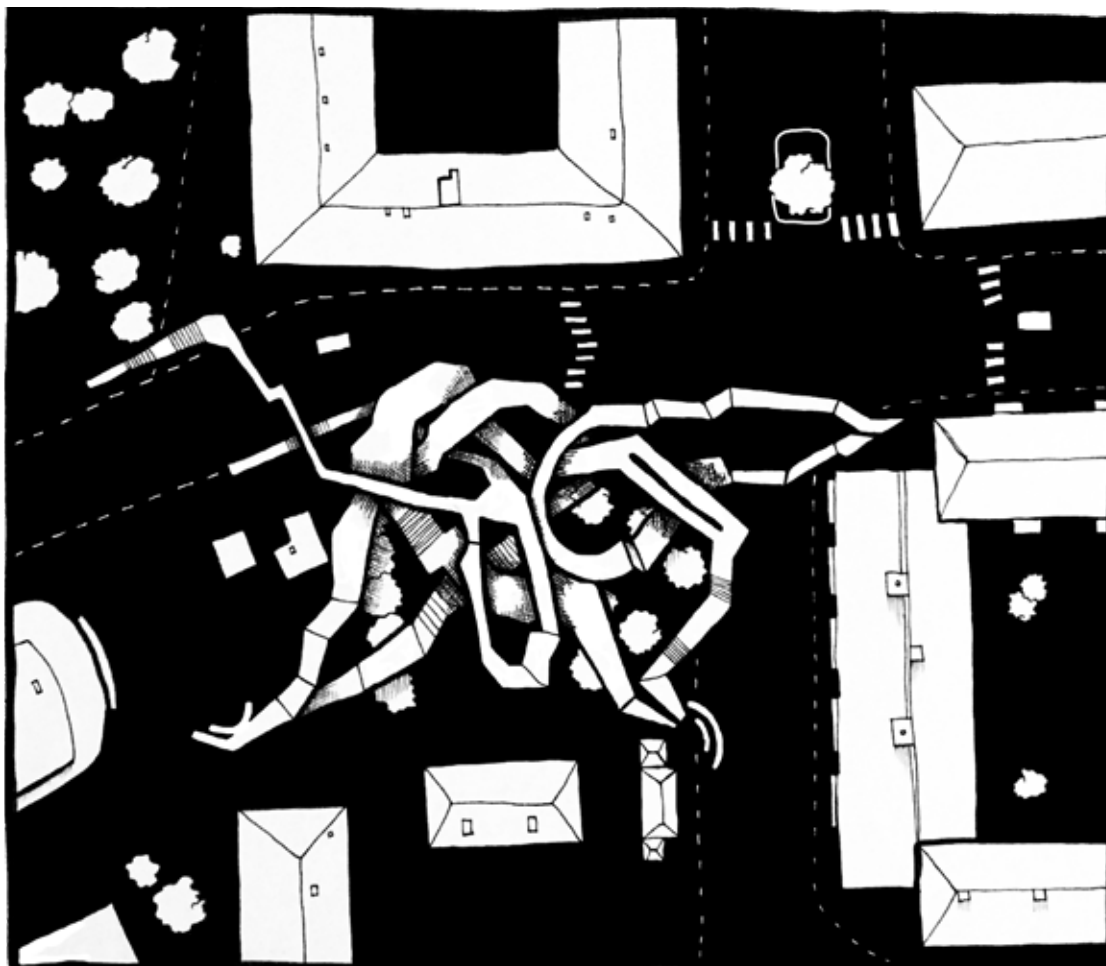
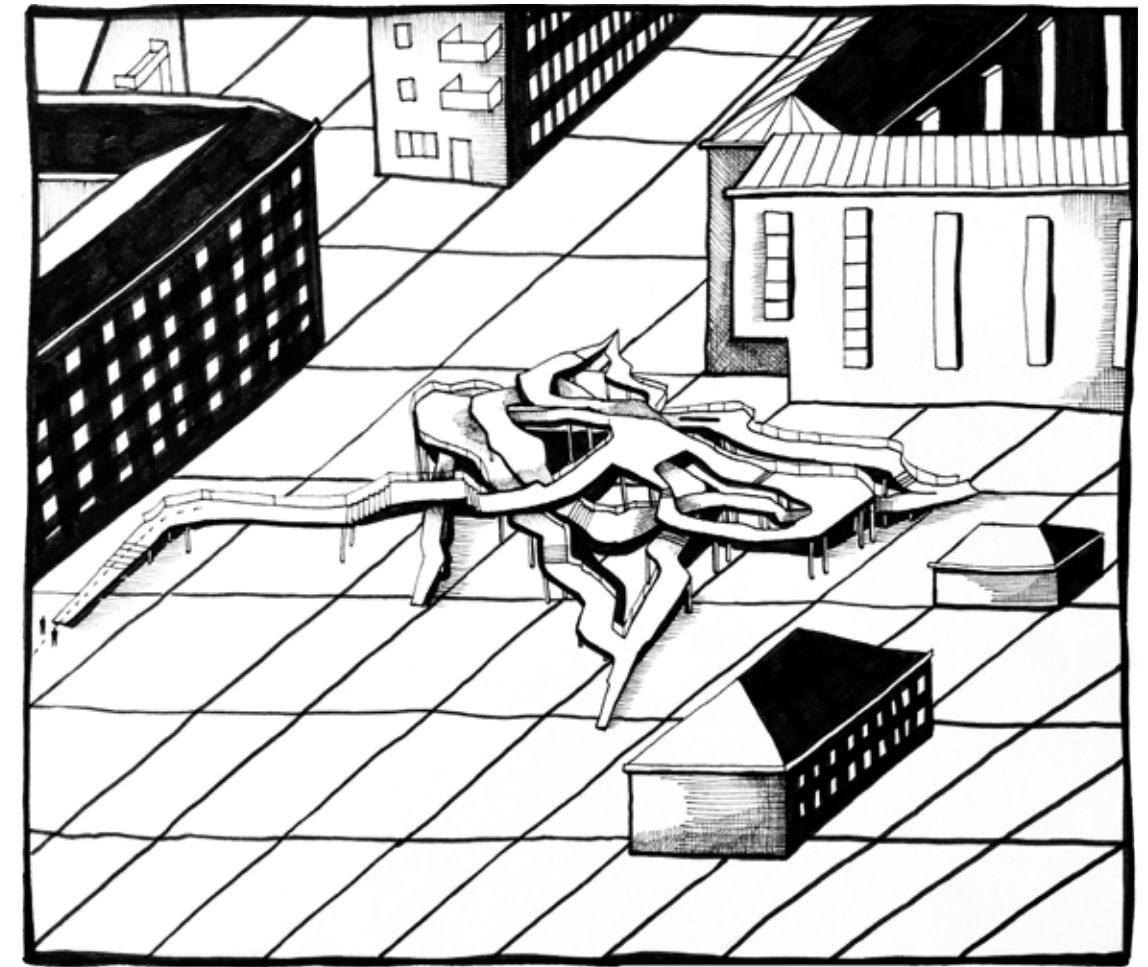
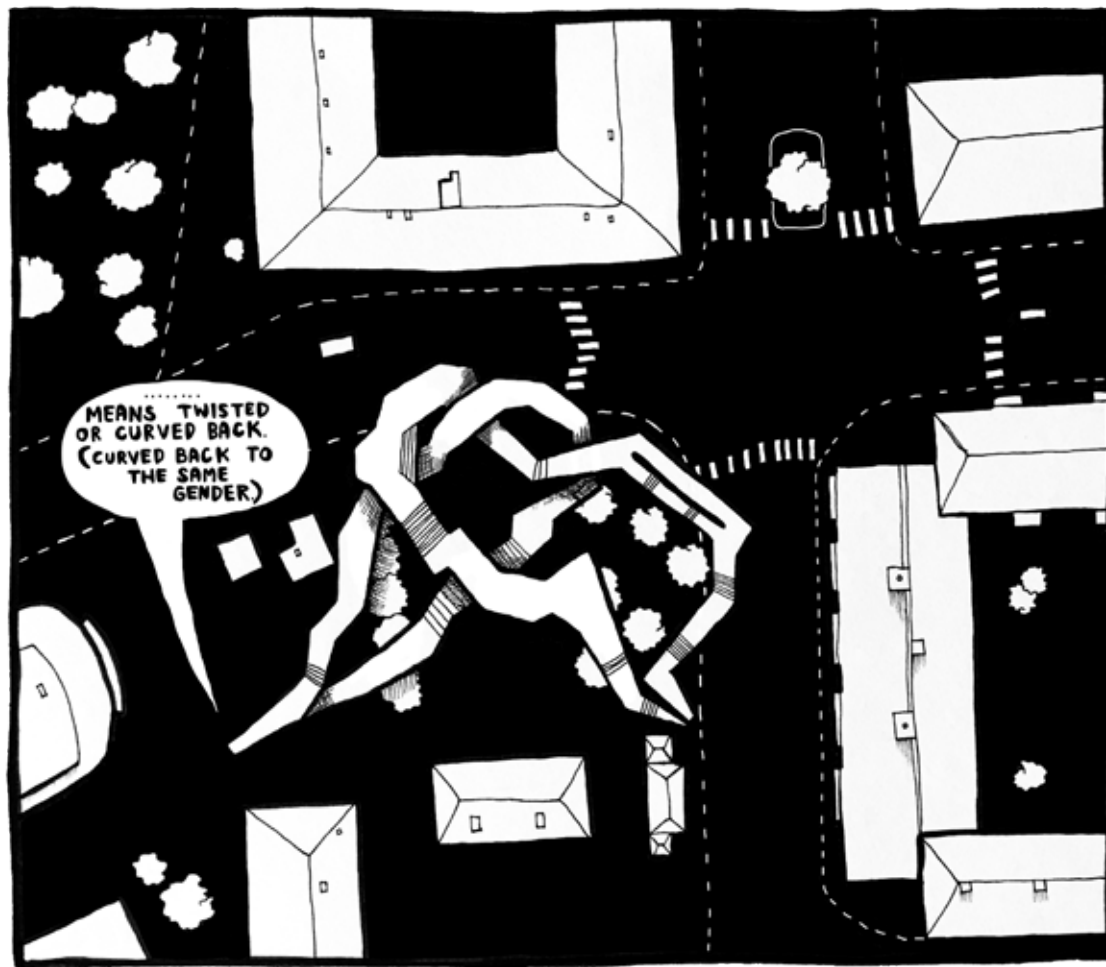


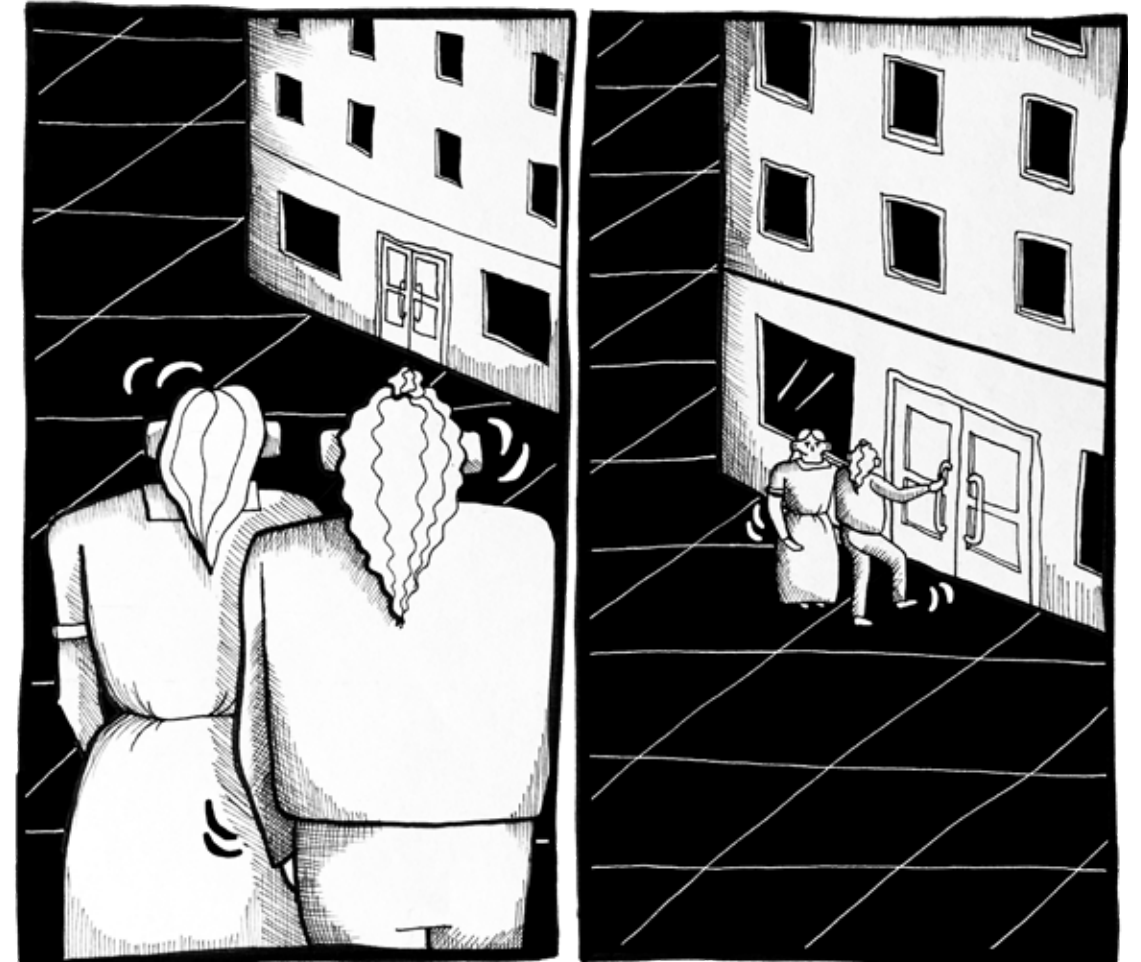
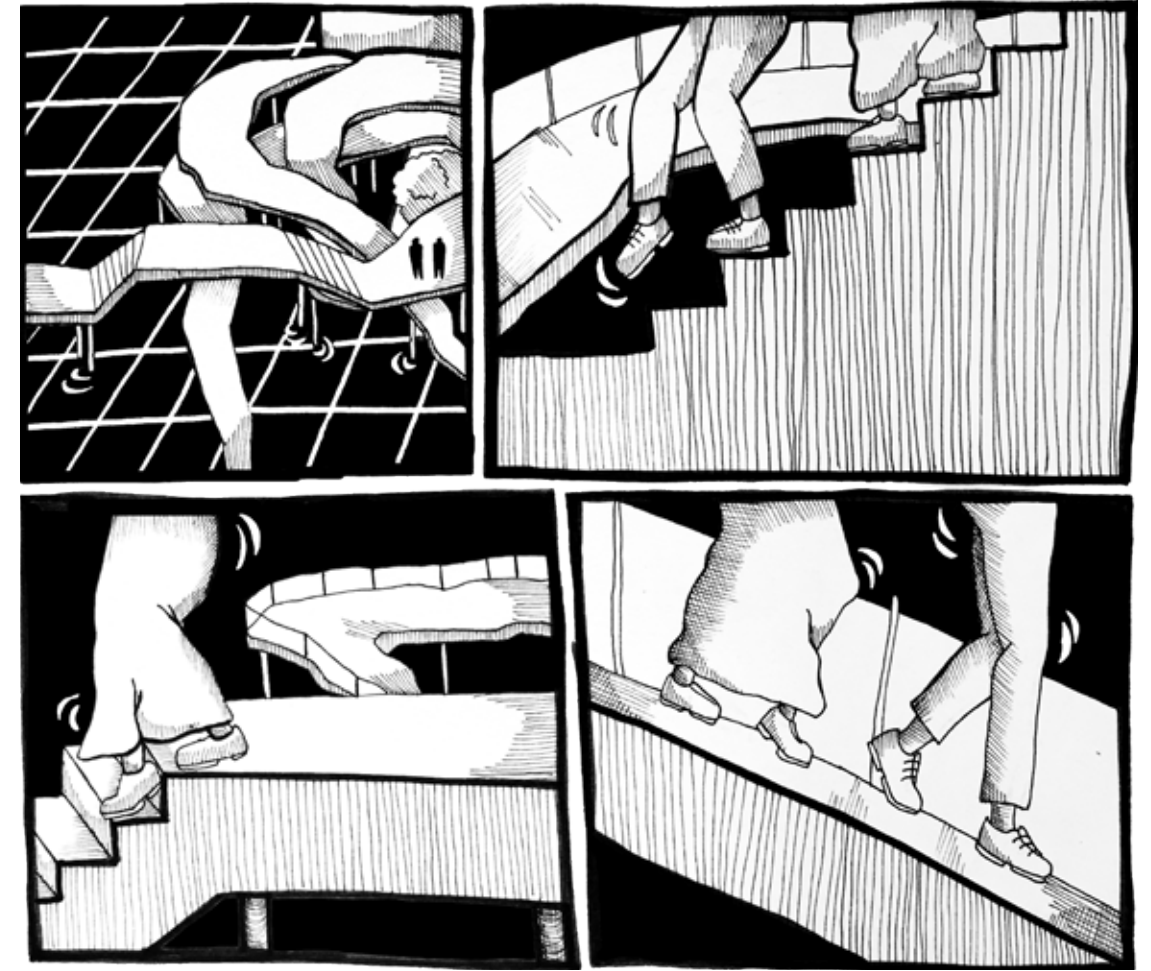
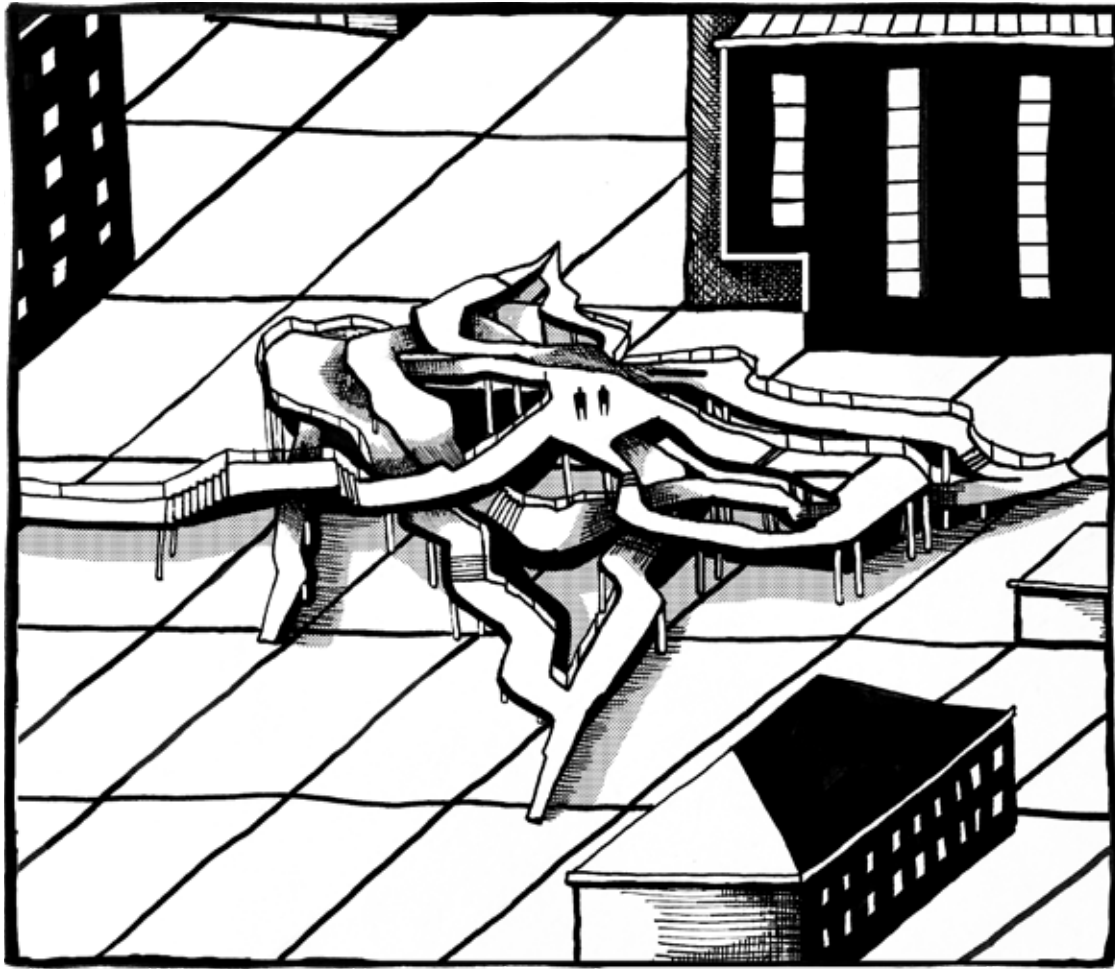


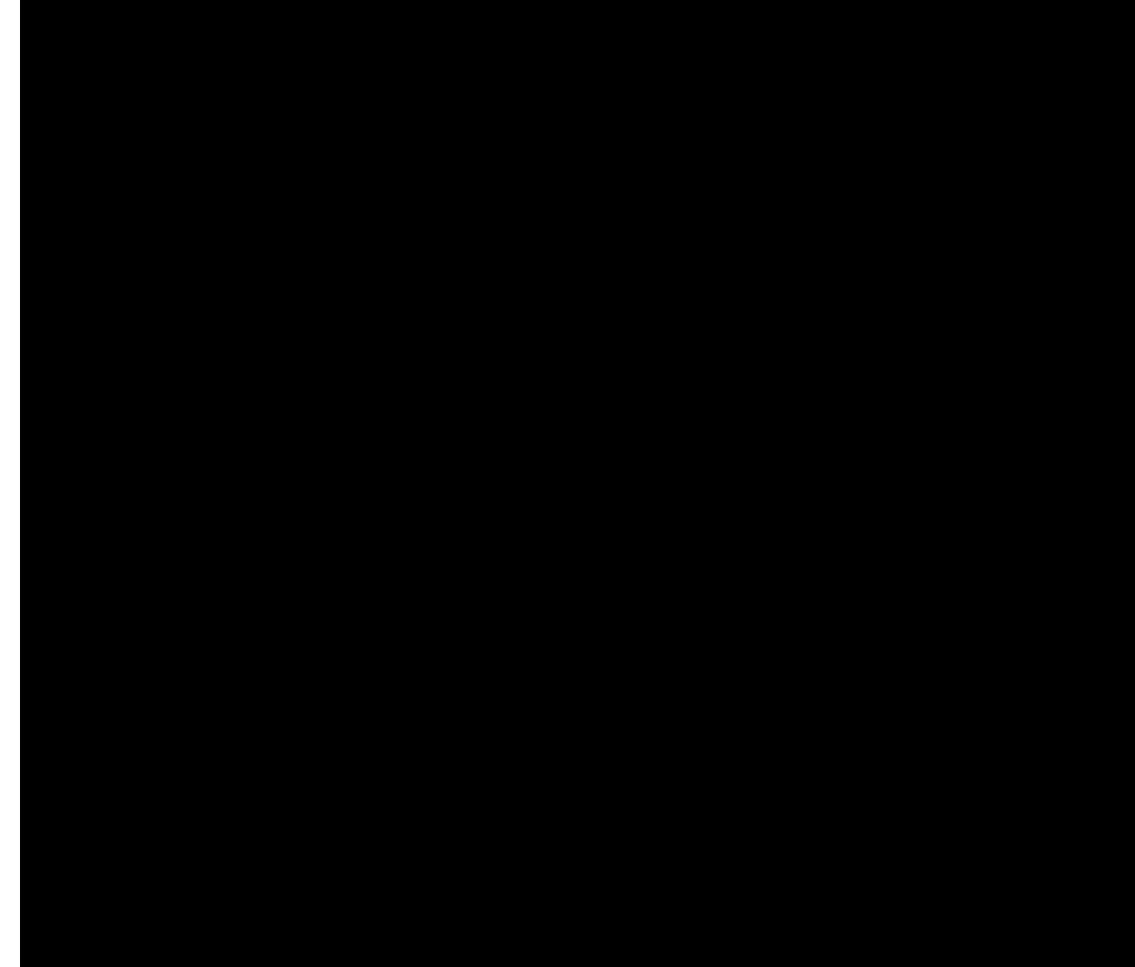
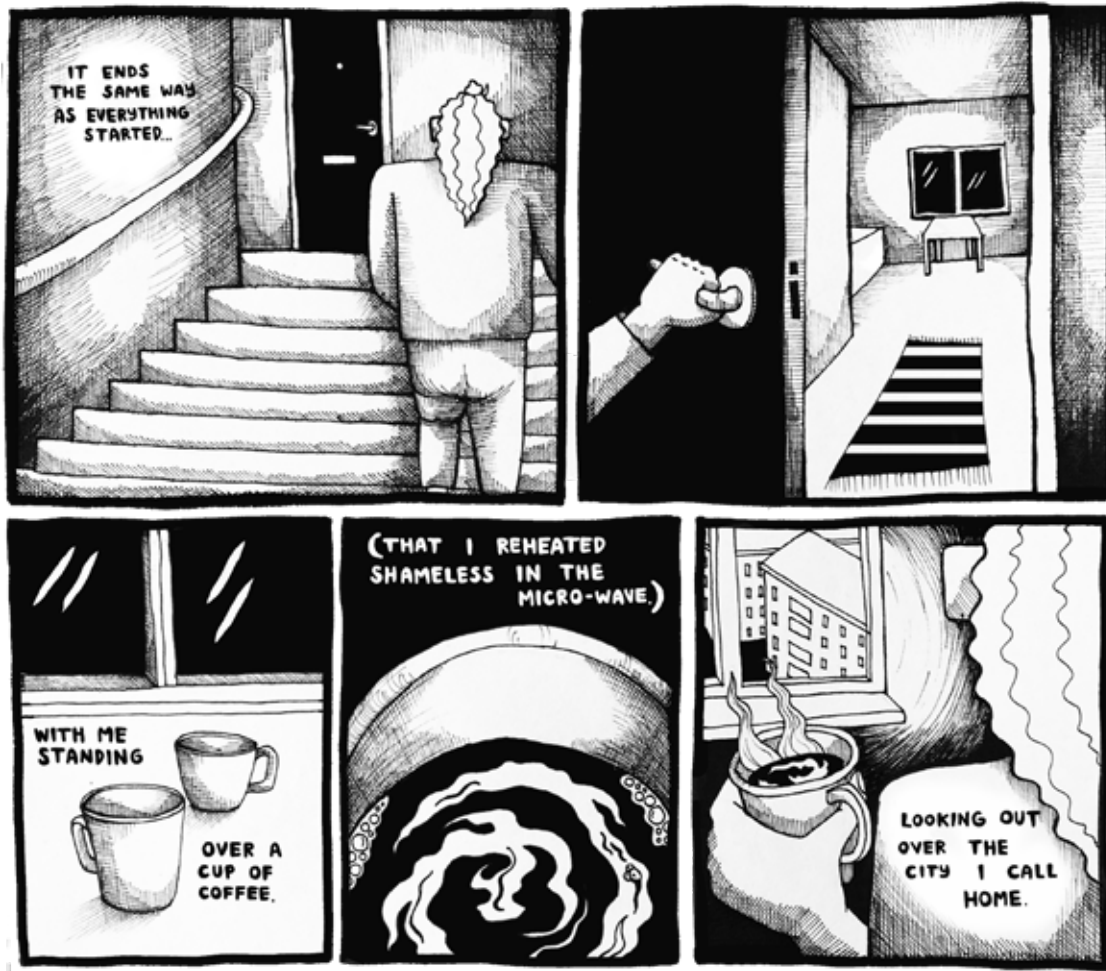














Thoughts on the comic, making the square queerred. //

The result, an 80 pages graphic narrative, that is my master thesis contains a narrative where questions of public space is asked. This project should be view as conversation piece rather than a design proposal. As the questions ask and the way that this thesis tries to visualize them is the focus rather than the one of the possible design implementations presented in the end of the comic.

It was important for me to really push the design tool and keep all the aspects and questions in this thesis whitin the comic. It was an important aspect as this was the only way to answer the thesis question of investigating the available strategies whitin this design tool. This graphic narrative is a result of drawing my way forward, as the all the pages in the narrative is made in chronological order. Starting with in introduction, on thoughts of the square then into the presentation of the site, Stigbergstorget. Where the narrative moves into theories of phenomenology, regarding orientation and disorientation - ending on design explorations, where I try to make the square queer by making the square disorienting. By having this chronological approach to conducting the comic, the result is a narrative of added layers, where the layers together make the result.

This thesis' contribution to the architectural discourse is the investigation of the potential and possible strategies that the comic / graphic narrative might contribute with. The sequences of drawings asks and answers questions within the narrative and the site is mapped and portrayed in an untraditional way. This comic tries to visualize question and possible answers as they are being asked.

As stated, the comic outro is trying to navigate disorientating, and making the square queer by making it perceived as disorienting. The large structure that is implemented on the square should be view as a way of pushing the concept and the tool further, rather than to be looked at as a realistic implementation of queerness at the square. One note that was brought up under the final seminar is, the fact that this tool has the capability to populate the design as is being made, so it would have been to an advantage if the end of the narrative was a reflection / interaction of the added structure on the square. If I added a last section of making the characters react and evaluate the structure whitin the narrative.

REFLECTION //

This thesis asks: how can the drawing medium of cartoons be used as a tool when designing queer spaces?

The main potential that I would like to bring up, in this interdisciplinary crossover of conducting design and the main contribution to architectural discourse is that the graphic narrative is able to bridge a gap. The gap between concept and proposal. In this communication era we now live and the strength that the comics have of communication this could be one beneficial way of visualizing the thoughts behind concept and proposal. Because this design tools strength lies in the mediums capability to communicate the sequence of drawings allows you to add layers, or to add time or to add information in each frame. Which makes the result more of a process rather than an invariable mode.

One other thing that the graphic narrative might also bring to table is that this medium allows for the proccess of design iterations to be populated. The populated drawing when researching an idea might function as test of activities and programs. By this I mean that the character in the narrative, regardless

the set narrative, are in or around the design while is being made - which has the potential to activate and evaluate the program while is being made.

The last thing I want to point out is the freedom this medium brings. When having the pencil in my hands and a white blank paper before me, the thing that makes the cartoon strong or different is that the cartoon allows me a greater freedom in investigating a subject. I'm allowed to be contradicting, or not sure of things. I'm allowed to try thoughts out and draw my way forward. Here I can explain my chain of thoughts with text and illustrations and what happens between the frames are up to the reader. The presented cartoon page is my doing but the reader is allowed to be convinced or not. The interplay between what is presented, and what the reader perceives is interesting. The cartoonish style of drawing, in a way, washes over the situation in the frames and leaves the reader able to be convinced or not, I would like to describe it as the frames in the comic is not perceived as consummate, as they might be perceived in more traditional architectural drawings might be perceived.



Fig. 10
Pages from the comic, Can the square be queered?

STUDENT BACKGROUND //

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2020-2022	MASTER PROGRAMME, Chalmers School of Architecture Architecture and Urban design <i>Matter, Space, Structure.</i> <i>Architecture and Urban space design.</i> <i>Design and planning for Social inclusion.</i>
2020 - 2022	Arkitekt och projekt i Värmdö. <i>(On going)</i> <i>Arkoproj, part time employment. Stockholm, Värmdö</i>
2020 -	Exibition at Hasselblads jubelium & AHA-festivalen <i>Hasselblads and the moon.</i> <i>the work: 10 Space poems.</i>
2019 - VT	Design programme - Exchange semester. HDK Valand - Academy of Art & Design
2016-2019	Bachelor's degree in Architecture, Chalmers University of Technology. Department of Architecture and Civil Engineering
2015-2016	KV Konstskola, Community ART College

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LIST OF IMAGEs SOURCE:

Figure: 1 *Cartoon of perception - Illustrated by Linnea Larsson*

Figure: 2 *Photo - Live drawing - © Ladyfest*

Figure: 3 *Photo of Peter Cooks exihibition at Louisiana - © Linnea Larsson*

Figure: 4 *Peter Cook - Illustrated by Linnea Larsson*

Figure: 5 *Ortophoto - © Lantmäteriet*

Figure: 6 *Ortophoto - © Lantmäteriet (cropped)*

Figure: 7 *Jiminez Lai - Illustrated by Linnea Larsson*

Figure: 8 *Illustration of formasmpling. Illustration by Linnea Larsson*

Figure: 9 *Wall house 2 - illustration by Linnea Larsson*

Figure: 10 *Pages from the cartoon: Can the square be queered- Illustrated by Linnea Larsson*
p. 28-69 Can the square be queered - Illustrated by Linnea Larsson

Drawing the square, Queered.
Phenomenological thoughts through a graphic novel.

Linnea Larsson

Chalmers University of Technology

Department of Architecture and Civil Engineering

MPARC: Master programe of Architecture and Urban design.

Matter Space Structure

Examiner: Daniel Norell

Supervisor: Peter Christensson

Spring semester 2022



CHALMERS
UNIVERSITY OF TECHNOLOGY

