

CHAPTER FIVE

Gender, Space, Architecture

The Feminine in Architecture

Chapter Five explores the theoretical investigations of the Feminine within architecture. The ways that women occupy and decode space is examined while seeking interpretations that bypass the many literal interpretations that are often associated with the Feminine and architecture. These readings will be used to inform decision making during design.

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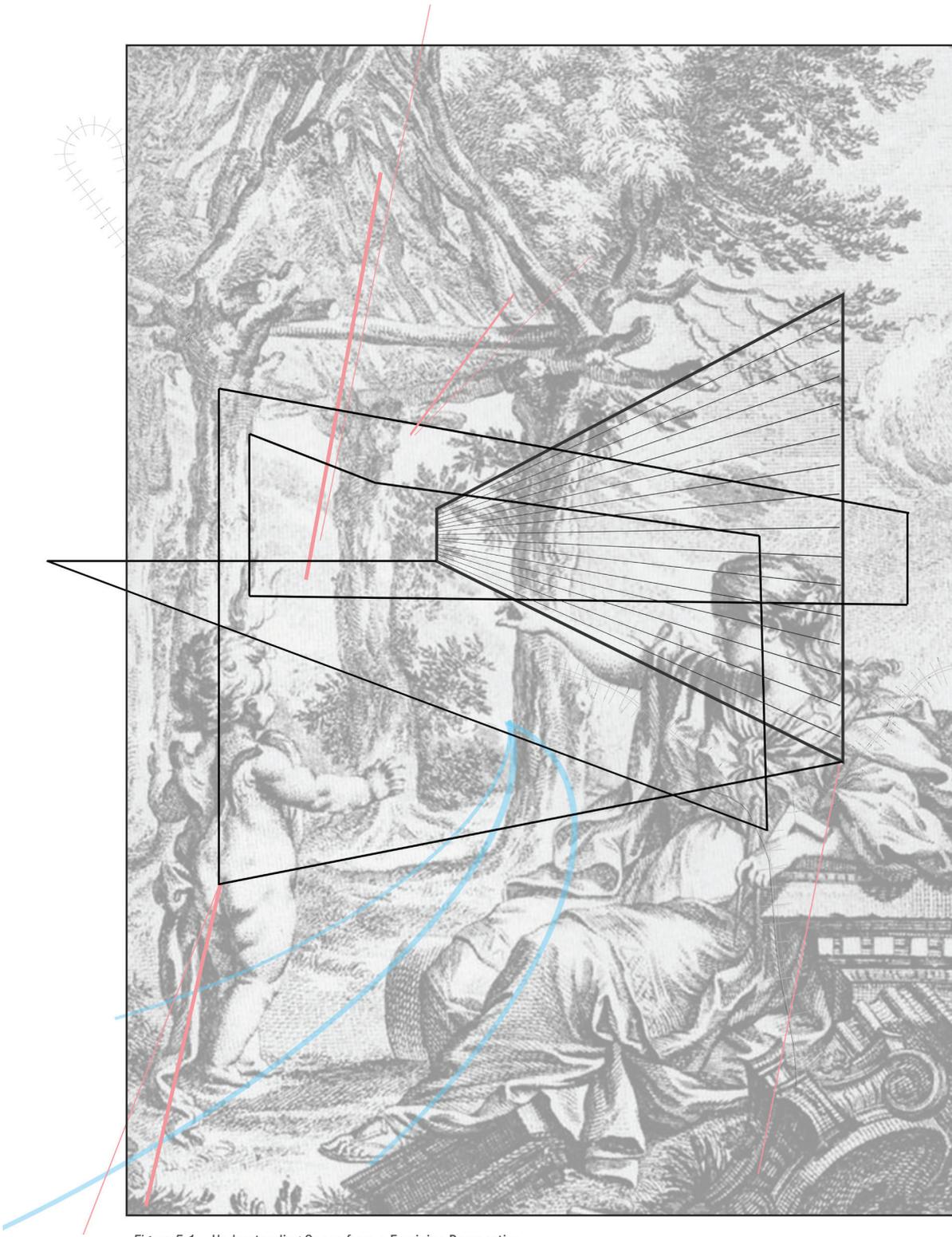


Figure 5.1 Understanding Space from a Feminine Perspective.
(Source: Author)

ARCHITECTURE AND THE FEMININE

'Architecture is a subject which demands to be understood in context: that is, within the context of its production (society, economics, politics, culture) and the context of its consumption, representation and interpretation... In the light of enormous and rapid shifts in theoretical, historical and critical debates, particularly with respect to feminism, understanding architecture in relation to gender demands an urgent contextualisation.'
(Rendell et al, 2000:xi)

It is not possible to provide definite examples of the feminine and masculine in architecture. These are abstract concepts and it must be understood that notions of the feminine are highly subjective, influenced by aspects such as culture, gender, background, context and religion. Consequently, this creates a vast number of ways that notions of the feminine can be interpreted with regards to architecture.

While this study does not claim to be an exhaustive and complete representation of all of these theories, it intends to provide an overview of the insights that are used to decode feminine perspectives of space. In order to allow for informed decision-making during design. The research that has been undertaken will be discussed under four categories:

- **Feminine Readings of Architecture**
- **Woman as the Creator of Architecture**
- **Feminine Uses of Space**
- **Representation of 'the Other' in Architecture**

FEMININE READINGS OF ARCHITECTURE

A reading of feminine perspectives of space can begin to decode space from a feminine perspective and provide an understanding as to the ways that architecture is able to positively and negatively affect the spatial experiences of the female. A selection of women's experiences of architecture will be discussed across a range of scales from the grand scale of the urban to the personal scale of the interior:

Grand Scale: The Woman and the City

Feminist Urban Theory makes use of historical models for analysis. Here, the private, interstitial, hidden spaces of the city are associated with that of the female, giving the impression that the open and publicly used parts of the city are still male-dominated. In her essay *Into the Labyrinth*, Elizabeth Wilson (1991) discusses how the city – as experience, environment, concept – *'is constructed by means of multiple contrasts: natural, unnatural; monolithic, fragmented; secret, public; pitiless, enveloping; rich, poor; sublime, beautiful. Behind these experiences lie the ultimate and major contrasts prevalent in society: culture, nature; city, country; male, female'* (Wilson, 1991:25). These contrasts, she believes, have been disproportionately manifested in the city. She speaks

against the perception that the city is a dangerous and disorderly zone from which women – and others – must be kept safe. Typical city-culture, she says, is given to men and the woman's place is then seen as in the home. But these perceptions contrast her personal experiences of the city which she relates to a novel written by Chrisine Mallet also entitled *Into the Labyrinth*. The novel makes use of various inner places of the city as the setting for the secret events that unfolded in the story: bedrooms, hotels and theatres. The city is described as a set of boxes with, inside each box, yet a smaller and more secret one, as a continual labyrinth. And it is due to this labyrinth quality, in spaces of secrecy and anonymity, that Wilson believes women find liberation:

'The city is 'masculine' in its triumphal scale, its towers and vistas and arid industrial regions; it is 'feminine' in its enclosing embrace, in its indeterminacy and its labyrinth uncentredness'
 (Wilson, 1991:20).

In-Between Spaces of the City

In her book *Thresholds, Passages and Surfaces*, Jane Rendell (1999:174) explores the idea of these interstitial spaces of the city that have been attributed to women. This is done through a discussion of the the spatial and social nature of the arcade. Arcades give access to the interior of city blocks and provide semi-public routes through private property thus operating as places of transition through private buildings. Rendell (1999:175) examines how the nineteenth century arcade created a space for gender relations to play out in contrasting ways to the public spaces of the city:

The arcade represented a place of a more private nature, occupying the in-between spaces between public and private, allowing a woman to have more control over her surroundings. Because of this transitory state, occupying an interstitial space of the arcade, women are designated as the guardians of thresholds and when women are not treated as objects to be exchanged by men, the woman becomes the nomad: A transitory body in control of her own movements. Rather than cutting through, she goes between and bridges. She occupies the thresholds within these semi-public spaces (Rendell, 1999:176).



Figure 5.2 Burlington Arcade, London during the late 1800's.
(Source: <http://www.burlington-arcade.co.uk/media/1015/image-timeline.jpg>)

The Non-Sexist City

To begin speaking about the city as a place that is accommodating towards women and other minorities requires an inclusive approach to be adopted in planning and policy-making strategies. When it comes to feminist thinking related to urban environments, the need to realign power structures is the fundamental concern.

Delores Hayden (1981:264) examines how gender roles play out in the various parts of the city, from the dense centres to the suburbs on its outskirts. She asks what a non-sexist city would look like. Hayden (1981:266) explains how the term 'a woman's place is in the home' has dominated architectural design and urban planning over the last century but even after women began to join the workforce, the fundamental principles used for urban and, specifically, suburban design remained predominantly the same. While her article was written in 1981, many of the problems that she discusses are still prevalent today, more than 30 years later. Hayden (1981:275) calls for a new paradigm for home, neighbourhood and city designs that support, rather than restrict the activities of employed women and their families. She uses the Radburn Plan,

developed by Henry Wright and Clarence Stein, as an example of a suburban strategy that is able to negotiate between the public and private spaces of the suburb. Spaces in the suburbs are either entirely public or entirely private with little negotiation between them (Hayden, 1981:276). The Radbury plan makes use of the back lots of house stands and creates a semi-public community space that can be used by social, community amenities. Through this kind of suburban rezoning, the insular nature and function of many homes will be opened up, with certain domestic activities becoming shared between neighbours. The privatised economic basis of domestic work and the spatial separation of home and workplace begin to blur, which Hayden (1981:278) claims is the beginning of the transformation of the sexual division of domestic labour.

'Does the feminist or minority-friendly city yet exist? No. There are places in which women – and children, old people, people who belong to ethnic or sexual minorities, and people with disabilities – are enabled to thrive and included in decision-making processes. There are vastly more places where they are not' (Bergland, 2008:54).

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(a) Ten single-family houses
 (1) on ten private lots
 (b) The same houses
 (1) with smaller private lots
 (2) after a backyard rehabilitation program has created a new village green
 (3) at the heart of the block
 (c) The same houses
 (1) and many small private gardens
 (2) with a new village green
 (3) surrounded by a zone for new services and accessory apartments
 (4) connected by a new sidewalk
 (5) and surrounded by a new border of street trees
 In this diagram (4) could include space for such activities as day care, elderly care, laundry, and food service as well as housing, while (3) could accommodate a children's play area, vegetable or flower gardens, and outdoor seating. (5) may be a sidewalk, a vine-covered trellis, or a formal arcade. The narrow ends of the block can be emphasized as collective entrances with gates (to which residents have keys), leading to new accessory apartments entered from the arcade or sidewalk. In the densest possible situations (3) may be alley and parking lot if existing street parking and public transit are not adequate.
 (Hayden, 1981:275)

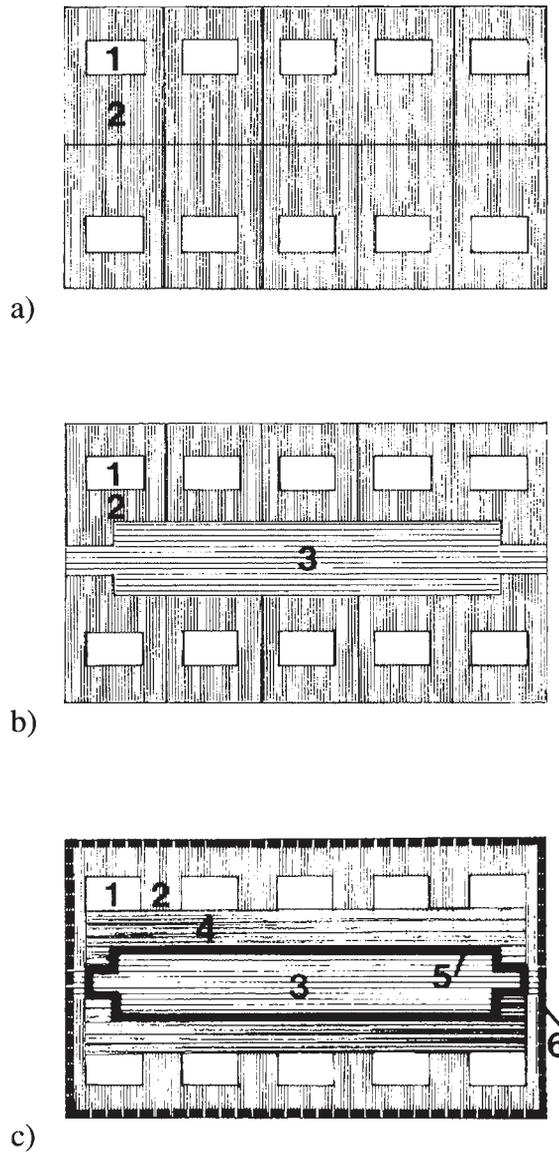


Figure 5.3 Diagrams showing some of the possibilities of reorganising a typical suburban block through rezoning and relandscaping. (Hayden, 1981:275)

**Medium Scale:
The Architecture of Adolf Loos:
An Interplay of Opposites**

Notions of male and female might not have been primary concepts of exploration for Loos, but through the writings of Beatriz Colomina and Anna Cheng, one is able to extract distinct themes pertaining to feminist spatial theory that ran through his work, whether consciously or sub-consciously.

Colomina (1992) provides an analysis of Loos' architecture from a feminist perspective. She explains how principle themes are found in Loos' works, all of which she relates directly to a deeper attitude towards the feminine. The first theme finds expression through 'the theatre box' which is found in many of Loos' houses. The use of this element allows for the constant interplay between subject and object: A person is able to sit in the theatre box and observe those entering the room, placing them on display. At the same time, the person in the theatre box becomes the object, unable to escape from whoever enters the room. Secondly, the stark contrasts between interior and exterior is often used as a reflection of Loos' belief that civilised people's activities were to be kept private and should not be displayed to

the outside world. But Colomina believes that these theoretical claims were contradicted in his built work: " ' The exterior of the house,' Loos writes, 'should resemble a dinner jacket, a male mask; as the unified self, protected by a seamless facade.' The exterior is masculine. The interior is the scene of sexuality and of reproduction, all the things that would divide the subject in the outside world." (Colomina, 1992:94). But Loos' Rufer House was designed with the use of a model that used dismountable walls so that the exterior and interior design to be worked out simultaneously. The interior emerges as more than simply a space to be hidden and enclosed by the facades. Without realising it, Loos has created an in-between zone, a place of negotiation, between the inside and the outside. 'A multiplicity of boundaries is established, and the tension between inside and outside resides in the walls that divide them (...). To address the interior is to address the splitting of the wall' (Colomina, 1992:94). This creates a convoluted relationship between public and private, inside and outside, object and subject.

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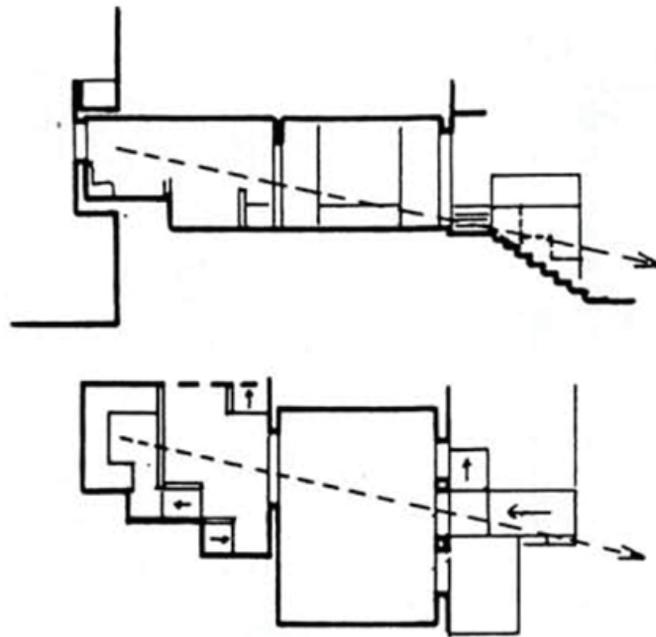


Figure 5.4 The Theatre Box: An Interplay between subject and object.
 (Source: <http://www.arquine.com/de-la-escalera-abierta-al-espacio-moderno-ii-la-oblicuidad/>)

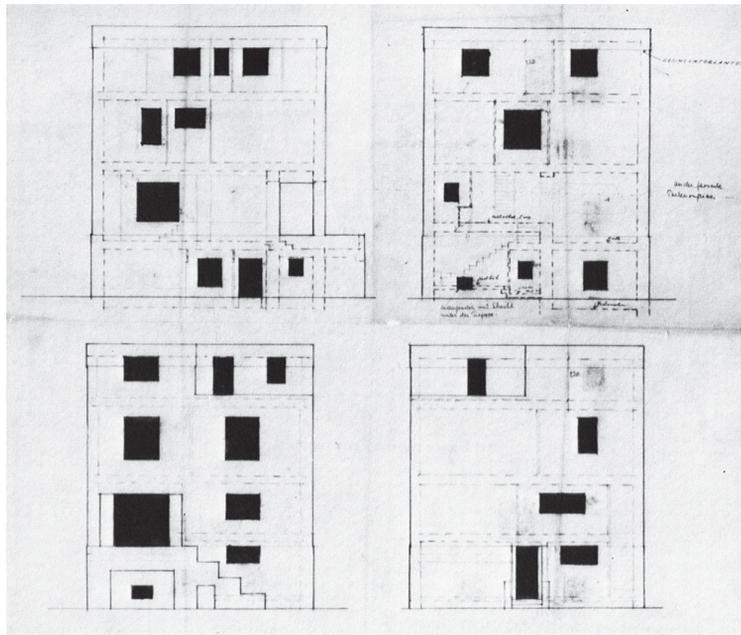


Figure 5.5 Four pencil drawings of the Rufier House facades with dotted lines indicating interior layout. The windows have no frame and are represented and black squares. 'These are drawings of neither the inside nor the outside. but the membrane between them' (Colomina, 1992:95).

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A more extreme example of these themes in Adolf Loos' work can be found in the house designed for Josephine Baker. Baker was a famous exotic dancer in France and in 1927, Loos designed a house for her which was never built. There is also no evidence to prove that Baker even requested the design or that the two ever met (Colomina, 1992:96). The house design employed the use of a black and white striped marble facade that is described as being used 'to lighten the size of the building's volume and to redirect the pedestrians' eyes to look around the corner' (Josephine Baker House, 2015), but Anna Cheng (2010) proposes that Baker's exotic identity combined with her almost nude appearances on stage embodied modern western society's obsession with the skin. Cheng (2010) believes that this obsession caused Loos to abandon his strong theoretical principles against ornamentation in order to decorate the facade with these 'zebra stripes'. Colomina (1992) creates a comparison between Loos' designs and claims that this house does not exhibit the interplay of subject and object found in Loos's other houses. Rather, the inhabitant, Josephine Baker, is designated as the permanent object who is placed on constant display for the the viewing subject or visitor. The house exposes his personal views of Baker's 'otherness' through architecture.



Figure 5.6 Josephine Baker in her famous banana costume from her show "Un Vent de Folie". (Source: https://en.wikipedia.org/wiki/Josephine_Baker)

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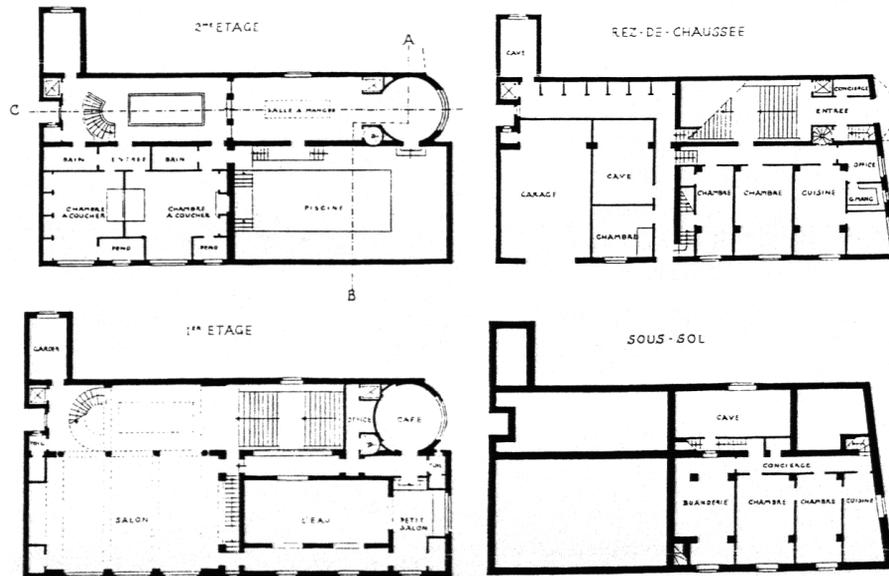


Figure 5.7 Plans of the unbuilt house for Josephine Baker.
(Source: <http://plansofarchitecture.tumblr.com/post/82017855049/adolf-loos-josephine-baker-house-1928-paris>)

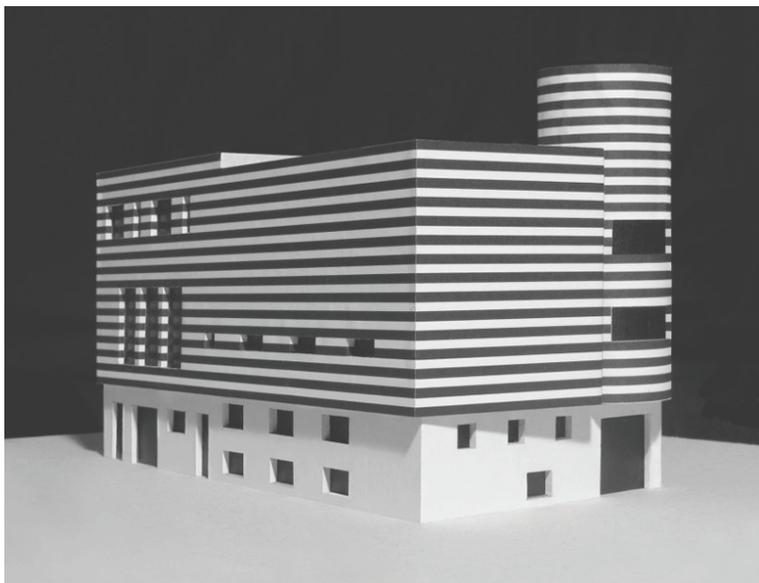


Figure 5.8 The zebra-striped facade of the house for Josephine Baker.
(Source: <http://www.designboom.com/architecture/em2n-draws-from-adolf-loos-for-persian-social-housing/>)

Small Scale: The Interior as Feminine

The Body in Space and the Private space of the Interior

'The inner space is seen to be the non-physical, soft space of thoughts and feelings, which grasps the world but is distinctive from the hard physical reality of the outside' (Madanipour, 2002:6).

The inner space of the mind is the most subjective; the most private, which Descartes (1968:54) argued is also free of 'place' or material things, is non-physical and separated from the body. The first boundary between the inner and exterior worlds is the human body, separating an inner self from the outside world. But from this initial boundary, exists personal space which is invisible and mobile and which exists around the body. While the mind is the innermost realm, the body and the space around the body are the extension of the inner, subjective space of the mind (Madanipour, 2002:19). The private interior space is therefore the most intimate space in architecture. This space is often hidden 'behind fixed, visible boundaries' (Madanipour, 2002:34) and creates a space of negotiation between the inner space of the mind and the public realm. The interior, private sphere provides the space for control

by the individual, away from public observation and control. Because of the intimate scale and level of subjectivity that the interior accommodates, it is often associated architecturally with the feminine.

The Problem with the Domestic

Architecturally, the interior is mostly represented in residential settings, often leading to the feminine in architecture to be connected to the domestic interior. 'The woman's place is in the home', a term made popular especially during the 1940's and 1950's, has only reinforced this connotation. While this is true in a practical sense, it is a condescending stance to take as it implies that the only architectural spaces that women can associate with are those of the domestic. This diminishes the complexities of women, rendering them less equal. As Ngozi discusses in her TED Talk (Smith, 2014), to associate a group of people with one event or place diminishes the complexity of their narratives, contexts and their struggles. In reality, the feminine presents a

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Figure 5.9 Sigmund Freud's Consultation room: Where the inner space of the mind is externalised. (Rice,2002:45)

complex agency that challenges this normative structure of the domestic.

Alternative readings of the domestic must be made through discussions of the interior, the tactile nature of the spaces, intimacy of scale and variety of negotiations of privacy. Charles Rice (2007:45) gives an example of the subjective nature of the interior and its connection to the psyche through an analysis of Sigmund Freud's Consultation room. This was an interior space where the inner psyche was externalised through psycho-analysis. The interior can then

be viewed as the place where the inner psyche of the mind is able to express itself. So much of our spaces are founded on principles of colonisation and domination, presenting space as an explorable, passive object. Rather, philosophically, the architectural interior represents notions of the inner space, the psyche and the personal. The interior presents a binary to that through allowing spaces of personal occupation, dwelling, being lived in, creating spaces where relationships are negotiated, allowing an atmospheric, gradient and transitory nature.

The Interior as the origin of Architecture

Gottfried Semper divides architecture into four elements: The hearth, roof, enclosure and mound. He states that the hearth or fire was the first element to exist but that the use of textiles draped over simple structures presented the origins of architecture. Beatriz Colomina (1992) uses this theory as a basis for her argument that the interior was created before architecture. To her, the use of textiles and animal skins for temporary shelter created an interior condition first due to their fragility and tactile nature (Colomina, 1992:94). Structure and exterior cladding came afterwards, creating the solid divisions of architecture. But the use of animal skins still created walls and divisions. Reyner Banham provides a further reading into the notions of the feminine as the origin of architecture. To Banham, the fire space occurred before any physical forms of enclosure and it is here where social and political organisations first became possible. He designates the fire space as the origins of architecture. By placing the fire as the origin of architecture, the social space of the psyche is placed at the centre.

In a contemporary origin story, Sou Fujimoto discusses *nest* and *cave* spaces as the place where architecture originated:

The *nest* is a space that is created for human habitation, with specific spaces designed for specific activities. Most architecture can be classified as a *nest* space.

The *cave* is a space that requires a creative act on behalf of its occupant by offering no clear way to use the space yet still being suitable for habitation. Fujimoto calls these two creative types of appropriation the beginning of architecture. He explains that social interactions cannot be fully predicted, therefore, they cannot be completely designed for. This can be seen as a contemporary continuation of Banham's notion. The soft, social space of the interior is where feminine ways find expression, which is then allowed self-defined methods of occupation and negotiation through cave spaces.

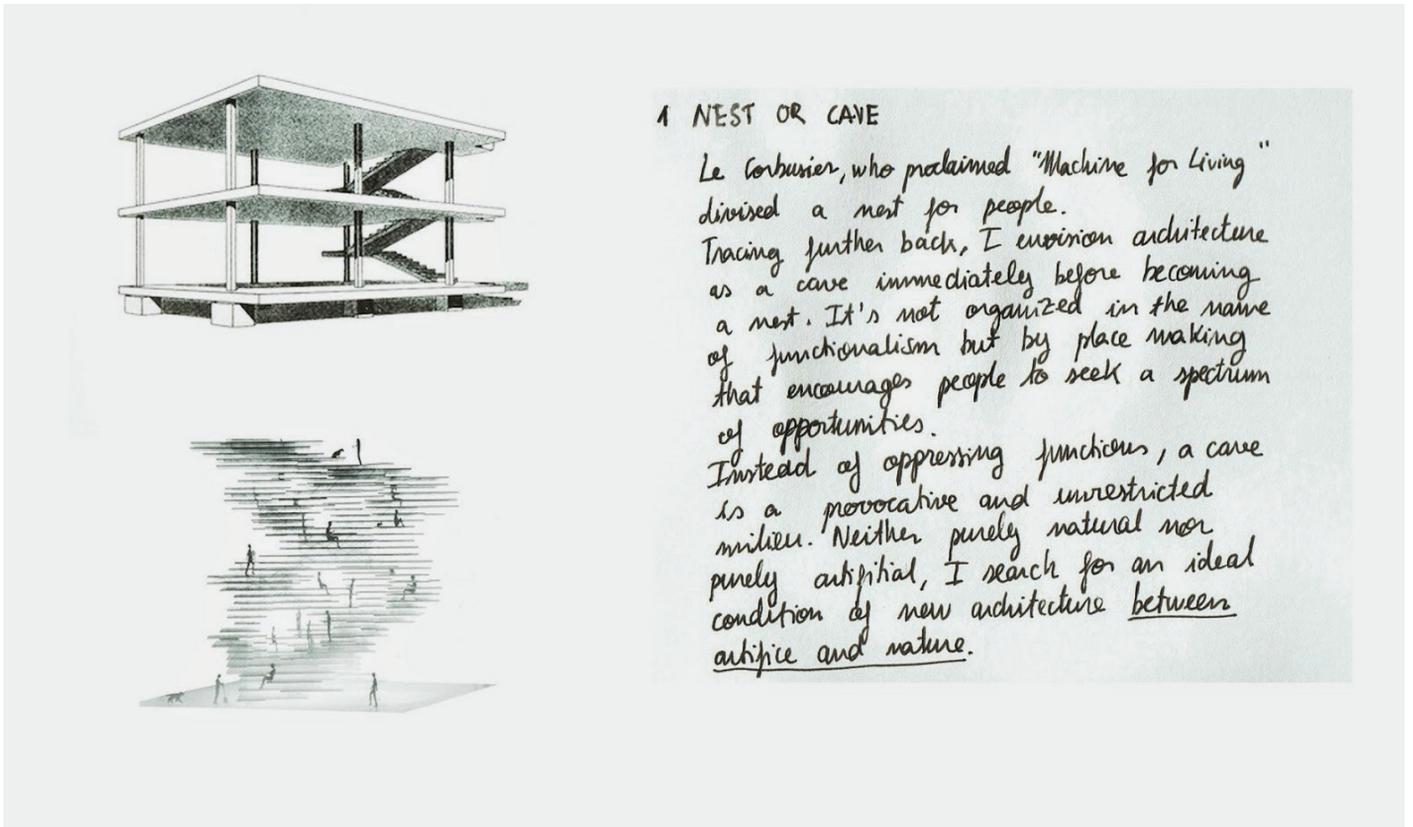


Figure 5.10 Sou Fujimoto's theories of the origin of architecture. Cave spaces are (Source: <http://manavid.blogspot.co.za/2014/05/primitive-future-sou-fujimot.html>)

WOMAN AS THE CREATOR OF ARCHITECTURE

The Exclusion of Women in Architecture

Looking back on architectural history, very rarely do we hear about the contribution made to the profession by female architects. Despite the many advances that women have made in the last fifty years regarding equality in the workplace, the architectural profession seems to be lagging behind. A few pertinent cases are discussed:

Eileen Gray

Eileen Gray has recently gained a new wave of fame due to a delayed recognition of her contributions to the modernist movement. She designed her most famous house, the E-1027, as a place where she and her partner could spend time together. The house has been credited as a prime example of modern architecture, something that Le Corbusier recognised as well. But Le Corbusier never acknowledged this and instead, after Gray and her partner split, he spent time in the house and painted a series of murals on its pristine white walls. Beatriz Colomina (1996) attributes this to a jealousy that Le Corbusier had over the design of the house and compares it to the equivalent of a male dog marking its territory. She goes on to discuss the patriarchal nature of the architectural culture of the time:

“The defacement of the house went hand in hand with the effacement of Gray as an architect. When Le Corbusier published the murals in his Oeuvre Complète (1946) and in L’architecture d’aujourd’hui (1948), Grey’s house was referred to as “a house in Cap-Martin” her name was not even mentioned. Later on, Le Corbusier actually got credit for the design of the house and some of its furniture” (Colomina, 1996)

Denise Scott Brown

Denise Scott Brown is another female architect whose work has gone unrecognised. Her husband and partner of the firm Venturi Scott Brown Architects and Planners, Robert Venturi, was awarded a Pritzker prize in 1991. The failure of the panel to

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acknowledge Scott Brown's equal contributions in Venturi's oeuvre of work has been a topic of debate ever since (Quirk, 2013). Recently, two girls from the Harvard Graduate School submitted a petition to the Pritzker committee that called for retroactive acknowledgement of Scott Brown's contributions. The petition was signed by, among others, Rem

Koolhaas, Zaha Hadid, Jacques Hertzog and Richard Meier. Ricardo Scofidio also signed the petition and stated "*When the work is the creation of two or more people, equal recognition is critical and demanded*" (Quirk, 2013). Despite these actions, the request was denied, proving that patriarchal systems are still present within the architectural profession.



Figure 5.11 A naked Le Corbusier painting murals onto the walls of the E-1027 house. (Source: Quirk, 2013)

Feminine Tactics in Architecture

Does a building designed by a woman have inherent characteristics that differentiate it from that designed by a man? Zaha Hadid has recently come under scrutiny for the design of the Al Wakrah Stadium in Qatar, with claims that it resembles female genitalia (Quirk, 2013). Zaha's response to this claim was that it was 'embarrassing' and 'ridiculous' and that 'if a guy had done this project,' these 'lewd' comparisons would not have been made (Quirk, 2013). These kinds of comparisons regarding the feminine in architecture need to be avoided at all costs. Instead, it is possible to extract finer nuances which differentiate the work of women architects to that of men. Collectivity: MUF architects in London are an architectural

practice who have made a significant contribution to feminist architecture 'while never referring to themselves as feminists' (Rendell, 2011:27). Their method highlights the importance of exchange across art and architecture and they believe that the process of creating architecture is the product, placing less focus on the final object. This method is exemplified in their design for street furniture in Stoke, UK entitled 'The Pleasure Garden of Utilities'. This furniture was '*made in collaboration with the fireclay team from the local Armitage Shanks factory. The ceramics make visible and celebrate the culture of potteries. The scheme brings to the public street a scale of intimacy and delicate detail*' (muf, 2015).

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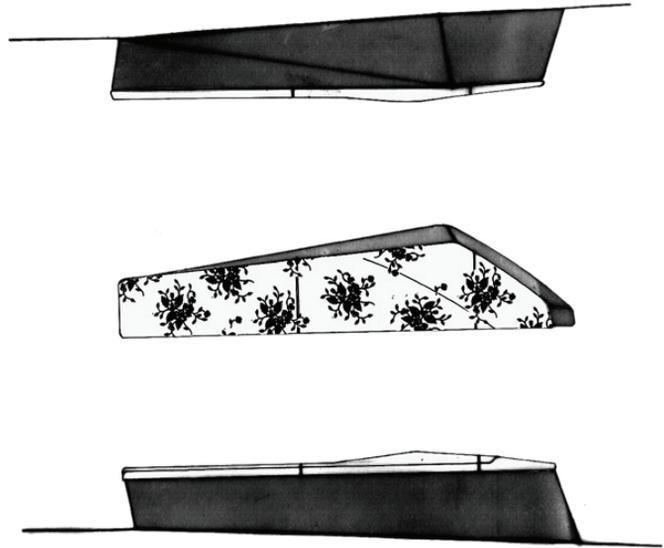


Figure 5.12 (top and above)
'The Pleasure Garden of
Utilities' by muf Architects
uses ceramic surfaces for
street furniture. Source: (muf,
2015)

FEMININE USES OF SPACE

This section addresses how women and gender related cultural practices have shaped space. Various codifications of space within various cultures are analysed and discussed. An investigation of this kind of space-making is able to provide an alternative reading into the notions of feminine space as an informant for design.

Andean Women and Space/Time

The Quechua people are an isolated group of South American Indians in Peru. To the Quechua people, space and time are not separate terms and are instead merged into a single conceptual unit, known as *pacha* (Skar, 1981:42). This world view is applied to all aspects of life, viewing many opposites that exist as merely two aspects of the same phenomenon: The mountain heights compared to the valley bottom; the rainy season as opposed to the dry (Skar, 1981:35). In daily life, men's and women's activities have defined physical spaces but are not viewed in hierarchies. They are instead viewed along the same principles assigned to the Quechua people's world view, that male and female are not better or worse but both equally important to the maintenance of society. Their nature as opposites is acknowledged yet they are viewed as inextricably linked and still equal (Skar, 1981:48).

Spatial Domains in Nigeria

The social structure in the Yoruba culture adheres to strict hierarchies, displaying class divisions of royal families, chiefs, and commoners and is expressed in the spatial layouts of the cities. Men control the external space, while women were expected to move from the place of their birth (their father's home) to the homes of their husbands (Callaway, 1981:184). Men are understood to 'own' the children that come from a marriage, thus giving them ownership of the internal space of a woman's womb. While this appears to give men full control over women, specific societal values and practices allow for a level of autonomy for women. The practice of polygamy, combined with the ease of divorce as well as the expectation of a woman to maintain her own independent economic activities promotes the independent enterprise of women. This provides women with a separate space of her own that is not classified under her father's or her husband's territory.

'If from one view, then, women are characterised as moving between and within the spatial domains controlled by men, from another perspective they can be seen as taking personal risk and exercising considerable freedom in fulfilling their destinies' (Callaway, 1981:185).

Gender spaces in Ndebele Architecture

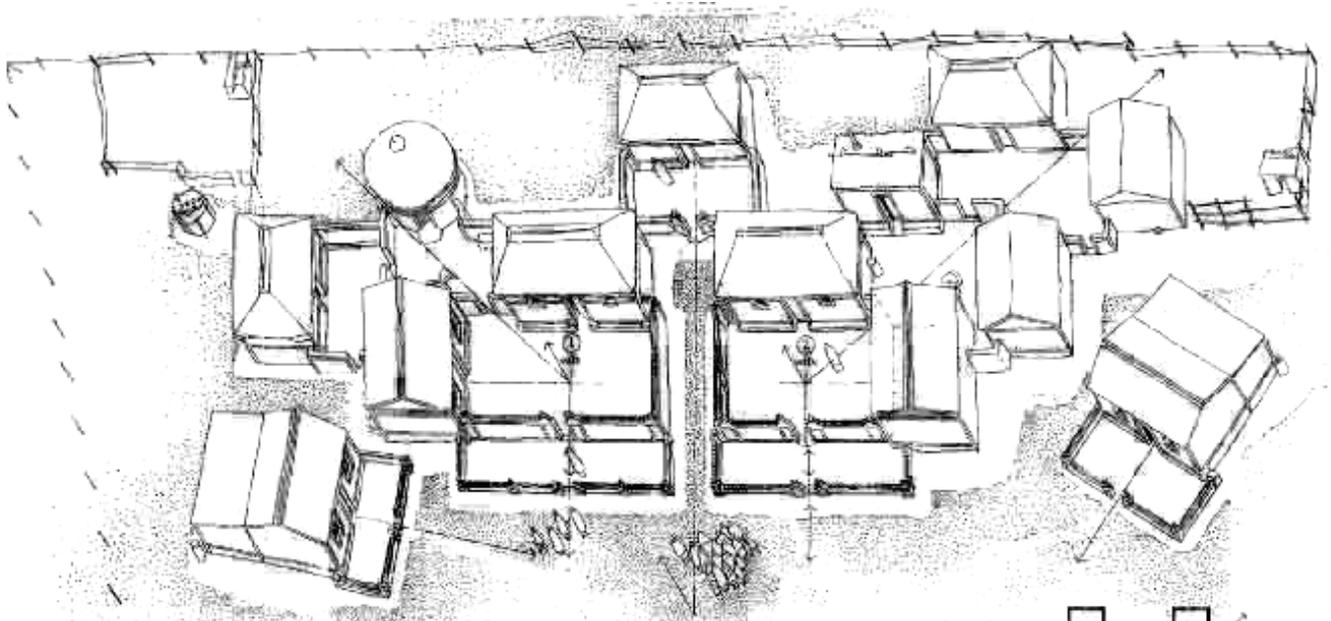
The arrangement of domestic Ndebele space is subject to strict social rules related to gender roles within the society. The origins of these spatial arrangements, *'lie in a pragmatic recognition that fundamental differences exist between the life of man and that of woman'* (Gender spaces in Ndebele homestead planning, 2015).

The spatial arrangements are indicative of the daily roles that each gender fulfils: The control of the domestic living space falls upon the woman. Within each homestead, the arrangement of the houses is related to the particular family situation. In polygamous families, the first wife's home is placed at the centre of the lelapa walls. The spatial arrangement of the homesteads are radial, with second and third homes placed in diagonal lines extending from the first home. When rebuilding

or repainting their homes, the design would be in keeping with the original style of the homestead, all the women paying careful attention to not upset the existing balance.

The Ndebele arrangement represents relationships between men and women that do not allocate more power to one than to the other. Instead, the differences between men and women are acknowledged and celebrated through the spatial arrangements of the homestead. The use of diagonal arrangements contrasts traditional linearities representative of hierarchical arrangements of power. Instead of the domination of one over the other, the domestic arrangement acknowledges the differences between gender without creating hierarchies.

Figure 5.13 Sketch by Peter Rich of the Ndebele Homestead indicating diagonal layout. (Source: Rich, 2011)



REPRESENTATION OF THE 'OTHER' IN ARCHITECTURE

'In the last 10-15 years the discourse of the architectural avant-garde was driven by the principle of negativity. Concepts like de-construction, dis-location, de-coding and deterritorialization have been dominating the scene. Key concepts like multiplicity, heterogeneity, otherness, indecidability and virtuality are defined in opposition to the key concepts of modernity (...) The total social process has become far too complex to be anticipated within a single vision and utopian image. Other strategies are called for.'
 (Schumacher, 2000:1)

'One of the primary preoccupations of contemporary architecture theory is the concept of 'other' or 'otherness' (...) that promote novelty and marginality as instruments of political subversion and cultural transgression'
 (McCleod, 1996: 182)

The notion of 'the Other' has been a widely discussed topic in philosophical, social and gender theory over the past few decades. It has also been a primary point of exploration in architectural theory through the Deconstructivist movement which originated from notions of 'Otherness' in the forms of *différance* and heterotopias: terms presented by Derrida and Foucault respectively. Mary Mcleod, a professor of architecture at Columbia University, has focused her research on contemporary architectural theory, examining issues concerning the connections between architecture and ideology. Mcleod (1996: 184) states that the notion of 'Otherness' in architecture has been advocated through the creation of a new

architecture that is somehow totally 'other', categorised broadly into a group of deconstructivist architects who are either proponents of Derrida's notion of *différance* or those without a collective identity who adhere to notions of 'heterotopia' through the writings of Foucault. In her article, *Everyday and 'Other' Spaces* (1996), she discusses the notion of 'Otherness' in architecture through the deconstructivist works of architects such as Zaha Hadid, Daniel Libeskind and Coop Himmelblau. Mcleod argues that the theoretical language employed by these architects is often *'violent and sharp (...) like a boys' club'* (Mcleod, 1996:187) and through this it contrasts its own intentions of representation of the 'Other' through architecture.

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Figure 5.14 (above) Daniel Libeskind's Dresden Art Museum. (Source: <http://www.dezeen.com/2011/09/29/dresden-museum-of-military-history-by-daniel-libeskind/>)



Figure 5.15 (above right) Daniel Libeskind's Royal Ontario Museum. (Source: <http://libeskind.com/work/royal-ontario-museum/>)

She furthers her argument by stating that much of the architecture that dealt with 'Otherness' through deconstruction has done so in a superficial manner. McCleod's (1996:184) critique of these architects is that their architecture does not fully engage with all aspects of 'Otherness' by addressing, for example, social or political minorities through programmatic or formal strategies. Rather, she says, the focus remains at an aesthetic and sometimes technical level. She argues that this is the primary shortcoming of much of the deconstructivists' work. Mary Mcleod's ideas are vital for integration into design methodology through the idea

that architecture should not merely interpret intentions of 'Otherness' into aesthetic or spatially superficial tactics but rather that design should consider the perspective and experiences of those who will inevitably use the building. What Mcleod is essentially questioning is whether the 'Otherness' that is explored in the work of these architects is merely a personal endeavour, articulated through architectural notions of aesthetics, structure, facade and function. This questions whether the creation of this architecture is hinged on a notion of *seeing* instead of a deeper expression of spatial experience that engages with 'Otherness' of marginalised groups.

'Are there 'other' architectures to explore - ones that are less hermetic and more engaged in individual's emotional and physical lives?'
(McCleod, 1996:194)

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CONCLUSION

The intention of feminism is not to eradicate male power but instead to find a means of balance. This finds truth in the expression of male and female qualities within architecture as well. The interplay between opposites becomes important in the discussion of the female, because there often exists an unbalanced hierarchy or domination of the male concept over the feminine concept. But these opposites are to be addressed through the creation of space that allows for multiplicities and the constant production of social space. An architecture of the feminine

than the types of spaces that are created for women. As has been discussed, the perspectives presented here that relate to notions of feminine spatiality must be understood as subjective. These perspectives are able to provide insight into the subtleties and interplays of power relations within space that become evident when understanding space from a gendered perspective.

The design approach thus interprets this information and allows the feminine to be expressed through the creation of space that gives women the

'Feminine tactics, do not necessarily deal with what can be 'seen' or understood through the act of 'seeing', but rather involve the act of mediation and relationships with others to transform a situation'
 (Trojal, 2003).

should explore spaces and places of negotiation between these opposites with a more subtle and graded quality. Women use and occupy space with subtle differences to that of men. These ways allow for interaction and socialisation without hierarchies and instead allow for mediation, negotiation and multiplicity. This dissertation will therefore approach feminine space-making by addressing the way that women use space rather

possibility of negotiating spatial relationships on their terms. These relationships play out in spaces that are not designed for specific activities but rather are designed as 'cave' spaces which accommodate a variety of unplanned social interactions. These spaces will be interspersed amongst programmed spaces that accommodate the daily activities of the building, allowing it to perform daily functions while allowing space for the unplanned.