

The background of the cover is a white rectangular area with a thin grey border, surrounded by a collage of abstract, hand-drawn landscape elements. These elements include stylized trees, hills, and patches of green and pink, some resembling watercolor or collage art. The elements are scattered around the central text area, with some overlapping the edges of the white box.

DE GRUYTER

WOMEN IN SCANDINAVIAN LANDSCAPE ARCHITECTURE

**BUILDING COLLABORATIVE AND TRANSNATIONAL
FEMINIST HISTORIES**

Edited by Svava Riesto and Henriette Steiner

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Women in Scandinavian Landscape Architecture

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Building Collaborative and Transnational
Feminist Histories

Edited by
Svava Riesto and Henriette Steiner

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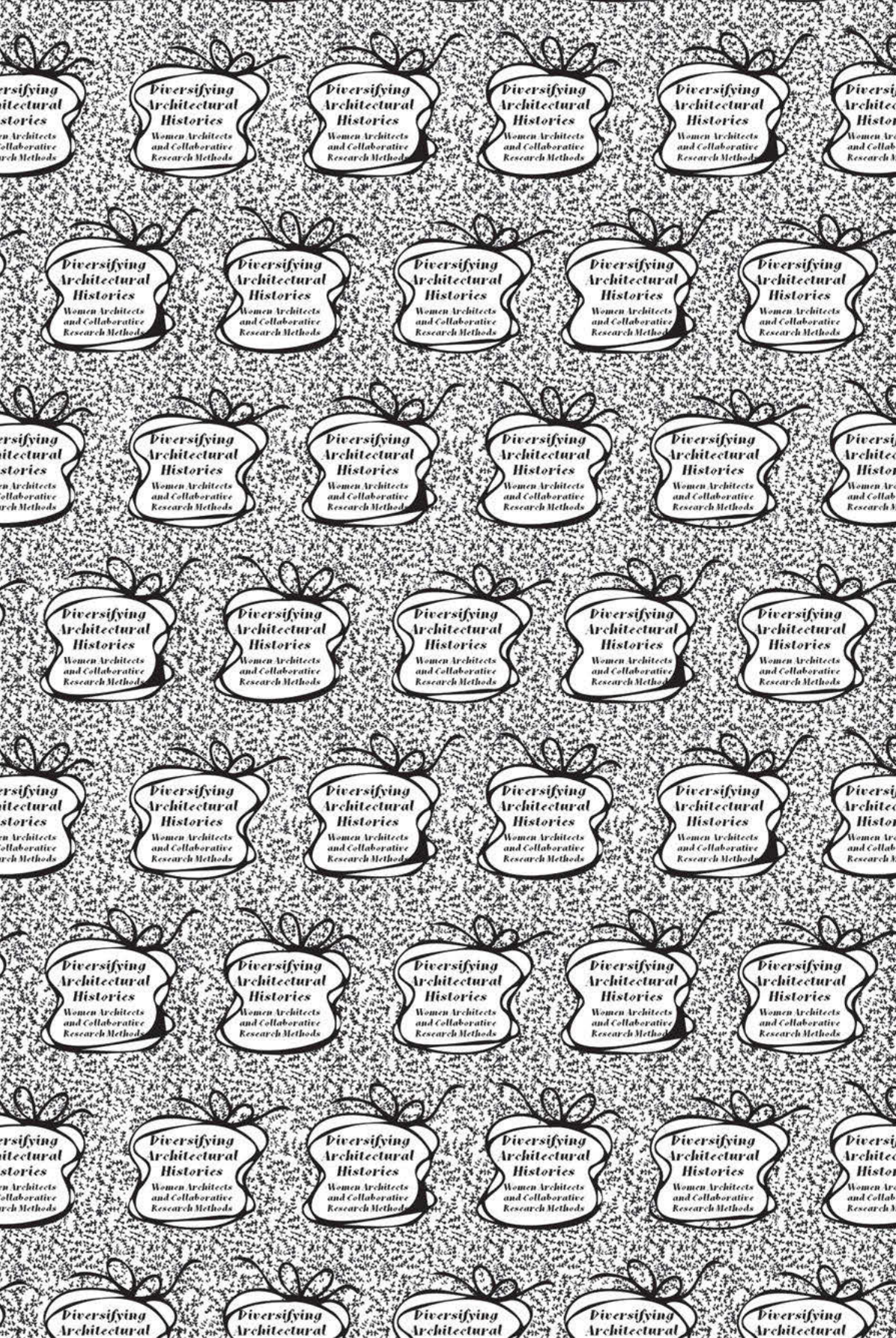


Figure 0.1: Book paper.

Henriette Steiner - Mary McLeod - Luca
Espely-Knorr - Margaret Birney Vickery - Kelly Hayes McAlonie
Vera Vicenzotti - Maria Trovato - Maria Bay - Lisa Diedrich - Annegreth Dietze-Schirdewahn
Nina Marie Andersen - Maria Trovato - Maria Bay - Lisa Diedrich - Annegreth Dietze-Schirdewahn
Catharina Nolin - Heidi Svenningsen - Kajita - Meike Schalk - Julia Donner - Marie Markmann
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Liv Lovetand Rabæk
Catharina Nolin - Heidi Svenningsen
Kajita - Meike Schalk - Julia Donner - Marie Ma
Torben Dam - Ranja Hautamäki - Frida Irving - Sidsel
Mathilde Lundt Larsen - Mathilde Merrell
Marie Kiersgaard Esper
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en Dam - Ranja Hautamäki - Frida Irving - Sidsel
Mathilde Lundt Larsen - Mathilde Merrell
Marie Kiersgaard Esper

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Svava Riesto and Henriette Steiner

“We Don’t Need Another Hero”: Diversifying Architectural Histories

Would we like to see a photo of his mother? It had been a sizzling time. In spring 2022, we had finished work on the exhibition *Women in Architecture*. Working across different design types, scales, and disciplines, from crockery to buildings, public institutions, landscapes, and planning, the exhibition displayed a collection of very different stories about women’s contributions to designing the physical framework of modern Denmark from the 1930s up to the present day. For us, it had been an intense period of collaboration with the great team at the Danish Architecture Center, with whom we co-curated the exhibition in an effort to tell stories about what it had meant historically to be a woman in a notoriously patriarchal discipline, and what women architects, urban planners, and landscape architects had to say about the role of gender in the profession today. The voices of the many people who had visited the exhibition and shared their thoughts with us, especially women and other minoritized young professionals, still lingered long after exhibition itself had closed. When we had asked them about their dreams and aspirations, not just as designers but also as women or minoritized individuals, they had raised issues such as care for other people and the environment, personal fulfillment through meaningful work, and the joy of collaboration with others. In dialogue with the exhibition’s display of many women’s forgotten contributions to the field, they had articulated deep ethical concerns about what it means to be part of a profession that is still exclusive in many ways.

The conversation had started around our interest in women’s often unrecognized contributions to architectural disciplines, but that interest became a platform for asking broader questions about what it would take to diversify our understanding of architectural history so as to make the stories we tell give a more accurate and just picture of the many different people who play a role in creating the built environment. It had also led us to reflect on the methods and forms of storytelling that might be needed if we are to create more equitable architectural histories. In particular, many of the students and newly graduated design professionals who visited the exhibition used it as a vehicle to think about their own roles and opportunities to do things differently. What does it mean to be part of a polluting industry, an industry that fosters economic and social inequalities and ecological damage, even as it often seeks to provide solutions to those very inequalities? Our hope was that diversifying architectural histories by telling the stories of understudied groups or individuals in the profession would help us to think about design

work as something that concerns us all, no matter who we are or where we come from: design work shapes the world we share with other humans (regardless of bodies, orientations, positions, and identity markers) and our companion species of plants, fungi, and animals.

Over the years, we had visited many exhibitions about architects or designers who identified as men. These exhibitions had often displayed innovative architectural forms, plans, materials, and clear-cut conceptual ideas, oftentimes telling heroic stories about individual architects who were presented as masters of modernism or contemporary architects. Moreover, such displays had often been accompanied by stories about the architect's strong vision of renewing the world, pushing the boundaries of what might bring a building or landscape design into being, or even – to quote the glossy men's magazine *Euroman's* description of contemporary Danish architect Bjarke Ingels's design approach – “building high-rises and pissing to mark [his] territory.”¹ But when we were planning the *Women in Architecture* exhibition, we started from the premise that even though we might find similar-sounding and often untold stories about individuals who identified as women, that ought not to be a goal in itself. Stories about “masters” – architects who excel at formal innovation or so-called groundbreaking design – provide us with a limited, often misleading, or even unjust picture of how the built environment comes into being. Something is always missing from those stories, and so we set out to create an exhibition that would present architecture in a decisively different way. Echoing what had come up repeatedly in our conversations with architectural historians Luca Csepely-Knorr and Elizabeth Darling – and indeed the late Tina Turner – we chorused again and again that “we don't need another hero.” We did not wish to replace the male hero figure with a female heroine. To do so would merely continue the patriarchal historical tradition that misleadingly individualizes architectural work, obscuring some of the most important contributions to the built environment by focusing on formal innovation and “greatness” – a way of writing history that art historian Linda Nochlin rejected in her 1971 article “Why Have There Been No Great Women Artists?”² In the decade that followed her article, feminists offered multiple alternatives to the master narrative in architecture, creating design collectives and exhibitions that – as architect and researcher Lori Brown states with regard to architect Susana Torre's 1977 exhibition *Women in American Architecture* – were “not [. . .] obsessed with the star architect system but [. . .] more accurately and realistically include[ed]

1 “Han bygger højhuse og afpisser territoriet,” *Euroman*, September 2012, front page.

2 Linda Nochlin, *Why Have There Been No Great Women Artists*, 1971, www.writing.upenn.edu/library/Nochlin-Linda_Why-Have-There-Been-No-Great-Women-Artists.pdf, 7.

women, their design work, and the influence their work has had on the larger architectural profession and built environment.”³

Building on this tradition, the book you now hold in your hands can be seen as part of the effort to find ways of diversifying architectural histories and leaving narratives of greatness and heroes behind. It largely focuses on women architects and designers, particularly women landscape architects practicing in the Scandinavian countries but also telling stories of other geographic and, indeed, transnational contexts. In this book we wish to show that – regardless of the architect’s gender or nationality – architecture, landscape architecture, and planning emerge from networks, which transgress professional as well as national boundaries, collaborations, collective efforts, and the concrete conditions of the site or design task at hand. While we sometimes reveal stories about comprehensive change and innovative thinking, and even heroic acts, we equally deal with much less visible forms of transformation, and with quieter but nonetheless significant contributions to disciplines or structures. In highlighting such efforts, we are indebted to the feminist thinkers who came before us. bell hooks states that “feminist movement happens when groups of people come together with an organized strategy to take action to eliminate patriarchy”.⁴ Striving to build collaborative research practices, we build on previous work that has been generously collected, framed, and theorized in multiple contributions, including Lori Brown’s *Feminist Practices*, Ian Borden, Barbara Penner, and Jane Rendell’s *Space, Gender and Architecture*, and Hélène Frichot, Catharina Gabrielsson, and Helen Runting’s *Architecture and Feminisms: Ecologies, Economies, Technologies*.⁵

1 Women Architects and Collaborative Research Methods

Would we like to see a picture of his mother? We were asked that question in the context of the exhibition, where we included work by the Danish kitchen architect Ulla Tafdrup (1906–1996), who played a huge role in changing the domestic lives

³ Lori Brown, “Introduction,” in *Feminist practices. Interdisciplinary approaches to women in architecture*, ed. Lori Brown (London and New York: Routledge, 2011), 3.

⁴ bell hooks, *Feminist Theory from margin to center* (New York: Routledge, 2015), xii.

⁵ Lori Brown, *Feminist practices*, 4; Barbara Penner, Jane Rendell and Ian Borden, *Space, Gender and Architecture. An interdisciplinary introduction* (New York: E & FN Spon, 1999); Hélène Frichot, Catharina Gabrielsson and Helen Ruting, *Architecture and Feminisms: Ecologies, Economies, Technologies* (London, New York: Routledge, 2017).

of thousands of families in Denmark in the 1940s and 1950s. The story of Tafdrup's work could potentially be told as a tale of new societal challenges and innovative solutions, but her name barely appears in the pages of architecture history books – not even the few books that exist on Danish kitchen design.⁶ During our preparations for the exhibition, we had been unable to locate a single photograph of Tafdrup. Yes, we could read about her work in women's magazines, in a few local archives, and in newspaper reports about occasions when she had shared her ideas with colleagues in the United States. We also knew she had had her own show on Danish national radio about how to adapt to modern kitchen design and appliances. But we had no idea what she had looked like.

So, when an exhibition visitor in 2022 asked if we would we like to see a picture of his mother, and we realized that the mother in question was Ulla Tafdrup, it was as if a piece of the puzzle had suddenly fallen into place. As this book will show, such puzzles are an inherent part of writing more diverse architectural histories that include women and other people – as well as other living beings and things – that have remained in the margins of previous accounts. Innovation in kitchen research and design may not speak to historians' search for big developments and monuments in architecture, but it does speak to something that is highly significant in everyday practices right up to the present day. For us, the photograph of Tafdrup helped to make visible a part of the fabric that brings the world into being through comprehensive – but often forgotten – changes to domestic life. Based on painstaking, collaborative research on how women did the time-consuming work of preparing food for their families in the 1940s and 1950s, Tafdrup designed kitchens as workplaces, paving the way for what today we might call the open-plan kitchen in Denmark. While it may look mundane, Tafdrup's design mediated an entirely new household culture where women's kitchen labor was much more integrated with the rest of family life – thereby revealing a more complex story about the role of architecture and design in changing the framework of our everyday lives and women's options to live differently, and reminding us of what previous generations of feminists have stated: *the personal is political*. Telling the story of such forgotten but highly significant aspects of living environments was the aim of our exhibition, and later of the book *Untold Stories: On Women, Gender and Architecture in Denmark*, which we wrote together with architectural historian Jannie Rosenberg Bendsen.⁷ The current volume is simultaneously a collection of research contri-

⁶ We therefore dedicated a chapter of a previous book to Tafdrup and other Danish women architects who were part of the large-scale kitchen development programmes of the mid-twentieth century: Jannie Rosenberg Bendsen, Svava Riesto and Henriette Steiner, *Untold Stories: On Women, Gender and Architecture in Denmark* (Copenhagen: Strandberg, 2023).

⁷ Bendsen, Riesto and Steiner, *Untold Stories*.

butions that tell specific empirical stories, a peek into particular efforts to build collaborative methods, and a tribute to the researchers around the world who are dedicated to building more comprehensive and nuanced architectural histories, without whom none of our work would be possible.

Just like our research into Taffdrup, many of the chapters in this book rely on archival material that blurs the perceived division between private and public. When pieces are missing from the puzzle, we need to search archives from the personal – sometimes deeply intimate – realm, and we need a trustful relationship with people who can help us find the missing pieces.⁸ This matters because a more accurate picture of the past can help us to navigate the concerns of today and find orientations toward the future. Thinking more structurally about the complicated conversations, situated approaches, and multiple methods it takes to tell stories about people and topics that have traditionally been placed at the margins of architectural history, and about the ethical and political implications of such research, has also been a driver for this book as we have navigated between official archives and personal memories and encounters, between stories of the individual and stories of the collective, and between professional and private lives, tapping into the archive of experiences of the colleagues who contributed to this book and the collective work from which it originated.

In this book, we follow diverse angles and forms of knowledge and meaning-making with a particular focus on women architects. In particular, several contributions focus on women landscape architects and garden designers who practiced in Scandinavian countries in the twentieth century. The goal of the book is not to elevate hidden women’s contributions to the canon, but to promote a more inclusive understanding of design practice. This encompasses not just architectural design but also landscape architecture, horticulture, public planning, maintenance, preservation, and the many other contributions that design professionals make beyond designing or building, such as writing critiques, organizing, researching, caring for professional communities, curating, and teaching. Such activities have been less visible in the history of modern architecture, which has traditionally focused on what Elke Krasny calls the “masculinity masterpiece trap.”⁹ In this way, the book contributes to a wider strain of feminist research that revises the assump-

⁸ In the case of our own research on Women in Danish Architecture (2020–2024), many volunteers shared photos, letters, stories and memories with us during our research both for the exhibition and for the books *Untold Stories*, Bendsen, Riesto and Steiner and Liv Løvetand Rahbek, Svava Riesto and Henriette Steiner, *By Women. A Guidebook to Everyday Architecture in Greater Copenhagen* (Aarhus: Ikaros Press, 2022). Our work is therefore deeply indebted to their generosity.

⁹ Elke Krasny, “Architecture,” in *Connectedness: an incomplete encyclopedia of anthropocene: views, thoughts, considerations, insights, images, notes & remarks*, ed. Marianne Krogh (Copenhagen: Strandberg Publishing, 2021), 52–55.

tions of a historiography that celebrates individuals – for example, in the form of monographs on individual designers – and their built structures. By shifting and multiplying the gaze, and by exploring other formats for writing, we can discover highly important contributions and understand that they evolved out of collective efforts and collaborations. This book therefore engages with and develops different research techniques and formats to widen our understanding of who (and what) shaped the built environment in the twentieth century, and how.

We believe this widening of perspective is crucial if we wish to rethink the roles available to architects, landscape architects, planners, and designers at all scales – as well as to anyone else who wants to help build new futures out of the rubble of the heroic narratives of modernism. What you hold in your hands is therefore a book that – rather than setting out to find new shores, pioneer scientific breakthroughs, or accomplish other uncomfortably quasi-colonialist tasks – brings together multiple perspectives that traverse individual life stories, architectural scales, national boundaries, and cultural and temporal contexts. We find joy and solace in working together toward a more complicated understanding of the past, and in building histories for a more inclusive and just future.

“Where are the women architects?” asks architectural historian Despina Stratigakos in her 2016 book of that name. Her book shows that women have faced a constant struggle to gain a foothold in the profession, despite the large number of women architects who were trained throughout the twentieth century.¹⁰ The recently increasing interest in women architects has not been restricted to academia. Since the 2010s, a growing number of exhibitions and TV shows throughout Europe have highlighted women’s work in architecture and attracted public attention.¹¹ Simultaneously, new books on women in architecture have appeared, and architectural archives are expanding their collections and revisiting the value systems underpinning their modes of collecting, selecting, and cataloguing.¹² We hope that this is the moment when the issue of women in architecture will cease to be a niche topic, signaling instead a concerted effort to contribute to the diversification of architectural history – in architecture schools, in museums, in architectural

¹⁰ Despina Stratigakos, *Where Are the Women Architects?* (Princeton, NJ: Princeton University Press, 2016), 1.

¹¹ E.g. the exhibition *Frau Architect* at the German Museum of Architecture (2019), and *GOOD NEWS. Women in architecture* at the MAXXI (Rome, 2021–2022), exhibitions dedicated to individual women or women’s groups, such as Charlotte Perriand at Fondation Louis Vuitton (Paris, 2019) and *Matrix* at the Barbican Centre (London 2022). The interest in the topic became clear to us when the exhibition *Women in Architecture* at the Danish Centre of Architecture (Copenhagen, 2022), drew an audience of 90.000 visitors.

¹² For books on women in architecture, please see Mary McLeod’s chapter in this book. See for instance Tina Lund, “Agnete Muusfeldt – skjult i samlingen,” *Revy* 45, no. 1 (2022–03): 3–7.

practice, and among the public. More broadly, we also hope that this issue is now being recognized as one part – but not the only one – of a much more comprehensive diversification, enabling architectural history to deal with other cultural norms and social modes of exclusion related to class, geography, bodily ability, racialization, religion, cultural background, and more, and how these intersect. This diversification concerns not only who is included in historical narratives, but also who creates, assesses, and disseminates them, and ultimately who writes these narratives and for whom. As part of this effort, it is important to closely understand the agency of our cohabiting species of animals, plants, and fungi, as well as materialities, substances, and climates as a co-shapers of the environment. This diversification is necessary if we are to create more equitable ways of shaping the future while caring for all the buildings, cities, and landscapes we have inherited from the twentieth century in ways that foster social justice, resilience, and ecological sustainability.

2 Building Transnational Perspectives

This book has grown out of a network of researchers, landscape architects, students, artists, and writers based in Scandinavia – that is, Denmark, Sweden, and Norway – and also, as the network expanded during the course of our work, in neighboring Finland, as well as in other parts of the world including the UK and US.¹³ We began by directing Stratigakos’s question to our immediate region and the discipline of landscape architecture, asking “where are the women in Scandinavian landscape architecture?” We were fortunate to receive funding for an international research network that ran from 2021 to 2024, and we went out collaboratively to find answers to this question. We undertook webinars and three workshops loosely structured around three sites where we might potentially “find” women in landscape architecture: in the archive, in the field, and in theories and methods.

The focus on landscape architecture is a necessary one. Landscape and garden design is often absent or relegated to a minor role in the histories of our built envi-

¹³ The research network *Where are the women in Scandinavian landscape architecture* was co-led by the University of Copenhagen’s Svava Riesto and Henriette Steiner and was funded by the Independent Research Fund Denmark, which allowed us to collaborate on a series of workshops in Denmark, Sweden and Norway in 2021 and 2022. All the participants were based in Norway, Denmark, or neighbouring Finland, and they came from many different backgrounds and disciplines. They occupied positions ranging from working in universities, being students to working in public services, in private design practice, or as artists. www.womenindanisharchitecture.dk/research-network





Figure 0.4: Would we like to see a photo of his mother? Pattern inspired by “We Don’t Need Another Hero”: Diversifying Architectural Histories”.

ronment, as well as in the way that architecture is presented in design museums and architectural centers, which are traditionally more oriented toward built objects. Yet, in order to understand how the built environment of twentieth-century Scandinavian welfare states was shaped, we need to grasp the huge significance of landscape.¹⁴ Indeed, this need is not confined to history: today, “urban greening” and “landscape-based urban development” are becoming both political slogans and necessary concerns in the face of crises that range from the Covid-19 pandemic to the climate emergency, spatial inequalities, and mass extinctions. Thus, landscape architecture became the empirical focus of our work from historical, present, and future perspectives.

An inspirational point for our network was the encyclopedia project *Transnational Histories of Women in Architecture, 1960–2015*.¹⁵ Led by Lori Brown and Carol Burns, this collaborative project by writers from all over the world inspired us to move beyond separate nation-states and instead to emphasize transnational connections – an obvious possibility, given the international makeup of our Scandinavian research network. In this sense, Scandinavia became a lens through which to expand understandings of the history of landscape architecture beyond national borders. Indeed, Norway, Sweden, and Denmark were all closely tied throughout the twentieth century, when a range of Scandinavian and Nordic cultural and political initiatives supported, articulated, and shaped shared cultural values. Further, the linguistic community of the proximate languages of Danish, Norwegian, and Swedish (the latter also being an official language of Finland, where it is spoken by a minority), and the fact that the Kven and Indigenous Sami peoples’ languages are shared across national borders, testify to shared cultures in this region.¹⁶ During the twentieth century, landscape architects in these countries were in close contact – not least women landscape architects, many of whom moved between the Scandinavian countries and Finland for education or work, and who actively participated

14 Lærke Sophie Keil, Svava Riesto and Tom Avermaete, “Welfare landscapes between and community: social housing in Albertslund Syd,” *Landscape Research* 46, no. 4 (February 2021): 456–473, <https://doi.org/10.1080/01426397.2020.1849587>; Johan Pries and Matthias Qvistrom, “The patchwork of welfare landscape: reappraising the role of leisure planning in the Swedish welfare state,” *Planning Perspectives* 36, no. 2 (January 2021): 1–26, <https://doi.org/10.1080/02665433.2020.1867884>; Ranja Hautamäki and Julia Donner, “Representations of Nature – the Shift from Forest Town to Compact City in Finland,” *Bebyggelsehistorisk tidskrift* 76 (2019): 44–62, urn:nbn:se:uu:diva-447255; Henriette Steiner, “Gigantic welfare landscapes and the ground beneath Høje Gladsaxe,” *Landscape Research* 46, no. 4 (2021): 527–541, <https://doi.org/10.1080/01426397.2020.1808953>.

15 Karen Burns and Lori Brown, “Telling Transnational Histories of Women in Architecture, 1960–2015,” *Architectural Histories* 8, no. 1 (2020): article 15, 1–11.

16 Sami languages are spoken in the North of Sweden, Norway and Finland, and the Kven People’s language is spoken in Sweden and Norway and has linguistic ties to Finnish.

in regionwide collaborations, such as on the Scandinavian landscape architecture magazine *Landskap*.¹⁷ Nevertheless, previous historiographies of Scandinavian landscape architecture have often adopted the traditional orientation toward individual nation-states.¹⁸ Our research network aimed to explore the huge potential for knowledge exchange across countries and to develop a shared research agenda. While the construction of a region such as “Scandinavia” tends to emphasize cultural similarities, and thus risks reproducing a myth of cultural homogeneity – like the idea of the nation, but on a larger scale – we set out to repeatedly question this category. Our network looked continuously for similarities, echoes, and the transmission of knowledge and ideas across the Scandinavian countries and beyond, and we searched for particularities, differences, and dissonances both within and across the nation-states. In the field of design, the term “Scandinavian” often brackets a particular tradition of mid-twentieth century architecture and furniture design that later became an effective selling point in the promotion of “Scandinavian design classics.”¹⁹ In our network, we saw this as a historically situated phenomenon rather than a normative stylistic value, and although certain issues are specific to the Scandinavian context, we put that context into dialogue with perspectives from places outside of the region, in order to widen the scope and generate new questions.

Throughout our work, one discovery kept surprising us, and it posed multiple questions. The Scandinavian countries are often hailed for their high levels of gender equality today. As early as the turn of the twentieth century, women were accepted into schools that taught horticulture, and this later extended to architecture, garden art, and – as programs expanded – landscape architecture. Women in this field in Scandinavia were company owners, editors, and occupants of other

17 See for example Catharina Nolin, “International Training and National Ambitions: Female Landscape Architects in Sweden, 1900–1950,” in *Women, modernity, and landscape architecture*, ed. Sonja Dümpelmann and John Beardsley (London and New York: Routledge, 2015), 38–60; Bendsen, Riesto, Steiner, *Untold Stories*. There have been several attempts to create a formalized Scandinavian magazine for landscape architecture, most visibly when the Danish magazine *Landskab* changed its name to the Swedish/Norwegian *Landskap* from 1969–1980 to become a Scandinavian magazine that included editors and authors from Sweden, Norway, and Denmark.

18 E.g. Jenny B. Osuldsen, ed., *Outdoor Voices: The Pioneer Era of Norwegian Landscape Architecture* (Oslo: Orfeus, 2019) and Annemarie Lund, Hakon Lund, Lulu Salto Stephensen, *Danmarks Havekunst* (Copenhagen: Vandkunsten, 2020); Allan Gunnarson et al., *Svensk trädgårdshistoria. 1800- och 1900-tal* (Stockholm: Kungl. Vitterhets historie och antikvitets akademien, 2023).

19 Kjetil Fallan (ed.), *Scandinavian Design Alternative Histories* (London: Berg, 2020). The term Nordic is often used when not only the Scandinavian countries are meant, but also Iceland and Finland, such as in this exhibition Kjersti Wikström, Matti L. Arentz and Christoffer O. Evju, *Man-Made Environment: Nordic Landscape Architecture* (Copenhagen: Danish Architecture Centre, 2010).

leading roles in the profession during early twentieth century, and they continued to make important contributions throughout the century, often studying or working across national boundaries.²⁰ Nevertheless, it struck us how little research to date had documented, analyzed, or evaluated the role of gender and women’s contributions to the profession from a historical perspective, either in Scandinavia or beyond.²¹ This was surprising to us, particularly since women seem to be omnipresent in the field of landscape architecture in the region today – in education, studios, municipal planning departments, magazines, professional organizations, and exhibitions about contemporary Scandinavian landscape architecture. This triggered multiple questions about gender, power, and the supposedly “universal welfare model” of twentieth-century Scandinavian welfare states:²² for whom was the physical framework of this society built, who was the “universal” welfare citizen, and who was excluded or at the margins of the story? It was time to revisit this history by investigating women’s roles as designers, planners, imagined and actual users, regulators, critics, and narrators of landscapes.

3 (Re)searching Together

While searching for the often-overlooked women of twentieth-century Scandinavian landscape architecture, we constantly grappled with questions about *how* to undertake the research. Hundreds of pieces – just like that photograph of Tafdrup –

²⁰ Catharina Nolin, “Ester Claesson und die deutsch-schwedischen Beziehungen am Anfang des zwanzigsten Jahrhunderts,” *Die Gartenkunst* 21, no. 2 (2009): 259–280; Catharina Nolin, “International Training and National Ambitions: Female Landscape Architects in Sweden, 1900–1950,” in *Women, Modernity and Landscape Architecture*, ed. Sonja Dümpelmann and John Beardsley (Abingdon: Routledge, 2015), 38–59; Bendsen, Riesto and Steiner, *Untold Stories*; Lund, “Anka Rasmussen”.

²¹ For exceptions, see e.g. Sonja Dümpelmann and John Beardsley (eds.), *Women, Modernity, and Landscape Architecture* (New York: Routledge, 2015); and the writings of Catharina Nolin, for example, “Ester Claesson und die deutsch-schwedischen Beziehungen am Anfang des zwanzigsten Jahrhunderts,” *Die Gartenkunst* 21, no. 2 (2009): 259–280; Catharina Nolin, “I museet dolda vår: Kvinliga landskapsarkitekter betraktade genom arkitektur-och designcentrums samligar,” in *Stockholm: Statens centrum för arkitektur och design*, ed. Monica Sand (Stockholm: Arkdes. Arkitektur-och designcentrum, 2014), 209–224; Gunnarson et al., *Svensk Trädgårdshistoria. 1800- och 1900-tal*; Thaisa Way, *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century* (Charlottesville: University of Virginia Press, 2013); Luca Csepely-Knorr, “‘Conditions in landscape which the public as a whole wishes to see and enjoy’ – electricity generation, amenity and welfare in post-war Britain,” *Geografiska Annaler* 104, no. 3 (2022): 192–208; Bendsen, Riesto and Steiner, *Untold Stories*; Osuldsen, *Outdoor Voices*.

²² Gøsta Esping-Andersen, *The Worlds of Welfare Capitalism* (Princeton University Press, 1990).

were missing from the bigger puzzle, and consulting the national architectural and landscape architectural archives and their catalogues was not enough. Oftentimes, we were confronted with questions about how we could search for women in landscape architecture and the transnational connections they might help us to see.

Thus, to expand knowledge about architectural history, we also needed to rethink ways of doing research, which is all too often considered to be primarily a lonely endeavor. Our ambitions for the research network were to test out new methods, generate knowledge, and actively pursue, elevate, and celebrate collaboration amid the often aggressively competitive and patriarchal structures of academia today. With that in mind, we felt it was crucial to “walk the talk” and undertake our own research as a collective endeavor too, and so we decided to work in collaborative, experimental, and curiosity-driven formats developed by workshop participants. As Meike Schalk, Thérèse Kristiansson, and Ramia Mazé did when they co-edited *Feminist Futures of Spatial Practice*, we conceived of the process of developing, editing, and designing this book as “a critical feminist practice in itself, a practice of building community and collectivity as well as nurturing individual author, co-author and peer voices and dialog from a wide variety of disciplines and backgrounds.”²³

Our stated aim was to create a caring and explorative research community for generous exchange and mutual curiosity that could contribute to shared learning across countries, disciplines, generations, and individuals in the network. The network participants were architecture and design students, history and theory professors in the field, urban designers in public and private practice, design critics, archivists, landscape artists, and researchers from various fields in the humanities and design – an interdisciplinary and intergenerational community of people from very different contexts. The network became a platform for exchange and mutuality among people who already worked on critical historiography from feminist positions, as well as people who were new to this line of thinking but who generously brought their own perspectives, questions, and observations to our research community. While this diversity across fields of work, theoretical positions, generations, life circumstances, and professional practices helped us to widen our gaze and enabled discussion and constructive disagreement, as a group we also had our limitations: the majority of network participants were women and/or had Western backgrounds. The gendered nature of our network perhaps reflected its beginnings among a group of people who were already working on the topic of women in land-

²³ Meike Schalk, Thérèse Kristiansson and Ramia Mazé’s co-edited *Feminist Futures of Spatial Practice: Materialisms, Activisms, Dialogues, Pedagogies, Projections* (Baunach: AADR/Spurbuchverlag, 2017), 22.

scape architecture history at universities in Scandinavia. From that starting point, we invited colleagues in our own institutions and beyond, and we welcomed others who were interested in participating. At various seminars, teaching sessions, and other events, we then invited researchers from other parts of the world working on women’s histories in architecture to bring in their perspectives and learnings. What we all shared was an urge to move away from patriarchal academic practices and to create different, more collaborative, caring, trusting, and generous ways of doing research through a learning process.

It is the learnings from this explorative process that we now share with you. The contributions to this book investigate, document, and build methods for feminist historiographies in transnational collaboration. Although the book was written in English, at various places in the text you may find evidence that our group was multilingual and that we were working with material in several languages, which we helped each other to translate. The following chapters share with you the collaborative research approaches that we developed in our network. It also presents empirical findings from the explorative workshops, and other contributions from researchers who became affiliated with the network along the way to help widen its perspective.

The first part brings together different generations of international researchers to paint a broader picture. It sets the stage for theoretical and methodological discussions of historiographies of women in architecture, including the role of archives, and it asks questions about shifting the value system in research and design practice away from patriarchal approaches and toward more inclusive, caring, and intersectional approaches.

The second part shares how we as a network went about creating the foundation for a kaleidoscopic shared historiographical approach. It does so by putting short individual texts into dialogue with each other, thereby contributing research approaches and perspectives to build a feminist historiography. Here we lay open the methods we used for interdisciplinary and transnational research collaborations in the network, so that anyone who wants to do so can use or depart from them in order to build new such methods.

In the third part of the book, network participants who led specific workshops during our meetings provide examples of the methods we used and the collaborations we made on different sites and with different empirical materials, ranging from architectural history to contemporary issues concerning the representation of women and minoritized people, as well as questions about what kinds of – and whose – knowledge and meaning-making are seen as relevant in the field today. Five chapters produced during network meetings document these work processes and share methodological approaches to collective enquiry; in these chapters, the

workshop convenors are the main authors, with contributions from workshop participants.

The book's final part again widens the perspective and includes a series of short texts written by participants during a series of writing workshops inspired by Swedish-based gender studies and literary scholar Nina Lykke's book *Writing Academic Texts Differently*.²⁴ In these texts, network participants articulate their stories about "finding the women in Scandinavian landscape architecture," now reframed as a question about the relationship between gender, landscape, architecture, and knowledge in a wider sense. The writers here allow their whole selves – their bodies and experiences, personally and professionally – to melt together in the texts.

4 Feminist Practices Change Academia

What we particularly want to raise awareness about – and what architectural historian Mary McLeod highlights in the book's first chapter – is the need to promote collaborative ways of working that suggest different forms of feminist practice and break down the questions of authorship and authority that haunt academia and architectural disciplines alike. Before we hand over to the many and highly varied contributions that make up this book, let us briefly present how we hope it will inspire research and collaboration in the future.

This book seeks to expand our knowledge about the discipline, but in addition to this epistemological expansion it also strives for methodological innovation. It grows out of an explorative approach to feminist and gender research. We do not promote any one feminist perspective; instead, we acknowledge that multiple lineages and discourses may be relevant to our empirical investigations. Like Helen Runting, H el ene Frichot, and Catharina Gabrielsson, we acknowledge "feminism as a plural, dynamic and multiple movement, rather than one coherent 'ism,'" with the common thread of working toward the transformation of values, social orders, and politics.²⁵ Various forms of collaborative work and authorship guide the material collated in this book. This not only reflects the shared nature of our work but

²⁴ Nina Lykke, *Writing Academic Texts Differently. Intersectional Feminist Methodologies and the Playful Art of Writing* (New York: Routledge, 2014).

²⁵ Helen Frichot, Catharina Gabrielsson and Helen Runting, eds., *Architecture and Feminisms: Ecologies, Economies, Technologies* (London: Routledge, 2017). See also Judy Wajchman, "Feminist Theories of Technology," *Cambridge Journal of Economics* 34 (2000): 143–152; 147.

also, in and of itself, helps to create new connections. As Meike Schalk and Helen Runting state, feminist work can create transformation:

Feminist futures are becoming when common projects – e.g. a course, a conference, an exhibition, a carnival, a series of “rehearsals,” etc. – not only momentarily produce an alternative space, but effect new connections and social relations that can alter ingrained patriarchal structures as many of us still experience them, i.e. in hierarchical and competitive educational systems and disciplinary structures.²⁶

We believe that creating and nurturing such connections and social relations will enable new insights and fruitful links between historical research, theoretical reflection, and artistic and embedded exploratory practices, as well as dialogue with local landscape practitioners, archivists, and others. We wish to stimulate this kind of knowledge exchange and exploration, which we see as building an ethics of sharing and generosity. We think of the organization of our work as a way to build feminist formats that will challenge patriarchal hierarchies in academia.

Bringing together both established and up-and-coming architectural and landscape architectural historians, students, artists, and practitioners, this book explores joyous and generous forms of writing-as-thinking. We tease out the different types of learning that can only happen when we share knowledges and let them bump together around an ethics of research collaboration that equates authorship not with ownership, but with the desire to try out new forms of conversation across disciplines, media, and meeting places. Such research approaches, we believe, are necessary to build new stories about both the past and present of our cities and landscapes, with which we can imagine and develop other, more just common futures for all people and living beings.

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²⁶ Schalk, Kristiansson and Mazé, *Feminist Futures of Spatial Practice: Materialisms, Activisms, Dialogues, Pedagogies, Projections*, 22.

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Searching in the archive,
Searching in the field and
Searching in theories and methods."

"The personal is political"

"Feminist futures are becoming when common projects - e.g. a course, a conference, an exhibition, a carnival, a series of rehearsals, etc. - not only momentarily produce an alternative space, but effect new connections and social relations that can alter ingrained patriarchal structures as many of us still experience them, i.e. in hierarchical and competitive educational systems and disciplinary structures."

"Where Are the Women Architects?"

Searching in the archive,
Searching in the field and
Searching in theories and methods."

"The personal is political"

"Why have we not seen more women architects?"

men artists?"

"Searching in the archive,
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Figure 1.1: Waves of quotes. Pattern inspired by “Researching Women in Architecture. Introduction to part One”.



I **Researching Women in Architecture**

Svava Riesto and Henriette Steiner

Introduction

At present, in many places in the world, we are witnessing a surge in architectural research that is writing new histories of architects and designers who identify as women. This is evidence of a shared interest in bringing to light untold stories about some of the voices and forces that have shaped architectural disciplines. These women designers and architects are highly varied in terms of disciplinary contribution, background, and level (or lack) of professional training. However, what unites them is that hitherto they have often been left out of the written histories of these disciplines. The gendered nature of many established architectural histories, which choose to focus on only a few people's work – largely architects and designers who identify as men – creates an inaccurate and unjust picture of the agency that has been in play in the shaping of the physical world around us. However, we now see a growing interest in historical research that looks at various underrepresented individuals and groups, and this is documented in the first part of this book. The following chapters bring together different generations of feminist architectural historical researchers, who discuss material and theoretical concepts from different periods and places, placing this book's Scandinavian focus in a broader context that includes the UK, the US, and India. The contributions focus on stories of individual women architects as well as topics such as archives, power structures, transnational collaborations, and intersectionality. They also represent different writing formats, ranging from Mary McLeod's opening article, which takes stock of all the work done on feminist architectural research over the last couple of decades, to Luca Csepely-Knorr, Margaret Vickery, Kelly Hayes McAlonie's and our own, co-written with Jannie Rosenberg Bendsen, empirically based historical investigations into women architects and landscape architects, including Brenda Colvin and Marjory Allen in the UK, Louise Bethune in the US and Anne Marie Rubin in Sweden and Denmark. Part 1 ends with a conversational piece in which Despina Stratigakos, Lori Brown, Svava Riesto, and Henriette Steiner discuss the current surge in feminist architectural research, as well as a contribution by the Canadian-based Indian architect Sharmeen Dafedar recounting more recent professional experiences, helping us to draw out worrying but also hopeful connections between the different times and places that feature in this volume.



Figure 1.2: Book covers in random repeat. Pattern inspired by “Women, Gender, and Architectural History”.

Mary McLeod

Women, Gender, and Architectural History

“What stood out to me about these [architectural history] surveys was blindness to the existence of half of the human race”
– Kathleen James-Chakraborty, 2023¹

Until recently, women architects were almost entirely invisible in the history of architecture. What can be done to change this long-standing omission? How might architectural history become more inclusive? How might it address issues of gender and better respond to feminist concerns?

To some architecture students, such questions may seem irrelevant or no longer important, given that many architecture schools in the United States now have 50 percent or more women students and numerous women faculty, and, in many cases, women deans. In addition, a rich body of feminist scholarship in architectural history has been produced since the 1970s, beginning with Doris Cole's little book *From Tipi to Skyscraper: A History of Women in Architecture* (1973) and Susana Torre's groundbreaking exhibition and book, *Women in American Architecture: A Historic and Contemporary Perspective* (1977). These were soon followed by two pioneering studies, Gwendolyn Wright's *Moralism and the Model Home* (1980) and Dolores Hayden's *The Grand Domestic Revolution* (1981), as well as the *Heresies* issue “Making Room” (1981), which included essays on Eileen Gray and Lilly Reich. In the United States, these were succeeded, more than a decade later, by a plethora of books that often addressed gender from a more theoretical or rhetorical perspective, notably *Sexuality of Space* (1992), *Sex of Architecture* (1996), *Architecture in Fashion* (1996), *Architecture and Feminism* (1997), and *Architecture and the Everyday* (1997). During this same period, some of the first studies of queer theory and masculinity also appeared, such as Henry Urbach's article on the closet, published in *Assemblage* (1996), and Joel Sanders's book *Stud* (1996).²

Whether due to the very success of these early efforts or to the emergence of new concerns – sustainability, digitalization, and globalization – there was a lull in feminist studies from the late 1990s until the mid-2010s or so. However, spurred by the #MeToo movement, the Trump presidency, and a greater awareness of the persistent roadblocks to women in the profession (especially, the glass ceiling at so

¹ Kathleen James-Chakraborty, “Daring to Craft a Canon (Almost),” in *Narrating the Globe: The Emergence of World Histories of Architecture*, ed. Pietra Brower et al., (Cambridge, MA: MIT Press, 2023), 493.

² Henry Urbach, “Closets, Clothes, Disclosure,” *Assemblage*, no. 30 (August 1996): 62–73; Joel Sanders, ed., *Stud: Architectures of Masculinity* (New York: Princeton Architectural Press, 1996).

many corporate firms), feminist history, and criticism in architecture seems to be flourishing again – as much in Europe and the U.K. as in the United States. Among the writers of this last wave of feminist scholarship I could cite – from a long list – are Annmarie Adams, Lori Brown, Karen Burns, Elizabeth Darling, Sigal Davidi, Katia Frey and Eliana Perotti (who work collaboratively), S. E. Eisterer (a.k.a., Sophie Hochhäusl), Andrea Merrett, Mary Pepchinski, Svava Riesto, Henriette Steiner, Despina Stratigakos, and Mary N. Woods. What is exciting to me about this recent work is its great diversity of subjects, ranging from women’s institutions, housing reform, and urban issues to the investigation of some women designers, whose political sympathies we might not share, such as Stratigakos’s fascinating study of Gerdy Troost and gender identity in *Hitler at Home* (2015).³

So why, given the changes in the architectural education and this impressive body of feminist scholarship, do I believe there’s still a need to diversify architectural history further with regard to women and gender?

For me, the answer is simple. It is apparent that this rich body of research has not entered – at least not sufficiently – architectural history survey books and the teaching of architectural history in universities and professional schools. This is especially true, I believe, in introductory lecture courses, where all too often the reading lists include only one or two token essays dealing with women’s issues.

In short, the situation is dismal, and has been since the publication of the first English-language surveys of modern architecture. Two early examples are Nikolaus Pevsner’s *Pioneers of the Modern Movement* (1936), later retitled *Pioneers of Modern Design*, and Sigfried Giedion’s *Space, Time and Architecture* (1941), which for years were the standard textbooks at most British and American architecture schools. In my admittedly quick review of these two books, I found almost nothing about women. In Pevsner’s first edition, there is just one – a passing reference to Margaret Macdonald (Mackintosh’s wife) and her sister Francis MacNeil, who were part of the Glasgow Four. Giedion’s *Space, Time and Architecture* is even worse: the only woman included in the index of the first edition is painter Berthe Morisot, who is merely listed among those artists who participated in an 1887 exhibition. In the second 1949 edition, published shortly after the death of Aino Aalto, Giedion added a few words acknowledging her contribution, as if to alleviate his guilt for having previously omitted her name.⁴ (To be fair to the Swiss historian, he discussed the

³ More recently, Laura Inganni Altmann has been doing research on German architect Hanna Löv (1901–1989), who continued practicing during the Nazi regime.

⁴ Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition*, 2nd ed. (Cambridge, MA: Harvard University Press, 1949), 491–492. Here, Giedion mentioned that Alvar Aalto had always insisted on Aino Aalto’s co-authorship of their designs; however, Giedion also quoted her as saying, “I am not creative, Alvar is the creative one.” Apparently, Giedion had completed the

contributions of several women at some length in his 1948 book *Mechanization Takes Command: An Anonymous History*.)

This troubling track record in survey books of architectural history continued for more than fifty years. In what is still considered one of the finest books about the Modern Movement, Reyner Banham's *Theory and Design in the First Machine Age* (1960), I found the name of just one woman in the index – Margit Kropholler; and, as late as 1996, Richard Weston's marvelously illustrated volume *Modernism* still included no women among its biographical entries. Nor are the books by the Italian leftist historian Manfredo Tafuri any better: women simply don't exist in either *Theories and History of Architecture* (1980; 1968 in the orig. Italian) or *Architecture and Utopia* (1973; 1969 in the orig. Italian), although the situation improved slightly in his co-authored *Modern Architecture* (1979) and his *The Sphere and the Labyrinth* (1987; 1980 in the orig. Italian), which cite a few women practitioners and writers, especially in the notes. Things remained much the same at the turn of the century. Alan Colquhoun, in his 2002 history of modern architecture, did not mention Eileen Gray, Charlotte Perriand, or Aino Aalto.⁵

Anthologies of theoretical writings are not much better, which is surprising since there are so many women in this field. One of the most egregious examples is Harry Mallgrave's huge two-volume anthology, *Architectural Theory* (2006, 2008). While one might expect that the first volume, *From Vitruvius to 1870*, would not include many women – indeed, none are mentioned – the second, *From 1871 to 2005*, is only marginally better: out of 326 entries, only 9 texts are solely by women, while 6 are co-authored – amounting to less than 5 percent of the total. Even more disappointing for me is the scarce representation of women theorists and writers after 1980, with only 6 of the last 69 entries being authored or co-authored by women, and none at all are in the section “Beyond the New Millennium.” There is no Diana Agrest, Jennifer Bloomer, Beatriz Colomina, Margaret Crawford, Alice Friedman, Dolores Hayden, Joan Ockman, Susana Torre, or Leslie Weisman – nothing, in fact, to indicate that there has been any strong feminist movement in architecture at all.⁶

draft of the new section on Aalto when he learned of Aino's death. Just before mentioning Aino Aalto's death, Giedion wrote that he agreed with Ernst Cassirer that “history should be written only with an intimate knowledge of the human side.”

⁵ Alan Colquhoun, *Modern Architecture* (Oxford: Oxford University Press, 2002), 163. Colquhoun mentioned Grete Schütte-Lihotzky and Ray Eames, as well as several women authors. Besides a colored photograph of the Eames house, he included one of a lamp by Marianne Brandt and Wilhelm Wagenfeld.

⁶ Harry Francis Mallgrave, ed. *Architectural Theory*, vol. 1, *An Anthology from Vitruvius to 1870* (Malden, MA and Oxford: Blackwell, 2006); Harry Francis Mallgrave and Christina Contandriopoulos, eds., *Architectural Theory*, vol. 2, *An Anthology from 1871–2005* (Malden, MA and Oxford: Black-

Of all the earlier survey books, Kenneth Frampton's book *Modern Architecture: A Critical History* (1980) is by far the best: women's names appear regularly in it, at least as collaborators or clients, although Eileen Gray doesn't make it into his text until later editions,⁷ and Truus Schröder-Schräder is not acknowledged as a collaborator in the design of the Schröder House. There are grounds for hope, however. Both Jean-Louis Cohen's 2012 book, *The Future of Architecture Since 1889*, and Kathleen James-Chakraborty's 2014 *Architecture Since 2014* includes numerous names of women as collaborators as well as illustrations of works by contemporary women designers, some in color (although Cohen too fails to mention Aino Aalto and Truus Schröder-Schräder). Yet, as in Frampton's survey, the number of names is so vast and the references so fleeting, that they provide little information about the specific contributions and sensibilities that these women have brought to architecture.

How might this issue be addressed? What approaches used by feminist scholars could be incorporated or adapted in future surveys, and in lecture courses? Below, I outline several strategies. None of these are particularly new or original, as they are drawn from feminist scholarship of the past 40 years. Some might also be relevant to other studies of gender in architecture, including queer and trans subjects.

1 Beyond Names: Biographies, Monographs, Exhibitions

From the quick overview of survey texts above, it may seem that inclusion should be the first step in any effort to bring women and gender issues into architectural history. However, this strategy must extend beyond name-dropping to discuss the careers and projects of women architects and designers as practitioners in their own right. It will require more monographs, biographies, and exhibitions about them and, just as important, scholars who read and absorb these studies when they write or teach surveys. Such studies help us to discern women's specific contributions and to understand the broader social, institutional, and personal factors that made it possible for some women to practice (especially in a period when many did

well, 2008). As one might expect, other women theorists and historians such as Zeynep Celik, Esther da Costa Meyer, Sylvia Lavin, and Sarah Whiting are also not included in the anthology.

⁷ Kenneth Frampton, *Modern Architecture: A Critical History*, 3rd ed. (London and New York: Thames and Hudson, 1992), 334. Curiously, Frampton included both Gray and Charlotte Perriand in a list of contributors to "French lightweight ferrovitreous construction."

not) and that shaped the nature of their practices. In other words, they would help us learn more about individual women and encourage us to approach history from different perspectives, and thus potentially change architectural history itself.

Monographs and biography were not especially popular when the theory wave hit architecture in the 1990s; indeed, some feminist architectural critics dismissed such texts as tokenism or “recuperative” history – what Victoria Rosner calls “put them in the pot and stir.” I would argue, as have many feminist scholars in other fields, that these texts are essential, and not only because they diversify architectural history and offer role models. More detailed studies of women architects can challenge prevailing gender assumptions – for example, that women have not been technological innovators or that until recently they never designed skyscrapers. Belying those stereotypes are American architect Anna Wagner Keichline’s numerous patents, including one for the K-brick (a forerunner of today’s concrete block),⁸ Natalie de Blois’s and Patricia Swan’s skyscrapers for S.O.M, and Anne Tyng’s remarkable City Tower project, done in collaboration with Louis Kahn. In the case of early European women practitioners, we are still missing book-length studies – at least in English – of many notable women architects and housing reformers: Lotte Besse, Marta Blomstedt, Ella Briggs, Léonie Geisendorf, Erna Meyer, Marlene Moeschke-Poelzig, and Helena Syrkus, among others.⁹

The impact of a monographic approach is self-evident: After the appearance of numerous articles, books, and exhibitions about Eileen Gray, Charlotte Perriand, and Lina Bo Bardi, for example, their names began to show up regularly in lecture courses and history books.

2 Expansion of the Boundaries of Architecture

We need to look at architecture itself from a broader perspective. It’s commonly accepted that our conception of architecture has expanded over the centuries – from churches and palaces in the Renaissance to public institutions (museums, libraries, courthouses, etc.) in the eighteenth and nineteenth centuries, to middle- and low-income housing after World War I. Nikolaus Pevsner’s distinction between

⁸ For an account of Keichline’s career, see Sarah A. Lichtman, “Anna Wagner Keichline,” in *Pioneering Women of American Architecture*, ed. Mary McLeod and Victoria Rosner, <https://pioneering-women.bwaf.org/anna-wagner-keichline/> (date accessed, 3 June 2024).

⁹ However, a book on Ella Briggs (Princeton University Press) is currently in preparation.

Lincoln cathedral and the bicycle shed¹⁰ – that is, between architecture and building – has not always been so clear.

One of the most significant contributions of the first feminist studies in the United States is that they have furthered our understanding of what architecture comprises by focusing on domestic reform. Dolores Hayden and Gwendolyn Wright presented new protagonists and new historical lineages as they showed how Catharine Beecher, Charlotte Perkins Gilman, Christine Frederick, Alice Constance Austin, and others challenged traditional notions of the family home, introducing innovations that reduced household labor, whether streamlined kitchens or kitchenless residences such as those in apartment hotels.¹¹ Frederick's labor-saving studies had a strong impact on European domestic reformers and architects, evident, for instance, in Bruno Taut's use of her diagrams in his 1924 book *Die Neue Wohnung: Die Frau Als Schöpferin*, in Grete Schütte-Lihotzky's 1926 Frankfurt Kitchen, and in Erna Meyer and J. P. Oud's kitchen design at the 1927 Weissenhofsiedlung in Stuttgart. In a similar vein, other feminist historians have emphasized the role of women in the creation of vernacular architecture, interior design, landscape design, urban planning, exhibition design, architectural organizations, and architectural criticism. I believe that when those of us writing architectural history take a more comprehensive view of architecture – one that breaks with the model of the heroic white male genius – the inclusion of women as well as minorities and other marginalized groups becomes a relatively easy task. Perhaps one of the earliest examples of such an approach is Giedion's *Mechanization Takes Command*, which describes the contributions of early American women domestic reformers—a work that might be seen as a foil to *Space, Time and Architecture*, which celebrated Le Corbusier and Gropius, and, in subsequent editions, added Aalto and Utzon as canonical figures.

3 Institutions and Organizations

An examination of institutions and organizations – schools, museums, professional and general press, professional societies – could also bring women and gender

¹⁰ Nikolaus Pevsner, introduction to *An Outline of European Architecture*, 3rd. ed. (orig. ed. 1942; London: John Murray, 1948), 19.

¹¹ Dolores Hayden, *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities* (Cambridge, MA: MIT Press, 1981); Gwendolyn Wright, *Moralism and the Model Home: Domestic Architecture and Cultural Conflict in Chicago, 1873–1913* (Chicago: Chicago University Press, 1980).

issues to the fore. Among the questions this might help us address are: When did educational and professional institutions become open to women? What are their roles and status within professional organizations? Do glass ceilings still operate within them, or more positively, has the collective character of some organizations allowed women to make substantial contributions and gain recognition? Traditionally, architectural history in its emphasis on artistic innovation has neglected to consider women's role as educators, critics, curators, and participants in professional organizations. Recently, this has begun to change – as can be seen, for example, in Rixt Hoekstra's account of Helene Syrkus's role in CIAM, Jill Seddon's research on Sadie Speight's contributions to the *Architectural Review*, and Juliet Kinchin's writings on female design curators at MoMA. Yet, once again this work has not entered into general survey books or courses, or even more specialized studies of these organizations.¹²

In proposing a focus on organizations and institutions, however, I should point out that this would require an approach quite distinct from that used by many architectural historians, who, following the model of Michel Foucault, tend to emphasize institutional structures and techniques, with minimal regard for human subjects or the social, economic, and personal parameters that either encourage or inhibit the involvement of various groups and individuals.¹³

¹² Rixt Hoekstra, "Eine alternative Geschichte schreiben, Helena Syrkus und die CIAM," in *Frauenblicken auf die Stadt: Architektinnen, Planerinnen, Reformerrinnen, Theoretikerinnen des Städtebaus II*, ed. Katia Frey and Eliana Perotti (Berlin: Reimer, 2019), 97–117; Jill Seddon, "The Architect and the 'Arch-Pendant': Sadie Speight, Nikolaus Pevsner and 'Design Review,'" *Journal of Design History* 20, no. 1 (Spring 2001): 29–41; Juliet Kinchin, "Women, MoMA, and Midcentury Design," in *Modern Women: Women Artists at the Museum of Modern Art*, ed. Cornelia Butler and Alexandra Schwartz (New York: MoMA, 2010), 279–299; Juliet Kinchin, "Elizabeth Bauer Mock Kassler," in *Pioneering Women of American Architecture*, ed. Mary McLeod and Victoria Rosner, <https://pioneeringwomen.bwaf.org/elizabeth-bauer-mock-kassler/> (date accessed, 3 June 2024). The research by Suzanne Stephens and Meredith Clausen on *New York Times* critic Ada Louise Huxtable should also be noted: Suzanne Stephens, "La Critique architectural aux États-Unis entre 1930 et 2008: Lewis Mumford, Ada Louise Huxtable, and Herbert Muschamp," in "La Critique en temps et lieux," ed. Kenneth Frampton and Hélène Jannière, *Les Cahiers de la Recherche*, no. 24/25 (December 2009): 43–66 and Meredith Clausen, "Ada Louise Huxtable," in *Pioneering Women of American Architecture*, ed. McLeod and Rosner, <https://pioneeringwomen.bwaf.org/ada-louise-huxtable/> (date accessed, 3 June 2024).

¹³ Since the early 1970s, numerous architectural historians, including Robin Evans, Georges Teysot, and Anthony Vidler, have been influenced by Foucault's early studies of prisons and asylums. More recently, scholars have focused on his concept of governmentality, developed in his lectures at the Collège de France, especially "Security, Territory, and Population" (1978) and "The Birth of Bipolitics" (1978–1979). Foucault's concept can be roughly understood as those practices, techniques, and institutions by which people are governed or regulated, and, at the broadest level, it concerns the complex web of networks and structures that seek to affect the "administration of

4 Rhetoric and Gender Constructions

As noted above, feminist studies of the 1990s often focused on gender constructions in architectural rhetoric. This work helped elucidate the gendering of styles – for example, the traditional denigration of the Rococo as feminine, even if writers such as the Goncourt brothers celebrated it for just that reason. Likewise, these studies showed how notions such as ornament and structure have been gendered, whether in the classical past or in more contemporary discussions surrounding historicist postmodernism and deconstructivism. Why, for example, is the rhetoric of some deconstructivist theory filled with violent metaphors, such as “destruction,” “demolition,” “slash,” “crash,” “torture,” “monstrosity” – all words that fill the Museum of Modern Art’s 1988 exhibition catalogue?¹⁴ To what extent does architectural journalism and criticism continue to perpetuate the cult of the individual genius (usually male) in its elevation and promotion of star architects? Is the notion of “radical” or “experimental” architecture inevitably rooted in notions of puerile avant-gardism that underplay many of women’s quieter forms of innovation?

5 Patronage

Alice Friedman’s superb book *Women and the Making of the Modern House* (1998) is an important model of how a focus on patronage might recast architectural history, bringing greater attention to women’s roles in the field.¹⁵ Friedman shows how a series of strong, creative women helped shaped both the program and forms of their innovative homes, thereby transforming our understanding of many iconic works, such as Le Corbusier and Pierre Jeanneret’s Villa Stein-de Monzie in Garches and Frank Lloyd Wright’s Hollyhock House in Los Angeles. What remains a mystery to me is why so many male authors do not include Friedman’s book in the bibliographies of their survey texts and do not acknowledge that Truus Schröder-Schröder contributed significantly to the design of the Schröder House, something that Fried-

life.” The most explicit embrace of this position in architectural history can be found in the Aggregate group’s introduction to *Governing by Design: Architecture, Economy, Politics in the Twentieth Century* (Pittsburgh: University of Pittsburgh Press, 2012), 7–15.

¹⁴ Philip Johnson and Mark Wigley, *Deconstructivist Architecture* (New York: Museum of Modern Art, 1988).

¹⁵ Alice T. Friedman, *Women and the Making of the Modern House: A Social and Architectural History* (New York: Harry N. Abrams, 1998); reprinted New Haven, CT and London: Yale University Press, 2006.

man does in her revelatory chapter, co-written with Maristella Casciato.¹⁶ In the case of patronage, women might readily be featured more prominently in texts on earlier historical periods as well, as in Friedman's pioneering book about Wollaton Hall, Sophie Maríñez's excellent study of Mlle Montpensier (who commissioned several seventeenth-century chateaux and was deeply involved in their creation), and Lucienne Thy-Senocak's fascinating account of Turham Sultan.¹⁷

6 Collaboration

This leads me to my next point – collaboration. As I have already noted, it is encouraging that recent surveys regularly cite women such as Charlotte Perriand, Lilly Reich, and Ray Eames as collaborators alongside their better known male partners. However, the acknowledgment of collaboration should not be limited to photo captions and fleeting references in the texts; more should be said about the actual contributions of these women and the nature of their collaboration. How did Lilly Reich give color and texture – one might say warmth – to Mies van der Rohe's interiors? To what extent was Ray Eames responsible for the whimsy and life of what might otherwise have been a rather straightforward boxy house? How did Perriand and domestic reformers such as Paulette Bernège transform Le Corbusier's notion of domestic service spaces, making them part of his vision of a new architecture? And to what extent did English housing reformer Elizabeth Denby's proposals for a daycare center, stroller-and-bicycle storage, and women's and youths' recreational facilities help make Kensal House in London, usually attributed solely to Maxwell Fry, one of the most innovative modernist housing projects in Britain in the 1930s?¹⁸ The contributions of these women are discussed in detail by feminist scholars but

¹⁶ Alice Friedman with Maristella Casciato, "Family Matters: The Schröder House, by Gerrit Rietveld and Truus Schröder," in *Women and the Making of the Modern House* (New York: Harry N. Abrams, 1998; reprinted New Haven, CT and London: Yale University Press, 2006), 64–81.

¹⁷ Alice T. Friedman, *House and Household in Elizabethan England: Wollaton Hall and the Willoughby Family* (Chicago: University of Chicago Press, 1989); Sophie Maríñez, *Mademoiselle de Montpensier: Writings, Chateaux, and Female Self-Construction in Early Modern France* (Leiden: Brill/Rodopi, 2017); and Lucienne Thys-Senocak, *Ottoman Women Builders: Architectural Patronage of Hadice Turham Sultan* (Aldershot: Ashgate, 2006).

¹⁸ As Fry himself admitted in his memoir, he was partially responsible for not acknowledging his close collaboration with Denby on the design of the Kensal House. Denby did not receive credit for her role in the Museum of Modern Art's 1937 exhibition *Modern Architecture in England*, and Fry wrote Alfred H. Barr Jr., then director of the museum, asking that her name be added to the credit line. Maxwell Fry, *Autobiographical Sketches* (London: Elek, 1975), 144; Maxwell Fry to Alfred H. Barr Jr., Reg. Exh., no. 58, The Museum of Modern Art Archives, New York City.

have yet to enter the survey books and are consequently not represented in the reading lists of many lecture courses. Beyond this, one might also ask if collaboration ought to be examined with a wider lens to include consultants, engineers, and a greater diversity of office practitioners. Why were some architecture offices more hospitable to early women designers than others? Further research on collaboration might also enable us to uncover the significant contributions of minority designers, as Roberta Washington and Anat Fabel discovered in their research on the African American architect Georgia Louise Harris Brown, who made the structural calculations for Mies van der Rohe's Promontory and 860 Lake Shore Drive apartments.¹⁹

7 Intersectionality

One last point: it is critical that any effort to address exclusion not perpetuate other exclusions. Gender is all too often ignored in recent efforts to “decolonize” architectural history (that is, in the examination of race, ethnic groups, and neglected geographical regions, etc.), on the one hand, and to investigate economic, legal, and institutional issues, on the other (Note: I fully embrace both approaches). In the otherwise admirable anthology *Race and Modern Architecture*, only two essays touch upon gender or mention in passing women's role in the built environment: “The ‘New Birth of Freedom’” by Joanna Merwood-Salisbury and “Modeling Race and Class” by Dianne Harris.²⁰ Likewise, Aggregate's *Governing by Design* is largely devoid of women designers or reflections on gender, with the exception of Pamela Karimi's contribution on the effects of modernization on dwellings in Iran and Jonathan Massey's on the financial structures controlling American home ownership.²¹

19 Anat Fabel and Roberta Washington, “Georgia Louise Harris Brown,” in *Pioneering Women of American Architecture*, ed. Mary McLeod and Victoria Rosner, <https://pioneeringwomen.bwaf.org/georgia-louise-harris-brown/> (date accessed, 3 June 2024).

20 Joanna Merwood-Salisbury, “The ‘New Birth of Freedom’: The Gothic Revival and the Aesthetics of Abolition” and Dianne Harris, “Modeling Race and Class: Architectural Photography and the U.S. Gypsum Village, 1952–1955,” in *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, ed. Irene Cheng, Charles L. Davis II, and Mabel O. Wilson (Pittsburgh: University of Pittsburgh, 2020), 116–133, 218–238.

21 Jonathan Massey, “Risk and Regulation in the Financial Architecture of American House,” and Pamela Karimi, “Dwelling, Dispute, and the Space of Modern Iran,” in Aggregate Architectural History Collective, *Governing by Design: Architecture, Economy, and Politic in the Twentieth Century* (Pittsburgh: University of Pittsburgh Press, 2012), 21–46, 119–141.

Does this lack of attention to women's issues persist because a younger generation feels the feminist battle has been won? Or, is it simply that the desire to see architecture through different lenses has led to the neglect of other approaches that address diversity? Undoubtedly, it is sometimes necessary to focus on fighting one's own battle to bring an issue to the fore. But as second-wave feminists soon realized, class and race inevitably intersected with their own struggles for equality and social justice, and many, echoing Kimberle Crinshaw's pioneering work of the late 1980s and since, have argued passionately for an "intersectional" recasting of feminism.²² I would like to emphasize the necessity of this in architectural history and to cite as positive examples works that do just that: Mario Gooden's and Jacqueline Taylor's studies of Amaza Lee Meredith, an early Black and Lesbian modern architect who never received professional training, and Mary N. Woods's book on Indian women architects practicing in Mumbai and Delhi.²³

An oft-repeated slogan of the Women's Lib movement was "The personal is political" – an insight that certainly applies to architects as well. Personal factors have always affected the careers, clients, the nature of commissions, and the experience of architecture itself. Wouldn't history be more inclusive – and richer – if we gave greater attention to how people's lives intersect with the very social, political, and economic factors that influence the production of architecture? And might this not help us to understand further what needs to be changed?

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²² See especially Kimberle Crenshaw's groundbreaking essay "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics," *University of Chicago Legal Forum*, no. 1 (1989): article 8, 139–167.

²³ Mario Gooden, *Dark Space: Architecture, Representation, Black Identity* (New York: GSAPP Books, 2016); Jacqueline Taylor, "Amaza's Azurest: Modern Architecture and the New Negro Woman," in *Suffragette City: Women, Politics, and the Built Environment*, ed. Elizabeth Darling and Nathaniel Walker (Abington, Oxon: Routledge, 2019), 33–56 and Amaza Lee Meredith, *Imagines Herself Modern: Architecture and the Black American Middle Class* (Cambridge, MA: MIT Press, 2023); Mary N. Woods, *Women Architects in India: Histories of Practice in Mumbai and Delhi* (London: Routledge, 2017).

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MIDDLE CLASS

GATEKEEPER

KNOWLEDGE

Figure 1.3: Floral of quotes. Pattern inspired by “The Moment we are in! – Stories of Researching Women in Architecture”.

Lori Brown and Despina Stratigakos in conversation
with Svava Riesto and Henriette Steiner

The Moment We Are In!: Stories of Researching Women in Architecture

Henriette: We have been looking forward to this conversation for a long time! It is part of our ongoing investigation into how we can diversify our historical understanding of architecture, cities, and landscapes. We have worked in particular to uncover the histories of women in Danish and Scandinavian architecture, landscape architecture and urban planning. And now we are hoping to further diversify Danish architectural history. We are therefore grateful that the two of you have agreed to share your knowledge based on your own work on diversifying architectural history, as well as your institutional work on diversity and inclusion in your own institutions. However, first we would like to focus on women architects and ask when you first became interested in this topic.

Lori: I am trained as a practising architect. And so I have come to this through the lens of practice primarily, and from there into activism and teaching. I had to do some very heavy lifting to become more aware of women's practice and scholarship, as well as women's history more broadly speaking.

Actually, in graduate school I was first introduced to feminist theories around art practices through a seminar by Mark Wigley that did include some of the leading feminist architectural theorists of the time, although not to the same degree that art was represented – or that was what struck me the most in the course. I became more aware and then active in this space because I was thinking about who practises architecture, and what sorts of architecture are deemed noteworthy and valuable, and realising that they did not coincide with the kind of practice I wanted to pursue.

So it was in response to what students were asking for, as well as to my own personal questions. I wanted to create new scholarship to promote more women.

I came at it from that perspective, and also by meeting people like Despina, who became really influential in my own growth and knowledge-building. Initially I was mostly interested in finding examples for my own development and expansion, but then I brought those examples into my work with my students.

My travelling exhibition *Feminist Practices* (2008–2009) and my subsequent book (Brown 2011) were a way to bring more contemporary women into discourse, education, and publications.

Despina: I came to this topic because of a radio interview. It was 1990, I had just finished my master's degree in architectural history at UC Berkeley, and I happened to catch a radio interview with a former Bauhaus student – Werner David Feist, a design professor at Montreal's Concordia University – who talked about his experience at the famous school in Dessau. One of the things he talked about was how much fun their parties had been and all the women students that he had danced with. My master's degree was in design history, and I was shocked, because I had never heard about these women students at the Bauhaus. I remember thinking, "Who are these women? What were *their* experiences like? What are *their* stories?"

So off I went to the library, I searched the shelves, and I was frustrated that I could not begin to answer these questions. In 1990, little had been written about women in the Bauhaus. But the shelves were not entirely empty. There were books that had been written in the 1970s and 1980s about women in architecture in other countries or eras, and although they did not answer my questions about Weimar Germany and the Bauhaus, they helped me to see that there were stories to be told. There was a history there; it was not an absence. Eventually I went back to graduate school determined to contribute to that bookshelf myself.

Svava: From your perspectives, how has research on women in architectural history – and questions of inclusion, diversity, and justice more broadly – developed over time?

Despina: The subject of women in architecture has a long history. Women have been exploring their own histories in architecture since at least the nineteenth century. But feminist architectural historiography as a disciplinary approach is more recent and dates to the emergence of the so-called second wave of the feminist movement in the 1960s and 1970s. Feminist architectural historians of the post-war generation raised awareness about the historical contributions of women architects. Susana Torre's 1977 travelling exhibition *Women in American Architecture* and the book that followed marked a milestone of that era (*Women in American architecture: A historic and contemporary perspective*). Another important aspect of this period was the feminist critiques of the built environment. Although there are earlier precedents of women writing critically on this topic, the 1970s and early 1980s saw these efforts emerge as an important theme of feminist architectural history. Dolores Hayden's 1981 *The Grand Domestic Revolution* comes to mind as an example (*The Grand Domestic Revolution*). In the 1980s and 1990s, we see the influence of post-structuralist, postcolonial, and postmodern theories shifting feminist scholarship towards an examination of categories of gender and sexuality. Beatriz Colomina's *Sexuality and Space* from 1992 exemplifies this new direction, and we see other important challenges emerging at the same time in feminist scholarship

around the politics of space, such as domesticity and the public/private divide (*Sexuality and Space*). Up until that point, most of the feminist architectural history that was being produced focused on Western countries.

Lori: I would also highlight the *Women in American Architecture* exhibition and subsequently the Boston Society for Architecture, which hosted *Women in Architecture: A Centennial Exhibit* in 1984. I think Susana Torre's exhibition *Women in American Architecture* had a more diverse range, both in terms of race and in terms of the types of practice that were included, questioning who we serve as architects.

When we think about the 2000s and then the 2010s, and even the 2020s, these efforts have definitely escalated and have not stopped. One thing I find interesting is that since queer theory and gender fluidity have become more openly discussed and put forward, this scholarship has sometimes called into question why we are so centred on women. I want to underscore that there is still a necessity to be centred on women as long as we are living within a patriarchal society. The focus on women remains incredibly relevant because we are not equal in so many aspects of our lives. All these terms can and should be operating collectively, empowering us to change the status quo.

There were several reports that different architecture organisations put forward in the 1970s, 1980s and 1990s, all documenting issues around women not being paid equally and their lack of advancement compared with their male peers (American Institute of Architecture 1975, 1983; Association of Collegiate Schools of Architecture 1990). One area that has been quite absent from the discipline, especially in North America, is a focus on issues around race and how race intersects with issues of gender. Several Black feminist scholars discuss the intersecting matrix of domination Black women face: they are the least equal – systematically repressed, encountering structural barriers that others do not.

Henriette: What we learn from intersectional research is this idea of always asking the other, and then the other, and then the other question. And as we also do in our work, in architectural history it can be meaningful to start with a traditional binary category of gender by looking at women architects and then move on from there.

Lori: Yes. In the United States, with the murder of George Floyd in 2020, a significant uprising led primarily by students and recent graduates began calling for a reassessment and change in the academy. They are demanding answers to questions about who is valued, who gets promoted, who is written about and what voices are included.

We are seeing far more work being done to bring women of colour into all of these areas, which is crucial. We still have a lot of work to do, but it is really

exciting to witness the ongoing effects of the Black Lives Matter movement. Karen Burns and I co-authored an essay where we intentionally included more diverse voices and examples of practice and really thought critically about our citation practices and our resulting bibliography, demonstrating how architectural history benefits tremendously from looking through these intersectional lenses (Burns and Brown 2020).

Despina: And yet despite the push for more diverse histories, real structural barriers remain to their production. I recently attended a meeting of the newly launched Women in Architecture group of the Society of Architectural Historians. This group has attracted scholars from across different generations interested in feminist historiography, and many of the younger scholars pursue their research globally, beyond the traditional focus on the West. I agree with Lori about the real hunger for globally and racially diverse histories in architecture, including women's histories. I was dismayed to hear the struggles these younger scholars face in terms of the lack of archival materials, the lack of funding, and the difficulties in finding publishers. These are unfortunately familiar challenges to those pursuing women's histories. For me, this reinforces the urgency of continuing to fight against the structural and systemic barriers to the expansion of architectural history, even as we celebrate exciting developments in that direction. It is vital that we do not leave junior scholars to overcome these barriers by themselves. Those of us who are further along in our careers have a responsibility to help.

Svava: Yes, indeed, these systemic barriers exist everywhere, to varying degrees. We know that both of you have worked systematically to break them down by creating new knowledge infrastructures, or by adding untold stories about marginalised figures to architecture history scholarship. Could you tell us some examples of how you work with such issues?

Lori: *The Bloomsbury Global Encyclopedia of Women in Architecture, 1960–2020* is a transnational project that consists of biographical microhistories of women in architecture, accompanied by scholarly essays and a range of thematic entries for each region that explore key ideas and contexts of spatial production, written by over 360 authors. In addition, a global timeline will collate key historical events with the history of women's rights across the globe and significant moments in the history of women in architecture. The encyclopedia challenges chronological histories by presenting a geographically organised approach to a specific historical period. Our project foregrounds women who have previously been ignored, and it also expands the definition of architectural practice to include a much broader range of spatial engagement: from women as architectural critics to pedagogues to urban planners

to heritage architects, policymakers, activists, and curators. Our recognition of these women, including those working in under-represented communities, expands the discipline of architecture and shines a light on global circulations of key texts and travelling ideas. We aim to challenge definitions of architectural practice.

We hope that our encyclopedia will significantly contribute to these efforts, given that the majority of the over 1150 entries will be about women from countries that have not been published about in English in any significant way before. The project calls into question the way we think about practice and the methods of practising. The encyclopedia is a feminist project. I hope this project this project will create a very different future for both architectural history and practice as we move forward.

Despina: I would like to address this question from the perspective of the necessity for new research methodologies. Currently I am working on a biography of the Austrian architect Ella Briggs (1880–1977). Although she is an important figure in modernism, she has been difficult to write about because of her peripatetic way of life – she moved between Vienna, New York, Berlin and London, engaging in and advancing the discourses of modern design. This geographical and cultural scope makes it very challenging for a single scholar to research and write her history. Many historians have attempted it but have ended up focusing on only a slice of her life and career. The fact that her career does not follow the norms of the “genius” male architect, as defined by the traditional architectural history monograph, has also added to the fact that we know so little about her.

Fed up with this ongoing situation, architectural historian Elana Shapira and I decided to do something about it. In 2022, we organised a workshop on Ella Briggs in Vienna that brought scholars who had previously researched Briggs together in one room, so that we could finally piece together the bigger history of her life. The conversations really energised us, and we decided to turn this into a book project. There are 15 authors involved, across four countries, who are working on different aspects of Briggs’s life and career. What we are creating is not an edited volume as we typically understand it, but rather a unified narrative that we are writing together. We are engaged in collaborative storytelling as a new method of recovering the histories of women architects. This approach emerged out of the realisation that a single historian could not write this story, and that what was needed instead was a team of writers – I call us the Ella Briggs Detective Brigade. This also requires a different form of working. We share and discuss our archival finds, read each other’s drafts, cheer each other on when we make discoveries, and discuss options when we are left with unresolved questions. I will admit this is more work, but it is also more fun! We also have the help of the Vienna Architecture Centre, which hosted the initial workshop and with which we are now building an Ella Briggs archive. This more

dynamic role of the archive – as an active collaborator in the making of new knowledge – is critical to advancing the project of more diverse histories.

Svava: It is so inspiring to hear how you both currently work on projects that develop new forms of collaboration. It is not common practice in architectural historiography to involve so many different authors at the same time, but your work shows the value of this approach in adding critical new perspectives, and it also shows what it takes to develop innovative methodologies or collaborative formats in order to diversify architectural history. We have had similar experiences in the work we have been doing with the research network *Where Are the Women in Scandinavian Landscape Architecture?*, which is also the framework for this book. We also find that the collaborative publication formats and collaborative content creation we used for this book – for example, through writing workshops – add valuable stories to architectural research that would otherwise remain unspoken. Looking forward, how do you think we can stimulate critical feminist agendas in academia in the future?

Lori: One thing that immediately comes to mind is international conferences and symposia that bring scholars and practitioners together from across the globe. These are vital for building our community and forging new connections. For example, the Architecture and Feminisms 13th International Architecture Humanities Research Association Conference at KTH Royal Institute of Technology in Stockholm in 2016 was a space where many feminist scholars and architects came together, and it provided an opportunity for discussion, discourse and debate that I had never experienced before, which I found incredibly energising.

I know that having those moments where there is solidarity-building as well as space to imagine potential new projects from these kinds of unexpected encounters is really critical and is also a way to foster global networks. For me that has been a lifeline, given the lack of feminist colleagues I have encountered in my own school.

There is a long history of events that have done that. But the situation is different in different schools and strands of practice. In the USA, for example, landscape architecture has become more and more feminised, and the majority of graduates are now women.

Svava: Yes, that is true here as well. At present, the vast majority of students who enrol here, on the University of Copenhagen's landscape architecture programme, are women (almost 80 per cent). Other design programmes in Denmark also have a majority of students who identify as women.

Lori: Oh, that's fascinating. This for me raises a question about the disciplinary boundaries that some people so fervently want to defend. I do not think that does

justice to understanding linkages and connections, or to thinking about design history more broadly as a mechanism to bring in and demonstrate that there are these connections across and through the design disciplines. It would be incredibly useful if curricula really would help to start to bridge the gaps that exist.

I know in my own institution we have the School of Architecture, but then interiors and other design-related fields are located in the School of Design. It has always been this split where we do not intersect. It is problematic because we are not helping students or colleagues to really think about design more broadly. This raises other questions for me in terms of how we teach, and why these different disciplinary boundaries are so fervently defended, which consequently limits the possibilities for responding and contributing to society's most pressing challenges.

Henriette: Speaking of such structures, and looking towards the future, can you say a little more about what you think might be done to change things? How can we make sure that it is not up to every single young researcher to break the glass ceiling, as Despina mentioned earlier, and to undertake the much-needed expansion of architectural history?

Despina: Educational and cultural institutions are changing, driven by a desire for more inclusive histories and truly interdisciplinary approaches to scholarship. As I mentioned earlier, senior scholars have a vital role to play in pushing their universities to reconsider ideas of excellence that have limited knowledge rather than increasing it. This is especially important at a time of cultural and political pushback, which comes when real progress is being made. Junior researchers and students at all levels are driving change, but they need back-up.

Recently, I have been thinking about archives and what I can do as a scholar who has been working intensely with them for decades. Beyond writing books, how can I use my experience and connections to promote a different understanding of the histories that are worthy of collection? How can those of us who have a voice at the table push such knowledge institutions to take the next step towards change?

An important barrier to writing more diverse histories is financial, and this has been especially on my mind with the Ella Briggs project. The production of marginalised histories is expensive because it so often involves archival work or, when there are no archives, extensive travel to primary sources – travelling to interview people, making copies and so forth. With the Ella Briggs project, I have had to purchase materials that are not in archives and that I have found on eBay and other places, and these costs add up. I am very aware of the difference between making those purchases today and when I was a graduate student on a limited budget. We need more fellowships to help with these kinds of costs, which can be prohibitive and can make the difference between a history being written or not.

Henriette: Do you also see these hidden costs in terms of people's career possibilities?

Despina: Absolutely. The hidden costs structurally can be immense. As Lori mentioned, especially since the murder of George Floyd, American universities have been confronted with the kinds of research and projects they support and reward for tenure and promotion. Community-based research, an approach that women and scholars of colour tend to gravitate towards, has often been devalued within academia. Publishers historically were not interested in women's architectural histories – I know of truly excellent books about women that never found a publisher. Although that is changing, these structural costs have taken a huge toll on career advancement. And those costs run the span of a whole career – from getting funding to stay at graduate school, all the way to getting grants and being promoted to full professor. These personal and professional costs are very real and have contributed to the absence of certain histories – to the empty bookshelves I encountered decades ago, which still have a long way to go before being filled.

Lori: This is something I never thought about early on but am quite aware of now.

I have been involved in curating and co-curating several exhibitions that focus on women and expansive modes of architectural practice, and the expense of creating and installing exhibitions is rather enormous. I did not fully understand that until now. Another aspect is also about gatekeeping – who holds the financial purse strings and enables certain people to pursue certain kinds of work. I totally agree with the assessment that the entire structure has been created to promote certain types of scholarship and certain types of people and not others.

It is exciting to hear that you think this is changing. I am maybe not quite as optimistic. I do see some change, but it is glacial. I do not know how we can become more instrumental in creating change in that way, because it does require an immense quantity of resources and access to those resources in order to share and promote scholars who are not getting the support they really need for their research.

Despina: I have seen Lori be a real voice for change, so she deepens my optimism! But I also acknowledge that we need a community of feminist scholars to keep all of us buoyed, through the highs and lows. The international community of feminist architectural historians that I have been involved with since my graduate school days – Lori mentioned earlier a meeting in Stockholm – has been an incredible source of inspiration and strength. With COVID-19 we were more isolated, but at the same time we also developed new tools for building community. It is interesting to see how you have built your new Scandinavian research network online.

Svava: On that note, perhaps we could talk a little more about the idea of collaborating transnationally, not only on research but also on publications, such as the interview we are conducting right now on Zoom, and the many online conversations we have had with our Scandinavian research network to create this book. Traditional publishing, including those wonderful, big, solid books, continues to play an important role, and it has been a real pleasure to experience the breadth of new peer-reviewed journals emerging in the past decade. At the same time, we also appreciate and need more experimental formats that actively seek out alternative ways of thinking and writing, and which bring together researchers across national borders, in contrast to the often nation-oriented ways of writing traditional architectural history.

Lori: Because of the enormity of our encyclopedia project, it required us to be creative with regard to ways to generate scholarship from various regions around the world. We both depended upon and gave agency to those on the ground, respecting and deferring to those scholars' expertise.

The process was an incredibly non-hierarchical distribution of power that we hoped would lead to more inclusivity and diversity of content. It was a grassroots, ground-up way to produce new knowledge.

We also had to be reflective of conditions on the ground, acknowledging differences across the world: socio-economic structures, political structures, gender policies, gender laws. For us, it is a new way to create architectural knowledge. Who is the expert? Who is the gatekeeper of knowledge? We are purposefully working to counter these structures through the ways in which we have established our approach to the project.

Despina: And these forms of collaboration bolster the findings of postcolonial and feminist studies, which have revealed the global connections among women in architecture, and the power dynamics that exist among different creators and users of the built environment. There is a tremendous amount of work that remains to be done, which will continue to make us rethink what we know, including fundamental conceptions such as modernism. These histories are in no way marginal topics but rather challenge our core understandings of the development of architecture. We have already witnessed a transformation of conference topics – for example, at the Society of Architectural Historians' annual meeting and other international conferences. I believe that we will also see similar transformations taking hold in exhibitions and course syllabi, as we rethink how we do architectural history and who and what we choose to know. All of that makes me incredibly optimistic, especially when I know there are many collaborators out there joining in the push for change.

Henriette: Thank you so much for engaging in this conversation, which has been hugely inspirational for us. It leaves us with a great sense of collective accomplishment, and also hope and optimism that the way we pass on architectural history to the next generations will not be quite as biased and limited as the one we ourselves inherited. And that scholars, students, activists, and designers in all design fields will see that being an architect can lead to a great many different things.

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Sylvia Lowe
Sylvia Gibson
Lillian Gillies

10-16 Pat Groves
13 A. Lung
15-17 Mildred D. Biddle

20 Sheila Hayward
19 Sheila Hayward
Mamie Sheple
D. Biddle
1911



Mildred D. Biddle

Sylvia Lowe
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Sylvia Lowe
3 April Marjorie Selge
10/13 10/16 Nancy Dilzell
11/5 & 12/5 Wanda Zaluske
2/4/6 2/7/6 Margaret Katuska
Hilda Reid
5/6/65 Nancy Dilzell
5-7 July Jean Brown & "Alice"
5-7 July Mamie Brown
7/29/64 Mamie T. Sheple
8/27/61 Sheila Hayward
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D. J. G. G. G.
M. J. G. G. G.



Mildred D. Biddle

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11/5 & 12/5 Wanda Zaleske
24/6 27/6 Margaret Kalsen
Hilda Reid
50/6/65 Nancy Nilisell
5-7 July Jean Brown + "Alice"
5-7 July Mamie Boren
27/29 July Mamie Sheple
27/29 July Sheila Hayward
August Mildred D. Biddle
June Mildred D. Biddle
Will and Tim



Sylvia Lowe
3 April Maxine Selge
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11/5 & 12/5 Wanda Zaleske
24/6 27/6 Margaret Kalsen
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M. J. G. G. G.



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Figure 1.4: Cameo repeat with visitors' book and Brenda Colvin. Pattern inspired by "'Talking Plans' and a 'Gastronomic Weekend': Understanding Networks of Women Through Brenda Colvin's Visitors' book".

Luca Csepely-Knorr

“Talking Plans” and a “Gastronomic Weekend”: Understanding Networks of Women Through Brenda Colvin’s Visitors’ Book

The history of English garden design is defined by successful women gardeners, designers, and horticulturalists such as Gertrude Jekyll (1843–1932) and Norah Lindsay (1873–1948),¹ and thanks to its remit in the private sphere, garden design has long been seen as a suitable occupation for women. With similarities to interior design and product design, garden design sat outside traditional professional hierarchies because, as Zoë Thomas and Heidi Egginton argues, from the eighteenth century in Britain, “‘profession’ was transformed from a general term used to describe a source of employment to a word denoting a category of occupations guarding access to a body of expert knowledge and specialist training and authentication”.² The establishment of the Institute of Landscape Architects (ILA, today’s Landscape Institute) in Britain in 1929 aimed to create the institutional and educational infrastructure for the profession to achieve this status, and women played a key role in this. As Jane Robinson argues, “pioneering women in the professions were quick to learn how to network and look for one another,”³ and these collaborations are essential in understanding female agency in the development of landscape architecture in post-war Britain.

Writing about Pauline Dower (1905–1988),⁴ a leading campaigner who played a pivotal role in the creation of National Parks in England and Wales, Matthew

1 Jekyll was a British horticulturalist and garden designer, and the author of several books. Her works created in collaboration with Edwin Lutyens were known internationally. Lindsay was a socialite and well-known garden designer in Britain during the interwar period. For further information, see Sally Festing, *Gertrude Jekyll* (London: Penguin, 1993) and Allyson Hayward, *Norah Lindsay: The Life and Art of a Garden Designer* (London: Frances Lincoln, 2007).

2 Heidi Egginton and Zoë Thomas, “Introduction,” in *Precarious Professionals: Gender Identities and Social Change in Modern Britain*, ed. Heidi Egginton and Zoë Thomas (London: University of London Press, 2021), 5; see also Leah Armstrong, “Steering a Course Between Professionalism and Commercialism: The Society of Industrial Artists and the Code of Conduct for the Professional Designer 1945–1975,” *Journal of Design History* 29.2 (2016): 161–179.

3 Jane Robinson, *Ladies Can’t Climb Ladders* (London: Doubleday, 2020), 140.

4 Dower was trained in agriculture and was a skilled artist. She married the architect and town planner John Dower, who in 1942 was asked to prepare a report on National Parks in England and Wales as part of the planning for post-war Britain. His report was published as a White Paper in

Kelly notes that due to the nature of her job, she “travelled constantly, relying not on hotels but a fat address book and a wide circle of friends and contacts.”⁵ One of those contacts was the landscape architect Brenda Colvin (1897–1981), who recorded such visits in a visitors’ book. Visitors’ books from large country houses or popular hotels have been objects of academic research, used by historians to understand aspects of the history of social mobility, leisure, and travel, or interest in heritage and landscapes.⁶ This chapter seeks to understand how we can use visitors’ books as a source to complicate and enrich the known histories of women’s agency in creating post-war Britain’s landscapes.

Colvin was a woman of many firsts. She was born in Simla (now Shimla) in India, where her father worked for the Indian Civil Service. In her memoirs – now held in the archives of the Museum of English Rural Life at the University of Reading – she recalled her early education, which took place on a houseboat, described the surrounding landscapes, and voiced her regret that she had not learned more about plants while she had the opportunity to spend time there. Like many other young women at the time, she was sent back to England and then to France to study. She returned to India during World War I, and she often accompanied her father on site visits. Upon returning to England after the war, she decided to “take up some job after training”,⁷ and in 1918 she enrolled on the general horticulture course at the female-only Swanley Horticultural College, switching to landscape design within the first year. Colvin described the decision as one that promised to combine outdoor life with art in a form that could allow her to make a living. The course was taught by another Swanley graduate, Madeline Agnes Agar (1874–1967).⁸ When a change of management forced Agar to leave Swanley, Colvin

1945 and became the basis for the 1949 National Parks and Access to the Countryside Act. When John died in 1947, Pauline continued his legacy, working for the National Parks Commission and being responsible for the designation of the Peak District as Britain’s first National Park.

5 Matthew Kelly, *The Women Who Saved the English Countryside* (London: Yale University Press, 2022), 187.

6 Clemency Hinton, “Revisiting the Visitor’s Book,” *Doing History in Public*, <https://doinghistoryin-public.org/2019/07/16/revisiting-the-visitor-s-book/>, 16 July 2019 (date accessed, 24 March 2023), online publication, no pagination; Chain Noy, “Theorising Comment Books as Historical Sources: Towards a Performative and Interpretive Framework,” *Studies in Travel Writing* 25.3 (2021): 235–255.

7 Brenda Colvin, Handwritten memoir. N.d. AR COL B/2/1-10 Brenda Colvin collection. Museum of English Rural Life, University of Reading, UK.

8 Agar was a British landscape architect and author of several books on garden design. She was a respected teacher at Swanley Horticultural College, and she worked for the Metropolitan Public Gardens Association in London – only the second woman in the country to design public landscapes, after Fanny Wilkinson (1855–1951). Agar also worked in the United States and was well known for her professional approach to landscape architecture.

soon followed, taking up private tuition along with other Swanley students under Agar’s direction, and later working for her as clerk of works and site assistant on Wimbledon Common. In 1922, at the age of 25, Colvin started her own independent practice. The practice quickly grew, with commissions arriving through her network of family and friends. As she later described, it gave her a “small but satisfying livelihood”.⁹ Within a decade Colvin was exhibiting her designs at the Chelsea Flower Show, and she was one of the founding members of the ILA in 1929. From that point onwards, she worked tirelessly to advance the profession as a designer, author, educator, and campaigner. During World War II, Colvin was the first woman to teach landscape architecture to architecture and planning students at Regent Street Polytechnic (today’s University of Westminster) and at the well-known Architectural Association. She was also the first woman in the UK to publish a book (in today’s sense of the word) about landscape architecture: *Land and Landscape* was first published in 1948, with a second edition appearing in 1973. In 1951 she became the first elected female president of a major built environment institution in the UK when she took up the presidency of the ILA. Her work not only defined the future of the ILA – and the landscape architect profession – but also had a lasting impact on the education of landscape architects. Her collaboration with Hal Moggridge through their practice Colvin & Moggridge secured the legacy of her work; the practice celebrated its 100th anniversary in 2022.

In 2014, Moggridge handed Colvin’s archive to the Museum of English Rural Life, where the ILA’s archives are also held. The archive contains materials related to a large number of projects, including drawings and project files, comprising a rich and highly rewarding resource for historians. It is possible to reconstruct her working life as a designer through these sources, and this has led to publications celebrating her life as a pioneer or “heroine” of landscape architecture.¹⁰ But if we look beyond her iconic designs of power stations, new towns, parks, and university campuses, we see that her work was equally – if not more – important in terms of what she did alongside her career as a successful designer. Her work as an educator, prolific writer, and tireless campaigner shaped the way landscape architecture developed in the UK. Her deep commitment to the organic and biological basis of landscape architecture played a crucial role in the quest to maintain the ILA’s independence instead of merging it with the Royal Institute of British Architects. To reconstruct these aspects of her work, we need different types of sources.

⁹ Brenda Colvin, Untitled manuscript. 14 July 1978. AR COL B/2/1-10 Brenda Colvin collection. Museum of English Rural Life, University of Reading, UK.

¹⁰ Trish Gibson, *Brenda Colvin: A Career in Landscape* (London: Frances Lincoln, 2011).

In the Colvin archive, there are very few items that relate to her personal life rather than her practice. One of these items is the visitors' book that she kept between 1955 and 1979. The book records guests to her home at Little Peacocks in Filkins, Gloucestershire. Colvin moved home to Filkins from London in the 1950s, and within a decade she had moved her practice to Filkins too. Guests signed their names in the visitors' book and left comments about their stay, sometimes in more detail, sometimes in less. While some wrote whole poems, others only left comments such as "talking plans" or "gastronomic weekend." The book opens a unique window onto Colvin's life and reveals some details about her relationships with her colleagues, friends, and family. Her affectionate relationship with her business partner Moggridge can be seen in the small poems his children left after staying at Little Peacocks overnight. Her bond with her siblings and their families can be seen in the number of their visits, their funny comments, and the return visits of her sister's children after their mother's death.

Throughout her professional career, Colvin was at the centre of professional landscape architecture networks, including through her involvement in the work of the ILA, not just as president but also as a member of the council and various committees. The ILA relied heavily on the work of its female members: there were women on every committee, and sometimes the same women were members of several committees at once. However, Colvin's visitors' book demonstrates that their network was strong even beyond the ILA's official meetings, supporting Robinson's argument about the strong links between pioneering professional women.¹¹

The visitors' book contains the signatures of many women who played key roles in shaping the profession. Agar, for example, had a major impact on Colvin's decision to become a landscape designer. They worked together on the ILA's Education Committee, and they were both instrumental in defining the ILA's educational standards. They also collaborated throughout World War II in the Women's Farm and Garden Association, through which Colvin launched a wartime course to train women gardeners who could not afford fee-paying colleges such as Swanley. Sylvia Crowe (1901–1997), designer, author, and second female president of the ILA, was close ally of Colvin, the two of them offering fierce opposition to any plans that might result in the ILA losing its independence. In 1945, when Crowe was setting up her practice, Colvin offered her a "house-room" in her office in Baker Street. Although they never joined their practices, they shared an office thereafter, quickly moving into a bigger office. The arrangement remained in place until 1965, when Colvin moved her office to Filkins for health reasons. However, Crowe's visits continued well after they had stopped sharing an office, demonstrating the strength

¹¹ Jane Robinson, *Ladies Can't Climb Ladders* (London: Doubleday, 2020).

of their companionship. The visitors’ book also reveals frequent stays by their secretary Wanda Załuska (1912–?) and her husband Bogdan.¹² Described as a “Polish Countess who needed to live in a constant state of high drama,” Załuska played an essential role in running the “wildly eccentric” office.¹³

In his obituary of Colvin, Moggridge wrote that Brenda was “famous for her inspiring kindness to younger professionals,”¹⁴ and this explains the return visits of her assistants even after they left her employment: Carol Møller, Barbara Oakley, Gillian Cresswell, and Sally Race all signed the visitors’ book several times.¹⁵

The visitors’ book also records multiple visits by other women landscape architects, such as Sheila Haywood (1911–1993), Susan Jellicoe (1907–1986), Jocelyn Adburgham (1900–1979), Mary Mitchell (1923–1988), and Maria Theresa Parpagliolo Shephard (1903–1974).¹⁶ They were all actively involved in the work of the ILA, and they were all successful designers, either running their own practices or working in partnership with others; they also collaborated with one another on book projects, articles, and conferences. Another major endeavour with which they were all deeply involved was the creation and development of the International Federation of Landscape Architects (IFLA). In 1948, when the IFLA was founded, Colvin was nominated as representative for the ILA, and Crowe became honorary secretary. Crowe held this position for two years, during which time the IFLA constitution was written and accepted. In 1953 Crowe was elected vice-president, and she was secretary general between 1956 and 1959 (while also acting as president of ILA). Photos of the inaugural meeting in Cambridge also show Shephard and Haywood, who led guided tours for international delegates after the event. Records in the IFLA archives show Adburgham deputising for Colvin as the UK representa-

¹² Załuska had met Bogdan in the UK, where he had moved after serving with the British Army in Egypt during World War II.

¹³ du Gard Pasley, Anthony, Letter to Hal Moggridge. N.d. Brenda Colvin collection. Museum of English Rural Life, University of Reading, UK.

¹⁴ Moggridge, Hal, Untitled manuscript. N.d. Brenda Colvin collection. Museum of English Rural Life, University of Reading, UK.

¹⁵ So far we know very little about the training and later careers of the assistants who worked in Colvin’s office. This is an area that needs further research, and sources are very scarce.

¹⁶ Haywood was born in Bengal. After moving to England, she trained as an architect with the Architectural Association in the 1930s. She worked for Geoffrey Jellicoe before setting up her own practice and becoming an authority on industrial landscapes, particularly quarry reconstructions. Susan Jellicoe was a photographer, author, editor, and plantswoman who worked in collaboration with her husband Geoffrey. Adburgham was a trained architect and planner. The first woman to become a member of the Town Planning Institute, she was also an ILA fellow. Landscape architect Mitchell is best known for her innovative children’s playgrounds and housing landscapes. Shephard was an Italian landscape architect who worked in both Italy and in Britain.

tive, while Mitchell contributed numerous pieces to IFLA publications. Colvin's visitors' book also shows that this strong network went beyond borders, as it records a few days when Sylvia Gibson (1919–1974), the Swedish landscape architect and IFLA representative, stayed at Little Peacocks, together with Crowe and Susan Jellicoe (1907–1986).

While nearly all the women involved in the IFLA have their names recorded in publications or conference records, there is a notable absence: Susan Jellicoe. Her story exemplifies why more research is needed if we want to understand women's agency. Susan Jellicoe came to landscape architecture "through marriage," as the wife of eminent architect and ILA president Geoffrey Jellicoe (1900–1996). However, she soon became a talented horticulturalist, creating all the planting schemes for her husband's projects; she was also the editor of the ILA's journal and collaborated with other women on many publications. She was elected honorary associate of the ILA in 1958. In her obituary of Susan Jellicoe, Crowe wrote:

When IFLA was launched at Cambridge in 1948, it had no resources except the enthusiasm of its members, There was no secretariat and no interpreter. The President [Geoffrey Jellicoe] was no linguist and the Hon Sec [Crowe] had only rudimentary French. It was Susan who could talk freely with other nationals. This and her out-going personality were vital factors in creating friendship and understanding between nations who had been separated by five years of war. She was an ambassador for peace as well as for landscape.

When Historic England resolved to mark the Jellicoes' home with a blue plaque, they decided – against the family's wishes – that it would commemorate only Geoffrey and not Susan.¹⁷ As Elizabeth Darling argues, women's contributions are not simply hidden; they are often deliberately "not-seen."¹⁸

There are other names in Colvin's visitors' book who seem to have been close to the group of women discussed above but who have so far remained "not-seen." One of them is Ann Moorsom, who visited Colvin often, but whose name is not recorded as a designer. Nevertheless, her name is there on the list of UK representatives at the founding of the IFLA, and she was a member of the ILA for years. A thorough search of the records shows that she was responsible for the ILA's library for decades, serving on the Library Committee. While more research is certainly needed to fully understand her contribution, we need to remember that it is the

¹⁷ Tom Turner, "Sir Geoffrey Jellicoe – a Blue Plaque for landscape architecture but not for Susan," <https://www.gardensvisit.com/blog/sir-geoffrey-jellicoe-a-blue-plaque-for-a-landscape-architecture-but-not-for-susan/> (date accessed, 17 April 2023).

¹⁸ Elizabeth Darling, "The Not-Seen," *Architectural Historian*, <https://www.sahgb.org.uk/features/the-not-seen-ggz64>, spring 2020 (date accessed, 30 March 2023).

ILA’s library and archive that was the starting point for the landscape architectural collections at Reading that also holds Colvin’s archive, and her visitors’ book.

While the vast majority of the guests recorded in Colvin’s book are family members or professionals involved with the ILA, there are some – such as Pauline Dower – who were not members of the ILA but did contribute to the development of landscape architecture in various ways. Author and historian Hilda Stewart Reid (1898–1982) often stayed with Colvin; while her work as a novelist is well known, it is rarely mentioned that she also published an article on Capability Brown in the ILA’s official journal, *Landscape & Garden*, during Colvin’s tenure as editor of the journal’s “Quarterly News” section.¹⁹ Marjorie Sedgwick (1896–1978) was a rare-plant specialist; in the 1950s she moved permanently to her husband Ellery Sedgwick’s estate at Long Hill in Beverly, Massachusetts, but she maintained a close relationship with Colvin even after the move. Marjorie Sedgwick’s work has recently been acknowledged for its quest not only to improve the variety of plants available, but also to improve society through landscape design and horticulture²⁰ – a goal that both Colvin and Pauline Dower promoted throughout their lives. Pauline Dower’s work at the National Park Commission led to the establishment of several National Parks in England and Wales, and was key in not only protecting landscapes but also making them available to the public. Her commitment to the cause stemmed from “a progressive tradition that considered access to the countryside as good for the wellbeing of the people and that to deliver the means of securing that wellbeing was an obligation on all”.²¹ This obligation was also shared by Lady Evershed (1908–1985): while she might not have been involved in work on large-scale rural landscapes, her role in the establishment of the King’s Lynn Preservation Trust in 1958 – the goal of which was to preserve the town’s heritage – derived from a similar care for the environment and wellbeing of society.²²

¹⁹ Hilda S. Reid, “They Designed Our Countryside: Famous Landscape Architects – Capability Brown,” *Landscape & Garden: The Journal of the Institute of Landscape Architects* (spring 1937): 19–21, 84–87.

²⁰ Clea Simon, “Living Legacies: Arnold Arboretum Celebrates Women Who Grew New England in the 20th Century,” *Harvard Gazette*, <https://news.harvard.edu/gazette/story/2019/03/harvards-arnold-arboretum-celebrates-women-of-new-england-horticulture/>, 6 March 2019 (date accessed, 30 March 2023).

²¹ Matthew Kelly, *The Women Who Saved the English Countryside* (London: Yale University Press, 2022), 186.

²² Born Cecily Elizabeth Joan Bennett, she married the judge Raymond Evershed in 1928 and became Baroness Evershed in 1956. While her conservation work is acknowledged, there is very little information available about her other work or her education.

James and Vincent argued, that visitors' books need to be "rehabilitated" as historical sources and their value needs to be reappraised.²³ While this chapter could only give a narrow and limited insight into Colvin's network, her visitors' book can serve as a basis for further investigation into the broader aspects of Colvin's full professional network beyond her collaboration with other women, this network's links to her colonial upbringing, or questions of class – all of which would be relevant to create a more complicated understanding of the broader context within which women worked in post-war Britain. However, even this small glimpse can reveal how limited our knowledge about women's agency is, and how many more women's names there are in front of us, waiting to be seen and to have their contributions recognised.²⁴

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²³ Kavin James and Patrick Vincent, "The visitors' book in historical context: introduction," *Studies in Travel Writings* 25, no. 3 (2021): 229–234.

²⁴ This chapter is an outcome of the Arts and Humanities Research Council-funded project *Women of the Welfare Landscape* (AH/W00397X/1).

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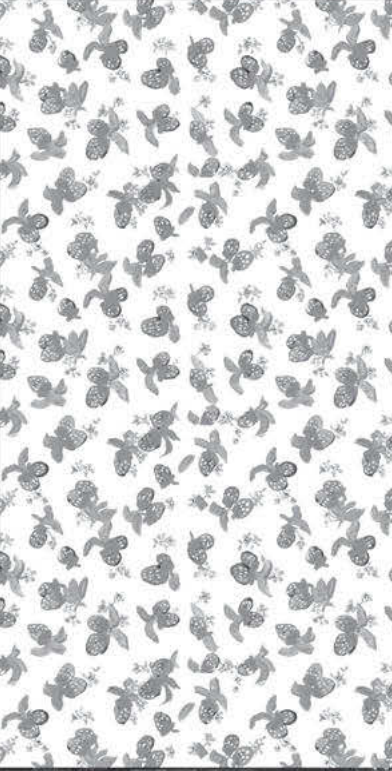




Figure 1.5: The work of Marjory Allen with strawberry background. Pattern inspired by “The Business of Childhood: Play and Nature in the work of Marjory Allen”.

Margaret Birney Vickery

The Business of Childhood: Play and Nature in the Work of Marjory Allen

Lady Marjory Allen was a landscape architect and a founding member of the Institute of Landscape Architects. An overview of her life raises the question of what it means to be a landscape architect, when the bulk of her career consists of more ephemeral work on behalf of children. Running in the same circles as British landscape architects Sylvia Crowe and Brenda Colvin, Allen's path followed a very different trajectory. Examining this closely illuminates a series of paradoxical linkages exposing historical attitudes towards gender, nature, and marginalized communities that continue to reverberate in debates about nature, climate, public health, and access to the outdoors. As we uncover and recognize women's contributions to the built environment and designed landscape, recent feminist scholarship has opened the door to new ways of understanding women's participation in the workplace. Revealing the constraints of family and personal circumstances of an individual designer can help us contextualize the career and output of women like Marjory Allen.¹

Landscape architects such as Crowe and Colvin each produced a sizable quantity of designed and built projects, leaving a rich trail of drawings, plans, and landscapes to study. Their works document how successfully they carved spaces for themselves within the growing field of landscape architecture in early to mid-twentieth century Britain. It is worth noting that both women never married, nor did they have children. While they began their careers designing gardens, they are best known for their work relating to infrastructure and town planning.

More difficult to trace and therefore understand is the role Lady Marjory Allen played in the field. With far fewer projects than Colvin and Crowe, and best known for her organizing skills and advocacy for children and Adventure Playgrounds, one could question if indeed she should even be called a landscape architect? Alexandra Lange refers to her as a "British youth advocate" in her recent book about play.² Relying on Allen's writings and interviews together with more recent

1 Worden and Seddon argue that a deeper understanding of biographical circumstances can shed light on the variety of ways women participated in design. Suzette Worden and Jill Seddon, "Women Designers in Britain in the 1920s and 30s: Defining the Professional and Redefining Design," *Journal of Design History* 8, no. 3 (1995): 177–193.

2 Alexandra Lange, *The Design of Childhood: How the Material World Shapes Independent Kids* (New York, London, Oxford, New Delhi and Sydney: Bloomsbury Publishing, 2018), 229.

critical perspectives, I believe we can understand her within the late Victorian/Edwardian tradition of women garden writers such as Gertrude Jekyll, while recognizing the prescience of her ideas around children and the natural world which are trending in today's debates about environmental change and action.

Marjory Allen, née Gill, grew up in the hills of Suffolk and Kent. While solidly middle class, her family was not particularly wealthy, and Allen admitted that she spent more time playing in forests and meadows than in school. She looked back with great fondness to her childhood, remarking that these memories made her: "more determined than ever to restore to these [city] children some part of their lost childhood; gardens where they can keep their pets and enjoy their hobbies and perhaps watch their fathers working with real tools; secret places where they can create their own worlds; the shadow and mystery that lend enchantment to play."³ She attended Bedales School, a progressive co-ed school that afforded greater independence than most boarding schools and where she spent several happy years. She obtained a horticultural diploma from University College Reading in 1919 after apprenticing as a gardener's assistant at the Alderham Estate.

In 1921 she married Clifford Allen, a member of the Independent Labour Party. He was a pacifist and was imprisoned several times for refusing to fight in WWI. While in prison he fell ill with tuberculosis and was plagued with ill health for the rest of his life. Allen's memoir gives loyal and detailed accounts of her husband's political efforts, but an undercurrent of worry about his health runs through records of their married life. During this time, she read Gertrude Jekyll's works extensively and they inspired her planting plans throughout her career.⁴ During the 1920s and 30s she had a regular gardening column in the *Manchester Guardian* and designed several gardens for towns and country estates.⁵ As she wrote:

Throughout the late 20s, CA was constantly ill. I was torn between the need to earn a professional living and the need to give constant and loving care to my husband and daughter. I sometimes felt I was struggling from compromise to compromise, none of them felt satisfactory.⁶

In 1928 she and CA built Hurtwood House in the hills of Surrey. Together they founded Hurtwood School, which began as a nursery school for local children and has since become a well-known boarding school. In 1929 she was one of the founding members of the Institute of Landscape Architects, and Allen was the first

3 Marjory Allen and Mary Nicholson, *Memoirs of an Uneducated Lady: Lady Allen of Hurtwood* (London: Thames and Hudson, 1975), 30.

4 Allen and Nicholson, *Memoirs of an Uneducated Lady: Lady Allen of Hurtwood*, 60.

5 She refers to these vaguely and there is no documentation of them in the *Memoir*.

6 Allen and Nicholson, *Memoirs of an Uneducated Lady: Lady Allen of Hurtwood*, 91.

woman Landscape Architect elected as vice president. She authored two projects of which she was particularly proud in the late 20s and early 30s: the first was a series of garden rooms on the roof of Selfridges Department Store in 1929. She approached Mr. Selfridge and offered to create an expansive and inspiring green space to provide store clerks and tired shoppers a lush respite amidst flowers, water fountains, and the occasional English sunshine. She consulted Richard Sudell, another early member of the ILA for help on a project of this scale. The second project was a nursery school garden on top of a block of flats for the St. Pancras House Improvement Society which included sheltered spaces for sand and water play and promised protection from the busy streets below.

This rooftop nursery school garden became important to her future career. The housing consultant, Elizabeth Denby's passion to make positive change inspired her and Allen saw her work on this rooftop transform the lives of children and mothers.

In a matter of weeks, I saw the children becoming as gay and brown as country children. I was also impressed. . .by the difference it made to the mothers once they were freed for a few hours each day to get on with their housework and shopping and enjoy chats with their friends.⁷

Allen joined the Nursery School Association in 1933 and worked as a consultant with Denby and Judith Leadeboer on the New Homes for Old exhibits in the early 1930s. She “began to feel that, when the right moment came, there might well be something I could usefully do in public life.”⁸

These three projects brought her acclaim and recognition. It is worth noting that her work was focused on garden design and spaces for children. Children and gardens would continue to concern her throughout her life and link her in many ways with the older tradition of women nature writers and gardeners such as Gertrude Jekyll of the late nineteenth century. Writing about Jekyll, Grace Kehler argues “women writers on the garden played on the ambiguities of their identity (private-public, amateur-professional) in order to announce their proximity to nature and assert their distinctions from it.”⁹ Keleher highlights Jekyll's modest apologies for her professional opinions, reminding readers that her expertise comes through practice not scientific study. Writing on nature and flowers was considered an acceptable avenue for women who were understood to have natural, physiological links with nature as women and mothers. Women's authority about children and their needs was understood as the natural purview of the women's

⁷ Allen and Nicholson, *Memoirs of an Uneducated Lady: Lady Allen of Hurtwood*, 117.

⁸ Allen and Nicholson, *Memoirs of an Uneducated Lady: Lady Allen of Hurtwood*, 116.

⁹ Grace Kehler, “Gertrude Jekyll and the Late-Victorian Garden Book: Representing Nature-Culture Relations,” *Victorian Literature and Culture* 35, no. 2 (2007): 622.

sphere in the Victorian and Edwardian eras. The assumed physical and emotional connections of women to nature and children gave them a moral and professional platform. Paradoxically, Allen was a professional and the main breadwinner for the household. Yet these early works illustrate the themes of nature and children of the War and inner city that informed her career. Her experiences as a child growing up in the country, her role as mother, caregiver, and founder of a nursery school became the foundations upon which she built her professional life and gave her the voice she sought. Allen understood access to nature and play as fundamental moral rights. In 1963 in a critique of the rapidly rising tall flats designed for working families and their lack of child-friendly play spaces, she despaired: “What kind of morality is it to ignore ‘the birthright to play outdoors?’”¹⁰ Allen’s environmental ethics together with her commitment to children and nature root her in the gendered discourse around Victorian and Edwardian women garden writers whose work also relied on a moral perspective, that they, as women, possessed.

After the death of her husband in 1939, Allen travelled the country working to establish nursery schools for children whose mothers were working for the war effort and whose fathers were away fighting. In 1945, just as the war ended Allen visited Emdrup in Denmark and saw the first junk playground designed by C. TH. Sørensen as part of a new housing estate designed by Dan Fink. Sørensen’s playground consisted of a large open space surrounded by a protective berm and filled with wood, shovels, tools, and old cars. He claimed that though it was perhaps the ugliest space he “designed” he considered it the most beautiful.¹¹ Manned by one trained adult playground manager, it afforded free, imaginative creative, and destructive play. Allen was swept off her feet when she saw this site. She noted that the concept of the Adventure Playground (as it was known outside of Denmark) “was to approximate something nearer the natural freedom of the countryside, combined with opportunities for constructive work-play.”¹² What struck Allen was the freedom and agency given to children to design and create their own worlds.

Throughout the 50s and 60s, Brenda Colvin and Sylvia Crowe, her close contemporaries, were undertaking the design of large infrastructure projects and town planning. In a paradoxical twist, Allen embarked on what can be seen as an anti-landscape project, promoting the use of vacant lots left fallow by the war as places of destructive and creative play. These are places of erasure, bombs had wiped away the urban fabric, and they became sites of exploration for the mar-

¹⁰ Marjory Allen, unpublished speech, June 18, 1963. Allen Archives, Modern Records Centre, University of Warwick, mss.121/ap/3/11/44-1.

¹¹ C. TH. Sørensen, “Landscape Architect: Junk Playgrounds,” *Danish Outlook* 1, vol. iv (1951): 314.

¹² Marjory Allen, “Cambridge Adventure Playground: Holiday Experiment 1957. A Report” Allen Archives Mss.121/AP/3/1/1). 1.

ginalized children in cities such as London, Manchester, and Liverpool. Allen's involvement was not so much as a landscape architect, but as a committee member, as a well-known and respected voice for children. While she worked to find such sites and get permission to use them, she did not organize or control these spaces with paths and identifiable spaces for digging, climbing, or building as in traditional playground design. She labored to establish Adventure Playgrounds, with the freedom they entailed, as a means of connecting children in immediate and creative ways, with the land.

Roy Kozlovsky makes a powerful connection between the proponents of these play areas and a need in Post-War Britain for political and social control. He posits that these sites were places of “political citizenship”¹³ wherein children, who were freed to destruct, and rebuild and work together while doing so, would learn to be good citizens within the newly formed welfare state. Allen agreed about the need for such playgrounds to avert delinquency by offering constructive and creative play, what she considered to be the necessary alternatives to a bored and troubled youth emerging from the rubble of war. However, Allen's writings, both around Adventure Playgrounds as well as other campaigns for healthy, safe places for children suggest that her primary motive grew out of an empathetic quest to provide at least some of the happy memories she had growing up in the relative freedom of the countryside. She understood that the public might well embrace the idea of the Adventure Playground if it promised to help ameliorate delinquency, but such social control was not her main concern. She sought relief for mothers whose children had no safe place to play and expressed empathy for children whose play was so restricted. In an undated speech in the archives titled, “Who will champion the Under Fives?” she wrote:

Play is not a trivial thing; it is the business of childhood. It is the means by which they learn to think and feel and is the basis of all later learning and living. When a child's curiosity is checked, when his interest in machines, earth, animals, people, flowers and trees is limited by his living conditions, this divine curiosity is crushed and may never reappear.¹⁴

Allen supported Elizabeth Denby's progressive ideas around social housing in sites such as Kensal House where the plans included a nursery for working mothers and protected play areas for children. As the modernist housing paradigm developed, such care and attention to the needs of families was often not included in the

¹³ Roy Kozlovsky, “Adventure Playgrounds and Postwar Reconstruction,” in *Designing Modern Childhoods: History, Space, and the Material Culture of Children*, ed. Marta Gutman and Ning de Coninck-Smith (New Brunswick NJ and London: Rutgers University Press, 2008), 187.

¹⁴ Lady Allen of Hurtwood, F.I.L.A., speech: “Who Will Champion the Under Fives? A Brisk Trade in ‘Minding’,” Allen Archives, n.d., mss.121/ns/5/4/1-4.

planning of new high-rise blocks. In “The Flat Bound Mother: New Prison Homes” Allen railed against the inhuman scale of these new blocks and complained that around them

is a sea of asphalt, drear, windswept, impersonal, and terribly forbidding.” She insists: “The planners, and here must be included the architects and their clients the local authorities, seem to have forgotten that children, to be happy and strong, must be able to play in the open air and in safety. They have forgotten many of the things that make childhood sweet and memorable; trees, grass, flowers, water, beauty, and calmness, all of which should be the birthright of young people.¹⁵

By the 1960s, the modernist ideals around social housing on a large scale were often watered down for financial reasons, resulting in the anti-social, anti-family landscapes against which Allen railed.

While rooted in the gendered sphere of women and their innate connection to the natural world, Allen’s passionate commitment to forging connections between nature and children can be seen as prescient in our current climate crisis. In a recent study in *Frontiers of Psychology*, the authors found that though the means and methods of providing access to nature for children are nuanced, studies show that “Experiences in nature are positively associated with stronger pro-environmentalism, such as an emotional affinity toward nature.”¹⁶ Richard Louv identified Nature Deficit Disorder as a condition affecting our children today as they are kept indoors out of safety concerns or by the overwhelming allure of the digital world of tiktok and video games,¹⁷ and there is a growing body of research linking the health and well-being of children and adults with time spent in nature.¹⁸

Generally, landscape architects are those who plan outdoor spaces that benefit the community, from parks and campuses, to trails and streetscapes. Allen designed private gardens throughout her life though only a few are documented. Perhaps it is in Allen’s personal memories of the countryside and her empathetic concern for children starved of that connection with nature, that she can be best understood as a landscape architect. It was Allen’s love of the natural world and her childhood in nature that drove her work with children and Adventure Playgrounds, in an effort to forge those connections in the younger generation. Through her writings,

15 Lady Allen of Hurtwood, “The Flat-Bound Mother: New Prison Homes,” Allen Archives, n.d. mss.121/ch/3/4/7.i. 1.

16 Claudio D. Rosa and Silvia Collado, “Experiences in Nature and Environmental Attitudes and Behaviours: Setting the Ground for Future Research,” *Frontiers of Psychology* 10 (April 2019): 2.

17 Richard Louv, *Last Child in the Woods: Saving our children from Nature-Deficit disorder* (Chapel Hill NC: Algonquin Books. 2008).

18 Kathryn T. Stevenson et al., “A National research agenda supporting green schoolyard development and equitable access to nature,” *Elem Sci Anth* 8.10 (2020): 1–11.

lectures, and seemingly endless patience to manage committee work, she sought to provide relatively free and enchanting play for children in the outdoors. While we tend to valorize those architects and landscape architects with a long list of projects following their names, Allen's more ephemeral work is no less significant.

Scholars continue to interrogate traditional historiographies around landscape architecture and the well-known, canonical figures associated with these histories. Examining Marjory Allen's life and career furthers these interrogations and refreshes the conversation around what a landscape architect's training and contribution can and should be. While Allen was a trained landscape architect, she produced comparatively little designed work, and was happy to write garden design books with Susan Jellicoe featuring other people's gardens.¹⁹ She was a strong and determined figure in the vanguard of women entering the burgeoning field of landscape architecture, yet her design and planting interests lay in the nineteenth century and the work of Gertrude Jekyll. More than her academic training it was her empathetic concern for nature and children that shaped her career. Thus, the paradoxical exchanges in her life between an Edwardian past and a Modernist era, between traditional notions of womanhood and her own independent trajectory, as well as her role as a landscape architect best known for spaces left empty for the creative contributions of children, all offer fresh and nuanced understandings of what landscape architecture can be. Allen's work challenges us to understand this discipline, in its most fundamental iteration, as a means of connecting humans and the earth.

In 1975 after decades of work on behalf of children, the publication of books on play and gardens, and the steering of numerous influential committees and organizations, Allen published her memoir, co-authored with Mary Nicholson, titled, *Memoirs of an Uneducated Lady*. Does this cunningly oxymoronic title touch on issues of both class and gender as seen in figures such as Jekyll who also professed little intellectual background, preferring to couch her advice and writings with caveats, and arguing for the benefits of instinct and practice? Is it a possible reference to the Oxbridge circles in which Allen often ran and whose intellectual output cowed her? Is it an apology for a dearth of designed works, when set against the oeuvre of her exact contemporaries, Colvin and Crowe whose output and reputations as landscape architects were well established? Or is it perhaps a subversive assertion that regardless of an individual's education level, a passionate commitment to fight injustice on the part of marginalized children, and a love of the natural world, can improve lives?

¹⁹ Lady Allen of Hurtwood, F.I.L.A and Susan Jellicoe, *The New Small Garden* (London: Architectural Press, 1956).

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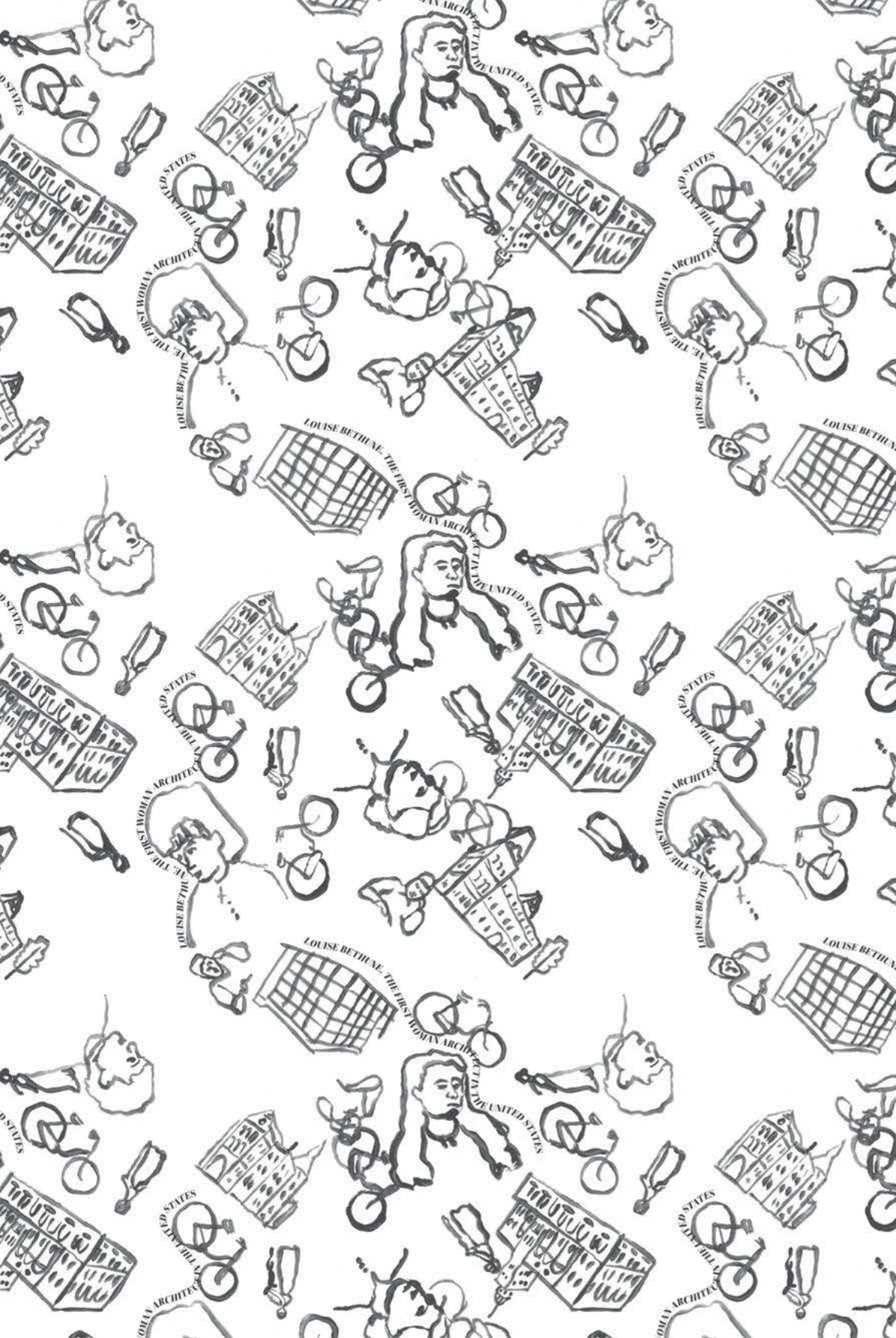


Figure 1.6: Scattered pattern of Louise Bethune and her work. Pattern inspired by “The Sleuth’s Dilemma: Uncovering the Hidden Histories of Early Women Architects”.

Kelly Hayes McAlonie

The Sleuth's Dilemma: Uncovering the Hidden Histories of Early Women Architects

For decades, the contribution of women to the built environment has gone unrecognized – and worse – often unrecorded. However, in the past ten+ years, an international demand to acknowledge the work of women has led to a renewed interest in historical women architects and landscape architects. Sadly, there are very few archives dedicated to these women, and many women practitioners did not leave complete records of their work or lives. Fully understanding their practices, their motivation for entering the profession, and the obstacles they overcame often requires investigation beyond a study of the buildings or landscapes these women designed. This can lead to hours (weeks, months, years) in non-architectural archives and correspondence with heirs and distant relatives in search of fragments of information that will complete a satisfactory portrait that honestly describes the woman, her context, and her contribution.

This leaves the intrepid historian with a dilemma: accept the limitations and create a story that might not be satisfying to anyone involved. Or take the risk – a risk that may add years and uncertainty to the project – and launch into unknown territories of discovery which may or may not yield new information. Such is the case I encountered in my years of researching the life and career of Louise Bethune, FAIA, the first professional woman architect in the United States, where I chose the path of the sleuth in search of a hidden history.

Louise Blanchard Bethune, FAIA

On December 18, 1913, the architect Louise Blanchard Bethune passed away of kidney disease.¹ Bethune was the first professional woman architect in the United States, and arguably the first woman architect in the world in the modern era (Renaissance Italy's Plautilla Bricca, 1616–1705, is credited as the first woman architect known to date²). Bethune was raised and practiced in Buffalo, New York, while the city was experiencing unprecedented growth and wealth. She was accepted in

1 N.N., "Woman Architect, First in Country Dies in Buffalo," *Buffalo Courier*, December 19, 1913, 7.

2 Shelley E. Roff, "Did Women Design or Build Before the Industrial Age?," in *The Routledge Companion to Women in Architecture*, ed. Anna Sokolina (New York: Routledge, 2021), 21–31.

the professional associations by the most well-respected architects of the time; the country's most acclaimed architects such as, Daniel Burnham and Louis Sullivan, were her colleagues and champions. Bethune was not only admitted into the “boys club” of professional associations – the American Institute of Architecture (AIA) – but she also became one of its leaders during a crucial period in its maturation from a craft and gentleman's pastime to a serious profession. She was nationally recognized, not just in architectural circles, but in the public as a trailblazing woman architect, and the profession's first woman member.

Bethune's death made local news and it was picked up by the national press and, of course, architectural newsletters. Her passing inspired these publications to take stock of the advancement of women in architecture since the groundbreaking opening of her office in 1881. Sadly, these advances were not as significant as many had hoped, herself included. Noting that Bethune had achieved a position that few other women equaled as architects, the *Western Architect* stated that “It is therefore, not because of a lack of example that the woman architect has not become a feature in architectural practice.”³

However, despite her reputation during her lifetime, within ten years of her death, Louise's name would slip into obscurity. In the 1910s, many American architects had forgotten that a woman had broken the gender barrier to the profession a generation earlier.⁴ By the 1920s, the AIA began to admit more women to their ranks, but Louise Bethune's name, and her legacy as the country's first woman architect, were largely forgotten.⁵ How did this happen? And why is she unknown outside of small circles of architectural historians and Buffalo enthusiasts?

One reason for Bethune's obscurity is that her professional and personal papers have been lost. While Bethune founded her own architectural firm, its office records and most of its construction documents no longer exist. Many of the buildings that she designed have been destroyed over the decades. Of the approximately 180 known Bethune, Bethune & Fuchs' buildings, only 30 are standing today.⁶ If Bethune did keep diaries, they, too, have been lost. For years, there was only one known photograph of her, and little other information was available about her family or history. Another reason is the collective amnesia of the profession's male members – purposeful or otherwise – regarding early women members. A few articles were written about Bethune after she passed away in 1913, however, they were accompanied by others litigating a case that she had already successfully debunked

3 “Feminism and Architecture,” *The Western Architect* (April 1914): 34.

4 Kelly Hayes McAlonie, *Louise Blanchard Bethune: Every Woman Her Own Architect* (Albany: SUNY Press, 2023), 101.

5 Hayes McAlonie, *Louise Blanchard Bethune: Every Woman Her Own Architect*, 101.

6 Hayes McAlonie, *Louise Blanchard Bethune: Every Woman Her Own Architect*, 227.

in 1881: whether women had the intellectual and physical abilities to perform the work of an architect. Women experienced opposition to entry in certain local chapters of the American Institute of Architects until after World War I. Only a handful of women were admitted to the AIA until the 1920s, but it was not until the 1970s that the AIA began to address its longstanding indifference to its women members.

A third reason is because Bethune was such an early trailblazer. Most of the nineteenth century women architects left the profession when they married, or they focused on strictly residential architecture. Louise Bethune was the opposite; she married her colleague and business partner, Robert Bethune, and together they ran a very successful, albeit small, practice with their longtime protégé, William Fuchs until she was forced to retire due to ill health in 1911. Bethune designed schools and commercial structures as well as homes, handling the full gamut of architectural projects available at the time.

Each decade of the twentieth century saw women architects in the United States making significant contributions to the built environment, in their firms or as members of larger studios. However, the number of women architects never rose in equal numbers comparable to other professions, such as medicine or law. Despina Stratigakos noted in *Where Are the Women Architects* that the United States occupational census reported 379 women architects in 1939, 300 in 1949, 260 in 1960, and 400 in 1975.⁷ One hundred and one years after Bethune began her career as an intern in 1876, the sluggish growth of women in the profession led *New York Times* architectural critic Ada Louise Huxtable to complain:

[The woman architect] has been excluded from the male clubbiness so characteristic of the profession, and once in a firm, is limited in her contacts with clients and site supervision. She has never been admitted to the architect "star system". . . architecture is apparently going to be the last 'liberated' profession – behind medicine and law.⁸

Huxtable was not alone in her frustration. The women's liberation movement of the 1960s eventually impacted the architectural profession in the mid-1970s. Almost a decade after Title VII of the 1964 Civil Rights Act passed, growth in women entering the architectural profession began. And, along with that, came an interest in the history of women architects and dissatisfaction with their treatment by their male peers. Activism during this era was manifested in two ways: critical writing of practitioners, such as Ellen Perry Berkley's "Women in Architecture" article, which ran in architectural publications; and women in architecture groups. It was because of this activism the A.I.A. was forced to confront the inequity its women members

⁷ Despina Stratigakos, *Where Are the Women Architects* (Princeton: Princeton Press, 2016), 15.

⁸ Ada Louise Huxtable, "The Last Profession to be 'Liberated' by Women," *New York Times*, April 13, 1977, 93.

claimed. In 1970 just one percent of A.I.A. members were women.⁹ As Gabrielle Esperdy notes, the organization was confronted in 1973 for being “an exclusive gentleman’s club” at its national convention. A.I.A. New York, A.I.A. New Jersey, and the Boston Society of Architects jointly introduced the “Status of Women in the Architectural Profession” resolution: “In society at large we are in the midst of a struggle for women’s rights brought into sharp focus by the current feminist movement. A.I.A. and the architectural profession have not responded to this climate change.” This led to the A.I.A.’s formation of the “Women and Minorities” Subcommittee, which studied the topic and released an “Affirmative Action Plan” in 1975. The report listed grievances of women that included sexual harassment, structural obstacles hindering promotions, and a sense of being unwelcome in the institute. The report called for every A.I.A. chapter to conduct a self-analysis to identify any practices of discrimination, stating that not acting would harm the organization and the profession.

It was also amid this activism that Louise Bethune was “rediscovered.” In the 1950s to 1970s, a few publications focused on her life and work. These were Madeline Stern’s short biography in *We the Women: Career Firsts of the 19th-Century America* in 1963 and George E. Pettengill, Hon. A.I.A.’s article in the March 1975 issue of *AIA Journal*, March 1975 titled “How A.I.A. Acquired its First Woman Member, Mrs. Louise Bethune.” Gwendolyn Wright acknowledged Bethune in her chapter on early practitioners in Susana Torre’s *Women in American Architecture: A Historic and Contemporary Perspective* in 1977. And Bethune was a secondary character in Jeanne Madeline Weimann’s 1981 recount of the Women’s Building competition at the World Columbian Exposition titled, *The Fair Women*.

Starting in the 1980s, Buffalo architect and A.I.A. member Adriana Barbasch spent years researching Louise’s life and career. She was approached by A.I.A. New York State in 1986 to write a brochure on Bethune. This request began a 20-year initiative that resulted in a foundation of research on her career, from which all subsequent biographers have drawn. Barbasch wrote “Louise Blanchard Bethune” in *Architecture: A Place for Women*, which was published in 1989.

I first learned about Bethune in 2002, when I attended the unveiling of a memorial dedicated to her at Forest Lawn Cemetery in Buffalo, organized by Adriana. My interest with Bethune’s story might have ended then, except that when Adriana retired, she offered to bequeath to me her research on the trailblazer. After receiving this cache of materials, I lectured often and wrote articles on Bethune.

⁹ Gabrielle Esperdy, “The Incredible True Adventures of the Architectress in America,” *Places Journal* (September 2012), <https://placesjournal.org/article/the-incredible-true-adventures-of-the-architectress-in-america/?cn-reloaded=1> (date accessed, 3 June 2024).

I also curated two exhibits: the first was a small permanent one for the Bethune Conference Room at AIA Headquarters in Washington, DC in 2006, and the second was, *Buffalo's Bethune*, a temporary exhibit at the Buffalo History Museum in 2011. In 2013, I worked with A.I.A. Buffalo/WNY and A.I.A. NYS to dedicate a foot marker on her grave to honor her, as her gravesite did not include a marker with her name.

By 2016, I began the process of writing a biography on Bethune. There had already been two biographies on Bethune at that time – *Louise Blanchard Bethune: America's First Professional Woman Architect* by Johanna Hays in 2014 and *Storming the Old Boys Citadel: Two Pioneer Women Architects of Nineteenth Century North America* by Carla Blank and Tania Martin in 2016. In the absence of a Bethune archive or personal/ professional papers, these authors focused on her portfolio of buildings and the few biographical references known to exist.

I wanted to write a different story. I was interested in discovering the woman behind the Gilded Age veneer and identify the reasons why this particular woman chose to challenge the patriarchy of the Victorian-era architectural profession and how she did it. I had several advantages. Firstly, as a practicing woman architect living in Buffalo who specializes in educational design, my life closely resembles hers. Additionally, as the 2008 President of AIA Buffalo/WNY and 2012 President of AIA New York State, I also share Bethune's history as a leader within our professional association. Secondly, as many archives and libraries have digitized their documents in the past ten years, I was able to find over eight hundred articles on Bethune written during her lifetime, which provided me with a wealth of information not available to previous biographers. And thirdly, I invested the time to research materials in archives related to Bethune's hobbies and interests, and not just her career.

One of the most rewarding discoveries I made while exploring Bethune's life outside of architecture was that she was a bicycling enthusiast. In fact, she was the first woman in Buffalo to own a bicycle and was a founder of the Buffalo Women's Wheel and Athletic Club, the second all-female cycling organization in the country.¹⁰ Just as in the architectural profession, few women had previously adopted cycling as a sport and means of transportation, because of the limitations of contemporary bicycle design, their bulky clothing, and the general feeling that only men had the physical strength to ride long distances. This was all eliminated by a group of pioneering women – many of whom were also part of the nascent women's rights movement – who defied common prejudices, adopted less-restrictive garb, and formed self-supporting clubs to encourage others to take up the sport.

¹⁰ N.N., "Ladies of the Wheel," *Buffalo Illustrated Express*, August 14, 1892, 7.

This discovery led me to question the long-held belief promoted by her previous biographers that Bethune was not a feminist. In researching the rich history of “wheeling” and its impact on the women’s suffrage movement, and in my other research on her, I found many indications that Bethune was a staunch believer in women’s equality and actively advocated for her beliefs. While earlier historians and biographers – including Adriana Barbasch – felt that Bethune was not concerned with promoting women’s rights, it became clear to me after considering the social atmosphere of the time and viewing her life and activities in the context of other women of the era, that Bethune was very engaged in women’s equality on her own terms. It also led me to my favourite quote from Louise Bethune, “Every woman her own architect,” which was the title of a toast that she delivered at a Wheeling banquet in 1894.¹¹

The Buffalo and Erie County Grosvenor Library holds records from the Women’s Wheeling and Athletic Club and the Buffalo Genealogical Society. The Women’s Wheeling and Athletic Club records provided remarkable insight into her personality and her network of friends – who were also professional women trailblazers like her. The Buffalo Genealogical Society also holds the research that Bethune compiled on the Bethune and Blanchard families. Her correspondence, mostly from the last decade of her life, provided excellent information on her unrelenting work schedule, how hard she pushed herself despite illness, her ultimate declining health, and her relationship with her immediate and extended family. I also used the local archives to further explore the lives of the people within Bethune’s orbit, who greatly influenced her life, such as her parents Emma and Dalson Blanchard; her mentor, Richard Waite; her husband, Robert Bethune; her protégé and business partner, William Fuchs; and her son, Charles Bethune. Expanding my research to include the lives of Bethune’s inner circle enriched my understanding of Bethune’s life and the choices she was empowered to make.

According to historian Anne Lawrence the term “Hidden History” is used when “the history of a neglected group begins to appear: it also has an explicit message that these groups have lacked a history because society has been unwilling to see them as a separate group with particular rights. Groups hidden from history are hidden because of prejudices against the group in the past, because of modern prejudices; and because of the absence of records.”¹² For decades, the contributions of women have gone unacknowledged, resulting in comparatively few monographs to women compared to those of men who have impacted our built environment and

¹¹ Louise Bethune, *Women’s Wheel and Athletic Club Annual Dinner Program*, April 29, 1894.

¹² Anne Lawrence, *Women in England in 1500–1760: A Social History* (New York: St. Martin’s Press, 1994).

a lack of women's work in academic architectural curricula. It is incumbent on all of us to uncover our collective hidden histories to better understand the world in which we live, and the contexts from where we came. To that end, in March 2023, the University at Buffalo announced the opening of the Zina Bethune Collection on Louise Bethune, which is the only collection solely dedicated to Louise Blanchard Bethune, FAIA. The collection documents the life and work of Bethune and includes records on the Bethune family, the life and work of Dr. Charles William Bethune (Louise Bethune's son), photographs of the Blanchard family, ephemera, and architectural floor plans designed by Bethune, Bethune, and Fuchs Architects.

At this very moment, the women who joined professions in the built environment – architecture, landscape architecture, interior design, and urban planning – in the aftermath of the second wave of feminism are retiring. The documentation of their work, and therefore their legacies, are at risk of being lost like so many of the women who preceded them. We have an opportunity to save these stories from becoming hidden to future generations. It is by remembering those who came before us that we can build on the momentum in favour of women architects reaching a footing in the profession equal to their male counterparts and fulfilling Louise Bethune's prophecy made in 1891: "The future of women in the architectural profession is what she herself sees fit to make it."¹³

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¹³ Louise Bethune, "Women and Architecture," *Inland Architect and News Record* 17 (March 1891): 20.

ORT

- andre kommuner
- andre udlag til sømærke, camping og feriebyer
- eksisterende og udlagte byområder
- skove og plantager
- golf boderstrand
- foreløbet og offentlig b- og kørebaner
- skoler

VEJKORT

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VEJKORT

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arealer udlagt til sommerhus camping og feriebyer.

eksisterende og udlagte byområder.

skove og plantager.

gød badestrøme.

forbeholdt af offentlig b. for landbruket.

skov.

VEJKORT

1. andre kommuner

arealer udlagt til sommerhus camping og feriebyer.

eksisterende og udlagte byområder.

skove og plantager.

gød badestrøme.

forbeholdt af offentlig b. for landbruket.

skov.

Figure 1.7: Ogee with Rubin plans. Pattern inspired by “Between Growth and Preservation – Anne Marie Rubin’s landscape planning in Denmark during the 1960s building boom”.

Jannie Rosenberg Bendsen, Svava Riesto and Henriette Steiner

Between Growth and Preservation – Anne Marie Rubin’s Landscape Planning in Denmark During the 1960s Building Boom

The feminist thinker Joan C. Tronto writes that it is necessary to develop an understanding of architecture which is not focused on bringing new, beautiful objects into the world, but which “is sensitive to the values of repair, of preservation, of maintaining all forms of life and the planet itself”.¹ The efforts to develop a more caring architectural practice, as advocated here, will benefit from an expanded and more nuanced understanding of how others have worked in the past, as well as from tracing some of the previous intimations of precisely such an outlook. Danish architect and urban planner Anne Marie Rubin (1919–1993) exemplifies how, even during the modernist building boom in the Danish welfare state, there were voices who criticised the rapid growth and not least the consequences of such growth for existing local environments.² To understand her position, we will here follow her work, her life circumstances and chance occurrences that led to her playing a significant role in the development of urban planning as a professional field in Denmark through the 1950s and 1960s. Next, we will learn about an example of planning works where her critical position becomes clear as she encounters one of the great challenges of the era, namely the demand for a rapid and extensive expansion of holiday home districts along the coasts of Denmark in the 1960s. Here she comes up with answers to the question of how best to work on the basis of what is already there – and how to balance development and conservation.

¹ Joan C. Tronto, “Caring Architecture,” in *Critical Care: Architecture and Urbanism for a Broken Planet*, ed. Angelika Fitz and Elke Krasny (Wien: Architekturzentrum, 2019), 28.

² This chapter is an edited, partial reprint of chapter 3, “Growth – Stories of a More Caring Approach to Urban Planning” from the book Jannie Rosenberg Bendsen, Svava Riesto and Henriette Steiner, *Untold Stories. Women, Gender, and Architecture in Denmark* (Copenhagen: Strandberg Publishing, 2023).

1 The Road to Becoming a Key Town Planner

Anne Marie Rubin was born as the eldest daughter in a well-educated middle-class family. The family's Jewish background would suddenly take on fateful importance for during the Nazi occupation of Denmark, forcing them to flee to Sweden in 1943.³ Having worked as a mason's apprentice enrolled at the Royal Danish Academy of Fine Arts' School of Architecture in Copenhagen in 1940, Anne Marie Rubin had to interrupt her studies when she fled Denmark. The fact that she came from a home with financial resources and a strong belief in education was probably a factor when, at the age of twenty-four, she left the rest of the family, who were in exile in Lund, to move to Stockholm. Here she attended classes at the Royal Institute of Technology from 1943 until the end of the war in 1945. Alongside her studies, Anne Marie Rubin found work at Vattenbyggnadsbyran – Sweden's largest design studio within the field of non-governmental hydropower plants. The company specialised in water towers and infrastructure associated with water, and it had a town planning department. This would prove fortuitous: in the years after the war, urban planning would become a rapidly growing, but under-staffed, discipline in Denmark.⁴ Her knowhow and experience she had acquired in Sweden quickly made her a highly sought-after professional when she moved back to Denmark after the war.

In 1949, she began working at the barely two-year-old Ministry of Housing's department for town planning matters, or, as it was called, with the "commissioner for town planning matters" – often simply known as "den kommitterede"/"the commissioner", meaning the highest ranking official within the field.⁵ Rubin took on a central role in the approval of town plans in several municipalities. Concurrently with her regular work, she also began to prepare a few town plans in a consulting capacity, for example for the Varde Municipality in Western Jutland.⁶ Based on her experience and with a keen eye for the growing need for urban planning advice for the municipalities, she set up her own design studio in 1954. Here she worked with

³ Svava Riesto in interview with Sussa Rubin, Anne Marie Rubin's sister, 13 July 2021.

⁴ Arne Gaardmand, *Dansk byplanlægning. Plan over land 1938–1992*, 2nd edition, (Nykøbing, Sj.: Bogværket, 2016), 25–32; Vibeke Dalgas et al. (ed.), "Byplankonsulenttegnestuerne i 1960'erne og 70'erne. En interviewundersøgelse," *Byplanhistoriske noter*, no. 65 (2011).

⁵ Regarding "den kommitterede", see Arne Gaardmand, *Dansk byplanlægning. Plan over land 1938–1992*, 2nd edition (Nykøbing, Sj.: Bogværket, 2016), 24–34.

⁶ Anne Marie Rubin and architect K. Bosmann Pedersen carried out this work from 1952 to 1954, undoubtedly in their leisure time. Sven Illeris, "Anne Marie Rubins tegnestue," *Byplanhistoriske noter*, no. 65 (2011): 163–170.

a succession of partners and employees, although the public most often referred to it as Anne Marie Rubin's design studio or simply as Anne Marie Rubin.

Anne Marie Rubin quickly became an important player in Danish urban planning, and from the beginning of the 1960s onwards she was publicly known as a professional with solid experience.⁷ Concurrently with her urban planning work, Rubin taught at the Art Academy's School of Architecture for a few years, and in 1968 she was appointed professor at a new Nordic urban planning programme, Nordiska Institutet för Samhällsplanering in Stockholm. In 1974, she took the chair as professor of urban planning at the new Aalborg University Centre, where she joined several fellow professionals in building the university's architecture and planning programme.⁸

2 The Holiday Homes Are Coming – And the Town Planners Respond

With the adoption of the Holiday Act in 1938, all workers in Denmark were guaranteed two weeks' paid holiday.⁹ Large sections of the population now began to enjoy their newfound leisure time on the coasts, which had become a popular holiday destination among the affluent upper class back in the eighteenth century.¹⁰ The growing economic prosperity gave a significantly larger part of the population the opportunity to either buy or build holiday homes, including working families and others with lower incomes. In a relatively short time after the Second World War, the number of holiday homes in Denmark grew at unprecedented rates. In some places they were laid out together as part of a total development, but often they were simply placed where it happened to suit the individual family best, where it was possible to subdivide plots, or where it seemed expedient for other reasons. Subdivisions of agricultural land for holiday home areas all over the country created opportunities for quick incomes for landowners who owned properties in areas where urban growth had passed them by as well as for many others involved

7 See for example "Jack: 'Hun skal hjælpe Korsør'," *Politiken*, September 26, 1963, 29.

8 N.N., "Professor – uden titel," *Politiken*, October 9, 1968, 18.

9 Ferieloven af 1938 (the Danish Holiday Act of 1938).

10 Nan Dahlkild, ed., *Sommerlandets arkitektur: Drømmen om det gode liv* (Copenhagen: Museum Tusulanums Forlag, 2018).

in the real estate trade. As some critical voices observed, such subdivisions could be “an easy way out for resolving everyday structural problems”.¹¹

The new holiday homes sprang up along coasts all over the country and in 1967, Anne Marie Rubin noted that no less than 100,000 holiday homes had already been built in Denmark and, believing that growth would continue to accelerate if unimpeded, she estimated that in the next thirteen years leading up to 1980, the nation would see a fourfold increase in the number of holiday homes.¹² In the 1960s, she gave several lectures in which she argued, in a polemical tone, that the development of holiday homes in Denmark should be regulated.¹³ In a widely published lecture given at a conference for town planners in the Öresund region in 1965, she used an expression familiar to her from the discussion in Britain, calling the many new holiday homes “the cancer of our coast”.¹⁴ Building on beaches had been forbidden in Denmark since 1937. A revision of the Nature Conservation Act from 1917, in which the Social Democratic Prime Minister Thorvald Stauning (1873–1942) is said to have been particularly keenly interested, stated that no construction was allowed within 100 metres of the beach.¹⁵ However, many failed to comply with this provision gave, and conservationists wanted to extend the 100-metre line. The Danish Nature Conservation Act has historically been driven by a dual – and in practice at times conflicting – ambition to preserve natural values on the one hand and to make natural areas accessible to the public on the other.¹⁶

In the discussions about the holiday home boom in the 1950s and 1960s, one of the key questions was how the coasts could be preserved as a public space accessible to all citizens of the welfare state. Another key concern was to preserve aesthetic values in the coastal landscapes, which meant that holiday homes were regarded as a problem in some circles. Conversely, one may also see the rise in holiday homes as a process of democratisation that made it possible for people from different walks of life to enjoy their own holiday resort. Anne Marie Rubin did not believe that nature conservation measures in themselves were the answer

11 Vibeke Fischer Thomsen, “Byafgrænsning – byudvikling,” *Vort åbne land. Danmarks Naturfredningsforenings årsskrift* (1968): 60.

12 Ejvind Bjørnkjær, “Moderne gårdhus-bebyggelse midt i vestkystens klitter,” *Ny tid* 17.3 (1968): 7.

13 For example, at her lecture on urban planning at the Øresundskonferencen in 1965, published in the magazines *Havekunst*, *Arkitekten* and *Louisiana Revy*.

14 Cited from the Øresundskonferencen, published in *Havekunst* and in *Arkitekten*. Anne Marie Rubin, Knud W. Jensen and J.-F. Gravier, “Byplanlægningen i fritidens epoke,” *Louisiana Revy* 6, no. 4 (1965/1966): 25–31.

15 Henrik Knuth-Winterfeldt, *Naturfredning i Danmark* (Copenhagen: Danmarks Naturfredningsforenings Forlag, 1981), 11.

16 Knuth-Winterfeldt, *Naturfredning i Danmark*, 6.

to the growth scenario in which Danish society found itself.¹⁷ Instead, she called for planning that could combine conservation and development. And, being a planner herself, she wanted professionals in control of the development. “At the moment, no one is really equal to the task of managing it [the holiday home boom], so one is very happy to be brought into the picture”,¹⁸ she said in 1959, two decades before the adoption of a new Town and Country Zoning Act that would give Danish authorities greater control over zoning and the subdivision of plots in rural areas.¹⁹

3 Lolland: An Island Poised Between Growth and Preservation

Anne Marie Rubin’s largest planning commission was the plan for the south coast of the Danish island Lolland. Here, in 1964, she prepared a unified and coherent holiday home plan together with her employee and later design studio partner, architect Ole Gerstrøm (1934–2009).²⁰ Known locally to this day as “the Rubin Plan”, it was the result of a new form of regional cooperation between nine parishes, meaning that it has certain traits in common with the more widely known Finger Plan, which was also a regional plan (1947), extending across 40 kilometres. The local county council launched the initiative for regional cooperation and prepared a preliminary outline. The council then contacted Rubin’s design studio to have a cohesive development plan drawn up.

The low-lying coastal stretch on the south coast of Lolland had historically been used as summer pastures, but the area had been increasingly cultivated in connection with the agricultural reforms in the nineteenth century.²¹ As a result, the area had several farms surrounded by corn and beet fields, lined by the poplars so characteristic of Lolland.

The number of holiday homes in the areas was expected to rise, partly because more local residents from Lolland wanted to own one, and partly because of the

17 Cf. her lecture at Øresundskonference. Rubin, Jensen and Gravier, “Byplanlægningen i fritidens epoke,” 25–31.

18 George, “Kvinden bag sommerlandets ‘byplan’,” *Politiken*, November 24, 1959, 13.

19 Knuth-Winterfeldt, *Naturfredning i*, 62.

20 Anne Marie Rubin’s plan from 1964 for the Coast of South Lolland, “The Rubin Plan”, Rudbjerg Lokalhistoriske Arkiv.

21 Dan Raahauge, *Rudbjerg kommune: Det 45. danske byplanmode d. 13. oktober 1995. Tur til Rudbjerg om landskab og mennesker*. Unpublished document in the local history archive in Rudbjerg.

hopes of attracting tourists from what was then West Germany.²² The purpose of the plan was to oversee a controlled development to ensure that the area remained attractive, partly by ensuring that there would still be open spaces accessible to the general public despite the development of new holiday homes.²³ The issue of public space was a central issue for Anne Marie Rubin, who stressed the importance of ensuring that the recreational value of the coast should not be “reserved for those who came first”²⁴ – that is to say, privatised by the construction of holiday homes – but should be a common good for all, regardless of income.

More than anything, however, her argument seems to be an aesthetic one: future developments were to uphold and continue the qualities of the local landscape. To this end, it was essential to make a comprehensive analysis of the existing landscape, which Rubin and Gerstrøm did by studying maps and existing planning regulations and documents as well as by undertaking two study trips to the area. Here they went on long walks to “reconnoitre” the south coast in the light of a more general zoning plan which was already available. The following year Rubin appeared on a national television broadcast dedicated to the plan for Lolland’s south coast, explaining what the two gleaned from their trips:

“When you first arrive on Lolland, you think it’s all flat and uniform, but when you inspect the coastline from one end to the other, you will discover that many issues apply here and that there are many values which merit preservation.” She writes and continues: “The most important thing of all is to consider the landscape conditions.”²⁵

Anne Marie Rubin and Ole Gerstrøm presented their analysis of the landscape in a systematic survey as part of the plan they submitted to the municipalities on Lolland. Here they show how the planned new holiday home areas were to be developed while taking as their starting point “existing towns and road networks plus possibilities for sewerage and water supply.”²⁶ In other words, new holiday home areas are placed adjacent to existing towns or road connections, on sites where sewerage and water supply can be installed. Next, the plan shows a thorough analysis of the structure of agriculture and soil quality in the area. To this end, Rubin

22 Anon, “Lollands sommerland,” *Fyns Aktuelt*, July 16, 1965, 2.

23 Anon, “Sommerhus- og vandplan for Sydlolland,” *Politiken*, July 14, 1964, 2.

24 Anon, “Lollands sommerland,” *Fyns Aktuelt*, July 16, 1965, 2.

25 Anne Marie Rubin’s plan from 1964 for the coast of South Lolland, “The Rubin Plan”, Rudbjerg Lokalhistoriske Arkiv.

26 Anne Marie Rubin’s plan from 1964 for the Coast of South Lolland, “The Rubin Plan”, Rudbjerg Lokalhistoriske Arkiv.

and Gerstrøm have consulted with crop consultants and local actors.²⁷ The analysis concludes that the dammed-in areas at the former Rødby Fjord are sandy and less suitable for agriculture, and so may be used for holiday homes instead.

Rubin and Gerstrøm also examine field boundaries and the types of landscape in the area, highlighting several local features of interest which, they believe, should be preserved and strengthened. Each area in the plan is registered based on its landscape qualities. An important focal point is the characteristic poplar borders, which in the flat landscape can resemble forest edges when seen from a substantial distance. Rubin emphasises this point when presenting the plan to Danish viewers.²⁸ They incorporate the motif of tree-lined areas and hedgerows, plus the planting of new forests and thickets of poplar and pine. Another important aspect is the beaches that lend themselves well to leisure and bathing; these are carefully registered and are presented as South-West Lolland's greatest asset. Where there are good beaches, the largest number of new holiday homes will be built – and these are often areas where there are already holiday homes. The Saksfjed nature area is an existing nature reserve, and this is taken into account in the plan, which also highlights the old harbour of Kramnitze as being of significant value and worthy of preservation.

The plan envisages the formation of a centre at the pumping station and the Kramnitze harbour. Due to the existing buildings and the site's inherent nature as a point of convergence – a meeting place – in the landscape, they designate this area to hold the largest number of holiday homes. Year-round residences and other facilities are also intended to go here. Moreover, a holiday town for the organization Dansk Folkeferie is to be built here – a resort where working families and other people from various income brackets can take a holiday without owning a second home, and where a sense of community is a key factor. A hotel is planned in the eastern section of the area. The holiday town is indicated in the plan as an urban structure that appears to be made out of standard prefabricated concrete elements, forming small, identical houses arrayed in direct extension of each other and linked by communal spaces.

The resort at Kramnitze is to be a densely arranged complex located within an open landscape setting popularly known as the Seagull Colony, and here Rubin and Gerstrøm propose filling in the area to create a new sandy beach down towards the coast and to augment the planting around the small lake by the pumping station. In addition, Kramnitze is to have a convenience store in the summer and other shared

²⁷ Anne Marie Rubin's plan from 1964 for the Coast of South Lolland, "The Rubin Plan", Rudbjerg Lokalhistoriske Arkiv.

²⁸ *Nær Salten Østerstrand*, Television broadcast on Danmarks Radio, 15 July, 1965. Camera: Poul H. Hansen. Producers: Anne Marie Rubin and Bent Børge Larsen.

amenities for holidaymakers.²⁹ The idea is for the settlement to be at its densest by the small harbour, becoming increasingly spread out the further one goes east and west.

Large parts of the plan have left marks on the landscape along the coast of South Lolland that are still legible today. We can still see the plots subdivided for holiday homes as well as the greens laid out between them. Most importantly, we see where *no* construction was done. The coastline has been kept clear, as have the green forest-like plantings and agricultural areas between the individual holiday home areas, and these are now arrayed in a neat row along the entire long stretch of coast. However, the building boom on South Lolland never grew as extensive as had been imagined in the 1960s, and many of the planned new summer houses and holiday complexes were never built.

Yet, the issue of striking a balance between expansion and protecting the coast continues to be important in South Lolland to this day as the bridge between Germany and Denmark across the Fehmarn Belt currently under construction creates new, but related, discussions about how landscape qualities can be preserved and upheld while plans are made for increased tourism and the possibilities for local growth and development. The Rubin Plan let the emphasis on having and preserving open, recreational areas determine where new holiday home areas should be built – in conjunction with a corresponding awareness of existing road systems and buildings. It is very much based on fieldwork which involved a close reading of the existing landscapes – a reading that takes an appreciative view of, for example, the existing beaches, forests, tree-lined fields and hedgerows. The plan particularly excels in this site-specific reading of the landscape and existing buildings, and so enables us to arrive at a more nuanced picture of 1960s planning in Denmark. Anne Marie Rubin's enthusiastic lectures and articles as well as her concrete plans, as exemplified here by the Rubin Plan for Lolland, indicate that the period saw planners take several different approaches to resolving the dual challenge of enabling rapid societal growth on the one hand and creating a framework for – and accommodating resistance to – such rapid growth on the other. Thus, in the construction boom of the 1960s we also find a focus on striking a balance between facilitating developments and retaining existing qualities. In this context, Rubin's comprehensive regional collaboration in Lolland seeks to create an approach to modern planning that is responsive to existing qualities in the local environments.

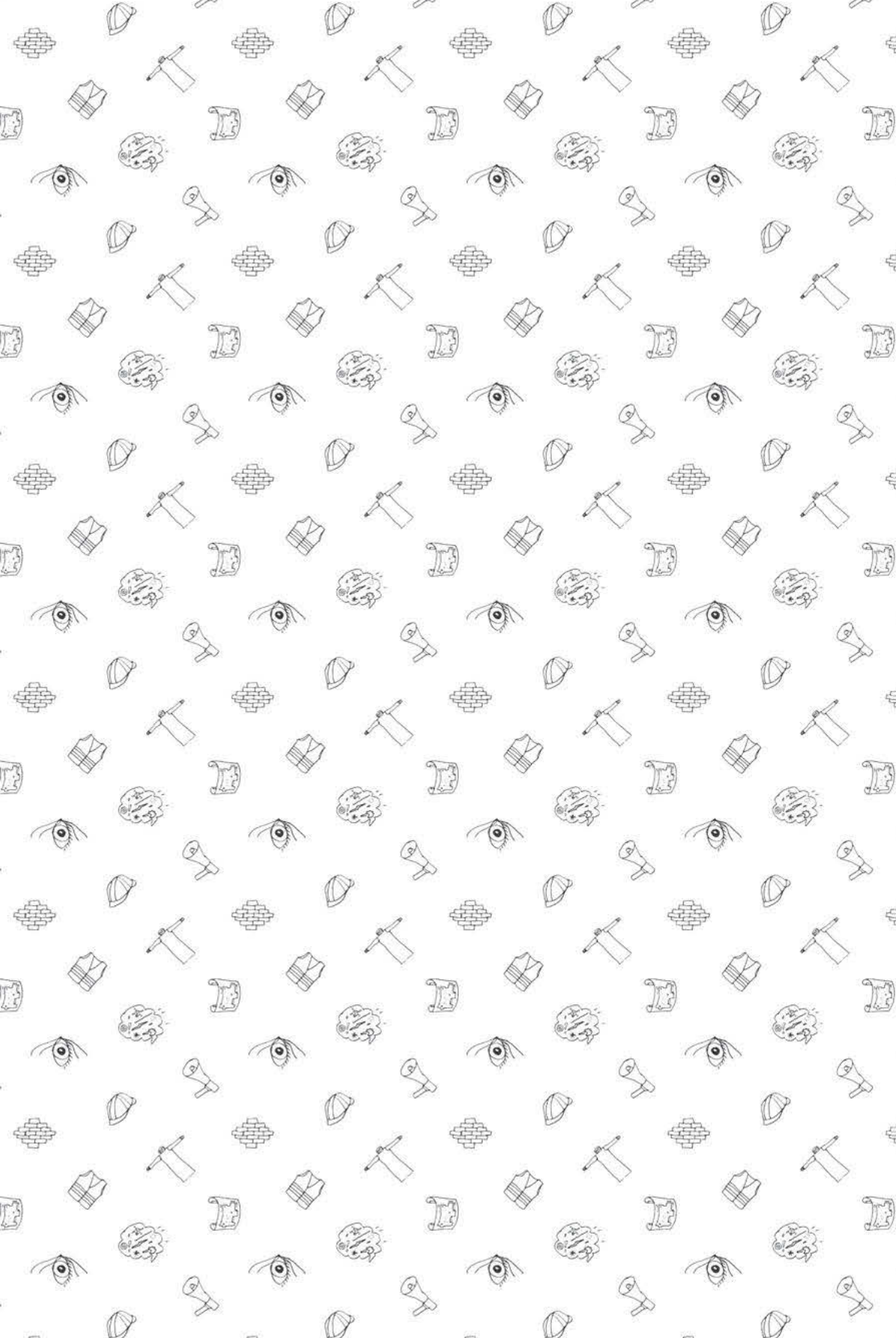
By studying Rubin's work, we can expand our understanding of the history of modern urban planning. With such an expanded history, we can create models

²⁹ Anne Marie Rubin's plan from 1964 for the Coast of South Lolland, "The Rubin Plan", Rudbjerg Lokalhistoriske Arkiv.

for more caring ways of creating spaces than the familiar outlook on the architecture of the period, which is based on thinking that celebrates economic and urban growth and which has created some of the problems we face today.

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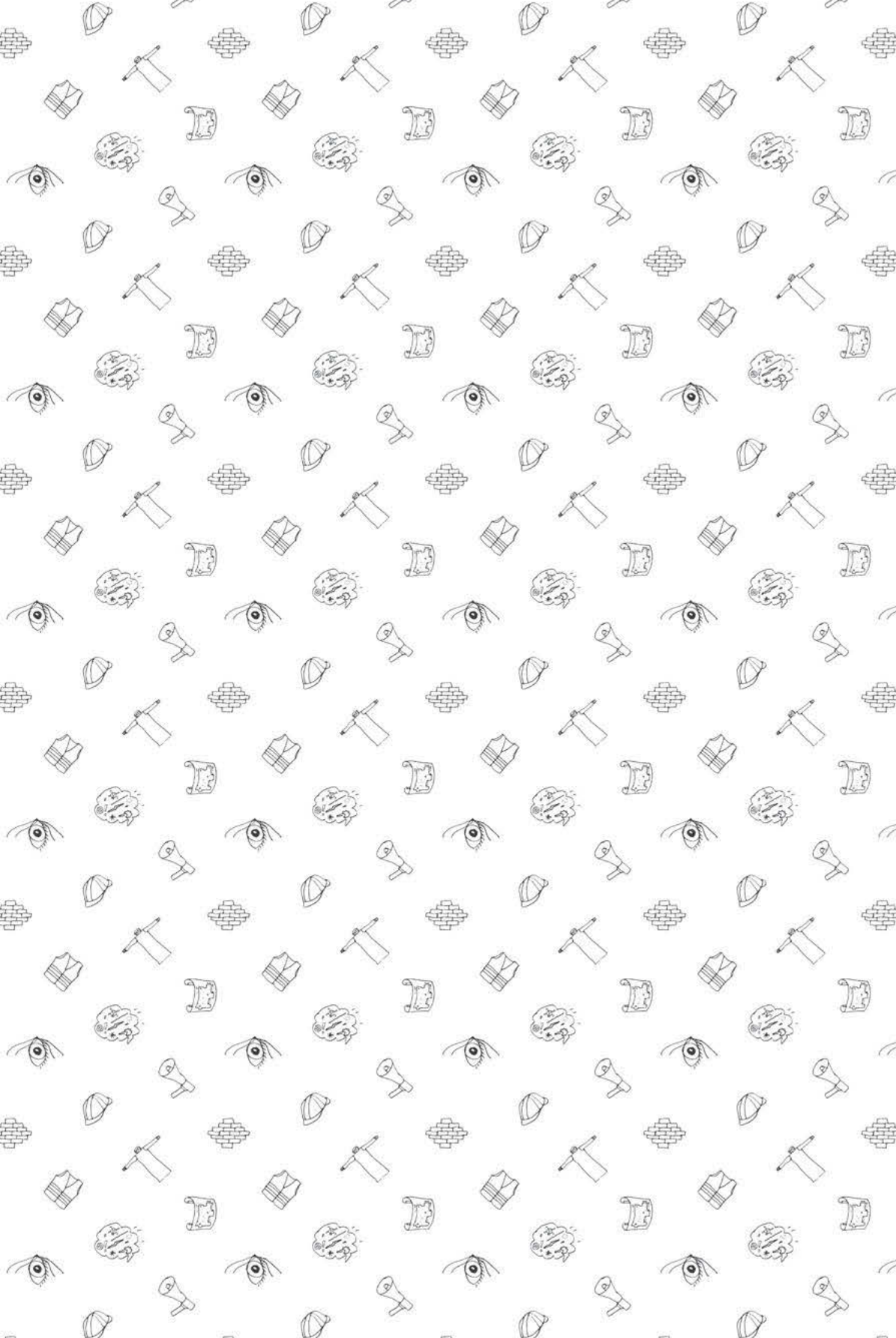


Figure 1.8: 8-Spot repeat. Pattern inspired by “Diary of a Woman Architect: Do Women Have to Manipulate Design Instructions?”.

Sharmeen Dafedar

Diary of a Woman Architect: Do Women Have to Manipulate Design Instructions?

In February 2016, I was completing an interior design project with a friend of mine. We had founded a small design practice as fresh architecture graduates in Mumbai, and we were elated, having recently received our shiny architecture license cards. We both identified as hardcore, no-nonsense women designers who had recently set out on their quest to procure and work on residential interior design projects in the city. By networking through friends and family, we found a couple of projects to work on as new designers entering the field. However, due to familial networks, many clients asked if we would offer our design services for no fee, as we did not have a track record of completed projects. We agreed in exchange for the opportunity to work on the projects and build our portfolios. This was our first mistake as designers.

With hindsight, thinking deeply about this moment, I realize it was also a mistake as *woman* designers. We were competing in the city's male-dominated design world, and since we wanted to make our breakthrough as designers, we set the wrong precedent as women architects when we explicitly agreed to forego our design fee. We knew then that there would be a substantial difference in wages for female designers compared with men, not just in the professional architectural sector but even among independent licensed architects. This difference in salaries has yet to be acknowledged or addressed, sometimes owing to the attitudes of young female designers who want to gain experience and will work on projects for free. We wish we would have learned about the skills required to negotiate fees for interior design work during our undergraduate studies in architecture. In the world of design practice, the designer's fee appears like a mirage in the sense that it is a difficult concept to convey to the clientele, who do not wish to acknowledge that designing is a professional service that has to be compensated just like any other business.

In Mumbai, interior design work is hands-on, on-site work. The designer is present on-site with drawings, and instructions are conveyed to the contractor and their workforce. The contractor on construction sites is almost always a disgruntled male figure shouting instructions at his employees about the execution and changes. There is an informal hierarchy in the way instructions travel on-site. The designer is almost always a male architect who understands the architect's equivalent of what in pop culture would be called a "bro code". If a female designer gets involved as the project lead, the dynamics and hierarchy of the issuing of design instructions becomes complicated and heavily augmented. As a countermeasure to

this, fellow designers gave us some comical advice that was embarrassing at best and sometimes demeaning. This advice included:

- Always dress in such a way as to avoid the construction workers’ male gaze.
- Prepare for altercations if you decide to correct male workers.
- Be prepared to raise your voice to instruct the on-site workers so that they will take you seriously.
- Be accompanied by a male designer when relaying instructions to the workers, even if he has nothing to do with the project.
- Have the confidence to swear and curse so the workers will know you take the work seriously.
- Be prepared to be ignored by the male workers, even when you shout instructions through a bullhorn.

Through this advice, I realized that women workers face considerable challenges in Mumbai, and in India more generally – not just in the design industry, but in most of the professions. This feels rooted in sociocultural problems concerning how women were or are treated as professionals and indeed as humans. With regard to architectural practice, women should be taken more seriously as architects during hands-on work on construction sites. They have immeasurable potential and innovative ideas to share, but this sometimes gets lost amid the din of nonsensical patriarchal hierarchies in the workplace. Either the scenario stands and women agree to play by the unwritten “bro code”, as seen in the comical advice we received, or they overthrow the code and change the rules of the game.

Tolerance of hardened inequalities is not always a virtue, and young designers should take this into consideration in the design world, especially women designers. We should be loudly demanding equitable opportunities and resources in every field we are in. These embarrassing memories from my initial experience as a designer constantly fuel my journey as an architect today, and that old version of me – a female architect practicing in Mumbai in 2016 – perhaps haunts the city’s old construction sites like an awkward ghost. In light of feminist scholar Sara Ahmed’s characterization of feminism as “homework”, perhaps the everyday situations, stories, and memories that women designers encounter can become sources from which to draw our own theories and understandings. Ahmed’s highly inspiring “Killjoy Survival Kit” is a perfect resource for us to endure and thrive during the challenging moments we experience as women, and to “make sense of what doesn’t make sense” in the everyday life of a “killjoy”.





Figure 2.1: Network. Pattern inspired by “Building Vocabularies and Methods Together”.



II Building Vocabularies and Methods Together

Svava Riesto and Henriette Steiner

Introduction

This book contributes to diversifying the history of architecture. In doing so, it is indebted to many other research lineages, both within and outside feminist research. Guided by the question “where are the women in Scandinavian landscape architecture?” our research network worked in a way that was driven by curiosity and allowed multiple perspectives to come together at once. The network was funded by the Independent Research Fund Denmark, enabling us to bring together researchers, students, and practitioners from a broad range of fields to undertake collaborative work. In this way we attempted to create new insights and fruitful links between historical research, theoretical reflection, and artistic and embedded exploratory practices, as well as dialogue with local landscape practitioners, archivists, and others. Together we set out to create a collaborative framework for shared explorations, building on an ethics of sharing and generosity, and thus to create ways to challenge existing patriarchal hierarchies in academia.

One outcome of this collective work was an open list of shared historiographical principles for the network to use, and for all of us to potentially expand, alter, and reuse in later projects:

- A wish to work in ways that are driven by curiosity and allow a multitude of perspectives to be operative at once.
- A wish to work toward creating awareness around and transformation of gender-biased power structures – in academia and teaching, and in the design, distribution, storying, and use of cities and landscapes.
- An awareness of our own position through writing, as is evident in the multiple short texts included in this volume, which are often written in the first-person voice.
- Empirically, a decision to work across the traditional scales of landscape architecture and apply a multiscale perspective, and to take a broad view of landscape architecture practice – not looking at canonized “works” that can be separated into the good, the bad, and the ugly, but being interested in the many contributions and struggles of women landscape architects, across multiple practices and geographical and historical contexts.

This part of the book explores these historiographical principles through a collage of texts written by all the network participants during a structured writing workshop. Prior to the workshop, we had all been collecting readings: everyone was asked to share a piece of reading that had inspired them, and these texts then became a co-created collection of writings from a diverse range of fields, approaches, and

authors. Then we met physically to write together in the same room, in an exercise indebted to gender and literary scholar Nina Lykke. In her book *Writing Academic Texts Differently*, Lykke states that writing is a bodily and situated activity, and that for academics, writing is as much a tool to think with as it is a means for communicating ideas.¹

In this part of the book, you will find a constellation of short texts written by our network participants on various topics. It brings disjointed perspectives and understandings together not to create an overarching normative theory, but as a way of guiding and nuancing our approach to the question “where are the women in Scandinavian landscape architecture?” This way of writing mediates between our partial perspectives and connects them so as to build new insights and even disrupt our ways of seeing and thinking. Taken together, they manifest the power of collating diverse perspectives, encouraging self-reflection, and letting reflection on our situated perspectives seep into professional discourses and environments. In doing so, it loosely builds a joint vocabulary through the shared practice of the structured writing workshop.

¹ Nina Lykke, *Writing Academic Texts Differently: Intersectional Feminist Methodologies and the Playful Art of Writing* (New York: Routledge, 2014).

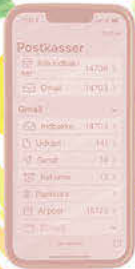


Figure 2.2: Visit roundel. Pattern inspired by “Biography: The Hidden House” and “A Hungry Tea Guest’s Reflections”.

Jannie Rosenberg Bendsen

Biography: The Hidden House

A faint sound of buzzing insects finds its way into the ear canal the moment the car door slams. The house is located on a cul-de-sac on a small island. Along the roadside, the older trees stand close together with metre-high hedges. It is summer. Planting makes it impossible to look into the houses or front gardens. The road's endless row of small houses vary in age, most of them clearly over 100 years old. The house hides almost at the end of the road, and it is difficult to find the entrance between an apple tree and flowering rose bushes. The home owner is almost as old as the house, and she proudly shows the way into the kitchen through a narrow living room with stacks of books, a piano that is way too big for the space, knick-knacks from a long life, and heavy furniture. There is lunch on the table, and a stray cat stands outside the back door, miaowing. The owner lives alone and feeds the cat occasionally. The house is dark and cool, even though it is the middle of summer. The smell of confinement and the scent of the elderly woman who lives there find their way into the nostrils and mix with warm meatballs, freshly picked tomatoes from the back garden, and elderflower juice. She looks inquisitively and questioningly at me, expecting me to take the initiative and begin the conversation. Feverishly I hunt for my well-prepared thoughts and questions, but amid the encounter with the woman and the impressions from her home, they dissolve and disappear. Instead, I think of the small, yellowed photographs of her mother and her colleagues in casual conversation, sitting on a garden bench with coffee on the table. Other questions race through my head: how do you talk to a woman you do not know and ask her to tell you about her mother and herself? How do you get a woman who is over 80 years old to talk about her life, her family and her career? Ask her to share stories that will provide insights into what it meant to work professionally as a woman at a time when not everyone could choose their own path.

It makes me think of a passage I once read:

Meeting somebody – as opposed to singling them out, judging them, and worst of all dissecting their psychopathologies. The question of subjectivity here demands that the biographer reflect on their relationship with the biographical subject. Why do I want to write about this person? What does the person tell me? In what way or ways do we resemble each other, and where do we differ? Do I identify with the biographical subject, or do I erect defences against them? Where does the risk of illegitimate projections enter the picture? How does the biographical subject's time and situation differ from my own?¹

1 "Mötet – i motsats till utpekande, dömande och i värsta fall psykopatologiska dissekeringar. Subjektivitetsfrågan här fodrar att biografen reflekterar över förhållandet till biografisubjektet. Varför

In this passage, meeting another human being is central to getting to know them better, but at the same time the author emphasises that it is also important to reflect on the encounter and on one's own position and role when one meets the person. My text is about meeting a woman in her private home – in her house. Before the visit, I thought about why it was important to visit and hence to meet her. What could a face-to-face meeting provide that a digitised conversation could not? What significance would my visit to her home have for what she would tell me? Before the meeting, I also thought about what it would be like to meet her. What kind of person was she? Would we even be able to talk to each other without things getting awkward? Would she trust me? Or would my visit hamper her desire to tell her stories? Meeting her was the right thing to do; after a while, we talked more freely and she told her stories, both about her mother and about her own career.

vill jag skriva om denna person? Vad säger hon mig? På vilket eller vilka sätt liknar vi varandra och var skiljer vi oss åt? Identifierar jag mig med biografisubjektet eller försvarar jag mig mot henne? Var kommer risken för otillåtna projiceringar in i bilden? Hur skiljer sig den biograferades tid och situation från min egen?" Carina Nynäs, *Jag ser klart? Synen på den heliga Birgitta i svenska 1900-talsbiografier* (Åbo: Åbo Akademis förlag, 2006), 500.

Vera Vicenzotti

The Monadic Art of Collective Navel-Gazing

“With all due respect, that’s just navel-gazing”. Nobody has ever said these words to me out loud when confronted with my scholarship. I imagine, however, that many people have dismissed my ideas as just that: useless, fruitless, pointless self-mirroring. Navel-gazing. The act of looking at the centre of one’s own belly, literally or metaphorically. Staring at your own navel narrows down your field of vision. You ignore what is happening around you. That is why navel-gazing is decried as narcissistic and myopic – but there is an art to it. If you wanted to peer eyeball to navel, as it were, you would need to be quite bendy; and to be that, you would need to train often and relentlessly. Consider yogis folding upon themselves in the “rabbit”, the “humble warrior” – or the “self-reflexive scholar”. They are able to look at their navels from many different angles. Less flexible people will always only see their navels from the same angle: slightly slanted from above. A mirror helps, of course. As does another pair of eyes.

Imagine a group of people looking at each other and their metaphorical navels, sharing with each other what they see. Doing some intellectual yoga and accepting 17th-century philosopher Leibniz as our guru, we can imagine these people as monads, windowless mirrors of being. They all perceive and mirror the same surroundings, but from different standpoints. This situatedness makes their perceptions and their accounts of those perceptions unique and valuable. Would not collecting these individual stories, and adding them together, give a more complete account of the surroundings?

The focus on individual experience and how individuals make sense of their experiences has rightly (re)gained a place in the systematic construction of knowledge under the banner of the “biographical turn”, to use a term coined by Prue Chamberlayne, Joanna Bornat and Tom Wengraf.¹ Biographising ought not to be misunderstood as the mere chronicling of individual lives. Rather, it aims to capture the interplay of the personal and the social, of structure and agency. One of its basic assumptions is that “formal systems are played out in interaction with informal cultures and structures and through the lives and strategies of individuals.”² Thus, to gain a deeper understanding of the workings of society, one has to

1 Prue Chamberlayne, Joanna Bornat and Tom Wengraf, “Introduction: The Biographical Turn,” in *The Turn to Biographical Methods in Social Science: Comparative Issues and Examples*, ed. Prue Chamberlayne, Joanna Bornat and Tom Wengraf (London: Routledge, 2000), 1–30.

2 Tom Wengraf, Prue Chamberlayne and Joanna Bornat, “A Biographical Turn in the Social Sciences? A British-European View”, *Cultural Studies ↔ Critical Methodologies* 2, no. 2 (2002): 253.

consider individuals' life stories. And since an individual's perspective on their own literal and metaphorical navel is unique, the biographical turn should always imply an autobiographical turn. Piecing together these three unique perspectives – the autobiographical, the biographical, and the structures of society – in their complex interplay yields a more truthful account of what is happening around and with us. It will only succeed as a joint effort, practising the monadic art of collective navel-gazing.

Svava Riesto

A Hungry Tea Guest's Reflections

Like most historians, I usually go to archives full of curiosity, hungry for information. What if this is where I find a clue – a document, letter, or image that has remained unknown to historians until my discovery of it? Or a handwritten note in the margins of an archival record that can lead to new insights? Yet, despite such expectations and the thrill when a discovery happens, archival work is full of loose if not dead ends. Historians rarely speak about it, but we all spend a lot of time going through catalogues, registers, and boxes of material only to find that there is nothing there to give us the answers we were initially looking for. This can lead to new questions and trajectories for our research. But it can also feel like a waste of both our own limited research time and the archive's resources. Well, I can easily get up and leave. But what happens when the archive in question is not a professional institution, but a fellow human being who has invited you to hear about their experiences or memories?

While working on mid-twentieth-century women landscape architects, I quickly realized I needed to search beyond institutional archives, which could only help me part of the way. So, like many other historians of subjects that have been undervalued in traditional archiving practices, I relied heavily on the generosity of private people, in this case often retired landscape architects or their children, sisters, nephews, partners, commissioners, students, and former employees. They kindly opened their doors to me and shared documents, drawings, photographs, and stories that had not previously made their way into the official architectural archives or history books.

One time, as I sat at a neatly laid table with a white tablecloth, amid the quiet of an apartment that received few visitors, listening to the ticking of an old clock – a sound that evoked in me a mixture of tranquility and stress – the situation felt like the complete opposite of my normal working life. The woman in front of me had served us coffee, tea, and cookies, and she had set aside the afternoon to share her archive. As the conversation went on, I soon realized that this visit would lead nowhere in terms of the woman landscape architects I was researching. A stream of email notifications and missed calls kept popping up on my smartphone: students were waiting, deadlines were looming. How could I reconcile the hectic pressures of my working life with respectfully listening to this woman who had invited me to visit? Getting up to leave seemed like a rude and wrong thing to do. This and other visits placed me on charged ethical territory, not only as a professional historian but also as a human being. I rely on the generosity of individuals to share their memories and privately stored materials: books, letters, photographs, scrib-

bles, or even a written but never published memoir. Sometimes, when it turns out that the visit is not going to lead to any immediate “research results,” I can blame myself for a misunderstanding prior to the meeting; sometimes, the information I thought I might glean was never there or has been forgotten. I might be wasting preciously funded research time, but I am also involved in an intimate encounter with a human being, someone who is sharing their memories and life histories – someone who is by no means a “dead end.”

During such visits, I often find myself oscillating between multiple more or less problematic positions: being a good listener who looks with curiosity at everything my host wants to show me; feeling empathically connected to someone who has kindly invited me in and wants to share their lived experiences and knowledge, almost as if I were their daughter or granddaughter, but then remembering that we have only just met and I am there professionally; being a curious historian, hungry for new documents, pictures, information, insights and guiltily worried that my eagerness for information may be merely predatory. As I listen to the stories of hosts who are in their 80s or 90s, looking at their hands, sometimes having to ask my questions loudly because their hearing is declining, I wonder what my own life will look like at that age, if I should live so long. Here am I, with the power to select whose story gets to be told, with the authority given to me by university degrees and academic publishers and still as someone who cares and who actively listens to the life histories told. These visits and conversations create emotional relationships between my hosts and me, and yet they are not free of what oral historian and activist Sherna Berger Gluck calls the “power differential between interviewer and narrator.”¹ Archival visits are anything but innocent. The setting may be a private home, the conversation is often intimate, and I always try to create a feeling of mutuality, but nonetheless there is a professional purpose behind it all. Historians Sanchia deSouza and Jyothsna Latha Belliappa remind us that in oral history interviewing, the “sense of privacy [. . .] is largely an illusion, given that the interview is intended in part or whole for an archive or for publication.”²

Navigating these complicated situations, and all the ethical questions to which they give rise, has not traditionally been part of architectural history education, but they are inevitable as we widen and redirect the scope of architectural history. As

1 Sherna Berger Gluck, “Foreword,” in *Beyond Women’s Words: Feminisms and the Practices of Oral History in the Twenty-First Century*, ed. Katrina Srigley, Stacey Zembrzycki and Franca Iacovetta (London: Routledge, 2018), 23.

2 Sanchia deSouza and Jyothsna Latha Belliappa, “The Positionality of Narrators and Interviewers. Methodological comments on oral history with Anglo-Indian schoolteachers in Bangalore, India,” in *Beyond Women’s Words. Feminisms and the Practices of Oral History in the Twenty-First Century*, ed. Katrina Srigley, Stacey Zembrzycki and Franca Iacovetta (London: Routledge, 2018), 40.

I work on my research agenda, these visits are rare moments where finding – and also apparently not finding – anything of interest in the archive evokes a different sense of what it means to be connected to other human beings, and where contradictory emotions coexist and sometimes clash.



Figure 2.3: Floral with background of quotes. Pattern inspired by “The Art of Layering” and “Woman, show me your garden”.

Nina Marie Andersen

New Stories, New Perspectives, New Knowledge

The wish to obtain more knowledge about women in landscape architecture and their contributions to the field is based on the premise that there are interesting women to get to know through archive studies, and in some cases through interviews or conversations, and that these women contributed relevantly to landscape architecture. It is obvious that gender has played a role in the writing of history to date. Given that the amount of material to be found about women and their work is relatively modest, the premise becomes a hypothesis that needs to be investigated. However, by investigating that hypothesis, we may generate new stories, new perspectives and consequently new knowledge in and about landscape architecture. A question for future historiography is therefore: what stories can we write if we consider women and their work to be (at least) as relevant as other contributions to the field of landscape architecture?

Established stories and impressions are often hard to change. The sensory dimensions of landscapes (and gardens), and sources such as drawings and texts of different kinds, offer the possibility of revising history.¹ Looking at drawings, reading texts, and experiencing this material independently, not through a conventional “gender filter”, will possibly reveal new perspectives and interpretations. Nevertheless, the physical dimension and the ever-changing materiality of vegetation and seasons are some of the characteristics that separates landscape architecture from literature, paintings, and architecture e.g. A garden is meaningful and can be read and interpreted both culturally and personally, but it has no fixed meaning *in self*.²

Thus, visiting gardens and gaining knowledge through sensory experience in the field gives us a wonderful opportunity for reflections on and new readings of the physical projects designed by female landscape architects, without considering old narratives. These processes require an open and aware approach.³ However, being in the field – on-site –, may help us to acquire a productive mode of experience.

1 John Dixon Hunt, “Approaches (New and Old) to Garden History (77–90),” in *Perspectives on Garden Histories*, ed. Michel Conan (Dumbarton Oaks Colloquium on the History of Gardens XXI, 1999).

2 Marc Treib, “Must Landscape Mean? Approaches to Significance in Recent Landscape Architecture,” *Landscape Journal* 1 (1995): 47–62.; Jane Gillette, “Can Gardens Mean?,” *Landscape Journal* 1 (2005): 85–97 and Susan Herrington, “Gardens can mean,” *Landscape Journal* 23.2 (2007): 302–317.

3 Toril Moi, *Språk og oppmerksomhet* (Oslo: Aschehoug, 2013).

Maria Gabriella Trovato

Diversity

I never thought I could become a landscape architect. I was not interested in flowers, but I was fascinated by the way my grandma used to plant and take care of her garden. She had a special touch, and she loved to have her terrace full of colours and scents. What a wonderful experience it was to walk and run among her roses, jasmines, geraniums and gillyflowers while hearing her talking and singing. But I wanted to be a leader, and to be like my father! Therefore, I needed to play basketball or football and do boyish things. Moreover, I decided to work with and shape forms, build and create structures, take bold decisions, be an architect. Or I wanted to be an “artist”. No family, no children. . . indeed, what a mistake that would be. In a world of leading men, I believed there was no space for a sensitive woman. What was the difference between us? Why was it important for me to hide my inner self? What would I have gained otherwise? Would I have been happier, stronger?

My work is the practice of a sapient primate who lives in a woman’s body and who works with an awareness of that perspective. I’m a woman who grew up in a small town in the South. I have fixed my hair, worn my make up, and worried about what I was going to wear every day of my life, including the days my children were born since I was thirteen. [. . .] I know what it means to be constructed as a thing and to be a container. I am convinced that this has to have an influence on the way that one sees things and containers, a taxonomy of objects into which architecture neatly fits, both in the sense of being a material mass with voids inside for holding people and furniture and in the sense of being a vessel of cultural and social signification.¹

Luckily, at 18 I started travelling without my parents. Discovering the world and other cultures opened up my mind. I met several people, and each time I met part of myself. I learned that being empathic and sensitive is not synonymous with fragility. I no longer had to demonstrate who I was/am. I am still not sure what it means to be a woman. I still believe that what defines me is my mind and my heart. Unfortunately, it seems that as a woman I have had to work harder to achieve the same results as my male colleagues. Intelligence seems not to be weighed in the same way. In our western thinking world, smartness is paired with power, production,

¹ Jennifer Bloomer, *Architecture and the text: the cripts of Joyce and Piranesi* (New York: Yale University Press, 1998).

technology, and more masculine attributes. As a container technology, we (women) are still considered passive and unintelligent.²

We are all different, no matter our sex. Diversity allows the planet to regenerate and survive. We must fight for our diversity.

² Zoe Sofoulis, "Container technology," *Hypatia* 15, no. 2 (Spring 2000).

Maria Bay Wendt

Woman, Show Me Your Garden

As a landscape architect, I care to imagine everyone's life as a garden that they themselves dispose, wondering how female landscape architects before me have chosen to organise theirs – wondering if her garden is the same as his.

I have spent 28 years growing the unfinished woman I am today, just about to blossom as the professional woman whose roots I hope will extend in time. I am aware that we all have limited space to unfold our potential, and it is up to the individual woman to dispose the seeds between her professional aspirations and her private dreams. I simply will not have space for it all, as no garden is without limits – not hers, not his.

I am anxious that my work ambitions might grow too tall and wide in my eagerness to establish them. I am concerned that the ramifications of the branches will cast a shadow over the flower bed of my private life's unfolding – this flower bed that I have yet to fully organise.

I wonder whether this tree of professional aspirations in truth has a hollow trunk – yet I keep looking over my neighbour's fence to admire his tree, which bears sun-ripened fruit. I wonder: could his garden be bigger than mine, or is it merely an illusion that he will harvest more than I will? Does his garden have the same varied richness that I dream of achieving?

I now wonder if it would be better to let my garden grow untamed, to let nature sort itself out – but if I focus on today, will I regret it tomorrow? And what if tomorrow my tree blocks the sun from ripening my neighbour's fruit – will he let this go unremarked? In any case, am I prepared to sacrifice my secluded flower bed for a wildly growing tree with the sweetness of a fruit like his?

My garden is barely established, and here I am – wondering how I will lavishly fit in both a tree and the flowers for which I hope for my future.

Therefore, woman, I ask you to show me your garden, and to show me how you have disposed your seeds. I hope your garden is larger than life.





Figure 2.4: Hills of Greek Philosophers, Knowledge and Experience. Pattern inspired by “Imposter” and “A Woman’s Way of Knowing: On the Men Who Taught Me That My Way of Knowing Does Not Count”.

Lisa Diedrich

The Dimension of Time (Patience): Working with Fragilities

These balconies change from year to year. Situated on the south-facing façade of a new building in the middle of the city, they all feature a variety of planters and pots, empty and idle in the winter, full of shrubs, herbs and flowers in the summer. Exuberant growth can be observed on the balconies each year, each year differently, and then it decays until the spring comes again. An old container, transformed into a neighbourhood meeting venue with its name in big letters mounted on the roof, stood for some years in a run-down nearby park while the surrounding buildings were under construction. For a while it hosted a pop-up café, run by students who came from different places south of the Mediterranean and who knew how to make Moroccan mint tea and spicy soups. Then the buildings were finished, the park was remodelled, and the container moved on, to a vacant building plot where the next step of district redevelopment was planned. The same container, the same name, the same letters. But now supplemented by a new café in another container, a small bicycle repair shed, and a beehive. Over time, wooden constructions came to populate the surrounding surfaces: pergolas, trellises, shelters, benches, vegetable beds, finally an arch and an entryway – a garden. Each year something new arrived and something old left. Elsewhere, at a shopping mall in another city, two female landscape architects together with residents created a small neighbourhood garden as an extension to the reading rooms and indoor facilities of the district library. Nothing glamorous, no planters, no flowers, but colourful objects that could be used as benches, tables, or playgrounds. After some years they were removed and did not return. Further out in the same city, on former agricultural land, a vacant old mansion surrounded by a grove of huge old trees was purchased by a private person who tore everything down to build a shining new villa. The landscape architect who noticed this carnage became upset that the municipality had started transforming the surrounding fields into building plots to develop a new residential district, including a small park where they came to plant very small trees. In yet another city, a former wharf has been continuously and experimentally transformed into a new urban district, with a loose master plan during the first 10 years, developing situations somebody cares for into places that even more people will care for – a collective landscape. Meanwhile, estate agents have discovered the area, making money here and there. But for a couple of years now, two female designers – a landscape architect and an urban planner – have been directing the overall operation, learning from each other, jointly creating new protocols

for urban development, designing new residential typologies, and imagining collective landscapes. Nothing is being built as of now. Open-ended. Ross Gibson writes:

Some aesthetic forms ‘dramatise’ change. I call them ‘changescapes’. They help us know mutability by immersing us in it, by letting us be with it. Change is their theme and it is often their matter too, for they are usually of fragile and ephemeral stuff that reacts to altering conditions in the larger world. Transformations happen at their boundaries, at the limits between the inside and the outside of their systems, and then the symptoms of change become manifest in them, palpably available for our contemplation.¹

Urban landscapes, from small balconies to entire urban districts, harbour a range of fragile attributes that are easily overlooked because of their instability and transience, and which are exactly the attributes that add an essential quality to urban life. Working with these fragilities seems to ask for another form of design, namely of landscapes as changescapes. Such design does not necessarily involve the procedure taught in architecture schools: draw a plan for a client, hand it over to craftspeople to build, and deliver a finished work. Changescapes might not prompt a full-fledged plan, come with clients or require conventional crafts, and they might never be seen as finished. They might invite continuous care. Changescapes seem to be more easily recognised and created by women designers.

¹ Ross Gibson, “Changescapes: Complexity, Mutability,” in: *Aesthetics* (Perth: UWA Publishing, 2015), 7.

Annegreth Dietze-Schirdewahn

Impostor

How is our invisibility related to our own understanding? The notion of impostor syndrome explains how we are prisoners of our own experiences and perceptions. *Hochstapler Syndrom*, as it is called in German, explains the self-doubts we have in and about our work. We think that our professional capacities and achievements are a matter of luck, not of our own real knowledge, development, or contribution. We came into our position/situation “by accident”, we just happened to be in the right place at the right time, and we have contributed very little or nothing at all. Actually, we made our way because others contributed much more than we did. It is said that women especially have this syndrome.

Hochstapeln means to stack something up in a tall and extensive column or pile. As high as possible, but in this case it is an empty pile with (almost) no content. Our claims are fraudulent. And we are anxious about being caught out or discovered.

An awareness of the fact that many professionals have impostor syndrome obviously helps us to reflect on our own achievements and contributions. *Hochstapeln*, stack up, yes; but a stack not of emptiness, but of knowledge and experience. Always with critical self-reflection. Helpful guidance along the right track. It confers a sensitivity that counters my own invisibility and that of others. It also counters the playing of familiar games, and it is important for increasing professionalism and shaping the profession.

Silvia Federici writes: “It is women who ‘gossip’, presumably having nothing better to do and having less access to real knowledge and information and a structural inability to construct factually based, rational discourses.”¹ Gossip is nothing other than informal talk, social interaction and exchange with those around us. It is a way to calibrate our position and reflect on ourselves in the context of our environment. It seems that gossiping is not liked, either in academia or in our professional world. This dislike is a way of reducing social interaction to ignorance and a symbol of low motives. I have always thought the “marking” of this social strength of women (and the men who have these skills) is a way of neglecting it, limiting it, and creating impostor syndromes. It is a way of playing the game, maintaining existing and established networks. It also blocks critical methodologies, critical thinking, and openness to new perspectives and broader horizons.

1 Silvia Federici, *Witches, Witch-Hunting, and Women* (Oakland: PM Press, 2018), 41.

Liv Løvetand Rahbek

A Woman's Way of Knowing: On the Men Who Taught Me That My Way of Knowing Does Not Count

I want to tell stories. My stoned father stopped me and asked me if I even knew how to do that. He looked at me distantly, his eyes red from booze and weed.

Then there was my schoolteacher, Arne. When I came top in the final oral exam on Danish literature, he devalued the grade by telling me I did not deserve it.

I may be wise, but my way of knowing is different from that of other people. My colleagues seem savvier than I am, better spoken. I feel like a curious child, always asking questions. Sometimes my questions seem off-putting to other people, although my intention is not to provoke. Maybe I am not so good at using words to smooth things over, although my mum always thought I was a good storyteller. That I should become a film maker. I went to design school instead and found comfort in non-verbal visual communication. Now that I teach at university, I am forced to write, but I struggle with the academic world's ways of knowing. I do like trying out new things, but writing this text makes me feel like an impostor – perhaps because my way of knowing is not a way of knowing that works well with words, concepts, sentences and all the rules of academic writing. It makes me feel anxious. Could I be breaking the rules of what it means to do proper research and write about it? I see myself as the accused in the courtroom, or on the scaffold, cut into pieces.

Architectural theorist and educator Francesca Hughes has written that “each author has struggled with the existential problem of writing about herself, or documenting how she is and what she does, as she both is and does”.¹ So, how *do* I write about what I know and how I know it? The thought is harrowing. Like writing a job application. “Dear company, I am this person who can do this and that for you. . .”. What is hardest for me is to put words to what I know I can do. To my practical wisdom.

“So, now we start digging. We slowly move through the island in the middle of the street, and we loosen the hardened existing earth, and we apply compost to the earth and mix it together.”² I read this passage by artist and curator Marie Markman,

1 Francesca Hughes, *The Architect: Reconstructing Her Practice* (Cambridge, MA: MIT Press, 1996), 16.

2 “Så går vi i gang med at grave. Vi bevæger os langsomt igennem midterhellen og får løsnet den eksisterende hårdt stampede sand/grus-belægning, som vi blander med vores kompostjord.” Marie Markman, “Et spiseligt landskab,” *Arkipelaget*, no. 2 (2013): 35.

and I thought: right, here you have a woman who knows what she knows. She was there, she did it, and nobody can take that away from her. But it makes me wonder if that is my only option. To discern reality through words and writing, to be scientific. What about practical wisdom? What about ethics? Probably one of the famous white male philosophers has written about all this. Do I have to read his words to get to know my way of knowing, and where would that knowledge lead me? Could I take comfort in feeling connected to the ideas of a *big* thinker? Do I really need a white man to teach me how to think? Is that academia? Or are there other ways into the garden of (self-)knowledge.



Figure 2.5: Random pattern with objects of empowerment. Pattern inspired by “The Monadic Art of Collective Navel-Gazing”, “Aftermath” and “A Hat and a Cigarette”.

Henriette Steiner

Aftermath

My fingers touch the smooth paper binding of a student journal I edited while I was doing my PhD at Cambridge. The spine has acquired a yellowish tinge over the many years it has stood on a bookshelf that faces the midday sun. But the colour has changed only ever so slightly, since the publication's paper quality was exceptionally high. We talked a lot about that paper. It carried meanings – different paper thicknesses, textures, shades of white were chosen with great care. The cover is delicate, a silky cream colour that invites gentle touch. The graphic design is minimalist and perfect. My co-editor, Samson, did that.

It was an intense time back then when we worked in partnership as editors of a student journal, for a themed issue with the title *Aftermath*. Samson, who had already finished his architecture degree and now worked in London, got involved because he cared about the Department of Architecture, which was being threatened with closure by the university. There was a protest march in Cambridge that year, with more than 1000 people marching from the Department of Architecture all the way down King's Parade to the Senate House, the heart of the university's central offices. An auction was held in the department to collect money for the campaign, and an opinion piece were published in *The Guardian*. The department survived the crisis, although many things changed in its aftermath.

When I think back, I remember a lot of colours of things and images and people moving around, the protest, heated debates, emails, telephone conversations, late-night meetings where we sat on the nylon carpet of my student flat, and a range of emotions: anger, care, excitement, resentment, satisfaction, anxiousness, pride, and frustrations of all kinds. I recall very little about the journal contributions themselves. I know I wrote a short piece together with Svava, our first collaboration ever, but the others did not like our text much. I quite honestly never told Svava that. But in the aftermath of the aftermath, what survived were all the different forms of collaboration – indeed, the experience of creating something as precious as a collection of writing with others – and numerous networks and alliances, some of which worked seamlessly while others required hard work, just like the work we are doing here today.

Back then, I do not think that anyone in the department ever thanked us for our efforts as editors of the journal. But the Department leadership paid for a lot of copies of the issue to distribute to people who had supported the department during the crisis. Perhaps no one noticed that two young people of very different background, gender, and skill-sets and along with many others had worked as hard as they could in order to make words matter, and to care for an old institution whose

stuffy privilege and sense of entitlement had led it into a difficult situation. In hindsight it made me think of all the little things that can make people feel central and excluded at the same time. Just like when the Department of Architecture forgot to invite Samson and myself or other contributors to the reception party where the journal was handed over to all those people. For sure, we went to the party anyway. Sipping acidic white wine and, despite the awkwardness, trying to blend in as well as we could.

Catharina Nolin

A Hat and a Cigarette

She knew how to turn up late for a meeting: dressed in a broad-brimmed Solvalla hat, brandishing a cigarette in a long holder, and announcing in a self-confident manner, “Shall we get started?” This description was one of the first I encountered of the landscape architect Ulla Bodorff (1913–1982). Similar narratives followed, such as the unexpected nature of her interest in ordinary people’s living conditions, coming as she did from an upper bourgeois family that was part of the economic and cultural élite.¹ Related narratives also appeared in the obituaries published after her death.² This gendered way of describing one of the most successful Swedish landscape architects of the twentieth century has always intrigued me. Why was she described from this very personal angle? Why was she defined by her fashion choices and habits, in a way that overshadowed her professional career? Was it because it was difficult to trace her professional work, to use her own plans, writings, and images as a way to look behind the visual narrative? Perhaps it was intended as a way of dismantling her, of giving her a position in the history of landscape architecture that was unstable. Irrespective of the motives, as soon as narratives like these appear in print, they start to live their own lives, and it becomes difficult to adjust them and introduce other ways of seeing a person. In my research, I have aimed to construct other narratives about Bodorff that allow the professional landscape planner to take centre stage and stand out in multiple ways: as the landscape architect, the newspaper gardening columnist, the leader of a company and the organiser of a professional association. This is an opportunity to reveal the breadth and complexity of her occupation and her office.³

1 Landscape architect, oral communication c. 2005. Bengt Persson and Claus Nowotny, *Ulla Bodorff. Landskapsarkitekt 1913–1982* (Stockholm: Arkus, 1988); Bengt Persson, “Ulla Bodorff (1913–82),” in *Svensk trädgårdskonst under fyrahundra år*, ed. Thorbjörn Andersson, Tove Jonstoj and Kjell Lundsquist (Stockholm: Byggförlaget, 2000), 242–249.

2 Holger Blom, “Ulla Bodorff död,” *Dagens Nyheter*, 25 March, 1982, 45. Malcolm Murray, “Ulla Bodorff-Gyllenhaal till minne,” *Svenska Dagbladet*, 28 March, 1982, 16 and Sven A. Hermelin, “Ulla Bodorff-Gyllenhaal död,” *Svenska Dagbladet*, 26 March, 1982.

3 Catharina Nolin, “Women planners and green space: Sweden 1930–1970,” in *Green Landscapes in the European City, 1750–2000*, ed. Peter Clark, Marjaana Niemi and Catharina Nolin (Abingdon: Routledge, 2017), 175–190.





Figure 2.6: Fields pattern of Pattern inspired by “Otherness: Alternative Ways of Doing/Thinking Landscape Architecture” and “Invisible Projection and Speculation: Intra-action – to Play the Game Differently”.

Lei Gao

Otherness: Alternative Ways of Doing/ Thinking Landscape Architecture

Landscape architecture as a profession has a clear image of what it is. But how about “landscape architecture” outside the “professional” path?

The first image I can think of is from other times, or let us say history. Before the profession of landscape architecture was born, who shaped the landscapes, and how? Does this knowledge exist today? What are the differences in terms of methods and effects between old and contemporary ways of doing landscape architecture? What does this mean for environmental and social sustainability?

Another image is that of other groups (that is, professionals other than landscape architects, and amateurs/the public). How do they touch upon the work of landscape architecture? I am thinking of artists who do land art, engineers who design roads, painters who create landscape paintings, home owners who plant their gardens, children who build sandcastles. . . . They create big or small, real or imagined landscapes, which altogether form the landscapes around us.

The third image I think of, at a less tangible level, is landscapes in the virtual world, which seems to be where we spend more and more of our time. How does that landscape matter to our bodies and minds? I often ask myself this question when I look at my daughter. She prefers to spend the whole weekend sitting indoors and building her world in Minecraft, instead of going out and playing in the real landscape. What does the virtual world mean to her? Is this a place where professional architects and landscape architects will soon be playing more of a part?

It all makes me think of the following words by Helaine Kaplan Prentice:

While every designed landscape express[es] its maker’s imagination, the best measure of its success is how it invites, inspires, and liberates the imagination of its visitors. Writers, poets, musicians, philosophers and physicists work out their ideas while walking, so making places to walk is making places to dream, imagine, and create.¹

Creating a landscape is one part; conceiving/using it is the other part. This is quite true for real landscapes. A designed landscape is not solely created by landscape architects (or the like). It is also created by its users and the people who are related to it. Therefore, the same landscape might appear in different forms: as a childhood

¹ Helaine Kaplan Prentice, “A Century of Women: Evaluating Gender in Landscape Architecture,” *Landscape Journal* 22, no. 2 (2002): 168.

playground, a commuting route, a personal memory, a painting, a piece of music, a story and many more.

In the virtual world, creating a landscape may have more weight than conceiving/using a landscape. To return to the example of Minecraft, all the players are the creators of their own worlds. The fun always lies in the process of creation. Once the world has been created, the creator moves on to another virgin land. . . .The meaning of the landscape as an end product is diminishing. How about the meaning of creating the landscape?

Rikke Munck Petersen

Invisible Projection and Speculation: Intra-action – To Play the Game Differently

At an alumni event in my department in March 2022, I gave a presentation on drone film making as a co-creation method for work on lowland areas and climate adaptation. After 40 minutes and two other presentations, I became aware that I had to state my background as a landscape architect, my research approach, and my methodological foundations in (feminist) auto-ethnographic practice¹ and (feminist) ethical and emotional power dynamics,² since they imply a sensorial criticality.

The criticality of this method lies in its capacity to foreground aesthetic value in the meaning of sensory stimuli that arise from the double sensorial experience of filming on the ground – being both in the landscape and ahead of yourself via the folding of your and the drone's points of view (POV) – and then re-enacting and folding your POV with that of the audience during the editing process.³ It is important to elucidate rather than hide the sensorial imprints of mediality⁴ in order to create an awareness of aesthetic, experiential, sensorial imprints in experimental work with moving images, and not just *to play the game we normally play* when we work with texts and drawings. We need to play differently to deal with intra-action,⁵ working with sensorial stimuli and affects in the making – e.g. in landscape assessment methods, to uncover new knowledge about how landscapes affect, and how affect and re-affection can be worked with in architectural practice. Affective operations are important to foreground new empathetic and caring interpretations and readings of projects and landscapes. Film and drone film making can offer new perspectives on fieldwork and storytelling when we engage with the mediality of site-tool-person, mimicking the human-site entanglement and beyond in the process of filming and editing.

To play the game different and address eg. climate actions, the aesthetic experience of such changes and possible new constructed lowland areas, filmmak-

1 Sarah Pink, *Doing Sensory Ethnography* (London: Sage, 2015).

2 Donna Haraway, *When Species Meet* (Minneapolis: University of Minnesota Press, 2007).

3 Rikke Munck Petersen, "Drone Affect: Folded Points of Views as a Co-affection Method for Empathy and Care," *Emotion, Space and Society* 41, no. 2, 100842 (2021).

4 W. J. T Mitchell and Mark B. N. Hansen, "Introduction," in *Critical Terms for Media Studies*, ed. W. J. T Mitchell and Mark B. N. Hansen (Chicago: University of Chicago Press, 2010), 11.

5 Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham: Duke University Press, 235).

ing (filming and editing) is used as a recording method, an analysis and a dialog method, and at the same time as it projects new prospects for future landscapes. This implies a sensorial criticality that is linked to bodily practices. Nishat Awan puts it this way: “Yet, what is always missing in these accounts of mapping is the body”.⁶ The double focus on filming and post-editing as a mode of stimulating sensorial and affective thinking, ideas and knowledge production points towards the impact of the body and the tools used, which in turn supports an attention to mediality where “reality is a process of intra-active touch”, as Maria Puig de la Bellacasa states.⁷ Film making as a recording method and a tool for dialogue with landowners, planners and politicians generates “touching images” that elucidate invisible sensorial heightenings and affective responses that would otherwise be invisible, e.g. in drawing(s). It makes it possible to share invisible sensorial experiences directly through the affects and affective moving images that are projected back by/at you. When touching images are used for the understanding of embodied practices of relating-being, this addresses the invisible projection of infra-action in filming and post-editing as world-making. Film making as world-making brings the film, the site, the photographer and the audience into “mutually constitutive active touch”,⁸ and this is what is often missing from planning processes that deal only with 2D mapping techniques. This approach and attention propel existing projects and sites via new fieldwork and design tools and methods to support new readings and new caring, speculative, and affective approaches towards the future change, renewal, and reuse of existing sites, landscapes, and structures.

6 Nishat Awan, “Mapping Otherwise: Imaging Other Possibilities and Other Futures,” in *Feminist Futures of Spatial Practice*, ed. Meike Schalk, Thérèse Kristiansson and Ramia Maz (Baunach: AADR, 2017), 34.

7 Maria Puig de la Bellacasa, *Matters of Care* (Minneapolis: University of Minnesota Press, 2017), 114.

8 Donna Haraway, *When Species Meet* (Minneapolis, London: University of Minnesota Press, 2007), 6.

Ranja Hautamäki

The Art of Layering

Seeing the historical campus park of the Norwegian University of Life Sciences at one of the workshops in the research network, and listening to landscape architect Mette Eggen's story about her career, I was reminded of a key concept in landscape architecture: layers. I have always been fascinated by different layers – layers in the landscape, layers in life, layers as an analytical method. Allow me here to explore the art of layering and reflect on its multiple meanings for landscape architecture and our network.

I will start with a very obvious understanding of the concept, namely the layers of history – both horizontal in timelines, and vertical as layers in soil or rock. Horizontally, path dependency, and successive events form historical trajectories, whether logical or illogical. But layers also appear vertically underneath, as a process of sedimentation, slowly accumulating bed by bed – remaining or decaying over time. Geological strata form a record of events and preserve material remnants of our past, visible or invisible traces of history. Earth is an abundant depository, the long-term memory of landscape. However, it is not only passive but also active – as in soil seed banks that store dormant seeds from past times, waiting to grow again under favourable conditions. And if I think about layering in personal life, this leads me to reflect on the horizontal way of telling the story of your life, and also on vertical layering, layers of experience on top of each other, the sedimentation of memories – seed banks of ideas, forgotten, and perhaps waiting to take root again.

The art of layering can also be applied as a method: starting from the layer cake model by landscape architect Ian McHarg, which layers ecological information and builds an ecological framework for land use planning. While the limits of the rational planning approach are widely recognised, the idea of layering, of combining different – including unexpected – data in planning, is still relevant. Another method of layering, borrowed not from landscape planning but from painting, refers to the gradual build-up of light and dark shades, each intervention meaning a layer, and multiple layers forming the final atmosphere. In landscape design, this kind of layering would mean adding tones and depth, playing with light and shadow, combining material and cultural layers. To use these kinds of layering in research on landscape architects would emphasise not only the analytical layer cake approach but also an artistic orientation, focusing on the art of adding depth.

My last interpretation of layering comes from horticulture and refers to propagation: a branch touches the ground and produces adventitious roots, resulting in a new plant. Again, the application of this idea to research and landscape architecture

offers other explanations. By touching the ground, the mother plant – the original idea – can reproduce and multiply. The legacy of early generations of landscape architects and their ideas can provide new pathways for subsequent generations.

Landscape is made layer by layer, gradually and over time. Finally, applying this concept to our network would point towards the layers of our meetings and exercises – not only including what we all bring with us, but also preparing the ground for these adventitious roots, these unexpected ideas. And sowing seeds that suddenly start to germinate and appear out of the ground, even after you have forgotten them.

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Figure 3.1: Scandinavian map pattern. Pattern inspired by “Collaboration through Workshops”.



III Collaboration Through Workshops

Svava Riesto and Henriette Steiner

Introduction

This part of the book collates outputs from the various collaborative workshops conducted by our research network. These workshops took place online as well as at different sites in Denmark, Sweden, and Norway in 2021 and 2022. Our purpose was to search for previously hidden contributions by women to the landscape architecture disciplines. We did this by both working with archival material and searching for women – as contemporary and historical figures – through fieldwork. The chapters differ in their focus, and in whether the workshop goal was to test out methodologies or the various collective forms of empirical research, fieldwork, or theoretical explorations contributed by the participants. The first chapter, compiled by Lisa Diedrich in collaboration with Johan Wirdelöv and the workshop participants, employs the method of the travelling transect on a walking tour through Malmö, Sweden and collates material found or produced on the day. The second chapter stems from a workshop convened by Annegreth Dietze-Schirdewahn and Lei Gao in Aas, Norway, where groupwork was conducted to find ways of interviewing women architects in a context where oral history methods are often needed to overcome the lack of archival material. The third chapter, edited by Svava Riesto and Henriette Steiner, describes a workshop conducted in the field: using a combination of archival research and explorative fieldwork, we sought for traces of the work of the Danish landscape architect Agnete Muusfeldt in the Copenhagen suburb of Rødovre. The fourth chapter is the outcome of two workshops convened by Catharina Nolin to explore a source that is unusual in architectural histories: the “inventory lists” found in Swedish archives. This chapter also demonstrates the potential of groupwork. The final chapter in this part of the book, by Heidi Svenningsen Kajita and Meike Schalk, was written on the basis of two workshops exploring the idea of idle talk, using various theories to reappraise the value of idle conversations and to explore the kind of knowledge that informal conversations can – and do – contribute.

Figure 3.2: Transect trailing pattern. pattern inspired by “On the Move – Engaging with Women
Landscape Architects: Cartographic Diary of a Travelling Transect Across Malmö, 25 November 2021”.

Lisa Diedrich in collaboration with Johan Wirdelöv
and field trip participants

On the Move – Engaging with Women Landscape Architects: Cartographic Diary of a Travelling Transect Across Malmö, 25 November 2021

*8.30 a.m. Coffee shop, Rosengård shopping mall
Lisa Diedrich*

Far too early to start work. Far too grey, far too wet and far too cold. I lock my bike to a lamp post close to Malmö City Hall, hop on the green city bus that looks like a tram, and ride to Rosengård. One of the city's "million programme" high-rise settlements, it is built around a massive shopping mall. This big box hosts everything from shops to restaurants to a library. It sits on an enormous concrete platform that spans the road along which the bus drives. The road is straight and wide, like a motorway. This is where the bus drops off its passengers. Not the most romantic place on earth. I head up to the concrete platform, challenged by the wind and rain blowing across the deserted expanse. Only a couple of cars are parked here, it is too early, too wet, too cold for anyone to hang around right now. I zip up my coat, tighten my scarf and hide under my hoodie as I run to a side entrance into the mall and access the seating area of one of the restaurants. A few men are gathered at one of the tables, speaking Arabic. I identify one of them as the main server. He nods to me when I announce the arrival of our research group from Copenhagen and their need for lots of coffee in about 30 minutes. He disappears behind the counter and switches on the machine.

*9.30 a.m. Coffee shop, Rosengård shopping mall
Torben Dam*

A rainy day in November 2021, travelling from the Rosengård mall towards Malmö city centre. . . The absence of people from the urban landscape was understandable but also thought-provoking. This absence resulted in a search for signs of human activity, and in sensitive reactions when we occasionally met local people. The mall's coffee shop served as both waiting room and auditorium.

*9.30 a.m. Bus to City Hall
Lisa Diedrich*

I handed the group over to Karin Andersson and Johanna Bratel of Dis/Order. Based in Stockholm and Copenhagen respectively, they are participating in our research project as designers of open urban spaces. A couple of years ago, in collaboration with Rosengård residents, they created two low-cost experimental designs on the shopping mall's concrete platform – an attempt to smoothen its hostile barrenness and create an atmosphere of welcome and care. The first design project is Library Square, composed of colourful seating elements just in front of the public library. The library forms part of the shopping mall and is the second most visited in Malmö. The second design project is a playground that sits on the edge of the concrete platform. The plan is to visit both, but as it turns out, the group will actually visit one project and one void: Library Square was a temporary project, and even though it was heavily used and warmly appreciated, the designers did not obtain permission to turn it into a permanent open space. The conditions for young women landscape architects working with residents of diverse origins in a less wealthy area of Malmö are as harsh as the concrete platform I cross to head back towards the bus, one level down on the motorway-like road. I need to present a paper at the Swedish Research Council's annual conference on artistic research, unfortunately scheduled for the same day as our research workshop in Malmö. At least I will be preaching what I am practising. The paper is on the theoretical background of the Malmö workshop's method, the Travelling Transect. This is a project I have been conducting for a decade with my Australian colleague Gini Lee, in various collaborations with other researchers, students, professionals and local people. Despite fluctuating research funds, we have continuously cared for this project, committed to each other and to the critical conditions of the landscapes we have been studying across the hemispheres – wet and cold in the north, scorched and hot in the south, and increasingly disturbed by the effects of climate change. Today we will meet online to give a paper, and we have our researcher colleague Andrea Kahn from New York on board. Distance and proximity, presence and absence, precarity and dedication are the conditions of our project, which we approach with commitment and care – just as Dis/Order does for its project in Malmö.

10.00 a.m. Library Square, Rosengård shopping mall

Lei Gao

We had expected to visit a “beacon” site. Instead, two young women, landscape architects, told us a story of helplessness. The contribution of landscape architects was not recognised or respected, and in the end it was easily obliterated by bold architectural developments.

10.00 a.m. A paper on artistic research at Malmö University

Lisa Diedrich, Gini Lee and Andrea Kahn

The Travelling Transect is a fieldwork method to generate knowledge about critical landscape conditions “on the move.” Information gathered prior to the research trip, by studying the site from a distance, helps the researchers to identify research questions and draw up an itinerary to be followed on-site. While on the trip, fully immersed in the site, the researchers keep all their senses open to additional or other questions that might arise along the way, on the move, prompting deviations from the original itinerary. The findings from the field often represent answers to questions the researchers could not have asked before they travelled on-site. These findings initiate ongoing conversations, interpretations, and new knowledge – on the move – among the researchers, post-trip in the studio.

The Travelling Transect, an ongoing collaborative research project, proposes a method to capture site qualities through deep fieldwork-based empirical enquiry and narrative interpretation. Its theoretical foundation rests on a reinterpretation of Alexander von Humboldt’s concept of mobile empirical fieldwork and a reimagining of a well-known tool for scientific research on landscape conditions: the transect. Humboldt’s conception of science inspired us to dynamise the transect method in order to allow mobile, relational, and open-ended knowledge generation by adding “travelling” to “transect.” The Travelling Transect fieldwork method is an alternative or complementary approach to temporally brief but spatially distant site analysis based on big data – a form of site analysis that increasingly precedes the act of design itself in the design disciplines. The Travelling Transect method appropriates and adjusts Humboldtian ways of rigorously capturing material, and immaterial site qualities through fieldwork. Those who travel “design” their journeys to encompass preparing for the trip, gathering data, creating insights in the field, working with fieldwork findings in various acts of “thinking together” and making discoveries before, during and after the trip. Reflecting the range of concerns that animate landscape architecture, the Travelling Transect moves between “science” and “art” practices, adopting multiple cultural, spatial, ecological, temporal, and narrative mapping modes suited to research into contemporary urban, rural, and remote landscapes. Informed by design thinking and artistic practices, the method articulates a research approach that is open to and dependent upon digression, diversion, critical reflection, and in-process reorientation. As a creative, explorative research practice, it enables insights into relational links between diverse geographical locations previously regarded as unconnected, and across multiple academic research and discursive territories previously regarded as distinct.

Contemporary scholars in many disciplinary fields have recently rediscovered Humboldt's understanding of science as a mobile, "transareal" enterprise that moves across disciplinary and geographical boundaries and territories (Potsdam International Network for TransArea Studies n.d.). In his day, Humboldt operated in an environment characterised by intense global movement effected through seafaring and increased colonial trade. Today, similar dynamics are in play: movement driven by the globalised economy, and by the enormous changes inflicted by climate change with its attendant demographic shifts and altered human imaginaries, alongside the destruction and disappearance of ecosystems and biodiversity at alarming rates.

Humboldt, a travelling scientific figure, responded to the radically changing world view of his time by advancing two "epistemological revolutions." First, he rejected the idea of science as pure reflection at a distance, instead advancing on-site empirical exploration as the new authority for reliable knowledge generation. Second, he posited knowledge as open work, pushing research to ignore the boundaries between areas of study and to instead explore their interrelatedness and relational dynamics. Humboldt treated science as a transareal pursuit. His approach resonates with contemporary scepticism around existing or emerging intellectual, disciplinary and territorial boundaries and specialisms (Ette 2009, 2012; Kutzinski et al. 2012). His transareal principles precede the transdisciplinary and artistic turn that the Travelling Transect project embraces.

Further, Humboldt's activism overlaid scientific exploration with an aesthetic gaze: he consciously embraced and represented socio-aesthetic experiences during his travels. The idea that aesthetic-affective landscape encounters can spark public empathy for everyday landscapes is now prevalent in discourses of landscape architecture and urbanism. US scholar Elizabeth Meyer's seminal essay "Sustaining Beauty" (2008) introduced an aesthetic component into the sustainability triad. Her text has instigated critical discussions (De Block and Vicenzotti 2018; Hellström-Reimer 2010; van Hellemond and Notteboom 2018); it also situates the Travelling Transect as a tool for design *and* an activist practice in its own right. To inform activism in favour of landscape fragilities, the Travelling Transect strives to convey the interrelatedness of aesthetic, ecological, and cultural appreciation at land/water margins (Lee and Diedrich 2019).

As travelling women researchers, the initiators of the Travelling Transect are particularly aware that they are following up on a tradition previously reserved to men: travelling. With feminist writers such as Rebecca Solnit (2001), we contend that the spatial practice of wandering and roaming in space is an activist practice for women, and that it is intimately linked to women's intellectual mobility and freedom.

*1.00 p.m. Walking from Rosengård to Möllevången**Nina Marie Andersen*

In the rather grey physical environment we passed through, I found – in addition to all the good intentions and beautiful people – decorations on the walls and pavements that were joyful and enriching. The collection was a mixture of street art, ornamentation, and signs of the underground infrastructure. Unlike some essential characteristics of landscape architecture, such as growth and the change of the seasons, these decorations were relatively permanent.

*2.00 p.m. Cycling to Norra Grängesbergsgatan**Lisa Diedrich*

Here I am, switching worlds again, out of the conference, back to Travelling Transect practice. I invited the participants in the research network to perform their Malmö excursion as a Travelling Transect trip. The method consists of the trip itself (with a planned itinerary, but also with deviations while travelling), the cartographic diary (an individual record and interpretation by each researcher, but also a collective piece) and the *tableau physique* (a co-created time-specific artwork fed from the cartographic diary's resources and aiming to reach wider audiences post-trip). Together with my colleague Johan Wirdelöv, I determined the overall itinerary, the places we would visit and the people we would meet. But this is only one element of the Travelling Transect. The other element is the on-site experience of each fellow traveller, which I am curious to discover soon. I asked the participants to collect materials and capture impressions along the way, anything they considered of value to feed into the research network's question: where are the women in Scandinavian landscape architecture? On my bike, riding through the rain, I wonder if my fellow travellers will have had the courage in this weather to create any of the expected photos and short movies, sketches of places or people, samples of objects, notes from interviews or conversations along the way... I think of my fellow researcher Gini, who just video-called into the artistic research conference from South Australia while experiencing a summer thunderstorm. Loud thunder interrupted her speech every now and then, prompting her to exclaim spontaneously: "Oh well, our work is actually as open-ended as the weather!"

*2.15 p.m. Crossing Folketspark**Lei Gao*

Various things in Folketspark kept reminding me of childhood memories of a public park in my home town. But that was so long ago and so far away... I can only show that park through images found online...

*3.45 p.m. Meeting at the Glass Bubble**Lisa Diedrich*

The contrast between inside and outside could not be sharper. We meet Monika Gora, a landscape architect and artist from Malmö, outside the Glass Bubble, a structure she designed as a winter garden for an elderly care home in this outpost of Malmö's Western Harbour. This new urban district, which has been developed on the site of the former harbour since the 2000s, opens onto Öresund, with stunning views of the bridge and the Copenhagen coastline. The western winds blow harshly here, especially on a November day. But the sunset over the bridge is magnificent and compensates a hundred times over for the grey, rainy day. Monika has arranged for us to meet one of the women that lives in the care home, who grants us access to the inside of the Glass Bubble. It is like paradise: no wind, no cold, no rain; palm trees and other Mediterranean plants, benches, and chairs to rest on, and the same view of the sky and water outside, but sheltered and from indoors. However, the design was a solution to fix an architectural mistake: when the care home was designed to look out onto Öresund, the designers did not consider that the main façade would face north-west and be exposed to the harsh wind. Now the Glass Bubble provides not only a windbreak but also a paradisiacal interior.

*5.00 p.m. Reflections at the end of the day**Heidi Svenningsen*

On the walk, all those women talked about how their practices and knowledge of landscapes were tied to decision-making, politics, use, and other conditions beyond their immediate reach. I was interested in how their narratives showed that design issues were sometimes turned around, folded and left out of control in response to such conditions. The finished projects stood (positively) as works in progress.

*5.00 p.m. Moving between outside and inside**Svava Riesto*

The wind was cold and we were all freezing, as we chatted to get to know each other along the way. Colourful walls and facades seemed to want to add playfulness and joy to the grey November days. As we came to the glass house with palm trees we all warmed up, we relaxed, and other kinds of conversations begun to emerge.

8.00 p.m. On the way home

Lei Gao

On a typical field trip, I would put myself in the position of a landscape architecture professional and explore the site with the aim of understanding its structure, context, design intention etc. The fieldwork I did this time was very different. Unintentionally (or intentionally?), I tried to experience the site from a “woman” perspective, or let us say, by using all my senses instead of just my eyes. I noticed the nice fragrance of a bakery near Rosengård station (but then disappointedly found that the fragrance probably came from a factory rather than a small local bakery) and the strange smell (like rotten shrimp) as I approached Folketspark; I sensed the cold, damp air along the way; I was sometimes distracted by noises; the strong taste of spices from lunch lingered in my mouth throughout the afternoon; from time to time I also recalled past experiences, going all the way back to childhood. . .

On the night flight home, as I looked through the window through half-closed eyes, the colourful lights on the airport runway became blurred, suddenly reminding me of the light sculptures Monika had shown me on her mobile phone at lunch a few hours earlier. Was this journey a dream? Interestingly, some days later, while selecting my “five things,” it occurred to me to find Monika’s images as a “reference” for this photo. Google took me to Monika’s website, where to my surprise I discovered that her words matched exactly how I had felt when I took the photo. . .

I remember a night sail several years ago, the big ships that came against us. I mistook the lit ship for a Christmas tree. I was surprised to discover a gigantic dark metal body, with lights fixed at. The shape was so different from what I thought I’d seen. [. . .] Light sculptures play with and displace meanings, the boundary between the completely obvious, and it is adjacent to an optical illusion. They raise awareness for the prelinguistic, reach past our intellectual interpretations linked to the right sight, directly into the clean sudden experience of light. They make us aware to elude our perception. (Gora n.d.)

10.00 p.m. On the move again

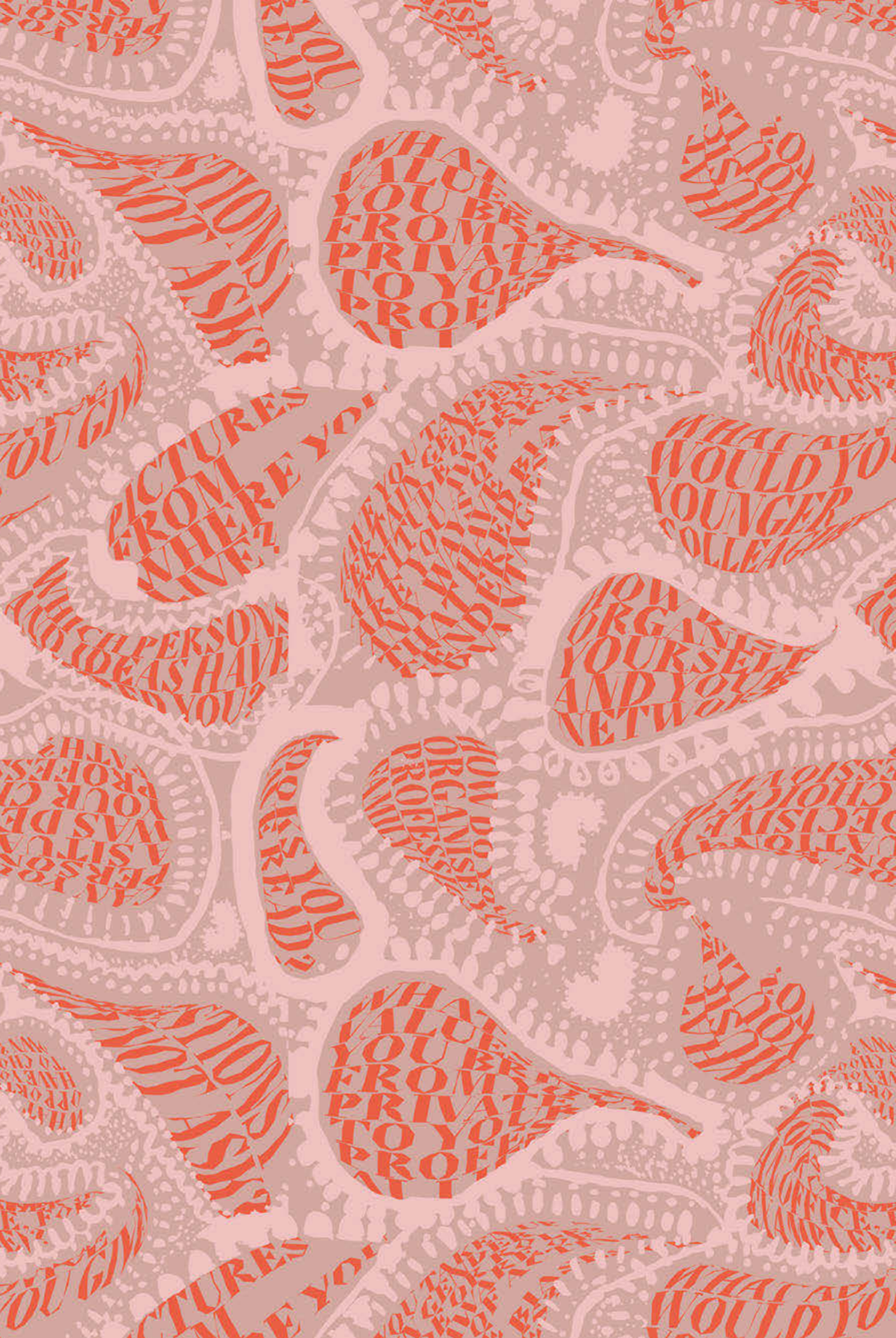
Lisa Diedrich

At home, after a long day with women landscape architects on-site. At home, at a distance from the sites and people I visited. Yet my mind keeps being inspired by all those other minds, I keep being “on the move.” I feel not distant but close. In this interplay of being far away and close up, off-site, and on-site, focused on a research question yet open-minded to deviate from it, reflective yet observant, and in steady conversation with the others as researchers, designers, inhabitants of a city, I expect new knowledge to arise “on the move,” to elucidate the critical

conditions under which we work, we women landscape architects. Through forms of collective artistic representation such as this cartographic diary, we can communicate critical conditions, with “critical” understood threefold as “essential,” “vulnerable”, and “in need of change.” We can strive to create awareness of what is critical among ourselves, but also among others – not least those who make decisions about urban development and design, whom we want to adopt a feminist lens on landscape architecture’s agency in order to support the sustainability agenda, which is likewise “on the move.”

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WHAT VALUE
YOU BE
FROM
PRIVATE
TO YOUR
PROFE

WHAT WOULD YOU
YOUNGER
COLLEAG

HOW DO YOU
ORGANISE
YOURSELF
AND YOUR
NETWORK

PICTURES
FROM
WHERE YOU
LIVE?

WHICH PERSON
IDEAS HAVE
YOU?

HOW DO YOU
ORGANISE
PROFESSIONAL

DECISIVE
CHOICE
OF ACTION

DO YOU SEND?

WHAT VALUE
YOU BE
FROM
PRIVATE
TO YOUR
PROFE

WHAT WOULD YOU

PERSONAL
SITUATION
WAS DE
YOUR CH
PROFESSIONAL

WHAT WOULD YOU

PICTURES
FROM
WHERE YOU
LIVE?

WHAT WOULD YOU

Fig. 3.3: Paisley of questions. Pattern inspired by “Oral Archives: Searching for Undocumented Contributions by Women Landscape Professionals”.

Annegreth Dietze-Schirdewahn and Lei Gao

Oral Archives: Searching for Undocumented Contributions by Women Landscape Professionals

1 Why We Want Oral History in Landscape Architecture Archives

Women professionals and their work are relatively invisible in the twentieth-century history of landscape architecture. This includes the Historical Archive of Norwegian Landscape Architecture, where the majority of collections comprise men's contributions – at least at first glance. There are reasons for this. For example, in the past, female landscape architects (or garden architects, as the profession was generally called in Nordic countries before the 1960s) were often unmarried and had no descendants to preserve their legacy, so many potential archival materials were lost. In other cases, such as the Norwegian Torborg Zimmer (1911–2001), the female landscape architect collaborated with a male colleague (sometimes her husband), and her work was catalogued under his name rather than hers. A creative approach is needed to overcome these gaps and discover the contribution of women professionals to Scandinavian landscape architecture.

One such approach is to go through peripheral materials, from wedding photos of the female landscape architect's relatives to newspapers printed on important dates in her life. Berit Rønsen, a PhD candidate at the Norwegian University of Life Sciences, uses this approach in her doctoral research on Zimmer, telling Zimmer's otherwise unknown professional and personal life story in a richly rewarding way.

Another approach is via the landscape architect's own narrative – for example, using the oral history method. The latter is “a technique for generating and preserving original, historically interesting information – primary source material – from personal recollections through planned recorded interviews.”¹ The term oral history

refers to both the interview process and the products that result from a recorded spoken interview (whether audio, video, or other formats) focused on narrators' life histories or

¹ “How to Do Oral History”, Smithsonian Institution Archives, <https://siarchives.si.edu/history/how-do-oral-history> (date accessed, 3 June 2024).

topical interviews in which narrators are selected for their knowledge of a particular historical subject or event.²

Oral history has been used in many fields and has provided rich archival materials. For example, the Oral Archives of the World Heritage Convention contain 60 interviews with people who were closely associated with the creation and implementation of the UNESCO convention, capturing precious memories of important moments in its history.³ However, the use of oral history has not been extensively explored in landscape architecture archives.

There are good reasons why oral histories should be used to create archival material. Firstly, current materials are mainly donations from deceased landscape architects. No direct personal memories are recorded to explain the context or thinking behind the works, let alone the autobiography. An oral history would be a valuable supplement, or even the main source, for understanding the context of a collection. Secondly, the range of document archives we have today is limited, consisting mainly of project drawings and reports, with no contextual background. How a project is realised from initial idea to end product – the whole process – is important; however, document archives cannot capture all the efforts in-between. Oral archives would provide more context and richer materials for understanding the whole process. Thirdly, collecting oral history archives also means getting in touch with living landscape professionals, creating opportunities for them to talk about their opinions and memories. This would greatly extend the coverage of archival collections.

We also need to consider how to use the oral history interview method to excavate and elevate women's contributions to the landscape profession. In traditional landscape architecture history-writing, the focus is on outcomes or final products that are perceived as icons of certain periods and places. Oral histories provide a space for landscape professionals to recall processes rather than final products, projects that may have been less successful, and personal life events and career relationships rather than professional milestones alone. By interviewing women professionals or those close to them, we can gain a better understanding of their contributions from more dynamic perspectives and dimensions. To achieve this, a well-designed interview guide is an important prerequisite. Such interview ques-

2 "Archiving Oral History: Manual of Best Practices", Oral History Association, last updated 2019, <https://www.oralhistory.org/archives-principles-and-best-practices-complete-manual/> (date accessed, 3 June 2024).

3 "Oral Archives of the World Heritage Convention," Canada Research Chair on Built Heritage, UNESCO World Heritage Convention, <https://whc.unesco.org/en/oralarchives/> (date accessed, 3 June 2024). Christina Cameron and Mechtild Rössler, *Many Voices, One Vision: The Early Years of the World Heritage Convention* (NY: Ashgate/Routledge, 2013).

tions may reveal contributions that would remain hidden from more conventional history-writing processes. As the introduction to this volume points out, landscape architectural practices are “active verbs’ that are knotted together in complex, often silent and fundamentally unequal arrangements. [This] also requires us to become aware of our own positionings as researchers, individually and as a research community, in relation to such arrangements.” Therefore, at the workshop in Ås, we wanted to design a set of interview questions to explore how to excavate and elevate women’s contributions to the landscape profession, and the relationship between women professionals’ careers and their lives.

2 Using Oral Archives to Excavate and Elevate Women’s Contributions: Workshop in Ås, Norway

What might we get when we collect oral archives from a living woman professional? We wanted to do a pilot study as the starting point for the workshop. Therefore, we invited Mette Eggen, a well-known Norwegian landscape architect, conservation professional, and respected educator in the field, to tell us her story. In her oral presentation, entitled “Where Are the Women. . . ? Experiences from a Long Career”, Eggen recalled her childhood, her parents’ influence, the houses and gardens she had lived in, and how those influences had shaped her subsequent career. She did not think gender had been an issue that had prevented her from pursuing her career. Nonetheless, her narrative revealed that society and family had played an important role in her career development. Might we call this a gendered perspective?

Apart from Eggen’s presentation, the workshop also received presentations from two other invitees: Rønsen introduced her research project on Zimmer, and Professor Annegreth Dietze-Schirdewahn introduced the Historical Archives of Norwegian Landscape Architecture, whose collection holds works by four female landscape architects.⁴ The three presentations formed the first part of the workshop and provided some empirical materials and ideas for the second part, which was an interactive group exercise.

⁴ Annegreth Dietze-Schirdewahn, “De kvinnelige pionerer i disiplinen,” *Historical Archive of Norwegian Landscape Architecture* (blog), 8 March, 2021, <https://blogg.nmbu.no/ila-samling/2021/03/de-kvinnelige-pionerer-i-disiplinen-2/> (date accessed, 3 June 2024).

The aim of the group exercise was to develop an interview guide with a list of questions for women landscape professionals. A great deal of literature exists on how to conduct qualitative interviews or oral histories,⁵ but our focus was not (yet) at the practical level. Rather, we wanted to generate ideas, in a collaborative way and without the constraints of existing methods or ways of thinking. Therefore, we gave no instructions to participants about how to design an interview guide. We simply asked them to think about the questions they would like to ask women landscape professionals, and how they might use those questions to uncover women's contributions.

Participants were divided into small groups that went to work in different rooms. Each group had 60 minutes to develop an interview guide or list of questions suitable for women representatives in the field, based on the presentations they had just heard and a reading list they had received before the workshop.⁶ The purpose behind each question was also to be noted, as written reminders for the interviewer. In addition, each group was asked to try out some of its questions on its own members in order to check that the questions were understandable and led in the desired directions.

The starting questions we gave to all the groups were:

- How can we secure oral archives and narratives?
- What are the best practices for using interviews to supplement archive material?

After this exercise, the small groups all returned to the main room and shared their outcomes. We also had a discussion to reflect on the interview questions: were they gender-specific? What questions are important to ask women professionals in landscape architecture?

The outcomes of the small group exercises are presented below.

5 E.g. "Archiving Oral History"; "How to Do Oral History".

6 The reading list comprised the following (all in Norwegian): Dietze-Schirdewahn, "De kvinnelige pionerer"; Ole Billing Hansen, "NLAs eldste æresmedlem: Elise Sørsdal," *Arkitektnytt*, 19 September, 2006, <https://www.arkitektnytt.no/nyheter/nlas-eldste-aeresmedlem> (date accessed, 5 June 2022). Hanna Kosonen Geiran, "Spørsmålet jeg aldri fikk," *Kronikker, Riksantikvaren*, last updated 30 March, 2022, <https://www.riksantikvaren.no/sporsmalet-jeg-aldri-fikk/sporsmalet-jeg-aldri-fikk/> (date accessed, 30 March 2022). Torborg Zimmer Frølich, "Utvikling av yrket – slik jeg har opplevet det," *Arkitektur N*, <https://www.arkitektur-n.no/artikler/utvikling-av-yrket> (date accessed, 5 June 2022).

Open Dialogue/Understanding Context

Liv Løvetand Rahbek, Maria Markman and Maria Trovato

We tried to formulate open questions that would invite reflections rather than definitive answers. We also asked ourselves: why ask these questions?

List of questions:

- What opportunities have you had to choose your own way of shaping your career (in an office, for example)?
- How do you organise yourself and your network?
- Which persons and ideas have inspired you?
- How have you saved documented and other traces from your career?
- How much time have you spent caring for other people (parents, children, friends, colleagues)?
- What advice would you give to younger colleagues?

All Senses Matter

Ranja Hautamäki, Svava Riesto and Annegreth Dietze-Schirdewahn

Approach the person in their environment: children, colleagues, families.

Take the person to certain sites, be specific about materialities, smells, contexts.

List of questions:

- What music do you listen to? (Do not ask about only the content.)
- Specific projects: why those projects? Why not others?
- Most difficult projects? What was the reason for their being so difficult?
- Most difficult client?
- Books you have read?
- Questions I did not ask?
- Pictures from where you live.

Things to be aware of:

- Not only milestones but more hidden aspects of their career
- Ethics in interviews: leading and misleading
- Meike Schalk, witness seminars, groups
- Oral history as performance
- Women are a bit more modest? Not interested in talking about themselves?
- Context, and what they are wearing!

- Asking males and females
- Give them a chance to review the answers later?
- No direct questions about gender issues
- Differences between academics and professionals?
- Titles/degrees, lectures, and articles, competition
- Social justice in projects!

Growing into a Professional

Lei Gao, Henriette Steiner and Vera Vicenzotti

We want to understand how a woman professional has grown as such, who/what the key influences are.

List of questions:

- Can you name a person, event or a situation that was decisive in your choice of professional path?
- Name between one and three events, collaborations, professional friendships or informal networks that are not on your CV but that made you grow professionally.
- What values do you bring from your private life to your professional life?
- Reflecting on these values, which strengths and weaknesses have they given you?

How a Woman's Role Influences Her Career

Torben Dam, Rikke Munck Petersen, Maria Bay Wendt

We want to understand what being a woman means to her professional life. For example, does a woman act more harshly to demonstrate her position? Whether and how a woman's family role has an impact on her professional contribution – e.g. women often take on most of the caring work when family members are critically ill.

List of questions:

To understand her professional recognition, and her contribution to the profession and practice, we ask what the woman has focused on:

- What are the important landscape architectural focuses for you?
- What informs your work? Societal challenges, garden design and/or planning, your choices of plant use, paving materials, the role of trees in the city?

- How can these focuses, challenges and interests be seen and read in your projects?
- Do you have a favourite among your own projects? What methods are important in your design/planning processes?
- Who has inspired you?
- Where were you trained? Who were your most important teachers? Who did you study with?

To get an insight into the opportunities and limitations for developing a professional career, and the effect of conscious and unconscious choices on work/life balance, we ask:

- What is your family situation? How has your family situation affected your work, work decisions and choices of work responsibilities?
- How do you organise your professional/family life?
- What is your family background? How has it influenced your opportunities and choices?

To get an insight into her level of reflection and consciousness regarding ways of acting and the different positions and impacts of gender issues, we ask:

- Has it affected/does it affect your professional life that you are a woman?
- Have you taken up a certain gender attitude or role? Are you aware of any ways of acting that have gendered biases or advantages?

What Shapes Contemporary Women Landscape Professionals?

Lisa Diedrich

These questions are designed for interviews with women in contemporary Scandinavian landscape architecture, bearing in mind the autobiographical narrative presented by Eggen at the workshop, but targeting the generation subsequent to hers.

As biographies are seldom straightforward (and may be totally different from Eggen's), any interview should be semi-structured, remaining open to spontaneous questions, and building on answers to previous questions that have revealed potentially fruitful details not encompassed in the prepared questions.

Questions need to invite talk about aspects of private life, as female professional/academic lives tend to be heavily influenced by these. Careful ethical consideration is needed to judge which aspects can be openly addressed and which cannot.

Lists of questions:

Family background: as a woman, what role has your family background played in your career choice/path?

- Family status and wealth?
- Parents = role models in the discipline/profession? Or role models for attitudes towards work/life? Other?
- Mother/father individually = role model, or someone to differentiate yourself from?
- Absent father/mother (death, divorce, other)?
- Other family members playing a role in your motivation towards a professional career?
- Encouragement/discouragement by parents to develop your own profile in the profession/academia?

Purpose of questions: understand dispositions towards career, motivation, and personal strengths. Has the interviewee followed a path trodden by the previous generation, or emancipated themselves from a previously trodden path? Are there particular dispositions, motivations, or personal character traits that multiple interviewees bring up?

Family situation: as a woman, what role has your own family situation played in your career development?

- Are there correspondences/interferences/influences between particular moments in your private life and your professional/academic life?
- What interdependencies are there between your economic situation, family life, and work choices?
 - Partner?
 - Children?
 - Illness?
 - Elderly parents?
 - Other family members?
 - Moments where the one has influenced the other, how, why?

Purpose of questions: understand the relationality between female family and work life.

Education: as a woman, how have you fared in your educational career?

- What did you study, where, with whom, why (teachers, fellow students)?
- What were your expectations, insights, regrets?
- Did anything leave its mark on you? Charismatic teachers or fellow students, networks, or collaborations, situations of competition or discrimination, unexpected discoveries, unexpected disappointments. . .
- Way stations? Straightforward educational career? How, why?

Purpose of questions: understand if there are female prompts/particularities in educational careers.

Professional/academic life: as a woman, how have you fared in your working life so far?

- What has been your professional/academic career since you completed your education, where, with whom, why (office, university, bosses, fellow employees...)?
- What were your expectations, insights, regrets?
- Did anything leave its mark on you? Charismatic colleagues or collaborators, networks or collaborations, situations of competition or discrimination, unexpected discoveries, unexpected disappointments. . .
- Way stations? Straightforward working career? How, why?
- Involvement in professional and academic environments? Development in the one and/or the other? Straddling both? How, why?

Purpose of questions: understand if there are female prompts/particularities in professional/academic careers.

Reflections

All the groups had different focuses, but all were aware of the unique position of women professionals. The questions fell into the following categories:

- *Whom* do you ask: landscape architects, horticulturists, academics, writers, artists? Is there a difference when approaching older people?
- *Where* do you ask: at home, at workplace, in the field where the project is located? Importance of visual experience and involvement of all the senses (particularly important for landscape architects).
- *What* do you ask about: how coming into the profession (influences from family, education, role models etc.)? Relations between family life and work life? Whether and how has gender shaped one's career and outcomes? Specific questions about one case (a successful project, or a failed project), or more general ideas about the interviewee's professional life (influences, approaches and challenges at different stages of life, in different contexts and networks etc.)
- *How* do you ask: directly, or letting the interviewee open up slowly, using hints?

The workshop produced a list of interview questions for use with women landscape professionals. It also left us with more nuanced questions and hypotheses to explore further.

We had the impression that women perhaps act differently at work compared with men. For example, caring and sharing tended to be referred to more often in relation to women professionals. But is this true more generally? How has gender created these differences? How can we delve into this more deeply by using interview questions?

There is also the issue of relations between interviewers and interviewees. We recognise the importance of observation, but we also need to bear in mind that observation has its subjective aspects. Therefore, an experienced interviewer may produce a different oral archive from an inexperienced student interviewer.

How are oral archives linked to existing archival materials? Is the oral archive an indispensable part of the collection that must be actively sought, or is it a supplement that can be received passively or contingently? From whom should we aim to collect oral histories? How might the use of such materials change our understanding of landscape history, as well as the discipline of landscape architecture.

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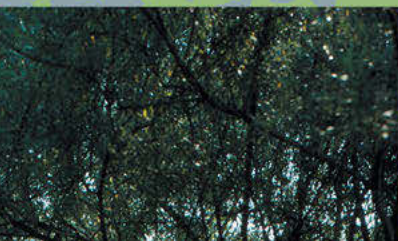


Figure 3.4: Agnete Muusfeldt's photos of Viemose park and Valhøj school with sprig background. Pattern inspired by "Hidden Contributions? Searching for Women in Copenhagen's Suburban Landscapes".

Svava Riesto and Henriette Steiner

Hidden Contributions? Searching for Women in Copenhagen's Suburban Landscapes

They are used on a daily basis, but few of us think of them as having been designed and planned: parks, school playgrounds, town centres, squares, sports fields, cycle paths, and motorways dating from the post-World War II decades. Such quotidian landscapes were a key part of the huge planning efforts that took place in Scandinavia and beyond during the 1950s to the 1970s, a period when urban growth was being organised to create new landscapes for modern citizens supported and regulated by the welfare states. These *welfare landscapes* were unprecedented in their sheer quantity and extent.¹ They reflect the period's strong belief that planning and design – of everything, from cutlery and furniture to playgrounds, housing areas, and large park, road and water systems – could improve the lives of individuals and communities, and could even contribute to reach the ideal of the universal distribution of welfare, which characterizes the post-war Scandinavian state policy.² The huge urban expansions and building projects of the period created significant modern monuments all over Scandinavia, including new town halls, churches, sports facilities and schools – some of which later became absorbed into the canon of architecture. But most of this designed urban landscape has lived a much more silent life in architectural histories.³ Many landscape architects' works for the post-war welfare state remain *hidden contributions*: designed gestures that form the basis of many people's lives and are significant in our cities, but which are not usually perceived as designed landscapes. Scandinavian landscape architecture of the twentieth century is traditionally written about in terms of a few designers who are highlighted as the drivers of innovation in modernist garden art and landscape architecture.⁴ These are most often men. Although some important pioneer-

1 Ellen Marie Braae et al., "Welfare Landscapes: Open Spaces of Danish Social Housing Estates Reconfigured," in *Mass Housing of the Scandinavian Welfare States: Exploring Histories and Design Strategies*, ed. Miles Glendinning and Svava Riesto (Edinburgh: University of Edinburgh/DocoMoMo, 2020), 13–23. Johan Pries and Matthias Qviström, "The Patchwork Planning of a Welfare Landscape: Reappraising the Role of Leisure Planning in the Swedish Welfare State," *Planning Perspectives* 36, no. 5 (2021): 923–948.

2 Gösta Esping-Andersen, *The Three Worlds of Welfare Capitalism* (Hoboken NJ: John Wiley, 2013).

3 See e.g. Liv Løvetand Rahbek, Svava Riesto and Henriette Steiner, *by Women: A Guidebook to Everyday Architecture in Greater Copenhagen* (Aarhus: Ikaros Press, 2022).

4 See e.g. Mark Treib, ed., *The Architecture of Landscape 1940–1960* (Philadelphia: University of Pennsylvania Press, 2002). Sven-Ingvar Andersson and Steen Høyer, *C. Th. Sørensen: En havekun-*

ing work has been done on the contributions of the many women who entered the disciplines during the twentieth century, many of the stories of their contributions to welfare landscapes are yet to be written.⁵

This lack of knowledge and attention often makes it difficult to assess the value of these landscapes or their potential future roles. Observing the contemporary urban development of post-war landscapes in Stockholm, Catharina Nolin provocatively states that landscape architecture designed by women is “rich – but threatened – cultural heritage.”⁶ Although green landscapes and public spaces are always in flux, many welfare landscapes are currently facing significant changes. New urban agendas such as privatisation, densification, climate adaptation, biodiversity agendas, and new ways of living are pressing for change in urban landscapes across Scandinavia. How can we begin to understand women landscape architects’ more or less hidden contributions from the post-war decades, and hence to discuss their potential roles in today’s and tomorrow’s city? How can we do so in ways that avoid the pitfalls of canonisation or idealisation, instead seeking to understand them from a multitude of perspectives that grasp some of the landscapes’ complexities?

This chapter emerged from experimental, interdisciplinary fieldwork that tested collective modes of investigation and interpretation. The chapter considers two projects, a school and a park, created by the Danish landscape architect Agnete Mygind (1918–1991) together with her then partner Erik Mygind (1916–1978). Agnete Mygind changed to her name Muusfeldt after the couple’s divorce, and we hereafter refer to her as Muusfeldt. She worked extensively on public commissions from the 1950s to the 1980s, and she was especially active as a consultant to the Copenhagen suburban municipality of Rødovre, where the two projects are located. The projects have eluded most architectural histories, and today they are barely visible in architectural magazines or architectural archives. Some of her work, both solo and with Mygind, is held in the Collection of Landscape Architectural Drawings at the Danish Royal Library. The mere existence of this collection is

stner (Copenhagen: Arkitektens Forlag, 2001). Malene Hauxner, *Fantasiens have: Det moderne genembrud i havekunsten og sporene i byens landskab* (Copenhagen: Arkitektens Forlag, 1993).

5 Annemarie Lund, *Danmarks Havekunst, vol. 3, 1945–2002* (Copenhagen: Danish Architecture Press, 2002). Annemarie Lund, *Guide to Danish Landscape Architecture 1000–2000* (Copenhagen: Danish Architecture Press, 2003). The collaborative online publication projects *Kvindebiografisk Lexikon* (Denmark) and *Kvinnobiografiskt lexicon* (Sweden); Jenny B. Osuldsen, ed., *Outdoor Voices: The Pioneer Era of Norwegian Landscape Architecture* (Oslo: Orfeus, 2019). Catharina Nolin, “Women Landscape Planners and Green Space: Sweden, 1930–1970,” in *Green Landscapes in the European City, 1750–2010*, ed. Peter Clark, Marjaana Niemi and Catharina Nolin (London: Routledge, 2018), 175–190. Bendsen, Steiner, Riesto, *Untold Stories*.

6 Catharina Nolin cited in Karin Andersson, “Kvinnorna formade vardagslandskapen,” *Stad*, no. 32 (March 2021): 30.

somewhat exceptional, in Europe in general and Scandinavia in particular: while Denmark and Norway have similar collections dedicated to landscape architecture, Sweden and Finland do not. The Muusfeldt holding mostly comprises photographs she took for teaching purposes, and it does not include many of her drawings as we write. Apart from this holding, we at first found no obvious traces of Muusfeldt's many large design commissions for Rødovre municipality. This is typical when one is studying woman landscape architects: one can often find little information by looking in one archive alone. Instead, it becomes a sort of detective game in which historians must search in multiple places, applying multiple archival strategies, and that is what we did at this workshop. Indeed, we saw the somewhat hidden state of these projects in authoritative architectural historical records as an opportunity rather than a constraint. At the time of the workshop, very little established architectural historical narrative about Muusfeldt, her contribution, or the two specific projects in question existed.⁷ The lack of records in the official archives inspired us to go and search elsewhere. Our fieldwork tested how archival sources could be taken into the field and used to create knowledge about various aspects of the landscape. It lasted only an afternoon, but it still resulted in new knowledge and rich conversations. The aim was both to create new knowledge about Muusfeldt's largely forgotten work and to test a collective approach to historical fieldwork that may be relevant to further work on other hidden contributions to the landscape, in Scandinavia and elsewhere, by men and women.

1 Studying Agnete Muusfeldt's Contributions in Rødovre, Copenhagen

While few people today know about Muusfeldt's work in Rødovre, the municipality is known for another architect's work. Its famous town hall and modernist city centre were designed by the most famous Danish architect, Arne Jacobsen, and when they were finished in the mid-1950s, they became symbols of modern life in this rapidly growing suburb, set in a landscape that had formerly comprised farms and small settlements. The town hall and town centre, with its library and large public square, seemed to materialise the democratic ideals of the new welfare society: in this horizontally extended city, no one building towered over the others, and the public symbol of the town hall spoke to finesse and expensive materials. It

⁷ Since the workshop, we have published on Muusfeldt e.g. in Bendsen, Riesto, Steiner, *Untold Stories* (Copenhagen: Strandberg Publishing, 2023).

was here, in this acclaimed piece of architecture, that we found ourselves at the end of the workshop, and the brightly lit building seemed to be anything but a hidden contribution. It was clearly designed according to strict forms, and the vast space in front of it – designed in 2012 by landscape architect and professor Sven-Ingvar Andersson – made the building stand out; our walk from the bus that took us to the fieldwork and up to the town hall felt indeed like a promenade. The town hall's meeting rooms, we discovered, were the perfect setting for a Scandinavian workshop, since they had even been named after towns in Nordic countries: the Finnish Järvenpää, the Norwegian Lørenskog. Indeed, rather than placing the iconic town hall and Muusfeldt's designs for Rødovre in opposition, our bus trip between the sites made it clear that they were all entangled in the same urban fabric. They were all part of the urban expansion of the 1950s and 1960s, when Rødovre became interwoven with larger systems of roads, green wedges, and parks along the waterways of the Copenhagen metropolitan region.

As part of its rapid urbanization during the 1950s, Rødovre decided to hire landscape architects to design some of its many new school playgrounds, social housing estates, street plantings, and public parks. Muusfeldt became the municipality's close collaborator and consultant. Valhøj school, which we visited during the fieldwork, was a design that she made together with Mygind and the architects Hans Hartvig Skaarup and Jens Marius Jespersen (1953–1961); the public park Viemose was one of many parks that she designed with her own company (1961–1968). These designs were not necessarily the largest or most significant projects of Muusfeldt's long career, but perhaps rather examples of her quotidian work on everyday landscapes.

We had previously collected documents, pictures, texts, and other materials from archives and books that might tell us something about Viemose park and Valhøj school. Each group was handed a own folder of archival material that shed light on different aspects of the park and school, ranging from short biographical texts about Muusfeldt to local histories of Rødovre at the time when the school was new and photographs of everyday life at the school during throughout time, Muusfeldt's own photographs of the sites when they were newly designed, an analysis of Viemose park's fauna, and aerial photographs of the larger landscape where the sites are situated. Maja Rosendahl Larsen, a landscape architect for Rødovre municipality, met us in Viemose park and told us about its role in the local community and how the park is maintained.

Although the groups could use their folders of archival material to learn about the sites, they were not obliged to do so, and the workshop format was free and experimental. We asked everyone to take the material into the field, but they could choose whether to draw on it or just to rely on their own observations and discussions. All groups got the following questions:

- How can we create knowledge about landscape architects' more or less hidden contributions to creating space in the welfare state?
- What are the opportunities and pitfalls of different ways of going about such investigation?

The groups were also asked to bring back two pictures from each site and to share their thoughts. Below we share with you their short accounts of the groups' work, which in turn suggest ways of approaching women's contributions through field-work, and pose methodological questions for future research.

Photographing Change – The Island as Motive

Maria Bay Wendt and Maria Markman

Our group worked with Muusfeldt's own photographs of the two sites. Muusfeldt used to take pictures of her own work and that of others, immediately after the works' completion and years later. People who knew her say that she would linger for hours, waiting for the right light. She would drive back to gardens and parks every season, to observe their rhythms and changes. Growth and withering, rain, and new beginnings. Vitality, lush combinations of plants, and their many changing shapes seem to have been at the centre of her attention.

As we visited the sites, her photographs of her landscapes' lives formed the basis of many discussions about Muusfeldt's aesthetics. Her landscapes reveal an almost Romantic interest in combining different tree shapes and sizes on large sloping lawns, playing with light and shadow, and promoting curiosity about and closeness to plants. Her text about the garden with which she grew up, which she describes as idyllic, suggests that she brought her own experience of life in a wealthy family with a designed into her many public commissions for the post-war welfare society. Pastoral motifs are present in her account of her family's garden, which she describes as a formative experience that made her feel connected to plants and the forces of landscape for the rest of her life.

Viemose Park bears witness to her memories of her childhood garden. The pastoral motif of the pond where little Agnete would sail her boat, a tiny island was placed for her to explore. This design is recalled in the park's water basin, which was designed to collect heavy rainfall in the low-lying wetlands as urban expansion took off during the 1960s. The basin communicates reminiscing qualities of her childhood garden with an embedded motive of an island. This park thus combines the engineering of the growing urban region with pastoral motifs that we encountered by looking at her photos and walking in the field.

Valhøj School: Discovering Landscape as Education

Catharina Nolin and Julia Donner

The school playground seemed so quiet when we arrived on a November afternoon. There were still some children present, but many had already gone home. Clearly, the pupils were meant to arrive by bicycle from the nearby residential areas, which had been built in the 1950s, as had the school itself. There seemed to us to be an abundance of cycle parking spaces. Most striking of all, however, was the scale of the school's buildings and gardens: they were clearly made for children. No building here is too large for a child. Windows stretch almost to the floor, so that small children can easily look through them. Small gardens allow for discovery. The only large space is the football pitch, which invites children to run freely with their classmates, enclosed – or rather, embraced – by rows of large trees.

The article that Muusfeldt and Mygind published about their school playground design in the magazine *Havkunst* in 1961 shows their original plan. We see that a small botanical garden was created for the pupils. This motif can be found in many schools of the period, and it was used to teach children about botany. There were signs attached to every plant in the garden, which was used as an outdoor classroom, with plants representing various areas of Denmark, such as heathland and agricultural landscapes. Large windows enabled the pupils to look at this green room from the classrooms and observe how the plants changed throughout the seasons. We went looking for this garden, and we found that it is converted into another kind of garden, still located close to the headteacher's dwelling, like the botanical garden. He – yes, we assume it was a he – lived on school premises, and his large front garden shows that his was an important social position when the school was built. Today, this garden is a vegetable garden, where it seems that pupils can come and participate in the cultivation. Vegetables in planters seem to be today's version of the educational landscape, even though our period is characterised by far less scarcity than the early 1950s. The main idea is not to show children different species, as the first botanical garden used to do, but to display how food is grown, and to engage pupils in vegetable gardening.

Using an original plan as a guide to fieldwork can be a way to discover continuities and changes. This may be helpful, since it is often much easier to describe buildings than landscapes. The landscape seems to contain some kind of hidden knowledge that the plan can help us to discover, although this is not the only way to see it.

Viemose Park: In the Shadow of Prejudice

Ranja Hautamäki, Rikke Munck Petersen and Vera Vicenzotti

“Can you actually see that a woman was behind this project?” our group wondered at the start of the fieldwork. Is there any such thing as female – and by implication, male – design? Do we see landscapes differently when we know they were designed by women? If we look at Viemose park, do we find any signs that it was landscaped by a woman? This was what our group asked itself.

Trying to find the woman designer in the landscape, we slipped by default into over-interpretations, falling back on intellectually embarrassing but deeply culturally anchored stereotypes. Viemose looks like a miniature version of a nineteenth-century landscaped garden, with its soft curves and round forms: can we argue that there is something feminine about the pastoral design? However, Viemose is also a technological construct connected to a large-scale water system, and the pond in the park works as a basin to collect rainwater and prevent the flooding of nearby houses. Can we claim that there is something masculine about technical design? No. Such over-interpretations are the product of and thrive in the shadows of stereotypical thinking. They disregard the project's social and technological solutions. That the park is at a tangent to a large motorway, whose noise is omnipresent in the rather small park and whose runoff water is polluting the pond so that it is now toxic – none of this has anything to do with the fact that the park's designer happened to be a woman.

Visiting Viemose park, we concluded that when we focus on stereotypes, we tend to overlook the spatial and experiential qualities of a space. Muusfeldt's designs, including the scheme for Viemose park, do not fit binary categories or the simplified notion that a woman's work will be softer or closer to nature than other modernist constructions. Rather, the park reveals itself to be a design that reflects pastoral imaginaries of nature and yet is inextricably connected to modern technology. If we are to begin to understand these entanglements, we must look beyond strictly designed sites such as the small Viemose park and begin to see them as part of larger-scale landscape systems complete with technological infrastructures: the motorway intertwined with the larger wetland area connected to the park's pond.

As we searched for the woman designer in the landscape, we concluded that it was not the woman that was hiding, but the landscape itself. Places such as Viemose park are hidden contributions, everyday landscapes that do not fit the standard scope of landscape architecture's historiography. Therefore, we must also seek to understand what it is that is hiding these landscapes, and how this may influence their futures. And, so we are left with one more question: is it tenable to state that a common denominator of modern(ist) landscapes designed by women is that they

seem hidden because the commissions were for unspectacular everyday spaces, to which the women responded with unobtrusive, plain, and effective solutions?

In Viemose Park, we tried to detect the woman behind the design, but were uncomfortable with the idea of typically female design elements or forms. In the end, we did not find the woman, but hidden contributions of everyday landscapes, designed by women landscape architects.

Muusfeldt's Positioning in Large-Scale Landscape Planning and Similar Neighbouring Landscape Projects

Johan Wirdelöw, Lei Gao and Torben Dam

Working with archival sources in the municipal planning office, we began to speculate about how Muusfeldt saw the park in relation to the motorway, the water system connected to the other watershed (Harrestrup Å) and the existing water basins. She must have been familiar with *Hovedstadens grønne betænkning*, the large nature conservation plan of 1936 that became the basis for the Copenhagen region's Finger Plan, which separated built-up and green areas and established large-scale park systems in the growing city. Viemose park is on the edge of one of these large green connections. This provides one possible context to understand the park. It is also worthwhile to compare Viemose park with neighbouring parks from the same period, such as Utterslev Mose (designed by Copenhagen city gardener J. Bergmans in 1940) and Kagsmose (on the other side of the motorway from Viemose park). They use similar plants and similarly concentrated water surfaces in defined, precise forms; even the soft detailing of the terrain is the same. Viemose park reveals that Muusfeldt wove her project into the overall planning, with a full understanding of the Harrestrup Å watershed and the means of landscape design. The project has the same high professional quality as other, better-known works such as Utterslev Mose and Kagsmose.

The motorway construction site is visible in an aerial photo from 1940, so Muusfeldt must have known the plans, although she might have been surprised by extent of its impact on the park today. The motorway was not constructed until after World War II, and car traffic has increased significantly since the 1970s. An aerial photo from 1995 shows a four-lane motorway, but today it has six lanes, which have eaten up part of both Viemose and Kagsmose. Although there are heavy noise barriers on both sides of the motorway, the traffic sounds one hears in Viemose park are hard to ignore, and this disturbing factor affects one's experience of the park.

Empirical material on Viemose park is limited. This shortage leads us to seek information and interpretation from broader contexts. By introducing materials from large-scale landscape planning and interpreting the park from this perspective, we also raise questions about designers' intentions and recipients' interpretations. Do we need the landscape architect to tell us what she thinks (in the empirical material), or can we find this out for ourselves by experiencing the project on-site and looking at other materials? Is it like reading a book, where one can figure out the meaning without the author explicitly telling us what it is? Is there a productive way to speculate? And what does our own positioning mean? Our group comprised a mix of genders and nationalities; some of us were new to Muusfeldt's work, while one had known about her since his student days. This provided an interesting starting point for a discussion of how different our perspectives are, and how putting them together can enrich our understanding.

Embodied Experience to Counter Dystopian Plans

Viktorija Sjöstedt and Marianne Skjulhaug

Walking is a well-known mode of experiencing the landscape. We walked together and used this as our main tool to understand the two sites, which had previously been unknown to us. Viemose park had a terribly disturbing soundscape. The motorway was acoustically everywhere and sometimes even made it difficult to talk. Yet the noise also made us curious, and we followed it. We went looking for the road it came from, and we thought of this as our method: follow the noise and look behind it. The park itself felt a little claustrophobic – small in size, with the artificial lake as its main element. Yet there were also comforting places within it. By following the road, we discovered an opening to the twin lake on the other side. It was probably a single water system divided by the road infrastructure – strangely close, and yet two completely different worlds.

Our walk at Valhøj school was different. It was immediately pleasant, and we started to move around. Surprisingly – since it was a school – we did not feel like intruders in this inviting atmosphere. The small scale that seemed to have been made for the pupils, the level of detail and the spatial qualities of this school playground led us to recognise that this was also a vulnerable place. How was it cared for, and by whom? We knew that there was an ongoing project to create a large extension to the school – how would the refined landscape be dealt with in the plans? We imagined a dystopian reality.

We chose to rely on spontaneous movement as method to explore the spatial qualities of the two places. The embodied experience allowed us to involve all the

senses. How can this kind of knowledge be transferred to the planners? How can we communicate knowledge by using the body to experience the landscape, to understand its qualities, and to come into contact with past ideas?

Researchers on the Move between Documents, Sites and Ideas

Jannie Rosenberg Bendsen, Johanna Brathel and Nina Marie Andersen

Our group of three researchers was given a folder containing historical photographs from multiple time periods, collected from newspapers, local histories, and other sources in various cultural fields. We chose to use different approaches to the two sites. One approach was based on the archive material and the other on the experience of the place. There is no one-size-fits-all in fieldwork; rather, there are situations where specific people encounter empirical situations and adjust their questions, modes of operation, and ways of creating knowledge accordingly. Three reflecting minds and sensing bodies experiencing a representation of a project on the actual site is a productive starting point to make new or nuanced knowledge.

At Viemose park, the group entered a discussion about the premises of the research. Why should hidden contributions be unveiled? Once we delve into books and articles about a landscape architect such as Muusfeldt and her designs, we begin to discover other aspects of these landscapes that bear witness to certain intentions and historical conditions. But what about the people in the neighbourhood who visit the park as their everyday landscape? That would be interesting to study based on on-site observations and additional source material.

We might discover the changes that have happened in these areas, in order to gain a dynamic understanding that might be operative in discussions regarding how to take care of these places for the future. For example, by studying the original plan for Valhøj school, we saw that there used to be a secluded flower garden here. When we went looking for it, it had disappeared. With the plan, we could go and look for it. We decided to move between field observations and recollections from the archival material. Although this was a short workshop, we did both. In retrospect, as we now know each other better than when we first met to conduct this study, we see that our discussion was coloured by a certain reticence, even though we were all eager and grateful for the task. To make this approach more fruitful, contributors should be in open mode, relaxed and confident. Nonetheless, we think that this oscillating methodology, alternating between different ways of finding knowledge, may be useful for future research.

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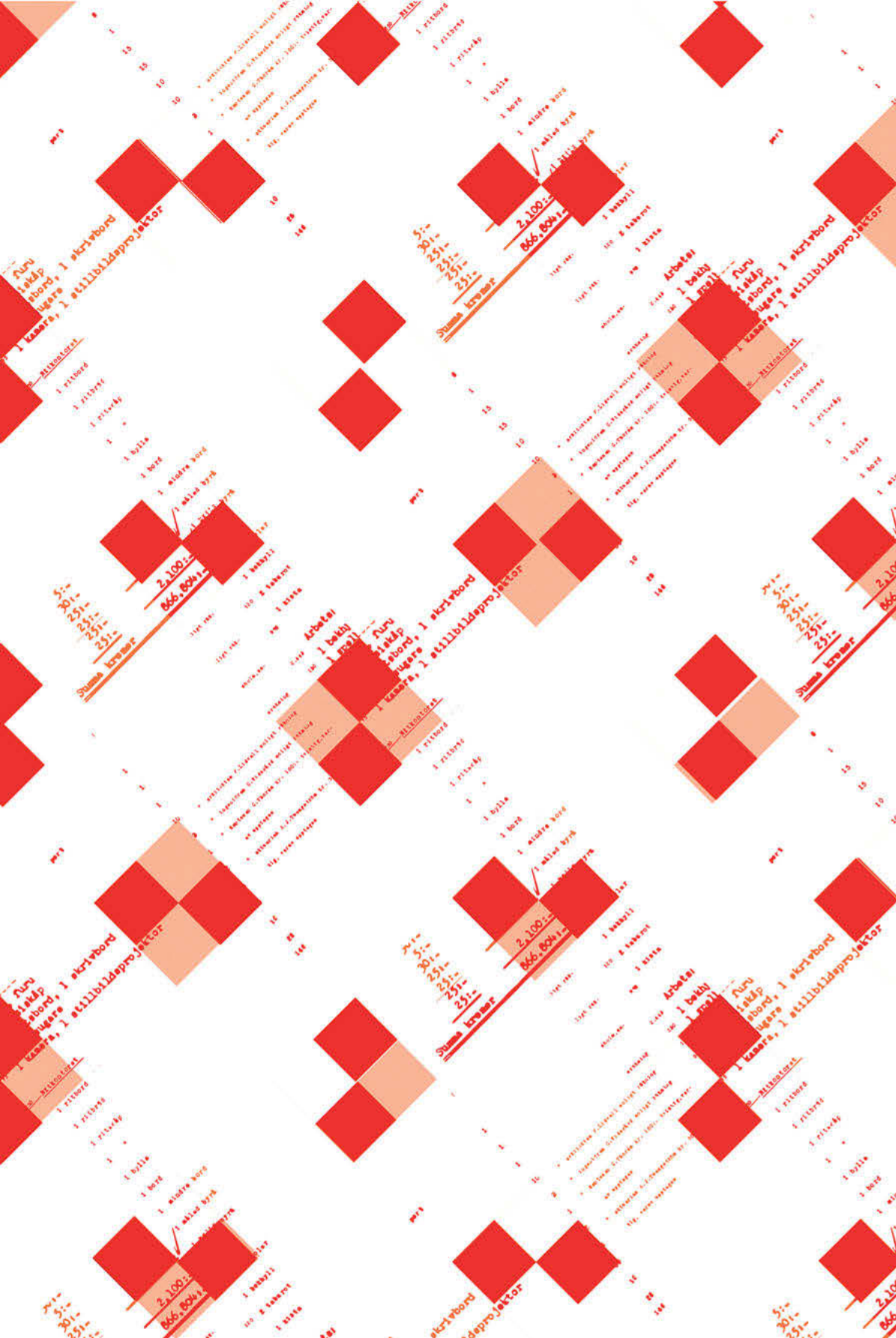


Figure 3.5: Listing things. Pattern inspired by “Estate Inventory Lists as Keys to the Hidden Lives of Women Landscape Architects”.

Catharina Nolin

Estate Inventory Lists as Keys to the Hidden Lives of Women Landscape Architects

Creativity and curiosity are excellent qualities if you want to be successful in researching women landscape architects in Scandinavia. Even though the women landscape architects we focus on in this text were among the best known in their respective countries during their professional careers, there is still a general lack of knowledge about and attention to their studios and how they organised their work. How can we search for information about these women, their networks, workspaces, and commissions, when their studios have long been closed and the archival material is scarce or distributed across many different institutions – or even non-existent? Is it possible to develop an innovative method to find traces of them and interpret their design careers, even if their design projects might be lost? How can we redefine the framework of the narrative to revise the historiography? This chapter originates from two workshops with the research group using estate inventory lists as a key material and test method for studying Scandinavian women landscape architects. The first workshop took place online in January 2022; the second was a physical workshop held at the Norwegian University of Life Sciences in March 2022. About 15 people participated in each workshop. The participants mainly came from the Scandinavian countries – Finland, Norway, Denmark and Sweden – and represented professions such as art history, landscape architecture, and architecture.

1 Presenting the Protagonists

Before we go any further into our topic, we need a short introduction to the women we will meet. Ester Claesson (1884–1931), Ruth Brandberg (1878–1944), Helfrid Löfqvist (1895–1972) and Agda Haglund (1890–1969) belonged to the first generation of Swedish women landscape architects. Inger Wedborn (1911–1969), Ulla Bodorff (1913–1982), Sylvia Gibson (1919–1974) and Erika Kiesling (1907–1993) roughly belonged to the second generation. They all have some key features in common. They all trained abroad, mainly in Denmark, the United Kingdom and Germany; they all had their own studios; and they all contributed to the wider design of Sweden's twentieth-century welfare landscapes. They also contributed to the development of the profession by writing books and papers, giving public talks

and radio presentations, and participating in exhibitions, conferences and professional associations, including in transnational contexts.¹

2 Estate Inventory Lists in the Swedish Context

In Sweden, it is mandatory to execute an estate inventory list after a person dies and submit it to the tax authorities. The estate inventory list is the legal document showing the assets and debts attached to a deceased person's estate. The lists are kept as public records, and for some social groups we know of such documents from at least the 1620s. Today's estate inventory lists are short and mainly summarise a person's financial assets, such as their bank accounts, shares, valuables, houses, or apartments, cars, and what is left after the funeral expenses, debts, taxes etc. have all been paid. Until at least the 1980s, they were very detailed. They are usually presented in a standardised format, starting with assets such as bank accounts, shares, properties etc., continuing with gold, silver and jewellery, and then listing the contents of each room of the home, including furniture, artworks, tools, book collections, and sometimes personal belongings such as furs and other expensive clothes. Of course, the estate inventory list is a good indication of the deceased person's financial situation and social status. They do not necessarily reveal anything about the person's means when they were young and just entering the profession, or about their professional status when they died. Sometimes estate inventory lists include marriage settlements and wills, which can be of great value when we are studying individual women.

3 Aim and Outline of the Workshops

During the first method workshop, the participants were divided into groups, and they worked with three different source types: the estate inventory lists of some women landscape architects, digitised sources and information available from the Swedish Centre for Architecture and Design, and entries in the online Biographical

¹ Catharina Nolin, "International Training and National Ambitions: Female Landscape Architects in Sweden, 1900–1950," in *Women, Modernity and Landscape Architecture*, ed. Sonja Dümpelmann and John Beardsley (Abingdon: Routledge, 2015), 38–59; Catharina Nolin, "Sylvia Gibson and Sweden's Post-World War II Welfare Landscapes," *OEI* 73–74 (2016): 419–424; Catharina Nolin, "Women Planners and Green Space: Sweden 1930–1970," in *Green Landscapes in the European City, 1750–2000*, ed. Peter Clark, Marjaana Niemi and Catharina Nolin (Abingdon: Routledge, 2017), 175–190.

Dictionary of Swedish Women.² The estate inventory lists had been distributed in advance to give participants time to prepare. Each group had one estate inventory list to combine with the online resources. The lists used both for the workshops and for this chapter cover a period of 50 years, from 1931 to 1982. They are all individual because the women were different. Their professional and private situations differed, their careers differed, and they died at different stages in their lives. But bringing them together for cross-reading makes it possible to see some patterns and resemblances as well as differences.

The groups of workshop participants were asked to reflect upon and discuss what these sources said about the women's professional activities, studios, commissions, contacts and private situations. How were the women portrayed? Was it possible to discover anything about their backgrounds or family situations? What materials and commissions were highlighted and presented? During the physical workshop in March 2022, we deepened the work of cross-reading the estate inventory lists and continued to discuss the use of sources of this kind. What type of information could be extracted, and could that information be used? How could the content be further investigated, and what additional material might we need to be able to fully use and understand that content?

Initially, some participants hesitated to use estate inventory lists as sources for professional research: "Can we really use this type of personal material? Isn't it too private?" Some of an estate inventory list's content might be of so private a character as to be unsuitable for publication. You step right into the home of a person you have never met, and you get to know how her home was furnished, what artworks hung on her walls, in some cases even how many silver spoons she owned or how much (or little) her jewellery was worth. Of course, you need to be sensitive about private information, and to think twice about whether it is necessary to make all the information public.

One of the major advantages of these workshops was that participants brought their own research experience and rich ideas to the work. They had no preconceived opinions or expectations regarding what they would find in the estate inventory lists or how their findings could be used. Working collectively revealed a potential to come up with new results, and in some cases gave a voice to leading Swedish women landscape architects. Collective work is open to curiosity and the desire to ask questions that might be difficult to answer. Both workshops resulted in interesting and creative discussions and fruitful new ways of thinking about the hidden lives of Scandinavian women landscape architects. Different kinds of mate-

² "ArkDes," Digitalt Museum, <https://digitaltmuseum.se/owners/S-ARK> (date accessed, 6 September 2022); Svenskt kvinnobiografiskt lexikon, <https://skbl.se/en> (date accessed, 6 September 2022).

rial can challenge general assumptions. You build empathy, speculate, and imagine things – you are not a neutral observer.

4 How I Work When I Do Research on Women Landscape Architects

Although the workshops on estate inventory lists were very successful in eliciting questions and ideas, more work is needed to fully unfold their potential. The main aim of the rest of this chapter is to discuss how and in what ways the professional careers, networks, and personal relationships of women landscape architects can be examined and further developed by means of this relatively unknown empirical material. What are the possibilities for finding answers to under-studied questions and achieving epistemological expansions? To what extent can these sources be used to find out how the women's work was organised, who they collaborated with, and what their networks looked like from national and transnational perspectives during their training and professional activities? What might be left of a long-closed practice or workshop?

What possibilities become available when we use this material compared with other materials and sources, such as newspaper articles and advertisements? How does the content contrast with the information we would usually find in professional archives or the collections of individual landscape architects? Oral history interviews are one way of trying to get close to deceased persons and acquiring some personal information about individuals. But sometimes the person in question died so long ago that it is almost impossible to use this method. Besides, to be able to do this you need to have some basic information about networks and relationships. Compared with other sources, estate inventory lists are fairly easy to find, as they have archival status.

5 Professional Activities, Studios and Workspaces

The studio is first and foremost a workplace, a space for creativity, working with drawings and sketches, writing letters, making phone calls, sending invoices, and perhaps also meeting clients and discussing projects. Most Swedish women landscape architects of the first generation had their own studios/companies, mostly working solo and from home. However, with very few exceptions, no photographs or written documents tell us what these workplaces looked like. The studio

addresses are known, and it is possible to find out how big their homes were or how many square metres they covered. The estate inventory lists are the only documents that give an account of how these workplaces were furnished and what they contained in terms of professional instruments, apparatuses and facilities – cameras, projectors, typewriters, drawing tables and writing desks, cupboards in which to store drawings. Cameras indicate that the women took photographs, that they documented their work and travels. A projector might be a sign that the woman regularly gave talks during which she showed her own photographs taken during travels at home and abroad.

When Claesson died in 1931, she was mid-career. Her estate inventory list shows that she lived in an apartment in Stockholm that consisted of two rooms, one dedicated to her work and the other used as a combined living room and bedroom. Her drawing studio contained several items of furniture associated with her work: a drawing table, a drawing board, two cabinets and a bookcase. She also owned several tools that would have been indispensable for her work: a levelling instrument and a tape measure, necessary for working in the field and preparing to lay out a new garden. Claesson was a prolific writer who illustrated her articles and books with her own photographs taken on travels abroad and in Sweden, so the camera, tripod and typewriter she owned were essential objects for her occupation. The typewriter was also essential for communicating with commissioners and contractors.³ Gibson's estate inventory list from 1974 reveals that she had a similar set of furniture and tools in her Gothenburg home: a writing desk and drawing stand, three cameras (a Konica, a Zeiss Ikonflex, which was a camera used by professionals, and a third old one), a slide projector, a projection screen, and a typewriter.⁴ This apparatus matches up with the content of her collection, where we find her drawings, manuscripts, and photographs. Although some other women had already closed down their studios when they died, they apparently maintained workplaces at home, as some estate list inventories show.

As Despina Stratigakos has demonstrated in her research on German women architects at the beginning of the twentieth century, the society around them was provoked by how they organised their private lives, how they took part in the public realm, how they dressed, and how they presented themselves in photographs and publications.⁵ Women are defined by their habits, dress, and ways of expressing themselves more often than their male colleagues. This opens up a discussion of the boundary between professional and private life. None of the women I discuss

³ Ester Claesson's estate inventory list, 1931, Stockholm City Archive.

⁴ Sylvia Gibson's estate inventory list, 1974, National Archives of Sweden, Stockholm.

⁵ Despina Stratigakos, "The Good Architect and the Bad Parent: On the Formation and Disruption of a Canonical Image," *Journal of Architecture* 13, no. 3 (2008): 283–296.

in this chapter had any children. They presumably gave up any prospects of marriage and family in order to be able to train and have professional careers. Thus, they did not have to negotiate the sometimes conflicting demands of design work and babies. When Brandberg and Claesson – members of the first generation – first became active, Swedish women did not even have the right to vote. But professional full-time work was demanding in the mid-twentieth century too, and like all successful businesspeople at the time, the women maintained bourgeois households. Some estate inventory lists reveal that individual women had permanent domestic staff in their homes; other sources indicate the presence of cleaners and maids.⁶

How can we understand the relationship between the professional full-time working woman and her private life? What can estate inventory lists tell us about this? While most women had their own studios, with few or no staff, Wedborn was an exception: she was part of Hermelin & Wedborn FST. Her inventory reveals that she owned 50 shares in the company, which were to be passed on to her professional partner Sven A. Hermelin if she were to die before him. However, according to her estate inventory, the 50 shares were estimated at a value of only 5,000 SEK, while her savings – mainly shares in other Swedish companies and industries – were estimated at around 500,000 SEK.⁷ That is a big difference. Did she own 50 per cent of the company? Does how much she owned make a difference to how we see her? Hermelin & Wedborn was the biggest company of its time, with several employees. As it was a private limited company, it drew an inherent distinction between the professional and the private. I return to this below.

6 Actors, Networks and Collaborative Practices

No professional person is an island. Behind many well-known architects we find collaborating women landscape architects, specifically the significant other, a woman who might be herself a designer collaborating professionally with an architect. Such collaborations can be difficult to uncover because they are typically not visible in official documents. One example is the architect Cyrillus Johansson, whose collection in ArkDes is one of the biggest. He collaborated regularly with the landscape architect Löfqvist, but it is difficult to find out about that. You have to read about her in one of his articles, or search for her directly in his collection. What do the archives say about collaborations and professional relationships, their

⁶ Salary and annuity to domestic staff, Inger Wedborn's estate inventory list, 1969, Stockholm City Archive.

⁷ Inger Wedborn's estate inventory list, 1969, Stockholm City Archive.

ways of working, discussing, and inspiring each other, and how their commissions were carried out? The ability to identify actors and networks is key to mapping the hidden lives of women landscape architects. When wills are attached to estate inventory lists, they often are of great value, because through them we can find traces of individual relationships and professional and private networks. The wills often contain quite a mixture of information. They were written at different stages in the women's lives. Some have the typical character of an official document, others are addressed directly to a close relative. What do they say about who the women's friends and colleagues were and what types of relationships they had? Some wills contain information about gifts and donations, which in turn tells us about the individual woman's relationships and professional networks. Working materials and books are passed between colleagues and from one generation to another, enabling continuity within the profession. According to her will, for example, Brandberg donated all her professional books to Wedborn. She likewise suggested that her younger colleague Löfqvist, with whom she had been working, should finish some of her ongoing projects. Löfqvist in turn handed over her papers, sketches etc. to landscape architect John Dormling (1925–2018), who had been working at her studio.⁸ We see here a continuity across generations that encompasses a large swath of the twentieth century.

Wedborn's estate inventory list points in another direction: all the garden books and landscape architecture books in her home belonged to the company (and were presumably to be returned to the studio).⁹ Kiesling donated her books to the landscape architect Sven-Ingvar Andersson (1927–2007) in Copenhagen.¹⁰ All in all, these transactions show that books had financial and – perhaps even more importantly – professional value. As most women landscape architects had trained abroad, it is not far-fetched to suppose their collections consisted of books they had bought during their studies that would be difficult to find in Swedish libraries or bookshops. In some cases specific titles are mentioned, which might enable us to trace the women's sources of inspiration. Gibson stated in her will that her collection of books and journals should be donated to Chalmers University of Technology in Gothenburg, where she had been teaching for several years.¹¹ I have not been able to trace Gibson's collection of books and journals at Chalmers; however, when I went searching for them, I was informed that the university had all her drawings,

⁸ Helfrid Löfqvist's estate inventory list, 1972, Stockholm City Archive.

⁹ Inger Wedborn's estate inventory list, 1969, Stockholm City Archive.

¹⁰ Erika Kiesling's will, 1980, attached to her estate inventory list, 1993, Malmö City Archive.

¹¹ Sylvia Gibson's estate inventory list, 1974, National Archives of Sweden, Stockholm. The book collection had an estimated value of 800 SEK (equivalent to roughly 5,300 SEK today). Gibson also had quite a collection of jewels, but they went to family members.

sketches, photographs, and manuscripts. Some women regarded their own professional collections as material that might be of interest first and foremost to other professionals.

Other women chose other solutions. Brandberg stated in her will that she wanted all her papers to be destroyed: “Helfrid will help Märta to send away or burn documents and drawings.”¹² There may have been several possible reasons for her decision. Perhaps she did not want her sister to be left with a big pile of drawings and letters, or perhaps she wanted to be sure that her confidential correspondence with clients would not fall into others’ hands. As a result of her decision, only a small collection of her drawings has survived, together with some photographs; today they are held at the Swedish Centre for Architecture and Design. However, they reached the centre not from Brandberg or her relatives, but from the Swedish architects’ professional organisation, which donated them after finding them in an attic. Brandberg is the only woman landscape architect whose collection is held in a museum today. Documents and sketches might be of use to someone else – a close colleague perhaps, for example to finish a project. But they might also be regarded as a burden on individual family members. As mentioned above, most Swedish women landscape architects of the first generation were unmarried and had no children. Some shared a home and household with a sister who also worked professionally. Another reason possible behind the destruction of drawings and papers is that Sweden has never had an archive or museum that specialises in landscape architecture.

7 Financial Relationships, Debts and Claims

It has often been said that women landscape architects of the first generation were able to work professionally because their families had the financial resources to support their unprofitable businesses.¹³ It is true that some women came from families who could afford to pay for their daughters’ training, abroad or in Sweden. On the other hand, several women received bursaries, which opened the oppor-

¹² Ruth Brandberg’s will attached to her estate inventory list, 1944, Stockholm City Archive. The will was written in 1938 as a letter to her sister Märta, with whom she shared a house. The message in Swedish reads: “Helfrid hjälper nog Märta att sända bort eller bränna papper och ritningar”. Helfrid was her younger colleague Helfrid Löfquist.

¹³ See for example Bengt Persson, Eivor Bucht and Peder Melin, *Svenska landskapsarkitekter: Glimtar från branschen 1920–1960* (Stockholm: Arkus, 1991), 13.

tunity to go abroad for further training.¹⁴ It is hard to tell to what extent families really kept on supporting their grown-up professional daughters, mainly because of our lack of sources. Can estate inventory lists help us here? Perhaps the women's families supported them at the beginning of their careers, but they probably kept their private and professional finances separate. This was certainly the case with Bodorff, one of the few women landscape architects of her day to be married. In the marriage settlement subsequently attached to her estate inventory list, she declared that everything she owned, would own and might inherit in the future should remain her own private property. This included future income from her company, which she had founded in 1937, the year of her marriage.¹⁵ This clearly demonstrates that at the time of her marriage she already intended to keep her private and professional finances separate. In Sweden women had the right to decide on their own property and income since 1874, normally stated in the marriage settlement. On the other hand, at the time of Bodorff's marriage, women had had suffrage only for about fifteen years, since 1921, so there was still a long way to go to equality between men and women. Speaking with Marxist Feminist theory this opens up for the question of the woman as property in marriage. Haglund had some debts, mainly a loan concerning a plot bought in the Stockholm area. She had also borrowed money, mainly from relatives, although she had quite a fortune when she died, mostly in shares.¹⁶

Claims are crucial parts of estate inventory lists, as it is important to summarise the assets and debts of the deceased person in order to distribute the estate. These claims can tell us something about the commissioners. Debts and assets listed in estate inventory lists might give us hints about commissions and commissioners, and even the costs of preparing different types of sketches and drawings. Claesson had claims on several commissioners when she died, as did Brandberg. These claims give us an overview of the commissioners and the size of the claims, but they do not tell us what they designed.¹⁷

14 Some examples of bursaries for women: The Fredrika Bremer Association (one of the first Swedish feminist associations), Swedish national bursaries for studying at gardening schools abroad, bursaries related to The Royal Institute of Technology, a Stockholm newspaper bursary for studies abroad and bursaries from private associations. Bursaries suitable for women were regularly listed in for example *Hertha*, a feminist journal.

15 Marriage settlement between Ulla Bodorff and Gunnar Gyllenhaal, 1937, attached to Bodorff's estate inventory list, 1982, Stockholm City Archive.

16 Agda Haglund's estate inventory list, 1969, Stockholm City Archive.

17 Ester Claesson's estate inventory list, 1931, Stockholm City Archive.

8 The Private Lives of Women Landscape Architects

Estate inventory lists generally give a good introduction to the deceased person's family and private situation. The family is presented: father, mother, siblings, and other relatives, including their occupations and addresses. Usually the father's occupation is mentioned, and sometimes the mother's. If the woman had siblings, what was their status? Did other daughters of the family work professionally too? In that case, preparing their daughters for professional careers may have been an important goal for individual parents. The addresses also say something about their position. Did they live alone? Did they share their home with anyone? Are there visible traces of their occupation? Estate inventory lists enable us to locate relatives, which in turn can give us access to living descendants. These might be of great value for research on persons who came to Sweden under special circumstances and whose relatives are difficult to trace.

9 Towards a Feminist Historiography

By using estate inventory lists as an innovative methodological way of studying the professional and private lives of women landscape architects, it is possible to elicit some historiographical revisions and epistemological expansions. As we have seen, estate inventory lists open up the discussion of private and professional interests, how the private is political, but also how the political – seen here as financial relationships – is sometimes highly private and only visible if we delve into private hiding places. However, there are several limitations and some pitfalls associated with this type of material. One obvious conclusion is that this type of document cannot stand on its own: it has to be used with other sources. But by combining different sources, it is possible to take one's interpretations further. Estate inventory lists give us keys to map the professional and private networks and relationships of some women landscape architects. In some cases, these networks seem to have been mainly female, but we know from other sources that most women participated in networks consisting of both men and women. To my mind, this type of archival source has great value for uncovering the lives of Swedish women landscape architects. It is possible to reflect upon and discuss what they tell us about women landscape architects' professional activities, their studios, commissions, contacts, and private situations. Of course, there is a risk that referring to estate inventory lists might overemphasise the private lives of professional women, as the main point of the lists is to document the women's homes from a financial point of view. On

the other hand, many professional contexts and relationships coincide with private relationships and friendships. The workshops made manifest the value of working collectively with this kind of material covering a group of women. The lists give us keys to the women as individuals and as groups. By working collectively on multiple Swedish women landscape architects, we were able to see resemblances and differences, to uncover patterns and changes between the women and over time. The workshops produced insights and results that we would not be able to reach working individually with one woman at a time.

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- Ruth Brandberg's will attached to her estate inventory list*, 1944, Stockholm City Archive.
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Figure 3.6: Material Artefacts in a random pattern with microbial background. Pattern inspired by “Idle Talk: Circulating Information Collectively”. The collage contains photos by Nelly Binner with Barbara-Rosa Siévi.

Heidi Svenningsen Kajita and Meike Schalk

Idle Talk: Circulating Information Collectively

1 Introduction

This text is about talk. By talk we mean gossip, complaints, conversations, and other marginalised communicative processes that are often overlooked – idle – in architecture and urban studies. Why do we bring up the notion of “idle talk”? Drawing on our separate research on gender, ethnographically – and practice-oriented studies, we share the assumption that it is necessary to challenge dominant ways of knowing that often take for granted *what* and *who* should be formally included in the circulation of information. We therefore compiled the annotated bibliography that follows by asking: how might idle talk reveal issues in the material world other than those foregrounded by established ways of communicating, recording, and archiving?

We took this question to participants in three contexts: the online PhD course *Architecture, Landscape and Gender: Rethinking Theory, Methodology and Practice*, held at the University of Copenhagen in 2020;¹ a workshop held at the Danish Architecture Center in Copenhagen in 2022 for the network *Where are the Women in Scandinavian Landscape Architecture?*, where architectural practitioners, researchers, and historians came together to deal with issues of gender and landscape architecture; and a workshop held in 2022 for participants in the LearnPeaks Symposium at Floating in Berlin, with the architect Barbara-Rosa Síevi and the documentary photographer Nelly Binner as instructors. At all three workshops, we introduced the topic by first reading the annotated bibliography aloud and then sharing our instructions, asking participants to try out and reflect on the possibilities of idle talk in relation to their research questions, archival material, and the urban setting of their workshop. The bibliography and our instructions appear below.

2 Annotated Bibliography

When the participants in the Birmingham Complaints Choir moan and raise questions about everyday life in the city, they ask: “Why can’t the bus driver talk to anyone?” Their complaints point to small issues of great importance. But how often

¹ This course was organised by Svava Riesto and Henriette Steiner and attended by twenty-two international PhD students. It was held online due to Covid-19 restrictions. We thank all of the participants and the organisers.

do we read about things such as chats with bus drivers in discourses about traffic, mobility, and grey infrastructures? The Complaints Choir reminds us to put even the trivial into words. Complaints, chatter, and other kinds of talk allow us to voice concerns that are often silenced, things that are often associated with the negative and the useless in rational thought. Idle things.

Birmingham Complaints Choir. http://www.complaintschoir.org/birmingham/complaintschoir_video_bir.html (date accessed, 3 June 2024).

Complaints Choirs Worldwide. <http://www.complaintschoir.org/> (date accessed, 3 June 2024).

In her writing on feminist, queer, and race studies, Sara Ahmed (2018) describes how more inclusive concerns lead us to question why we find something useful. When something is no longer useful, she writes, it points us not only to *what* it is that has lost its purpose, but also *who* it is that assumed that purposefulness. Following a positive path, idle talk can be seen as a means to disengage from ideas about expertise and language that marginalise certain people, places, and materials. Importantly, we use talk, gossip, complaints, and all such chatter positively, as a means towards inclusivity.

Ahmed, Sara. "What's the Use?" *Feminist Killjoys*, 18 October 2018. <https://feministkilljoys.com/2018/10/18/whats-the-use/> (date accessed, 3 June 2024).

Ahmed, Sara. *What's the Use? On the Uses of Use*. Durham, NC: Duke University Press, 2019.

Ahmed, Sara. *Complaint!* Durham, NC: Duke University Press, 2021.

Ahmed, Sara. *Complaint as Diversity Work*. https://www.youtube.com/watch?v=JQ_1kFwkfVE (date accessed, 3 June 2024).

While researching marginal communicative processes in architecture and planning, Heidi wrote a small text on gossip for the book *Vademecum* (2020), edited by Klaske Havik, Kris Pint, Svava Riesto, and Henriette Steiner. In the book, the editors list what they describe as "minor concepts" that offer points of departure for new understandings and experiences of urban landscapes. Heidi describes gossip as linked to other forms of micro-evaluative language and analysis – such as ethnographic accounts and oral histories – that question the consequences of global power structures for lived experience.² This line of thought refers to feminist philosopher Silvia Federici's work, which reveals how capitalism affects women's care work.³ Federici turns to gossip to challenge the realm of rational discourse.

² This paragraph is largely paraphrased from Kajita, Heidi Svenningsen, "Gossip," in *Vademecum*, ed. Klaske Havik, Kris Pint, Svava Riesto and Henriette Steiner (Rotterdam: NAI, 2020), 78–79.

³ Silvia Federici, *Witches, Witch-Hunting, and Women* (Oakland, CA: Common Notions/Autonomedia/PM Press, 2018), 35–43.

She shows that historically, gossip circulated intimate information, and it not only threatened but even disrupted the establishment. From the literature on gossip, we learn about the power of idle talk to reveal and share tight-knit and intimate forms of everyday life and community. Gossip, often described as women's talk, has historically functioned as a means to maintain and care for social relations. Informal reports, rumours, and small talk have played a particular part in women's cooperation and the indirect reciprocity of social order.⁴ As a communicative process, "good gossip"⁵ passes information positively across various routes, and in doing so it establishes relationships between parties in different positions.

Besnier, Niko. *Gossip and the Everyday Production of Politics*. Honolulu: University of Hawai'i Press, 2009.
 Federici, Silvia. *Witches, Witch-Hunting, and Women*. Oakland, CA: Common Notions/Autonomedia/PM Press, 2018.

Kajita, Heidi Svenningsen. "Gossip." In *Vademecum*, edited by Klaske Havik, Kris Pint, Svava Riesto and Henriette Steiner, 78–79. Rotterdam: NAI, 2020.

Spacks, Patricia Meyer. "In Praise of Gossip," *The Hudson Review Inc.*, Spring, Vol. 35, No. 1., 1982: 19–38.

Tebbutt, Melanie. *Women's Talk? A Social History of Gossip in Working Class Neighbourhoods, 1880–1960*. Aldershot: Scolar Press, 1995.

Pausing this bibliography for a moment, we note that idle talk can shift our attention from dominant discussions to marginalised conversations, enabling us to discover crucial but often overlooked issues such as norms, gender, race, and class in the creation of knowledge in architecture and planning. We are also curious about how relationships between idle talk, oral histories, and other processes of collective engagement can emerge. Can talk be seen as a more inclusive way of knowing and producing space? Here we are perhaps pointing to gossip as a form of caring. Idle talk is an opportunity to subvert mainstream academic language and the hierarchies and power structures it reproduces and reinforces. The format of idle talk offers a way out of this and hence a path for change. In other words, we suggest that exploring practices of idle talk will lead to other, more collective ways of knowing. Therefore, we can treat idle talk here and now as a hopeful opportunity to expand our modes of research practice.

For inspiration, we suggest looking into the work of researchers and spatial practitioners who have considered forms of knowledge communication that are sensitive to conversational contexts and take account of different interpre-

⁴ Niko Besnier, *Gossip and the Everyday Production of Politics* (Honolulu: University of Hawai'i Press, 2009); Melanie Tebbutt, *Women's Talk? A Social History of Gossip in Working Class Neighbourhoods, 1880–1960* (Aldershot: Scolar Press, 1995).

⁵ Patricia Meyer Spacks, "In Praise of Gossip," *The Hudson Review Inc.* 35.1 (1982): 26.

tive repertoires. For example, anthropologist Gregory Bateson's metalogues are imagined conversations between a father and daughter, published in his influential book *Steps to an Ecology of Mind*.⁶ The book questions how context determines how things are thought about and understood. It shows that dialogues are reflexive knowledge constructions, as they embody a discursive development of knowledge that undercuts any authoritative claims. In a dialogue format, partners can disagree on a subject, and they can also change their minds about it, in a collective process of making sense. So how do father and daughter stay curious in Bateson's metalogues? He writes: "[t]his conversation should be such that not only do the participants discuss the problem but the structure of the conversation as a whole is also relevant to the same subject."⁷ We can learn about this technique – which considers dialogue as a communicative system that works in many modes to further interaction – by trying it out.

Bateson, Gregory. *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology*. Lanham, Maryland: Jason Aronson, 1987. First published 1972.

Roark, Tom. "Bateson's 'Metalogues'." *Can't Learn Less*, 1 September 2011. <https://cantlearnless.blogspot.com/2011/09/batesons-metalogues.html> (date accessed, 3 June 2024).

This reading list also links to the artwork *You Don't Love Me Yet* by the artist Johanna Billing (2002–2017). This is a project she conducted for over fifteen years – possibly an equally long-term engagement with a particular form of communication as Bateson's engagement with his metalogues. The title refers to a 1984 love song by musician and singer Roky Erickson. Billing encouraged different participants – professional musicians and amateur groups of various ages, in twenty-seven cities all over the world – to interpret the song. As many as three hundred cover versions were prepared and played at public events over the years; video footage of these concerts is available on Billing's website. Interestingly, this art project engages with both collective listening and collective production, demonstrating that both activities – and the interaction between them – are important for developing knowledge. This is what architect, spatial planner, and researcher Nel Janssens calls "sense-making".

Billing, Johanna. *You Don't Love Me Yet*. Art project, 2002–2017. <http://johannabilling.com/you-dont-love-me-yet-tour-2002-2017-archive/> (date accessed, 3 June 2024).

⁶ Gregory Bateson's metalogues are imagined conversations between a father and daughter, published in his influential book *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology* (Lanham, Maryland: Jason Aronson, 1987). First published 1972.

⁷ Gregory Bateson, *Ecology of the Mind*, 0.

In “Collective Sense-Making for Change: About Conversations and Instructs,”⁸ she argues in favour of the use of the term “conversation” rather than “discussion” to refer to meetings with the purpose of exchanging ideas, such as workshops or seminars. But what is the difference? She stresses that the different etymologies of the terms change the tone. The (originally Latin) prefixes “dis” and “con” clearly refer to distinctly different meanings. “Dis” indicates some kind of separation and friction, while “con” refers to a bringing together. The sense of “discussion” in Latin appears to have evolved from to “smash apart”, to “scatter, disperse”, then in post-classical times to “investigate, examine,” then to “debate”. In “conversation”, the emphasis is not on setting things apart but on bringing them together. The mid-fourteenth-century meaning was “living together, having dealings with others”, and also the “manner of conducting oneself in the world”; it also referred to “the act of living with, keep company with”⁹ Janssens argues that conversations are based much more on sharing experiences than on exchanging arguments. This means not that conversations are necessarily friendly, harmonious, or consensus-oriented, but that they are fundamentally syncretic. Syncretism is about creating a new whole without removing the contradictions among the parts. Those who are communicating with each other need not only explanatory knowledge about phenomena in the world, but also the knowledge to structure processes that will generate purposeful and transformative interactions and create diversified life worlds. Conversations can offer a context in which such knowledge, as a form of collective sense-making, can be generated.

Janssens, Nel. “Collective Sense-Making for Change: About Conversations and Instructs.” In *Feminist Futures of Spatial Practice: Materialisms, Activisms, Dialogues, Pedagogies, Projections*, edited by Meike Schalk, Thérèse Kristiansson and Ramia Mazé, 151–158. Baunach: AADR/Spurbuchverlag, 2017.

Janssens, Nel and de Zeeuw, G. “Non-observational Research: A Possible Future Route for Knowledge Acquisition in Architecture and the Arts.” In *Perspectives on Research Assessment in Architecture, Music and the Arts: Discussing Doctorateness*, edited by Fredrik Nilsson, Halina Dunin-Woyseth and Nel Janssens, 147–158. London: Routledge, 2017.

In architectural scholar Janina Gosseye’s introduction to the book *Speaking of Buildings*, she writes about oral history as means to give a voice to the numerous people

8 Nel Janssens, “Collective Sense-Making for Change: About Conversations and Instructs,” in *Feminist Futures of Spatial Practice: Materialisms, Activisms, Dialogues, Pedagogies, Projections*, ed. Meike Schalk, Thérèse Kristiansson and Ramia Mazé (Baunach: AADR/Spurbuchverlag, 2017), 151–158.

9 Nel Janssens, “Collective Sense-Making for Change”.

involved in producing architecture.¹⁰ Along with the book's other editors and contributors, Gosseye thus challenges the kind of architectural history that eschews people's voices in favour of architecture understood merely as a thing, whether that be a building or a landscape. In doing so, she makes an important point about the interview process in oral history: she reminds us to pay attention to that which is not spoken. Listening is an activity that itself requires attention. She writes that talk often leaves out "that which cannot be said, both in the sense of utterances that are nonverbal and those that defy or exceed speech. Some things cannot be said to some people, some profound vocal communications are yet not verbal, and sometimes the oral history 'fails' and is revealing in its failure".¹¹

Gosseye, Janina. "Introduction: A Short History of Silence: The Epistemological Politics of Architectural Historiography." In *Speaking of Buildings: Oral History in Architectural Research*, edited by Janina Gosseye, Naomi Stead and Deborah Van Der Plaet, 9–23. Princeton: Princeton Architectural Press, 2019.

In the book *Reflexive Ethnography: A Guide to Researching Selves and Others*, anthropologist Charlotte Aull Davies (2008, 105–128) gives us clues as to how we can become better at listening through forms of transcription that include not only the spoken but also the unspoken. She writes: "[h]esitations and restarts, sections of dialogue that do not make good quotes, may [. . .] provide very important guides to what [people] are really striving to say".¹²

Davies, Charlotte Aull. *Reflexive Ethnography: A Guide to Researching Selves and Others*. London: Routledge, 2008.

In summary, the projects and texts listed above reveal possibilities for attending collectively and syncretically to language and communicative processes. They question the assumptions, purposes, aims, and anticipated uses that guide our often carefully delimited research questions, approaches to archives and studies of

10 Janina Gosseye's introduction to the book *Speaking of Buildings*. Janina Gosseye, "Introduction: A Short History of Silence: The Epistemological Politics of Architectural Historiography," in *Speaking of Buildings: Oral History in Architectural Research* ed. Janina Gosseye, Naomi Stead and Deborah Van Der Plaet (Princeton: Princeton Architectural Press, 2019), 9–23.

11 Gosseye, Janina, "Introduction: A Short History of Silence: The Epistemological Politics of Architectural Historiography," in *Speaking of Buildings: Oral History in Architectural Research*, ed. Janina Gosseye, Naomi Stead and Deborah Van Der Plaet (Princeton: Princeton Architectural Press, 2019), 20.

12 Charlotte Aull Davies, *Reflexive Ethnography: A Guide to Researching Selves and Others* (London: Routledge, 2008), 126.

material worlds. By drawing generously on various – oral and written – modes of collective talk, whether they be gossip, conversations, metalogues, oral histories, or ethnographic interviews, we can move forwards through diversified perspectives. If talk muddles, it can also be a horizon. Too often, the messy business of thinking together is ignored by the knowledge frames of predefined problems and sought-after solutions. Instead, we suggest that we can learn from talk to better understand how repetition, muddle, and the reappropriation of information support collective ways of knowing.

3 Idle Talk Instructions

In three workshops, in different contexts, we put idle talk to the test. The aim was to use selected artefacts as starting points for doing idle talks. Indeed, gathering around these artefacts was a great way to foster other kinds of conversations among participants than we would have in a traditional seminar. Keeping this annotated bibliography in mind, we asked each workshop participant to collect a material artefact that related to their own ongoing queries and their workshop's specific context. Gathering around these material artefacts, we then gave them following instructions.

A. *Attentively describe the material artefact*

Name the material artefact (e.g. Aalborg Portland cement, a sample of contaminated water from a particular site, or a toy). What does it look like, smell like, feel like? What are its dimensions, colour, weight? How was it made? What can you not describe? How does it perform or become useful? When is it useless?

B. *Contextualise the material artefact*

Where did you find the artefact? What took you to this place, and did you follow your usual path to search for material evidence? What information is missing? What are your various prior understandings of the artefact? How do your different explanations, guesses, and speculations combine with, complement or contradict each other? Where might you find records of similar artefacts, or in what collections might you find such artefacts? Why should this artefact be collected? What does the artefact tell us about everyday life and communities that we could not know without it?

C. *Imagine*

What are your personal paths to find material evidence? How do you think these paths and what you find there might be relevant to research? Could this transform architectural research as we know it?

4 PhD Course Workshop

The first workshop was conceived for the PhD course *Architecture, Landscape and Gender: Rethinking Theory, Methodology and Practice* that had to be moved online due to Covid restrictions, in 2020. We asked 15 invited participants to bring their own research questions. Through different forms of idle talk in groups the participants explored previously unnoticed or hidden aspects of their questions. We used web-base interfaces including Myfearless Padlet and the padlet Piratenpartei; Zoom break-out rooms; and a voice-typing tool to try out different methods of idle talk. In the workshop, we framed talk to momentarily attend to the formative processes of questions that are never fully fixed in the process of research. In a concluding reading session we were celebrating how even the non-sensical that sometimes results from voice-typing can be used to question research questions and inspire new trajectories through sense-making conversations.

5 Women in Scandinavian Landscape Architecture Network

In the workshop of the research network on women in Scandinavian landscape architecture in Copenhagen, we considered that idle talk questions knowledge hierarchies and archives beyond their institutional framing. We asked 14 architectural scholars, educators, and practitioners in the Women in Scandinavian Landscape Architecture network to each collect a material artefact in the city. We did so to draw attention to issues that are often hidden by the dominant order of archives. Instead of abiding by the institutional ordering of favoured “sights”, we encouraged participants to follow the clues, motifs, marginalia, and material traces that they found relevant to inscribe invisible voices and concerns into architectural histories.

6 Floating

The idle talk continued in September 2022 at Floating University in Berlin with Barbara-Rosa Siévi and Nelly Binner, as part of the public event LearnPeaks. The focus of the workshop was the complex site itself: a rainwater retention pool (2500 m²) at Tempelhofer Feld, a park that was formerly an airport built during the National Socialist period. Temporarily and to different degrees, the basin is filled with water, and its bottom is covered with contaminated mud. Today, the basin is occupied

by Floating University, a “natureculture learning site”,¹³ although it is designated for housing development. Who and how many participants would come was left entirely open until the day of the event. Ten participants with various backgrounds, ages, and connections to Floating dropped in and started work around two conversation tables. The instructors circulated the introductory text on idle talk, which was passed from hand to hand as all the participants read parts of it. Everybody was asked to share a complaint about Berlin. After this, the participants embarked on an exploration of the site to retrieve an artefact-like thing that would bear witness to the site’s current natural-cultural condition – a condition that might be in the course of disappearing, making the chosen thing an object of archival interest. The subsequent idle talk about the collected objects revealed specific personal concerns and broader, commonly shared issues. Nelly and Rosa noted:

Nelly’s notes:

Shower gel refill

Spicier things

Idea

Mister kiosk has a quantity of flints and gas

Cairo’s rubbish

Maybe it was yesterday two years ago or one year ago

Speaking for oneself

What water

Water was in

Rainwater soaked

Water examination

I would take a sip of that, I would not take a sip of any

Sparkling University

Soda stream basin

Rosa’s notes:

It is transparent

Not so big

Open fruit

Certain material thicknesses must not be exceeded

Disposable lighter

You can change the flame’s ray of light

¹³ “Floating University Berlin: A Natureculture learning site,” Floating Berlin, <https://floating-berlin.org/> (date accessed, 3 June 2024) and <https://floating-berlin.org/files/2021/06/dossier-floating-2021-2.pdf> (date accessed, 3 June 2024).

I don't think anyone really does
 Doesn't matter
 Depends on the country
 In front of the toilet
 What information is missing
 Why is there this weird disposable lighter?
 I have two objects at once
 I wonder how the object got into Floating
 Relic
 Smudging
 Blurring
 Task: problems that arise
 Artefacts that can be taken
 Forgetting to name photos
 Then it's just bottles that will eventually be rubbish. Then it's just leggings that will
 eventually be rubbish
 As long as the drilling cores are running – plastic basic materials are produced
 Asphalt looks the same everywhere
 Same time as ours
 Rubies are spreading massively
 Growing everywhere in Europe
 Whether it is really used
 Can't use it more as a building material?
 It grows a bit crooked
 It doesn't work at all to squeeze it in the sustainability factor where it doesn't work
 at all any more
 In which it probably generates much more effort and cost
 Rubbish
 How much waste there is
 Probably comes with the water
 Had a charmed life
 Cooker lighter
 Selling point
 The north has a very, very short cultivation time
 Sweden also acts in a similar way
 You can still conjure something out of the smallest things
 In the Second World War
 There was a lady who had different pastes from different mosses
 Moss – for the reindeer it's like sweets that they snack on, for them it is like sugar
 Translated, it means something like reindeer lichen

Then they made foam out of it and worked creatively with the ecosystem
 No international cuisine – not everywhere courgette, tomato etc.
 Animal husbandry, if done properly, can for example bind CO₂
 The eight-hundred-kilo animal that goes through the forest
 The processes that go into it
 The relationship to meat and the rhythms of life
 I eat fish like this sometimes
 You mustn't ask them how many reindeers they have.
 Because they are family members and money . . .
 The water also has different levels of contamination
 It's quite difficult
 The contrast of the two types of water
 The dirt is. . .
 Now it looks similar again
 It looks a bit green.
 The soda pool floating
 Sparkling

7 Workshop Reflections: Researching the Overlooked

At the three workshops illustrated, we pursued idle talk as “instructed conversations”¹⁴ with different participants and in different constellations. These talks gave us insights into various collective ways of knowing and communicating about the search for research questions, what constitutes architectural records, and how our dealings with materiality and the past create issues for the future.

In the talk at Floating in Berlin, participants encountered issues of water, refuse, pollution and food that were urgent in the conversation's specific urban setting. Yet the lists of keywords assembled by Nelly and Rosa also pointed to other geographical locations, to species' life worlds, and to different times. From the lists it appears that the talk took many turns, piled up oddities, incompletenesses and hunches. We understand from the lists that unlike topics were brought together. While the Floating workshop was open to anyone who wished to join, the participants in the network and PhD workshops were invited because of their interest in architecture and gender studies. But in these cases too, explorations of the idle took participants

¹⁴ Nel Janssens, “Collective Sense-Making for Change.”

to unexplored aspects of their individual questions, interests, and methods. For example, the metalogue scripts written by the PhD researchers during the workshop appeared nonsensical, but their purpose was not to clarify but rather to begin to establish common sense-making. Individual research questions were tweaked in the directions of peers' different prior understandings, resulting in loosely defined common associations. Such dialogues train researchers to deal with their small and large questions, not in a disciplinary vacuum, but in the form of intra-action that can take a conversation forward and yield new shared insights.

In the network, we asked participants to talk (idly) about the (idle) material artefacts they had collected during the workshop. We had not anticipated that they would hand around and touch each other's artefacts, perhaps a sign of archival fetishism – a special trait of archival researchers? As they gossiped and made common sense of the many objects, they inspected them with curiosity. For example, a tampon found in a restaurant bathroom was scrutinised, and questions circulated. Why is this product disguised, neutralised or dressed up as a sugar sachet? What makes this tampon worth archiving? What will the tampon as archival material tell people a hundred years from now about the contemporary history of women's bodies and gendered bodily practices, the current excess of materials used and waste produced, our relationship to global warming, and the different contextual meanings of social order, materiality, and technological development? When we circulate information about material things, we tell stories about where we found them, and their contexts. As we consider them as selected archival artefacts, they are made into evidence of the past in the future. We have noticed that idle talk as a collective way of knowing can both open up dialogues that broaden the relevance of issues for a larger group and bring specific issues into conversation.

Network participants pointed out that the idle can be associated not only with positive forces but also with the overlooked. One participant brought a photograph of a note left on the dashboard of an illegally parked SUV. The note, handwritten on a piece of red cardboard, read: "No Oil!". Was the driver deliberately leaving the car and taking up a space that was not theirs to claim? The idle can be a negative claim to privilege. We are reminded to pay attention to material artefacts that we might prefer to put aside because they damage and shame the stories we tell. Recording the idle can be a strategy for creating knowledge that maintains and sustains diverse, inclusive practices, but it can also be a strategy for revealing what is done away with, and found unworthy of collection in the archive. Thinking about the archive, the landscape architect Annegreth Dietze-Schirdewahn shared her personal approach to uncover hidden material in archives: she starts searching in the boxes labelled "miscellaneous" or not labelled or all. This is where the out-of-place stuff would end up. She explained that usually there would be something

about gardens in there, because garden material in architectural history is often not easy to place it turns some material into idle items in the archives.

Each workshop emphasised different issues to do with research questions, archival materials, and learning from urban nature processes. As we employed and freely interpreted Janssens's instructed conversations, the workshops' idle talk was adapted and transformed by the workshop leaders and participants in the different situations. Idle talk lets us examine how archival artefacts function when information is circulated between different sites and many actors. And as the literature and research on gossip, complaints, talk, metalogues, interpretations between oral and written accounts, and common sense assures us, idle talk is great for establishing relationships between participants in different positions who come together in a network – like the network of participants who have contributed to this book.





Figure 4.1: Trellis of Writing and Thinking. Pattern inspired by “Writing Differently”.

IV Writing Differently

Svava Riesto and Henriette Steiner

Introduction

At university, we are required to move seamlessly between many different writing genres. We do not only write when we get to a course or exam assignment or have to write up our master's thesis. In fact, we write all the time. We write messages, emails, reading, or lecture notes, papers, reports, field notes, portfolio texts, and maybe even articles, blog posts, website texts, or announcements – and many, many more. We write alone and with others. Yet, as Swedish gender studies scholar Nina Lykke states in the edited volume *Writing Academic Texts Differently* – which inspired the collective writing workshops represented in this part of our book – language is not a passive medium for transparent communication. Instead, it is an active, ambiguous, and slippery phenomenon that inevitably launches the writer into unexpected and sometimes uncomfortable situations.¹ During writing, method, methodology, epistemology, ethics, and politics emerge as inextricably knitted together.

Lykke also asserts that as academic writers, we do not think first and then write up our results afterwards; rather, writing and thinking are intricately intertwined. By consciously using writing as a medium for thinking through problems, we slow down the time of inquiry, carefully fabricating a sensitive tone of voice to describe problems, events, processes, places, feelings, or even atmospheres. Thus, writing is so much more than just a basic academic skill; it also fosters the imagination. Writing encourages joyful learning in the exploration of theory and scholarly inquiry, as well as in the exploration of our affective relationships with others and the material world around us.

We carried out workshops adapted from Lykke's *Writing Academic Texts Differently* beginning with a slightly modified form of her exercise "The Joy of Writing",² through which workshop participants contributed texts. By viewing writing as a bodily and situated practice, as medium for thinking as well as expression, and by joyfully appropriating the academic's privileged opportunity to consciously

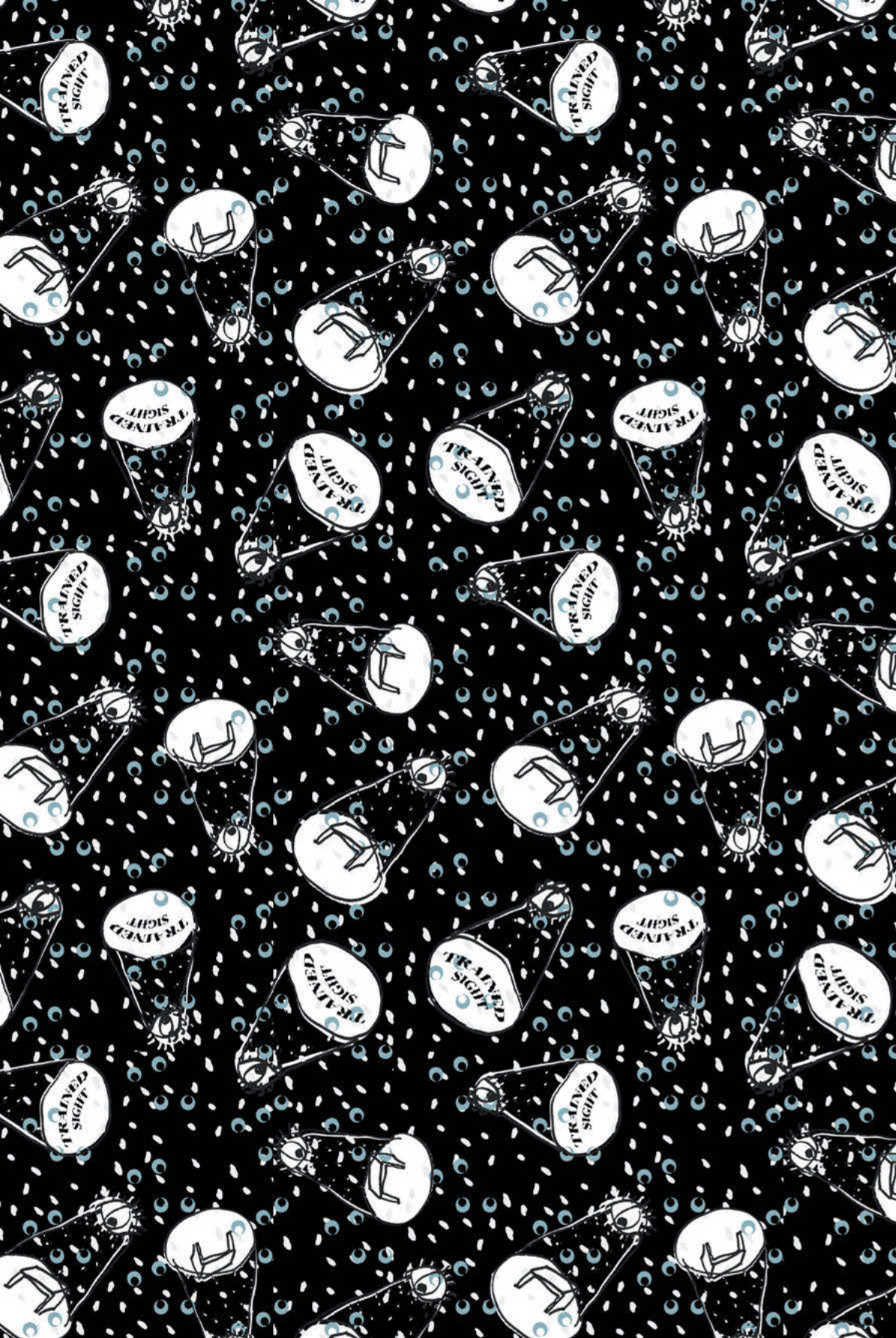
1 Nina Lykke, *Writing Academic Texts Differently. Intersectional Feminist Methodologies and the Playful Art of Writing* (New York: Routledge, 2014).

2 Nina Lykke, *Writing Academic Texts Differently*, 23–24 and 153. We have carried out these kinds of workshops in different formats in teaching and collaborative research work, please see also Gertrud Jørgensen, Heidi Svenningsen Kajita and Henriette Steiner, "Preface," in *Stories as Solutions*, ed. Gertrud Jørgensen, Heidi Svenningsen Kajita and Henriette Steiner (Copenhagen, University of Copenhagen – Department of Geoscience and Natural Resource Management, 2023) https://static-curis.ku.dk/portal/files/368727740/scan_2023_09_27_UK.pdf (date accessed, 3 June 2024).

make space for writing “as thinking,” we connected with feminist reflections on epistemologies, methodologies, ethics, affective relationships, and politics. Each workshop took around 90–120 minutes and included a bodily exercise, reflection, brainstorming, writing, editing, sharing, and post-editing. This part of the book gathers together the individual contributions written during the workshops.

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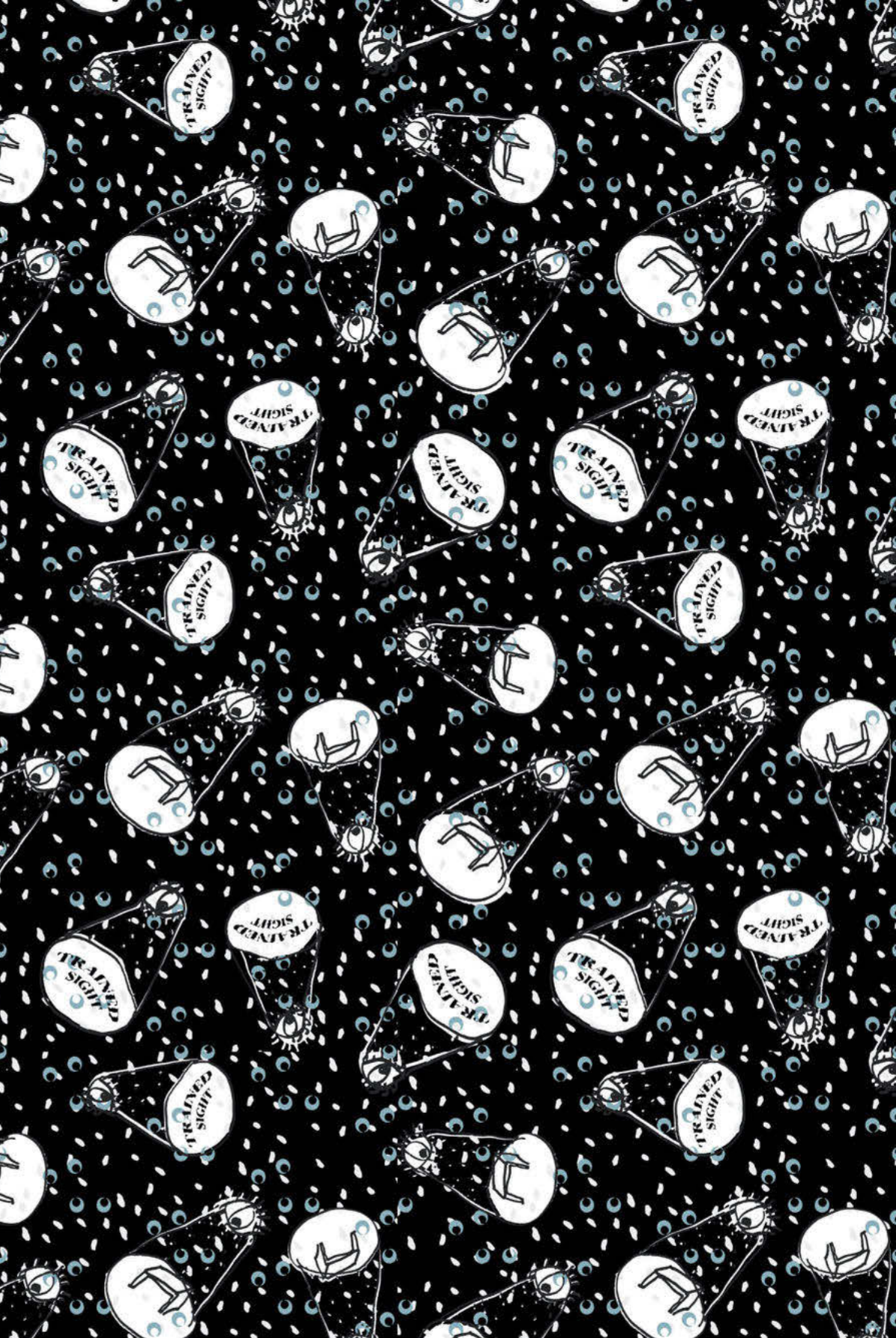


Figure 4.2: Trained sight – (Calico print). Pattern inspired by “Curiosity: Looking Beyond the Established”, “Hidden” and “The Pebble in My Pocket”.

Torben Dam

Rational Perspectives: Discovering and Promoting Construction Standards in 1970s and 1980s Denmark

In June 1988, five years after my graduation as a qualified landscape architect, I was employed as a senior consultant at the Danish Association of Landscape Contractors (Landsforeningen af Danske Anlægsgartnere), an organization with roughly 200 members. Questions about quality were one of the types of inquiry I would receive from landscape architects who cooperated with members of the association. I would get a phone call asking a seemingly general question about some nerdy detail in a landscape construction. How high can a topsoil heap be? How do you inspect soil for the roots of perennial weeds? How can you trace the treatment of compacted subsoil? Can you use asphalt as a sublayer for concrete tiles? During the phone call, it would become apparent that the questions were really about finding out which specific measurable quality they could expect in a specific case, rather than just about national standards in general. Often, the question had come out of a specific discussion or disagreement between the landscape architect and the constructor.

Back in 1962, the Danish Association of Landscape Contractors came up with “National Standards for Landscape Construction” (“Normer for Anlægsgartnerarbejde”), the first set of guidelines and standards for the construction of landscapes.¹ This set of guidelines – simple as it was – had its roots in the general movement toward a rationalised building industry in Western societies during the 1950s and 1960s.² A concern in society at large about the lack of housing led to a more “rational” attitude toward construction, promoted, and regulated by the welfare state. The Danish Association of Landscape Constructors, like all other contractors in the construction industry, was now forced to bid for contracts. The association therefore resolved to signal its rational approach by drawing up the first set of landscape standards, to match the government’s focus on rational, industrialized building and construction. During the 1960s and 1970s, landscape constructors con-

1 N.N., *Normer og Normalbetingelser for Anlægsgartnerarbejde* (Copenhagen: Landsforeningen af Danske Anlægsgartnermestre, 1962). See also Søren Holgersen and Torben Dam. *Normer for Anlægsgartnerarbejde* (Copenhagen: Forlaget Grønt Miljø, 1992) and Søren Holgersen and Kim Tang. *Normer og Normalvejledning af Anlægsgartnerarbejde* (Copenhagen: Forlaget Grønt Miljø, 2015).

2 Peter Thule Kristensen, Ken Schoop and Svann Eske Kristensen. *Velfærdsarkitekten* (Copenhagen: Aristo, 2018).

tinued to extend and improve these guidelines, resulting in 1968 in a new set of standards, and in 1975 in “Plant and Management” (“Plant og Plej”), a set of guidelines that triangulated contractors’, landscape architects’, and plant nurseries’ behavior regarding planting design, plant quality, and plant management.

While these standards for the construction of landscapes grew out of landscape construction, the main agents using the guidelines in the 1960s were a group of new regional landscape design offices spread across the whole country, and the growing number of young landscape architects in municipal offices. The use of the standards reflected not only concern for and interest in the quality and implementation of elements of landscape design, but also an uncertainty and feeling of insecurity provoked by cooperation between experienced craftworkers and young, academically trained landscape architects who had been educated after 1960, when the training had shifted from garden design to a focus on large-scale landscape planning. The original purpose of signaling rationality faded away, while reactions and interactions between the parties involved resulted in improvements and new editions in 1987, 1992, 2005, 2010, and 2015.

The young Danish landscape design offices actively questioned and checked the implementation of landscape components, guided by these published norms and standards. Some cases triggered conflicts. I particularly remember conversations about these norms with women landscape architects who worked on commissions across Denmark during the 1980s: Kirsten Lund-Andersen, Birgitte Fink, Charlotte Skibsted, Lone van Deurs, Susanne Struch, Kirsten Jensen, Grethe Vestergård, and Vibeke Rønnow. This group of women landscape architects made a particularly strong mark on the profession, one whose story remains to be told and whose origins can be found in the reconfiguration of the training and work cultures along professional, gendered, and sociocultural lines.

1 Landscape Architect’s Skills

As I think back on the landscape architects who called me to ask about the standards and norms during those years, I see that they facilitated a vibrant and much-needed development of the profession. It was clear that landscape architects knew the guideline texts and had read up on the standards before they called me. My impression was that they would gladly comply with the guidelines demands, but that they were not happy with the quality of the landscape constructions they were actually working on. On the other hand, landscape constructors – whose professional association had created and published – did not know the standards in detail and avoided acknowledging any relationship between a standard and the construc-

tion work at hand. When landscape architects called me to discuss the use of the standards, they talked about the many excuses that landscape contractors used for not delivering the appropriate quality, and also about difficulties in agreeing on how to interpret the standards. These phone calls, construction projects, and (mis)interpretations created a steep learning curve for me, providing the background for the revisions of the standards in which I was subsequently involved – revisions to limit uncertainty over and interpretations of specific quality requirements, or to address the previously unforeseen problems the standards could entail for landscape constructors. We might say it was a power grab. In my experience, many women landscape architects utilized the standards to find progressive solutions to problems, and in doing so they gained a foothold in a profession that had been dominated by men – and the gendered aspect did not go unnoticed. The mostly male landscape constructors could not refuse to discuss the quality of the work, since their professional association had made a political decision to embrace quality standards. The association used the standards in relation to the public, and membership of the association was decisive for winning new contracts. Gender, age, education, and socioeconomic status may also have been at play. As a senior consultant at the Danish Association of Landscape Contractors, I saw that many women landscape architects could expose landscape constructors as seemingly uninformed or ignorant actors in the rational landscape profession, thereby also reflecting a class-based hierarchy between the two professions in Danish society at the time.

The women who started their careers in the more traditional patriarchal hierarchical system, with all that system entailed, turned to “National Standards for Landscape Construction” both to help their projects and to give themselves increased agency in their dialogues with landscape contractors. Their contributions to the exchange between written guidelines and specific cases were certainly also a key factor in professionalizing the content and formulation of “National Standards for Landscape Construction.”

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Julia Donner

Getting Out of the Trap – Unlearning the Ideal of a Coherent Life History

Jenny Elfving (1870–1950) was a garden teacher and a pioneer of Finnish garden writing. In the first decades of the 1900s she published two books and a collection of garden plans. She was active in the women's rights movement and argued especially for girls' and women's right to an education. In 1909 she established a private school for young women, offering advanced education in gardening, design, and home economics. Elfving strongly advocated women's right to "the whole of the garden": she alleged that women were intentionally kept in the vegetable patch, hoeing and weeding, and not allowed to pursue the entire field of horticulture. She saw design teaching as vital for women – a means to enter the horticultural profession, to become a gardener.

I first encountered Elfving in the National Library of Finland one sunny spring afternoon in the 2010s. I was browsing through some older garden literature, and I opened Elfving's 1921 book *Kukkaviljelys avomaalla* [cultivation of flowers on open land]. She wrote in detail about planting seedlings on open land during the "long and light Nordic early summer nights" to achieve the best results. Who was this person writing so eloquently and beautifully about a simple, ordinary garden task?

I started searching for more information on Elfving and subsequently included her in my doctoral thesis.¹ I was surprised to find that she was included in the *National Biography of Finland*, in an article by the Finnish garden and landscape historian Dr Eeva Ruoff. I learned later that the Elfving family had been close-knit, with powerful relatives in Finnish cultural and political life. That was why Elfving's correspondence was preserved in the National Archives of Finland. Information about her school, Järvenlinna on the Karelian Isthmus, was scattered here and there: in newspaper and journal articles, and in fragmentary papers kept in cardboard boxes in Lepaa Horticultural School's cold, disorganised storage facility.

Following the bits and pieces of information I found about Elfving made me restless. Although there was relatively ample information to refer to, I nevertheless felt I could not quite reach her. Her correspondence was painful to read, as she seemed to be somehow always on the outside, on the margin, opposed, not accepted. Her vocational aspirations often met with objections. It made me ask

¹ Julia Donner, "Kasvitarhasta puutarhakotiin: Naiset kotipuutarhan tekijöinä Suomessa 1870–1930" (PhD diss., University of Helsinki, 2015).

myself: how should I position Elfving in the history of gardens and design? Does she even belong there?

In her recent book, historian Mirkka Lappalainen writes about an unsolved murder from the mid-seventeenth century.² Lord Nils Rosenschmidt disappeared and was found dead seven years later in a derelict well on his estate. Lappalainen tries to find out what happened and why, using official records such as tax bills, court protocols, and similar documents. Likewise, in her book *Sataman kapakan Hilda* [Hilda of the Port Tavern], writer Silja Koivisto explores an untold family history: she discovered that her great aunt had worked as a prostitute in the harbour town of Kotka during the 1930s.³ Like Lappalainen, Koivisto also worked with a small amount of information, following leads in official records and photographs, and finally conducting interviews with distant and reluctant relatives to reconstruct a full picture of Hilda. Although the topics of these studies are centuries apart, both are shaped by the lack of sources. Further, Lappalainen's and Koivisto's enquiries have similar protagonists: Rosenschmidt is portrayed as a rogue, a quarrelsome and dislikeable person; Hilda operated on the margins of the society and was an embarrassment to her family, even generations later. Instead of trying to fit the person into a model, both Lappalainen and Koivisto concentrate on their protagonists' contexts. Turning the scarcity of sources to their advantage, they explore the social, political, and cultural circumstances that defined their protagonists' lives, and they succeed in telling their stories in a multifaceted way.

Reflecting on my own process of researching and writing Elfving's story, I can relate to both of these writers – on one hand, Koivisto's attempt to make amends and accept; on the other, Lappalainen's more objective and neutral stance. In retrospect, I can see what made my work at the beginning of the research process so hard: I was trapped by the ideal of a coherent life history, and I searched for a clear and linear professional path, ideas that are very pervasive in our culture. Perhaps I wanted to give my protagonist more, a happier life, a brighter career than she really had. As I accepted and acknowledged the silences and gaps, the incongruities, it became possible to put my subject and her actions in their true place. As Margaret Atwood writes: “When you are in the middle of a story it isn't a story at all, but only a confusion. [. . .] It's only afterwards that it becomes anything like a story at all. When you are telling it, to yourself or to someone else.”⁴

Biographer Samuel Johnson said in the mid-1700s that there are few lives that do not deserve to be told. Virginia Woolf added at the beginning of 1900s that we

2 Mirkka Lappalainen, *Smittenin murha* (Helsinki: Teos, 2022).

3 Silja Koivisto, *Sataman kapakan Hilda* (Helsinki: Johnny Kniga, 2022).

4 Margaret Atwood, *Alias Grace* (Toronto: Seal, 1996), 0.

should question the hierarchies of biography. It is easy to agree with both writers, and to see the importance and meaning of researching and telling lives. Elfving, Rosenschmidt and Hilda all deserve a place in history, as men and women, whether that history be criminal, on the margins – or of gardens and landscapes.

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Marie Markman

Curiosity: Looking Beyond the Established

I sit in a garden. I drink English tea with a slice of lemon and eat toast with fresh redcurrant jelly. The garden is beautiful. The garden represents Danish farm life, and yet it is something completely different and beyond time. The man hosting the afternoon tea is a landscape architect and owns the place. He has just made the jelly he is serving, and he is still in the process of harvesting redcurrants. I recall an image of a woman he previously lived with, who has now passed away. I always found the image of her alluring. I think of her as a photographer, and I see her sitting in the garden where I sit now. I do not recall where I saw the image. Later, I learn that the woman was a landscape architect herself, and that she also worked on the garden design.

I inherit a desk from a Finnish landscape architect, a woman. I am told that the desk was made by a famous Finnish architect who created one of the most beautiful museums in Denmark. I am told that this architect made numerous collaborations with his first wife – that his first wife was herself an architect, and that she often made the furniture. The person suggests that maybe it was actually the woman who made the desk I am so fond of.

I often think about the experience in the garden and the conversation about the desk. How has my way of thinking been formed – my thoughts about gender, ethnicity, and context, as well as my horizons? Today I find myself with the impression that in relation to iconic artworks (architecture, furniture design, landscape architecture etc.), valuable information and layers of knowledge never entered my mind because they were outside my framework of understanding.

Being present in that garden long ago, and experiencing an older colleague's beautiful gesture of passing her treasured desk on to me, makes me realise that information is often presented in such a way that important knowledge fails to become apparent to us. Maybe I did not see all the things I could have seen because my sight was not trained to do so? Maybe I did not see all those things because I was not curious enough?

The generosity of art as common artistry is infinite. What will we see if we approach art with more curiosity and wonder? What will happen if subjective stories and underlying currents in society's dialectical history are taken into consideration (in history-writing)? Are we ready for the overwhelming past that lies before us, ready to stop blindfolding ourselves and see the beauty in all the hidden perspectives and important work made or performed by people of whom many of us have never heard? Are we ready for a future where we share more and acknowledge that we rarely perform beautifully without the inspiration, help, conversations, and aesthetic solutions shared with us by others?



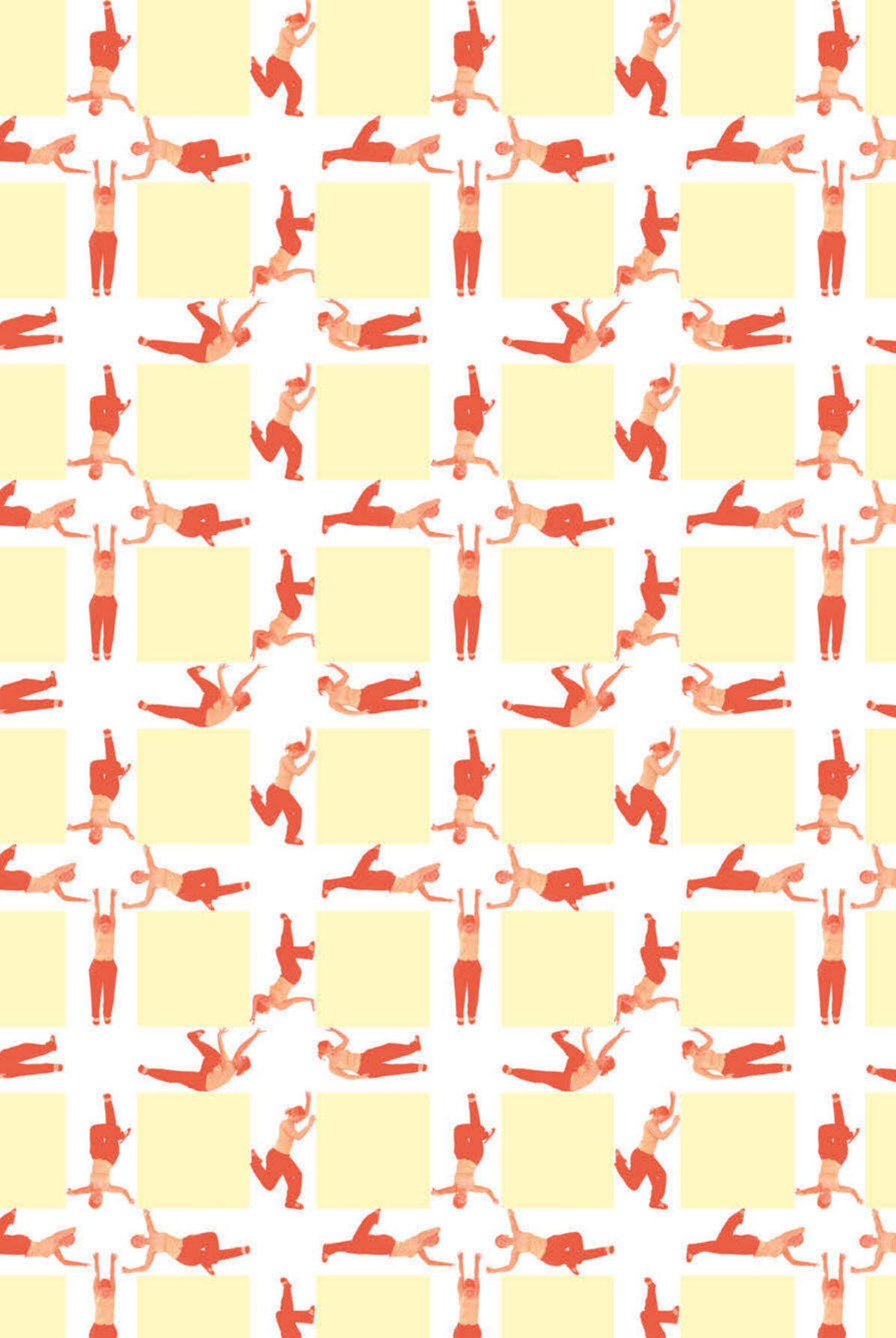


Figure 4.3: In the margin – a geometric grotesque. Pattern inspired by “Getting out of the Trap – Unlearning the Ideal of a Coherent Life History”.

Lei Gao

Finding Women Landscape Architects in Scandinavia

This text is to recall and reflect upon my personal experience of participating in this project and how it has given me a new perspective on the role of gender in the academic and professional fields of landscape architecture. Over the past ten months we have had three physical workshops and four digital ones, where I had the opportunity to meet some women landscape professionals from Scandinavian countries. At the first digital workshop I was still a little unsure what the whole project was about, who was in the network (and why), and what my role was. But these questions gradually found their answers during the first physical workshops in Copenhagen and Malmö, when we worked in small groups indoors and in the field. People were no longer just names and faces on Zoom. They were the prolific and hospitable Henriette and Svava, the senior and experienced Catharina and Torben (the latter one of the few male participants), the young and energetic Karin and Johanna, the outgoing and smiley Vera... Together they made up a “group portrait” of Scandinavia’s women landscape professionals.

During our day trip in Malmö last November, we had lunch at a small establishment called Yalla. A woman arrived late and sat next to me. While waiting for our food to be served, we started talking. On her mobile phone, she showed me her beautiful and dreamlike light sculptures. I did not know who she was, and I thought she was an artist. Later that afternoon, we visited the *Glass Bubble*, and then I got to know that Monika Gora – that was her name – was also a landscape architect. The *Glass Bubble*, a glasshouse shaped like half an almond, provides a warm and green space in a windy coastal area. It is well used and loved by its owners, the elderly people who live in the apartment complex that has embraced the bubble.

After coming back from that field trip, I sought out Monika’s works and became very fond of them. Unlike the many sculptures/land artworks/landscape projects that honour monumentalism, her designs have a light touch on the ground, without claiming to be a dominator of the original setting (such as *Two Piers*). Her light sculptures are like playful children, bringing warmth and energy to the often cold and hard environment. Most if not all of her works have a calming and accepting nature that invites people to interact with them, both physically and mentally (such as *Metamorphosis*). Maybe this could be called a feminine approach/character?

Before joining this network, I was not aware of the relevance of gender to landscape research and practice. The project activities opened up this new perspective for me by asking “where are the women?” and provoking us to explore each other

as well as ourselves. There was a distinctly unique atmosphere here that I had not experienced in other research project activities.

For example, each workshop had a number of tasks that we had to complete at breakneck speed. It was unlike conventional research, where one does fieldwork to collect data and afterwards spends a long time analysing the data and writing up the findings. Instead, we did everything almost simultaneously: go into the “field” (sometimes a field in the physical world, sometimes a field in your mind, or your peer group members’ minds), observe, document, and present your findings and reflections. Because we were only given a small amount of time, we knew we were not expected to produce a grand piece of research, which removed the stress/pressure caused by the quest for perfection. The working process was a flow. What we needed to do was to follow this flow, experience it and document it as authentically as possible.

Since the tasks were done collectively – working either in teams, or individually but in the same place and at the same time – and people shared each other’s work, I sometimes worried whether what I had created was good enough.¹ This mentality was a little annoying, but I learned during the process to replace it with a more playful mood. We supported each other and appreciated each other’s ideas and works. Therefore, the moment of sharing was not a time to be critical, but a time to enjoy the diversity as all the ideas came together.

Several of the methods used in this project involved the self and bodily experience. For example, the travelling transect fieldwork method allowed travellers (that is, project participants) to “design their journeys to encompass field preparations, being in the field and refining field findings, in various acts of ‘thinking together’ pre-, during-, and in post-journey discoveries”.² The yoga warm-ups before the writing workshops, the writing of reflective texts, and the review process also became a journey of self-exploration and a discovery of the mind-worlds of others. Removing the mask of objectivity, and allowing personal feelings and memories to emerge, produced great freedom and joy in doing research.

The whole experience has questioned the boundaries of how research is defined, in terms of both content and method. The network has created a warm, welcoming and encouraging magnetic field that generates multiple connections: connecting

¹ When reviewing this text (reviewing each other’s texts was one of the project activities), Catharina pointed out that this worried mindset might come from the academic environment we live in: “We are encouraged so much to compete, and we are forced to compete for funding and also forced to accept being reviewed in ways that we do not always think are in line with our intentions” (Catharina Nolin, personal communication, 25 October 2022).

² Women in Danish Architecture, “Malmö Travelling Transect 25 Nov. 2021,” Flyer for first physical workshop 2021.

mind to bodily experience, connecting self to others, connecting perspectives from different times and disciplines. Connecting is a way to cross boundaries and create flows. Perhaps this is a demonstration of what a feminine approach is?

Reference

Women in Danish Architecture. "Malmö Travelling Transect 25 Nov. 2021". Flyer for first physical workshop. 2021.

Nina Marie Andersen

An Attentive Gaze

“Where are the women in landscape architecture?” we asked, and in parallel we discussed the relevance of the question – why it should be examined using different approaches. We also discussed whether to change the question itself. In retrospect, now that we have talked, worked and reflected on what it can yield, we know and understand more. The question could have been adjusted to gain even more knowledge. This is in the nature of a hermeneutic process. But it makes sense to stick with the question, as it is the prism through which we have examined landscape architecture and teased out new insights and understandings of the field.

One might think that the search for women in the field stems from an underlying feeling of inferiority, given that the participants in our research network are almost all women. But they are resourceful, wise and lovely women who do not seem to want or need to assert themselves over “the man”. Together we have been looking for women and their work to gain new knowledge and a broader understanding. Moreover, the way I see it, our research is also very much about methodology or the way we *approach* our field and our material – and each other in the network during the process.

When I think about this intersection of foci – on women and on methodology – and the values borne by the personalities in our research network, the text *Language and Attention* comes to mind. This was the first in a series of 12 booklets written (with one exception) by women who wanted to contribute to public debate during the centenary of women’s suffrage in Norway in 2013. In this text, professor of literature Toril Moi explores the application of what she calls “an attentive gaze” to our moral judgements and understanding of the world.¹

Moi relates “attention” to “care” and “righteousness”, qualities that are often linked to the feminine, as the connection with women’s suffrage implies in Moi’s text. This does not mean that men do not have such characteristics, or that all women do have them. It is a matter not of biological sex, but of virtues. Here, “femininity” is relevant not as a personality trait, but as an approach to the field of landscape architecture research.

Nonetheless, our project’s thematic focus is on female landscape architects. This is because female landscape architects and their work have received very little attention. Compared with the “independent male genius”, women have largely not been constituted as a part of this history. A feminine approach, understood in this

¹ Toril Moi, *Språk og oppmerksomhet* (Oslo: Aschehoug, 2013), 20, my translation.

context as *an attentive gaze*, directs itself towards things that do not shout loudly: towards the hidden contributions and contributors, projects, and people that have not (yet) entered the canon or the history books. To a large degree, this relates to female landscape architects. Attentive acts are also incredibly relevant today in light of the urgent need for cooperation, understanding, and the handling of our surroundings in this complex world.

Travelling back in time, and imaginatively meeting the professional women who worked in landscape architecture in the early 1900s, has made me reflect on my own rather privileged situation as a landscape architect and researcher – and mother – in the 2020s. What challenges did our historical female colleagues face in their practice as landscape architects? Many of them had no families of their own. They lived in a society with a set of conventions and expectations that did not encourage them to become garden architects. Nonetheless, they did exactly that, in some cases with great success!

For example, a 1907 portrait of Ester Claesson, presented as Sweden's first female garden architect, in the magazine *IDUN* – a review “for the woman and the home” – shows that she was something completely new. In 1920 Claesson also described her own design for a garden on the outskirts of Stockholm, in a text published in the inaugural issue of the Scandinavian journal *Havekunst*. This journal was then (and remains today) an incredibly important platform for sharing ideas and concrete projects. The fact that her contribution was the very first to be presented in the journal, after editor I.P. Andersen's brief introduction to the magazine's ambitions, testifies both to her position and to the respect she commanded among her Scandinavian colleagues. Such facts change our horizon of expectation, adjusting our ideas about what to anticipate or imagine.

Talking about what it means to be a woman is less relevant in this research context. But what women have on their minds is indeed both interesting and important. Claesson expressed herself through texts, drawings and real-life gardens. In doing so, she left traces we can examine today, although many of her gardens have been lost or heavily reworked. This is also the case with many other works of landscape architecture, by both female and male landscape architects. The transformation of growth – and thus sometimes of decay – is a central characteristic of landscape architecture projects, which are ever-changing subjects in need of continuous care and handling. It is not uncommon for landscape features to disappear or change beyond recognition when care is absent or knowledge lacking. In addition, because landscape architecture is often an integral part of our everyday environment – something to which we pay little attention as we commute to work or hurry back home – the work of landscape architects is invisible to the untrained or inattentive eye.

In light of all this, an attentive gaze is indeed relevant when we are looking for the “invisible” qualities or hidden contributions of landscape architecture. By asking “where are the women in landscape architecture?”, we open our eyes and change our ways of seeing and considering. And this in turn may actualise a feminine approach to the world that can benefit landscape research in general.

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Figure 4.4: Wave pattern with Katri Luostarinen and soap. Pattern inspired by “Portrait Without a Model” and “The Manifestation of the Housewife?”.

Annegreth Dietze-Schirdewahn

The Manifestation of the Housewife?

At a flea market some years ago, a book title caught my eye, and it has been on my bookshelf ever since: *Wie mache ich meinen Mann glücklich?* [how do I make my husband happy?], written by Elsa Herzog. Herzog describes a German household of the 1930s, including how to live, how to cook, how to receive guests and what to eat. But most of all, she gives the reader an insight into the roles of women and men. The subtitle – *How to Make Life Pleasant for Your Husband* – indicates a clear allocation of household roles and responsibilities that was still in force in the first half of the twentieth century.

As early as the eighteenth century, we find similar books appearing with so-called household calendars. These publications focused on food production and processing, as well as gardening, pruning, animal husbandry, slaughtering, meal recipes, and the pickling/preserving of garden/farm produce. The audience was middle- or upper-class women who were able to pay for the servants required for most of these tasks. In this context, the female head of household was seen as a manager with considerable responsibility. At the same time, the male head of household focused on the larger farm, the parish, or another business outside the home. Societal structures allowed this division and made it possible for the wealthy parts of society to buy the services of the lower and less wealthy classes. From the early twentieth century onwards, a change appeared as differences started to level out in Western societies. Modern women were to care for their own households and kitchens. Technical inventions such as washing machines, dishwashers, and vacuum cleaners replaced servants and made daily life easier. However, it seems if the division between female responsibility within the household and male life outside it has remained in place up to the present day.

The Danish Architecture Center exhibition *Women in Architecture* presented us with an interesting follow-up to the household calendars of the eighteenth and nineteenth centuries, and indeed the early twentieth-century book mentioned above. During the 1940s, the architect Ulla Tafdrup redesigned the kitchen interior and gave advice on how to organise workspaces, distances, and heights in relation to the woman in the kitchen and her daily tasks. The idea was to make women's everyday lives easier, since it was women who still did most of the work in the kitchen. In addition, more women were also starting to work outside the home, and these women had to become more efficient.

It is interesting to note that a female architect entered the field here. It may appear that this was an unclaimed topic in architecture and was therefore “free” for female architects to work on. However, from today's point of view, we might ask

why there was not a more principled discussion of the division of labour between women and men in the household, rather than a focus on making life easier for women only.

Where do we stand today? A brief survey of current advertisements for household products, soap, detergent etc. shows that the target group is still almost exclusively female. In the best nineteenth-century spirit, we are making tools that help women to function as housewives. The “making your husband happy” mindset is still alive and well in today’s society; meanwhile, women are expected to play equal roles in their careers. At least we give women the tools to make their lives more efficient. Is this a dichotomy of everyday life we just need to accept?

No doubt, this dichotomy is itself part of the answer to the question: where are the women in landscape architecture?

Ranja Hautamäki

Portrait Without a Model

She was the first assistant professor of landscape planning in Finland in 1978–1983. A pioneer who broadened the field and contributed to large-scale planning, from municipal landscapes to motorways. A founding member of the Finnish Association of Landscape Architects in 1946. An active and influential writer who published the book *Puutarha ja maisema* [garden and landscape] in 1951.¹

She was all this, and yet I could not find a proper photograph of landscape architect Katri Luostarinen (1915–1991), just a blurry greyscale group photo taken at a Christmas party of the Association of Finnish Landscape Architects in 1947 (figure 4.4). I heard from her former students that she had red hair and wore colourful clothes. But no picture of her was to be found, even though she is a key figure in the field of landscape architecture in Finland. How can we tell the stories of our pioneering landscape architects if we do not even have pictures of them to show?

Landscape architecture is a young profession in Finland and has grown up in the shadow of architecture, a field with a longer history and a more established position. Education in the field of architecture began in the 1870s, but the degree programme in landscape architecture was introduced only in the late 1980s. The Museum of Finnish Architecture was established in 1956, one of the first in the world. The *National Biography of Finland* includes 86 architects in its database, but only four landscape or garden architects. Numerous exhibitions, research projects, and books portray the profession of architecture. However, a full depiction of landscape architecture is still missing.

In her story *Det osynliga barnet* [the invisible child], Tove Jansson – a Finnish author and illustrator, and the creator of the Moomin characters – writes about Ninny, who becomes invisible as the lady who takes care of her neglects her.² In the end, only a tinkling silver bell around her neck marks her location. The legacy of landscape architecture is fragile – it will become invisible without deliberate preservation, without research into its historical roots. Luostarinen's extensive collection of five hundred drawings, found in cardboard boxes in her son's possession, was fortunately rescued in 2009.³ The drawings were listed and archived at the Museum of Finnish Architecture in Helsinki. In addition to Luostarinen, there are

1 Eeva Ruoff, "Luostarinen, Katri," in *Kansallisbiografia-verkkojulkaisu: Studia Biographica* 4 (Helsinki: Suomalaisen Kirjallisuuden Seura, 1997).

2 Tove Jansson, *Det osynliga barnet och andra berättelser* (Helsingfors: Schildts, 1962).

3 Kati Susi-Wolff, *Katri Luostarinen Drawing Collection Catalog* (Helsinki: Archive of the Museum of Finnish Architecture, 2009).

collections from seven other landscape or garden architects at the museum. What about the contributions of other pioneers in landscape architecture?

Besides archives and research, our heritage is also conveyed through education, though the positioning of the field and the construction of its traditions. When I started my studies in landscape architecture in 1990, the silence about our past was striking. For example, Luostarinen was not mentioned, either as a pioneering professional or as one of the first academics in our field. We were not familiar with her work or the work of other pioneers – even when we graduated. I have since wondered if this silence was due to frictions in the field. Different schools of thought painfully divided the profession in Finland in the 1980s and early 1990s, to such an extent that the disputes were even discussed in Finland's biggest newspaper.⁴ Did the degree programme in landscape architecture want to start afresh? We do not know the reason, but the fact is that we grew into the profession without knowing its roots. Thus, it is not only Luostarinen who needs to be researched; many other pioneers also deserve more attention. A profession needs its roots to grow and develop.

The core question of the network – “where are the women in Scandinavian landscape architecture?” – seems a little different from a Finnish perspective. I could ask: where and what is Finnish landscape architecture in general? Its historical traces have not been documented or researched; its stories have largely remained untold. The invisibility and marginalised position of female landscape architects – often discussed at our meetings – applies to the whole field and its history in Finland. Perhaps to the profession of landscape architecture in general?

Finally, let us return to Ninny, the invisible child. The core of the Moomin books is friendship, love, and equality – and they also indicate a feminist approach, as they challenge how women should behave. At the end of the story, invisible Ninny regains her physical presence and takes her rightful place in the world. This is thanks to Moominmamma's kindness and the potion she gives to Ninny, which is based on a recipe created by Moominmamma's granny and is meant for friends “who start to get misty and difficult to see”. But Little My – a tiny but fierce and independent character – also plays a key role, giving Ninny the advice to stop being too polite and learn to get angry: “You'll never have a face of your own until you've learnt to fight”. In the end, Ninny becomes visible when she gets furious with Moominpappa and bites his tail. Should we too take Little My's advice and apply it to our profession, which has got misty and difficult to see?

4 Marjukka Liiten, “Maisema-arkkitehtien opetus riitaisaa: Uuden koulutusohjelman itenäisyydestä ei vieläkään yksimielisyyttä,” *Helsingin Sanomat*, 26 April, 1991.

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Figure 4.5: Collage and Muusfeldt's photos. Pattern inspired by "The Genius is so Over! Using Collage as a Tool to Write Women's Histories", "Ecology of the Mind and Garden" and "Intentions of a Place: Viemoseparken".

Frida Irving Søltoft

The Genius Is So Over! Using Collage as a Tool to Write Women's Histories

With my scissors, I cut professor and landscape architect George Boye out of an old photograph that we can take to be the professor strolling along with a group of women landscape architecture students. Collage is my tool. It clarifies interpretation. As part of my landscape architecture course, we are learning to use collage to develop ideas. Often, the collage is not included in the end product. It is considered to be unspecific, not a fixed landscape plan, and thus to be insufficiently academically weighty. I place the unknown women architecture students at the entrance of the architectural gem, the canonized public swimming facility Kildeskovshallen. The design of Kildeskovshallen is often credited to the architects Ebbe and Karen Clemmensen. They were two – a man and a woman. Kildeskovshallen is famous for its pillars. As many people may not know, the pillars were inspired by the surrounding landscape, which is characterised by tall old trees. The landscape was designed by the woman landscape architect Agnete Muusfeldt. So, really they were (at least) three – one man and two women.¹ In the photo, the unknown women students wear flat shoes, functional dresses and cool sunglasses. Apparently, they are indifferent to the photographer's lens. They are at work, not objects. I Google their names in vain. I print. I drink tea. I go to the archive, searching for unknown women architects. I tell a fellow student that I have cut George Boye out of the photo. She laughs and says: "The genius is so over!" I enlarge the women. A new lens is placed before my eye. Through my collage, I investigate an unexplored field. A history of women architects.

I drink coffee with my teachers, Svava Riesto and Henriette Steiner, and once again they remind me that one of the conclusions of the research project *Women in Danish Architecture* is that architecture has mostly been created through collaborations, not by individuals. But from a historical perspective, architecture has mostly been named after men. I Google again. I glue. I make the women students smaller in InDesign. I am not satisfied. I print. I tear pieces of coloured paper. I go and buy thick paper in the art and paper shop Tutein og Koch.

I visit the library, and in a database, I find an article by the famous philosopher and feminist Donna Haraway. She writes: "The visual metaphor allows one to go

¹ Jannie Bendtsen, Svava Riesto and Henriette Steiner, "Collaborations," in *Untold Stories*, ed. Jannie Bendtsen, Svava Riesto and Henriette Steiner (Copenhagen: Strandberg Publishing, 2023), 248–296.

beyond fixed appearances, which are only the end products. The metaphor invites us to investigate the varied apparatuses of visual production”². Haraway gives me the courage to go “beyond fixed appearances” because a collage allows one to challenge “end products” and play with the authority of history. The collage is an honest visual tool because the torn paper clearly shows that the photo has been interpreted. It is not a traditional, objective history. As Haraway puts it: “There is no unmediated photograph or passive camera obscura in scientific accounts.”³ The collage can be seen as a scientific method that is explicit about references, where the interpretation is visible, and the result is – in Haraway’s famous words – “situated knowledge.” I go back. I enlarge the women students in the photo again. I move them around. I highlight them and put them in front. I insert tall trees, torn out of the thick paper. I cut long strips of printed multicoloured paper from a fashion magazine for the tree trunks. I want to highlight the reference to Muusfeldt. This is important to me because landscape architecture has often been overlooked. I know from the research of the *Women in Danish Architecture* project that many landscape architecture students have been women. I frame the photo with white fabric.

What happens when I cut Boye out of the photo? It is the same picture; it is just seen from a different angle. I want the audience to become curious about the women in the photo, to open the door to an untold history. How can I write the history of these women? I have no sources, no names, just a picture of the young women around the famous old architect Boye. I am still searching for information about the six students in the photo, so maybe what I can do it to acknowledge their place in the network of history visually as I clumsily tried to as I was arguing with myself over how to make the collage.

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2 Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective,” *Feminist Studies* 14.3 (1988): 195.

3 Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective,” 190.

Henriette Steiner

Ecology of the Mind and Garden

Mathilde is sitting next to me. Writing. Growing. A baby in her womb. Thoughts, texts, and a baby are growing around the tables in the seminar room. It is mid-morning on an early September Friday, and the weather is unusually warm. I am a little tired after a long week, and the sun burns my neck through the open window behind me. I can hear cars passing by on the street, but I cannot see them from where I am sitting. I hear people's chatter. Now an alarm goes off in the distance. If I listen carefully, I can discern the almost silent rustling of leaves in the treetops outside.

We set out to find answers to the question: where are the women in Scandinavian landscape architecture? We may have somewhat lost the question along the way, but we found something else in the process, a working community across several Nordic countries. People who can be silent or laugh and talk while testing out new ways of working, together and on their own. Building mindful ecologies is one of the modes we are trying out. It is quite remarkable and wonderful. But for myself, I have not given up on the question. And for a long time, I have been preoccupied with scouring texts, archives, and sites in search of the meanings embedded in the changing forms of the small private garden of one Danish landscape architect, the late Agnete Muusfeldt.

I visited the house some months ago. It is now owned by a middle-aged woman. I went there with Liv, who is also sitting in this room writing. Liv brought along her dog. The woman had a dog too. Liv needed some quiet moments to take photographs, so I talked to the woman, trying to get information about the house and garden. Entertaining her a bit with fun facts about our research into Muusfeldt, to play for time and help Liv, but also to make it worthwhile for the woman who had kindly opened her door to us.

The property comprises a small, terraced house and a rectangular garden. The garden was small but fabulous. It was somewhat overgrown and difficult to inspect or navigate, but the many different plant species in themselves were witness to the fact that a landscape architect had once lived there. By contrast, the other gardens in the neighbourhood seemed much more manicured.

The current owner of the house was very conscious that the garden had once been owned by a landscape architect. I admired her for maintaining her admiration while still adjusting the garden to her own needs. To judge from the pictures I have seen, the garden now looks nothing like it did when Muusfeldt lived there. Yet the meaning of and connection with that previous owner breathed through almost every detail of our conversation. In a sense, Muusfeldt was still here. Or, to

put it more precisely, Muusfeldt's way of thinking about what that garden could and should be lingered on.

Standing in the garden with the sense that Muusfeldt was hovering over us, I was reminded of work I had recently done on a very different landscape architecture project (cheeky, vast in scale, and in the nature of an event – nothing like the pastoral palette Muusfeldt often employed). In that other work, I used Lee Edelman's queer reading of Shakespeare's *Hamlet* to think about the different temporalities of landscape architecture and garden design. Gardens have always been as much about death as about life, and that was certainly the case during the Renaissance. But gardens also are about the possibility of *living on*. Like the ghost of Hamlet's father. Like Muusfeldt's ghostly presence in our conversation. Like all that grows and blooms and blossoms, but also like "things rank and gross in nature", as Hamlet says.

Muusfeldt's garden is no longer there, and yet there I was, in the middle of it. With Liv silent. The women chatting. One dog barking. The other dog locked in the car. Muusfeldt described how she worked – through the hectic years of the 1960s and early 1970s, when the welfare state was undergoing a vast expansion, she would work at her desk in the living room, looking out onto the garden she was always too busy to maintain despite its modest size (the entire property is only four hundred square metres). Ingeniously, Muusfeldt designed her way out that problem by positioning a large evergreen shrub so that it obscured her view of the deciduous trees at the back of the garden. She could still watch the trees grow and see the changing of the seasons in their leaves, but from where she sat she could not see the piles of fallen leaves or the weeds that needed to be removed. She blocked it out, so to speak. The view of "things rank and gross in nature". Mind you, she had two children at the time, and another house in the country with a big garden that she tended along with her partner, who was also a landscape architect and who worked beside her in the small house they shared. Plus she was a highly successful landscape architect who took on numerous large public projects, creating hundreds and hundreds of square metres of green space around new buildings – including schools and a swimming pool – and public parks installed, so to speak, by welfare state politicians, architects and planners. The fact that she was designing her way of out gardening work at this time seems only sensible.

Together with her first husband, who was also a landscape architect, Muusfeldt was the house's first resident. They were thus the first family to grow a garden on this land, a plot that had previously been farmland without a single tree or shrub. When they moved in during the mid-1950s, the couple first designed a garden for their family, with one segment for the parents, one segment for each of their children, and communal spaces, all of which were intensively used by other children in the neighbourhood too. While she was living with her second partner, after her chil-

dren had grown up, the garden instead became a place for her own *vita contemplativa*, a place where she could develop a stance with and design for nature, practising an ethics in line with her work as a landscape architect at the time. The garden was where she developed that practice by working in physical proximity to plants, trees, and grasses, taking care of the garden, using it to experiment with design strategies and the interplay between different species of trees and plants. The garden was a minute arboretum in the middle of a quiet Danish suburb. A quiet radical, or “tempered radical” we could call her, using a term by Debrah Meyerson used in a book of that name from 2001. Later in life, when she lived in the house on her own, Muusfeldt described the pleasure of weeding. However, although she now had the time to weed, she did not entirely remove all that was rank and gross in nature; she merely held it at bay. And while she lived alone in the house, she was never alone. She lived with trees and things that grew, she sat and talked, she thought and worked (we assumed) at her table in the very room where we now stood with the house’s current woman resident, looking at a green, overgrown garden, trying to see with Muusfeldt’s mindset, which always looked for pleasure and comfort in trees. An ecology of the mind, still available for us to walk and think through, even in a small garden behind a terraced house in a green suburban landscape.





Figure 4.6: Flowers of Muusfeldt. Pattern inspired by “Ecology of the Mind and Garden” and “Intentions of a Place: Viemoseparken”.

Mathilde Lundt Larsen

Intentions of a Place: Viemoseparken

Viemoseparken in Rødovre is a park that landscape architect Agnete Muusfeldt created in 1961 by connecting existing water systems to transform the marshland. The area has a long history, both naturally and socially, as it was previously used for collecting peat. In transforming the area, Muusfeldt built upon that history; but since her development of it, it has changed again, especially because of the expansion of the roads around the park.

The materiality of Viemoseparken centers on water – the lake, and how it connects to the surrounding water system and the trees encircling it. The water affects how plants grow on the site and also how people move through the park, where a path marks out an oval movement alongside the water's edge. While there, one is aware of the surrounding traffic, which can be heard but not seen, giving a different meaning to the calm, undisturbed surface of the water. Muusfeldt returned here years later – certainly during the 1980s, and perhaps on other occasions too – to take pictures and reflect upon the changes, thereby observing her own intentions and subsequent impacts on the place.

Creating a narrative of a place can be about projecting oneself into it. By being there one becomes a part of its narrative and history, even if one leaves no marks that might later be perceived by others. The experience of a place is something one shares with everyone else who is also connected to that place. It might be that the place was designed by someone and was therefore created from a certain viewpoint or with certain intentions for its use; or maybe it was created by the people that use it – created by unintentional transformations. A place changes little by little through the collected experiences and uses of many people, not just one person. Slowly transformed by the collective until no one can remember how it used to be.

It can still be relevant to know how, when, and by whom a place has been recognised as a place in its own right, an area defined by its difference from surrounding areas. Knowing this can reveal the history not only of the place but also of the person or people behind it. In the case of Viemoseparken, this means not only Muusfeldt but also all the people who worked here to collect peat back in time, as well as the people who use the park today. Whether intentional or not, their uses of it have infused the place like stepping stones in its history. It is part of making a place in its own right that someone should acknowledge it as such and take the time and care to transform it, as Muusfeldt did; but such efforts sit alongside the histories of other people too.

People living in the houses around the park regard it as a known place, one that they see every day. They do not experience it as a temporary stopping point, as

a one-time visitor would; rather, they observe its transformation over time. Drastic changes are noted, but even so, they may overlook small changes in materiality caused by use and nature. Such changes can be better observed by deliberately searching for and tracking them. The people who live round Viemoseparken almost have a sense of belonging or attachment to it, not because they find it especially grand, but because it is their piece of the everyday. When I visited the place with a group, a local resident approached us because he had seen us from inside his house. And maybe we were using the space in a new way, because by observing it with attention, and knowing Muusfeldt's intentions, we were turning a place he considered ordinary into something to behold, something to be noted in its own right and not simply as a space in-between other places. By visiting this place with intention, we made it a place of impact for ourselves.

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Figure 4.7: I unfolded you, wanting to know your history. Pattern inspired by “Hidden”.

Mathilde Merolli

Hidden

On replacing the silence of objects with spoken words in order to rewrite history: idle talk about tampons and the concept of hiding one's womanhood – physically, behaviourally, professionally.

You were shown to me, found by someone else. You were disguised, hidden in clothes that covered up your femininity. I held you, tried to imagine how it felt to find you in that setting. You belong to a segment, to what feels like another time. All about you has changed and taken up new shapes and functions. What stories have you heard, what did all those women talk about? Did you listen to their idle talk? Did you long for them to pick you up, to use you, to acknowledge you, to unwrap your disguise?

You have lived in many places, yet you cannot live alone. You need someone to use you, this is your main concern. But you do not judge. You will interact with water, air, sweat, grass, leather, cotton, lotion. And you are always there, hiding in plain sight. Aiming to hide what we have been told to keep secret, adapting to your surroundings.

Only a small trace is left of you when you enter into a relationship. This thin, almost invisible trace is the only mark you leave on your partner. It is the Other who opens you to the world, or opens their world to you. Where did you go? What did you see? Did you dance with someone, did you swim in the lake? Did you sit on a comfortable chair, on someone's lap? Did you sleep in someone else's bed? And did you manage to hide?

You live a safe, protected life. You serve a purpose. Once that purpose has been fulfilled, you will be disposed of. What does it feel like? To be discarded? Do you long to be archived? Do you want us to remember you, preserve you – even if this means keeping you from accomplishing your life's purpose?

I unfolded you, wanting to know your history. But by unfolding you, I broke you. I had to see what was underneath. I had to break you slightly in order to recount you, to observe and understand you better.

What was hidden will come to light. This is what I tried to do, this was my purpose: To place objects in contexts to be found by someone else. just as she found you in that restaurant on the shelf in the women's bathroom.

Vera Vicenzotti

Towards Minor Autotheory, or Rethinking My Past Anger

There was ample room for conversation during the meetings of the research network *Where are the Women in Scandinavian Landscape Architecture?* Regardless of whether we were engaged in formal academic discussion or in idle talk during coffee breaks, shared dinners, or queues for the lavatory, we would refer back to personal experiences, events, and episodes in our lives. Similarly, when writing the Benjaminian *Denkbilder*, many of us took our starting points in situations that we ourselves had experienced. I found it utterly enjoyable to get glimpses into colleagues' lives, their joys and struggles, and it was revealing to see that there were many shared experiences at the structural level. However, it also made me wary. Was this personal perspective not both narcissistic and limited in explanatory power? Rather than referring to ourselves in arbitrary anecdotes, should we not widen our gaze and do some rigorous research? Having internalised “the knee-jerk dismissal of the autobiographical mode as feminine and therefore self-absorbed and uncritical”,¹ I dismissed our turning to personal experience during workshop meetings as unworthy of proper research. As work within the network progressed, however, I came to reconsider the significance of our collective turn to the private and the autobiographical. I started to understand the value it could carry – and that it was not necessarily the expression of a parochial and problematic perspective. Instead, it represented a much wider impulse: autotheory.

Lauren Fournier describes “autotheory” as a term that “emerged in the early part of the twenty-first century to describe works of literature, writing, and criticism that integrate autobiography with theory and philosophy in ways that are direct and self-aware.”² The term began to trend after the publication of Maggie Nelson’s 2015 book *The Argonauts*. It has also been applied to slightly older works, such as Chris Kraus’s *I Love Dick*, first published in 1997. It connects closely to transnational feminist practices in art, literature, criticism, and activism. “Indeed, the history of feminism is, in a sense, a history of autotheory”, writes Fournier.³

1 Desirée Henderson, “Rev. of Autotheory as Feminist Practice in Art, Writing, and Criticism,” *a/b: Auto/Biography Studies* (2022): 1–4, 3.

2 Lauren Fournier, *Autotheory as Feminist Practice in Art, Writing, and Criticism* (Cambridge, MA: MIT Press, 2021), 7.

3 Lauren Fournier, *Autotheory*, 8.

Has the autobiographical mode always been seen as self-absorbed and uncritical? Or does it matter who the author is? Recalling George Orwell's political satire *Animal Farm*, I wonder whether some animals might be more equal than others. Are there male, masculinist, or maybe simply men's ways of doing autotheory? If so, how do they land in the academic community? Do they too have to face accusations of narcissism? When I was trying to answer these questions, I thought of Goethe's *Werther* and Thoreau's *Walden*, canonical works of Western literature that display some autotheoretical characteristics. A couple of more recent examples came to my mind as well. I recalled one paper by a renowned (white, male, middle-aged) geography professor at a Russell Group university in which he explored topographies while running, drawing on his lifelong practice as a long-distance runner. The piece, which contains no references, was published in an international peer-reviewed journal. The essay is beautifully written, and I have used it in my teaching. Yet it rankled with me. I imagined a fit, self-assured man who succeeded in everything he did. *Mens sana in corpore sano*. I was sure he ran far and fast, probably even ran marathons. As if the academy were not competitive enough already. Another example is the personal website of another renowned white male Russell Group professor, this time in political theory and geography. His website features an annual list of his favourite academic books. I remember the (in hindsight, disproportionate) anger I felt when I first discovered those lists. At the time I was on maternity leave, nursing my first child and unwittingly engaging in what British writer Joanna Walsh conceptualises as #theoryplushouseworktheory!: "#theoryplushouseworktheory! involves doing a household, care or personal-upkeep task while reading, listening to or watching works relating to theory and theorists that are freely available online, allowing the worker to think as she works."⁴ I was (and still am) awed by his capacity to read and review two or more academic books per month as just one of his countless other duties. Mostly, however, I felt a childish envy – and anger. I was appalled by what at the time I could only read as an act of arrogance. I was angry at my awe, and annoyed at my anger. Was I merely frustrated about the way my life had turned out, sensing that I would not become the critical intellectual and prolific scholar I used to think I had the potential to be, that I would never live the life this professor's website made me assume he was enjoying?

My family and friends urged me to be patient: I too would soon be able to resume my intellectual life, and my career would not suffer just because I had taken a few months' leave. However, I was annoyed by their well-intentioned consolations. Did they not see how competitive academia is today? How decreases in one's

4 Joanna Walsh, *Girl Online: A User Manual* (Brooklyn: Verso, 2022), 47.

publication output lower one's chances of attracting external research funding, without which one will be pushed into the vicious circle of ever more teaching? This was also why I initially sympathised, even overidentified, with Anna, the main character in Sarah Moss's novel *Night Waking*,⁵ which I read while at home on maternity leave with child number two. Like me, Anna is torn between mothering and her desire for the pleasures of work and solitude. One book review described Anna as "a furious, self-pitying martyr, self-conscious to the point of satire about her particular niche in the pantheon of middle-class motherhood, [. . .] brave if not [. . .] likeable".⁶ I did not share that assessment; at the time, I could not even *understand* it. The book ends with Anna giving a brilliant performance at a job interview thanks to the historical research she has done while taking care of an insomniac toddler and a death-obsessed seven-year-old. I did not feel encouraged by this ending. Rather, I felt oddly betrayed by the fact that my heroine had mastered what I knew I could never have done in her place.

To paraphrase Chris, the main character in *I Love Dick*, to make the world more interesting than my private problems, I have to make those problems social.⁷ That, however, is not (or no longer) enough: while the tenet of an earlier wave of feminism was that "the personal is political", this has now turned into the conviction that "the personal is also theoretical: the personal is part of theory's material".⁸ One has to use the autobiographical to deepen or nuance an engagement with theory, or vice versa.⁹ This, then, is both a potential value of the turn to the personal or even the private – and a criterion to gauge its virtues.

An additional set of virtues emerges when we consider autotheory as a way of doing "minor theory" in the sense that Cindi Katz gives the term.¹⁰ Working with Gilles Deleuze and Félix Guattari's interpretation of Franz Kafka's writing as "minor literature", Katz is searching for a way to reconfigure the production of knowledge in geography. For Katz, the terms "major" and "minor" do not describe a binary, nor are they meant to express an evaluation. Rather, they are contextual terms. Major theory encompasses "the theory or theories that are dominant in a particular historical geography under a specific set of conditions. It is major because it is

5 Sarah Moss, *Night Waking* (London: Granta, 2011).

6 Justine Jordan, "Night Waking by Sarah Moss – Review," *The Guardian*, 26 February, 2011.

7 Chris Kraus, *I Love Dick* (London: Tuskar Rock Press, 2015), 180.

8 Nancy K. Miller cited in Lauren Fournier, *Autotheory*, 12.

9 Desirée Henderson, "Rev. of Autotheory as Feminist Practice in Art, Writing, and Criticism," 4.

10 Cindi Katz, "Towards Minor Theory," *Environment and Planning D: Society and Space* 14.4 (1996): 596–599; see also Cindi Katz, "Revisiting Minor Theory," *Environment and Planning D: Society and Space* 35.4 (2017): 487–499.

dominant in a particular historical geography, not the reverse.”¹¹ Minor theory is “minor” only in relation to a dominant “major” theory. With a change of context, the designations “minor” and “major” could change. Minor theory is thus not a theorising from the outside.¹² Rather, it is a way of working with the same material but subverting it *from within*. Minor theory is about “the conscious use of displacement”.¹³ What Katz means by this becomes clearer when we look at the example of Kafka. A Czech Jew living in Prague during the first years of the twentieth century, Kafka wrote in German, a major tongue that was neither his first language nor that of his community. He thus worked in a language where he was doubly displaced, pushing his own displacement to its limits, reworking the “major” from within. For Katz, the value of minor theory is thus twofold. First, it has the potential to change the academy by making visible the (theoretical) work of “minoritarian” scholars so that even they can feel “at home” there. Second, it requires “contemporary ‘major’ theorists [. . .] to take stock of the limits of their geographies, and to be accountable for the worlds they produce in theory and practice”.¹⁴

In the light of minor theory, the personal anecdotes we exchanged at network meetings can be understood as articulations of displacement in a professional and academic world where men’s designs, biographies, and modes of working, writing and presenting themselves are still “major”. In this context, autotheory appears as a form of “minor theory”: it uses the dominant language of theory, but it subverts it from within through its seeming collapse of distance and objectivity and its focus on the private, the everyday, the unpretentious. Doing minor autotheory can function as one starting point to contribute to the bigger project of decolonising theory, including the theory and historiography of landscape architecture, and ultimately also its practice. For this to happen, however, we need endurance, courage – and patience.

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¹¹ Cindi Katz, “Towards Minor Theory,” 490.

¹² Cindi Katz, “Towards Minor Theory.”

¹³ Cindi Katz, “Towards Minor Theory,” 489.

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Figure 4.8: Letters from Pompeii in cameo layout. Pattern inspired by “The Landscape Architect Ruth Brandberg in Pompeii”.

Catharina Nolin

The Landscape Architect Ruth Brandberg in Pompeii

In a manuscript for an obituary of the landscape architect Ruth Brandberg (1878–1944), her younger colleague Helfrid Löfquist wrote that Brandberg had been to Pompeii in Italy several times, investigating the gardens, making drawings of them and also giving talks about them. For several years I tried to find out more about these visits. Only some of Brandberg's correspondence and drawings are preserved, as she ordered that they should be destroyed. This situation is not unique to Brandberg. Indeed, letters, drawings, photographs, and other material remnants of women landscape architects are rarely preserved as whole collections in public archives. Instead, one has to pull together bits and pieces of information scattered across many different collections. To be able to unfold their design practices, journeys, commissions, and inspirations, I have used the method of following these women – including Brandberg – through letters and documents held in the archives of other persons in their private and professional circles. Although time-consuming, this has been rewarding, and a fruitful way of getting to know these professional women.

When I recently asked the director of the Swedish Institute in Rome if he could advise me on how to find out more about Brandberg's visits to Pompeii, he suggested she might have been able to go to there with the help of Axel Boëthius, the institute's first director. It was not long before I found several letters from Brandberg to Boëthius in Gothenburg University Library. Written in a beautiful hand, the letters confirmed that Brandberg went to Pompeii at least twice during the late 1920s, and that Boëthius helped her obtain permission to visit the archaeological site, as well as gardens inside and outside Rome. During her visits she investigated the gardens, made drawings of some of them, and probably also documented them with her camera, as she had been taking photographs since childhood.¹ According to the letters, she spent several months in Pompeii, mainly during wintertime, and was sometimes the only non-Italian exploring the area.

Back in Stockholm, she gave talks to small audiences about Pompeii and the gardens. To be able to better explain the sites, she needed visual representations, and she therefore instructed Boëthius about the angles from which new photographs should be taken. The gardens of Pompeii are well known today thanks to

¹ The Brandberg family had a darkroom for developing photographs see Amelie Posse, *I begynnelsen var ljuset* (Stockholm: Natur och Kultur, 1946), 220–221.

the work and writings of Wilhelmina Jashemski during the 1960s and 1970s.² When Brandberg came to Pompeii, Amedeo Maiuri had recently been installed as the chief archaeologist in 1924, and with him started the first systematic scientific excavations. It is intriguing to know that during this dynamic period – several decades before Jashemski – Brandberg reflected on and sought to contribute to knowledge about the gardens she visited. Were they reconstructions of the original ones, based upon motifs found in preserved wall paintings, or even pure fantasy?

During the last decades, international organisations and individuals have shown concern about and even openly critiqued the state of the archaeological site. Several causes of destruction and decay have been observed; houses and walls have collapsed; thefts and vandalism have occurred. However, recent excavations have revealed new knowledge about Pompeii, and the heritage site seems to be better cared for.

1 Relationships

Brandberg's letters to Boëthius highlight several relationships, first and foremost that between the writer and the recipient. In the letters, Brandberg expresses herself in a self-confident way in relation to her work. This was a relationship between two professionals: on one hand, a landscape architect; on the other, a professor of archaeology who was the first director of the Swedish Institute in Rome. The letters also describe a relationship between now and then, between history and presence, as I read them and turn their contents into research. By this I mean that I try to follow Brandberg's paths, her way to Pompeii and back to Stockholm, and her connections in Sweden and Italy. She wished to know more about the gardens of Pompeii specifically, but she also promised Boëthius that she would make drawings of the gardens – a way of communicating, a form of give and take. He helped her with the permission to visit the site, and in return she made drawings of the gardens, documenting them not only for herself but also for him. But I only have Brandberg's six letters to Boëthius, so I do not know what his letters were like, or how he addressed her.

Through the letters, I follow her into her work as a landscape architect. I do not know if any of her drawings still exist, and if so in what archive they might be kept, as she has no dedicated archive of her own. The letters also say something about travelling, then and now: in the 1920s, a trip abroad was not something one did for just a few days. She stayed in Pompeii for long periods, which gave her opportuni-

² Wilhelmina Jashemski, *The Gardens of Pompeii* (New Rochelle: Caratzas, 1979).

ties to get to know the place. There is also something about sending letters across Europe – the most important method of communication in the 1920s – and how those letters now make it possible for me to carry out my research. The letters even give me indications about relationships with other persons, both personal and professional, or perhaps professional relationships that became personal. By using my contacts, I have been able to follow Brandberg, and by following Brandberg through her letters, I have also come to know new sides of her and her work, which opens up other ways of understanding her projects, seeing them in relation to history, and glimpsing how historical gardens were understood at the beginning of the twentieth century.

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Maria Bay Wendt

The Pebble in My Pocket

I have a persistent habit of carrying a pebble in my pocket, letting it passively participate in my journey through life. I reach for it whenever I find myself faltering; my hand slides into my pocket, and I turn the pebble over and over. I achieve a sense of solidity and grounding from the repetitive motion and feel of it, as if my sense of “being” in relation to my surroundings becomes more tangible when I touch something as concrete as a stone. Every pebble I carry is replaceable; never consciously selected; it is picked up on an impulse ruled by intuition.

Back in the spring, I went on a trip to Oslo with the research network behind this book. While I found myself immersed in the sharing and production of knowledge during the trip, I was also in a constant state of overwhelm – by information, interactions, and sensory impressions. The research network group went on a guided walk through the campus of the Norwegian University of Life Sciences after a day of intense workshopping, which I had yet to fully process. I remember the campus as sprawling with lush vegetation behind the astounding historic buildings, and I was nearly paralysed by my humility and awe at the site and the situation.

We walked along with the sharp rays of spring sunshine illuminating our surroundings, and somehow the sound of chattering people seemed to be intensified too.

On this walk, I recognised that I was overwhelmed but also bursting with both gratitude and vulnerability. Experiences such as this took me out of my personal and professional comfort zone and expanded me in one way or another, stretching or bending my horizons.

The situation made me reach into my pocket, and I flicked the stone around in my hand, inside the lining, noticing it warming up from my touch. The continuous motion helped me to maintain my attention to the details of my surroundings, and I was able yet again to absorb and digest the conversations around me: conversations about how the lack of archives of work by female architects had led to societal amnesia concerning these women. . . as well as architecture *for* women. . . and the value of feminine approaches to architectural matters.

My eyes fell upon a specific pebble on the gravel path, and instinctively I wanted to pick it up to replace the pebble currently in my hand.

The actual appearance of any of my pebbles is unimportant in and of itself. In hindsight, what was important was the impulse that arose on that campus in Oslo among those people participating in that exact experience: a collective and sensitive exploration of the professional creation of space by recognising and reflecting on work previously done by women throughout time. A collective curiosity and

spirit arising from conversations, questions and reflections regarding the work of female landscape architects.

What was important in this network was the plurality of beliefs, which complemented and conflicted with one another but converged to become a myriad of questions to be explored rather than answered; the open, intimate, self-critical dialogue, and the recognition of one's constant contact with one's surroundings and its effect on the professional work of both men and women. It was the first breath of a conversation about how social construction impacts on our embodied experience of the world and thus all knowledge production; how women in landscape architecture have historically impacted on their surroundings; how embodied spatial creation based on a feminine value system can cultivate new forms of creation and appreciation.

What I realised when I picked up the pebble was that this network's exploration was a tangible invitation to give feminism a solid voice within the academic and practical fields of Scandinavian landscape architecture. Just as I picked up the pebble, I will pick up this invitation, and I am going to pick up the conversation and carry the narratives of past female landscape architects onwards with me. I will do it as a reminder to myself to push for the recognition of narratives about today's woman landscape architects, in the hope that tomorrow's versions of us will lean on the rock of our collective effort.



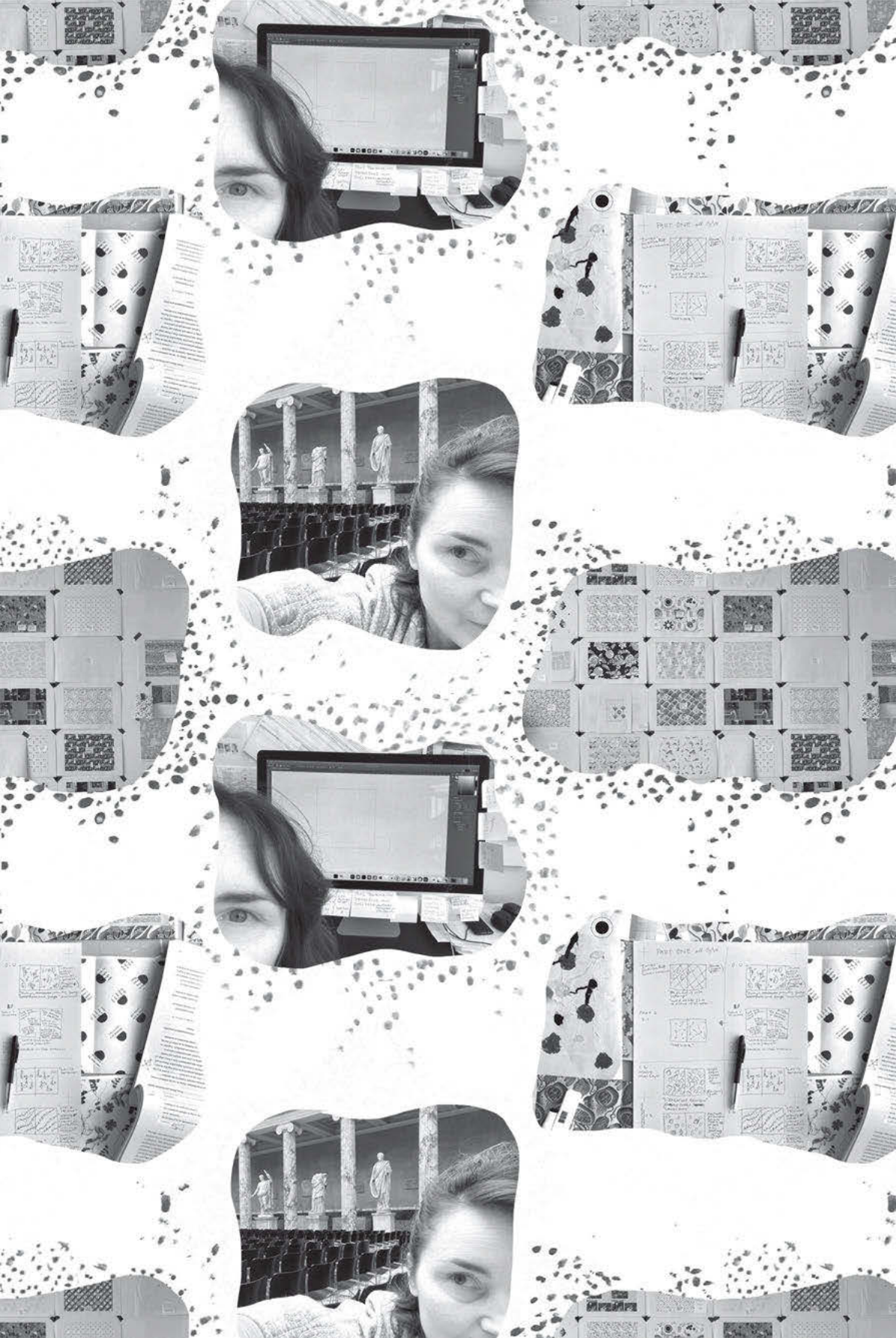


Figure 5.1: Pattern process. Pattern inspired by Notes on Illustrations: Interview with Designer Liv Løvetand Rahbek

Marie Kiersgaard Espersen

Notes on Illustrations: Interview with Designer Liv Løvetand Rahbek

Twelve heads tilt and smile up at you from the page. It is kitchen designer Ulla Tafdrup's cut-out head, repeated (endlessly, if you like) between diagonal squares drawn onto an A3 sheet of paper.

"I wanted to give it a cheekiness and lightness, because she looks so happy in the picture," designer Liv Løvetand Rahbek told us as we looked at the visuals for this book during a planning meeting. "The text reads 'Would we like to see a photo of his mother?' There's something witty in the title that I wanted to capture. And diagonal lines are easier on the eye than squares."

As part of the research network *Where Are the Women in Scandinavian Landscape Architecture?*, Rahbek quickly realized that this was a creative working community that wanted to test and explore new forms and methods for telling stories about women in architectural history.

"It gave me the courage to say: okay, let's do something completely different with the illustrations for their book than what academic books usually look like," she says.

1 Patterns for Academics

As you flip through this book, you will not find the stand-alone photographs you usually see in academic publications. Instead, you will find double-page spreads with vibrant patterns put together from photographs, illustrations, and painted lines and motifs that Rahbek produced by hand.

"It's fun to bring the combination of hand drawing, collage, and pattern design into an academic context. It provides a good contrast in a text-heavy book," she says. "By choosing patterns as illustrations, I tried to emphasize the book's theme of diversity and the experimental form of the texts. At the same time, the patterns were a good way to bring together and create a common thread through the very different visual material I had at my disposal, which was a major challenge in terms of creating a good visual narrative to accompany the text."

2 Seamless Pattern with Hat and Cigar

Rahbek found the patterns in the book's texts: every time something spacious, concrete, or dynamic was mentioned, she simply underlined it in the text and began sketching out her immediate ideas.

"If it said 'flow', for example, I would underline it and draw a sketch," she says, showing us her now-full sketchbook, where a lot of patterned notes are organized into a system.

"At the same time, it's always a balancing act between what fits the concept, the order of the patterns, and how they are organized. There has to be the right balance so that not all the patterns are equally laden with information. This also helped to determine why Ulla Tafdrup is placed in a diagonal pattern," she explains, comparing the book's patterns to a fashion collection that follows a central concept in terms of cuts, shapes, colors, and sizes.

For another pattern, Rahbek collected together objects from three different texts, based on the shared feature that the objects signal empowerment. The pattern includes hats, cigars, and wineglasses all scattered in a way that looks random but is in fact carefully planned. For the book's second part, which consists of around fifteen texts, Rahbek took one small thing from each text and mixed them into a common pattern. "I don't mind if the patterns create new stories, but hopefully you can recognize the different parts from the texts when you read them."

While reading the book, she also marked striking passages, which she then incorporated as sentences into the patterns. Each pattern is created on a small square that can be endlessly repeated. "You could make a thousand meters of fabric out of it if you wanted to. Because all the patterns are made so that they can be repeated without you realizing it's the same square. This technique is called 'seamless pattern,'" she says.

3 Equality in the Illustrations

Often it was the images that determined the outcome. Were particular objects, persons, or other small parts suitable to cut out and use for a pattern? Or was it a scene, so that it made more sense to cut out squares with the entire scene and use them for the pattern? Some of the texts did not come with images at all, in which case there was a question about what the illustrator should do.

"In order to achieve equality between the authors who provided images and those who didn't, it's important to find a layout approach that is equalizing. This is also one of the reasons why I did all the illustrations for this book myself," Rahbek says.

4 Conversational Patterns

“Patterns are cool because you can create many layers of information in the same visual. They contain both abstract layers and figurative layers with a foreground, middle ground, and background,” she explains.

There is even a style called conversational patterns. By contrast with floral or geometric patterns, for example, conversational patterns play with motifs and shapes that can inspire ideas and conversations. On the noticeboard in her high-ceilinged office are various pattern techniques and prints, which seem both to have inspired her work on this book and to reflect her interest in patterns in general.

“My mom is a textile designer, but she hasn’t worked with patterns in this way. Six months ago, I thought, I’d like to learn and see how to do this.” So she started diving into patterns from different historical periods, in order to understand the genre better, to see what they did and what she would like to do.

“I was educated at a time when ‘pattern ladies’ were not high up in the design hierarchy. This has also made it exciting to dive into, in the context of this book about gender and design. But it’s a really big field that goes way back in history, and making a good pattern is a lot harder than you think,” she says.

While the collages provide sensory input and a visual pause for thought between the texts, she also hopes to inspire the book’s readers with her conversational patterns.

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Figure 5.2: Resume.

Author Biographies

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Luca Csepely-Knorr is a landscape architect, art and architecture historian, and professor at the University of Liverpool School of Architecture, UK. She leads the Arts and Humanities Research Council-funded project *Women of the Welfare Landscape*, which uncovers women's contribution to the creation of the landscapes of the British welfare state and beyond.

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Julia Donner teaches and researches landscape history at Aalto University, Finland. She wrote her PhD dissertation on women and the formation of the domestic garden in Finland, 1870–1930. She has co-written articles on modern landscape architecture in Finland with Ranja Hautamäki.

Lei Gao is an associate professor in the School of Landscape Architecture at the Norwegian University of Life Sciences. She was educated in China and the UK, and has worked in Norway since 2013. Her main research interests are the history and conservation of gardens and designed landscapes, and rural landscape regeneration.

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Heidi Svenningsen Kajita is an architect and Associate Professor at University of Copenhagen. She works for social change in everyday spaces. Revealing techniques for combining social and technical expertise, Kajita deals with archives, oral histories and other memory material that record often uncomfortable architectural histories associated with marginalisation of people.

Marie Kiersgaard Espersen is a Danish journalist and master's student in nature management at the University of Copenhagen. As a journalist she has contributed to several Danish magazines, covering topics related to fashion and architecture. Her current academic focus is on land use policy, multifunctional landscapes and biodiversity offsetting.

Mathilde Lundt Larsen has a bachelor degree in landscape architecture, and is studying a master degree in forest science at the University of Copenhagen. Her bachelor thesis examined the life and work of the Danish landscape architect Agnete Muusfeldt, written while she was a student assistant on the research project *Women in Danish Architecture 1925–1975*.

Marie Markman is the founder of Farmen/The Exploratory Research Laboratory in Frederikshavn, Denmark. With its three acres of land, Farmen is the physical development framework for her interdisciplinary art and research projects. Her artistic research-based PhD dissertation was titled *Landscape Sprawl: An Artistic Response to Living in the Anthropocene*.

Kelly Hayes McAlonie is Director of Campus Planning at the University at Buffalo, USA. For more than twenty years she has researched the life of Louise Blanchard Bethune, America's first woman architect. In 2023 she released the monograph *Louise Blanchard Bethune: Every Woman Her Own Architect* and co-curated an exhibit on Bethune at the University at Buffalo.

Mary McLeod is a professor of architecture at Columbia University, USA, where she teaches architecture history and theory. Her research and publications have focused on the history of the modern movement and on contemporary architecture theory. She edited and contributed to the book *Charlotte Perriand: An Art of Living*, and she is coeditor of the website *Pioneering Women of American Architecture*.

Mathilde Merolli works in science communication at the University of Copenhagen, Denmark. She is currently disseminating research at the university's Department of Food and Resource Economics. She has contributed to a number of research publications, in particular for the COST Action *Writing Urban Places*, and has been part of the *Women in Danish Architecture 1925–1975* research team.

Catharina Nolin is a professor of art history at Stockholm University, Sweden, specializing in the history of gardens and designed landscapes. Her research on women landscape architects 1900–1950 has focused on women's opportunities to establish professional identities, including through training, commissions and authorship, and how these roles are expressed as discursive practices.

Rikke Munck Petersen is an associate professor in the Section for Landscape Architecture, Planning and Design at the University of Copenhagen, Denmark. She holds a practice-based PhD in landscape architecture and planning from the Royal Danish Academy of Fine Arts. Her research interests concern aesthetic, more-than-human and speculative perspectives centered on emotion, nature-cultures and experimental methods.

Liv Løvetand Rahbek is a graduate of Denmark's Design School and is known for her expertise in graphic design. Her work includes teaching design and visual communication at the University of Copenhagen's Sections for Landscape Architecture and Planning. Her publications include *By Women: A Guidebook to Everyday Architecture in Copenhagen*.

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Despina Stratigakos is a writer, historian and professor at the University at Buffalo, USA. She is the author of four books, including *Where Are the Women Architects?* and *A Women's Berlin: Building the Modern City*. From 2018 to 2022, she served as University at Buffalo Vice Provost for Inclusive Excellence.

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Maria Gabriella Trovato is a licensed architect and has a PhD in landscape architecture. She has taught in Europe, Canada, Africa and the Middle East. She is chair of the International Federation of Landscape Architects' working group Landscape Architects without Borders. Her research at the Norwegian University for Life Sciences' Center for Landscape Democracy focuses on landscape in emergency.

Vera Vicenzotti is a senior lecturer in landscape architecture in the Department of Urban and Rural Development at the Swedish University of Agricultural Sciences. Working at the intersection of landscape theory, political philosophy, the history of ideas and aesthetics, her research and teaching focuses on landscape architecture theory and methodology.

Margaret Vickery, PhD focuses on women in the built environment, sustainable architecture, and infrastructure. Her recent scholarship is on the landscape architect Marjory Allen and the intersections of play, landscape and sustainability. She is a lecturer at the University of Massachusetts Amherst, USA, where is Undergraduate Program Director for the History of Art and Architecture department.

Maria Bay Wendt has received undergraduate and graduate degrees in landscape architecture and urban design from the University of Copenhagen, Denmark. She currently works on urban planning and development for the Municipality of Copenhagen. Her focus is on contemporary sociopolitical issues in relation to urban space, including intersectional approaches.

Johan Wirdelöv holds a PhD in landscape architecture, and his research interests concern public places, social usage and everyday life. His doctoral thesis explored behavioural atmospheres and how places are shared between users. Currently, Wirdelöv is working on a post-doc project about the future of street furniture.

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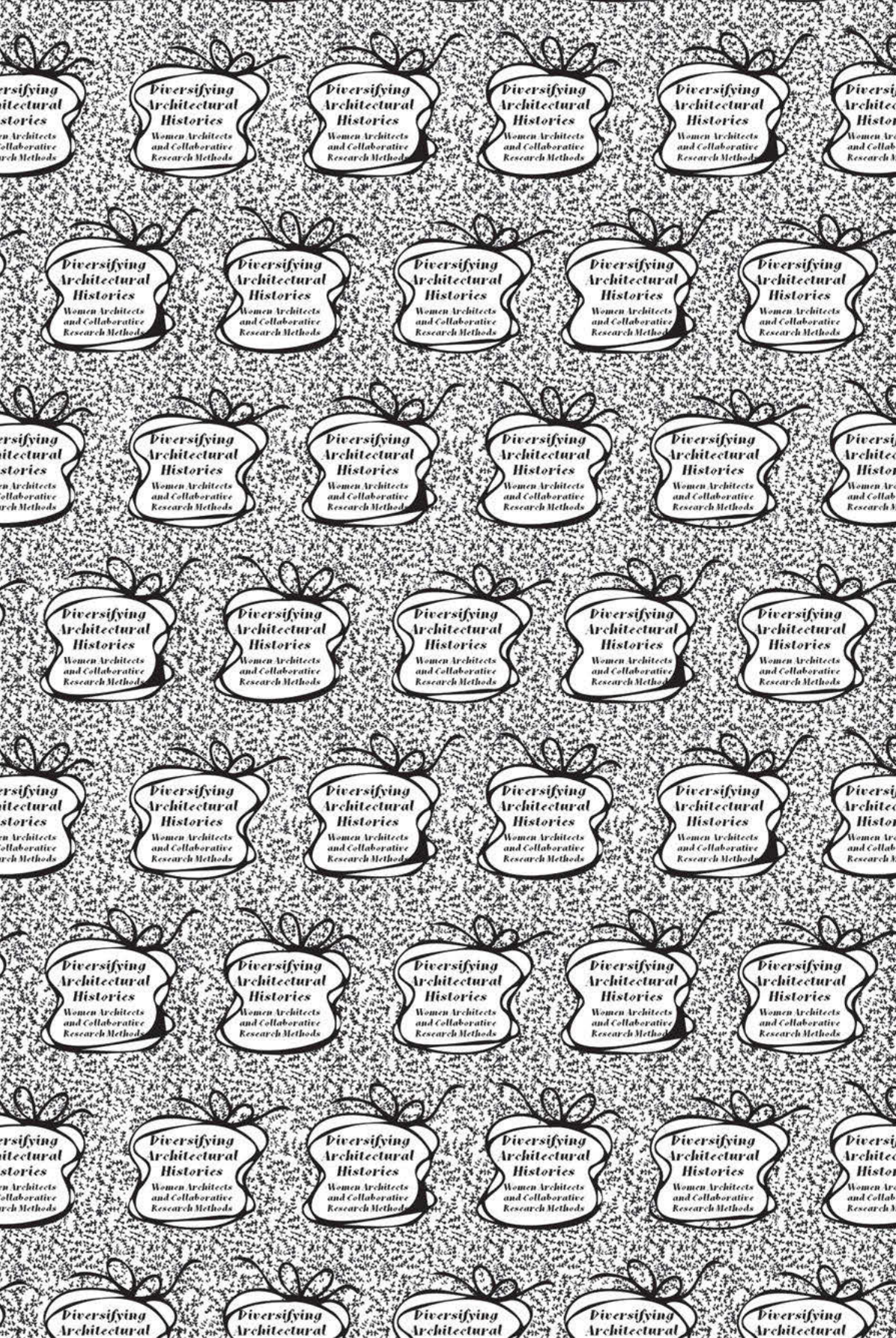


Figure 5.3: Book paper.