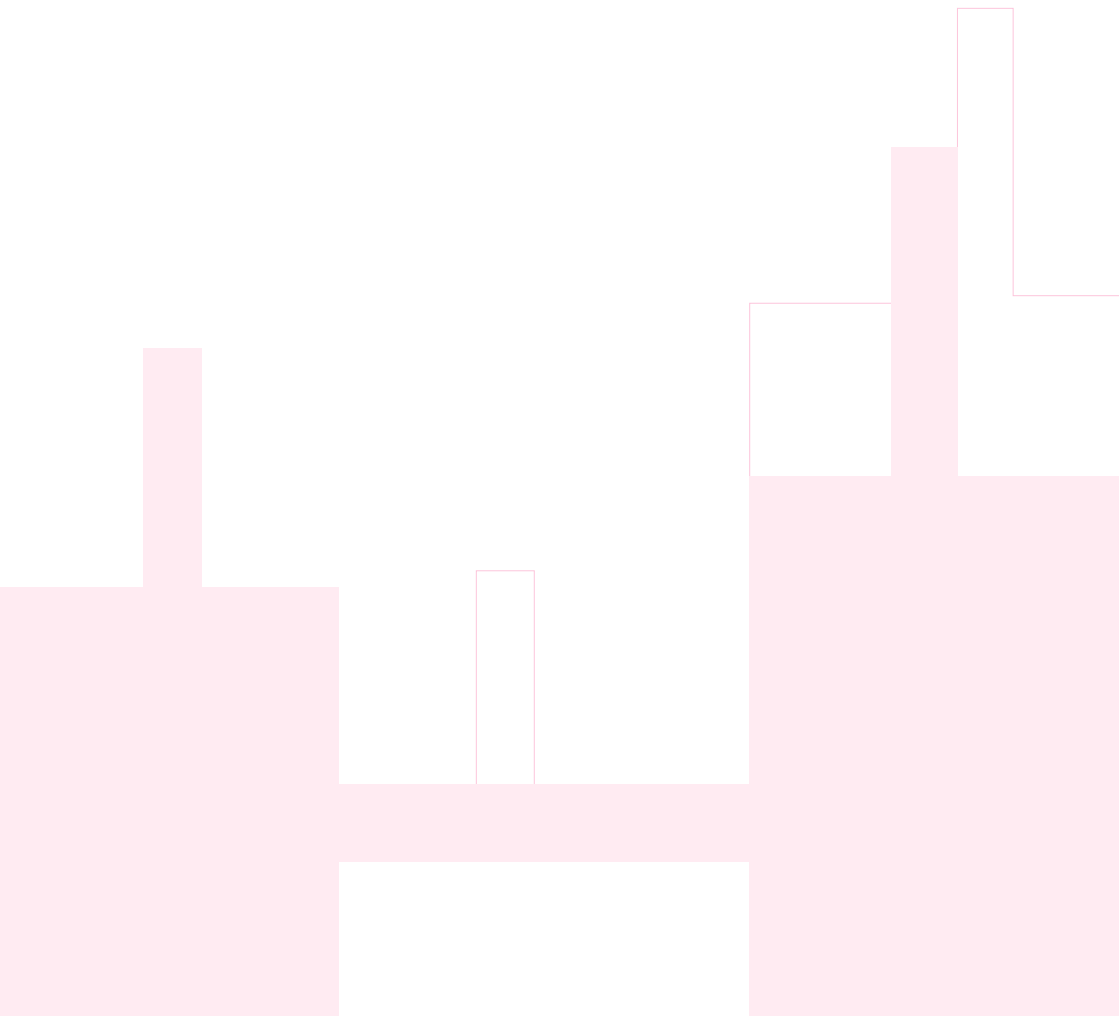


GENDER? HOME!

Questioning Capitalist Separations:

Creating Equitable Living for Women of the Periphery



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'Gender?Home!' originates in the perpetual state of transcendental homelessness that women of the diaspora experience. This thesis aims to re-centre the periphery by creating a gender equitable dwelling.

Throughout this research the periphery is understood as the cultural, social and economic in-between that people with a migration background find themselves in. It defines a metaphysical state of being between the socio-cultural forms of the country of origin of an individual and those of the country they reside in, with that individual existing simultaneously in both and neither. The periphery is about temporal and spatial elsewhere, a sense of longing for something that does not exist, an idealised concept of home.

A major factor for gender inequity in the dwelling is the harsh separations of the processes of production (productive labour) and social reproduction (affective labour) that happens under capitalist systems. Production in the framework of capitalism is understood as a remunerated form of labour that has as a purpose a 'product'. Historically it is associated with factory processes. While social reproduction in this thesis is understood as the sum total of care, affective labour, or subjectivation. Social reproduction covers all the activities that pertain to community making, care for the youth and elderly and social organisational activities.

By exploring the opportunities offered by cooperative models when it comes to ensuring ownership and providing a flexible environment for methods of habitation that do not revolve around the nucleic family, I propose a programmatic ecology, a socio-economic and administrative system and lastly a spatial configuration that create equitable living for women of the periphery.

KEY WORDS :

GENDER EQUITY, MIGRATION, SOCIAL REPRODUCTION,
PRODUCTION, KITCHEN, PERIPHERY

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This part contains some of the terminology used in relation to the idea of the periphery and gender equity, and necessary nomenclature to contextualise the terms.

ECONOMY OF CARE:

- The care economy consists of the **paid and unpaid labour** and services that support care-giving in all its forms.
- Domestic chores such as cooking, washing, cleaning, collecting water or fuel, or taking care of family members, including children, the elderly, those who are ill or who have disabilities. This work is usually invisible, undervalued and unpaid.
- Work outside of the home: Paid work taking care of persons or households not in one's direct family. This includes domestic work, child and elder care, and care for those who are ill or who have disabilities. This work is often undervalued and underpaid, without a fair work framework in place (eg. lack of contract, workers rights, paid leaves, etc).
- **It is feminized:** Unpaid care and domestic work responsibilities fall disproportionately on women and girls, especially in the global south.

GENDER EQUITY:

- It refers to differential treatment that is fair and positively addresses a bias or disadvantage that is due to gender roles or norms or differences between the sexes. Equity ensures that women and men and girls and boys have an equal chance, not only at the starting point, but also when reaching the finishing line. It is about the fair and just treatment of both sexes that takes into account the different needs of the men and women, cultural barriers and (past) discrimination of the specific group

PERIPHERY:

- The cultural, social and economic in-between, that people with a migration background find themselves in. It is a metaphysical state of being, between the cultural forms, of your country of origin and that of your residence. The periphery is about temporal and spatial elsewhere, a sense of longing for something that does not exist.

PRODUCTION:

- Under capitalism it is understood as a remunerated form of labour that has as a purpose a 'product'. Historically associated with factory processes.

SOCIAL REPRODUCTION:

- Care, affective labour, or subjectivation. Social reproduction covers all the activities that pertain to community making, care for the youth and elderly and social organisational activities.
- Nancy Fraser defines it as: 'Variously called care, affective labour, or subjectivation, this activity forms capitalism's human subjects, sustaining them as embodied natural beings while also constituting them as social beings, forming their habitus and the cultural ethos in which they move. The work of birthing and socialising the young is central to this process, as is caring for the old, maintaining households and family members, building communities, and sustaining the shared meanings, affective dispositions, and horizons of value that underpin social cooperation.'

THE EUROPEAN DREAM :

- Much like the American dream it is an illusion.
- There is a radical difference between the European dream and the American dream: inter-human connections over individual autonomy, a sense of community over the private pursuit of happiness, diversity and openness over assimilation and consumption etc. That is how it is presented to the migrants from non-Western Countries

TRANSCENDENTAL HOMELESSNESS:

- Transcendental homelessness (German: transzendente Obdachlosigkeit) is a philosophical term coined by George Lukács in his 1914–15 essay Theory of the Novel. Lukács quotes Novalis at the top of the essay, "Philosophy is really homesickness—the desire to be everywhere at home."
- Everyone has a profound sense that they once belonged somewhere, yet this place has been lost, giving purpose to human life to reclaim the lost site of existence. The struggle ensues when this urge cannot be fulfilled. Eastern European homelessness is not just the result of nostalgia, but a result of its positioning between Western Europe and Asia. - Exile in perpetuity.
- The homelessness of the Diaspora cuts even deeper, belonging to both West and East there is a continuous longing for a place double imagined, The longing for the myth of the west and the longing for the Myth of home (the idealised home country)
- Women are even further from home, nothing in society is tailored to us, we are ' the Other Gender' we are 3 times homeless, members of the diaspora of nation, the diaspora of gender, and humans longing for the 'home'

PERIPHERY VS DIASPORA

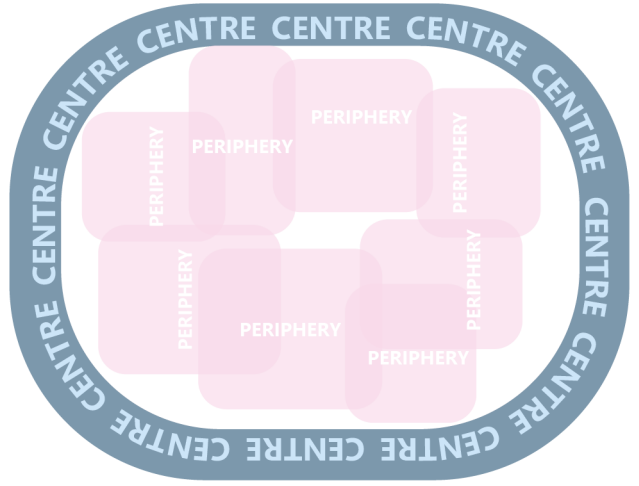
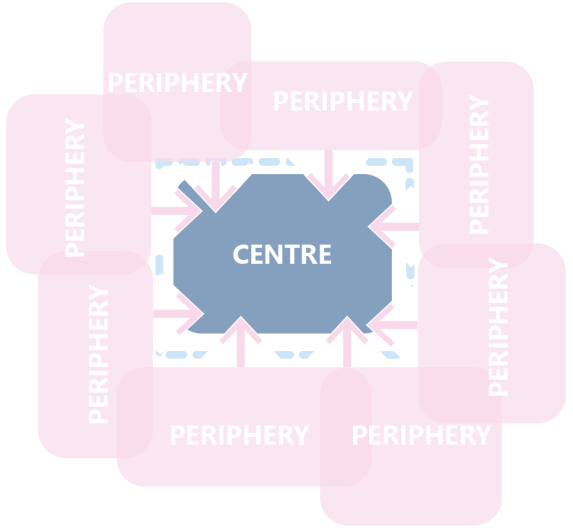
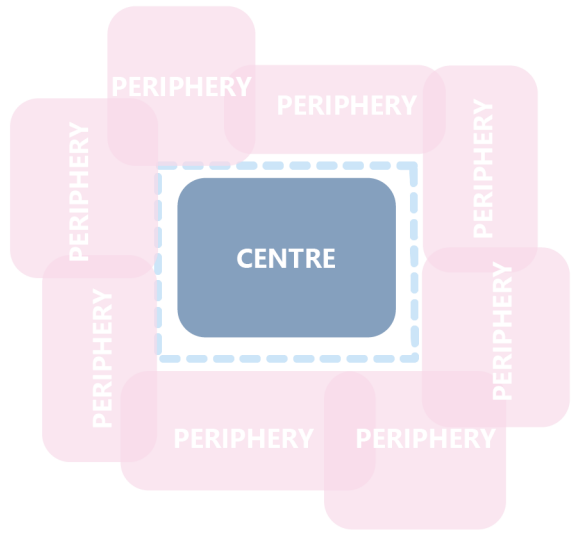
- The diaspora and periphery might seem like interchangeable synonyms however, the term diaspora does not properly convey the liminal space, and otherness that the use of periphery does, it does not account for transcendental homelessness. The periphery addresses those of non Global West cultures, and so does my thesis.

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INTRODUCTION

'Gender? Home !' originates in the perpetual state of transcendental-homelessness that women of the diaspora experience. This thesis aims to re-centre the periphery by creating a gender equitable dwelling through the use of cooperative housing systems and questioning the separation of production and social reproduction. The theme of gender equity as it pertains to migration and notions of production and social reproduction is the focus of this paper.

Social reproduction or affective labour, (labour of love) in this thesis is understood as the sum total of care labour. Social reproduction covers all the activities that pertain to community making, care for the youth and elderly and social organisational activities.

The periphery has dual meaning in this research: For one it refers to women, who are the other gender under capitalism. American

feminist philosopher Nancy Fraser has stated in her essay 'Crisis of Care? On the Social-Reproductive Contradictions of Contemporary Capitalism' that western capitalism centres the heterosexual male, with people who are female presenting or female born existing at the periphery of it. (Fraser, 2017, pp.39-41)

Secondly the periphery refers to the transcendental state in which all people with a migrant background find themselves in. It is not a physical place or concept but a state of perpetually not belonging to one culture or one society. The cultural and societal baggage that is brought from the motherland and the cultural and societal norms that are internalised by living within another culture come together to create an idea of 'home' unique for each individual but divorced from any physically real place. Simply put, it is a spiritual in-between. While all migrants find themselves part of this, the periphery itself has

multiple peripheries inside of it.

The chosen theme aligns with the approach of the dwelling design studio 'Advanced Housing: Ecologies of Inclusion' towards the problem of housing and production in the Netherlands. This research is localised in the area of Merwe-Vierhavens (M4H) in Rotterdam. Our site lies at the border of Schiedam and Rotterdam, two of the main attraction points in the Netherlands for non western migrants. The area has a rich history in temporary migration. (Scheffer & Entzinger, 2012) Beyond that the port areas of Rotterdam have a strong link to production activities. Given the city's authorities desire to introduce residential projects in the area, M4H will be a centre for social reproduction, (Program office Rotterdam Makers District, 2019). This provides the opportunity and necessity for me to design from the periphery. By responding to the needs and desires of migrant women, centring them in my

research, while simultaneously questioning the relationship between production and social reproduction a gender equitable dwelling that can, ultimately, serve everyone, emerges.

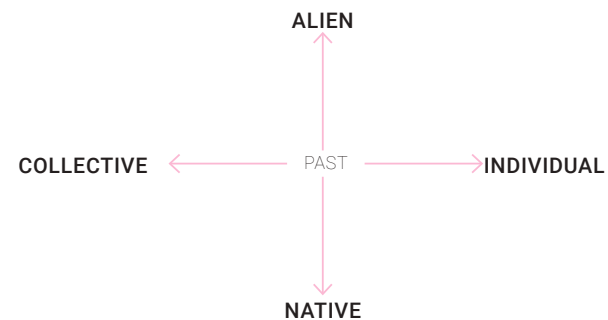


Fig 0.2: Periphery Matrices 1 (Naum and Mogos, p 68)

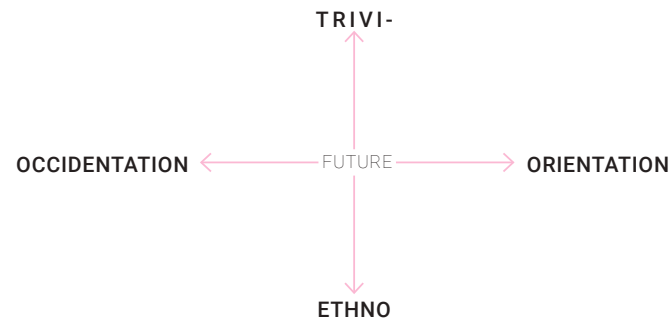


Fig 0.3: Periphery Matrices 2 (Naum and Mogos, p 70)

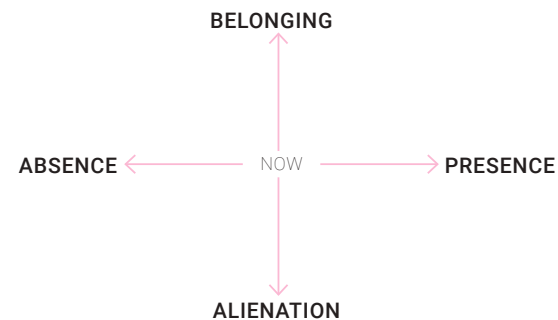


Fig 0.4: Periphery Matrices 3 (Naum and Mogos, p 71)

Personal Motivation

My personal fascination for the subject comes from my own experience as a migrant woman. I first was labelled that at 19 when I migrated to the UK to pursue higher education. I did not consciously understand then that I became part of the periphery, a cultural and social in-between, existing both in my country's of residence culture and in that of my homeland, (Naum et al. 2019 p.60).

A formative part of my childhood was spent in the safety of the socialist modernist estates of Romania. I did not realise before I moved to the UK that there was a nation wide recurring phenomena in Romania that I associated with the notion of home: The activities that would traditionally be enclosed in the dwelling in modernist estates are expanded beyond the threshold

of the house into the stairway.

It was not until I re-encountered the 'stairway'(Fig 0.1) of the socialist modernist blocks that I began to understand my alienation in relation to my home country and the country I resided in. This resulted in my need to create architecture that is equitable to both my gender and my state of transcendental-homelessness.

The stairway ^[1] fulfilled multiple functions: playground, pantry, storage space for tools, laundry drying area and space for card games. Regardless of age and gender you were a producer of space. As a resident, I could beautify the space, meet my playmates and see what my neighbour pickled this year. It was a place to encounter and be encountered, a core

Note :

1. At the moment of the writing of the thesis the stairway became a subject of debate in Romanian social media. The conversation concerns specifically this extension of the home into the public domain of the block. The question of whether this modus operandi should be transferred to new residential developments and whether it should happen in a formalised manner.

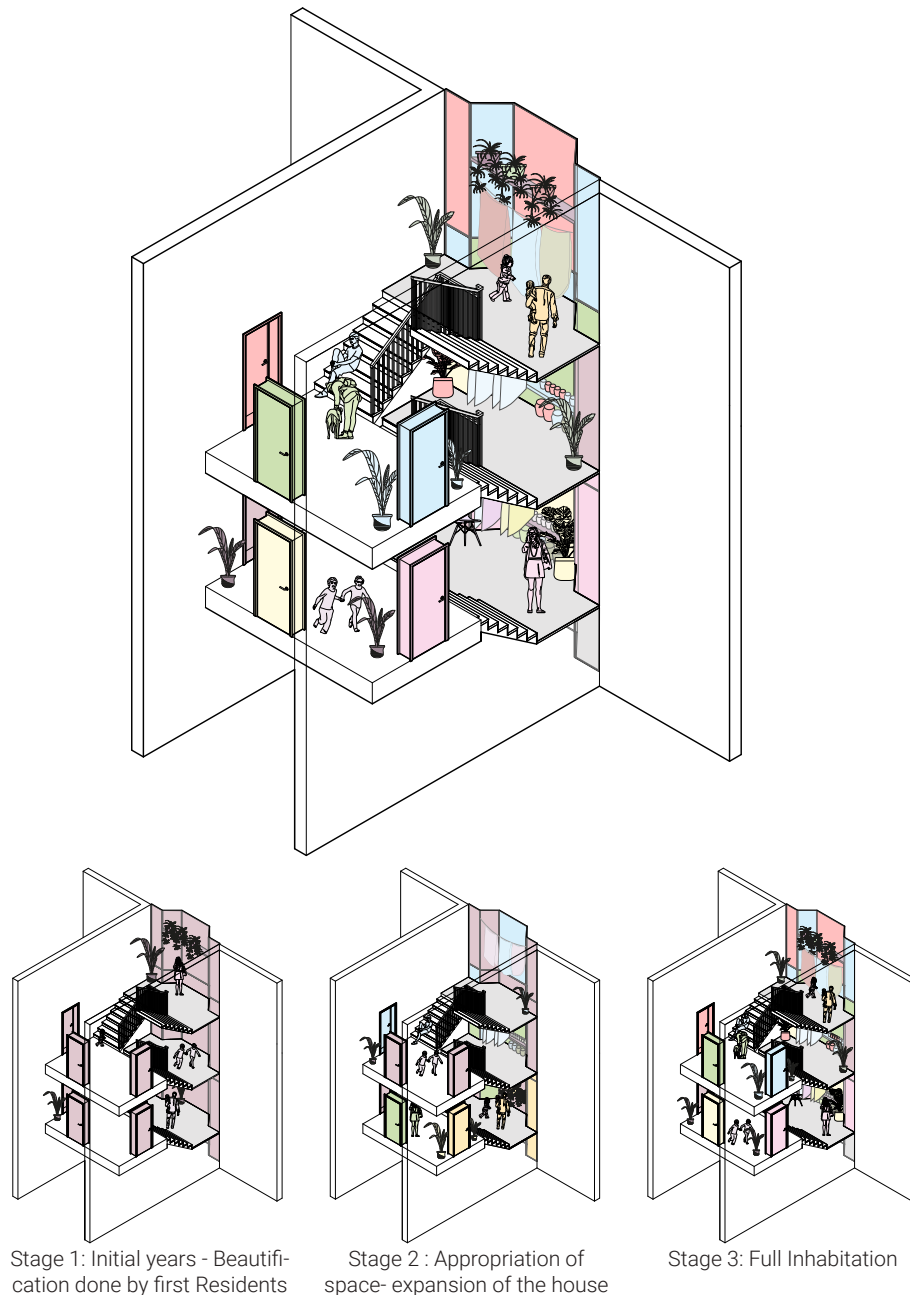


Fig 0.1: Romanian Communist Estates Stairway

element of the social ecology and community of the estates. Ownership of the dwelling and the sense of permanence and security that come with it play a vital role in creating this relationship. As a migrant returning home only sporadically

the stairway still gives me a sense of belonging to the culture I was raised in. The concept of alleviating gender based biases within the home is part of my fascination as I am female presenting and part of the periphery.

Problem statement and research question

The dwelling, in its current configuration, is gender biased, which negatively impacts women of the periphery. An important factor in this is the segregation of production and social reproduction.

The way in which gender relations and social reproduction exist under the protocols of behaviour instilled by patriarchy and capitalism is unsustainable from a social point of view. Social reproduction is currently designed and organised so

domestic labour heavily falls on one gender. The acts of childcare, elderly care and homemaking are relegated to women in a disproportionate manner. (Fraser, 2017,p.38).

The split of reproductive labour and productive labour within today's society is first, a product of patriarchy's historical monopoly on public and economic life, but foremost the result of almost three centuries of living in a capitalist society. While patriarchal notions have

characterised and hierarchized production and social reproduction as two separate processes, capitalist systems have been maintaining and mutating this relation making it progressively more dysfunctional. (Fraser, 2017,p.36)

At present social reproduction is under constant threat. Fraser calls it a crisis but perhaps labelling it as systemic deficiency would be more suitable. Within society, women are responsible for the majority of social reproductive activities, that the system of capitalism is dependent on, preys upon and profits off.

Within Dutch society, the evolution of the relationship between gender and social reproduction has followed the route described by Nancy Fraser in the essay on the crisis of care; with three distinctive phases: first "separate spheres," then "the family wage," now the "two-earner

family." The post-war period saw women in the Netherlands excluded from public office if married, subjected to gender segregated education, limited access to higher education and housing solutions. For the longest time, feminist efforts were concentrated on creating access to economic freedoms. Simultaneously, in the built environment, there were great efforts in making housewives voices be heard, and improving the lives of women in the system of the 'family wage' (Novas Ferradás and Tummers ,23-24)

However, this progression is not the course taken by countries outside of the Capitalist West. For example, in countries from the Ex Soviet Block, the separate spheres was not a widespread phenomena(Djuvara,2019, p.186), and neither was the 'family wage' but a hybrid approach of the 'two wage family' and 'family wage'. The Soviet regime considered all citizens to be workers regardless

of gender. Women had full access to housing solutions and higher education. Nonetheless, women were still fulfilling the role of the main caretakers and men were expected to provide the majority monetary aid while being exempt from domestic social reproduction activities. Both genders were however, part of a sort of 'collectivised social life', playing similar socially reproductive roles in committees, clubs, workers associations, etc. (Djuvara,2019, p.186)

This is just one example of socially reproductive activities happening under different exterior pressures than they do in the West. I believe that this difference in progressions of oppression contributes to the formation of the periphery in which women with a migration background find themselves, both because of gender and otherness. This is why I want to centre them in my research.

Research goal and question

As such I explored methods of eroding and disrupting the nefarious relationship of capitalism-cum-social reproduction by delving into the idea of a truly gender equitable dwelling or: How can a gender equitable dwelling be designed for women of the periphery by using cooperative models? To aid in this I used the sub questions of : 'How can the dwelling be grounded in the urban environment?', 'How can cooperative models be used to question the segregation of production and social reproduction at the level of the home?' and 'How can the mundane be used to create collective spaces for women of the periphery?'

Research Framework

To create gender equitable solutions, I engage with theoretical research in the subject of gender, space and migration. The theories that informed my research are a mix of feminist text dealing with social reproduction, literature on the subject of periphery and migration and writings on gender as it pertains specifically to women's migration. To this I add research in the models of cooperative living.

A pivotal resource has been the text 'Crisis of Care ?On the Social-Reproductive Contradictions of Contemporary Capitalism, where Nancy Fraser discussed the gender imbalance when it comes to social reproduction. She identifies capitalism itself as the source of the systemic deficiency. As such social reproduction happens in isolation, outside of the system of capitalism, which cannibalises it for its own gain. (Fraser, 2017,p.38) Through understanding the chains of care

and relationship of production-cum-social reproduction-cum-capitalism has helped me devise ideological systems and forms in which the pressure of capitalism can be alleviated.

Another important source for my research is the pan Eastern European West Asian journal Kajet and its related publications. The journal complies a variety of theoretical, photographic and artisanal (poetry, journaling, and art) ways of researching and identifying the ways in which this periphery is created through migration and defining it in concrete concepts.

A third pivotal source in my research has been the project "Feminist Architectural Histories of Migration" by Aggregate with its wealth of knowledge on migration and gender. Migrant made spaces, and migrant women as the producers of said spaces is something that I explore in hopes of creating equitable design.

Methodology

In order to achieve my goal I first interrogate the way the dwelling can be grounded in the urban environment. I did that by examining the historical relationships between women and production, migration and communing. Following this, I localised the research in the area of M4H Rotterdam. I did this by using programmatic mapping and general site analysis combined with literature study as a method of research. An ecology of programs was created based on the needs of women in urban environments and the opportunities and challenges offered by the site.

The second chapter is focused on the opportunities offered by cooperative housing models when it comes to challenging the separation of production and social reproduction, and its effects on the dwelling. I engaged in morphological study by analysing two cooperative precedents, one Swiss and one

Austrian. By pairing this method with literature review I created spatial and ideological prototypes that centre women's labour.

The third chapter is heavily focused on the needs and behaviours of migrant women. I sought to understand how the mundane can be used to create collective spaces for women of the periphery. Part of my methods of analysis emulates what the participants in the 'Feminist Architectural Histories of Migration' run on the Aggregate platform, have done: 'observing, recording, and analysing space through in-situ drawing. Hand-crafting images of places created by migrant communities acknowledges them without fixing or enumerating them', (Siddiqi and Lee, 2022). I am using myself and my household (comprising 3 immigrant women) as a study subject and starting point. To counterweight the subjectivity of this method, I engage in literature

review focusing on the subject of migration and gender identity.

Throughout the whole paper the Kitchen is a running motif, belonging to both the realms of production and social reproduction. The result of these methods and sources are a series of spatial and ideological prototypes that centre the labour of women.

CHAPTER 1: PRODUCTION, WOMEN AND THE URBAN

The purpose of this research is to create a gender equitable dwelling system for women of the periphery. An important step towards that is grounding the dwelling in the urban context and creating an urbanity that benefits the processes of social reproduction, which is what this chapter focuses on.

From its inception the 'urbe' was not meant for women. (Adams, 2022) 'A study of mobility (in the urban) simultaneously clarifies and unsettles the historical construction of gender. Centring the concept of mobility in the space of architectural history invites us to expand upon the

private house...to consider the multi-scalar dimensions of domesticity in the construction, subjugation, and governing of gender in the making of a modern world.' (Adams, 2022) The question of gender, dwelling and ultimately migration needs to be tackled across a variety of scales not just that of the home itself but starting from the urban.^[1]^[2]

I argue that anchoring the dwelling in its urban context is achievable through creating a mutually beneficial relationship between production and social reproduction at the scale of the city block.

NOTE:

^[1]Reduced to a minimal, binary space of movement and rest, the urbe, as Cerdá called it, was constructed entirely around a newly imagined, modern human conditioned by unbridled mobility. Unsurprisingly, the binary space of the urbe corresponds to an equally binary body of the mobile, settling man and his largely invisible counterpart, the immobile, settled woman. The distinction between mobility and immobility not only shows how the management of gender was accomplished spatially beyond the bounds of the domestic interior, but also puts into relief the mechanisms that Cerdá prescribes to govern it.' (Adams, 2022)

^[2] Addams looks at the core principles of Ildefonso Cerdá's idea of the 'urbe' through the lens of Silvia Federici's feminist writings.

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In an effort to answer the question of 'how can the dwelling be grounded in the urban environment?' this chapter is organised in three parts. The first part looks at the historical relationships between production, social reproduction, women and communing. The second part is focused on how an ecology of mutually beneficial programs can be created in the area of M4H, Rotterdam. Of particular interest is how a localised urban solution can be reached from a feminist, peripheric perspective. The final part deals with the linking mechanisms necessary to ground the dwelling in the city. The links explored are not only physical but also more intangible such as administrative, financial, and social.

1.1 URBANISATION 2S AND RELATIONS:

The goal of this chapter is to create a prototype for an ecology of productive and reproductive actions that answers the needs of women of the periphery in their strive for gender equity. This means looking at urban production and the urban condition from a 'down up' perspective as Amanda Huron puts it in her book 'Carving out the Commons'. However, the periphery is not a homogeneous entity as such the terminology used by Derickson, in her (2015) critique of 'Contemporary urban studies scholarship', of 'Urbanisation 2s' is perhaps more appropriate than simply labelling this part of my research as urban exploration. The accent on plurality is important in this case.

I propose the use of the socio-economic and administrative model of the commons when applied to production and social reproduction. I consider this model to be beneficial in creating gender equity for women of the

periphery, and can allow for a design language that enhances the experience of the dweller. However, I do not claim it to be an universal solution, or the only path possible, but rather one option of many. The aim is to create urbanity that does not exist solely in relation to capitalist production. However, the ecology of programs created should still exist in the realm of production. This approach to urbanity does not deter, but enhances social reproduction. (Huron, 2018 p.62)

When talking about the urban ecosystem and urban design we need to talk about the people that inhabit it, specifically about women, as they tend to be forgotten in the urban planning discourse. First, it must be stated that there are baseline conditions that must be fulfilled in order for women as a group to thrive in urbanity. These conditions are of the practical, somewhat mundane variety, however a gap in data gathering and implicit bias when



Fig 1.1: Constellation of terms

Note :

While the connection between some of the terms might seem obvious, stating the nature of those relationships and how they might manifest into a cohesive theory of urban habitation is paramount to this research.

devising policies and plans for urban environments have resulted in less than ideal cities for women. For example, the gender gap in travel data has resulted in short length pedestrian trips not being accounted for when city planning is devised, with the majority of studies concentrating on optimising the 'peak hours' commute. That however, mostly covers the travel habits of men. Women, as the main participants and perpetrators of social reproductive activities are more likely to engage in non linear commutes that are comprised of a multitude of shorter trips, often-time encumbered by shopping, strollers, children or elderly relatives. (Criado-Perez,2020, 29-35) Wide, well maintained sidewalks, easily accessible services such as grocery stores, hair salons, child care, dental clinics, gyms, health centres and youth clubs are a few of the mundane, yet necessary factors that enhance women's ability to exist within the city.

This might be perceived as enforcing the role of primary caretaker that women are relegated to, however, that is not the case. Making space in the urban environment for social reproduction helps bridge the gaps between genders creating a more equitable playing field. The purpose is not to equate the women's experience with that of men but to create equity. Mixed-use developments that cover leisure, work and living are part of the solution for a more equitable city. (Criado-Perez,2020, p50)

Communing in the urban and creating collective means of production and social reproduction should come in addition to solving the 'small' yet important issues, such as narrow sidewalks.

Periphery and communing

Romanian collectivisation

The concept of communing however, may not be positively viewed by the periphery. My own experience with collective production and the commons is rather negative, a trait that I share with many women that come from countries that were part of the Soviet block. While I did not live in the Soviet period of Romania, when state enforced 'communism' was the norm, I was born in the gutted carcass of that system that held enough of the old modus operandi that 'cooperative' 'communism' and even 'communism', subconsciously, hold negative connotations.

Collectivisation in the subconsciousness of the post Soviet diaspora is associated with land grab, expropriation and the old faux-socialist regime. The state took privately owned agricultural land and managed it itself with the promise of equal

distribution of resources (and profits) towards the population, a process that resulted in food shortages in the latter part of the regime. (Djuvara,2019, p.200) Likewise, the modes of production such as factories were all state property, with worker's unions and organisations functioning as nothing more than social clubs and propaganda tools.

Social reproduction and production being intertwined in this prescribed manner are seen as a positive phenomena ,in retrospect, by some. (Mihail, 2019, p.70)

A certain nostalgia for the social structures that were created through these workers club's initiatives (football clubs, sports teams, book clubs etc.) still persists. This nostalgia has become especially prevalent in members of the diaspora such as myself, who were born post 1989. This is most likely the effect of

the transcendental homelessness experienced by the periphery.^[2]^[3]^[4]

Similar negative associations with collectivism, when applied to production, can be found across many non-western cultures with historical precedents being the root of the misgivings. As a result, the subject of communing in urban spaces can be a sensitive one. However, the periphery does have a tendency to gravitate towards these forms of organising regardless, or perhaps in spite of this negative association. The recent generations of migrants have either childhood memories of the Soviet regime or none at all; they can thus engage with notions of anti-capitalism and communing. (Naum and Barbu,2019, p.6) (Mogos and Naum,2019, p,10)

Note :

^[2] Understanding the relationship that the youth and the diaspora from the post soviet sphere have with the history and culture of their countries, with the idea of East, West and what Eastern Europe means, where it starts and ends (and sometimes even if it exists) is the focus of the journal Kajet and many of the projects of the publishing entity 'Dispositiv Books' based in Romania. This relationship is in continuous flux, and exists at the intersection of concepts such as ethnicity, age, gender, migration status, class and religion. I do not claim to be in any way

My own exposure to one of the most widely spread forms of communally produced spaces that were built during Romania's communist era falls on the side of positive.

The complex and contradictory relationship between communing in the urban environment, social reproduction and production, the periphery and collectivism does not have a singular solution and cannot be addressed purely through design. The most important aspect is the willingness of women of the periphery to engage with form or administration and habitation that 'build networks of survival in the midst of the high-pressure centrality of the urban.' (Huron,2018 p.62)

^[3] The relationship that people from the post soviet block, have with notions of collectivism, communing, communism, anti-capitalism is extremely convoluted, that is because at their core post Soviet societies suffer from PTSD from the failed socio-economic experiment of 'communism' in our countries. I only use 'communism' here as that is the term by which the dictatorship is referred to by the general public, rather than that system having any real relationship to the ideals of communism.

^[4] There is effort in understanding the issues of the Post Soviet Block and to create solutions by collaborating with post - colonial scholars, designers and philosophy. When centring Eastern Europe and west Asia in discourse, post colonial countries are not excluded, our issues, unfortunately, align in more areas than they diverge. The works of William Partlett & Herbert Küpper ('The Post-Soviet as Post-Colonial: A New Paradigm for Understanding Constitutional Dynamics in the Former Soviet Empire') and Dr Iulia Statica with Professor Barbara Penner (Gender and Infrastructure: Intersections between Post-socialist and Post-colonial Geographies) The work of the former two has especially greatly influenced this essay.

WOMEN'S WORK

The new urban paradigm that I propose puts the ideas of gender and production in the immediate vicinity of each other. That is: a deliberate action as the current state of domestic life organisation is due to capitalism's willingness to cannibalise social reproduction for production output. The way gender is perceived in relation to the dwelling within modern society is the by-product of the constant state of crisis in which capitalism finds itself in. (Fraser,2016,p.38)

Industrial production and women's histories are intertwined in the West with the first factory workers during the industrial revolution being women. While the 'separate spheres' model of separation of social reproduction and production emerged in this period, it was based on the lifestyle of the bourgeois rather than the general population. It emerged from one of capitalism's first crises: 'Paid a pittance and

working long hours in unhealthy conditions (women and children) , these workers became icons of capital's disregard for the social relations and social capacities that underpinned its productivity.' (Fraser,2016,p.42). Capitalism was undermining itself by eradicating the mechanisms of social reproduction (child rearing, community making, youth socialisation and education). Thus, 'capitalist societies found resources for managing this contradiction—in part by creating "the family" in its modern, restricted form; by inventing new, intensified meanings of gender difference; and by modernising male domination.' (Fraser 2016,p.43)

One fact to be especially taken into account in the case of the first factory workers, the conditions in the factory were sub-par. While the separation of production and social reproduction did 'achieve' the modernisation of the patriarchy

and solidification of binary gender norms, it also removed the most vulnerable members of society from a truly precarious position. (Mohandesi and Teitelman, 2017) (Teepie Hopkins, 2017)

Dwelling and industry have an extremely contentious relationship, with the workhouse of the industrial revolution being inevitably evoked whenever the subject is breached. Production also suffers in its relationship with dwelling in modern cities as factories are pushed to the outskirts and then fully outside of the city by residential development plans. (Novy, 2021)

A strong counter example to both the workhouse and the exclusion of production from the urban environment exists in an historical precedent of the 19th century.

Socialiste Familistere de Guise

One of the earlier paradigms of merging social reproduction and production in ways beneficial to both is the Le Familistere de Guise, an endeavour championed by Jean-Baptiste André Godin. The project is a somewhat utopic social experiment that emerged in the 19th century in response to the improper housing solutions for factory workers that existed in the western sphere. It aimed to create a palace for the workers: 'it must contain sumptuous apartments and modest rooms, so that everyone can settle there according to his tastes and his fortune ; then it is necessary to distribute there workshops for all the work, rooms for all the functions of industries or pleasure.' ("Phalanstère, Familistère et cités ouvrières" 2019)The project is not necessarily a design endeavour as much as it is a social effort and experiment with the mantra of: 'What it is not possible to

do for the benefit of scattered and unrelated families, the improvements that cannot be introduced into the hustle and bustle of workers' dwellings, neither in the city, nor in the country, nor in cellars, nor in inhabited garrets; what even the best-built isolated workers' dwellings do not allow, whatever the system: the Familistère allows it, the Social Palace makes it possible, and even more, it makes it necessary.' ("Phalanstère, Familistère et cités ouvrières", 2019) Godin sought to provide 'an alternative principle to market regulation as well as to state integration, solidarity first' type of ideology ("Phalanstère, Familistère et cités ouvrières", 2019) The success of the familistere was dependent on industrial prosperity but the purpose of the project was social transformation regardless of the demands of capitalism.

On the practical side, the project created a community for the

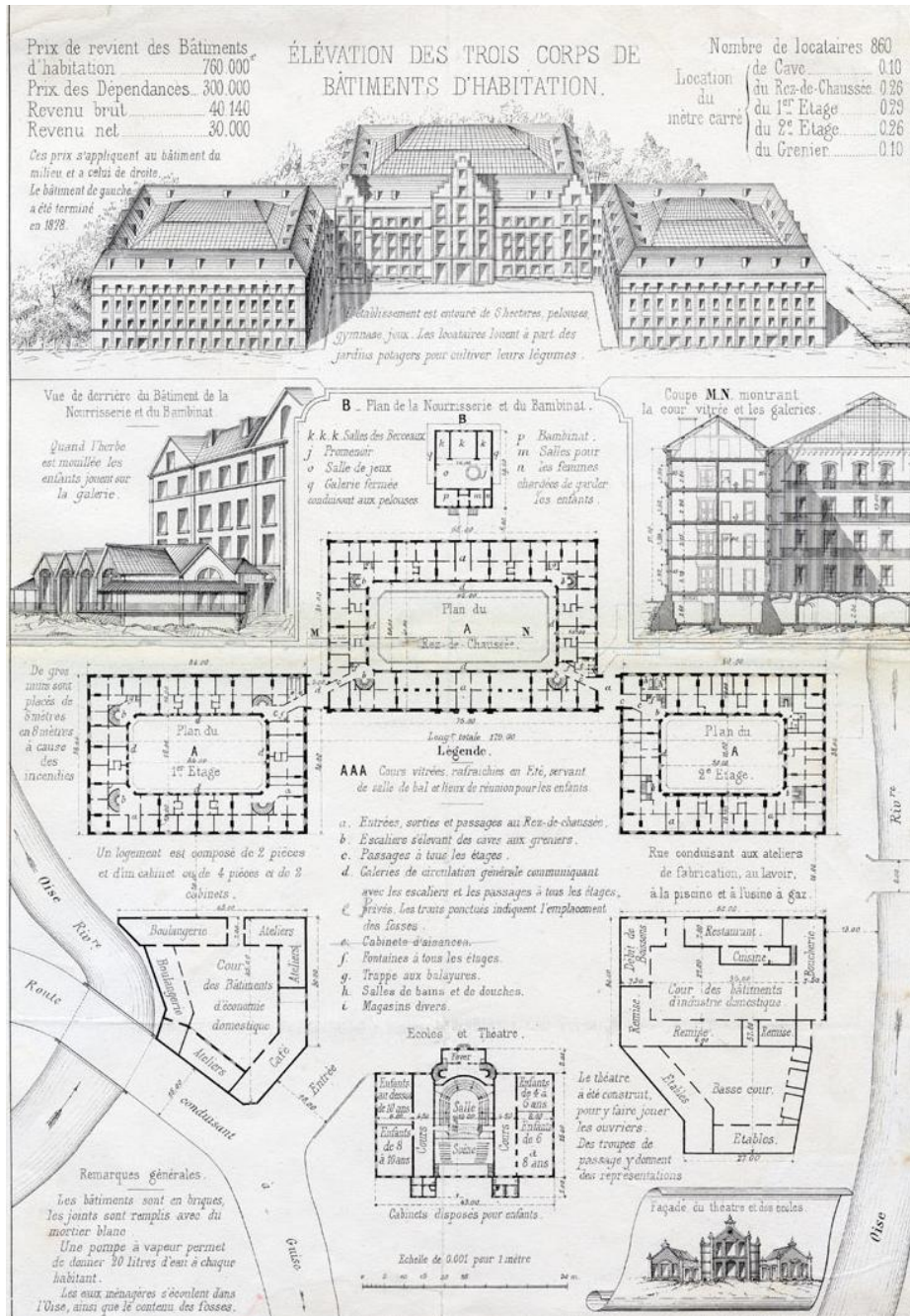


Fig 1.1.1: Plans and elevations of the Familistère de Guise. Printed, Thierry & C ie, 1884. Familistère de Guise collection

workers with a Social Palace (housing), pleasure gardens, theatre, commissary, schools, pavilions, pool and laundry facilities, nurseries and baby house. The needs and desires of the workers were provided for, with room to grow and evolve. The project lasted 80 years after Godin's death(1888) to 1968 and is currently going through a revival due to the Utopia project. The major difference between the mainstream projects of the time that either created 'separate

spheres' between production and social reproduction or merged the two to the detriment of the latter (by creating sub-par habitation options and promoting child labour) is that an environment for workers was created not to generate profit, but to generate what can objectively called a 'good life'. An environment where the needs and desires of the dwellers are the focus of the design. ("Phalanstère, Familistère et cités ouvrières", 2019) [5]

Note:

[5] Examples of the practicalities and logistics of how production and social reproduction, industry and dwelling can be combined exist in the modern urban context. The studio has analysed a series of study cases in a research booklet. The design side of my research will incorporate those methods of mediating habitation and labour, however the social effort behind Godin's theory is what I believe should be echoed in this written paper



Fig 1.1.2: The laundry-swimming pool of the Familistère. Photograph Georges Fessy, 2016

Similarly, the theme of migration should be talked about in the context of its relationship with productive activities.

Immigrant women's relationship with production has always been a polarising experience. Engaging with production has been a way towards financial independence and security but the status of being a migrant and a woman leaves the door open for the emergence of abuse, unlawful termination of employment and harsh, improper working conditions. (Seng, 2022) (Kluzick, 2020, p.287)

Looking at the histories of women and migration, the presence of the factory as a motif is hard to ignore. In cases such as the histories of 20th century Chinese immigrant women in Hong Kong, the relationship is intricately complex. The factory workers become emblems of capitalism with their ability to generate

income and be consumers being heavily exploited by marketing campaigns. Financial independence through factory work was a great incentive for migration for women from rural China. However, their position in society, despite them being presented as emblems of style by popular media, was rather precarious. Factory positions were highly coveted with various campaigns against women professionals with some concerning the marital status of those women being rolled out throughout the latter part of the 20th century. In some cases, women were able to hold their positions in the factory only because the position covered 'women's work'. (Seng, 2022)

This bias towards women's work and industry is something that still exists concerning today's migration and working practices. This is where the separation can be questioned.

One instance of 'women's work' turned production is baking and general food fabrication. The urban kitchen is a valued gender infrastructures when discussing the landscapes of post-soviet and post colonial societies, (Puigjaner,2021). Hence, I propose the concept of an urban 'food producer' as part of a solution to ground the dwelling in the context of a western city such as Rotterdam.

It is important to state that the division of social reproduction and production can be attenuated, and that attenuation can lead to gender equity. But only if the complex relationships of all these 'terms' are understood, mapped and the dangers (exploitation, fatigue, etc) are also taken into account.

1.2 ECOLOGY OF PROGRAMMES

The second part of this chapter concerns itself with a localised solution and prototype for the M4H area of Rotterdam. My research proposal aims to fit in the existing context. I argue for an urban production strategy that does not solely strive for capitalist production but creates an ecology of programs that benefit each other, a commons of production and social reproduction. Choosing functions that are compatible with the dwelling and each other is the first step. This is not an universal solution but a localised one, based on analysing the context of the site, and the existing enterprises in M4H. (Fig 1.2.1)

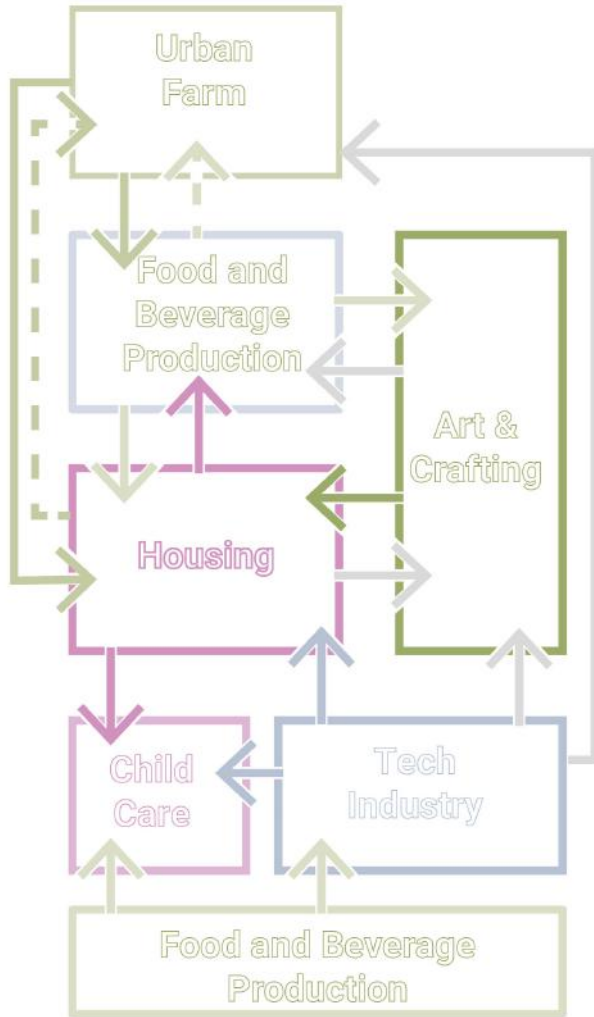
A series of informal observations with the 'makers' of the Keilecolectif, already operating on site, has revealed what activities are established, what could be expanded upon (Fig 1.2.2), what could be added (Fig 1.2.3) and what relationships these functions could form. (Fig 1.2.4).

Note :
The full list of all enterprises on site is available in Annex 1



Fig1.2.1: Program categories on site

- | | | |
|--|---|---|
| ■ Education | ■ Food and Beverage | ■ Recycling |
| ■ Art | ■ Production | ■ Retail |

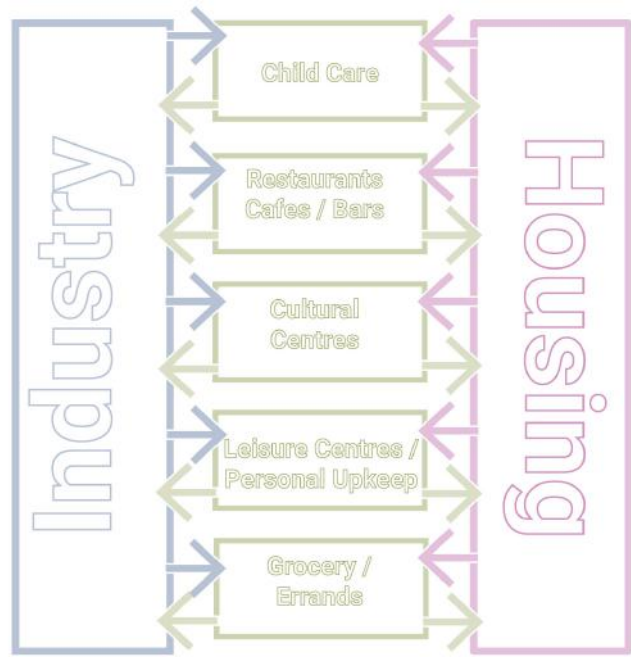


- Potentially socially reproductive
- Social reproduction related
- Production

Fig1.2.2: Interconnected programs

Note :

Part of the programme analysis was concentrated onto what type of programs could create relationships with each other



- Potentially socially reproductive
- Social reproduction related
- Production

Fig1.2.3: Buffer programs

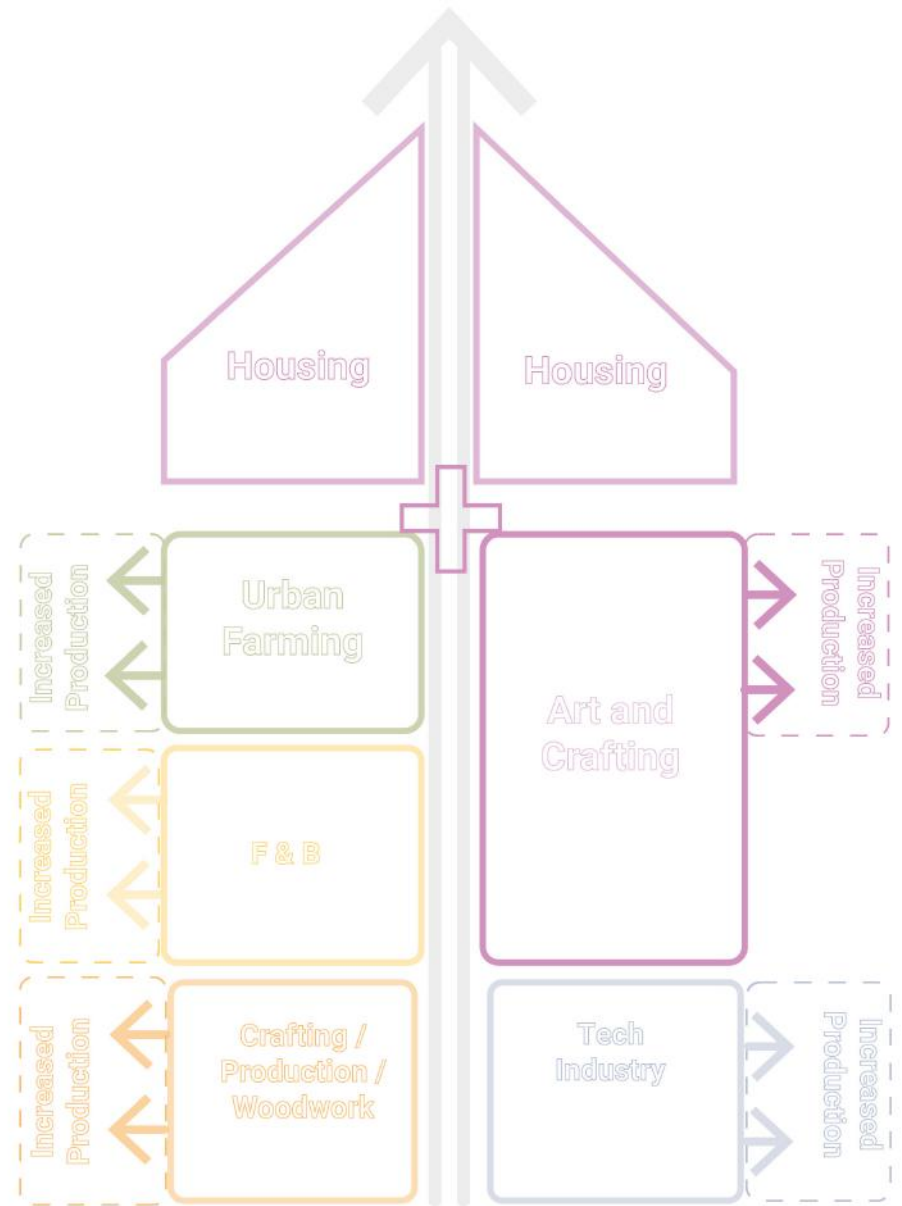


Fig1.2.4: Potential for expansion and addition

In conjunction with the potential ecology of the area, a secondary layer of programmatic necessities need to be taken into account; those that are necessary from a feminist perspective. Jane Jacobs in her book 'the Death and Life of Great American Cities' states that 'The bedrock of a successful city district is that a person must feel personally safe and secure' (Jacobs, 1992,p.37) she goes on to argue that a well used street 'is apt to be a safe street'. (Jacobs 1992, p.37) and that there should be 'eyes upon the street, eyes belonging to those we might call the natural proprietors of the street.' Equally, 'the sidewalk must have users on it fairly continuously',(Jacobs 1992, p.37). By grounding the dwelling in the urban environment the dwellers become the natural proprietor. Adding to that services such as 24h convenience stores, bars, to cover night time and production endeavours that start in the early hours of the morning can enhance public safety.

It must be stated that while Jane Jacobs work is not explicitly feminist in this case, her approach and suggestions especially would benefit women, who are disproportionately affected by urban anonymity and the primary victims of urban harassment (Criado-Perez, 2019,p60)

Kitchen

The symbol of the Kitchen is relevant when dealing with the concept of production and programming of urban space. Cooking can be 'women's work' turned into a factory process. The kitchen and the factory are not far removed from each other. So choosing a productive function for the area of M4H that already is in some ways related to the process of social reproduction, such as baking, helps permeate the barrier between the two. Additionally 'The idea of home is ultimately a cultural construction whose malleable limits go beyond its physicality. A home, and its kitchen, is therefore a diffuse entity.'(Puigjaner, 2017) With the idea of the kitchen being diffuse it can take many forms, some of which fall on the side of remunerated production (restaurants, bakeries, confectionery factories) some that are more obviously part of social reproduction (community kitchens, food markets).

Urban kitchens have been proven to enhance the socio-cultural life of a community and in cases such as the Comedor Comunitario in Mexico they also fulfil an economic role. They are primarily run by women whose involvement in the community would be otherwise limited. (Puigjaner, 2017) (Puigjaner 2019). The relationship that women have with the concept of kitchen and cooking should not be discounted, especially when talking about the periphery, for the sake of feminist 'ideals'. This paper focuses on equity, not equalising the male and female condition. Rather than 'taking the woman out of the kitchen' and banishing the kitchen from the home,I argue it should be brought into the spotlight. Running the Kitchen under the social systems of the co-op can enhance the lives of women of the periphery that would otherwise reside in anonymity. This does not mean that I argue that the dwellers should be the ones cooking, in

a sort of community/ workers canteen (which could be an option) but that an urban kitchen serving the workers and the dwellers should exist and that the periphery should be reflected in it.

I favour as a solution for the M4H area an iteration on the idea of the Landed Kitchen * (Tornaghi, 2017) : 'land-based means that it not only sources the food externally from agroecological farmers, but that it does also grow food to some extent (and hence it provides an opportunity to learn about the whole cycle of food from soil care to plant growing, to harvesting, to cooking).' However, I do not believe that the land component is as important as the growing of food on site, which is where my approach differs, but I agree that the kitchen should have 'political pedagogies

programme focussed on community empowerment (for example promoting decolonial awareness and action, i.e. anti patriarchy, anticapitalism, anti hetero-normativity' (Tornaghi, 2017),'

Cooperative financial models are the desired administrative system for my research (a point which will be further expanded on in the second chapter). Furthermore, there is ample precedent for the use of cooperative models when it comes to production, specifically confectionery production : from the Soviet time collectivism to modern day French cheese cooperatives, to bakers associations and the on site example of the Food Collective at Keilepunct. (KeileCollectief, 2019)

Note :
The full Manifesto of the Landed Kitchen by Tornaghi is available in Annex 3

1.3 SOCIAL SPACE; WHAT LAYS BETWEEN PRODUCTION AND THE DWELLING

The third part of this chapter interrogates how links that can be used to ground the dwelling in the urban can be formed, by looking at the way production and social reproduction can be connected meaningfully.

Cooperatives do not only provide options for ownership over means of production, but have the social structure necessary to create two types of links. The first type is financial. Residual heat or energy produced by the industry can be fed into the dwelling programme, for example. This is another way of weakening the divide between the processes of production and social reproduction.

The second type is the social links. Both workers and dwellers can be included in the social fabric of the cooperative. Through the social reproductive labour of the cooperative, clubs and activities that include both groups can be organised. This process

is similar to what cooperatives and factories were doing in the Soviet times in Eastern European countries.

One of the challenges of permeating the barrier between production and social reproduction is the scale at which these processes happen when it comes to spatial environments. This can be overcome through using the model of the commons and pairing it with a spatial intervention that fosters interaction. I consider the stairway as a marker of collectively produced spaces and of the commons.

The social link can benefit from spaces that naturally encourage interaction without being single purpose. That is why I choose to analyse two cooperative housing projects who's circulation system plays a social role in the community. This aided in creating a system (both of spatial organisation and of social bonds)



Fig1.3.1: Miss Sargfabrik , Gallery seen from courtyard Photo © Herta Hurnaus

that can support the necessary connection between social reproduction (the dwelling) and production (the factory).

Miss Sargfabrik

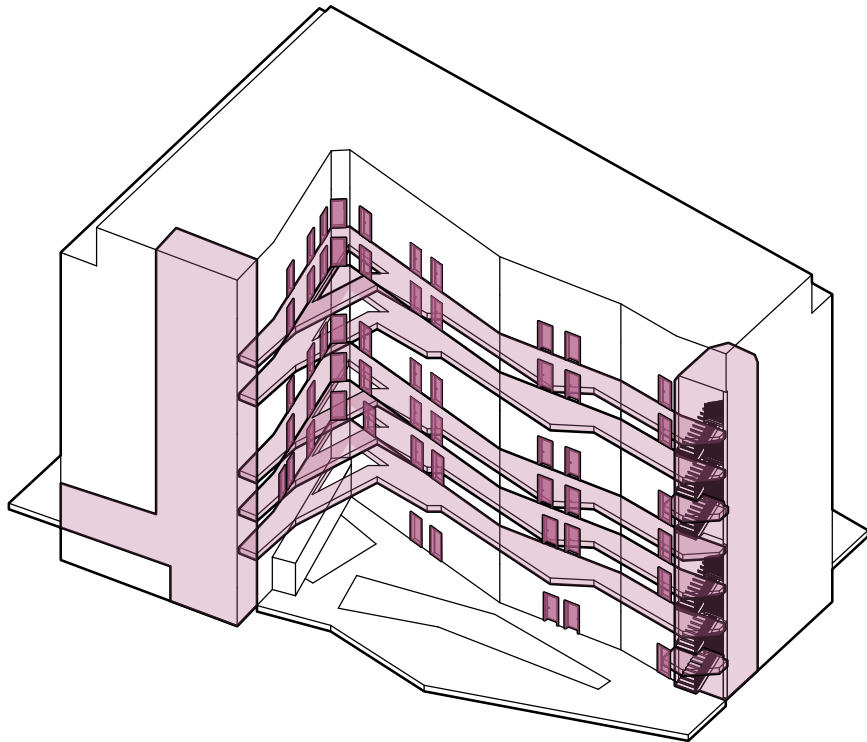
The project began as an 'extension of the existing residential home Goldschlagstraße / Matznergasse, the largest self-initiated and self-managed residential and cultural project in Austria, the "Sargfabrik"'. The co-op describes it as 'a logical continuation of the existing residential project in terms of concept, planning, design and typology as well as in terms of building economy, construction technology and environmental standards.' It has 39 units, a library, community kitchen, communal laundry and a club room. And from its inception was meant to be a cultural and residential centre. (BKK-3, 2000) (Klijn, 2013)

While Miss Sargfabrik is of interest in terms of dwelling logic

and layout, its ability to create a community should be discussed first. The mixed use nature of the project means that it has both community related activities, such as a bar, shared spaces for the dwellers, such as the shared laundries and private enclosures, All of them feed into the circulation gallery system.

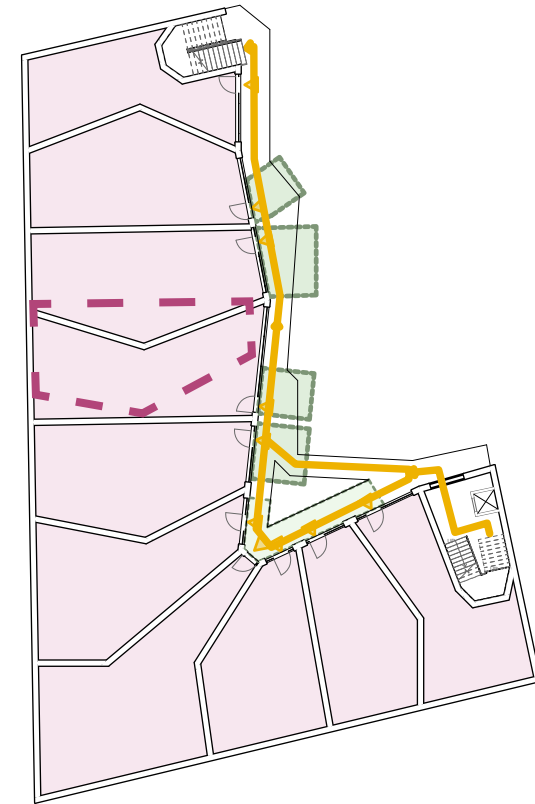
In the case of Miss Sargfabrik, Vienna, the gallery is not only used to access the private dwelling but as outdoor leisure areas for the apartments. Using simple geometries with angles and switching between wider and narrower parts creates a sense of ownership over space. The choice of an outdoor gallery enhances community feel in this case, making each private dwelling seem part

of the communal social life of the building. To this the L shape nature of the building also contributes (Klijn, 2013)



■ Circulation system

Fig 1.3.2: Miss Sargfabrik Axonometric



- Appropriated space
- Circulation
- Entrance
- Dwelling unit
- Chosen apartment

Fig1.3.3: Miss Sargfabrik Typical Plan

Note :

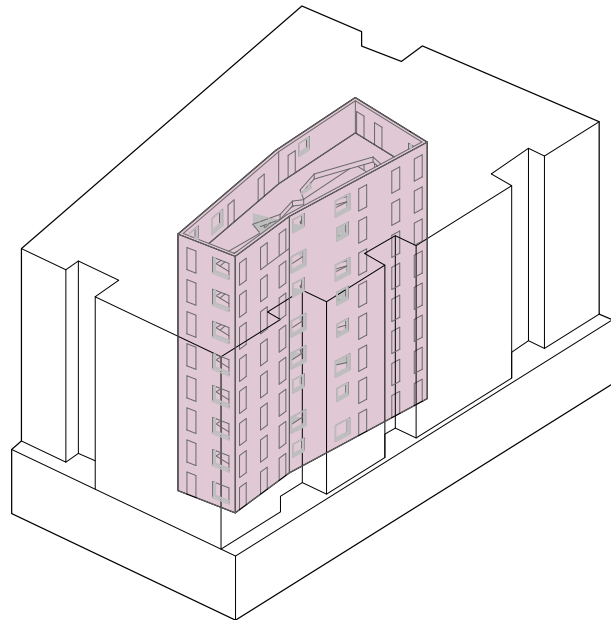
The irregular shape of the gallery creates opportunity for dwellers to claim the space directly adjacent to their apartment as a balcony and space for 'rest'. This space can be used to observe the wider community while serving as an area to be encountered and encounter people

Mehr als Wohnen Haus M

The cooperative Mehr als Wohnen's Hunziker Area initiative in Zurich is an amazing feat in itself. Situated in 'On the site of the former Hunziker concrete factory, 13 large residential buildings with 380 homes for approximately 1400 residents will be in-planted. At the same time, workspaces, offices, a nursery, a dance and yoga studio and other communal areas are provided

here.' ("Hunziker Areal: mehr als wohnen")

For my research the circulation system of Haus M is of particular interest. The design is meant to be a semi-public space where residents can meet. It seeks to create organic interactions between the residents, while extending the dwelling in the communal realm of the block.



■ Circulation system

Fig1.3.4: Mehr als Wohnen Haus M Central Core

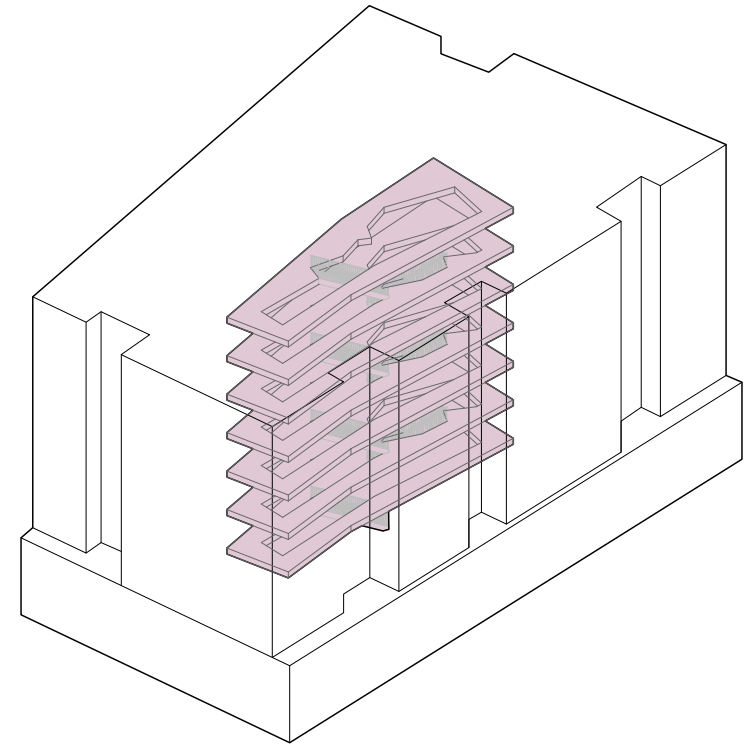


Fig 1.3.5: Mehr als Wohnen Haus M Central Core- Floor palates

Note :

1. The irregular shape of the gallery creates opportunity for dwellers to claim the space directly adjacent to their apartment as a balcony and space for 'rest'.
2. The atrium like space created enhances the feel of community, however, this is only possible on

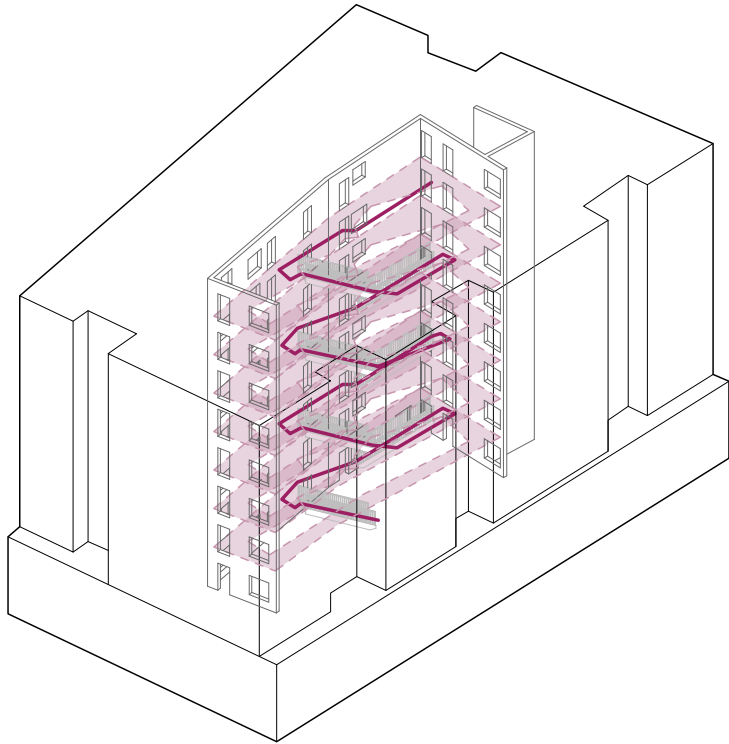


Fig 1.3.6: Mehr als Wohnen Haus M Central Core Cutaway

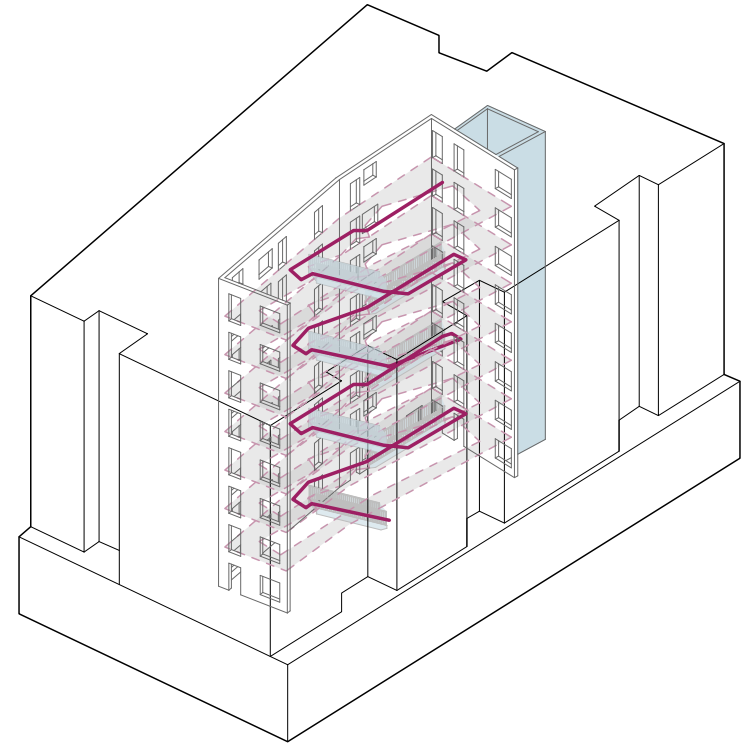


Fig 1.3.7: Mehr als Wohnen Haus M Central Core and secondary access

Note :

1. While the central stairway can be used as an access route there is a secondary access area that also houses a lift. The use of a secondary circulation system is necessary in case of fire evacuation.



Fig 1.3.8: The stairwell is conceived as a semi-public space

The stairway as a link and mediation space of the wider community is already valuable in residential projects, however its success hinges on ownership. Transferring it to a development that includes production cannot be successful without the social structure of a cooperative, or a similarly organised administrative body. Another facet of this is the expectations of the dwellers within the bounds of cooperative living; most residents are willing to have a certain degree of cohabitation and collective living so extending beyond the borders of the residential into the in-between space inhabited by both workers and dwellers is not an unlikely outcome.

This is why using the model of a cooperative is key. Creating ownership over the dwelling and the means of production (the factory) ultimately helps in grounding the dwelling and the inhabitants in the urban context. For women of the periphery this

grounding is a step towards equity, mediating some of the effects of being the 'other'.

Using the knowledge from the study cases I treat the stairway as a community making tool and an in between space that links production and social reproduction. Simultaneously I use the motif of the kitchen as an entity that belongs to both production and social reproduction to create two prototypes of an urban stairway. (Fig 1.3.9, Fig 1.3.10)

An equally important facet of establishing the relationship between the two spheres is creating a practical link beneficial to both. An example of that would be exchanging a lower rent for the surplus heat resulted from the production processes.

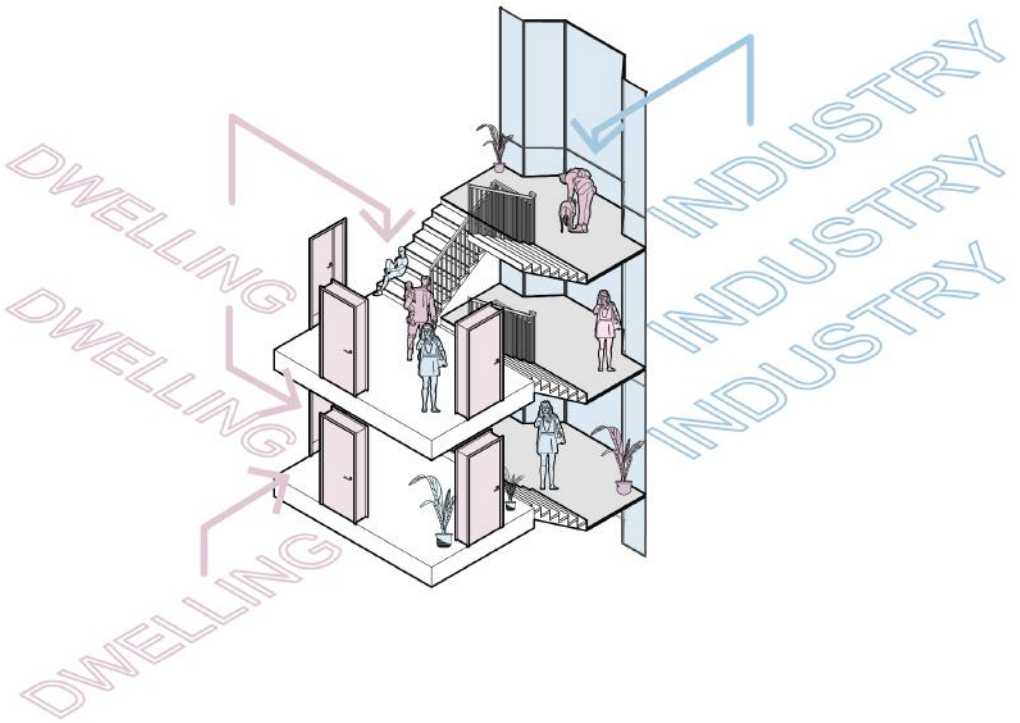


Fig 1.3.7: Link of dwelling and production

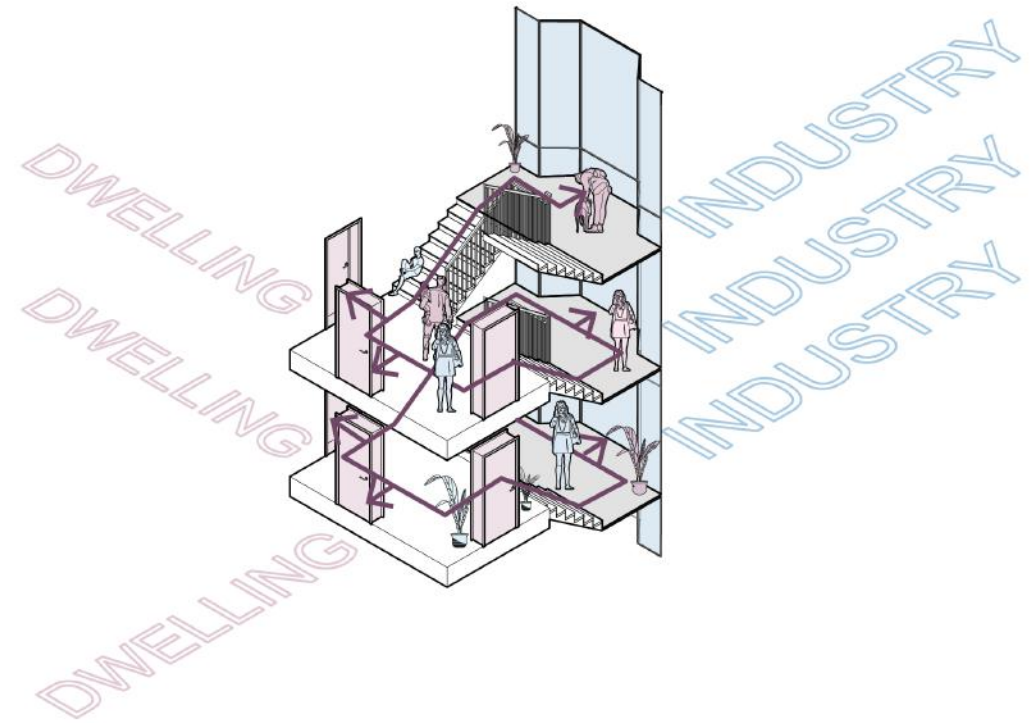


Fig 1.3.8: Link of dwelling and production - Equitable access

Note :
 The industry and the dwelling elements can meet in the circulation space, but both need to have a certain ownership over it. No spatial move can replace that, equal parts access from both sides of the programme could be the key

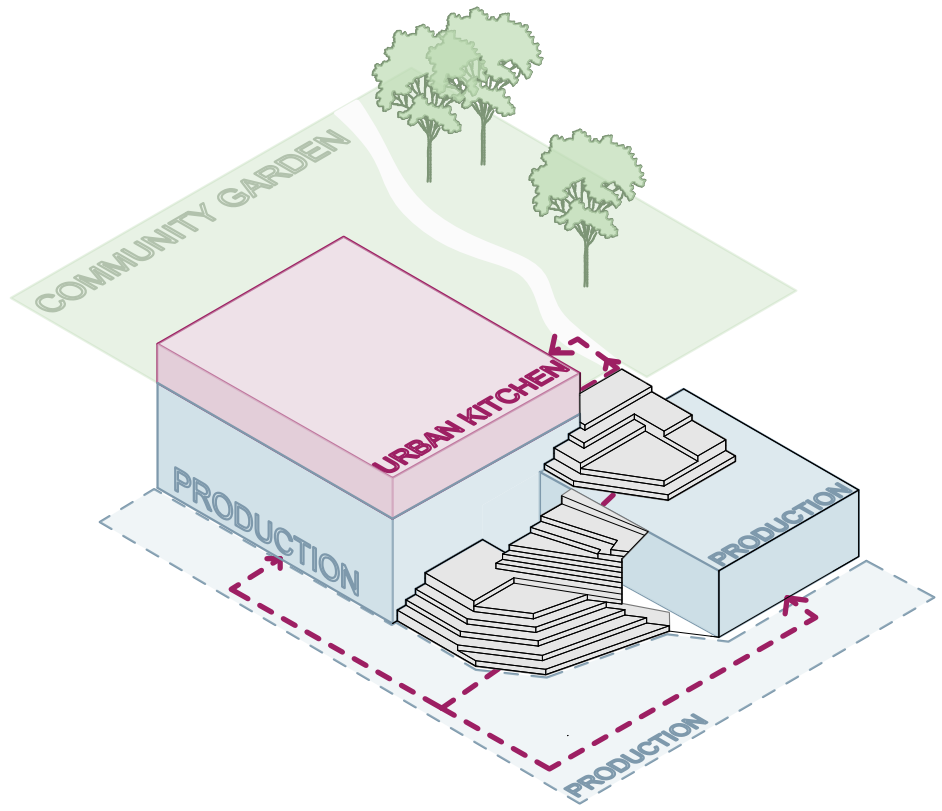


Fig 1.3.9: Link of dwelling and production - Equitable access

Note :
 The industry and the dwelling elements can meet in the circulation space, but both need to have a certain ownership over it. No spatial move can replace that, equal parts access from both sides of the programme could be the key

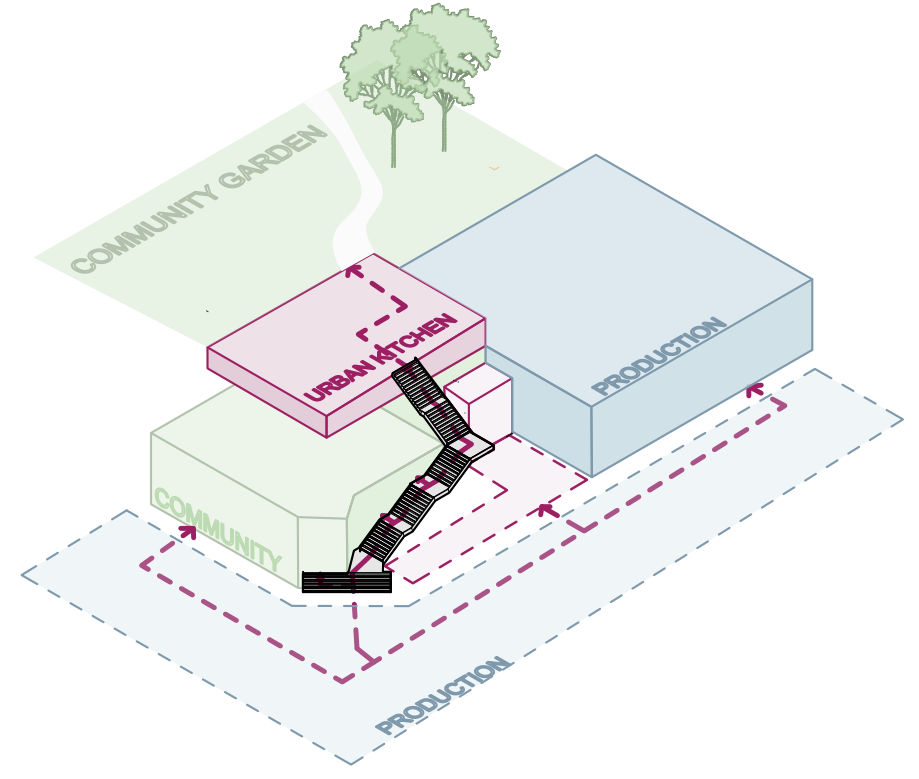


Fig 1.3.10: Link of dwelling , social programs and production by the use of Urban kitchen

Findings :

Grounding the dwelling in the urban environment is ultimately a question of plurality and can only be achieved by approaching the issue from multiple angles. Understanding the relationships that exist on the localised site and the emerging programmatic ecology needs to be paired with the mundane practicalities that make cities habitable for women. To that is added an advantageous administrative model, the co-op. This model and Urban Stairways and Urban Kitchens are the mechanisms chosen to bridge the gap of scales between the urban, production and dwelling.

At the centre of the solution ultimately lies the labour of women and the celebration of that labour.

When applying this solution to M4H it must be remembered that: cooperative models, in order to survive the test of time, must

expand and evolve. Thus, capital and appropriate legislation is necessary. Using the industry as a capitalist tool of revenue, protects the wider organisation and allows it to provide housing solutions in perpetuity while still expanding. Heat production, food production via urban farming and confectionery industries, coupled with urban kitchens are part of that protection. The urban kitchen is not only beneficial for gender equity but generally for the cooperative. Linking all the programs through urban stairways making them social spaces creates a viable urban proposal.

Note :

Production method examples for the program ecology that I envision can be found in Annex 2. Special consideration is taken towards the processes of baking, brewing and glass blowing. As they are essential to the ecology of the development, first as heat producers, then as urban safety creators.

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CHAPTER 2: CO-OPERATION

No anonymous Kitchens

This chapter questions the way the separation of reproductive and productive labour can be challenged at the level of the home. This questioning of the segregation of the two happens in the framework of cooperative housing models and by challenging the division of day and night, work and live in the dwelling through the use of two study cooperative cases.

The domestic environment has been historically split into gendered spaces. 'Care or domestic work belongs to the private sphere while labour belongs to the public' (Kluzick, 2020, p.289) This can be most evidently seen in this house layout of the modernist and post-modernist times. In capitalistic western societies the nuclear family lays at the centre of this arrangement, with the space being designed around the supposed needs of a working father, housewife mother and 2. 5 children. (Aureli et al.2019) This

is a result of the second phase ,exposed by Fraser, in capitalism's segregation of production and social reproduction : the family wage . The family wage is the product of what Fraser identifies as the second regime of reproduction-cum-production : 'The second regime is the state-managed capitalism of the twentieth century. Premised on large-scale industrial production and domestic consumerism in the core, underpinned by ongoing colonial and post-colonial expropriation in the periphery, this regime internalised social reproduction through state and corporate provision of social welfare.' (Fraser, 2016, p.41)

The first step in challenging that arrangement and the harsh imprisonment in the house of the activities related to social reproduction is choosing an economic model that can attenuate the financial pressure that capitalism puts on the dwelling . Housing cooperatives

are one of the solutions to this problem. (Hayden, 2000 ,pp.268-273)

Housing co-ops' core imperative and principle is sharing: Sharing of monetary resources, labour and governance. Rather than buying a solitary unit a 'share' in the development is granted. Then the inhabitant pays below the market rent:'cost rent' (Asani et al. 2022)

The degree of involvement in governance and community making depends on individual preferences and capabilities.

Anti-Capitalism and Cooperatives

Considering that capitalism itself lies at the core of the problem, the choice of housing co-ops, a financialized model, might seem incompatible with the anti-capitalist action that is necessary for social reproduction to break out of the

Housing cooperatives are targeted towards the middle class, an under-represented category when it comes to housing design. Not enough projects and developments are geared towards them, the trend is to either design and create economic models for low income people or for high income buyers. This has resulted in housing insecurity for the middle class. In the Netherlands, social housing used to provide for people of medium income, however that is no longer the case. (Kockelkorn and Schindler, 2021)

confines set upon it. This is a valid concern, however, in the present case, where the target group is women of the periphery I believe the choice to be right. While housing cooperatives are economic models that function in the framework of the capitalist

housing system, especially the ones in Switzerland, this does not mean that they exist in antithesis with the mechanisms that would allow for gender equity for women with a migration background to be possible. (Kockelkorn and Schindler, 2021)

I present a twofold argument for this, first from the perspective of social reproduction then from that of the periphery.

I believe that the core principle of the co-ops - sharing can be utilised to enhance the processes of social reproduction. Housing Co-ops have the ability to be true housing 'commons', resource sharing entities built around common ideals and needs. In her book 'Carving out the Commons', Amanda Huron argues that women are perceived by society as 'commons' and commons are treated as women. 'both perform such essential functions in basic survival that the roles they perform are not even noticed

or acknowledged' (Huron, 2018,p146) Federici argues that women, as the main perpetrators of social reproduction, naturally rely and gravitate towards the commons in order to take care of their families and communities (Federici, 2004, p143). It is no wonder then that later on in her book Huron identifies women as 'outnumbering men by significant margins' in the commons she studied. 'Of my forty interviews with LEC members and former members, Twenty-nine were with women and eleven were with men; about three quarters of respondents, that is, were women.' (Huron, 2018, p147). As the main inhabitants, women participate in the governance in a greater percentage than men.

Cooperatives can create spaces not dependent on the principles of the nuclear family. The lower than market rent makes the cooperatives an attractive place to live, regardless of design principles, which allows for

more freedom when it comes to experimenting with layouts, day and night separation and dwelling size. Feminist movements that sought to create more equity in the dwelling have gravitated towards this financial system before. For example in Sweden between the 1970s and 1980s 'Social Democratic women's movement and other feminist groups, several cooperative housing initiatives addressed the issue of lessening housework for women.' (Aureli et al.2019) In an attempt to further gender equity, housework was socialised and notions of collective living were introduced. However it must be noted that for women of the periphery the full relegation of housework tasks to a third party or the full socialisation of it is not necessarily beneficial. Cultural norms, preferences and traditions are at times deeply ingrained in the processes of cleaning, washing, cooking and other housework chores.

The second reason behind the choice of cooperatives is a question of harsh practicality. Women with a migration background are already feeling the negative effects of being 'other'. When the subject of migration is discussed, the main group considered is young fit males, in search of a 'better future'. 'Women and children have generally been characterised as involuntary companions of male migrant actors. The female migrant has been regarded as 'The other', a deviant and subordinate body subjugated by patriarchal hierarchy and finally stylised as a victim of migration.' (Kluzick, 2020, p.288) An economic system that can provide not only support, but is targeted towards people with an already existing capital, transforms the image of migrant women from victims of migration to individuals with agency, who are socially palatable and established.

Consequently I seek to understand the relationship of production and social reproduction in the dwelling and how it can become less

The first case study is the Zwicky-Süd, a collaboration between the housing cooperative Kraftwerk1 and the developer Senn. The project is located in a rather difficult plot, on the site of the former Zwicky spinning mill, where Zurich, Wallisellen and Dübendorf. The surrounding area has a distinctly industrial character (Kraftwerk1, 2018) Similarly, Merwe-Vierhavens is also a difficult area with a strong relationship to production related activities.

Kraftwerk1 already had experience with areas undesirable for residential use, for example "Hardturm" in Zurich West, was not a location considered fit for

separate by analysing two co-op study cases. Both of the chosen projects have a pertinent take on the distribution of productive labour and affective labour.

Zwicky Süd- Zurich

dwellings when it was founded. As per the Swiss system (Cooperative Conditions, 2021) a competition was organised and the architectural office Schneider Studer Primas won. 'The planned buildings were divided: in addition to the Kraftwerk1 settlement, a part went to Pensimo, a company that manages the real estate business for large pension funds. Another went to Swisslife. Kraftwerk1 owns three of the six houses' (Kraftwerk1,2018)

The collaborative nature of the project resulted in two distinct typologies emerging. One targeting the traditional housing market, with a profit driven design strategy, and the other flexible



Fig 2.1 : Zwicky-Süd Bridge view @ Kraftwerk1

community driven co-op side layouts.

The developer design is what one would expect from a nuclear family orientated design. The traditional kitchen, bedroom and living area arrangement is evident. Circulation space is a separate entity, rather than integrated.

The cooperative apartments have a fixed element that can be described as a wet core with the kitchen and bathroom residing in the centre of the dwelling. Around this the living areas are organised. The double aspect quality of the dwelling, due to the use of galleries, creates zones that can play the roles of sleeping nooks on all sides of the wet core. The circulation space is minimal and always plays a dual purpose, with the exception of the area in front of the main entrance. Dwellers can move from room to room rather than

through corridors. This creates less division between day and night. Leisure areas can become production spaces depending on need. From a gender equity perspective, using the kitchen, a gender segregated space, as the core, transforms cooking, a necessary part of life, from a solitary activity into one fully integrated in the social life of the dwelling.

From the perspective of the periphery this type of layout provides two advantages, first the fostering of community at the level of the house. The second is the ability of the layout to provide flexibility in terms of the makeup of the households. Partners, children and parents can be later added to the household without compromising on privacy. The economic impact of such moves is lesser than it would be on the developer side of the estate.

The adaptable layout can



Fig 2.2: Zwicky-Süd Rooftop Garden @ Kraftwerk1

provide for the needs of a 'family unit' (which can be the nuclear family, or simply a group of friends) throughout the 'life' of that family. As the needs of the dwellers change and evolve with time so does the dwelling. The layout through the use of a connected balcony system and a gallery also allows for the social life of the household to spill into that of the wider community and not be confined to the house.

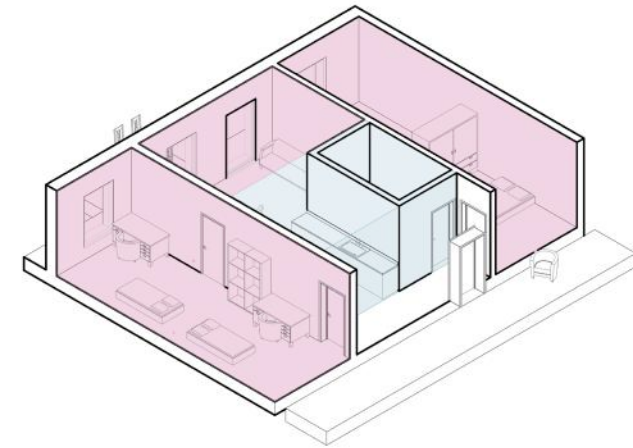
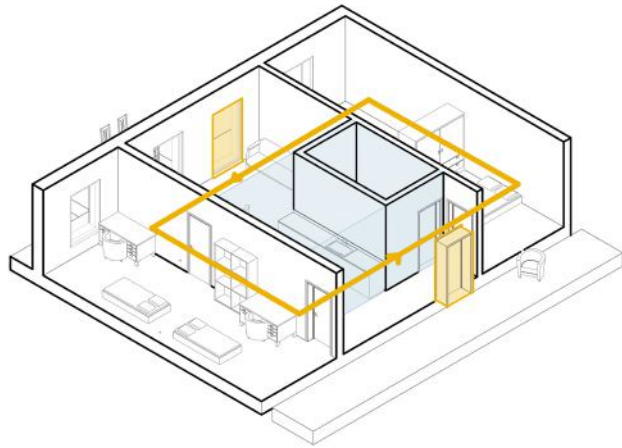
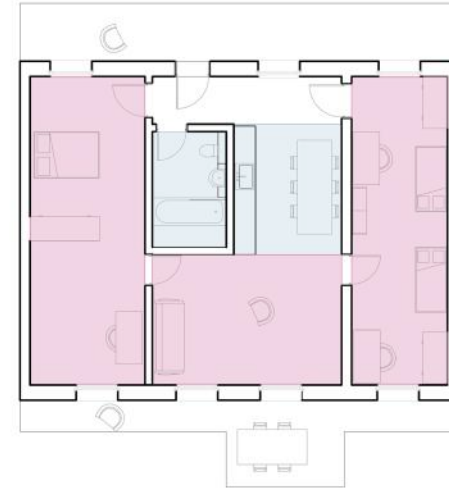
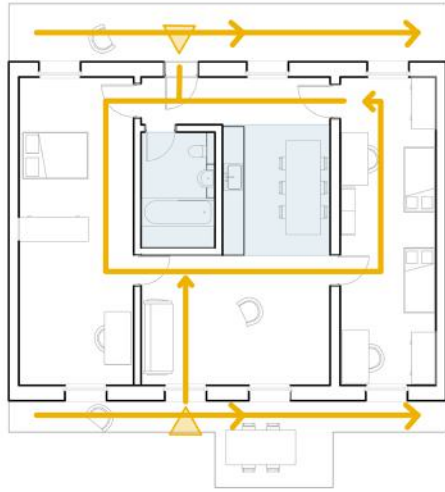
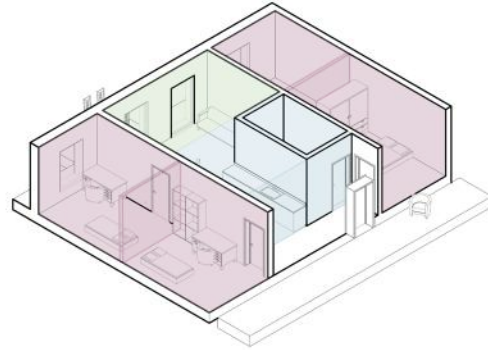
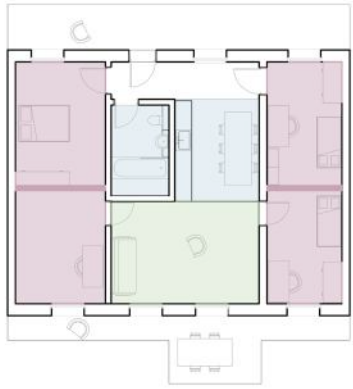


Fig 2.3:Circulation Diagram Zwicky-Süd

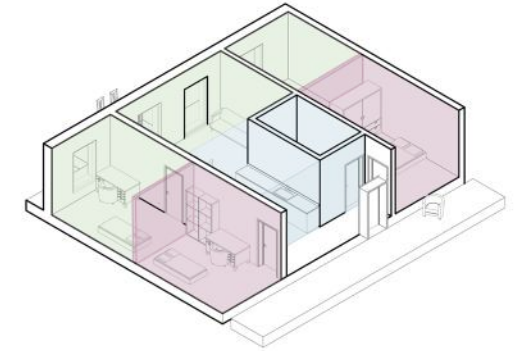
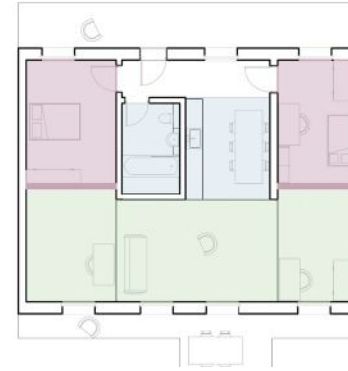
Fig 2.4:Fixed / Flexible spaces Diagram Zwicky-Süd

■ Circulation
➤ Fixed

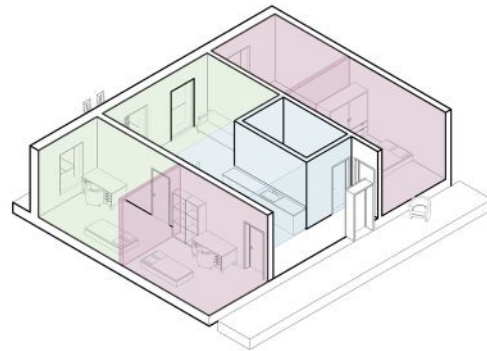
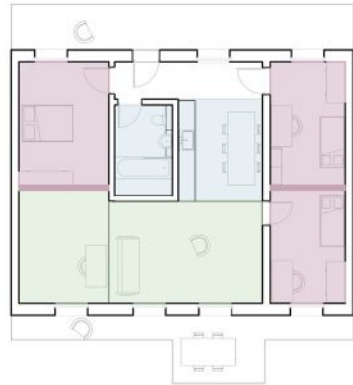
■ Flexible
■ Fixed



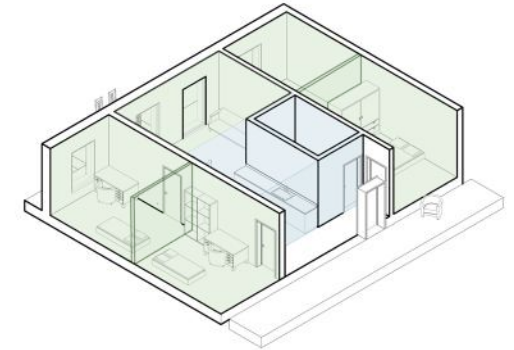
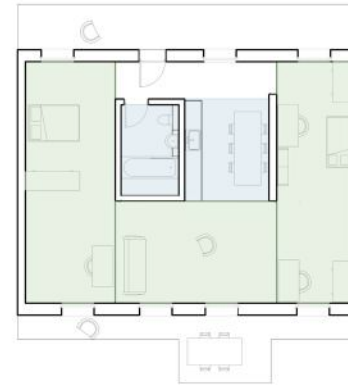
01. Option 1 - Nuclear family living



03. Option 3 - Flexible living 2



02. Option 2 - Flexible living 1



04. Option 4 - Flexible living 3

■ Collective / Social areas
■ Fixed Productive Spaces
■ Private areas

■ Collective / Social areas
■ Fixed Productive Spaces
■ Private areas

Fig 2.5: Options for Habitation Zwicky-Süd

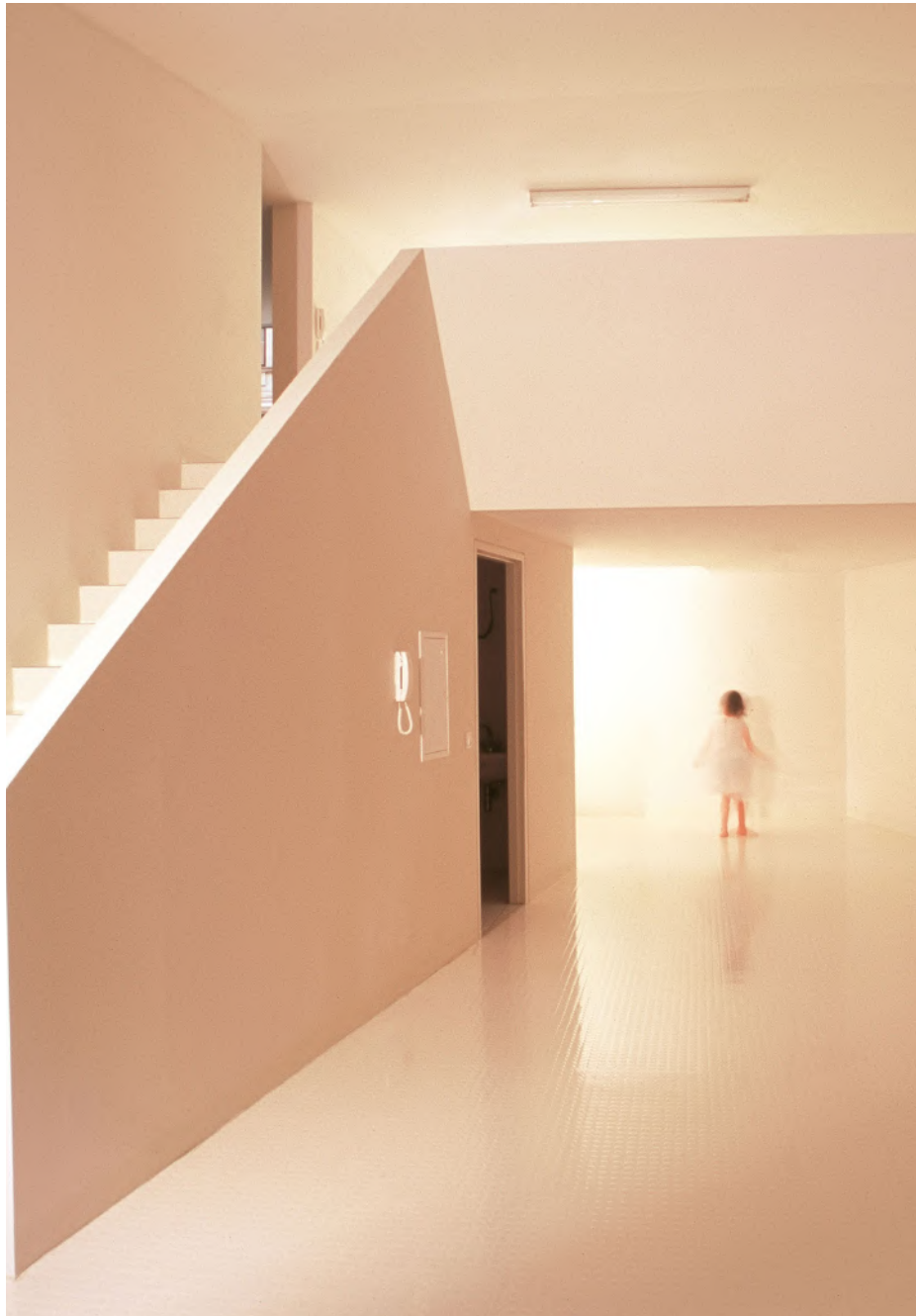


Fig 2.6 : Apartment interior Photo © Herta Hurnaus

Miss Sargfabrik Vienna

The second study case chosen is Miss Sargfabrik, the second phase of the redevelopment of the old coffin factory at the corner of the Missindorfstrasse and the Fenzlgasse, Vienna by the Association for Integrative Lifestyle and BKK-3 architects. This study case was used in the first chapter as a precedent study for the idea of using circulation spaces as social spaces. However, I consider it to be a valuable example of challenging the distinction between day and night activities and through that the division of labour and affective labour.

The project has as a core principle the idea of eliminating the division of day and night, labour and rest. It uses angled walls and split level layout to determine different spaces rather than creating singular use enclosures, ensuring a greater flexibility in the methods of occupying space. Each zone can be used as it is needed or

desired with its purpose shifting throughout time.

The apartments are organised around a central fixed element that contains the access route (stairs) and the wet areas such as bathrooms. This element acts as a spine that branches off into flexible spaces. The kitchen is however fixed onto the entry level and as a result of practicalities when it comes to plumbing and the lack of light in that area of the dwelling.

The inhabitants can choose to live as communally as desired in the dwelling with the same area serving as a 'production space' (working), 'social reproduction space', (dining, relaxing, socialising) or as both (cooking, child rearing). The layout allows for traditional forms of habitation with spaces dedicated exclusively to sleep or relaxation but it encourages its inhabitants to question that organisation of domestic life.

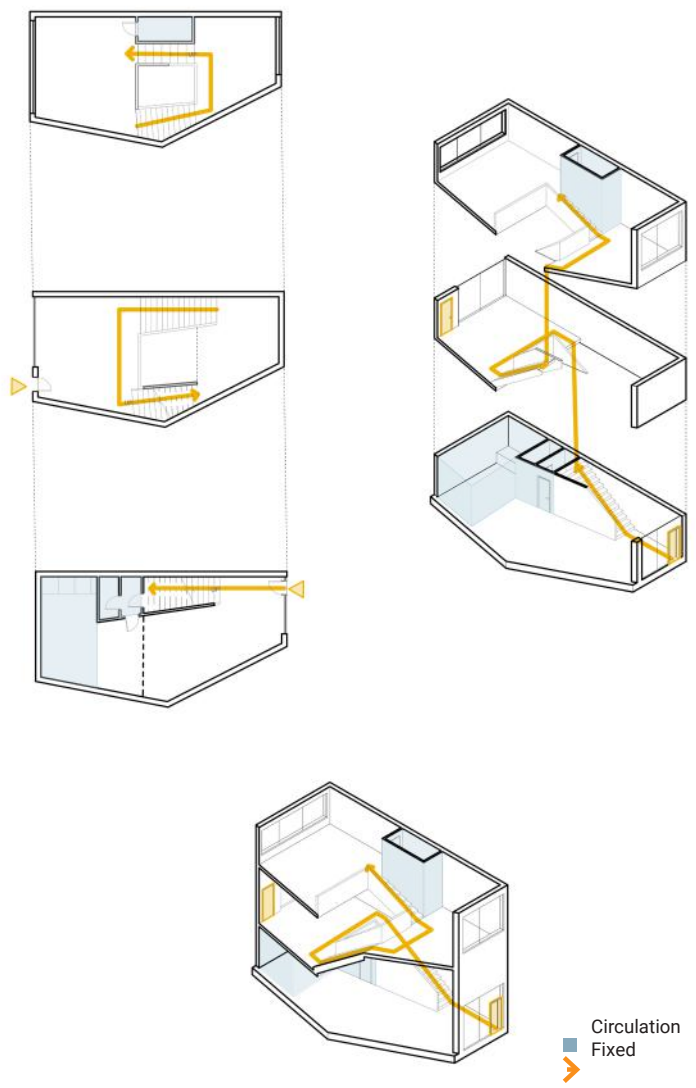


Fig 2.7: Circulation Diagram

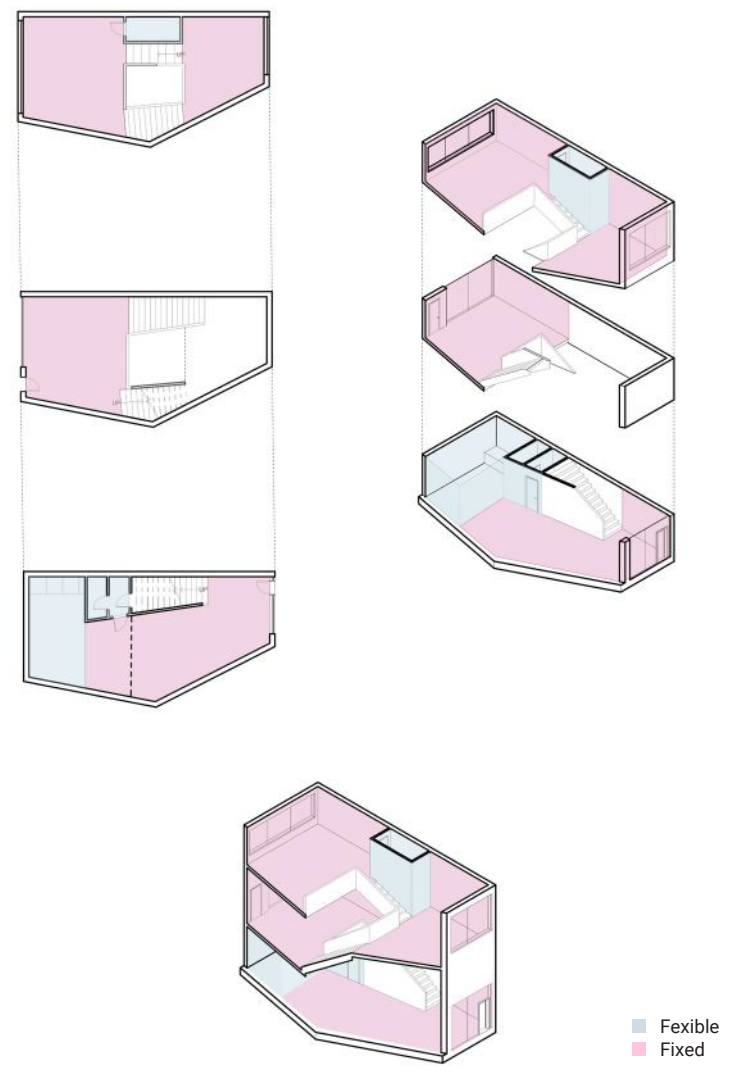
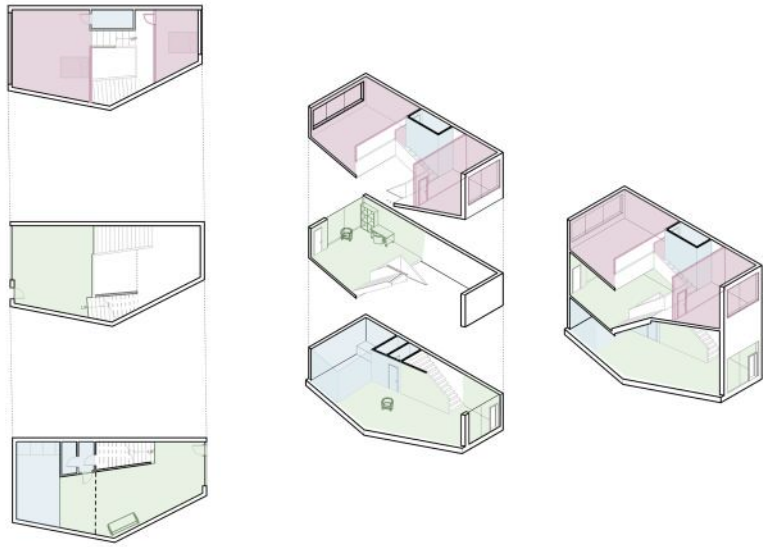
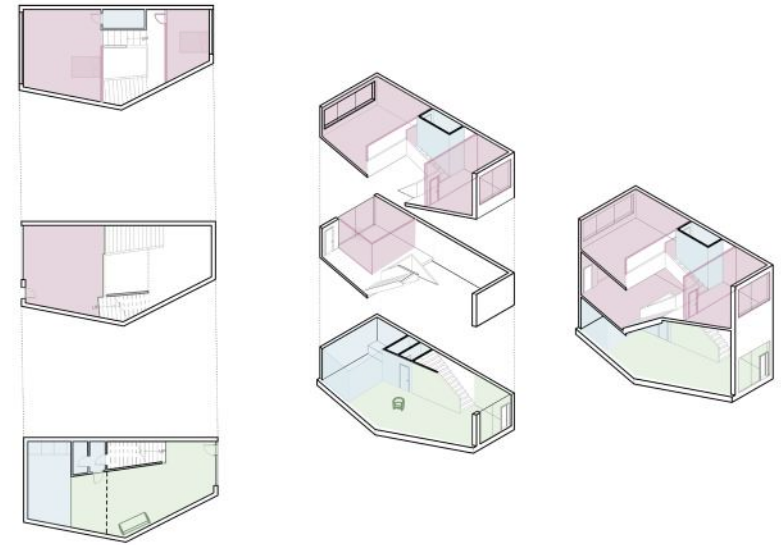


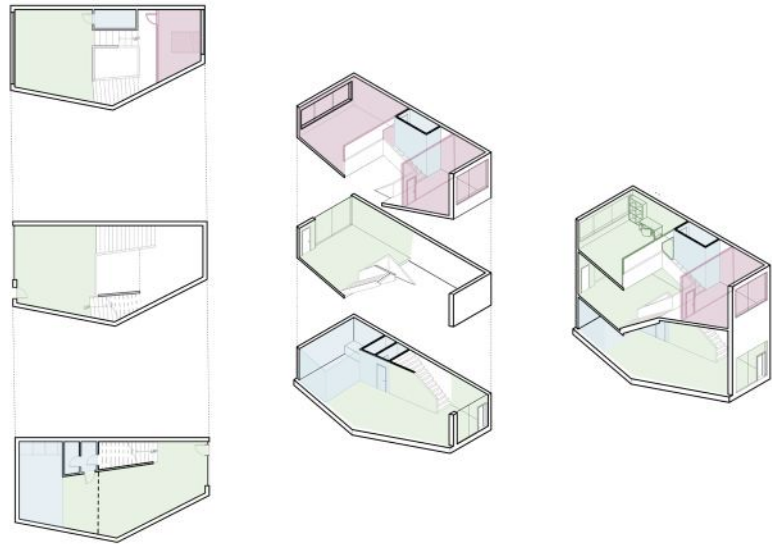
Fig 2.8: Fixed / Flexible spaces Diagram



Option 1 - Creating private areas

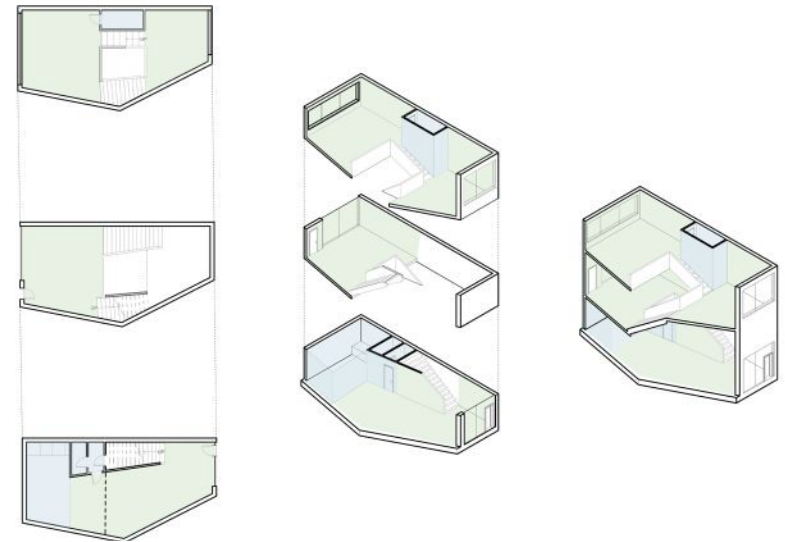


Option 1 - Creating private areas



Option 2 Introducing collective ways of inhabiting space

- Collective / Social areas
- Fixed Productive Spaces
- Private areas



Option 2 Introducing collective ways of inhabiting space

- Collective / Social areas
- Fixed Productive Spaces
- Private areas

Fig 2.9: Options for Habitation Miss Sargfabrik

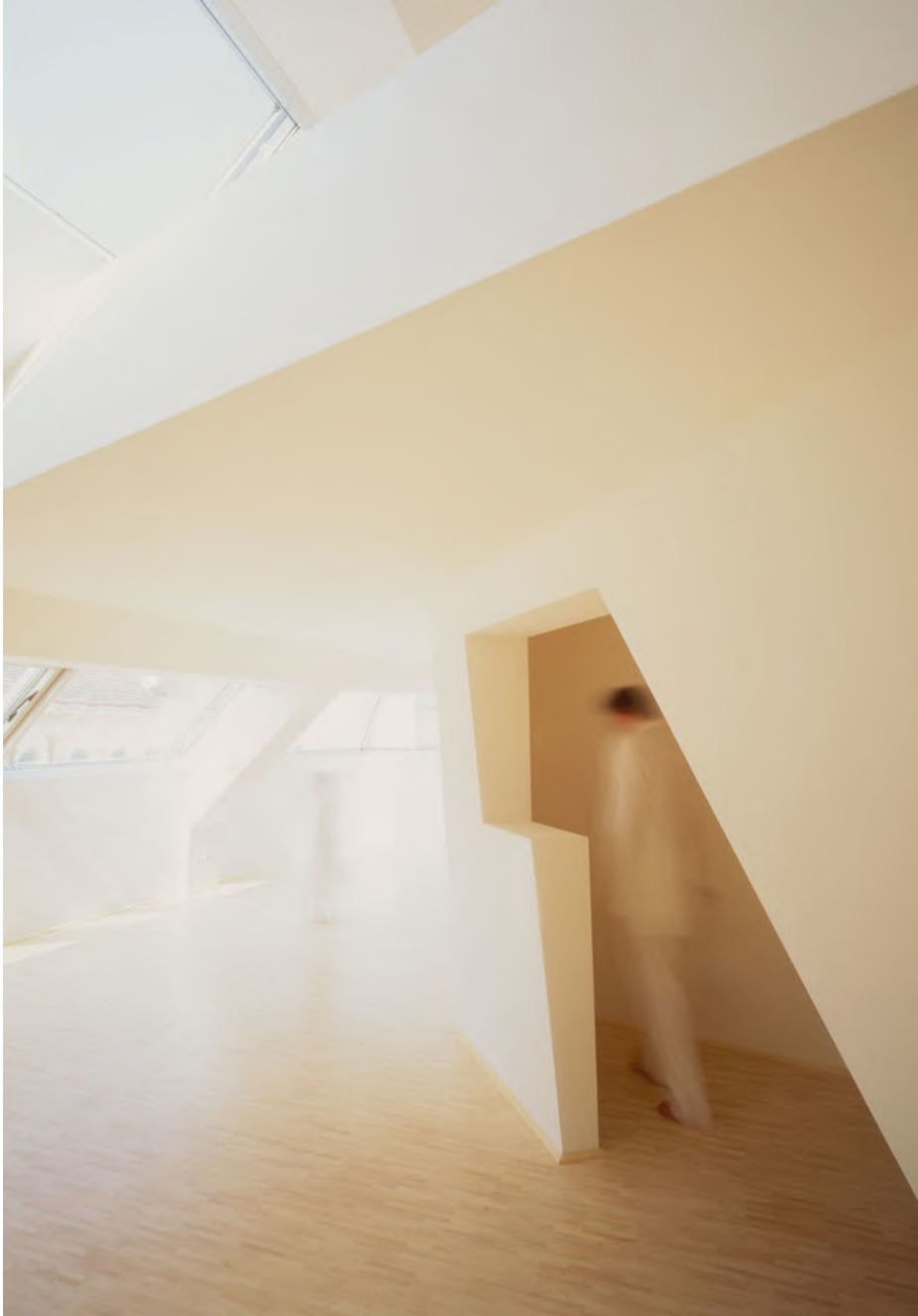


Fig 2.10. : Single level Apartment interior ; Photo © Herta Hurnaus

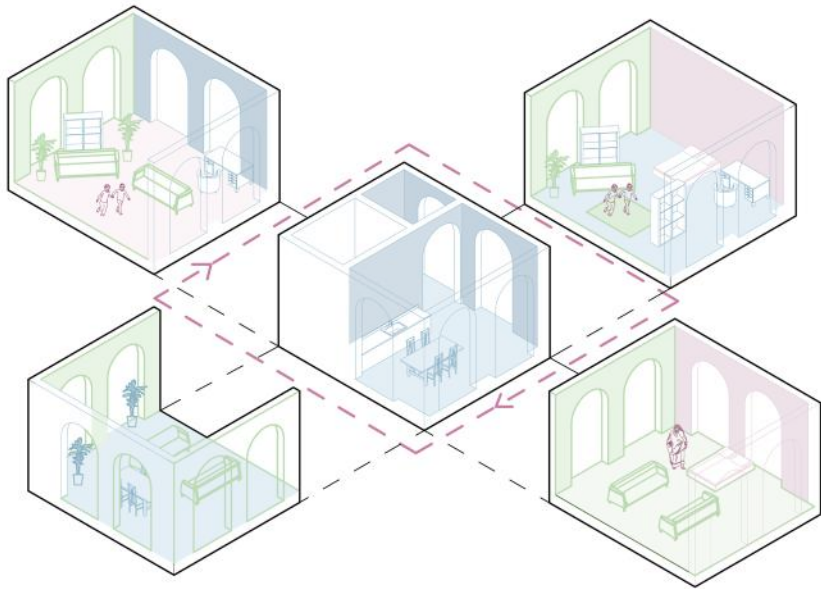
The use of kitchens and wet spaces as a fixed element around which the dwelling is shaped is a principle on which both projects share. The kitchen is an entity that exists suspended between notions of production and social reproduction. (Puigjaner.) Centring it takes it out of anonymity and eliminates one of the mechanisms through which the home is segregated.

This does not mean that individuals will not still act under the social constructs and gender divisions of patriarchy, but rather that the dwelling is no longer aiding them.

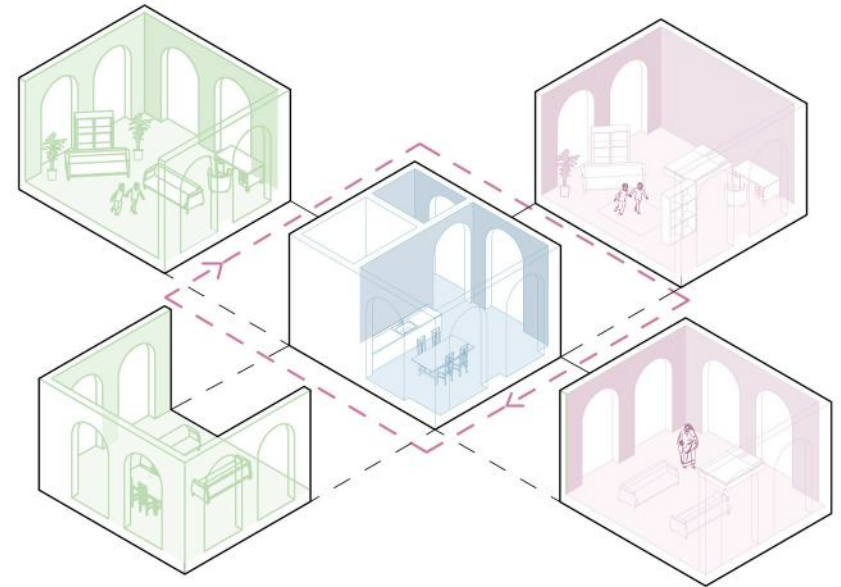
Two dwelling prototypes emerged from this study. They both centre the kitchen as a space of social reproduction with circulation systems that are not separate from the living space (corridors) but flow through them.

Prototype 1 using Zwicky Sud - Zurich as a precedent

Prototype 1 using Zwicky Sud - Zurich as a precedent



- Collective / Social areas
- Fixed Productive Spaces
- Private areas



- Collective / Social areas
- Fixed Productive Spaces
- Private areas

Fig 2.11: Cooperative Prototype 1 Habitation modus 1

Note :
The prototype can be inhabited in two ways, one is achieved by doing away with the concept of day and night and traditionally private and public areas in the house. The wet core in the middle is the only fixed element is the only solid and static space. Everything else is fluid, used as it is needed. Families can grow and contract in such a layout;

Fig 2.12: Cooperative Prototype 1 Habitation modus 2

Note :
The second way of inhabiting it is by the rules of the traditional family, this layout still has room for contraction and expansion of the household makeup but is governed by the idea of spaces for day and spaces for night, work and rest;

Prototype 2 - using Miss Sargfabrik as a precedent

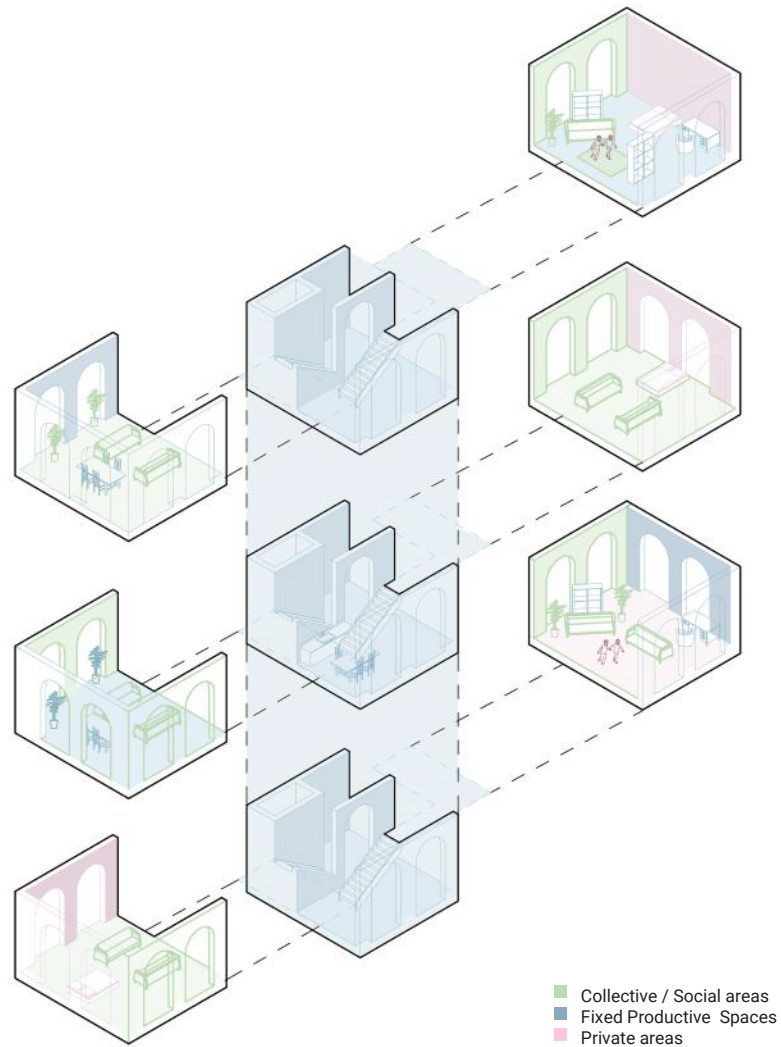


Fig 2.13: Cooperative Prototype 2 Habitation modus 1

Note :

The prototype differs from the first one, as privacy is achieved using vertical partitioning. But the principles of habitation are the same , with two methods being available to the dwellers.

Prototype 2- using Miss Sargfabrik

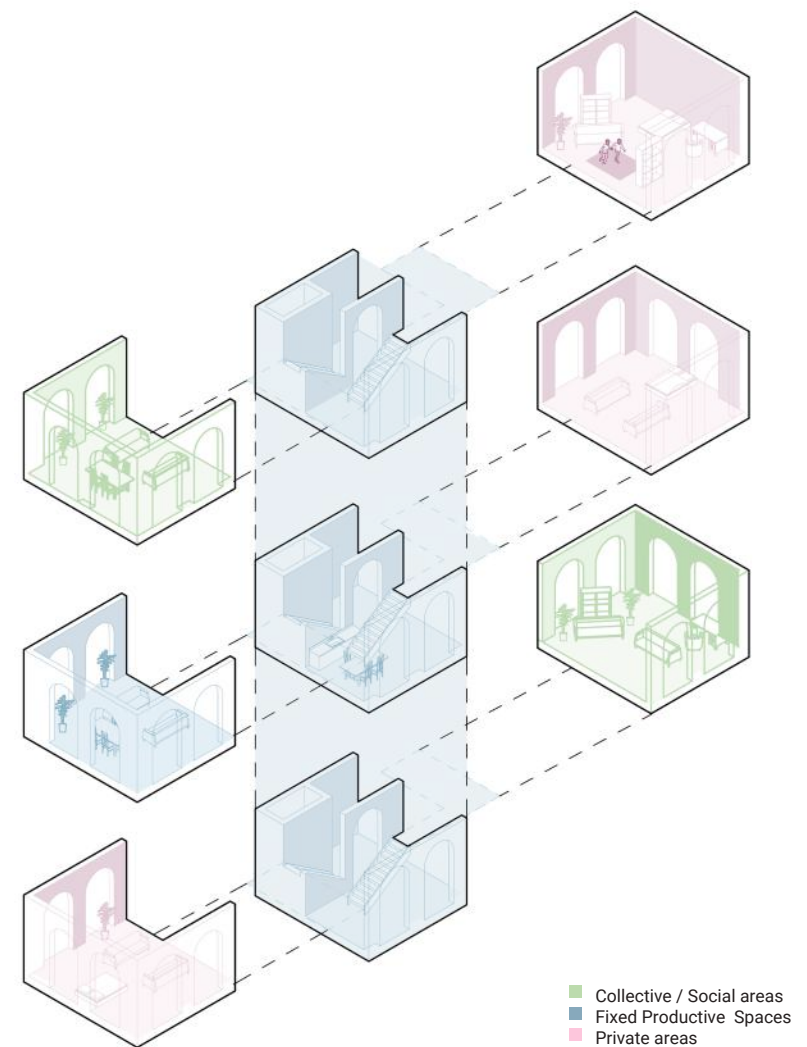


Fig 2.14: Cooperative Prototype 2 Habitation modus 2

Findings

While the prototypes provide insights in the way that design can aid in creating gender equitable spaces, especially when it concerns the kitchen's position in the dwelling, the real issue is the administrative principle. Using the framework of a cooperative to organise the dwelling and industry and to mediate social reproduction and production is actually the crux of this. Affordability and access to housing is the first problem in the case of migrant women and dwelling. No architectural form can replace the labour (feminist labour) of organising the commune.

However I can confidently state that the kitchen should not be an anonymous addition to the home, but the centre around which the life of the dwelling is organised.

CHAPTER 3: Drink your onion tea

Mundane in action, or we made dumplings last evening

The feminist labour that women of the periphery do when setting up diaspora communities starts on the smallest scale. This chapter will analyse the mundane, the simple socially reproductive processes that women in the periphery use to create communities and alleviate the alienating consequences of the periphery. Looking at the home through the lens of the periphery

and using mundane routines to explore how collective spaces can be formed this chapter seeks to answer the question of : How can the mundane be used to create collective spaces for women of the periphery? Through this section the findings of the first two parts are double affirmed from the perspective of the periphery.

Mundane and domestic

The concept of migration and diasporas is a relatively new one when it comes to the architectural field, especially when combined with notions of feminism and gender equity. One of the more comprehensive initiatives dealing with the subject, The project 'On Collaborations: Feminist Architectural Histories of Migration' led by Anooradha Iyer Siddiqi and Rachel Lee 'is a collection marking collaborations. It takes migration

as the central concept and historical event behind a set of feminist narratives of constructed environments and spatial and material practices. It tests the concept of migration as a method of writing anti patriarchal, antiracist, anti casteism, and antiformalist architectural histories.' (Lee, 2019) Throughout the project the value of mundane activities performed by women of the periphery is revealed. Of resistance work done

in exile by Austrian migrant women of the 20th century. S. E. Eisterer writes that it was 'formulated in ordinary spaces. It materialised in mundane rooms, buildings, and landscapes, in private domestic settings and semi-public places.'

The mundane and the dwelling have always been the backdrop of migrant narratives, be them as extraordinary as antifascist resistance, or day-to-day struggles for financial prosperity and comforts.

Culture in the Kitchen

Marxist feminist Silvia Federici has identified the witch as an anti-capitalist entity and, I argue, an expression of the periphery. The witch is a figure rooted in nature, healing and a central point in non-capitalist community making. (Federici, 141)

role in some of those practices, and their ritualistic nature are reflected in her. She exists in the collective consciousness of all immigrant women in one form or the other. (Novak-Ritchey, 18)

Engaging with cultural practices related to mundane domestic activities: common cold remedies, cultural foods and even cleaning practices allows for alleviation of the transcendental-homelessness. These activities coalesce in the collective figure of the 'baba'. The 'baba' 'yaya' or old village witch plays an important

Drink your onion tea

In November of 2022 flu season caught me completely unprepared. After three years of social distancing and masks my body became used to not feeling sick. The gathering of students around deadline season in Dutch Universities has created the perfect environment for the transmission of viruses. The common cold did not leave our household untouched.

So on a cold and foggy Saturday afternoon I found myself in my kitchen, dry swallowing paracetamol and adding another pack of tissues to my shopping list. I was joined by my Czech flatmate, who has been nursing the same cold for weeks. She and I half-jokingly half hopeful started listing all the traditional home remedies from our countries. Most of them were not practical to make and use in our apartment or we simply did not have the right ingredients for, the activity was more about commiseration than actual problem solving. However one 'grandma remedy' exists in both of our cultures and was simple to make with what we had in our household: Onion tea.

Making onion tea is a simple process. All you need is onion, boiling water and honey (for taste). The brewing process took us around 10 minutes. Drinking the tea was accompanied by generic small talk and then both of us retreated to our rooms to rest. I felt better afterward, this could be due to placebo, or the familiar remedy might have soothed part of the homesickness I was feeling, or it could be that onion does have curing properties.

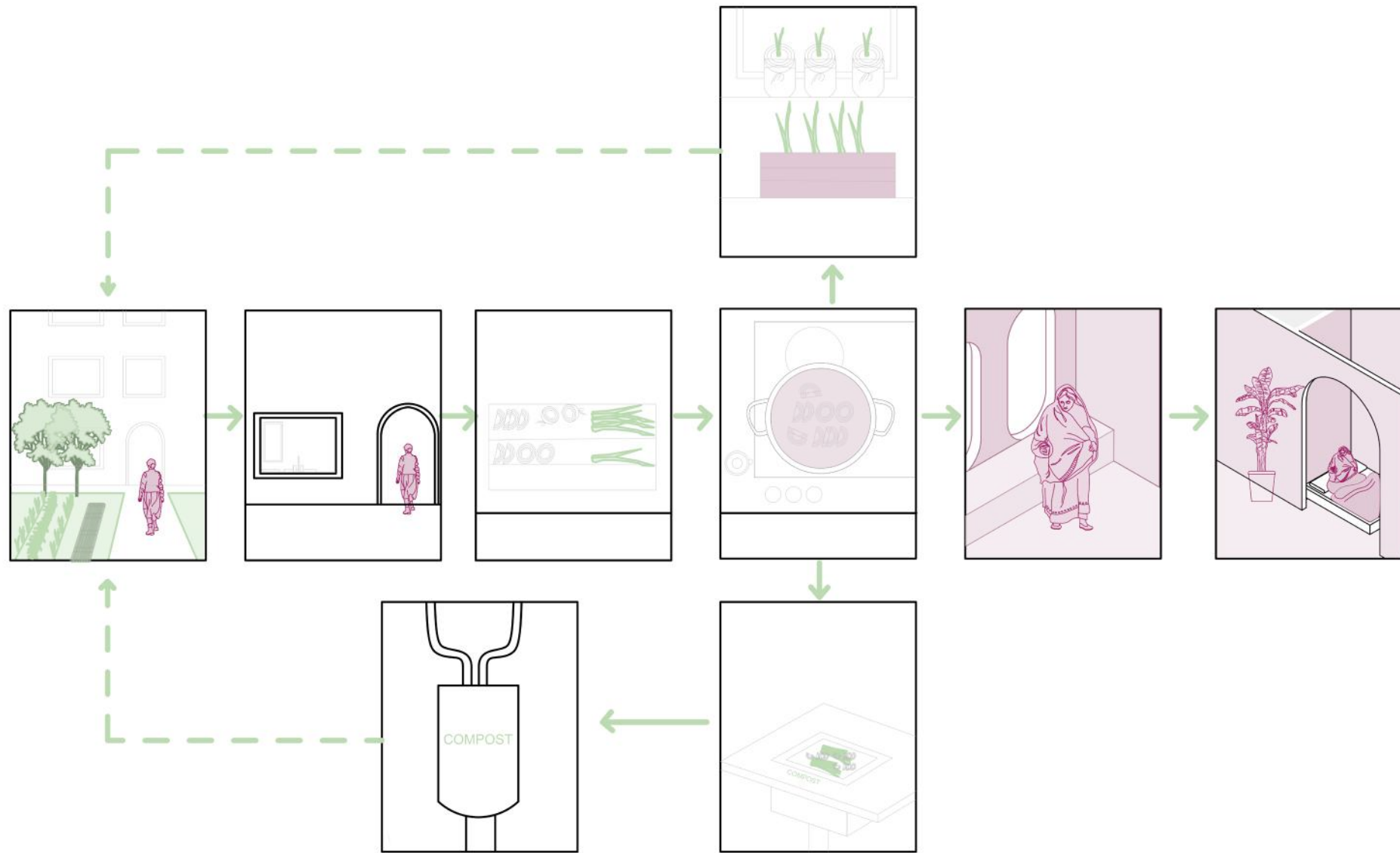


Fig 3.1 Drink your onion tea : Steps of making tea

1. Take onion from garden.
2. Peel and chop the onion
3. Boil the onion for 10 minutes
4. Propagate the onion root

5. Compost the rest
6. Add honey to your tea and enjoy it
7. Rest

I choose to focus on mundane domestic activities related to cooking as they perfectly walk the line between production and social reproduction. When it comes to food the same process if considered on a small scale (domestic) can be taken as social reproduction, if the larger scale is considered then cooking becomes a factory process, production. But the activity has more nuance than that. Cooking is a form of community making while simultaneously creating a visible 'product' regardless of scale. It is part of social reproduction processes such as child rearing but it is also part of productive monetized processes such as restaurants. The link of cooking and questioning the relationship of social reproduction and production is evident. Concomitantly, I argue that cooking is strongly related to the periphery.

In the work of Patricia Becus 'Don't call this "Unsalted Writing"' arguments through the use of recipe books as historico-cultural objects, that cooking and record keeping through recipe writing and exchange is feminist labour, a position that second wave feminists of the western sphere sit in opposition of, (Becus, 2020 p.156). It is exactly these seemingly opposing narratives between global East/ South and global West/North that make my research into gender equity for women of the periphery an imperative. Furthermore, when the idea of a home that can offset transcendental-homelessness is considered, the space that the periphery seems to gravitate towards is that of the kitchen, and towards the processes of making, serving and partaking in food, (Carcarescu, 2019, pp.187-193), (Jegathesan, 2022^{[1][2]})

Note :

^[1] JM talks about food as home and memory of the diaspora , while engaging in anti-establishment writing - food is culture made in the kitchen, its rebellion and an identity preserving tool;

^[2] 'Until then, I must assure myself that I and other daughters of mothers and grandmothers in Sri Lanka will make fish cutlets again.'

The ability to easily make and enjoy cultural remedies and foods is central to alleviating the type of homesickness that people with a migration background feel. The longing is not for a place or other material objects, nor is it limited to people, but to an imagined, half remembered past. (Mogos and Naum, 2019) (Becus, 2020, p158) Once someone becomes an immigrant they inevitably integrate some of the cultural norms of their host country along-side those of their home country. It can be an unconscious or conscious process. In parallel their 'home' culture evolves, certain cultural norms become outdated with new ones evolving, the community they were part of also shifts. Family and friends move, start new jobs and generally go on with their lives. However, the notion of home that most people with migrant backgrounds have remains crystallised in time. Foods and remedies, on the other hand, do not change in such an accelerated manner.

The house must allow for these practices, without being over-specifically designed for them. The kitchen is a space that women are willing to share, and it is by its very nature a space of production and social reproduction. The domestic kitchen has been historically rendered invisible together with recipe writing done by women and the bonds developed through that process, even though they are all 'culture written in the kitchen' and part of the history of women. By taking the kitchen and its culture making abilities into the realm of the semi public and collectivising it a more gender equitable space is created. The kitchen is not exclusionary of men, and it is not forgotten in the dwelling either.

Taking as a reference the steps of the process of onion tea making a prototype of spatial sequences emerges. In the context of a housing cooperative model it seems natural for the sequence to centre the collective kitchen

that serves the dwellers. From a financial standpoint this becomes feasible, while also enhancing the social fabric of the cooperative. Cultural exchange and community making can happen in a structured, safe manner with sufficient private space to retreat to. Interaction should be encouraged not enforced.

I argue for a system of communal kitchens that paired with urban farming can help create space for a variety of cultural practices, and gender equity, specifically in an urban environment such as Rotterdam.

Urban farming, beyond localising production and being beneficial on an urban level, can be a way of recreating the bonds of the village, especially when the kitchen is also taken into account. In Near East societies Soviet occupation times have created flows of mutual aid within communities and families, concentrated around food chains, some of

which survived the 90s, losing the element of scarcity. To a certain degree those flows, which are an important community building infrastructure, can be recreated in the context of the diaspora, by integrating individuals of the periphery in the urban food production-consumption chain.

The approach of adding collective Kitchens and Urban farming as a pair further reinforces the idea of the urban kitchen proposed in the first chapter, from a peripheric perspective. Simultaneously projects such as the 'Productive Housing estates' (Cicchianni et al. 2021) preach for urban farming paired with the domestic, juxtaposing the right to live and the right to grow. This approach is considered to 'work across the strong separation between public and private spheres that cuts off individuals from possibilities to exercise their right to grow. By working across that divide,... new settings in

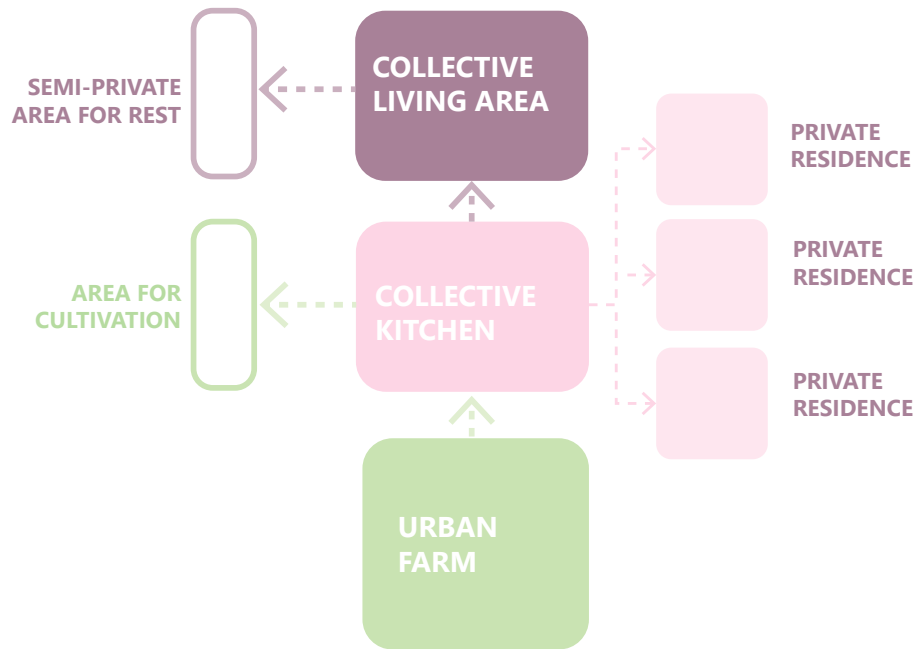


Fig 3.2 Spatial sequencing based on the process of making onion tea

- Urban Farming / Garden
- Collective Kitchen + Living area
- Private Dwelling

which the reproduction of skills and resources may be planted within a context of personal development and voluntary engagement.’ (Cicchiani et al. 2021) It provides true agency to the dwellers.

I, by no means, seek to minimise the effort necessary to maintain this type of space or romanticise the labour required. I am aware that architectural work in the realm of urban farming and collective kitchens tends ‘to oversimplify food systems, imagining that urban residents could feed themselves on micro-greens and strawberries alone instead of the grains and proteins that make up so much of our diets, and did not engage issues of labour and maintenance. While many have studied the logistics and politics of large-scale food systems, it remains difficult to talk through the reigning binary opposition of “small-scale vs. industrial”—a binary which reduces the complexity of food systems, perhaps

in order to make them subject to design interventions’. (TenHoor, 2022)

There is also another way of looking at cooking. In Anna Puigjaner’s call to “bring the kitchen out of the house,” she states that ‘domestic work has progressively lost its economic value and become instead a labour of love;’ (Puigjaner, 2019) However, that is not necessarily the case as domestic labour, specifically cooking, is a paradox. It is first a labour of love, second a cultural practice and only last a means of production. But it is also a form of productive labour that has been delegated to women, hence, lost its economic value.

Taking all into consideration, a combination of urban farming and collective kitchens can be beneficial to the overall effort for gender equitable spaces for women of the periphery. Still, more is needed.

Prototype Urban farm and collective Kitchen

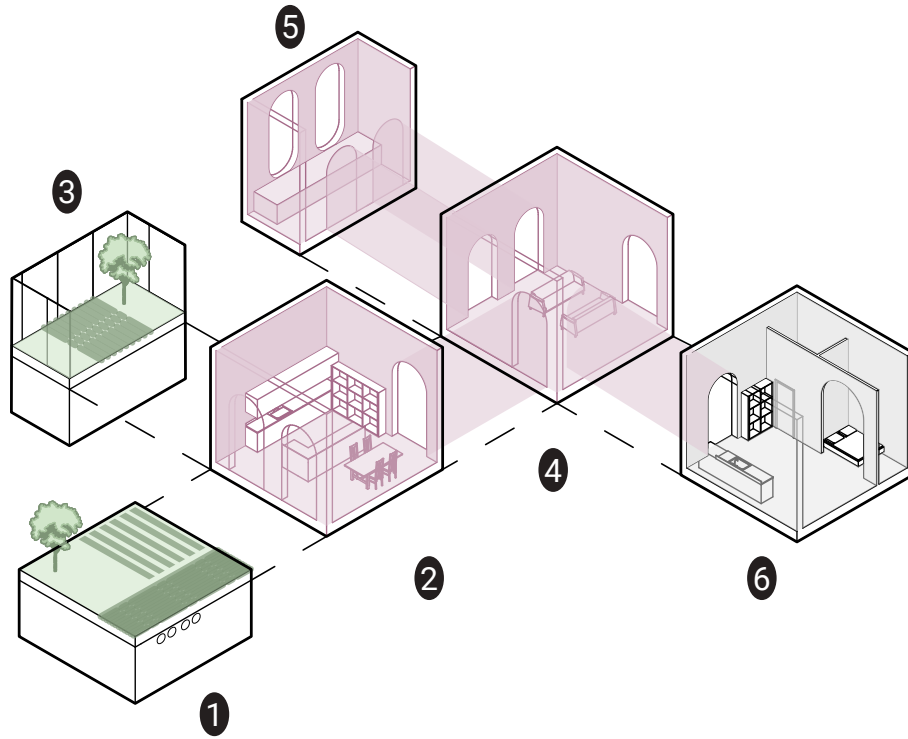


Fig 3.3 Prototype Urban Farm and Collective Kitchen

- Urban Farming / Garden
- Collective Kitchen + Living area
- Private Dwelling

Note :

Space 1 : Collective Garden

Either one or several households share a collective garden / cultivation areas that can provide basic cooking ingredients and herbs, things that the inhabitants use everyday

Space 2 : Collective Kitchen

Collective / Communal Kitchens directly linked to the garden / cultivation area

Space 3 : Propagation box

Area to propagate the onion roots Can be a deep window still or another kitchen adjacent space

Space 4 : Collective Leisure area

Communal space linked to the kitchen used for socializing, potential use as dining room for larger parties that do not fit in the private dwelling

Space 5:

Smaller communal space .More private than the other one, but still accessible area, could take the form of an alcove

Space 6:

Private Pod, could be an apartment or a room

Story 2 : Dumpling making

As a woman of the periphery I myself engage in social reproduction.

My house mate's and I longing for our own cultural foods has resulted in evenings being regularly spent in the process of making it. Sarmale (Romanian), fried seaweed snacks (Chinese Malaysian), and dumplings are regularly made while watching some form of media.

The trip to get all the ingredients it's in itself an event and part of the ritual. It takes a bus ride, a stop at the cash-point and two supermarkets (an Asian store and a Polish one)

At first it was curiosity about the process itself that attracted H, our roommate to the kitchen, then it was the gossip that we were sharing on those occasions, then he started watching the TV shows with us, lastly it was the food itself.

A year later, H moved back to Romania, and N moved in. Initially she did not spend meal times with us. History seemed to repeat itself however. We were engaging in the same type of processes, making dumplings, gossiping and watching some form of media when curiosity about the dumplings we were making sparked conversation. N was interested in the process, the reason for us making it, then information exchange in the form of gossip ensued. She became interested in the media we consumed, and started joining us on those occasions. Sometimes she would cook her own food, sometimes she tried the things S and I prepared together.

Different people at different times engaged in the same behaviours in mirror of each other, almost following a script.

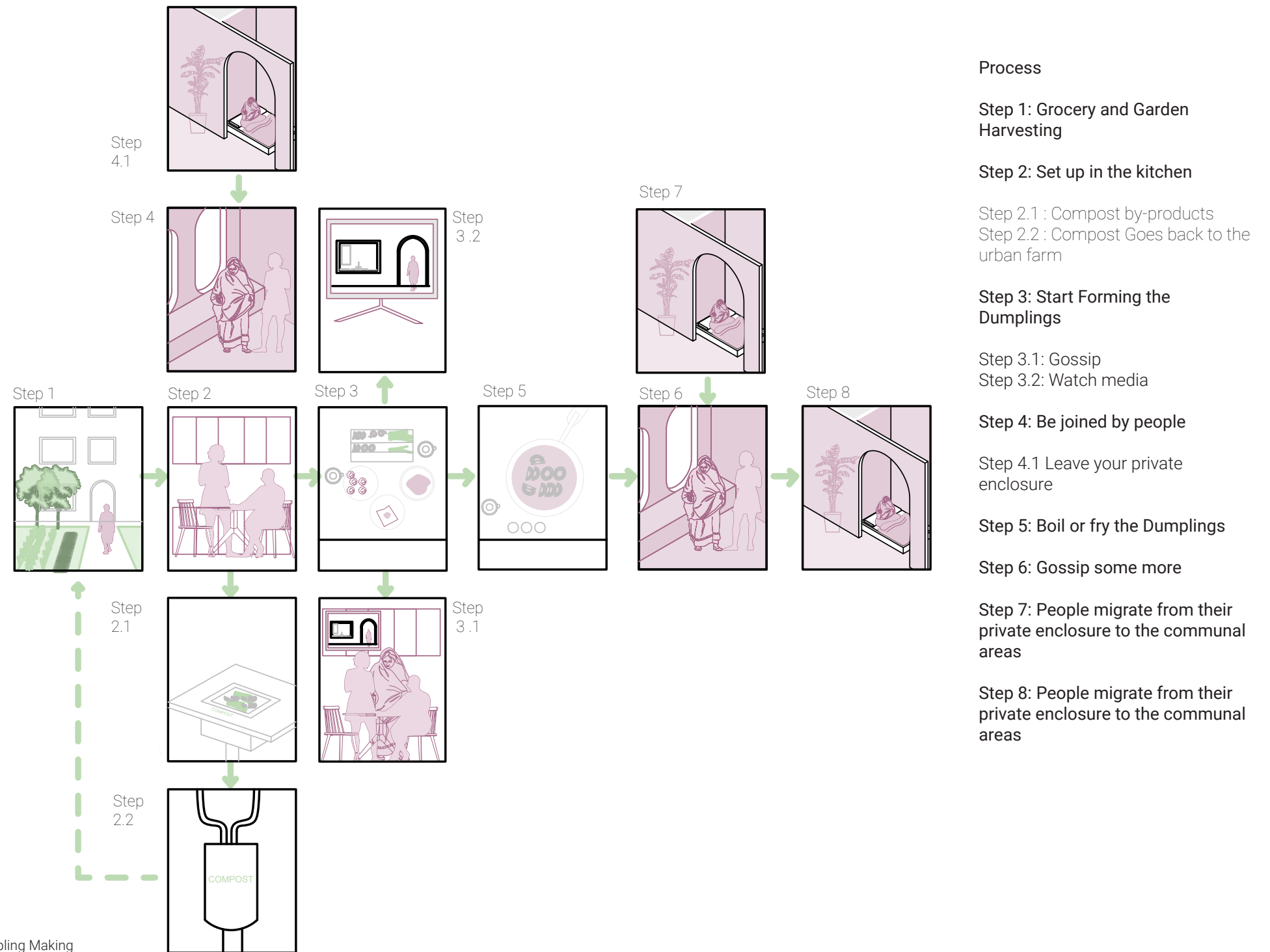


Fig 3.4. Dumpling Making

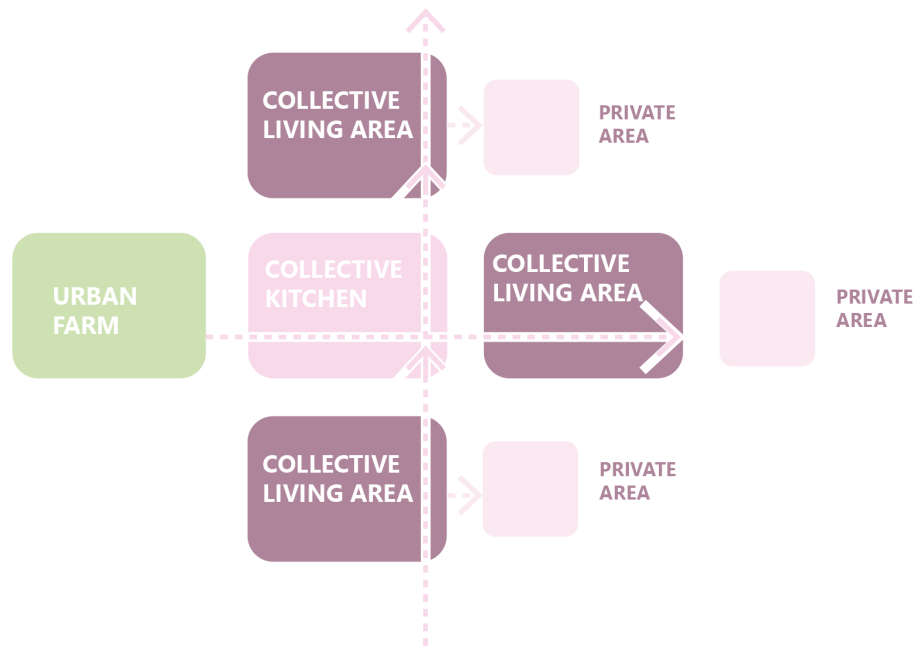


Fig 3.5 Spatial sequencing based on the relationships formed during dumpling making

- Urban Farming / Garden
- Collective Kitchen + Living area
- Private Dwelling

The step by step processes of cultural foods are usually imparted as a form of intergenerational social reproduction and part of creating social bonds. However, the processes themselves could be relegated to the realm of production. This is part of the same identity related subset of ritualistic behaviours that contain the old woman of the village.

In the case of a culturally diverse society such as the Netherlands the transfer of knowledge is also an inter-peripheral one. As mentioned before the periphery is not one single whole, but a constellation of peripheries forming a collective otherness, that is experienced on a spectrum by people with a migration background. The example of our household and the way we engage with such methods of peripheral social reproduction is not unique but is not a generalisation either.

The collective Kitchen and farm are not enough to provide gender

equitable dwellings, taking the kitchen out of anonymity and centring it in discourse is a first step, the second is providing space for community making to thrive. Communal ‘third spaces’ are my solution to this. By third spaces I mean areas where you do not have to pay to exist but are not part of your home or associated with your place of work: In-betweens of leisure. I propose these spaces take various forms: from hobby ateliers in the complex, private alcoves in the building, communal living rooms attached to the communal kitchens, a community theatre/exhibition place and lastly green social areas.

The prototype (fig) resulting is a series of interconnected social and leisure spaces that feed into the Kitchen, farm and rest of the building. The Kitchen still exists at the centre, the private alcoves are connected to spaces that serve the community.

Prototype Communal Areas

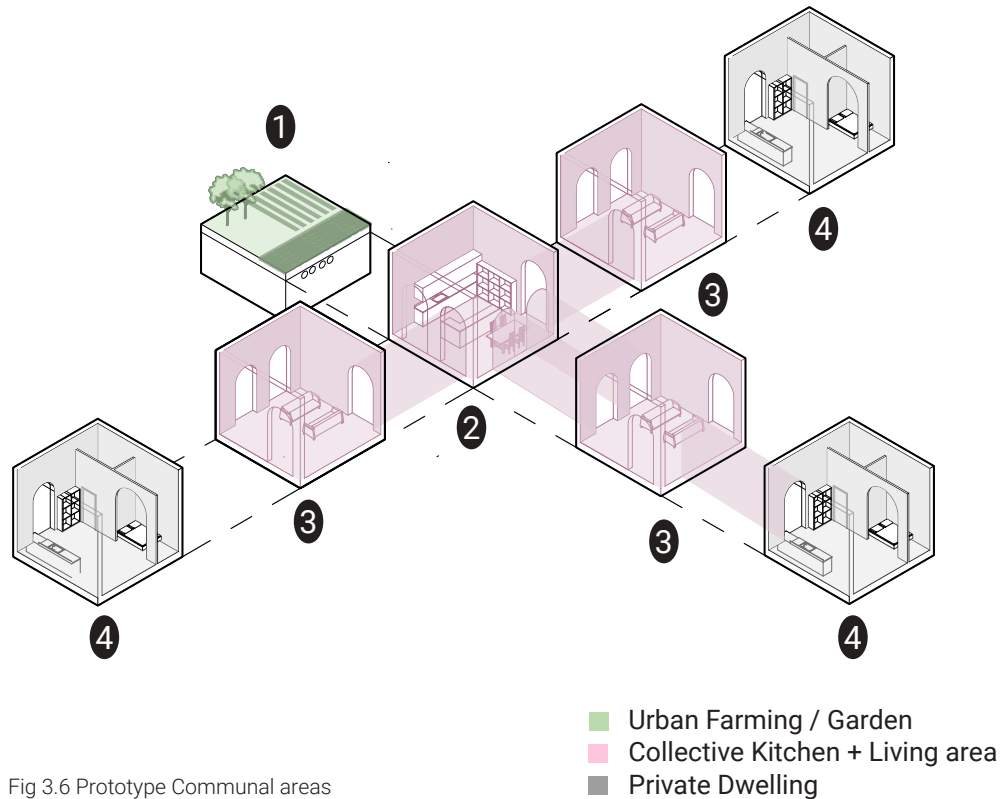


Fig 3.6 Prototype Communal areas

Note :

Space 1 : Collective Garden

Either one or several households share a collective garden / cultivation areas that can provide basic cooking ingredients and herbs, things that the inhabitants use everyday

Space 2 : Collective Kitchen

Collective / Communal Kitchens directly linked to the garden / cultivation area

Space 3 : Collective Leisure area

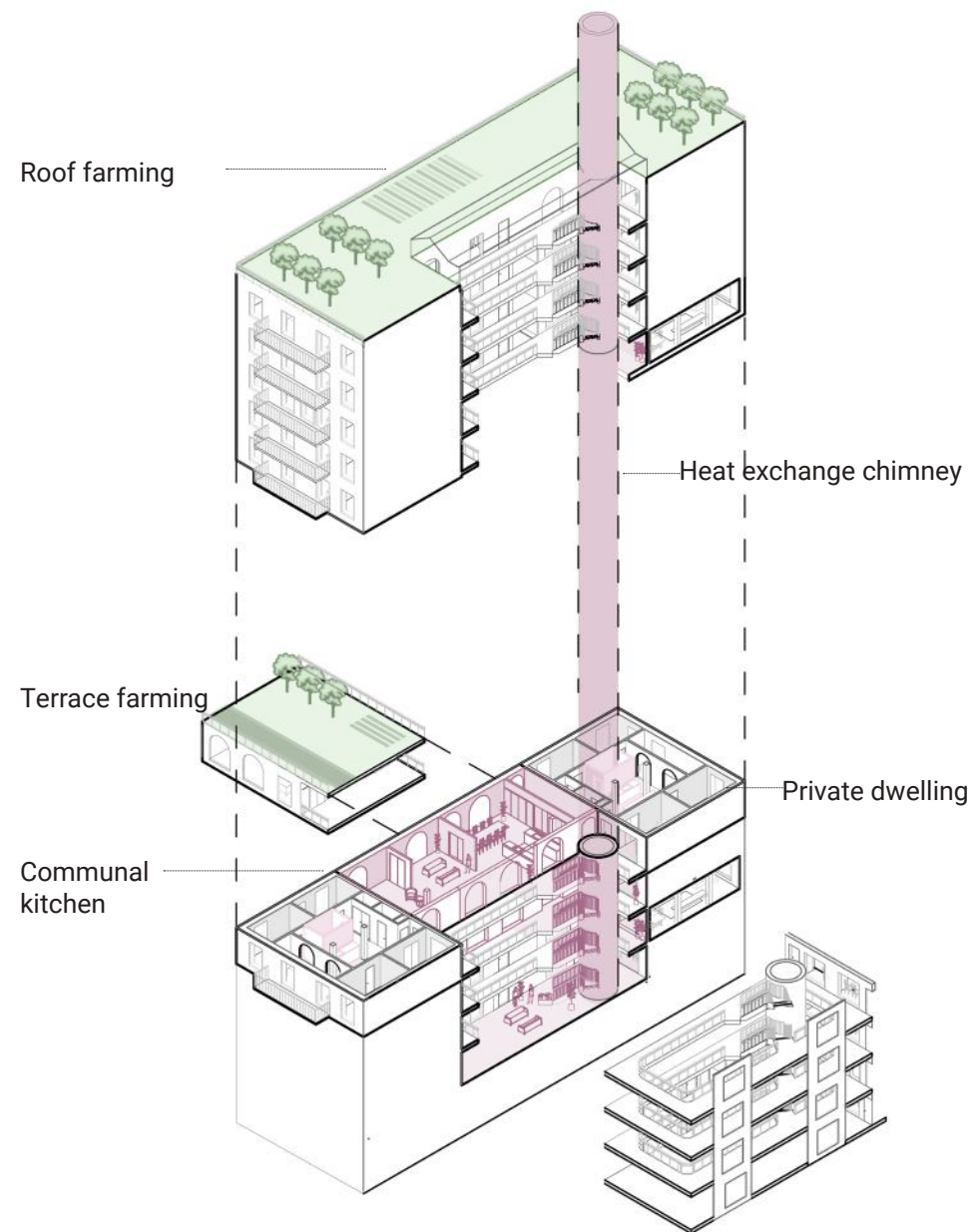
Communal space linked to the kitchen used for socializing, potential use as dining room for larger parties that do not fit in the private dwelling. The collective areas surround the kitchen creating opportunity for socializing and community making

Space 4:

Private Pod, could be an apartment or a room

Findings

Ultimately drinking your onion tea sits in-between the home, production, social reproduction, public, private, leisure and labour. The mundane informs of the spaces that can be developed around the needs of the women of the periphery: centering the kitchen, the concept of self reliant food production and allowing for leisure creates possibility for less gendered spaces.



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Fig 3.7: Building prototype

CONCLUSIONS

Gender equity in the dwelling is in itself a complex subject with many avenues of research and a plethora of approaches that can be taken. Adding the notions of the periphery paradoxically both adds intricacy and simplifies matters. Simplifies as it focuses the lines of research and excludes all non-intersectional avenues. But that precise innate intersectionality creates multiplicity.

As a culmination of my research, while an architectural expression emerges, I want to accentuate the methods of working more than spaces themselves.

I believe that the solutions for a more equitable dwelling lay first in understanding the relationships women of the periphery can have with urbanity, production and cooperation. Women, in the right socio-administrative system, can greatly benefit from activities that would otherwise exploit them.

The important thing is to plan, programmatically, for urbanity that is not catered towards capitalism but towards women who are also workers. Women of the periphery are already the other and cannot be made into blatant rebels as the social shield of being a native white man does not exist for them, hence, a cooperative that allows for ownership and security without accentuating the status of other is ideal.

At the centre sits the recognition of women's work, both spatially and ideologically. Weather is affective labour, what we traditionally perceive as labour, or those activities that sit in-between, putting them in the spotlight and creating space and policy that aids them is the approach I argue will create equity. As a spatial move, I advocate for centring the Kitchen in the private dwelling layout.

Localising the research, looking

at the fabric, opportunities and challenges of the precise spot in which intervention is desired (be it architectural intervention or other) is also paramount to any meaningful steps forward in the subject of gender equity for the periphery. Urban environments that are not catered towards capitalist consumption but for community making, while still being productive entities are the natural result of centring women in the process of Urbanisation.

For our studio's particular site within M4H, Rotterdam this means creating an ecology of programs that includes: Childcare, Youth centres, cultural centre (theatre and library), Urban farming, household repair services, offices and production that includes 3D printing, artisanal workshops and most importantly, heat producers such as an industrial bakery, a brewing company, and glass blowing ateliers. Beyond that vertical farms, food collection

and distribution points, cafés, restaurants, a bar and a beauty saloons are also necessary to create an urbanity compatible with women's habitation.

It could be remarked that I do not accentuate the issue of childcare and young rearing. Throughout this research I have been hesitant to mention it outside of the ecology of programs proposed. That is because I did not want to reduce social reproduction just to the mechanisms of rearing the next generation. However, place making, culture retention, home ownership, community making, all feed into the concept of child rearing, adding to that urban safety, and expanded agency within the community reached through urban farming enterprises, and financial gains from the production programme, unburdens the parent of many of the hardships associated with childcare. Similarly the subject of elderly care is approached;

flexibility within spatial design, and wellness amenities, help in alleviating the burden of care from the younger generation. By centring women of the periphery all the mechanisms of social reproduction are covered.

I started this essay by stating that I want to re-centre the periphery and create gender equity in the dwelling and yet I talk very little about the dwelling now. That is because the solution is not in the layout of the dwelling itself, but in everything that surrounds it. If women of the periphery become the dominant voice in the process of design, the focus of it, the perpetrators of it; then a variety of solutions will be found. If women continue to be afterthoughts or background noise in the process of urban design, urban development, housing design and even more grievously policy making, dwellings will continue to be gender unbalanced.

Nonetheless I did express architecturally how I postulate space based on the ideals of my research.

The following images comprise how the spatial sequence I devise based on the prototypes developed may be experienced by the dwellers .

REFLECTION

Aspect 1: The relationship between graduation (project) topic, the studio topic, your master track (Architecture), and master programme (MSc AUBS).

My research focuses on creating gender equitable dwellings for women with a migration background by questioning the separation of social reproduction and production. This greatly resonates with the topic of the graduation studio 'Ecologies of Inclusion' which aims to create prototypes for

meaningfully combining notions of production and dwelling in the urban environment of Rotterdam. The idea of design for gender equity and socio-economic sustainability is one of the most relevant aspects in the Architecture Track and MSc AUBS.

Aspect 2: The relationship between research and design

My research, 'Gender? Home !' south to re-centre the periphery by creating a gender equitable dwelling. The periphery is understood as the cultural, social and economic in-between that people with a migration background find themselves in. The research and the design process have functioned as a whole, with the architectural elaboration

being a natural product of the theoretical research. The design is a combination of production activities , a diverse array of social areas and dwelling.

The first two actions taken at the beginning of this process were literature review in the subject of social reproduction and production under capitalism for the research segment and

programmatic site analysis in the area of M4H for the design part. As a result of the research focus the programmatic analysis became trained on finding connections between the programs existing on site and exploring ways to create an ecology of programs that benefits social reproduction and production.

As a result of analysing the mundane activities that women of the periphery engage in and the spatial consequences of those activities, I started researching the social and spatial impact of cultural foods. This resulted in an examination of the processes of two cultural foods: onion tea and dumplings. From those processes a spatial sequence and prototype was created. This prototype was then transferred in the design at the block level with communal kitchens being added in every dwelling block. This has formed the basis of my spatial organisation on block level. As the urban kitchen became a more important feature in the design,

steps were taken in researching and understanding its role in community making, its social and environmental impacts. I looked at projects such as the 'Landed Kitchen' and their manifesto and studies such as 'Kitchen stories' by Ana P.

There was already the idea of using urban farming, from the programmatic analysis however as a result of the research in urban kitchen I decided to create a duo of collective kitchen and urban farm terrace. Due to the compatibility of food production activities and the on site existing program, and as a result of historical research in the relationship women have with the factory, I choose to focus on the production programs of brewing and pacification.

I observed that these two production activities were producers of residual heat. Trying to captivate that heat and using it in the dwelling part of the program has had great impact on the design, but also

opened an avenue for literary research into the ways production and social reproduction have interacted historically. My research argument that the harsh separation of the two has negatively impacted gender relations was strengthened by this line of research.

Simultaneously I conducted morphological studies in the area of cooperatives that provided spatial models which I translated into flexible dwelling layouts that do not isolate and confine socially reproductive activities. Again, the kitchen emerged as a central motif. The morphological analysis was not confined to dwelling layout but also covered circulation systems in the building block, and their role in community making. These aspects I transferred to the design. I used the stairs as mediation spaces between production and social reproduction.

Gender equity in the dwelling is in itself a complex subject adding the notions of the periphery

paradoxically both adds intricacy and simplifies matters. Ultimately, my research advocates for a packaged solution: administrative, programmatic and design. At the centre sits the recognition of women's work, both spatially and ideologically. The design and the research are both results of that approach and have greatly influenced each other.

Aspect 3: Assessment of the ways of working (approach, used methods, methodology)

The target group of my design and research are women with a migration background. As a member of the group I was in the unique position of having both an inside (subject) and outside (researcher) perspective. I approached the task from the intersection of the subjects of migration, gender and labour under capitalism.

First, I used literature review to create a basis for my theories. I used a wide variety of texts that deal with the subject of gender equity, feminist migration and, diaspora and community making. This provided a strong context and information wealth that helped create an initial line of reasoning. It also singled out the kitchen as a space that exists at the edge of production and social reproduction and a place of community making. As such, the kitchen in all its permutations became a motif of the research and design.

In parallel, I engaged in programmatic analysis of the M4H site in Rotterdam. By simultaneously using these two methods I gained a clear understanding of what production and labour could mean in the context of the site and what implications gender and migration have on it.

I then combined the methods of literature review with morphological study of three cooperatives, creating spatial sequence prototypes. The analysis focused on two parts of the projects, the dwelling layout and the circulation systems. The combination of these methods created a clear understanding of the spatial consequences of the theories discovered through literature review. The prototypes were later translated into design outcomes and the analytical drawings themselves proved to be an efficient way of

creating a strong representation style for delivering architectural information.

In order to understand the type of spaces and relationships women with a migration background create I used in situ observation, with my household (comprising 3 migrant women) as the subject. I recognised the bias

Aspect 4: academic and societal value, scope and implication of your graduation project, including ethical aspects.

I consider my project to be pertinent in today's socio-political climate. The project aims to create a gender equitable dwelling for women with a migration background. And as the pandemic and its subsequent lock-downs have shown, the dwelling, in its current configuration, is gender biased. This, most especially, impacts migrant women who are twice removed from the

that such a method could create and in order to mediate that all findings from this process were taken through the filter of literary study. This not only had design outcomes but also helped me focus the wealth of information and theories that I gathered on the subject of diasporas and community making.

norm(white, dutch man), through their gender and through their status as migrants. An important factor in this oppression is the segregation of production and social reproduction, which is why I approach the problem from that side. But there are many other factors that the limited scope of my research cannot address.

The move towards a more global society and the Netherlands

attracting an increased number of migrants from non-western countries calls for the dwelling to be questioned and design plays a role in that. However, the subject of gender equity is a social one that cannot be solved only at the level of the home, or through design. Design can aid, or at least not be in the way, but change needs to happen on administrative, legislative and societal levels. Localised bodies such as cooperatives can

ameliorate the problem, which is why I argue for their use, but they do not present an overarching solution.

All my project can realistically achieve is emphasise how important the narratives of migrant women are in the context of gender equity and that working from a place of internationality and centring the labour of women is a reliable way of creating solutions.

Aspect 5: Value and transferability of the project results

The subject of gender equitable dwelling from the perspective of migration, under capitalism cannot be solved or even attenuated purely through design. As a result the findings of the theoretical and design research are not limited to spatial solutions, but a socio-economic and administrative model. While

the project itself is localised in the area of M4H it is still transferable in the context of any Dutch city.

There are 4 major aspects to the project, the Urban Programmatic Ecology, the use of cooperative systems, the pairing of urban farming and collective kitchens and the flexible dwelling layouts

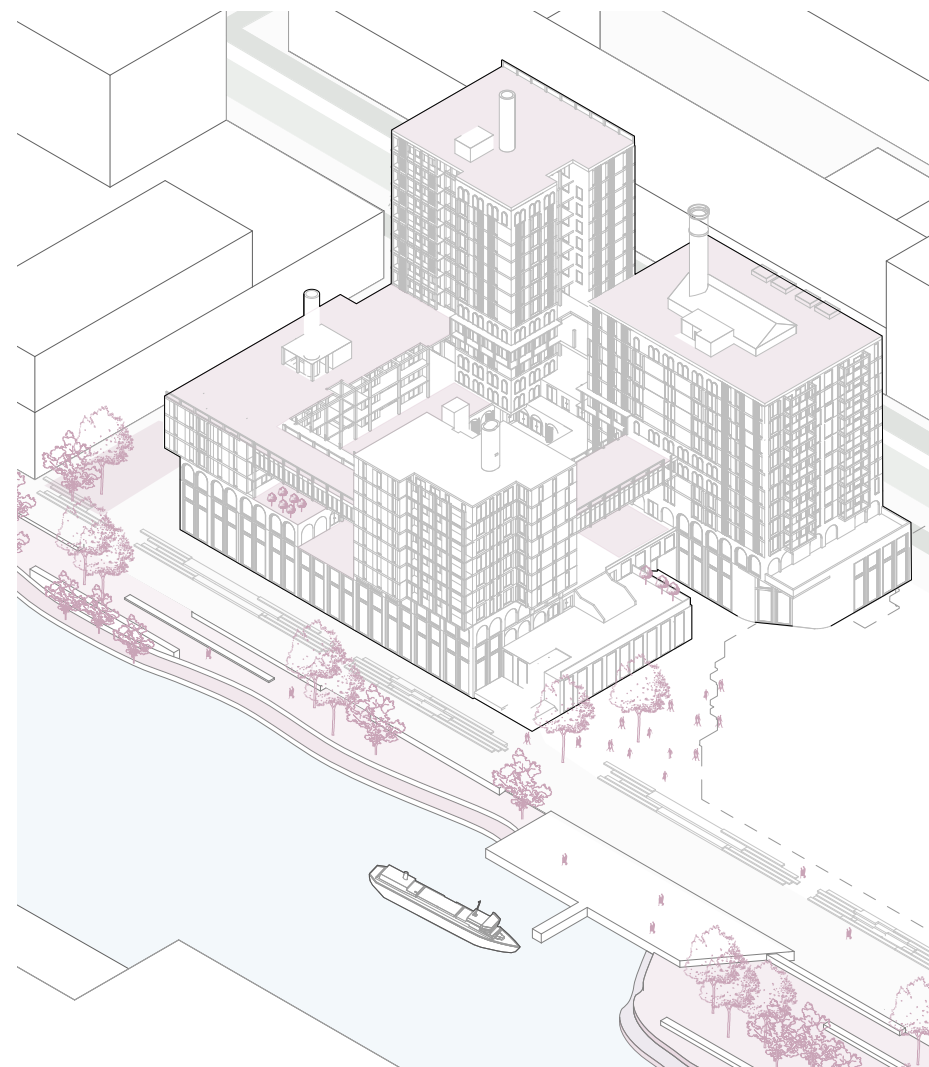
that centre the 'productive' area of the house (the kitchen).

Of these four the one I consider most transferable is the concept of creating an urban programmatic ecology of mutually beneficial activities that create closed systems. Resources and waste are all used on the urban block. This can be easily applied in any urban environment, if preliminary programmatic analysis is done. I consider this finding to be a method of approaching design and M4H the testing ground for it. A scaling up of this process would make it more efficient.

Using cooperative systems to create an urban paradigm that is not catered towards capitalist production and build communities is also a tried and transferable model that can benefit from expansion. The expansion has to be gradual however, starting at too big

a scale may result in failure. Similarly the other two aspects are concepts that are not localised to M4H, however both of them should be scaled through multiplication rather than size increase. If an urban garden, collective kitchen or even flexible collective home becomes too big it may lead to anonymity.

The project promotes a shift in the way we view labour, the idea of the dwelling and the relationships between traditionally productive activities and the home. As such, it can be applied across urban environments. The one caveat of the project is that it belongs irrevocably to the urban.



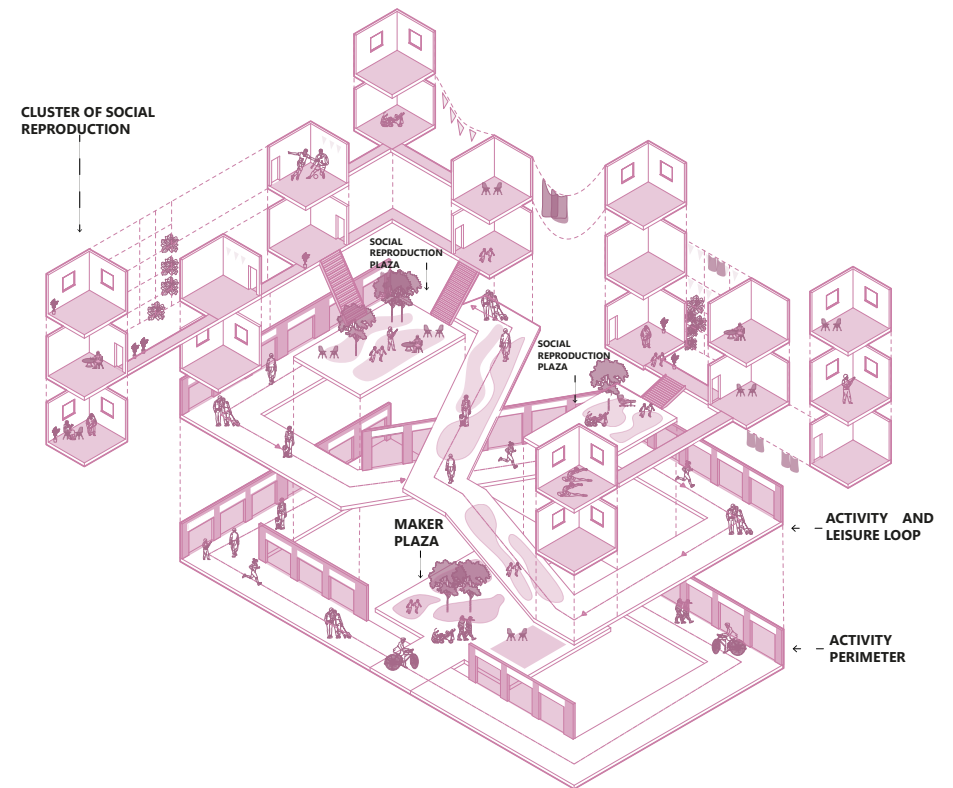
INITIAL RESEARCH IMPACT

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Testing the boundary of production and social reproduction

There is a two fold reasoning and benefit in integrating the concepts of working and production with the theme of gender equity within the dwelling.

- The first dimension of it is providing urban safety, an active and producing ground floor reduces the opportunity of antisocial behavior. Bringing the eyes on the street.
- The second reasoning is the opportunity offered to question the separation of production and social reproduction, blur the line between and redefine their relationship



Prototyping the potential relationships of production and social reproduction

AMBITIONS

The ambitions for the design project were formulated through the lenses of questioning the relationship between production and social reproduction and its effects on women from the periphery.

The three ambitions create the conditions for gender equitable living to take place

What : **Affordability**

- How :**
- Co-operative housing
 - Working Cooperatives

What : **Community Making**

- How :**
- Social facilities
 - Collective facilities

What : **Programmatic Synergy**

- How :**
- Complementary programs
 - Production and social

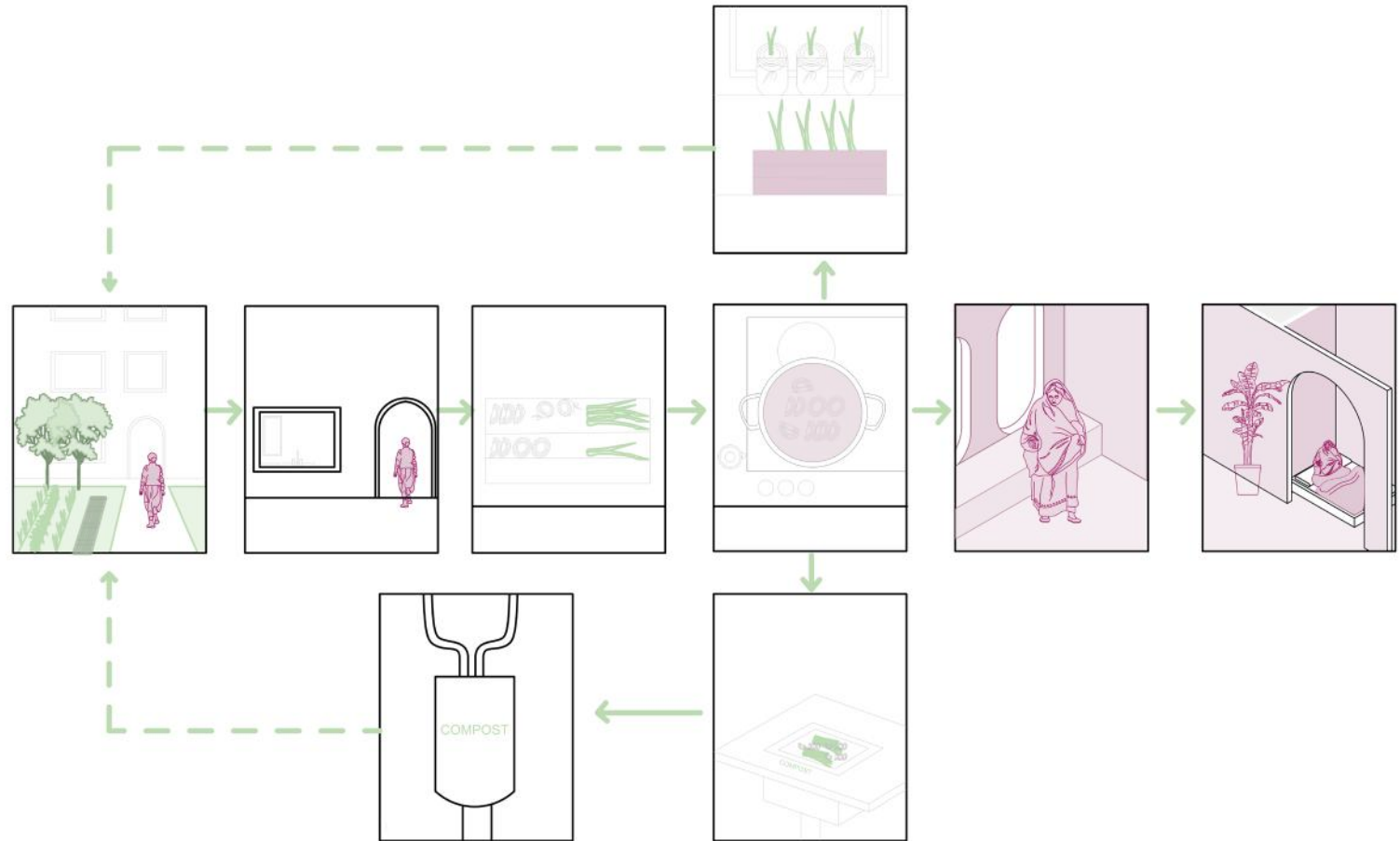
ANALYSING THE MUNDANE

Drink your onion tea

Analyzing the mundane is one of the first necessary moves taken in hopes of creating spatial prototypes. The two processes analyzed are the making of eastern European cold remedy 'onion tea' and the process of dumpling making.

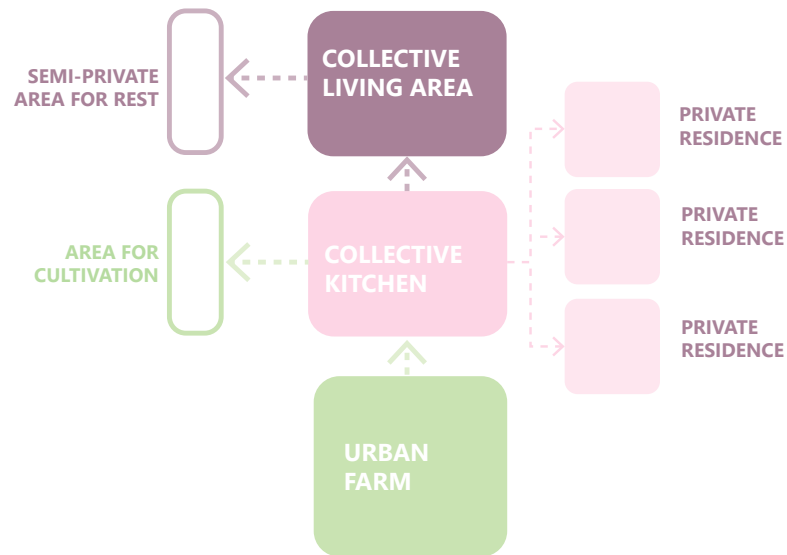
Process:

1. Take onion from garden.
2. Peel and chop the onion
3. Boil the onion for 10 minutes
4. Propagate the onion root
5. Compost the rest
6. Add honey to your tea and enjoy it
7. Rest

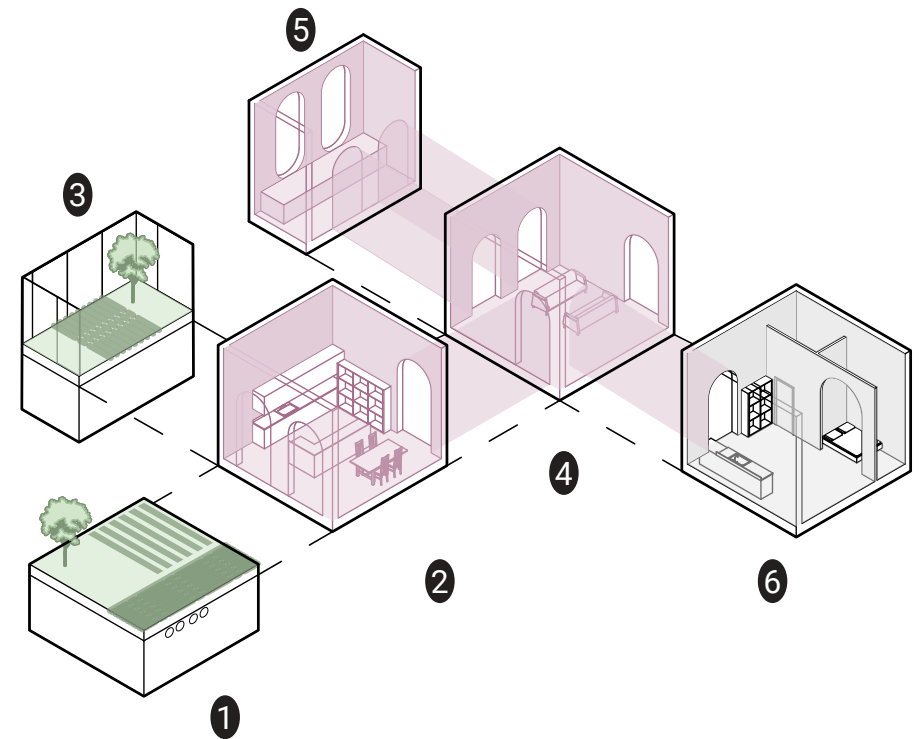


SPATIAL SEQUENCE PROTOTYPE

Drink your onion tea



- Urban Farming / Garden
- Collective Kitchen + Living area
- Private Dwelling



Space 1 : Collective Garden Either one or several households share a collective garden / cultivation areas that can provide basic cooking ingredients and herbs, things that the inhabitants use everyday

Space 2 : Collective Kitchen Collective / Communal Kitchens directly linked to the garden / cultivation area

Space 3 : Propagation box Area to propagate the onion roots Can be a deep window still or another kitchen adjacent space

Space 4 : Collective Leisure area Communal space linked to the kitchen used for socializing, potential use as dining room for larger parties that do not fit in the private dwelling

Space 5: Smaller communal space .More private than the other one, but still accessible area, could take the form of an alcove

Space 6: Private Pod, could be an apartment or a room

ANALYSING THE MUNDANE

Dumpling making

Process

Step 1: Grocery and Garden Harvesting

Step 2: Set up in the kitchen

Step 2.1: Compost by-products
Step 2.2: Compost Goes back to the urban farm

Step 3: Start Forming the Dumplings

Step 3.1: Gossip
Step 3.2: Watch media

Step 4: Be joined by people

Step 4.1 Leave your private enclosure

Step 5: Boil or fry the Dumplings

Step 6: Gossip some more

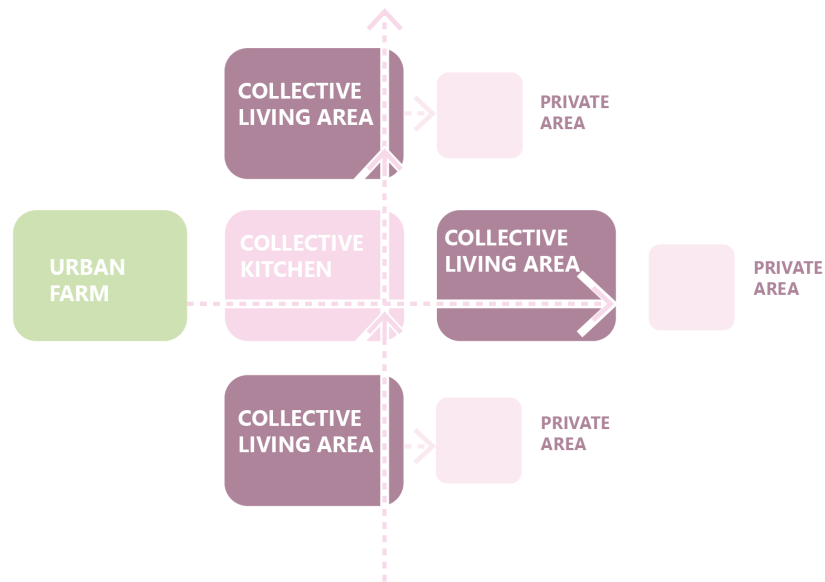
Step 7: People migrate from their private enclosure to the communal areas

Step 8: People migrate from their private enclosure to the communal areas

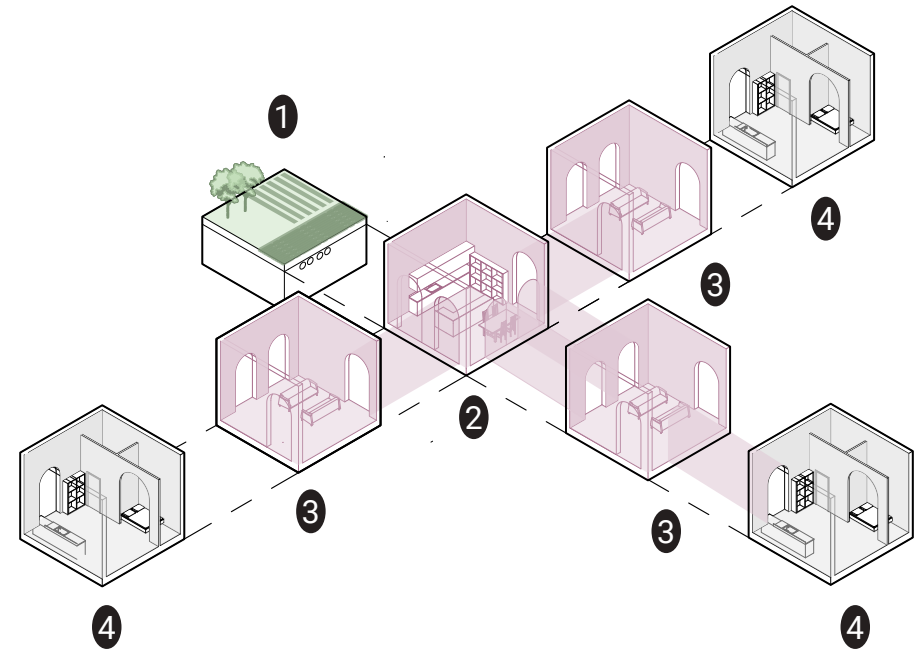


SPATIAL SEQUENCE PROTOTYPE

Dumpling making



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Either one or several households share a collective garden / cultivation areas that can provide basic cooking ingredients and herbs, things that the inhabitants use everyday

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Collective / Communal Kitchens directly linked to the garden / cultivation area

Space 3 : Collective Leisure area

Communal space linked to the kitchen used for socializing, potential use as dining room for larger parties that do not fit in the private dwelling. The collective areas surround the kitchen creating opportunity for socializing and community making

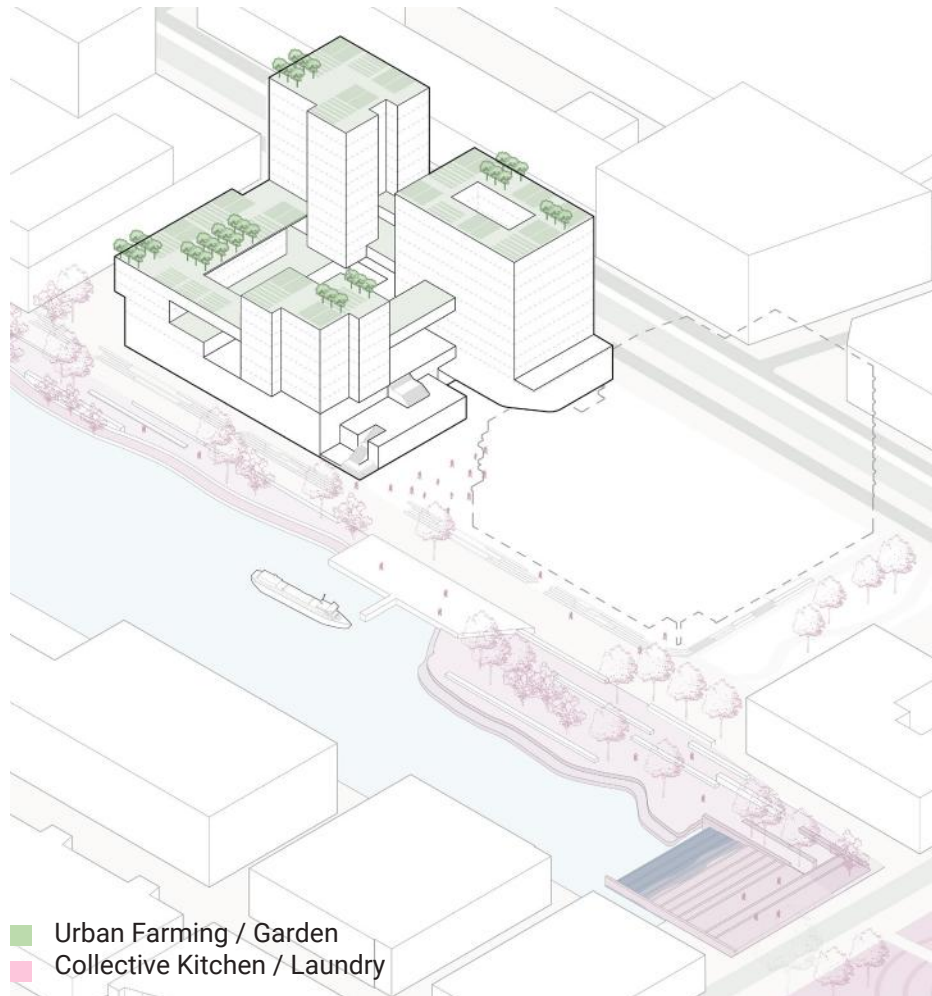
Space 4:

Private Pod, could be an apartment or a room

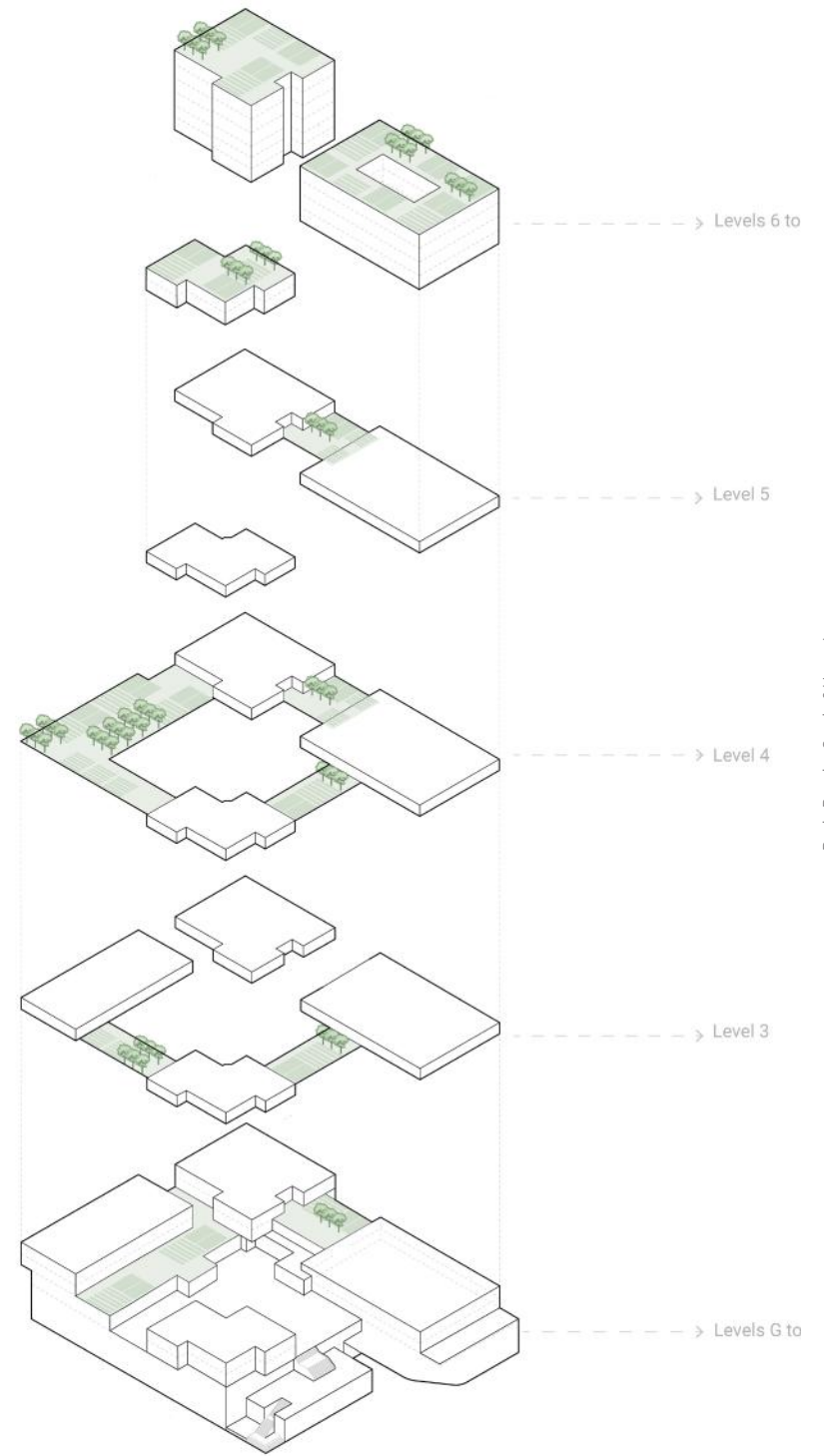
URBAN KITCHEN

As a result of the research into the mundane, and into the relationship that women of the periphery have with the idea of

kitchen. The spatial sequencing prototypes are used to create initial building organisation, designing from the inside.

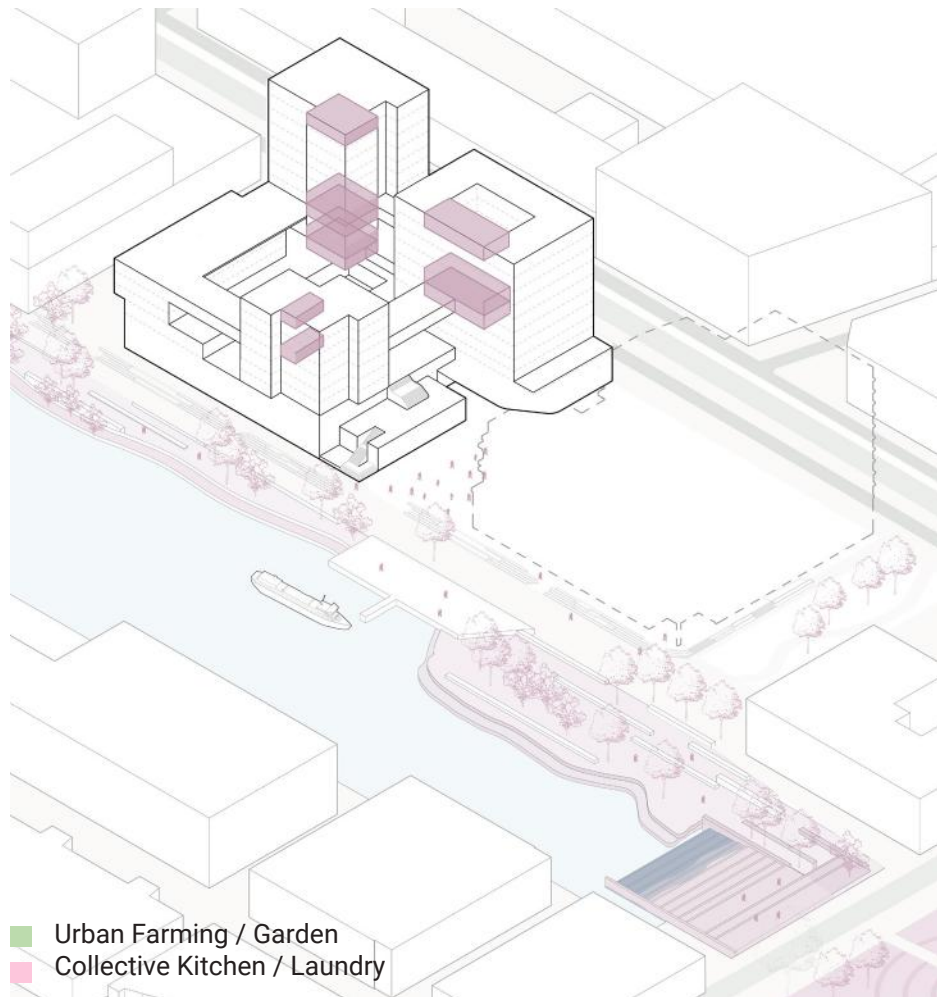


- Urban Farming / Garden
- Collective Kitchen / Laundry

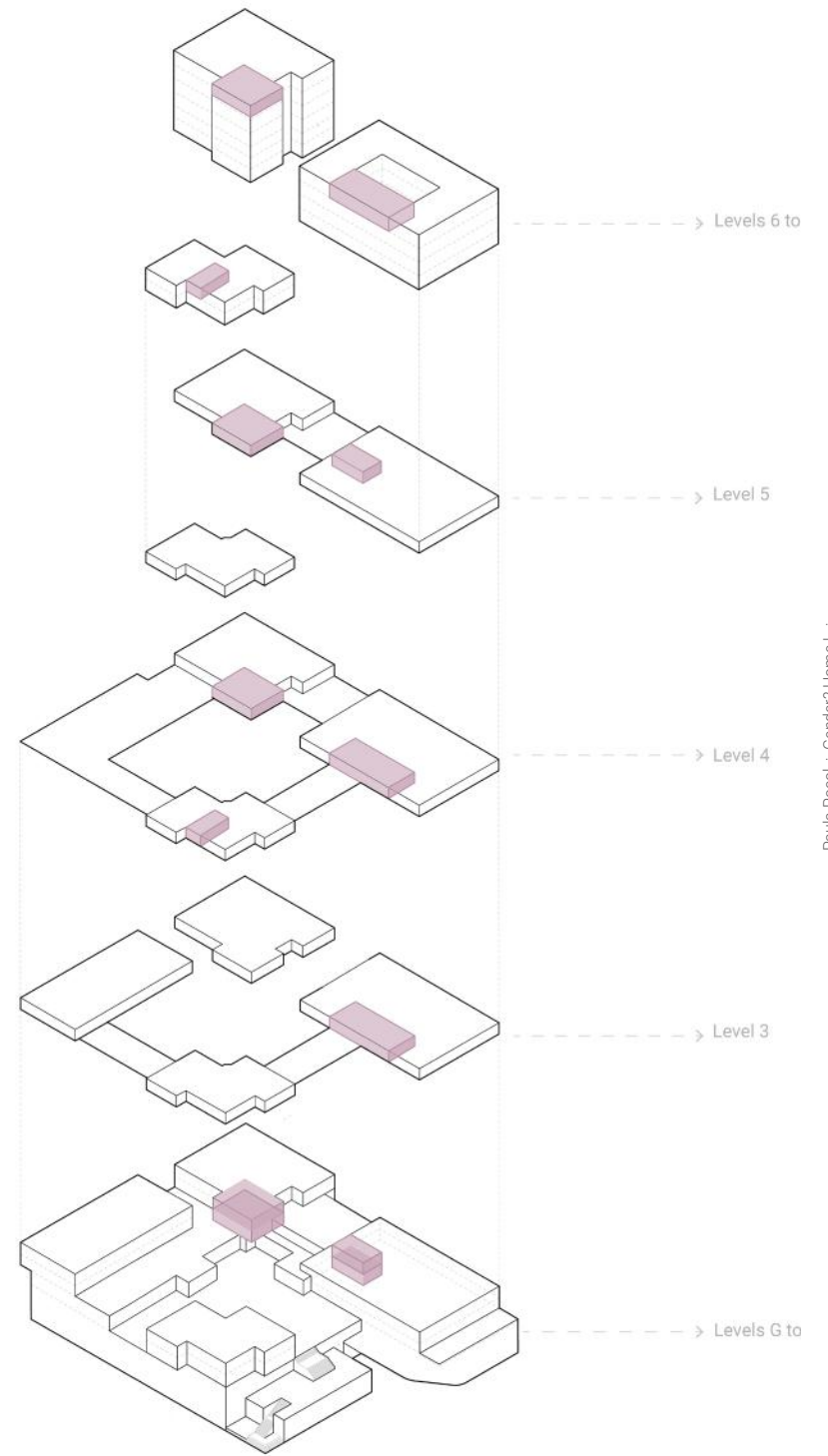


URBAN KITCHEN

Paula Pocol : Gender? Home! :



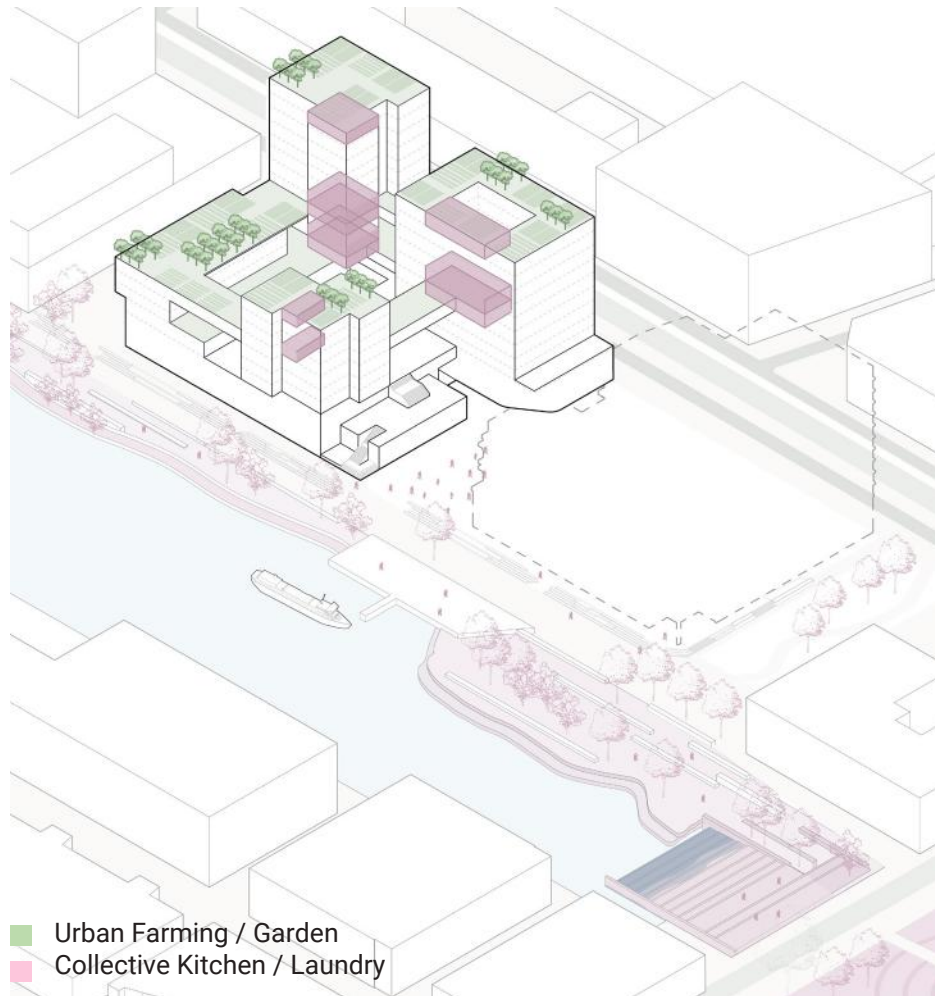
- Urban Farming / Garden
- Collective Kitchen / Laundry



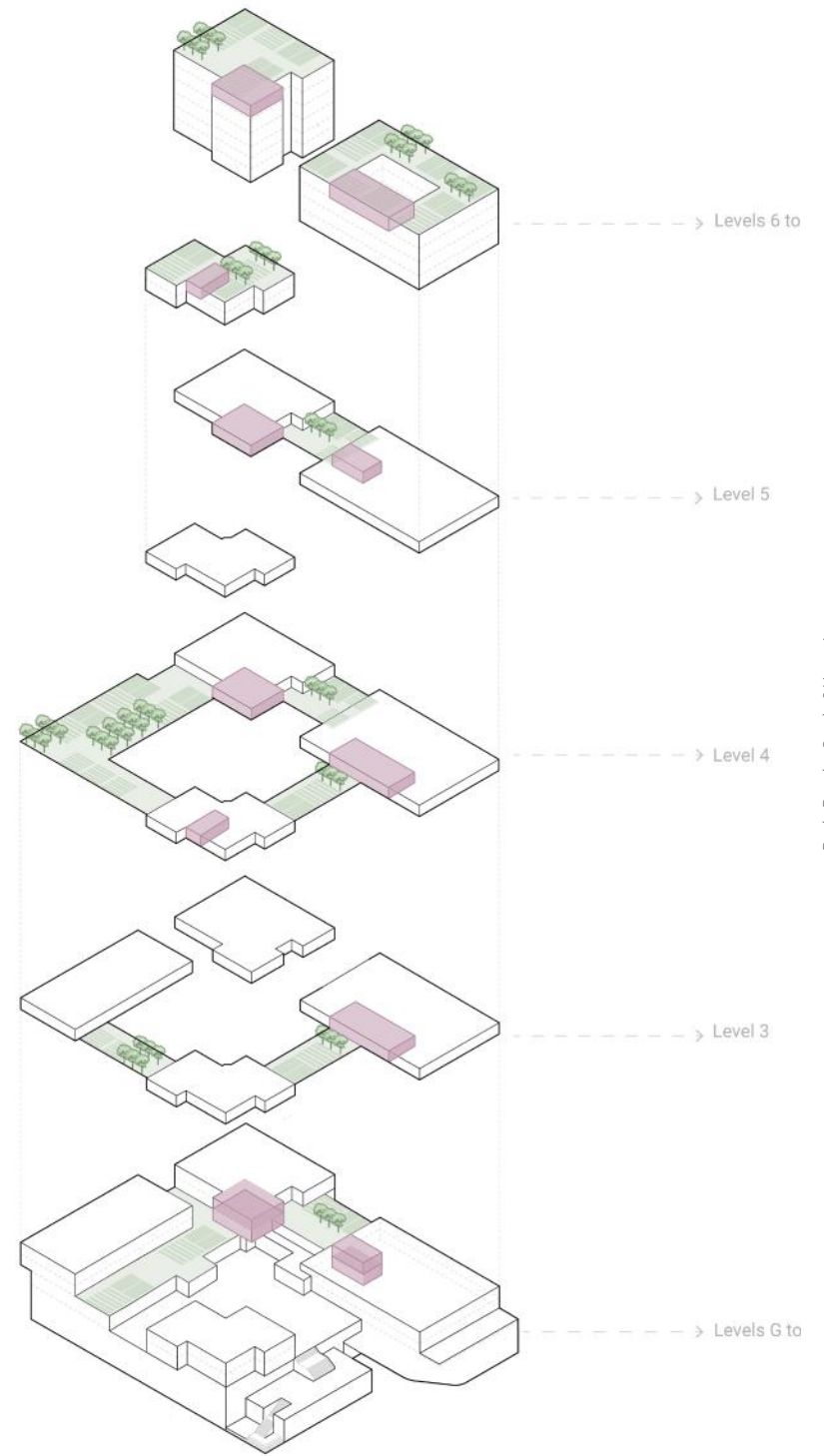
Paula Pocol : Gender? Home! :

URBAN KITCHEN

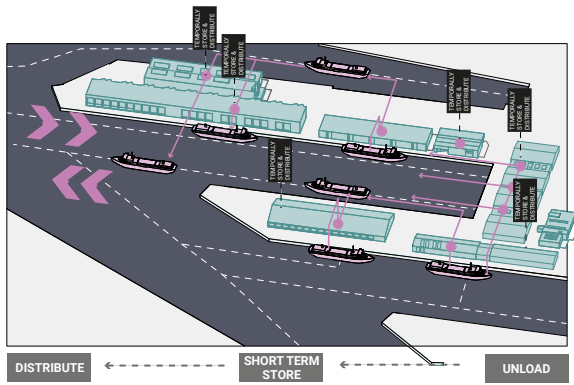
Paula Pocol : Gender? Home! :



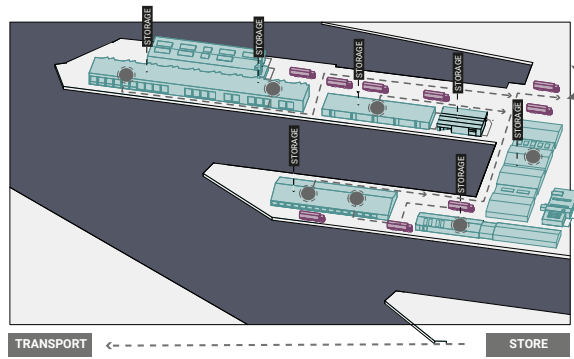
- Urban Farming / Garden
- Collective Kitchen / Laundry



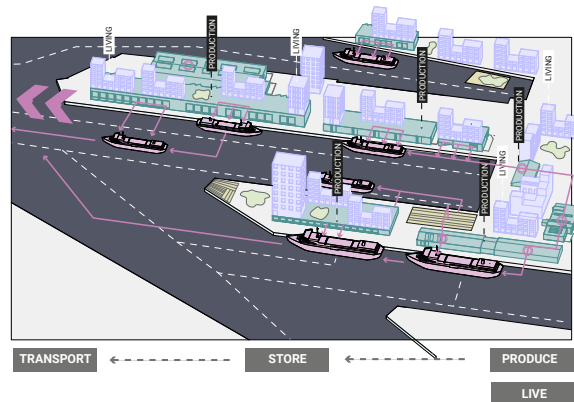
Paula Pocol : Gender? Home! :



PAST



PRESENT



OPPORTUNITY

URBAN CONTEXT

URBAN CONTEXT

Analysis - Group work



URBAN CONTEXT

Programmatic analysis



URBAN CONTEXT

Art, Crafting and educational programs



URBAN CONTEXT

Industry



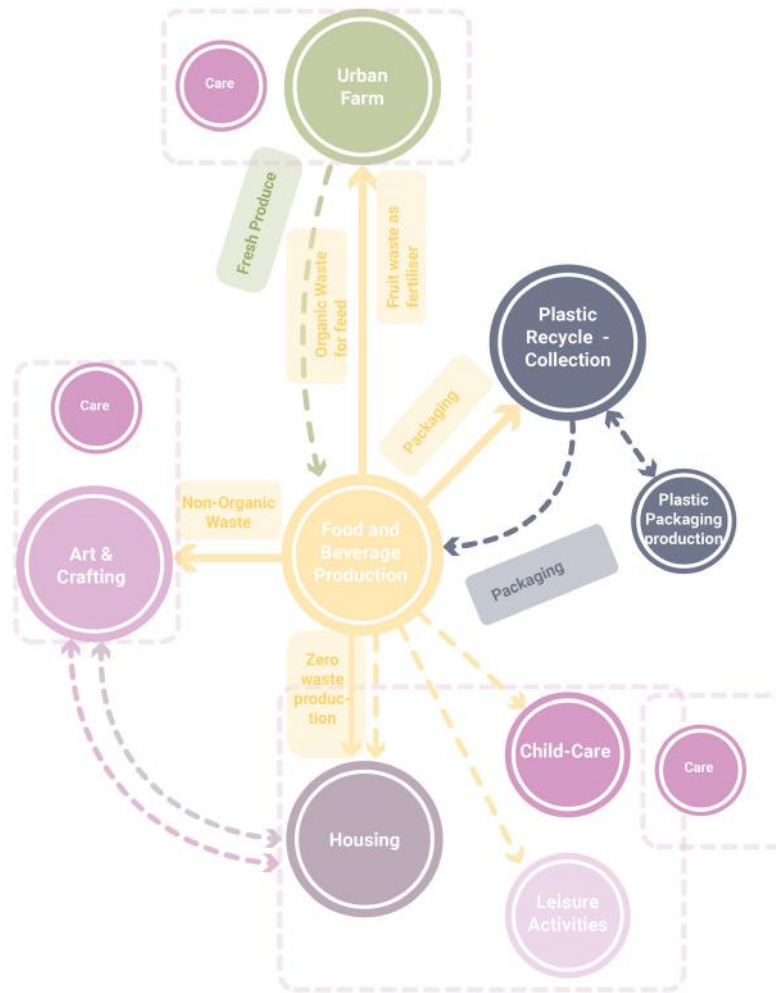
URBAN CONTEXT

Food and beverage



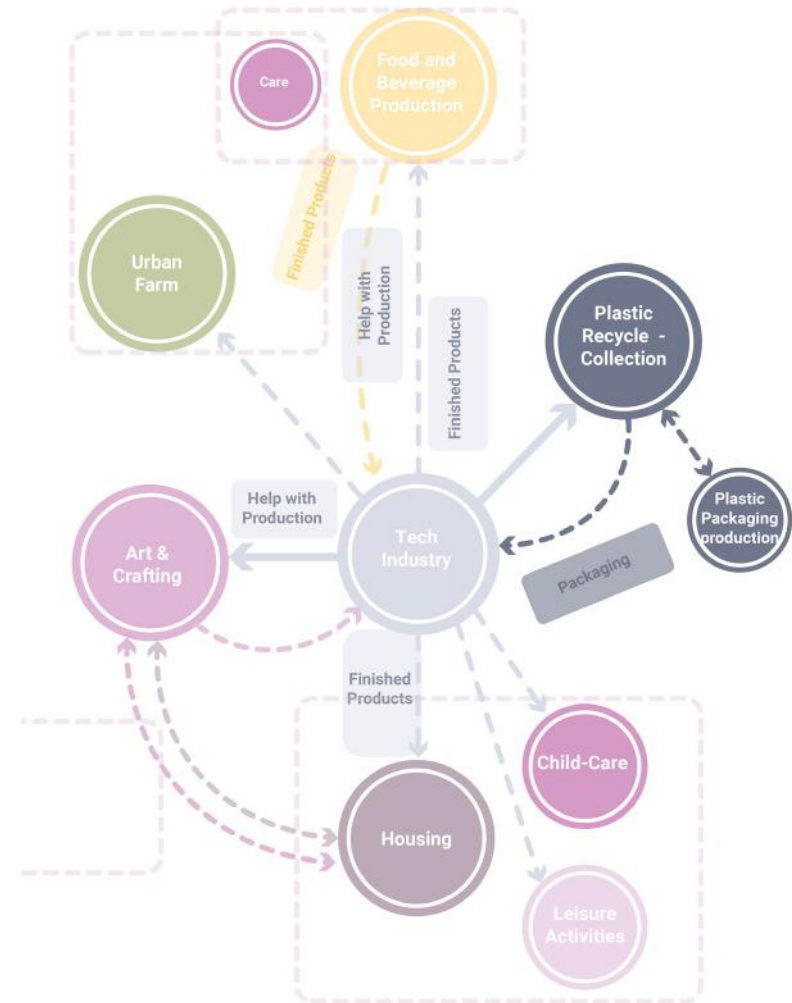
PROGRAM ECOLOGY

F&B Industry potential links



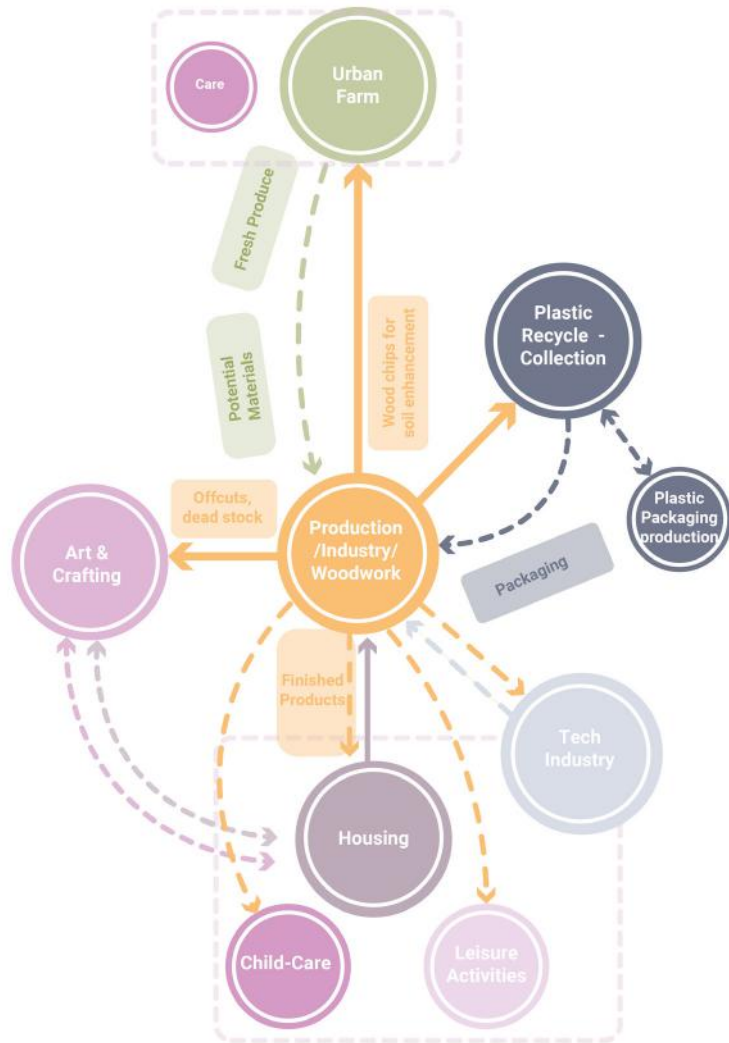
PROGRAM ECOLOGY

Tech industry potential links



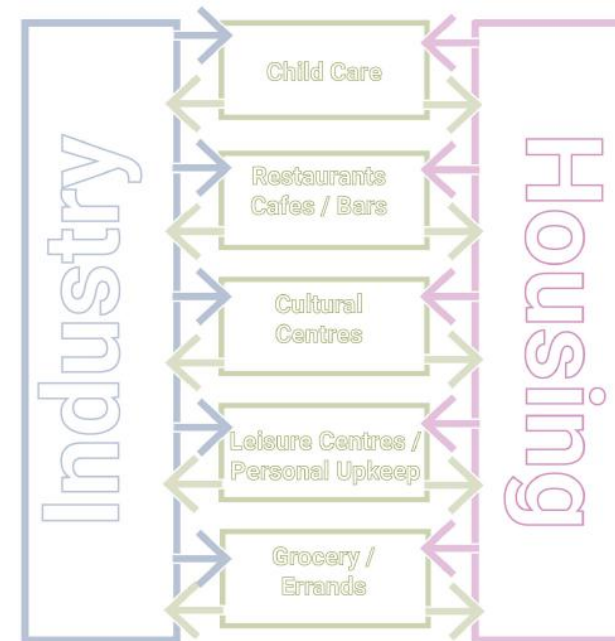
PROGRAM ECOLOGY

Crafting industry potential links



PROGRAM ECOLOGY

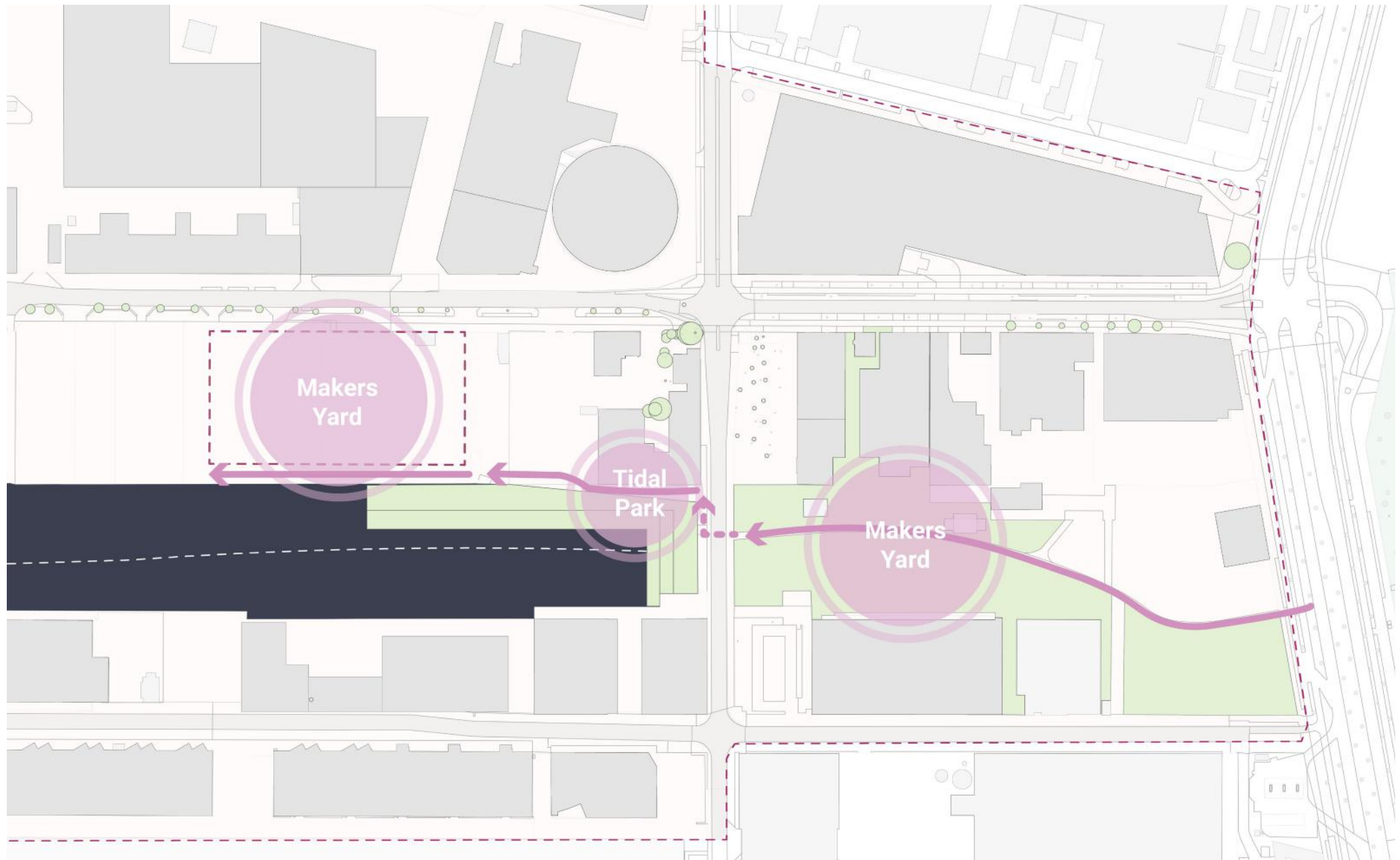
Programs that benefit both industry and dwelling



Programs that benefit both industry and dwelling

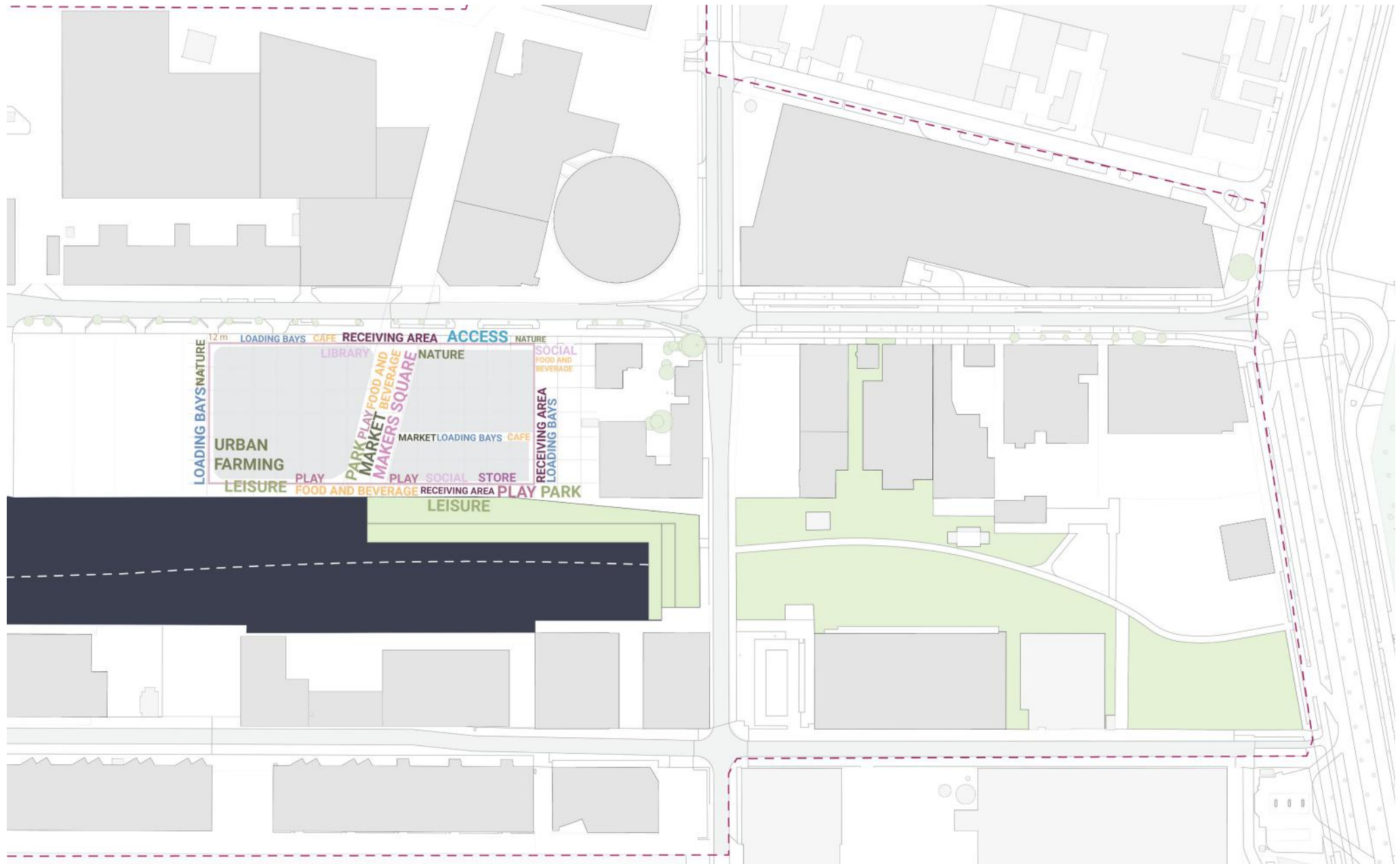
PROGRAM ECOLOGY

Linking the site to existing programs on site

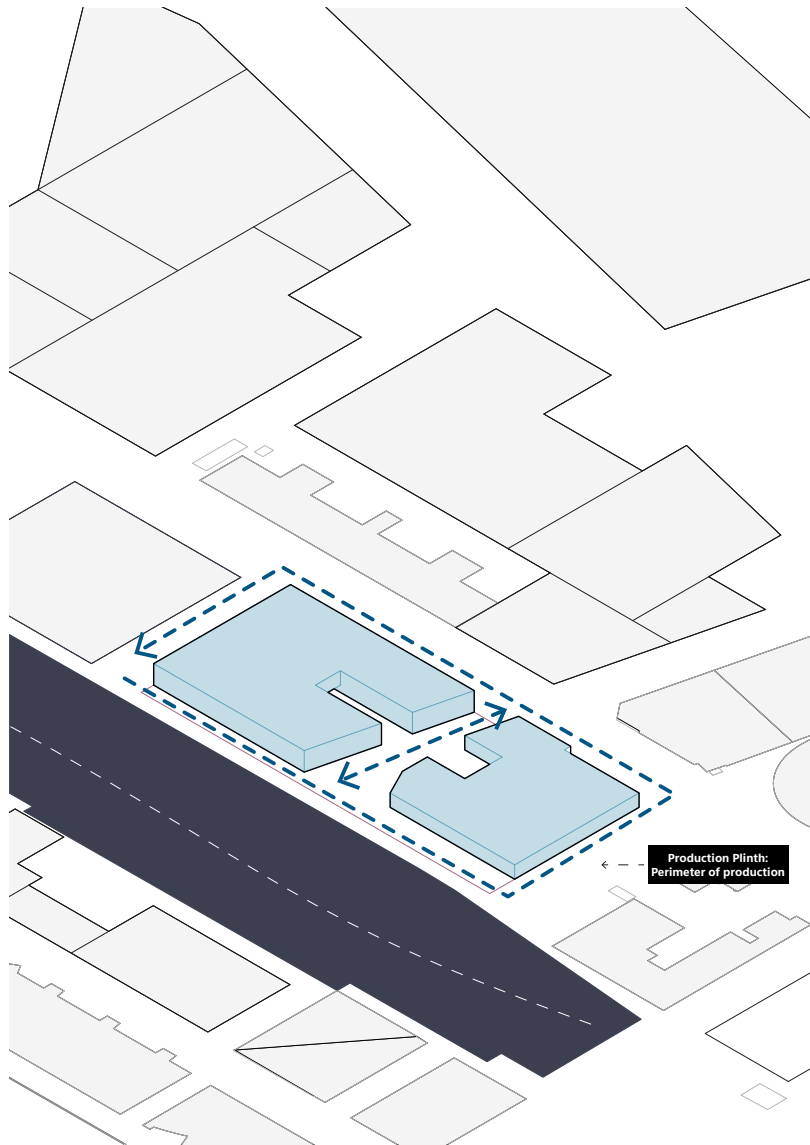


PROGRAM ECOLOGY

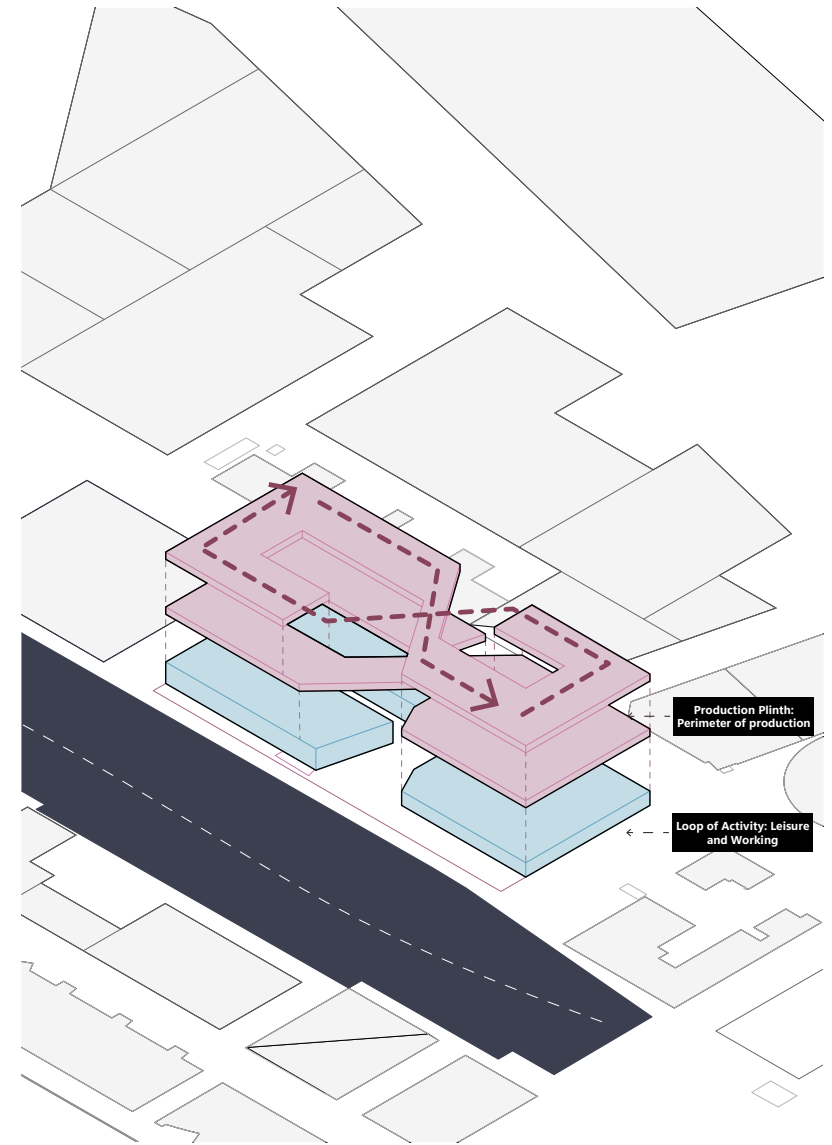
Creating urbanity that promotes interaction and safe streets



SPATIAL ORGANISATION OF PROGRAMS

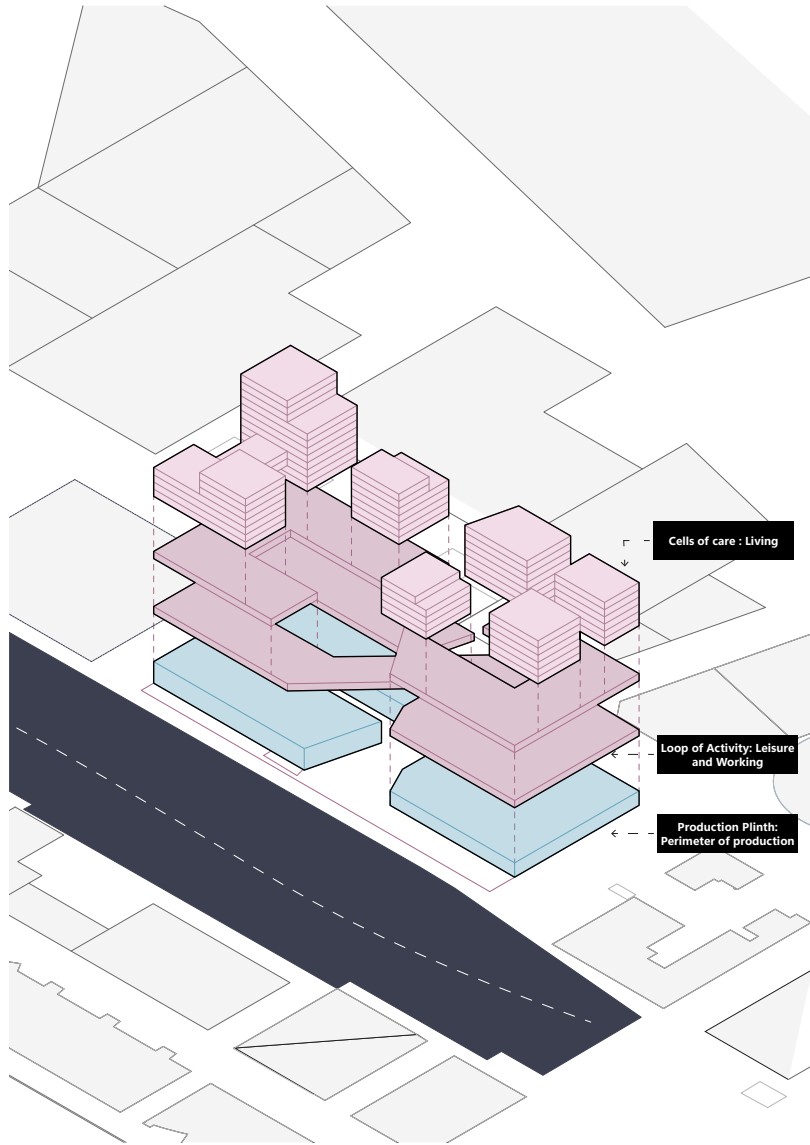


Production Plinth

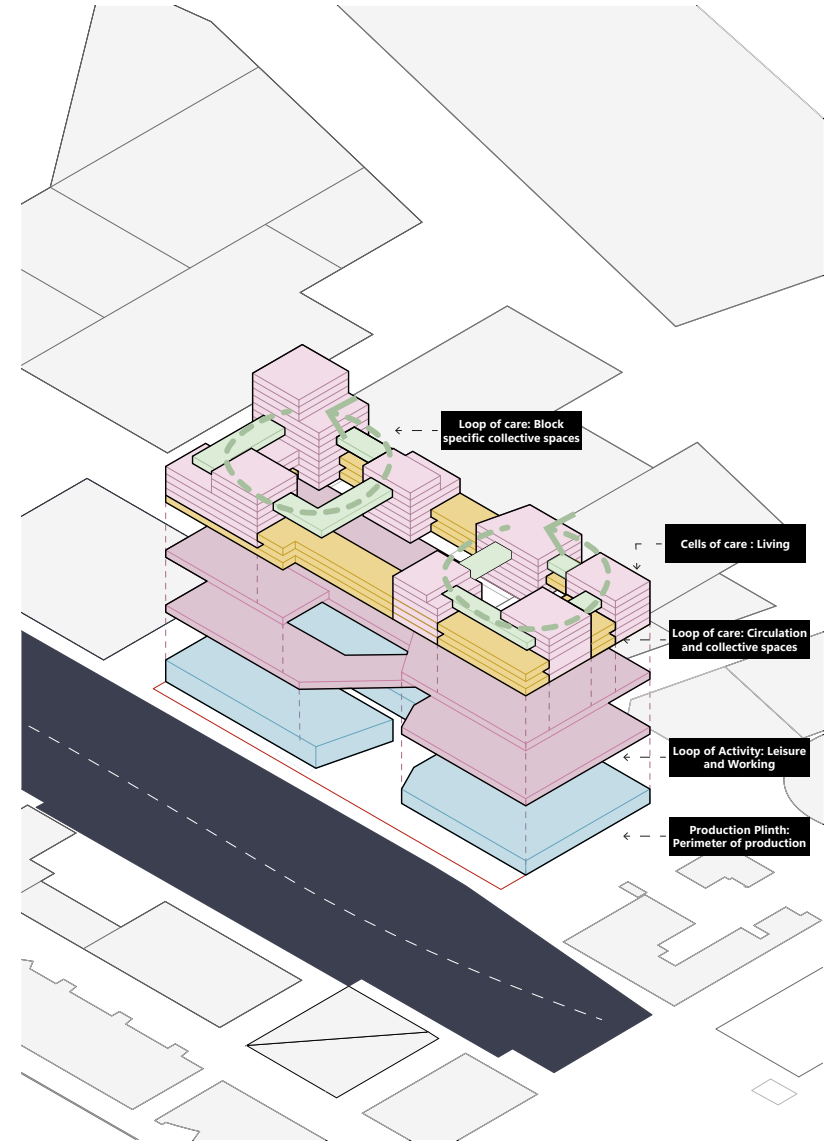


Social community orientated programs that can act as a connecting space between dwelling and production

SPATIAL ORGANISATION OF PROGRAMS

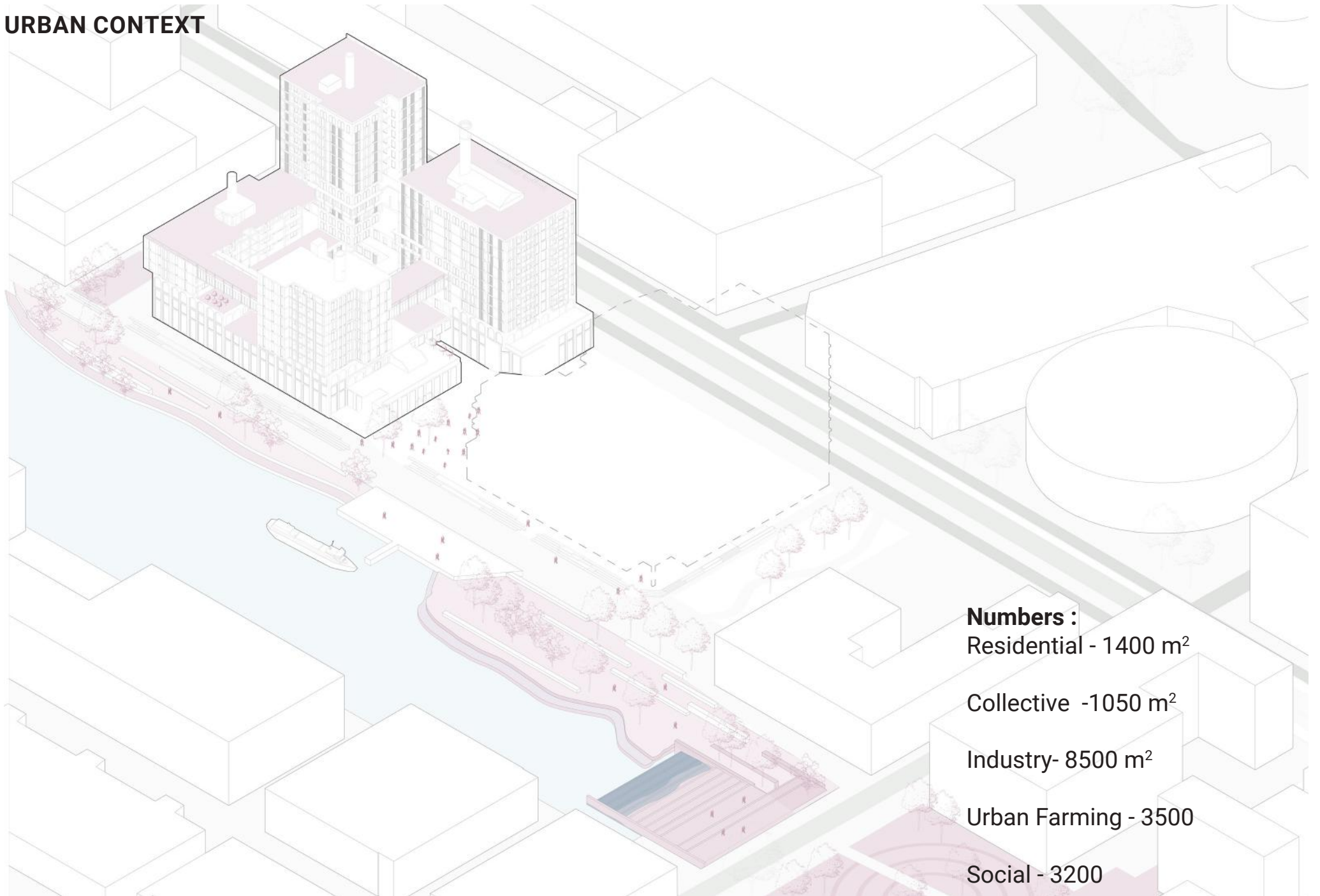


Dwelling program elevated



Connecting dwelling areas through the use of social programs

URBAN CONTEXT



- Numbers :**
Residential - 1400 m²
Collective - 1050 m²
Industry- 8500 m²
Urban Farming - 3500
Social - 3200

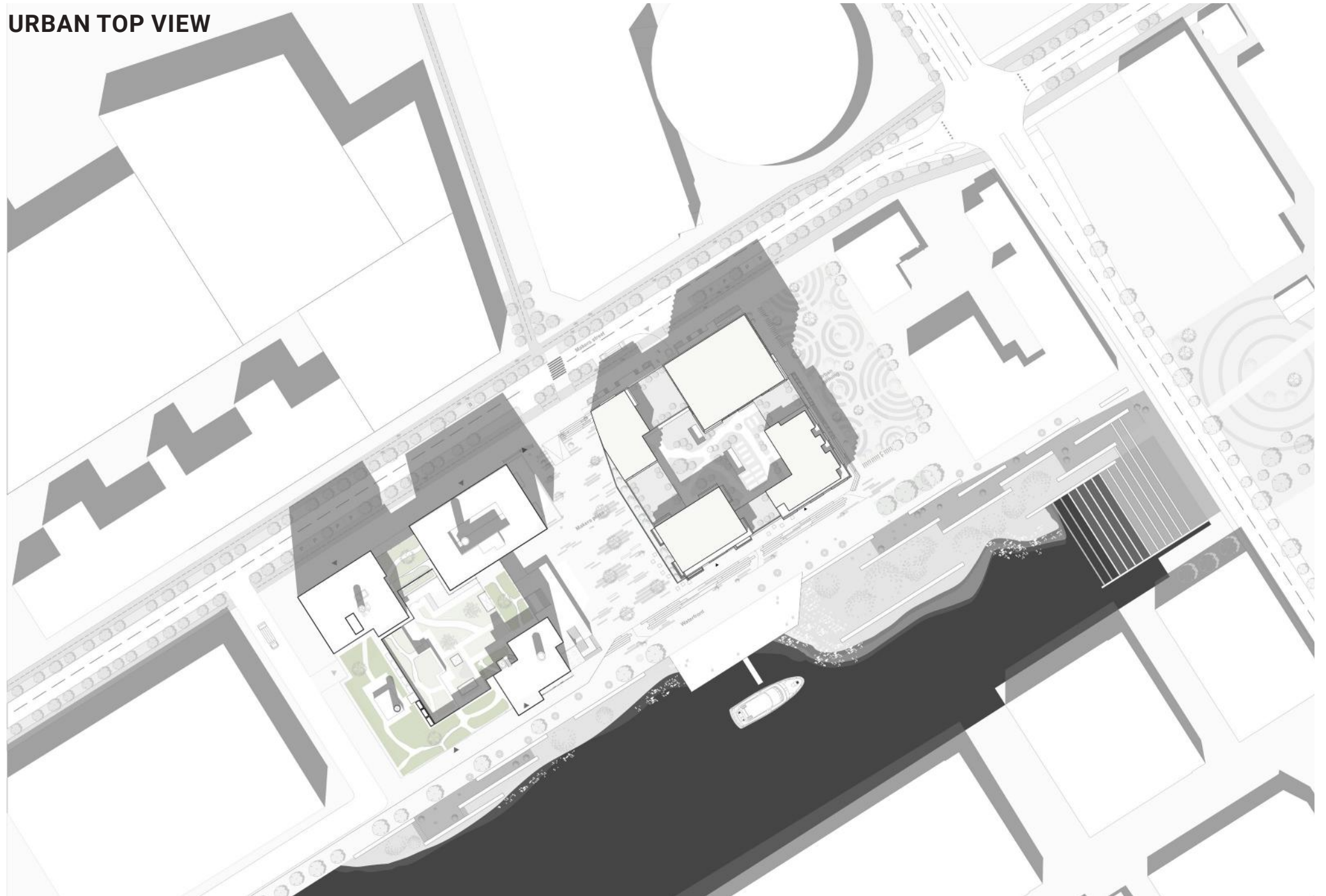
URBAN SECTION



Paula Pocol : Gender? Home! :

Paula Pocol : Gender? Home! :

URBAN TOP VIEW



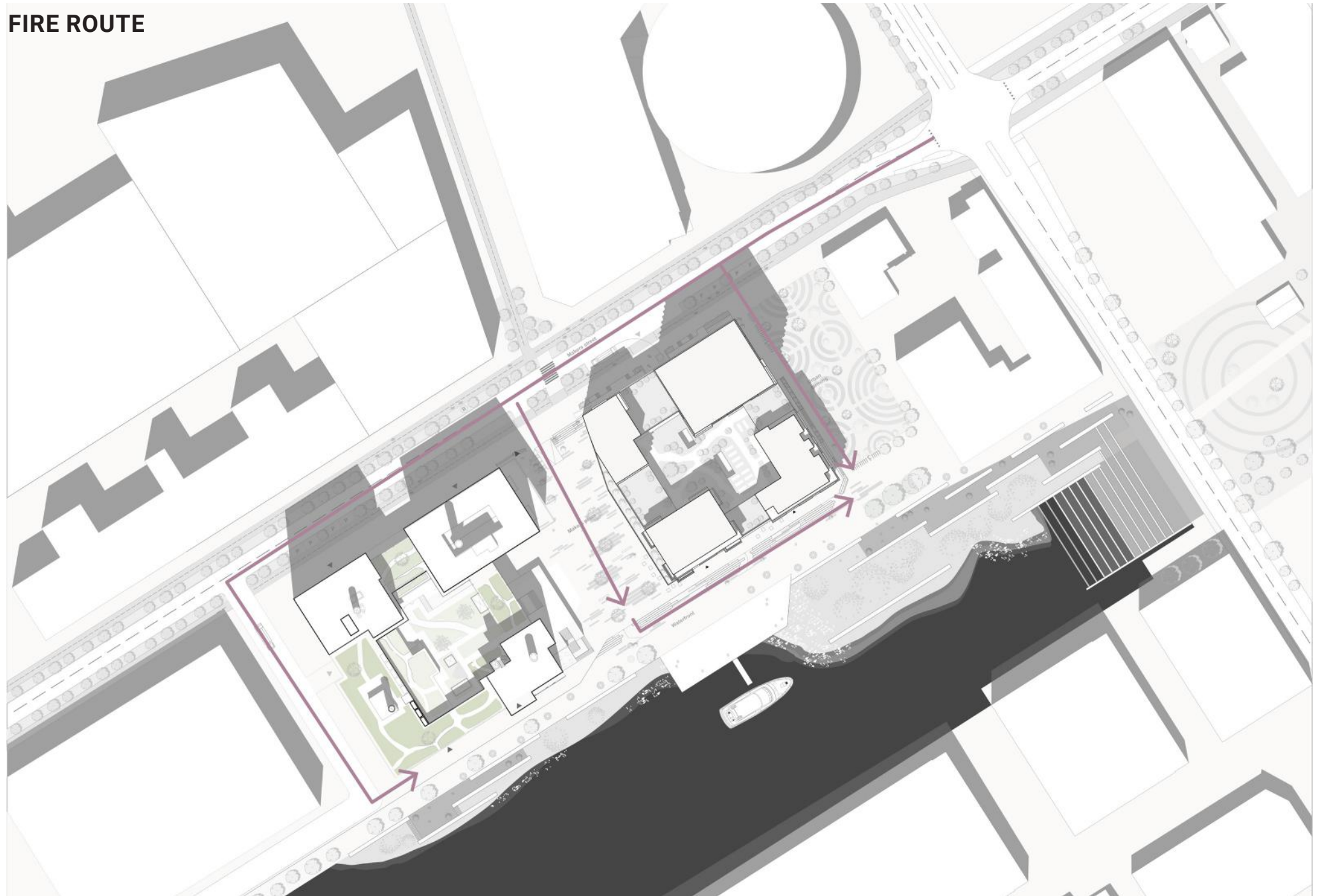
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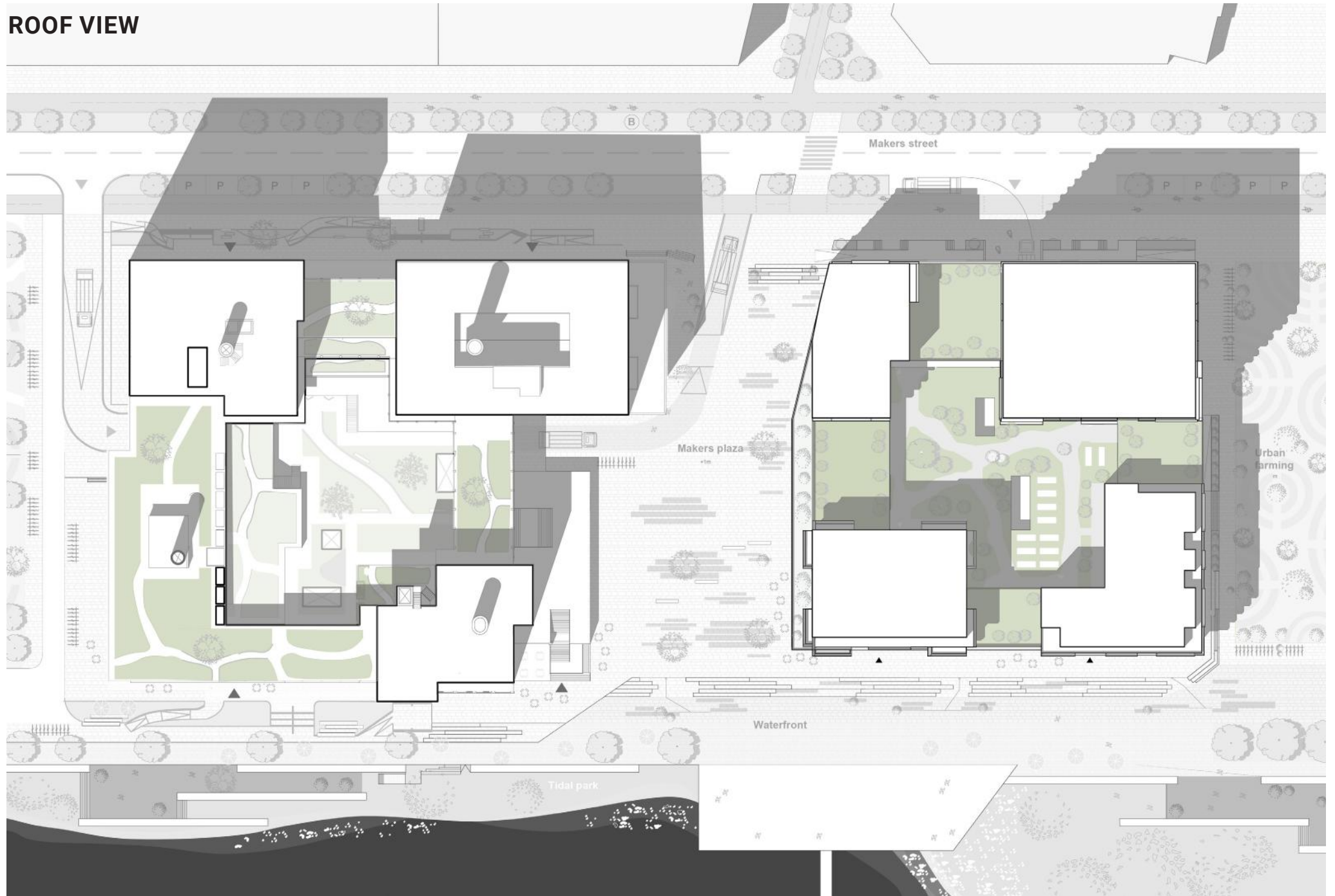
BIKE AND PEDESTRIAN PATHS



FIRE ROUTE



ROOF VIEW



PRODUCTION

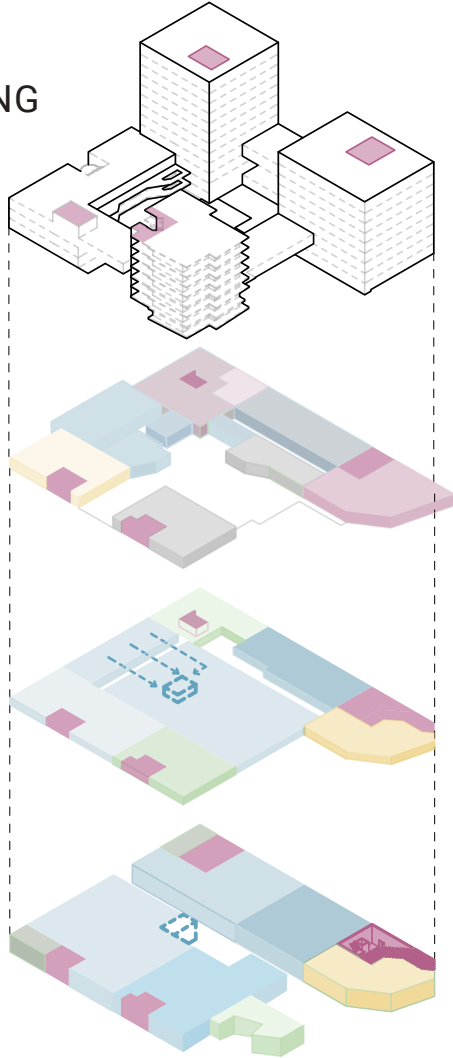
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MAIN INDUSTRY :

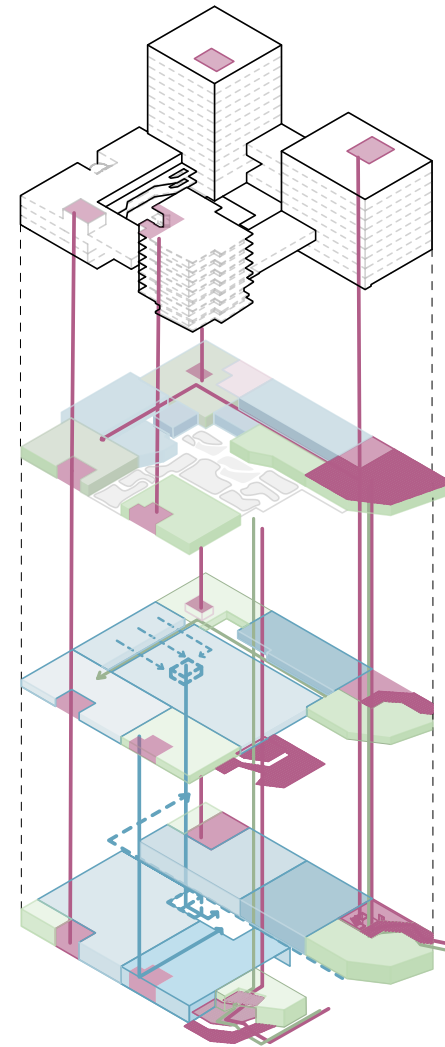
BAKING

GLASS BLOWING

BREWING

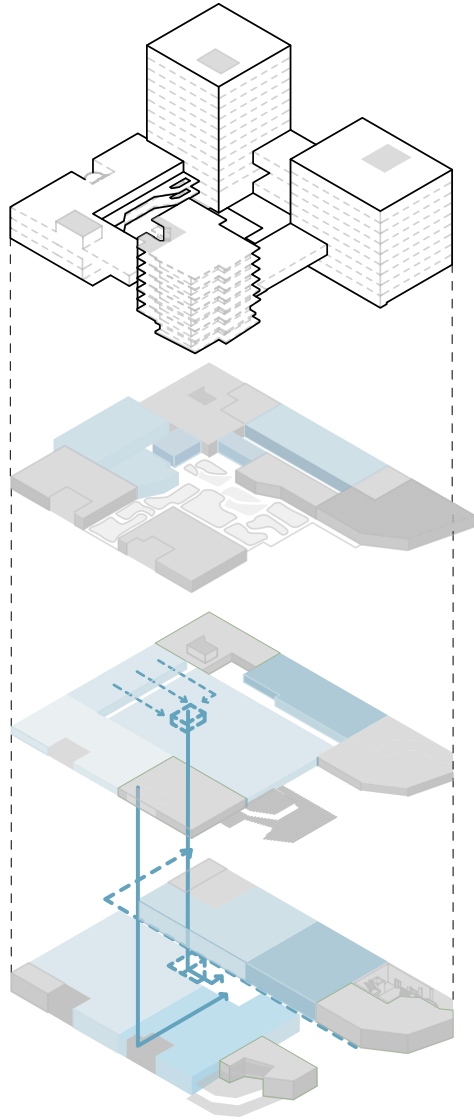


- F & B
- Core
- Residential Related
- Social wellnes (Theatre, Gym)
- Production

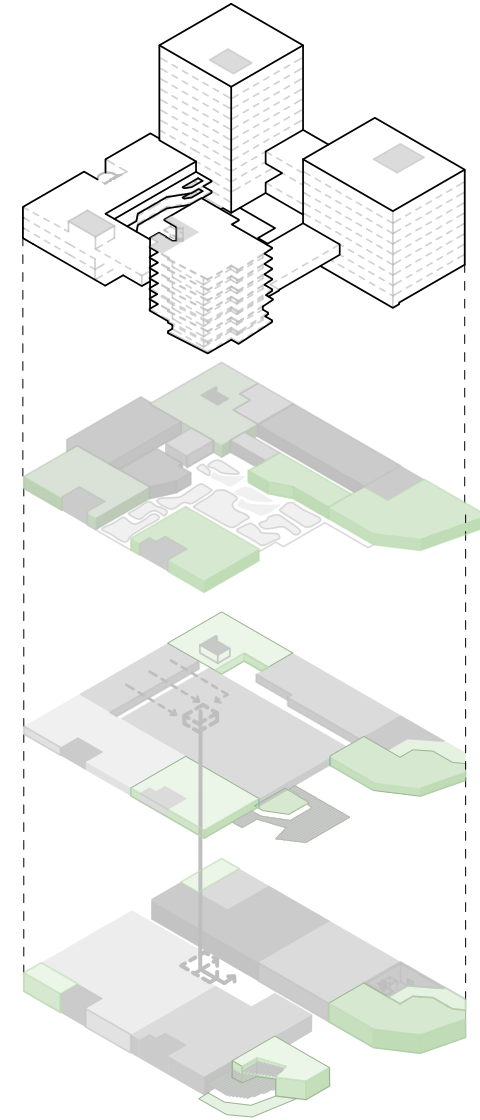


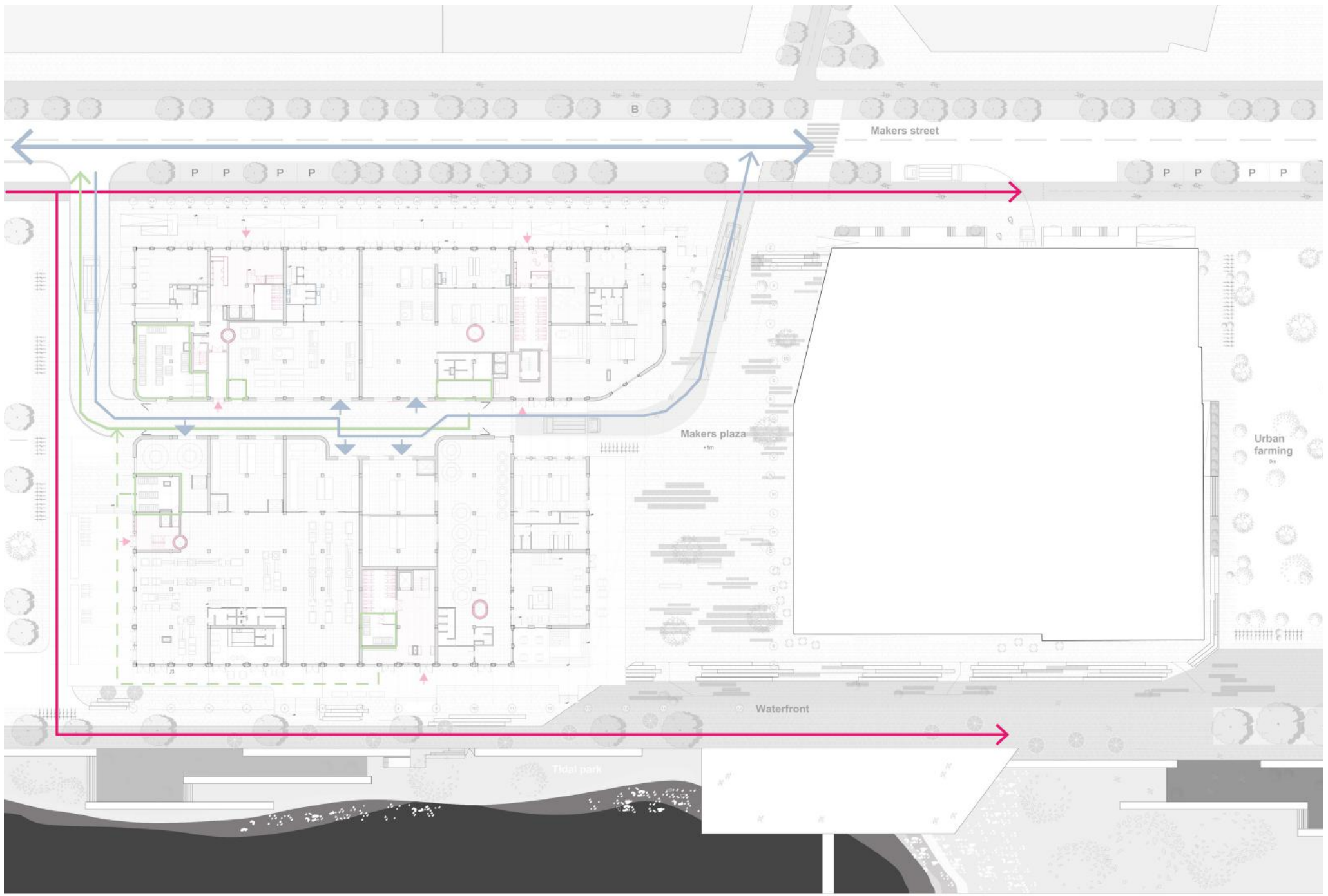
- F & B
- Core
- Residential Related
- Dwelling unit
- Production

PROGRAM DISTRIBUTION

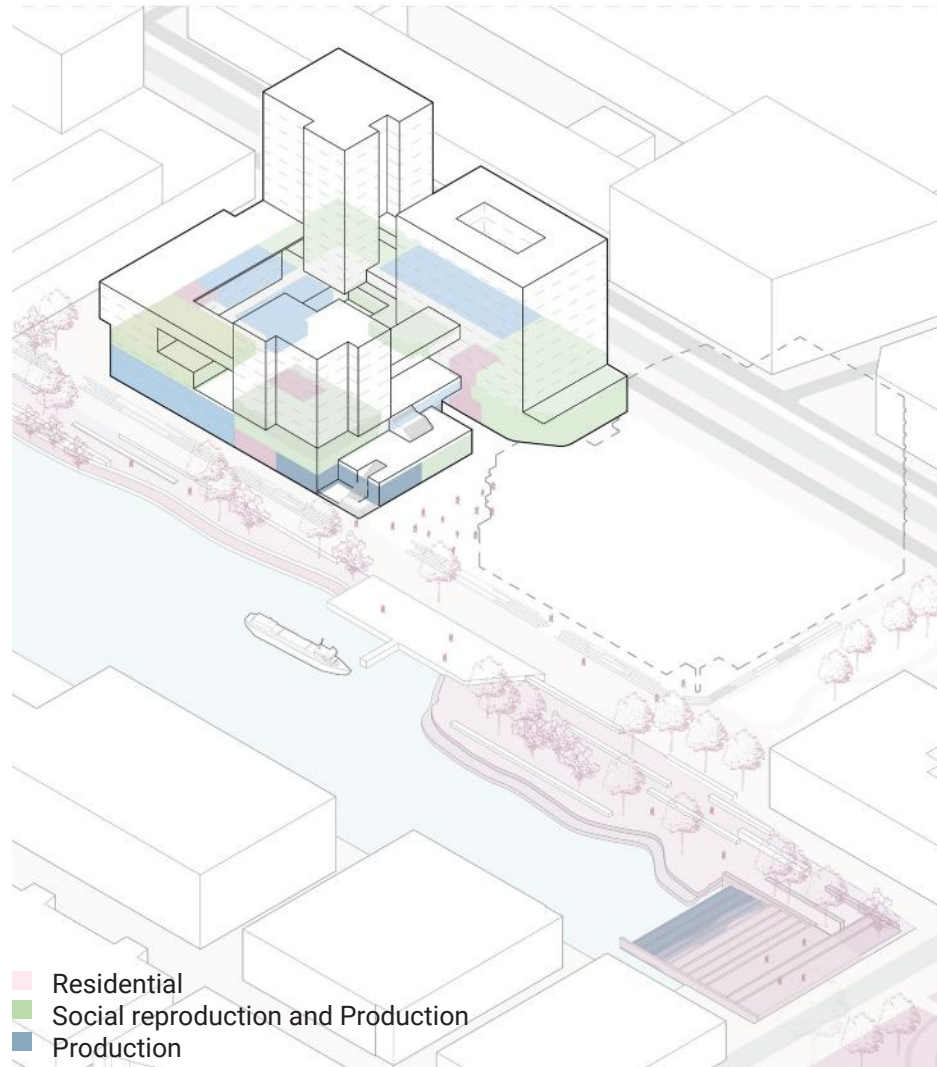


- Social reproduction and Production
- Production

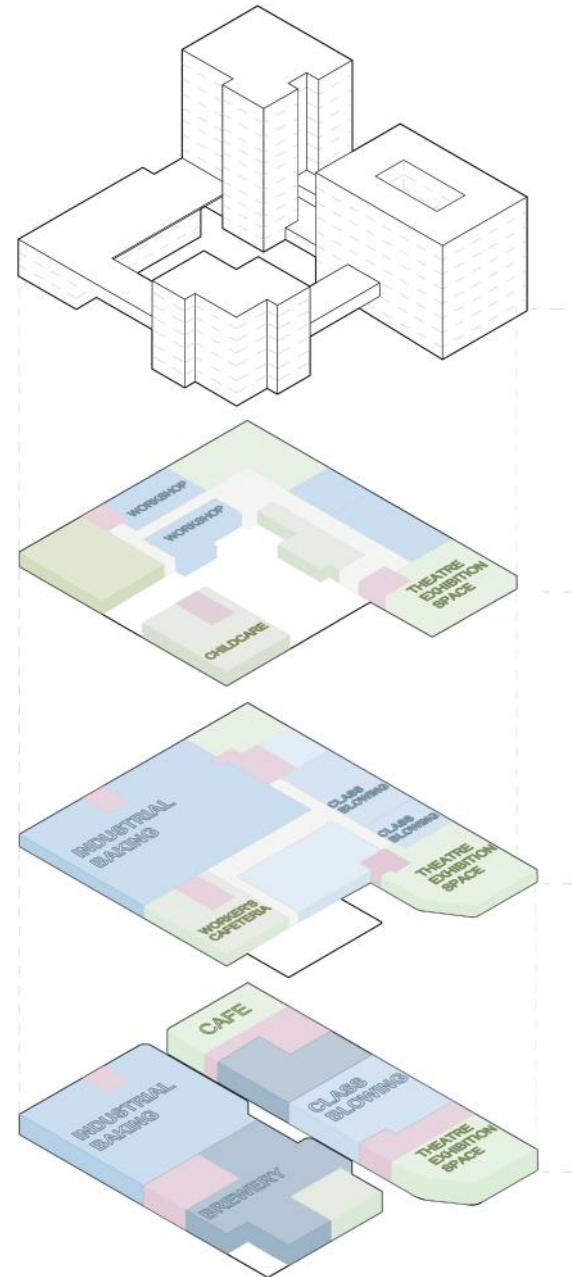




PLINTH PROGRAM

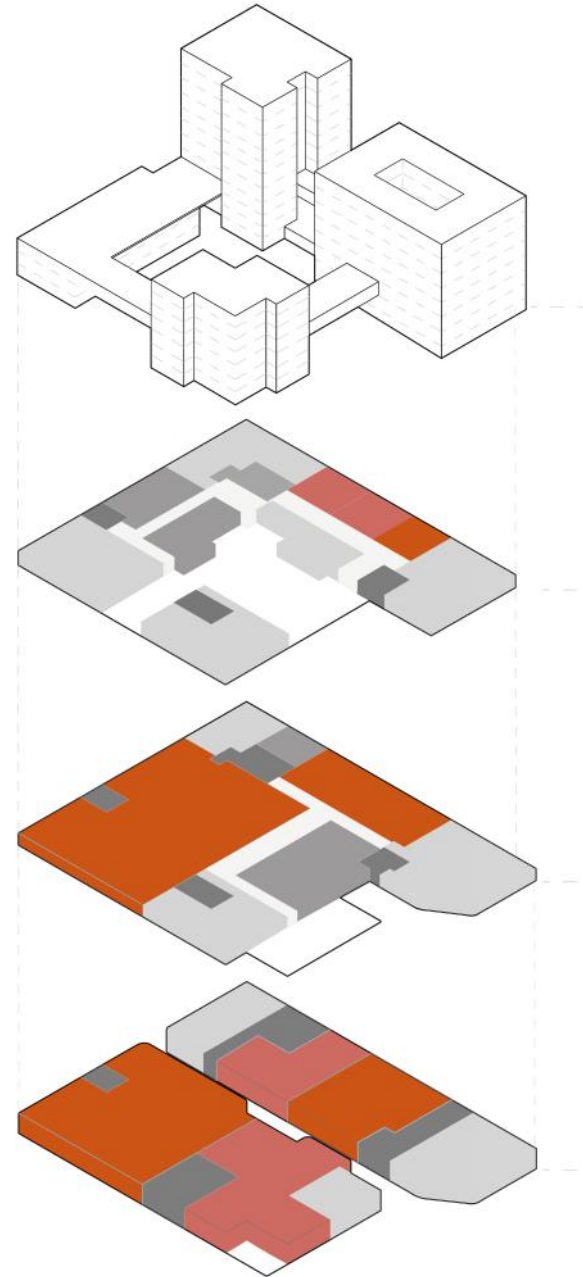
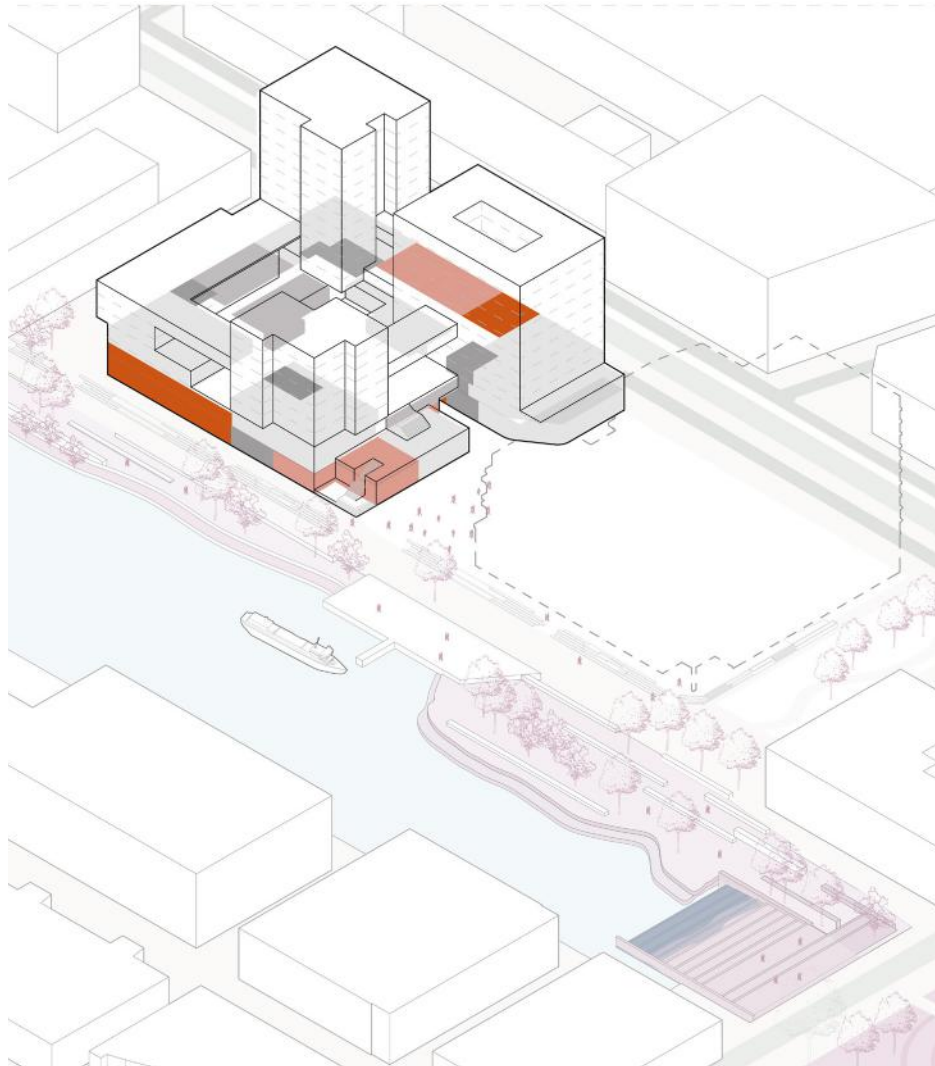


- Residential
- Social reproduction and Production
- Production



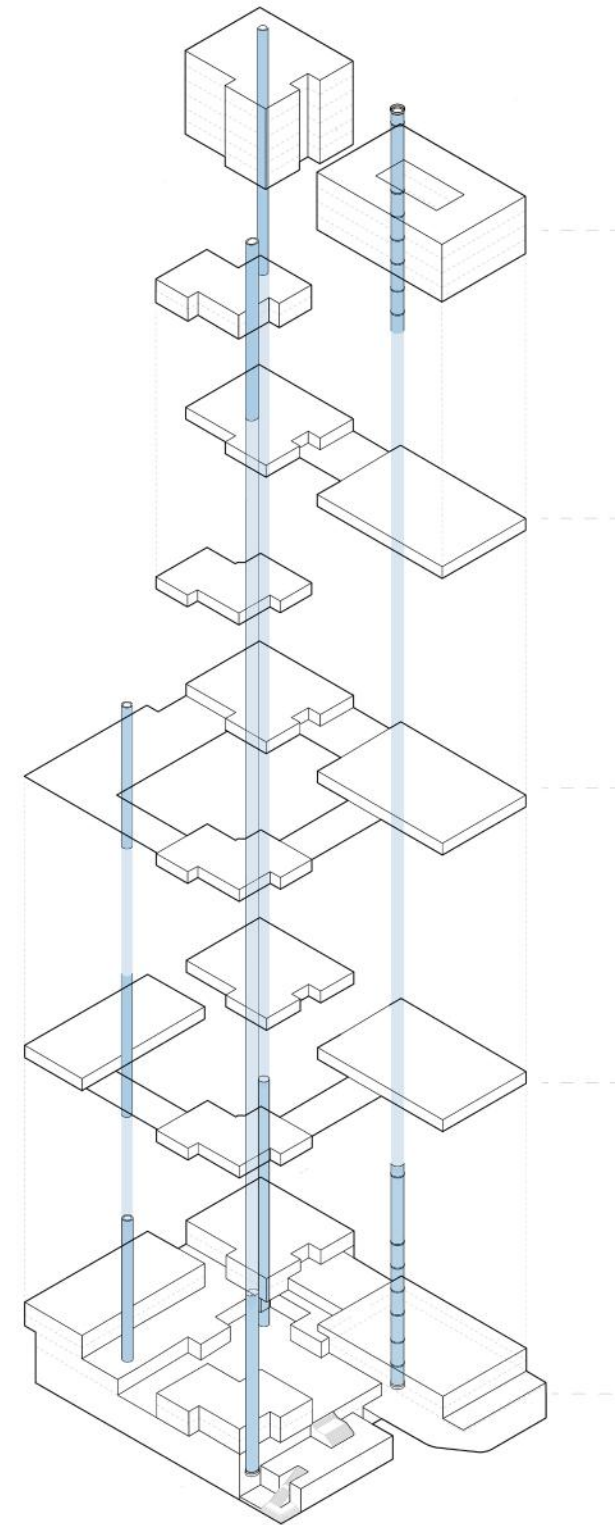
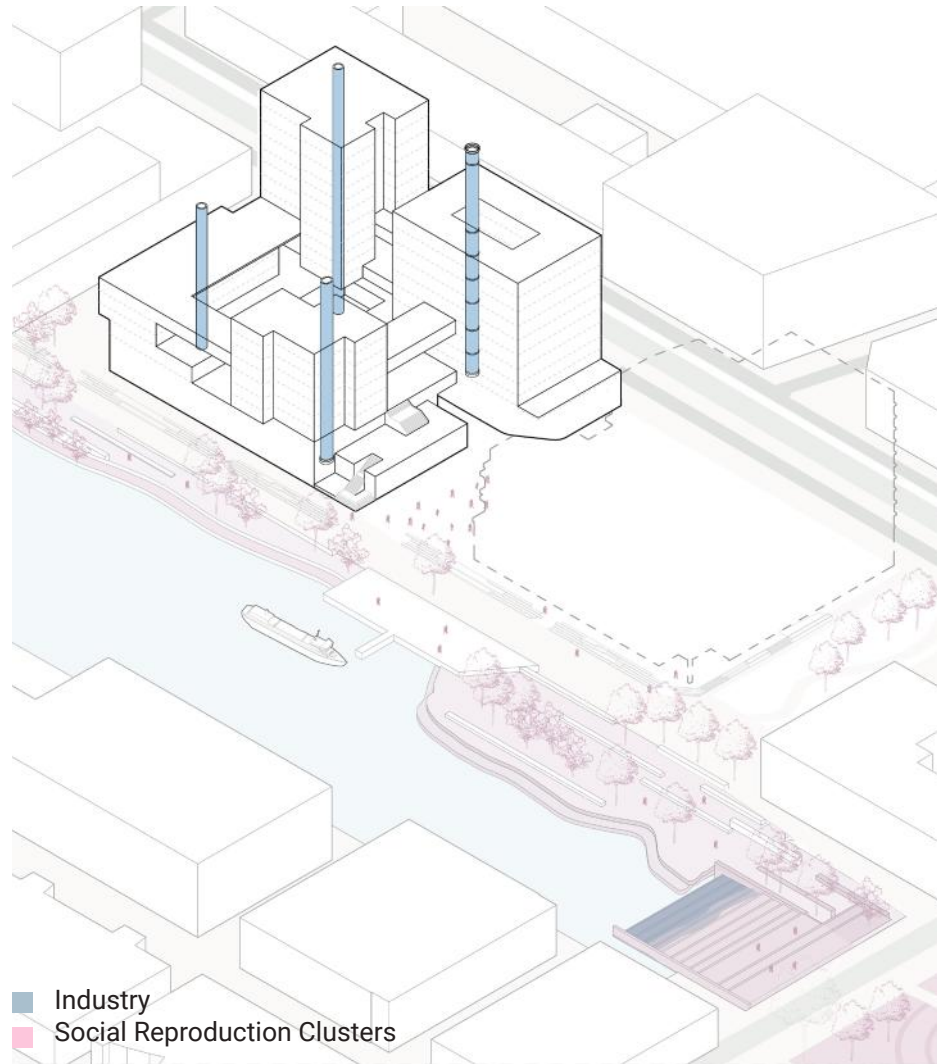
HEAT PRODUCERS

Paula Pocol : Gender? Home! :



Paula Pocol : Gender? Home! :

USE OF CHIMNEYS AS EMBLEMS OF ENERGY HARVESTING



Paula Pocol : Gender? Home! :

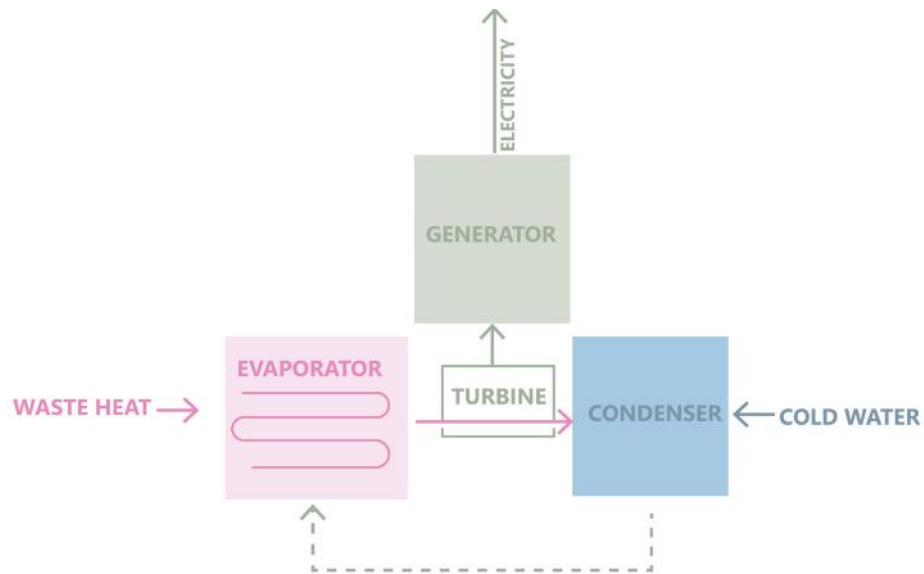
Paula Pocol : Gender? Home! :

USE OF CHIMNEYS AS EMBLEMS OF ENERGY HARVESTING

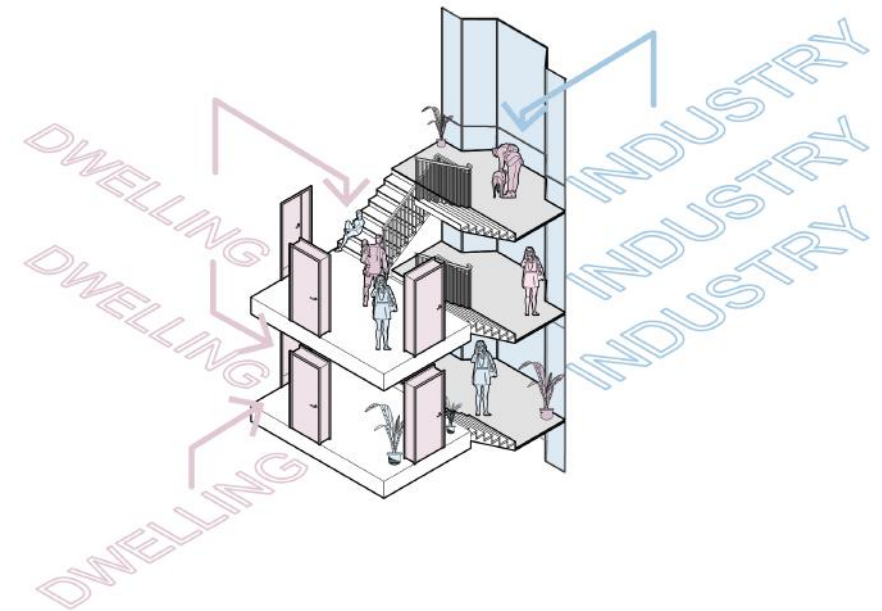
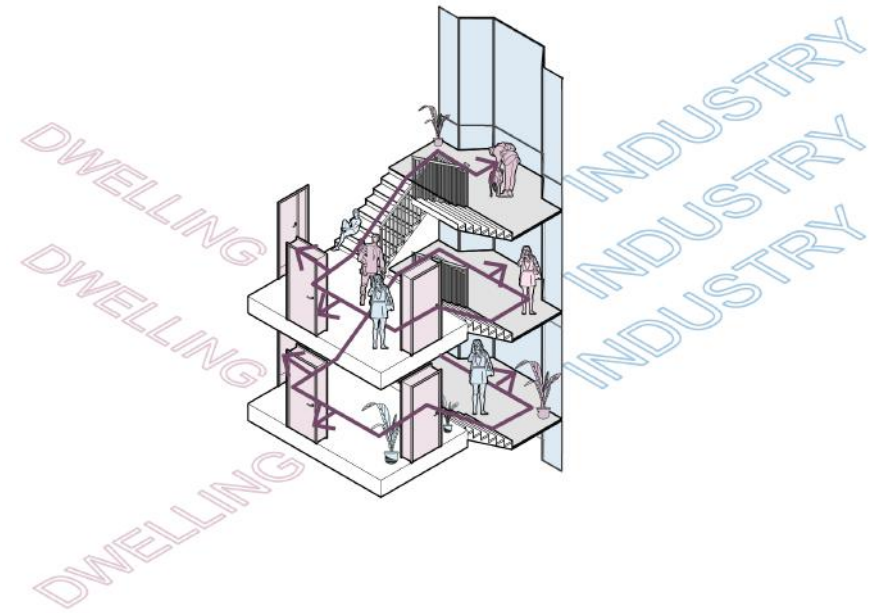
The heat that is the byproduct of the production programs on site is harvested locally. As the need for heat differs based on the season, during the year the most efficient way of using the harvested energy. At the level of the production line it will be transformed in electricity. As a result the heating of the

dwelling program will be done with electricity. Each Industrial process has different energetic outputs which are shown in the following diagrams.

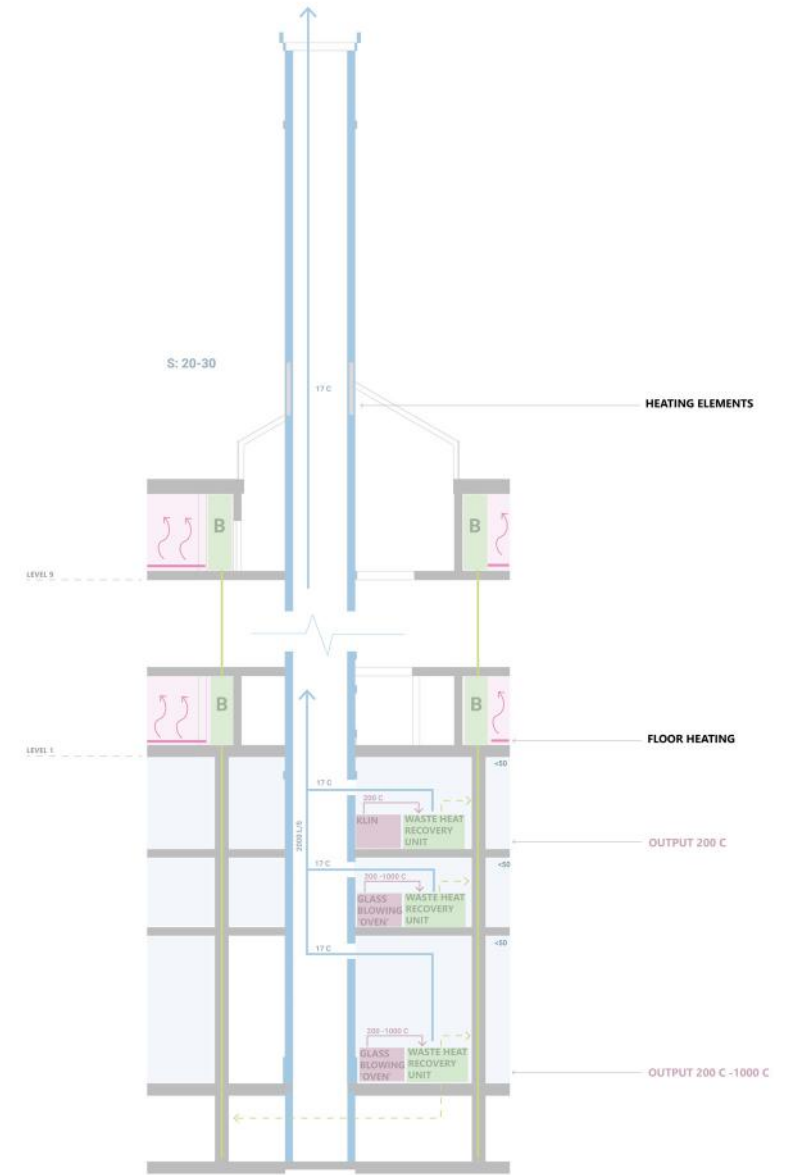
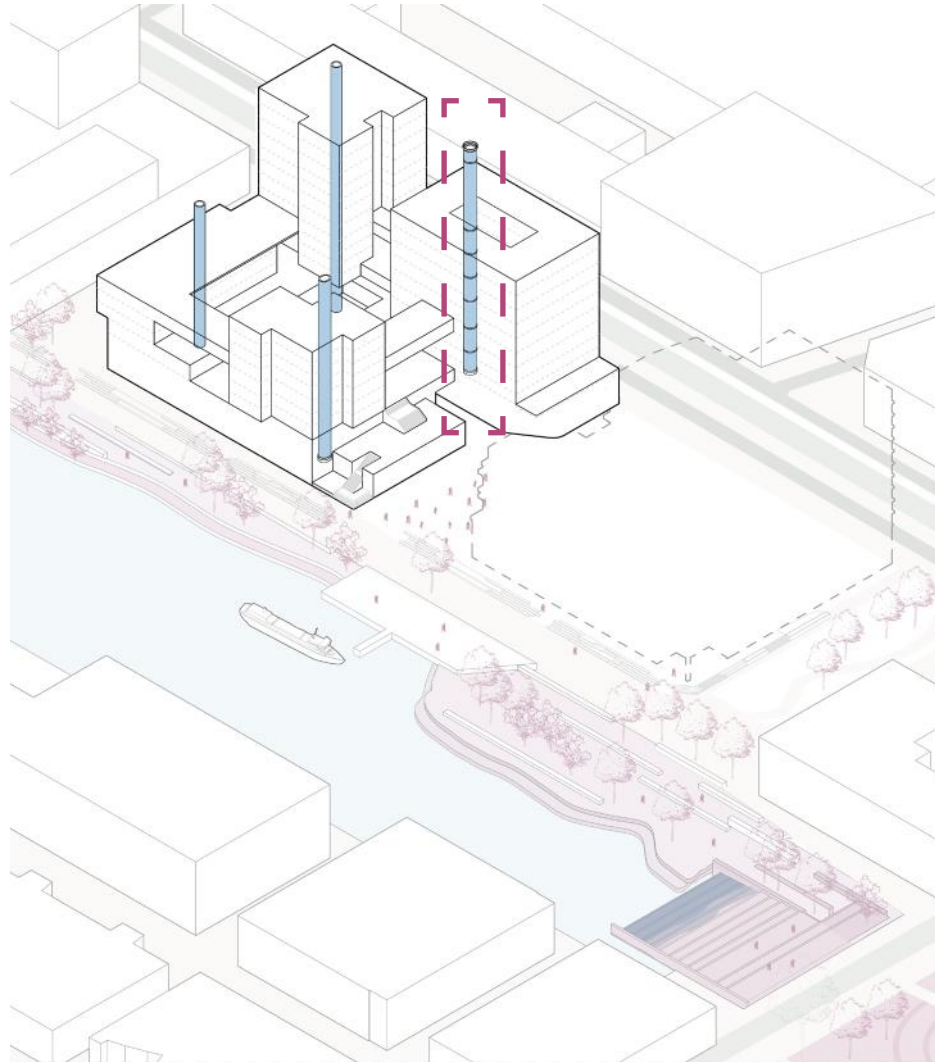
This is done in an effort to exploit meaningful links between production and social reproduction.



Method: Heat harvester

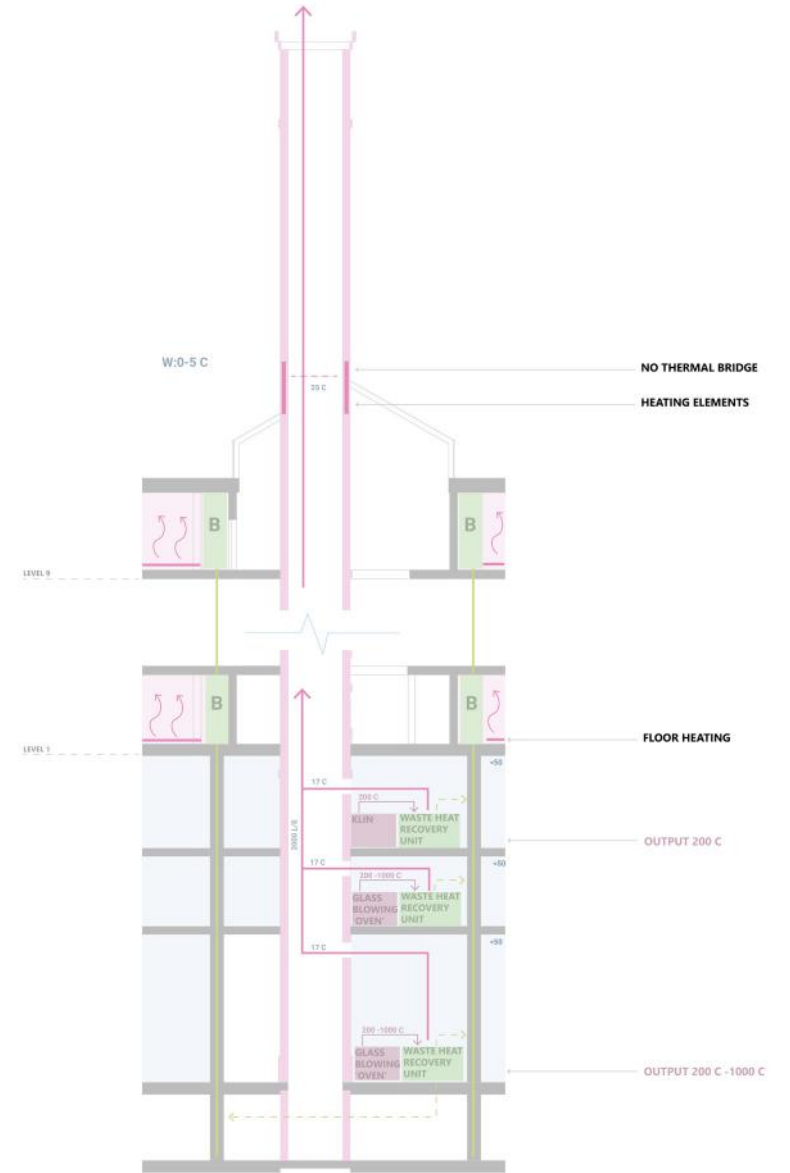
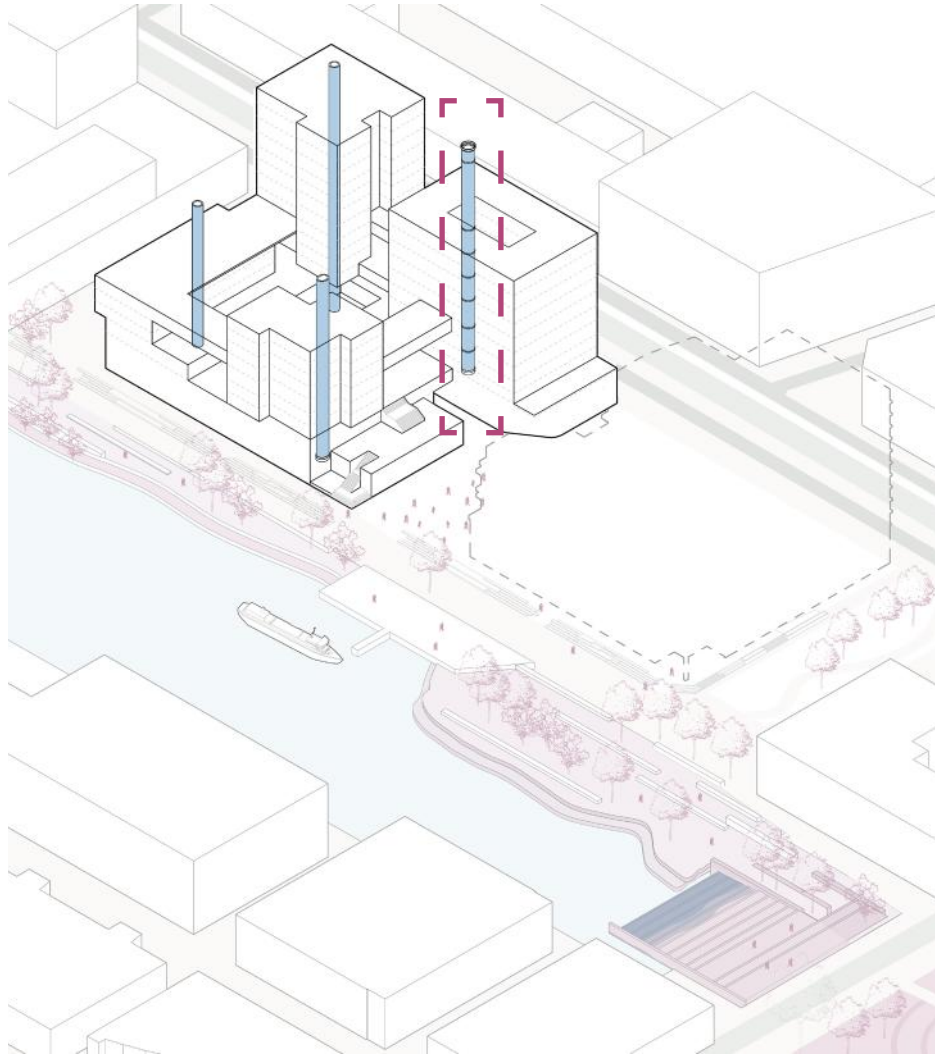


CORE A : SUMMER



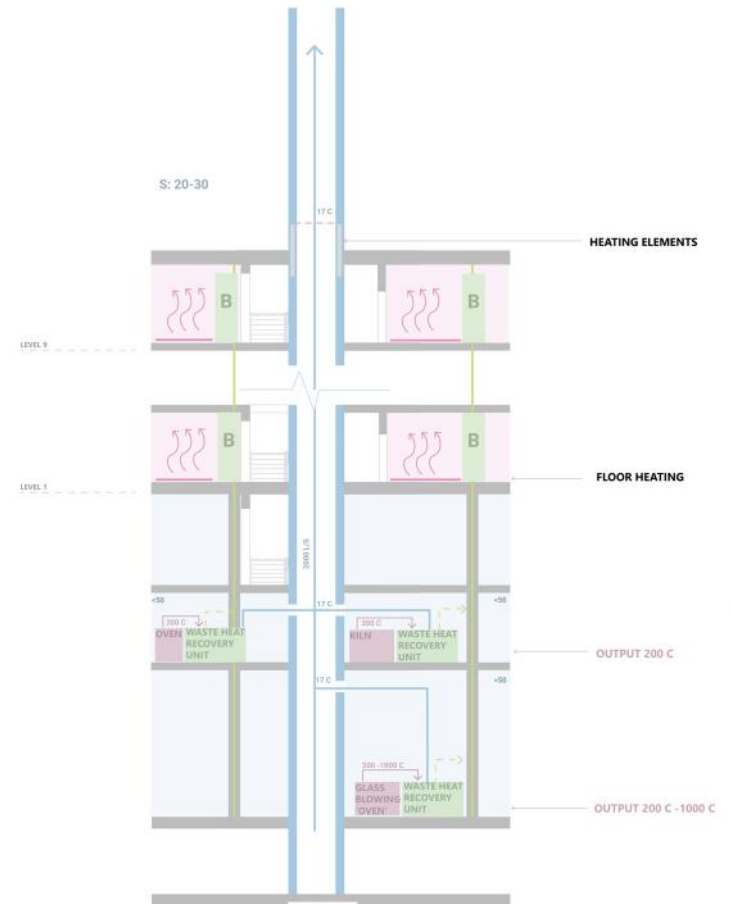
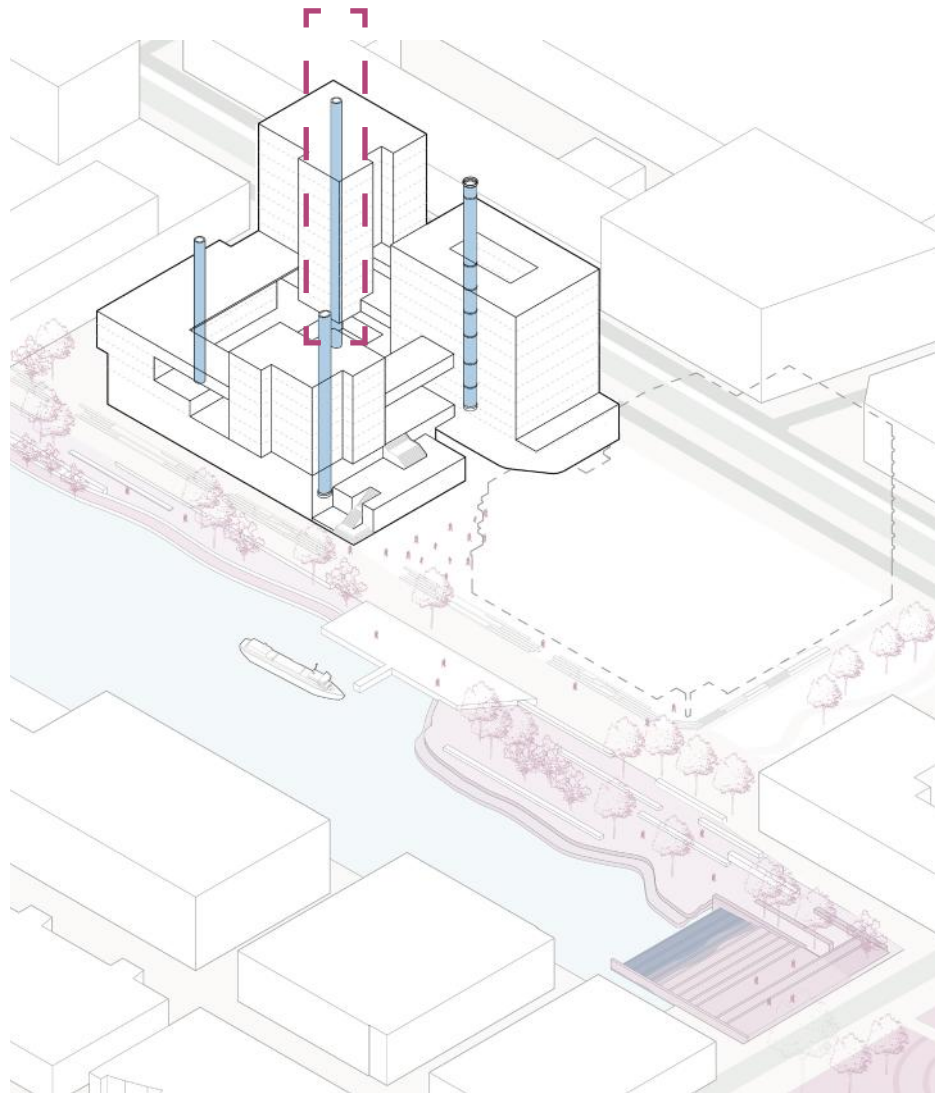
CORE A : WINTER

Paula Pocol : Gender? Home! :

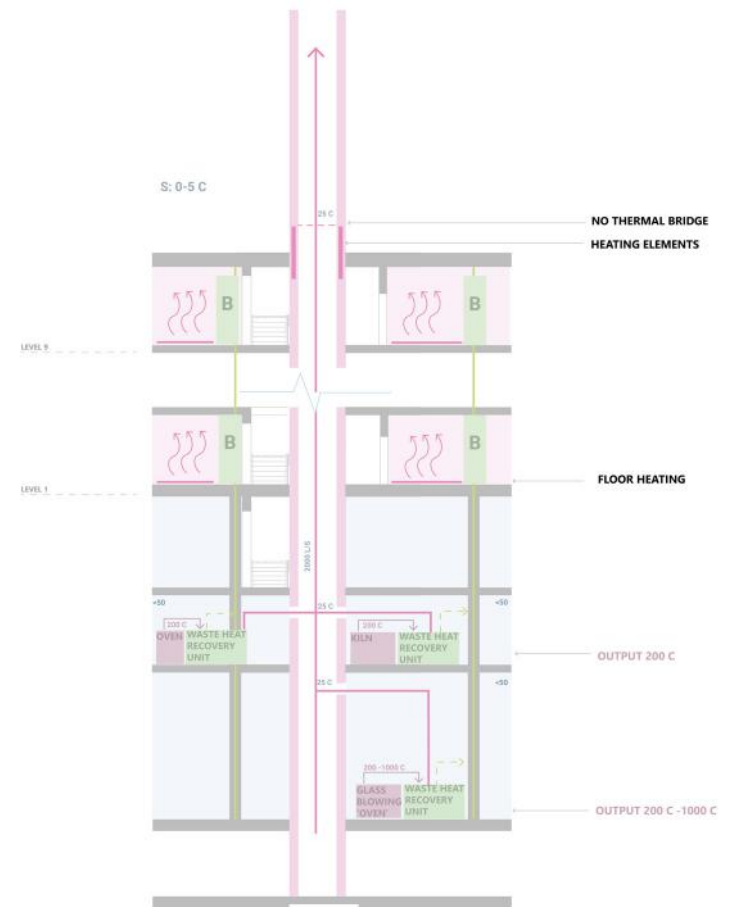
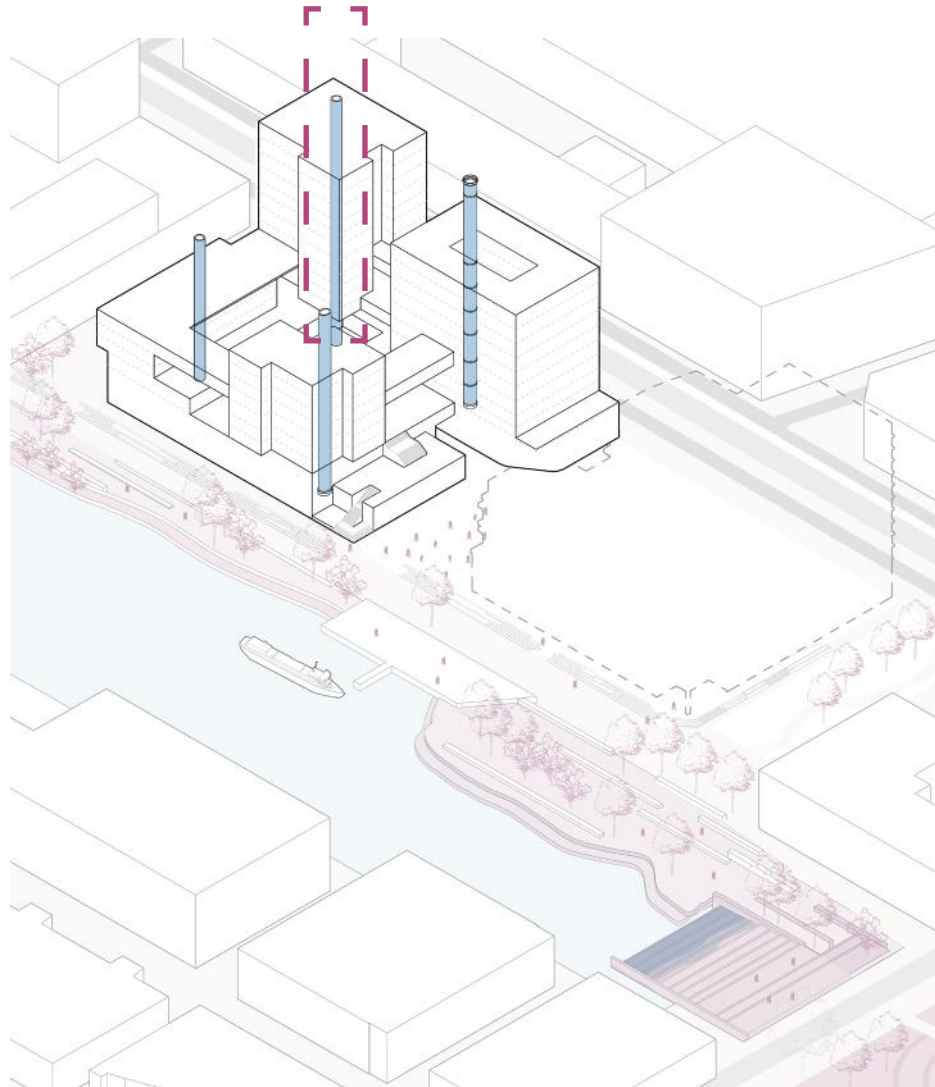


Paula Pocol : Gender? Home! :

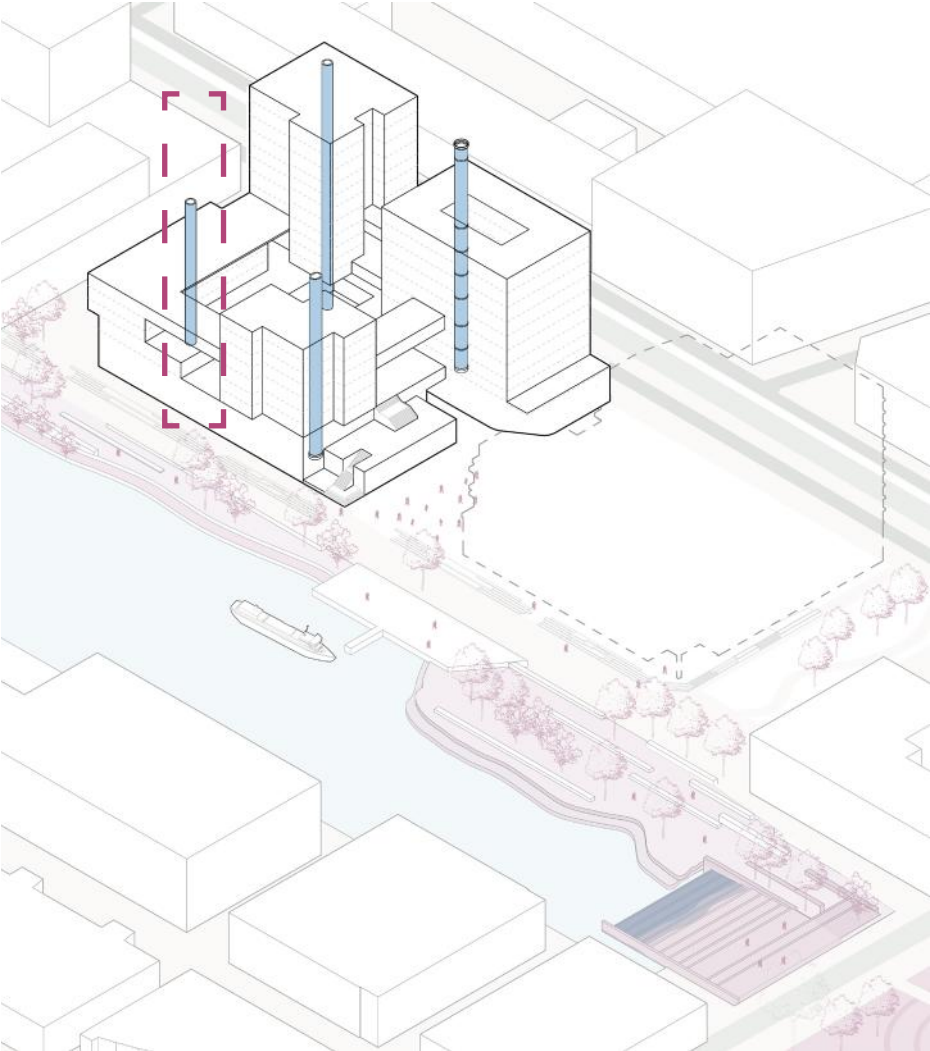
CORE B : SUMMER



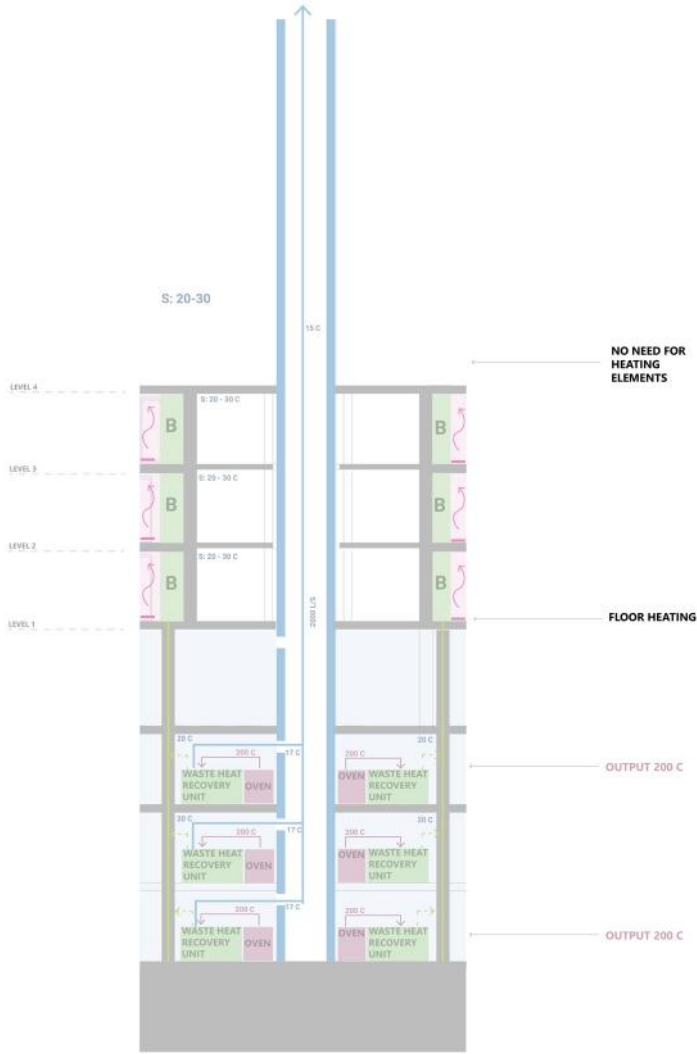
CORE B : WINTER



CORE C : SUMMER



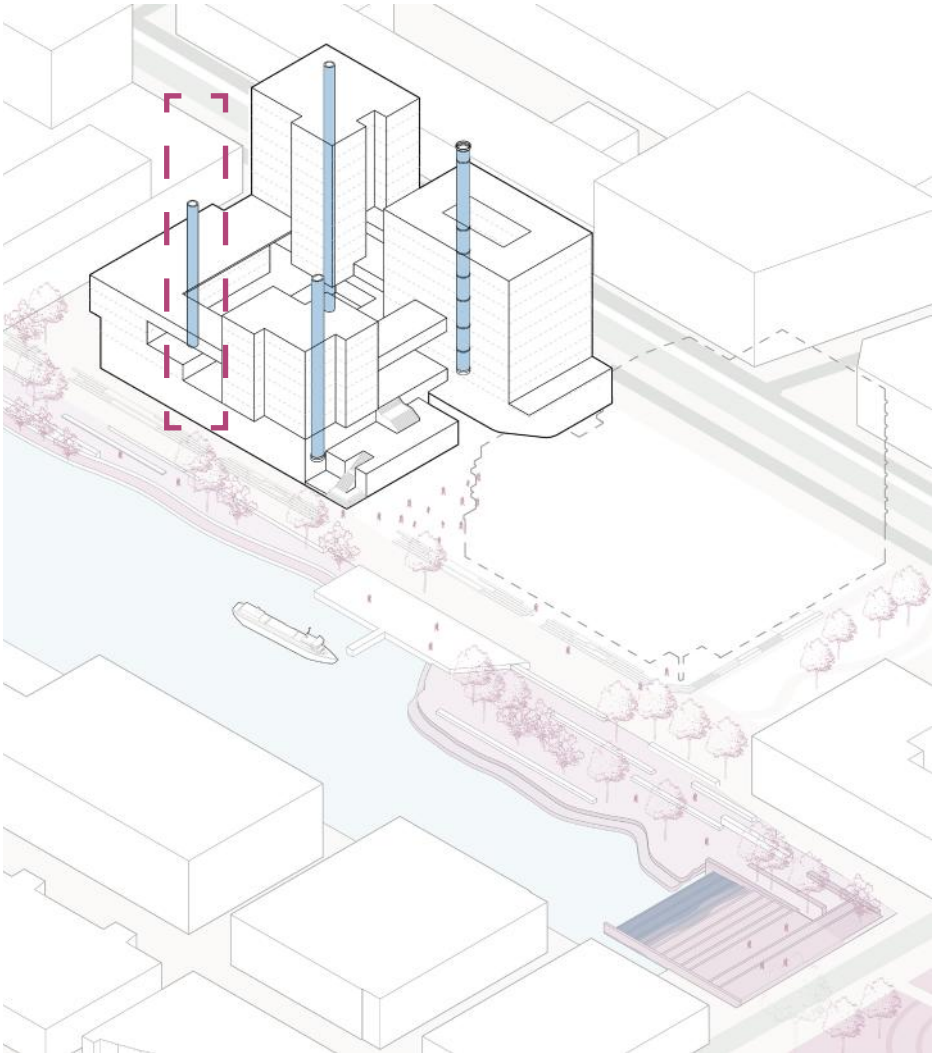
Paula Pocol : Gender? Home! :



Paula Pocol : Gender? Home! :

CORE C : WINTER

Paula Pocol : Gender? Home! :

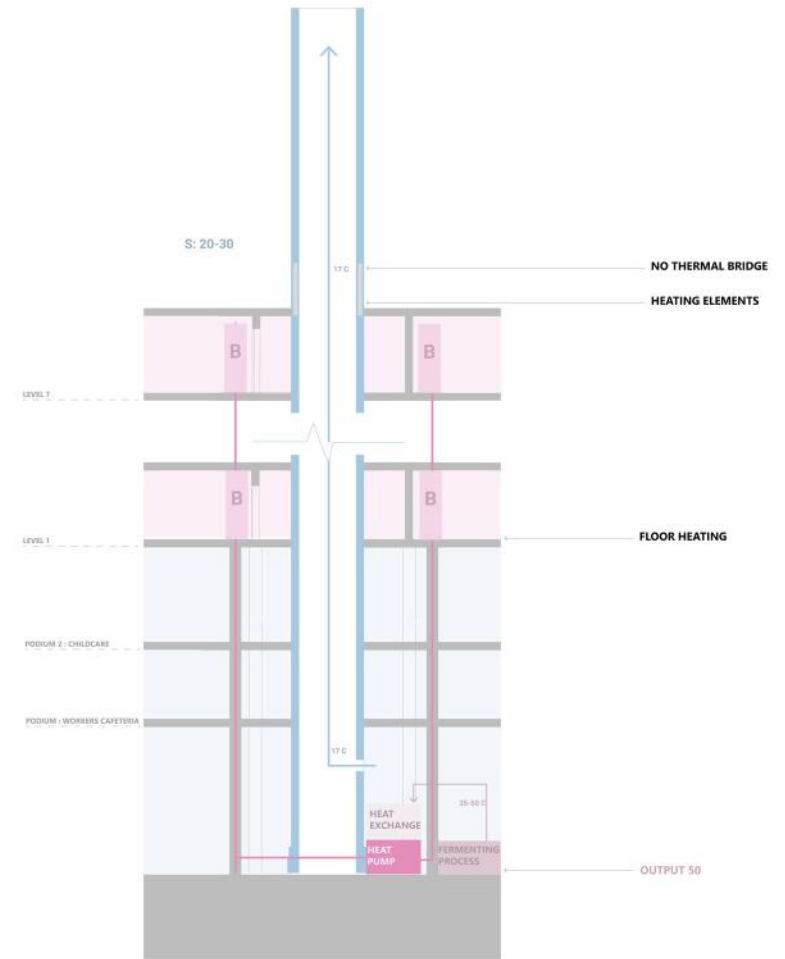
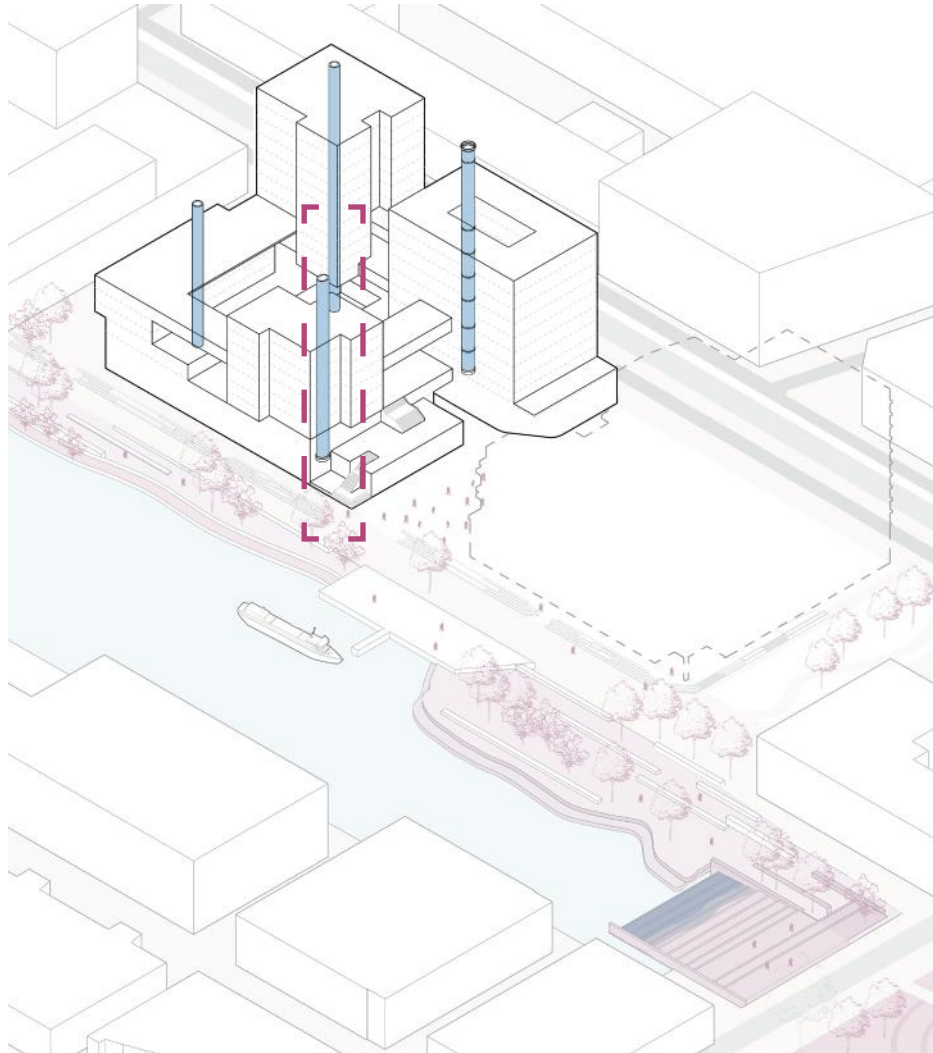


Paula Pocol : Gender? Home! :

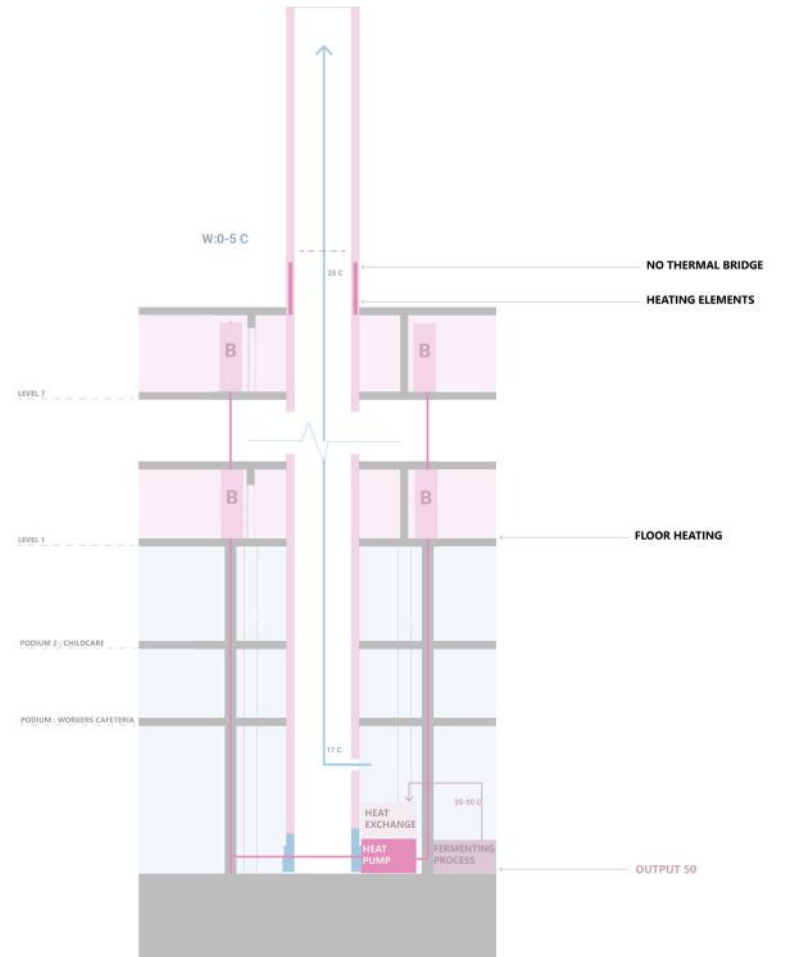
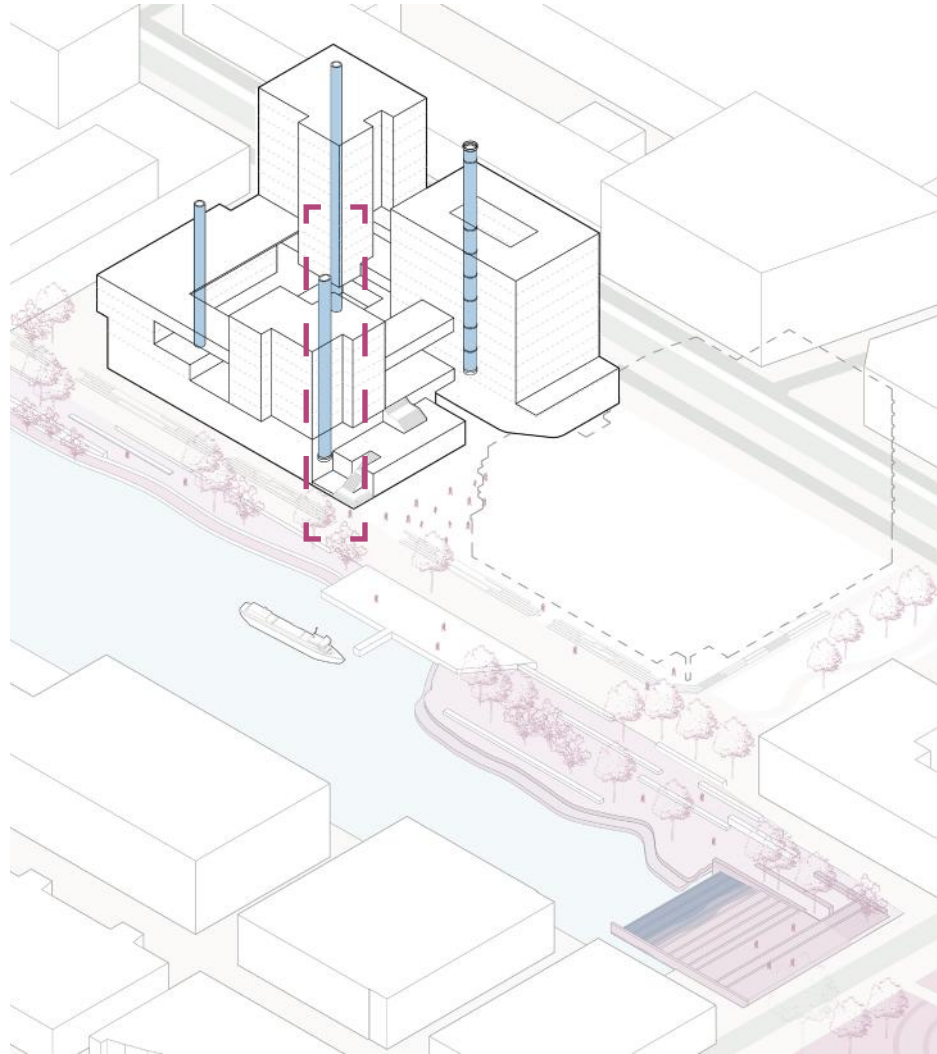
CORE D : SUMMER

Core D is different than the other ones. The brewery is the dominant industry on this side. As such, the energetic output is

lower. A heat pump system is used in this case.

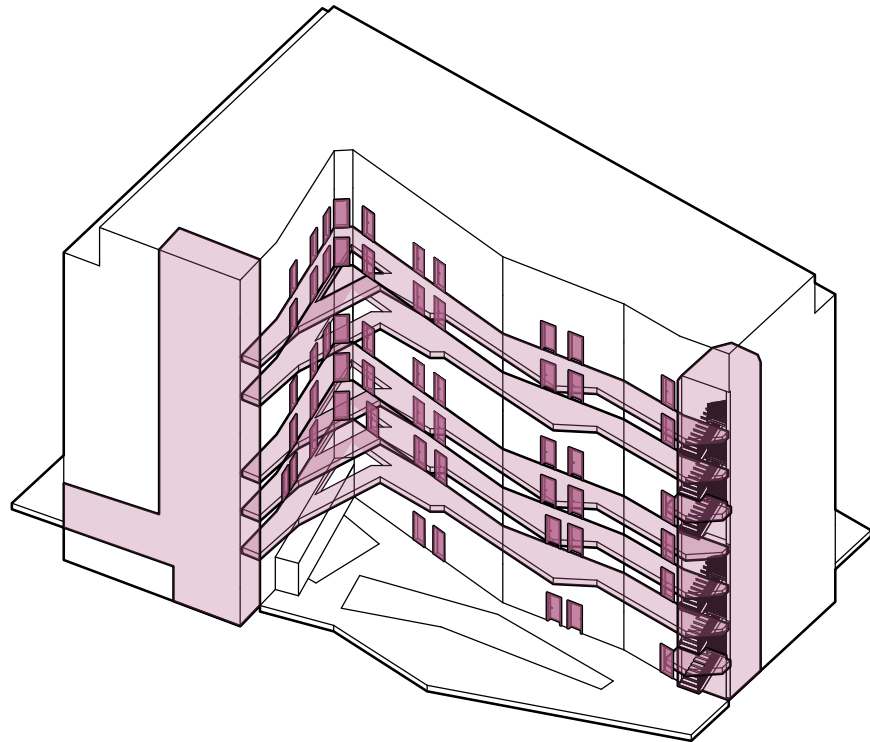


CORE D : SUMMER



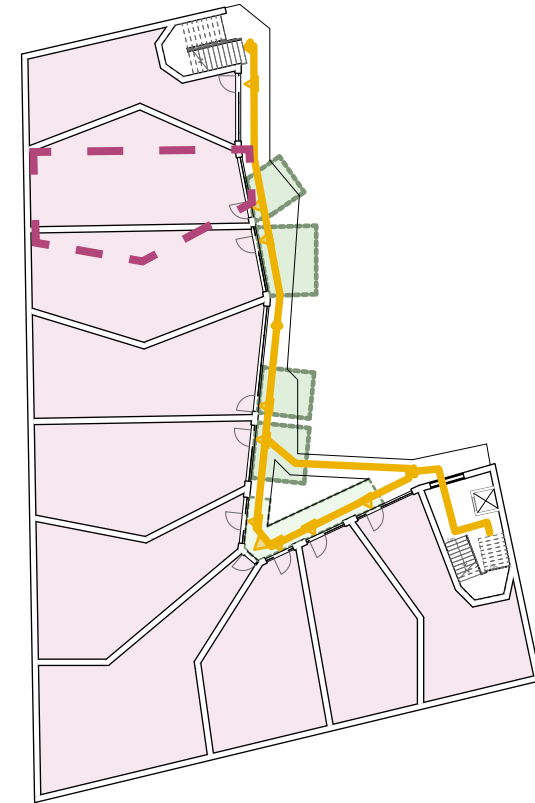
LINK OF PRODUCTION AND SOCIAL REPRODUCTION : STAIRWAY

Study case 1 Miss Sargfabrick



■ Circulation system

Miss Sargfabrick Axonometric

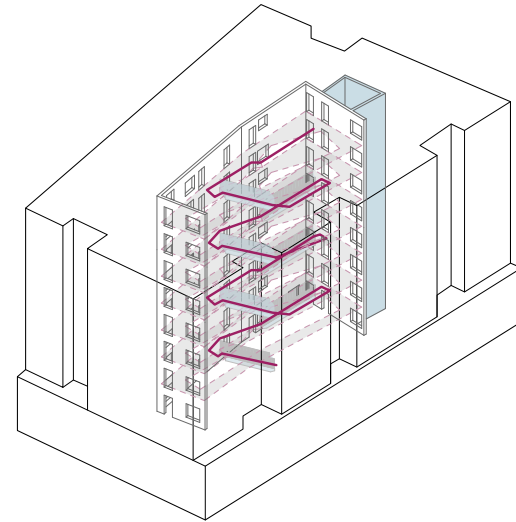
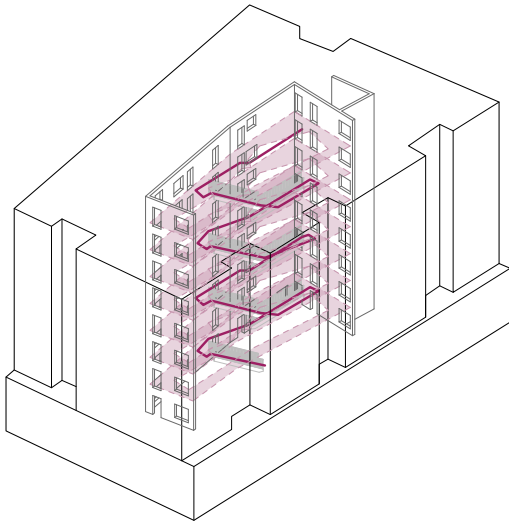
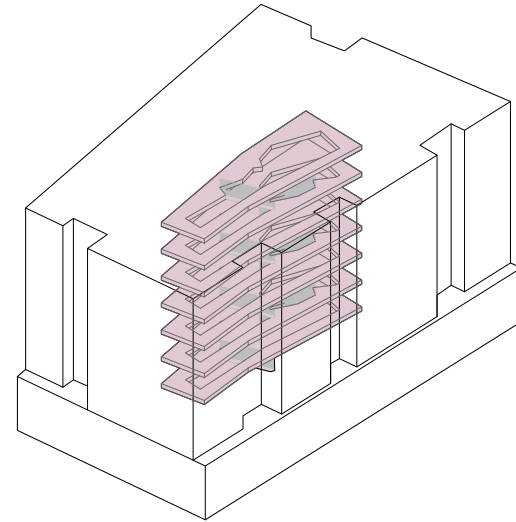
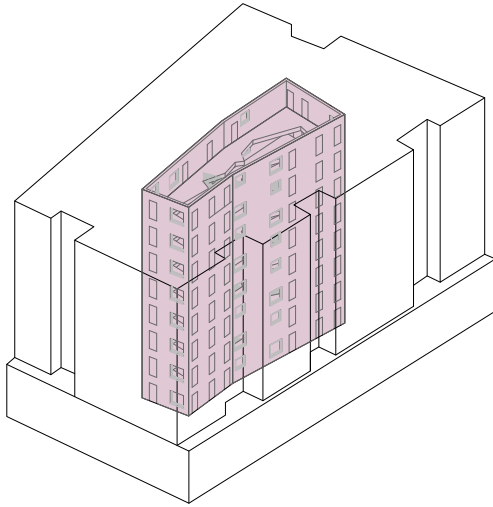


■ Appropriated space
 → Circulation
 □ Entrance
 □ Dwelling unit
 □ Chosen apartment

: Miss Sargfabrick Typical Plan

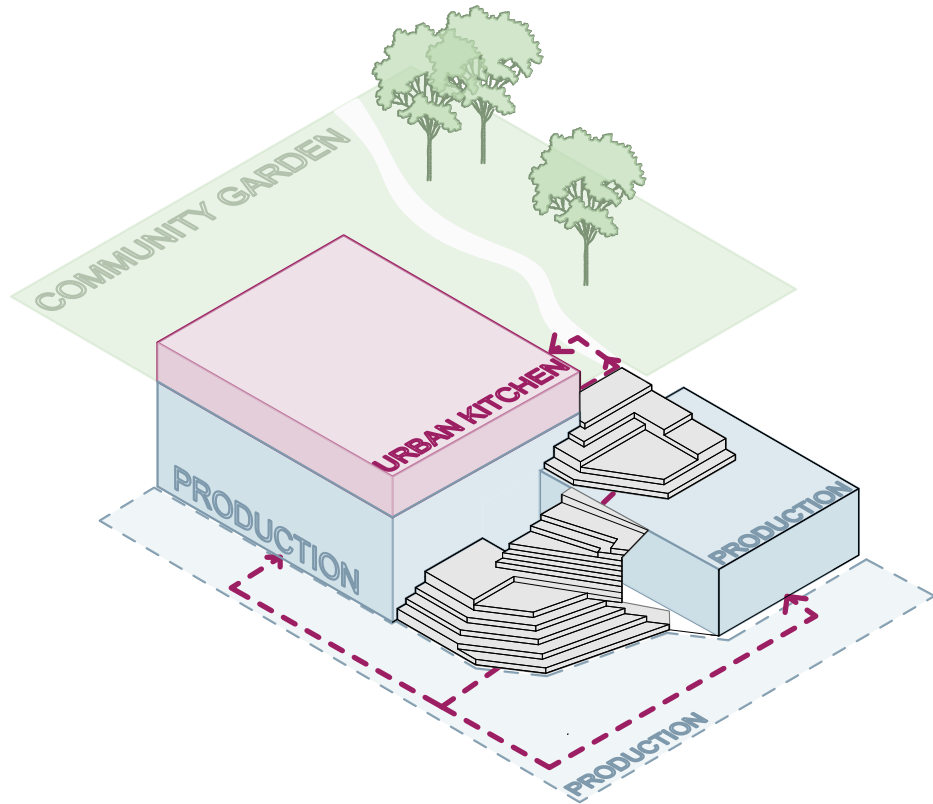
LINK OF PRODUCTION AND SOCIAL REPRODUCTION : STAIRWAY

Study case 2 Mher als whonen

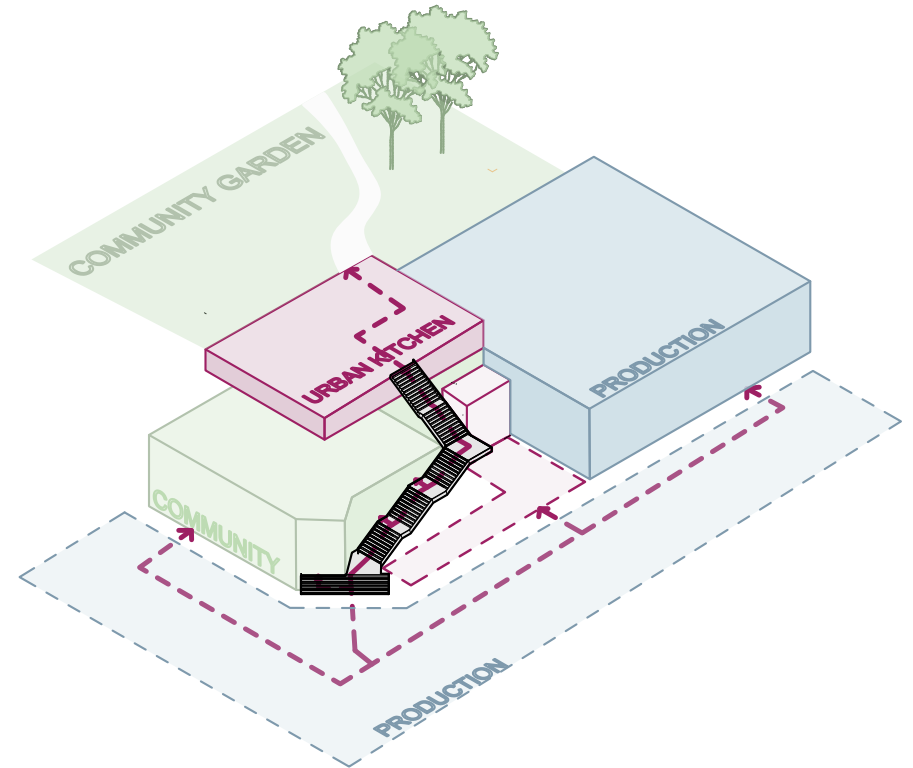


■ Circulation system

LINK OF PRODUCTION AND SOCIAL REPRODUCTION

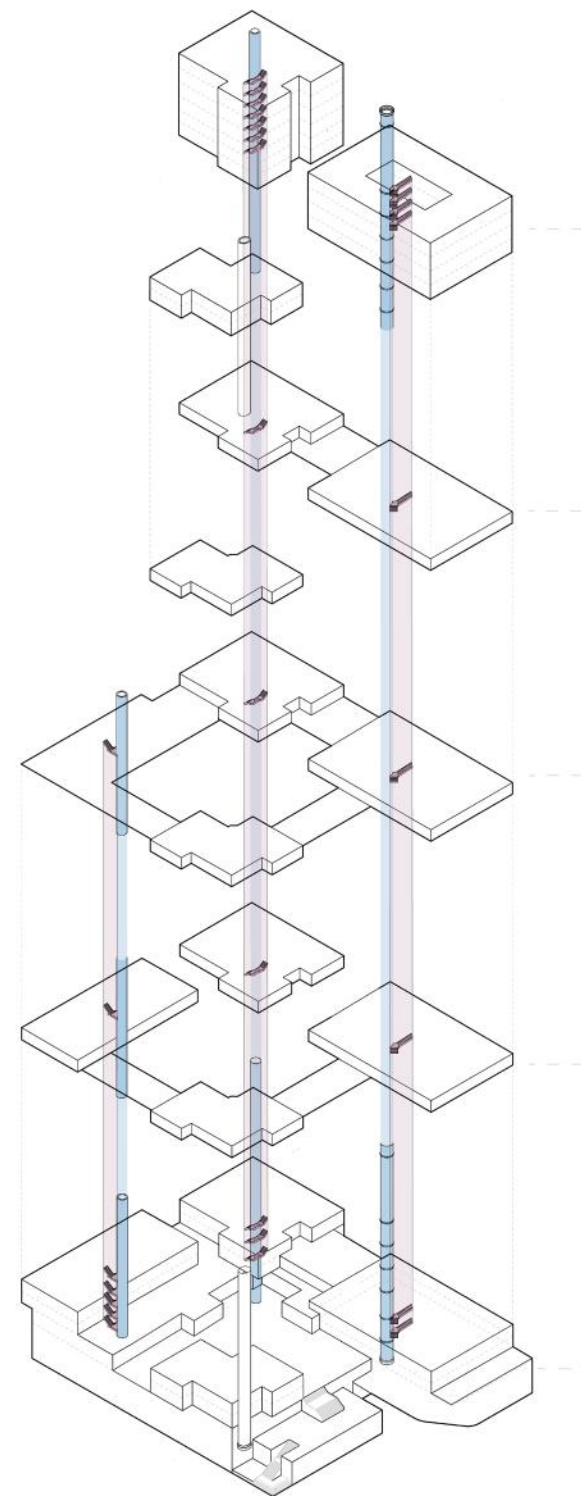
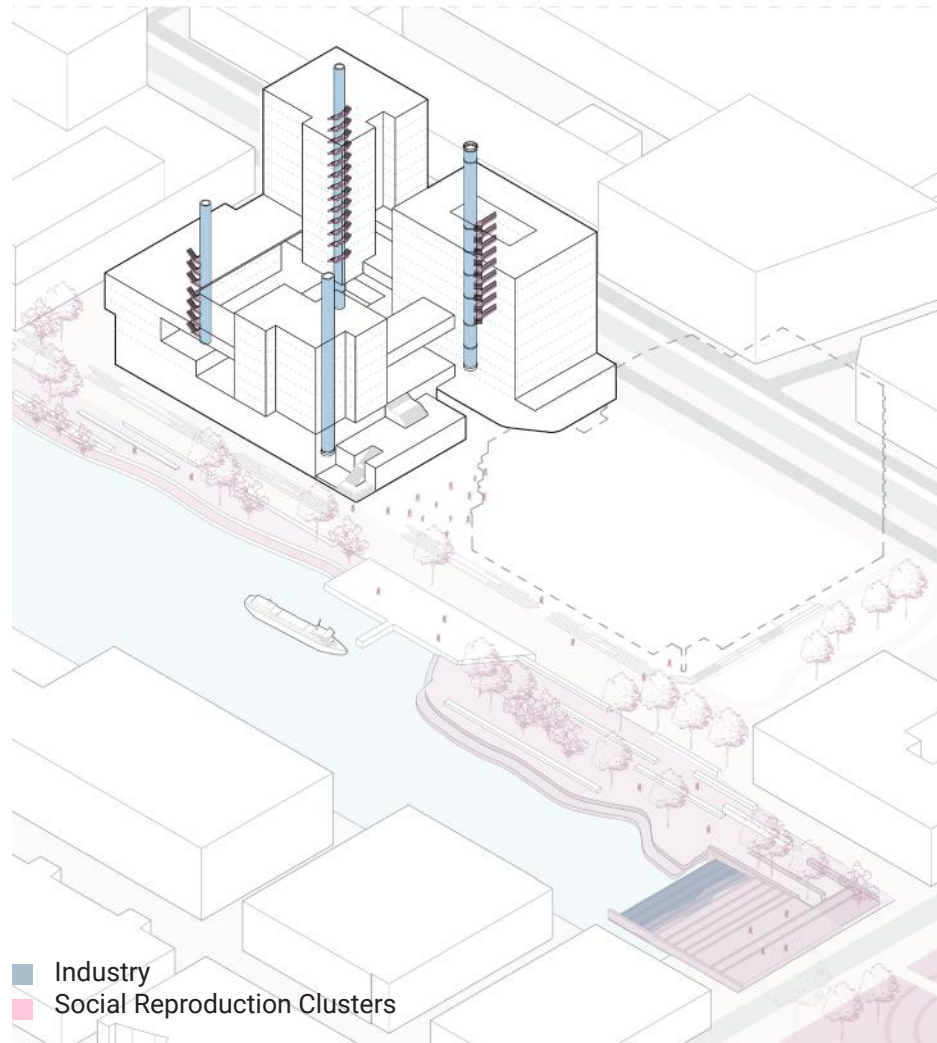


Link of dwelling and production - Equitable access



Link of dwelling , social programs and production by the use of Urban kitchen

COMBINING THE TWO LINKS

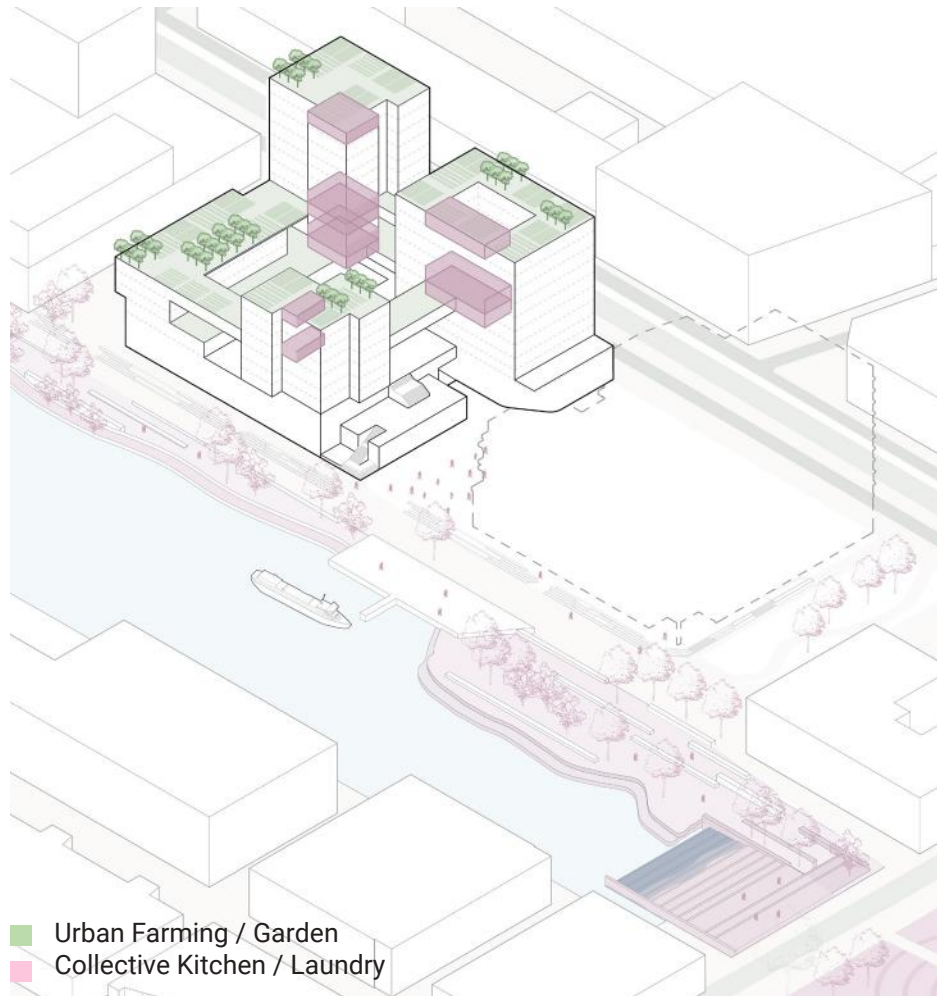


COMMUNITY MAKING

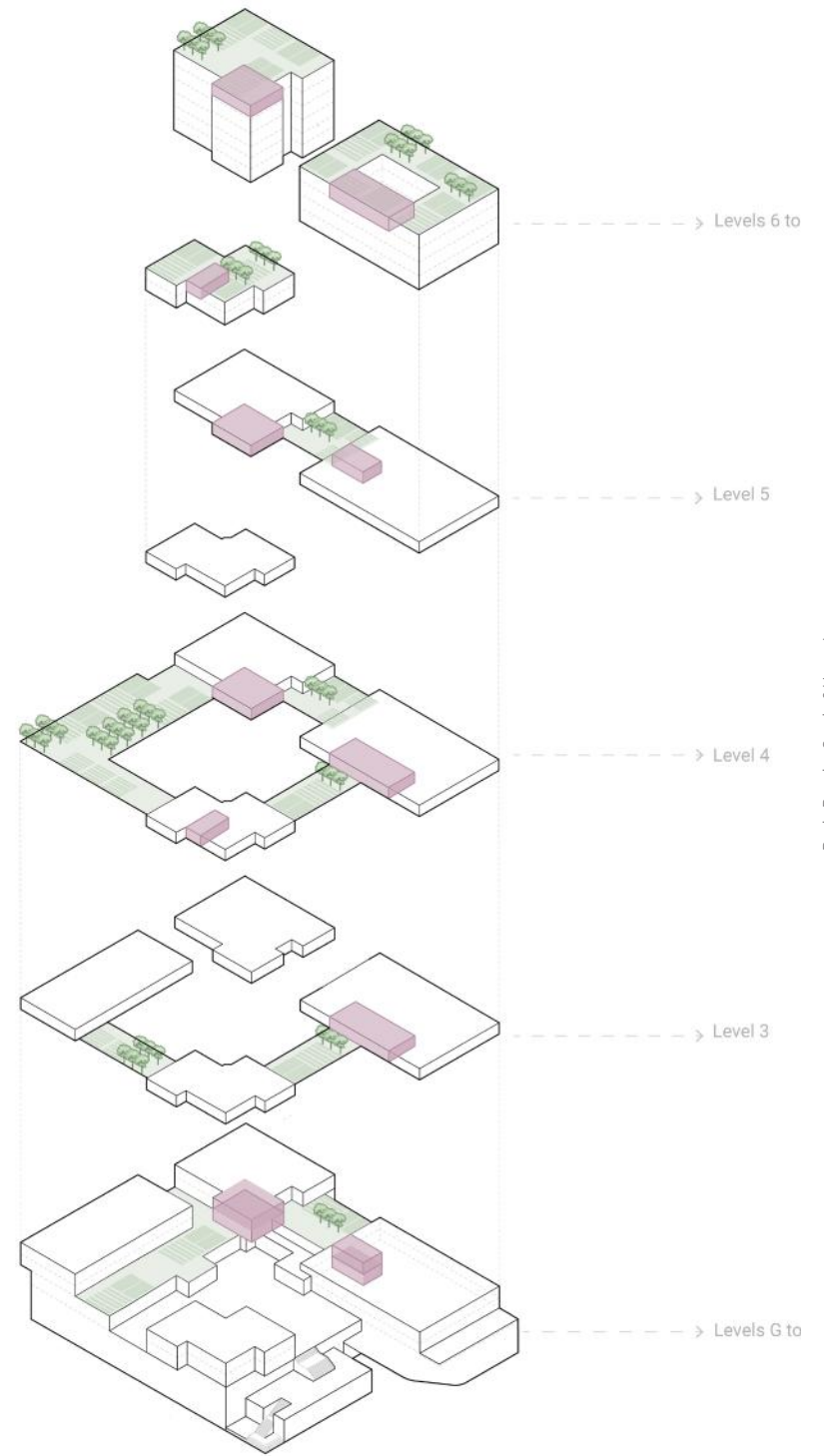
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URBAN KITCHEN

Paula Pocol : Gender? Home! :

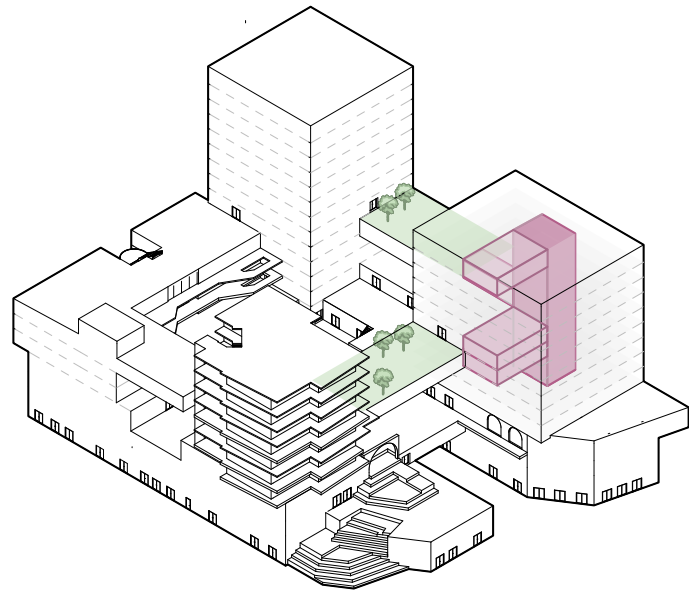


- Urban Farming / Garden
- Collective Kitchen / Laundry

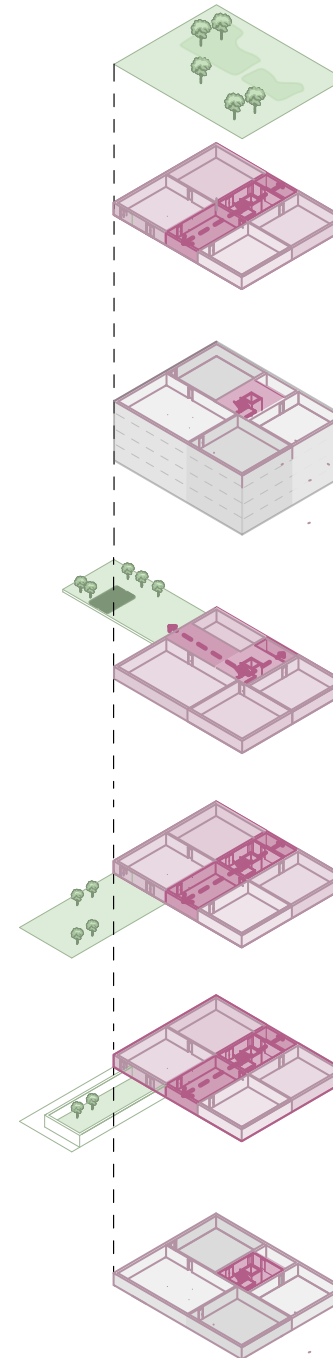


Paula Pocol : Gender? Home! :

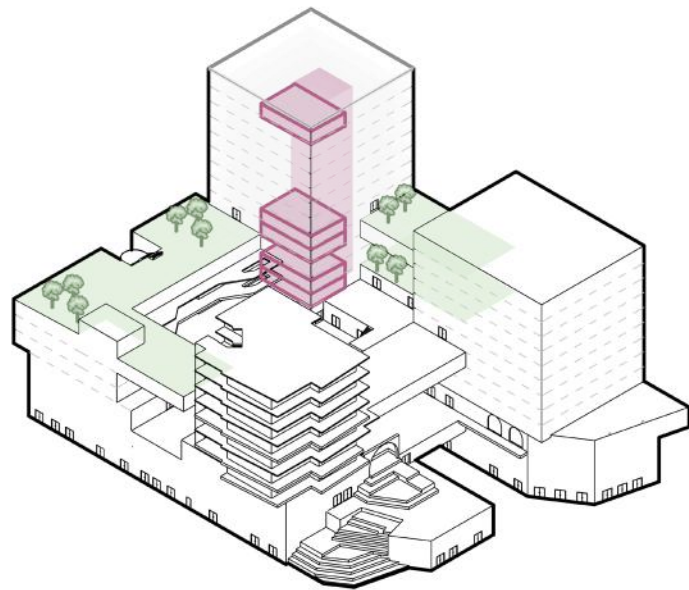
URBAN KITCHEN



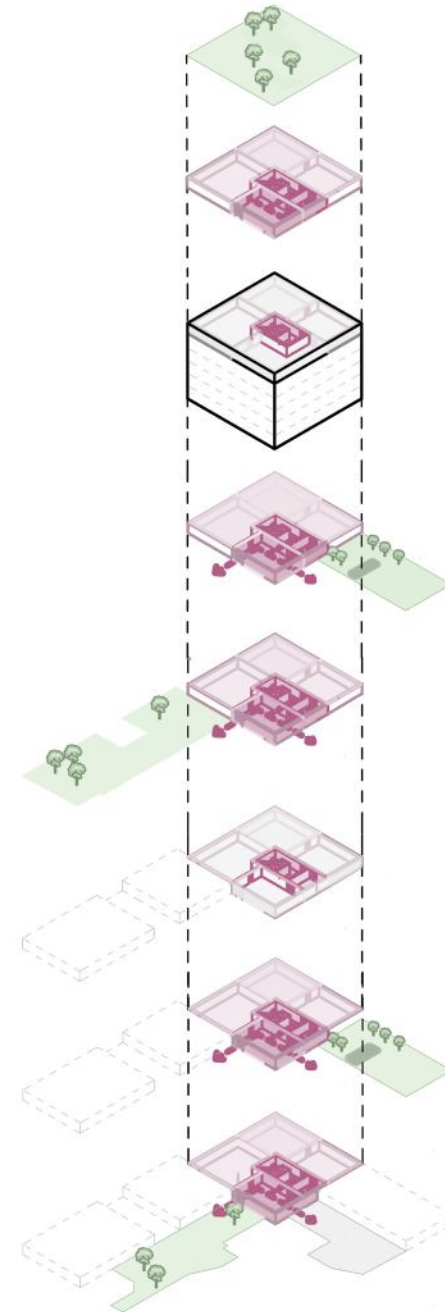
- Urban Farming / Garden
- Core
- Collective Kitchen / Laundry
- Dwelling unit



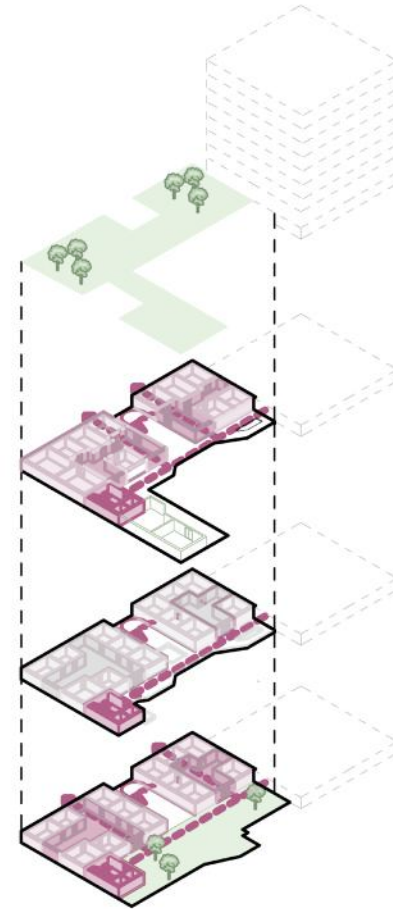
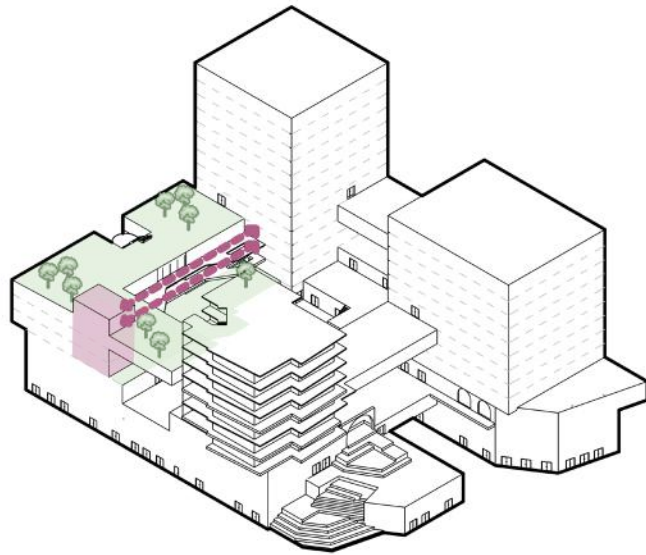
URBAN KITCHEN



- Urban Farming / Garden
- Core
- Collective Kitchen / Laundry
- Dwelling unit

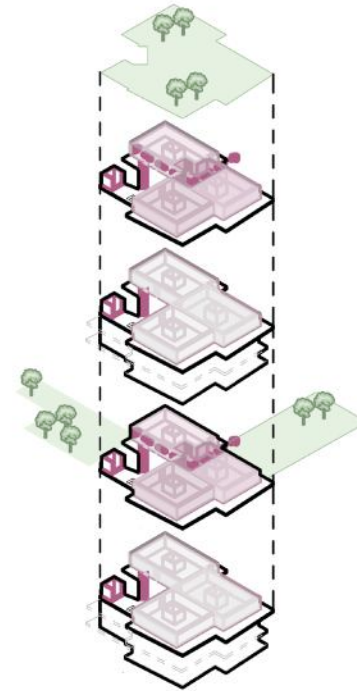
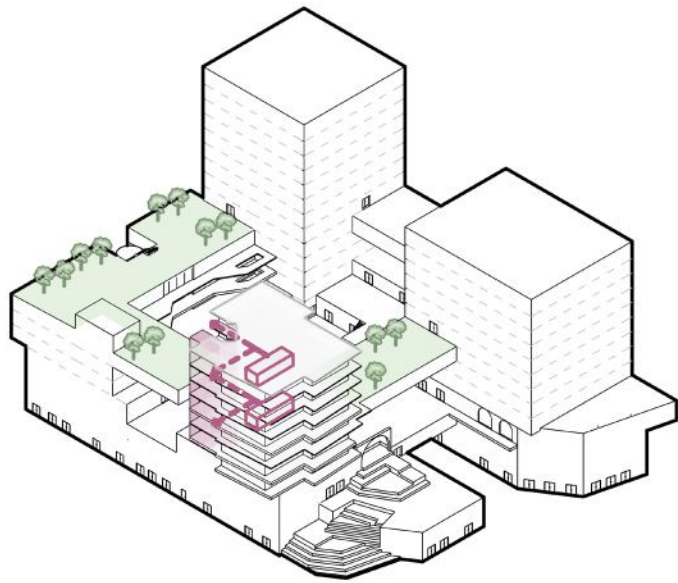


URBAN KITCHEN



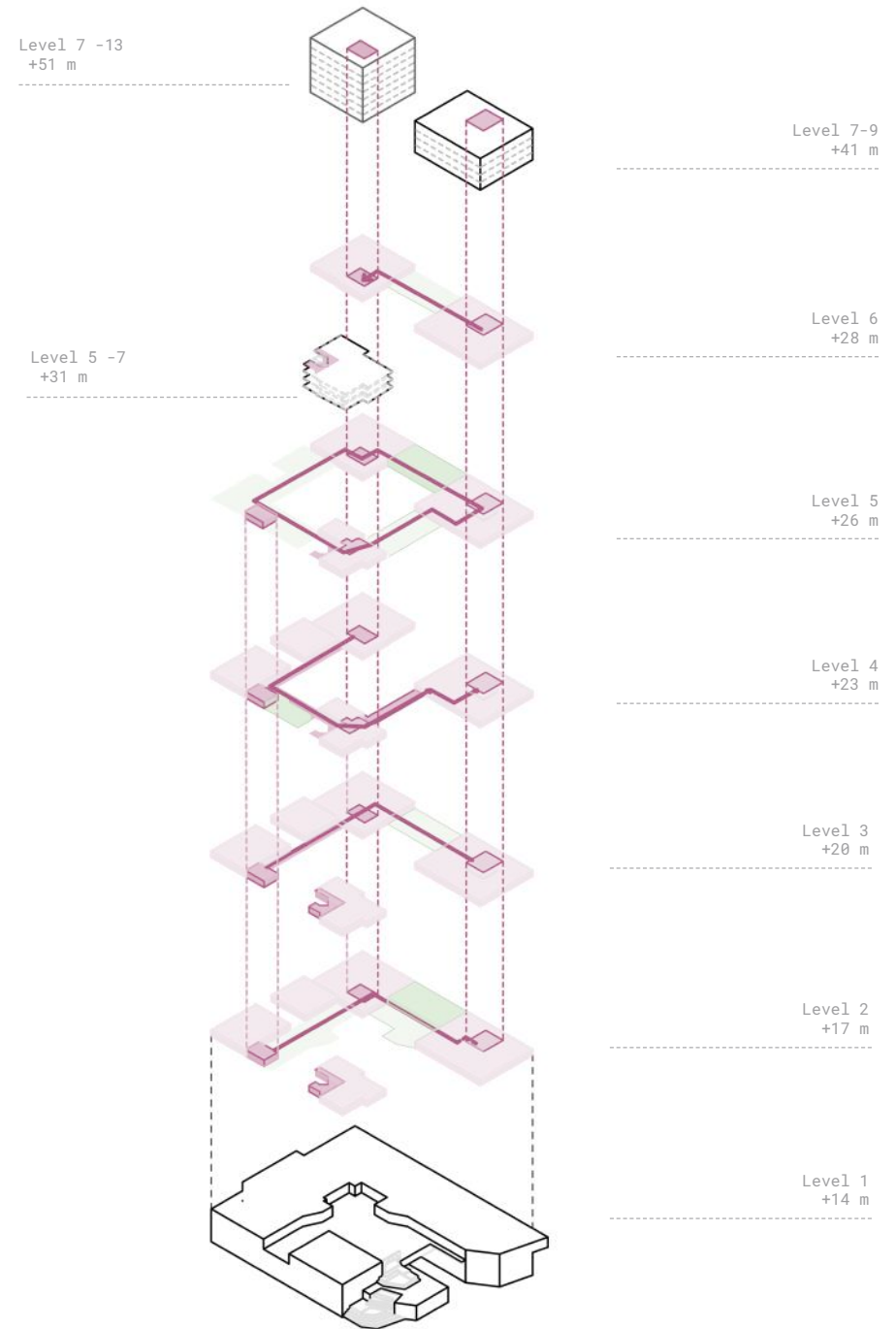
- Urban Farming / Garden
- Core
- Collective Kitchen / Laundry
- Dwelling unit

URBAN KITCHEN



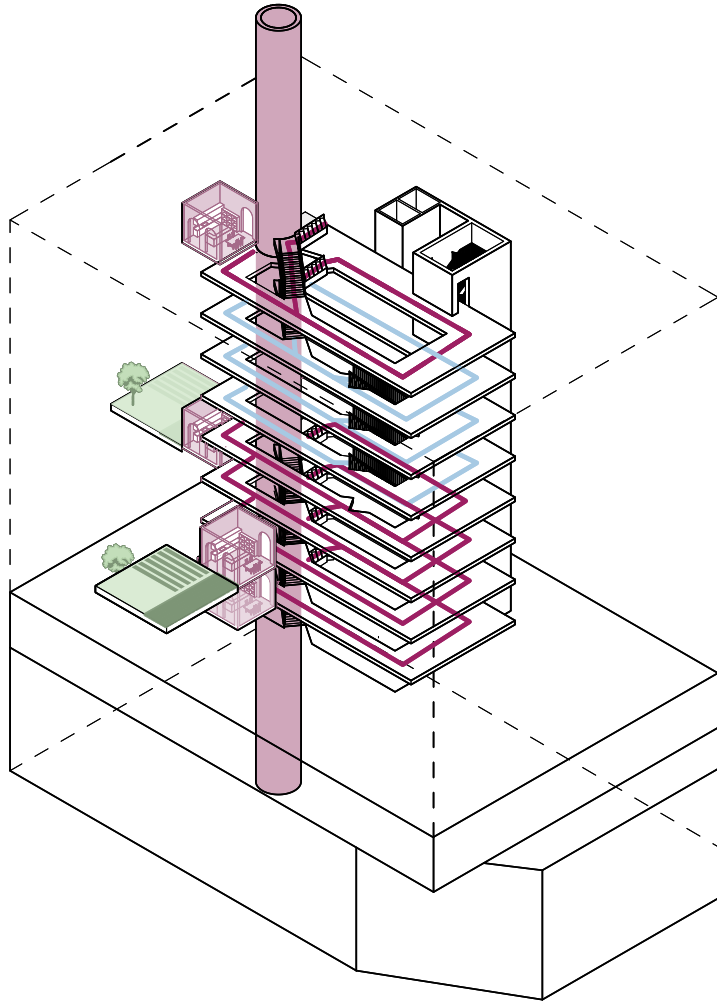
- Urban Farming / Garden
- Core
- Collective Kitchen / Laundry
- Dwelling unit

CIRCULATION

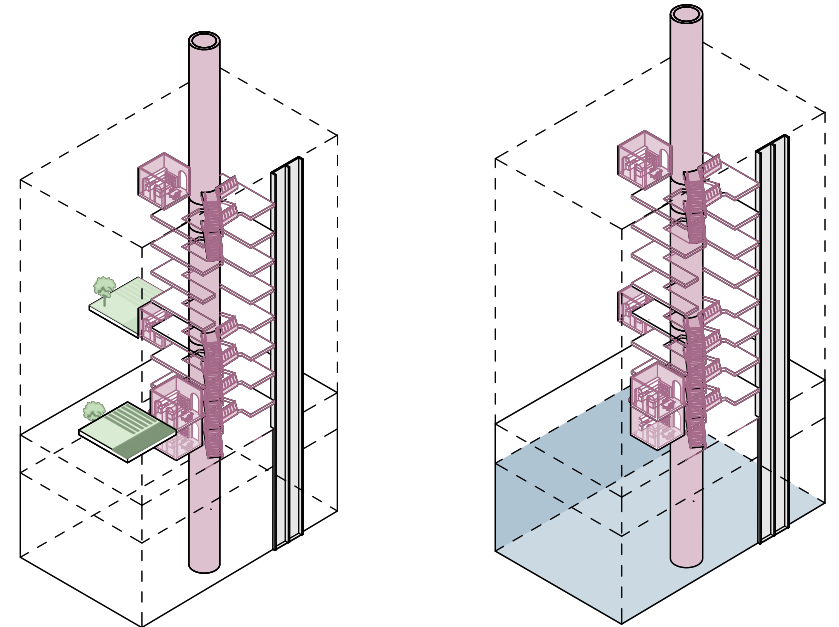


- Urban Farming / Garden
- Core
- Collective Kitchen / Laundry
- Dwelling unit

HEAT EXCHANGE : SOCIAL SYSTEMS

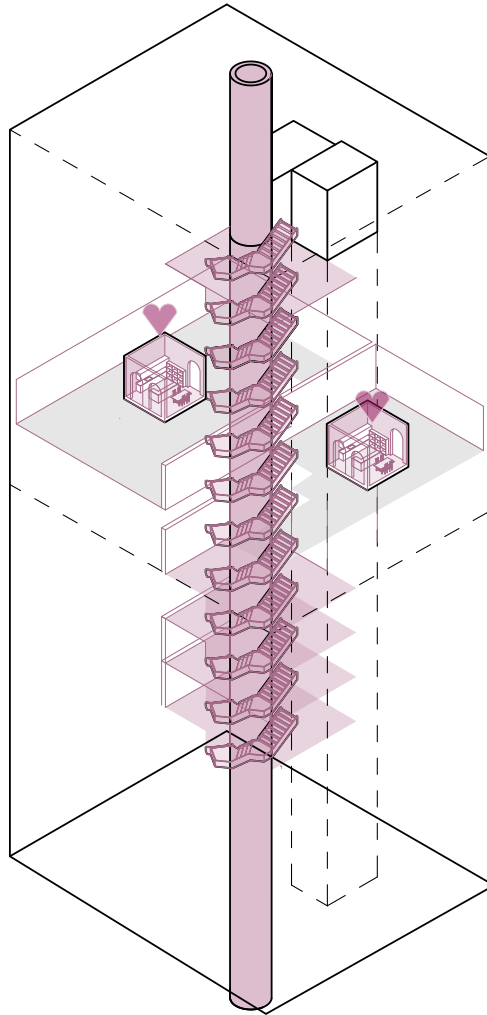


- Collective Urban space
- Fixed Productive Spaces
- Collective Social

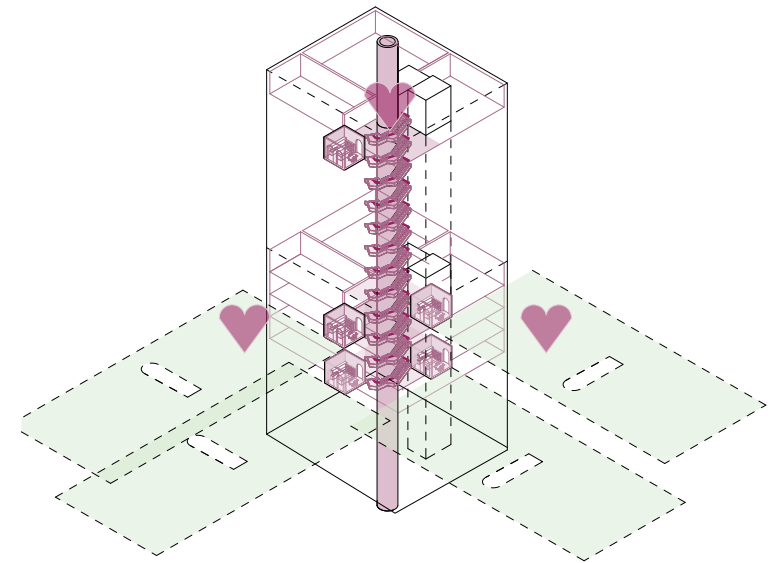


Option 1 - Integrated in the circulation System

HEAT EXCHANGE : SOCIAL SYSTEMS

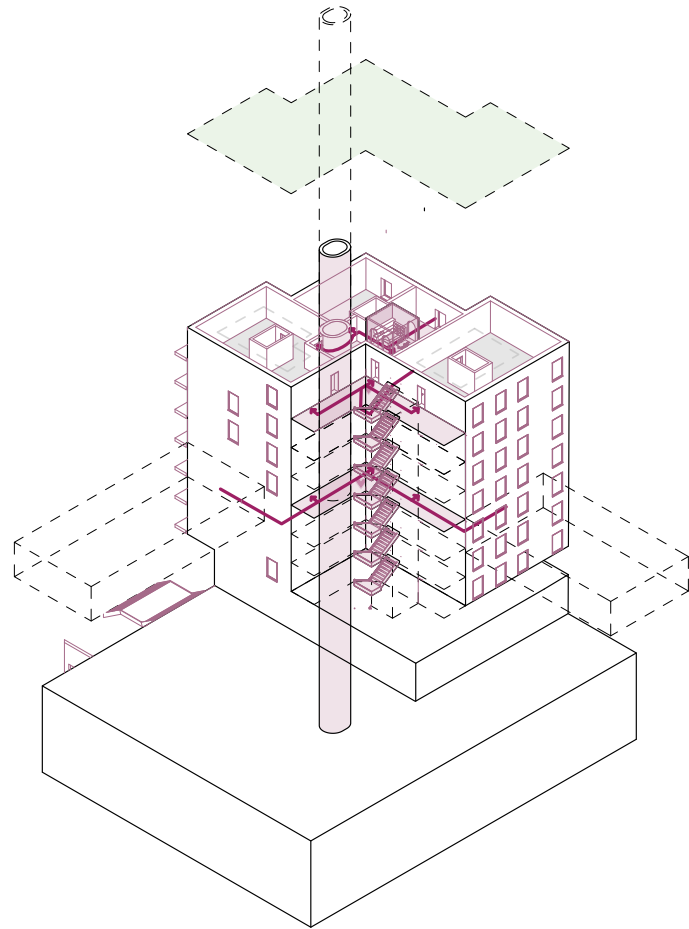


- Collective Urban space
- Fixed Productive Spaces
- Collective Social



Option 2 - Wrapping the circulation system around the chimney

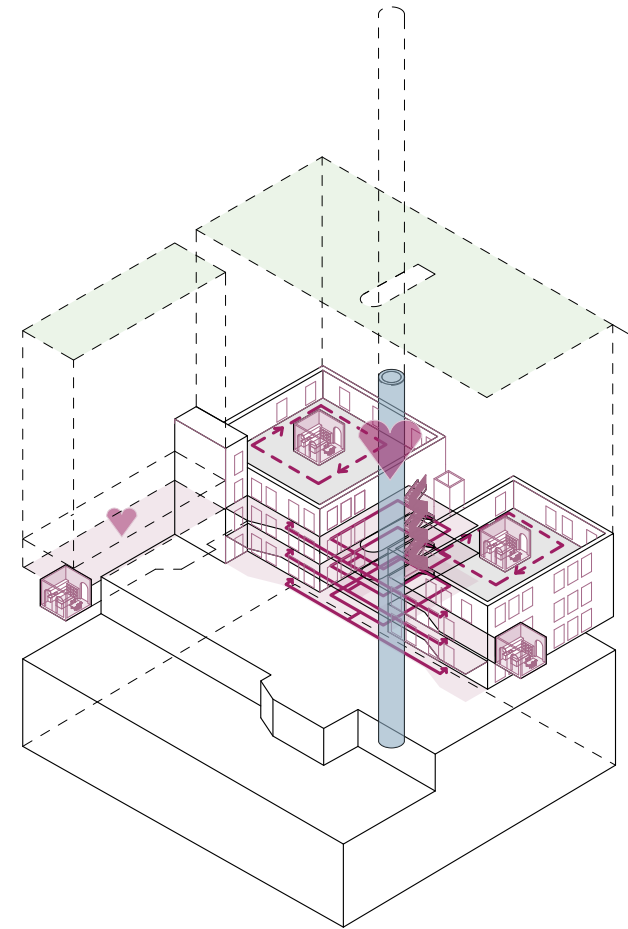
HEAT EXCHANGE : SOCIAL SYSTEMS



Option 3 - Integrated in the Dwelling

- Collective Urban space
- Fixed Productive Spaces
- Collective Social

HEAT EXCHANGE : SOCIAL SYSTEMS

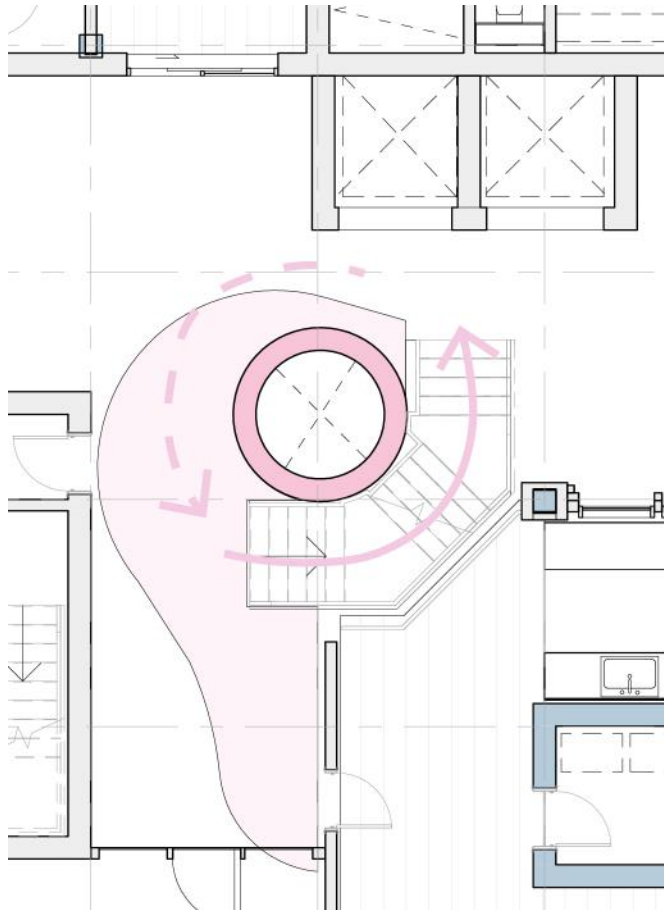


Option 4 -Part of the gallery system

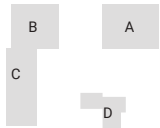
- Collective Urban space
- Fixed Productive Spaces
- Collective Social

CIRCULATION:

Combining Circulation and industry infrastructure

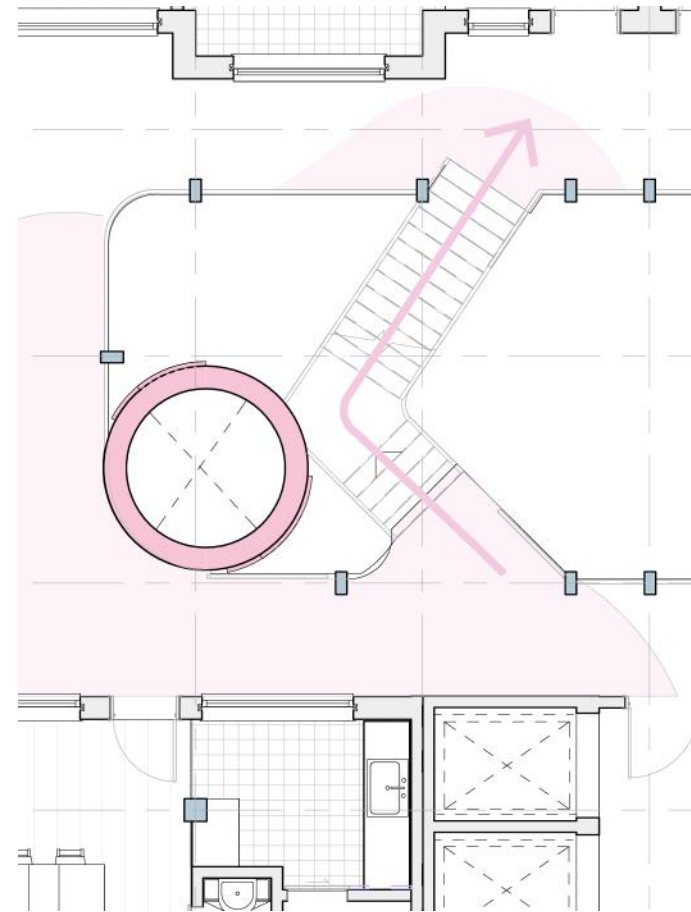


Core B

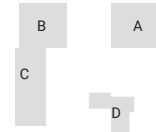


CIRCULATION:

Combining Circulation and industry infrastructure

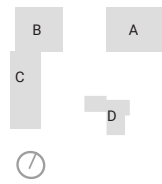
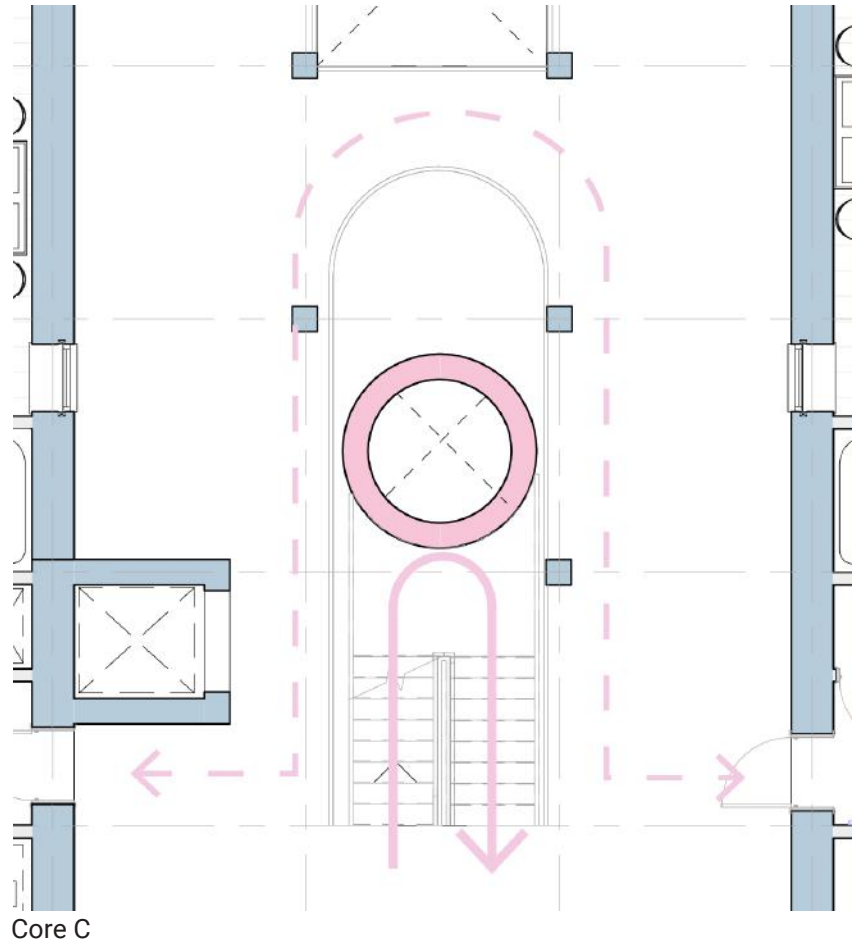


Core A



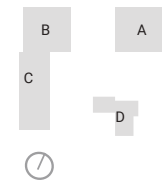
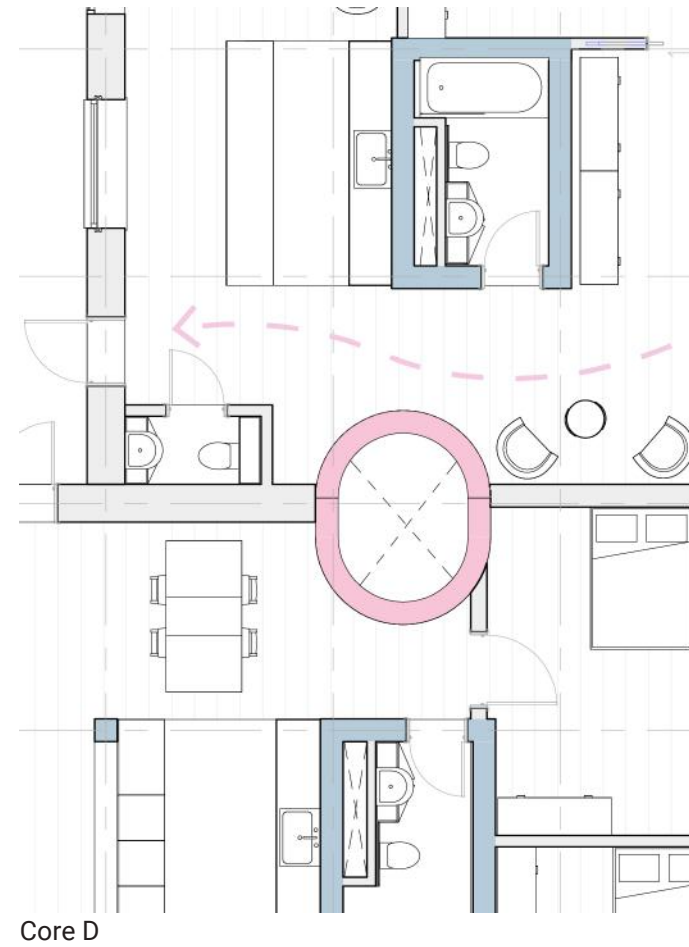
CIRCULATION:

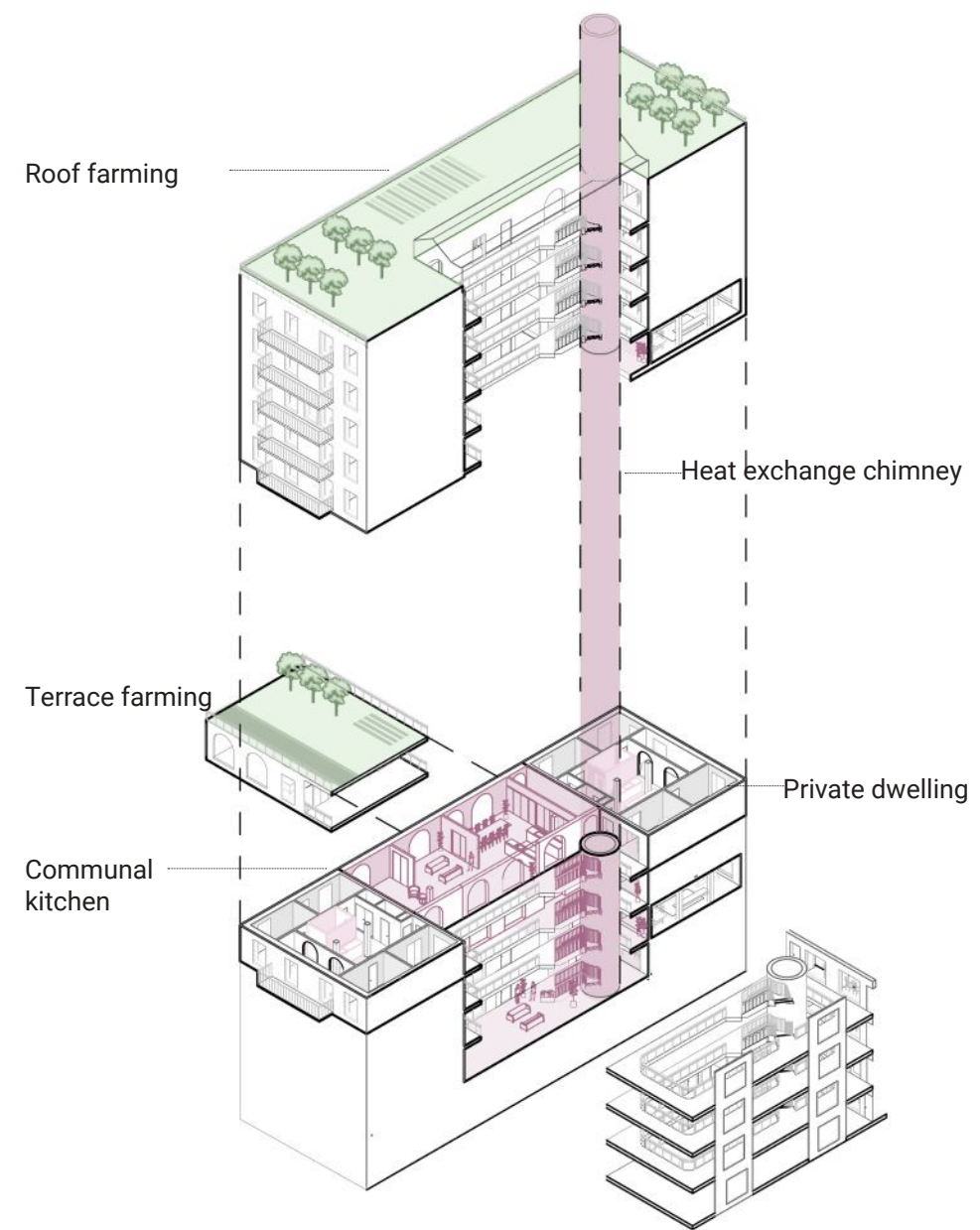
Combining Circulation and industry infrastructure



CIRCULATION:

Combining Circulation and industry infrastructure



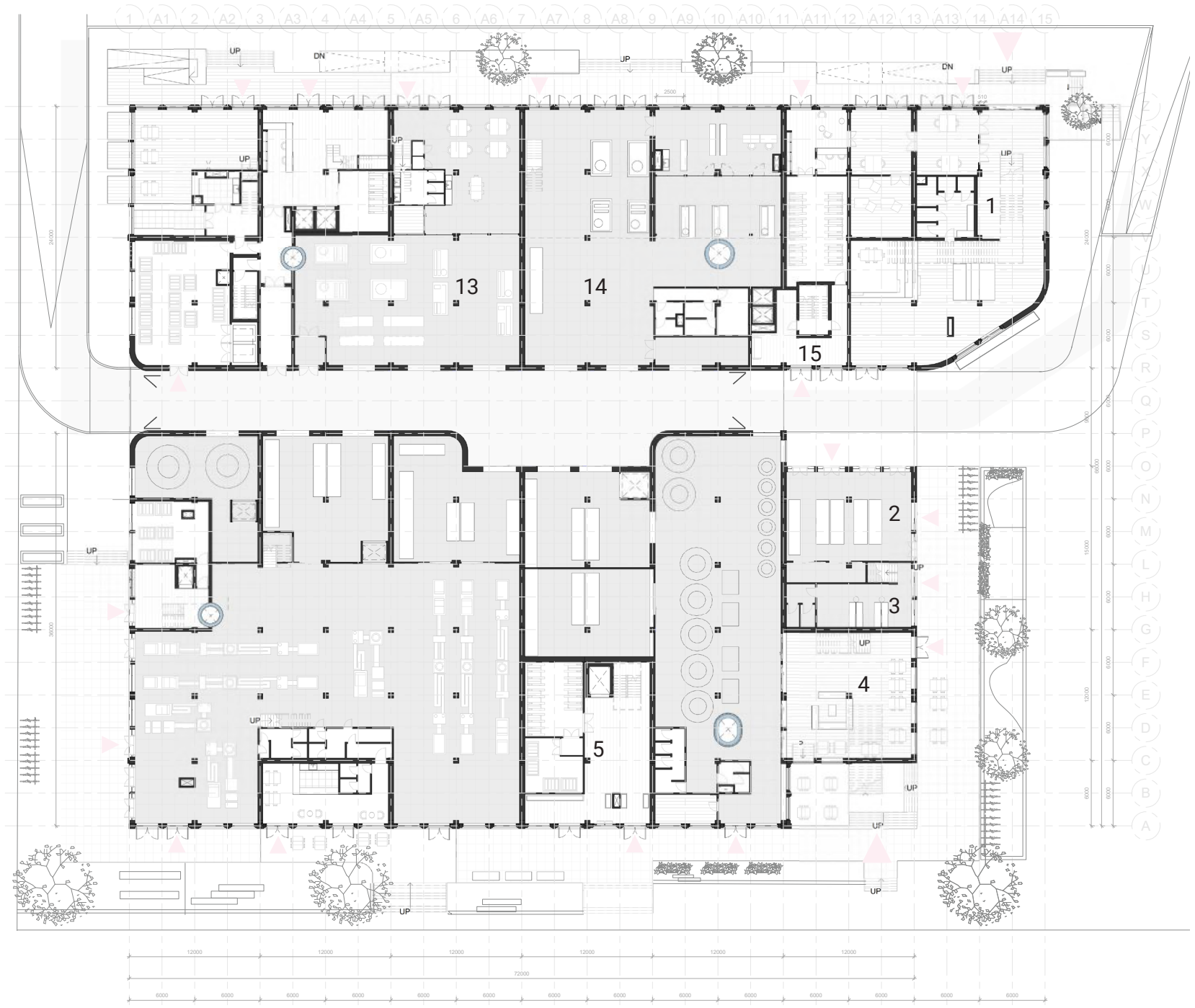


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OVERALL DESIGN

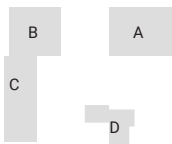
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GROUND FLOOR



Key:

- 1. Theatre and main entrance
- 2. Retail
- 3. Retail
- 4. Brewery +bar
- 5. Residential Core D
- 6. Cafe
- 7. Baking industry
- 8. Residential Core D
- 9. Refuse
- 10. Refuse
- 11. Restaurant
- 12. Residential Core B
- 13. 3D Printing
- 14. Glass Blowing
- 15. Residential Core A



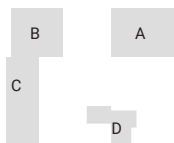
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MEZZANINE



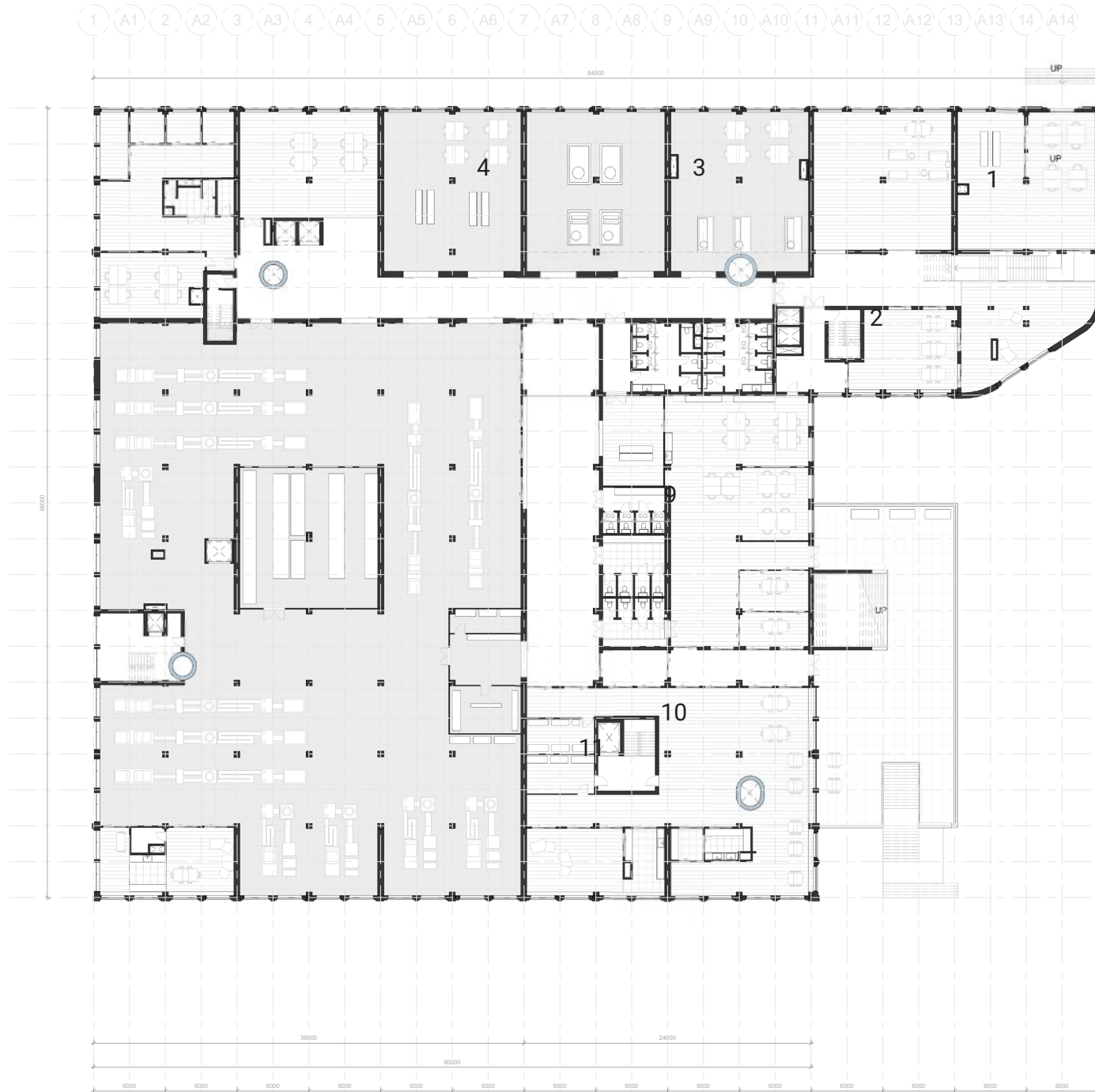
Key:

1. Theatre
2. Brewery
3. Residential Core D
4. Baking Industry
5. Residential Core C
6. Storage
7. Restaurant
8. Residential Core B + admin office
9. 3D Print Industry
10. Glass Blowing
11. Residential Core A



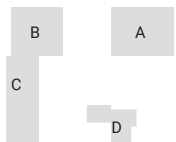
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PODIUM



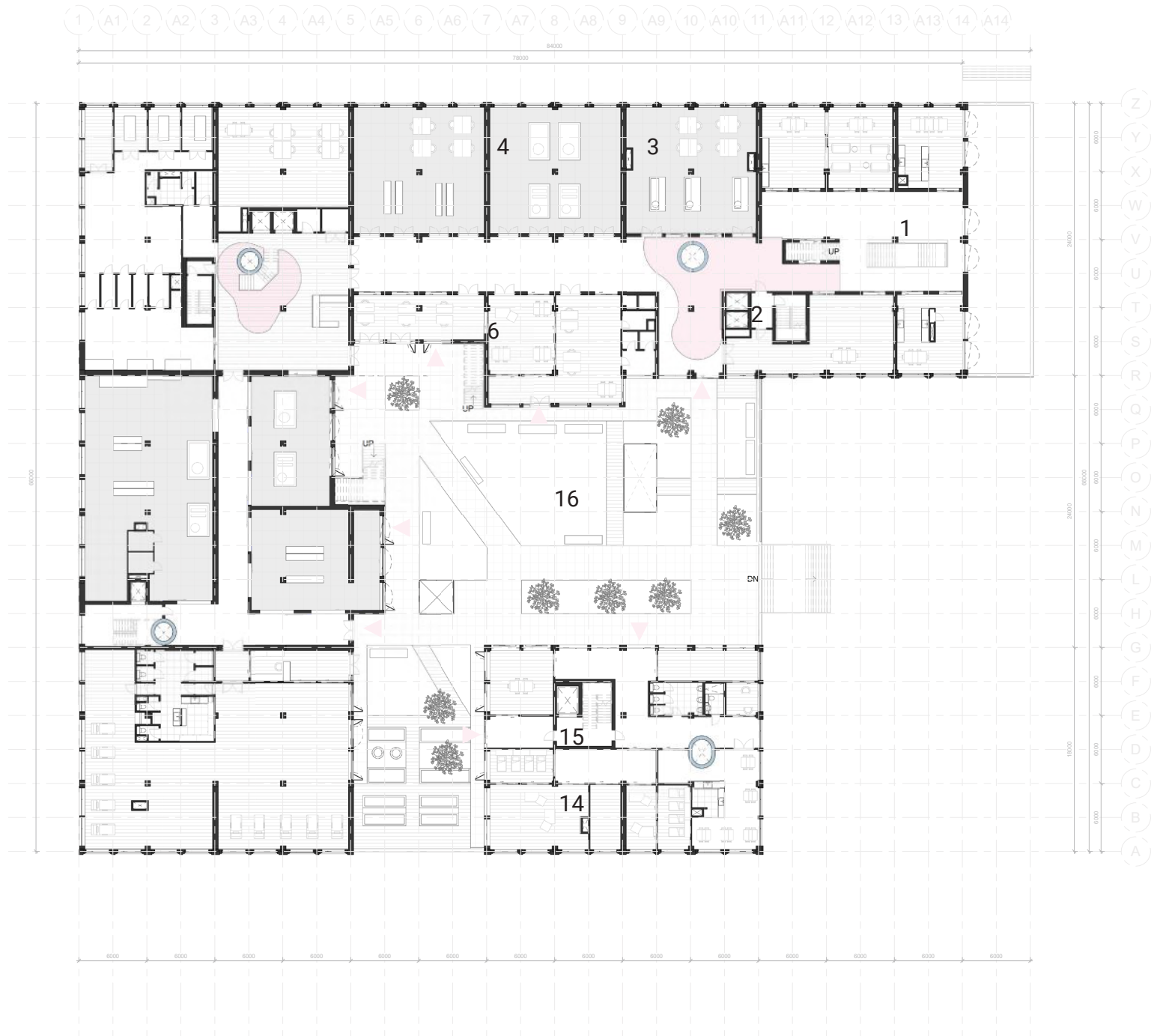
Key:

1. Theatre and main entrance
2. Core A
3. Atelier :Glass blowing
4. Atelier
5. Core B
6. Wellness centre
7. Baking industry
8. Residential Core C
9. Offices Co-working spaces
10. Workers cafeteria
11. Residential Core D



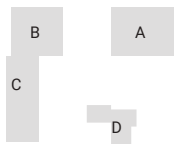
1:200@A1

PODIUM 2



Key:

- 1. Theatre
- 2. Residential Core D
- 3. Atelier
- 4. Atelier
- 5. Atelier
- 6. Youth care
- 7. Residential Core B
- 8. Wellness Centre
- 9. Atelier
- 10. Atelier
- 11. Atelier
- 12. Residential Core C
- 13. Gym
- 14. Childcare
- 15. Residential Core D
- 16. Green public area



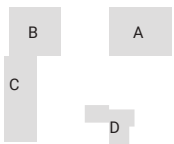
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LEVEL 1



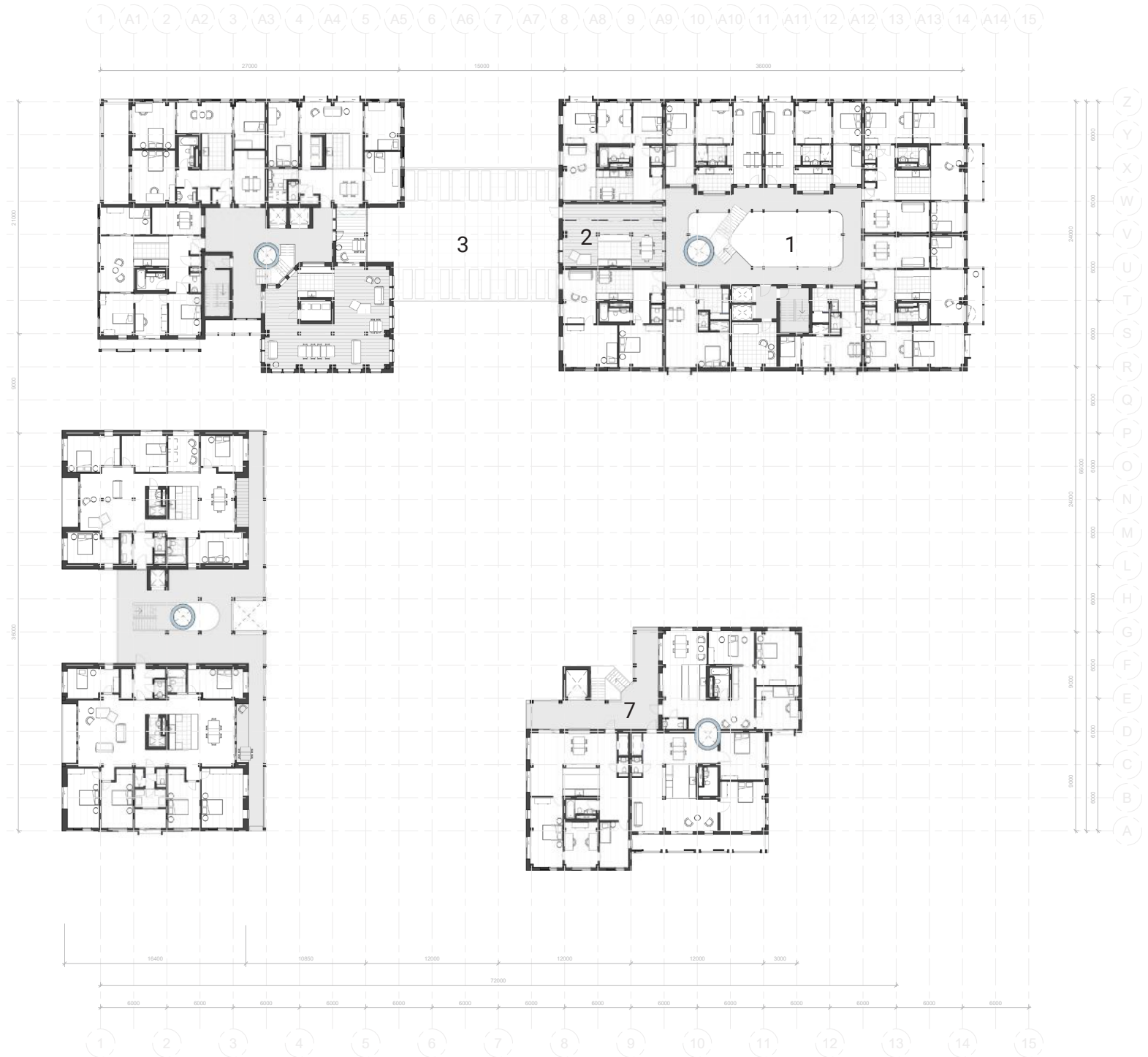
Key:

- 1. Core A : Atrium
- 2. Collective kitchen A
- 3. Dance studios
- 4. Collective kitchen B
- 5. Residential Core B
- 6. Urban farming terrace C
- 7. Residential Core C
- 8. Residential Core D



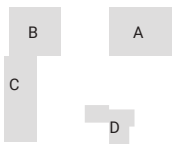
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LEVEL 2



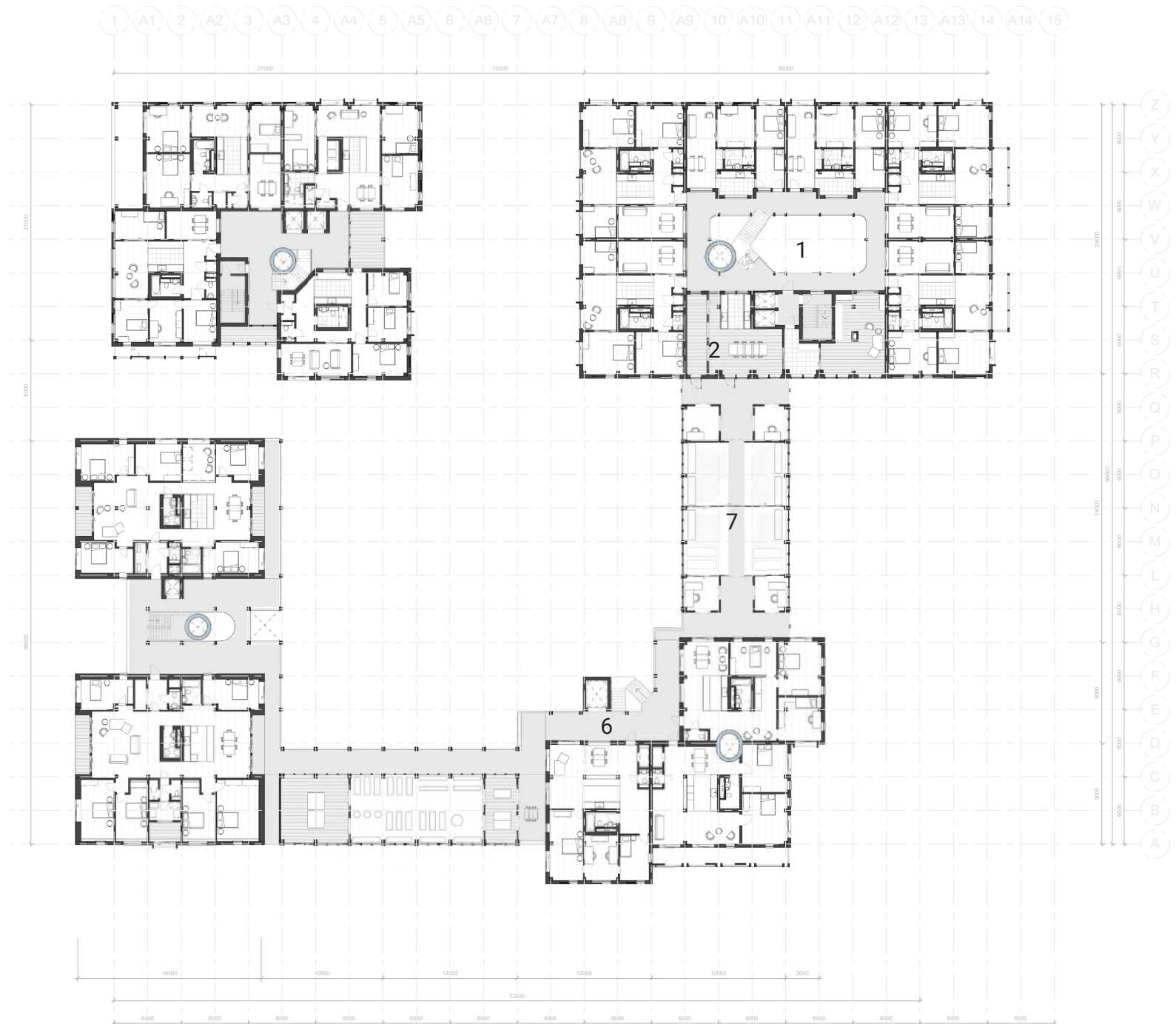
Key:

- 1. Core A : Atrium
- 2. Collective kitchen A
- 3. Urban farming terrace AB
- 4. Collective kitchen B
- 5. Residential Core B
- 6. Residential Core C
- 7. Residential Core D

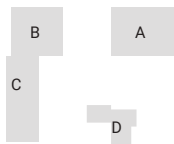


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LEVEL 3

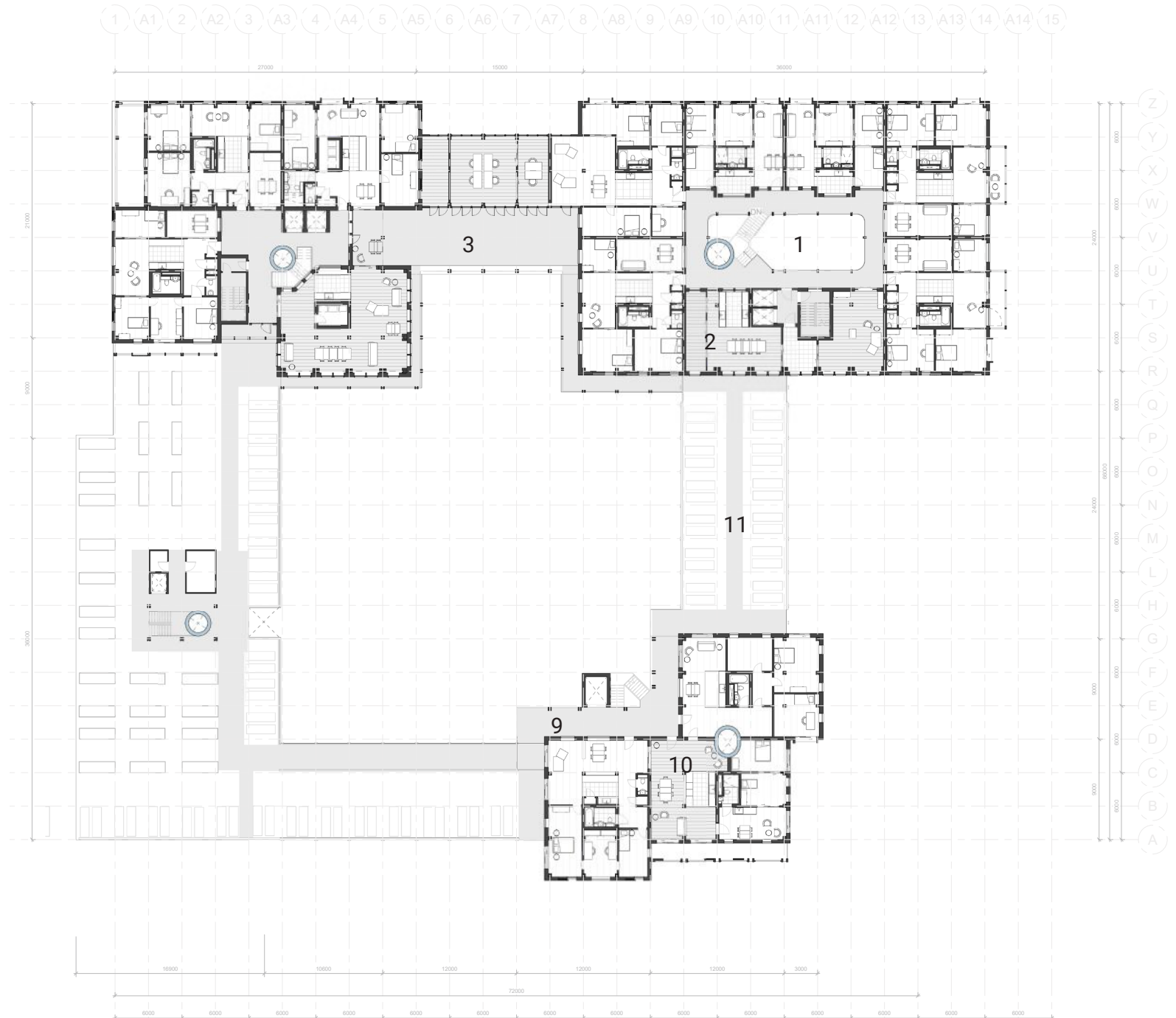


- Key:
- 1. Core A : Atrium
 - 2. Collective kitchen A
 - 3. Residential Core B
 - 4. Residential Core C
 - 5. Aeroponics and co-working terrace CD
 - 6. Residential Core D
 - 7. Urban farming terrace DA



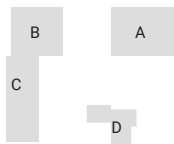
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LEVEL 4



Key:

- 1. Core A : Atrium
- 2. Collective kitchen A
- 3. Urban farming terrace AB
- 4. Collective kitchen B
- 5. Residential Core B
- 6. Urban farming Terrace BC
- 7. Residential Core C
- 8. Urban Farming terrace BC
- 9. Residential Core D
- 10. Collective kitchen d
- 11. Urban farming terrace DA



1:200@A1

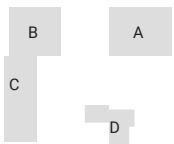
LEVEL 5

Paula Pocol : Gender? Home! :



Key:

- 1. Core A: Atrium
- 2. Collective kitchen
- 3. Urban Farming Terrace AB
- 4. Collective kitchen
- 5. Core B
- 6. Core D

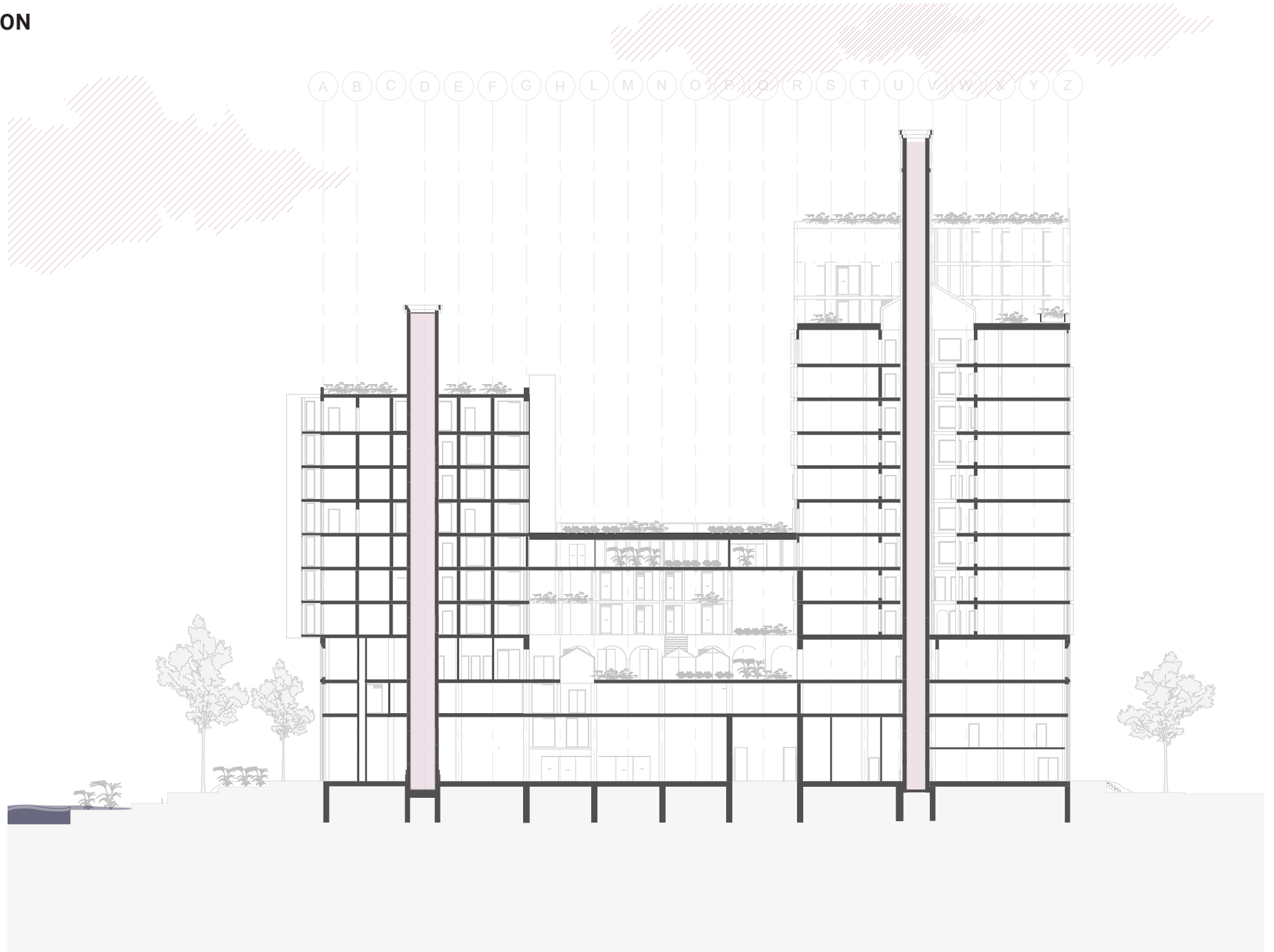


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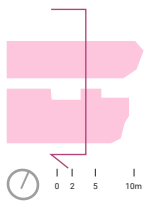
Paula Pocol : Gender? Home! :

CROSS SECTION



Paula Pocol : Gender? Home! :

Paula Pocol : Gender? Home! :



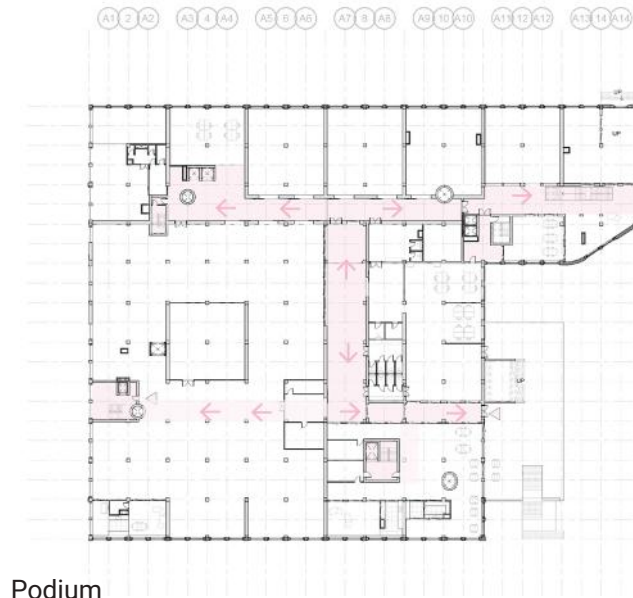
CIRCULATION STRATEGY



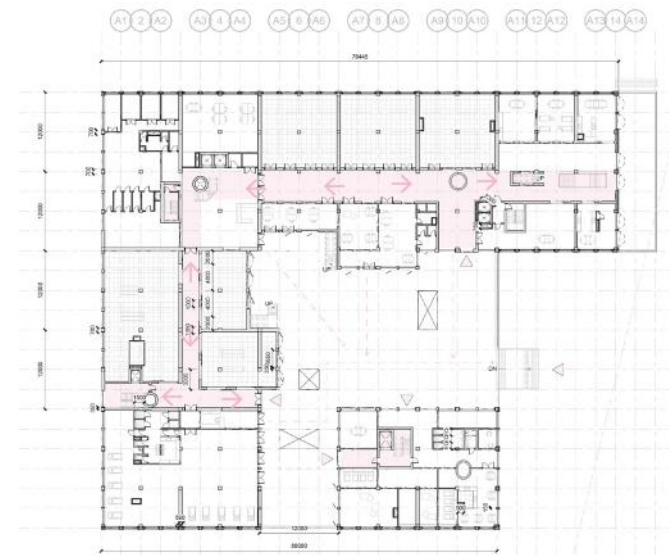
Ground Floor



CIRCULATION STRATEGY



Podium

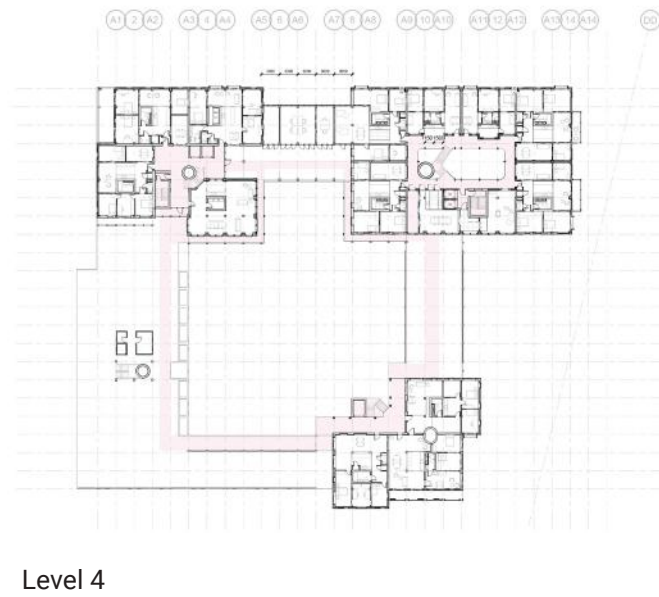
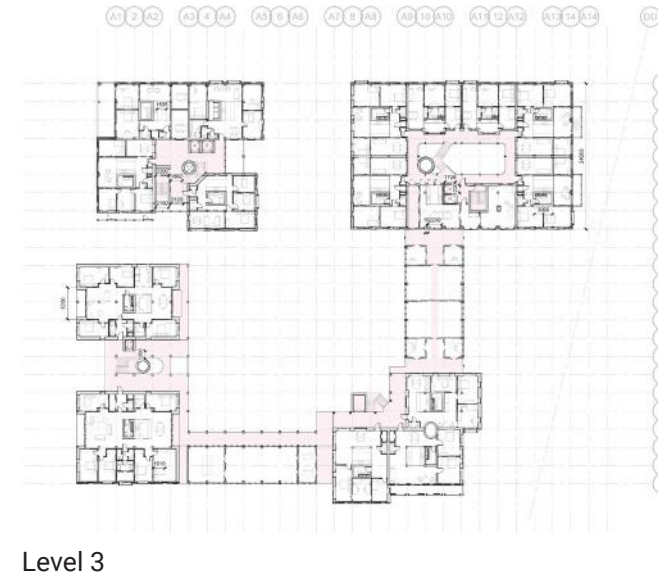
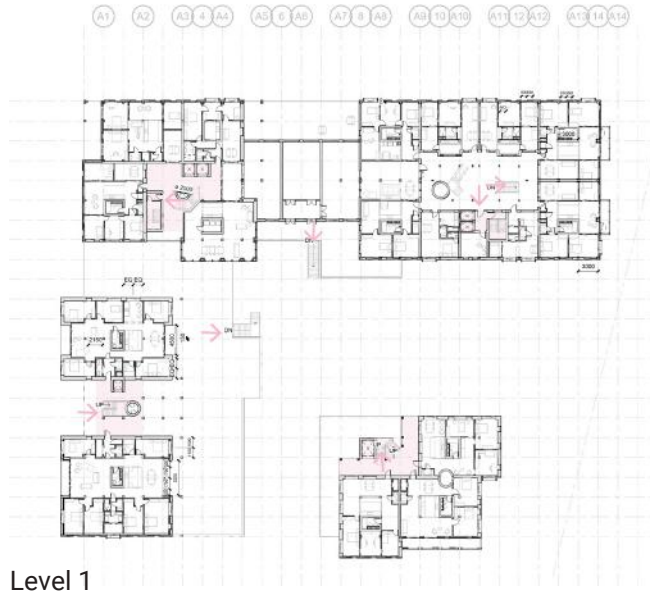


Podium 2



CIRCULATION STRATEGY

CIRCULATION STRATEGY



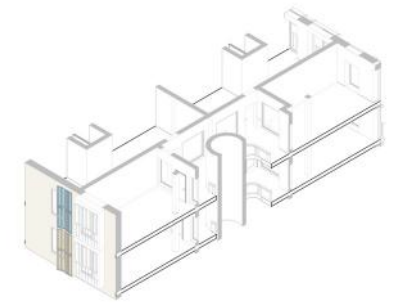
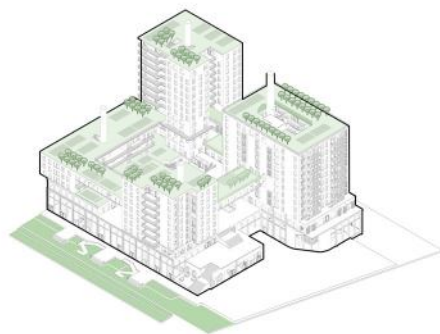
Paula Pocol : Gender? Home I :

Paula Pocol : Gender? Home I :



URBAN HEAT

CLIMATE STRATEGY

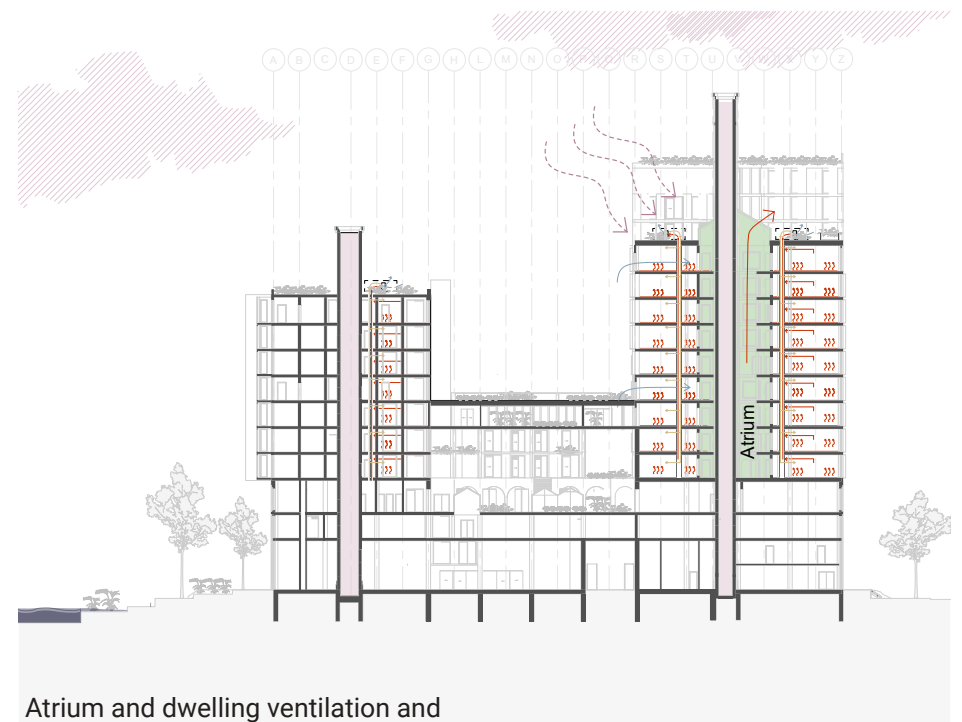
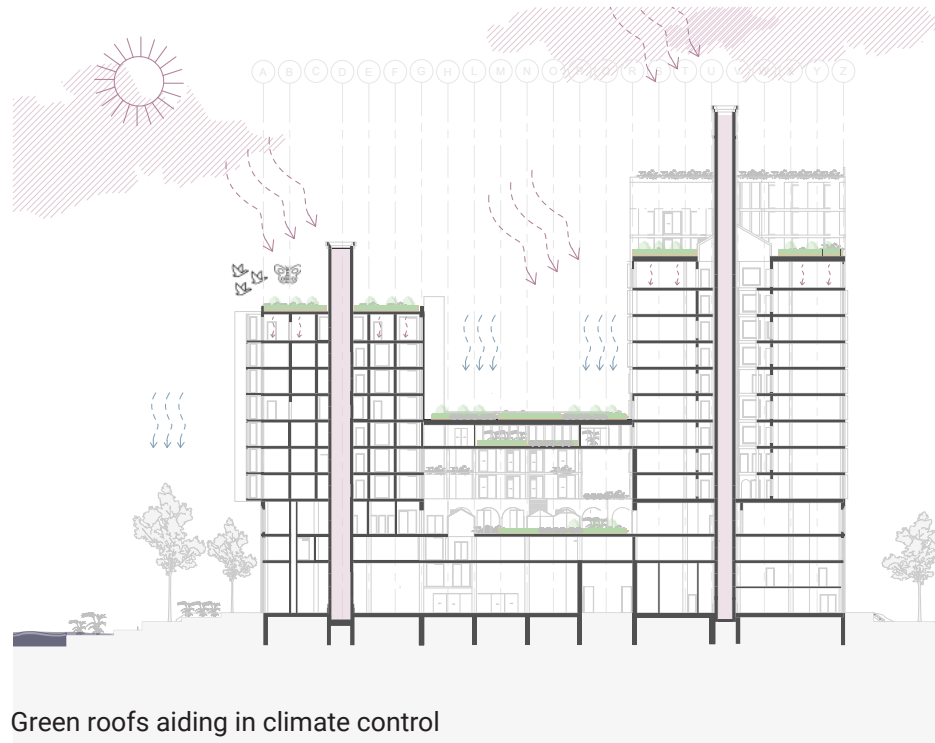


Extension of the tidal park for

Extension of the tidal park for

Wooden facade with shutters

Wooden facade with shutters



NORTH ELEVATION



Paula Pocol : Gender? Home I :

Paula Pocol : Gender? Home I :

SOUTH ELEVATION



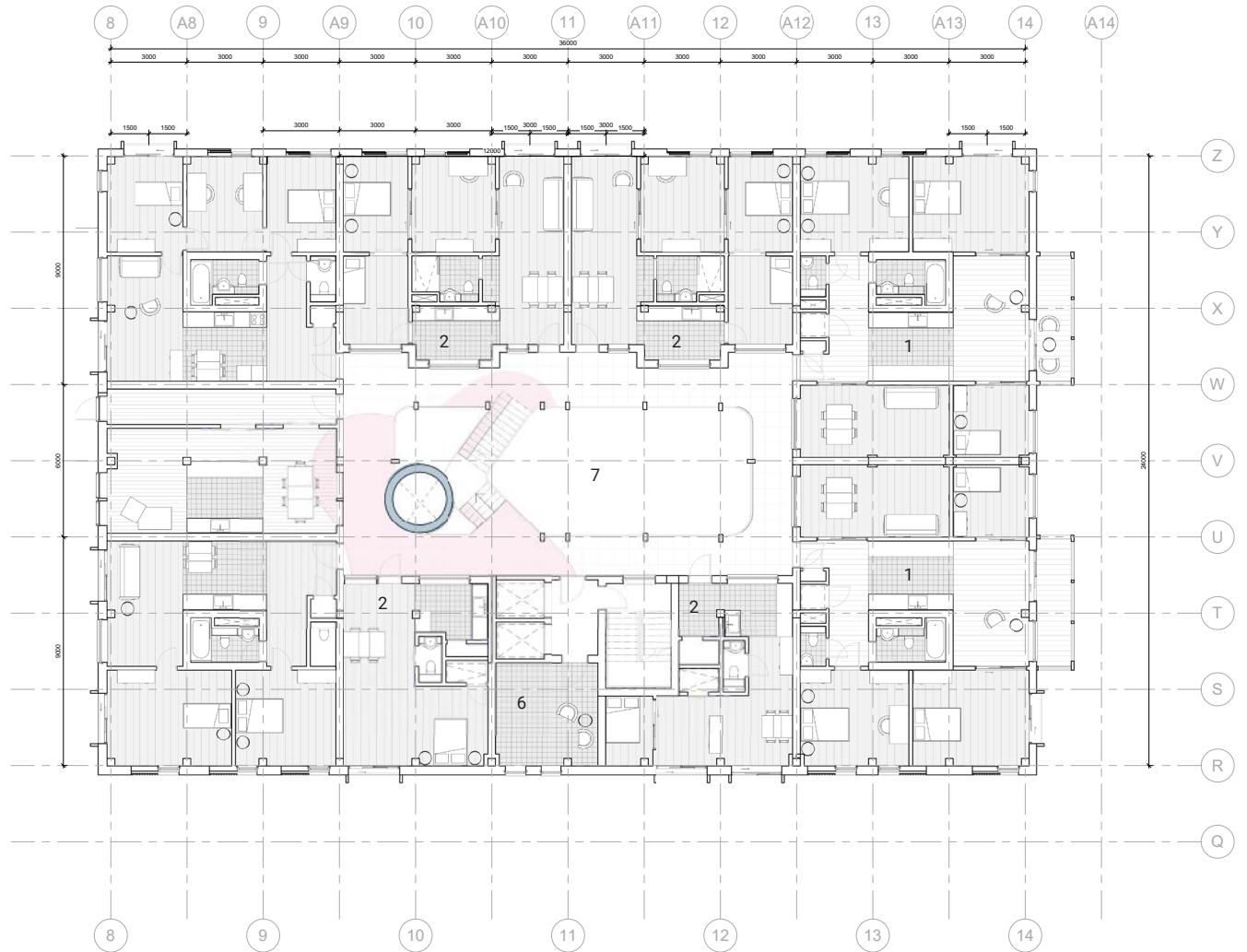
Paula Pocol : Gender? Home! :

Paula Pocol : Gender? Home! :

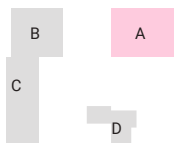
TYPICAL FLOOR PLANS CORE A

Level 2 : Collective Kitchen Type 1

Core A is organized around an atrium and presents a mix of studios and family apartments. The corner layouts are mirrored.



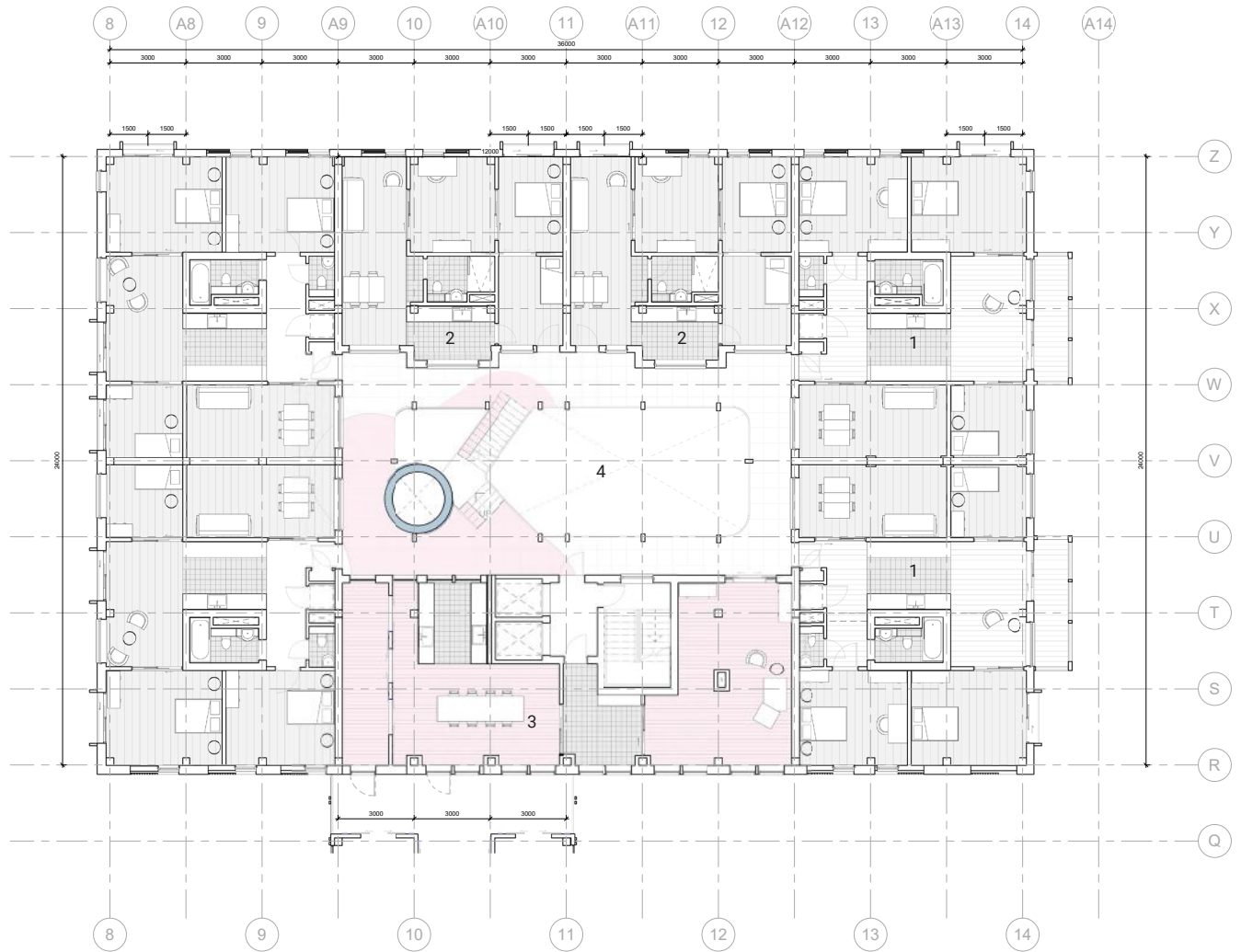
- 1. Type 1 : 108 m²
- 2. Type 2 : 81 m²
- 3. Type 3 : studios 45 -48 m²
- 4. Collective kitchen
- 5. Type 4 : 81 m²
- 6. Communal laundry
- 7. Atrium



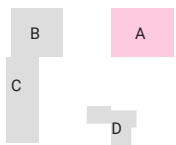
1:100@A1

TYPICAL FLOOR PLANS CORE A

Level 5 Collective Kitchen Type 2

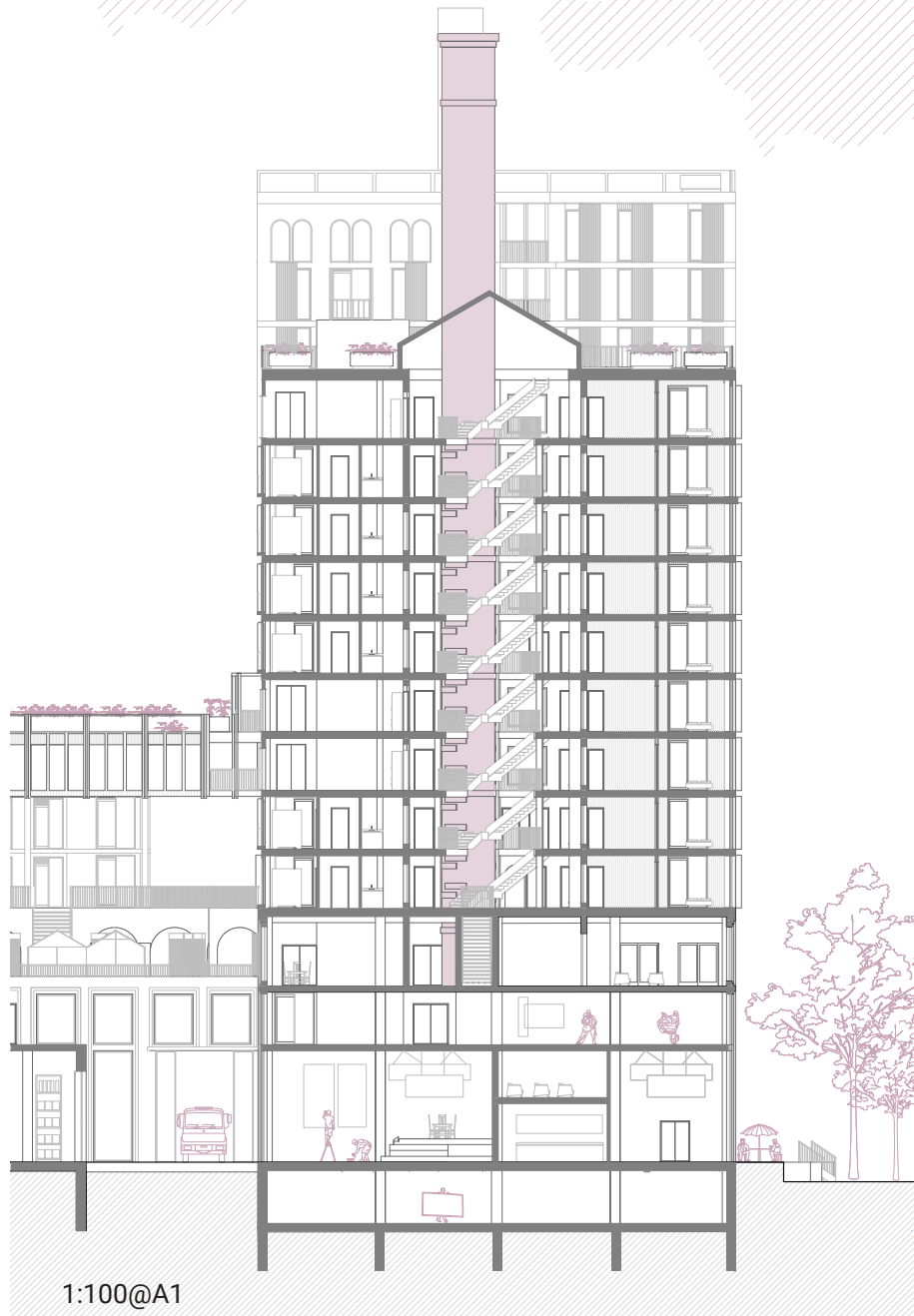


- 1. Type 1 : 108 m²
- 2. Type 2 : 81 m²
- 3. Communal Kitchen , laundry and leisure space
- 4. Atrium



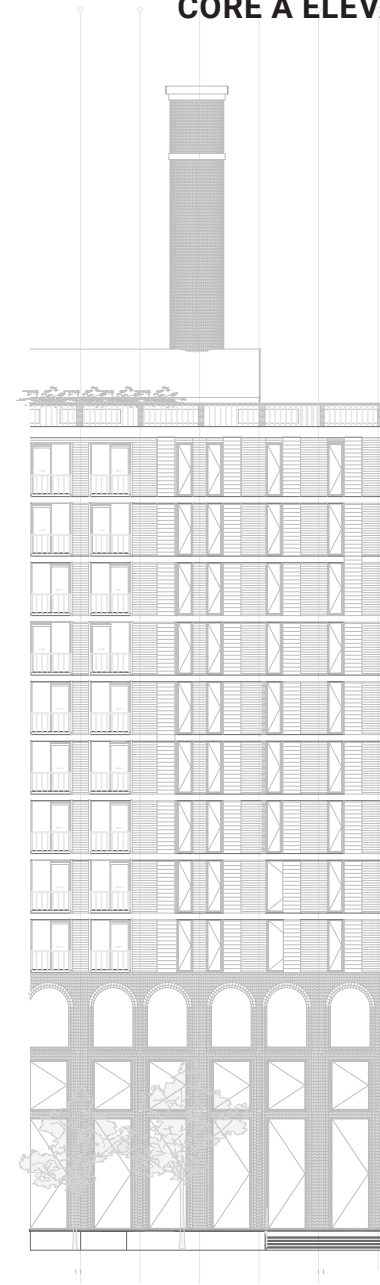
1:100@A1

CORE A CROSS SECTION



1:100@A1

CORE A ELEVATION FRAGMENT

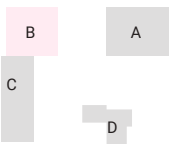


TYPICAL FLOOR PLANS CORE B

Level 2 : Collective Kitchen

Core B is focused on a more separate way of life with communal kitchens appearing where necessary. The apartments still have flexible layouts organised around a 'productive core'.

- 1. Type 1 : 108 m²
- 2. Type 2 : 108 m²
- 3. Collective kitchen



1:100@A1



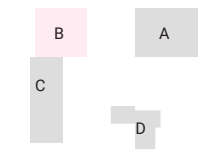
TYPICAL FLOOR PLANS CORE B

Level 6 : Typical

Core B is focused on a more separate way of life with communal kitchens appearing where necessary. The apartments still have flexible layouts organised around a 'productive core'.



- 1. Type 1 : 108 m²
- 2. Type 2 : 108 m²
- 3. Type 3 : 90 m²

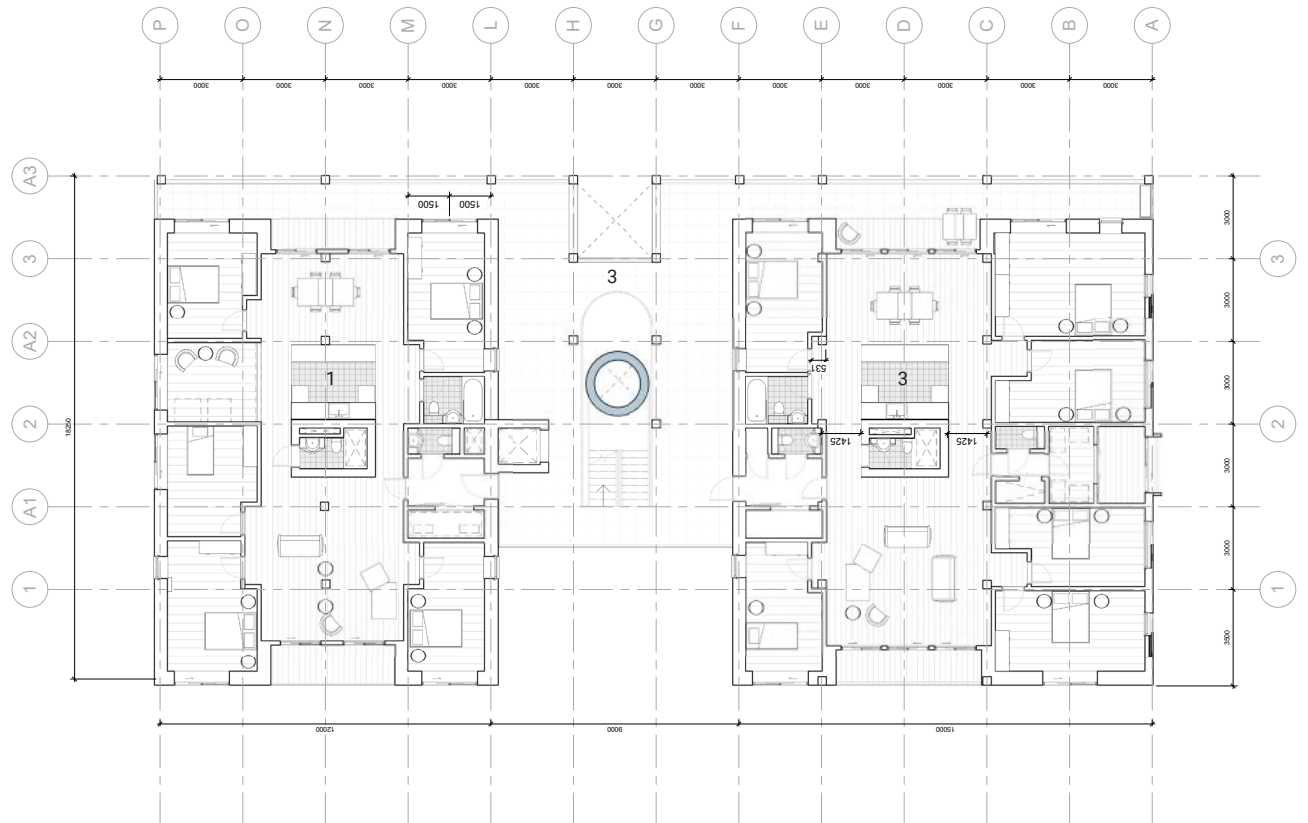


1:100@A1

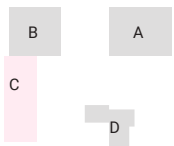
TYPICAL FLOOR PLANS CORE D

Level 2

Core C has two cluster apartments per floor that are targeting young professionals or large families

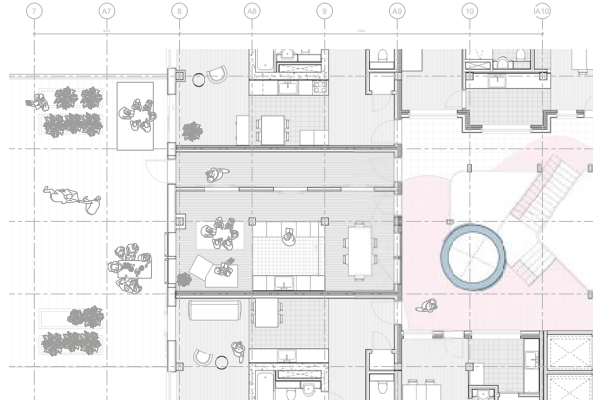


- 1. Type 1 : 216 m²
- 2. Type 2 : 270 m²
- 3. Gallery

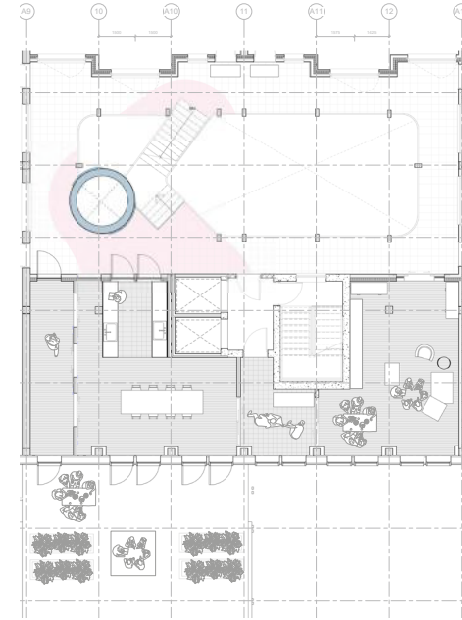


1:100@A1

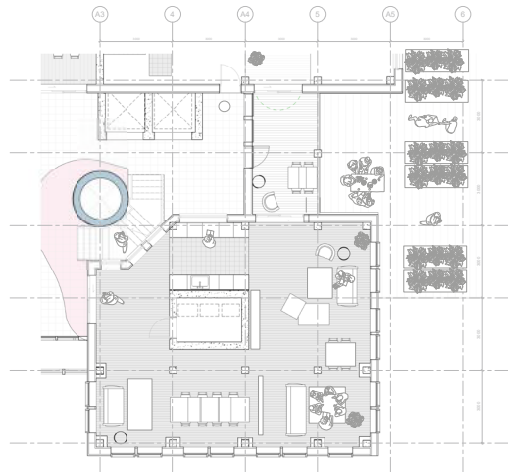
COLLECTIVE KITCHEN INDEX



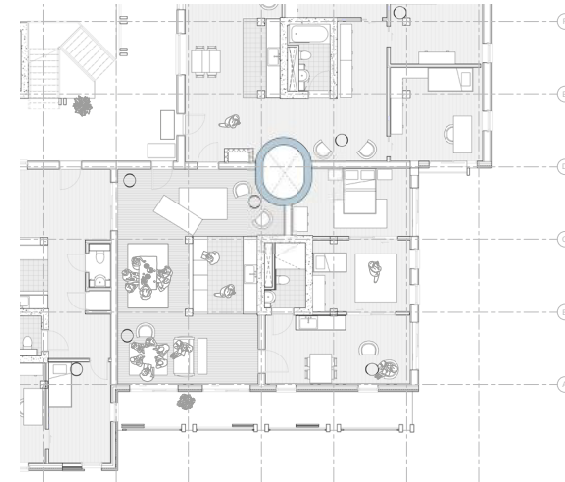
Collective Kitchen A level 2



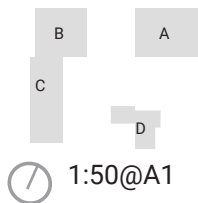
Collective Kitchen A Level 3



Collective Kitchen B

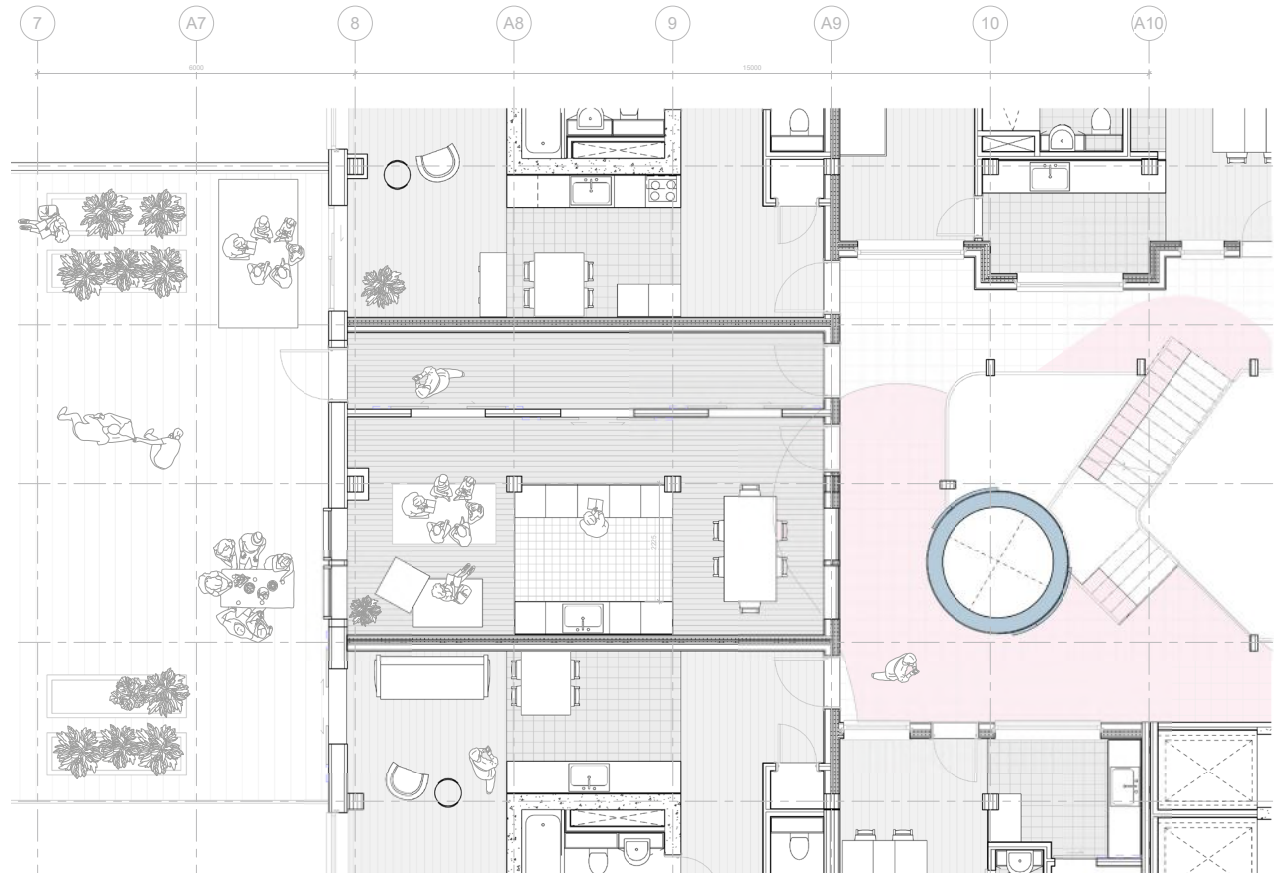


Collective Kitchen D

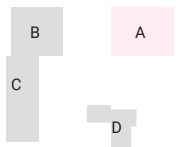
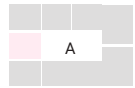


1:50@A1

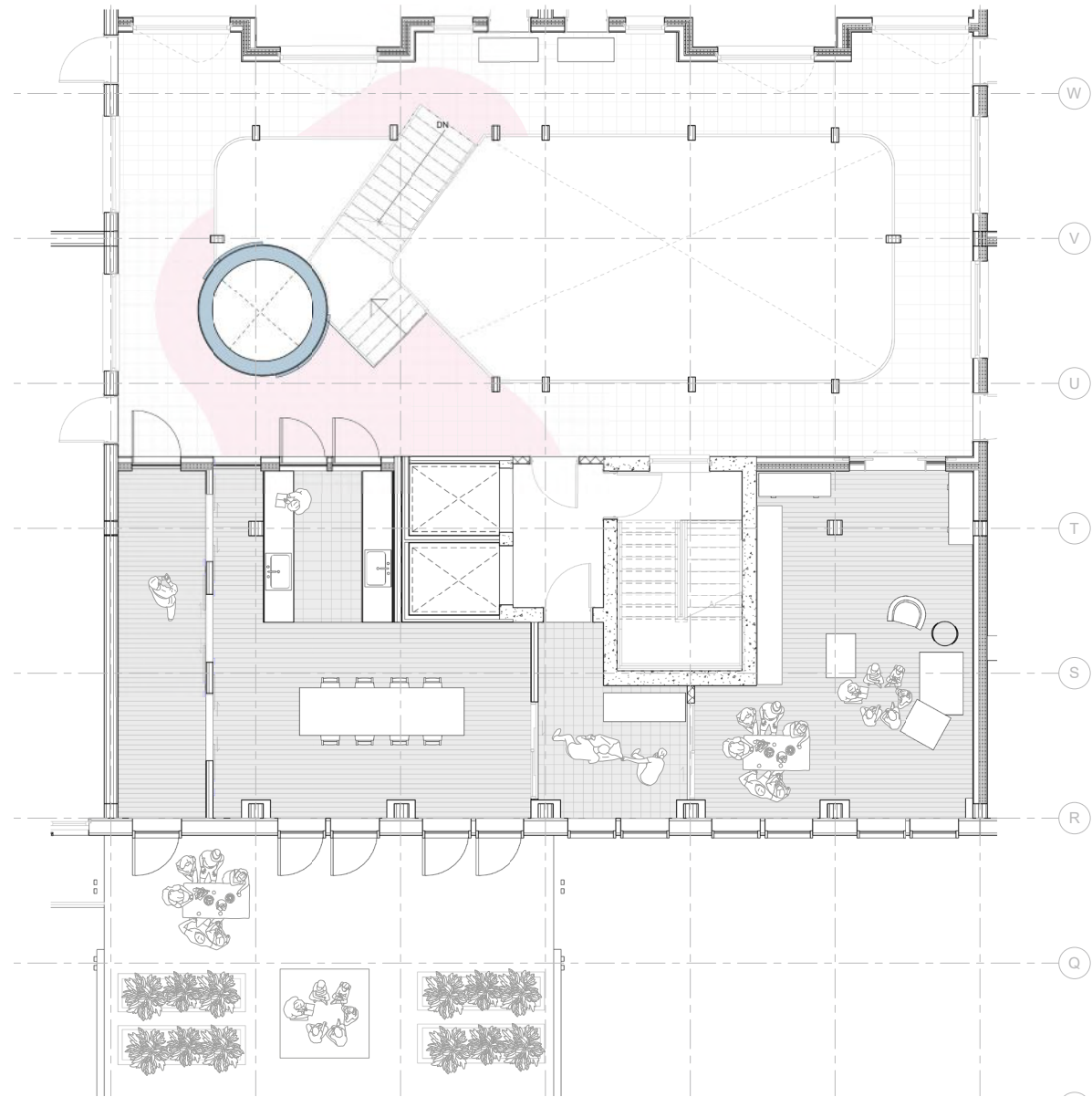
COLLECTIVE KITCHEN CORE A TYPE 1



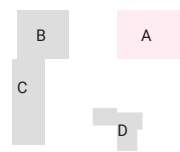
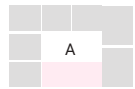
1:50@A1



COLLECTIVE KITCHEN CORE A TYPE 2



1:50@A1



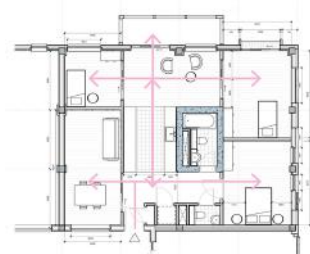
DWELLING PLANS

Type 1 Level 4 Core A

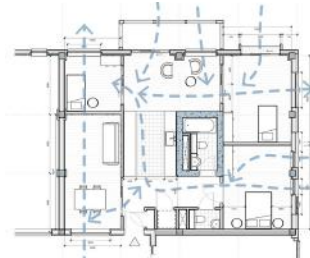
Family apartment: 108 m²

The arrangement around the core of the living areas of the apartment creates opportunity for different divides of day and night. Minimal area is dedicated solely to circulation. The inhabitants can flow from space to space, from room to room if they so desire. The layout is flexible with minimal intervention needed for addition or subtraction of traditionally private areas.

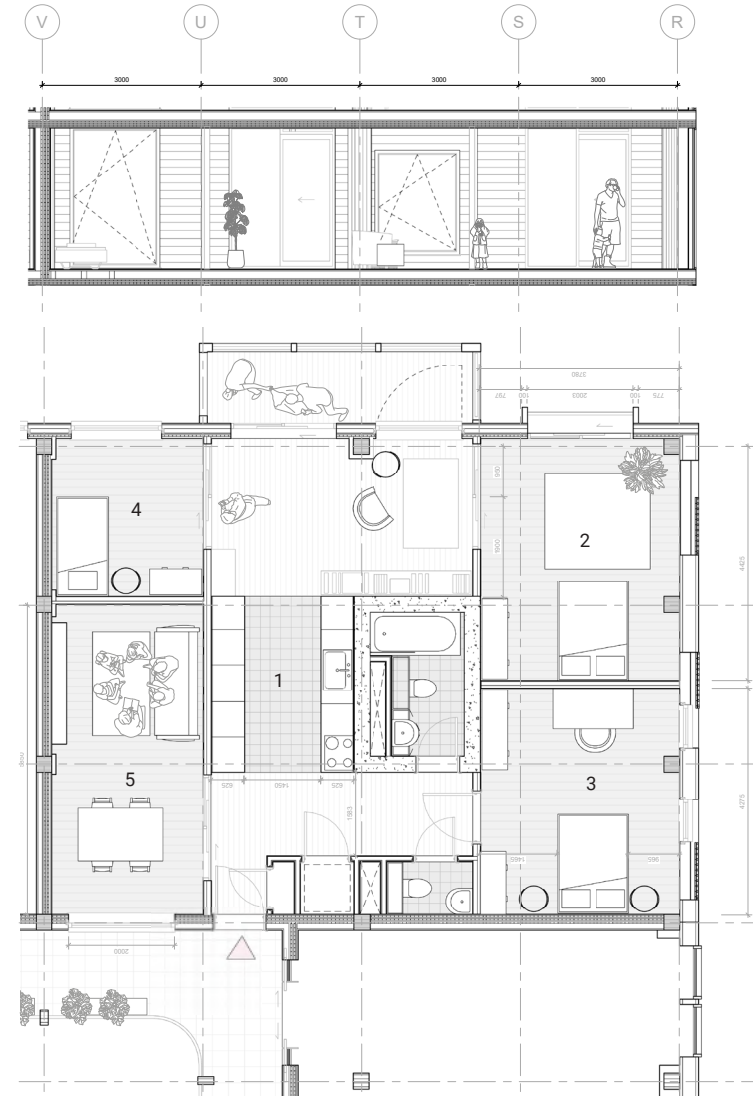
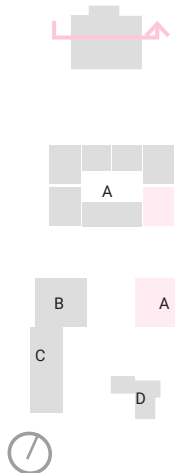
1. Core of the apartment: Kitchen
2. Bedroom 1
3. Bedroom 2
4. Bedroom 3
5. Dining, exposed towards the atrium and circulation area



Circulation



Air Flows



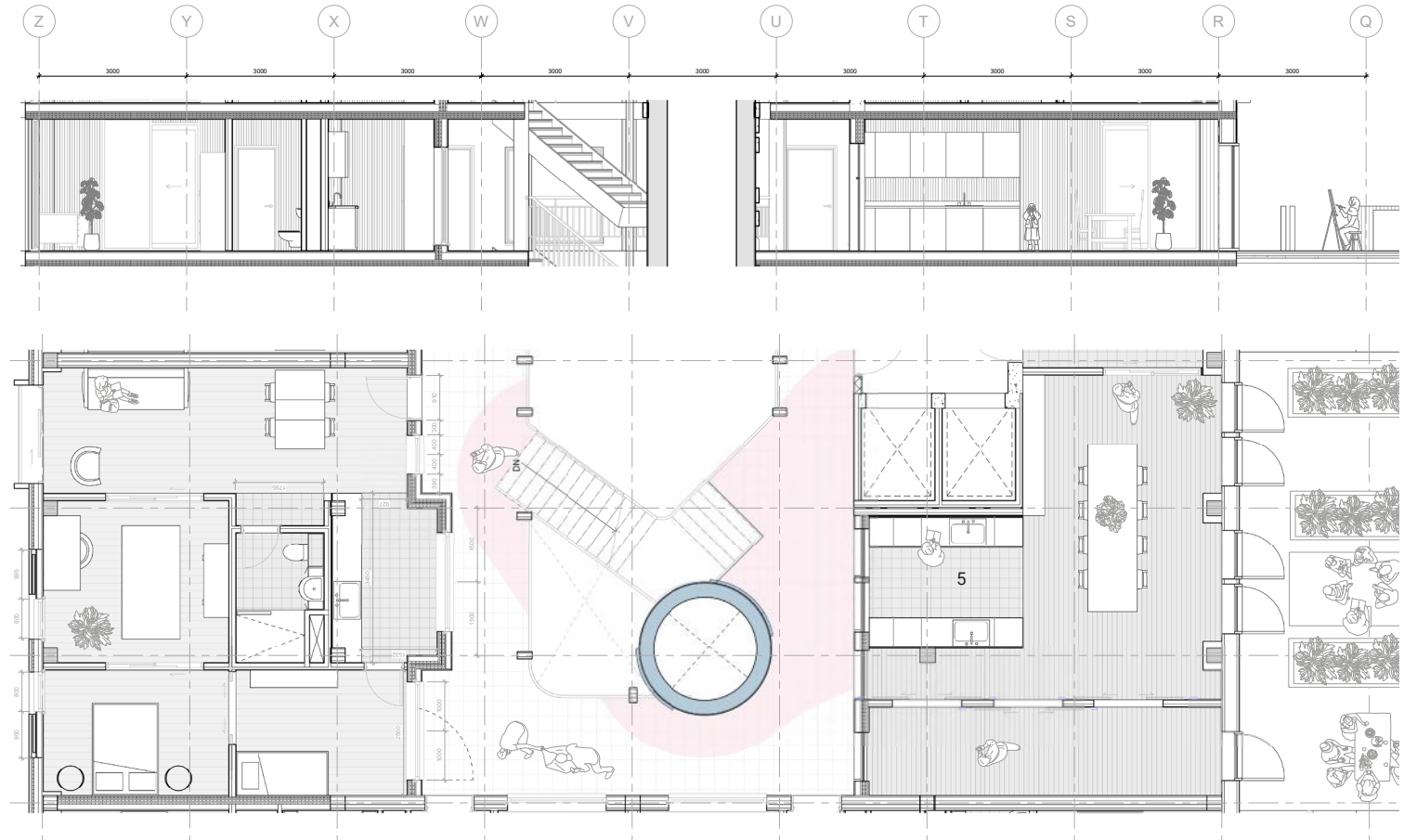
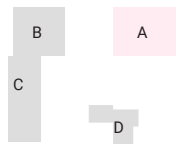
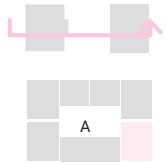
DWELLING PLANS

Type 2 Level 4 Core A

Family apartment: 81 m²

While I consider it to be a private dwelling this type heavily relates to the communal kitchen and is perhaps the most integrated in the wider community. The arrangement around the core of the living areas of the apartment creates opportunity for different divides of day and night. Minimal area is dedicated solely to circulation. The inhabitants can flow from space to space, from room to room if they so desire. The layout is flexible with minimal intervention needed for addition or subtraction of traditionally private areas.

1. Core of the apartment: Kitchen exposed towards the atrium and circulation area
2. Bedroom
3. Nursery/work area
4. Living area
5. Collective Kitchen



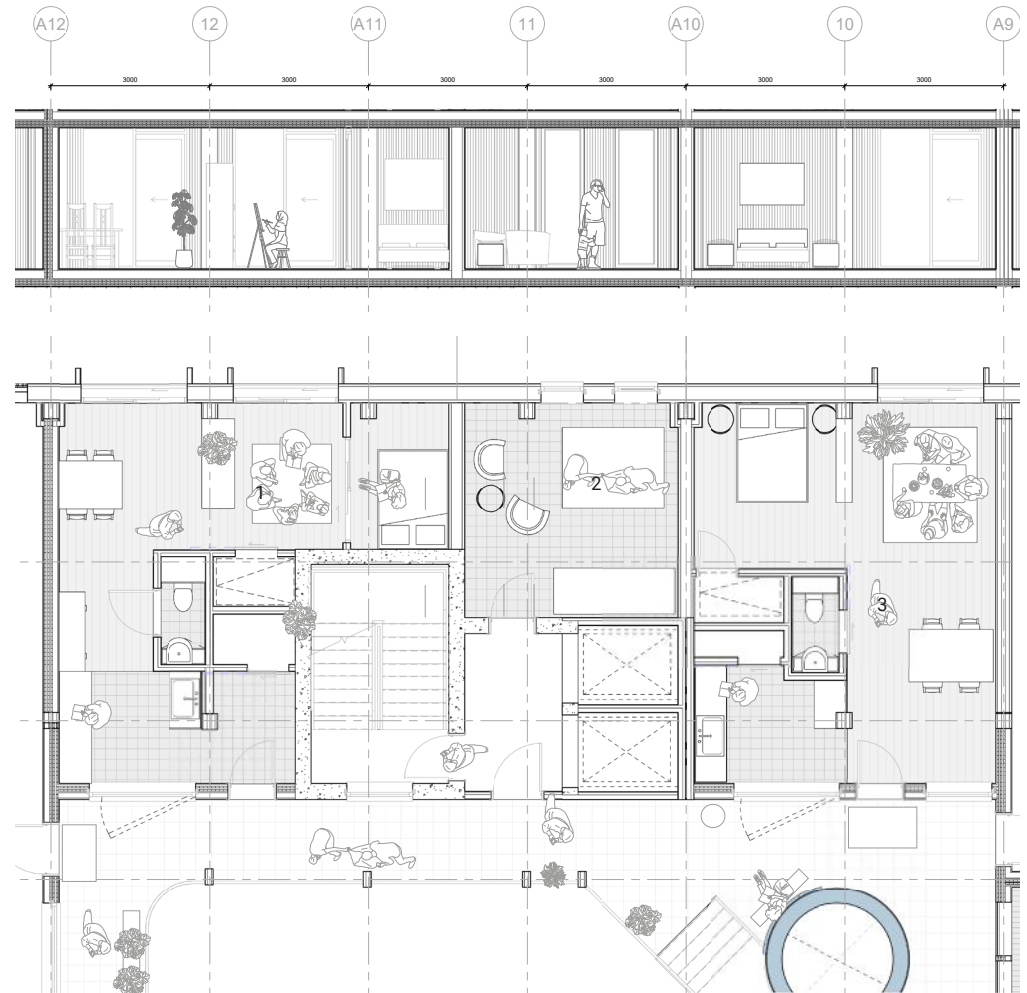
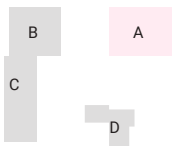
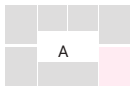
DWELLING PLANS

Type 3 Core A

A pair of studios with a communal laundry take the place of the communal kitchen in core A when there is no urban farming terrace .

Paula Pocol : Gender? Home! :

1. Studio 1
2. Laundry
3. Studio 2



Paula Pocol : Gender? Home! :

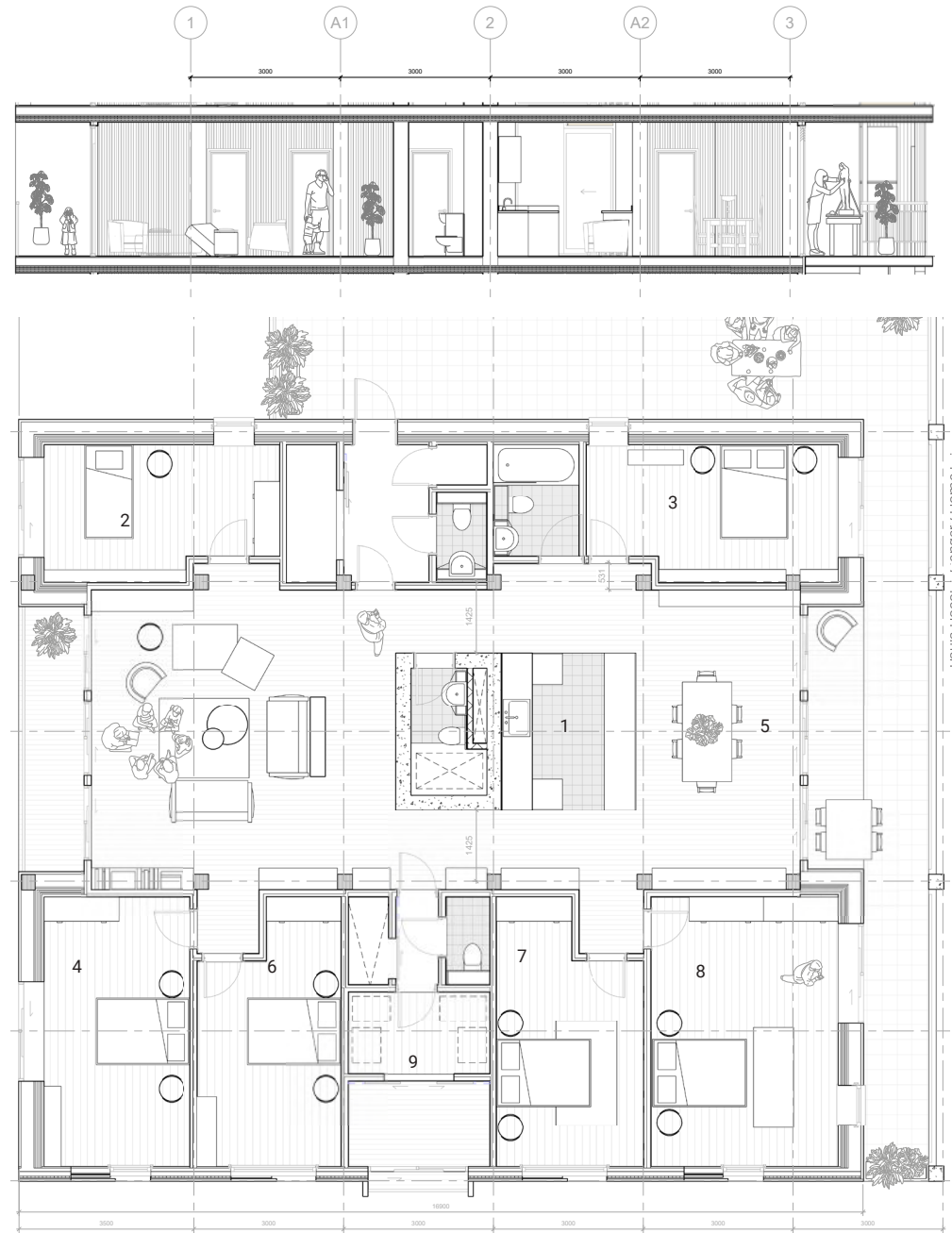
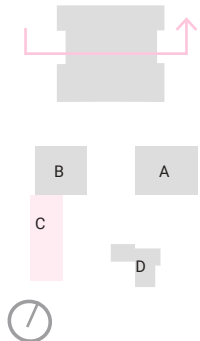
DWELLING PLANS

Type 1 Core C

Cluster apartment:

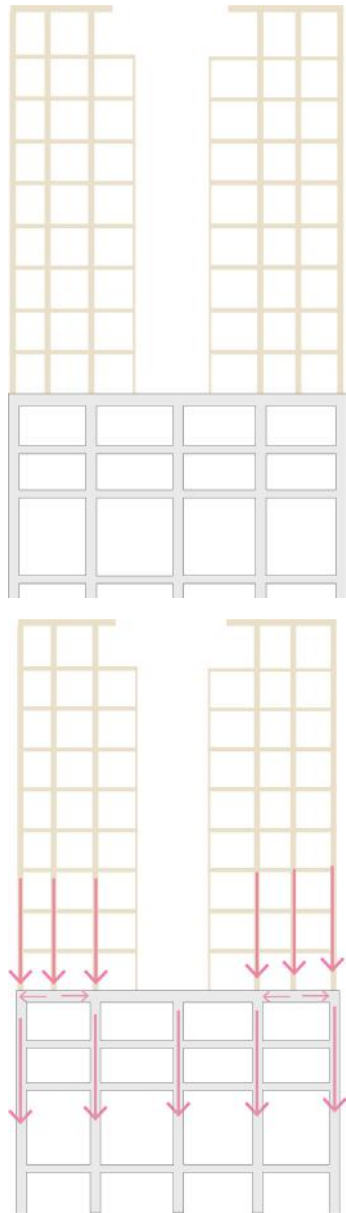
The arrangement around the core of the living areas of the apartment creates opportunity for different divides of day and night. Minimal area is dedicated solely to circulation.

1. Core of the apartment: Kitchen
2. Bedroom 1
3. Bedroom 2
4. Bedroom 3
5. Dining, exposed towards the gallery
6. Bedroom 4
7. Bedroom 5
8. Bedroom 6
9. Laundry and attached balcony

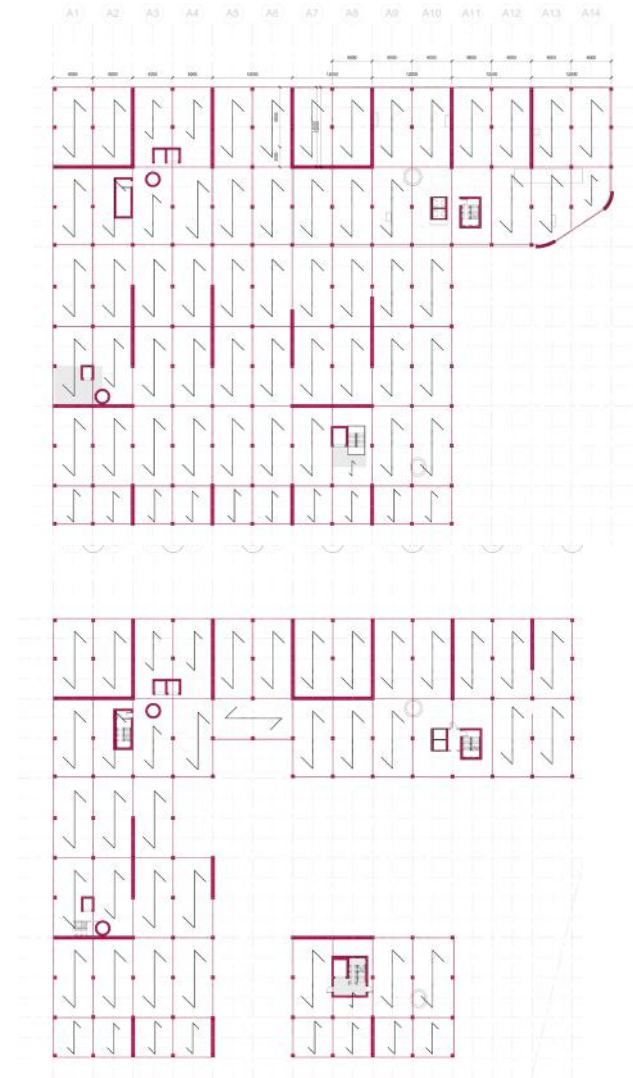


STRUCTURE

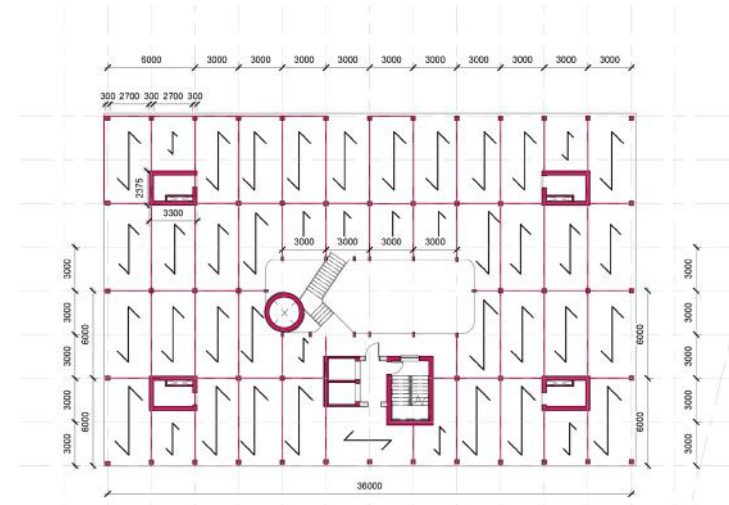
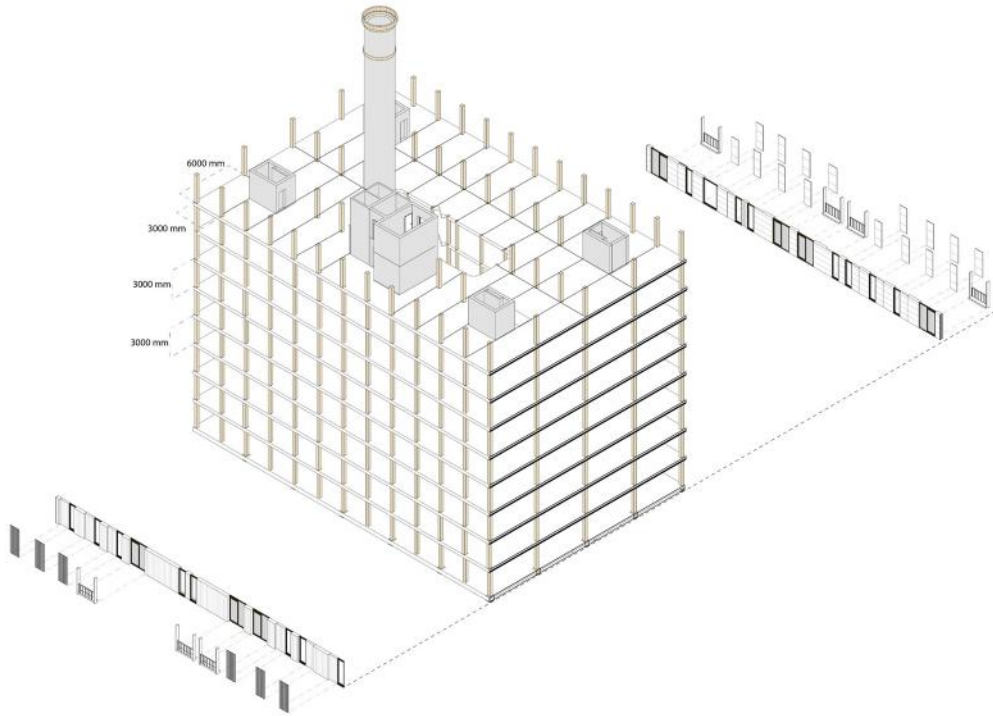
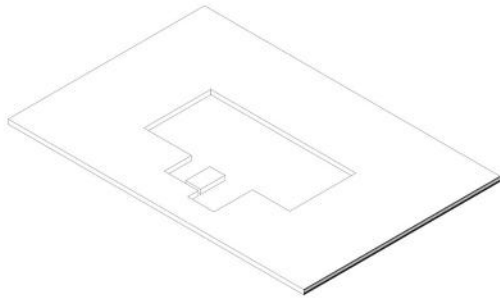
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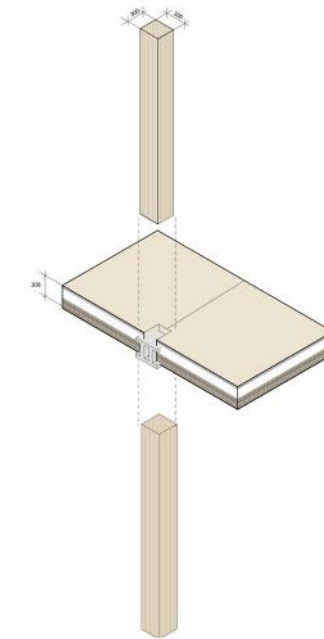
Concrete and CLT structure



STRUCTURAL DIAGRAM



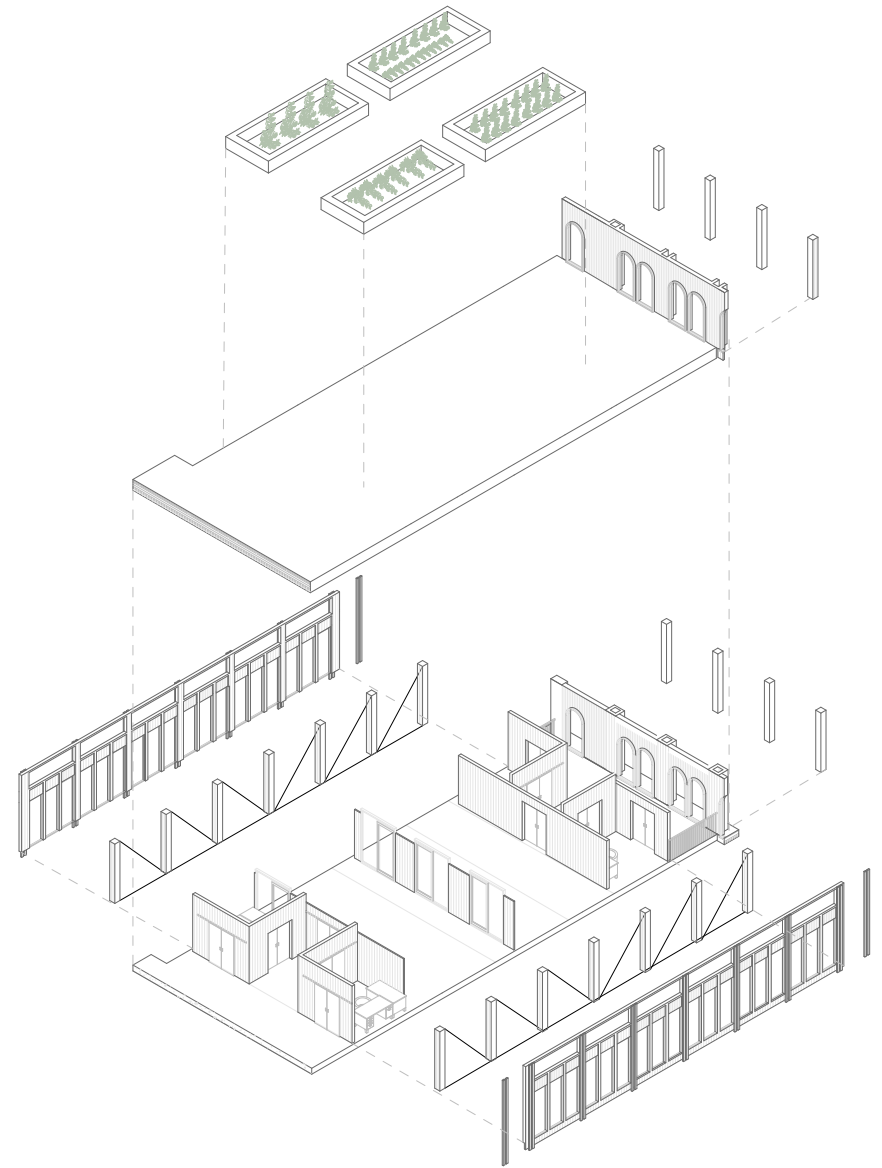
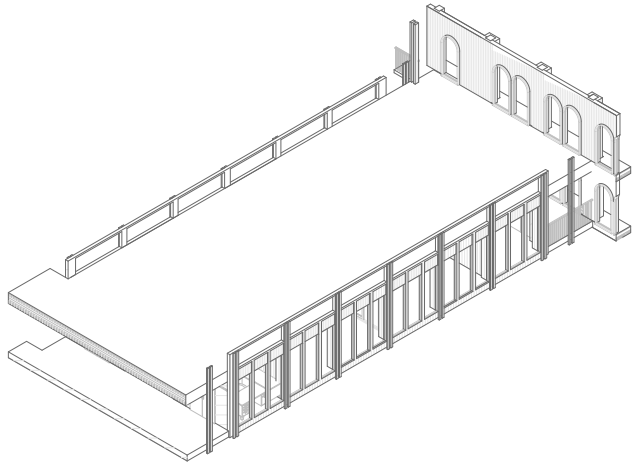
Structural Diagram



Column and floor connection

CULTIVATION BRIDGE

Paula Pocol : Gender? Home! :

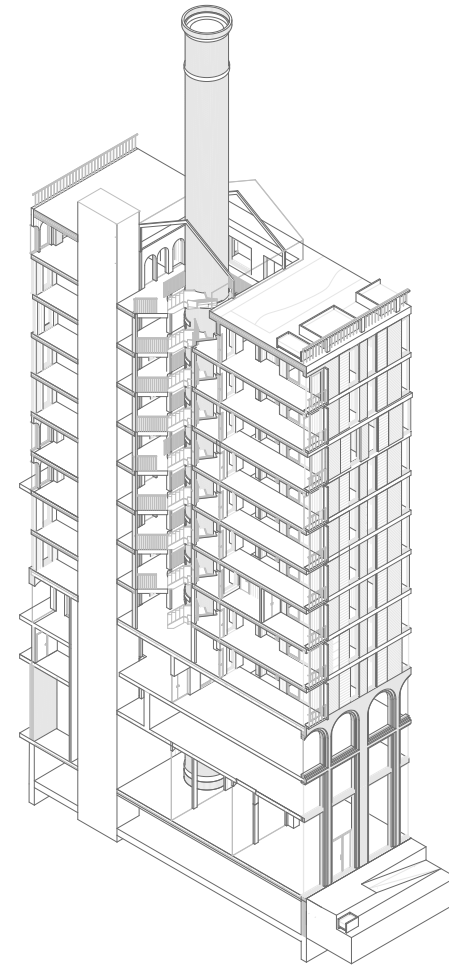
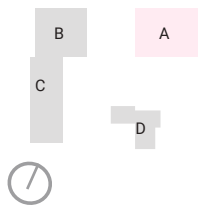


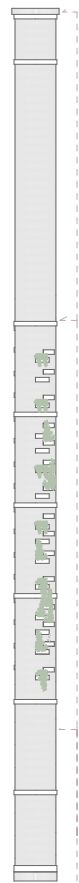
Paula Pocol : Gender? Home! :

FRAGMENT AND DETAILS

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CORE A CHIMNEY

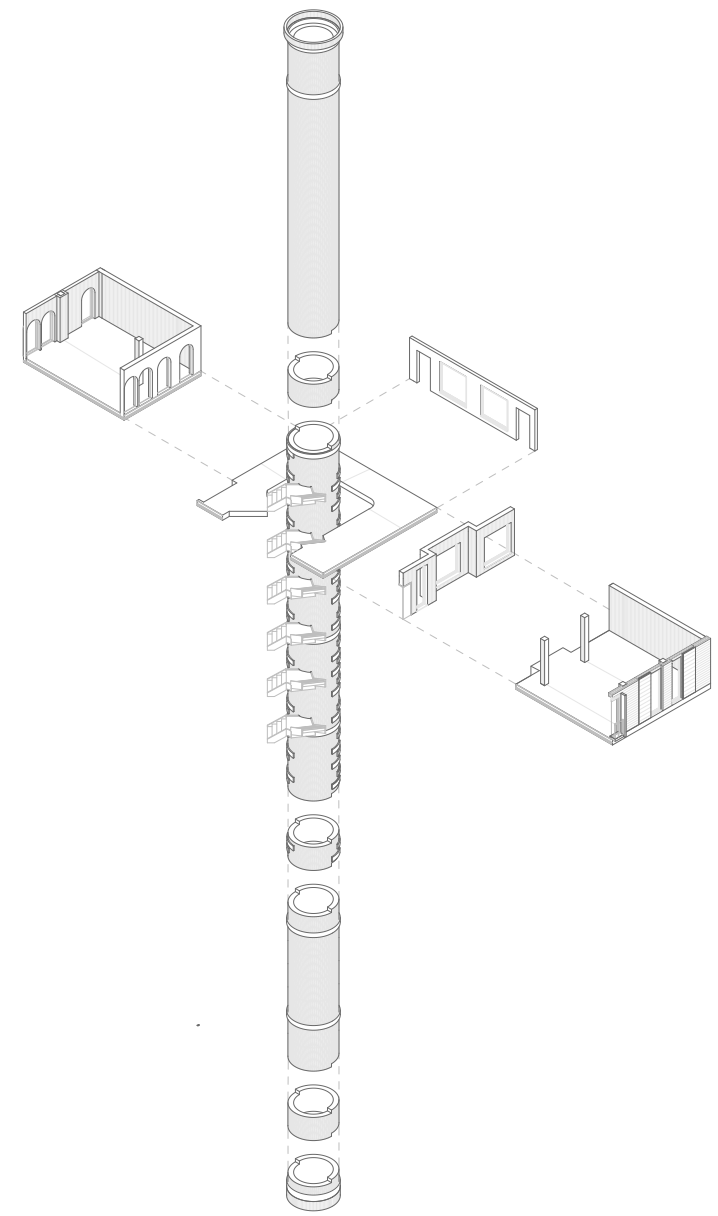
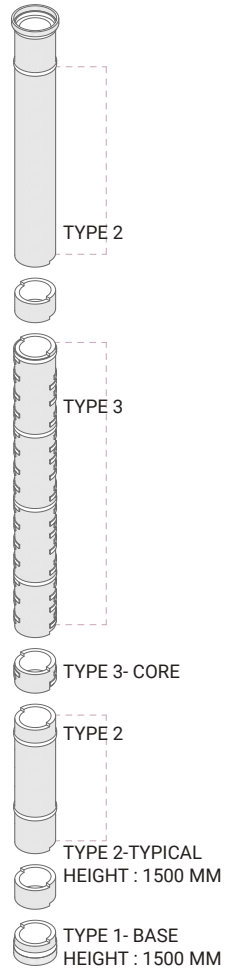




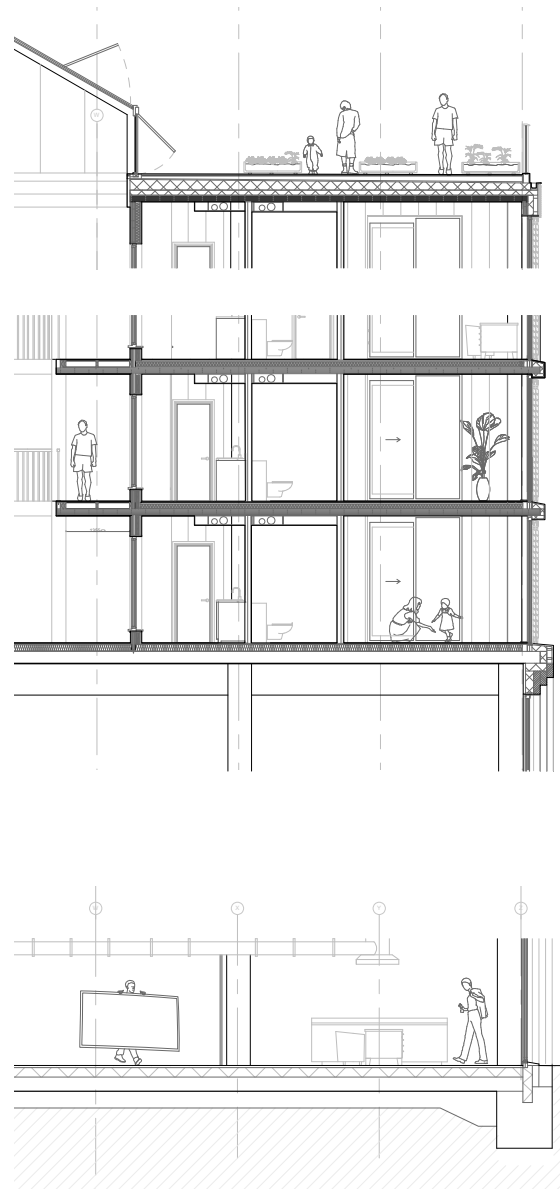
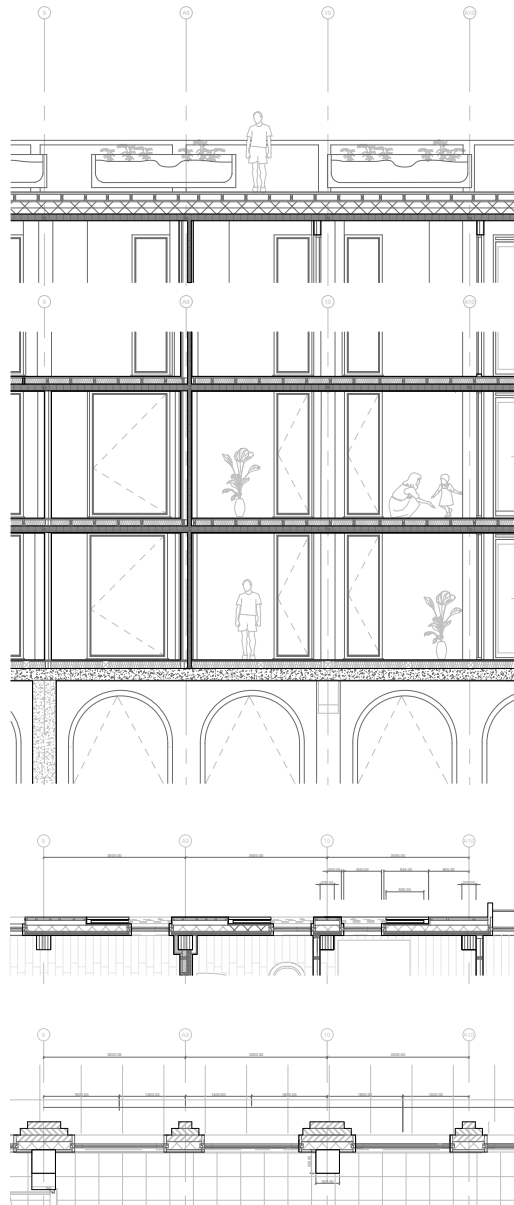
ROOF

ATRIUM

PRODUCTION



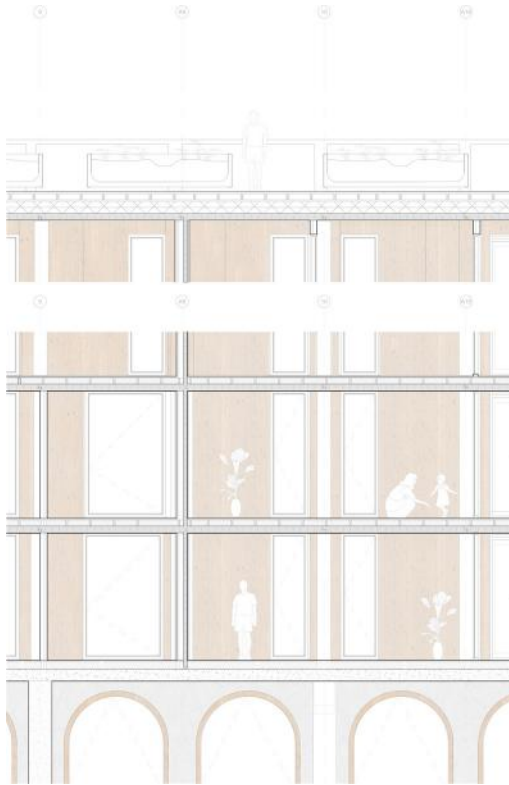
1:20 FRAGMENT



- 1. 1:20 Internal Elevation
- 2. 1:20 Typical Floor Plan Fragment
- 3. 1:20 Ground Floor Plan Fragment
- 4. 1:20 Fragment Section
- 5. 1:20 Elevation Fragment

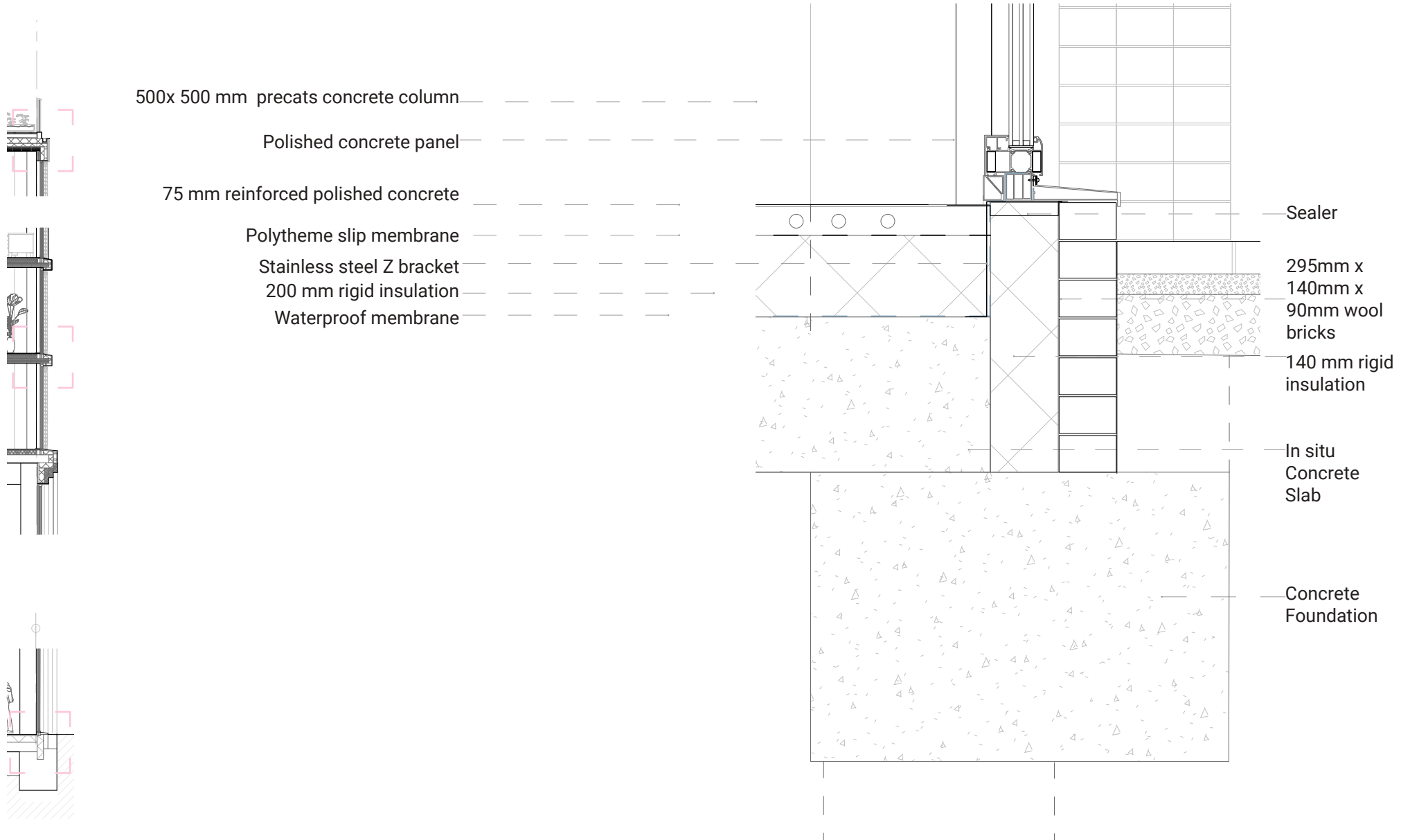
1:20 FRAGMENT

Materiality



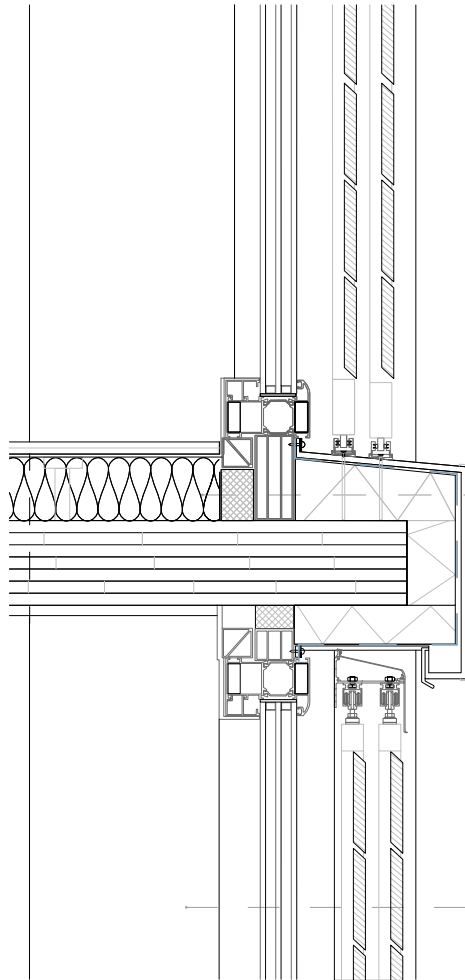
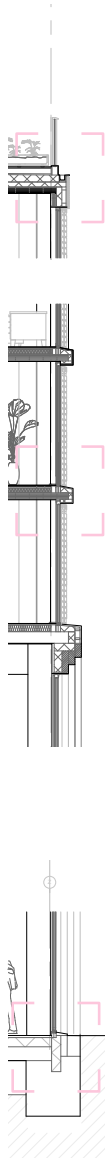
1:5 DETAIL

Ground



1:5 DETAIL

Typical



Aluminium Guide rail and slider

100 mm wood wool sound and fire

Waterproof membrane

110 mm rigid insulation

Aluminium cover

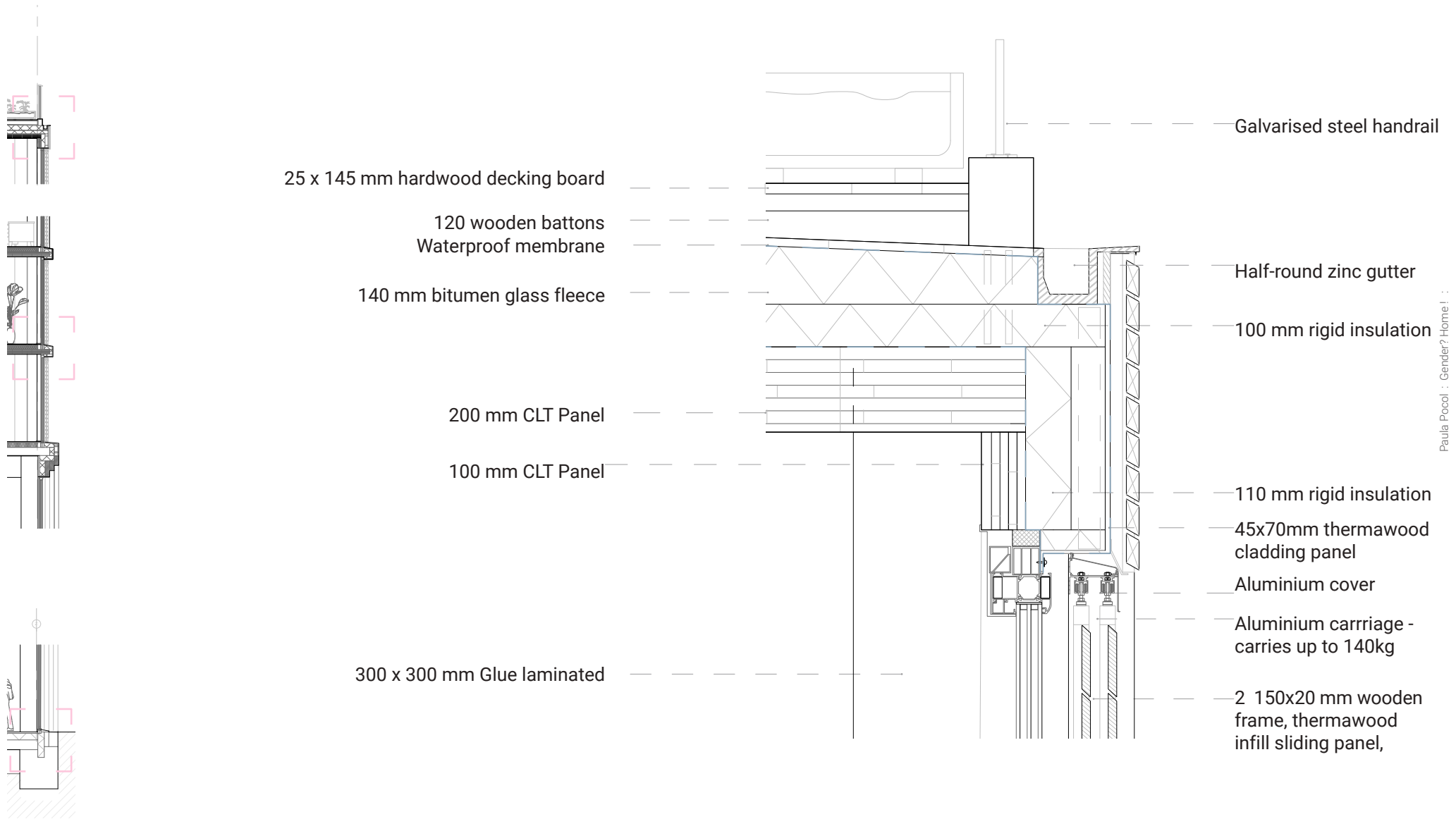
Aluminium carriage - carries up to 140kg

2 X 150x20 mm wooden frame, thermawood

300 x 300 mm Glued laminated timber column

1:5 DETAIL

Roof



Paula Pocol : Gender? Home! :

Paula Pocol : Gender? Home! :

VIEWS

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Gender? Home! :

Paula Franco / Gender? Home! :



Public Space where a variety of programmes can be accessed off



View of Core C and cluster apartments



Community Spaces coming of the central staircase, can be accessed by the community.



Community Spaces coming of the central staircase, kitchens that can be booked and used for events, Childcare and the chimney through which heat exchange happens



Atrium, The chimney and staircase are central elements



Atrium



Communal Kitchen that looks onto urban farming terrace



Same kitchen looking towards atrium



Roof urban farming as seen from atrium

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Periphery / Migration

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13. Millona, Klodiana. "It's not the fault of the house." *Kajet*, vol. On Struggle, no. 03, 2019, pp. 150-159.
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Introduction:

- Fig 0.1 : mapping A space of social encounter: Romanian Socialist estate Stairway - Pocol, Paula , (2022)
- FIG 0.2 : Matrice 1 of Periferic relations Huttler, D. and Miklosvolgyi, Z. (2020) Matrice , Hungarofuturism Manifesto. Bucharest , 68: Kajet.
- FIG 0.3 : Matrice 2 of Periferic relations Huttler, D. and Miklosvolgyi, Z. (2020) Matrice 2, Hungarofuturism Manifesto. Bucharest , 70: Kajet.
- FIG 0.4 : Matrice 3 of Periferic relations, Huttler, D. and Miklosvolgyi, Z. (2020) Matrice 1, Hungarofuturism Manifesto. Bucharest , 71: Kajet.

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- Fig1.1: Constellation of terms, Pocol, Paula , (2022)
- Fig 1.1.1: Plans and elevations of the Familistère de Guise. Printed, Thierry & Cie , 1884. Familistère de Guise collection
- Fig 1.1.2: The laundry-swimming pool of the Familistère. Photograph Georges Fessy, 2016
- Fig1.2.1: Program categories on site, Pocol, Paula , (2022)
- Fig1.2.2: Interconnected programs,Pocol, Paula , (2022)
- Fig1.2.3: Buffer programs,Pocol, Paula , (2022)
- Fig1.2.4:Potential for expansion and addition ,Pocol, Paula , (2022)
- Fig1.3.1: Miss Sargfabrik , Gallery seen from courtyard,Hurnaus, H. (2012) world-architects. Vienna : BKK-3. Available at: <https://www.world-architects.com/en/bkk-3-wien/project/miss-sargfabrik> (Accessed: April 16, 2023).
- Fig 1.3.2: Miss Sargfabrik Axonometric ,Pocol, Paula , (2022)

- Fig1.3.3: Miss Sargfabrik Typical Plan ,Pocol, Paula , (2022)
- Fig1.3.4: Mehr als Wohnen Haus M Central Core,Pocol, Paula , (2022)
- Fig 1.3.5: Mehr als Wohnen Haus M Central Core - Floor palates, Pocol, Paula, (2022)
- Fig 1.3.6: Mehr als Wohnen Haus M Central Core Cutaway, Pocol, Paula, (2022)
- Fig 1.3.7: Mehr als Wohnen Haus M Central Core and secondary access, Pocol, Paula, (2022)
- Fig 1.3.8: The stairwell is conceived as a semi-public space (2019). Available at: <https://architectuurwijzer.be/mehr-als-wohnen/> (Accessed: February 15, 2023).
- Fig 1.3.7: Link of dwelling and production Pocol, Paula , (2023)
- Fig 1.3.8: Link of dwelling and production - Equitable access,Pocol, Paula , (2023)
- *Fig 1.3.9: Link of dwelling and production - Equitable access,Pocol, Paula , (2023)*
- Fig 1.3.10: Link of dwelling , social programs and production by the use of Urban kitchen

Chapter 2:

- Fig 2.1 : Zwicky-Süd Bridge view (2019) kraftwerk1.ch. Zurich: kraftwerk1. Available at: <https://www.kraftwerk1.ch/zwicky-sued/zwicky-areal.html#tab-1> (Accessed: April 16, 2023).

- Fig 2.2 : Zwicky-Süd Rooftop Garden (2019) kraftwerk1.ch. Zurich: kraftwerk1. Available at: <https://www.kraftwerk1.ch/zwicky-sued/zwicky-areal.html#tab-1> (Accessed: April 16, 2023).
- Fig 2.3:Circulation Diagram Zwicky-Süd, Pocol, Paula, (2022)
- Fig 2.4: Fixed / Flexible spaces Diagram Zwicky-Süd, Pocol, Paula, (2022)
- Fig 2.5: Options for Habitation Zwicky-Süd, Pocol, Paula, (2022)
- Fig 2.6 : Apartment interior Photo, Hurnaus, H. (2012) world-architects. Vienna : BKK-3. Available at: <https://www.world-architects.com/en/bkk-3-wien/project/miss-sargfabrik> (Accessed: April 16, 2023).
- Fig 2.7: Circulation Diagram, Pocol, Paula (2023)
- Fig 2.8: Fixed / Flexible spaces Diagram , Pocol, Paula (2023)
- Fig 2.9: Options for Habitation Miss Sargfabrik, Pocol, Paula (2023)
- Fig 2.10. : Single level Apartment interior Hurnaus, H. (2012) world-architects. Vienna : BKK-3. Available at: <https://www.world-architects.com/en/bkk-3-wien/project/miss-sargfabrik> (Accessed: April 16, 2023).
- Fig 2.11: Cooperative Prototype 1 Habitation modus 1, Pocol, Paula (2022)
- Fig 2.12: Cooperative Prototype 1 Habitation modus 2, Pocol, Paula (2022)
- Fig 2.13: Cooperative Prototype 2 Habitation modus 1, Pocol, Paula (2022)
- Fig 2.14: Cooperative Prototype 2 Habitation modus 2, Pocol, Paula (2022)

Chapter 3 :

- Fig 3.1 Drink your onion tea : Steps of making tea, Pocol, Paula, (2022)
- Fig 3.2 Spatial sequencing based on the process of making onion tea, Pocol, Paula (2022)
- Fig 3.3 Prototype Urban Farm and Collective Kitchen, Pocol, Paula (2022)
- Fig 3.4. Dumpling Making, Pocol, Paula (2023)
- Fig 3.5 Spatial sequencing based on the relationships formed during dumpling making, Pocol, Paula (2023)
- Fig 3.6 Prototype Communal areas Pocol, Paula (2023)
- Fig 3.7: Building prototype Pocol, Paula (2023)

Conclusion

- Fig 1-8, Pocol, Paula (2023)

ANNEX 1:

LIST OF PROGRAMMES AND BUSNISSES IN M4H IN

Food and beverage

- Waste products
- City harbor brewery
- Bain brewing
- Food union
- Cape brewers
- Happy wines
- Rectstreex
- Shokun coffee collective
- Dance food
- Zero food waste
- Santa's coffee
- Lightship cider
- Studio the Ronners
- Toot food

Engineering / Tech

- CDS electronics
- Value Maritime
- Platform zero
- Moworks
- Plennid
- Taurus boat and tenders
- Dexter lightning
- Awkward
- Hatrabbits
- We umbrella
- Widget brain
- Royal Rose
- Spark design and Innovation
- The symbiote

Wood / steel work

- Puik building market
- Cutting lab
- Plasticite
- Dutch woodworks
- Goodwood
- Steelworks
- Woodwave

Design:

- The surprised Ree
- Office of Wieren
- Through and through design
- Organism studios
- Sant interiors
- Hotel Rebel
- Cup of pride
- Shape and decor
- Kaw architects
- Studio Sabine Marcelis
- Inherent Studio for Form
- Studio Buitenom
- Studio focus
- Felix landscape architecture
- The urbanists
- Group A
- This is construction
- Krill architecture and research
- Solid lighting design
- Undercover design practice

ANNEX 1:

LIST OF PROGRAMMES AND BUSINESS IN M4H IN

Art:

- Studio Lotte Douwes
- Atelier Van Lieshout
- Studio Simone Post
- Stijn van Aardenne
- Selma Hamstra
- Compliant with Cox
- Studio New West
- Studio Wieki Somers
- Theatreat
- Studio Minale Maeda
- Rumoer Styling and design

Art:

- Studio Lotte Douwes
- Atelier Van Lieshout
- Studio Simone Post
- Stijn van Aardenne
- Selma Hamstra
- Compliant with Cox
- Studio New West
- Studio Wieki Somers
- Theatreat
- Studio Minale Maeda
- Rumoer Styling and design

Building supplies

- Praxis bouwmarkt
- Buurman Rotterdam

Repair

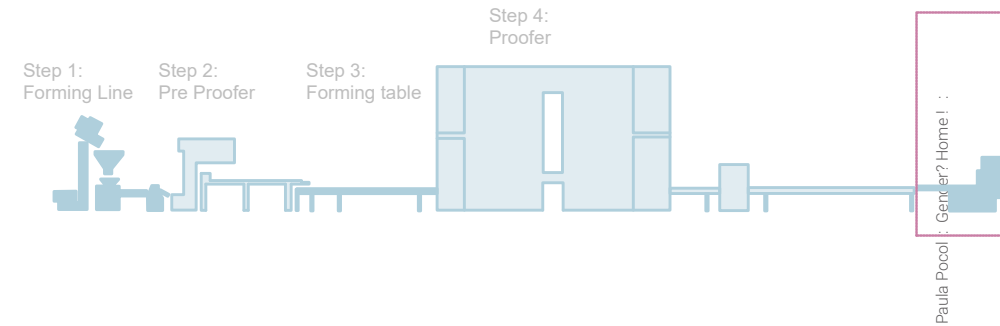
- Bike repair Station DIT
- JHuijsen bike repair
- Espirit cars auto repair
-

Recycling

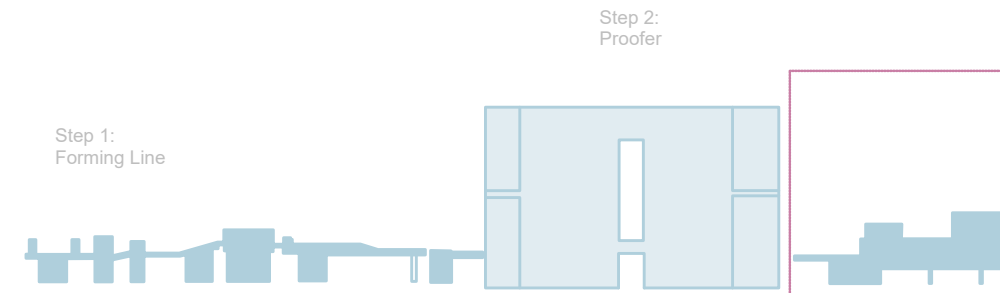
- Umicorp
- Green collect
- Innovation center plastics
- Milieupark Delfshaven

ANNEX 2:

PRODUCTION PROCESSES - BAKING



PROCESS DIAGRAMME BAKING:
PASTRY LINE

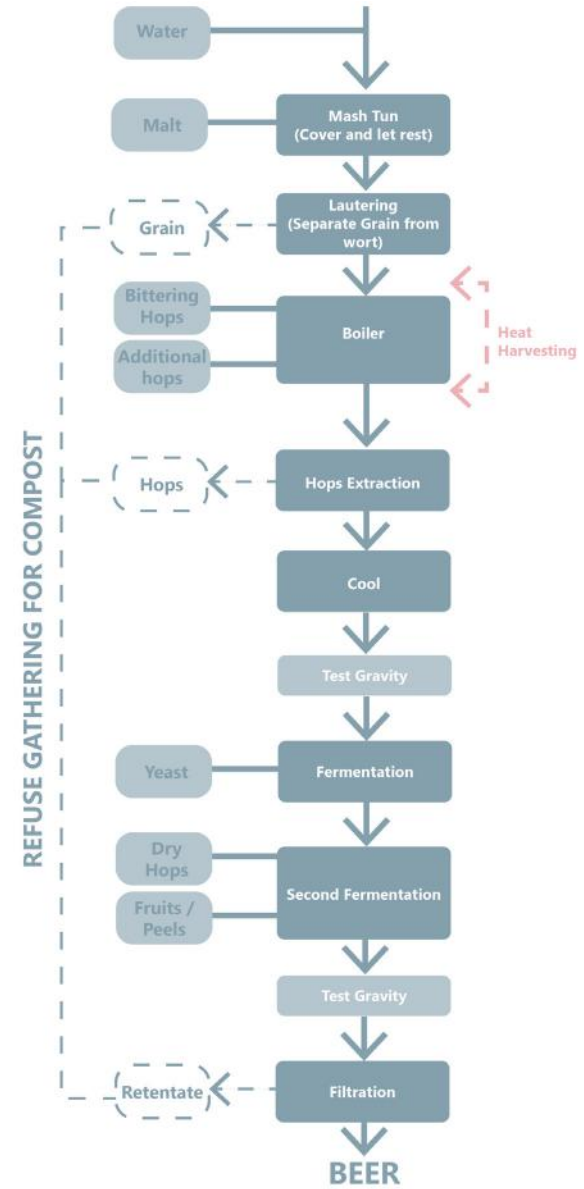


ANNEX 2:

PRODUCTION PROCESSES

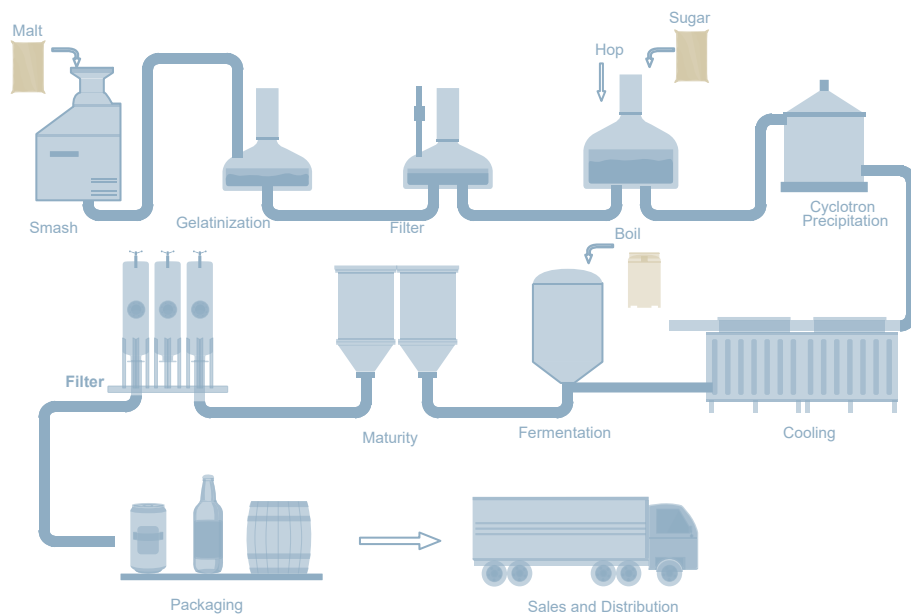
ANNEX 2:

PRODUCTION PROCESSES _ BEER BREWING



ANNEX 2:

PRODUCTION PROCESSES



ANNEX 3:

LANDED KITCHEN MANIFESTO AUTHOR: CHIARA TORNAGHI

The manifesto of the Landed Kitchen aligns with my own views on the subject of Urban kitchens and food production.

Community kitchens exist today in many forms. From charity-led or church-led approaches (mostly soup kitchens), to self-organised self-help kitchens. In its idealised form the Landed Community Kitchen combines three ambitions:

1. *It is a land-based and agroecology-based kitchen: land-based means that it not only sources the food externally from agroecological farmers, but that it does also grow food to some extent (and hence it provides an opportunity to learn about the whole cycle of food from soil care to plant growing, to harvesting, to cooking). The food that is sourced externally comes as much as possible from agroecological farmers in the territory/locality (so, organic short-food-chain produce), and from agroecological farmers overseas when culturally appropriate food cannot be grown locally.*
2. *The kitchen has a political*

pedagogies programme focussed on community empowerment (for example promoting decolonial awareness and action, i.e. antipatriarchy, anticapitalism, anti hetero-normativity, knowledge on history of food, exploitation in the food system, etc.) and reskilling (around soil care, plants growing, food cooking and food-based medicine).

3. *The kitchen is actively seeking to transform the broader food system, and particularly issues of broader access to healthy food, and dignified livelihoods, by actively seeking to build alternative economies, rather than just food provision for a small group of members.*

ANNEX 4:

COOPERATIVE CONDITIONS TALKS : NOTES AND PERSONAL CONCLUSIONS

Understanding the way co-ops and collectives are managed and designed is pivotal. The notes from the 'Cooperative conditions: Learning from Vienna, Zurich, and Munich' prove a good base in addition to readings. Especially the project Zollhaus presented by Jonathan Kischkel. (See annex) A tentative list of conclusions and challenges have been drawn.

Preliminary conclusions:

1. The middle class is under-represented when it comes to housing design. Not enough projects and developments are geared towards them, the trend is to either design and create economic models for low income or for higher income people. This has resulted in housing insecurity for the middle class. (Vienna fares somewhat better as people from medium income can access social housing.) Co-ops are a solution for the middle classes' strive towards house ownership.
2. Bigger households are not being sufficiently targeted by developers. The co-op model and the collective living model can offer a solution for that without

3. One person households makeup an increasing number of city dwelling households, however due to factors such as rising living costs and loneliness they are some of the most vulnerable households. Co-ops can provide a community, opportunity for collective living, social fulfilment and house ownership
4. Co-ops can offer the opportunity of a really tailored living style. Changes can be made to the apartments as desired and in some cases the new 'owners' are part of the design process (especially in Switzerland)

Challenges:

- The funding and legal framework for this is not particularly clear and tested in The Netherlands
- Part of the work done to get the project going is volunteer based, and not everyone has the opportunity to do it.
- Funds need to be available in order for a person to purchase a share (a person needs to invest in the co-op)

ANNEX 5:

RECIPES

1. GENDER EQUITY:

It refers to differential treatment that is fair and positively addresses a bias or disadvantage that is due to gender roles or norms or differences between the sexes. Equity ensures that women and men and girls and boys have an equal chance, not only at the starting point, but also when reaching the finishing line. It is about the fair and just treatment of both sexes that takes into account the different needs of the men and women, cultural barriers and (past) discrimination of the specific group

2. SOCIAL REPRODUCTION:

Care, affective labour, or subjectivation. Social reproduction covers all the activities that pertain to community making, care for the youth and elderly and social organisational activities.

3. PRODUCTION:

Under capitalism it is understood as a renumarated form of labour that has as a purpose a 'product'. Historically associated with factory processes.

4. PERIPHERY:

The cultural, social and economic in-between, that people with a migration background find themselves in. It is a metaphysical state of being, between the cultural forms, of your country of origin and that of your residence. The periphery is about temporal and spatial elseswheres, a sense of longing for something that does not exist.

ANNEX 6:

KAJET MANIFESTO

Via Kajetjournal.com

- The ethos of Kajet is to bring unexplored, neglected Eastern European narratives to the fore.
- Matching our ambition to merge scholarly interests with artistic practices, Kajet provides a platform for academics to co-exist with artists, where intricate processes of acquiring (and redistributing) collective knowledge are stimulated to take place.
- Whilst approaching scholarly interests with an informal overtone, Kajet follows an interdisciplinary approach. As a platform where academia and art are equally embraced, we are foremost concerned with challenging stereotypes, shifting perspectives, and documenting lived experiences.
- Quintessentially, Kajet becomes an alternative space where Eastern encounters are explored for the steady reader and, equally, for the culturally inquisitive flâneur and flâneuse.
- Despite its Eastern-focused subject matter, Kajet is not a mere attempt to de-Westernise academic practices or to reorient the gaze toward Eastern art and narratives, but, rather, to create a viable and auspicious bridge between Eastern and Western life-worlds. Kajet provides an internationalist vision of Eastern Europe, reclaiming a lost space in times of anxiety.
- Concentrating our scope of interest onto the past, present, future of Eastern Europe, Kajet aims to document the life of cultural outsiders and to provide them with a sharp means of expression.
- We believe in the archival & tangible quality of our publication. Kajet aspires to provide its readers with timeless pieces with an enhanced print value. Kajet embodies a collection of cultural artefacts, a vault of archival documents.
- Not being afraid to tackle apparently trivial matters, we consider that every socio-cultural development in the East shall be taken seriously. Everything needs to be questioned, doubted, and interpreted accordingly.