I, Catherine Richards, hereby submit this original work as part of the requirements for the degree of: Master in Architecture.

It is entitled: The Changing Room: Into the Closet

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The Changing Room:  
Into the Closet

A thesis submitted to the  
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Abstract

Dualisms shape division in modern gender space relations. Dualist thinking divides and isolates masculine from feminine, creating an artificial bipolar state. Masculine attributes of public, exterior, hard and austere, dominate a subordinate feminine category of opposing traits- private, interior, soft, and intimate. The built environment continually replicates these divisions on multiple scales, reinforcing false dichotomies.

Hybrid solutions utilize the contrast of the dualism as a means to innovate. The hybrid, which does not fit into binary logic, recognizes the discrepancy of the dualism, drawing upon the inverse. A methodology of *private in public* asserts privacy, associated with the body and hidden sexuality, in public exposure. By exploring privacy, (an instrument of feminist social change) this thesis provokes new awareness of our understanding of gender/spatial relations, breaking down artificial divisions.

This thesis questions gender assumptions related to materiality. The textile, a controversial gendered material, is explored as a structural entity, displacing its association with artifice and frailty. The *Changing Room* space, references the dressing room and closet space, related to the gendered body and gendered space. This hybrid intervention subverts the site, crossing over the dualist boundary, for psychological and social impact.
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Introduction

The built environment continually divides masculine and feminine space on multiple scales. The modern dualism shapes this division, where a dominant masculine category is separate and distinct from an oppositional feminine category. This paper outlines the history and development of dualist thinking, examining a variety of scales that relate back to gender/space division. This section outlines the division of the public from private, the city from home, the outside from inside and the body from space. Division is examined on multiple levels, historical, mythological, sensual, and in how spaces are organized, distributed, made and experienced.
Dualisms position two categories or ideas against one another in the form of binary opposition, with two opposed and hierarchical components. Binary/Dualist ideology is a fundamental emphasis of masculine thinking, which stresses the difference and division between ideas; masculinity defines itself through a rejection of the non-masculine. Dualist thinking emphasizes gender difference; masculine and feminine are positioned on either side of the partition. Terms on either side are assigned masculine or feminine attributes; as a choice between two sides, either a dominant masculine or subordinate feminine.

Literary Theorist Michael McKeon’s work centers on the sixteenth through eighteenth centuries, and distinguishes modernity from tradition, where “the interplay of separation and conflation is a fundamental tool”. Only in the modern period are the genders so clearly defined as oppositional; a shift from masculine and feminine, to masculine from feminine. Although opposites existed, as demonstrated by the Pythagorean Table, it was only in the
modern period, that the two sides became one synonymous masculine term opposing one collective feminine.

Dualist thinking shapes modern Western culture. From the theories of Plato up to Descartes, logic and reason have divided subjects into categories for isolated examination. The Enlightenment emphasized reason over emotion, public affairs over domestic matters. The scientific method established a distance between the masculine self and subject examined. Scientific anonymity exaggerated the distance between the masculine and everything else, especially between the rational/objective mind and physical/subjective body. Rene Descartes articulated this division, where "I (eye)...is radically separate from the body that houses it". This method classifies reason and objectivity as masculine traits, emotion and the subjective as feminine. In this method the researcher is personally disengaged from his material, through a "gaze" of distance.

In *Feminism and Geography*, philosopher and author Gillian Rose compares lists of binary oppositions from prominent geographers, architects and philosophers. Rose outlines the significance of dualist thinking in the formation of environment, space and place. Both geography and architecture are male dominated practices. The relationship of man to the environment is one of dominance and control. The following lists exhibit the masculine/feminine dichotomies. Note: The male term is located on the left followed by a feminine term to the right.

Fitzsimmons:
Culture Nature
City- Countryside
Space- Nature
Culture- Primitive
Theory- Empirics
The built environment is structured around dualisms, activity/passivity, nature/culture, outside/inside and up/down divide our environment. Dualist divisions are reflected in how spaces are organized built and experienced.

French philosopher Helen Cixous identifies gendered binary oppositions in “Sorties, New French Feminisms.” She critiques the masculine worldview, which tends to divide parts into separate categories. Dualisms place a hierarchical relationship between types of places and often prevent the integration of “separate” categories. The masculine gaze creates an artificial frame of opposition. Out of the struggle for truth, logic and reason, the illusion of binary difference. Cixous’s list:

- Activity/passivity
- Sun/moon
- Culture/nature
- Father/mother
- Head/heart
- Intelligible/sensitive
- Logos/pathos

Form, convex, step, advance, seed, progress/
Matter, concave, ground—which supports step, receptacle
Introduction: This section examines the physical and conceptual public and private realms and their historic separation related to gender dualisms. It then outlines the division of the city from home, inside from out, followed by the description of gender/body and gender/space relations. This thesis introduces the history of division as reinforced by modern dualisms.

The physical public and private realms are historically divided and oppose one another. Public space is the historic space of men while private space that of women. This division corresponds to the public division of knowledge and power, kept hidden and secret from private view, (under patriarchal control.) The term public implies the opposite of the term private; relating to or concerning people as a whole, the community at large, and things open in view which are shared and accessible to all.

Conversely, private signifies enclosure, seclusion, and that which is personal. Public space plays the dominant role of power and...
prominence; private space exists in subordination to the public, kept hidden and secret. Public space is urban and associated with culture. Private space is related to nature and the pastoral. The built environment continually reinforces the division of both realms, through production and reproduction.

McKeon’s *The Secret History of Domesticity: Public, Private and the Division of Knowledge*, describes the relationship between the public and private as related to the history of knowledge. Only in the modern Western view were both realms divided and separated, shifting from public and private into public from private. In “modernity” the separation of public from private is explicit. McKeon outlines the most public to the most private realms: state and civil society, religion, printing and the public sphere, the state and the family, domestic labor, domestic architecture, gender differentiation, subjectivity, intimacy and sexuality.\(^{vii}\) The division is organized on formal and informal scales, from large-scale social hierarchy and power, down to internalized psychological encounters.

Architect, writer and historian Jane Rendell describes the ‘separate spheres’ as “an oppositional and an hierarchical system consisting of a dominant public male realm of production (the city) and a subordinate private female one of reproduction (the home).” An “ideology which divides city from home, public from private, production from reproduction, and men from women (which) is patriarchal and capitalist.”\(^{viii}\) The conceptual ‘separate spheres’ describe the division and isolation of masculine and feminine realms. The industrial revolution resulted in a major economic transition, which separated work from home. The separate spheres defined the role of women as morally superior to men along with physically
weaker, therefore unable to function in public life.

The most prominent spatial dichotomy of the 'separate spheres' exists between the city and home. The contemporary American city is divided into zones of public/private, city/suburb, work/home and production/reproduction. "These dualisms are habitually and unthinkingly aligned with each other and with men/women in urban theory and design" (Franck) The division of the city does not facilitate relationships across categorizations.

The city is the cornerstone of publicity and masculinity, the home the centerpiece of femininity and what is private. The public city is exterior-focused, while the private home is interior-focused. Cities are the center of public life and are historically designed by men. Urban public space is traditionally large scale, dominant and does not engage with people on a human scale. Public space in cities is designed foremost based on function, efficiency and power. The public realm is extruding, prominent, formal, exterior and primarily austere in character, with limited interactivity. The public realm, as the center for intellectual life, denies emotion, individual viewpoints, and the subjective.

The home is the quintessential private space, the space of women. The home, whose primary function is in providing comfortable inhabitable space, has historically been separated from the public realm. (Betsky) The design of home space is small scale, engaging and flexible in use and appearance. The home is associated with the ordinary and everyday, and is primarily important as interior space. Interiors accommodate environmental needs on a smaller, less formal scale than the outdoor public realm. Interiors are places we inhabit (on the most basic levels) and use everyday.
The private realm is interior oriented, habitable, (ornate,) and intimate in character. The main space associated with feminine characteristics, whose flexibility and temporary designed interior emphasized qualities that define it as subjective and ‘unimportant to the public realm (of men.)’ (Betsky)

American cities exemplify division in their design. The city realm of production and commerce is physically separated from the domestic realm of reproduction. Both are designed with opposing spatial principles, negating overlap, reinforcing the division of the ‘separate spheres.’ Public (city/ urban) and private (home/ domestic) realms are isolated into functional zones, segregating space and experience into either public or personal. The traditional process by which architects design buildings is, in many ways, a similar approach to the scientific method, as a linear process, focused on problem solving. The scientific method uses reason and objectivity as opposed to intuition, subjectivity and emotion. This method limits invention and the possibilities of interconnectedness between traditionally unrelated ideas.

Modern planning principles, as functional and rational, reinforce division, designing spaces/places into isolation. In Feminism and Geography Gillian Rose outlines the patriarchal division of spaces through surveying, zoning, mapping and grids, which impose a logical structure onto the landscape, unrelated to context. Examples of modern planning principles of segregation are Corbusier’s living units, dividing cities by grids and zoning. Ebenezer Howard’s Garden City plans designed the first self-contained community or suburb, separate and isolated from the city. In the Life and Death of Great American Cities, Jane Jacobs critiques the scientific method and the modernist rational emphasis on linear problem solving methods and one-dimensional solutions. Modernist solutions reinforce division and negate overlap, thereby designing spaces and into isolation and segregation.

The public and private realms are formally divided in the city/home polarity. “The separation of workplace from household is ... the most obvious manifestation of the way the division of the private from the public was spatialized.” Interior spaces are further subject to division on a smaller scale, into layers of public and private use. Domestic subdivisions of space became more privatized throughout time, their role and function more particular and specialized as history progressed. As Francis Bacon suggests, a perfect house consists of two distinct sides “a side for the banquet, ... and a side for the household; the one for feasts and triumphs, and the other for dwelling.” Over time, the interior activity of dwelling and living, as private, becomes distinct and different from public accommodations within domestic interiors.

Eventually new spatial types were invented to accommodate various semi-intimate and intimate spaces, further engaging a layered private experience within the interior. “The development of domestic architecture ... may be imaginatively encapsulated in the transformation of the “withdrawing room” from a negative to a positive space, from a public absence to a private sort of presence.” "A withdrawal of public state into semi privacy, (which) might equally be seen as an adaptation of public space to semipublic uses.” (McKeon) Interior division accommodates a series of spaces with progressive movement, from states of publicity into states of privacy. (This withdrawal takes place through various thresholds and spatial types.)"A process that was marked by idiomatic usage in the positivizing shift from “withdrawing room” to “drawing room.”
In *Topographies of Mask and Curiosity*, Laura Mulvey describes the masculine and feminine characteristics of space. The male space is described as exterior, as adventure. The feminine as interior, enclosed and confined. As an alluring exterior topography or surface which conceals interior space. The feminine allures the male gaze and secretly, surreptitiously, conceals its interior.

As Mulvey describes "emotional reverberations and its gender specificity are derived from and defined in opposition to a concept of masculine space: an outside, the sphere of adventure, movement, and cathartic action in opposition to emotion, immobility, enclosed space, and confinement. The depiction of generic space is, in this sense, over determined by the connotations implicit in the masculine/feminine binary opposition."*xvi* (*Mulvey*)

The female is described as the source of birth and nourishment, the male as artificial, separate and “man-made.” Natural and the pastoral characterize feminine attributes, opposed to the masculine, described as culture.
and the artificial. These opposing terms and their associated attributes, rely on a false polarity. The opposition described by dualist division assumes a clear break between nature/culture, production/reproduction, and the following synonymous divisions. Feminine and masculine terms, and their attributes, are constantly aligned and realigned with one another with out conscious thought. The private, inside and domestic merge into one synonymous female term, the public, outside, active into the converse male grouping.

Mulvey argues: “the inside/outside polarization is not derived from the connotations implicit in the male/female binary oppositions but from something else: a disturbance, iconography represented in images of the female body, symptomatic of the anxieties and desires that are projected onto the feminine within the patriarchal psyche.” xvii

The female, in Helene Cixous words, exists as a ground, as matter to be stepped on- which is then examined by a male gaze, or in Mulvey’s description, as a female spectacle examined by a male spectator. Representations of the biological body embellish difference. The body informs the description of masculine and feminine surfaces. Mulvey “considers the image of the female body and tries to analyze it in terms of space. That is, as a topography— as a phantasmagoric projection which attempts to conceal, but in fact reproduces, the relation of the signifier “the female body” to psychic structures.” (Mulvey)

“Enigmas and secrets generate the image of closed hidden spaces which generate in turn the divided topography of inside and outside.”

“According to the logic of curiosity and cinematic convention, the spectator’s desire to see inside the closed space is
inevitably aroused. And according to the logic of the masculine/feminine distribution of the voyeuristic drive, our expectation is that the man is peeping at a scene in which a woman is the spectacle.” xviii (Mulvey)

Mulvey describes how cinema has worked to create images of the feminine. Materials and the lighting of there surface can mask/conceal or reveal gender, easily exaggerating difference through the interplay of light and dark. The cinema displays the visualization of the female form as an undulating terrain, seducing viewers. Materials and the lighting of their exterior surface can mask/conceal or expose/reveal the internal contents. The conventions of cinema function around both 'spectator' and 'spectacle'.

"It is an image of female beauty as artifact or mask, as an exterior, alluring, and seductive surface that conceals and interior space containing deception and danger.” “It has been further argued that the cinema has, through specific properties, enhanced the image of feminine seductiveness as a surface that conceals.”

"The flickering shadows, the contrast between light and dark became concentrated in and around the female form. Framing, makeup, and lighting stylized the female star...into the ultimate screen spectacle." "The luminous surface of the screen reinforces the sense of surface radiated by the mask of femininity, flattening the image, so that its usual transparency, its simulation of a window on the world, becomes opaque.”

“The visual language of the cinema...flourishes on juxtapositions and metonymies...gradually unfolding the proximities of people and things into a connotative chain of associated meanings.” “These linear patterns of narrative space ... are inevitably themselves informed by the ideologies and aesthetic of gendered place.” xix (Mulvey)

The 'femme fatale', or dangerous female, seduces men with masks and veils of secrecy. Their veils and masks hide an interior private dimension. "The space behind the mask exerts the draw of all secret and forbidden space, irresistibly asking to be unveiled and revealed but also warning "danger: keep out” xx (Mulvey) "Veiling implies secrecy. Womens' bodies, and, by extension, female attributes, cannot be treated as fully public, something dangerous might happen, secrets to be let out, if they were open to view. Yet in presenting something as inaccessible and dangerous, an invitation to know and to possess is extended. The secrecy associated with female bodies is sexual and linked to the multiple associations between women and privacy” xxii (Ludmilla Jordanova)

The mythological story of Pandora "illustrates how topography and seductive surface and concealed threat make up the iconography of the femme fatal.” (Mulvey) Pandora embodies the feminine-alluring and concealing secrecy. Pandora was the first woman sent by the mythological gods to destroy Prometheus. Marina Warner describes Pandora in her text Monuments and Maidens “a most subtle, complex, and revealing symbol, of the feminine, of its contradictory compulsion, peril, and loveliness...artifact and artifice herself, Pandora installs the woman as the eidolon in the frame of human culture, equipped by her unnatural nature to flight and to deceive" xxi
“These myths have assisted the projection of immaterial concepts onto the female form, in both rhetoric and iconography”

“The seductive surface, concealed threat, surface/secret- gives spatial /topographical dimension to the representation of female seductiveness... physical reveals (of the) iconography of feminine as mask.” xxii (Mulvey)
Feminist theorists Jane Rendell and Elizabeth Grosz describe the relationship between gender, the body and space. In the introductory chapter of *Gender, Space, Architecture* xxiii entitled ‘Gender, Space’, Jane Rendell depicts how space is gendered, constructs gender, and is constitutive of gender. Elizabeth Grosz’s article *Bodies-Cities* xxiv explores the relationship between bodies and cities, and their influence and impact on one another; “the constitutive and mutually defining relation between bodies and cities.”

In Jane Rendell’s view, space can be gendered through physical occupation, by men or women inhabitants, such as a men’s or women’s restroom. Space can also be gendered through representation, through words and images. Curvaceous interiors are representational of the female body, phallic towers of the male body. (Henri Lefebvre identifies three types of social constructions of space, through: ‘spatial practice’ and ‘representational space’ the everyday, lived in experience of space.)
Power fundamentally defines the relationship between gender and space. Space symbolizes, maintains and reinforces gender relations, GSA p102. Influential feminist geographers, Gillian Rose, Linda McDowell, and Liz Bodi, agree that "space is produced by and productive of gender relations". xxvi

Grosz looks at two models defining the relationship between city and body. The first model is "causal, where the body is an active force" in constructing and changing cities. "The city develops according to human needs and design" and that "humans make cities" and can potentially create "alienating environments, which do not allow the body a "natural," "healthy," or conductive" context." xxvii This is an interactive model, where the human has an impact on the actual space, a causal relationship.

Grosz describes bodies as a physical animate organization of parts, incomplete in their assemblage of amorphous, undetermined potentials. The human body "coincides with the "shape" and space of a psyche" xxviii which is subject to desires, meanings, significances and which relates to a social network of other bodies and objects in space. In this view, the body is a physical and psychological entity. The city, to Grosz, is " a complex and interactive network which links together ... a number of disparate social activities, processes and relations." The city brings together multiple layers of people and information in an environment that is ever changing.

The second view is representational in its relationship, where parts of a city parallel parts of the body. "The king usually represented as the head of the body-politic, the populous the body. The law has been compared to the body’s nerves, the military to its arms; commerce to its stomach..." xxix Both theories present patriarchal viewpoints. The human is either separate from, and in control of, the city, or where the city is divided into separate parts-into hierarchical elements. Both descriptions emphasize the separation and difference between the private body, and the public city.

Grosz and Rendell identify two parallel models describing gender/space relations. The first model is occupational, people in space, and the second is representational, buildings or parts of buildings that resemble gendered bodies. The occupation and representation of gender in space is an influential feature of architectural history and mythology. Both representational and occupational models are significant throughout history.

"The architecture of the body would thus seem to determine not just what we look like but how we behave and, ultimately, our place in the world. This argument has been the bedrock of all sexual divisions in our society. The woman’s body is an inside that nurtures and protects. It is like a house, and therefore, women stay at home. A man’s body is a weapon, a coupling device, an object that completes itself outside of itself. It is a temple/ It projects its symmetrical, vertical orders over the world and impregnates." (Betsky)

"If biologized sexual difference became the single most definitive determinant of personal identity for modern Western culture, what did it replace? The obvious answer to this question is that it has no traditional equivalent because the notion of personal identity presumes a condition of abstracted and individualized autonomy that is foreign to premodern culture." xxxi(McKeon)

Architecture functions as occupation and representation throughout history, gendered bodies inhabit space, and spaces resemble bodies. The occupation of space has a significant role in gender/space relations. The primary function of architecture is to house
and protect the body from the environment; different spaces for different gendered bodies. (The creation of inhabitable space, enclosure from the elements.) Classical architecture utilized the body’s proportion and gender in the arrangement and description of the classical orders; from the Doric’s strong male persona, to the feminine Ionic and Corinthian orders. Classical architecture enlarged the body with hard materials, to make monumental architecture.

'The architecture of the body' in Betsky’s words, encompasses large scale representations of the gendered biological body. From large-scale of male space protrudes in vertical columns and spires, to feminine structure, triumphal arches and domed spaces. The body remains important into contemporary architecture into phallic skyscrapers and dome frames. These corporal structures translated into steel frames of the 19th Century, not only in architecture but also in clothing, particularly in the feminine wardrobe. Female corsets and domes act as cages and frames, worn on the body, masking concealing and/or revealing shape.

Meaning is derived from masculine space; archways and skyscrapers, symbolize conquest, power and authority. Feminine space is expressed as a cave or chora; a receptacle, where something is bred or produced (Lucy Iragary.) Throughout history, the chora—which can be described in spatial terms as enclosed interior space—has been viewed as a receptacle for ideas and influence from the outdoors; which public knowledge projects into.

Plato’s cave metaphor, in The Republic, is a metaphor for illusion and falsity. The interior cave space, as the feminine womb, is what outside knowledge is projected onto. The chora is something to be entered; as is the triumphal archway, representing victory and power over the feminine receptacle. The chora contains reproductions of reality, not the things themselves, but false illusions, representations of public sphere.
Conclusion

I have outlined the principles of the dualism, reviewing their effect on the configuration of space, experience of space and understanding of space as related to gender. Clearly, strict division of categories/spaces/genders does not reflect the complexity of modern gender space relations. In historical space gender roles and divisions were clearly defined. Today gender/space relations exist in latent forms. Although gender is not at the forefront of people’s understanding of space, gender/space dualisms continue to divide and isolate.

Until we address these divisions they will continue to underline environmental design. Division will remain a defining feature in how we conceive of space and develop spatial processes. This subject has been largely critiqued and theorists have provided numerous alternatives to divisional methods. Alternative methods remain largely unpracticed. Cities and domestic places remain divided, and until we reconcile these differences and begin to negotiate gender space divisions, gender will
remain latent and secretly adverse. Architecture is dominated by a masculine position in all aspects of the field. The next section looks at how to combine dualisms; a conceptual structure that incorporates masculine and feminine conditions.
9 Karen A. Franck, A Feminist Approach to Architecture: Acknowledging a Woman's Way of Knowing (p297)
16 (Ludmilla Jordanova)
1. “Ink Blot 1”
(Front Cover of Drape, Fall 2008 Issue)
Catherine Richards, artist

2. “Rene Descartes (1596-1650), Mind Body”

3. “First Arial Photo-Boston”

4. “Beecher House”
View of "A Christian House" from Catharine BEECHER and Harriet BEECHER STOWE, The American Woman's Home, 1869
Printed book illustration

5. “Pantheon, Rome”

6. “Huntington Beach oil field, California, 1920”

7. “Lipocure”

8. “Pieds Secs” product advertisement, Marrakech Morocco, March 2008, Catherine Richards, photographer
Part 2: "Crossing the Divide"
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Masculine thinking emphasizes separation and the denial of connection, while feminist thinking emphasizes the overlap and re-grouping of traditionally separate parts. Where a masculine approach divides and isolates, a feminine approach overlaps and joins. These generalizations enforce dualist opposition. This thesis aims to develop an approach, combining both masculine and feminine methodologies in an effort to examine the “grey area” of gender overlap. This section elucidates several theories on how to combine dualisms. Hybrid solutions, described as “private in public”, cross over the dualist boundary and borrow from both sides.
The "separate spheres" are the primary intellectual framework by which feminists have critiqued in order to improve thinking about gender space relations. (Rendell) critiques this divisionary type of thinking, as it does not describe the full range of lived experience we encounter in contemporary society. This type of Cartesian dualist thinking views relationships as black vs. white, an oversimplification of the complex relationship of gender and space. This thesis aims to examine the conceptual grey area and overlap of gender. Feminist authors have sought to critique dualist thinking and offer alternative strategies that integrate separate categories.

In the chapter Gender, Space (Gender, Space, Architecture) author and editor, Jane Rendell addresses problems within the current gender/space discourse as related to dualist thinking. She describes existing post-modern methods of addressing dualisms, primarily the philosophies of Foucault and Derrida. Rendell identifies three alternative approaches; 1) the
reversal, 2) the displacement and 3) the hybrid intervention. Her solutions offer alternatives to Foucault and Derrida, differentiated by their inclusion of feminist ideology.

Rendell’s first approach is to reverse the binary, where the negative term becomes positive; the positive term negative. The reversal asserts the opposite position, with a dominant feminine and subordinate masculine term, acting as a polemic critique. Examples of this type assert the importance of the private domestic life thereby critiquing the ‘patriarchal structures, which exclude women from public life.’ This position, although effective in bringing awareness to feminist issues (by displacing the masculine term) re-occupies its dominant and one sided approach. Solely asserting the opposition opinion negates opportunities for negotiation across gender lines.

The second means identified by Rendell displaces the negative term from its dependent position and locates it in the position of the positive term. Examples of this strategy reclaim public space as a political act. An alternative within this strategy reconsiders the domestic activity of production within the home, bringing private matters into public awareness. The reversal and displacement assert the feminine position where the masculine is usually dominant. Although the first two methods offer valuable alternatives to dualist thinking, both processes inadvertently dominate the opposing masculine category, thereby recreating an artificial dominance of one position.

According to Rendell, the third and most important approach acts as an intervention. The intervention creates a new term, which does not fit into binary logic. The new term operates on both and neither side of the boundary. “It may include and exceed their scope, so indicating the inadequacy of the separate spheres as a description of gendered space.” Everyday activities investigate this method, again bringing private matters into public awareness. This hybrid is an amalgamation of gender, a mixture of two things into a unified whole.

All three of Rendell’s strategies involve dualist parameters. Simply rejecting the dualism would be ineffective. By incorporating dualist parameters, one may recognize and involve difference, and thereby benefit from the inclusion of both sides. Developing an understanding of opposition and subsequently sharing interests can provide opportunities for mutual gain. A methodology of gender negotiation, “a reaching of agreement through discussion and compromise” (Microsoft Dictionary)

This thesis uses the parameters of the dualism as a source of invention. Constraints offered by the dualism allow for the interplay of opposition as a conceptual and physical design tool. By conflating opposites, this thesis utilizes the contrast of binary opposition as a means for innovation. This process of inverting, displacing, reversing and reusing divergence allows for interesting combinations. By re-examining the dualist divide, this thesis aims to blur the divide between masculine/feminine, public/private, outside/inside, and body/space relations. (The Hybrid intervention acts as the primary means of investigation.)

Elizabeth Grosz researches the body as a social artifact. Her research aims to break down the opposing relationships normally used to describe bodies, mind/body, outside/inside, self/other, and especially between male/female. In her view, feminist theory offers an opportunity for thinkers to integrate traditionally separate categories. In discussing the relations of bodies and space in Bodies/Cities, Grosz suggests a combined body/city model, both representational and
occupational. Where the view of the body and city are not "distinct entities" but instead "as assemblages or collections of parts, capable of crossing the thresholds between substances to form linkage, machines, provisional and often temporary sub- or micro-groupings."iv (Grosz)

Grosz’ combined model acts as a hybrid, which merges viewpoints. This allows for gender overlap. Hybrid space, in this description, may join representational and occupational elements. This complex and overlapping idea... fits into the idea of design as a matrix, or womb, “a place or medium in which something is produced or bred.”v (Franck)
This thesis looks to insert private space into public space as a means of re-examining privacy and its successive associations with gender.

Private, adj., adv., and n.

A. adj.1

I. Restricted to one person or a few persons as opposed to the wider community; largely in opposition to public.3. a. Concerning, involving, or affecting a particular person or group of people apart from the general community; individual or personal, rather than communal or shared. 6. Kept or removed from public view or knowledge; secret; concealed (obs.).

II. Relating to or connected with activities restricted to one person or a few people. 9. Of a place: unfrequented, secluded; affording privacy. 11. Of a
person or two people: alone; undisturbed by others. 13. Of a person: secretive, reticent; discreet, dependable in confidential matters. Obs. I. A private affair or thing. 1. a. in private: privately, confidentially, or secretly; in private company; in private life. Formerly also on private.4. In pl. The genitals. Cf. private parts n. at Special uses

Public
A. adj.

In general, and in most of the senses, the opposite of PRIVATE adj.1
1. a. Open to general observation, view, or knowledge; existing, performed, or carried out without concealment, so that all may see or hear. Of a person: that acts or performs in public. b. Of a book, piece of writing, etc.: in print, published; esp. in to make public. Obs. c. Easily seen, conspicuous, prominent. Obs. d. Of a person: in the public eye; prominent, well-known. Now only in public figure n. at Special uses 2.2. a. Of or relating to the people as a whole; that belongs to, affects, or concerns the community or the nation. Recorded earliest in public good n. at Special uses 2. Cf. public enemy n. at Special uses 2.

B. n.

1. in public.a. In a public place; before spectators or onlookers; publicly, openly, without concealment. Formerly also in the public (obs.).
   into public: into print; (also) into the public eye; (obs.)

(Anthony English Dictionary)

Feminists have utilized the notion of private as an instrument of change. By focusing on the private, feminists “have challenged the effects of keeping the body and sexual things hidden from view,” and sought to reconcile the discrepancies between the dominant category. Questioning the historic value of reason over emotion and public affairs to domestic matters. Feminist author Seyla Benhabib, whose work combines critical theory with feminist theory, proclaims the most resolute way to defend the private involves bringing ‘private matters’ into public awareness.

The difference between the public and private realms has been inflated throughout time. The public and private realms are separated by boundaries, from large scale zoning plans, to architectural details doors and windows. This research suggests that although the public and private realms are distinct and different, they are linked psychologically. The perception of the public and private depends on one’s state of mind. The public and private depend less on the physical structures that divides space and more on how people act while in a space and internalize their experience. (Peter Steinberger)

The Harvard Design Magazine Winter/Spring Issue 09., questions the changing meaning of interiority and looks at historical and experimental explorations in architecture and the fields surrounding architecture. The concept of interiority and its meaning has changed throughout time. “The 18th century idea of interiority was synonymous with subjectivity.” (Harvard Design Mag.) The text Around my room by Xavier de Maistre, 1795, examined the architectural interior, “explored as a topography of the self.” Each object in interior space carried a unique significance and meaning. The space and the objects in the space each carry equal significance. In modern interiors, the self is explored as a
privatized, autonomous and idiosyncratic entity. Andrea Zittel’s living units, installations of small autonomous houses, implicate an increasing desire for autonomy and isolation.

The chapter “What about the inside?” (Harvard Design Magazine, 2009) looks at how interiors constantly adapt and re-interpret space and how they construct meaning on their own. Interiors address subjective experience, and can easily be arranged and re-arranged in different ways. The interior is better able to address issues of privacy on the scale of the body, than larger scale architectural projects. An “artists approach may ironically reveal more about an interiors physical characteristics than does the architect.” (Harvard Design Magazine)xi For this reason, the hybrid intervention, in the form of an installation, may be the most effective method of addressing architectural concerns concerning interiors and privacy.
This thesis subverts the dualism by means of a hybrid intervention. The design of a small environment will examine the position of privacy in public awareness. A methodology of public in private inserts interior characteristics of soft space, flexibility (intimacy), and human scale, into public space (austere). The small interior brings focus back to the body, an appropriate scale for examining gender/space relations. The hybrid private space can physically, (through material or site) and psychologically, (mental awareness, consciousness) change the way a person interacts with and understands their environment.

By exploring the notion of feminine and masculine space in combination, this thesis hopes to expose/reveal and mask/conceal, issues of gender/space. The position of this thesis does not assert a dominant masculine or feminine gender; instead, the methodology aims to borrow from both sides in an effort to combine dualisms and negotiate division. The
parameters of the dualism are utilized as a design tool. The next section looks at how materials communicate gender and how the hybrid methodology can inform for material experimentation. Hybrid combinations of soft/hard, surface/interface, emerge.
9. "School of Undressing"

(Front Cover of Drape, Winter 2009 Issue)
Allen Gilbert School Of Undressing, NY, New York, US, 1937
Photographer: Peter Stackpole
“Typical wife clumsily removing her dress after pulling it off over her head during a demonstration of how not to undress in front of your husband in the bedroom, for a class at the Allen Gilbert School of Undressing.”
http://images.google.com/hosted/life/l?q=dress+and+undress&imgurl=6bd32b22e9b0ae48, May 19, 2009

10. “Envelope Scan,” Catherine Richards, photographer

11. “Zipper,” Catherine Richards, Photographer
Part 3: "Gender Material"
Catherine Elizabeth Richards
Masters of Architecture Thesis
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The textile is rooted in gender difference. Textiles are forms of female “reproduction.” Fabrics emulate the outdoors and rely on architecture for structure, and are therefore labeled as artifice. The form of the textile acts as an iconographic image of the female body, an undulating surface that conceals space. This thesis explores the textile as a structural entity, able to mask/conceal and expose/reveal gender space relations; as a feminine material with masculine attributes.

The Changing Room is a flexible soft space that references the historical cabinet/closet, rooted in privacy and hidden knowledge.
In “The Secret History of Domesticity” McKeon correlates the division of knowledge to the division of labor. “Marx uses the category “labor” to exemplify the historical dialectic of all material and conceptual development, whereas I have been using it as a general term for material activity itself, the generic counterpart of “knowledge” or conceptual activity. In other words, the (conditions) of “privacy” and “publicity” may be historicized in the same way that Marx historicizes ‘labor.’” i McKeon explicates the division of production and reproduction, the sphere of commerce from the sphere of domesticity.

“The separation of workplace from household is an almost universal feature of capitalist development,” ii “The domestic ideology of the separate spheres spatializes an incremental and long term sexual division of labor— a separation out of men’s and women’s work— as the mutual exclusion of “outside” and “inside,” labor in terms of the dichotomy
between waged and unwaged labor.” iii The domestic system (unpaid labor) eventually extends into the realm of commerce and profit. “The obvious way of industrial expansion in the 18th Century was not to construct factories, but to extend the so-called ‘domestic system’” iv

“In some respects domestic manufacture seems to have favored women’s work by employing higher proportions of women and children ... and by exploiting what were seen as female skills through a division of labor.” (McKeon) Women’s work, pastoral crafts, and hand made items (in a traditional sense) lack economic significance to public patriarchy. The word craft itself, as Glenn Adamson describes in his text Thinking Through Craft, connotes inferiority. In the (four) chapters of the book, Adamson outlines crafts subordinate position as supplemental, material, skilled, pastoral and amateur. Where art is autonomous, craft is supplemental, as material experience. v Where art is produced, craft is reproduced as a skill. Craft is amateur, lacking in knowledge, as pastoral, related to an idyllic view of nature.

Craft’s normative association with the Decorative Arts establishes craft as supplemental in form, particularly in relation to “women’s work” and “non-Western” forms of making (i.e., weaving, knitting). Many university curricula have eliminated “medium-specific courses.” This devalues craft as a contemporary skill. Craft denotes a lack of academic seriousness. Craft, as supplemental, material, skilled, pastoral and amateur, personifies “feminine” characteristics.
Materials signify cultural codes and communicate meaning. Material gender is differentiated by production, appearance and function. (How material is made, what it looks like and what purpose it serves.) Conventional masculine attributes (physical strength and durability) help to define male materials. Feminine materials embody qualities “conventionally thought to be appropriate for a woman.” (Microsoft Dictionary) The normative interpretations of feminine qualities are as frail, weak and subordinate.

Materials communicate gender on multiple levels. Material qualities of hard/soft, surface/interface, form/matter, convex/concave, and active/passive, durable/ephemeral incorporate traditionally masculine or feminine attributes. Material gender is latent in contemporary society; the recognition of masculine/feminine attributes is buried under tradition. In traditional societies this identification of gender material was clearly divisional. Material continues to communicate
gender, although the recognition of such is more difficult to articulate or discern.

In architecture, materials are mainly selected for their ability to be strong, heavy and durable (form-giving), opposed to frail, light and ephemeral (flat); the use of materials in buildings operates on a dominant masculine polarity. Logically buildings need to stand up and provide safe and comfortable environments for users. However, the issues and complexities of contemporary space often require material flexibility, transparency and adaptability. Temporary solutions often make better use of space.

The material which best illustrates feminine materiality is the textile. The textile is flexible, ephemeral and surface-oriented. For these reasons, it has the potential to meet the more complex and varied flexible needs in contemporary space.

The textile is rooted in gender difference. The textile is perceived as a feminine material, as a reproduction or extension of the domestic sphere and privacy. As symbol, the textile epitomizes feminine attributes, lacking strength and operating in a subordinate position to the architecture, which supports it. Culturally, the textile is associated with interior spaces and with clothing. Architecture shelters fabric from the elements, protecting interior space. In architecture the textile is perceived as a flat surface that covers walls, masking the decay of structure and or filling in blank spaces. (The wallpaper began as a fabric tapestry and was later used as paper.) The tendency of the flat textile (here viewed as fabric or paper) to cover up and conceal the space behind it leads to the conception of fabric in architecture as artifice; as a flat surface of deception. The textile is subject to the same negative connotations as craft, an emblematic example of feminine materiality.
Modern architect Aldo Loos’ essay *Ornament and Crime* \(vi\) gave moral implications to ornament and decoration as “immoral” and “degenerate.” The associations of decoration as artifice and imitation characterize the 19\(^{th}\) Century viewpoint. The rejection of ornament and decoration lead to Modern Architecture’s stripped back and functional (sterile) approach to design.

From this viewpoint, patterns and textures that imitate nature are mere reproductions. The textile itself becomes an artifice, which serves no purpose other than to trick. The use of the textile (patterned walls/surfaces) in interiors has gone in and out of vogue, as styles change and health and safety issues arise. Despite that, architecture’s origin emerged from the textile and the relationship, although volatile, and has subsisted.

Abbe’ Marc Laugier’s *primitive hut* \(vii\) portrays the beginning of architecture as a hut that divides inside from outside, man from
environment. Walls of fabric are the first architectural structures, as Gottfried Semper describes “It remains certain that the beginning of building coincides with the beginning of textiles. The wall is that architectural element that formally represents and makes visible the enclosed space.” The development of textiles in architecture is explained: (with emphasis on division from inside and outside) “it remains certain that the use of the crude weaving that started with the pen- as a means to make the “home,” the inner life separated from the outer life, and as the formal creation of the idea of space- undoubtedly preceded the wall, even the most primitive one constructed out of stone or any other material.” (Semper) The use of the textile in architecture, from this viewpoint, is a crude and archaic craft.

“We might recognize the pen, bound together from sticks and branches, and the interwoven fence as the earliest vertical spatial enclosure that man invented, whose construction required a technique that nature, as it were, put into the hand of man.”

“The transition from the plaiting of branches to the plaiting of bast for similar domestic purposes was easy and natural. That led to the invention of weaving, first with blades of grass or natural plant fibers, later with spun threads from vegetable or animal matter. The variations in the natural colors of the blades soon made people use them in altering arrangements, and thus arose the pattern. Soon man surpassed these natural resources of art through the artificial preparation of materials; the dyeing and knitting of colorful carpets were invented for wall dressings, floor coverings, and canopies. Whether these inventions gradually developed in this order or another matters little to us here, for it remains certain that the use of the crude weaving that started with the pen- as a means
to make the “home,” the inner life separated from the outer life, and as the formal creation of the idea of space—undoubtedly preceded the wall, even the most primitive one constructed out of stone or any other material. The structure that served to support, to secure, to carry this spatial enclosure was a requirement that had nothing directly to do with space and the division of space. It was foreign to primitive architectural thinking and was in the beginning not a form determining element.” Gottfried Semper

Whereas the historical male use of fabric is to divide man from the environment, females use the textile to connect to space, making inhabitable places. The notion of “home” is rooted in gender difference. The masculine home divides man from environment, where the feminine home is intimate. The textile used in the construction of the home is thought to be primitive, in its emulation of nature.

Although in “primitive” societies the textile is utilized outdoors, (as a tent structure,) it is now subjugated to the interior, thought to lack structure and the ability to create space, (characteristics of exterior oriented architecture.) The public exterior is viewed as more important and dominant over private interior space. The inside/outside division is constantly broken by the landscape of the interior. The interior reproduces the outdoors, in appearance (patterns and texture that emulate nature) and with openings and views set up to view the outdoors. The textile is perceived to borrow from nature, but rely on architecture for protection from the elements. It and cannot survive outdoors. It is conceived as an unauthentic reproduction.

The textile is subject to classification as natural or artificial as authentic or a synthetic imitation. The more “natural” the more connected to nature, the more man-made, the less connected to nature. On this scale, separation from nature denotes progress and power. This argument is derived from the association with feminine characteristics as pure and natural, as morally superior to their male counterpart, derived out of 18th and 19th Century culture. From the viewpoint of this thesis, the classification of material as real or fake, authentic/imitation bears less importance than its variety of use and ability to create space.

Even though fabric experiment is at the forefront of materials research, negative connotations remain, as they are engrained into the profession of architecture. Although examples of textiles in architecture exist, most buildings continue to use fabric in a completely masculine way. Fabric architecture, in most cases, pays no regard to the historical and cultural issues/use of the material and does not consider the complex issues with regard to gender/space. This thesis aims to utilize fabric in a combined masculine and feminine way, adopting “double-gendered” principles. The textile is conceived as synonymously structural and surface oriented, active and passive, both hard and soft.
"To cover a wall with wallpaper is to open up a window onto an ideal world. This idea is simple: you can capture an image from anywhere you please, and transfer it onto the walls of your home. But the simplicity of the idea hides a complicated story, which involves a remarkable range of possibilities. Paper can imitate fabrics, marbles, woods, leathers, metals and tiles, as well as realistic botanical and natural subjects. Patterns can play along with the architecture of a room, or they can disguise it; they can be geometrical and repetitive, or they can simply be one-off illustrations that transform your room into a picture gallery. To choose a paper for the room you like to inhabit is to make a statement about how you see yourself, and how you want to see the world."

Timothy Brittain-Catlin, A Papered History

"Wallpaper House,"
"Early Wallpaper Etching"
**Walls and Papers**

Earliest wallpapers—individual sheets of paper decorated with geometric woodblock patterns, printed by hand with black ink on light colored paper.

Date back to the late sixteenth century—corresponding to the rise in fabric production.

Early wallpapers were pinned to walls or ceilings, known as “Paper hangings”, to imitate architectural elements (such as coffering on a ceiling), cover over architectural elements (uneven plastering, unsightly space) or to provide decoration. Wallpaper had a wide variety of uses.

Wallpaper became popularized with the advent of the printing press. London became the epicenter for wallpaper design and manufacturing.

The repeat of pattern was limited by the size of paper, which had two selvedge edges (two blank margins on both sides.) For this reason border papering became popularized.

Modern wallpaper was born—paper was chosen not to look like an object on the wall to cover something up, but as having an overall effect on the appearance of the room. Wallpaper was chosen as part of the design from the onset of creating a space.

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**The Repeat**

The repeat is the vertical distance between one point on the pattern to the identical point vertically. This pattern repeat is an integral part of the design. The repeat can range anywhere from an inch up to as much as the width of the wallpaper or more.

Three types of pattern matches:

1. Random Match—The pattern matches no matter how adjoining strips are positioned. Stripes are the best examples of this type match. It is generally recommended to reverse every other strip to minimize visual effects such as shading or color variations from edge-to-edge. A random match will produce less waste since there is no repeat distance to take into account.

2. Straight Across Match—This match has design elements which match on adjoining strips. Every strip will be the same at the ceiling line.

3. Drop Match

   Half-Drop Match—Every other strip is the same at the ceiling line and the design elements run diagonally. It takes three strips to repeat the vertical design. If you numbered the strips consecutively, the odd numbered strips (1, 3, 5 and so on) would be identical and the even numbered strips (2, 4, 6, and so on) would match one another. (Note that a drop match is simply a straight match split in half.)

   Multiple drop Match—a match that takes four or more strips before the vertical design is repeated. Similar to drop match except it takes more strips to repeat the first strip.
Umbrella Follows Modern Trend With "Safety" Window

The old umbrella, for ages untouched by the forward moving wheels of progress, has responded to the spirit of the times with the addition of a new front window to afford better vision.

Hitherto, the umbrella user either had to carry his umbrella so high that it was of no practical use, or he pulled it down and took reckless chances of collision with oncoming pedestrians.

The new isinglass window eliminates these hazards, and affords a chance for people to use their umbrellas to shed the rain without fear of poking out the eyes of a fellow citizen.
Rotating Shelter Aids Sun-Bathers

By turning a “steering” wheel while lying on a cot within the canvas side walls of a new tent, a sun-bather can rotate the “sun tub” to follow the movement of the sun and thus insure maximum exposure to its rays. The 150-pound sun-bathing tent can be folded compactly for easy transportation.
The role of the architect and clothing designer is paralleled. Architecture and clothing provide protection from the elements and create functional and meaningful spaces we inhabit. Both architecture and clothing create envelopes for the body, with variation in scale and corporeal connectivty. Architecture and clothing utilize fabric in opposing ways.

In architecture textiles are normally perceived as weak and latching onto structure. In clothing design, the textile is utilized in numerous structural ways, both compressive and tensile. Fabric structures in architecture are conceived of as entirely tensile members, the conception of such buildings in entirely engineered.

In architecture, fabric is traditionally conceived as a two-dimensional surface placed on top of form/structure. The clothing designer uses fabric to create form and structure. Architects use fabric in two-dimensions, flat coverings on top of walls, floors and ceilings; fabric latches onto and relies on architecture
for structure. The textile surface is placed on top of form, in the final stages of design when interior materials are selected; the textile is supplemental. In contrast, clothing design uses the textile as a primary source of form creation, involved in the conception and execution of the garment. The clothing designer treats fabric as a simultaneous flat surface, in two-dimensional and as a space maker, in three dimensions. The clothing designer manipulates fabric in a variety of ways, making use of the textiles multiplicity of application. The architect uses fabrics as either entirely structural or deficient of structure. This thesis looks to adopt structural use of fabric in garment design into environmental design.

The textile offers many advantages in the creation of space. It is lightweight, adaptable and flexible; these characteristics have structural properties. This thesis identifies three ways fabric is manipulated in clothing design to create structure, which can be applied to architectural applications: the network/lattice, the fold and the drape/overlay. The network or lattice is an interwoven series of elements, which by there crossing become strong. The fold creates compressive structure out of folds across a surface. The drape can be utilized as a tensile or compressive member, which can overlay on top of a structure or be placed over a form and by a stiffening process maintain that shape. In the example of the drape by stiffening process, the underlying structure can be removed and while the fabric still maintains its underlying form.

Fabric subverts division and difference by draping over a form, creating a unified image, connecting disparate parts. Christo’s sculptures that cover buildings or natural scenes with fabric are examples of this potential. As in a quilt, fabric can link and
interlock traditionally separates parts, into a unified structure. The textile is an undulating surface that can mask or conceal what it covers. When laid over a surface, the textile conforms to the shape underneath it. The textile acts as an iconographic image of the female body, as it expresses curves and acts as a surface that can mask and conceal interior space.

Although there are numerous fabric metaphors used in contemporary architecture (ie. Pleat, fold) they typically inform traditional hard and heavy building construction. Fabric as a metaphor for the city (urban fabric) or building envelope (curtain wall) provides a useful connective methodology, joining and overlapping traditionally separate parts into a fluid terrain. (Applications of skins and stitching of surfaces are contemporary design themes.) The use of fabric in architecture is primarily a conceptual tool. Its exploration as a material with conceptual and physical properties is only used on the periphery of the field.

The textile is the closest material to our bodies in the clothing we wear, and in the soft and accommodating interior spaces we inhabit. We are involved with textiles on an intimate level each day as we get dressed and undressed. The act of dressing and getting undressed, communicates meaning on personal and social levels. “The closeness of textile materials to our bodies as we wash, wear, wrap up with, hide behind and walk on them … forms … so present throughout history as to have disappeared into the fabric of our lives and metaphors, becoming laden with overlapping significations—especially along gender lines—that rest as naturalized.”* (Palmer)

The role architecture and clothing in Semper’s description is “the art of dressing the body’s nakedness” which hides the body, as private, from public exposure. Nakedness, as
privacy, and savagery, converge into a synonymous term. Architecture functions to conceal and hide “private parts.”

“The art of dressing the body’s nakedness is probably a later invention than the use of coverings for encampments and spatial enclosures. There are tribes whose savagery appears to be the most primitive who do not know clothing, yet to whom the use of skins and even a more or less developed industry of spinning, plaiting, and weaving for the furnishing and security of their encampments is not unknown. It may be that climatic influences and other circumstances are sufficient to explain this cultural-historical phenomenon, and that the normal, universally valid process of civilization cannot be absolutely deduced from it;” xi (Semper)

The textile may be utilized to give form or conceal form, able to create walls and openings, provide layers of opacity and transparency, thus revealing or concealing what it encloses. “Dress is at once a social form and a surrogate for the body, a complex link between the private domain of the body and the public domain of the sign. In Nina Felshin’s concise summation, it is “a dense coded system of significances that transmits psychological, sexual and cultural messages” It is a visible interface of self and social- and not always in a tidy fit.” xii (Baert)

The textile explores privacy as one aspect of material gender. The act of dressing, in architecture or on the scale of the body, primarily functions to conceal privacy. “Clothing is a remarkably versatile and exact instrument of cultural expression ... clothing constitutes a part of the social fabric at both its most general and most personal levels.” xiii
dress, v.

I. To make straight or right; to bring into proper order; to array, make ready, prepare, tend.

1. a. trans. To make straight; to erect, set up. b. refl. and intr. To raise oneself, to rise. Obs.
2. a. trans. To put (things) 'straight' or 'to rights' (lit. and fig.); to set in order; to manage. Also with up. b. To right, redress, remedy. Obs.
3. a. To place or set in position; to put on (with a connotation of adjustment). Obs.
4. b. Printing. See quot.
5. a. To array, or 'rig out', with suitable clothing or raiment; to adorn or deck with apparel; in later use often simply, to clothe. spec. To make or provide clothes for (an undressed doll); to put clothes on (an undressed doll). b. refl. (and pass.) To attire oneself with attention to fashion or artistic effect; spec. to put on the more elaborate costume proper for a dinner or evening party or for a ceremonial occasion; also, simply, to attire oneself, put on one's clothes. c. intr. in reflexive sense. Esp. to dress for dinner.
6. d. trans. (and intr. for refl.) to dress up: to attire elaborately, or in a manner appropriate to a superior position or to a part which one aspires to play; also intr., of children: to attire oneself in a costume or in various clothes as a game. to dress down: to wear clothes less formal than would be expected; to dress informally. to dress out (forth): to deck out with dress.
7. e. transf. and fig. (of 7 and 7d.) f. intr. Of a male: to allow the sexual organs to be on one side or the other of the fork of the trousers.
8. a. To array, equip; to adorn, deck; also with out, up. to dress a ship: to deck it out with flags, etc. to dress a (shop) window: to decorate it with goods artistically or attractively displayed.
9. b. To equip or provide (a play, etc.) with the appropriate costumes.
10. c. Arch. To decorate (a window, etc.) with mouldings or the like. Cf. DRESSING vbl. n.
11. a. To treat or prepare (things) in some way proper to their nature or character; to subject to processes requisite for cleansing, purifying, trimming, smoothing, etc. See also 13. b. intr. = passive.
12. To take away or remove (anything) in the process of preparing, purifying or cleansing.

II. To direct.

13. Specific and technical uses b. To comb, brush, and do up (the hair). c. To till, cultivate, prune, or tend (a field, garden, or plant); to treat with manure, etc. d. To train or break in (a horse or other animal). Obs.
14. g. To finish (textile fabrics), so as to give them a nap, smooth surface, or gloss.
15. j. Type-founding. To finish (types or lines of type) after casting, by grooving and smoothing them and adjusting their height and alignment.

dress, n.

1. The act of dressing. Obs.

School of Undressing: "Typical wife clumsily removing her dress after pulling it off over her head during a demonstration of how not to undress in front of your husband in the bedroom, for a class at the Allen Gilbert School of Undressing."
2. a. Personal attire or apparel: orig. that proper to some special rank or order of person, or to some ceremony or function; but, in later use, often merely: Clothing, costume, garb, esp. that part which is external and serves for adornment as well as for covering.

full dress (or, simply, 'dress'): the more elaborate apparel proper to a public ceremony, a dinner, or an evening party. b. With a and pl.: A suit of garments or a single external garment appropriate to some occasion when adornment is required; now spec. a lady's robe or gown made not merely to clothe but also to adorn. c. transf. An external covering and adornment, as the plumage of birds. d. fig. The outward form under which anything is presented.

3. Technical senses. a. Dressing of a wound, etc. Obs. b. Arch. = DRESSING vbl. n. 4e. Obs. d. Finish put upon anything to improve or set off its appearance; e.g. the stiffening of a fabric with starch, glue, size, or the like.

4. attrib. and Comb. a. Of, for, or pertaining to apparel, or to a woman's dress, as dress allowance, -case, -chamber, -cutting, designer, -designing, -goods, -gown, -pattern, -protector, shop, show, -silk, -skirt, -stand, etc.; dress agency, an agency, shop, etc., that buys clothes privately and resells them; dress-basket, a travelling case for a woman's dresses; dress-conscious a., designating a person who is sensitive and particular about clothes; dress-form chiefly U.S. (see quot. 1909); dress-guard, an appliance fixed to a vehicle or cycle to prevent injury to dress from the wheels; dress house (now rare), = BROTHEL n. 3; dress-improver, a pad, cushion, etc. at one time worn by women, to make the skirt stick out at the back; = BUSTLE n. 2; dress length, a piece of material sufficient to make a dress; dress-parade, dress parade, a display of clothes by mannequins (see also sense 4b); also fig.; dress-preserver, (a) = dress-shield; (b) 'a leather-covered iron frame extending from the step of a carriage upward over the rim of the wheel, designed to prevent mud or water from being thrown into the carriage' (Cent. Dict. Suppl. 1909); dress reform, a movement to make dress more practical; so dress-reformer; dress rehearsal, a rehearsal of a play in costume, esp. the final rehearsal before the first public performance; also transf. and fig.; (cf. quot. 1793 s.v. DRESSED ppl. a.); dress sense (see SENSE n.); dress-shield, a piece of waterproof or other material fastened under the arms of a woman's bodice to protect it from perspiration; dress-weight, (a) a small lead weight placed in the hem of a dress, etc.; (b) cloth of a weight suitable for making into dresses. b. Characterized by, or pertaining to, 'full dress', as dress-box; dress-ball, -boots, -coat, -dress-carriage, a carriage reserved for state or semi-state occasions; dress-circle, a circular row of seats in a place of entertainment, the spectators in which were originally expected to be in dress-clothes; in a theatre, usually the gallery next above the floor; dress-parade, dress parade Mil., a formal parade in which officers and men wear dress-uniforms; also fig.; (see also sense 4a above). See also DRESS-MAKER, etc.

(Oxford English Dictionary) xiv

A connection between dressing the body and organizing space is the historical cabinet/ closet. The cabinet and closet are a unique spatial type in the historical privatization of interior space. The “cabinet of curiosities” of the 17th Century, contained secret treasures and knowledge organized into categories based on logic and reason, a function of the scientific method. The historical cabinet
blurred the object/space/container relationship. McKeon elucidates “these cabinets functioned as early museums, collecting objects and treasures into one condensed space. However, “the cabinet of curiosities” is only one of several architectural streams that fed the emergence of the domestic closet ... accessible only through a linear withdrawal.” xv

The cabinet and closet spaces remain the most private examples of interior space. As you move through the home, from public to private space, the closet is the last and most surreptitious private place.

The cabinet started as a primarily male space and developed into small-shared spaces inhabitable by both male and female genders, “double-gendered.” xvi The term “cabinet” first referred to a cupboard with shelves and drawers that held assorted small natural and cultural rarities. Although it continued to have this meaning, by the seventeenth century the word might also designate the larger space- a closet or a chamber- that contained such cabinets.” xvii

The closet which was normally located next to the bedroom space, is the most private example of interior space, and the space which contains clothing, the choices offered in getting dressed and furthermore, undressed.

The variety of garments in a closet space depends on the culture and gender of the closets owner. Garments exist in a hierarchy, from the most public (outerwear) to the most private (underwear); each having its own relationship to male or female bodies. “Be it woman’s or girl’s, the dress is a quintessentially gendered garment, the very emblem of femininity. It is an external surface transmitting a host of cultural messages, in a variety of styles that constitutes a veritable theatre of roles and codes. Hence it is a potent symbol and vehicle through which to re-conceptualize and re-metaphorize issues of identity as these circulate through bodies, social spaces and representational sites.” xviii

Fabric in the context of architecture may be “imaginatively encapsulated” as a kind of negligee, something that has been neglected and overlooked. The role of fabric in architecture has been one of distrust and abuse. As a material, fabric has been kept hidden from view, much like gender issues of privacy related to the body. It is the intent of this thesis to expose an architectural construction using the most private fabric type- lace-as a kind of architectural underwear or negligee.

Fabric can be utilizes as a lattice, fold or drape as identified by this thesis. The hybrid intervention, as private in public, utilizes the model of site specificity as a kind of drape, as a clothing designer would over a body. The Changing Room contrasts Peter Eisenman’s DAAP buildings in that it puts material at the forefront of spatial experience. The fabric construction may hide/conceal and expose/reveal issues relating to gender currently neglected by the existing context. The closet, associated with secrecy and hidden knowledge, is explored as a spatial type. “Dress” and “undress” influence an adaptable and interactive construction.
“Chests, especially small caskets, over which we have more complete mastery, are objects that may be opened. When a casket is closed, it is returned to the general community of objects; it takes its place in exterior space. But it opens! For this reason a philosopher mathematician would say it is the first differential of discovery. From the moment the casket is opened the dialects of inside and outside no longer exist. The outside is effaced with one stroke, an atmosphere of novelty and surprise reigns. And, quite paradoxically, even cubic dimensions have no more meaning, for the reason that a new dimension has just opened up.”

Gaston Bachelard

Thesis Presentation April 22, 2009:
“...My project is an attempt to subvert spatial and material dualisms. public/private
inside/outside  
masculine/feminine  
intimate/ austere  
surface/interface  
hard/soft  
are normally viewed in opposition, where the masculine term superior to the feminine, and their difference is emphasized over their connection. These divisions exist in how spaces are organized, built and experienced.  
This thesis aims to utilize the existing constraints of these dichotomies as a source of invention, where the contrast and inversion of opposition becomes a design tool.  
Specifically I am interested in inserting private space into public space. Private space, associated with sexual things, historically hidden from view, when exposed in public, will allow people to reconsider interiority, Private in Public.  
Feminist theorist Jane Rendell identifies three means of dealing with dualisms. polemical critique, re-occupation of space, hybrid intervention  
I am interested in the intervention method. The intervention acts as a hybrid, which borrows from both sides of the binary, crossing over boundaries and inverting relationships. The hybrid cannot fit into binary logic, as Jane Rendell describes “It may include and exceed their scope, so indicating the inadequacy of the separate spheres as a description of gendered space.” For the culmination of the thesis I am focusing on the design of a hybrid space and its aspects of materiality and lighting.  
How do materials communicate gender?  
Space is gendered through occupation and representation. The male space is described as exterior, as adventure, the female space as interior, enclosed, confined. Feminine space is an alluring topography or surface that conceals interior space.  
In architecture textiles are normally perceived as weak and subordinate to architectural structure, as a surface of cunning artifice. I aim to exploit cloths ability to create structure and communicate gender. Over the course of the year I have conducted a variety of material experiments utilizing fabric. I have developed a methodology of the “Inside-Out” as a means of inversion. Space is dressed and undressed through the layering and disassembly of fabric. Fabrics as structure, can expose/reveal and mask/conceal gender space divisions.  
I have looked into clothing design as a process model because of its ability to combine 2D and 3D structure. Clothing is constantly inverting the inside and outside. Fabric is in a constant state of adaptation. We are constantly building and rebuilding clothing's structure and assembly.  
I identified 3 spatial modes of using fabric in architecture, the network, fold and drape. I experimented with networks with laundry lines, folds in pop up structures and draping with casting and stiffening, draping over a structure and than removing it.  
Lighting: “It has been further argued that the cinema has, through specific properties, enhanced the image of feminine seductiveness as a surface that conceals.” Laura Mulvey. Lighting exaggerates contrast and plays an important role in expressing gender.  
I have chosen the alcove space on the 6000 of the DAAP building. I see this unused space in DAAP as a typological closet, which has no current use or function. The alcove is tucked into the corridor and lacks depth, providing an
architectural setting with particular constraints. This small space deals with duality as it is in the middle of a primary outdoor entrance from the building and leads inward. Peter Eisenman’s design utilized the concept of body as a large abstract principle. I am interested in exposing issues specific to the gendered body, where interaction is valued. In Eisenman’s design materials were chosen to express the lines of a large abstract grid. I am interested in creating a small space where the material is most important.

The changing room is a large folding fabric structure influenced by packaging designs utilitarian ability to be flat and pop out. It is lightweight, portable and adapts to a variety of configurations and spaces. It is made of layers of fabric. The changing room references the historical cabinet/closet space and dressing room. I am interested in the historic cabinet/ closet space as the most private example of interior space. The cabinet of curiosity collects and organizes objects, relating to the control and hiding away of knowledge, artifact and sexuality. The cabinet started as a primarily male space and developed into small-shared spaces inhabitable by both male and female genders, as “double-gendered”.

The changing room fits into the carpeted alcove and can pop out to fill the space. The structure is not occupied but is able to be viewed into, as a voyeur or peep show space. The structure is more made of semi-transparent surfaces of stiffened fabric that conceal and reveal the space it encloses. The layers of fabric encouraging an examination of surface and investigation into interior space.

The program is not a museum to display material experiments, its function is in its material presence and assembly at the site.” (Catherine Richards)
12. “Sheets”

13. “Zipper,” Catherine Richards, photographer

14. “Primitive Hut”


15. “Zipper,” Catherine Richards, photographer

16. “Closet Practices”


17. “Wallpaper House”


18. “Early Wallpaper Etching”

19. “Wallpaper Repeats”

20. “Windows”

21. “Umbrella Safety Window”


22. “Rotating shelter aids sun-bathers”


23.”Umbrella 3”


24. “Crinoline”


25. “Reverse Parabola, Gaudi”


Antonio Gaudi (1852–1926) developed a number of his architectural designs through the use of funicular structural systems—the so called hanging models.

26. “St Regis hotel in New York City”

http://aestheteslament.blogspot.com/2008_03_15_archive.html

In the early 1960s, Billy Baldwin hung the walls of a sitting room for Babe and William S. Paley with brown-and-pink printed calico from India. The room was part of the couple's suite at the St Regis hotel in New York City, and since the walls could not be altered, the shirred fabric ($2.50 a yard, Baldwin told The New York Times) was used to transform it into what was described as a "Proustian, turn-of-the-century setting." Photograph by Louis H. Frohman from "The Finest Rooms by America's Great Decorators" (Viking Press, 1964).

27. “Denver Airport”


28. “School of Undressing”

(Front Cover of Drape, Winter 2009 Issue)

Allen Gilbert School Of Undressing, NY, New York, US, 1937
Photographer: Peter Stackpole
“Typical wife clumsily removing her dress after pulling it off over her head during a demonstration of how not to undress in front of your husband in the bedroom, for a class at the Allen Gilbert School of Undressing.”
http://images.google.com/hosted/life/l?q=dress +and+undress&imgurl=6bd32b22e9b0ae48, May 19, 2009

29. “Design Drawing”

Catherine Richards, artist
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