

## THE QUESTIONS !!

## Part A introducing the practice

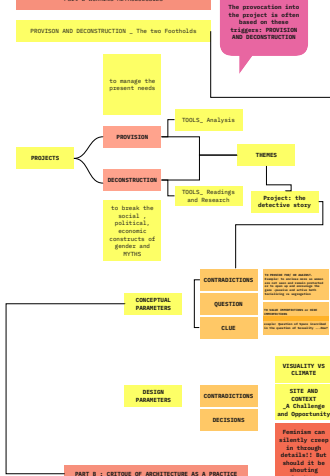
"The practice", I believe is often a very complex process of discovery of one's own self. It is about finding an home within yourself, which is born within the architect and finds place in the world through the ideology as much as it existed outside the architects and let them be it's guest to solve a larger purpose. If it is about finding that home....Have you wondered if the home would be different if you were a he / she or they ? How would it matter? Has it ever occurred to you what Gender can do in Architecture and what can 'Architecture' do to Gender?

Within these million questions, logical and irrational, constructed and vague, I would like to introduce my practice, "THE LOOKING GLASS". It is an architectural practice with a feminist perspective.

The focus of the practice is to address the currently existing oblivion or you may call it genderless vacuum of the 'practice of Architecture' itself as well as Discussions on various feminist processes of working and thinking in Architecture through design.

## Part B WORKING METHODOLOGIES

## PROVISION AND DECONSTRUCTION – The two Footholds



## PART B : CRITIQUE OF ARCHITECTURE AS A PRACTICE

## ARE THERE MORE WAYS TO PRACTICE?

EVENTS AND  
NARRATIVE.  
Hypothesize  
the client  
strategy of  
fictionalizing  
daily lives to  
understand the  
house....  
The real  
client !!

CONVERSATIONS  
AND INTERVIEWS

less than 5 % of what I read was ever taught in Architectural school.  
Women's writings and works have been erased history.  
I met Lily Reich, Julia Roberts , Dennis, Laura Mulvey, Beatriz, Suzanne and many more  
...whose names were never conveyed ...  
lack in architectural discourse.

18 offices comparative diagram.

PRESENT  
AGE  
WAGE

## CLIENTS ?

## ARE THERE MORE WAYS TO SUSTAIN THE PRACTICE?

THINKING COMPLEX \_ FEMININE?

## RAISING A WOMAN ARCHITECT?

### Women and Non-care Work fields

## Women and Leadership Roles

## Discoveries

1. Within the practice of Feminism and further the practice of Architecture within the realm of Feminism, one is taking positions and questioning the Ideology at each step.
2. Many nuances of the Ideology come with complexity , contradictions and responsibility .
3. There are various approaches to gendered spaces. While some projects are able to bring the issues to forefront , there is no singular way in which the solution can be provided.
4. But 2 important footholds emerge :

To close the gaps: The practice observed that with each project comes a dialectical duality of the immediate response and analysis of users and needs, versus the more hidden MYTHS and PROBLEMS of Gendering from history that are often never referred.

Past k haare mein kaun sochta hai and then the gaps increase

Demonstration/ Project :01

The **KEITHLE** house, for example  
The roles and behaviors of the family members  
are known as the **unbreakable forces**. The house  
has a **strong** contact with the Indian  
culture in often degrading the position and  
identity of women, specially springing problems of  
**visibility**  
The house is not or not to be seen  
Seeking points of control  
women often act at the threshold between the  
interiors and exteriors, experience domestic  
violence and various forms of violence;  
Typically, the female body has been signified as  
the 'last of secrets', the common myth that the  
house is a chest has historically pressured the  
association of domestic violence with the interiors of  
the house as the 'space' of women.  
**The deconstruction of this gender construct is  
impaired.**  
The main contradiction to this, comes the  
reality of the metropolitan woman of 21st century  
in Mumbai, whose home is also her workplace.  
The notion that home work is work too ( unpaid  
labor) has been one of the issues of domestic  
highly becomes used by all genders... The needs  
have to be provided for.

**Factors of PROVISION and DECONSTRUCTION  
rather give clues for design**

Demonstration/ Project :02

Factors of provision and deconstruction often decide the process to be followed. The degree of variation and weight in provision and deconstructions decide the methodology of the project.

The Gym project came easily as the public edge was all play. Intent was to create a Fitness Studio meant for all, debarring from the image of a GYM, the realm of muscle power.

## Problems

**ABOUT BRIEF :**  
1. *Manuscript Review*

1. Finally a third, the Programmatic Committee for the Project does not take considerations of Gender, even if taken, the calculations and area usage are standardized based on demography and conventional use. Situational and circumstantial factors (city, culture, region, occupation, diurnal activity) for any gender are never considered, eg: Alps retreat: Separate reading in to Spiss and provisions for women had to be done.

2. The design brief does not take women into consideration, given the brief of the house, mentioned .

Some programs come with a gendered understanding often leaving the "Othered" users (women, LGBTQ) out of question. The Gymnasium for example, takes muscle building protein consuming male client as the prime user due to which the imagination of the Gym comes with constricted approach from women in general. The idea of the program affects the clientele and success of the project.

**THE CLIENT** is the master. Why not the 'mistress' ?  
The architect also relies on the person in contact for all information of the project. This holds true for all types of projects unless and until the user is the client which doesn't happen.  
**RESEARCH ALSO TALKS ABOUT WOMEN AND FEMALES AS CLIENTS.** What impact they have created historically ( clients of Le Corb, Mies, SOM who were women ...Beatriz's lecture ...Refer Quest Space)

**IN DESIGN :**  
SOLUTIONS DON'T EXIST ...INNOVATION DOES

Because the practice largely stresses through it's projects on **Open systems rather than Closed system**, The traditional concerns for design take a backseat  
: Form, order, Light etc.

### Open Systems and Factors:

## FACTORS INFLUENCING THE DESIGN

## CHARACTERISTICS

## DESIGN ELEMENTS

Demonstration :03

**ABOUT BRIEF:**

- IN DESIGN:**
1. Direct translation of ideology into form was difficult.
  2. Ideology seeped in at stage of programmatic arrangement and area
  3. The ideology struggles with constraints of climate, site, culture, regularity and standards.
  4. It can follow bye-laws
  5. The derivation of an architectural language is difficult