

THE UNIVERSITY OF MANITOBA
FACULTY OF GRADUATE STUDIES
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[de]constructing gender[ed] outdoor public space

by

sophie nichol sauvé

A Practicum
submitted to the Faculty of Graduate Studies of
The University of Manitoba
in partial fulfillment of the requirement of the degree

of

Masters of Landscape Architecture

Department of Landscape Architecture
Faculty of Architecture, University of Manitoba
Winnipeg, Manitoba

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[DE]CONSTRUCTING GENDER[ED] OUTDOOR PUBLIC SPACE

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Sophie Nichol Sauvé

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[de]constructing gender[ed]
outdoor public space

sophie nichol sauvé

In memory of:

Katherine Carson
Nana, gardener, and friend.

&

Carl R. Nelson Jr.
Professor, mentor, and friend.

Stuffing [outline]

acknowledgements
præfari [to say beforehand]
 [to the reader]

a

p

r

the terms

[gender]

[body]

[space]

[public space]

[outdoor public space]

T

motives

M

motivationM₂**needs, wants, desires**

N,W,D

storytelling

S

the journey: cities, countries, continents

J

Å = Aalborg, Danmark

B = Bangkok, Thailand

C = Cornwall, Ontario, Canada

[+ Y = New York, New York

+ Q = Al Qahira, Egypt]

imagination

I

imagesI₂**process** [shaking the tree of reality]

P

[thought] polemic

[reaction] rage

[reflection] sigh

[perception] vision

[action] changed perception

the concise cullenscape [the art of relationship] **CC**

[from utopia to myopia]

[generic city]

[asphalt city]

un-quilting landscape

Q

assembly [process]

timeline [technical details]

[the turns

[the questions

[the twists

["order"]

[reading]

[l.a.] ?

what now?

[++++] some explanations

installation [x marks the spot]

X

reflections [women, l.a. and Berkeley]

R

questions

Qs

b. [is for books]

B.

i. [is for eyes, whose eyes, to be precise]

I.

my desire to be a *flâneuse* in the generic north american city has led me to ask:

what makes outdoor public space gendered?

this ‘loaded’ question has been the cause of much personal reflection and also, revelation. through a journey spanning time, as well as continents, countries, and cities, my feet have walked diverse (sometimes, splitting) paths to come to what this work reveals. simultaneously, my thoughts have roamed and soared through my displacements, albeit not without effort or struggle. this practicum will frustrate many, as it offers no solution nor clear-cut conclusion on how outdoor public space is gendered. if lucky, this work will succeed in enchanting others to wander in both physical and mental places to try to see what makes outdoor public space unwelcome to them.

after four years of design, i finally understand what it means to think and to design ‘outside the box’. i hope that more boxes can be identified along this endless process.



For fear that my acknowledgements and *merci beaucoup*

would be longer than this practicum, I place my faith in [many of] those mentioned in the following lines to know how much their support and encouragement (and sometimes, frustratingly challenging stubbornness) were necessary to the development of the work as it now sits completed.

Even though I honestly tried to keep this section to a minimum, the fact that this has been a work in progress for almost two years means that it has inevitably been influenced and has flourished due to the many people who have, and continue to, touch my life.

Obviously, without the freedom to let my heart and mind wander the ends of this earth, none of this work would have come about. All that started with the "what-were-we-thinking" moment on July 12, 1992 quand mes parents, Jeanne d'Arc et Pierre Sauvé (consolés par mon frère, Joel, ainsi que mes oncles et tantes, cousins, cousines), sent me off on a plane at the very influential age of 17, beginning my travel disease, and what others would say contributed to a 'moving problem'. I am delighted to say that my bug can be traced to my godparents, Nichole et Don White, who have been relentless in their interest in my endeavors.

Without friends and family in all the places I have traveled and lived, I would have settled long ago for a mainstream existence.

Instead, I have chosen to be weird and hopefully, a little less predictable.

To the Venuses of Cornwall, who were the first to teach me that no matter what comes out of your mouth, you either *sync* or swim... merci.

To 'Tuesdays', which historically became my inability to resist the temptation of procrastination, better known as wonderful conversation: nothing from the outside world beats knowing "your silence can be bought with a beer". My memories of Winnipeg are, and will always be, warm because of you.

To the 'architecture boys' (and their partners) who still make me wonder about my choice...and the stubbornness and individuality of my two + one fellow ex-pmqers in landscape: you have only contributed to my crazy pursuit in this field.

To the other spellbound soul in this world: may you soon find your place in the desert and your ideal warta; my return to Canada would have been bleak without your enchanting 'music'.

For the peasant who drank tea and wrangled with me to see my 'other' self, I would not have had the courage to see the topic for this practicum without your eyes.

To SMAAK, with whom I learnt of the 'black hole' (what looks good on paper...) gracias chicas, les amare hasta el fin del mundo. Without forgetting Silly and den englænderinde: you are proof that one should "[n]ever doubt that a small group of thoughtful, committed citizens can change the world."¹

You have certainly changed me.

Quote from Margaret Mead (1901-1978) The Heritage Institute for International Studies. Online: <http://www.mead2001.org/> biography.html last updated 11/19/2001 accessed February 17, 2003.

As for the "s&b" women, a group which forever grows and morphs, you are responsible for giving a new spin to winter Sunday afternoons in Winnipeg, and for enabling me to keep my sanity. An enormous thank you for letting me take advantage of your amazing skills and creativity by giving the quilt its final touch during our quilting bee. May s&b carry on, even if I am 'carried' away.

Til dem i Danmark jeg kalder mine søstre, min bror og selvfølgelig, mine værts forældre. Jeg synes ikke jeg kan skrive, hvor meget jeg elsker Jer og jeres venskab har lært mig så meget i de ti år vi har kendt hinanden. Jeg håber, at jeg en dag har fundet et sted, der er hjem for mig, og at I kommer over til kaffe

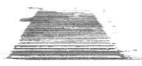
(og kage!) hos mig.

Og selvfølgelig, mine klassekammerater, først i 2.a på Hasseris Gymnasium og senere på 6. semester på Urban Design, Aalborg Universitet...selvom jeg var lidt usikker på jer til at starte med, så kan jeg på nuværende tidspunkt ikke forestille mig hvordan mit liv ville have været hvis ikke jeg havde haft muligheden for at lære jer at kende.

(mange klinker og klanker!)

Jeg kan ikke glemme den filosof der pludselig blev en del af mit liv, og kastede nyt lys på mit perspektiv af mig selv i Danmark, d.v.s. på et tidspunkt hvor jeg næsten var klar til at rejse hjem igen... tak for det.

eyes
of
film
later
hours
later
talented
seven
rolls
of
film
three
hours
later
lindsay c. bodnarчук
octavio
the
photographers

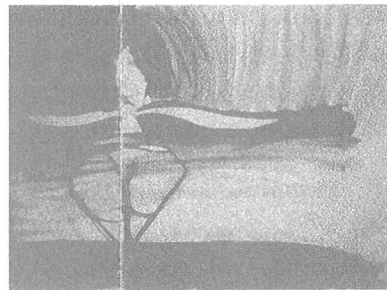


For the laissez-la faire but 'go stir' attitude of my committee members: Professor Richard Perron, Dr. Marcella Eaton, and Dr. Kristine Miller, I am without any doubt, grateful. I hope that one day you will all be guest speakers in my studio and not to any special committees related to the HOC. Your inspiration and passion for design could, perhaps, maybe, persuade me to become your colleague. Since there are not enough words in the world to tell you how much you have influenced me in your individual ways, (like any I.A. project) you will just have to wait and see.

To all the women and men who contributed to the quilt and to the practicum as a whole, especially in informal discussions: without the sharing of your stories, I would have lost the courage to face those who believe work done by women in the name of women is worthless.

To the Thai Professors and students at Chulalongkorn University, Bangkok, Thailand, who were willing to meet and discuss gendered space with me,

Khawp Khun Kha.



A different thanks to the environmental design and pre-masters students of the winter session at the University of Manitoba, who have taught me many things about the challenges of being on the 'other side'. My education is now even richer, if that is possible. Of course, I doubt the experience could have been as enlightening without the 'good cop', who must also be held responsible for encouraging me to push this document out of the box, where it evidently belonged. Of course, thank you to M.E.&A.T. for the opportunity.

Special thanks to Louise Mozingo and Linda Jewell who organized the Women and Landscape Architecture Conference at Berkeley in November 2002. What a powerful gathering of inspiration for my practicum and life! The strength of knowing there are so many other women with an interest in women's role in landscape architecture is priceless. To the Dean of the Faculty of Architecture, David Witty, as well as Alan Tate, Head of the Department of Landscape Architecture, Susan Shanley of the Partners Program, and to the Graduate Student Association at the University of Manitoba for helping to fund my participation and presentation of this work at the conference, thank you for your support and faith.

oh! and the quilters...

anonymous
cheryl dixon
id sauve
tammy reimer
gyda dam
elizabeth cussion
nette hvitfeldt hansen
anne young
wasmine erde-hay
brenda hollyk
melanie plamondon
nichole white
dr.marcella eaton
ruth larsen
helle hvitfeldt
natasha plamondon
helle dam
jocelyn chormey
henriette larsen
lea louise andersen
chantal lyse alary

Without the participation of those who contributed their 'piece' to the quilt, my hounding of the mailbox and mail carrier while making the quilt (in Cornwall), would have been unexciting. Thank you for the time you took to contribute, especially as so many said, it often "took forever" to make. Nevertheless, I assure you that each was a delightful and wonderful present.

frinne bugtym jensen
linda o'athwaite
shana bailey
louise rom poulsen
andrea white
france plamondon
anonymous
lorraine j. eamon
jaclyn sauvé
lindsay bodnarчук
robin bailey
kathleen gottis



sms. 2001-03

FINALLY, IN THE HOPE THAT THIS WORK MAKES EVEN THE SLIGHTEST RIPPLE IN THE FIELD OF LANDSCAPE ARCHITECTURE AND IN DESIGN IN GENERAL: THIS IS FOR ALL THOSE WHO EXPERIENCE 'OTHER'-NESS EVEN ONCE IN THEIR LIVES AS THEY TRAVEL THROUGH THE EVERYDAY; THAT IS, MAY IT CHANGE THE WAY WE ATTRIBUTE RESPONSIBILITY AND HENCE, POWER, TO THE DESIGNING OF OUR OUTDOOR PUBLIC SPACES,



Until recently, I would not have called myself a feminist. When I first sat in my advisor's office to discuss possible practicum topics, I worried about being 'pegged' as an extremist if I were to explore anything specifically related to women and landscape architecture.¹ Honestly, I attempted to tackle five areas of *otherness* to avoid the possibility of a direct confrontation with the patriarchal world in which we, indeed, continue to live. Despite my concerns, my advisor was, and continues to be, a progressive and inspirational agitator and asked if I wanted to work for anybody who did not know what I stand for.² I now realize that I did not know whom I wanted other people to see at the time, but this practicum has had more effects on me, and my life, than I could ever have imagined. This preface is an attempt at deciphering, and as a result, exposing, who and what emerged out of this work, consequently highlighting the biases of my voice in subsequent pages.

Before
all
learned
social
and
cultural
attributes,
I am a
WOMAN.

I presently live in an incredibly privileged society called Canada. I have seen and lived in parts of the four corners of this world (though how a spherical world could have corners, I am not sure) in my twenty-seven short years in it, and know how fortunate I am. However, I have also seen better parts *of* this world and better parts *to* this world, and six years ago, while ill-at-ease volunteering in an indigenous community the Andes,³ I made the very conscious resolution of choosing to work to change things in the society in which I live, despite the attraction of working in a developing, 'exotic' nation.⁴ There are numerous reasons for this decision, but above all, it was an acknowledgement that the *new world order's* need for a redistribution of wealth is not merely local, but incredibly dependent on global equality and limited resources.⁵ Actually, I was probably not very comfortable with my 'western or tourist' *gaze*,⁶ but was unable to identify it as such until now.

Despite being from a middle-class family, I am also of the debt-laden group called students, which might explain how I was somewhat forced to walk through our cities which, in many instances, have been engineered for cars.⁷ I am a French Canadian outside the province of Québec, and have often silently experienced racism in our said bilingual country. For statistical and sociological purposes, I am white, single, able-bodied, and heterosexual, and therefore, can only begin to describe my own impressions rather than speak for the masses.



As a result,
my work is
decidedly,
personal.

¹¹ For women's particularities, see Mary Field Belenky. 1986. *Women's Ways of Knowing: the development of self, voice, and mind*. New York: Basic Books. "The universal subject of neoliberal economics is male, and women are admitted so long as they mimic this subject. But this puts them in a bind. Not only will they be disciplined if they fail to disguise their particularity (in any number of ways, from sexual harassment to relegation to the 'mommy track'), but they must also play their part in the creation of the autonomous, self-reliant, independent citizen." Barbara L. Marshall. 2000. *Configuring Gender: Explorations in Theory and Politics*. Peterborough: Broadview Press Ltd. 137.

¹⁵ "Being stared at is a significant event. It is not just a threat. It constitutes an actual intrusion." Mary Midgley. 1978. *Beast and man: the roots of human nature*. New York: New American Library. 11. Quoted in Neil Evernden. 1985. *The Natural Alien*. Toronto: The University of Toronto Press. 91.

¹⁶ Title of a Danish Design Center book. Per Mollerup. 1992. *Godt nok er ikke nok*. Copenhagen: Danish Design Center.

²⁰ Neil Evernden. 1985. *The Natural Alien*. Toronto: The University of Toronto Press. 24.

¹² Diana Tietjens Meyers. 2002. *Gender in the Mirror: Cultural Imagery and Women's Agency*. Oxford: Oxford University Press. 5.

¹³ Judy Chicago. 1996. *The Dinner Party*. New York: Penguin Books. 222.

¹⁴ Virginia Valian. 1998. *Why So Slow? The Advancement of Women*. Cambridge, MA: MIT Press. 291. Quoted in Diana Tietjens Meyers. 2002. *Gender in the Mirror: Cultural Imagery and Women's Agency*. Oxford: Oxford University Press. 27.

¹⁷ Modified from "The dilemma is, of course, how do we integrate art and politics -- those two crucial elements of our culture that have been called oil and water (by those who fear the merger)." Lucy R. Lippard. 1984. *Get the Message?* New York: E.P. Dutton, Inc. 2.

¹⁸ My first degree was a Bachelor of Arts (1994-1998) in Comparative Development Studies and Environmental Resources Management Studies from Trent University, Peterborough, Ontario.

¹⁹ And money.

(Footnotes)

¹ Winter 2001.

² Answering a question from a paper presented at the A Century of Women: Evaluating Gender in Landscape Architecture Conference, Berkeley, November 2002: "Were they feminists? Men who Mentored Early Women Landscape Architects" by Daniel Krall, associate professor of landscape architecture at Cornell University. Krall identified men who encouraged women to pursue their passions in a highly-male dominated field, including Elizabeth Bollard's father, Charles Sergent, Warren Manning, Charles Platt, and Henry A. Frost, among others. Yes, there were, and there still are.

⁵ Reference to "Some Ethical Ideas" #12 being: The Greatest Happiness of the Greatest Number. Simon Blackburn. 2001. *Being Good: A short introduction to ethics*. Oxford: University Press. 86.

⁶ "...We try to be polite to the 'natives' and then return with anecdotes about how well we got on with the people. No, we weren't like those other tourists, we really got the feel for the place...Colonisation is a cruel word for such harmless holidays." Suzanne Moore. "Getting a Bit of the Other" in eds. Rowena Chapman and Jonathan Rutherford. 1998. *Male Order: Unwrapping masculinity*. Oxford: University Press House. 166.

⁷ As Rebecca Solnit writes: "...in many new places, public space isn't even in the design: what was once public space is designed to accommodate the privacy of automobiles; malls replace main streets; streets have no sidewalks; buildings are entered through their garages; city halls have no plazas; and everything has walls, bars, gates." 2000. *Wanderlust: A History of Walking*. New York: Penguin Publishers. 11.

³ Although in my third year of Comparative Development Studies at Trent University, my position in advising farmers in the highlands came solely from being born Canadian. While in Tocagón, I was involved in multiple projects, and sometimes I was pushed to adopt a position of telling people how to farm their land or how to organize themselves, including heading a women's group, where my role came simply from being western and therefore, an "authority". For a discussion on this dislike of elitism and its relationship to paternalism, see Simon Blackburn. 2001. *Being Good: A Short Introduction to Ethics*. Oxford: University Press. 101.

⁸ For examples, contact speakers from the Century of Women in Landscape Architecture Conference, Berkeley, November 2002: Diana Balmori, Sally Schauman, Terry Clements, Judith B. Tankard, Valencia Libby, Daniel W. Krall, Cornelia Hahn Oberlander, Rebecca Fish Ewan, Dagmar Grimm-Pretner, Kristine Miller, Ilaria Salvadori, Madhavi Desai, Shengling Chang, Bonj Szczygiel, Heidi Hohmann, Laura Lawson, Jane Wolff, Dorothy Wurman, Thaisa Way, R. Terry Schnadelbach, Linda Jewell and Louise Mozingo.

⁹ Denis. E. Cosgrove. 1984. *Social Formation and Symbolic Landscape*. London: Croom Helm. 14-15.

⁴ That is, despite having the skills to contribute, including speaking four languages, and able to adapt to various cultural climates.

¹⁰ Karen A. Franck. "A Feminist Approach to Architecture: Acknowledging Women's Ways of Knowing" in eds. Jane Rendell, Barbara Penner, and Iain Borden. 2000. *Gender Space Architecture*. New York: Routledge. 295-306.

[de]constructing gender[ed] outdoor public space is the subject and title of this work.

Whereas the exploration and compilation of a proposal to this practicum was based on deconstructing various spaces within Canada, it was followed, with the help of travel on an international scale, by a vision for the construction of space in a gender-positive way. As will become evident, there are no clear-cut conclusions or design parameters which have been deduced from this work, though many questions have emerged.



"And we travel not so much to visit nature as to see the outward expression of our own abstractions... And since we accept only the physical world as real, we ask only which sites are beautiful, never 'in what way is each site beautiful'".²⁰

Today, I am still weary of being pegged, but I am more worried about landscape architecture espousing, rather than divorcing itself from the status quo.

Winnipeg, Manitoba;
February 2003

If the argument is that space is not gendered, does this mean I should accept men looking at me in that slimy way when I walk down the street?¹⁵ Does that mean I should be grateful for a public transportation system which does not have space for my friend's baby stroller? Does that mean I should be contented and live unmoved by my boring daily walks throughout city streets? Yes, we are lucky, but are we simply satisfied with what we have, and how does this attitude impact our journeys, and consequently, the rest of the world?

Clearly to me, "godt nok er ikke nok": good enough is not enough.¹⁶

The dilemma is: how do we integrate landscape architecture and gender?¹⁷ I personally came late to both fields, having grown up in small-town Ontario, I had never thought of landscape architecture as a possible career-path until I articulated a strong desire to redesign schoolyards. As for gender, or women's studies, I had a generalized view of women who adopted this label for themselves (being anti-categorical, that is) and understood its relationship to development and environmental issues,¹⁸ but I was too timid to explore its role any further in the industrialized society of today. So was it conversations with male colleagues about my inability to walk freely around my neighbourhood in Winnipeg that invigorated this practicum? Probably not, but these informal discussions and other surprising reactions, debates, and dilemmas along the way have certainly fueled my desire to understand what makes space gendered.

With these thoughts in mind, I began my practicum, which I will often refer to as a journey. Not only did I roam to various places to discover the disparities and questions one ought to ask when designing space, but I also wandered a lot in my mind, to both memory and future, in order to compile this work, as well as to part with it.

Considered in the following work is: why women are still marginalized when it comes to traveling through everyday outdoor spaces; why, with all the advances of feminism, are our outdoor public spaces far from accessible to all; how are the paradigms of approaching design reinforcing a male-centered order in the landscape; and finally, how, as a field that is 'other' to architecture, will the exterior spaces in our cities ever receive the attention¹⁹ needed in meeting the needs of at least half of the population?

Gratefully, I have the right to vote, to an education, and to (some) healthcare, but that does not mean that I should also accept to live in a place where I experience a feeling of *OTHERNESS* in outdoor public spaces. Having learnt the intricacies of becoming a designer, I began to have reservations about the course of landscape architecture, which comes from a particularly male-centered history, even though it is obvious that women had a role in shaping every inch of its story.⁸ As a result, I began to question why, as a woman at the turn of another century, among other things, I still have to be concerned about the time of the day before wandering outdoors.



Cosgrove writes: "To accept ambiguity and several-layered meanings of landscape does not excuse us from careful examination of them and their origins. Rather it obliges us to pay rather great attention to them than we have done in the past, for it is in the origins of landscape as a way of seeing the world that we discover its links to broader historical structures and processes and are able to locate landscape study within a progressive debate about society and culture."⁹

That is, we are taught to embrace the present value system through "images that assert a male experience...and the 'absence' of comparable images honouring women...".¹³ Regardless of the numerous women who are worthy of praise, we are caught in a cycle that avoids confrontation. Meanwhile, Virginia Valian (1998) in Tietjens Meyers argues: "[p]eople who violate a culturally entrenched figuration, however derogatory it may be, provoke resentment and antagonism. A professional woman who is aggressively competitive is despised as much as a professional woman who is meek and ineffectual."¹⁴ In other words, whether outspoken or silenced, women are still **marginalized**.

Consequently, if, as designers, we continue to blindly follow conventions that have been used for decades, if not centuries, in landscape architecture, then we cannot say that women's ways of approaching design have been seriously considered.¹⁰ While some people will say that feminism's role has been fulfilled simply because *some* women are in equal positions to men, I question why these same people will not be satisfied until *they* are in a position to express their full range of abilities. Arguably, I believe it is fair to question whether (and in turn, why) some women in power have gained their positions from morphing their female traits to a male-mould or if they remained faithful to our unique attributes.¹¹ Specifically, internalized oppression, which encompasses feminist voice theory, highlights how it is difficult, or we fail to identify, the difference between speaking our own voices, or that of the patriarch.¹²



[To the reader]

Lucky are you, reader, if you happen not to be of that sex to whom it is forbidden all good things; to whom liberty is denied; to whom almost all virtues are denied; lucky are you if you are one of those who can be wise without it being a crime.

Marie Le Jars de Gournay
16th Century writer and feminist,
“Le Grief des dames”¹

Even though I would like for you to put your biases aside and forget your initial reaction to the thought that ‘SPACE is gendered’, I know this is impossible. I, for one, would love to be able to dismantle the views of landscape that I have in my own *heart* and *mind*. I would love to have a *tabula rasa* when it comes to exploring different or new spaces. This, coupled with my wish to have the freedom to meander wherever my feet lead me, and leave my worries, and sometimes, memories, behind, is impeded in part by the way spaces are designed.

What the following will tell you, is not a summary of the bookwork itself, but rather, is an effort to help you read the book. Hopefully you will have **attempted** or will be **tempted**, to read it the way you want to read, the way in which it either makes the most sense, gives you the most *pleasure*, or even more crucial, makes you ask countless questions. It is hoped that reading the book can come to resemble my journeys through various spaces: at times deliberate, at times instinctive, but always consciously attempting to see why I believe space is gendered.

Reading this book can be undertaken either in a traditional or an unregulated manner. There are **two layers** to the book itself: work on specific spatial expressions, as re-interpreted through the use of Gordon Cullen’s *The Concise Townscape*, and a series of images created throughout a number of days in a number of countries. In the end, the numbers are somewhat irrelevant, as the focus is on the effect, qualitative, rather than quantitative, of the work as a whole. The journey itself was based on travel, which inevitably leaves one jolted between cultures, and affects seeing different things that become obscure when we find ourselves in the comforts of familiar surroundings.

“...[I]n turning to personal experience one forges the security of an established belief system with which to make sense of the world and exposes oneself to whatever comes...It means becoming a perpetual outsider.”²

The first section is a theoretical exploration of the different questions, vocabulary, and reasons for the journeying. The heading for each section implies its content (The Terms, The Motives, The Motivation, Needs-Wants-Desires, Storytelling). A brief description of The Journey (The Continents, The Countries, and The Cities) of the study are followed by The (thought) Process, hinting at the particular context in which spaces were approached, and what questions were asked. The Imagination precedes The Images, which are brief introductions to the Postcards. The Art of Relationship expands on Cullen's *The Concise Townscape* as an integral point of reference for the work. Un-quilting landscape is a point of reflection on the built work, elaborated by the Turns, and the Twists that were involved in the final Product(s) of the work. One of these products is this book; the other is a quilt. Overall reflections grow in Installation, followed by the turning-point of participating in three days of discussion on women and landscape architecture.

Reading one: "Front-to-back"

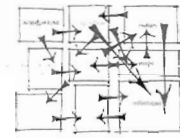
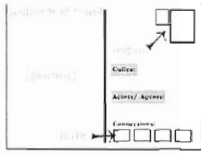
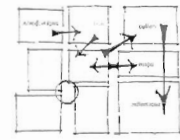
If the reader decides to read the book cover-to-cover the sequence of terminologies and definitions might be practical in order to understand the angle from which the parts were composed into a whole. The dominant section - the postcards of travel - does not however, form a continuum of thought. Each 'day' was composed as a separate thought, sometimes making reference to other 'days', sometimes completely atypical.

Reading two: Hyper-wanderer

Nevertheless, each card is linked to others through coding or what cyborgs' might label hypertext. These links do not create a closed circuit, but a sporadic jump from thoughts, which, to me, were similar, albeit based on different circumstances. They also form links to the Cullen re-interpretations, which were undertaken in the three main cities of exploration. Each 'day', or postcard, is linked to other days, as well as references to Gordon Cullen's work as revisited.

Reading other: Cullen

The reworking of Cullen, or the reinterpretation of his work, has been amalgamated with the postcards, to create a more staccatic reading of the text, as is metaphorically representative of my journeys through various outdoor public spaces. In other words, despite many urban environments being designed with a certain order, the inevitable images and memories that are summoned in space do not allow for a casual and un-eventful reading of space, as perhaps the makers intended.



(Footnotes)

¹ Elise Boulding. 1976. *The Underside of History*. Boulder, Colorado: Westview Press. Quoted in Judy Chicago. 1996. *The Dinner Party*. New York: Penguin Books. 3.

² Neil Evernden. 1985. *The Natural Alien*. Toronto: The University of Toronto Press. 31.

³ "A cyborg is a hybrid creature, composed of organism and machine. But, cyborgs are compounded of special kinds of machines and special kinds of organisms appropriate to the late twentieth century." Donna J. Haraway. 1991. *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge. 1.

Gender

Man: n. Homo sapiens, a member of a race of erect, biped mammals, with a highly developed brain, having the powers of articulate speech, abstract reasoning and imagination. The human race in general. An adult human male.²

Woman: n. an adult female human being... the female sex; women in general. (with 'old') a rather fussy and effeminate man.³

Gender: n. the classification of words, or the class to which a word belongs by virtue of such classification, according to the sex of the referent (natural gender) or according to arbitrary distinctions of form and syntax (grammatical gender). Modern English has few traces of grammatical gender, but Latin nouns all have gender, masculine, feminine or neuter, often contradicting natural gender.⁴

Or, [a]s Ann Oakley put in the text which was to enshrine the distinction in sociology: "Sex' is a biological term: 'gender' a psychological and cultural one."⁵

Despite being central to every person's awareness, gender is defined in many different ways, and has thus, become subject for discussion. While Gayle Rubin (1975) describes gender as "a socially imposed division of the sexes...a product of the social relations of sexuality,"⁶ Judith Butler (1990) argues that sex is as culturally constructed as gender, where "...bodies become gendered through the continual of performance of gender."⁷ In other words, gender faces opposing use and opposing views on its emergence.

"...[D]espite the sweeping claims of globalization theory, human experience varies place by place and strata by strata. Gender is a primary variable in that shaping of experience."

Currently, both within and outside feminist theory, there are obstacles when it comes to discussing gender. While biological sexes are accepted by most,⁸ gender, has been, and continues to be, a *grey* area in the mind of most people. As a term, which is not scientifically delineated, one cannot place specific borders around what it means, nor limit it to a single characterization. In addition, geopolitical discussions have raised the question of locational specifics, where knowledge and assumptions based on history, culture, and ethics in general are eliminated.⁹ Indeed, gender is not a homogenous term, as it touches and is affected by class, ethnicity, nationality, and sexual orientation, and similarly, feminism is not limited to its stereotype of lesbians and political activists, but is an approach to *everyday* activism.¹⁰

it and turning to another idiom to define the imbalances we identify.

However, the growing use of the word alludes to the risk of it becoming mainstreamed, boxed, and shelved without further discussion,¹³ or that it comes to depoliticize the basis of women's oppression.¹⁴ Therefore, it is essential to keep revisiting gender, both as a concept, and as a discourse of a specific description of order within society, rather than abandoning it and turning to another idiom to define the imbalances we identify.

remain ignorant of our degree of involvement and interrelatedness.¹²

In the western hemisphere, where matters are generally primarily classified as 'black and white' or 'cut and dry', gender is an optimistic term which is not limited by its definition.

While structuralists assert that it is a human tendency to create categories, there is a lack of in-between which in the end **denies "...the individual any insight into the gradient of self which radiates throughout his (sic) world. In accepting this dualism we agree to remain ignorant of our degree of involvement and interrelatedness.**"¹²

world that is still highly based on "unrelenting opposites."¹¹

DISCOMFORT in a

Undeniably, gender stirs

The sociological approach to using gender versus sex is based on social rather than natural categories, a debate which in fact challenges the 'naturalness' of the differences between women and men.¹⁵ Perhaps the culturally and socially *grey* areas between the (two) sexes and between fixed spaces within a city can come to resemble Jane Rendell and Pamela Wells' use of prepositions as transformational messengers.¹⁶ That is, rather than create parallel systems to patriarchy, feminism can create an in-between figuration of architecture, using writing as a dialogue. After all, outdoor public spaces are places of encounter, politicized areas, and hold the power to transform, whether as messengers or as healers. **For the purpose of this study, the reader is asked to "...bear in mind that 'gender' describes an asymmetrical, hierarchical division between men and women, which is ubiquitous and enduring, some of the issues feminists sought to raise through the concept of patriarchy,"¹⁷** but which remain problematic.

Gender is a "primary way of signifying relations of power,"¹⁸ most of which have become accepted and perceived as a fixed, social reality.¹⁹ Indeed, gender warrants attention as a term because it aims to dislodge the existing power structures, which affect those without it, often referred to as 'others'. While using the term 'woman' in exploring space would be clearer to most as to its meaning, in the end, it contributes to increasing the gap between men and women (not to mention an immediate defensive voice by men rather than a desire to understand), instead of identifying the source of the problem.²⁰

In reality, the use of 'men and women' in a discussion about space also becomes inappropriate, as many men feel as disempowered as women in today's society, through the power structures of patriarchy and capitalism, though in different ways.²¹ By using gender, it is hoped that some men will find that they are able to identify with the inequalities, and act to change them. This does not discount the fact that women are unique, and as Georg Simmel (1858 - 1918) acknowledged in 1911, "...[i]t cannot be overlooked that the woman forgets far less often the fact of being a woman than man of being a man... This fact is evident in the extremely frequent phenomenon that certain judgments, institutions, aims, or interests which we men, naively so to speak, consider purely objective, are felt by women to be thoroughly and characteristically masculine."²² Even some ninety years later, Simmel's statement is relevant. A desire to 'do away' with the dualism that exists within society is hopeful, but difficult. Despite men's ability to feel threatened or oppressed,²³ the basic feeling of distinction and physiological differences do exist, making it impossible for any man to know how it is to be a (biological) woman.

Nevertheless, by using gender, I am **not** trying to dilute the term as simply referring to women. This work is concerned with **ASYM-**
METRIES and the *boundaries* associated with power in space, and how this continues to be distributed. The focus is on the experience of one woman, as an approach to dislodging the **structures**, which constitute the *what* behind space being gendered.

(Footnotes)

- ¹ Chris Jenks, "Series Editor's Preface" in eds. Stevi Jackson and Sue Scott. 2000. *Gender: A sociological reader*. London: Routledge. x.
- ² Webster's Encyclopedic Dictionary of the English Language. 1988. 2nd Canadian Edition 1972. s.v. "man".
- ³ Ibid, s.v. "woman".
- ⁴ Ibid, s.v. "gender".
- ⁵ Ann Oakley. 1972. *Sex, Gender, and Society*. New York: Harper and Row. 158. Quoted in Barbara L. Marshall. 2000. *Configuring Gender: Explorations in Theory and Politics*. Peterborough: Broadview Press Ltd. 21.
- ⁶ Gayle Rubin. 1975. "The traffic of women: notes on the political economy of sex" in ed. R.Reiter. 1975. *Toward an Anthropology of Women*. New York: Monthly Review Press. 179. Quoted in Stevi Jackson and Sue Scott "Introduction" in eds. Stevi Jackson and Sue Scott. 2002. *Gender: A Sociological Reader*. London: Routledge. 9.
- ⁷ Judith Butler. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge. 7. Quoted in Jackson and Scott "Introduction", in eds. Stevi Jackson and Sue Scott. 2002. *Gender: A sociological reader*. London: Routledge. 19.
- ⁸ That is, aside from more recent controversies and discussions around transgender.
- ⁹ Susan Stanford Friedman. 1998. *Mappings: Feminism and the Cultural Geographies of Encounter*. Princeton: Princeton University Press. 3.
- ¹⁰ Jennifer Baumgardner, and Amy Richards. 2000. *ManifestA: young women, feminism and the future*. New York: Farrar, Straus and Giroux. 56.

11-20

- ¹¹ Michel Foucault "Of Other Spaces: Utopias and Heterotopias" in eds. Carsten Juel-Christiansen and Gilbert Hanscn. 2000. *Transitions: Space in the Dispersed City*. Copenhagen: Architectural Magazine. 10.
- ¹² Neil Evernden. 1985. *The Natural Alien*. Toronto: The University of Toronto Press. 76.
- ¹³ As is feared by Debra Coleman, "Introduction" in eds. Debra Coleman, Elizabeth Danze, and Carol Henderson. 1996. *Architecture and Feminism*. New York: Princeton Architectural Press. x.
- ¹⁴ Barbara L. Marshall. 2000. *Configuring Gender: Explorations in Theory and Politics*. Peterborough: Broadview Press Ltd. 47.
- ¹⁵ Stevi Jackson, and Sue Scott, "Introduction" in eds. Stevi Jackson, and Sue Scott. 2002. *Gender: A Sociological Reader*. London: Routledge. 11.
- ¹⁶ Jane Rendell and Pamela Wells, "the place of prepositions: a space inhabited by angels" in ed. Jonathan Hill. 2001. *Architecture-- the subject is matter*. New York: Routledge. 136.
- ¹⁷ Stevi Jackson, and Sue Scott "Introduction" in eds. Stevi Jackson, and Sue Scott. 2002. *Gender: A Sociological Reader*. London: Routledge. 20.
- ¹⁸ Barbara L. Marshall. 2000. *Configuring Gender: Explorations in Theory and Politics*. Peterborough: Broadview Press Ltd. 74.
- ¹⁹ Pierre Bourdieu. 1977. *Outline of a Theory of Practice*. Cambridge: Cambridge University Press. Quoted in Setha M. Low. 2000. *On the Plaza: The Politics of Public Space and Culture*. Austin: University of Texas Press. 178.
- ²⁰ Pamela Shurmer-Smith, and Kevin Hannam. 1995. *Worlds of Desire, Realms of Power: A Cultural Geography*. Oxford: Oxford University Press. 119.

21-23

- ²¹ "It is not the possession of a penis which provides the basis for male dominance over women. Rather it is systems of patriarchy which enable the penis to be represented or understood in ways that express domination." (ie: men to men domination), in Stevi Jackson and Sue Scott "Manly Aesthetics", in eds. Jackson, Stevi and Sue Scott. 2002. *Gender: A Sociological Reader*. London: Routledge. 410.
- ²² Stevi Jackson, and Sue Scott, "Introduction", in eds. Stevi Jackson and Sue Scott. 2002. *Gender: A Sociological Reader*. London: Routledge. 6.
- ²³ While some claim to be 'just as affected' as women: "[i]n deciphering the language of the 'other' and then claiming it for themselves, these theoretical drag-queens don the trappings of femininity for a night on the town without so much as a glance back at the poor woman whose clothes they have stolen." Suzanne Moore, "Getting a Bit of the Other" in eds. Rowena Chapman, and Jonathan Rutherford. 1988. *Male Order: Unwrapping Masculinity*. Oxford: Oxford University Printing House. 185.

Body: n. the physical substance of a man or animal.^{1 (16)}

Body

The mind-other split contributed early on to the **dichotomization** within linguistics, a phenomenon that inevitably split into the urban fabric, both in language and in design. Urban terminology is based on opposite terms, the main example being the city/country dichotomy, followed by the public/private debate. Rather than form a symbiotic and mutually benefiting relationship, they appear to clash and to be in competition. Meanwhile, within design, the city/suburb, or the interior/exterior separation continues to propel opposition rather than transition between two types of spaces, not to mention a clash between the two professions and its professionals who deal with these spaces: architecture and landscape architecture. Similarly, interior architects (designers) who are predominantly women, and building architects face a similar tête-à-tête.

Despite gender's ability to characterize a diversity of concerns, there are still fundamental issues related to our physical *envelope*, which cannot be overlooked. When it comes to discussions of the body, of the biologically determined, **women's bodies have historically been associated in contrast to the normative male.**² In addition to being classified as opposite from the masculine in a physical sense, women have metaphorically been associated with the bodily, whilst men have been associated with the mind. Further categorizations have contributed to the *otherness* felt by different minority groups, whether economical, racial, social or sexual. Rodin's statue, *The Thinker* is an example of the association of thinking (mind) with man, and the disparities of association between manual labour and mental labour.³ In design, this division can also be seen between architecture and construction. In the 21st Century, and within the growing domination of capitalism, bureaucracy, and globalization, the classical view of the body has further become associated with the rational, while the 'other' (or grotesque body) has symbolically been coupled with the working class.⁴

As the most obvious distinction between men and women, the body wades riskily on becoming the only argument on the differences, objectification, and oppression felt between the sexes. **"The body has been used as a pretext to justify full power of one sex over the other..."**⁵ for centuries rather than confront larger, modifiable problems. To continue to base arguments solely on the physical body's differences does not widen the contention that there is a disparity within the social spheres upon which these assumptions are based, and from which stereotypes can be transformed, but compartmentalizes the issue as impossible to alter. In design, this comes in the form of seeing the site as finite or fixed, through our analytic gaze and control.⁶

It is this type of *male-stream*⁷ argument, similar to 1980s arguments that men cannot change because of their biological and evolutionary chromosomes and drive to “compete, fight and have sex with as many partners as possible to spread their genes...”⁸ that impede women from moving beyond the stigmas and accepting their bodies as well as their position within the discourse of gender, as such. In addition, social and economic trends “...in the past decades -- most prominently the trends toward sexual emancipation, secularization, and a hedonistic commodification of bodies through advertising --

the human body has itself become, more than ever a phantasmagoric object.⁹

This, coupled with bodily issues perpetuated by tradition (the corset, the brassiere), magazines, diet books, slimming clubs and special foods by men and other women, acknowledges that women’s bodies have both literally and symbolically taken a beating.¹⁰

(Footnotes)

1 - 10

¹ Webster's Encyclopedic Dictionary of the English Language. 1988. 2nd Canadian Edition 1972. s.v. "body".

² Deborah Fausch. "The Knowledge of the Body and the Presence of History – Toward a Feminist Architecture" in eds. Debra Coleman, Elizabeth Danze, and Carol Hendersen. 1996. *Architecture and Feminism*. NY: Princeton Architectural Press. 39. See also Elizabeth Grosz "Bodies-Cities" in ed. Beatriz Colomina. 1992. *Sexuality and Space*. Princeton, NJ: Princeton Paper on Architecture. 245.

³ David Morgan. "You too can have a body like mine" in eds. Stevi Jackson and Sue Scott. 2002. *Gender: A Sociological Reader*. London: Routledge. 409.

⁴ *Ibid.*, 417.

⁵ Deborah Fausch. "The Knowledge of the Body and the Presence of History – Toward a Feminist Architecture" in eds. Debra Coleman, Elizabeth Danze, and Carol Hendersen. 1996. *Architecture and Feminism*. NY: Princeton Architectural Press. 56.

⁶ Andrea Kahn. "Overlooking: A Look at How we Look at Site: or...site as 'discrete object of desire'" in eds. Katerina Rüedi, Sarah Wigglesworth, and Duncan McCormquodale. 1996. *Desiring Practices: Architecture, Gender and the Interdisciplinary*. London: Black Dog Publishing Ltd. 176.

⁷ "Political philosopher Mary O'Brian (1981) coined the term 'malestream thought', which gained wide circulation among feminists to describe the (masculine) gendered character of the taken-for-granted knowledges of traditional disciplines." In Barbara L.

Marshall. 2000. *Configuring Gender*. Peterborough: Broadview Press Ltd. 28.

⁸ Sara Delamont, "Introduction" in ed. Alan Warde. 2001. Series: Sociology and Social Change: *Changing Women, Unchanged Men? Sociological perspectives on gender in a post-industrial society*. Buckingham: Open University Press. 4.

⁹ GUST. 1999. *The Urban Condition: Space, Community, and Self in the Contemporary Metropolis*. Rotterdam: 010 Publishers. 135.

¹⁰ Kellogg's Cereal Advertisements/Commercials are an illustration of this type of perpetual reminder of women's bodies needing to remain slim. Sara Delamont, "Introduction" in ed. Alan Warde. 2001. Series: Sociology and Social Change: *Changing Women, Unchanged Men? Sociological perspectives on gender in a post-industrial society*. Buckingham: Open University Press. 64. See also Betty Friedan. 2001. *The Feminine Mystique*. 4d ed. 1963. New York: W.W. Norton & Company. 17.

Public

space: 1. n. that which contains and surrounds all material bodies...--Space is the idea which each person forms and develops, as the result of his sense perceptions, that there exist 'things' other than himself, and that his own body consists of 'parts', and that these bear an orderly relationship to one another which he describes in terms of position in space and distance from one another. ...The idea 'space', like the idea 'time', is a relative concept, since it is based solely upon sensory experience.^{1 (sic)}

"A recognition of the multiplicity and diversity of sites where men (sic), bodies and power converge should serve, yet again, as a warning against any kind of essentialism. While some sites are more obviously embodied than others (at least for a given culture) embodiment is a feature of all sites, certainly in those sites where gender and power interact."²



(Footnotes)

¹ Webster's Encyclopedic Dictionary of the English Language. 1988. 2nd Canadian Edition 1972. s.v. "space".

² S. Scott and D.H.J. Morgan. eds. 1995. *Body Matters: Essays on the sociology of the body*. London: Falmer. Quoted in David Morgan, "You too can have a body like mine" in eds. Stevi Jackson and Sue Scott. 2002. *Gender: A Sociological Reader*. London: Routledge. 412.

Public Space

public: 1. *adj.* Of or pertaining to the community as a whole, the *public*. For the use of the community at large and maintained at the community's expense, *public amenities*.

Some of the most straightforward examples of controlled public space today are spaces of consumption. Once surrounded/encircled/walled by small retailers and farmers markets, 'shopping' has migrated into containers² of corporate megabrands, coined: mallification.³ Although malls⁴ appear as public spheres, in reality, these spaces are owned by individuals, where those in charge not only decide business hours, but also what form of activity and hence, what types of people are permitted to enter its premises. The phenomenon of an illusionary difference between public and private ownership has spread to the streets, plazas, and squares of cities, where activity is regulated and thus sterilized according to rules and regulations, observation and surveillance. In Canadian cities, Business Improvement Coalitions (BIC, BIZ (Business Improvement Zones), BID (Business Improvement Districts)) now decide what and when something occurs on public streets, having taken over where governmental economic cut-backs have failed to improve space for the 'common good'. Hence, **public space is controlled**, and function is manipulated.⁵

Public spaces are core places where diverse genders, bodies and powers interact. Although *public* is historically defined as meaning 'for everybody', many public spaces are exclusionary. Despite the illusion that public space is an undisciplined milieu, **the voyeur**, *the gaze*, and **the exhibitionist**, all ensure us that there is a direct maintenance of power over the use of *space*, which is often exclusionary or at the very least, created in a way that makes people feel excluded.

(Footnotes)

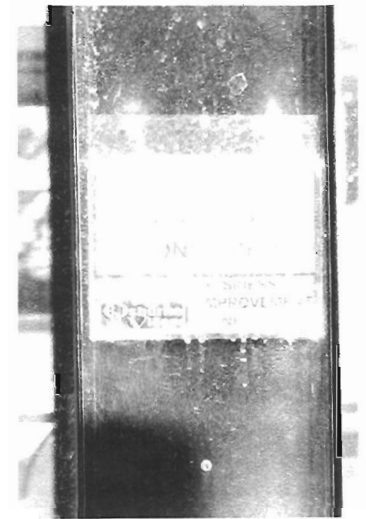
¹ Webster's Encyclopedic Dictionary of the English Language. 1988. 2nd Canadian Edition 1972. s.v. "public".

² Wording of Robert Venturi, Denise Scott-Brown and Steven Izenour. 1977. *Learning from Las Vegas*. MIT Press.

³ GUST. 1999. *The Urban Condition: Space, Community, and Self in the Contemporary Metropolis*. Rotterdam: 010 Publishers.

⁴ Leslie Weisman. 1992. *Discrimination by Design: a feminist critique of the man-made environment*. Urbana: University of Illinois Press.

⁵ "We may exclude *them*, rationalizing their exclusion in terms of their ignorance, or their inferiority in other ways, their perverse standards, or their dreadful desires." Simon Blackburn. 2001. *Being Good: A Short Introduction to Ethics*. Oxford: University Press. 131.



Outdoor Public Space

*outdoor: adj. Done or used outside the house...of, in or charac-
teristic of the open air.¹*

The idea of landscape is imprecise and ambiguous. Without clear delineations, without walls, outdoor public spaces are difficult to pinpoint in terms of control. Nevertheless, "land-
scape carries multiple layers of meaning"² and is a complex cultural product, which is a reflection of society. We have constructed landscape, and in turn, it constructs us, though our bodies are fluid and cities are crisp, hard boundaries.³ But while we continue to attempt to regulate our personal boundaries, by either avoiding outdoor public space, or fearing exiting solid boundaries, the spaces through which we wish to travel become but transitional spaces used by outcasts, reinforcing the dichotomy, and solidifying a fear of the 'other'.

Even without regulations and regulating bodies, the form of many public spaces limit functions. In this work, outdoor public space refers to everyday places, such as **streets, sidewalks, plazas, front steps of public buildings, canals, bridges, alleys, pedestrian crossings, bus depots and bus stops, and docks**. From the lack of proper curb cuts for strollers and wheelchairs, to hearing and guiding devices for the blind, from the lack of bicycle paths on roads, to poor lighting on side streets, and from the large impersonal (and usually reserved for a sea of parking) frontages, to a vast array of other 'lacks', are all factors limiting one's **accessibility**, comfort, mobility and visibility in outdoor public space.





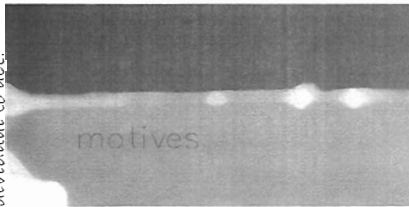
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¹ Webster's Encyclopedic Dictionary of the English Language. 1988. 2nd Canadian Edition 1972. s.v. "outdoor".

² Denis E. Cosgrove. 1984. *Social Formation and Symbolic Landscape*. London: Croom Helm. 13.

³ Elizabeth Grosz, "Bodies-Cities" in ed. Beatriz Colomina. 1992. *Sexuality and Space*. Princeton, NJ: Princeton Paper on Architecture. 250.

motive: i.e. the sense of need, desire, fear, etc. that prompts an individual to act.



Spaces are platforms from which social, cultural, and political ideologies are formed and perpetuated. Space's ability to influence judgment, ethics, and our interactions with other people warrants the questioning of its design, of the powers that influence its form.²

As a discipline in North America, landscape architecture emerged from a desire to affect "the intellectual, social, moral, and aesthetic conditions"³ of cities.

Frederick Law Olmsted, otherwise known as the *father* of landscape architecture achieved this "through the introduction of [New York] city's other --nature"⁴ in the form of the infamous Central Park which he designed with Calvert Vaux. While Olmsted and Vaux's intentions were honourable, many outdoor public spaces **were and are not necessarily designed with the 'public good' in mind.** In *On the Plaza*, Setha M. Low makes reference to a number of writers who "...successfully illustrate how architecture contributes to the maintenance of power of one group over another at a level that includes both the control of daily movement and the surveillance of the body in space..." including Foucault (1975), Bourdieu (1977), de Certeau (1984), Rabinow (1984, 1989), Holston (1989), and Lefebvre (1991).⁵



Unfortunately, the history of the city in North America has been highly focused on buildings,⁶ as

though context and site were merely a consequence of walls and structures. While some North American cities are renown for select designed outdoor spaces, many are not. In turn, despite the fact that several people remember names of famous buildings, the landscape is often highly dis-

regarded as contributing to the overall feeling of a city. Meanwhile, landscape is **what connects** buildings, and people to each other; that is, whether through road networks, greenspaces, or urban gardens, landscape has a vital role to play in rep-

resenting and impacting upon a society. However, our desire for 'mallification' and 'wallification' has led to a regrettable **indifference** to how the public landscape is created and treated.⁷



Even though North Americans have, and probably always will, admire the cohesion and beauty of European cities, it is interesting to investigate how the dreams of designers become lost in the voyage across the Atlantic Ocean. While Europe continues to be a layering and palimpsest of history and reconstruction, North America continues to be seen as a *tabula rasa* of amazing spaces. As witnessed in Canadian cities, time and again, we demolish what small architectural and urban history exists, believing that something better can only come from starting over.⁸ What is sometimes worse, however, is **the longing for something, which was never there**, termed simulacra by Baudrillard.⁹ In North America in general, there is a lack of complexity and diversity of designed spaces, many of which are repeated from city to city. In Canada, and specifically, Ontario, this is evident in the cities of Cornwall, Kingston, Waterloo, Brockville, and Peterborough, where all the 'main' streets are virtually the same, both in composition and in logo-emblazoned retail stores.

Unfortunately, this method of attempting to create useable spaces by physically homogenizing uses and designs has only left us nostalgic of what is absent. That is, 'cookie-cutter' planters, signs, banners, and storefronts, are strewn throughout the urban fabric, even though no physical/ visual space exists as such, something is 'missing'. Gandelonas describes these as related to three types of cities in North America: (1) the gridded city, (2) the city of skyscrapers, and (3) the suburban city, each an urban fantasy, each an example of a failed attempt at any sort of urban and architectural dialogue.¹⁰ In addition, the continued lack of attention to inner cities and downtowns, maintains the 'masculine city/ feminine suburb' dichotomy, where the regularity of streets and lack of significant markers leaves these areas difficult to orient and to navigate. With confusion comes an increased discomfort and fear.¹¹

These mental 'voids' of space between buildings has meant that parks and other 'green' spaces¹² within cities continue to be areas of escape and leisure for inhabitants of urban areas, while many downtown cores and everyday spaces have become less occupied. Although North American cities have their share of focal points, vistas, and monuments, there has been a lack of concern for the ordinary everyday spaces, which we do eventually (even if, involuntarily,) intersect. In many cases, streets, sidewalks, bridges, arcades, and plazas are cavities¹³ in our minds in terms of pleasurable environments. While in North America we can flaunt our **large open spaces** and vast country, perhaps there is too much space and not enough people to (or who) *care* for it. In truth, as a collective, our society has chosen climate-controlled, car-accessible, logo-blazoned environs over the possibility of exposing our bodies and minds to the 'unruly' nature of sidewalks: where all can 'creep' in, including the unpredictability of being exposed to the elements. Understandably, where cars act as 'armor' on multi-lane roads, and streets are emblazoned with the pollution of vehicles (both air and noise), the psychological disturbances of the 'real world' (including coming into contact with those who are homeless, prostitutes, or even rodents) it is sometimes easier to treat

ourselves to a jaded view of reality.¹⁴ In other words, we vote with our money by supporting the building of uniform areas with walls and with security in which to conduct our business; that is, we choose private and commercial spaces and avoid the **TRANSITORY** spaces, which we now accept as in-between parts rather than essential elements or components of the complex matrix which is the city. We turn away from spaces which had, and still have, the potential to meet our needs and that have the capability to stimulate and to inspire us on a daily basis, for that which can fulfill our programmed albeit controlled, desires, in an instant. In the meantime, everyday spaces have become abandoned and ugly, sometimes token event spaces, solely acting as consolations and backhand acknowledgements of their existence.¹⁵ Why is there such a lack of appreciation for outdoor public spaces in the North American context? More importantly, why is this phenomenon of indifference spreading to Europe and to developing nations around the world?



Complicating design is the fact that each person has her or his own **needs, wants, and desires**, varying in degrees from culture to culture, setting to setting. While our needs are inherently of biological origin (food, shelter, water), our wants are often general in terms of achieving maximum satisfaction out of life (happiness, health, success), and our desires go beyond both, as egocentric and self-indulgent, a part of which is often generated through culture (media, education) and mediated through personal ethics.¹⁶ As a society, we have increasingly chosen a personal, individual comfort of our bodies, rather than subjecting it to the unpredictability of the city. Meanwhile, as outdoor public spaces affect a wide range of people, they are susceptible to being *indirectly exclusionary* despite what 'public' implies. It is a given that the outdoors, with variables of climate, loose boundaries, as well as often a lack of control of the behavior of its users, imply a difficulty in not only managing, but also in being altered over a short period of time. Nevertheless, with the continued growth in urban populations, it is essential that as design-

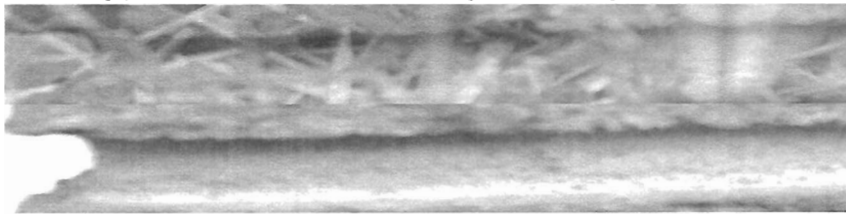


ers, we question the spaces we assume are for the public good and are inclusive to all. That is, we should evaluate if outdoor public spaces really meet the needs of the majority of the population, rather than the wants of a small, but powerful minority who possess the financial power to use space to their corporate or political advantage.¹⁷ Indeed, the landscape is not a mute spatial arrangement, but often a carefully contrived vision by a client, designer, or both.

In a world highly based on opposites and categories, women have often been on the periphery of this patriarchal society. Although women have made great advances in terms of achieving basic equal rights, the system through which our cities were developed still remains highly male-centered, as maintained by capitalism.¹⁸ Simply because feminism has made headway throughout the latter half of the last century in creating equality and justice, does not mean that all has been 'fixed'. Despite the influx of women working in city centers that were once dominated by men a lack of attention to these spaces in the last decades of development have left outdoor public spaces largely unchanged. While buildings are constantly re-designed or re-fitted to meet new codes, new styles, and sometimes, the needs of a recognized diversity of population, the landscape continues to be an afterthought, and consequently, is still inaccessible to many people.¹⁹ Ironically, women's bodies continue to be associated on a parallel with nature, where bodies have increasingly been used to lure gazes to various commercial products,²⁰ and the landscape has been used, often as a backdrop, to sell larger commodities.²¹ As a result, as women, we have endured, and in turn, adapted to the point of ignoring, the ways that spaces were designed throughout time without us in mind.



The ability to *wander* or to be a *flâneur*, has typically been associated through time with a 'he'. Even though walking and wandering have been part of thinking-culture's history for centuries, women have not had the luxury to walk unencumbered to purely bask in thought. Somehow, when women leave built space, whether their homes or their offices, and travel through outdoor public space, they are associated with *displaying* their sexuality.²² Women are still often classified as three things when outside: mother, virgin, or whore, and the impossibility of us being 'none of the above' sees us labeled nonetheless. It is not ironic that women 'out and about' on the streets and the city are associated with prostitution and sexual display. Consequently, there is a reason for our distrustful view of outdoor public space. While some wonder why the world's main thinkers were and are men, perhaps we should be thinking about why they are not women. As a group, **we are not encouraged to follow our instincts** when traveling through space, actually, we are *taught* to be weary of where we walk, how we dress, who we talk to, and who we look at. Despite being associated with nature, that disorderly and wild 'thing', we must be quite regimented and well-organized in planning our trips through the urban fabric (time of day, routes, other restrictions), which might begin to explain why we have problems with the way cities have been designed in North America. Or is this a general feeling that this x-urbanism is primarily an error in terms of a European wish list executed on an "empty" continent?²³ This, in itself, is a top-down anthropocentric view.



In the meantime, some argue that symbolic and metaphorical structures and constructions disseminate 'women' in outdoor public environments and thus, make it as female-friendly as ever. Though I argue that there is little reverence to women's accomplishments found in outdoor public spaces, I find it essential to note that to create space inclusive to women is not to retaliate with similar symbols and take the **same** 'voice', which exists within the current paradigm. Women have a different view and perception of all aspects of life, and outdoor public spaces are no exception. Even if there were symbols within space with reference to women, these do not produce an instant 'qualitative shift' in human perception. In reality, it is how the various functions of public spaces, both indoor and outdoor, both static and dynamic, work together which can begin to ensure that outdoor public space is designed for everyone. The point is, "spatial arrangements both respond to and produce conceptions about, and lived experiences of, sexual difference."²⁴ By questioning our own observations and feelings in public outdoor space, visions can be combined to create public outdoor spaces that are truly public.

Even though sometimes appearing small in detail, the compilation of omitted elements, and excluded people within a site ensure that a hierarchy is maintained within outdoor public space. In turn, this contributes to a psychological discomfort and an 'image' of space that often succeeds in imbedding itself rather than thrive in seeing the actual features of a site. Psychological discomforts affect our perception of space, in turn influencing our behavior. In order to begin to understand these issues, a dialogue on public and private space is necessary. Already, numerous studies exist which point to the fact that violence on television contributes to violence in our communities.²⁵ This evidence is only starting to open the dialogue on the relationships and impacts between these two spheres. Without acknowledging women's needs, wants and desires (and other marginal groups within society), neither people, nor the spaces through which they travel will change. Rather than focusing solely on the remedies to 'unfortunate accidents', we, as designers, have the ability and the opportunity to begin changing how we all "image the world."²⁶ While we are taught to *think* outside the box, we should also *design* outside the box.

Indeed, in a world, which increasingly values images and commercialism, without questioning the messages and the memories perpetuated in outdoor public space, feminism is a platform from which these issues have the potential to spring. This work, as will become evident, is no exception. For these reasons, I have opted to explore gender and outdoor public space in the context of the 21st Century.

(Footnotes)

¹ Webster's Encyclopedic Dictionary of the English Language. 1988. 2nd Canadian Edition 1972. s.v. "motive".

² Dovey, Kim. 1999. *Framing Places: Mediating power in built form*. New York: Routledge. 9-16.

³ George Wagner. "The Lair of the Bachelor" in eds. Debra Coleman, Elizabeth Danze, and Carol Henderson. 1996. *Architecture and Feminism*. New York: Princeton Architectural Press. 189.

⁴ Ibid.

⁵ Ironically (or not), they are all men. Michel Foucault (1975) is referred to as taking a historical approach to spatialized power, where architecture is a political technique "for working out the concerns of the government". Michel de Certeau alludes to us as "individuals 'already caught in the nets of discipline'" (1984), while Pierre Bourdieu (1977) writes of the spatilization of "everyday behavior" and how "spatial order is translated into bodily experience and practice." Henri Lefebvre (1991) is concerned with the "complex and contradictory" nature of space, where it is "permeated with social relations". Finally, Paul Rabinow (1989) speaks to the French Colonists and their "superiority" and James Holston (1989), of Brasilia's master planning. In Setha M. Low. 2000. *On the Plaza: The Politics of Public Space and Culture*. Austin: University of Texas Press. 129.

⁶ Larry R. Ford. 2000. *The Spaces Between Buildings*. London: John Hopkins University Press. 4.

⁷ Terminology from GUST. 1999. *The Urban Condition: Space, Community, and Self in the Contemporary Metropolis*. Rotterdam: 010 Publishers.

⁸ A prime example of this can be found in Winnipeg, Manitoba, where the old Eatons' building, situated downtown, was demolished in 2003 to make way for an arena. It is hoped that the arena will invigorate the core, which struggles to draw people on a regular basis. Another example, in Cornwall, Ontario, is the Capital Theatre that was demolished in the 1990s, amid protest from historical groups. Now there is a mural painted reminiscent of this lost past, on another building in the downtown, while a large big-box multi-screen theatre has been constructed in another part of town.

⁹ "The word simulation comes from Plato and refers not to a replica of something that actually exists but an identical copy for which there has never been an original...Disneyland is a simulation, but its function is precisely to make the rest of America look real." Suzanne Moore, "Getting a Bit of the Other: The Pimps of Postmodernity" in eds. Rowena Chapman, and Jonathan Rutherford. 1988. *Male Order: Unwrapping Masculinity*. Oxford: Oxford University Printing House. 180.

¹⁰ Mario Gandelsonas. 1999. *X-Urbanism: Architecture and the American City*. New York: Princeton Architectural Press. 4.

¹¹ GUST. 1999. *The Urban Condition: Space, Community, and Self in the Contemporary Metropolis*. Rotterdam: 010 Publishers. 85.

¹² While parks are also exclusive and regulated: most parks in Winnipeg, Manitoba 'close' at 10pm and it is essentially illegal to enter them after that time.

¹³ The Identity of the American City: "The streets have also very symbolic roles. While in Europe, streets have a secondary role with respect to squares, 'Main Street' is the dominant public space in America. While in Europe, streets tend to become spaces, because of the typological uniformity of the street walls, in America they read as voids that suture the separation between blocks. While in Europe they have a mediating role, in America they represent a split..." Mario Gandelsonas. 1999. *X-Urbanism: Architecture and the American City*. New York: Princeton Architectural Press. 45.

¹⁴ GUST. 1999. *The Urban Condition: Space, Community, and Self in the Contemporary Metropolis*. Rotterdam: 010 Publishers. 111.

¹⁷ As writes Alan Balfour. "Afterword: What Is Public in Landscape?" in ed. James Corner. 1999. *Recovering Landscape*. New York: Princeton Architectural Press. 275. Also the position of Gramsci (1971), the "Marxist cultural theorist who introduced the notion of cultural hegemony, the process whereby those forces which have power within society will gain control of the culture, in part by means of the media and education." A. Gramsci. 1971. *Selections From the Prison Notebooks*. London: Lawrence and Wishart. Quoted in Pamela Shurmer-Smith, and Kevin Hannam. *Worlds of Desire, Realms of Power: A Cultural Geography*. Oxford: University Press. 11.

¹⁵ Demonstrations, street festivals, parades are some of these "events".

¹⁶ Jacques Lacan (1977), however, interprets desires as that which "tend[s] to be supported by our biological needs for certain things, whilst our wants are generated through our language, our responses to an appeal to a particular need. It is the gap between our wants and needs that often constitutes our desires, but having said that, desire is not merely an appetite, it is insatiable." *Écrits*. London: Tavistock. Quoted in Pamela Shurmer-Smith, and Kevin Hannam. 1995. *Worlds of Desire, Realms of Power: A Cultural Geography*. Oxford: University Press. 7. While Simon Blackburn implies that basic ethics regulate how far one is willing to go to fulfill these desires. 2001. *Being Good: a short introduction to ethics*. Oxford: University Press. 100.

¹⁸ Hebdige writes: "The Ideal Consumer as extrapolated from a barrage of contradictory interpellations from advertising billboards to magazine spreads to t.v. commercials, is a bundle of conflicting drives, desires, fantasies, appetites." D. Hebdige. 1979. *Subculture: The Meaning of Style*. London: Methuen. Quoted in Suzanne Moore, "Getting a Bit of the Other: The Pimps of Postmodernity" in eds. Rowena Chapman, and Jonathan Rutherford. 1988. *Male Order: Unwrapping Masculinity*. Oxford: Oxford University Printing House. 179.

¹⁹ This is not only seen publicly, but privately, where the American lawn continues to dominate and stalemate creativity in individual homeowners.

²⁰ More personal products such as make-up, jewellery.

²¹ Such as the Mazda's Protégé advertisements with its winding trip through a country-cape as seen on the television between January - April 2003.

²² "Such a spatial confusion is explicitly understood as sexual and identified with femininity. The threat of being in the wrong place is not just the feminization of the man, but the feminine per se. If the woman goes outside the house she becomes more dangerously feminine than more masculine.... Her sexuality is no longer controlled by the house..." Mark Wigley "Untitled: The Housing of Gender" in ed. Beatriz Colomina. 1992. *Sexuality and Space*. Princeton, NJ: Princeton Paper on Architecture. 335.

²³ "Europe brought to America the 'ideal' urban plans that could not be implemented in the old' cities: an experimental laboratory for fantasies." Mario Gandelsonas. 1999. *X-Urbanism: Architecture and the American City*. NY: Princeton Architectural Press. 3.

²⁶ "If ideas are images projected into the political and cultural imagination in ways that guide societies as they try to manage change, then their absence can only precipitate social regression into memory (nostalgia), on the one hand, or complete deference to technology (rational expediency), on the other. How one generates ideas is bound into a cunning fluency with imaging." James Corner, "Eidetic Operations and New Landscapes" in ed. James Corner. 1999. *Recovering Landscape*. New York: Princeton Architectural Press. 167.

²⁴ Jessica Barkley Blaustein, "Critical Dwellings: Foregrounding Space in the Feminist Picture" in eds. Gail Currie, and Celia Rothenberg. 2001. *Feminist (Re)visions of the Subject: Landscapes, Ethnoscapes, and Theoryscapes*. Oxford: Lexington Books. 13.

²⁵ "Television alone is responsible for 10% of youth violence." *Senate Judiciary Committee Staff Report*, Child Study Center, Yale University 1999. "Statistics in the Media". National Center for Children Exposed to Violence. Available online from: <http://www.nceev.org/resources/statistics/statistics-media.html>; Internet; Accessed 12 February 2003 "Another popular explanation blames the news media. We have so many fears, many of them off-base, the argument goes, because the media bombard us with sensationalistic stories designed to increase ratings. This explanation, sometimes called the media-effects theory, is less simplistic than the millennium hypothesis and contains sizable kernels of truth. When researchers from Emory University computed the levels of coverage of various health dangers in popular magazines and newspapers they discovered an inverse relationship: much less space was devoted to several of the major causes of death than to some uncommon causes..." Excerpt from Barry Glassner. 2000. *The Culture of Fear: Why Americans are Afraid of the Wrong Things*. Bowling for Columbine Library. Available online from: <http://www.bowlingforcolumbine.com/library/fear/03.php>; Internet; Accessed 15 February 2003.

motivation



“Architects have a contract with society. This contract suggests that architects have a mediating role in the way humans use the world surrounding their bodies. Society, meanwhile, is constantly engaged in a process of self-evaluation, articulated by means of interaction with the physical environment.”²

The first bookwork, the proposal for this practicum, entitled deconstructing gender[ed] outdoor public space, was a personal exploration of my feeling of 'other'ness as a Canadian woman in Canada. In an attempt to tear at the layers of the cities in which I have lived, have traveled to, and have visited, through observing the actions

and relationships between people at different events, I was able to extract some of the conditions which I feel contribute to the gendering of space. As a designer, I also came across broader issues within the field of landscape architecture that I feel are gendered³ and continue to be unequal while we avoid questioning the role of women in a predominantly male discipline.

Since the preliminary proposal of my area of focus in December 2001 at the University of Manitoba, much debate and many discussions have surfaced with relation to my research on this issue. I have experienced reactions which ranged from the questioning of the use of 'gender' rather than 'female' or 'women' space, to the immediate front (fear?) expressed by design colleagues at the suggestion of space being gendered, or an abrupt retort to the word feminism; all of which are discussions that have become part of the compelling forces behind my explorations.

Other forces of motivation have included my belief that the quality of outdoor public space has not received the same attention in both theoretical and 'real-life' discussions on discrimination due to its *second* class and objectified position in relation to indoor space. Moreover, as "the trend is moving away from urban spaces tightly surrounded and defined by buildings and towards the proliferation of free-standing structures lost in space," issues of accessibility should be at the forefront of discussions.⁴ Overall, in a country that faces such variables in climate, culture and people, the exterior warrants more attention, and as a nation, which is often seen as one of the 'best' in the world, it should update its 'domestic' outdoor public space before exporting or promoting itself as an ideal model and place to live.

(Footnotes)

¹ Webster's Encyclopedic Dictionary of the English Language. 1988. 2nd Canadian Edition 1972.

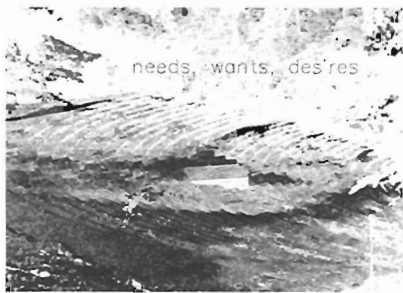
s.v. "motivation".

² CHORA/ Raoul Bunschoten. 2001. *Urban Flotsam*. Rotterdam: 010 Publishers. 23.

³ "While our most immediate experience of gender may be at the level of individual difference, gender is also a primary way of signifying relations of power." Joan W. Scott. 1988. *Gender and the Politics of History*. New York: Columbia University Press. 42. Quoted in Barbara L. Marshall. 2000. *Configuring Gender: Explorations in Theory and Politics*. Peterborough: Broadview Press Ltd. 74.

⁴ Larry R. Ford. 2000. *The Spaces Between Buildings*. London: John Hopkins University Press. 24.





“...[T]he city’s form and structure provide the context in which social rules and expectations are internalized or habituated in order to ensure social conformity, or position marginality at a safe or insulated and bounded distance (ghettoization). This means that the city must be seen as the most immediately concrete locus for the production and circulation of power.”¹

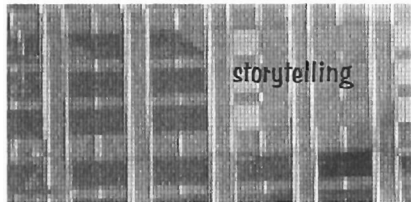
My needs, wants, and desires are not being met. I want to be a *flâneuse* and wander the streets of my city at any time of the day, in any place, and to be **perpetually lost in thought**, rather than organizing a safe path, or a comfortable journey, where I will not feel like an **object** in outdoor public space. I want to be able to continue to take public transportation, to feel equal to others, to be able to step outside of built walls, comfortable boxes, and into the 'playgrounds' of this world.



To begin to do so, I have asked: what makes space gendered? My desire to wander has led me to three continents, and to the creation of cognitive maps to enable me to evaluate my everyday experiences through space. As a basis of that evaluation, I have de/reconstructed Gordon Cullen's *The Concise Townscape*, in order to draw recognition to the diverse factors that exist to contribute to designing space. Cullen's work was also a point of reflection, as well as grounding in terms of the discourse of landscape architecture. In order to ground myself as a feminist, I have used a very female art-form to express in images what could not be expressed in words.

(Footnotes)

¹ Elizabeth Grosz. "Bodies-Cities" in ed. Beatriz Colomina. 1992. *Sexuality and Space*. Princeton, NJ: Princeton Paper on Architecture. 250.



"Naming stories in the company of women contributes to a new symbolic tradition that allows a woman to become a subject with the crucial recognition by other women whom she in turn has recognized, thus escaping the need to expand a pacified Other in order to shape one's ego. Rather than engaging in a master-slave battle, women encourage self-confidence and respect through stories and mutual mentoring and invoke Irigaray's (1985) powerful symbolic order, even if it exists only within a finite and prescribed sphere."¹

In order to record this journey of change, transition, and transformation, this visual journal has been created. Running the span of continents, countries, cities, and of time, it is a progression of thought, the building of reactions, the halt into reflections, an evaluation of perception and finally, working these images into first a bookwork, and finally, a quilt. The process cannot resemble a collective story, nor can the product. However, it is hoped that the disclosures of one can lead to the empowerment of many. It is no easy task to take something private and to make public, but this barrier, one learns to overcome or to accept as unavoidable.

"An exchange between women of varying backgrounds may not produce collective stories, but a give and take during the telling of one's history allows for individual empowerment through mutual recognition between women...."³

"...[S]ubjecthood requires holistic recognition, not acknowledgement merely as an accountant or doctor who has successfully 'made it' in the masculinized order. Recognition - of the self and by others, in community with women or feminized persons cracks open the Hegelian prescription, and allows for a conceptualization of the female symbolic rather than pursuit of an individualistic feminism that has been stripped of its radical potential."²



The images were created over the span of eight months, with varying timeframes in each place, as well as contextual variables. Therefore, there are unequal numbers of images with the places; the more I experienced, the more reflective I became. The less time spent in a place, the more superficial the experience may seem. Trying to find a fine balance between involvement and one's own *gaze* has been a challenge. Over the span of roughly 150 days, 150 images were created. The following images were selected with the hope that the reader could have a reasonable impression of the journey.

(Footnotes)

¹ Luce Irigaray. 1985. *Speculum of the Other*. Trans. G.Gill. Ithaca, NY: Cornell Press. Quoted in Mimi Amstein "Consciousness Razing : Self-Defining Feminism and the Problem of Post-Modern Politics" in eds. Gail Currie, and Celia Rothenberg. 2001. *Feminist (Re)visions of the Subject: Landscapes, Ethnoscapes, and Theoryscapes*. Oxford: Lexington Books. 174.

² Mimi Amstein "Consciousness Razing : Self-Defining Feminism and the Problem of Post-Modern Politics" in eds. Gail Currie, and Celia Rothenberg. 2001. *Feminist (Re)visions of the Subject: Landscapes, Ethnoscapes, and Theoryscapes*. Oxford: Lexington Books. 176.

³ *Ibid.*, 162.

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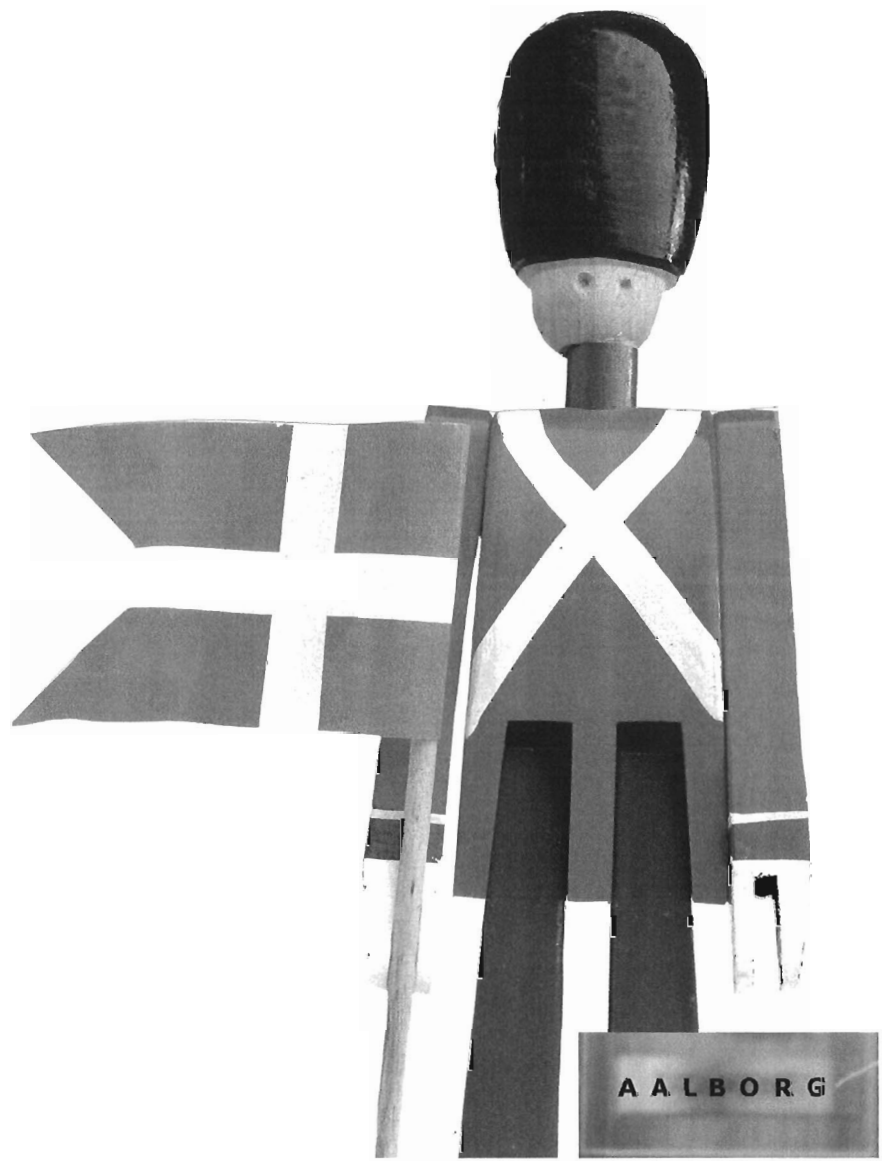


1992-1993: Udvekslingsstudent i Ålborg, Danmark
 (Rotary International Exchange Student in Aalborg, Denmark...lived with three different host families)

December 2001: move back to Cornwall, Ontario, Canada...born & raised,
 have lived away for almost 8 years. January 17-21st...trip to New York City;

January 27th: departure for Aalborg, Architecture and Design School
 February 15th: departure for Bangkok, Study Tour with Aalborg University,
 collaboration with Chulalongkorn University, Bangkok, Thailand.

March 14th: return to Aalborg.
 May 23- 30th: trip to Al-Qahira, Egypt.
 July 10th: departure from Aalborg, return to Cornwall, Ontario, Canada.



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number in inhabitants: 150,000.



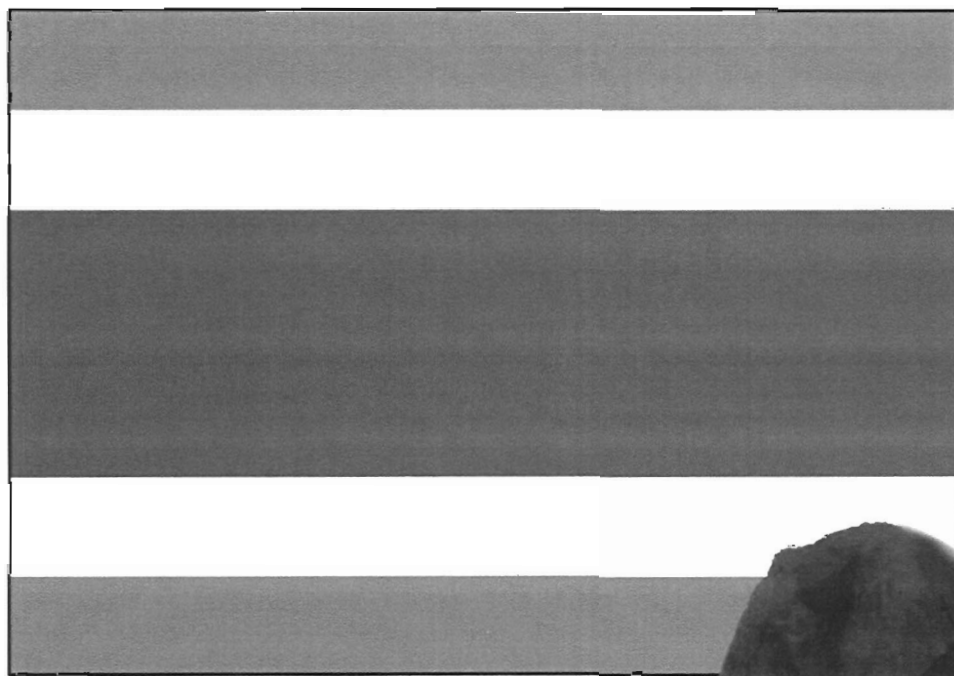
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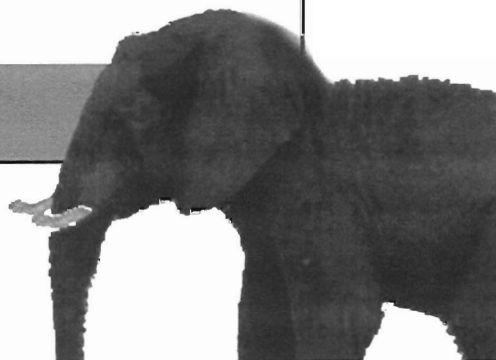


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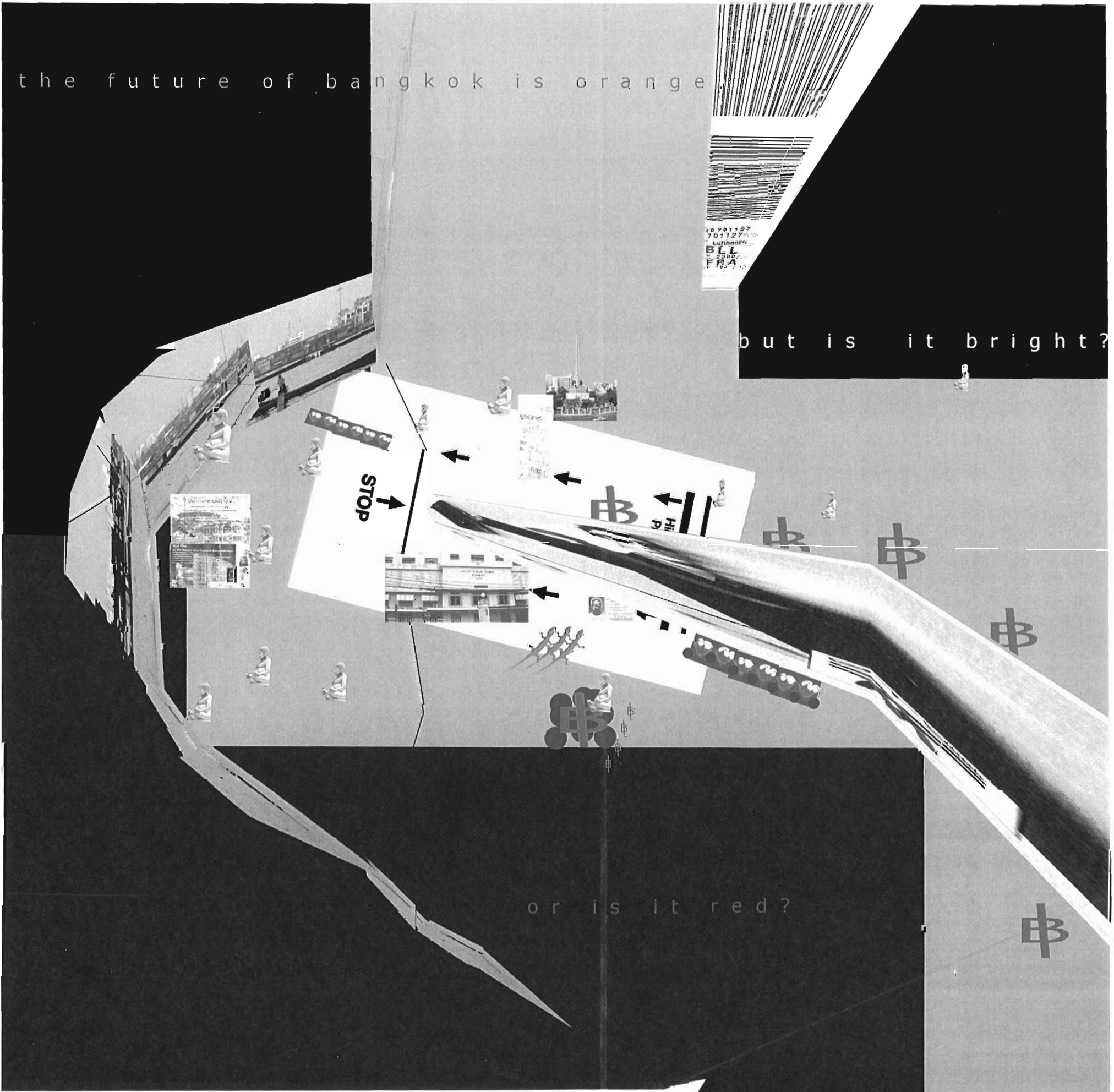
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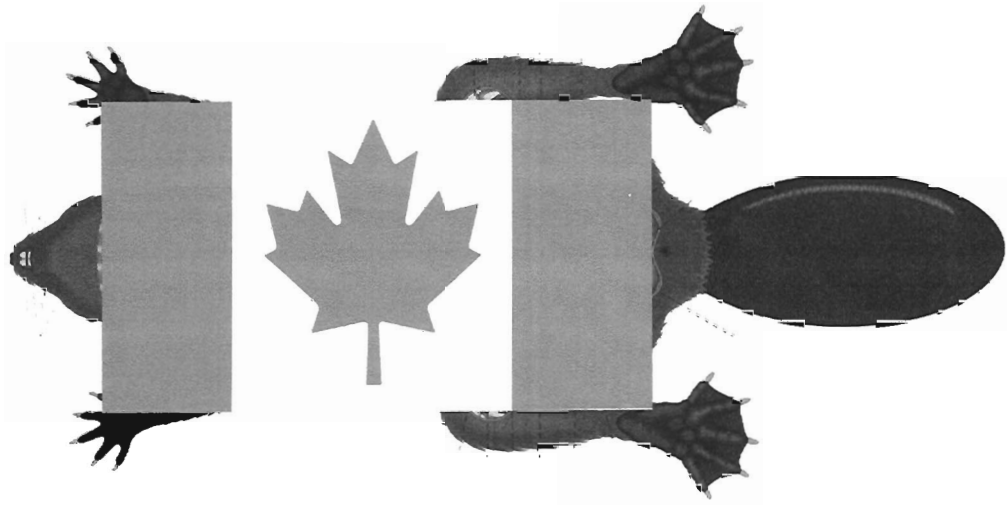
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the future of bangkok is orange

but is it bright?

or is it red?

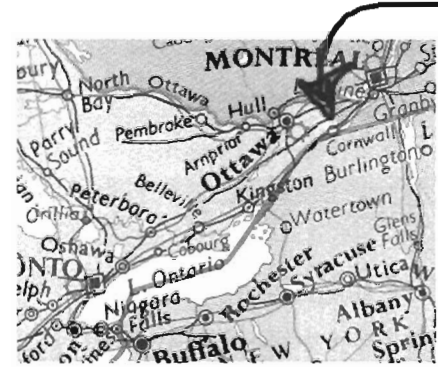




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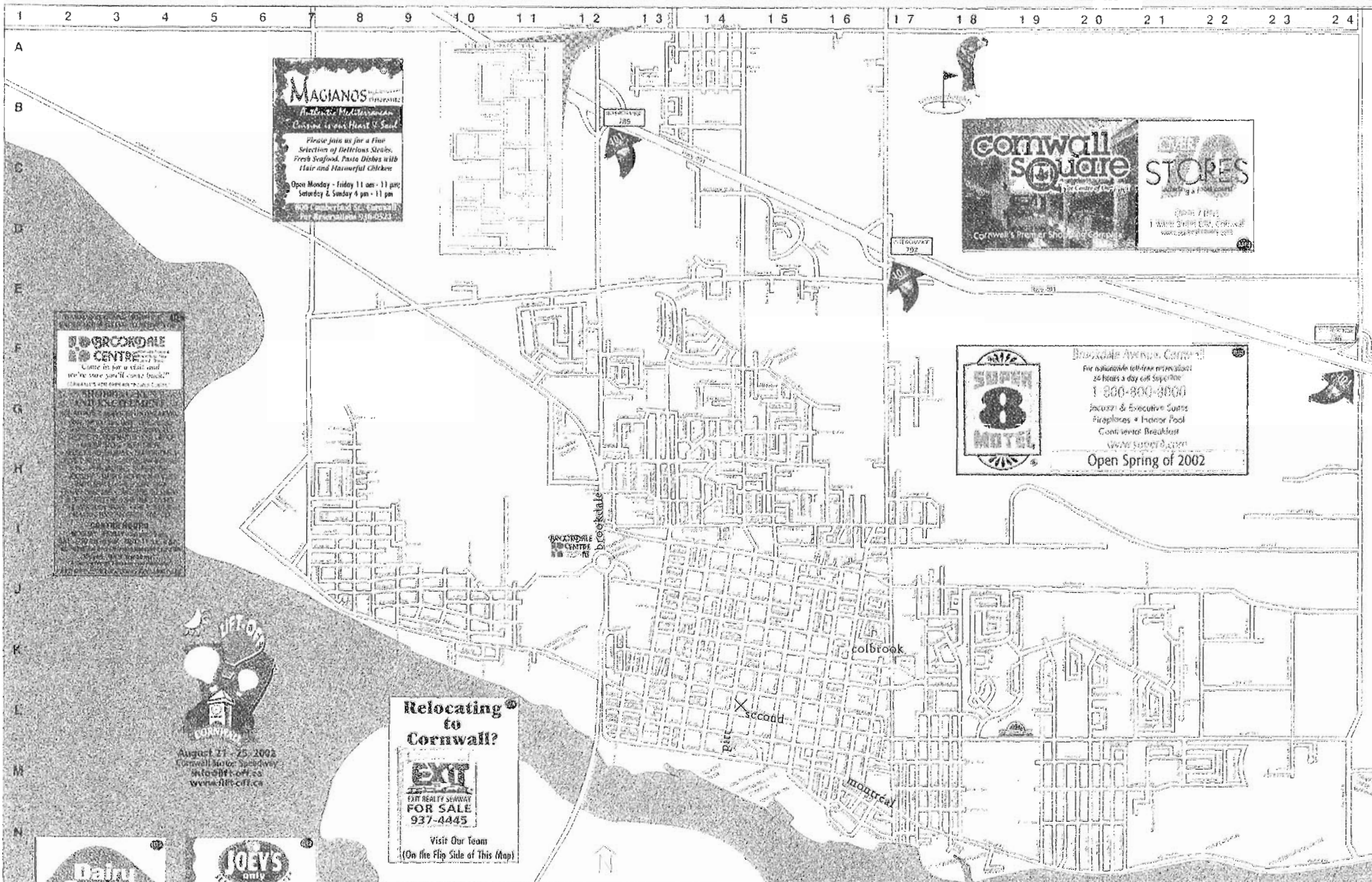
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Dairy Queen
 Pitt & 13th St., Cornwall 938-6772
 Open Year Round

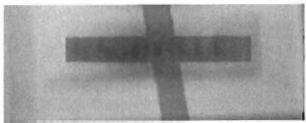
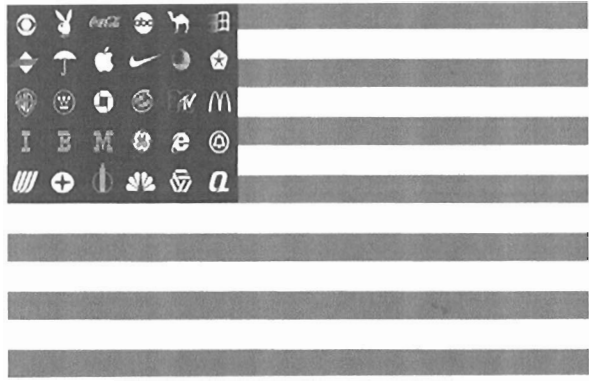
JOEY'S
 Tuesday's ALL-YOU-CAN-EAT Fish & Chips

Dave's SIGNS
 Reliable
 • UNBLEACHED & LIGHTED SIGNS
 • VINYL GRAPHICS
 • CUSTOM DECALS & GRAPHIC DESIGN
 938-2298
 SALES & SERVICE

DAYS INN
 1000 Lakeshore Blvd. East, Cornwall
 (613) 933-8000

Eastcourt Mall
 1380 Second Street E., Cornwall
 (613) 937-3235

EASTCOURT MALL
 1380 Second Street E., Cornwall
 (613) 937-3235

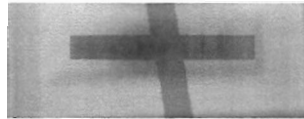


NY, NY

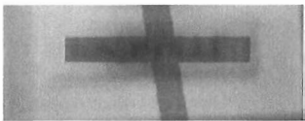
october 2002
 january 17 - 21 2003



self-proclaimed
 “Capital of the World”,
 the island of Manhattan is surrounded by the
 Hudson River to the west and the East
 River to the east...
 which flows into the Atlantic Ocean. home
 to 7.5 million people plus tourists, the
 MOMA, 5th avenue, and Central Park.
 hyper active rush with Dutch history and
 Greenwich Village.



> <USA> <NAmerica

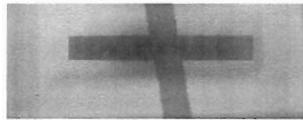


Al-Qahira

may 23- may 30 2002

a **Timeless** capital to **16.5 million** and the **Nile** stretching north to the Mediterranean running with tributaries

through **9** countries. from the city centre Midan Tahrir, one can see the Pyramids at Giza and Mummies at the National Museum. buzzing city of Muslims, Mosques, and humming Egyptian **Arabic**.



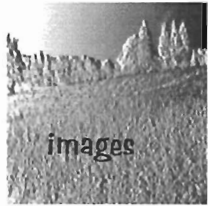
> <Egypt> <ME/Africa



The following images are a combination of thought-reaction-reflection-perception-action, sometimes more of one than another. Together, they form my journey-my attempt to understand and to become informed of WHAT makes space gendered, rather than disapproving of the spaces through which I have traveled, that is, to understand the manipulations which have led to images or thoughts or both, and through which I have used my 'gaze' to sort out the memories and images which have shaped my experiences in various places. While many are photographs, thus giving the reader a very *closed* or *framed* and narrow view of the actual context of the image perceived, the writing is meant to supplement what is 'missing'. Others, where time permitted, are drawings; these are not necessarily of spaces, but represent a thought and feeling about what was seen or perceived in space. Drawing was used as a way to sort out emotions, where words were unable to, or inadequate in, capturing feelings.

Each image is meant as a 'snapshot' of the day on which it was created. As will become evident, some of the contemplations repeat, though in a different form. Other images compare other places and times, in order to make sense of the thoughts. Therefore, the images are meant to resemble postcards, with their 'addresses' providing the coding for the image, the relationship the image has to the Cullen work, to the agents and actors that came into creating the image, and finally, the connection the image has to other postcards. Having first taken apart the events and the places that affected gender, this is a joining together of mappings of space, both literal and metaphorical, both chaotic and ordered, both conceptual and real. This is my construction of outdoor public space.

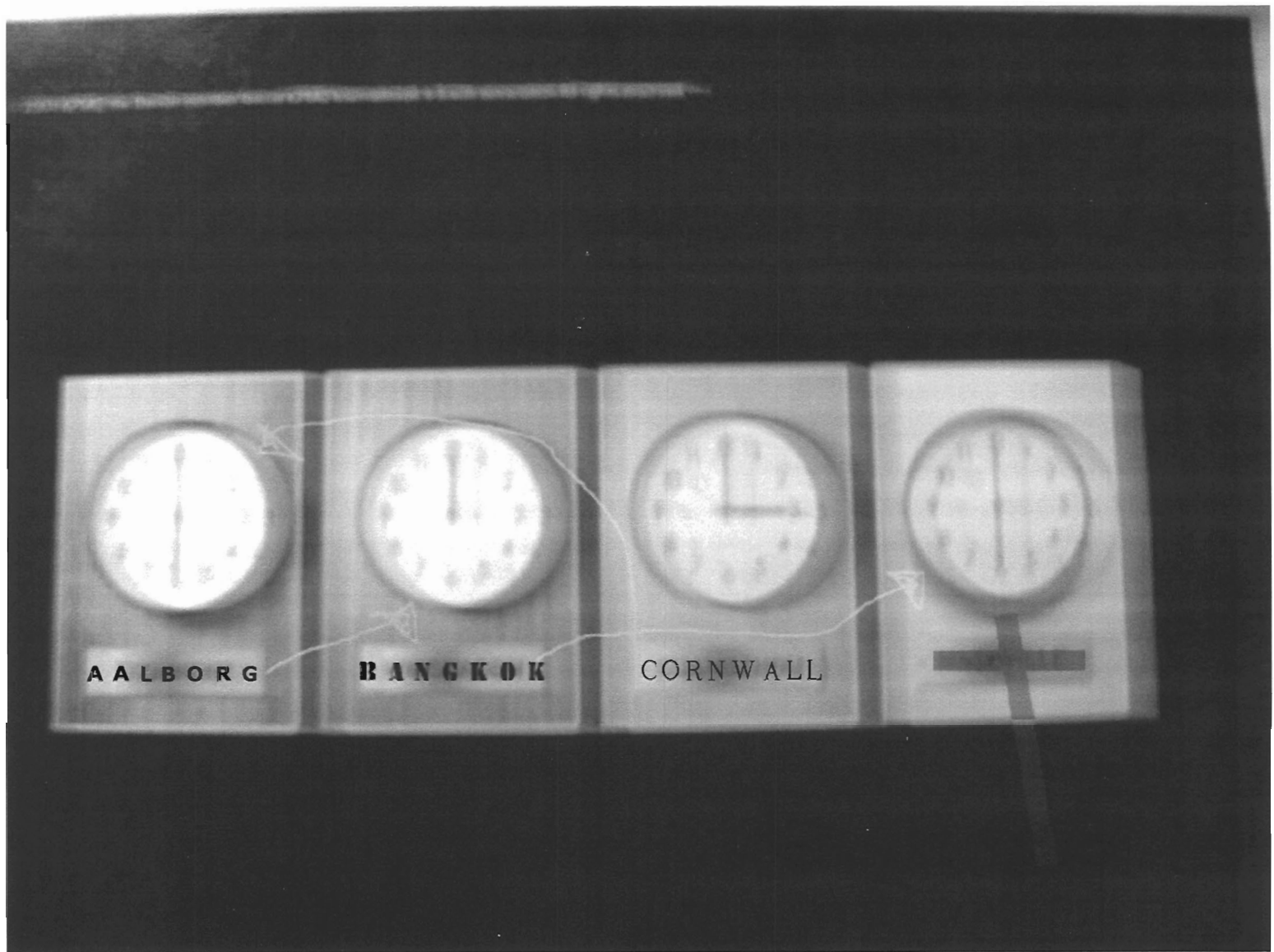
As highlighted in the *to the reader* section, for the adventurous, the connections provide a different 'reading' of the work, while the chronological order gives a narrative progression to the journey.



“...[T]o unmake the processes which we feel are oppressive we first have to understand how they work and why they feel so powerful... .”¹

(Footnotes)

¹ Suzanne Moore “Getting a Bit of the Other: The Pimps of Postmodernity” in eds. Rowena Chapman, and Jonathan Rutherford. 1988. *Male Order: Unwrapping Masculinity*. Oxford: Oxford University Printing House. 170.

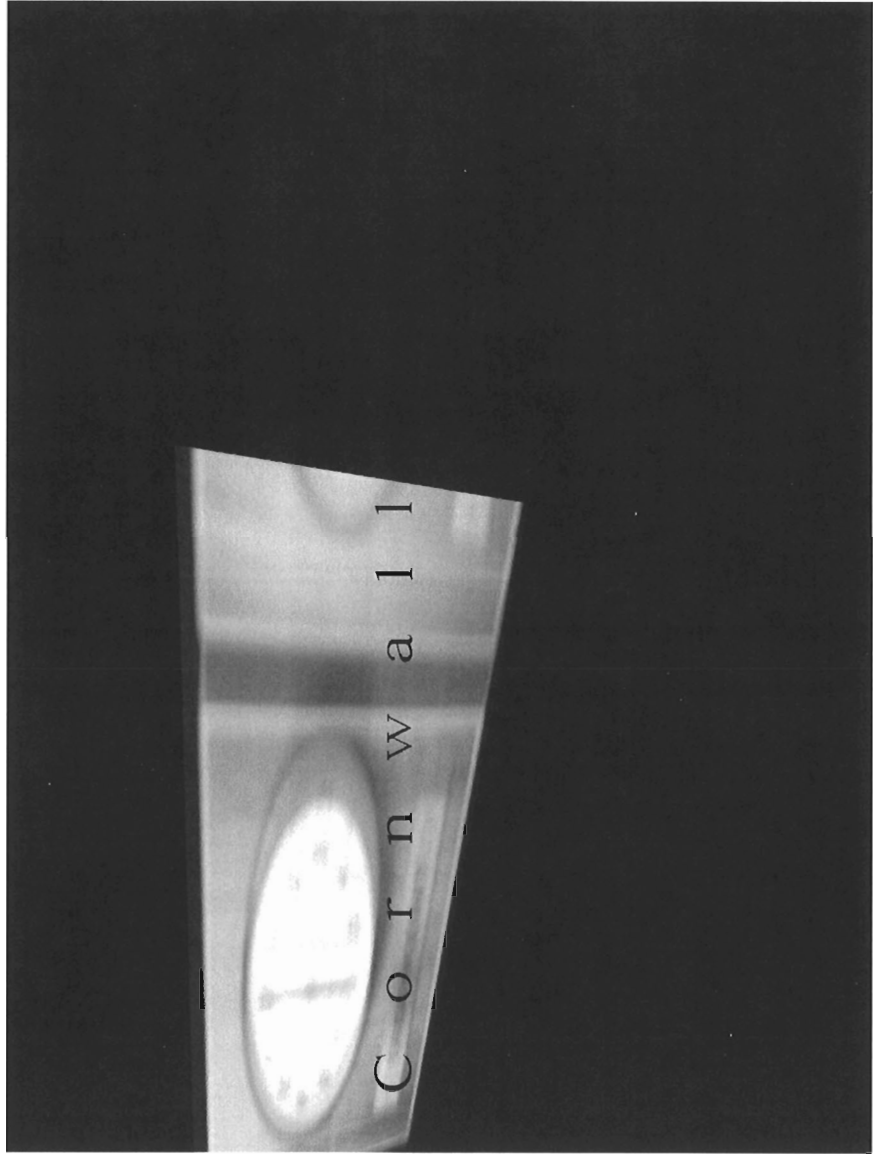


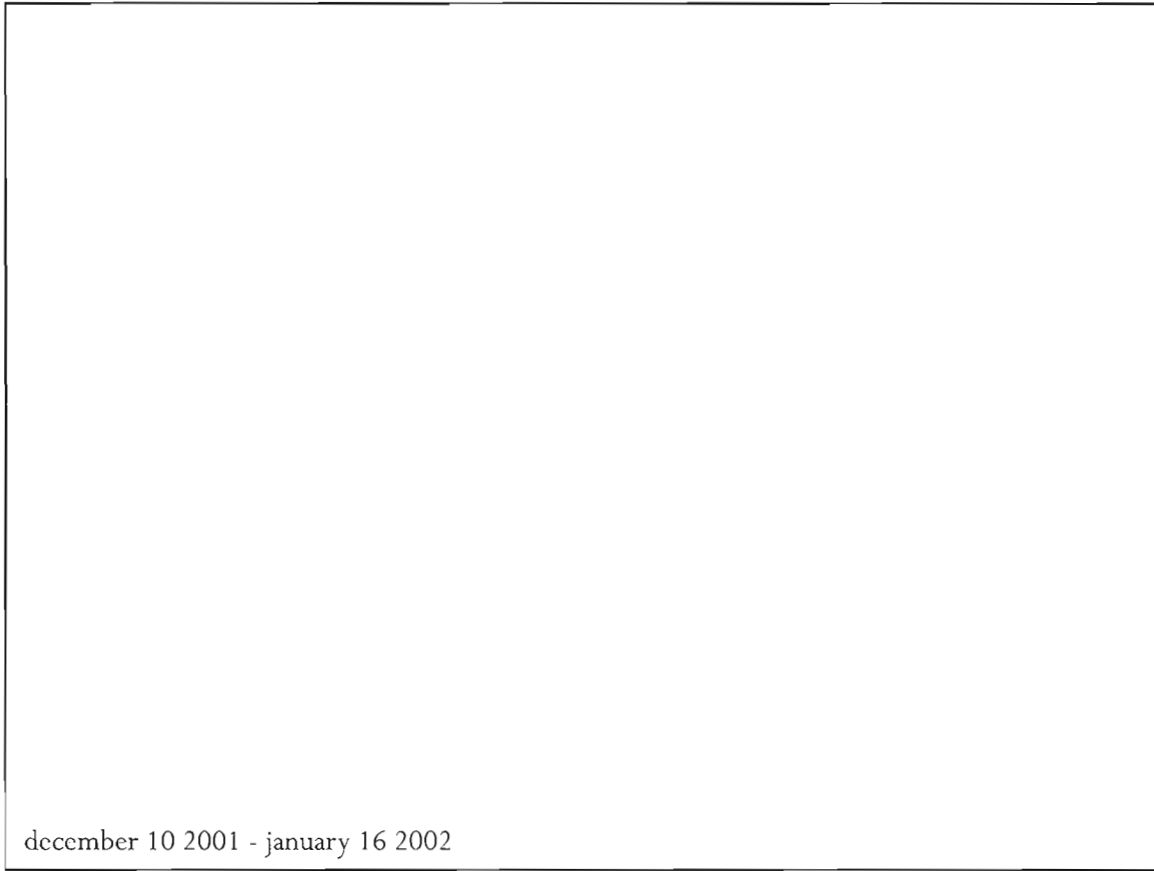
AALBORG

BANGKOK

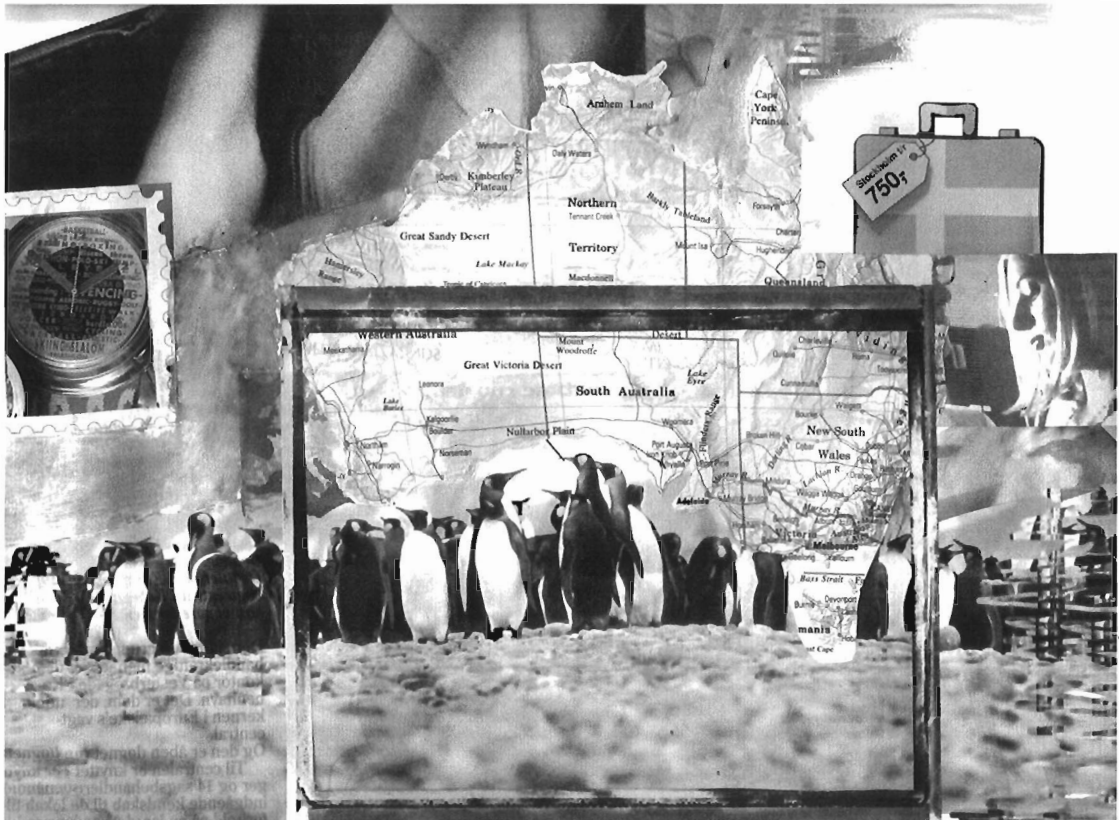
CORNWALL

LONDON





december 10 2001 - january 16 2002



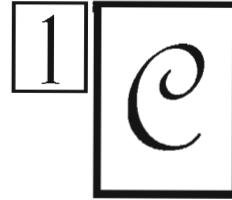
emotional collage; cornwall; mixed medium

5 janvier 2002

laissez-moi partir!

ALTHOUGH I HAVE NEVER FATHOMED THE IDEA OF LIVING IN CORNWALL OVER A LONG PERIOD OF TIME, THIS OVERWHELMING SENSE OF HOMELESSNESS REINFORCES MY DESIRE TO LEAVE AGAIN, ASAP. IS IT THE PEOPLE OR THE PLACE? [1] I FEEL TRAPPED IN CORNWALL, THE GRID, THE NEVER-CHANGING RHYTHM OR PATTERN OF LIFE...

[1] Like the Americans de Toqueville noted upon, people in Cornwall "have shown themselves much more attached to their families and political institutions than to their cities; the city becomes but a backdrop to everything else." Ben Eeckhout and Steven Jacobs, "Community" in *GUST*, 1999. *The Urban Condition: Space, Community, and Self in the Contemporary Metropolis*. Rotterdam: 010 Publishers.



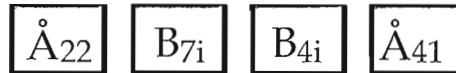
Cullen:

Juxtaposition. Exposure.

Actors/ Agents:

Culture. The Habitual.

Connections:



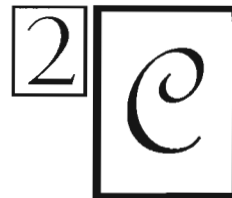
reactionary collage, cornwall; magazine scraps; glue stick.

6 janvier 2002

voyageu[se]

There are three "downtowns" in the city, all semi-ghostly in appearance, as everything has been reduced to functions. If there was once some sort of 'chaos' to the core of the city, it has long been replaced by 'order'. [1] The three 'cores' for the small population, strips them of character, and of people. In turn, it is unaffected by the outside world, 'tranquilo', but not in any South American way.

[1] The role of the car, and post urban zoning has helped little in the emptiness in Cornwall. Even though new developments emerge everywhere, it does not reflect the stable population, but a move away from areas that desperately need attention and improvement. Ben Eeckhout and Steven Jacobs, "Community" in *GUST*, 1999. *The Urban Condition: Space, Community, and Self in the Contemporary Metropolis*. Rotterdam: 010 Publishers.



Cullen:

Noticeable Absence (people).

Actors/ Agents:

Order. Order. Order.

Connections:



From time to time buildings (which normally observe the conventions and fit into the landscape as per architecture) emerge as another art, and to the extent that they do this they achieve a fresh significance due to the different standards to be applied... .

Gordon Cullen,
The Concise Townscape



building as sculpture



building as sculpture

6 April, 2002

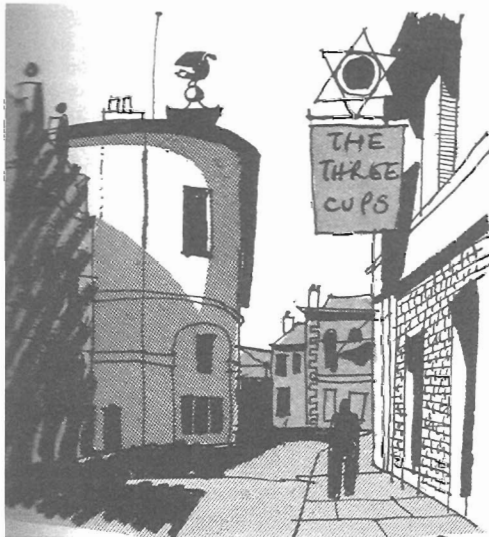
**Blokhus,
Danmark**

original image:
colour photograph
4 x 6"

Seldom is the building incorporated into the landscape, that it becomes almost 'one' with it. The rødhus (red house) on the west coast of Jutland are indeed sculptural when they can have such a way of blending with the land, while preserving it at the same time.

Closure... is the creation of a break in the street which, whilst containing the eye, does not block out the sense of progression beyond as in the example at Buckingham...

Gordon Cullen,
The Concise Townscape



closure



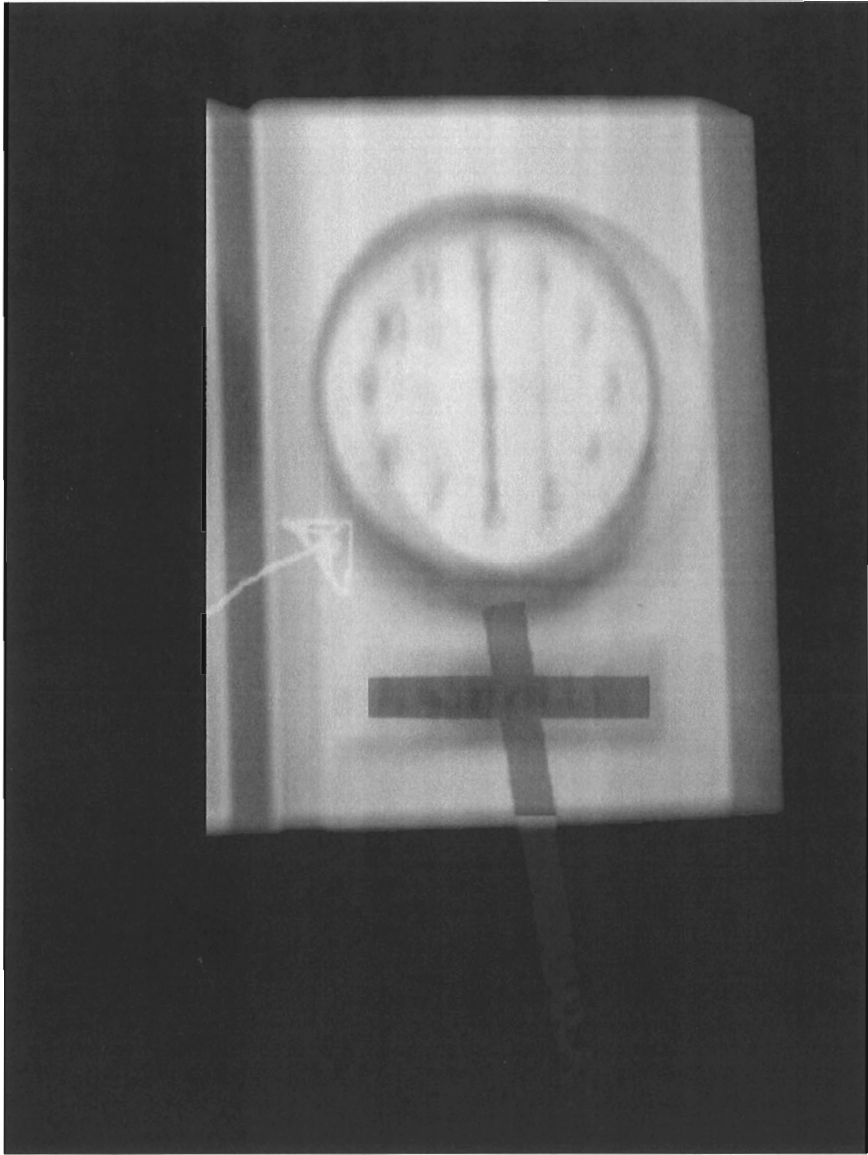
closure

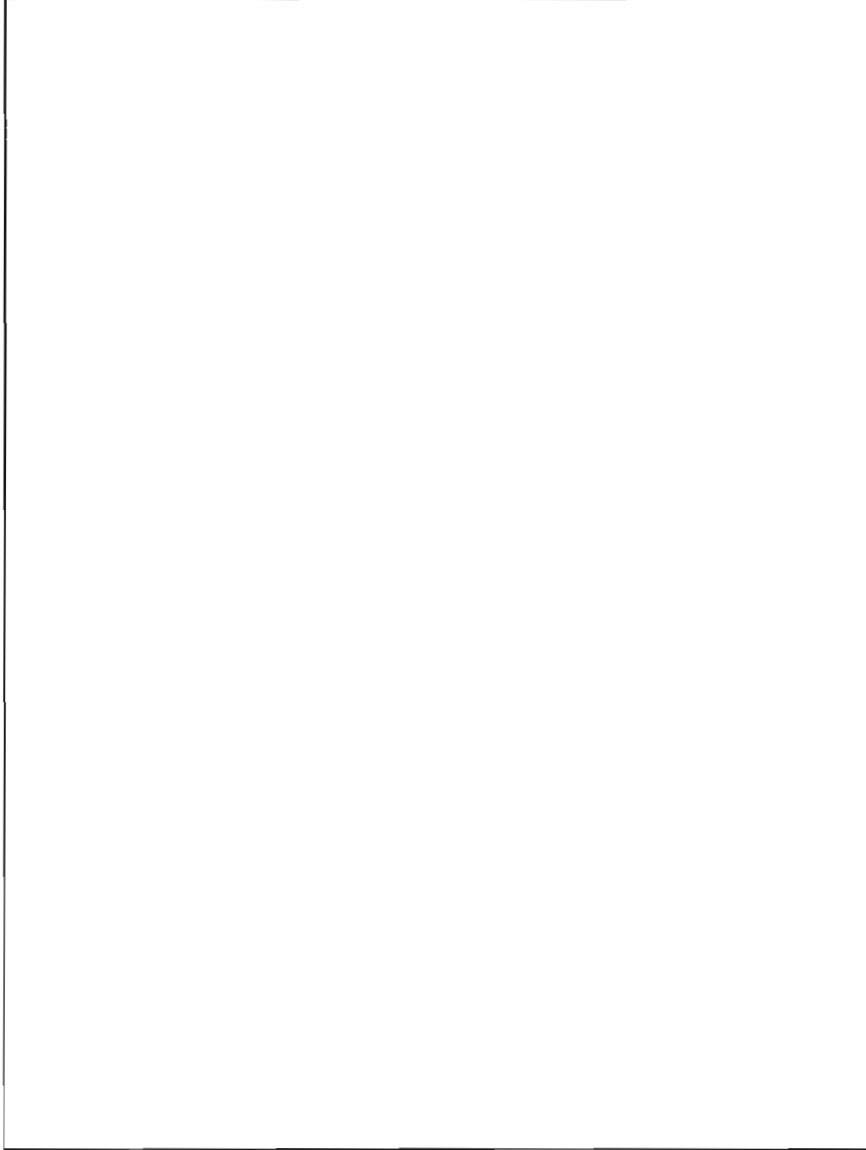
17 Maj, 2002

**Aalborg,
Danmark**

original image:
colour photograph
4 x 6"

The proximity of the buildings to one-another create a continuity of space from the perspective of the street. However, the gentle curve of the street also creates a break in the sight line, which tends to reinforce the space of this 'room'.







park bench, New York City; digital photograph

19 January 2002

solitude

The most regular, daily thing can be beautiful. There is something about the denseness of the city which makes it exciting, even enchanting. Despite the knowledge of homicides and murders in this city, that 'fear' is not always present. That is, especially when one becomes oriented and accustomed to a city, the constant presence of people is reassuring. Though walking in Queen's at night, even by the 'cop shop', the trash littering the street is not un-fear-ful.

1



Cullen:

Nostalgia. Intimacy.
Multiple Enclosures.

Actors/ Agents:

Nature and Culture
interacting.

Connections:

Q₄

B_{8i}

Å₄₂

telephone poll, New York City; digital photograph.

21 January 2002

free words

Inspiration, everywhere.
The desire to see everything, although it is not really 'exotic', culturally, it still is to a certain degree. More than anything, the non-human scale is surreal, and space is unbelievably commodified. People are walking commodities. The desires are surreal. But the order... somehow it adds a logic to the madness.

2



Cullen:

Defining Space.

Actors/ Agents:

Culture revolting.

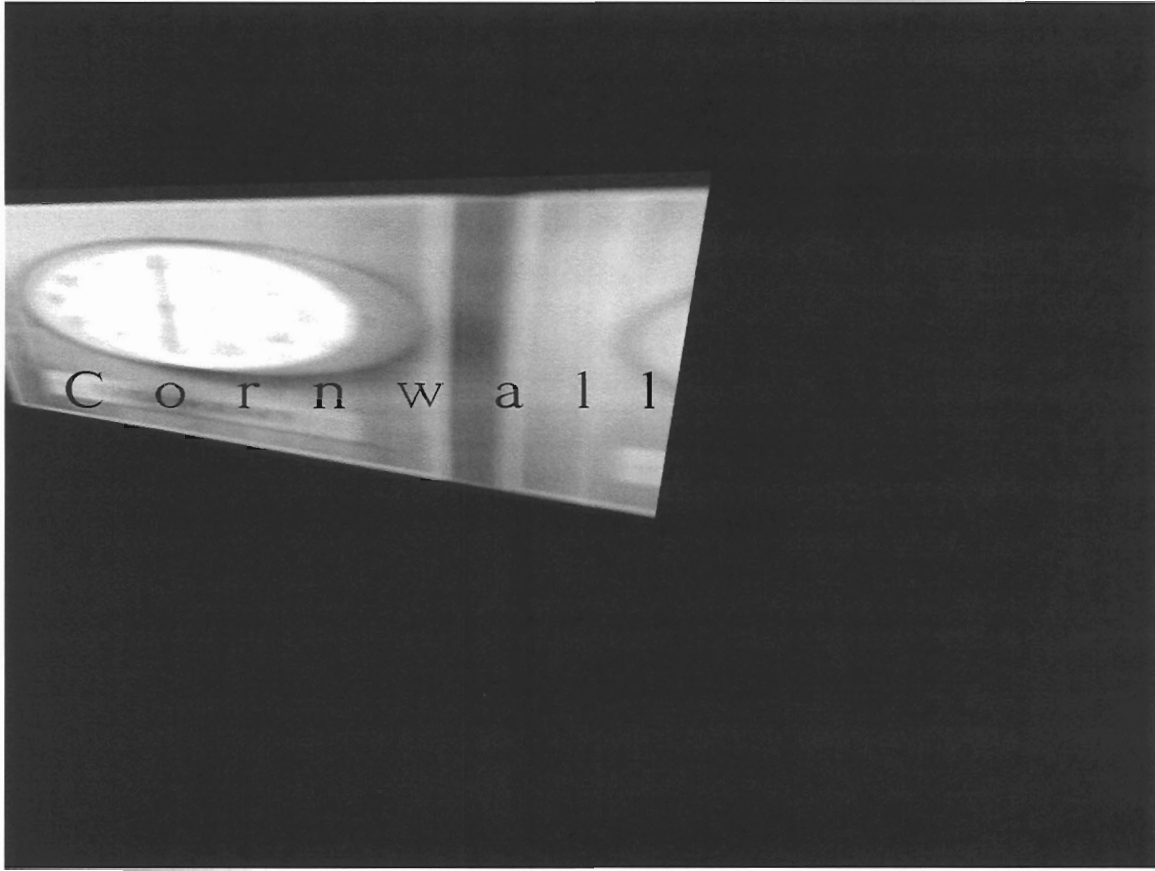
Connections:

Q₅

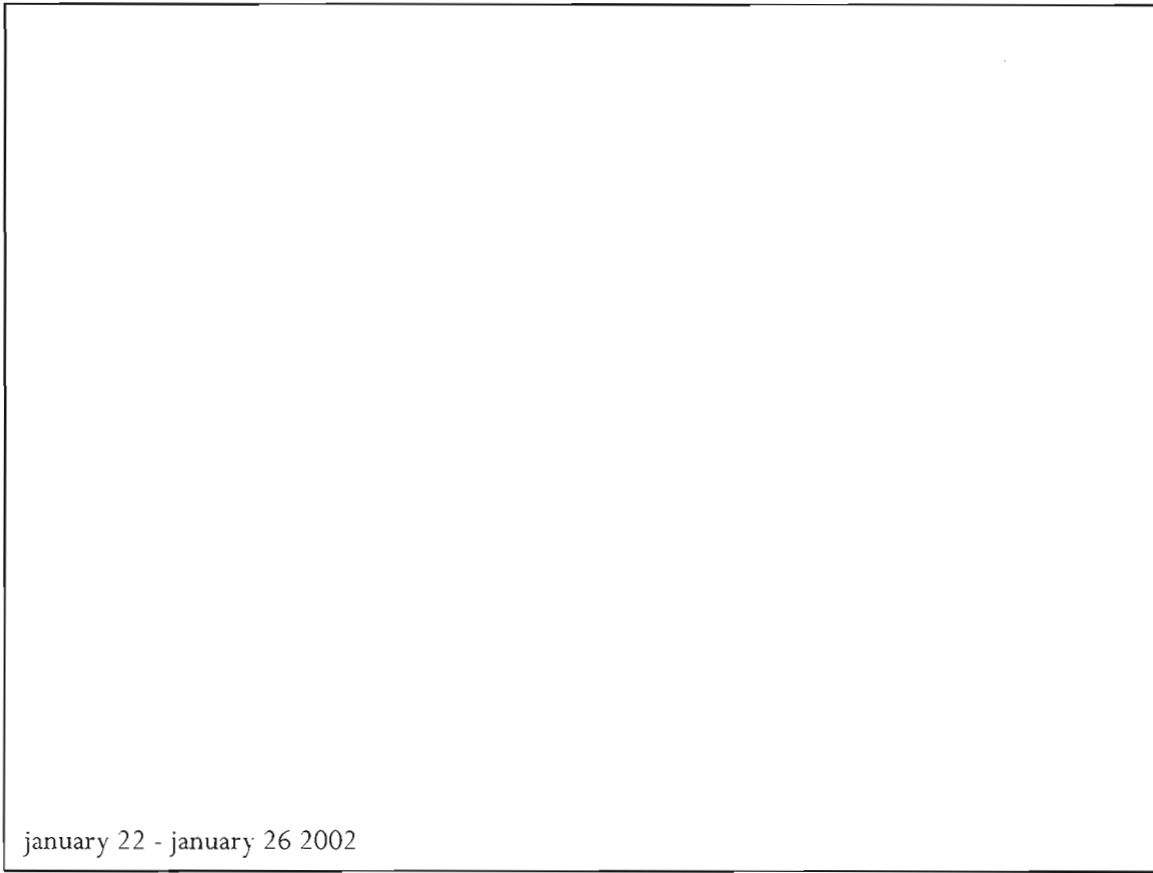
B_{7iii}

Å₂₄

MAR 12



MAR 13



january 22 - january 26 2002



417 queensway, ottawa; digital photo

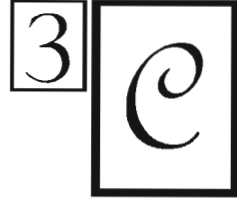
25 janvier 2002

Worse than Toejam

In gridlock on the Queensway, just having arrived on the outskirts of Ottawa, I realize that a part of my disconnection from Cornwall is based on mobility. It is winter, nobody lives without a car-starter, and much less a car. We drive everywhere. I drive everywhere. I live (gladly) without a car everywhere else, but not in Cornwall. Parking lots fill the city, rather than people. Everyday transitions are in cars.

"You are not in a jam,
you are the jam!" [1]

[1] Bart Lootsma, "Synthetic Regionalization: The Dutch Landscape Toward a Second Modernity," in ed. James Corner. 1999. *Recovering Landscape*. New York: Princeton Architectural Press.



Cullen:

Projection and Recession.

Actors/ Agents:

Habit. Dependence.

Connections:



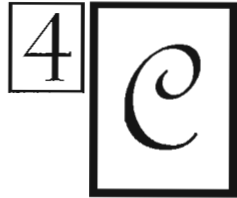
reflective collage, Cornwall; magazine scraps; glue stick

12 juillet 2002

Is the grass greener?

There is a purveying competitive attitude regarding the 'outside appearances' (of people, of properties) in Cornwall. The land, and hence, the landscape are like Le Corbusier's "virgilian park in which the building... [stands] much like an erect steak amid garniture". [1]

[1] Mark Treib, "Nature Recalled" in ed. James Corner. 1999. *Recovering Landscape*. New York: Princeton Architectural Press.



Cullen:

Thisness. Seeing in detail.

Actors/ Agents:

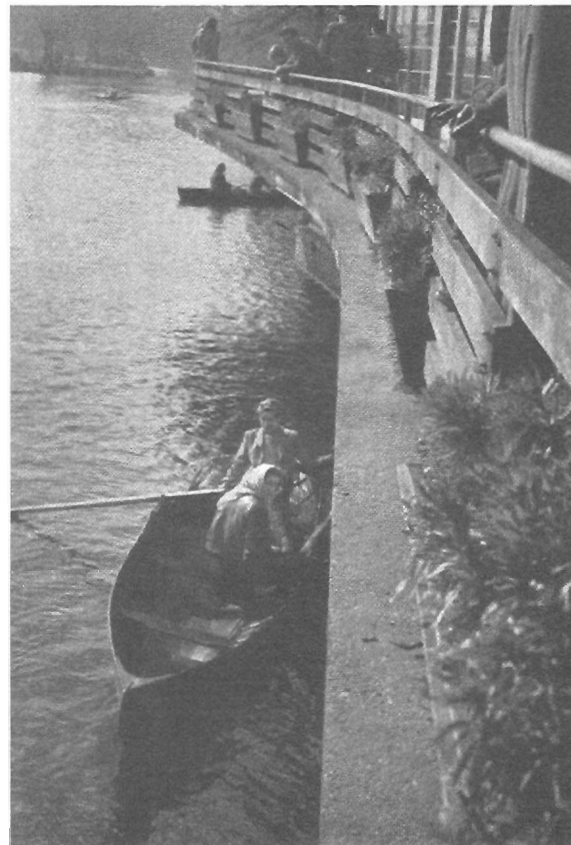
Attitude. Chatter.

Connections:



Again there are lines of advantage which can be colonized; the line along the parapet of a bridge which people seem to prefer for the sake of the immediacy of its view and position is one such.

Gordon Cullen,
The Concise Townscape



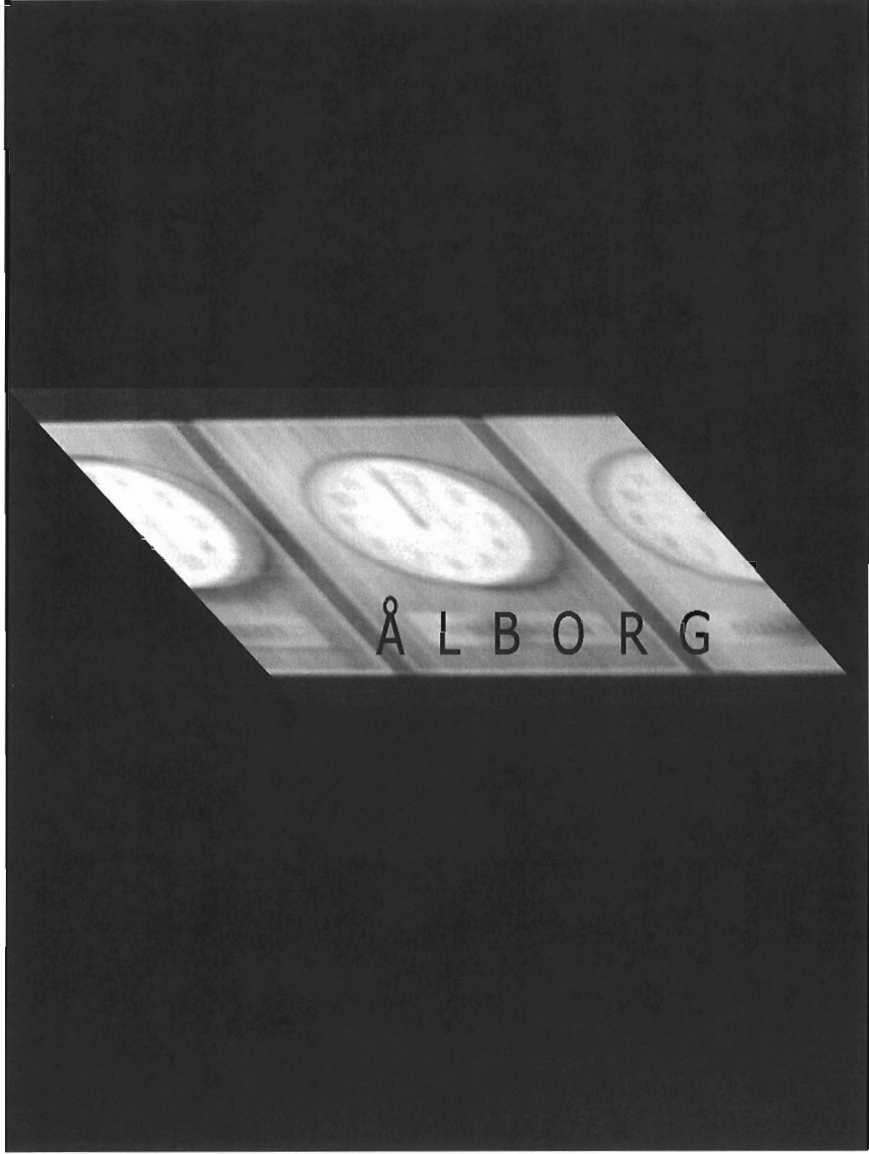
advantage



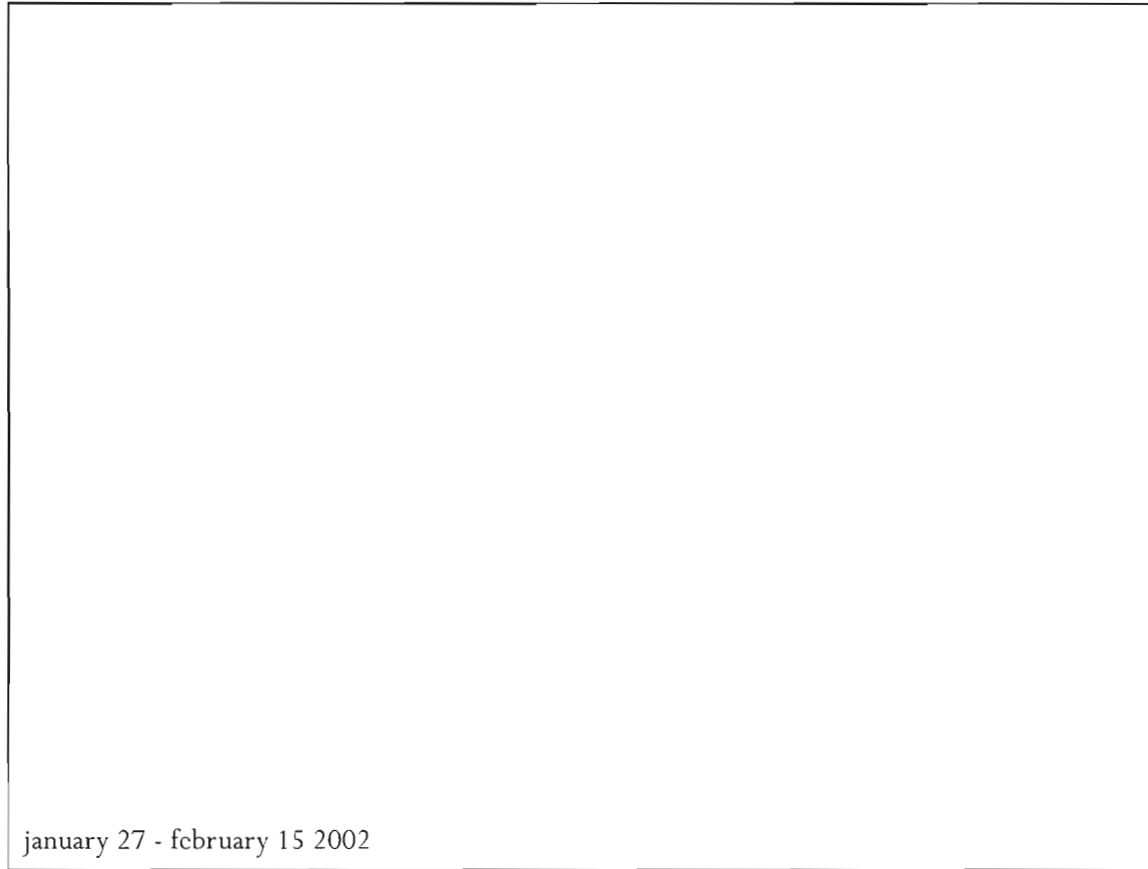
advantage

24 juillet, 2002
Cornwall,
Ontario, Canada
original image:
digital photograph
13 x 17"

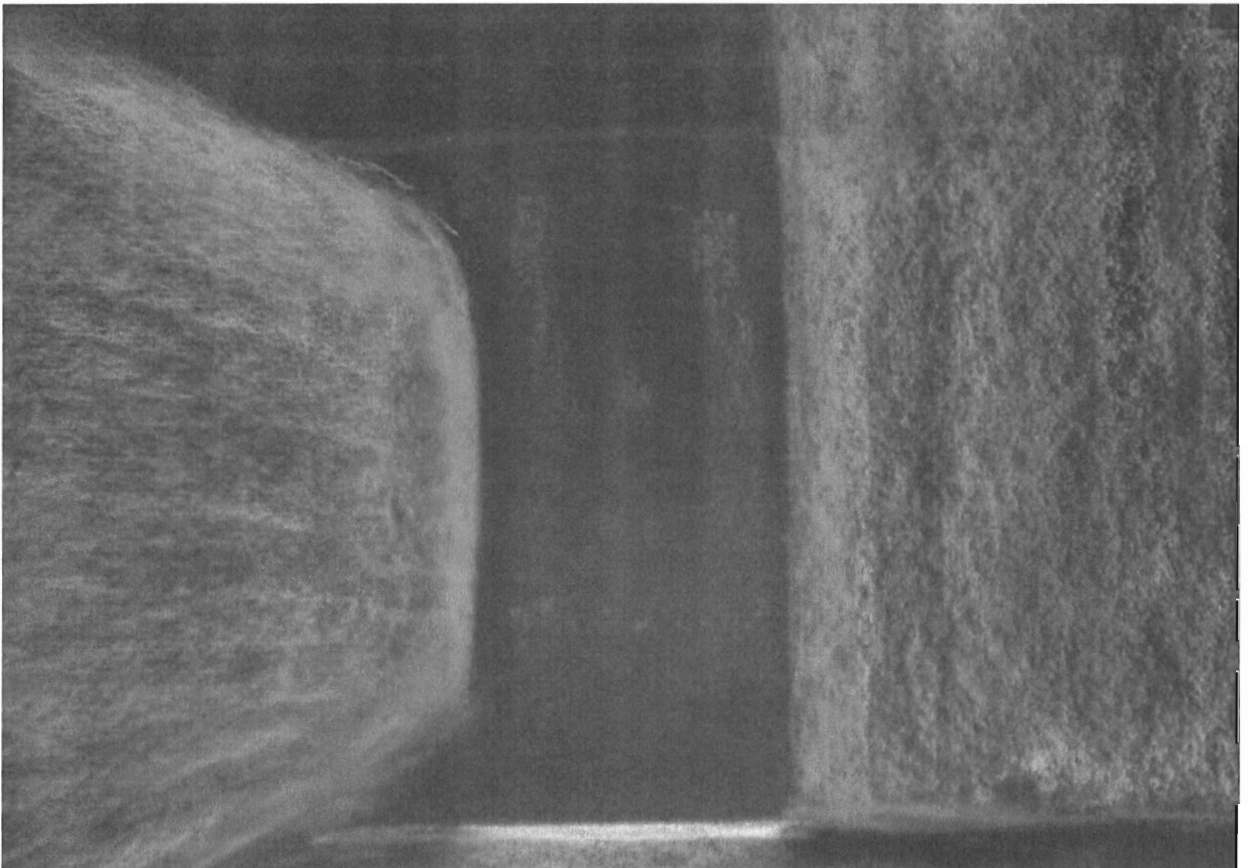
From the cross-bridge between the car-park and the mall, those simply 'hanging out or about' have an open view of the pedestrian and vehicular traffic below.



MAR 1 9



january 27 - february 15 2002



The coast, near Løkken, Denmark; b/w photograph 4.5x6"
d.3 februar 2002

Løkken

*The North Sea... the sand dunes,
the wickid wind: all cleansing,
reassuring, a place where I feel
whole, a place I dream about. It
is difficult to 'cut off' what keeps
my mind in Canada and my heart in
Denmark. There has been so much
to absorb... remembering the lan-
guage, becoming re-acquainted with
the culture. It is difficult to pull
myself entirely here when it is
only meant to be a transition in
my life.*

1



Cullen:

Advantage.

Actors/ Agents:

Nature and Culture
interacting.

Connections:

Q₄

B_{8i}

C₂

Å₃₅

Aalborg; conté on black charcoal paper 8.5x11"
d. 4 februar 2002

Dørren

Coming to Aalborg is: a door clos-
ing or opening; I cannot decide
which one. The instant the plane
hit the ground, I was absolutely in
heaven, again. It feels as though
I spent the month in Cornwall iso-
lated in my parents' house, avoid-
ing the reality beyond the walls.

2



Cullen:

Mystery. The Maw.

Actors/ Agents:

Mind and Space.

Connections:

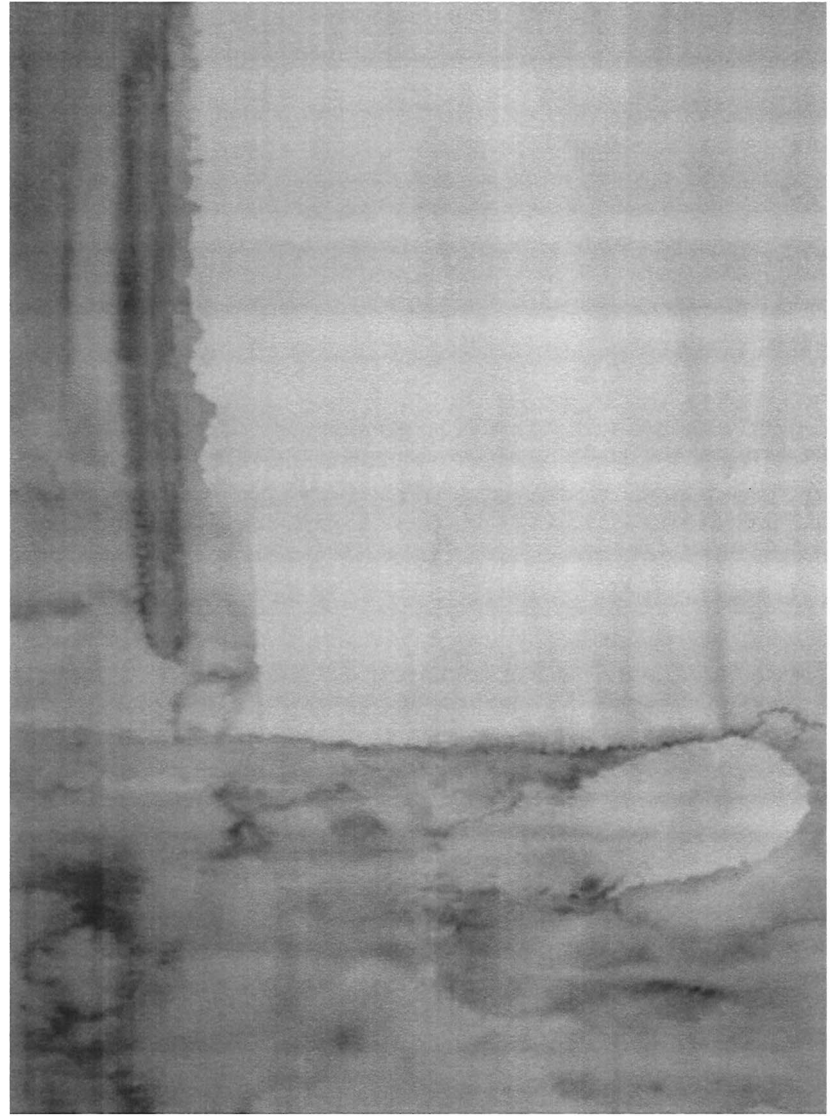
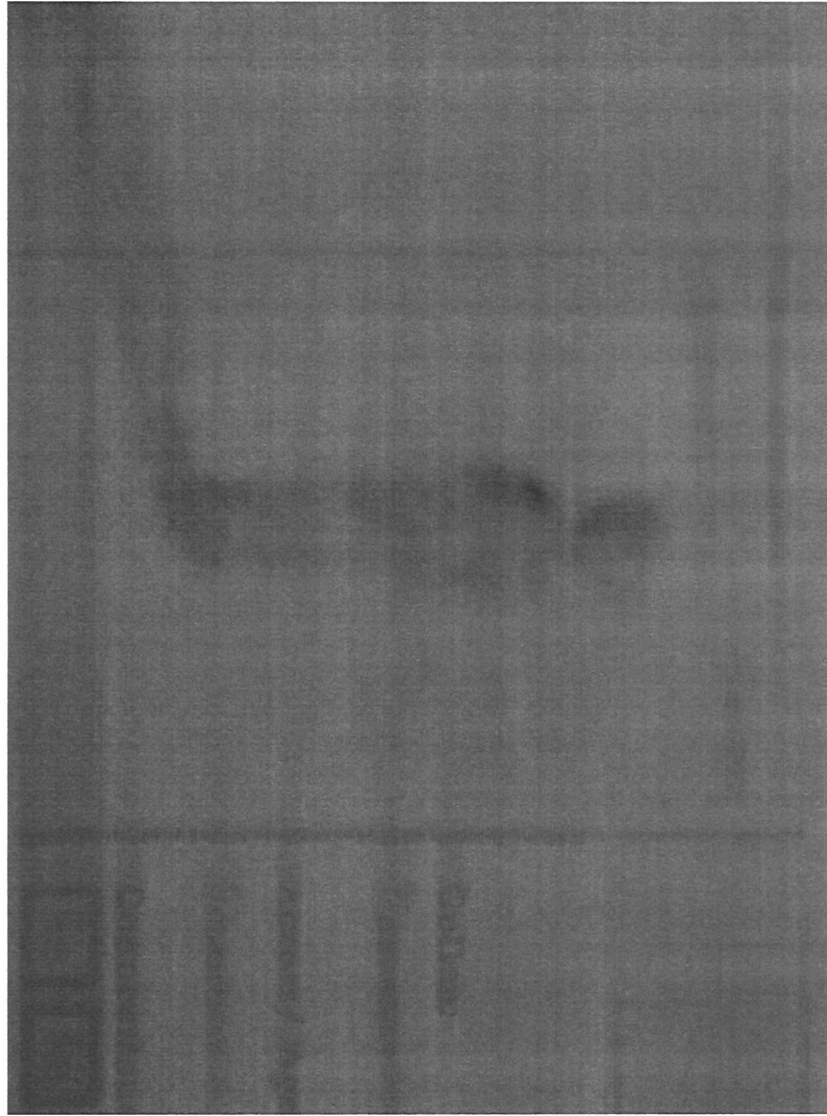
Q₄

B_{2i}

Y₁

Å₄₂

MAR 22

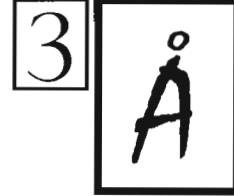


Aalborg; watercolour on watercolour paper, 8.5x11"

d.6 Februar 2002

tree city

There is a blending of city and nature. It feels as though I live in a mini-village, where everything is in close proximity, and more importantly, accessible to all. Small details like space on buses for strollers... Living in Nørresundby, I can 'admire' Aalborg from 'there', yet be 'here' all the same. Despite the weather, there are still so many things to be excited about: when one has only a 15 minute walk to downtown, three steps around the corner to ...everything.



Cullen:

Here & There.
Trees Incorporated.

Actors/ Agents:

City and individual.

Connections:

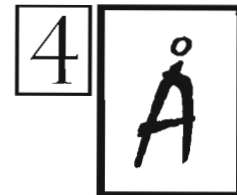


Aalborg; charcoal on grey charcoal paper 8.5x11"

d.7 februar 2002

alene

I am still a stranger to those from this city and country. That is, once I open my mouth. Otherwise, I can blend in this city of Vikings. I am also beginning to notice the changes in the almost-decade of my absence. Scary.



Cullen:

Exposure. Scale on Plan.

Actors/ Agents:

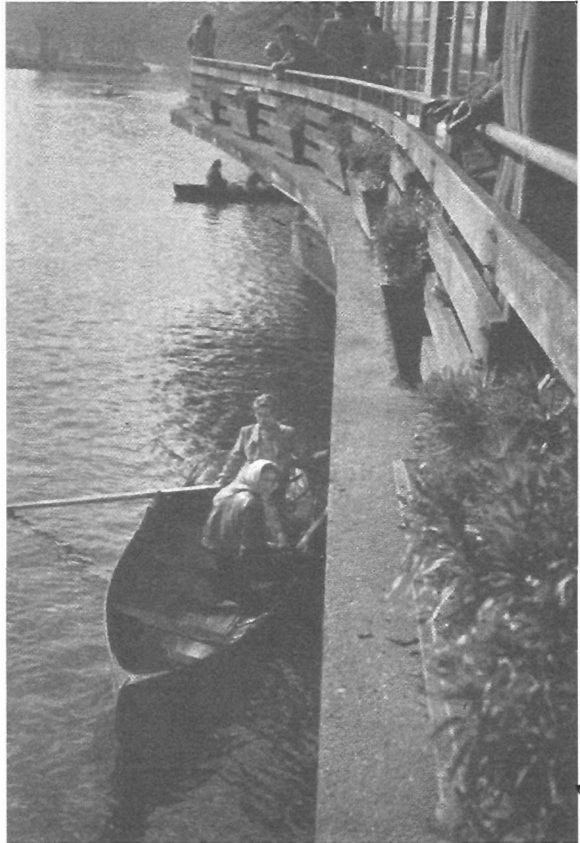
Individualization.
Americanization.

Connections:



Again there are lines of advantage which can be colonized; the line along the parapet of a bridge which people seem to prefer for the sake of the immediacy of its view and position is one such.

Gordon Cullen,
The Concise Townscape



advantage



advantage

13 April, 2002

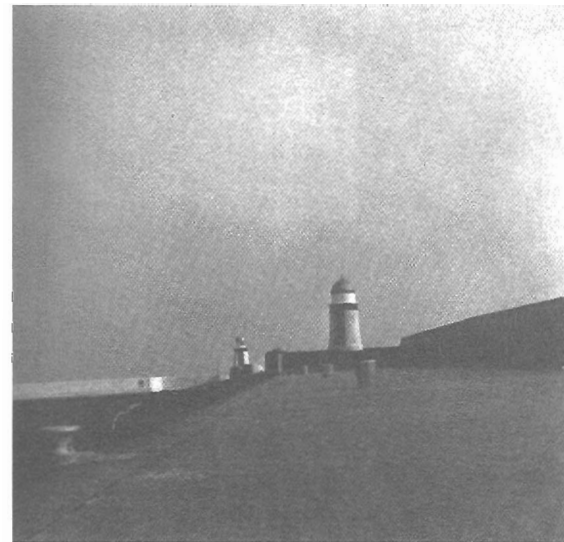
**Aalborg,
Danmark**

original image:
digital photograph
13 x 17"

Suspending over the water, the breeze on the bridge gives its pedestrians (and occasionally, its cyclists), an incredible journey. From an elevated position, not only is the view clear, but thoughts also have the ability and the possibility to soar.

Emptiness, a great expanse of sky, geometry, these are some of the elements that create the feeling of exposure. The storms which have necessitated and shaped this construction recede so that we can walk with impunity, but this place really belongs to the sea.

Gordon Cullen,
The Concise Townscape



exposure



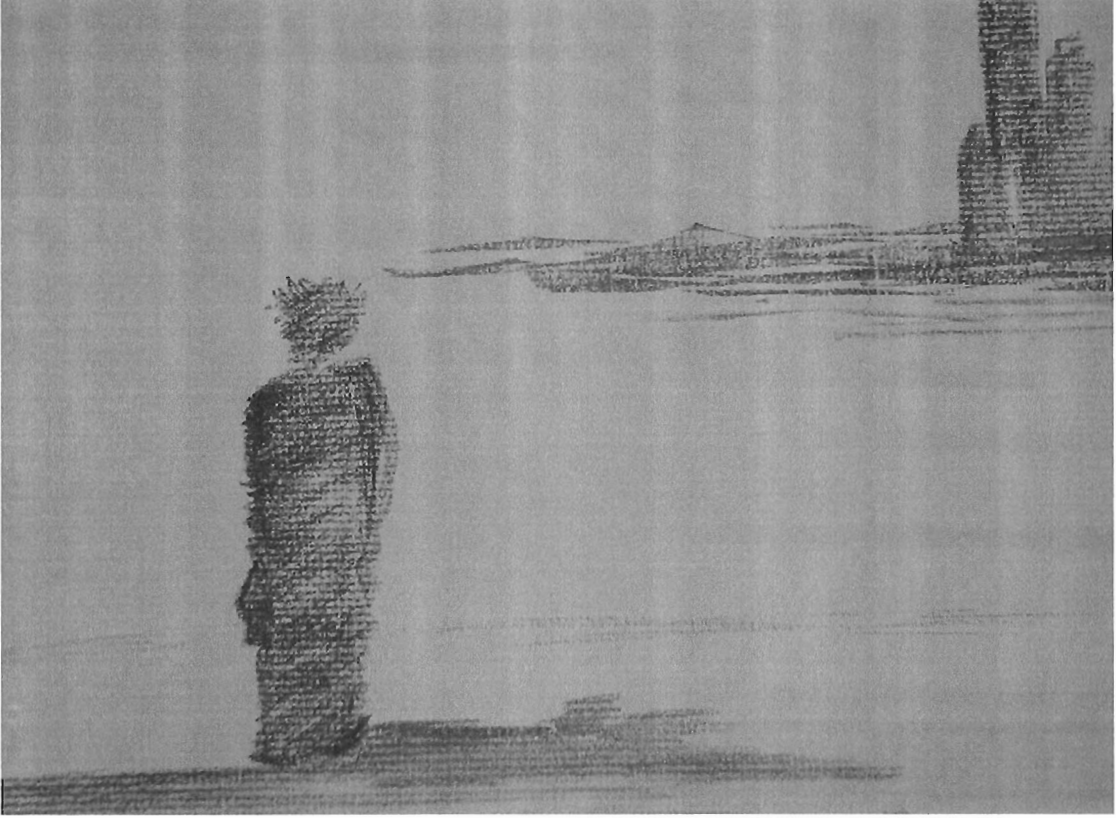
exposure

9 Juli, 2002

**Aalborg,
Danmark**

original image:
digital photograph
13 x 17"

The hard edge created by the asphalt lining the fjord, in contrast to the calm flow of the water and its many jellyfish, exposes humans to the elements on this span of the harbour. Once the place of bustling market exchanges, it now belongs to new encounters from within the city.



Aalborg; charcoal on grey charcoal paper 8.5x11"

d.7 februar 2002

city gyrl

I am not accustomed yet to everything closing at 17h00, and the short business hours on Saturdays. It is bizarre and somewhat eerily quiet to someone who has just been to New York City, and lived in North America for most of the past ten years, where the time to consume is non-stop, especially online.

5



Cullen:

Narrows.

Actors/ Agents:

City and individual.

Connections:

Å42

Q1

B5i

Å32

Aalborg; charcoal and conté on blue charcoal paper 8.5x11"

d. 8 februar 2002

group hug

Once in the city, everything becomes familiar again. Despite the non-grid-like pattern of the streets, the irregularities of the footpaths and the twists and turns, ease my re-orientation. Without a map, I sense my way through space. Even in the 'suburb' where my host family lives, I step off the bus and follow my instinct to their home. Enchanting.

6



Cullen:

Narrows.

Actors/ Agents:

Mind and space. Gut.

Connections:

Q2

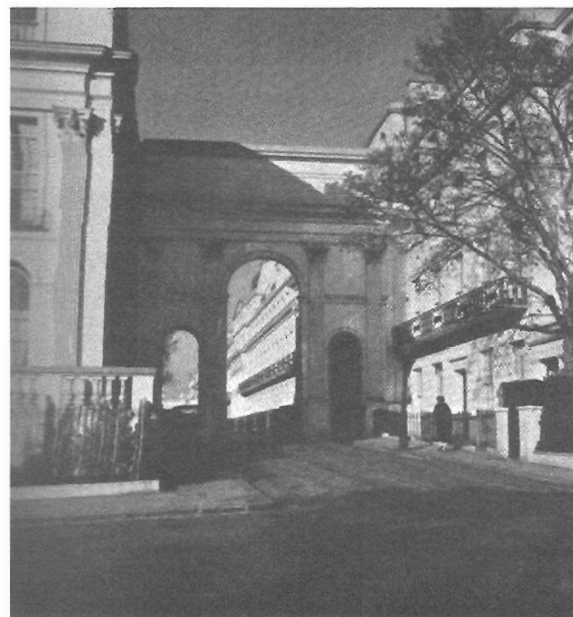
Å32

B7ii

B5ii

The first category of relationships...is concerned with the interplay between a known here and a known there... . In Nash's Regent's Park terrace...the dividing archway serves to give the single composition intricacy and growth. Judging by the inordinate height of the archway we are meant to see out of the relatively modest courtyard up to the noble main façade. He (sic) is playing off one part of the composition against the other in order to intensify the total effect.

Gordon Cullen,
The Concise Townscape



here and there



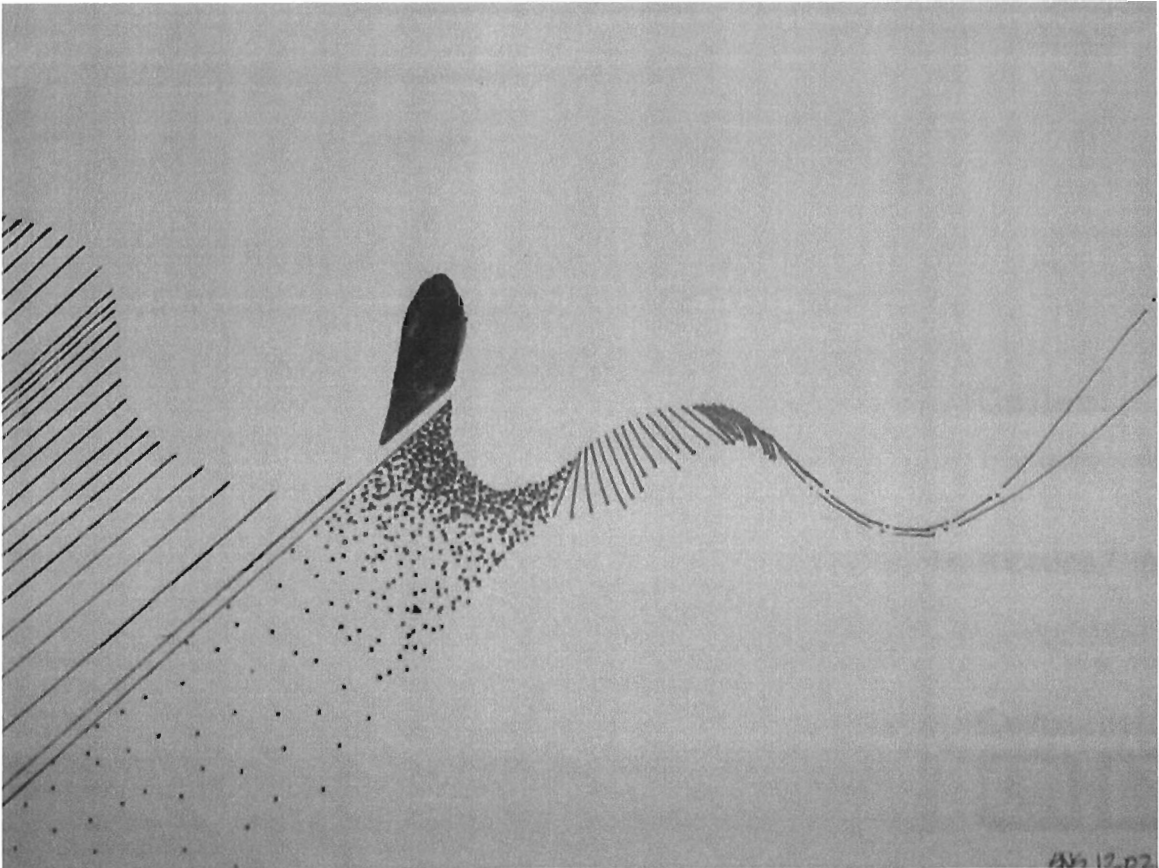
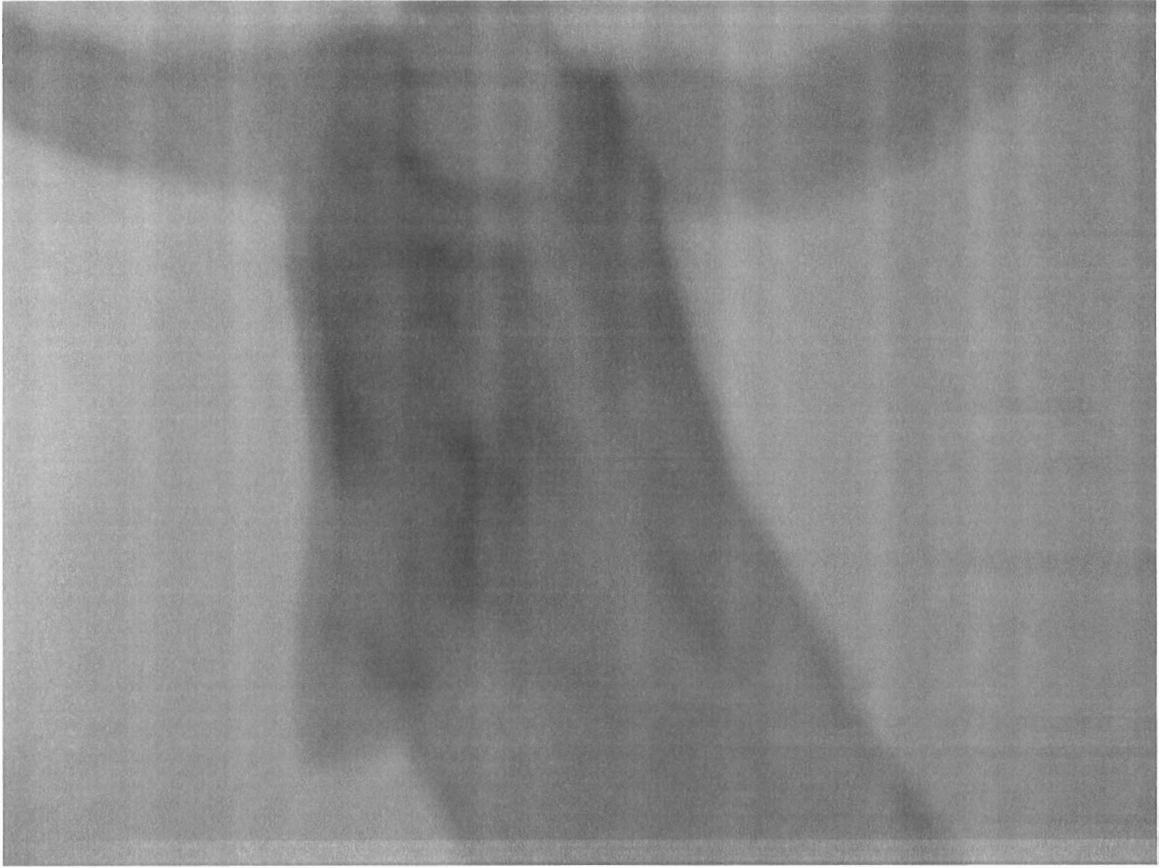
here and there

9 Juli, 2002

**Aalborg,
Danmark**

original image:
digital photograph
13 x 17"

Despite its integration into the city of Aalborg, Nørresundby is still physically divided from Aalborg by the fjord. Although linked by a bridge, they are divided in mind. The position of these two buildings speak of the division. Across the way is Nørresundby, as seen from Jomfru Ane Gade ('the street').

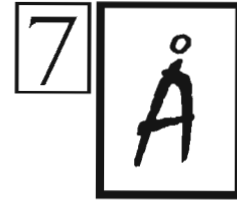


Aalborg; watercolour on watercolour paper; 11x17"

d.10 februar 2002

Twisted

There is an additional comfort when walking down the streets and seeing little or no commercial advertisements. The only one to strike me to date is the Body Shop in central Aalborg. Stark naked buttocks draped by a man's arm. An anti-violence against women campaign?



Cullen:

Noticeable Absence.
NOT exposure.

Actors/ Agents:

small business vs. BIG
BUSINESS

Connections:

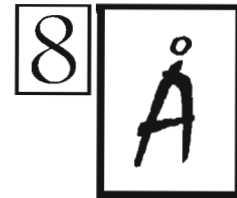


Aalborg; pen on white bond; 7x9"

d.12 februar 2002

wave

My emotions and senses are on overload. From having hidden in the house in Cornwall, to wanting to experience everything here, it is a bit of a culture shock. There is still a need to filter and reject things, but to a lesser degree than in Canada. Indeed, there is a 'changing face' in Denmark, and specifically, in Aalborg, and it has become a matter of distinguishing what is Danish and what is not. Yet...everything is people-scaled and feels thought-through.



Cullen:

Exposure.

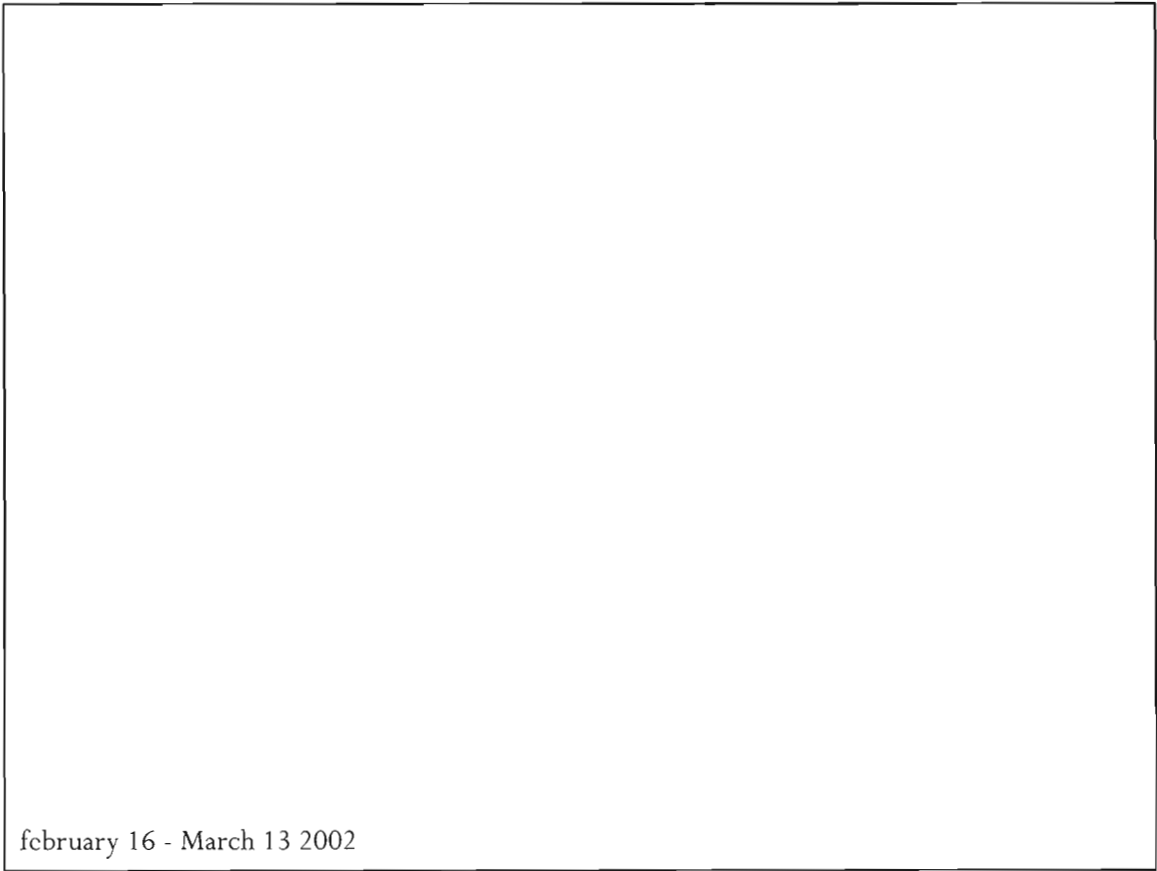
Actors/ Agents:

City and individual.

Connections:







february 16 - March 13 2002



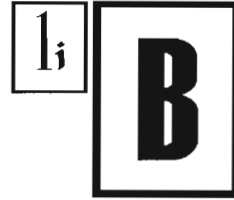
Bayoke II, Bangkok; colour photograph, photoshop

February-March 2002

Billboards

The billboards iconize the exclusion/ inclusion dichotomy in Bangkok. As a vertical symbol of consumption, of (sometimes unfinished) construction, and an invading culture, they illustrate the vertical segregation of a culture horizontally blurred.

Once a city based fundamentally on Buddhism and Thai culture, it appears confused, and is confusing to the visitor. Although the rich live side-by-side with the poor, their 'work and play' spaces are firmly distinguished.



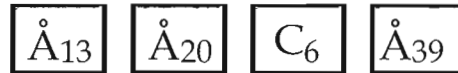
Cullen:

Occupied Territory.
The Tell-Tale.

Actors/ Agents:

Visual Hierarchy.
Commodified Space.

Connections:



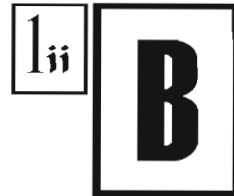
Bayoke II, Bangkok; colour photograph, photoshop

February-March 2002

Billboards II

If the landscape is a "poetic reflection on human existence" [1], then what does Bangkok say about its inhabitants? This corporate landscape has no dedication to anything, or to anybody for that matter.

[1] Mark Treib, "Nature Recalled" in ed. James Corner. 1999. *Recovering Landscape*. New York: Princeton Architectural Press.



Cullen:

Occupied Territory.
The Tell-Tale.

Actors/ Agents:

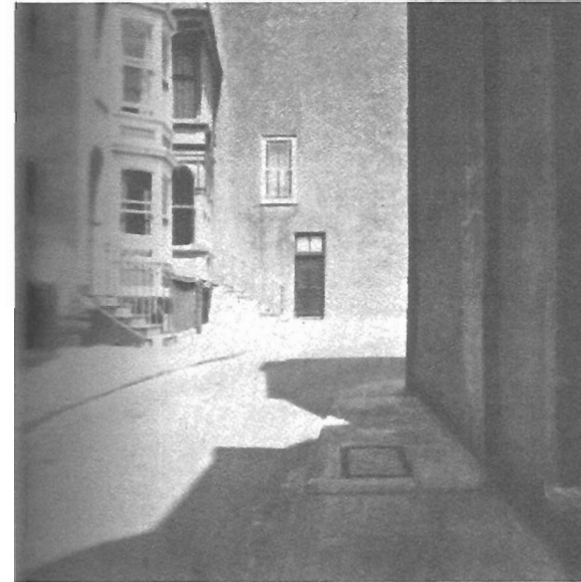
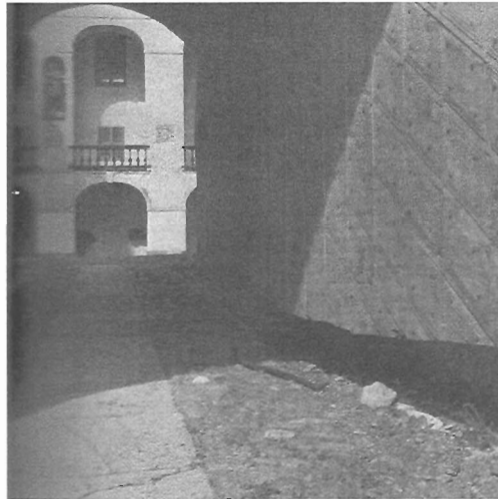
Visual Hierarchy.
Commodified Space.

Connections:



From time to time buildings (which normally observe the conventions and fit into the landscape as per architecture) emerge as another art, and to the extent that they do this they achieve a fresh significance due to the different standards to be applied... .

Gordon Cullen,
The Concise Townscape



anticipation



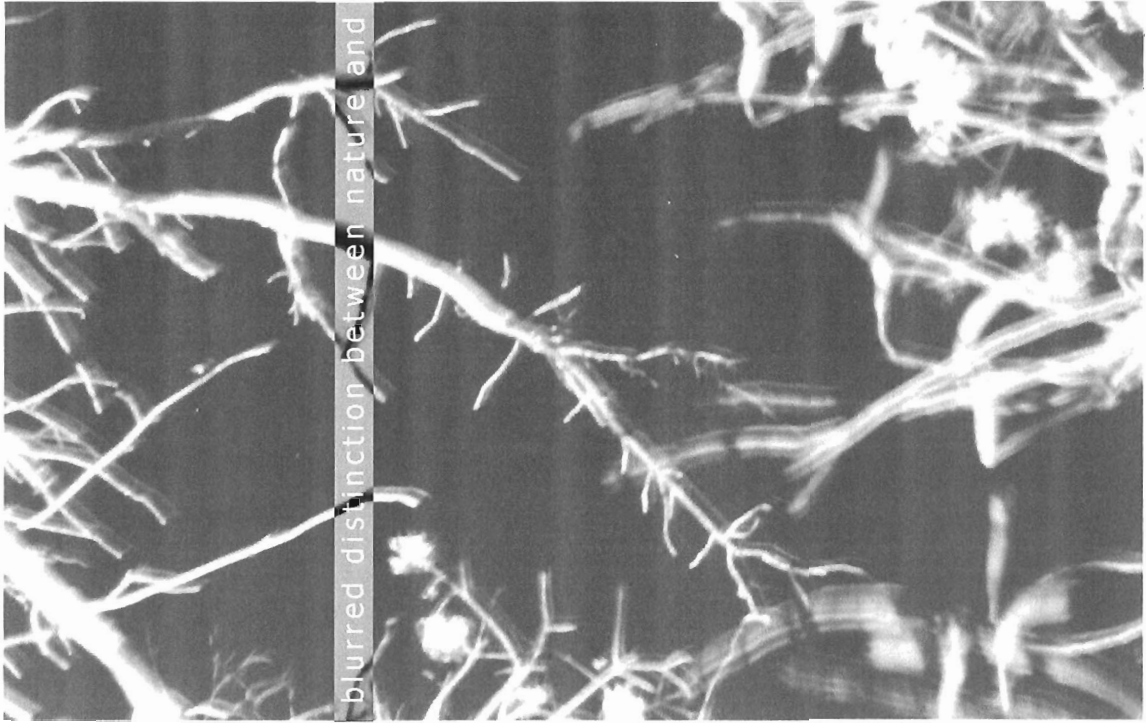
anticipation

22 February, 2002
Bangkok,
Thailand

original image:
digital photograph
13 x 17"

The stirring of curiosity coupled with a fear of close encounters, and being surrounded, provoke the passing of this space in a hurried, determined way. The light, its force drawing us to the 'other side' reassures an otherwise anxious journey.

blurred distinction between nature and culture



blurred distinction between indoor

and outdoor

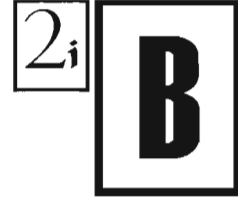


Kuo Samet, Thailand; colour photograph 4x6"

March 2002

Blurred

The 'down there' life in Bangkok, on the streets filled with pollution, flea-banned dogs, and street kitchens, any clue of a western order is blurred.



Cullen:

Occupied Territory.

Actors/ Agents:

Globalization. Culture.

Connections:



Kuo Samet, Thailand; colour photograph 4x6"

February - March 2002

Blurred II

On this horizontal plane, nature is interspersed with culture, tourists walking off the usual path find themselves in private spaces without recognizing them as such, the climate allows (and to a certain point, demands) an open dialogue between the indoor and the outdoor>>>



Cullen:

Indoor Landscape and Outdoor Room.

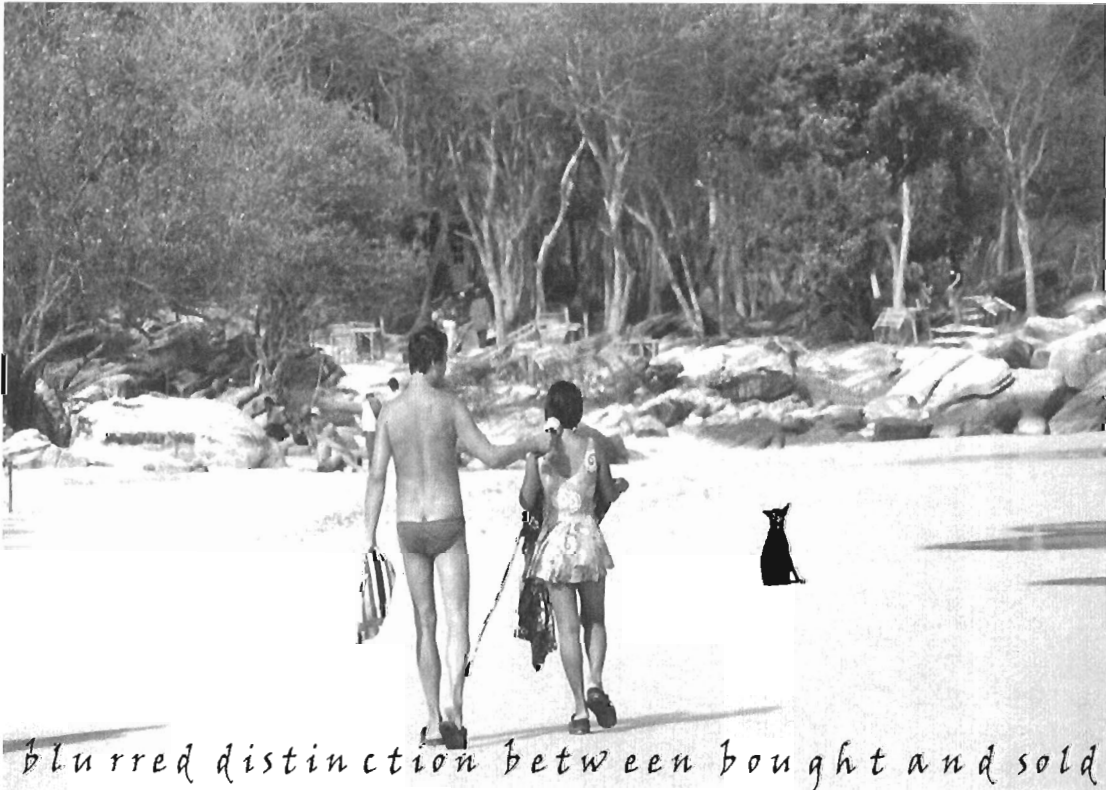
Actors/ Agents:

Culture.

Connections:



blurred distinction between public and private



blurred distinction between bought and sold

Bangkok; digital photograph.

February 2002

Blurred III

**Privacy is a privilege for the
wealthy>>>**



Cullen:

Narrows.

Actors/ Agents:

Capitalism.

Connections:



Kuo Samet, Thailand; colour photograph 4x6"

March 2002

Blurred IV

**>>>and sexual promiscuity
between young Thai girls and
old western men is widespread.**



Cullen:

Possession in Movement.

Actors/ Agents:

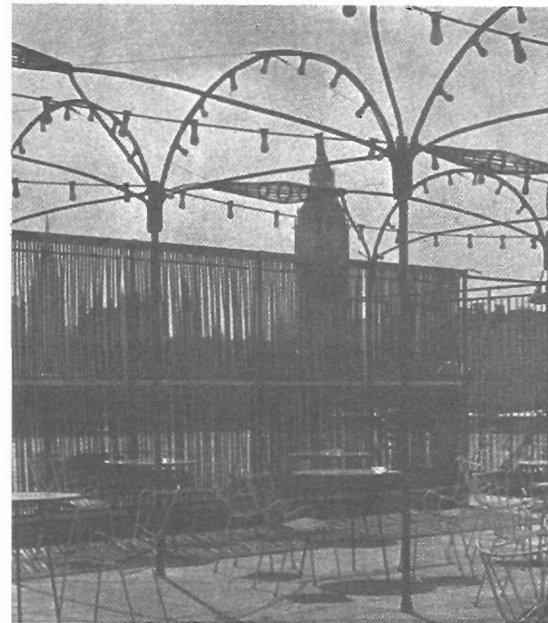
Western >< Asian Culture.

Connections:



It is sometimes astonishing how fragile can be the means of establishing enclosure or space. A wire stretched from wall to wall like a pencil stroke, a square of canvas stretched out overhead...a restaurant of the Festival of Britain we see how bamboo is used to establish enclosure and space and how it achieves that evocative charm of containing whilst revealing what is beyond.

Gordon Cullen,
The Concise Townscape



defining space



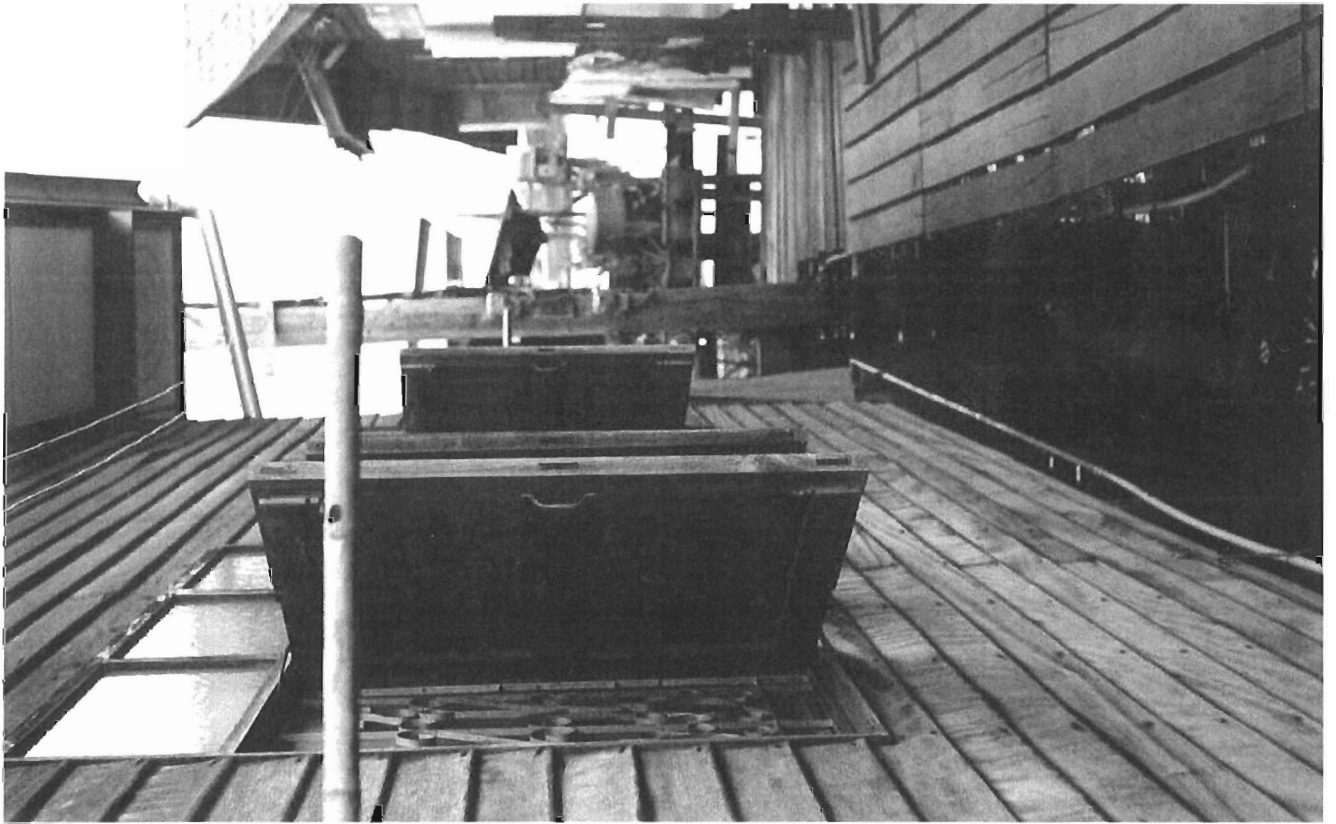
defining space

05 March, 2002

**Bangkok,
Thailand**

original image:
digital photograph
13 x 17"

It is astonishing that from within a squatters quarters, a form of definition, and a recognition for order exists. From the use of old benches to unused planters, a definition of space has occurred. The enclosure signifies identity, community.

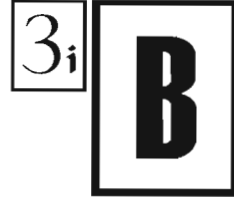


Bangkok; colour photograph 4x6"

February - March 2002

Shanties

On the horizontal plane, there is a community which is regarded in diminutive terms: the shanty towns. Here and there, one finds the most innovative forms of survival, as well as unity with nature, and a use of traditional Thai architecture. An example are the houses elevated over water, a preventative measure to the long monsoon season and the clay soils which are far from impervious. While some are illegal squatter settlements, others have rights to their building, but not the land.



Cullen:

Propriety.

Actors/ Agents:

Adaptation.

Urban Density.

Connections:



Bangkok; colour photograph 4x6"

February - March 2002

Shanties II



Cullen:

Seeing in Detail.

Actors/ Agents:

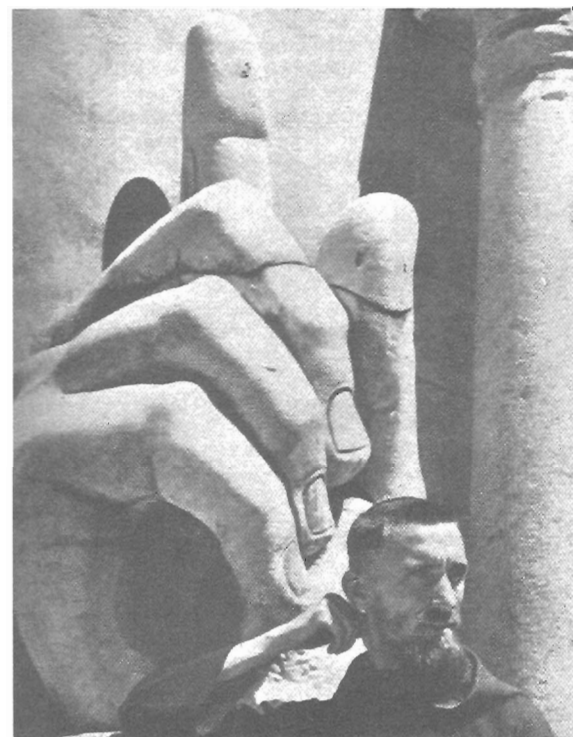
Tradition.

Connections:



By deliberately distorting the scale by giantism a shock is produced as of some sudden violence of nature or of unreality, whereas distortion by reduction produces the effect of a jewel box.

Gordon Cullen,
The Concise Townscape



distortion



distortion

20 February, 2002

Bangkok,

Thailand

original image:

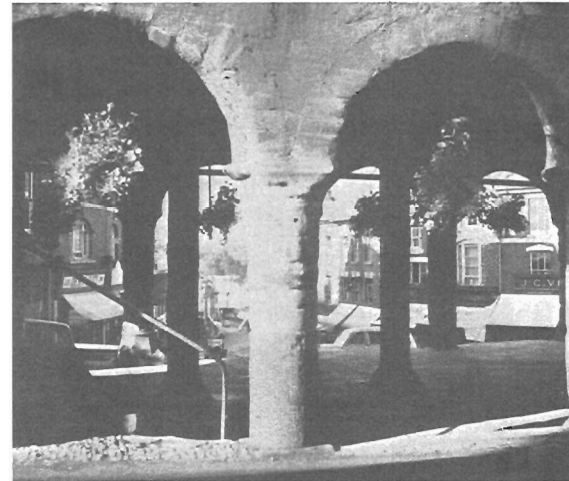
digital photograph

13 x 17"

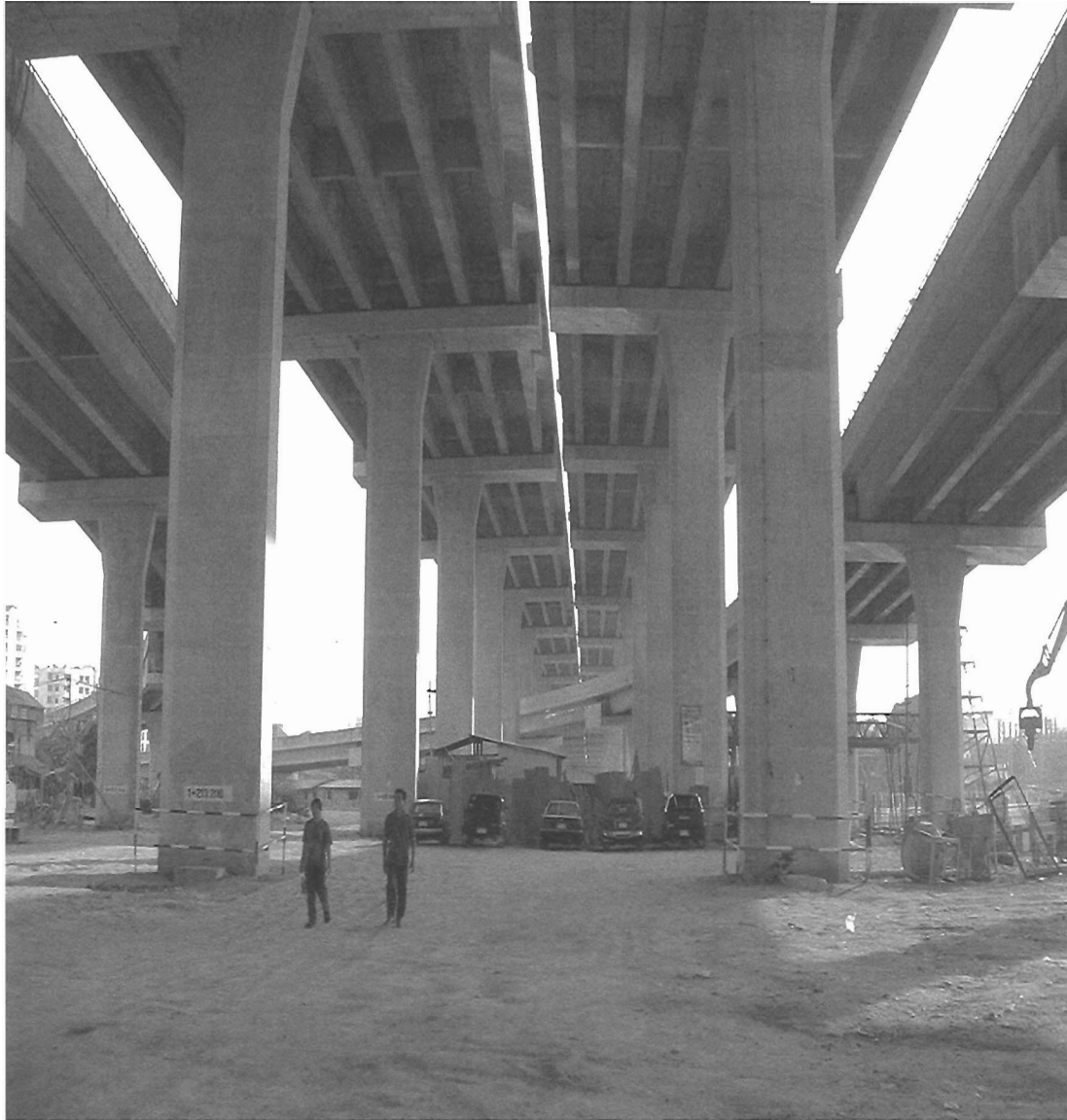
Travelling along the skytrain, the city's skyline is already overwhelming. Then, out of nowhere jumps the viking for the 'new coliseum', a giant in scale, and a contrast to the continued building mass, not to mention to the culture living around it.

The enclave or interior open to the exterior and having free and direct access from one to the other is seen here as an accessible place or room out of the main directional stream, an eddy in which footsteps echo and the light is lessened in intensity. Set apart from the hurly-burly of traffic, it yet has the advantage of commanding the scene from a position of safety and strength.

Gordon Cullen,
The Concise Townscape



enclaves



enclaves

20 February, 2002
Bangkok,
Thailand

original image:
digital photograph
13 x 17"

The fluidity between the cathedral-like room under the elevated highway and its context, sets it apart from other spaces. As an interior open to the exterior, the 'ceiling', despite being a highway, shelters us from the exhausting 'outside' elements.

APR 21



Bangkok; b/w photograph 4x6"

Shanties III

February- March 2002



Cullen:

Propriety.

Actors/ Agents:

Urban Density.

Connections:



Bangkok; colour photograph 4x6"

Shanties IV

February - March 2002



Cullen:

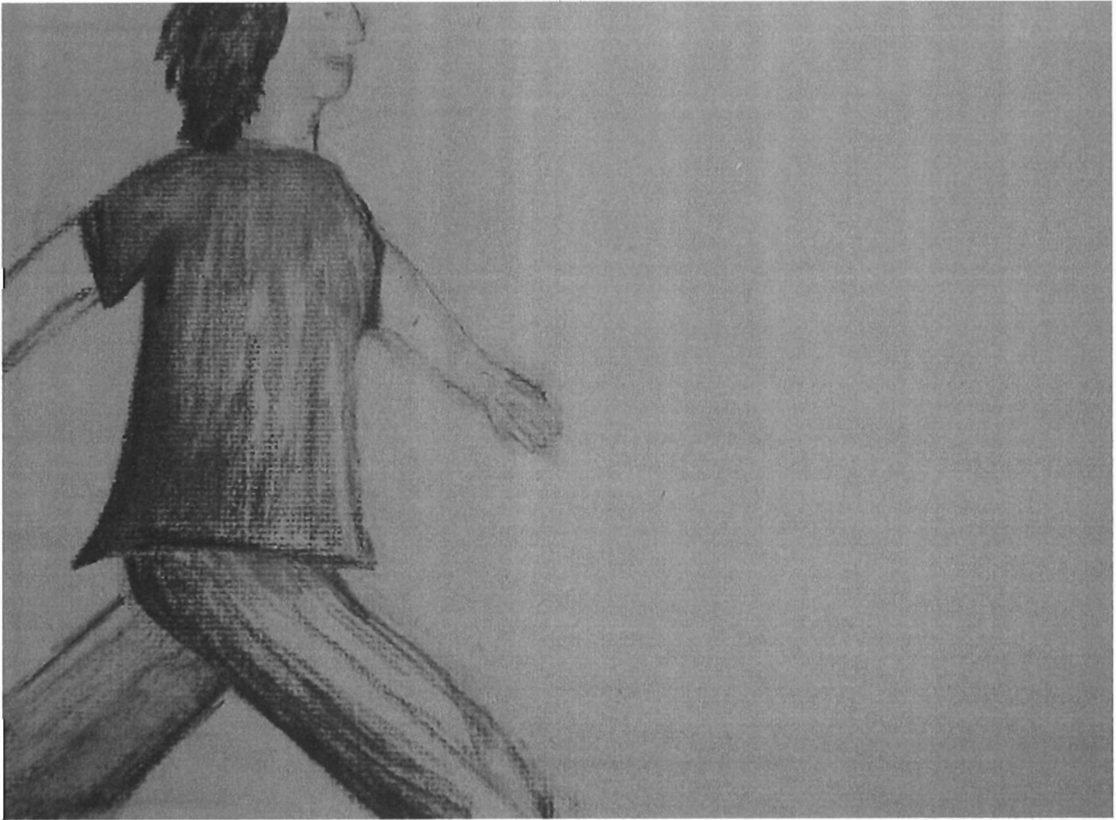
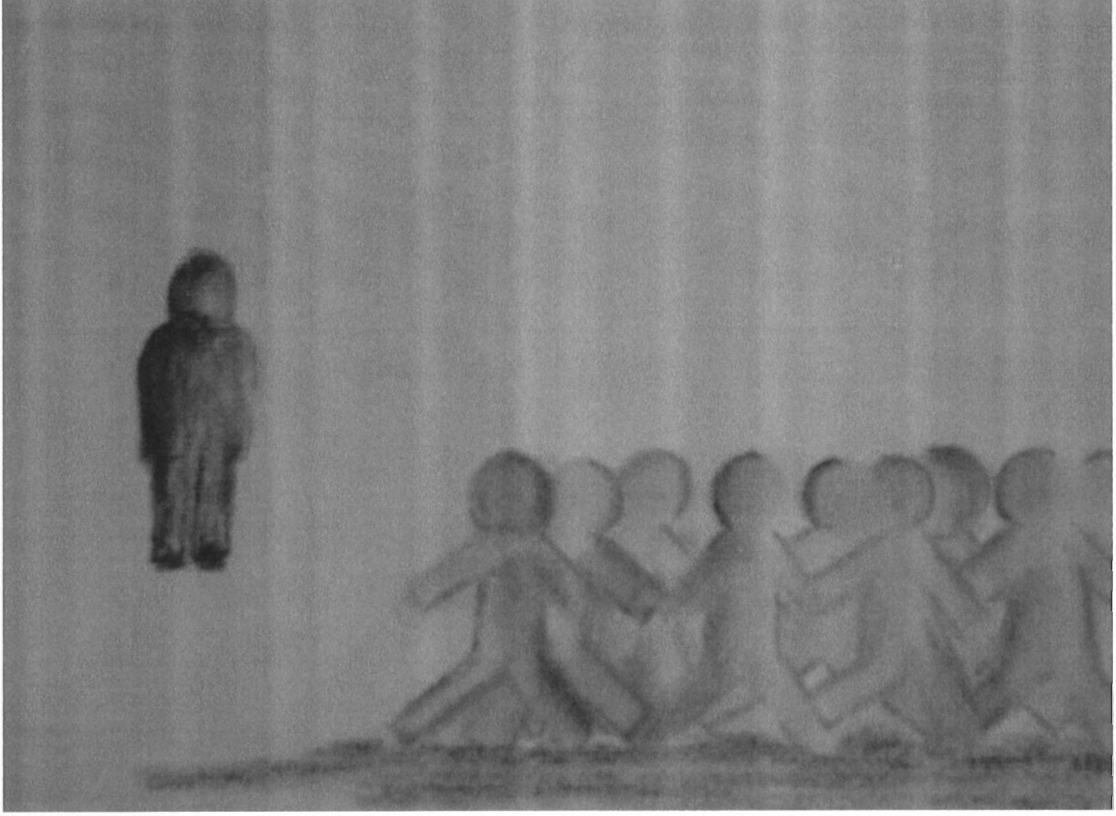
Seeing in Detail.
Multiple Enclosure.

Actors/ Agents:

Private/ Public dialogue.

Connections:



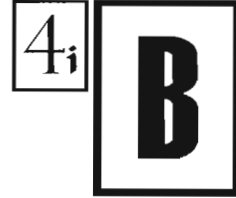


Aalborg (of Bangkok); charcoal on grey charcoal paper.

March 2002

Consumption: debate

The second symbol of vertical segregation are the consumption 'boxes' themselves: the malls. While embracing westernization, Bangkok has neglected its historical core, while trying to preserve it.



Cullen:

The Maw.

Actors/ Agents:

Market-based economy.

Connections:



Aalborg (about Bangkok); charcoal on grey charcoal paper.

March 2002

Consumption: submission.

Having established a multitude of dispersed 'centers' along the skytrain line, while simultaneously stopping the line from entering the historical core, it is throwing its city into opposites.



Cullen:

Possession in Movement.

Actors/ Agents:

Pressure.

Connections:





Bangkok; colour photograph 4x6"

19 January 2002

Consumption

The 'pearls' located along the skytrain line, are example of exclusion. Although thought to be public, they regulate who can enter the premises, thus negating entry to the majority of its local population.



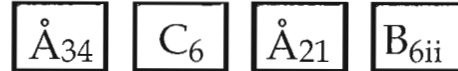
Cullen:

Truncation.

Actors/ Agents:

Narrow objective.

Connections:



Bangkok; colour photograph 4x6"

February - March 2002

Consumption II

It becomes difficult to be in a group of 20 students, in an eastern country, where the only place one can truly 'be' is in the hotel room, or to release the days' tensions in other typically tourist areas: the night market, the street lined with bars... the mall...



Cullen:

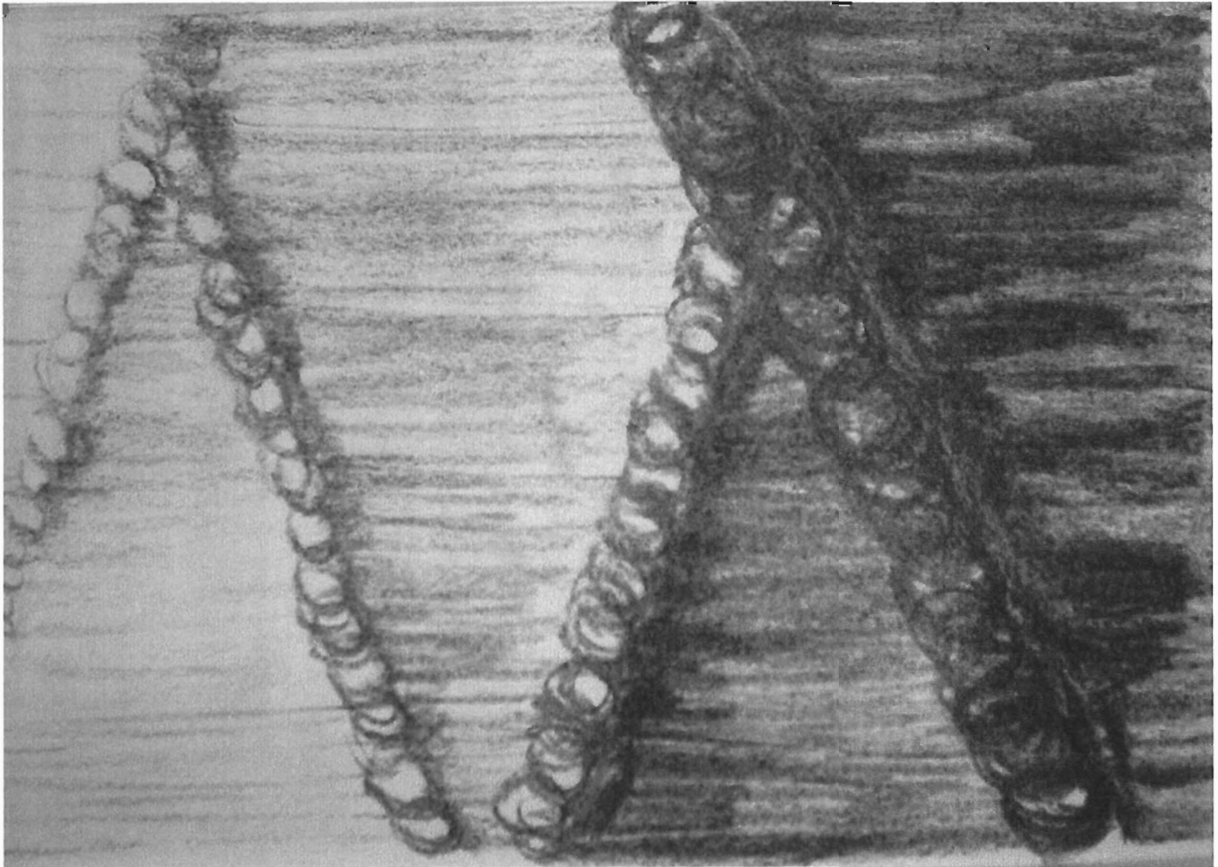
Juxtaposition.

Actors/ Agents:

Segregation.

Connections:





Bangkok; colour photograph 4x6"

Consumption III February - March 2002

4v

B

Cullen:

Possession.

Actors/ Agents:

Self & Others.

Connections:

Å₃₄

C₆

Å₂₁

B_{6ii}

Aalborg (about Bangkok); charcoal on bond

Consumption: elevator February - March 2002

4vi

B

Cullen:

This^{ness}.

Actors/ Agents:

Temptation.

Connections:

Å₃₄

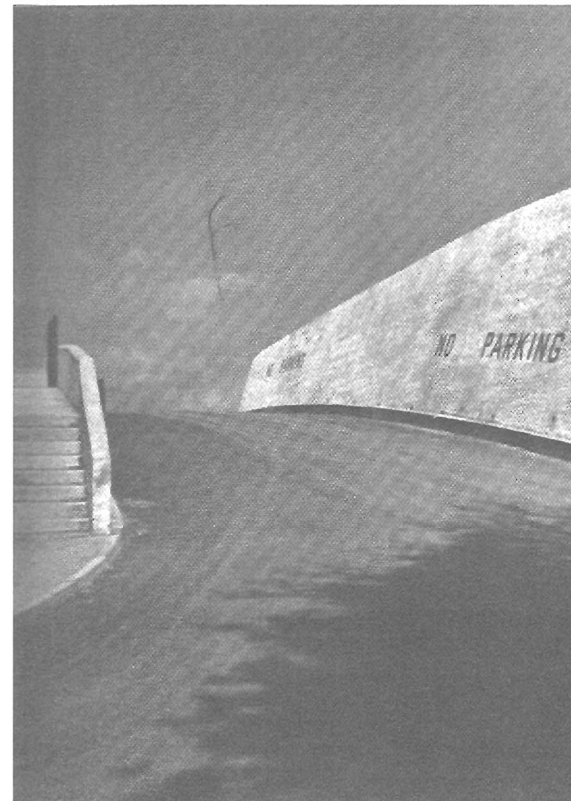
C₆

Å₂₁

B_{6ii}

Geometry is akin to the foregoing. It is as though some influence descends out of the Newtonian order and vastness of the sky and imbues the landscape with its scale, detachment and austerity, rather as the appearance of the headmaster in a school classroom can change a chattering, restless and giggling group of jolly children into a serious and concentrating silence. The English landscape with its little trees and cosy hamlets is sometimes transmuted to a quite different character by the geometry which these pictures try to suggest.

Gordon Cullen,
The Concise Townscape



geometry



geometry

05 March, 2002

Bangkok,

Thailand

original image:

digital photograph

13 x 17"

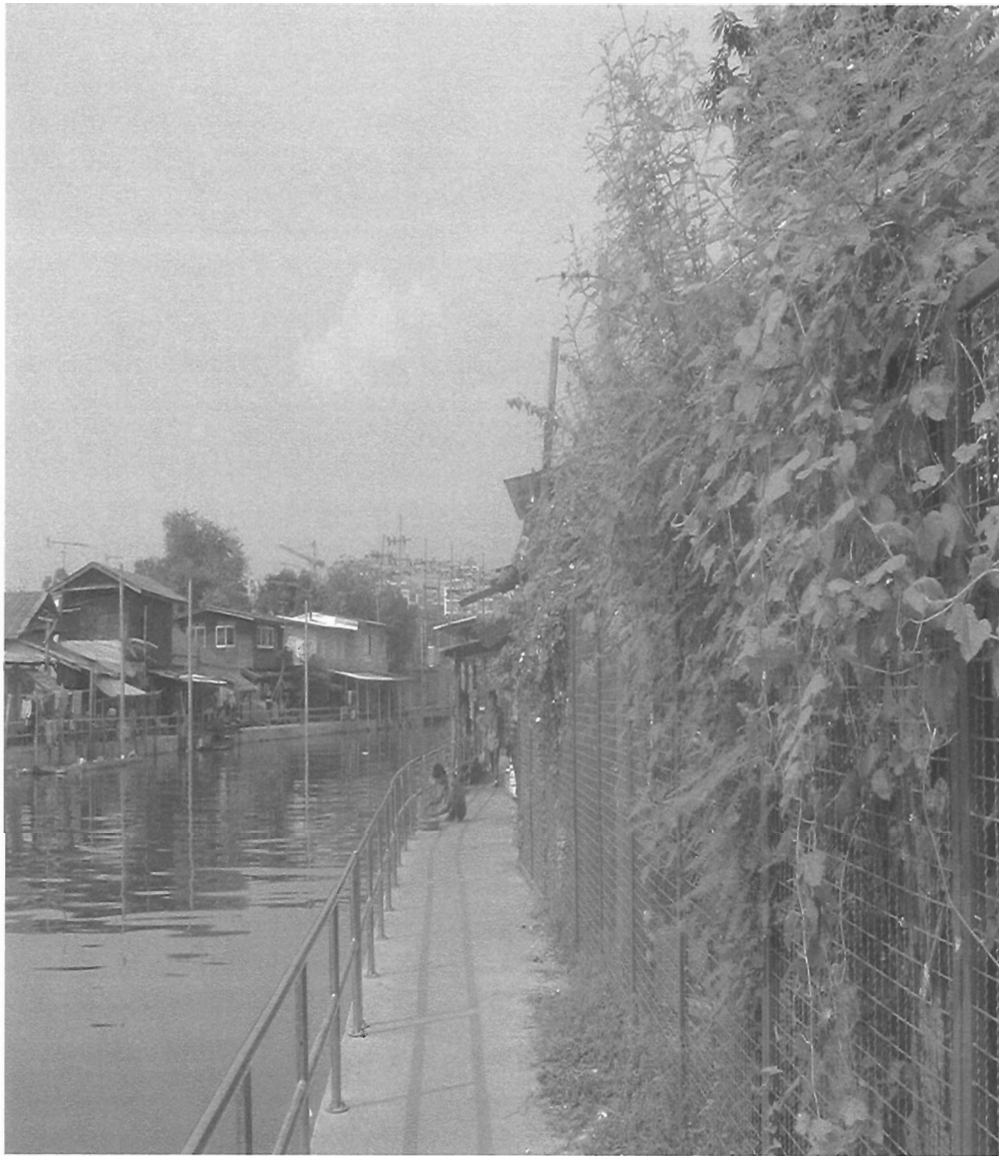
Order descends upon randomness, chaos, and ad-hoc-ness. The consequence: a lengthy carpet of rail, bound for who-knows-where, with no particular attention to where it has been, nor its surroundings. The transmutation of its context... homes to those who do with less.

Luxuriant growth, enclosure, little sky and warm brickwork create the inward life of intimacy and cordiality. There is here a bright and blooming human vigour.

Gordon Cullen,
The Concise Townscape



intimacy



intimacy

22 February, 2002

Bangkok,

Thailand

original image:

digital photograph

13 x 17"

The proximity of luxuriant growth, in contrast to the fluidity of the water, creates an enclosure different than others. That is, one which is not restraining nor intimidating.

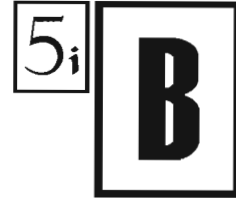


on the way to Phetchaburi; digital photograph, photoshop

February 2002

Women: solo dancer

Women are rarely seen alone on the streets of Bangkok. Due in part to their cultural 'shyness', and safety issues, women usually walk around in groups. Women also seek shade, because of the desire to be as 'white' as possible, one of the many reasons they bathe publicly fully clothed.



Cullen:
Mystery.

Actors/ Agents:
Culturally-determined boundaries.

Connections:



on the way to Phetchaburi; digital photograph, photoshop

February 2002

Women: dancers

In this male-centered society, women are usually the care-givers and are responsible for children. Activities of people within Thailand are usually divided along male-female lines.

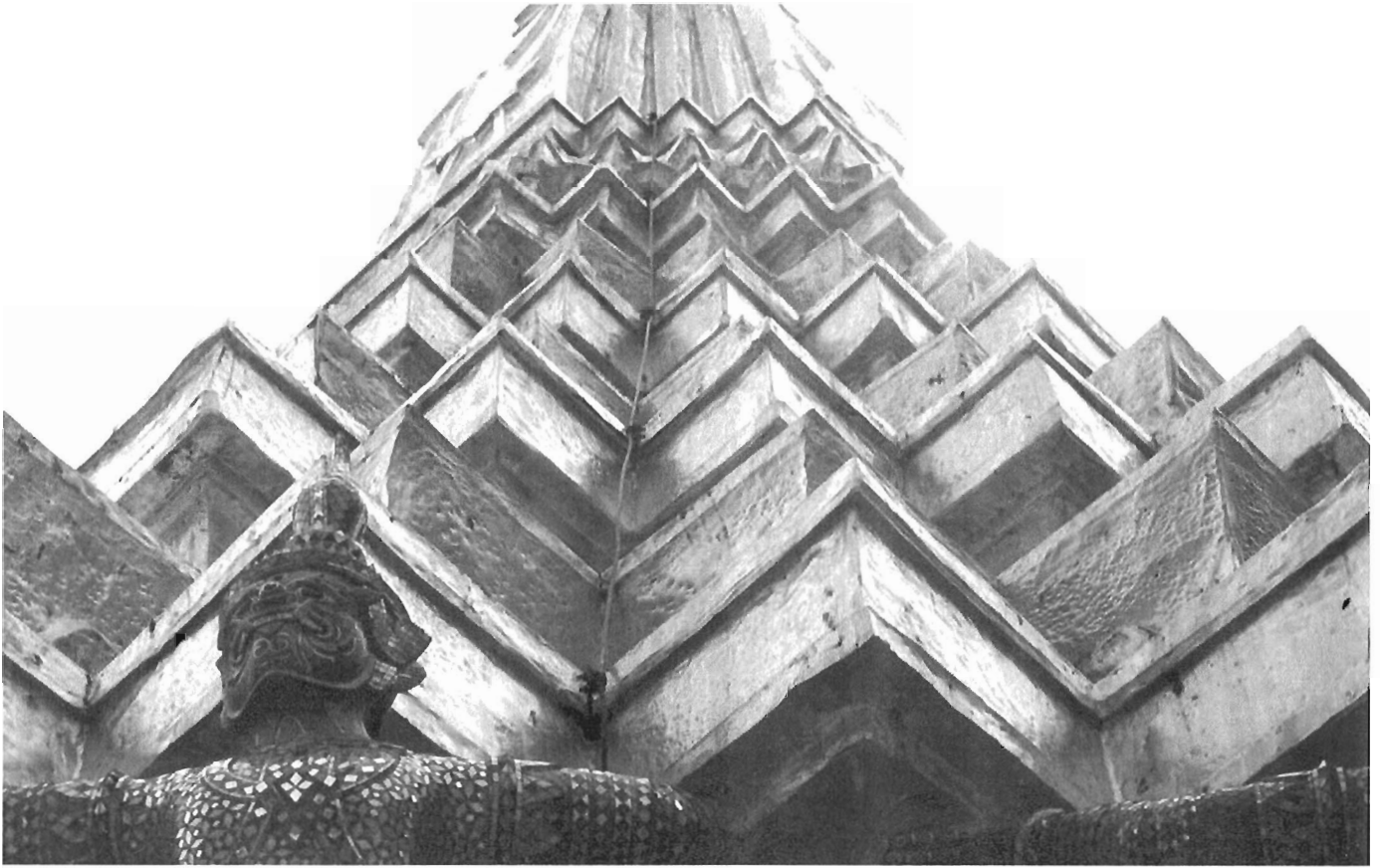


Cullen:
Exposure.

Actors/ Agents:
Tradition.

Connections:





Grand Palace, Bangkok; colour photograph 4x6"

March 2002

Women: strength

In Buddhism, women are not to touch the monks, and the nuns in Thailand have become shunned. Despite this, women are the largest supporters of the religion (including financially).



Cullen:
Metaphor.

Actors/ Agents:
Religion. Idolatry.

Connections:



Grand Palace, Bangkok; colour photograph 4x6"

March 2002

Women: evil.

I was discouraged to travel alone in the country, and especially to go overland to Cambodia >>> It was especially uncomfortable to walk alone home at night, there is poor lighting, many 'mysterious' areas and people sleeping on the sidewalks. Yet, walking with two other western women is not so bad, even though we 'bolt' home, it is not an enjoyable walk.

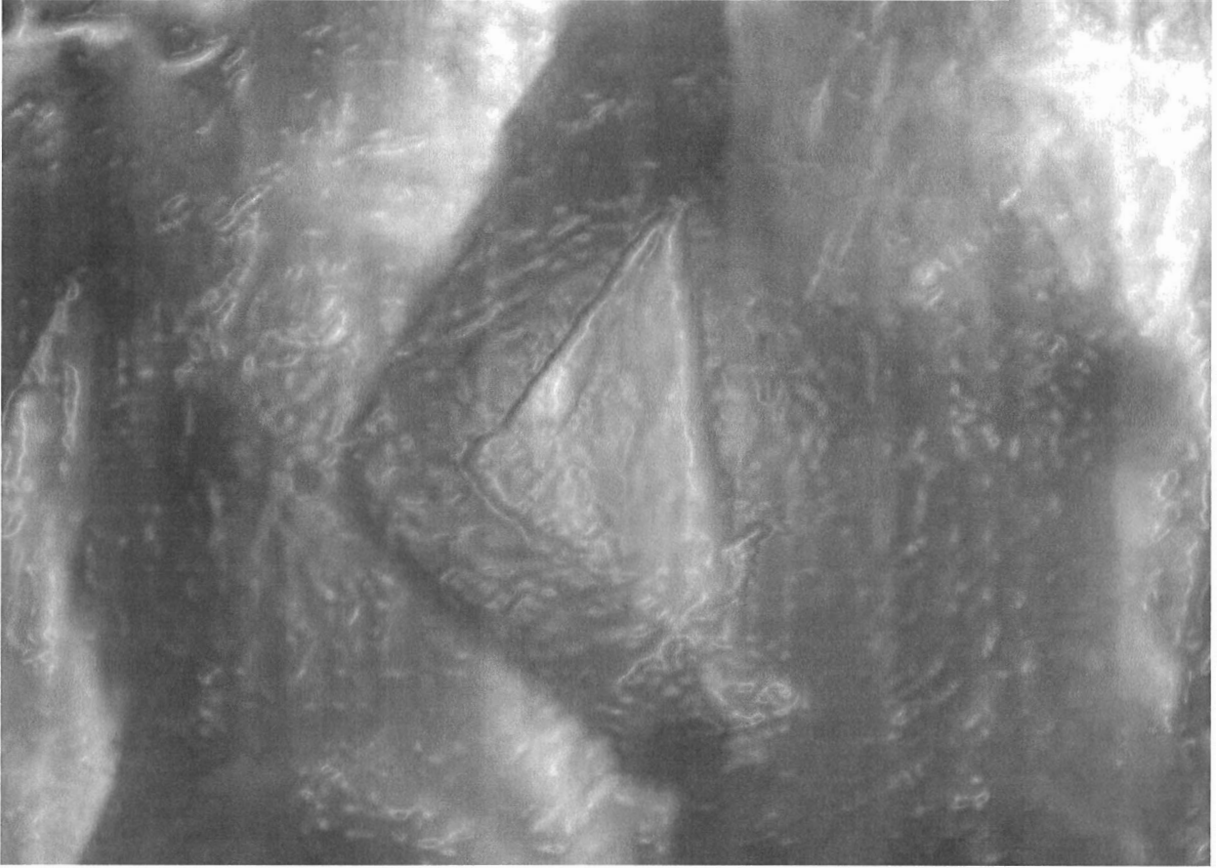


Cullen:
Illusion.

Actors/ Agents:
Inner fear? Foreign-ness.

Connections:





Bangkok; colour photograph 4x6"; photoshop

19 February 2002

Sex

"OH MY! I ALMOST LOST MY
BREAKFAST WHEN I SAW MY
FIRST 'RED' COMFORT GIRL ON THE
SUBWAY THIS MORNING..."

Morality in Thailand has become
an issue on the public front.
From the very shy Thai women,
to the stripped-down 'red light
districts' of Pad Phong, there is,
without any doubt, a double
standard when it comes to
women's sexuality in Bangkok.



Cullen:

Bluntness and Vigour.

Actors/ Agents:

Vietnam War and "rest &
relaxation" haven.

Connections:



Bangkok; colour photograph 4x6"

March 2002

title

The visibility of the sex industry
is deceiving: although an abun-
dance of Caucasian men seek
'package tours' to the prostitu-
tion capital of Asia, a large part
of the industry is reserved for
the locals, but is hidden from the
public eye.

Women's sexuality is exploited
in public, while in private, they
are expected to remain hidden,
and 'good'.



Cullen:

Illusion.

Actors/ Agents:

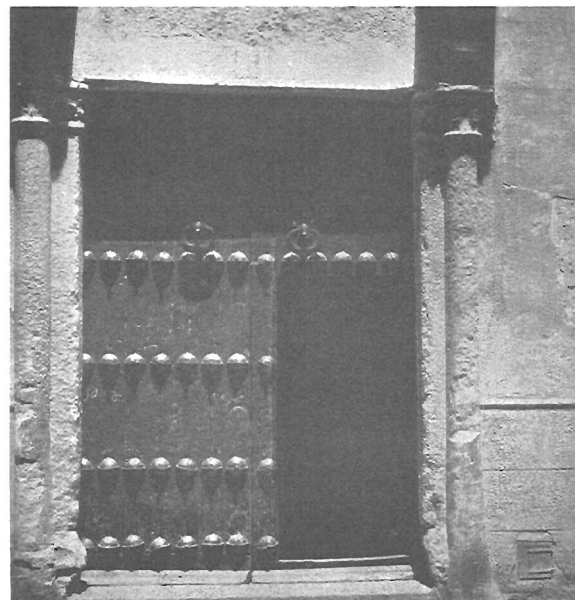
Dichotomous Culture.

Connections:



Black, motionless and silent, like
a great animal with infinite
patience, the maw observes noncha-
lant people passing to and fro in
the sunlight. This is the unknown
which utter blackness creates.

Gordon Cullen,
The Concise Townscape



the maw



the maw

16 February, 2002
Bangkok,
Thailand

original image:
digital photograph
13 x 17"

Black and silent,
motionless, with the
exception of faithfuls
wandering to and fro
from its sacred dark-
ness. Contrasted by
waves of pungent
scents and vividly
detailed colours, the
unknown of the Chi-
nese Temple is capti-
vating.

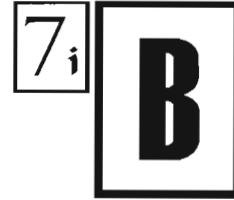


Kuo Samet; colour photograph 4x6"

March 2002

Patterns: shells

Despite the overwhelming heat, smells, pollution, and people in Bangkok, there are treasures hidden in the city, and in the country, which one can appreciate. The patterns everywhere, create a link between the visual and bodily chaos of the capital.



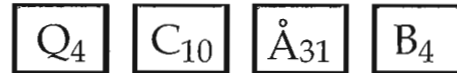
Cullen:

Seeing in Detail.

Actors / Agents:

Blender. Chaos.

Connections:



Bangkok; b/w photograph 4x6"

February - March 2002

Patterns: pavement patterns

As one of our professors said: Bangkok is "photoshop reality": one does not know where to begin to try to understand it, but it may be possible to learn from the direction of 'generic' it is taking.



Cullen:

Geometry.

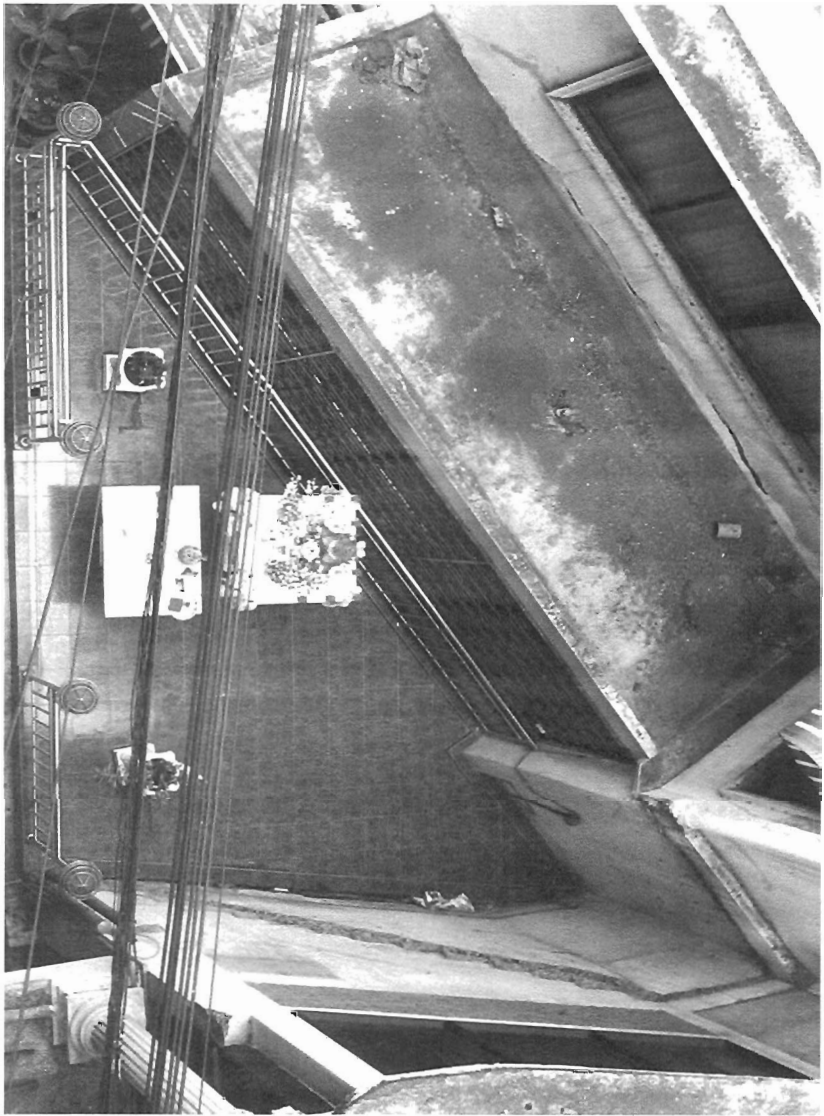
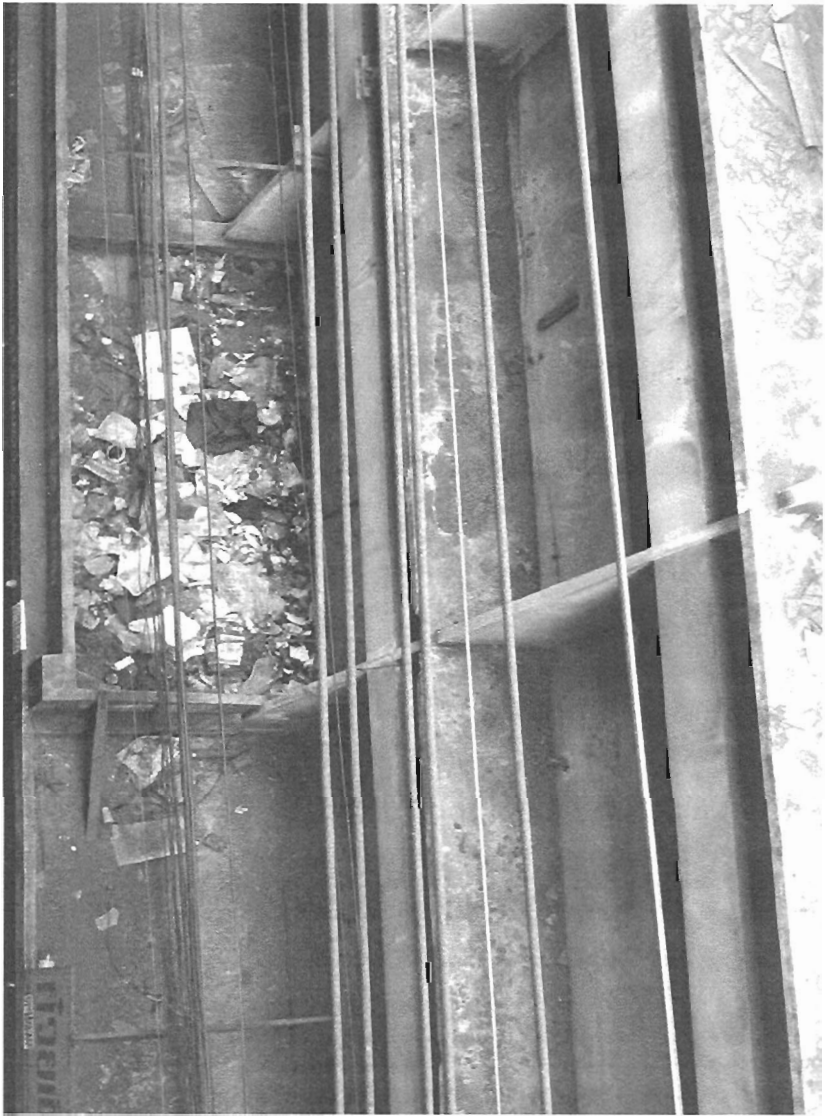
Actors / Agents:

Irony.

Connections:



MAY 13



Bangkok; colour photograph 4x6"

Patterns: tradition



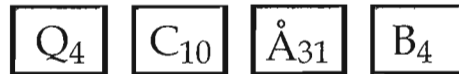
Cullen:

Change of level.

Actors/ Agents:

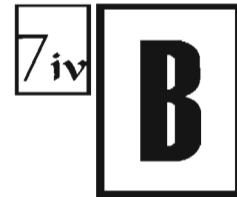
Religion.

Connections:



Bangkok; colour photograph 4x6"

Patterns: consumption



Cullen:

Change of level.

Actors/ Agents:

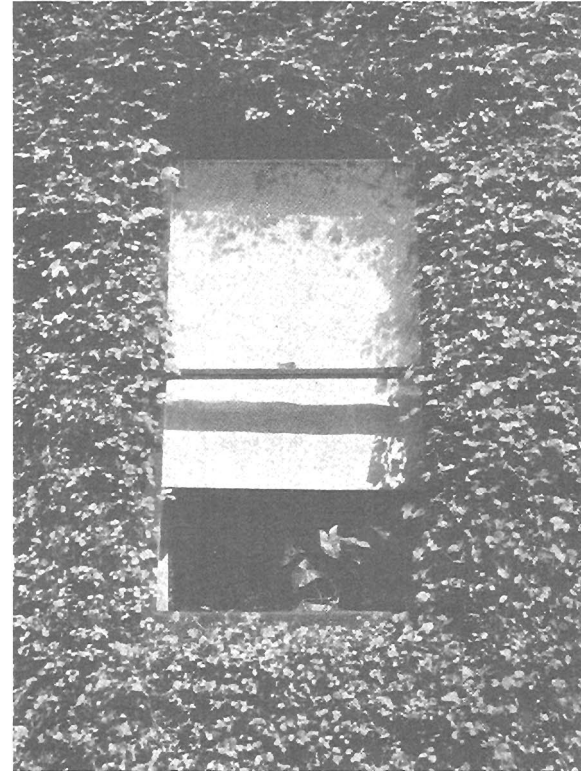
Market economy.

Connections:



The wind blows and the luxuriant
creeper on the wall tosses and
surges, but behind the glass in
the dimly lit and silent room
the solitary plant grows alone.

Gordon Cullen,
The Concise Townscape



nostalgia



nostalgia

**22 February, 2002
Bangkok,
Thailand**

original image:
digital photograph
13 x 17"

Amidst the dust and debris of Bangkok's streets, a personal touch appeases the harshness of the city. Small, almost unnoticeable, the lotus pond is refreshing, yet isolated, and recalling the vast lily ponds which once identified the city.

Shade, shelter, amenity and convenience are the usual causes of possession. The emphasizing of such places by some permanent indication serves to create an image of the various kinds of occupation in the town, so that instead of a completely streamlined and fluid out-of-doors a more static and occupied environment is created...

Gordon Cullen,
The Concise Townscape



occupied territory



occupied territory

28 February, 2002

**Bangkok,
Thailand**

original image:
digital photograph
13 x 17"

Shade created by the elevated road, enclosing and providing shelter from the elements, provokes an occupation of the space. Night and day, what would appear to be bland spaces, are transformed into colourful mazes of sight and scents.

But static possession is only one aspect of the human grip on the out-of-doors and the next stage is to consider possession in movement. In the accompanying illustration the church walk is a definite thing having a well-defined beginning and end with a well-defined character; and this maybe be possessed while moving through it just as surely as the village cross may be by a villager sitting on its steps.

Gordon Cullen,
The Concise Townscape



possession in movement



possession in movement

22 February, 2002

**Bangkok,
Thailand**

original image:
digital photograph
13 x 17"

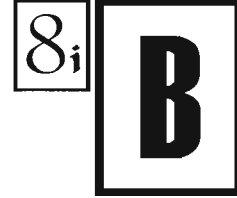
The human grip on outdoor space, constantly moving between pedestrian, cyclist, motorcyclist, automobilist, with the latter possessing the majority of spaces, is a relief. Although dynamic, the movement has become pre-programmed, rather than ad-hoc, reinforcing possession.



Bangkok; colour photograph 4x6"


Human Presence: trapped

The old and the new, the east and the west, every small indication of life in Bangkok seems to try to marry these contrasts. The layout of the most mundane things, like fences and plants, can for instance, symbolize the left-over position nature takes in a city of more than 7 million.



Cullen:
Significant Object.

Actors/ Agents:
Nature/Culture.

Connections:


Bangkok; colour photograph 4x6"


Human Presence: twins

Both an artificial and human presence is felt and seen throughout the city. A mixed distinction of the history of the city, where the dialogue between buildings and nature presents more chaos, where even the spirit houses are not spared from graffiti.



Cullen:
Seeing in Detail.

Actors/ Agents:
Nature><Culture.

Connections:


Instead of the eye taking in the street in a single glance, as it would in a street with perfectly straight façades, it is caught up in the intricacy of the meander and the result is a repose or dwelling of the mind which is wholly appropriate to the subject, which is a street of houses and not a fluid traffic route.

Gordon Cullen,
The Concise Townscape



projection and recession



projection
and recession

5 March, 2002

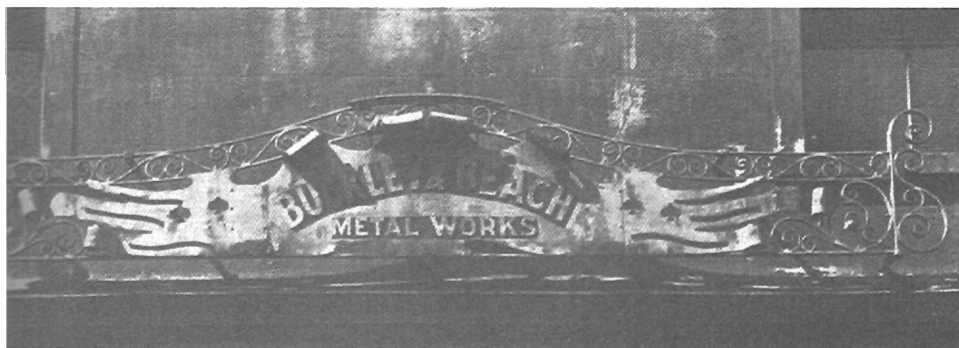
**Bangkok,
Thailand**

original image:
digital photograph
13 x 17"

Although the reflection of the elevated highway provokes the eye to the center of the view, the context is impossible to ignore. The banks, whether adorned by shanty houses or a line of vegetation, create an intimacy seen from the water.

Propriety stems from the mutual respect which a true society should maintain amongst its members, which is not quite the same thing as manners. Our example is a somewhat astonishing shop fascia with lettering which might be thought out of place in a modest street, but since it is an example of the metalworker's craft it retains the sense of propriety. Propriety never seeks to stifle, rather is it self-expression within a civilized framework.

Gordon Cullen,
The Concise Townscape



propriety



propriety

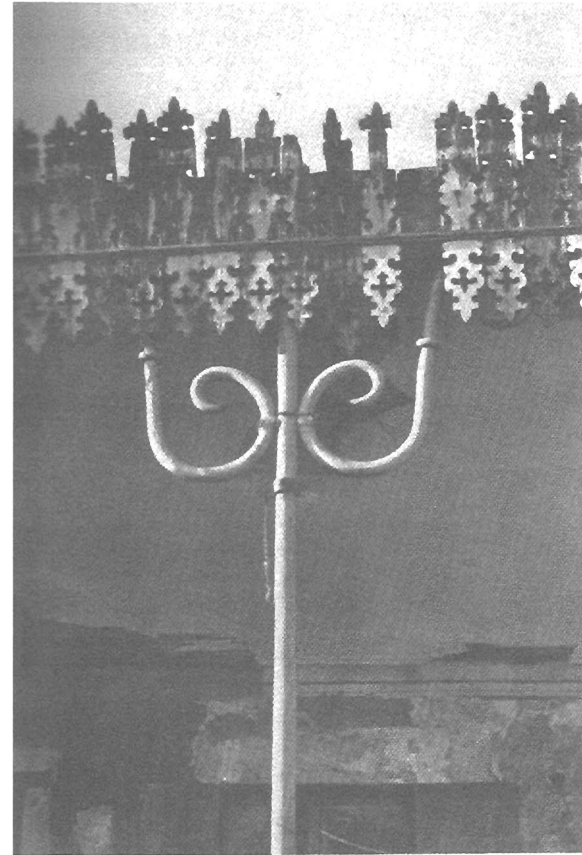
28 February, 2002
Bangkok,
Thailand

original image:
digital photograph
13 x 17"

The Mosque, located near the last stop on the south-east skytrain line, seems out of place at first. Surrounded by temples, images of Buddhas, and abject poverty, the building appears beautiful and unrelated to its context. The details, colours, are an expression of this community: lost amidst the chaos of the city.

By attention to detail, by training the eye to see in detail, the man-made [sic] world starts to grow in interest and quality. Small elements like this seem to have a life of their own. Walls, which to the quick glance have no significance, come to life upon more study... In this sense the whole scene should gradually come alive.

Gordon Cullen,
The Concise Townscape



seeing in detail



seeing in detail

02 March, 2002

**Bangkok,
Thailand**

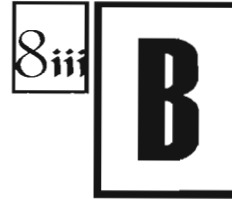
original image:
digital photograph
13 x 17"

In this city of randomness, the slightest hint at detail deserves attention. Here, a contrast emerges: from the small role of the iron-work on the bench, to the questioning position of the same. While one has the potential to liven, the other negates it.



Bangkok; b/w photograph 4x6"

Human Presence



Cullen:

Possession.

Actors/ Agents:

Nature<>Culture.

Connections:



Bangkok; colour photograph 4x6"

Human Presence II



Cullen:

Truncation.

Actors/ Agents:

Vegetation><People.

Connections:



Certain objects possess the quality of being evocative and absolutely unmistakable. This boat, for instance, explains the region of which the particular view is only a part. The extension of this well-known fact in order to clarify or underline the character of different places could be exploited further.

Gordon Cullen,
The Concise Townscape



the tell-tale



the tell-tale

22 February, 2002

Bangkok,

Thailand

original image:

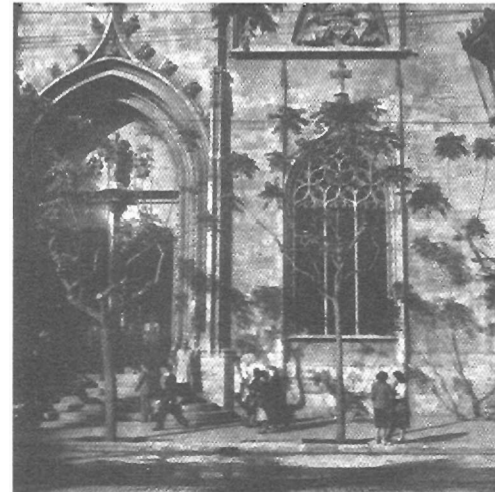
digital photograph

13 x 17"

The repetition, size, and colour of the containers render it difficult to ignore what lies beyond, in an enclosed area. The objects tell a story of their surroundings and functions.

Of all the natural aids to townscape the tree is surely the most ubiquitous, and the relationship between trees and towns has a long and honourable history. The conception that trees were structures in just the same way as buildings led to pleaching and an architectural layout of planting, but today the tree is more usually accepted in its own right as a living organism which is pleased to dwell among us.

Gordon Cullen,
The Concise Townscape



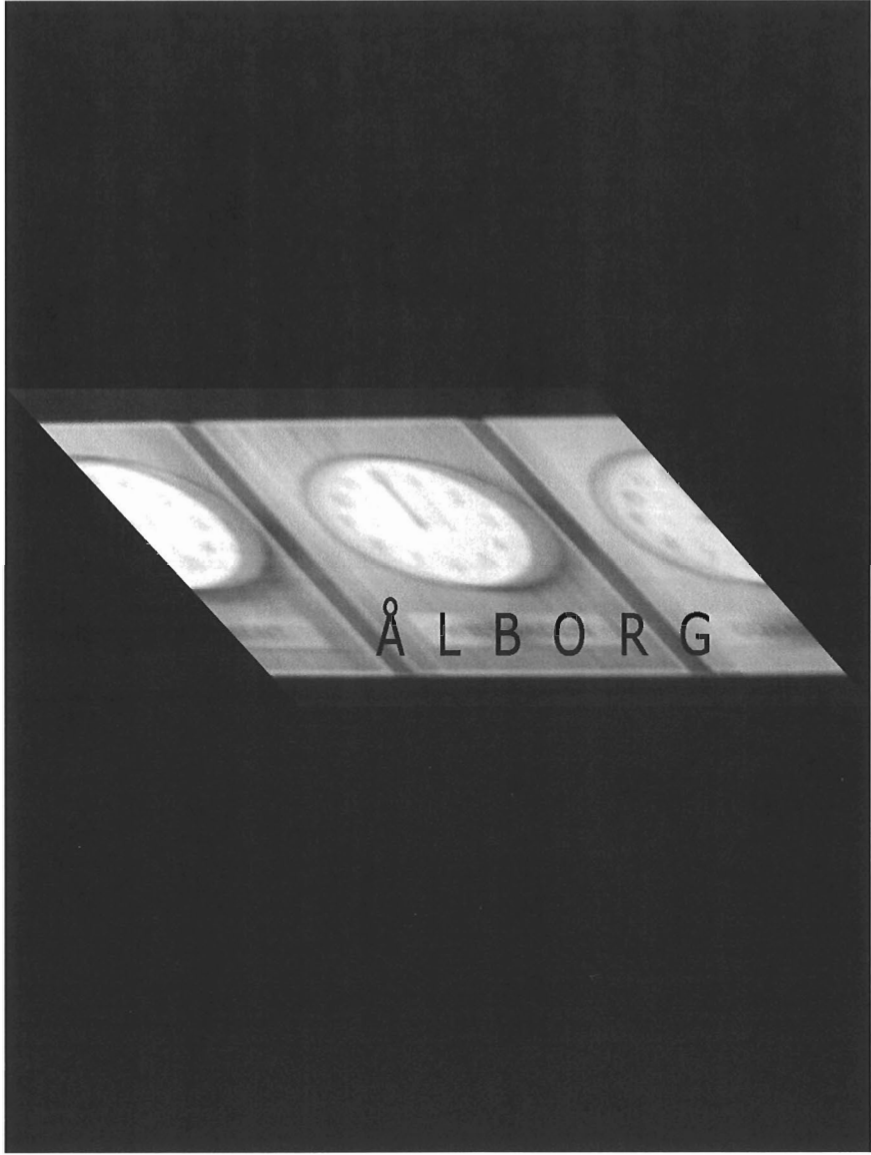
trees incorporated

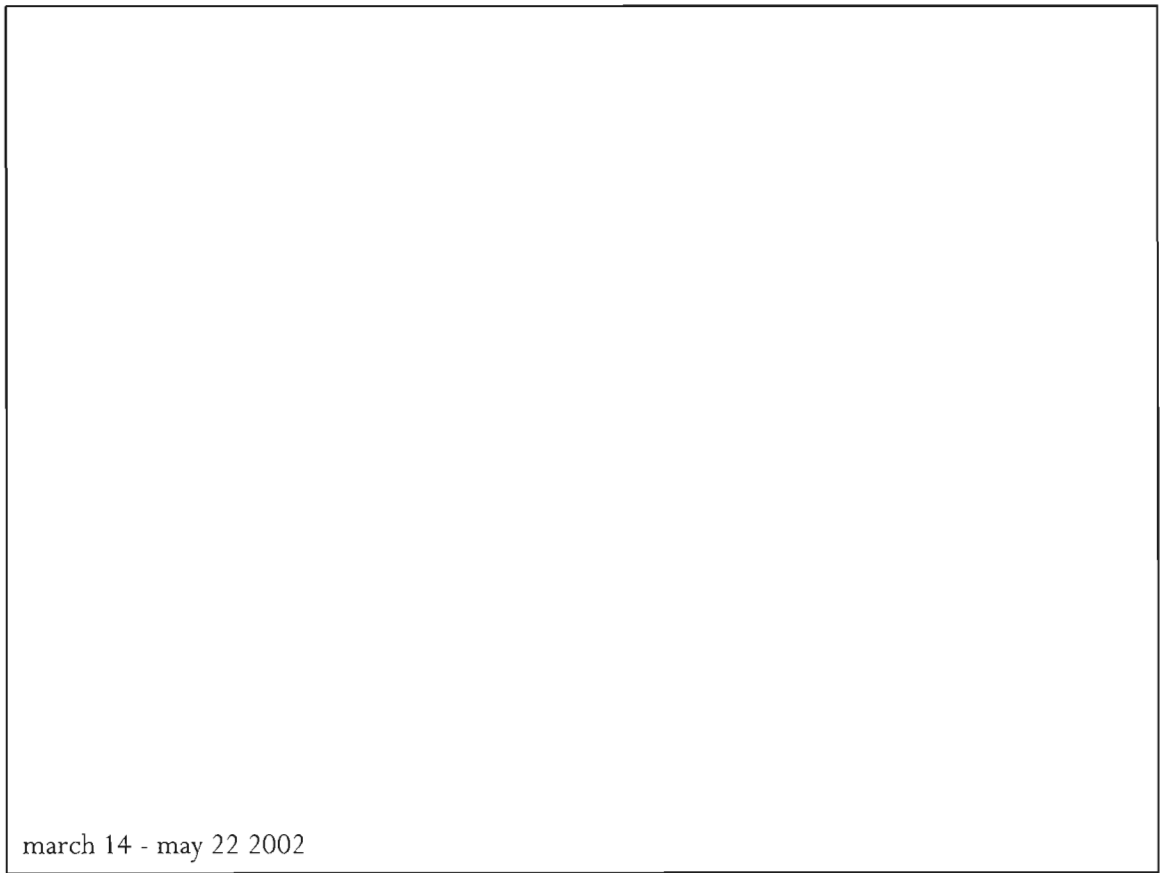


trees
incorporated
26 February, 2002
Bangkok,
Thailand

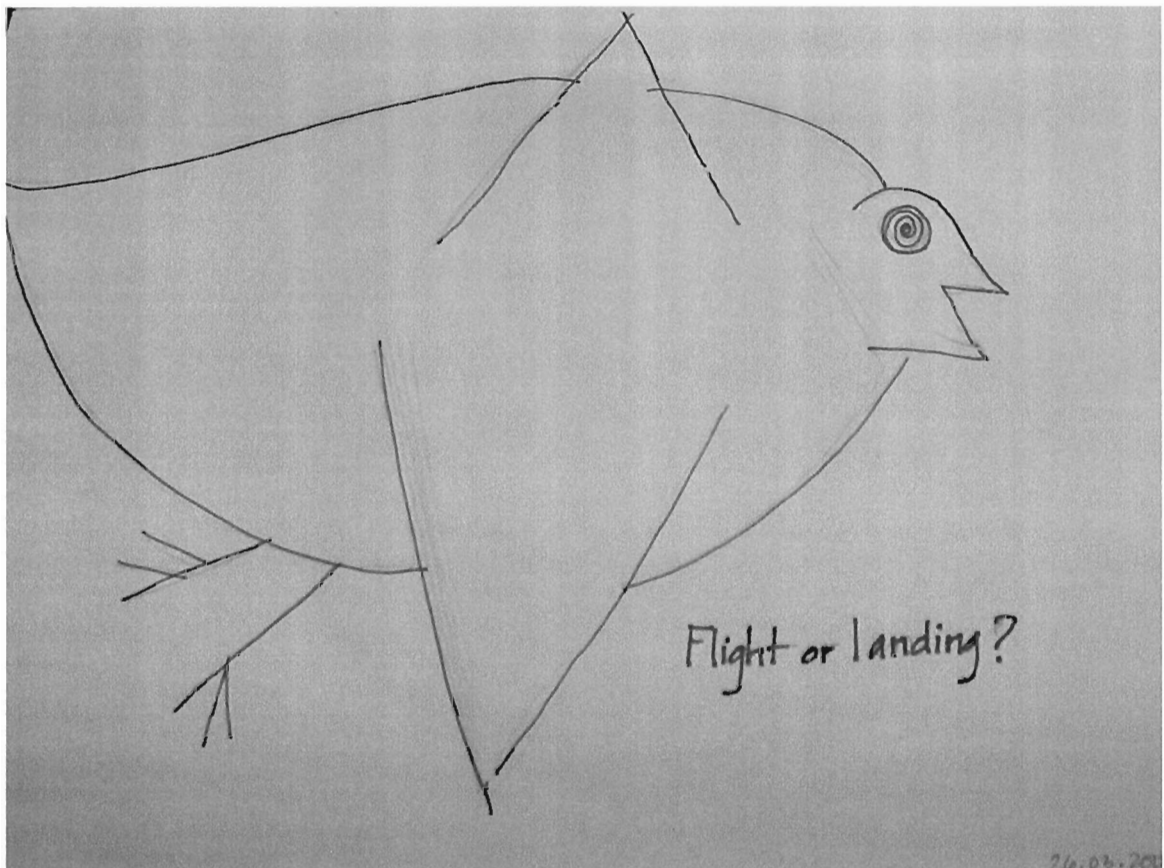
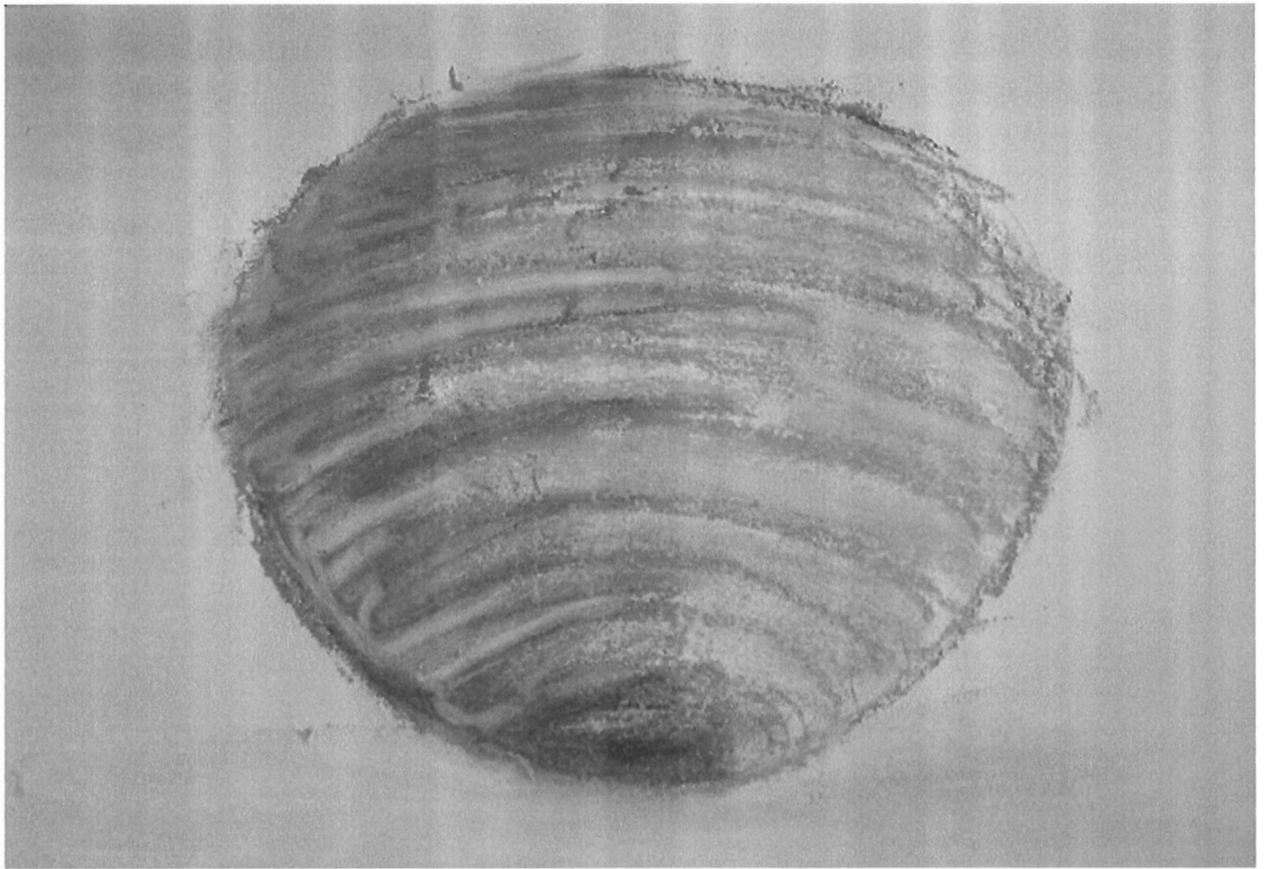
original image:
digital photograph
13 x 17"

The volume of the elevated highway is minimized as a backdrop to trees. The room created is softer, yet activity becomes dogmatic with the paths, rather than spontaneous with an open space.





march 14 - may 22 2002



Aalborg; conté on white bond; 7x9"

d.25 marts 2002

sphere of confusion

Having returned from Bangkok, with its array of signage and advertisements, provokes a necessary reflection on difference in Aalborg. The 'globalization' of the world, and the increasing commodification/ north americanization within Aalborg is scary. While everyone complains about America, even the 'lack' of history within the North American borders, the 'progress' which the market has made here is incredible. Although at an extreme away from Bangkok, with Cornwall somewhat in the middle, Aalborg too is moving towards becoming 'generic'.

9



Cullen:

Procession & Recession.
Here & There.

Actors/ Agents:

E.U., W.T.O., new Danish government.

Connections:



Aalborg; pen on white bond; 7x9"

d.26 marts 2002

bird: flight or landing?

Once completely re-emerged into the city, it is difficult to distinguish what factors make the city unique and plausible. In outdoor public space, this feeling of wellness is partially created by its people, of course, but what will happen with the change in commercial areas? Will Aalborg accept the path the outside world has taken? Is it unfair to criticize their want of "difference" as Steen Høyer writes of the Danish + scapes?^[1]

[1] Steen A.L. Høyer, "Things Take Time and Time Takes Things: The Danish Landscape", in ed. James Corner *Recovering Landscape*. New York: Princeton Architectural Press.

10



Cullen:

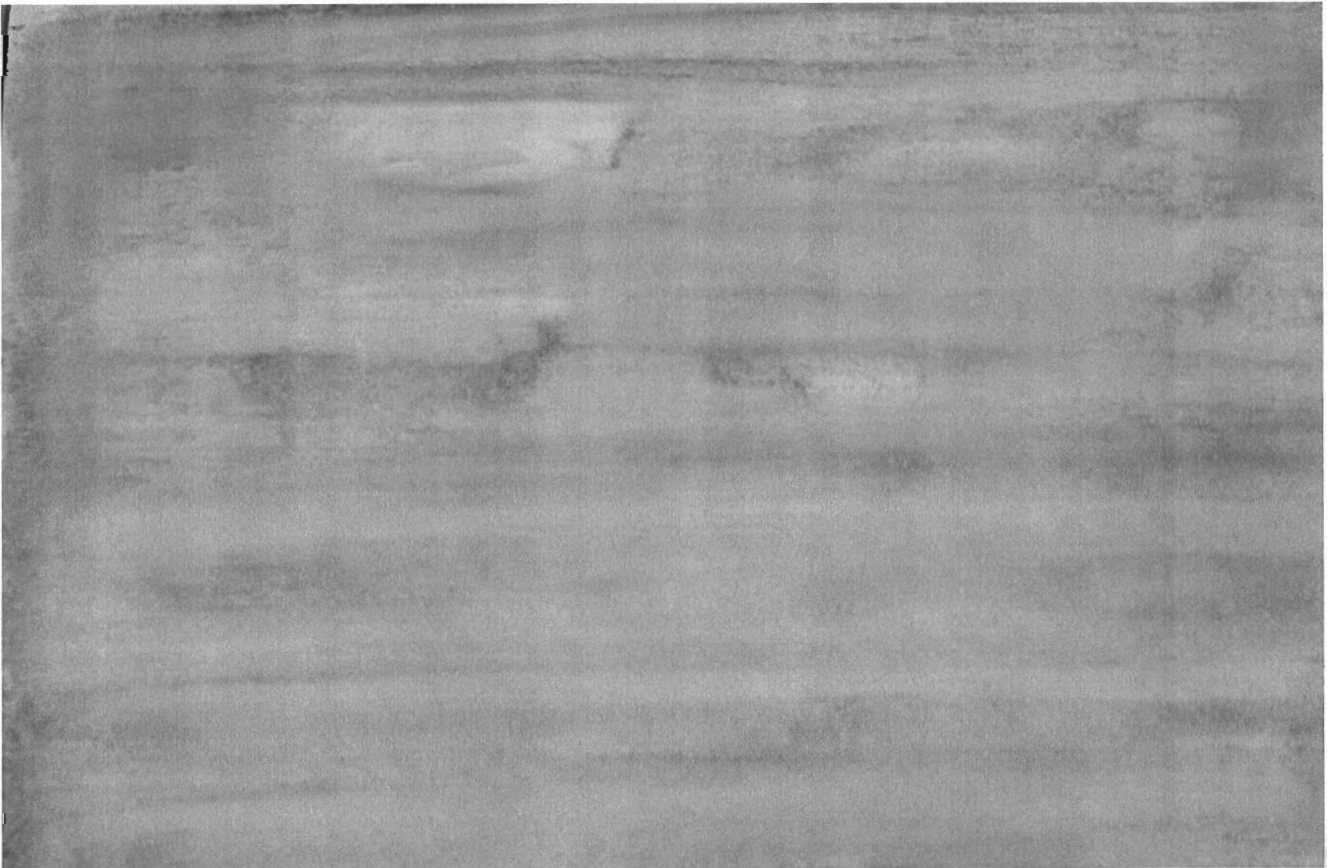
Here & There.

Actors/ Agents:

Isolationism. Culture.

Connections:





Bakken in Nørresundby; b/w photograph, 4.5x6"

d.27 marts 2002

perception

Often, what one perceives in space, and of people, is misleading. Even though it was difficult to understand Danes' attitudes towards me at first, I now realize that the lack of 'falseness' in their advertisement and their attitudes towards bodies is, indicative of their private realm. Though distant at first, they are warm and caring people, but who do not 'share' without reason.

11



Cullen:

Mystery. Maw.

Actors/ Agents:

Danes. Canadian. Time.

Connections:



Aalborg; conté on white bond; 7x9"

d.28 marts 2002

3 lights

It is only by beginning to combine all aspects to life - private & public, indoor & outdoor - that one can begin to see the reasons why gazes, and binary opposition are different in different places. Even though there is a strong country-city dichotomy in Denmark, the integration of nature, both in private (gardens) and public (streetscapes) blurs the lines.

12



Cullen:

Exposure, gives Advantage.

Actors/ Agents:

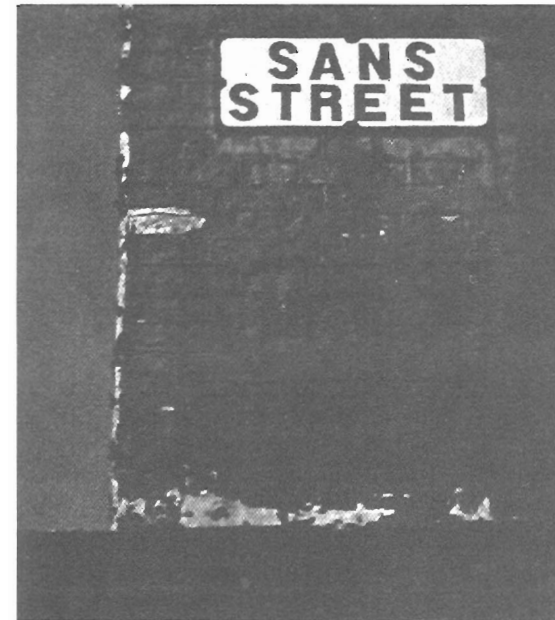
Multiple Cultures.
Multiple Spaces.

Connections:

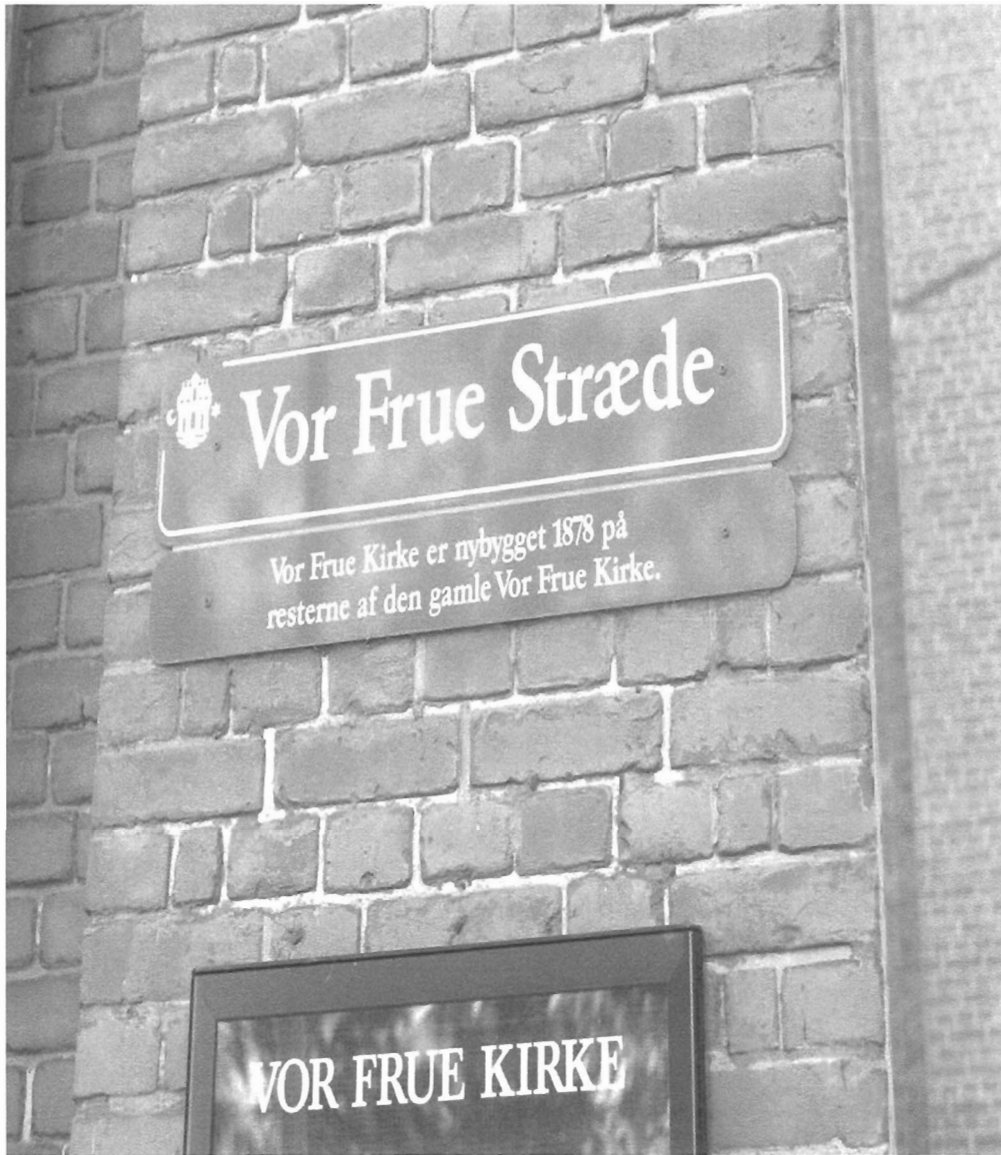


Since the day when the town-crier no longer needed to shout himself hoarse, but could paste up a notice that most people were able to read, display types have never ceased to multiply in quantity and variety. Practically every yard of townscape has its house-name, placard, road-sign, fascia board, advertising hoarding, bus-route sign or road name. The truly functional type-face is the one that, properly spaced, makes its message clear from the distance at which it is intended to be read.

Gordon Cullen,
The Concise Townscape



lettering



lettering

17 Maj, 2002

Aalborg,

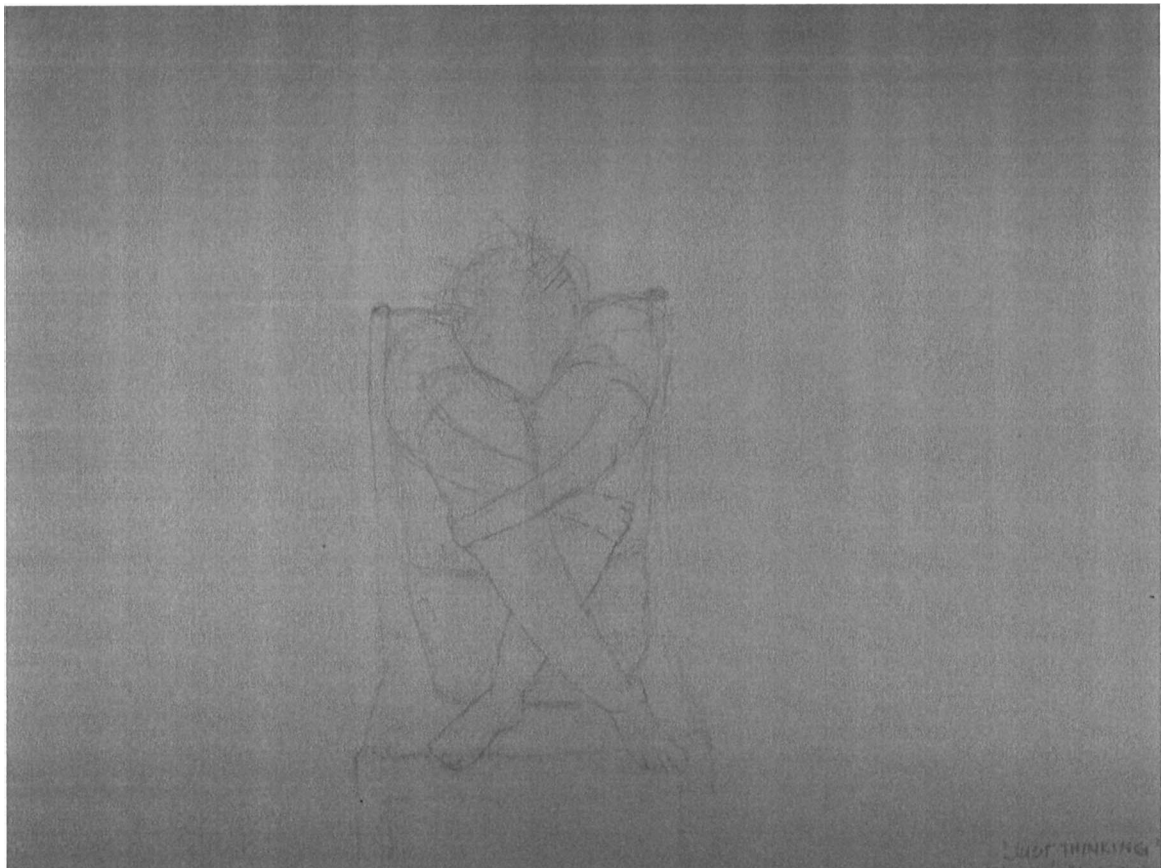
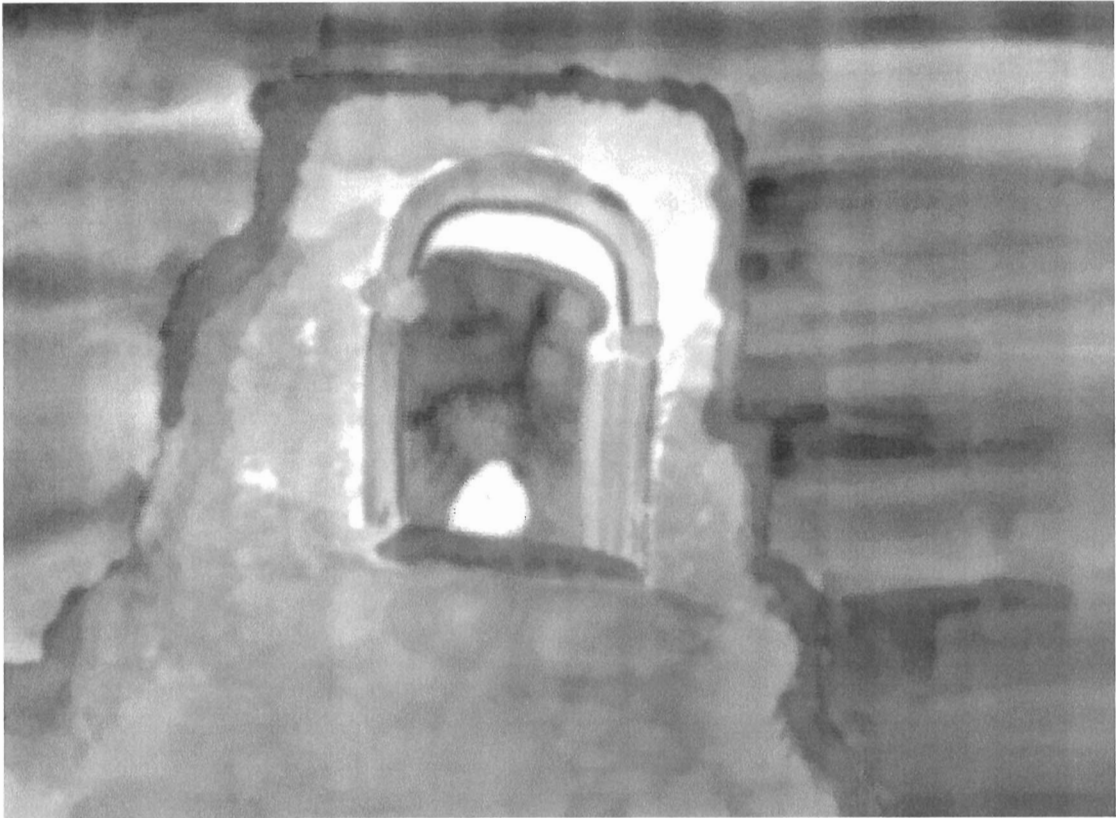
Danmark

original image:

colour photograph

4 x 6"

The quality of the lettering, as well as the sign itself, is only an example of the details strewn throughout the city to add to its character. The sign not only displays the name of the street, but a brief history of the name or location of the street. The incorporation of a part of the city's history onto something so simple is inspiring.



Aalborg; pencil outline; watercolour on watercolour paper.

d.29 marts 2002

looking out

It is becoming dangerous to make statements, as I am one looking in... or out? Am I painting the world around me pink in Denmark because it meets my needs, wants, and desires? Is it the exoticism of a 'foreign' place, the seduction...of accessibility, ease with which I can move, yet a reluctance to go further than a compacted geographic area, because it has all necessary services?

13



Cullen:

Advantage.

Actors/ Agents:

Foreigner. Exoticism.

Connections:

Q₄

B₂

B_{7i}

C₇

Aalborg; graphite on beige charcoal paper; 7x9"

d.31 marts 2002

just thinking

MY MIND FEELS AT LIBERTY TO THINK...JUST TO SIT AND THINK, CONTEMPLATE MY PLACE AND EVEN WHILE WALKING. THERE IS A LACK OF VISUAL POLLUTION, SIGNAGE, THINGS CONSTANTLY EATING AT MY MIND. MOREOVER, I DO NOT HAVE THE DESIRE TO BLOCK EVERYTHING OUT WITH MUSIC. I AM CONTENT WITH THE 'NOISES' OF AALBORG.

14



Cullen:

Noticeable Absence.

Actors/ Agents:

Tight Regulations.

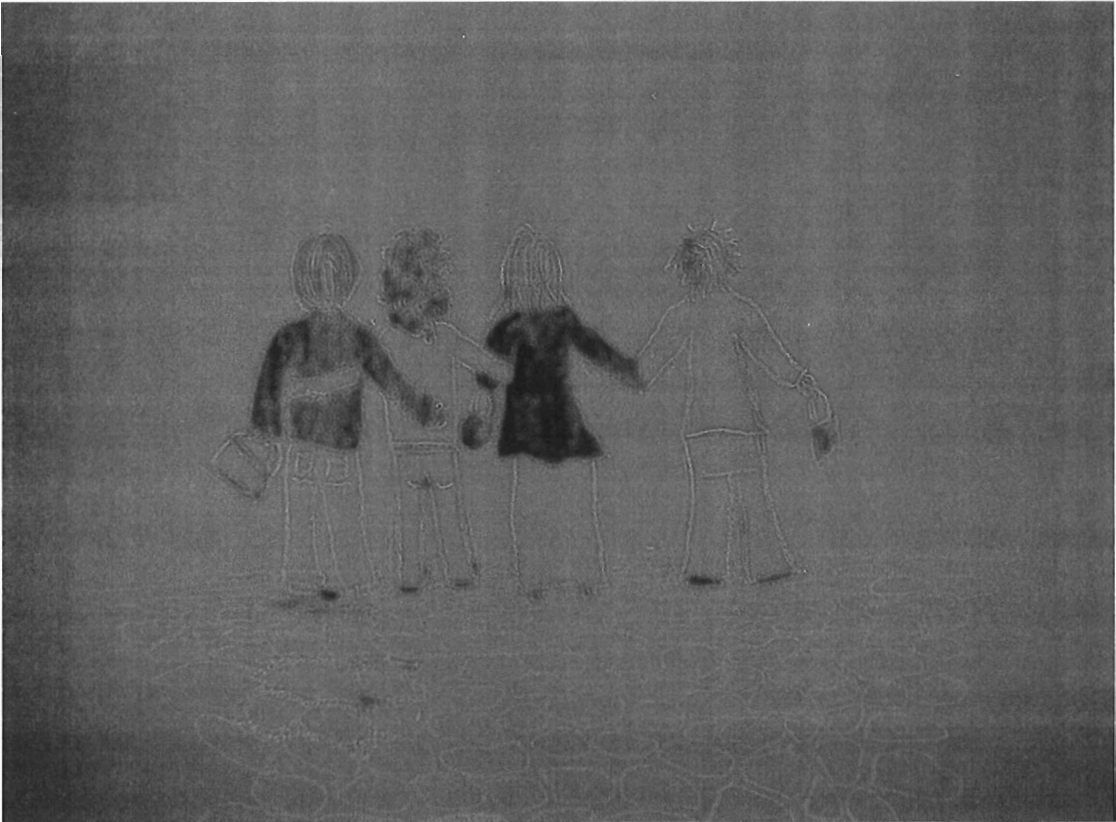
Visual Silence.

Connections:

Y₂

Å₃₆

Q₂

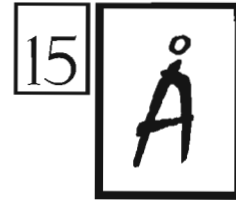


park Aalborg; b/w photograph, 4.5x6"

d.1 april 2002

visual impact

One of the most amazing 'sights' in Denmark are the bicycles. Year-round, through sleet or sne, bicycles are about. As a pedestrian, it takes some time to remember to look for the cyclists, but after almost being run over, you don't forget anymore. There is a closer connection to the city, the ability to notice changes, smaller details without the constant 'armor' of a car. Travelling in a car dissolves the connection to the small things that make a city unique, a dissolution of what is real.



Cullen:

Significant Object.
Occupied Territory.

Actors/ Agents:

High Fuel Taxes.
Mild Climate. Culture.

Connections:

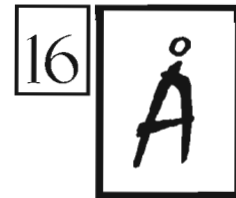


Aalborg; conté on black charcoal paper 8.5x11"

d.5 april 2002

gyrlie gyrls

Teenage girls holding hands, dressed identically, walking confidently through the center of the city. They radiate with confidence. Their confidence is contagious...and unlimited. Ageless confidence in seniors in bikinis, nudity at beaches...



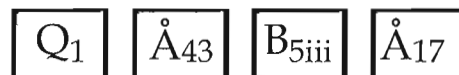
Cullen:

Possession in Movement.

Actors/ Agents:

Comfort. Visibility.

Connections:

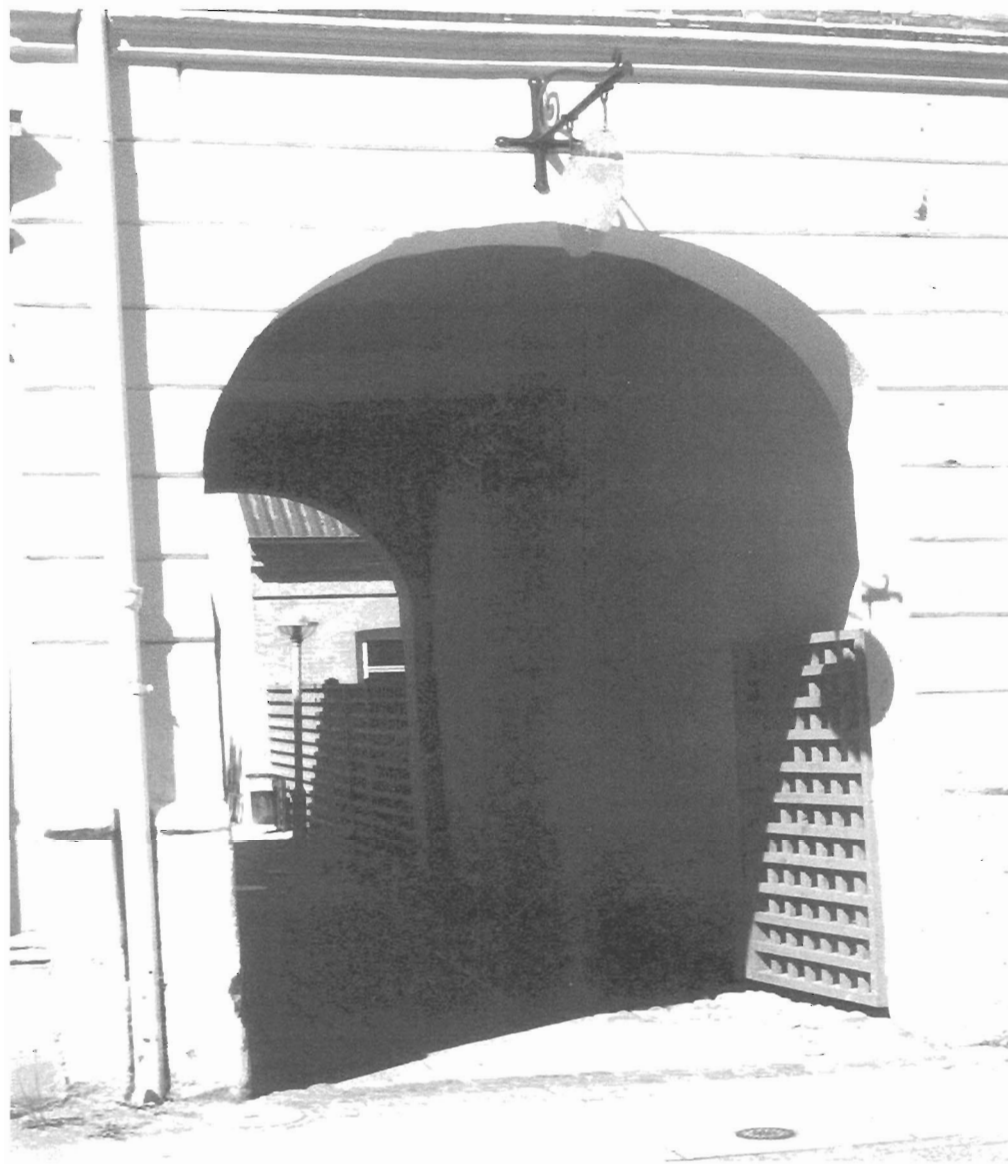


Black, motionless and silent, like
a great animal with infinite
patience, the maw observes noncha-
lant people passing to and fro in
the sunlight. This is the unknown
which utter blackness creates.

Gordon Cullen,
The Concise Townscape



the maw



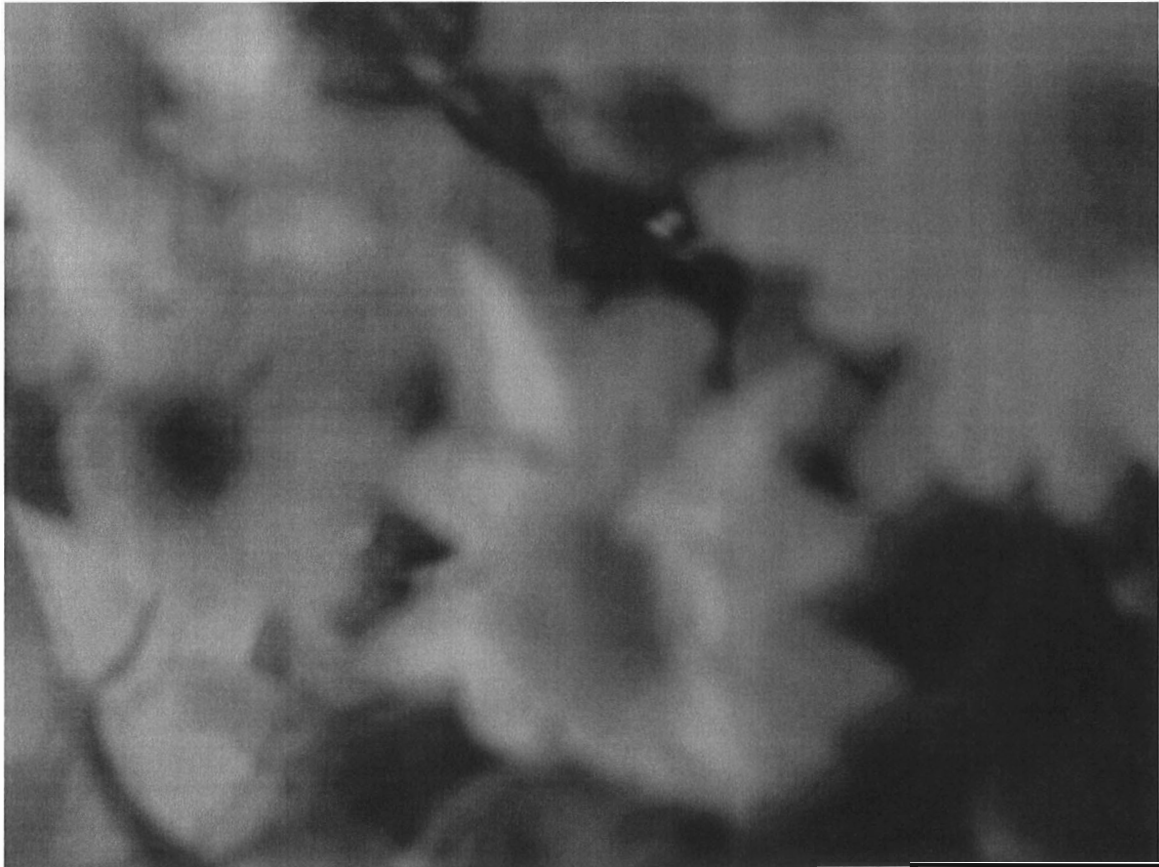
the maw

17 Maj, 2002

**Aalborg,
Danmark**

original image:
colour photograph
4 x 6"

Creating mystery in the central part of the city, the maw observes and attracts those casually walking by. In this 'curiosity killed the cat' scenario, the maw always wins.



Aalborg; conté on grey charcoal paper 8.5x11"

d.11 april 2002

mirror, mirror

Where do my own insecurities stem from?

When I was here the first time, at the end of my stay and on a European tour with fellow exchange students. I too felt the 'freedom' of 'Danish culture and wore a bikini...which never came out again once back in Canada. That feeling of 'anything goes' quickly fades...why?

17



Cullen:

Intimacy. Advantage.

Actors/ Agents:

Culture.

Collective Attitude.

Connections:

Q₂

Å₇

B_{6i}

B_{5i}

bouquet of daisies from my sister; colour photograph 4.5x6"

d.13 april 2002

margrete

The daisy is the national flower, the name of the Queen and the name of the 'scenic route' established by the present Queen throughout the country. How symbolic a flower, one from which we usually play a game of love (or not), is like unfolding the details of a country, of a city, one 'petal' at a time, and hoping to fall in love.

"...bicycles and buses in rain-soaked streets, woods and open fields with wind blowing from the sea..."
Dronning Margrethe II speech on
D a n m a r k . [1]

[1] Steen A.B. Hoyer, "Things Take Time and Time Takes Things: The Danish Landscape", in ed. James Corner. 1999. *Recovering Landscape*. New York: Princeton Architectural Press.

18



Cullen:

Significant Object.

Actors/ Agents:

Nature - Monarch(y).

Connections:

B_{7iv}

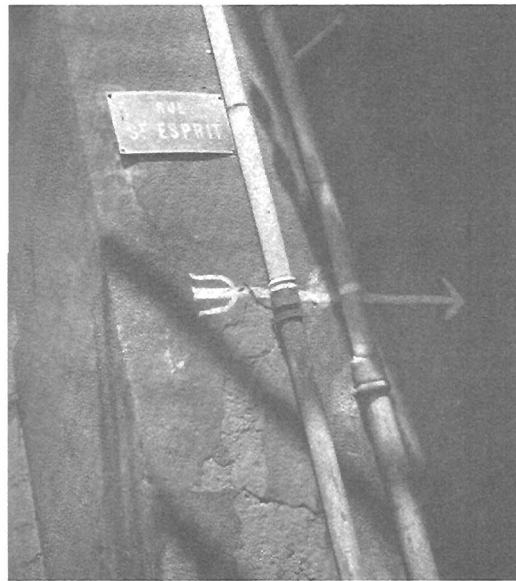
Å₁₅

B_{8ii}

Å₃₅

From the matter-of-fact pavement
of the busy world we glimpse
the unknown, the mystery of
a city where anything could
happen or exist, the noble or
the sordid, genius or lunacy.

Gordon Cullen,
The Concise Townscape



mystery



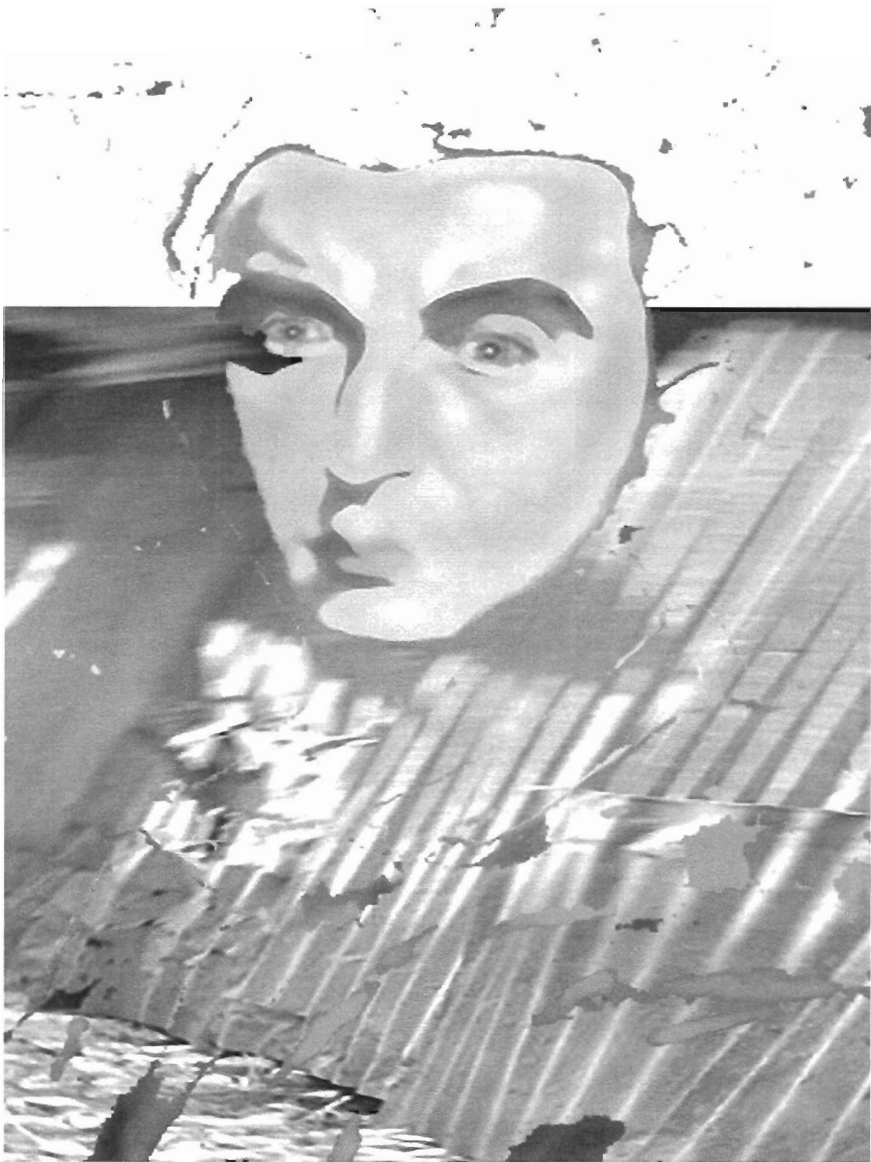
mystery

9 Juli, 2002

**Aalborg,
Danmark**

original image:
digital photograph
13 x 17"

The twists and turns of this secondary entry into a residential area has multiple interesting spaces from which to choose to walk through. Nevertheless, the anticipation, and intimacy of the spaces, become mysterious, given the proximity of doors, windows, and in the end, 'safety nets'.



self-portrait, Aalborg; digital photograph

d.15 april 2002

my gaze

Reflection on Bangkok more than Aalborg. I feel like my words, my thoughts, have devoured the culture like the 'male' gaze is known to devour bodies... is there a way around this? Meanwhile, I gaze at myself, we gaze at ourselves so critically: are we perpetuating the opposition, by creating an internal 'other'?

19



Cullen:

Advantage. Exposure.

Actors/ Agents:

Self-Reflection.

Connections:

C₆

Å₁₆

B_{5iv}

B_{6ii}

Aalborg; magazine scraps, digital photo, photoshop.

d.20 april 2002

one day as man

My mother has always wanted men to experience one day as women. I want one day as a man. How is it to be a man here, there? Here, where the emphasis is on family, of community, compared to male-centered Bangkok, Cairo, and in-denial Cornwall?

20



Cullen:

Here & There. Advantage?

Actors/ Agents:

Gender. Sex.

Connections:

Å₂₆

B_{6i}

B_{2ii}

Å₃₉



bycentrum, Aalborg; digital photograph

d.17 april 2002

beef is beautiful

The use of language and expressions to sell a product is not new. But the use of beautiful here appalled me. Is it because the edible parts of animals are distinctly related to parts of a woman's body? Or is it the reference to 'meat market' as a slang for where beautiful women can be found, which draws my attention? How can beef be beautiful? Ever look a piece of bloody beef in the eye and think, wow that's beautiful? I'm sure the cow wouldn't agree.

21



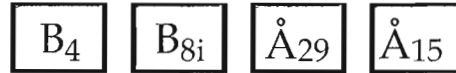
Cullen:

Occupied Territory.

Actors/ Agents:

Multi-national company.
Language.

Connections:



Centrum, Aalborg; digital photograph.

d.17 april 2002

trapped

While everyone is 'naked' here, it is too much for some... and the 'power' women have is apparently misleading. Women still have a set role vis-à-vis men, in many cases, though the fact is obscure.

22



Cullen:

Exposure. Scale on Plan.

Actors/ Agents:

Commercialism.

Connections:

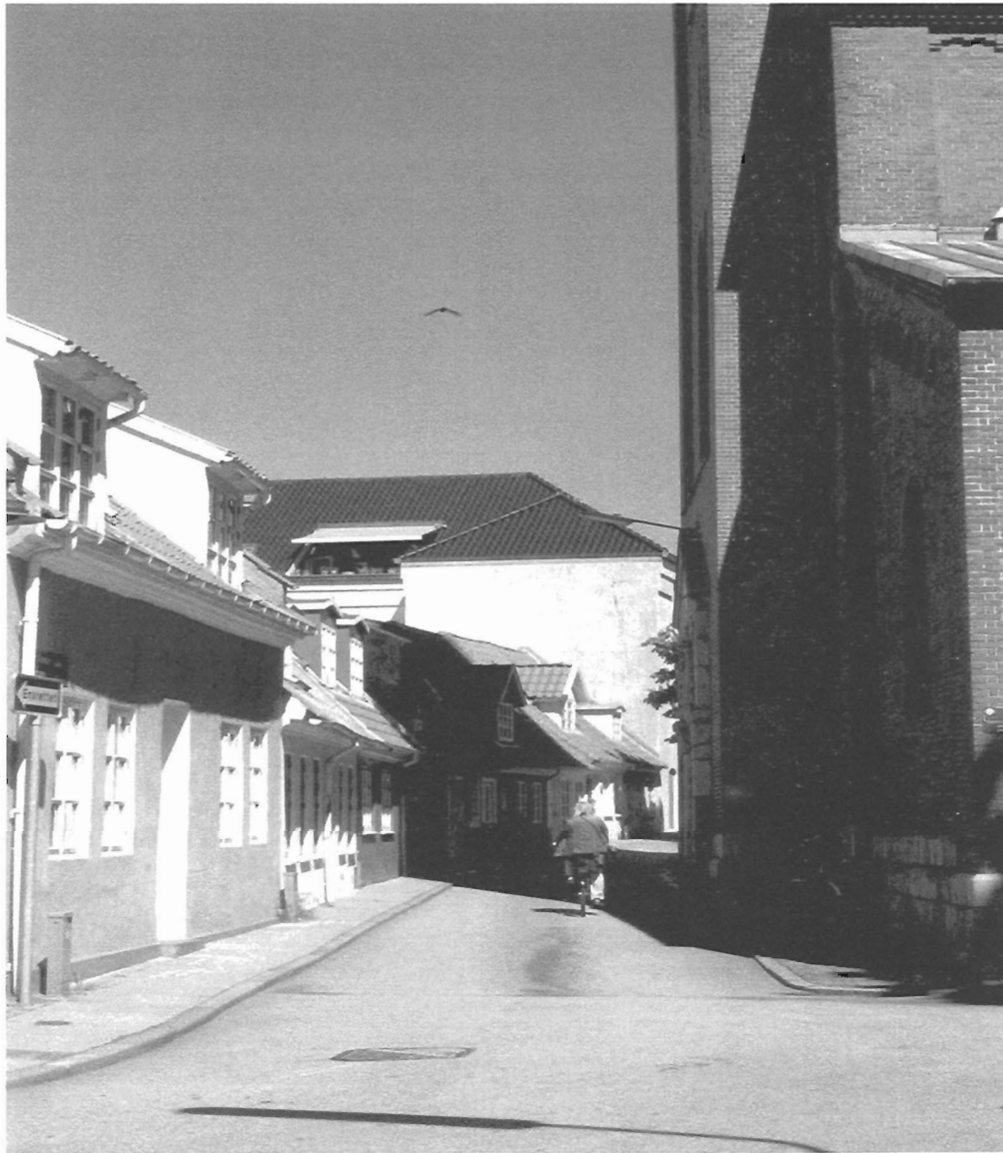


But static possession is only one aspect of the human grip on the out-of-doors and the next stage is to consider possession in movement. In the accompanying illustration the church walk is a definite thing having a well-defined beginning and end with a well-defined character; and this may be be possessed while moving through it just as surely as the village cross may be by a villager sitting on its steps.

Gordon Cullen,
The Concise Townscape



possession in movement



possession in movement

17 Maj, 2002

**Aalborg,
Danmark**

original image:
colour photograph
4 x 6"

The most common non-vehicular movement in the city is via the bicycle. In traffic, it is the bicycle which comes first, and emphasizes the more-human-scale of the city-scape of Aalborg.

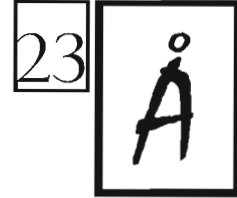


Aalborg; digital photograph.

d.17 april 2002

escape

ONE OF MY BEST FRIENDS (DRENGEN) MADE ME PROMISE TO TAKE A CAB HOME FROM DOWNTOWN AT NIGHT WHEN WE WERE OUT TOGETHER LAST WEEK. SLOWLY, THE 'TRAPPED' OR LIMITED TIME OF DAY WANDERING FEELING IS FALLING UPON ME IN AALBORG.



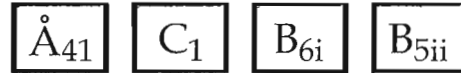
Cullen:

Intimacy.

Actors/ Agents:

Collective Conscience.

Connections:

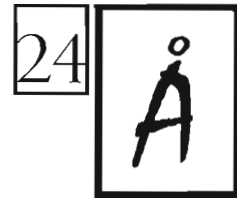


Aalborg; digital photograph

d.18 april 2002

womanarchy

Noticing, wandering, the slightest detail of space...a strangely 'nice' feeling seeing this type of 'art' amongst the rest. Is it less destructive if it gives this kind of feeling?



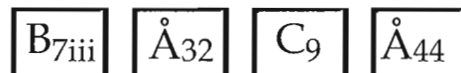
Cullen:

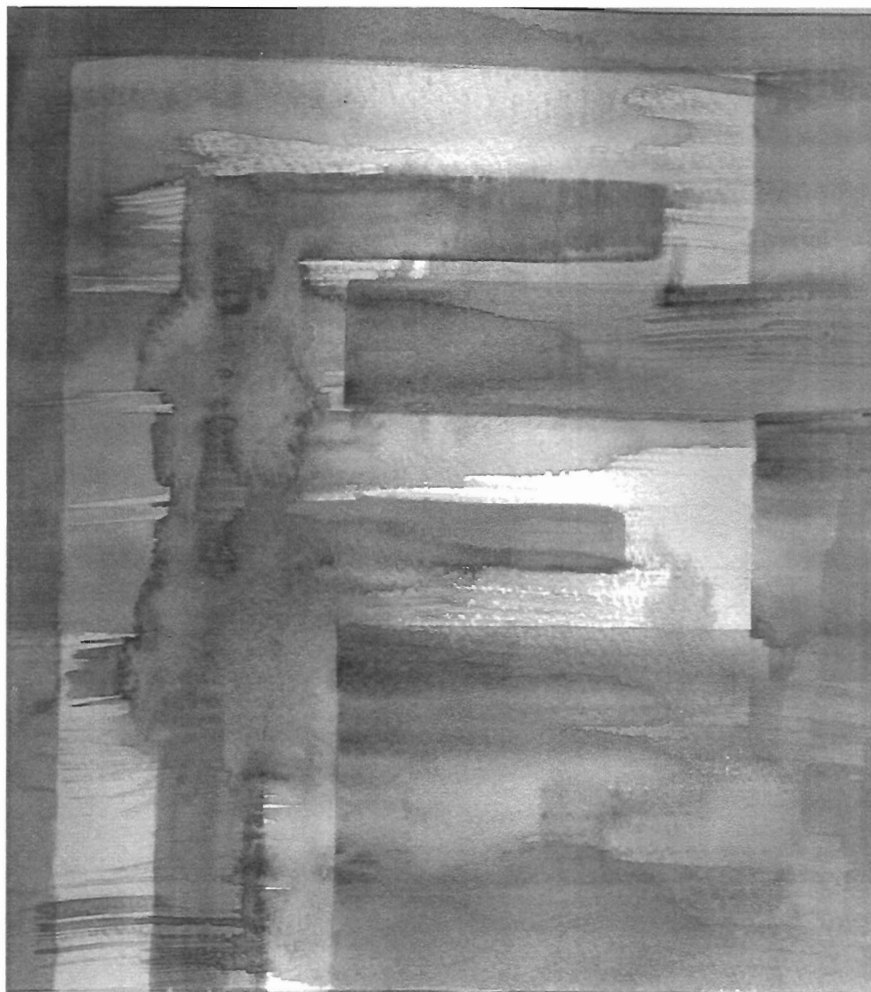
Propriety.

Actors/ Agents:

Rebelling. Marking.
Speaking.

Connections:





Bancaard, Aalborg; b/w photograph

d.19 april 2002

freedom

I NOW HAVE A BICYCLE. WHAT A
RELEASE! EXPERIENCING THE CITY AT A
DIFFERENT PACE... TIME TO LEAVE MY
SMALL AREA OF ENTOURAGE FOR EXPLO-
RATION. THE ADDITIONAL MOBILITY IS
WONDERFUL...

25



Cullen:

Possession in Movement.

Actors/ Agents:

City Planning.

Connections:



Aalborg; pencil outline, watercolour on watercolour paper.

d.21 april 2002

"f"

Even here, the word 'fem-
inism' strikes something
in (some) men. It is as
though connotations such
as "unnaturalness" [1] is
associated with the word
since the movement began,
only to be retained
in the minds of some
as 'men-haters'.

26



Cullen:

The Maw.

Actors/ Agents:

Ignorance.

Fear of the 'other'.

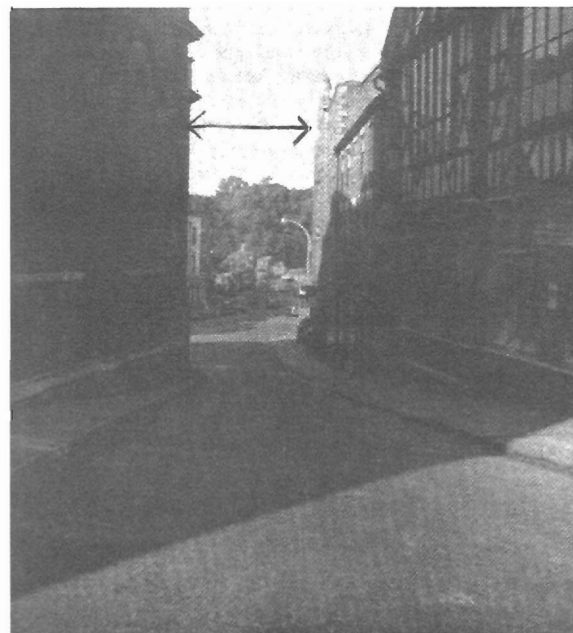
Connections:



[1] Betty Friedan. 1991. The Feminine
Mystique. New York: W.W. Norton and
Company (1969 reprint).

The crowding together of buildings forms a pressure, an unavoidable nearness of detail, which is in direct contrast to the wide piazza, the square or promenade, and by the use of such narrows it is possible to maintain enclosure without forbidding the passage of vehicles and pedestrians. In this way the articulation of the city into clear and well-defined parts is made more possible. In its own right narrowness has a definite effect on the pedestrian, including a sense of unaccustomed constriction and pressure.

Gordon Cullen,
The Concise Townscape



narrows

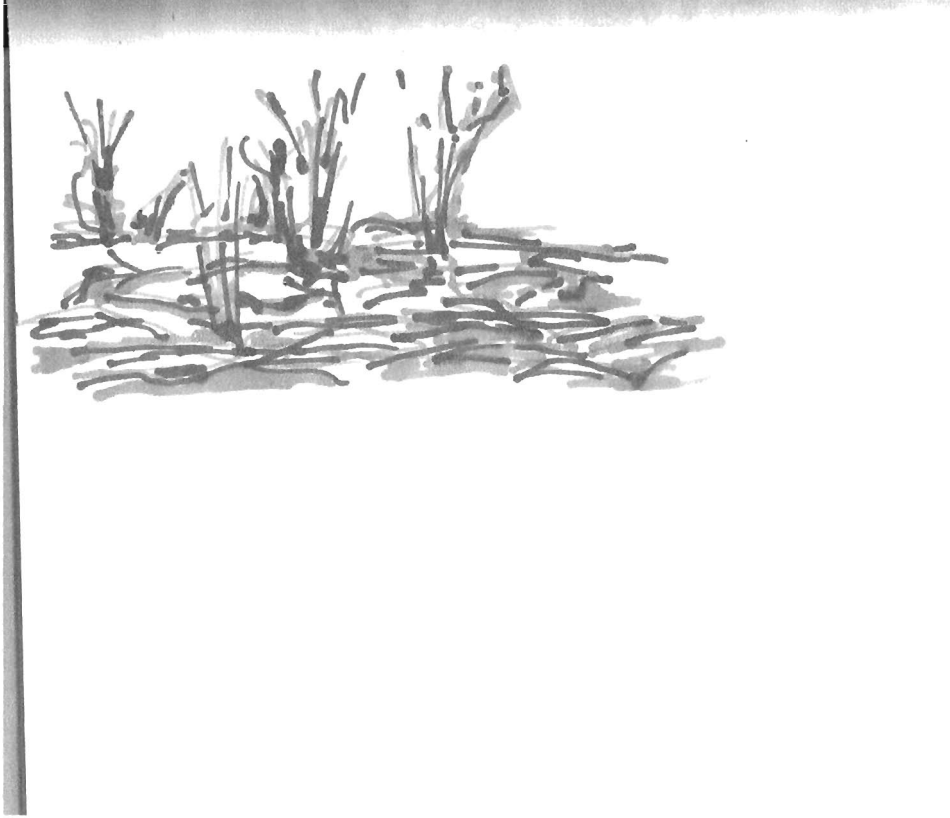


narrows

9 Maj, 2002
Nørresundby,
Danmark

original image:
digital photo 72 dpi
13 x 17 inches

Although the space between the buildings narrows, it opens up into a gåden: an open space which can be used both as a parking area, as well as an assembly area. At night, the closeness of the buildings, their entries and windows, are less constricting on the pedestrian, and instills a more 'welcome home' feeling.



2E



Aalborg; marker on white bond; 7x9"

d.25 april 2002

patch

An introspective look at my observations to date: there is a tendency to try to put the urban phenomena into distinct 'boxes', whereas in many cases, there are relationships between the different areas. It is difficult to avoid compartmentalization in a world which needs to classify everything into the 'neat and tidy'.

27



Cullen:

Actors/ Agents:

Connections:



Banegaard: Aalborg; colour photograph 4.5x6"

d.26 april 2002

freedom: broken

i had an accident on my bicycle...

28



Cullen:

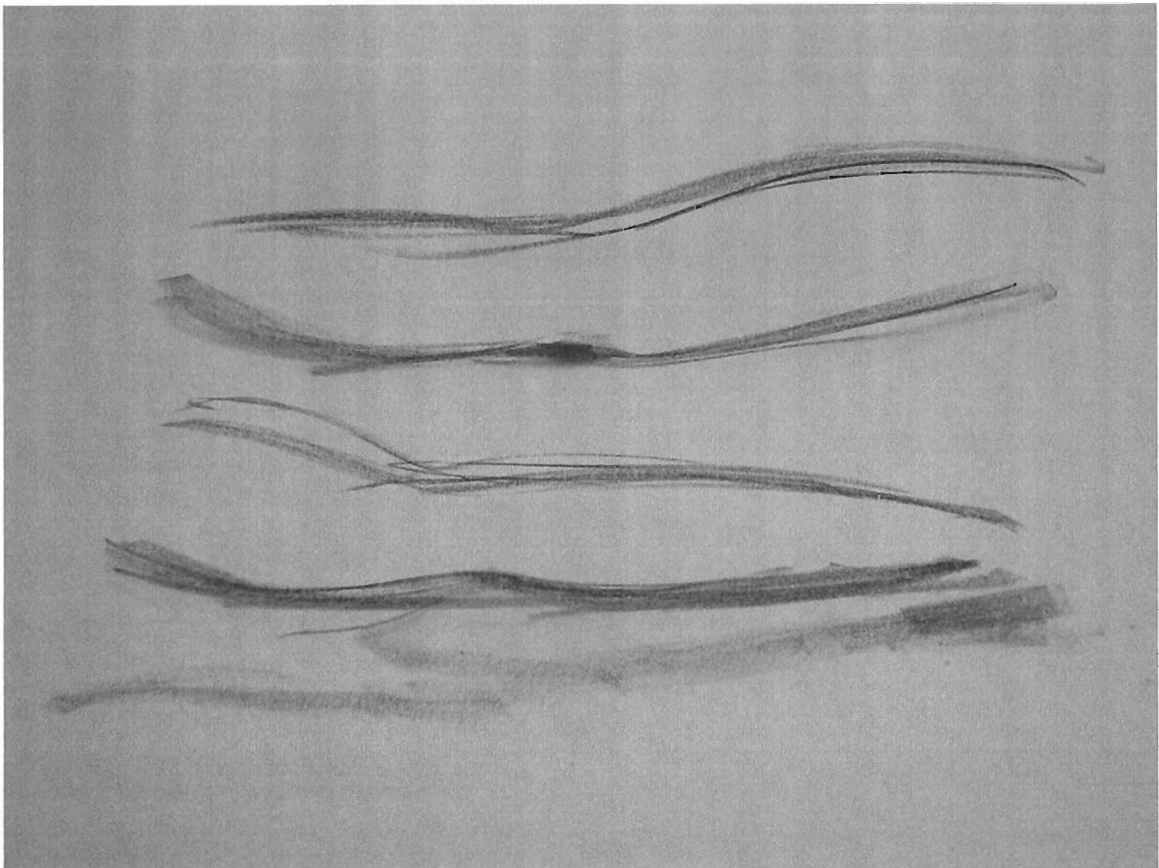
Possession in Movement.

Actors/ Agents:

Missing Screw.

Connections:





Centrum, Aalborg; digital photograph

d.3 maj 2002

legless and armless

Without my bicycle, I was 'forced' to see all the great changing details of the city, once again. Like the changing wardrobe on the mannequins, small things escape our view when we 'go' too fast. It is a different feeling of walking through space, now that I have experienced it at a different speed and level of mobility.

29



Cullen:

Truncated.

Actors/ Agents:

Broken Bicycle.

Connections:

Å₁₄

C₃

B_{8i}

Q₅

Aalborg; conté on blue charcoal paper 8.5x11"

d.10 maj 2002

embrace

Physical contact here is different. While affection is much more in the open/ public, it is not only affection between couples. When people know each other and meet, they embrace each other, whether young or old. It is warm, uplifting and the men are not afraid of *touch*.

30



Cullen:

Closure.

Actors/ Agents:

Gender.

Connections:

Q₄

B_{2i}

B_{5ii}

Å₃₁

Instead of the eye taking in the street in a single glance, as it would in a street with perfectly straight façades, it is caught up in the intricacy of the meander and the result is a repose or dwelling of the mind which is wholly appropriate to the subject, which is a street of houses and not a fluid traffic route.

Gordon Cullen,
The Concise Townscape



projection and recession



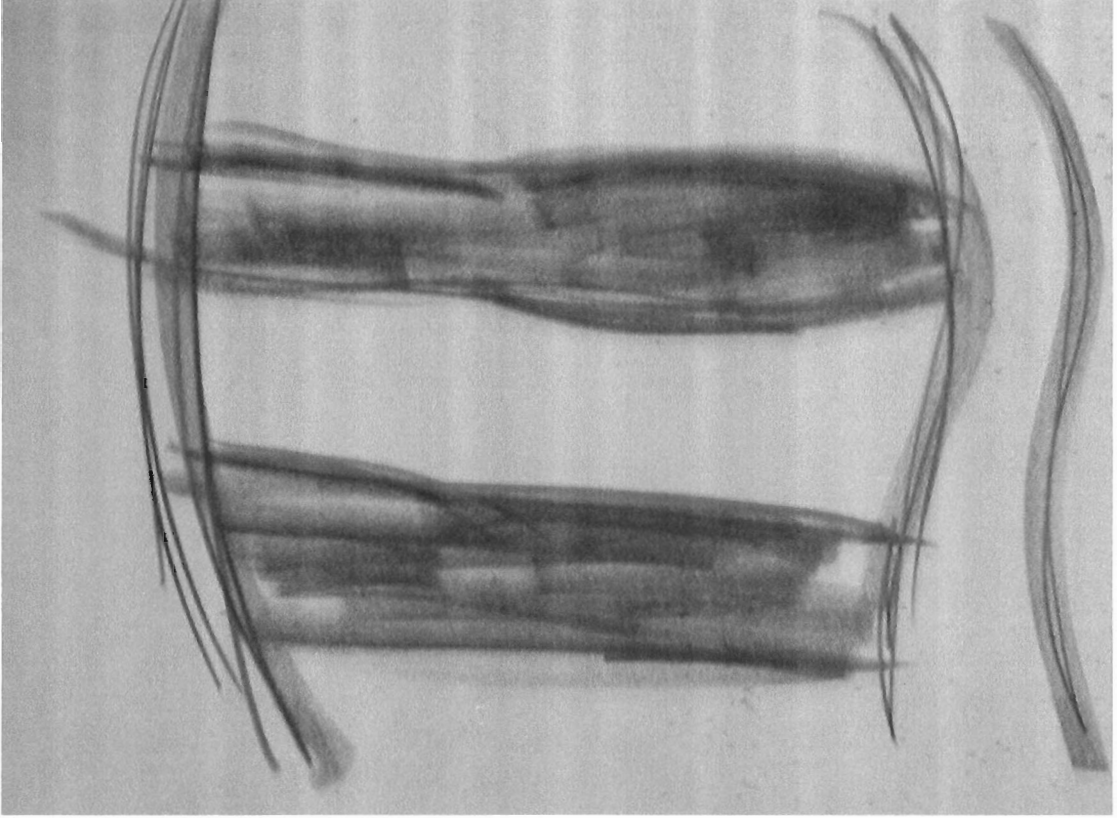
projection and recession

9 Juli, 2002

**Aalborg,
Danmark**

original image:
digital photograph
13 x 17"

The variety in size, style, and character of the buildings on Østerå in central Aalborg, is intriguing. Although the street is fairly straight, and the view should direct one to the end of the street, this is not the case.

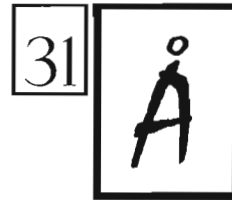


Aalborg; conté on black charcoal paper 8.5x11"

d.11 maj 2002

obstacle

Is it possible that two worlds meet and combine or is there always a 'this' and 'that' or a 'here' and 'there'? Are we stuck with opposites to describe everything? That is, despite globalization?



Cullen:

Intimacy. Closure.

Actors/ Agents:

Cross-Cultural Global World.

Connections:



Aalborg; pencil outline, watercolour on watercolour paper.

d.13 maj 2002

pensive

PONDERING ON THE NOMADISM OF MY LIFE, ON A GLOBAL SCALE, IS BECOMING INCREASINGLY DIFFICULT AND PAINFUL. TOO DIFFICULT TO 'TAKE OFF' ALL THE TIME, BUT ON THE LOCAL SCALE, THE INDEPENDENCE IS A RELEASE.



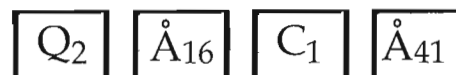
Cullen:

Advantage. Indoor landscape outdoor room.

Actors/ Agents:

Orientation. Integration.

Connections:

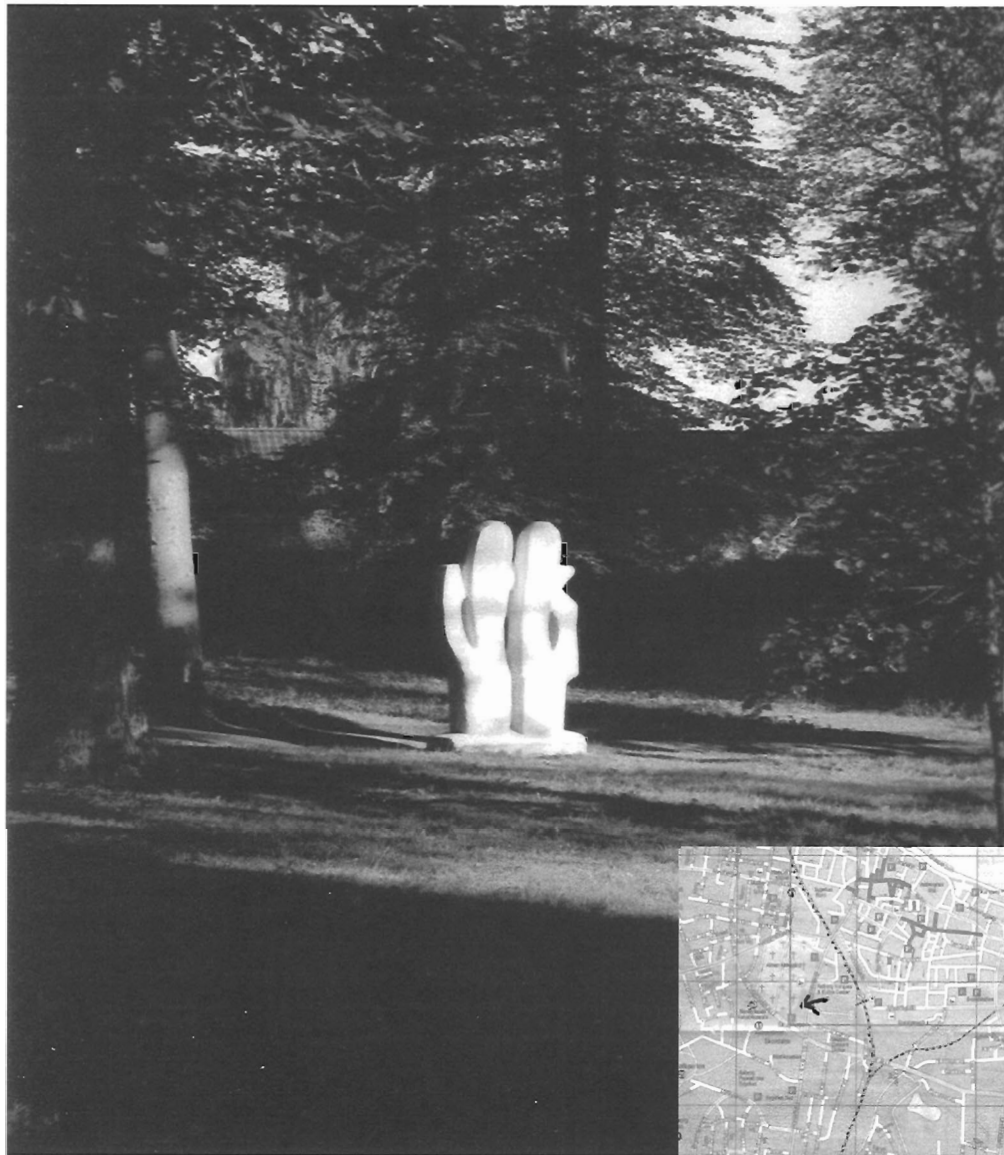


Of special interest to the planner is the sense of scale in the question of town layout. The case quoted here by Ebee Sadolin (A Wanderer in London. Methuen) is, to my mind, of extreme importance to all in charge of new layouts...[b]ut when you try to find it on the map you begin to wonder. For where exactly is this park in your otherwise reliable atlas of London, which is a large-scale affair of 131 pages?...

Gordon Cullen,
The Concise Townscape



scale on plan



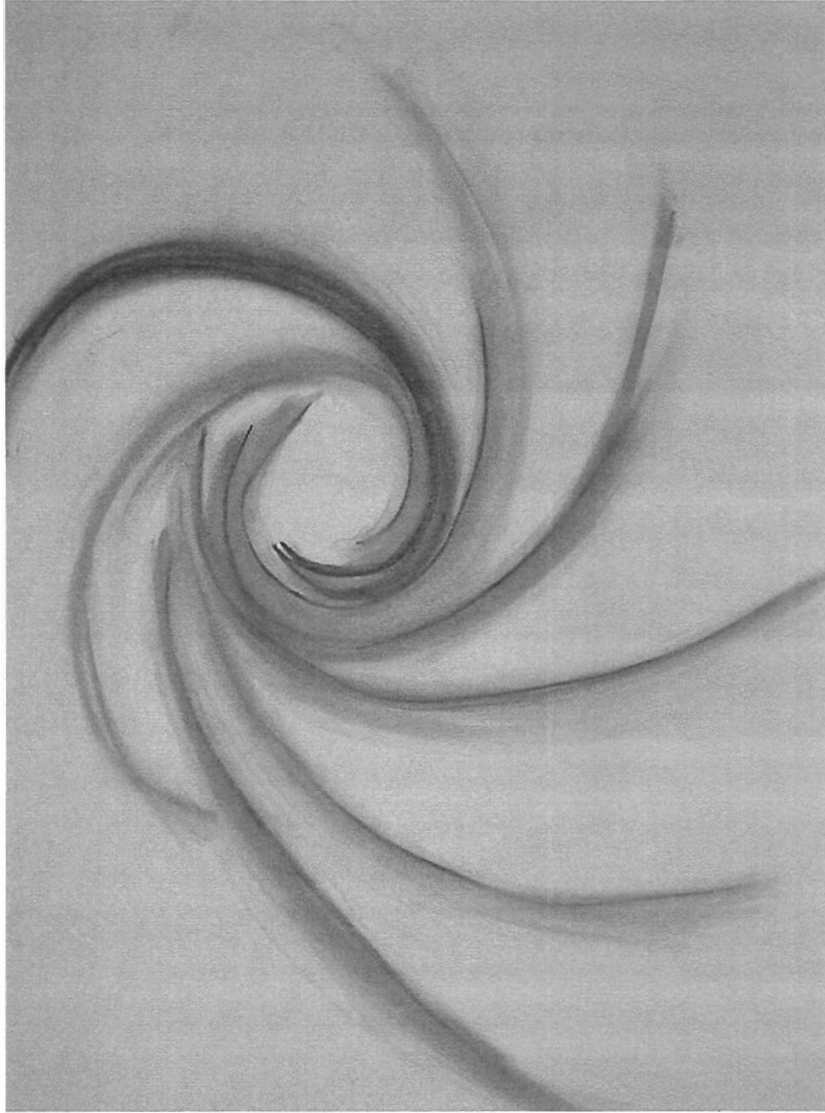
scale on plan

5 Juli, 2002

**Aalborg,
Danmark**

original image:
digital photograph
13 x 17"

The sculpture park just outside the central part of Aalborg, appears larger to the passer-by. Its linearity beside one of the arterial streets into the center, gives drivers and cyclists the impression that it is long and deep. In reality, it is its proximity to other green spaces within the city which create this illusion.



Bycentrum, Aalborg; colour photograph

d.15 maj 2002

solcenter

Contrary to the
Thai, who want to
be 'whiter than
white', the Danes
want to be as
brown as possible.
Sun seekers in a
land of clouds.



Cullen:

Lettering.

Actors/ Agents:

Grey weather.

Seasonal depression.

Connections:

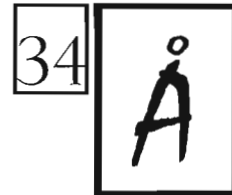


Aalborg; conté on white bond.

d.30 maj 2002

spiral

Caught in a vacuum between
the identity of an outsider...
my trip to Cairo made me
highly critical upon my return
to Aalborg. I 'slipped' through
customs here, while others
had a much harder time,
where in Cairo, it was the
reverse. Is it my Canadian
passport or the colour of my
skin? Exclusion and Inclusion.



Cullen:

Projection & Recession.

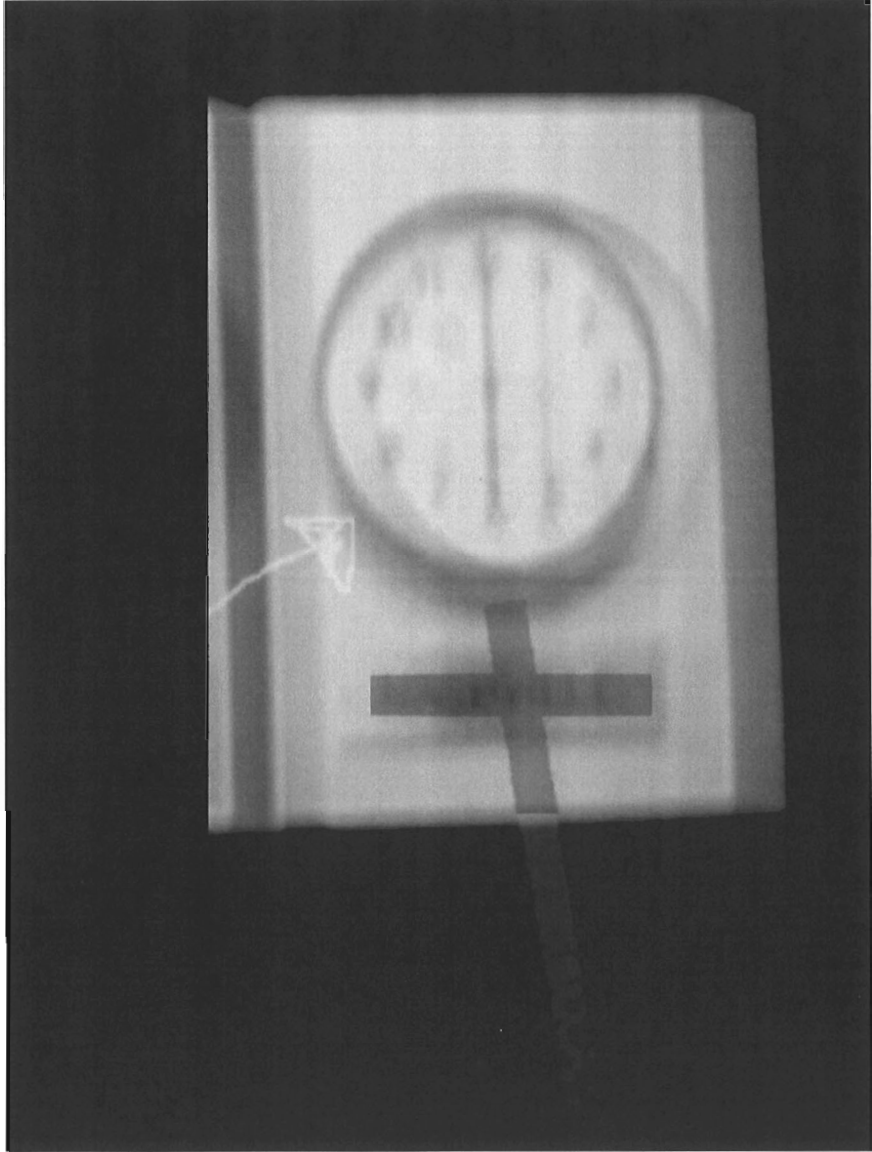
Actors/ Agents:

Danes. Canadian.

Foreigners.

Connections:







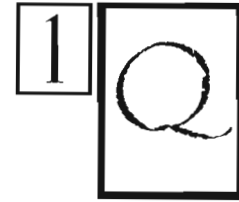


Egyptian Muscum, Cairo, color photograph; printed 4.5x6"

24 may 2002

[at] Ease, women.

There is something to be said about travelling, or ripping yourself out of a very comfortable context, to get a better perspective on life where you were. Cairo is definitely influenced by the west, but not to Bangkok's degree. The signs are in Arabic, not English, which is lovely. But chaos! Nothing compares to an assault on all your senses at once!



Cullen:

Hazards

Actors/ Agents:

Outsider, Male-Female relationships

Connections:

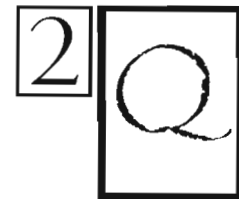


Egyptian Muscum, Cairo; color photograph; printed 4.5x6"

26 may 2002

Just Thinking?

i was literally 'afraid' the first time I stepped outside on my own in this ancient city. i am not sure if it is the discomfort the women here express about walking around on their own in their own country, or because of my discomfort in being visually foreign. after spending so much time between home and car, car and other building, it is somewhat impossible to just 'wander'.



Cullen:

Here & There

Actors/ Agents:

Culture, Exoticism, Chaos.

Connections:



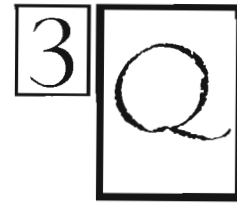


Olive farm outside Cairo; color photograph; printed 4.5x6"

27 may 2002

The writing on the tree

Despite the chaos, the harassment on the streets, the complete opposition of sexes, Cairo is enchanting. From the music, to the beautiful mosques, from the City of the Dead to the writing, something grabs at your soul in Egypt. 'Western order' would destroy that feeling. I think. Something is sensual... do the Egyptian women see it?



Cullen:

Truncated View

Actors/ Agents:

Language.

Connections:

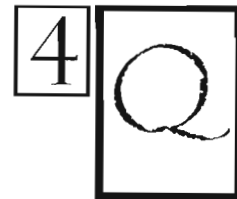


Olive farm outside Cairo; color photograph; printed 4.5x6"

28 may 2002

Fire!

Earth, Fire, Air and Water come together here, in a mysterious unity of history. Again, there is something specific about the culture in Egypt, compared to Canada... are the 'looks' and 'whispers' one comes to expect on the streets more honest than where they are concealed in Canada? Or should it be perceived like whistling and hooting from cars in Canada?



Cullen:

Juxtaposition, Exposure.

Actors/ Agents:

Culture. Habitual.

Connections:



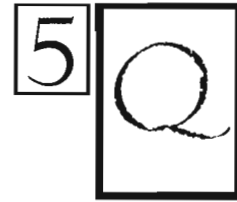


Mosque, Cairo; color photograph; printed 4.5x6"

29 may 2002

Ornate

Like Bangkok, there is a distinct dialogue between indoor and outdoor in Cairo, but a firm line between public and private. There are details, some subtle, but some elaborate. The door also stands as a kind of 'relief' as a woman, to the world which lies outside. Wrapped in culture, tradition, and modernity is a question of identity. There is also a need to blend mind and space, to constantly think on your feet, and a lack of 'time' to feel space and to explore.



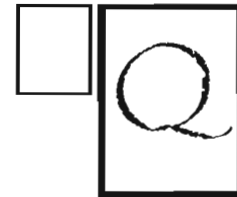
Cullen:

Here & There,
Juxtaposition.

Actors/ Agents:

Architecture, Climate.

Connections:

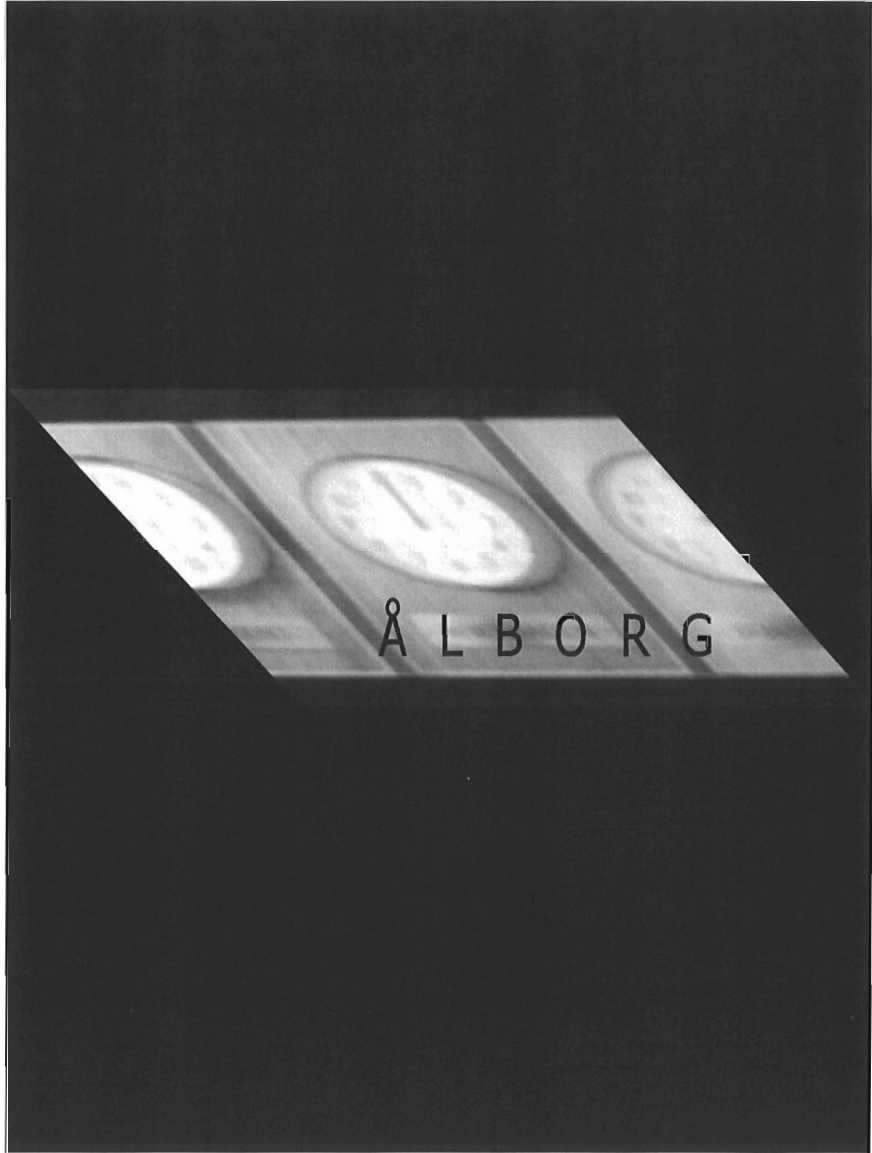


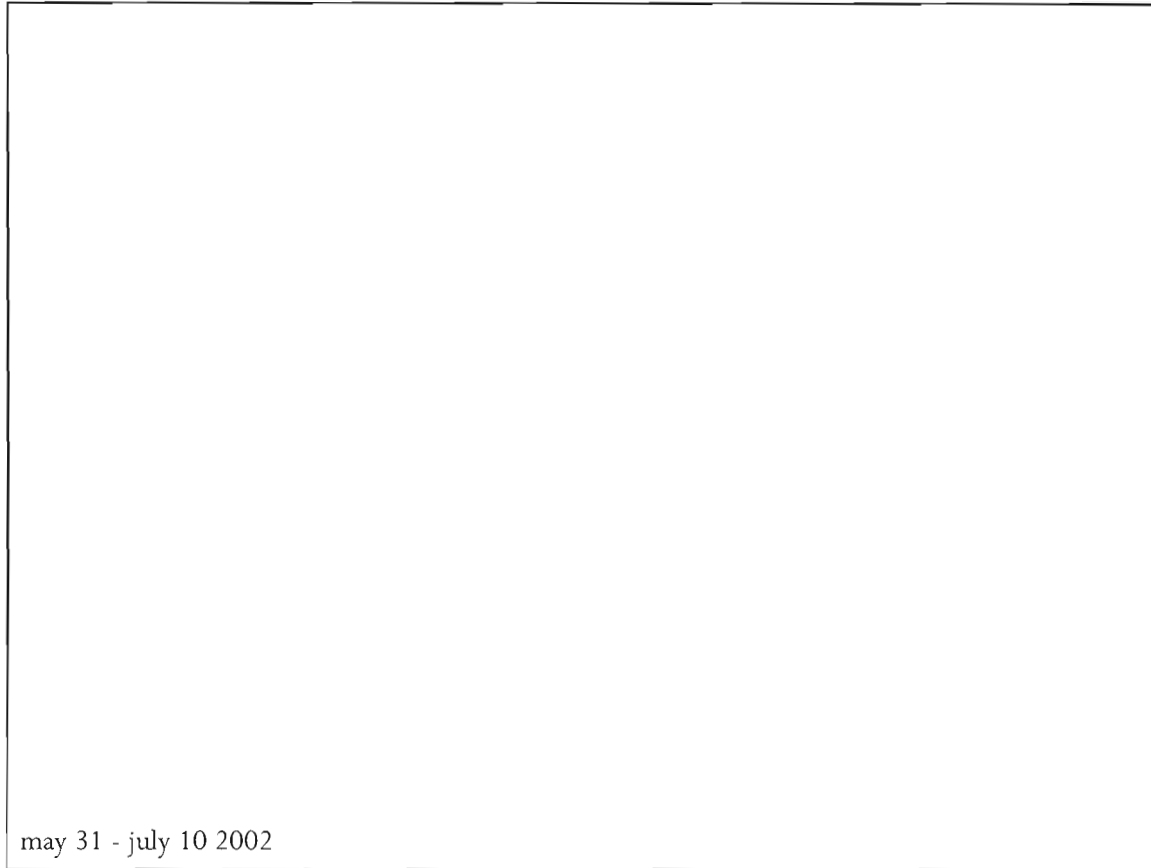
Cullen:

Actors/ Agents:

Connections:



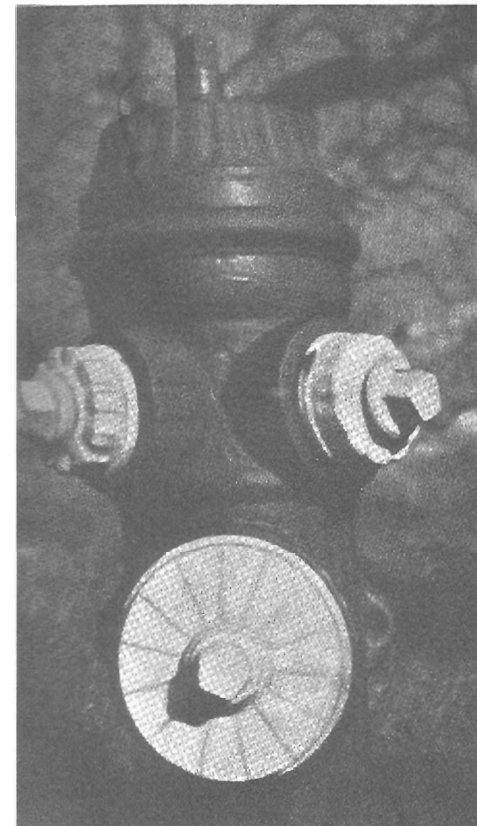




may 31 - july 10 2002

Common objects often achieve distinction by reason of their self-contained force as sculpture or vivid colour and stand out in the general scene. The term is used more to describe those objects such as street furniture and structural features which are not normally expected to attract the eye in this way, rather than designed works such as sculpture, posters., etc.

Gordon Cullen,
The Concise Townscape



significant object



significant object

17 Maj, 2002

Aalborg,

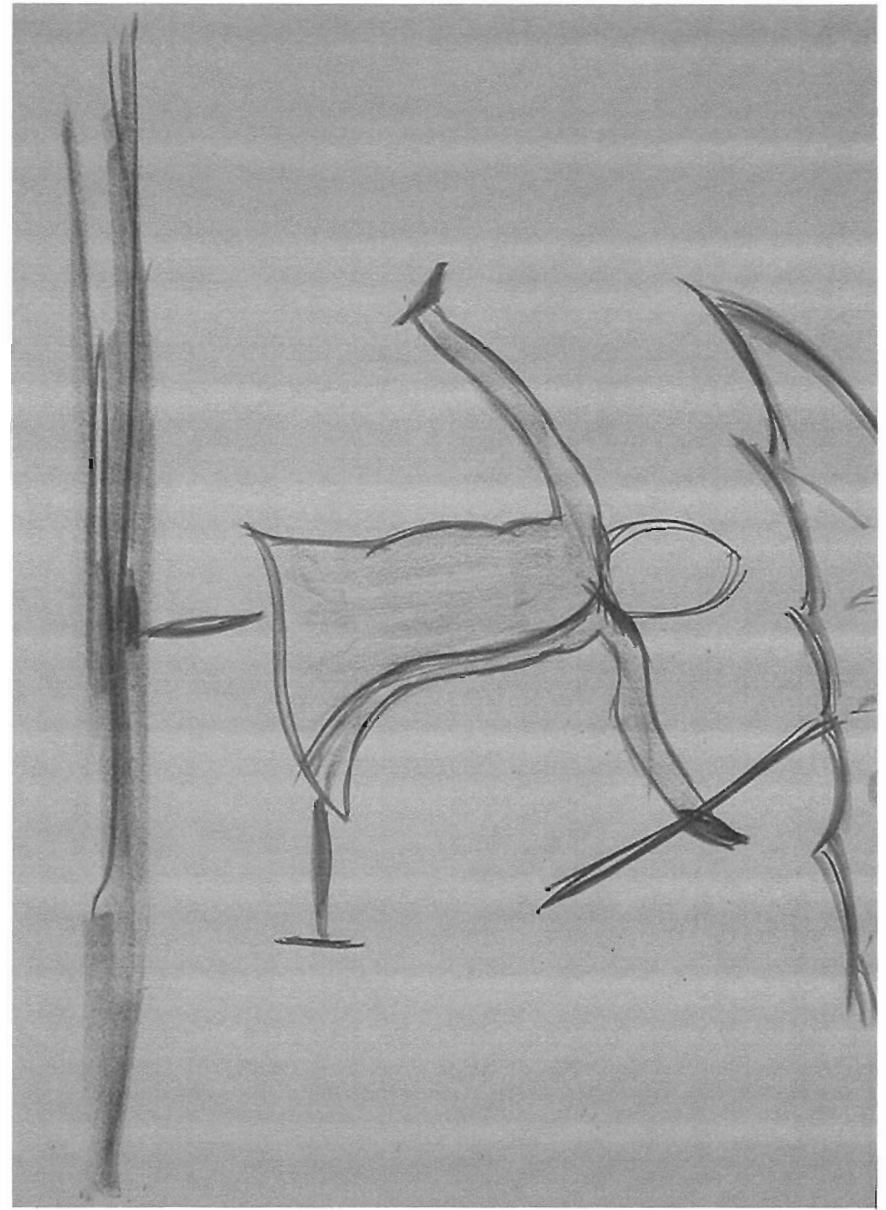
Danmark

original image:

colour photograph

4 x 6"

Usually used to describe anything but sculptures, these life-size significant objects, seen throughout Aalborg, suggest a different kind of representation. Almost eerily, when night falls, these become the known and the comfortable figures in the darkness. They also represent the 'objects' which could eventually disappear from the urban fabric.



Aalborg; conté on white bond.

d.1 juni 2002

pluie

"Returning" from Cairo, mentally, is a challenge. I have begun to see Aalborg in less rose-coloured glasses. The isolationism, although subdued compared to ten years ago, is unlike our Canadian multiculturalism. Whether it is better to have a distinct identity or not, is not something I can decide. I do not think there is an answer, but how does it affect space? Does the certainty / generalization of a culture ensure a 'blur' of lines in space, while the blur of a culture demands rigid determination of space?

35



Cullen:
Geometry.

Actors/ Agents:
Identity.

Connections:



park, Aalborg University Residences; colour photograph

d.2 juni 2002

thinker [monsieur]

Irony in coming across a statue which states so much about how I feel here, and is the opposite sex of the one I drew and another I saw in Cairo. Indeed, the irony comes in the form of a man. Somehow, in this place, the statue is comforting rather than being another Rodin... there is another attitude about men here... or have I been lucky?

36



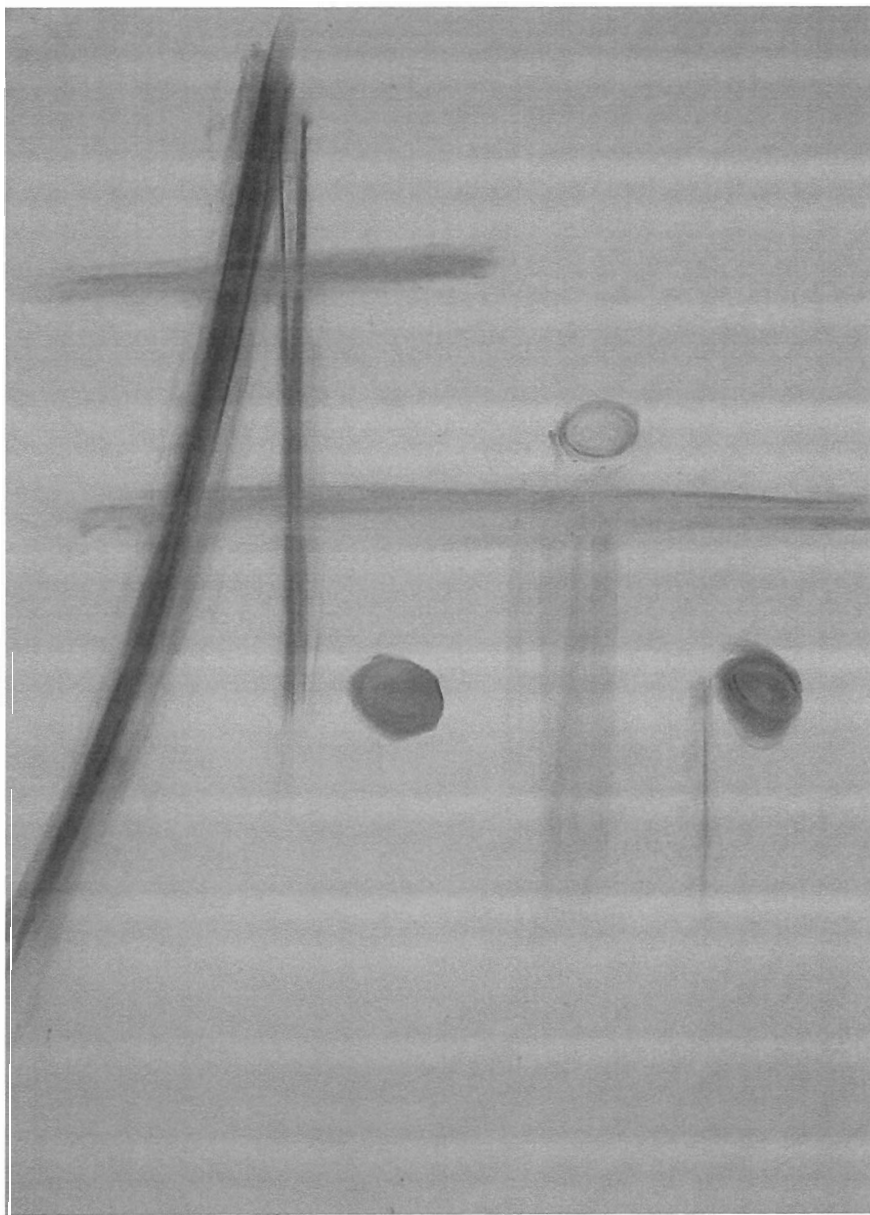
Cullen:
Focal Point.

Actors/ Agents:
Mind and Space. Gender.

Connections:



JUL 30



Aalborg; conté on white bond.

d.5 juni 2002

division

Overwhelming, engulfing feeling of...
pleasure? Does this come from know-
ing the area so well or feeling stuck in
a positive way and confused at having
to leave?

37



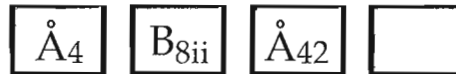
Cullen:

Silhouette.

Actors/ Agents:

Comfort. Fluency.

Connections:



Aalborg; magazine scraps, photoshop image.

d.16 juni 2002

passivity

*What if things are too com-
fortable to notice the defects?
What if it is just better than
'there'? Is there more? Is
this simply comfort in the
habitual, without a true sub-
jective view?*

38



Cullen:

Illusion?

Actors/ Agents:

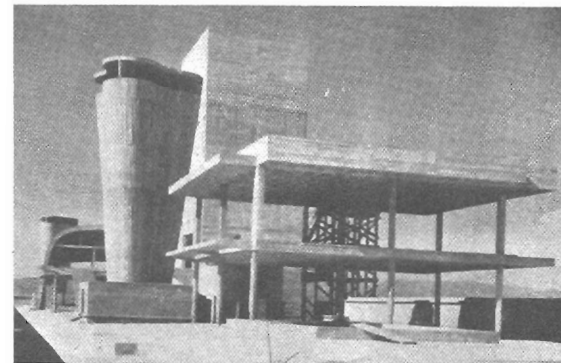
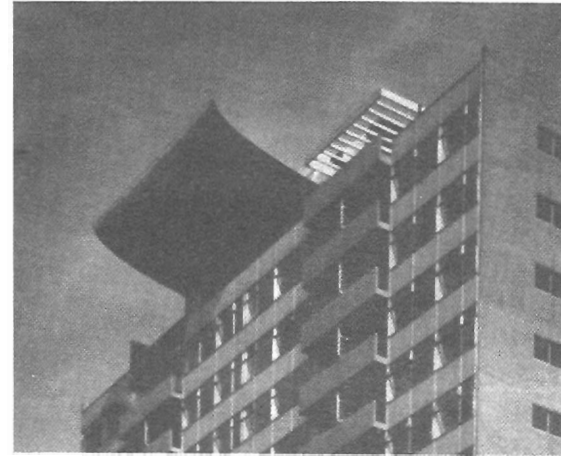
Pink glasses?

Connections:



By now we are all pretty well conversant with the slab block building with its uncompromising roof line, and it is recognized that this line divides too harshly the environment into the earth-bound structures and the airy volumes of the sky, whereas the tracery, the filigree, the openwork ridge capping all serve to net the sky, so that as the building soars up into the blue vault it also captures it and brings it down to the building. This capacity to net the sky is particularly rewarding in the fog and mists of England.

Gordon Cullen,
The Concise Townscape



silhouette



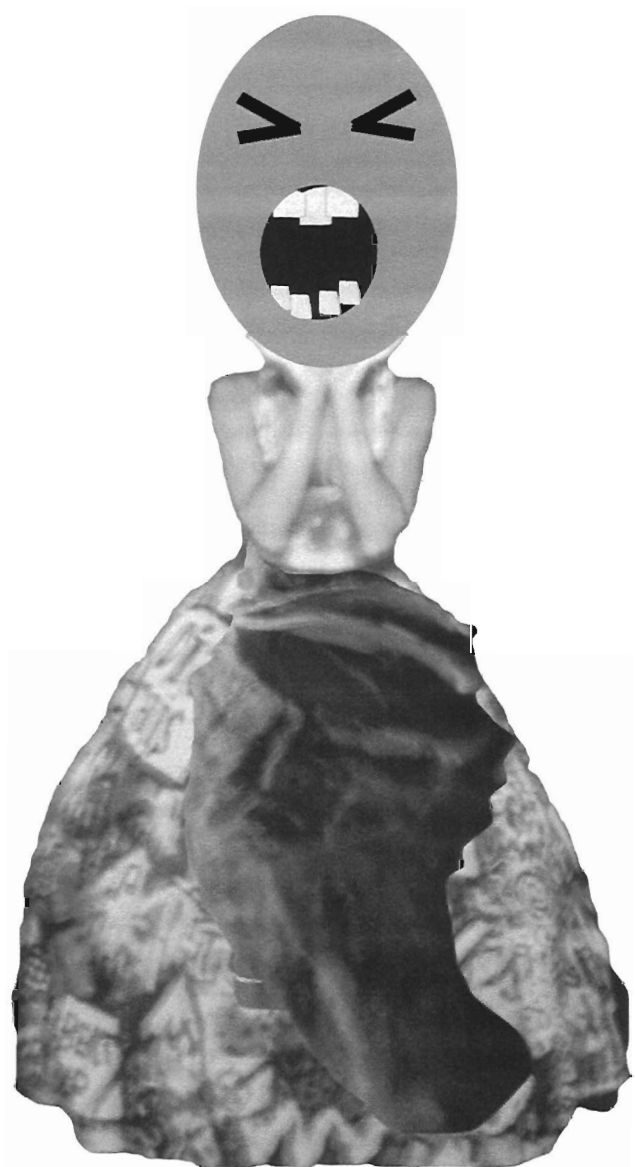
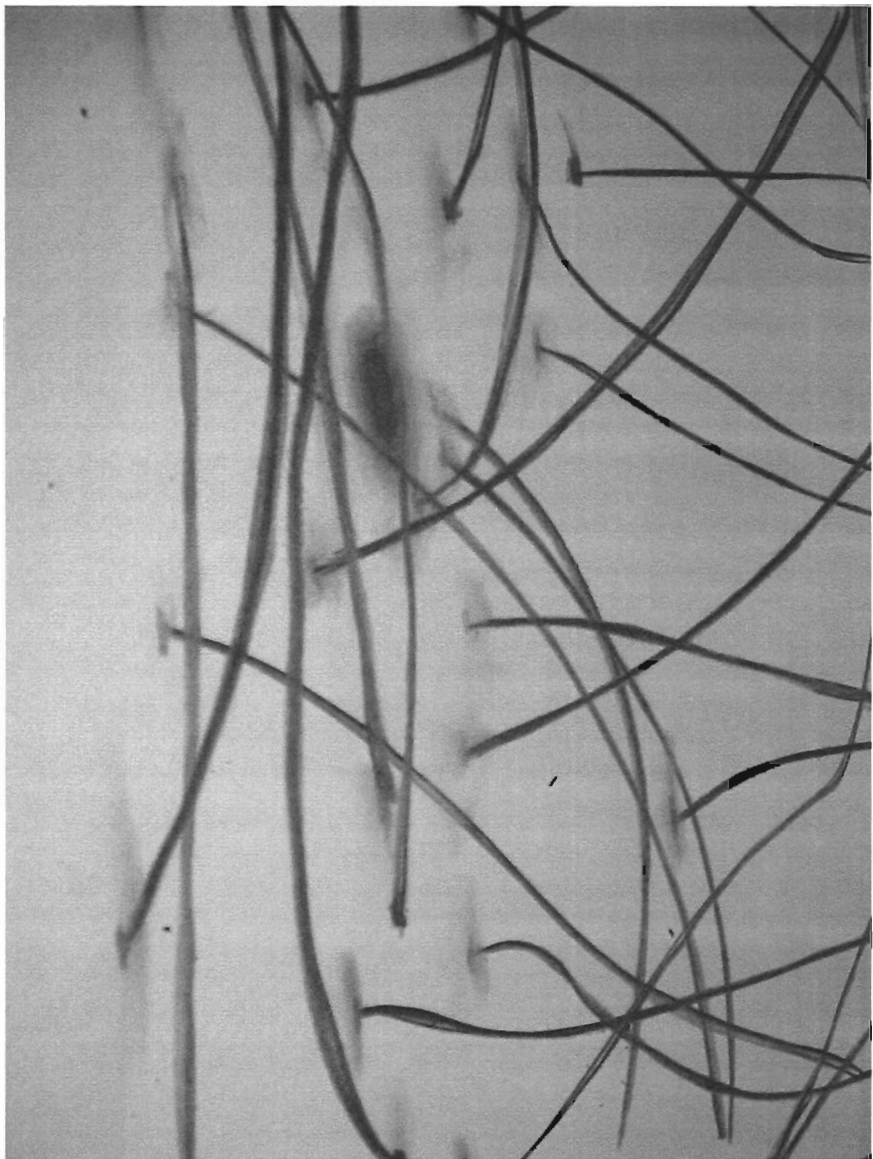
silhouette

17 Maj, 2002

**Aalborg,
Danmark**

original image:
colour photograph
4 x 6"

The modern building, which stands surrounded by historical monuments in this Viking city, attempts to catch the sky with its emerging structure. In a place where the sky is gray, more often than clear or blue, this gesture is more than poetic.

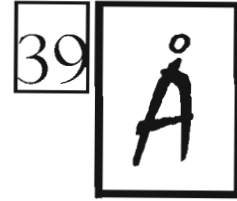


Aalborg; magazine scraps, photoshop image.

d.17 juni 2002

rage

What if one is too critical of the 'other', of the 'there'? Is it trying to find at least one place where one's needs-wants-desires are met?



Cullen:

Anticipation.

Actors/ Agents:

Safety. Comfort.

Connections:

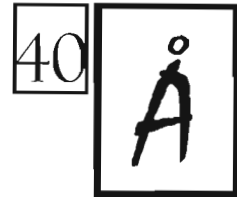


Aalborg; conté on white bond.

d.22 juni 2002

confusion: access

Reflecting upon my first few days and weeks here or in Thailand with the Danes, it was difficult to determine what their actions meant. It was difficult to register anything given the shock we were (and especially I was) experiencing. How to 'access' them was a challenge, but now... it all makes sense.



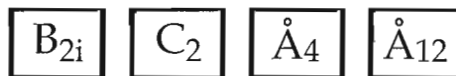
Cullen:

Mystery. The Maw.

Actors/ Agents:

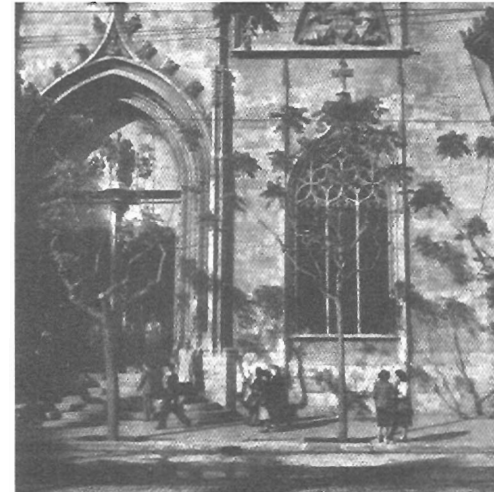
Personalities blended with culture.

Connections:



Of all the natural aids to townscape the tree is surely the most ubiquitous, and the relationship between trees and towns has a long and honourable history. The conception that trees were structures in just the same way as buildings led to pleaching and an architectural layout of planting, but today the tree is more usually accepted in its own right as a living organism which is pleased to dwell among us.

Gordon Cullen,
The Concise Townscape



trees incorporated



trees incorporated

5 Juli, 2002

**Aalborg,
Danmark**

original image:
colour photograph
4 x 6"

Trees and shrubs, too often used sparingly in the city, are found in abundance in this cemetery in central Aalborg. Barely a trace of the area's true functions are evident to those walking by, as the beauty camouflages the melancholic meaning of the space.



Aalborg; conté on white bond.

d.23 juni 2002

confusion: exit

HAVING ALREADY LEFT AALBORG ONCE, IT IS DIFFICULT TO KNOW HOW TO LEAVE THIS TIME, AND TO LEAVE A PART OF THE BEHAVIOR AND WAY MY MIND REACTS TO SPACE, HERE. I DID THE SAME COMING HERE, REMEMBERING WHERE I WAS GOING, WHAT IS CULTURALLY ACCEPTABLE OR NOT. BUT THIS IS ESPECIALLY RELEVANT TO SPACE, SECURITY, ACCESSIBILITY, AND MOBILITY. IT MUST ALL CHANGE 'BACK'.

41



Cullen:

Multiple Enclosure.

Actors/ Agents:

Physical vs. Psychological.

Connections:

Å₂

C₁

Å₆

Å₂₉

Centrum: kirkegaard, Aalborg; colour photograph.

d.1 juli 2002

moveable home

There are moments when I want the 'gaze' to avoid feeling so 'alone'.

42



Cullen:

Exposure.

Actors/ Agents:

Travel Bug.

Connections:

Q₇

Å₂₁

B_{8i}



Aarhus, kvindersmuseet; colour photograph

d.3 juli 2002

kvindermuseet

There is a woman's museum in Aarhus which I visited with my (real) mother. 'Not only was it exciting to know that the country hosts this museum, but their exhibit was on Swedish quilt-work...

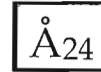
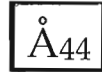
43



Cullen:

Actors/ Agents:

Connections:



Kvindensplads i Aalborg; colour photograph

d.9 juli 2002

kvindensplads

My last day, I am told to visit the "women's place" in central Aalborg. Located near the harbour, and in a low-traffic area, it is a strange place for its location. Usually this is an area for new lovers to stroll after the bars have closed.

44



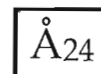
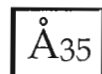
Cullen:

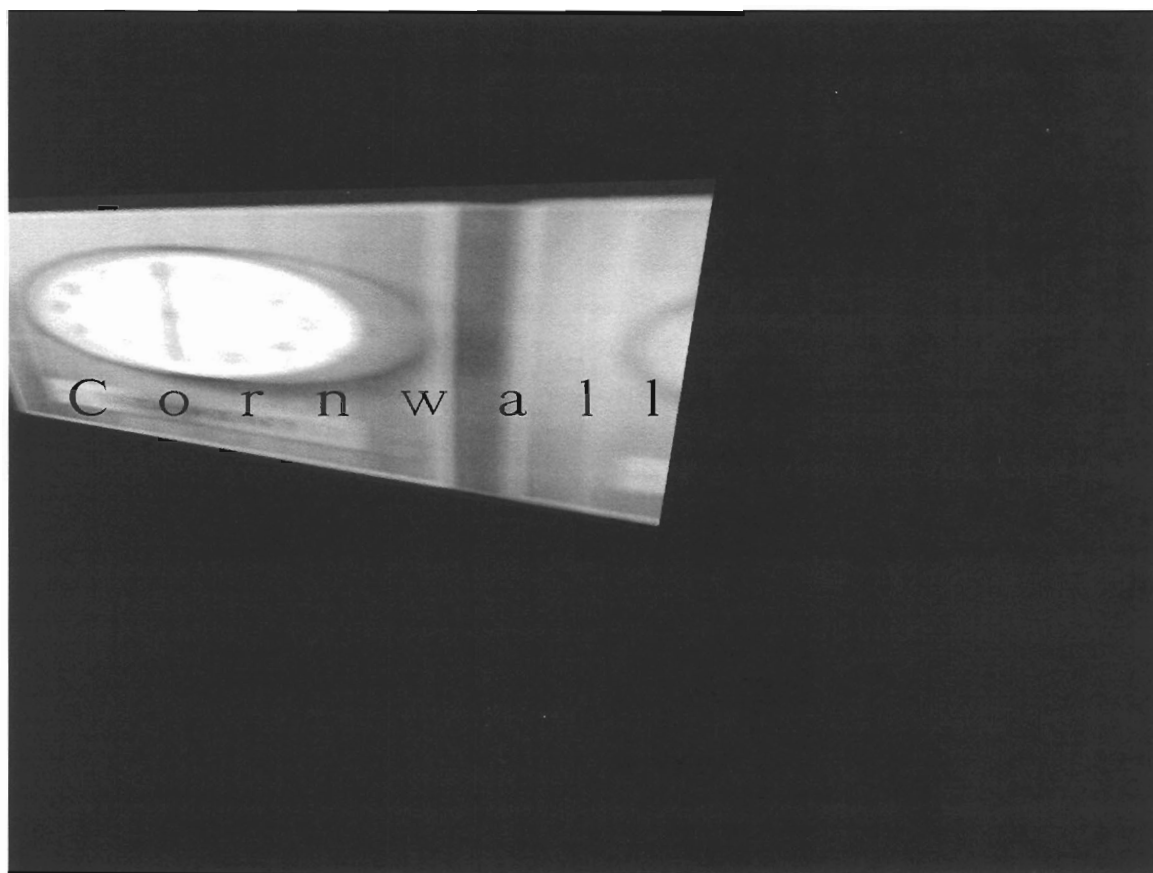
Exposure.

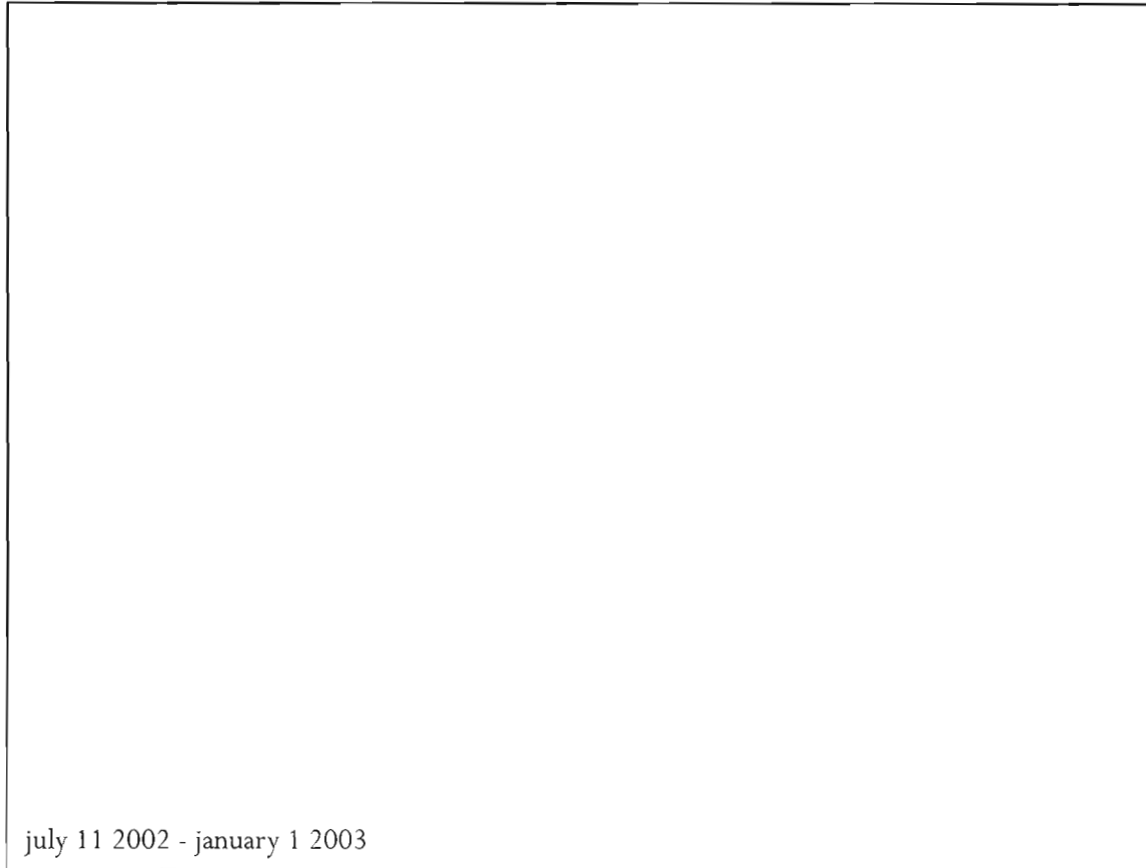
Actors/ Agents:

Monumental?

Connections:



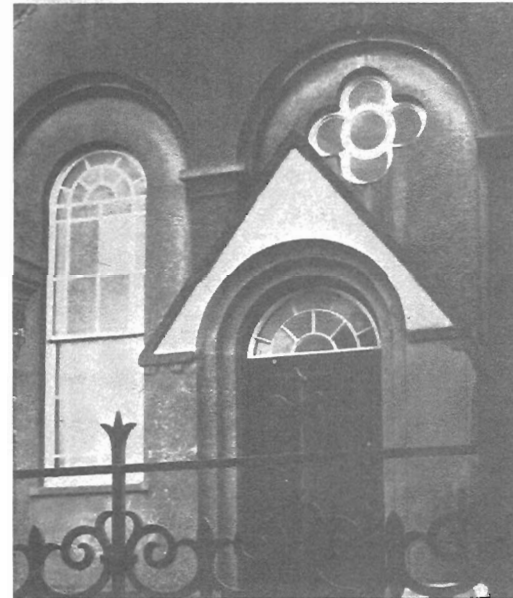




july 11 2002 - january 1 2003

In these two pictures we can sense a force which survives or bursts through the stylistic incompetence of the builder. Such buildings stand like rocks.

Gordon Cullen,
The Concise Townscape



bluntness & vigour



bluntness
& vigour

24 juillet, 2002

**Cornwall,
Ontario, Canada**

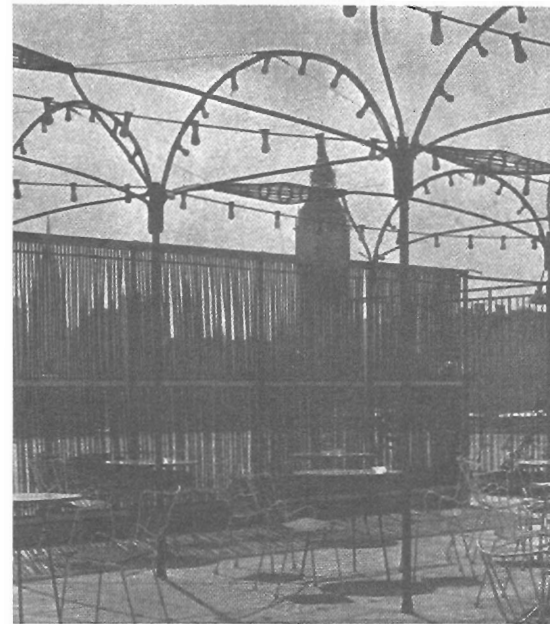
original image:
digital photograph
13 x 17"

Located along the '3rd' main street, the container-like buildings housing Wal-Mart and the like only add to the generic feeling of the city.

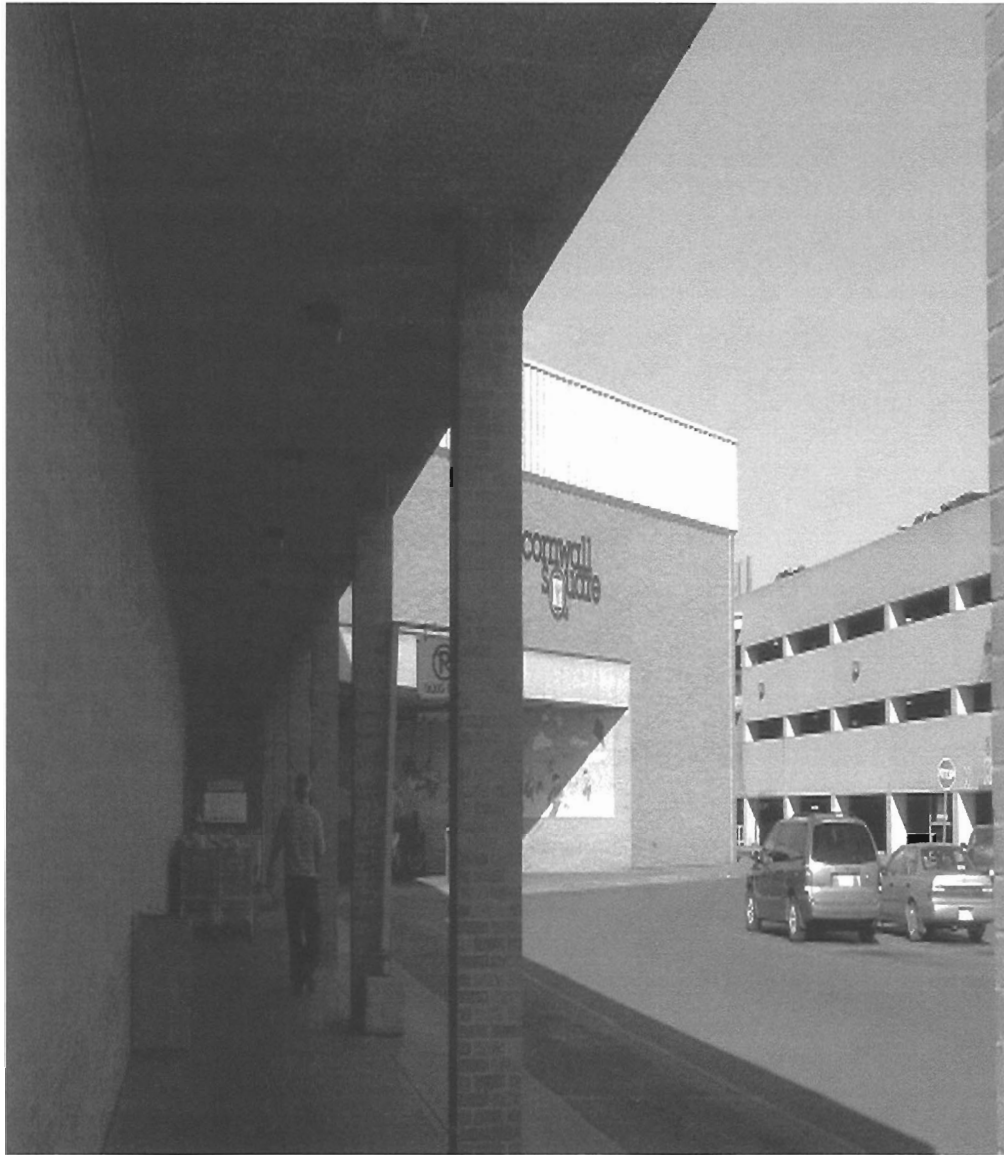
The lack of character of the buildings, coupled with the large signage on the side of the road, backed by a sea of a car park, indicate a complete lack of consideration of the context.

It is sometimes astonishing how fragile can be the means of establishing enclosure or space. A wire stretched from wall to wall like a pencil stroke, a square of canvas stretched out overhead...a restaurant of the Festival of Britain we see how bamboo is used to establish enclosure and space and how it achieves that evocative charm of containing whilst revealing what is beyond.

Gordon Cullen,
The Concise Townscape



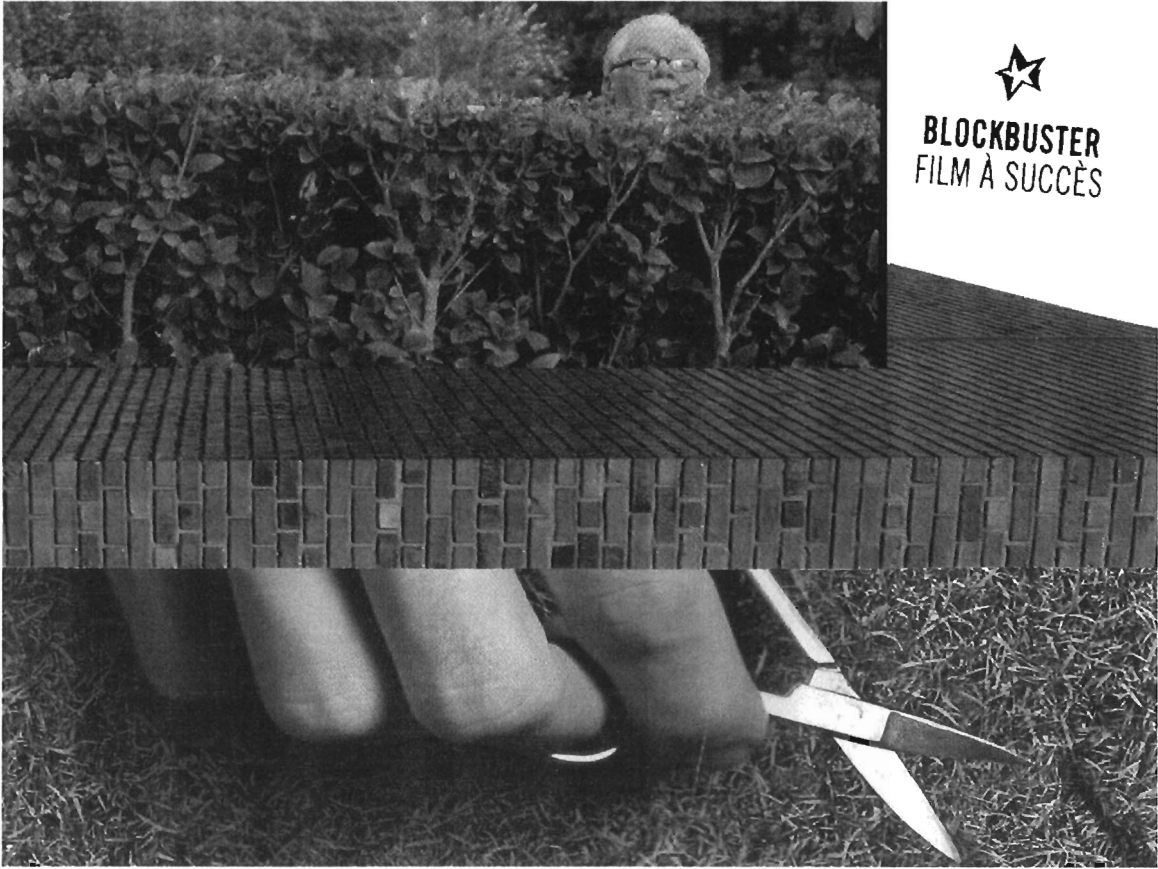
defining space



defining space

24 juillet, 2002
Cornwall,
Ontario, Canada
original image:
digital photograph
13 x 17"

As a sort of transition space between the parking lot and the mall, the pillars create an enclosed space, without much character. In times of uncomfortable weather, it is a waiting area away from the elements, but the rest of the time, provides no extraordinary view.




BLOCKBUSTER
FILM À SUCCÈS

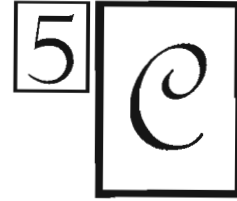


reactionary collage, Cornwall; magazine scraps; photoshop

24 juillet 2002

Keeping up with the Jones'

In a place where the grass is never green enough, as long as somebody else's is greener, walking around is a Challenge. Even though one can pretend there is not a direct 'gaze', everybody knows what everybody does, every mistake that is made, which begins to inhabit the mind after only a few days here. Space is not commodified so much in terms of advertisements in the landscape, but we become walking advertisements.



Cullen:

Advantage. Exposure.

Actors/ Agents:

Hierarchy.

Connections:



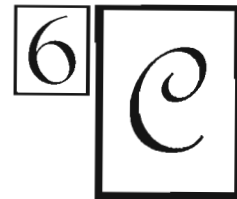
pensive collage, Cornwall; digital images, photoshop

24 juillet 2002

The Sea

There is an abundance of "desolate fields of post urban spaces" in the city. [1] The 'seas' are the numerous parking slots strewn everywhere. Empty and illegal to enter 'after hours', they add to the barren atmosphere of a dead city. Difficult to cross when they are used, they are nothing short of ugly. Meanwhile, there is a river bordering the city, in which few take pleasure of its sight.

[1] Ben Eekhout and Steven Jacobs, "Space" in GUST. 1999. The Urban Condition: Space, Community, and Self in the Contemporary Metropolis. Rotterdam: OIO Publishers.



Cullen:

Division of Space.

Actors/ Agents:

Car-culture. The Power of Private Space.

Connections:

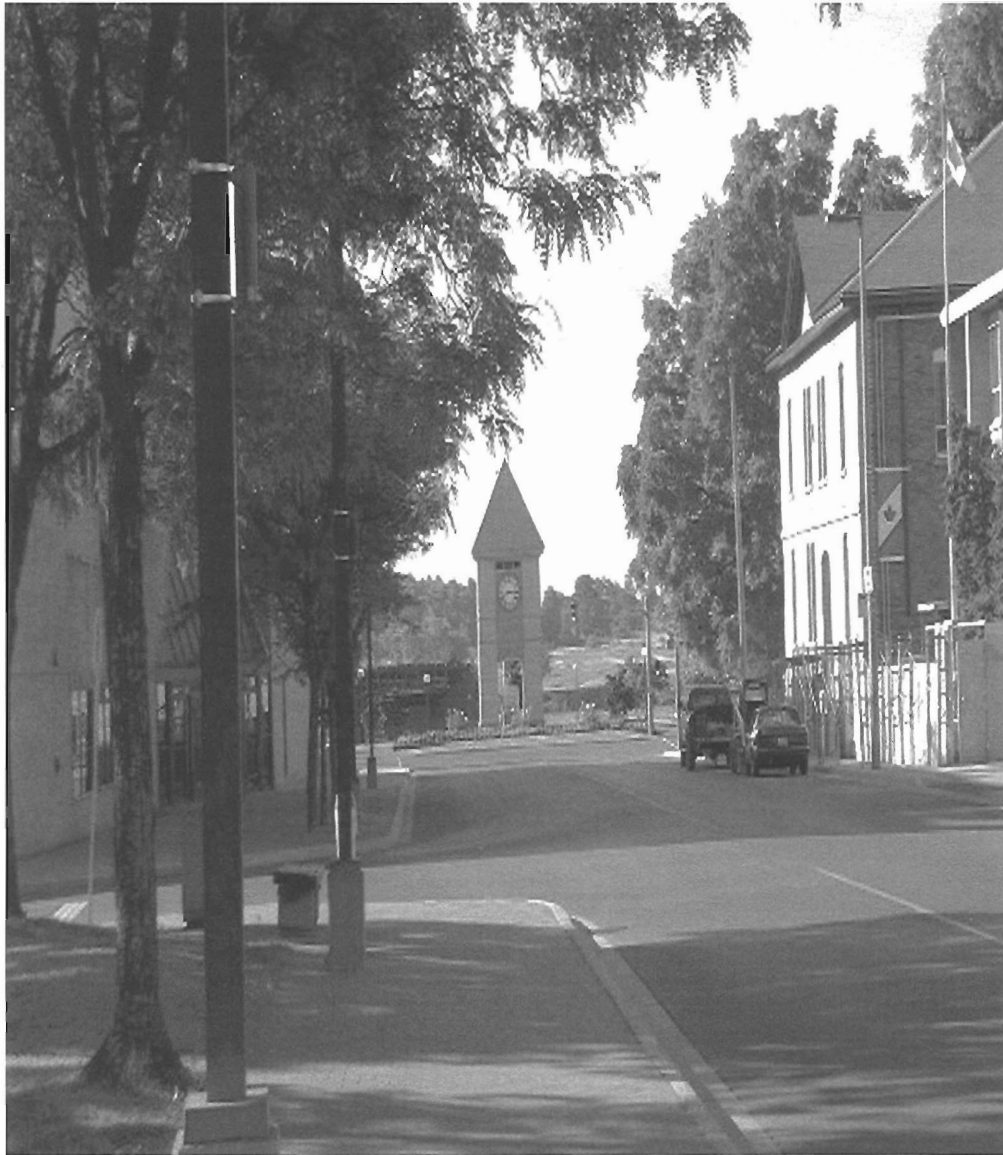


Coupled with enclosure (the hollow object) as an artifact of possession, is the focal point, the vertical symbol of congregation. In the fertile streets and the market places of town and village it is the focal point (be it column or cross) which crystallizes the situation which confirms 'this is the spot'. 'Stop looking, it is here.' This magnificent clarity illuminates many a community but in many others the chief function of the focal point has been stripped away by the swirl and hazards of traffic so that it becomes merely an indifferent piece for the antiquarian's notebook.

Gordon Cullen,
The Concise Townscape



focal point



focal point

24 juillet, 2002
Cornwall,
Ontario, Canada
original image:
digital photograph
13 x 17"

This decade-old clock-tower is located at the end of one of the main arteries. Even though its functional relevance is small (it is not central nor tall enough for people to actually rely on it for time), it may lead some towards the park it borders.

Luxuriant growth, enclosure, little sky and warm brickwork create the inward life of intimacy and cordiality. There is here a bright and blooming human vigour.

Gordon Cullen,
The Concise Townscape



intimacy



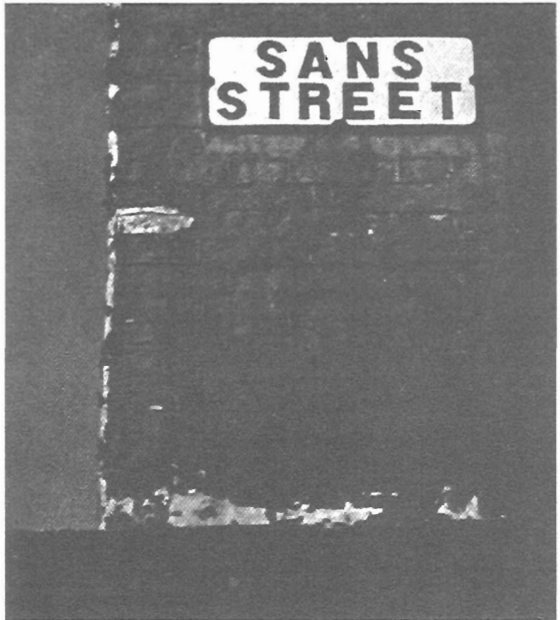
intimacy

29 juillet, 2002
Cornwall,
Ontario, Canada
original image:
digital photograph
13 x 17"

The chain-linked fences and the overgrown grass along this path (note: pedestrians only!) confines one to the 'public' area and creates a clear private/public distinction. The proximity of the fences, the absence of lighting, create a feeling of claustrophobia and a desire to cross it as quickly as possible.

Since the day when the town-crier no longer needed to shout himself hoarse, but could paste up a notice that most people were able to read, display types have never ceased to multiply in quantity and variety. Practically every yard of townscape has its house-name, placard, road-sign, fascia board, advertising hoarding, bus-route sign or road name. The truly functional type-face is the one that, properly spaced, makes its message clear from the distance at which it is intended to be read.

Gordon Cullen,
The Concise Townscape



lettering



lettering

24 juillet, 2002
Cornwall,
Ontario, Canada
original image:
digital photograph
13 x 17"

The typeface of the street name and the medium used to display it, have reached a wide-spread use within the downtown core. The ensemble creates an identity within certain blocks of the city, having also spread to the frontage of smaller businesses.



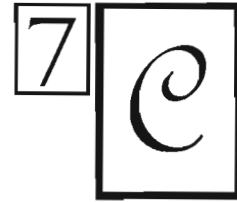
impression of Cornwall; map & photoshop

31 juillet 2002

dead city

EVEN THOUGH CORNWALL HAS NOT GROWN OR HAD THE CHANCE TO "MUTATE" [1], IT IS, IN FACT, SLOWLY DECOMPOSING. IT HAS NOT EVOLVED, AND IS AN EXAMPLE OF HOW DESPITE THE POSSIBLE CHANGE IN ATTITUDES IN PEOPLE, THE CITY'S FORM IS NOT RESPONSIVE TO THE DIFFERENT NEEDS, WANTS, AND DESIRES OF ITS VARIED POPULATION. RETIRED PEOPLE LIVE IN SPECIFIC AREAS AND BUILDINGS IN THE CITY, AND THE CATEGORIZATION OF AREAS IS PROMINENT, ESPECIALLY IN NEW DEVELOPMENTS.

[1] IGNASI DE SOLA MORALES. 1996. PRESENT AND FUTURE: ARCHITECTURE IN CITIES. BARCELONA: ACTAR.



Cullen:

Tell-tale.

Actors/ Agents:

Segregation. "Friction"less.

Connections:



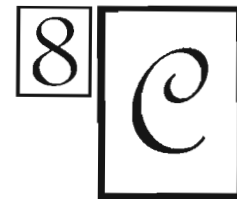
parking lot: Eastcourt Mall, Cornwall; digital photograph

2 août 2002

le langage de derrière 'zellers'

Sadly, there is more than an economical strata when it comes to the areas in which people live. Even expressions, create an 'other' in this city. When someone cusses, the retort sometimes is about it being "du mauvais langage de derrière Zellers", which is not the upper-class area of the city. [1]

[1] "...[T]he names all immediately being to mind specific social constellations to anyone familiar with the city." Ben Eeckhout and Steven Jacobs, "Community" in GUST. 1999. The Urban Condition: Space, Community, and Self in the Contemporary Metropolis. Rotterdam: 010 Publishers.



Cullen:

Here & There.

Actors/ Agents:

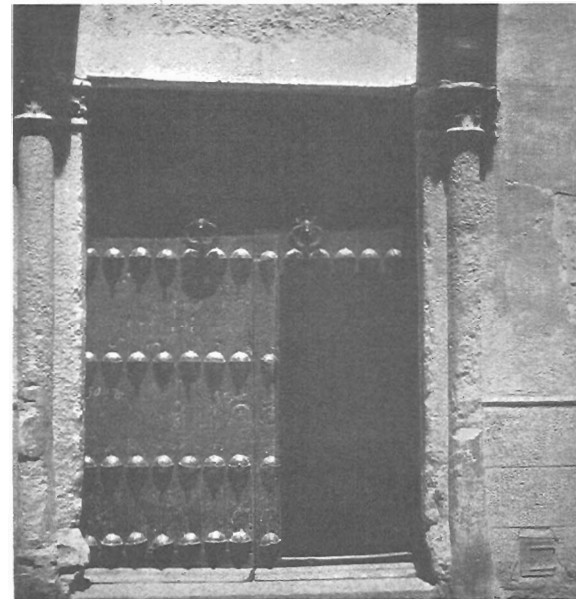
Stratification.

Connections:

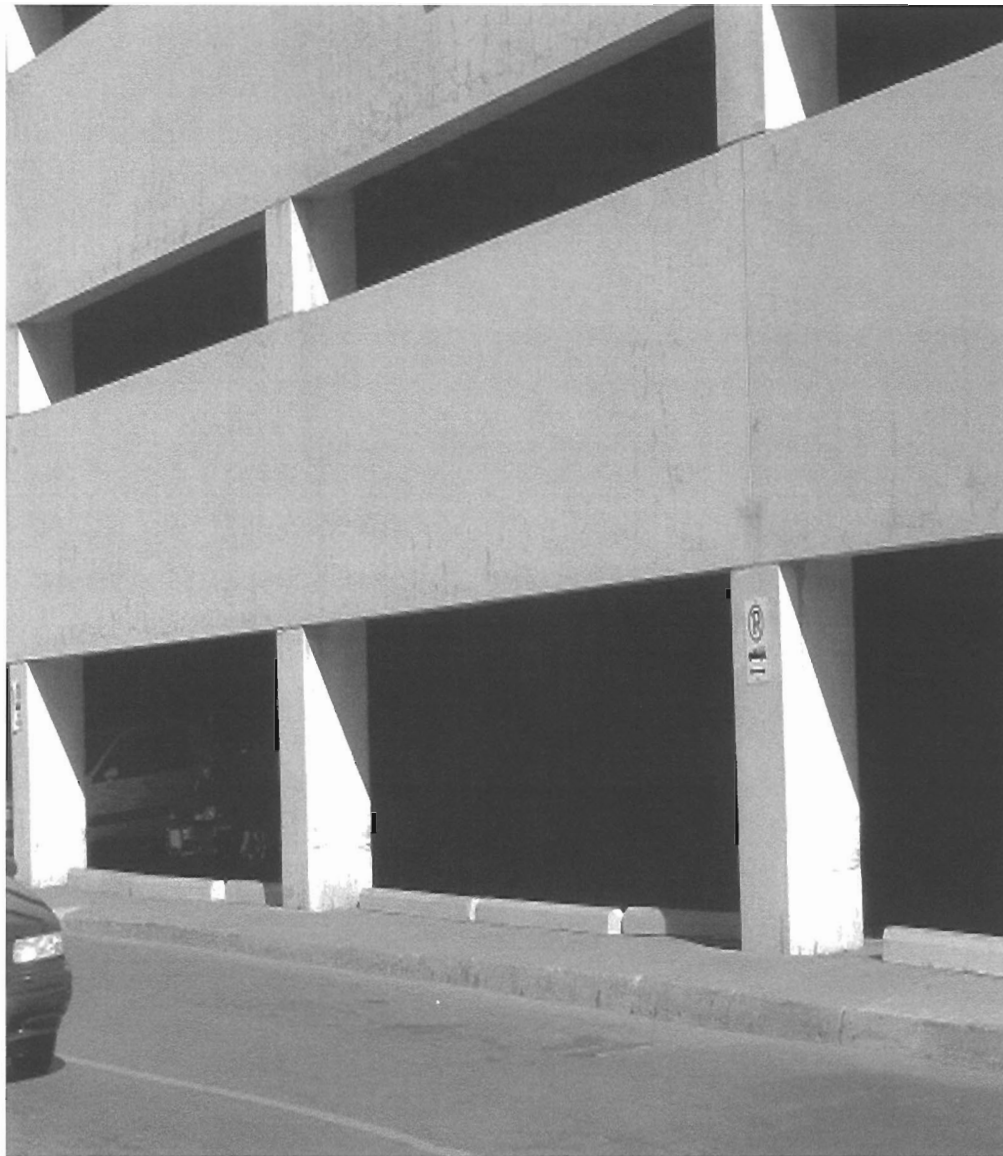


Black, motionless and silent, like
a great animal with infinite
patience, the maw observes noncha-
lant people passing to and fro in
the sunlight. This is the unknown
which utter blackness creates.

Gordon Cullen,
The Concise Townscape



the maw



the maw

24 juillet, 2002

Cornwall,

Ontario, Canada

original image:

digital photograph

13 x 17"

Opposite the main city mall, the car park, when empty, stands as a mystery. When full, the cars are like 'animals', waiting to be fed. Many things happen in the lot, sometimes negative and violent.

From the simple enclosure it is a step to the spatial variations which spring from this fertile form. The illustration shows two courtyards, the one we are in and the one beyond, divided by the third enclosure, the cloister. Thus there are three separate enclosures combined into one inter-penetrating whole.

Gordon Cullen,
The Concise Townscape



multiple enclosures



multiple enclosures

24 juillet, 2002

**Cornwall,
Ontario, Canada**

original image:
digital photograph
13 x 17"

The alteration of the orientation of the pillars, along with the retaining wall beyond, create a variety of enclosures to this transitory space. As the entrance to the courthouse, the long path lessens the impact of entering a space which has the function of determining the possibility of a different type of enclosure.

In this category we include those effects in which the significant object is omitted, either in order to heighten its significance or because it is not really necessary and another thing can take its function. In this example the wall of the church tower takes over the function of the cross which is, however, implicit in the situation... .

Gordon Cullen,
The Concise Townscape



noticeable absence



noticeable
absence

24 juillet, 2002

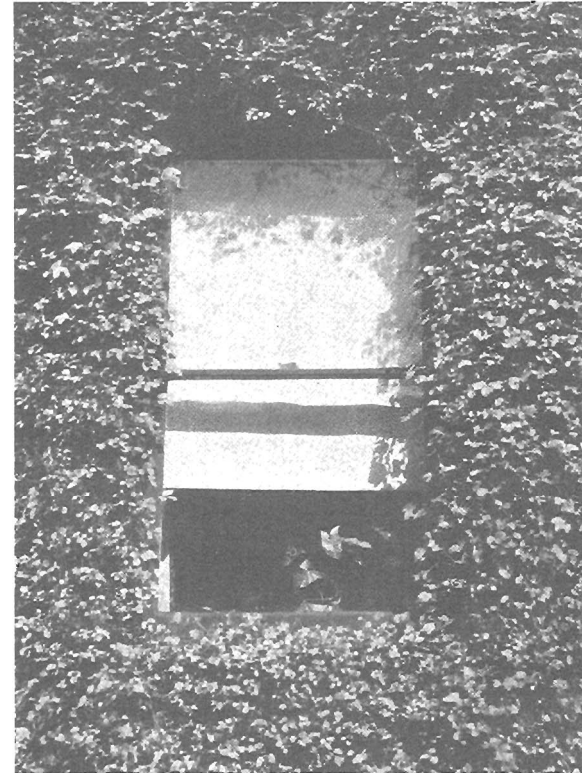
**Cornwall,
Ontario, Canada**

original image:
digital photograph
13 x 17"

The head stones in this cemetery in the centre of the city, not only lack density, but engravings. Even though this is bizarre to the onlookers, the absence points to a different interpretation of death. Perhaps one which is less sceptical of the after-life.

The wind blows and the luxuriant
creeper on the wall tosses and
surges, but behind the glass in
the dimly lit and silent room
the solitary plant grows alone.

Gordon Cullen,
The Concise Townscape



nostalgia



nostalgia

24 juillet, 2002
Cornwall,
Ontario, Canada
 original image:
 digital photograph
 13 x 17"

Scattered throughout the city, these murals, recalling a different and perhaps, better, time, evoke of feeling of longing for something gone. The painting itself represents a different building structure and composition than what presently exists.

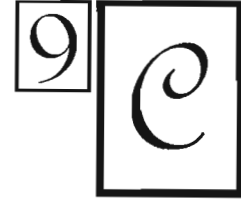


car park: Cornwall Square, Cornwall; digital photograph

6 août 2002

graffiti

Unlike the graffiti found in other cities, the graffiti in Cornwall is in the main areas, on main streets, as well as on the 'backsides' of the city. With the deterioration of the three 'core areas', comes the unwanted transformation of all the 'sides' to backsides.



Cullen:

Propriety.

Actors/ Agents:

Mind and Space.

Connections:

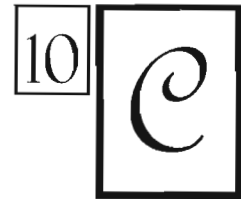


Parking Lot: Cornwall Square, Cornwall; digital photo

6 august 2002

Exclusion

Signage is a large part of the urban environment, no matter where in the world one is. In Canada, however, many signs are negative, restrictive, and dominate the streetscape. If only there were symbols instead of words, they might read differently.



Cullen:

Lettering. Publicity.

Actors/ Agents:

Culture.

Connections:



Shade, shelter, amenity and convenience are the usual causes of possession. The emphasizing of such places by some permanent indication serves to create an image of the various kinds of occupation in the town, so that instead of a completely streamlined and fluid out-of-doors a more static and occupied environment is created...

Gordon Cullen,
The Concise Townscape



occupied territory



occupied territory

29 juillet, 2002

**Cornwall,
Ontario, Canada**

original image:
digital photograph
13 x 17"

The most 'occupied' spaces in the city are car parks. With scarcely interspersed trees, and their convenient locations close to main entrances of malls, super-markets and churches, they are static and empty when the amenities are closed.

Instead of the eye taking in the street in a single glance, as it would in a street with perfectly straight façades, it is caught up in the intricacy of the meander and the result is a repose or dwelling of the mind which is wholly appropriate to the subject, which is a street of houses and not a fluid traffic route.

Gordon Cullen,
The Concise Townscape



projection and recession



projection
and recession

24 juillet, 2002

**Cornwall,
Ontario, Canada**

original image:
digital photograph
13 x 17"

Like many 'main streets' in North America, this one is etched with time by its variety of buildings. Most streets offer an elongated view to 'there', but their diverse styles and complexities, along with an array of signs create punctuation for the eye.

Of special interest to the planner is the sense of scale in the question of town layout. The case quoted here by Ebee Sadolin (*A Wanderer in London*. Methuen) is, to my mind, of extreme importance to all in charge of new layouts...[b]ut when you try to find it on the map you begin to wonder. For where exactly is this park in your otherwise reliable atlas of London, which is a large-scale affair of 131 pages?...

Gordon Cullen,
The Concise Townscape



scale on plan



scale on plan

24 juillet, 2002

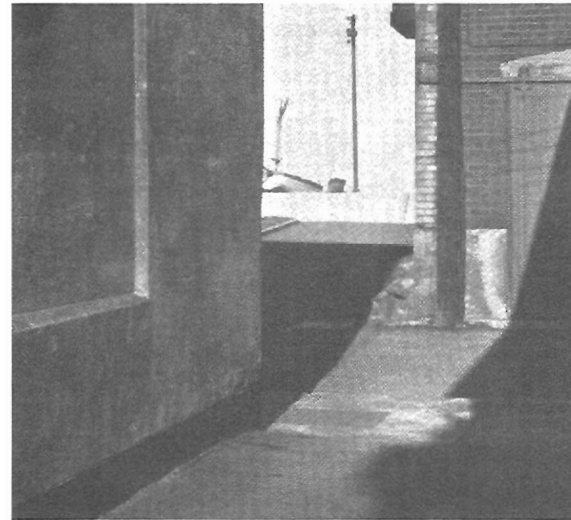
**Cornwall,
Ontario, Canada**

original image:
digital photograph
13 x 17"

Off one of the main roads, this little oasis in the middle of the city offers a small and unexpected get-away. Removed from the hustle and bustle of shoppers and the exhaust of buses and cars, it is almost enchanting to find vegetation here.

Certain objects possess the quality of being evocative and absolutely unmistakable. This boat, for instance, explains the region of which the particular view is only a part. The extension of this well-known fact in order to clarify or underline the character of different places could be exploited further.

Gordon Cullen,
The Concise Townscape



the tell-tale



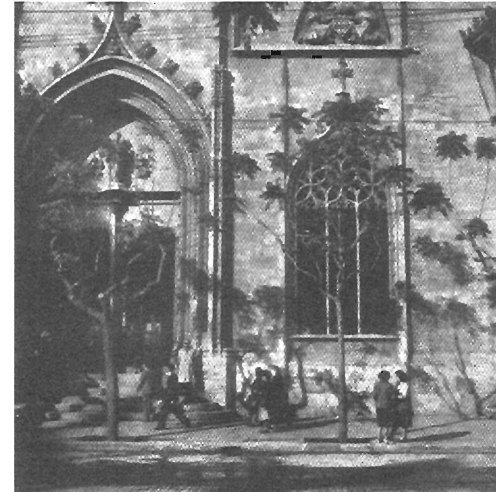
the tell-tale

24 juillet, 2002
Cornwall,
Ontario, Canada
original image:
digital photograph
13 x 17"

Like the method of 'planting' in a movie, the bridge seen in the distance hints at the geographical position of the city. Stretched out onto one of the main areas, it speaks of the connection to the island, to another land mass, as well as to the water body which divides them.

Of all the natural aids to townscape the tree is surely the most ubiquitous, and the relationship between trees and towns has a long and honourable history. The conception that trees were structures in just the same way as buildings led to pleaching and an architectural layout of planting, but today the tree is more usually accepted in its own right as a living organism which is pleased to dwell among us.

Gordon Cullen,
The Concise Townscape



trees incorporated



trees incorporated

24 juillet, 2002

**Cornwall,
Ontario, Canada**

original image:
digital photograph
13 x 17"

The entrance to Cornwall (and Canada) from Massena, New York, is via the Seaway International Bridge. The first direct view into the city is the Rotary Circle, with the provincial and territorial flags, the American flag and trees. The spacing between the trees is indicative of the incorporation of the trees throughout the city: more lawn.

April 2002:

Thought [polemic]

Corner writes: "...how one 'images' the world literally conditions how reality is both conceptualized and shaped."¹ In outdoor public space, there are numerous types of images, including images of 'products' and images of 'self'. If public urban space in general is becoming increasingly monolithic, homogenous, and repetitive, or what Koolhaas coined as 'generic'² an image that was created years ago of an experience in a particular space may haunt a person to every corner of the world. Moreover, the increased focus on sight over the other faculties leaves our other senses craving stimulation. Instead of being enthralled, our other senses are forced to associate the mixed noises, smells, and textures of the street with chaos. Meanwhile, images of commercialization are repeated through various public spaces (including television, film, and other modern technology) about the image one should have of oneself, or the image one should project in the public sphere. Luce Irigaray noted in 1978: "Investment in the look is not as privileged in women as in men. More than other senses, the eye objectifies and masters. It sets at a distance, and maintains a distance. In our culture the predominance of the look over smell, taste, touch and hearing has brought about an impoverishment of bodily relations. The moment the look dominates, the body loses its materiality."³

Women, to whom the majority of advertising and iconography is aimed, are subjects of this imagery and of this "gendering" of space. While (most) men can move freely from one area of public space to another, as this has principally been their space since the beginning of time, today this feeling is perpetuated with proprietorial imagery directed at men, while women are but immigrants to the outdoor public sphere, unsure of their position at first, unsure of the language of decorum, unsure in who and in what to trust. I believe that two of the agents of trust in space are based on images, those that are found through media, and images of places historically known to us.

Reaction [rage]

There is a belief, an assumption, that gender, and specifically, female space is now represented in cities; that is, metaphorically through orifices in order to oppose the vertical symbol of power of man, and that this is enough to "counter" male-dominant spaces. Symbols may indicate dominance and refute them, but at their core, lay layers of reality, of history, where a chosen few have assumed a dominant position in society and 'others' (women in this case) have been in the background. Without renaming the entire vocabulary of architecture to respond to the female voices that are muffled, one must awaken to the presumptions that lie at the base of current trends in design, and specifically, landscape architecture.

Reflection [sigh]

The gaze, commonly referred to as the 'male gaze' has become internalized. As perpetual outsiders, we look upon others with an objectivity from which we remove ourselves. The 'gaze', which has its history, writes George Wagner, in many places, including the bachelor *pad* promoted by 'literature' of the likes of *Playboy*, which "[b]y grounding the bachelor's fantasy away from the suburban family, the urban sites of *Playboy's* apartments engage the dangerous pleasures of the city's shadows. The penthouse sits above but within the city - in it but not of it - and allows the bachelor a controlling gaze of the urban spectacle...These apartments are the fantasy sites of seduction, with the bachelor the wily predator and the woman the prey."⁴ When man 'lost' control of the domestic sphere to women who began to 'decorate' and initiate work out-of-doors in gardens, the city became man's sphere of control. The city, as we know it today, is one of extended control. From inside buildings to the 'master' plans of cities with their gridirons or radial patterns, making for easy and quick movement of people and cars within and out of cities, one must ask where did the experience of the city go in this appeal for order? The chaos associated with nature is controlled within cities, but what has this done for society?

Perception [vision]

By purposely becoming an outsider, by moving from a city to another, or even across oceans, one gains the power to re-create one's identity and spatial perception. While one creates oneself, the spaces and places, which are unfamiliar, become a *tabula rasa* of image of space. No image of self, no image of place. However, from collective experience, for example, warnings of not walking in certain areas after dark, or from unconscious perpetuation of images via media, places and more specifically, public outdoor spaces are *formed* in one's mind. The 'image' one needs to provide to be in those spaces also begins to form, until one again, becomes 'other'.

Action [changed perception]

If one continuously moves, both physically and geographically, can we 'change identity', gaining power to 'try again' to create the right image to portray in public space? Despite this initial thought, returning to known spaces, one already has an identity, and it is one, which is difficult to ignore, or to change. This parallels the ideas of how one identifies space. If a person was harassed in a particular city as a child, subconsciously, that city is feared. If a person was followed home along a path after dark, the objects, the meanderings (or not) of that particular path, will be indented in one's mind. Similarly, the images to which we are exposed on television, in films, and through other media mediums and popular culture,⁵ show us where there are 'dangers', often creating a fear of spaces in cities in which we have no personal or direct [her]story because of the mental images pervading our minds.

(Footnotes)

¹ James Corner "Eidetic Operations and New Landscapes" in ed. James Corner. 1999. *Recovering Landscape*. New York: Princeton Architectural Press. 153.

² Koolhaas, Rem, and Bruce Mau. 1995. *S, M, L, XL*. New York: Monacelli Press.

³ Luce Irigaray (1978), interview in eds. M.F. Hans and G. Lapouge. *Les Femmes, la pornographie et l'erotisme*. Paris: n.p., 50. Quoted in Griselda Pollock, «Excerpts from «Modernity and Spaces of Femininity" in eds. Jane Rendell, Barbara Penner, and Iain Borden. 2000. *Gender Space Architecture*. London ; New York : Routledge. 154.

⁴ George Wagner "The Lair of the Bachelor" in eds. Debra Coleman, Elizabeth Danze, and Carol Henderson. 1996. *Architecture and Feminism*. New York: Princeton Architectural Press. 199.

⁵ "Television news programs survive on scares. On local newscasts, where producers live by the dictum "if it bleeds, it leads," drug, crime, and disaster stories make up most of the news portion of the broadcasts. Evening newscasts on the major networks are somewhat less bloody, but between 1990 and 1998, when the nation's murder rate declined by 20 percent, the number of murder stories on network newscasts increased 600 percent (not counting stories about O. J. Simpson)." Excerpt from Barry Glassner. 2000. *The Culture of Fear: Why Americans are Afraid of the Wrong Things*. Bowling for Columbine Library. Available online from Michael Moore "Bowling for Columbine", Library of Bowling for Columbine Website: <http://www.bowlingforcolumbine.com/library/fear/03.php>. Accessed February 17, 2003.

THE CONCISE CULLENSCAPE

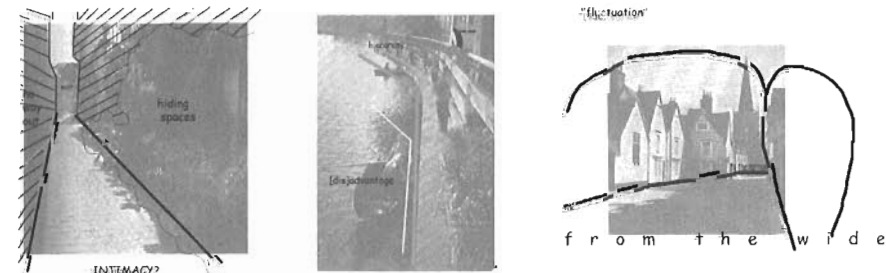
[the art of relationship]

[T]here is an art of relationship just as there is an art of architecture. Its purpose is to take all the elements that go to create the environment: buildings, trees, nature, water, traffic, advertisements and so on, and to weave them together in such a way that drama is released.

When Gordon Cullen wrote the introduction to his 1971 edition of *The Concise Townscape*, he had been urged to include 'modern works' as examples to his Serial Vision.² He refused, writing that it would (1) be uneconomical to try to find "sharp little needles in the vast haystack of post-war buildings" and (2) that the original message had not been delivered effectively.³ I agree with his first point, and contest the second. In 2003, living amidst modern, post-modern, and *other* buildings, parks, open spaces, and especially an ever-expanding array of technology, the quality of 'serial visions' which Cullen so aptly identified are poor or distorted in the world outside the European context where they were developed. Having had to find serial visions first in Winnipeg, Manitoba, for my third design studio in 2000, I found the experience nothing short of exhausting. In truth, I ended up pulling out several old photographs from my flash-European tour in 1993 as an exchange student in Denmark, to be able to try to understand and *feel* many of the contexts he both described and depicted.⁴ Although I would say that he had succeeded in delivering his message, on a global plane, it has been largely misconstrued.

Arcuse v.t. to excite, stir up (aid+asin, het.) to wake up

A year after my first exposure to Cullen, I began interpreting his work as a woman within a North American context, and specifically in Canada. What I came to realize was that many of the terms and illustrations he used are gendered. For example: *exploiting, colonizing, arousing, penetrating, and commanding* sites, are only samples of the vocabulary utilized to describe the experiences through space which Cullen seeks to depict. Although dated, this is **not an excuse** to overlook the fact that the work is an example of a highly imperialistic and autocratic view of outdoor public space, and a methodology still used today in multiple venues. However, even though Gordon Cullen's work is central to this study, it is imperative to keep in mind that his is not the sole text to approach space in this manner.



In general, to translate Cullen into Canada contributed to my impression that **space is gendered** and that the tools Cullen developed had been used to someone or something's *advantage*. In turn, this mandated the deconstruction of outdoor public space from a new, gender-aware, perspective. This was undertaken through a series of explorations, focused on photographing events, circumstances, spaces, as well as drawing images related to thoughts and the contemplations that ensued from the journey.¹⁰

Command v.t. to control, be authority over...to dominate, to restrain...to order. Exploit v.t. to derive unjust

Profit from (the work of another) ...to use for one's own selfish ends or profit.

Penetrate v.t. to go into by piercing...to make or force a way through.



Half a year after [de]constructing Cullen's work in the Canadian context, I decided to pursue my final studio abroad, in part to revisit a place which was utopian in my mind, and to deconstruct by comparison the differences in diverse outdoor public spaces. Once (back) in Denmark, I found myself basking in the very types of spaces that had repelled me in Canada, and I began to ask myself: why? Why is there a particular comfort to the *narrowness* of buildings in Denmark, to the *exposure* on Aalborg's harbourfront, to the *intimacy* of space? What details make space accessible to everyone, regardless of sex, regardless of ability? It was by comparing the feeling in and the conscious examination of, space in three cities: Aalborg, Bangkok and Cornwall, which are on three different continents, that characteristics were identified, common trends recognized, and possible explanations drawn to *what* makes outdoor public space gendered.

[from utopia to myopia]

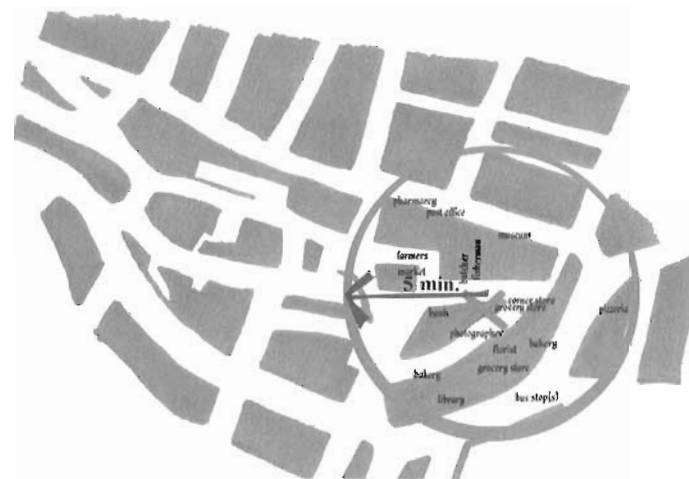
Aalborg, the 'little Paris of the north', is the furthest city north on Jutland's peninsula, the Danish 'province' north of Germany, while the northern tip of the peninsula is one of the country's 407 islands. The city founded more than 1300 years ago by Vikings is intimate, warm, and detailed in its organization. Whether one is in the core, or in one of its character neighbourhoods, there is an overall feeling of connection throughout the city. The various networks of bicycle lanes, the changes in pavement patters and crosswalks, or the appropriately scaled lighting, all significantly add to Aalborg's 'parts' that go to create a complete 'whole'.



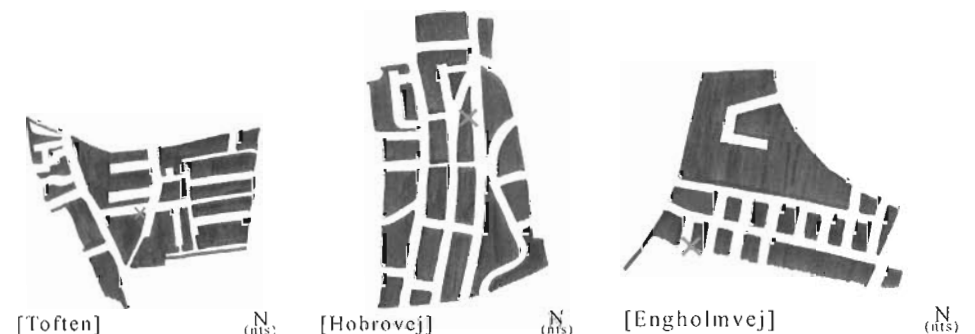
[Ålborg Centrum] N (nts)

In the city center of Aalborg, there is a direct relationship and interaction between building and sidewalk, which are butted-up against each other. While streets are still narrow from a pre-car era, still others are restricted to pedestrians and service vehicles. Rather than a grid imposed over the land, the street system curves parallel to the fjord, streets are irregular in both size and width, and the building heights are not immense in scale. The 'nooks and crannies' within the center are plentiful.

In addition to organizational elements and consciously designed features, Danish *culture* also contributes to a different sense of outdoor public space. For instance, private spaces are significantly small in Denmark, where houses do not sit far from sidewalks and curbs, and backyards are a bit larger and generally highly personalized with an abundance of maintained vegetation. There is also a constant interaction between private and public 'rooms' of the exterior (though the two are distinct), rather than a four-tiered separation, as is expected and desired in North America (with the example of suburbs). In terms of gender and the Cullen visions, which are ever-present, I was free to meander to explore, without a feeling of hierarchy in space. While Aalborg has its vagrants (always a few under the bridge), and its less-attractive areas (the havekommune), it became evident how easily its private culture seeps into its public domain. Relationships between people, whether strangers or not, are fluid and kind. In addition, Europeans are stereotypically open about sexuality, and Danes are no exception. While the streets are devoid of large advertisements, what little that exists is explicit: naked women's photographs line the only strip bar in Aalborg, and non-commercial advertisements for various issues also utilize nudity. Nevertheless, there is so little advertisement in public spaces, that I am led to believe that the self-conscious image of self one can experience in North America, is not prominent in Denmark, the mind is not separate from the body, and the body is not conspicuously hidden in seductive images and messages. Furthermore, the physical contact between people does not feel intrusive; that is, although personal space is reduced in many cases, it is not uncomfortably so. In sum, outdoor public space in Aalborg is only a part of an entirely interrelated society, which its outdoor public space boasts accessibility.



[Nørresundby Centrum] N (nts)



[Toften] N (nts) [Hobrovej] N (nts) [Engholmvej] N (nts)

The area where I lived was a bridge-away from the city center of Aalborg in Nørresundby, which was its own city until amalgamation with Aalborg. To emphasize the made-for-people feeling which I experienced, it is worthy to mention that a five-minute-walking-radius around my apartment brought me in contact with: a butcher, a fisherman, two bakeries, two grocers, two banks, a florist, a photographer, a post office, a pharmacist, a farmers' market on Fridays, a corner store, a bus stop for local buses, a bus stop for out of town buses, and a fine view of the fjord (and I am sure I am missing something). It is essential to note that in most cases, stores are not open beyond 18h00 and the majority are closed on Sundays (which is a highly family-oriented day); in other words, it is not a constant traffic of people in the midst of consumption that creates the dynamism of the area, but a mixture of uses within a neighbourhood.¹¹

Ten years ago, I lived in Aalborg in three different neighbourhoods, none of which were in the downtown, and albeit the level of comfort differed, the relationship to the city as a whole was evident. In addition to the connection to the city, the frontages of houses are not far from the sidewalks, there are speed bumps on residential roads, and there is a wealth of creative use of vegetation on private land. Each neighbourhood is distinct, where the absence of a grid to the city, the scarcity of four-lane roads, and dispersed small parking lots (and in turn, smaller cars), evidently make a difference. While the sidewalks distinguish between cyclists and pedestrians, cobblestones are common in older areas, slowing traffic; and buses and trains readily accommodate bicycles and strollers.¹² Overall, there is a fascination which comes with seeing small details in the outdoor public spaces in Aalborg, similar to Alain de Botton's delight in an airport sign at Schiphol, Amsterdam where: "[a] plug socket, a bathroom tap, a jam jar ... may tell us more than the designers intended, it may speak of the nation that made it."¹³ Even with the limitations often associated with outdoor space, like climate, context, and users, the small details combined and present in the Danish environment, confirm the country's uniqueness and priorities.

Despite its incredible qualities, **change** has arrived in Aalborg, where in the span of ten years, the 'mall' (Bilka) has developed from a single, but large store, to a true North-American style *container*. Complete with Pizza Hut and KFC, it does indeed endanger a place which trie(s)d so hard to remain *purely* Danish.¹⁴ Additionally, the overall sense of security in this comfortable Scandinavian community is slowly diminishing. Locals say that the increasing rate of unemployment, since joining the European Union, as well as a large influx of immigrants following the various wars within Europe have had a significant impact on crime's growth. While my memory serves to portray Aalborg as a gender-positive, and accessible city with safe and comfortable outdoor public spaces, many Danes were quick to suggest that my comfort was no longer accurate; I was often warned not to hold onto the confidence to which I had become accustomed a decade ago and had retained in my mind. It was disappointing to note the close connection which a change in economic approach, so closely altered both social and cultural practices.¹⁵ The cultural boundaries of Danes are evidently changing, without a conscious choice. In order to retain its character, it has had to alter its exclusivity, and in turn, the character of its outdoor public space has been affected.¹⁶ No matter how many pictures I take of this place of beauty to me, it will fade; that is, even if it will not quickly disappear from my mind.



Bangkok, 'Krung Thep' (the city of angels), on the other side of the world, is at the other extreme of a *Cullen* spectrum. As the capital of Thailand, 'the land of smiles', the impression of being in Bangkok is not one of dullness and boredom, but an absolute overload of 'visions'. In addition to an over-stimulation of visual iconography, is an overt attack on auditory, olfactory, palpatory, and gustatory senses. After a day in the streets of Bangkok, conducting site analysis and wandering around local environs, my body ached from the absolute chaos of the city. Although this megapolis has a wide array of 'Cullen' features, they have been transformed to such intensity and taken to such a degree, that it is too much to absorb or to bear over an extended period of time. The buildings, the transportation systems, the advertisements, coupled with (the unofficial statistics of) 10 million people, are ingredients for nothing short of anarchy. Yet, even though I embrace the irregularity of roads, of twists and turns in Europe, Bangkok is overkill. That is, its blending of everything, of mixing and matching anything, yet stark contrasts of exclusion and inclusion, and economic stratification, render it a city bidding to be generic, but with a history which continually reminds it that it cannot perform an 'abra cadabra': *tabula rasa*; it is an animale palimpsest. Overall, in Bangkok, there is a lack of balance between chaos and order.



[Historical City Centre] ^N₍₁₁₅₎

Although Bangkok asserts a non-colonial past, it is renown for its rampant sex industry.¹⁷ The way in which Thailand's liberalized economic policy developed has meant a wide divide in affluence within the country; while some people (mainly men) have become incredibly prosperous, a part of that wealth has been used to contribute to the purchasing of sex. While perpetuating the vicious cycle of trapping women from poor families, the trade and its industry are said to make nearly double that of the government's budget.¹⁸ Even though economic liberalization usually symbolizes domestic freedoms, the sexual divide in this case, is prominent. While Thai society is highly private, the sex industry is openly displayed in outdoor public space: **Bangkok's streets speak of a dichotomy within its culture.** While I, a tourist, felt uneasy about walking on the streets at night and physically uncomfortable during the day (due to the weather, mixed with the pollution), generally, women are not seen on the streets of Bangkok, unless they are walking in groups.¹⁹ Needless to say, the commercialism and emblazoned advertisements that litter the city have not provided the inhabitants with a more *open* culture in terms of women's ability to move freely in public space. Meanwhile, the expansion of markets into large malls, provide the necessary space to satisfy the increased desires for material goods, for those who cannot necessarily walk alone within the city. Women also have different approaches to public space, where most prefer to avoid direct sunlight exposure, seek dense areas, and travel in groups.²⁰ Contrary to men, who continue to be the main workers outside the home, women are primary caregivers in Thai society.



[generic city]

Meanwhile, the transportation system maintains an **exclusive** system of class, which in turn, affects gender. The new skytrain and the elevated highways are too expensive for struggling Thais' to use and, as a result, traffic continues to move at an average speed of nine kilometers an hour on the streets below, while tourists and businessmen barely fill the skytrain at most times of the day. Alternatively, walking is strenuous (darting street vendors and stray dogs) and cycling is impossible (even taking the tuk tuk is risky); and still an elevated bicycle path is found deserted in the middle of this hectic city.²¹



However, *private and public space is blurred*, where walking on the sidewalks can sometimes be equated with walking in somebody's bedroom due to the large number of homeless people, shantytowns and squatters. We observed large parking areas under one of the elevated highways used as a sleeping area at night, while in another neighbourhood, a group set up a movie screen and projector under their part of the elevated highway (which is debated private/public space).²² In reality, shantytowns and squatter settlements are established directly beside rail lines, and houses are literally on the river (supported by stilts), adding to the blurring of boundaries within the megapolis.

Because this was my first visit to Bangkok, it is impossible to say whether the incredible growth and experience of boom-and-bust cycles, especially after the economic crash of 1997, has contributed to deteriorating the ability of women to move freely throughout the city, or whether this has affected their social position in general. What was observed, however, is the distinction between private and public 'space' between people, where some issues could be discussed freely, and how others issues are taboo, despite the blur in spatial distinctions in public space. Some of these issues come prior to arriving to the country, as a warning that open discussion related negatively to the monarchy or to religion is forbidden.²³



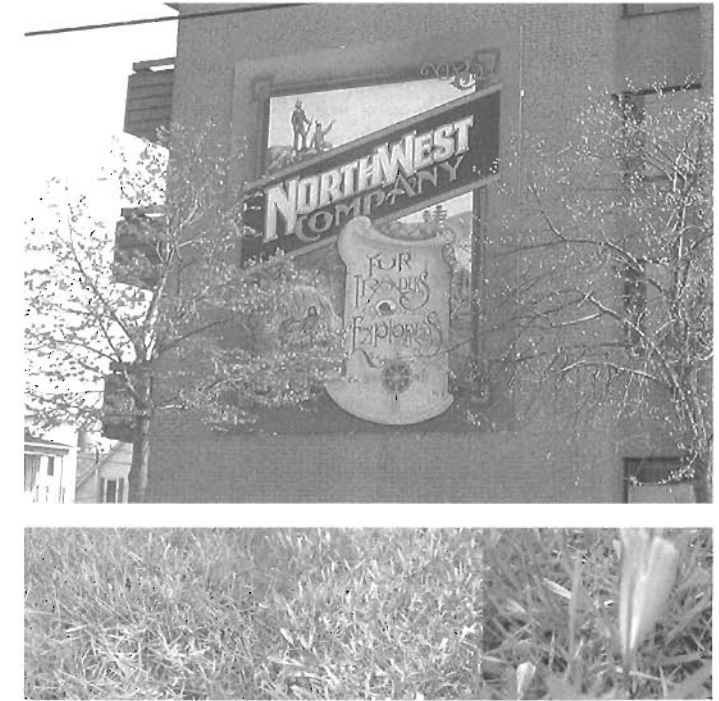
[Chulalongkorn University Residence] ^N₍₁₁₅₎

In turn, it is difficult to see any future changes in these situations, or in the position of women generally, and in their ability to navigate outdoor public space freely, when the basis of its society views women as either matrons or whores, and the religion forbids Buddhist monks any physical contact with them.²⁴ Relationships between people could hardly be broached, and the knowledge of the situation of *other* Thai women, was uninformed and predisposed.²⁵ Nevertheless, what was obvious of this city was its boisterous chaos as a growing metropolis, which is primarily unsustainable.

[asphalt city]

While the speed of change can be seen in both Bangkok and Aalborg, a crisis of identity is experienced in Cornwall.²⁶ The 'friendly seaway city' 's approach to destroying historical buildings leaves even its most loyal and diligent citizens summarizing that it is a dreary city, yet quickly excusing it as geographically ideal, located one hour from either Montréal or Ottawa.

Cornwall is typically Canadian: dispersed and with numerous 'big box' stores forming 'new' downtowns. In 2002, statistics and editorials in the Cornwall newspaper showed an increasingly growing senior population, yet the city continues to build structures outside the three *downtown* areas, without stopping to ponder who will continue to support these establishments. With its three separate 'cores', Cornwall isolates parts of the city from others and without a car, with public transportation it can take up to an hour to travel from one end of the city to a destination.²⁷ In addition to little protection from the elements as a pedestrian, there are not any bicycle lanes in the city, though it features a recreational bicycle *path* along the river, which is commonly deserted during the week. Meanwhile, the new developments are **massive, windowless boxes** that are divorced from their outdoor environment, not to mention their 'frontage's which are seas of parking.²⁸ The buildings²⁹ which had character have been 'replaced' by two things: (1) murals recalling a glorified past and (2) 'modern' yet generic buildings to house functions left homeless by the destructive haste to make way for modernity; that is, buildings that lack any regard for context, containers consistently à la *Learning from Las Vegas* 'style' are strewn throughout the city.³⁰ While neighbourhoods are increasingly impersonal and retracted, the downtowns are largely devoid of people during the day, and frighteningly empty at night. Surprisingly, in terms of neighbourhood character, it is those which have no frontage, but 'nooks and crannies' of dynamism, such as porches and stairways, and windows close to the sidewalk, which are socially unsafe to walk through (at most times of the day). Meanwhile, the lethargic, lifeless middle/upper-class neighbourhoods are devoid of any connection with the sidewalk, where, as Oscar Newman describes, *four levels of territory separate impersonal main thoroughfares*: public space, semi-public space, semi-private space and private space.³¹



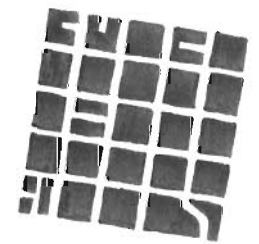
"...The porosity of home and street may be something that is lost in the most developed societies as families, architects and planners clarify distinctions between public and private."³²

Consumption and leisure (public) are removed from life (private) in Cornwall. Even though zoning and 'specialization' of space within this city thoroughly fragments any possible cohesion, most people are unaware of the effects of a vehicle-dependent place. It truly is a "three-dimensional diagram in which people are asked to live,"³³ and I am unable to see why people contend themselves with what exists. In general, outdoor public space is virtually deserted, and therefore, unappealing in terms of spurring any desire to wander. Even non-walled private yards lack attraction in the evenings due to their 'open'ness. The few people who wander the streets during the day are schoolchildren walking to and from home, those who live near the downtowns (Montréal Road and Pitt Street areas, but not Brookdale), the elderly out for exercise or who cannot drive and are running small errands, or people who are fortunate enough to live close to their workplace. Those who wander streets at night are few, aside from the occasional prostitute or groups of teenagers with nowhere else to go. Contrary to Aalborg, my memory of Cornwall is not euphoric, but filled with apprehension of traveling through space, an utter frustration at the *passivity* with which outdoor public space is viewed, and a lack of hope that any meaningful change will ever occur. The perpetually repeated grid, the lack of incorporation of vegetation - *praise be the mighty lawn* - the exposure to vantage points and to the elements, are the spaces I believe Cullen *did not* want to include in his revised edition as examples of 'serial vision'. All these physical factors, combined with the associations we make with our five senses of different places, and which are translated to memory, make everyday places which are 'same-same, but different', difficult to traverse without conjuring up both positive, and negative, memories. There is a lack of *care* in Cornwall.



[Colbrook]

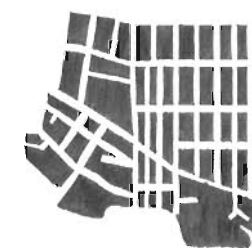
N
(nts)



[Pitt Street]

N
(nts)

In a North American context, it is possible to say that the amount of advertisements, of "nearly naked women, including one who seems to be holding a hotdog in her hand, stare down from billboards, selling everything from all-male radio stations to high-end sportswear..."³⁴ can be pointed out as contributing to a lack of the average woman's desire to wander through outdoor public space. However, in Cornwall, the city is not large enough to host an array of billboards. Where are the images in outdoor public space, which we all hold in our minds, come from? The only other 'public' space that could equate this type of affect and translation comes in the form of televisions and magazines. Again, it is possible to see how the public seeps into the private, and in turn, affects our portrayal of ourselves in space. Despite pop culture's ability to offer a wide range of female 'role models', there tends to be passive receptiveness to the overall messages, which may not be clear.³⁵ Indeed, "[o]bjectification is the second and essentially perverse action of the voyeur, along with his keeping his distance,"³⁶ where as women, we constantly objectify ourselves to our own internal gazes, as manipulated by the media. In a city devoid of comfortable spaces, it is difficult to imagine how to care about outdoor public spaces that feel largely inaccessible, due to their design and to our own objectification.



[Montréal Rd]

N
(nts)



[Brookdale]

N
(nts)

From experiencing these three cities within the context of Cullen's *Townscape*, it became obvious how clearly *space and culture are inseparable*. Three different cultures, three different perspectives and ways of viewing and depicting, of including and excluding women, equaled three different experiences in space. Although I do not restrict myself to patterns, nor to generalizations, the gendering of space through serial visions becomes almost predictable. For example, when reflecting on the two other places I visited in the eight-month journey, the details of places and women, create conversations of outdoor public space that are inseparable. New York City, which is a large metropolis by all standards, was not as exclusive in terms of access to space, mainly due to its complex network of public transportation; yet, the details to the infrastructure, whether the numerous stairs to and from the subway, or the lack of curb cuts, were still proportional to Cornwall's lack of upgrade. At the same time, the amount of surveillance, which we can and *do* assume to be prominent in New York, due in part to the **association of fear with space** in a city that is the backdrop to so many dark films and television programs. This phenomenon, however, is indescribable and incomparable in magnitude to other places, yet translatable on a smaller scale. Meanwhile, the chaos of Cairo, though not nearly as westernized as Bangkok, and unique in its culture, was almost idiotic to try to navigate as a western woman, where barely five minutes went by without being approached by strangers. Moreover, though the city is an incredible layering of time, the insanity of automobiles makes any pedestrian's life a nightmare.

As human beings, we are constantly aware of our position in the environment: our distance from buildings, the climate that surrounds us, and the way things 'look'. But what the general public and many in the design realm may fail to see, are the surpluses that come with simply walking through spaces as: “... **vision is not only useful but it evokes our memories and experiences, those responsive emotions inside us which have the power to disturb the mind when aroused.**”³⁷ This power, at once liberating and dangerous, ebbs on the possibility of being unseen. To Cullen's suggestion, as humans we possess the capacity to meld all the 'opposing' parts such as Here/ There together, eliminating or at least subduing the hierarchies existing in space. Unfortunately, it has been the continued categorization that I believe has created cities such as Cornwall, where once one part is replaced, little remains and the little consideration of context makes the whole crumble. Whereas in Bangkok, one collapses at the end of the day from 'sensory exhaustion', and returning to Canada (and North America generally) from Aalborg (and Europe generally) is an incredibly disappointing reverse culture-shock.³⁸

(Footnotes)

¹ Gordon Cullen. 1994. *The Concise Townscape*. Oxford: Architectural Press, 2d ed. 1971. 8.

² Ibid., 13.

³ Ibid.

⁴ Which inevitably, causes a detachment from the subject at hand. "...[T]hrough photographs, the world becomes a series of unrelated, freestanding particles...the camera makes reality atomic, manageable, and opaque." Susan Sontag. 1973. *On Photography*. NY: Farrar, Straus & Giroux. 23. Quoted in Neil Evernden. 1985. *The Natural Alien*. Toronto: The University of Toronto Press. 87.

⁵ Webster's Encyclopedic Dictionary of the English Language. 1988. 2nd Canadian Edition 1972. s.v. "arouse".

⁶ Ibid., s.v. "colonize".

⁷ Ibid., s.v. "command".

⁸ Ibid., s.v. "exploit".

⁹ Ibid., s.v. "penetrate".

¹⁰ For details on this [de]construction, please see proposal/bookwork *deconstructing gender[ed] outdoor public space*, completed and printed in Winnipeg, Manitoba, December 2001.

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²¹ "[T]he wealthiest 40 percent earn approximately 78 percent of the city's capital..." and "one ordinary bus ticket costs 3,50 Baht regardless of how far one travels, while a skytrain ticket costs between 10 and 40 Baht, depending on the distance." Asia Week feature on "Best Cities in Asia". Available online from: <http://www.asiaweek.com/asiaweek/features/asiacities2000/17bangkok.html>; Internet; Accessed 22 April 2002.

²² I use "we" here because I was on a study tour with my classmates from Denmark

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¹¹ "On successful city streets, people must appear at different times." Jane Jacobs. 1992. *The Death and Life of Great American Cities*. NY: Vintage Books. 3d ed. 1961. 152.

¹² Meanwhile, as the capital of Denmark, Copenhagen demonstrates the Danish attention given to bicycle commuting, and pedestrian-oriented areas. As a comprehensive public policy and a series of prioritized steps, its development is one of the strategies (and cities) highlighted in Jan Gehl and Lars Gemzøe's (2000) book on public space: *New City Spaces*. Copenhagen: Arkitektens Forlag.

¹³ Alain de Botton. 2002. *The Art of Travel*. London: Hamish Hamilton. 69.

¹⁴ Which, at times, is almost/ probably racist. Although referring to the middle-class suburbs and an intolerance of difference, the comment: "The desire for purity and homogeneity seems to generate fear of others," is applicable to a homogenous culture, such as is/was found in Denmark. David Sibley, "comfort, anxiety, space" in ed. Jonathan Hill. 2001. *Architecture - the subject is matter*. New York: Routledge. 110.

²³ Joe Cummings. 2001. *Bangkok*. Berkeley, CA: Lonely Planet Publications. 5d.ed. 1992.

²⁴ Sanitsuda Ekachai. n.d. *Keeping the Faith: Thai Buddhism at the Crossroads*. Bangkok: Post Books.

²⁵ Informal discussions with Thai students at Chulalongkorn University, Bangkok, February-March 2002.

²⁶ Gordon Cullen. 1994. *The Concise Townscape*. Oxford: Architectural Press, 2d ed. 1971. 13.

²⁷ Whereas by car, it is approximately fifteen to twenty minutes.

²⁸ Larry R. Ford. 2000. *The Spaces Between Buildings*. London: John Hopkins University Press. 40.

²⁹ Ibid., 41.

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¹⁵ Also noticed in the frequency of people eating in restaurants, and a general change in diets.

¹⁶ In reference to Julia Kristeva, who "wrote about the abject as something *between* the self and the other. It signals the impossibility of finally establishing a clear boundary between the self and that which is defiled or disordered..." in *Power of Horror*. 1982. New York: Columbia University Press. Quoted in David Sibley "comfort, anxiety and space" in ed. Jonathan Hill. 2001. *Architecture-- the subject is matter*. New York: Routledge. 111.

¹⁷ My overwhelming disgust with the situation of young women in Bangkok left me with an extremely bitter taste. In order to *try* to begin to understand how women continue to be a part of the sex trade, I read Louise Brown's *Sex Slaves*. Though no less appalled, I at least have an understanding of who the prostitutes are, how they became essentially, slaves, and who continues to perpetuate this cycle. Unfortunately, some of the women I spoke to in Bangkok are unaware of the largely local-market for the women and blame the problem entirely on foreigners. Albeit unforgivable in any case, the reality of the situation makes it an even more complicated problem than what is perceived. The role of religion and the position of women in Thai society are also worth exploring. Sanitsuda Ekachai. n.d. *Keeping the Faith: Thai Buddhism at the Crossroads*. Bangkok: Post Books, is a good place to start.

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³⁰ Robert Venturi, Denise Scott-Brown, and Steve Izenour. 1977. *Learning from Las Vegas*. Cambridge, Mass: MIT Press. And Gordon Cullen. 1994. *The Concise Townscape*. Oxford: Architectural Press, 2d ed. 1971. 11.

³¹ Larry R. Ford. 2000. *The Spaces Between Buildings*. London: John Hopkins University Press. 50.

¹⁸ Louise Brown. 2000. *Sex Slaves: the trafficking of women in Asia*. London: Virago. 34.

¹⁹ Thai Professors Nilubol Klongvessa and Angsana Boonyobhas from Chulalongkorn University, Bangkok, informal discussion with author, 1 March 2002.

²⁰ Ibid.

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³² David Sibley, "comfort, anxiety, and space" in ed. Jonathan Hill. 2001. *Architecture- The Subject is Matter*. New York: Routledge. 108.

³³ Gordon Cullen. 1994. *The Concise Townscape*. Oxford: Architectural Press, 2d ed. 1971. 12.

³⁴ Judith Timson. "What's a girl to do?" in *Maclean's* Essay. September 3, 2001. Rogers Publishing, Toronto, Ontario. 45.

³⁵ Timson uses the examples of, amongst others, *Destiny's Child*, *Charlie's Angels*, Jennifer Lopez, Brittany Spears, Angelina Jolie in *Lara Croft: Tomb Raiders*, who are usually scantily clad. Or quoting Michele Landsberg, "Toronto Star" columnist, author and, at 62, a respected feminist...pop culture is basically about sex and sexual power". Judith Timson. "What's a girl to do?" in *Maclean's* Essay. September 3, 2001. Rogers Publishing, Toronto, Ontario. 46.

³⁶ Neil Evernden. 1985. *The Natural Alien*. Toronto: The University of Toronto Press. 93.

³⁷ Gordon Cullen. 1994. *The Concise Townscape*. Oxford: Architectural Press, 2d ed. 1971. 8.

³⁸ It is literally, a step back in terms of freedom, and a renewed consciousness of space, time of day, and company. This same feeling, of a loss of control over our own movements, was (informally) expressed by a design colleague from Vienna, Austria when we were at a conference in Berkeley, California. She had been avidly warned by her hosts to avoid walking alone at night to and from the transit system, and found this unusual.

'un-Quilting' landscape

What fixes their meaning

is the quilting of the configurations

by means of the architectural signifier

-- the gaze of the architect

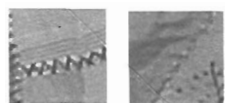
as opposed to the utilitarian gaze

of the daily user,

and the gaze of the tourist looking for some

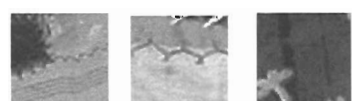
presumed fixed identity.

The desire to create a quilt emerged out of a need to communicate something that I saw and still see, as a multi-disciplinary obstacle to a wider range of people; that is, to reach those outside of design. While its form came from seeing a clear link in the proposal's different sections (which was a bookwork, 5.5" x 5.5" — an ideal size for quilt 'squares'), it was also a longing to assemble what seemed like disparate thoughts and reflections.

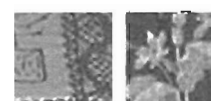


Additionally, I must admit that I have a fascination with the land from the air, and flying over the prairies during my two or so years living in Manitoba has had a significant impact on my perception of how we view 'the land'. My first reaction to arriving in Winnipeg by plane at night was amazement at the patchwork of the fields, sprinkled with drifting snow after the winter festive season. The changing colors of the land throughout the seasons, the modifications of weather on the land, as well as people's impacts and imprints (like mining quarries, agriculture, deforestation, and cities of course) are all blatantly visible from the sky, reminding us perhaps that landscape is neither finite, nor fixed.⁴ Removed from it by height and distance, perhaps this position is symbolic of our continued objectification of the land. That first image of the prairies has not left my mind, and in returning to Manitoba, I yearn to see those associations again.

[north]



reread and rewritten.¹



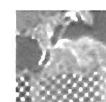
Patchwork, or the making of quilts, has long been a medium through which messages between people have been conveyed and translated. As a strong symbolic medium of communication, as well as work typically associated with women and about women's relationships, it became the ideal method of representation of my work. Generally regarded as a historical craft, though there is much debate now on their artistic merits,² quilts have managed to play important roles in North American history; that is,

from keeping families warm in frugal times, to helping individuals find the

ground railroad, to ing different political when women did not

have the right to vote.³ Quilts were also part of the strong division of labour, which occurred during the Victo-

rian era, emphasizing beauty and femininity in both process and product. In other words, the quilt as a medium is both symbolic and characteristically, a voice for words and opinions that cannot necessarily be spoken. As an object generally deemed female, a quilt was imagined to be the ideal outcome of my journey, as well as essential in setting a tone for dialogue about the issue of gender and outdoor public space.



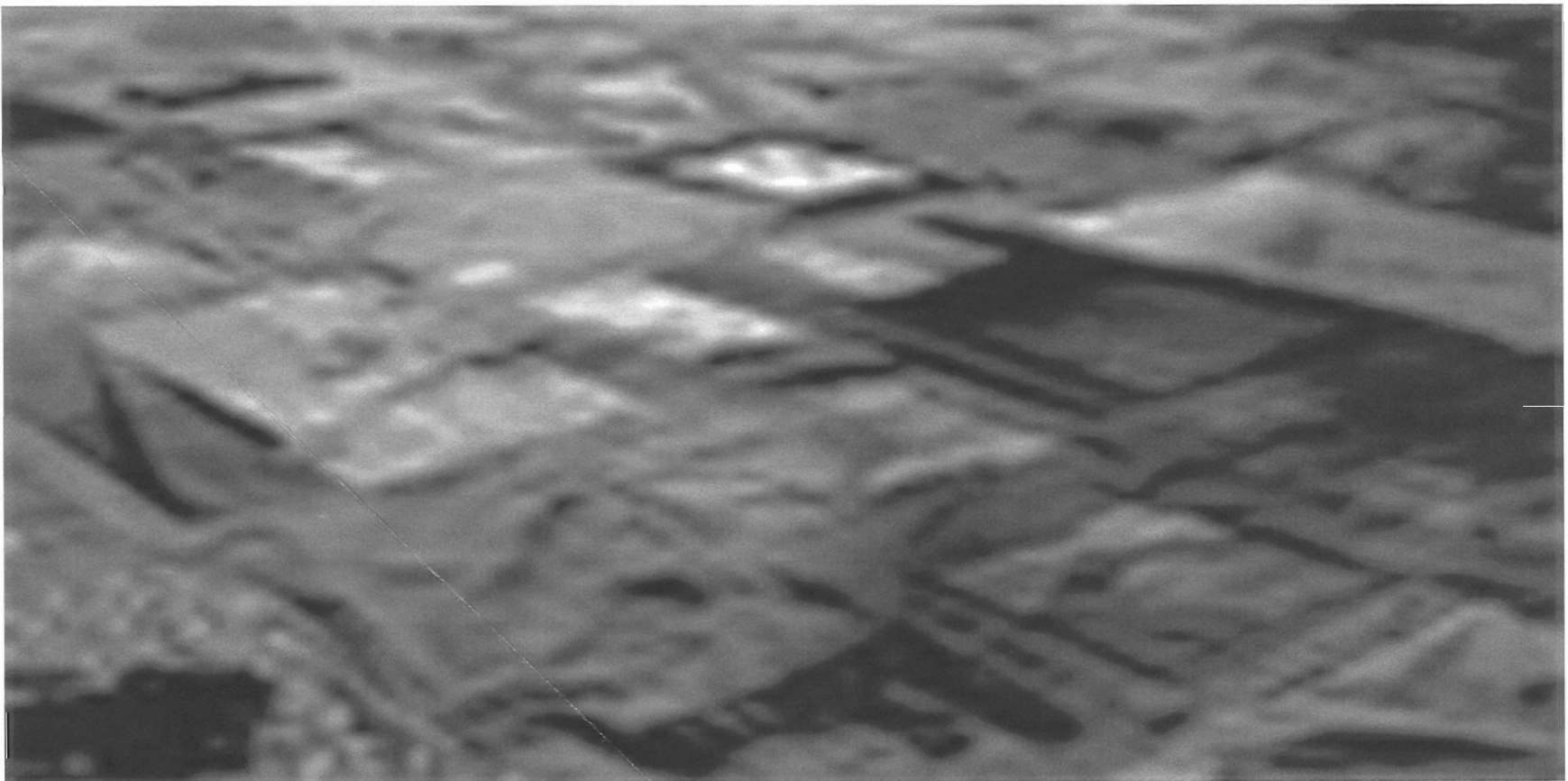
Quilt Assembly [process]

Without having any prior experience in assembling quilts, as well as the sustained need to *wander* through the practicum, no parameters were set in determining either the size of the quilt itself, nor of its individual pieces. Like attempting to find one's way through a new city or place, most of the creation of the images was done in *blindness* to the work, but especially to the outcome (in appearance and end) of the project as a whole. Options were explored, such as the quilt being an unfolding 'book' connected as a whole into a large quilt. However, this idea limited the size of the pieces, and diverted attention from the traditional roots of quilting. Therefore, fabric was the structural medium of its composition.

It is imperative to note that there were 150 images that were created as part of my journey through different places, and only 47 are part of the quilt. The selection (and in some cases, compilation and layering) of images was based on determining what could best express the emotions, as well as the questions and answers to the roaming which I consciously took through space. From writings in a journal, to the distillation of some of the images to their basic intent, those transformed into fabric were what could visually convey the *narrative* of outdoor public space as gendered. The abstraction of the images and of the work as a whole is meant to be an *invitation* to the viewer to imagine or to revert back to their own wanderings, rather than to merely

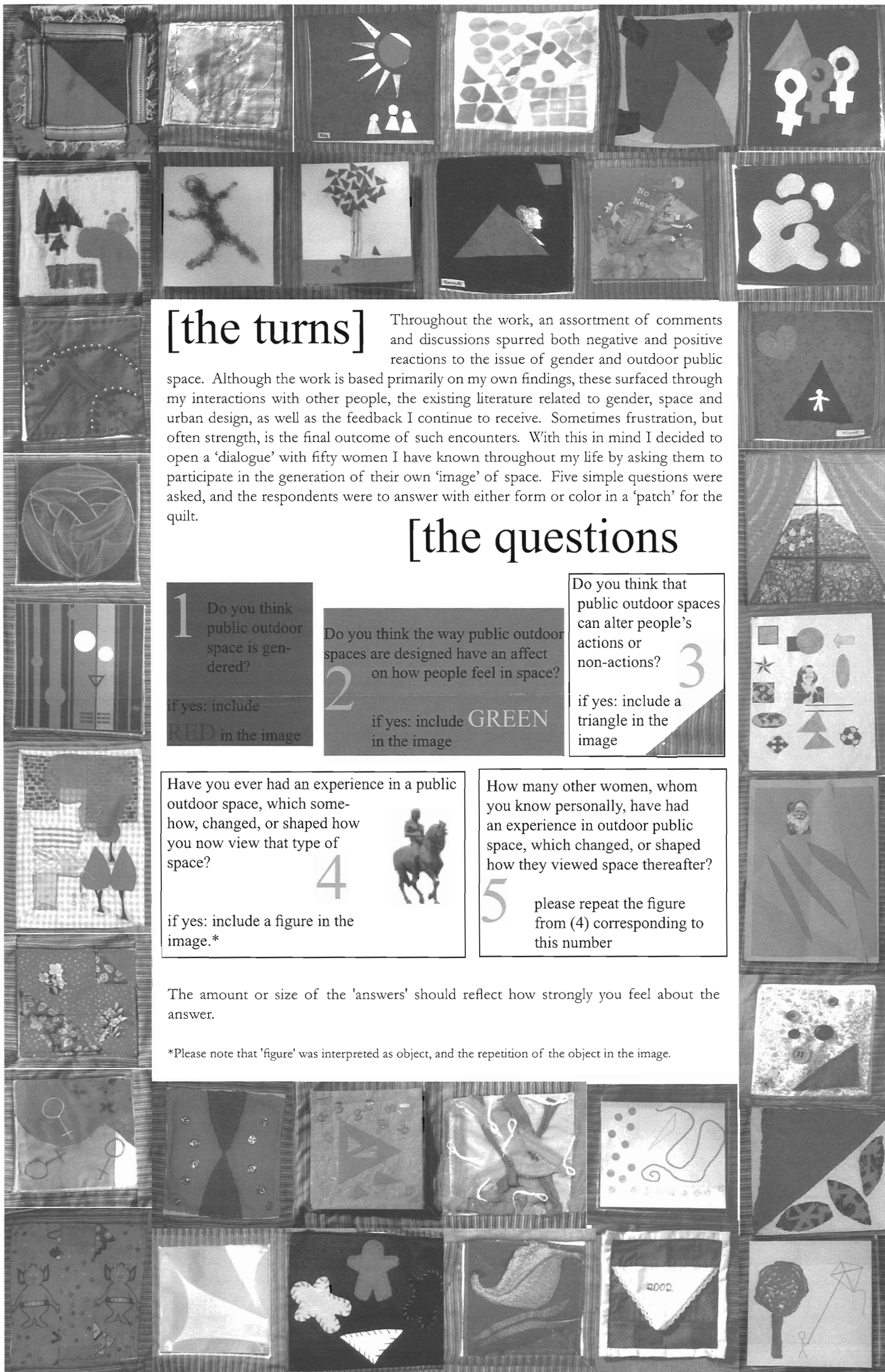
'walk in my shoes'.

The colours and patterns used to transfer each image into material were individually selected based not only on the impressions which were left of their emergence, but also on what kind of idea was meant to be translated to the viewer. In no way was the quilt meant to form any rhythm in its pattern, although its assembly did take on a very deliberate configuration.⁵ Though the pieces are not created in traditional quilt-making ways or in any pre-conceived style (ie: the materials were not chosen for their durability or relation to each other in other images, but on individual expression), the quilt's assembly is typical, done by sashing, and the batting and backing were chosen because they are 100% non-bleached cotton. Some of the images were transferred through iron-on, and others by cutting individual pieces. Other times, the pattern was drawn onto the material prior to sewing. Overall, the individual pieces range from appliqué, to individual piecing, from hand sewing, to machine sewing. While most of the basting was done by machine, some pieces were subsequently added by hand. Furthermore, unlike quilts intended to adorn beds, beads also enhance parts of the quilt. Surprisingly, the colors are vivid and a bit 'wild' by my standards, but as I mentioned above, each color and pattern was chosen for its effect as an individual and autonomous piece, while the quilt as a whole is a field of associations.



timeline [technical details]

The individual pieces were started in early September and completed by the end of the month. The sashing and assembly of the pieces continued through October and the batting and borders were finished in late October. To my great surprise, the work came to measure approximately 9 x 8 feet, which is larger than a king size bed quilt. It is imperative to note that along with my 47 pieces were 34 from other women who had been invited to contribute to the quilt, adding to its size.



[the turns]

Throughout the work, an assortment of comments and discussions spurred both negative and positive reactions to the issue of gender and outdoor public space. Although the work is based primarily on my own findings, these surfaced through my interactions with other people, the existing literature related to gender, space and urban design, as well as the feedback I continue to receive. Sometimes frustration, but often strength, is the final outcome of such encounters. With this in mind I decided to open a 'dialogue' with fifty women I have known throughout my life by asking them to participate in the generation of their own 'image' of space. Five simple questions were asked, and the respondents were to answer with either form or color in a 'patch' for the quilt.

[the questions]

- 1** Do you think public outdoor space is gendered?
if yes: include **RED** in the image
- 2** Do you think the way public outdoor spaces are designed have an affect on how people feel in space?
if yes: include **GREEN** in the image
- 3** Do you think that public outdoor spaces can alter people's actions or non-actions?
if yes: include a triangle in the image
- 4** Have you ever had an experience in a public outdoor space, which somehow, changed, or shaped how you now view that type of space?
if yes: include a figure in the image.*
- 5** How many other women, whom you know personally, have had an experience in outdoor public space, which changed, or shaped how they viewed space thereafter?
please repeat the figure from (4) corresponding to this number

The amount or size of the 'answers' should reflect how strongly you feel about the answer.

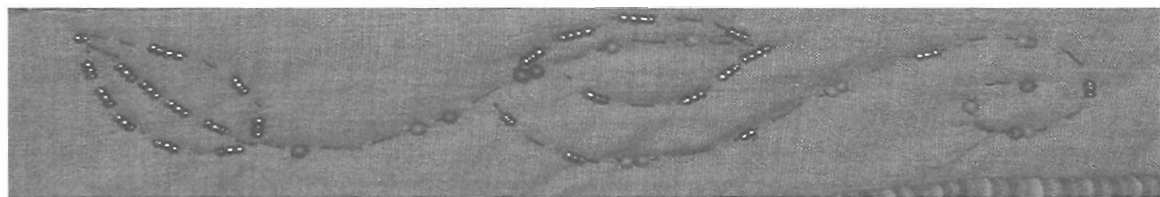
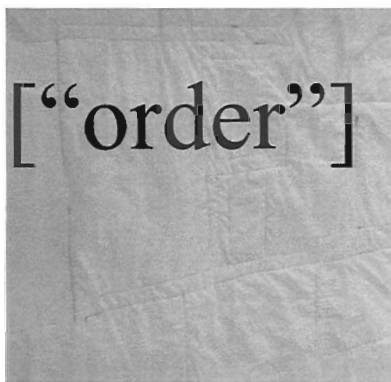
*Please note that 'figure' was interpreted as object, and the repetition of the object in the image.

[the twists

The majority of the participants met the exercise with hesitation. Either they were not confident in what they were to create, or they were anxious about their results. Many asked questions, and many were curious to see what was being produced by others (they were not 'allowed' to see other pieces until they had completed their own assignments, with a few exceptions). Many expressed their inabilities as artists, or weaknesses to sew, or a general lack of creativity. Many were incredibly thankful to have been asked to be involved and had discussed the issue within their circles of friends and family, which they believe created a larger awareness of the issue of exploration. Some provided written elaborations along with their pieces, others who did not create an image provided written pieces on their recollection of an event in outdoor public space. As is obvious, all were very different, including in the material selected to respond to the request.

Although the deadline for submittal of pieces was mid-July, the last of these pieces arrived on the 18th of October, and they were all incorporated into the quilt with my patches. The pieces from participating women are assembled as a frame to the pieces I created, where the ones that include the largest amount of red begin on the bottom left corner and continue to the top left corner. The ones with less red (or none at all, in the case of 5 of the pieces) are on the right hand side, from bottom to the top. The framing on both bottom and top are pieces that contain more or less the same amount of red. I decided to keep other women's pieces and my own separate, one reason being that the pieces continued to arrive over a four-five month span, and that I felt they contributed to a feeling of being supported, and thus, the frame was the logical place to put them.

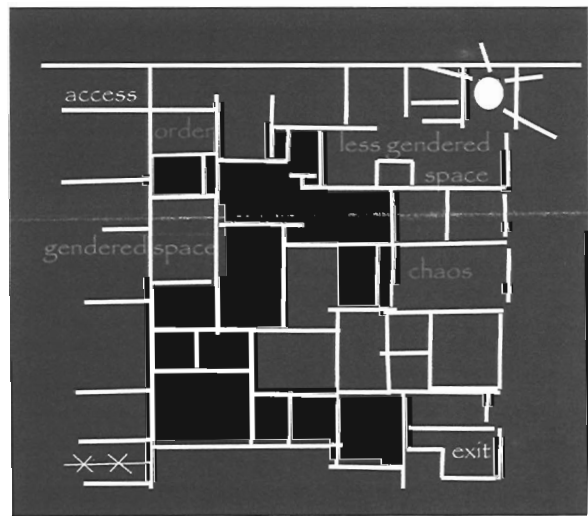
[+++++]



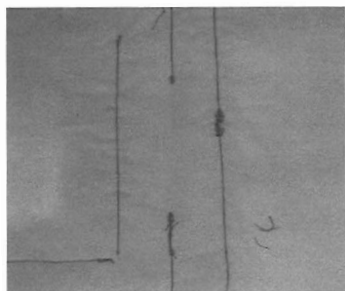
[reading] the quilt

Once all the pieces were complete and had arrived, the assembly went through different stages of creating a dialogue between the different patches. Each image was scanned and printed in smaller form and were tested in various configurations, like pieces to a puzzle. What was clear throughout, however, was that the 'wandering' would be like entering a maze, as there was no straightforward method of assembly, except for chronological order, which I did not want to repeat like the postcards in this bookwork. The pieces are of different sizes, and little attention was paid to the cacophony this would create in trying to assemble the work as a whole. But, like the 'hyperlinks' between the 150 or so images that are in this bookwork, the relationships between the pieces were created by their location in correlation to one-another.

As can be seen, there is more order to the left side and to the top areas of the quilt. These sides, which encompass the more 'gendered' experiences, were meant to have a regularity and legibility in their display. As for the bottom and right sides, there is a move towards less gendered spaces, and hence, the sporadic and sometimes, scatter of the pieces, lacking any rhythm whatsoever, a chaos within an order. The sashing (reddish strips) is meant to be a buffer between the different pieces, and the amount of sashing corresponds to the (in)directness of the link between the images. The corner pieces were also carefully selected, where the top left is *confusion: access* [Å40] and bottom right (or the 'end' of the maze) is *confusion: exit* [Å41]. The other opposite corners, the bottom left *trapped* [B8i] (composed from a photo of a vacant lot in Bangkok filled with overgrown vegetation, and bordered by a barbed wire fence) and *solcenter* [Å33] (composed from a photograph taken of an advertisement for a tanning salon in Aalborg) are, in my opinion, at different ends of the spectrum of gendered, although *solcenter* has been reinterpreted as an assertiveness of women's decision-making over their bodies, rather than what was initially envisioned. The piece has also become a more celebratory symbol of body.



The machine-quilting of the work was meant to emphasize the 'maze'-like quality of the images' relationships to one-another, though that success has been limited by the size of the quilt, relative to the thread. The back of the quilt, which is plain in color, is somewhat of a 'relief' from the textures and colours on top, and becomes interesting when light filters through.



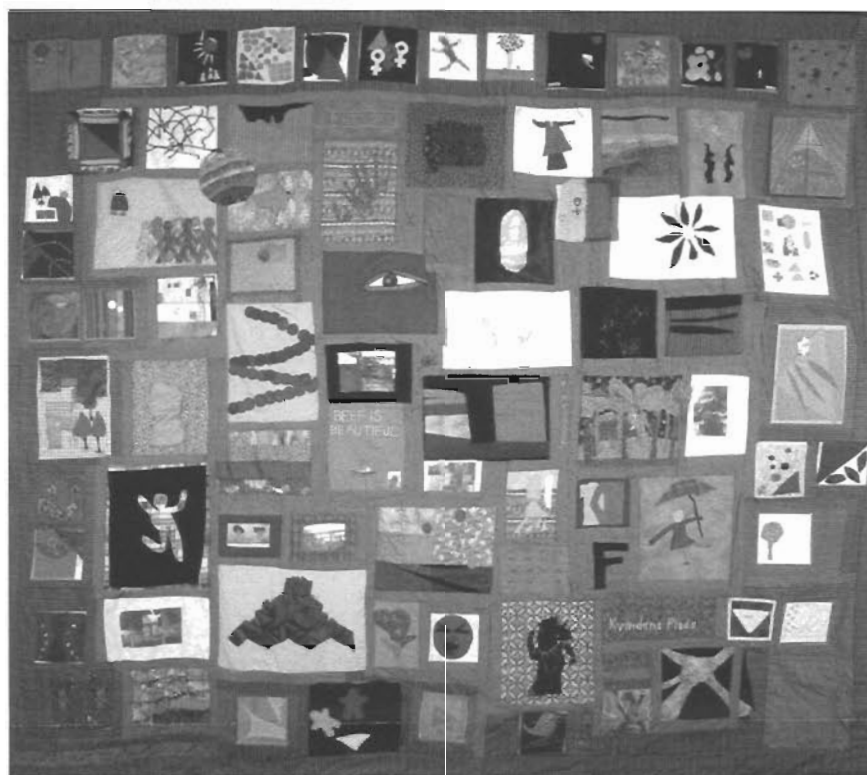


[landscape architecture]?

In terms of a process, the construction of the quilt was, in many ways, similar to building site models or study mock-ups in studio. All too frequently regarded as the final product to be completed in order to demonstrate the three dimensions of space, and the imposition of a design, the model is usually labour-intensive hand and piecework. After working through the different approaches to the design of a site, or as a method to explore spatial configurations and experi-

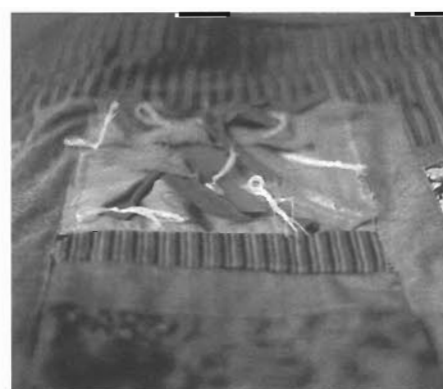
ences, the model becomes a tactile or a virtual feeling of space (in the case of computer-generated models). Meanwhile, the quilt, which is *tangible*, was similarly helpful, but in the development or continuation of thought, of re-adjustments, of re-thinking, and of mind-wanderings with regards to deconstructing gender in outdoor public space. Due to the nature of the issue being explored, as atypical and personal, in addition to the constant questioning by those either *disbelieving or disregarding* the question of gender as a concern in outdoor public space, the quilt became, and continues to be, a *soothing* process and product.

In sum, I have revisited and will continue to revisit sites that I *think* I understand. The quilt *constructs* space, while trying to appreciate the value of space to represent multiple factors, to demonstrate that site is dynamic rather than passive, and to see outdoor public space as "mobile ground"¹⁸ rather than stale and fixed in identity. It is a starting point for dialogue, for which there is no clear-cut conclusion. This, I have come to realize, this *you* should come to accept.



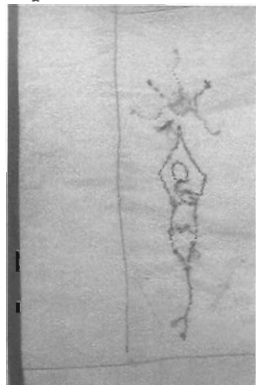
Wary of the danger of re-inventing or re-labeling parameters of design in a pseudo-feminist voice has led me to focus on reviewing how design is undertaken and executed, rather than offering a new set of parameters for design. In doing so, I assert that there is an alternative to the current approaches of design which can be essentially patriarchal, when left unquestioned in theory and methodology. However, rather than espouse the system as it exists and create an illusory neutrality in the process of design, I chose to pull away from the order, even if it has often meant creating an **internal struggle** through chaos within myself. Yes, I have identified some details in outdoor public space which make places gendered, but I also acknowledged early on the complexity of space, of landscape architecture, and of culture, and their interdependence, which make it impossible to provide a clear set of guidelines for designers. In truth, I continue to believe that a conscious, rather than passive, alertness to accessing and to assessing space, will begin to lead to a construction of gender in outdoor public space.⁶ It is neither by ignoring gender as an issue, nor continuing to pursue an incessant authoritative position *on* space, that we can design something *about* people and *for* *all*.

"As David Harvey observed, the 'proper way to see' is wholly dependent on who is looking, what they are looking for, and why. Now, I would like to posit that in traditional design practices, the 'proper way to see' has historically been guided by principles that seek to master site, and that this desire for mastery contributes to, and reinforces the habitual practices of 'overlooking'...the relationship between maker and site (embodied by operations of overlooking) has historically been one of domination, analogous to the enclosure of women in men's conceptual universe."⁷

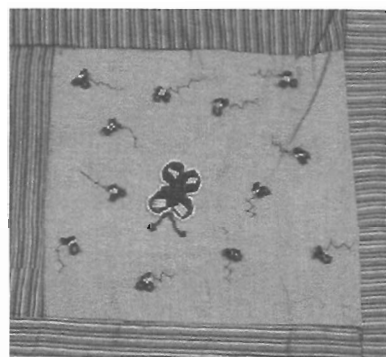
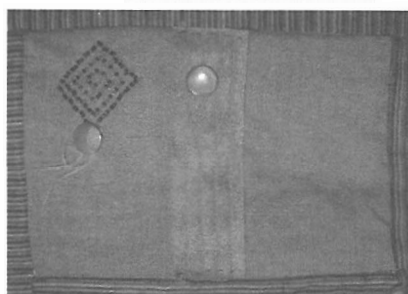


what now?

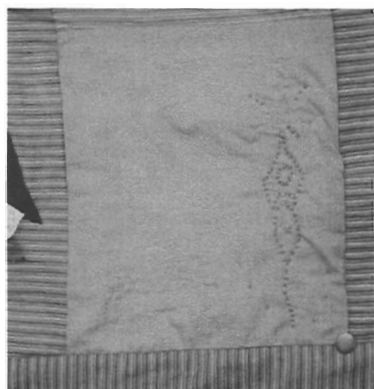
And so, the quilt's process has enabled me to see the relationships that have occurred between the three places of inquiry, and how the experiences resemble each other, albeit to different degrees. It has also been an opportunity to understand **my biases**, and to see the oppositions that I encounter while in outdoor public space. Inevitably, our beliefs, ethics, and approaches to design all differ, but if we can at least begin to understand the symbolic manipulations and physical restraints, which exist in space, then it is a **beginning**.



While the quilt is comforting, I admit with hesitation that it is also intimidating to display. Although some say it is not legible to others as it is to me, it still feels like an exposure of self to an unpredictable, and sometimes, unaccommodating audience. Nevertheless, it is an revelation which I (now) willingly take, knowing that it is a record of my journeys, and is a piece of work which provokes discussion, whether all the parts are understood, or whether it is simply a tool in breaching the question of outdoor public space as gendered.



What does the quilt or the work suggest? Though some will be discontent that this is not a formula or does not have specific solutions as to how space is gendered or how we can design space so that it is not gendered, I believe it is impossible to frame such location-use/r-culture-specific parameters. Instead, I stop here, avowing that *the way to identify gendered space is by asking questions when designing*. Naturally, these are questions that we should all ask ourselves daily as we move through space, in order to evaluate whether or not spaces are the best they can possibly be, but that given the pace of our lives and of our acquired authority as designers, we might forget or overlook.



Although some would say that my practicum is "just" a thesis, I believe that this method and its product, **suggests** that *we do not necessarily need to 'move earth' to be landscape architects, or to apply acquired knowledge.*⁹ Nevertheless, rather than feel a constant need to move the land, perhaps it is worth moving and challenging thoughts. I have designed and 'built' a quilt, one which is emotive and responsive to the deconstruction of outdoor public space as

gendered, one which has led to constructive discourse between women (and with some rare, but extraordinarily inspiring men), one which is an informed reading of existing everyday spaces. After all, outdoor public space, like the land and people, is not powerless. It is how that power is engaged (or disengaged) that makes it gendered.¹⁰ In the end, I have opted to use a visual, tactile, marginalized artform as a tool to frame design.

Take heed to what bell hooks wrote on the significance of quilt making for her grandmother, Baba, for whom it was "a spiritual process where one learned to surrender. It was a form of mediation where the self was let go...it was an art of stillness and concentration, a work which renewed the spirit...a way to 'calm the heart' and 'ease the mind'". In a variety of ways contemporary quilters also attest to the connection between the making of quilts and the attainment of inner peace.¹¹ Although I have achieved *inner* peace, I hope to one day also feel *outer* peace as a flâneuse in outdoor public space and to design places that allow others to feel this way.

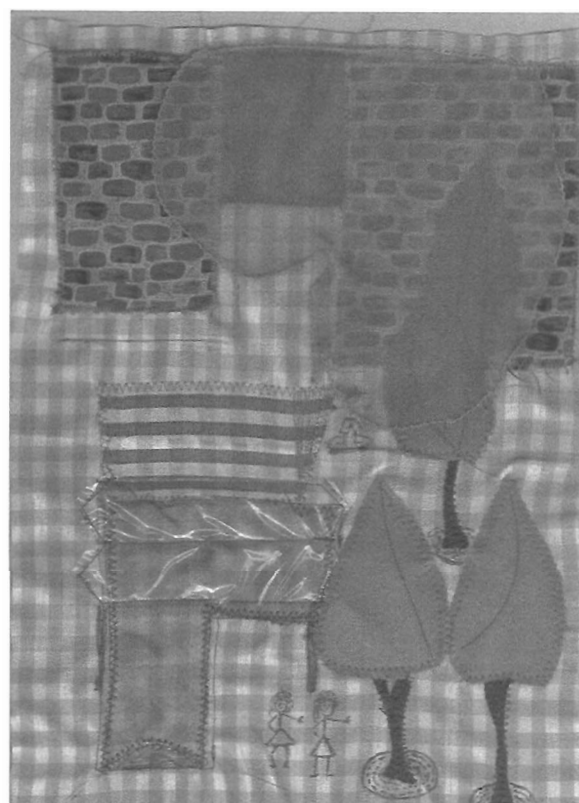


[+ / + + + + +]
[some explanations]



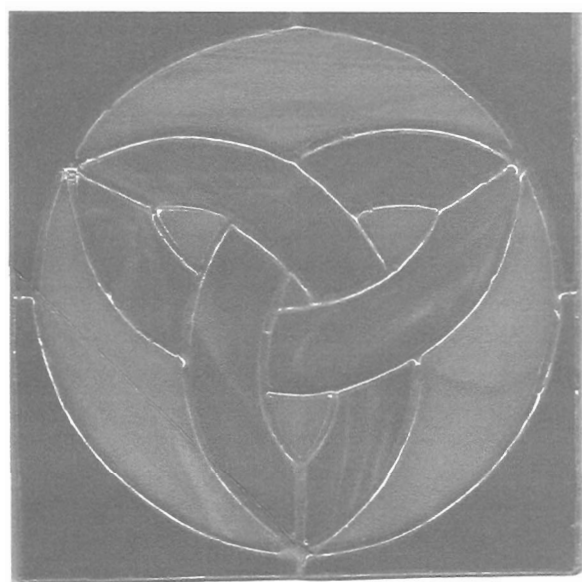
Før: En p-plads med mange biler. I midten et grønt område, hvor der blev luftet hunde. En levende plads. Nu, en tom plads, hvor det var meningen at der skulle være teater, men det er kun skateboards løber der på pladsen.

=



Before: A parking space with many cars. A green area in the middle, where dogs were walked. A place that was 'alive'. Now, it is an empty space, where the concept focused on the idea of having an outdoor theater, but there are only skateboarders who use the space these days.

The Piece



The symbol itself is an ancient one called a triquetra. It is the symbol of female trinity and of the female creative force. Its continuous design is considered to be protective. It is a symbol of strength.

The medium I chose was glass. The transparency of the colors varies so as to reflect the intense beauty of the unity of colors when the piece is held up to the light. The process was very careful and deliberate. All of which are symbolic of the intensity and diversity of space around us that certainly shapes (or taints) our experiences. Out of the light the piece is dark, unknown, and less accessible evoking a very different emotion and space.

The Response

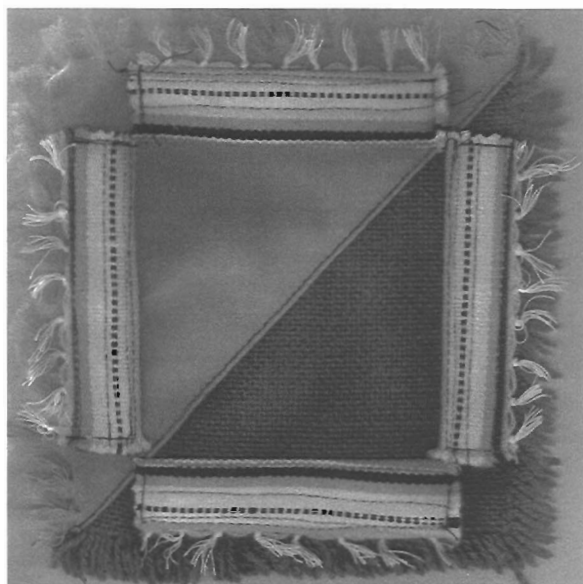
Through deconstructing my thoughts/ideas of public outdoor space I realized that I separate this space into the space I see myself in during the lightness of the day as opposed to the darkness of the night. The number one element that I consistently evaluate when I think about gendered public outdoor space is **safety** (eg through visibility). Secondly, I think of **convenience** and/or **accessibility**. With regards to accessibility, foremost in my mind is travelling with small children. Although fathers are sharing a lot more of the early child rearing responsibilities, it is still the mother that the child, in the early stages, is dependant on. If public outdoor space does not account for or have design plans that inherently include these elements, how can it be public and accessible to everyone?

Although I feel that public outdoor space **is** gendered from the red I have used in my piece, I felt more strongly about questions 2-5. Questions 2-5 helped me reflect on and define more closely what elements public outdoor space should combine to be used by everyone sharing it. I feel very strongly as a woman that our space and experience in our space can either enable us to or disable us from doing what we want to do or feel. Areas that are less visible and not well lit, for example, could be ideal for rape or murder.

We are all shaped by our experiences, most profoundly in our public spaces where we interact with one another. Particularly, as a woman, safety is one of the biggest factors.



[+++]

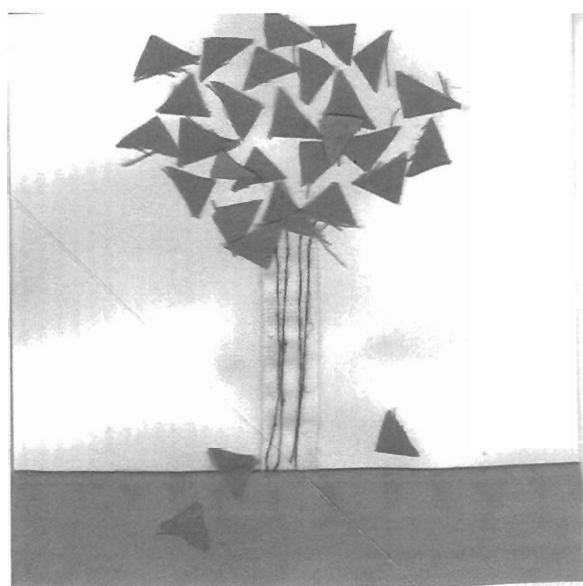


Les matériaux recyclés sont des napperons de table - ça représente un environnement qui m'a marqué lors de mon voyage au Mexique en 1975 (j'étais enceinte)

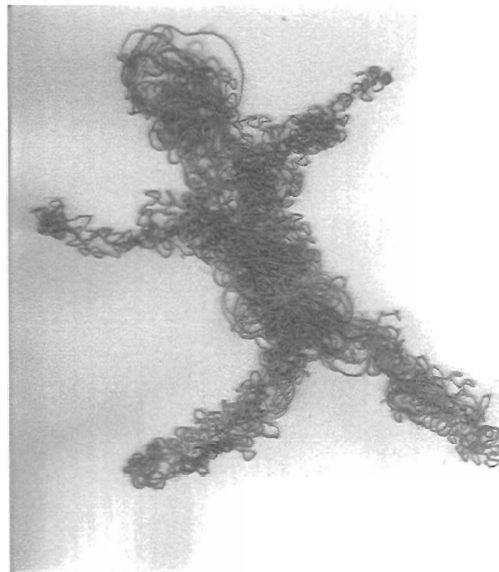
- une jeune mère assise sur un banc sous l'ombre d'un arbre, allaitant son bébé au sein, dans un parc...un oasis de tranquillité et de respect dans un monde macho...
 - nos parcs sont plus pour les jeux et les sports. Ils devraient pourtant donner aussi aux femmes...
 - une place pour se reposer (un banc+++)
 - un abri contre la pluie, le vent (les regards...)
 - des arbres, des arbres et des arbres (esthétique et fraîcheur)
 - des toilette accessibles et propres (car on les a de besoin encore plus souvent enceinte, en ménopause, etc)
 - éclairage pour se sentir plus en sécurité le soir
 - de l'eau d'un abreuvoir qui fonctionne
- un parc pour ce sentir bien accueilli! Et des fleurs en quantité!

The recycled materials are from placemats - representing an environment which marked me during my trip to Mexico in 1975 (when I was pregnant)

- a young woman sitting at a bench under the shade of a tree, breastfeeding her baby, in a parc...an oasis of tranquility and of respect in a macho world...
- our parcs are more for kids and sports. they should surely also exist for women...
- a place to rest (benches)
- shelter from the rain, wind (looks)
- trees, trees, and more trees (aesthetic and refreshing)
- accessible and clean washrooms (especially as we need them more often when we are pregnant, in menopause, etc.)
- lighting to feel secure at night
- functional waterfountains
- a place where one feels good/welcome...and an abundance of flowers!



I first had the idea of the tree using my old 7-11 smock. However as I was taking it apart I accumulated the threads. Thus the 2nd image is really from the Deconstruction of the smock. The smock has an interesting story behind it in itself. While working at 7-11 was when I finally understood both the weakness and power of my sex. It was through this job that I learned about what it meant to be part of this gender. I knew when I took the smock apart that I could mend whatever was broken in my heart. This is why the second thread image speaks more to me. The figure looks both, elated and looks like its falling at the same time.



[*]

Just months after the brutal rape and beating of the Central park jogger, my 10-year-old daughter and I were skiing in the woods near our home. Two teenage boys followed us through the woods, dodging from tree-to-tree, their words "raaaape, rape" cut through the winter stillness, followed by catcalls and laughter. At first we decided to ignore the boys, and then seeing my child's anxiety and fear, I stopped to show her something to help her feel safer and to feel she was not totally defenceless. I showed my young girl how to use her ski pole to stab at an attacker

Every summer I try to get to the deepest parts of Algonquin Park, more than 800,000 hectares of bush threaded through with rivers and sequined with lakes. It takes me days to relax and to feel like really is away from it all...

I wanted desperately to draw all of these images together for a place in my quilt. I couldn't manage to do that though and so I wrote this.

1) Is public outdoor space gendered?

Before talking with you and reading about your project, I had not previously given this subject much thought. Then I began to think about public outdoor space - in both positive and negative respects. The more I thought about it the more I realised just how much public outdoor space is designed space - leading to questions of who designs the space and for whom? What is taken into account? I like to believe that I can leave a bar late at night and walk or cycle home safely, but I know that that is not always the reality - and frequently is not a possibility. So, perhaps outdoor public space is gendered - or is sometimes designed by people who do not give sufficient thought to the use of that space - and how differently it will be perceived by different users and at different times of the day and night. Yes, I'm pretty sure that space is gendered - or the design of space is gendered, which, by default, may mean that the space itself is gendered.

2) Do you think the way public outdoor spaces are designed have an effect on how people feel in space?

Most definitely. How the space is designed will have a positive, negative, or even neutral impact on the way a person experiences and interacts with that space. The design of the space is an important determinant of feeling. Outdoor public areas are spaces that we often don't think too much about - we almost take for granted. But, when you think about it, they (their design) impact how we feel in those spaces. I have feel a difference walking through park or a street at night that is brightly lit than one that is dimly lit; I have a different interaction with a space, say a public square, that is used by its community (with cafes, musicians, families playing, people strolling) than one that is cordoned off and effectively unused.

Thinking about the effect of space design I began thinking about how we are affected when public space is taken away from us, when access is denied, for example, during the FTAA meetings in Quebec City, the G20 meetings in Ottawa, or the G8 in Kananaskis (and control of space in Edmonton and other cities demonstrating against the meetings). I think that we take public outdoor space for granted, and when access is denied many people feel compelled to reclaim their public space. Of course, this has less to do with the design of space than the use of space by those in positions of power/authority - sometimes it is not easy to disentangle the different players. A space can be designed with a certain concept in mind - and then used quite differently as a result of policy decisions or simply that people develop their own way of being in that space.

5) How many other women, whom you know personally, have had an experience in public outdoor space, which changed or shaped how they viewed space thereafter?

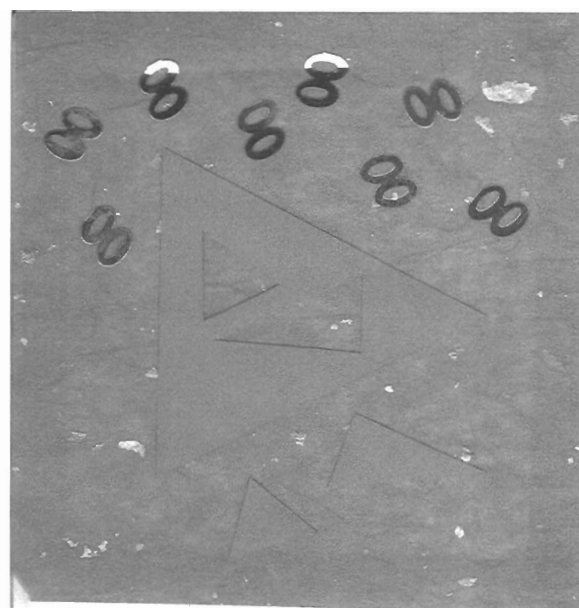
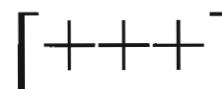
I polled 7 different women, sisters and friends and all had had experiences in public outdoor spaces that had altered how they viewed those spaces. Admittedly, a number of the women I spoke to hadn't given space a huge amount of thought before and needed time to reflect on the idea. I believe that if I had polled more friends, I would have found more examples of how experience of space shapes the perception of space.

The following is the email response from one friend

"For me, the way I view public space was changed by my first experience at the Vancouver Folk Festival. This festival is held at Jericho Beach Park, a public park space that includes forest, grassy field and ocean beachfront looking across the Burrard Inlet to the coastal mountains on the North Shore. The Vancouver Folk Festival is held in the grassy field area from a Friday to a Sunday in July.

"What impressed me most, beyond the beauty of the surroundings and the joyful music, was the sense of community created through use of space. It is a nurturing space, created to make everyone present feel safe, welcome and taken care of, without discriminating on the basis of age, gender, race, income, physical ability or sexuality. The area for kids receives as much care and attention as the other stages...simple things like putting "little people first" signs on the porta-potties make a difference and remind people to respect what it is like to be small and really have to go (also very supportive of caregivers)!! Within the space, volunteers have created a system that facilitates recycling - of everything, including organic waste. Stages are carefully placed so that listeners can also enjoy the natural beauty of the park...each stage has a wheel-chair accessible area with a great view for people with physical disabilities. There is free-flow from within the festival space (delineated by fencing) and the surrounding space so that those who are using the beach area can also enjoy the music as they pass by. The layout is spacious...somehow creates a very stress-free environment, even though there are many, many people enjoying the festival at any time, with use of natural shade areas for shelter from the heat.

"For me, personally, experiencing the festival was a real celebration, and opened my eyes to how we can organize our public spaces and public events as safe, people-friendly and nurturing."



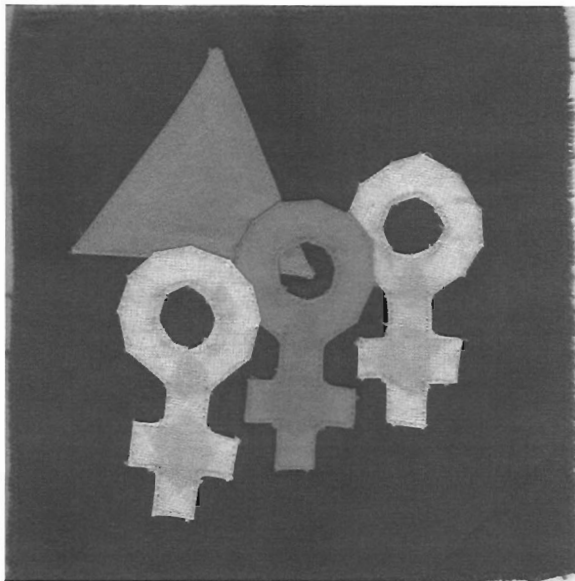
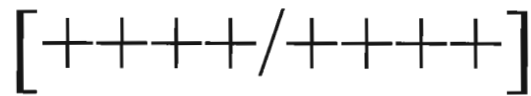
3) Do you think that public outdoor spaces can alter people's actions or non-actions?

Yes - in line with the answer to question 2. Some spaces lend themselves to certain types of behaviour - some areas are designed as areas for picnicking but, if poorly located, may not be used - whereas other public outdoor areas that may not have been designed as specific picnic/communal areas become so. To a certain degree this relates to the design of the public space, although other factors will also be influential.

4) Have you ever had an experience in a public outdoor space, which somehow changed or shaped how you now view that type of space?

I have had both positive and negative experiences that have impacted the way I perceive that space. Negative experiences have tended to be places I've been in alone at night, often trying to get home - places that are dimly lit, with very few people, where I fear for my safety (rationally or otherwise) - these have tended to be urban areas, especially in semi-industrial areas or economically deprived residential areas. As a result of negative feelings, I would try, if possible, to avoid these areas at dusk/dark - some areas even during the day too.

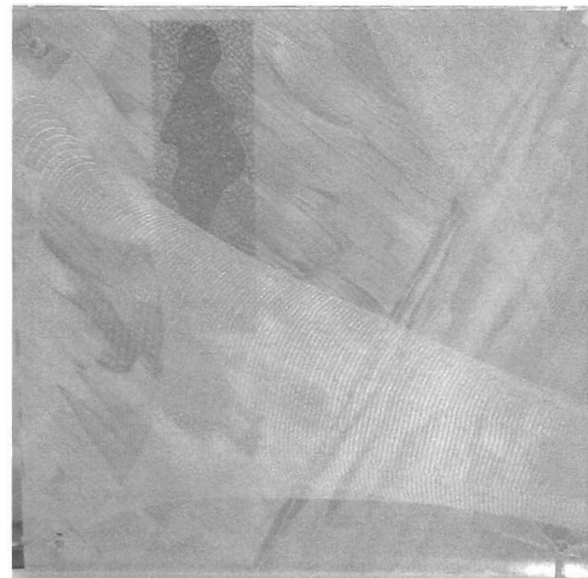
In Ottawa, positive experiences I have had of public outdoor space have been how space has been used to accommodate outdoor festivals. Nothing beats listen to great live music outside on a balmy summer night. Use of the public space directly outside City Hall during this year's Blues Fest both surprised and impressed me. An area that I had traversed many times was packed with thousands of people who had come together to hare a common passion for the music they were listening to. I knew that the space was 'public space' but hadn't experienced it in this way before - this made me see the space (and probably also the bureaucracy) in a different way. Again, here the design of space and decisions around how the space is used cannot be assumed to be one and the same. The design of space is not the only determinant of how we feel in that space (previous experiences, the time of day, mood at the time etc. and many other factors play a role) - but it is an important factor.



Min kæreste blev så interesseret i dit speciale, at han var træt af, han ikke også kunne få lov til at lave et billede. Han syntes, det var snyd, at det kun handlede om kvinder... Farverne i billedet give sig selv, men hvad angår kvindetegnene, så repræsenterer den røde mig (spm. 4), og de hvide de kvinder jeg kender (spm. 5).

My boyfriend became so interested in your thesis, that he was disappointed that he wasn't also able to create an image. He thought it was a shame that it dealt only with women.... The colours explain themselves, but the women-symbol represent me (the red one) and the white ones, the women I know.

Believe me, many mock-ups and ideas drifted in and out of my head since July. My 1st attempt was truly 3-D - with nylons (the ultra shitty feminine fabric that I hate that men *never* have to deal with) and wire. It was representational of a bridge (a public space where the actions of one evil man...scared the crap out of me and changed my journey home from work forever). The latest (and final) version incorporates a more personal and private approach.



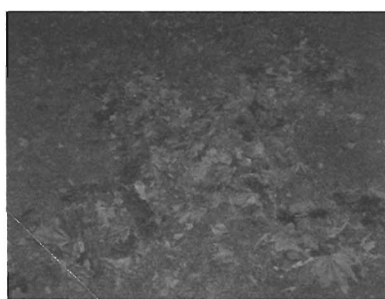
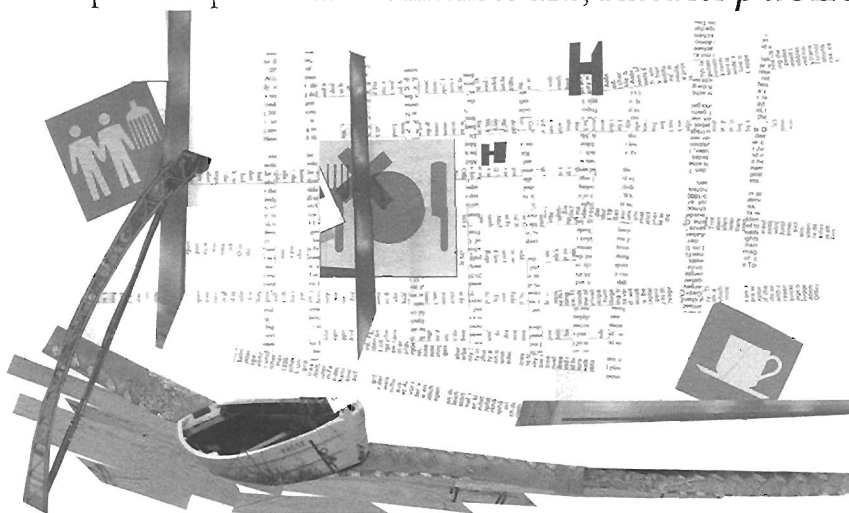
(Footnotes)

- ¹ Slavoj Žižek. 1989. *The Sublime Object of Ideology*. New York: Verso. Quoted in Mario Gandelsonas. 1999. *X-Urbanism: Architecture and the American City*. New York: Princeton Architectural Press. 6. Emphasis added.
- ² Feminism and the art movement in the 1970s, and the establishment of quilt-making groups is highlighted by Mazloomi: "They challenged the patriarchal definitions of art itself, which had marginalized much of women's creative work because it did not conform to traditional notions of fine art. One goal of the movement was to establish quilt-making as an important art form, worthy of display in museums and of serious scholarly commentary and interpretation." Carolyn Mazloomi. 1998. *Spirits of the Cloth: Contemporary African American Quilts*. New York: Clarkson Potter/Publishers. 144. In addition, René Biberstein writes on how textile work has taken on an opposite connotation than once seen by women's rights advocates, and quoting the Ottawa Revolutionary Knitting Circle in "Soft Art, Tender Activism" in *Tart* eds. phil koch and marianne may. 2002. Winnipeg, Manitoba. 31-32.
- ³ Carolyn Mazloomi. 1998. *Spirits of the Cloth: Contemporary African American Quilts*. New York: Clarkson Potter/ Publishers. 92.
- ⁴ Andrea Kahn, "Overlooking: A Look at How we Look at Site...or...site as 'discrete object' of desire". In eds. Katerina Rüedi, Sarah Wigglesworth, and Duncan McCornquodale. 1996. *Desiring Practices: Architecture, Gender and the Interdisciplinary*. London: Black Dog Publishing Ltd.
- ⁵ Partway through the process of creating the individual images, I participated in an overview of quilting, in order to obtain some direction on how to assemble the work, and to receive different recommendations or inspirations in the creation of the last individual pieces.
- ⁶ Rather than to view site analysis as a 'lesser' part of design, as expressed by Andrea Kahn, "Overlooking: A Look at How we Look at Site...or...site as 'discrete object' of desire". In eds. Katerina Rüedi, Sarah Wigglesworth, and Duncan McCornquodale. 1996. *Desiring Practices: Architecture, Gender and the Interdisciplinary*. London: Black Dog Publishing Ltd. 176.
- ⁷ Andrea Kahn, "Overlooking: A Look at How we Look at Site...or...site as 'discrete object' of desire". Rüedi, Katerina, Sarah Wigglesworth, and Duncan McCornquodale (eds.). 1996. *Desiring Practices: Architecture, Gender and the Interdisciplinary*. London: Black Dog Publishing Ltd. 181.
- ⁸ *Ibid.*, 184.
- ⁹ From an inspirational discussion with Dr. Marcella Eaton, February 2003. [Such reactions have made me resentful and insecure of my process and of my product. Instead of spurring dialogue, the quilt has sometimes instilled doubt in pursuing a different approach to design. Indeed, so strong is the system.]
- ¹⁰ For examples of different forms of power, see Kim Dovey. 1999. *Framing Places: Mediating power in built form*. New York: Routledge. 9-16.
- ¹¹ In Carolyn Mazloomi. 1998. *Spirits of the Cloth: Contemporary African American Quilts*. New York: Clarkson Potter/ Publishers. 66.

INSTALLATION

After much debate about the final 'product' of this practicum, as well as a continued revision of my contemplations and resolutions, the quilt and the bookwork were seen as results of the journey. However, having become empowered by the creation of the quilt, and in part, its soothing of the obstacles that I have encountered on the path this practicum was meant to take, a need for *public action* transpired.

Cornwall, the city of many of my laments, was decidedly the opportune location where that *something* had to occur. Having distanced myself from the bookwork and in the process of putting the final stitches into the quilt, I came to see the area in the middle of the 'second' and main downtown (having in its vicinity the main 'mall': the Cornwall Square), as the ideal site. *Symbolically*, the corner of Pitt Street and Second Street has been notoriously labelled throughout generations as the location where prostitutes can be found, although this now seems to have moved to another 'downtown' (Montréal Road). Pitt Street has also been *subjected* to many changes in the last twenty-five years, from a one-way two-lane vehicle street, to a pedestrian street (1978), and back to vehicular traffic (1991).¹ In turn, the small boutiques that line Pitt Street have either had a high turnover, or have subsisted for years. Due to the mall nearby (two blocks south), pedestrian traffic is minimal. One of the corners of the intersection is a lot, which is now vacant (though some might believe it is a park because it has a concrete path traversing it, grass, boulders, and a few benches along the sidewalk) due to a fire that burnt down an older building. The traffic at this intersection is high, though principally vehicular.



With a desire to continue on the course of process, though many other ideas were explored, I decided to use fallen leaves as the material for the installation. Leaves are highly tactile, and can affect all the senses in different ways: the sound of rustling leaves, the sight of budding or naked trees, the smell of decomposition, the taste of fruits and vegetables grown from compost, the touch of softness in new leaves, of roughness in dead leaves, and therefore, responded to many of my concerns of details in outdoor public space. With an admiration for the work of Robert Smithson and Andy Goldsworthy, due to their sensitivity to the *flux* and *fluidity* of 'site', I decided to assemble the leaves into a large x shape on the vacant lot before the first snow in mid-November. The x was visible both by pedestrians on the sidewalk or on the path through the lot, as well as from vehicles nearest to the sidewalk on the road. Weather was on our side,² as we configured the x late one evening, just as it was about to rain. The rain, which continued throughout the night and the next day, consequently kept the leaves in place for a week before it snowed. Even as the snow melted and returned again, the leaves held in place for a number of weeks. I had two other installations in mind for the site, but the second consisted of creating an x out of snow (which I first tested in our yard), but the snow never fell thick enough before I moved away in January.



Ironically, creating the installation was accompanied by feelings of **WICKEDNESS**; in fact, we both had a fear of 'being caught', as though we were vandalizing the site. Meanwhile, using leaves as the medium was symbolic, as normally leaves move *freely* from their original site; that is, leaves *drift and stray*, until they becomes controlled by people (being raked from public and private lawns in the spring and fall). The *x*, in marking 'the spot'/ the site, attempted to provoke dialogue in a rather static city. Rather than use usual forms of media: billboards, signs, television, newspaper, etc., leaves are **non-commodified**, and it was hoped that the leaves in their unusual but planned formation, would be noticed and incite questions of 'who', 'what', and especially, 'why', rather than state the topic of exploration in any blatantly obvious way.³ The direct movement of leaves, and the movement of people, in whatever form around the site, was meant to **S P U R** interaction, with a staged spectacle.⁴ Unlike the many images found throughout various public spaces, I wanted to instil thought within an otherwise, mundane space.



Contrasting the creation of the quilt, it took much more effort and nerve to follow through with the act, because of the devious underpinnings of creating it at night, and without having sought out permission from any authority to compose the installation. These feelings of slyness were probably also reinforced because of the act feeling like a retort to the city in which I was raised. After it was a *fait accompli*, there was an immediate feeling of empowerment and success, even though, by design, it was highly inoffensive and faded with time. However, I was surprised that even after two weeks, it had NOT been destroyed or modified: the leaves were almost as we had left them. In truth, I had expected the figuration to be trampled or walked-through by the next morning. By the end of November, however, the *x* was no more.

The paradox of using an *x* comes in looking back at my cognitive map of Cornwall, where this intersection is the same area where I placed a red *x* in the collage. The area itself is an example of abandonment and of a weak attempt at 'design' in the center of the city. Moreover, the site is one that reflects the lack of **care**, which citizens have over outdoor public spaces, and an inability to see how that affects the overall feeling within a city. Like the city itself, I was not attached to my *x*, though I was curious to see if anything could emerge out of it. Nevertheless, it was hoped that this reflection on the city could act as a beginning of dialogue for change. It was about **expressing** and **releasing** negative feelings of outdoor public space in Cornwall, and inviting a connection between theory and practice, and was less about being a spectator or observer than having a role to play in the initiation of a dialogue.

(Footnotes)

¹ Email correspondence with David Fielding, P.Eng. City of Cornwall. Manager, Engineering, Environmental and Construction Services. 19 February 2003.

² A friend assisted with the transportation of the leaves and kept watch while I created the '*x*'. I was too weary of doing anything alone outside at night, despite this being the downtown.

³ A precedent of this type of action is space-jamming, as encouraged by *Adbusters* magazine.

⁴ Inspired by Pamela Wells and Jane Rendell "the place of prepositions: a space inhabited by angels" in ed. Jonathan Hill. 2001. *Architecture-- the subject is matter*. New York: Routledge. 134.

Unlike the quality of the rest of the work, the installation's form marked the site in a legible and clear form. In many ways, it was a first attempt to engage a site that is dull, ugly, and lacks dialogue with its users. Even though the personal approach to recording and comparing various places and spaces through the images and the quilt is intimidating, marking the site imposes **another layer** onto site, which has the potential to become intrusive. Marking site can also become about territoriality, whereas recording is subjective and, to a certain point, incontestable. Whereas many people are receptive to the quilt because of its comforting history and materiality, I am not sure that the added step of moving thought into the public realm, in a sort of confrontation, would have been equally welcome, had anybody noticed.

Sadly, despite its location in downtown, it was never featured in the newspaper, nor mentioned anywhere.

Reflections

A Century of Women: Evaluating Gender in Landscape Architecture
University of California, Berkeley; November 7-9, 2002

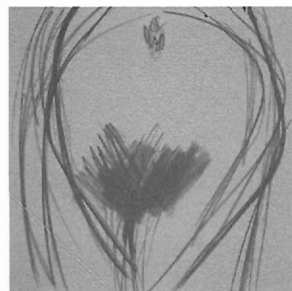
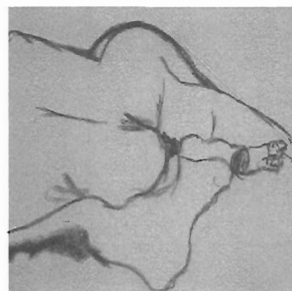
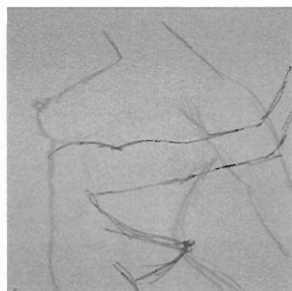
In November, the University of California at Berkeley held a conference considering this century of women in landscape architecture. The focus of the event emerged from the acknowledgement that “femaleness is a defining factor in experience, landscape architectural or otherwise”¹ and the essential role which feminism has played (and continues to play) in asserting that our positions are belied by experiences. While the conference objectives were to examine historical circumstances, assess current issues and direct future action pertaining to gender and the landscape, participants were exposed to much more than twenty-four presentations over two days.

I was left overwhelmed and exhausted after the intense conference at Berkeley. While the exhaustion has faded with time, the experience of the few days of the conference will not soon be forgotten. From the speakers and their motivating topics, to the informal discussions during breaks and mealtimes, I have been deeply moved and more importantly, inspired.

The participating women [and a few men] not only ranged in age, but also in careers, passions and intentions. From Diana Balmori, the keynote speaker on Wednesday evening, to the final presentations on the life and work of Marjorie L. Sewell Cautley on Saturday night, the discussions and thoughts were far from few. Yet, what was amazing was the content, which aside from Dolores Hayden and a few others' work, was completely new to me. At one point, the thought that struck me was that this was a whole 'other' history lesson of landscape architecture, which I felt incredibly **privileged** to hear. *This was herstory. and it was about time somebody talked about it.*

Diana Balmori spoke of the experience of 'ground zero' and the moving of her firm's New York office (prior to September 11th, 2001), as an **ANALYSIS OF TIME AND ONE'S OWN HISTORY**. While highlighting projects such as the World Trade Center, the restudy of the Washington Monument, and the Princess Diana Fountain in Hyde Park, the most moving part of her talk came from a question spurred from the audience. *How is the experience of a woman in this field?* Where Balmori noted that it has not changed very much, opportunities are small, though education is better; yet, that even now, during economic crises, women are the first to feel the impact. In addition, Balmori noted that while working she “*forgets about (being a woman), until something happens.*” Sally Schauman's presentation, entitled “The Practice of Landscape Architecture: The Gendered Past and the Feminist Future,” started out with a quote from a male landscape architect, who said something about how he hoped that not too many women would enter the profession, as it would soon make it seem like interior design: composed of women and 'fags'. She also quoted Lewis Clark saying: “*I know she's a woman, but she thinks like a man*” about herself, while exploring women's history in the profession as literally coming *through the cracks* (via gardens and the residential, domestic work, and paid little). Schauman also looked at the reasons why landscape is invisible and how *pastoral* is coded as female, and how some deal with either biology or culture as issues, and retain binary opposition, which “gets us nowhere”. These are only two examples of the dialogue, which occurred formally.

Meanwhile, like any other conference, much of the discussions took place in the hallways, during breaks and lunches, inspired (and sometimes, fuelled) by the formal presentations and panel discussions. To the delight of some of the speakers, it was not an event that went without arguments, often spurring passions to emerge. One of these ongoing discussions surrounds *how women in the profession should be to ensure success*. Cornelia Hahn Oberlander, a landscape architect based in British Columbia, suggested **four 'p's** to consider: **patience, persistence, politeness** and **professionalism**. Although many agree that these four 'p's are good starting points, others argued the validity of women being 'polite' in an essentially egotistical field, and that this must be replaced by arrogance and aggressiveness, when deemed appropriate. While the debate over the suitable word to describe approaches to design in a predominantly 'other' (to architecture) field, others worry that because women are becoming predominant in numbers within the discipline, that landscape architecture as a whole will continue to be perceived weakly in relation to the other design disciplines. Despite addressing issues that could not quickly be resolved, two suggestions to future practitioners as a whole were upheld: there needs to be more emphasis on verbal and written communication in the field of design. That is, only through discussions and publishing work, can landscape expect the respect it deserves, if only because not everybody reads in plan. But the discussions were not always about design or landscape architecture; they were about women in a common profession re-acquainting themselves, exchanging personal stories of struggle on both private and professional levels, as well as meeting for the first time. Not to mention, mentoring those of us still new to the field and needing direction.



Even though one would assume being surrounded by like-minded professionals would be a comfort to the work one is presenting, the issue is still one, which is received (and delivered) with much apprehension. In fact, it was remarkable how some trends were present at a conference - which specifically highlighted the plight of women in the field of landscape architecture and the world in general - where **THOSE WHO PROFESSED THAT 'GENDER' IS NO LONGER AN ISSUE IN THE PROFESSION, WERE ABSENT FROM ALL PRESENTATIONS, ASIDE FROM THEIR OWN.** This, in itself, is surely a symptom of our society, one where outside formal institutions, those who rally against the dominant often end up 'preaching to the converted'. More the reason to say, there *is* still work to be done.

That aside, being given the opportunity to present my practicum work at an international conference was nothing less than exhilarating. Though the process of preparing for any presentation is tiring and trying at times, the results can be surprising. Removed from the semi-predictable surroundings of the University of Manitoba, of friends, and of the reassurance of a super-supportive practicum committee, new approaches and new obstacles can be breathed into perspective. At least, that is what I brought back with me after presenting at Berkeley. This, coupled with the many people who approached me after the presentations to offer support, to ask further questions, and unforgettably, to say that my work had inspired, was the of the process of the practicum.



(Footnotes)

¹ Synopsis to the Beatrix Farrand Conference, November 7-9, 2002, University of California at Berkeley. Internet; Available from: <http://www.ced.berkeley.edu/events/farrand/>. Last Accessed: May 9, 2003.

some of the many questions to ask in
[outdoor public] space

- 1) Is the space accessible to everybody, every body?
- 2) Is the space accessible to (1) at all times of the day?
- 3) Are there visual cues to help orient oneself in space, for (1)?
- 4) Is the space unique, rather than cookie-cutter, free of the imposition of messages and memories in space?
- 5) Is the space beautiful? In what way?
- 6) Does the space connect to its context?
- 7) Does the infrastructure of the whole support the (different parts of) space?
- 8) Are there 'eyes' on the space (rather than voyeurs)?
- 9) Is the space dynamic?
- 10) Is the space filled with people? (physically present or not)
- 11) Is the space truly public?
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I. is for Eyes

{unless otherwise noted, all images by the author}

Acknowledgements

Title: crooked street stairs, digital photograph, photoshoped. San Francisco, California. November 2002.
Treading/ Drowning. Conté crayon and charcoal drawing. Aalborg, Denmark. June 2002.
Swirl: initials. Photoshop. Cornwall, Ontario. May 2003.

Præfari

Title: Århus Gammel Museet, Apoteket Beam. Digital Photograph. Århus, Denmark. June 2002.
Sandwaves: olive farm outside Al-Qahira, Egypt. Colour Photograph. May 2002.
Thumbprint. Marker and thumb. Cornwall, Ontario. May 2003.
Swings. Colour Photograph. Aalborg, Denmark. June 2002.
Skagens skygger. Colour Photograph. Skagen, Denmark. June 2002.
Crooked Street Stairs. San Francisco, California. November 2002.

Motives

Title: Ålborg+Nørresundby broen fra havnen. Digital Photograph. Aalborg, Denmark. July 2002.
Brick/Grass. Digital Photograph. Cornwall, Ontario. May 2003.
Yet another. Eaton's Building. Black and White Photograph. Winnipeg, Manitoba. February 2003.
More -arts. Digital Photograph. Cornwall, Ontario. May 2003.
Sentimental swings. Colour Photograph. Aalborg, Denmark. July 2002.
Classic Cornwall Corner. Digital Photograph. Cornwall, Ontario. May 2003.
The usual target. Digital Photograph. Cornwall, Ontario. June 2003.
Grass/Brick. Digital Photograph. Cornwall, Ontario. May 2003.

Motivation

Title: aahhh, the desert. Giza Desert, near the pyramids, Egypt. May 2002.
Bookwork Cover Page: deconstructing gender[ed] outdoor public space. Winnipeg, Manitoba. August 2001.

Needs, Wants, and Desires

Title: Amphitheatre in Aalborg. Colour Photograph. Aalborg, Denmark. June 2002.
The usual suspect. Advertisement in Zurich airport. Zurich, Switzerland. May 2002.

[To the reader]

Title: beads. Conté crayon and charcoal drawing. Aalborg, Denmark. July 2002.

The Terms

[Public] 'Street People': the use of language in a city's attempt at self-promotion. Black and White photograph. Winnipeg, Manitoba. February 2003.
[Public Space] 'Biz cheese'. Black and White photograph. Winnipeg, Manitoba. February 2003.
[Outdoor Public Space] 'a 2nd look at 2nd cup'. Colour Photograph. Winnipeg, Manitoba. February 2003.

Storytelling

Title: a building. Colour Photograph. Winnipeg, Manitoba. February 2003.
Abstract Woman. Drawing: diverse mediums (back of bookwork). Winnipeg, Manitoba. August 2002.

The Journey

ABC Time: Collage. Aalborg, Denmark. March 2002.
Country Introductions: Mixed medium, including tourist brochures of respective countries and personal photographs.
All geographical maps: *The New Signet World Atlas*. New York: Penguin Group. 1998. I was / am never lost.
'Corporate Flag' design by Shi-Zhe Yung, as distributed by *Adbusters Magazine*.
Postcards: as noted.
Cullen-deconstructed: Original images: Gordon Cullen, *The Concise Townscape*. 1994 2nd ed. (1971) Reconstruction: as noted.

Imagination

Title: min gaaden. Colour Photograph. Aalborg, Denmark. May 2002.

Images

Title: -no title-. Colour Photograph. Aalborg, Denmark. July 2002.

The Concise Cullen-scape [The Art of Relationship]

Title: Gordon Cullen's *The Concise Townscape* Cover Page, 1994 ed. (1971) amended. Photoshop. May 2003.

[from utopia to myopia] Deconstruction: Intimacy, Advantage, Fluctuation. Photoshop. July 2001.

City Woman: Drawing: various mediums. Winnipeg, Manitoba. July 2001.

References to City-Country-Continent Maps (taken and altered from different city maps in corresponding cities; collages: tourist brochures in each respective city).

Nørresundby+Ålborg broen. Digital Photograph. Aalborg, Denmark. July 2002.

[generic city] Where am I. Digital Photograph. On Nut elevated highway stop, Bangkok, Thailand. February 2002.

Shanty towns. Digital Photograph. Bangkok, Thailand. February 2002.

Fresh Food Market. Digital Photograph. Bangkok, Thailand. February 2002.

Streetscape. Digital Photograph. Bangkok, Thailand. February 2002.

Containers on the harbourfront. Digital Photograph. Bangkok, Thailand. February 2002.

Terraced Water. Digital Photograph. Bangkok, Thailand. February 2002.

One of... . Digital Photograph. Bangkok, Thailand. February 2002.

Another parking lot. Digital Photograph Composite. Bangkok, Thailand. February 2002.

[asphalt city] Nostalgia: The Hudson's Bay Company. Digital Photograph. Cornwall, Ontario. June 2003.

The grass is greener? Digital Photographs. Cornwall, Ontario. May 2003.

Montréal Road x2; Brookdale Ave.; Civic Complex; Banking in Brookdale; Walmart, Drive-thru; Brookdale; near Montréal Road. Cornwall, Ontario. June 2003.

Installation

[x marks the spot]

Watermark: 'x'

drawing. Conté

Crayon and Charcoal.

Aalborg, Denmark.

May 2002.

Cognitive Map, Cornwall.

Installation photos:

test, day after x2.

Digital Photographs.

Cornwall, Ontario.

October 2002.

Watermark: quilt 'x'

beaded mark. Colour

Photograph. Winni-

peg, Manitoba. Feb-

ruary 2003.

The Next Day.

Digital Photograph.

Cornwall, Ontario.

October 2002.

The First Snow.

Digital Photograph.

Cornwall, Ontario.

November 2002.

Testing Snow. Digital

Photograph. Corn-

wall, Ontario.

November 2002.

Un-quilting Landscape

Tiny Squares: Various cuts from different quilts at the Kvindersmuseet in Aarhus, Denmark. Digital Photograph. June 2002.

assembly. Ground/Quilt. Manitoba from the air. October 2001. Quilt on ground. Colour Photographs. Cornwall, Ontario. October 2002.

[the turns. Other women's quilt pieces: top (l-r): Nichole White, Dr. Marcella Eaton, Ruth Larsen, Helle Hvitfeld, Natasha Plamondon, Helle Dam, Mélanie Plamondon, Jocelyn Chorney x2, Henriette Larsen, Lea Louise Andersen, Chantal Lyse Alary. left side (excluding top two and bottom two): Brenda Holyk, Anne Young, Yasmine Abdel-Hay, Nete Hvitfeld Hansen, Elizabeth Cusson. Right (excluding top two and bottom two): Tinne Bygum Jensen, Linda Oathwaite, Shana Bailey, Louise Rom Poulsen, Andréa White.

Bottom (l-r): Gyda Dam, Tammy Reimer, Kathleen Gotts, Lindsay Bodnarchuk, Jaelyn Sauvé, France Plamondon, J.D. Sauvé, Cheryl Dixon, Anonymous, Robin Bailey, Lorraine Eamon, Anonymous.

Leaf - beadwork (bottom left corner of the quilt): by Roxanne Breton. Colour Photograph. Winnipeg, Manitoba. February 2003.

[order?] Back of quilt: photographs by Lindsay Bodnarchuk and the author. February 2003.

[l.a.?] Quilt on table, photograph by Lindsay Bodnarchuk. Whole Quilt, photograph by Octavio Tivoli. 3d photos by Lindsay Bodnarchuk.

what now? Corner pieces: Joyful (bottom right corner of quilt) by Lindsay Bodnarchuk.

Cerf-volant (top left corner) by Brenda Holyk. Fly, butterfly (top right corner), by Chantal Lyse Alary.

Recording. 3 x photographers: Octavio Tivoli, Lindsay Bodnarchuk and the author.

Winnipeg, Manitoba. February 2003.

2x Quilting Bees. Bees are Brenda Holyk, Chantal Lyse Alary, Lindsay Bodnarchuk and

Roxanne Breton. Colour Photographs. By Lindsay Bodnarchuk, Chantal Alary, Author.

Winnipeg, Manitoba. February 2003.

[++++] some explanations: Nete Hvitfeld Hansen, Anne Young, Nichole White, Jocelyn

Chorney, C. Tuttle, Kathleen Gotts, Helle Dam, Cheryl Dixon.

Reflections [women, l.a. and Berkeley]

Title: she-shells. Colour Photograph. Kuo Samet, Thailand. March 2002.

5 drawings. Winnipeg, Manitoba and Aalborg, Denmark. July 2001 and July 2002.

Emergence. Painting on corrugated plastic. Winnipeg, Manitoba. June 2001; Baskets 'o' Fruit. Colour Photograph. Kuo Samet, Thailand. March 2002; Ped Zone. Digital Photograph. Aalborg, Denmark. July 2002; Go Kick! Aalborg, Denmark.

May 2003; Painting women. Colour Photograph. Grand Palace, Bangkok, Thailand. February 2002; Forks and Spoons.

Black and White Photograph. Phetchaburi, Thailand. February 2002; Plates. Black and White Photograph. Phetchaburi,

Thailand. February 2002; Smile!? Digital Photograph. Bangkok, Thailand. February 2002; Monu-mental. Kvinderplads,

Aalborg, Denmark. Digital Photograph. July 2002; Heads. Møllerparken, Aalborg, Denmark. July 2002; Crowds. Colour

Photograph. Walk for the Cure, Winnipeg, Manitoba. September 2001; Alene. Colour Photograph. Kuo Samet, Thailand.

March 2002; Sandy Gyrls. Black and White Photograph. Blokhus, Denmark. June 2002; Bilka. Colour Photograph.

Aalborg, Denmark. May 2003; Another one. Digital Photograph. Bangkok, Thailand. February 2002; Fisketorvet. Colour

Photograph. Copenhagen, Denmark. May 2003.