

**TU Delft**  **FEMINISTS**

TOOLBOX FOR CHANGE

1. Problem

2. Why we need Intersectionality

3. How to change -

Dynamics Vs Targets

4. Who we are: & how we work

Platforms & Performing space

PROBLEM

**Diversity Pays**  
Inequality Costs



## **Benefits of Diversity**

**Economic  
Intersubjectivity  
Innovation  
Realistic  
Appreciation of the everyday  
Excellence**

## **Costs of Inequality**

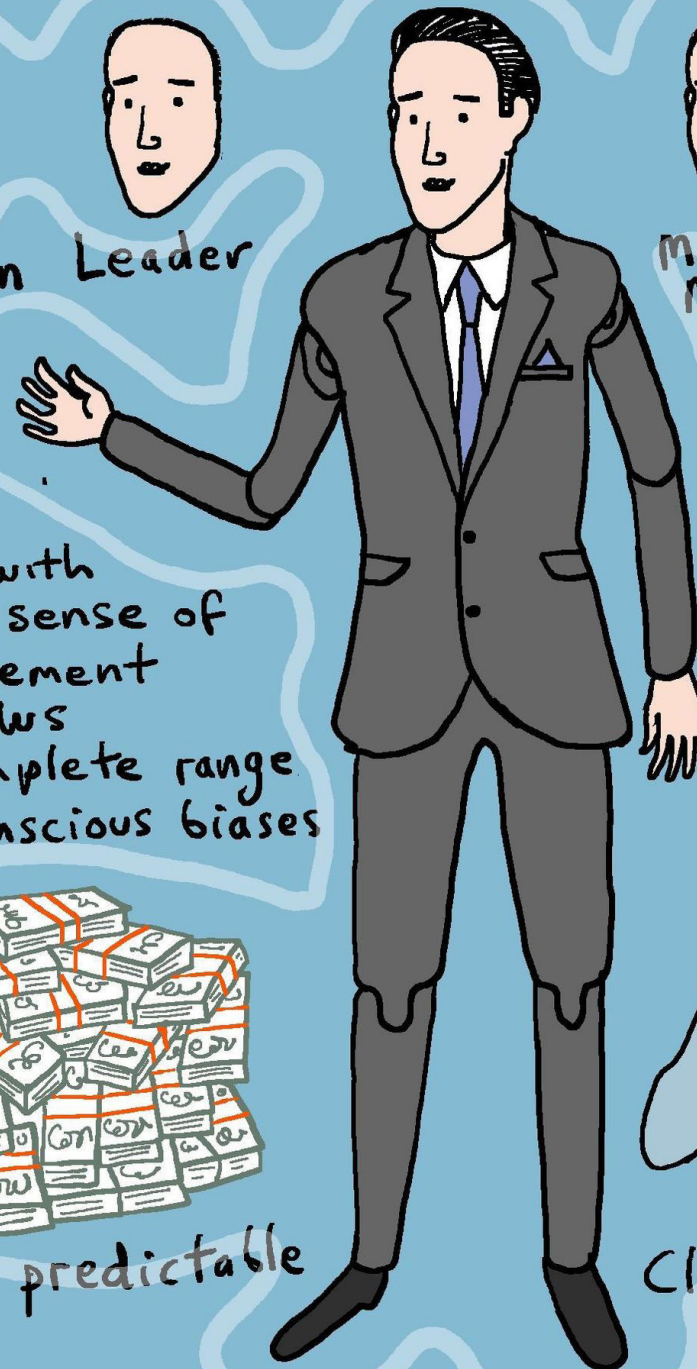
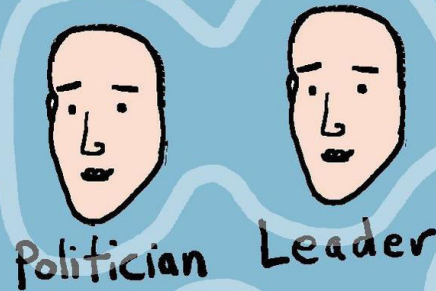
**Economic  
Narrow mindedness  
Tendency to abuse of power  
False standards  
Tendency to bad leadership**

Suitable for white  
Middle Class boys only

# DEFAULT MAN

ACTION FIGURE

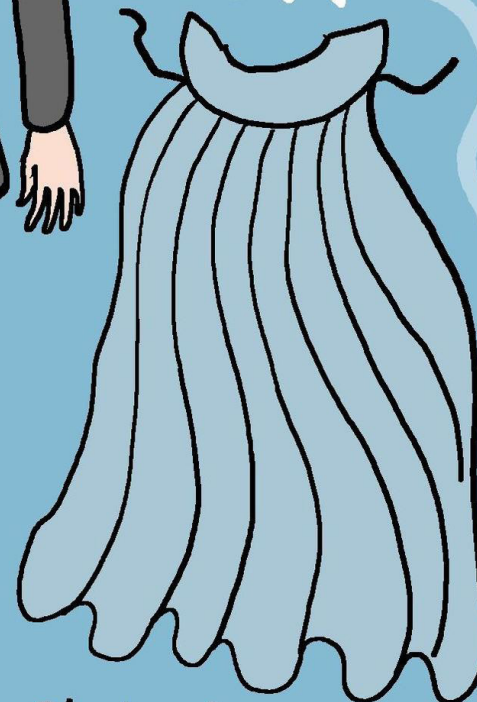
Fully Poseable in any position of power



Comes with  
huge sense of  
entitlement  
plus  
A complete range  
of unconscious biases



Totally predictable



Cloak of invisibility

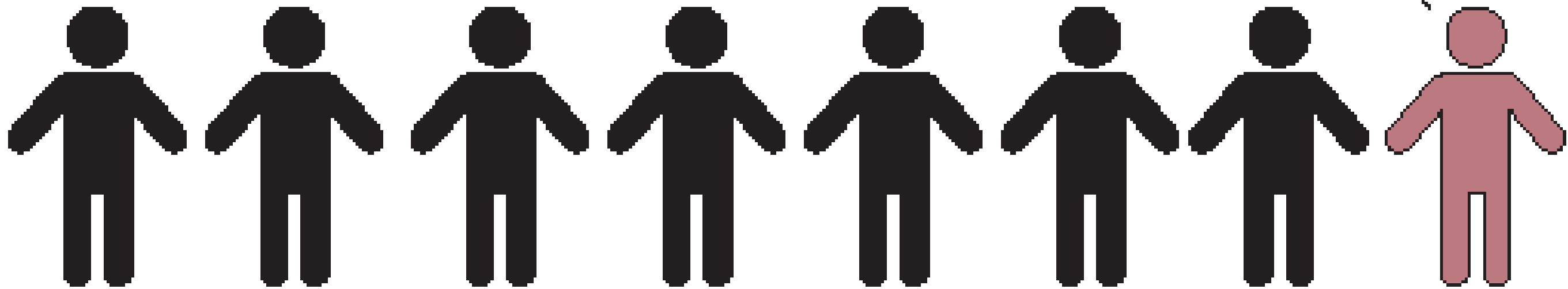
He's always on top!

# PROBLEMS

exclusion of non normative bodies/peoples  
institution itself is gendered  
the profession is gendered  
feminine behaviour/attributes undervalued



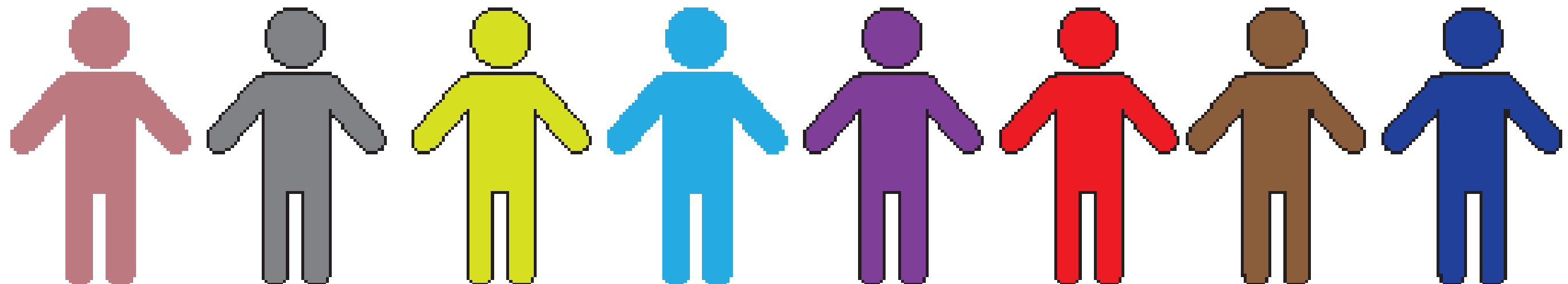
Hey we have a problem we  
need to be more  
inclusive



There's no problem here, you're the problem



**SYSTEMIC BARRIER**



# WHY WE NEED INTERSECTIONALITY





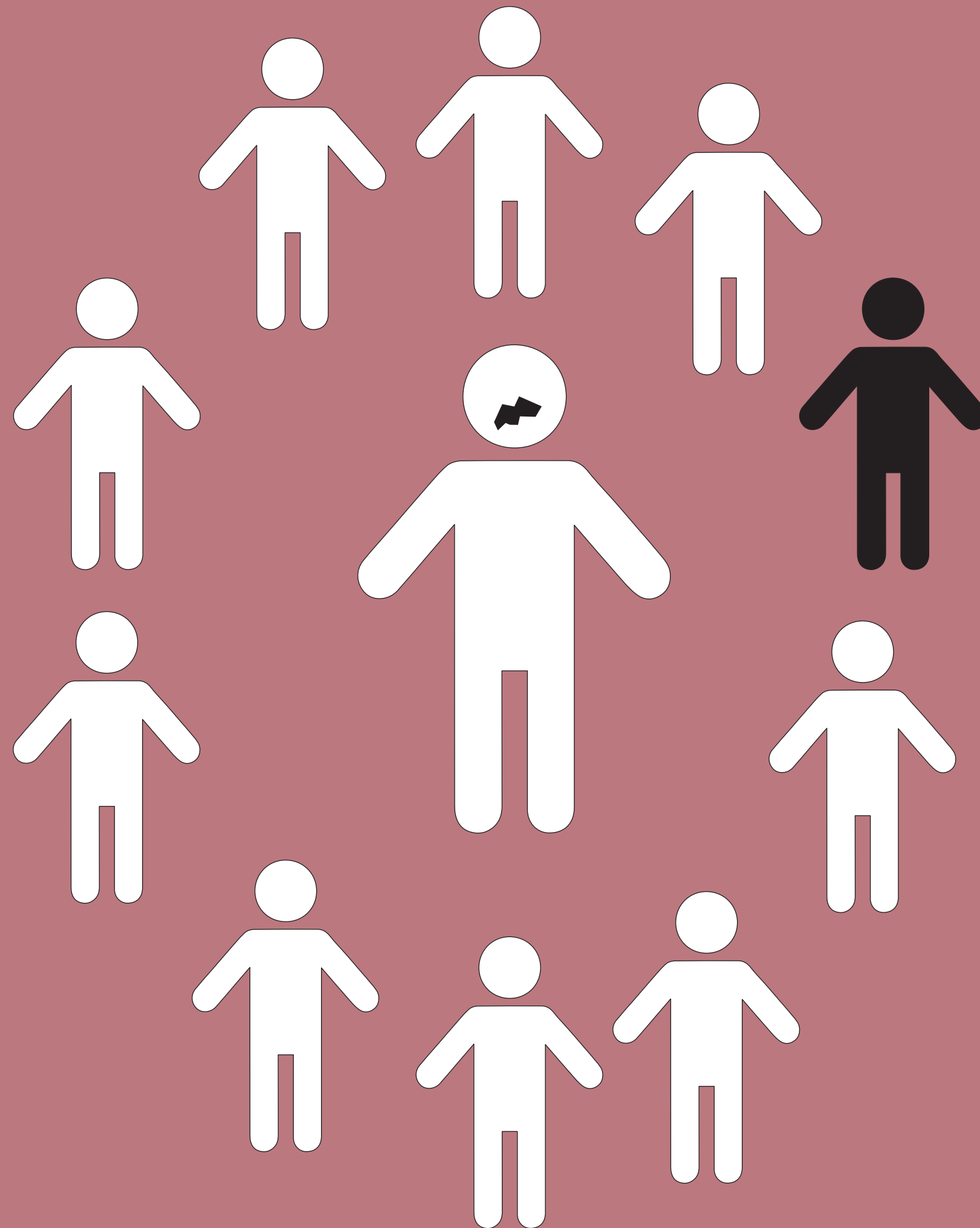
feminism in relation to:

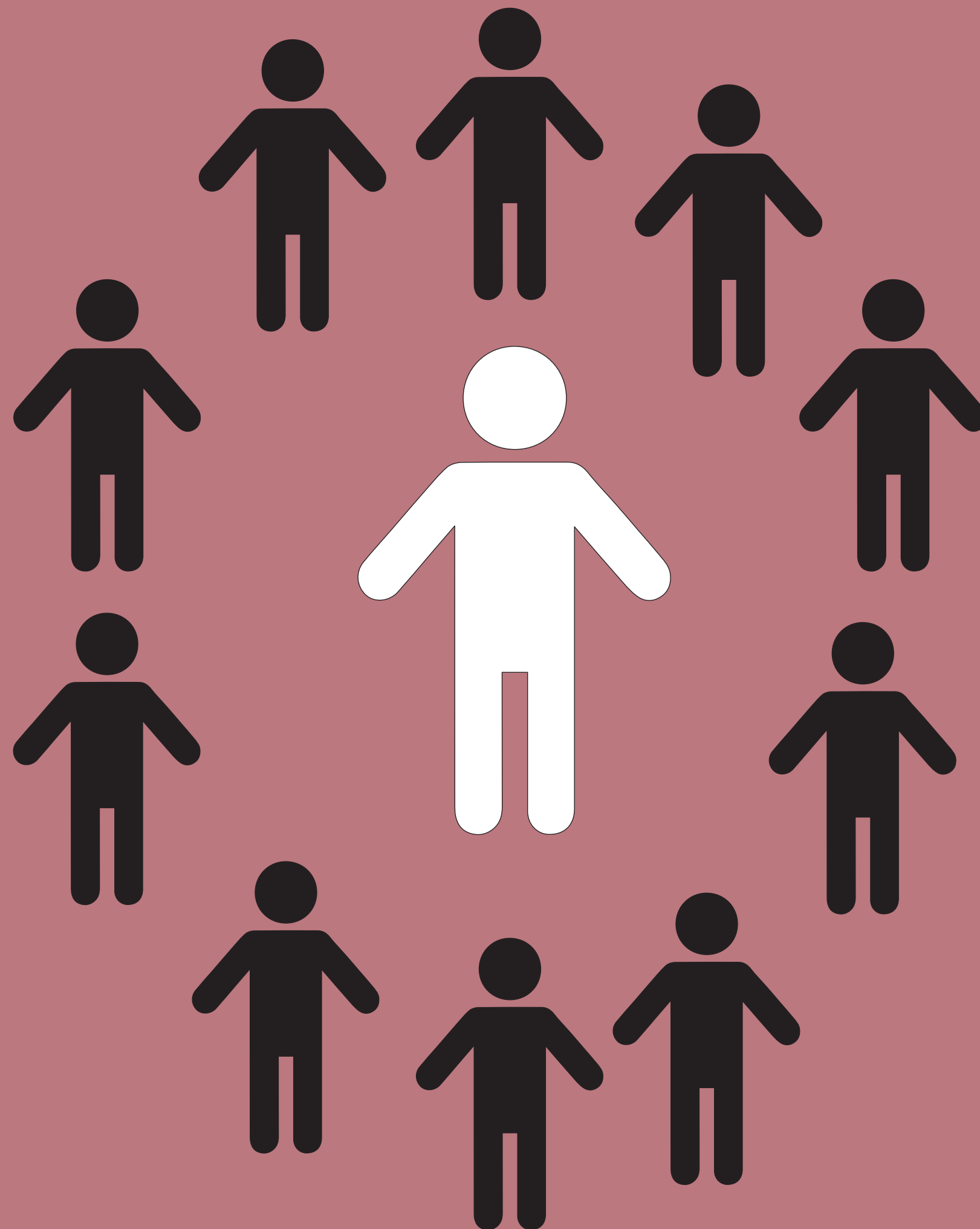
- gender identity
- race / discrimination
- class
- sexual orientation
- disabilities
- religion
- age
- immigration status
- colonialism
- climate change
- ....

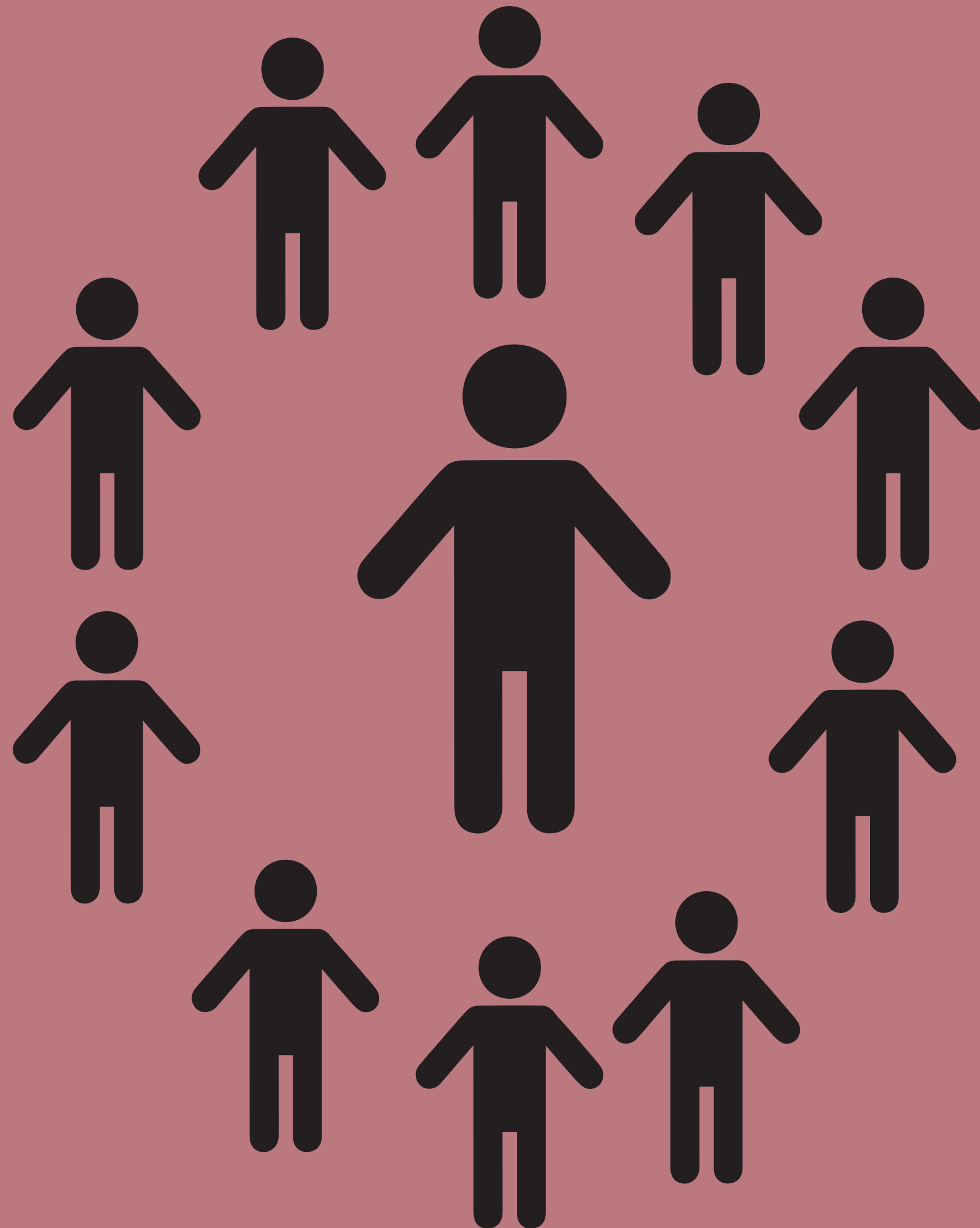




# DYNAMICS vs. TARGETS







TU Delft Feminists are a Platform

**General meetings**

**performance**

**actions**

**support groups**

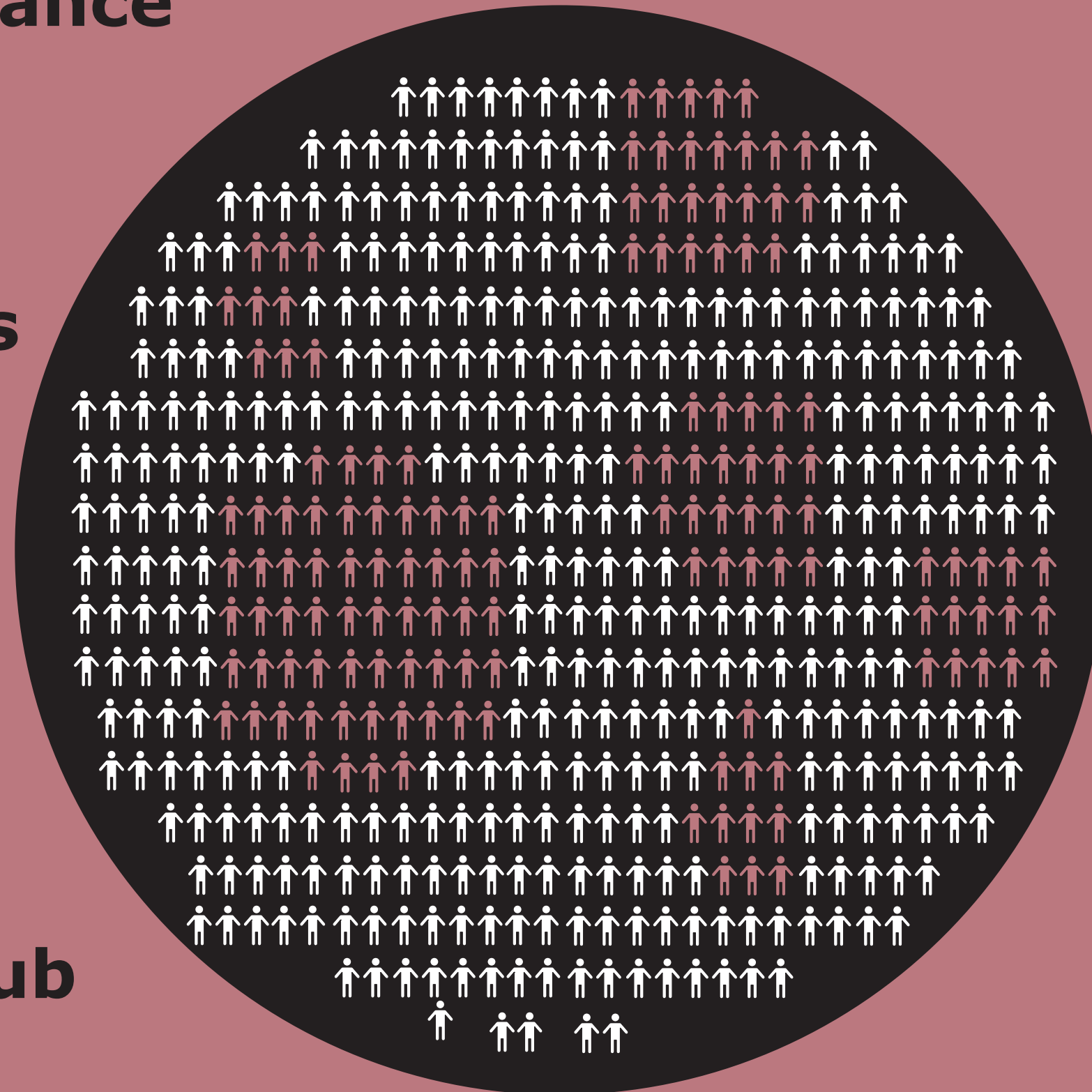
**products**

**get togethers**

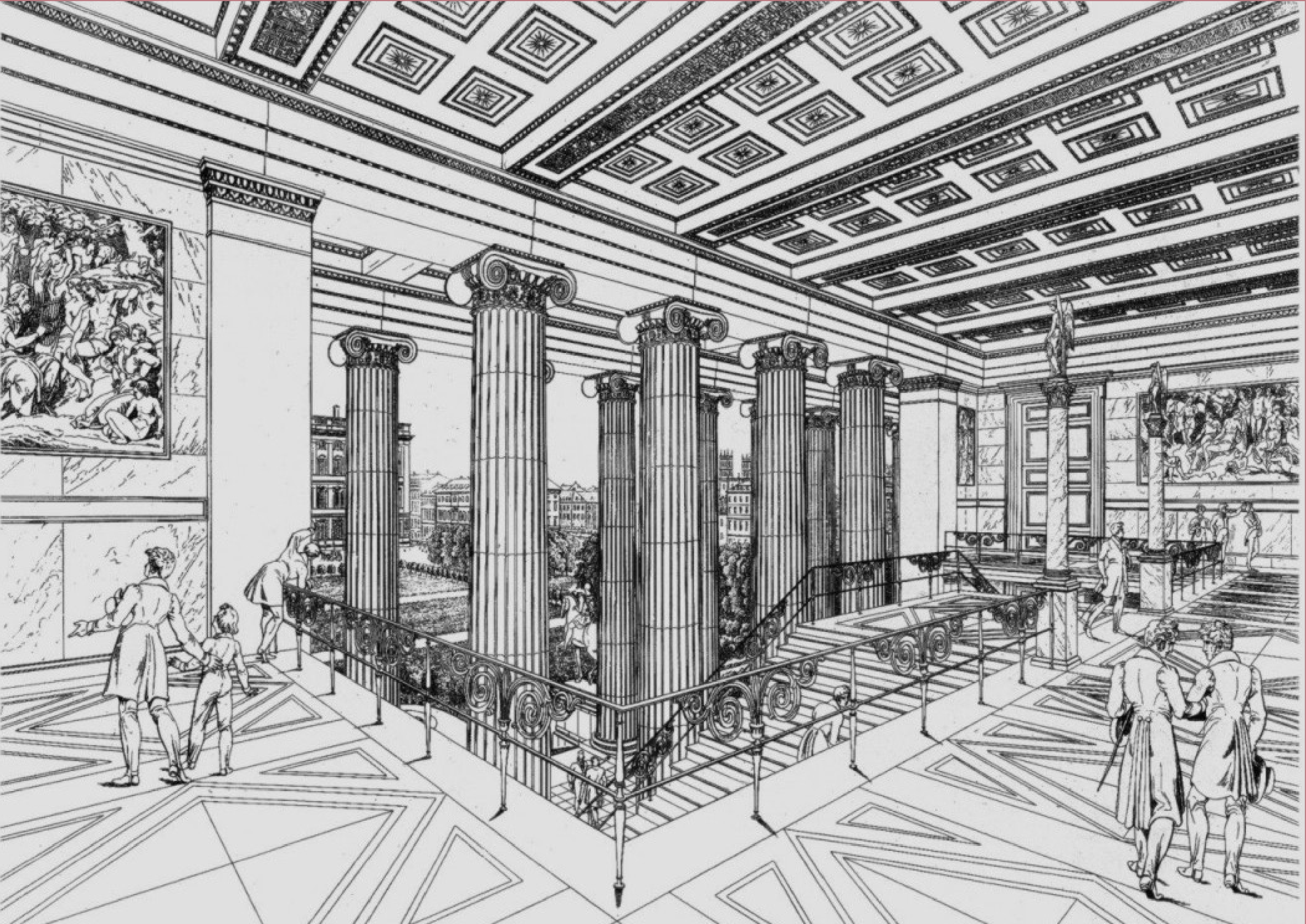
**publishing**

**book club**

**information sharing  
and discussion**



PERFORMING SPACE















Reserved for  
**BETTY  
DRAKE**

Reserved for  
**ALICE  
SPARBERG  
ALEXIOU**

Reserved for  
**ELINOR  
OSTROM**

Reserved for  
**SASKIA  
SASSEN**

Reserved for  
**SONIA  
HIRT**

Reserved for  
**RACHEL  
STRUGLIA**

Reserved for  
**MONICA  
KURATH**

Reserved for  
**ROBERTA  
BRANDES  
GRATZ**

Reserved for  
**MARGERY  
AUSTIN TURNER**

Reserved for  
**SHARON  
ZUKIN**

Reserved for  
**MARIA MARGARITA  
SEGARRA LAGUNES**

Reserved for  
**MARY  
ROWE**

Reserved for  
**JESSICA  
VAN GARSSE**

Reserved for  
**CLAUDIA  
BASTA**

Reserved for  
**HILARY  
BAL**



# Delft Aula Congressentrum









DEAR DEAN













QUESTIONS?

# GR2

## Openbare ruimte en publiek gebouw

GR2*01	Grote Schrijn van Ise	Onbekend	685-heden
GR2*02	Dam	Onbekend	1270-2000
GR2*03	Keizersgracht	Onbekend	1613-1663
GR2*04	Streets Manhattan	Gouverneur Morris, John Rutherford,	1811
GR2*05	Avenue des Champs-Élysées	André le Nôtre	1670-1830
GR2*06	Palm House Kew Gardens	Richard Turner en Decimus Burton	1848
GR2*07	Westersingel	Willem Nicolaas Rose,	1854
GR2*08	Leeszaal Bibliothèque Nationale	Henri Labrouste	1868
GR2*09	Raadhuisstraat	Theodoor Sanders,	1885
GR2*10	Passage	Herman Wesstra Jr., Jan Ch. van Wijk	1885-1929
GR2*11	Guaranty Building	Louis Sullivan	1896
GR2*12	Mathenesserlaan	Gerrit Johannes de Jongh	1902
GR2*13	Lanen Plan Zuid	Hendrik Petrus Berlage	1915
GR2*14	Hut Fabrik	Erich Mendelsohn	1923
GR2*15	Mathenesserplein	Johannes Hendrik van den Broek	1927
GR2*16	Sanatorium Zonnestraal	Jan Duiker	1932
GR2*17	Landlust	Merkelbach en Karsten	1933
GR2*18	Coolsingel	Cornelis van Traa	1480-1946
GR2*19	Hoven Pendrecht	Lotte Stam-Beese	1949
GR2*20	Lijnbaan	Van den Broek en Bakema	1952
GR2*21	Chapelle Notre Dame du Haut	Le Corbusier	1954
GR2*22	Palazzetto dello Sport	Pier Luigi Nervi	1957
GR2*23	Engineering Building	James Stirling en James Gowan	1959
GR2*24	Kulturforum	Hans Scharoun	1959-1971
GR2*25	Boompjes	Onbekend	1600-1961
GR2*26	Sankt Petri Kyrka	Sigurd Lewerentz	1966
GR2*27	Neue Nationalgalerie	Ludwig Mies van der Rohe	1968
GR2*28	Pastoor van Arskerk	Aldo van Eyck	1969
GR2*29	Centre Georges Pompidou	Renzo Piano en Richard Rogers	1971
GR2*30	The Class of 1945 Library	Louis Kahn	1972
GR2*31	Centraal Beheergebouw	Herman Hertzberger	1973
GR2*32	Tomba Brion	Carlo Scarpa	1975
GR2*33	Sainsbury Centre for Visual Arts	Norman Foster	1977
GR2*34	Ayuntamiento de Logroño	Rafael Moneo	1981
GR2*35	Plaça dels Països Catalans	Helio Piñón, Alberto Viaplana	1983
GR2*36	Kunsthal	OMA/Rem Koolhaas	1992
GR2*37	Therme Vals	Peter Zumthor	1996
GR2*38	Falster Zaaneland	HOSPER	1997
GR2*39	Plein 1960	Van den Broek en Bakema	1960-1998
GR2*40	Chasséterrein	OMA	1998

# GR2

## Openbare ruimte en publiek gebouw

GR2\*19 Hoven Pendrecht

Lotte Stam-Beese

1949



**Modulecoördinator**

ir. drs. MaartenJan Hoekstra  
leerstool Stedenbouwkundig ontwerpen – Theorie en methoden  
afdeling Urbanism  
BK2GR2-BK@tudelft.nl

**Verantwoordelijke leerlijnhoogleraar**

prof. dr. ir. Tom Avermaete  
leerstool Methoden en analyse  
afdeling Architectuur

**Overige docenten**

dr. Reinout Rutte  
leerstool Geschiedenis  
afdeling Architectuur



ir. drs. Herman Prast  
leerstool Methoden en analyse  
afdeling Architectuur



dr. Herman van Bergeijk  
leerstool Geschiedenis  
afdeling Architectuur



prof. ir. Michiel Riedijk  
leerstool Publieke gebouwen  
afdeling Architectuur



dr. Cor Wagenaar  
leerstool Geschiedenis  
afdeling Architectuur



prof. dr. ir. Han Meyer  
leerstool Stedenbouwkundig  
ontwerpen – Theorie en methoden  
afdeling Urbanism



dr. ir. Maurice Harteveld  
leerstool Stadsontwerp  
afdeling Urbanism



ir. Leo van den Burg  
leerstool Stedenbouwkundig  
ontwerpen – Theorie en methoden  
afdeling Urbanism



# WHICH STUDIO WILL YOU CHOOSE?

## (OR WHO WOULD YOU LIKE TO WORK FOR?)

COMPLEX PROJECTS



KEES

MAKE BOOKLETS FOR MY FIRM. COLLECT PIE CHARTS, GRAPHS, TIME LINES AND MAKE THEM LOOK NICE SO THAT I CAN USE IT TO PORTRAY KNOWLEDGE ABOUT COUNTRIES AND CITIES THAT I HAVE NO KNOWLEDGE ABOUT.

THE STUDIO COMES WITH A NICE VACATION...YOU SEE, I MUST MAINTAIN A TAN.

THE WHY FACTORY



WINY

ALSO MAKE BOOKLETS FOR ME. IMAGINE FAR-FETCHED FUTURES THROUGH THOUGHT-EXPERIMENTS FOR THE SAKE OF DOING THOUGHT-EXPERIMENTS, NOT FOR THE FUTURE. COMBINE ELEMENTS OF THE BUILT ENVIRONMENT THAT DO NOT HAVE ANYTHING TO DO WITH EACH OTHER AND MAKE IT LOOK NICE.

IF YOU CHOOSE REALLY NICE COLORS FOR YOUR GRAPHICS, I CAN GIVE YOU AN INTERN SALARY TO DO THE SAME WORK IN MY OFFICE. LAST BUT NOT LEAST: DO NOT FORGET THE TOMATO'S ON THE CEILING.

DWELLING



DICK

I WILL COME IN THE LAST DAY OF STUDIO TO GIVE YOU A GRADE AND TALK ABOUT SOMETHING UNRELATED.

SHOW REFERENCES FOR EVERY ARGUMENT, BECAUSE TRYING OUT NEW IDEAS IS FOR FOOLS. YOU KNOW WHAT? LET'S JUST TALK ABOUT VILLA 4.0 OR THE DUTCH EMBASSY IN ETHIOPIA.

PUBLIC BUILDING



MICHEL

I AM NOT COMING IN, NOR AM I INTERESTED IN YOUR WORK.

DO NOT DISTURB, CALL OR E-MAIL ME ON FRIDAYS! THE OFFICE IS CLOSED TOO!

METHODS AND ANALYSIS



TOM

I WILL INVITE HIGH PROFILE ARCHITECTS WHOM'S WORK YOU HAVE TO WORSHIP AND IMITATE FOR A WHOLE SEMESTER. TAKING THIS STUDIO IS LIKE GETTING ON A PLANE THAT NEVER LANDS.

PROJECTS IN THE REAL WORLD ARE OVERRATED. WORDS ARE GOING TO SOLVE ALL THE PROBLEMS. REALM. COMMON. RETROACTIVE. VIS A VIS. JUST MAKE...SOMETHING!

HYPERBODY



KAS

DJ'ING IN ARCHITECTURE. PUT TOGETHER SOME SOUNDS AND LET THOSE GRASSHOPPER SLIDERS GO CRAZY.

WHATEVER. NO-ONE EVER LISTENS TO ME AND I AM ALMOST RETIRED!

---

ALSO: DO NOT FORGET TO ENROLL FOR THE MANDATORY COURSES! WATCH LECTURES THAT DO NOT RELATE TO THE MATERIAL AND THEN LEARN THE TESTS OF THE PREVIOUS YEARS BY HEART. WE ALL RECYCLE!

















