

«Women and communities integration in construction and architecture»

Roundtable discussion (the collaborative project of BERLOGOS and CAS) on gender difference in architecture, its causes, impacts, problems and solutions.

Participants:



Cazu Zegers, Chilean architect, she has completed numerous projects and constructed several buildings in South America. The themes of her work derive from her training at the Pontificia Universidad Católica in Valparaíso, Chile, her travels among Chilean territory and her time of living, studying and working in New York. She worked as a freelancer since she graduated, winning the 1st edition of the Great Latin American prize of architecture at the 1993 Buenos Aires's Bienal, with her 1st house "Casa Cala", founded her own architectural firm in 1994. Zegers' architectural forms are generated by the relationship between poetry and architecture, with great attention paid to the relationships between ways of life, materials, construction and ecosystems.

Cazu Zegers is also a professor, and one of the founders, professors of Talca's school of architecture. She recently won one of the Honors Mentions of the 2016 Archvision prize version.



Yutaka Sho, a founder and a partner at a U.S. based General Architecture Collaborative that works in Rwanda. In Rwanda GAC has built Masoro Health Center complex and self-built houses, among other on-going projects. Sho researches planning and building practices in the global south pressured by both the Northern modernization and internal desires for economic, social and environmental sustainabilities. She also writes about spatial effects of the Fukushima nuclear disaster in Japan. She is an associate professor of architecture at Syracuse University in New York.



Estel Ortega, Master Degree in Architecture in ETSAB (School of architecture in Barcelona), first owner of architectural bureau Cubus Taller d'Arquitectura and of incoming bureau 15515 Arquitectura. Works in a rich diverse way of

competencies that permits to learn from each different area all the time: from museography, to refurbishment, and with social facilities in collaboration with We Are Water Foundation. Also teaches in two universities (ETSAB and School of Architecture – UIC, where has been implied in many research projects and workshops linked to social subjects).



Alina Jerónimo, Architect, Post Master degree in Sustainable Development and Earth Architecture by CRAterre Institute, cofounder of CAS (Lisbon, Portugal). She began her professional career in rehabilitation of «Post-Pombalino» buildings in Lisbon City Hall where she supervised during the construction works of wattle and daub techniques and anti-seismic structures. In Barcelona she had the opportunity to work in several architecture studios such as Ramon Sanabria, Arturo Frediani, Josep Mias and Alday y Jover.

Paulo Carneiro, Architect, Post Master Degree in Sustainable Development and Earth Architecture by CRAterre Institute, cofounder of CAS (Lisbon, Portugal). Began his professional career in Barcelona where he worked in several architecture studios: Enric Miralles / Benedetta Tagliabue (EMBT), Ramón Sanabria and Alfredo Arribas.

CAS is a collective working in projects with a high social and environmental positive impact in different countries.



Tatiana Afonina, Art historian, Orientalist, Independent Researcher, interviewer, the author of publications, a participant of International and All-Russian science conferences, Editor-in-chief at BERLOGOS magazine, the prize winner of Best Design Media at A'Design Award & Competition 2016

INTRODUCTION

Tatiana Afonina: Before we start our discussion, let me ask a question which allows us to imagine the perspectives. Most of you are teaching at universities. Can you name (approximately) a percentage of female and male students-architects?

Cazu Zegers: In Chile, when I studied from 1979 to 1984, I was almost the only woman of my class. Now I would say it's half and half.

Yutaka Sho: At my school male and female ratio is half and half.

Estel Ortega: Curiously at my school students-women are generally better recognized than men ... but outside the school is not the same yet.

ARCHITECTURE IS A VEHICLE TO A SOCIAL TRANSFORMATION

Estel Ortega: I respect very much all of your work guys, last week I had a talk in Salamanca and explained our Ghana project (raised by We Are Water Foundation and Women x Africa), the people there found that it was surprising to

have an architectural talk that explains architecture as a support to a main service, that it's at last its main objective. What do you think?

Cazu Zegers: I can't agree more with you, Estel, I really have experienced that architecture is a vehicle for a social transformation. I have a lot of thinking about women in practice, and starting from Arthur Rimbaud's 2nd letter to his brother, written around 1860, and basically he is speaking about the poets of his time, he complains that they have lost the poetic tension and have become a part of the party... Then he says that the time will come when women decide to stand up by themselves, they will also be poets and discover in the unknown things that men can't, because it's just a different approach of thinking. In this I agree that women are less competitive and more to work in collaboration and respect mainly with the land.

QUALITATIVE DIFFERENCES

Tatiana Afonina: Can women contribute in construction/architecture something different/new? Does it still make sense nowadays to talk about a gender role?

Cazu Zegers: I think yes and no. Yes – in the conceptual way, discovering new artistic fields and expressions, no – in the sense that there is a limitation because of gender.

Alina Jerónimo: It is scientifically proven that women and men have different ways of thinking and acting, so in construction they will also have different approaches but the most important is to contribute both in a complementary way.

Estel Ortega: Architecture has no gender. But architecture means/implies social role, it's in its DNA. Has social responsibility. It is made by people for people.

This unfortunately has not been reflected in reality for many years. Architecture has been quite disconnected from people and the city too many times. Years ago (before crisis) this disconnection was very accusing. The studies were considered to form elite architects, because it was elite city time. That city was drawn and built by the main leader firms in architecture (mainly directed by men). One positive thing I believe the crisis has left is that architecture has turned into a redefined atmosphere: less resources implies, cleverness needed, more team work (less selfishness), women appear in the main roles of those teams, many studios here are small structures made by couples. That has given

visible changes in architecture: because of the social and economic situations, projects are more sensitive and close to people and their needs. See representation in Venice Biennale 2016 – many teams lead by man and woman. So the role of women I think doesn't depend so much on its capacity but on the context where things happen. Let her do and you will see results. But still this context is not pretty favorable: I still remember an anecdote a few months ago when a professor in a very renowned university addressed at women students in architecture as servile and limited because of their mother role. So it's not about what women can differently do. What can the context do to let women do?

Yutaka Sho: I have met plenty of women who are assholes and non-collaborative. At the same time traditionally women are responsible for the wellness of the family, therefore food, education, economy, and of course housing. Women are traditionally excluded from decision making processes, so in general we understand what it is to be disenfranchised therefore be more inclusive and empathic. But again, there are plenty of female assholes.

Cazu Zegers: As men! Assholesness is not a gender question, I think is in each person, you can be a committed person or asshole, it depends on what is your spirit, and spirit doesn't have a gender.

Alina Jerónimo: I agree with Estel and Yutaka. We all had the experience of working in mixed groups and in fact this is a very rich experience. In some cases, this experience of gathering complementary visions had great impact in art and architecture, because they managed to convey a balance of team functioning, such as the couple Charles and Ray Eames or Helena Viera da Silva and Arpad Szenes. I think it makes sense to still talk about gender difference because there are differences. What does not make sense nowadays is to separate gender into pyramidal hierarchy.



Charles and Ray Eames



Helena Viera da Silva and Arpad Szenes

Estel Ortega: I totally agree with Alina and with Cazu.

Tatiana Afonina: How we could reach the lack of separation of gender into pyramidal hierarchy, through education?

Alina Jerónimo: Yes, through education importantly, I'm basing this on my experience, when working in Africa, where the gender difference is even bigger. Women have no respect so they have to be more focused.

Estel Ortega: Yes and no. But yes, Alina, in any case there has to be an educational background. I think that is the basis to make things change.

Yutaka Sho: Well, I do think assholeness is gendered. Men are allowed to be assholes. Look at the US president.

I first went to Rwanda to find out what kind of spaces women made, since 70% of the population was women after the genocide, because men were dead or in jail. Women were not allowed to own property or business before the genocide, but all of a sudden they had to build. I wanted to see how they built differently.



GA Collaborative, Jabana Project, exterior



GA Collaborative, Jabana Project, exterior



GA Collaborative, Jabana Project, interior



GA Collaborative, Jabana Project, interior

Estel Ortega: Then it's gendered or cultural matter?

Yutaka Sho: I do think architecture is gendered. What gets priorities, what program is built where, etc.

Cazu Zegers: I agree with all the perspectives, I think each one has its own experience.

Yutaka Sho: I am stereotyping for sure, so forgive me. But in general men can get away with a lot, while women cannot. Men make more money, so they can decide what gets built, who gets hired at schools and offices.

Estel Ortega: Men are allowed too many things because of cultural and social development (or miss development) ...

Cazu Zegers: It's true that women have to work harder to be trustable, for managing big projects, but there is a difference to the rule, and that is Zaha's amazing work, she was a pioneer for this changing that we are experiencing now!

Paulo Carneiro: Yes, it depends on the person and there are some differences between women and men, what is very positive. The importance is like it was said before, to form teams and to work in balance, and not to be fixed to a predefined role. It still does make all the sense while there is discrimination and unfortunately there still is. Huge progresses were made and women are already influencing and impacting the world of architecture. It's not about overthrow and replace men but to work together. That's one of the challenges! But I like it!

Estel Ortega: Yutaka, I still believe this is because of cultural and social environment. There are roles. They are in nature. This is unavoidable but considered in an enriching way there's still a lot to do to take advantage of that.

Yutaka Sho: Estel, I can see where you are coming from, but societies and cultures are made, they are not natural. Making a mainly female builders' association in Rwanda was to counter exactly this point – to make new rules, new roles.

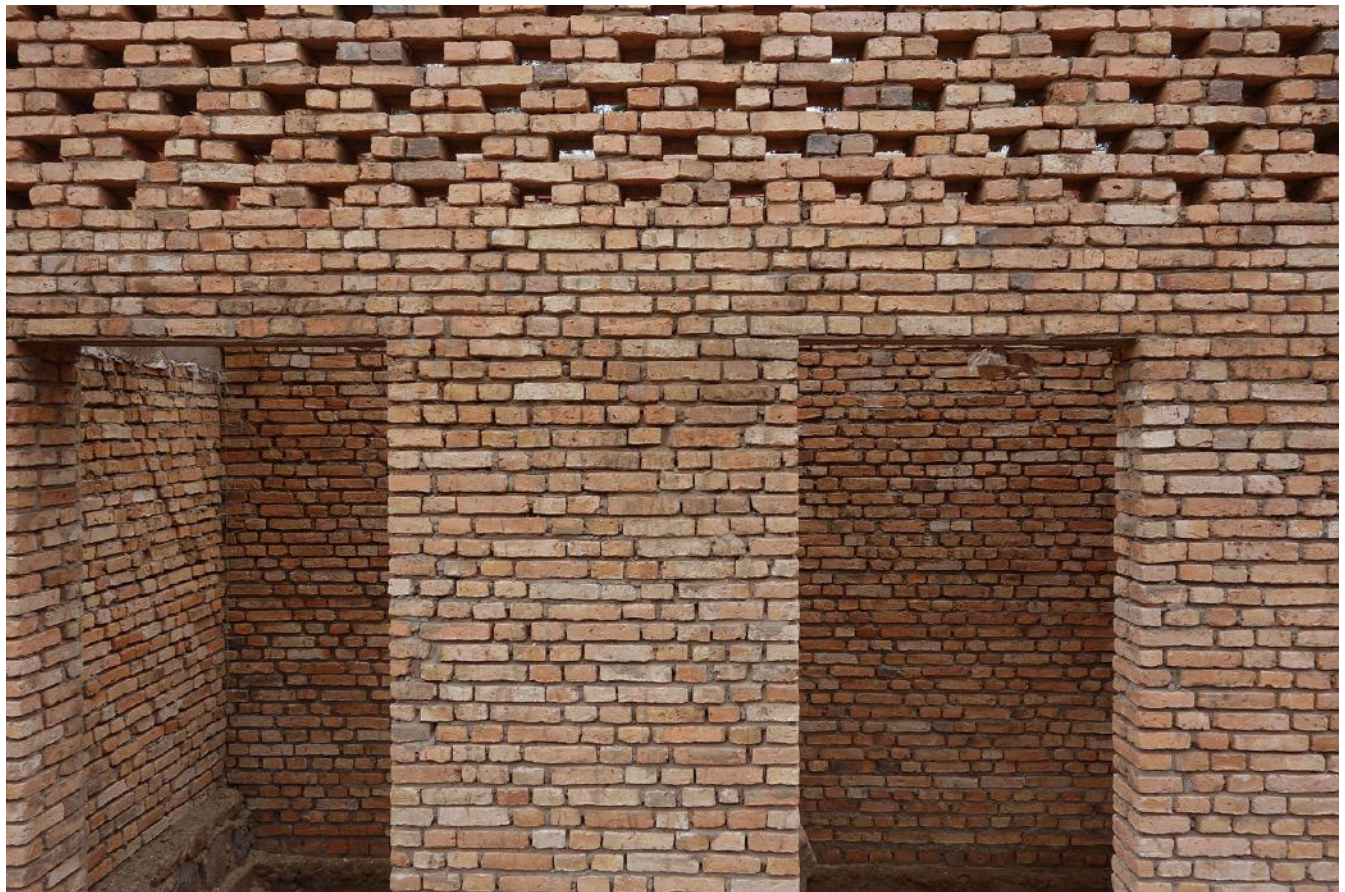
Estel Ortega: The problem is that sometimes it feels so hard to do! Yutaka, yes, you are right, our experience in Ghana is the same! The project will rule because there's an organization lead by women. Otherwise wouldn't work.

Cazu Zegers: I think, Yutaka, that is important to do your own thing, doesn't matter how much effort you have to put on that, and the non-recognition, eventually the space will open and you will be respected for your thinking. In this sense, I think that the building speaks for itself.

Alina Jerónimo: Yutaka, how was your experience working with women in Rwanda?

Yutaka Sho: Alina, it is similar to your experience I believe. Women have less power, so as a founder of the project we took advantage of the power that came with the money and non-Black race (I'm Asian and my partner is white), we made sure women were hired and were paid equally. So in this case racism and classicism, which are disturbing in their own right, worked for women.





GA Collaborative, Masoro Health Center

Alina Jerónimo: Yes, I see. Thank you, Yutaka.

Paulo Carneiro: Societies changed a lot in the last 200 years and they will change a lot more. Things only change while there is a need for. Of course in some societies change is slow.

Estel Ortega: Paulo, unfortunately sometimes there are social needs that aren't able to change society only for being there. It's sad to see disenfranchised women, racism raising, e.tc. The question is: why aren't we evolving about that?

Cazu Zegers: Paulo, I agree with you, and want to stress also that we are in an era end, and beginning a new paradigm, where the balance between men and women, will make out a sustainable society.

Paulo Carneiro: Of course, Estel, I agree. But as Yutaka said in these cases you have to use the same weapon to balance the unbalance and the unfair. I believe it's hard but women won this by their own strength and they have to continue to do it until a balanced point is achieved. It's very related with democracy, you can't assume it's achieved per se. And I agree with Cazu absolutely. We are facing a new paradigm change in several aspects of our world and this balance between men and women will be achieved because there are other hard challenges we have to fight together.

Cazu Zegers: I really think that you need a lot of passion and conviction to be able to be a leader in any matter, and as Paulo said, the balance has to be achieved with hard work and strong belief that is a strong wheel for changes to be made.

Yutaka Sho: Have you all read Ivan Illich's "*To hell with good intentions*"? It is eye-opening. I'm going to send it to you all. I mention the reading because of the need for education. I also agree with Paulo and Cazu that times are changing, but whenever something changes, we all get hurt really bad because people with power don't want the changes.

Cazu Zegers: That is part of human beings, Yutaka, that's why artists are so important, I mean artists in architecture, they have the role to lead and open the unknown, to bring the new into materialization, there will always be resistance and it is part of the deal.

Alina Jerónimo: Yes, Cazu, unfortunately society is so slow that we are running out of time, but even so, I think it is important that one continues to live and work while believing in good.

Cazu Zegers: The architect is the one that connects, and gives space to an idea, where people can live. Of course, Alina, and we have to make things better, and work harder, with a lot of love, so the loving come into the space of competition.

Alina Jerónimo: The only way for a sustainable society is when all the minorities will be a majorities...or in a balance.

Tatiana Afonina: When minorities become majorities, the new minorities come.

Alina Jerónimo: Yes, Tatiana, is true, but I think when minorities become majorities it starts a way for a balance.

Yutaka Sho: Fidel Castro was a minority until he became a majority then he killed so many people!

Alina Jerónimo: I think we are not focusing in architecture.

Yutaka Sho: Ok, back on architecture.

Alina Jerónimo: Gandhi also was a minority. Sorry.

Yutaka Sho: No, you are right, Alina. It's just too bad that it goes back to depending on personalities. There needs to be a system that is not majority-rules. But we don't have that yet. I am also excited about the expanding roles of architects. We are still not involved enough in politics where policies and systems are made.

We are also not involved in neighborhood organizations, to pressure the administration in the city or the country to listen.

Alina Jerónimo: Yes, Yutaka, in ancient times the architect has a most important role for the city, but were always men...not women.

Paulo Carneiro: Yes and architecture will have to implement these new changes. And I completely agree that the next changes (when the gender balance will be achieved) will be around this collaboration between professionals and even between same professions but in network (small and

medium size offices from different parts of the world that work together to specific projects). Some experiences that we all made here is a project test for the future to come: gender inclusion, environment stewardship...

WAYS OF WORK

Estel Ortega: I still mean what I said in the beginning, that I see new ways of working, with many roles, different people working together to reach social spaces, spaces for people.

Cazu Zegers: I have been working with Kawescar people, very ancient indigenous people from the south Chilean fiords, and they say, "I HAVE TO FEEL GOOD." I think if we all work with this intention, feeling good, being happy, making buildings with thinking on the happiness of people, I think things will change.

Alina Jerónimo: It seems so interesting working with Kawescar community, and I believe building is an act of transformation and creation, so it takes so much from one another that one has to love what s/he is doing.

Yutaka Sho: I am interested in hearing about concrete tools to implement the ideas, real actions we can take. We have been dreaming for too long while the poor, black, or gay people keep dying. Can we hear about actual policies, programs, tools that we can use?

Estel Ortega: Here there are many initiatives of social implication that join architects with climate and environmental professionals, landscape designers, sociologists, the same users of the future project. Yutaka, this is what is happening.

Yutaka Sho: What kind of initiatives? How do they make them happen? How do you evaluate the outcomes? I ask, because as Illich say in the article I sent, we could be satisfying ourselves without really caring about the outcome.

Estel Ortega: These new collectives are selecting communities that need their services and to generate a new team structure to suit the project, involving the council hall, and also starting to introduce these tactics in the school curriculum, slowly. Also competitions that the city hall is developing are related to this attitude. So yes it's starting to emerge.

Alina Jerónimo: Yutaka, interesting questions, I think what you have been doing, working directly with communities, is at a scale that architects can work with.



Alina training a mason in Africa

Paulo Carneiro: Yutaka, this is a good question, but very much related to politics. We as architects have the power to make choices but not to implement large scale strategies if we are not in politics. I believe that the small scale work with neighborhoods and communities would be more effective.

Yutaka Sho: Estel and Alina, the challenges we face are the same. We want to involve the community, but the poor are busy, they need to get paid while participating in the meeting and programs like this, which makes it very difficult.

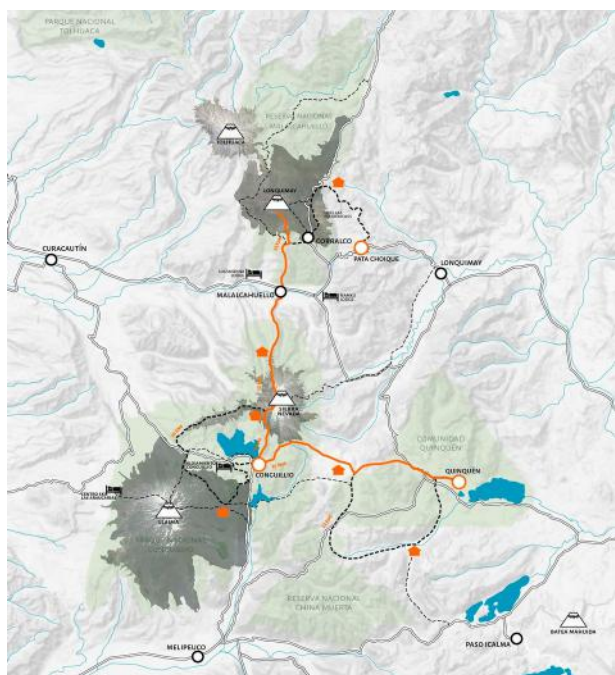
Alina Jerónimo: Yes, it's true, Yutaka, volunteering in Africa does not exist... people there have to feel they are gaining something.

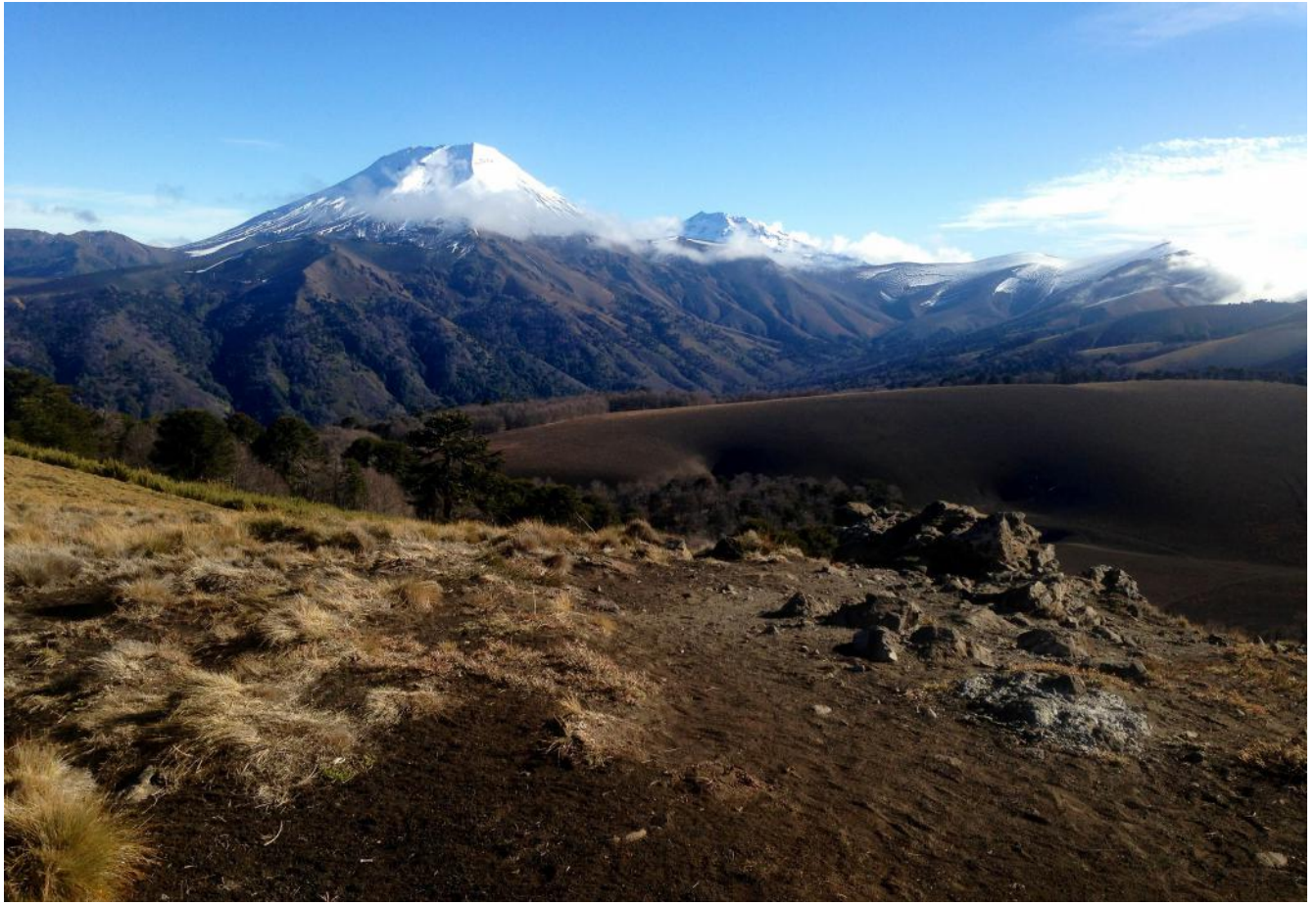
Yutaka Sho: You are totally right, Alina. The effects must be almost instant.

Estel Ortega: Yutaka, you are right, but there will always be needed a big effort to make things happen.

Yutaka Sho: Certainly. That's why I'm interested in hearing about real tools to make the effort to create impacts.

Cazu Zegers: In our case I think big social changes will come with the work with indigenous people, who know how to take care of the land, and it's part of their culture to be sustainable. They are very poor now, but we are making projects that will take them from poorness over there land, that now can't be used. , This project is called "Ruta Pehuenche", it is a touristic project done because of the strong beauty of the land, with volcanoes, rivers, Araucaria's tree protected today in reserves and parks, that were the Pehuenches territories, all their culture was supported by the land and the "piñon" Araucaria's seed, the land was taken from them and become protected so the became very poor people, because they can't use the land that supports them.







Rich nature of the territory

The strategy is to develop a new way of using the land, and earn money, through their culture and ancestral ways. The project is hastily a cloister of indigenous small enterprises offering all type of touristic services, over the land, by connecting them through a back country ski route in winter, and a bicycle, horse riding and trekking, route in summer. It is in a very initial state of design, but we will do our 1st concrete strategy this year, through a collaborative work, named ANDES WORKSHOP. I'm working with my students of 2nd year at Talca school (2002), today GRUPO TALCA, and we plan to implement the same

strategy done by Rodrigo Sheward with his “Pino Huacho” viewpoint, exposed at the 2016 Venice Architecture Biennale. By designing with students from all over the world, and building in collaboration with Pehuenche people, 3 viewpoints in strategic sites of the place, to open the land to a new narrative over it. The workshop, is be done with students of all over the world, in our statement of the deconstruction of the classroom, you can visit at www.andesworkshop.cl.



Penuenche people



Penuenche's houses, contemporary view



Skiing and biking ways



Cazu Zegers & Grupo Talca. Ruta Penuenche

Estel, as we said before we are facing big changes, so we have to be very creative to find new ways for architecture to give form to people's lives and cultural development.

I agree with Paulo, that the small collaborative scale is the way, so we can experiment with new ideas, new solution, open new questions, answer them with architecture.

Yutaka Sho: Paulo, I know that small scale projects may be what we can do as individual designers. And that's why we are doing what we do in Rwanda. But man, it's so frustrating to give up like that.



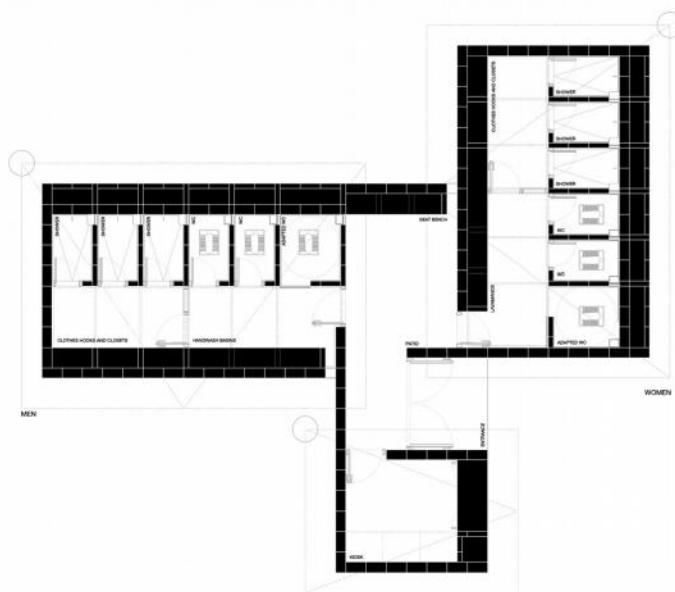


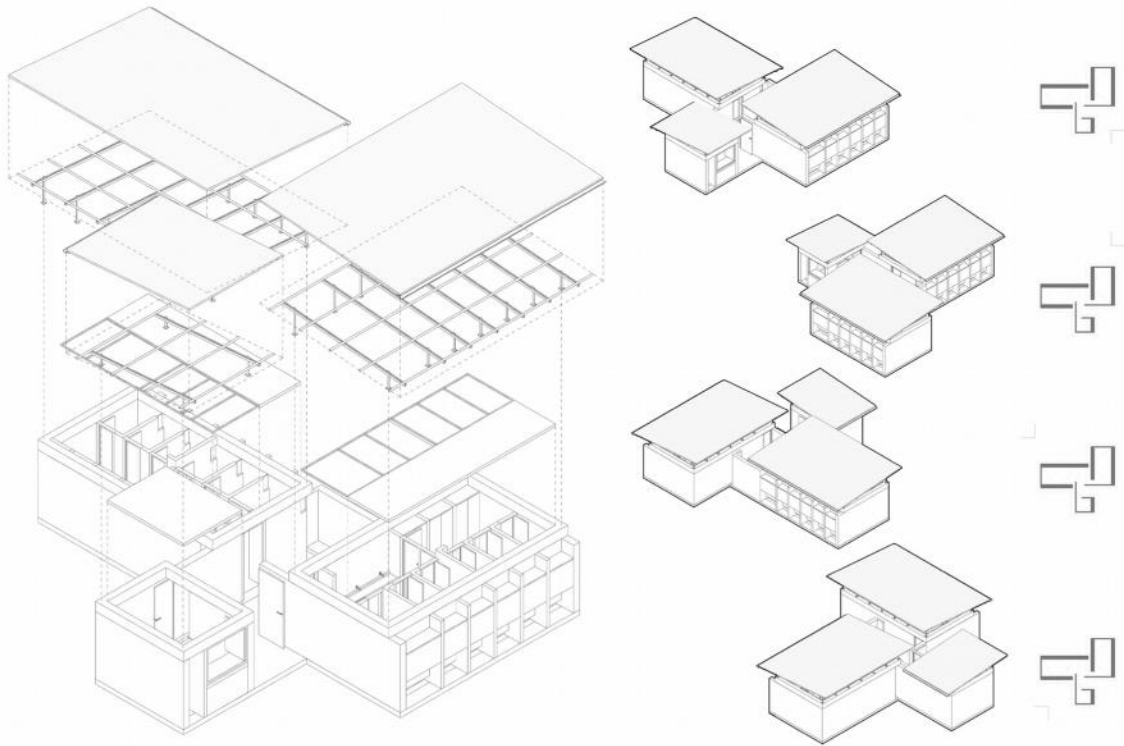
GA Collaborative, Abahizi Dushygikirane Corporation, new building of factory

INTEGRATION OF WOMEN AND COMMUNITIES

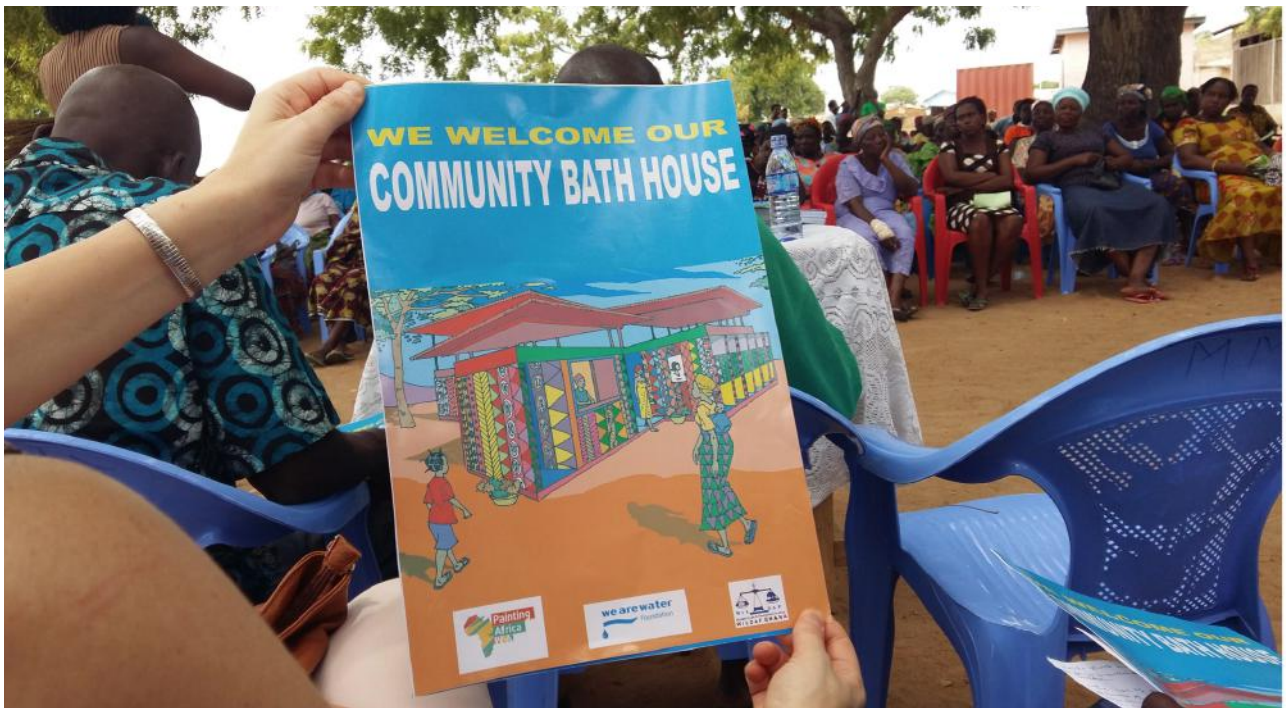
Tatiana Afonina: What is the most important in the integration process of women, and communities in order to achieve sustainability?

Estel Ortega: We are developing a Project in Ahwiam Ghana with We Are Water Foundation and Women x Africa, it's a bath house, very simple. The main problem is giving access to sanitation. There the main important thing has not been to solve architecture itself. The very hard work was from the hand of the NGO in the field, identifying the needs but mostly by talking to community and specific people needs. This, plus the experience in other countries came to give that the solutions was not about having a very well built and easy working facility, but for approach the project as a strategy to improve local economy, and social compromise. Otherwise the facility won't work. This is: the second day when it's not cleaned people won't go again. So they need a responsible team that takes care of maintenance and security (security for women that you all know are very much exposed). They have created a team of women (because of their sense of responsibility) that will do this job. Otherwise it wouldn't work. But to make it functional one woman will stay all day there. She will take care of payment. For this we created a kiosk where there are different things you can buy (water also). So this comes to be a small business that gives women responsibility and work. This strategy has been proved in Kibera (Nairobi) and other African countries.





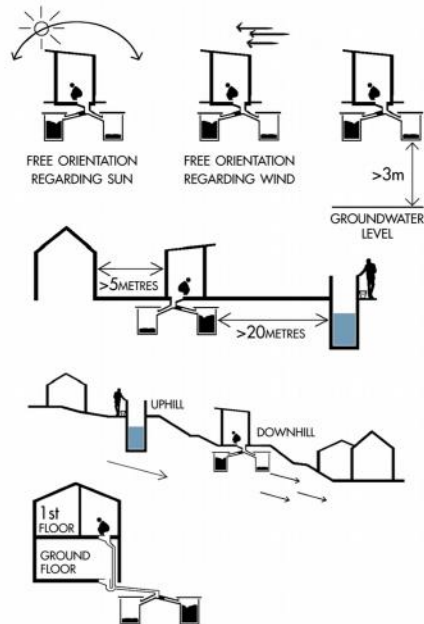
CASA DE BAÑOS EN GHANA O CÓMO SOBREVIVIR GRACIAS A LA HIGIENE





01 LOCATION RECOMMENDATIONS

- FREE ORIENTATION
- KEEP BOTTOM OF SHARED PIT AT LEAST 3 METRES ABOVE GROUNDWATER LEVEL
- DO NOT BUILD IN FLOODPLAINS
- PROPER CONSTRUCTION OF THIS TYPE OF TOILET PREVENTS UNPLEASANT ODOURS, MEANING THEY CAN BE BUILT CLOSE TO HOMES, AT LEAST 5 METRES AWAY (UNLESS BUILT ON DAMP TERRAIN, WHEN THEY MUST BE AT LEAST 20 METRES AWAY)
- AT LEAST 20 METRES FROM RIVERS, LAKES, SPRINGS, STREAMS AND WELLS SUPPLYING DRINKING WATER
- IF YOU HAVE NO CHOICE BUT TO BUILD LESS THAN 20 METRES AWAY, SITE THE LATRINE DOWNHILL FROM CLOSET WELL
- IF IT IS NOT POSSIBLE TO BUILD A DEEP PIT OR THE GROUNDWATER LEVEL IS TOO HIGH, A RAISED PIT COULD BE A VIABLE ALTERNATIVE
- CAN BE BUILT ON UPPER FLOORS OF HOMES



CASA DE BAÑOS EN GHANA O CÓMO SOBREVIVIR GRACIAS A LA HIGIENE

*Estel Ortega & We are Water Foundation & Ahwian Ghana & Women x Africa,
Project of the bath in Ghana*

Cazu Zegers: Beautiful experience, I'm in a more initial phase of the same type of projects, but they definitely make a social, cultural transformation.

Alina Jerónimo: Estel, It seems a really interesting project, is it already built?

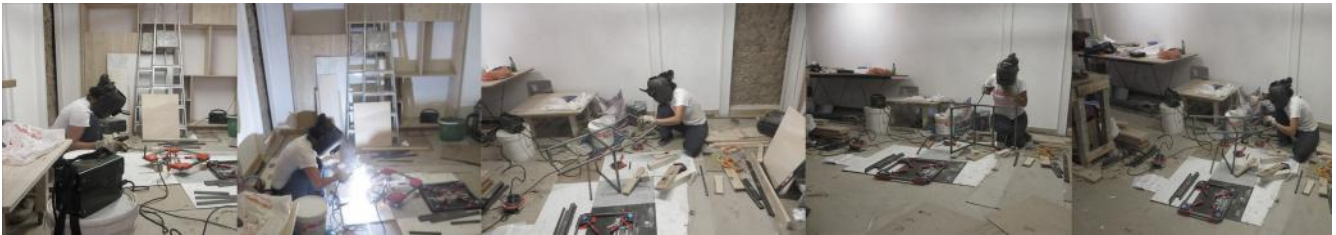
Yutaka Sho: Now what Estel said brings us all back to architecture. In her project architecture is not about being well built or functional, but something else. Great if we teach that at school.

Paulo Carneiro: I believe that is a very good direction, Estel. To be sustainable a project has to integrate different sides: economy, environment and society and culture. A project has to be both rooted in the land and in the people.



Woman painting her house in Manica, Mozambique

Alina Jerónimo: I think for any project to succeed the people involved in the community have to feel that they are an important part in the process. A good project is one that is sensitive to the whole community, any community, whether it is a totally male community, or totally female or mixed. There are many projects in developing countries that focus on working directly with women in situations of exclusion from society, either because they have lost their husbands or because allegedly they are not efficient in that work but as these projects proof later, women can be as successful as men. The woman is eagerly looking for success so when she finds a little help she is equally fierce.



Alina Jerónimo: architect, designer and artisan

Yutaka Sho: Estel's project also questions what form and aesthetics are really good for. Because I'm not ready to give up on them yet.

Alina Jerónimo: I think form and aesthetic are a consequence of something.

Estel Ortega: It's being built now. It's very simple but very complex because we had to understand architecture as a support. Even the treatment of the façades is strategic: I mean, it's very important to give a sense of identity and membership, and there they paint their places with a cultural and particular sense, so we conceived them as free walls for painting. We learned that from an experience of a very simple latrine (without walls) where the community decorated all around with sea shells which made them feel linked and proud of it, so this was the reason for its success and not being abandoned. This simple thing about decoration saves many lives in this case.



GHANA, PATTERNS TEXTILES. DIFFERENT POSSIBILITIES OF PAINTING DECORATIVE PROJECT



ADINKRA, ACCRA- GHANA TEXTILES



Estel Ortega & We are Water Foundation & Ahwian Ghana & Women x Africa, Project of the bath in Ghana. Color and design as identity

Paulo Carneiro: Yutaka and Estel that is a very good point. Talking about beauty in architecture still causes a lot of problems. I think we should not give up on the concept of beauty as a proper function and relation between parts and the whole, but on the academic idea of somehow *a priori* shape of the building disconnected and thought independently from the site. We passed from the “form follows function” to the “whatever form and quality of construction” is good since it sells. I like very much what Cazu said in the beginning: to work around poetry. That is the best impact we can make as architects when involving communities, because we can integrate cultural aspects and identities that connect the building with the place and people. By one side there is still the prejudice that development architecture has to be badly made with no quality of construction and by the other that it should be a “shinning” building with no relation with context.

Yutaka Sho: I can't wait to see the project, Estel. It is a project of many sides, gives many questions, the best type of projects.

POSSIBILITY OF CHANGES

Tatiana Afonina: If we get back to initiatives, real efforts and minorities, would special institutions by women for women effective?

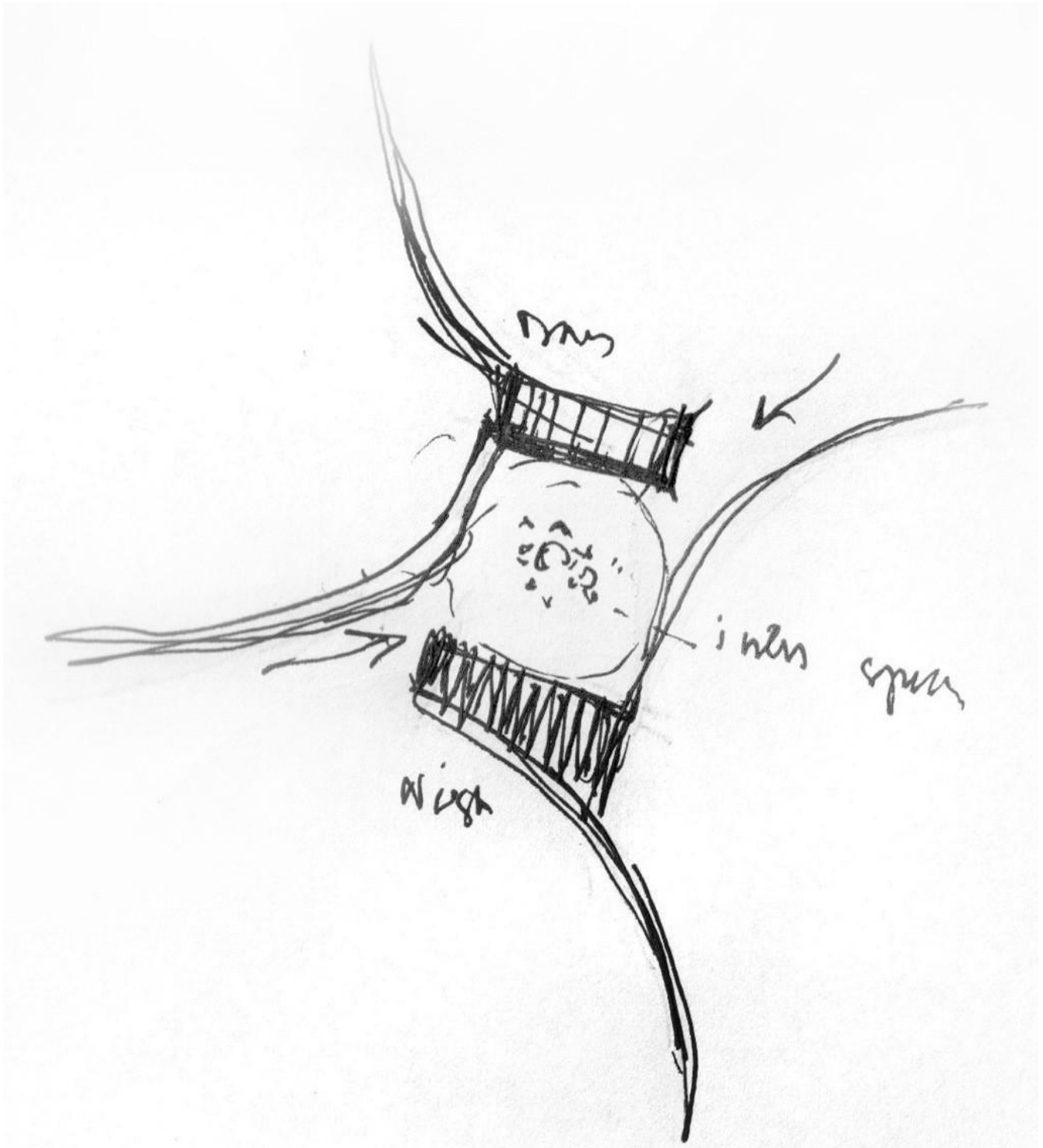
Yutaka Sho: I'm all for it.

Paulo Carneiro: The institutions will be created when we integrate people that have something to show and express through their arts and crafts.

Cazu Zegers: I think, Tatiana, there have been some experience on this, I was invited as the main speaker for women conference in New Zealand, a women architect association, concerns about why so many women study and didn't practice. I think associations help, but what really helps, I think, is to make beautiful poetic projects, any scale, that show in a concrete way, what we all have been talking about.

We were just asking a question, with a woman from Latin America who spoke about her experience to many women in New Zealand's 3 main cities. I was invited to Australia for a conference, so little mind-changes started in every woman and man, a resonance with new ideas.

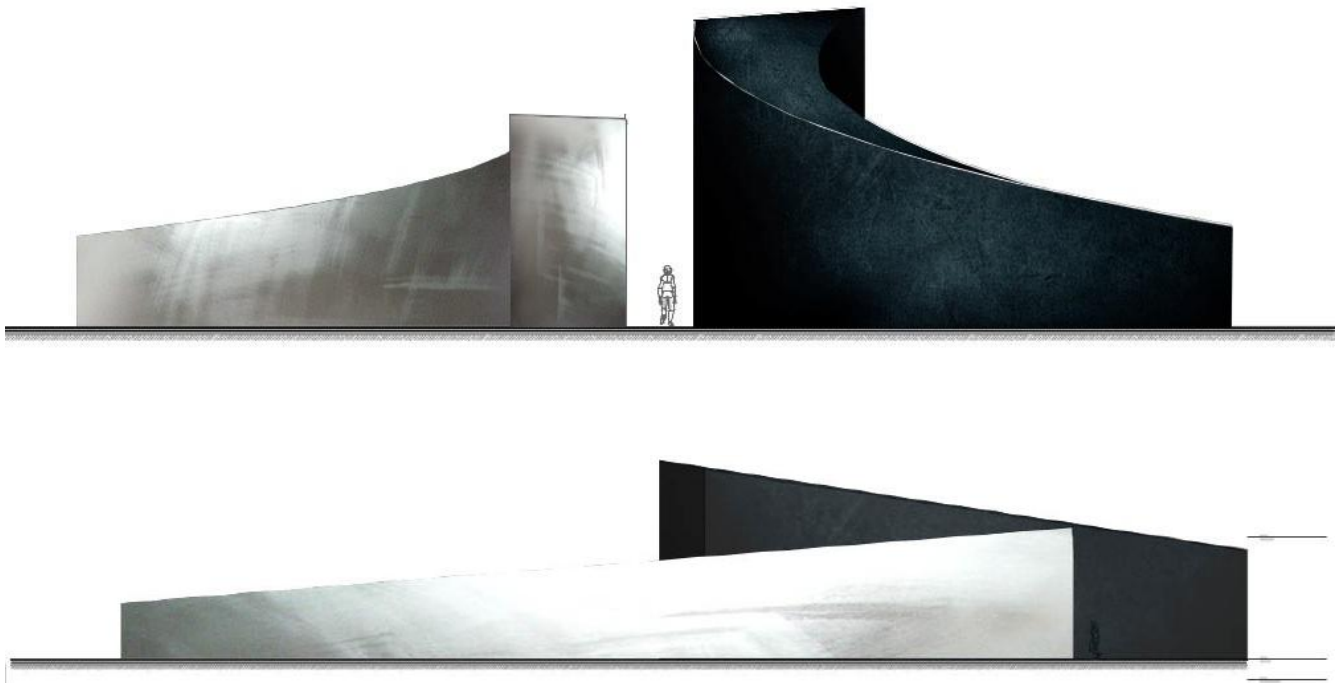
All this finished with my collaboration with Lemi Ponifasio at the Art Venice Biennale, for his project LAGI MOANA, in which I made for him the 'House of Women' where Lemi wanted to put the subject about minorities of all kind, women, blacks, indigenous.



Cazu Zegers & Lemi Ponifasio, LAGI MOANA

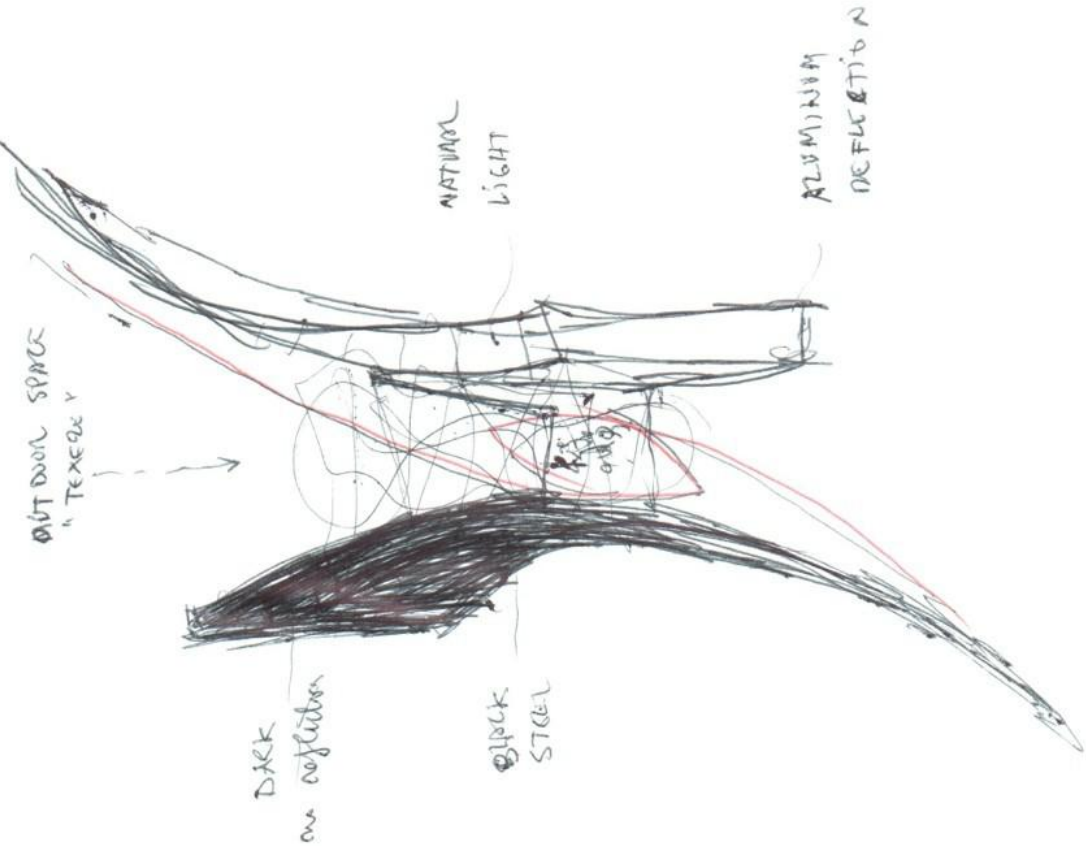
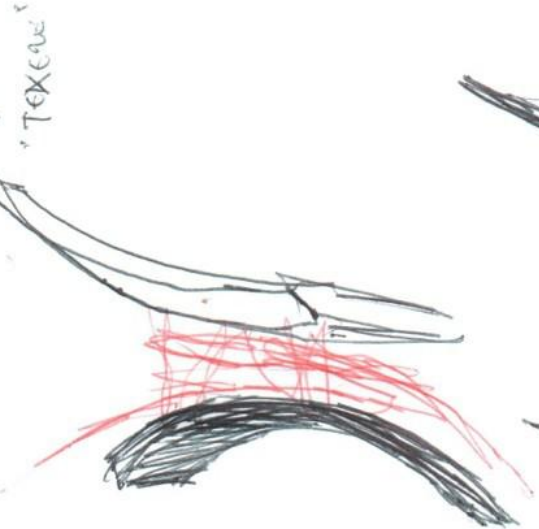
Estel Ortega: Cazu, sound very interesting. Where can we see that work you made?

Cazu Zegers: I can send you some material, it is really a very interesting project, the building itself never got to be build, because of money, long story, but we did the initial ceremony.



Cazu Zegers & Lemi Ponifasio, LAGI MOANA

The walls can take any position in the space
 The position is given by the out door space



Miércoles 6 5 2015

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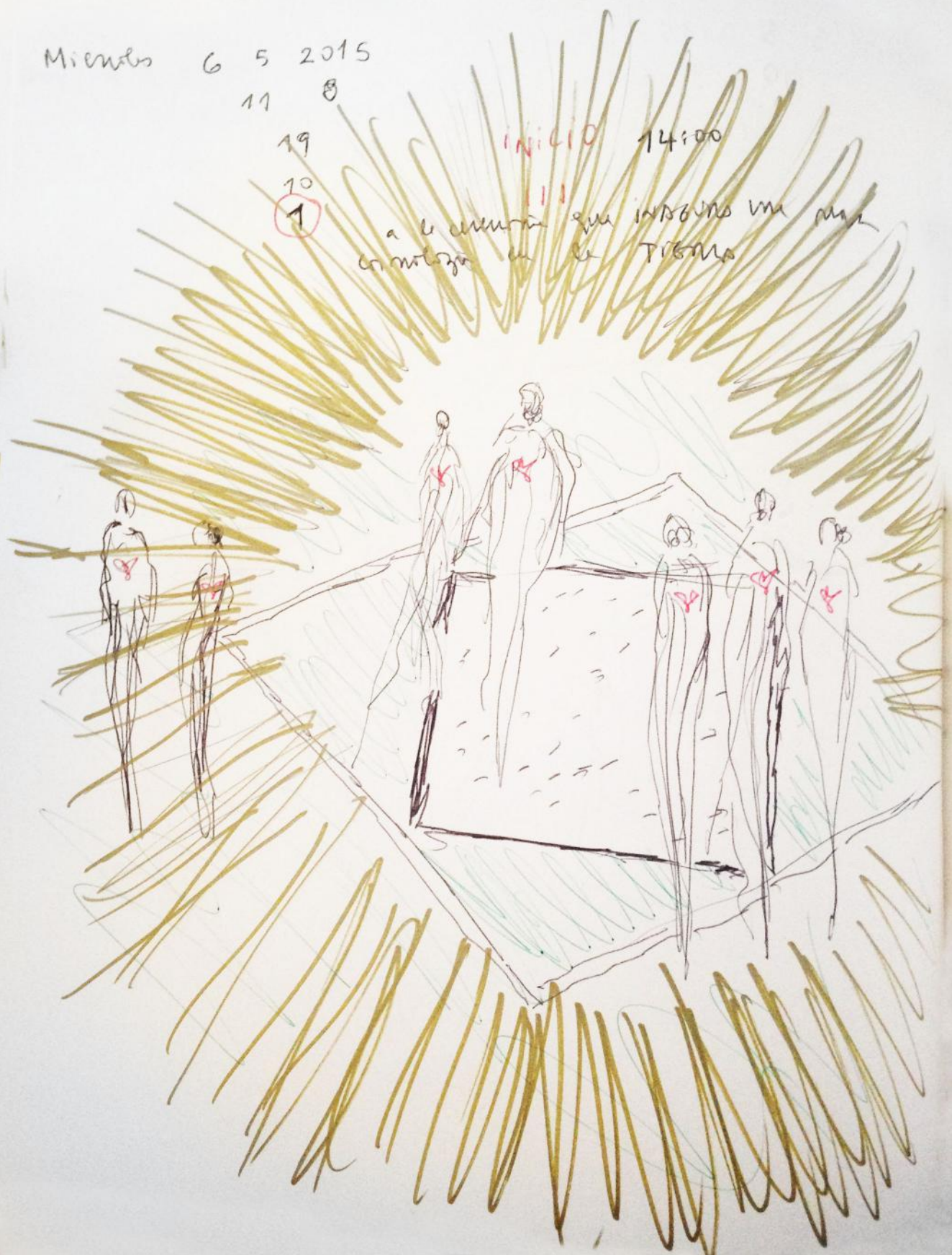
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INICIO 14:00

a la altura que inspira un
construye en la TIGRA





Cazu Zegers & Lemi Ponifasio, LAGI MOANA. Opening ceremony

ABOUT FUTURE

Tatiana Afonina: Let's imagine, could our cities be built/ redesigned by women? Can we talk about a feminine vision of cities?

Cazu Zegers: Tatiana, I really don't think that new cities will happen the way you describe it.

Alina Jerónimo: It seems a utopic vision. I think a city built by a woman would be a more egalitarian, more balanced city with place for all, if we think of the feminine vision as a vision that supports all kinds of differences without exclusions.

Maybe it would be a not-so-rational city, perhaps a little more chaotic, but certainly more diverse. This reminds me of Jaco Van Dormael's film, "Le tout nouveau testament", that in the end the woman came to dominate the "machine of God" and the world was exaggeratedly flowery ... the opposite of the world in the male view.

But since I believe that a balanced city is a city without exclusions, and as Cazu I cannot imagine a city built only by women, but a city made by all and for all.

Estel Ortega: I'm not sure there's a gender vision of the cities. In the technological era seems naive to talk about bordering (even if it's a gender consideration). So maybe it's not so much about specific visions, but to create the platform where all knowledge creates a unique attitude through architecture. As I said before I think it's more about synergies. That means it's about creating the right conditions where in a team based work everyone can contribute with their very best capacities. In the last few years, in Spain there have been several platforms where a whole new structure of people and organizations are being created. There are platforms that include technical professionals, creatives and users, they join in a new team structure and they talk about what is needed to do, what that implies and then move on to create it. Also by including politicians in a different role. There have been new public spaces, among others and an open debate that joins architecture with the people directly. As I said, in a public school in Barcelona these initiatives are starting to have their place. So I believe this is really something that can give evident changes in both architect and user roles.

By the way, I just received a petition from Spanish women architects to denounce CSCAE (main representation institution of Spanish architects that gives medals with their prizes), asking why there are no women receiving prizes, not even being selected, not included in the jury, etc.

Yutaka Sho: As I said earlier in the conversation I don't think gender bases in design depends on personality or "nature" of the designer. I think it depends on historical positions that both sexes have occupied in the given society. We can say that, in a totally general way, traditionally women have been underrepresented in many societies. In general, again, women have been the care-takers of the family, children, sick, and the elderly. This is less a hypothesis than a hope when I say this, but when women design a city, it will give value to qualities that existing tools such as GDP, efficiency, number of Likes on FB, etc. cannot measure. Because I hope women will design for people who have not been born yet and people who live far away from where the decisions are made. They will be mindful of dead people who laid down bright paths for us, as well as the dead people who killed the ancestors of our fellow citizens including women, blacks, poor, LGBTQ, people with disabilities, etc., and whose bad actions we must remedy today. In short, I hope a city designed by women will be accountable.

Paulo Carneiro: I imagine a less mechanical city but a very creative one, with more respect for the environment and inclusive of minorities and producing resilient and artistic communities. But again I believe it would be nicer to live in a city in balance with feminine and masculine aspects... A utopia, but maybe for now.

Cazu Zegers: Cities are a complex linking many relations, and layers. It will be built responding to the new needs of citizens. In my case I'm working with the city of Santiago, where we are developing a project called +1000, where the purpose of the project is to understand the city not from the built part, but from the mountains that surround Santiago. The slogan for this project is: SANTIAGO IS A LATIN AMERICAN OUTDOOR CAPITAL. It has two purposes. The 1st is to regulate the growth of the city towards the Andes, so we build a natural barrier with people using the +1000 height line, and from there up is all natural landscape, which gives the city a big lung to breath, there is a lot to share with this new paradigm, difficult to do it by only this talk.



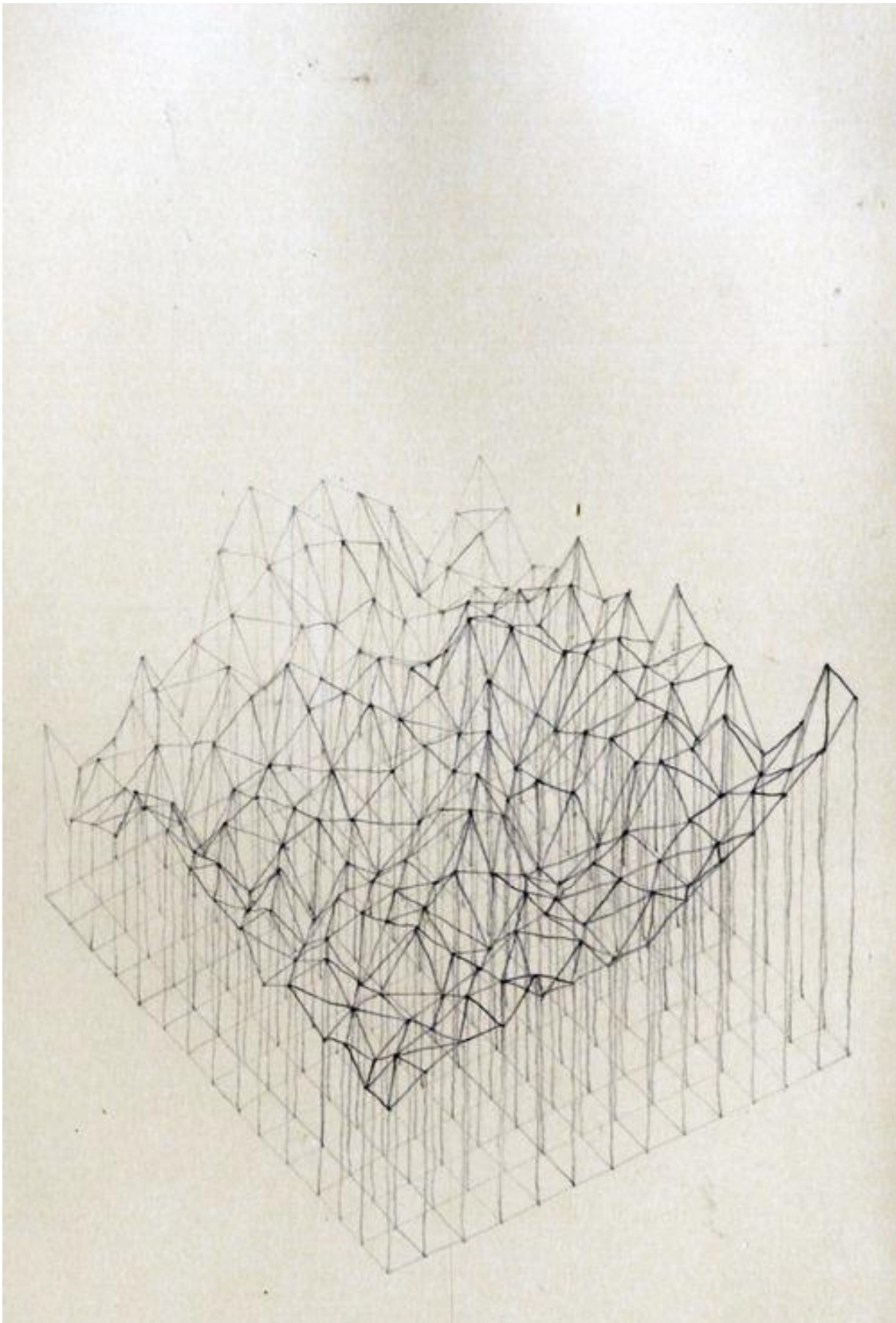
Cazu Zegers, +1000 Project

Estel Ortega: I would like it there are similar initiatives in other countries. Wow Cazu!

Alina Jerónimo: It seems a very big Project, Cazu, and an example for other cities.

Paulo Carneiro: Yes, we would like to hear more on this!

Cazu Zegers: I'm definitely sharing when we advance a little more.



Cazu Zegers, +1000 Project

Cazu Zegers: All the best for everyone, it has been great to share point of views, thank you all.

Estel Ortega: Same to you, Cazu! Yes it was a thrilling experience, glad to join and participate!

Alina Jerónimo: Thank you all, it was great to have your thoughts!

Yutaka Sho: It was a pleasure talking to you. It was a civil conversation but there were also some disagreements that were productive and thought provoking.

Paulo Carneiro: Thank you all, it was very rewarding to listen from you.

Tatiana Afonina: Thank you all for participation! It was a perfect timing with interesting and inspiring thoughts!