

**survival  
lounge**

■ **i.  
design**

*Designing the Survival Lounge*

**BASED ON SARA AHMED'S BOOK ::  
'LIVING A FEMINIST LIFE'**

The Survival Lounge project is a series of seminars focusing on the design, construction, and inhabitation of an intersectional feminist Survival Lounge inspired by Sara Ahmed's book 'Living a Feminist Life'. It is a Survival Lounge dedicated to the voices of the unheard.

In this book that you are holding in your hands you will read about the history behind its creation and learn about the whole design process. It tells the story of a group of people who worked collectively to design a Survival Lounge for their fellow students during a digital summer semester in 2020. It also gives an insight into the practical experience of an intersectional feminist design process.

Despite being physically separated, each behind a screen and in the middle of a pandemic, we united all our voices in this project, together more than ever.

**Summer Semester 2020**

**::**

**designing the survival  
lounge**

# colophon

## **seminar idea**

initiated by Franziska Neßeler



**based on Sara Ahmed's Book :: "Living a Feminist Life"**

## **seminar written and taught by**

Sarah Rivière, Hermann Schlimme, Helle Schröder

## **student tutors**

Esin Mehmed & Thalia Staschok

## **sponsor**

Architektenkammer Berlin

## **guest critics**

Hille Bekic & Jane Rendell

## **consulting craftswoman and craftsman**

Rita Brand & Felix Tholl

## **participants**

Mohammad Allan, Natasha Nurul Annisa, Seyedehkosar Asghari, Serdar Ayvaz, Ilayda Birgül, Merlina Stephans Dupeyron, Neside Sevinc Durgut, Eda Özge Düzgün, Felita Felita, Galina Grinberg, Emmanouil Martakos Galiatsatos, Sena Gür, Christine Hartl, Jakob Michael Holtz, Rowaa Ibrahim, Gabriel Paul Jacobs, Ekaterina Kropacheva, Tildem Kirtak, Antonia Maria Leicht, Iryna Myronchuk, Elise-Phuong Ha Nguyen, Sofia Andrea Orellana, Neo Mara Räther, Miranda Rigby, Santiago Sanchez, Nikita Ashleigh Schweizer, Laura Schwarzenberger, Neele Sofie Thrän, Rima Ubeid, Leoni Weyrauch, Greta Wörmann, Veronika Zaripova

## **editorial | layout**

Serdar Ayvaz, Christine Hartl, Rowaa Ibrahim, Rima Ubeid

## **copy editing | proof-reading**

Natasha Nurul Annisa, Sarah Rivière, Leoni Weyrauch

## **tools for survival | videography**

Sena Gür, Leoni Weyrauch

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**Digital Summer Semester 2020**

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# content :: virtual lounge

\  
welcome to the survival lounge. we have a virtual space  
and a physical space\*

please feel welcome to explore both ::

*the physical*

*sits at the*

*TU Berlin Campus\* +*

*the virtual lies within the space of*

*the document you hold*

|   |  |
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\* at the Institute of Architecture between June/July 2021

## :: preface

Sarah Rivière, Hermann Schlimme  
July 2020

### \ FRAU ARCHITEKT – DAM Frankfurt

The FRAU ARCHITEKT exhibition opened at the Deutsches Architekturmuseum, DAM, in Frankfurt am Main on 30th September 2017. The curatorial team led by Mary Pepchinski presented a set of historical portraits of twenty-two women from the German architectural profession, aiming “to retell architectural history from the perspective of women” and to highlight the problem of “women architects rendered invisible”. The exhibition had been initiated by the DAM in response to the shocking lack of representation of women architects since its founding in 1984, whereby from some 100 exhibitions dedicated to the work of individual architects, only four had presented the work of women.

In her article, *Feminist Architecture from A to Z*, Professor Jane Rendell, architectural historian, teacher and writer, highlights a new movement to write women back into architectural history. The impulse for this movement, as Rendell writes, comes from “Lori Brown’s key interventions into media sites with ArchiteXX’s wikibomb [that have] reignited the feminist project of the 1970s – herstory.” Rendell listed a number of projects within this movement and included Mary Pepchinski, Christina Budde, Wolfgang Voigt and Peter Cachola Schmal’s book published contiguously to the exhibition, *Frau Architekt: Over 100 years of Women in Architecture* (2017) as part of this feminist trajectory.

While the DAM’s FRAU ARCHITEKT exhibition was critically discussed within architect-

tural circles and in the architectural press the events programme set up in parallel to the exhibition was acknowledged as successfully broadening the range of the exhibition through its inclusion of platforms supporting and making visible a real diversity of protagonists across the architectural profession. One of these platforms was the international symposium *Yes! We Plan!* (February 2 - 4, 2018), conceived and organized by Hille Bekic, Katrin Böhringer, Shivani Chakraborty, Elke Duda, Gabriele Fink, Sarah Rivière, Anna Schuster and all members of n-ails, the Berlin network of women architects, engineers, interior designers, landscape architects and urban planners. *Yes! We Plan!* brought together women architects from seven European countries in keynote talks and podium discussions that enabled exchanges on best practice within current restrictive professional structures and revealed the range of cultural and political frameworks directly affecting women in architecture across Europe and their direct consequences on women’s careers.

Following the symposium an invitation was extended by Christina Budde (DAM) to the n-ails network to assist in enabling FRAU ARCHITEKT to visit Berlin in the form of a travelling exhibition in Summer 2020 (later postponed to 2021 due to COVID-19). This was an opportunity to build on the foundation for change created at the Frankfurt symposium, and was soon transformed into reality through a cooperation set up between the n-ails network and the Architektenkammer Berlin.

### \ WIA Festival Berlin

In April 2018 three members of the n-ails network, Kerstin Dörhörer, Elke Duda and Sarah Rivière, met to discuss possible frameworks within which the FRAU ARCHITEKT exhibition could be hosted in Berlin. In a brainstorming exchange they put together an initial proposal for a Biennale-type festival with a constellation of events, large and small, across Berlin. Contact would be initiated with a number of architectural galleries and institutions inviting them to take part with their own exhibitions and events throughout the festival period. A n-ails project team was set up to project-manage the WIA-Festival in detail, while, in parallel, the crucial question as to which institution would host the FRAU ARCHITEKT exhibition was answered by Hille Bekic from the Architektenkammer Berlin, Matthäa Ritter-Wurnig from the Institute of Architecture at the TU Berlin, and Hans-Dieter Nägelke from the Architecture Museum at the TU Berlin with a proposal for cooperation that would locate the exhibition within the Berlin university context.

The location of the TU Berlin is fortuitously appropriate for the exhibition. Lori Brown has argued that real change is desperately needed from within the structures of architectural education. Referring to her experience of academia in the United States she said,

“today, female and male students study architecture in nearly equal numbers. However, architectural education remains a system of indoctrination that perpetuates systems of power, obsession with star architects, and instils a blatant disregard for any semblance of work-life balance. Practice will not change without the radical reinvention of our educational system and the social mores it instils. It is precisely at the very beginning of an architect’s education that a new way of thinking about professionalism must

be introduced. [...] Increasingly women in architecture are not interested in being ingratiated into the current system – a system that apparently does not want us. Instead we envision a discipline that supports and celebrates who we are, how we work, and the world we seek to construct – creating a different future altogether. The time is now – and change is happening.”

:: (*Women Architects and Architectural Activism by Lori Brown, in Frau Architekt: Over 100 years of Women in Architecture* (2017), pp.267-268)

### \ The FRAU ARCHITEKT design seminar in the Summer Semester 2019 at the TU Berlin

The design course, FRAU ARCHITEKT, took place in Summer Semester 2019 and was written and taught by Matthäa Ritter-Wurnig and Sarah Rivière. The seminar welcomed visiting critics Christina Budde (DAM Frankfurt), Hille Bekic and Andrea Männel (Architektenkammer Berlin), as well as Hans-Dieter Nägelke (Architekturmuseum Berlin) & Arthur Schmock (TU Berlin) while Nina Pawlicki from the Natural Building Lab assisted the students in setting up a generative organizational structure for the project.

It was clear from the beginning that the TU Berlin, as host for the exhibition, functioned with a very different remit to that of a museum such as the DAM in Frankfurt. Simply to host the FRAU ARCHITEKT exhibition with a display of exhibits as they had been curated for the museum would be a missed opportunity for both students and teaching staff. Here was a chance to open a wider discussion branching out from the exhibition into areas of discourse relevant both to structures of architectural studies and to the architectural profession that awaited students after graduation.

As part of the FRAU ARCHITEKT design course Matthäa Ritter-Wurnig and Sarah Rivière set up a series of assignments that enabled and supported students to develop their own critical position towards the exhibition. This included researching and raising their own *Matters of Concern* relating to the feminist context and actual content of the DAM exhibition. The *Matters of Concern* selected by students included the terminology of journalistic reporting on woman architects and the consequences of this on modes of visibility of women architects, the role of networking to combat established hierarchical structures of power, and the potential for intersectional feminist discourse to support students and architects facing the hurdles that women in architecture meet throughout their careers.

Each student developed an exhibition proposal that addressed the consequences of their own *Matter of Concern* and defined their own role within group negotiations towards a common proposal. Together they set up a *\*werk kollektiv* through which the three individual and different design positions were negotiated through into a common group design for the exhibition.

The students Tsvetomila Neshtereva, Franziska Neßeler, and Helena S. Reischel's design for a *\*werk ausstellung* defined a new form for the exhibition to be held in the Forum of the Institute of Architecture as part of the WIA Festival. In their concept a selection of exhibits from the original FRAU ARCHITEKT exhibition would be one part of a broader exhibition extending through the Institute building, embracing new components from different chairs and enabling associated feminist discourse to be picked up by the widest number of academic players. The exhibition was to be combined with a *Survival Lounge according to Sara Ahmed* that would occupy the first floor of the Forum space and would provide a place of survival and a locus for student run events during the festival. Through a *\*werk semester* programme the students structured the time through to the opening of the exhibition and extended

a call to all chairs within the Institute of Architecture to take part in the exhibition.

### \ **Parallel Projects across the Institute of Architecture**

Following the FRAU ARCHITEKT design course a number of different projects across the Institute joined the exhibition. The Chair of Building & Urban History, Professor Hermann Schlimme, scheduled a seminar of Oral History interviews with women architects based in Berlin; Professor Jörg Stollman and the Chair for Urban Design and Urbanisation proposed to exhibit a project for a *berlin\_fem\*\_map* in the exhibition; Professor Bettina Kraus offered to timetable lectures within the Positionen lecture series to address the themes of women in architecture; and Hans-Dieter Nägelke from the Architecture Museum of the TU Berlin proposed to exhibit Diploma work by women students from the TU Berlin Archive. Sarah Rivière, Hermann Schlimme and Helle Schröder set up the *Survival Lounge* seminar, and Team Dis+Ko, a design office run by recent graduates from the TU Berlin, was asked by the Institute of Architecture and the Architektenkammer Berlin to develop an overreaching concept for the exhibition, bringing all elements of the exhibition together under a new name [FRAU] ARCHITEKT\*IN.

### \ **The Intersectional Feminist Survival Lounge Project**

Inspired by Sara Ahmed's book "Living a Feminist Life" the Survival Lounge was originally planned to be designed, built and inhabited at the TU Berlin during the summer semester 2020 as part of the exhibition [FRAU] ARCHITEKT\*IN. But in March 2020 disruption in the form of the COVID-19 pandemic arrived. The Survival Lounge course was still on the drawing board when the WIA Festival was postponed by a year. It was clear that the theme of the seminar, survival, and Ahmed's concept of a Killjoy Survival Kit of things that: "I know I need to do and to have around me to keep on going on" had, worryingly, become even more relevant than before. The Survival Lounge was extended into three consecutive seminars: Designing the Survival Lounge, Building the Survival Lounge, and Inhabiting the Survival Lounge. These would be taught as a one-off series where each separate seminar would put intersectional feminist thinking into practice through the design of the course, culminating in summer semester of 2021 with a set of student-run events in the completed Survival Lounge as part of the exhibition [FRAU] ARCHITEKT\*IN and the WIA BERLIN Festival.

## :: as an intersectional feminist process

by Sarah Rivière, Hermann Schlimme, Helle Schröder  
with student assistants Esin Erdinch Mehmed and Thalia Staschok  
July 2020

The Survival Lounge project to design, build and inhabit an intersectional feminist Survival Lounge inspired by Sara Ahmed's book *Living a Feminist Life* was hosted by the Chair of Architectural and Urban History, Professor Hermann Schlimme. It was based on an initial concept by the students Franziska Neßeler, Tsvetomila Neshtereva and Helena Reischel that had been developed in the FRAU ARCHITEKT design course taught by Matthäa Ritter-Wurnig and Sarah Rivière in the summer semester of 2019.

### \ Seminar I – Designing the Survival Lounge

The Designing the Survival Lounge seminar was taught by Sarah Rivière, Hermann Schlimme and Helle Schröder, with student assistants Esin Erdinch Mehmed, Franziska Neßeler and Thalia Staschok. We welcomed visiting critics Hille Bekic from the Architektenkammer Berlin, Jane Rendell from the Bartlett, University College London, as well as the craftswoman Rita Brand, and craftsman Felix Tholl, head of the TU Berlin Ackerstrasse workshops. The seminar brief was to produce a detailed design and a full set of construction drawings for an intersectional feminist Survival Lounge. These drawings would feed into consecutive seminars where the Lounge would be built by students in the workshops of the TU Berlin and subsequently inhabited by students on the upper level of the Forum at the Institute of Architecture.

The programme for the seminar was set out to enable the experience of an intersectional feminist design process for everyone involved in the course, students and teachers alike. As a teaching team we were keenly aware that in these times of COVID-19 students were working from home under a range of lock-down conditions often with access to limited resources. The seminar was centred on the work of Sara Ahmed and, from day one, we, as teachers, worked to construct the course around concepts of care and feminist support. Reacting to the specific problems of lock-down we wished to empower students through the seminar and its new digital format rather than adding to their struggles at that time. The seminar was set up to lead students through a process of design as emancipatory critical practice, building the experience of an intersectional feminist process into the week-by-week structure of the course. We worked together, students and teachers, in a design process the consequences of which made the course itself a valued space of intersectional feminist energy. By prioritising the common concern that feminist political positions be maintained as an integral and visible part of the design process, the doors were opened for these political positions to also remain present in the detailed design drawings, the construction process, and, ultimately, within the experience of the built Survival Lounge.

### \ Extending the Concept of Voice

As part of the intersectional feminist agenda we aimed to enable each student to find and use their voice throughout the course. Firstly, time and opportunity for student input and discussion were structured into a seminar process that was to some extent supported by the Zoom teaching platform that was used. Secondly and crucially, student voices were empowered through the tools of critical content and individual responsibility: by setting assignments that demanded that students develop their own critical position with respect to themes in the course, participants each found themselves in possession of a unique message. We discussed how each student brought a valued critical standpoint towards the themes of the course, and that if this were not actively brought into the conversation then that standpoint might be overseen. Students were asked to present their positions in participative discussions and also to communicate not only vocally but through a range of media, effectively designing the manner in which their position, their aims, and their design ideas could become present. From the first assignment onwards the whole group, teaching staff included, found themselves motivated and empowered by the force, honesty and conviction of the voices we heard.

### \ Increased design agility through analogue thinking

We required the architecture of the Survival Lounge to enable a welcoming, supportive and empowering intersectional feminist space. From day one of the course we aimed to widen the range of the architectural conversation so as to avoid grasping at conventional design solutions that would limit the architecture of the Lounge. For this reason

we integrated techniques of analogue design thinking and collage into the early stages of the course in a process that opened the range of design solutions beyond the conventional, and enabled creative imagination to be extended through an increase in spatial, cultural and material references. At all stages of the course these new references developed into both concrete proposals and associated rich conversations. Throughout all discussions the teachers set out to locate each student's individual concerns while also finding common ground between these concerns.

### \ Hesitancy, Common Ground, and Shared Authorship

The design process itself was set up to be emancipatory, not only through ideas of voice and non-hierarchical exchange but also through developing common authorship of the design that was to be carried through to the final stages. Respect and mutual support became standard and valued modes of exchange in the seminar, moments of hesitancy enabled a process of "feeling the way forward" that made space for different positions to be expressed, acknowledged and adopted, while more rapid design developments were enabled in phases where common ground had been agreed on.

## \ **The Survival Tools**

The first assignment gave an introduction to the work of Ahmed, to her book *Living a Feminist Life*, to her concept of Survival Tools, and to the idea of each person's feminist experience having a political dimension. Students were asked to develop their own critical position towards the concept of a Survival Kit and the need for such a kit at the TU Berlin, and to select and present their own Survival Tool to the group. The presentations and parallel discussions showed the real relevance of such a Survival Kit for students at the TU Berlin, what it could contain, what the social and political consequences of a Survival Lounge might be, and how its architecture might initiate and maintain these.

The range of media through which the selected Survival Tools could be presented was consciously extended to include models, films, animations, and acoustic recordings. Not only did students take full advantage of this with a wide range of media being used in presentations, they also welcomed the invitation to extend the concept of the Survival Tool beyond the physical definition of a tool into the abstract realm. The resulting range of tools inspired multi-layered and generative discussions.

## \ **Critical Survival Journal**

Throughout the semester a participative Critical Survival Journal allowed students to research, raise questions, and connect out beyond the course with critical re-elaborations of themes relevant to the seminar. Journal entries came from a wide range of discourse including intersectional feminism and the architectural profession in general.

The resulting shared journal became a

source of feminist references which empowered and strengthened the group as a whole, while also confirming the critical position and areas of expertise of individual students.

## \ **Two Survival Collages**

Students were asked to use techniques of collage in a playful way to open up and question the spaces of the Survival Tools. Images for the collages were selected purely on the basis of their relating in some way to the feeling of using or experiencing a given Survival Tool in its own space. Image fragments were collaged together into unified wholes, allowing both chance contiguities, illogical linkages, and impulsive alignments to come together to inform a broader range of architectural propositions.

This assignment specifically extended the range of design resources readily available to students, and stretched the imagination of the whole group as to what the architecture of the Survival Lounge space might be able to offer. Collage was used here as both an explorative and a creative tool. In a collage various materials and elements are pasted together on a support, and from these elements a new whole with a new meaning is created. Often unexpected yet significant combinations show up in the process and these have the potential to create emotional responses, including empowerment and confirmation as well as uncertainty and unease. As a result the collage exercise not only widened the language of communication we had at our disposal in the group about the tools to be accommodated, but also extended the cultural palette of the resulting designs.

## \ **Preliminary Design**

Working in pairs or groups of three, students were asked to prepare a preliminary design proposal for a Survival Lounge based on the Survival Tools of their choice. All of the Survival Tools and Collages from the earlier stages of the course were made available to the group as inspiration and input, forming a common pool of references. Students were encouraged to experiment with new ways of communicating their preliminary design, to take some risks and be playful both with the process of creating the design and with the question of how to present it. Many extended the use of different media from the first assignment to enable precise communication of their preliminary design concepts.

Enriched by ongoing discussions and exchanges, the preliminary designs all, without exception, maintained a critical attitude. Every project linked back to the political through revealing, questioning and challenging existing restrictive structures including those of the academic context, the architectural profession and the built environment as a whole. Our visiting critics Jane Rendell and Hille Bekic joined us in underlining the need to maintain the consciousness of the political within the seminar, and to design this into every piece of work through to the final assignment.

## \ **Detailed Design**

In a series of design discussion meetings and team planning forums, techniques of collaboration and participatory exchange were developed around the question of which design or combination of designs would be progressed through to construction by the group as a whole. We gathered a set of criteria for survival that students required the

lounge to fulfil and discussed all preliminary designs on the basis of these criteria. At this stage a sense of common authorship of the one design emerged within a culture of respect for other students' individual contributions.

The final design proposal was detailed through to cover all aspects of construction with a full set of workshop drawings, as well as costing and timetabling of both the construction and the inhabitation of the Survival Lounge. Space was given for students to set up their own teams and move the work forwards in a self-guided way. This completed the design of the seminar in a way that consciously diverged from hierarchical design structures historically seen within the architectural profession.

Throughout the detailed design stage students were also asked to use drawings, texts, films and other media to continue to insert their own voices into their work. Since the subsequent seminar, Building the Survival Lounge, would be open to participation by both current and new students, we underlined the wish that elements of intersectional feminist discourse from the semester should be drawn into the documents produced. The principle of collage was a valuable approach and at this point where political and feminist ideas had to continuously interact with architectural concepts in order to form a conceptual and spatial whole. By interpreting and operating this interaction as in collage, a significant new whole was developed.

## Survival Documentation

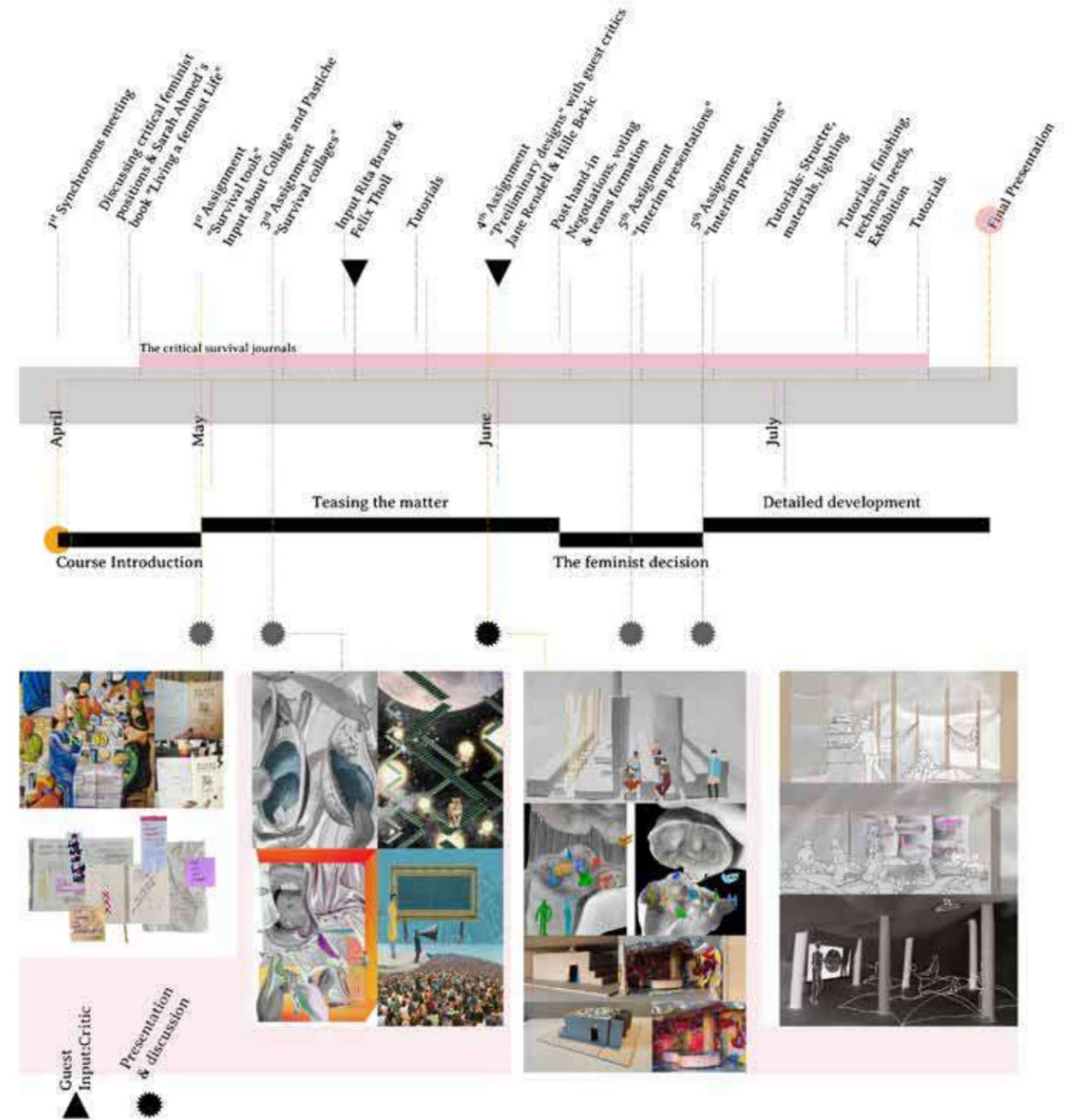
The Survival Tools, Collages and Journal entries created in the course had communicated many valuable positions taken by individual students towards the project and the themes discussed. Every preliminary design for a Survival Lounge had addressed different themes, and was powerful in a different way. Since we saw the real potential to create necessary feminist change in every Survival Tool, Collage, Journal entry and Preliminary Design, we extended the structure of the seminar to include a team responsible for the full documentation of all students' work. We hoped this would ensure that these unique voices – each with its unique energy – could be passed on to inspire and empower others.

## Results of the seminar

From the first meeting it became clear that students were keen to engage with and often adept in the intersectional feminist themes being addressed, and that many were also grateful for the opportunity to take part in a feminist-based course at the TU Berlin. As a teaching team we were inspired by the way the seminar became a place of active participation and non-hierarchical dialogue that carried through to every stage of the course. Since we were unable to meet in person the Zoom format was used for the two hour seminar meetings. This seemed to support not only an non-hierarchical form of teaching, but allowed students to engage with challenging concepts from the safety of their own more private spaces. The option for students to draw back from discussions for quiet and more protected moments of thought, before re-joining the discussions more directly also seemed to have a positive consequence on the teaching environment.

The result of the Designing the Survival Lounge Seminar was that students worked together to design their own space at the Institute of Architecture. Through deciding as a group how this space within the Institute should exist, they effectively took common ownership of a part of the building. Students emphasized how much they need a space like this at the TU Berlin. They designed a space of diversity and support, where intersectional feminism can be discussed, experienced and extended. A space where students and teachers can learn together how to counter a range of forms of discrimination in all parts of everyday student and professional life, and to support each other against such discrimination.

The process of design set out within the methodology of the course was experienced by students as being emancipatory in itself. As the teaching team we hope that the Survival Lounge created by this design process will provide further opportunities for an extension of these feminist discussions and assist in creating real long-term shifts in the status quo of the architectural profession in the future.



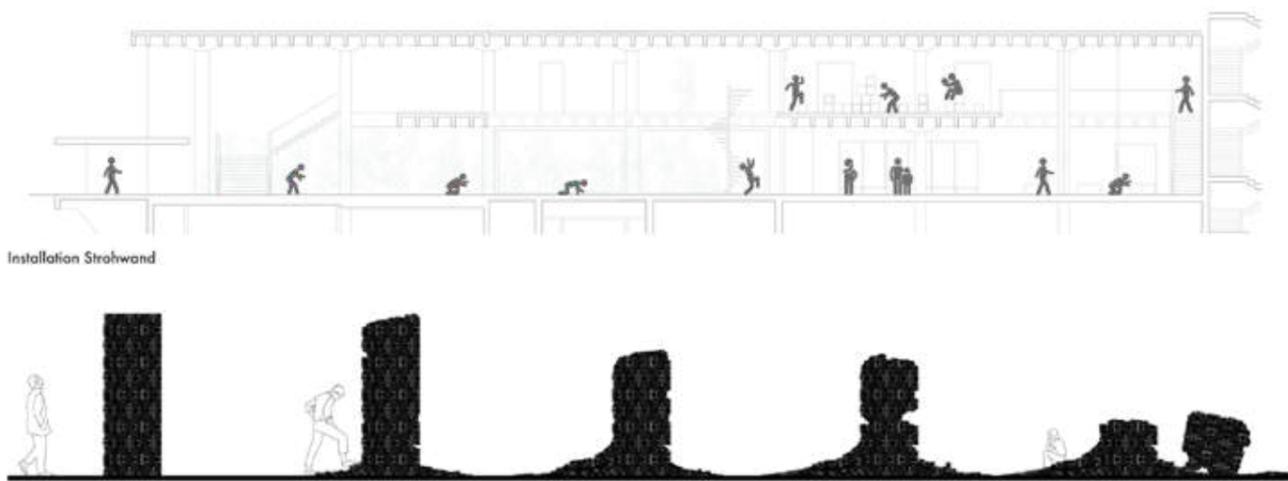
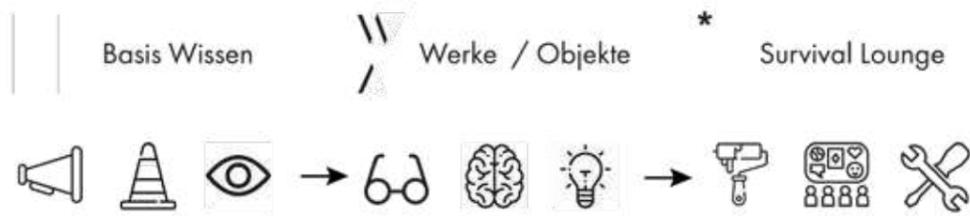
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idea for the seminar initiated by:  
 Franziska Neßeler, Tsvetomila Neshtereva, Helena Reischel

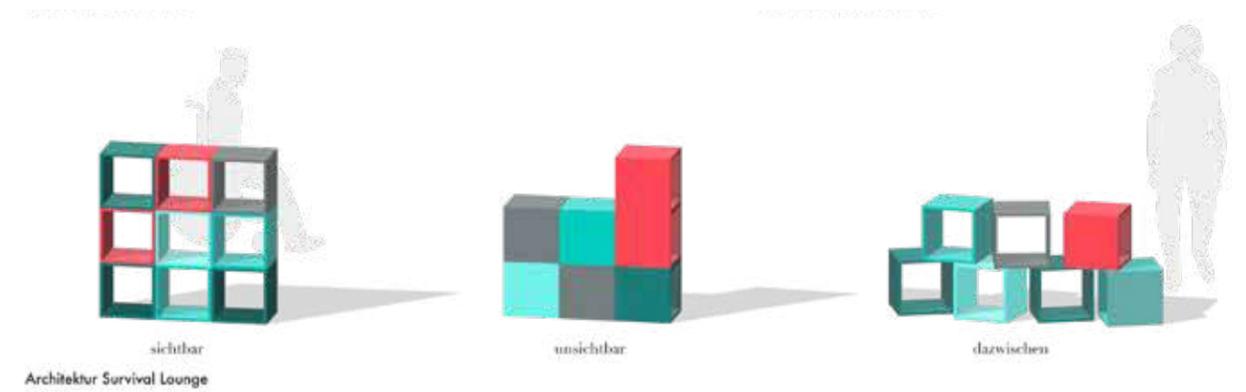
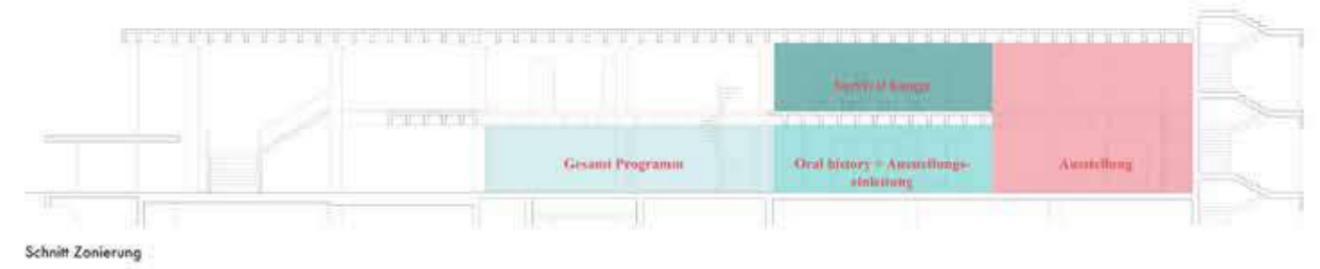
**Frau Architekt Design studio |  
 Winter Semester 2019/2020**

The Survival Lounge concept was developed during a studio course taught by Matthäa Ritter-Wurnig and Sarah Riviére in Winter Semester 2019/2020. The studio participants dealt with designing an exhibition space for the planned [FRAU] ARCHITEKT exhibition at the TU Berlin. It was in that studio that student Franziska Neßeler along with her group

came up with the idea of a “Survival Lounge” based on her interpretation of Sara Ahmed’s survival kit, and thus proposed the lounge to be a part of the exhibition. The potential of the lounge to support the spread of feminist discourse at the TU Berlin was recognised and it was then developed into a full design, build, and inhabitation seminar.



Prozess Strohwand Zerfall



And when the sun rises we are afraid  
 it might not remain  
 when the sun sets we are afraid  
 it might not rise in the morning  
 when our stomachs are full we are afraid  
 of indigestion  
 when our stomachs are empty we are afraid  
 we may never eat again  
 when we are loved we are afraid  
 love will vanish  
 when we are alone we are afraid  
 love will never return  
 and when we speak we are afraid  
 our words will not be heard  
 nor welcomed  
 but when we are silent  
 we are still afraid

So it is better to speak  
 remembering  
 we were never meant to survive.

Zitat: Audre Lorde



**Summer Semester 2020**

**::**

**Student Body of Work**



*student contribution by Natasha Nurul Annisa*

The seminar “Designing the Survival Lounge” is an indirect succession of a feminist-based seminar on oral history of women\* architects in Berlin, as intersectional feminism has gained even more actuality and significance given the current state of the world. The seminar was initiated by student Franziska Nessler and taught by Sarah Rivière, Hermann Schlimme, and Helle Schröder under Fachgebiet Bau- und Stadtgeschichte of TU Berlin.

An example of a feminist take on survival is famously coined by Sara Ahmed, a British-Australian independent scholar in her book, “Living a Feminist Life”. It contains a Killjoy Survival Kit, things that, as she says, “I need to do and have around me to keep on going on”. Sara views survival as a shared feminist project, as something that can also be protest.

In the current seminar, a critical approach upon the survival kit is taken in order to develop a design of an intersectional survival lounge. Throughout the seminar, students in cooperation with lecturers and tutors explore the contents for the lounge and design spatial elements that can enable and contain them.

The seminar is also a part of a larger group of events based on the theme of “Women in Architecture - Berlin”. The result of the seminar will be exhibited in the festival bearing the same name that will take place in June 2021 all over Berlin, with over 15 institutions and galleries involved.

Institute of Architecture of the TU Berlin will also take part in the festival by hosting the exhibition [FRAU] ARCHITEKT\*IN, of which

the finished Survival Lounge will be a part. The exhibition will feature projects done in the TU related to women in architecture and a selection of films from the 2017 Frau Architekt exhibition at German Architecture Museum in Frankfurt, curated by Prof. Mary Pepchinski.

## \ The Chronology

The seminar started at the height of the COVID-19 global pandemic, which in turn enforced it to be divided into three successive seminars: an online design seminar in the 2020 summer semester, a compact building workshop during the lecture-free period in September 2020, and an inhabitation phase during the [FRAU] ARCHITEKT\*IN exhibition in June 2021.

The unusual circumstances surrounding the COVID pandemic required the whole design seminar to be conducted online. Due to travel restrictions and lockdowns in many countries some students attended the seminar from their hometowns. The university offered a variety of online tools which enabled the students and course coordinators to work together closely, including synchronous meetings through video chat and an online collaborative whiteboard.

In the beginning of the design seminar students individually developed critical consciousness towards their chosen survival tools and possible spatial settings to accommodate these tools. The process continued into a development of preliminary designs in the form of a group work and incorporated inputs from Prof. Jane Rendell from

University College London, Hille Bekic from Architektenkammer Berlin, craftswoman Rita Brand, and Felix Tholl, craftsman and supervisor at IfA's Ackerstraße workshop. Through a discussion and negotiation with all participants of the seminar, the most promising proposal was chosen and developed together in online design discussions to form a set of detailed drawing document. In September 2020, a compact four-week seminar will make use of the document to build and test the Survival Lounge.

The lounge will be installed at the Architekturforum of the TU Berlin in the summer semester of 2021 and inhabited during a seminar on feminism, intersectionality, and their influence in the spatial practice. In this phase the students will delve deeper into the purpose of the lounge and prepare for the lounge to be incorporated in events, discussions, and conferences during the [FRAU] ARCHITEKT\*IN exhibition in June 2021.

## \ A Feminist Seminar

A survival lounge is envisioned to exist as a social space, both physically and virtually. In the seminar the collected survival tools are expanded as a physical space to be used by students and visitors of the [FRAU]

ARCHITEKT\*IN exhibition, yet a virtual space containing the lounge's materials is also planned in parallel. As Emma Goldman said, “If I can't dance, I don't want to be part of your revolution”. A survival lounge will be a space where one can “dance”: rest, relax, and regain strength to continue one's project. It is a space where one can be with oneself and gather with others. Therefore the lounge will occasionally grow or shrink, be adjustable to different events, setups, or sites.

The variation between different possible functions, occupation modes, materiality, atmospheres and constructions has required many decision-making processes for the conception of the lounge. In this manner the seminar made its feminist perspective clear and firm—not just in the result, but also in the practice.

The feminist process could be felt in the learning climate in which everyone felt invited to speak up and provide their side of the story. The unique situation unexpectedly gave a rise to a possibility for this, as the participants took part in online (public) discussions from the comfort and safety of their own (private) spaces. The lecturers' dedication in facilitating a consensus-based design decision, which at times required long and thorough discussions, successfully culminated in a single lounge-to-be design with detailed production drawings. Students also deepened their own knowledge and position on feminism in parallel through bi-weekly critical journal entries, to which lecturers and tutors also contributed.

In the end, after every answered question, new ones keep emerging. The design seminar has planted roots for feminist discourse in both the students' architectural and personal journeys, yet has not forgotten to back them up with survival tools “to do and to have around, to keep on going on”.

*“Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare.”*

*—Audre Lorde*

The seminar was inspired by Sara Ahmed’s book “Living a Feminist Life” in which she described her feminist survival kit, things that “I know I need to do and to have around me to keep on going on” in her conclusion. In the initial assignment, students selected their own feminist survival tool which could support, strengthen, and inspire them as students at the TU Berlin.

## Chapter 1

# Survival Tools

The survival tools of their choice took many forms. Some of them were objects, some chose special events and captured them in a short film. For one, it was a sound of a table tennis ball bouncing back and forth in a rally.

Through the assignment and the subsequent presentation, students observed and discussed different kinds of survival tools and various ways in which tools are important for the owner’s survival. The assignment moved beyond the boundaries between the individual and the systemic, as survival tools coming as responses to both experiences were discussed with the same relevance.

# a summary of Sara Ahmed's own killjoy survival kit

## ITEM 1: BOOKS

Words can pick you up when you are down. (Ahmed, 2017, 240) It is important to have your feminist books around, for they are a source of empowerment and strength.

## ITEM 2: THINGS

We need to have things too; things that gather around, reminders of a feminist life, happy objects even, reminders of connections, shared struggles, shared lives. (Ahmed, 2017, 241)

## ITEM 3: TOOLS

A feminist tool is sharp; we need to keep sharpening our tools. When we speak, we are often heard as sharp. Hear her: shrill, strident, the killjoy voice. A voice can be a tool. (Ahmed, 2017, 242)

## ITEM 4: TIME

Whatever you decide, whether to send something, or not, say something, or not, pause, breathe; take some time. Slow down. Frown. You might still send it, but you will be glad you have given yourself room to decide; you will be glad. Time also means having time out. (Ahmed, 2017, 242)

## ITEM 5: LIFE

Life matters; we are killjoys because life matters; and life can be what killjoys are fighting for; life requires we give time to living, to being alive, to being thrown into a world with others. We need to be thrown by how others are thrown. We need to be unsettled by what is unsettling. We need to let life in, in all of its contingencies. (Ahmed, 2017, 243)

## ITEM 6: PERMISSION NOTES

But you need to be able to leave a situation, whether or not you do leave that situation. Being able to leave requires material resources, but it also requires an act of will, of not being willing to do something when it compromises your ability to be something. (Ahmed, 2017, 244)

## ITEM 7: OTHER KILLJOYS

Staying close to other killjoys is thus not about being on the same side. It is how we can ask more of ourselves; it is how we can be and stay vigilant. (Ahmed, 2017, 245)

## ITEM 8: HUMOR

What I am implying here: lightening our loads becomes part of a killjoy survival strategy. When we are dealing with heavy histories, lightening becomes a shared activity. When we are dealing with norms that tighten the more we fail to inhabit them, making it difficult to breathe, loosening becomes a shared activity. Part of the work of lightening and loosening is sharing because diversity work is costly, we have to share the costs of doing that work. (Ahmed, 2017, 245)

## ITEM 9: FEELINGS

Our emotions can be a resource; we draw on them. To be a killjoy is often to be assigned as being emotional, too emotional; letting your feelings get in the way of your judgment; letting your feelings get in the way. Your feelings can be the site of a rebellion. A feminist heart beats the wrong way; feminism is hearty. (Ahmed, 2017, 246)

## ITEM 10: BODIES

A killjoy survival kit is also about allowing your body to be the site of a rebellion, including a rebellion against the demand to give your body over to a cause or to make your body a cause. (Ahmed, 2017, 247, 249)

*the survival  
lounge is a spatial  
interpretation  
based on Sara  
Ahmed's 'Killjoy  
Survival Kit'*

# and here is our killjoy survival kit

## ITEM 1: ACCEPTANCE

is sometimes a slippery-ground, a challenging path.

## ITEM 2: ACT OF RECORDING / SKETCHBOOK TOOL

for opening different intervals, winking moments of the whole.

## ITEM 3: BIKING

I am fully independent. I follow my own speed and mind. I get an overview. I stay curious about the unknown. I get inspired by the new. I learn how to explore and watch.

## ITEM 4: BOOKS (FICTION)

Being able to immerse yourself in a different world; books, and specifically fiction, allow the reader to escape.

## ITEM 5: CLOTHES (BY LOVED ONES)

A vulnerable body needs another layer of protection. Clothes can work as a shell, formed and interpreted individually by one's needs. I wear my clothes as armor. And hidden from the outside world my body is equipped with the memories of embraces, conversations and reflections. This layer of protection gives me the support in the outside world to stay confident, wise, calm, fragile, grounded, empathetic, (self-) caring, happy, loved, conscious, reflective, loud, humble... myself.

## ITEM 6: COMMUNICATION

Being able to share and express your thoughts with others its not only social; you can share for yourself (like a diary for example) and free the burdens you carry.

## ITEM 7: COMMUNICATION

"When you show yourself to the world and display your talents, you naturally stir all kinds of resentment, envy, and other manifestations of insecurity... you cannot spend your life worrying about the petty feelings of others" Robert Greene, The 48 Laws of Power

## ITEM 8: CONTEMPLATION

Sometimes one needs to pause, to take a break, to stop what they are doing and think about what they are doing, what they want, regather their strength and energy and remind themselves why are they doing what they are doing. In order to "TO KEEP ON GOING ON".

## ITEM 9: COURAGE

Sometimes I wish I could just take it from my pocket and have it straight away.

## ITEM 10: DOUBT

Doubt allows one to question the world around them, and therefore learn. Doubt is instrumental in feminism as we constantly need to critique the sexist structures that still exist in today's world.

## ITEM 11: EXPLORING

New beaches, seas, lights, worlds, people or livings, languages, cultures, concepts or things to be explored.

## ITEM 12: EXPRESSION

The relief that comes with expression, as the mental map is put into words...

## ITEM 13: HANDS

A versatile tool that collects extensions. It helps me embody what is not visible. Even when I didn't know what I could do with them, I knew that I could say what I was incapable of saying with words. A tool that makes me go inside. Even when I don't want to... a tool that makes me meet with myself.

#### **ITEM 14: INTERPRETATION**

One of Ludwig Wittgenstein's most famous quotes claims that 'The limits of my language mean the limits of my world'. Wittgenstein, who was greatly concerned with exchange and interpretation, by no means meant that a limited lexicon meant a limited world, but a limited ability to express and exchange such a world. Thus, acknowledging the power that language gives to specific individuals in certain contexts is also fundamentally an intersectional act. Giving those least able to express their experiences the words to do so is giving them tools for survival.

#### **ITEM 15: LANGUAGE**

A tool we need to communicate and express our innermost thoughts; whether verbally or through our bodies; if we couldn't speak to each other we would always have to fight alone.

#### **ITEM 16: LISTS**

Writing thoughts down, even on a notepad, visualizes the problem. Afterwards it shows me what I have achieved.

#### **ITEM 17: LUGGAGE**

Luggage as a means of ideas, materials.

#### **ITEM 18: LUNCH BREAK (RITUAL OF TAKING A BREAK)**

Taking a break from your everyday life, stop what you are doing to meet friends and strangers, reflect, connect and get inspired by each other in an informal way in order to come back and continue with a clearer mind.

#### **ITEM 19: MEDITATION AND SILENCE**

Being able to share and express your thoughts with others its not only social, you can share for yourself (like a diary for example) and free the burdens you carry.

#### **ITEM 20: MIND**

Who is flying, immigrating, changing and directing.

#### **ITEM 21: MOMENTS**

#### **ITEM 22: MUSIC**

Music, filled with color, memories, and dreams, sleeping very deeply, open the new dimension without any boundaries.

#### **ITEM 23: PING PONG**

#### **ITEM 24: PLAYING**

A brief relief of the everyday. Communication without prejudice.

#### **ITEM 25: SHOW-UP**

as you are. without judgement and fear.

#### **ITEM 26: SKETCHBOOK**

No one can judge me.

#### **ITEM 27: SLOWING DOWN**

To look more deeply to the experience that surrounds us, rather than living life merely as a blind response to anything that is thrown upon us.

#### **ITEM 28: SOLIDARITY**

Be careful with each other, so we can be dangerous together.

#### **ITEM 29: WALKING**

Simply putting one foot in front of the other..

#### **ITEM 30: WHY?**

Why does my dad never wash the dishes? Why does he tell my mom not to think? Why does she cry so often? Why are there people without cars? Why do they have to use the bus? Why are those people sleeping under the bridge? Why do they scare me? Why are all the kids in the class bothering Daniel by saying he is gay? Why is he supposed to cry? Why are these guys so popular? Why am I not? Why is the professor is so indulgent with women critics? Why are there no girls in my school? Why can I not listen to rock? Why can I not have long hair? Why is he so strict with men? Why did he touch her leg? Why am I Manuela's boss if she is more prepared than me?... Why?

# **SURVIVE!**

*a video essay on Tools for Survival*



*Things WE know WE need to do and to have around US to keep on going on.*

Gathering the survival tools selected by our own killjoy group, here is our tools all together..

This is our Survival Toolkit.



**CLICK ME!**

to see  
the "Survive!" video  
<https://vimeo.com/441657226>

*Video (color,sound) , 9 min*

Directed & Edited by  
Sena Gür

Scenario by  
Leoni Weyrauch

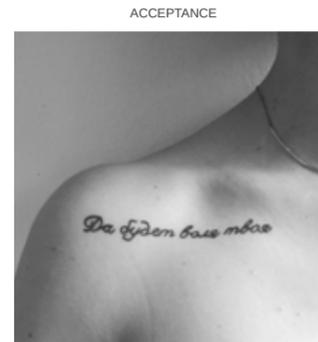
Voices  
Nikita Ashleigh Schweizer  
Leoni Weyrauch

Beach (outro) video by  
Nikita Ashleigh Schweizer





Felita Felita

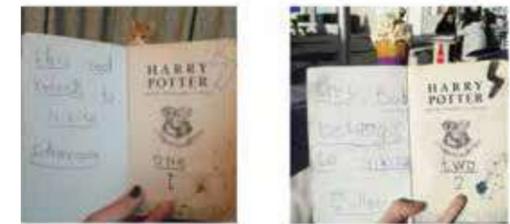


*They will be home in summer. The last words of Zora  
 Full accidents to God to the universe.  
 We don't always understand why something is happening to us but everything has a  
 meaning and a purpose, except everything with love and destruction.*

Galina Grinberg



Merlina Stephens Dupeyron



Nikita Schweizer



Ekaterina Kropacheva



Gabriel Jacobs



Tildem Kirtak



Emmanouil Martakos Galiatsatos



Jakob Michael Holtz



Sevinç Durgut



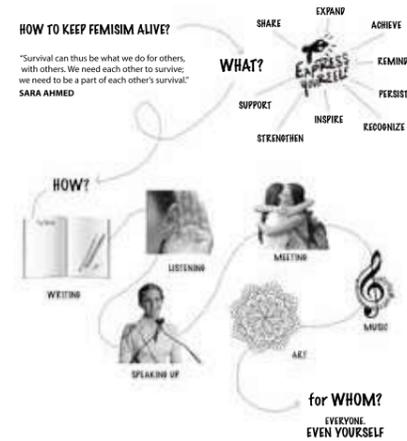
Eda Özge Düzgün



Miranda Rigby



Rima Ubeid



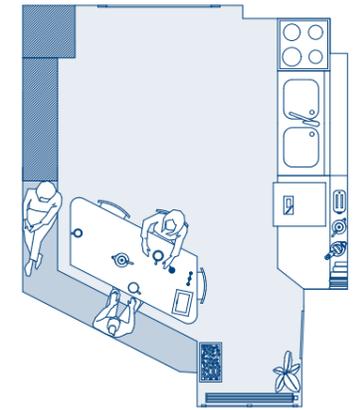
Sofia Andrea Orellana



CLICK ME!  
To see the  
"Tracing Paper"  
Video

<https://youtu.be/TL8YlWwufLc>

Iryna Myronchuk



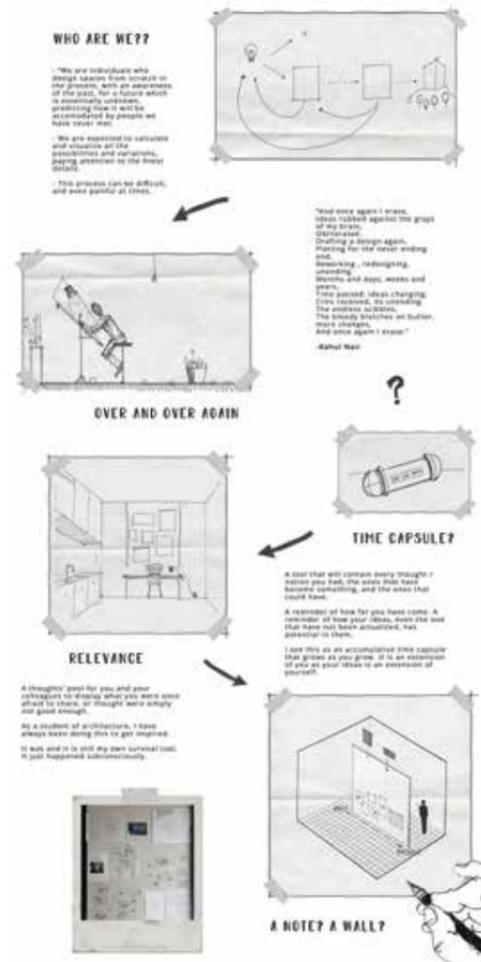
Elise Nguyen



CLICK ME!  
To see the  
"Walking"  
Video

<https://youtu.be/vjtcDGkv8Jw>

Ilayda Birgül



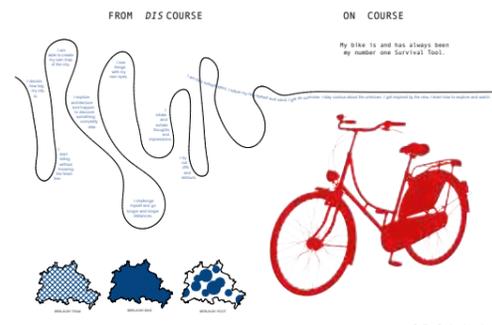
Mohammed Allan



Laura Schwarzenberger



Sena Gür



Greta Wörmann



Christine Hartl

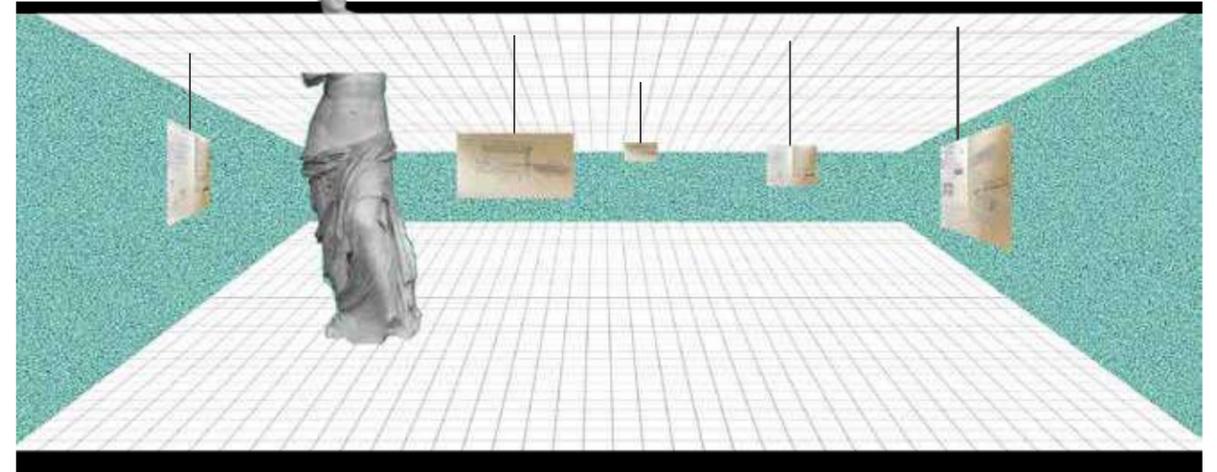
## Chapter 2

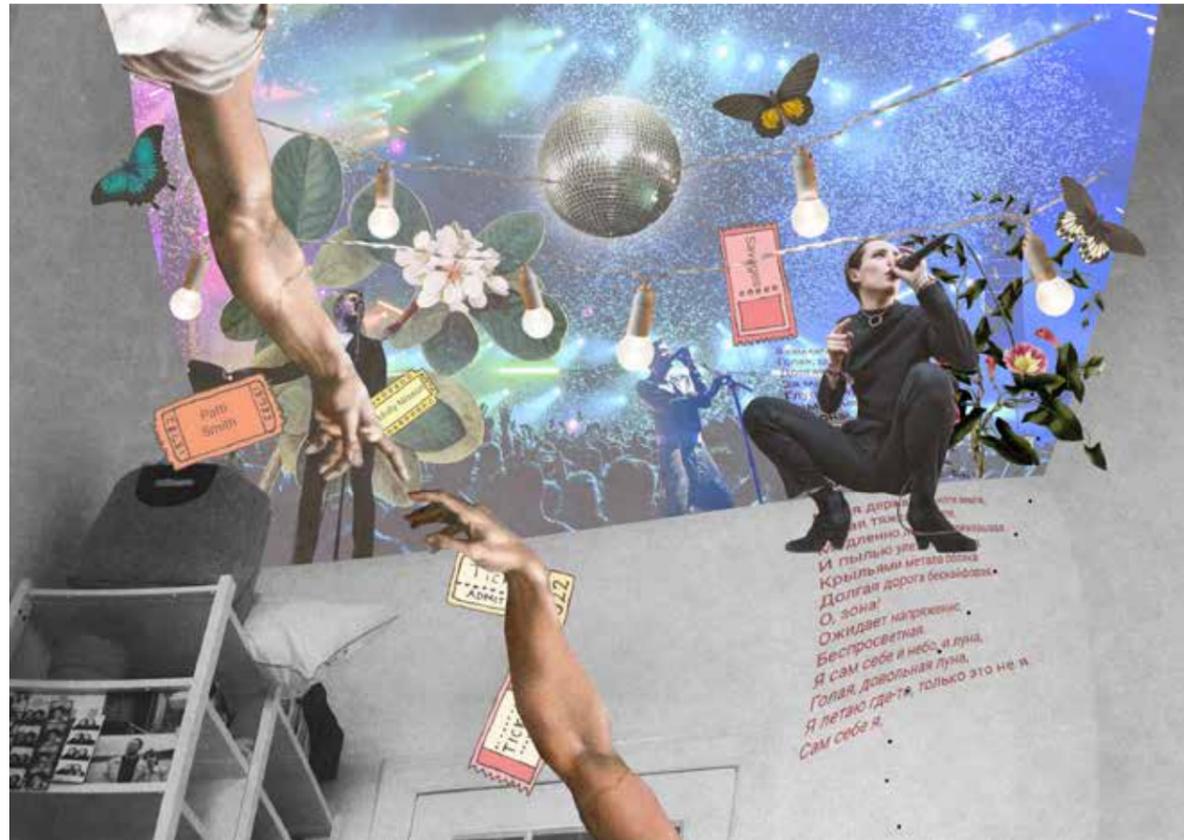
# Survival Collages

***“To live a feminist life is to make everything into something that is questionable. The question of how to live a feminist life is alive as a question as well as being a life question.”  
:: Sara Ahmed, Living a Feminist Life***

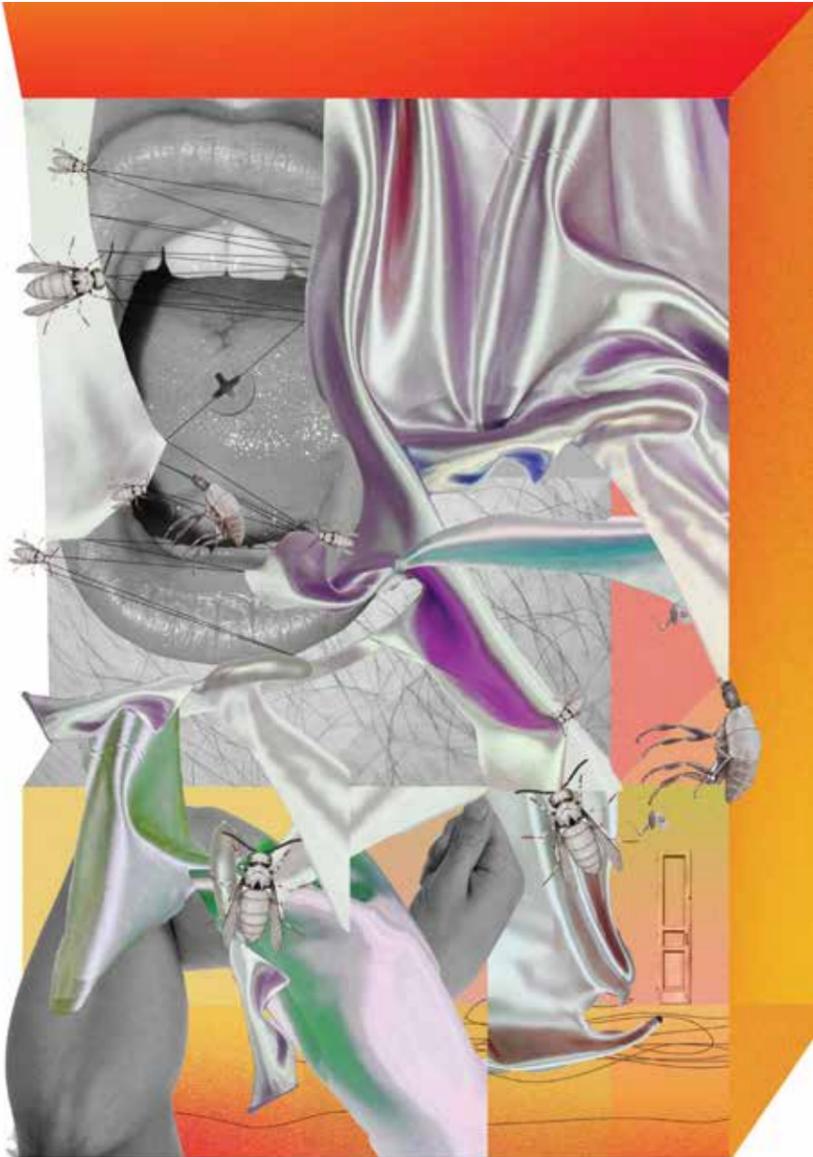
Sara Ahmed uses language as a tool to tease out her position as a feminist. She takes a word and looks beyond its everyday use. In the assignment, students’ feminist positions are expressed through the technique of collage, both analogue and digital. The collaging process may throw new light on to each image as they are combined into a different whole.

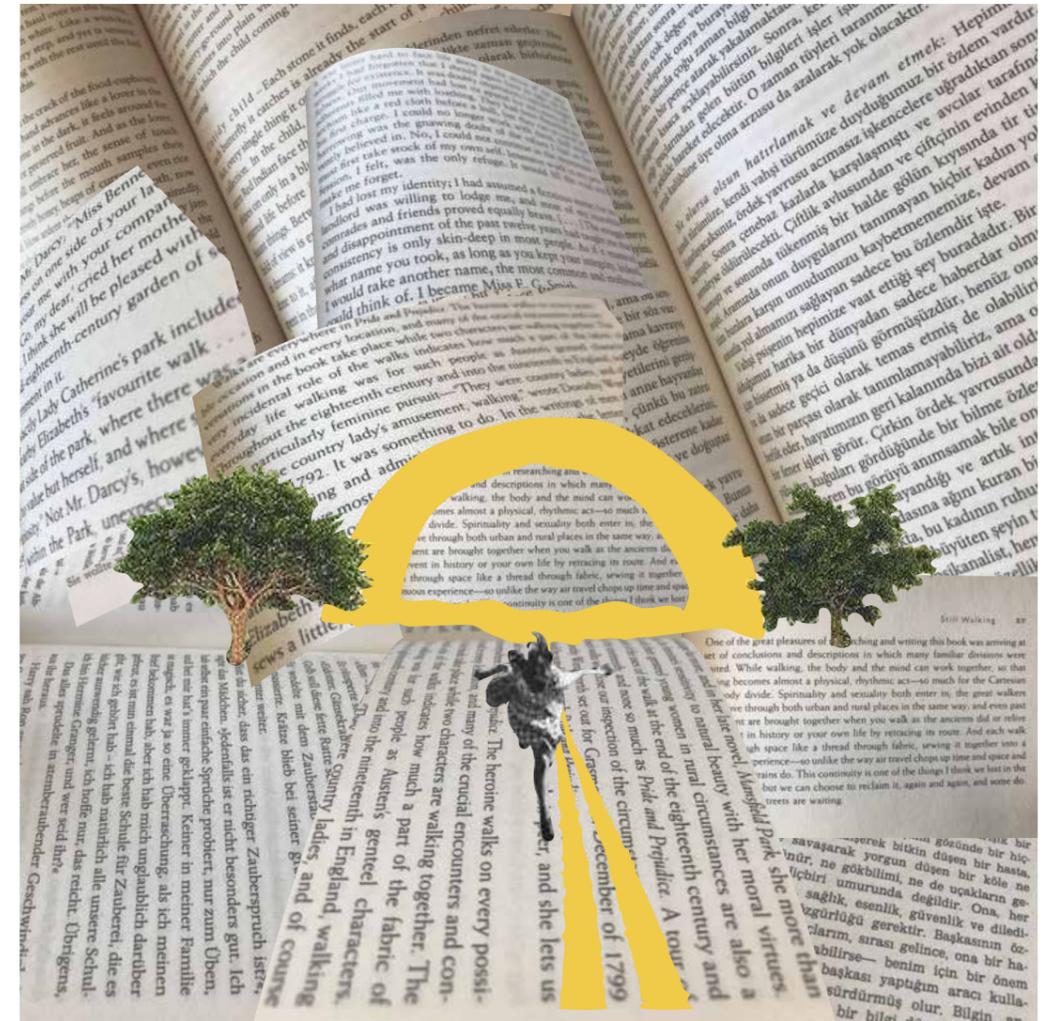
Each student selected two survival tools that could be part of the university’s survival lounge, and consequently made one collage for each tool discussing its spatial atmosphere. Students started by developing open, playful questions asking themselves how the space for each Survival Tool could feel. For example, an opening question according to a tool from Sara Ahmed tool might be like: (Body) “How does it feel to walk bare-foot over gravel?”



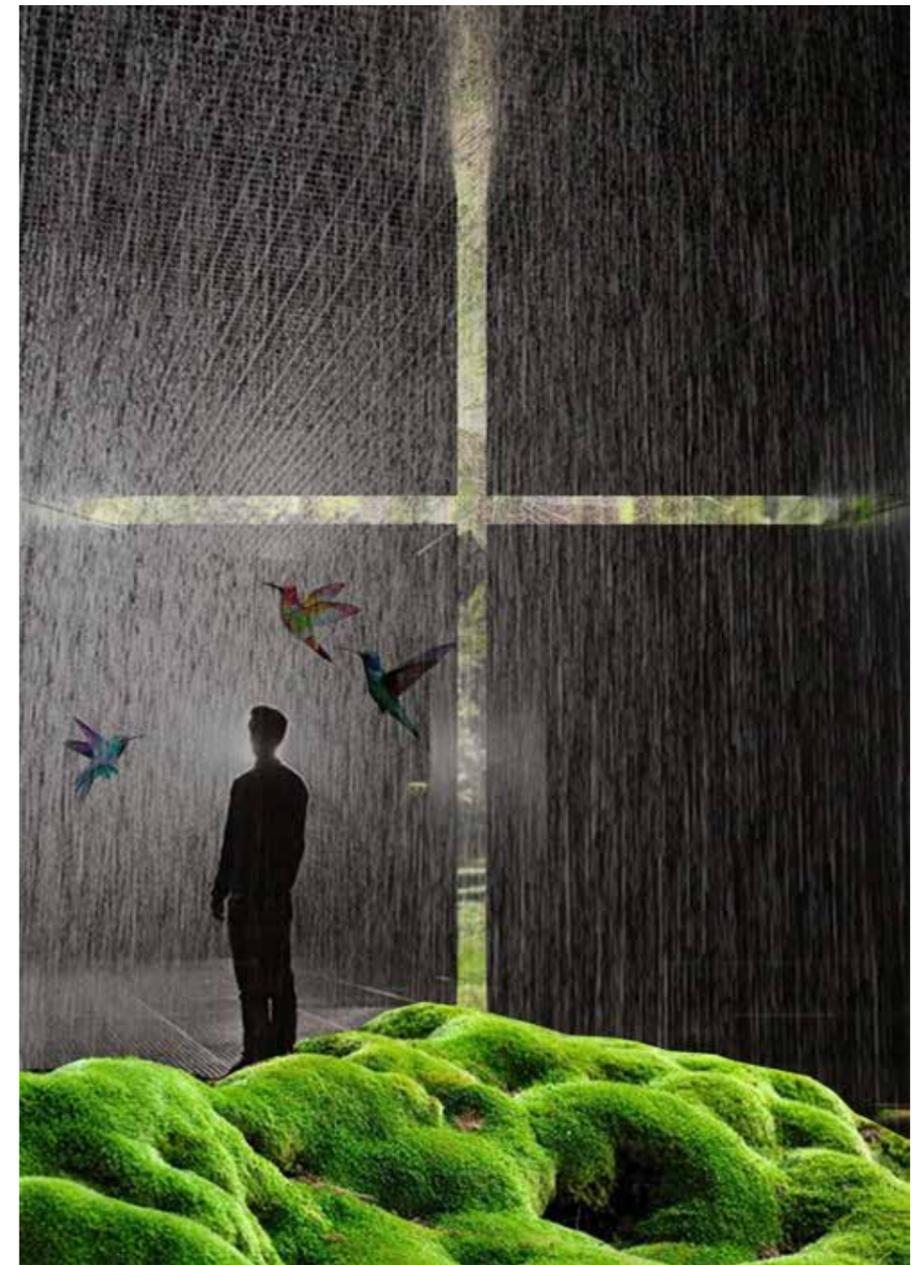


Serdar Ayvaz



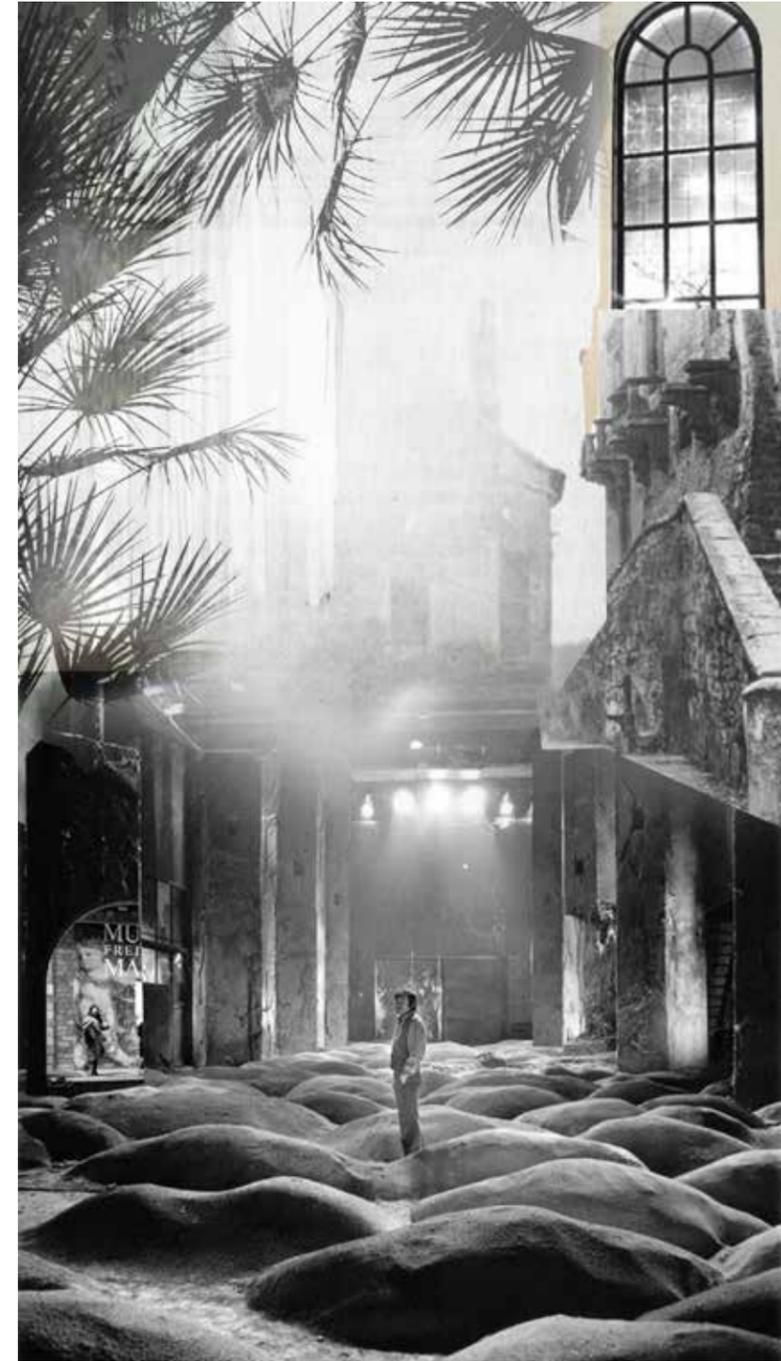


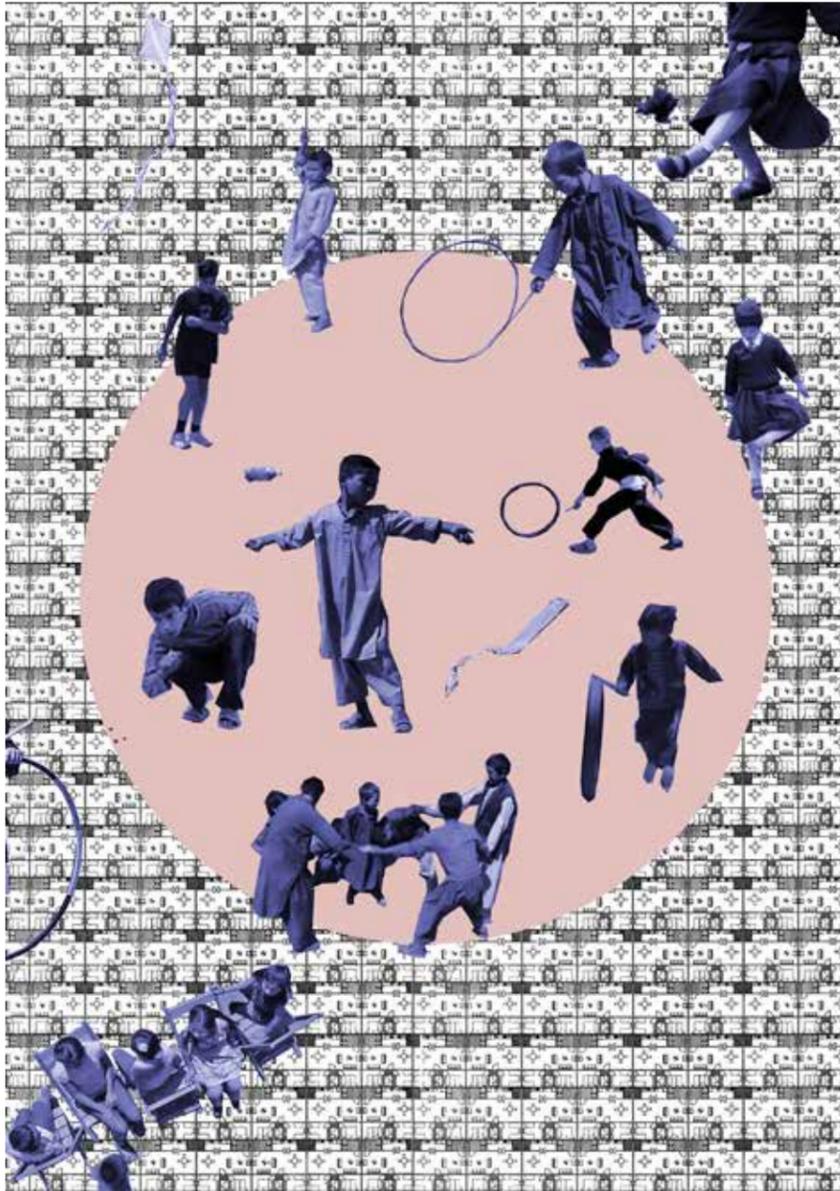


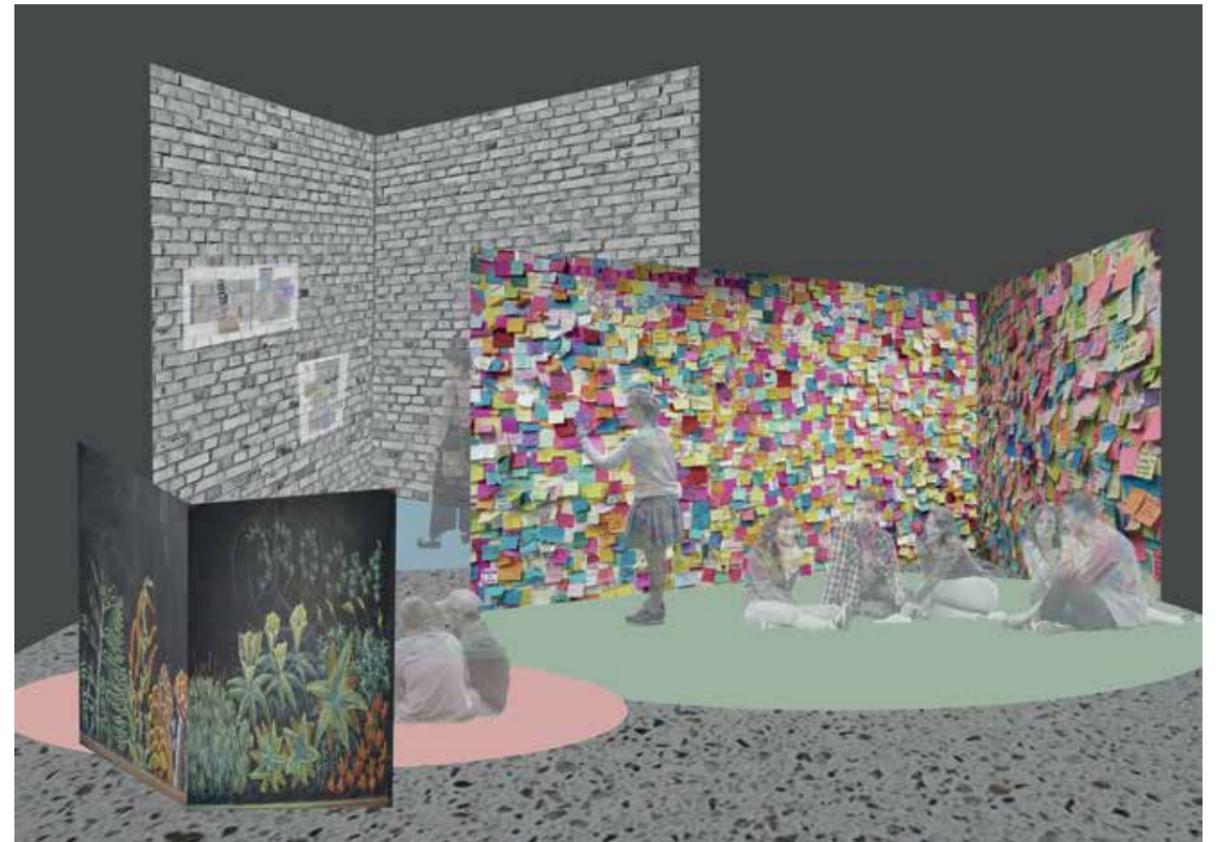




*Iryna Myronchuk*



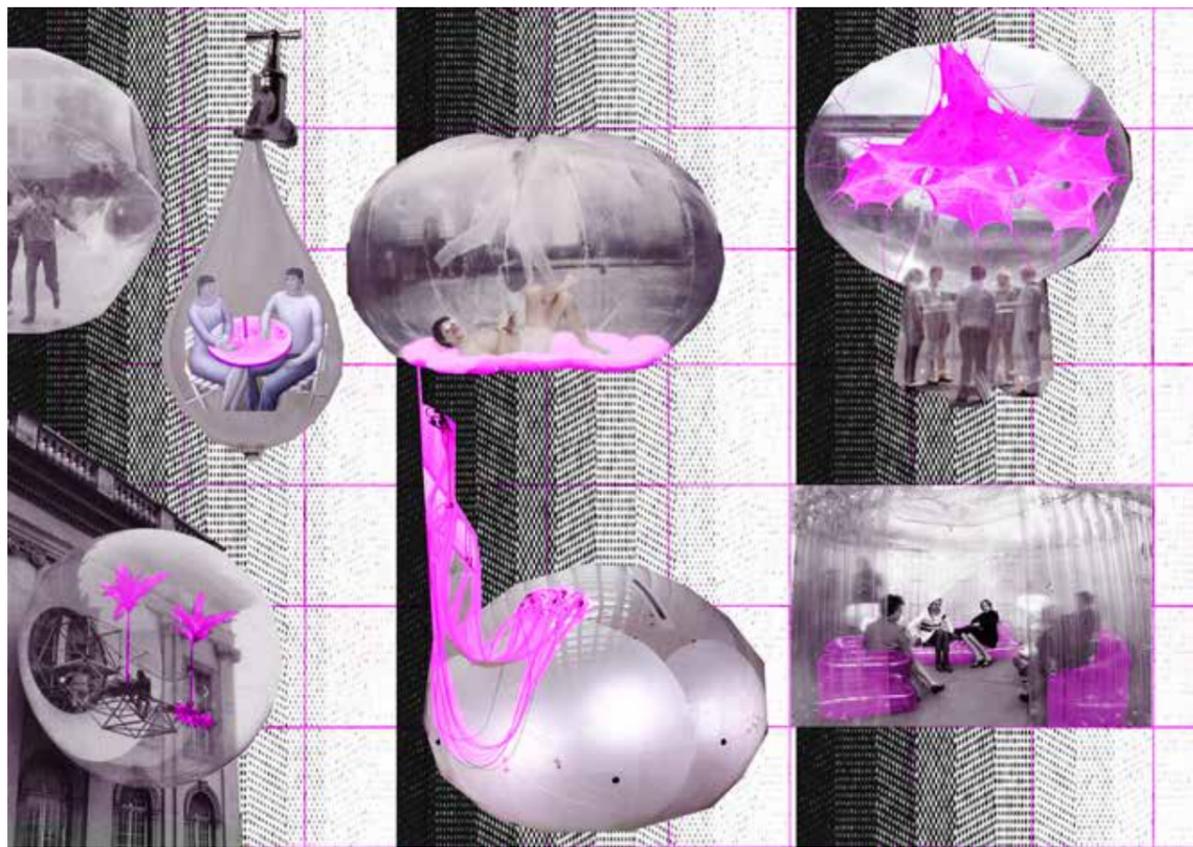




Mohammad Allan

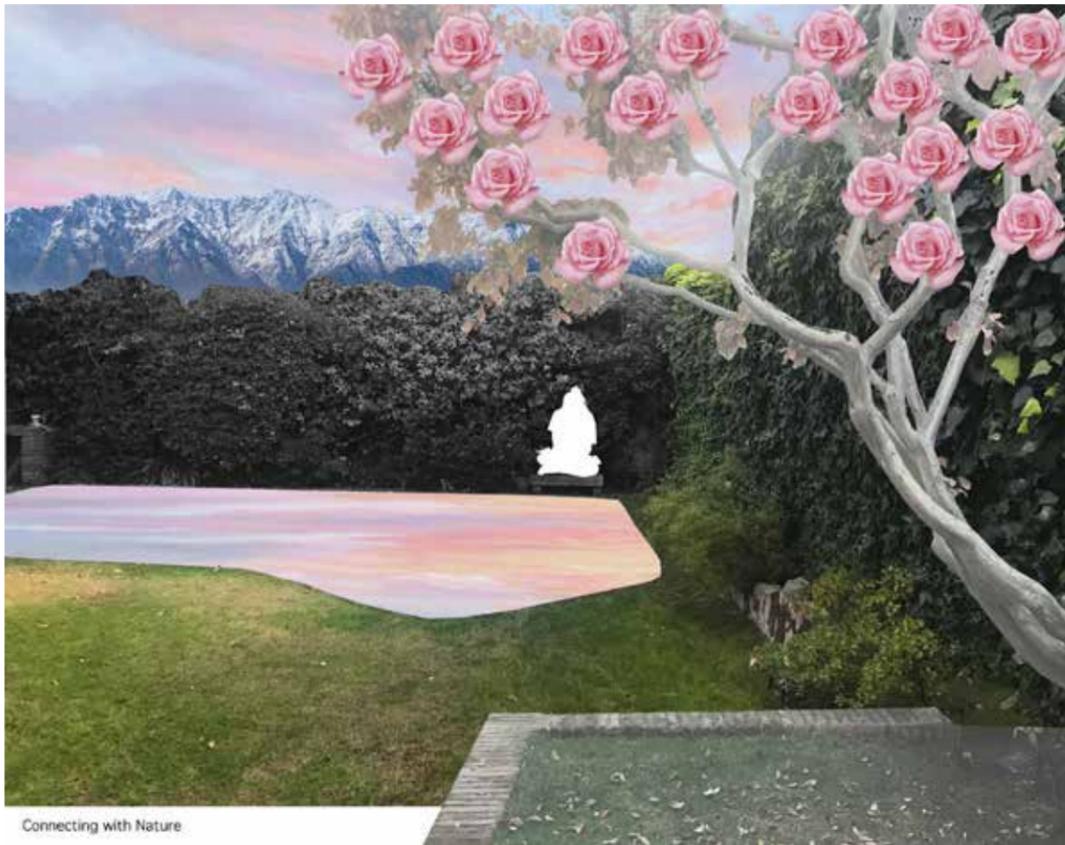


Antonia Leicht

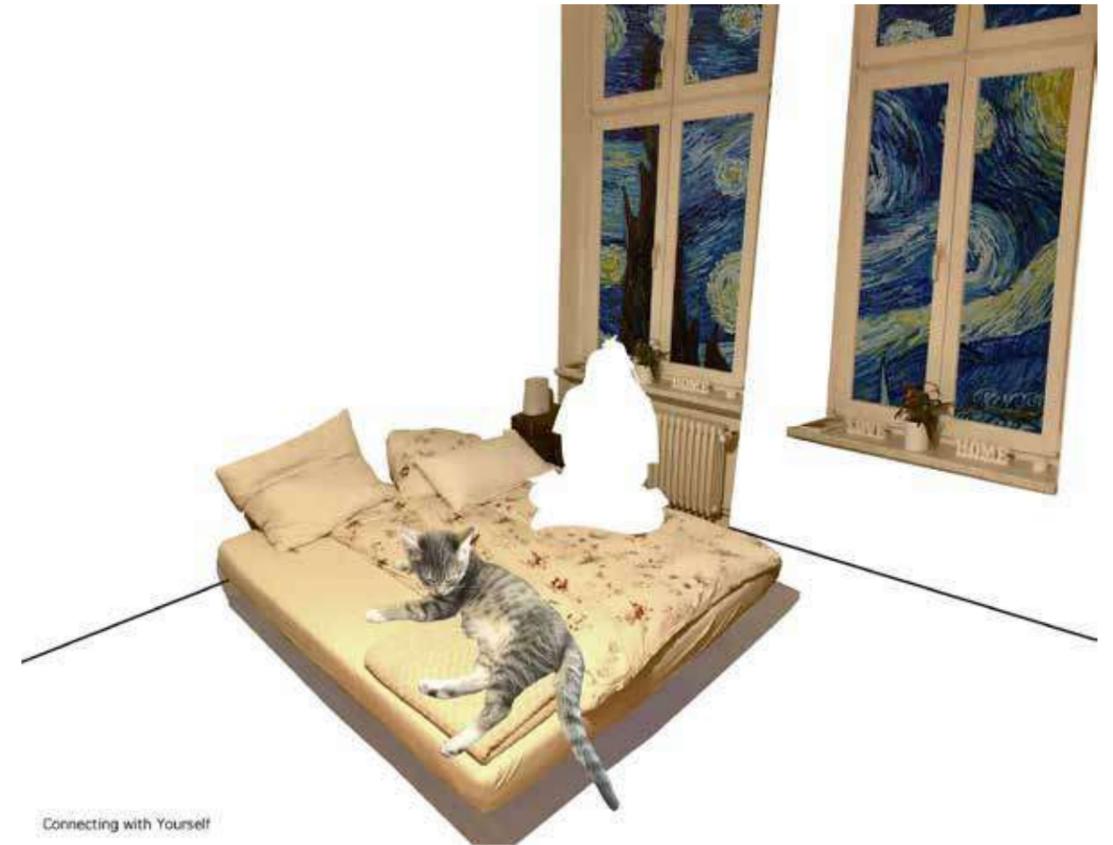




Sofia Orellana



Connecting with Nature



Connecting with Yourself

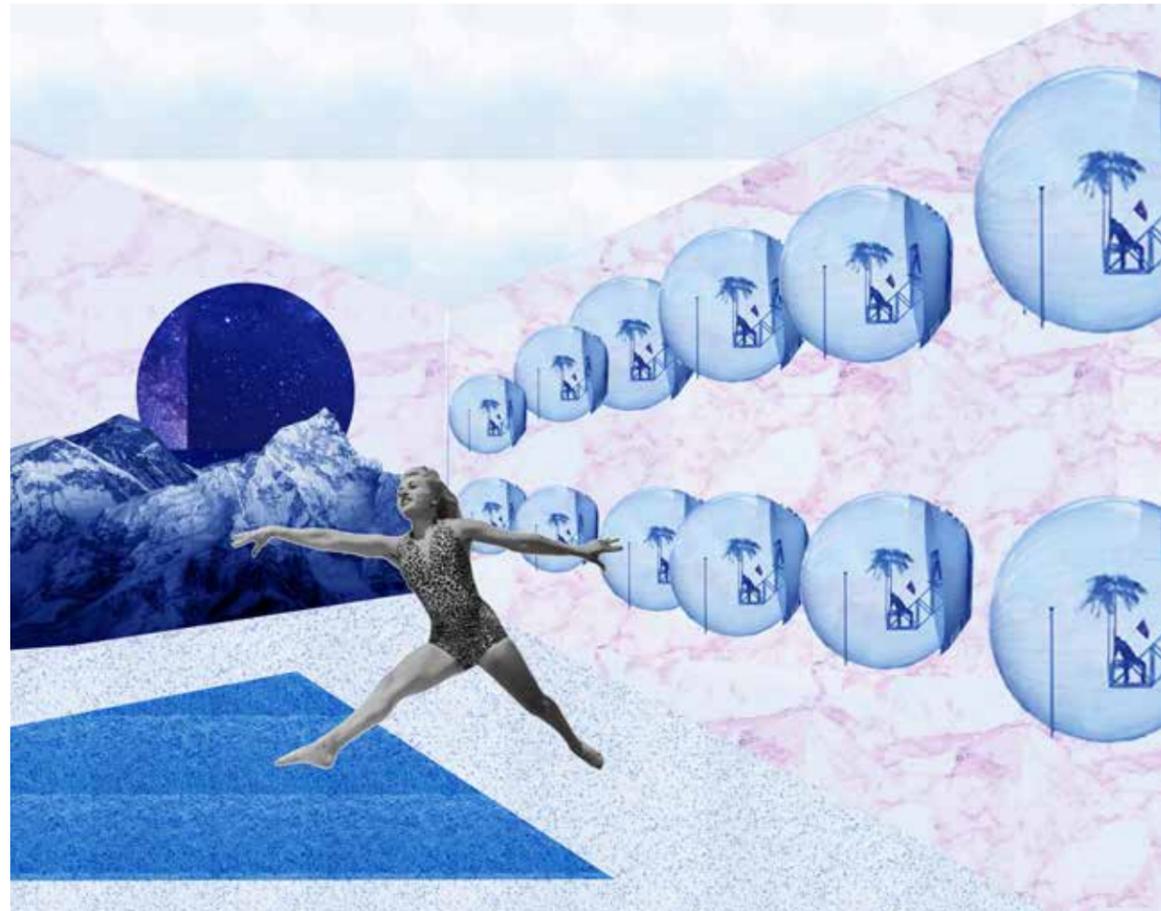
*Neele Thrän*





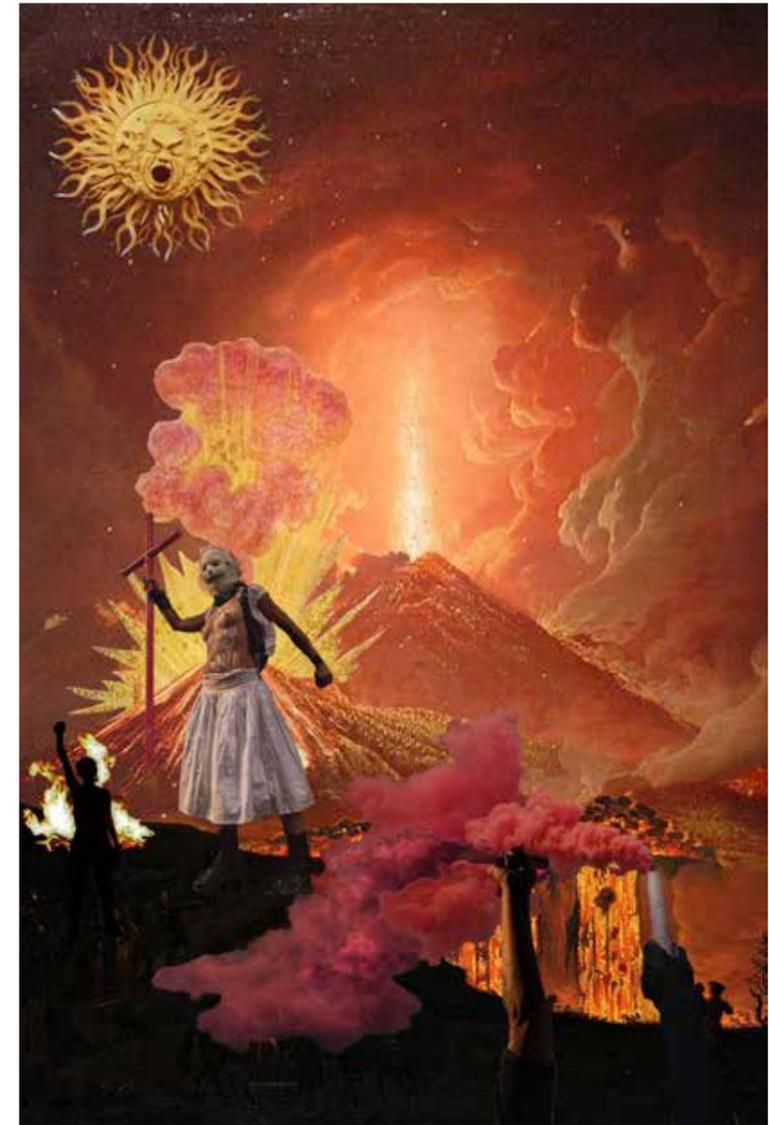


Christine Hartl

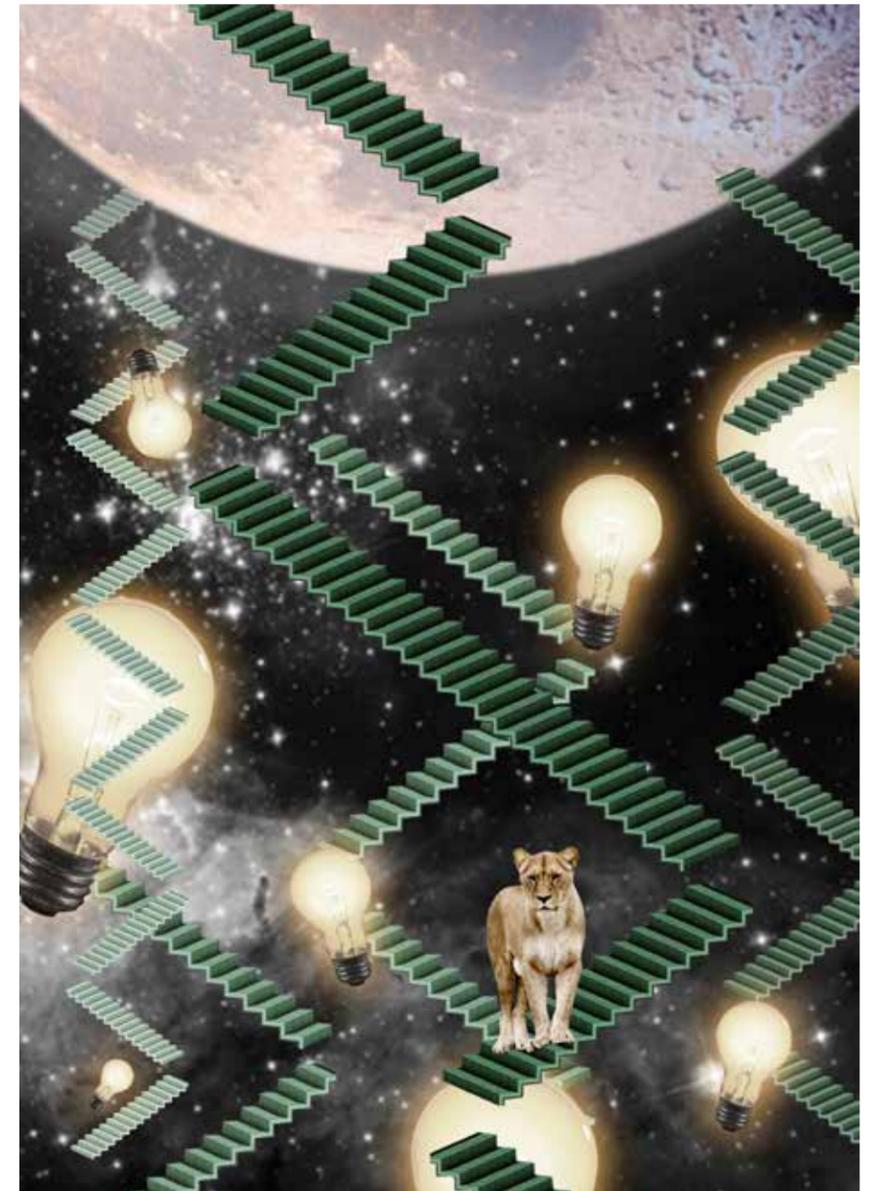


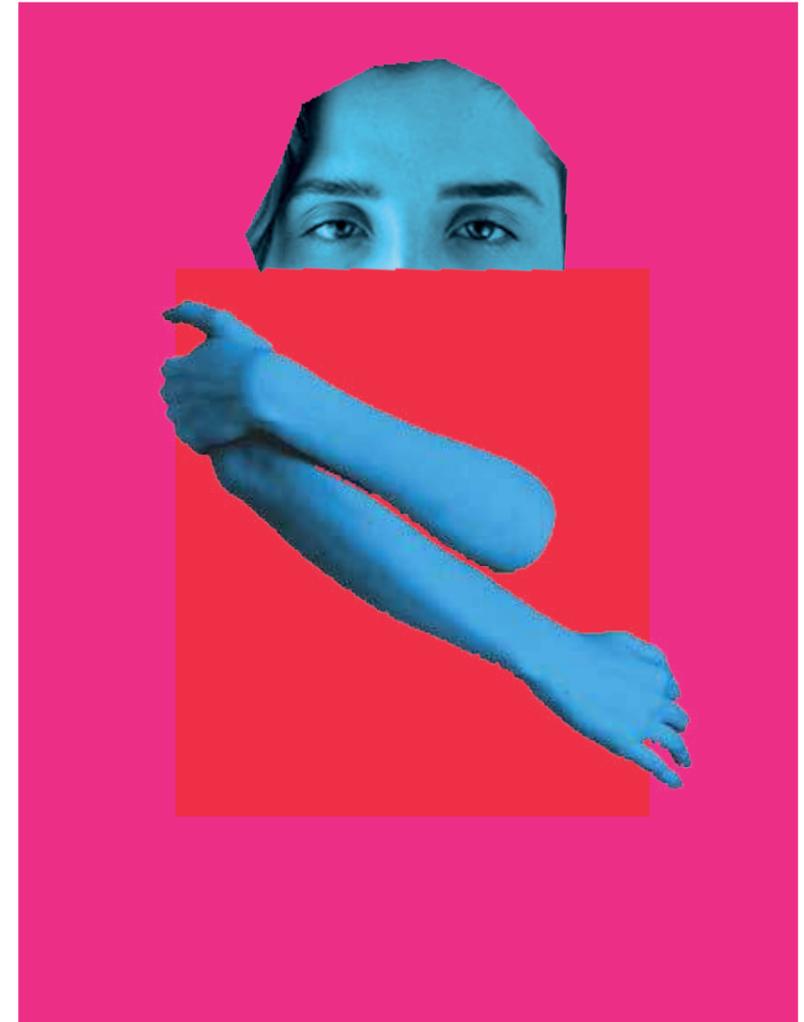
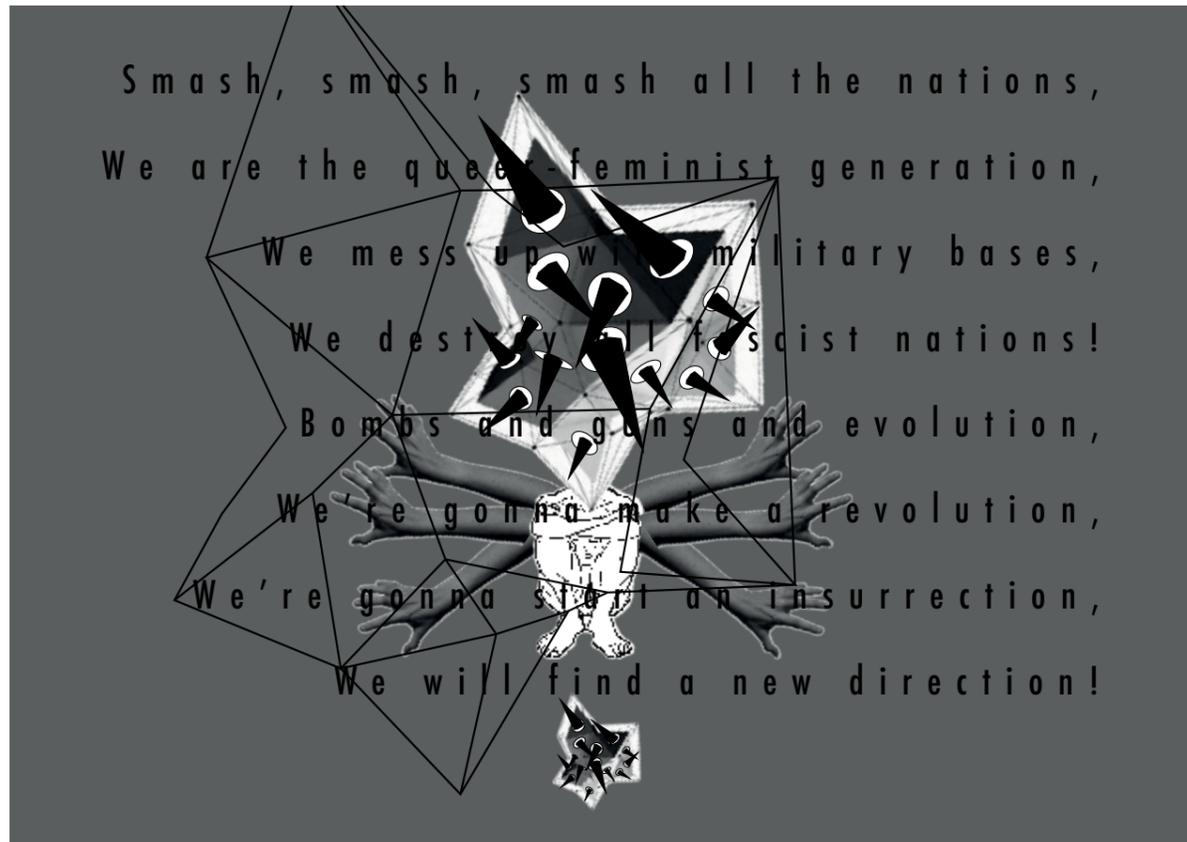
Tildem Kirtak



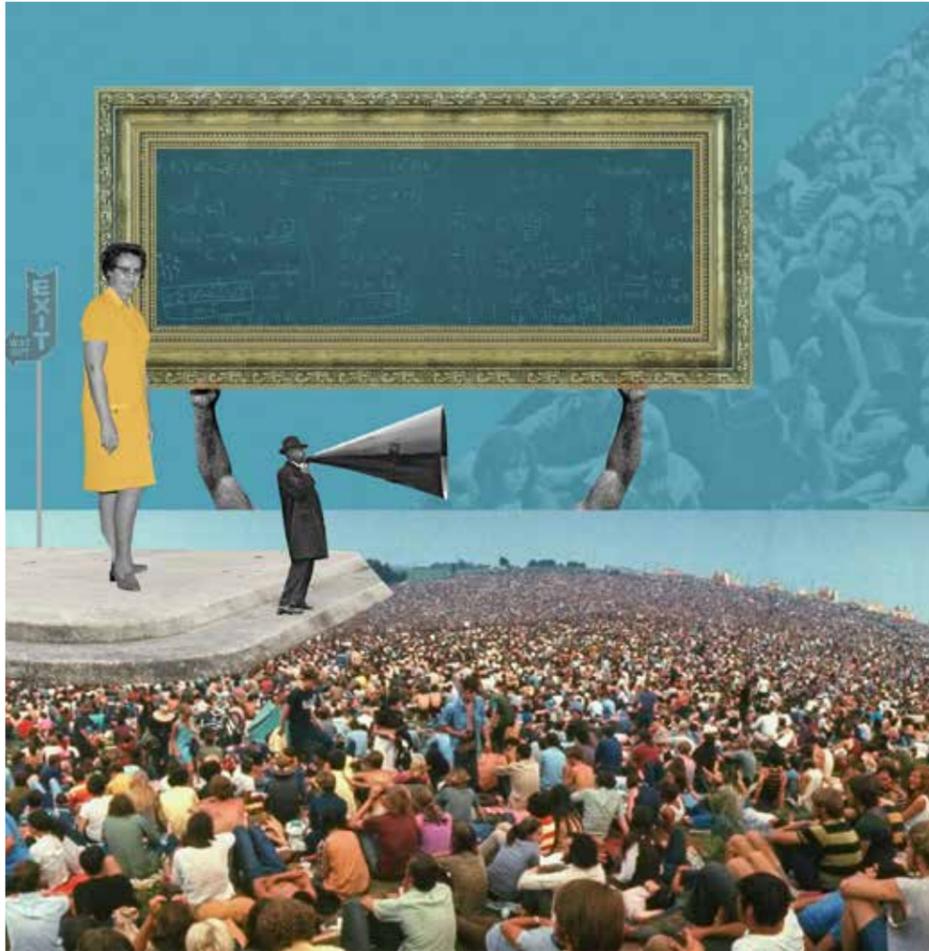


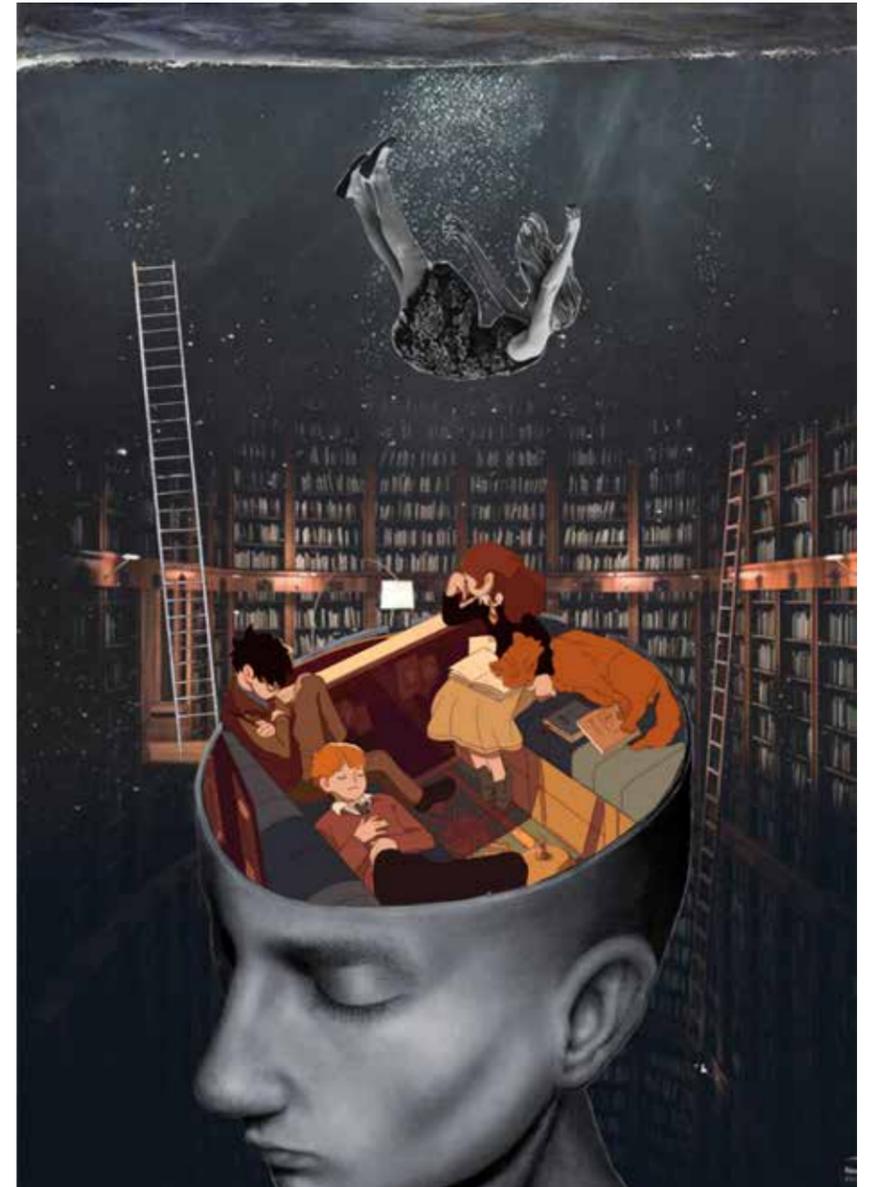
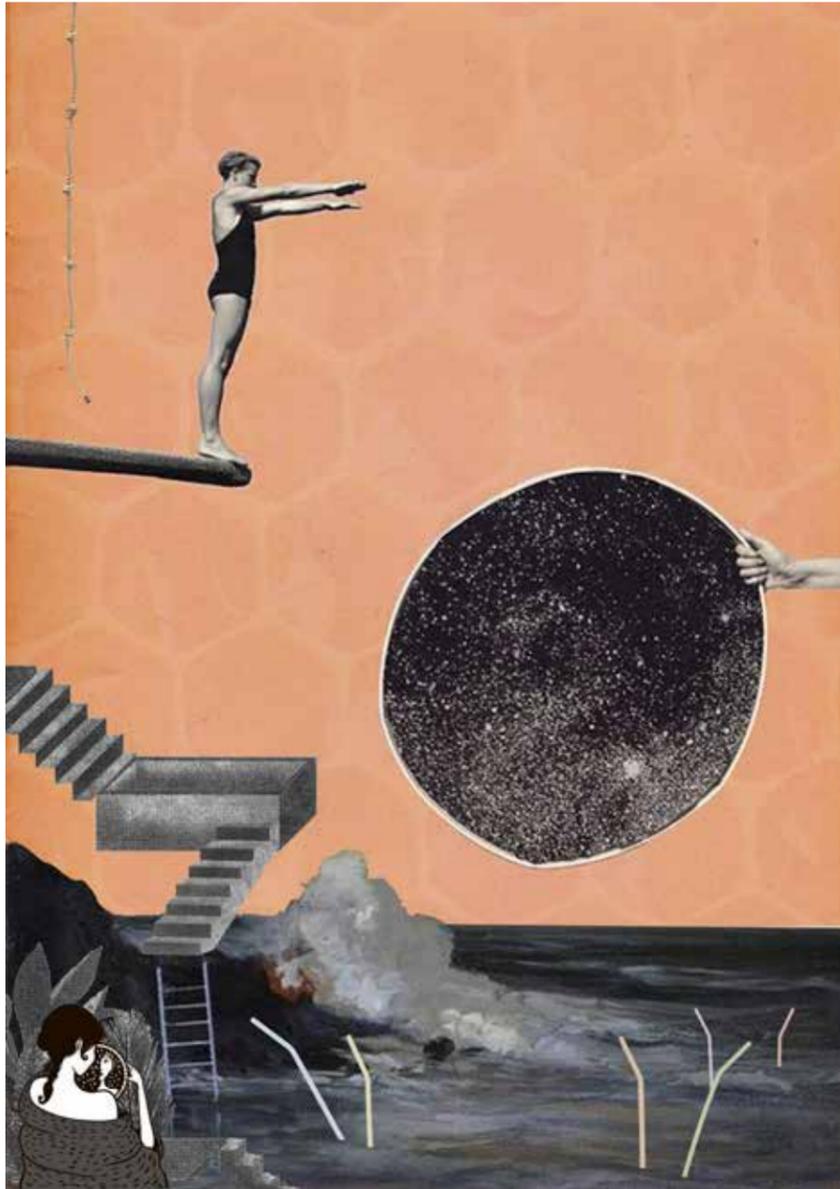
Rima Ubeid



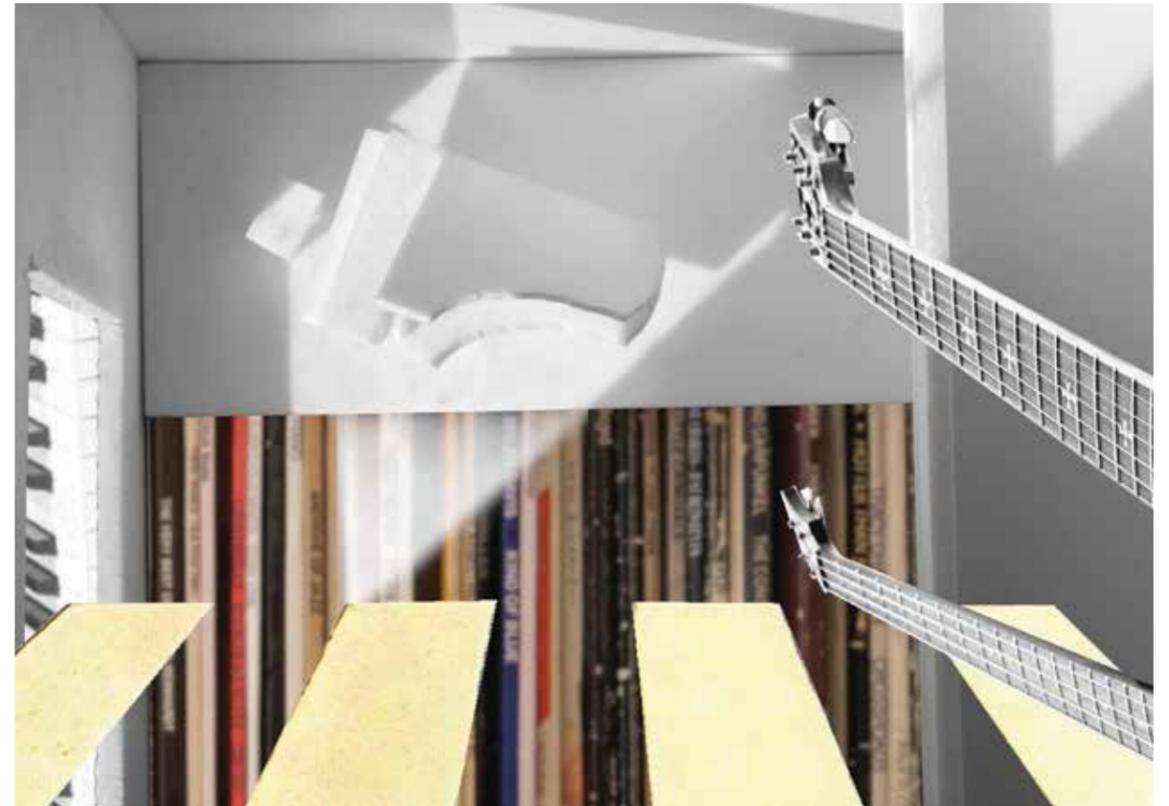


Miranda Rigby

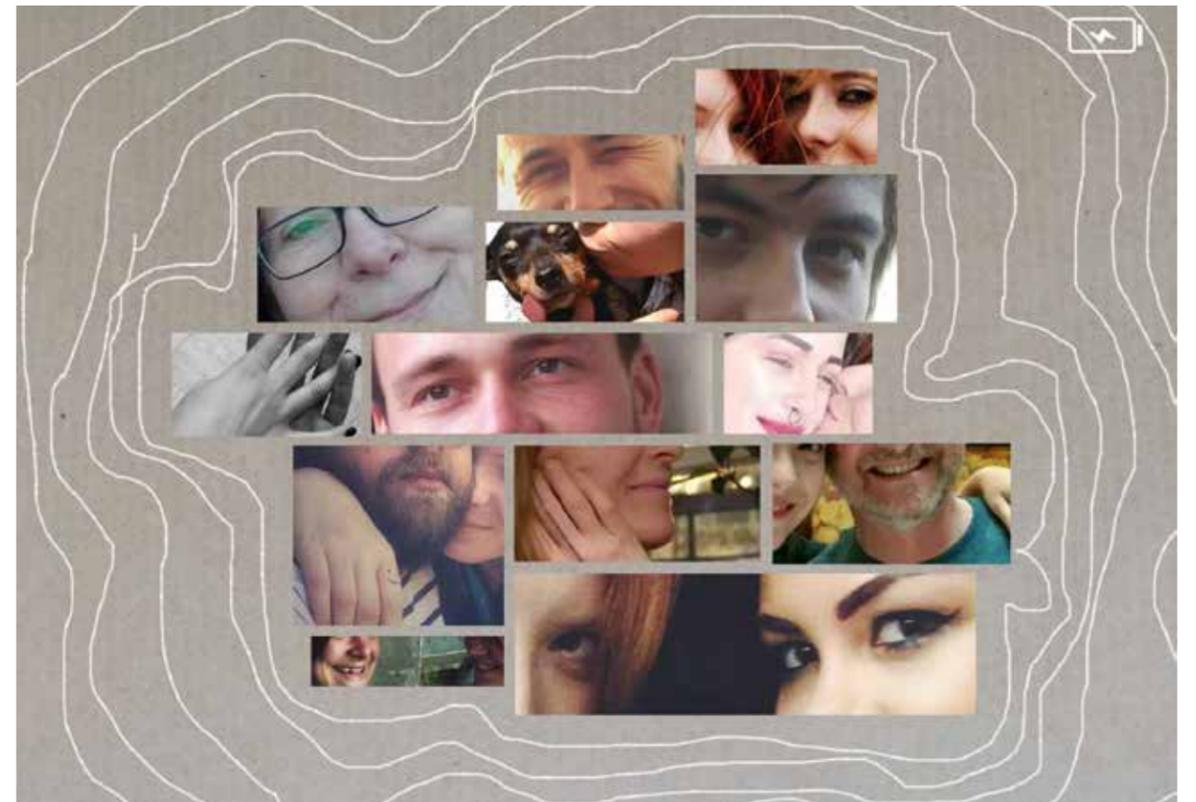


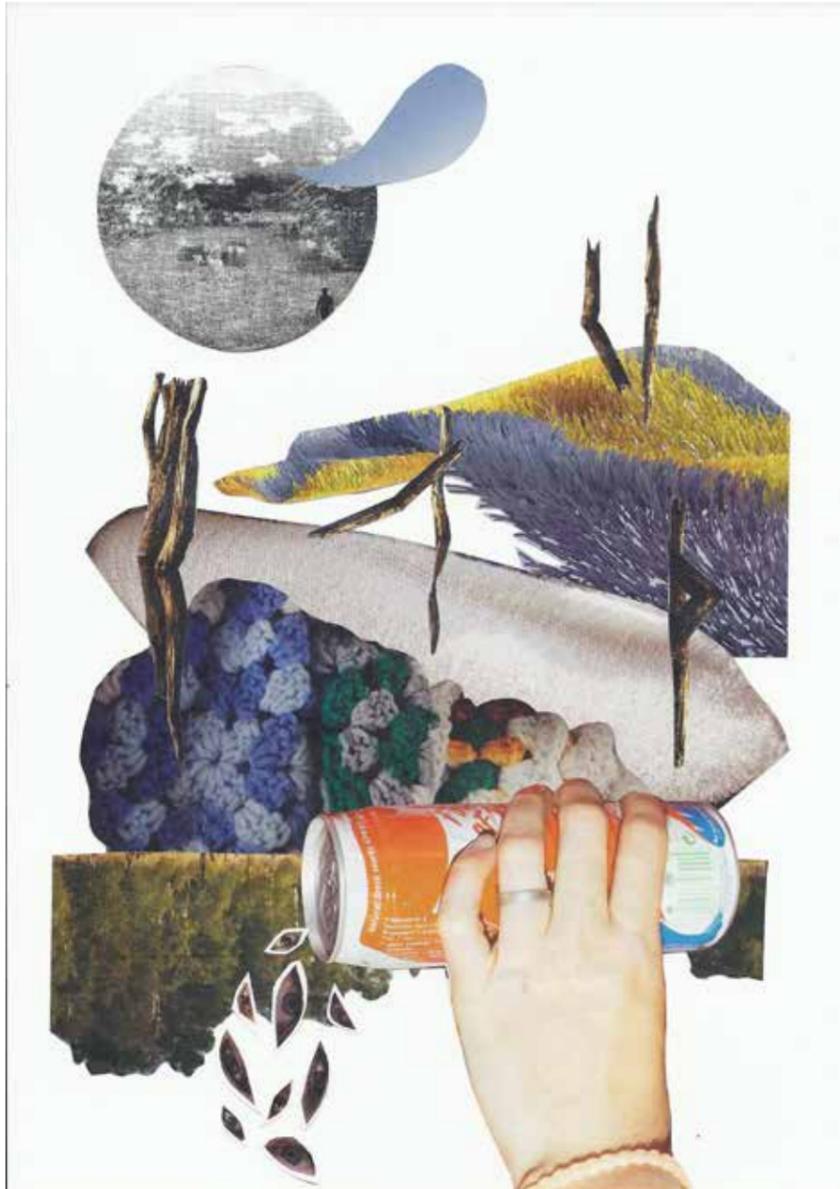


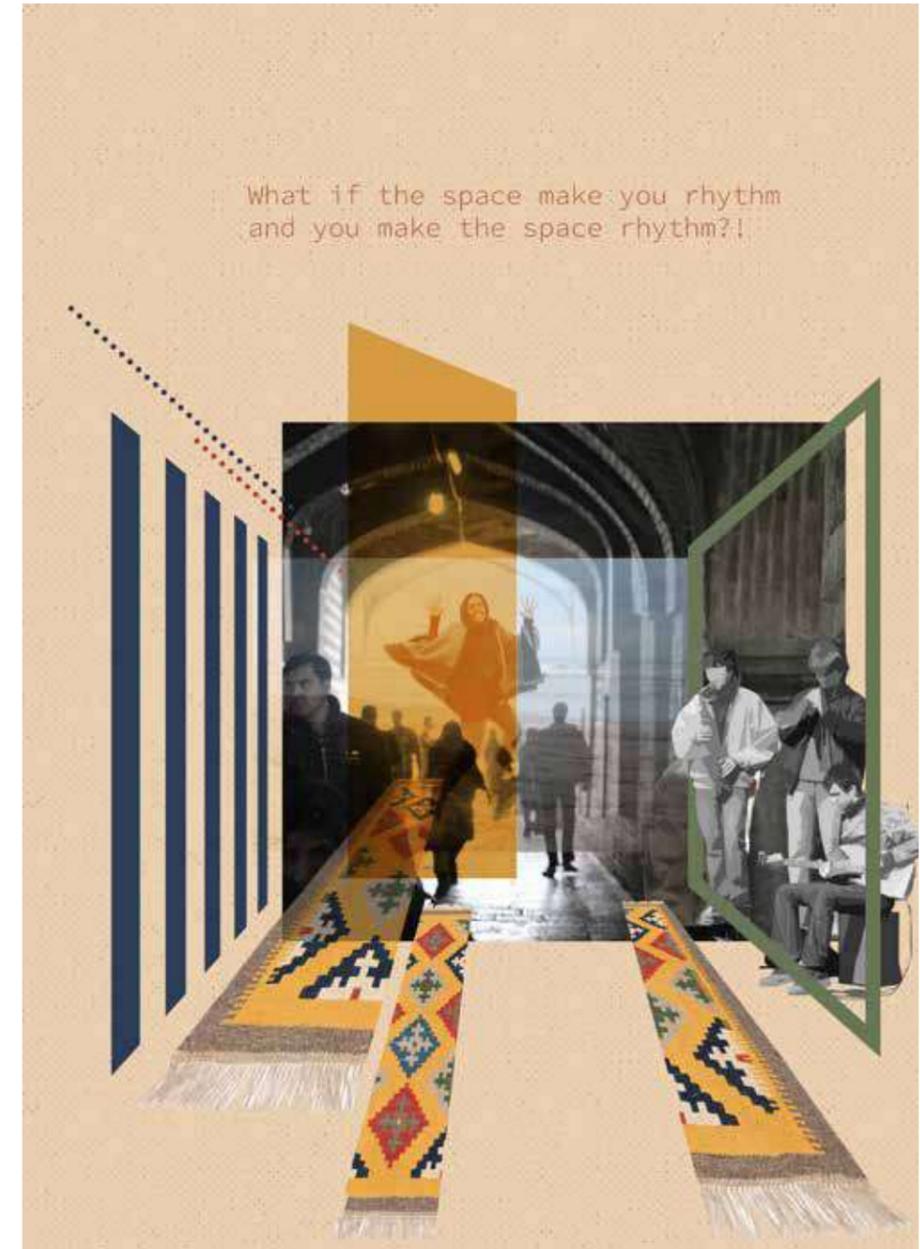
*Jakob Holtz*



Leoni Weyrauch







Veronika Zaripova





*“One of the most vital ways we sustain ourselves is by building a community of resistance, places where we know we are not alone.”*

*:: bell hooks*

In groups of two and three, students envisioned how to generate a preliminary design concept for a Survival Lounge at the TU Berlin. As a requirement, the lounge should be designed for individual use, small groups, and the occasional use of up to 30 people.

### Chapter 3

## Preliminary Designs

Students could fill the lounge with any survival tools of their choice and design the atmosphere and texture of the lounge with inspiration from the products of Assignment 3 (Survival Collages). They translated their feminist position into a spatial arrangement, experimenting with the question of how to communicate the function, flexibility, atmosphere, materiality, structure, and texture of the space through drawings and models. They also made use of several presentation modes such as animated drawings and short films.

In the mid-term presentation, students benefited from fruitful discussions with guest critics Prof. Jane Rendell from UCL and Hille Bekic from the Architektenkammer Berlin, a sponsor of this seminar.



# 03.01

Ilayda Birgül, Eda Düzgün, Jakob Holtz

The progress from our group's survival tools into the preliminary design is defined by the physical and mental spaces we created with our interactions. Self-awareness shows itself as your own image in front of a mirror in a restroom, as well as a table occupied by politics. When your interests become your survival tools, as in Sara Ahmed's book, you start building your mental spaces around them and sometimes even describe your self-awareness with them. Things we cannot do without, they are not our weaknesses. They are our playground. Our cultural surroundings and belongings start showing us our differences, but also our similarities. People who have the same playgrounds as us.

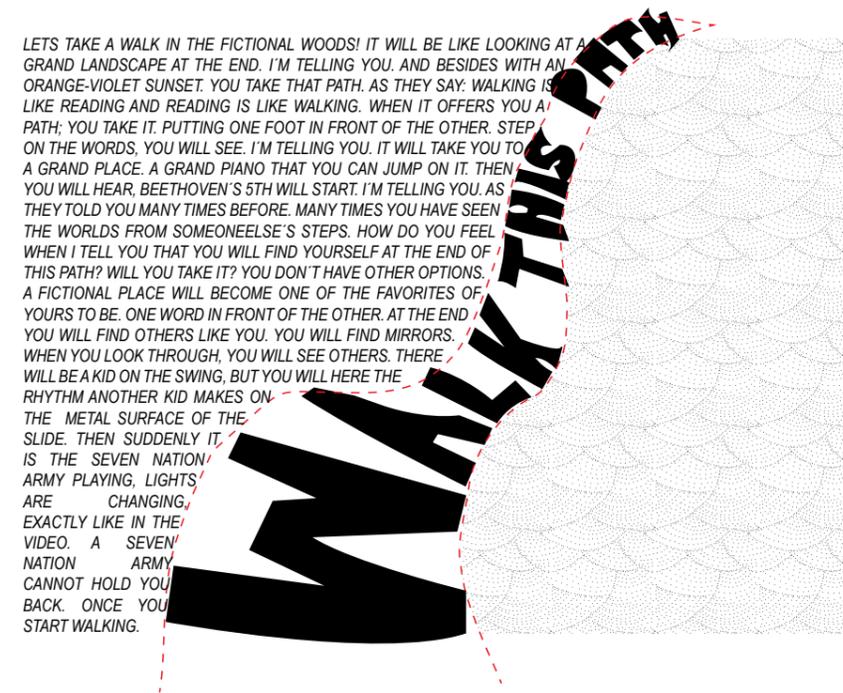
These are the links in between. A very personal expression starts inside, and easily can turn into a cultural expression. The roads and topographies might have already been created by someone, and can easily turn into your layers of being.



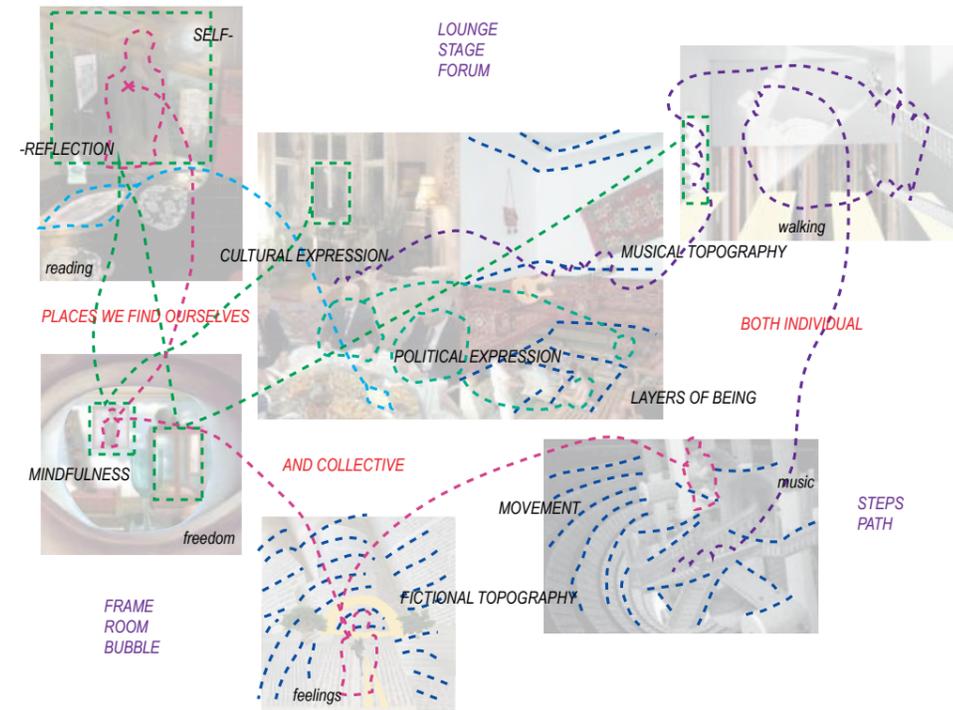
Our process investigates every non-physical topography we create and find ourselves in, and tries to examine the common ground between them. Some of them are self-reflection, mindfulness, fictional writing, music, political expressions... The preliminary design starts at this point, and aims to accommodate all of these.

Design itself proposes spaces in different varieties; dark and bright, individual and collective, quiet and noisy... but without order.

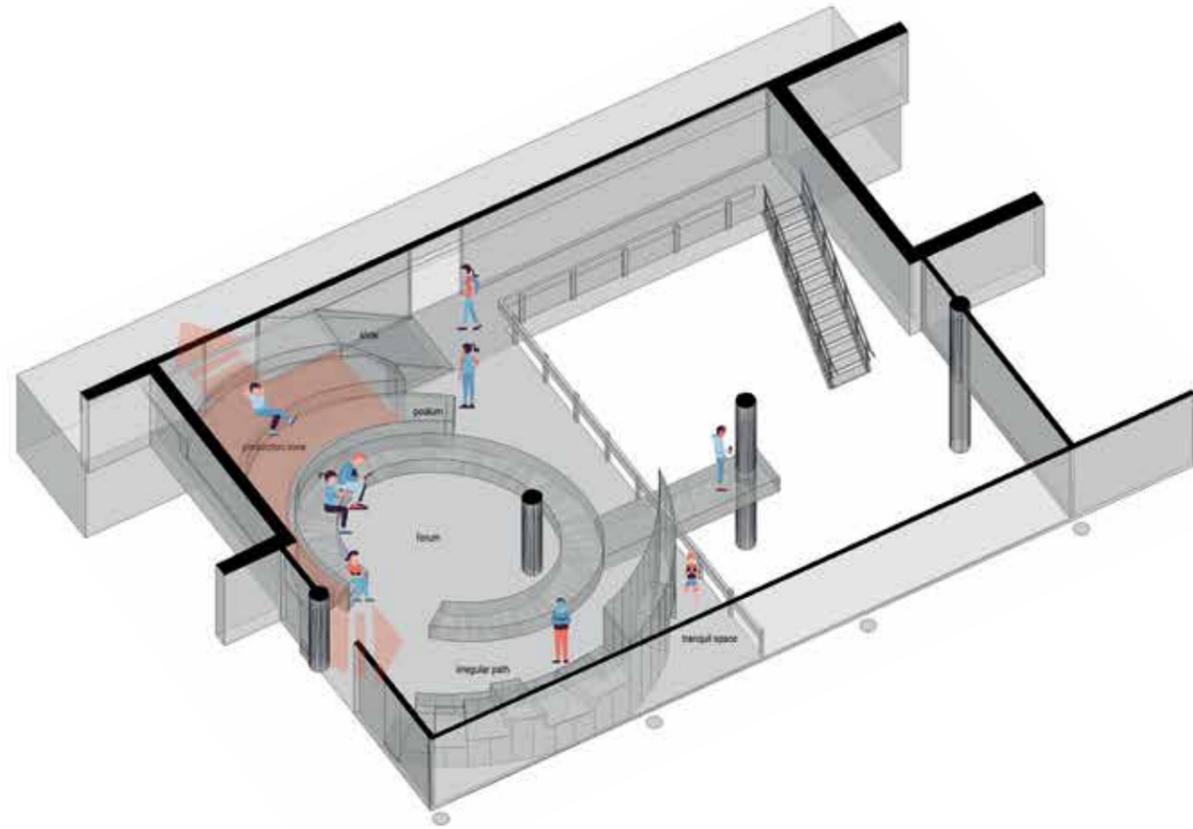
The forum area is in the centre of the room and has physical or visual connection with every part. Its oval shape enables crowded groups to make eye contact easily during discussions and similar events. The structure reaches out to the most closeted corner with a raising seating area like an amphitheater for a presentation like or theatrical event, while creating a dark and quite individual area underneath. This individual area has its own entrance from one of the doors of the room and an exit through a structure that you can only traverse on your knees. The entrance from the right side of the room is followed by a path to the balustrade, which offers another seating area and steps with different heights, which make different sounds when stepped on at the back. After the steps, there is the wall of expression with a reflective surface and another individual but bright area at the back of this circular wall. The path ends with a platform that extends outside the room and protrudes into the double height space of the adjoining room. The purpose of the platform is to connect with the room below, even when there is no event taking place in the lounge, and to let people know that there is a playground up there.



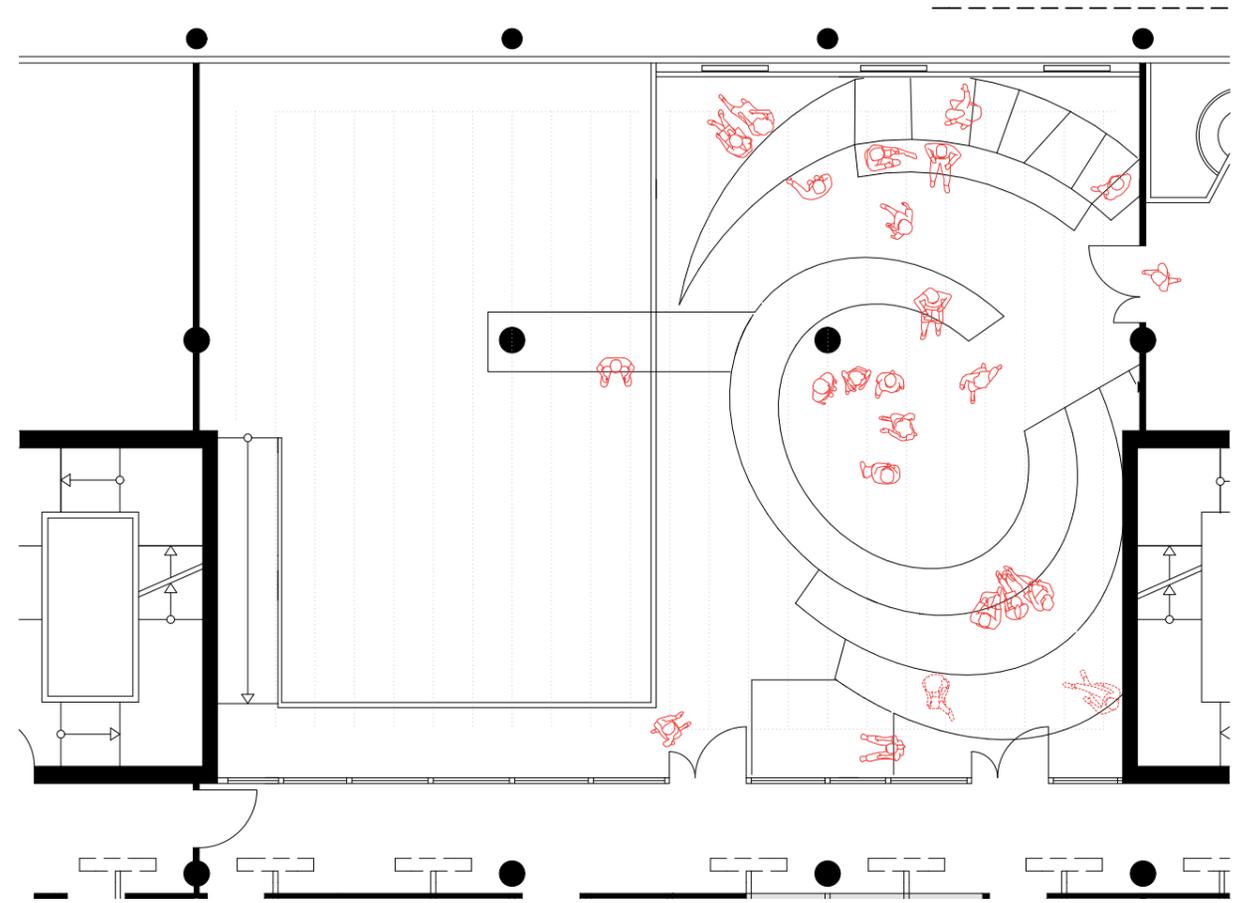
\ the walk



\ links in between



\ zones



\ plan





\ lounge



# 03.02

Serdar Ayaz , Gabriel Jacobs, Christine Hartl

The design proposal of our intersectional 'Survival Box' was based on the concept of Sara Ahmed's book "Living a Feminist Life" which contains a so-called Killjoy Survival Kit of things or objects that, "I know I need to do and to have around me to keep on going on". Starting with developing our individual survival tools in the context of the TU Berlin which were "acceptance", "the act of playing", "caring for something", "self-indulgence" we developed our own critical position on the benefits such a survival lounge could bring for us and other students of the Institute of Architecture.

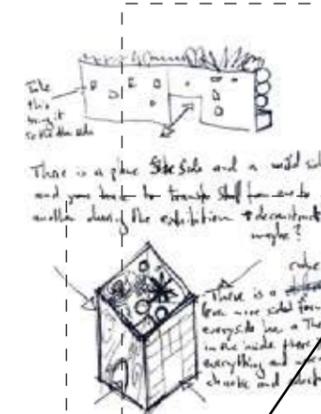
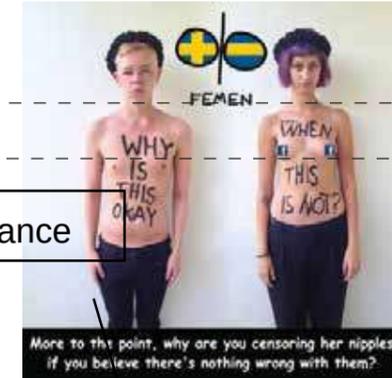
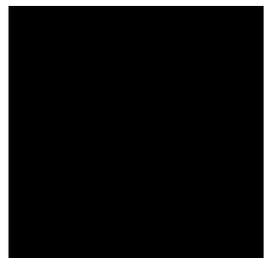
The concept of acceptance was a strong indicator for our design approach. We questioned ourselves how certain situations might feel in the context of the Institute of Architecture at the TU Berlin:

In our daily lives we move within different constellations of traditions, ideas and values, shaped by our surroundings, people and different social instances. We defined those parameters as a group of acceptance. The concept of acceptance in this case was strongly linked and connected to self-acceptance. We believe that self-acceptance stands in a co-relationship to these shaped values (group of acceptance) and the idea is to encourage users to leave this (group) of acceptance from time to time in order to shape, redefine and widen our own values and perspectives.

To exemplify, for those groups we delicat-ed two different zones on the façade of the lounge and separated them into a professional and a social area; in both groups different values and skills are important and expected. These areas are shaped through adapters we added to the outside walls, which encourage certain activities. The adapter on the 'profes-

sional' area consists of three walls that could be used as presentation or exhibition wall, but which can also serve as a single working space. By designing the lounge as a closed box with two narrow entrances, the transition to the inside space is a conscious act of changing spheres.

This inside space is, on the one hand, as disconnected as possible to the homogeneous plywood façade, with suspended fabrics blurring the actual contours of this basic geometric square and with a heterogeneous, colorful appearance, but, on the other hand, it is quite dependent in a constructive manner on these resilient and solid elements. We wanted to create a room of contemplation and rest, where there is no need for social interaction. The visitor is just welcomed to reflect upon the overwhelming visual impression, relax and maybe listen to some music. The conceptual interpretation of our feminist approach also finds itself in the way that the inside on the tent is built. In contradiction to the way the box was planned, in which it is based on a precise wooden construction grid with a very predictable outcome and where everything is planned down to the smallest detail, the inside of the tent will be produced collectively by a process of the spontaneous collection of colorful fabrics varying in texture, material and size. And then by knitting them all together in workshops without a regulatory curation, a 'messy' and uncanny tent-like space could be achieved. As a consequence, there is a dialogue between the inside and outside of the box which rejects the idea of coexistence and contradictions.



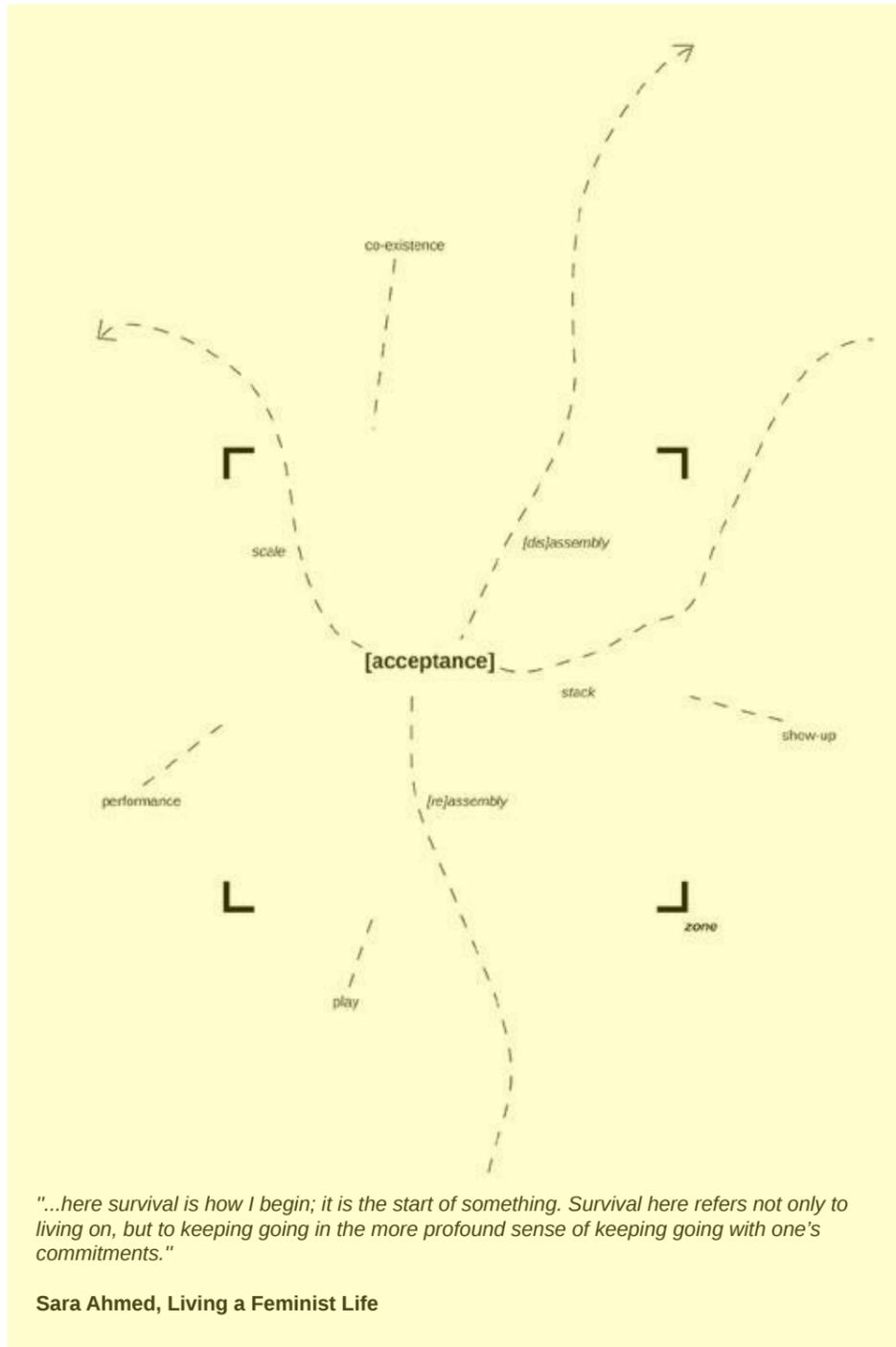
acceptance

play

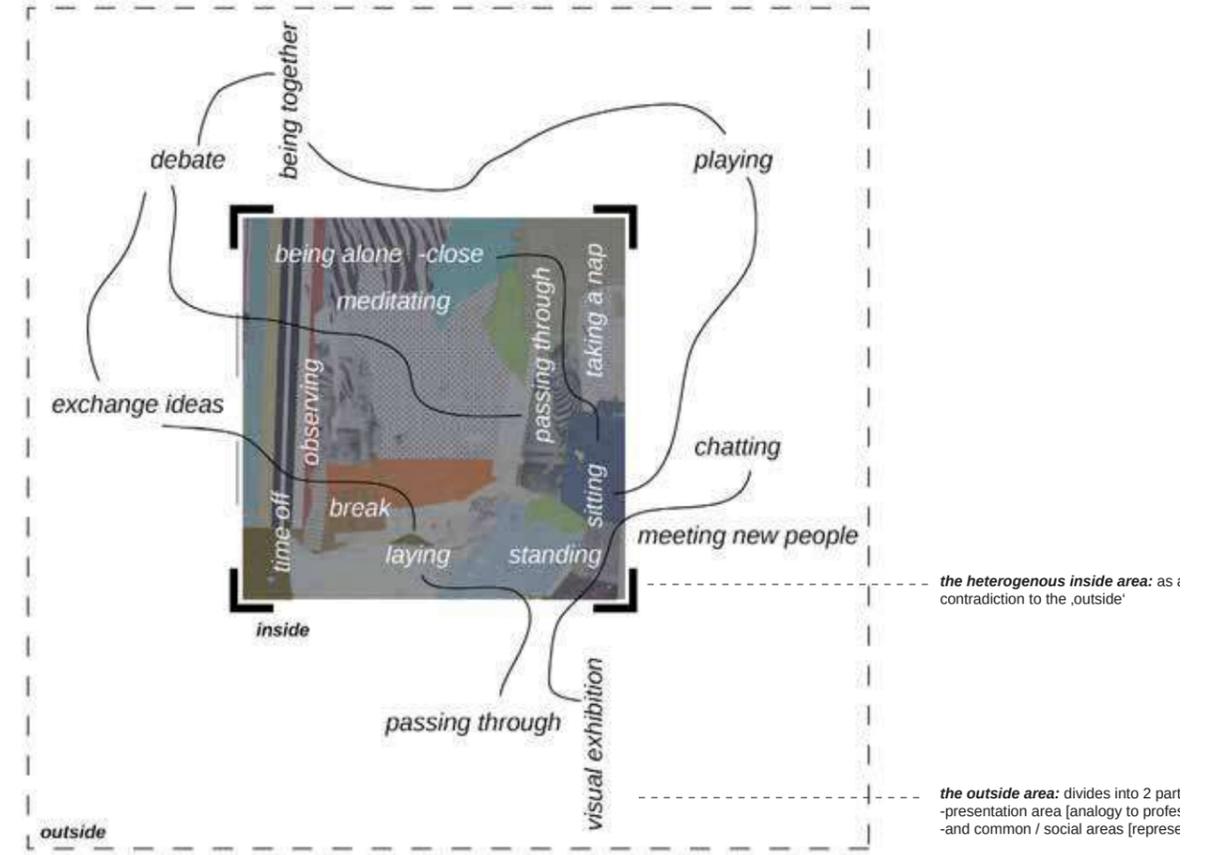


show-up

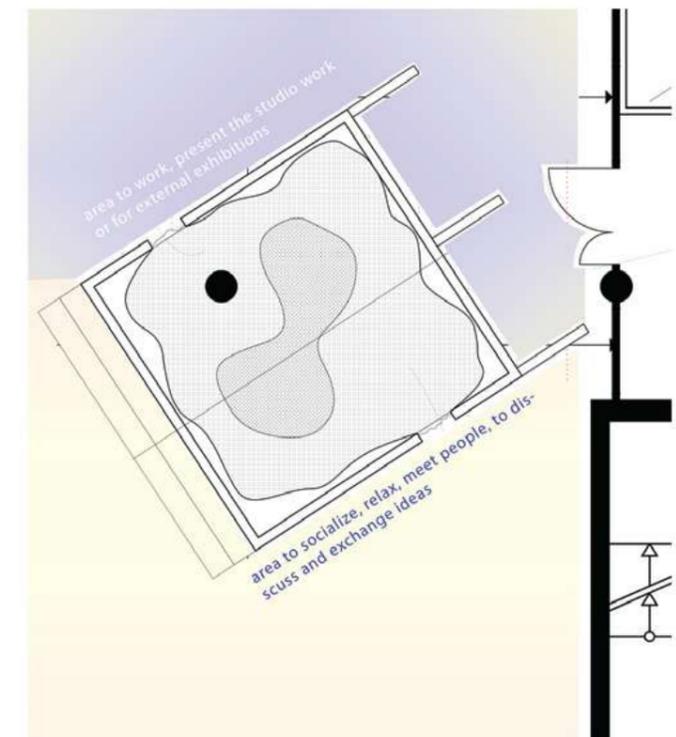


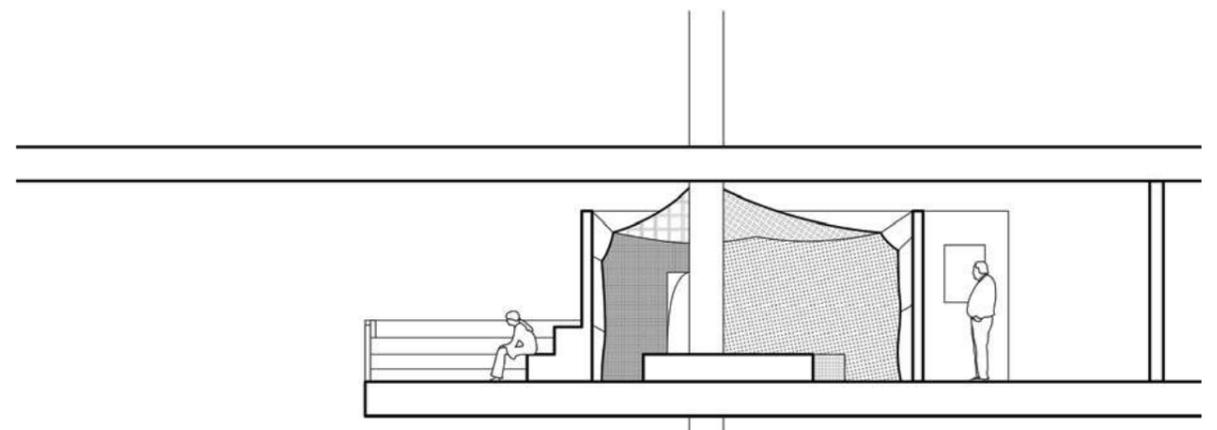
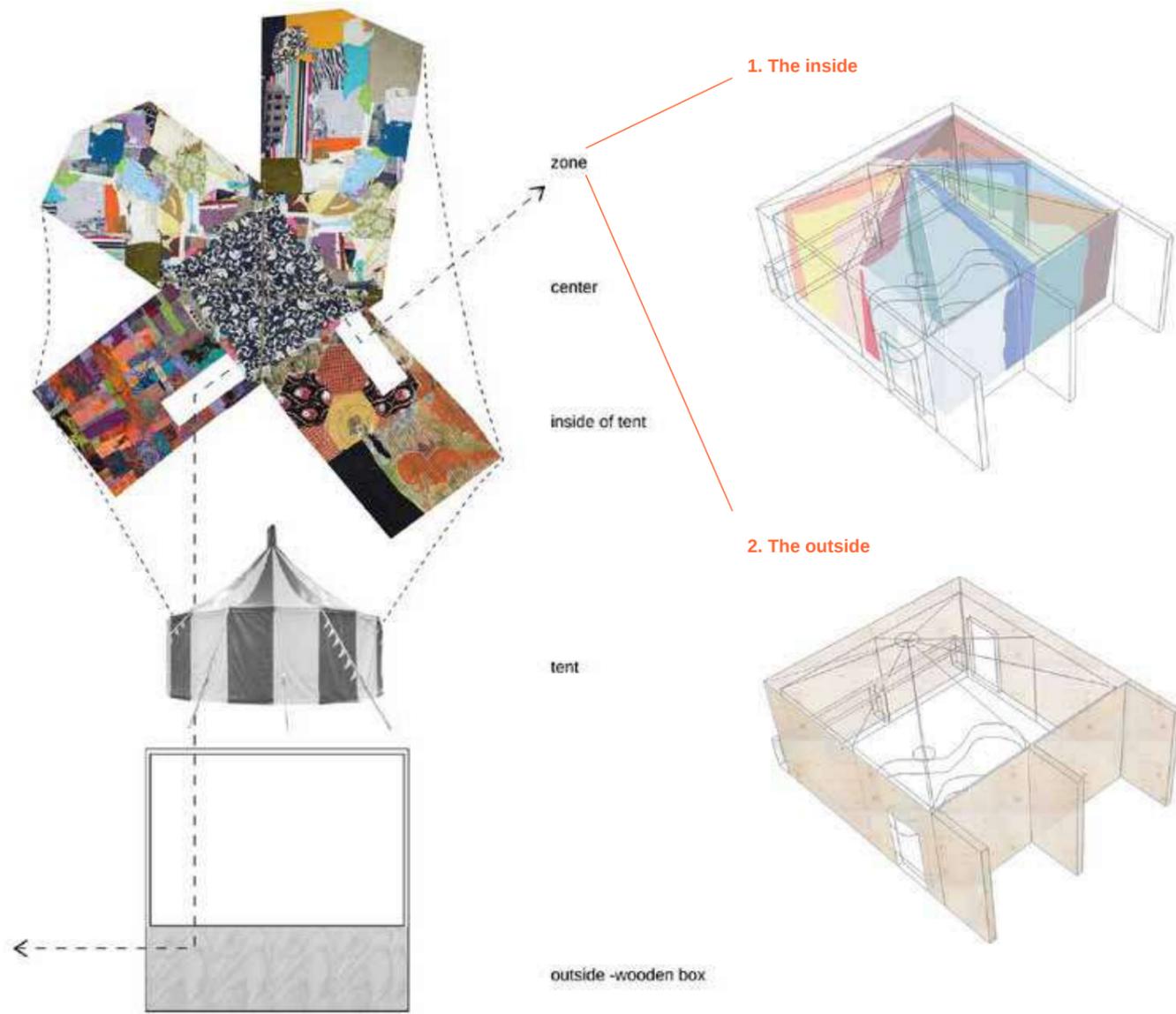


\ spatial transition

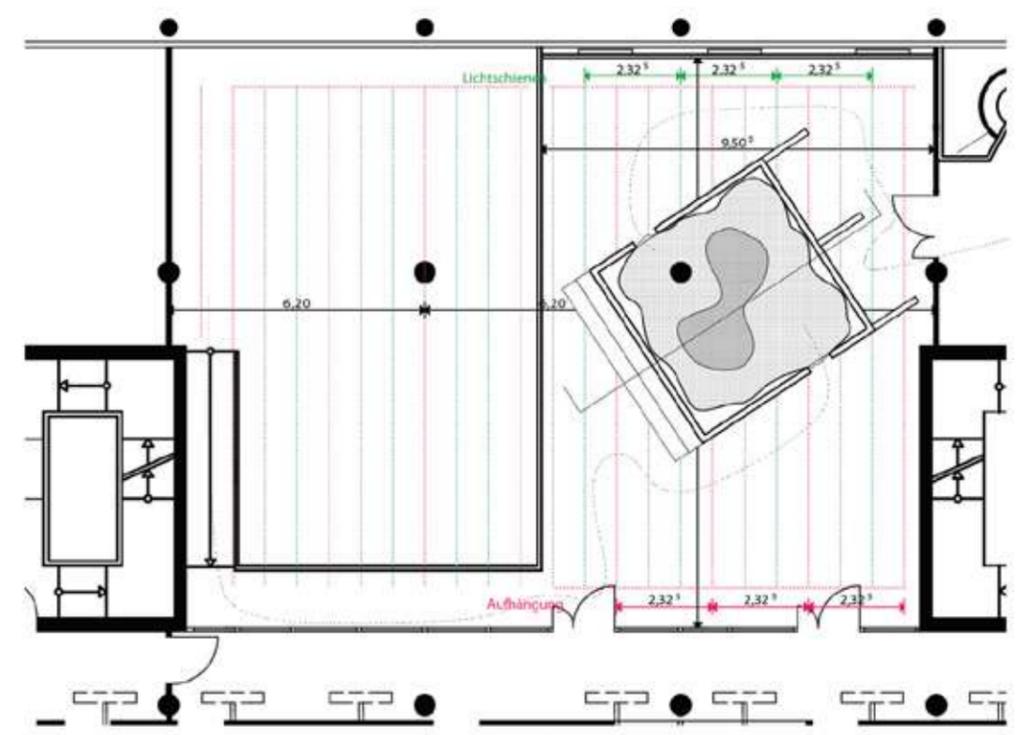


\ modes of occupation





\ section



\ plan



### 03.03

Natasha Nurul Annisa, Sena Gür, Rowaa Ibrahim

#### \ Design process

In previous assignments, students collectively gathered their personal survival tools and developed spatial collages based on them. Our group's individual collages thus touched on the tools 'expression', 'interpretation', and 'vulnerability' as these relate the most to our personal experiences of feminism. These tools, we feel, are often bound together in the form of a ritual: a sequence of activities expressed through gestures, words, postures, objects, and rules.

So deeply rooted are some rituals that they become a habit or tradition, a standalone entity. Historically speaking, many rituals in both religious and secular sense have tended to exclude women\* or to allow women\* to serve only in various subordinate roles. In our survival lounge we would like to try break this tenet and work with an intersectional feminist ritual.

Looking back at our tools, we opted to define our ritual through several aspects: time and discontinuation (where the generic time ends and the 'ritual' time begins), familiarity and form (sculpting the space as the ritual itself), adaptive posture (enabling one to express oneself through different spatial settings), action and imposition (individual and collective feminist process), and interpretation (rearrangement of meanings).

#### \ Design result

Transforming the ritual into a spatial setting, we deepened our discussion around the theme of topography. We are interested in how nature, with its organic rules, formed very different features like hills and valleys yet enabled these to transition effortlessly to each other. We would like to adapt the same

possibilities to activate a feminist discourse: in exploring one's bodily postures (moving, sitting, standing, leaning, laying), one unconsciously opens and eventually unearths their own expressions.

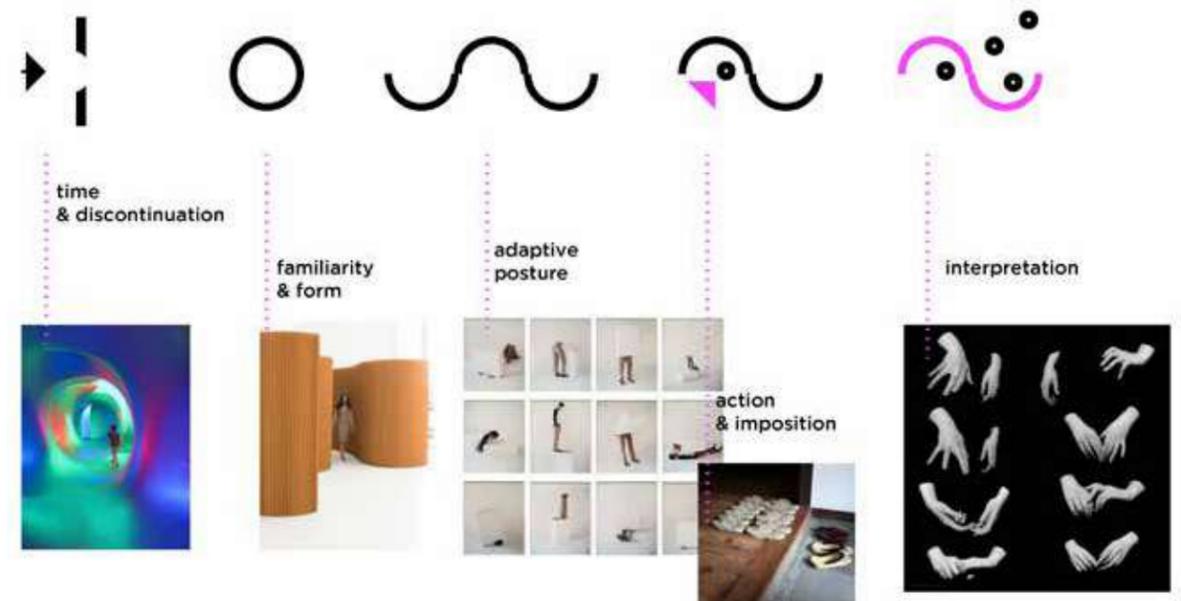
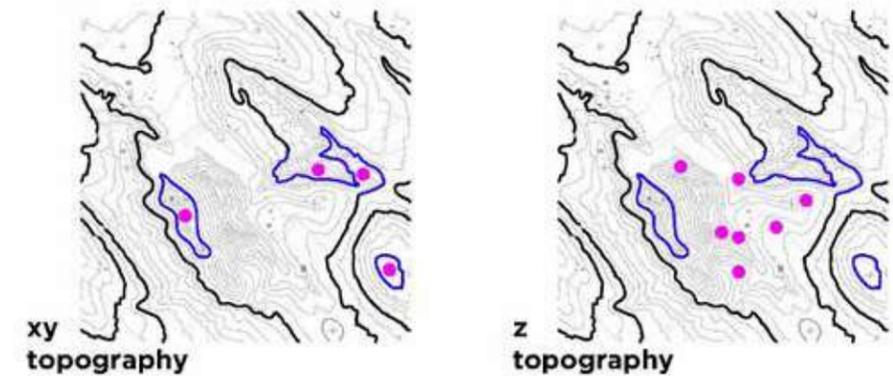


In the lounge one's expression in the form of different bodily postures emerges as reaction to the curvy contours of the (z) axis. The topography of the (x,y) axis inspires the spatial formation and the initiation phase, where it divides the lounge smoothly into smaller and bigger areas to accommodate gathering with oneself or with others. Complementing such diverse morphology, we opted for a visually homogeneous surface that acts as a canvas and calls for leaving traces using the tools of pencils, pens, crayons, or markers. Just like the topography of nature the lounge organically grows through traces that are left, immersing one into a landscape of text and ideas.

"00. Enter individually 01. Leave something of yours (shoes) 02. Take something of mine (crayons, pencils, pen) 03. Please use accordingly... (Your shoes are safe with me)."

#### \ Feminist discourse

Through the lounge we sought freedom of expression, of interpretation, and of vulnerability—core processes that made thoughts on feminism possible. It will enable oneself to open up and see oneself in new ways—to question the status quo and existing (im-)possibilities. A refuge for one will then grow as a refuge for more. And yes, 'the more the merrier' applies to feminism too.



SCAN ME!

with you phone's camera to see the "Ritual Topography" concept video



SCAN ME!

with you phone's camera to see the "Gathering Thoughts" video  
:: an experiment on ritualistic expression



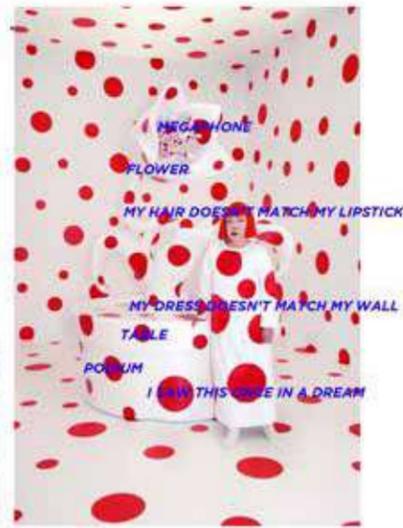
set up your space and make yourself comfortable  
 set up your space and make yourself comfortable



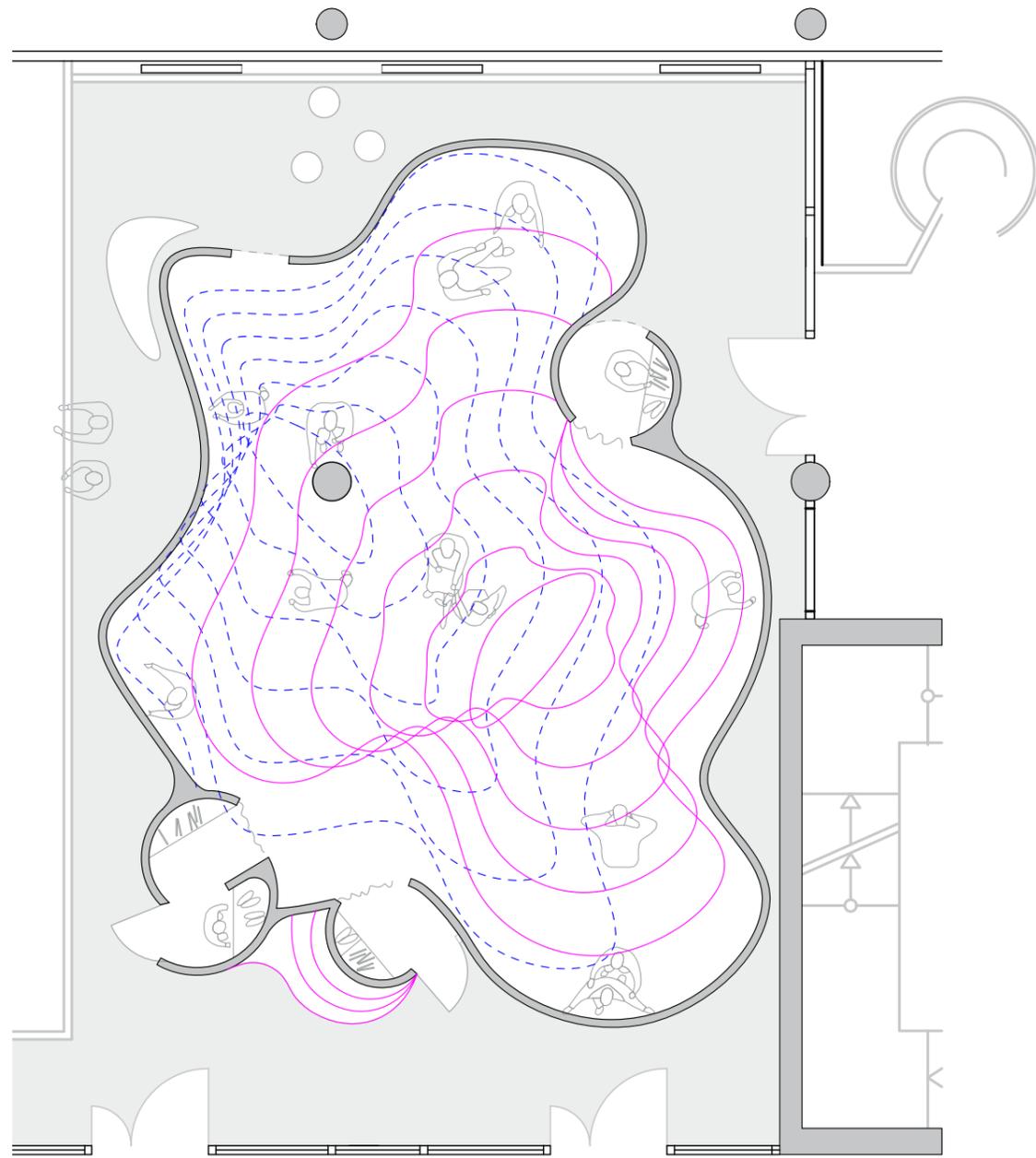
how  
comfortable?

tools of expression

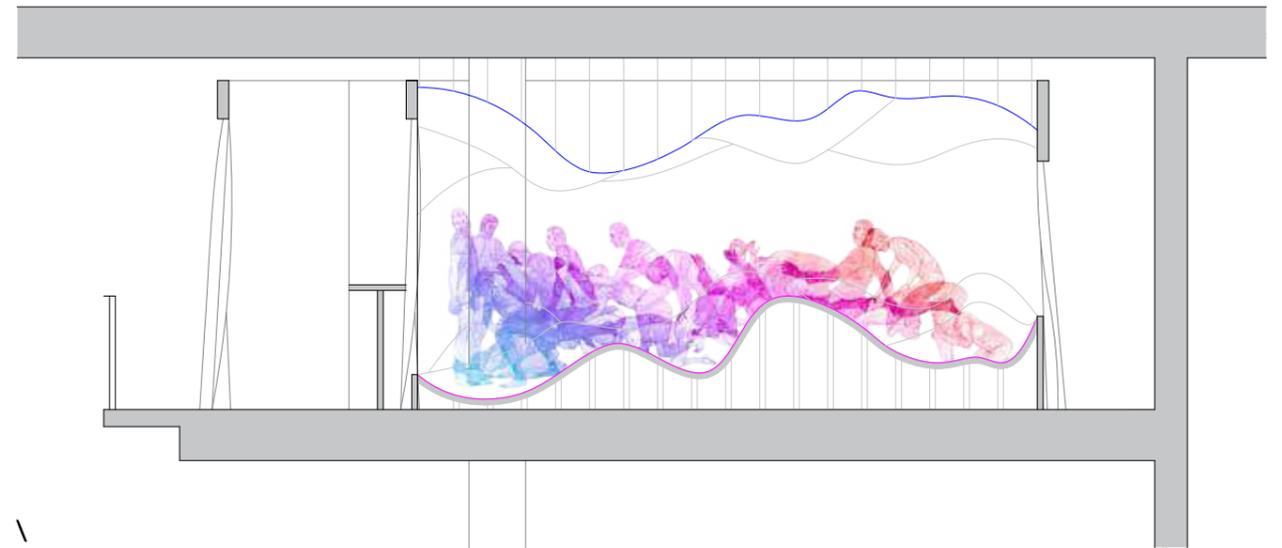
dictate posture during exchange



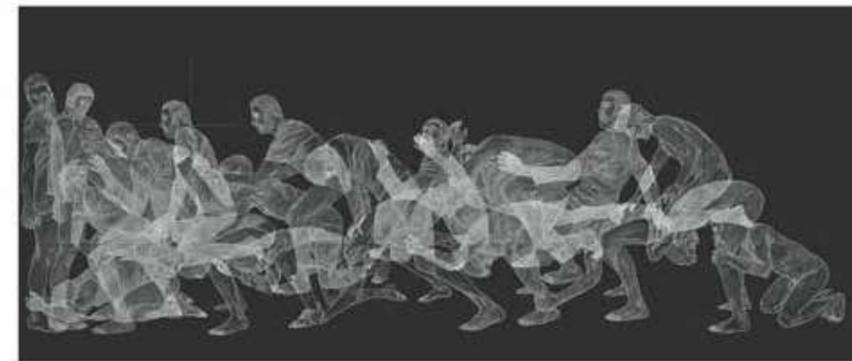
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materiality



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plan :: modes of occupation

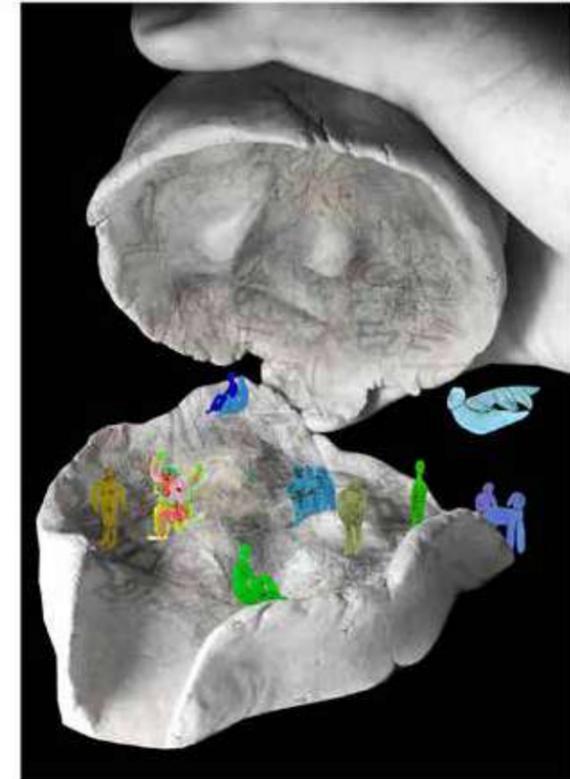
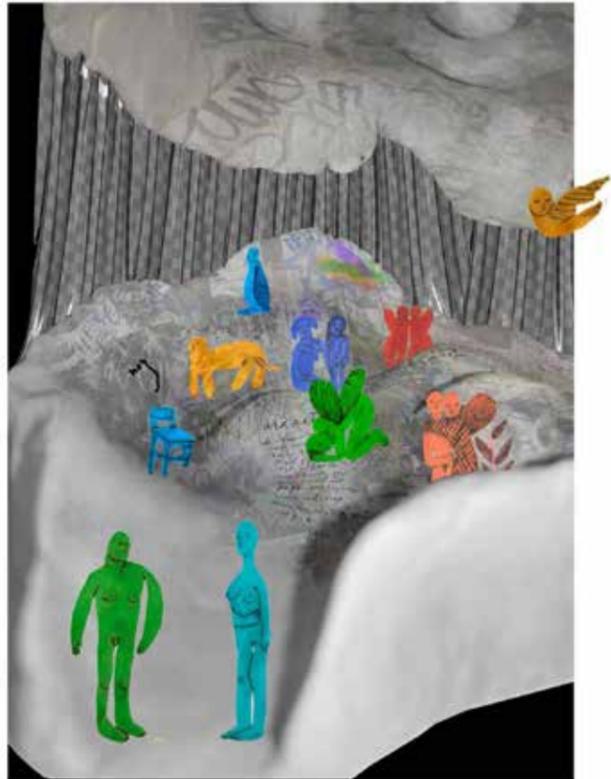


\  
section :: modes of occupation



\  
morphologically diverse  
+  
visually homogeneous space





## 03.04

Neele Thrän, Merlina Stephens Dupeyron, Miranda Rigby

### \ Design process

The Survival Tool that inspired the design of our lounge was courage. A set of words, feelings and emotions served as a starting point to achieve our purpose. To have courage is a consistent and unknown journey; sometimes frightening, confusing and tough. It is a journey within ourselves and one of overcoming fear. It is getting up and raising your voice even when you feel nervous about being observed, yet once you dare to have courage you feel powerful, protected and free. Everything becomes easy and clear. On our way to achieve these feelings through architecture we looked for elements that would help us provoke courage in the participants. Components such as mazes, stairs, platforms and obstacles shaped the concept of the journey while the final sensation of safety is a sheltered and soft space; a place for sharing with other guests.

### \ Description of the design

The Survival Lounge consists of multiple panels arranged in a labyrinth that eventually open up to reveal a small circular stage. The panels are mirrored and split into sections. They are mounted on a central pole that acts as an axis allowing the sections to rotate independently of each other. The panels are scattered throughout the space, standing at 2m tall and each fixed on their own base, creating a labyrinth without one specific path. The panels are spaced 150mm apart and, should they want to venture off a path and explore, visitors can rotate the

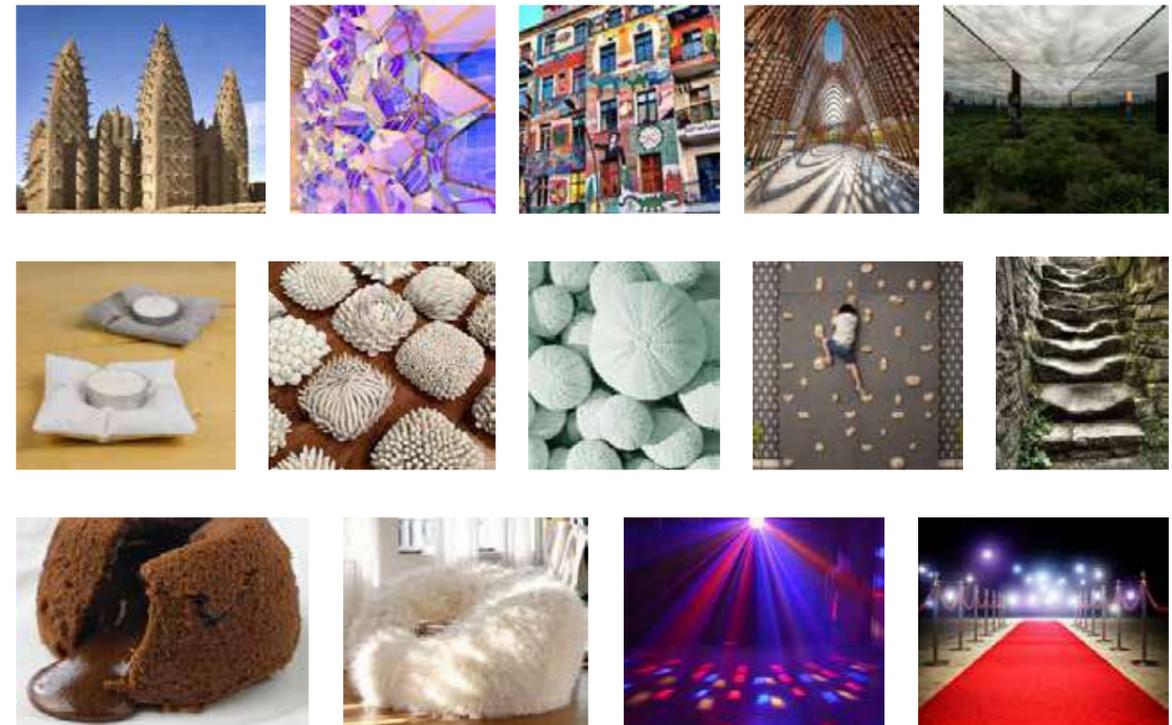
sections and squeeze between the panels to make their own path. The open space consists of a circular raised platform and a series of soft seats for people to stop and pause. The raised platform is a space for people to engage with each other or perform: displaying their courage. There is coloured and varied lighting in the space that bounces off the mirrored panels, to, on the one hand create more confusion in the space but, on the other to give a playful environment that encourages people to express themselves or dance.

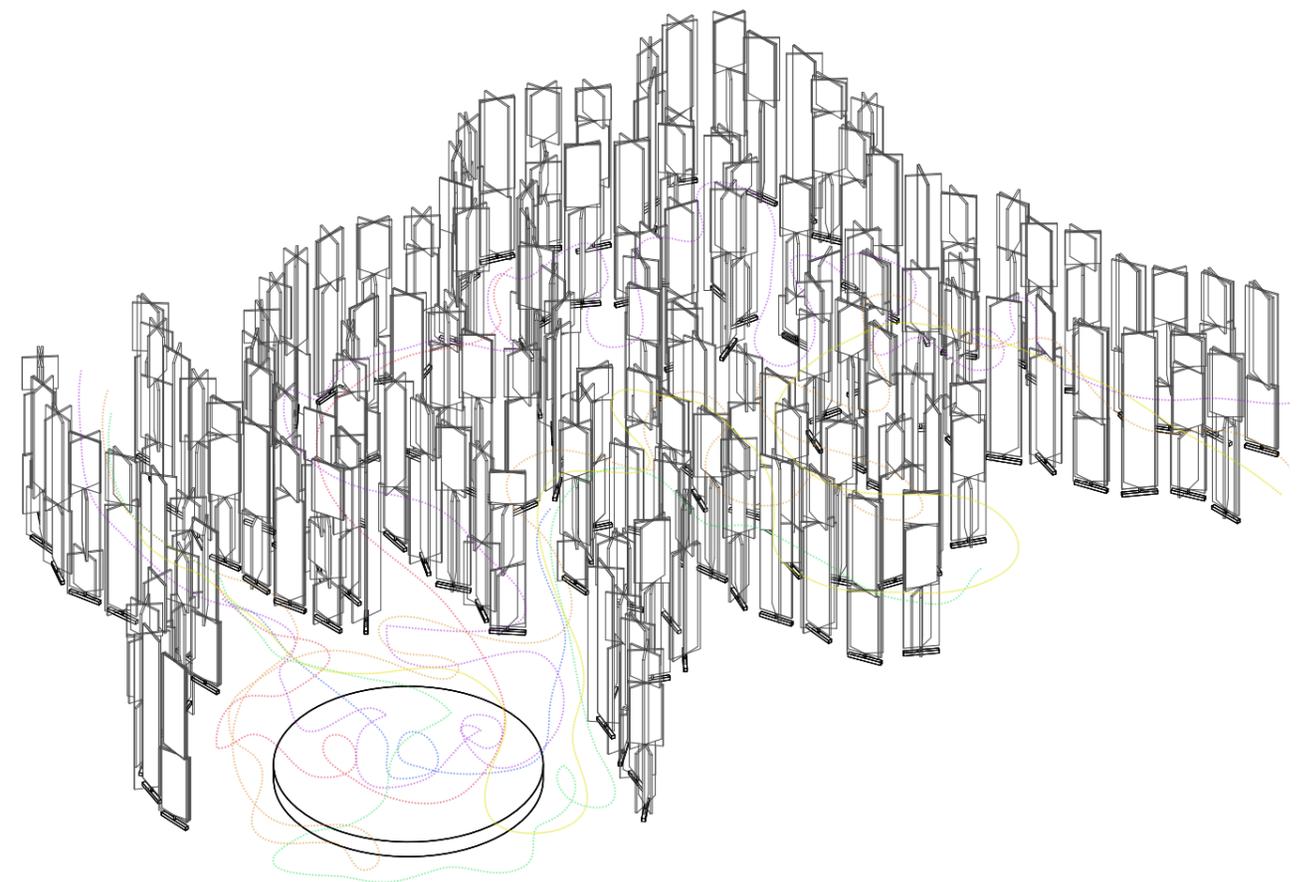
### \ Feminist discourse

As we were working with our own experiences regarding how to survive in this world, we realized we wanted to express and show visitors of the Survival Lounge what it means to struggle in order to win. That it is a journey which is not linear and it is not always clear how to proceed. It is a journey on which you experience negative feelings, such as confusion, and you have to reassure yourself. Life is about surviving and keeping hope alive. There will always be someone in your way, ignoring you, trying to make you feel small or to stop you. If that is the case you should have even more reason to claim your space, take it and find your flow! Blossom into your full self. You will gradually get stronger and people are waiting for you at the end to celebrate your journey. Don't forget that you're not alone.



**FEAR. CONFUSION. REASSURANCE.  
BE SLOW. BE FAST.  
FAKE IT.  
YOU WILL MAKE IT.  
DANCE. BLOSSOM.  
LIKE FIRE.  
YOU ARE PROTECTED.  
YOU ARE NOT ALONE.  
YOU ARE EVERYTHING.**





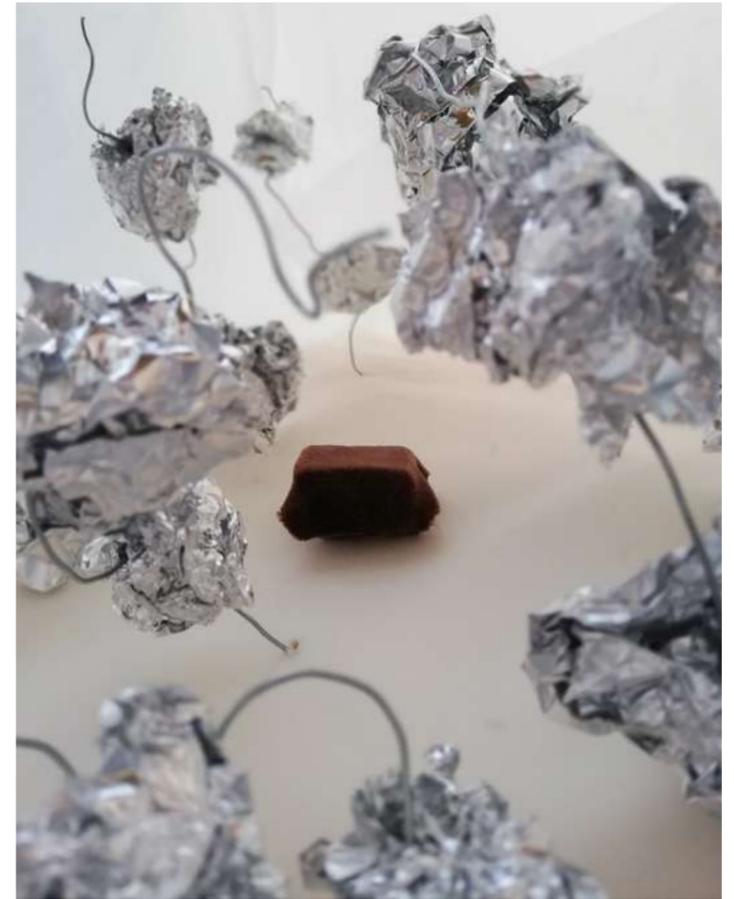
\ isometric :: modes of occupation



\ section :: modes of occupation



\  
physical model



## 03.05

Tildem Kirtak, Katya Kropacheva, Nikita Schweizer

### \ Design process

As a group we were drawn together by our initial collages which shared common themes of water, submersion, solitude, and gathering. We defined our survival tools based on Sara Ahmed's "Living a Feminist Life" and on our own experiences with feminism and survival.

Settling on immersion, doubt, and gathering, we equipped ourselves with this three-part tool-set. These tools support and flow into one another; they cannot exist in isolation. We explored their role in facilitating a feminist space and discourse, especially focusing on the unique potential of doubt. We asked what one needed to do to be able to dwell within the doubt; to sustain it. Because doubt is instrumental in feminism. It is a positive thing. With doubt there is questioning, conversation, learning. It enables a feminism which is diverse, inter-sectional, and inclusive. In acknowledging this we too noted the importance of choice, knowing that every person doubts differently. We sought to create a variety of spaces, where one can rearrange alone or together.



The tools have a temporal nature. Through this, we positioned ourselves in "in-between" spaces, and began to work within the liminal zone. The Liminal Zone exists between the supraliminal and the subliminal, occupying a position at, or on both sides of, a boundary or threshold. We analysed and investigated

different types of liminal spaces, questioning their potential, the freedoms, and the limitations within them. We looked into what creates liminal spaces, and how to capture this temporality. How do you hold a moment, or stop time?

### \ Design results

Carrying through the idea of liminal zones into our space, we retained important features such as the threshold and temporariness. We sought for an "in-between" space, where there is overlapping, when individual space blurs with common space, where you cannot tell the time of day. There is a timelessness within the liminal zone. Instead of frozen moments, we experience a dynamic flow of space in a tidal-like nature. Time-lapse photography became instrumental in our design process.

You leave your shoes and your worries at the threshold, and fully immerse yourself in the ritual of the space. One enters into a place with dimmed lights and a soft floor, a place where you can just relax. The transition of our survival tool of doubt into the reality of the lounge is subtle. In creating an otherworldly space, we sought to take away certainty, and the architectural elements we would usually use to perceive space and scale. This enhances the idea of doubt. Unable to see the outside world, visitors are detached from the passing of time and the factors that enable you to register it.

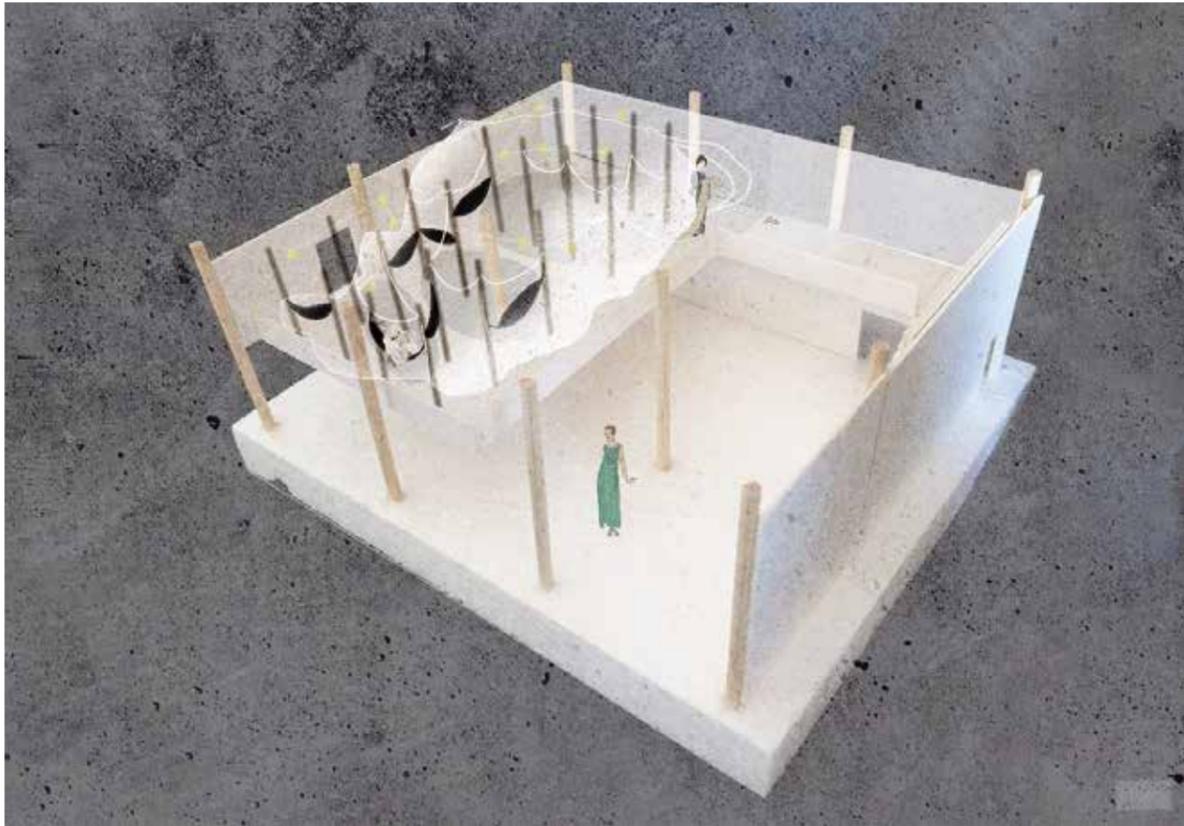
### \ Feminist discourse

The fabric surface is three-dimensional and in flux, creating a thick space. A cloth cocoon engulfs you, merging wall, floor and ceiling. As it is adjusted, the canopy requires collaborative effort and negotiation. As one person alters the space for themselves, this creates a ripple effect on those around. While still holding places for both individuals and groups, conversations in the main space create a duality between the individual and the group. It challenges the ideas of individual and collective feminism.

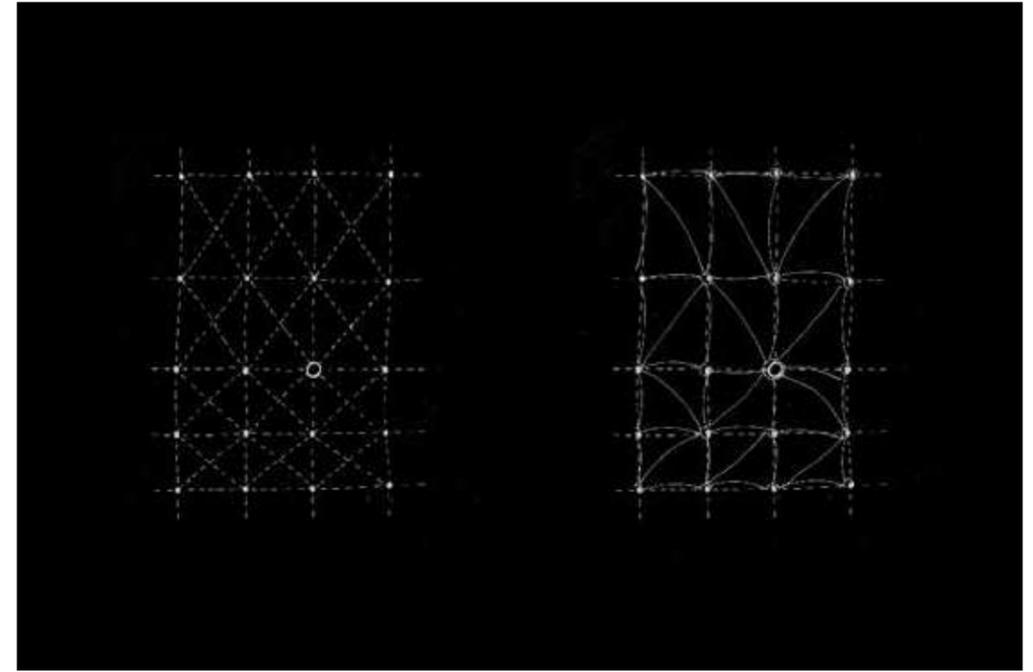
Creating a welcoming and accessible space for everyone, we thought about different modes of occupation. Most of the time this space serves as a real "survival lounge",

where students can gather strength, relax and watch inspiring videos with feminist content, projected onto the fabric. Another important mode is the time of lectures with feminists topics and like-minded meetings. We sought to create a place where no one is afraid to be themselves, where all are accepted, respected, where users have the choice to sit in solitude or converse as a group.

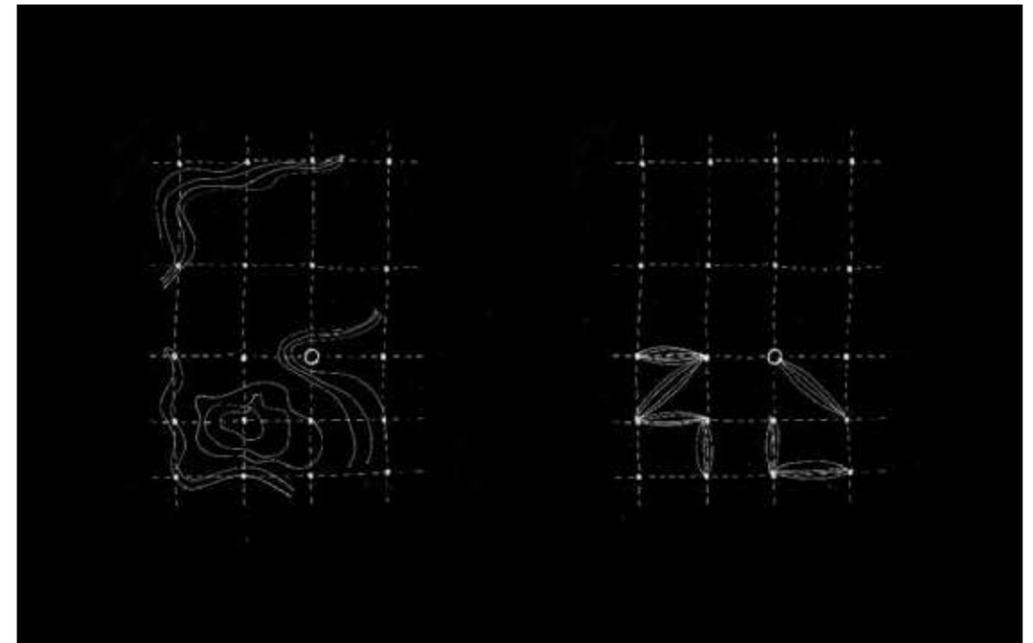




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physical model

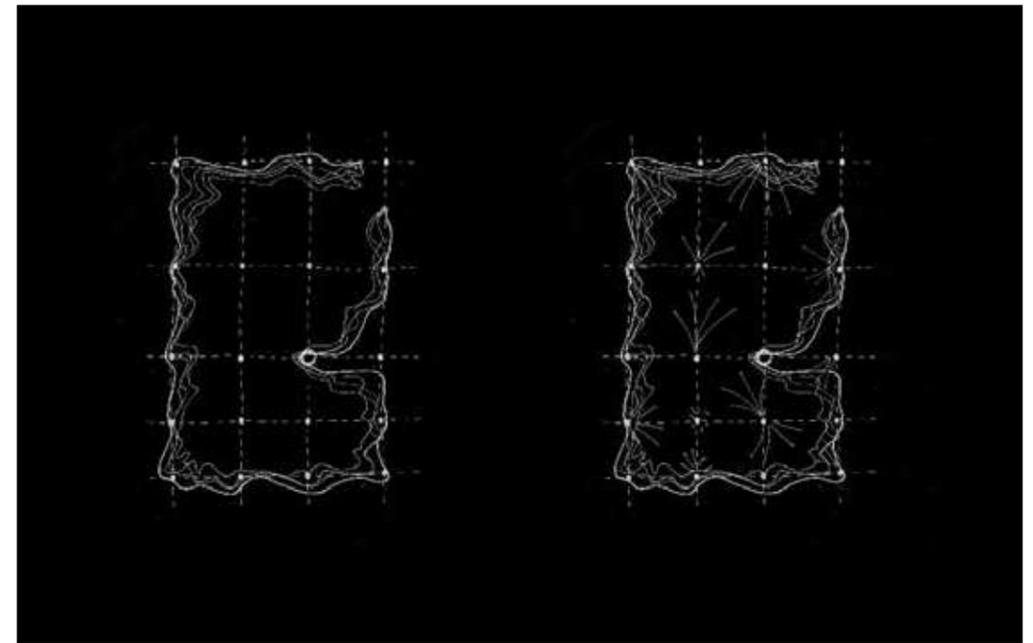


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plan concept

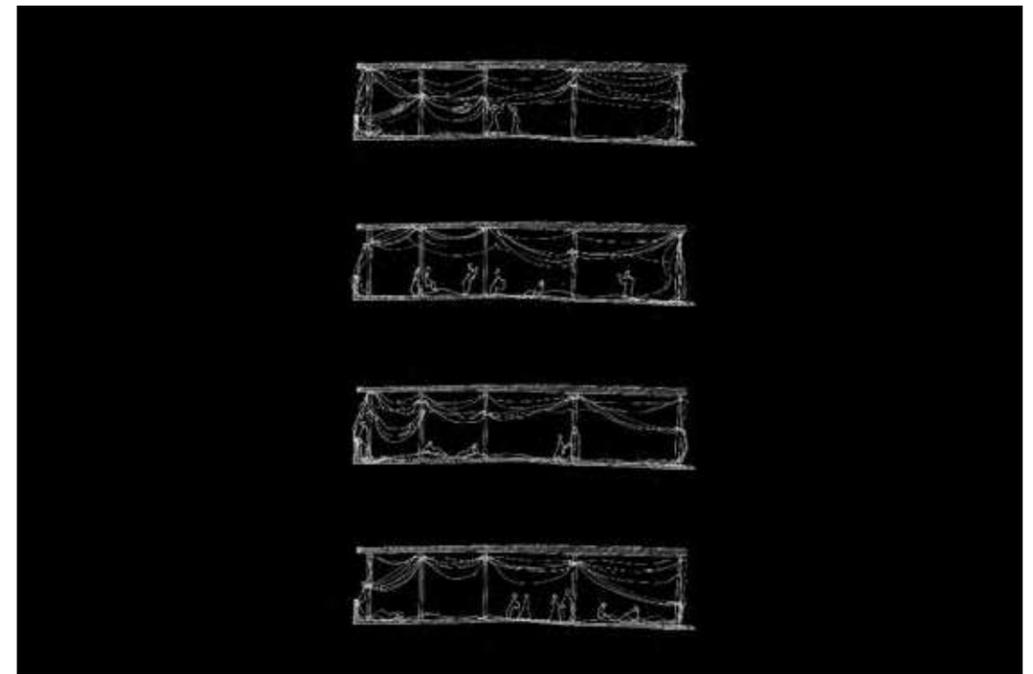




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physical model



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plan concept



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section



## 03.06

Neside Sevinc Durgut, Galina Grinberg

The black box is a lounge that is intended for one person, you go there when you need to disconnect from the outer world. It gives you an opportunity to experience two different extreme modes with the switch of a button: a rush of adrenaline when you want to feel lifted and a rush of serotonin when you want to calm down.

Serotonin, one of two different modes, is called the happy chemical, because it contributes to wellbeing and happiness. Serotonin helps regulate your mood naturally. It makes you feel: happier, calmer, more focused, less anxious, more emotionally stable. Meditation, bright light, nature and relaxation sounds increases serotonin secretion and levels in the body. Secondly, adrenaline is the survival hormone which is responsible for our fight-or-flight response. An adrenaline rush is described as a boost of energy. It promotes: heightened senses, decreased pain, increased strength and performance. Excitement, dance, darkness and brisk sounds keep adrenaline levels high in the body. The lounge is designed as a single space, allowing these two different modes to take place. Grid structure, soft floor, sound, light and blurred edges are used as main elements in the design.

The box is designed with a grid system and consists of one meter grids inside and outside. It sits on a wooden base and 3x3 meter net area in total. The system is carried with load-bearing timber structures placed at one meter intervals vertically. LED lighting is placed between wooden slats and covered with a two-way mirror from the inner surface and a one-way mirror from the outer surface. Black acrylic material is preferred as the outer surface covering material. The entrance of the design, which is an abstracted idea of the person's black box, is also designed to be personal, with the advantage of the grid sys-

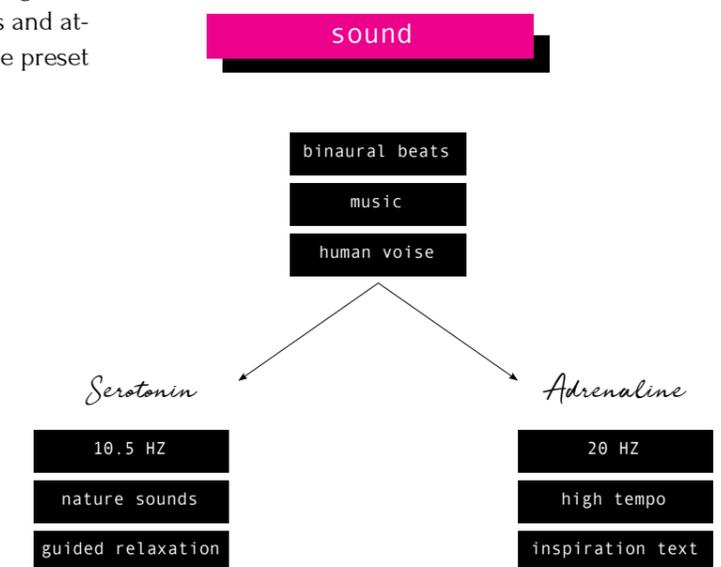
tem. The door in the middle grid, which has no indication of an entrance, opens with the push of the user. The entrance closes automatically with the entry of the person, giving the start of the new world, which is isolated from the intended external world.

Felted material is preferred as a floor covering to adapt changing posture with different modes. This soft material allows me to remain standing or dance in the moment while feeling adrenaline. However, it also allows my body to relax in a comfortable environment during the serotonin phase. In the box, the body is also supported by portable seating elements which are intended to fasten and interlock with each other. The possibility of producing different arrangements and variations with these seating elements, which have the ability to fasten and interlock each other, is intended. By arranging these seating elements, the user can create a comfort zone according to their mood or preference.

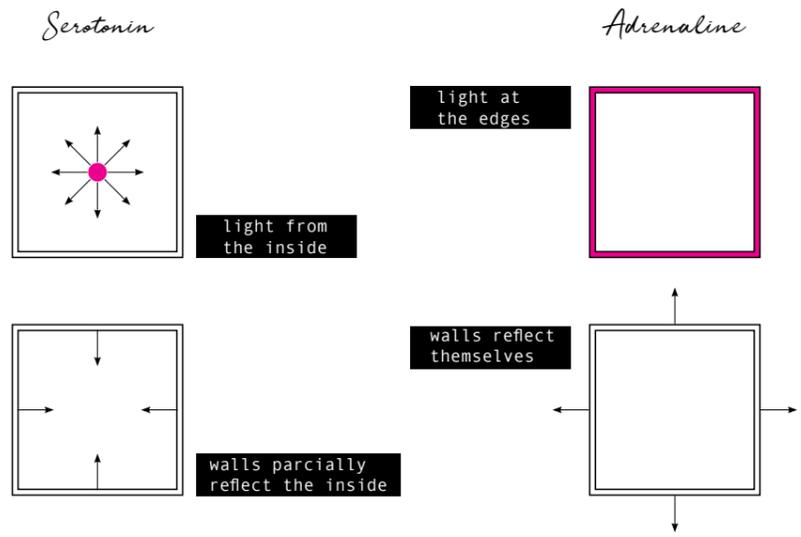
As sound, binaural beat therapy is preferred. It is a new emerging form of sound wave therapy. It makes use of the fact that the right and left ear each receive a slightly different frequency tone, yet the brain perceives these as a single tone. There are five levels of frequencies that all impact a person's sleeping or waking brain pattern: Delta, Theta, Alpha, Beta and Gamma. These different frequencies and binaural beat therapy will be used depending on the situation of the user in situations such as dreaming, meditating, relaxing, concentrating, waking or moving quickly.

Infinity mirrors work on a principle of placing two mirror surfaces so that they can bounce the light that is caught between them, seemingly to infinity. The back surface is an ordinary mirror and the front is a partially reflective one-way mirror. Since the one-way mirror enables only light to "get out" from the space between the mirrors, some internal illumination needs to be placed in that dark space. To make this type of infinity mirror visually appealing, the peripheral edges of the two mirror surfaces are decorated with some type of static or dynamic points of lights (LEDs, light bulbs or other sources of light). With light present on the edges of the mirror, the one-way mirror can let out the array of bounced back images outside of the internal mirror structure, giving users the very realistic illusion of depth with lights "entering" deep inside the darkness of the mirror. When the lighting between the two mirrors is turned off, the one-way mirror in the front surface works as an opaque surface which enables different light games with projection. Thus, endless modes and atmospheres can be created in with the preset projection shows.

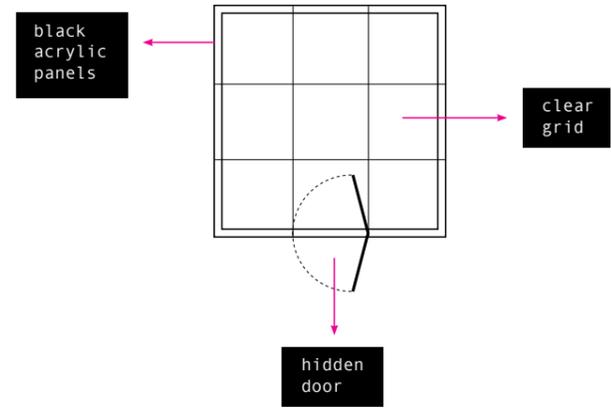
The black box can be placed anywhere in the Architekturforum. This special space, where the connection with the outside environment is cut and the new inner world is discovered with artificial and programmed light and music games, can be placed in the most intriguing location in the exhibition hall and presented to the users as an experiment. In addition, the lounge can be assembled and disassembled easily and transferred to new locations for further use.



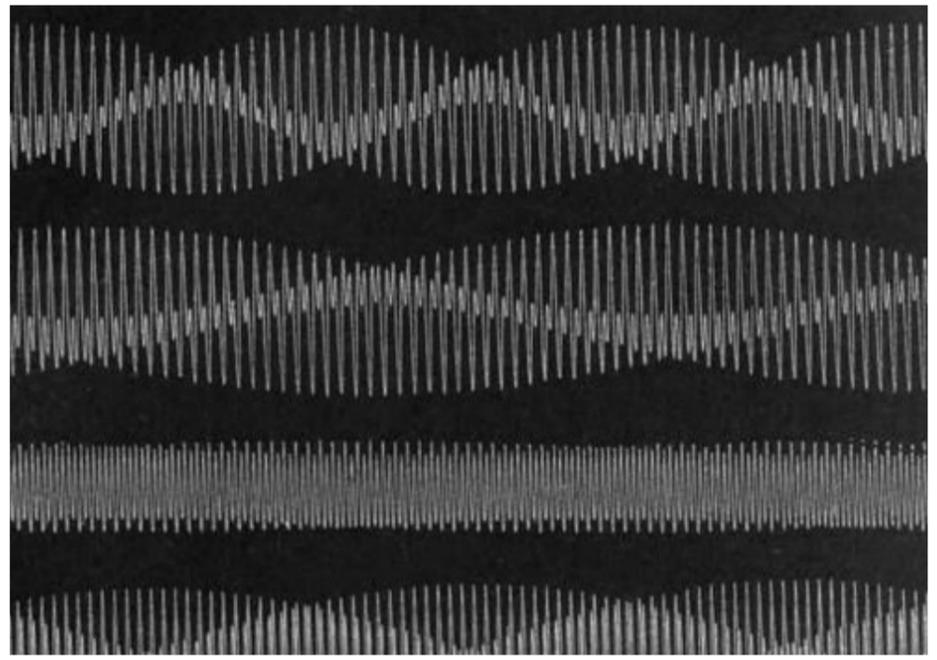
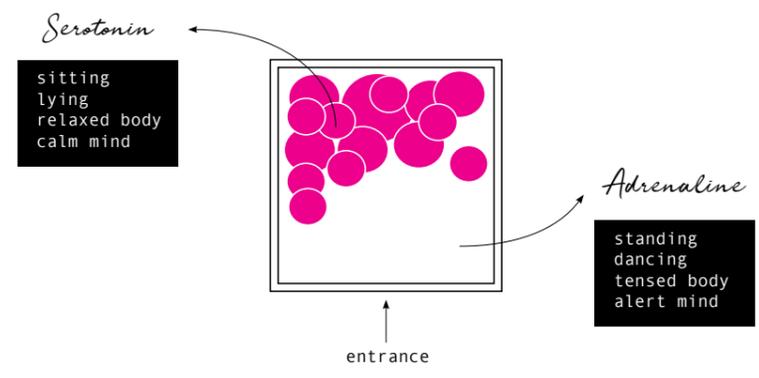
light

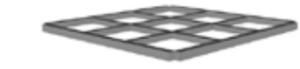


black box

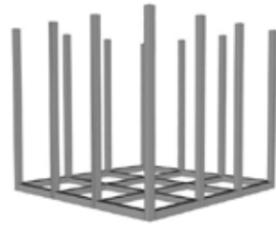


soft ground

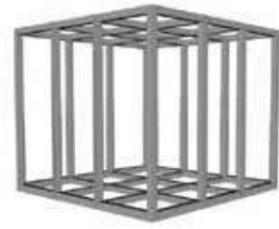




WOOD STRUCTURE



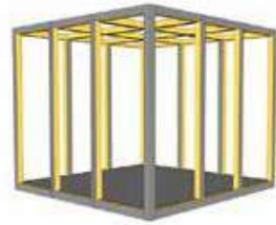
WOOD STRUCTURE



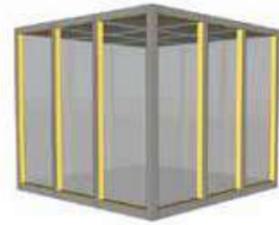
WOOD STRUCTURE



WOOD STRUCTURE



LEDS



2-WAY MIRROR



MIRROR

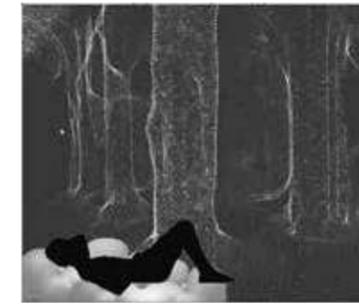
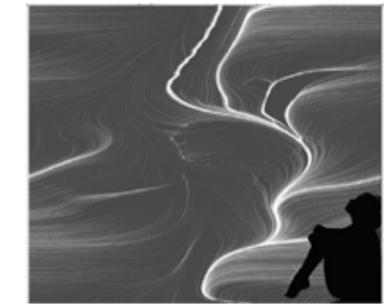


WOOD STRUCTURE



ACRYLIC COVER

\ construction



\ sections



# 03.07

Sofia Orellana, Mohammad Allan

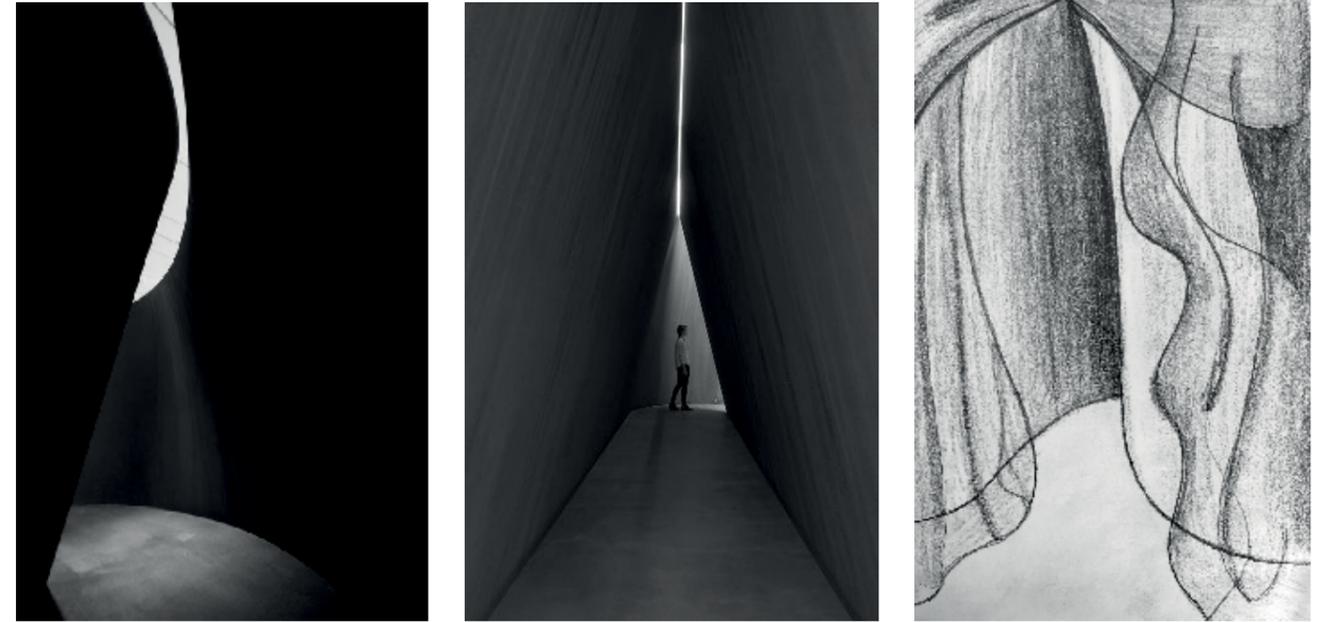
We began our research by defining our survival tool: the tool of communication, and how we can create a space that enables people to engage and communicate. We understand that communication is not only about sharing, but also about being able to express yourself and relieve emotional burdens. Taking this into account, we considered the social and personal experience of the space.

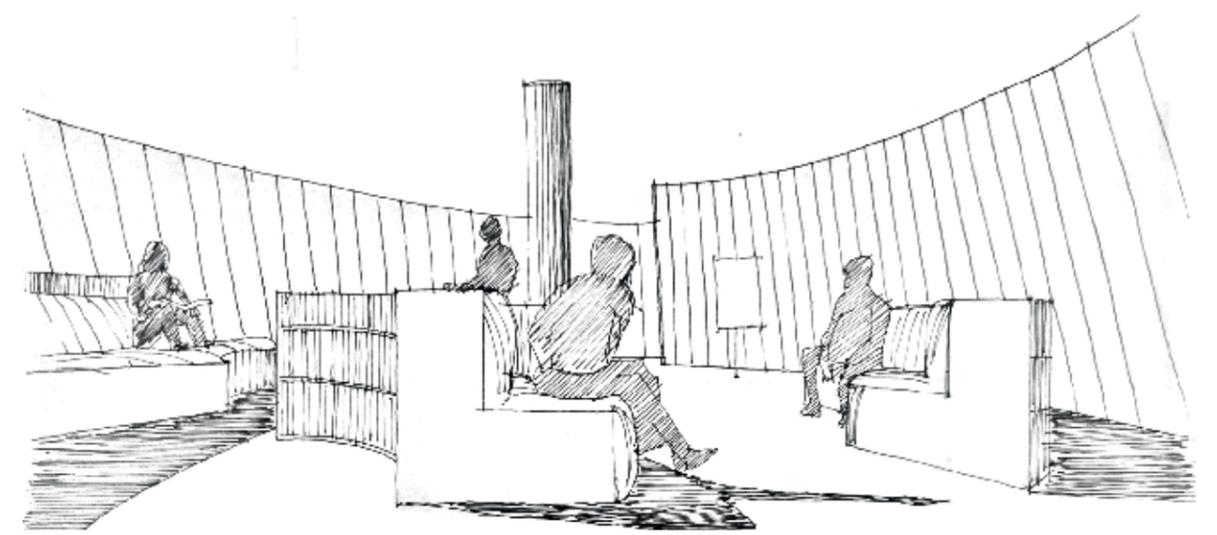
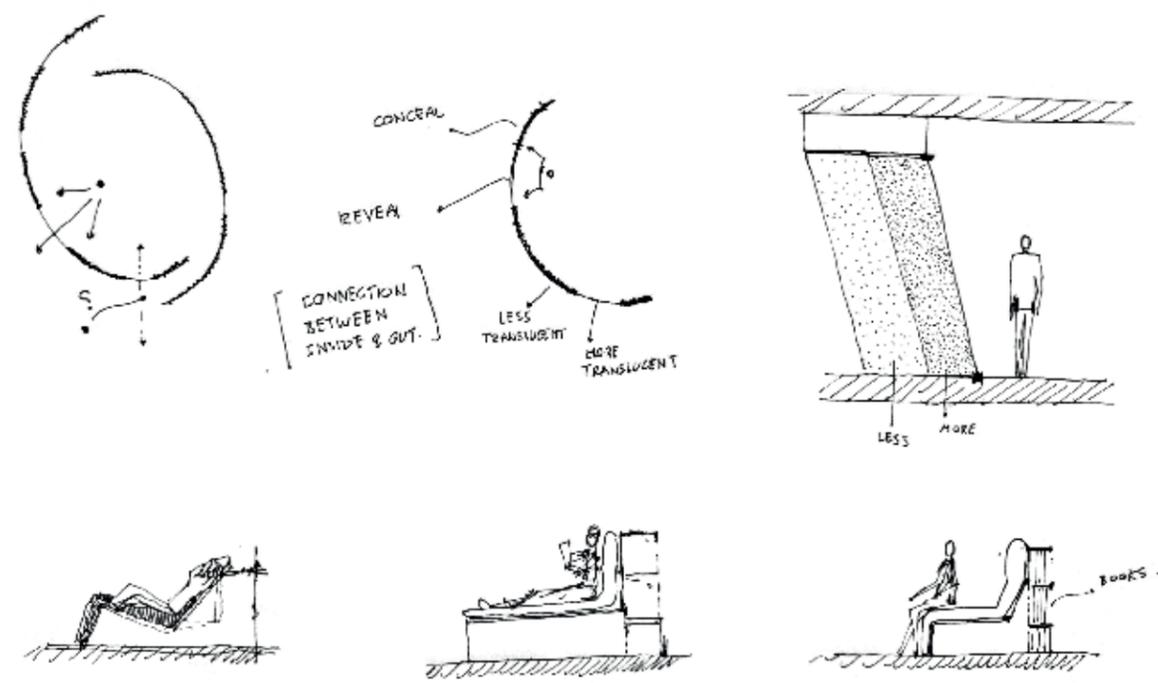
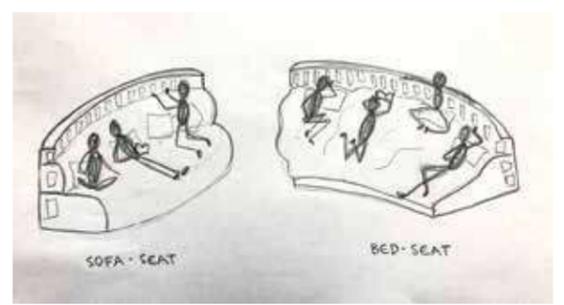
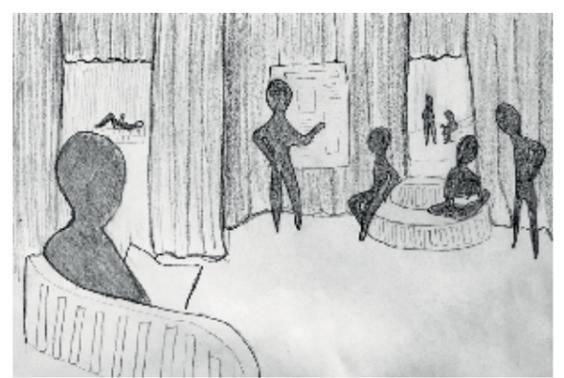
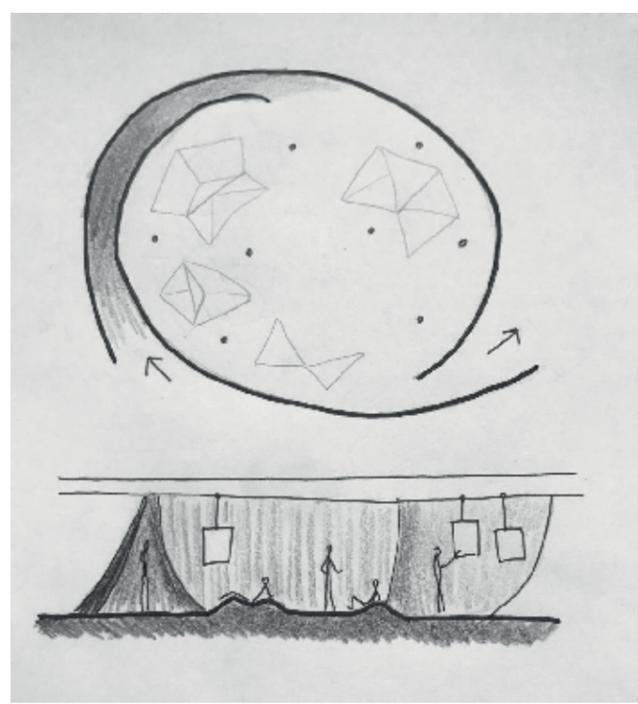
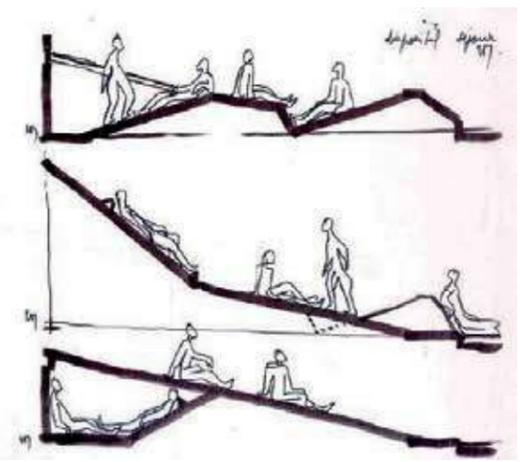
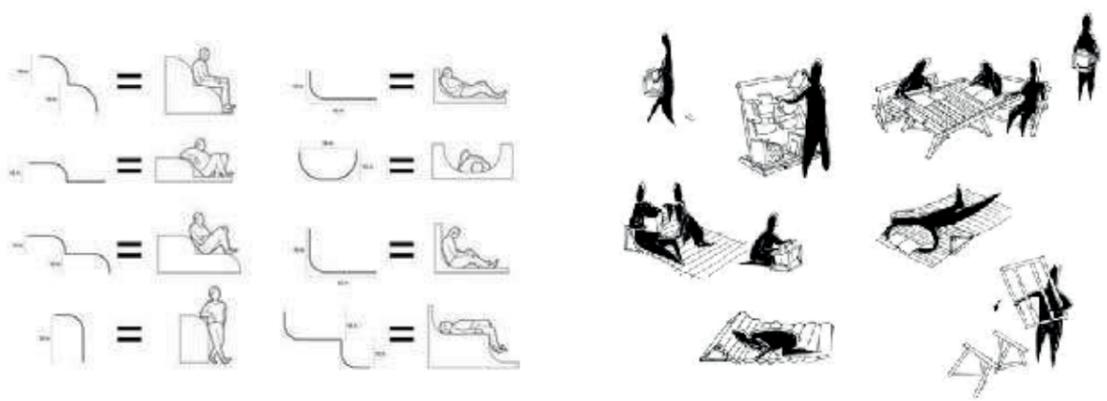
We initially wanted people to feel curious and be drawn into the lounge, so we decided to utilize a form that invites people in. Using a narrow path, with walls tapering upwards, we wanted to create a sensation of mystery and intrigue. Once inside, the visitor will find themselves in a circular space with comfortable furniture that enables different kinds of occupation. The seats are made out of recycled wood and covered with cushions. They are designed to have shelves on the back with a special library. This oasis of expression is about diverse channels to share, write, read and draw how we feel. Here we aim to explore feminism in an expressive way. You can find “A burst of light” or “Living a Feminist Life” among the books, or advice about how to address personal issues, personal sketches, poems or whatever people previously created.

The idea is to learn about other experiences and/or to release yourself and pressure while reading a book or sketching. What happens inside can be very flexible, it depends on the user and his/her mood. At the end, we want to encourage people to take a break and relax. At the end this library will fill itself with the content that people want to share.

To accomplish this we designed a circular space covered with curtains that have different translucency levels, for people to be able to catch a glimpse of what is taking place inside while maintaining their connection with the outside. The main element on the inside is the furniture. These round seats are made out of recycled wood and covered with cushions, with the display placed on the back. Their display is flexible and invites people to participate in conversations. There are two versions: the couch version, where people sit, and a version where people can lay down in a more comfortable way. The entrance is designed as a closed and narrow path and the exit is more open and transparent. This is intended as a metaphoric representation of the journey the individuals go through, and how they end up gaining a new perspective, personally growing and expanding their horizon.

This lounge is not only a place that brings people together spatially, but it also brings them together mentally and emotionally through sharing and receiving valuable experiences and thoughts with one another.

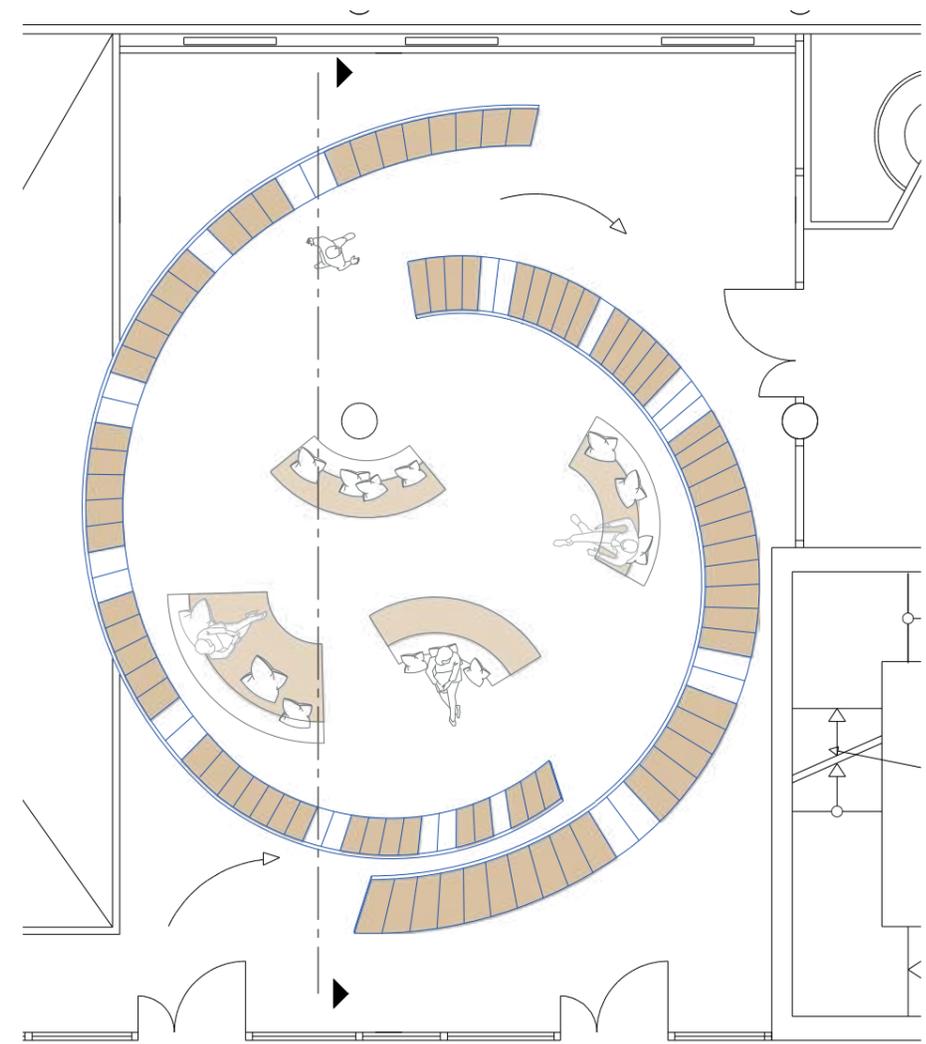




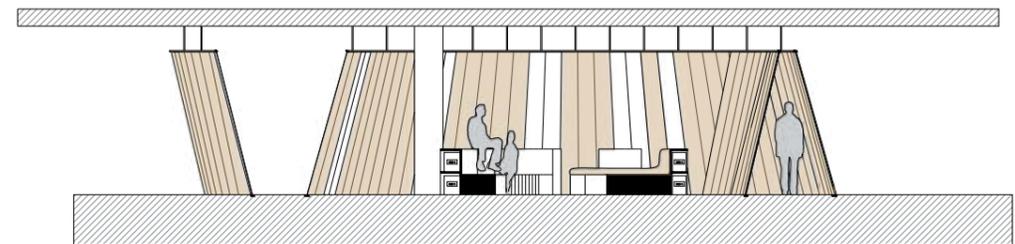
the communicative space



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physical model



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plan



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section



# 03.08

Iryna Myronchuk , Emmanouil Martakos Galiatsatos, Veronika Zaripova

It is a basic need of a human being to be part of a group and share common ideas, thoughts and points of view and at the same time have some time on their own for meditating and self-preservation. In the last assignment, we worked on the notion of the collective and personal. Both states of human behaviour are essential for a person's survival, not only in modern society with changing topological and professional situations and living in a multicultural environment, but also in the early years of the dawn of humankind.

In trying to keep up with the fast pace with which information and relationships evolve today, the boundaries between private and personal space are clearly blurred. Modern means of communication have decreased the limits of private habits and exposed them on a public level. This transparency between these sensitive modes of being has released a huge flow of information, feelings and ideas. It has contributed to the foundation of groups of people, who experience everyday life in similar ways and thus, act together in a way that contributes to the improvement of their lives. Often people struggle to sustain this process of social interaction and adapt to everyday environment changes. Surviving these revisions of the previous factors, one has to find a way to adjust.

Just like nature, which undergoes a perpetual transformation in order to survive the changing current conditions, the human body needs to find a place to exercise basic communicational and personal actions.

Thinking about the form of the lounge, we ended up considering that a curved place, where the body can feel comfortable in a variety of positions, is the most suitable idea. This is a reaction to the critique and expectation of how women should behave and situate themselves in their public environment. It is a shout-out through the decadent past ideas of wanting the position of the woman to be controlled in a decent body position, while men can move in space as they please.

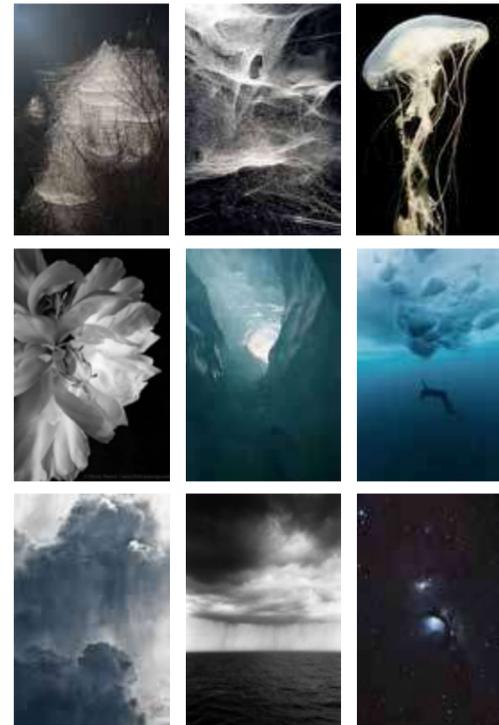


The transparency of the space will also offer the ability for people to make eye-contact and take immediate responsibility for their actions. This exposure shall not be considered as a way of spying on each other, but rather as a direct contact between them. Lastly, merging private and public space is highly important, so that the students will be capable of entertaining their custom needs according to how they feel at the time.

In a university environment every student has their own needs, traditions and culture. However, we all have the same origin. The cave was the first place that a human being used for dwelling, survival from extreme weather conditions and exposure to wild animals. A cave could not only be considered as a house, but also as a small community. A community where there is freedom of speech and no gender bias.

By bringing the student back to their roots we achieve a development of communication and social interaction in a nature-inspired man-made environment. Through placing private shelters sporadically in a public place, we create a hybrid of these two states of human behaviour. The ability to change on environment and the freedom to act naturally either in front of others or on your own is essential in the lounge in order for a person to form a personality that will be unique, while also getting along with the ideas of their fellow colleagues.

Our lounge is actually a spiritual journey, where anyone can follow their own unique path. A journey full of places to exchange ideas and thoughts and also to take time and meditate, leaving the noises of the public behind. More than that, one is free to occupy the place and still be respectful to the rest of the actors inside. It is a place where one can take time to answer questions and to give answers.



- CURVE
- DEEP
- DIFFUSE
- ALIVE
- BLURRED
- TRANSLUCENT
- ORGANIC



\ quality of space



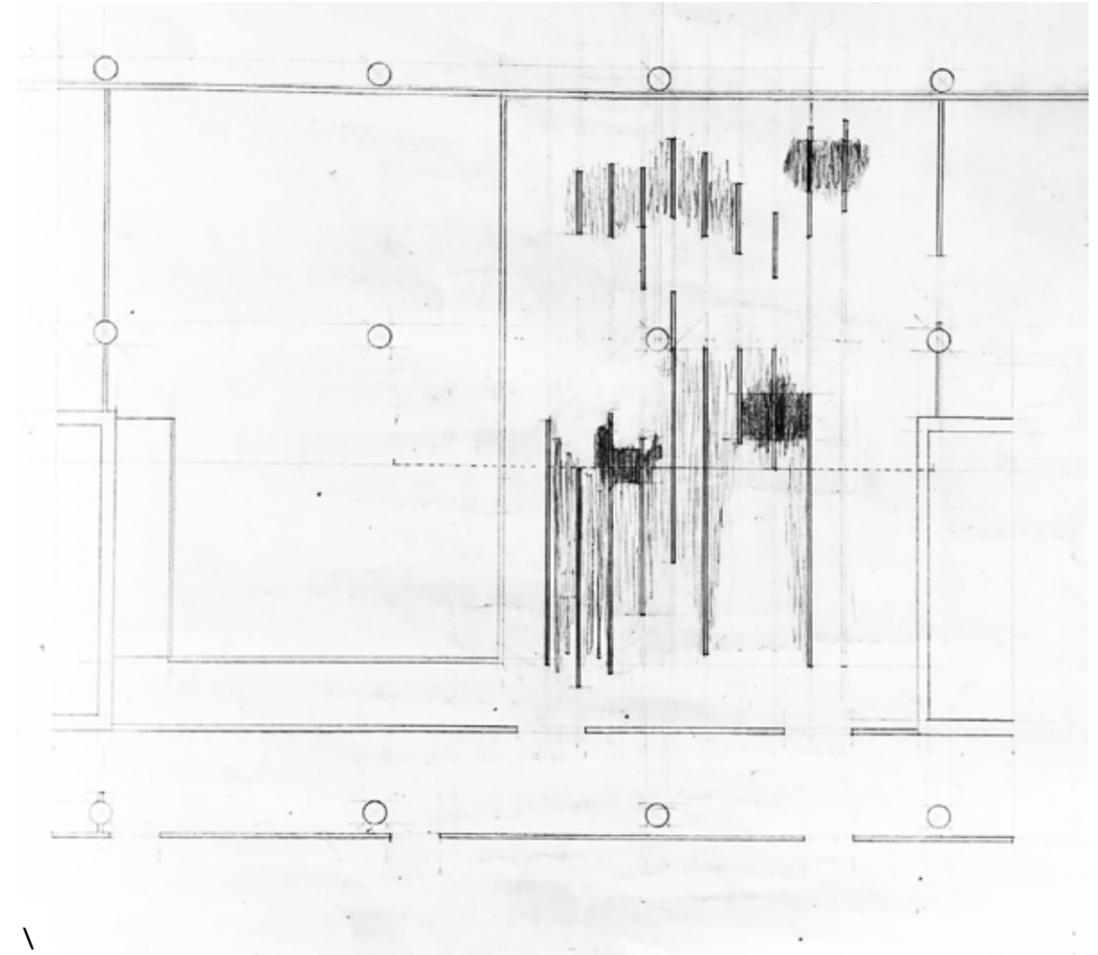
*"The light dancing from the mountain crystals revealed more and more details – statues, reliefs, monuments, columns and arcades. Everything in white marble..."*

\  
private vs. public caves

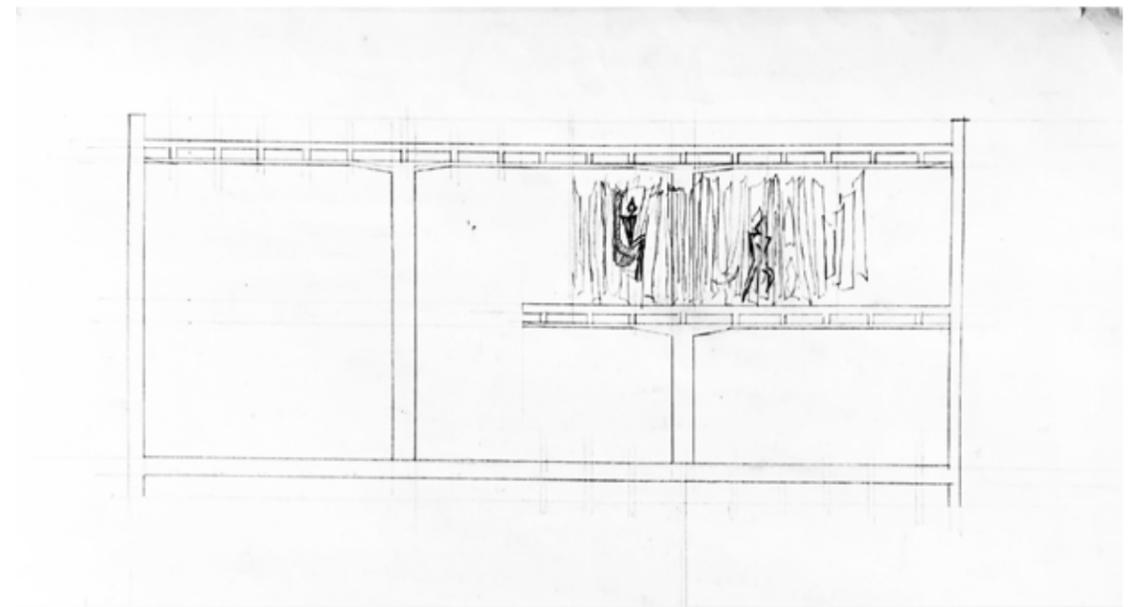
*"The Witcher" by Andrzej Sapkowski*



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physical model



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plan



\  
section



\  
physical model



*"The closest sculpture featured a young elf sitting crossed-legged on a basaltic plate. The elf was straining her neck and had her head turned as if she their foot-steps. She was completely naked. The milk-gloss of the polished marble gave the feeling that her beautiful body was warm and radiated heat..."*



# 03.09

Seyedehkosar Asghari, Neo Mara Räther, Laura Schwarzenberger

To commence our group's work, we went back a step and started clarifying general questions such as why we chose this course and what our main wish for the lounge was, while focusing on the topic of feminism, in order to start with the same perspective toward the whole process.

Through our discussion we found out what was important to each member of the group and which topics we all could agree on. We came up with these items: understanding and getting into the concept of feminism, developing a political approach, understanding the relation between theory and practice, approaching the concept of one struggle, different fights and having the experience of design and construction in collaboration with a big group of different people.

In the next step, by considering the one theme, *one struggle, different fights*, as the leading vision which covers all other aspects and also includes the survival tools each group member chose. We tried to implement our thoughts in the Survival Lounge regarding forms of occupation, feelings, shapes, forms, texture and materials.

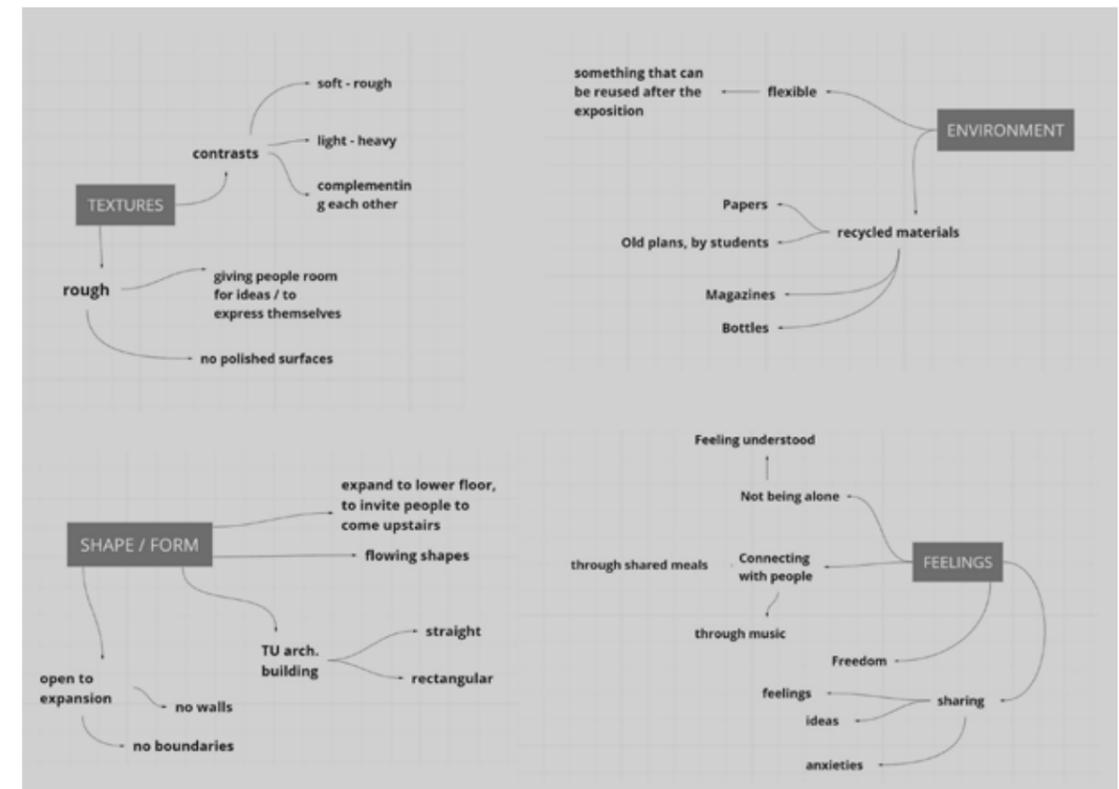
In terms of occupation and practices, by considering the human as an individual and connected to other people, we defined two kinds of activities. In general, we tried to define an ambiance in which everyone can feel free and included. As an individual or as a group. To achieve this we suggested activities such as exchange of knowledge through skill sharing and discussions or lectures that can be organized with whiteboards and awareness sheets provided by the lounge. We want

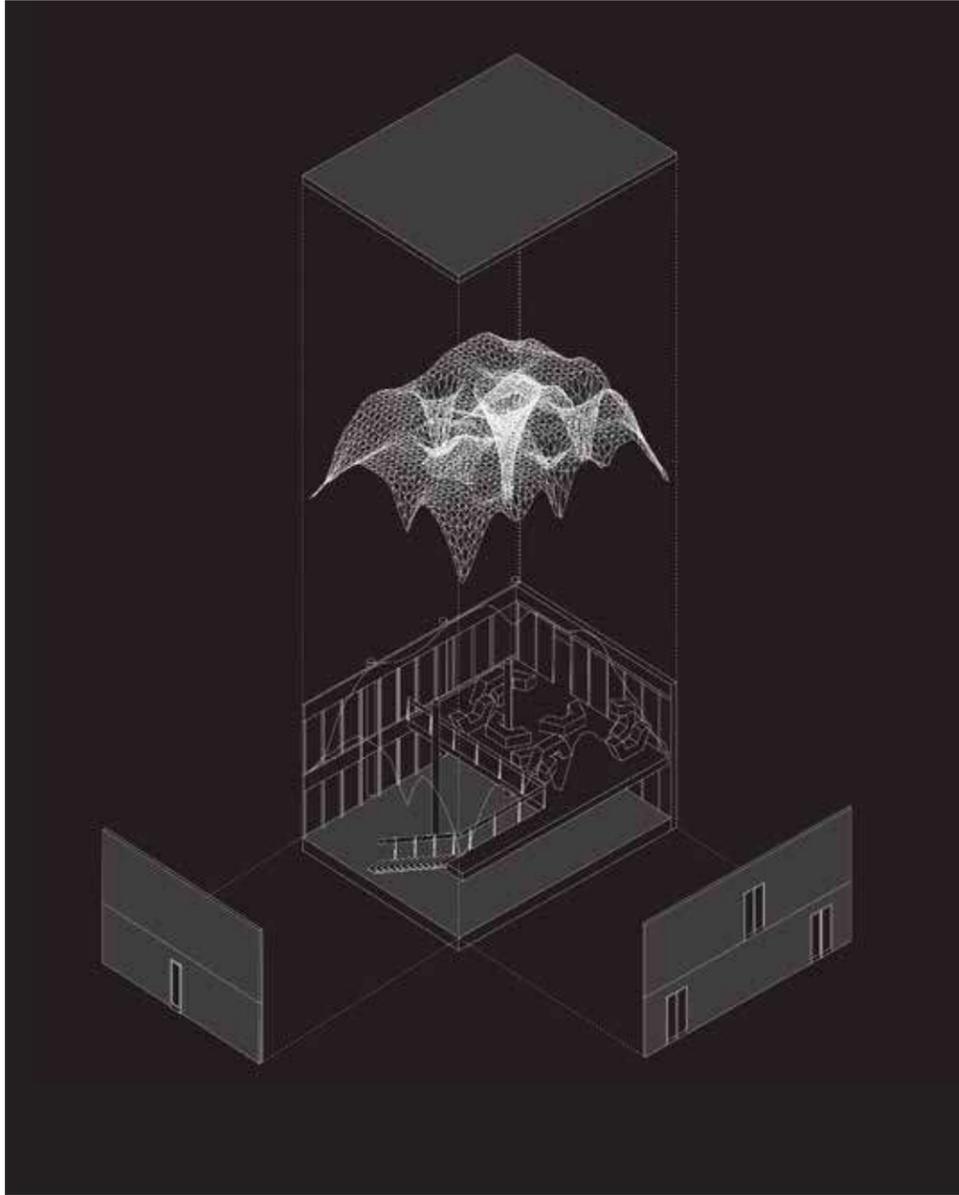
the lounge to be a forum for political work. Through adapting the quote "Caring for oneself is not about self-indulgence but about self-preservation" we can create a community. As a result we are "[...] careful with each other, so we can be dangerous together." To include as many people as possible we need to ensure the space is accessible and show awareness of individual struggles and their exchange, to fight them together.

We divided our space into two different parts. The outer part gives the space a certain amount of structure and divides it in terms of needs, emotions and states of minds of an individual but also a group of people. The inner part gives people the opportunity to choose by themselves; to choose what they need and how to arrange the space with help of the modules in the way they need the space to be.

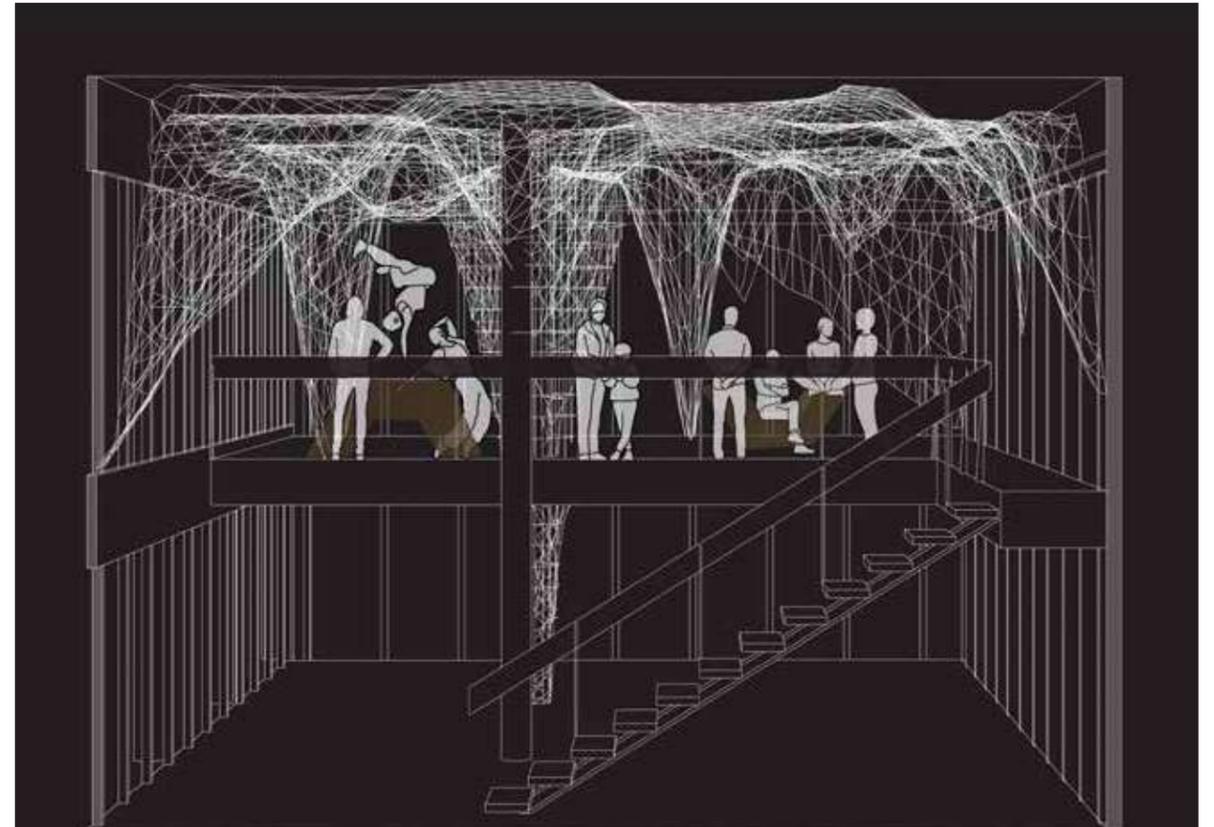
The atmosphere in our lounge should be transparent, open, connected, well-lit, soft, visible from afar and therefore inviting. Inviting you to share your own ideas, needs and struggles and also opening your mind. To achieve this we designed a light structure made out of white strings that are attached to a timber frame with hooks. The strings should be attached in a criss-cross way and seem disorganized but within the structure it will open up and build caves at different heights where the activities can take place. We use white strings to set the mood and use projectors to achieve different ambiances. Also notes could be attached to the strings which makes the lounge a growing and changing place as time goes by.

For the seating we want to build modules, which are all half-hexagons but can be placed in different ways and also be combined. They offer a place to sit, stand or lay down and be used individually but also as a group. They are made out of a wooden frame and closed with wooden planks. The contrast between the two materials used should show how different, contrasting things can work together. We hope, as the modules are simple, they can be used elsewhere after the Survival Lounge is removed. Through this the temporality and flexibility of the space can be continued even after the event.

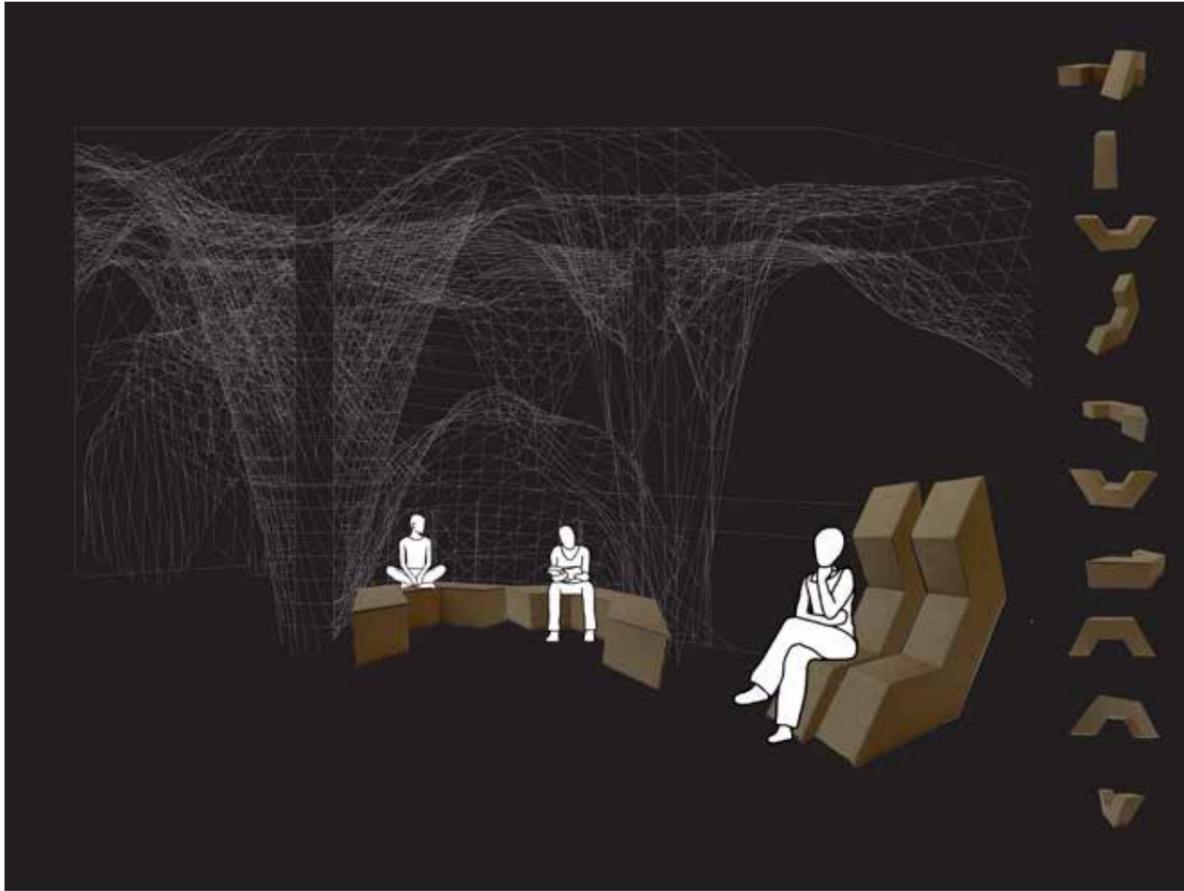




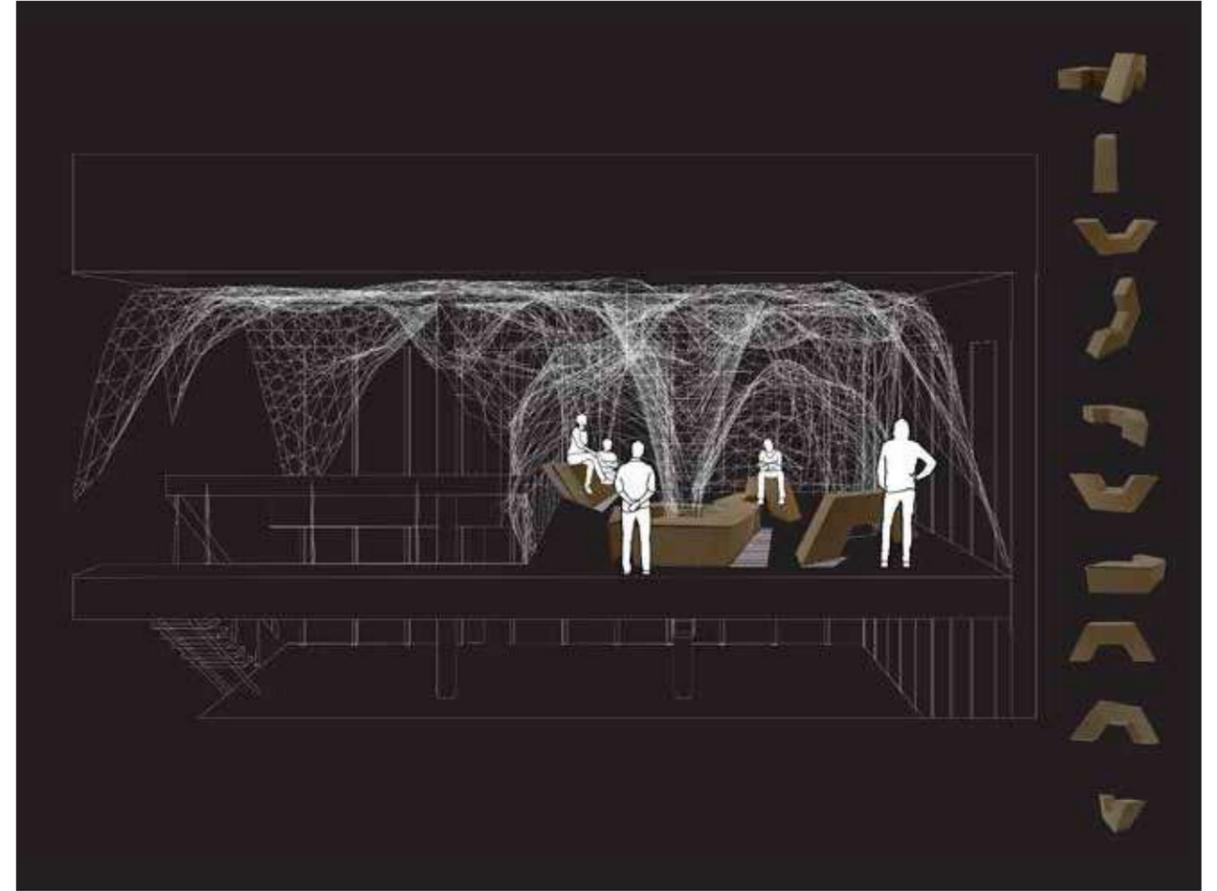
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exploded isometric



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section



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modes of occupation



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modes of occupation

# 03.10

Antonia Maria Leicht, Elise-Phuong Ha Nguyen

Based on the feminist survival tools of the lunch break ritual we acknowledged the associated possibility of communication (and a necessary mediator) within this ritual. This ritual, provides a space for coming together in different situations, starting with the private kitchen table and extending to the public café. This, and the fact that within this ritual lies the survival tool of meditation, led us to the conclusion that we need different types of breaks in our daily lives. Such breaks help us continue what we are doing and what needs to be done. The survival tool of having a choice is hereby the connection between the former survival tools, that always need to be actively decided.

Do I need a conversation with others, advice or just some inspirational discussions in order to keep me going? Or do I have to face inwards and isolate myself from the outside world to clear my mind?

We need more than a break in order to survive. To challenge ourselves, to calm down, to keep on going and doing what needs to be done.

The proposed design for the survival lounge is based on the given structure of the IFA-building. It offers different options of taking a break from having lunch together to relaxing by oneself. The provided furniture of the lounge presents reinterpreted situations from the urban environment and therefore triggers us to appropriate them and use them as needed. From the "table of togetherness", where eating, talking and coming together are mediated by the long table, so everybody, friends and strangers, feel invited to join the long table community – to the "landscape of cozy corners", which is adapted to day-

dream, and relax either facing each other or lounging next to each other – to the "stairs of possibilities", a flexible element for consuming media together, listening to a lecture, attending a workshop and just sitting safely with a wall behind you – to the "workplace with a view", placed right at the balustrade of the gallery, where one could overlook the situation below and work alone towards the lively exhibition, alone but together.

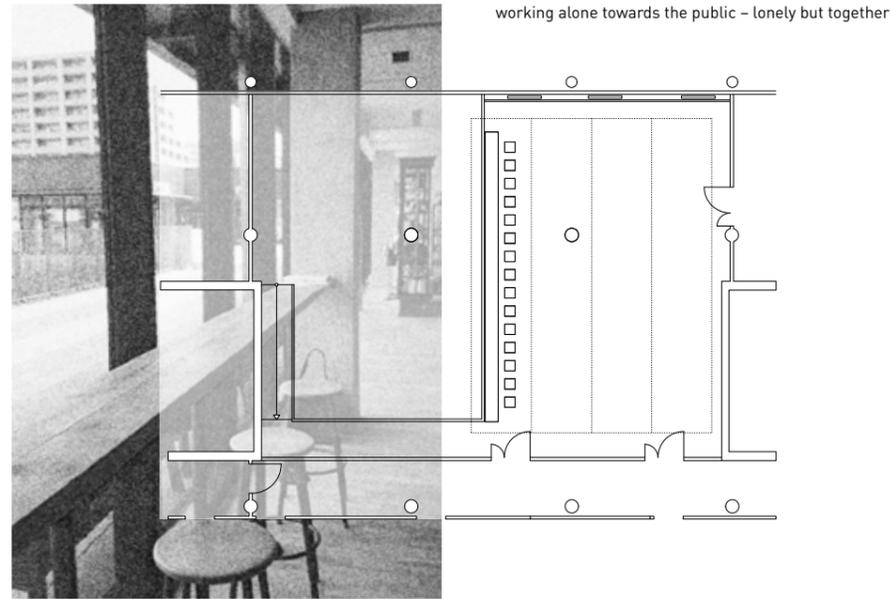
The "curtains of change" are the connecting, and at the same time separating, element of the survival lounge, that makes the topography of furniture adaptable for one's needs and offers the possibility to adjust the lounge for different situations and activities. Light, noise, visibility and the atmosphere are the parameters that can be changed according to one's desires due the special materials of the "curtains of change". They support the different modes of occupation and make a wide-ranging program possible, from having a workshop with 30 people, giving a lecture, hosting a movie night or just working together and exchanging ideas.

At the same time the "curtains of change" host the idea of change for a better future. They are a blank canvas for feminist content and a mediator for sharing and exchanging experiences, visions and utopias for an equal world. They are utilized for projecting films and presentations onto them, invite visitors to leave a message, show feminist quotes stitched on them and present the collectively developed results of the seminar.

| ACTIVITY                              | DISTANCE DIRECTION |    |     | HEIGHT POSTURE |    |     | REQUIREMENTS STRUCTURE OF THE SITUATION   |
|---------------------------------------|--------------------|----|-----|----------------|----|-----|---|
|                                       | I                  | II | III | I              | II | III |   |
| WORKING                               |                    |    |     |                |    |     | seat + table, enough space for laptop / notebook etc. / possibility to sit alone and in groups    |
| READING                               |                    |    |     |                |    |     | lounge, chill position / silence, light / possibility to sit alone (not towards another person)   |
| CHATTING TALKING                      |                    |    |     |                |    |     | space for standing / sitting (ca. 1,5 x 1,5 m) / eye contact / enjoyable atmosphere               |
| RESTING CHILLING SLEEPING DAYDREAMING |                    |    |     |                |    |     | cozy, chill, lounge position / sitting or even lying / silence / peaceful + safe atmosphere       |
| EATING                                |                    |    |     |                |    |     | seat + table / shared table / bubbly atmosphere / group orientated seating facing each other      |
| (MEDIA) CONSUMPTION                   |                    |    |     |                |    |     | sitting with a good view / possibility to darken the room / project something (optional)          |
| MODEL BUILDING WORKSHOP               |                    |    |     |                |    |     | working in different positions (sitting, standing) / perfect height (1,1m) / inspiring atmosphere |
| SPORT MOVEMENT                        |                    |    |     |                |    |     | space for moving / possibility to transform the space   |

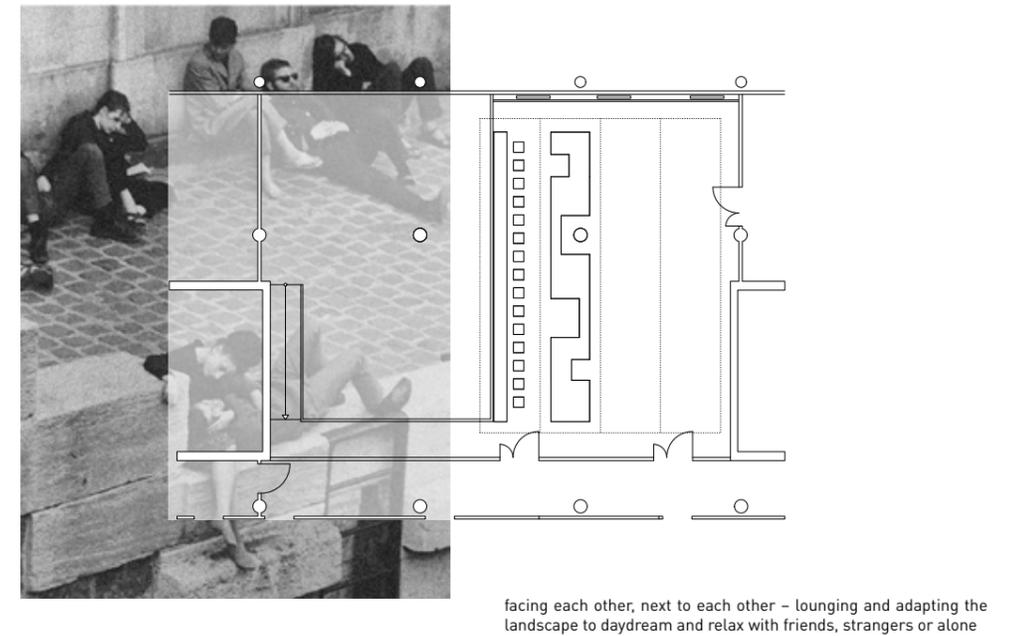
legend ::  
**I – individual**      **II – small group (2 – 5 P)**      **III – big group (30 P) / public**

## THE WORKPLACE WITH A VIEW



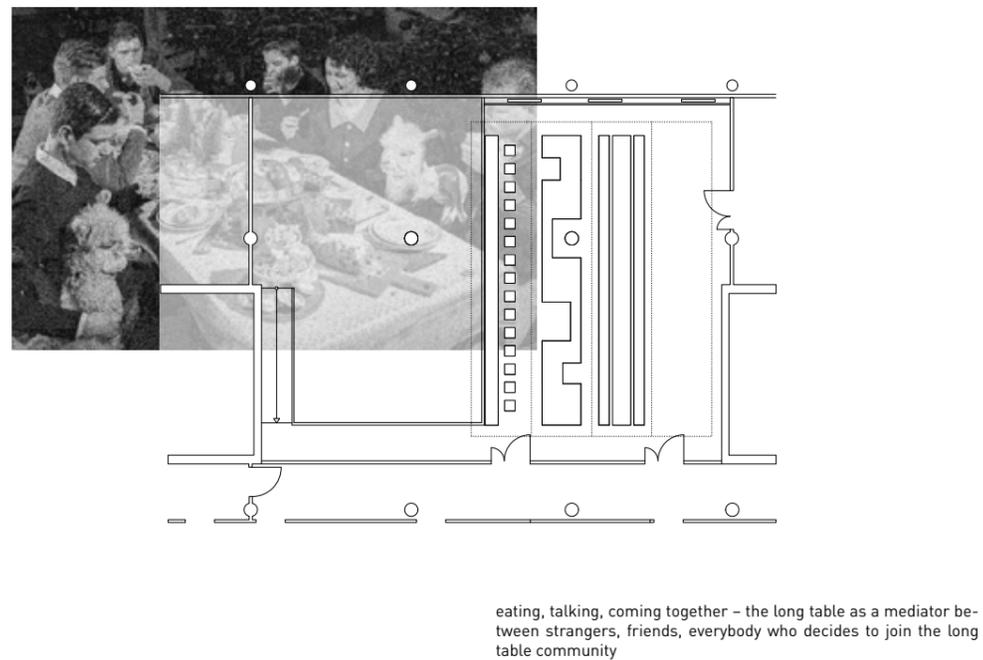
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plan

## THE LANDSCAPE OF COZY CORNERS



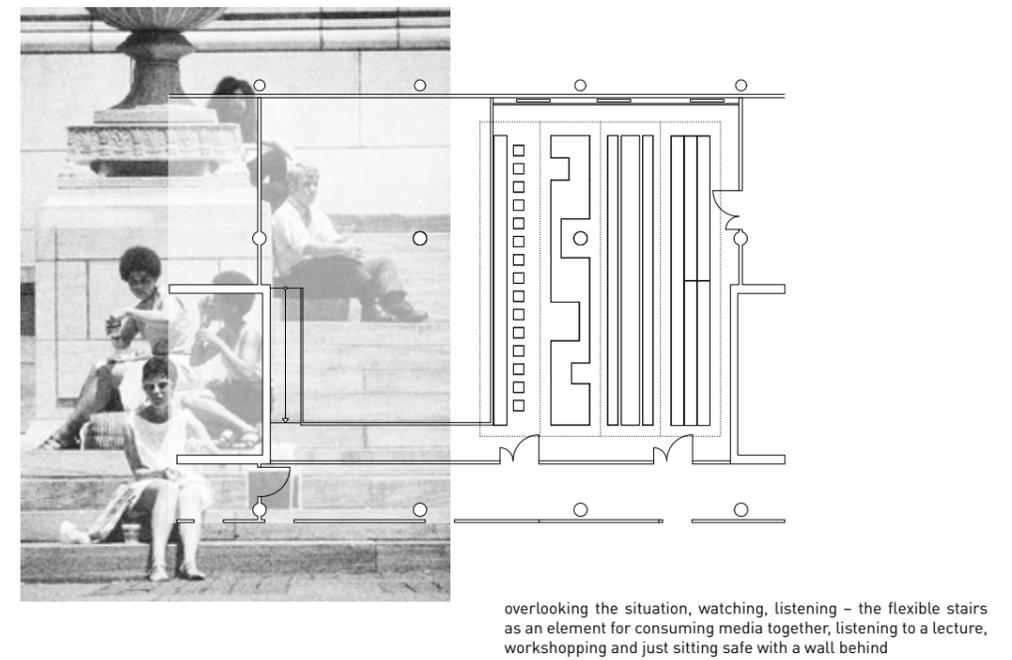
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## THE TABLE OF TOGETHERNESS



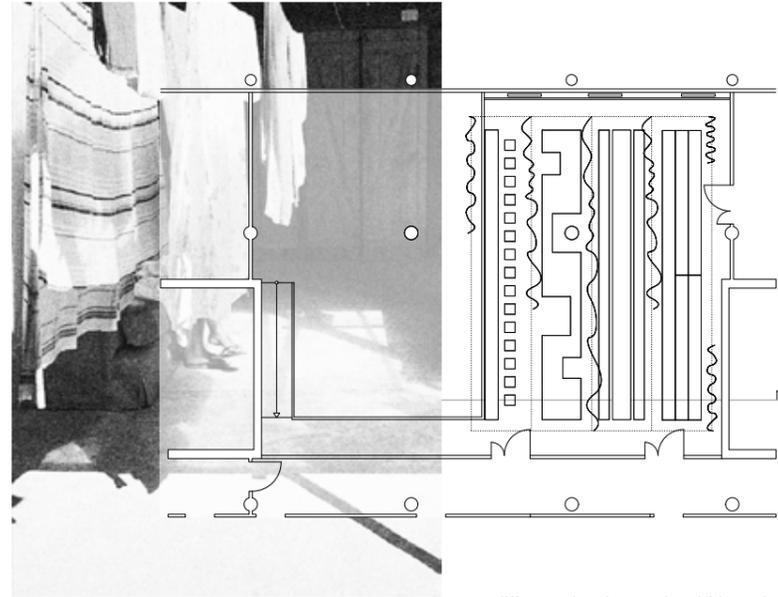
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plan  
144

## THE STAIRS OF POSSIBILITIES



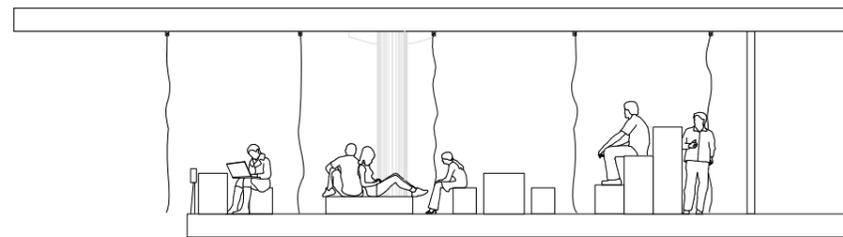
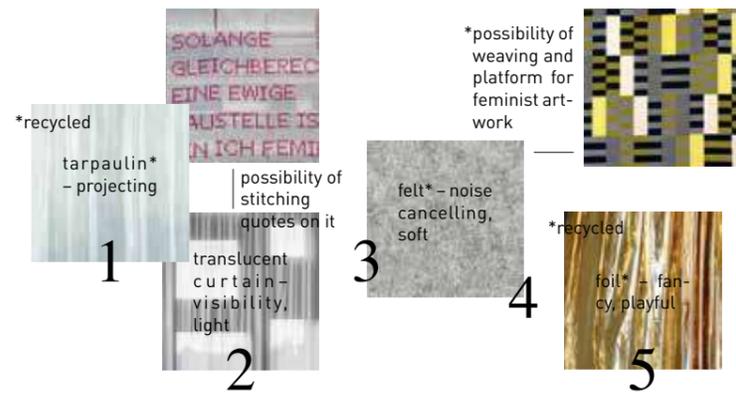
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plan

# THE CURTAINS OF CHANGE



different situations and activities ask for variable spaces – light, noise, visibility and the atmosphere are the parameters that can be changed after ones desires due the special materials of the curtains of change

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plan



\  
section & materiality



\  
physical model





\ occupation mode 01 :: lunch break  
148



\ occupation mode 02 :: zoom meeting xxl



\ occupation mode 03 :: working

## 03.11

Rima Ubeid, Leoni Weyrauch

*“We can see how resilience is a technology of will, or even functions as a command: be willing to bear more; be stronger so you can bear more. We can understand too how resilience becomes a deeply conservative technique, one especially well-suited to governance: you encourage bodies to strengthen so they will not succumb to pressure; so they can keep taking it; so they can take more of it. Resilience is the requirement to take more pressure; such that the pressure can be gradually increased.” (Ahmed, 2017, p. 189)*

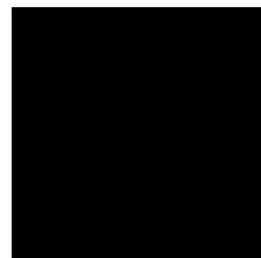
Our proposal for the Survival Lounge was inspired by the words of Sara Ahmed about resilience and how it can be manipulated in favour of the oppressing structures. Resilience, as we see it, is a process that embodies a group of stages or phases that a person might experience, before being able to go back to keep on going on.

It starts with an accumulation of hardships and struggles, facing and withstanding pressure, until it becomes impossible to bear anymore, until the person becomes too fragile and weak to take any more of it. What happens next? The person will burst. The “breaking point” where feelings of rage, of anger, of helplessness, dominate the scene. Here is where this person seeks their safe place, a place where they can be who they really are, no judgments, no pressure, no struggle and no need to fight. Where they can pour out all the feelings they have been hiding and suppressing. After this phase a nurturing environment is needed, a place

where they can feel respected, accepted and loved. A place where people build together a strong and sustainable environment against those destructive systems. An inclusive environment for everyone. An environment that takes care of this cause and spreads it. An environment from which actions are taken to bring about change, even if it is only a small change. Those actions which are in fact mere reactions to the long repression and abuse.

Consequently, the design was based on these three phases.

The struggle which is embodied by creating a space that the user is forced to go through to reach the upper floor. They must squeeze their way through and try to adjust to the built environment in order to reach the other side. It evokes loneliness, frustration, maybe confusion and fear. It is created by black strings attached to the ceiling, the floor and the railings. It gets denser with every step closer to the Survival Lounge. This part of the lounge starts from the stairs in the ground floor, leading upstairs to the actual room of the Survival Lounge. The visitor must go through the phase of struggle, of breaking out, to fully understand the concept of this Survival Lounge.



The second space is an enclosed room, which is designed to accommodate only one person. A place for solitude and self-expression, a place of self-recovery and healing. It is detached from its environment, but nevertheless a part of it. It has its own entity and place. The interior of the room is made of clay which can be molded by applying pressure on it. It is a space without compromises, that allows strong feelings, but also creates support through the traces of people who have been “there” before.

The third component of this journey is the space of nurture “the communal space”, where plants are the dominating element of the space. Here people can plant something, and others can take care of those plants. Together by nurturing these plants people are forming a base to help them face injustice and inequity. It is a space for community and conversation, to rise up and be inspired by the courage of others.



STRUGGLE

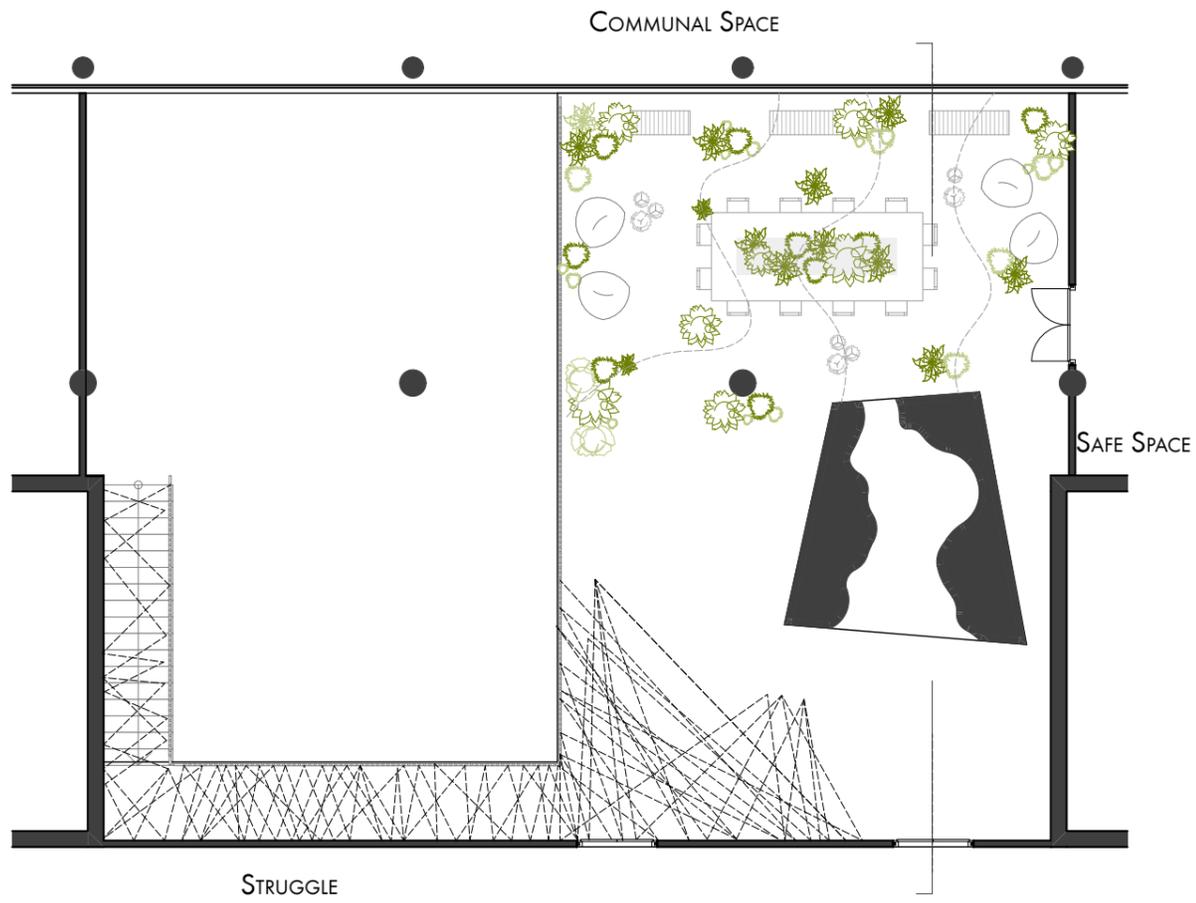
SAFE SPACE



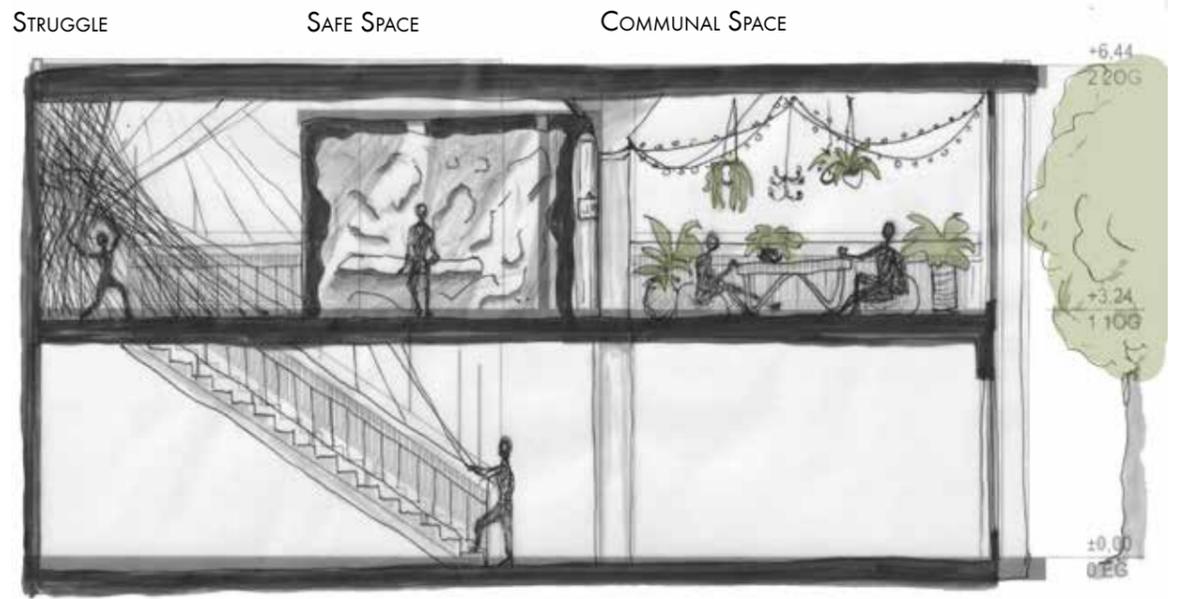
COMMUNAL SPACE



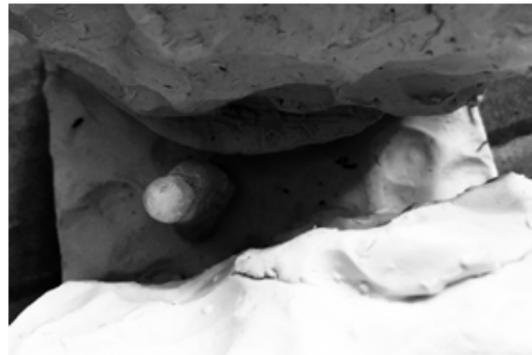
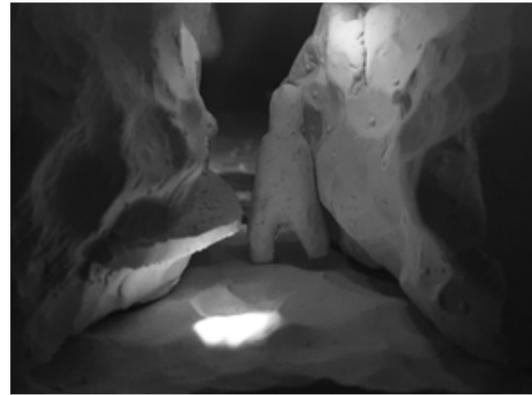
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space concept



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plan



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section



*How can you write additional layers of (feminist) discourse into the standard tools of architectural communication? What additional tools are needed to hold the voice and content you wish to layer into the work?*

The last assignment in the seminar involved finalising and communicating the design of the Survival Lounge, designing all relevant details and producing workshop drawings of all information required for the construction of the Survival Lounge: planning the construction process and the modes of occupation of the Lounge, costing and timetabling the construction and occupation of the Survival Lounge, and documenting the Survival Lounge project.

## Chapter 4

# Final Design “The Liminal Zone”

In the Design Discussion Forum, the seminar negotiated one design for a Survival Lounge to be carried forward by the whole group. Through means of online polling and synchronous discussion, common criteria for the shortlisted designs were created. They included:

- Flexibility (different activities or group sizes, possibility to negotiate the use of the lounge, choice whether to experience something alone or in groups, level of playfulness)
- Feasibility (construction, practicality, cost)
- Multifunctionality (possibility of choice by the user)
- Artistic quality
- Innovativeness
- Feminist discourse/content
- Accessibility (for all bodies, genders, races, backgrounds)

Considering these criteria, the ‘Liminal Zone’ conceptual design of Group 5 was chosen by the seminar participants and was developed further to improve its feminist content and feasibility. This is laid out in this chapter.

\  
**Our Survival Tools**

The survival tools created or accommodated by the Survival Lounge, their spatial requirements and their relation to intersectional feminist discourse

Hands

Games

Bicycle

Bia Ferreira

Why?

Accessibility

Piano

**individuals ::**

Language

Books

Lists

Clothes

Contemplation

Stopping

Erasure

Expression

Lunch Break

The Kitchen Table

Exploring

Tattoo

Sketchbook

Walking

Drawing

Posters

Moments

Courage

Tracing Paper

Immersion

**groups ::**

Acceptance

The act of playing

Caring for something

Self-indulgence

Showing up

Expression

Vulnerability

Interpretation

Ritual

Courage

Doubt

Immersion

Gathering

Serotonin

Adrenalin

Communication

Communication break

Having a choice

Meditation

Fragility

Contemplation

Courage

Sources of strength

\  
**Sara Ahmed's Survival Tools**

Survival is not only about your own survival, but the survival of others too. "Survival thus becomes a shared feminist project" (Ahmed, 2017: 236). This has been the feeling throughout this course; a shared feminist survival lounge, which has culminated in all involved working to bring the project into reality with one design solution. Ahmed assembles her kit around the following sentence, "Feminism needs feminists to survive" (Ahmed, 2017: 236). The phrase also works the other way around. Feminists need feminism to survive. Ahmed names a number of things ("things" actually being one of them) in her survival kit. It consists of "things I know I need to do and to have around me to keep on going on" (Ahmed, 2017: 236). We too went through the process of identifying our own survival tools, the emotions they provoked, and the space that held those feelings. Throughout the course we have worked with these tools and have constantly referred back to Sara Ahmed's own survival tools listed in Chapter 14 of *Living a Feminist Life*. "We will accumulate different things, have our own stuff; we can peer into each other's kits and find in there someone else's feminist story." (Ahmed, 2017: 236)

Sara Ahmed

1. Books
2. Things
3. Tools
4. Time
5. Life
6. Permission notes
7. Other killjoys
8. Humor
9. Feelings
10. Bodies

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 \  
**(see page 4)**

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**Intersectionality**

“Feminism will be intersectional ‘or it will be bullshit,’ (Dzodan, 2011) to borrow from the eloquence of Flavia Dzodan. This is the kind of feminism I am referring to throughout this book (unless I indicate otherwise by referring specifically to white feminism).” (Ahmed, 2017: 5). Ahmed notes some of the comments, intended to be kind, she receives about her killjoy lifestyle, “just stop noticing exclusions and your burden will be eased”. But does this not refer to the privileged one in the situation? The one who can turn away, draw back from the problem and go on with their normal life? If you are not personally affected by some form of prejudice, then to address it is an added effort and it is necessary. “Survival can be protest... Others: not so much” (Ahmed, 2017: 237). In a world designed for some, survival is not even a question. Ahmed describes privilege as a “buffer zone; it is how much you have to fall back on when you lose something” (Ahmed, 2017: 237). It does not mean that we are invulnerable, but it does reduce the danger of being affected by something. “This is where doubt comes in because to live a privileged, sheltered life is often to not know that you are privileged. You need to doubt all the things you have previously taken at face-value; question the world around you and your place in it. This is particularly relevant right now” Ahmed wrote in 2017 about #BlackLivesMatter, saying “You have to affirm that some lives matter when a world is invested in saying they do not.” (Ahmed, 2017: 240). In Audre Lorde’s poem *A Litany for Survival*, she addresses those who were never meant to survive: “for those of us who cannot indulge in the passing dreams of choice.”

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**Audre Lorde ::  
 A Litany for Survival**

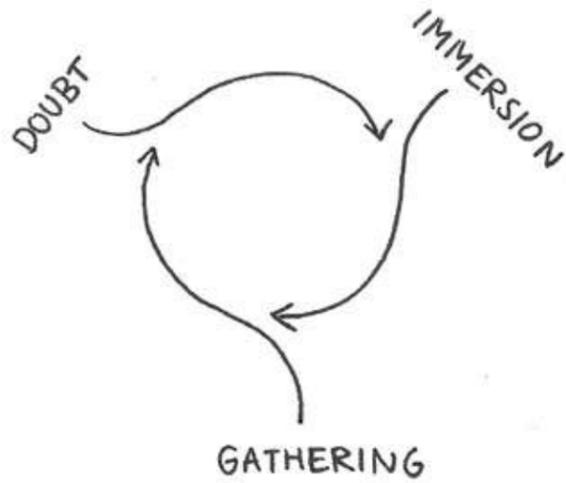
For those of us who live at the shoreline  
 standing upon the constant edges of decision  
 crucial and alone  
 for those of us who cannot indulge  
 the passing dreams of choice  
 who love in doorways coming and going  
 in the hours between dawns  
 looking inward and outward  
 at once before and after  
 seeking a now that can breed  
 futures  
 like bread in our children’s mouths  
 so their dreams will not reflect  
 the death of ours;

For those of us  
 who were imprinted with fear  
 like a faint line in the center of our foreheads  
 learning to be afraid with our mother’s milk  
 for by this weapon  
 this illusion of some safety to be found  
 the heavy-footed hoped to silence us  
 For all of us  
 this instant and this triumph  
 We were never meant to survive.

And when the sun rises we are afraid  
 it might not remain  
 when the sun sets we are afraid  
 it might not rise in the morning  
 when our stomachs are full we are afraid  
 of indigestion  
 when our stomachs are empty we are afraid  
 we may never eat again  
 when we are loved we are afraid  
 love will vanish  
 when we are alone we are afraid  
 love will never return  
 and when we speak we are afraid  
 our words will not be heard  
 nor welcomed  
 but when we are silent  
 we are still afraid

So it is better to speak  
 remembering  
 we were never meant to survive.





Our tools flow into; support one another.  
Zones in which you can simultaneously  
experience more than one.

Doubt; looking introspectively / at yourself

Immersion; being by yourself. solitude

Gathering; being with others.

\  
**ITEM 1 : DOUBT**

Doubt is a somewhat contradictory survival tool. Aren't survival tools supposed to be positive, uplifting? Sometimes. To doubt is to question, and to question is to learn. This is the unique potential of doubt, and can be generated either through self-reflection, learning new information, or conversing with others. It does not have a particular spatial requirement; rather it should support the events that provoke doubt in people. However, in creating an otherworldly space, we sought to take away certainty, and the architectural elements one would usually use to perceive space and scale. The column

grid shifts ever so slightly, the walls, floor and ceiling merge, leading users to question their surroundings. The fabric has a duality in itself. It is a familiar and comforting material, but the way it is arranged and moves should be strange to the user. If you enter into a space already questioning and wondering, might this not open up similar emotions towards a feminist discourse? Doubt is instrumental in feminism. It is a positive thing. With doubt there is questioning, conversation, learning, and a critical mind is an open mind. It enables a feminism which is diverse, inter-sectional, and inclusive. Doubt should feel uncomfortable, slightly awkward.

Doubt might make you feel the need to reach into your toolkit and take out one of your other survival tools in order to cope. We asked what one needed to do to be able to dwell within the doubt, to sustain it. Doubt should be constructive not destructive. And this is how the three survival tools and modes work within the lounge. They sustain and support one another.

\  
**ITEM 2 : IMMERSION**

Audre Lorde writes, "Caring for myself is not self indulgence, it is self-preservation, and that is an act of political warfare" (Lorde, 1988:131). Immersion is exactly this. It is the time you take for yourself, to sink into a world that is entirely your own. It is an essential act of self-care that enables you to have the strength to face that other world: the world in which we battle every day. Immersion requires a space in which you can be alone, disconnected, recharging. Inside the lounge we cut off all contact to the outside world. Visitors are not aware of the passing of time and people, or the changing light outside. They should be able to forget about that to-do list or everyday worries. In immersion one needs to be completely present. We also noted the importance of choice, knowing that every person's place of submersion is different, for it is a deeply personal thing. We sought to create a variety of spaces, where one can be alone or with others. The large cloth canopy wraps around the entire space, while at the scale of the individual, small cocoon hammocks protect those inside in this underwater landscape.

\  
**ITEM 3 : GATHERING**

"In queer, feminist, and antiracist work, self-care is about the creation of community" (Ahmed, 2017: 240). Through this course we have created our own "Survival Lounge" family, which has inadvertently helped many of us with the difficulties surrounding the global pandemic and completing a semester online. In the lounge there is space for all to come together collectively, to discuss feminism or perhaps watch a film. Though we maintain a degree of timelessness within the lounge, at this point we edge closer to reality with varied events concerning feminism. This congregational space should be a place of discourse, expression and sharing. In an attempt to make it somehow familiar and identifiable, we sought to create a comfortable environment. The act of removing your shoes as you enter emphasizes the idea of the lounge as part of the home. The hills of pillows provide comfortable seats for visitors to relax while they engage. It should be a safe(r) space, where people might find some respite. As we've stated, each tool enables the other. Where there is doubt there must be immersion, and where there is immersion, one should have the choice to gather and not be alone. Through gathering, discussion might provoke feelings of doubt. Within the lounge there is space for all of these emotions. There is a layering of programs horizontally and vertically.

## DOUBT

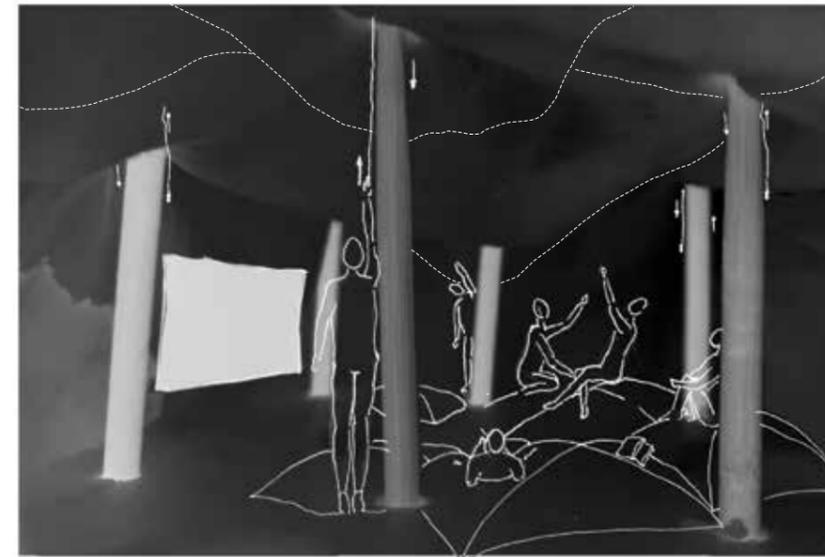
uncomfortable  
learning  
growing  
questioning  
self-reflection  
bravery  
dissecting your  
privilege  
change  
courage  
open mind  
feminism  
killjoys

## IMMERSION

silence  
solitude  
reflection  
soothing  
weightlessness  
pause  
meditation  
swaddle  
grounding  
orienting  
water  
books/reading  
privacy  
independence  
individuality  
landscape in  
my mind  
alternative  
world.

## GATHERING

sound  
Ubuntu  
communication  
belonging  
togetherness  
identity  
support  
speaking  
sharing  
language  
knowledge  
culture  
memories



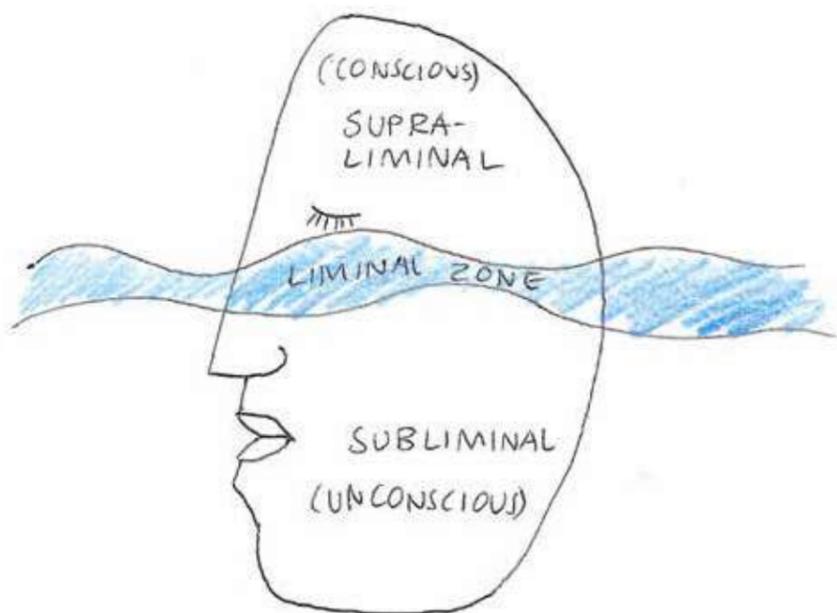
\  
doubt



\  
immersion



\  
gathering



## THE LIMINAL ZONE

Tidal-like nature  
Time dimension  
cyclical.

### LIMINAL

"occupying a position at, or on both sides of, a boundary or threshold."

The Liminal Zone exists between the supraliminal and the subliminal, occupying a position at, or on both sides of, a boundary or threshold. We analysed and investigated different types of liminal spaces, questioning their potential, the freedoms and the limitations within them. We looked into what creates liminal spaces, and how to capture this temporality. How do you hold a moment, or stop time? We found that this concept related closely to Donald Winnicott's ideas about Potential Space. He said that "Potential Space is the cradle of creation", and "defined this as an intermediate area between psychic reality and actual or external reality." (Inman, 2013). According to Winnicott, the feeling of safety which arises in the Potential Space allows for "illusion and paradox to flourish". (Inman, 2013). The liminal zone holds our tools of doubt, immersion and gathering. As you move from doubt to immersion / gathering you are alone with yourself. As the canopy rises and falls, zones overlap and merge. Time moves in a tidal-like nature, holding and releasing at the relevant moments. Within the liminal zone you are able to choose how much of yourself you would like to immerse in doubt, and how much you need to pull away. Doubt is about reflection, hard work and growth. It is not sustainable,

but needs to be taken in small doses amidst much self-care and reassurance. To doubt is to be brave. The doubt exists in the zone, and is taken in as you examine it. The liminal zone is that which is temporary, flexible, with no edge. It is the constant ebb and flow of the water; the surety in the changing motions; a certainty in that it will last, if only for a short time or for an age. It can be a fleeting moment. As you move through the liminal, for a time you are suspended. There is power and potential in the change and the transition. In-between multiple zones you can find yourself connected to different and varying realities. The liminal has the potential to grow as you do. A space without boundaries, it cannot contain you. There is no obligation, no pressure as you flow from one zone to another. There is no prescribed length of time in which you might feel comfortable to dwell in these spaces. Expectations fall away. The body moves as it wishes; adopting different shapes and postures. The tide, the changing months, a cycle of a year, that feeling as you fall asleep.

Again, we cite Audre Lorde's poem *A Litany for Survival* the two first lines: "For those of us who live at the shoreline standing upon the constant edges of decision".

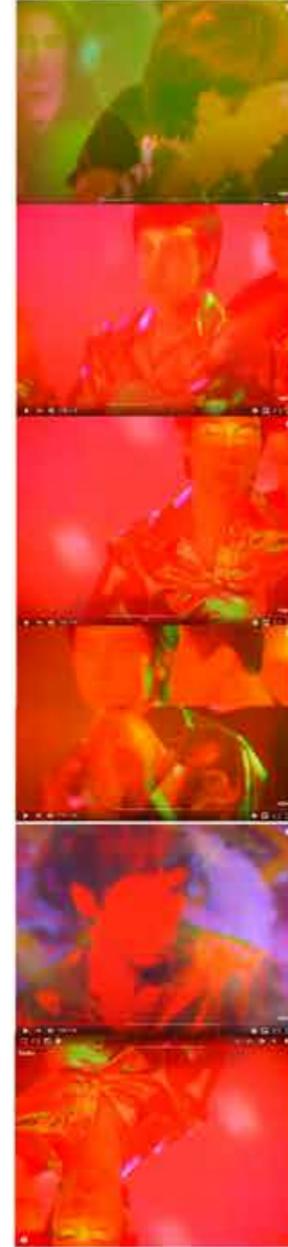
the liminal zone: departure point

Reality before falling asleep



Blur - No Distance Left To Run

Between sleep and reality



Primal Scream - Higher Than the Sun

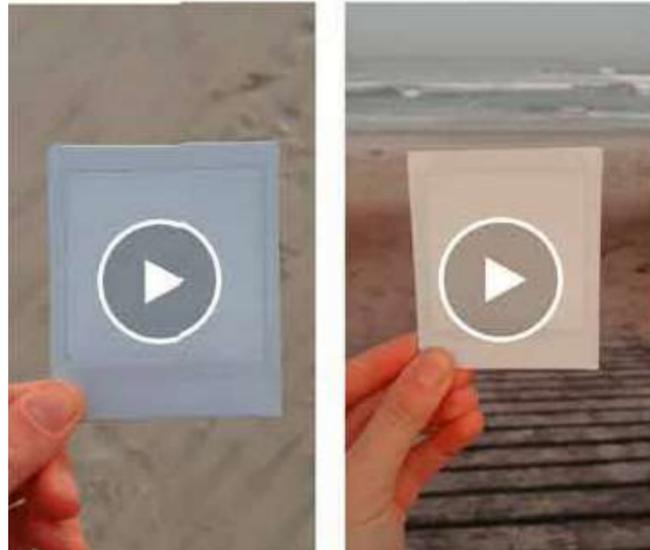
Dream



The Smashing Pumpkins - Tonight, Tonight

Ekaterina Kropacheva

Nikita Schweizer



Tildem Kirtak

Home, therefore, is more than a physical place; it is also a mental space. This complex idea of home is normally associated with feelings of positivity. Home generally represents what Bachelard terms "felicitous spaces" of domesticity, intimacy, family life, and ownership. However, as Collins indicates, home can also represent layered and complex feelings that stimulate questions and can therefore function as a liminal space where identity is in flux.



private | personal

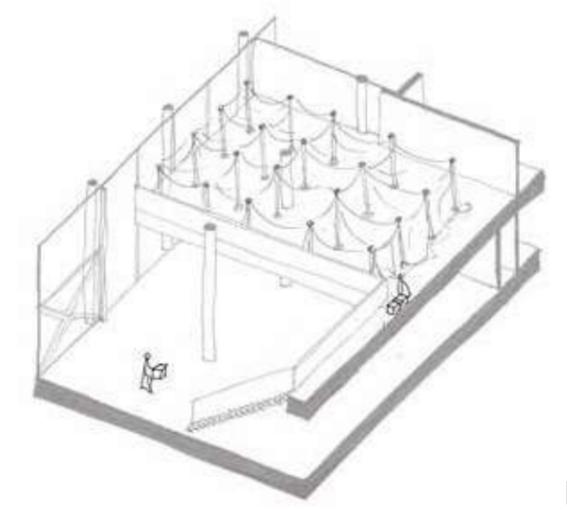
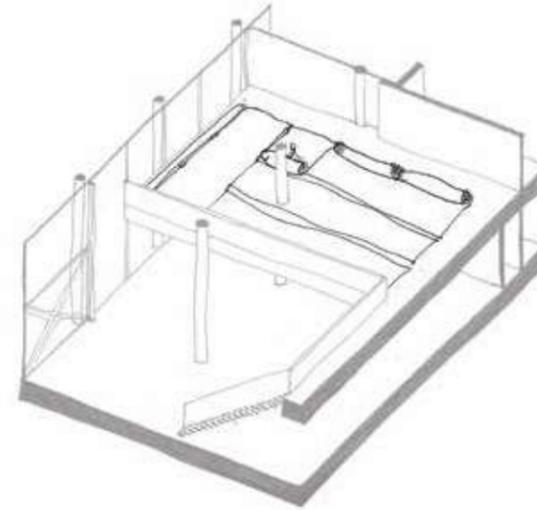
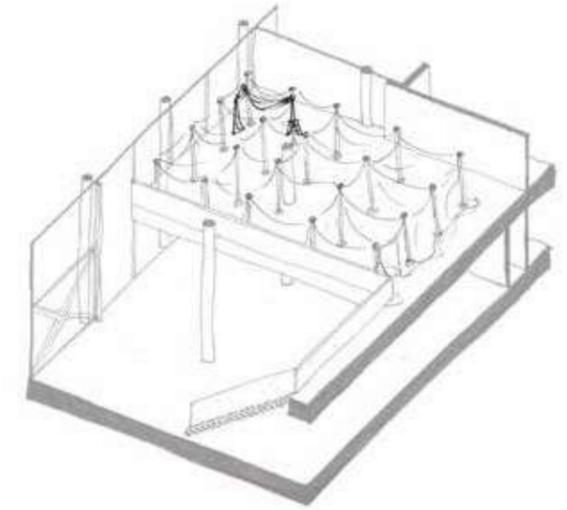
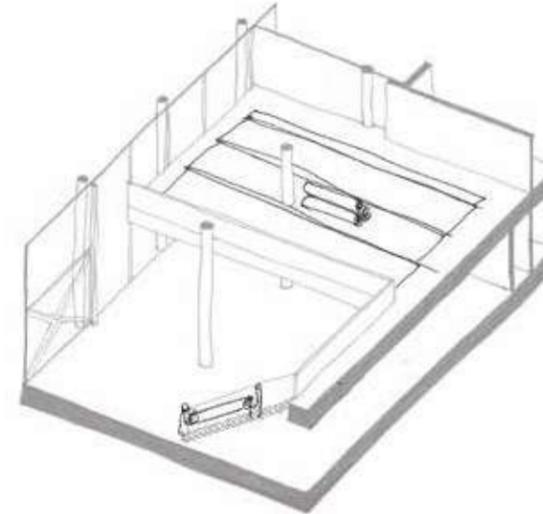
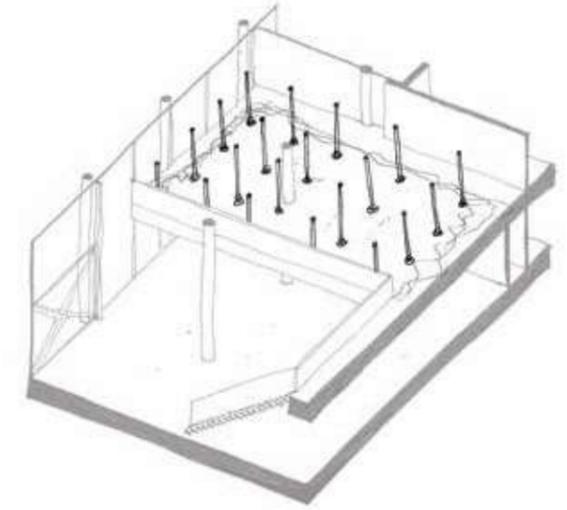
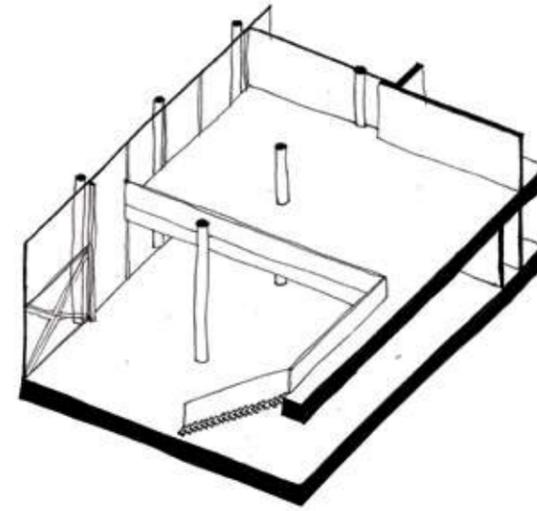
liminal zone | hall | passage

common | group



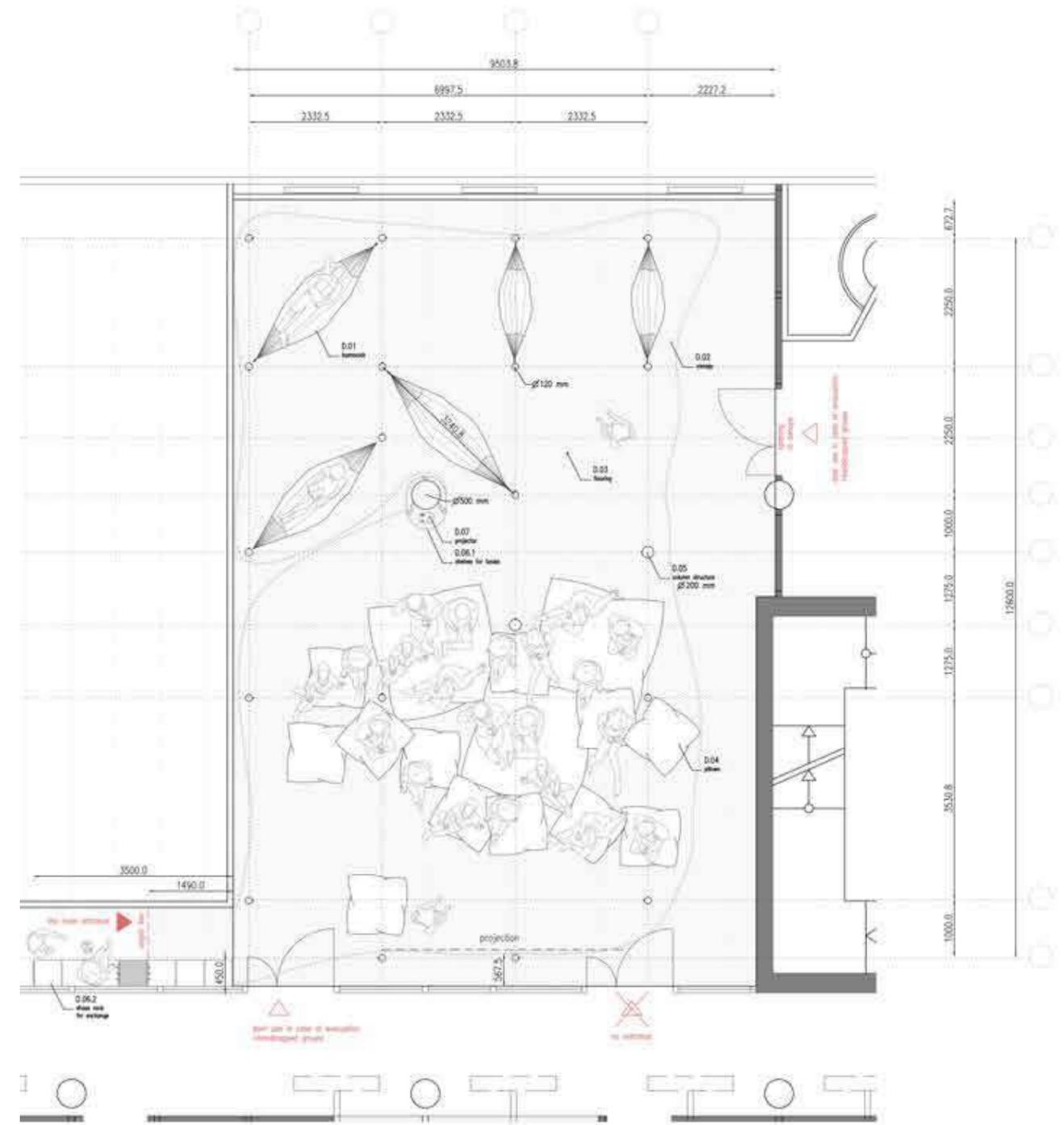
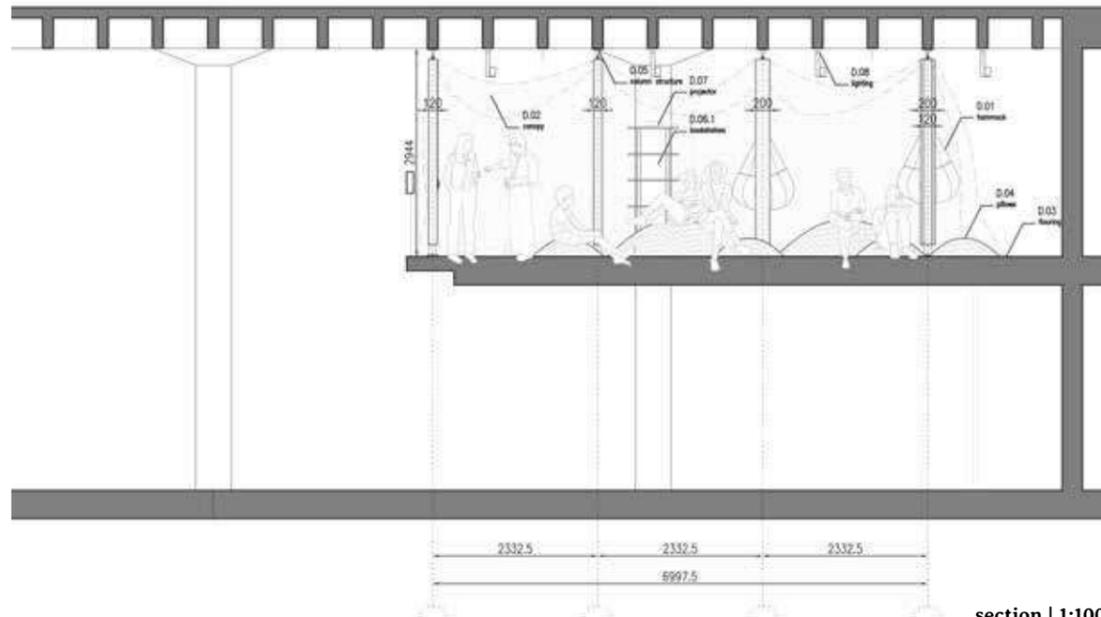
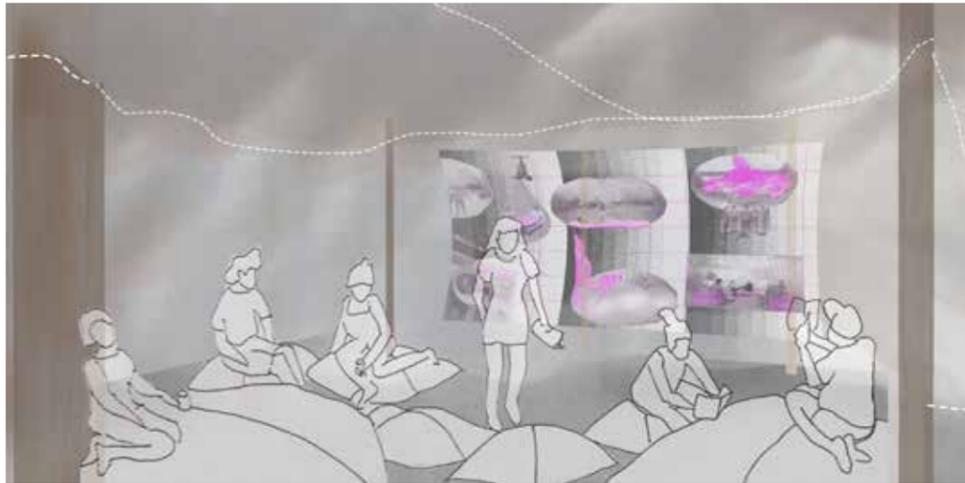
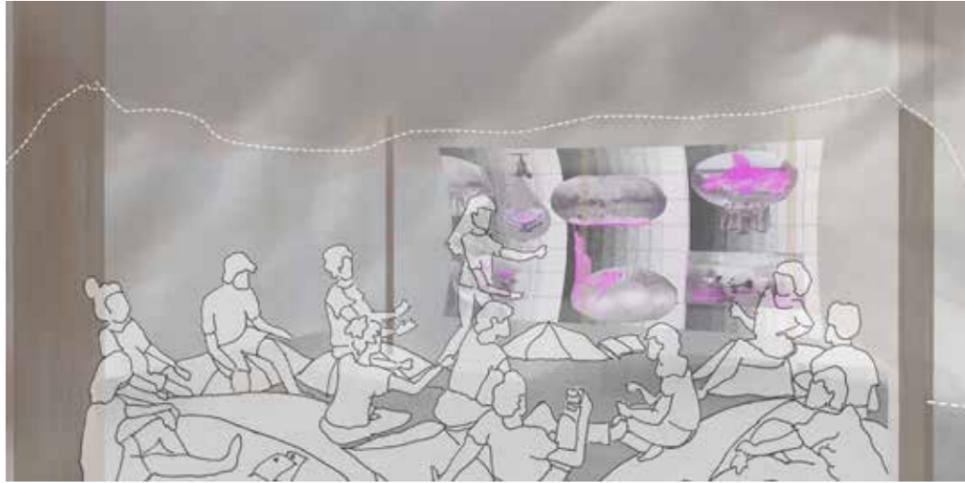
mode to mode  
| mental threshold

\  
authors  
Tildem Kirtak  
Ekaterina Kropacheva  
Nikita Schweizer





the liminal zone: design development





## Chapter 4

# Execution Design Drawings

Based on the “Liminal Zone” concept, the construction drawings and associated information were produced in teams and will be used in a subsequent block seminar to build the Survival Lounge in the workshops at the TU Berlin. In a further step, the Survival Lounge will be set up in the Forum at the Institute of Architecture of the TU Berlin for students’ use. The drawings include structure and construction details, materials, connections and joints, process of construction, and process of assembly with instructions for occupation/use, recycling and reusability and costings for all parts of the Survival Lounge.

All in all, three teams took responsibility for the following areas:

- Team 1: Project Design, Timetable & Cost Schedules
- Team 2: Detailed Design
- Team 3: Design Process Documentation

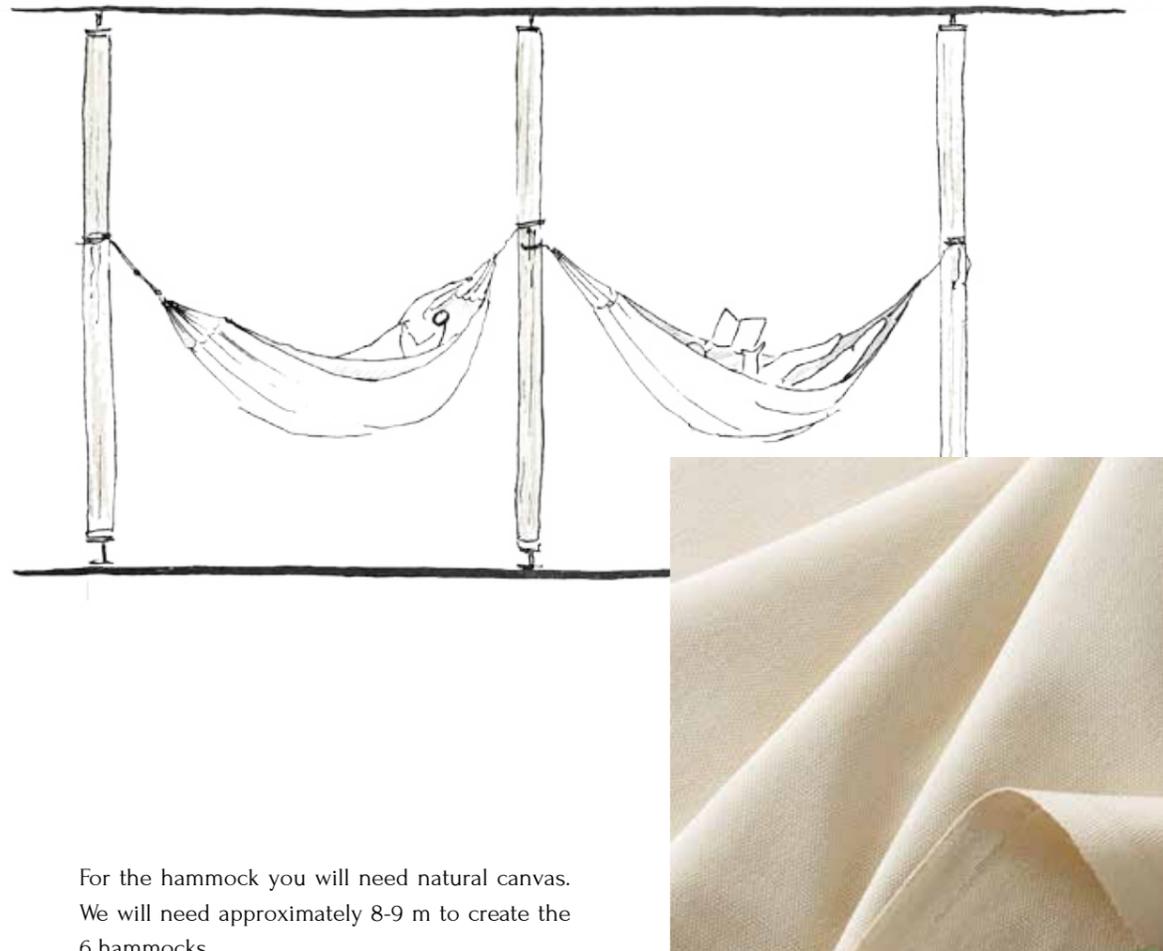
design specification ::  
**hammocks**

01.01

In the next pages we will show you how to make the hammocks that will make up part of this lounge. It is simpler than it seems and at the end you will know how you could make your own hammock for enjoying the sun next summer!

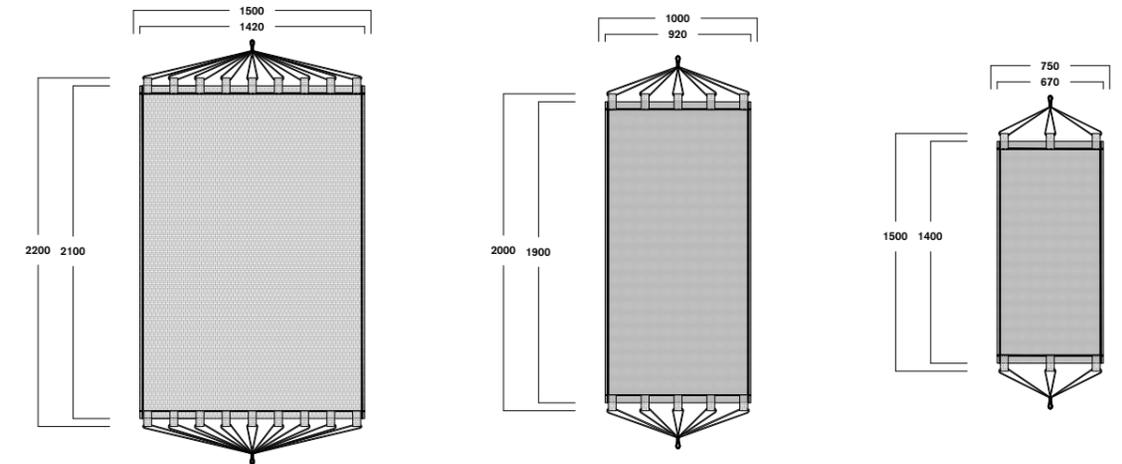
We design three sizes to fit with the design of the columns. If you feel that they are too small (or too big), you can always make necessary changes. This is our approximation for the making of hammock, but feel free to adjust them to the reality.

Hammocks are a element of our survival lounge that invite you to relax in the cosy space, while you read a book, take a nap after a stressful day of work or just to hang with friends and share experiences. Hammocks provoke a feeling of security, a soft shell where you can cover yourself, as well as opening to what is happening outside.



For the hammock you will need natural canvas. We will need approximately 8-9 m to create the 6 hammocks.

\ hammock sizes

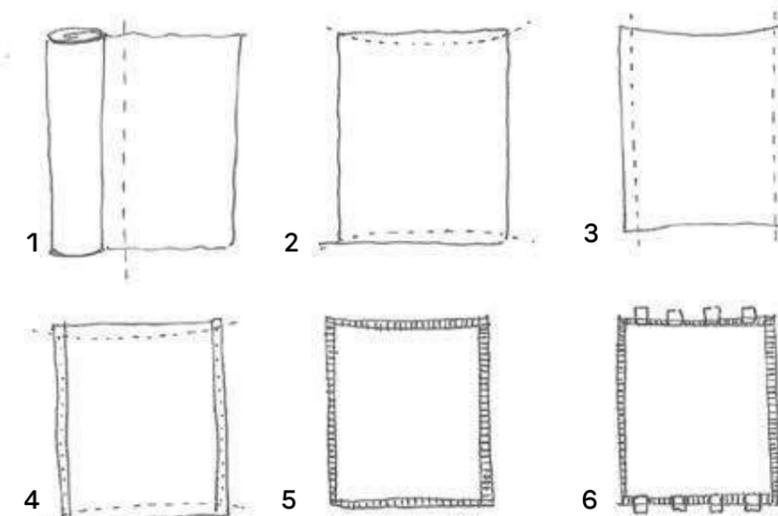


We need two big hammocks of  
**2m x 1.5m**  
 (3.238m between columns)

One medium size of  
**2.8m x 1m**  
 (2.323m between columns)

And three small ones of  
**1.5m x 0.75m**  
 (2.250m between columns)

\ sewing instructions



1. Trim the fabric
2. Cut a slight curve on the ends
3. Fold 2 cm of the long side of the fabric and pin it, then iron the fabric.
4. Repeat the same process in the short side but fold it 10 cm instead of 2.
5. After having the four sides pinned, sew them.
6. Sew the loop with the rope inside it on both ends of the fabric

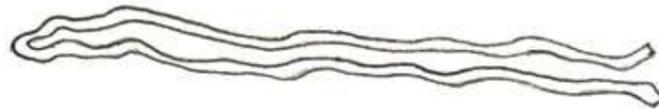
design specification ::

# hammocks | hanging system

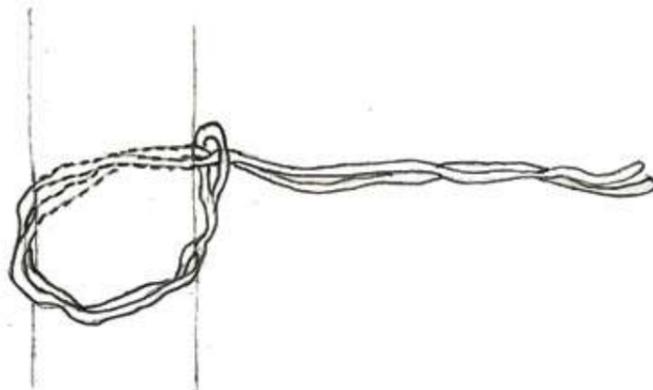
01.02



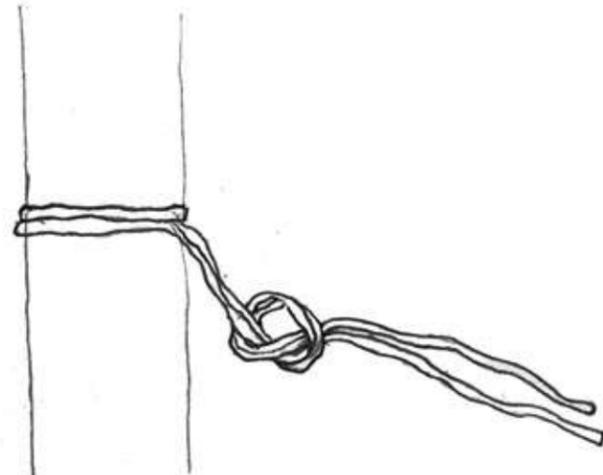
You need either:  
2x 3m for a small hammock or  
2x 4m for a large hammock



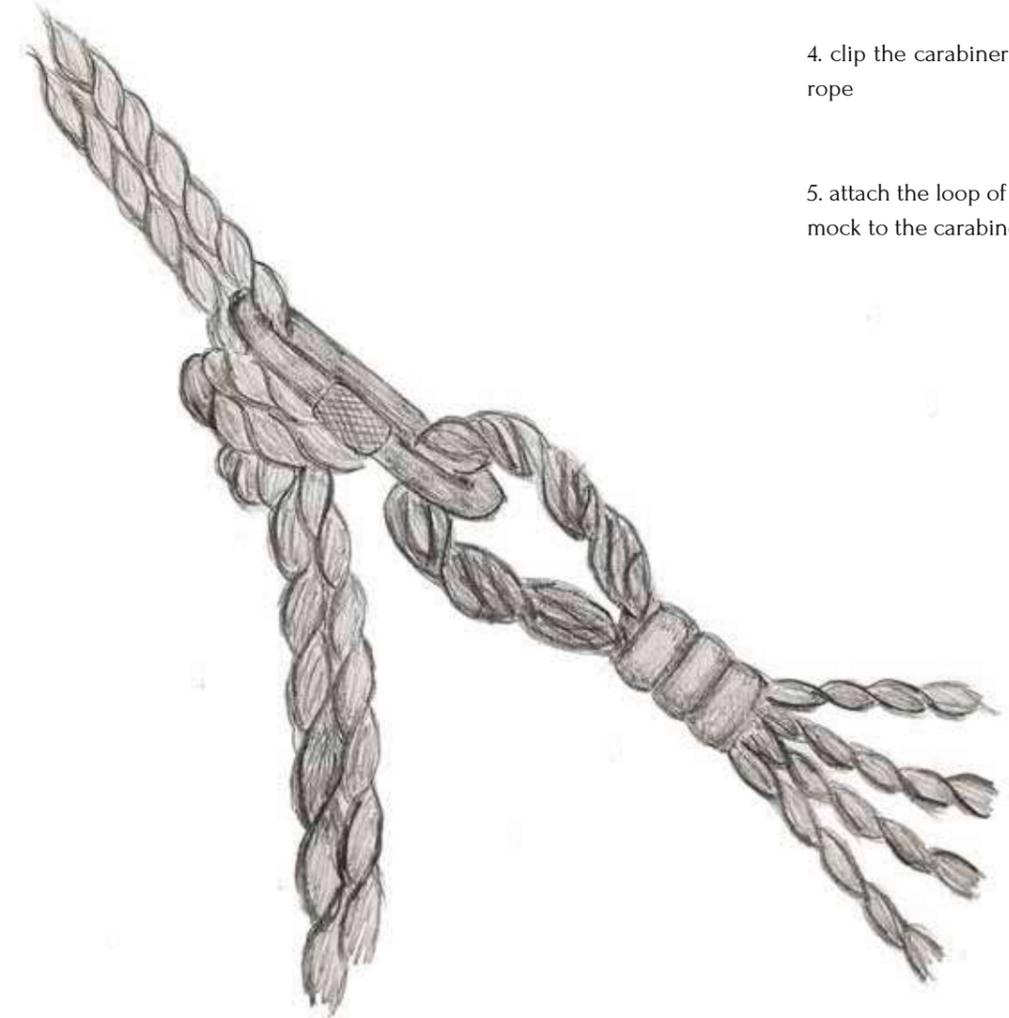
1. double the rope



2. put it around the column at  
the desired height  
thread both ends through the  
loop



3. tie knots at a certain  
lengths, depending on the  
desired tension of the ham-  
mock



4. clip the carabiner onto the  
rope

5. attach the loop of the ham-  
mock to the carabiner

For hanging the hammock on the column you  
will need rope made out of flax ( 8mm x 36m)

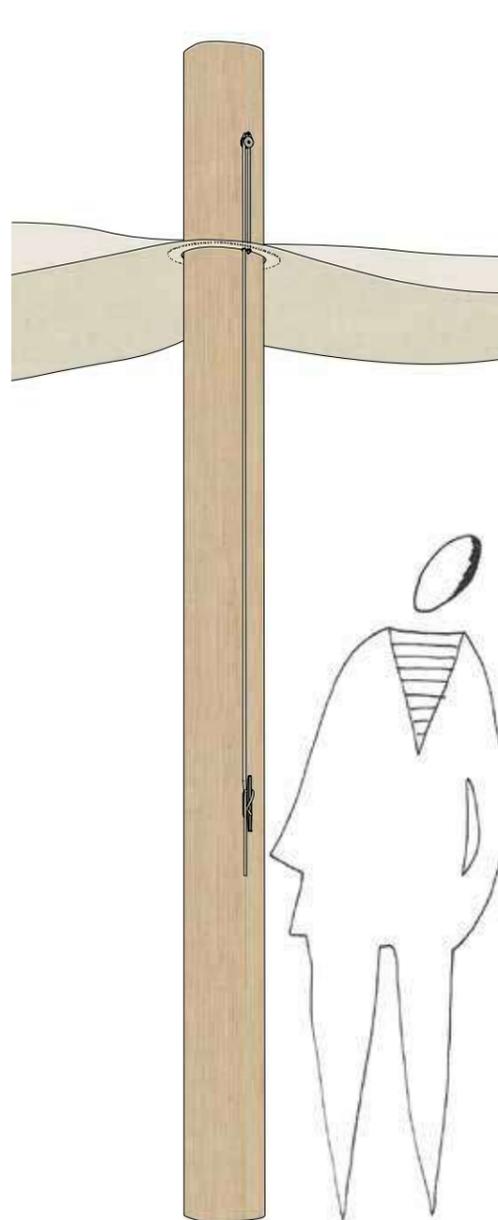


design specification ::

# canopy | pulley system

02.01

Welcome to the canopy. What you're going to make should be fun and exciting! It has moving parts after all! It will also be quite tricky and a lot to think about at once when you're putting it up as things need to happen in a certain order and the pulley needs to be in a certain alignment when the posts go up...but you can do it! Be sure to ask for extra help when you put it up and keep checking things all the time. Read through all the drawings before you start anything, have your own thoughts and opinions on them and change something if you think it really won't work! But most of all enjoy!



questioning what it is that you have discovered.  
is it what you think it is? how does it work?

**doubt**

the ability to customize and make your environment fit to your desire.

**control**

changing the way you see your surroundings and changing perceptions of the every day.

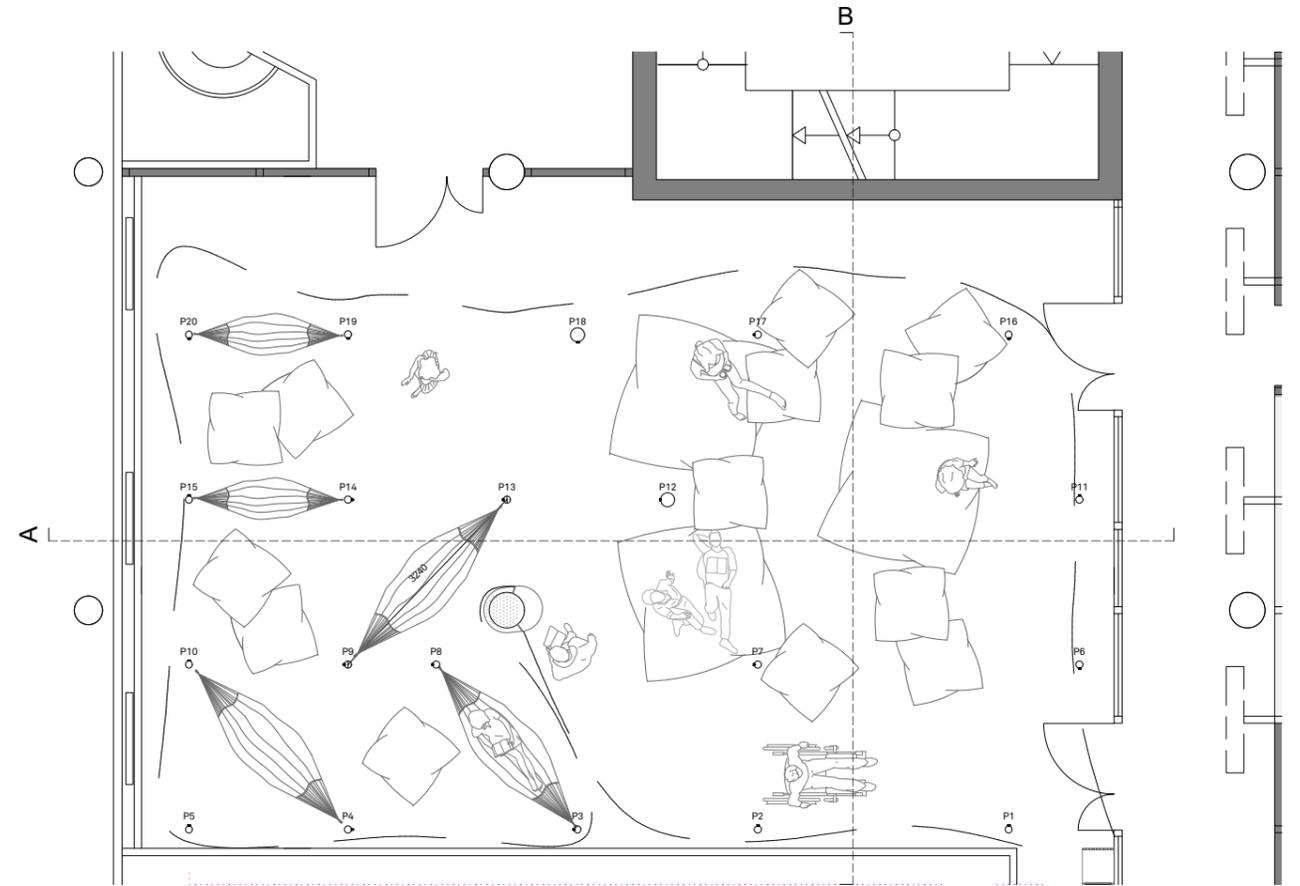
**courage**

experiencing a plane that is normally so far above you that you never encounter it.

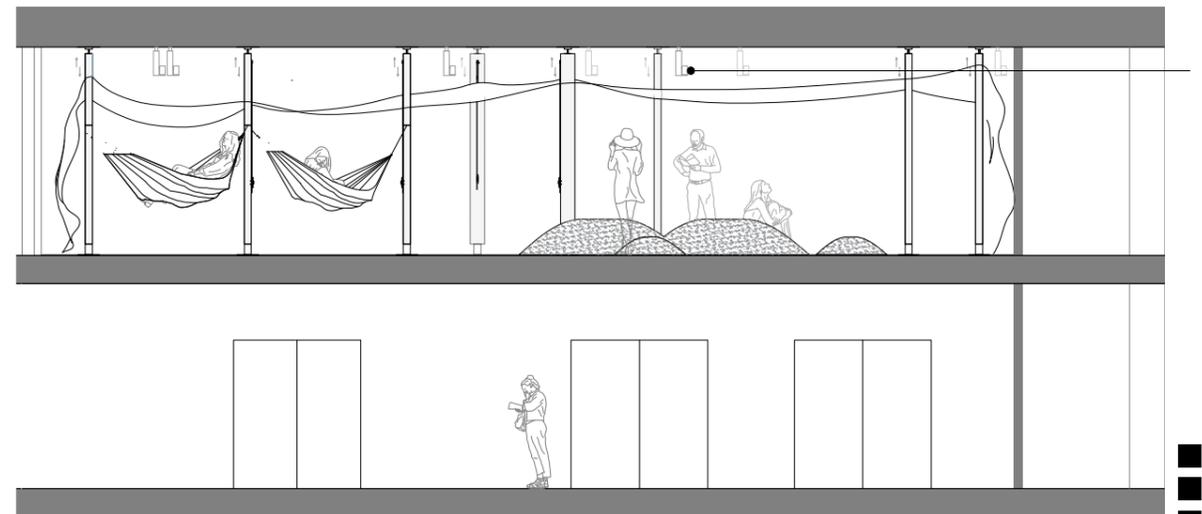
**immersion**

closing the gap between what is out of reach and what you encounter.

**liminal**



pulley orientation system | 1:100

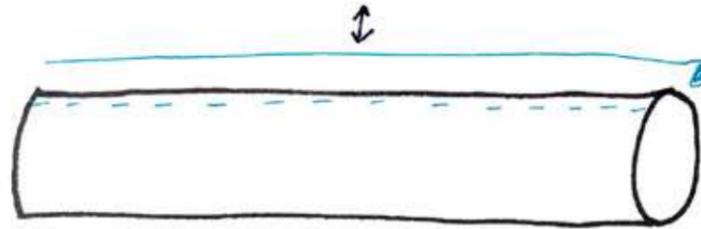


section A | 1:100

how to put it all together ::  
**canopy |**  
**pulley system**

02.01

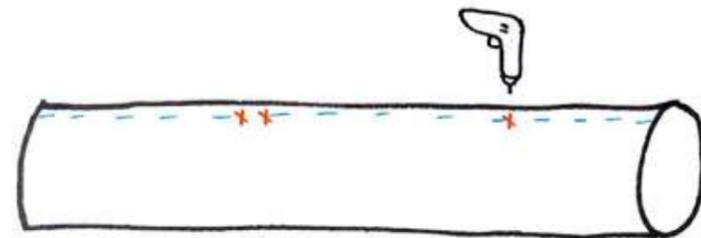
how to put it all together...



1. mark a line along the post with a chalk snap line.



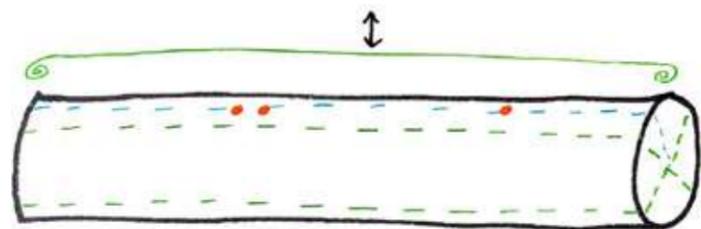
2. make a mark 100mm from the top of the post for the pulley and two holes with 890mm to the centre from the bottom of the post



3. drill holes with a 4.5mm wood drill bit.

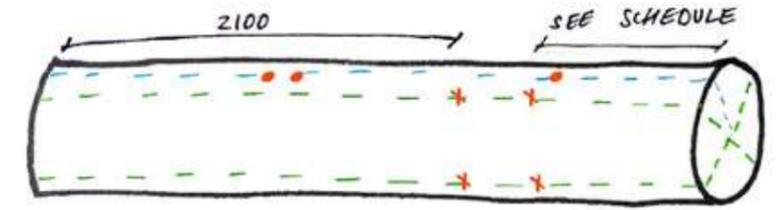


4. draw a line on each end of the post from the snapped line to the centre.

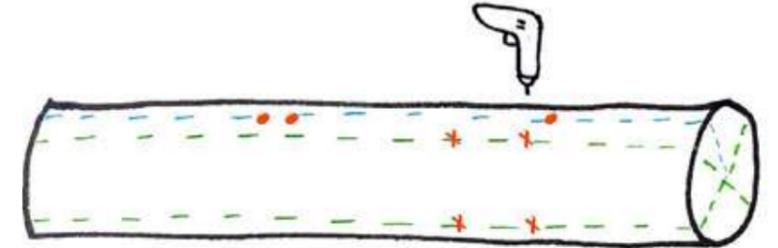


5. mark two more lines on the ends of the posts. 45° from the first line and at 90° to each other. Then snap these 4 lines along the post to mark where the pegs will sit.

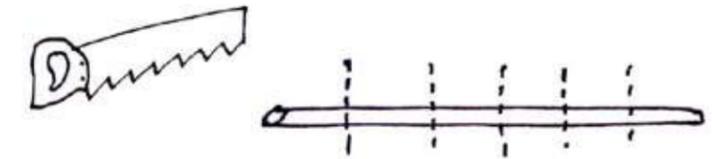
6. make marks along each of the 4 lines.



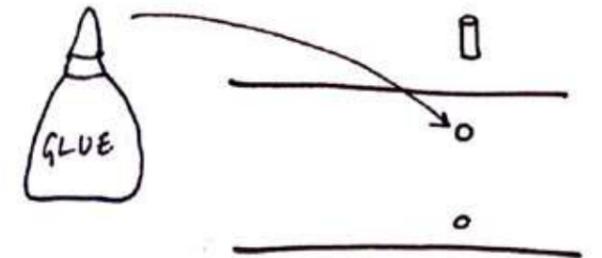
7. drill holes on these points with a 10mm drill bit.



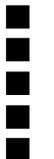
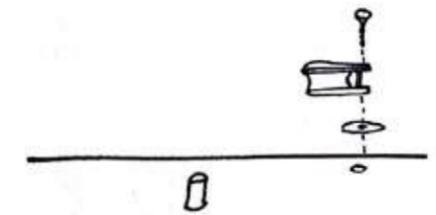
8. cut the dowel into 40mm pieces. These will form the pegs that will control how much the canopy can move up and down.



9. using wood glue, glue ONLY THE TOP set of pegs into the post leaving 20mm exposed.



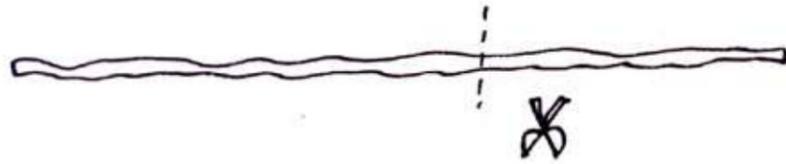
10. take apart the pulley and using a 4.5mm screw fix the pulley and washer into the hole from step 3 that is 100mm from the top of the post.



how to put it all together ::  
**canopy |  
 pulley system**

02.01

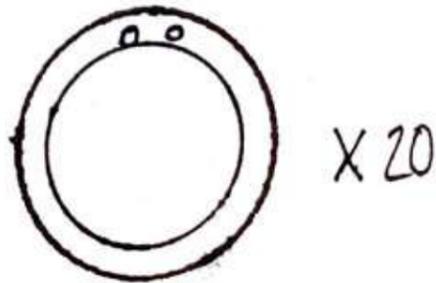
MEANWHILE...



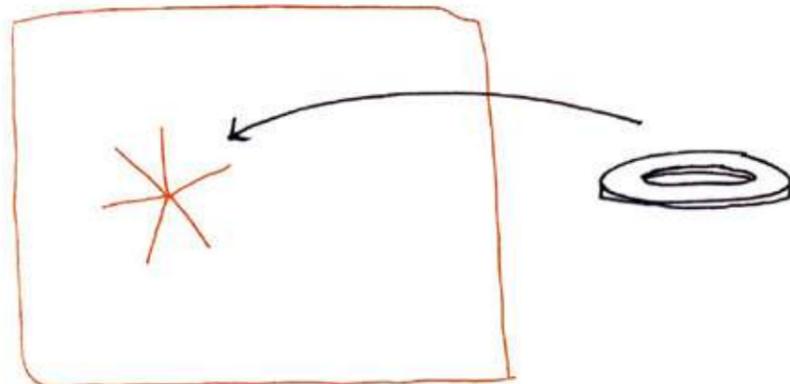
11. cut the rope into 2.5m lengths.



12. tie a knot at one end of each 2.5m piece.

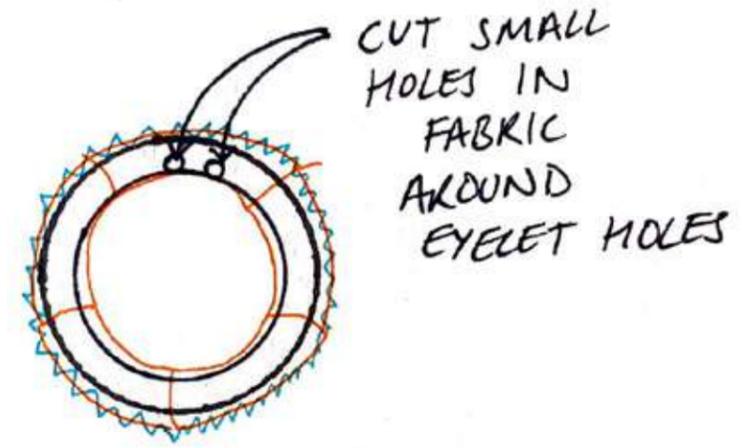


13. laser cut 20 rings either from wood or plastic following the specified dimensions.

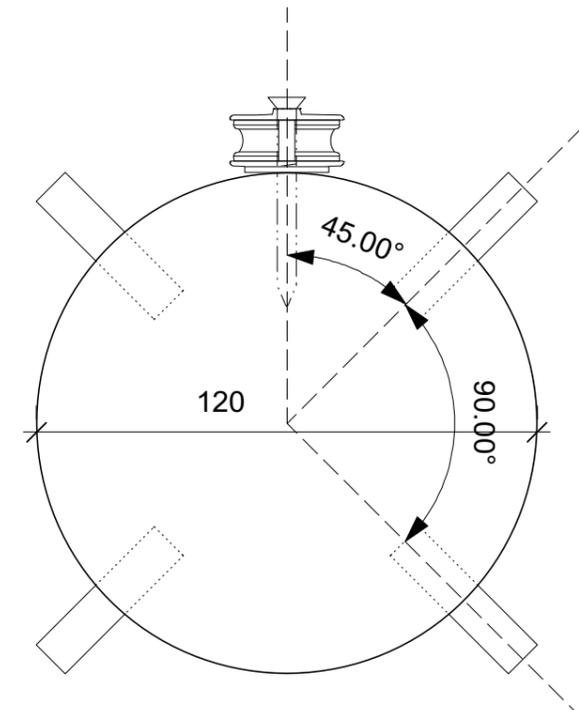
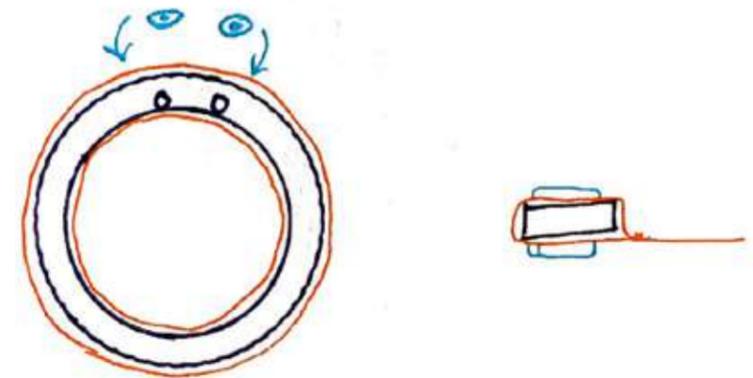


14. place each ring over the corresponding hole in the canopy.

15. Fold the pieces of fabric over the ring and stitch it tightly. Make two small cuts around the small holes so you can push the eye-lets through in the next step.



16. insert the eyelets. They should go through the ring and both layers of fabric.



design specification ::

# canopy | sewing patterns

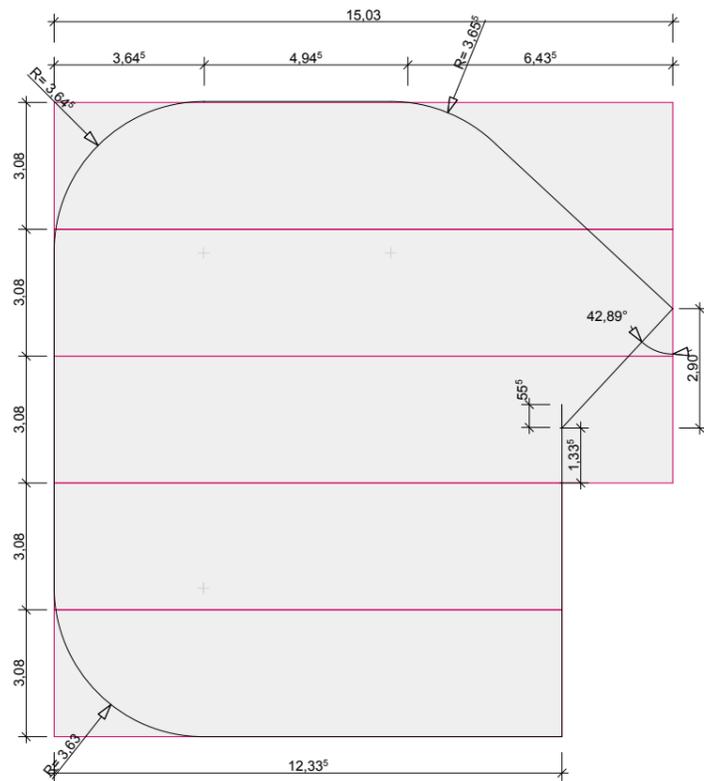
02.02

The following pages contain sewing patterns for the canopy. Because of the huge amount of fabric, it is divided into 4 parts, which will be connected in situ through snap buttons.

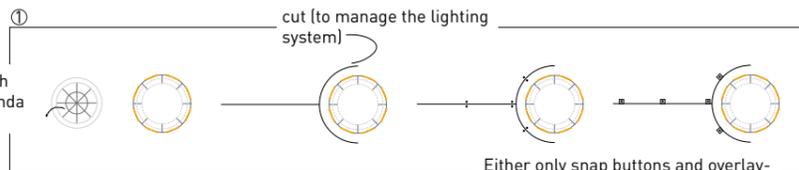
I would suggest the following order: first cut the fabric roll in pieces in the given length, then round the edges as shown on drawing. Further cut the holes for the rings and put in the snap buttons.

Finally sew the big pieces together to get 4 pieces.

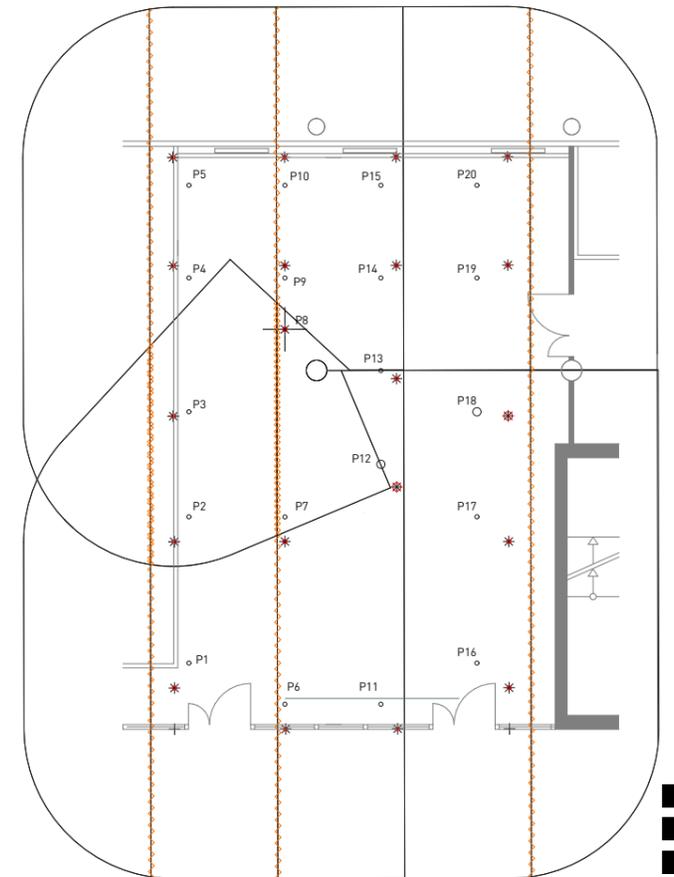
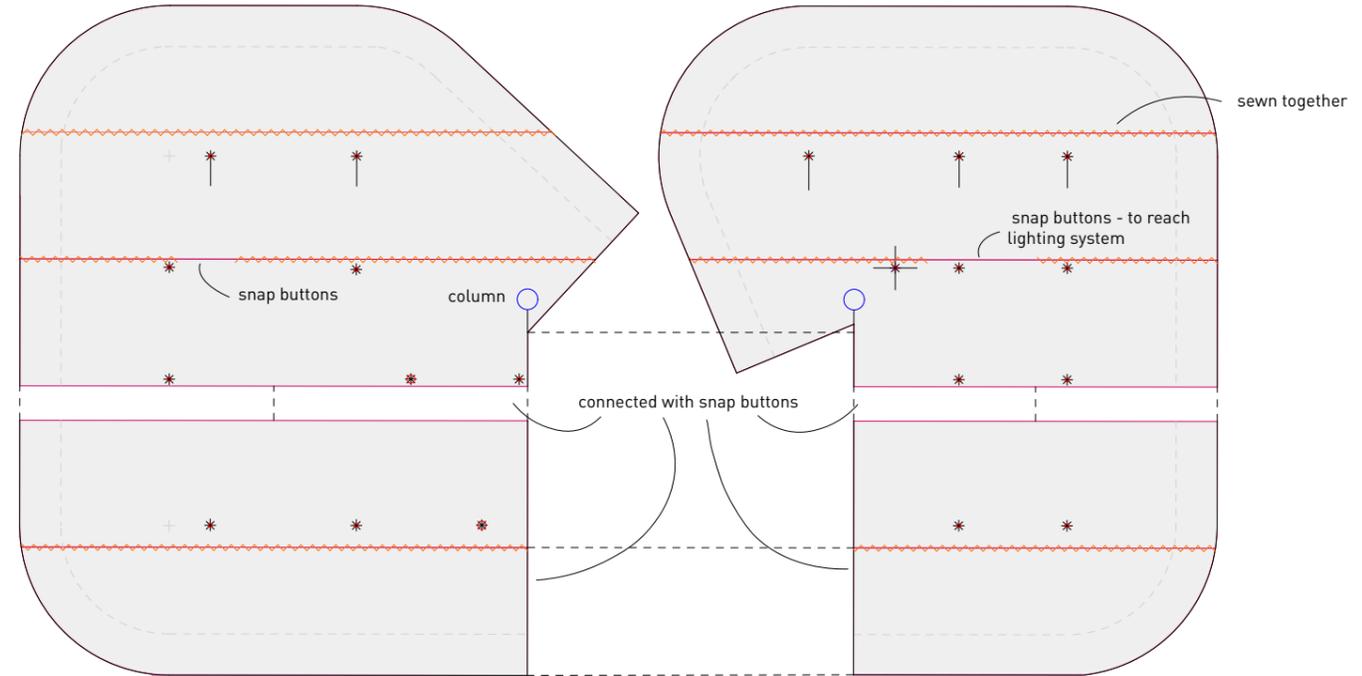
Measurements for the acrylic glass ring are provided in the canopy pulley system details.



exact measurements for each pole in canopy plans by Miranda Rigby page 8



Either only snap buttons and overlaying the two sides OR sew little square in to put the buttons in. Has to be tested in real scale, depending on how visible the fold will be.



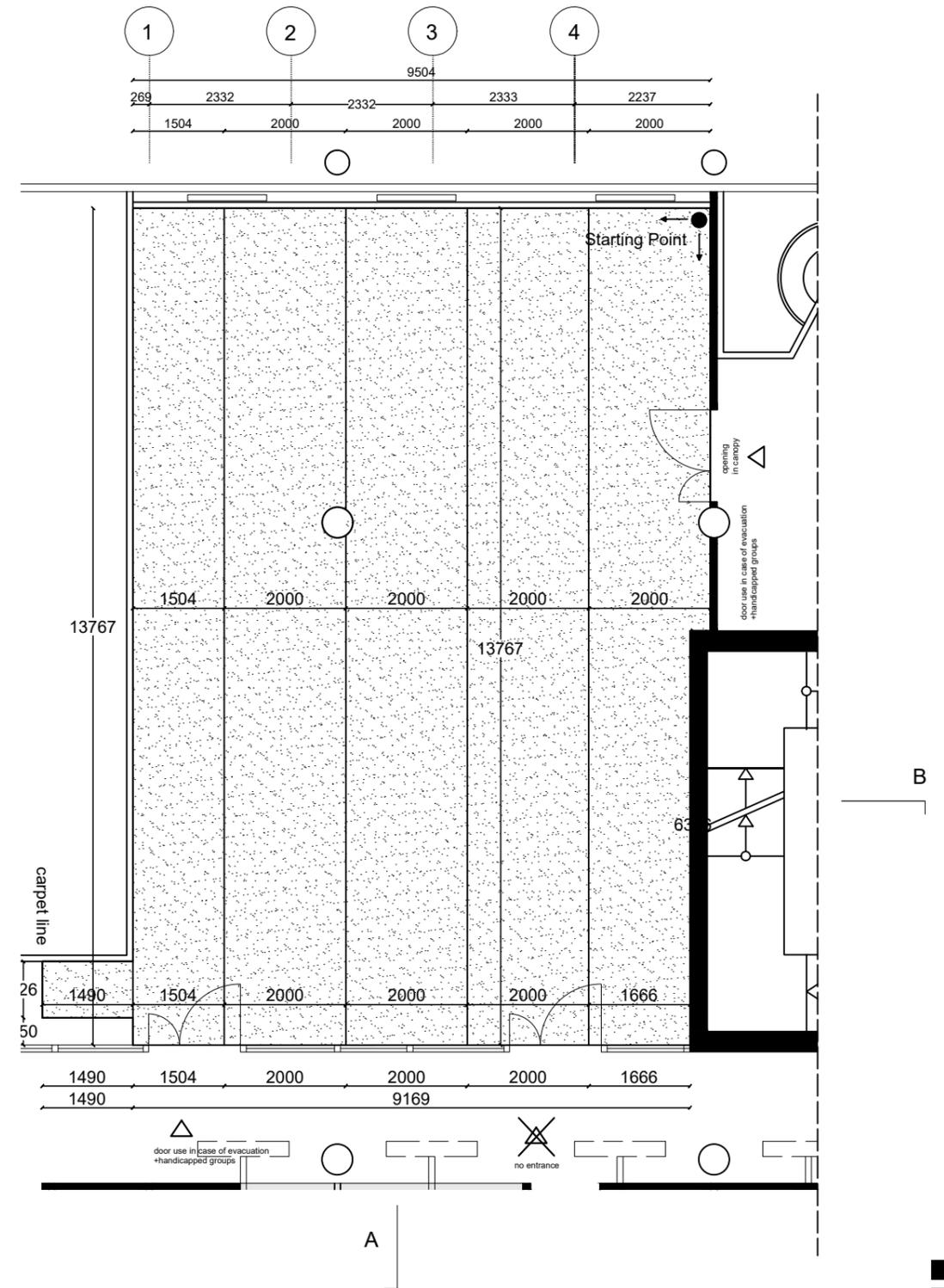
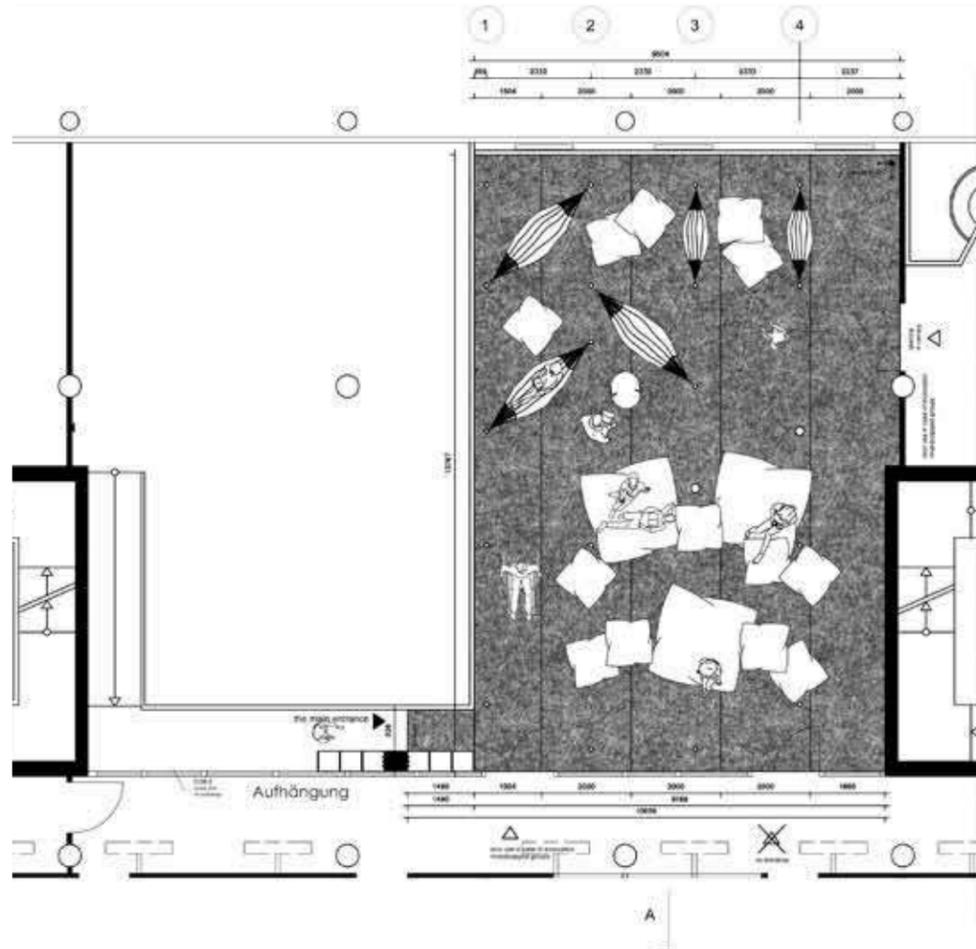
coordinating canopy fabric with columns

design specification ::

# flooring | felt

03.01

3mm light grey colour felt material was selected to use as carpet material. The 2-meter roll version of the material is used in vertical direction in the project area. The material must be purchased in rolls and cut on-site according to the columns application. The cut materials can also be used as the inner material of the pillows. Cork material is used under the felt and both materials are attached to each other and the existing slab with the temporary floor tapes.

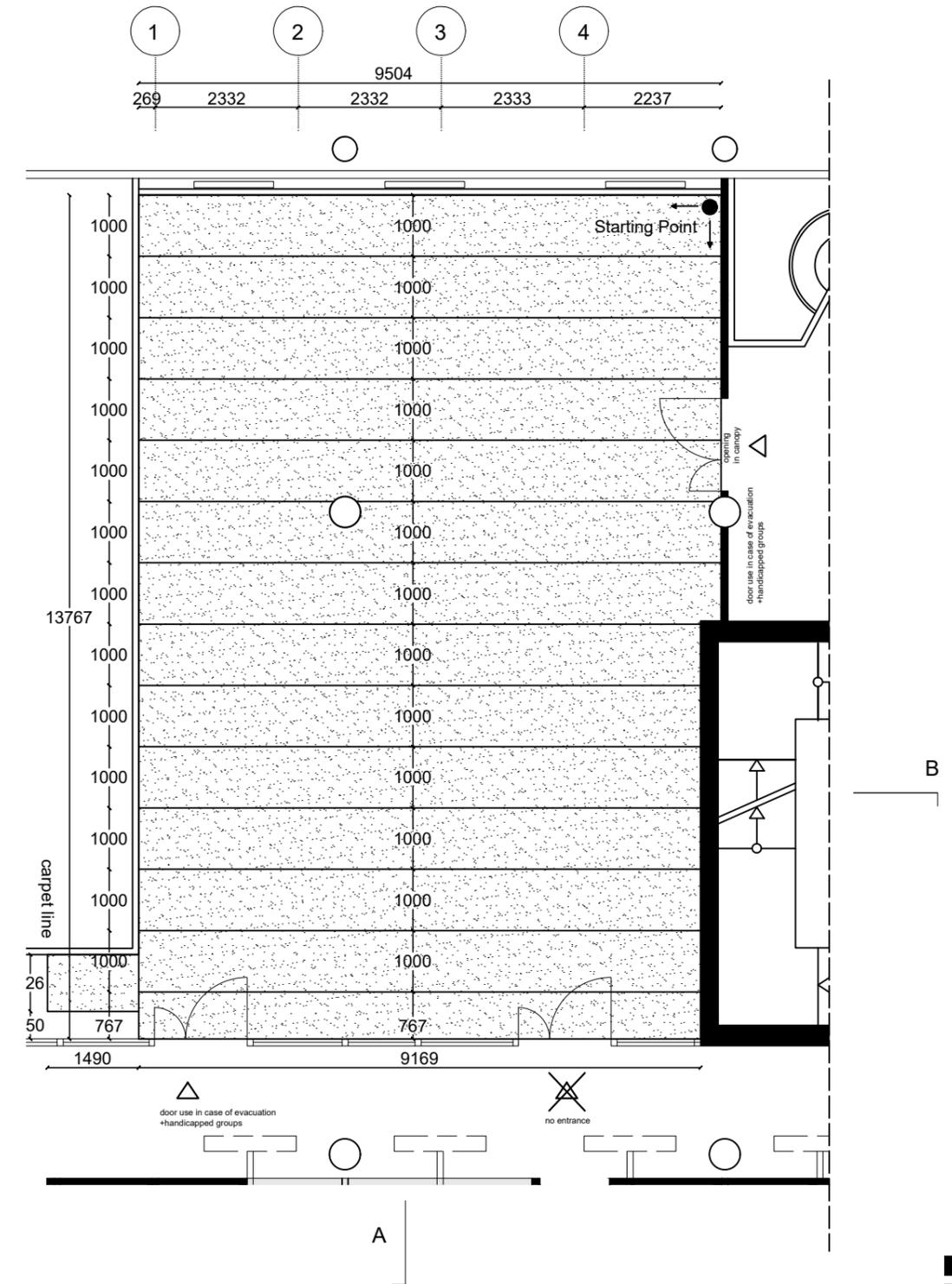
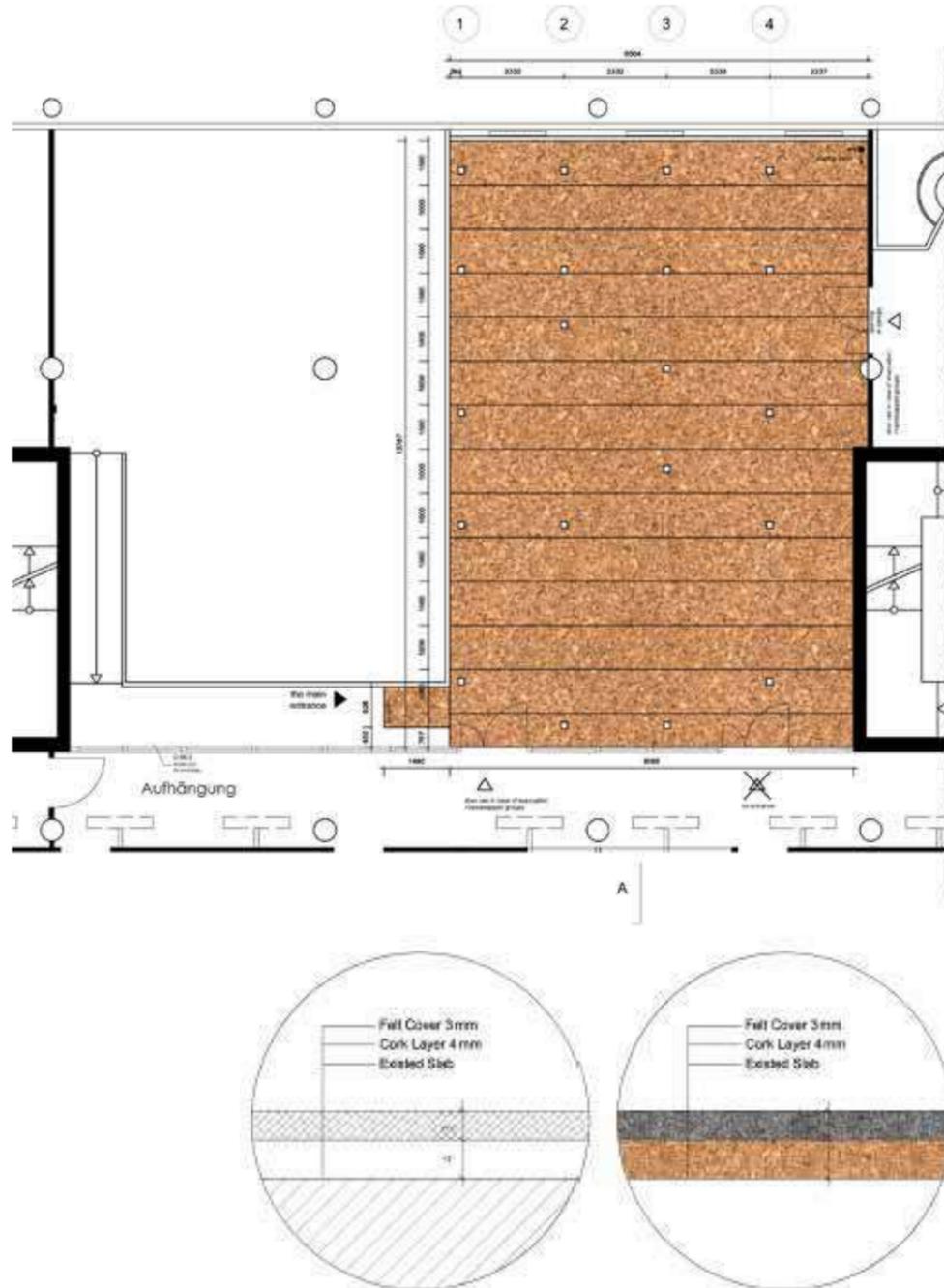


design specification ::

# flooring | cork

03.02

4mm cork flooring material should be used under the carpet material in order to keep the material stable and distance users from the existing slab. Cork floor material is selected because it is an effective insulation and is also soft and easy to cut during the application. A roll of 10 meters length and 1 meter width is preferred. 1 meters rolls are used in horizontal direction in the project area. Cork was chosen to offer a soft and comfortable area to the user and to prevent the cold coming from the flooring in the project area.

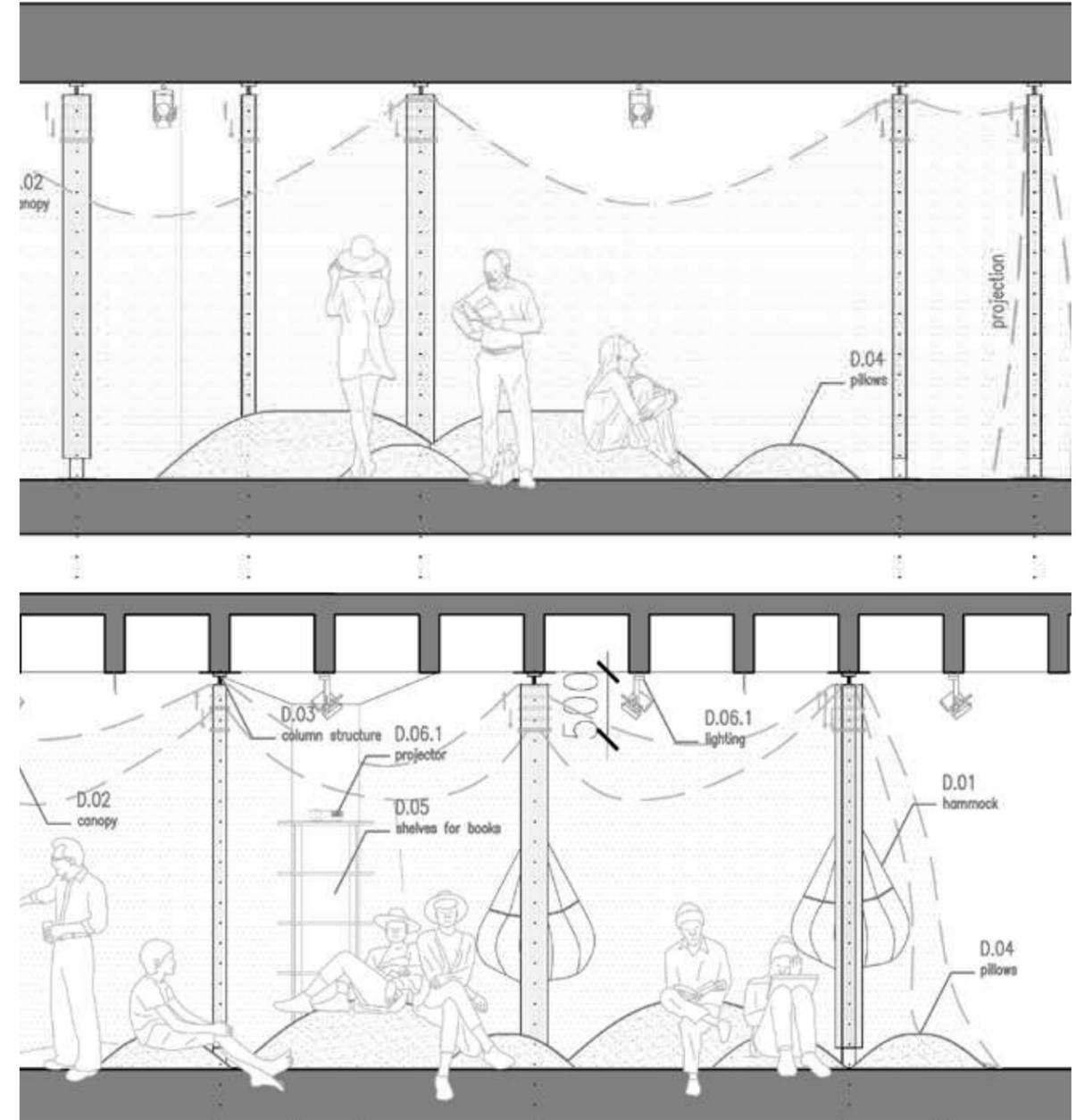
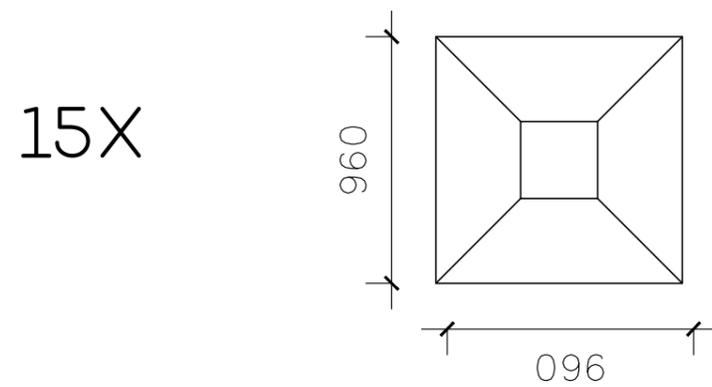
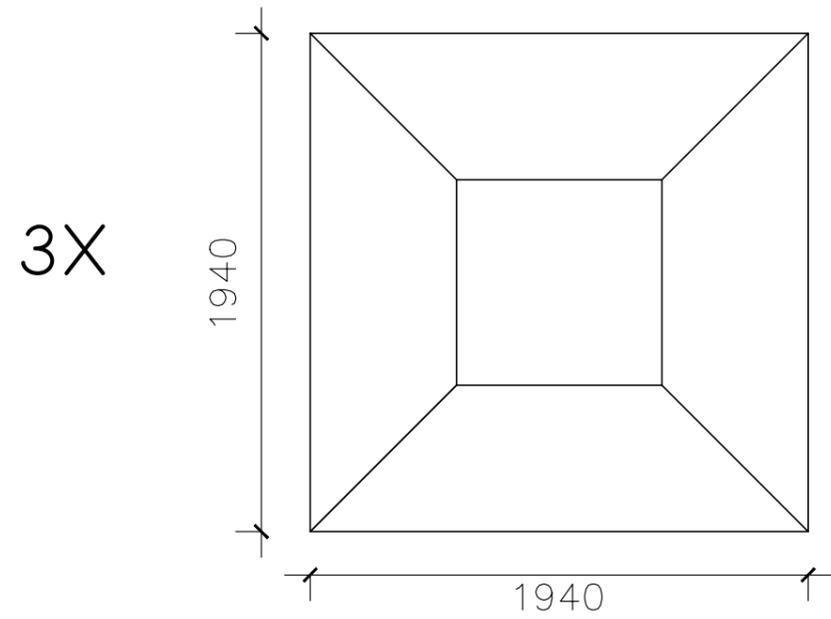


design specification ::  
**cushions**

04.01

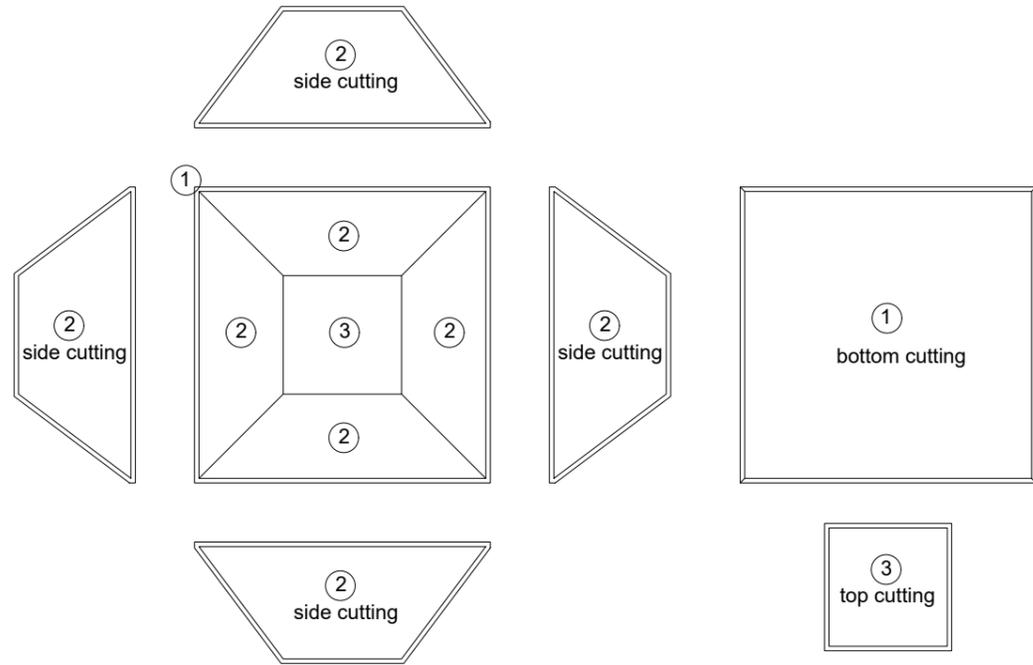
Cushions

The same felt material as the pillow cover material was selected to be compatible with the floor covering. The pillows are planned to have a topographic appearance with pillows of 2x2 and 1x1 meters with a height of 50 cm and 25 cm. 3 mm felt material is used for big pillows and 2 mm felt material is used for small pillows. In order to keep the pillows on the floor and maintain a stable shape, 10 mm thick osb boards are used as a base.

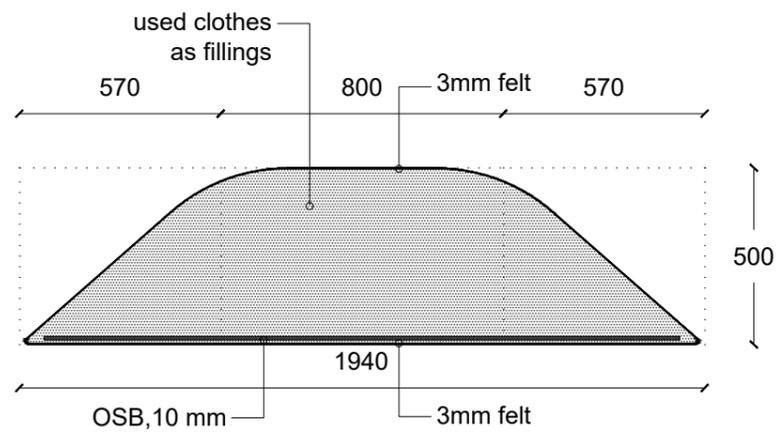


2000\*2000 mm Cushions

04.01

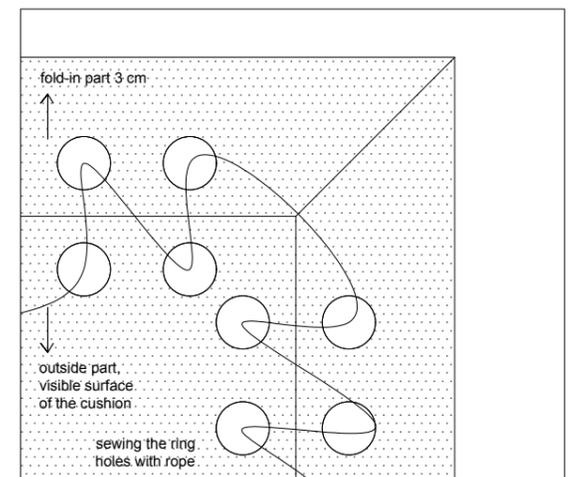
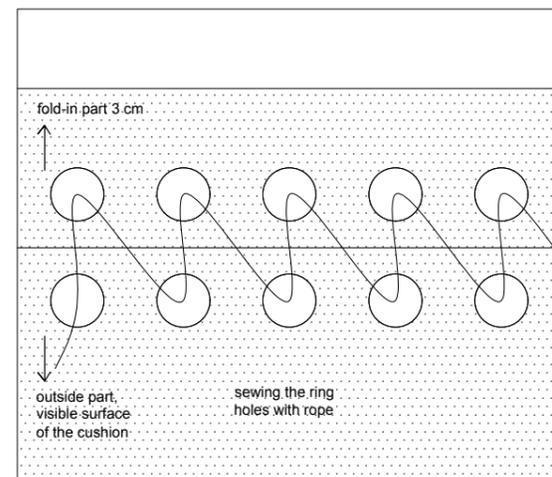
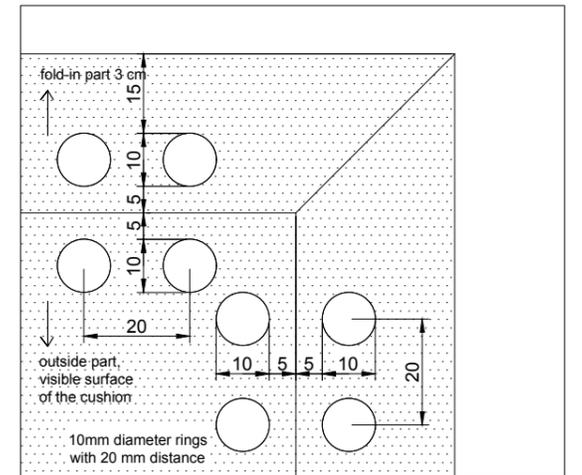
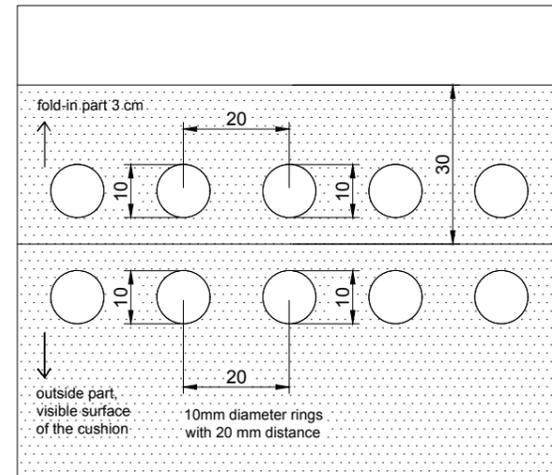


elements



section

1000\*1000 mm Cushions



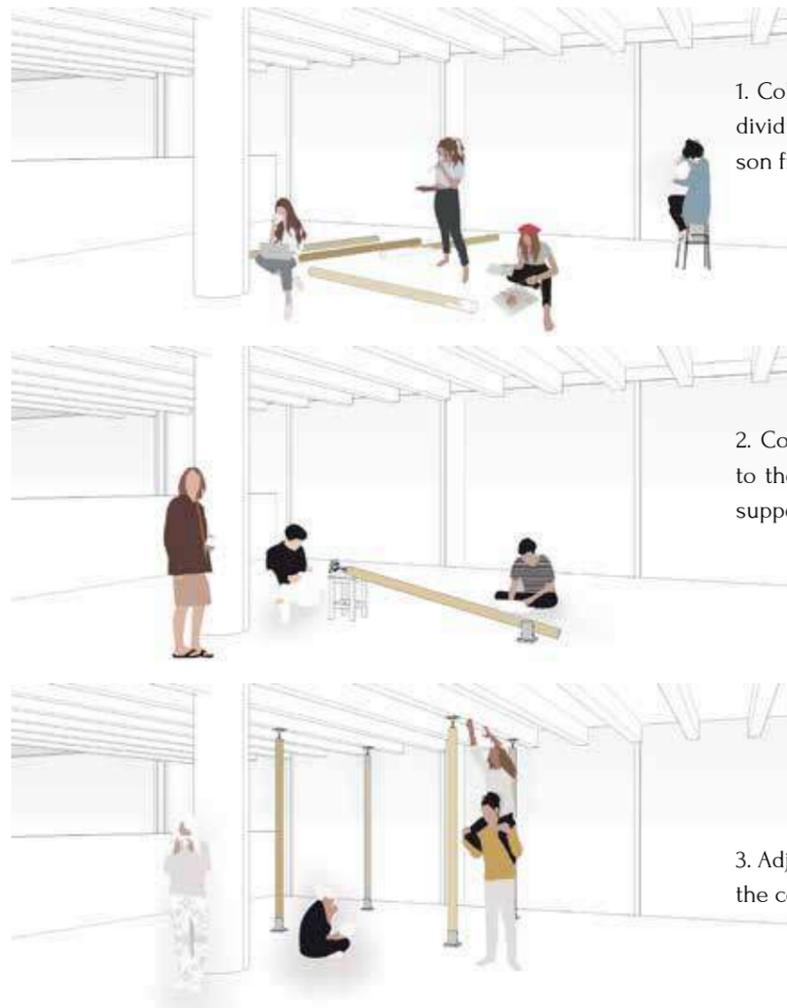
sewing details



design specification ::  
**columns**

05.01

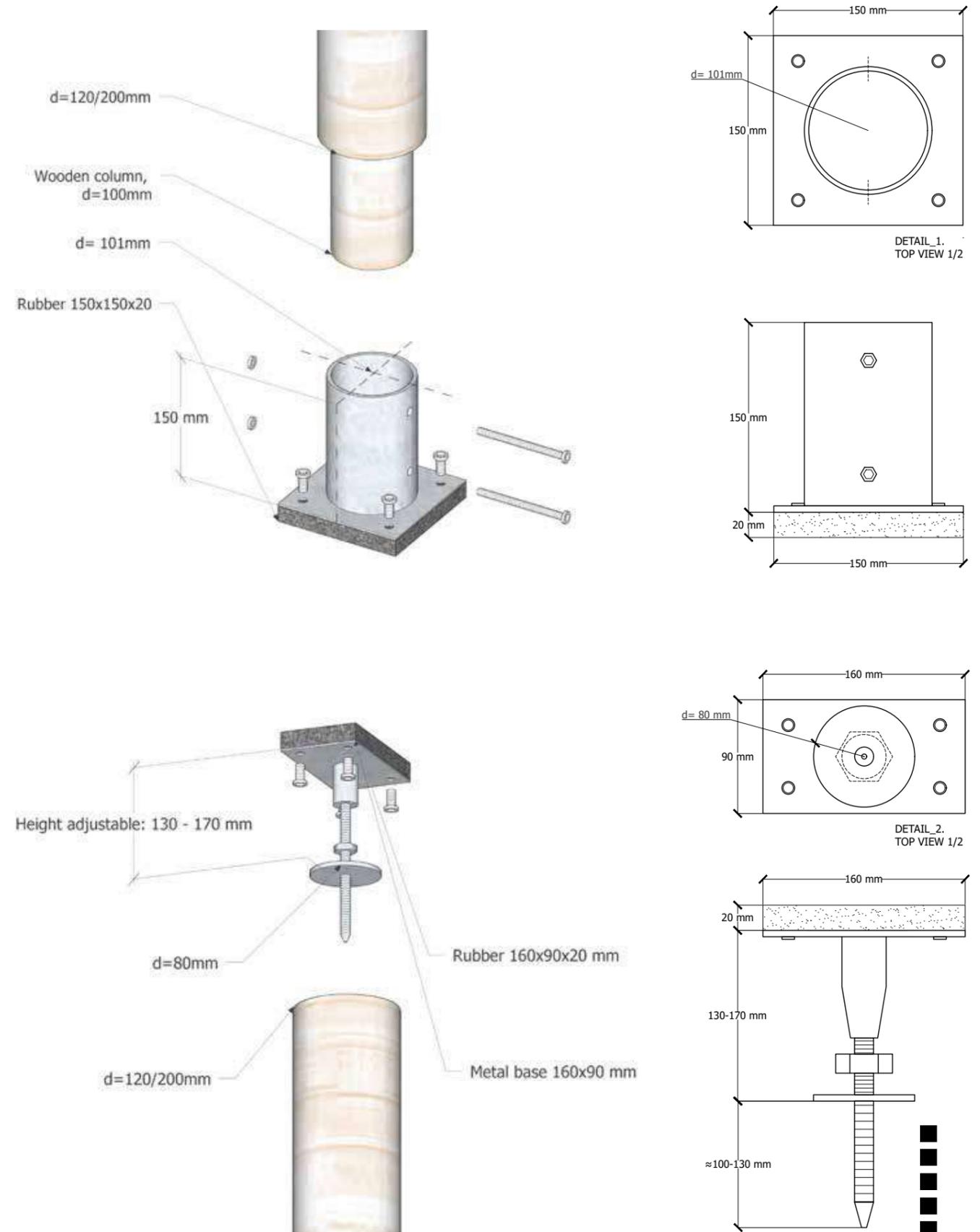
A column, an independent pillar, a supportive element for the rest of the construction. A column is a sacred element of construction: it is a powerful tool which, regardless the pressure put on it by the rest of the construction, is able to stand as an elegant figure inside the space, creating traces and not walls, setting patterns instead of frontiers. Its round shape creates an ambiguity of direction, a sense of infinity of a surface with no edges. The thin diameter of the column allows a full view of the lounge without interrupting the viewer's perspective. A point is made, a space for actions that don't need to be hidden, a place for interaction between people watching the projection and students lying on the hammocks, a direct and transparent communication. A column consists of the sole, the shaft and the capital, a trilogy of main parts that are put together for the element to function in the right way. In this case a clear distinction of metal and timber placed in shifting array. The combination of materials is a way to highlight the importance of sharing and developing diverse actions and opinions inside the lounge.



1. Colouring the columns (individual choice by each person from chosen palette)

2. Connecting of the column to the metal top and bottom support parts

3. Adjustment of the height of the column (pressing)





design specification ::  
**shoe-racks**

06.02

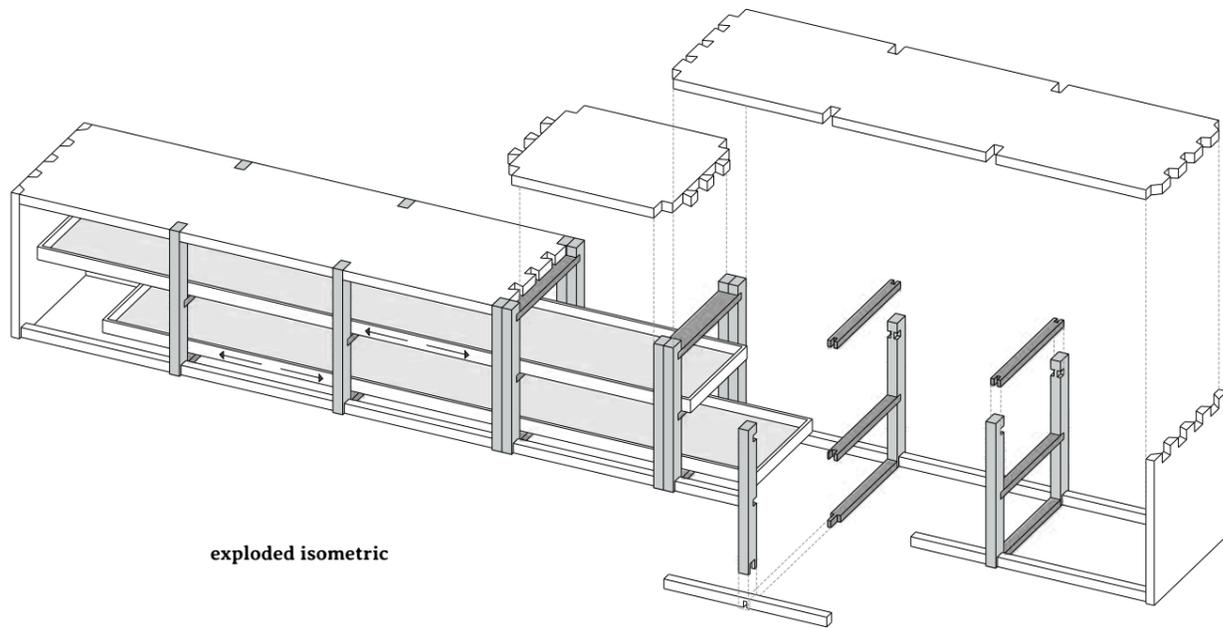
What sort of transaction is performed by the removal of a shoe? What does this act signify? Taking off one's shoe, removing something that was part of the person.

Is it a sign of respect? Or a moment of relief done upon entering your own comfort zone? Is it reminiscence of the moment you get home after a busy day at work? Or the moment before talking to God?

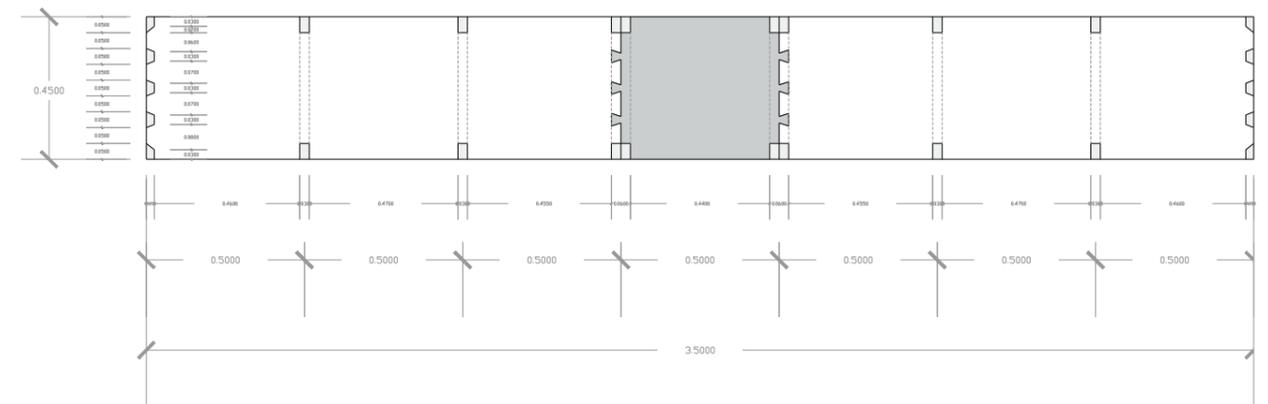
As an individual who is about to become a part of this lounge your journey starts the moment you approach the space through a corridor. You notice a shoe rack. A place of exchange where you sit down, take off your shoes, step on a piece of fabric extended from the lounge itself to that corridor to welcome you aboard. This ritual is done individually, one at a time. You "pay your dues" to "earn" your entry so that you can join those who went through the same experience.



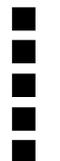
elevation



exploded isometric

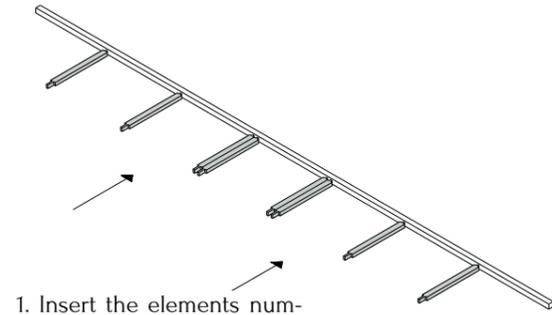


plan

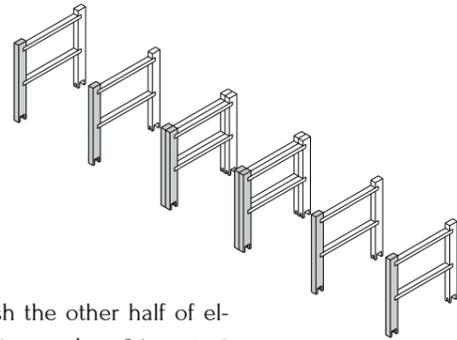


how to put it all together ::  
**shoe-racks**

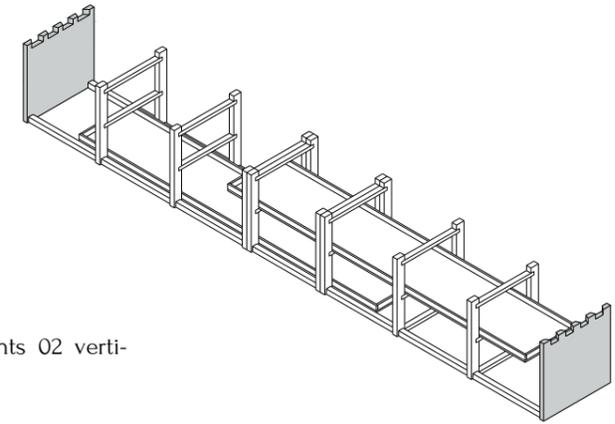
06.02



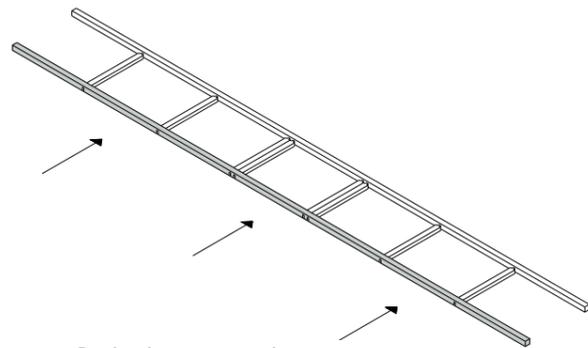
1. Insert the elements number 06 to element number 05.



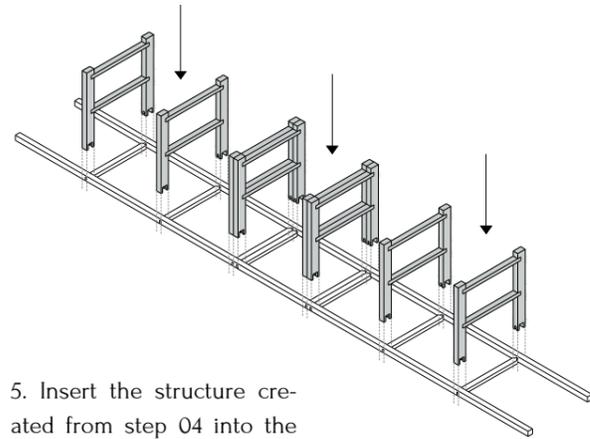
4. Push the other half of elements number 04 against elements 07.



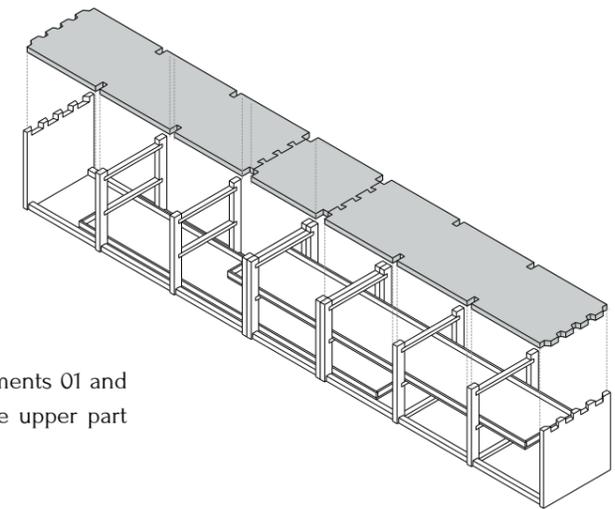
7. Align elements 02 vertically



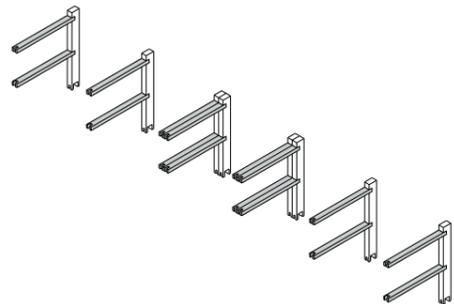
2. Push element number 05 against elements number 06 to create the lower part of the structure.



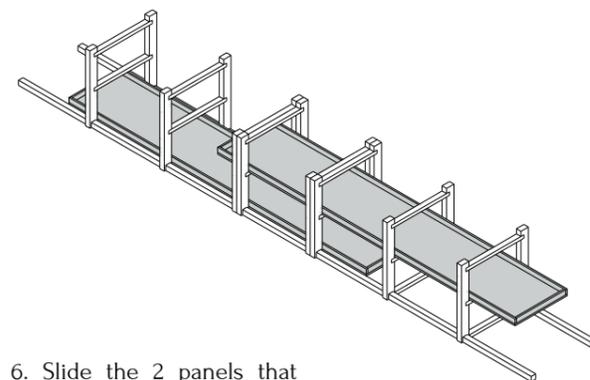
5. Insert the structure created from step 04 into the lower part.



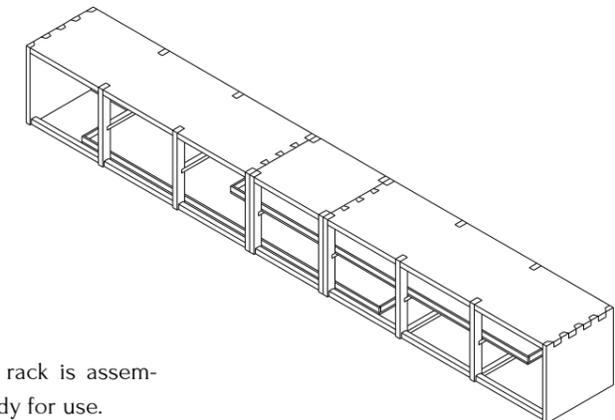
8. Connect elements 01 and 03 to create the upper part of the structure



3. Push element number 05 against elements number 06 to create the lower part of the structure.



6. Slide the 2 panels that will carry the shoes into the structure.



9. The shoe rack is assembled and ready for use.



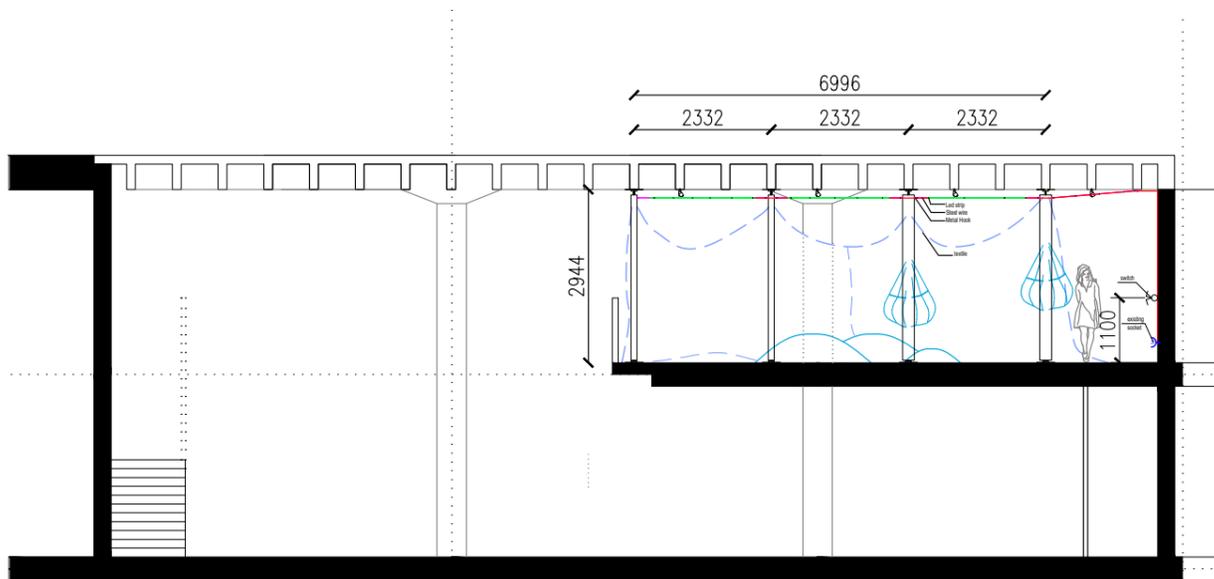
design specification ::

# lighting

07.01

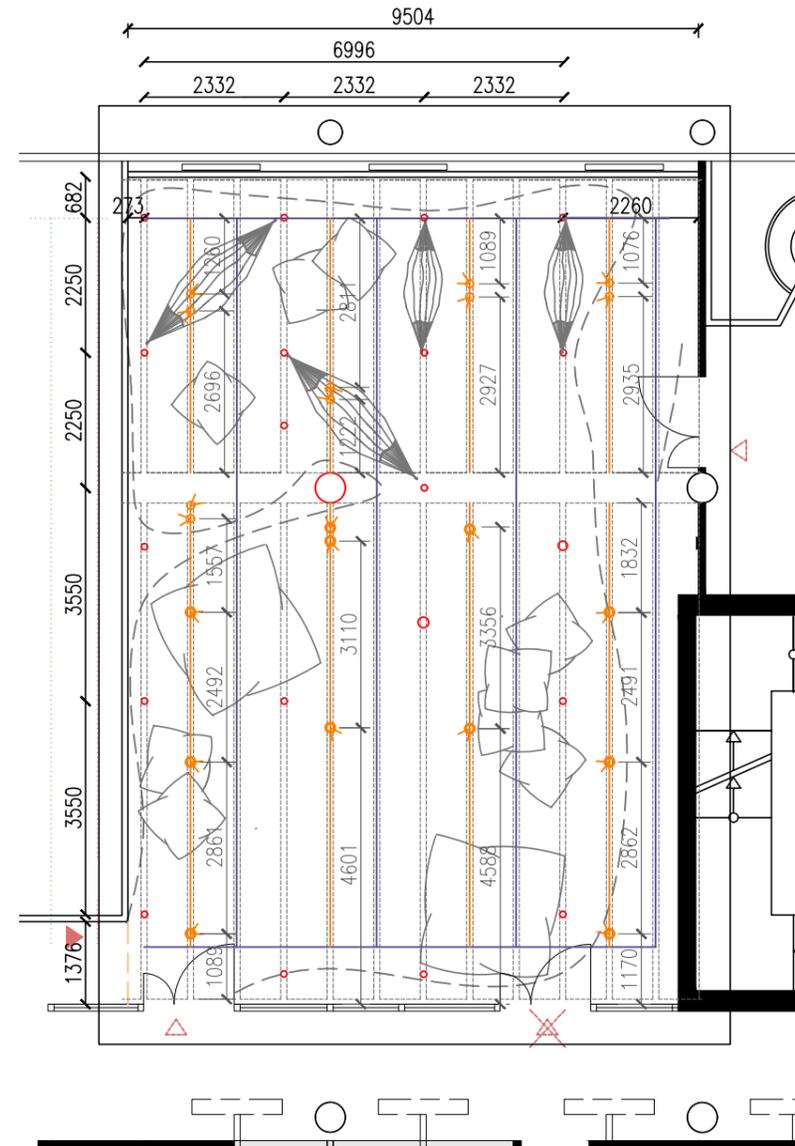


\ shades\_of\_light



section | lighting system

## \ existing\_spotlights\_relocation



Legend

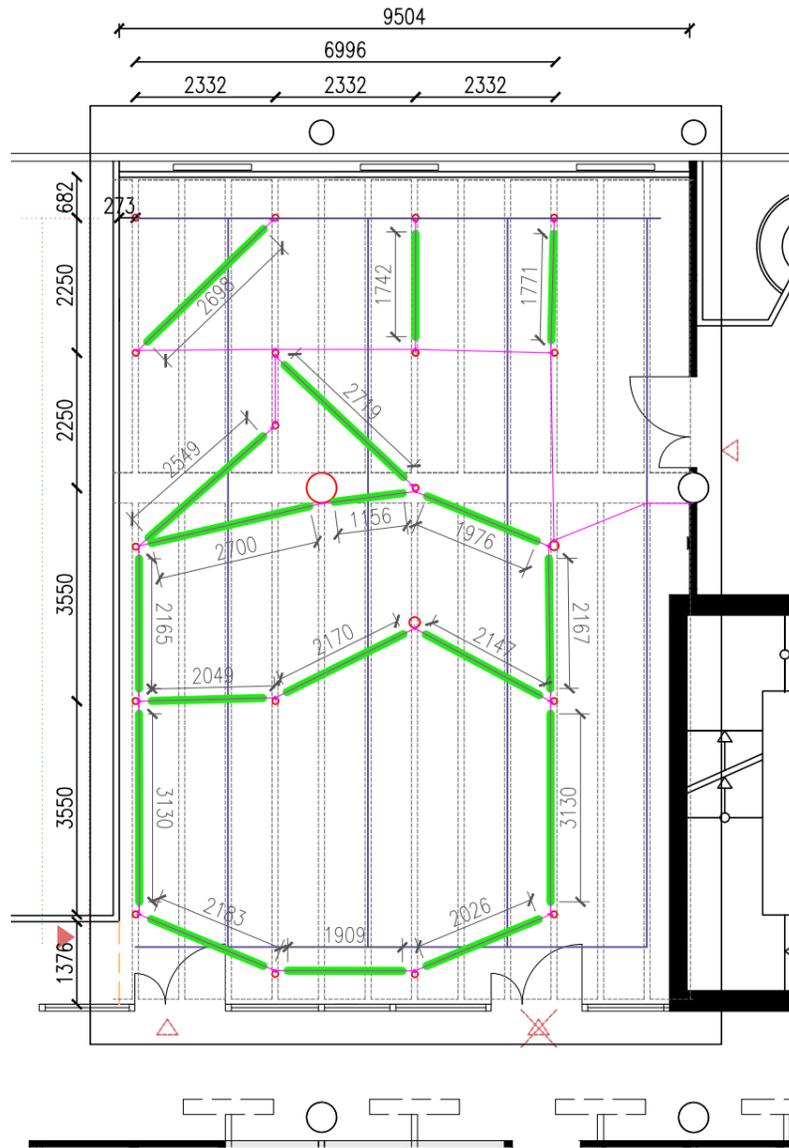
-  Spot led lights
-  Columns



design specification ::  
**lighting**

07.02

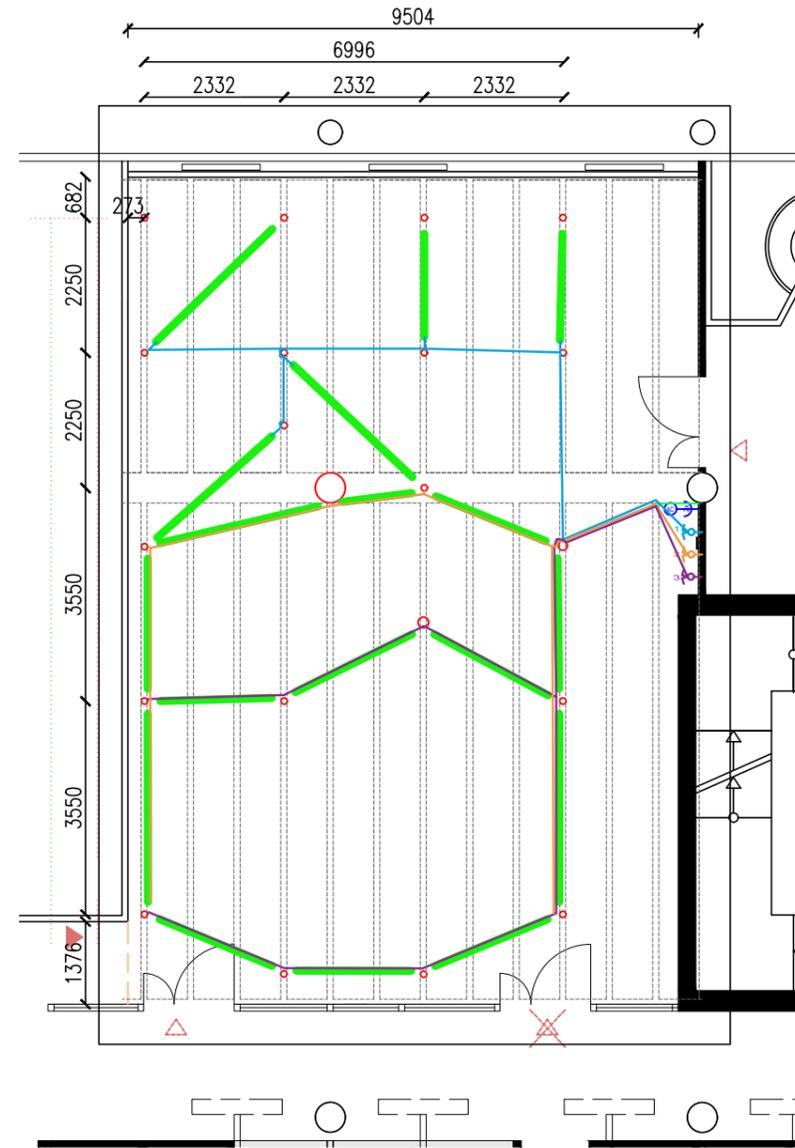
\  
 lighting\_plan



Legend

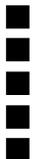
- Metal hooks
- Steel rope
- Led strip

\  
 switch\_panel\_control\_plan



Legend

- Dimmable switch
- Led Strip





design occupation ::

# program proposal\*

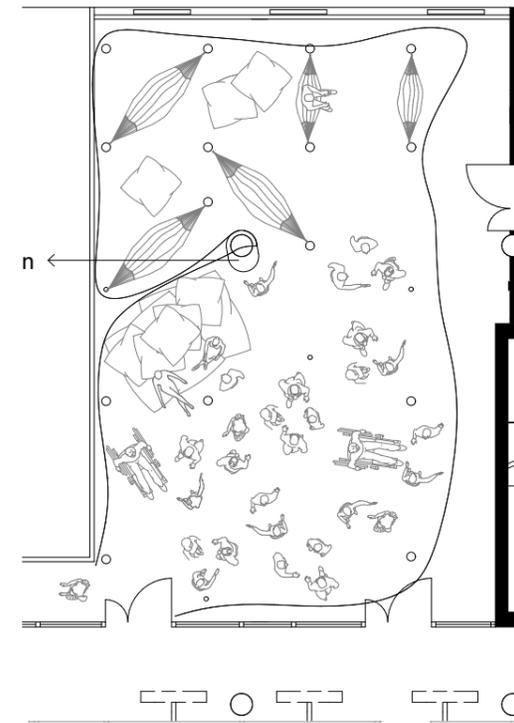
08.01

Thursday series Survival Lounge

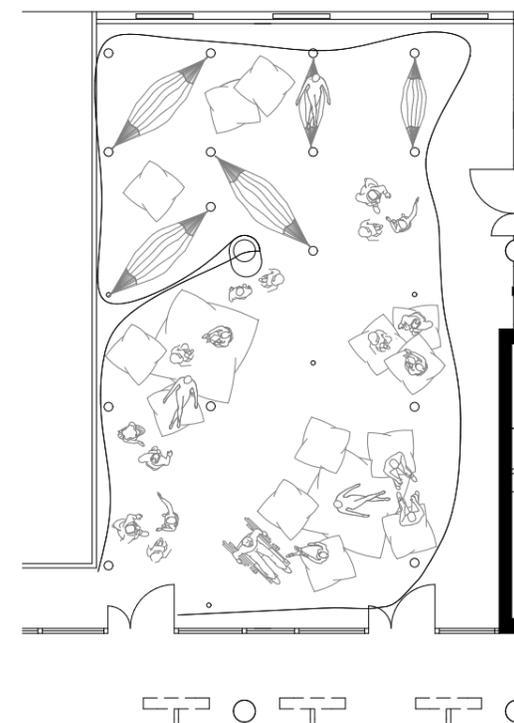
| EVENT          | DATE + TIME        | GROUP SIZE             | FEMINIST POTENTIAL  | REQUIREMENTS                                   | RECORDING + OUTPUT  |
|----------------|--------------------|------------------------|---|--|---|
| Kick-off event |                    |                        |   |  |   |
| Vernissage     | 3rd of June, 6 pm  | 30 P. at the same time | introduction + implementation of feminist content in the Lounge       | Projecting, drinks, space for people           | Survival Tools of Visitors  |
| Lecture        | 10th of June, 6 pm | 20 - 30 P.             | feminist input, sharing of ideas, source of inspiration + energy      | Projecting, sitting (microphone, speaker)      | Knowledge, article, documentation, sharing on social media        |
| Movie night    | 17th of June, 6 pm | 20 - 30 P.             | widening of knowledge, giving female film producing + content a stage | Projecting, sitting, drinking, snacking, audio | Collection of inspirational quotes, input etc. (canopy or foyer?) |
| Panel talk     | 23rd of June, 6 pm | 30 - 40 P.             | exchange and share experiences, visions, wishes ...                   | Special seating for the guests, microphones?   | Open letter / article / petition ?                                |
| Gathering      | 1st of July, 6 pm  | 30 People              | possibility to connect and strengthen the feminist network, feedback  | Music, drinking, snacking, space for people    | New female / feminist network ? Feedback !                        |

\* as per 29th of July 2020

## Vernissage\_Setting



## Casual Occupation



Next to the entry of the Lounge is the collection of Survival Tools that grows throughout the exhibition. Visitors of the Lounge are welcomed by all the Survival Tools when they enter the Lounge and get a first impression of the work.

Inside the Lounge they have the possibility to think about their own Survival Tools, while getting feminist input in various ways (books, discussions, films...). If desired, their personal tools can be shared by filling the provided postcards with text and / or drawings and then added to the wall.

design occupation ::

# program proposal

08.02

## \ Bookshelf Use

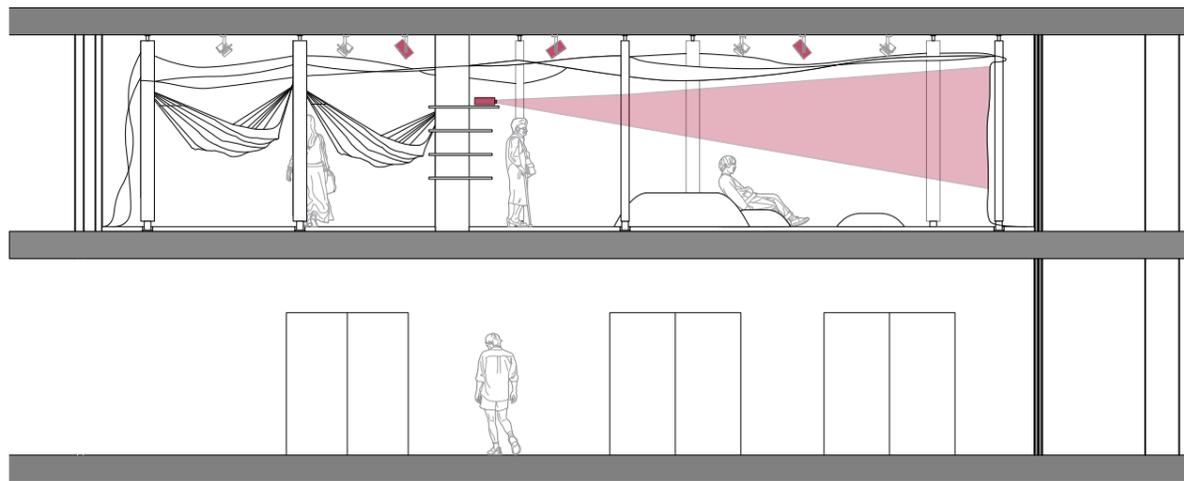
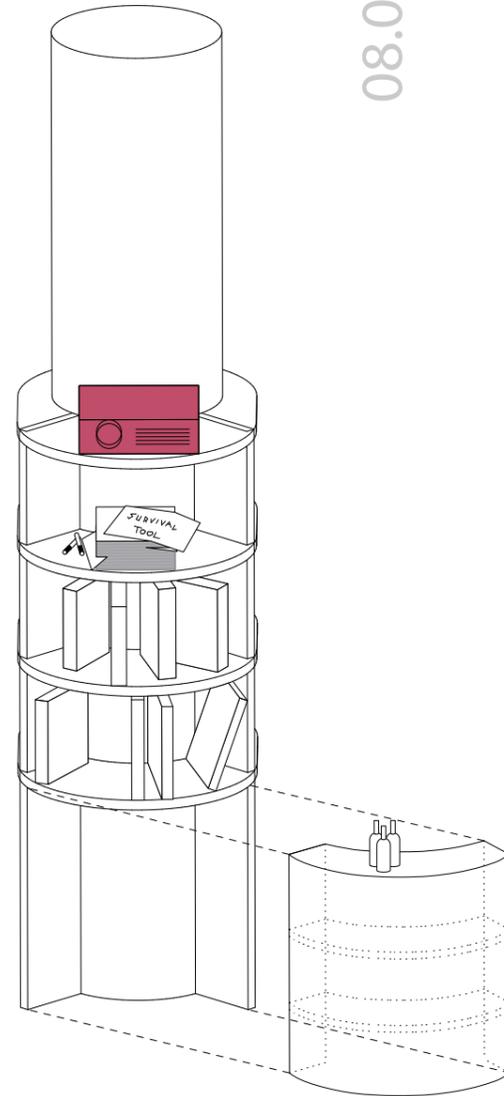
Projector

Postcard Station -  
Survival tools for visitors

Books + Survival Journals

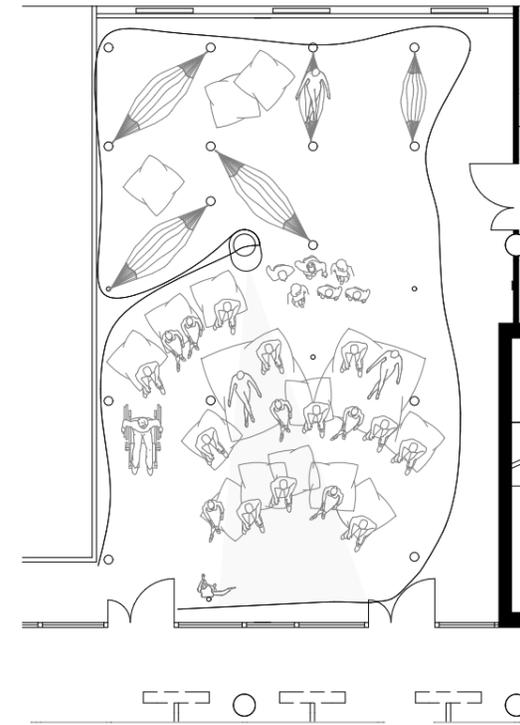
Books + Survival Journals

Flexible Use

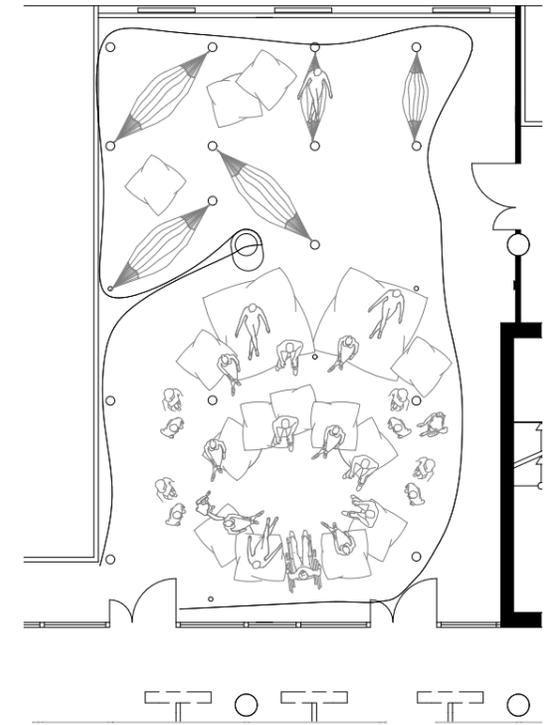


section | projection & audio system

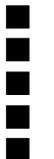
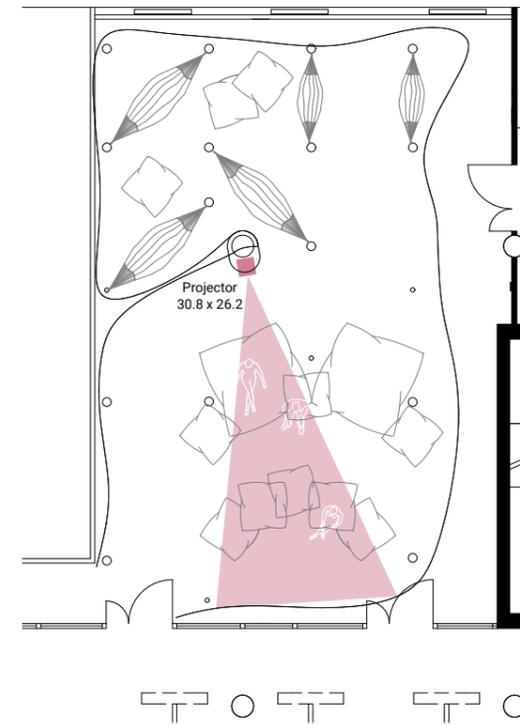
## \ Lecture\_Setting



## \ Panel Talks\_Setting



## \ Screening\_Setting

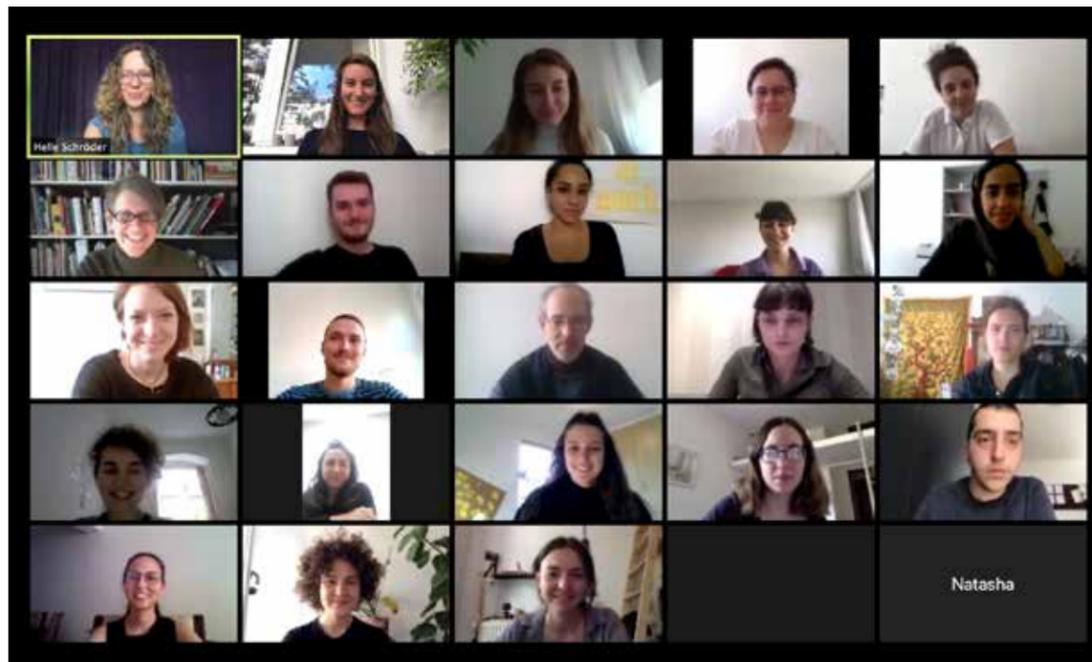


::

## **Appendix**



Digital Summer Semester 2020





Digital Summer Semester 2020

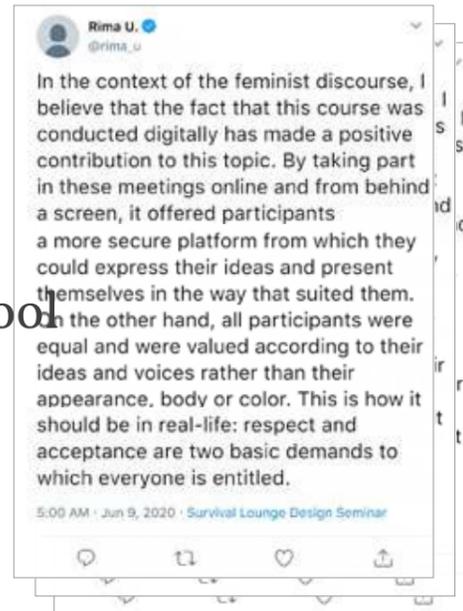


it is a safe space for me.

this course is my survival tool

it is emancipating.

i feel like being in a democratic process. it is tiring at times, but also, maybe that is what it takes to have everyone heard.



i learned how to listen.

it is a rare space where you feel equal and respected.

i learned to say my opinions.



in this course, i feel that as a person, i can be united with my creation

our common ground? that we are all looking to change the status quo.



i haven't felt this comfortable expressing myself in an academic setting before.

it makes me learn more about feminism, but also about myself

in a good way, i was left with more questions to explore.



1. Ahmed, Sara (2017) *Living a Feminist Life*. Durham : Duke University Press
2. Dzodan, Flavia (2011) *My Feminism Will Be Intersectional or It Will Be Bullshit!*, Tigerbeatdown, October 10, 2011, <http://tigerbeatdown.com/2011/10/10/my-feminism-will-be-intersectional-or-it-will-be-bullshit/>
3. Inman, Lucy (2013) *1999 Potential Space: Psychoanalysis And Creativity In The Winnicottian Spirit* - Lucy Daniels Foundation. <https://ldf.org/1999-potential-space-psychoanalysis-and-creativity-in-the-winnicottian-spirit/#:~:text=%E2%80%9CPotential%20Space%E2%80%9D%20is%20the%20cradle,illusion%20and%20paradox%20to%20flourish.> [Accessed 10 July 2020].
4. Lorde, Audre (1988) *A Burst of Light*. New York: Firebrand Books

A CRITICAL  
MIND IS  
AN OPEN  
MIND.

Marion Deuchars

Throughout the seminar, students, tutors, and lecturers co-contributed to the circulation of feminist inputs in the form of a bi-weekly critical journal. By the end of the semester more than 120 journal entries had been submitted, containing various critical re-elaborations of inputs from, or relevant to, the seminar.

Again, it was made visible to the seminar participants how diverse feminism is as a field, yet how much work still needs to be done to materialize a true equality. The journal entries will be published as a companion to the physical survival lounge and be available for reading as one inhabits the lounge.



[https://issuu.com/ayvazserdar/docs/journals\\_all\\_a4\\_220720](https://issuu.com/ayvazserdar/docs/journals_all_a4_220720)

**CLICK ME!**  
To see the  
"Critical Survival  
Journals"

**Fachgebiet Bau- und Stadtbaugeschichte**  
**Technische Universität Berlin**  
[fg.bsg.tu-berlin.de](http://fg.bsg.tu-berlin.de)

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