care

■ Care.

Studio space
Office HIL E 70.5
Studio HIL G 65

Tutors
Anna Puigjaner, puigjaner@arch.ethz.ch
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Design
Tom Joyes

Bartolomé Esteban Murillo, *Saint Justa and Saint Rufina*
(Santas Justa y Rufina) [Fragment], 1665–1666

■ Who Cares?

■ Space is not neutral and has been used extensively to empower normative bodies while excluding wilder ways of being and other diverse realities. Ableism, based on binary ideas of ability and disability, perpetuates social asymmetries through architecture, as happens with racism or sexism. Our discipline plays a pivotal role in shaping social norms and behaviours, and constructing, under the umbrella of an alleged "normality", a spatial regime that is deeply unequal.

In these moments of change, this studio will address how society defines and regulates bodies and their interdependencies through the built environment. It will envision alternative scenarios for Zürich in which disruptive relationalities, crip behaviours, new care practices, and formulations of kinship are built.

Robert Andy Coombs, *Blowjob*, 2018

■ Official data shows that in Switzerland today around one in seven people have some sort of certified disability. However, this needs to be questioned as institutional classifications are always partial. We also need to consider that disability prevalence increases strongly with age; people aged between 50 and 64 are more than twice as likely to report a chronic health problem or disability than the entire working age population. So, if we take into consideration an ageing Swiss society alongside the fact that current data is biased, this initial one in seven ratio might not be representative and will grow exponentially in the coming decades. When adding children and young people as a dependent social body, the expected growth in dependency is alarming, set to increase to levels never seen before. Not only can the common abled/disabled binary classification be problematic and patronising, but its consequent care system is also not sustainable. In this context, what can the role of architecture be?

Moreover, it is intriguing to see the shift in Switzerland over the past two decades from care provided in institutional spaces, toward home-based care. This comes as no surprise, considering that domestic space has traditionally been the place in which reproductive labour is performed. However, a number of home-based care tasks such as cooking, cleaning, or taking medication ("instruments of daily living") are not seen as such and not covered by health insurances, thus producing other forms of dependency. This invisibility of certain practices within the home, and which remain mostly unregulated and undervalued, has reinforced social asymmetries that come to light when analysing care labour. →

Immaculate Virgin with Letanies (Virgen Inmaculada con Letanías) [Fragment], Sta. Catalina Monastery, Arequipa, XVIIIc.

Antoni Miralda, image from performance *Wheat & Steak*, Kansas City, 1981

Sara Ramo, *How to Understand What Happens in the Natural Order of Things 1*
(Como aprender o que acontece na normalidade das coisas 1), 2002–2005

→ Beyond grounding ourselves in histories of exploitation and oppression, there is a rising social reality that is already using the city and understanding architecture differently. Thanks to the atomisation of devices and the increasing demand for services and spaces, on both urban and domestic scales, different uses and functions have begun to emerge. The house is no longer just a space for care, but rather a transient, productive, and networked space that answers to an ambiguous reality. Previous classifications of productive and reproductive labour, the spaces it takes place within, and the bodies that carry it out, are once again being reshaped. Today, care is carried out through different bodies (human and non-human), technologies, and strategies at multiple scales. This realignment can contribute to generating new forms of balance, ones where we stop 'caring *for*' and start 'caring *with*', as a form of interdependence. Yet we must also be aware that capitalism has always managed to engulf any kind of opposition or difference, and the fact that caring itself has become a central topic in our consumerist lifestyle is a sign of these extractive logics and their commodification of affects.

Alexa Karolinski & Ingo Niermann,
Army of Love, 2016

In response to these social changes, this design studio will question the space of ableism in order to design new architecture, allowing new relations and ways of caring to emerge. We will understand dependency as positive kin and disability as a political condition. We will look to the body – from its spaces, contexts, and rituals – as a starting point for an architectural and aesthetic proposal that embraces different scales. Recalling Audre Lorde's famous lecture title, *The Master's Tools Will Never Dismantle the Master's House*, the students will be asked to come up with ways of designing the city that do not reproduce previous processes of categorisation and normativisation, but instead explore the paths of otherness, wildness, diversity, complexity, and the impractical. ●

Artist Jonathan Lyndon Chase photographed surrounded by their paintings, 2022

Methodology and Tasks

Dennis Adams, *Freeload*, 1999

■ The studio will start with an immersion in the topics. We will spend our first weeks building up a discourse around non-normative bodies and architectures of care through readings and lectures. These initial sessions will take place around a common table as a collective happening. We will define a place to share knowledge, experiences, and thoughts. We will pay close attention to how we communicate ideas, caring for the words we use and their architectural correlation. Theorists, academics, and activists such as Jos Boys, Jack Halberstam, Donna Haraway, Eli Clare, Ingo Niermann, José Esteban Muñoz, bell hooks, Torsten Lange, Robert McRuer, Ivan López Munuera and Andrea Bagnato, Paul B. Preciado, Sarah Ahmed… will all be part of these sessions, some of them will also join us and participate.

Shusaku Arakawa and Madeline Gins, *Site of Reversible Destiny* in Yoro Park, 1995

■ The studio begins with a collective conversation and will continue to promote collective learning and doing. Working collectively will be part of the ethos of this design studio. Architectural design is a plural task and so demands to be taught as such.

With this in mind, students will be asked to organise themselves in working groups of three people (pairs will be exceptionally considered). Student groups will work in constant conversation with the teachers but also with external voices who will be invited to participate not only in formal crits and reviews, but also during the project development process, with the aim to create a culture of collective thinking.

Appropriate referencing will be encouraged when using other's work, both as an act of caring and at the same time in recognition of the origin of ideas and knowledge, avoiding appropriation and taking the voice of others. →

Members of Matrix in the 1990s from *How We Live Now - Reimagining Spaces with the Matrix Feminist Design Co-operative* project at the Barbican. Back row (left to right): Mo Hildenbrand, Sheelagh McManus, Raechel Ferguson. Front row (left to right): Janie Grote, Annie-Louise Phiri, Julia Dwyer. Photography by Jenny Burgen

Stories Stories Stories Stories Stories Stories

Lorenza Böttner, *Biberón,* c.1985

■ A selection of stories depicted in books and films will define the starting point of all projects. Each student group will take one or a set of them as a starting point for a speculative design. This initial group of stories share a common intersectional nature, they all bring complex non-normative realities that will allow us to observe and understand care relationalities from a kaleidoscopic perspective. We will look at them from a spatial point of view, paying close attention to the architectures that surround their everyday life and in particular to those that could be understood as part of an infrastructure of care.
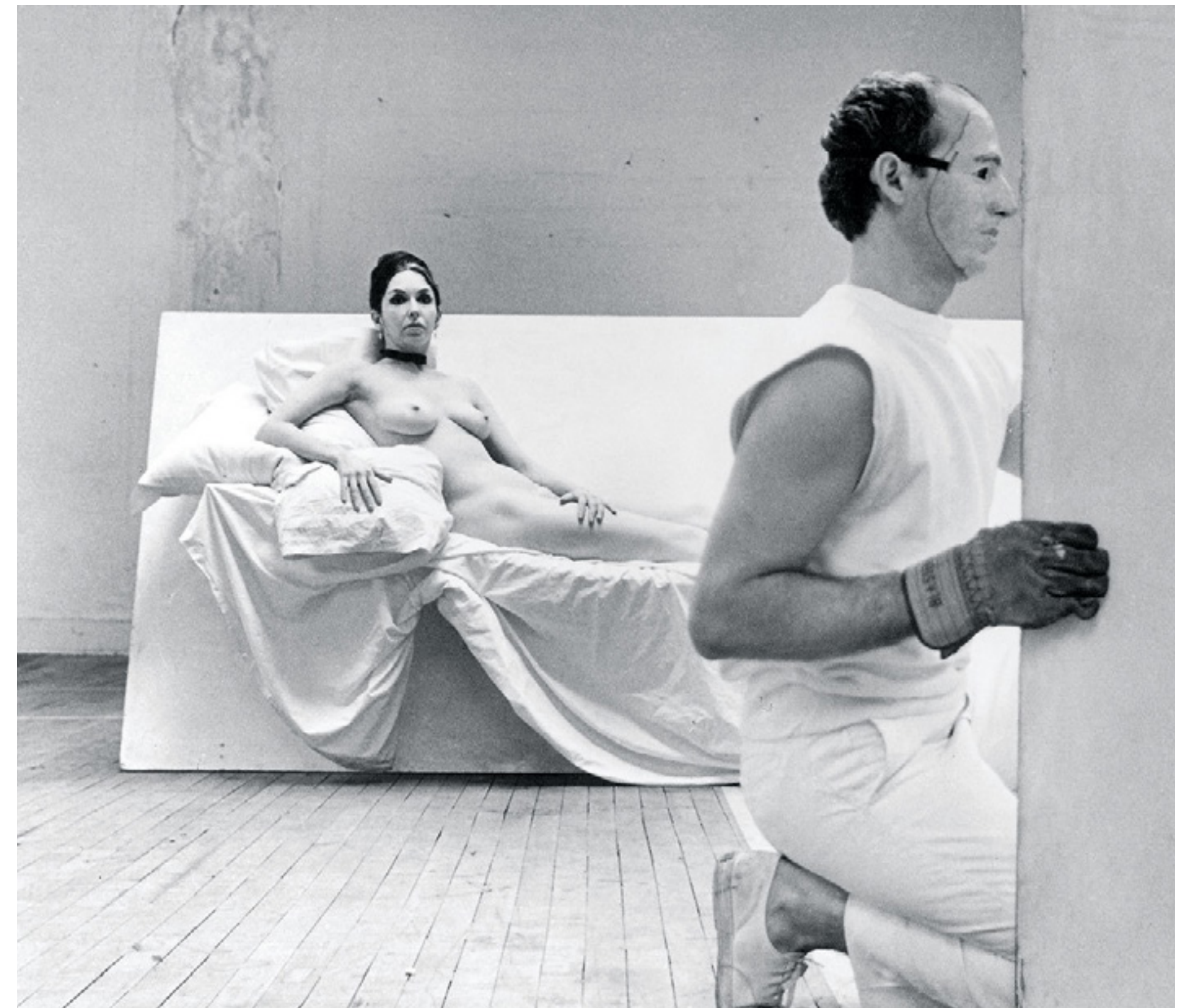

Antoni Miralda, image from performance *Wheat & Steak*, Kansas City, 1981

Carolee Schneemann and Robert Morris, *Site*, 1963

Research Research Research Research Research Research

■ Following a careful analysis of these stories, students will start working with a specific point of interest in response to the syllabus. This point of interest will grow as a piece of research, all the while taking a critical position as a response. Students will be encouraged to think and design in a transscalar manner. Five scales will be simultaneously taken into account: the scale of the body, the scale of the room, the scale of the building, the scale of the street, and the scale of the city. From this point onwards, research and design will start to blur into a complex whole. →

Site Site Site Site Site Site

Jordi Colomer, *Anarchitekton*, 2002–2004

■ Based on the initial theoretical and contextual research, as well as the case study stories provided, each group of students will develop a design project in a given site. We will take the city of Zürich as the location for the implementation of the designs. More particularly, we will look at the 9th district of the city, and specifically at Badenerstrasse.

We will take one single street, in all its complexity and diversity, as a starting point to articulate the design project. Each group will carry out contextual research of the street, along with and in relation to the district and the city.

The site's contextual research aims to uncover the existing spatial and social ecologies in relation to care practices inscribed in the street, yet which may affect the dynamics of the neighbourhood and the configuration of the city.

Each group will be asked to place themselves in the spatial and social fabric of the street and neighbourhood depending on the key points of interest of their project. No single plot or urban location is provided; on the contrary, each group will be asked to situate the project within the wider context in a critical manner.

Locating, situating, and place-making will be considered intrinsic aspects of the design. The aim is that the design responds to the programmatic and functional regimes of the city in the same manner that it responds to its affective and relational networks from an overall perspective on care.

Design Design Design Design Design Design

Jara Rocha and Femke Snelting,
Possible Bodies, ongoing research project

@nu:cenosis, @pervertidahentai, @bartolenosis, and @yessi_perse, *Neurodungeon* virtual party, 2020
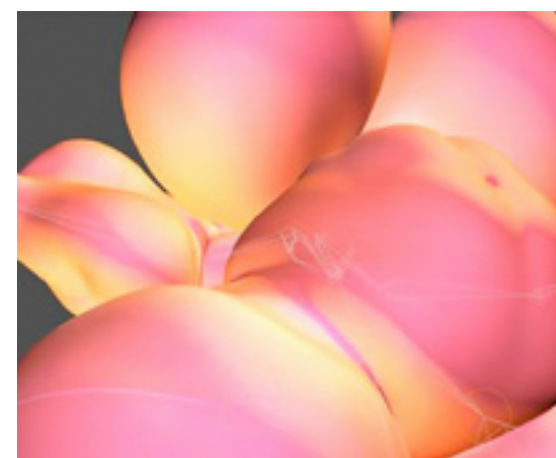
■ The project and its position within the street should mirror, amplify, and reflect on existing provisions of care – or their absence, if this were the case –, offering alternative scenarios within an understanding of the urban context as an indispensable medium for care beyond the confinement of the home. Recognising the current conflicted relationship between domesticity and care, or the outdated forced division between productive and reproductive labour, the projects need to be able to dismantle biased constructs, 'unworlding' (to borrow Jack Halberstam's terminology) or, in other words, unmaking spatial dispositions of inequality. This process of redefinition and reorganisation needs to consider the present context in order to propose a construction that, while implemented at the scale of the building, operates at the same time in a transscalar manner, linking the body to the city. →

Output Output Output Output Output Output

Criptonite (Edwin Ramirez and
Nina Muehlemann), *Future Institution
for Critical Care*, 2019

■ 1. Theatre Piece

Learning from political theatre, the final presentation will make use of the performative to communicate the design projects. The theatrical is introduced in the studio as a form of communication that breaks with the constraints of canonical architectural forms of representation like orthographic drawing or academic language. The studio will experiment with theatre to communicate architectural questions to a wider audience who is not necessarily familiar with the jargon and technicalities of the discipline.

Theatre has been used historically as a political tool and has participated in the construction of subjectivities at the crossroad of discourses and ideologies. Stemming from a historical understanding of the social agency of theatre, and with the help of contemporary practitioners, we will develop a series of short theatrical pieces to present an architectural argument.
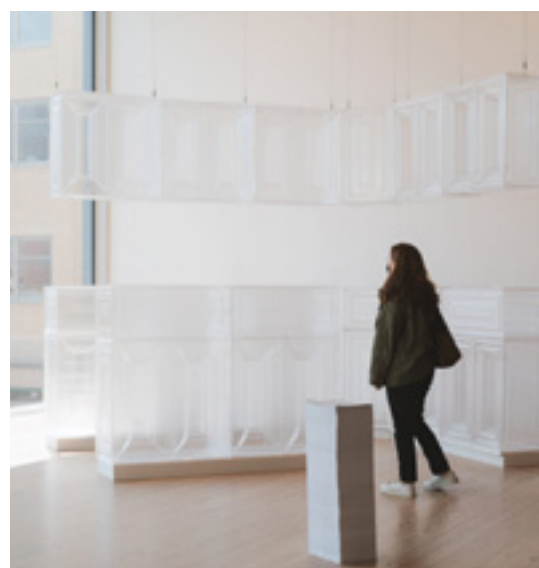
Theatre is spatial and accommodates bodies in the same way as architecture does. The series of theatrical pieces produced by the studio will reflect on spatial conditions in relation to non-conforming bodies and practices of care. We will make use of theatrical props to articulate a series of spatial situations and construct a critical narrative towards the delivery of care practices within an urban context.

Emily Barker, installation view of
Kitchen, 2019

The nature of each of the pieces and their associated props will be defined according to the architectural aims of each design project. The theatre pieces might vary in their use of the props at different scales, the use or absence of acting and voice, the duration, and the kind of set and staging. The objective is that each piece condenses and synthesises the key conceptual and spatial qualities of the design project and presents them in an engaging and evocative manner, with the aim to build an awareness and critical understanding of care criticalities in Zurich.

For the production of the theatrical pieces the studio will have the support of a series of performance artists and associations that will bring their perspective and knowledge. Each group of students will have the opportunity to discuss their projects with a range of professionals who will offer insights and guidance on the experiential and narrative construction of the piece. →

Trisha Brown, *Man Walking Down the Side of a Building*, 1970

Yvonne Rainer, *9 Evenings:*
Theatre and Engineering, 1966

Output Output Output Output Output Output

■ 2. Libretto
The project and the process will be captured in a booklet style printed document. This booklet will be a sort of architectural libretto, like the booklet that accompanies opera representations.
The libretto will provide a theoretical and design framework for the piece and contain the process of research, discussion, design, and production of the projects and theatre pieces.

The booklet should contain at least:

→   A critical text introducing the theatre piece
     and its associated design project.
→   Theoretical observations on the key topics
     addressed by the design.
→   Relevant observations on the context study
     of the site in Zürich.
→   Meaningful observations on the case study.
→   Key moments of the design development.
→   Design (drawings, images, etc.).
→   Design and conceptual development of the props.
→   Theatre piece performative preparations.

The libretto will shed more light on the conceptual and urban aim of the design, as well as provide an overview of the studio work as a spatial laboratory on care practices. ●

Nan Goldin, *My Parents Kissing on their Bed, Salem, Mass. 2004*, 2004

■ Studio Guests and Collaborators

Josephine Baan

Andrea Bagnato

Barbara Bosshard

Jos Boys

Lori A. Brown

Eli Clare

La Clique

Criptonite

Laurent de Sutter

David Gissen

Nacho González Galán

Donna Haraway

Ola Hassanain

Gabu Heindl

Samia Henni

Hora

Cathérine Hug

Torsten Lange

Jim LeBrech

Charlotte Malterre-Barthes

Robert McRuer

Heart Throb Mob

Ivan López Munuera

Yv Nay

Ingo Niermann

Dennis Pohl

Jasbir Puar

Jara Rocha

Gabrielle Schaad

Li Tavor

Sunaura Taylor

Géraldine Tedder

Wu Tsang

Christina Varvia

Jordan Whitewood-Neal

■ Learning Objectives

→ Forming critical architectural positions
Formulating clear and precise questions, using abstract ideas to interpret information, considering diverse points of view, reaching well-reasoned conclusions, and testing alternative outcomes. Performing qualitative and quantitative architectural research and translating it into architectural language. Gathering, assessing, recording, and comparatively evaluating relevant information and performance data in order to support conclusions.

→ Designing the social impact
Designing in response to territories of care and their characteristics, including the urban context and historical fabrics, soils, topography, ecologies, climate, economies... Using formal, organisational, social, and environmental principles and informing two- and three-dimensional design. Understanding construction systems and their coherent formalisation. Considering the environmental impact and reuse of the design.

→ Performing architectural projects
Writing, performing, and speaking effectively about an architectural design, using representational media appropriate for both the profession and for a wider audience. Making clear architectural drawings and building props at different scales to illustrate and communicate an architectural design both technically and experientially.

■ Evaluation

→ Each student work will be graded as a whole project after the final crit.

→ The grade will reflect the work presented in the final crit and the overall progress of the project over the duration of the studio.

→ Each student will be assessed individually according to their performance during the semester: grades will be given to individuals and not to pairs or groups.

→ There will be no arithmetic breakdown of the final grade, just a single final grade.

→ You will be given formative feedback on the progress of the project during two interim crits and during tutorials.

→ Tutorials shall be used to inquire on individual and group progress to get formative feedback.

→ Written warning will be sent to students at risk of failing, although the absence of such notification is not a guarantee of a pass.

→ Each student is responsible for recording feedback during crits. Students are encouraged to coordinate with class peers to take notes during crits and presentations.

→ Attendance to all programmed teaching activities is mandatory and only justified absences will be accepted.

■ Code of Conduct

■ Key Dates

The studio will comply with all regulatory codes of conduct applying to university life and teaching activities in the ETH.

Further information on ETH code of conduct and conciliation service and respect can be found in the following pages:

→ www.ethz.ch/content/dam/ethz/associates/campaigns-dam/ respekt-dam/documents/Code_of_Conduct_Respect.pdf

→ www.//ethz.ch/staffnet/en/emploment-and-work/ consulting-and-coaching/difficult-situations/interne-fachstelle-respekt.html

→ www.arch.ethz.ch/en/parity-diversity.html

In addition, and aligning with the ethos of the Chair for Architecture and Care and the Parity Group initiative, special attention will be put towards any form of discrimination including gender, sexuality, age, ability, neurodivergence, race, ethnicity, religion, and social and cultural background.

→ 14 March 2023
First Interim Crit (open conversation around students' research and critical positions)

→ 2–3 May 2023
Second Interim Crit (first designs and prop activations)

→ 30–31 May 2023
Final Review (final design projects and theatre performances)

■ Calendar

Phase 1 Phase 1 Phase 1 Phase 1 Phase 1 Phase 1

INTRODUCTION AND RESEARCH →

21 FEB 2023

Presentation of the brief and introduction of bibliography and filmography

22 FEB 2023

Collective discussion on readings and short talks. Introduction of case studies

5 APR 2023

Individual tutorials design development. Studio lecture

11–12 APR 2023

■ Easter holiday

18 APR 2023

Workshop / Individual tutorials design development

19 APR 2023

Workshop

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28 FEB 2023

Collective discussion on analytical drawings of case studies. Introduction of the site

1 MAR 2023

Group visit to the site. Individual tutorials. Studio lecture

7 MAR 2023

Individual tutorials on case studies and site. Studio lecture. Parity Group lecture by Anna Puigjaner

8 MAR 2023

Individual tutorials on group positioning in regards to case study and site

25–26 APR 2023

Individual tutorials design development

2–3 MAY 2023

■ Inter crits

Phase 3 Phase 3 Phase 3 Phase 3 Phase 3 Phase 3

REFINEMENT OF DESIGN AND PROPS ACTIVATION ↙

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14 MAR 2023

■ Inter crit (online): Presentation of case studies analysis

15 MAR 2023

■ Inter crit (in ETH): Presentation of site analysis

Phase 2 Phase 2 Phase 2 Phase 2 Phase 2 Phase 2

DESIGN AND PROPS DEVELOPMENT ↙

9 MAY 2023

Individual tutorials design development. Studio lecture

10 MAY 2023

Individual tutorials design development

16 MAY 2023

Collective discussion on design development

17 MAY 2023

Individual tutorials design development

21–22 MAR 2023

■ Seminar week

28 MAR 2023

Individual tutorials on first design ideas. Short talks

29 MAR 2023

Individual tutorials on first design ideas. Studio lecture

4 APR 2023

Collective discussion on first design ideas. Short talks

23 MAY 2023

Individual tutorials design development

24 MAY 2023

Individual tutorials design development

30 MAY 2023

■ Final review

31 MAY 2023

■ Final review

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Bibliography and Filmography

Texts and films will have a key role in the studio. At the beginning of the semester, we will immerse ourselves in a series of readings and screenings in order to construct a theoretical and practical understanding of the studio's driving topics, focusing on care and including – but not limited – to gender, sexuality, ageing, disability, and childhood.

We will delve into gender, queer, and crip theories in order to build an understanding and sensibility towards these topics and their cor-related social collectives and architectures. The selection of texts aims to help the students gain a minimum critical knowledge around key theories and positions within the contemporary debate on care; presenting a series of tools and examples that can be essential for the development of the research and design.

Ahmed, Sara. *Queer Phenomenology: Orientations, Objects, Others*. Durham, NC: Duke University Press, 2006.

Akerman, Chantal, dir. *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles*. 1976.
www.justwatch.com/us/movie/jeanne-dielman-23-quai-du-commerce-1080-bruxelles

Baggs, Amanda, dir. "In My Language," 2007.
www.interactingwithautism.com/section/understanding/media/representations/details/12

Balsom, Erika, and Hila Peleg [eds.]. *Feminist World Making and the Moving Image*. Cambridge, MA: MIT Press, 2022.

Borja-Villel, and Manuel J. *A Theatre without Theatre*. Barcelona: MACBA, 2007.

Butler, Judith. "Excerpts from 'Subversive Bodily Acts'" in *Gender Space Architecture. An Interdisciplinary Introduction*, Jane Rendell, Barbara Penner and Iain Borden [Eds.], London: Routledge, 2000.

Choi, Binna, and Maiko Tanaka [eds]. *The Grand Domestic Revolution Goes On*. London: Bedford Press, 2010.

Clare, Eli. *Brillant Imperfection. Grappling with Cure*. Durham, NC: Duke University Press, 2017. ↗

Cuboniks, Laboria. *The Xenofeminist Manifesto a Politics for Alienation*. London: Verso, 2018.

Dowling, Emma. *The Care Crisis. What Caused It and How Can We End It?*. London, New York: Verso, 2021.

Forlano, Laura. "Hacking the Feminist Disabled Body." *Journal of Peer Production, Issue #8: Feminism and (Un)Hacking* (January 2016).

Gideon, Sigfried. "The Bathroom Becomes Mechanized." *In: Mechanization Takes Command: A Contribution to Anonymous History*. New York: Norton, 1969.

Gins, Madeline, and Shusaku Arakawa. *Architectural Body*. Tuscaloosa: University of Alabama Press, 2002.

Gissen, David. "Disabling Form." *E-flux*. May, 2022.
www.e-flux.com/architecture/sick-architecture/461056/disabling-form

Greenlee, Cynthia R., Kemi Alabi, Janna Zinzi, and Michelle Duster. *The Echoing Ida Collection*. New York, NY: Feminist Press at the City University of New York, 2021.

Halberstam, Jack. "Unbuilding Gender." *Places Journal*, no. 2018 (2018). www.doi.org/10.22269/181003 ↗

Halberstam, Jack. "Body Unbuilding on Cuts, Stitching and Anarchitecture". *Architectural Review*, March 2019.
www.architectural-review.com/essays/body-unbuilding-on-cuts-stitching-and-anarchitecture

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www.e-flux.com/journal/44/60142/charming-for-the-revolution-a-gaga-manifesto

Haraway, Donna. *A Cyborg Manifesto*. New York: Routledge, 1991.

Hayden, Dolores. *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities*. Cambridge, MA: MIT, 1982.

Hayden, Dolores. *Redesigning the American Dream: Gender, Housing, and Family Life*. New York: W.W. Norton, 1984.

hooks, bell. *Ain't I A Woman: Black Women and Feminism*. New York: Routledge, Taylor & Francis Group, 2015.

Irigaray, Luce. "How to Define Sexual Rights." In *The Irigaray Reader*, 204–212. Oxford: Blackwell Publishers, 1993.

Jaspan, Sara. "On Cripping: Sara Jaspan Reports from an Artist-led Crip Theory Workshop." *Art Monthly 420*, October 2018.
www.artmonthly.co.uk/magazine/site/article/on-cripping-by-sara-jaspan-october-2018

Lorde, Audre. *The Cancer Journals*. San Francisco: spinsters/aunt lute, 1980.

De Laureatis, Teresa. *Technologies of Gender*. Indianapolis: Indiana University Press, 1987.

Maternal Fantasies / Magdalena Kallenberger, Maicyra Teles Leão and Silva, Sascia Bailer [eds.]. *Re-Assembling Motherhood. On Radical Care and Collective Art as Feminist Practices*. Eindhoven: Onomatopee, 2021.

Mcruer, Robert. *Crip Theory: Cultural Signs of Queerness and Disability*. New York: NYU Press, 2006.

Muñoz, José Esteban. *Cruising Utopia: The Then and There of Queer Futurity*. New York: New York University Press, 2009.

Muñoz, José Esteban. *The Sense of Brown*. Durham, NC: Duke University Press, 2020.

Newnham, Nicole, and James Lebrecht, dir. *Crip Camp: A Disability Revolution*. 2020. www.netflix.com/es-en/title/81001496

Ngai, Sianne. *Our Aesthetic Categories: Zany, Cute, Interesting*. Cambridge, MA: Harvard University Press, 2015.

Nyong'o, Tavia. *Afro-Fabulations: The Queer Drama of Black Life*. New York: NYU Press, 2019. ↗

Preciado, Beatriz (Paul B.). "Architecture as a Practice of Biopolitical Disobedience," *Log*, No. 25 (2012): 121–134.
www.jstor.org/stable/41765746

Preciado, Paul B. "My Trans Body is an Empty House." In *An Apartment in Uranus*. London: Fitzcarraldo Editions, 2019.

Preciado, Paul B. "The Architecture of Sex." *The Funambulist*, September–October 2018.

Preciado, Paul B. *Pornotopia: An Essay on Playboy's Architecture and Biopolitics*. New York: Zone Books, 2014.

Preciado, Paul B. *Lorenza Böttner: Requiem for the Norm*. Montreal, Quebec, Canada: Leonard & Bina Ellen Art Gallery, Concordia University, 2021.

Puar, Jasbir K. *The Right to Maim*. Durham, NC: Duke University Press, 2017.

Sanders, Joel [ed]. *Stud. Architectures of Masculinity*. New York: Princeton Architectural Press, 1996.

Smilges, Logan J. *Queer Silence. On Disability and Rhetorical Absence*. Minneapolis: University of Minnesota Press, 2022.

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Taylor, Sunaura. *Beasts of Burden: Animal and Disability Liberation*. New York: The New Press, 2017.

Ungers, L., and O.M. *Communes in the New World 1740–1972*. London: Real, 2022. ●

Care.