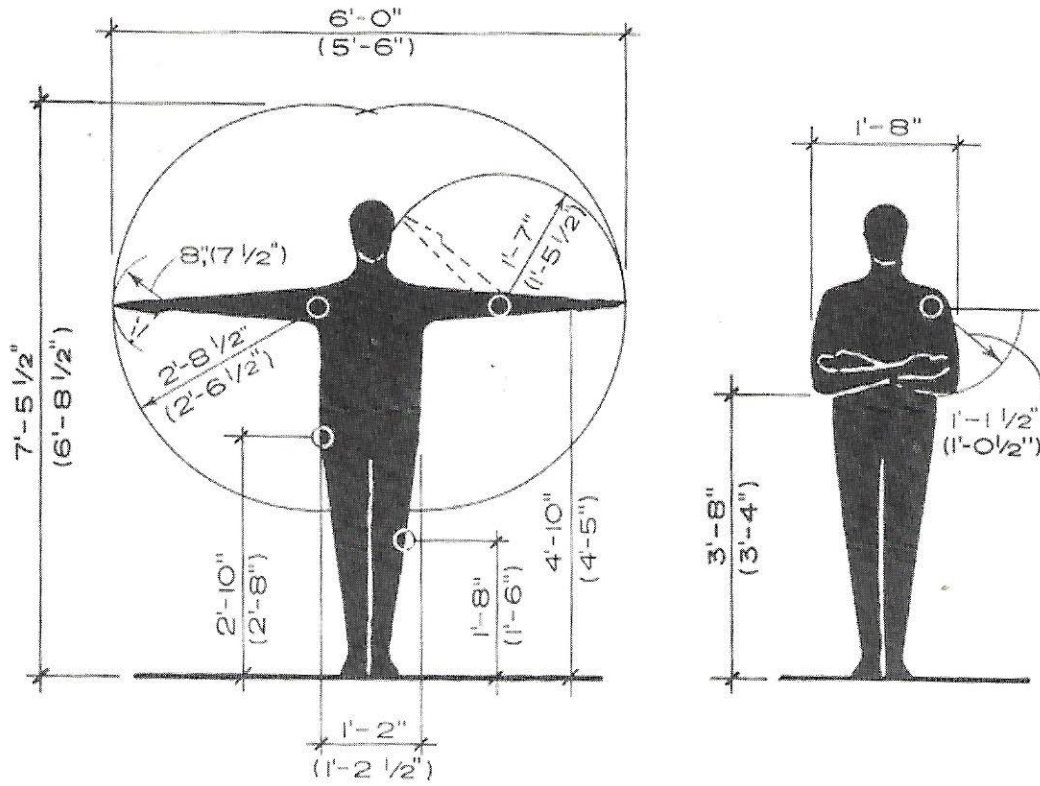


Journal of Architectural Education



KEY TO DIMENSIONS

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Center for Women's Studies and Gender Research, University of Florida, 1994–2000

KIM TANZER, *University of Florida*
CAROLINE CONSTANT, *University of Michigan*

Issues of gender theory, interdisciplinary education, and resistance to conventional academic hierarchies inform and qualify our programmatic charge to renovate a historic structure for the recently established Center for Women's Studies and Gender Research at the University of Florida. Although a clear, insistent design vision guides our proposal, we believe this vision should be implemented without the hero-architect rhetoric we were trained to deliver. Instead, we hope that participation in ongoing campus decision-making processes will contribute thoughtful commentary on gender and education to the project's evolution. To carefully cultivate the larger context will entail absorption into the process of institutional bureaucracy, advocating the proposal's value interstitially rather than autonomously.

Building in the Brain of the Beast¹

Culminating a six-year planning and design process, a donor recently provided the University of Florida with funding to renovate an existing structure, known as the Women's Gymnasium, to serve as the Center for Women's Studies and Gender Research. The University of Florida is unique among American institutions of higher education in proposing a building for women's studies and gender research that would incorporate design principles emanating from issues of gender and space. Based on a design developed by architects Kim Tanzer and Caroline Constant, the proposed center will provide a physical and intellectual stimulus to research in the fields of feminist/gender studies. Transcending disciplinary boundaries, the Center is envisioned to play an innovative role in the university, in which interdisciplinary education and research are encouraged; it is to serve as an active hub on campus, accessible to all constituents of the university community. In light of these ends, the architecture is nondialectical. It is intended to be enabling,

to give rise to and invite social interaction and to foster open creative dialogue.

For those of us who have worked hard to realize this architectural project over the past six years, the generosity of our donor(s) and the promise of a free-standing, centrally located building dedicated to this new and evolving field is remarkable.² To our knowledge, ours will become one of the most prominently situated and well-endowed women's studies and gender research programs among American universities.

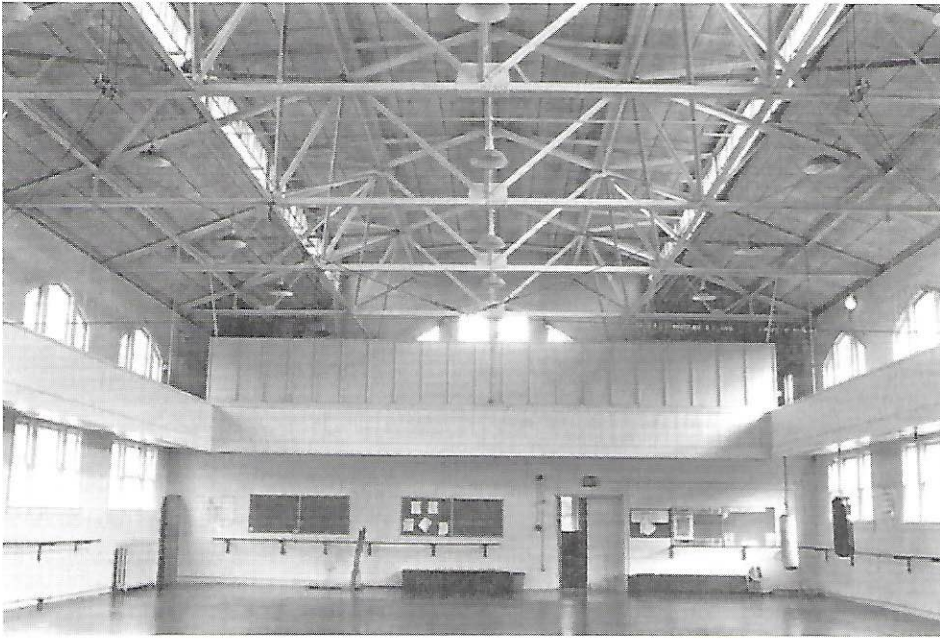
Recently, however, we have begun to wonder whether building the multi-million-dollar Center for Women's Studies and Gender Research is a cause for celebration within the academy, or a sign of capitulation to its prevailing power mechanisms. On our campus, which contains more than 200 buildings and more than 130 academic units, only chemistry, music, business, physics, and law are honored with singular edifices. But, as our program struggles to achieve institutional recognition—developing degree programs, academic concentrations, interdisciplinary linkages, and means of funding—are we truly disabling patriarchal mechanisms, or are we merely getting better at playing along?

Women at the University of Florida

In 1997, the University of Florida had admitted women for fifty years. Public higher education for women in the state of Florida, like that for black males, was initially both segregated from that for white males and restricted in terms of the level of education offered. The Buckman Act of May 1905 merged six existing, state-supported institutions of higher education to create the University of Florida for white males. The same legislation also established two state institutions in Tallahassee: Florida Female College (later Florida State

College for Women), and Florida Agricultural and Mechanical College for black males.³ Black women were denied access to state institutions of higher education.

The history of women on the University of Florida campus reflects shifting cultural values and an ongoing struggle to attain the elusive goal of full equality. Women were first admitted to university courses in 1924, only after completing sixty hours elsewhere. In the aftermath of World War II, women were granted full access to the University of Florida in 1947, when a Dean of Women was appointed. This position was rescinded twenty-one years later, when the position of women on the campus was felt to be secure, as the Assistant Dean for Student Development argued, women have "come of age" on campus and "can now take care of themselves—so long as they are still sure of the support of offices such as ours."⁴ That same year, a *Playboy Magazine* poll voted the University of Florida the "sexiest campus" in the United States, referring to the student body's progressive liberal attitudes toward sex.⁵ Shortly thereafter, the university was forced to acknowledge the unequal status of women on campus and initiate policies "to attain non-discriminatory policies toward women at all levels in the University Community."⁶ By establishing the Women's Studies Program in 1977, university administrators sought to further the goal of attaining equal status for women. The program was to be inclusive, combining academic objectives with services such as counseling, student activities, and a speakers' bureau, in support of "its eventual goal—that all studies will truly be human studies."⁷ Responding to challenges from within the institution and to growth in the field of gender studies, the university reconfigured the program as the Center for Women's Studies and Gender Research in January 1994. Although the impetus to



1. Interior of Women's Gymnasium with exposed steel trusses and clerestory lighting.

launch the Center was motivated by the inclusive goals that characterized the Women's Studies Program, institutional acceptance of this new entity reflects both the increasing legitimacy of gender studies as an intellectual endeavor and the renewed focus on interdisciplinary studies within the university as a whole.

History of the Women's Gymnasium

The building to be renovated stands as a silent witness to its varied and vital history. Originally conceived to serve as an indoor basketball arena and assembly hall, the gymnasium was built in 1919 as part of a construction impetus that reflected the needs of the expanding student body in the aftermath of World War I. (See Figure 1.) Its architect, William Edwards (1866–1939), a principal of the South Carolina architectural firm of Edwards and Saywood, was responsible for campus planning and design of the university's first thirteen structures between 1905 and 1925. As a component of Edwards' first campus plan, the gymnasium had a significant role in the university's early history. Designated the Women's Gymnasium in 1948, when women were first admitted to the university, it was granted protection under the National Register of Historic Places

in 1988 as the first permanent structure at the University of Florida designated for campus-wide use.

The physical cohesion of the early campus resulted from two prominent factors: the symbolic and functional ordering of the campus plan, which reflects City Beautiful planning principles promulgated at Chicago's Columbian Exposition of 1893, and the stylistic unity of the original structures, whose Tudor Gothic style was thought to impart qualities of age and respectability through explicit references to the architecture of Oxford and Cambridge Universities.⁸ Thus, although Edwards's detailing was intended to evoke an image of English schools, his attitude toward campus planning was essentially open and American.

Edwards designed the gymnasium in conjunction with the University Auditorium, both intended to house university-wide events. To reflect their singular purposes and hierarchical import, Edwards distinguished these two buildings from other early campus structures in their simple massing, strategic siting, and refined detailing. The University Auditorium originally terminated the southern end of the campus's primary axis, and the gymnasium ended its major cross axis, marking the campus's western boundary in a zone designated for athletics. Its position opposite a

proposed chapel indicated a conceptual split between body and soul that was reflected in the original campus layout. By focusing architectural emphasis on the gymnasium's eastern facade, Edwards created a landmark terminating the major east-west axis of the campus. Its large lancet windows reflect the structure's distinctive purpose, while adhering to the stylistic principles of the other campus buildings. Owing to budgetary limitations, the interior had few distinguished architectural features other than the wooden trusses that originally supported the roof and clerestory windows.

Just as changing sports practices and egress requirements have made the Women's Gymnasium ill suited to its original purpose as a basketball arena and assembly hall, so too have modifications to the building's immediate context muted its historic role in the campus as a whole. Edwards attempted to impart hierarchical value to the gymnasium by giving it a simple volume. The overwhelming scale of subsequent campus building complexes, however, has destroyed any sense of the gymnasium's singular qualities. If the gymnasium is noteworthy today, it is because its diminutive stature sets it apart. Despite the university's ongoing efforts to maintain the structure's physical integrity, infrequent use has contributed to its increasingly marginal role on the campus.

Establishing a Pedagogical Context

Prompted by a collaborative exhibition installation that we created in the basement offices of the old Women's Studies Program in 1992 and lectures we each delivered to the Women's Studies Colloquium, the Dean of the College of Liberal Arts and Sciences asked us to make a proposal for the expanded program's new facilities. As we began studying the project, we contacted more than one

hundred women's studies programs throughout the United States. We sought information concerning the architectural implications of institutional biases within the academy and the physical attributes of gendered space, bibliographic sources, and descriptions of facilities devoted to women's studies. The responses we received indicated a general tendency among women's studies programs in American universities to occupy relatively marginal sites and undesirable physical environs, isolated from classrooms and other student areas.⁹ Few respondents addressed our questions concerning institutional biases. Only one individual voiced awareness of the social implications of spatial organization. She advised that the design should "be as unhierarchical as possible, which includes making the space and facilities for secretarial and other staff as attractive, spacious, and efficient as that intended for directors, chairs, and senior faculty. The aphorisms might be these: 'Cast a level glance' and 'All work has ultimate value.'"¹⁰

To establish the program for our project, we drew on a variety of sources: educational theories and feminist criticism as well as insights offered by various members of the Women's Studies faculty and our own experience as teachers. Imagining physical settings that might respond to a broad range of learning styles, class sizes, and course content, we consulted classic sources on experiential learning, such as Friedrich Froebel and John Dewey, and the key advocate for multiple intelligences, Howard Gardner.¹¹ We envisioned informal opportunities for off-hand meetings as well as formal settings for lectures; chance encounters between students, faculty, and staff as well as engaged discourse; and possibilities for unforeseen sources of knowledge that might provoke independent reflection. At the University of Florida, most of these opportunities exist, but few have resulted

from specific planning efforts, and none of the existing campus buildings, with their traditional classrooms and lecture halls, strategically arrays spatial types intended to facilitate learning through multiple modes of personal engagement.

The literature of postsecondary teaching suggests that educational strategies to actively involve students lead to deeper, more lasting learning than do traditional lecture-based courses.¹² Toward this end, we conceived of a variety of new spatial types: a salon or meeting space capable of accommodating either formal lectures or casual discussions; seminar rooms to foster nonhierarchical conversations; broad corridors lined with seating to encourage informal exchanges; a large work room where faculty, staff, and students would interact; a kitchen/dining room where dialogue could occur during meal preparation and consumption; garden spaces for both planned meetings and chance encounters; as well as classrooms equipped with digital technology.

We are aware that this variety of learning spaces will look less "efficient" to those controlling the project budget. Seminar rooms, with smaller teacher-student ratios, demand more faculty expenditure per student credit hour than do larger classrooms. The workroom will be assessed as a huge undedicated space, like a hallway or copy room, although it will be used for interactive faculty-student apprenticeships. Giving the salon a double-height volume to accommodate both formal and casual observation of speakers or media presentations will reduce the so-called usable floor space by almost 10 percent. Further, to take advantage of the building's key interior features—its existing steel trusses and clerestory windows—an expensive fire suppression system will be required. The garden will eliminate scarce parking spaces and require special maintenance. And the

kitchen, it might be argued, is pure luxury; especially when students can walk next door to eat at a campus chain eatery. Educational theory demonstrates that most of these spatial proposals will enhance learning,¹³ but the logic of capitalism-as-efficiency (large lecture rooms stacked in rows vertically and horizontally) will be played against the logic of capitalism-as-engaged-learning, countering the prevailing tendency to favor large numbers of repetitive, people-filled spaces.

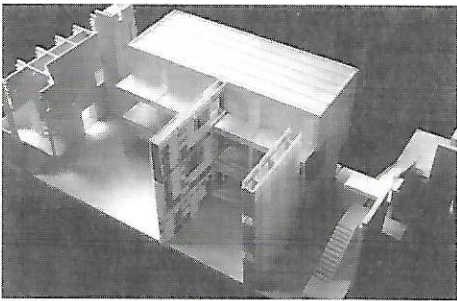
Building Within and Without¹⁴

Given a historic building shell as our site—a built artifact with a nonnegotiable physical boundary—we attempted to set its rigid perimeter in motion. Rather than adhere to traditional preservation strategies, with their concern for the sanctity of the historic artifact, we resisted such focus on the building as a singular object. On the exterior, we sought to reabsorb the historic object into a network of campus connections. On the interior, we celebrated the building's status as an artifact incrementally, rather than holistically. This approach rendered the most obvious characteristic of many architectural projects, its external form, mute; the building envelope no longer expresses interior function or authorship. "How will the building be changed if I sponsor it?" asked donors. "Where is the designer's mark?" asked jurors. "What will I paint?" asked the commercial renderer. In response to such expectations of formal revision, we devised ways to charge the project's revamped interior and reestablish vital links to its broader context.

Our first model was constructed in pieces. An empty shell, stripped of its ground floor locker rooms demonstrated our starting point. (See Figure 2.) We gradually revealed the project's conceptual



2. Model of building shell after demolition.



3. Model of well/walls and internal "building" to be inserted in building shell.

basis by strategically inserting architectural elements: an internal "building" that would hold seminar rooms and offices and support new structural elements; "well-walls" that would serve as vertical chases for mechanical, electronic, and circulation elements and separate classrooms from support spaces. (See Figure 3.) Ultimately, it was this network of interior and exterior spaces and the way they interrelated that convinced our donor of the project's value. The external form was less relevant than the building's internal spatial potential and strategic siting.

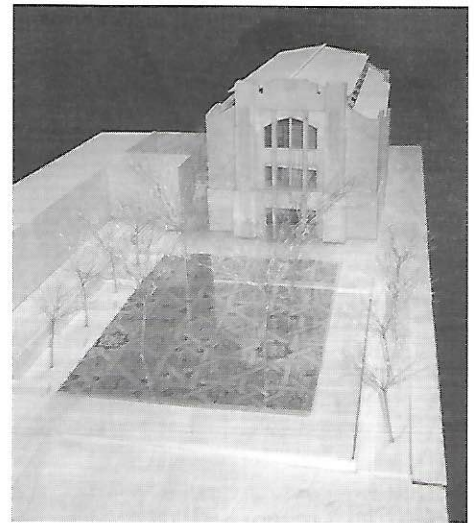
To overcome the limits of this fragile and diminutive structure, centrally located with respect to both the historic campus and its recent accretions, we reweave the artifact into its context through a series of gardens and paths that extend its domain outward. To accomplish this reweaving, we engaged significant campus planning processes. For example, almost immediately after presenting the project to the Provost in 1994, we discovered that a new building, already in the design phase, would obliterate a key historic walkway leading to the Women's Gym. With our urging, university

planners stepped in and required the architects to rework the building's siting to preserve the gymnasium's connection to its historic context. A second instance involves the parking lot that abuts the entry to the Women's Gym; we propose to substitute its mean asphalt surface with a knot garden that will grace the building entry. Both of these initiatives are intended to link the gym to the system of open spaces that characterized the historic campus. And both required cooperation among various portions of the university's bureaucracy.

The Knot Garden

The Knot Garden is set into the earth. From afar, it appears as a grassy plane, an element in the continuous campus landscape. Viewed from the building entry, however, it is a bounded precinct, a protective domain recalling the garden's historic origins as a woman's domain.¹⁵ (See Figure 4.)

From the outset, we assumed that a garden would provide a gracious entry for the new Center for Women's Studies and Gender Research and reestablish the aforementioned campus linkages. But, after five years of unsuccessful fund-raising, we reformulated the garden's programmatic role to include a wall capable of accommodating the names of several hundred women. The Dean of the College of Liberal Arts and Sciences called together members of his College Foundation Advisory Board and together they proposed a new fundraising strategy. Rather than seek one large gift to fund the building, they decided to solicit hundreds of smaller donations, each in the name of a woman.¹⁶ This strategy would allow a broader range of individuals, especially women with modest means and serious interest, to contribute to the project. And it would allow a majority of the

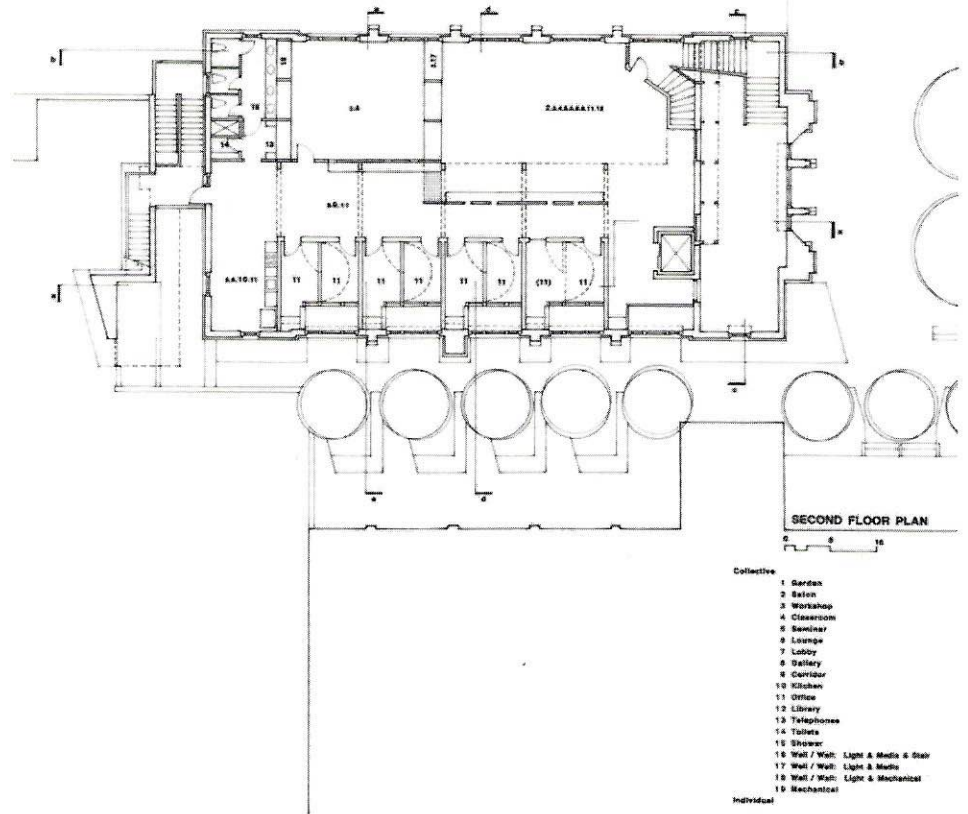


4. Model of Knot Garden.

university's alumni base—politically conservative men who had not expressed interest in making significant contributions to the cause of women's studies and gender research—to honor the women in their lives. The Dean's proposal garnered immediate support from the Women's Studies faculty, who appreciated the solidarity this collective effort would demonstrate, and Kim was charged with redesigning the garden.

Many of the names on the wall would be of women whose accomplishments lay in the private realm and who might visit the garden routinely. We wanted them to have an affinity for its design. In addition, the design needed to demonstrate the role of women's studies in the academy. The culmination of advice garnered from colleagues, friends, and garden books consulted is what we call the Knot Garden.¹⁷ The Knot Garden is a historic form, one that we hope will resonate with donors and other visitors.¹⁸ It transmutes a concept from women's domains—embroidery and textiles—into that of garden design, thereby demonstrating the migration and appropriation of knowledge claimed by women's studies scholars. The wall, like the garden, involves an interweaving of associations. Its 120-foot length will contain several hundred names placed in a nonhierarchical, apparently random order. The names of fifty women whose accomplishments are significant to our women's studies faculty will form one visual component. These names and the donors' names

will be linked by letters, in crossword puzzle fashion, and further linked by interests or shared backgrounds. The deeper linkages will not be visible on the wall itself; instead, a parallel fabric is being constructed. A Web site will provide biographies of the named women. It will link these women's stories to each other's stories and to other sites of knowledge about women, including those from other disciplines across campus. Owing to its complex web of associations, the wall came to be known as the Herstory Wall.¹⁹ This knotted, woven web also recalls Ariadne's important role. She provided Theseus with a thread, thereby teaching him how to negotiate the labyrinth.



5. Second-floor plan with salon, workshop/classroom, offices, and kitchen.

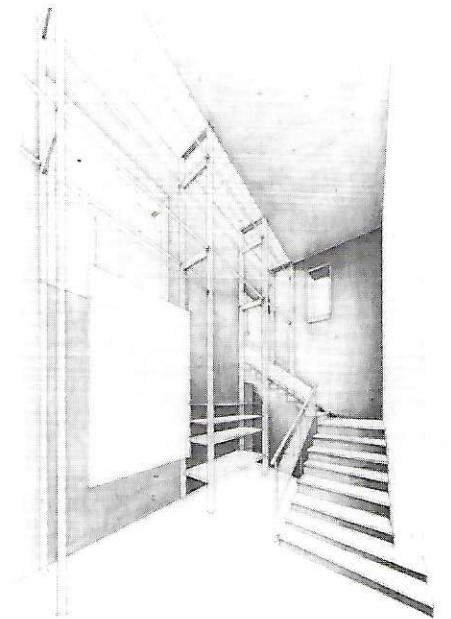
Glimpse, Glance, Engage: A Structure of Choices

If the facade reflects the building's status in the original campus layout, and the garden suggests the rich and complex web of women's stories, the new interior organization challenges the notions of hierarchy and order conventionally concretized in academic buildings. Throughout the process, we have viewed the building and its immediate context as a locus of social interaction. We were struck by Leslie Kanen Weisman's observations on gender and space. She wrote:

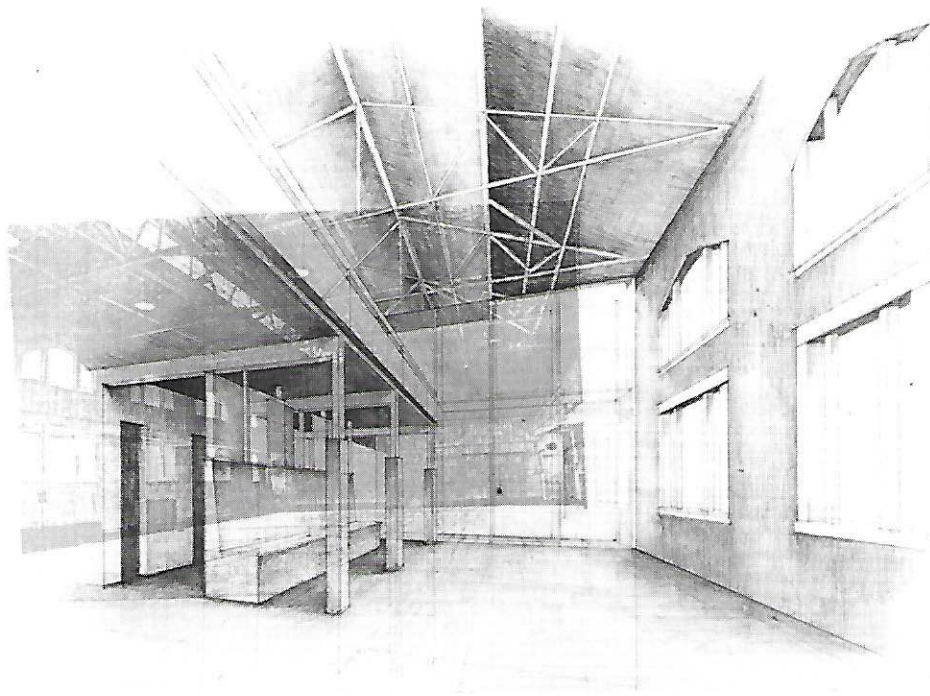
An awareness of how relations among human beings are shaped by built space can help all of us to comprehend more fully the experiences of our daily lives and the cultural assumptions in which they are immersed. Space, like language, is socially constructed; and like the syntax of language, the spatial arrangement of our buildings and communities reflect and reinforce the nature of gender, race, and class relations in society.²⁰

Thus, the design is motivated by a concern for the dissolution of boundaries. Such boundaries are implied at various scales within the project: disciplinary boundaries of academia, personal and professional boundaries, the building as a bounded object or historical artifact, and bounded space (that is, the traditional classroom) as a teaching environment.

To encourage both formal and informal encounters among students, faculty, and staff from diverse disciplines and intellectual positions, the renovation provides a matrix of interwoven spatial strategies, ranging from the open plan to discrete rooms. (See Figure 5.) Each space is conceived so as to foster multiple uses and opportunities for personal and social encounters; each is capable of operating independently while remaining architecturally interrelated to adjoining spaces—above and below as well as alongside—encouraging users to engage in the broader activities housed within. This



6. Perspective of entry lobby/gallery space.



7. Perspective of salon with exposed roof structure.

spatial interweaving is accomplished through three primary means: double-height volumes, well/walls linking the building's three levels, and visual translucency and transparency.

Critiques of vision have important implications for our understanding of the subjective aspects of architectural experience. Feminist film theory addresses issues of voyeurism, in which the (female) subject is viewed as the object of the (male) gaze.²¹ By inhibiting all-encompassing views, our proposal uses vision to draw the occupant into the spatial sequence without rendering her/him the subject of the voyeuristic gaze.

Several major architectural themes are introduced in the double-height entrance lobby, where a top-lit well/wall combines a framework for mounting changing exhibitions with a primary staircase. (See Figure 6.) Translucent and transparent components of the well/wall offer selective hints of spaces above and beyond. The wall is punctured by tiny discrete openings that offer limited glimpses up into a large volume at the head of the stairs, and a glass-block ceiling draws light from the library stacks above.

The building focuses internally around a large gathering space, suitable for receptions, lectures, and informal events

open to a wider community, with appended storage space to afford flexibility of use and kitchen facilities to service receptions. (See Figure 7.) The space has qualities of both a hotel lobby, where people meet either casually or formally, and a French salon, a vehicle dating from the eighteenth century that enabled women to play significant roles in fostering cultural and political discussions—domains typically restricted to men.²² An important intention in the salon's placement and size is to preserve the spacious quality of the existing gymnasium. For this reason, the trussed roof system will be visible almost in its entirety from this space.

The salon is bounded on two sides by richly layered surfaces displaying varying degrees of translucency and opacity. Banquettes in niches occupy a zone of space along the corridor; backed with a system of sliding louvers and translucent glass partitions, this zone can be opened to the corridor by degrees, allowing an overflow audience views into the salon. Lining this zone's upper volume, a series of tables fold out from the parapet, enabling visitors to overlook activities below or partake in separate conversations. Along the adjoining surface, a two-story media wall links the salon with both the workshop below and the classrooms beyond, affording visual

capabilities ranging from the scale of the individual (computers) to that of a larger assembly (slide or film projection).

A library overlooking the entry garden provides a more focused atmosphere for solitary reading and reflection. Visual connections with the broader ambiance are provided by the large window in the entry façade, clerestory windows above the roof's supporting steel trusses, and a glass-block floor that permits light to seep into the entry foyer below.

The entire building is envisioned as an exhibition space, heralding the achievements of women and of individuals who have made significant contributions to fields associated with gender studies. The architecture fosters selective interaction with such information; rather than busts or portraits lining the walls, plaques celebrating individuals' accomplishments are incorporated in hinged panels lining the corridors and in foldout tables lining the salon. We hope to commission nationally recognized artists to design permanent installations within the building, particularly in the areas of the media wall and corridors.

Sororities are Sisterhoods: Women, Feminism and Gender

During the project's fund-raising phase, in which Kim was actively involved, she strategically characterized this spatial strategy of glimpses, glances, and engagement to emphasize the university context. The building's location—near the student-advising center, next to a student recreation center and dining hall, in front of a popular campus swimming pool, and, most significantly for our campus, next to the football stadium—provides many opportunities for welcome interlopers. Our initial design, with multiple entrances and a shady garden, sought to draw other members

of the university community into the project. In discussions with potential donors, Kim highlighted this aspect of both the project location and our design response.

During several fund-raising occasions, she speculated about the potential to hold alumni receptions before home football games in the salon, and munificently described the many students who might amble through the garden on their way to the football stadium, colloquially known as the Swamp. We felt, and still feel, conflicted about this argument. On one hand, we genuinely believe that, if the discipline of women's studies becomes less threatening through familiarity, its cause will be served. Yet some of our colleagues might be horrified at the thought of the legendary pregame rituals (orange-and-blue and wings-and-ribs) of Gator football being enacted within the building. Significantly, our primary donor's brother has contributed a substantial sum of money to build a reception area for key athletic donors, which is attached to the stadium.

The fund-raising process presented a further paradox. Central to the development of "women's studies" is the definition of *woman*. Although this question has been formulated historically in different ways, the last fifteen years have brought forth a rich literature arguing for multiple understandings of the female gender. Some argue that this endless splitting of cultural and ethnic positions is a diversion from more pressing shared concerns, but it is clear that definitions and pronouncements that presume a singular female voice are not supportable.²³ Most feminists would agree that all women's experiences are valuable and deserve to be articulated and theorized. But does that include the experiences of sorority sisters?

In March 2000, Kim attended a fund-raising tea at the home of one of two sponsoring graduates from the Class of 1960 who had been in a sorority together. In their ef-

forts to solicit donors for the Herstory Wall, these women suggested that they and other sorority sisters could cluster their names together on the wall, thus embedding a meaningful personal history within a more encyclopedic array. A younger set of women asked whether they could make one donation in the name of their sorority, because they were not yet in a position to contribute individually. Although Tanzer and the fund-raising team members quickly agreed, this proposal raised several questions. First, would the value of the "naming opportunity" be diminished if groups of women were allowed to contribute, or would it cast the net more widely? Secondly, do traditions of sorority membership conflict with certain feminist principles? In other words, are there some groups of women whose stories "don't fit" the requirements of the Herstory Wall?

We believe this exchange cuts right to the core of women's studies debates. Who is privileged to speak for another? In the past few decades, we've held ourselves to increasingly higher standards with regard to ethnic and cultural diversity, but the liberal bias of women's studies has gone relatively unexamined.²⁴

Diversity and *divisive* share the same Latin root, *dividere*, which suggests division or boundary. In women's studies, we have worked hard to collaborate, to be respectful and inclusive. Yet, somehow, in the process of articulating our positions and coming to understand and celebrate our diversity, we have created a landscape of rifts and divides. Perhaps this is an inevitable part of the process to render the beneficiaries of privilege and patriarchy an "other among others."²⁵ But it also leaves us less able to formulate resistance against oppression, greed, and cruelty—master narratives as present today as they were one hundred or one thousand years ago.

Although we sometimes feel that women's studies has abandoned the choice to engage these issues in favor of crafting

methodologies with which to theorize them, Kim found, in a gracious living room overlooking a beautiful lake, a group of activist sisters wearing pearls.²⁶

Postscript: On Authorship

Once the funding was in place, Caroline decided to devote her full energies to writing, leaving Kim to confront the project's future. The Dean assured Tanzer that he wanted her help—in whatever way she chose to participate—in the process of realizing the project. As an architect, she naturally wanted to produce the documents necessary to take the project through construction. But the State of Florida mandates a competitive bidding process for the design of public buildings, so she could not simply be hired. Nor would she have chosen this route, having neither the architectural preservation expertise nor the professional organization necessary to do the project well, alone. She had to choose between competing for the project as part of an architectural team and serving as one of the client's representatives.

Kim ultimately chose not to compete for the commission, but to work as an advocate for the project from within the academic bureaucracy. Owing to the dynamics of architect-client relationships, she felt she could possibly win more of the same battles by advocating as a client than she would win as the building's architect. This project was, for example, the first one brought to the university's new faculty committees for preservation, land use and facilities planning, transportation planning, and landscape, and Kim made the presentations.

But, in choosing not to compete for the job at all, she has lost the opportunity to craft the project's final physical form. Instead, she will advocate for the implementation of

spatial premises key to the project. Although taking on a more synthetic role confers upon her a degree of objectivity, it is too early to tell if Kim's advocacy can effectively challenge decades of institutional biases. Moreover, as the State of Florida moves toward a consumer/corporate model of education, the theoretical premises underlying the project—both educational and architectural—are ever less supported bureaucratically.

Within the last year, women's studies and gender research has been cast as one of the university's preeminent interdisciplinary projects. Local media and university publications have covered the funding process for the building renovation, and the center is one of five interdisciplinary programs of more than one hundred detailed in the university's new academic mission statement. The significance of women's and gender studies has never been more pronounced or respected at the University of Florida, but the question of whether our project is changing the academy or whether it is changing us is one that will take decades to answer. In fact, the tools with which to ask the question might be developed by those who will ultimately take classes within our building.

Acknowledgments

Kim was responsible for the project design, programming, production of drawings, fabrication of models, model photography, knot garden design, fund-raising, and College of Liberal Arts and Science and campus relations.

Caroline was responsible for archival research, programming, preliminary project design, and project report.

The authors would like to thank Fred Gutierrez for model fabrication, Lisa Huang for the perspectives, Dori Raskin for the campus analysis diagrams, and Harold

Somaribba, Jason Jensen, and Adriana Gonzalez for garden fabrication.

Notes

1. Margaret Wilkerson, citing an old civil rights phrase, characterized the Academy as "the brain of the beast" during a presentation at Bryn Mawr College, June 29, 2000.

2. We especially thank our primary donors, Kathryn Chicone Ustler, and Herb and Catherine Yardley for their generosity, along with that of the many other women whose contributions will be honored in the Knot Garden of the Center for Women's Studies and Gender Research. Credit for the project is due to many people who have championed this architectural project. In alphabetical order, they include Sheila Dickison, Associate Provost and former Associate Dean of the College of Liberal Arts and Sciences (CLAS); Charles Frazier, Vice-Provost and former Associate Dean of CLAS; Will Harrison, Dean Emeritus of CLAS; Helga Kraft, former Director of Women's Studies Program; Angel Kwolek-Folland, Director of the Center for Women's Studies and Gender Research (CWSGR); Carol Murphy, Association Dean of CLAS; Vasudha Narayanan, Interim Director of CWSGR; Sue Rosser, former Director of CWSGR; Joan Ruffier, President of the University of Florida Foundation; Andrew Sorensen, President of the University of Alabama and former UF Provost; and Maureen Turim, Professor, Department of English.

3. Florida State College for Women became a university only after men were admitted in 1947, when the name was changed to Florida State University.

4. University of Florida press release, September 1969, Women's Studies file, University Archives, University of Florida (hereafter referred to as University Archives).

5. Ibid.

6. President Stephen C. O'Connell, "Report of the Committee on the Status of Women, spring 1971," March 26, 1971, University Archives.

7. Professor Irene Thompson, proposal to establish a Women's Studies Program, memorandum of Apr. 23, 1975, University Archives.

8. As designers of a Princeton University dining hall, Edwards and Saywood were familiar with such use of historic references in American universities; they were also responsible for early buildings at the State College for Women in Tallahassee (1912–1925) and Florida A&M College (1912–1915).

9. We received ten responses to our query

from women's studies programs at both public and private universities.

10. Barbara Hebner, University of Delaware, in correspondence directed to our inquiry.

11. A range of twentieth-century educational theorists whose work focuses on nonhierarchical, experience-based, individually tailored interactive learning influenced our thinking. Classic texts on these issues include John Dewey, *Experience and Education* (New York: The Macmillan Company, 1938); A.S. Neill, *Summerhill: A Radical Approach to Child Rearing* (New York: Hart Publishing Company, 1960); John Holt, *How Children Fail* (New York: Pitman, 1964); Jean Piaget and Inhelder Burel, *The Psychology of the Child* (New York: Basic Books, 1969); and Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983). Norman Brosterman, in *Inventing Kindergarten* (New York: Harry N. Abrams, Inc., 1997), provides a good overview of Froebel's ideas of engaged learning. For recent work emphasizing linkages among education, organization, and community building, see Peter Senge, Nelda Cambron-McCabe, Timothy Lucas, Bryan Smith, Janis Dutton, and Art Kleiner, *Schools That Learn: A Fifth Discipline Fieldbook for Educators, Parents, and Everyone Who Cares about Education* (New York: Doubleday, 2000).

12. See, for example, Peter Ewell, "Organizing for Learning: A New Imperative," *American Association for Higher Education* (Dec. 1997): 3–7.

13. The concepts developed by the educational theorists previously cited, especially Dewey and his followers, suggest that student-initiated discussions, typical in seminars, lead to more substantive learning than do lectures. Gardner's concept of multiple intelligences opens the possibility that learning settings privileging visual, aural, kinetic, or interpersonal modes of understanding will reach a broader range of students than traditional classrooms.

14. Discussions of nonimageable form, frequently described as "weak form," often result in constructions with highly individualized amorphous massing. Here, paradoxically, our hand in the production of external form was "weak," but this formless intention operates in the context of a highly recognizable exterior. See Ignasi de Solà-Morales, "Architettura debole—Weak architecture," *Ottagono* 92 (Sept. 1989): 87–129.

15. J.B. Jackson, "Nearer Than Eden," *The Necessity for Ruins and Other Topics* (Amherst: University of Massachusetts Press, 1980), p. 27.

16. The State of Florida provides a 100 percent match for all major donations for building projects on university campuses.

17. After initially searching through a broad range of garden literature, we ultimately focused on the patterning of Islamic and Renaissance French gardens. Several useful sources included Virgilio Vercelloni, *European Gardens and Historical Atlas* (New York: Rizzoli International Publications, Inc. 1990); Elizabeth Banks, *Creating Period Gardens* (Oxford: Phaidon Press Limited, 1991); William Howard Adams, *The French Garden 1500–1800* (New York: George Braziller, 1979), pp. 49–55; and Elizabeth Moynihan, *Paradise as a Garden in Persia and Mughal India* (New York: George Braziller, 1979). In particular, Carol Murphy, a French literature scholar, and John Leavey, chair of the English Department and a Derrida scholar, triggered a set of associations that led to the final concept.

18. The Knot Garden has historic roots in medieval labyrinths, Islamic geometric tile work, and especially in French and Italian Renaissance gardens. The low, sculpted plant material, trimmed to appear woven, is a combination of vegetation and surface well known to many nonexperts. Kim linked this tradition of iterative pattern making with discussions of landscape-scaled ornament occurring in the office of Peter

Eisenman's during the design of the Guardiola house, and with Renato Rizzi's use of this idea in his 1993 Competition for urban redevelopment in Barcelona, Spain. In each case, a large-scale, abstract pattern is used to create a relationship with a context beyond the architectural object. For Rizzi's project, see Mario Campi, ed., *Young Italian Architects* (Basel: Birkhäuser, 1998), pp. 118–119.

19. "Herstory," a trope widely used to refer to women's history, is the name that our Women's Studies Executive Committee collectively adopted for the wall.

20. Leslie Kanes Weisman, *Discriminating by Design: A Feminist Critique of the Man-Made Environment* (Chicago: University of Illinois, 1992), p. 156.

21. Laura Mulvey pioneered this line of inquiry in her influential essay "Visual Pleasure and Narrative Cinema," *Screen* 16/3 (Autumn 1975), republished in *Visual and Other Pleasures* (Bloomington: Indiana University Press, 1989), pp. 14–26. Beatriz Colomina adapted this notion to architectural criticism in "Intimacy and Spectacle: The Interiors of Adolf Loos," *AA Files* 20 (Fall 1990): 5–15.

22. See Gerda Lerner, *The Creation of Feminist Consciousness: From the Middle Ages to Eighteen*

Seventy (New York: Oxford University Press, 1993), pp. 233–246. In fund-raising discussions, Tanzer has alternatively described the salon as "like the Algonquin Room," believing the fabled meeting place for *New Yorker* writers would be a more appealing and less political comparison for some members of our audiences. We thank Sarah Whiting for her comments regarding the spatial politics of the French salon, which were useful in conceptualizing the project during its early design.

23. See Jane Roland Martin, *Coming of Age in Academe: Rekindling Women's Hopes and Reforming the Academy* (New York: Routledge, 2000).

24. A notable exception is found in the work of Camille Paglia.

25. See Trinh T. Minha-ha, *Woman Native Other* (Bloomington: Indiana University Press, 1989).

26. See Martin, *Coming of Age*; Linda K. Christian-Smith and Kristine S. Kellor, *Everyday Knowledge and Uncommon Truths. Women of the Academy* (Boulder: Westview Press, 1999); and the debate in *The Chronicle for Higher Education* (Sept.–Oct. 2000).