

*Household Mythologies*



*Stories and Scenes from within the  
Domestic Sphere*

*Sarah Damgaard*

*Thesis Project 2026*

*Chalmers School of Architecture*

*Department of Architecture & Civil Engineering*

*Examiner Naima Callenberg  
and Supervisor Peter Christensson*

Sarah Damgaard  
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and Supervisor Peter Christensson

Department of Architecture & Civil Engineering  
Architecture and Urban Design



Architectural Experimentation  
Before and After Building

#### IV.

Du sökte en blomma  
och fann en frukt.  
Du sökte en källa  
och fann ett hav.  
Du sökte en kvinna  
och fann en själ –  
du är besviken.

*- Edith Södergran, 1916.  
Dagen svalnar*

You looked for a flower // and found a fruit. // You looked for a spring // and found a sea.  
You looked for a woman // and found a soul— // I've disappointed you.

*-The Day Cools  
Translated from Swedish  
by CD Eskilson, 2022*



**Fig. 1 Scene Sketch**  
A Net of Mandarins Being Eaten  
On a Big White Dining Room Table

## Abstract

Household Mythologies explores the intersection of fiction, femininity and domestic space. The home has long been womens' playing field: there, learning that feminine values include caring and appreciating everyday life. It has provided female authors a certain sensitivity to writing great stories set in the home, capturing the complexity of relationships of humans living together and their relations to space. The writer and architect are united in imagining and creating worlds and here the two are used to complement each other: The unveiling nature of fiction to access human needs and desires, combined with the creating force of architecture. Asking: How can fiction written from feminine narratives be used to inform domestic design?

Feminine stories can bring some well needed nuance to the perception of the home in spatial discussion. Theory is based in acknowledging feminine ways of knowing: seeing subjectiveness, connectedness and valuing the everyday as objects of knowledge. The literary research uses six [more or less] fictional works to act as testimonies of domestic life, which is analyzed as an equally social and physical space. To translate the books into passages suitable for a thesis format they have been approached as a collection of scenes to be

able to be interpreted in text and drawing. The literary research is sectioned into three chapters approaching femininity in different ways: otherhood, childhood and girlhood all recognize femininity as something learned in a girl's life.

Research is applied to the design project, a House for Two Girlfriends. A housing proposal which relates to and reflects on femininity and care. The result of literary analysis includes some important focus points in the design: the beauty of the everyday, a connectedness to things and acknowledging the social bonds created by giving and receiving care. The small apartment is designed for two girls taking their first leap into adulthood, arm hooked to a best friend with little money and a big appetite for living. The apartment is situated in an all female house to provide female alliances to be an integrated part of daily routine. It provides neighborliness in the unknown sphere of living outside a family setting for the first time. The main design question is to design private space where the girls can choose to care and connect by also designing for the freedom of not needing to serve.

**Keywords: Domestic Space, Femininity, Fiction, Care Work, Narrative**

## About the Author

Sarah Damgaard  
damgaard.sarah@gmail.com

M. Sc Architecture and Urban Design  
Chalmers University of Technology 2023-2026

Internship  
VEGA landskab 2025

Erasmus+  
Ecole Polytechnique Fédérale de Lausanne 2024

Literary studies  
Gothenburg University 2023

B. Sc Architecture  
Chalmers University of Technology 2019 - 2022

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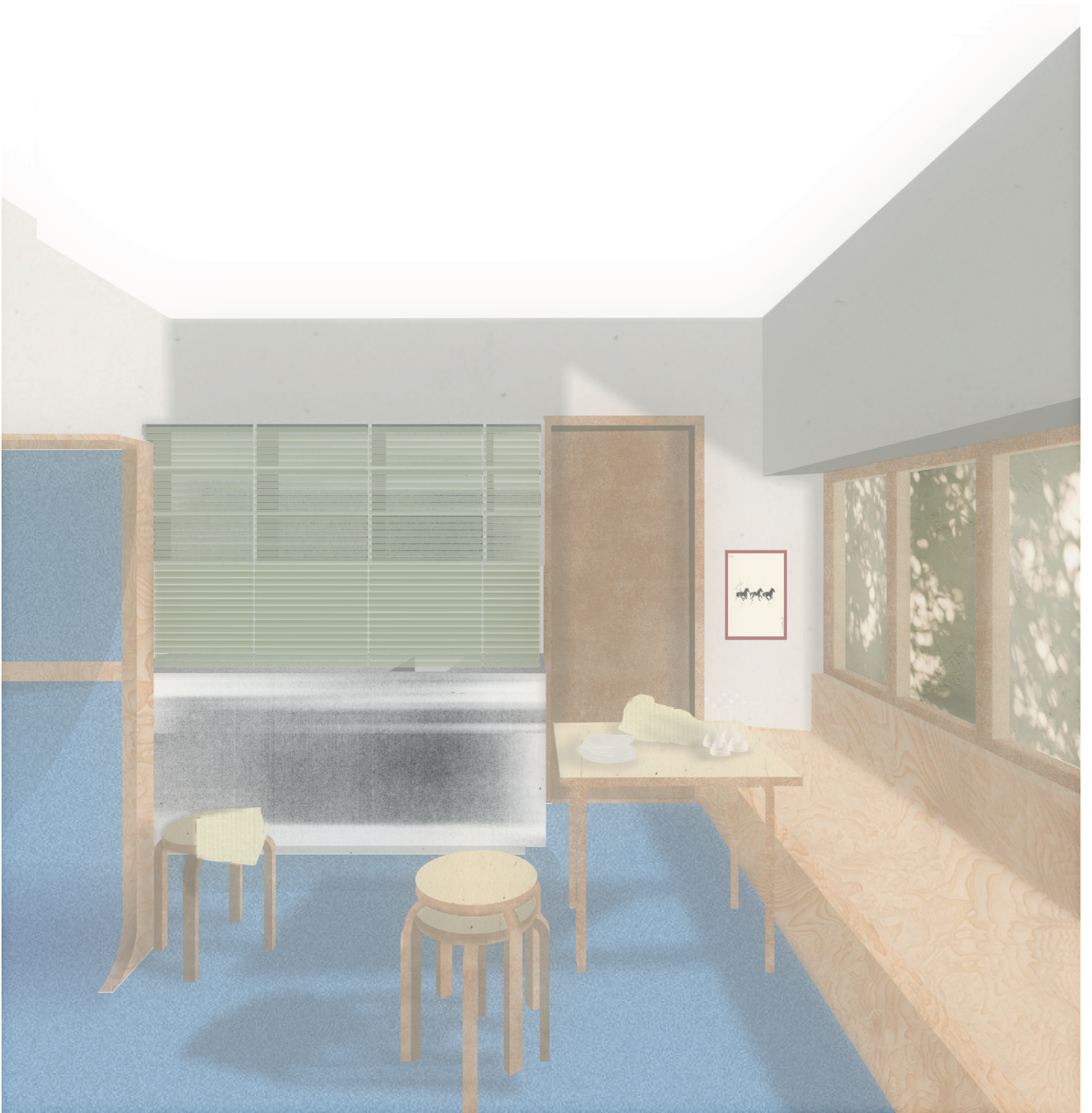
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**Fig. 2 Collage**  
A House for Two Girlfriends

## On Fiction

Through fiction there are endless possibilities for traveling. Far and wide, in time and in space. The art form invites the reader to enter minds of people whom they never would have gotten the chance to meet and visit rooms they otherwise never would get to see. The author's imagining and creation of worlds is closely related to the architect's. And similarly, written worlds exist like any architectural project, built or unbuilt, since they live on in the minds of their readers. Reading fiction is getting an intimate point of access into peoples lives, homes and relationships using no visual tools beyond words. That intimacy is something architects chase in every single project: if you understand people, you can predict how they will interact with their built environment.

The nature of fiction is to unveil and discuss topics which are otherwise seen as taboo, masking difficult topics as fictive makes it easier to both put out into the world for the author, and to digest for the reader. Here, fiction separates itself from architecture. Design, as a positive and physical field of work, needs a problem to be able to then fix it [of course fiction needs conflict - but it does not necessarily need to solve it]. The two complement each other. The unveiling nature of fiction and the physical and positive force of architecture.

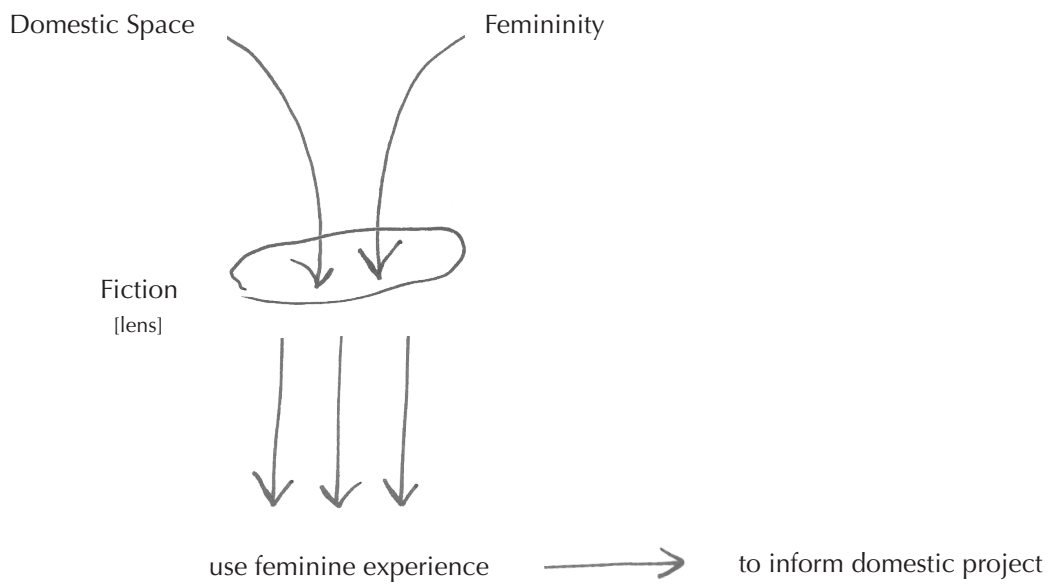
In the thesis, fiction is seen as testimonies from homes of different times to understand the typology of domestic space and how relationships are cultivated in those spaces. The interest point is not to create a housing project, but to truly reflect on how we dwell, and how relationships can impact the dynamics of a household.

The thesis uses feminine perspectives to come close to the home and the household, as women long were restricted to the private, they have developed a connection

to domestic space. As well as deeper empathic connections to their surroundings as femininity is intertwined with social skills such as taking care of relationships, having high emotional intelligence and valuing social connectedness over other achievements.

Femininity is similarly to the private considered to be a bit mystical and mythological. Poet Edit Södergran captures it in her poem *Dagen svalnar* (1916) where she describes how a lover was disappointed to discover how she, as a woman, had depth and was not only this beautiful flower he was searching for. Femininity is balancing on a fine line of expectation and reality. Of bodily questions: how do girls relate to their surroundings after they've learnt femininity through the eyes of other? When they reproduce superficial norms to the extent where consumerism is more related to girlhood than any other rite of passage?

The proposal, which is a house for two girlfriends (figure 2), is designed as an exploration of the balance of social and physical care work, in relation to the expectations of women in domestic spaces.



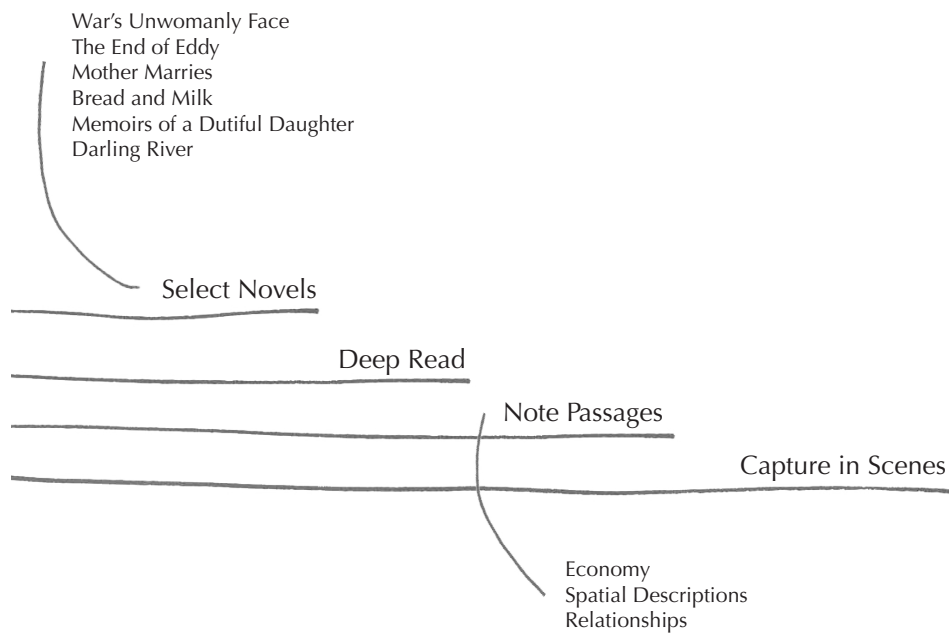
**Fig. 3 Diagram**  
Thesis Aim

## Aim

The thesis aims to create fictionally informed domestic design by analyzing six specific literary works, written from a perspective where femininity and relations to the home is central.

## Research Question

How can fiction written from feminine narratives be used to inform domestic design?



**Fig. 4 Diagram**  
Literature Selection and Reading Approach

## Delimitations

As stated briefly in the introduction, the femininity-part of the thesis is more focused on 'learning femininity', meaning the literature selection portray the common themes of domestic space and femininity from different perspectives, where the meeting with the 'feminine' means different things. The three chapters in the main research part are focused on themes otherhood; childhood and girlhood. Ruling out a maybe more linear sequence which would end up in 'womanhood', as it in this thesis is considered a more fixed state of femininity and therefore not as interesting to look at in this already quite wide scope.

Fiction, and specifically six more or less fictional novels, are used as analysis tools in and are in the thesis considered testimonies of domestic life. Some books are stated as fiction, some are autobiographical and some exist on the border of the both. In common

is a strong narration and an interesting subjectivity. To keep a consistency in language and referencing all works will be referred to as fictional works, novels, books and treated equally, also with the notion that in the thesis fiction is as true as any other academic article.

The study is small and the six novels are not chosen to cover the whole topic but rather give an intimate insight in some homes and households. The books are all written within the last century and the authors are exclusively European; three Swedish authors, two French and one Soviet/Belarusian. This is not a prerequisite but the result of previous readings of mine which happened to fit the scope of the thesis.

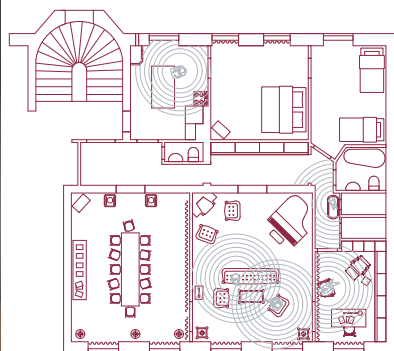
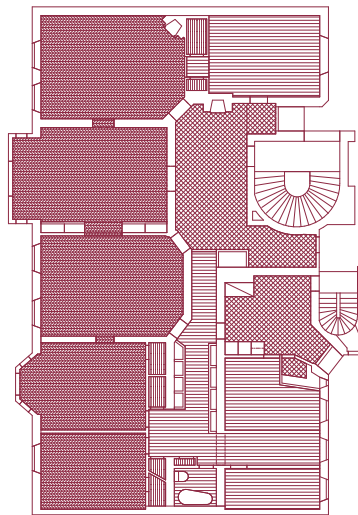
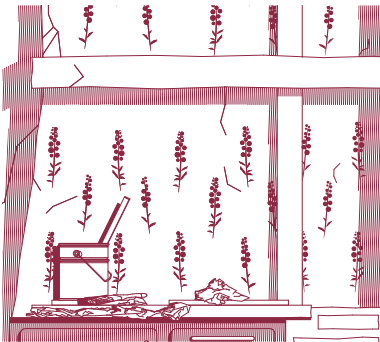
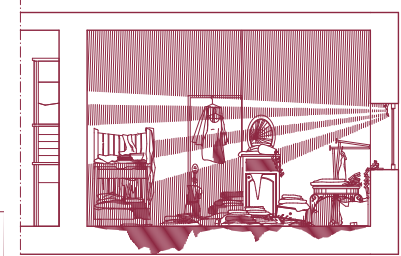
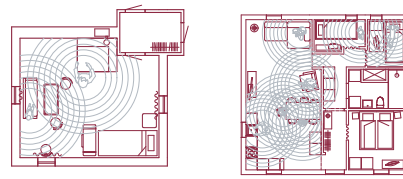
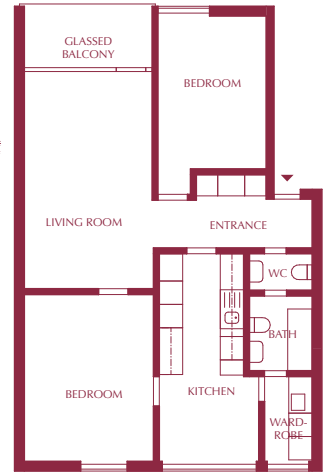
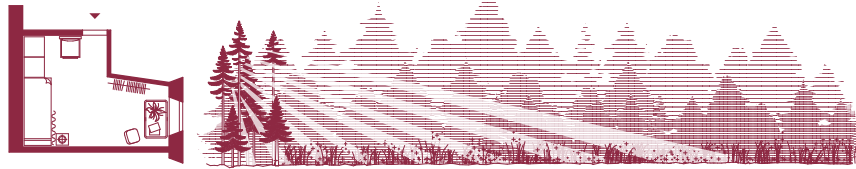
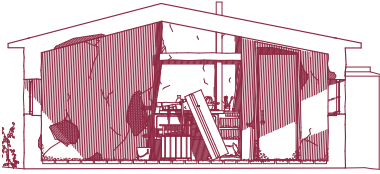
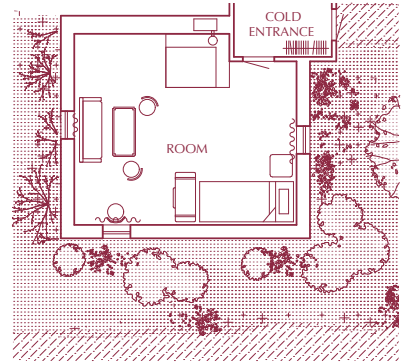
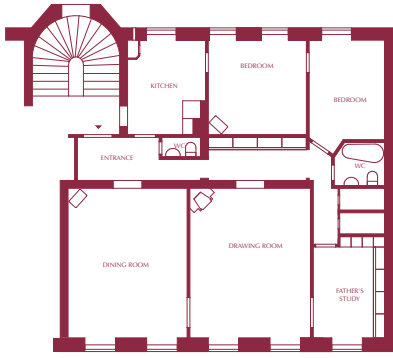


Fig. 5 Various Literary Explorations



## Translation

The method base is in finding ways to translate and interpret fictional stories and to make them transcend from written worlds to be understood as visual entities.

### Discourse

The thesis aims to look at fictional domestic settings and use narratives as a spatial design tool. To access the problems of domestic space the background investigates the organization and economy of domestic space as well as a background on femininity. Looking both at what defines it and the challenges women face in the sphere of their private homes. Fiction enters the thesis as a lens to investigate the two.

### Literature and Reading

The novel selection is based on all the books having two qualities; they should both be narrated from a feminine perspective and written with strong [domestic] interior descriptions. During the reading phase it became apparent that the search in literature was to find untold feminine narratives than those often discussed in the architectural domestic discourse, which is women conducting unpaid domestic labour [this is discussed in the background]. The themes otherhood, childhood and girlhood emerged as natural chapters from the chosen novels. It seemed like a good scope to discuss one theme narrated from two different perspectives, to lift the literature into a general discussion as well as give a hint on the vastness of narratives in fiction. One perspective on childhood would be too specific and three would either make the

thesis only focus on childhood or give too much importance to one specific theme.

To read six novels with the same eye needed its own method, and dividing the stories of homes into physical home, social household and artifacts became a way of comparing and categorizing even though the main themes of the novels are widely different. By noting everything from how many rooms in a dwelling and how furniture is described to the state of relationships the novels started to exist in the same universe, which is the universe of this thesis.

### Scene Creation

Since the main field of research are fictional settings from the novels, the translation from text into an architectural drawing language has resulted in a continuous search through mediums of visualizing, as seen in fig. x. Including model making, oil pastel painting, drawing scenes in plan, elevation, detail and hand sketch. Connecting to the books by reconstructing the written space into drawings has been a way of introducing the literature into an architectural realm and think about scale, detail and the human touch showing in the material.

### Application

The merge of Domestic Space, Femininity and spatial analysis from the fiction is applied to the domestic project with focus on the social household and how also that can be expressed in scenes where the daily life is central and care and connection is shown in the representations of the design.

**(1) an underlying connectedness to others, to objects of knowledge, and to the world, and a sensitivity to the connectedness of categories;**

*(2) a desire for inclusiveness, and a desire to overcome opposing dualities;*

*(3) a responsibility to respond to the needs of others, represented by an "ethic of care";*

**(4) an acknowledgement of the value of everyday life and experience;**

**(5) an acceptance of subjectivity as a strategy for knowing and of feelings as part of knowing;**

*(6) an acceptance and desire for complexity; and*

*(7) an acceptance of change and a desire for flexibility*

- Karen A. Franck, 1989  
*A Feminist Approach to Architecture* p.203

*Seven qualities that characterize feminine or feminist ways of knowing and analyzing*

## Acknowledging Feminine Ways of Knowing

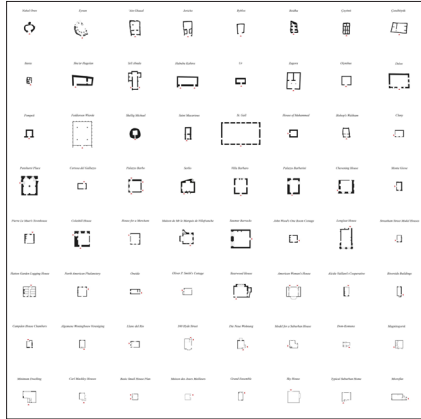
The theoretic framework is rooted in a curiosity toward concepts of femininity and the private sphere in feminist architectural and spatial research. To herd this thesis, which mainly explores female spatial narratives, into a more general research bubble the main sources are dealing with femininity as a concept existing beyond biology: acknowledging the physical, economical and political framework to find a way of conducting research from a feminine perspective.

In *A feminist Approach to Architecture* (1989) Karen A. Franck discusses multiple ways the feminine connectedness to space is another than the masculine. Franck exemplifies the concept by weaving together different feminist theories: Nancy Chodorow's object relations theory is one, where Chodorow claims that the girl, being the same gender as her mother, self-identifies with the main care giver and visible parent and learns that connectedness is a central value in life. Her sense of self is within the context of family and home, valuing everyday life and the mundane. Making boys on the other hand develop a self-identification based on differentiation and separation to the world and the home, valuing the unattainable and abstract.

The masculine tendency to deny connectedness is central in western science and architecture. Evelyn Fox Keller points out that the scientific method requires separation from, and domination over the research object. Emotion, connectedness and subjectivity, regarded as feminine and unscientific. Franck (1989) proposes to invite

synthesis; combined categories as opposed to dualistic thinking, as a way to broaden research. She has condensed her research into seven qualities that characterize feminine or feminist ways of knowing and analyzing [see quote].

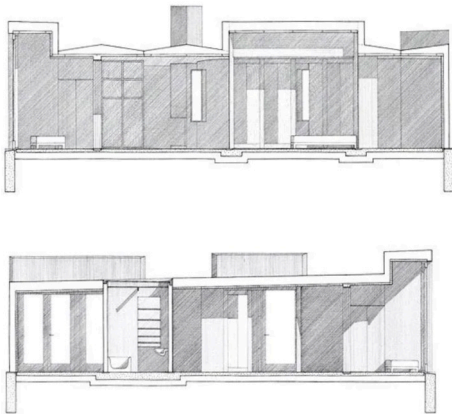
The thesis focuses on three of the seven, market in bold. They capture both how to recognize subjective narratives as a credible point of research (5), and how to then lift those narratives to talk about femininity on a bigger scale by using phrases as connectedness (1) and value everyday life (4) as central discussion topics throughout both the research and design parts of the thesis.



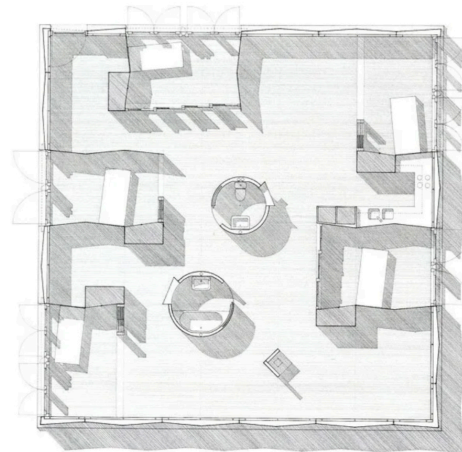
**Fig. 6**  
Plans, 64 Rooms



**Fig. 7**  
Perspective, Virginia Woolfs Cabin



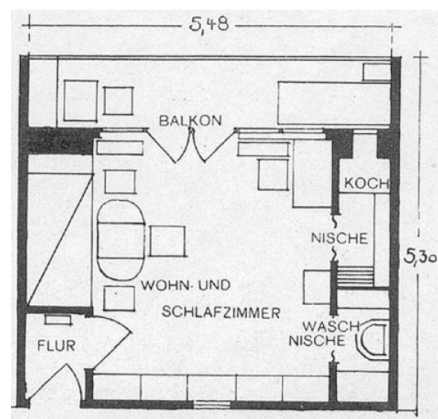
**Fig. 8,**  
**Fig. 9**  
Sections, House for a Housewife



**Fig. 10**  
Plan, House for a Housewife



**Fig. 11**  
Interior, House for a Professional Woman



**Fig. 12**  
Plan, House for a Professional Woman



## Imagined Domesticities

### The Room of One's own

Research project The Room of One's Own by architecture studio DOGMA (2017) is named after Virginia Woolf's iconic essay from 1929 and investigates the typology and origin of the room. In her essay Woolf states that the access to a private room [as a woman] is political and DOGMA brings this research project back into the typologies of the very first rooms by mapping typologies and drawing them in a big matrix (figure 6). As well as perspective drawings of historically important rooms, Woolf's cabin being one of them (figure 7).

### Virginia Series

Architect Beate Hølmebakk's paper project The Virginia Series from 1997-2001 is a collection of four houses designed based on female literary characters; House for a young woman, House for a single mother and a child, House for a housewife (figure 8-10) and House for a widow. The project comments on how domestic design can look like with the household organization completely central - first comes the household constellation and then the home is designed based on that relationship.

### Housing Single Women

Discussed in essay Housing the Single Woman (Henderson, 2009) is architect Grete Lihotzky's typological investigations of single woman-housing in Weimar Germany. The concept was for the housing to be placed on top of existing family housing. Specifically interesting with Lihotzky's investigations is her aim to create economically motivated dwellings for different classes of single women, ranging from students to professionals. Type I and II, the smaller units, were intended for factory workers and clerks, and had shared bath and kitchen facilities. The bigger typologies III and IV as

shown in figures 11-12 had rent calculated for professional women and included more private space. The project was never realized due to political resistance.

### Application

A first note on these references is how two out of three are in direct dialogue with Virginia Woolf's essay A Room of One's Own. The DOGMA project focuses on the typology of the room and its origins, while Hølmebakk's four fictive houses talk more toward the feminine spatial experience. Woolf's ideas will also be visible as a foundation of design in this thesis. The three references are chosen because they comment on either all three central themes of the thesis, or at least two out of three; domestic space, femininity and fiction. They have also inspired the thesis in different project stages.

Starting from the top, DOGMA influenced with the act of drawing en masse to be able to see patterns and make comparisons in typology, which has had an impact on the main research part in translating the written into an architectural realm. Hølmebakk manages in her paper projects to create spaces where the characters and their relationships are central, and doesn't shy away from the uncomfortable realities of living together, but rather discusses them with the architecture. With a clear drawing language of light and shadow, open and enclosed the drawings talk for themselves. In the last reference Lihotzky has helped with the idea of how domestic critique can translate into domestic design, by reflecting on the economic and organizational aspects as integrated parts of design.



**Fig. 13 Scene Sketch**  
Blue Flowers Painted on a Stove

# DOMESTIC SPACE

Household Politics • Family • Care as Deficit •  
Punishing Care Work • The Dweller as Consumer

The phrase 'domestic space' originates from British anthropologist Mary Douglas to create a language around the life existing within the home. Cieraad (2017) presents the term from 1970 as was first accepted and used by archaeologists, as it allowed a shift of focus from use and function - to the meaning of spatial division in settlements. The term became popularized in the late 70's by feminist scholars, the then new field of women's studies used the term to oppose the concept of public space which was, and still is, central in western society. The recognition of domestic space as a reproductive sphere rather than non-productive sphere was a central question, criticizing capitalist social order of the productive being central in human life, thus creating both a economical and spatial segregation where the woman; the domestic space and the activities going on there were simply wasn't recognized of any importance.

Discussing housing as domestic space(s) comments not only on how we live in our private homes but also on how our homes relate to societal organization at large. Aureli and Guidici (2016) search back to ancient Greece and how the spatial segregation put women in the back of the house; to tend to family, production and social reproduction while male duties were mainly in the front of the house, tending to hospitality, resource management and family business with non-kin.

With the rise of capitalist society the separation of public and private, production and reproduction has continued to influence a general view of the home as a less important spatial typology. Holten (2024) explains how the cultural disconnection of domestic space and productive economy result in an attitude towards care work as a deficit in society.

Since housing is considered a private zone where we withdraw from productive life most often we don't think its our business to discuss how domestic life is organized. Housing becomes private and inaccessible even for the nosiest. From an architectural point there is often no insight in a post construction phase. Built projects no longer belongs to the architect just like when an author sends a manuscript to print: it no longer belongs to the author but to the reader.

Turning to fiction is a way of getting access to those domestic testimonies. The subjective nature of fictional narratives unveils just how the privacy of the home can become the foundation of injustices where violence can co-exist with a normal life. Feminine perspectives are especially interesting since gender expectations rely on higher participation and responsibilities from women in doing care work at home, which also provides meaningfulness and connection to the people in the household and the house itself.



## Household Politics

Organizing the home can be tracked back to the ancient greeks, already in 330 b.c Aristotle wrote about household management in *Politics*. The home was considered an important base unit of society for production and reproduction, so politics could take place in the public sphere. Aristotle defined the most intimate components of the *oikos* [household] as the relationship of master/slave, husband/wife and father/children. Aureli and Guidici (2016) explain the strict division of space within the economy of the home, which cemented gender norms in the household. Men bore responsible for trade and hospitality and as the face of the family in the front of the house with other, non-kin-males. Women were responsible for production and social reproduction which was restricted to the back of the house, feminine spaces hidden and masculine activities up front. None the less, the greeks could see how production and reproduction were vital building stones for politics to take place in the public.

### Family

When talking about living together the western model picture is of a nuclear family: consisting of two parents and their kids. But the origins of family is not particularly tied to blood relations. From latin 'Familia' described a congregation of slaves and relatives under the rule of a *paterfamilias*, a head of the house, under whom the family was seen as an estate. Aureli and Guidici (2016) describe it as a more economically organized setting than the kin-based attitude toward family we associate family to today when organizing domestic life.

Feminist theorists often critique of idea of the nuclear family as the most fulfilled kind

of family unit. Planned to make the smallest unit of society (the family) into a streamlined product where the father presents as provider, working in the productive sphere and mother as care taker of home and children. Feminist author bell hooks (2001) argues that this strips children of the possibility to connect to community and the extended kinship of a larger family, blood or non-blood related, and cements the picture of mothers as primary caretakers.

### Care as Deficit

Moving from the origins of domestic organization to modern day economy, feminist author Emma Holten recently published *Deficit: The hidden value of care* (2024) in which she unveils just how separated economy is to the activities of the household. Holten presents a contemporary feminist economic critique unveiling how western economy, with thoughts originating from the enlightenment, has devalued the importance of reproductive work as something un-measurable and therefore, worthless.

[Social] reproduction [here often referred to as 'care work'] can be described as all the work going into making people work productively. This includes paid and unpaid care work such as care of children and elderly, cleaning, cooking and importantly; leisure. Holten (2024) argues that if lacking social reproduction the productive work, general economy and society at large is affected negatively.

Holten's (2024) greatest critique is that everything has to be priced in contemporary western economy. She cites Goodhart's Law (1975); 'when a measure becomes a target, it ceases to be a good measure'.



Since the calculation of the wealth of nations and global trade is measured in GDP it inherently excludes non-measurable labor from calculations. Making social reproduction, which Holten argues is a necessary condition in a capitalist system, be measured as a deficit. Injustice becomes a gendered question since women globally are conduct 75% of household work. 708 million women claim domestic work is the reason they don't work in the productive sphere, compared to 40 million men claiming the same thing.

Aureli and Guidici (2016) contextualize the non-measurable in an architectural context; they argue that the logic of unpaid domestic labor has become so familiar, casual and natural that in the end, women's domestic work is just seen as 'labor of love', and something inherently feminine [this will be further discussed later on]. The process of naturalization is, again, connected to productive society and cultivates an attitude which hides and doesn't recognize house work as important.

### **Punishing Care Work**

Holten (2024) argues that even in the productive sphere, everybody is to some extent expected to perform care work. Depending on job description and position some things people do at work don't directly make revenue; whether instructing new hires, doing finishing touches to fine-tune a presentation or baking for colleagues. Holten (2024) argues that we know that without that kind of work the overall productivity would decrease. Again, women do a lot of this invisible, non revenue-generating work and are not rewarded for it, but can rather be labeled bitchy and bossy if they don't. It is just expected of women to take care of their surroundings. In *all about love* (2001) hooks notes how sexist thinking accepts services of women and mothers as a natural state of femininity, devaluating sacrifices women make as mere biology. In her own words, this thinking denies women their full humanity and fails to acknowledge the generosity it takes to serve others. hooks emphasizes that social reproduction is a choice, and that plenty women are

completely disinterested in serving.

To unveil the extent of exploitation of women's unpaid labor the Wages for Housewives-movement (WfH), founded 1972 by western feminists, demanded compensation for unpaid domestic work. Holten reports that WfH claimed three layers of society profited off of the woman's labor: her husband's income, his boss' income and the source of new labor force in the children she's raising. Arguments were solid but radical; not only did these women raise the next productive generation but they took care of the maintenance of the house as well as physical and emotional care of their productive husbands. Holten states social reproduction as something indispensable for economy and that it is an acquired skill to practice care.

### **The Dweller as Consumer**

The historic importance of oikonomia [household management, also the origin of the term economy] has been devalued over time in the west. The connection between economizing with resources and sustainability have especially decreased in post war times with the rise of modern consumerism. Napawan, Burke and Yui (2017) shine light on how capitalism and growth were the engines driving the Global North to rely on consumption as the natural solution to everyday problems. Stemming from post war-economic depression women have been targeted by consumeristic advertisement, to boost economy and keep women satisfied as professional homemakers, giving them an important responsibility; being the professional shopper of the household. Napawan, Burke and Yui argue consumption has alienated the home from being a traditional knowledge-based sphere, resulting in a big glitch between home making and sustainable practices [reuse and care]. This has not helped women become independent and free consumers but rather still performing unpaid domestic labor, just more alienated from nature and craftsmanship - which homemaking historically has been synonymous with.

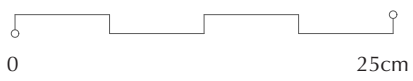
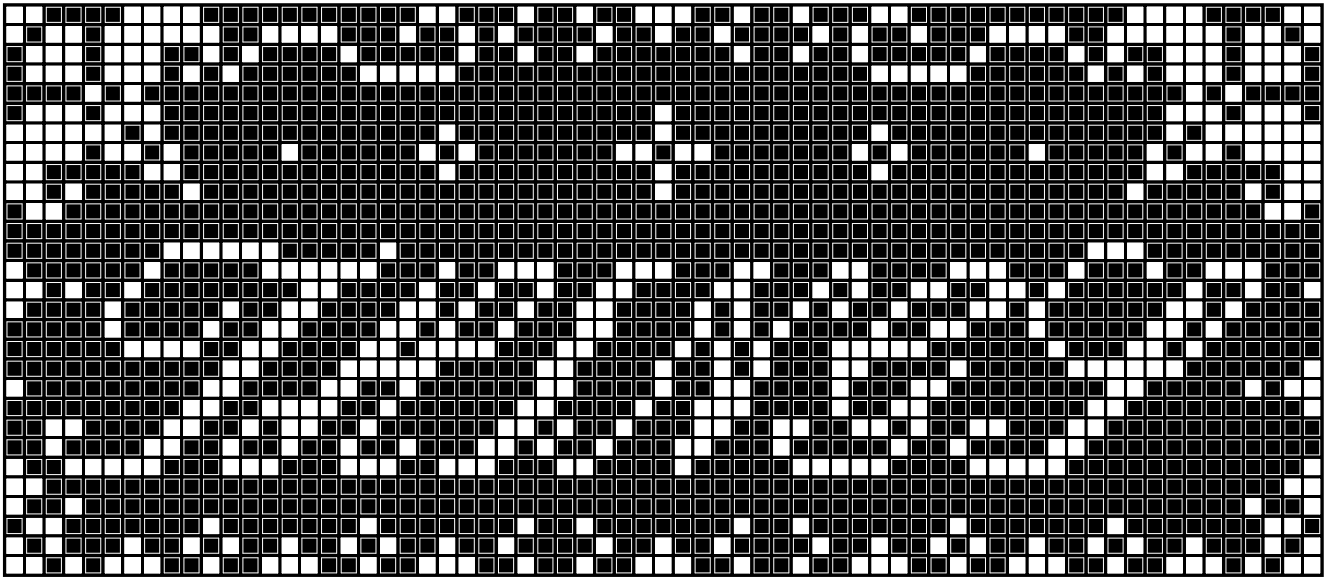


Fig. 14 1:5  
Prototype, Shelf for Things

# FEMININITY

Self Objectification • Girl Culture • Feminine Practices • Femininity in Fiction

The notion of something being girly or feminine is often in sexist society declared as negative: weak, emotional and shallow are just some terms which negatively have been lumped together with femininity. The common phrase 'throwing like a girl' is for example discussed deeper on the following page. The thesis intends to instead look at femininity as a source of specific knowledge which can be an asset in spatial discussion. If women are in deeper connection to their feelings, their bodies and domestic space wouldn't it be interesting to listen to their perception of space?

One is not born a woman, but becomes woman, Simon de Beauvoir wrote in *Le deuxième sexe* (1949). The 'becoming' raises questions such as: when do girls realize they are girls? What does that realization mean and what consequences does it entail for girls growing up in sexist society? Themes such as self objectification and girl culture are used to approach those questions.

This short chapter on femininity is an introduction to the main field of research which is female narrated fiction [in domestic space] and will, again, concentrate on the idea of learned femininity, which does not dismiss the biology of gender but rather focuses on how the world perceives women and more specifically: how both men and women project a concept of femininity upon girls from a very young age. Here the interest lays in and what that social layer of gender expectations puts in girls when they are still shaping as kids and young adults.

The design exploration in this chapter, which is a shelf inspired by filet embroidery (figure 14) approaches femininity and domestic space in a consumeristic world where craft and hand work seems to slowly move its way back into fashion.

## Self Objectification

Philosopher Iris Young (1980) explores the theme of feminine movement in space in her essay *Throwing like a girl*. As the title implies she discusses the phenomenon of doing things 'like a girl': running, throwing, jumping etc. The expression is an example of negative attitude and language towards femininity. Young concludes that the difference in movement patterns can be identified in kids before biological development kicks in with puberty, meaning that there aren't any physical differences yet which could hinder movement. A male researcher proposed there would exist a mystic 'feminine essence', making girl perform less, which Young rejects. Instead she explains the physical phenomenon as a result of the girl's position in the social, historical, cultural and economical order.

Young proposes the reason behind why girls tend to throw, run and catch in a particular way is because girls learn to self objectify from a young age, meaning self-identification in both subject and object. The contradiction here is central: Being human means the girl is a free subjective being with agency, but her existing in a sexist society also means she is aware of others perception of her as merely a body. The contradiction of being both subject and object is therefor well presented in the way girls/women move in space.

Since learning their bodies are fragile, Young (1980) concludes girls tend to under-estimate their capacity, and rely on asking for help to perform tasks. For girls the reality of knowing that she is regarded (in the sense of being seen, eyed) as a body gives her the ability to distance herself from her body and giving her an exterior view of herself, resulting in a high degree of self-consciousness.

## Girl Culture

In photography book *Girl Culture* (2002), Lauren Greenfield captures just how bound up modern day girlhood is with materialistic values and body image. The book captures [teenage] girls through pictures and interviews covering a range of events in American girls' lives in the early 2000's: fat camp, prom, eating disorder clinic, strip club, bedroom dress up. Showing how the cultural connection between girlhood and body image in a sexualized culture has been growing for a long time. Photo captions include:

'Fina, 13, in a tanning salon, Edina, Minnesota'

'Paula, 11, at weight-loss camp, Catskills, New York'

and 'Aya, 16, in her basement bedroom, looks for an outfit to wear to school, San Francisco, California',

showing a girl picking up a piece of clothing in a room completely coated in clothes, no floor showing. Greenfield discusses the rise in teen consumerism as the new coming of age ritual; getting a first manicure and going on the first shopping spree with the girlfriends instead of parents becomes a milestone of moving closer to adulthood within capitalist logic.

Many portraits include explicit descriptions of how girls learn how to use their bodies to their advantage: Erin, 24, talks about her eating disorder since 10 years. It started with her panicking over a developing body, as a victim of sexual abuse she could not handle how her body started to gain attention from the male gaze. She started to starve



**Fig. 15 Three Girls Getting Ready for Prom**  
Lauren Greenfield; *Girl Culture* (2002)

herself and was complimented for her thin, cheerleader body. The interview with Erin ends on her stating that women aren't taught to use their voices so they use their bodies instead.

The complex question of girl culture is that modern femininity includes a certain degree of exhibitionism, Greenfield argues. Girls learn that their bodies in some ways are public projects and that they at least to some extent should display themselves as a decorative object; using the body to express their identities, insecurities and ambitions. In an interview fifteen year old Sheena tells the story of how a 46-year old tried to kiss her and how that made her disgusted with herself. She continues to say how all girls want to be sparkly, shiny and get attention. In the following passage telling how she went through reputation-hell when being accused her of being a slut. Sheena finishes

of the interview by presenting that her biggest goal is to be a topless dancer or a showgirl. Again, girl culture is complex.

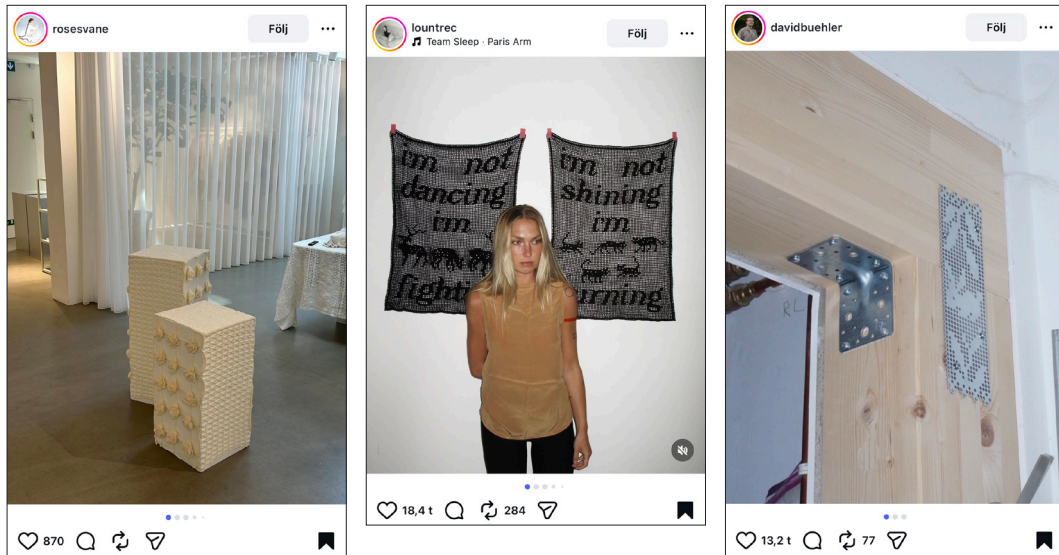
Greenfield captures how the [girl's] body is a means of communication and primary expression of identity for girls and women, and how deeply rooted it is to consumeristic and materialistic values. And importantly, Greenfield paints a complex picture of girlhood: she covers young girls going to fat camp for the summer but also tells the story of how strong friendships can grow from spending a summer together with girls who have similar experiences. A photograph from Greenfield's book (Figure 15) captures three teenage girl getting ready together to go to prom. The three are lined up in nice dresses in front of a big bathroom mirror, putting make up and fixing their hair. Showcasing the possible connectedness that an enclosed, all-girls-space can provide.



**Fig. 16 Prototype**  
Bookshelf (left) and Storage (right)

### Design Exploration

In the search to design from a feminine experience a question is how domestic design can involve consumeristic critique, but still recognize a connectedness to things as an important human drive? A customizable shelf system, inspired by filet embroidery with either empty or filled squares, as a way of tailoring wall space in a way which can be useful: as storing, displaying and contributing to a feeling of ownership of space.



**Fig. 17 Instagram Posts**  
 From left: @rosesvane crocheted box covers,  
 @lountrec two crocheted tapestries,  
 @davidbuehler crocheted inspired nail plate

### Feminine Practices

Before the complete domination of consumerism in both the domestic sphere and girl culture a long tradition has run of feminine craft-based knowledge. Embroidery, sewing, crocheting, knitting and a plethora of other culturally specific practices connected to hand work of different sorts, often associated with fabric and other soft materials which require a light hand and technical preciseness.

In the latest years the girl culture of craft and hand work has gained popularity, both in symbiosis with social media and in opposition to the chronically online lifestyle. Figure 17 shows instagram posts from crochet artists Rose Svane and Lera Smirnova using hand work as artistic expression to create contemporary art (left, middle), and an interpretation of a traditional embroidery motif interpreted as a nail plate by designer David Bühler (right).

Just like how traditional domestic practices have suffered from lost generational knowledge since the rise of consumerism the feminine practices of hand work is just a margin in [consumption based] global economy and the question is if that problem can be addressed in domestic design?

In a design exploration inspired by filet embroidery (figure 16) both addresses the personalization of space [it can take which ever shape possible in the logic of filled and empty spaces] and the sense of ownership which emerges in space when we can be surrounded with things which bear importance: handmade becomes a currency when everything can be bought since it requires time and not money.

*All I could do was to offer you an opinion upon one minor point — a woman must have money and a room of her own if she is to write fiction; and that, as you will see, leaves the great problem of the true nature of woman and the true nature of fiction unsolved.*

*-Virginia Woolf, 1929.  
A room of one's own p. 4*

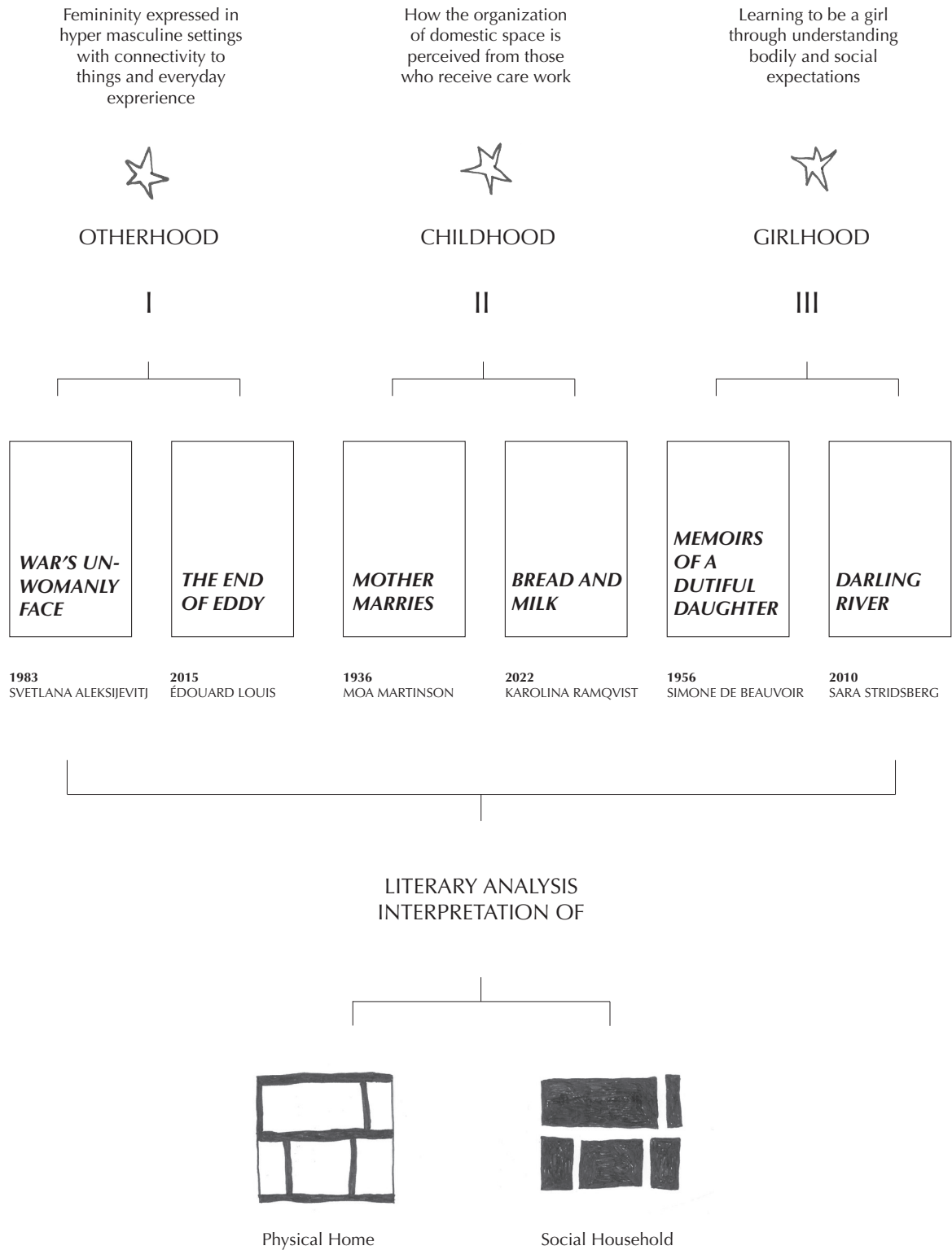
## Femininity in Fiction

In Virginia Woolf's essay *A room of one's own* (1929) she states on the very first page, when resonating on the theme of Women and Fiction, that any of those topics is a result of two very rudimental things; money and a room. She discusses what a parallel universe would look like if women (like their male counterparts) had been able to favor their sex: leave wealth for female ancestors, and grant other women space in institutions. Woolf interprets hierarchy of the sexes as a male urge to be superior, and not particularly for women to inferior. She materializes her own situation as the only possible way of her being able to write fiction is thanks to the five hundred pounds she receives annually from a late aunt, from which she can afford to rent a room of her own.

Fiction is one of the best sources to experience contemporary as well as historic domesticity from a feminine point of view. Out of all the arts women historically have been excluded from, writing is one of those arts first infiltrated and mastered. Firstly by women from higher classes to even be published, and of course then under male pseudonyms. George Eliot's [Mary Ann Evans] vivid domestic interiors and story on how a single man raises an orphan as his own daughter with great affection and care in *Silas Marner* (1861). In Ernst Ahlgren's [Victoria Benedictsson] *Money* (1885) the economic violence of being stuck in an unhappy marriage is expressed through a story of a young girl dreaming of an education in art, but being persuaded to marry to gain power and safety, which she discovered to be a lie. From a contemporary perspective these two examples appear

more as feminine told stories. The candid domestic interiors report to an access to daily life as well as a value in finding engaging conflicts in the most ordinary and everyday settings.

In her famous, and only novel, *Wuthering Heights* (1847), Emily Brontë chooses to tell the love story of Cathy and Heathcliff from the eyes of the housemaid Nelly. Making the reader aware of how the help in 19th century Britain truly was the eyes and ears of the home, and basically considered a part of the inventory of a house. Nelly has full access to the dramas going down in and around the house. Narration, the foundation of fiction, is often maybe unnoticeable or just uncritically accepted by the reader. But the tonality and perspective of the person telling the story sets the framework of what the reader gets access to. Sometimes first person perspective [then I saw her and thought...] making the reader tend to sympathize with the narrator. Other times a third person omniscient story teller narrates, having access multiple minds. If perspectives switch freely to give the reader a insight in multiple character's ideas and morals. The stylistic choice makes the setting of a novel, although often just accepted for the reader to be able to enter the fictional universe.



**Fig. 18 Diagram**  
Readings, Structure and Method

# LITERARY RESEARCH

Everyday Life • Learning Domesticity • Metamorphosis

Humanity shows through the use of language. The aim of the following three chapters is to capture something in the wide scope of feminine lived experience through referring to specific literary works. Figure 18 maps out how the books are discussed within the scope of a theme which is either otherhood, which refers to femininity in a wide, more societal scope: what are feminine values? The childhood chapter is investigating what the young kid sees in femininity and care, since their world mainly exists within the domestic sphere. Lastly the girlhood chapter looks at what happens when girls experience their own transition into womanhood and how others' perceptions of them shape their own relationships to the metamorphosis of becoming women. In common is a focus on interpreting the physical homes and the social household equally, to merge the social aspect of living together with a spatial discussion.

To shape long novels to become appropriate short formats for the thesis they are treated, to a great extent, as a few curated 'scenes' to capture the storyline, the scenes are then also interpreted visually in either plans or sections or details. The scene method allows

space for books as what they are: narrative driven and complex, as well as filled with scenes to be captured as static images.

The novels act as case studies of domestic life and the challenges [whether social, spatial or a mixture] are analyzed and used to inform the design proposal which reflects on care and social relations as well as the physical attributes of the home.

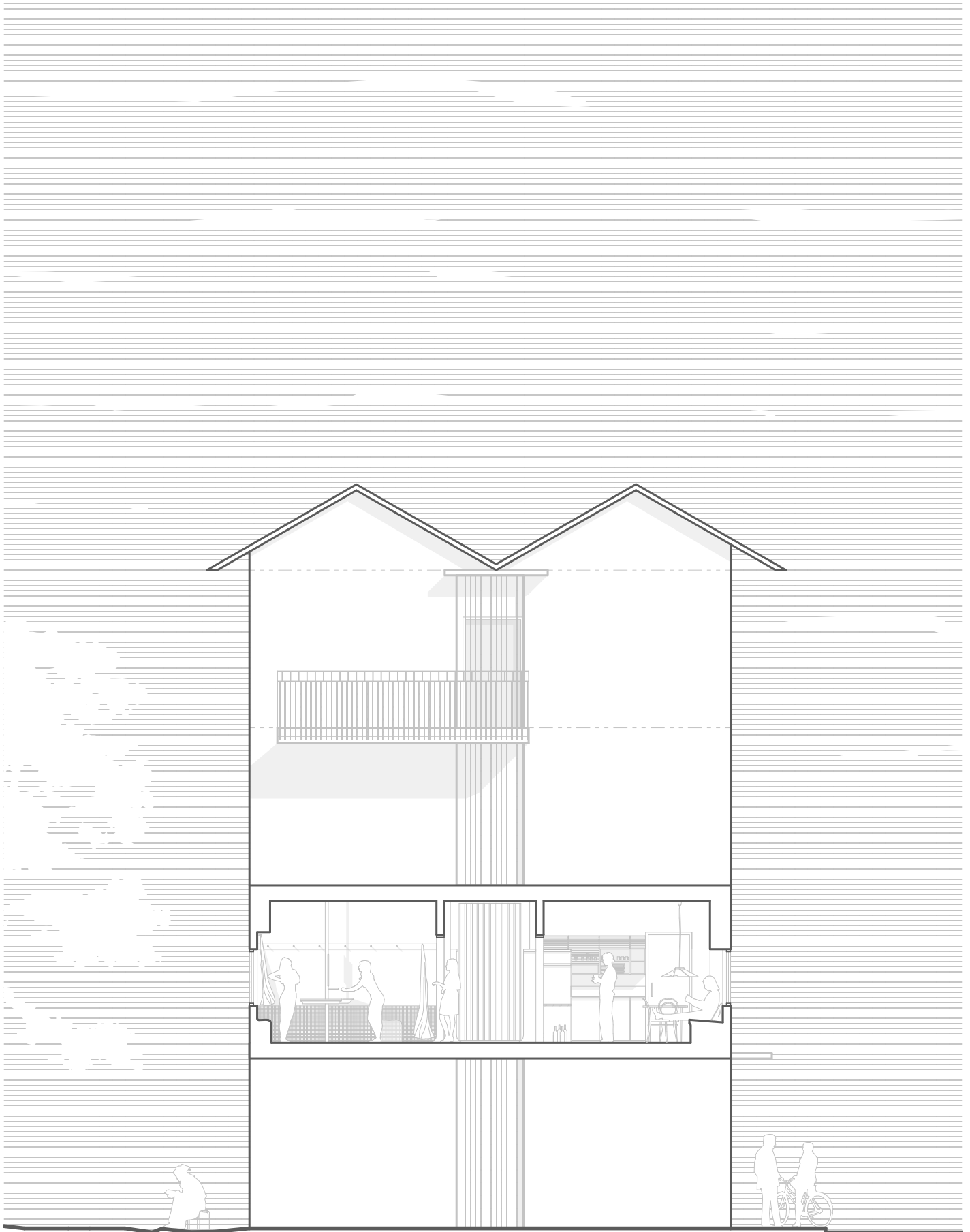


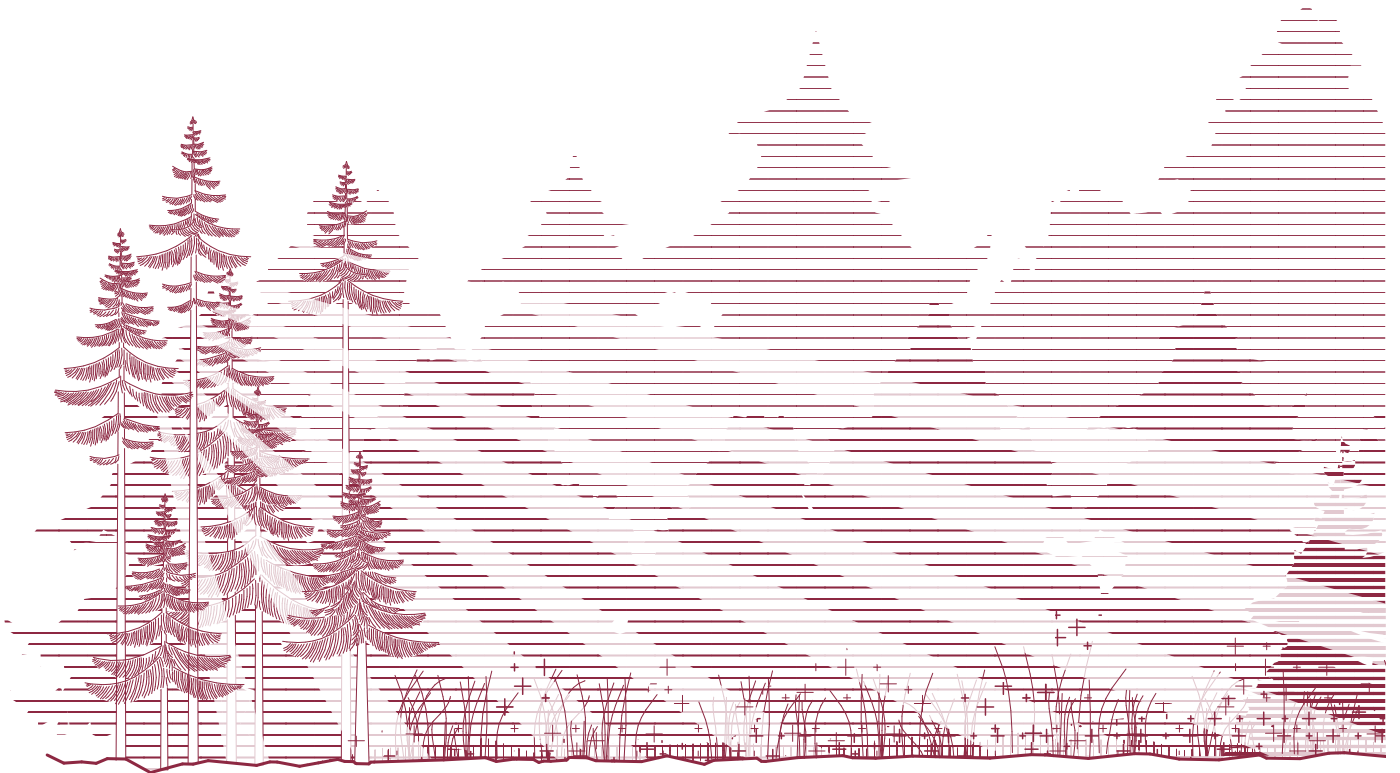
Fig. 19 1:100  
Morning Rituals



## EVERYDAY LIFE

Need for Beauty • Domestic Estrangement • Connectedness

*The novels *War's Unwomanly Face* (1983) and *The End of Eddy* (2015) focus on settings where femininity stands out as an abnormality. In hyper masculine environments the feminine becomes a representation of finding connectedness in the beauty of the everyday, but also in how the otherness can be expressed when feeling alienation from the home and a lack of social household.*

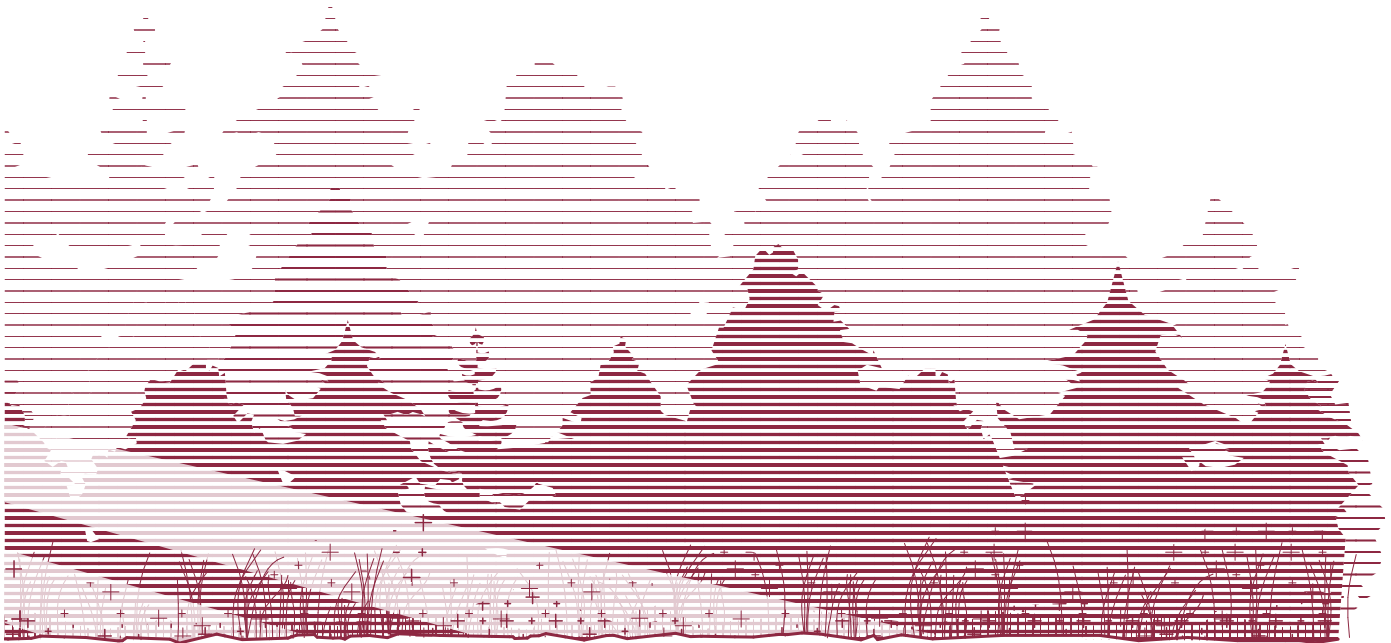


### Need for Beauty

Svetlana Aleksijevič's novel *War's Unwomanly Face* (1983) is about the second world war, and specifically about the women who fought in the red army. She writes their stories down as they were told to her, forty years after the war, and the testimonies paint a picture of how women fought different wars from their various war placements and professions. In the novel they are identified by full name, military rank and placement, here referred to as either soldier or 'girl', as many of these testimonies are from 16 to 18-year old girls when they first joined the war. Aleksijevič long struggled to get women to talk, but states that everything they [the soviets] knew about the war had been told by men, with masculine voices. When she started to interview female soldiers she learned about a whole different war that had been fought; no monumental storytelling with shiny and impenetrable surfaces, focus on generals' names, heroic kills or victory. The 'female war' had its own colors, smells, lighting and emotions. It was about normal humans in the most abnormal setting, doing inhumane

human activities. In war everybody is other in a sense, and the feminine otherness and virtue seems to be the ability to see beauty even in the worst of times.

*War's Unwomanly Face* does not cover a specific domestic setting, like the following five case studies do. It is although interesting to discuss here as the many voices concretize femininity, in seeing what the female soldiers experienced while being exposed to war; a hyper masculine setting. Attitudes towards female soldiers during the war was based on camaraderie, soviet ideals spoke of was equality in protecting and fighting for the republic. Men called them 'little sister' and respected them as soldiers. Testimonies witness on how men collected themselves if there was a girl around them, and how the female voices on the front line soothed them, a girl tells how she was standing lookout and singing, low to herself. She later learned that everybody was awake and listening, they were longing for a female voice.



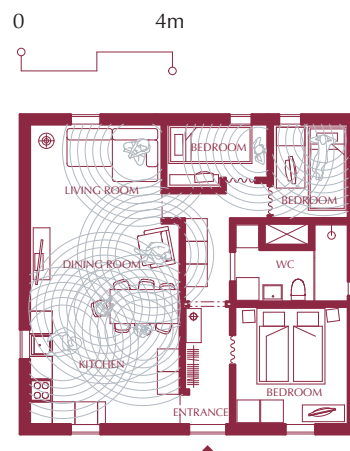
**Fig. 20 1:100**  
The First Sunrays of the Day Hitting a Meadow

It was near impossible to cling on to some kind of womanhood or femininity at war. Before, all the girls had long, braided hair. In the war they had to cut it all off as there was not time neither resources to keep it clean. One girl talks about how she had to dispose of the only wool sweater she had; it was completely covered in lice, four different kinds of them. As soldiers they were at all times dressed in [male] military clothes, boots up to five sizes too big and always covered in mud and/or blood. Making the testimonies filled with stories on how the women longed for beauty and objects of femininity. Even the smallest wish of one day putting female underwear on held importance.

In the dark they could bring out their most beautiful possessions. Earrings smuggled from home, a dress, picking flowers in the fields. One girl tells how she secretly sew a small collar from gauze, she had no mirror to see herself in but she felt so beautiful. Another girl came back from permission and everybody lined up to smell her freshly washed hair. Anything to feel feminine and normal. The girls often heard they were too

loud. They were not allowed to talk loudly, laugh or sing, in the evenings at military training they had one hour of free time and wanted to sew or do anything feminine but it was forbidden. One girl describes it as being homeless with nothing to busy oneself with.

The fear of dying ugly also occupied many female minds during the war. One soldier describes how running in the deep mud made everybody fall, and while seeing the hurt and the killed in the mud she says that you really did not want to be killed in that black swamp. She continues to describe another setting, the Belarusian meadows filled with Siberian squill [blue spring flowers], where she instantly felt that she would love to die, in a bed of flowers. Another soldier tells Aleksijevitj how she cannot find the words to describe the war, it is never beautiful nor ugly enough. Do you know, she asks, how beautiful the morning can be when you're at war? Knowing it can be your last morning, standing there, before a battle, the earth is so beautiful... the air... and the sun (figure 20).



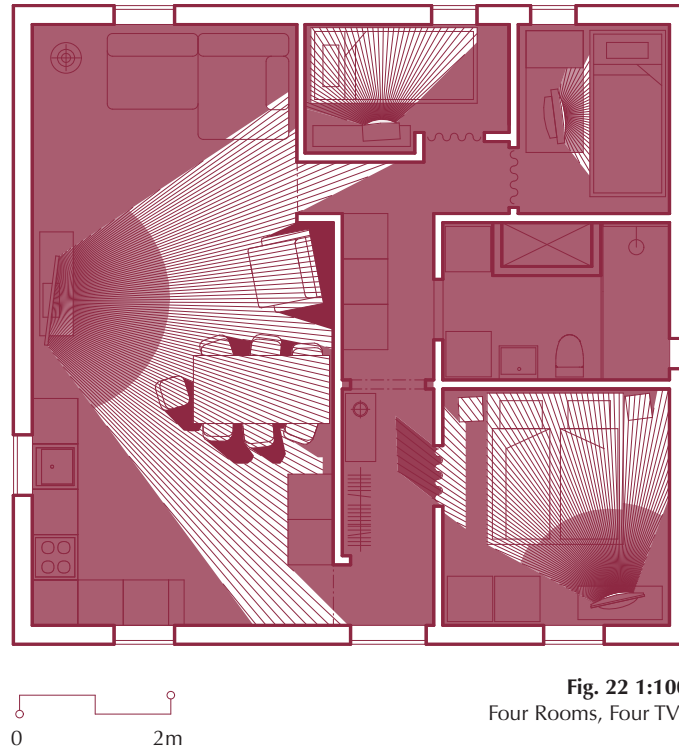
**Fig. 21 1:200**  
A House for Seven

### Domestic Estrangement

Edouard Louis' memoir *The End of Eddy* (2015) deals with the insight of being perceived as other before realizing it yourself. The novel is set in the late 1990's and in the Northern French village where Eddy grows up masculinity rules all: the women are stay-at-home wives and mothers and the men work tough shifts at the factory and drink pastis. Gender norms are strict and outspoken, to exceed gender expectation is to put a target on ones back. Making Eddy, a young boy with naturally feminine demeanors, early on learn that he is different and that he will have to hide his nature to the best of his abilities. He becomes a captive in his own body, despite all of his attempts to fit in his hips still move when he walks, arms and hands flying around when talking, and he speaks with a noticeably lighter tone than the other young boys.

Eddy's family is struggling economically, the father is for a long time the sole provider of the family. He has a growing back problem from heavy factory work and a developing

alcoholism to deal with the pain. Their small house is shared by a family seven (figure 21); the mother and father, two younger and two older siblings and Eddy. The four room house is made up by a parental bedroom, two smaller bedrooms with bunk beds and a larger room which is a combined kitchen / dining room / living room. In total there are four TVs (figure 22), one in each bedroom and one in the common room, all picked up at the junkyard and fixed by the father. TV is not something to reflect upon, it is like the food you eat and the clothes you wear, it is just there as constant background noise. Eddy hates the TV, it consumes everything, all social life at home is just swallowed by that one activity: watching TV. Even at dinner when the family gathers around the table to eat dinner his father demands quiet. It is a way to disconnect from the harsh reality, but for Eddy the TV watching becomes a painful reminder of the family's social standing: poor people don't talk about being poor, and there is not much other to say.

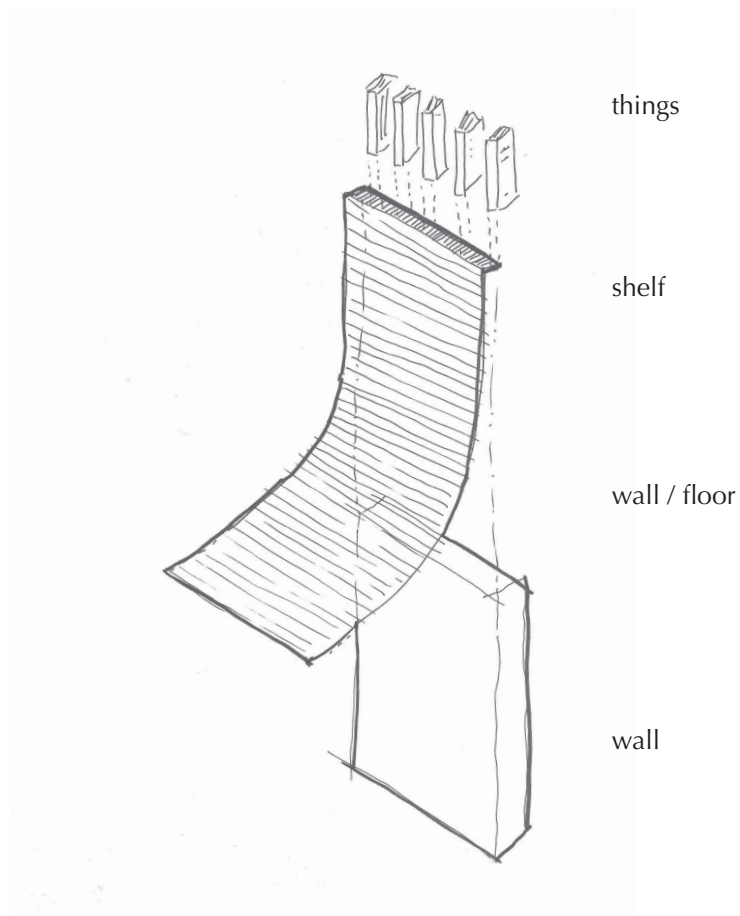


**Fig. 22 1:100**  
Four Rooms, Four TVs

All houses in the town are wood heated and poorly insulated and to keep warm in the long and hard winters requires weeks of preparation. People in the village are generally economically challenged. Everybody is dependent on the factory jobs, which also makes the horizon limited to that one reality; believing you can leave and find a better job and life elsewhere is strictly forbidden. Poverty infuses both social constructs as well as daily domestic life. In Eddy's childhood home there are no money for doors to separate the rooms, instead they are divided by gypsum boards or curtains, in reality making the four room house a one room house. They have no money for lights in the bedrooms, home work has to be done at the dining room table, the only table in the house, sitting between a mother preparing dinner and a father demanding

quiet while he watches tv.

Violence and the threat of violence is omnipresent, both at home and in school. There are imprints all over the house from how the father has punched his fist into the brick walls, gradually covered up with preschool drawings. Eddy shares a bedroom with his older brother. The five square meter room just fits the bed and a wooden bureau where the TV sits, left to stand on is a floor area which could be described as a few square centimeters big. The brother watches TV throughout the nights making it hard for Eddy to fall asleep, instead he watches the circular black marks covering ceiling and walls, which formed from damp caused by ponds in the outskirts of the village.



**Fig. 23 Concept Sketch**  
Wall / Floor System

In the search of celebrating the connection to 'things' the concept emerged of a wall / floor system which ends in a continuous 12cm deep wall niche, just deep enough to showcase some dear possessions. The shelf manifests a connection to artifacts in the small dwelling with its limitation of space to encourage thoughtfulness and avoid overcrowding and hoarding.



### Connectedness

In Seven qualities that characterize feminine or feminist ways of knowing and analyzing (Franck, 1989) number four is described as: an acknowledgement of the value of everyday life and experience. The two books show two sides of the same coin in the discussion of finding beauty in the everyday. On one hand the soldiers' need and search for beauty. Where the toughest possible living conditions doesn't stop them from appreciating the light and smell of the first sun rays hitting the morning dew on a meadow, even though they don't know if it will be their last morning in life. A pair of earrings, female underwear, clean hair are all celebrated as beauty needed to survive the darkness of war. They collectively fill the most unnatural setting with the everyday impressions and interactions. The girls manage to hold on to ordinary life by loving and caring for things around them.

On the other hand is Eddy's domestic life where the ugliness [opposite of beauty] is captured in his hate object: the TV. The open plan typology with no doors allows him no privacy and instead fills all voids of possible social connection with TV noise. He has no power over whether he wants to hang out or not, watch TV or not. As the settings in both novels are predominantly masculine there is a certain insight in when feminine sensitivity is accepted and not. In in Eddy's case his sensitivity to the TV noise, does not gain recognition as an attempt to instead build stronger bonds by hanging out and talking in the family. He is disregarded as

sensitive and weak, non manly. The soldiers accepted manly ideals as they signed up for the army which gives them a basic respect in the masculine sphere, where their sensitivity instead could be celebrated as a much needed softness in the tough realities of war.

When femininity is equalled to weakness and specifically a queer boy presents with feminine attributes the misogyny shines through the seams, he is, in sexist logic, considered less of a man and thus less important to listen to because of this. The economy of care is, to use Holten's (2024) theory of care work as economic deficit directly related to the fact that women to a greater extent make up the caring work force. It ultimately does not only affect the salaries and attitudes towards the women in the care sector but human welfare overall not to recognize the economic importance of human connectedness.



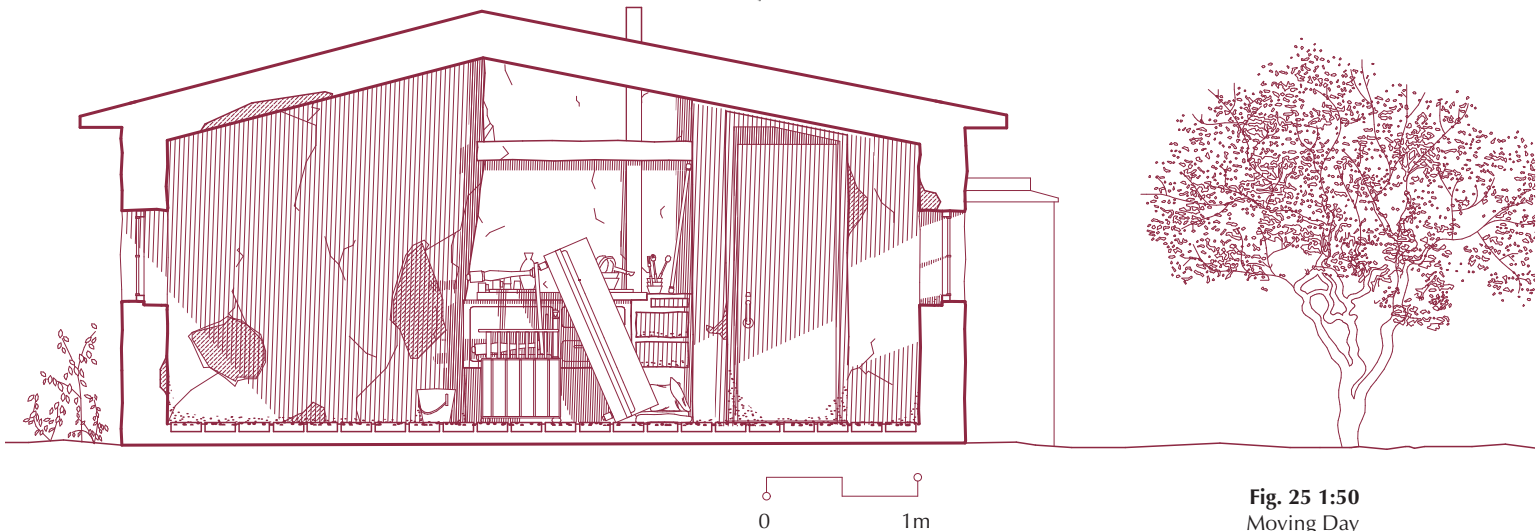
**Fig. 24 Scene Sketch**  
A Net of Mandarins Being Eaten  
On a Big White Dining Room Table



# LEARNING DOMESTICITY

Making Home • Cooking as Care • To Serve

*The novels *Mother Marries* (1936) and *Bread and Milk* (2022) illustrate how care work is perceived from the needs of a child, as their world mainly consists of the four walls of the home and of the relationship with the people sharing it. Childhood in the domestic space and how acts of cooking, cleaning and decorating becomes the difference between a house and a home and about the role of the main care giver as nurturer from the child's perspective.*



**Fig. 25 1:50**  
Moving Day

### Making Home

In Moa Martinson's novel *Mother Marries* [Mor gifter sig] from 1936 the little family of Mia, her mother Hedvig and the occasionally present stepfather Alfred, move houses every other month or so. Depending on where [or if] there is work available. The novel is set in early 20th century Swedish industry city Norrköping and it follows 9 year old Mia for one full year. During that time they live in a total of six homes, training Mia to become alert in noticing how and why that sense of home appears, and why sometimes, it doesn't. This reading will look deeper into home 4/6 [Vikbolandet] which is a one room, old baker's cabin on a farmer's land. Both Hedvig and Alfred are given work in the farm which gives them the means to live relatively well, and are able to put the room into a home.

When moving in (figure 25) the room is dirty and smelly from having served as a dancers lodge for some time. The floor is completely black from mud having been danced deep into the wooden planks, the furniture waits in a pile in the middle of the room and still Mia feels at home from the moment she walks in. She sees the potential: although low ceilings, the room is spacious with a big masonry stove with an old, nice old-fashioned iron stove, wide plank floor and three windows. With small means the mother manages to put the room in stand, days and nights she cleans and washes. Hedvig also sews up curtains for all three windows, two long and then a short one for the kitchen window. They are then carefully

splashed with blue paint and Hedvig continues with using the blue paint to hand paint flowers to decorate the stove (fig. 26) which Mia grows very fond of.

Everything they own are hand me down furniture in birch, but one thing is in fact newly bought and it's Mias bed; an oak sofa decorated with 64 acorns on the rim. She counts them before falling asleep and as it is the only thing which is hers - she is very protective of it. In some of the previous dwellings they've lived even more tightly cramped together and sometimes her mother and the stepdad sleep in it, making Mia furious with jealousy as she has to sleep on the floor like a beggar [to use her own words]. And even though the family is always tight on money the sense of home is first and center.

Before Vikbolandet, their previous accommodation was an attic room in a newly built wooden house. The money had run out while constructing the attic so the landlord took shortcuts: such as nailing the window shut, and since that small and north facing window was the only one they had, they were not able to air it out nor hang a curtain - it would make the room too dark. With a staircase too narrow to bring up the couple's bed, Mia was then again commanded off her acorn sofa onto a simple mattress in the corner. Although the room was new and beautiful with untreated wood and new wallpapers, the slanted ceilings were so low the mother's head brushed

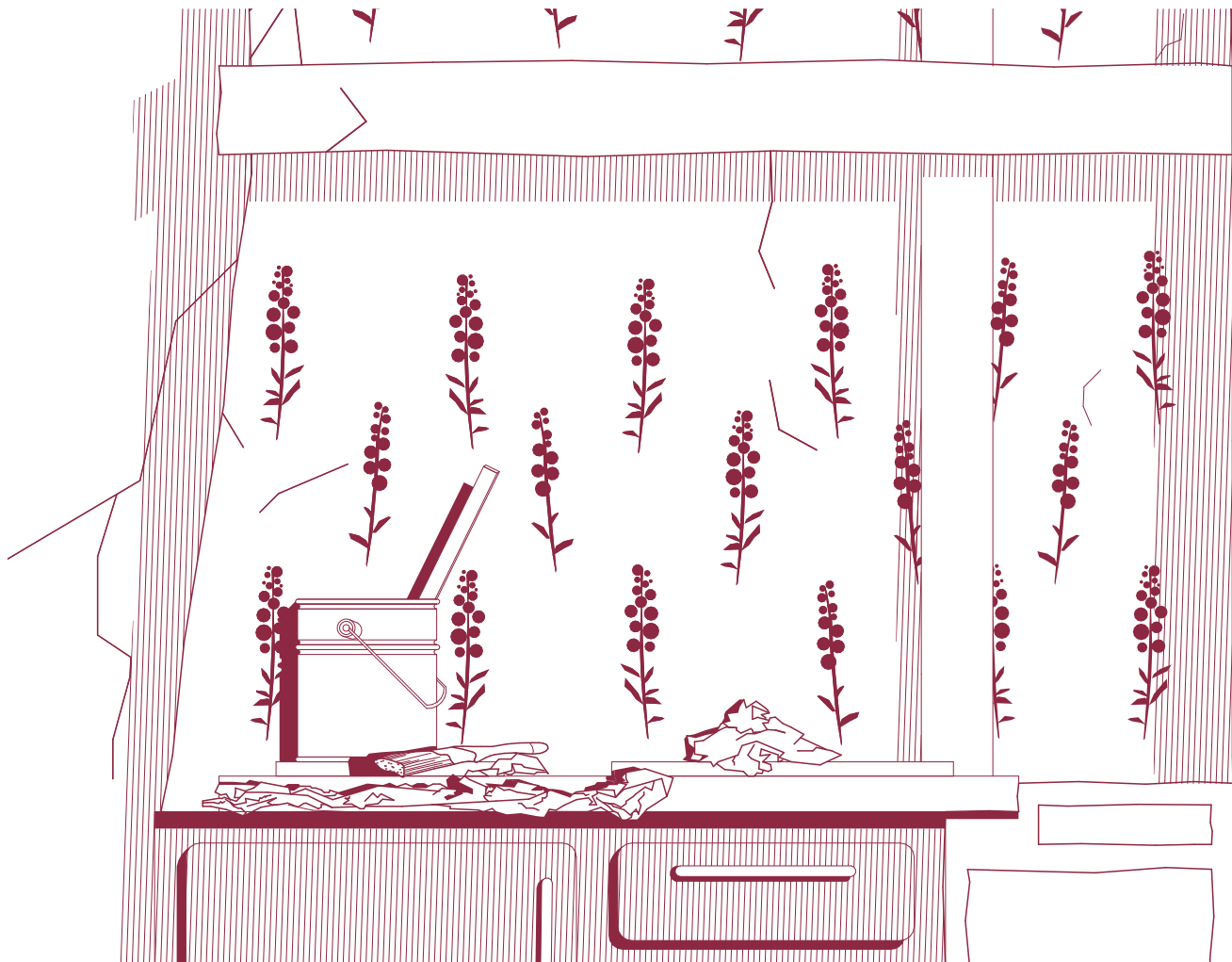


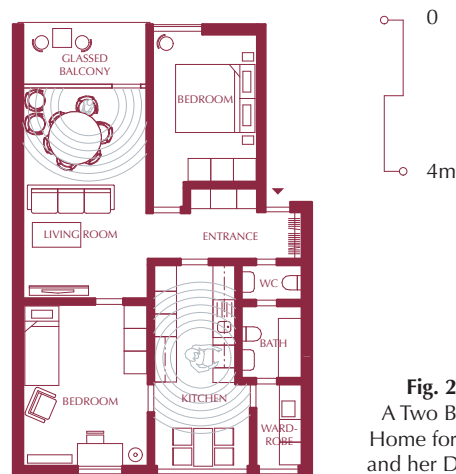
Fig. 26 1:10  
Freshly Painted Flowers on Stove

against it. Hedvig was pregnant at that time, out of job as well as momentarily left by her husband. Making finances hard and the collective mood even worse. Mia had to find out the hard way that they, as tenants, also were regarded as lowest-standing citizens, the kids of the area refused to even look her way.

The social household of the novel is, unsurprisingly, very dependent on income. If there is work, the stepfather stays sober and provides. When money is low, he is most likely out drinking in town and the mother might just be pregnant with another baby (all of them, three or four in the novel, die within the first months). When there is no work they have to move again. Mia would rather never see her stepfather again, since she gets her mother and the acorn sofa to

herself when he is not around. He embodies everything which Mia perceives as threats to the status quo.

Cleanliness is also central in the sense of home and niceness, in their room at the farm Mia and Hedvig befriend the poor and dirty neighbor Olga, by helping her care for her baby and dressing them both in proper, clean clothes. Olgas stove was soon also flower painted, which her husband muttered over as he can't bear 'nice' things. The ladies help each other when the men were away, as to not rise suspicion. From Mias perspective, Olga becomes a nicer person overall from the little cleaning intervention. As if having nice things and dressing properly makes people present themselves better and just care more.



**Fig. 27 1:200**  
A Two Bedroom  
Home for a Mom  
and her Daughter

### Cooking as Care

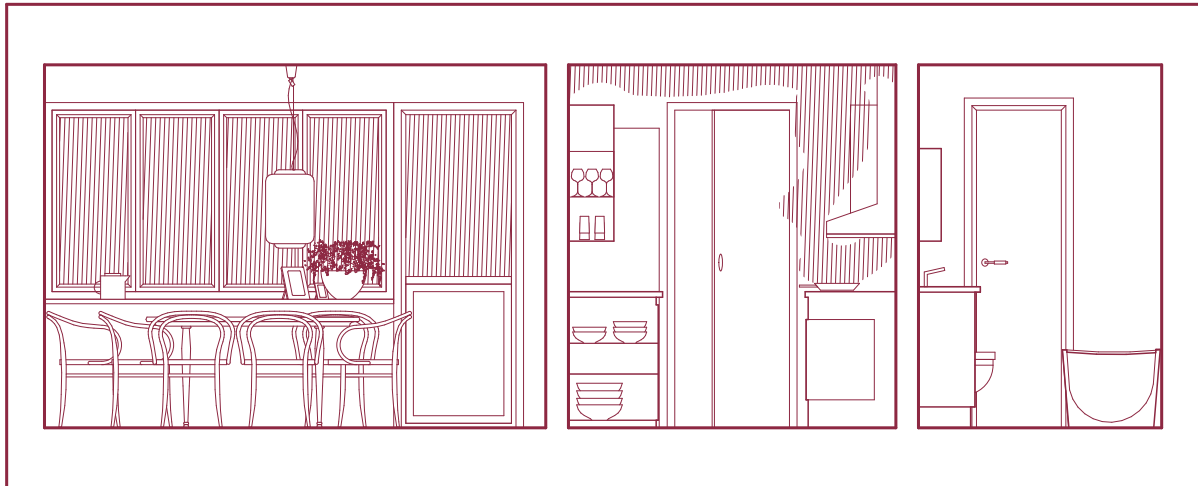
In the second scene of Karolina Ramqvist's novel *Bread and Milk* [Bröd och mjölk] from 2022, the main character, a young girl who lives together with her single mother, sits alone at the big white dining room table with a full net of mandarins in front of her. In the weekends her mother, who is a writer, locks herself in her room to write in peace and quiet. Staring at the full net of mandarins the girl picks one up, and bitter citrus smell fills the room. She carefully peels the small fruits, making the sticky juices drips down her hands. Next thing she knows, she has devoured the entire net. The big white table is full of peels (figure 24) and the room fills with an aroma of citrus and of anxiety, how could she have eaten all of them?

*Bread and Milk* centers around the kitchen, the food being prepared, who cooks it, why and what that food represents. Perspectives alter between the main character as the daughter of a single mother and their life together in a suburban apartment in an unspecified Swedish city [which is the focus of this reading], and later in life when she becomes the single mother of a daughter herself. As the perspective is childhood, and the characters are unnamed in the novel, they are referred to as 'girl' and 'mother'.

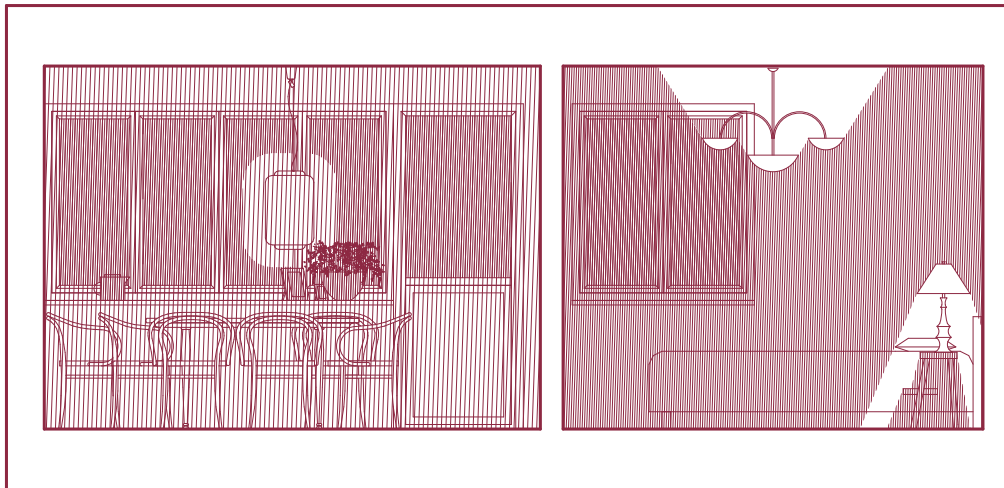
There is a sense of modernity in the novel. This all-female household is its own little well machined universe, there is not sense of absence of a father figure as 'provider'. The mom works, cooks, cares and during

the summers when she needs vacation from mothering, she sends the girl to live with grandma and grandpa. Where again, cooking as a manifestation of love and care is central as the grandmother carefully prepares both the girl's, and her husband's favorite dishes. The grandmother is always on her feet and eats on the go, making it clear that she is serving.

Back in the apartment of the girl and her mother. The duo live in a modern suburb apartment, with separate kitchen and living room and two bedrooms. A big white dining room table fills the living room, with eight matching chairs [two of them are broken and put to the side]. The girl often sits there alone. Usually its just her sitting there while her mother is preparing food. She imagines how the table is intended to fill a dining room, hosting big family dinners and parties. In a passage of the novel the mother is preparing to go out, as a single woman in the liberated Swedish eighties she thinks it's fine to leave the girl at home alone for the night, who is about ten years old at this time. The ritual for these occasions is like the following: the mom fries pancakes (figure 28.) and leaves them to cool on the stove which makes it easy for the girl to just grab whenever she gets hungry. An act of care and consideration, which for the girl becomes associated with loneliness as she learns that pancakes is something she gets to eat when she already has been is left alone in the apartment. Every time she tries not to eat them as to prove a point, until hunger



**Fig. 28 1:50**  
Room with Big Dining Table  
/ Kitchen with Pancake Cooking

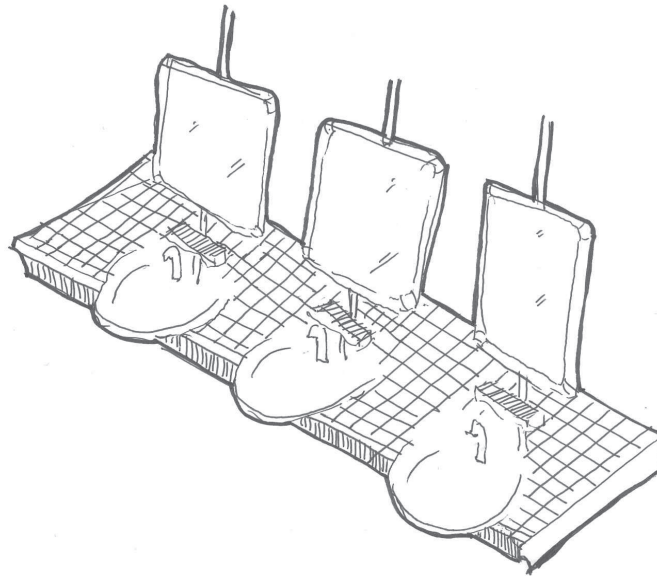


**Fig. 29 1:50**  
Room with Big Dining Table  
/ Moms Bedroom

takes over and she eats them all. When the mom is out and darkness seeps into the apartment the girl can't be anywhere else than the mother's bed (figure 29). The apartment has with the darkness become another; intimidating and hostile. The girl knows that the next time she wakes up the safe presence of her mother will be there.

The mother eventually gets a boyfriend, and just like in *Mother Marries*, his presence disturbs the status quo. They all of a sudden

start to eat new and unknown food which he likes and the mother pretends to 'always have liked'. The white table is replaced by another, nicer one in oak. The threat is not only in sharing her mother's attention, but when habits and furniture change the girl's sense of home appears to be missing. When the girl herself becomes a mother she inherits the white dining room table and makes sure to sit with her daughter at all meals to eat there together.



**Fig. 30 Concept Sketch**  
Shared Bath

The importance of community beyond the concept of blood related family equals being visible for each other. The integration of neighborly love and daily routine requires a low conflict space where women can talk about women stuff. The girl's bathroom at the club and the women's changing room inspired a natural meeting space at home: The shared bath.



### To Serve

Like discussed in the domestic space chapter, bell hooks (2001) declares that to serve is not a natural feminine state, but a sacrifice women make daily. Social reproduction is a choice and there is a immense generosity in serving one's surroundings. The two books illustrate how serving can look like in different times and homes. The mom in *Mother Marries* (1938) does not have the means to dwell in one space for longer than maximum a few months but still manages to take the little she has to clean, sew and paint a place into a home. *Bread and Milk* thematically puts the kitchen central in the universe of care where of course includes the nurturing nature of feeding. And not only in the sense of eating to stay alive but how the culture of cooking in modern times is fragile to missing the point [connectedness] when food is consumed on the go, or alone.

The main caregiver is absolutely central in the home for these children, not only because they are 'mom' but for the actual care work they conduct, working to gain trust in the household. A mom who moves houses six times in a year could be criticized for this by their children for this un-rooting action, but Hedvig [*Mother Marries*] makes sure to meticulously clean and 'come home' to every new dwelling, it becomes a ritualization of life, to come home when 'our' curtains are up, when Mia can sleep in

her own bed etc. Life is not greater than how we live the everyday.

Stepdad and mom's Boyfriend become the antithesis of care, from the childrens' perspective they're somebody competing with the caregiver and never a potential equivalent caring adult. The kids can't see the abstract concept of what being a provider means or how a dual income is an important economical factor in the upkeep of a household. Instead what is visible to the kids, is how having a network [of women] is how mothers manage. In *Bread and Milk* the girl is happy to spend summers at the grandmother's, where she is fed and cared for. In *Mother Marries* the secret agreement between mother Hedvig and neighbor Olga makes it apparent to Mia that their alliance is deeper than poor women helping each other out with keeping clean. It's a manifestation of being in control of what you can, even if its not a lot. In *Seven qualities that characterize feminine or feminist ways of knowing and analyzing* (Franck, 1989) number three is described as: a responsibility to respond to the needs of others, represented by an 'ethic of care'. Women know the workload it takes to be a caring creature and thus tend to help each other before they rely on men to step up and serve themselves.

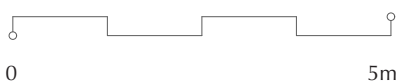


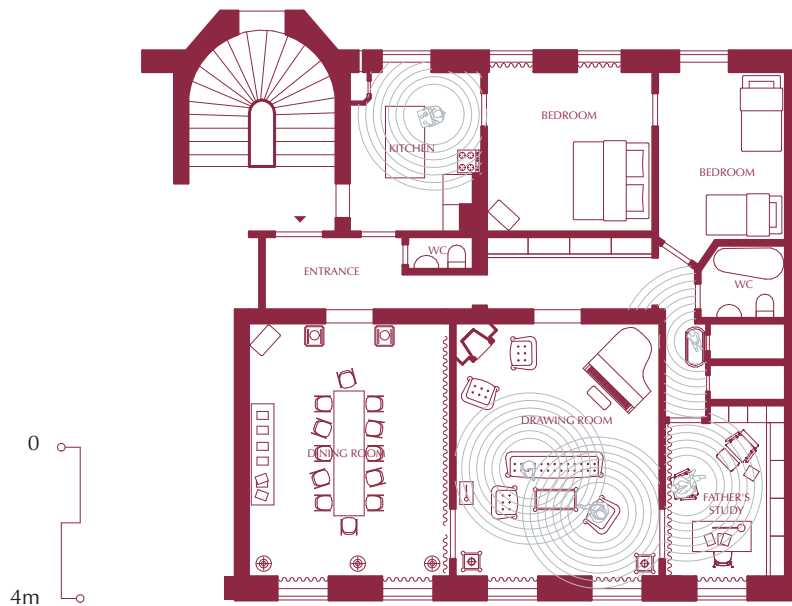
Fig. 31 1:100  
Girls' Night [in]



# METAMORPHOSIS

Household Morals • Maiden's Chamber • Becoming Girls

*The novels *Memoirs of a Dutiful Daughter* (1956) and *Darling River* (2010) follow girls on the threshold of leaving childhood into the unknown future of not being a girl, but not yet a woman. The girlhood they experience relate to household morals and expectations, both in their bodily transformations and how their immediate surroundings project femininity upon them.*



**Fig. 32 1:200**  
A Parisian Apartment

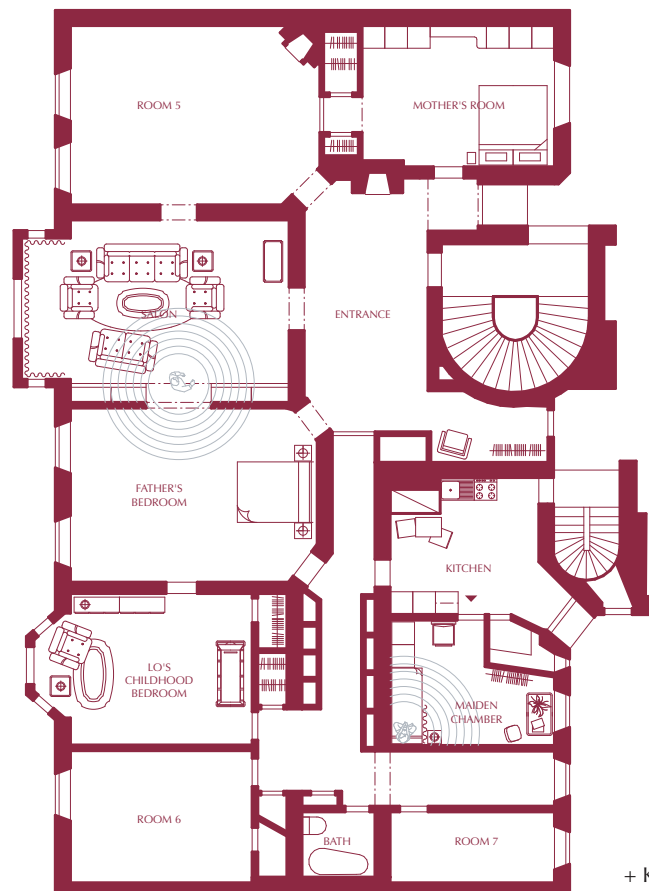
### Household Morals

Simone de Beauvoir's childhood memoirs, *Memoirs of a Dutiful Daughter* (1956) is a vivid testimony of girlhood in a household with a conservative mindset toward femininity. The story is set in the lower tiers of the Paris bourgeoisie; the family of four is culturally well-off and enjoy the social advantages of [almost] belonging to the aristocracy. Mama, papa, Simone, her younger sister Poupette and their governess Louise live in a nice and big apartment. Unfortunately they do not have the benefit of generational wealth like families around them do: the father loses the family fortune in the war, eventually leading them to move from their nice big apartment (figure 32) to a more modest living.

The narrative ranges from when Simone is about six to ten years of age, she describes the childhood apartment as red and warm. They have a dining room decorated in renaissance style where all the furniture is of red upholstery. Red silk covers the glass stained doors and the velvet curtains hanging in papa's study are also red. The family host parties in the drawing room, a

room lined with mirrors which makes the chandelier multiply into millions of small shining pieces. Mama entertains the guests at the grand piano. The security Simone feels in the household is to a great extent thanks to her governess, Louise, with whom she shares a room. Louise dresses her every morning and undresses her every night. Sister Poupette sleeps in a narrow corridor between Simone's room and papa's study.

The household has high expectations on the girls. Simone has to position herself to either please mama's strict catholic morals or papas non-catholic, but still strict, sense of right and wrong. Both parents have rigid beliefs on how Simone and her sister should present themselves as proper young ladies. The basis of moral for papa is in the unit of family, and the woman's place as mother is particularly sacred. He expects all young girls to be innocent virgins while he believes men should enjoy their freedoms. For mama, anything concerning bodily desire is sin. Just like her husband she focuses her judgement on female sexuality and categorizes women as either respectable or loose. Utterly she



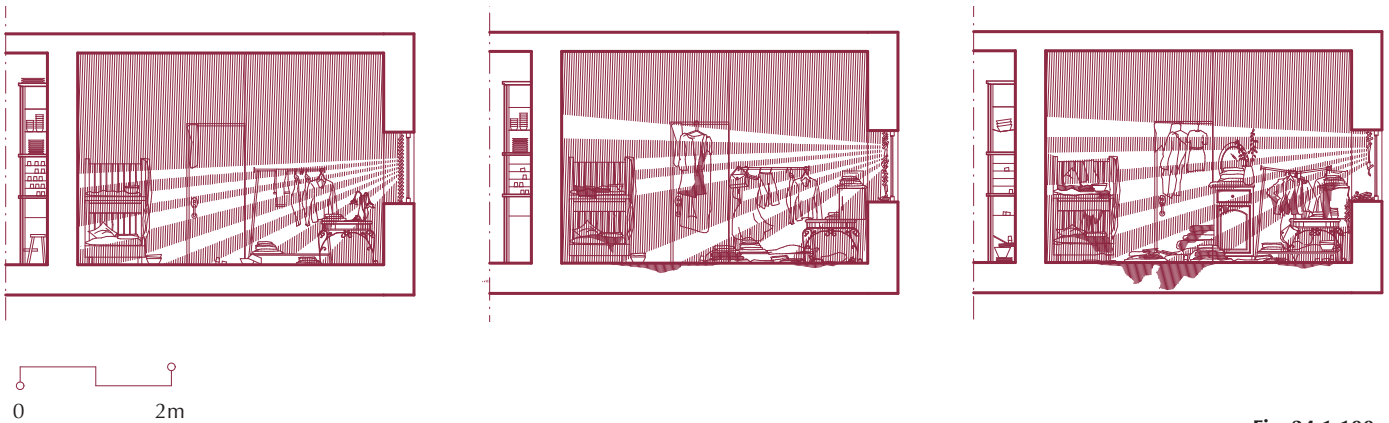
**Fig. 33 1:200**  
A Seven Room Apartment  
+ Kitchen and Maiden's Chamber

accepts her husband's morals and conforms them into her religious beliefs. When it comes to raising their daughters, papa decides that Simone's bodily and moral welfare should be cared for by her mother, which makes their relationship more intimate. Simone can turn to her mother with anything. With her mother she can be childish and seek comfort, which the father has no patience or interest in.

Simone early realizes her gender puts a social pressure on her to act like a 'proper girl', against her curious and outspoken nature. At a young age she is praised by her papa for her outgoing and verbal manners. As he is head of the house, Simone becomes very preoccupied with getting his affection. He validates her sense of self by talking to her as if she were an adult, and her fantasies

of leaving childhood behind and being invited to adulthood grows stronger. As time passes, Simone realizes how her father has grown more fond of Poupette, the younger and now more beautiful and charming little sister. Poupette embodies some feminine virtues which Simone just can't compete with.

Simone flows through different personas. For a while she is deeply religious [like her mama] and dreams of a quiet monastery life. She learns from her mother to be moderate in her desires, say and do what is expected of her, control her tongue, keep in the background. Simone constructs her personality to suit her social standing and gender; she describes it herself as a definite metamorphosis into becoming a good little girl.



**Fig. 34 1:100**  
Decay of a Girl's Room

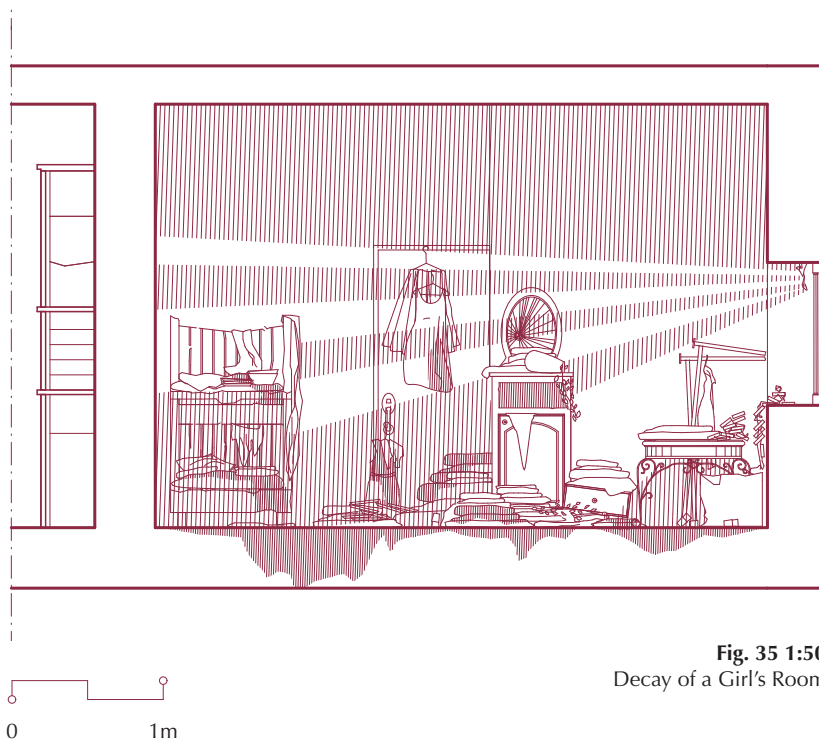
### Maiden's Chamber

Sara Stridsberg's postmodern novel *Darling River* (2010) is in dialog with Vladimir Nabokov's classic novel *Lolita* from 1955. Stridsberg's novel shifts perspectives from Nabokov's original male, pedophile and unreliable narrator into multiple feminine perspectives. Events and characters from *Lolita* are interpreted as separate but intertwined storylines. For the sake of the chapter theme [girlhood], the focus here is the storyline of Lo [the *Darling River* chapters], which follows a *lolita*-esque girl from 11 to 38 years old, told from her perspective. The reader doesn't really understand just how much time passes from the storyline [other than her age being stated from time to time], she seems to be stuck in a universe where her body never stops growing and mutating and everything around her decays (figure 34, 35).

Lo lives alone with her father in a penthouse apartment (figure 33) with an exclusive view of the surrounding roofscape. The apartment is immense for just the two of them; seven rooms plus a kitchen and maiden's chamber. Rooms are big and airy, with sunlight

pouring in. Lo's childhood bedroom, once a big bright and dreamy room with elegant doll house furniture and mirrors in gold is now in complete decay. Her father put a lock on it and Lo changed rooms, in the seven room penthouse she can continue moving rooms indefinitely. Now she lives in the maiden's chamber. It's a cell, with the cell's smells and rhythms. In Lo's opinion it has been neglected by the architect, thought out for a maid to be extinguished and forgotten. There she has a children's bunk bed with a spider web looking lace fabric hanging over the lower bunk, where she sleeps, eats, lives. The window shutters are closed but the bright sun can still lure its way to touch what is left of her grayish blonde hair.

The bodily theme of the novel is absolutely central. Lo being stuck in her cell from the age of 11 symbolizes the point of when she enters puberty and her body starts to take feminine shapes. Her father feeds her nothing but pastries, her teeth rot behind her braces and her body decays like the room around her. She gains weight and starts to

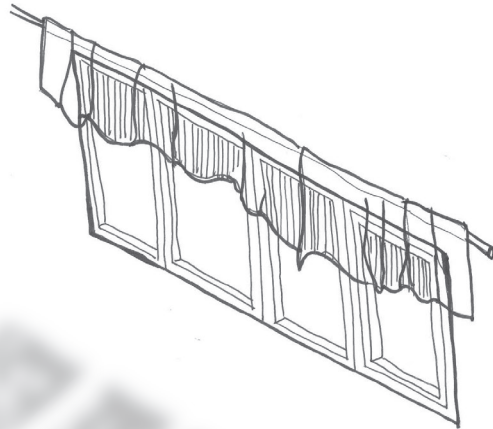


**Fig. 35 1:50**  
Decay of a Girl's Room

wear a wig to hide her dirty hair, she has a rare eye disease and the pressure slowly but steadily builds behind her eyeball. Lo is forever her father's little girl, he is the only one who cares for her and loves her. Slowly she realizes that her childish attributes start to fade away. Her father's prostitutes who used to play with her start to neglect her presence, she locks herself in the maiden's chamber.

One day her mother had just vanished, since then Lo has frenetically gathered more and more stuff, furniture and lace dresses from her mother's room. Alone in her cell Lo becomes obsessed with things, always objects associated with femininity. Night gowns, a vanity with a gold framed mirror, jewelry. Her mother's belongings becomes her dearest possessions. Something died

in the apartment when her mother left, shadows became darker, furniture took the shape of dead and waiting bodies. Lo reflects on how she could have stayed in the apartment all these years since the mother left, it almost became a maidenly duty to keep a feminine presence in the apartment, filling the void of the absent mother. Time passes and she forgets to live.



**Fig. 36 Concept Sketch**  
Ribbon Windows

Light as the manifestation of openness: as well as a non-hiding representation. Dirt and disarray [whether social or spatial] is OK as long as it is not hidden behind bars of moral and physical control. The Ribbon Window allows for insight and outlook, with connection and openness to the outside.



### Becoming Girls

The naturalization of reproductive work in the home, as argued earlier in the thesis by Aureli and Guidici (2016), has become invisible compared to paid labour, seeing women's work at home is simply a labour of love. Is Lo's bodily decay in *Darling River* the result of the lack of feminine presence to guide her and care for her as her body changes? She has not one single female alliance as even her father's prostitutes pretend she has ceased to exist. Ultimately it leads her into total decay and isolation, and her perception of femininity and womanhood is only represented as the nightgowns and other femininely coded objects her mother left behind. Emma Holten, the author of *Deficit* (2024) reflects on a world without care. She argues that productive life would suffer greatly without [women's] care work, simply because we cannot put a measurable value on just how much care is worth.

Simone in *Memoirs of a Dutiful Daughter* has on the opposite a household full of female presence with a mother, little sister and governess Louise. Still the father's morals and status as head of house is represented both in the hierarchy of space [There is a Papa's study, but Poupette sleeps in a corridor?] and his general morals of the household which the mother adapts her beliefs to. Simone's dreams and wishes seems fulfilled within family life, as well as restricted to what she can achieve as a mere family girl.

The two novels share an interior setting with the same motif of a vast apartment where domestic organization is gendered as front of house is male coded and the reproductive functions are hidden away. The seven room top floor apartment in *Darling River* is not referenced from Nabokov's depiction of the suburban *Lolita* (1955), but is perhaps chosen by Stridsberg because the strict organization of front/back of house works well with the abusiveness of a young girl locked away in a maiden's chamber for all her life. Lo reflects on the architecture of the maiden chamber, and the hostility of her 'cell' is described in light and darkness. The sun rays appear as arbitrary: the other big bright rooms bathe in sunshine but in the maiden chamber the sun rays make all of the dirt appear as if it were a spotlight on her decaying in real time.

Their freedom or captivity is in direct relationship to the lack of ownership of space, as long as Simone is perceived as and embodies the expectations of her as the dutiful daughter she dreams of domestic life. It is when she imagines herself as an adult, equal to her father [freed from childhood] she can dream of the intellectual future which she later came to pursue.



**Fig. 37 Collage**  
Dinner Party Preparations



# A HOUSE FOR TWO GIRLFRIENDS

Choosing Care • Three Scales of Living • Room Organization • Everyday Rituals • Enjoy now Serve later • Female Alliances • Maximize the Minimal • A Room of One's Own

*A house for two girlfriends is not a house in the classical sense. It's a small apartment intended for two girls taking their first leap into adulthood, arm hooked to a best friend with the same goals and aims: to maybe get into university or move in with a first love at some point, and in the mean time work inconsistent temp jobs and maximize the fluctuating pay check on cheap beer and having people over without asking for permission. They need each other for guidance and comfort and the house is there to give them the foundations to figure all of that out amongst themselves.*

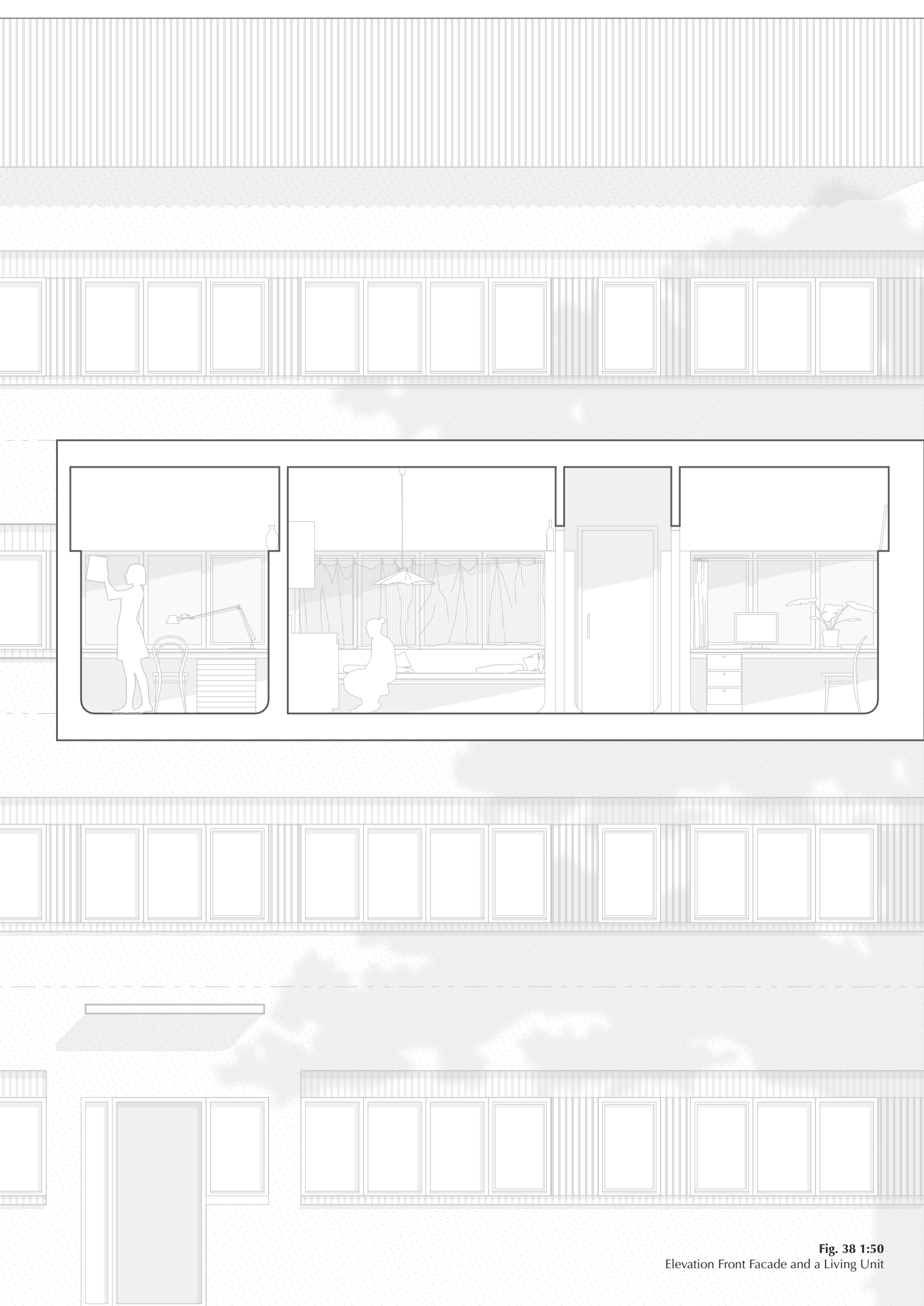
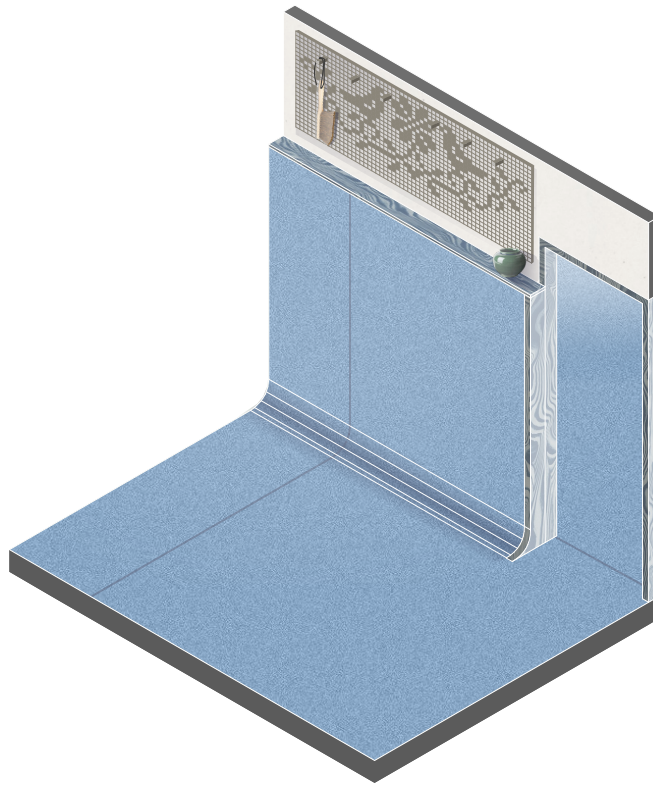


Fig. 38 1:50  
Elevation Front Facade and a Living Unit



**Fig. 39 Concept**  
Wall / Floor System

### Choosing Care

The shared room (figure 37) is meant to be the primary space for the girls to meet, eat, talk, care and not care. It is an entrance - kitchen and living room with a built-in sofa situation along the exterior wall, the room requires minimal furnishing, a small table and a minimum of one chair.

The material palette and composition is chosen to reflect on care. Laminate [flooring] is a known material for easy maintenance; we see it in public spaces, healthcare facilities and in sixties modernism. It is associated with public institutions and architecture from time where non-natural materials were explored. It is today disregarded as cheap looking and plastic [harmful], and the appreciation of its qualities has somewhat been lost.

It is a material which screams USE ME: It can become really dirty, then easily cleaned.

It expects not much from its user but gives back in the sense of warmth and character, if like here presented in a cheerful [yet tasteful] color (figure 39). The caring aspect also goes for the stainless steel kitchen. A classic material for private and professional kitchens which can be hosed down if dirty enough. Materials that forgive and forget, and most importantly want to be used.

When not having to be too considerate to material surroundings the girls' relationship is under less restraints. They can be different, have different rhythms and don't have to put up domestic rules like 'no heels on the parquet' or 'no red wine in the sofa' the occasional wipe down is ultimately the only maintenance the space needs and the rest of the caring capacity the ladies have can be used towards caring for each other.

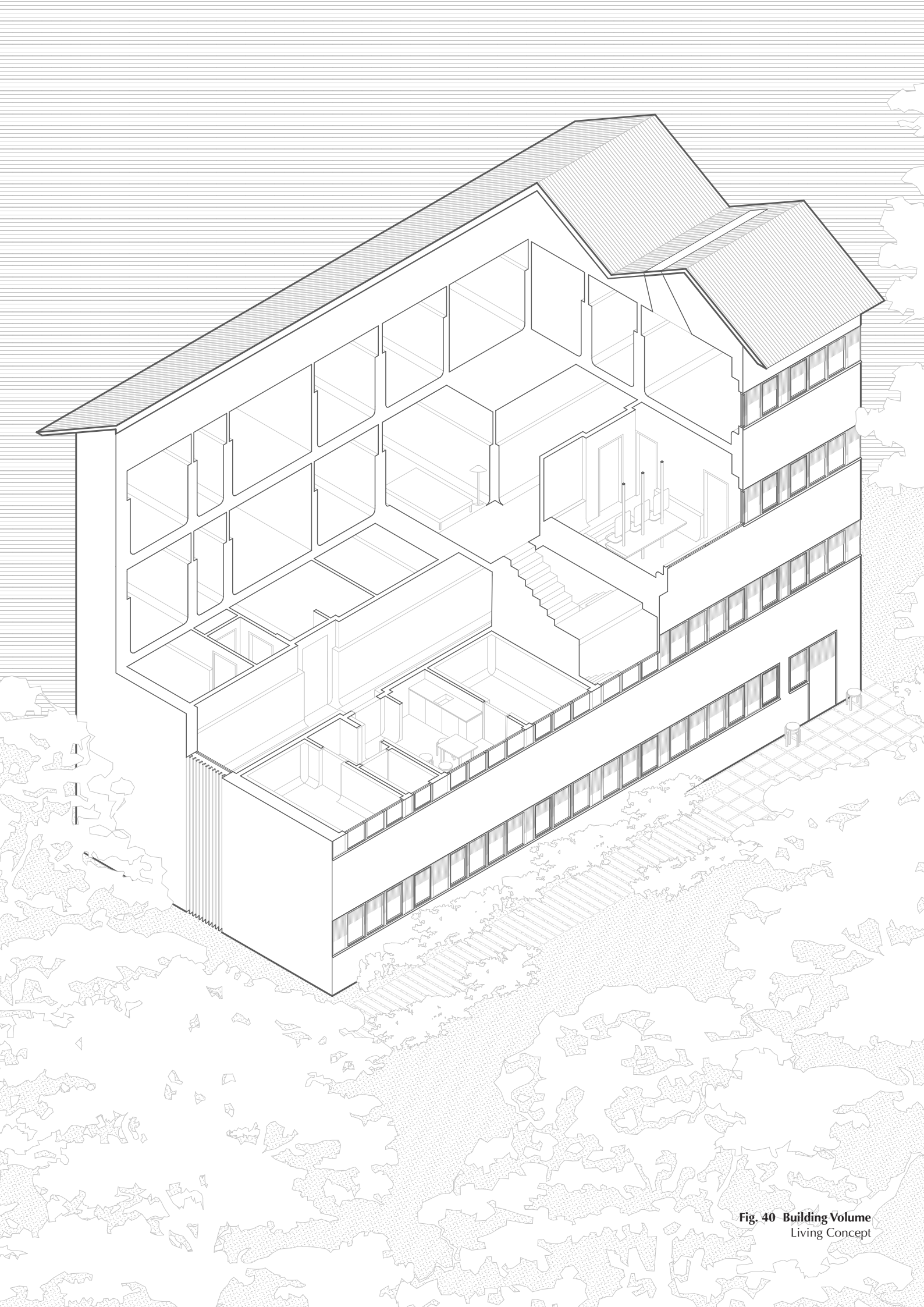


Fig. 40 Building Volume  
Living Concept



### **Three Scales of Living**

#### **A Room of One's Own**

8 m<sup>2</sup>

- Private room
- Bed can be furnished in two ways
- Integrated window niche/work space
- Space for two 600x600 cabinets
- Personal things can fill the wall space system

#### **A House for Two Girlfriends**

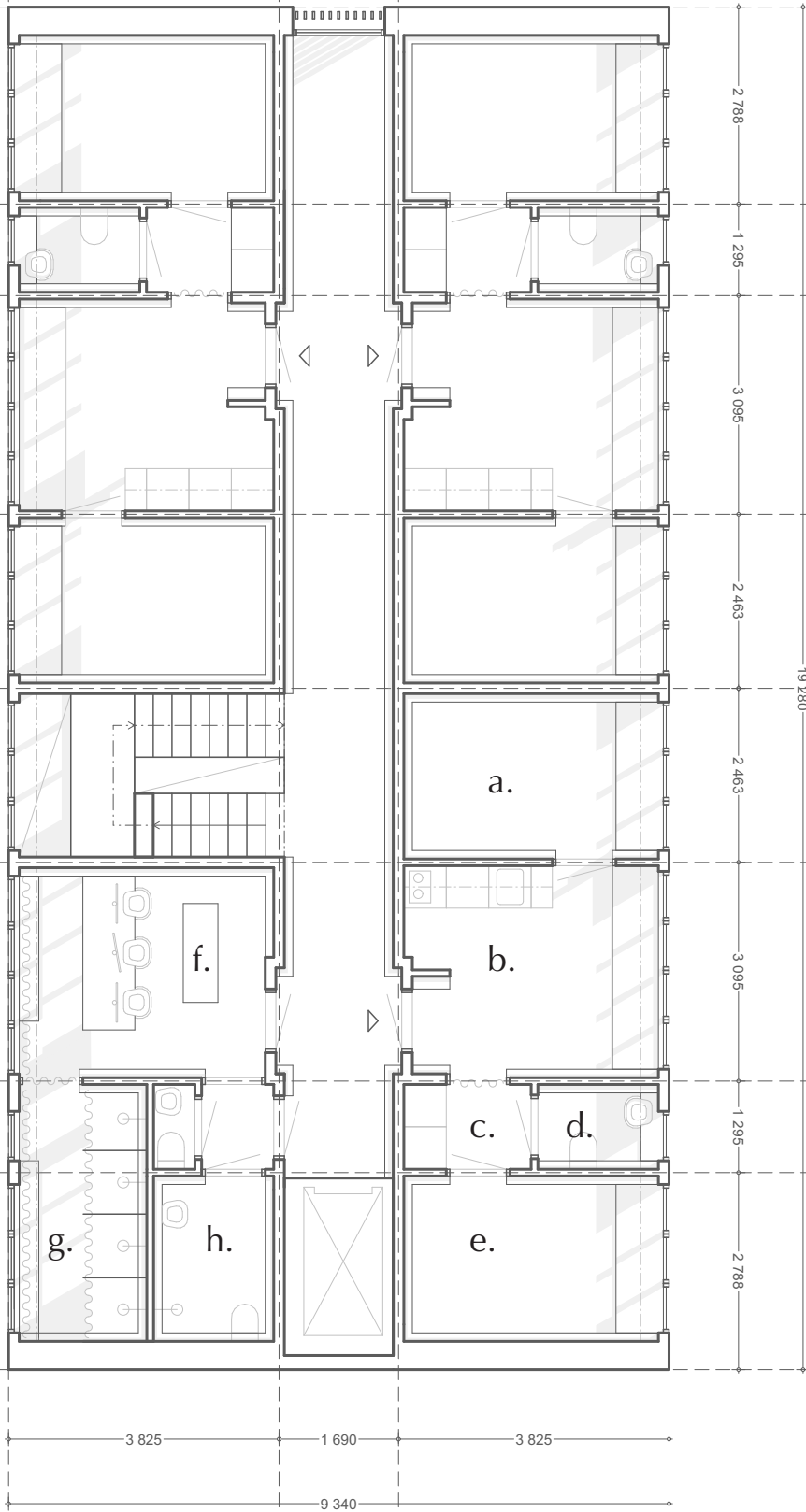
33 m<sup>2</sup>

- Two private rooms and a shared main room which is a combined kitchen and living area
- Small wc with daylight
- Main room includes room wide sofa alongside outer wall
- The rest of the room can be furnished freely
- Hidden storage
- Personal things can fill the wall space system
- Kitchen is designed to either display, partly hide or completely veil objects.

#### **A Floor for Female Alliances**

170 m<sup>2</sup>

- Three mirrored units per floor
- Common area(s) include shared bath and shower area in each floor, a workshop and laundry in entrance floor with access to the outside
- A balcony accessed from the top floor corridor
- Possibility to rent out part of the ground floor to internal or external businesses



**Fig. 41 1:100**  
Type Plan  
Three Living Units and a Shared Bath

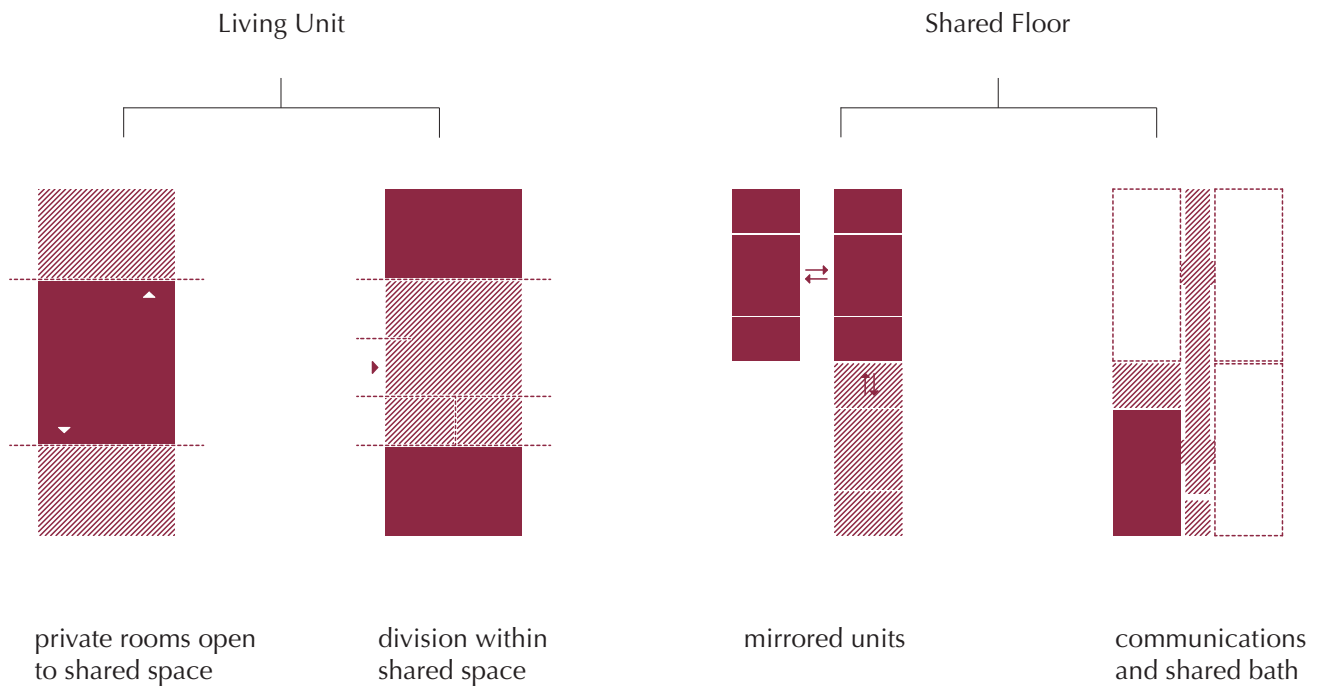


Fig. 42 Diagrams Room Organization

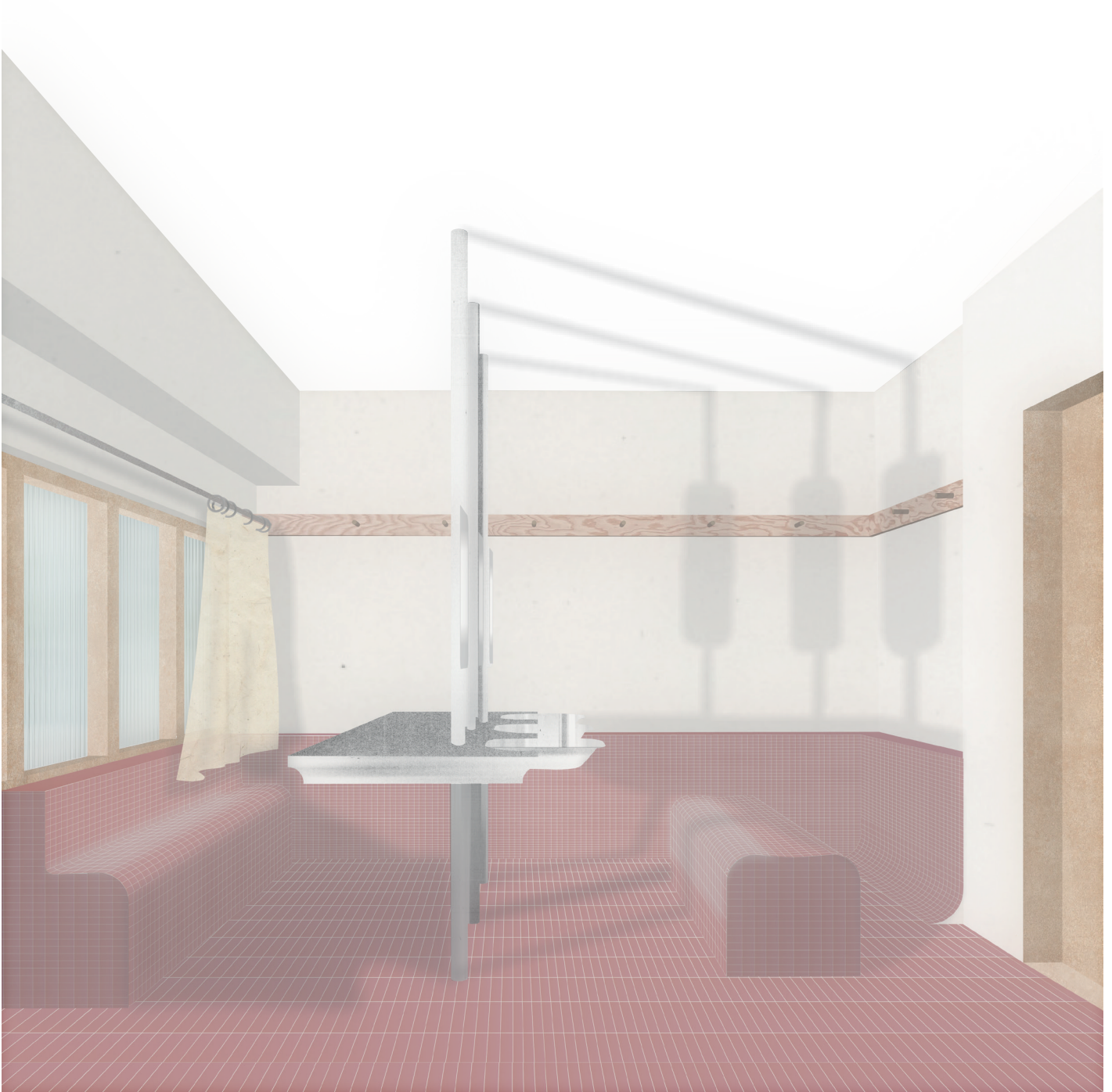
### Room Organization

#### A House for Two Girlfriends

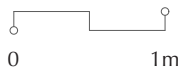
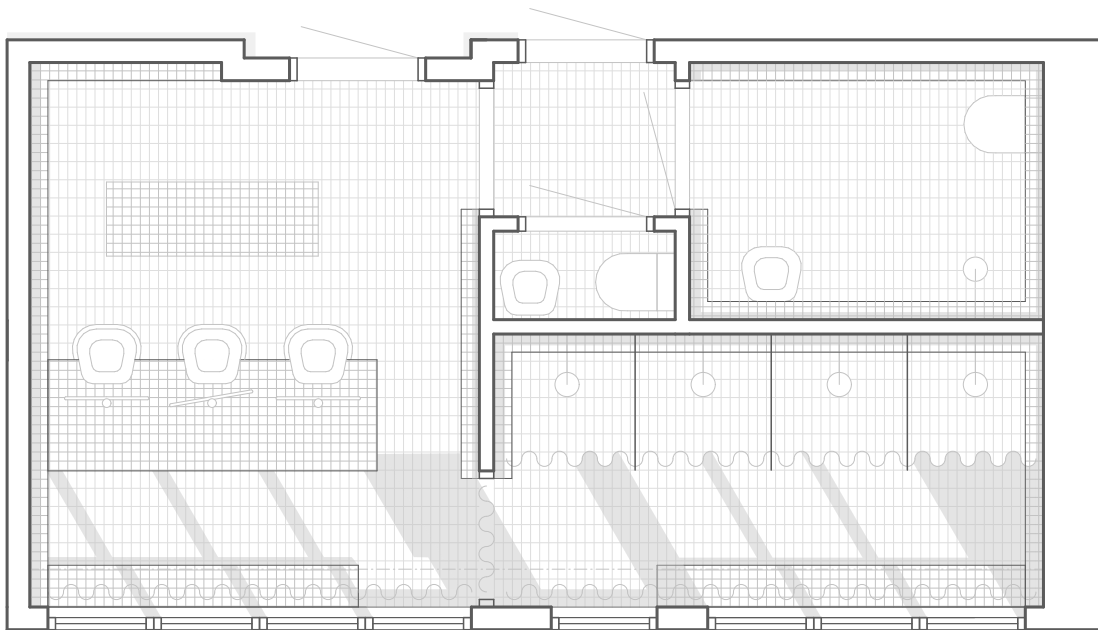
- a. 8 m2  
Bedroom
- b. 10 m2  
Room: Kitchen, Entrance and Living
- c. 2 m2  
Storage
- d. 2 m2  
WC
- e. 8 m2  
Bedroom

#### Shared Bath

- f. 11 m2  
Vanity Room
- g. 7 m2  
Showers
- h. 4 m2  
HWC



**Fig. 43 Collage**  
Shared Bath



**Fig. 44 1:50**  
Shared Bath

### Everyday Rituals

The concept of having a shared bath (figure 44) answers another central question which the typology explores and it is to embrace and value everyday rituals. For space saving reasons there is a single HWC per floor connected to a shared shower space. The purpose is to integrate neighborliness in the most natural daily settings: getting ready to go to work in the morning, unwinding from the day with a shower, having pre drinks and preparing together for a night out with the girls.

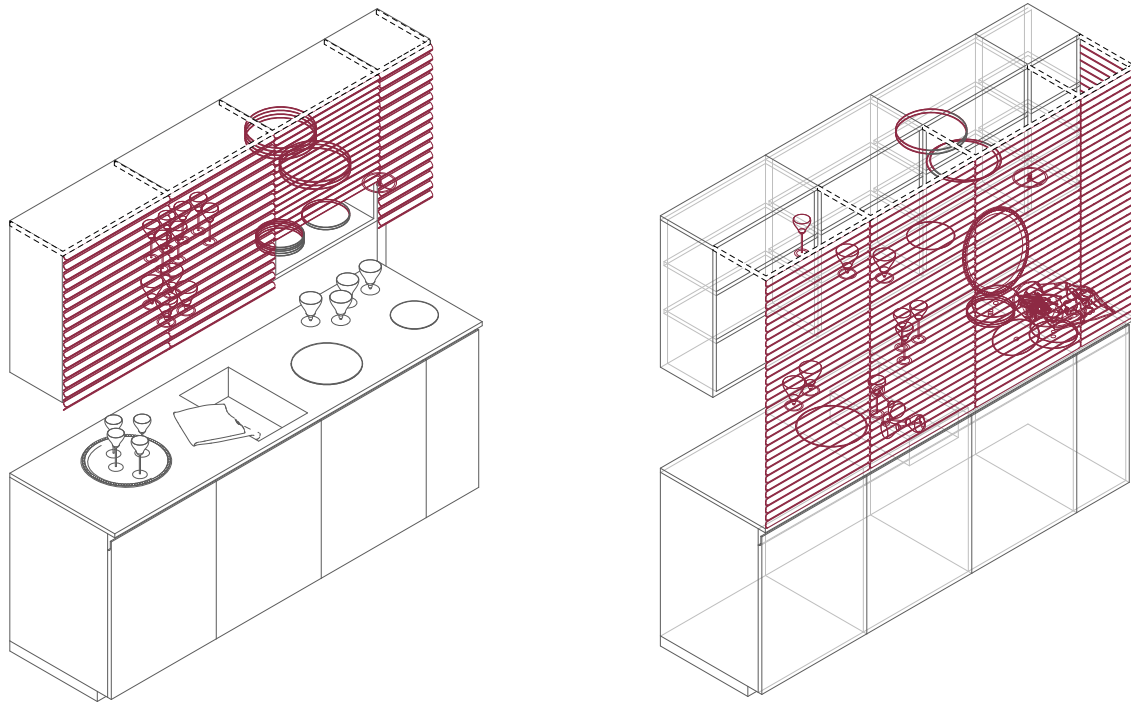
The switch from the otherwise natural choice of having a shared kitchen is also a question of care. Shared facilities suffer from a low sense of ownership and responsibility, making them prone to some people under-caring and others having to over-care. When a shared facility is a kitchen it requires communication and for example a like minded understanding of what the meaning of 'clean' is. On the opposite a shared 'hang out room' is somewhere you don't need to

go if you have a bed and a sofa of your own. A shared bath is the golden middle way of a place you need to visit as a part of an everyday routine, and requires little material care.

Integrating neighbors into the everyday opens up to alliances and homeliness beyond the own private unit. Neighborly connections [possible female alliances] require natural meeting points and the shared bath opens up the possibility of meeting neighbors like it was the local swimming hall or spa. The finishes are intentionally spa like mosaic tiles to create a bright and cared for atmosphere. Emphasizing it exists to be used in the daily. The ritual of getting ready and meeting in the girls' bathroom has grown to become an important part of a shared feminine experience, existing as almost a freed zone for talking and connecting on anything ranging from make up tips to being each others therapists.



Fig. 45 1:100  
Girls' Night [in]



**Fig. 46 Kitchen Concept**  
Curtain in Different Settings

### Enjoy now Serve later

The kitchen is designed to allow the two girlfriends to not reproduce their mothers' silly habits of always feeling the need to serve, like doing the dishes before sitting down at an informal family dinner because it's easier 'to just do it'. The out of sight out of mind attitude is nonetheless hard to navigate when the kitchen is in the middle of the dining room. The kitchen is in itself easily cleaned, it is small in size and in stainless steel which requires an occasional fingerprint wipe down but is otherwise a practical piece which spreads the light in the small space.

The cabinets are open faced with an adjustable curtain, a system which allows for a flexible hiding and showing (figure 46). It is adjustable to suit the three most probable scenarios: the full hiding, where curtain down hides whatever mess is back there.

The normal kitchen cabinet cover, serving the purpose of any other cabinet door, and the last possibility of an open display, to show off all of those carefully collected wine glasses and dishes.

Allowing for small scale flexibility in a tight space allows it to transcend for the duration of an evening. The open plan kitchen makes the person cooking or preparing drinks visible and not tucked away in a separate kitchen. She is then able to sit down and enjoy that work without being side eyed by dirty dishes, pots and pans waiting for her to get back to work. That can be taken care of tomorrow.

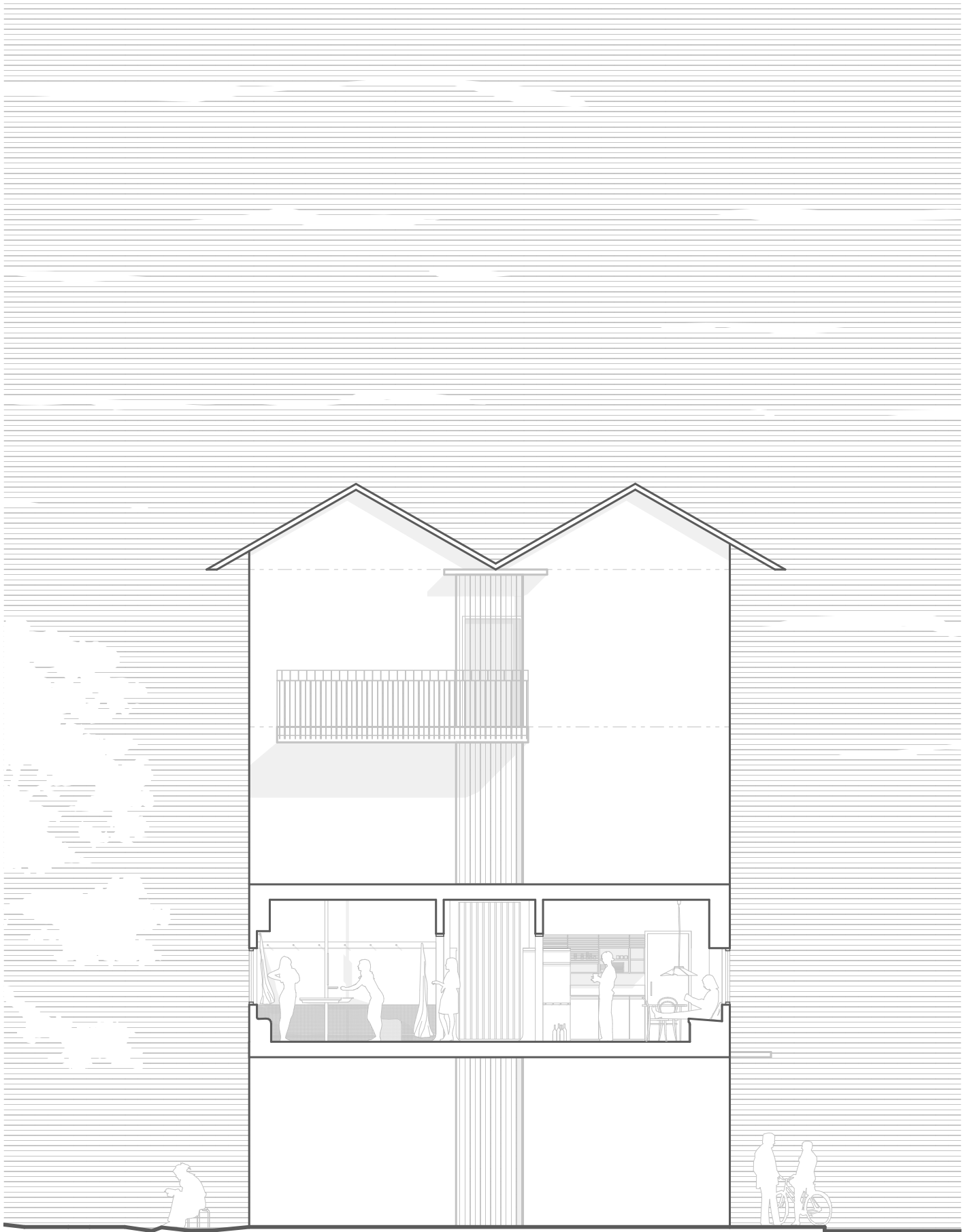
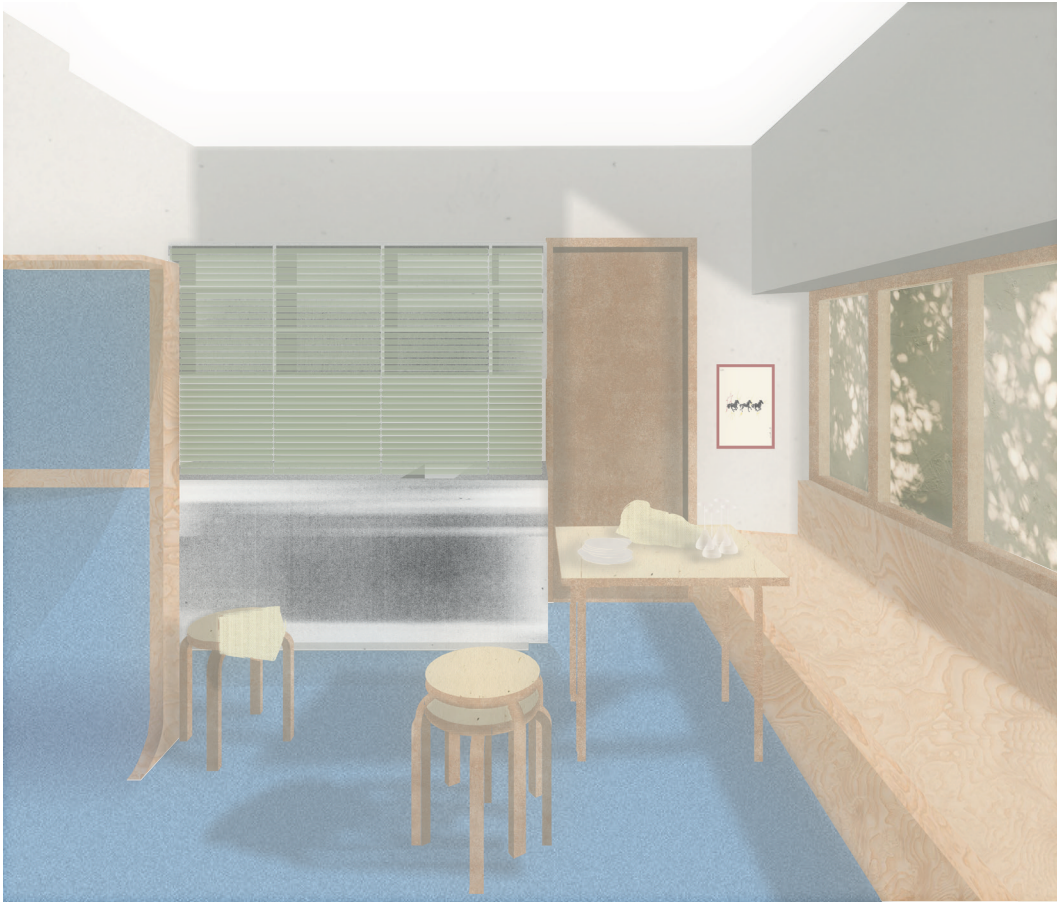


Fig. 47 1:100  
Morning Rituals



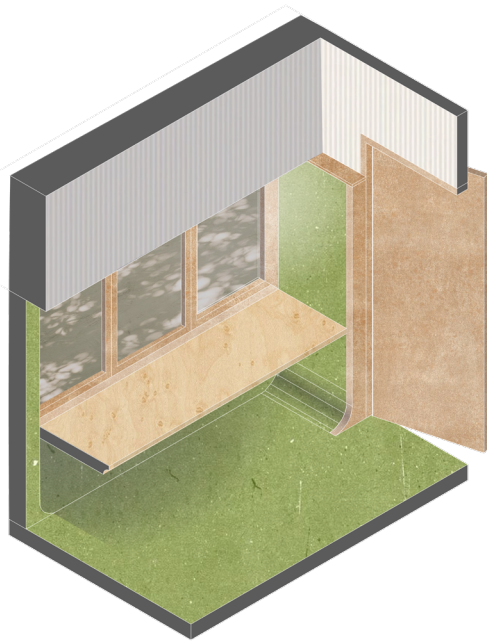
**Fig. 48 Collage**  
Morning Afters

### Female Alliances

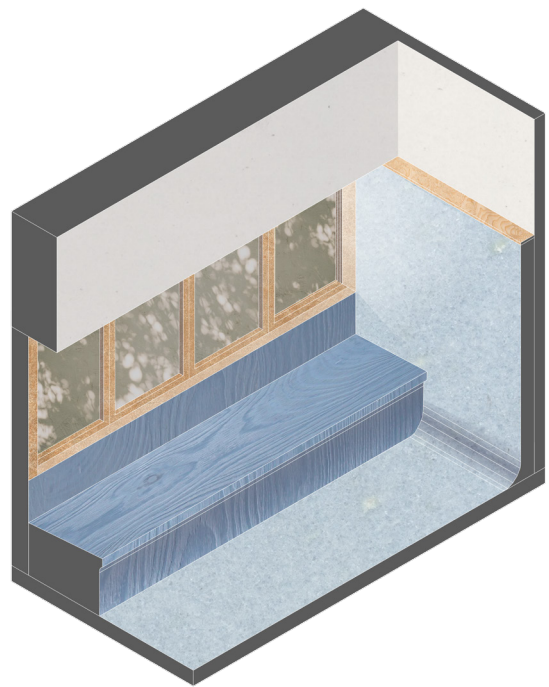
As six women [three living units] share a floor and a four shower bath, there is a possibility to either sneak in early to avoid the morning rush or go wash up in the evening. Otherwise, the morning ritual (figure 47) can include getting ready together with somebody else with the same schedule, having the morning radio on. Being completely silent together or sharing a thought and building relationships with each other slowly.

Using the motif of the girls' [club] bathroom as the meeting point in the house is simply because the girls bath is the safest place there is: a separatist room where everybody is extremely present. Lipglosses flowing,

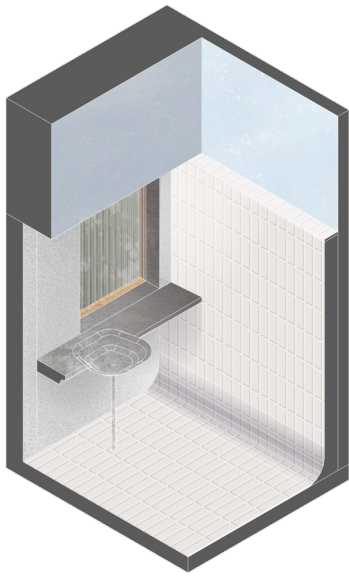
life advice being given out while taking turns holding each others' purses, cramped together in a small toilet booth. To have a place to get ready together for a dinner (figure 45) is a way of embracing girlhood by recognizing how social bonds are strengthened by merely hanging out together while doing something completely trivial like makeup, hair or painting nails. Are the neighbors also going out? The pre party is held on neutral grounds [the shared bath]. This way information spreads by actually meeting each other and not by only hearing music through hollow walls from someone completely unknown.



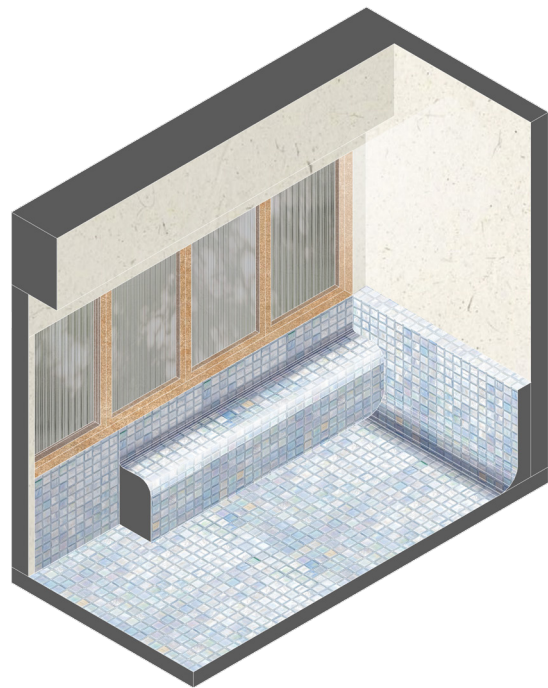
**Fig. 49 Collage**  
Bedroom Desk



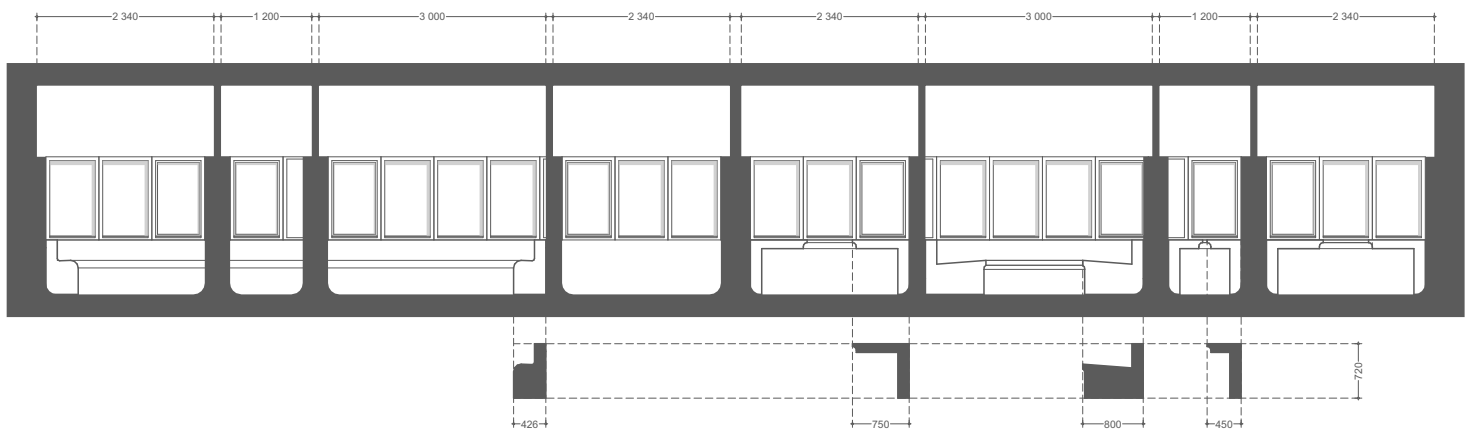
**Fig. 50 Collage**  
Deep and Wide Kitchen Sofa



**Fig. 51 Collage**  
Private WC integrated wash  
basin



**Fig. 52 Collage**  
Shared Bath Rounded  
Bench Profile



**Fig. 53 1:100**  
Four Wall Profiles



### Maximize the Minimal

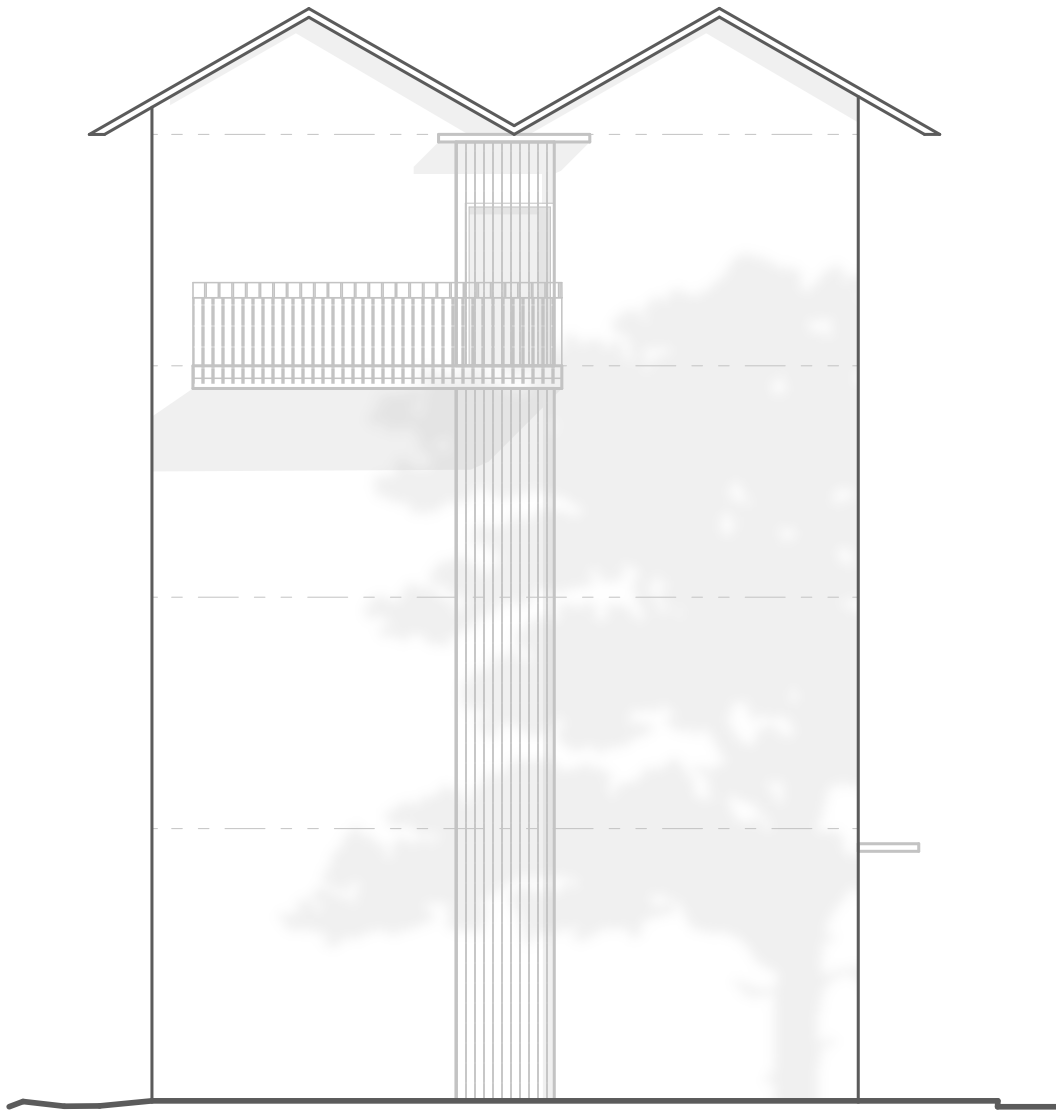
The project is small scale and the smallness answers to two central questions: economy and care taking. The house should be small enough to be afforded with a small pay check and it should be cleaned without the need of even owning a vacuum cleaner. By using the most basic architectural elements, floor and wall, there is an inner wall system (figure 39) where the laminate flooring continues up the wall to end in a 120mm deep shelf, continuing around almost the entirety of the space.

The shelf-wall system is a reflection on how consumption, attachment to things and the domestic sphere are connected. As concluded before it is a human drive to own things and we also identify with our possessions, but historical household economy has been replaced with unregulated overconsumption. In A House for Two Girlfriends the answer is to have things on display and if it's not loved enough to be front and center then it doesn't belong. The answer is not to have heaps of hidden storage and forget about them but seeing, using and fixing things when they've been loved enough.

The exterior wall is designed in four different [inward facing] profiles to support the activities in the different rooms. The bedroom (figure 49) has a room wide desk, and all of the window placements are adapted to the height of a comfortable desk. The room [kitchen and living] (figure 50) has an almost three meters wide sofa

to act like the classic Swedish kitchen sofa. A by the looks of it, hard wooden piece of furniture, but in reality the most comforting and durable sofa to sit slouchingly in while somebody else prepares food, or for a quick afternoon nap, or for tucking in a friend who stayed a bit too long for dinner and missed the last bus home for the evening.

In the small private WC (figure 51) the profile merges with the wash basin for space saving purposes, and to get the stainless steel to multiply the natural sunlight into the room. The last profile is the shared bath (figure 52) the curvature which is familiar by now merges with the preciseness of mosaic tiling which in the same manor of the laminate flooring flows up the wall to create the perfect [slightly lower] shelf to line up shower and beauty products.



**Fig. 54 1:100**  
Facade Elevation Cable

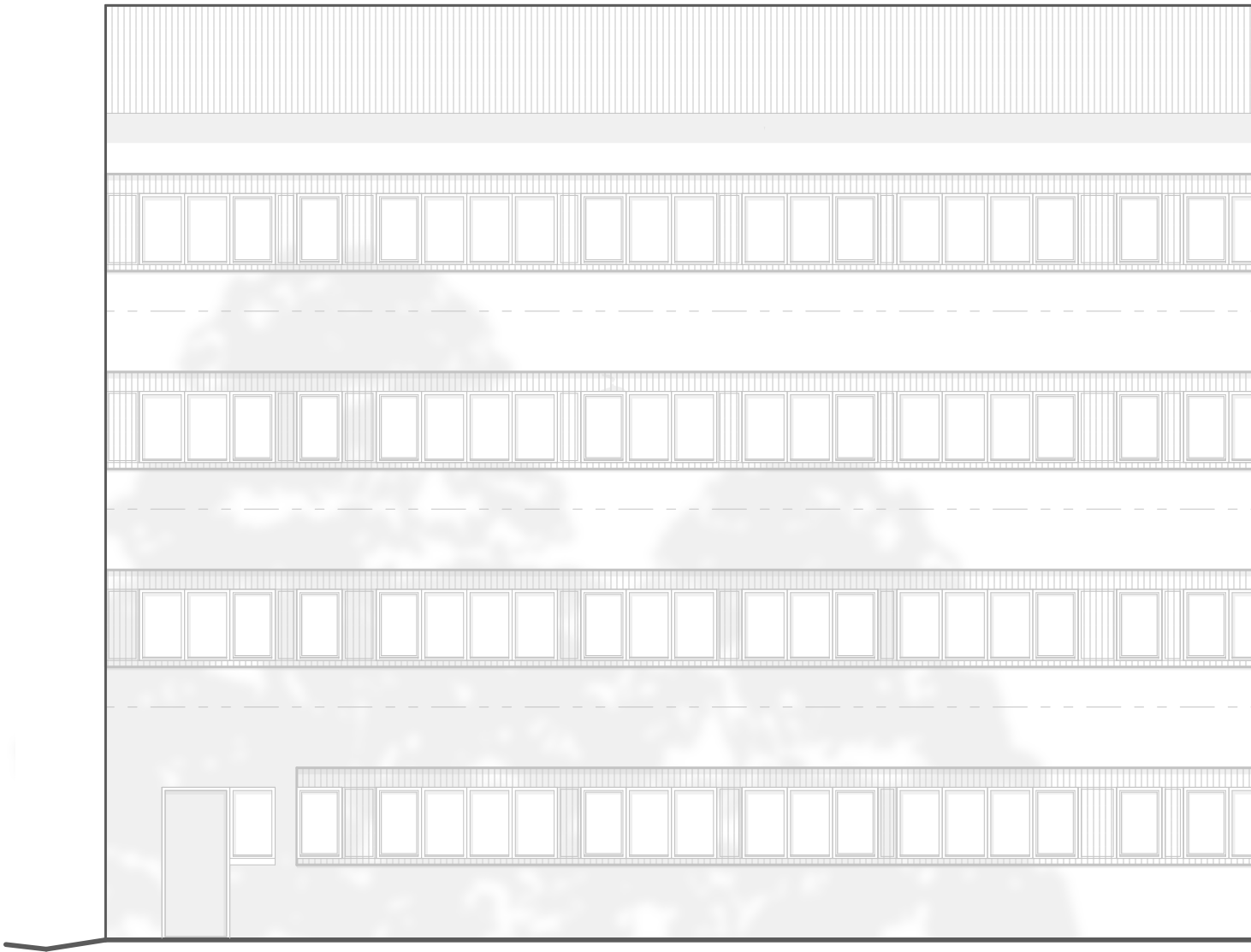
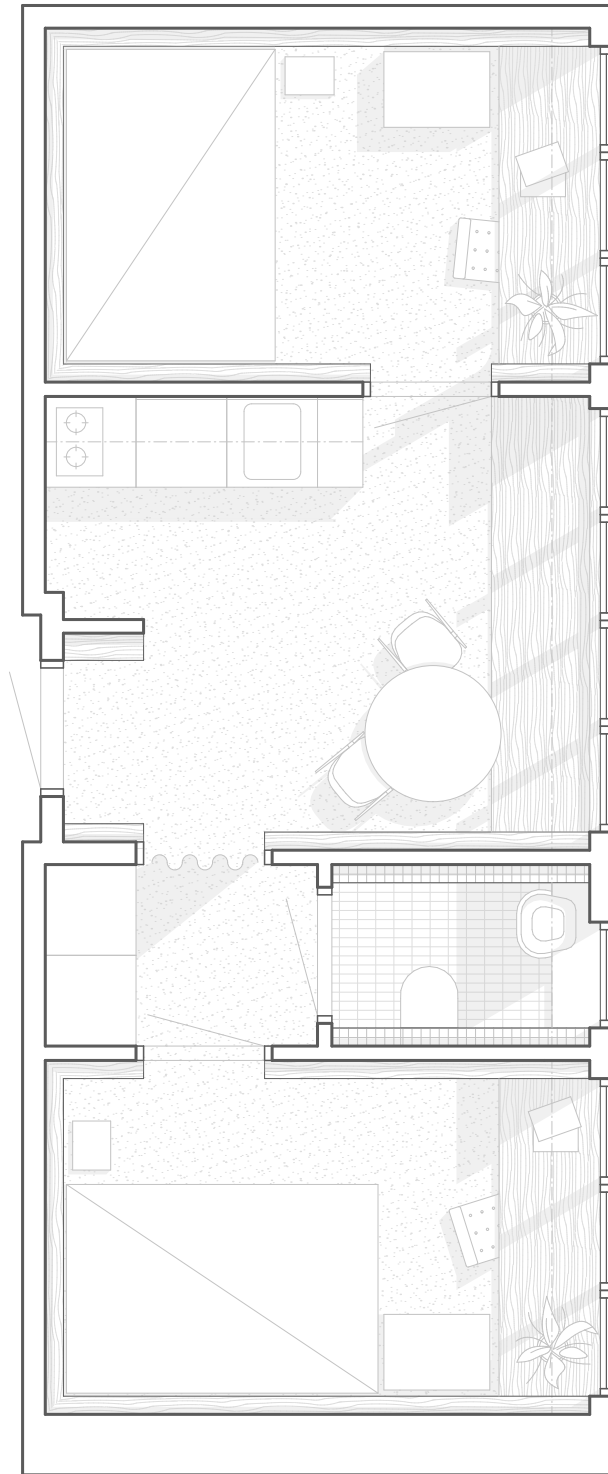


Fig. 55 1:100  
Facade Elevation Back



**Fig. 56 1:50**  
A House for Two Girlfriends

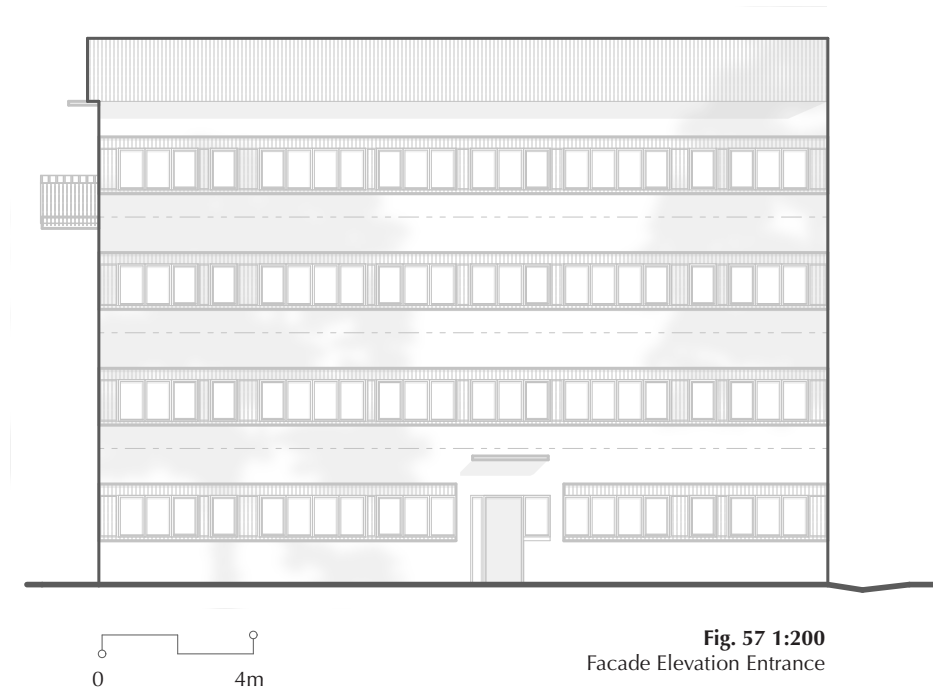


Fig. 57 1:200  
Facade Elevation Entrance

### A Room of One's Own

The last and concluding note on the design proposal is on the private room. As Woolf (1921) stated first, and the talented architects DOGMA and Manthey Kula referred to in their projects (figures 6-10) it is to this day important to have access to your own space. Freed from serving, caring and showing up for people. Which women otherwise get tangled up in, if they cannot separate into a space where they can be a creating person. The joy in serving is in the fact that serving should be a choice, and for the young girls to each have a room of their own gives them the power of choosing when to be a part of a collective and when to cocoon in a room of one's own.

The three scales of living start and end with the possibility to retract from life together which might sound contradictory but is in fact absolutely necessary to live together. If these girls move directly from their nuclear families into a female collective housing nobody is going to tell them not to mother each other, or future boyfriends, but at home they won't be restricted to mind every space being open display like they would in a one room or loft apartment. Allowing mess is allowing full humanity in women as more than only caring beings.

## Reflections

The thesis idea sprung from my love of books and interest in learning from human experience. And with a rising interest in the politics and attitudes toward domestic space, the two suddenly seemed possible to merge. The power of language has allowed for an intimate relationship to the topic. Reading about how Mias mother in *Mother Marries* does anything in her power to make her daughter feel at home through poor and even poorer times will always touch deeper than a factual text telling me exactly how many millions of women make up the care work sector globally, one story if well told holds the capacity of telling so many stories of others.

The readings have helped me navigate through many difficult topics. The fear of accidentally disregarding femininity as girly, superficial and harmful has been an unwanted companion in this process. Femininity can be all of those things, as learned from Lauren Greenfield's *Girl Culture*, but the readings solidified many things I read, the feminine connectedness for example. The desire for beautiful things and objects would not be as central in the final design proposal without the readings. At first glance the urge to own nice things looks like a superficial demand driven by consumeristic motor. But in relation to the readings, it is understood as a deep human drive to places one's identity in

relation to the things we wear and own. Feeling ownership of - and being able to showcase and arrange possessions even while dwelling in small spaces is in fact, the difference between having a house and a home, and in being human.

The subjective nature of literature of course also directed the course of the design outcome, other books would have resulted in other findings. This fact, I argue, does not compromise the relevance of the design project in the same way a site cannot compromise a built project. This thesis is, amongst other things, trying to demonstrate a specific design with human connection in focus rather than having emerged from a site specific or environmental analysis. Thus the project taking shape from another fictive scenario of two girls taking the leap of moving in together in a first apartment. Even though they are made up, their aims and struggles exist since they stem from human experience, the research is just faced more in- than outward.

There has been many inner monologs on which direction the design project would take. Long the idea was to apply the theory into a real life context, like Grete Lihotzky's dwellings for single women. Then the project got very focused on literary analysis and finally, the idea landed on doing fictionally informed domestic design.

Arguable the most obvious application but it took some time to get there. To stay with one foot in fiction allowed for a looser framing and gave me freedom to stay close to the narration of the project.

The 'learned' aspect of femininity has proven to be more important to the project than I initially thought. The scope fluctuated constantly and keeping the scope to what it means to grow up as a girl meant I had a focus area to stay in, and that was to find narratives I would not get access to by just reading up on the non fictional spatial discourse. The perspective of children and girls who have seen nothing of the world except domestic space are, if not untold then at least less told. There has also been a balancing act in not coming off as too political and negative in analysis, this is after all an architectural project and not a pity party for women's struggles. It is also not a manifestation of girl power: it is in recognizing feminine experience as valid and important. Believing equally in women's rights and its more interesting cousin which is women's wrongs [again: allowing women full humanity]. Architecture is not the sole problem nor answer to any of these questions but in discussing how violence, alienation and power structures is a part of domestic life maybe it can shine light on something which can be included in a spatial debate.

*How can fiction written from feminine narratives be used to inform domestic design?*

By using fiction as an analysis tool it has given the thesis access to intimate spaces in the private sphere. It has provided insights on how social constellations, ownership, beauty and care impact the perception of the home and thus considered the home as a space which is potentially harmful because of its private typology as well as a possible access point for architects to learn how people actually dwell when nobody's watching.

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## Figure List

**Figure 6. Dogma.** (2017). *The Room of One's Own: Plans of 64 case studies*. <https://www.dogma.name/project/the-room-of-ones-own/>

**Figure 7. Dogma.** (2017). *The Room of One's Own: Virginia Woolf's cabin*. <https://www.dogma.name/project/the-room-of-ones-own/>

**Figure 8-10. Manthey Kula.** (n.d.). *House for a Housewife*. <https://www.mantheykula.no/virginia/houseforahousewife>

**Figure 11. Henderson, S. R.** (2009). Lihotzky, dwelling for a professional woman (from Baumeister, 1928) *Housing the Single Woman: The Frankfurt Experiment*. *Journal of the Society of Architectural Historians*, Vol. 68, No. 3 (September 2009), pp. 358-377

**Figure 12. Henderson, S. R.** (2009). Grete Schütte Lihotzky, dwelling for a professional woman exhibited at Heim und Technik, 1928, plan (from Baumeister, 1928) *Housing the Single Woman: The Frankfurt Experiment*. *Journal of the Society of Architectural Historians*, Vol. 68, No. 3 (September 2009), pp. 358-377

**Figure 15.** (2024). Photography by Lauren Greenfield. From *On Girlhood: Lauren Greenfield & Eimear Lynch in Conversation* <https://www.anothermag.com/art-photography/16061/lauren-greenfield-eimear-lynch-interview-social-studies-tv-show-girlhood>

**Figure 17.** From left

**Svane, R.** [@rosesvane]. (2025, July 26). Et lille appreciation post til disse podier jeg hækledede tidligere på året til @hm i forbindelse med deres samarbejde med [...]. [Photograph]. Instagram. [https://www.instagram.com/p/DMkYSdKtdQf/?img\\_index=1](https://www.instagram.com/p/DMkYSdKtdQf/?img_index=1)

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