

Architects are often taught that everything is architecture. That they are educated in a discipline with no boundaries, which reaches all aspects of life, which takes up all manners of space, positive and negative, inside and outside. From the point of view of a discipline that is so total and expansive, thinking towards the representational mode of exhibitions is a conceptual mobius loop. In the context of architectural exhibitions, the outdoors provokes thinking beyond the immediate paradox: can architecture and the built environment actually be brought “in” to be exhibited and displayed?

Since the 1960s, exhibiting institutions and their spaces have been called into question, challenged, and expanded through various experiments in institutional critique. Presented as public art, site-specific interventions, happenings, or wanderings, artists, architects, and curators have found ways to blur the line between the inside and outside of the exhibition space and question representation all together.

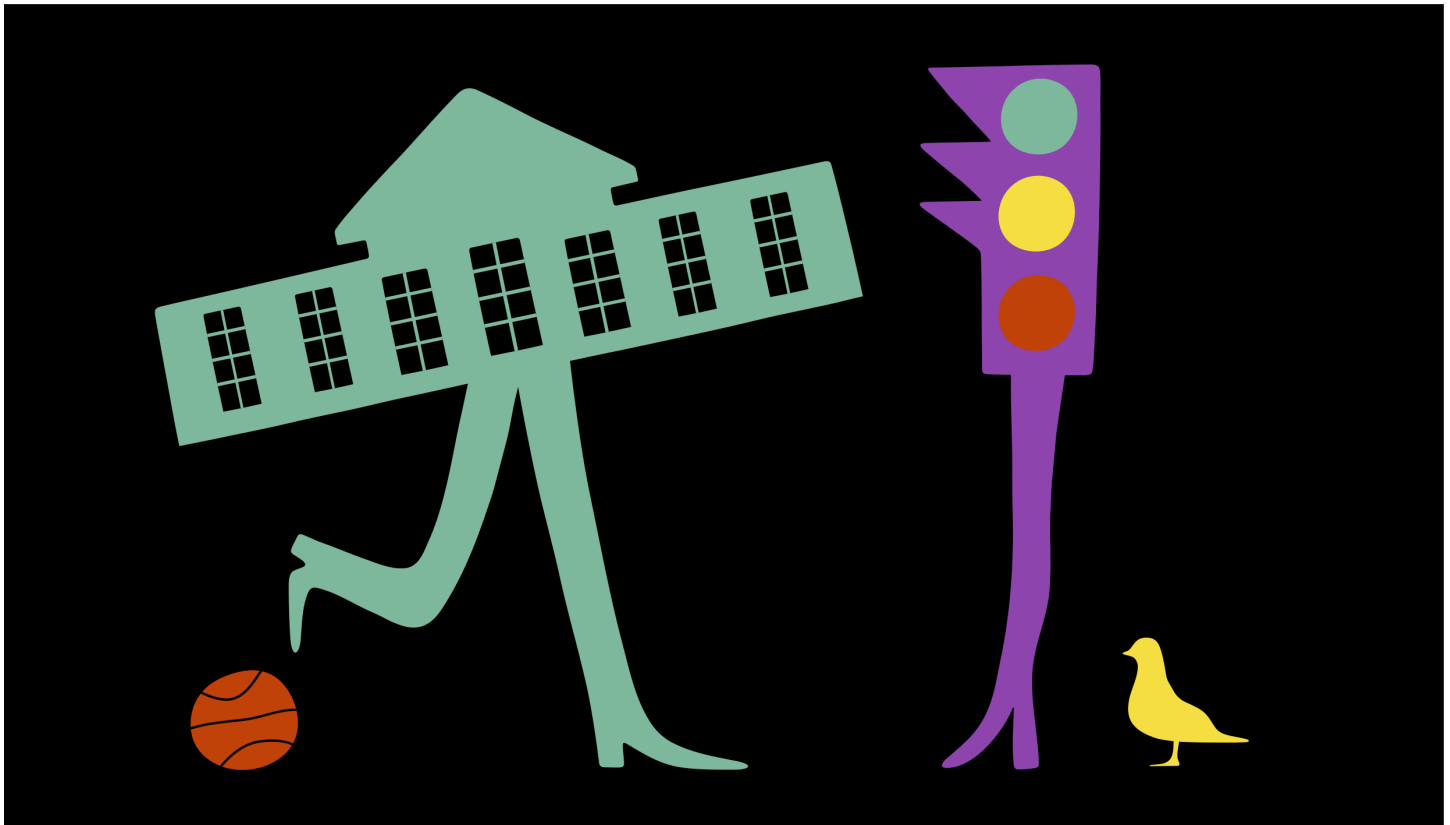
We reflect on this question from our own practice, which is predominantly not only outdoors in the physical sense, but is also extititutional.<sup>1</sup> We work from Jane Rendell's definition of critical spatial practice as a disciplinary starting point to allow for art and architecture to hold a place in between, to allow for theory and practice to meet in space. For us, it is the relay between the indoors and outdoors that holds the potential to create spaces for interconnectedness. We follow Rosi Braidotti in her proclamation, “Think the continuum, not the division!”<sup>2</sup>

When solicited for this proposal, we decided to carry the process forwards. We reached out to a vast network of intergenerational and intersectional feminist curators, architects, academics, designers, and artists to address what is outdoors of the architectural exhibition, its herstory, and its evolution. Moving away from binarisms of inside versus outside, we asked for concepts, cases, and names that propose an interplay between the exhibiting institution and the outdoors, where practitioners have elaborated on access, inclusion, and other forms of learning. The following proposals we received are moments where the “outdoors” of the exhibition has stood for a space of feminist resistance.

We see the “outdoors” to serve various political intentions, marking different departures from dominant narratives through socio-spatial shifts. These desires are clearly intertwined and flow into each other, complementing each other in the movement towards the outdoors and its eternal relevance. As we seek caring, symbiotic, relational environments for ourselves, these mothers have already paved the way.

## Gilly Karjevsky and Rosario Talevi

# The Outdoors



The Outdoors. Illustration: Andreas Samuelsson/Agent Molly & Co.

*Situate knowledge and cultural production*

Taking elements of the architectural exhibition outdoors expands on thematic through context and situations beyond those afforded by the museum. In turn, these sites provoke an affinity to communities and all walks of life, including recognizing human and non-human entanglements.

**Title:** Situated Knowledge

**By:** Donna Haraway

**Year:** 1988

**Category:** Concept

**Link:**

**Nominated by:** Rosario Talevi

**Title:** Toxic Lands

**By:** Andreja Dugandžić, Un-war Space Lab, Belma Zvizdić, Haris Sahačić, and Alma Suljević in collaboration with Adela Jušić, Armina Pilav, Dijana Zadro, Gildo Bavčević, Uriel Orlow, Louis Henderson, Charlotte Prodger, Ben Rivers

**Year:** 2021

**Category:** Research, Intervention

**Location:** Mostar, Bosnia and Herzegovina

**Link:**

**Nominated by:** Armina Pilav

*Defy established protocols, routines and habits*

By exiting the walls of the institution, projects are free to explore responsive formats for assembling, learning, and making. Rather than follow insurance logics, the outdoors provides for the chance to respond to conditions set by the environment and situation.

**Title:** BIO / Living in Community

**By:** BiG - Bo i Gemenskaps

**Year:** 1976

**Category:** Research group

**Location:** Sweden

**Link:**

**Nominated by:** Meike Schalk + Sara Brolund de Carvalho

**Title:** Women's Environmental Rights: A Manifesto

**By:** Leslie Kanes Weisman

**Year:** 1981

**Category:** Concept, Manifesto

**Link:**



Toxic Lands, 2021. Photo by Dijana Zadro.

**Nominated by:** Dubravka Sekulic

*Shift focus from objects to situations and relations*

Without the comfort of the display, representation shifts from the material to the immaterial. The unpredictable condition of the outdoors sends messages around ephemeral modes of story-telling and narrative conversation.

**Title:** Pavillon du ministère de l'Agriculture

**By:** Charlotte Perriand, Fernand Léger

**Year:** 1937

**Category:** Building

**Location:** Exposition internationale des arts et techniques dans la vie moderne, Paris, France

**Link:**

**Nominated by:** Marjetica Potrc

**Title:** Site-Writing

**By:** Jane Rendell

**Year:** 2011

**Category:** Concept, Spatial Practice

**Link:**

**Nominated by:** Gilly Karjevsky

*Re-write and tell less told stories*

Not all stories can make it into the institutional narrative, nor do all stories seek that kind of representational appropriation. The outdoors is for story-telling what the gutter is for the comic book, or white space is around a printed poem.

**Title:** Legarsi Alla Montagna

**By:** Maria Lai

**Year:** 1981

**Category:** Artwork

**Location:** Ulassai, Italy

**Link:**



BiG, Det lilla kollektivhuset (The small collective house), at the exhibition Boplats 80 in Stockholm, 1980. Photo: BiG.

**Nominated by:** Mara Usai

**Title:** Sex & Space

**By:** Marion von Osten

**Year:** 1996

**Category:** Exhibition, Research

**Location:** Rote Fabrik, Zürich, Switzerland

**Link:**

**Nominated by:** Thorsten Lange

**Title:** How We Live Now: Reimagining Spaces with Matrix  
Feminist Design Co-operative

**By:** Jos Boys

**Year:** 2021

**Category:** Exhibition

**Location:** Barbican Centre, London, England

**Link:**

**Nominated by:** Teresa Dillon

*Create a different kind of engagement with the public and the city*

Shifting dominant narratives which permeate architectural design and the built environment to allow for multiple voices and perspectives to emerge often means challenging the way we tell architectural stories. This could include turning our attention towards less documented moments in the life of a building, such as its daily use and inhabitation, its maintenance, care, and repair.

**Title:** Open House

**By:** Victoria Thornton, Open City

**Year:** 1992–ongoing

**Category:** Exhibition, Festival

**Location:** London, UK, Global

**Link:**

**Nominated by:** Gilly Karjevsky

**Title:** Invisible 5

**By:** Amy Balkin, Kim Stringfellow, Tim Halbu



A silent conversation happening at Floating University in Berlin. Photo by Gilly Karjevsky.

**Year:** 2006  
**Category:** Audio Project  
**Location:** I-5 San Francisco–Los Angeles, United States  
**Link:**

**Nominated by:** Aurora Tang

**Title:** F\_Walks  
**By:** fem\_arc collective  
**Year:** 2020  
**Category:** Audio Walk  
**Location:** Berlin, Germany  
**Link:**

**Nominated by:** Fani Kostourou

*Provoke alternative spatial experiences and generate other spaces of encounter*

The built environment rarely responds to the needs of women and others. To allow for those needs to be met, we require otherwise designed spaces, flexible and responsive, rather than set in brick and stone.

**Title:** Saffa Insel  
**By:** The Federation of Swiss Women's Associations  
**Year:** 1958  
**Category:** Exhibition, Geo-engineering  
**Location:** Zurich, Switzerland  
**Link:**

**Nominated by:** Sarah Nichols

**Title:** Museo Travesti del Peru



Amy Balkin, Kim Stringfellow, Tim Halbu, Invisible 5, 2006.



fem\_arc collective, F\_Walks, 2020. Photo by Dagmar Pelger.

**By:** Giuseppe Campuzano

**Year:** 2003

**Category:** Museum

**Location:** Peru

**Link:**

**Nominated by:** Isabella Moretti

**Title:** Care + Repair

**By:** Angelika Fitz and Elke Krasny

**Year:** 2017

**Category:** Exhibition

**Location:** Architekturzentrum Wien, Vienna, Austria

**Link:**

**Nominated by:** Angelika Fitz

### *Experiment with discourse*

Architectural design genealogy highlights the wish to break away with the master's tools. To turn formats and methodologies on their heads and promote intuitive, collaborative, response-able ways of making design, which negates the genius single designer story.

**Title:** House of Dust

**By:** Alison Knowles and James Tenney

**Year:** 1967

**Category:** Poem, Building

**Location:** New York and LA, United States

**Link:**

**Nominated by:** Rebekka Kiesewetter

**Title:** Matrix Feminist Design Co-Operative

**By:** Frances Bradshaw, Susan Francis, Barbara McFarlane,

Anne Thorne, Julia Dwyer, Jos Boys, and Benedicte Foo

**Year:** 1981

**Category:** Group

**Location:** London, England

**Link:**

**Nominated by:** Meike Schalk and Sara Brolund de Carvalho

**Title:** Cruising Pavilion

**By:** Pierre-Alexandre Mateos, Rasmus Myrup, Octave Perrault, and Charles Teyssou

**Year:** 2018–2019

**Category:** Exhibition

**Location:** Stockholm, New York, Venice

**Link:**

**Nominated by:** Poligonal

*Offer informal modes of learning*

Much like everything being architecture, everything is also education, or rather, learning. Placing learning processes outdoors challenge hierarchies of established roles (student/teacher) also gives space to other ways of knowing.

**Title:** On-Site Projects

**By:** Marjetica Potrč

**Year:** 1997–ongoing

**Category:** Intervention

**Location:** Various

**Link:**

**Nominated by:** Ana Filipovic

**Title:** KAMPAOKE

**By:** MYCKET (Thérèse Kristiansson, Anna Märta Danielsson, Ullis Ohlgren, Katarina Bonnevier, and Mariana Alves Silva)

**Year:** 2019

**Category:** Research, Intervention

**Location:** Stockholm, Sweden

**Link:**

**Nominated by:** Meike Schalk and Sara Brolund de Carvalho

*Re-orient the institution itself*

The outdoors is the yin to the indoors' yang. No institution can reorient, change or evolve without a reference point, a guide from the outside. Both independent practitioners and independent practices are essential to the future of the architectural institution.

**Title:** Maintenance Art Manifesto

**By:** Mierle Laderman Ukeles

**Year:** 1969

**Category:** Concept, Manifesto

**Location:** Philadelphia, United States

**Link:**

**Nominated by:** Dubravka Sekulic and Bryony Roberts

**Title:** WorldWide Storefront

**By:** Eva Franch i Gilabert

**Year:** 2014

**Category:** Platform, Intervention

**Location:** Storefront for Art and Architecture, United States

**Link:**

**Nominated by:** Eva Franch i Gilabert





The Soweto Street Festival. Part of The Soweto Project, South Africa, 2014, by Marjetica Potrč with the class Design for the Living World, HfBK Hamburg and Orlando East community. Photo by Terry Kurgan.



MYCKET, KAMPAOKE, 2019. Photo by Ricard Estay.

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This contribution is selected and developed from the seventy-five proposals that were gathered through a nomination process. It was co-produced with Ana Dana Beros, Ana Filipovic, Ana Vogelfang, Angelika Fitz, Armina Pilav, Augustin Schang, Aurora Tang, Brittany Utting, Bryony Roberts, Charlotte Malterre Barthes, Dubravka Sekulic, EDIT Collective, Eva Franch i Gilabert, Fani Kostourou, Isabella Moretti, Joanne Pouzenc, Lisa Brawley, Mara Usai, Meike Schalk, Mimi Zeiger, Poligonal, Rebekka Kiesewetter, Sara Brolund de Carvalho, Sarah Nichols, Shayari de Silva, Teresa Dillon, Thorsten Lange, and Tinatin Gurgenidze.

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*Solicited: Proposals* is a project initiated by **ArkDes** and e-flux Architecture.

1  
The term was coined by Michel Serres in 1955. See Michel Serres, *Atlas* (Madrid: Editorial Cátedra, 1994).

2  
Rosi Braidotti, "On Post-humanism," *Kaai Theater*, March 4, 2020, <https://www.kaaitheater.be/en/articles/video-rosi-braidotti-on-posthumanism>.