

# Social Media, Gender and Architectures Canon

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SESSION III


## KEYWORDS

content of architecture, decolonisation of the curriculum,  
hidden curriculum, gender and representation, social media,  
fourth wave feminism

REFLECTIONS ON THE HIDDEN

Decolonising the curriculum demands curricula and pedagogic change across all academic disciplines. Whereas the contents of architecture may well be epistemologically diverse, the recognized producers of architecture are determinedly less diverse resulting in calls to reconsider who gets to determine what architecture contains. To challenge this, a broader body of knowledge inclusive of gender, class and race is needed, one that responds to both nascent change and persistent instability, and yet remains “live” — able to adapt to new authors and new audiences as they arise. To generate this knowledge, how we capture and collect it needs to be reimagined too, and the neutral normative, westernized and gendered ideologies and values that persist within architecture’s canon, directly confronted. As both the #BlackLivesMatter and #MeToo movement has demonstrated, social media has provided a rapid response platform through which knowledge is created, communicated and contested. This presentation critically reflects upon the problems and possibilities underpinning three, social-media situated initiatives that sought to repatriate women’s contribution to the canon of architecture. It describes, (1) the production of a crowd-authored list of women architecture writers (2) crowd-sourcing an alternative list of women architects eligible for the #RIBAGoldMedal by Part W and, (3) a crowd-funded, ‘women architects of the world’ Top Trump card game. Each of these tactics raise questions about the efficacy of social media platforms such as Twitter and Facebook that have otherwise been heralded as the defining tool of fourth wave feminism [1], when in reality, these spaces are statistically more likely to, ‘elevate misogyny to entirely new levels of violence and virulence.’ [2] The presentation will consider whether adopting non-normative modes for content collation, curation and communication are successful in disrupting gendered ideologies and values, and the pedagogical and professional implications of for doing so.

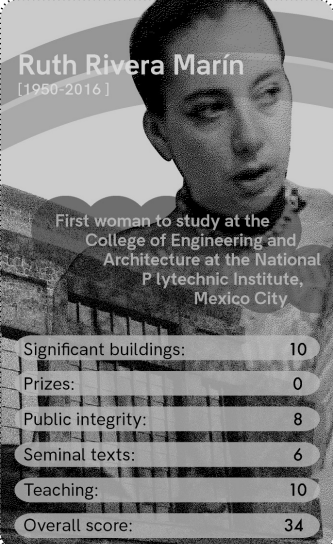
- 1 Grady, Constance. ‘The waves of feminism, and why people keep fighting over them, explained’,Vox, July 20, 2018
- 2 Zuckerberg, Donna. Not All Dead White Men: Classics and Misogyny in the Digital Age. Harvard University Press, 2018  
Women Write Architecture: [tinyurl.com/y4uz98vt](https://tinyurl.com/y4uz98vt), [tinyurl.com/yczck79y](https://tinyurl.com/yczck79y)  
Part W #RIBAGoldMedal: [tinyurl.com/y3enfv65](https://tinyurl.com/y3enfv65)  
Top Trumps: [tinyurl.com/y5rx7aww](https://tinyurl.com/y5rx7aww)



**Matilde Ucelay Maortúa**  
[1950-2016]

Tried and charged for assisting the rebellion

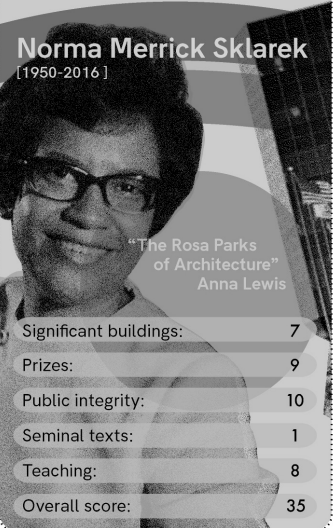
Significant buildings:	8
Prizes:	2
Public integrity:	10
Seminal texts:	1
Teaching:	3
Overall score:	23



**Ruth Rivera Marín**  
[1950-2016]

First woman to study at the College of Engineering and Architecture at the National Polytechnic Institute, Mexico City

Significant buildings:	10
Prizes:	0
Public integrity:	8
Seminal texts:	6
Teaching:	10
Overall score:	34



**Norma Merrick Sklarek**  
[1950-2016]

“The Rosa Parks of Architecture”  
Anna Lewis

Significant buildings:	7
Prizes:	9
Public integrity:	10
Seminal texts:	1
Teaching:	8
Overall score:	35



<p><b>Ruth Rivera Marín</b> (1897-2016)</p> <p>First woman to study at the College of Engineering and Architecture at the National Polytechnic Institute, Mexico City</p> <table border="1"> <tr><td>Significant buildings:</td><td>10</td></tr> <tr><td>Prizes:</td><td>0</td></tr> <tr><td>Public integrity:</td><td>8</td></tr> <tr><td>Seminal texts:</td><td>6</td></tr> <tr><td>Teaching:</td><td>10</td></tr> <tr><td>Overall score:</td><td>34</td></tr> </table>	Significant buildings:	10	Prizes:	0	Public integrity:	8	Seminal texts:	6	Teaching:	10	Overall score:	34	<p><b>Norma Merrick Sklarek</b> (1902-2016)</p> <p>First woman to receive the Royal Gold Medal of Architecture from the RIBA</p> <table border="1"> <tr><td>Significant buildings:</td><td>7</td></tr> <tr><td>Prizes:</td><td>9</td></tr> <tr><td>Public integrity:</td><td>10</td></tr> <tr><td>Seminal texts:</td><td>1</td></tr> <tr><td>Teaching:</td><td>8</td></tr> <tr><td>Overall score:</td><td>35</td></tr> </table>	Significant buildings:	7	Prizes:	9	Public integrity:	10	Seminal texts:	1	Teaching:	8	Overall score:	35
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**Ruth Rivera Marín Mexico - [1927-1969]**

**FIRST:** Woman to study architecture at the College of Engineering and Architecture at the National Polytechnic Institute, Mexico City.

**PRIZES:** (SCORE 0) Despite her talent and the status of her projects, she was never recognized.

**BUILDINGS:** (SCORE 10) In addition to her many collaborations Rivera Marín's most highly regarded solo architecture projects include the reconstruction of Teatro de la República, Querétaro, Mexico (1954); the Hall of Mexican Visual Arts (Spanish: Salón de la Plástica Mexicana) INBA, Mexico City, (1959-60), resurprising the former Convent San Miguel de Aztlán as the Cultural Center Ignacio Ramírez (1959-60), restoration work on Escuelas Nacionales de Pintura, Escultura y Grabado "La Esmeralda", Mexico City, (1960-67) and the House of Culture in Aguascalientes City, Mexico (1969).

**TEXTS:** (SCORE 6) Rivera Marín wrote several texts including, Arquitectura y planificación de Jalisco (1965), New Architecture in Mexico (1966), Ruth Rivera, espacio de difusión arquitectónica (1972), Commentary concerning the remodeling of the urban centre of Mexico city (1972) and, The protection of the artistic and cultural patrimony in Mexico (1972).

**TEACHING:** (SCORE 10) Rivera Marín was mainly dedicated to teaching and from 1959 until her death, she was the head of the Architecture Department of the National Institute of Fine Arts.

**PUBLIC INTEGRITY:** (SCORE 10) She was a committed conservationist, President of the International Union of Women Architects and an active member of ICOMOS.

Rivera Marín, designed the Anahuacal Museum (pictured) to house the 50,000 pre-Hispanic artefacts that her father, the Mexican muralist Diego Rivera collected during his lifetime. She began the project shortly after his death. It is routinely (and wrongly) attributed to her father.

18/04/2019

Part W launches alternative Royal Gold Medal winners list for women

dezeen



**Part W invites architects to create alternative all-female Royal Gold Medal winners list**



Tom Ravenscroft | 15 February 2019

Leave a comment

Women's action group Part W is crowdsourcing suggestions of worthy women to create an all-female alternative to the predominately male RIBA Royal Gold Medal winners list.

Coinciding with this year's medal being presented to Nicolas Grimshaw, Part W has launched the campaign to highlight the fact that there has only been one woman as sole winner of the RIBA Royal Gold Medal in its 171-year history.

The collective, which was founded by Zoe Berman of London-based Studio Berman, is asking people to suggest women that they think would be worthy winners of the Gold Medal.

**"Playful way to draw attention to important issue"**

"From today we're inviting people from across the industry and those working in engineering, urban design, planning and education to nominate ideas for people whom they'd like to see celebrated on an alternative list that would award women – back to 1848 – who have made a significant contribution to the built environment," Berman told Dezeen.

"It's meant to be a tongue-and-check, playful, way to draw attention to what is an important and serious discussion."

<https://www.dezeen.com/2019/02/15/alternative-royal-gold-medal-riba-women-part-w/>

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