

Within The Home

Portfolio
by gabriella wong

**Portfolio for Master's in
Interior and Spatial Design**

University of The Arts London

**Within
The Home**

Portfolio
by gabriella wong

Foreword

Why this project matters to me.

When you were growing up, who did the cooking? Who cleaned your toilets? Who did you go to if you needed help finding things?

Chances are among many of the answers will be “Mom.”

My project isn't about how mom did everything and how dad didn't do anything, but rather it is about how growing up in homes that have set domestic roles may imprint gendered implicit bias in the future.

This project arose from my experience with gendered discriminations in two male-dominated workplaces. Despite their efforts in trying to come across as an equal employer, my workplaces made me feel extremely excluded. Fueled by my dejection, I decided I wanted to delve and learn more about spatial equality, and answer the question, “Where does this discrimination begin?” and my research has pointed to the answer, “*Within the home.*”

Gabriella Wong

This Portfolio is for the Master's Course for the Interior and Spatial Design program for The University of the Arts London 2023/24.

This portfolio accompanies a Critical Research Paper alongside a photobook and exhibition. Together, they form the foundation for this master's project. This portfolio will demonstrate my practice and my iterative process, and my research paper demonstrates the theory I employ behind the project.

All images and work is mine unless stated otherwise. All other work will be noted in the bibliography at the end.

Please do not reproduce.

Table of Contents

I	Introduction	3
II	Themes	11
III	Context and Secondary Research	15
IV	Primary Research	21
	A Workshops and Zine Making	22
	B Interviews	25
	C Narratives in Art	29
V	Memory Mapping and Drawings	34
VI	Art as Protest	44
	A Sculpture and Ceramics	49
	B Narrative Photography	60
	C Photobook	77
VII	Home Exhibition	89
VIII	Reflections and Conclusion	112
IX	Bibliography	120



My Research Question

*“Can art and personal narratives
be used to challenge and
reimagine gendered roles within
the home?”*



Why should you care?

This project matters because it tackles issues that are both deeply personal and widely relevant. In today's world, where conversations about gender equality are gaining momentum, *Within The Home* invites us to look at the origins of these inequalities—not in the workplace or public spaces, but in the very rooms we grow up in. As more people question traditional gender roles and the invisible labor that still largely falls on women, the project challenges us to rethink the dynamics of our everyday environments.

In a climate where the fight for gender equality is far from over, understanding the roots of these disparities becomes essential. The home is often the first place where we learn who does what, shaping our ideas of fairness and responsibility. This project helps us see that the way we divide tasks and view domestic roles today has lasting implications.

By sharing real stories from diverse lives, *Within The Home* raises awareness about these unseen aspects of home life, asking us to reconsider our roles, to promote fairness, and to inspire change from the ground up—starting right where we live.

My End Goal

My end goal is to spark critical thought and inspire change around gender roles, domestic labor, and spatial justice. I am aiming to bring awareness to how our homes—and the way we design, inhabit, and divide labor within them—shape societal norms and can perpetuate (or hopefully!) dismantle inequality.

The main message is to inspire a meaningful shift in how society views and values domestic spaces, specifically through the lens of spatial justice. By creating art that makes the invisible visible—like unpaid labor and implicit gender roles—you aim to provoke thought, encourage empathy, and ignite conversations that challenge traditional norms.

My portfolio is a design document created to showcase my work process for designers and artists. My CRP delves into the theoretical research, serving those interested in the foundation of my project. The photobook, my primary piece, is crafted for a wider audience to expand the project's reach and foster broader public engagement.

Disclaimer about Ethics and Privilege

In developing this project, I've been deeply mindful of the ethical responsibilities involved in representing personal stories and experiences, especially around domestic labor and gender roles. This work aims to respect and amplify the voices of those who generously shared their lives with me. All participants were informed of their rights to confidentiality and consented to how their narratives would be shared and interpreted.

I also recognize the privilege I hold in having the platform and resources to explore these issues. Privilege shapes perspective, and while I strive to bring authenticity and care to this work, I understand that my lens is influenced by my own background and experiences. I am committed to ongoing reflection and learning, with the understanding that my work may not encapsulate every nuance of these complex topics.

My goal is to use this privilege to advocate for greater visibility, awareness, and justice within domestic and design spaces. This project remains open to dialogue and critique, in the hope that it can contribute to a larger conversation on equity, inclusion, and ethical design practices.



For a more in-depth exploration of the theories fueling this work, including the data and research methods that shape my practice, please refer to my Critical Research Paper. This document delves into the academic foundations and critical insights that guide my creative process, providing a thorough analysis of how theory and practice intersect in this project.

Origins

of the

Project



Where did it start?

This project started with me thinking back to spaces where I felt really small. My workplace came to mind immediately, and I felt a surge of frustration and anger tied to the gender discrimination I'd experienced there. I wanted to understand this feeling better, so I took it further with a study of the Wellcome Collection reading room. Observing the space, I noticed how certain areas had this distinctly feminine or masculine feel. But as I reflected more, I found myself coming back to my memories of work, and honestly, they just made me mad all over again. I began exploring this frustration through watercolor—trying to capture that feeling of being boxed in or separated in spaces, of feeling limited. This was my first big insight: spaces can make people feel unseen, unheard, and small. I wanted to dig into why, and this project started taking shape from there, becoming less about one workplace and more about the broader patterns that keep repeating themselves.



UNIT 1

UNIT 2

UNIT 3

FUTURE

DEC'23

Shifted to talking about the home and domestic labor, progressing from the workplace and began object studies in the home.

MAR'24

Began hosting workshops to talk about experiences as women about spatial justice. Created "Girl Talk" Zine.

MAY'23

Decided to shift to narrative art and interviews began (-present). Photography and zines became my main practice

SEPT'24

Finished my 2nd iteration of the photobook and printed it out professionally. Printed my art large-scale for my exhibition.

NOV'24

Applying for publication for my photobook within the feminist and art gallery book sphere,

NOV'23

Beginning to experiment with the drawing as a practice, exploring gender and feminism studies within the workplace. Mapping places that were inherently gendered.

FEB'24

Started incorporating ceramics into my practice by sculpting everyday objects from my object studies including kitchenware.

APRIL'23

Began to include zines into my practice and began photographing people within their homes as an exploration of body within the home.

JUNE'24

Created my first iteration of my photobook aiming to tell the story of women in their homes around labor.

OCT'24

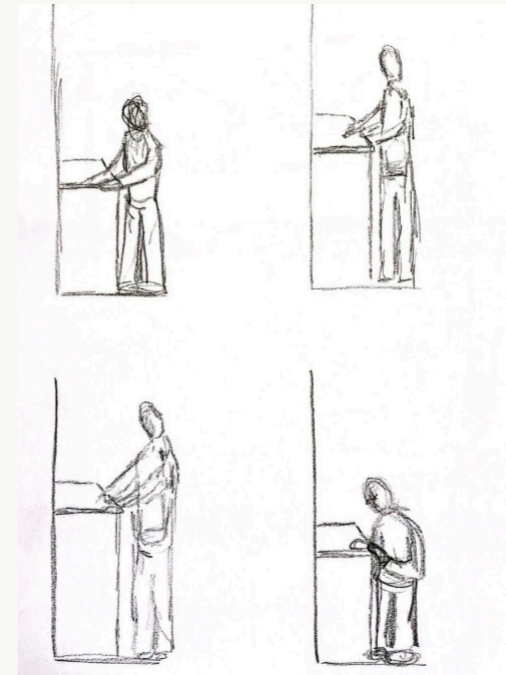
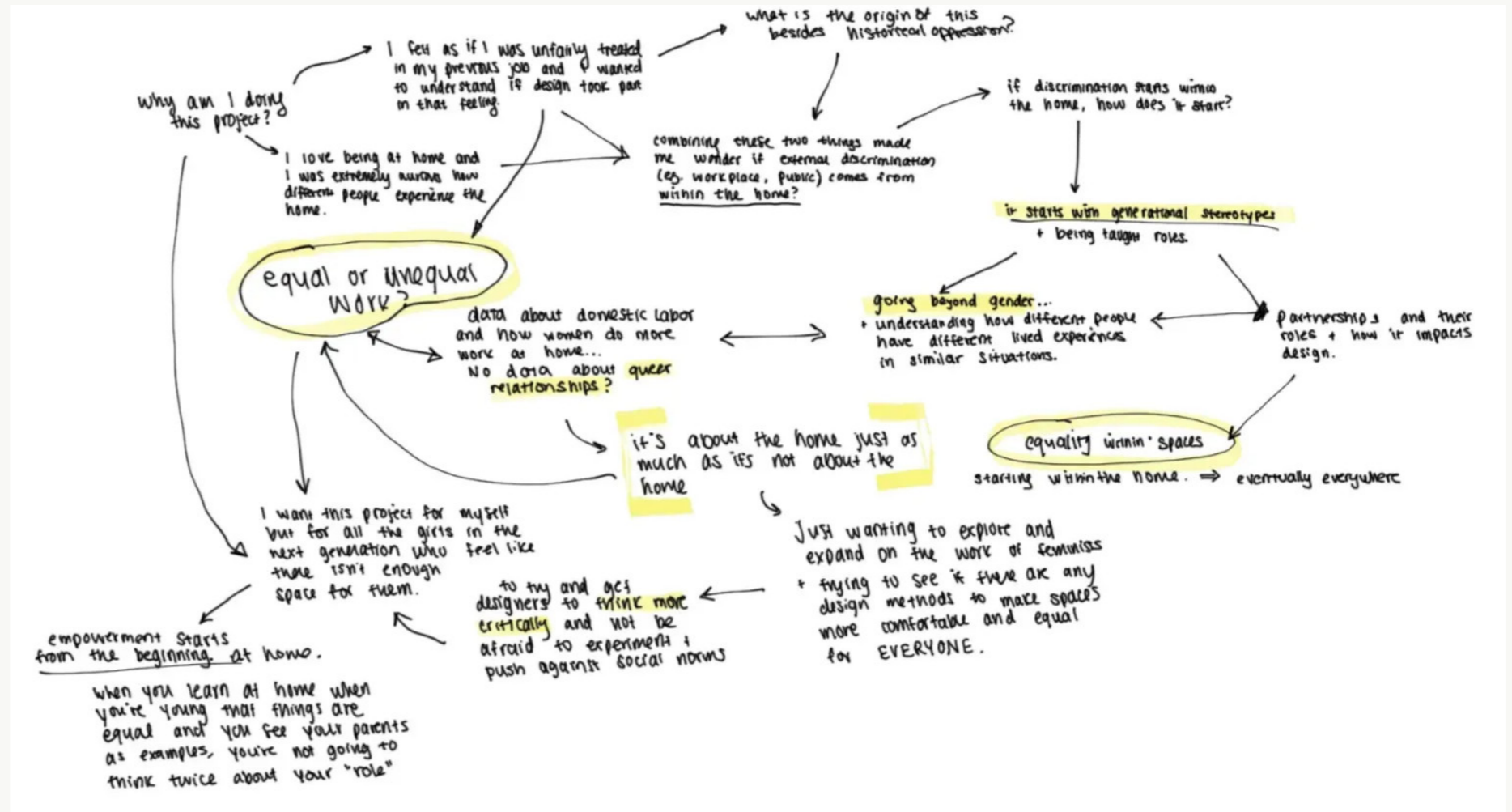
Hosted my first at-home exhibition to bring the art into an intimate space. Photos of people doing chores were exhibited within the home.

DEC'24

Applying for galleries to propose a "home exhibition" within a gallery space to spread awareness for spatial justice and gender equality within the home

Shifting the Focus to the Home

While researching gender bias, I learned something surprising—gender roles are often set by the age of five! That hit hard. It made me wonder, where does this even start? And it turns out, it begins at home. This realization made me shift my focus to the home as a powerful space where these ideas about gender take root. From there, I wanted to look deeper into the expectations we inherit, the generational beliefs about who does what within a household, and how this continues to shape the way we live today. The home, with all its subtle inequalities, felt like the perfect place to start asking questions and challenging what we think is “normal.” If we could just bring awareness to this divide, maybe we could begin to imagine—and create—a truly equal home life.





Exploring Themes

The heart of this project stems from a journey of exploration and experimentation with art and research. At first, the direction was hazy, and I wasn't sure where it would lead. But what helped clear the fog was diving into cycles of artistic experimentation, studying influential artists, and repeating that process to refine my ideas. This cycle of creating, iterating, and researching transformed the project from something vague into something deeply meaningful. This cycle allowed me to continue to experiment and create, while slowly allowing me to answer my research question.

Exploring Themes

My project is built around 5 central themes



1. Gender Roles and Domestic Labor

I study how gender roles are established within the home. By focusing on who performs household chores and how these roles are assigned, the project examines the roots of gender bias and seeks to challenge conventional norms.

2. Spatial Justice & Feminist Spatial Theory

Building on feminist spatial theory, which examines the role of gender in shaping space, my project scrutinizes the home and whether or not roles within the home support spatial equality.

3. Memory and Generational Trauma

By encouraging interviewees to map memories of their childhood homes, the project uncovers the ways domestic roles, and by extension, gendered expectations, are passed down generationally. These roles often perpetuate traditional biases that affect future perceptions and behaviors.

4. Activism Through Narrative Art

Using my research, I am exploring art as protest, aiming to spark critical reflection and social change by bringing these often overlooked topics into public dialogue through artworks and showcases.

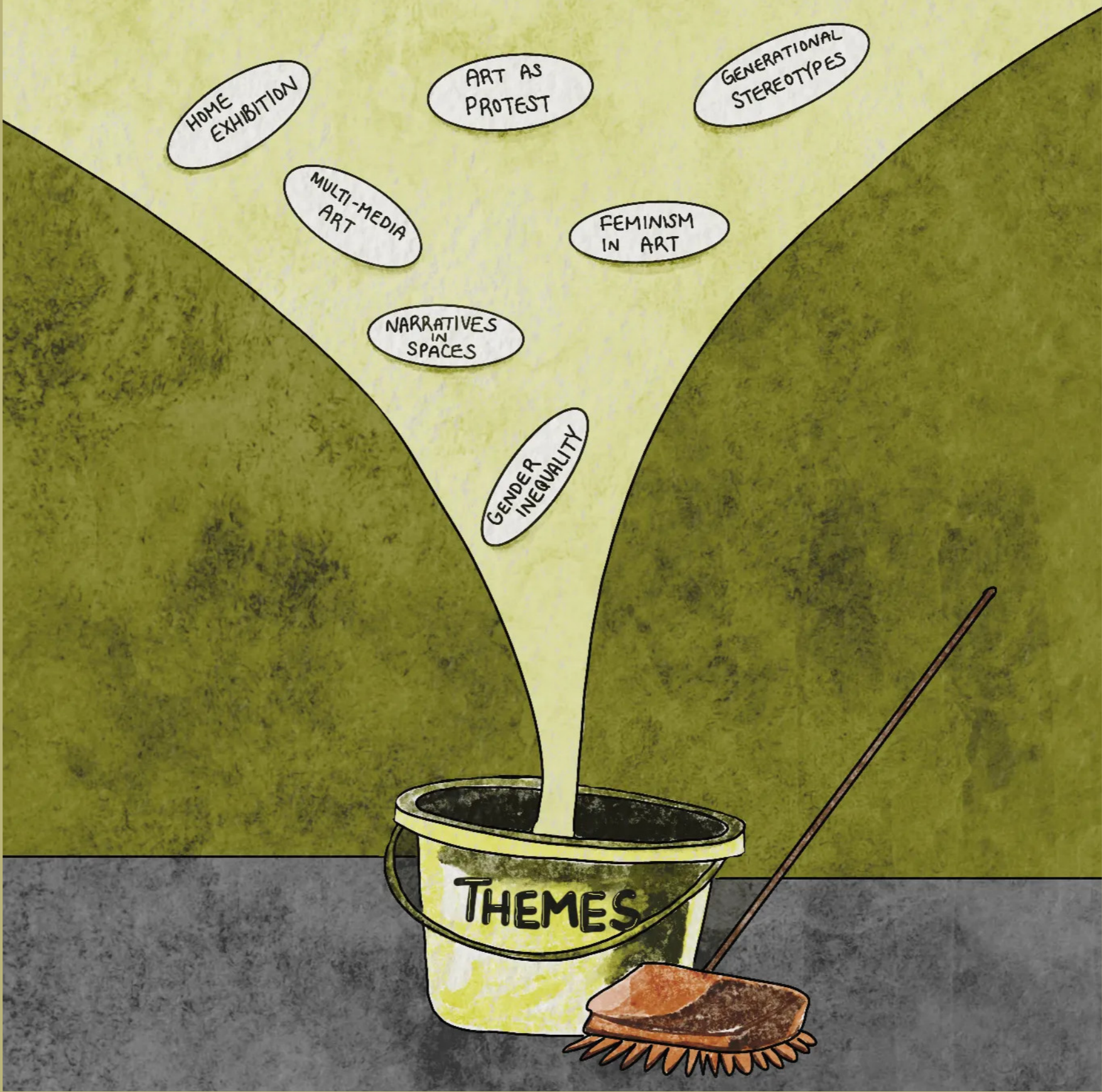
5. Home as a Space of Power and Influence

The home is often viewed as a neutral or private space, but I challenge this by framing it as a site where social norms are both formed and perpetuated. The home has significant power in shaping perceptions of gender and space, making it a focal point for rethinking and redesigning how we live.



To explore how I explore theory in depth, please refer to my **Critical Research Paper**.

This paper focuses on references, theory, and how this project employs the themes.



HOME EXHIBITION

ART AS PROTEST

GENERATIONAL STEREOTYPES

MULTI-MEDIA ART

FEMINISM IN ART

NARRATIVES IN SPACES

GENDER INEQUALITY

THEMES

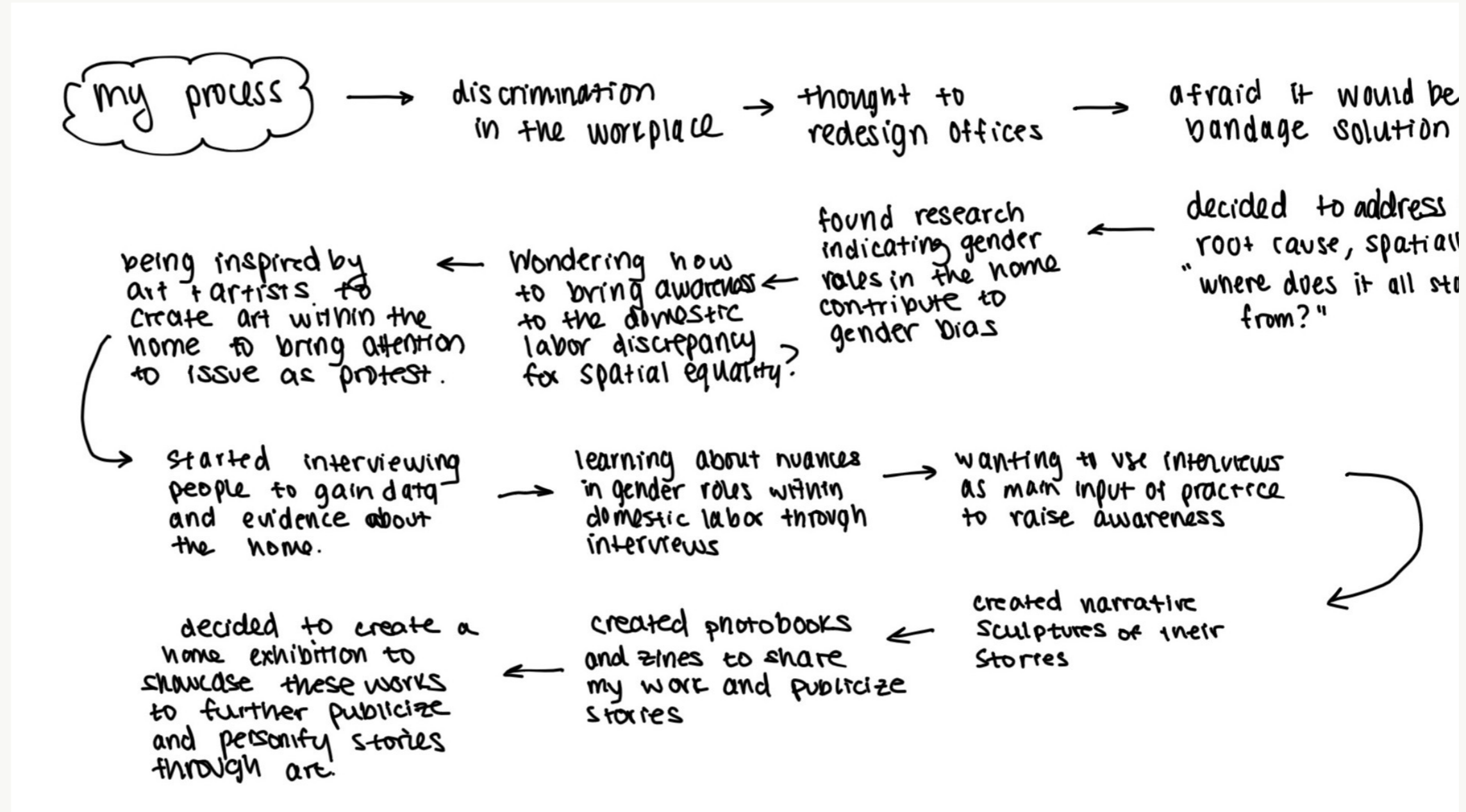


Narrowing down my process was one of the project's most challenging aspects.

I wanted to clarify my approach to answering the central research question, creating a timeline that reflects how my thinking evolved and ultimately led me to narrative-driven design. Emphasizing narrative allowed me to approach the project through art, combining spatial design with theoretical

inquiry to address why gender and spatial equality are still unresolved issues. This focus also clarified my purpose: to advocate for awareness and prompt dialogue on the hidden biases within our environments. By highlighting personal stories and lived experiences, I aim to illustrate the

significance of this topic and the pressing need for spaces that support equality on all fronts.



A spiral-bound notebook is shown at an angle, featuring several hand-drawn architectural sketches. The sketches include a kitchen with a sink, stove, and cabinets, and a living area with a sofa and a table. The text 'Context & Research' is overlaid in a large, white, serif font across the center of the notebook pages.

Context & Research

This project centers around gendered design and spatial justice, grounded in research on diverse approaches from artists, architects, and academics who address these themes. The foundation lies in understanding how spatial justice is communicated and why creating spaces that mirror our intentions for equality is essential. This section will explore these influences in depth.

Spatial justice is based on the idea that space is an active force that shapes human life, and that space is socially produced and can be changed.

- Edward Soja



Roberts and Aiken, *Feminist Spatial Practices, Part 1* 2023

In *Feminist Spatial Practices, Part 1*, Roberts and Aiken look at how feminist spatial practices push back against power structures and imagine new futures through storytelling, community-building, and rethinking materials and architecture.

They show how feminist spatial practices call out the way our environments influence social roles and hierarchies. *Spatial justice* is how our experiences in space can vary based on gender, race, class, and identity.

Research: Gender Roles and how it feeds into generational trauma

Research shows that the parental role model is the primary mechanism for entrenching gender roles in terms of housework responsibilities, ensuring they pass from one generation to the next, especially from fathers to sons (Giménez-Nadal et al., 2019).

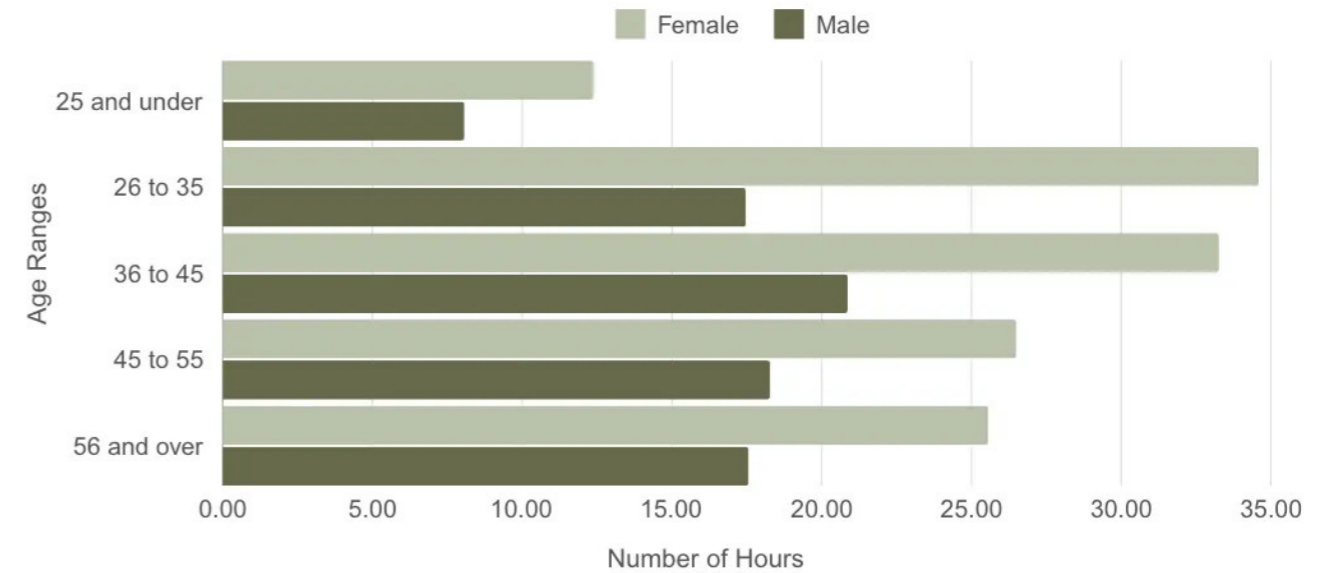
It is clear that young women do more unpaid work in the childhood home than their male counterparts – and gender roles, divisions and habits start early. (European Institute for Gender Equality, 2022)

The data speaks volumes: although women are now sharing workloads outside the home more equally, the burden of housework within the home still disproportionately falls on them. This imbalance in unpaid and paid labor was one of the key drivers of this project. Women continue to be undervalued, with domestic work often invisible or dismissed. This project confronts the myth that the struggle for gender equality is “complete”—there is still much work to be done to dismantle these entrenched disparities.

Statistics (1) (2):

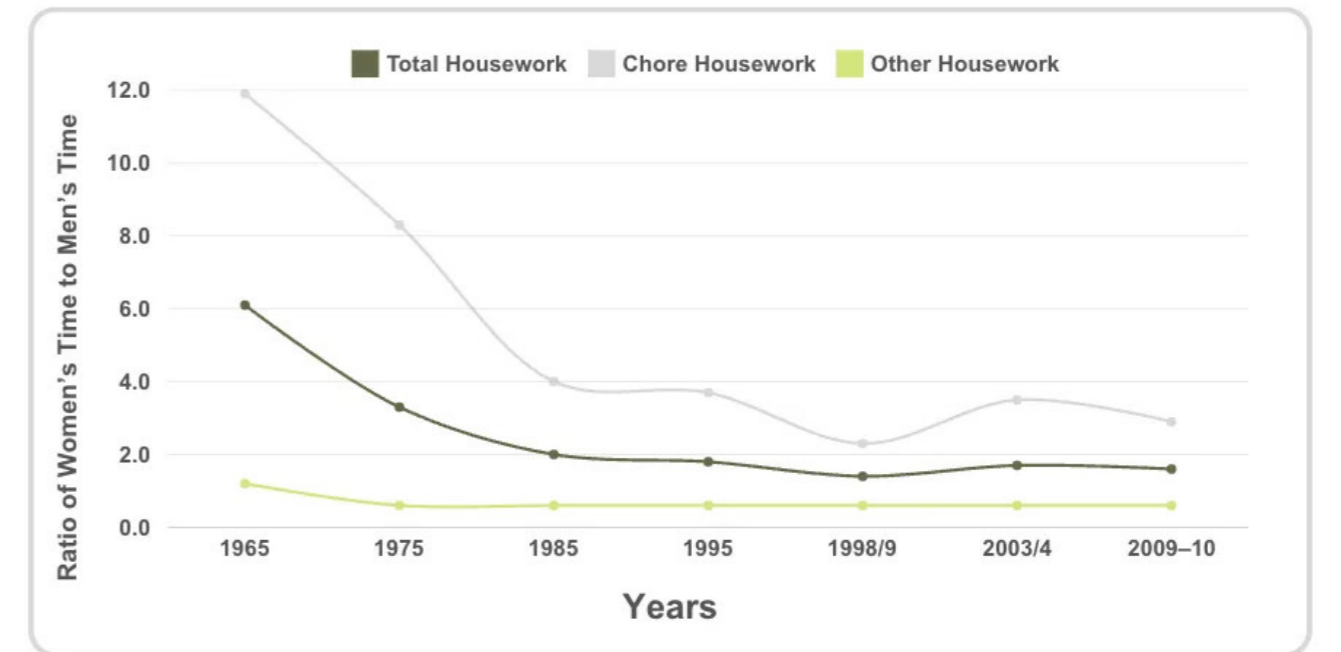
- **72% of women say they do the majority of household tasks, but just 18% of men agree. (2)**
- **About 91 % of women with children spend at least an hour per day on housework, compared with 30 % of men with children**
- **Three quarters of parents (74%) say boys and girls are treated differently, and six in 10 (60%) say this has negative impacts.**
- **Research shows that children’s attitudes towards gender are fully formed by the age of seven**
- **Employed women spend about 2.3 hours daily on housework; for employed men, 1.6 hours.**

Average hours of unpaid work done per week in each age category for men and women, UK, 2015



(1) DATASET FROM UK HARMONISED EUROPEAN TIME USE SURVEY (HETUS), 2015

Trends in Average Weekly Housework Hours by Gender for Individuals Aged 25 to 64



BUILDING DESIGN

No 940

The weekly newspaper for the design team

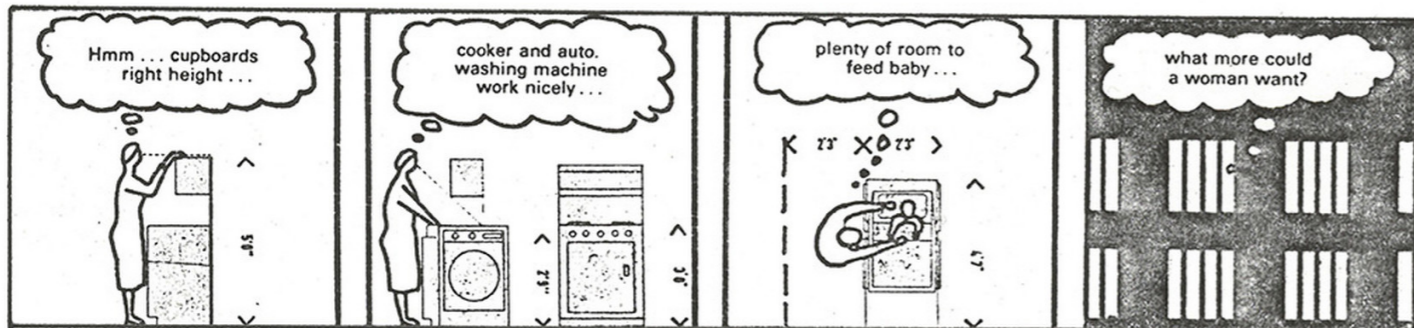
FRIDAY JUNE 9 1989

Not many architectural practices have an intellectual revolution behind them and a social transformation as their goal. Mark Swenarton looks at one that does — the feminist co-operative Matrix.



Grovenor Terrace, special needs housing. front elevation.

Matrix Feminist Design Archive Newspaper 1989



Satirical comic / Author: Hellman / Source: Matrix Open Feminist Architecture Archive

Research: Main Inspirations

My main inspirations are feminist architects and artists who use space as a powerful form of protest and activism. Groups like the feminist architecture collective, Matrix, use design to promote equality in ways that challenge traditional boundaries.

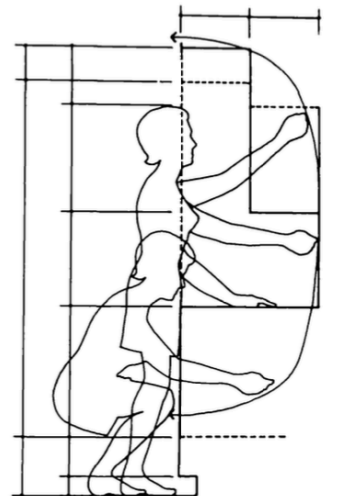
The work of urban historian Dolores Hayden and architect Anna Puigjaner—both of whom advocate for spatial equality through concepts like communal living—also had a profound impact on my approach.

In this portfolio, I will highlight and showcase the work of artists who helped ground this project in activism that envisions equal spaces. These artists were essential to my project and directly influenced the direction of this project.

How do I intend to expand on their work?

Many of the artists I looked to focus their design and art around spatial justice and how spaces are inherently gendered. Inspired by this, I delved into complex conversations about what it means to exist as a woman within a traditionally "female" sphere. These conversations fueled the creation of some of my most impactful art.

Looking into the way that Matrix created feminist manuals on how to design for spatial equality and how Dolores Hayden designs for a non-sexist community, I furthered my knowledge into fields that were formerly unfamiliar to me.



Time and motion analysis of woman in a kitchen

Consumptionism . . . the greatest idea that America has to give to the world; the idea that workmen and the masses be looked upon not simply as workers or producers, but as consumers.
— Christine Frederick, *Selling Mrs. Consumer*, 1929

Dolores Hayden, *The Great Domestic Revolution*

Julia Dwyer Memorial Award

This project wouldn't have gone as far as it has without the influence and help from Julia Dwyer. Her work, alongside other inspiring artists from *Taking Place*, sparked the idea of memory-mapping often-overlooked spaces, which became foundational for this project. Winning the Julia Dwyer Memorial Award was an incredible privilege that allowed me to push this work further than I'd dreamed possible. Inspired by her collaborative public art and teaching, I felt empowered to take creative risks I hadn't considered before. With *Taking Place* believing in my work, I gained confidence and clarity in my voice as an artist and activist.

BUILDING DESIGN, FEB 3 1984

Education

Julie Dwyer has studied architecture in England and Australia, from both the practical and the academic standpoints. Annette Gartland reports. Photo: Vicky White.

DIPLOMA student Julia Dwyer holds ardent views about architectural education. She is especially concerned that women's experiences in education should be understood and their needs met.

Now in her final year full-time at North London Polytechnic, Dwyer did her first degree in Australia, attended the AA to do RIBA Part I then worked for a local authority and a housing association.

She decided on a diploma course, feeling the need to expand her job prospects and to learn more about architecture academically. She wanted to catch up on reading about technical aspects and recent trends.

Dwyer, who is on the support group for the women's cooperative Matrix, helped organise a recent "women in education" conference. "There is a really great need for women to discuss the effect of architectural education on them, because the system is dominated by men and it is very difficult for women to even voice their feelings and thoughts about their position in education, in the mixed architectural world."

She is eager that the views exchanged by women at the conference are spread widely. "Different angles on education were opened up. We are trying to begin thinking about a possible feminist attitude to architectural education."

The points raised included the need for more women teachers and students, and for better careers information specifically aimed at girls from all backgrounds. "We felt we should work towards having at least 50 per cent women teachers and students in schools, and 50 per cent women teachers and students in architectural schools more students could build on a "base"

tion probably puts more women than men off doing architecture, says Dwyer. It is more difficult for women to get into workshops and more intimidating for them to do the manual training, than for men. "They ought to be encouraged into the workshops by having women technicians, and possibly some women-only sessions."

More women could be encouraged into teaching by special training courses which would boost their confidence in applying for jobs. "Teaching jobs should be more openly advertised. It's quite often done within an old boy's network. There should be actual employment policies at schools to try and increase the number of women teachers."

Dwyer, and other women at the conference, argued for free creches for staff and students. At present childcare facilities vary in different schools.

Better contact between teachers, students and other women interested in education would help students having a "rough time" in schools. This would mean that those wanting assistance with a project which might have a feminist basis could more easily find a sympathetic ear. Also, a list of women architects and builders working on site could encourage female students making diaries of buildings to go on site and look at the building process.

Dwyer sees the need for a specific group where women students and tutors can discuss their particular needs, and educational policies. "A hope in setting up the conference was that it might lead to some kind of mutual support for women students and teachers."

If members of the public, who used and worked in buildings, were invited into architectural schools more students could build on a "base"

GETTING AN EVEN DEAL FOR WOMEN



Julia Dwyer: "students are too scared to question teaching methods".

wider backgrounds and train in education, adds Dwyer. Some women at the conference felt that "very often tutors' educational approach was primitive or even quite damaging. At Part III there should be much more information about alternative ways of working, like cooperatives, and teachers should advise students more on

England but architecture is still taught in a "very British way" with no allowance generally made for different cultural outlooks. "Race and class differences need to be openly discussed."

Dwyer raises the issue of sexual harassment, which varies according to personalities but is "a constant undercurrent theme in workable situations."

teachers' agenda — before actual incidents arise. Some constant harassments, like sexist innuendo, are not even rated as serious problems. "And it is difficult for a student to complain about harassment by a tutor, who might then fail her."

She is also disturbed by the "insulting" way that so many lecturers refer to all architects, builders and clients as "he".

The crit system, which is sometimes intimidating, should be seen as a method of education not socialisation, says Dwyer. The argument that students are being prepared for presenting projects in practice is not necessarily valid. The way crits are usually run does not enhance "anyone's design, or architectural education".

Architectural education has deteriorated since the early 1970s when there was still some lively discussion, and change, says Dwyer. It is now quite "deadened", particularly since considering architectural projects of real social use rather than exercises in style is now out of fashion. The education scene is very quiet, with more conservative attitudes in many schools. Students seem "relatively scared of rocking the boat by questioning teaching approaches and the running of courses".

"The RIBA's control over education makes the year I'm in potentially quite deadening because people are very frightened, and concerned to satisfy the external examiners."

Dwyer does not see what right the RIBA has to be involved in education. It is "a club, maintaining the status of its members and getting them jobs". It maintains the income of its members "by elevating their status to a profession". One particularly bad aspect of this "professionalism" is that the RIBA expects students to go through the "long initiation ceremony" of years of study which does not necessarily produce good architects.

"Quite a few RIBA mem-

BUILDING DESIGN, FEB 3, 1984

Education



Landscape architecture courses at Thames Polytechnic were given the once-over by Under-Secretary for Education Peter Brooke last month. One of Brooke's hobbies is "planting things" and he visited Thames's Dartford campus to harvest background information on the full- and part-time courses available to landscape students. Pictured are Michael Lancaster (left), Thames's head of landscape, explaining a student's scheme to Brooke. The Minister will play a key role in the future of architectural education when he considers the findings of the Escher committee, which is assessing the merits of all the schools for the National Advisory Body.

too many architectural students. Some students are failed because of this belief, not because they would not make decent architects. That's very frightening."

Dwyer is happy with many aspects of her own course. "I had to do a whole series of projects and could loosen up — a lot of other schools expect you to spend a whole year on one project."

The polytechnic is "quite easy going" in design approach and without restricting set styles. Dwyer has been able to try new design methods without too much interference. But she is disappointed that insufficient energy is put into teaching at the diploma school. This could be because there are "too few teachers". She is enjoying the course but does not think she is being pushed or extended enough.

If there were more teachers, and staff were interested in talking informally with students, things might be different.

working with groups of students, more energy might be generated. Methods of assessment could definitely be improved. "Tutors could look at all kinds of different ways of doing crits which would give students more feedback and perhaps promote more discussion."

At present students are sometimes nervous so they do not pick up on points made by tutors. More time could be spent on crits, with students perhaps discussing their projects with each other. Such changes could considerably improve the course's general atmosphere. Dwyer says her technical courses are "really quite mundane". More modern ideas could be introduced into subjects like structures.

She considers her year at the AA's community architecture unit very valuable. "It's a real shame that all that talent and opportunity has limited itself to so few people because the AA is so strict. So few of the

Main Primary Research Practice

Interviews and Narrative Storytelling

Through my research on domestic labor and its impact, I noticed significant gaps in the data. There's so much complexity and individuality that numbers alone can't capture. While data gives us a starting point, it's limited in conveying the lived realities behind domestic spaces. To expand

beyond the statistics, I decided to gather firsthand perspectives from women and queer individuals of various ages. Through these interviews, I aimed to understand not only the ways they live but also the unique experiences and insights they bring to life within the home.

My main goal is to publicize and preserve the stories through art to bring awareness to gender inequality.



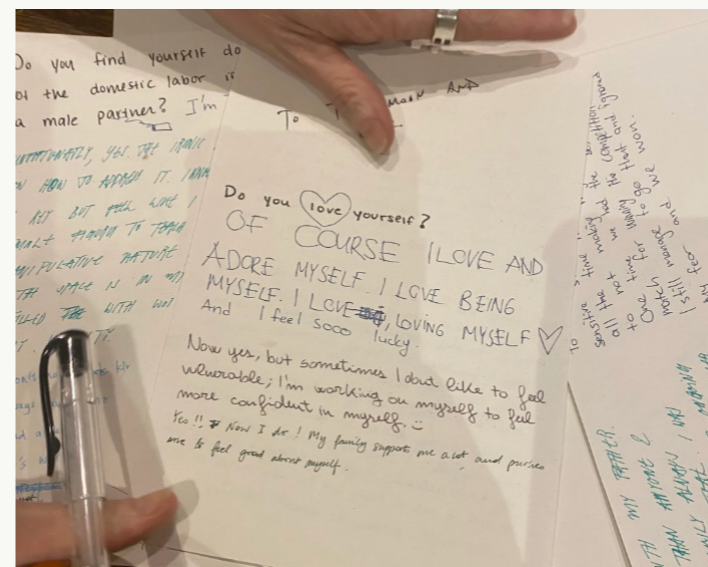
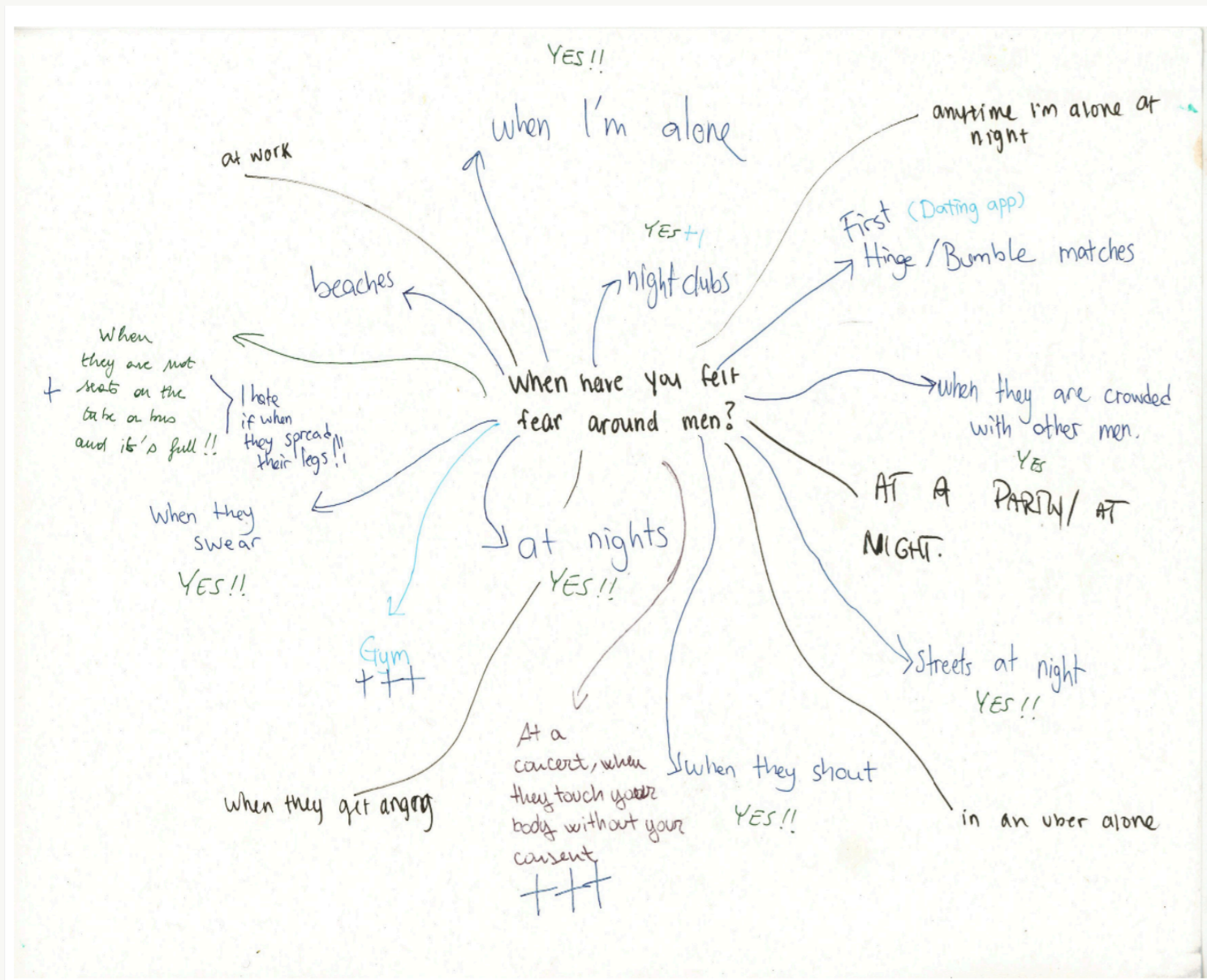
Method Progression: Dinner Party Workshops to Zines

One of my most impactful research practices in Unit 2 was hosting dinner workshops in my home, where I invited women and queer individuals for a shared meal and conversation. With everyone's consent, I recorded our discussions, starting with prompts about the female experience both within and outside the home. At the

end of each dinner, I provided written prompts for everyone to answer in their own words, leading to beautiful answers.

These conversations covered everything from family roles to workplace discrimination and personal experiences with sexual assault. I transformed these

answers into a zine, called *Girl Talk* where I distributed to my peers, which received great feedback—many participants shared that they felt validated, as if their stories were finally being seen and heard. Some felt uneasy about sharing things so personal, but were empowered to share if this brought more awareness to the perils of being a woman.



GIRL TALK

In this discussion we will be talking about the moments that have made us feel our best, our worst, or nothing at all.

for the first time
I got to sit in
chairs that are too high
table that is too high

the worst of my sweet perfume permeates
as the only feminine touch in the room
I will never wear it again

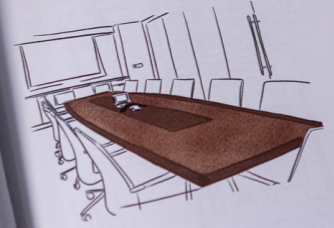
clearing my throat
ring my back my hair
rubbing my glasses
from the air

you speak as if you are
friends with everyone
in the room
except for me

you laugh and joke
about girl
about stress

I smile and nod
understanding nothing
relating to nothing

my voice is gone
spokes over me as if
I was part of the
reason why you
roll your eyes
rub your belly
and say
"I need a drink."
everyone laughs



7 | LOVE MYSELF THE MOST
& FREQUENTLY
To THE NEW AND
BACK

Do you love yourself?
OF COURSE I LOVE AND
ADORE MYSELF I LOVE BEING
MYSELF. I LOVE ~~ME~~ LOVING MYSELF
And I feel sooo lucky.

Now yes, but sometimes I don't like to feel
vulnerable; I'm working on myself to feel
more confident in myself.
You know I do! My family support me and push
me to feel good about myself.
I am confident / I am independent I understand my
responsibilities / I will be the best
person possible / I will be the best
friend and the best / I will be the best / I will be the best

It took a lot of effort
but it was worth it
and it was... yes.

What is your favorite part about
being a woman?

I love to feel free to talk about my emotions
openly, on even crazy, sometimes.
I also love the feeling of being part of a group
of female friends, since you can build a kind
of sisterhood relationship and support your
friends like a family does.

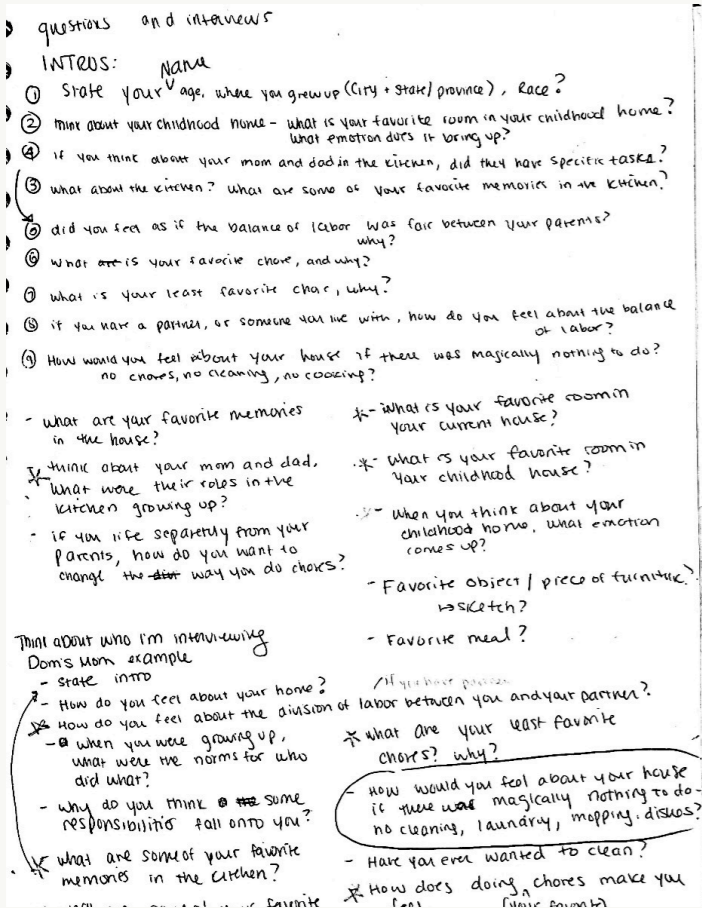
I can spoil myself whenever I want freely. I am
more open to having deep talks and have empathy.
It helps me a lot for creating good quality
connections. I can ask and receive my needs
easily. Also creating things empowers me and I
cope with everything more courageously.
I think we can
think don't know.

I'm so happy I have wonderful parents, I don't have to follow
the traditional Chinese rules. Like I after 10, I have to
think about getting married, giving a birth. So I think I
really enjoy about I still can enjoy freedom after 10.
I don't have to worry about many family responsibilities
in the future.

Interview Process

1. Designing the Questions

The interview process started off with designing the questions. When designing the questions, I aimed to make it a journey through their childhood to get people to feel comfortable telling me about their lives. This meant many iterations of the questions.



2. Interviewing Participants

Finding people was the first step. It was hard to find when people who were willing to talk about their childhood and allow me to photograph them doing chores. I was able to find a set of women and queer individuals of different age ranges to answer my questions.



3. Photographs and Audio

While interviewing, I made the interviewers aware I was planning to use their answers for a photobook and I asked to photograph them doing chores as they answered my questions. I also recorded and transcribed all conversations.



4. Turning Narratives to Art

After collecting the narratives, I wanted to preserve these stories and give back to the people telling me about their lives, I decided I wanted to create art that embodies these stories about the home.



Interviews

I selected my participants thoughtfully and set out to interview them in a way that would make them feel comfortable and open. Instead of using a recorder, I opted for voice memos that I later transcribed, choosing not to write any notes during the conversations. I wanted these interviews to feel like genuine dialogues rather than a formal information exchange.

People shared that they felt very at ease talking to me, which allowed them to open up about their

childhoods. Many became emotional as they recalled the roles their parents held within the home, and it was in these moments that I recognized the power of firsthand stories. Even with close friends, I was surprised by the layers of their experiences I had never known—the ways they grew up and the gender roles they observed in their parents. These were often hidden parts of their lives, and learning about them allowed me to see them in a deeper, more authentic way.



Responses

“Being trans and going from oldest daughter to man was pretty confusing returning home for the holidays, noticing the differences in what I was expected to help out with.

For Passover, previously I would be needed to help clean the dishes, but now no one asks me to do anything.

It’s always the women who help. And it’s weird.”

“I didn't thought I would be this emotional. It's emotional talking about your childhood home. I get emotional just thinking about it. I haven’t thought about it at all since I moved out.”

-Z. Wan | 25 | London

“I mean, I do more detailed cleaning than he does.

But as far as how cold chores go, we do share we, but there's certain things that he does and certain things that I do, and we, we've been married forever, so we really don't talk about these things.

You just do it and get it done, and we divide them pretty evenly.”

-Kris | 53 | Texas

The responses I got from my interviews really made me rethink the whole idea of data in this research– it opened my eyes to things that I never really thought of before within the sphere of gender roles. Seeing how everyone experiences their home space differently was a fun idea to play with. When it came to interviewing queer people, there was another level of nuance that cannot be expressed in data. These stories are much more valuable then any quick poll or survey.

One big takeaway was realizing that a lot of our ingrained gender biases and daily habits are shaped by what we grew up seeing in our homes. Take Jax, for example. He shared that he wouldn’t have felt awkward coming home after his transition if his family had treated his brother and sister equally when they served Passover dinner. These stories, and the little moments people remembered, were honestly fascinating, and it was eye-opening to see how these early family dynamics still impact us now

I kept track of every person I interviewed including a full transcript of their interviews, their age, sexual orientation, and hometown. Here I show the table that has some of the people I interviewed for this project. An appendix will be provided at the end.

Aa Name	<input checked="" type="checkbox"/>	Status	<input checked="" type="checkbox"/>	# Age	Gender	Type of...	Hometown	Current...
Meloche	<input checked="" type="checkbox"/>	Complete	<input checked="" type="checkbox"/>	24	Female	NA	JiangXi China	London UK
Hyeyon	<input checked="" type="checkbox"/>	Complete	<input checked="" type="checkbox"/>	31	Female	NA	Seoul, Korea	London UK
Ziqing	<input checked="" type="checkbox"/>	Complete	<input checked="" type="checkbox"/>	25	Female	Straight	Beijing, China	London UK
Genny	<input checked="" type="checkbox"/>	Complete	<input checked="" type="checkbox"/>	25	Female	NA	Villotta di Chions, Italy	London UK
Irmak	<input checked="" type="checkbox"/>	Complete	<input checked="" type="checkbox"/>	25	Female	NA	Istanbul, Turkey	London UK
Kris Colston	<input checked="" type="checkbox"/>	Complete	<input checked="" type="checkbox"/>	53	Female	Straight	Oklahoma	Houston, Texas
Anya Gottlieb	<input checked="" type="checkbox"/>	Complete	<input checked="" type="checkbox"/>	28	Female	Straight	Ukraine/ Connecticut	Austin, Texas USA
miray	<input checked="" type="checkbox"/>	Complete	<input checked="" type="checkbox"/>	25	Female	NA	Ankara, Turkey	London UK
Jax	<input checked="" type="checkbox"/>	Complete	<input checked="" type="checkbox"/>	26	Male	Queer	Long Island, NY USA	Brooklyn, NY USA
Asha	<input checked="" type="checkbox"/>	Complete	<input type="checkbox"/>	25	Female	Straight	Lansing, MI	Omaha, Nebraska
Yuning	<input checked="" type="checkbox"/>	Complete	<input checked="" type="checkbox"/>	23	Female	NA	Juhai, China	London UK
Caitlin and sister and mom	<input checked="" type="checkbox"/>	Need to Rev...	<input type="checkbox"/>	30	Female	Straight	Houston TX	Austin TX

Compiling the Interviews into a readable book



With over 50 pages of direct transcriptions from all of the interviews, it was important to me to create a physical copy of the interviews in order for people to properly thumb through and read. Every page has each interview, transcribed and in a readable format.

To read a copy digitally, please click the green rectangle or scan the QR code

Kris Colston

53 | Female, Married | Oklahoma City, OK | Houston, TX

My name is Kris, and I grew up in Oklahoma and moved to Texas in my early 30s.

Well, when I was a child, my father died when I was three, so when my mother was when I was eight, my mother remarried, so then we became a blended family. And, you know, I've always just lived in a single family home.

So that's been my living situation my entire life. I've always well briefly, when I was in my 20s, I lived in apartments, but I live in a single family dwelling.

So do you have a favorite home in your current room, and if so, why does it hold a special meaning to you?

I don't know it's gonna sound silly, but I like my office,

and honestly, I love it, because I have giant bookcases in here and that's filled with books and little mementos from traveling and pictures of my kids, and it looks like a mess, but I love it, just because everything on it makes me happy. And then I also love my patio. There's, yeah, I love being outside. I go outside every morning and drink coffee, and I have a lot of flowers and trees out there, so I really love that part.

Can you describe your favorite room from your childhood home, and what was like the daily life like in that room?

I think I probably liked my bedroom the best just because it was more of a sanctuary, you know, a place to I don't know, just to be alone, to have my things around me. So as a child, I think I probably liked my bedroom. When I was really little, I had to share a bedroom. But as I got older, I didn't need to. When I became a teenager, certainly didn't need to, and I really liked that space

Okay, so when you think back to your childhood home, like what emotions come to the surface, is it a place of like you said, your bedroom was a sanctuary, and the whole concept of your child's at home? What kind of emotions do you think that comes with?

I'm going to be honest with you,

I don't really have any emotions.

like, honestly, I think a lot about when I was a teenager, and I used to be in my room a lot by myself. I was an avid reader, so it was a nice, quiet place for me to do a lot of reading. So that's probably why I was always hanging out there. So if any emotion, I just probably would associate it with, you know, getting lost in a book.

Some of your most cherished memories from the kitchen and like maybe what are the daily. Activities that go on there from the day to day.

Okay? So just to be fair, I am a terrible cook, and nobody wants to do that.

I wish it wasn't true, but it's absolutely true.

I take certain liberties with food that I should never do.

Highly not recommended. So my husband does most of the cooking, and everybody loves his cooking, and we're so happy for him to do that. So the really the kitchen is his space, and I'm happy to let him have that space.

But as far as emotions associated with the kitchen, it is a gathering place. And you know, during parties, family gatherings, we always gather in the kitchen. So

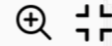
I associate the kitchen space with,

you know, emotion that's tied to that space would be happiness and feeling of safety and security. Because, you know, when I'm there, that's,

you know, it's just a place where we, we gather,

as far as, you know, I do a lot of cleaning in there. About that, the cleaning. I

don't mind cleaning.



How these interviews changed my perspective on space and expanded my knowledge on gender roles.

I originally had certain preconceived notions about gender roles, and I didn't really connect roles with space. But it wasn't until these interviews where I got to understand the nuances of relationships, generational trauma, and chores. Before getting personal input, I based my knowledge on the data that I was always surrounded by. For example, "70% of women say they do more chores than men, and they feel undervalued for it!" differs from the quote of, "my grandma was the eldest daughter, so she had to learn how to

take care of kids while she was still a kid, and that caretaker role carried onto her husband when he was ill, so she did all the cooking and cleaning in the house. That's why my mom also does all the cooking and cleaning."

This shifted my mindset to the idea that stereotypical gender roles aren't inherently done to keep women down.

What these interviews taught me was that

you cannot assume how people live and why they live a certain way based off of data. This carries through to design— you cannot design a house or buildings with just data to lead the process. In order to fully understand how a space is used and what weight it carries, you must talk and ask questions to understand nuance.

These interviews changed my whole life's perspective on how to be a designer, an artist, a woman.



Ethical Considerations

My main concern with interviewing for my project is I wanted to avoid this being a project of extraction and not giving back to the people who helped collaborate.

Avoiding Extraction

My main priority was to ensure that the people who I was interviewing were heard and valued. I tried my best to take the stories and keep them true to their words without editing, and never allowing a narrative to be pushed. I aimed to give back by preserving the authenticity of their voices and sharing these narratives as respectfully as possible. It was important to ensure participants feel ownership over their narratives, even once included in the art or research.

Full Autonomy and Anonymity

Each participant had full autonomy over their story, with options to review, revise, and approve their words and images. I wanted to keep their voices true without overcorrecting or tailoring their stories to fit a specific narrative. Participants could also choose to remain anonymous if they preferred. Before I published anything, I would send the text and the

photos I aimed to use of them for approval. This allowed us to have a more collaborative effort to show their authentic narratives. I wanted the participants to feel like a very important part of the project, because after all, this project would not have happened without them.

Intentional Inclusivity

There was an ethical dilemma to only interview women and queer individuals. I wanted this project to focus on the shared experiences of the overlooked and undervalued, so my choice of focus was very specific and intentional.

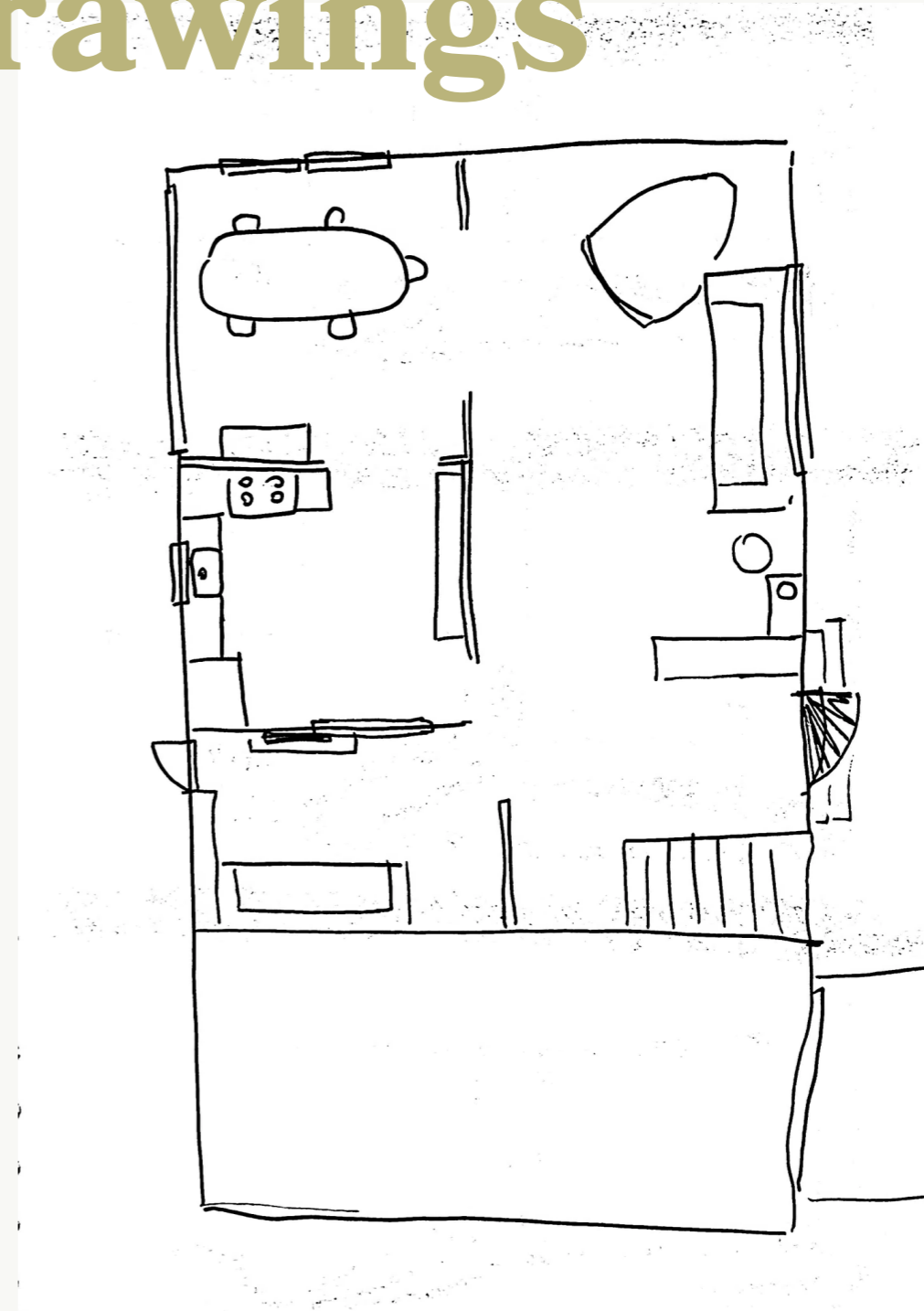
Emotional Burden Support

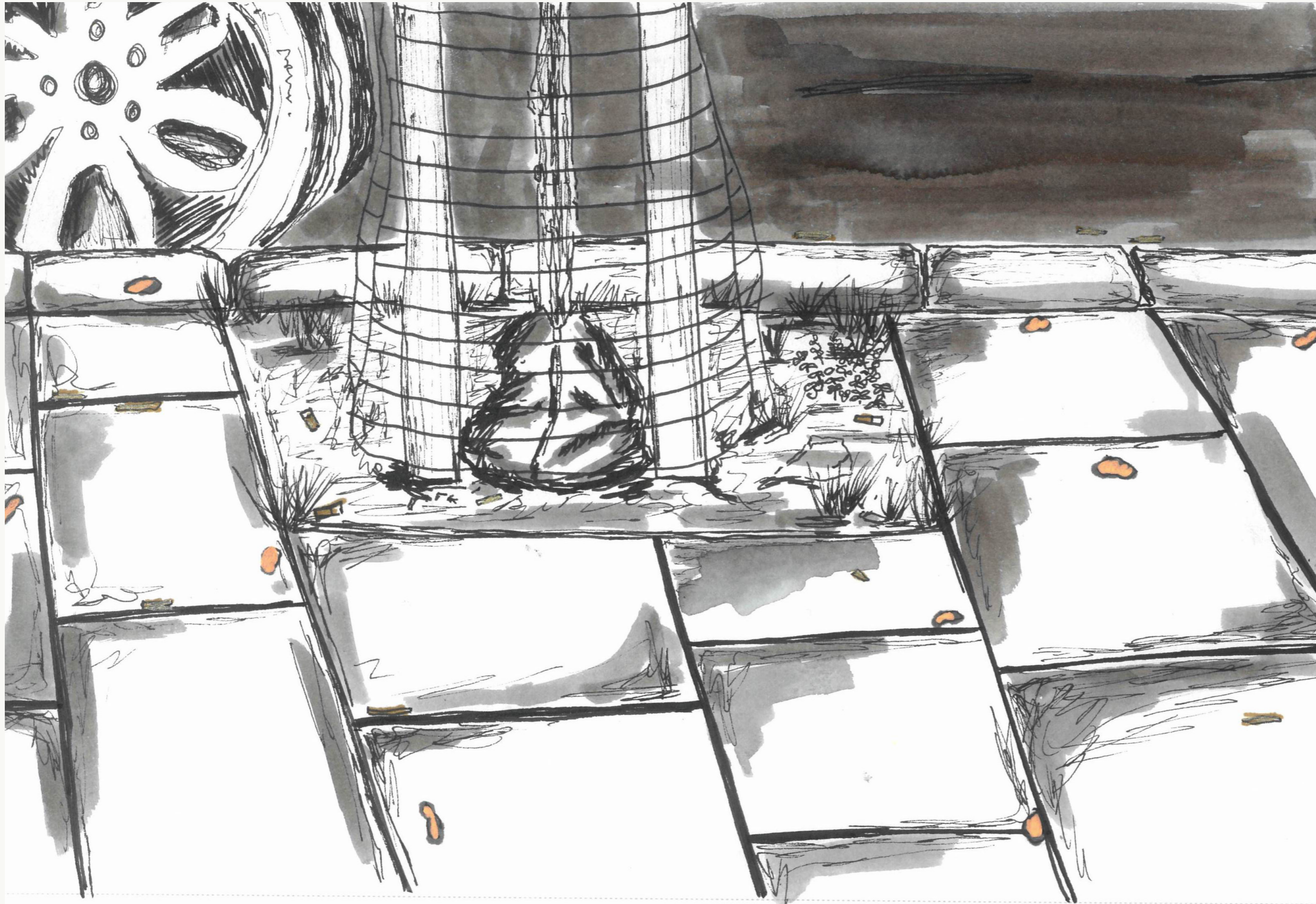
Engaging participants in conversations about sensitive topics, such as gender discrimination or roles, brought up difficult memories or emotions. I allowed at any time to stop the interview and gave post-interview follow up conversations to ensure they felt positive and supported after sharing their stories.

Memory Mapping

I started memory mapping to explore how spaces can hold memories. I was inspired by artists who delved deep into the home's connection to personal and familial histories. This exercise opened the door for me to see the home as more than just a house – it's layered with emotions, family roles, and moments that shape who we are now. Bridging the link between memory and current beliefs, I wanted to visualize how our childhood homes shaped who we are today.

& Observational Drawings





Inspired by Rachel Whiteread's study of everyday objects, I decided to focus on things that went unnoticed. In this case, it was trash, gum, and cigarette butts on the side of the road. This observational exercise made me slow down and purely observe, prompting me to think about the other objects in my life that also go unnoticed.



A COLLECTION OF
DRAWINGS AND
OBSERVATIONS

OBSERVATIONAL DRAWINGS

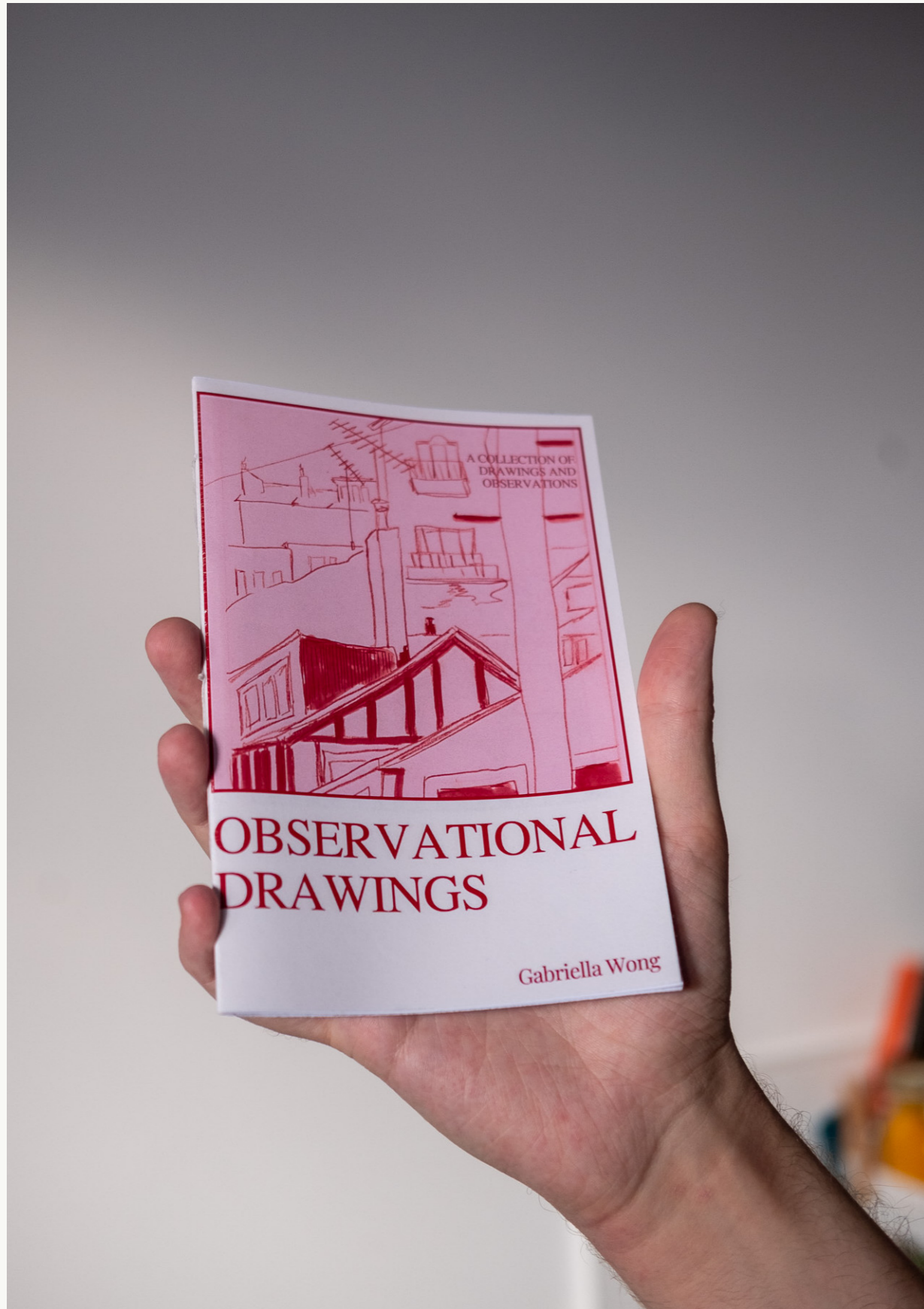
Gabriella Wong



KITCHEN

This was one of my favorite drawings. I am using this for my study of the kitchen as a site, and I wanted to try and show that kitchens are filled with functional objects. I want to explore how those objects hold weight and value and can contribute to how one may feel in terms of liberation and constraints.





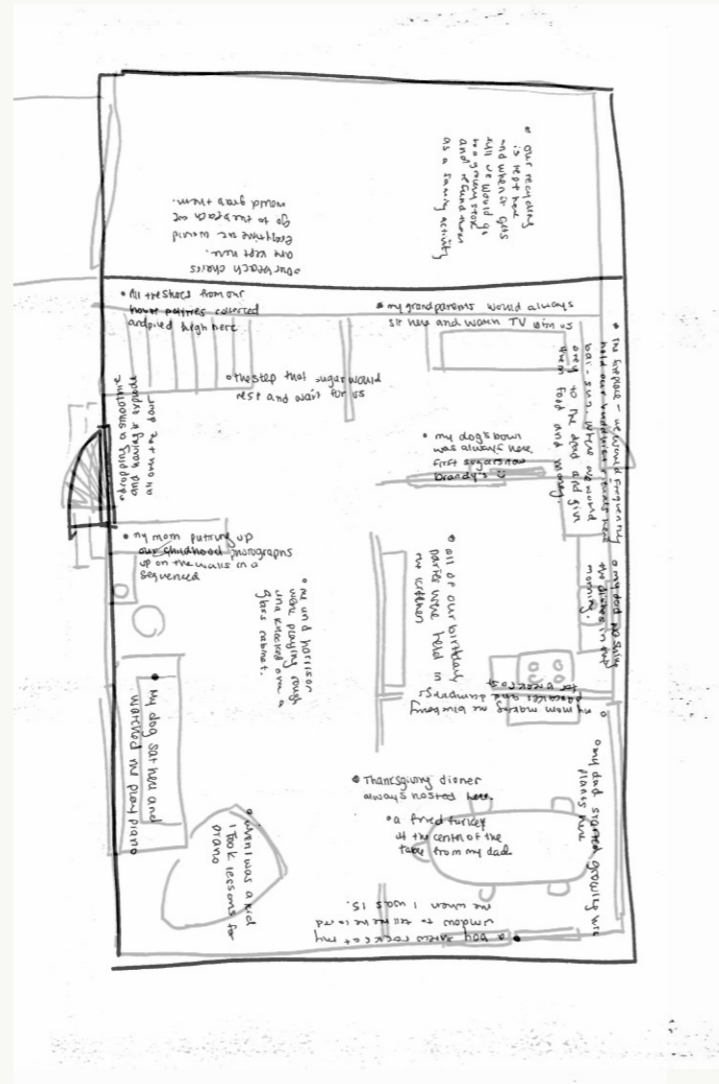
Memory Mapping Continued

This was an evolution from my initial observational drawing as a practice. I wanted to expand this art form into a community to get more feedback and stories. Inspired by Taking Place's Ghost School, I discovered that memory mapping over drawings and schematics of houses could reveal

profound insights into how people connect with their spaces. I decided to try this approach with my own childhood home, layering memories onto a map to see what might emerge.

What I found was surprising: the memories clustered early around joyful

moments, yet there was a noticeable absence of recollections tied to gender roles or discrimination. It was as if the everyday dynamics of what my parents did around the house, divided by gender, had faded from memory—highlighting how these roles can be so embedded that they almost go unnoticed.



My first experience with memory mapping was in Unit 2, where I chose to explore my own home. This process helped me recognize just how much power and nostalgia childhood spaces hold—they deeply influence my current life and the way I live today.

Below is Taking Place's memory map of their project of Ghost School, where they asked children of the school to mark memories of their school. Seeing the memories that children associate with specific spots tells a collection of narratives and stories.



Sketching Exercise

To get people more involved as collaborators within this project, I asked people to sketch their home from memory, with minimal prompts. I wanted them to explore their home and note their favorite things within it.

This exercise was quick yet extremely effective of letting me get another view of their childhood through their eyes. Their use of color, style, and drawing technique gave me insight on their personality and how they viewed their home.



Above is Miray's result of the sketching exercise. She wanted to demonstrate the paths she would normally take when serving tea to her elders. She did this drawing without lifting up the pencil to show the flow of her movements.

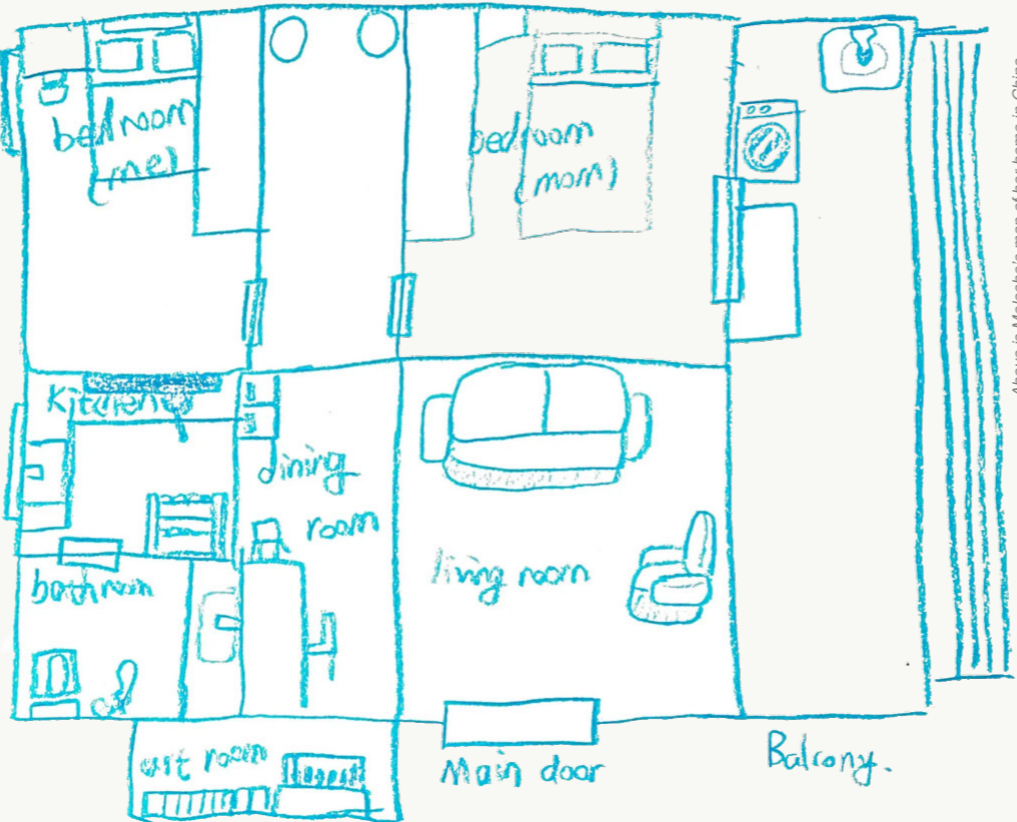
What I learned from mapping and how these exercised changed my perspective and altered my practice

These participant maps evolved my practice.

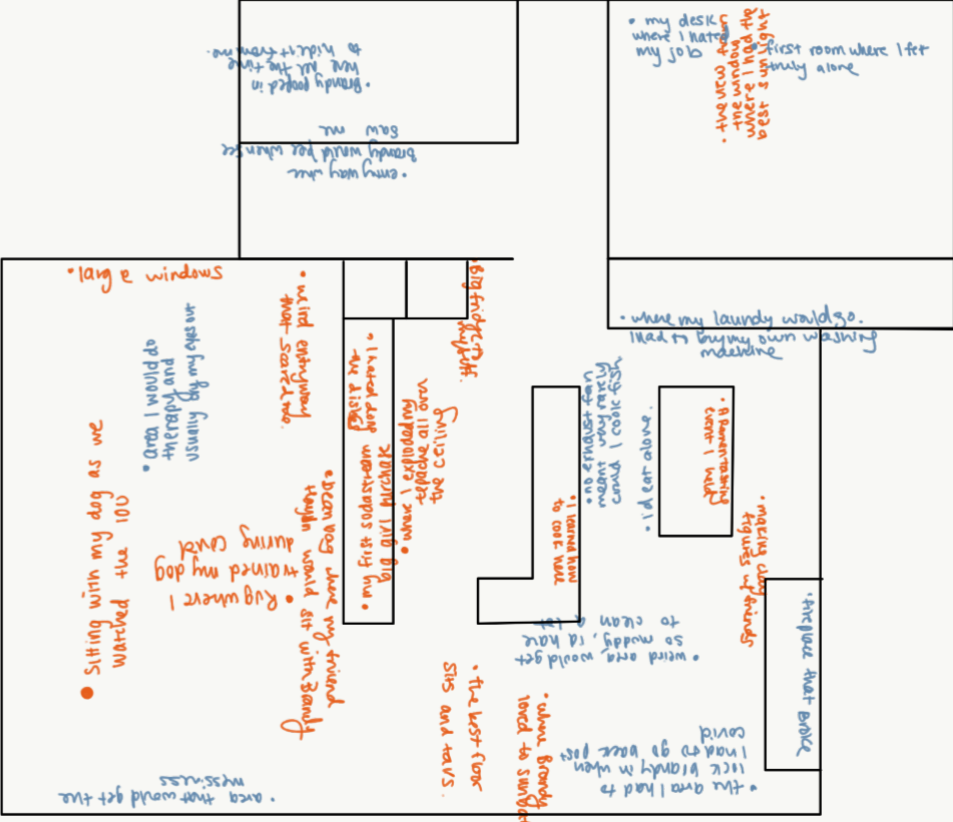
When I first started mapping, I thought maps were to just tell people the directions of the space, purely logistical.

After doing memory and emotional mapping of a space, my perspectives changed on what a space can be. I realized that spaces hold onto emotions and memories, which, in turn, shape how we think and feel.

This shift pushed me toward using these memories and emotions as part of my approach to creating mindset changes.



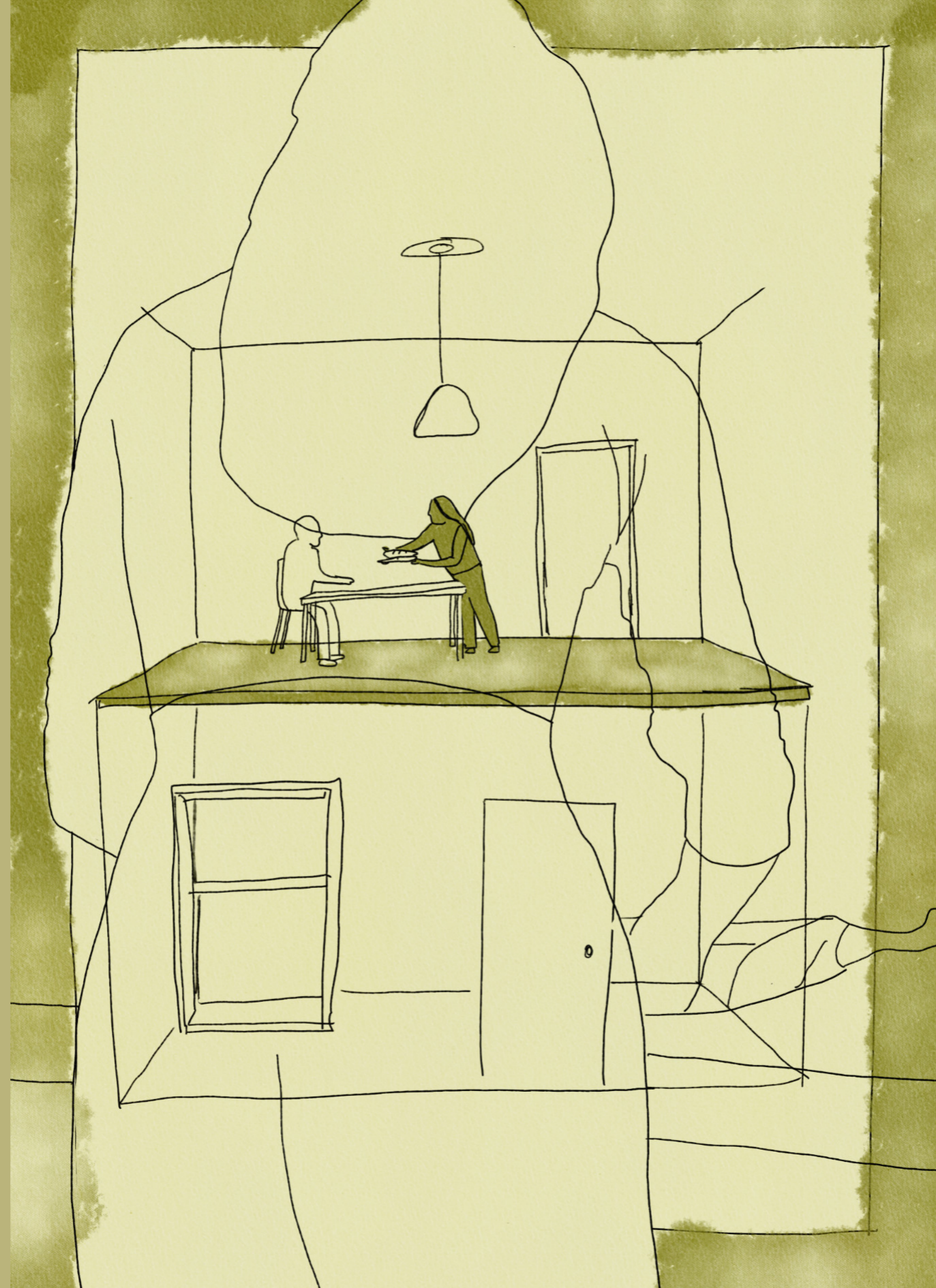
Above is Meloche's map of her home in China



Mapping became more than just a tool—it became a primary source of inspiration for the art and exhibition itself. The maps collected from participants became key inputs in my exhibition design, leading me to create interaction points directly inspired by their stories.

For example, Miray's map stood out; it highlighted her repeated experience of serving tea to her grandfather and family members, capturing this almost ritualistic flow. Her illustration of this movement inspired me to create a space in the exhibition where viewers are encouraged to pour tea into my handmade tea-cups, depicting the act of serving. Building my project around these collaborative maps and the narratives they carry gave each piece a foundation rooted in real, lived experiences.

This process didn't just shape the exhibition—it shaped how I see the connection between space, memory, and art.



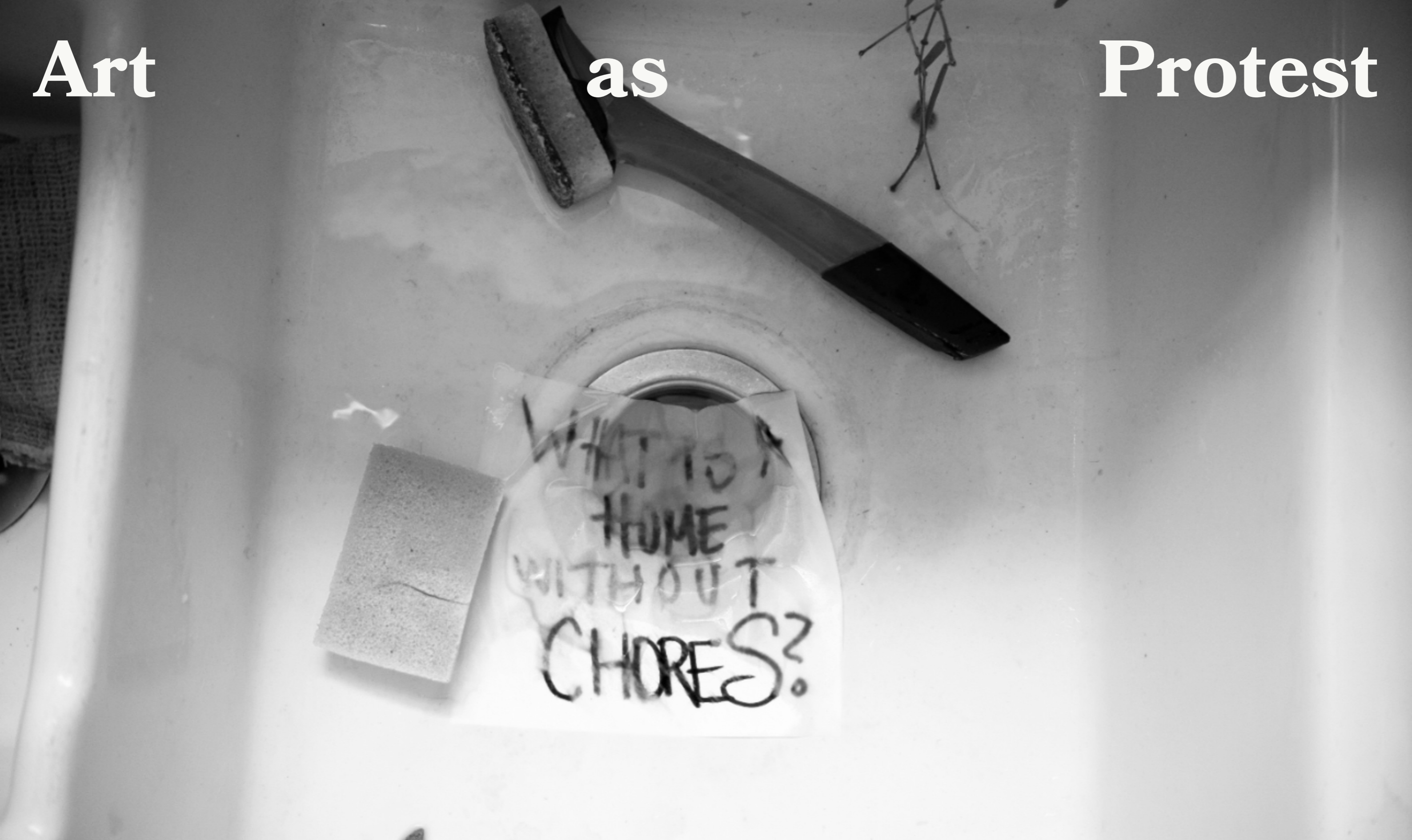
Experimenting with combining storytelling mapping with watercolor paintings. The idea was to try and find a way to convey these stories and about domestic labor through art.

Art

as

Protest

WHAT IS A
HOME
WITHOUT
CHORES?



Main Goal with my Art

There were many different routes that my project could have gone on, but the one I was most passionate about was using art as a form of protest. The goal is for my art to be a form of activism against gender bias—empowering people to act and change societal values and norms.

The most challenging yet rewarding part of this project has been discovering how to unify my research with art in a spatial way. Together, the data and interviews give a holistic view of the home as a gendered space, but gathering this information was just the beginning. The question became: how do I translate it into action?



How I began creating art as a form of protesting domesticity

My research question is “*Can art and personal narratives be used to challenge and reimagine gendered roles within the home?*”

The main goal is to create art that provokes people to question societal norms, specifically gender roles and biases within domestic spaces, and to inspire action for change.

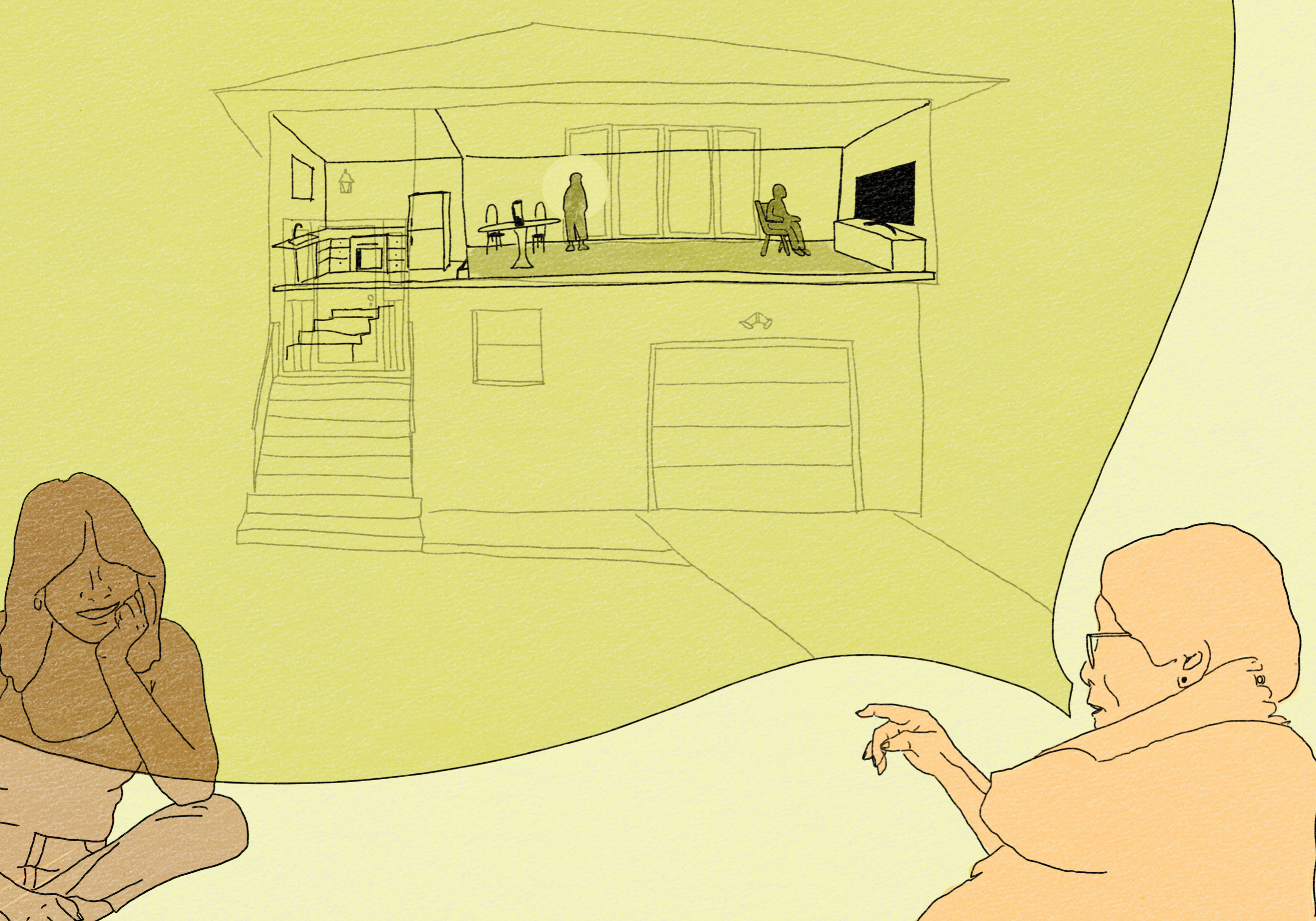
I had many inspirations for art and experimented, but needed clarity on how to connect the different practices together to get the ultimate impact.

So.. How will I do this?



I started with creating different pieces of art all related around bringing awareness to domestic labor. In Unit 2 I just created with no restrictions. Drawing inspiration from impactful artists and combining narratives with research, I created ceramic sculptures, photography books, and zines that highlight inequality within the home.

Now, in my final unit, I aimed to find clarity on how these constellations of work come together to support one another. My idea to allow the pieces to coalesce was to showcase the works in a home exhibition. I display these pieces in lived-in, messy domestic settings, blurring the line between art and reality, prompting viewers to question their own experience in their homes. The following sections will delve into how I brought these ideas to life and whether or not I was successful.



The aim of using art as protest is to inspire people to question their “normal”.

In this drawing, I illustrated a story that my grandmother was telling me.

She always took it upon herself to do all the cleaning and tidying to ensure that my grandpa was always happy and never had to worry.

It’s generational norms like these that perpetuate through our society.

I want to use the stories from my interviews and input them into art to make people reconsider their roles in the home.

Ceramics and Sculpture:

Including Physicality and tangibility into my practice

At first, I simply wanted to learn ceramics and explore it as a new artistic practice. I loved sculpting and eventually picked up throwing on the wheel. Over the course of Unit 2, my practice evolved as I began thinking about how ceramics could serve my project's purpose. I asked myself, "How can ceramics bring awareness to domestic labor?"

This led me to experiment with dishware, a naturally domestic medium, to communicate my research. I created multiple iterations, exploring ways to inscribe and illustrate these pieces to reflect the stories and themes I was uncovering, gradually weaving my research and narratives into this form.

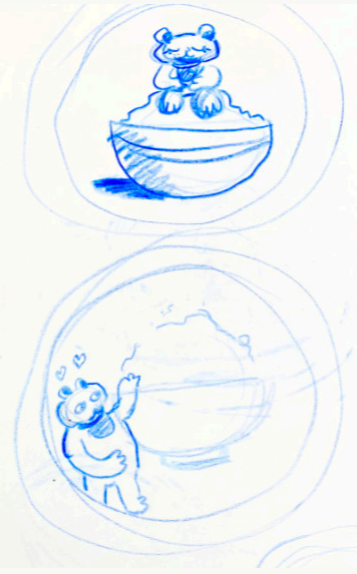
Through this practice, I discovered that ceramics holds a strong generational significance, much like gender roles. Pottery is often something passed down in families, which resonated with the idea of gender expectations being inherited. This connection added a layer of meaning to my work, bridging tradition with commentary on domestic roles.





Learning how to put narratives into ceramics

One of my main influences was Vivienne Ross, who creates beautiful homeware with illustrative stories about families.



Vivienne Ross, Sitting Pretty

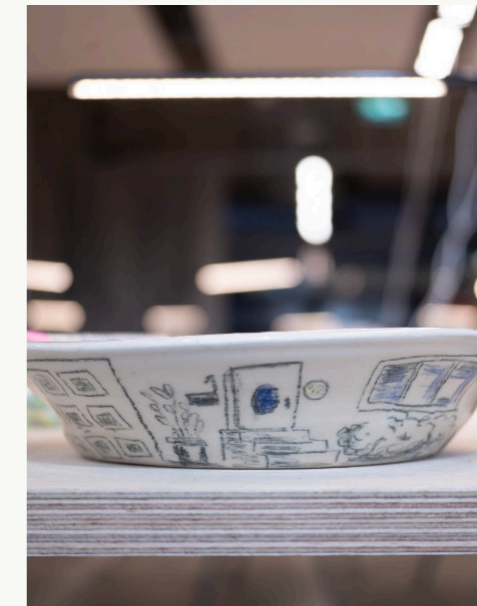
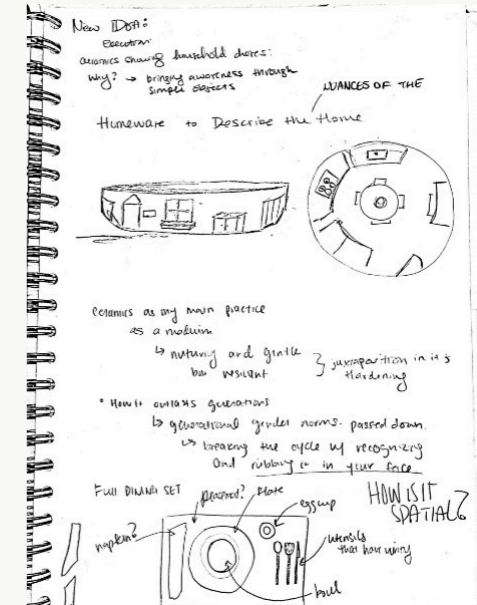
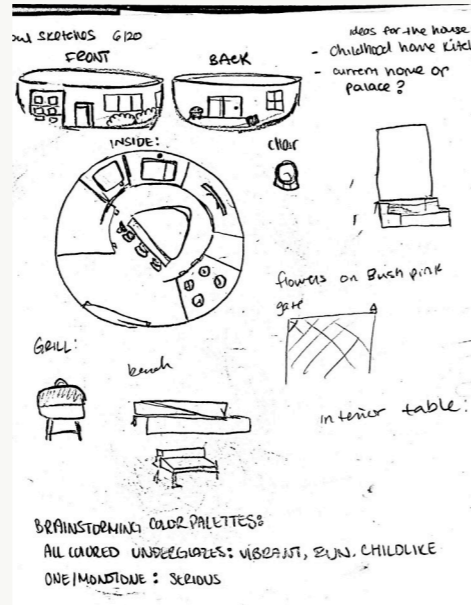


I worked on a collaboration of pots with Dom Brooks, and we chose to start with a character who does daily mundane things.

This led to a collection of narrative pots and cups. It was really fun to play around with different narratives from an imaginary character's point of view. I really enjoyed trying to imagine what his life would be in and out of the house



Progression: Incorporating research and data into my ceramics



This began the integration of narratives within sculpture and combining kitchen triangle and mapping on ceramics

In Unit 2, I was developing my practice as observational painting and sketching. What this led to was a more in-depth study of objects and how I could expand this as a practice.

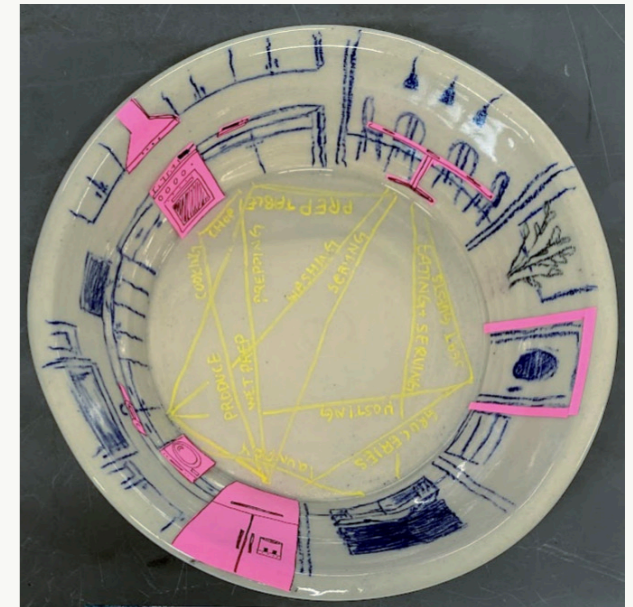
I started sculpting objects that were within the home and related to the observational drawings. It wasn't until I was on my 10th ceramic piece did I realize that I could be incorporating the stories that I was getting from my interviews to create sculptures that can make an impact. Once I realized that the design of the ceramics could be combined with narrative storytelling, my practice shifted entirely.

I saw sculpting and ceramics as an effective way to combine a more simplified practice of observational drawings with the intense conversations about domestic labor I was having from my interviews.

These are some of my former iterations that helped direct my artistic practice.



Throughout this process, I wanted to try and highlight the places that I was finding through my research that were most used by women. I did this by using neon pink stickers that I glued to the bowl.



This bowl is a model of the plan of my childhood home. I tried to replicate the interior and exterior through various glazing techniques. I integrated the mapping that I observed from my mom in yellow on the bottom of the bowl.

Concept: Introducing viewer interactivity through object familiarity

Ceramic concept: make casts of items that represent chores done the most / least favorite chores 8/27

sponge cast



clean and buy all the sponges



SCOUR



a character?
a quote from the article?
satire?

interview

SPRAY

"I am the only one who cleans the counter"
- Winnie

HARD WORK NEVER PAYS OFF

Play with the fact that it's ceramic!

Someone using it



ingredients
Sweat
Fumes

More this idea.

in a wooden structure Home

each room has a different object




concept: housework that is used in the home to bring awareness to labor in the space
the spaces where chores take place turn into a statement + performance. chores = performative

Messages:

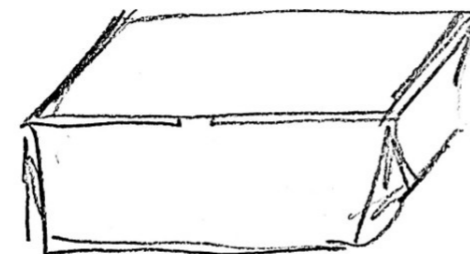
Bowls that stack → in a dishwasher or a drying rack



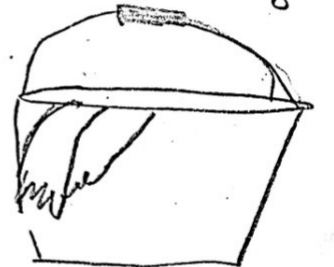
only the person who does the labor gets to see the messages? → on bottom / only when it's wet
ceramics is important to me.



Shopping basket, → domestic labor costs



in a cleaning bucket.



true
The cost of domestic labor
The true cost of domestic labor:
Home: an unequal haven
haven or housework?

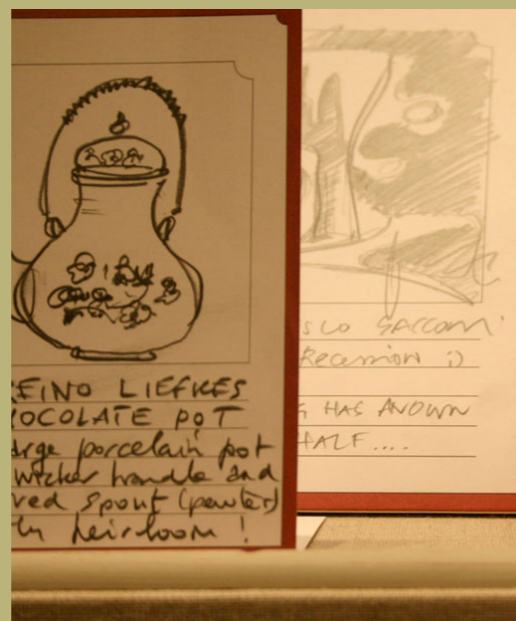
Introducing viewer interactivity through object familiarity cont.

After connecting narrative with sculpture, I wanted viewers to have a more interactive experience with these narrative sculptures. Attempting to create a more hands-on sculpture, I looked to Clare Twomey, a ceramic artist who includes her audience participation as the art itself. In her work, *The Collection* (2009), she asks people to draw memories of ceramic

objects, and then uses the drawings as an exhibition itself. She introduces performative aspects into all of her art which implore visitors to interact, touch, and feel her ceramics.

I decided to craft a collection of everyday objects—replicas of common chore items in the home—rendered in ceramic. This allows

viewers to physically interact with these familiar objects, only to realize they're now rendered unusable. Through this transformation, I hope to provoke thoughts around domestic labor and create a meaningful space for conversation about it, catalyzed by the tactile and reflective experience.



Clare Twomey *The collection* 2009



Combining narrative sculpture with interactivity: Process

AN Exhibition:

ceramic dish soap

highlighting kitchen / where she does more work

Why the ceramics? emphasize the weight of the object. It feels meaningless since most cleaning supplies are disposable, but the brevity of the object goes away once it's ceramic... represents passing down heirloom / generational stereotypes / workload.



Lessons learned through sculpting with narratives

Through combining art and narrative, I discovered that physical objects hold incredible power as communicative tools. These sculptures acted almost like tokens of oppression, embodying the stories I'd gathered in a way that felt impactful and immediate.

I learned that sculpture speaks differently to everyone—some

participants resonated with colorful paintings, while others were drawn to the simplicity of a blank white-glazed soap bottle. This variety in reactions revealed how personal and varied responses can be, depending on the medium.

Ultimately, I found sculpture to be especially effective because of its interactivity. These pieces invited

viewers to pick them up, inspect them, and connect with their familiarity. My goal was to use everyday objects to make people reconsider their own routines and experiences, and it was rewarding to see the sculptures encourage this personal reflection as people engaged with them.





Fairy
Ceramic Cast
Who does the dishes? Often, this question stirs up a range of answers. Fairy, a ceramic cast of a dish soap bottle, brings attention to mundane objects in your everyday life to prompt you to consider the role of this everyday task. Who grew up washing the dishes in your household? This piece invites you to reflect on the seemingly mundane objects that shape our experiences and roles within the home.

The ceramics were showcased in a home exhibition about domestic labor.

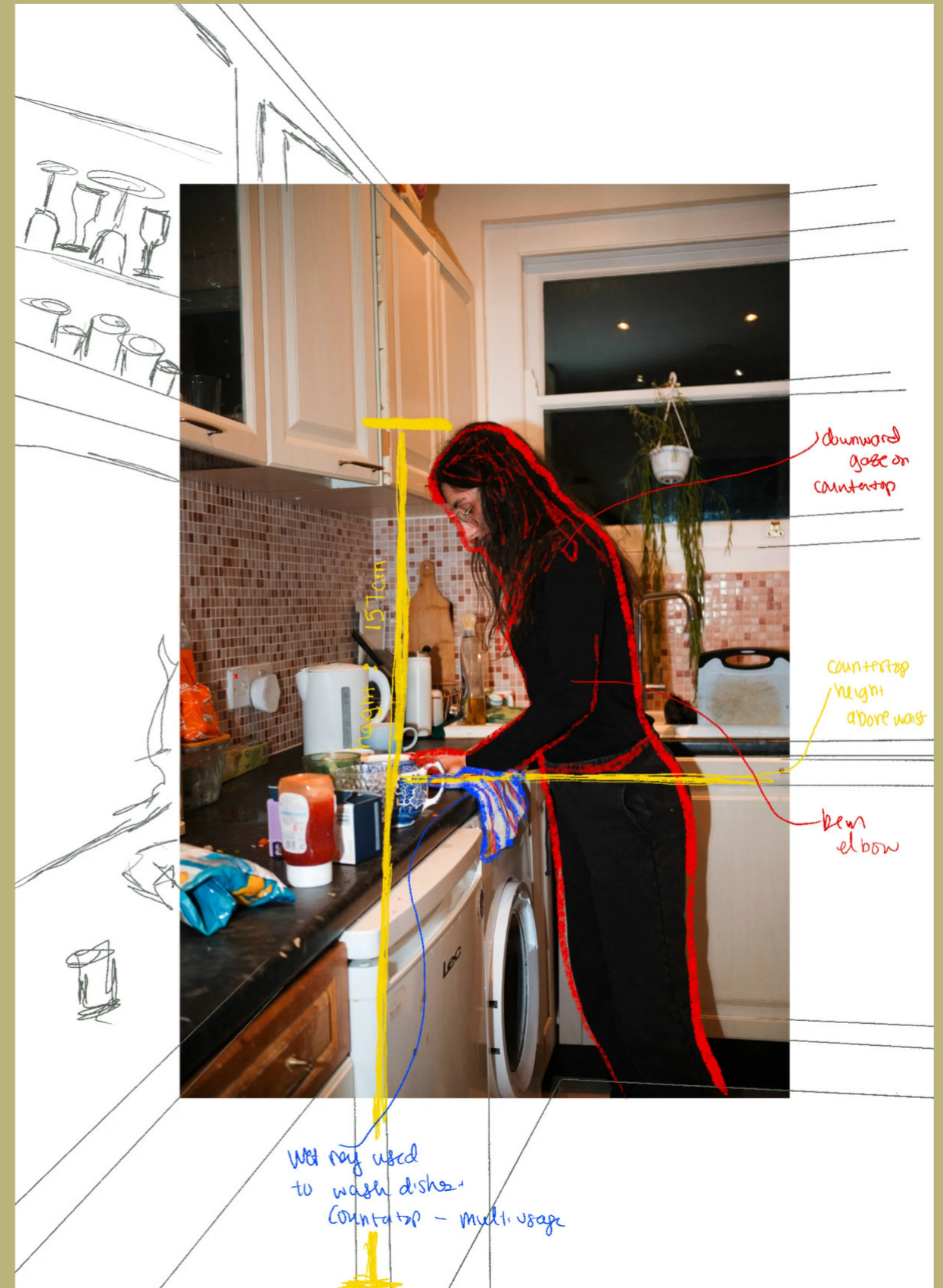
Photography



Progression from Unit 2: Photographing Women

In Unit 2, I focused on studying the body—particularly the female form—and how it interacts within spaces “gendered” toward women, like kitchens. This exploration included examining universal design and how it accommodates (or fails to accommodate) female bodies. I observed how the female body exists in these environments, noticing subtle but significant differences in how space affects movement and comfort.

Building on these lessons, I wanted to capture people in action within their own homes, observing how they inhabit their spaces. This led me to photograph individuals doing everyday chores, paying close attention to how their bodies aligned with appliances, counter heights, and other elements of their environment. By analyzing these candid moments, I was able to deepen my understanding of how domestic spaces shape, and sometimes restrict, movement and experience.



Combining
photography
with drawn art to
help with
narrative.

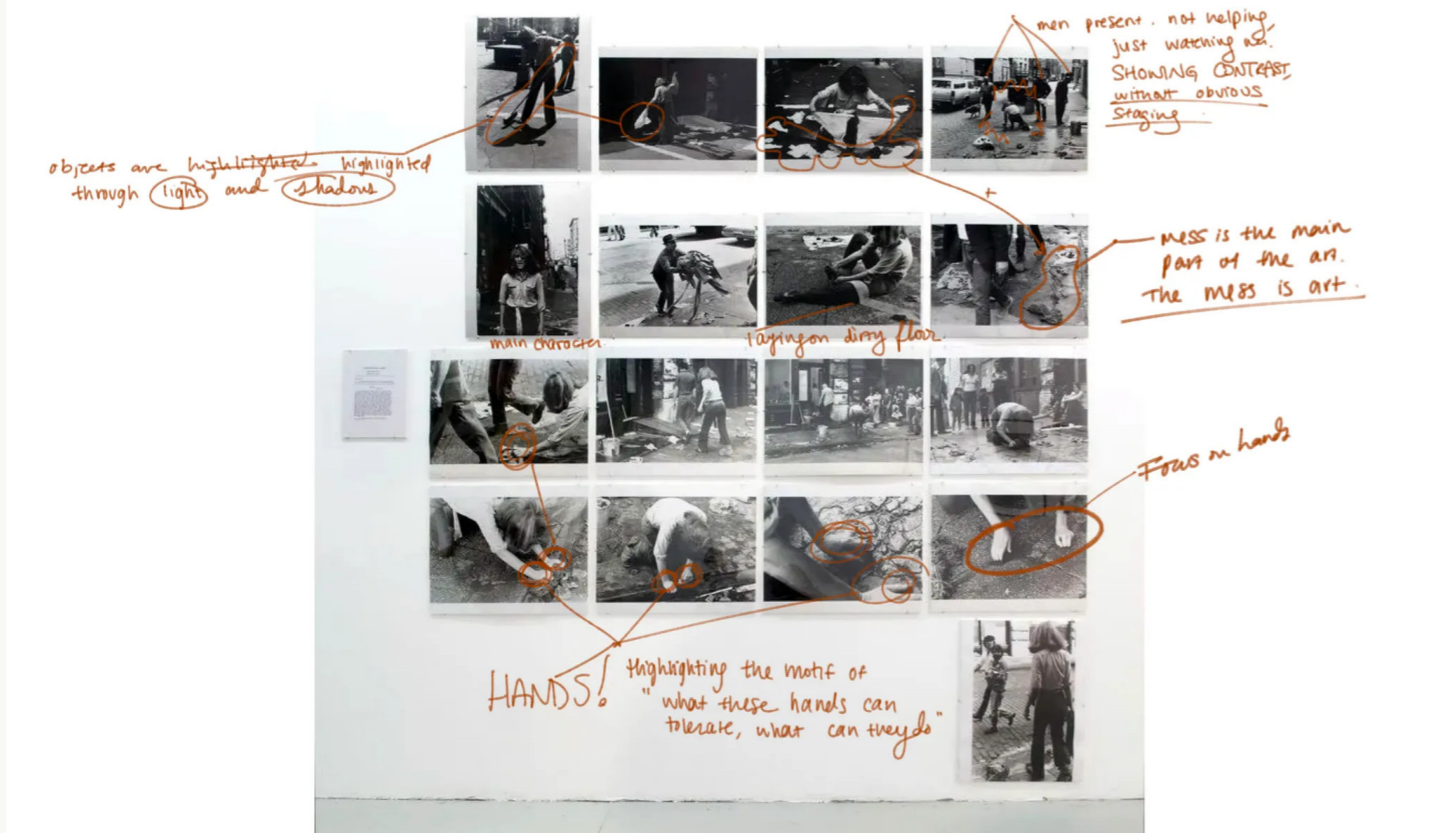


Why Photography?

I chose photography because it offered a powerful way to capture real, unscripted moments and tell stories that challenge gender norms. My inspiration comes mainly from two activist artists, Franki Raffles and Mierle Laderman Ukeles, whose work I'll explore in the next few pages. Photography has always been a passion of mine, but this project gave it a new direction—using it to spark reflection and provoke change. Creating a collection of photographs that pushes people to question ingrained norms was both an exciting challenge and a meaningful way to channel my art into activism.



Photography Inspirations



*“I have chosen to work as a photographer because I hope that through my photographs people will see and learn about the reality of life for women and question and press for change and improvement”
- Franki Raffles*

Mierle Laderman Ukele:

Focusing photography on the hands that do the work— building on this practice inside the house.

Inspired by Mierle Laderman Ukeles’s Maintenance Art Tasks (1973), which highlighted mundane chores to protest hidden labor, I aimed to use art to elevate repetitive, unseen tasks. Her focus on hands and women in these roles influenced my approach to showcasing domestic chores, sparking conversation about their value.

Franki Raffles :

My Inspiration to get out there and have a photojournalistic stance

Franki Raffles was a major inspiration in my shift to photography as a primary medium. Her exhibition Photography, Activism, and Campaign Works 1984–94 transformed how I saw documentary photography. She captured everyday moments of women across cultures, revealing unique narratives within familiar tasks. Her approach—letting patterns emerge naturally, documenting without a set storyline, and capturing unfiltered scenes—was both universal and deeply personal. Raffles’ vision of feminist solidarity and her commitment to amplifying voices inspired me to use photography as a tool for activism, focusing on authentic portrayals of women in everyday life.

Through repeated photography, I wanted to convey the message that a woman's work is never done, even as the notion of equality outside the home gains momentum. By combining the powerful visual language I learned from these influential photographers with the personal narratives I gathered, I hoped to showcase stories that often go unheard, allowing them to emerge naturally without forcing a single narrative.

I wanted to capture authentic and thought-provoking photographs with a focus on the hands in action, demonstrating how impactful a collective visual story can be.

Like Mierle Laderman Ukele, I wanted to place a lot of emphasis on the hands and the tasks that were being completed by them. By showing hands, it allows the viewer to put themselves into the image, and therefore immerses them into the narrative.





**The importance
capturing
authenticity in
everyday moments**

What struck me deeply in this project was the importance of capturing people and their actions in a truly authentic way. After spending time photographing people in their homes, I recognized the vulnerability they shared by inviting me into such personal spaces. It became essential to respect their lives and ensure that I captured these moments with honesty.

Through this process, I learned that everyone goes about their routines differently, and it was so rewarding to simply observe. I approached each session by sitting quietly and waiting, letting their stories unfold naturally through their own words and actions. Nothing was staged; I encouraged them to go about their usual day as I captured snapshots of real, unfiltered moments.



I took my camera and travelled to over 4 countries.



I photographed 15+ homes where women were doing chores within the space.



I interviewed over 20 women and queer individuals on their experiences with domestic labor in the home.



And I have observed very common themes through my camera lens.



With a focus on the hands doing the work, my camera was able to highlight these similarities in domestic labor between different homes.



Each of these photos tells its own story, but together, the collection offers a deeper look into the home as a shared space of labor.



How zine workshops furthered my technical knowledge around bookmaking.

In Unit 2, I began bookbinding for the first time, adding personal touches to booklets and zines. Attending zine festivals showed me how hand-crafted aesthetics and personal details in zines effectively draw people in, encouraging interaction and spreading the message. Visiting the Chelsea Library's zine collection, where I saw a wall filled with zines on diverse topics, truly inspired me; I realized zines could be a powerful tool for communicating ideas.

That is why for my final project, in conjunction with the exhibition, I aim to make a photo book with my interviews and activism photography. Alongside the book, I aim to make smaller,

more quick and easy to read booklets that I can distribute for free at my home and final exhibition to spread these amazing stories to promote my photobook.

Printing my zines and photos transformed how I saw the work as a whole. The physicality of holding a hand-bound zine felt special, which made me realize that the tactile experience of a photobook would be essential to how the work is perceived.

That's when I realized that printing the photos and interviews in a readable format was going to be an integral aspect of how the work is viewed.

WOMEN DON'T BELONG HERE

Issue no. 2
kitchen edition!



"Women belong in the
kitchen."

Gabriella
Wong



Photos of a zine I made in Unit 2 that was based around conversations heard around the table around who should be serving, and who should be cleaning up.

Creating Magazine Covers

After going to *Women in Revolt* at the Tate, I became fascinated by the different types of feminist magazines, especially the ones that employed satirical covers that mock the idea of domesticity and equality.

I wanted to try and create a cover that mimics the Home Magazine, that targets itself for women, but I wanted to add a sarcastic twist on it.

These exercises definitely helped further my technical knowledge on how to design for impact. I loved learning the style of designing while trying to add my own narrative to these zine covers.

I experimented with making magazine covers before I settled on a simpler cover for the photobook.



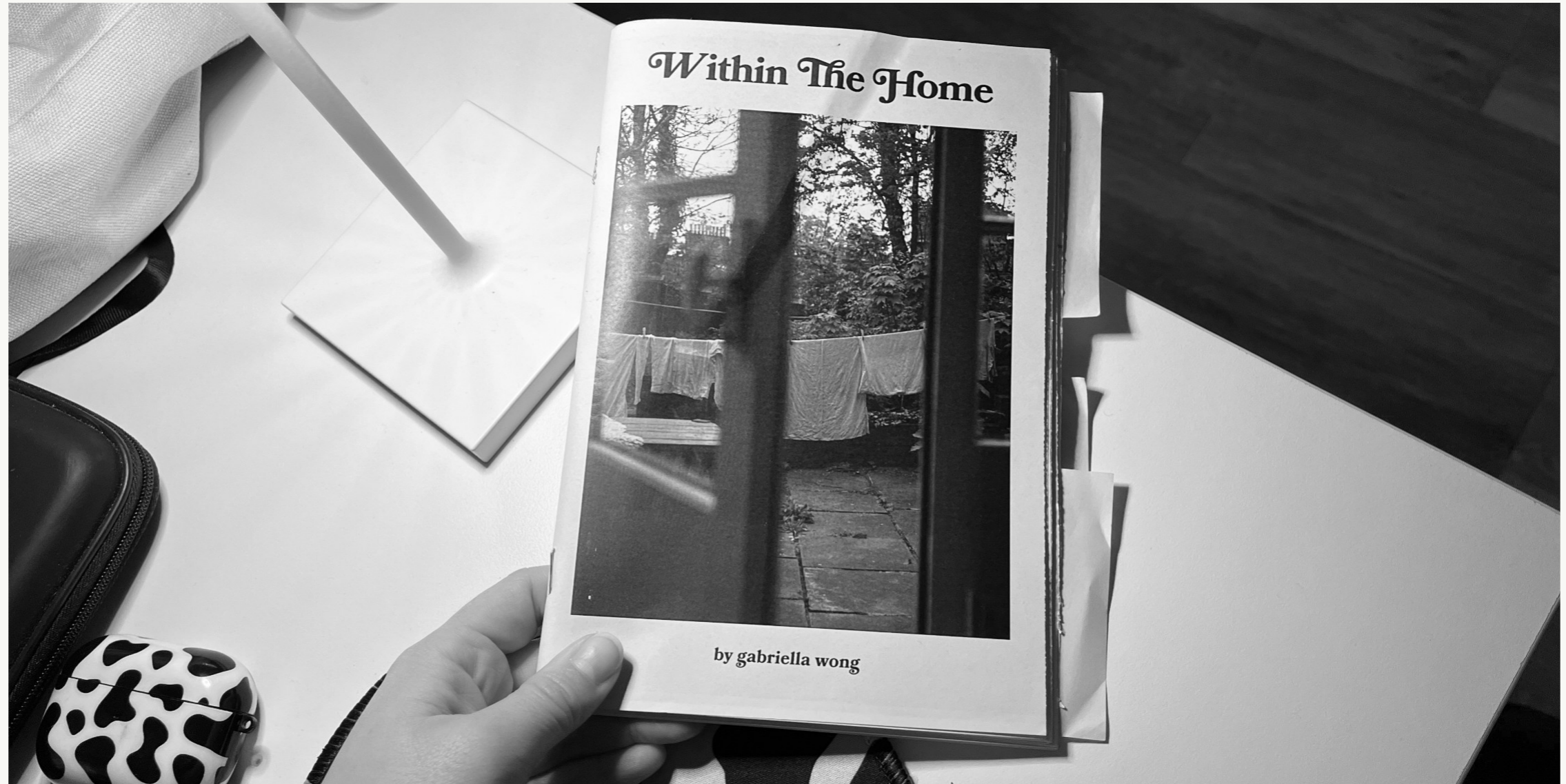
Creating the Photobook

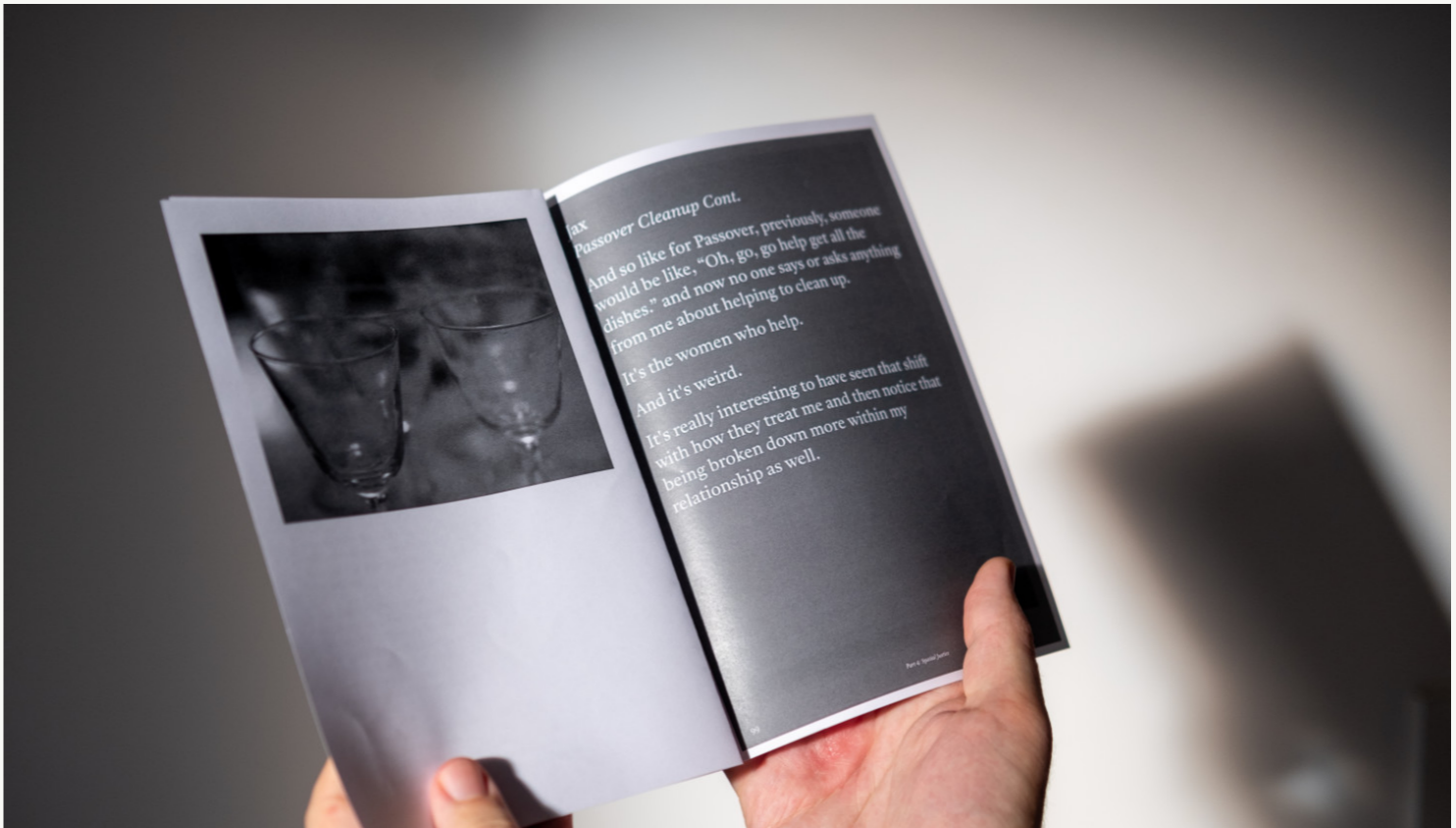
Creating the photobook brought together all my ideas, blending activism photography with personal narratives from the interviews. My goal was to make this book visually appealing and easy to engage with, aiming for any reader to pick it up casually and leave with a deeper understanding of gender roles and domestic labor.

Ideally, the book would be accessible to a wider audience, offering insight and sparking reflection on a grand scale. I thought the photobook was a good idea because it was a simple way to get the messages out to the public.

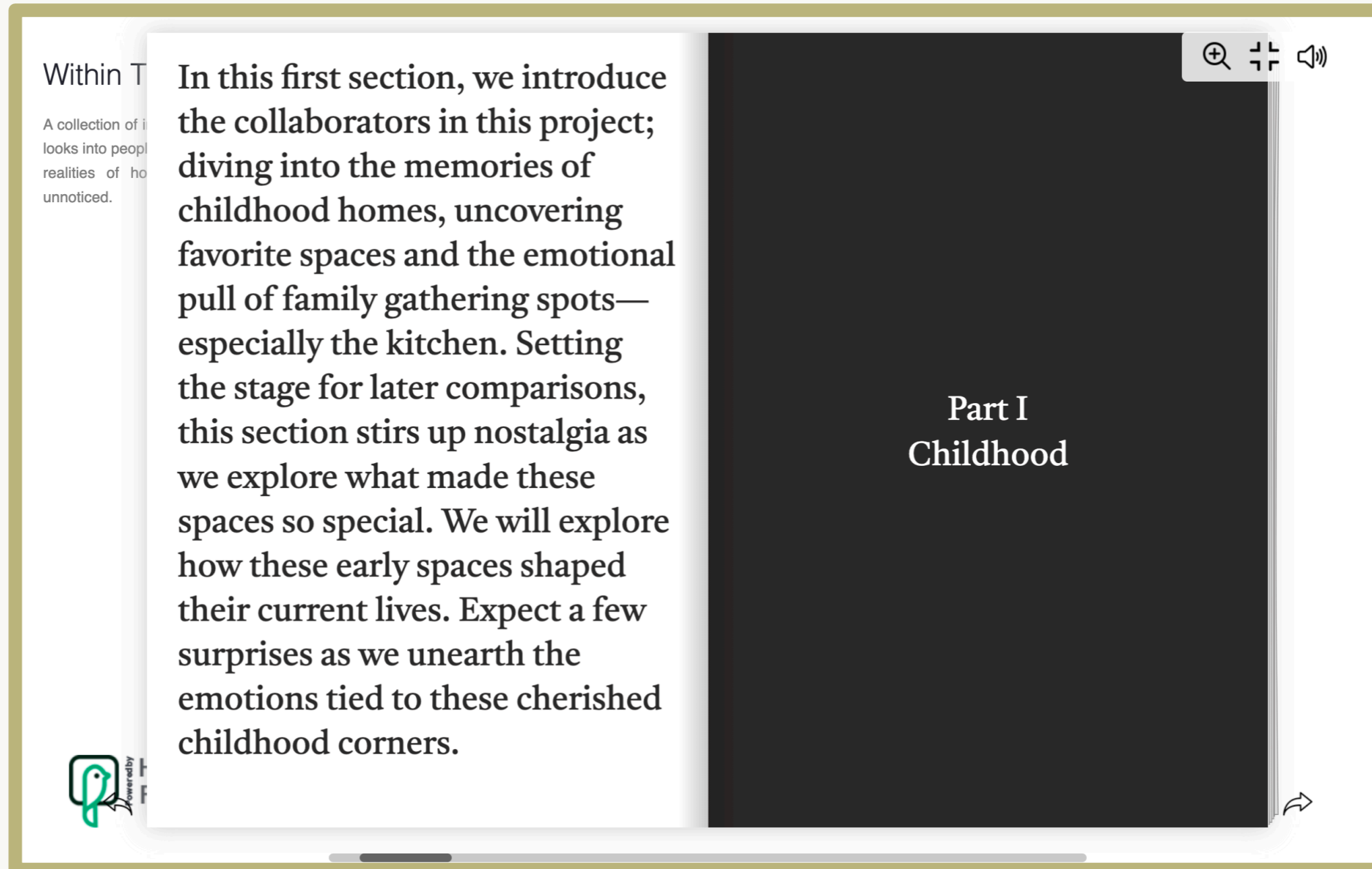
The photobook also serves as a

way to immortalize the women's stories, adding a lasting impact to their voices. By including images of their hands at work, their faces, and their names, the book makes these stories personal and relatable. I plan to gift each contributor a copy as a thank you for sharing their stories.





To view a digital copy of the photobook, please click within the green rectangle or follow the QR code.



The Physicality of the Book



How did the physical process of printing the photobook shape the final presentation?

When I printed my zines and held printed photobooks in my hands, I learned just how vital the physical space around an image is. The importance of space to let the photographs breathe became clear to me. Something fascinating happens when two images are placed side by side on a spread: they begin to converse with each other. The dialogue between the images gradually unveils the story as you move through the photobook, creating a flow and rhythm that would be hard to achieve digitally. The printed page allowed me to shape the narrative in ways that digital images could not, and I realized that this was a crucial element in presenting the story effectively. It's like watching the narrative unfold slowly, giving the viewer time to digest and reflect on each spread.

Home Exhibitions

Within the Home By Gabriella Wong

Welcome home!

Within the Home invites you to step into a familiar scene to explore how domestic spaces shape our understanding of gender, labor, and equity. Based on real-life narratives shared in interviews, this exhibition uses sculpture, photography, and a narrative photobook to uncover the unseen dynamics of household roles and responsibilities, told through the voices of women and queer individuals.

Please interact with anything in the home, but first, please take off your shoes.

Take a look around, and as you encounter art intertwined with the everyday mess of a home, consider the roles within your own household. Who takes on these tasks, who cleans, who organizes? This exhibition is a space to question, reflect, and think critically about how roles within the home influence broader social dynamics and expectations.

Who vacuums in your house? And what does that mean?

Concept beginnings: Allowing the Artworks to Spark Dialogue in the Work in Progress Show

After working with different art mediums, I was initially unsure how to structure everything to best support each piece and create an impactful protest around domestic labor. But during our Work in Progress show, I noticed how people engaged with my bowls on display—they touched them, took photos, and sparked conversations. Some even approached me to share how

domestic labor inequality is a struggle in their own homes.

Seeing this reaction made me realize how powerful it could be to let these pieces “speak” to each other when they’re next to each other. Since all of my works of art were inspired from items and experiences within the home, creating an exhibition in a home

that blurs the line between art and reality was an exciting idea for me.

I enjoyed the idea that hosting the exhibition in a home-like space broadens the reach, allowing people from outside the university to come in, see the work, and join the conversation. This way, the message extends further and connects with more people on a personal level.





ATTENTION: Chores at Work

Gabriella Wong

If you came home one day and had no tasks to do — no cooking, no cleaning, no laundry — would this still feel like home to you? This project aims to use ceramic homeware sculptures and magazines to raise awareness about the unequal gender divide in domestic labour by highlighting areas in the home where chores take place.

Piecing together a storyline from personal interviews, this collection will explore housework and its relationship to how people live in their homes. By pointing out the unseen divide in domestic chores, I aim to make people rethink these mundane, repetitive tasks that play into our everyday lives.



1. Ceramic bowl that merges homeware with domestic narratives. QR: More works



2. Drawing portraying different chores in the home. Follow the QR code to my film.

3

3. Slow down and think about how you feel when you do the washing up.

4



4. Me reading a draft of my magazine showcasing interviews about the home.



This show taught me how important it is to tell a story by connecting different pieces. Being selective was something I was not good at, so this was a great exercise to practice pulling everything together in a meaningful way.

So why in a home?

Site Analysis

As a concept, I wanted to have this exhibition in a home. I wanted to have a genuine domestic space with mess and objects that exist in a home to be the backdrop for showcasing my art.

The reason I wanted to do this was because I wanted to spark a conversation about the blurred line between art and reality.

One of my main inspirations was Tracy Emin's project My Bed (1997).

The simplicity of this familiar sight— a bed with trash around the nightstand— is so poignant and strong. It could tell many stories, about how the person may be messy, or they're going through things, but it is up to the surrounding pieces of art to tell you what the story about the mess is about.

What really captivated me is the focus is on the mess. It's on the unmade bed, it's on the pile of tissues and trash and empty bottles next to the bed.



Tracy Emin, My Bed 1997. Tate Modern

How I plan to build on this style of practice:

Taking inspiration from the messy sheets and bedside trash, I want to use this same style of exhibition design to point out the mess in a home. The beauty of this exhibition stems from the familiarity of the sight— everyone sleeps in some sort of bed and can relate to the messy sheets.

I want the home that I showcase my works in to be rough, dirty, and uncleaned. Then the surrounding works around it will highlight the story of why it's dirty. There is a conversation between the messiness of the home and the artworks depicting and highlighting cleaning products.



How does it tie together art, narratives, and space?

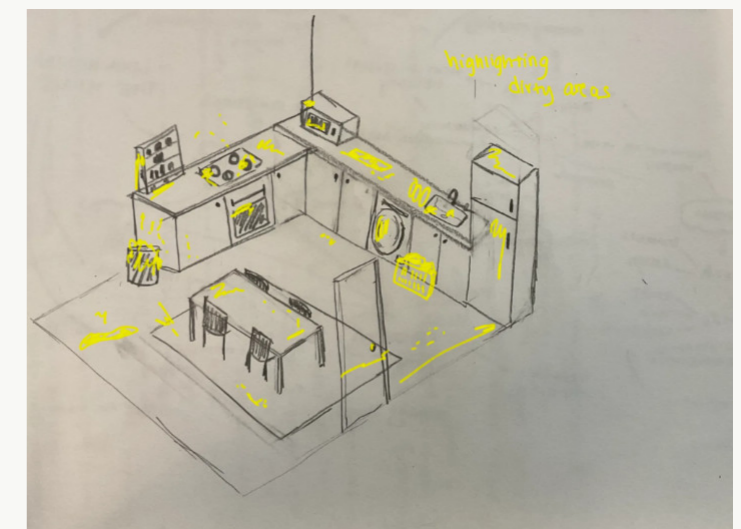
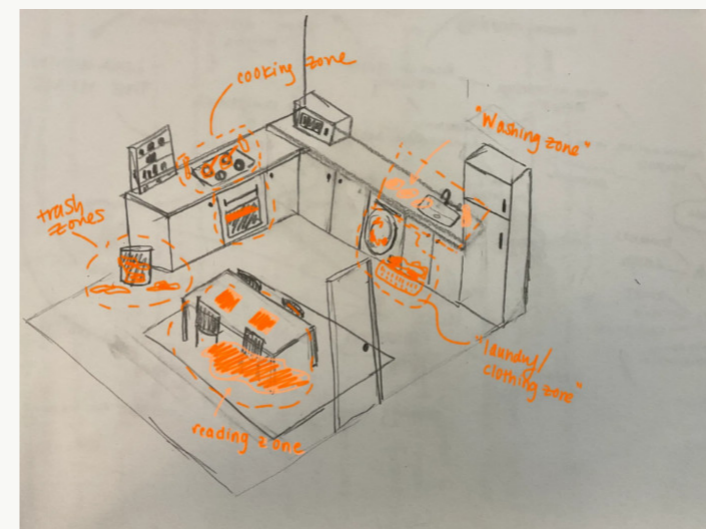
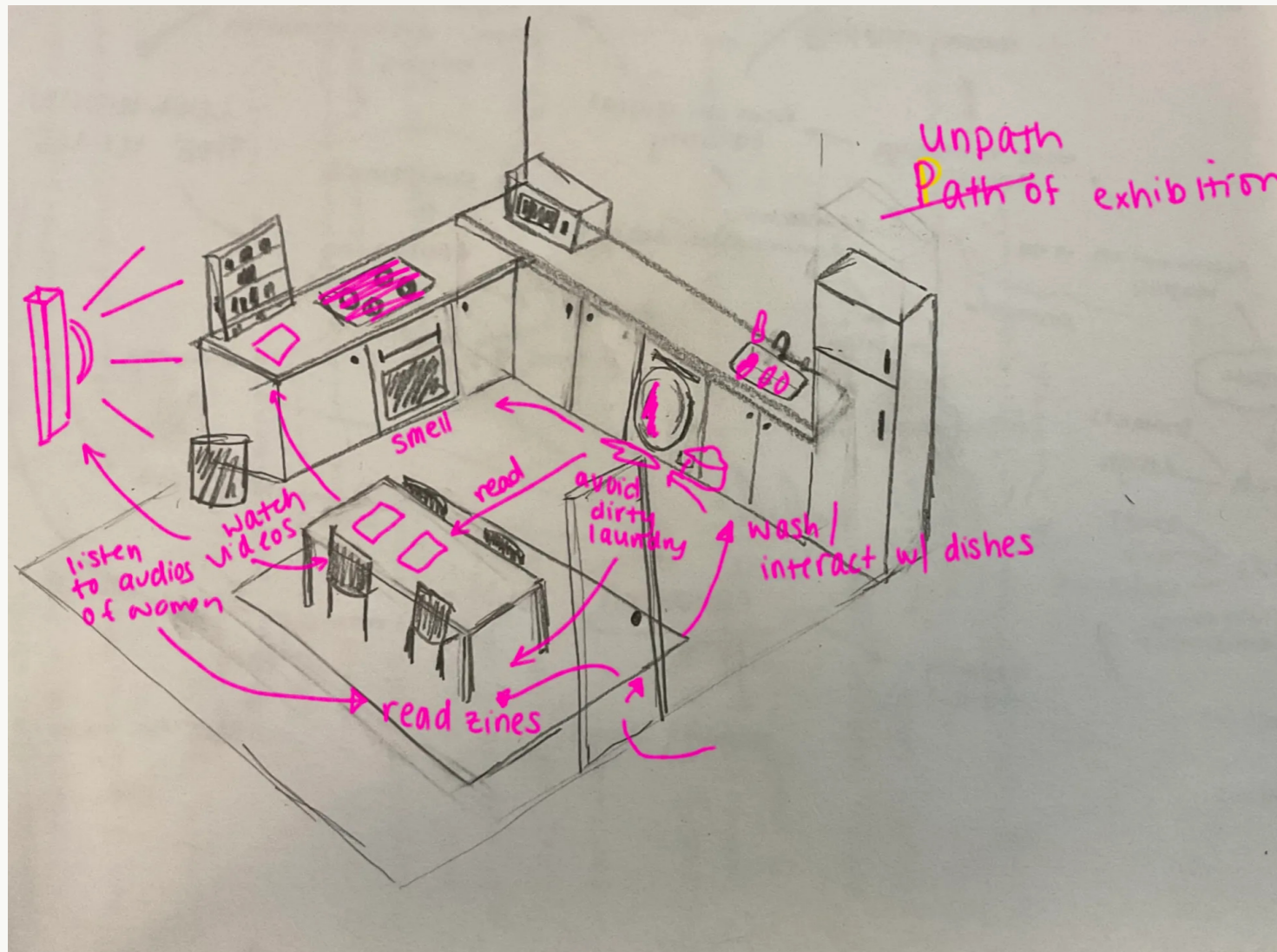
The home exhibition connects art, narratives, and space in a deeply immersive way. By placing my work in a home-like environment, the space itself becomes part of the narrative, grounding each piece in the context of domestic life. The bowls, photographs, and other works are experienced not just as isolated art objects but as pieces that live within a space

we all recognize—our homes. These pieces exist within the mess of a kitchen, within the dirt in the carpet, they do not exist in a clean, singular form. This presentation style allows viewers to connect more personally, as they interact with these artworks in a setting that reflects everyday life, subtly blurring the line between art and the domestic sphere.

viewers would move around them, and how one artwork could lead into the next. This iterative approach was essential to visualizing how the layout and arrangement would enhance the narrative flow, guiding the audience through a journey that reveals the layers of domestic labor, gender roles, and invisible work in a space designed to feel familiar and personal.

Throughout the process, I created countless iterations and sketches to refine the concept. Each sketch helped me explore how these pieces might physically occupy a space, how

This combination of art, narrative, and space invites people to reflect on their own homes and experiences, creating a shared, immersive dialogue about domestic labor.



Exhibition is Protest

Why is this exhibition a powerful form of protest against domestic inequality?

It doesn't simply display art about domestic inequality—it situates these pieces within an environment that mirrors real homes, making the unspoken work of household tasks more visible and urgent. This format invites viewers to question the habitual gender roles in their own lives, sparking conversations that might not emerge as strongly in a more traditional gallery setting. The entire exhibition, from concept to arrangement, acts as a protest that speaks directly to people's lived experiences and aims to raise awareness of how these roles shape our spaces and lives.

It allows my artwork to be combined into a cohesive experience, the exhibition allows each piece to contribute its own layer to the overall narrative. This arrangement highlights the nuances of domestic labor, giving space for each story to be told as part of a larger, interconnected conversation. Through this integration, the exhibition becomes more than an art show; it's a direct call to recognize and question the often-overlooked labor that structures our lives and spaces.



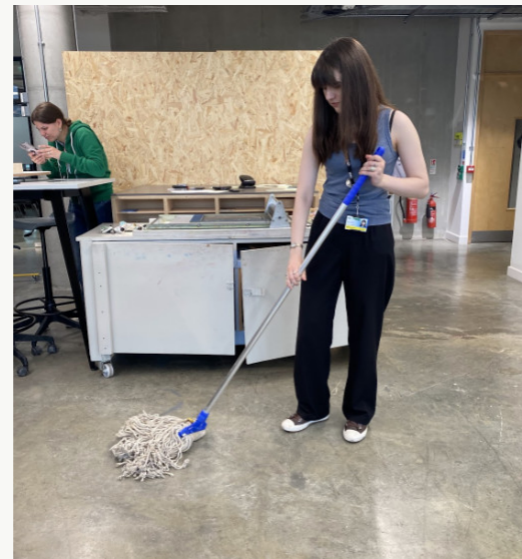
Creating the first iterations through technical drawings



I created these sectional drawings to illustrate how in different apartments, there are different chores to always be done. I took inspiration from photographs I took to include the body in the drawing.

Initially drawn as a digital drawing, I wanted to have something more organic and physical, so I decided to experiment with Risograph. I did a two color print with the blue and red, and learned along the way how to Riso.

I then decided I wanted the viewer to be able to “clean” up the apartment, so I drew on two pieces of clear acetate. One layer had the green “dirty layer” and the other had the pink “body layer”. Together, the drawing has depth and dimensionality and interactivity.



Interactivity:

Expanding knowledge and inserting my own performative aspect into the exhibition

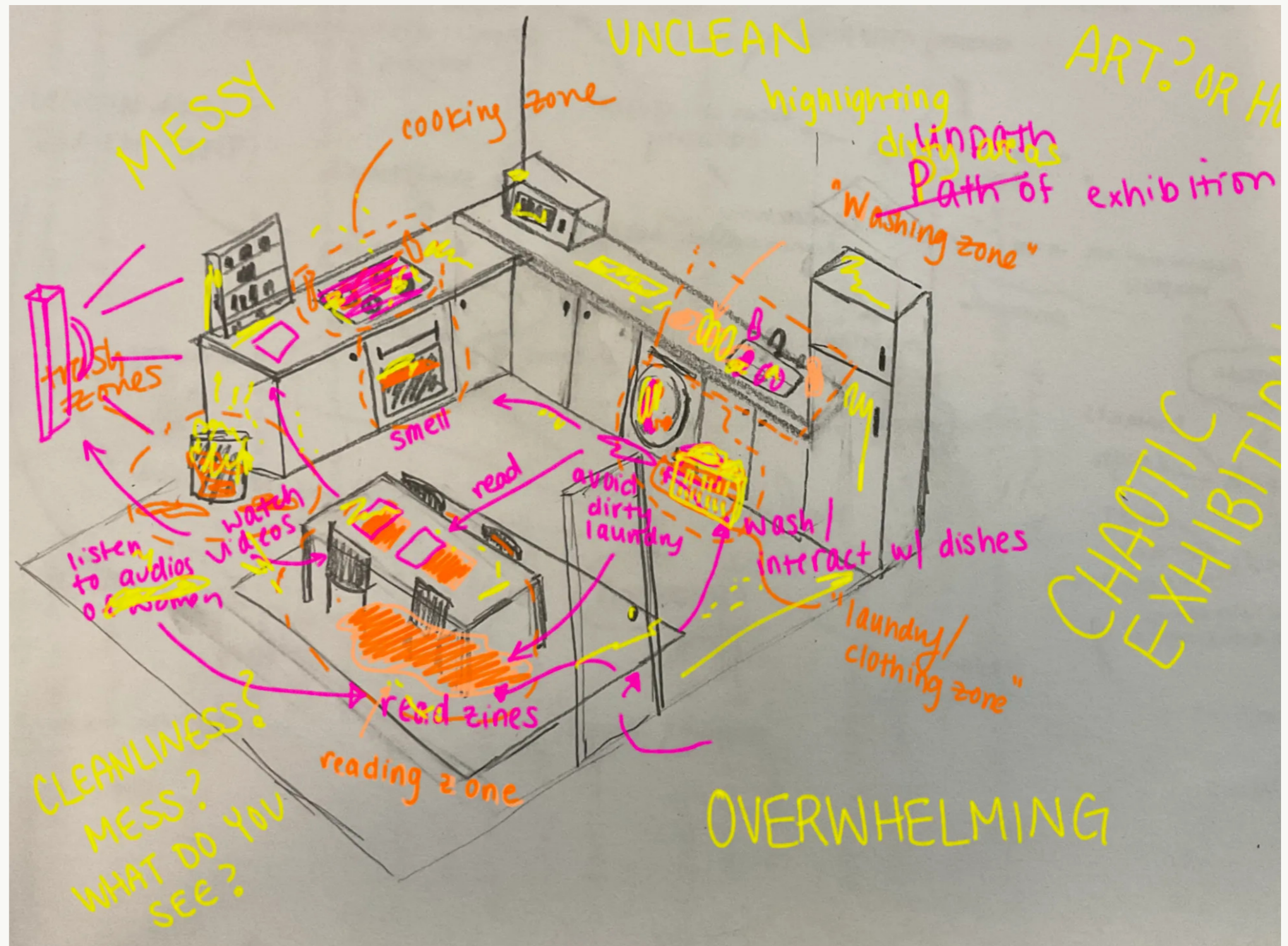
Interactivity and Space Setup:

To enhance this immersion, I incorporated everyday messes—laundry piles, unwashed dishes, and scattered cleaning tools—as part of the exhibit. These familiar elements blur the lines between art and reality, making the space feel less like a staged exhibit and more like a real, lived-in environment.

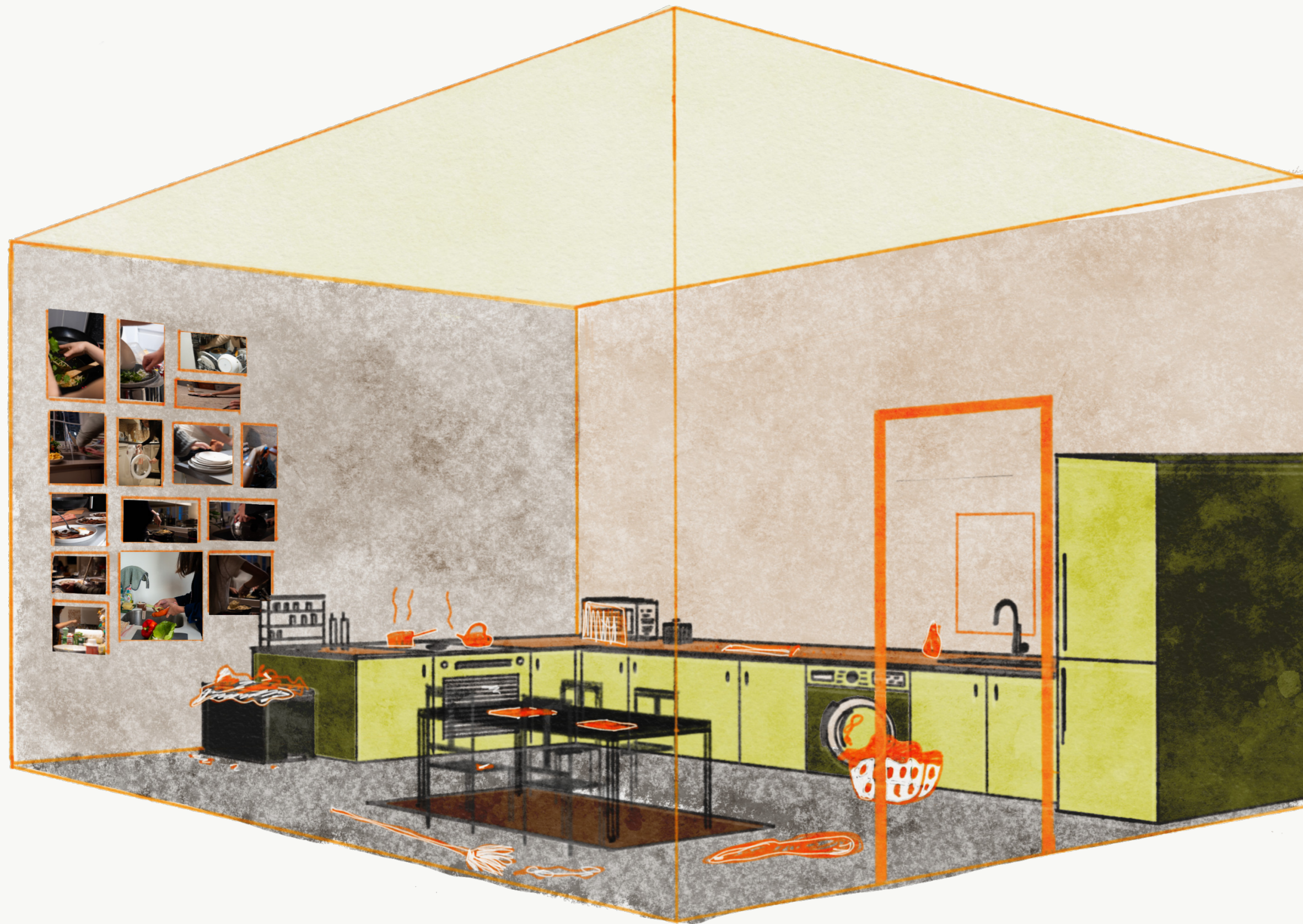
This choice allows viewers to step into an environment that feels both ordinary and significant, encouraging them to experience the artworks as extensions of their own daily lives. By seeing these “messy” details displayed intentionally, they’re nudged to consider the unseen labor behind these scenes, recognizing how routine tasks, often taken for granted, hold the weight of systemic gender inequality.

In this chaotic drawing, you can see that I don’t intend for the viewer to follow a set path or interact with the zones in a clear order. I want the person to go in as if they were going in their own home and let them create their own path.

I wanted to play with different textures and different ways that the room can be immersive.



Interaction Zones



1. Crumbs on the floor
2. Dishes in the sink with soap sculpture
3. Jam and juice on the counter - sticky!
4. Smell of burnt toast
5. Trash overflowing
6. Zines on the dining table
7. Films of people doing chores projected onto the fridge and walls
8. Pasta water on the hob
9. Dirty laundry scattered near the washer
10. Audio of interviews being played in the corners
11. Photos of hands doing chores on the walls

*Iteration 1
Setup*







Kitchen Triangle
Thrown Pottery

This ceramic leaf terrapin was
developed with inspiration from
nature, where my grandpa and
uncle would find them. It was
inspired by the combination
of their workmanship and
experience of using the kitchen.

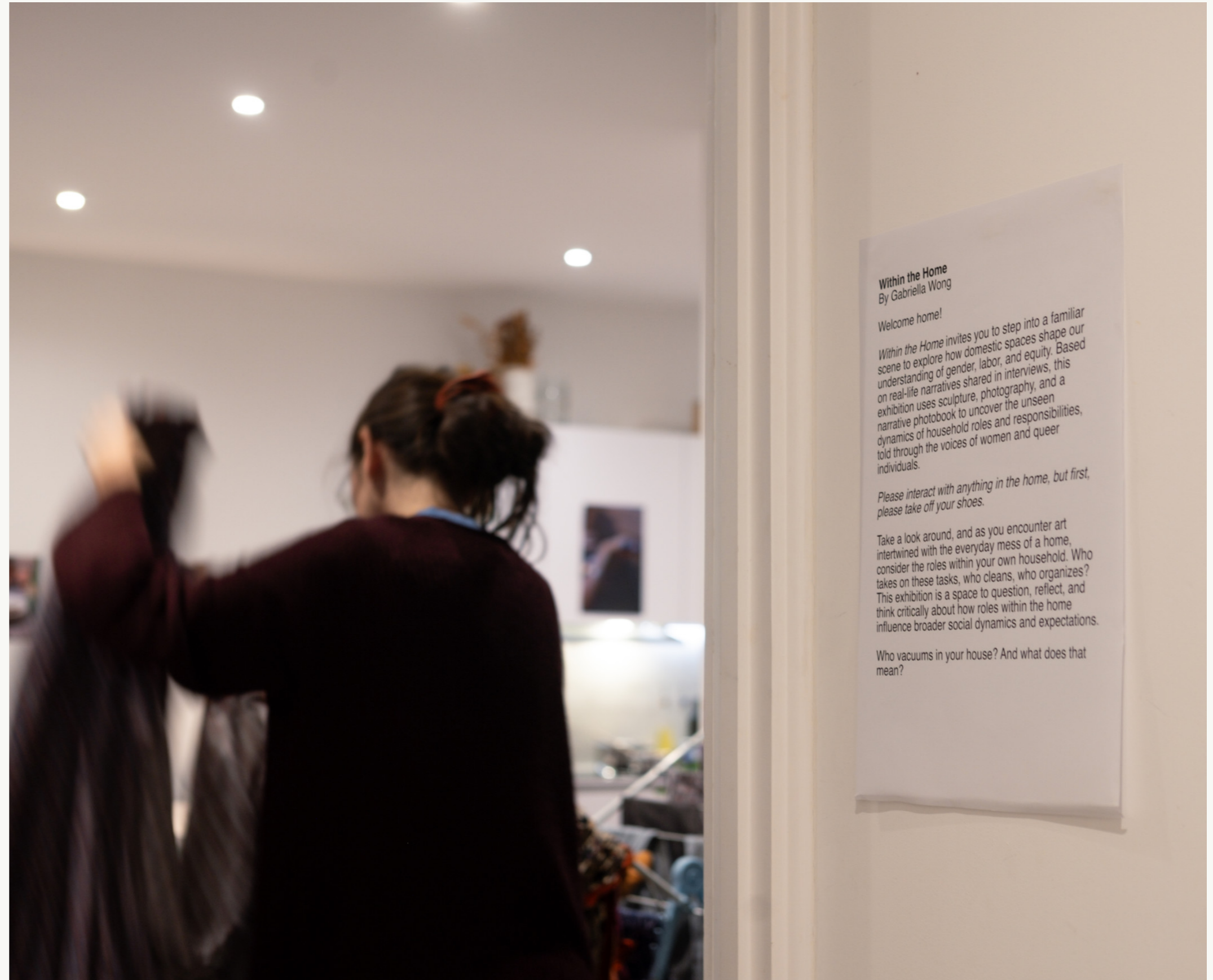
How the audience can change the exhibition

Iteration 2

Upon doing my first iteration, I came across the suggestion to exhibit in multiple houses to see how the setting of the different homes change how the art is perceived.

I then wanted to try and iterate this house exhibition in different settings to get different surveys on how it feels in different homes.

The idea was to use the exhibition to highlight each individual home.



Within the Home By Gabriella Wong

Welcome home!

Within the Home invites you to step into a familiar scene to explore how domestic spaces shape our understanding of gender, labor, and equity. Based on real-life narratives shared in interviews, this exhibition uses sculpture, photography, and a narrative photobook to uncover the unseen dynamics of household roles and responsibilities, told through the voices of women and queer individuals.

Please interact with anything in the home, but first, please take off your shoes.

Take a look around, and as you encounter art intertwined with the everyday mess of a home, consider the roles within your own household. Who takes on these tasks, who cleans, who organizes? This exhibition is a space to question, reflect, and think critically about how roles within the home influence broader social dynamics and expectations.

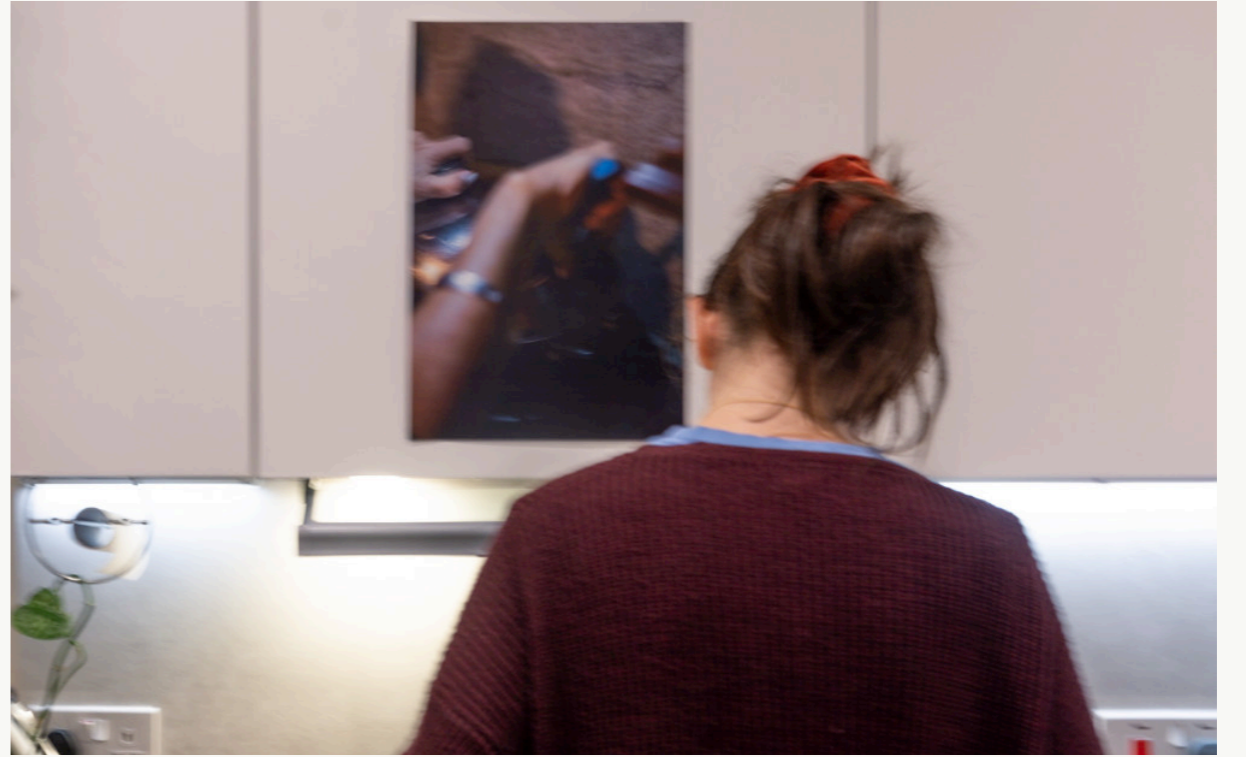
Who vacuums in your house? And what does that mean?

Iteration 2 of Home Exhibition





My photo series, *Working Hands*, exhibited on the walls of Genny and Ankur's house.





What I learned from the Home Exhibitions

Our homes act as a shell for our living, but what we don't realize is how much of an exhibition our normal lives can be reflected in the beauty and intimacy of our homes. Very rarely do we get to see our daily actions put up on large prints across the house. When you do this, it just really draws attention to your daily

habits. Highlighting the mundane in a home made me realize that our home is not only a reflection of how we act in it, but it is a gallery for our actions.

I genuinely thought it was very impactful watching Genny navigate the kitchen, looking at her own hands doing chores.

What was a just an exhibition of photos turned into a performative showcase, sparking dialogue between the art and the chores. While looking at these photos, she told me stories about her unequal share that she does, and how underappreciated she usually feels.



The Home Exhibitions brings it back to spatiality

The home exhibition really brings this project full circle, grounding it back into spatiality in such a meaningful way. It turns the home into more than just a backdrop for the art—the space itself becomes a key part of the story. This setup makes the home both the stage and the subject, emphasizing how

our domestic spaces shape and reinforce gender roles and stereotypes. While this project has definitely focused on gender, at its heart, it's been a study about space—how we move through it, how it defines us, and how it quietly reinforces roles. Here, the space is as much a player in this

narrative as the art and stories themselves. I'm so happy with how the exhibitions turned out and how they bring the connection between space and identity to life.



A hand is holding a book cover. The cover is white with a light beige border. The title 'Within The Home' is written in a large, black, serif font. Below the title, in a smaller, black, sans-serif font, is the author's name 'by gabriella wong'.

**Within
The Home**

by gabriella wong

**Future
Progressions
&
Reflections**

The Future of This Project: Beyond the Master's



As my Master's program comes to an end, I'm excited to take this project beyond the classroom and share it with a wider audience. I want to get my work out there in two main ways: first, by publishing my photobook and getting it into zine fairs and feminist library archives in both New York and London. I think these are the perfect spaces for my message about domestic labor inequality to reach people who are passionate about social justice and feminist causes. I've already started talking to the Feminist Library in Peckham to sell my book at their tables at fairs and keep it stocked in their library for people to view. It feels like a great first step toward getting my work seen by more people.

I also want to take my exhibition proposal to galleries, inspired by artists like Anna Puigjaner who create domestic spaces within public domains. This really makes you think about your own home, raising important questions about domesticity and how we live.

Plus, with the Julia Dwyer Memorial Award, I'll be featured in an article, which is a huge opportunity to help get this message of domestic labor inequality out there even more. I'm really hoping to take advantage of that exposure to get people talking and bring more attention to this issue. Overall, I want to keep pushing forward and using my art as a tool for reflection and change, to spark conversations and challenge the norms that have long defined the home and gender roles.



If I were to do it again?

Q&A

Research reflections:

What parts of the research and concept development would I approach differently, based on what I've learned throughout this process?

I realize now that while the focus on gendered labor was powerful, there's so much more nuance to it than I initially considered. I would dive deeper into exploring the idea of generational trauma, how family dynamics and cultural inheritance shape the way labor is understood and carried out. I could've incorporated more research about how different cultural or societal contexts influence domestic roles, which might have added a richer layer to the personal stories I was collecting. There's always room to go even further in exploring the social constructs behind how these roles are learned and performed.

How might I refine my initial methods or data collection techniques to get even more meaningful insights from participants?

Looking back, I feel like I could have given more space for participants to reflect without boundaries. While my questions were thoughtful, I could've allowed for more organic, open-ended conversations where participants felt comfortable to just share what was on their minds—without the structure of set prompts. I think I'd try introducing sensory-focused questions, too—like asking about the smells, sounds, or even specific routines that stick with them. Those small details are often the ones that spark real emotional insight and reveal the deeper layers of the experience of domestic labor.



SO...

“Can art and personal narratives be used to challenge and reimagine gendered roles within the home?”

Yes.



The components of the project came together to tell a story that is greater than the sum of its parts.

Why this work is important now.

Design is political.

The way we use our homes is political.

In the wake of Trump's election, it is extremely imperative that this message of equality to not be left in the dark. Some might argue that there is gender equality already in place, and work like my project is irrelevant, but the fact is that many people have voted for policies that erase a lot of women's rights and have voted against giving women an equal shot at being treated fairly.

Homes are no longer just for housewives, homes are shells that allow us to grow and show each other how to be treated fairly. Homes are where we can demonstrate to the next generation of children how to share an equal load.

I think it just needs to be said that nothing in this world is neutral, and that as designers, we need to have issues like spatial justice at the forefront of our minds when we create spaces, buildings, and art.

**Thank you to the
project**



**I want to thank this Master's course for giving me the freedom
to explore and be myself.**

**I want to thank my tutors, especially Maria, for always
believing and encouraging me to keep going and pushing
through to continue to create.**

**I want to also thank all the wonderful participants and
collaborators who let me interview them, photograph their
house, and work with them for this project.**

**And a special thank you to my mom and dad, who pushed me
and supported me so I could finally chase my dreams.**

Thank You.

Now ask yourselves... Who keeps your house clean?

Bibliography

Baden-Powell, C. (2006). *Architect's Pocket Book of Kitchen Design*. Routledge.

Birmingham City University. (2024). *Gender stereotypes in childhood: what's the harm?* [online] Available at: [https://www.bcu.ac.uk/research/education-and-social-work/cspace-blog/gender-stereotypes-in-childhood-whats-the-harm#:~:text=If%20we%20impose%20rigid%20ideas,to%20care%20about%20their%20appearance](https://www.bcu.ac.uk/research/education-and-social-work/cspace-blog/gender-stereotypes-in-childhood-whats-the-harm#:~:text=If%20we%20impose%20rigid%20ideas,to%20care%20about%20their%20appearance.). [Accessed 17 Oct. 2024].

Boys, J. (2020). *How is space gendered? – MatrixOpen*. [online] Matrixfeministarchitecturearchive.co.uk. Available at: <http://www.matrixfeministarchitecturearchive.co.uk/explore/how-is-space-gendered/> [Accessed 19 Oct. 2024].

Bruce, A. (2014). *Factory Workers: Rural Reality*. [online] NOOR. Available at: <https://www.noorimages.com/factory-workers-rural-reality> [Accessed 17 Oct. 2024].

Daskalaki, M. and Fotaki, M. (2023). Resisting extractivism as a feminist critical socio-spatial practice. *Gender Work and Organization*, [online] 31(3), pp.983–1011. doi:<https://doi.org/10.1111/gwao.13042>.

Doing Housework, Redoing Gender: Queer Couples Negotiate the Household Division of Labor. (2015). *Journal of GLBT Family Studies*. [online] doi:<https://doi.org/10.1080/1550428X.2015.1006750>.

E-flux.com. (2024). *Overgrowth - Anna Puigjaner - Bringing the Kitchen Out of the House*. [online] Available at: <https://www.e-flux.com/architecture/overgrowth/221624/bringing-the-kitchen-out-of-the-house/> [Accessed 15 Oct. 2024].

Emin, T. (1998). *My Bed*.

European Institute for Gender Equality. (2022). *Gender differences on household chores entrenched from childhood*. [online] Available at: [https://eige.europa.eu/publications-resources/toolkits-guides/gender-equality-index-2021-report/gender-differences-household-chores?language_content_entity=en#:~:text=Gender%20Equality%20Index%202021%3A%20Health&text=About%2091%20%25%20of%20women%20with,this%20figure%20is%201.6%20hours](https://eige.europa.eu/publications-resources/toolkits-guides/gender-equality-index-2021-report/gender-differences-household-chores?language_content_entity=en#:~:text=Gender%20Equality%20Index%202021%3A%20Health&text=About%2091%20%25%20of%20women%20with,this%20figure%20is%201.6%20hours.). [Accessed 31 Oct. 2024].

Fawcett Society (2020). *UNLIMITED POTENTIAL Report of the Commission on Gender Stereotypes in Early Childhood*. [online] Available at: <https://www.fawcettsociety.org.uk/Handlers/Download.ashx?IDMF=17fb0c11-f904-469c-a62e-173583d441c8>.

Frazier, L. (2001). *The Notion Of Family* .

Jencksfoundation.org. (2023). *Feminist Spatial Practices, Part 1 – Jencks Foundation*. [online] Available at: <https://www.jencksfoundation.org/explore/text/feminist-spatial-practices-part-1> [Accessed 10 Nov. 2024].

Matrix (1985). *Making space : Women and the man-made environment*. London: Pluto Press.

Moma.org. (2016). *MoMA | Counter Space: the frankfurt kitchen*. [online] Available at: https://www.moma.org/interactives/exhibitions/2010/counter_space/the_frankfurt_kitchen/ [Accessed 16 Oct. 2024].

Power, K. (2020). The COVID-19 pandemic has increased the care burden of women and families. *Sustainability: Science, Practice and Policy*. [online] doi:<https://doi.org/10.1080/15487733.2020.1776561%20CrossMark%20LogoCrossMark>.

Raffles, F. (n.d.). *Photography, Activism, Campaign Works*.

Ross, V. (2023). *Sitting Pretty*.

Save the Children. (2020). *How Harmful Gender Norms Create an Unequal World for Children*. [online] Available at: <https://www.savethechildren.org/us/charity-stories/how-gender-norms-impact-boys-and-girls> [Accessed 1 Oct. 2024].

Schaschl-Cooper, S., Steinbrügge, B. and René Zechlin (2008). *Cooling out*. Jrp Ringier.

Schwegler, H. (2014). *Seperation Anxiety*.

Taking Place (n.d.). *Ghost School*.

THE FUNAMBULIST MAGAZINE. (2019). *Sexy Models and Homely Stuff: Architectural Bodies for Architecture without Feminism*. [online] Available at: <https://thefunambulist.net/magazine/23-insurgent-architectures/sexy-models-homely-stuff-architectural-bodies-architecture-without-feminism-feminist-architecture-collaborative> [Accessed 10 Oct. 2024].

Tornello, S.L. (2020). Division of Labor Among Transgender and Gender Non-binary Parents: Association With Individual, Couple, and Children's Behavioral Outcomes. *Frontiers in Psychology*, [online] 11. doi:<https://doi.org/10.3389/fpsyg.2020.00015>.

Twomey, C. (2009). *The Collection V&A*.

Weems, C.M. (1990). *Kitchen Table*.

Whiteread, R. (2010). *Visual Essay*.

Yocom, T. (2014). *Guarded*.