

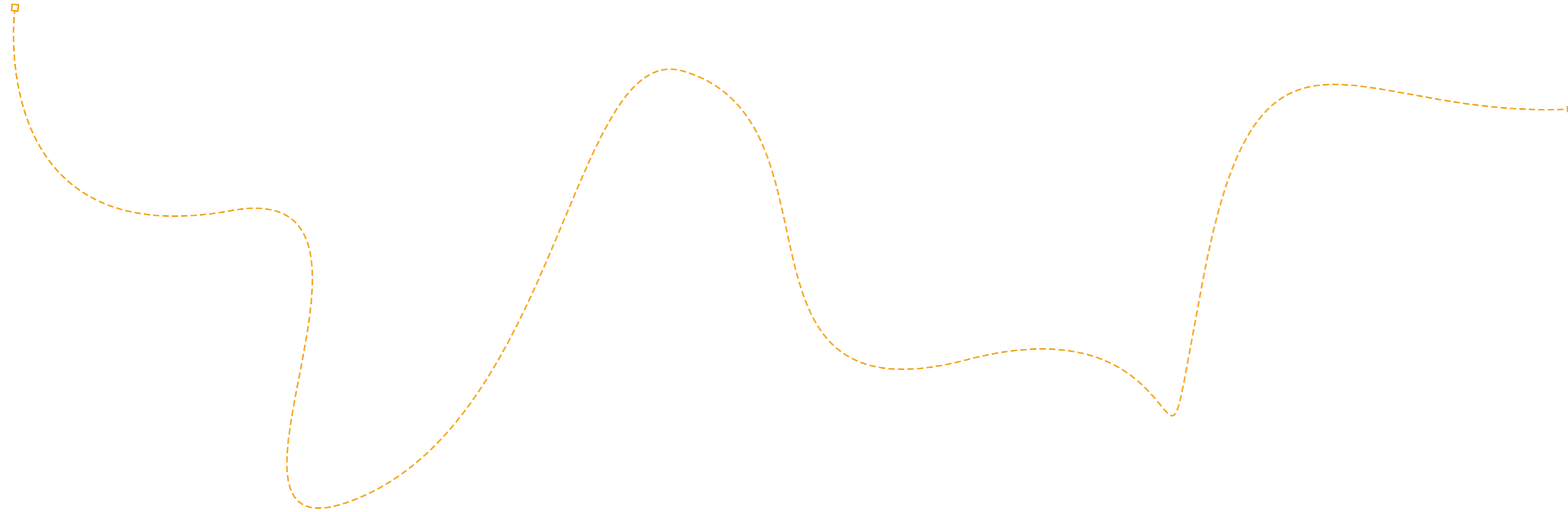


Rewriting History

- untold stories of women in Hjo


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MPDSD · LOCAL CONTEXT · 2016



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We share a collective memory - a knowledge of our past and heritage - decided upon by those writing down the history. But the written history is not representative of the whole society, it is a selective truth formed by those norms and structures currently ruling.

In this project we address the issue of gender and the importance of representation. We have looked into the human history of Hjo and have searched for the untold stories of women; those who stayed and made their living in Hjo and those who left and achieved elsewhere.

Lead by the questions: *Who are seen as important enough to be remembered?* and *Who gets to decide which stories are being told?* we found that within every written story there are untold stories of women, and behind incapacitating expressions there are women not binding to the expectations of society but following their own aspirations.

In order to create an inclusive society we need to know the whole story and learn how to implement it, as architects we have the power to do this and we should take that responsibility, always asking the questions *By who? For whom?* and *At whose expense?*

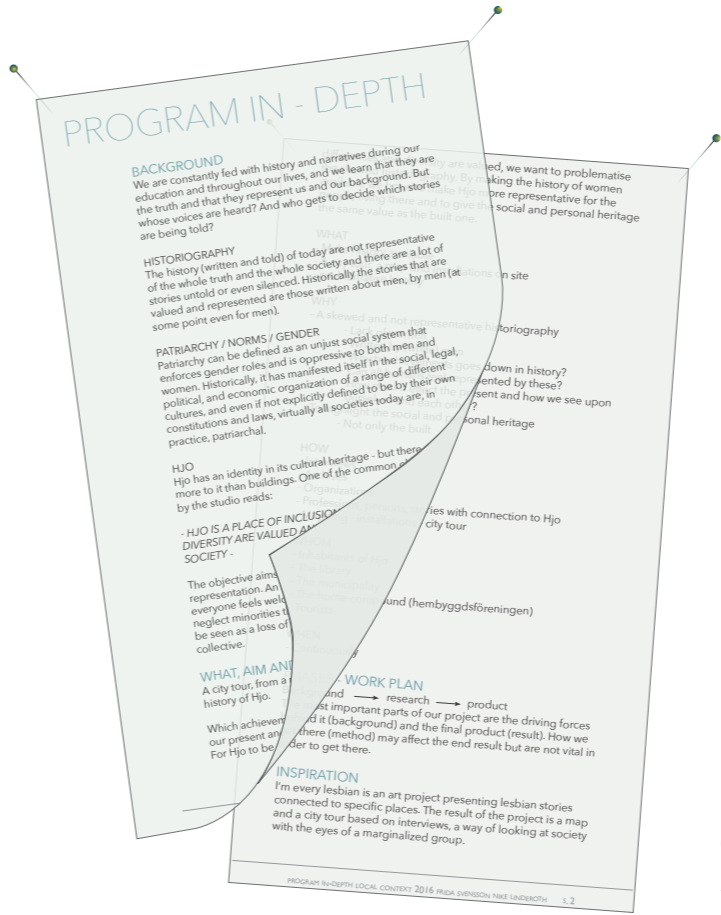


NIKE LINDEROTH

- Earlier studies in Art History at Gothenburg University
- Preparatory studies including graphic design, feminist theory and art school
- Bachelor's degree in architecture, Chalmers School of Architecture.
- Now a student at the Chalmers Master program Design for Sustainable Development, focusing on preservation and the cultural heritage
- Interested in heritage and the aesthetic and social values of the build environment, as well as the psychological impact on humans due to the design of it
- Co-founder of the current Chalmers Gender group

FRIDA SVENSSON

- Earlier studies in Geology at Gothenburg University
- Bachelor's degree in architecture, Chalmers School of Architecture.
- Now a student at the Chalmers Master program Design for Sustainable Development, focusing on preservation and the cultural heritage
- Interested in the broader role as an architect, to raise questions, starting discussions, always with a norm critical perspective.
- Active in Chalmers Gender group, in the subgroup working towards the school management.



Our program, appendix 1

On our first day in Hjo we gathered in the main meeting room at the town hall, looking around us the walls were covered with paintings of (important) men, but standing in front of us were only women.

We started formulate our project during the analysis phase - maybe partly influenced by our first impressions in the town hall - and by the time we were supposed to write the program we had a quite clear picture of what we wanted to do.

Since we were uncertain of what we would find it

felt obvious to have a searching approach also giving the equal importance of stressing the subject as well as finding stories.

We never encountered any major issues and could work continuously with gathering material, writing both the stories and the theoretical background as well as designing the guide book and other items.

We have tried to be broad and inclusive in our research, looking for stories in different places and with different methods.



FIGURE 1. "85% of all people in historybooks are male"

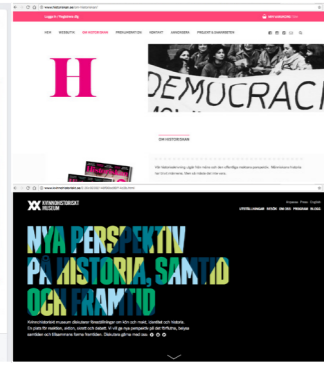


FIGURE 2. Historiskan, magazine of women history.



FIGURE 4. "Only five women in art history?"



FIGURE 5. Stories of women, exhibition.



FIGURE 6. Woman history month.



FIGURE 7. "Don't forget us when writing history!"

Throughout history women have been excluded from our collective memory but now more and more people speak out and demand to be represented.

* The gender perspective looks at the impact of gender on people's opportunities, social roles and interactions. Gender is an integral component of every aspect of the economic, social, daily and private lives of individuals and societies, and of the different roles ascribed by society to men and women. In using it, systematic inequalities between gender can be recognized. NE

HISTORIOGRAPHY

It's important to remember that history is not an immutable fact but a reflection of certain attitudes, preconceptions and injustices prevailing the time it's written (de Beauvoir, 1949).

There is a duality when it comes to historiography where on one hand historians categorized all people under the "idea of man", which meant that all human beings were lumped together in one history, and on the other hand that history written by women were considered superficial, due to the fact they wrote about social issues while men wrote

about politics, economics and war. In this way they denied women (and other groups in the society) the opportunity to share history in their own voices and from their own experiences.

In the 18th century, there were women working as amateur historians but as the discipline of history began to be professionalized, the writing of women were no longer seen as reliable and only an elite of white, university going, males were seen as scientific enough to write down history.

One of the women writing history during the 19th

century was Mary Ritter Beard (herself forgotten in the historiography), born 1875, she was devoted to writing history, living history and trying to re-incorporate women into the history, in which she meant they were wrongly abandoned. She says that men purposely left women out of history in order to focus on the areas in which they controlled, such as politics, and states that her goal for history was not just to fill in the blanks, but to incorporate women into an inclusive history.

American history professor Bonnie G. Smith supports Beard's thought in her work where she

states that "gender influenced what men would include in their histories. If, because of gender, men left women out of history, they would certainly omit them from historiography" (Alvarado, 2012).

One reason for the one-sided (male focused) historiography is power and space. When writing history it's unavoidable and often necessary to generalize and simplify, which tend to leave out everything and everyone but the strongest or the one most heard, even though it may not be representative for the story and time (Ambjörnsson, 2006).

The subject - deficiency of women in the historiography - is of topical interest and there is a noteworthy increase of people speaking out about not being included, writing books and creating magazines as well as creating exhibitions and other platforms to highlight the issue.

GENDER SYSTEM

Patriarchy can be defined as an unjust social system that enforces gender roles and is oppressive to both men and women (Fedwa, 2007). Historically, it has manifested itself in the social, legal, political, and economic organization of a range of different cultures, and even if not explicitly defined to be

by their own constitutions and laws, virtually all societies today are, in practice, patriarchal (Lockard, 2007).

In her book *The second sex* (1949) Simone de Beauvoir writes "Humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being" (p. 5). To understand the systems and mechanisms underlying the perception of what is male/female, and to see how the roles are cemented by arranging/subordinating we can use gender perspective*.



METRO 22 nov 2016
"The world suffers from a chronic deficit of fun, interesting and important stories about women and their lives!"

Lina Thomsgård have written the book *The other history*, published November 25th 2016, containing memorable stories about women not mentioned in the history books.

It basically means that inequality is maintained by a system based on two principles; the separation of gender and male superiority.

The separation implies that men and women, and masculine and feminine traits, are separated and viewed as opposite. It also implies that women and men act in separate arenas in society, both horizontally and vertically.

The male superiority and hierarchy are expressed in many forms including the fact that typical masculine activities are considered more valuable.

Additionally, men earn more money, have more power and are considered as the norm while women are seen as exceptions and deviations. These gender patterns are created and reinforced (a lot of the time unintentionally) at both a personal and structural level by both men and women (Hirdman, .

DICHOTOMIES

Societal structures are complex and they affect more than we realize. In order to understand them we often divide them into binary categories, such as male-female, public-private and work-leisure, which are possible to apply to everyday life and therefore makes it easier to understand the

complexity. The problem with this kind of thinking is when everything not fitting into the categories are forgotten and that this kind of us and them thinking in itself creates norms by excluding the unspoken. To re-create history we usually need to dissect these dichotomies and be more inclusive, however sometimes we can use that kind of rhetoric to prove a point. By excluding one part of a binary category we highlight the other one. (Reuterstrand, 2012) (Larsson, Jalakas, 2008)



Pictures on the wall in the main meeting room at the town hall.

RELEVANCE - HJO & AS ARCHITECTS

Hjo has an identity in the cultural heritage - but there are more to it than buildings. Highlighting some of Hjo's personal history will make the cultural heritage richer and let everybody know they are valued and that they are visible and a part of history.

One of the common objectives written by the studio reads:

- HJO IS A PLACE OF INCLUSION WHERE DIFFERENCES AND DIVERSITY ARE VALUED AND REPRESENTED IN AN EQUITABLE SOCIETY -

The objective aims to address the issue of inclusion and representation and states that an inclusive society is a society in which everyone feels welcome and valued. Small communities risk to neglect people that do not fit in the social norm, which can be seen as a loss of opportunities for both individuals and the collective.

As architects we deal with a wide spectra of society on different levels and in different scales, and we have to acknowledge our role in that. In order to work towards an equal society we must understand how inequality is constantly created and recreated.

Equality is a question of knowledge, not only as a subject in itself but as in knowing how to imply it in architecture/planning and to understand what the consequences can be. To do this is hard and often involves looking into yourself and how you work as well as highlighting both your own shortcomings as well as others. The profession is partly based on tacit knowledge - knowledge based on skills, ideas and experiences - which makes the personal responsible even greater (Lundkvist, 1998).

“WE ARE USUALLY TAUGHT THAT MODERN SOCIETY HAS BEEN SHAPED BY THE PAST. IT WOULD BE MORE ACCURATE TO SAY THAT MODERN SOCIETY IS SHAPED BY WHAT WE BELIVE THAT PAST WAS LIKE. BY WHAT WE CALL HISTORIOGRAPHY”

AnnaSara Hammar, Historian, Umeå universitet



Top left. Drying boxes.
 Bottom left. Boxes in the making.
 Right. A box at the library in Hjo

Genom hela vår uppväxt och genomgående i livet matas vi med historier och historia, röster som hörs och berättelser som återkommer. Vi lär oss att den informationen står för sanningen och att den representerar oss och vår historia. Men vem är det som får utrymmet att bli hörd? Och vem får välja vad som är viktigt att berätta?

Historiskt sett är det män som har uppmärksammats och blivit ihågkomna, nu vill vi synliggöra gömd eller glömd historia om kvinnor (kopplad till Hjo) som inte blivit nedskrivna i historieböckerna. Genom att göra berättelser om kvinnor tillgängliga vill vi visa på det rika personliga och sociala arvet som vi är övertygade om finns i Hjo.

Hälsningar Frida och Nike,
 Chalmers Arkitektur

Bär du på en gömd historia? Berätta gärna den för oss! Skriv några rader nedan så kontakter vi dig. Vill du vara anonym eller veta mer kan du istället kontakta oss via mail: hjohistorier@gmail.com

Namn: _____
 Mail: _____
 Tel: _____

Reply form placed next to the boxes.

For the second visit to Hjo we decided to give people in Hjo a chance to contribute to the stories; who knows where an untold story is hidden?

With the question *Do you have a hidden story?* printed on the front we made wooden boxes to be placed on different locations in Hjo.

The boxes were placed at ICA, at the Book store, in the library and in the entrance of the town hall and although we didn't get a lot of answers, people talked about it and more people know about our project now than before.



Map for the city tour as showing in the guide book

THE GUIDEBOOK

The guidebook holds a map with a suggested tour and stories of women connected to Hjo. The book could be available in the library and in the tourist office for people to lend and walk by themselves or it becomes a part of the already existing tours and works as a complement to the spoken word.

Opportunities of further development could be the development of an app, making an audio guide connecting to the stories and, of course, making it possible for people to continue adding stories.

The guidebook can also be seen as a strategic method to raise questions and to open up for awareness. By giving a theoretical, and for many people abstract, subject a physical form we can create an entry point for a discussion highlighting the issue of gender and representation in the historiography.

On the following pages a short version of all the stories in the guide book are presented, starting at the very beginning...



QUEEN FILIPPA OF ENGLAND

The story of Hjo begins in the year of 1406 when Filippa of England, only 12 years old, marries King Erik of Pommern and is crowned Queen of Sweden, Denmark and Norway. During the years when Erik is out of the country she is the sole regent of the Nordic countries.

Erik and Filippa are conscious about their status and they use all available strategies to strengthen their royal position. One of these strategies is the founding of cities.

Filippa has a strong and close relationship to Vadstena monastery, where she in the year of 1415 becomes a supporting sister, and with this as a basis she builds up a significant position of power in Sweden. Vadstena expands and the monastery evolves to become one of the richest religious institutions in the Northern Europe.

At the strategic location on the other side of lake Vättern Hjo serves as an important harbor for shipping. The town gets its own privileges in 1413 and it is most likely Filippa, with the support of Erik, that are responsible for the founding of Hjo town.



1. HILDA ANDERSSON, STORA TORGET 1

Hilda is a well known business woman in Hjo and during almost a quarter of a century she runs a fashion store.



2. AUGUSTA WETTER, LÅNGGATAN 1

During the turn of the century, Augusta is the manager of a café and bakery on Långgatan 1.



3. & 14. ANNA BECKMAN, LÅNGGATAN 3
& THE CITY PARK

During the early 20th century Anna runs a bakery and her which is very much appreciated by the inhabitants. She is also the manager of a café in the park pavilion.



4. ANNA EDSTRÖM, LÅNGGATAN 12

For many decades and still at the age of 75 Anna runs the little store selling beer, milk and soda.



5. C. E. E. VON ÖDELL, LÅNGGATAN 16-18

The mystique noblewoman von Ödell spends her last four years at Bredbergsgården poorhouse.



6. SIGRID THOLIN, LÅNGGATAN 17

Sigrid is the first one to start a study circle in English.



7. ANNA RING, SKOLGATAN 13

Anna Ring, also called "The nightingale of Scandinavia" is captain and brigade leader in the Salvation Army in Hjo.



8. SARA LINDGREN, TORGGATAN 5

Sara runs, without any fundings, a school and surprises her friends and relatives when leaving a donation letter with a big amount of money.



9. ANNA SJÖDIN, STORA TORGET 6

Anna is a Major and brigade leader in the Salvation Army and visits the family home in Hjo during the summer.



10. SOPHIE HOFBERG & HULDA LINDAHL, KYRKO GATAN 6

The two ladies are well known among the inhabitants for opening a lending library in their home.



11. JOSEFINA HOLMBERG, HANTVERKSGATAN 9

Josefina bakes caramelles in the oldest house of the town and sells them on the square during market days.



12. ANNA APPELBLAD & THORA HELANDER, VASAGATAN 11

Thora is the manager of famous Anna's' photo studio.



13. DE GAMLAS VÄNNER, VILLA GÖTHA

The association, on initiative by the liberal women association, opens a home for lonely, elderly women.



15. SIGNE CARLSSON, HARBOUR

Signe is a driven businesswoman and manager of a hat factory. She forms the association "Båtens vänner" with the aim of preserving the old steam boat in the harbor.



16. INGRID BRATTSTRÖM, FLORAGATAN 1

Fil. Mag. Ingrid is the head principle of Hjo Municipal School for 25 years.



17. ESTRID ERICSON, HAMNGATAN 12

Raised in Hjo, founder of Svenskt Tenn AB and strong design icon during the 20th centuries.



18. MIDA ANDERSSON, HAMNGATAN 8

Has a grocery store and her sausages is an ordinary Friday plate among the inhabitants.



19. LOTTEN LAGERBERG & HILDEGARD GOLDKUHL, REGERINGSGATAN 6

Lotten is the manager of Hjo telegraph station, she is the first woman in Sweden to have this position. Her first pupils were Hildegard Goldkuhl and her sister.



20. OLGA SJÖSTEDT, HJO KYRKA

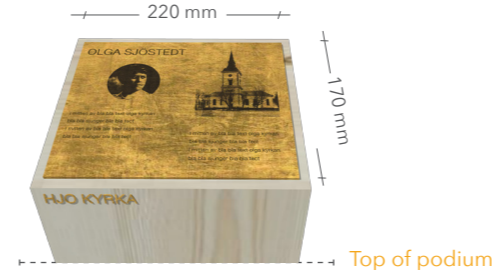
Josefina bakes caramels in the oldest house of the town and sells them on the square during market days.



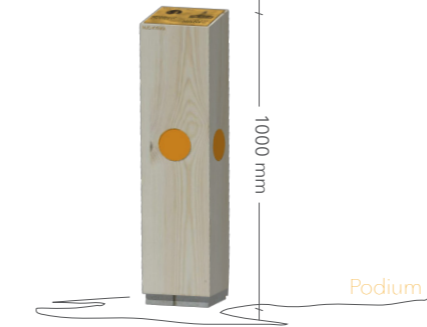
OUTSIDE OF THE MAP

ANNA SJÖSTEDT-ENJOLRAS, LOTTA JOHANSSON, MÄRTHA BRYDOLF

An opera-singer, a maker of brushes and a political pioneer.



Top of podium



Podium



Podium and bench



Brass sign

We want the guide book and the tour to be physically presented and connected to the place.

To do this we have created a collection of installations in three different designs, depending on the preconditions of the place and the order of the tour. All installations contains a brass sign with a portrait and an old picture of the building in question, both screen printed, as well as a little bit of information about both the person and the place. The information is general as there is further

reading in the book but you should gain something even if you just pass by and are not taking the tour.

The yellow circle on the side connects to the dot on the map in the guide book and can also be used as a place to put a speaker if there is any audio material.



Sophia Hoffberg & Hulda Lindahl, Kyrkogatan 6



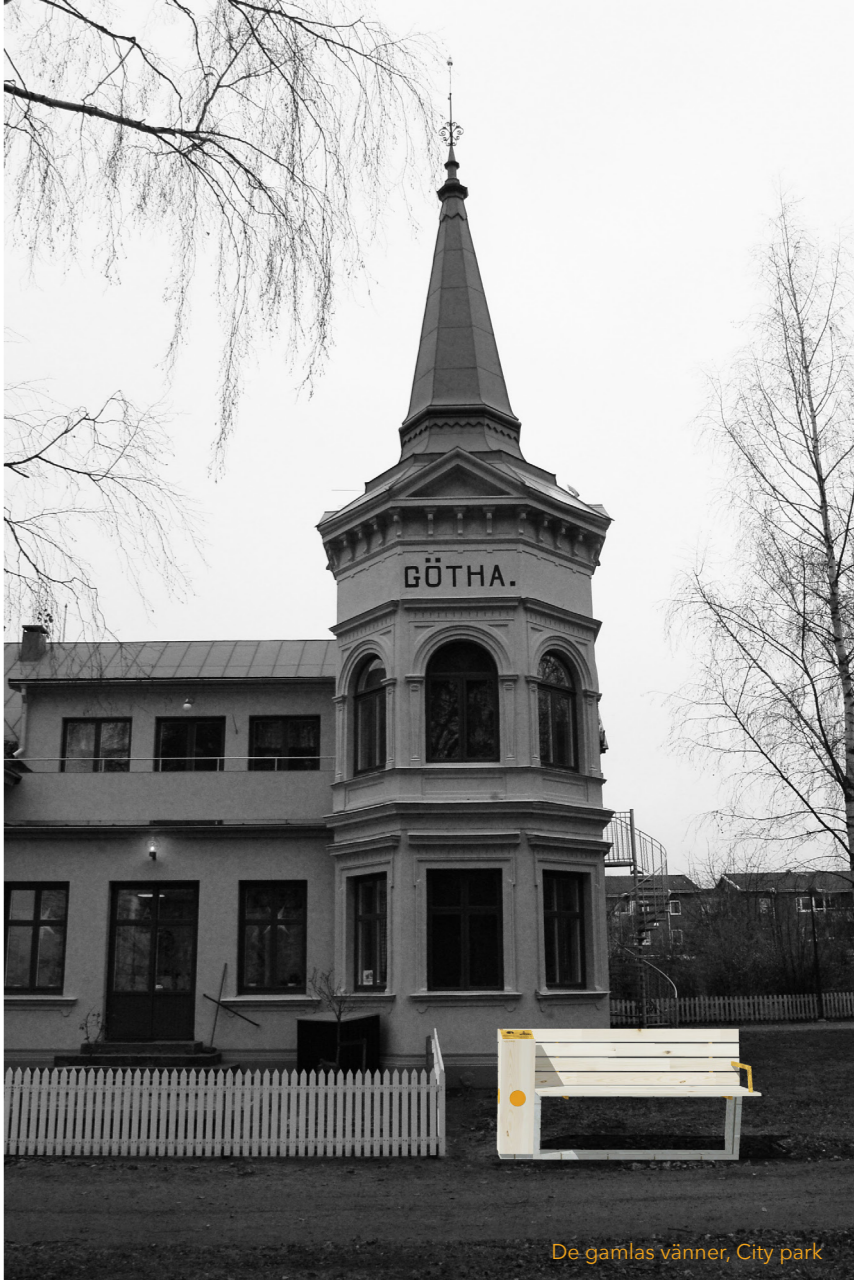
Podium and bench



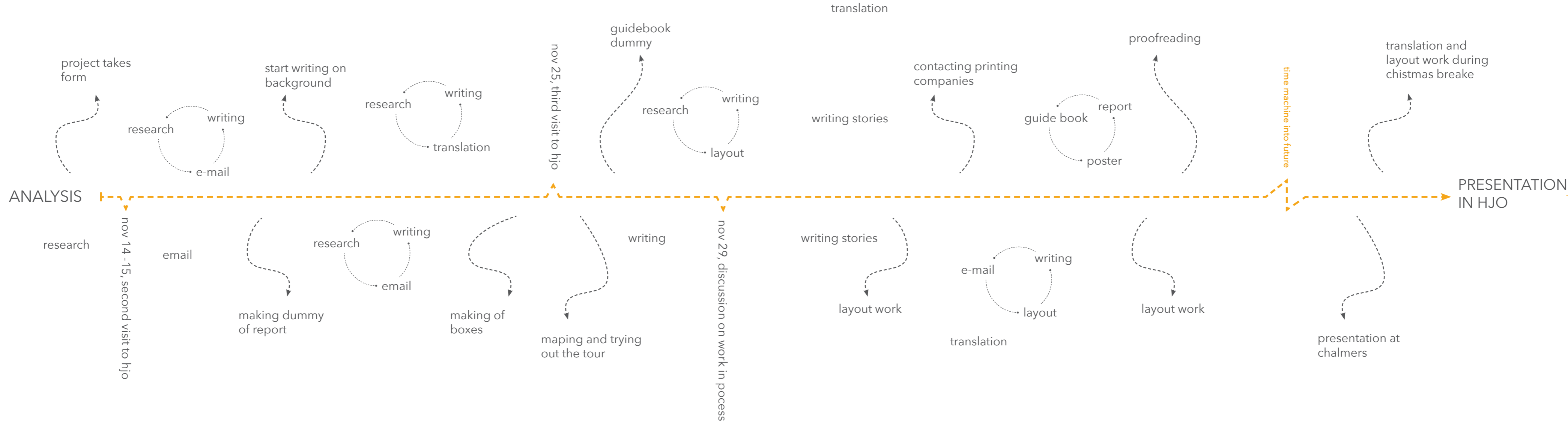
Podium

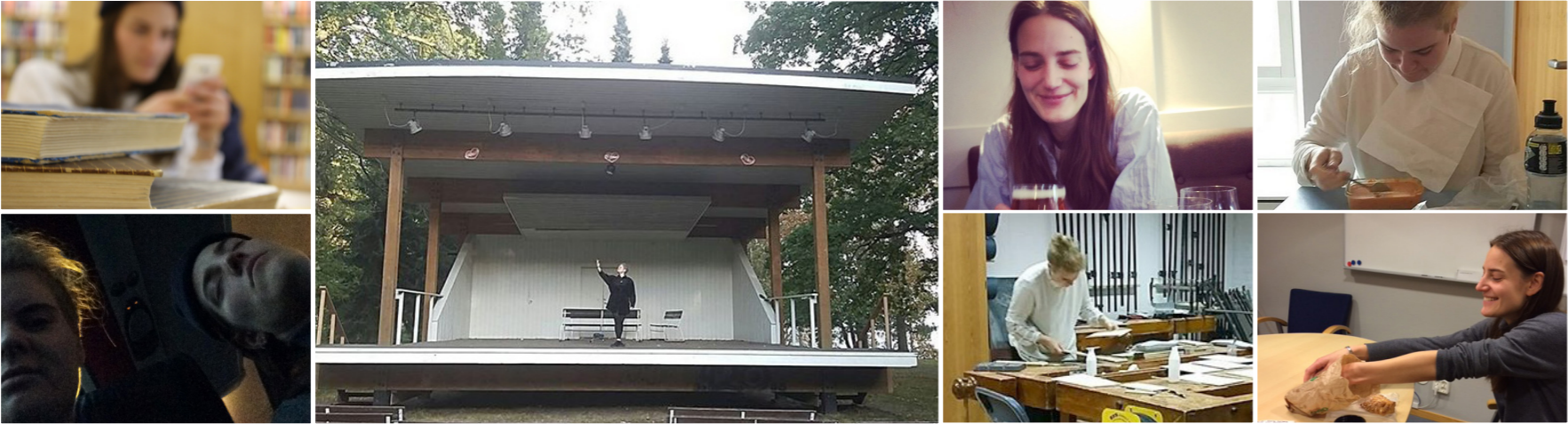


Olga Sjöstedt, Hjo Church



De gamlas vänner, City park





When we formulated this project we both inevitably created an inner picture of how it would turn out. Never having worked together before it could easily have been two completely different images but, as we suspected, we didn't only have very similar visions we also complemented each other well workwise.

Initially we didn't know what to expect or if we even would find any stories, but we've had a very smooth process and a little bit of luck in our research. To encourage the important work, we also continuously stressed that it is not only the result that is of

importance in our project, but rather to raise the question and generate a discussion. The guide book and the mapping of the women can therefore be seen as an abstract theory that's been given a physical form to make it easier to understand and talk about.

This has been the main struggle for us, the lack of discussion due to the theoretical starting point. When we were able to visually present the map and the guidebook for others, it was easier for us to make ourselves and our project understood.

We did find a lot of women. Memories and stories that, though have been written down, are forgotten in the discussion of the personal and social heritage.

Women in Hjo, as everywhere else, had an equal important impact on the development of the town as those whose stories are being remembered, their place in society is still visible and they are most certainly a part of history that we have to acknowledge.

The women in Hjo were business women, entrepreneurs, teachers and principles. They



operated fashion stores, cafés and bakeries. They were serious competitors, musicians, high-level politicians, skilled in languages and storytelling. Their achievements have of course affected the development of Hjo.

Despite this, we rarely hear about these women. Their stories have not had a natural place when history has been written down. But we can change this, the historiography is always present and we have the possibility to rewrite history, to make sure that it is more equitable and representative for all of us.

A place is not only buildings, streets and parks, it is people, memories and not at least stories. A place is made of the collected memory of all of those living there.



Figure 8

I'M EVERY LESBIAN - SOFIA HULTIN

Sofia describes her project:

I'm Every Lesbian is a city-walk, a map and an audio-guide that, in first person, presents a part of the lesbian history of a place. Based on interviews with lesbians living in that specific place the city-walk tells both about the official lesbian history (laws regarding LGBTQI issues, social movements, significant manifestations etc.) of the place but also focuses on personal stories of love, friendship and other relationships to reflect on how political and social movements affect the individual.

Telling these stories in the public space is a way to highlight lesbian history, which is often both overshadowed by normative history writing as well as in the LGBT context in which, gay men has often taken space at the expense of lesbians and trans-gender people. As a lesbian you encounter (at least) two oppressions - homophobia as well as sexism.

Being part of a marginalized group is to share an experience and I believe that working with separatism often is an effective political tool. This is not to say that we, as lesbians, can't solidarize with other marginalized groups - in fact doing just that, I think, is essential if we want to get where we want to go.

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All pictures private or from the books *Guldkroksbygden I, II & III* (Nils Helander, Kumla tryckeri) except from the following:

- Figure 1. svt kulturnyheterna
- Figure 2. www.historiskan.se
- Figure 3. www.kvinnohistoriskt.se
- Figure 4. www.sr.se
- Figure 5. www.orsviksbruk.se
- Figure 6. www.augusta.edu
- Figure 7. www.aftonbladet.se
- Figure 8. www.sofiahultin.com



CHALMERS ARCHITECTURE

Master's Programme Design for Sustainable Development 2016/2017
HJO - Towards Resilient Urban-Rural Interactions and Transitions
Design studio part B / In-Depth Project
Frida Svensson & Nike Linderöth
Rewriting History - Untold stories of women in Hjo