

# Oliwia Jackowska

Spatial Designer, Writer and Editor



- architecture
- urbanism
- content writing
- curating content
- editorial layout
- publishing
- hand drawing
- graphic design
- ethnography
- digital communication

## CONTACT

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email: oliwia.jack@gmail.com

## SKILLS

### languages

Polish (native)

English (bilingual)

Portuguese (confident)

German (confident)

### programs

InDesign



Photoshop



Illustrator



Microsoft Office



Adobe Premier



## EDUCATION

2020-2023

### Delft University of Technology (TU Delft), NL

Master of Science in Architecture, Urbanism and Building Sciences (track Urbanism).

Jan 2023

#### Master Thesis:

*"Disrupting the gendered order: how to advance beyond Vienna's strategic approach to gender mainstreaming in urban planning"*

Supervised by Dr. Caroline Newton and Luisa Maria Calabrese. Through extensive fieldwork and interviews, I proposed a critical examination of how Vienna, a city with a cutting-edge gender-sensitive approach to urban planning, can elevate its marginalised community of migrant women by re-organising spatial structures. For [the thesis](#) I was awarded distinction *cum laude*, and nominated as a finalist for *Delft Design for Diversity Thesis Award*.

May 2022

#### Academic Publication:

*"Who owns public spaces? The trailblazer exhibition on women's everyday life in the City of Vienna (1991)"*

Oliwia Jackowska & María Novas Ferradás, in *Planning Perspectives*, over 3,000 readers. DOI: [10.1080/02665433.2022.2074526](https://doi.org/10.1080/02665433.2022.2074526)

2015-2019

### University of Bath, UK

Bachelor of Science in Architecture (Honours)

July 2019

#### Dissertation:

*"Typeworks. The Printing Press and Publishing House"*

Supervised by Frank Lyons. For my dissertation architecture project, I proposed a flexible space for printing press in order to revive the art of publishing. I was awarded *upper-second class honours*.

**WORK**

click the titles of for the link

**2020-2022**(2 years)  
part-time**Independent Student Magazine Editor***Bnieuws, Communications Office, Delft, Netherlands*

During my Master's studies, I worked part-time as an editor of [Bnieuws](#). With a team of editors, I curated, designed and wrote entries for eleven editions. My writing sparked many discussions within the university's community.

Nov 2022

Oct 2022 "Dreamed Cities as Neurodivergent Cities" in *Dreamscapes*May 2022 "The Future of Home" in *Onbekend Maakt Onbemind*Dec 2021 "Cheap Absurdity" in *Cheap*Oct 2021 "Collective Trauma - War and Humour" in *Humour*Jun 2021 "A Short Story of Bnieuws" in *Optimism Pessimism*May 2021 "50 Euros for the Pleasures. Sex Workers in Red-Light Districts" in *Colours*

An article on the spatial safety of sex workers, re-published under the same title by a Dutch urban transformation association [Eavas.net](#).

Feb 2021 "Taboo in Translation" in *Taboo*Dec 2020 "The History of Human-Computer Interaction" in *Digital Space***2019-2020**

(1 year)

**Architectural Assistant RIBA Part 1***Owers Wawrick Architects, Cambridge, United Kingdom*

As an architectural assistant in an award-winning practice with a compact team, among other projects, I was a key team member for [Sycamore House](#) - a £15m industrial refurbishment of a 1970s warehouse.

**2019-2020**

(1 year)

**Student Magazine Editor in Chief***PaperspACE, Bath, United Kingdom*

The role of Editor in Chief of [PaperspACE](#) involved coordinating the writing process of all contributors, organising funding and sponsorship, printing, distribution and developing the overall design of the magazine.

Jun 2019

**Issue 12. Childhood**

Short-listed for international [Stack Awards 2019](#), as one of 15 student magazines in the world. I was responsible for the publishing, layout, graphic design, editing and curating, as well as wrote an article "[The Adolescence and Architecture](#)".

Jun 2019

**Issue 11. Union**

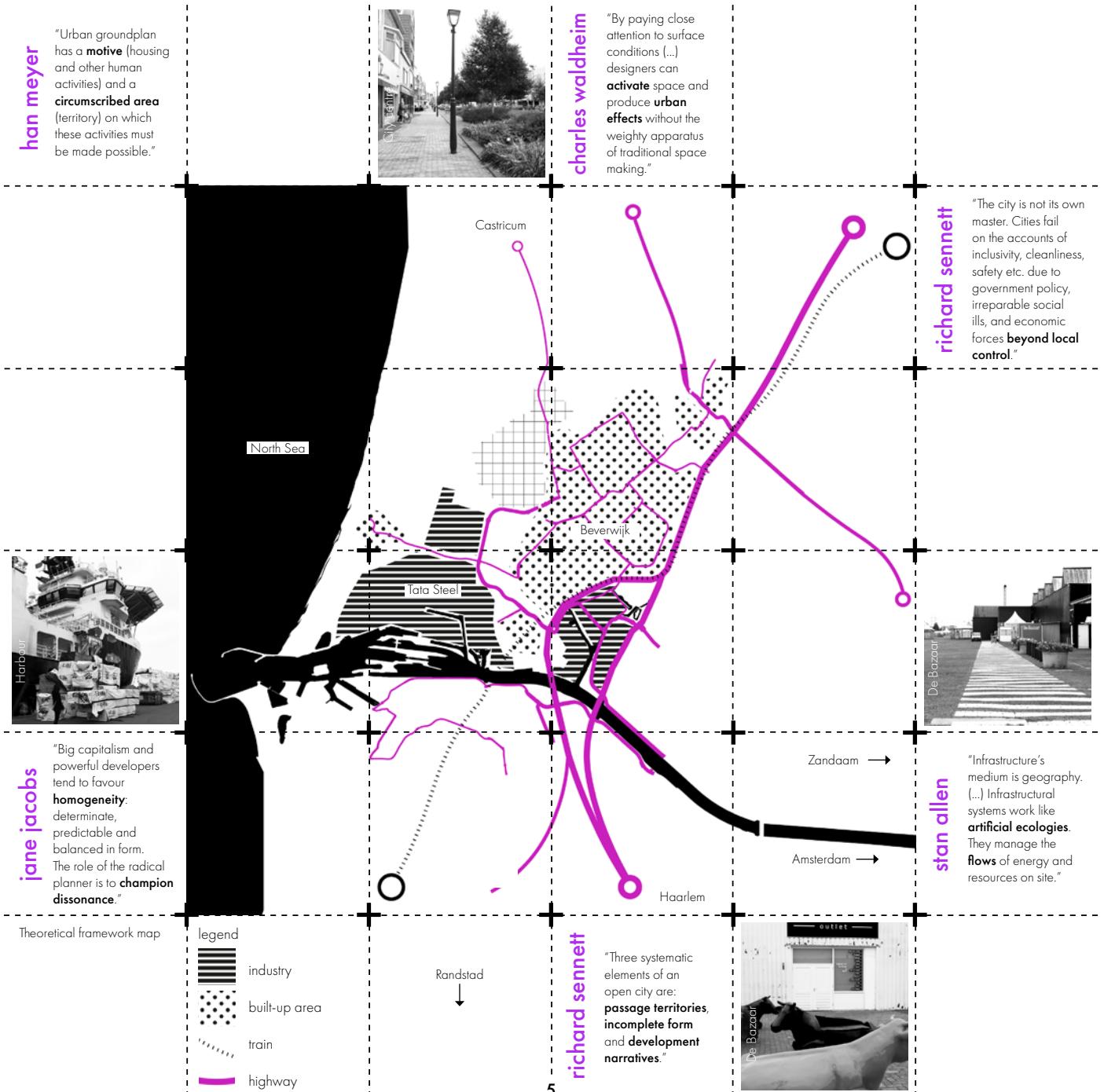
Along with curating, designing layout and printing the issue, I also wrote the article "[A Union of Architects: Team 10, Modernism and Capitalism](#)".

**2018**

(6 months)

**Architectural Intern***sauerbruch hutton, Berlin, Germany*

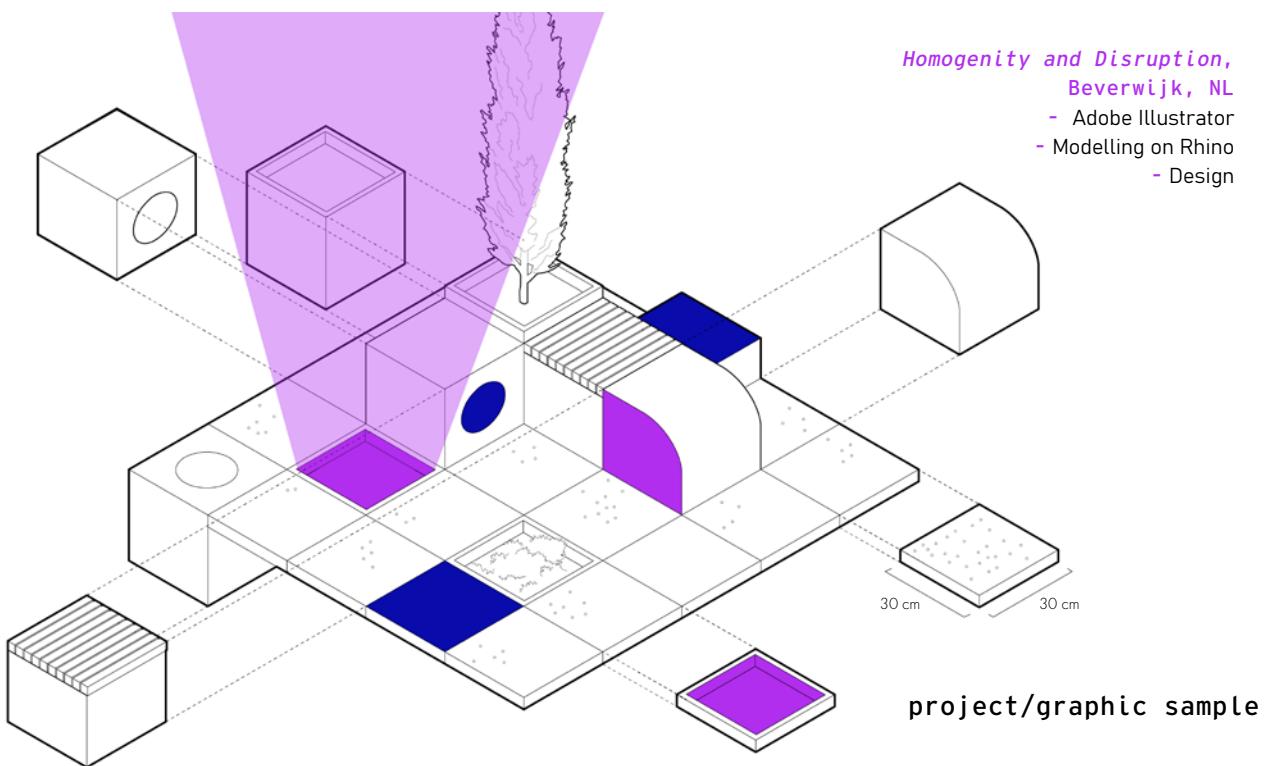
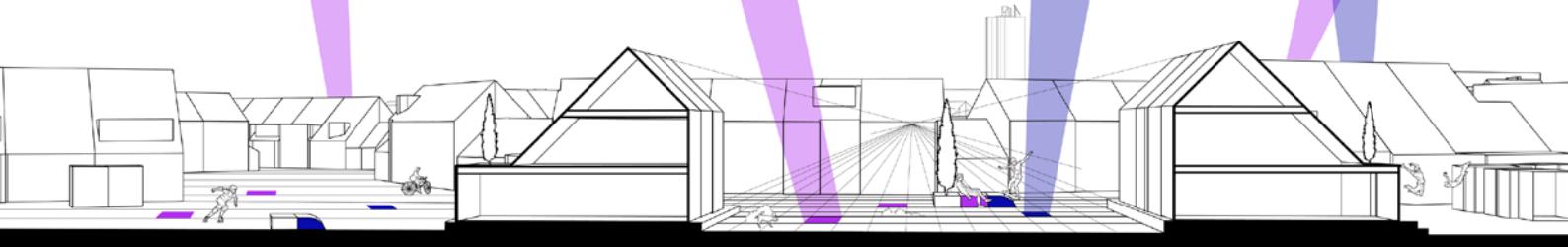
At this renowned architectural practice in Germany, I worked on competition designs and feasibility studies, often having an opportunity for independent design, research and presentations for the associates.



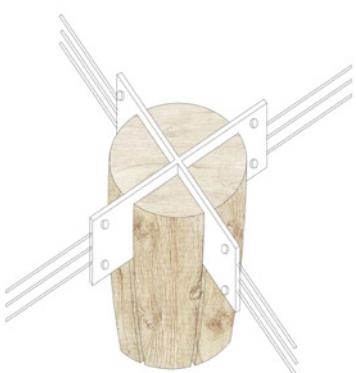
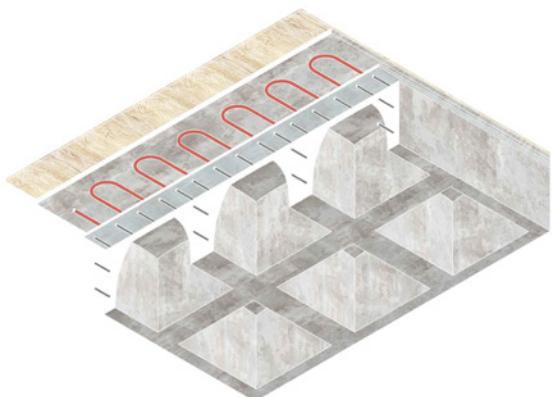
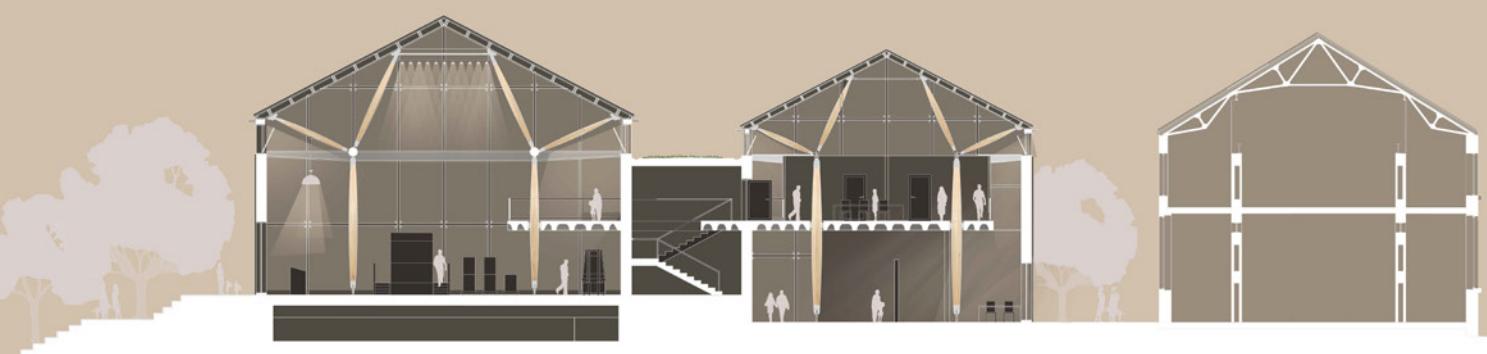
### Homogeneity and Disruption, Beverwijk, NL

- Adobe Illustrator
- Literature review
- Photography
- InDesign layout
- Diagram abstraction

project/graphic sample

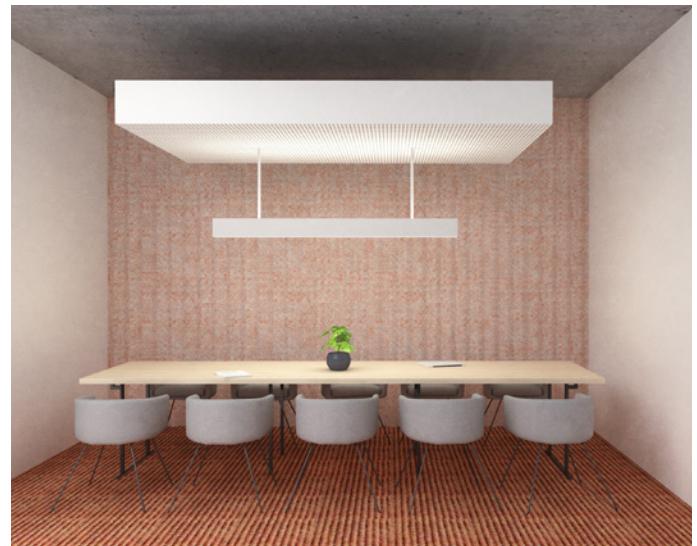






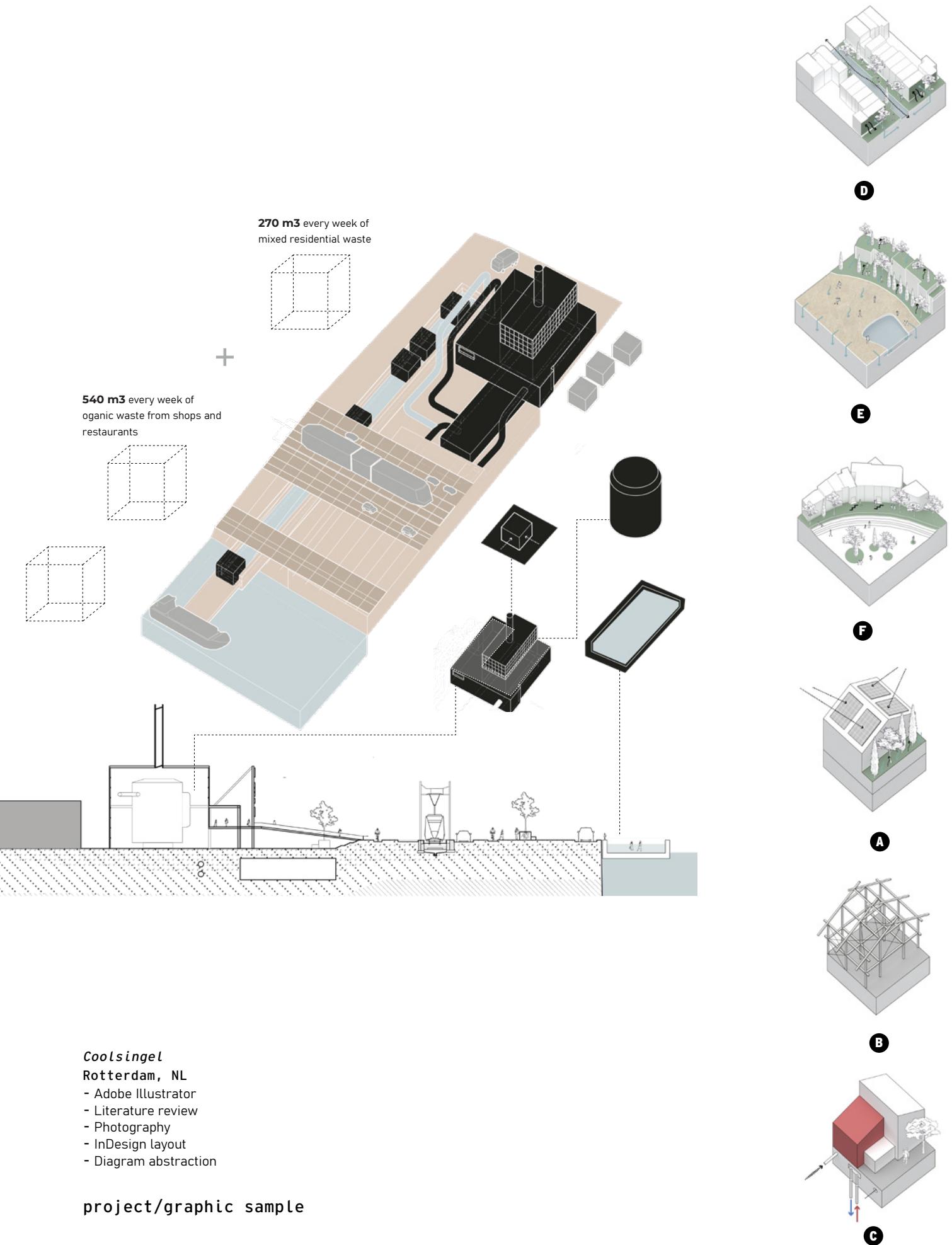
**Printing Press**  
Bath, UK  
- Collage renders  
- Structural diagrams  
- AutoCAD  
- Rhino Modelling  
- Illustrator drawings  
- Photoshop

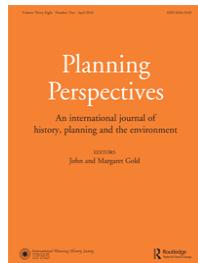
project/graphic sample



Owers Wawrick Architects  
*Sycamore House*  
Stevenage, UK  
- Material design  
- Vray render  
- Rhino Modelling  
- Photoshop

project/graphic sample





## Planning Perspectives

 Routledge  
Taylor & Francis Group

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# Who owns public spaces? The trailblazer exhibition on women's everyday life in the City of Vienna (1991)

Oliwia Jackowska & María Novas Ferradás

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From the editors

## 50 EUROS FOR THE PLEASURES. SEX WORKERS IN RED-LIGHT DISTRICTS

*Words Oliwia Jackowska*

Prostitution and sex services have always been lining the urban fabric around the world. Sex work has been dubbed the oldest profession in history. This article explores the contradicting ideas on sex work and why we should be talking about it.

In a political discussion about women's rights in Poland, after a nearly total abortion ban in the country, I was told that "if a man loses his job, he becomes homeless; a woman always has the option to sell sex, and the strong market demand for their services makes women privileged". This, quite frankly, ridiculous comment inspired me to explore why still mostly women find work in prostitution, and what role does this play in the protection of women's rights? There are very few topics that spark such polarised responses either in academic studies, public opinion or political actions. Many different actors involved in the discussions are biased and present contradicting images of reality. Even the relevant data is often unverifiable. The stigmatisation of prostitution makes it impossible to resolve the core problems – ensuring the safety and independence of sex workers.

The red-light district in Amsterdam is a popular tourist destination, and I have walked through it whenever visiting the city. Other red-light districts are scattered around the world, with some of the most known located in Thailand. The combination of the legality and regulation of prostitution in these districts, is one of the two approaches debated by the EU parliament in tackling the illegal sexual activities and human trafficking. The other one is described as abolitionist – the supporters of which argue that human trafficking and prostitution are



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A sex worker sits behind her window in Amsterdam's red-light district. Source: Paul Vreeker / Reuters

interlinked and sex work should be completely delegalised. However forward-thinking and liberating the legalisation of prostitution might seem though, there are a lot of issues that you don't see at first glance.

First of all, creating red-light districts in the city and confining public sex activity to one area does not serve the celebration of sexuality, but rather it limits the dirt within the boundaries of its district. This ensures better spatial control over the activities. You could argue that it helps the police to protect the safety of the workers, but it also greatly reduces the opportunities for services to be performed on the sex worker's own terms. Confinement to bars, clubs or rooms located in a specific area increases the competition for space and limits the creative control over their activity. According to an article by Humanity in Action, it costs around 90 to 150 euros to rent a room for an eight-hour shift, which means that sex workers in Amsterdam's red-light district need at least four to five clients per day in order to be able to pay the rent.

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#### "IT'S KIND OF LIKE WINDOW SHOPPING FOR CLOTHES, BUT WITH GIRLS INSIDE"

This is how a blogger described his experience of "fullfilling a lifelong dream" and paying for sex services in Amsterdam. Personally, I fail to believe that women in shopfronts, displayed like any other advertised product represents the real image of freedom and female sexual liberation?

Another problem faced by sex workers in Netherlands is the lack of identity protection. To run their business legally, which involves employing a pimp and paying the rent, they need to register with the government. However, it is unclear what the data from registration is used for and who has access to it. With the stigmatisation of prostitution in society, the access to such data by potential future employers

could limit the sex workers' options for an alternative career. This lack of anonymity, combined with high costs of running a business legally, and competition for spaces makes more and more sex workers risk their personal safety and choose the illegal path instead.

With everything considered, Amsterdam still represents a good step towards tackling sexual exploitation in a reasonable way. In most of the world, street workers are just part of the urban reality, and considered a taboo, their safety is rarely discussed. The subject of prostitution and sexual exploitation is extremely gendered, and still needs to be addressed as a protection of women's rights. You could argue that men can also be sex workers, and their rights need to be addressed as well. However, to truly tackle these problems the underlying bias and general context needs to be better uncovered. The EU reports on human trafficking in 2016 show that 77% of registered victims in EU (excluding UK data) were female, and 95% of all people trafficked specifically for sexual exploitation were women and girls. Men constitute the majority of victims trafficked for labour exploitation.

According to some literature, women entering prostitution are often linked to vulnerability, homelessness and limited access to legal employment due to discrimination. Linked to this data, most of the EU member states, feminist groups and politicians advocate for abolition of prostitution. They recognise that such activity often puts women in high risks of physical and psychological harm, and even risks of death. In contrast to that, the sex worker and human rights organizations have repeatedly advocated for decriminalization of prostitution. When all forms of prostitution are illegal, the sex workers are far more reluctant to report abuse or other underage workers as they fear being arrested as well. This affects the actual safety of women, and makes human trafficking even more difficult to uncover.

I find this lack of consensus on the basic principles, the biggest challenge for the future of sex workers. There are some examples that show the dissonance between these realities. The EU parliament shares that 89% of sex workers have no other possibility for economic survival, even though they wish to escape prostitution. However, as pointed out by Maggie McNeill, a retired call girl now turned writer, many of these reports are distorted due to the fact that women interviewed are usually found in jail or drug addiction facilities.

Invisible at first, there is a strong distinction between those who enter prostitution due to vulnerability and those who actually wish to perform the work. The sex-workers-by-choice struggle therefore with increasing competition, having to fight with the stigma, and experiencing lack of support for building truly independent businesses. Sex workers, along with physical services, often also provide psychological support, as this is what returning customers search for. An interesting representation of a sex-worker-feminist was portrayed in a Netflix series Easy. Sally is a Chicago based writer who also works as an escort to pay her bills. She invites the customers to her own apartment and the interactions often show a strong emotional bond, which she builds with the men through conversation and physical touch. The character was portrayed by Karley Sciortino, who is an outspoken activist for sexual liberation, who also recently wrote an article

describing her appreciation for Sally's character. Other outspoken sex workers and activists often advocate for regulations to be consulted with them, as the bias and discrimination often causes assumptions, which then find their way into the law enforcement.

Why red-light districts? In symbolism, the colour red represents passion and sexuality, but also seduction and evil. The female body has been seen in history and in many religions only in two contexts: as an instrument for bearing children, and as a dangerous instrument to lure men towards evil and sin. On top of this, the unbalanced power relations in society, especially referring to financial resources, affect both men and women, and perpetuate the image of women selling and men buying sex. Some experts argue that prostitution in effect reinforces this gender stereotype with men having potentially an unlimited access to women's bodies, depending on their economic status.

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All in all, the debate on prostitution is especially challenging. It involves bias, assumptions, social injustices, discrimination and lack of understanding. As I mentioned in the beginning, prostitution has always been lining the urban fabric. It is time for policy makers, urbanists, architects and designers to finally include sex workers in their drawings, plans and policies, and provide them with safety and independence that they need.



Sexy Enticing Girls - red-light district window lights.  
Source: LawNow magazine

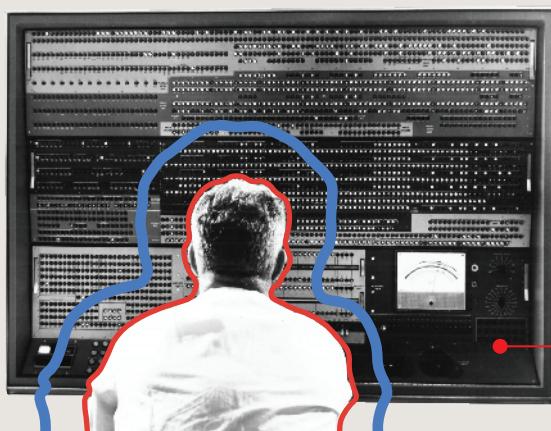
#### references:

- Belingar, B. (2016, February 2). How I had Sex with Amsterdam Prostitute; Cruz, J., & van Iterson, S. The Audacity of Tolerance: A Critical Analysis of Legalized Prostitution in Amsterdam's Red Light District . Humanity in Action Nederland; European Commission. (2018). Data collection on trafficking in human beings in the EU: Final report; Schulze, E., Isabel Novo Canto, S., Mason, P., & Skalin, M. (2014). Sexual exploitation and prostitution and its impact on gender equality - study.

From the editors

# HUMAN THE HISTORY OF COMPUTER INTERACTION

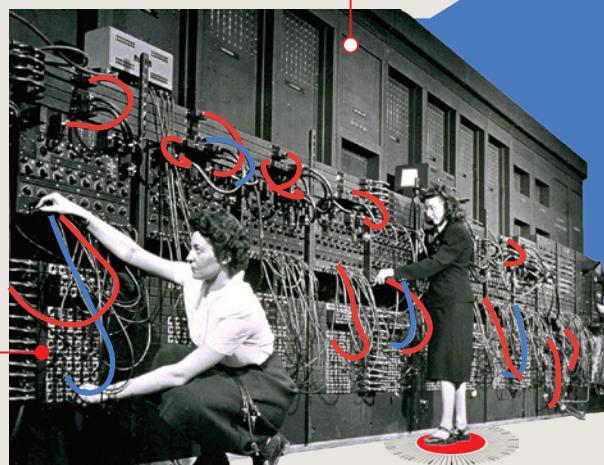
Words and Visuals Oliwia Jackowska



1940

## As We Might Think

“Consider a future device ... in which an individual stores all his books, records, and communications, and which is mechanized so that it may be consulted with exceeding speed and flexibility. It is an enlarged intimate supplement to his memory. ”

1943  
ENIAC

“A general view of the ENIAC, the world's first all electronic numerical integrator and computer.”

Interaction is done via switches and cables.

1955  
Light Pen

“A light pen is a computer input device in the form of a light-sensitive wand used in conjunction with a computer's cathode-ray tube (CRT) display. It allows the user to point to displayed objects or draw on the screen in a similar way to a touchscreen but with greater positional accuracy. ”

## FUTURE?

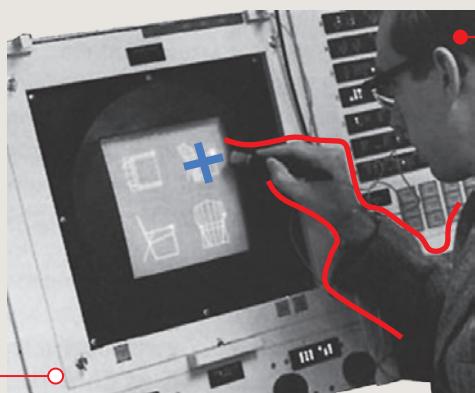
### Virtual and Augmented Reality

Virtual Reality attempts to fully integrate a human into a virtual environment, while Augmented Reality tries to integrate the virtual environment within our natural environment. Since the 1940s, each invention aims to break down the barriers between human and machine. Can this eventually lead us to a complete simulation of our natural environment? Could we be able to "skip in-and-out" of these environments at will?



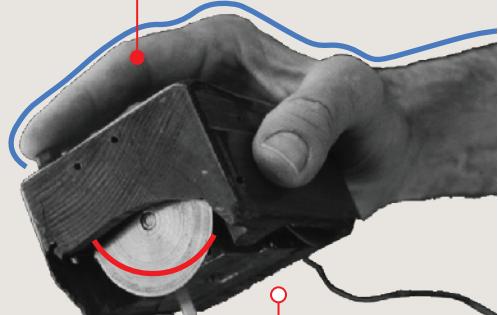
### 1964 Computer Mouse

“ At the time of the invention of the mouse, Douglas Engelbart had already been exploring possible ways for people to increase their capability to solve complex problems for almost a dozen years. The original mouse (...) was a simple mechanical device with two perpendicularly mounted discs on the bottom. ”



### 1982 TOUCHPAD

“ By 1982, Apollo desktop computers were equipped with a touchpad on the right side of the keyboard. Introduced a year later, in 1983, the first battery powered clamshell laptop, the Gavilan SC included a touchpad, which was mounted above its keyboard. ”



### 1963 Sketchpad

“ The Sketchpad (...) system contains input, output, and computation programs that enable it to interpret information drawn directly on a computer display. It has been used to draw electrical, mechanical, scientific, mathematical and animated drawings. ”

From the editors

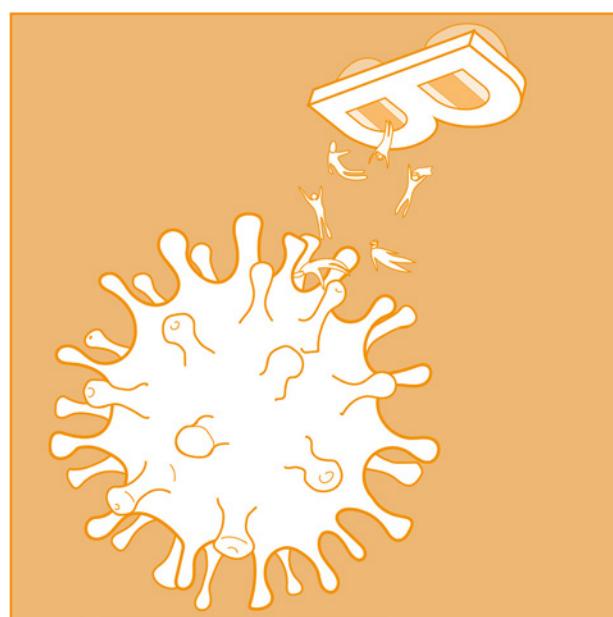
# A SHORT STORY OF BNIEUWS

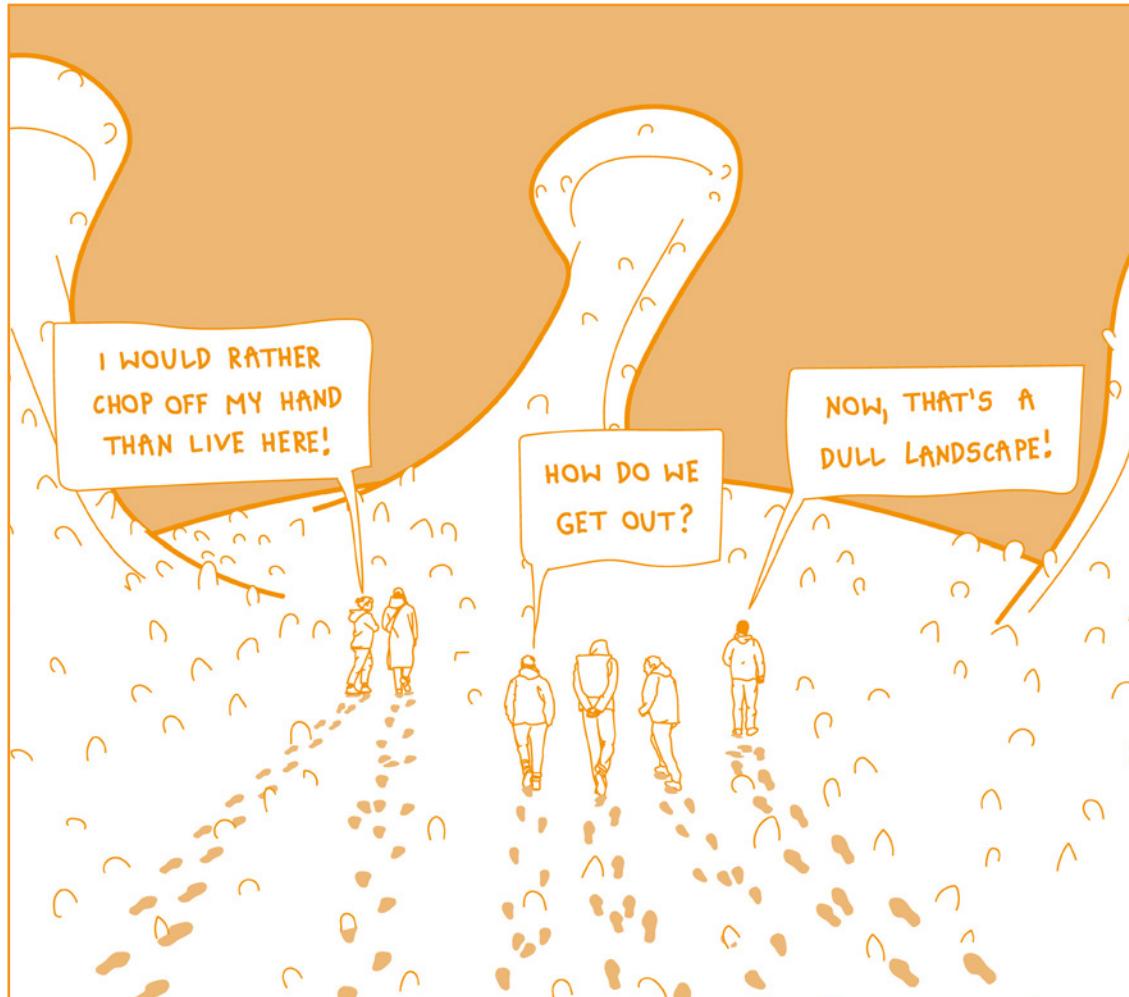
Words and images Oliwia Jackowska



02

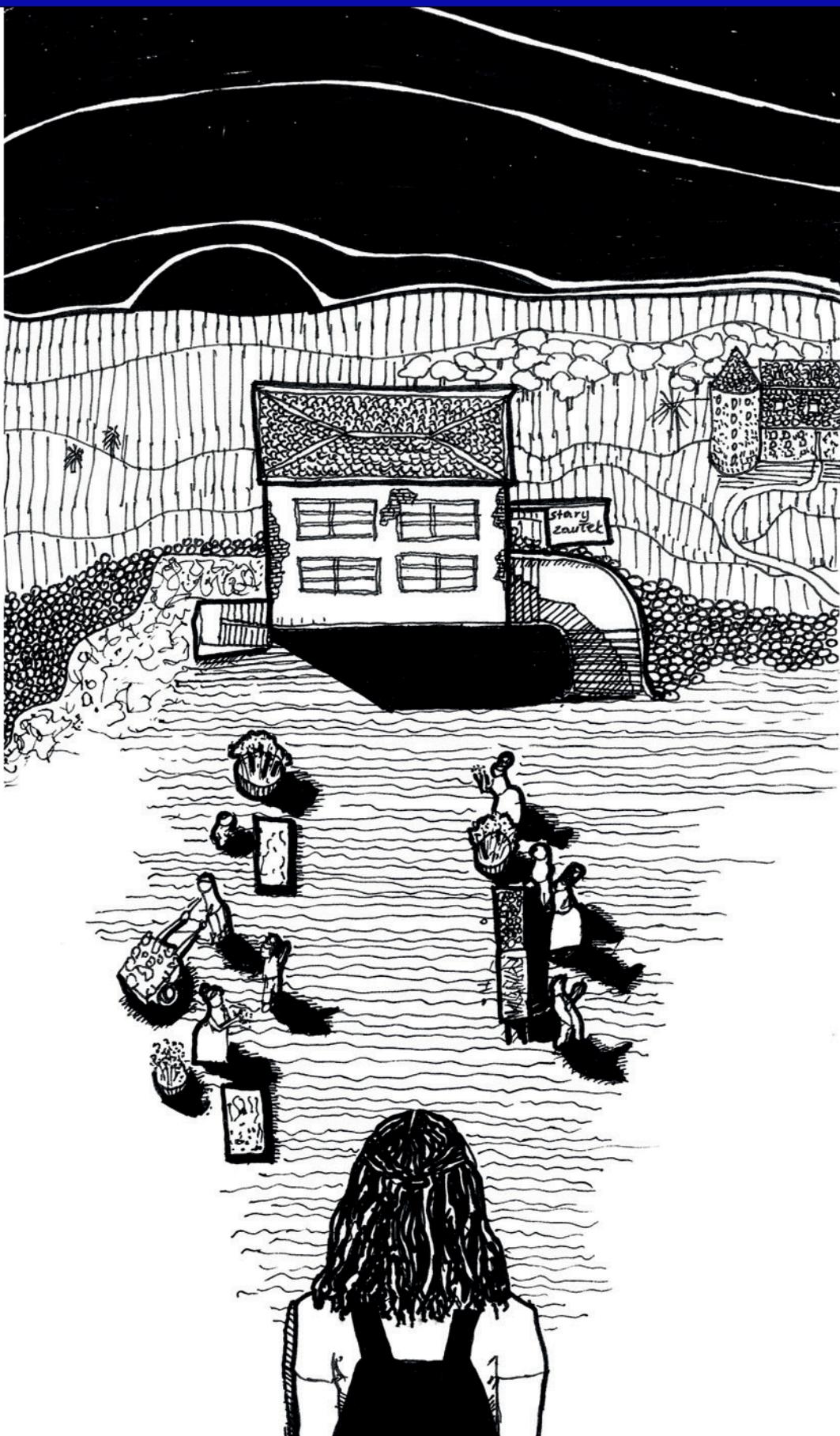
One day, Ale, Inez, Robert, Jonas, Federico and Oliwia took a walk by the sea. They noticed a strange flying vehicle approaching them. It was an extraterrestrial body, which threw them all in a situation out of this world.





They needed to find a way to get out of this strange place. By making, organising, sourcing, sharing and collecting ideas, they all tried to find a solution in their own different ways. This is the story of Bnieuws. This is our story.





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writing sample

From the editors

## DREAMED CITIES AS NEURODIVERGENT CITIES

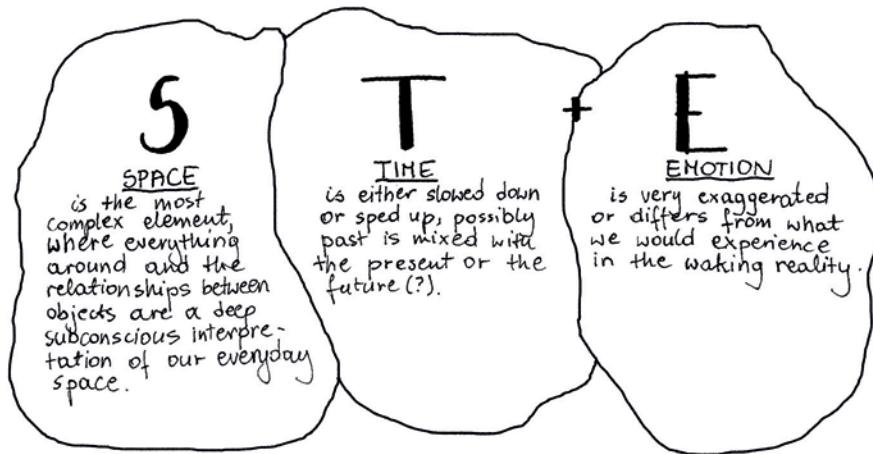
*Words & Images* Oliwia Jackowska

What does the notion of DREAMED SPACES strike you as? Maybe you think liveability, large green spaces and walkable cities... or, maybe like me, you see them as personal interpretations of places around us which show themselves as visions while we sleep. These live between the deepest subconscious layers of our minds. What do they mean? Why should we watch them a bit closer?

At some point in life, I am sure, most people try to seek the meaning of their dreams. It could be when going through puberty, as an attempt to understand own desires, or maybe a bit later on, fascination with dreams becomes a way to cope with anxiety triggered by a burnout or heartbreak. In attempts to interpret these often entangled and seemingly nonsensical imaginative worlds, we search for symbolisms. And even though we lose interest eventually, as it might seem to be just an empty fascination leading nowhere, the scholars have been trying to understand dreams for centuries and use them in psychological diagnosis and therapy. The key figure in dream studies was Carl Jung, who, nowadays, however much criticised for his approach, saw dreams as *psyche's* attempt to communicate crucial things to the individual. He explored the idea of the *collective unconscious*, being a set of "default" mental concepts that are at the base of society and include instincts and archetypes that are inherent to being a human. With these two notions considered, by and large, Jung was interested in using his patients' dreams to map out the relationship of their *psyche* to this wider context of the *collective unconscious*, hence understanding what is an individual's position to or within that universe of societal ideas.

This fascinating theme keeps circling back to myself as well, despite me being no expert in psychology. The idea of one's *psyche* standing, for example, in contrast to what is generally considered as the instinctive default, shows that everyone's relation to the world around them, as they see and experience it in *the waking reality*, is extremely personal and it manifests in its true form through their *dreams*. These dreams always occur in some kind of time, space and emotional state, and, however much abstracted the image is, our minds draw inspiration from the reality. In relation to that, an interesting concept was described by scholar Athanasios Totlis for North American Journal of Medical Sciences. Developed as *Spatio-Temporal and Emotional (ST+E)* dream theory. It analyses and defines the relation in all the three listed aspects between *dream representations* and *the waking reality*: Space, Time and Emotion. On a side note: sounds familiar to tools used for site analysis in design projects, right? Interestingly, in architectural or urban spatio-temporal analysis there is no inclusion of the aspect of emotion, while it proves over and over to be one of the most important elements of building an individual's relationship to a place. Now, we can say that in dreams, generally, it happens that (as seen in the graph with three theoretical elements): Let's

< Impression of a dream.



focus on the aspect of *space*, which without a doubt is the most complex component. By paying closer attention to our *psyche*, which is by far better informed than our conscious way of thinking, we can learn about our real desires, needs and, most importantly, the relationship to the spaces around us *in the waking reality*. Now, let me take you through my own personal experience with dreams as there is no other way to showcase this theory rather than being very specific... So here on consider yourself welcome to see a sector of my own *psyche*.

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In everyday life, I get lost easily and lose track of the space around me, unless it is a route deeply engraved in my day to day routine (even this requires high alert attention). You will always find me walking through places with my eyes pinned to the maps on my phone screen, and following closely the dot with the little direction arrow, as more often than not I am not able to position myself. *This shop here is on the other side, but which side of that shop am I supposed to turn by and... what is the name of the street?* Not sure how to say it else, but really, it is a problem, and has always been, however much I tried to concentrate and just do better. Even, or rather should I say - especially, my hometown, in which I grew up in and visit often, cannot be navigated without that wonder of digital live mapping. But what might surprise you, this off-track condition disappears, and I am never disoriented about my whereabouts when they are placed within my *dreams*. Truly, as if "Inception" was real, I am, in concrete detail, understanding and have

unconscious control over the spaces around me, which often have very specific features, placed in cities that make sense.

Though, even when I am dreaming about my hometown, the places in it seem familiar but they are in completely different configurations - their relationships to each other are redefined and shuffled to match my own *psyche*. My brain re-designs the city so that when I am in control, it is custom-made just for me and... it works. Suddenly I don't get lost, I know where to go, even though in dreams the purpose of the trip might not be so clear. You can say that *dreamed cities* are *neurodivergent cities*, where the importance and meaning of places (or rather the associated Emotions) are the uttermost quality, while the form or function does not matter almost at all.

In one such dream, I was moving through my hometown, but the most important street of the old town was wider and longer than normally and was leading through shops and gathered street vendors, who with their clothing seemed to be taken out of the Positivism era. I moved towards a hill, which in reality is a smooth and rather small incline, but here the hill was beautiful, and I could see the landscape and the sunset behind a house positioned at the highest point. The house was my destination in this dream, which in *the waking reality* is an obscure building hidden away, but one that has been, since forever, a meeting spot for me and my best friends.

[Impressions of a dream. >](#)

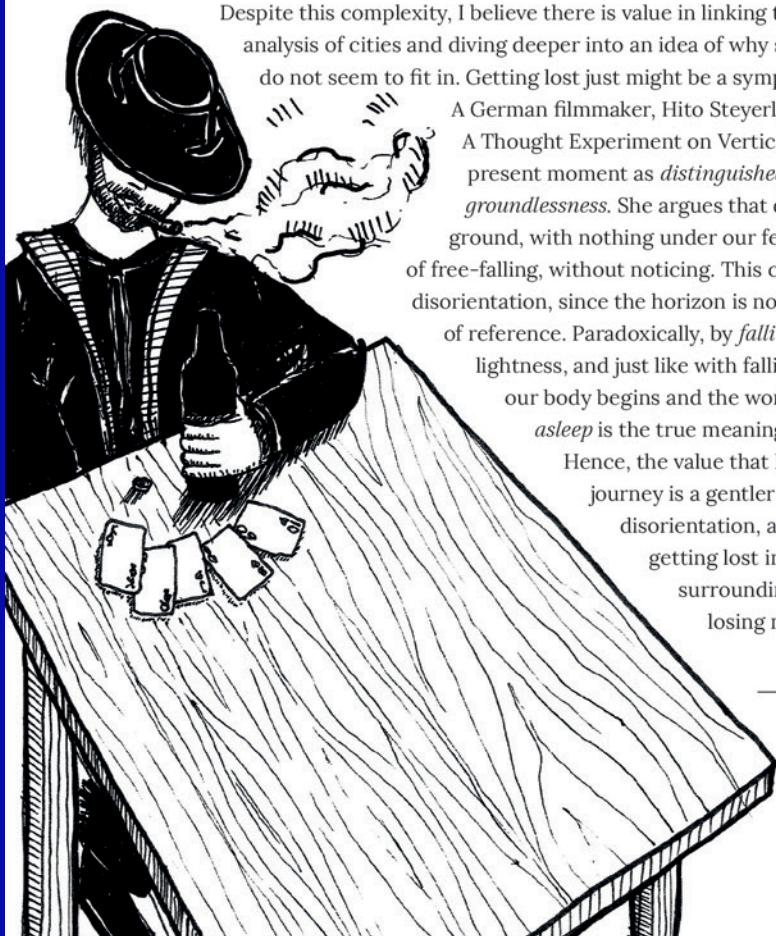
In a different dream, I was walking through a city, the city that is actually located on Mars, but with its long streets of repetitive houses it was reminiscent of my university town of Bath in England. Though, the red ground of the other-worldly planet made it seem as if a town straight from a western movie, just as did the murky and dark interiors of the pubs occupied by cowboys and countless jars filled with unidentified contents. Easy to say: I did not enjoy my time in England. But what is even more important about these short stories is that when the *image of the city* is filtered only through our own imagination in a way completely devoid of conscious bias, it changes the way we read the space. The places of importance are connected in a peculiar way to each other in dreams, and hence they are not *geographic* anymore, but *spiritual or mental interpretations*. This way we can ask, what are the limitations of this? If we pay attention to the our dreams and those of others, can we understand not only our own relationship to Jung's *collective unconscious*, but also the way we rationally understand cities and spaces? Have we been doing it wrong this whole time? Does everyone have their own interpretation of the space, or do they overlap somewhere to create *familiar archetypes*? There are limitations, of course, as much as you can analyse your own dreams overlapping different *psyches* might prove way too complex with no limits to human subconscious imagination.



Despite this complexity, I believe there is value in linking the dream theory into our analysis of cities and diving deeper into an idea of why some (or maybe most?) people do not seem to fit in. Getting lost just might be a symptom of a bigger problem.

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A German filmmaker, Hito Steyerl, in her article "In Free Fall: A Thought Experiment on Vertical Perspective", refers to the present moment as *distinguished by a prevailing condition of groundlessness*. She argues that due to that lack of stable ground, with nothing under our feet, we are in a constant state of free-falling, without noticing. This comes with a sense of disorientation, since the horizon is no longer a constant linear point of reference. Paradoxically, by *falling* asleep we enter the state of lightness, and just like with falling, we lose any sense of where our body begins and the world ends. I believe that *falling asleep* is the true meaning of Steyerl's *falling in place*. Hence, the value that I have found in my own journey is a gentler view of my spatial disorientation, as I realised that it is not me getting lost in the waking reality's surroundings, but the surroundings losing me.




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This article is a thought experiment and it attempts to spark some processes and discussions. Please share your own thoughts or dreams with us!