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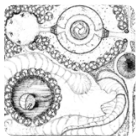

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MoMoWo · 100 WORKS IN 100 YEARS

EUROPEAN WOMEN IN ARCHITECTURE AND DESIGN · 1918–2018

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EUROPEAN WOMEN IN ARCHITECTURE AND DESIGN · 1918–2018

Co-funded by the
Creative Europe Programme
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This book was published on the occasion of the MoMoWo traveling exhibition ***MoMoWo · 100 Works in 100 Years · European Women in Architecture and Design · 1918-2018***, which was first presented at the University of Oviedo Historical Building, Spain, from 1 July until 31 July 2016. The Exhibition's further stops are: Lisbon (September 2016), Grenoble (November 2016), Amsterdam (March 2017), Ljubljana (April 2017) and Turin (June 2017)

MoMoWo Travelling Exhibition, Oviedo

Curator
Ana María Fernández García

Assistant curator
Esther Rodríguez Ortiz

Exhibition design by
Brezo Rubín and Pelayo Álvarez

MoMoWo Partnership

POLITECNICO DI TORINO

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ORDINE DEGLI INGEGNERI DELLA PROVINCIA DI TORINO

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About MoMoWo – Women's Creativity since the Modern Movement (1918–2018)

Women's Creativity since the Modern Movement – MoMoWo is a large-scale cultural cooperation project co-financed by the European Union's Creative Culture Programme under the Culture Sub-Programme (Education, Audiovisual and Culture Executive Agency – EACEA). It is a four-year non-profit project that began on 20 October 2014.

The project considers an issue of contemporary cultural, social and economic importance from an European and interdisciplinary perspective namely women's achievements in the design professions. These achievements are in fields including architecture, civil engineering, urban planning, landscape design, interior design, furniture and furnishing design some of which are still perceived as traditionally male professions.

The project works towards the harmonious development of European society by removing disparities and increasing gender equality both in the workplace and beyond. MoMoWo aims to reveal and promote the contribution of women design professionals to European cultural heritage which, until now, has been significantly 'hidden from history'. At the same time – considering History as a 'living matter' – it aims to promote and increase the value of the works and achievements of past and present generations of women professionals to give strength to future generations of creative women.

It is the first time that an European project focuses on this specific topic. This project, was conceived to be interdisciplinary and is intended to give a new impetus to broaden studies in Europe and beyond. Besides the Project Leader, Politecnico di Torino – POLITO, MoMoWo has six co-organisers from universities and research centres in France, Italy, the Netherlands, Portugal, Slovenia and Spain. The co-organisers' fields of interest are complementary to each other.

The research teams are made up of architects, civil engineers, designers and art historians, architectural historians, design historians, technologists, political scientists and economists from six different countries. They are specialised in gender studies, Modern Movement history and technology, cultural heritage, cultural tourism and marketing. This mix of knowledge and skills is essential in order to consider MoMoWo as a multidisciplinary project, thus providing European added value and fostering the protection and promotion of European cultural diversity. All project activities have been planned to bring together the know-how and skills of each co-organiser.

The project has been conceived in a dynamic perspective. It has been planned that the activities could continue even over the European financing deadline.
E.G.

Why the MoMoWo project?

The project originated from a number of under reported issues. The contemporary history of women's creativity and the tangible cultural heritage produced by women's work is still mostly unknown today, not only by the general public, but also by students, scholars and professionals.

Through experience gained during research and teaching it has been noticed that women's works are not highlighted in

Sofa

1946

Manufactured by Ariberto Colombo, Cantù, Italy
Distributed by La Ruota, Como, Italy

This sofa is a step in the way of developing industrially the skills of the artisanal wood companies in the Cantù district. It might set a starting point for the further growth of Italian modern furniture factories as Cassina or Zanotta.
In the post-war years the design culture is divided between the modernity and the reviving of the national culture in term of shapes and ways of manufacturing. The Luisa and Ico Parisi's work explores the possibilities given by mixing seriality and formal research related with visual arts and local crafting traditions.
The sofa is the multiplication of a single chair. Made in lathed walnut wood, with slanted seats and armrests, it assembles a small number of repeated elements. Its smooth and round shapes give the impression of a comfortable seat, together with the foam upholstery. The small series produced were customised with different coating, plain or patterned, in some cases from drawings by Luisa or Ico Parisi.

Luisa Aiani Galfetti Parisi

Cantù, Italy, 1920-1990

"The attempting to melt furniture, decoration and interior design." (G. Ponti)

Luisa Aiani studied architecture from 1943 at the Milan Polytechnic, with, a. o., architect Ponti, after humanistic studyies and attending an art high school. Back in Como, she began working in interior decoration and furniture exhibition with her first husband, Giovanni Galfetti, the owner of a furniture workshop, and joined Alta quota, a group close to the Rationalism. They were architects, craftmen and artists with a whole vision of design. In 1947, after Galfetti's death, she married the architect Ico Parisi with whom she opened in Como the showroom La Ruota. They designed and sold textiles, homewares and pieces of furniture produced in the Cantù district, and provided projects for interiors. Their objects and projects were soon published on magazines as *Domus*. In the 1950s they began their collaboration with Cassina and sometimes Luisa signed on her own for firms as Bonacina (furniture), Barovier & Toso (glass) and Zanolli (ceramic). Thanks to Ponti's intercession several of their pieces were produced for the U.S. market.

E.D.

Gualdoni, *Ico Parisi*.
D'Amia and Tenconi, *Ico Parisi.*
Bulegato and Dellapiana, *Il design,* 140-5.

Spaziale (C33) Umbrella Stand

1951

Produced by SCI
(Società Ceramica Italiana),
Laveno, Italy

The ceramic *Spaziale (C33) Umbrella Stand* is a bridge between formal research in abstract sculpture and everyday items of industrial and serial production, a mix of handicraft experimentation and mechanical manufacturing. Following the surrealistic mood and artists as Jean Arp, Joan Mirò, Max Ernst and Hery Moore, well known thanks to the Peggy Guggenheim collection in Venice, the umbrella stand also reflects the efforts to bring art in industrial production of utilitarian objects. Its organic shapes recall the new Scandinavian taste and appear to be under the influence of the space race era.

The *Spaziale Umbrella Stand* is an irregular egg drilled on the top and sides, obtained by a ceramic casting process. It is couloured by dripping in an enamel bath and treated in monochrome or in different, internal and external, colours. It seems to be sculptured, giving the buyer the impression to own a unique masterpiece. With other similar objects it launched a trend very imitated throughout the following decade.

Antonia Campi

Sondrio, Italy, 1921

"These potteries not only move, but hop, waddle and screech." (G. Ponti)

Antonia Campi studied sculpture under Francesco Messina at the Brera Academy of fine Arts in Milan. She opened an atelier in Varese with Amalia Carnevali, working on sculpture and specializing in ceramic and took part in exhibitions in the most important galleries spreading new tendencies. In 1948 she joined the Società Ceramica Laveno industry under Guido Andloviz and was charged of designing "fancy small objects". In spite of the great success of these free-forms, she dedicated herself to more funcional ones. Her *Neto Scissors* (prod. by Collini) were nominated to the Compasso d'Oro in 1959, but her major collaboration was with SCI. Between 1959 and 1978 she also designed several sanitary appliances for Pozzi-Ginori and tableware for Richard-Ginori, with a great attention to usability and informality. During the 1980s and 1990s, she abandoned the SCI industries and designed sanitary appliances for international industries and resumed her artistic research. She was awarded with the Compasso d'Oro carreer awards in 2011.

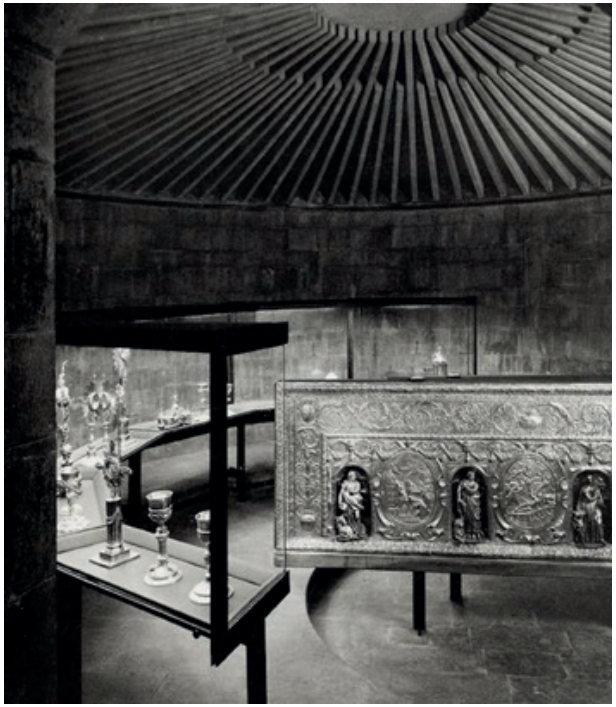
E.D.

Dellapiana, *Il design*, 143-50.
Pansera, *Antonia Campi.*
Sironi, *Antonia Campi.*

San Lorenzo Treasure Museum

1952

San Lorenzo Cathedral, Genoa, Italy



The *Museo del Tesoro di San Lorenzo* expresses the aim to enrich the history of the city, by inserting itself in its layering and connecting tradition to the necessity of using an updated language.
This is one of the most relevant museum architectures in an historical setting. Built by Helg and Franco Albini in a period of lively debate about the new museological criteria, it represents a sample of the new tendencies.
In this museum the distinction between exhibit and architecture is very difficult. It is a space under the San Lorenzo Cathedral, organized into cylindrical masses with sloping floors and roofs in lowered vaults evoking the archetypical pre-classical *tholoi* architecture. The structure made of *beton brut* cites the Romanesque crypts referred to the church's origins, recalling the typical Ligurian materials. The architectural bodies contain liturgy items and sacred images and have showcases and supports made of deliberately rough materials, almost hostile to the preciousness of the exhibited artefacts.

Franca Helg

Milan, Italy, 1920-1989

"This patient and intense game." (F. Helg)

Franca Helg graduated from the Polytechnic of Milan in 1945, began working in BBPR firm as architect and with Cristina Trivulzio Belgiojoso as an academic assistant. With Anna Ferrieri Castelli she designed several architectures and exhibition sets. In 1951 she joined Franco Albini with whom she worked in team throughout her whole career, cooperating on all the projects: architecture, pieces of furniture, exhibitions and retails, and writing articles for the major magazines. However, she also worked as independent architect. For Poggi, Bonacina and San Lorenzo she designed furnishings and homewares, following the quality of materials and their manufacturing, crossing an artisanal approach with a rigorous Funcionalism. In 1955 she began her academic career, teaching architecture at Istituto Universitario Architettura Venezia (IUAV) first and later at the Polytechnic of Milan; she was also visiting professor in many international universities.
With Franco Albini she was awarded the Compasso d'Oro in 1964 and in 1977 she was appointed Accademico di San Luca.

E.D.

Bucci, *Franco Albini.*

Bulegato and Dellapiana, *Il design*, 106-13.

Piva and Prina, *Franca Helg.*