

Marianne Liebe Brandt

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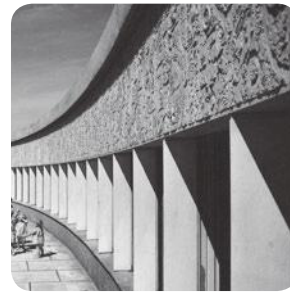
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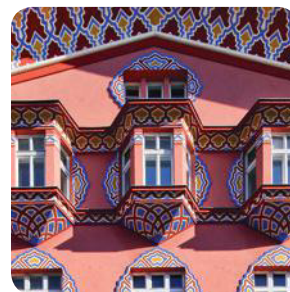
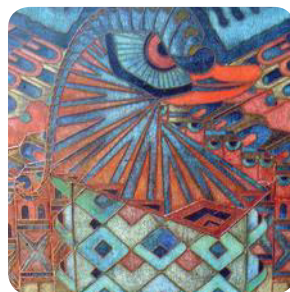


MoMoWo - 100 WORKS IN 100 YEARS

EUROPEAN WOMEN IN ARCHITECTURE AND DESIGN - 1918-2018



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of the European Union

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

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100 WORKS

100 YEARS

100 WOMEN

Marianne Liebe Brandt

Chemnitz, Germany, 1893 – Kirchberg, Germany, 1983

"An object must be purposeful in its function and possess a beauty appropriate to the material used." (M. Liebe Brandt)



Brandt, "Briefe an die junge Generation," in Neumann (ed.), *Bauhaus und Bauhäusler*, 5.

Müller, "Marianne Brandt 1893-1983," in Müller, Radewaldt and Kemker, *Bauhaus Women*, 118-25.

Weber and Bauhaus-Archiv Berlin (eds.), *Die Metallwerkstatt am Bauhaus*.

After discovering a new type of art at the first Bauhaus exhibition (Weimar, 1923), **Marianne Liebe Brandt** attended the Bauhaus' preliminary course led in 1924 by László Moholy-Nagy, who allowed her to study in his metal workshop. At that time, she was already a skilled artist, having received education in painting and sculpture at Weimar schools (1911-21) and training abroad. She soon took a dominant role in Weimar metal workshop becoming its director in Dessau (1928-29). Here, she set up collaborations with Körting & Mathiesen (*Kandem lamp*) and Schwintzer & Gräff for mass production of her lighting fixtures.

She worked as an interior designer at Gropius's studio, and after leaving the Bauhaus (end 1929), she directed the design department of Ruppelwerk metal factory in Gotha until 1932. At the age of sixty, she travelled to China to supervise the exhibition of German Applied Art of the German Democratic Republic (1953-54). Some of her iconic objects have been re-issued by the Italian Alessi (since 1995) and her *Tea Infuser MT 49* (1924) was printed on a German stamp in 1999.

C.F.

List of Authors

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1926 Caterina FRANCHINI
1927 David ÁLVAREZ VILLARÍN
1928 Eliana PEROTTI
1929 Ana María FERNÁNDEZ GARCÍA
1930 Fiorella BULEGATO
1931 Maria Maddalena MARGARIA
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1933 Esther RODRÍGUEZ ORTIZ
1934 Barbara VODOPIVEC
1935 Antonello ALICI
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1947 Rosa te VELDE
1948 Antonello ALICI
1949 Annalisa STELLA
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1973 Vladana PUTNIK
1974 Rosa te VELDE
1975 Alain BONNET
1976 Guido MONTANARI
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1978 Rosa te VELDE, Marjan GROOT
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Mojca SMOLE CVITANOVIĆ
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1982 Maria Helena SOUTO
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Annexes

Credits of Images

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Crossing Boundaries: Architecture, Design and beyond in the Age of the Pioneers

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- Figure 2. Gae Aulenti, Villa nel Bosco, drawing, 1963. Credit: Dottore architetto Gae Aulenti: "Gae Aulenti habla de las Olivetti de Correa y Milá," *Cuadernos de arquitectura* 74 (1969): 25.
- Figure 3. Gae Aulenti, Pipistrello Table Lamp, 1965, produced By Martinelli Luce, Lucca, Italy. Courtesy.

From the Embroidery to the Construction. Women in Design and Architecture: Domus 1928-1950

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- Figure 2. Gio Ponti, "Buone notizie da Rapallo," *Domus* 236 (1949): 4.
- Figure 3. From: "Una casetta all'Asmara," *Domus* 146 (1940): 42.
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- Figure 3. Milica Krstić-Čolak-Antić, Kragujevac, 1887 - Belgrade 1964. First High School for Boys (1938, today First Belgrade Gymnasium). ©Aleksandra Ilijevski, 2016.

In Praise of Shadows

- Figure 1. Workshop at the École Spéciale d'Architecture, ESA, in 1904-1905. On the left of the door: Lydie Issacovitch (graduated from the ESA in 1906) who studied in the same class as Robert Mallet Stevens (second counting from the right) and was the second women graduated from the ESA after Adrienne Lacourrière (graduated in 1896). ©SADESA/ESA.
- Figure 2. Photograph of ESA class in 1908-1909. Middle row, dressed in white: Verna Cook, american (1890-1978) who had a certain fame because of her architectural work and her books about Mexican architecture in the 1960s. ©SADESA/ESA.
- Figure 3. Éliane Castelnau and Henri Tastemain architects: School group, Petite Jean Street in Rabat; published in *L'architecture d'aujourd'hui* June (1955).
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Spanish Design made by Women

- Figure 1. Nani Marquina portrait. ©Albert Font.
- Figure 2. Patricia Urquiola portrait. ©Alessandro Paderni- Studio EYE.
- Figure 3. *Fjord* Chair. ©Studio Urquiola.

Maria Helena Matos: a Woman Leadership in Portuguese Design on the Late New State's Dictatorship

- Figure 1. Maria Helena Matos glasses produced in the 1960s by Stephens Brothers' Factory School, at Rehearsal for an archive: *Time and Word. Design in Portugal (1960-1974)*, exhibit, act, debate, MUDE exhibition (Lisboa: 22 Oct. 2015-27 Mar. 2016), curated by Maria Helena Souto. ©Luisa Ferreira.
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Figure 1. right: Moriko Kira, Room with display in the Siebold House, Leiden, Netherlands, 2004. Photo courtesy Marjan Groot.

Figure 2. Moriko Kira, Spatial intervention for Almelo train station, Netherlands, 2012. Photo courtesy Moriko Kira.

Figure 3. Moriko Kira, Detail of new wall with plants at Almelo train station, Netherlands, 2012. Photo courtesy Moriko Kira.

Figure 4. Moriko Kira and Blomsma Print & Sign, Spatial design with translucent glass walls for the hall of Boxtel train station, Netherlands, 2011. Photo courtesy Moriko Kira.

Figure 5. Moriko Kira, Spatial re-design of a waiting room in the old train station at Almelo, Netherlands, 2012. Photo courtesy Moriko Kira.

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Figure 2. Inês Lobo, Francisco Rodrigues Lobo High School (detail). Leiria, 2008-2011. ©Leonardo Finotti.

'True Life' and Spaces of Museums, Monuments, and Libraries Mediated by Women Designers in the Netherlands after 1999

Figure 1. Ineke Hans, Interventions for the exhibition True Life. De (stijl) kamers van Ineke Hans in period rooms at the Gemeentemuseum The Hague (left) and the Louis XVI period room as a kitchen (right), 2003. Photo at website, Gemeentemuseum The Hague, accessed April 29, 2016.

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Figure 5. Petra Blaisse, Textile Mural Damask in Stedelijk Museum in Amsterdam, 2012. © Marjan Groot

Figure 6. Petra Blaisse, Cosmic Curtain for the library in Qatar, 2015-2016. Situation perspective and examination of the solar panel fabric co-created with the Textile Laboratory of the Textile Museum in Tilburg. Photo at http://www.textielmuseum.nl/uploads/content/17_Co-creatie_1.jpg. Accessed May 1, 2016.

Figure 7. Katja Hogenboom, Leiden University Library: An endless repetition of doors as a sense of archive, besides the individual workspaces, with glass walls in between them giving a sense of being alone together. Design Katja Hogenboom studio in collaboration with FELSCH architects. Photo courtesy Katja Hogenboom.

1918:

Figure 1. Sonia Terk Delaunay portrait.

Figure 2. Interior Design. *ABC*, Biblioteca Municipal de Gijón.

Figure 3. Delaunay's design. *ABC*, Biblioteca Municipal de Gijón.

1919:

Figure 1. Atelier for Richard Roland Holst in Zundert, 1919. Photographer unknown. ©Het Nieuwe Instituut Rotterdam, Netherlands. Archives Kropholler.

Figure 2. Margaret Kropholler portrait (c. 1911).

1920:

Figure 1. Pillowcase, 1920, Cotton and mohair (large 49 x high 114 cm).

Figure 2. Gunta Stözl portrait.

Figure 3. Wall Hanging Slit Tapestry Red/Green, 1927-28 Cotton, silk, linen (large 110 x high 150 cm).

1921:

Figure 1. Fire screen with panel in cloisonné technique with a décor of a fantastic dragon, 1921. ©Stedelijk Museum Amsterdam.

Figure 2. Detail of fire screen panel in cloisonné technique with a décor of a fantastic dragon by Marie Kuyken, 1921. Collection Stedelijk Museum Amsterdam. ©Jan de Bruijn.

Figures 3 and 4. Detail of panel in cloisonné technique with an Egyptian-inspired décor of birds by Marie Kuyken, inserted in a cabinet, 1919. Private collection. ©Jan de Bruijn.

1922:

Figure 1. Helena Vurnik portrait. Detail from photo of Vurnik family. From: *Ivan Vurnik (1884-1971). Slovenski arhitekt: Slovenian architect*, edited by Janez Koželj, 64-72. Ljubljana: Arhitektov bilten, 1994. Special issue of *Arhitektov bilten: International Magazine for Theory of Architecture*, 24, no. 119/124 (1994): 225.

Figure 2. Cooperative Business Bank Façade. ©UIFS ZRC SAZU.

Figure 3. Celebratory ornate for Bishop Anton B. Jeglič, Ljubljana Cathedral. ©UIFS ZRC SAZU.

1923:

Figure 1. Alma Buscher portrait (1924).

Figure 2. Toy Closet, Catalogue der Muster, TI 24 (1925).

Figure 3. Toy Closet for the 'House am Horn' children's-room Produced by the Bauhaus Stone and Woodcarving/Sculpture Workshop. Painted and enamel wood (large 150 x high 155 x 90 cm). Klassik Stiftung, Bauhaus-Museum, Weimar.

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1924:

Figure 1. Marianne Liebe Brandt self portrait (1929).

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Figure 4. Marianne Liebe Brandt for Bauhaus - Tea Infuser MT 49 (1924). Produced by the Bauhaus Metal Workshop, Weimar, Germany.

1925:

Figure 1. Sylvia Stave portrait.

Figure 2. Cocktail shaker Produced by C.G. Hallbergs Guldsmedsaktiebolag (Stockholm, Sweden) Silver plate and woven wicker (13 x 13 x high 18,1cm) .

Figure 3. Water jug (1930-34) Produced by C.G. Hallbergs Guldsmedsaktiebolag (Stockholm, Sweden) Silver plate and woven wicker.

1926:

Figure 1. Margarete (Grete) Lihotzky Schütte portrait.

Figure 2. Frankfurt Kitchen, 1926 Wood, glass, metal, paint and enamel, "U" arrangement on 6,5 m2.

Figure 3. Frankfurt Kitchen, 1926.

1927:

Figure 1. Elisabeth Scott portrait.

Figure 2. Shakespeare Memorial Theatre at Stratford-upon-Avon. ©RIBApix.

1928:

Figure 1. Cover page of the first issue of the *Saffa-Newsletter*, 25 August 1928, showing an aerial view of the exhibition area.

Figure 2. Lux Guyer, Bird's view of the exhibition area, drawing, January 1928.

Figure 3. Lux Guyer with the students of her School for domestic work, (c. 1940).

1929:

Figure 1. Exterior of Maison en bord de mer- E-1027 Cap-Martin, Roquebrune, France.

Figure 2. Interior of Maison en bord de mer- E-1027 Cap-Martin, Roquebrune, France.

Figure 3. Eileen Gray portrait.

1930

Figure 1. Tea Service, (c. 1930). Designed by Margarete Heymann-Löbenstein-Marks (German, 1899–1990) Manufactured by Haël Werkstätten (Marwitz, Germany, 1923–1934).

Glazed ceramic teapot: 5 3/4 °– 8 1/2 °– 3 5/8 in. (14.61 °– 21.59 °– 9.21 cm), sugar bowl: 3 1/8 °– 5 °– 2 1/4 in. (7.94 °– 12.7 °– 5.72 cm), creamer: 3 5/16 °– 4 7/8 °– 2 1/8 in. (8.41 °– 12.38 °– 5.4 cm), saucers: 5 1/16 °– 6 in. (12.86 °– 15.24 cm), cups: 2 °– 4 1/4 °– 3 5/8 in. (5.08 °– 10.8 °– 9.21 cm), plates: 3/4 °– 7 1/2 in. (1.91 °– 19.05 cm), Milwaukee Art Museum, Purchase, with funds from Dr. and Mrs. Charles Lightdale in honor of Dr. Frances Marks, M2013.29.1a,b–16. ©John R. Glembin.

Figure 2. Tea service (c. 1930). Designed by Margarete Heymann-Löbenstein-Marks (German, 1899–1990) Manufactured by Haël Werkstätten (Marwitz, Germany, 1923–1934).

Parts of a set: (M2011.17.1a,b; M2011.17.2a,b; M2011.17.3; M2011.17.4a,b; M2011.17.5a,b; M2011.17.6a,b; M2011.17.7a,b; M2011.17.8a,b; M2011.17.9a,b; M2011.17.10–M2011.17.15)

Tea Service, (c. 1930). Glazed ceramic teapot: 5 1/2 °– 10 1/4 °– 6 3/4 in. (13.97 °– 26.04 °– 17.15 cm), sugar bowl: 4 °– 6 3/8 °– 5 in. (10.16 °– 16.19 °– 12.7 cm), creamer: 3 3/8 °– 6 1/2 °– 4 1/2 in. (8.57 °– 16.51 °– 11.43 cm), each teacup: 2 3/4 °– 5 1/8 °– 4 1/4 in. (6.99 °– 13.02 °– 10.8 cm), each saucer: 1/2 °– 5 3/8 in. diameter (1.27 °– 13.65 cm), each plate: 1/2 °– 7 5/8 in. diameter (1.27 °– 19.37 cm), Milwaukee Art Museum, Purchase, by exchange, M2011.17.1a,b–15. ©John R. Glembin.

Figure 3. Margarete Heymann, 1930–31, ©Herbert Sonnenfeld, Bauhaus-Archiv Berlin.

1931:

Figure 1. Innen-Dekoration. Die gesamte Wohnungskunst in Bild und Wort – Herausberger Hofrat Alexander Koch. A. XLIII, 1932.

Figure 2. Ruth Hildegard Geyer-Raack: Detail of Lady's living room and bedroom at Dame Internationale Raum- ausstellung Cologne (Germany). ©Innen-Dekoration. Die gesamte Wohnungskunst in Bild und Wort, XLIII: Jan. 1932.

Figure 3. Ruth Hildegard Geyer-Raack portrait.

1932:

Figure 1. Aino Aalto portrait.

Figure 2. Glassware Produced by Karhula–Iittala company Pressed glass.

Figure 3. Glassware Produced by Karhula–Iittala company Pressed glass (*Iittala catalogue*).

1933:

Figure 1. Grivita Works. Bucarest, Rumania.

1934:

Figure 1. Engineer Sonja Lapajne–Oblak at the construction site of the National and University Library building, which was constructed between 1936 and 1941, based on plans by architect Jože Plečnik. ©Lojze Šmuc.

Figure 2. Building of Gimnazija Bežigrad High School in 1936. School was named III. državna realna gimnazija at that time. ©Slovenian School Museum.

Figure 3. A second floor hall of Gimnazija Bežigrad High School, which illustrates corridorless architectural design. ©UIFS ZRC SAZU.

1935

Figure 1. Motor Battalion Barracks and Garage, Helsinki, 1935–1938. Source: Museum of Finnish Architecture, Helsinki, Finland.

Figure 2. The corner wing, Motor Battalion Barracks and Garage, Helsinki, 1935–1938. Source Museum of Finnish Architecture, Helsinki, Finland.

Figure 3. Marta Martikainen portrait. Source Profiles: 66.

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Figure 1. Thonet small armchair, 1936 Tubular steel frame and leather.

Figure 2. Lilly Reich portrait.

Figure 3. Dressing room, 1927. Haus Mies van der Rohe, Weissenhof, Stuttgart.

1937:

Figure 1. Drawing of the expanding nursery school by Erno Goldfinger and Mary Crowley. ©RIBApix

Figure 2. Plan of the expanding nursery school by Erno Goldfinger and Mary Crowley.

Figure 3. Mary Crowley portrait.

1938:

Figure 1. Burgas Casinò.

Figure 2. Burgas Casinò.

1939:

Figure 1. Alexandra Paschalidou–Moreti 2014. ©Archive of George Zongolopoulos Foundation.

Figure 2. Greece Pavilion 1939, New York, USA. ©Arie van Dort.

1940:

Figure 1. Susie Cooper portrait.

Figure 2. Kestrel tea set. ©Amgueddfa Cymru–National Museum Wales.

1941:

Figure 1. Sideboard Produced in 1951 by Gordon Russell Ltd Victoria & Albert Museum (United Kingdom). ©Victoria and Albert Museum, London, United Kingdom.

Figure 2. Judith Ledebøer portrait.

1942:

Figure 1. Panzer Residence Beverly Hills. California, USA. ©Liane Zimbler Architectural Collection (Ms. 1988–005), Special Collections, University Libraries, Virginia Polytechnic Institute and State University.

Figure 2. Panzer Residence Beverly Hills. California, USA. ©Liane Zimbler Architectural Collection (Ms. 1988–005), Special Collections, University Libraries, Virginia Polytechnic Institute and State University.

Figure 3. Liana Zimbler portrait.

1943:

Figure 1. Interior of a Residence in California. ©Maynard L. Parker, photographer. Courtesy of The Huntington Library, San Marino, California.

Figure 2. Greta Magnusson Grossman portrait.

1944:

Figure 1. Restoration plan of the Patronato de Protección de la Mujer (Board for Women Protection) San Fernando de Henares, Spain.

Figure 2. Rita Fernández Queimadelos portrait.

1945:

Figure 1. Maria José Marques da Silva presenting the final degree project for college Escola Superior de Belas Artes do Porto (Higher School of Fine Arts), 1943.

Figure 2. Palácio do Comércio (Palace of Commerce) Oporto, 1953.

Figure 3. Palácio do Comércio (Palace of Commerce) Oporto, 1953.

1946:

Figure 1. Sofa. Private collection.

Figure 2. Luisa Aiani Galfetti Parisi. Drawing by Ico Parisi, (c. 1940). ©Musei Civici di Como.

1947:

Figure 1. Eva Koppel, Chair of stained beech frame with original yellow-green checkered woven upholstery, 1947.

Figure 2. Eva Koppel portrait (c. 1950).

1948:

Figure 1. Lastenlinna Children's Hospital, Helsinki, 1938–1948. ©Museum of Finnish Architecture, Helsinki, Finland.

Figure 2. Detail of the top floor of the children's wing, Lastenlinna Children's Hospital, Helsinki, 1938–1948. ©Museum of Finnish Architecture, Helsinki, Finland.

Figure 3. Plan of the complex, Lastenlinna Children's Hospital, Helsinki, 1938-1948. ©Museum of Finnish Architecture, Helsinki, Finland.

Figure 4. Elsi Borg selfportrait, 'private enterprise in the 1920s' source Profiles, p. 48.

1949:

Figure 1. Free-Hanging Room Divider, 1949 Cotton, cellophane, and braided horsehair (high 221 x large 82.5 cm).

Figure 2. Anni Albers portrait.

Figure 3. Free-Hanging Room Divider, 1949. Handwoven jute and lurex (high 134.6 x large 86.3 cm).

1950:

Figure 1. Primavalle Market.

1951:

Figure 1. Spaziale (C33). Museo Internazionale Design Ceramico - Civica Raccolta di Terraglia, Laveno-Mombello (VA).

Figure 2. Service C205, made by SCI, 1953. ©Museo Internazionale Design Ceramico - Civica Raccolta di Terraglia, Laveno-Mombello (VA).

Figure 3. Antonia Campi portrait. ©Oscar Colli.

1952:

Figure 1. San Lorenzo Treasure Museum (Museo del Tesoro di San Lorenzo) San Lorenzo Cathedral, Genova (Italy), From *Casabella* 213 (1956).

Figure 2. Franca Helg, Primavera chair, 1967, produced by Bonacina, Como, Italy (courtesy Bonacina, Como, Italy).

Figure 3. Franca Helg portrait.

1953:

Figure 1. University of Ibadan, Nigeria. © RIBApix.

Figure 2. Jane Drew portrait. © Jorge Lewinsky. National Portrait Gallery.

1954:

Figure 1. Main entrance. Source: Velyakov, V. (ed.). *Sanatoriy "Novye Sochi"*, Moscow: Gospolitizdat, 1962.

Figure 2. Left wing. Source: Velyakov, V. (ed.). *Sanatoriy "Novye Sochi"*, Moscow: Gospolitizdat, 1962.

Figure 3. Gallery Source: Velyakov, V. (ed.). *Sanatoriy "Novye Sochi"*, Moscow: Gospolitizdat, 1962.

1955:

Figure 1. Cattolica Assicurazioni Skyscraper (now: NH Hotel), Naples.

Figure 2. Cattolica Assicurazioni Skyscraper (now: NH Hotel), Naples.

1956:

Figure 1. House of the Future. © Courtesy of the Frances Loeb Library. Harvard University Graduate School.

Figure 2. House of the Future. © Courtesy of the Frances Loeb Library. Harvard University Graduate School.

Figure 3. Alison Smithson portrait.

1957:

Figure 1. Lina Bo Bardi portrait.

Figure 2. Lina Bo Bardi: MASP, 1968, interior of the building.

Figure 3. Lina Bo Bardi: MASP, 1968.

1958:

Figure 1. The SAFFA exhibition on the Zurich lake shore, with the new created island, the exhibition pavilions and the tower, 1958.

Figure 2. The SAFFA exhibition tower in Zürich, designed by Annemarie Hubacher Constam, 1958.

Figure 3. Annemarie Hubacher Constam, the chief architect of SAFFA 1958 with her assistant, the architect Anna Cordes-Meyer.

1959:

Figure 1. Nanna on the Beach Dronning Mølle, 2004. ©Edan Ditzel-Finn.

Figure 2. Dennie in Egg Chair 1959. ©K. Helmer-Petersen.

Figure 3. Jørgen in Egg Chair Dyrehaven, 1959. ©K. Helmer-Petersen.

1960:

Figure 1. Grete Jalk unknown date source: Lange Productions.

Figure 2. Grete Jalk Scandinavian Modern Teak Chairs for France and Son unknown date. ©Arne Jennard.

Figure 3. Grete Jalk Scandinavian Modern Teak Chairs for France and Son unknown date. ©Arne Jennard.

Figure 4. Grete Jalk Scandinavian Modern Teak Chairs for France and Son unknown date. ©Arne Jennard.

Figure 5. Grete Jalk Scandinavian Modern Teak Chairs for France and Son unknown date. ©Arne Jennard.

1961:

Figure 1. Teresa Kruszezka. Source: Amadei, *Discovering Women*, 76.

Figure 2. Reversible child's armchair in a set at the University Children's Hospital in Krakow - Prokocim Source: <http://designitpoland.com/2328/teresa-kruszezka-architekt-wnetrz-tworczosc.html>; photo from Teresa Kruszezka private archive.

Figure 3. Reversible child's armchair. Source: <http://culture.pl/en/gallery/teresa-kruszezka-furniture-for-children-gallery>. Collection of the National Museum in Warsaw. © Michał Korta.

1962:

Figure 1. Nataša Štupar Šumi during reconstruction works on the northern palatium of Rihemberk castle. ©Ministry of Culture, INDOK centre, photographer Jože Gorjup, 1985.

Figure 2. Rihemberk castle from the North-West: a view from the air. ©Ministry of Culture, INDOK centre, photographer Stane Klemenc, 1992.

Figure 3. Restoration of one of the guard-posts, before and after. © Slovene Ministry of Culture, INDOK Centre.

Figure 4. Plan of the Rihemberk Castle.

1963:

Figure 1. Nives Kalin Vehovar and France Vehovar: Conifer Cone Pendant Light, from the NKVFV series, 1963. ©Janez Kališnik. Personal archives of Vehovar family.

Figure 2. Nives Kalin Vehovar and France Vehovar: Pendant Light, from the NKVFV series, 1963. ©Janez Kališnik. Personal archives of Vehovar family.

Figure 3. Nives Kalin Vehovar and France Vehovar: Hotel Resort Interior with NKVFV Pendant Lights, Čateške Toplice, 1965. ©Janez Kališnik. Personal archives of Vehovar family.

Figure 4. Nives Kalin Vehovar. Personal archives of Vehovar family.

1964:

Figure 1. Abraham and Rol portrait (c. 1963).

Figure 2. Prototype of a Summer Home shown at Le Printemps department store. 1964.

Figure 3. Rattan Chair by Janine Abraham Dirk Jan Rol, France (1960).

1965:

Figure 1. Ivanka Raspopović and Ivan Antić, The Museum of Contemporary Art in Belgrade (1965). ©Aleksandra Ilijevski, 2016.

Figure 2. Ivanka Raspopović and Ivan Antić, The Museum of Contemporary Art in Belgrade (1965), interior. ©Branibor Debeljković, 1965 (F 4945-60) National Library of Serbia, Belgrade.

Figure 3. Ivanka Raspopović portrait.

Figure 4. Ivanka Raspopović and Ivan Antić, The Museum 21 October (1976), Memorial Park Kragujevački Oktobar in Šumarice, Kragujevac. ©Aleksandra Ilijevski, 2015.

1966:

Figure 1. Maria Theresa Parpagliolo Shephard portrait.

Figure 2. Hall Garden.

Figure 3. Hall Garden.

1967:

Figure 1. Anna Ferrieri Castelli portrait.

Figure 2. Componibili modular systems (1967) Produced by Kartell (Milan, Italy) Acrylonitrile-Butadiene-Styrene (Kartell catalogue).

Figure 3. Componibili modular systems (1972) Produced by Kartell (Milan, Italy) Acrylonitrile-Butadiene-Styrene (Kartell catalogue).

1968:

Figure 1. Jadwiga Grabowska-Hawrylak unknown date and place. ©Jadwiga Grabowska-Hawrylak personal archive.

Figure 2. Residential Building by Jadwiga Grabowska-Hawrylakowa, 1960s. Poland, Wrocław (Breslau), plac Grunwaldzki. 2001/2002. ©Shaqspeare.

Figure 3. One of the skyscrapers in the final stages of construction 1970-73 Grunwaldzkim, Wrocław, source: Wratislaviae Amici <http://dolny-slask.org.pl>.

1969:

Figure 1. Maria Helena Matos, portrait. May, 8, 2014 IADE-U. ©Pedro Rodrigues.

Figure 2. Japão Service. ©Digital Place, Jorge Soares in Maria Helena Matos, Retrospectiva Catalogue.

1970:

Figure 1. Nanda Vigo, Golden Gate floor lamp, 1970, produced by Arredoluce, ©Nanda Vigo Archives.

Figure 2. Nanda Vigo, Golden Gate floor lamp, stand Arredoluce at 'Eurodomus 3' exhibition, Milan 1970, ©Nanda Vigo Archives.

Figure 3. Nanda Vigo portrait. ©Ruven Afanador, Nanda Vigo Archives.

1971:

Figure 1. Cini Boeri portrait.

Figure 2. Serpentone (1971) Produced by Arflex (Italy) Polyurethane foam Arflex catalogue.

Figure 3. Serpentone (1971) Produced by Arflex (Italy) Polyurethane foam Arflex catalogue.

1972:

Figure 1. Blaženka Kučinac portrait.

Figure 2. Children's Bedroom Furniture "Pipi".

Figure 3. Children's Bedroom Furniture "Pipi".

Figure 4. Children's Bedroom Furniture "Pipi".

1973:

Figure 1. 'Pioneer' Sports Hall, general view. ©Vladana Putnik.

Figure 2. 'Pioneer' Sports Hall. ©Vladana Putnik.

Figure 3. 'Pioneer' Sports Hall. ©Ljiljana and Dragoljub Bakić.

Figure 4. Ljiljana Vučović Bakić portrait. ©Ljiljana and Dragoljub Bakić.

1974:

Figure 1. Sigrid Kressmann-Zschach, Steglitzer Kreisel, Berlin (Germany).

Figure 2. Architect Sigrid Kressmann-Zschach in 1974 facing the outcome of the report of the Berlin Senate. Photo Ullstein Bild. Reproduced in the *Berliner Morgenpost*, 01 December 2015, from Regina Stürickow, Skandale in Berlin. Berlin: Elsengold Verlag, 2015.

1975:

Figure 1. Charlotte Perriand portrait.

Figure 2. Prefabricated Bath Unit Polyester and Fiberglass Shell, Ceramic and Chrome-plated Brass 1975-1978.

Figure 3. Prefabricated Kitchen unit Polyester and Fiberglass 1975-1978.

1976:

Figure 1. Tower Restaurant Steglitz Berlin.

Figure 2. Ursulina Witte Schüler & Ralf Schüler, International Congress Centrum (ICC), 1973-79, Berlin.

Figure 3. Ursulina Schüler Witte portrait. ©Reto Klar.

1977:

- Figure 1. Lucie Q. Bakker working at Tichlaar in Makkum, circa 1975. ©Keramisch Museum Goedewaagen, Nieuw-Buinen, at <http://www.capriolus.nl/nl/content/bakker-lucie-q>, accessed April 28, 2015.
- Figure 2 (a, b, c). Lucie Q. Bakker, Quirina tableware produced by Royal Tichelaar ceramics factory in Makkum, Friesland, Netherlands. Between 1968 and 1978.

1978:

- Figure 1. Nel Verschuuren, Bench and interior for the main hall of Murtala Muhammed Airport, Lagos (Nigeria), 1978. ©Het Nieuwe Insituut Rotterdam, Netherlands. Archives Verschuuren.
- Figure 2. Nel Verschuuren in office. ©Het Nieuwe Insituut Rotterdam, Netherlands. Archives Verschuuren.

1979:

- Figure 1. Hildegard Auf Franić. ©Hildegard Auf Franić Archive.
- Figure 2. With its wings, the faculty building embraces the 'open forum'. ©Hildegard Auf Franić Archive.
- Figure 3. The "L" shaped ground plan differs from the urban rule set before with other slabs-shaped faculty buildings placed symmetrical to an north-south axis ©Hildegard Auf Franić Archive.
- Figure 4. Additional slab was done in 2003 that remedied the missing forum for outdoor activities. ©Hildegard Auf Franić Archive.

1980:

- Figure 1. Simone Guillissen-Hoa, née Hoa portrait (c.1950).
- Figure 2. Community Arts Centre Tournai 1980.

1981:

- Figure 1. Vasa Museum Source: https://en.wikipedia.org/wiki/Vasa_Museum#/media/File:Vasamuseet_2008.jpg, ©Holger Ellgaard.
- Figure 2. Interior of the Vasa Museum Source: https://en.wikipedia.org/wiki/Vasa_Museum#/media/File:Vasa_Museum_interior1.jpg, ©Peter Isotalo.
- Figure 3. Interior of the Lund Konsthall Source: <http://www.flickr.com/photos/aiert/2534381344/>, ©Aiert Buruaga

1982:

- Figure 1. Teresa Nunes da Ponte portrait. Arquitectos Agora (Architects Now) Award 2015. Source: Interview to Teresa Nunes da Ponte | Arquitectos Agora 2015 Award (Ordem dos Arquitectos - Secção Regional Sul).
- Figure 2. Plan of the residential complex Toca da Areia 1982 / 1990. ©Teresa Nunes da Ponte, arquitetura.
- Figure 3. Residential complex Toca da Areia 2005. ©Teresa Nunes da Ponte, arquitetura.

1983:

- Figure 1 (a, b, c). District post office, Prague.

- Figure 2. Architect Ol'ga Ondreičková in front her own family house, Bratislava ©Olja Triaška Stefanovič.

- Figure 3. Telecommunication building, High Tatras, 1970. ©Rajmund Müller.

1984:

- Figure 1 (a, b, c). Figure 3 Communist Party Regional Committee offices, Žilina.
- Figure 2. Architect Viera Mecková in front of the Communist Party Regional Committee offices, Žilina. ©Olja Triaška Stefanovič.

1985:

- Figure 1. Emerald Sideboard, 1985 Nathalie Du Pasquier Plastic laminate, wood and mirror Produced by Memphis Milano.
- Figure 2. Royal (sofa), 1983 Nathalie Du Pasquier Plastic laminate and fabric upholstery chaise Produced by Memphis Milano.
- Figure 3. Nathalie Du Pasquier portrait. ©Roberto Baldassare photographer, AD Germany, March-April 2011.

1986:

- Figure 1. Gae Aulenti portrait.
- Figure 2. Orsay Museum (2010) Paris, France.
- Figure 3. Orsay Railway Station (1900) Paris, France.

1987:

- Figure 1. Hanne Kjaerholm, Summer House at Laeso, 1987. Photo at <https://scontent.cdninstagram.com/>, accessed April 28, 2016.
- Figure 2. Hanne Kjaerholm, 1969. Photo at <http://www.metropolismag.com/December-1969/Accommodating-Spaces/>, accessed April 28, 2016.

1988:

- Figure 1. Verena Dietrich portrait.
- Figure 2. Höhenberg Sportspark spectator tribune, rear view.
- Figure 3. Höhenberg Sportspark spectator tribune model Deutsches Architekturmuseum.

1989:

- Figure 1. Andrée Putman portrait.
- Figure 2. Commission des Droits de l'Homme Paris Arche de la Défense 1989.
- Figure 3. Commission des Droits de l'Homme Paris Arche de la Défense 1989.

1990:

- Figure 1. Edith Girard portrait.
- Figure 2. Apartment Building and Theater - 108-118 rue du Chevaleret.
- Figure 3. Apartment Building and Theater - 108-118 rue du Chevaleret.
- Figure 4. Apartment Building and Theater - 108-118 rue du Chevaleret.

1991:

Figure 1. Francine Houben. Photo at <http://www.architectuurinrotterdam.nl/architect.php?architectid=7&lang=nl>, accessed April 28, 2016.

Figure 2. Francine Houben, House with Studio, Kralingse Plaslaan, Rotterdam, Netherlands, 1991. Photo at <http://www.mecanoo.nl/Projects/project/24/House-with-Studio?t=0>, accessed April 28, 2016.

Figure 3. Francine Houben, House with Studio, Kralingse Plaslaan, Rotterdam, Netherlands, 1991. Photo at <http://www.mecanoo.nl/Projects/project/24/House-with-Studio?t=0>, accessed April 28, 2016.

Figure 4. Francine Houben, House with Studio, Kralingse Plaslaan, Rotterdam, Netherlands, 1991. Photo Arjan Bronkhorst for 'Het huis van Houben', FD 19 September 2015, online at <http://fd.nl/fd-persoonlijk/1119043/het-huis-van-houben>, accessed April 28, 2016.

1992:

Figure 1. Patricia Leboucq portrait.

Figure 2. Apartment Building 67, rue du théâtre Paris, 1992.

Figure 3. Apartment Building 67, rue du théâtre Paris, 1992.

Figure 4. Apartment Building 67, rue du théâtre Paris, 1992.

1993:

Figure 1. Zaha Hadid portrait (2010).

Figure 2. Vitra Fire Station, exterior view. ©Caterina Franchini, authorised for publication.

Figure 3. Vitra Fire Station, interior view. ©Caterina Franchini, authorised for publication.

1994:

Figure 1. West India Quay Bridge. London London Docklands, London, England, UK, designed by Future Systems. ©Steve Cadman.

Figure 2. Amanda Levete portrait.

1995:

Figure 1. Faraday chair. ©Fiona Raby.

Figure 2. Fiona Raby and Anthony Dunne portrait. ©Getty Images.

1996:

Figure 1. Laura Carducci portrait.

Figure 2. Ecole maternelle Jean de la Fontaine à Mitry- Mory.

Figure 3. Ecole maternelle Jean de la Fontaine à Mitry- Mory.

Figure 4. Ecole maternelle Jean de la Fontaine à Mitry- Mory.

1997:

Figure 1. Judith Rataitz portrait. ©Judith Rataitz.

Figure 2. Cold food table set, brunch container. ©Judith Rataitz.

Figure 3. Cold food table set, dining plate set. ©Judith Rataitz.

Figure 4. Cooling Containers for butter. ©Judith Rataitz.

1998:

Figure 1. Catherine Furet portrait.

Figure 2. Apartment Building, Paris 70-78, rue Leblanc, 75015.

Figure 3. Apartment Building, Paris 70-78, rue Leblanc, 75015.

1999:

Figure 1. Irena Bajerska portrait. ©Irena Bajerska Archive.

Figure 2. Rooftop garden 2014. ©Ola Synowiec.

Figure 3. Rooftop garden unknown date. ©Ildiko Rusvai.

Figure 4. Top view of rooftop garden unknown date. ©Irena Bajerska Archive.

2000:

Figure 1 (a, b). Extension of Youth Music School, Hamburg. ©Miralles/Tagliabue-EMBT.

Figure 2. Extension of Youth Music School, Hamburg. ©Miralles/Tagliabue-EMBT.

Figure 3. Benedetta Tagliabue portrait. ©Vicenc Giménez.

2001:

Figure 1. Odile Decq portrait (2015).

Figure 2. Rome's Museum of Contemporary Art – MACRO, exterior view.

Figure 3. Rome's Museum of Contemporary Art – MACRO, interior view.

2002:

Figure 1. Fjord chair. ©Studio Urquiola.

Figure 2. Patricia Urquiola portrait. ©Marco Craig, Studio Urquiola.

2003:

Figure 1. Catarina Raposo portrait. ©Catarina Raposo.

Figure 2. Water gardens. © Leonardo Finotti.

Figure 3. Volcano Pavilion and water gardens. © Leonardo Finotti.

2004:

Figure 1. Lughansa Garden by Airshots. ©Brigit's Garden.

Figure 2. Brigit's Garden plan. ©Brigit's Garden.

Figure 3. Samhain Garden Island. ©Brigit's Garden.

Figure 4. Mary Reynolds portrait. ©Claire Leadbitter.

2005:

Figure 1. Gunilla Svensson portrait.

Figure 2. Apartment building Kv Skötaren, southern facade Lund, Sweden.

Figure 3. Apartment building Kv Skötaren, northern facade Lund, Sweden.

2006:

Figure 1. Mare de Deu del Port building. © Roland Halbe.

Figure 2. Mare de Deu del Port interior. © Roland Halbe.

Figure 3. Blanca Lleó portrait. © Blanca Lleó.

2007:

Figure 1. Manuelle Gautrand portrait.

Figure 2. Citroën Show-Room 42, avenue des Champs-Élysées.

Figure 3. Citroën Show-Room 42, avenue des Champs-Élysées.

2008:

Figure 1. Inês Lobo portrait. ©Autónoma University.

Figure 2. Francisco Rodrigues Lobo High School, unknown date. ©Leonardo Finotti.

Figure 3. Francisco Rodrigues Lobo High School, unknown date. ©Leonardo Finotti.

2009:

Figure 1. Lyric Theatre, Belfast, Ireland.

Figure 2. Sheila O'Donnell portrait. ©RIBApix.

2010:

Figure 1. Christine Conix portrait.

Figure 2. European and Belgium Pavilion, The Brain Cell. Shanghai 2010 World Fair.

Figure 3. European and Belgium Pavilion, The Brain Cell. Shanghai 2010 World Fair.

2011:

Figure 1. Eva Jiříčna portrait. Courtesy by: Eva Jiricna Architects Ltd London & AI Design s. r. o Prague. ©Peter Cook.

Figure 2. Zlín Culture and Congress Centre. Courtesy by: Eva Jiricna Architects Ltd London & AI Design s. r. o Prague. ©Richard Davies.

Figure 3. Main entrance into the Culture and Congress Centre. Courtesy by: Eva Jiricna Architects Ltd London & AI Design s. r. o Prague. ©Richard Davies.

Figure 4. Central Hall. Courtesy by: Eva Jiricna Architects Ltd London & AI Design s. r. o Prague. ©Richard Davies.

Figure 5. Detail of the façade. Courtesy by: Eva Jiricna Architects Ltd London & AI Design s. r. o Prague. ©Richard Davies.

2012:

Figure 1. Liana Nella-Potirpoulou portrait. Source: Potirpoulou+Partners website.

Figure 2. Maroussi, Athens, Greece. ©Charalambos Louizidis.

Figure 3. Maroussi, Athens, Greece. ©Charalambos Louizidis.

2013:

Figure 1. Kostantia Manthou portrait. ©Kostantia Manthou archive.

Figure 2. Royal Ceramica's pavilion, Cersaie 2013. ©Stefano Stagni and Marco Marchetta.

Figure 3. Royal Ceramica's pavilion, Cersaie 2013. ©Stefano Stagni and Marco Marchetta.

2014:

Figure 1 (a, b, c). Helga Snel and Jeanne Dekkers, Exterior of the Care Centre Tamarix, Heerhugowaard, Netherlands, 2014. Photo courtesy Helga Snel architects.

Figures 2 and 3. Helga Snel and Jeanne Dekkers. Photo courtesy architects.

2015:

Figure 1. Sinnerlig Collection. Produced by IKEA.

Figure 2. Ilse Crawford portrait. ©Leslie Williamson.

2016:

Figure 1. Marlies van Dullemen, 2016. Photo courtesy Marlies van Dullemen.

Figure 2. npk design, Leiden, Netherlands. MAPle® for Novuqare, 2015. Photo courtesy npk design.

Figure 3. npk design, Leiden, Netherlands. Nightwatch for Livassured, 2016. Photo courtesy npk design.

2017:

Figure 1. Gardunya Square, Barcelona. ©Josep Losada.

Figure 2. Carme Pinós portrait. ©Miquel Tres.

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