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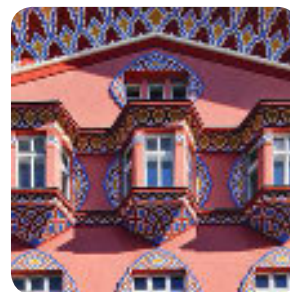


MoMoWo - 100 WORKS IN 100 YEARS

EUROPEAN WOMEN IN ARCHITECTURE AND DESIGN - 1918-2018



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Co-funded by the
Creative Europe Programme
of the European Union



Ljubljana - Torino

MoMoWo · 100 Works in 100 Years
European Women in Architecture and Design · 1918-2018

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MoMoWo Travelling Exhibition, Oviedo

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Emilia Garda and Caterina Franchini

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

text books on the History of Architecture, History of Building Technologies and Engineering, Urban History and Design History. Furthermore, buildings designed by women are rarely included in tourist or architectural guidebooks of major European cities. Only a few 'archistar'© women are represented by the History of Contemporary Architecture, although a considerable number of women architects appears in prestigious specialised magazines. Conversely, in twentieth century history many women designers in the textiles, fashion, jewellery and ceramics fields have made a name for themselves and their talent has been fully recognised.

Through the project we would like to answer questions that have been raised in Europe since the 1920s and that are still of great relevance today. Is there a professional space for European women in traditionally male professions? What can be learned from European women pioneers so as to improve women's current professional achievements in architecture, civil engineering and design?

The project intends to bridge the gap between past and future generations in order to increase the awareness of capabilities of the female gender and contribute to women's liberation from professional prejudices and clichés. This is why from the outset of the project proposal, engaging a broader public with works created by women has been a priority in order to engender new perceptions of professions and new narratives in the fields of architecture, civil engineering and design.

The ambition of this cultural project goes beyond the mere cliché that women architects, civil engineers and designers should be entrusted with tasks specifically related to women in order to make certain built spaces or products even more successful, on the

grounds that women have 'a different view of things'. Consequently, through its activities MoMoWo tackles a real equal opportunities theme, in both the past and present.

The project's major research activity consists of a database of women architects, civil engineers and designers active in their profession in Europe, from 1918. It has been created to support MoMoWo cultural activities and its products, such as the guidebook of architectural and design itineraries, the international travelling exhibition and this catalogue, and the final symposium and its books. Three historical workshops and their open-access publications aim to collect materials to enrich the database and to share and debate the design experiences of European women.

Two international competitions, the first for the design of MoMoWo visual identity and the second, for a photography reportage on women designers' own homes were conceived to transform audiences from passive receivers into creators and active users of cultural contents.

Annual open days held in professional women's studios celebrate International Women's Day every 8 March, in partners' countries. They are intended to provide the opportunity to make new contacts by visiting women architects, civil engineers and designers' studios, thus transferring know-how between different generations, networking with professionals and creating a sense of community.

Last, but not least, the MoMoWo website is both a repository of research products and experiences and their dissemination tools. Therefore, to find out more about the project and its activities visit: www.momowo.eu
C.F.

Emilia Garda

Travelling with MoMoWo

This catalogue collects and promotes contents from the International Travelling Exhibition which is one of the main means of dissemination of the European cultural cooperation project, MoMoWo.

The exhibition started its year travelling across Europe by visiting the cities that host our partnership, namely Oviedo, Lisbon, Grenoble, Amsterdam, Ljubljana and Turin before then moving on to other cities.

The exhibition is organised into two sections, indoor and outdoor, and addresses not only specialists, but also the general public and non-audiences. The outdoor section is designed to be visited in urban public spaces, such as roads, squares, train stations, etc.

The indoor section consists mainly of an interactive digital exhibition entitled “MoMoWo. 100 Works in 100 Years. European Women in Architecture and Design. 1918-2018” that shows the first results from the MoMoWo database.

The MoMoWo database includes biographies of women architects, civil engineers, furniture and industrial designers, urban planners, interior and landscape designers. It includes entries on prominent and lesser-known figures from the past up until today. It goes beyond MoMoWo partners' national interests in order to represent the main trends and major 'schools' of architecture and design all over Europe.

The biographical data covers education and training, professional histories, networks women have operated in, including informal societies, memberships in trade bodies and associations, their profile as international, national, local and regional designers, as well as looking at how women have

promoted their work i.e. in exhibitions, publications, competition entries, etc.

The data concerning the past is collected into the following three time spans: 1918-45, 1946-68, 1969-89, which all relate to significant periods of cultural, social and political changes in Europe. While the data concerning the period from the Fall of the Berlin Wall (1989) to the end of the MoMoWo project (2018) runs in parallel throughout the project.

The first period was between the end of the two World Wars (1918-45) and witnessed the official entry of women into the building and design fields. Their presence however was sporadic and often confined to the innovative drive of the avant-garde movements and trends.

The second period (1946-68) was a time of expanding opportunities for female design practitioners, and the post-war period in particular, challenged increasing numbers of women to join the architectural, design and engineering professions.

The third period (1969-89) is characterised by significant production both qualitatively and quantitatively due to the 1968 uprisings in Europe and ensuing contribution from feminist movements.

The most recent period (1989-2018) is marked by significant historical events namely the Fall of the Berlin Wall and the end of Socialist regimes in Eastern Europe, and the opportunities that globalisation created for women working in the design and building fields.

Through imagery and slogans, the indoor section of the exhibition presents the public with iconic and lesser known works alike that represent the four above-mentioned time spans.

The works displayed show the creativity of 100 women professionals from over twenty-six countries that have worked in various fields of architecture and design over the last century. They range from architecture, urban planning and landscape architecture to interior and product design. Beside this impressive collection of works, the indoor section also presents the “MoMoWo. Women. Architecture & Design Itineraries across Europe”. Eighteen cultural-tourist itineraries were created by the MoMoWo’s international team in order to promote 125 works of women architects and designers in four cities –Barcelona, Lisbon, Paris, Turin– and two countries the Netherlands and Slovenia.

The outdoor section of the Travelling Exhibition presents the winning projects of the “International Photo Competition” which showcased women designers’ own homes. Organised by MoMoWo, this competition invited professional and amateur photographers to promote the MoMoWo mission by portraying the houses that women professionals had designed for themselves and their families. The International Photo Competition focused on women’s creativity and the impact it has on everyday lives. In fact, the results of this competition aim to highlight the existing relationship between life at home and life at work.

The first three winners’ entire works, consisting of ten photos each, have been published in this catalogue together with the public’s choice from the ten finalists. Five photos each of the remaining six finalists were also published. Lastly, one photograph was published for each of the two entries that had been awarded honourable mentions by the jury for their originality and social awareness.

The interactive concept of the Travelling Exhibition gives the visitor an enriching experience. It has been designed as a powerful tool to support the international circulation of artistic and cultural works and products. It aims to increase awareness and stimulate interest in the works and lives of European women designers as well as those designers who have worked in Europe but were born elsewhere.

This catalogue has more than 360 pages, 100 entries, essays and over 550 illustrations and it aims to raise awareness of the knowledge and critical thought generated by the MoMoWo project through its comparative and multidisciplinary approach. Like other MoMoWo products, this book intends to stimulate the study and research well beyond the end of the project.

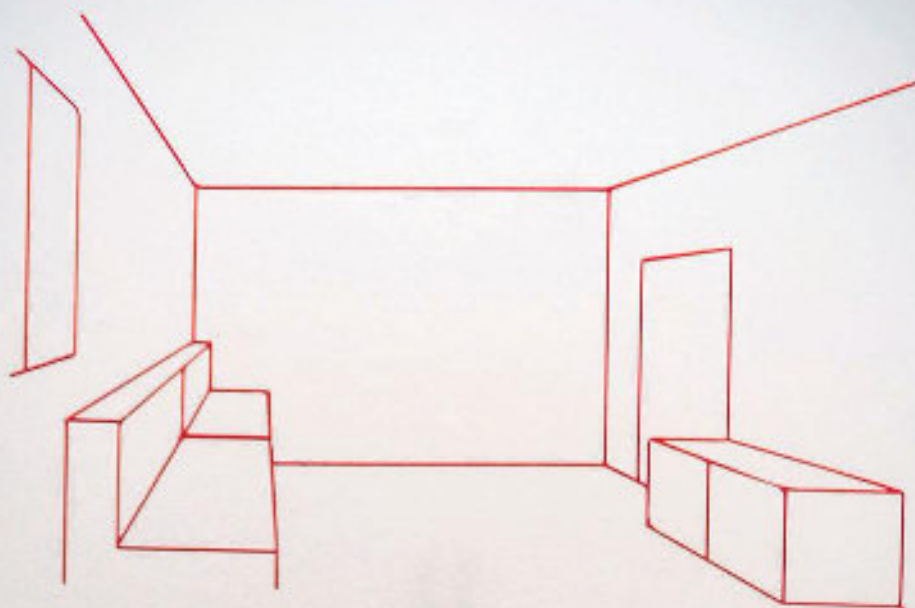
The first section of the catalogue is dedicated to the description of exhibited works and the biography of their authors, while the photos of the reportages are published in a separate section.

The catalogue provides the context and detailed information about the selected works, thus facilitating accessibility to cultural heritage created by women in Europe and beyond. It addresses scholars and students, architects and designers, as well as those interested in gender studies and broader audiences. This book is distributed free at the indoor Travelling Exhibition and is available in specialised and public libraries. A digital version of this catalogue is downloadable from the MoMoWo website (www.momowo.eu).

1918-2018

100 WORKS IN 100 YEARS ■ EUROPEAN WOMEN IN ARCHITECTURE & DESIGN

1918-2018



MoMoWo · 100 WORKS IN 100 YEARS

EUROPEAN WOMEN IN ARCHITECTURE AND DESIGN · 1918-2018

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Caterina Franchini

History Does not Stand in a Single File.

100 Works, 100 Years, 100 Creative Women in Europe

Historically, the contributions of women architects and designers to their profession have been minimised or overlooked. Women in Europe have reacted with inventiveness to the architectural and design profession's restrictive and sometimes discriminatory practices engendering innovations to the fields.

Thanks to its exhibition “100 Works in 100 Years. European Women in Architecture and Design. 1918-2018” the MoMoWo project lines up women professional's works in order to make women architects and designers' contribution to both disciplines visible and clear, thus reshaping the complexity of contemporary history.

The MoMoWo travelling exhibition brings together a selection of some of the most significant and representative examples of European architecture and design created by 100 women from the end of the First World War up until today.

One hundred works are displayed as clear testimonies to the outstanding quality research and experimentation that has distinguished women's creativity in Europe. The number of works is symbolic, as ‘one hundred’ could also mean ‘countless’ as in the Latin word *centum*. While, the number of authors—each work has a different author—derives from MoMoWo's choice to represent many different creators, consequently popularising lesser known figures, too.

The works belong to the most varied branches of architecture and design including interior design, furniture and furnishing accessorises, homeware, lighting, refurbishment, museum and exhibit design, garden design, landscape architecture and urban planning.

The decision to place different kinds of works side by side was taken as a reminder that architecture and design are project practices that are increasingly intolerant about being confined

to exclusive disciplines and which have consequently craved interaction. This interaction has already occurred before in ‘seminal histories’ such as those by Nikolaus Pevsner (*Pioneers of the Modern Movement*, 1936) and Sigfried Giedion (*Mechanization takes command*, 1948). Moreover, as revealed by the history of professions and clearly exemplified in some articles of this book, architecture and design have had lasting contact in both the educational and professional practices.¹

Selecting the works was aimed at providing a concise but composite picture of the main paths women professionals took in expressing their creativity in fields and practices that were—at least initially—dominated by men.

Most of the selected works are the results of fruitful collaboration between the professional tenacity of creative women and intuition of mentors and professors, patrons and commissioners, or manufacturers and companies that have been forward-thinking in investing in research and innovation, without gender prejudice. Thus, sometimes a work also epitomises an achievement in the history of professions and consequently in the author's life. This is why each entry is in two parts, the first one devoted to the description of the work, the second one to the author's biography.

The 100 works, exhibited and published in this catalogue, are not related to each other by a straightforward, simple or rational discourse without contradiction or contrast. The MoMoWo discourse deliberately singles out these fragments of experiences by focusing on aesthetics and design processes in relation to the history of both disciplines, architecture and design, and history of women's emancipation in the design professions, education and lifestyle.

The works are ordered in a chronological sequence. As stated once by one of the great masters of the Modern Movement, Walter Gropius, 'order' means more than organisation. Organisation implies the identification of the function, while, 'order' implies the assignment of meaning.

The historical sequence is one of the most effective means of communication and knowledge dissemination. Its application in the fields of art has its theoretical and critical basis in the revolutionary essay by Georg Kubler, *The shape of time: Remarks on the history of things* (1962).²

The choice of a historical sequence was the result of the desire to encourage visitors and readers to feel free to interpret the images and data on display. In fact, in this collection of works, each work has a value not only for itself, but also to the extent that it can be related to a wider context. Each work is able to reveal traces of the historical period, culture and society that designed, produced and used it. It is directly or indirectly able to underline a system of historical, cultural and social relationships, but also to underline building and production practices and technologies which this exhibition can only allude to.

Like all other collections, the meaning of MoMoWo's collection cannot be completely defined in the intrinsic values of its collected works, nor in the value assigned it by those who curated the collection. However, the meaning of MoMoWo's collection also derives from its ability to provoke a conscious process of attributing meaning to its public.

To support this dialectical process and to avoid the risk of treating "history as a series of sequential *Fixa* or even closed 'totalities'" —as pointed out by Ernst Bloch³— a series of essays provides the reader with arguments that cross and break the linear sequence, sometimes by-passing the geographical confines of Europe and offering examples and comparisons world-wide.⁴ A timeline about women's achievements in winning greater civil rights, higher education, public recognition of their work or career, goes alongside the interpretation of the 100 selected works.

By seeking to identify women who worked in Europe as well as European women who worked outside Europe over the last 100 years, the main aim of this catalogue is to increase the awareness of historians and the general public about their enormous contribution

to architecture and design, and indirectly providing accessibility to their works.

This catalogue reflects the concept of the exhibition by designating a part of the world created by women far away from the chaos of 'things', giving life to a place for encounter, exchange and debate. It aims to be a repertory of tangible and intangible cultural 'signs' capable of fostering comparisons and connections between memory and future, encouraging new mappings of women's creativity in Europe.

Hopefully, this book will suggest new historical visions able to include the greatest works by women architects and designers in mainstream history of architecture and design, thus enriching the discipline.

The selection criteria singled out emblematic and representative works, chosen for their originality in the design process, innovation in the use of materials or building technologies and the ability to identify and represent various interpretations of modernity over time.

Taking into account a balanced European geographic distribution wherever possible, the selection of works was also aimed at questioning the *cliché* that women have dealt more with projects related to domestic spaces or 'feminine lifestyle'. For this purpose, the selection picked out a wide variety of building and object types. MoMoWo's research team used bibliographic and archival sources in order to find the numerous and various data necessary for the selection.

Selecting works included researching the origin of design, with the crucial transition from applied arts to product design —labelled as *protodesign*⁵— involving studies about women pioneers between the wars. This research and selection also embraced the second half of the twentieth century that saw the emergence of women's works for mass production, including building industrialisation and prefabrication. The study then concluded with the complex "liquid modernity" of the current century, as brilliantly defined by Zygmunt Bauman (*Modernità liquida*, 2002).

Going over the works, one understands better the changes in building and object typologies over the course of time. It is also possible to compare the iconic production of pioneers to contemporary professionals by recognising the relationship that has

always linked the various works to the social and cultural context of the time in which they were designed, built or produced.

The selected works are the product of ideas and technologies, dreams and needs, aesthetics and design processes. In other words, they are some of the ‘things’ that in 100 years have tangibly contributed to change our relationship with space and time, body and dwelling, material and light. They are also tangible testimonies of women’s recent achievements in architecture and design that in their ensemble may be able to change the perception of women’s involvement in the design professions.

MoMoWo’s historical sequence maps out a fascinating and evocative history of tangible European cultural heritage created by women and always considering History as a ‘living matter’.

Being a ‘sampling’ MoMoWo’s collection is a slice of history, telling us something that transcends specific values, becoming not only a bridge between creator and user, but also between the authors and future creators.

Notes:

- 1 See Elena Dellapiana, “Crossing Boundaries. Architecture, Design and beyond in the Age of the Pioneers” and Alicia Menéndez Martínez, “Spanish Design Made by Women” in this book.
- 2 In his legendary book, Kuber replaced the notion of style as the basis for histories of art with the concept of historical sequence and continuous change across time.
- 3 Ernst Bloch and Neville Plaice (trans.), *The Principle of Hope* (Cambridge, Mass.: M.I.T. Press, 1995), 197.
- 4 See Caterina Franchini, “Women in the History of Architecture and Design: Sailing to a New History” in this book.
- 5 The term *protodesign* was coined to identify the design of transition between craft and industry on the occasion of the great exhibition held in Milan in 1982 (Palazzo Reale, Arengario and Galleria del Sagrato) entitled *Anni Trenta. Arte e Cultura in Italia*.

Ana María Fernández García

On Women Architects.

Looking for a Room of One's Own: on the Visibility of Professional Women and Associationism in Europe

When the Pritzker Architecture Prize in 2013 rejected the petition made by students at Harvard to retroactively recognize Denise Scott Brown as deserving of the prize which her husband, Robert Venturi, was awarded in 1991, it was again made evident that gender equality in this profession remains a current problem, despite the achievements of women architects for decades.

The Pritzker Architecture Prize, similar to the AIA Gold Medal, has been historically monopolized by men, even when women had collaborated on prize-winning projects.¹ Since the first AIA Gold Medal in 1907, it was not until 2014 that the Californian Architect, Julia Morgan, achieved this award posthumously, and in 2016 it was finally given to both Denise Scott Brown and her husband and partner Robert Venturi, probably as a result of the polemic of the Harvard situation which had occurred three years before. In 2004 with Zaha Hadid as the first woman to be granted the award, a process has begun in the Pritzker Prize which appears to be unstoppable, evidenced by the award shared by Kazuyo Sejima and her husband in 2010, even though the award granted to Wang Shu did not take into account the founder of the Chinese firm, his wife Lu Wenyu. In both prizes the sexism of architecture's 'star system'² has been demonstrated, with a clear imbalance between the heroes and heroines of design, and, in fact, brings to light the daily reality of the invisibility of women.

The last study published by the Architects' Council of Europe, on the Architectural Profession in Europe in 2014,³ indicates that in this profession on the continent 39% are women. However, a

breakdown by country shows strong rises and falls in the feminine presence in the architecture collective. In general, it may be said that all countries, with the exception of Greece and Latvia (58%), Slovenia (56%), Croatia and Bulgaria (53%), and Sweden (51%), have an equal proportion of women in this profession. On the other extreme, some states like Estonia (15%), Austria (18%) and the Netherlands (21%) have lower percentages. These numbers and percentages do not tell us a great deal in themselves and so, it is necessary to offer an interpretation of these figures. It seems that the majority of countries which were dominated by the Soviet Union since the Second World War show higher numbers than their western neighbours. In the same way, countries with a history of design linked to women, where women pioneers have created milestones in European Architecture, show very significant data with regard to the female presence in the profession. In the case of Germany, with 43% of female architects in a universe of 107,000 working architects, or Italy, with 38% of women in a population of 153,000 professional architects, as well as the high percentages for Finland (47%), Portugal (43%) or Turkey (48%), clearly indicate that the 'glass ceiling' for entrance into the profession is breaking down on an almost daily basis.

In spite of this evidence of academic conquest, recent academic works have highlighted sex discrimination among professionals in construction and design,⁴ and that this presents itself at some time during the professional career of women in these areas. Probably because of this, many have taken refuge in academia or

administrative positions or as critics, and others have strengthened themselves by working together with their partners or in studios of a certain size. The 'glass ceiling' in these professions largely explains the historical process of empowerment through associationism, as a way of joining forces in view of the timid recognition of their work. This is because these feminine platforms have worked, and work, as a union of synergies and as a means of promotion in public opinion as well as for necessary professional recognition.

As early as 1919 the Women's Engineering Society (WES) was founded in order to inform young women in the United Kingdom of the opportunities in different areas of engineering. The date and the place are not due to chance. During the First World War industrial firms had gone from just over 14,000 female employees to 134,600. Women were no longer the same after this conflict.⁵ They knew that they could fill positions traditionally reserved for men and a return to domestic duties was difficult. It seemed that girls no longer wished to play with dolls but rather with 'Lego' or some other construction game. Above all, they wished to collaborate in 'getting their hands dirty' in industry or even to manage men in the workplace.⁶

Since the founding in 1922 in the United States of America of the Association for Women in Architecture and Allied Arts (AWA), which changed in 1975 to the Association for Women in Architecture (AWA), and since 2012 to the Association for Women in Architecture + Design, this associationism of women architects has been reproduced in Europe.⁷ The first European association to be established was the Finnish Association of Women Architects (Architecta), founded in 1942.⁸ In Italy, Associazione Italiana Donne Ingegneri e Architetti (AIDIA) was created in 1957 by the engineers Emma Strada, Anna E. Armour, Ines Del Tetto Noto, Adele Racheli Domenighetti, Laura Lange, Alessandra Bonfanti Vietti as well as the architect Vittoria Ilardi.⁹ It was not by chance that the first European associations were born in Finland or Italy, pioneering countries in the incorporation of women into these studies and where the need to unite in order to defend their rights and extend their visibility in society was perceived in a visionary manner.

In 1963 L'Union Internationale des Femmes Architectes (UIFA), known in English as the International Union of Women Architects and Town Planners was established with the congress held in

Paris, entitled "Women in Architecture around the World and the Requirements of the Modern City as Conceived by Women". Since then this organization has promoted conferences every three years in different cities of the world, thus fomenting the work of its members, who hail from over fifty different countries.¹⁰ The last congress in 2015 in Virginia (USA) was organized in collaboration with the International Archive of Women in Architecture (IAWA) which has been in operation since 1985 as a joint program of the College of Architecture and Urban Studies and the University Libraries at Virginia Tech, which has brought together the most important archives for documenting the history of women in architecture and design.¹¹

In 1977 Russian-born architect Judith Gourary Roque created Belgium's Union of Women Architects, explaining during its foundation that "we have to break away from the century-old attitude, if not the thousand-year-old attitude, that a woman can only remain in the background. We must show that, as architects, we have a right to carry out valuable work, alone or with masculine colleagues".¹²

In 2012 the Associazione Donne Architetto (ADA), set up in Florence by Cristina Bardelloni and Fulvia Fagotto, was born in the heat of the economic crisis in Europe and in the devaluation of the profession. Recently the Association of Women Architects, founded in Bratislava in 2013, has been converted into an ambitious platform for professional promotion, and the Architectural Association in the United Kingdom is promoting the celebration of the entry of women into this school through the project AA XX, which in 2017 will bring together exhibitions, international conferences and a range of publications about AA women.¹³

In other places, the Australian initiative of Parlour stands out as a virtual space for sharing information, resources and to generate a continuous debate about the role of women in Australian Architecture. Together with New York's Architexx and Berlin's N-ails (created in 2006), they have recently included the Wikimedia Foundation in the project 'WikiProject Women Wikipedia Design' to increase the number of articles on women in architecture and the built environment.¹⁴

The necessity of associationism specifically of women engineers and architects in Europe, from the first non-profit institutions to

the present day, are evidence of the previous and current need of professionals to work together to expand their social presence and their visibility. They have worked to try to break down masculine dominance, not only with regard to 'star architects' but also with regard to daily professionalism. Finding the means for change, for the incorporation of women into a collective consciousness which

continues to assimilate these professions in the male universe, continues to be a challenge in Europe today. As Virginia Woolf pointed out, the women of any creative profession still need "a room of their own", which, at the moment, is largely shared with other women with the same ideals.

Notes:

- 1 Hilde Heynen, "Genius, Gender and Architecture: The Star System as Exemplified in the Pritzker Prize," *Architectural Theory Review* 17, 2-3 (2012), 331-45.
- 2 Despina Stratigakos, "Unforgetting Women Architects: From the Pritzker to Wikipedia," *Places Journal*, (2013), <https://placesjournal.org/article/unforgetting-women-architects-from-the-pritzker-to-wikipedia> (accessed March 15, 2016).
- 3 Mirza & Nacey Research Ltd, *The Architectural Profession in Europe 2014* (Brussels: Architects' Council of Europe, 2015), 1-5.
- 4 Tanja Kullack, *Architecture: A Woman's Profession* (Berlin: Jovies Verlag, 2011).
- 5 Carroll Pursell, "'Am I a Lady or an Engineer?': The Origins of the Women's Engineering Society in Britain, 1918-1940," *Technology and culture* 34.1 (1993), 79.
- 6 Alison Phipps, "Engineering Women: The 'Gendering' of Professional Identities," *International Journal of Engineering Education* 18.4 (2002), 412.
- 7 The mission of AWA is defined "to advance and support women in the allied fields of architecture and design." "AWAD Association of Women in Architecture and Design," <http://awaplusd.org/>, (accessed March 12, 2016).
- 8 Annmarie Adams and Peta Tancred, *Designing Women: Gender and the Architectural Profession* (Toronto: University of Toronto Press, 2000), 5.
- 9 The aims of the association were promoting the exchange of ideas from cultural and professional perspective, valuing the work of women in the technical field, mutual professional assistance and the establishment of cultural and professional links with similar national and foreign associations. "AIDIA Associazione Italiana Donne Ingegneri e Architetti," <http://www.aidia-italia.org/default.aspx>, (accessed March 16, 2016).
- 10 Kathryn H. Anthony, *Designing for Diversity: Gender, Race, and Ethnicity in the Architectural Profession* (Champaign, Illinois: University of Illinois Press, 2001), 96.
- 11 "International Archive of Women in Architecture", <http://spec.lib.vt.edu/IAWA/>, (accessed March 12, 2016).
- 12 Florence Marchal, "L'architecture sexuée: Equivalence et symétrie: Chapitre II: Différences et équivalence," *Globenet*, <http://www.globenet.org/archives/web/2006/www.globenet.org/horizon-local/shelter/archisx0.html>, (accessed March 12, 2016).
- 13 "An introduction" in "Architectural Association," <http://xx.aaschool.ac.uk/new/about-us/>, (accessed March 10, 2016).
- 14 "Wikiproject Women, Wikipedia Design," in "Wikipedia," https://en.wikipedia.org/wiki/Wikipedia:Wikiproject_Women_Wikipedia_Design, (accessed March 12, 2016).

100 WORKS

100 YEARS

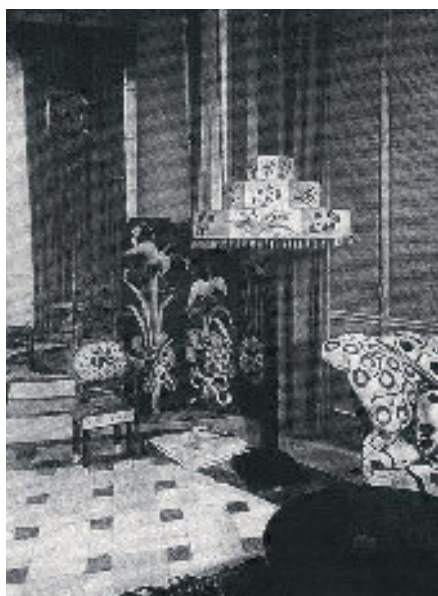
100 WOMEN

Interiors by *Casa Sonia*

1918

Madrid, Spain

Blanco y Negro 18/4/1920



There are two of the few images of the decorative works performed by Sonia Delaunay in Madrid from 1918 onwards, when she opened *Casa Sonia* in Madrid, engaged in interior design and her characteristic simultaneous designs. The Delaunays moved to Spain in 1914. They were actually staying in Fuenterrabía at the outbreak of the First World War. After a short stay in Lisbon and Barcelona they finally settled in Madrid, with the support of Diaghilev, who she collaborated with in the costume designs for the production *Cléopâtre* for the Ballets Russes, whose premier took place in London. Thanks to the support of the Marquis of Valdeiglesias, the artist was introduced in the aristocratic society of Madrid and she became very popular for her designs for interior decoration and fashion. *Casa Sonia*, which had branches in Bilbao, Barcelona and San Sebastián, helped her achieve high professional standing. She decorated the *Petit Casino* of Bilbao or designed costumes for a production of the opera *Aida* at the Liceo Theatre in Barcelona in 1920. The following year, the Delaunays returned to Paris.

Sonia Terk Delaunay

Hradyzh, Ukraine, 1885 – Paris, France, 1979

"For me there is no gap between my painting and my so-called 'decorative' work. I never considered the 'minor arts' to be artistically frustrating; on the contrary, it was an extension of my art." (S. Delaunay)



Sarah Stern, known as **Sonia Terk**, was raised by her uncle in Saint Petersburg. She received artistic training in Germany and Paris. Her work during this period was influenced by Expressionism and Fauvism until 1910, when she got divorced from her first husband, the gallerist Wilhelm Uhde, and married Robert Delaunay. Thanks to her second husband she gained entrance to the world of Cubism in Paris. That is when she started to work simultaneously on painting and graphic design, textiles, costumes, posters, interior design and home decoration, all of which would be sold in 1924 in the Atelier Simultané, created by the dress designer Jacques Heim. Her active career implied the introduction of modern trends into daily life. By the 1950s she was beginning to gain a reputation, both for her painting and decorative work. In 1973 she was awarded with the City of Paris's Grand Prix des Arts and in 1975 the French Government awarded her with the Légion d'Honneur, the same year in an exhibition entitled *Hommage à Sonia Delaunay* was held for her ninetieth birthday.

22
23

Bellow, "On time..." in *Sonia Delaunay*, 98-102.

Martín i Ros, "La Casa Sonia..." in *Robert y Sonia Delaunay*, 71-83.

Rousseau, *La Aventura simultánea*.

A.M.F.G.

Atelier Roland Holst

1919

Zundert, Netherlands



Kropholler originally designed this building as a studio for the artist Richard Roland Holst and his wife, the politically active poet Henriëtte Roland Holst van der Schalk. The design is an early example of the Amsterdam School style.

As an early instance of Kropholler's work the building is curious for its modest size. Being part of the Amsterdam School, many of Kropholler's later designs were typically

for large apartment buildings for housing corporations in Amsterdam. The *Atelier Roland Holst* displays much of this later style, such as curved brick walls, but also contains unusual features such as a thatched roof which is inspired by vernacular country architecture. In 2011 the studio was badly damaged by fire, but it was fully restored by 2012 and is currently in use by artists.

Margaret Kropholler Staal

Haarlem, Netherlands, 1891 - Amsterdam, Netherlands, 1966

"When it comes to intuition next to other capacities for the profession of the architect. I believe that collaboration of women-architects and male colleagues can enrich architecture." (M. Kropholler)



Margaret Kropholler was the first professionally practicing woman architect in the Netherlands. She began by training at her brother's architectural practice in 1907, initially in the design of furniture and wall decorations, but soon moved to buildings. Afterwards she studied at the Amsterdam Academy of Architecture (VHBO, Voortgezet Hooger Bouwkunst Onderwijs) from 1914-16 and took over from her brother at their architectural practice. Starting in 1918 she gave lectures and wrote articles in favour of designing functional homes with the aim of reducing women's domestic workload. Perhaps her most significant work was designing the interior of the Beurs-World Trade Centre in Rotterdam, which was completed in 1940. She had received international recognition by 1925 when she was awarded the silver medal for her exhibit representing the Netherlands at the *Exposition Internationale des Arts Décoratifs et Industriels Moderns* in Paris.

24
25

Kessel and Kuperus, *Margaret Staal-Kropholler*.

Casciato, *La scuola*.

Groot, "Vrouwen," *Historica* 28 (2005).

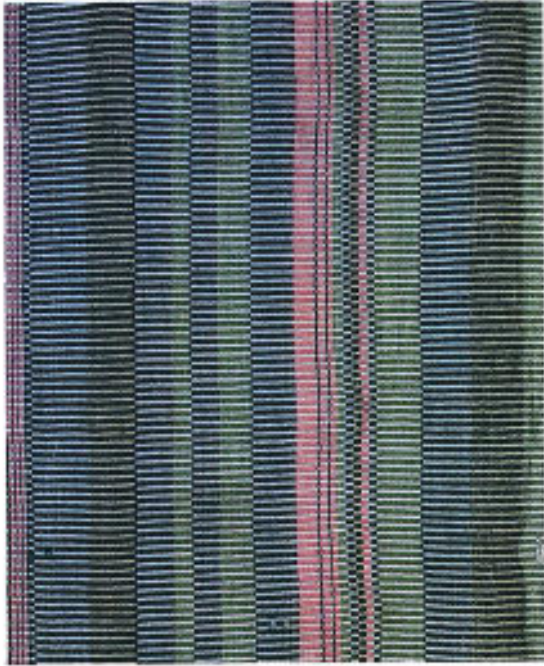
J.C., M.G.

Pillowcase

1920

Produced by the Bauhaus Weaving
Workshop, Weimar, Germany

Bauhaus-Archiv Museum, Berlin



This pillowcase epitomises Stözl's experimentation in designing aesthetically modern and functional daily life homeware textiles, characterised by raw materials and abstract patterns of multiple colours.

The pillowcase was made using the weaving technique, an old handcraft that required a high degree of skill and the ability to combine the creativity with limited materials. The pillowcase is made of a wrap weave of cotton and mohair with wefts of different colours - ochre, green, pink, black



and white. The materials and the productive technique directly determine the choice of the pattern and the overall texture. The final result is a geometrical composition of lines that is reminiscent of an abstract painting. This work, differently from her legendary decorative tapestries such as the *Slit Tapestry Red/Green* (1927), shows Gunta Stözl's idea to create both functional and artistic objects for everyday life.

Adelgunde (Gunta) Stölzl

Munich, Germany, 1897 – Küsnacht, Switzerland, 1983

"We wanted to create living things with contemporary relevance, suitable for a new style of life." (G. Stölzl)



From 1914 to 1916 Gunta Stölzl attended the Art and Crafts School in Munich and she enrolled at the Weimar Bauhaus in 1919. From 1920 she attended the weaving workshop classes, where she learnt *appliqué*, wall-hanging and knotting techniques. Later, she started to work on several objects including tubular steel chairs, seat covering, fabrics, carpets and tapestries. In 1927, she moved with the Bauhaus to Dessau and took over the direction of the weaving workshop, becoming the first female member of the teaching staff. In 1931, due to internal disagreements Stölzl left the Bauhaus and she emigrated to Switzerland. In Zurich she founded with two Bauhaus' students –Preiswerk and Hürlimann– the S-P-H Stoffe handweaving mill for the industrial production of furniture materials, cloths and carpets. She contributed to several exhibitions such as the *Swiss national exhibition* in Zurich (1939), the *Triennale of Milano* (1940) and the *Bauhaus-exhibition* (1968). Her works and products are collected in important museums in Europe, USA and Japan.

A.S.

Müller, *Bauhaus Women*, 42-9.

Stadler, *Bauhaus Master*.

Stölzl, "Über die..." in Neumann (ed.), *Bauhaus und Bauhäusler*.

Fire Screen

1921

Produced by Willem A. Kuyken Workshop,
Haarlem, Netherlands

Collection Stedelijk Museum, Amsterdam

This fire screen is an example of the application of decorative panels which were made in so-called cloisonné technique. These panels were designed by Marie Kuyken between 1919 and 1925 and handmade by her father Willem A. Kuyken. Most panels were unique pieces. Marie Kuyken designed compositions with animals, fable animals, and flowers in a decorative manner and with colourful appearances, as well as wall papers. Her decorative compositions were applied to objects such as this fire screen, put in frames to hang on the wall, and incorporated in chests and cabinets as decorative panels. She exhibited them between 1918 and 1923 in various galleries for design and decorative art in the Netherlands. The cloisonné technique used for these panels was an important novelty and Marie's father was granted a patent for it in 1919. The family's cloisonné mimicked the ancient and esteemed metalwork technique, practiced in (a.o.) Byzantium, China, and Japan, on different surfaces (bronze, porcelain, copper) with décors of silver or gold wires or strips forming *cloisons* which were filled with a coloured enamel paste or, in older periods, with glass or gemstones. In the course of the nineteenth century, the vogue for Japan and China made cloisonné objects loved throughout Western Europe, and this continued into the twentieth century. However, Marie Kuyken's panels were made of brass strips filled up with coloured plaster paste. Kuyken's father derived the montage of copper strips on panels from the family's



art workshop for making rollers and blocks for printing wall paper. In terms of style, the panels meet the taste for Art Deco exoticism, and it may have been that the family designed these panels for a small and national luxury market to find ways of earning a living by handcrafting decorative objects in the first years after the Great War and before Modernist-Functionalism became a powerful design ideology in the Netherlands.

Maria Cornelia (Marie) Kuyken

Haarlem, Netherlands, 1898–1988

"It is beyond doubt that Miss Kuyken has fantasy, and especially colour fantasy, and she departs from nature, that inexhaustible source; thus she will be able to enrich herself continuously. She must strive for austerity."
(Anonymous comment in a newspaper review, c. 1920)



Bruijn, "Cloisonné van Marie Kuyken".

Groot, *Vrouwen in de Vormgeving*, 501.

Roode and Groot (eds.), *Living in the Amsterdam School*, 203–49.

Marie Kuyken (Maria Cornelia) was the oldest child in an artistic family of nine children. She was educated between 1913 and 1918 in Haarlem at the School for Applied Arts, a well-established school at which some of her brothers were also trained. After first designing cloisonné panels, Marie began designing a number of wall paper designs in 1920, ran a studio for hand printed wallpaper in Haarlem with her husband between 1925 and 1929 (the N.V. Hollandsche Behangselpapierfabriek Haarlem; Dutch Wallpaper Factory Haarlem), and designed for the then well-known wallpaper factory of Rath and Doodeheefver between 1927 and 1931. Some of her designs for R&D were exhibited at the Stedelijk Museum Amsterdam. Between 1947 and 1953 she again worked for Rath & Doodeheefver's handprinting studio as a designer.

M.G.

Decoration of the Cooperative Business Bank

The uniquely stylized decoration of the Cooperative Business Bank in Slovenian national style, which anticipated Art Deco, is Helena Vurnik's most important profane work.

In accordance with the general atmosphere following the dissolution of the Austro-Hungarian monarchy her husband, architect Ivan Vurnik, designed the building as a mix of Otto Wagner's Modernism, Czech Rondo-Cubism, oriental elements and components of the local 'abstract' Gothic architecture with the purpose of creating a uniquely Slovenian national architectural style. With the aim of creating a *Gesamtkunstwerk* Helena Vurnik completed the architecture by covering the facade in a stylized pattern inspired by folk embroidery. She found inspiration in the shape of a carnation, which she painted in the colours of the Slovenian flag (white, blue, red) and gold. The abstract decoration in Slovenian national colours extends to the interior, overpowering in the unclassical way the architectural elements. It is supplemented by frescos celebrating the Slovenian woman. In 1925 photographs of the architecture and interior design of the building were exhibited at the Paris *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, where Art Deco was affirmed as the new artistic trend.

1922

Ljubljana, Slovenia



Helena Kottler Vurnik

Vienna, Austria, 1882 - Radovljica, Slovenia, 1962

Introducing a fresh and modern quality to architecture through monumental decoration and design objects.



Hrausky, "Nekatere opombe ...," in Koželj (ed.), *Ivan Vurnik*, 75.
Prelovšek, "O dekorativnosti ...," in Koželj (ed.), *Ivan Vurnik*, 66-9.
Zgonik, "Helena Vurnik," in *Pozabljena polovica*, 190-1.

After completing her three-year studies in painting at the Vienna Kunstschule für Frauen und Mädchen in 1910, **Helena Vurnik** was appointed a drawer for the daily *Wiener Extrablatt*. In 1927/1928 she studied at the Vienna Akademie der bildenden Künste to advance her painting expertise. After marrying architect Ivan Vurnik in 1913 she moved to Slovenia and collaborated with him on a number of architectural projects, mostly churches and chapels. Her *œuvre* comprises of architectural decorative painting, frescos, mosaics, enamel work and graphic design, often in Slovenian national style. In 1938 she received a medal and a plaque for her design of a celebratory ornate for Bishop Anton B. Jeglič's golden mass at the International Exhibition of Decorative Arts in Berlin.

H.S.

Toy Closet for the *House am Horn* Children's Room



This toy closet is considered the first true demonstration of the Bauhaus's modernist principles in furniture construction and epitomises Buscher's belief in the potential of design-for-children to effect change in society at large. This furniture was created as part of Buscher's children's-room ensemble in the experimental *House am Horn*, built for the first *Bauhaus exhibition* in Weimar (1923). Designed for a corner of the room, furnished with walls which children could write on, the toy closet features boxes –usable as storage

1923

Produced by the Bauhaus
Woodcarving Workshop,
Weimar, Germany

Klassik Stiftung,
Bauhaus-Museum, Weimar



and as toy building blocks—and a door with an aperture allowing to be used as a puppets theatre. The wooden shelves and doors were originally enamelled in white and light gray to heighten the cheerfulness of the colour of the boxes, and thus the pleasure of the child.

Combining modular, multipurpose elemental shapes, it was a prototype with the potential for mass production and, in 1925, was included in the sales catalogue of Bauhaus objects (*Catalogue der Muster*, Tl 24).

Alma Buscher Siedhoff

Kreuztal, Germany, 1899 – Buchschlag, Germany, 1944

"Children should have a space in which they can be what they want to be [...] their imagination forms it." (A. Buscher Siedhoff)



From 1917 to 1920 in Berlin, **Alma Buscher** attended the Elisabeth School for Women and the commercial art and design Reimann School, which encouraged apprenticeships for women. Then, she studied at the training institute of the State Arts and Crafts Museum of Berlin until enrolling at the Bauhaus in Weimar in 1922, where she studied until 1927 (in Dessau).

After attending the Bauhaus' weaving workshop –where almost all female students were segregated– she succeeded in switching to the woodcarving workshop lead by G. Muche and J. Hartwig in 1923. There she created her legendary children's toys and furniture, which, in 1924 in Jena, equipped the Zeiss Kindergarten and were presented at the *Froebel Days* and at several subsequent exhibitions. In 1927–28 she was hired at the Bauhaus Dessau, where she designed the cut-out kits and colouring books published by Otto Maier Ravensburg.

Her legendary *Ship building toy* (1923) was widely distributed by Pestalozzi-Froebel (1926–33) and its re-editions have been produced by the Naef wooden toy Swiss company since 1977.

C.F.

Droste and Bauhaus-Archiv, *Bauhaus*, 92, 105–6.

Mehring, "Alma Buscher," in Bergdoll and Dickerman (eds.), *Bauhaus 1919–1933*, 156–8.

Siebenbrodt, *Alma Siedhoff-Buscher*.

Ashtray with Cigarette Holder

1924

Produced by the Bauhaus
Metal Workshop, Weimar, Germany
Bauhaus-Archive - Museum of Design, Berlin



Liebe Brandt's ashtray is one of the first objects produced at the Bauhaus' metal workshop, where she was the only woman to have ever worked putting into practice the Bauhaus Weimar methodology of simplifying the design process for future mass-production.

She logically reduced the ash container to a basic hemisphere shape, simultaneously paying attention to functionality by designing a removable lid with a cigarette holder and an off-centre circular opening –triangular in the first version– where ash and cigarette butts fall down disappearing from the user's view. Made out of polished and nickel-plated brass, the ashtray has a cross base. The same shapes were used for Liebe Brant's legendary *Tea Infuser MT 49* (1924). These objects are outstanding examples of her research to simplify the processes of metal spinning and printing for industrial production.

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.

Cocktail Shaker

1925

Produced by C.G. Hallbergs
Guldsmetsaktiebolag,
Stockholm, Sweden

Nationalmuseum, Stockholm



This object is a significant example of the modern design that flowered between the two World Wars. Strongly influenced by the Bauhaus School, Stave's cocktail shaker represents a *unicum* of its kind.

This minimalist and unadorned piece is the bearer of an extremely refined austere geometrical idiom. The most predominant spherical shape constitutes the base for an oblique spout, which generates a diagonal axis. This axis is the diameter of the perfect semi-circle handle. The materials were chosen taking into account high quality and functionality. The metal handle is covered by woven wicker for thermic insulation and to maximize the grip. The use of electroplated silver represents a turning point in author's career, aiming to distinguish her work from mass production. Re-edited since 1989 by the Italian Alessi, the cocktail shaker is part of the *Officina Alessi* collection.

Originally dated around 1925, this piece was attributed to Marianne Brandt. After several years of research it has been recently re-attributed to Stave.

Sylvia Gatt Stave

Växjö, Sweden, 1908 – Paris, France, 1994

Dedicated to design lovers, Sylvia Stave's items translate the functionalist industrial style into a handcrafted elegance.



Born in Växjö as **Sylvia Gatt**, at the age of twenty-one she ran away from her father's home and moved to Stockholm. She quickly adopted the name her mother had taken remarrying – Stave. In 1929 she started collaborating as a designer with the C.G. Hallbergs Guldsmedsaktiebolag goldsmith firm. The following year she presented some of her works at the 1930 Stockholm Exhibition where she was appreciated by an international audience. In 1931 she became the artistic director of the C.G. Hallbergs. In 1933 she held her first major exhibition at the Nordiska Kompaniet Department Store in Stockholm together with the renowned designers Folke Arström (1907–97) and Rolf Engströmer (1892–1970). Together with the success achieved in her own country, Stave also exhibited her works abroad, participating in exhibitions in Chicago 1933, in Leipzig 1934 and finally in Paris 1937. Once back in Stockholm, she designed the 1939 collection for C.G. Hallbergs which was the last of her career, never turning her hand to design again.

C.S.

Ernstell and Magnus, "Sylvia Stave in the Nationalmuseum," *Art bulletin of Nationalmuseum Stockholm* 20 (2013), 43.

Alessi, "Sylvia Stave," in Alessi (ed.), *Officina Alessi*, 102–3.

Frankfurt Kitchen

1926

Produced by the *New Frankfurt* social housing program, Frankfurt, Germany



This kitchen –minimal in its size, however rational and efficient– was conceived as one of the first steps toward a better and more egalitarian world. Regarded as the forerunner of modern fitted kitchens, it is a milestone in history of interior design.

The kitchen was designed for Ernst May's social *New Frankfurt*, and was constructed in about 10,000 units (1926–30). In planning its design, architect Lihotzky –who never had run a household and never had cooked before– started from analysing the compact organization of the dining

cars, and conducted innovative time-motion studies and interviews with housewives.

Frankfurt Kitchen comprised three models complete with all necessary fixtures, such as a gas stove, a fold-down ironing board, a swivel stool, a sliding ceiling lamp, and aluminium storage bins for staples. Materials and colours were chosen for specific functions, such as oak flour containers to repel mealworms, beech cutting surfaces to resist knife marks, blue surfaces to repel flies and yellow tiles to increase light intensity.

Margarete (Grete) Lihotzky Schütte

Vienna, Austria, 1897-2000

Designed by a woman for women.



The first woman architect in Austria, **Margarete Lihotzky** graduated from the Vienna School for Applied Arts in 1918. When Ernst May invited her to work at his *New Frankfurt* in 1925, she was already an accomplished architect. She had received a prize for her eat-in kitchen (1917) and she had designed social housing. In 1927, she married architect Wilhelm Schütte, with whom she attended the second *Congrès International d'Architecture Moderne* (CIAM, Frankfurt, 1929).

She remains best known for the Frankfurt Kitchen, but her achievements were much more varied and included houses, nursery schools, labourer's gardens and playgrounds. She built in the Soviet Union (1930-37) and in Turkey (1938), exhibited her work at the *Chicago Universal Exhibition* (1933) and held conferences in Japan and China. After the Second World War, when she was imprisoned for her anti-Nazi resistance, she built in Austria and in Sofia, and became consultant of German Democratic Republic for China and Cuba (1963).

She received prestigious awards and, in 1997, the Grand Decoration of Honour in Gold with Star for Services to the Republic of Austria.

C.F.

Noever et al., *Margarete Schütte-Lihotzky*.

Schütte-Lihotzky, "Die Frankfurter Küche," *Dose neue Frankfurt* 5 (1926-27), 18-26.

Schütte-Lihotzky and Zogmayer (issuer), *Why I became an architect*.

Shakespeare Memorial Theatre

1927

Statford-upon-Avon,
United Kingdom



The *Shakespeare Memorial Theatre* was the first relevant work allocated to a female architect in a public call for tender; in addition, it was one of the first buildings designed under the parameters of the Modern Movement.

It is a technically complex building marked by the predominance of horizontal lines broken only by the powerful tower located at one of the sides. The building is essentially functional and in line with the architectural approach of Elizabeth Scott. It has been praised for simple forms and

attention to design. The landscape surrounding the theatre is very important for the building, which is covered by bricks; this contrasts with the materials used for the interior, with metals and hardwoods brought from British colonies. This piece of work can be characterized as modern design that breaks away from the conventional standards of theatre architecture: Elizabeth Scott has created a simple and functional building which is defined by the principles of beauty, convenience and strength.

Elizabeth Scott Whitworth

Bournemouth, United Kingdom, 1898–1972

Modern architecture as progress and functionality.



Elizabeth Scott comes from an important family of architects with two main figures: her grandparents George Gilbert Scott and George Frederick Bodley. She graduated at the Architectural Association School of Architecture in 1924, only 7 years after the school started admitting female students. She started working for the studio of David Niven and Herbert Wigglesworth, where she was trained in the Scandinavian style.

In 1927 she was the first woman who succeeded in an architecture public tender, the international call to build the new *Shakespeare Memorial Theatre* in Stratford-upon-Avon. In order to build this theatre she was supported by the architect Maurice Chesterton, who had previously worked with her in his studio, and by Alison Sleight and John Chiene Shepherd from the Architectural Association, who worked together with Elizabeth Scott creating a partnership. Later on, Scott joined the architect John Breakwell to design the *Fawcett Building*, the *Newnham College* in Cambridge, or the *Henley-on-Thames School*. Finally, she worked in the design of *Bournemouth Pavilions*.

D.A.V.

Collins, *Elizabeth Whitworth Scott*, 122–46.

Darley, *Elizabeth Scott, Architect*.

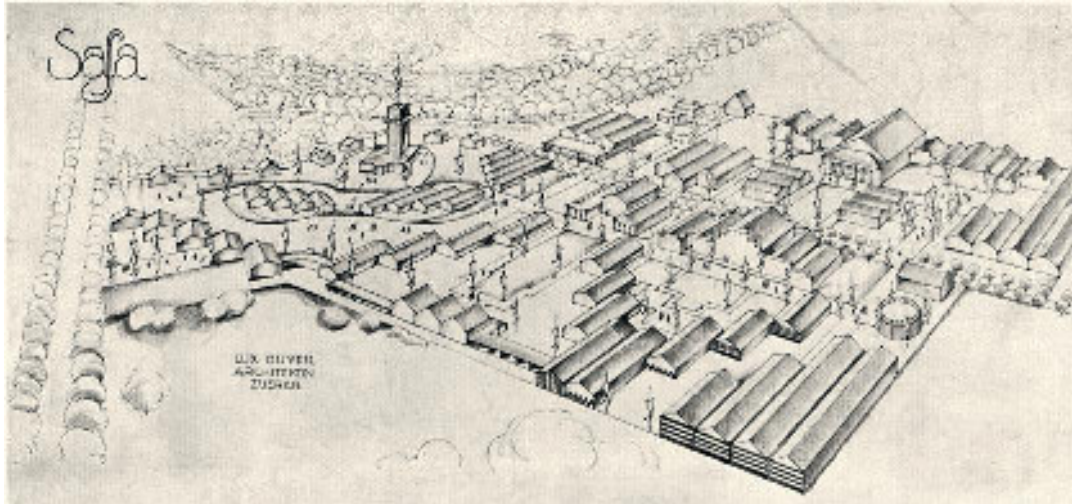
Walker, *Women Architects*, 7–9.

Masterplan of SAFFA Exhibition

1928

Schweizerischen Ausstellung
für Frauen Arbeit

Swiss Women's Work Exhibition, Bern, Switzerland



The first SAFFA exhibition was initiated by several federations of Swiss women's societies to publicise the importance of work performed by women in artistic, scientific, social and economic fields and support their campaign for political equality. Lux Guyer was commissioned to design the master plan of the vast exhibition area (113,000 m²) as well as to develop concepts for the exhibition halls and orientation system.

Guyer planned the exhibition as a small town and used the topography to articulate it into distinct districts, showing a genuine understanding of the themes and materials on display. The entering area is dominated by the outlook tower and special buildings (including her own wooden model house known as 'SAFFA House'); the central area is

characterised by a clear communication grid with main axis and secondary routes and the lower one-storeyed exhibition halls are disposed in flexible and modular patterns, thus creating urban squares and inner courts. Except for the tower, all the buildings were conceived as temporary halls using standardised wooden truss and boards and tent panels for the interior walls and roofs. Guyer's keen interest for visual effects is reflected in the buildings' subtle colouring scheme and the use of coloured banners and flags as orientation system, which gave the exhibition area a festive atmosphere. Held in Bern from 26 August to 30 September 1928, SAFFA was a great success, gaining Guyer public and professional acclaim for her planning skills and her conception of a modern exhibition architecture.

Louise (Lux) Guyer

Zurich, Switzerland, 1894 - Küsnacht-Itschnach, Switzerland, 1955

First Swiss woman architect and exhibition planner.



After attending courses in interior design at the School of Applied Arts in Zurich as well as in architectural design, architecture and art history at the Swiss Federal Institute of Technology in Zurich (1916–18), **Lux Guyer** studied and worked in Paris, Florence, London and Berlin. She opened her own architectural office in Zurich in 1924 and specialised in the field of housing, retaining a special interest in the rational and aesthetic aspects of architecture, interior design and furniture, and the adaptation of upper-class villa and house typologies to modern life. Through her typological experiments she conceived homes for new forms of living, notably collective housing for single working women (*Frauenwohnkolonie Lettenhof*, Zurich, 1925).

E.P.

Beckel and Vollmer (eds.), *Terraingewinn*, 2004.

Claus et al. (eds.), *Guyer*, 2013.

Ε-1027

Maison en bord de mer

1929

Roquebrune-Cap-Martin, France



Considered a landmark of modern architecture and the theories of the Modern Movement, the house was designed in collaboration with her boyfriend at that time, the Rumanian architect Jean Badovici as their own home, a prototype of a domestic space that goes beyond Rationalism.



The house is located in a terraced area with excellent views to the Mediterranean Sea. Built between 1926 and 1929, it was also called *Ε-1027*. The name of the house is an alphanumeric code for their intertwined initials: Ε for Eileen, 10 for J (Jean), 2 for B (Badovici), and 7 for G (Gray). She was in charge of almost the whole project, and Badovici took care of the technical aspects. The house looks like a ship stranded which lays on rectangular pillars, and it combines several previous models: the English cottage, the Italian Villa, vernacular architecture and the *machine-à-habiter*, thus taking into account both general features, and details in furniture like the *Transat chair* or the *Table Ε 1027*, which have become world-wide benchmarks of modern furniture.

Kathleen Eileen Moray Gray

Enniscorthy, Ireland, 1878 - Paris, France, 1976

A house built for a person who likes working, playing sports and hosting friends.



Kathleen Eileen Moray Smith Gray, known as **Eileen Gray** since 1893, grew up in Ireland and London, and inherited from her father, painter Maclaren Smith, her passion for the artistic world, and her interest in decoration from her mother. In 1901, she enrolled in the Slade School of Fine Arts of London and she also attended the Colarossi School and the Julian Academy in Paris. In 1906 she started her commercial relationship with the Japanese lacquer technician Seizo Sougarawa and shortly afterwards she got engaged in the world of fabrics and carpets in Morocco. She held her first exhibition in 1913 in the *Salon des Artistes Décorateurs*, showing decorative panels. It was in 1922 that she opened her own gallery, called *Jéan Désert*, which included pieces of furniture and carpets. In 1932 she started to design her own house, *Temple a Paila* in France, which would be looted and destroyed during Second World War. Even though she worked with architectural design alongside with Badovici, she was actually known as interior and furniture designer, –like her popular *Bibendum chair*. In 1973 the worldwide rights to manufacture and distribute her designs were granted to Aram Designs in London.

A.M.F.G.

Adam, *Eileen Gray*.

Espegel, *Aires modernos*.

Espegel, *Heroínas*, 111–8.

Tea Set

1930

Glazed stoneware, produced by Haël
Werkstätten für Künstlerische Keramik,
Marwitz, Germany



The tea set, emblematic of a new modernist language in mass produced objects, is the most iconic piece designed by Margarete Heymann, a German ceramic artist who trained at the Bauhaus, and manufactured by Haël Werkstätten, the factory she founded in 1923.

The set, distinguished by the double handle made of two adjoining circular disks, displays the combined influences of the Bauhaus, Modernism and Art Deco in the assembly of simple geometric forms –cones for the bowls, disk-shaped feet, circular handles and lids, pyramid-shaped spouts–, in the smooth surfaces, and the choice of monochromatic glaze finishes or geometric ornamentation.

The slip-casting manufacturing technique confirms Heymann's intention to create objects for standard production, well-executed and meant for mass distribution, thereby reflecting the context of Weimar Germany in which the ceramic industry was one of the sectors that recognized the role of design in the industrial production of housewares.

A version of the tea set made of alpaca is preserved in the collections of the Nelson-Atkins Museum of Art in Kansas City, Missouri, but its attribution is uncertain.

Margarete (Grete) Heymann Marks Löbenstein

Cologne, Germany, 1899 - London, United Kingdom, 1990

"She was able to bridge the gap between studio pottery and factory production. This was partly through her Bauhaus training."

(U. Hudson Wiedemann and J. Rudoe)



Also known as **Grete Marks**, she was a Jewish ceramic artist. She studied painting before enrolling in the Bauhaus in Weimar in 1920. She attended classes taught by Johannes Itten, Gertrud Grunow and Paul Klee, but left the school in 1921 in disagreement with Gerhard Marcks, director of the ceramics course. After working in local potteries, in 1923 she founded the Haël Werkstätten für Kunstlerische Keramik in Marwitz, north of Berlin, with her husband Gustav Löbenstein and his brother. As the art director, she interpreted the principles of the Bauhaus and developed production that reconciles Modernism and the influences of Art Deco. Affiliated with the *Deutscher Werkbund*, the factory came to employ over 120 workers and exported its products around the world. But in 1933, as Nazi persecution intensified and her ceramics were labelled as “degenerate art”, Heymann was forced to sell her factory. In 1936 she fled to Staffordshire in England, and after briefly collaborating with famous potteries, she dedicated herself to painting.

F.B.

Basu, “Grete Marks...,” *The Journal of Modern Craft* 7 (2014), 93-7.
Hudson Wiedemann and Rudoe, “Grete Marks, Artist Potter”, *The Journal of the Decorative Arts Society 1850 - the Present* 26 (2002), 100-19.

Müller, “Margarete Heymann-Loebenstein-Marks,” in Müller, *Bauhaus Women*, 70-5.

Lady's Living Room and Bedroom

1931

Dame, Internationale
Raumaustellung (IRA),
Cologne, Germany



This living room and bedroom is the perfect combination of French Art Deco and German Bauhaus School. Curtains are used to define the space and divide the room if necessary in two separate places, having the living room as a social and public space, and the bedroom as a more private place. Working with warm tones and primary colours Ruth Hildegard Geyer Raack emphasised the depth of the space by using a dark colour (blue) for the carpet floor in contrast with

the ivory of walls and furniture. This way of combining colour shows a clear influence of the Bauhaus School and the theory of Itten (who was probably her professor). The contrast between ivory and blue is balanced by the yellow of the plain seats textile and creates a very elegant contrast. The shapes of the pieces of furniture, instead, are reminiscent of French Art Deco and the works of designers like Jacques-Émile Ruhlmann, although re-designed with the functionality of Bauhaus School.

Ruth Hildegard Raack Geyer

Nordhausen, Germany, 1894 - Berlin, Germany, 1975

French Art Deco taste in Bauhaus Germany.



Ruth Hildegard Raack Geyer is a German textile and interior designer. She studied painting at the Museum of Arts and Crafts in Berlin, under the guidance of Bruno Paul, who influenced her work. In 1920 and 1921 she participated in summer courses at the Bauhaus School in Weimar, although she did not completely agree with the Bauhaus School philosophy and her design was highly influenced by the French Art Deco that she had occasion to know during her many stays in Paris between the 1920s and 1930s. In Paris she met Andras Szivessy (known as Andrè Sive) who she collaborated with very closely. In 1924 she started to design textile and wallpaper for many companies as DeWeTex and VWTex. Some of these designs are nowadays kept in museums such as the Cooper Hewitt, or the Smithsonian Design Museum in New York. Besides the textiles, she is also well known for her interiors and the murals she used to paint on them in complete harmony with the furniture. In 1955, after a serious eye illness, she became blind in one eye; despite of her impairment she continued her work until her death in 1975.

M.M.M.

Fox, "Geyer-Raack, ...," *Oxford Art Online*, (2006), <http://oxfordindex.oup.com/view/10.1093/gao/9781884446054.article.T2021691> .

Oedekoven Gerischer et al, *Frauen im Design*, 78-82.

Glass Tableware

1932

Produced by Karhula - Iittala,
Helsinki, Finland



Within a search for versatility and space-saving, this glassware proves that essential and functional design can survive the test of time. The collection represents a good synthesis of the functionalist principles that aim to improve everyday life.

Originally known in Finland as *Bölgeblick*, this series takes its name from the designer's source of inspiration: the rings created by a stone or drop falling into water. The outer surface of each piece is marked by rounded horizontal grooves. Through a simple and stackable design,

this tableware was conceived to reach as many homes as possible. To ensure the economic production, sturdy glass material was chosen in order to be machine manufactured as pressed glass.

After winning the second place for the 1932 Karhula-Iittala glass design competition, the collection was immediately produced by the company. In 1936 it was exhibited at the *VI Triennale di Milano* and won the Gold Medal for design. Since 1985 some pieces of the collection have been re-edited and re-named *Aino Aalto* as tribute to the Finnish pioneer.

Aino Maria Marsio Aalto

Helsinki, Finland, 1894–1949

"Part of everyday dining tables for more than 80 years,
this glass series is the oldest of Iittala's products." (Iittala)



Kinnunen (ed.), *Aino Aalto*.

Kellein and Egging, *Alvar & Aino Aalto*.

Suominen Kokkonen, *Aino and Alvar Aalto*.

After graduating from the Finnish Girls' School in 1913, **Aino Marsio** began her studies in architecture at the Helsinki Institute of Technology. In 1920 she graduated in Architecture and started working for several architectural firms. In 1922 she received the first prize from the Finnish Society of Craft and Design for a series of furniture. In 1923 she entered Alvar Aalto's firm, soon becoming co-author of most of the studio's works. In 1924 the couple got married. In 1935 the Aaltos, together with Maire Gullichsen (1907–90) and Nils-Gustav Hahl (1904–41), founded Artek. This company is considered one of the most innovative contributors to modern design aiming to create new paths at the intersection of design, architecture and art. From 1941 to 1949 Aino Aalto was Artek's managing director, playing a crucial role.

In 1932 she won the Iittala-Karhula Glass Design Competition and in 1936 the Gold Medal at the *Triennale di Milano* for her functionalist glassware collection.

C.S.

1933

Grivita Works

Bucharest, Romania



The building *Grivita Works*, which is part of the industrial complex designed for the Romanian Rail Company, is a hallmark of Modernism in Romania and one of the most representative examples of this type of architecture. The building is a remarkable architectural achievement due to the combination of aesthetics and functionalities which are superbly combined by the architect. The Grivita building is a comfortable, spacious and organized workplace that does not ignore aesthetic elements such as the rational

combination of materials, distribution of volumes, and the presence of openings in the façades.

The *Grivita Works* in Bucharest has been designed with a strong rational feeling and is structured in two volumes (one vertical and one horizontal), which have different heights and also different façades: the higher structure has been built with bricks and the horizontal one is defined by its wide horizontal windows and lines which mark the different heights.

Maria Cotescu

Bucharest, Romania, 1896–1980

"Architecture discloses the physiognomy of civilisations and expresses history in valid manner. It is, therefore, a fertile way of thinking." (M. Cotescu)

Maria Cotescu graduated in 1922 at the Architecture Institute of Bucharest and in 1924 joined the Society of Architects of Romania, becoming one of the first female architects in the country.

The most important part of her building activity was focused on the inter-war period. In addition, she combined this activity with the development of theoretical studies on design and architecture such as the one entitled *Clădiri: Construcții, proiecte și studii*, Bucharest: Editura Tehnică (1963). Among the projects developed by Cotescu, it is worth mentioning the assignment she received from the Romanian Rail Company to design several industrial buildings, office complexes, the energy power station, etc.

Cotescu did not develop her work alone; she collaborated with Ile Teodorescu and Alexandru Tanasescu in several stages.

She also authored several publications in specialized journals on architecture and design, such as *Revista Simetria*, *Buletinul Societatii Politehnice*, *Revista Tehnica*, or *Arhitectura*.

E.R.O.

1934

Ljubljana, Slovenia

Gimnazija Bežigrad High School



The *Gimnazija Bežigrad High School* in Ljubljana is the first school building in the world to be planned without corridors. The innovative architectural design effectively combines benefits of natural light, good air flow, spaciousness and connection with nature. The building was constructed between 1934 and 1936, based on plans by architect Emil Navinšek. He arranged the ground plan around the large, central, multifunctional hall, from which all other school premises can be directly accessed.

The static calculation for the construction, which is devised as a reinforced concrete skeleton, was carried out by Sonja Lapajne Oblak. Durable materials were used (classical plaster on the façade, stone flooring, large wooden joinery, terrazzo, etc). The building was surrounded by tall trees providing natural shading of the building. The design's functionality is confirmed by the 39 typologically similar school buildings, which were constructed after Navinšek's plans until the middle of the twentieth century.

Sonja Lapajne Oblak

Ljubljana, Slovenia, 1906–1995

Innovative solutions supported by technical expertise.



Sonja Lapajne Oblak graduated from the Technical Faculty of the University of Ljubljana in 1932 and became the first Slovenian female graduate in civil engineering and urbanism. She was appointed structural engineer at the Royal Banate Administration of Drava Banovina in Ljubljana (1934–43) and worked mainly on developing static calculations for construction of reinforced concrete buildings and supervising their realisation. She contributed to a number of important projects, including the *Gimnazija Bežigrad High School*, the *National and University Library*, the *Gallery of Modern Art* (all in Ljubljana), and the former *Yugoslav King Hotel* in Rogaška Slatina. She joined the National Liberation movement in 1941 and became the Liberation Front party secretary; she was arrested in 1943 and spent the remainder of the Second World War interned at the Ravensbrück concentration camp. After the liberation she held important positions at a number of construction companies across Yugoslavia and at various spatial planning companies in Slovenia. She ended her professional career as director of the Projektivni atelje Ljubljana, retiring in 1969. In 1950s she participated in creating the development plan for Slovenia's north eastern Pomurje region.

54
55

Sever, "Lapajne-Oblak,..." *Enciklopedija Slovenije*, vol. 6, 100. *Spominski almanah*, 302.

Zorc, "En sam velik, svetel, uporaben prostor," in Zorc (ed.), *Brezkoridorne šole*, 3–4. <http://goo.gl/cz0l2X>.

B.V.

Motor Battalion Barracks and Garage Ministry of Defence

1935

Helsinki, Finland

Functionality, durability and improved hygiene were the key issues sought by the Ministry of Defence of Finland in the 1930s. In that time, the building office employed about ten women, among them, Martta Martikainen. She was a leading figure with the declared wish “to bring a sense of humanity in the grim architecture of military barracks.”



This was the key of the success of the *Motor Battalion Complex* which represented the avant-garde language of the ‘white Functionalism’. The clear composition of volumes, white plastered and cut by ribbon windows, shows a big distance from the traditional red-bricks military buildings. The L-shaped complex displays with different masses the sequence of functions around a courtyard. The vertical volume of the stairwell acts as a hinge between the accomodation wing and lecture halls and the barracks wing with rounded corner. After loosing its original use, the building is today empty and facing a rapid deterioration.

Martta Martikainen Ypyä

Iisalmi, Finland, 1904 – Helsinki, Finland, 1992

A manifesto of the Functionalist trend in Finland,
a revolutionary military building.



After training at Kaarlo Borg and Carolus Lindberg's offices, from 1928 to 1936 **Martta Martikainen** served as the Ministry of Defence office building architect. She graduated from the Helsinki University of Technology in 1932. Her major work of this period is the *Motor Battalion Barracks and Garage* in Helsinki. In 1936 she married Ragnar Ypyä, with whom she started an architectural firm in Viipuri, moving to Helsinki in 1939. After the Second World War, she worked in the housing production office of the Hyresgästernas Sparkasse-och Byggnadslånebyråssa (HSB) in Stockholm becoming the head of the department. During 1930-60 she was very active in competitions and received alone or together with her husband 29 prizes or purchases. Her career is extensive, from factories to hospitals, from schools to business buildings and large housing areas. From the 1950s the Ypyä designed extensive hospitals, the largest of these being the regional hospital in Glostrup, Denmark.

56
57

Markelin, *Profiles*, 66-71.

Norri, Standertskjöld, Wang (eds.), *20th Century Architecture*, 200.

Makkonen, *Modern Architecture in Helsinki*, 12-3.

A.A.

Thonet Small Armchair

1936

Produced by Thonet, Germany



The *Thonet Small Armchair* represents one of the most significant works in the fruitful career of Lilly Reich. This innovative piece of furniture epitomises Reich's idea of interior design as a creative process in which art and technique are closely combined.

Lilly Reich believed that all design objects are linked to the materials, function and techniques with which they are made. In

the small armchair the tubular steel, which forms its basic structural frame, is bent in order to create a sinuous line. The chromed, bright steel structure also supports the seat made out of black opaque leather. In this object simplicity and functionality are combined with a generous elegance and particular attention to balanced proportion. This work also bears witness to Reich's idea that interior design objects are essential components of the domestic environment. This minimalist aesthetic highlights her unwavering and enduring commitment to the modernist principles of functionality and simplicity.

Lilly Reich

Berlin, Germany, 1885-1947

"Who would know how the way will be found in the new form?" (L. Reich)



After graduating Lilly Reich trained in Berlin as embroiderer and in 1908 she worked in Vienna for Joseph Hoffman. In 1914 she opened a studio in Berlin for interior design, art and fashion and in 1920 she became the first woman member of the *Deutscher Werkbund*. Between 1924 and 1926 Reich worked as set designer for the Trade Fairs' Organisation Office in Frankfurt. There she met Mies van der Rohe and they started a thirteen-year fruitful collaboration. Their first work was in the Werkbund housing exhibition in Stuttgart (1927), where Reich designed the interior of Mies' Weissenhof apartment. Her contribution to great exhibitions like the *International Exhibition in Barcelona (1929)* and the *German Building Exhibition in Berlin (1931)*, gave her the opportunity to be known as one of the most important international interior designers. Because of her achievements, she assumed a leading position in the Dessau Bauhaus' weaving workshop and interior design department, from 1932 to 1933. She was honoured with several exhibitions and one of the most important was at the Museum of Modern Art in New York in 1996.

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Günther, *Ausstellungsgestalterin*.

McQuaid, *Designer and Architect*.

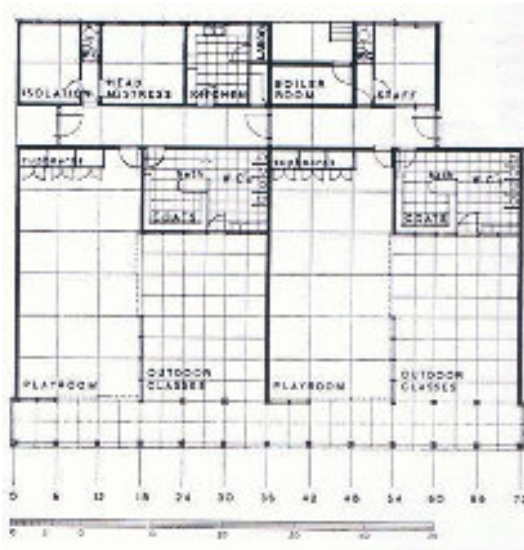
Reich, "Modefragen," *Die Form* 5 (1922), 7-9.

A.S.

Plan of the Expanding Nursery School

1937

Designed for
Nursery Schools Association (NSA),
United Kingdom



aimed at accommodating 40 children per module, with good lighting thanks to the glazed panels and the zenith lighting, and with a rational separation of playing areas, wardrobes, washrooms and teachers offices. There were versatile areas with sliding doors that communicated the inside with the outside areas, subtle spaces resulting from direct observation of the needs of children and requirements of teachers.

Mary was also involved in Goldfinger's *The Child Exhibit* at the *Exposition Internationale des Arts et Techniques dans la Vie Moderne*.

The design, known as 'the expanding nursery school', was intended to be mass produced. Its intentions reflected the enlightened thinking of the time in relation to preschool facilities. It was of the pioneering designs in the field of school architecture in Europe.

It is one of the designs carried out by architect Ernő Goldfinger, born in Hungary, together with Mary Crowley for the Nursery Schools Association in order to create a prototype building that could be adapted to different numbers of children. It is based on a modular flexible design,



Mary Crowley Medd

Bradford, United Kingdom, 1907-2005

New school architecture adapted to modern pedagogy.



Mary Crowley grew up in the garden cities of Letchworth and Welwyn. Her parents were Quakers and her father had been medical inspector of schools in Bradford and also one of the pioneers in the Garden City Movement. After finishing High School in Switzerland, she joined the Architectural Association in 1927. In 1930 she visited the exhibition of Stockholm and became interested in Asplund's works in school architecture, being amazed at the simplicity and functionality of the designs. After working with Elizabeth Denby and Judith Ledeboer for a while, around 1940 she started her professional relationship with Erno Goldfinger in the design of prefabricated nurseries. A year later she was hired by the Hertfordshire County in the department of education. From then on, especially after the Second World War, she became one of the most renowned European women in school architecture. Together with her husband, David Medd, whom she married in 1949, she ended up being the architect of the Ministry of Education, period in which she familiarized with the requirements of secondary schools.

A.M.F.G.

Gold, *The Practice*, 24.

Dudek, *Kindergarten Architecture*, 38-9.

Kinchin and O'Connor, *Century of the Child*, 111-2.

1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948

Burgas Casinò

1938

Burgas, Bulgaria



With its rational geometric shapes and white plaster, this building is a typical International Style architecture characterized by mixed structure of reinforced concrete and masonry.

The building was realized as a result of a design contest under request of Atanas Sirekov, the mayor of Burgas, in 1936, to increase sport and tourist attractions of this city. There was not final winner but Angelova Vinarova won the second place among seventeen others. The project named

'333', was intended to improve the panoramic view of the entire Burgas bay, even though it was not an easy task, as the slope was really steep. In spite of its great success after it's completion in 1938, the building was abandoned in the late 1990s. After 20 years of sitting derelict and being severely damaged in a fire, it was eventually restored and reopened as a cultural centre in 2011. In the same year the renovation project was awarded with the Building of the Year prize.

Victoria Angelova Vinarova

Veliko Tarnovo, Bulgaria, 1902 – Sofia, Bulgaria, 1947

The most popular Bulgarian woman-architect from the inter-war period.



Victoria Angelova was born in Veliko Tarnovo, Bulgaria.

Her father Vasil Angelov, a merchant educated in England, named her in homage of Queen Victoria. She graduated from the Vienna University of Technology and the Dresden Polytechnic. She went back to Sofia in 1926 and worked at the Ministry of Public Works. In 1933, she married a fellow architect, Boris Vinarov.

Angelova designed numerous public buildings (museums, offices, post offices, and hospitals, sanatoriums) throughout the country and in Sofia that were awarded after national competitions. From 1934 to 1942 she worked on project of the *National Art Gallery* that was opened featuring a first floor which housed Renaissance paintings. The building, recognized as the first modern national art gallery in the Balkans, was bombed in 1944 and destroyed, along with its contents.

In 1944, the family house was destroyed in a bomb attack, and they lost all their belongings, including their architectural drawings. Afterwards, they moved to Tarnovo, where Angelova died in 1947 due to severe pneumonia. For her architectural contributions to her country she was awarded the Order of Civil Merit.

G.M.

Popova, "Angelova-Vinarova Victoria," in Placzek (ed.), *Macmillan Encyclopedia*, vol. 1, 81-2.

Stoilova, "Angelova-Vinarova, Victoria 1902-1947," in Olmo (ed.), *Dizionario dell'architettura*, vol. 1, 67.

Stoilova, "Pioneer Women Architects..." in Genova and Stoilova (eds.), *Presences / Absences*, 11-21.

1939

Greek Pavilion New York World's Fair

Flushing Meadows – Corona Park,
New York City, USA



1939 New York's World Fair with the theme *The World of Tomorrow* intended to give an optimistic and positive illustration of the future, as reflected by the aerodynamic lines of the American Streamline. This idealistic vision deals with the Great Depression, caused by the 1929 Crash. However, during the Fair's run, totalitarian regimes gained strength throughout Europe and a Second World War began.

The Greek pavilion needed to reflect the *Weltanschauung* of General Ioannis Metaxas dictatorship, a totalitarian regime with

nationalistic and militaristic features (1936–41). Alexandra and her husband Dimitris had the mission to embody this vision of Greek past conceptualized as myth in their project, emphasized by the interior rooms, which were decorated by Elli Sougioultzoglou-Seraidari the regime official photographer. Alexandra created photomontages for pavilion's walls, combining landscapes and portraits, together with photos of architecture and ancient sites. The pavilion highlighted how the remains of antiquity would define Greek architecture.

Alexandra Paschalidou Moreti

Istanbul, Turkey, 1912 – Filothei, Greece, 2010

One of the first Greek woman architect whose work is embodied in a vernacular language.



Alexandra Paschalidou was born in Istanbul in a Greek illustrated middle class family. At the age of 10 she left to Bulgaria with her family, settling in Athens in 1925. In 1932, she started studying architecture at the Technical University of Athens, from which she graduated in 1936, joining the group of the first women architects in Greece. In the same year Dimitris Pikionis, architect and professor at the Technical University, asked Alexandra to be part of the team that continued the studies started by the Association for the Study of Greek Popular Art, association “founded to document vanishing artefacts primarily from the Greek country side. [...] other members from a pool of well-known artists and architects included [...] architects Dimitris Moretis, Alexandra Paschalidou-Moreti, Giorgos Giannoullelis, and Maria Zagorisiou.” In 1939 Alexandra and Dimitris received the commission for the *Greek Pavilion* at the *New York World’s Fair*, the first of a hundred of Greek Pavilions for National and International exhibitions, made by the couple. Before retiring in 1976, she also designed churches, blocks of flats, athletic centres and shops and she completed urban planning studies for the housing estate in Malesina.

M.H.S.

Theocharopoulou, “Nature and the People...,” in François (ed.), *Modern Architecture and the Mediterranean*, 111–30.

Markessinis, *Greek pavilion*.

Kestrel Tea Set

1940

Produced by Susie Cooper Potteries,
Burslem, United Kingdom



Kestrel Tea Set is one of the most reproduced tea sets designed by Cooper. The set was designed under a clear Art Deco style with endless decorative variations on a ceramic model.

The Kestrel Tea Set started to be designed in the 1930s and it was kept until the 1970s. The set includes cups, a teapot, a jar, and a bowl for sugar. The design of the pieces was made in Coopers' factory, where the sets were painted by

hand. The decoration is based on black and orange stripes painted with different thickness. Some of the elements—the teapot or the jar—have a robust appearance, with an almost spherical body, while others—the cups—have a more stylish and open design. Every piece designed by Susie Cooper includes a signature and a stamp in their base in order to guarantee the quality and the authorship in her products.

Susan (Susie) Cooper

Stoke-on-Trent, United Kingdom, 1902 - Isle of Man, United Kingdom, 1995

"Elegance combined with utility."
(Cooper's business slogan in the 1930s)



Susie Cooper started to draw when she was very young as a self-taught child. In 1917 she started to study at night at the Burslem Art School and at the same time she worked in the family business. Thanks to her talent as a drawer she got a grant and she completed a full course. At this moment she met Gordon Forsyth. After finishing her studies, she applied for a vacancy to attend the Royal College of Art, but she was rejected for not having experience in the industrial field. Then, Forsyth offered her a job as painter for the porcelain company Gray & Co. Her talent and skills as ceramic decorator and her enthusiasm to develop a *solo* professional career encouraged her to open Susie Cooper Potteries. However, after the crack of 1929 her business went bankrupt. In 1930 she decided to work for Chelsea Works and by the time she was in her late thirties she had become one of the most prestigious ceramics designers for departmenter stores like Harrods or Selfridge, among others. This success was due to the modern and functional design of Susie's sets which were offered at reasonable prices.

In 1940 she was the only woman awarded the coveted accolade Royal Designer for Industry of the Royal Society of Arts and in 1979 she received the Order of the British Empire.

E.R.O.

Casey and Eatwell, *A pioneer*, 30.

Stevenson, *Art Decó Ceramics*, 16.

Youds, *An Elegant Affair*, 26.

Sideboard

1941

Produced by Gordon Russell Ltd,
London, United Kingdom
Victoria & Albert Museum, London

This is an excellent example of the so-called “Utility Furniture”, produced in the United Kingdom during the Second World War. Due to the lack of raw materials, functional and simple pieces were used.

The consequences of 1941 bombings were visible in destroyed buildings and the difficulty to produce furniture due to the impossibility to import goods. Next year, the Utility Furniture Advisory Committee was created by experts, designers and manufacturers in order to produce a range of new furniture and even clothes intended to meet the needs of the population. In 1943, the *Utility Furniture Catalogue* was published with designs of 700 small manufacturers which created products of different quality. Manufacturers kept



producing inexpensive and functional designs, which were exhibited at the Britain Can Make It held in 1946.

This sideboard was designed by Ledebor and David Booth in 1941 and manufactured in 1951 by Gordon Russell, who chaired the Utility Furniture Advisory Committee during the War and after it. A version was exhibited in the *Homes and Garden Building* at the Festival of Britain in 1951.

Judith Ledebor

Almelo, Netherlands, 1901 – Hambledon, United Kingdom, 1990

One of the most significant voices in post-war housing policy.



Although **Judith Ledebor** was born in the Netherlands, she moved to London with her family when she was a child. She studied history at University of Cambridge although later on she decided to re-orient her career by joining the Architectural Association in 1926. She became an assistant of Elisabeth Scott in the construction of the Shakespeare Memorial Theatre. Between 1939 and 1941 she worked with David Booth and between 1956 and 1970 she collaborated with John Pickheard. These two partnerships focused mainly on the public sector (Institute of Archaeology and Classical Studies, University of London or Magdalen College School, Oxford University). She became one of the most active supporters of the improvement of living conditions in houses. In the 1930s she had already shown her activism together with Elisabeth Denby and Jocelyn Adburgham at the Housing Centre in London against the vulgarity of houses promoted by local authorities. In 1941 she was the first woman in charge of housing at the Ministry of Health. She received the Order of the British Empire in 1965.

A.M.F.G.

Attfield, "The Role of Design...", *Journal of Design History* 9.3 (1996), 185-201.

Darling, *Re-forming Britain*

Darling and Whitworth (eds.), *Built Space*.

Panzer Residence

1942

Beverly Hills, California, USA

This building is a remarkable example of the activity developed by Jewish women exiled in the United States of America. This architect had developed her expertise in Vienna and Prague, and proposed an interior design which relied on interconnected open spaces and comfortable modern furniture.

Zimbler's activity in the United States focused mainly on California, where she was highly successful as an interior designer of houses and exhibitions. At the same time she also developed an interesting activity informing the public



about the secrets of decoration in the media. The *Panzer Residence* exemplifies Zimbler's activity in her American period where she always worked in collaboration with other architects or she worked on interior design in complete buildings, excepting the house of composer Toch in Santa Mónica in 1941, which was designed by Zimbler. She was widely known for her ability to offer a comprehensive decorative programme, with simple and inexpensive furniture which met the demands of white middle-class suburbs of Californian cities. She was able to introduce modular furniture and simplicity in design which she was acquired in her European experience.

Juliana (Liane) Fischer Zimbler

Přerov, Czech Republic, 1892 - Los Angeles, USA, 1987

Jewish exile in the United States or the compulsory emigration of European interior design.



Liane Zimbler studied Art and Architecture at the State Art School in Vienna and was one of the first European women graduates in architecture. Née Juliana Fischer married the lawyer Otto Zimbler in 1916. Her studio in Vienna was focused on bank buildings, offices and stores to homes and designs for multi-purpose, mass-produced furniture. She worked for the Bamberger furniture factory in Vienna and together with Annie Heenheiser opened a second studio in Prague.

After the Nazi invasion of Austria she moved with her family to California in 1938. In the United States she began working with the decorator Anita Toor and started a career focused on interior design, with the cooperation of her daughter, Eva Zimbler Huebscher, since 1958. She developed residential projects in California, such as the *Crinklaw Houyse* (1951), the *Freeman House* (1954) or the *Candianides House* (1961) –together with Carl Schwarz– where she applied her Viennese experience with middle-class houses provided with comfort and a sense for pragmatism.

A.M.F.G.

Johnson, *The memory*.

Karlsruher Institut..., <https://kg.ikb.kit.edu/arch-exil/index.php>.

Plakolm-Forsthuber, *Künstlerinnen*.

Interior of a Residence

1943
California, USA



This interior design represents the link between the European design and the Californian way of life, amalgamating her training in Swedish design and the American sense of comfort, which the Swedish designer introduced in her works during the 1949s.

It is one of the first works of this Swedish architect and designer in California, when she had just arrived from Europe, with a previous background as furniture and interior designer. Most of her professional works that

belong to this period have now disappeared, although they may be reconstructed through pictures. In this case, the image shows her peculiar decorative, unpretentious style, combining the functional Scandinavian style with the traditional joinery. As she used to do with her first works, she combines comfortable design sofas with functional furniture, lots of plants, a mixture of metal and wood, and a floor lamp which will eventually become her popular design *Cobra*.

Greta Magnusson Grossman

Helsinborg, Sweden, 1906 - Encinitas, USA, 1999

"Comfort was a prime consideration, as well as functional character that comes from the elimination of the nonessentials."

(G. Magnusson Grossman)



Greta Magnusson received training as woodworking apprentice in her hometown, and she studied Furniture Design at Konstfack in Stockholm. In 1933 she was the first woman ever awarded in the furniture competition sponsored by the Stockholm Craft Association. In 1930 she set up her own firm, Studio, with Erik Ullrich at Sureplan, where she designed and produced furniture and accessories. In 1940 due to the tension resulting from the Second World War, she moved to Los Angeles with her husband, the jazz musician Billy Grossman. She opened a new shop in Rodeo Drive, with very popular clients like Greta Garbo, Joan Fontaine or Frank Sinatra. She was professor and lecturer in Furniture Design in the University of California Los Angeles UCLA between 1957 and 1963. Some of her designs, like the *Cobra Lamp* for Ralph O. Smith (awarded with Good Design award of MoMA in 1950) or her *Desk with Storage* for Glen have become icons of modern design in California. In 2010 the Arkitekturmuseet of Stockholm held a retrospective exhibition of a designer who, upon her arrival to California, stated that her objective was "to buy a car and some shorts"; maybe that was her first step towards her self-Americanization.

A.M.F.G.

"Some Modern..." *House Beautiful*, March, 1943, 26.
Snyderman (ed.), *Greta Magnusson*, 10-46.
Kaplan, *California Design*, 91-116.

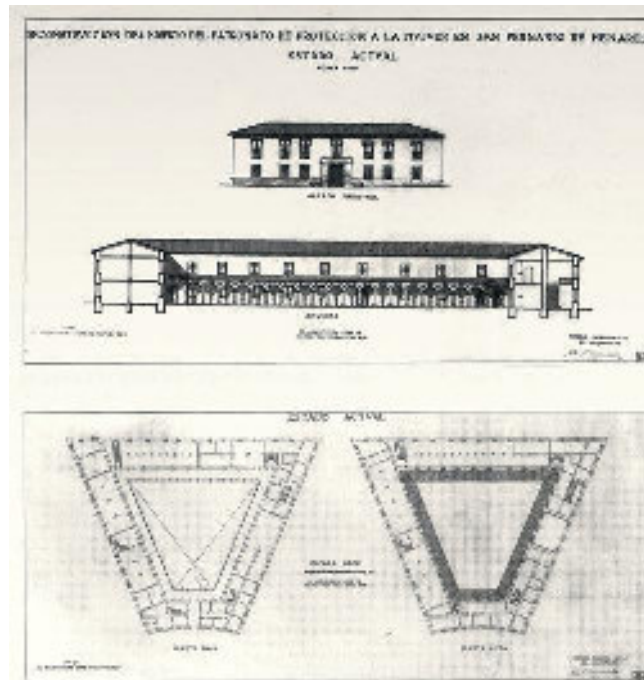
Patronato de Protección de la Mujer Restoration

This project was developed by one of the pioneers of female architecture in Spain and is a representative example of post-war architecture and the ideology promoting it.

The Board for Women Protection was a body depending on the Spanish Ministry of Justice created in 1902 and recovered in 1941 after having been dissolved during the Republic. The Board was intended to 'guarantee public –and, specially, women's– morality' provided assistance to single woman and those coming from prostitution. Rita approached the restoration of the building, which had been damaged

1944

Designed for Board for
Women Protection,
San Fernando de Henares, Spain



in the Civil War, from the Projects' Area of the General Directorate for Devastated Regions and Restorations, where she worked between 1941 and 1946.

The project was developed in a context far away from creativity and where architects necessarily accepted the dogma of official architect; therefore, the resulting building is deeply conservative which looks back to Baroque palace architecture and a longing

for the return to the pre-war order. The only innovations can be found in the distribution of interior spaces, and they were justified on the bases of hygienic criteria.

Rita Fernández Queimadelos

Pontevedra, Spain, 1911 – Barcelona, Spain, 2008

Official architecture and back to the order.



Rita Fernández Queimadelos moved to Madrid in the 1930s and she lived in the Women's Residence of the Free Educational Institution under the supervision of María de Maeztu. She started higher education between 1928 and 1930 taking courses on Chemistry and Maths at the University of Santiago de Compostela and drawing classes at the Elementary School of Arts. In 1932 she started studying architecture, although due to the Civil War, she could not graduate until 1940.

Between 1941 and 1947 she worked for the General Directorate of Devastated Regions proposed by the Full-Professor in Projects Modesto López Otero. In 1942 she got married and in the 1950s she moved to Murcia where she worked between 1960 and 1967 as the Provincial School Architect of the Board of School Architects. Since 1962 she combined the position of Architect of Mula with her activity as an independent architect. In 1973 she moved to Barcelona when her husband got a position as a lecturer at the Central University of Barcelona and she stopped working as a professional architect.

G.D.Q.

Carreiro et al., *Las mujeres arquitectas*.

Fernández-Gago, "Rita Fernández Queimadelos," Consello da Cultura Galega, <http://goo.gl/u4vtFZ>.

Palácio do Comércio

1945

Oporto, Portugal



A versatile building, for services and leisure, the Palace of Commerce in Oporto knew many projects (the first of them made in 1940 by architect and urbanist David Moreira da Silva), but the ones thought and designed by the couple between 1944 and 1946 (already signed by both) would determine the beginning of its construction in 1946. A solid building, monumental and eclectic, with distinguishing Classical and Art Deco features (a Parisian influence still

noticeable on this generation of architects and welcomed by the mastery of José Marques da Silva). From the first, it is clear the horizontal reading of the façade, sectioned in three parts, being its ground floor devoted to commerce; the second the facades moved by the walls advances and retreats, where small columns and spans punctuated with small geometric motifs are highlighted.

Maria José Marques da Silva

Oporto, Portugal, 1914–1996

The work of this first Oporto woman architect is deeply inscribed in her city, through buildings and urban interventions, designed in the mid twentieth century.



Daughter of architect José Marques da Silva, she was born in Oporto, where she got her diploma in Architecture by the Fine Arts School in 1943, becoming the first female architect to graduate from Fine Arts High School in Porto. **Maria José Marques da Silva** started her professional activity at her father's studio, where she met architect and urban planner David Moreira da Silva, with whom she would marry on the same year she graduated.

The couple shared a studio in Oporto, producing urban planning projects which reflected an inspiration on garden cities, but also projects of equipments, multifunctional buildings, habitation (rural and urban), pieces of furniture and projects started by Marques da Silva and left unfinished upon his death in 1947. In the 1980s Maria José Marques da Silva occupied leading positions at the Portuguese Architects Association, having chaired the Northern Regional Section of the Association and held in Oporto in 1986, the 40th Congress of Portuguese Architects.

M.H.S.

Mendes, "Rua da Sá da Bandeira", in Mendes *Guia da arquitectura*, 2001.

"Fundação..." <http://goo.gl/1hBf8P>.

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 studies 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, craftsmen 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.

78
79

Gualdoni, *Ico Parisi*.

D'Amia and Tenconi, *Ico Parisi*.

Bulegato and Dellapiana, *Il design*, 140-5.

E.D.

Beech Wingback Chair

1947

Produced by Slagelse Møbelværk,
Denmark



With its simple but playful and organic shapes, this chair can be considered a typical example of Danish 1950s design. It was designed in collaboration with Eva's husband Nils Koppel and manufactured by Slagelse Møbelværk. Before turning to architecture, Eva and Nils designed wallpapers, lamps and furniture. The construction of stained beech is elegantly shaped and the 'wings' of the chair ensure a sense of privacy and comfort. The combination of organic shapes, the use of wood and colourful woolen upholsteries, typical for Scandinavian Modernism can be considered as less rigid

and 'organic' interpretations of Modernism. The chair was executed in a variety of coloured buttoned upholsteries, ranging from green, red, blue and checkered patterns. The chair was very popular and, judging from the many versions and high auction prices it has today, it is still so.

Eva Ditsleven Koppel

Copenhagen, Denmark, 1916–2006

Organic and coloured take on Modernism.



In 1941 **Eva Koppel** graduated from the School of Architecture where she also met her husband Nils Koppel. During their studies they worked at Alvar Aalto's office in Helsinki. Soon after their graduation and because of the persecution of Jews (Nils' father was Jewish) they returned to Aalto's office. From 1946 onwards Eva and Nils established the KKE office, which initially focused on industrial design but would grow into one of the largest architecture firms of Denmark. She was the vice chairwoman of the board for the School for Drawing and Arts for Women from 1951–73 and a member of the Academy since 1972. It is impossible to separate Eva's work from Nils' work. In 1955 the couple received the Eckersberg Medal, awarded by the Royal Danish Academy of Fine Arts. From 1951 to 1973, Eva Koppel was vice-president of the board of the School of Design for Women.

80
81

Lastenlinna Children's Hospital

1948

Mannerheim Society
for the Protection of Children,
Helsinki, Finland



The *Children Hospital* is an example of a melt of the Functionalist approach, typical of the inter-war period and followed in differentiating the functions and using concrete structures (see Alvar Aalto), and the revival of the romantic ideals. In 1938 Kaarlo Borg received the commission for a treatment centre for the rehabilitation of children from the Mannerheim Society for the Protection of Children. After Kaarlo died in 1939, the work was taken by his sister Elsi together with Olavi Sortta and Otto Flodin. Elsi and Olavi were hospital specialists trained by the Construction Bureau of the Ministry of Defence. Their cooperation started already in 1928 for the design of the *Viipuri Central Military*



Hospital. The 'Children's Castle' stands in the cityscape with its clear composition of volumes, a high tower of eleven floors for the children's nurses' training institutes linked by a low building to the four floors' curved horizontal patients' wing. The blocks are oriented to capture the best daylight. The interruption of the construction from 1939 to 1946, due to the war, caused the unusual superposition of plastered decorative panels and statues which were much criticised at the time.

Elsi Naemi Borg

Nastola, Finland, 1893 - Helsinki, Finland, 1958

An imposing castle for young patients in a mixed language of Functionalism and decorative Classicism.



Elsi Naemi Borg studied architecture at the Helsinki University of Technology and industrial design at the Central School of Applied Arts. This made her interests rather wide, from architecture to graphic design and book illustration to gardening. She followed the romantic trend of the travel study to Karelia, making surveys of manor-house gardens and traditional buildings together with Elsa Arokallio and Eva Kuhlefelt-Ekelund. She also traveled in France, Spain and Morocco, and she was an active member of the women architects union. In the 1920s she was employed in architectural and landscaping offices. In 1927 she established her office and, from 1929 to 1956 she worked at the construction office of the Ministry of Defense, becoming a specialist in military hospitals. She took part in several competitions of architecture and industrial design, designed several religious buildings, as *Simpele Church* and *Petäjävesi Funeral Chapel*.

A.A.

Markelin, *Profiles*, 48-53.

Norri, Standertskjöld and Wang (eds.), *20th Century Architecture*, 210.

Makkonen, *Modern Architecture in Helsinki*, 82-5.

Free-Hanging Room Divider

1949

MoMA Museum of Modern Art,
New York City

This object is one of Fleischmann Albers' most experimental artefacts. Industrial textile production and abstract art are merged to form a functional furniture where the minimalist supporting structure and raw materials of the fabric provide aesthetic qualities. The room divider highlights Albers' passion for fabrics and materials as well as for abstract geometric patterns. Natural and synthetic fibres are merged: a principal black cotton gird is linked with a light fabric of braided horsehair and a layer of cellophane has been used to reinforce the reflection of the light. Due to its transparency this divider is conceived as a functional surface which works as a room partition, while at the same time letting the space enter visually through the frame. In this way, the room becomes part of the composition. This object also reflects the designer's confidence in the possibilities of materials to originate shapes themselves. For Albers this was the key of creativity and experimentation.



Anneliese (Anni) Fleischmann Albers

Charlottenburg (Berlin), Germany, 1899 - Orange, Connecticut, USA, 1994)

"To design is to plan and organize, to order, to relate and to control."
(A. Albers)



From 1916-20 Anni Albers studied at the Arts and Craft School in Hamburg. In 1922 she enrolled at the Weimar Bauhaus, joining the weaving workshop in 1923 where she started to create her first typical wall hangings and textiles. At the Bauhaus Anni met Joseph Albers and they got married in 1925. In the same year, they moved to the Dessau's Bauhaus, where they become friends with abstract artists Paul Klee and Wassily Kandinsky. After she received her Bauhaus diploma in 1930, the Albers moved to North Carolina where they worked as teachers in the Black Mountain College. Anni Albers continued to work on textile designs and weaving and she wrote two theoretical books, *On Designing* (1959) and *On Weaving* (1965). Between 1935 and 1967 she undertook several study trips to Mexico, becoming an expert in South American weaving history and techniques that were a great source of inspiration for her creative work. Albers was the first woman weaver to have a solo exhibition at the New York's Museum of Modern Art (1949). She received numerous awards, an honorary doctorate and her work was shown in several exhibitions.

84
85

Albers, "Die Werkstatt", in Gropius, Gropius and Bayer (eds.), *Bauhaus 1919-1928*.

Weber, "Begegnung", in Schell (ed.), *Eine Retrospektive*.

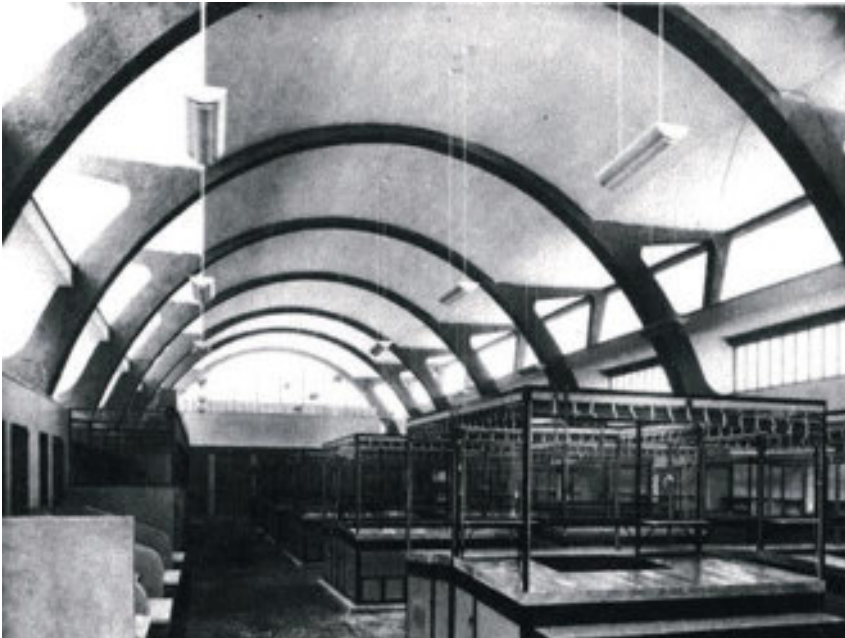
Danilowitz, *Selected Writings on Design*.

A.S.

1950

Rome, Italy

Primavalle Market



The *Primavalle Market* is a work of Italian Rationalism and is one of the best known works by Elena Luzzatto Valentini. The structure is in reinforced concrete and has reinforced concrete arches supporting the covering. The light comes from big windows that are spread all over the whole upper perimeter.

Today, the *Primavalle Market* is almost entirely abandoned: few benches have remained, the patina of time dims its forms even if they clearly appear to the most attentive observer.

Elena Luzzatto Valentini

Ancona, Italy, 1900 – Rome, Italy, 1983

"A mother of Italian architecture." (K. Cosseta)

Elena Luzzatto Valentini was the first woman to graduate in architecture in Italy in 1925, in Rome.

From 1928 until 1934 she was a voluntary assistant in the course of professor Vincenzo Fasolo, teacher of drawing and architectural historian at the Faculty of Engineering in Rome.

In the first years of her career she worked at the Technical Office of the Municipality of Rome, designing schools, churches, markets, and the restoration of monuments.

In the later years, during the Italian Fascist period, she worked alone or with her husband, engineer Felice Romoli,

or with other architects designing villas on the Roman coast. She entered some competitions for projects of funerary buildings in Rome, in Naples she designed the covered market in Principe square in 1935 and also won several prizes.

She entered competitions to design shops in Turin, a project for a new hospital in Bolzano and public works like churches, schools, squares and public housing. In 1945 she won the competition for *Prima Porta Cemetery* in Rome. In 1950 she designed *Primavalle Market*, employing reinforced concrete.

From 1958 until 1964 she was the architect leader for the design and realization of public housing in several southern regions of Italy. She died in Rome in 1983.

M.B.

Bassanini, *Le prime laureate in architettura*, 29–30.

Cosseta, *Ragione e sentimento*.

Lupinacci et al, *50 anni di professione*.

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 surrealist 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 coloured 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 Laverno 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 functional 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 career awards in 2011.

88
89

Dellapiana, *Il design*, 143-50.

Pansera, *Antonia Campi*.

Sironi, *Antonia Campi*.

E.D.

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)



Bucci, *Franco Albini*.

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

Piva and Prina, *Franca 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 Functionalism. 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.

University of Ibadan

1953

Ibadan, Nigeria

This is a construction where the architects have been able to combine and adapt the design to the particular needs of the African climate and the functionality of Modern Movement.

This project, made by Drew and Maxwell Fry, includes several buildings integrated in the campus of the University of Ibadan: the library, the student hall of residence, the theatre, the student restaurant, the clock tower, and the administration building. All the buildings follow the same pattern, which is based on the analysis made by the architects on the tropical climate and the specific characteristics of the geographical location where they are built. The use of wood was avoided in order to prevent termites, buildings were oriented towards East-West to take advantages of cooler breezes coming from the West and



all the facilities of the campus are located nearby to avoid walking long distances. As for the aesthetics of the projects, the premises of the Modern Movement have been followed, in particular proportionality and asymmetry.

Jane Drew

Thornton Heath, United Kingdom, 1911 - Barnard Castle, Durham, United Kingdom, 1996

"It is no good building something that would be suitable for cold Northern Europe in Africa, where you need shade." (J. Drew)



Between 1929 and 1934, Jane Drew studied at the Architectural Association School of Architecture, the oldest independent school of architecture in the United Kingdom. Having completed a degree did not guarantee her finding a job at that time, since it was very difficult for a woman to work in a field which was traditionally male-oriented. After unsuccessful efforts to integrate in the labour market, she became an active feminist being one of the first women opening a studio on her own and contracting women only. At the International Conference on Modern Architecture she met Le Corbusier, whose discourse made Drew started to consider the Modern Movement as a constructive philosophy. In fact, she was one of the founders of the MARS (Modern Architectural Research) in United Kingdom together with her partner and workmate, Maxwell Fry. Her professional career focused on the design of buildings in tropical areas. In addition she developed a relevant theoretical career.

Maxwell and Drew, *Tropical Architecture*, 206.

Jackson and Holland, *Modernism and the Tropics*, 184.

E.R.O.

1954

Sochi, Russia

New Sochi Health Resort / Sanatorium



The imposing complex of buildings marked by the monumental colonnades and offering views across the Black Sea coastline belongs among the typical examples of mid-century Stalinist architecture, a neo-classicist reaction against Constructivism of the 1920s and 1930s. Within Katsenelenbogen's *oeuvre* the workers' sanatorium indicates the pronounced stylistic turn from her earlier constructivist projects and reflects the strong shifts in Soviet politics and society. For her most important project the architect moved away from modernist elements and used classicist forms to create a sense of monumental



opulence, for which the sanatorium was initially praised, but –in light of the imminent move toward more rational and functional architecture– soon came to be criticized. Construction works began in 1940 but were suspended with the onset of the Second World War and finally finished in 1955 after several adaptations of the original project. The colonnaded galleries connect the main, palatial building housing communal spaces with the adjacent dormitory units, which surround the lavish interior courtyard dotted with fountains and staircases.

Tamara Davydovna Katsenelenbogen

Dvinsk, Russia, 1894 – Saint Petersburg, Russia, 1976

A pioneer among Russian/Soviet female architects,
designing between Constructivism and Socialist Realism.



Bogomazova et al. (eds.), *Pervye zhenshchiny-inzhenery*, 203.
Katsenelenbogen, "Glavnyi proekt," in Bogomazova et al. (eds.),
Pervye zhenshchiny-inzhenery, 97-104.
Velyakov (ed.), *Sanatoriy*.

Tamara Davydovna Katsenelenbogen began her studies at the Department of Architecture at the Women's Polytechnic Institute (1911-16) and continued at the Faculty of Architecture at the Petrograd Academy of Fine Arts, graduating in 1923. She specialised principally in housing architecture and in the 1920s and 1930s collaborated with leading constructivist architects (G.A. Simonov, N.A. Trotsky) on a number of large-scale social housing projects including the residential buildings on Smolyanka Street, the *Batelinsky* and *Baburinsky Residential Developments* in Leningrad. She took part in several competitions, devising plans for the *Palace of Labour* in Moscow (1923), proposals for development of an industrial district in Kaluga (1930) and Murmansk city centre (1930). After the Second World War she held several leading positions at different state planning offices and further widened her activity to include civil engineering, office building and, most notably, industrial architecture projects. She was among the founding members of the Leningrad Society of Architects (1922) and taught architectural design at the Leningrad Institute of Architecture and Civil Engineering.

K.M.

Cattolica Assicurazioni Skyscraper

1955

Naples, Italy



In 1954 Filo's design of the *Cattolica Assicurazioni Skyscraper* (now NH Hotel) won a competition that attracted important professional studios of that time. It was the highest building in Naples, a 30-floor building in reinforced concrete which at the height of 104 m towered over the historic centre of the city.

The building in the winning project was far from the built one. Urban standards enforced a different structure so



that the first project of a steel construction tower with many windows overlooking a small square, was replaced by a structure in reinforced concrete leaning on a large basement. There is an interesting top floor with a restaurant with glass curtain walls, that was in the original design. Unfortunately this project was strongly criticized for political reasons.

Stefania Filo Speziale

Naples, Italy, 1905–1988

"Architectures have to be taught in relationship with external natural outdoors or in relationship with the one preordained by man."

(S. Filo Speziale)

Stefania Filo Speziale was the first woman graduate in architecture in Naples in 1932. She started her career as an assistant at the faculty of Architecture in Naples with Professor Marcello Canino collaborating with him in his office too. She became a Full Professor in 1970, and ended her career teaching Architectural Composition in 1980 in Naples. Her work began in 1933 with some individual creations; she was an architect at the *Mostra d'Oltremare* with the realization of several pavilions in the 1930s, then she designed private buildings in Naples, buildings for public housing and she participated in competitions.

Filo Speziale, *Del corso di Caratteri Distributivi degli Edifici*.

De Fusco, *Napoli nel Novecento*.

Burrascano and Mondello, *Lo Studio Filo Speziale*, 35.

In 1945 she was a member of the National Institute of Urban Design. In 1948 she designed the *Metropolitan Cinema* in Naples.

The best of Stefania Filo Speziale's work was carried out in the period of her partnership with two young architects, Carlo Chiurazzi and Giorgio di Simone. Starting from 1954 they worked initially as her assistants and later shared an office together. They produced the design of *Palazzo Della Morte* a masterpiece among their work and the *Cattolica Assicurazioni Skyscraper*.

In the 1970s her work moved towards social housing abandoning the search of modernity, that was her first aim. She died in 1988 but before dying she destroyed her entire archive.

M.B.

House of the Future

1956

Daily Mail Ideal Home Exhibition
at the Olympia Hall in West London,
United Kingdom



It was exhibited as the prototype of the suburban house that would be built 25 years later and it highlighted the trust in technology in the 1950s. The house was a utopic project designed to be pre-manufactured in the line of car industry products.

The house was originally designed for a young couple without children; although it did not have a garden, as it was the case in most houses in the suburbs, it was organized around a central yard. The interior spaces were built with built-in closets, convertible panels and crystal walls that created an organic and versatile area, with plastic-like walls and rounded-shape corners that resembled a modern cave or a futuristic lair. The facilities and the furniture were thought to make life easier: for instance, the oven was placed at



eye-level for the user, there was a closet, which worked as a dryer, and the bathtub was below the floor level. The Smithsons designed several chairs (*Tulip*, *Egg* or *Pogo*) for the *House of the Future* and a table that could be adapted using a remote control. In the exhibition, two models explained the general function of the house to the visitors.

Alison Margaret Gill Smithson

Sheffield, United Kingdom, 1928-1993

"The overall impression given to the public should be one of glamour."

(A. Smithson)



Alison Margaret Gill met Peter Denham Smithson in the Architecture School of the University of Durham in Newcastle-upon-Tyne and they got married in 1949. In 1950 they started their professional activity, which focused on teaching, attending to competitions and theorising on consume culture and new ways of living and inhabiting spaces. They were part of the British Team 10 that organized the last CIAM conference in 1959 declaring the death of modern architecture. They were also involved in the Independent Group that organized the famous pop exhibition *Parallel of Life and Art* in 1953.

They were related to the British New Brutalism, and some of their most remarkable works are the headquarters of *The Economist*, chosen to depict London's pop culture in Antonioni's film *Blow Up*, the 200 houses of Robin Hood Gardens in Poplar, East London, where they could put into practice their idea of social housing, or the four buildings to host the faculties of the University of Bath, where Peter worked as a visiting professor in the 1970s.

A.M.F.G.

Fernández and Villalobos, *Utopías*.

Stalder, "New Brutalism," *The Journal of Architecture* 13, no.3 (2008), 263-81.

Van den Heuvel and Risselada, *House*, 80-1.

1957

São Paulo, Brazil

MASP

São Paulo Museum of Art



The *MASP* expresses Lina Bo Bardi's aim to bring the general public closer to art. It had to give off an atmosphere that would allow the visitor to understand the work of art. The architect declared: "I did not search for beauty, I searched for freedom." The *MASP* architectural solution is, in fact, direct and essential.

Designed in 1957, it had been inaugurated in 1968; it consists of a horizontal volume of glass and concrete inserted between two floors resting on four lateral pillars which form a free space of 74 m width. From this space, two views are offered to the visitor: one on Avenida Paulista, the other,



on the bottom, towards the centre of the city. Under the *MASP* is the Esplanada Lina Bardi, used for various purposes like artistic, political or social events. The idea of public use was the focus of Lina Bardi's project, and the intent of the designer, that of providing a popular status to an environment traditionally elitist as the museum one is, was fully achieved, also through the use of materials. The museum architecture had to express what Lina used to call "poor architecture".

Lina Bo Bardi

Rome, Italy, 1914 – São Paulo, Brazil, 1992

"I wasn't born here, but I chose this country to live in. That is why Brazil is two times my own country." (L. Bo Bardi)



Lina Bo Bardi graduated in architecture in 1939 in Rome. She moved to Milan where she started to work with architect Carlo Pagani and later with Gio Ponti and to collaborate with many important architectural magazines like *Domus*. In 1946 she returned to Rome and married Pietro Maria Bardi, and the couple later moved to Brazil.

In Brazil she and her husband co-founded the art magazine *Habitat*. In 1947 Pietro Bardi was invited to set up and direct *MASP The São Paulo Museum of Art*, and Lina designed the building to house the Museum temporarily. In 1948 she founded the Studio d'Arte Palma. In 1951 she designed the *Glass House* today the head office of the Institute Lina and P.M. Bardi and the building *Taba Guayanases* with Pier Luigi Nervi, *Diários Associados*, in São Paulo and the *Museum of Art in São Vicente*.

In 1958 she moved to São Salvador do Bahia where she designed *Solar do Unhao*. During the 1970s she was a production designer for films realizing sets and costumes. In 1977 she designed the *SESC Pompéia*. Between 1986 and 1989 she settled in Salvador de Bahia where she realized several projects including the *Casa do Benin* and the recovery of the *Ladeira da Misericórdia*.

M.B.

Gallo, *Lina Bo Bardi* architetto.

Sapienza Università di Roma (ed.), *Lina Bo Bardi, 1914-1992*, 6-11.

Semerani and Gallo, *Lina Bo Bardi*.

SAFFA

1958

Swiss Women's Work Exhibition,
Zurich, Switzerland



The second SAFFA exhibition (*Swiss Women's Work Exhibition*) was held from the July 17, to September 15, 1958 in Zurich, displaying the subject of women's life and activities and presenting a showcase of contemporary female design and architecture in Switzerland. The exhibition, initiated by a number of Swiss women associations, was conceived, designed and produced by



women. Recording 1,9 million visitors, it was an event of national significance in the post-war years, both at creative and political levels, drawing attention to the 1959 women's suffrage - right to vote.

Chief architect Annemarie Hubacher Constam drew up the master plan for the exhibition site on the shores of Lake Zurich, as well as coordinating and directing a team of 22 architects, 7 interior designers, 2 landscape architects, 45 graphic artists and one civil engineer. Several pavilions and exposition buildings, mostly low structures, were disposed along one main axis in a green park scenery; outstanding among these was the high-rise exhibition tower, also designed by Hubacher. The shaping of prefabricated panels to round buildings, apparently intended to illustrate women's unity, was new and unconventional.

Annemarie Constam Hubacher

Zurich, Switzerland, 1921-2012

Modern women's architecture, planning and design in post-war Switzerland.



Annemarie Constam Hubacher obtained her Architecture Diploma in 1943 at the Swiss Institute of Technology in Zurich (ETH) and worked in the offices of Alfred Roth and Hans Hofmann. At the time she was employed for SAFFA 1958 she was working in her own studio, founded in 1945 together with her husband Hans Hubacher. As part of this partnership she realised projects for residential complexes, single-family houses, hotels, schools, institutes and churches, as well as the Swissair lounges at the airport Zurich-Kloten. Additionally, she gained substantial experience with temporal exhibition and festivities. In 1957 the partnership won the Good Buildings Award in the City of Zurich for their family house, which showed an affinity with the aesthetics of Scandinavian style. Hubacher Constam's creative employment of prefabricated concrete elements in residential building at the beginning of the 1960s, such as the residential complex Rietholz in Zollikerberg (Zurich), is a milestone of Swiss housing.

E.P.

Beyeler, "La SAFFA de 1958 à Zurich..." (PhD diss., EPFL Lausanne, 1999).

Kuhn, "Der Wohnturm der SAFFA 1958..." (MA thesis, ETH Zurich, 2011).

Hanging Egg Chair

1959

Produced by Sika Design,
Rynkeby, Denmark



Nanna and Jørgen Ditzel didn't need to get out of their home to find inspiration for her work. A close attention to the daily life, to the details that make up the domestic and familiar environment, combined with an abiding concern for comfort and freedom of movement led to the accurate perception that the opulent furniture that surrounded them was highly inadequate for the small post-war homes.

As such, their priority was to create highly functional versatile objects, never disregarding their social and humane dimension, a mindset reified in pieces like the



Hanging Egg Chair, designed in 1957 and produced by Sika Design in 1959, an object that discarded legs or adornment, a simple and intimate piece which irrevocably changed the way space was perceived, disposed and used, as well as the way one engages with an object.

The egg shaped chair inspires a feeling of protection and a womb like comfort in anyone who seats in it.

Nanna Hauberg Ditzel

Copenhagen, Denmark, 1923–2005

A timeless and familiar design, born out of a challenging material.



Sparke, “Nanna Ditzel...,” *The Guardian*, June 24, 2005, <http://goo.gl/S90kNx>.

Veit, “Nanna Ditzel...,” *Core 77*, <http://goo.gl/m3zGwS>.

Hilier, “The First Lady...,” *MCM Daily*, <https://goo.gl/pD4Iya>.

Before enrolling in college, **Nanna Ditzel** studied cabinetmaking at Richards School. Once at the Royal Academy of Fine Arts in Copenhagen, Nanna met Jørgen and studied under the eye of designer and crafts master Kaare Klint, graduating in 1945.

In 1946, Nanna opened a design studio with her husband Jørgen, designing home and childrens furniture.

Nanna’s urge for experimenting with ground-breaking materials and processes, like foam, rattan and fiberglass, which made the couple’s projects an almost constant challenge to traditional production techniques.

During the 1960s, she contributed to *Mobilia* journal and designed the classic fabric *Hallingdal 65* for Kvadrat.

After Jørgen’s death in 1961, Nanna remarried furniture businessman Kurt Heide, moving to London and co-founding Interspace-International Furniture and Design Centre, a celebrated showroom and meeting point for designers.

In 1986 she reestablished her practice and workshop in Copenhagen and started collaboration with Georg Jensen and Fredericia Furniture.

Ditzel was honoured with numerous accolades, such as the Honorable Royal Designer by London’s Royal Society of Arts in 1996, being the first female designer to experience both a major breakthrough and a consistent and acclaimed career. M.H.S.

Teak Lounge Easy Chair

1960

Produced by France & Søn,
Rynkeby, Denmark



From the 1950's, Grete Jalk designed a series of chairs exploring the possibilities of laminated wood and in 1960, France & Søn, one of Denmark's greatest makers of furniture, produced an armchair made with wood frame with has sultry flared armrests and the Danish cable back which virtually disappears, giving the impression of a floating back cushion. Economic in their use of materials and with clear and comfortable lines her furniture became competitive, increasing Denmark's international reputation for furniture design.

Grete Jalk

Copenhagen, Denmark, 1920–2006

Her furniture design represents a decisive moment in Danish Modernism.



Grete Jalk is one of the most prominent women in twentieth century design. Before graduating at the School of Arts, Crafts and Design, Jalk had already studied modern languages and philosophy in High School, had a background as a cabinetmaker and designed handmade chairs as well as industrial furniture and products. In 1953, Grete Jalk opened her own design studio and inspired by Alvar Aalto's laminated bent-plywood furniture and Charles Eames' molded plywood designs, she began exploring the possibilities of laminated wood. In 1963 she applied and won a furniture competition hosted by London *Daily Mail*: *GJ chair's* elegant folds and formal ease / fluency became a milestone in bent-plywood constructions. From the 1960s, she did much to enhance Denmark's reputation for modern furniture design through the organization of several exhibitions as well as editing the Danish magazine *Mobilia* and also compiled and edited (1987) a four-volume work on Danish furniture entitled *40 Years of Danish Furniture Design: the Copenhagen Cabinet-maker's Guild Exhibitions 1927–1966*.

106

107

Fallan (ed.), *Scandinavian Design*.

Jalk (ed.), *40 years of Danish Furniture Design*.

M.H.S.

Reversible Child's Armchair

1961

Produced by Mebloartyzm Cooperative,
Wojnicz, Poland,
National Museum, Warsaw



Reversible *Child's Armchair* is one of her first furniture projects that she designed for children.

In 1959 Kruszevska tackled a large project which became first test of her ability to design for children: it was interior furnishings financed by the American Pediatric Clinic Foundation in Krakow's Prokocim (1959-61) which also encompassed leisure and school rooms. The designer presented a range of innovative solutions, including reversible chairs, tables, benches, lawn chairs, desks and shelves with swinging drawers, which

prevented fingers from getting caught. The flexibility and endurance of plywood, from which the reversible chair is made, gave her free rein for experimenting with construction. This furniture is marked by the beauty of its lines and proportion and lightness of its form, developed from the construction itself, and making full use of the material's potential, non the less it's multifunction as a toy.

Teresa Kruszevska

Warsaw, Poland, 1927-2014

Simplicity, lightness, and functionality of children's furniture.



After completing her studies at the Academy of Fine Arts in Warsaw in 1952 **Teresa Kruszevska** took the practise in the studio of Finnish designer Alvaro Aalto. In 1966 she got the internship of the Rhode Island School of Design (USA). Over a long carrier she created dozens of outstanding projects and collections of furniture for children or a number of different seats for Polish manufacturers. Among the most prominent are *Scallop chair* (1956), *Garden armchair* (1958-62), *Tulip armchair* (1973) and *Furniture toy* (1974). After her dissertation in 1978 she received readership status at the Interior Design Department of the Academy of Fine Arts in Warsaw. As one of the most important Polish post-war designers she received several national awards, among them third place in the *First Design Fair* in Warsaw (1961) and medal at the *First International Furniture Triennial* in Poznań (1980). Her works are in the collections of the national museums in Warsaw and Poznań, the Museum of Architecture in Wrocław, the Rhode Island School of Design and the Vitra Museum.

H.S.

Amadei, *Discovering Women*, 74-7.

Łuczak-Surówka, "Teresa Kruszevska", in Frejlich (ed.), *Out of the Ordinary*, <http://goo.gl/hk0sj3>.

Rihemberk Castle Reconstruction

Branik, Slovenia

Rihemberk, the largest castle of the Slovene Littoral region, was built on a strategically important defence position above the former road from Vipava valley to the Adriatic Sea. Archaeological excavations confirmed continual settlement of the site from the late Bronze Age on. The castle was built by the Rihemberk family in the first half of the thirteenth century, and was rebuilt in the seventeenth (Baroque elements) and in the nineteenth centuries (romantic neo-Gothic elements) by the Lanthieris who owned it from 1626 on wards. On 23 July 1944 the castle was bombed and burnt down. While some initial preservation works began already in 1947, systematic reconstruction did not start until the early 1960s by architect Vlasto Kopač and conservator Ivan Komelj. In 1962 the reconstruction project was taken over, re-done and supervised by architect Nataša Štupar Šumi. Her work encompassed the entire Castle reconstruction with preserved architectural elements and appropriate transformation of interior for



turism. The entrance wing with the chapel, southern and northern *palatium* and curtain walls were renovated under her supervision. Due to its outstanding archaeological, architectural, landscape and historical values the castle was declared as a monument of national importance in 1999.



Nataša Štupar Šumi

Ljubljana, Slovenia, 1927

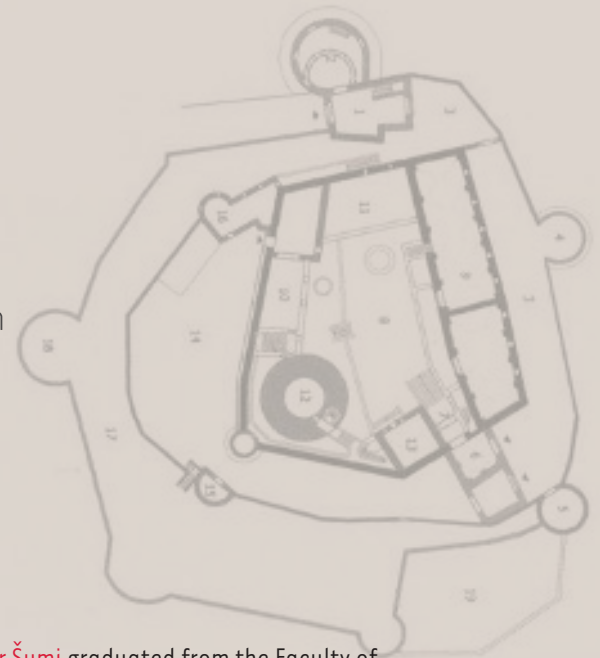
Advancing cultural heritage preservation through an integrated approach.



Štupar Šumi, "Obnovitvena dela ...," *Varstvo spomenikov* 9, (1965), 23.

"Odlok ...," *Official Journal of the Republic of Slovenia*, October 5, 1999: 12530.

Sapač, *Grajske stavbe*, 99.



Nataša Štupar Šumi graduated from the Faculty of Architecture of the Technical High School in Ljubljana in 1954 and successfully defended her PhD thesis on architectural heritage conservation at the Faculty of Architecture of the University of Ljubljana in 1996. From 1960 she was employed as draughtswoman and conservator at the Institute for Monument Protection, working on more than 150 renovation, reconstruction, revitalization and valorisation projects, including castles, mansions, villas, monasteries etc. She contributed significantly to reconstruction of architectural monuments which were damaged during and after the Second World War, most importantly *Rihemberk Castle* (1962), *Vogrsko Villa* (1968) and *Štanjel Village* (1970). She created an extensive documentary collection of architectural heritage in western Slovenia and published her findings in periodicals and monographs. In 2011 she won the national France Stele Prize for lifetime achievement in the fields of conservation and restoration.

B.V.

NKVFV Series of Wood Veneer Pendant Lights

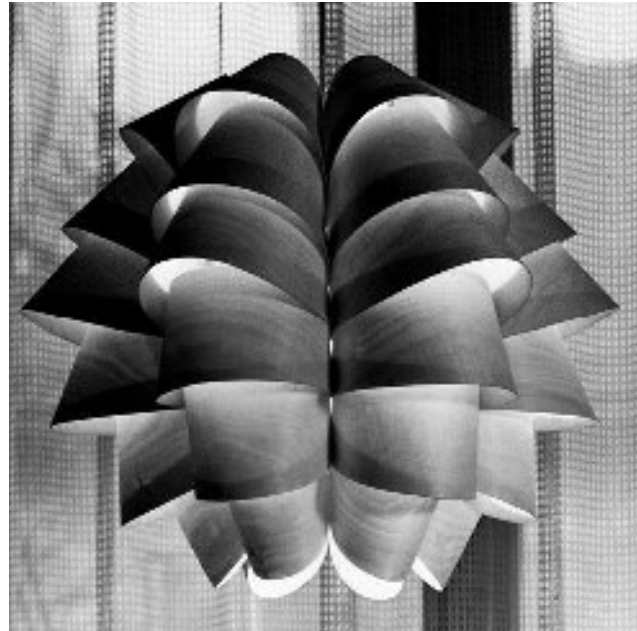
1963

Manufactured by Kalin Vehovar,
Ljubljana, Slovenia



The organically shaped pendant lights combine function with sculptural interest, supplying interiors with softly diffused light. Distinguished by the innovative use of natural materials the series belongs among most timeless examples of Slovenian design.

Nives Kalin Vehovar and her husband Franc, whose combined initials spell out the name of the series, devised the pendants so that they would be able to light their interiors with adequate low intensity lighting. They found inspiration in contemporary design trends, but—unlike their predecessors and contemporaries—decided on natural materials, hand making the pendants out of spruce and maple wood veneer, the permeating light bringing out the patterns of the natural grain. The variations invoke formal

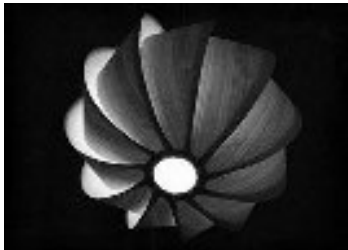


references to botany, with the most popular resembling the intricate exterior of conifer cones (the others mimic shapes of flowers, buds and onions). While never mass produced, they proved to be influential and well recognized in the (inter)national design community, being widely exhibited, awarded and reproduced in speciality publications.

Nives Kalin Vehovar

Ljubljana, Slovenia, 1932–2007

Sophisticated functionality mixed with innovative use of natural materials and great design.



Nives Kalin Vehovar completed her studies at the Faculty of Architecture in Ljubljana in 1958. She was employed as an architect at several Slovenian engineering offices and worked mostly in collaboration with her husband, France Vehovar. Together they worked on projects for industrial and residential buildings, but specialized mostly in designing hotel architecture (hotels in Čateške toplice, Kranjska Gora, Podčetrtek, Dobrna, Radenci, Nova Gorica, constructed in 1960s and 1970s). Their projects exhibit a particular focus on interiors, which are noted for their simplicity, functionality, harmonious feel and innovative, custom-made furnishings in organic shapes and natural materials. In addition her independent, multifaceted activity included graphic design and corporate visual identity development (posters for Ljubljana Wine Fairs, 1959–63). She was praised particularly for the industrial designs created with her partner, which were exhibited extensively and brought the couple several (national) awards.

K.M.

Bernik et al., “Nives Kalin-Vehovar,” in Bernik et al. (eds.), *Slovenska likovna umetnost 1945–1978*, 198.

Košak, “Za diferencirano oblikovanje ...,” *Sinteza 1* (1964), 46–47.

Prelovšek Niemelä, “Intervju: Arne Vehovar,” in Ferjančič (ed.), *Mesec oblikovanja*, 35–8.

Summer Home

1964

Le Printemps Department Store,
Paris, France



The work of Abraham declines the opposition between rough and invaluable materials, artisanal and industrial know-how.

The exhibition *Summer House* held in 1964 in the Parisian Le Printemps Department Store is an attractive example of the refinement and elegance of the production of Janine Abraham and Dirk Jan Rol, prototypical of the modernist yet affordable design of the 1950s. The model for Le Printemps was designed as a prototype of holiday home for the Paris

region and it was presented to the exhibition *4 seasons, 4 houses* organized by Saint-Gobain in 1964. Furniture in rattan and steel testifies of the will of the couple of designers to explore and to renew the use of the traditional materials for the modern housing. The bent rattan is the outcome of the formal researches on the rounded and streamlined shapes, which reached the peak of their style in the armchair *Soleil*, edited in 1958 by Rougié and awarded the Gold Medal at the 1958 *Universal Exhibition* of Brussels.

Janine Abraham Rol

France, 1929-2005

"Architectural rigor, accomplished drawing and new materials are Abraham's and Rol's rule when they are allowed to freely create." (R. Côme)



Janine Abraham graduated from the École Camondo in Paris, the École des Beaux-Arts and the École des Arts Décoratifs. She then trained with René-Jean Caillette, Maxime Old and Jacques Dumond, where she met Dirk-Jan Rol, whom she married. Together they presented furniture at the *Salon des Artistes Décorateurs* in 1956: an oxidised aluminium low fireside chair, which obtains a silver medal in Milan in 1957 and was edited in plywood by Témoin and the armchair *Soleil*, golden medal in the *World Fair* of Brussels in 1958 and bought by Jean Royère for the Royal Palace in Teheran. In 1957, Abraham and Rol opened their own agency. They showed their collaborative work at the *International Labour Exhibition* in Turin and in *Formes Industrielles* in Paris, at the *Pavillon de Marsan*. *Yota Design Market* nowadays Abraham and Rol's most iconic works, such as the sofa *Citron* (1957), the coffee table *AR 36* (1958), the cabinet *AR 01* (1955) or the desktop *DJR 83*.

A.B.

Côme, *Création en France*.

Favardin, *Les décorateurs des années 50*.

Forest, *Mobi Boom*.

Museum of Contemporary Art

1965

Belgrade, Serbia

The *Museum of Contemporary Art* in Belgrade, joint work by Ivanka Raspopović and Ivan Antić, with expressive tectonics, rational geometric form, free plan, and interior that elevated visitors' responses, set a benchmark for museum buildings design.

The first prize on architectural competition held 1959–60 was awarded to team Raspopović and Antić. Museum, opened on October 20, 1965, is located in New Belgrade at the confluence of the Danube and the Sava rivers, facing the Belgrade Fortress. The main volume is made of reinforced concrete frame construction, and composed of six cubes forming a grid structure. The 45° rotation of the cubes to the rectangular ground floor, and the truncated upper corners, give a building prominent crystal shape, accented by the façade clad in white marble, and glass curtain wall. Interior of the museum is 3600 m² exhibition space on five levels, with areas of various heights, connected by staircases. The design is intended to reference surrounding context, creating a visual connection to the inner pieces of art hosted in the Museum.



Ivanka Raspopović

Belgrade, Serbia, 1930–2015

The symbiotic relationship between cityscape,
architecture and art: contemporary museum as/for work of art.



Blagojević, *Novi Beograd ...*, 232–40.

Jovanović, “Ivanka Raspopović ...,” in Zindović (ed.),
Žene u arhitekturi ..., 114–21.

Popadić, “Arhitektura Muzeja savremene umetnosti ...,”
Nasleđe 10 (2009), 159–78.

Ivanka Raspopović graduated from the Faculty of Architecture in Belgrade in 1954, and started her career at the Rad construction company. She worked at the Srbijaprojekt (until 1960), the Zlatibor company (1961–64), and again at the Srbijaprojekt (1965–80). After Belgrade Museum, the creative team Raspopović and Antić designed the *Museum 21st October* at the *Memorial Park Kragujevački Oktobar* in Šumarice, Kragujevac, dedicated to the victims executed in 1941, and buried in 30 mass graves. Opened in 1976, the iconic building was constructed from 33 projecting rectangular brick volumes of varying height. Ivanka Raspopović frequently collaborated with fellow architects. Among other work, she designed residential building in Užice, department store in Bečej, tuberculosis hospital in Prizren, cable factory in Svetozarevo (today Jagodina), second phase of Belgrade Airport (following the competition entry). The October Prize 1965 was awarded to Raspopović and Antić for the *Museum of Contemporary Art*. The Museum in Belgrade and the *Memorial Park* in Kragujevac are listed as heritage.

A.I.

Hall Garden

1966

RAI's Headquarter, Rome, Italy



The project reveals the international experience of Pargliolo and how she was receptive to new trends in landscape design and open to experiments. In 1966, she was commissioned for the design of a garden of the newly built headquarters of the state radio and television company RAI in Rome.

The garden, in the middle of the block of buildings and completely glassed in all around constitutes the focal point of the plan of the whole ground floor, the point to which the perspective lines converge and became centre of attraction for the surrounding spaces. The square shaped garden has a side of about 15 m overlooking the lobby. It shows species belonging to the *flora classica* and low herbaceous ground, inserted wisely in a main modular grid of 5 m, of which one third is a water basin, where flows the water of the bronze fountain *Space Machine* by Federico Brook. The geometrical organisation of plants and paths highlights the influence of Japanese gardens, Pargliolo visited in 1964, and her endeavours to employ cross-cultural references and contemporary design in her works. In 2001 the garden was renovated, thus breaking the philosophical concept of the project.



Maria Teresa Parpagliolo Shephard

Rome, Italy, 1903–1974

Green room: garden as extended dwelling.



Maria Teresa Parpagliolo was the first Italian woman landscape architect. After she had already started her university studies in archaeology, she felt interests in garden design and botanic. She started to educate herself, studying all the available garden literature and taking several study trips. In 1931 she went to England where she trained in the office of Percy Stephen Cane. She participated in the international conferences of European landscape architects, and contributed regular articles for specialist magazines such as *Domus*. In 1938, she joined the planning team for the *Universal Exhibition of Rome*, and in 1940 became head of the exhibition *Ufficio Parchi e Giardini*. In 1946 Parpagliolo married Ronald Shephard, and moved to London starting to work on projects with Sylvia Crowe. From 1950, with Frank Clark she designed for the Festival of Britain and the grounds of primary schools in the south of London. In 1954, the Società Generale Immobiliare commissioned her projects for private and public gardens, parks and open spaces.

Componibili Modular System

1967

Produced by Kartell,
Milan, Italy



The design idea of the *Componibili Modular System* – renowned as icon of the 1960s – is the elementary and resistant vertical stacking of single modular elements which, by means of an easy joint, form super-functional containers.

The containers are ‘silent protagonists’ of everyday life. They were designed using a process of geometrical simplification to obtain simple shapes such as parallelepipeds or cylinders. Simple holes replace the handles. The *Componibili Modular System* has been designed to meet different needs in any house interior. Entirely made out of Acrylonitrile-Butadiene-Styrene, which is an opaque plastic, they are produced in



different sizes and shapes, which can be piled up, placed on wheels or on the ground, with a sliding or swing door. Flexible and functional, the *Componibili Modular System* defied time. In fact, this furniture has been sought-after and sold for more than forty years.

Anna Ferrieri Castelli
Milan, Italy, 1920–2006

Furniture as architecture in small-scale.

Modular and evergreen tower-containers in moulded plastic.



Castelli Ferrieri, *Anna Castelli Ferrieri*.

Morello and Castelli Ferrieri, *Plastic and design*.

Morozzi, *Anna Castelli Ferrieri*.

Anna Ferrieri Castelli graduated in architecture in 1943. She is renowned for her industrial design and innovative use of plastic. Her design research was made possible through the collaboration with the legendary Kartell Company, which was founded by chemical engineer Giulio Castelli at the end of the 1940s.

Her interests also comprised the renovation of urban areas. She was involved in the realization of the new town plans of some important Italian towns.

In 1946 she founded her own architectural studio and started collaborating with the *Architectural Design* magazine and *Triennale di Milano*, setting up several exhibitions. Before involving herself almost completely in designing objects, she designed the branch offices of companies such as Alfa Romeo and Kartell. In 1987 she won the Compasso d'Oro award for her work called *4870*, a stackable chair completely made out of plastic.

E.G.

Sedesowce - Manhattan Housing Units

1968

Wrocław, Poland

In 1974 Jadwiga Grabowska Hawrylak received an honorary prize from SARP (Association of Polish Architects) for the project *Sedesowce*, the housing units in Wrocław, built between 1967 and 1970. These characteristic residential blocks along Grundwald Square, with a set of towers, feature façades of concave and convex concrete and brick panels, with shuttered concrete pillars. They are an impressive example of modern housing, surprised by its blend of surfaces and models, in an almost Op art pattern.



Jadwiga Grabowska Hawrylak

Tarnawce, Poland, 1920

Her work is among the most impressive examples of Modernist housing in Europe.



After the Second World War, **Jadwiga Grabowska Hawrylak** was the first woman to get an architectural degree from the Wrocław Polytechnic. Her works are particularly relevant in the post-war European architecture due to the combination of modernist principles with bold, monumental and yet playful designs and constructions. Although having the constraints of a difficult time and place, as the ones of the Polish socialist state, Grabowska Hawrylak managed to conceive utopian projects, which became milestones in the city landscape.

In the end of the 1970s, she and her husband, Maciej Hawrylak, began designing their own single-family home, which in 1984 won the SARP (Association of Polish Architects) Home of the Year Award.

M.H.S.

Sotoca (ed.), *After the project*, 2012.

Wolf and Hryncewicz Lamber, *Nad dachami Wrocławia*, 2012.

Japão Service Jar, Bowl and Plate

1969

Produced by Fábrica -
Escola Irmãos Stephens (FEIS),
Marinha Grande, Portugal



This service, on blown moulded crystal, reflects a modern research guided by a formal depuration and, on a tireless pursuit for the potential of the specific language of the material, enriched by the abstract patches of colour in transparent glass, remembering the contemporary experiences of Scandinavian glass design, as the ones developed in around 1958-60 by the Swedish designer Victor Emanuel Lindstrand.

Maria Helena Matos

Lisbon, Portugal, 1924–2015

Her glass design reflects a formal modernity combined with a ceaseless search for the possibilities of the glass particular language.



Santos, *Maria Helena*, 2001.

Souto et al., “Portuguese design...,” in *Tradition, transition*, (2014), 195–200.

After completing the ceramics decorative painting degree at the António Arroio Decorative Arts School, Lisbon, to which followed the collaboration with Viúva Lamego ceramics factory, Maria Helena Matos decided to resume her academic education, studying sculpture at the Lisbon Higher School of Fine Arts and graduating in 1956. From that year on, although never abandoning sculpture and ceramics experiences, she found in glass her matter of choice. Thanks to a Calouste Gulbenkian Foundation scholarship, Matos deepened her knowledge at the Brothers Stephens School–Factory, in Marinha Grande (region of prolific glassmaking industry in Portugal), with which she would keep a connection on the following decades. Influenced by Scandinavian design, her glass reflects a modern formal expression and a ceaseless search for the possibilities of the glass particular language, in defence of product design on the Portuguese industry.

Between 1960 and 1976, through the National Institute of Industrial Research, Maria Helena Matos actions became fundamental for the affirmation, strengthening, authorship and disclosure process of Portuguese Industrial Design, namely producing the 1st, 2nd and 3rd Design Exhibitions in Portugal (1965, 1971, 1973).

M.H.S.

Golden Gate Floor Lamp

1970

Produced by Arredoluce,
Monza, Italy



A superb structure of light that slashes through space, *Golden Gate* is the embodiment of Nanda Vigo's experiments with mirrored surfaces and new light sources that explore the relationship between objects and spaces.

The lamp is a perfect representation of Nanda Vigo's research between art and design. Her collaboration with Arredoluce inaugurated a new phase for the company, which already collaborated with architects such as the Castiglioni brothers, Gio Ponti and Ettore Sottsass jr.

Visually effective, essential in its design and construction, it is composed of a polished chrome-plated metal cylinder at the base containing the transformer and a counterweight, with a more slender adjoining steel tube that rises and supports a tensed bow, also made from a steel tube, slit on the underside to hold the linear fluorescent light. The push-button switch on the cylinder, featuring a permanently-lit standby light, writes *Domus* in 1970, "is [...] the same one used in the Apollo 11 space capsule."

Manufactured in a limited series, *Golden Gate* won the New York Award for Industrial Design in 1971.

Nanda Vigo

Milan, Italy, 1936

"I think that the material she uses to make things is light."
(E. Sottsass jr.)



Of French and Austro-Hungarian background, after graduating in architecture from the École polytechnique de l'Université de Lausanne, she moved to the United States where **Nanda Vigo** worked for several architectural firms. Her growing interest in the relationship between architecture, art, design and environment coincided with her return to Milan. It was there that after 1959 she worked on interdisciplinary projects that explored the relationship between space and light which became the unifying characteristic of her work, leading her to develop the concept of 'cronotopia' in the early 1960s. This approach introduced her into art circles, where she met Lucio Fontana, Piero Manzoni and Enrico Castellani, and experimented within the fold of international groups such as the Zero, Aktuel and Licht und Bewegung. She also collaborated with architects such as Gio Ponti - the project of the *Casa sotto la foglia* in Malo, (Vicenza, 1965-68) remains emblematic - and designed pieces for various furniture companies such as Kartell, Driade, Arredoluce, Acerbis and Glass.

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Bassi, *Italian Lighting Design ...*, 82-7.

Vigo, "Due grandi lampade ...," *Domus* 487 (1970), 38-9.

Stella, *Nanda Vigo*.

F.B.

Serpentone Giant Snake Sofa

1971

Produced by Arflex,
Giussano, Italy



This furniture epitomises Cini Boeri's design discourse focused on the respect of user's lifestyles. Her concept of design is minimalist and is based on the social role of the architect.

Serpentone is a sofa composed of 37 cm thick flexible modules, that are glued to each other. Like a giant snake, the sofa twists and turns following concave and convex curves. Each module is produced in a mould by injection of polyurethane foam and covered with a medium resistance surface film. This film comes out during the moulding process. This very low cost sofa is flexible and can be cut in pieces to obtain the desired length. It is conceived to be used by communities and according to the designer it is not an object to be possessed but to be used. Cini Boeri considers the curve shape as the least authoritarian. She also used circular shapes in a recent project for a primary school named "no punishment, no prize." In the classrooms, the school desks move on rails forwards or backwards depending on the children's needs.



Maria Cristina (Cini) Mariani Dameno Boeri

Milan, Italy, 1924

Serpentone: a sofa which can be sectioned and sold in pieces.



Maria Cristina Mariani Dameno, known as **Cini Boeri**, graduated in architecture from the Politecnico University of Milan in 1951. After working with Gio Ponti and Marco Zanuso, she opened her own studio in 1963. She focused her attention on the study of the functionality of space and the relationship between user and living context. In particular, she was involved in designing some furniture and building components. Most of her works can be found in museums and international exhibitions. She has held conferences at prestigious academic institutions. She has been awarded many prizes, such as the New York Roscoe Award (1984), the Stuttgart Design Award (1985 and 1990), Gold Medal Apostolo del design - Milan (2003), Dama d'Argento Award - Poldi Pezzoli Milan 2006, Milan Donna Award - Milan (2007), Piramidi dell'Accademia Italiana - Florence (2008), The IIC Lifetime Achievement Award - Los Angeles (2008), Good Design Award Chicago (2008). On February 22, 2011 she was appointed Grand Officer of the Order of Merit of the Italian Republic.

E.G.

Avogadro, *Cini Boeri*.

Boeri, "La dimensione del domestico", in Bertoldini (ed.), *La casa tra tecniche e sogno*, 69-73.

Boeri, *Le dimensioni umane dell'abitazione*.

Pipi Children's Bedroom Furniture

1972

Produced by Ivo Marinković

Furniture Factory,
Osijek, Croatia



The system of *Pipi Children's Bedroom Furniture* was designed to adapt to the growing child and represents an innovative solution of wooden joints and sophisticated integration possibilities. Small interventions transform the baby's crib into a child's bed, a desk and wardrobe, adjusting to the child's needs. Particular attention is given to detail; a number of innovative solutions are employed with the individual wooden joints, making the system

well suited for commercial development and success. It familiarizes the consumer with the advantages of contemporary furniture design and develops/influences numerous modular systems with sophisticated integration possibilities.

The system of *Pipi Children's Bedroom Furniture* was awarded the Good Design Diploma at the *Seventh Annual Belgrade Furniture Fair*.

Blaženka Staroveški Kučinac

Rogaška Slatina, Slovenia, 1937

Industrial design has an educational role in society and informs consumers about the advantages of modern life.



Blaženka Staroveški Kučinac studied at the Interior Architecture Department at the School of Applied Arts in Zagreb (1953–58) and also received a bachelor's degree in furniture production from the Department of Wood Technology Processes and Furniture Design at the Faculty of Forestry (1974–77, thesis supervisor Milica Rosenberg). She is a designer with extensive experience in wood technology, who began her career at the Zagreb Furniture Factory and perfected her skills at the Ivo Marinković Furniture Factory in Osijek, where she designed and oversaw development of serial production of various elements and systems of interior furnishings.

She is an expert in chair design, developing a large number of models (*Zebra*, *Skakovac* and *Dora* Chairs, Loungers 49, A-1, T). Before retiring in 1991 she worked as an architect-consultant at the Šipad Department Store and at the Solidarnost Craft Cooperative.

She regularly took part in international professional fairs and exhibitions (Zagreb, Ljubljana, Dubrovnik, Skopje, Lausanne, Kijev, Pečuh). She received the honourable mention for her *Blagovaonica T-620* dining room at the Zagreb Fair exhibition *Porodica i domačinstvo* (1963).

M.K., M.P.

Pioneer Sports Hall

1973

Belgrade, Serbia



The *Pioneer Sports Hall*, now called the Aleksandar Nikolić Sports Hall, represents an icon of the 1970s Post-modern Belgrade architecture, intriguing the observer with its stratified structure, the use of colour, brick and concrete. Ljiljana and Dragoljub Bakić won the competition for the Sports Hall in 1972. They intended for the building to be the ‘apotheosis of sport and game’ and a dynamic protagonist of the urban scene. The raw concrete, as a mainstream material of the era, deliberately gave way to a warmer brick. An especially refreshing element was the blue and yellow roof construction. The complexity of the building’s



structure and the main auditorium are considered to be the culmination of the concept.

The entire Sports Hall was assembled in nine and a half months. The building occupies the area of 17,000 m² with an auditorium for 7000 spectators and other facilities. The *Pioneer Sports Hall* won the first prize on the first Salon of Architecture in Belgrade in 1974.

Ljiljana Vućović Bakić

Belgrade, Serbia, 1939

"The psychological and sociological aspects have always yeasted my architecture." (L. Vućović Bakić)



Ljiljana Vućović Bakić studied architecture in Belgrade from 1957 to 1962. After graduation she worked in the project bureau Garden Architecture (1963–64), and later in project bureau Mr Said Breik & Marwan Kalo in Kuwait (1965–66), then in the Energoprojekt company (1970–2001) and at the same time worked with her husband Dragoljub Bakić in the Bakić Architects bureau in Harare, Zimbabwe (1994–2001). Apart from the Pioneer Sports Hall, together with her husband Ljiljana Bakić designed the Ice Hall (1977–78) in Belgrade, New Galenika housing development (1975–76) in Belgrade, housing development in Višnjička banja in Belgrade and many other projects in Serbia and abroad. Ljiljana Bakić was awarded with a Prize for Life Work by the Architects of Serbia Society in 1994 and the Ranko Radović Prize in 2013 for her book *Anatomija B&B arhitekture*. She has also published significant articles in several professional journals and is a member of Academy of Architecture of Serbia.

Bakić, *Anatomija B&B arhitekture*, 3–21.

Manević, *Leksikon arhitekata*, vol. 22, 383.

Zindović, *Žene u arhitekturi*, 128–131.

V.P.

Steglitzer Kreisel

1974

Berlin, Germany



The *Steglitzer Kreisel* is one of the largest office buildings of Berlin and one of its most controversial landmarks.

It became a symbol of the flawed speculative housing development projects of the 1960s and 1970s in West Berlin during a time of housing shortage.

When Sigrid Kressmann Zschach heard about the plans to build a new metro line to the Steglitz district in Berlin she immediately produced sketches for a skyscraper housing the station. Soon after she made a deal with West Berlin's building department to start the project. The *Steglitzer Kreisel* has 30 stories and is 119 m high. It is intended as office space. The base of the building was modelled after an American shopping mall, and besides the metro station, it also houses parking lots and a bus station. The Brutalist skyscraper was not only heavily criticized for not fitting its urban surroundings, it became a large building scandal as costs rose from DM 180m to DM 230m, causing Zschach's company Avalon GmbH & Co. to run bankrupt in 1974. The building was finished much later, and was in use until 2007 when asbestos was found.

Sigrid Zschach Kressmann Losito

Leipzig, Germany, 1929 - Berlin, Germany, 1990

One of the most controversial and scandalous buildings of Berlin.



Droste, *Women architects.*

Stürickow, *Skandale in Berlin.*

Weißler, *Der Steglitzer Kreisel.*

Sigrid Zschach was born in Leipzig, former German Democratic Republic, and graduated from the Technical University of Dresden as an architect in 1952. After sharing an office with her first husband Peter Postel, and having realized several family houses, she became an independent architect when they divorced. Her second husband Willy Kressmann, with whom she was married for only two years, was the Kreuzberg district mayor and gave her access to an extensive network in local politics and administration. Kressmann Zschach not only was an architect but also a skilled entrepreneur and successful building contractor. She realized many building projects with her company Avalon, among which the *Jerusalem Church* in Kreuzberg and the *Ku'damm Karree*. Her firm grew into one of the largest architectural firms of those years with 300 employees. She was a member of the Berlin Association of Architects and Engineers but never accepted as a member of the Association of German Architects. She remained to be a society figure and held prominent board positions in many architectural and cultural institutions.

R.t.V.

Bloc Cuisine Les Arcs

1975

Centre Georges Pompidou,
Paris, France



From 1968 until 1986, Charlotte Perriand collaborated on the creation of the ski resort of Les Arcs, in the French Alps. Besides her role as an architect and town planner, she designed the interior design and the interior fittings of most of the 19 buildings. She drew tables, chairs, benches, integrated shelf systems as well as prefabricated bathrooms and kitchens in 1975 and 1979. The *Bloc Cuisine* is a historic record of the interior arrangement of the Modernist buildings conceived by Charlotte Perriand and an architects' team in the ski resort. Charlotte Perriand carefully thought on the prefabrication of the main internal arrangements that she

had to develop in order to integrate the architecture to the scenery, using wide plate glass windows, raised balconies, open-plan kitchens, etc. All these very innovative processes regarding interior design reveal a new philosophy of life according to changing attitudes. The *Bloc Cuisine* is typical of the reflection undertaken by architects and Functionalist designers on the rational arrangement of reduced internal spaces and the use of modern materials and solid colours.



Charlotte Perriand

Paris, France, 1903–1999

One of the most influential furniture designers of the early Modern Movement, Charlotte Perriand introduced the 'machine age' aesthetic to interiors in the steel, aluminium and glass furniture.



Charlotte Perriand enrolled in the *Ecole de L'Union Centrale de Arts Decoratifs* to study furniture design from 1920 until 1925. In 1927 she joined Le Corbusier's bureau and was in charge of the interiors work and promoting the designs through a series of exhibitions. She left Le Corbusier's Bureau in 1937 to work with the painter Fernand Léger. In 1940, the Japanese Ministry of Trade and Industry entrusted her with an industrial design advisory mission. The outbreak of Second World War forced her to seek refuge in Vietnam until 1946. This long period in the Far East afforded her an opportunity to study traditional woodwork techniques, in which she perceived an echo of Le Corbusier's architectural research. Charlotte Perriand designed for various corporate service spaces and she took part in the design of the ski resorts of Les Arcs in Savoie. Perriand's main goal as a designer was to develop affordable, functional, and appealing furniture for the masses.

A.B.

Perriand, *Charlotte Perriand: Un art de vivre.*

Barsac, *Charlotte Perriand: Un art d'habiter.*

Barsac, *Charlotte Perriand: L'œuvre complète.*

Tower Restaurant Steglitz

1976

Berlin, Germany



Known locally as *Bierpinsel* (Beer Brush), it has three floors originally equipped with restaurants and a nightclub. It has a height of 46 m with a shape resembling that of an observation tower, but the architectural idea was that of a tree.

The *Tower Restaurant Steglitz*, was the first important work by young architects Ursulina Schüler-Witte and Ralf Schüler. It was built in the Steglitz neighbourhood of Berlin as part of an overall complex of uniform design for the underground station of Schloßstrasse.

With its mechanical image and its original bright red colour, the building is an outstanding example of post-war architectural Modernism in Berlin, in relation with English Archigram and Japanese Metabolist, international movements of high technology fascination.

The history of its business usage is filled with bankruptcies and periods of closure. In 2010, the third floor was temporarily opened as *Kunstkaffee* (Art Café) and international graffiti artists painted the 2000 m² façade. Numerous plans to restore the building are still in progress.

Ursulina Witte Schüler

Berlin, Germany, 1933

"A certain lightness should have." (U. Witte Schüler)



Schüler Witte, *Ralf Schüler*.

Ursulina Witte studied at Berlin's Technische Hochschule where she met Ralf Schüler (1930–2011). After graduating, they both worked in the architectural studio of Bernhard Hermkes. They married in 1967 and opened their own architectural studio in Berlin. In the same year, they get the first important commission, the project of the metro station and interchange of Schloßstraße where they make the *Tower Restaurant*. Among the main works of the architect duo, there are the *International Congress Centre* (ICC, 1971–79), the *Abguss - Sammlung Arts and Crafts Museum* (1985–88), the *Sammlungen Natural History Museum* (1987–88), the *New S - Bahnhof Station of Witzleben* (1993) all in the city of Berlin. After her husband's death, Ursulina Schüler was responsible for the publication of their works.

G.M.

Quirina Tableware

The *Quirina Tableware* is typical for the post-war transition from handcrafted pottery to serial production within the field of ceramics. Lucie Bakker turned from handicraft to serial production in the first place to earn a living.

Lucie Bakker collaborated with the well-established Royal Tichelaar ceramics factory in Makkum, who produced her *Quirina Tableware* from 1968 until 1978. Bakker realized that the pre-war ideal of handcrafted pottery could very well be combined with serial production. The *Quirina* series employ a typical 1970s design language with their raw and simple forms and the use of matt glazes in earthy tones such as brown and beige. The extensive tableware included various plates, bowls, chafing dishes, pots, jugs, cups, a coffeepot and a teapot and a salt and peppershaker. The *Quirina Tableware* series was very popular in the Netherlands, certainly for gifting newly wedded couples with new tableware in a contemporary design. *Quirina* may also be considered as emblematic of a particular modest but elaborate dining culture of the broader 'modern-oriented' classes during 1970s.

1977

Produced by Royal Tichelaar
Ceramics Factory,
Makkum, Netherlands



Lucie Quirina Bakker

Rotterdam, Netherlands, 1915 - Lochem, Netherlands, 2003

Serial production with a handcrafted feel.



Lucie Bakker was trained at the Academy of Arts and Technical Sciences in Rotterdam, and later at the IVKNO, the Arts and Crafts School in Amsterdam. Although the 1930s saw a period of financial crises, from 1938 onward she started her independent practice in Amsterdam. She managed to earn a living with her ceramic works ever since. She was one of the first ceramists to use an electrical oven. Her work was exhibited in different galleries. At the end of the 1950s she had four employees, while agents distributed her work. Although her work was perhaps not ground breaking when it comes to form, she was a very skilled potter with extensive knowledge of techniques and glazes. In terms of production size, and due to her collaboration with Royal Tichelaar in Makkum, Bakker also was very successful. Lucie Bakker was a member of the Applied Artists Federation in the Netherlands. She also was a member of the artists' collective 'the Composites' and had an interest in poetry, theatre and literature.

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Groot, *Vrouwen*, 397-398, 457.

Spruit Ledeboer, *Nederlandse Keramiek*, 30.

Tichelaar, *Lucie Q. Bakker*.

R.t.V.

Murtala Muhammed Airport Seating Unit

1978

Produced and manufactured by
Artifort, Maastricht, Netherlands
Lagos, Nigeria

The Lagos bench was originally designed for the interior of the Murtala Muhammed Airport terminal in Lagos, Nigeria, which Verschuuren designed with Naco Thijs Veldman in 1977-78. Many redesigns of the bench followed and the benches became popular seating units for all kinds of public waiting areas around the world.

Nel Verschuuren, partner of Kho Liang Ie Associates (KLIASS) interior architects, was commissioned by the Murtala Muhammed Airport because of her longstanding involvement with the successful design and layout of spaces of Schiphol Airport in Amsterdam. Through clarity and order, this space met the nervousness and hastiness of passengers. In Lagos, furniture needed to be resistant to the tropical climate, durable, demountable and scalable. The *Seating Unit* was made of perforated sheet metal and manufactured by Artifort. It resembles the high tech design trend of the late 1970s with round streamlining and visible construction details of Functionalism. The bench was produced in two versions: one for outdoor



use on the piers, and one which was upholstered for indoors waiting areas. The Lagos seating units remain to be in use at the Murtala Muhammed Airport until this day.

Nel Verschuuren

Valkenswaard, Netherlands, 1943 - Amsterdam, Netherlands, 2016

Universal modular seating units for semi-public spaces.



Nel Verschuuren studied interior architecture at the Academy St. Joost in Breda. Thanks to the late-modernist Dutch interior magazine *Goed Wonen* she became acquainted with the modernist work of Kho Liang Ie and started to work for him in 1965. Three years later she and her partner Tinus van de Kerkhof became associates of Kho Liang Ie Associates. After Liang Ie's death in 1975, Nel and Tinus continued the practice until 2005. Nel designed many groundbreaking interiors for offices and semi-public spaces, which she preferred doing over commissions for private houses. New communication technologies were incorporated in the designs for offices, resulting in clever layouts. These designs helped to seriously establish the profession of the interior architect. Nel Verschuuren was awarded the Mart Stam Prize in 1986 and the Piet Zwart Prize in 1998. While remaining anonymous to a larger public, the Lagos seating unit helped establishing her name as a designer.

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Huygen, "Nel Verschuuren", *Desiogneschiedenis*, <http://goo.gl/rn0ZiK>.

Jamin et al., *Artifort*, 90-1.

Verschuuren, Van Mourik and Boekbinder, *Dia's van werk*.

R.t.V., M.G.

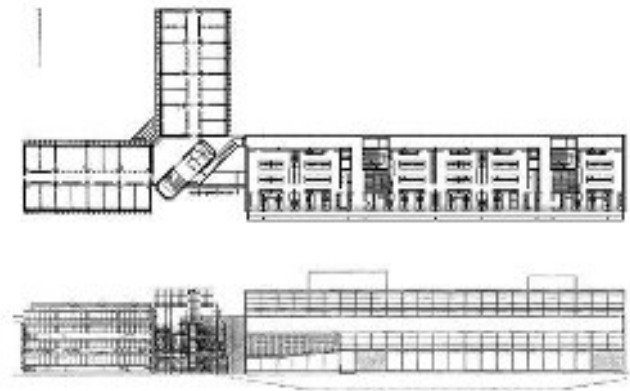
1979

Zagreb, Croatia

Pavilion V, Faculty of Agriculture



The *Pavilion V* of the Faculty of Agriculture is the first project at the historical site of the assembly of faculty buildings envisioned by Radna grupa Zagreb (Zagreb Working Group) in the 1930s, that represents the exception to the rule set before. Within the existing urban axis of the International Style pavilions set in clear and firm direction, the author here halts the pedestrian movement by setting her pavilion aside of the axis and creating an ‘open forum’ that intended to stimulate the outdoor activities of the

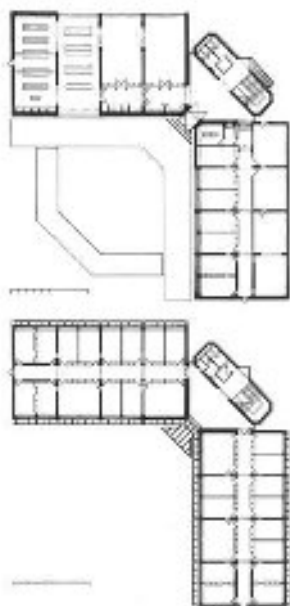


students. Both the ‘background’ and the ‘figure’ are equivalent participants of the envisioned project since the shape of it defined by the L ground plan, enables stopping and pausing. The author was able to compensate the missing forum—since the totality of the first project was not executed in accordance to the plan—with an additional slab of another faculty, the *Pavilion VI* aligned to the north and built in 2003. The elevations and proportions of the *Pavilion V* determined by exterior surfaces clad in dark brick situate the project within the ambitions and accomplishments of the international post-war tendencies while successfully complementing a delicate local context initially defined in the inter-war period.

Hildegard Auf Franić

Zagreb, Croatia, 1941

Committed and inspiring academic.



After graduating from the Technical Faculty in Zagreb **Hildegard Auf Franić** obtained her master's degree as well as her PhD at her *Alma mater*. In her formative years she attended and completed her studies at the renowned Master Workshop by Drago Galić, initiated by the architect Drago Ibler. After a period of working at architectural offices her teaching career was initiated at the Faculty of Architecture where she was the Head of the Department of Architectural Design as well as the Dean of the Faculty in two terms. Committed to raising design standards of buildings for education, she initiated a whole range of scientific projects and publications and she executed architectural designs that for the most part belong to the field of educational buildings. She has received the highest professional awards for achievements in architecture. Alongside her longtime pedagogical and design activities, the author has inspired and imparted knowledge to generations of students, teaching them values, past and present, of the architectural culture.

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Obad Ščitaroci, "Sveučilište u Zagrebu," *Prostor* 13 (2005), 176.

Barišić Marenić, "Paviljonski sklop," *Prostor* 13 (2005), 56.

Kobe, "Skala Boja," *Oris* 5 (2003), 139.

M.Ć., M.S.C.

Community Arts Centre

1980

Tournai, Belgium



Organized around a central atrium, the building combines various services, a library, space for exhibitions, cultural workshops, a brasserie and a magnificent theater. First *Community Arts Centre* to be built in Belgium, this building occupies a significant place in the production structures of Simone Guillissen-Hoa. Known for her commitment in the modernization of housing after the Second World War, the architect received few state

commissions: a sports centre in Jambes (1960) and student housing in Louvain-la-Neuve (1970). Furthermore, the building of Tournai was her last work, in collaboration with the architects of Tournai Claude Ginion, André Winance and Michel Rucq. In 2016, the architectural firm 'a practice' was mandated of an important renovation of the building in order to return it in compliance with the technical and ecological requirements.

Simone Hoa Guillissen

Beijing, China, 1916 - Brussels, Belgium, 1996

The Community Arts Centre is considered by the architectural historians as Hoa Guillissen's masterpiece and a significant example of Modernist architecture.



Born in Beijing of a Chinese father and a Polish mother, **Simone Hoa** made his secondary education in Brussels and in 1938 obtained a degree in architecture in La Cambre at the Ecole Nationale Supérieure d'Architecture et des Arts décoratifs. She married Jean Guillissen in 1937 and kept his name after their divorce. After the Second World War, in the course of which she was deported, she collaborated with the architects Charles Van Nueten and Charles Roth in Zurich (1939-46) and Jacques Dupuis (1952-56) with whom she built a modern cottage in Rhode-Saint-Genèse. She built a summer camp and a sports building in Jambes, Belgium, as well as several apartment buildings. Member of the Société belge des urbanistes et architectes modernes, she provided numerous drawn projects for the textile industry and the glass industry. First woman to obtain a degree in architecture in Belgium, Simone Hoa Guillissen succeeded in creating valuable works, appreciated by the Belgian critics of contemporary architecture.

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Fouque and Calle Gruber, *Le Dictionnaire universel des créatrices*.

Fouque, "La maison aujourd'hui..." *La Maison* (1967), 177-9.

A.B.

Vasa Museum

1981

Stockholm, Sweden



The *Vasamuseet* houses the warship *Vasa* from 1628, which sank on her maiden voyage and was in 1961 after 333 years at the bottom of Stockholm bay lifted and salvaged. The preserved *Vasa* was moved into an old dry dock over which the museum was built, which allows observers to see the ship from a variety of perspectives. The *Vasa Museum* was the result of an open pan-Nordic competition carried out in 1981. The foundations were laid in 1987 and the museum was officially opened in 1990. The museum is dominated by a large copper roof with three masts that indicate the actual height of *Vasa*. The outside of the building is clad in wooden panels painted in dark red, blue, black, yellow and dark green. Its dark colouring and



diffuse contours, which corresponds to the shape of the ship, meld with the natural surroundings and defer to the Nordic Museum next door. The dark and complex interior with the walls and the ceiling in exposed concrete allows the ship to shine and makes the *Vasa Museum* one of the most interesting works of the 1980s. It was awarded the Kasper Salin Prize in 1990 which is considered as the most prestigious architectural prize in Sweden.

Marianne Dahlbäck

Gävle, Sweden, 1943

The collage of dark colouring and diffuse contours melds with the natural surroundings and defers to the Nordic Museum next door.



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Marianne Dahlbäck completed her studies at the Kungliga Tekniska Högskolan in Stockholm in 1970. She works as a self-employed architect, from 1988 onwards together with Göran Månsson (Månsson Dahlbäck arkitektkontor) in Stockholm and from 1991 in Lund. She works mostly in collaboration with Göran Månsson, on different projects, among them *Café Finn* as an extension to Lund Konsthall (1992-93), *Student Union* for Faculty of Engineering, Lund University (1993-94), restoration, renovation and refurbishment of the *Hippodrome* in Malmö (1994), rebuilding and extension of *Kulturen* in Lund (1996). The architectural studio Månsson Dahlbäck is best known for their project for *Vasa Museum* in Stockholm (1987-90), for which they received Kasper Salin Prize in 1990.

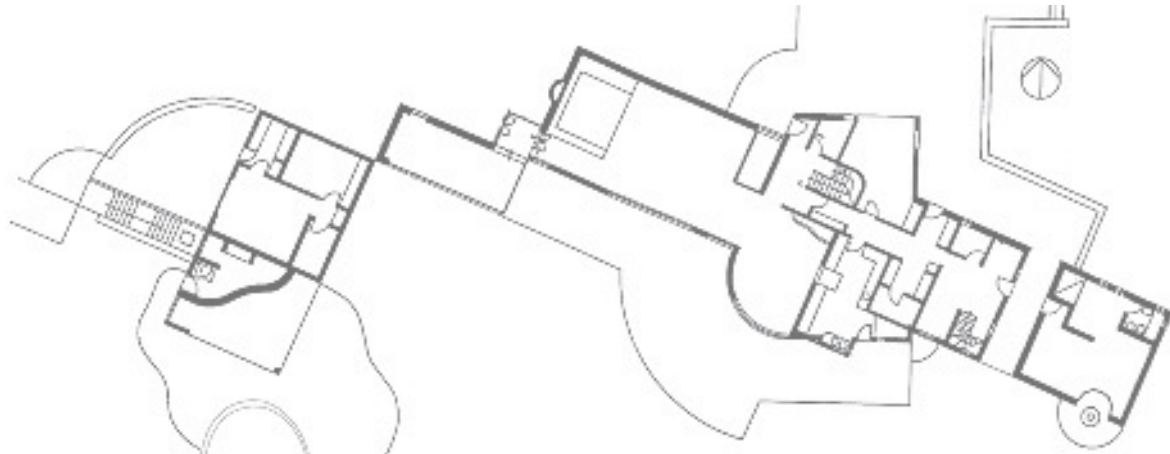
M.M.

Caldenby et al. (eds.), *20th-century Architecture. Sweden*, 350.
"Dahlbäck, Marianne..." DigitaltMuseum, <http://goo.gl/lctiGs>.
Hultin (ed.), *The complete guide to architecture in Stockholm*, 105.

1982

Cascais, Portugal

Toca da Areia Residential Complex



It is possible to notice modernist features on the plan, such as the presence of flat roofs, which give place to a game with the different planes and create light and shadow games, adapted to the geographic location of an area near the coastline and a dense pine forest, between Cascais and Guincho. By respecting geographic and cultural principles, as much as practical and functional principles, one observes several influences, ranging from Organicism to Cubism, also revealing the game of materials, marked by large torn fenestrations on the surface, protected by wooden shutters that filter the light and turn the interior into a warm space, remembering the weather in South Europe, i.e. the Mediterranean culture, where dwelling is equivalent to shelter. To Teresa Nunes da Ponte the modern architecture project relies on this premise that architecture should not simply reflect the existing or dominant social logic, but rather suggest a regenerative intervention.



Teresa Nunes da Ponte

Lisbon, Portugal, 1955

Her extensive architectural work is particularly known for heritage rehabilitation, but always the subject's experience is enhanced and the connection paths to the geographic location.



Teresa Nunes da Ponte graduated at Lisbon's Fine Arts Faculty in the early 1980s and opened her own practice in 1988. On the previous year, the Portuguese Architects Association published the *Guia Urbanístico e Arquitectónico de Lisboa* (Lisbon Architecture and Urbanism Guide), written, among others, by Teresa Nunes da Ponte, which granted her deep insight on the history of the city, its urbanism and built landscape. Having this know-how, also acquired on her first ten years of professional experience in a construction company, the architect has developed remarkable career, through a design practice that spans from the masterplan scale to objects. Her work is particularly relevant in refurbishment and heritage rehabilitation, having worked on different scales, from the detail plan to the object. In 2014 she was awarded the Vilalva Prize, an initiative by Calouste Gulbenkian Foundation which every year highlights the contribution to the field of Heritage Recovery.

M.H.S.

Ponte, "Entrevista a Teresa...", Ordem dos Arquitectos Secção Regional sul, video, April 1, 2016, <https://vimeo.com/127179378>.

Teles, "Arquitectura e Reabilitação..." (Master thesis, IST, Instituto Superior Técnico, 2014).

1983

District Post Office

Prague, Czech Republic



The *District Post Office* belongs to the very few works of architecture realised by Slovak architects outside the territory of Slovakia. Being designed by a woman it is even more exceptional.

The postal and telecommunication buildings should have been important and from the ideological point of view crucial investments of the communist regime. Nevertheless, they have never been considered preferred state task. Despite of this Ondřejčková succeeded to realise in the centre of the Prague quarter Pankrác an iconic piece of

architecture. The post office building consists of two masses, horizontal and vertical, contrasting in volume and materiality. While the horizontal part opened to the public is designed in exposed concrete, the vertical part with offices is less expressive covered by a curtain wall with subtle aluminium elements. Most impressive part of the building used to be the main entrance that was designed in form of deep slit in monumental curved wall made of exposed concrete.

Ol'ga Škvarková Ondreičková

Bratislava, Slovakia, 1935

Expressive form and high technology.



Ol'ga Ondreičková worked in the area of postal and telecommunication design that required exceptional technological and structural innovation. She graduated from the Faculty of Architecture and Civil Engineering in Bratislava in 1959. Her first major achievement was the telecommunications building in the mountains of High Tatras, constructed in connection with the preparation of the World Skiing Championships in 1970. Ondreičková designed a functionally perfect and aesthetically captivating structure, forming a kind of entrance gate into the legendary 'Complex of Dreams'. The solid mass of exposed concrete and the contrasting element of a hanging glass façade used here formed the chief trait of Ondreičková's subsequent buildings. In her major achievements, the postal and telecommunications building in Bratislava and the district post office in Prague, she enriched them with another element in the form of slender aluminium beams. The last-mentioned work also brought Ondreičková her most prestigious award, the Prize of the Association of Slovak Architects. H.M.

Moravčíková, "Emancipated, but Still Accompanied..." in
Pepchinski and Simon (eds.), *Ideological Equality*.

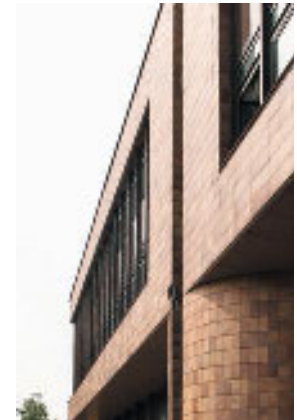
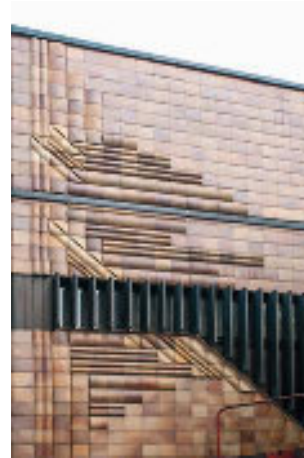
Moravčíková, "Invisible Architects..." *Architektúra & urbanizmus*
49 (2015), 92.

Ondreičková, "Obvodná pošta Praha 4," *Projekt 28* (1986), 12.

Communist Party Regional Committee Offices

1984

Žilina, Slovakia



The huge building of the local Communist Party Committee became most significant work of Viera Mecková and one of the most important achievements of the late Modernism in Slovakia.

It represents shift in the work of the architect when reflecting her effort to “give architecture some individuality and expression”. Expressive architectural design of Viera Mecková resulted from her activity in frame of the artistic group VAL that liberated her artistic potential and strengthened her creativity. Paradoxically, Mecková could apply these artistic ambitions at the building for Communist Party not being party member at all after her success in anonymous architectural competition. The building consists of particular organisation units that create complex spatial

clusters and influence the fragmented shape of the whole. Demanding finishing in the form of ceramic cladding underlines the monumental expression of the building. After the change of political system in Slovakia, the building changed to the municipal office.

Viera Štarková Mecková

Turčianske Teplice, Slovakia, 1933

Monumentality and complexity.



Moravčíková, “Invisible Architects ...,” *Architektúra & urbanizmus* 49 (2015), 88.

Stuchl (ed.), *Viera Mecková*.

Stuchl, “Organizačná budova OV KSS v Žiline,” *Projekt* 31 (1989), 23.

Viera Mecková made her name not only with the works of architecture but also with her futuristic designs. She graduated from the Faculty of Architecture and Civil Engineering in Bratislava in 1958. Only shortly after completing her degree Mecková won her first competitions. At the end of the 1960s, her designs for the first large buildings were realised: the *Cultural Centre* in Púchov and a bank in Liptovský Mikuláš. In parallel, she worked in the association VAL with artist Alexander Mlynarčík and architect Ľubomír Kupkovič on utopian designs on the boundary between architecture and monumental artwork, corresponding with the then-prevalent European wave of futuristic architecture and attracting even international attention. In Slovakia, her first significant recognition came with the building for the *Communist Party Regional Committee Offices* in Žilina, where she brought to perfection her taste for demanding surface treatments. In 2003, she became the first—and up to now the only—woman to win the Emil Belluš Prize, the highest award for lifetime achievement in architecture in Slovakia.

H.M.

Emerald Sideboard

1985

Produced by Memphis, Milan, Italy
Memphis Collection, Milan



This object is one of her main designs and essential symbol of her involvement in the Memphis Group. It's the proof of her ability to adapt to most different requirements and to range among many forms of expression.

It represents an innovation both for the designer's career and for the historical moment in which it has been created, 'the Eighties'. Her first interests were in fact textures and patterns that she applied to various surfaces and things. The period she spent in Africa (1975-76) was so relevant for her style, so that when the experience with Memphis came to an end, she returned to graphics, this time from the artistic perspective. The object is made of wood with a small mirror on it –transforming in a contemporary way the classical sideboard– but the real innovation is the use of the plastic laminate, that Memphis invented and used everywhere. She used patterns and textures to build object and spaces, in a continuous study about the relation between forms and the perception of the objects.



Nathalie Du Pasquier

Bordeaux, France, 1957

"Surfaces could give structure to an object, changing the surface of it, you give it a different meaning." (N. Du Pasquier)



Designer and artist **Nathalie Du Pasquier** was born in France, where she lived until 1979, when she decided to move to Milan. There began her story as incredible designer and above all as founder of the iconic group Memphis (1981-87) along with Ettore Sottsass, Alessandro Mendini and others, one of the biggest 'Eighties' proponents in Italy. She didn't do any academic studies, her school has been life, travels and all the experiences she did during her life.

"I read, I was so curious about different things. I studied the ancient: in this sense I'm studying today too. The education is the better part, there are hope and trust in it," said Du Pasquier.

So, all the examples, references and looking at the masters, have always been the greater schools for her, artist able to catch also the smallest and sensitive source of inspiration. She has the ability to transform all these perceptions into a strong and decisive language that come to the point in an instant, completely modifying the sense of things.

M.C.G.

Alonzo, "Nathalie Du Pasquier", *Domus Magazine*, March 2014, <http://goo.gl/1lZMdo>.

Makovsky et al., "Surface Matters," *Metropolis*, April 2015, <http://goo.gl/fSBfhk>.

Orsay Museum

1986

Paris, France



The exhibition itinerary has been organised on three levels and the central nave of the pre-existing railway station has been reused as the main axis from where passages and terraces run. The choice of light-coloured limestone is worthy of note, giving a particular brightness to the exhibition halls.

The museum is located in front of the Louvre, in the former Gare d'Orsay that was built in Eclectic style by Victor Laloux on the occasion of the 1900 Universal Exhibition. After the

train station closure in 1939, the building served a number of functions and in 1978, under President Giscard d'Estaing, it was reconverted into a museum. Its refurbishment was commissioned to the ACT-Architecture group and the restoration work was based on the original structure and materials, while Gae Aulenti designed all the interiors. The *Orsay Museum* opened in December 1986 and became famous for its impressionist and post-impressionist collection.

Gae Aulenti

Palazzolo della Stella (Udine), Italy 1927 - Milan, Italy 2012

From a railway station to a museum of Impressionism: an emblematic set-up.



Gae Aulenti graduated in architecture from the Polytechnic University of Milan in 1953. Her education developed within the Neo-Liberty movement that opposed Rationalism.

From 1953 to 1955 she joined the editorial staff of the legendary *Casabella-Continuità* magazine. She was the assistant of architects Giuseppe Samonà and Ernesto Nathan Rogers.

Among her remarkable design works is the *Pipistrello* table lamp (1965) designed for the Olivetti Showroom in Paris. She was a member of the steering committee of the *Lotus International* magazine. In 1979 she was entrusted the management of the renowned Italian lighting design firm Fontana Arte. In 1984 she was appointed as correspondent of the San Luca National Academy in Rome. From 1995 to 1996 she was the president of the Brera Academy of Fine Arts and she founded her firm Gae Aulenti Associate Architects in 2005.

In October 2012 she received the *Triennale di Milano* Career Award and in December the Unicredit Tower Square in Milan was named after her.

E.G.

Pasca, *Gae Aulenti*.

Petrazan, *Gae Aulenti*.

Zardin, *Gae Aulenti e il Museo d'Orsay*.

Summerhouse

1987

Island of Læsø, Denmark



The *Summerhouse* on Læsø is a poetic reinterpretation of the vernacular architecture present on the island between Sweden and Denmark. This summerhouse is exemplary of how Kjaerholm considered architecture as a harmonious whole in which materials, the interplay of daylight and interior decoration should be carefully thought out. The red-painted exteriors and verandas of the *Summerhouse* on Læsø reference traditional Scandinavian summer cottages and address the simplicity of international Modernism at the same time. As in her other works, Japanese influences are visible in this design as well. The wooden roof with low eaves floats leaning on a structure of black poles, and a layered sequence of spaces leads to core of the house, which is built in traditional stonework. Here the bathroom, kitchen and the stove are located, ensuring warmth and comfort during wintertime as well. Juxtaposed to the use of stone and its cave-like atmosphere, the glass façade brings light into the house.

Hanne Dam Kjaerholm

Hjørring, Denmark, 1930–2009

Her buildings are well-proportioned and characterised by simplicity; they are inspired by International Modernism and Japanese architecture.



“Hanne Kjaerholm,” in *Dansk Kvindebiografisk*, <http://goo.gl/wXjE5K>.

Hvass, *Hanne Kjaerholm Houses*.

Sheridon, *Landmarks*.

After graduating from the Royal Danish Academy of Fine Arts and the School of Architecture in Copenhagen in 1956, Hanne Dam Kjaerholm started her own studio in 1958, which she ran by herself until her death. She was one of the few women who had her own architecture practice in Denmark. In 1953 she married furniture designer Poul Kjaerholm, with whom she would occasionally collaborate. The best-known example of their collaboration was their own house in Rungsted. Designed in 1962, this house was much indebted to canonic 1920s and 1930s Modernist architecture in Western Europe and it became a landmark of Danish architecture.

Kjaerholm worked as a teacher at the School of Architecture for many years. She won several prizes, among which a competition to design a museum complex in Holstebro in 1976, and in 1988 she became the first woman to be awarded the Margot and Thorvald Dreyer Foundation’s Architecture Prize. In 1989, she became the first female professor of architecture in Denmark. She actively sought to address a gender balance among architects and participated in several international congresses for women architects.

R.t.V.

Höhenberg Sportspark Spectator Tribune

1988

Cologne, Germany



This tribune reflects the architect's passion for metallic materials and for their application to building. One of the most interesting features of this work is its attention to the alignment of shapes and structures which is reflected in recurring geometrical scheme.

A modular load-bearing structure entirely supports both the roofing and the bleachers. The main steel structure consists of six massive pillars that support the roofing through a system of truss beams and braces. This structure collaborates with seven auxiliary steel pillars to support

the reinforced concrete bleachers using a total of thirteen oblique beams. The tribune is organised in five blocks: a central block for personalities and the press, and two lateral blocks for spectators, each composed of two sectors. In the area below the bleachers there are three staircases that access the tribune blocks and five precast modules for services.

This project was awarded the Cologne Architecture Prize and the Steel Innovation Prize.

Verena Dietrich

Wetzlar, Germany, 1941 – Schwerte, Germany, 2004

The building structure clearly shows Dietrich's visionary way of designing through the use of steel.



After studying metallography in Berlin (1963–65), **Verena Dietrich** worked the following four years as researcher at the Max Planck Institute in Stuttgart and Boeing Research Institute in Seattle. In 1969 she enrolled in architecture at the University of Innsbruck and graduated in 1974. Then, she moved to Cologne and worked for the architectural firms: Architects Joachim and Margot Schuermann (1975–77), Kraemer Sievert & Partner (1977–78) and Architect Walter von Lom (1978–82). In 1982 she founded her own Cologne-based practise, focusing on the architectural post-industrial development of the city. In 1990, both the pedestrian bridge in MediaPark and the spectator tribune in *Höhenberg Sportspark* (1988–90) were built and launched her successful career. Since the 1990s she taught at the Academy of Fine Arts in Berlin and in 1998 she obtained the chair of architectural design at the Dortmund University.

She was awarded the Cologne Architecture Prize (1990) and the Steel Innovation Prize (1991). In 1993 she received the International Prize for Sport and Leisure Facilities (IAKS).

G.N., C.S.

Dietrich, *Architektinnen*.

Borgelt, “Dietrich, Verena,” in Didier, Fouque and Calle Gruber (eds.), *Le dictionnaire universel*, 1256–7.

Dietrich, “Tribüne im Fußballstadion Köln-Höhneberg,” *Bauwelt* 82 (1991), 178.

Human Rights Foundation Library

1989

Arche de la Défense,
Paris, France



Putnam was commissioned in 1989 to fit out and decorate the top floor of the Grande Arche de la Défense in Puteaux, in the outskirts of Paris. For the institution's library, Putnam designed the staircase banister in brushed metal with a bronze patina finish, resting on a column and running the entire length of the loggia. She panelled the library wall in natural wood, in which she drew niches lit by sand-glass *appliqués* mounted on nickel-plated metal. The bar is also decorated in natural wood, with a large semi-circular counter on a plateau from which a continuous illuminated groove is inserted. The adjacent conference room has a large oval table lit by vertical lamps. "I find it interesting to fit



out working spaces. It's no longer one's own image that one has to propose, but that of the firm. I also like spaces that are flexible. Why should they be devoted to a single function only? I divide them up by placing islets of furniture and objects." (A.C.Aynard)

Andrée Christine Aynard Putman

Paris, France, 1925–2003

"I loathe pompous luxury. I take interest in the essential, the framework, the basic elements of things." (A. Putman)



At the age of 53, **Andrée Putman**, born Aynard, started her career as an autodidact interior designer that was to make her known internationally. After working for the women's and artistic press, and after founding her own *prêt-à-porter* company, *Créateurs et Industriels*, in 1971, she fitted out luxury hotels in New York and Paris, Japan and Germany, as well as boutiques for Alaïa, Balenciaga and Lagerfeld, and offices and museums. Putman also designed everyday objects (*Vertigo* collection for Christofle) and furniture (*Baldaqin stool*). In 1978 she set up the company *Ecart*, specialized in new editions of designer furniture (Eileen Gray, Mariano Fortuny, etc.). Then in 1997 she created an interior architecture and design agency under her own name, which she handed over to her children ten years later. She won numerous awards during her lifetime, amongst them the European Grand Prix for Interior Architecture in 1991, the Grand Prix National de la Création Industrielle in 1995, the Stars of Design for Lifetime Achievement in 1997 or the Gala Spa Für Bayerischer Hof in 2006.

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Albrecht, *Andrée Putman*.

Nouvel and Champenois, *Andrée Putman*.

Rousseau, *Andrée Putman*.

A.B.

Residential Building and Dunois Theatre

1990

Paris, France



In 1979 a music hall, the *Théâtre Dunois*, devoted primarily to jazz, was set up in a former postal depot that had become a warehouse and was to be demolished. The theatre was rebuilt in 1990 on a triangular plot in a part of the city that was both residential and industrial. The programme, entrusted to Edith Girard, consisted of 86 dwellings, five artists' workshops and the new theatre. The architect designed two separate sets of buildings: one along the road that was residential, with the theatre on two levels, and the artists' studios away from the road on a separate plot, on three levels topped with a gangway leading to four studios. With its complex composition and an accessible terrace, the building was intended to be an homage to the architecture of Le Corbusier, while at the same time evoking a revisited Haussmanian tradition, owing to the rotunda on the corner of the triangle.



Edith Girard

Paris, France, 1949–2014

The building of Girard is a tribute to Le Corbusier and an evocation of the traditional Parisian architecture.



Edith Girard graduated from the École Nationale Supérieure d'Architecture de Paris-Belleville in 1974 (formerly UP8, Unité pédagogique n° 8). In 1976 she took up a teaching post there and participated in the foundation of the UNO group, along with Henri Ciriani, Jean-Patrick Fortin and Claude Vié. She was also a visiting professor at Berlage Institute (Holland), at the University of Montreal and Uquam (Canada), at the Universities of Maryland (USA) and Bogota (Colombia), at the École Alaba (Lebanon) and at the Shibaura Institute of Tokyo (Japan). As a freelancer for an agency created in 1977 with her husband Olivier Girard, Edith has always shown a concern for a city in which there is a spirit of solidarity and humanity, where the inhabitants' emotions are allowed to be expressed. She therefore focused her work on housing, especially social housing. In 1985 she was short-listed for the Equerre d'Argent Prize for a residential building delivered in the same year.

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Biasi, "La genèse du ...," *Genesis, manuscrits...* (2000), 179–201.

Caille, "Quelles mesures ...," *D'A* (2013).

A.B.

House with a Studio

1991

Kralingse Plaslaan,
Rotterdam, Netherlands



Houben created this house to serve as her own residence in Rotterdam, using the surrounding landscape as an influence for its design.

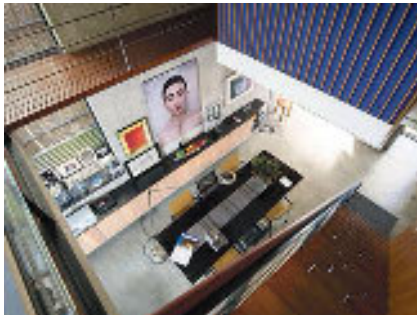
As her private house, this building is an interesting example of her early work which demonstrates aspects of her practice that have continued in her large-scale projects. The house faces out onto the Kralingse Plas, an artificial lake

surrounded by trees and parkland. It has an old part and a new part. The interior of the building responds to the exterior scenery, with the main living area on the first floor with a high ceiling to maximize the view. Situated at the rear of the house is a small East-Asian inspired garden, designed to be intimate in contrast with the lake on the opposite side and is taken advantage of by a large ground-floor studio.

Francine Houben

Sittard, Netherlands, 1955

Bringing landscape into interior design.



“Projects...,” Mecanoo, <http://www.mecanoo.nl/Projects/>.

“Buildings of Francine Houben,” Architecture guide, http://www.architectureguide.nl/project/list_projects_of_architect/arc_id/67.

Houben, *People Place Purpose*.

Postiglion, *One Hundred Houses*, 182-5.

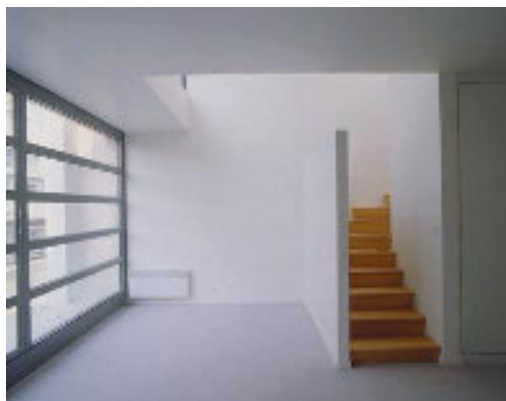
Francine Houben graduated from the Faculty of Architecture at Delft University of Technology. In 1984 she co-founded the architecture firm Mecanoo along with Henk Döll, Roelf Steenhuis, Erick van Egeraat and Chris de Weijer. Although designing buildings of many different purposes, it has been libraries that have made up a large part of her work. Her significant projects have included the library of Delft University of Technology (design 1993, realization 1996-98), the recent Library of Birmingham (completed in 2013), and the revitalisation of the Martin Luther King Jr. Memorial Library in Washington D.C. (design 2014-16, realisation 2017-19), and an upcoming renovation of the New York Public Library in New York (design 2015, realization 2017-19). In 2003 she was the curator of the first International Architecture Biennale Rotterdam. She received the Prins Bernhard Cultuurfonds Prize in 2015 for her lifetime of architectural work.

J.C.

Residential Building

1992

Paris, France



This building is typical of the urban construction of apartment buildings in Paris at the end of the twentieth century.

Patricia Leboucq received the Cogedim de la Première Oeuvre Award for this *Residential Building* (67, Rue du Théâtre), delivered in 1992. The project included two buildings of different height. This operation adopted the same principle as on neighbouring plots: a building on the road, a garden, and a building on the courtyard. The façade was designed by the architect in various plans and was set back from the adjoining buildings of about 3 m away from the axis of the Rue du théâtre. The façade on the road blends with the staggering of the semi-detached buildings and received special treatment with the use of noble materials such as Beauval or Cardoso stone, or white marble that partially conceals the entrance of the building. Leboucq also used stones of different colours, a gray stone for the background, a Bourgogne stone for the balconies and a white marble for a wall in the centre of the façade. For the common areas of the building she employed portions pleasant and warm materials such as rough stones and oak parquets. The crossing apartments are characterized by vertical windows mounted between a concrete veil and an insulating panel. As a whole this apartment building attests to the common language for residential buildings in the last decade of the twentieth century, found in many projects that complies with the constraints of Parisian town planning.

Patricia Leboucq

Paris, France, 1957

That building is typical of the urban construction of apartment buildings in Paris at the end of the twentieth century.



Patricia Leboucq has been practising as an independent architect since 1986 and won numerous awards such as COGEDIM de la Première Oeuvre (1989), Albums de la Jeune Architecture (1990), Première Oeuvre du Moniteur (1992). She was appointed Chevalier des Arts et des Lettres in 2006.

A.B.

Simon, *Additions d'architecture*.

“Logements - Paris XV”, *AMC Le Moniteur...* (1992), 64.

Vitra Fire Station

1993

Vitra Campus, Weil am Rhein, Germany



The *Vitra Fire Station* is Zaha Hadid's first building and reflects her theoretical studies on Deconstructivism, aiming to manifest the idea of motion in time. After the devastating fire in 1981 that damaged the renowned Vitra furniture design complex, Hadid was commissioned by the company to design a fire station for its Campus. Conceived to add character to the surrounding factory buildings, the construction defines rather than occupies space. The reinforced concrete structure emerges as a linear, layered series of walls, supporting huge slabs that seem to slip over one another to provide a sense of dynamic instability. The interiors have been completely designed and furnished by the architect using inclined walls



and surfaces. The building has never actually been used as a fire station, but has become a space for art and cultural activities.

Zaha Hadid

Baghdad, Iraq, 1950 - Miami, USA, 2016

"A representation of 'movement frozen' - an 'alert' structure ready to explode into action at any moment." (Z. Hadid)



After studying mathematics at the American University of Beirut, **Zaha Hadid** moved to London in 1972 to attend the Architectural Association School of Architecture (AA School), where she was awarded the Diploma Prize in 1977. In the same year she became a partner of the Office for Metropolitan Architecture in Rotterdam and in 1980 she founded her own London-based practice. In collaboration with her former professors, Rem Koolhaas and Elia Zenghelis, she taught at the AA School until 1987. The building of the *Vitra Fire Station* (1993) launched Zaha Hadid's firm on the international stage. Since then her works have been characterised by the ongoing research for innovative architecture.

In 2004 she was the first woman awarded the Pritzker Architecture Prize. She won the Stirling Prize in 2010 for the *National Museum of the 21st Century Arts* (MAXXI) in Rome and in 2011 for the *Evelyn Grace Academy* in Brixton. In 2015 she was also awarded the Gold Medal by the Royal Institute of British Architects (RIBA).

Futagawa, *Zaha Hadid*.

Hadid and Betsky, *Zaha Hadid*.

Jodidio, *Hadid*.

C.C.

1994

London, United Kingdom

Docklands Floating Bridge



A piece of innovation in architecture that brings together the most modern and financial oriented part of the city with the industrial area hosting nineteenth century buildings. A bridge from the future that links us to the past and the present.

Docklands Floating Bridge was built between 1994-96. The most remarkable features of the bridge are the floating bases and the thin walkway structure. The bridge links two areas of very different scale. On the one side a vast commercial development and on the other the more delicate

proportions of nineteenth century warehouses and a quayside piazza.

The bridge is characterised by its light metal structure that provides the landscape with horizontal shapes. The bridge is decorated with lime green light that lights up the walkway at night and underlines the sense of lightness during the day. Leveté designed this bridge when she was an associate for Future Systems, one of the most innovative studios in the United Kingdom whose main feature was the development organic architecture by using cutting-edge technologies.

Amanda Leveté

Bridgend, South Wales, United Kingdom, 1955

Docklands floating bridge is the bridge that joins two historical moments in a city through light.



Amanda Leveté completed her studies at the Architectural Association School of Architecture in London. After finishing her studies she joined the studio Aslop & Lyall as a trainee and she worked for the architect Richard Roberts. This was an important period for Leveté, as she met the architects Jan Kaplický and David Nixon whom with she worked since 1989 at Future Systems. Although she became an associate in Future Systems she decided to move on and to create her own architecture studio, AL_A, in 2009, which turned into one of the most prominent studios in London thanks to the permanent search for new materials and techniques within architecture and design. Among the projects developed by AL_A it is worth mentioning the refurbishing of the Victoria & Albert Museum, Lisbon Arts Architecture and Technology Museum or the M-Pavilion of Naomi Milgrom Foundation in Melbourne, Australia. The Lord's Media Centre designed by Leveté was the recipient of the Stirling Award in 1999.

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Faraday Chair

1995

Victoria & Albert Museum,
London



This work reflects the conceptual design of Dunne & Raby. The plastic chair is in fact a translucent tank, and orange acrylic box, a space a person can retreat to in order to be protected from the electrical and magnetic fields existing in modern life.

As a tribute to Michael Faraday, expert in magnetic fields, it is part of the Project *Hertzian Tales* (1994-97) where Dunne

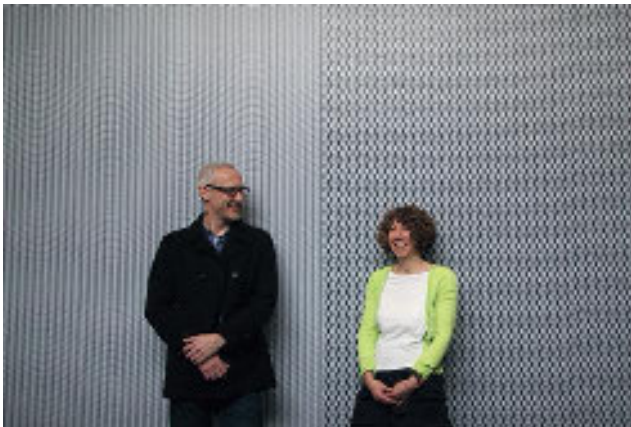
& Raby studied how electrical devices and appliances may have an aesthetic function in a dematerialized environment. It is not quite a conventional piece of furniture, but an ironic reflection on the type and purpose of furniture and the designing processes. It deepens in the details of how individuals may

survive in hostile environments. The set comes along with a free-hanging silicon tube attached to a mouthpiece and a cotton pillow. The chair does not look like a conventional chair but it symbolically resembles the concept of comfort, microcosm or isolation from the domestic sphere. It works as a shelter, a new way of living or a prototype of furniture for modern homes.

Fiona Raby

Singapore, Singapore, 1963

"We need to shift from designing applications to designing implications."
(F. Raby and A. Dunne)



Williams, *The Furniture*, 121.

Dunne and Raby, *Design Noir*, 26.

Dunne, *Hertzian Tales*, 117.

Fiona Raby studied architecture at the Royal College of Art (RCA) where she completed an MPhil in Computer Related Design after having worked for Kei'ichi Irie of Tokyo. She was one of the founders of the CRD Research Studio and also faculty member of RCA until 2015. The Dunne & Raby Studio has been established in London since 1994. Anthony Dunne's and Raby's designs, focused on Critical Design, aim to encourage debate about the social, cultural and even ethical implications of the new technologies. Both in their projects and in their teaching activity and publications, they reflect on human relations to define a thoughtful design from a symbolic and psychological point of view. Some of their most popular works are: *Placebo* (2000), *Designs for Fragile Personalities in Anxious Times* (2004), *What if...* (2009) or *UMK: Lives and Landscapes* (2014), in collaboration with illustrator Miguel Ángel Valdivia in the United Micro Kingdoms for the Second Istanbul Design Biennial. In 2001 she was shortlisted for the Perrie-Jouet Design Prize and in 2015 Dunne & Raby were awarded the first Mit Media Lab Award.

A.M.F.G.

Jean de la Fontaine Nursery School

1996

Mitry-Mory, Seine-et-Marne,
France



Typical of the renewal of school architecture in the Parisian urban area at the end of the twentieth century (Mitry-Mory is 25 km far-off the capital), this small school, with only four classrooms, a canteen and a room for after school program, is stylishly part of the modernist tradition inspired by Le Corbusier, some characteristic elements of which it declines: banded windows, roof-terrace, plain surfaces.



Laura Carducci

Geneva, Switzerland, 1960

The school by Carducci is typical of the architectural vocabulary of the Modernist tradition inspired by Le Corbusier.



Laura Carducci graduated in architecture in 1986 from the Paris-Belleville Architecture School. She set up her own agency in 1988, specialized in the conception and the construction of public buildings, social housings and offices. Laura Carducci won the Albums de la Jeune Architecture Award in 1989 and the Moniteur's Première Oeuvre Award in 1992.

A.B.

Cold Dish Table Set: Cutting Board and Brunch Containers

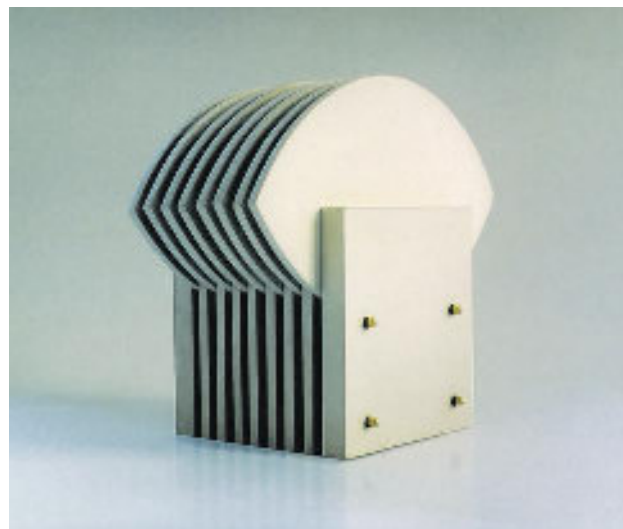


A variable, versatile table concept consisting of brunch container, block with plates and breakfast container all stacked in a space preserving unit is made from porcelain and partly from walnut wood. The brunch container combines the function of the 'storage' with the slinging elements. In stacked form it protects cheese and ham from drying out and can easily find space in a commercial refrigerator. On the table it turns into noble platters for serving food. The breakfast container preserves salt and

1997

Museum of Architecture and Design (MAO),
Ljubljana

pepper shakers and containers with sugar, honey and jam as well as egg cups in a compact form. The disk block is used for the compact storage of the food plates. The cube-shaped block has its fixed place in the kitchen or on the sideboard. The plates can be removed as needed. For its multi functionality and practical design this table concept was awarded at the Biennial of Industrial Design (BIO) 16 in Ljubljana in 1998 and it won the award for serial ceramic - Westerwald Prize - European Ceramics (1999).



Judith Rataitz

Vienna, Austria, 1960

She is an experimental - artistic designer with material focusing on porcelain and ceramics, combining them with wood.



After graduating at the University of Applied Arts in Vienna with MA in Design theory, textiles and ceramics and product design in 1984 she opened her own design studio. Since 1995 she is involved in artistic cooperation with Kornelius Tarmann Design. In her innovative designs she is often experimenting with basic geometric forms seeking to achieve a multi functionality of the object, such as *Cold dish table set*, *Reciprocus* and *Oppositus* series. Lately she orientates toward environmental - ecological design, using old natural methods of storage for food and materials like in *Cooling Container for Cheese* and *Cooling Container for Butter* made by stoneware (2000) which were rewarded with honorary mention at BIO 17 (2000). Hers is also design of the trophy for Austrian prize for ecology *Phönix* (1999). She took part in numerous solo and group exhibitions and won international awards, and she was also among organizers of the Ernst A. Plischke Prize for architecture in Austria (2008, 2011, 2014). Her design products could be found in Artotek Stadt Wien, MAK Wien, Westerwaldmuseum and Museum of Architecture and Design in Ljubljana.

Residential Buildings

1998

Paris, France

With this programme Catherine Furet was confronted with a complex situation. The project in 70–78, Rue Leblanc was on the fringes of the demarcation line of the *petite ceinture*, that is close to the former railway line that surrounded Paris on the inside of the Boulevard des Maréchaux. The plot for this building, which was north-facing, was adjacent to the railway line and over a hundred meters long. The architect had to build a retaining wall to contain the push of the bank along the railroad. Wanting to avoid a long slab building so typical of low-cost housing built in the 1950s and 1960s, the program consisting of 42 flats, four individual houses and parking spaces was divided into four plots, each with flats on six levels and four individual houses on two levels at the end of the plot, away from the road, with a private garden. The various buildings were set on a brick base that housed the parking spaces and entrances. The cast concrete was combined with white-coated prefabricated elements on the façade. Overall, this entity gives the impression of being an architectural paradox: a large complex on a human scale.



Catherine Furet

Mulhouse, France, 1954

This housing scheme witnesses the transformation of the collective housing in the 1980s, with the search for modest solutions of urban insertion.



Catherine Furet graduated in architecture in 1980 from the École Nationale Supérieure d'Architecture de Versailles and she was awarded a student grant of the Italian Ministry of Foreign Affairs for a research on urban history. In the following year she obtained a post-graduate degree (DEA) in History from the École des Hautes Études en Sciences Sociales under supervision of Philippe Ariès. After a two-year period at the Villa Médicis on a grant from the Académie de France à Rome, where she put on an exhibition with Jacques Ripault "Moments d'architecture en France: 1930 et 1980", she established her own agency in 1985. She also carried on teaching, first in Versailles and then in Clermont-Ferrand and at the École Spéciale d'Architecture de Paris. Catherine Furet wrote in 1984 *Architectures sans titre*, published by Electa in Milan. In 1990, she won the Palmarès National de l'Habitat Award and, in 2000 she was named Chevalier de la Légion d'Honneur.

182

183

Arnold, "Catherine Furet...", *D'Architecture* 87 (1998), 20-2.

Catherine Furet.

Furet, Ripault and Chaslin (eds.), *Architectures sans titre*.

A.B.

Rooftop of the University Library

1999

Warsaw, Poland



The Warsaw University Library new building by architects Marek Budzyński and Zbigniew Badowski was opened on December 15, 1999 and includes a botanical garden, located on the roof, designed by Irena Bajerska. Opened to the general public on June 12, 2002, it is one of the largest roof gardens in Europe that is also an urban park. Visitors may admire a multiplicity of plant species and varieties found over two levels, the upper and lower garden. The upper garden, due to the Library roof structure, is divided into four individual parts, differentiated according to form, color, and character: the golden garden (north part), the silver garden (east part), the blue or purple garden (south



part) and finally, the green garden (west, on the Dobra Street side of the Library). All segments of the garden are interconnected with paths, bridges, and pergolas.

Irena Bajerska

Cisównica, Poland, 1943

It is a purposeful, functional and poetic example of sustainable design.



Born in a small village near Cieszyn, in the south of Poland, **Irena Bajerska** studied at the Faculty of Landscape Architecture – SGGW Warsaw. She acquired professional skills working for the design office of the City of Warsaw, at the Miastoprojekt (1972-92) and for PARK Landscape Design Office, from 1990 to 2013, experience complemented with an academic post at the Warsaw University of Technology – Faculty of Architecture, as professor and lecturer, between 1980 and 2014.

Among a dense and rich body of work, the architect highlights mainly social projects, such as the green area and the site plan for the Ursynów Północny complex (a neighbourhood in Warsaw), the green area and the site plan for the Supreme Court and the green area and the site plan for Warsaw cemetery.

M.H.S., M.A.S.

Kawecki, "Warsaw's..." *Assemble* (2013), <http://assemblepapers.com.au/2013/08/01/warsaws-urban-oasis-irena-bajerska/>.

Kowalczyk, "Green roofs..." *Sustainable Development Applications* 2 (2011).

Hamburg School of Music

2000

Hamburg, Germany



This work represents the idea of “balance between fragmented and revolutionary aesthetics and the respect for the tradition of the place” that is frequently pursued by Tagliabue in her career.

It is an outstanding example of the concept of architecture of the EMBT, with the style of Enric Miralles and the potentiality of Benedetta Tagliabue. It looks back at the trees of the plot as their conceptual axis and it adapts the construction in an organic way resorting to plastic resources; the façades are bended, large adjoining crystal walls are avoided and the building creates spaces that generate rich perspectives. In addition, the façade combines colours that are also visible in the interior design, which is illuminated and alive, and several materials are used, being metal specially relevant.

Two separate areas can be identified: although they share the same entrance they have different functions and the area for classrooms and administration are separated from the multi-purpose zone. The school has been enlarged with a new auditorium that completes the original project.

Benedetta Tagliabue

Milan, Italy, 1963

Architecture and place of tradition.



Miralles and Tagliabue, *EMBT*.

Miralles and Tagliabue, *Work in progress*.

Colomina and Wigley, "Una conversación con Benedetta Tagliabue," *Croquis* 144 (2009), 241.

Benedetta Tagliabue studied architecture at the Istituto Universitario di Architettura di Venezia. She graduated in 1989 with a work on Central Park awarded with the first prize at the competition of Young Architects of Barcelona in 1991. The link with Barcelona allowed her to meet Enric Miralles, whom she would associate to create the EMTB studio (Enric Miralles & Benedetta Tagliabue), which got international prestige and recognition. After Miralles' death in 2000 she became the director of the studio developing works such as the *City Hall of Utrecht* (2000), the *Hamburg School of Music* (2000), the *Park Sea Diagonal* (2002), the *Parliament of Scotland* (2004), *Saint Katherine's Market* in Barcelona (2005), or the building of *Gas Natural Fenosa* (2007). In 2004 she received the honorary PhD by the Napier University of Edinburgh, Scotland. She has received the RIBA Stirling Award (2005) and collaborates with several universities in the world, teaching at Columbia University, the Technology Institute of Monterrey, London's Barlett School or Amsterdam's Berlage Institute, among others.

G.D.Q.

MACRO

Rome's Museum of Contemporary Art

2001
Rome, Italy



Rome's Museum of Contemporary Art allows visitors to observe the city and the urban surrounding context from a new viewpoint. Through an innovative renovation of the former Peroni beer brewery (1864), the architecture aims to provide an experience of discovery for the visitors.

In 2001 Odile Decq was commissioned by the City of Rome to design the MACRO Museum. Dynamic and sinuous shapes characterising the new structure are perfectly integrated into the context around it. Metal stairs and walkways stretch across the main hall and extend into the large exhibition room to provide multiple paths between the interior spaces



and towards an upper terrace. The high-gloss roof terrace was conceived to be open to the citizens and to create a lively new urban fragment in the semi-central Salaria-Nomentano district. The interiors have been completely designed by the architect with a rigorous scheme of colours: black and dark grey for the lobby space, red for the auditorium and the cafeteria, white for the exhibition galleries. The project was awarded the World Architecture Community Award in 2008.

Odile Decq

Laval, France, 1955

"Architecture is much more than a profession. It's a discipline." (O. Decq)



After graduating in architecture from the Paris School of Architecture in 1978, Odile Decq obtained her diploma in urban planning from the Paris Institute of Political Studies and the same year she started her own practice. In 1985 she created a partnership with Benoît Cornette (1949-98) founding the architecture firm ODBC. In 1990 they designed two buildings for the Banque Populaire de l'Ouest in Rennes, giving the studio international recognition and numerous awards, including the Andrea Palladio International Architecture Award. Winning the competition for the *Rome's Museum of Contemporary Art* in 2001 launched Odile Decq's career on the international stage.

In 1996 the architecture firm ODBC received the Golden Lion Award for its contributions to architecture at the Venice Architecture Biennale. In 2008 Decq received the International Architecture Award for the *Pavillon 8* in Lyon and in 2013 for the *Phantom Opera Restaurant* in Paris. She was awarded the 2016 Jane Drew Prize by the *Architects' Journal*.

C.C.

De Magistris and Vernes, *Odile Decq Benoit Cornette*.

Lemire, *Odile Decq*.

Rattembury, Bevan and Long, *Architects today*, 50-1.

Fjord Chair

2002

Produced by Moroso, Udine, Italy
MoMA Museum of Modern Art,
New York City



This chair was one of the first projects for the Italian furniture brand Moroso and one of the first works from Studio Urquiola; it was also a tribute to modern Scandinavian design.

The *Fjord* collection was launched successfully in Milan at the 2002 Salone Internazionale del Mobile. In 2003 the line was awarded with the Best System Prize by the International Furniture Fair of Cologne (IMM), Germany.

A complex creation of geometry with a refined dose of irony and sense of humour together with a remarkable cultural background, gave shape to the chair. Based on Arne Jacobsen's *Egg* chair, she deconstructed it and cut it down, adding an essential light frame thanks to the use of new materials and new production techniques. The stitching is visible in the chair, sometimes in contrasting colours, which emphasizes the interesting mixture between tradition and state-of-the-art. We find its innovative features in the asymmetry of the back of the chair and in its vertical and radical cut.

Patricia Urquiola

Oviedo, Spain, 1961

An innovative mix between tradition and technical expertise.



After attending the Technical School of Architecture at Madrid Polytechnic and the Polytechnic School of Architecture of Milan Patricia Urquiola graduated in 1989 having completed her diploma work with Achille Castiglioni. From 1990 to 1992 she was assistant lecturer to both Castiglioni and Bettinelli at the Polytechnic University of Milan. At the same time, she started working at the Italian furniture firm De Padova, where she had the opportunity to design products with the architect and designer Vico Magistretti. Urquiola has always tried to link both aspects of her personality in her professional development: design and architecture. In 1996 she became head of the Lissoni Associati design group, where she really learned how a studio works. In 2001, she opened Studio Urquiola. Some of her designs (*Lowland* sofa for Moroso, for example) soon became bestsellers. Her products have been selected and awarded with many international design prizes. Designs like the *Fjord* chair or the table *Bague* lamp have been in the permanent collection at the MoMA since 2006.

Klein, *Patricia Urquiola*, 82.

Moroso and Montanari, *Moroso*, 112.

Urquiola, *È tempo di fare un libro*, 118.

A.M.M.

Volcano Pavillion and Water Gardens

2003

St. Vincent, Madeira, Portugal

The caves of St. Vicent Park lay upon a dramatic setting of farmed land, between a waterfall and a cliff. Intended as an extension of the Volcanism Museum, the park was conceived simultaneously as the Museum's open space and a viewpoint to the ocean.

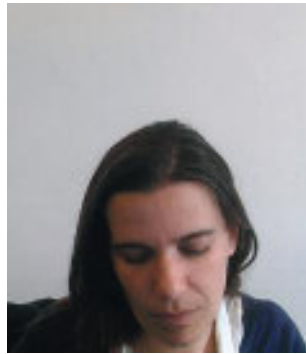
A space for leisure, to stroll and contemplate; the water (stream, elevated canals and pools) and vegetation (on each terrace) are elements that enhance the park's spatial arrangement, marked and guided by the boardwalk. Therefore, the space offers both a learning experience, which complements the museum programme, and a site for landscape fruition for the city dwellers. Project designed by landscape architect João Gomes da Silva and architects Paulo David, Catarina Raposo, Kerstin Hauswald and Sebastião Carmo-Pereira upon the contract by Sociedade de Desenvolvimento do Norte da Madeira was executed in 2004.



Catarina Raposo

Lisbon, Portugal, 1974

Landscape as an act of learning and fruition.



Catarina Raposo is the co-founder of Baldios, Arquitectos Paisagistas studio. After studying Landscape architecture at the Higher Institute of Agronomy in Lisbon, graduating in 2001, she maintained her relationship with the institution working on several research projects and teaching as a guest assistant professor, since 2004.

Catarina Raposo collaborated with studios such as Global - Arquitectura Paisagista, between 2001 and 2012 as an architect and landscape designer. She was also part of the editorial team for *AP - Arquitectura Paisagista Magazine* (magazine of the Portuguese Association of Landscape architects) and in 2007 she was responsible for the curatorship of the exhibition "Landscape: Space, Ideology and Action", along with Claudia Taborda, at the Lisbon Triennial of Architecture. M.H.S., M.A.S.

"Catarina Raposo," Baldios arquitectos paisagistas, <http://baldios.pt/pt/equipa/>.

"Volcano pavillion and water..." Global Arquitectura Paisagista, <http://www.gap.pt/vulcanismo.html>.

Raposo, "Paisagem enquanto infraestrutura," *AP - Arquitectura Paisagista* 7 (2011), 32.

Brigit's Garden

Roscahill, Ireland



Magic, mythology and Celtic culture are the three premises to be found in Brigit's garden. This is an emblematic place that has been able to combine the essence of life and death through nature, biodiversity and Irish tradition.

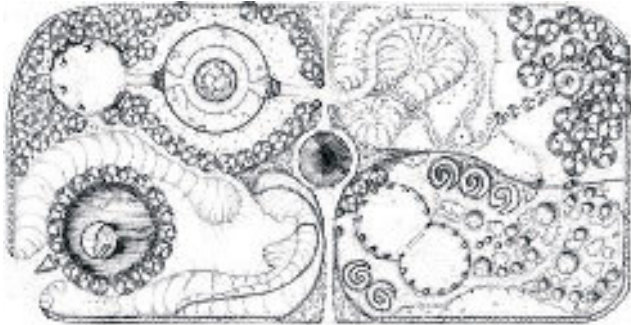
Mary Reynolds structured this area in four plots interconnected by means of paths that create individual spaces. Walking through this area is a trip through life's cycle in which each garden represents one of the Celtic festivals of Ireland: Samhain, Imbolc, Bealtaine and Lughansa. These festivals mirror life's cycle by contrasting the concepts of life and death. Every garden keeps the savage nature of the landscapes of East Ireland and they are intended to promote biodiversity. The four plots are separate spaces but all of them they include plants from Ireland. The characteristics of Brigit's Garden make these places enjoyable by adults but also by children who can discover the mysterious animals hidden in the gardens by means of different games.



Mary Reynolds

South of Ireland, 1974

Her gardens are a dialogue between the rationality of human beings and the free spirit of nature.



Reynolds, *The Garden*, 30.

Beale, "The story of Brigit's garden," Brigit's Garden Ireland, <http://goo.gl/TfnrzT>.

Reynolds, "Mary Reynolds..." Mary Reynolds Website, <http://mary-mary.ie/about>.

Mary Reynolds was recipient of the Honours in Landscape Design in 1997 when she started her professional career. She kept on working on her own landscape and garden design studio until 2002. In this period she worked mainly for particular clients who acknowledged her expertise in designing private gardens, and she also participated in Irish TV programmes. The film *Dare to be Wild* depicts this stage of her life. Mary Reynolds is a woman devoted to her work as garden designer and she participates in TV programmes in Ireland such as *Small town Gardens* by BBC or *Supergarden*. In 2004 she was included in the top ten of the most relevant female landscape designers in the world. She has also written a book titled *The Garden Awakening: Designs to nature our land and ourselves* published in April 2016. She was awarded with the medal of the Chelsea Flower Show in 2002, becoming the first Irish woman—and the youngest woman in the world—receiving this award.

E.R.O.

2005

Lund, Sweden

Kv Skötaren Apartment Building

The basic concept of this project is simplicity and attention to detail achieved with modular units and prefabricated elements. This work shows Svensson's commitment to connecting architecture and its location through an accurate use of materials and natural light. The south façade has two floors, while the north façade has three due to the drop in the terrain where the building is located. Light



steel staircases lead to the second floor on the south side, while the residential units on the north side are directly accessible from ground level for people with disabilities. The apartments are conceived to separate night and day areas through different qualities of space and light. A central functional block of services –kitchen and bathroom– separates the two bedrooms from an open-space living/dining room. The structural precast concrete walls leave the façades free and on the south façade blue-painted concrete panels open onto the balcony with wide windows.

Gunilla Svensson

Lund, Sweden, 1956

"Architectural quality is what ensures long-term duration, opportunity for change and what you can call flexibility." (G. Svensson)



Gunilla Svensson is a Swedish architect and one of Lund's best known designers. Born in 1956, in 1990 she founded her own professional studio in Lund, Gunilla Svensson arkitektkontor ab. With her team she worked on several projects in different architectural fields: urban planning, landscape architecture, public buildings and housing. In 2001, she designed the *Kamprad Design Centre* (Lund), one of her most well-known works. Svensson's works epitomise the concept that architecture is more than a matter of function, economy and form; it is a way to create spatial quality and meet people's needs and well-being. She has been a member of the Academy of Arts since 2001 and she also teaches at Lund University (LTH) - School of Architecture where she is a role model for her students. In 2007 Svensson moved to Landskrona where she became the architect of the National Property citadel, in charge of its restoration and rehabilitation project. In 2009 she was awarded the Lund Architecture Prize for her project for the *Apartment Building Kv Skötaren*.

G.N., A.S.

Gunilla Svensson arkitektkontor ab, <http://gunillasvensson.se/>.
Gullbring, "Gunilla Svensson...", Calimero Journalistik och fotografi, <http://www.calimero.se/gunilla.htm>.
"Varje del...", Sydsvenskan, <http://www.sydsvenskan.se/lund/varje-del-i-lund-ar-lika-viktig/>.

97 Houses for Young People

2006

Barcelona, Spain



This project consists of 97 flats to be rented by young people. It was developed in moulds in order to improve time and material savings, using concrete for the structure and the interior panels, thus designing a sustainable system without debris.

The building on Carrer de la Mare de Déu de Port, 179, is structured in five floors and it was designed as a long tablet with a diagonal sequence of empty spaces aimed to be social areas (community rooms, terraces, yards, etc.). This strategy promoted the interaction of private houses with the city environment and it also fostered air circulation. Every flat has 40 m², with a translucent area provided with big picture windows with double-skin façade to ensure

energy saving. In addition, colour slats (green, blue and mustard) have been used to control light and darkening indoors. The slats are also able to capture sunlight by moving as if they were sunflowers in order to search for the energy source.

The compact image of the building is nuanced by several empty spaces in the façade aimed at guaranteeing air circulation and the integration of the building with the environment.

Blanca Lleó

Madrid, Spain, 1959

"We, women, are far more sensible, and that is also reflected in architecture because we have always been the guardians of the cave." (B. Lleó)



Blanca Lleó is a Full-Professor of Architect Projects in the Higher Technical School of Architecture of Madrid, where she completed her studies and earned her PhD. She has been visiting professor in Princeton Architectural School, Rhode Island School of Design and Cranbrook Academy of Art and Cambridge University. She has been working in her studio since 1985. Some of her most relevant works are *Bibliobús* (1986), *Cádiz Salt Sea Park* (1990), *Jaén New Prison* (1991), *Nules Lighthouse* (1994), *Lorca Town Hall* (1994), *Mirador and Celosía Buildings in Madrid* (co-authored with the Dutch studio MVRDV), the *Bioclimatic Tower* project and the recent restoration of the *Reina Sofía National Museum*. She focuses on housing architecture on a theoretical and practical basis. Some of her publications like *The Dream of Living* (1998) aims to rethink the domestic project as a space embracing social and professional transformations. She has been awarded by the City Hall of Madrid, Architecture Spanish Biennial, she received an Endesa Award, and she was also selected for the Mies van der Rohe Award.

A.M.F.G.

Lleó, *El Sueño*.

Gausa, Pla and Devesa, *Barcelona. Guía*.

Mozas and Fernández Per, *Densidad*.

Citroën Showroom

2007
Paris, France



When the car manufacturer Citroën wished to convert into a showroom a narrow stand (10 m wide and 30 m long) that it owned on Paris' most prestigious avenue, the Champs-Élysées, it turned to Manuelle Gautrand's agency. The architect chose to treat the project as a transparent showcase allowing the centrally-situated monumental sculpture to be visible from the road. The façade is based on the double chevron, the firm's symbol, surmounting the entrance porch and then repeated higher up. Starting

with a flat and regular curtain-wall, the façade develops the chevron pattern more freely up to the top. The glass is bent like a giant origami and tinted with white and red translucent films. *Citroën Showroom* is a masterpiece as regards of technology and design with a primary structure (frame) independent from its secondary structure (building envelope), which rests on just two fixed support at the base of the front and rear façades.

Manuelle Gautrand

Marseille, France, 1961

"This sculpture is a giant display around which visitors turn via a succession of landings and staircases." (M. Gautrand)



Manuelle Gautrand graduated in architecture in 1985. She set up her own agency in 1991 and designed numerous projects in France. The agency's main business was the design and construction of buildings in fields as varied as cultural facilities, offices, housing, commercial facilities, and recreation. She worked for large concerns, in both the public and private sectors, in France and abroad. Gautrand has shown her work in the Venice Biennial in 2002 and 2004 and presented her *Paris Dock* project at the De Singel Gallery in Antwerp. In 2005, she was invited to the Deutsches Architektur Museum in Frankfurt to present her design for the *Citroën's Showroom*. She currently teaches in architectural workshops throughout Europe, Karlsruhe, Madrid, Oslo, Riga, Vienna and Wrocław. Manuelle Gautrand has obtained several awards: the Equerre d'Argent First Prize in 1994, the international award of the MIPIM-Architectural Review, in 2005, and the Femme Architecte Prize, awarded by the ARVHA in 2014.

200
201

Beaver, *Manuelle Gautrand Architect*.

Gautrand, *Manuelle Gautrand architecte*.

Laguarda et al., *The luxury of being unaccustomed*.

A.B.

Francisco Rodrigues Lobo High School

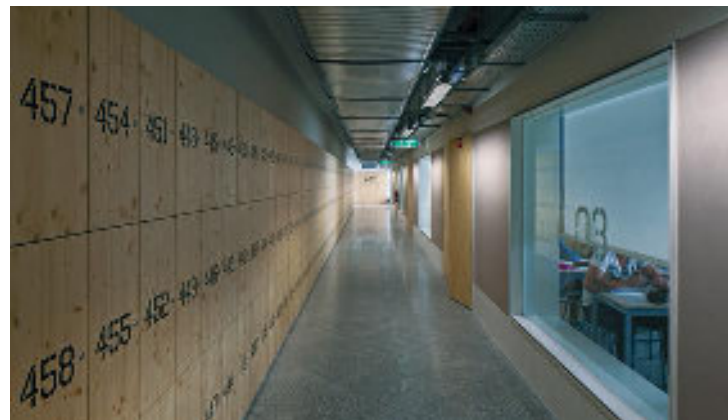
2008

Leiria, Portugal



From the pre-existing building, Inês Lobo's project three vertical volumes rose, connecting them in an almost monastic way, in defence of clarity and the placidity of the experience that is inhabiting a space. Intending to redefine the school's dynamics, the project proposes an horizontal distribution, locating the entrance on the intermedium floor. On the other hand, a sequence of open spaces dictates the users activity and flux.

The central complex is divided into five different spaces: a drive-in, surrounding of the school's boundaries, the first patio, the central building, comprising three floors for common use, the second patio and sports areas.



Focusing on its main users, the students, the leisure and collective spaces assume a central role, leaving the areas devoted to the learning experience on the sides, in the already existing buildings.

Inês Lobo

Lisbon, Portugal, 1966

A wise clarity in the midst of a dense complexity.



Inês Lobo started studying architecture at the Oporto Fine Arts Faculty where she was taught by architect Fernando Távora. After her first year, she moved to Lisbon's Architecture Faculty, where she graduated in 1989. The following year she started collaborating with architect João Luís Carrilho da Graça studio, where she worked until 1997. This professional experience with Carrilho da Graça indelibly marked her way of thinking and working in architecture, a partnership expressed through the projects they worked on together. In 1998, Inês Lobo co-founded Inês Lobo/Pedro Domingues studio, along with Ricardo Bak Gordon and Carlos Vilela. Already in the new century, in 2002, and in Lisbon, she opened a studio under her own name, having architect João Rosário as her partner. One of her studio's singularities is the continuous connection with fields which complement architecture, as it is the case of artist Gilberto Reis and landscape architect João Gomes da Silva. In 2014, Lobo won the second edition of ArcVision Prize - Women and Architecture, an international award for women architects and designers.

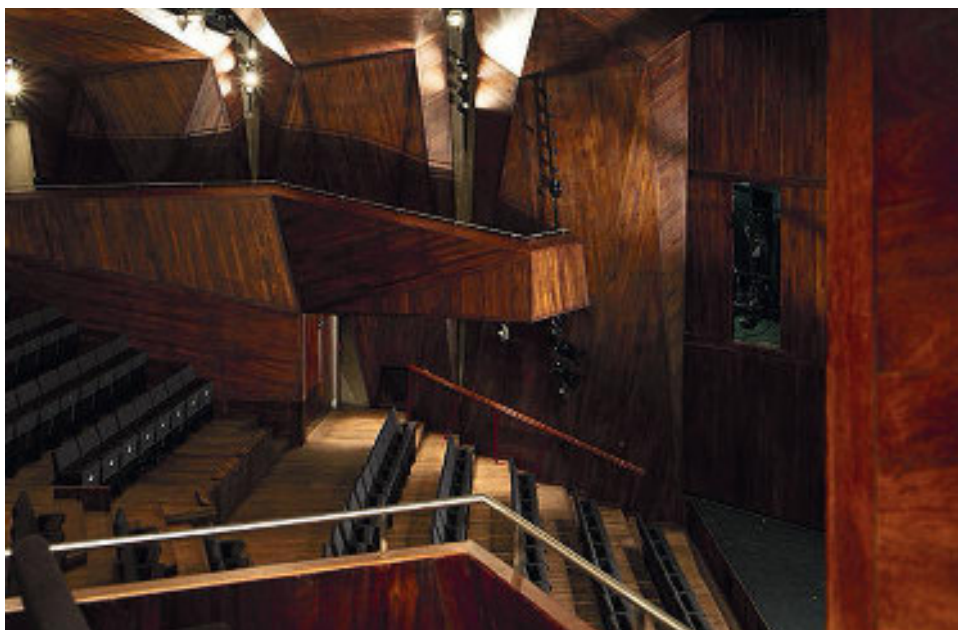
M.H.S., M.A.S

Baptista and Ventosa, "Conversa com Inês Lobo...," *arq|a* (2009).

Lyric Theatre

2009

Belfast, Ireland



It is one of the buildings that addresses the specific functional needs of a theatre and it was adapted to the particular plot where a previous building was located. The singular style and the quality of the building translated into a nomination to the RIBA Stirling Awards. The proposal to build a theatre in a triangular plot between an urbanized area with brick buildings and the Lagan river bank was launched to replace a building from the 1960s

which was of no architectonic interest. O'Donnell + Toumey Architects had to adapt the design to the urban restrictions and the reduced budget for this project. The works started in 2003 and the project was finished in 2011. The theatre was developed in three brick structures with different

functions, as the close volume is devoted to the scenario while the open structures work as social and traffic areas. The building is provided with three access points, one of them for lorries used by theatre companies and the other two by the audience. The interior is developed with warm materials such as wood and the seats are distributed in an ascending order so that the vision lines converge in the scenario.

Sheila O'Donnell

Dublin, Ireland, 1953

"Their work has roots and wings, a sense of gravitas and a sense of rebellion, rationalism punctuated with emotion." (T. Williams and B. Tsien)



Sheila O'Donnell graduated in architecture at the University College Dublin in 1976 and started working for Spence and Webster, Colqhoun & Miller and Stirling Wilford Associates, in London. In 1988 she opened the Studio O'Donnell+Tuomey Architects together with her colleague John Tuomey. Besides working as an architect, Sheila O'Donnell gives lectures at University College Dublin and she is a visiting lecturer and a critic in architecture schools in Japan, Venezuela and the United States of America. The works by O'Donnell+Tuomey are defined by a rationalist style combined with emotion. The development of O'Donnell as an architect has been recognized by many awards such as the Downes Medal of the Architectural Association of Ireland, which has won seven times since 1988, and the RIAI Gold Medal in 2000. They also represented Ireland twice in the International Architecture Exhibition of Venice (2004-8), and have been nominated to a good number of European awards.

É.R.O.

"Lyric Theatre," O'Donnell+Tuomey website, <http://goo.gl/rjzg2G>.
O'Donnell et al., *O'Donnell+Tuomey*, 187.

Belgian EU Pavilion

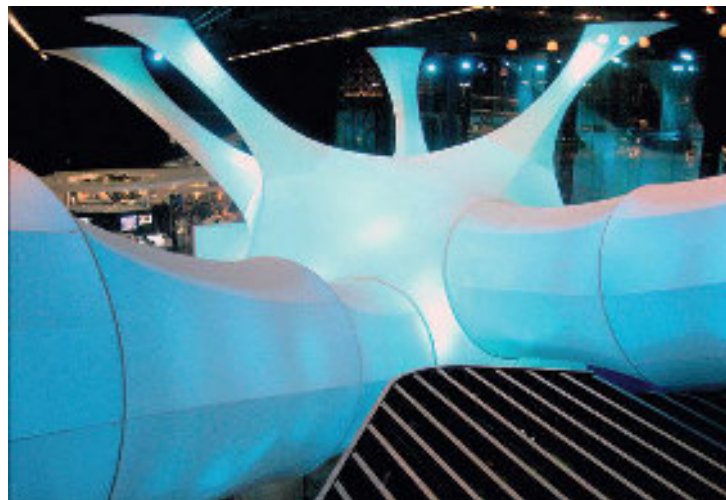
2010

Expo 2010, Shanghai, China



to create an intriguing call for the passer-by. The Brain Cell was woven in a light, recyclable textile. In contrast to this organic form, the exterior of the pavilion was in the same time modest and enigmatic, with the front façade playing with the transparency of the glass in order to evoke the openness and tolerance of Belgium.

With the motto “Better City, Better Life,” the 2010 World Fair in Shanghai welcomed seventy-two million visitors. Christine Conix was in charge of the *Belgian Pavilion*, which also accommodated the exhibition hall of the European Union. She chose to structure the pavilion around the conceptual image of a huge brain cell, using a transparent textile, which evokes the artistic wealth of Belgium and Europe as well as the central position of Belgium at the heart of Europe. The gigantic Brain Cell was the main access and distribution point, linking all the different internal spaces. It was designed to contrast with the envelope of the pavilion and thus



Christine Conix

Lier, Belgium, 1955

The Pavilion reflects the will of the architect to show the destination of the building in the outward appearance of the design.



Christine Conix studied architecture at HAIR (Higher Institute for Architecture) in Antwerp, where she graduated with a Master's degree in 1978. In 1979, she set up her own architectural firm in Wilrijk, Belgium, which became Architectenbureau Christine Conix. In 1989, the office moved to Antwerp. In 2002, the firm became Conix Architects, of which she is Managing Director and main shareholder. In this new structure a board of external advisors was created in order to broaden their vision. The firm is not specialized in a specific sector but works on projects like private homes, housing complexes, apartments as well as schools, cultural and industrial projects, commercial buildings or interior design. In 2004, Conix Architects was chosen for renovating the six spheres and the ground floor of the *Atomium*, the famous building designed by André Waterkeyn for the 1958 Brussel's World Fair. The firm won in 2004 the IF Design Award, in 2006 the Staalbouwwetstrijd First Prize for the *Staalinfocentrum* and in 2009 the Good Design Award.

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207

Oosterhuis and Bucquoye, *Conix architects*.

Bucquoye, Conix and Buelens, *Belgium beyond expectations*.

A.B.

Zlín Culture and Congress Centre

2011

Zlín, Czech Republic



The multifunctional Centre in Zlín is the epitome of Eva Jiřičná's innovative work using glass and steel in both, architectural and interior design.

The Centre was developed as a multi-purpose performance complex and a permanent residence for the Bohuslav Martinu Philharmonic Orchestra. A circulation zone around the auditorium was created for operational reasons and to keep noise down. The oval central space is surrounded by offices and rehearsal rooms which all on behalf of the architectural design have natural ventilation and daylight. The steel and glass façade is crowned by the vents on the roof. The versatile nature of the central halls with retractable seats creates flexible spaces which can be adapted for staging operas, concerts, balls and



conferences. These functions are served by adjacent hospitality areas situated on different levels, connected through glass and steel staircases.

Eva Jiříčná

Zlín, Czech Republic, 1939

"True freedom is to try with each successive project to do something different and better." (E. Jiříčná)



Eva Jiříčná earned her MA in engineering and architecture at the University of Prague in 1962, and in 1968 moved to London to work for the Greater London Council. A year later she became an associate at the Louis de Soissons Partnership and opened her own practice in 1980 together with David Hodges. By 1985 she had formed Jiříčná Kerr Associates with Kathy Kerr, now known as Eva Jiříčná Architects. She became widely known for innovative work in using glass and steel, notably for staircases in retail, leisure and residential sites. For Joseph Ltd., Harrods and Hugo Boss she demonstrated how architectural concepts could be used in retail design, strengthening the image of interior design. In 1984 Richard Rogers Partnership commissioned her to design the interior packages for the Lloyds Headquarters Building in London. Her other outstanding works include the *New Orangery* at the Prague Castle (1998), the *Canada Water Bus Station* in London (1999), the *Grand Entrance and Reception* at the Victoria & Albert Museum in London (2003), and the *Zlín University Centre* (2010). She has received numerous awards, won the Jane Drew Prize (2013) and was elected Academician to the Royal Academy of Arts (1997).

H.S.

2012

Maroussi, Athens, Greece

Kindergarten of the German School of Athens



As highlighted by the authors on the project description this “is the first public building a young child comes in contact with, and hence, attributes to it a dilated importance.” With its human scale pavilions, “as material semiotic system involved with them through a network of interactive relationships,” it is a building that looks for ‘surprise’ that foments child games, ‘hidden facts’, where children can run and play in calm and well controlled environment and promote mental and emotional reflexes of the child.



Liana Nella Potiropoulou

Athens, Greece, 1959

A material semiotic system.



Liana Nella Potiropoulou studied architecture at the National Technical University of Athens and received her Architecture Diploma degree in 1984. In 1985 she received her MA from the University of Pennsylvania in design and theory of architecture and was awarded the Frank Miles Day Memorial Prize for excellence in theory. During her studies, Liana worked in the office of Professor Pavlos Mylonas, and collaborated with the Greek Centre of Product Design (1983). After her graduation she worked for Alexandros Tombazis and in 1989 she partnered with her husband, architect Dimitris Potiropoulos, founding Potiropoulos D+L Architects, one of Greece's foremost architectural firms, with studios based in Athens and London. They were honoured with numerous distinctions, among them the First Prize for the *Samos Natural History Museum*, the First Prize for the *Refurbishment of the Ekmetzoglou*, listed *Silk-mill* in Volos and also a Distinction for the *Grand Egyptian Museum* in Cairo. In 2009, Editions Potamos published the monograph *Potiropoulos D+L Architects* with selected works of the office, which is prefaced by Daniel Libeskind and Dimitris Philippides.

M.H.S.

"Potiropoulos + Partners..." Archisearch, <http://www.archisearch.gr/article/2134/potiropoulos-partners.htm>.

"The Kindergarten of..." Archdaily, <http://www.archdaily.com/534858/the-kindergarten-of-the-german-school-of-athens-potiropoulos-d-l-architects>.

2013

Royal Ceramica Pavilion

Bologna, Italy

This project is the result of collaboration with Paolo Cesaretti and Michela Pinna, being that Kostantia Manthou was a principal designer and project manager. Inspired in the Mediterranean and Oriental cultures the design of the pavilion focused on the borders between public and private by opting for a perforated external wall, which lends to the space the dynamics of shapes provided by a game of shadows. The lounge surrounds the central area and the meeting area, both comprising furniture specifically designed for the purpose. The overlaying of geometric forms and motifs provided by not only the walls but also by the 'floating' blocks of marble create an almost maze-like path and the lighting becomes an important contribution element to this intriguing, yet sober environment. Patterns and shadows mix in a rich visual and spatial composition.



Kostantia Manthou

Thessaloniki, Greece, 1983

Patterns and shadows mix in a rich visual and spatial composition.



Architect and designer **Kostantia Manthou** considers herself also a craftswoman, due to her deep interest in handcraft. After collaborating with Campana brothers for several years, Manthou started working as freelance designer and consultant in Milan, where she is currently based.

Kostantia Manthou works as Assistant Lecturer at Polytechnic of Milan – School of Design since 2010, the school where she took her MA in Industrial Design (2009–10), after graduating from the University of Thessaly, in architecture.

Dealing with numerous scales, she has worked for architectural firms and participated several times in art and design fairs and exhibitions including Venice Biennial, Nuit Blanche, Salone Del Mobile, Athens Biennial, ReMap, among others, showcasing pieces of product and interior design.

M.H.S., M.A.S.

Manthou, "Biography," Konstantia Manthou, http://kostantiaman-thou.com/?page_id=67.

"Kostantia Manthou..." Design boom, <http://www.designboom.com/design/ki%C2%B7ra-and-the-edible-tower-of-containers-by-kostantia-manthou/>.

"Kostantia Manthou..." scuola design, <http://www.scuoladesign.com/alumni/kostantia-manthou>.

Care and Well-being Centre *Tamarix*

2014

Developed for the
Philadelphia Care Foundation,
Heerhugowaard, Netherlands



The well-being centre consists of social care homes and rental apartments. They are added to an existing neighbourhood in the town of Heerhugowaard, a town which since the late 1960s grew into a commuters' town and today keeps on expanding with environmental-friendly building and living areas. These units for 'assisted living' are developed for the Philadelphia Care Foundation. The building has an L-shaped volume which appears closed off towards the street and has an open character with greenery on a plaza side to become a pleasant place to live with green surroundings and a dynamic central plaza. Importantly, the apartments and assisted living facilities will not be separated but assembled as one unity. The building's entrance will be shared by the residents of care homes and



the residents of the apartments. The overall style of the building is modernist-functional. The building began in October 2014 and was completed in early 2016.

Helga Snel

Koog aan de Zaan, Netherlands, 1966

Jeanne Dekkers

Venlo, Netherlands, 1953

"Poetry (light and space, colour and texture) and engineering (size and proportion, detail and engineering) are our main ingredients for a building."
(J. Dekkers)



Steigenga, *Architecten*.

Buildings of Helga Snel, Architectureguide.nl, http://www.architectureguide.nl/project/list_projects_of_architect/arc_id/2880/alfa/A.

"Care and well being centre", Architects website, <http://www.jeannedekkers.nl/nl/projecten/appartementen/>.

Jeanne Dekkers graduated at Technical University in Eindhoven in 1978, and was Appointed Professor there from 2010 to January 2015. She worked for EGM Architects before starting her own bureau, Jeanne Dekkers Architecture, in 1998 in Delft. In 2014 she opened the architectural platform Sense & Care for sensory experiences. Among her buildings are the *Historical Museum* in Venlo (2000), a *Police Station* in Nijmegen (South-Brabant), a building for *VU University Amsterdam* (2006), *Town Hall and Offices* in Beverwijk (North-Holland), and *Deltares Officie Building* in Delft (2013). Sustainability plays a key role in Dekkers' architectural design.

Helga Snel graduated in 1992 from Delft University of Technology, Faculty of Architecture, specialising in interior architecture. After working in Jeanne's architecture team at EGM Architecten in 1994, she joined Jeanne in 1998 as a project architect and in 2007 a board member of Jeanne Dekkers Architectuur. In January 2015, Helga Snel started her own office, helgasnelarchitecten, in Rotterdam. Helga regularly conducts lectures on a variety of related subjects.

M.G.

Sinnerlig Collection

2015

Produced by IKEA, Sweden



This collection, which includes furniture, lighting and table top combines all the aspects of the IKEA system: development of a production process, use of sustainable materials, design and logistics which guarantee a nice design that is affordable for the general public and meets daily needs.

The *Sinnerlig Collection* is composed of thirty pieces for the home and it is categorized in three groups: work, eat and lounge. This collection includes jars, bottles, stools, lamps, sofas, etc. All of them are made of natural materials such

as cork, ceramic or bamboo. These elements connect us with warm and comfortable senses. The colour of each piece reminds us that we are part of the Earth and the Earth is a part of us. The natural colours of each material, like moss greens, browns, beiges and greys work in perfect harmony. Ilse Crawford is very careful when working on the design process, studying how we move, how we live and how the things we have all around us connect us on a human level. In this stunning collection she puts an important part of her philosophy to life.

Ilse Crawford

London, United Kingdom, 1962

Comfortable places and peaceful environments for people.



Ilse Crawford is an interior designer, academic and creative director who started her professional career working for an architecture firm and for the *Architects' Journal*. In 1989 she was appointed editor in *Elle Decoration*, the British magazine where she introduced her particular vision of interior design: comfortable places and peaceful environments for people. Among other works, she designed the *Soho House Interior* in New York, famous for the TV series *Sex in the City*, *Dress the tank* (2010) for Artek as a reinterpretation of Alvar Aalto's iconic armchair 400 or the collection designed for Georg Jensen (2012) translating its fluid iconic lines. It is worth mentioning the outstanding installation *Vitra Haus* in 2014, in collaboration with Vitra and Artek, to create a real life domestic setting for Harri and Astrid, a Finnish-German couple, where portfolios from both companies are shown together in the same setting for the first time. She was also the Vice President Home Product at Dona Karan Home. After this experience, in 2001, she founded Studioilse, a multidisciplinary studio, where she put into practice her way of understanding space.

A.M.F.G.

Crawford, *The Sensual*.

Crawford, *A frame*.

Usherwood, "Transnational Publishing:...", in Mica Nava et al. (eds.), *Buy This Book*.

MAPLe®

Nightwatch



MAPLe® technology for pelvic physiotherapy has been developed by the Leiden University Medical Center LUMC and is now manufactured by Novuqare in Rosmalen. The device aims to diagnose and treat people whose pelvic floor is not functioning properly, for example after childbirth, around the menopause, after serious bladder infections, or after abdominal or prostate surgery.

Nightwatch for Livassured in Vught is a monitoring device to facilitate safer living for epilepsy patients. With high reliability, it warns the parents when their child suffers a

2016

Produced by Novuqare, Rosmalen, Netherlands
Designed by npk design, Leiden, Netherlands

Designed for Livassured, Vught,
founded by UMC Utrecht, Kempenhaeghe,
SEIN, Netherlands,
Designed by npk design, Leiden, Netherlands



nocturnal seizure, thus giving both sufferer and care-giver a better grip on their lives and enhancing the quality of their lives.

Both projects are developed in a collaborative team of designers working with npk design.

npk is an internationally operating design bureau which has designed a wide variety of projects for transportation, leisure, health & care, professional equipment, sports, signage and more. Both devices presented here represent the work of Marlies, *Nightwatch* being one of her latest designs.

Marlies van Dullemen

The Hague, Netherlands, 1959

"Cooperating with medical experts is very inspiring. It enhances coherent concept development, uniting the look & feel with new technologies towards a healthy business case." (M. v. Dullemen)



Marlies van Dullemen works as senior designer with npk design, an international agency in Leiden, the Netherlands. She is currently npk's Team Leader, Healthcare Innovations. With her focus on exploring new technologies in a social context, she has developed dozens of innovative products and services. She finds inspiration in the collaboration with researchers and doctors when working on healthcare innovations, such as new diagnosis and treatment systems, self-care aids, hospital beds and analytical instruments. The design scope ranges from vision and scenario development, work-flow design, product architecture and new technologies up to engineering development and realization. Marlies graduated from Delft University of Technology in 1984 and worked for General Electric Plastics (1983-89) before joining npk design in 1989. Her work with the npk team has met international acclaim and has received numerous design awards.

M.G.

"MAPLe® Diagnose," NPK Design, <http://www.npk.nl>.

"MAPLe® for Novuqare in Rosmalen," Novuqare, <http://www.novuqare.nl/maple-eng/a-breakthrough-in-the-treatment-of-incontinence/>.

"MAPLe®...", Pontes Medical, <http://www.pontesmedical.com/media-stream/health-innovations-investeert-in-livassured/>.

2017

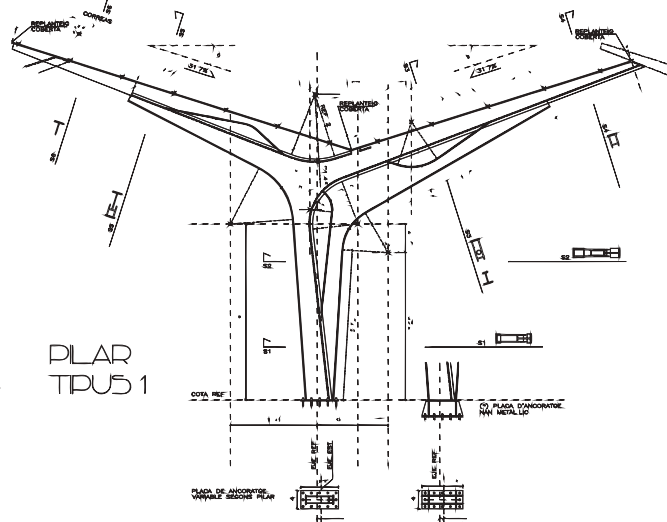
Gardunya Square Project

Barcelona, Spain

This project is introduced by the author as a landscape. As a project for a place it combines architecture and urbanism in the centre of Barcelona and can be regarded as one of the best examples of the work of Carme Pinós and Spanish architecture.

The back part of the Mercado de la Boquería, with its vibrant activity, leads to the Plaza de la Gardunya. The City Council of Barcelona decided to build a set of social housing and the Massana School of Arts after the competition won by Carme Pinós.

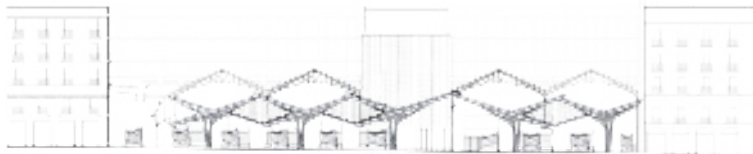
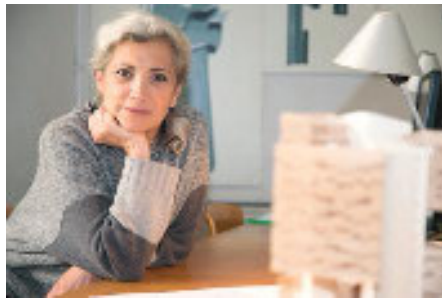
Pinós envisaged a wide and sunny square, in line with her ideas about integrating art in the landscape. Pinós was passionate about public spaces and she fiercely supported the social dimension of architecture; under this premises, she placed the block of houses in the north area trying to integrate architectonic honesty with the language of the buildings of the Historic Quarter. In the south part of the square she designed the building for the Massana School, solving the back integration of the market and guaranteeing the continuity of the roofs by means of lower structures that allow for the transition. This intervention aims to mirror the rich reality of the quarter of El Raval.



Carme Pinós

Barcelona, Spain, 1954

Architecture as social commitment.



Colafranceschi, *Carme Pinós*.

Torres, *Carme*.

Pinós and Zambelli, *Della resistenza*.

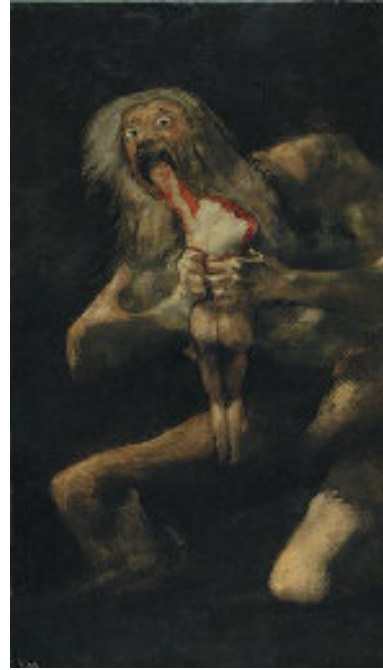
Carme Pinós graduated in architecture at the Higher Technical School of Architecture of Barcelona. She discovered the essence of architecture thanks to Rafael Moneo with a strong influence by Enric Miralles, who was her partner for several years and her associate in the studio they opened together. Among the most remarkable works of this period it is worth mentioning the *Cemetery of Igualada*. In 1991 she opened her own studio and started a personal career which has been marked by her international recognition with works such as *Morellas' Home School*, *Torre Vieja's Promenade*, the *Cube Office Towers* in Guadalajara (Mexico), *Caixaforum Exhibition Centre* in Zaragoza, or the *Plaza de la Gardunya*. She has received the Spanish Architecture Award by the Spanish Architecture Higher Council (1995), the ArqCatMón Award of the Association of Architects of Catalonia, the First Prize in the Spanish Architecture Biennial (2008), the National Prize of Architecture and Public Spaces of the Catalan Government (2008) and the A-Plus Award to the best career (2013).

A.M.F.G.

List of Authors

- 1918 Ana María FERNÁNDEZ GARCÍA
1919 Josh CROWLE, Marjan GROOT
1920 Annalisa STELLA
1921 Marjan GROOT
1922 Helena SERAŽIN
1923 Caterina FRANCHINI
1924 Caterina FRANCHINI
1925 Chiara SERRA
1926 Caterina FRANCHINI
1927 David ÁLVAREZ VILLARÍN
1928 Eliana PEROTTI
1929 Ana María FERNÁNDEZ GARCÍA
1930 Fiorella BULEGATO
1931 Maria Maddalena MARGARIA
1932 Chiara SERRA
1933 Esther RODRÍGUEZ ORTIZ
1934 Barbara VODOPIVEC
1935 Antonello ALICI
1936 Annalisa STELLA
1937 Ana María FERNÁNDEZ GARCÍA
1938 Guido MONTANARI
1939 Maria Helena SOUTO
1940 Esther RODRÍGUEZ ORTIZ
1941 Ana María FERNÁNDEZ GARCÍA
1942 Ana María FERNÁNDEZ GARCÍA
1943 Ana María FERNÁNDEZ GARCÍA
1944 Gerardo DÍAZ QUIRÓS
1945 Maria Helena SOUTO
1946 Elena DELLAPIANA
1947 Rosa te VELDE
1948 Antonello ALICI
1949 Annalisa STELLA
1950 Margherita BONGIOVANNI
1951 Elena DELLAPIANA
1952 Elena DELLAPIANA
1953 Esther RODRÍGUEZ ORTIZ
1954 Katarina MOHAR
1955 Margherita BONGIOVANNI
1956 Ana María FERNÁNDEZ GARCÍA
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1958 Eliana PEROTTI
1959 Maria Helena SOUTO
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1961 Helena SERAŽIN
1962 Barbara VODOPIVEC
1963 Katarina MOHAR
1964 Alain BONNET
1965 Aleksandra ILIJEVSKI
1966 Lucia KRASOVEC
1967 Emilia GARDA
1968 Maria Helena SOUTO
1969 Maria Helena SOUTO
1970 Fiorella BULEGATO
1971 Emilia GARDA
1972 Maja KOLAR, Maša POLJANEC
1973 Vladana PUTNIK
1974 Rosa te VELDE
1975 Alain BONNET
1976 Guido MONTANARI
1977 Rosa te VELDE
1978 Rosa te VELDE, Marjan GROOT
1979 Melita ČAVLOVIĆ,
Mojca SMOLE CVITANOVIĆ
1980 Alain BONNET
1981 Martina MALEŠIČ
1982 Maria Helena SOUTO
1983 Henrieta MORAVČIKOVÁ
1984 Henrieta MORAVČIKOVÁ
1985 Maria Costanza GIAI
1986 Emilia GARDA
1987 Rosa te VELDE, Marjan GROOT
1988 Giuseppa NOVELLO, Chiara SERRA
1989 Alain BONNET
1990 Alain BONNET
1991 Josh CROWLE, Marjan GROOT
1992 Alain BONNET
1993 Carlo CALDERA
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1997 Helena SERAŽIN
1998 Alain BONNET
1999 Maria Helena SOUTO,
Marta ALMEIDA SANTOS
2000 Gerardo DÍAZ QUIRÓS
2001 Carlo CALDERA
2002 Alicia MENÉNDEZ MARTÍNEZ
2003 Maria Helena SOUTO,
Marta ALMEIDA SANTOS
2004 Esther RODRÍGUEZ ORTIZ
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2010 Alain BONNET
2011 Helena SERAŽIN
2012 Maria Helena SOUTO
2013 Maria Helena SOUTO,
Marta ALMEIDA SANTOS
2014 Marjan GROOT
2015 Ana María FERNÁNDEZ GARCÍA
2016 Marjan GROOT
2017 Gerardo DÍAZ QUIRÓS

ChronoMoMoWo



Francisco de Goya y Lucientes,
Saturn Devouring His Son, c. 1819-23, oil
mural transferred to canvas,
143cm x 81cm, Museo del Prado, Madrid

Ana María Fernández García

About ChronoMoMoWo

ChronoMoMoWo has been devised as a framework that helps to understand the activity carried out between 1918 and 2018 by European female architects, designers and civil engineers. This timeline mirrors the evolution in the visibility of women's professional activity and provides a continuum of personal achievements that have contributed to break the glass ceiling that is often found in architecture and design. The term Cronos refers to the Greek god that in Roman mythology identified with Saturn as a deity representing the limitations of human being when facing nature. In this context, it is worth mentioning *Saturn Devouring his Son*, powerfully represented by Francisco de Goya (Museo del Prado, Madrid), as an allegory of the passing of time, since Cronos ate the new-born sons of his wife Rea in order not to be dethroned by them. Many scholars studying Goya's paintings have speculated about the son's body being replaced by the body of a young woman, representing one of

his daughters. In fact, the passing of time eventually confirms the difficulties that hurdle the development of history itself, in this case, the history of women in Europe.

ChronoMoMoWo traces two lines that are related from a historical point of view. The lower area shows a summary of the main achievements of European women in the fields of politics, society, culture, science, education and sports. The upper area presents the most relevant milestones by female architects and designers, including the access of women to higher education, the awards received, and the creation of female professional associations or the most important works by several cohorts of female designers. This timeline represents a historical context that evolves from black and white pictures to colour photographs, portraying a group of capable and talented women that have been –and still are– able to compete with their male counterparts in their professional careers.

Maria Bortolotti Casoni
(1880-1971)
First Italian female
to obtain an Engineering
license



Flora Crawford Steiger
(1899-1991)
First woman to earn a
Degree in Architecture
from Zurich's Federal
Institute of Technology



Erika Volberg Nõva
(1905-1987)
First Estonian female architect



Jelisaveta Načić
(1878-1955)
First female architect
in Serbia
King Peter I Elementary
School in Belgrade



Gunta Stölzl
collaborated with Marcel
Breuer on the African Chair



Liane Zimbler
(1892-1987)
Female austrian Architect.
One of the first women to
have her own Studio Wienn IV



Victoria Angelova
(1902-1947)
First female architect
of Bulgaria

Dorothy Donaldson Buchanan
(1899-1985)
First female member of the
Institution of Civil Engineers
(I.C.E.)



1918

1919

1920

1921

1922

1923

1924

1925

1926

1927



Constance Markievicz
(1868-1927)
First Irish woman
elected to the British
House of Commons



Ana Mayer Kinsky
(1895-1962)
First student graduated
from the first Slovene University
of Ljubljana with a doctorate in
chemistry

In Finland they could
accept employment
without their husbands'
permission.



Nina Bang
(1866-1928)
First Danish woman
Minister for Education



Miina Sillanpää
(1866-1952)
First Finnish woman
Minister and Social Minister



Nancy Astor
(1879-1964)
First British female
Member of Parliament



Behörighetslagen (Act of Access)
males and females were formally
guaranteed equal access to
all professions and positions
in Swedish society, the only
exceptions being military and
priesthood positions

The University Female
Association
is founded in Romania
It is an apolitical non-
governmental and
nonprofit association
interested in the problems
of life of all women
in Romania, active
campaigner for women's
rights in society and
equality



Pilar Careaga Basabe
(1908-1993)
First Spanish woman to graduate in Industrial Engineering



Sirkka Liakka
(1908-1999)
First female engineer surveyor in Finland

Greta Magnusson Grossman
(1906-1999)
Second prize in the "Combination Furniture" category of a furniture competition sponsored by the Stockholm Craft Association and the first woman ever to win in the competition



Adrienne Gorska
(1899-1969)
received a commission for the Polish pavilion at the Exposition Internationale des Arts et Techniques dans la Vie Moderne, Paris

Măria Virginia Andreescu Haret
(1894-1962)
First woman to graduate in architecture in Romania



Edith Hughes
Mercat Cross of Glasgow

Dušana Šantel
(1908-1988)
First female architect who obtained degree in Slovenia



Ragna Grubb
(1903-1961)
One of the first Danish women to open her own architecture studio

Matilde Ucelay Maórtua
(1912-2008)
First female architect in Spain



1928

1929

1930

1931

1932

1933

1934

1935

1936

1937



Jenny Barbieri
First veterinarian-lady, graduated at the Superior School of Bologna



Amy Johnson
(1903-1941)
First British woman to fly solo from England to Australia



Spanish Second Republic Constitution grants voting rights to women over age



Ida Noddack Tacke
(1896-1978)
A German chemist and physicist who was the first to mention the idea of nuclear fission



Federica Montseny
(1905-1994)
First female appointed as Minister of Health and Social Policy in Spain

The first United Kingdom general election in which women are allowed to vote occurred



Eugénie Brazier
(1895-1977)
First French woman to earn three Michelin Stars



Irène Joliot-Curie
(1897-1956)
French scientist who was awarded with the Nobel Prize for Chemistry

Charlotte Perriand
(1903-1999)
Chaise longue basculante
Musée des Arts Décoratifs



Margaret Longhurst
(1882-1958)
First Keeper of
Architecture and
Sculpture at Victoria
and Albert Museum

Aino Aalto
(1894-1949)
Co-developer and Managing Director in
from 1941 to 1949 in Artek

artek



Lina Bo Bardi
(1914-1992)
Female Italian architect, she
opened her own architectural
studio on Via Gesù, Milan.

Lyubow Demeetriyevna Oosava
(1921-)

Bielarusian architect, worked
actively with her husband on
the restoration of Minsk after
the Second World War



1938

1939

1940

1941

1942

1943

1944

1945

1946

1947



Contraception is
legalized in Sweden



Victoria Drummond MBE
(1894-1978)
First woman marine engineer in
the United Kingdom.
First woman member of Institute
of Marines Engineers



A group of women
building Landing Crafts
in United Kingdom
during the Second
World War



Germain Poinso-Chapuis
(1901-1981)
First French female Minister
For Public Health and
population

Kathleen Clarke
(1878-1972)

First woman Lord Mayor
of Dublin, Ireland



Aleksandra Samusenko
(1922-1945)

The only female tank officer in
the 1st Guards Tank Army, who
performed heroically during the
Battle of Kursk, earning the Order
of the Red Star.

The first Italian administrative and
political elections in which women
are allowed to vote occurs.



Liana Zetto Ferrari
(1923-1996)
First female Engineering graduate from the University of Trieste, Italy

Grete Prytz Kittelsen
(1917-2010)
First Norwegian women to win Lunning Prize in Scandinavian Design



Karen Clemmensen
(1917-2001)
Danish architect with her husband created their own studio Drawing of their own home in Gentoft.



Wivi Lönn
(1872-1966)
First Finnish woman architect to be awarded the honorary title of the "Professor" by the Finnish Association of Architects



Foundation of A.I.D.I.A Italian Association Women Engineers and Architects. Torino (Italy).

Léonie Geisendorf
(1914-)

Polish born Swedish architect, with her husband, Charles Édouard started their own office



Eva Koppel
(1916-2006)

First architect woman to win the Eckersberg Medal, an annual award of the Royal Danish Academy of Fine Arts

1948

1949

1950

1951

1952

1953

1954

1955

1956

1957

Valérie André
(1922-)

First woman to pilot a helicopter in combat zone and the first female member to the military to achieve the rank of General



Eva Madsen
First female Mayor of Denmark



Ana Mariscal
(1923-1995)
First Spanish filmmaker in Francoist era. Film: Segundo López, Urban Adventurer

Bodil Begtrup
(1903-1987)
First female ambassador of Denmark in Iceland



Maria Desylla-Kapodistria
(1898-1980)
First woman elected mayor of a city in the history of modern Greece, to the city of Corfu



Lise Roel
(1928-)
with her husband won lots of Architecture prizes, one of them for the Police Headquarters in Halmstad



Margarita Brender Rubira
(1919-2000)
First and only woman collegiate in the COAC (Architect's Association of Catalonia)



Vesna Bugarski
(1930-1992)
First Bosnia-Herzegovina female architect



Margaret Justin Blanco White
(1911-2001)
First female Superintending Architect of the Scottish Office



Piera Peroni
Founder of the Architectural magazine *Casa Novità* (later *Abitare*). Milano (Italy).



UNION INTERNATIONALE DES FEMMES ARCHITECTES
International Union of Female Architects is founded

Nawic-UK National Association of Women in Construction was founded to provide a support network for women in the construction industry



1958



Maria Teresa de Filippis (1926-2016)
First woman to race in Formula One

1959



**Elisabeth Djurle
Margit Sahlin
Ingrid Persson**
First female priests in the Church of Sweden

1960



Marguerite Donnadiou (Marguerite Duras)
(1914-1996)
French novelist, and experimental filmmaker known for writing the film "Hiroshima mon amour" which earned her a nomination for Best Original Screenplay at the Academy Awards

1961



Maria Goeppert Mayer
(1906-1972)
German female Nobel Prize in Physics

1962



The Female Basketball League (Liga Femenina de Baloncesto) is founded in Spain

1963

In France, married women obtained the right to work without their husbands' consent

1964



Nelly Sachs
(1891-1970)
A Jewish German poet and playwright winner of the Nobel Prize in Literature.

1965



Abortion Act in the United Kingdom

1966

1967



Nanda Vigo
(1936-)
Designed the Golden Gate Standard lamp
Manufactured by Arredoluce. Award New York Industrial Design (1971)

Maria del Carmen Andrés Conde
First Spanish woman to obtain a Degree in Civil Engineering



The École Polytechnique in Paris first began to admit female students



Dita Gourary Roque
(1915-2010)
Russian born architect created Belgium's Union of Women Architects

1968

1969

1970

1971

1972

1973

1974

1975

1976

1977

Ingrid Gärde Widemar
(1912-2009)
First female Supreme Court Justice



Women allowed to stand for election at federal level in Switzerland

Legal majority for married women in Luxembourg

Abolition in Spain of the marital permission (which required married women to have their husbands' consent for nearly all economic activities)



United Nations General Assembly declared March 8 as the International Women's Day



Legal majority for married women in Portugal



Alice Saunier-Saité
(1925-2003)
First French female Rector in the French University system



Lina Wertmüller
(1928 -)
An Italian director who was the first woman nominated for an Academy Award for directing a feature film "Pasqualino settebellezze"



Cini Boeri (1924) and Laura Griziotti (1942)
Winners of the Compasso d'Oro Industrial design award XI edition



Women's Design Service is founded in London (UK)
First feminist built-environment groups

Anna Ferrieri Castelli (1920-2006)
Winner of the Compasso d'Oro Industrial design award XIV edition



Margarete "Grete" Schütte-Lihotzky (1897-2000)
Won the Architecture Award from the City of Vienna



Inga Varg (1952)
Swedish architect, began working at Rosenberg & Stal Arkitektkontor and became co-owner and co-leader of the firm

Maria Grazia Sironi
Along with Peter Eisenman, she was the winner of the Golden Lion Architecture Award for the Progetto Venezia project: Castelli di Giulietta e Romeo, Montecchio Maggiore



1978

1979

1980

1981

1982

1983

1984

1985

1986

1987



Simone Veil (1927-)
President of the European Parliament

Marguerite Yourcenar (1903-1987)
First French woman elected to the Académie Française



Elisa Pérez Vera (1940-)
First woman to be elected as Rector of University in Spain



UEFA Women's Championship is founded



Equality between women and men was recognized in Finnish legislation

European Women in Mathematics



Steve Shirley (1933-)
She was awarded a Recognition of Information Technology Award for foundation of the UK software company F.I. (1962); from 1989 to 1990, she was President of the British Computer Society

Margaret Thatcher (1925-2013)
First female Prime Minister of the United Kingdom



**ARLETTE
SCHNEIDERS
ARCHITECTES**

Arlette Schneiders
(b. late 1950s)
First female architect
in Luxembourg to
establish her own
practice



Roser Amadó
(1944-)
National Award P.A.D.
for the Palace of Justice
in Lleida, Spain

**Maria Grazia Sironi and
Odile Decq-Benoît Cornette**
(1955)
Winners of the Golden Lion
Architecture award for the
best interpretation of exhibition
Architecture Biennale of Venezia
(Italy) VI International Architecture
Exhibition - Sensori del futuro.
L'architetto come sismografo



Daniela Allodi
(1967-)
First woman graduated
in Civil Engineering
at the University of
Parma, Italy

Cambridge Association for Women
in Science and Engineering
was founded



Margarete Schütte-Lihotzky
(1897-2000)
As the first female architect
in Austria and the first woman
to graduate from Vienna's
Kunstgewerbeschule, she
received the Grand Decoration
of Honour in Gold with Star
for Services to the Republic of
Austria

1988

1989

1990

1991

1992

1993

1994

1995

1996

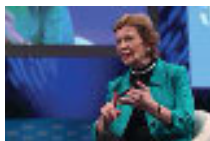
1997

FIFA

For the Game. For the World.

The FIFA
(International Federation
of Association Football)
began the Women's
World Cup, which was won
by the USA Women's Soccer
Team

Mary Robinson
(1944-)
First female president
of Ireland



United Nations'
Declaration on the
Elimination of
Violence Against
Women



Libby Lane
(1966-)
First woman to be appointed
as bishop by the Church of
England



**Genevieve de Gaulle-
Anthonioz**
(1920-2002)
First French woman to
receive the Grand Croix
de la Legion D'Honneur



Christiane Nüsslein-Volhard
(1942-)
German biologist who won the Nobel
Prize in Physiology or Medicine, together
with Eric Wieschaus and Edward B. Lewis



Deborah Saunt
 Australian-born English architect, co-founded the London-based firm Deborah Saunt David Hills Architects (DSDHA) with her husband David Hills



Zaha Hadid
 (1950-2016)
 First female to win Pritzker Architecture Prize

Maria Francisca Lage de la Fuente
 (1954-)
 Member of Qualifying Court for admission to the Corps of Architects of the Treasury

Amanda Levete
 (1955-)

As director of Future Systems she won the Royal Institute of British Architects' (RIBA) Stirling Prize Work: Media Centre at Lords Cricket Ground, London



Malene Hauxner
 (1942-2012)
 Landscape architect from Denmark won the Nykredit Architecture Prize

Eva Zeisel
 won the Lifetime Achievement Award from the Cooper-Hewett National Design Museum



Silja Tillner
 (1960-)
 Principal architect at Architekten Tillner&Willinger Austria Industrial Design Award XIV edition

1998 1999 2000 2001 2002 2003 2004 2005 2006 2007

Tarja Halonen
 (1943-)
 First female President of Finland



Sex Discrimination (Election Candidates) Act 2002 Great Britain



Organic Act 1/2004 Comprehensive Measures against Gender Violence in Spain



Organic Act 3/2007 for the effective equality between men and women in Spain



Carolina Morace
 (1964-)
 First female coach of a men's professional soccer team in Italy.



Anneli Jäätteenmäki
 (1955-)
 First female Prime Minister of Finland

Angela Merkel
 First female Chancellor of Germany





Ruth Reed
 First woman to be elected president to The Royal Institute of British Architects

Cristina Bardelloni and Fulvia Fagotto
 Founders of A.D.A (Associazione Donne Architetto) national Association Women Architects



Živa Deu
 First female full professor at the Faculty of Architecture in Ljubljana

Mara Servetto
 (1957-)
 with Italo Lupi and Ico Migliore winner of the Compasso d'Oro Industrial Design Award XXI edition



Selma Harrington
 (1955-) Bosnian born President of the Architects' Council of Europe (ACE)

Mireia Riera
 First female president of BD Barcelona Design



Exhibition Women's in Danish Furniture Design
 June-January 2016
 Trapholt Kunst Museum

Esfera City Center, Monterrey (México)
 Project by **Zaha Hadid** (1950-2016)
 is scheduled to be open



2008

2009

2010

2011

2012

2013

2014

2015

2016

2017

2018



Dalia Grybauskaitė
 (1956-)
 First female President in the History of Lithuania



United Nations General Assembly created UN-Women- the United Nations Entity for Gender Equality and the Empowerment of Women



Christine Lagarde
 (1956-)
 First woman to be elected as the head of the International Monetary Fund



Historiskan
 Sweden's first women's history magazine

Nicola Adams
 (1982-)

First woman to win an Olympic boxing gold medal



Anne Hidalgo
 (1959-)
 First Deputy Mayor of Paris



Kolinda Grabar Kitarovic
 First female President of Croatia



Fabiola Gianotti
 (1960-)
 General Director of European Organization for Nuclear Research CERN

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Thematic Essays

Caterina Franchini

Women in the History of Architecture and Design. Sailing to a New History

Women's studies in the History of Contemporary Architecture and Design have been gathering pace recently. In the long-term and with a broad perspective, their higher aim is to reach equality of the sexes in the professions, and consequently, foster the ambitions of new generations of women architects and designers.

In some cases, these studies aim to demonstrate the existence of the so called 'woman's touch' by seeking to answer the following questions. Are there features typical to women's design? Is a woman's approach to the design process different from a man's? If works created by women are unlike those created by their male colleagues, what are their distinctive features?¹ In other cases, gender studies focus on the exploration of the tension that has existed between the architectural or design professions and its women members. They aim to demonstrate the influence that these women have had on architecture and design by taking into account their confinement to the profession's restrictive and sometimes discriminatory practices.²

Rather than trying to prove the existence of a 'woman's touch', MoMoWo's historical research mainly shares the above-mentioned aim by taking into consideration that working conditions, social, cultural, geographical and technological factors influenced the architect's or designer's project process much more than gender.

Architecture and Design History have long ignored the achievements of women professionals in architecture and design fields with the consequences that women have been denied their own place in History.

Considering that, since the end of the nineteenth century, specialised magazines have covered works by creative women, it

is surprising that their contribution has still not been completely acknowledged by mainstream histories or 'seminal histories'. It is a fact, that the History of Contemporary Architecture and Design has too frequently favoured men professionals' works simply omitting to mention works by their women colleagues. Despina Stratigakos's book entitled *Where Are the Women Architects?* proves yet again that in 2016 this subject is far from being completed and it is still worthy of close attention.³

Delay in bringing women's studies into the History of Contemporary Architecture or Design can be attributed to several reasons. This discipline neglected, or deliberately eluded, open debate about what influence religious doctrines and social cultural norms had on women's creativity which ultimately led to their marginalisation. This hampered research into the variety of strategies that these women adopted in their own professional choices and ways of working.

There are also objective obstacles to overcome especially when researching the 'pioneers' and having to decipher pseudonyms or track down archives that have been lost or destroyed as regarded unimportant in a predominantly male, professional environment.

Since the late nineteenth century, women have been architects, designers and planners and even contributed to the world's most important exhibitions, as revealed by Jeanne Madeline Weimann (1981)⁴ and Mary Pepchinski (2007).⁵ As professionals they also organised and built important exhibitions dedicated to women's work. The Swiss exhibitions for women's work, *Schweizerische Ausstellung für Frauenarbeit* (SAFFA), of 1928 and 1958 were outstanding examples.⁶

From the end of the first decade of the twentieth century up to the 1930s, women also had an active role in the early avant-garde movements, as outlined in the Exhibition catalogues by Jean-Claude and Valentine Marcadé (1983)⁷ and later by John E. Bowlt and Matthew Drutt (1999).⁸ However, in most cases, History did not give full credit to women's professional contribution suggesting that women were not interested in architecture or design and so did not take an active part. This even happened in the most notable examples of professional partnerships where individual roles in projects have long been difficult to identify.

Women architects married to men who were also architects have been marginalised in history, put in the background and labelled wife, helper or assistant. Only since the 1980s, efforts have been made to understand more about architect/designer couples and to assign both names to their works. Examples can be found in: Pamela Reekie (1983) about the Mackintoshes;⁹ Renja Suominen-Kokkonen (2007) about the Aaltos;¹⁰ Donald Albrecht (1997),¹¹ Pat Kirkham (1998) about the Eames;¹² Roberto Masiero (1996) about the Scarpas.¹³

Even women professionals' contributions to the work of the great Masters of the Modern Movement took time to be completely recognised. It is sufficient to mention here, the works by Lilly Reich (1885-1974) for Mies van der Rohe, those by Charlotte Perriand (1903-99) for Le Corbusier, and those by architect and artist Marion Mahony Griffin (1871-1961) for Frank Lloyd Wright, whose professional roles were re-assessed, respectively, in the studies by Matilda McQuaid and Magdalena Droste (1996),¹⁴ Mary McLeod and Roger Aujame (2003),¹⁵ and Debora Wood (2005).¹⁶

In the United States of America, the academic community began to work on minority issues reflecting the complexity of the country's multicultural nature earlier than in Europe or the rest of the world. This early North American interest can also be explained considering the diverging ideas, between the USA and Europe, of women's roles in national economies.

Americans soon focused on realising the potential of women's participation in national and global economies, while Europeans focused mainly on defining a woman's role as domestic.¹⁷ Consequently, research quickly started mapping women professionals and architects focusing on an overall view instead of individual cases.

In New York in 1962, Madeleine Bettina Stern published a volume on the first women professionals entitled *We the Women: Career Firsts of Nineteenth-century America*.¹⁸ Some women pioneers in USA architecture featured in the book were: Harriet Morrison Irwin (1828-97, the first woman to patent an architectural design), Louise Blanchard Bethune (1856-1913, the first female professional architect) and Sophia Hayden Bennett (1868-1953).

In 1977, Susanna Torre published an in-depth, evaluative study of women's roles and achievements in American architecture, reviewing the careers of outstanding women architects and architectural critics.¹⁹

Since the 1980s several national biographic collections have been dedicated to pioneering women architects starting notably with the Nordic countries and the United Kingdom.²⁰ In 1983, Ulla Markelin reconstructs the Finnish situation and dedicates a section of her book to Signe Hornborg (1862-1916) who was the first woman to graduate in architecture in Europe, in 1890.²¹ Women architects in Finland between the 1890s and 1950s are the subject of Renja Suominen-Kokkonen's book (1992).²² Denmark and Sweden were covered respectively by Tove Koed and Edith Kjærsgaard (1986),²³ Helle Bay (1991)²⁴ and Gunilla Lundahl (1992),²⁵ while more recently Wenche Findal (2004) covered the entire Scandinavian countries, including Norway.²⁶ The first book about women architects in United Kingdom was published in 1984, edited by Lynne Walker,²⁷ while her second book on the same subject was published in 1997.²⁸

Since the 1990s, national compilations have been published for Switzerland (Evelyn Lang, 1992),²⁹ Austria (Patricia Zacek, 1999),³⁰ Anne Bauer, Ingrid Gumpinger and Eleonore Kleindienst, 2003),³¹ Czech Republic (Jan Machonin ed., 2003)³² and Germany (Kerstin Dörhöfer, 2004;³³ Ute Maasberg and Regina Prinz, eds., 2004).³⁴

Writing about the complex relationship between women, architecture, dwelling and domesticity, Katrin Cosseta included the subject of women 'pioneers' in Italy. In her book, *Ragione e sentimento dell'abitare* (Reason and feeling of dwelling, 2000),³⁵ she wrote widely about Elena Luzzatto (1900-25), the first female to graduate in Architecture (1925), in Italy from *Regia Scuola Superiore di Architettura* of Rome.

Many national studies have been listed here, but there is not yet a comprehensive publication covering systematically the whole of

Europe, although publications exist covering Australia (Julie Willis and Hanna Bronwyn, 2001)³⁶ and the USA (Sarah Allaback, 2008).³⁷

The first book considering the work of women architects in an international perspective was published in 1990.³⁸ Clare Lorenz's book examines the work of forty-eight women architects from twenty countries, discussing their achievements in all aspects of architecture, as well as the national context where each architect worked. A review of the significant work being created by women architects from around the world was published in 2011 and edited by Maggie Toy.³⁹

Increased interest in including women's contribution can also be observed regarding the History of Applied Arts and Design.

One of the first biographical surveys was by Isabelle Anscombe (1984) analysing the lives and work of pioneering women, such as the English interior designer and painter Vanessa Stephen Bell (1879-1961), the Ukrainian-born French artist and designer Sonia Terk Delaunay (1885-1979), and the American actress and interior decorator Elsie de Wolfe (1859?-1950), whose textile tableware, and furniture designs made important contributions to the industry of interior design.⁴⁰

In 1988 Liz McQuiston's book was published entitled *Women in Design. A contemporary View*.⁴¹ This book highlights the work and life of forty-three designers from Great Britain, the USA, Italy, the Netherlands, India and Japan, and spans a broad range of design fields including product design, furniture design, interior design and architecture. A similar broad approach was undertaken by Luigi Patitucci in his book published 2012.⁴² Marjan Groot (2007) covers applied and decorative arts and crafts in the Netherlands,⁴³ whereas Ann Calhoun's book (2000) specifically covers arts and crafts in New Zealand.⁴⁴

Some books are specifically dedicated to women's works in the fields of weaving and ceramics such as those by Sigrid Weltge-Wortmann, about women's textile art from the Bauhaus (1993)⁴⁵ and Cheryl Buckley about women designers in the British pottery industry (1990).⁴⁶ This is due to the fact that numerous women have always practiced in these fields, as the practice of an applied art was socially approved as a sign of domestic industriousness when carried out at amateur level in time left over after family responsibilities. Initially, these women were only executors of other people's projects,

then—since the end of the nineteenth century, by imposing their own design-process—they became regular authors enabled to sign their own creations and supervise the manufacturing process.

The theme of a woman's role both as student or teacher in the great European design schools has also been researched in response to mainstream studies that had previously neglected it. By way of example, are the studies by Jude Burkhauser (1990) concerning the Glasgow School of Art,⁴⁷ Ulrike Müller about the Bauhaus (2009)⁴⁸ and Gerda Müller-Krauspe (2007)⁴⁹ about the legendary Ulm School of Design (*Hochschule für Gestaltung-HfG*).⁵⁰

Many exhibitions took place to increase the visibility of women architects and designers, giving fair acknowledgement to their works and life experiences. The majority of these exhibitions were dedicated to a single creator, while less were devoted to mapping authors and works. Among these were two exhibitions about design in Spain,⁵¹ the first in 1999 *Women made: dones dissenyadores a Catalunya i Balears*⁵² and the second “;Mujeres al proyecto! Diseñadoras para el hábitat!”⁵³ This second exhibition examined the works of emerging Spanish women designers in the domestic sector and was inaugurated in 2007 in Las Palmas before moving to Latin America.

The publication of catalogues encouraged research into ‘women's projects’. Exhibition catalogues such as *Frauen im Design / Women in Design. Careers and Life Histories since 1900* (1989) dedicated to German designers,⁵⁴ *Dal merletto alla motocicletta / (From lance to the motorcycle. Women artisan/artists and designers in 20th-century Italy)* (Ferrara 2002)⁵⁵ and *Nientedimeno / Nothingless. The strength of female design* (2011)⁵⁶ devoted to design from 1945 to 2000, express the desire to pay tribute and publicly acknowledge work done by craftswomen, artists, designers and entrepreneurs who have contributed their efforts and fostered the design discipline since the early twentieth century.⁵⁷

Significant interest for design created by women has been recently confirmed by prestigious institutions such as the Centre de création industrielle (Centre national d'art et de culture Georges-Pompidou, Paris) and the *Triennale di Milano*. The first, presented a new display of its collection devoted to women artists/designers (*Elles@Centrepompidou*, 2009),⁵⁸ while the second opened the exhibition *W. Women in Italian Design* in April 2016. Curated by

Silvana Annicchiarico and set-up by Margherita Palli, this exhibition is conceived to be the ninth edition of the Triennale Design Museum.⁵⁹ This event demonstrates, once more, the current interest in women's creativity and the need for its dissemination.

As revealed by this essay, from the 1960s the Anglo-Saxon women academics were the first to research women's studies, but they were not alone in exploring this 'unknown territory'. Thanks to individual academics' research and publications, the scientific community has recently realised that women's work is much more widespread than was previously believed including in the fields of architecture and design.

Most notably since the 1970s, the feminist movement had an important role in drawing public attention to women's studies.⁶⁰ Leaving aside feminist and ideological interpretations of history – often motivated by the social and political situation and tension in which they built up – what emerges is the existence of contribution to projects and design of space by women's professionals. This

contribution can no longer be interpreted as a mere result of the centuries-old role played by women in the domestic environment. It should, however, be re-considered in the framework of creative and technical professions.

Margarete Schutte-Lihotzky, who never ran a household and never cooked, designed the legendary Frankfurt Kitchen (1926) thanks to her studies and innovative approach to the project. Well known are in fact her innovative time-motion studies and interviews with housewives.

It is surprising to notice that most of the studies mentioned in this essay were accomplished by women scholars. This demonstrates that the topic still seems to lack serious consideration by the majority of men scholars. Is this history destined to remain a history of women written by women? In another words, will its destiny be just another example of marginalisation?

Notes:

- 1 An example may be: Dörte Kuhlmann, "Women in the history of art and architecture," in Dörte Kuhlmann, *Gender Studies in Architecture: Space, Power and Difference* (Abington, New York: Routledge, 2014), 14–31.
- 2 An example of this approach is given by Annemarie Adams and Peta Tancred in their book about women architects' major innovations and contributions to the field both in practice and design in Canada. See Annemarie Adams and Peta Tancred, *Designing Women: Gender and the Architectural Profession* (Toronto: University of Toronto Press, 2000).
- 3 Despina Stratigakos, *Where Are the Women Architects?* (Princeton: Princeton University Press, 2016).
- 4 Jeanne Madeline Weimann, *The Fair Women: The Story of the Woman's Building, World's Columbian Exposition, Chicago, 1893* (Chicago: Academy Chicago, 1981).
- 5 Mary Pepchinski, *Feminist Space: Exhibitions and Discourses between Philadelphia and Berlin, 1865–1912* (Weimar: VDG, Verlag und Datenbank für Geisteswissenschaften, 2007).
- 6 See Eliana Perotti's entries 1928 and 1958 published in this book.
- 7 Jean-Claude Marcadé and Valentine Marcadé, *L'Avant-garde au féminin: Moscou-Saint-Petersbourg-Paris, 1907–1930* (Paris: Artcurial, 1983). Exhibition catalogue.
- 8 John E. Bowlt and Matthew Drutt, *Amazonen der Avantgarde: Alexandra Exter, Natalja Gontscharowa, Ljubow Popowa, Olga Rosanowa, Warwara Stepanowa und Nadeschda Udalozowa* (Berlin: Deutsche Guggenheim, 1999). Exhibition catalogue.
- 9 Pamela Reekie, *Margaret Macdonald Mackintosh* (Glasgow: University of Glasgow, 1983). Exhibition catalogue.
- 10 Renja Suominen-Kokkonen, *Aino and Alvar Aalto: A Shared Journey: Interpretation of an Everyday Modernism* (Jyväskylä: Alvar Aalto Foundation, Alvar Aalto Museum, 2007).
- 11 Donald Albrecht, *The Work of Charles and Ray Eames: A Legacy Invention* (New York: Harry N. Abrams 1997). This book was published on the occasion of a major exhibition organized by the Library of Congress, Washington, D.C., and the Vitra Design Museum, Weil am Rhein, Germany, the holders of the two richest Eames collections in the world.
- 12 Pat Kirkham, *Charles and Ray Eames: Designers of the Twentieth Century* (Cambridge: MIT Press, 1998).

- 13 Roberto Masiero, *Afra e Tobia Scarpa: Architetture* (Milan: Electa, 1996).
- 14 Matilda McQuaid and Magdalena Droste, *Lilly Reich: Designer and Architect* (New York: The Museum of Modern Art, 1996). Exhibition catalogue.
- 15 Mary McLeod and Roger Aujame, *Charlotte Perriand: An Art of Living* (New York: H.N. Abrams in association with the Architectural League of New York, 2003).
- 16 Debora Wood, *Marion Mahony Griffin: Drawing the Form of Nature* (Evanston: Mary and Leigh Block Museum of Art, Northwestern University Press, 2005).
- 17 This different approach was already expressed by women's buildings at European and American universal expositions between 1873 and 1915. As claimed Mary Pepinchinski in her book (*Feminist space*, 2007).
- 18 Madeleine Bettina Stern, *We the Women: Career Firsts of Nineteenth-century America* (New York: Schulte, 1962).
- 19 Susanna Torre and Architectural League of New York, *Women in American Architecture: A Historic and Contemporary Perspective* (New York: Whitney Library of Design, 1977). A publication and exhibition organized by the Architectural League of New York through its Archive of Women in Architecture.
- 20 See Wenche Findal, "To the History of Women Architects: Pioneers of Northern European Countries" published in this book.
- 21 Ulla Markelin, *Profiles: Pioneering Women Architects from Finland* (Helsinki: Museum of Finnish Architecture, 1983), Exhibition catalogue.
- 22 Renja Suominen-Kokkonen, *The Fringe of a Profession: Women as Architects in Finland from the 1890s to the 1950s* (Helsinki: Finska Fornminnesföreningen, 1992).
- 23 Tove Koed and Edith Kjærsgaard (eds.), *Historien om Kvindernes Bygning* (Copenhagen: Kvindernes Bygning, 1986). This book is about history of women in the field of construction in Denmark.
- 24 Helle Bay, *Women in Danish Architecture* (Copenhagen: Arkitektens Forlag, 1991).
- 25 Gunilla Lundahl, *Kvinnor som banade väg: Porträtt av arkitekter* (Stockholm: Statens råd för byggnadsforskning, 1992). This book collects biographical portraits of women architects who led the way in Sweden.
- 26 Wenche Findal, *Mindretallets mangfold: Kvinner i norsk arkitekturhistorie* (Oslo: Abstrakt, 2004).
- 27 Lynne Walker (ed.), *Women Architects: Their Work* (London: Sorella Press, 1984). Exhibition catalogue.
- 28 Lynne Walker (ed.), *Drawing on Diversity: Women, Architecture and Practice* (London: RIBA Heinz Gallery, Microworld House, 1997).
- 29 Evelyne Lang, "Les premières femmes architectes de Suisse" (PhD diss., Losanna: EPFL, 1992).
- 30 Patricia Zacek, *Frauen in der Technik von 1900 bis 2000: Das Schaffen der österreichischen Architektinnen und Ingenieurkonsulentinnen* (Vienna: ARGE Architektinnen und Ingenieurkonsulentinnen, 1999). Exhibition catalogue.
- 31 Anne Bauer, Ingrid I. Gumpinger, and Eleonore Kleindienst, *Frauenarchitektouren* (Salzburg: Anton Pustet Verlag, 2003). See also: Anne Bauer, Ingrid I. Gumpinger, Eleonore Kleindienst, and Gisela M. Gary, *Frauenarchitektouren: Arbeiten von Architektinnen in Österreich* (Salzburg: Anton Pustet Verlag, 2004).
- 32 Jan Machonin (ed.), *Povolání: Architekt[ka] = Profession: [Woman] Architect* (Prague: Kruh, 2003). Exhibition catalogue.
- 33 Kerstin Dörhöfer, *Pionierinnen in der Architektur: Eine Baugeschichte der Moderne* (Tübingen: Ernst Wasmuth, 2004).
- 34 Ute Maasberg and Regina Prinz (eds.), *Die Neuen kommen!: Weibliche Avantgarde in der Architektur der zwanziger Jahre* (Hamburg: Junius, 2004).
- 35 Katrin Cosseta, *Ragione e sentimento dell'abitare: La casa e l'architettura nel pensiero femminile tra le due guerre* (Milan: Franco Angeli, 2000).
- 36 Julie Willis and Hanna Bronwyn, *Women architects in Australia: 1900-1950* (Red Hill A.C.T., Canberra: Royal Australian Institute of Architects, 2001).
- 37 Sarah Allaback, *The First American Women Architects* (Urbana: University of Illinois Press, 2008).
- 38 Clare Lorenz, *Women in Architecture: A contemporary perspective* (New York: Rizzoli, 1990).
- 39 Maggie Toy (ed.), *The Architect: Women in Contemporary Architecture* (Chichester: Wiley-Academy, 2001). This book reviews the works by the architects: Irena Bauman, Ann Beha, Caroline Bos, Alison Brooks, Lise Anne Couture, Odile Decq, Elizabeth Diller, Julie Eizenberg, Merrill Elam Karen Fairbanks, Zaha Hadid, Frances Halsband, Gisue Hariri and Mojgan Hariri, Jane Harrison, Itsuko Hasegawa, Laurie Hawkinson, Christine Hawley, Margaret Helfand, Katharine Heron, Patty Hopkins, Cathi House, Eva Jiriána, Sulan Kolatan, Eve Laron MJ Long, Victoria Meyers, Carme Pinós, Regina Pizzinini, Kazuyo Sejima, Laurinda Spear, Billie Tsien, Nanako Umemot, and Sarah Wigglesworth.
- 40 Isabelle Anscombe, *A Woman's Touch: Women in Design from 1860 to the Present Day* (London: Virago Press; New York: Viking Penguin; Middlesex: Elisabeth Sifton Books, 1984).
- 41 Liz McQuiston, *Women in Design: A Contemporary View* (London: Trefoil Publications, 1988).
- 42 Luigi Patitucci, *La Donna è Mobile: Donne del Design* (Siracusa: LetteraVentidue Edizioni, 2012).
- 43 Marjan Groot, *Vrouwen in de vormgeving: 1880-1940* (Rotterdam: Uitgeverij 010, 2007).
- 44 Ann Calhoun, *The Arts and Crafts Movement in New Zealand 1870-1940: Women Make Their Mark* (Auckland: Auckland University Press, 2000).

- 45 Sigrid Weltge-Wortmann, *Women's Work: Textile Art from the Bauhaus* (San Francisco: Chronicle Books, 1993). This book unearthed a missing chapter in the story of the most important institution in the history of modern design.
- 46 Cheryl Buckley, *Potters and Paintresses: Women Designers in the Pottery Industry: 1870-1955* (London: Women's Press, 1990). In her book the author applies feminist perspectives to the history and practice of ceramic art in British pottery industry.
- 47 Jude Burkhauser, *Glasgow Girls: Women in Art and Design: 1880-1920* (Edinburgh: Canongate, 1990).
- 48 Ulrike Müller (ed.), *Bauhaus-Frauen: Meisterinnen in Kunst, Handwerk und Design* (Munich: Elisabeth Sandmann Verlag, 2009).
- 49 Gerda Müller-Krauspe, *Selbstbehauptungen: Frauen an der HfG Ulm* (Frankfurt am Main: Anabas, 2007).
- 50 This world-renowned German school, known because the concept of *Gute Form* (Good form) originated there, saw a woman among its founders. As it is well known, Inge Scholl (1917-98) founded the school together with her husband Otl Aicher, and Max Bill (former student at the Bauhaus), in 1953.
- 51 About women designers in Spain see Alicia Menéndez Martínez, "Spanish Design Made by Women" in this book.
- 52 Maia Creus, et al., *Women made: Dones dissenyadores a Catalunya i Balears* (Palma de Mallorca: Govern Balear, 1999). Exhibition catalogue.
- 53 Marcelo Leslabay et al., *¡Mujeres al proyecto, diseñadoras para el hábitat!* (Las Palmas de Gran Canaria: Gobierno de Canarias, 2007). Exhibition catalogue.
- 54 Angela Oedekoven-Gerischer et al. (eds.), *Frauen im Design. Berufsbilder und Lebenswege seit 1900 - Women in Design. Careers and Life Histories since 1900*, voll. 1-2 (Stuttgart: Design Center Stuttgart, Haus der Wirtschaft, 1989). Exhibition catalogue.
- 55 Anty Pansera and Tiziana Occleppo (eds.), *Dal merletto alla motocicletta: Arigiane/artiste e designer nell'Italia del Novecento*. (Cinisello Balsamo: Silvana Editoriale, 2002). Exhibition catalogue. The exhibition was held in Ferrara in the Palazzo Massari, Padiglione d'Arte Contemporanea, from 3 March to 5 May, 2002. It was organised on the occasion of the tenth edition of the Biennale Donna, and realised in collaboration with the legendary association Unione Donne Italiane (UDI) founded in 1945.
- 56 Anty Pansera and Mariateresa Chirico (eds.), *Nientedimeno / Nothingless: The Strength of Female Design* (Turin: Umberto Allemandi & C.). Exhibition catalogue.
- 57 About women entrepreneurs and women in communication see Luisa Bocchietto and Anty Pansera (eds.), *Dcomedesign* (Biella: Eventi & Progetti, 2008). Exhibition catalogue.
- 58 Camille Morineau (ed.), *Elles@Centrepompidou: Artistes Femmes dans la Collection du Musée National d'Art Moderne, Centre de Création Industrielle* (Paris: Centre Pompidou, 2009). Exhibit-Collection catalogue. Just one year after the Centre Pompidou's new exhibit-collection, in 2010, the Museum of Modern Art in New York published *Modern Women: Women Artists at The Museum of Modern Art*. This book is a ground-breaking examination of the Museum's collection, drawing attention to the lack of representation in the Museum to contemporary work by women of the post-feminist generation. It demonstrated that the history of women at MoMA is inextricable from the history of the institution. This book paid tribute to modern and contemporary women artists whose diversity of practices and contributions to the avant-garde movements of the twentieth century have been enormous, even if often under recognised. See Cornelia H. Butler et al., *Modern Women: Women Artists at The Museum of Modern Art* (New York: Museum of Modern Art, 2010).
- 59 See Silvana Annicchiarico (ed.), *W. Women in Italian Design* (Mantova: Corraini Edizioni, 2016). Exhibition catalogue.
- 60 About feminism and design in United Kingdom see Judy Attfield and Pat Kirkham (eds.), *A View from the Interior Feminism, Women, and Design* (London: Women's Press, 1989).

Elena Dellapiana

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

Creativity is a vast field. To select categories and criteria within it is almost a pointless struggle. So, why could architecture and design, together with civil engineering represent the perfect lead into discussing female creativity specifically? And, to continue, why not the former or the latter alone?

When Sigfried Giedion wrote, as early as 1948, *Mechanization takes command* he united architecture and design leaning towards anonymity and industrialism (tall buildings, balloon frames together with barbers' chairs, economic kitchens and trains) eliminating, from the point of view of militant historiography and perception, the division between the two disciplines.¹

Giedion effectively demonstrated that Crossing Architecture in the broader sense including civil engineering and design in the stricter sense of interiors and home furnishings allows us to understand the development of design culture more easily.

Nevertheless, the Western outline is as diversified as the starting points of the disciplines and of the disciplines themselves in a modern approach.

A consistent number of designers sat, in fact, in the middle between architecture and design, having received an architectural education and practicing both; those originating from the applied arts, almost always remained in the field of crafting and, later, of design.

So why did so many architects—male and female—turned against design, only to return through architecture to set up a cycle between the two?

The phenomenon does not occur uniformly in all western countries and the switch is further complicated if we take gender into consideration between the various logical factors.

If the 'official' entrance of women into architectural projects, and therefore in the pre-set educational bodies such as schools and academies, started only at the end of the nineteenth century, Signe Hornborg was the first woman to graduate in architecture in Europe in 1890 (Helsinki); the launch of circularity between architecture and design can be dated back to the same period, starting at different times in different countries and not at all in many.

One of the first and simplest answers to this question regards architecture's point of focus from the end of the nineteenth century the middle class home, and the working class home at the beginning of the next century.

However, we should also make some distinctions in this case, too. In some cases, houses were built by professionals without architectural training, while in others, architecture played a vital role.

When in 1895 Elsie de Wolfe created the interiors for the women's Colony Club in New York, in a building designed by Stanford White, she selected light, soft colours and several late eighteenth century French pieces of furniture. Her training as an enthusiastic, cultured and curious amateur fulfilled the demands of those wealthy clients searching to change the style of their homes. Her role as one of the first professionals in the field of interior design was slowly changing the darker and heavier styles of men's clubs, with barely a passing relationship with architecture.² However, in her attempt to set out rules regarding new interiors, De Wolf looked at homes in which "we must accept the standards that artists and architects accept, the standards that have been passed down to us from those exceedingly rational people: our ancestors".³ The statement is generic and abstract, but gives us a preview of the subsequent separation

between different research fields: architecture, objects (antiques in De Wolfe's case), and the design of both.⁴ In the USA, a home is a way to show off your social status. Its design and the design of its furniture and furnishings is undertaken in a sectorial way, thanks also to the unique condition of technological development in which projects make use of patents, automatisms and, briefly, the industrial production aimed at work areas and middle class homes, in extremely fast times. Schools such as Cranbrook Academy, founded by Eilel Saarinen (1929) partially following the Bauhaus model, quickly identify sectorial training which signal a rather clean division between architecture and design which still continues today.⁵

Remaining in the Anglo-Saxon ambit, design schools in the United Kingdom were established early and contributed to launching the specialisation: in 1837, the Government School of Design was founded in London and after the *Great Exhibition* in 1852, Henry Cole was appointed superintendent of the Department of Practical Arts, including the Museum of Manufacturers and the School of Design.⁶ The next periods to contribute to defining the Arts & Crafts culture highlight the subdivision of the disciplines: architecture continues to be 'guided' by the conservative Royal Institute of British Architects which follows a sectorial and traditional training format.⁷ The culture of design, therefore, finds openings in schools of applied arts—where women are also more easily accepted—and industrial design within technologies applied to production.⁸ Thus, the cycle between architecture and design is both sporadic and rare. The fact that Margaret and Frances McDonald, having attended the Glasgow School of Arts, embraced interior design during their career is thanks to their professional collaboration with Charles Rennie Mackintosh, who trained as an architect, and the founding of the Glasgow Four,⁹ whereas the path taken by their partner was occasional and inverse.

Crossing boundaries, therefore, is due to the cultural, social and industrial context.

In northern countries, their focus on social needs and the domestic dimension advanced both the role of women in the design professions and the cycle between architecture and design.

The interventions by the activist and writer Ellen Key (1849–1926) in Sweden, and her essays that covered home management not only in the functional aspects,¹⁰ stoked the interest in the

domestic project which grew in social and reformist importance and favoured a broad scale of designs among architects.¹¹ The result was twofold: the first woman to graduate in architecture in Europe was Scandinavian, and architects trained in northern universities often dealt with interior design: from Finland's Aino and Alvar Alto,¹² to Sweden's Gunnar Asplund (1885–1940), Osvald Almqvist (1884–1950) and other designers involved in the *Stockholm Exhibition. Swedish Arts & Crafts and Home Industries* in 1930, to Denmark's Kaare Klint (1888–1954) and Hans Wenger, both educated as architects and furniture designers, or Paul Henningsen (1894–1967), who trained in building techniques and architecture.

Furthermore, the substantially classical training of Nordic architects is directed towards a design with motifs inspired by the climate and anthropological conditions of the native geography. The particular importance that the home takes on in cold and inhospitable places pushes the designers of 'containers' to widen their spheres of work to the 'contents' as well. Long Nordic nights and the need for shelter are the point of inspiration for those functionalist architects in considering prime industrial products—such as wood and glass—as 'living matter' for the characterisation of warm, bright interiors, thereby giving origin to the renowned 'Nordic style'. Furthermore, starting from the development of industrial design in the 1920s and 1930s, social-democratic and welfare administrations explicitly asked designers to show interest in home appliances.¹³ The directive, for example, that emerges from the Stockholm exhibition in 1930—so greatly desired by the Prime Minister Per Albin Hansson—demands perfect correspondence between standards applied to architecture with those for furnishings, thereby coinciding the figure of the architect with that of the designer.

Further industrial spurs, together with similar social and political entreaties affected Germany even before the First World War, when research into the *Deutsche Form* (German shape) represented perhaps the greatest push towards complete design—not only theoretical, but also and primarily applied: architecture for the home and work, daily objects, graphics, communication and equipment for transport. Peter Behrens (1868–1940) and the group surrounding the *Deutscher Werkbund* supply design tools and ideologies for the passing from one design scale to another,¹⁴ a



fig.1

passing that was perfected on the theme of home after the war within the definition of Weimar's social-democracy and the focus on themes of *Wohnung* (housing) intended as both a category of the spirit as well as a land in which to measure industrialisation, formal innovation derived from the experience of avant-garde art and project for the architecture and design of interiors.

Blurred lines between architecture and design favoured the entrance of female designers in the professions as training—in a moment of cultural and political upheaval—became less academic and allowed students to pass from typically feminine curricula—applied arts—to the more technical ones of architecture, as was the case for Margarete Schütte Lihotzky (fig.1).¹⁵ Education and training may be decidedly innovative and transversal as in the case of the female students of the Bauhaus and its managerial apexes (Lilly Reich),¹⁶ or in the case of its Soviet counterpart, the Vkhutemas, in which—at least in the final phases—the disciplinary differences are programmatically very weak.¹⁷

In countries with less industrial weight, like France where artistic craftsmanship has a long tradition and artistic innovation sets its foundations, and find its voice, and where the curriculum only slightly conditions careers, the go-between for architecture and design are visual arts and their renewal. Eileen Gray (1878-1976) can easily pass from applied arts to architecture and industrial design, within the logic of the modern building as an artistic masterpiece.¹⁸

A different process was in Italy—close to France for its artistic tradition and less invested by industrial progress compared to

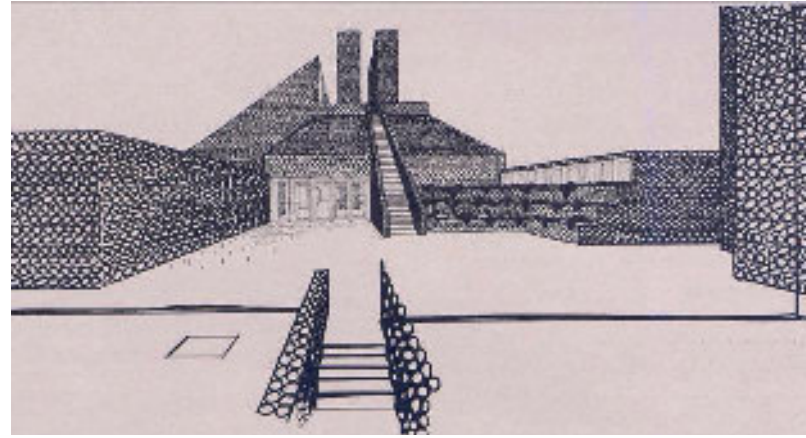


fig.2

countries in Central Europe and North America. In this case, the intervention of the architects, trained in architectural school from as early as 1919, in the field of design everything rotates around the tradition of the *domus* (home), as a unifying element of national design culture.¹⁹ *Domus* and *La casa bella* (the beautiful house) are the titles of two magazines founded in 1928, both in reference to the home and both which gave their readers examples of architecture and interior design. From as early as 1926, the architects Gio Ponti (1891-1979) and Guido Andlovitz (1900-1971) were commissioned by the artistic management of important industries to promote domestic use ceramics (Richard Ginori and SCI) and a huge number of architects within the Modern Movement programme or still connected with Art Deco or revival design worked in furnishing and decor in unique pieces, small series or for industrial production. The importance of this phenomenon can be traced to three aspects: on one hand, as mentioned, to the centrality of the domestic theme within Italian architectural culture – Gio Ponti published in 1933 *La casa all'italiana* (The Italian Home), establishing a relationship that would prevail for a good part of the twentieth century.²⁰ Secondly, to the substantial absence of schools for the education of designers in applied arts that are taught or those with a Fine Arts approach or those aimed at training manufacturers.²¹ Finally, to the presence of areas renowned for specialised production requiring high quality skills and knowledge, which are looking for new possibilities and a better position within the international market, such as the Cantù wood area or Tuscany's ceramic district. A new class of



fig.3

entrepreneurs, focussing both on new opportunities offered by industry as well as the demands of the market, give architects the chance to design interiors and home furnishings, but also transatlantic planes, trains, offices – all far away from the ‘industrial aesthetics’ that are typical of other western countries, and united on the other hand by the focus on creating surroundings and atmospheres that are characterised by the

‘calm simplicity’ that is typical of the Mediterranean areas and the classic tradition which has always been so appreciated by travellers

from all over the world and all time periods gone by. This is the case for Luisa Aiani and Franca Helg, both graduated in architecture at the Polytechnic University of Milan, at the very heart of the distribution of Italian Modernism, and both creators of buildings and furnishings, in partnership with their native atelier, with their professional and life partner or as a unique author,²² and later, after the 1950s, the ‘heroic’ era of Italian design, marked by Anna Ferrieri Castelli, Gae Aulenti (fig. 2-3) and many others.

Despite its almost random origin, the cycle between architecture and design—born from cultural, economic, politic and climatic factors—represented an opportunity for research and debate that has been well-documented in magazines and can even be found in productions by several today’s designers.

Notes:

- 1 Siegfried Giedion, *Mechanization takes Command* (New York: Oxford University Press, 1948).
- 2 Penny Sparke, *Elsie De Wolfe: The Birth of Modern Interior Decoration* (New York: Acanthus Press, 2005).
- 3 Elsie de Wolfe, *The House in Good Taste* (New York: The Century Co, 1913), 13.
- 4 Elsie de Wolfe, *After All* (New York, London: Harper and Brothers, 1935), 2-3.
- 5 Women rose to the top positions rather quickly: Pispian Saarinen Swanson, Eilel’s daughter, was the first manager of the Faculty of Design (1932-35); *Design in America: The Cranbrook Vision 1925-1950* (New York: Metropolitan Museum of Art, 1984).
- 6 Anthony Burton, *Vision and Accident: The Story of the Victoria and Albert Museum* (London: V&A Publications, 1999).
- 7 Marc Crinson and Jules Lubbock, *Architecture, Art or Profession? Three Hundred Years of Architectural Education in Britain* (Manchester: Manchester University Press, 1994).
- 8 Adrian Forty, *Objects of desire: Design and Society since 1750* (London: Thames and Hudson 1986), 62-118.
- 9 Pamela Robertson, “Margaret Macdonald Mackintosh (1864-1933),” in Jude Burkhauser (ed.), *‘Glasgow Girls’: Women in Art and Design 1880-1920* (Edinburgh: Canongate, 1990), 112.
- 10 See Caterina Franchini, “History Doesn’t Stand in a Single File: 100 Works, 100 Years, 100 Creative Women in Europe,” in this publication.
- 11 Barbara Miller Lane, “An Introduction to Ellen Key’s ‘Beauty in the Home,’” in *Modern Swedish Design: Three Founding Texts* (New York: The Museum of Modern Art, 2008), 19-31.
- 12 Renja Suominen Kokkonen, *Aino and Alvar Aalto: A Shared Journey: Interpretations of an Everyday Modernism* (Jyväskylä: Alvar Aalto Museum, 2007); Ulla Kinnunen, *Aino Aalto* (Jyväskylä: Alvar Aalto Museum, 2004).
- 13 Ingrid Sommar, *Funkis. Stilen som byggde Sverige* (Stockholm: Svenska, 2006).
- 14 Frederic J. Schwartz, *The Werkbund: Design Theory and Mass Culture Before the First World War* (New Haven, Conn.: Yale University Press, 1996).
- 15 Susan R. Henderson, “Housing the Single Woman: The Frankfurt Experiment,” *Journal of the Society of Architectural Historians*, vol. 68, 3 (2009), 358-77.

- 16 Lilly Reich was president of the Werkbund in 1920 and a Bauhaus student, and she collaborated with Mies van der Rohe on interiors in Stuttgart and Barcelona, constituting one example of the professional architecture-design couple.
- 17 Timothy J. Colton, *Moscow, Governing the Socialist Metropolis* (Cambridge: Harvard University Press, 1995).
- 18 See the *Maison en bord de mer: E.1027 (1927-1929)*, Eileen Gray and Jean Badovici, "E1027 Maison en bord de mer," in *L'architecture vivante collection* (Paris: Éditions Albert Morancé, 1929); Peter Adam, *Eileen Grey: Her Life and Work* (London: Thames & Hudson 2009).
- 19 Fiorella Bulegato and Elena Dellapiana, *Il design degli architetti italiani 1920-2000* (Milan: Electa, 2014).
- 20 Gio Ponti, *La casa all'italiana* (Milan: Editoriale Domus, 1933).
- 21 Elena Dellapiana, *Il design della Ceramica in Italia 1850-2000* (Milan: Electa, 2010), 23-41.
- 22 Anty Pansera (ed.), *Nientidimeno/Nothing less: The strength of female design* (Turin: Allemandi, 2011).

Caterina Franchini

From the Embroidery to the Construction.

Women in Design and Architecture: *Domus* 1928–1950

Women's presence in architecture and design has been ignored for a very long time. However, thanks to specialised magazines, their visibility in the public eye began to advance, albeit with great difficulty, during the first half of the twentieth century and social conventions induced it to change only slowly immediately after the second post-war period.

Founded by architect Gio Ponti in January 1928, the *Domus* magazine provided updated information on the 'living culture' at an international level. A close examination of articles published in 253 issues from the magazine's foundation up to 1950 gives us a significant overview of how women's design culture was recognised.

Since its first issues, *Domus* has been attracted to women artisans' activities although always less so than their male colleagues. On the other hand, women architects' works did not get sufficient space reflecting the magazine editor's conviction that embroidery "[...] is the *natural* work of woman, it should be the *only* work for a woman, it is work which does not take her away from her home and does not distance her from cradle or hearth. [...] A woman who embroiders is close to Our Lady".¹

According to Ponti, women's creative contribution, which was not negligible for the national economy, should have been focused on specific artisanal activities. Therefore, from the end of the 1920s to the Second World War, creative women found in *Domus*' issues a place to show their talents in artisan products such as embroidery, textiles, glassware and ceramic ware. Their artistic and professional sensitivity experimented with shapes and materials suitable to modernity, and their works were able to stimulate the crucial transition from crafts to design.

Textile accessories were conceived almost entirely without

decorations in order to make them appropriate for the Modern Style simplified furniture, as Ponti's wife, Giulia Vimercati, outlined in one of her articles.² For this purpose, new drawings for embroidery were created for Aemilia Ars (in Cernobbio) when it was revived under the leadership of Countess Carla Visconti of Modrone Erba (1880–1939).³

New geometric decorative motifs appeared on Italian textiles. In 1930, Emma Robutti designed very modern textiles using recurring and modular graphic patterns.⁴ They were created for curtains, but they were also offered to the automobile industry as 'Voltaires' for covering car seats.⁵

Emilia Rosselli (1905–58)⁶—later known as the founder of the *Novità* periodical that would become *Vogue Italia* in 1966—wrote articles about innovative fabrics for interior design.⁷ She pointed out the functionality of the 'Voile of Rhodia' which, being waterproof, was not too subject to the accumulation of dust and therefore, suitable to be used for 'hygienic' curtains.⁸

Anita Pittoni (1901–82) from Trieste created refined textiles which had remarkable international success using new autarkic Italian materials such as hemp, Snia short-fiber flock, Lanital, yarn of inoxidizable metal.⁹

Since the early 1930s, *Domus* drew readers' attention to the profitable partnerships among artisans, artists and designers abroad. The experience of the Wiener Werkstätte was taken as an example to be replicated in Italy. In that context, patterns for laces and textiles by Maria Likarz (1893–1971) and Mathilde Flögl (1893–1950) were appreciated for their plain lines and essential geometry which appeared very refined and modern.¹⁰ New Swedish embroideries and fabrics were presented by Emilia Rosselli

highlighting the modernity of artisanal works for interior design by Astrid Sampe (1909–2002).¹¹ (Fig. 1)

In the field of glass design of the prestigious Viennese Lobmeyr, Ena Rottenberg (1893–1962), Valerie (Vally) Wieselthier (1895–1945) and Marianne Rath (1904–85) distinguished themselves on *Domus* for the design of new functional and elegant artefacts.¹²

Women in ceramics design were the most represented in the magazine which, from the late 1930s to the 1950s, focused mainly on Scandinavian production with the exception of the Parisian atelier Primavera of the Printemps department store. For this atelier, designer Colette Gueden (1905–2000) created everyday tableware with a squared and unusual geometry reflecting her Indochinese style. They were exhibited at the *VI Triennale di Milano* (1936)¹³ and at the exhibition of decorative arts in Paris.¹⁴

As pointed out by Åke Stavenow's article, a collaboration between industry and artists/designers in Sweden turned out successfully and Swedish ceramic was able to conquer the European market thanks to its excellent value for money. Couple Anna-Lisa Thomson (1905–52) and Sven Erik Skawonius (1908–81) designed some terracotta items with stylised flower patterns for the company Upsala-Ekeby. Another couple, Ingrid (1905–82) and Erik Triller (1898–1972) was specialised in stoneware inspired by Chinese and Danish ceramics, while sisters Lisbet (1909–61) and Gocken Jobs (1914–95) created ceramic items in authentic Swedish style.¹⁵

Among Swedish women artists and designers Tyra Lundgren (1897–1979) was the most internationally famous and the most cited by *Domus* due to Gio Ponti's admiration.¹⁶ She designed for Arabia and Sèvres, and after having travelled throughout Europe testing new techniques and materials, she returned to Sweden after the outbreak of war and worked for Gustavsberg. She applied her skills in Wien, Paris and in Paolo Venini's workshop in Murano.¹⁷

Tyra Lundgren's artistic expression had a strong influence not only in Sweden but all over Europe. She also wrote an article for *Domus* about the Swedish designer and entrepreneur Estrid Ericson (1894–1981) who had used pewter for her items before working on furniture and interior design founding the renowned shop Svenskt Tenn (Swedish pewter) in Stockholm.¹⁸

Like Tyra Lundgren, Estrid Ericson had also collaborated

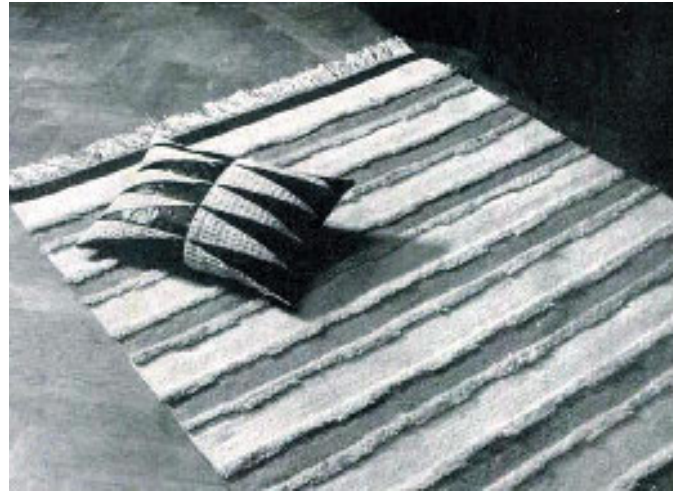


fig. 1

with the Modernist Austrian/Swedish architect Joseph Frank (1861–1941), since 1935. She created an original style of interior design that took the name of her shop. In 1950, Gio Ponti wrote an extensive article to support Svenskt Tenn's participation at the coming *IX Triennale di Milano*.¹⁹ In preparation for this important international event, the magazine highlighted the Finnish contemporary production of lamps such as those designed by Lisa Johansson-Pape (1907–89) and crystal ware by Helena Tynell (1918–).²⁰

In 1950, *Domus* was looking at Swedish mass production of functional, plain and low-cost furniture able to combine tradition and modernity. The great commercial success of Scandinavian furniture design was also due to the publication of articles such as the one by Swedish interior designer Lena Rabenius Larsson (1919–2000), which thoroughly analyzed the design of home furniture produced by Nordiska Kompaniet (NK) recognizing them as the epitome of practicality to be emulated.²¹

Practicality in the home has been the main topic of women columnists since the first issues of *Domus*.²² Between the late 1920s and early 1930s, technological progress came into the home and the magazine promptly started reporting on it: gas cookers, electric fans instead of range hoods, electric machines for laundry, kitchen robots and others useful electrical appliances. Rational furnishing solutions for domestic interiors became necessary for

the development of modern living.

Architect Elena Campi was the first woman to publish her projects for functional interior design by providing examples of wall-cupboards, tip-up tables and seats, walled bookcases with embedded steps and fitted furniture. She suggested removing visible cupboards and bulky or useless furniture from small apartments, stating that modern furniture should be easily movable.²³

Campi focused her projects on the most functional spaces in the house: the kitchen, bathroom and the French *office* situated between the kitchen and the dining room.²⁴ She stated that a kitchen is functional if small, bright and decorated in light colours and she suggested the use of easy to clean materials such as white tiles, enamel paints and linoleum for both kitchen and bathroom.²⁵

Domus columnist Mery Fontana dedicated two articles to the modern kitchens.²⁶ Women were the first to study the kitchen analytically using the rationalist method. They were the first to apply Taylorist ideas to reach solutions for saving time and energy in preparing food, cooking and house cleaning. They used new materials which were best suited due to their practicality, resistance and hygiene: steel, aluminium, nickel-plated and polished materials, and new ones such as xylonite.

Following the works by American pioneers –Catharine Beecher (1800–78) and Christine Frederick (1883–1970)– Europe finally reached the ‘L-shaped’ kitchen designed by German architect Erna Meyer and the famous ‘U-shaped’ *Frankfurter Küche* designed by Margarete Schütte Lihotzky (1897–2000). The latter was celebrated on *Domus* by two renowned architects and furniture designers, Ignazio Gardella (1905–99) and Marco Zanuso (1916–2001). Gardella considered it suitable to satisfy functionality as well as the look of a modern kitchen, while Zanuso showed each of its advantages.²⁷

Going back to women architects’ contributions to *Domus*, in addition to Elena Campi, another woman architect regularly published her articles in the magazine between September 1930 and June 1938. Landscape architect Maria Teresa Parpagliolo (1903–74) wrote more than thirty articles about all kinds of gardens and plants but only in one of these did she present her garden projects.²⁸ There were, in fact, very few women architects’ works published in

Domus.

In 1929, architect Emilio Lancia published an article about *Villa Orsetta*, near Florence, designed by the Swedish artist Anna Akerdahl Balsamo Stella (1879–1957) with the help of Lancia. Anna Akerdahl planned her house as an ancient Tuscan villa with a modern style.²⁹

Another project focused on a modernist interpretation of ancient architecture typology is a house overlooking the sea in Sicily designed by architects Lina Bo (1914–92) and Carlo Pagani,³⁰ subsequently deputy editors of the magazine.³¹ Like a Roman *domus*, this modern villa was designed around a patio and surrounded by a Mediterranean garden in order to embody the *genius loci* and to become an integral part of the landscape.

The concern about landscape was crucial in the project for the Rapallo seaside promenade (fig. 2) designed by young architects Giovanna Pericoli (1924–74) and Alberto Mazzoni, and engineer Pippo Pestalozza. This is a unique case of urban renewal which saw the involvement of a woman professional.³²

By promoting modern architecture, *Domus* narrated the cultural and historical changes. The magazine’s international stance let the public know about some of the women’s works abroad.

The plain and rational small house built in 1940 in Asmara by

fig. 2





fig. 3

Elena Fondra Asti can be regarded as the singular event of women's involvement in the modernisation of Eritrea fostered by the Fascist regime (fig. 3). Elena Fondra also conceived the interior design for this house based on white surfaces—white linoleum on the floor and white lime on the walls—while the furniture was in pastel colours,³³ recalling the interiors she had designed for the Viceroy of Ethiopia and the Governor of Addis Abeba, already known to *Domus* readers.³⁴ These works were then harshly criticised in Carlo Enrico Rava's article.³⁵

From the end of the Second World War, the magazine started to publish works by USA women architects. A small village on the upland of the Brown Mountains in Tennessee was planned by architects Jane West (1907-2003) and Alfred Clauss (1906-98) and commissioned by some families who wanted to build as a cooperative in 1946.³⁶

A Californian wooden house was entirely built and furnished for herself by Swedish/American designer and architect Greta Magnusson Grossman (1906-99) and published in *Domus* in 1950.³⁷ Greta Magnusson was already a renowned furniture designer in Europe and one of the few women professionals to gain prominence during the mid-twentieth-century architectural scene in Los Angeles. Her furniture was largely published in later *Domus* issues.

While the USA was building country-houses, Italy was dealing with the reconstruction and housing shortage. Italian women architects contributed with their projects to the so-called “Piano

Fanfani”, approved in 1949, and managed by Gestione INA-Casa. This was an ambitious public programme to build low-cost houses and it was also aimed at revitalising the Italian economy after the war.

Gio Ponti, once again editor of *Domus*, published two projects for terraced houses. Architect Vittoria Maria Calzolari's project suggested the use of Mediterranean barrel vaults and a number of open-air ovens to give a rural appearance, while architect Zita Alt Mazza published her project for a two-family house with loggias, built in natural stone.³⁸

Thanks to women designers' participation in several exhibitions since the second, post-war period, women working in the field of furniture and interior design have gained more visibility on *Domus*. The seats designed by architects Lucia Ponti Bonicalzi and Emma Pasquinelli Peressutti with textiles by Fede Cheti (1905-78) were appreciated for their plain, flexible and ergonomic design.³⁹ In 1936, Fede Cheti founded her textile firm in Milan and advertised it in *Domus*. She provided the home textiles for the experimental prefabricated residential district known as “T8” built for the *VIII Triennale di Milano* in 1947.⁴⁰

Magazine editor, architect Ernesto Nathan Rogers,⁴¹ dedicated an issue to the sections of this historical *Triennale*, the first after the war, as well as a number of works designed by women, such as: a metal desk and a chair by Luisa Castiglioni (1922-2015), a bent wooden armchair by Anna Ferrieri Castelli (1920-2006) and a

sectional kitchen designed by the same architect in collaboration with Ettore Gentili.⁴² In a section dedicated to objects, the magazine published fabrics designed by Fede Cheti, Vanna Chiaretta, a dish set by Lyda Levi for Ugania and a tea set by the Austrian designer Hel  n   Fisher.⁴³

In the following years, coloured perspectives for some adaptable solutions of interior design were published by architect and later professor at the Polytechnic of Milan Liliana Grassi (1923–85),⁴⁴ (fig. 4) and architect Vincenza Esposti from Genova.⁴⁵

The magazine continued publishing furnishings with functional and unconventional shapes with abstract motifs such as those designed by Ada Bursi (1909–96),⁴⁶ and multifunctional furniture such as the “bar–radio–desk” by Luisa Aiani (1914–90) and her husband Ico Parisi (1916–96).⁴⁷

Curiosity lies in an article about two married architects Eugenia Alberti and Gian Luigi Reggio, who opened the doors of their studio to *Domus* showing their twin armchairs as a symbol of their professional equality.⁴⁸

The specialised magazine increasingly continued to disclose its international point of view. It reported on the Japanese experience of Charlotte Perriand (1903–99).⁴⁹ The eminent designer, who worked with Le Corbusier, took part in the cultural avant–garde in Paris and worked in Japan from 1940 to 1946. She studied the techniques and traditional materials –bamboo, wood, lacquer and

ceramic– belonging to Japanese handicraft. Even on her return to Paris, where she had furnished a very small, practical and comfortable attic–flat for herself,⁵⁰ she maintained a close bond with the East and designed new furniture which could be mass produced in Japan using their traditional materials but improved on by western Modern Movement experience.

The bamboo fiber seats linked to metal tubes and bent plywood were an example of this.

Articles published in specialised magazines –and *Domus* is an exceptional representative– are an essential source for identifying women designers and their works as well as for studying their reception.

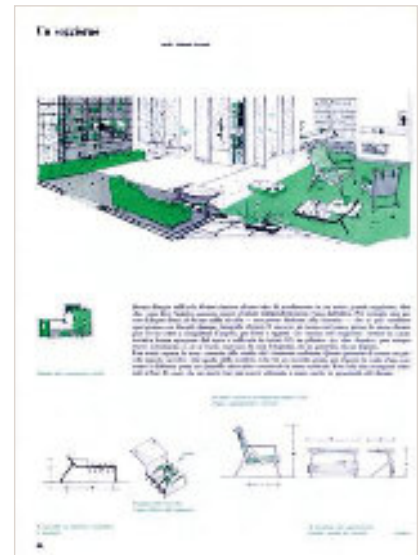


fig. 4

Notes:

- 1 “[...] il ricamo [...] è il lavoro *naturale* della donna, dovrebbe essere il *solo* lavoro della donna, è il lavoro che non la toglie dalla casa, che non la allontana dalla culla e dal focolare. [...] Una donna che ricama è vicina alla Madonna.” Gio Ponti, “Per l’affermazione delle industrie femminili italiane,” *Domus* 139 (1939), 65.
- 2 See Giulia Ponti Vimercati, “Nuovi disegni per stoffe d’arredamento,” *Domus* 16 (1929), 33-48. Ponti’s wife collaborated with *Domus* since its first issue.
- 3 See “Alcuni nuovi disegni per i cuscini,” *Domus* 4 (1928), 19-21.
- 4 Emma Robutti was editor of the magazines *Fili* (*Domus*’ publications) between the 1940s and 1950s.
- 5 See “‘Voltaires’ per spalliere di sedile d’auto, disegnati da Emma Robutti,” *Domus* 25 (1930), 48.
- 6 Emilia Rosselli Kuster was editor of the *Fili* periodical before Emma Robutti.
- 7 See Emilia Rosselli, “Nuovi tessuti per la casa,” *Domus* 94 (1935), 37.
- 8 This textile took its name from its producer, the Rhodiatocoe S.P.A. that became renowned for nylon 6,6 production. See Emilia Rosselli, “Tende e drappaggi,” *Domus* 94 (1935), 38.
- 9 Julia Bertolotti called Anita Pittoni an “artist-artisan” who was able to translate her invention into substance. See Julia Bertolotti, “I nuovi tessuti di Anita Pittoni,” *Domus* 124 (1938), 42. The curtain “La Danza” designed and embroidered by Pittoni had already been published in 1932, see “Tende moderne e Ricami: L’Arte nella Casa,” *Domus* 49 (1932), 44. In 1942 the magazine dedicated a long article to Anita Pittoni’s exhibition at the Permanente di Milano. See R., “La mostra di Anita Pittoni,” *Domus* 173 (1942), 203-7.
- 10 See C.A.F., “Nuove produzioni della Wiener Werkstätte,” *Domus* 45 (1931), 51-55.
- 11 See Emilia Rosselli, “Nuovi tessuti e ricami dalla Svezia,” *Domus* 94 (1935), 32-33.
- 12 See “Esempi da fuori: Vetri di Lobmeyr,” *Domus* 53 (1932), 294. Erna Rottemberg exhibited one of her crystals for Lobnery in Venice, see Pietro Chiesa J., “Vetri incisi a Venezia,” *Domus* 56 (1932), 513.
- 13 See Gio Ponti, “La sezione francese alla VI Triennale,” *Domus* 104 (1936), 31.
- 14 See Elsa Robiola, “Ceramiche di Colette Gueden,” *Domus* 125 (1938), 44-45. Colette Gueden’s works inspired other women designers working in the atelier, such as Thèrèse Mollenhauer and Marcelle Thiènot. See D.T., “Una poetessa della casa,” *Domus* 87 (1935), 24-25.
- 15 See Åke Stavenow, “Ceramiche svedesi,” *Domus* 178 (1942), 438-42.
- 16 See Gio Ponti, “Tyra Lundgren a Parigi,” *Domus* 114 (1937), 21-23.
- 17 See “Tyra Lundgreen a Murano,” *Domus* 145 (1940), 32-35. A Trya Lundgren’s work was also published in “Svezia, forme astratte,” *Domus* 230 (1948), 50.
- 18 See Tyra Lundgren, “Valigia svedese: Conoscere Svenskt Tenn,” *Domus* 247 (1950), 43-44. A wooden table set by Estrid Ericson was already published in 1935. See “Idee per la casa dalle riviste di tutto il mondo,” *Domus* 94 (1935), 41, fig. 19.
- 19 See Gio Ponti, “Valigia svedese: Svenskt Tenn in Stoccolma,” *Domus* 247 (1950), 45-56.
- 20 See “Un anno di produzione d’arte finlandese,” *Domus* 247 (1950), 58-61.
- 21 See Lena Larsson, “La Svezia produce in serie,” *Domus* 248-49 (1950), 75-79.
- 22 See Livia B.V., “Praticità nella casa,” *Domus* 18 (1929), 44; “Apparecchi elettrici per la casa,” *Domus* 44 (1931), 74-75; Mary Fontana, “Ciò che chiedono le signore: Progressi nella tecnica del lavoro di cucina,” *Domus* 57 (1932), 568-69.
- 23 See Elena Campi, “I mobili inutili,” *Domus* 5 (1928), 38; Elena Campi, “Come sistemare gli armadi a muro del proprio appartamento,” *Domus* 6 (1928), 42; Elena Campi, “Per il tinello,” *Domus* 14 (1929), 46.
- 24 See Elena Campi, “L’office,” *Domus* 7 (1928), 41-42.
- 25 See Elena Campi, “Disposizioni razionali delle stanze da bagno,” *Domus* 11 (1928), 44-45.
- 26 See Mery Fontana “Mobili razionali per la cucina,” *Domus* 49 (1932), 61. Mery Fontana, “Mobili razionali per cucina: Mobili di acciaio per cucina,” *Domus* 55 (1932), 428-29.
- 27 See Ignazio Gardella, “I servizi della casa: La cucina,” *Domus* 133 (1939), 58; Marco Zanuso, “Non dimentichiamo la cucina,” *Domus* 197 (1944), 184-88.
- 28 See Maria Teresa Parpagliolo, “Due progetti di giardini di Maria Teresa Parpagliolo,” *Domus* 57 (1932), 558-59.
- 29 See Emilio Lancia, “Villa Orsetta in Firenze disegnata da Anna Balsamo-Stella,” *Domus* 10 (1929), 11-15.
- 30 Lina Bo collaborated with Gio Ponti before she moved to Brazil in 1946 with her husband Pietro Maria Bardi. She was the author of an article about interior design published by *Domus*. See Lina Bo, “Sistemazione degli interni,” *Domus* 198 (1944), 199-209.
- 31 See Lina Bo and Carlo Pagani, “Casa sul mare di Sicilia,” *Domus* 152 (1940), 30-35. In 1944 (March-December when the magazine stopped publishing for a year) Lina Bo and Carlo Pagani became deputy editors when the magazine’s editor was architect Melchiorre Bega.
- 32 This urban plan was regarded as suitable to facilitate both the circulation by increasing demand and the requirements of coastal

- tourism without being academic or traditionalist. See Gio Ponti, "Buone notizie da Rapallo," *Domus* 236 (1949), 4-7.
- 33 See "Una casetta all'Asmara," *Domus* 146 (1940), 42-43.
- 34 See "Due significativi arredamenti," *Domus* 138 (1939), 62-67.
- 35 See Carlo Enrico Rava, "Per la casa e la vita in colonia," *Domus* 158 (1941), 63.
- 36 See "Un villaggio in cooperativa," *Domus* 210 (1946), 4-8.
- 37 See Greta Magnusson Grossman, "Casa e colline," *Domus* 248-49 (1950), 23.
- 38 See "Progetti per il piano Fanfani: Rassegna," *Domus* 248-49 (1950), 15.
- 39 See "Due espositrici: Arch. Lucia Ponti Bonicalzi: Arch. Emma Peressutti Pasquinelli," *Domus* 212 (1946), 12. This furniture was produced by Fratelli Cassina (Meda) and by Brenna e Cazzini (Milan) and exhibited in the Palazzo dell'Arte dalla Rima in 1946.
- 40 See also Ernesto Nathan Rogers, "Sezione dell'industrializzazione edilizia," *Domus* 221 (1947), 12. Fede Cheti's fabrics were shown at Palazzo dell'Arte in an exhibition with Lina Bo set design. See "Al Palazzo dell'Arte: Stoffe: Allestimento dell'Arch. Lina Bo," *Domus* 2013 (1946), 6-7. For the occasion of the *VIII Triennale di Milano*, Fede Cheti's firm launched a competition on designing fabrics for interior. See "Nuovi concorsi di disegni per tessuti da arredamento," *Domus* 218 (1947), 53. In 1948, Fede Cheti organised a travelling exhibition—Milan, Genoa and Rome—promoting the quality of Italian modern furniture design. See Enrico Freyrie, "Dimostrazione di qualità del nostro lavoro," *Domus* 226 (1948), 56-57.
- 41 Replacing Melchiorre Bega, Ernesto Nathan Rogers become the editor when the magazine was relaunched in 1946 after its ceasing in 1945.
- 42 See Ernesto Nathan Rogers, "Sezione del mobile," *Domus* 221 (1947), 15, 19-20.
- 43 See Ernesto Nathan Rogers, "Sezione dell'oggetto," *Domus* 221 (1947), 27, 31.
- 44 See "Un soggiorno," *Domus* 232 (1949), 36.
- 45 See "Ambienti e particolari," *Domus* 226 (1948), 66; "Per una persona che vive sola: Vincenza Esposti arch," *Domus* 235 (1949), 48; "Camera per due studentesse," *Domus* 236 (1949), 48.
- 46 See "Un quadro o un tavolo?," *Domus* 230 (1948), 37; "Astrattismo in casa," *Domus* 232 (1949), 31.
- 47 See "Mobili semplici e mobili complessi," *Domus* 238 (1949), 43. A table with 'X-shaped' legs by Luisa and Ico Parisi was published in 1948. See "Il sostegno a X," *Domus* 226 (1948), 64. The Parisis were the authors of an exhibition set design published in the magazine. See "Centenario del giornalismo," *Domus* 231 (1948), 10.
- 48 See "Moglie e marito architetti," *Domus* 232 (1949), 30. A desk for a businessman designed by the Milanese couple was published in "Idee degli architetti," *Domus* 238 (1949), 45.
- 49 See Editorial Board, "Charlotte Perriand in Giappone," *Domus* 219 (1947), 23-26.
- 50 See Carlo De Carli, "Sotto i tetti: L'abbaino di Charlotte Perriand," *Domus* 208 (1946), 6.

Wenche Findal

To the History of Women Architects. Pioneers of North European Countries

The history of women architects in Europe can be traced long time before in northern countries than in other regions of the continent. The Nordic countries share similar conditions when it comes to architecture: climate, topography and material tradition have shaped the basis of Nordic building tradition through ages. Therefore, in the global panorama, Northern countries are usually regarded as a unified part of Europe. However, within these countries, people consider their neighbours as foreigners, and the history of women architects is one of diversity in the North as well as elsewhere in Europe.

By the end of nineteenth century, Finnish women had a relatively freestanding status within the architectural profession; in fact, Finland was the first nation in the modern European world where women architects had full technical competence, with Signe Hornborg (1862-1916) being the first in 1890. During the 1890s, six more female architects graduated from Helsinki Technical High School after passing their professional exams. One of them, Wivi Lönn (1872-1966) finished her studies in 1896. Afterwards, she was trained in Tampere Building Department for Industrial Architecture and was proclaimed as the best candidate in her class among thirteen male students. In fact, in 1908 Lönn had already won the first prize in the competition of *Tampere Central Fire Station*. Thirty years later, there were around 50 qualified women architects in Finland. Around 1940, a hundredth woman had already completed their degrees on architecture. By the end of the twentieth century, the amount of female practitioners in the Finnish union of architects amounted to 30%. This number was rather similar to the one in Norway, where 29% of architects were women at that time.

In Sweden, the Royal Technical High School in Stockholm granted women to study architecture in 1897, but first in 1921 it was officially opened for women. Anna Lous-Mohr Branzell (1895-1983) got, however, a special study permission and was the first Swedish woman completing a full degree on architecture in 1919. As a graduated architect, she worked for some years with relevant Swedish architects such as Gunnar Asplund and Sigurd Lewerenz. She married the architect Sten Branzell with whom she would work afterwards in several projects. She was the first woman architect to provide some theoretical contributions to the profession, as she translated *I quattro libri d'architettura* of Andrea Palladio into Swedish in 1928.

During the Second World War, Sweden was declared neutral and in comparison with other Nordic countries, the education system did not go through any reform or structural change. In the 1950s and 1960s, several women completed their professional degrees in architecture, but as it was usual practise in Scandinavia, most of them started to work in studios led by men, or took partnerships with their husbands or other male colleagues.

Denmark allowed women to study architecture in 1908. The Royal Art Academy in Copenhagen opened women the doors of the department of architecture after Finland had done the same some years ago. In comparison, women had already accessed higher education in universities for the last 33 years. The amount of female students attending architecture courses reached only 10%, and—according to the archives of The Royal Art Academy—Elise Bahnson (1886-1969) was the first woman architect obtaining her diploma in 1916.

In 1935 there were only five women registered as professional architects in Denmark. Sonja Carstensen Meyer (1889-1981) graduated as an architect from the Royal Art Academy in 1926. She



fig. 1

was, until then, the first woman who had won prizes and enjoyed a solid reputation. In 1927 she won a competition for the *Copenhagen Central Church*, and in the same year she was honoured for housing projects in the architectural magazine *Arkitekten*.

The modern history of Iceland starts in the 20th century. This is the reason why Icelandic women entered rather late into the history of architecture. The first female architect from Iceland, Halldora Briem Ek (1913-93), was educated in Stockholm and worked after 1940 as an employee with housing tasks.

In 1960 the next woman from Iceland graduating in architecture was Högna Sigurdardotti Anspach, who completed her degree at the *École des Beaux Arts* in Paris. Högna Sigurdardotti Anspach (1929-) designed almost immediately after her graduation a residential building in the countryside and became the first woman to erect a building in Iceland. She contributed to the modern history of architecture by installing concrete furniture of her own design, and by filling lava elements into the cement structure as means of creating affinity with the natural surroundings. Högna was, however, the first Nordic woman to be internationally known as a master of Brutalism. She worked later on in Paris, where she ran a studio with other architects. In 1992 she was proclaimed as one of the five best architects of the Nordic countries. (fig. 2)

In the Nordic context, the history of women architects in Norway starts rather early. Ever since the 1880s, there were female students



fig. 2

at the Building Department of the Royal Art School of Christiania, and from this institution the first Norwegian architects were recruited. In 1911, the Norwegian High School of Technical education (NTH) in Trondheim opened for architecture studies. Eight years later, Kirsten Sand (1895-1996) the first Norwegian woman architect with full technical competence was granted her diploma. The first woman with a studio of her own was Lilla Hansen (1872-1962), who studied at the Royal Art School, but went abroad for training. She worked with Victor Horta in Brussels, and traces from this experience are to be seen in her first prized solution for a housing competition in 1910. (fig. 1)

During 1930s the number of women in the schools of architecture increased, and after the Second World War a lot of girls demanded to be an architect. In 1968, the NTH decided to establish quotas for the number of female architects that could be admitted for studying architecture. This quota system was intended to guarantee a minimum number of female students accessed architecture studies.

Today

In Northern Europe today (2016) there is a predominance of women in the architecture education system, and in none of the five Nordic countries gender is questioned in the profession of creating architecture.

Aleksandra Ilijevski

Breaking Ground. Pioneering Women in Serbian Architecture

In the history of Serbian architecture, the time of innovation and fundamental restructuring of form begins at the end of the nineteenth century and reaches full development between the two World Wars. During that period, various socio-political factors affected Serbian architecture, creating a framework for deeper insight into distinct aspects of architecture in a broader cultural context. As a case in point, women have been present in the Serbian architectural profession since the beginning of the twentieth century, although the work of many is still not well-known. Some important steps have certainly been taken in order to reconstruct extraordinary lives and careers of a pioneering woman architect.¹

The second half of the nineteenth century was a period of turbulence that led from the Principality to the 1882 Kingdom of Serbia. After the First World War, Serbia became part of the Kingdom of Serbs, Croats and Slovenes, in 1929 renamed the Kingdom of Yugoslavia. Set between modern and traditional identities, modernizing forces dominated the society. The status of women started to change in the second half of the nineteenth century, and it was determined by general social conditions and the right to education. In following decades that elusive position provided access to employment, economic and social independence.

The formation of the first schools for girls was allowed by law of 1844, and where such schools did not exist, girls could attend boys' schools until the age of ten.² Foreign female teachers established first private secondary schools for girls, and state sponsored secondary education started in 1863 with the opening of the High School for Girls in Belgrade. Besides providing general education, school prepared women teachers to work in primary schools which

girls attended.³ In 1883 important affirmative action law was passed, introducing six years of compulsory education for each child living in Serbia. The state supported the advanced education of its citizens at the Universities in Europe, including a small number of women. At the same time, women begun to enrol the Great School in Belgrade, at first with special permissions. In 1905 the Great School became the University in Belgrade, and since then there has been no gender distinction between students. Following that, in the period 1896–1940 there were 144 women known by name who enrolled to study architecture in Belgrade.⁴

Jelisaveta Načić is one of the highly acclaimed Serbian architects.⁵ She was born in 1878 in Belgrade, in the family of a wealthy trader Mihailo S. Načić. In 1896 she enrolled at the Technical Faculty of the Great School. She broke the ground when in 1900 graduated from the Architectural Department among the first students with a degree in architecture, and became the first Serbian woman architect. Upon acquiring her degree, Jelisaveta Načić worked as an intern at the Ministry of Construction, but after passing the license exam failed to continue employment. More specifically, military service was mandatory for a senior civil servant, and simply because she was a woman, she was denied the position. Soon afterward, she was employed at the Belgrade Municipality in 1903, where she spent her working years, and gained wide recognition from her colleagues. She also opened the path to employment of women architects in the public sector. Her most renowned work was *King Petar I Primary School* in Belgrade (1907) (fig. 1). She designed many buildings including *Tuberculosis Sanatorium* (1912, damaged in the First World War, demolished), *Saint Aleksandar Nevski Church* in Belgrade (1909–30, her design



fig. 1

was significantly changed during the interwar period), and *Saint Archangel Church* near Štimlje (1922). Načić also built number of private houses and apartment buildings. She contributed greatly to Belgrade urban development, by working in collaboration with colleagues on urban design of the *Kalemegdan Park* at the Belgrade Fortress, and the *Terazije Square*. During the First World War she kept working on the reconstruction of the bombed Belgrade, until she was, as a civilian, imprisoned in a camp in Nezsider (today Neusiedl am See, Austria). There she met Luka Lukai (Luk Lukaj), Albanian intellectual. In the time of internment they married and in 1917 had a daughter. After the war, she briefly returned to Belgrade, then moved to Shkodër (Albania) and became completely involved in family life and her husband's political activism. Thereafter, the family settled in Dubrovnik. Jelisaveta Načić never worked as an architect again and after the death of her husband dedicated herself to raising her daughter. She died in 1955 in Dubrovnik.

Another pioneering Serbian architect was Jovanka Bončić Katerinić born in 1887 in Niš.⁶ Her father was court judge Mihailo Bončić. She began to study architecture in 1905 in Belgrade. After the seventh semester, as a state fellowship holder, in 1909/10 she enrolled to study engineering in Darmstadt. Jovanka Bončić (Bontschits) completed her four-year Diploma course in 1913 as Technische Hochschule Darmstadt's first female graduate and Germany's first female university-trained engineer.⁷ A lady engineer was a novelty, and a photo of Jovanka sitting among her male

colleagues even made front page of the *Berliner Illustrirte Zeitung*. She returned to Belgrade and, unlike Jelisaveta Načić before her, gained a position at the Ministry of Construction as an architect. At that point, she went to Russia to marry architect Andreja Katerinić, a colleague from Darmstadt. Until 1922 the couple lived in Russia and after the October Revolution with their three sons returned to Yugoslavia. Jovanka continued to work at the Ministry of Construction. Andreja was employed at the Belgrade Municipality. Among his designs, stand out school buildings, like *King Aleksandar I Primary School* in Dečanska Street (1930, today Music School). During Jovanka's long career at the Architectural Department of the Ministry of Construction (1923-45) she was engaged in numerous architectural projects. She completed the main pavilion, *Kursalon* (1932, with architects Milan Minić and Nikolai Krasnov), and the *Mud Bath Pavilion* (1929) in Banja Koviljača. In that period architects at the Ministry of Construction specialized in field of educational facilities as state schools were built wherever they were needed. Just before the War Jovanka started to design the monumental main building of the *Faculty of Veterinary Medicine* of the University of Belgrade (1942) (fig. 2). When the war ended she resumed her work at the Ministry of Construction until 1945, when she retired. She died in 1966 in Belgrade.

Architect Milica Krstić née Čolak Antić⁸ was born in 1887 in Kragujevac, as the granddaughter of duke Čolak-Anta Simeonović. After finishing the High School for Girls in Belgrade in 1906, she enrolled at the Architecture Department of the Technical Faculty of

fig. 2





fig. 3

the University in Belgrade, and graduated in 1910. She was married to architect Žarko Krstić, whom she met during the studies. In the period 1914–41 Milica Krstić worked in Architectural Department of the Ministry of Construction, and in 1940, as a respected architect she gained the highest position, rank of inspector. Like her co-worker Jovanka Bončić, she was assigned to design school buildings, and developed a series of drafts that captured regional building traditions. Her most lauded buildings are two monumental schools in Belgrade that reflected architect's interest in equal educational opportunities for boys and girls, as well as the challenge of creating a clean and healthy learning environment.⁹ *Second High School for Girls* (1933, today Nikola Tesla Electro technical High School) was opulent building in modernized Serbian-Byzantine style, with basement, ground floor, three levels with around 250 classrooms,¹⁰ and a chapel. In the *First High School for Boys* (1938, today First Belgrade Gymnasium) (fig. 3), on the other hand, she rejected the ornament, gaining contemporary, modernist building. Her opposing design is explained in the context of varying national and modern approaches of the time. Milica's husband Žarko, as the head of sector at the Belgrade Municipality, was engaged on many projects including the *Primary School* (1928) in Bulbulder neighbourhood in Belgrade. He was army reserve engineer captain, and was killed in April 1941.¹¹ Milica Krstić-Čolak Antić died in 1964 in Belgrade.

At the very beginning of her career Jelisaveta Načić reached a milestone with third place in 1903 national competition for the

Saint George Church, the mausoleum of the Karadorđević dynasty in Oplenac. Also, she took part in the *Fourth Yugoslav Art Exhibition* (1912), as the only woman amongst architects, and exhibited her design for the *King Petar I Primary School*. Jovanka Bončić Katerinić, Anđelija Pavlović and Jovan Ranković in 1930 won the major national competition for *Ban's Palace* (built in 1931) and *Ban Administration Building* (1932) in Banja Luka.

Milica Krstić was a pioneer in public education and a leader in the campaign for gender equality. She was active member of the Architects' Club – Belgrade section of the Association of Yugoslav Engineers and Architects, who wrote articles for the daily papers and gave an inspiring public lectures about women's rights issues, or architectural exhibitions and conferences she visited abroad.

Numerous women's organisations altered social dynamics and produced changes within Serbian society. The Cvijeta Zuzorić Association of Friends of Art established in 1922 promoted cultural responsibility. Situated in the Kalemegdan park, the Cvijeta Zuzorić Art Pavilion opened its door in 1928 and set in motion a chain of exhibitions, also musical and literary events.¹² In June 1929 the Group of Architects of the Modern Movement organised in the Pavilion the *Salon of Architecture*. On that first inter-war exhibition of contemporary architecture in Belgrade among twenty-two architects/teams participated Milica Krstić and Ljubica Todorović.

Eminent women artists from Yugoslavia, Romania and Czechoslovakia gathered in 1938 *Exhibition of Women Artists of the Little Entente*, in order to emphasize shared geopolitical and cultural sphere. The exhibition encompassed not only painting and sculpture, but also architecture, and nine architects were selected from Yugoslavia. Dušana Šantel Kanoni was from Ljubljana. Ksenija Grisogono who presented villa in Dalmatia, and Zoja Dumengjić who exhibited the design of *Hygienic Institute* were from Zagreb. There also participated six architects from Belgrade. Ružica Ilić displayed the design of *Labour Building*. Desanka Jovanović, who worked in Belgrade Municipality, presented the design of *Queen Marija Primary School*. Danica Kojić exhibited the design of *Maison Particulière*, and Milica Krstić the design of *High School for Boys* in Belgrade. Jelena Minić was also from the Ministry of Construction, and presented the interior design of the *Majestic Hotel* in

Belgrade.¹³ Jelisaveta Načić exhibited the *Petar I Primary School* in Belgrade.¹⁴ Queen Marija of Yugoslavia, Queen Marie of Romania and Hana Benešová, wife of the president of Czechoslovakia were the patrons of the exhibition which proved that by the end of inter-war period, the social stands regarding professional women, including architects, have inevitably changed.

The first generation of women architects in Serbia were the pioneers of female emancipation, and their public engagement

helped to build modern civil society. Jelisaveta Načić, Jovanka Bončić Katerinić and Milica Krstić succeeded in achieving the right to education, equal employment and professional recognition. Furthermore, they still inspire other women to enter the architectural profession.

Notes:

- 1 Architect Divna Đurić Zamolo (1922-95) accomplished the *initial historical research* about women in Serbian architecture, including: Divna Đurić-Zamolo, "Građa za proučavanje dela žena arhitekata sa Beogradskog univerziteta generacije 1896-1940," in Aleksandar Kadijević (ed.), *PINUS zapisi 5* (Beograd: Zajednica tehničkih fakulteta Univerziteta, Muzej nauke i tehnike, 1996). Many authors contributed to the subject, and selected prior publications *will be referred to hereinafter*. For the most recent overview on the subject see Milena Zindović (ed.), *Žene u arhitekturi: Savremena arhitektura u Srbiji posle 1900 = Women in Architecture: Contemporary Architecture in Serbia since 1900* (Beograd: Centar za arhitekturu = Belgrade: Center for Architecture, 2014).
- 2 Ljubinka Trgovčević, *Planirana elita: O studentima iz Srbije na evropskim univerzitetima u 19. veku*, (Beograd: Istorijski institut, Službeni glasnik, 2003), 186-87.
- 3 By 1900, Serbian girls were attending 165 elementary schools, and by 1914 there were 12 gymnasiums, 45 craft schools, two teacher education schools, three colleges, and several private schools. As stated in Trgovčević, *Planirana elita*, 189.
- 4 Đurić-Zamolo, *Građa*, 8-12.
- 5 About Načić see also Milan Minić, "Prva beogradanka arhitekta Jelisaveta Načić," *Godišnjak grada Beograda* 3 (1956), 451-8; Olivera Nožinić, "Jelisaveta Načić: Prva žena arhitekta u Srbiji," *Zbornik za likovne umetnosti Matice srpske* 19 (1983), 275-93; Divna Đurić Zamolo, "Prilog poznavanju života i rada arhitekta Jelisavete Načić," *Godišnjak grada Beograda* 36 (1989), 149-62; Đurić Zamolo, *Građa*, 43-7; Jelena Bogdanović, "Jelisaveta Načić: The First Serbian Female Architect," *Serbian Studies* 18, No. 2, (2004), 403-11; Divna Đurić-Zamolo, *Graditelji Beograda 1815-1914* (Beograd: Muzej grada Beograda, 2011), 218-27.
- 6 About Bončić Katerinić see: Đurić-Zamolo, *Građa*, 19-21; Draginja Maskareli, "O delatnosti arhitekta Jovanke Bončić Katerinić," *Leskovački zbornik* 43 (2003), 217-22; Đurdija Borovnjak, "Arhitektura dva školska objekta Jovanke Bončić-Katerinić u Beogradu: Zgrade ženske učiteljske škole i Veterinarskog fakulteta," *Godišnjak grada Beograda* 55 (2008), 265-90.
- 7 Bončić's examination records and diploma are held at the Technische Universität Darmstadt, Archiv. Acknowledging Bončić's importance, the Jovanka Bontschits Prize is awarded to outstanding women graduates of the Department of Materials and Earth Sciences at Technical University Darmstadt.
- 8 About Krstić see: Đurić-Zamolo, *Građa*, 42-3; Snežana Toševa, "Arhitekt Milica Krstić (1887-1964)," *Godišnjak grada Beograda* 44 (1997), 95-114.
- 9 Anna Novakov, "Educating Girls: Women Architects and the Design of Three Schools in Belgrade, 1908-1938" in Jelena Bogdanović, Lilien Filipovitch Robinson and Igor Marjanović (eds.), *On the Very Edge: Modernism and Modernity in the Arts and Architecture of Interwar Serbia (1918-1941)* (Leuven: Leuven University Press, 2014), 167-77.
- 10 "Druga ženska gimnazija koja će se na proleće dovršiti, imaće oko 250 prostorija," *Vreme*, October 19, 1932, 8.
- 11 See commemoration announcement: "Pomeni (2183) 1-2," *Opštinske novine*, May 29, 1941, 4.
- 12 Designed by architect Branislav Kojić. His wife, architect Danica Kojić née Milovanović was the interior designer. See Aleksandra Ilijevski, "The Cvijeta Zuzorić Art Pavilion as the Center for Exhibition Activities of Belgrade Architects 1928-1933," *Zbornik Matice srpske za likovne umetnosti* 41 (2013), 237-48.
- 13 Architect Milan Minić, Jelena's husband, built the hotel in 1937.
- 14 See also *La Petite Entente des Femmes. Exposition des Femmes Artistes des États de la Petite Entente: 1938 Belgrade, Zagreb, Ljubljana, Bucarest, Cluj, Cernatuži, Praha, Brno, Bratislava* (Praha: Orbis, 1938), 39-40.

Ana María Fernández García and Esther Rodríguez Ortiz

The Access of Women to Architecture. The Situation of Spain's Female Pioneers

Up until the twentieth century women were not allowed access to the university in Spain, which clearly shows that until the graduation of the first woman from the Faculty of Medicine, Elena Maseras, the right to education was restricted to men. In the 1920s there were only 429 women enrolled in university studies and practically all of them were studying for Arts or Teaching degrees. In 1929 the first woman graduated in Engineering, and two years later the first women to be admitted into the School of Architecture were Matilde Ucelay, Rita Fernández Queimadelos and María Cristina Gonzalo Pintor.

Since then numbers have grown surprisingly. According to the latest report from the Architect's Council of Europe, *The Architectural Profession in Europe 2014*,¹ in Spain there were 51,700 working professionals (a third less than the figures for Italy). Spain was the third country in Europe in terms of Architecture graduates and, of these, 29% were women. Although the proportion is more marked than in other countries, like France and the United Kingdom, their professional activity is concentrated, to a much larger percentage than their male counterparts, in administrative positions, teaching and salaried professionals.² The situation of Spanish female architects is different and derives from their late access to architecture studies and to the profession. In fact, according to recent reports from the Fundación Arquía it can be seen that this is a young group with a majority younger than 45 years of age and with a larger proportion of salary-earners than their masculine colleagues. Also, a clear perception of the effort this profession means for these women can be seen, given that male professionals 'do not have to prove themselves'.³ Leaving aside the current debate about an excess of universities which now offer

these studies (19 state universities and 14 private universities), and the current drop in enrolments in architecture studies due to the strong economic crisis which has affected, above all, the construction sector, it is true that the figures for new enrolments of female students is more or less comparable with that of young men. This scenario shows a group of young female professionals who have shown a strong incorporation into design activities since the democratic transition (the dictator Francisco Franco died in 1975), in general, as salaried employees in large studios, or dedicated to administrative work or as teachers, because it is unusual to find architecture studios directed exclusively by women. In a recent survey about the professional situation of female architects in Galicia, more than half said that they combined freelance professional work with administrative work or work in the private sector. Also 29% carried out bureaucratic work exclusively.⁴ In this sector it is especially significant that, until 1995, there was not one female departmental professor in Architectural Projects in Spanish architecture schools, until the access of Pascuala Campos de Michelena to this position. Today there are only two women professors in this area as compared with a group of 150 male professors in this area in Spain.

Women Pioneers in Architecture in Spain.

There is no doubt that the current achievements of women in Spanish architecture have not been improvised in recent years but rather, have been the result of the individual contribution of pioneering women who have worked in the country since 1963. The first woman to graduate with a degree in Architecture was Matilde

Ucelay, who studied before the Spanish Civil War, followed by Cristina Gonzalo (graduated in 1940), Rita Fernández Queimadelos, in 1941, Cruz López Muller in 1945, Juana Ontañón in 1949, Margarita Mendizábal in 1956, María Eugenia Pérez Clemente in 1957 and in 1958 Elena Arregui. All of these women graduated from the School of Architecture in Madrid. It was not until 1964 that Mercedes Serra Barenys would complete her studies in Barcelona, as well as Pascuala Campos in 1966 and Roser Amadó i Cercós in 1968 and then in the 1970s, Anna Bofill.

Matilde Ucelay was born in Madrid in 1912, in the heart of a wealthy family with a liberal and artistic background. This background contributed to the fact that Matilde became interested in music from a very young age, completing her piano studies in 1931. In the same year, after finishing her secondary studies in the Instituto Escuela (Instituto Libre de Enseñanza), she decided to begin her studies in the School of Architecture in Madrid, and there she met two other women, Cristina Gonzalo Pintor and Lali Úrcula, who did not complete her studies.⁵ She also coincided with two young men who would become great friends of hers over the years: Chueca Goitia and Félix Candela, who would finish their professional career in México and the United States of America respectively. Matilde finished her studies in 1936, three months before the Civil War broke out, and after the war she was disqualified from holding public positions because of her association with the republicans. This meant that she had to rely on colleagues to sign her projects. José María Arrillaga and Aurelio Botella signed Matilde's projects and it was not until 1951 that her signature appeared on a project registered by the Official College of Architects.⁶

She continued her career by working on single-family homes for private clients, especially foreigners since "the Spanish did not trust a woman".⁷ For example, she designed the houses of Guillermo Bernstein, Teresa Marichalar, Ortega Spottorno, Simone Ortega, or her sister Margaritas's home in New York. She also provided designs for the *Arturo Soria Hotel* in Madrid, *Gráficas Reunidas*, a factory in Vicálvaro, the *Turner* and the *Hispano-Argentina* bookshops, and the *Medix Laboratory*, all of which are located in the Spanish capital.⁸ The style of her architecture, which derives from architectonic rationalism, is characterized by the functionalism of spaces, the richness of details, the importance of landscape

and surroundings, and even the incorporation of a new hyperbolic paraboloid imported from México through her friend Félix Candela. She completed 120 works, among which can be found new buildings, refurbishments and extensions.

She was an architect, who, against all odds, developed her professional career within an environment which was not only masculine but also prohibited for a woman of her generation. She decided to leave the profession in 1981, but it was not until 2006 that she received national recognition for her professional career on receiving the National Architecture Award 2004 from the Ministry for Housing.⁹

Another of the women architects who began her studies together with Matilde Ucelay, but who graduated a few years later, was María Cristina Gonzalo Pintor (Madrid, 1913-2005).¹⁰ Both broke new ground in the question of education and, as proof of this, it is a fact that in the faculty there were no rest rooms for women and a refurbishment had to be carried out so that they did not have to share these facilities with male students.

The fact that two women decided to enter such a masculine world, like that of architecture, was analyzed by the architect Teodoro de Anasagasti in 1932. Although he recognized their perfect knowledge of the needs of a house, "there is no doubt about their ability to project distributions with just as much, if not more informed knowledge", he also asked if it was possible to imagine a woman on a building site, shouting and with her dress and face covered in plaster. With what looks and complimentary remarks would they be received by loquacious construction workers? Would striking workers persist in their social tenacity when a female architect rallied them? These are, without doubt, questions which directly affect two issues: the first reflection uses the question of gender as a cultural element which classifies a woman with regard to a domestic environment, while the second question makes use of gender as a determining element in social relations with the opposite sex.¹¹ By studying contemporary resources, we can see the obvious difficulties faced by these women and their direct effects both inside and outside academic circles.

Gonzalo Pintor finished her studies in architecture in 1940 and developed her professional and personal life in Cantabria. She was registered with the Official College of Architects until 1984,

where, since 1946, she had held the position of budget controller of projects.¹² She designed a number of single-family houses in the region and was Municipal Architect of Corrales de Buelna. She was one of the first Doctors of Architecture in Spain, completing her doctorate in 1967. As she was also a graduate of Physics and Mathematics she was able to access the National Institute of Meteorology by public exam, finally achieving the military position of Aviation Commander.

Rita Fernández Queimadelos is another female architect considered as a pioneer in Spain. She was born in 1912 into the heart of a family of business-people in the village of A Cañiza in Pontevedra. She began in the University of Santiago de Compostela studying preparatory courses for Chemistry, which would eventually allow her access to architecture studies. She later went to Madrid and took up accommodation in the Residence for Women, a hall of residence dependent on the Institute for Liberal Teaching (Institución Libre de Enseñanza), and began her studies in architecture in 1932, although she did not achieve her degree until 1940, after the end of the Spanish Civil War.

In 1941 she began to work for six years for the Department of Devastated Regions. For this institution, created by Franco to carry out reconstruction works in those areas destroyed during the war in Spain, Queimadelos carried out the recuperation of the building of the *Board for Protection of Women* in San Fernando de Henares in 1944, or the general repair of the *Fuenlabrada Council Building* in 1946. In the same year, she designed the *Colonia Tercio y Terol* a suburb of single-family housing in Carabanchel, Madrid, constructed between 1942 and 1951 with the participation of other architects.¹³

She developed her profession in both private and public areas, given that a large number of her projects were done for the public administration. In 1947 she stopped to work in order to dedicate her time to her family and it was only in the mid-1950s, now established in Murcia that she returned to her profession as Provincial School Architect with the Board for School Constructions of Murcia, and as Municipal Architect of Mula between 1962 and 1967. She moved to Barcelona in the 1960s where she remained until her death in 2008.

Juana Ontañón was born in December of 1920 and began her studies at the Institute of Liberal Teaching. In 1949 she obtained the degree of Architect, making her the fourth Spanish woman to do

so. She worked together with her husband, Manuel López Mateos, on dozens of projects such as the *Universidad Laboral* in Gijón, where they supported the construction of an Assembly Hall where modern architectonic language would contrast with the historicism of the rest of the buildings. She collaborated on the urban plans for San Sebastian and Vidagor de Madrid, and, together with Luis Vázquez de Castro, in the decade of the 1950s, she collaborated on the project for the *Unidad Vecinal de Absorción Pan Bendito* in Madrid, with her husband and with Cruz López Muller.¹⁴ She was the only woman who signed the ‘Alhambra Manifest’, developed during a conference in the ‘Alcazar’ during the month of October in 1952, and which would set the conceptual basis for the renovation of Spanish architecture.¹⁵ She was a cultivated woman, a lover of sport and also a watercolor painter and sketcher.

In Catalonia, Mercedes Serra Barenys was the first female graduate from the Architecture School of Barcelona, obtaining the degree in 1964.¹⁶ As did Julia Morgan in another context, she cut her hair in order to try to pass unnoticed in a masculine academic environment.

The idea of passing unnoticed, to not stand out, to develop your profession in collaboration with male colleagues, to limit yourself to administrative activities and to face a social and cultural context full of prejudices about the potential of women in the areas of design and construction, filled the lives of Spanish women pioneers. From then until now, the ‘glass ceiling’ has slowly continued to break. Academically a situation of equality has been achieved in architecture schools in Spain, although professionally it is still evident that there is a vertical segregation which affects women’s access to management positions, and, in good measure, there is still today a ‘sticky floor’ which forces Spanish female professionals to take on other’s aspirations, because, probably their own aspirations are still rather difficult to reach.

Notes:

- 1 Mirza & Nacey Research Ltd, *The Architectural Profession in Europe 2014* (Brussels: Architects' Council of Europe, 2015), 1-5.
- 2 Elena Navarro Astor and Valerie Caven, "Architects in Spain: A profession under risk" in Simon D. Smith (ed.), *Proceedings 28th Annual ARCOM Conference* (Edinburgh: Association of Researchers in Construction Management, 2002), 580.
- 3 Emilio Luque, E., *Informe sobre el estado de la profesión 2009* (Madrid: CSCAE, 2009), 6.
- 4 Paula Fernández Gago Longueira, et al., *La presencia de la mujer en la Escuela Técnica Superior de Arquitectura de A Coruña* (La Coruña: Universidad de A Coruña, 2014), 40.
- 5 Yolanda Agudo and Inés Sánchez de Madariaga, "Construyendo un lugar en la profesión: Trayectorias de las arquitectas españolas," *Feminismo/s* 17 (2011), 159.
- 6 Vílchez Luzón, Javier, *Matilde Ucelay: Primera mujer arquitecta en España* (Granada: Universidad de Granada, 2013), 149.
- 7 María José Durán González et al., "Matilde Ucelay: La primera mujer española arquitecta de la historia," *Cuaderno de Notas*, 14 (2013), 10.
- 8 Vílchez Luzón, *Matilde Ucelay*, 190.
- 9 Inés Sánchez de Madariaga et al., *Matilde Ucelay Maórtua, una vida en construcción: Premio Nacional de Arquitectura* (Madrid: Ministerio de Fomento, 2012).
- 10 Herreros Ara, Aída et al., *Damas ilustres y mujeres dignas: Algunas historias extraordinarias del siglo XX en Cantabria* (Santander: Dirección General de la Mujer del Gobierno de Cantabria, 2007), 139-40.
- 11 Teodoro de Anasagasti, "Las mujeres en la arquitectura: ¿Sirven para esta profesión?," *Blanco y Negro*, February 21, 1936, 47.
- 12 Colegio Oficial de Arquitectos de Cantabria, "Acerca del COAM", <http://www2.coacan.com/Colegio/acerca3.asp> (accessed April 15, 2016).
- 13 "Rita Fernández Queimadelos". Cultura Galega, <http://www.culturagalega.org/album/detalle.php?id=1030> (accessed April 15, 2016).
- 14 Carlos Sambricio, *Madrid, vivienda y urbanismo: 1900-1960* (Madrid: Akal, 2004), 407.
- 15 Abrahaam Rubio Zelada and Fernando Chueca Goitia, *Arquitecto y humanista* (Madrid: Real Academia de la Historia, 2007), 125.
- 16 Zaida Muxi Martínez, *Recomanacions per a un habitatge no jeràrquic ni androcentric* (Catalunya: Generalitat de Catalunya, Institut Català de les Dones Departament de Medi Ambient i Habitatge, 2009), 8.

Stéphanie Mesnage

In Praise of Shadows¹

“Woman architect”. Strangely, in 2012 there is still something unusual about the term, judging by the perplexity to which it inevitably gives rise. The fact is, neither the work nor the names of women architects are known – bar a few exceptions which fortunately are increasing with time. Outside of the architectural community, how many of them can any of us name? Who today can talk about the way in which women in general practise this profession?

Yet the words ‘woman’ and ‘architect’ have been associated with each other for over a century. Women have studied and practised architecture for a long time, and today even constitute the majority of architecture students. So, why are their existence, their careers and their work not known, with the exception of a few on whom the spotlight always falls? Perhaps it is because they tend not to practise as independent project managers, which is the professional activity that receives the most media coverage.

So, in what ways do they practise architecture? And why is this so? In an attempt to answer this question we have to rely on fragments of their updated history, and make assumptions deduced from the small amount of known information. The picture that then emerges is enlightening. First, we see the permanence of women’s atypical access to architectural activities and the continuity of their situation over time. Second, we discover the richness of ways of doing architecture by women who, as they develop practices other than project management in the canonical sense of the term, sometimes because they have no choice, actually broaden the understanding of the profession, to the point of sometimes redefining it. Examining their careers is therefore a stimulating way of adding to today’s inquiry on the architectural profession

and its evolution, and ultimately of enriching our conception of architecture and of the possibilities it affords.

Disparities

The most accessible data on women in architecture are those of the CNOA, which regulates the title of architect and authorizes its members to act as project managers in their own name. The figures show that in 2010, women architects’ income was still 30% below that of men, and that more women than men were employees, civil servants, worked abroad, or practised without professional civil responsibility (RCP status). The data also show that, nationwide, women architects in 2012 still accounted for less than a quarter of the council’s members.²

These statistics could suggest that few women choose to study architecture. However, the incomplete history of their access to training show that, this is not so. Women appear at the end of the nineteenth century among those enrolled in architecture workshops at the École des Beaux-Arts, which at the time was the leading centre of architectural training in France. Strangely, little is known of the process of their access to these workshops.

A difficult conquest

Women appeared year after year alongside men on the lists of architecture workshop participants. In 1898 Julia Morgan was the first to be enrolled in the second class, the first level at the École des Beaux-Arts. This pioneer was from the USA, as was Laura White, who joined the École Central d’Architecture in 1883.³ The very first



fig. 1

the real beginning of the feminization of architecture as a profession, about three decades later than most other liberal professions.⁵ The fragmentation of the Beaux-Arts teaching system spawned the UPA⁶ which opened their doors widely with the end of the *numerus clausus*. Then, the rate of women graduates increased. In 2009 women accounted for 55% of architectural school students, on average.⁷

Today an estimated 30% only of women graduates (or an average of 30% of women in the professional population) register with the architectural council, while the remaining 70% develop other activities. What are the nature and causes of this phenomenon?

The reasons for an elsewhere

To explain why women have tended not to register with the CNOA, have to a large extent worked outside of its ambit, sociologists have two hypotheses: either this reflects a defensive reaction with regard to a homogeneous professional environment that fears change due to the massive arrival of a new population; or else it is an automatic response to the simultaneous occurrence of an economic crisis and the rapid increase in the number of architectural school graduates.

For proponents of the former, such as Olivier Chadoin, “the feminization of the profession can be related to the reconfiguration of its identity”.⁸ They argue that, in the early 1970s when larger

generation of pioneers thus consisted primarily of foreigners who rapidly obtained the degrees in architecture. The first graduate women were however French: Adrienne Lacourrière at the ESA in 1896,⁴ and Jeanne Besson Surugue at the École des Beaux-Arts in 1923 (figs. 1 and 2).

With time, the number of women enrolled at the architectural schools increased.

The year 1968 marked the

numbers of women enrolled at architectural schools and joined the profession, the architectural corps reacted, more or less consciously, by introducing a “moral division of work”.⁹ On the one hand there was so-called “pure” practice, that is, independent project management, and on the other hand “impure” activities, consisting of salaried work in architecture and town planning. Dividing architects was a way of protecting a coveted prize—the privilege of architectural design— and of telling “the world” that women’s work was not quite architecture.

The second hypothesis, put forward by Nathalie Lapeyre in particular, explains the apparent paradox of a professional marginalization of women architects, in parallel with an increase in their numbers, in terms of the economic context. Changes in the education system had generated large numbers of new graduates that, due to the economic crisis in early 1970s, the job market was unable to absorb and to provide with traditional on-the-job training.¹⁰ A break thus occurred in the cycle of traditional learning of the designer’s profession, causing or forcing many young graduates to choose other careers.¹¹ Women quite naturally found themselves in the same situation as their peers, but as was often the case, they were affected more than their male colleagues.

fig. 2



A broader perspective (historically)

Chadoin and Lapeyre argue that contextual reasons determined women's relative distance from project management in independent practice. Yet a historical view of the pioneers' careers brings forth a complementary hypothesis of continuity beyond circumstances: an almost unchanging situation, determined by structural causes within architecture (institutions, professional bodies, etc.) and women's condition in general in French society. It seems that for a long time, and therefore since well before 1970, women had taken alternative paths and, by way of a subconscious process, whether salutary or strategic, had explored other less traditional activities that were nevertheless also part of architectural activities. Thus, over a period of 65 years (1880–1945), we note that about ten women worked in Paris as project managers (either alone or in partnership), whereas in the same period no fewer than 160 women studied at the *École des Beaux-Arts de Paris*, the *ESA* and the *ECP*.¹² These structural factors shaped and are still shaping a professional environment that is clearly unfavourable to women's access to project management in their own name.

Time frames

Between 1920 and 1950, when women architects started to practise their profession, women were not encouraged to spend many years in higher education or to occupy high-responsibility positions. In fact, there was an attempt in parallel to celebrate domestic work in order to support women's presence at home. The rationalization of kitchen design and of house-keeping, household management and consumption was a vehicle of this movement. In 1924 one of its most well-known figures, Paulette Bernège, founded the *Ligue d'Organisation Menagère* (housekeeping league), which imparted training to promote to women's managerial status within the home.¹³

Subjected to all these constraints, women architects adapted their working lives accordingly. The example of Éliane Castelnau Tastemain is significant. She studied at the *École des Beaux-Arts de Paris* and she married Henri Tastemain, whom she met at the Perret workshop in Paris and then followed, after Second World



fig. 3

War, to Morocco. Éliane Castelnau worked as a project manager and managed, between 1970 and 1984, some large programmes, mostly in Morocco, such as the *Rabat University Hospital* (fig. 3). Although she was married and had four children, she was able to devote a large part of her life and time to her profession thanks to the “local system” of domestic help. It seems moreover that the pioneers who practised as project managers in France had no children.

Clients' mistrust and the absence of models

Social context and the functioning of the working world are not the only constraints. Women project managers have always mentioned the difficulties they encounter in establishing relationships of trust with their contracting authority. In a survey conducted in 1928 by the journal *Le Maître d'oeuvre*, Thérèse Urbain noted that of the three types of work an architect did (“office work, commercial affairs, and on-site management”), building a clientele was the area in which a woman had the least chance of succeeding. Meeting a (private) client was difficult because the latter, who would be largely unfamiliar with architecture, would immediately doubt a woman's competencies.

The phenomenon is amplified by the absence of models or examples of women architects and their work. Such role models are rarely written about in books and articles. In the past fifteen years, only three journals in France have devoted specific issues or sections to them (fig. 4).¹⁴ But even more telling is the fact that the agencies and authorities promoting architects,¹⁵ or rather the

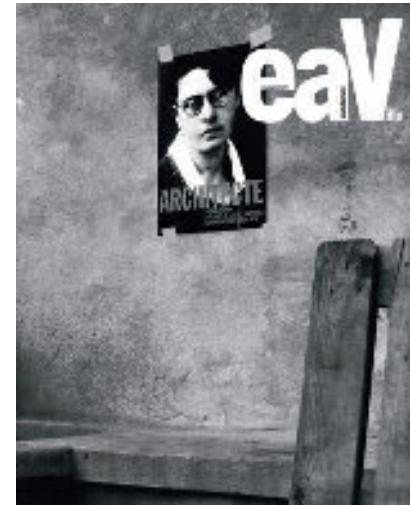


fig. 4

small circle of the architectural elite, allowed women in at a very late stage. Since the 1980s many of them have taken up managerial positions in the various cultural organizations that promote or organize the architectural world.¹⁶ Yet these women are still barely visible and are rarely awarded these distinctions or contracts. In professional societies such as the SADG or the SCA,¹⁷ the Mecca of architects' socialization, women were accepted only fairly recently. As recently as 1975, Marion Tournon Branly was the first woman to join the Académie d'Architecture. A few women (Jeanne Bessirard Fratacci, Jeanne Besson Surugue, Agnès Braunwald Chaussemiche) joined the SADG quite early on, in the 1920s, as they were introduced by their husbands, brothers or fathers.

In light of this, it is easy to see why the woman architect figure has remained in the shadows.

The commission, a social privilege

Another particularity of the architectural profession is the fact that access to commissions is facilitated by family and social relations. This was very much the case until the early 1970s and this form of introduction seems to have been largely ineffective for women. We have no historical examples of feminine equivalents of the famous father, son and grandson (or son-in-law) triad.

It was more often with their spouses that women set up architectural firms, from an early stage. Examples in the 1930s include Adrienne Gorska in partnership with Pierre de Montaut; Juliette Mathé with Gaston Tréant; and Renée Bocsanhi with Henri Bodecher. The phenomenon of firms of architect couples lasted and is still a marked characteristic of the profession.

Pushing the frontiers

By moving into town planning, writing, history, journalism, illustration, heritage work, landscape design, teaching, and so on, women have *de facto* broadened the definition of architectural activity that for decades was based on building design and construction.

Yet these activities have disrupted the usual frameworks of predominantly male communities. Their names or descriptions have raised many questions and ambiguities for the institutions promoting the profession. For example: Ensad (École Nationale Supérieure des Arts Décoratifs) was a school with two particularities: it trained architect-craftsmen and it took in large numbers of young women. When the CNOA was created in 1940, Ensad was recognized as one of the certified schools,¹⁸ but this authorization was withdrawn very soon afterwards, in 1941. This

decision by the CNOA bore witness to the difficulties concerning recognition of Ensad's architectural training (in 1939 only) and revealed longstanding conflicts with the *École des Beaux-Arts*. The two had contrasting conceptions of the architect: the architect-craftsman interested in housing and in new urban dimensions; and the architect-artist who designed monumental buildings.

In the 1940s the CNOA's attitude had been to 'close the umbrella', that is, to refuse to enrol architects who had graduated from Ensad. No trace of Ensad graduates—at least women graduates—is found until ten years later. Two issues consequently arose: the alternative training proposed by Ensad and the increasingly feminine composition of its student population. Faced with the question: "are these architects ours?" the CNOA preferred to exclude a population that challenged the peripheral aspects of its training.

From deviance to model

It actually seems that activities peripheral to the 'royal way' of project management were *de facto* integrated into the profession, and that they acquired legitimacy, even though the authorities that were chiefly responsible for the profession's image were very reluctant to recognize them.

Will tomorrow's architectural training incorporate the diversity of these practices? Things have evolved considerably, especially since the LiMaDo¹⁹ reform. This new system, in effect since 2005, dissociates the right to practise project management from the state's architectural degree, and has instated several possible orientations for graduates: research (PhD), project management (HMNOP)²⁰ and other training related to town planning, sustainable management, and so on. Yet even if, from a structural point of view,

the educational system has taken on board the idea of a plural profession with multiple definitions, the title of architect still requires the person to obtain an HMNOP. Furthermore, these reforms have not profoundly changed the first five years' core teaching, which has remained focused on the architectural project, around which peripheral subjects revolve like satellites. The students of architectural schools are therefore still trained, above all, to be project managers, and may later, if they so choose, branch off from there.

What will women's future role in the profession be?

The establishment of the HMNOP will definitively be an additional impediment to women's independent practice of project management. It follows that women architects will continue to do salaried work and the exploration they are engaged in will be pursued. The specialization trend that the profession is currently experiencing, like many others, will perhaps evolve towards recognition of the diversity of architects' activities, in which women have been the main players for decades. It is no longer a question of a few pioneers, as in the nineteenth century, for there are now large numbers of women architects, many of whom are inventing and building a different relationship between architecture and French society. In other words, today's architects tend to be more integrated into the various professional and institutional spheres, which may earn them a place that they have structurally never had in France. And the stakes are high, for it could enable them to participate more fully in the reflection, decision making and project development processes that are currently shaping the country.

Notes:

- 1 Article was first published in French in longer form in the journal *Criticat* 10 (2012).
- 2 Women architects account for 23.8% of all members of the CNOA (2011), their average annual income is €25,435 (compared to €36,942 for men) (2010) and 24% of them practise as employees or civil servants, work abroad, or practice without civil professional responsibility (against 14% for men) (2007). Data available on the CNOA website (www.architectes.org) in the section "Les chiffres de la profession".
- 3 The École Centrale d'Architecture, founded in 1865, was renamed to the École Spéciale d'Architecture (ESA) in 1870.
- 4 In the original article the date indicated was 1910 but this was a mistake and was rectified in the following issue of *Criticat*.
- 5 Nathalie Lapeyre, *Les Professions face aux enjeux de la féminisation* (Toulouse: Éditions Octarès, 2006), 89.
- 6 UPA: *unités pédagogiques d'architecture* (architecture teaching units).
- 7 Source: Ministère de l'Enseignement Supérieur et de la Recherche, DGESIPDGRI SIES.
- 8 Olivier Chadoin, *Être architecte, les vertus de l'indétermination: De la sociologie d'une profession à la sociologie du travail professionnel* (Limoges: Pulim (s/d), 2007), 69.
- 9 Chadoin, *Être architecte*, 69.
- 10 Young architects would usually spend several years in an architect's agency to gain experience before setting up an independent practice.
- 11 Nathalie Lapeyre, *Les Professions*, 92, 96.
- 12 École Centrale des Arts et Manufactures.
- 13 Jackie Clarke, "L'organisation ménagère comme pédagogie", *Travail, genre et sociétés* 13 (2005), 139-57.
- 14 "Féminin," *Urbanisme*, 1998, "Ouvrages de dames," *Architecture intérieure-Créé*, 1999, and articles published in the 2009/2010 issue of the journal *EaV*.
- 15 On this subject see Véronique Biau, "Marques et instances de consécration en architecture," *Cahiers de la recherche architecturale et urbaine* 2-3 (1999), 15-26.
- 16 *Critique* via journals and exhibitions; *state institutions* such as prizes and Albums de la Jeune Architecture (AJA); *representative bodies* such as the CNOA; and *general interest media*: fairs, press, etc.
- 17 The SADG (Société des Architectes Diplômés par le Gouvernement) was founded in 1877 and the SCA (Société centrale des architectes) in 1843. They became the SFA (Société française des architectes) and the AA (Académie d'architecture), respectively.
- 18 There were four: École des beaux-arts, ESA, École des travaux publics, and Ensad.
- 19 LiMaDo: Licence Master Doctorat (Bachelor's - Master's - Doctorate).
- 20 HMNOP: *habilitation à exercer la maîtrise d'oeuvre en son nom propre* (authorization to practice project management in one's own name).

Alicia Menéndez Martínez

Spanish Design Made by Women

The profession of designer in Spain is a recent phenomenon. The first female designers appeared on the stage in the 1980s, due to the late awakening of Spanish industrial design. The Franco dictatorship had kept the country away from our European neighbours and, even further, from the concepts of the Modern Movement. The heirs of the Bauhaus in Germany, Italy and the Nordic countries had already been experimenting for decades. The figure of the architect-designer, an essential character for the industrial development in these countries, did not appear in Spain until the end of the 1950s embodied by hardly a dozen designers, men all of them.

The architect-designers Antoni Moragas (1913-75), Rafael Marquina (1921-2013), Oriol Bohigas (1925), Carlos de Miguel (1904-86), Luis Feduchi (1901-75) and the industrial designers André Ricard (1929) and Miguel Milá (1931) were the main names on a very short list. Their projects and intentions were brought to life with the help of the Society of Industrial Design Studies (SEDI) in Madrid in 1957, and the Industrial Design Association-Fostering Arts and Design (ADI-FAD) in Barcelona, in 1960. They burst into the scene in both Spanish cities designing small domestic objects, the first examples of product designs made in Spain with new concepts. Previously, architects and artists like Antonio Gaudí (1852-1926), Joan Miró (1893-1983) and Salvador Dalí (1904-89) had experimented in the field of design, leaving extraordinary examples of iron fittings, ceramics and furniture.¹ These first experiments were followed by the beginning of Spanish industrial design in the late 1950s and, more importantly, in the 1960s. At that time, the Spanish Government took the first steps in the modernization of the country and also

the opening of a political regime which had been oppressive. Industry and design did not receive any real support from public institutions until the 1980s.

The professional designers started meeting in associations created as a forum to discuss those issues that they, architects and designers, had seen in their trips abroad. Rosalía Torrent, the Spanish historian who specialized in Industrial Design, stressed the influence of the German Ulm School of Design.² Also, the Delta Awards of Design, created in 1961 and launched by the ADI-FAD, extolled the work of the industrial designers and manufactures every two years. The *Vinagreras* (vinegar and oil bottles) by Rafael Marquina (designed in 1961), the lamps *TCM* (1961) and *Cesta* (basket) (1962) by Miguel Milá, the dinnerware *Compact* (1962), the ashtray *Copenhagen* (1963) and the perfume bottles for the Catalan company Antonio Puig Perfumes by André Ricard, to mention just a few, belong to this period. All of them received the Delta Award.

Up to this point, we have described a landscape dominated by men. In the mid-twentieth century Spanish society was marked by the conservatism of dictatorship and religion. Catholicism and the concept of the traditional catholic family were imposed on society as something of paramount importance, where the women played the role of family caregiver and custodian of the home. Their place belonged to the private sphere, to the domestic space. Everything involved in their departure from the family home was not socially acceptable. The priorities of women should be to become good wives and mothers, aborting *a priori* any initiative concerning the public. In Spain, the public area was a male reserve, almost exclusively, much more so than in other European countries men

were the only ones who were able to become professionals and be the bread-winners.³ However, as in all stories there are exceptions. Beth Galí and Gemma Bernal were just such.

In the 1960s, both women studied at Eina School in Barcelona, one of the first schools of Industrial Design in Spain together with Elisava and Massana. In this institution Beth Galí and Gemma Bernal breathed the fresh air coming from abroad, mainly from Italy. They joined their classmates Ramon Isern, Josep Lluscá, Pepe Cortés and Carles Riart in order to develop a new profession, unknown in their country. Likewise, Galí and Bernal took part in the international congress on industrial design organized in 1971 on Ibiza by the ADI-FAD, following the commission of the International Council of Societies of Industrial Design (ICSID). Beth Galí was the person in charge of choosing a name for the assembly: *Disueño*, inventing a new word in Spanish which means a mix of design and dream. The congress was one of the first attempts to show the new Spanish design to the world, which was far removed from the functionalist models of the Bauhaus, Ulm School and Italian Design. It was seen as a counterculture action, noted Torrent.⁴

Elisabeth (Beth) Galí (Barcelona, 1950) is a designer and architect in that order. This fact is noteworthy because in a good number of designers it is usually the opposite: first, they get their degree in architecture and then specialise in design, as we shall see later talking about Benedetta Tagliabue and Patricia Urquiola. Galí was educated as an industrial designer at the Eina School, where she graduated in 1969, and as an architect at Barcelona School of Architecture, where she got her degree in 1982.⁵ At the age of 16, Galí gained one of her first awards as a furniture designer. The awarded work was a series of modular furniture made of plastic for which she won the Delta Award in 1966. Three years later, Galí in collaboration with Gemma Bernal and Ramón Isern designed a portable shower and the *Aladino*⁶ library. In the 1980s, the fledgling Spanish democracy recognized the importance of quality in design for the modernization of the country, the same as had happened in the United States of America and in the rest of Europe in the 1950s. Galí played an active role in this process of revitalisation and she knew how to take advantage of public support for this activity. Her career

as a designer and architect has been very fruitful since then, as much so as her male colleagues.

With regards to Gemma Bernal (Barcelona, 1949),⁷ she has become a prestigious industrial designer thanks to countless designs for the home (furniture and other objects), *haute cuisine*, urban equipment—including playgrounds—and lighting. Among those who sought out her work are Spanish and international brands such as Andreu Est, Avuí, BD Ediciones de Diseño Bildasoa, B-Lux, Cruz Verde Legrain, Concepta, Cycsa, Disenia, Disform, Forms+Surfaces, Franch Frezza, Monix, Nelo, Roca, Rosenthal, SERAX and Source International, among others. The beginning of her career ran parallel to that of Beth Galí and the Eina School. After she graduated, Bernal started working together with one of her classmates, Ramón Isern. This professional association lasted thirty years. In 2004, she opened her own studio under the name Gemma Bernal, Design. Bernal took the reins of her own business when she was 55 years old, after having delayed the moment to step forward due to societal constraints.

Galí and Bernal, as well as many other Spanish designers, have developed their profession away from the concept ‘star designer’, much more common in countries such as Italy.⁸ In Spain, the designer has always been supported by a team, no matter where she/he works, in a design and architecture studio or in the product development office of a brand specialised in design. The cost of this way of working was the anonymity. Many of the Spanish industrial designers are unknown by society. They are not famous and do not appear in the media, especially if they are women. André Ricard and his Compasso d’Oro Award in 2008, the first Spanish designer to receive this prestigious international prize, was an exception, there are no great masters of design in Spain. It has been difficult for them to reach the top and far more so if one is a woman. However, we will see shortly that there are exceptions. Nani Marquina, Benedetta Tagliabue and Patricia Urquiola are those exceptions of the rule. They encourage and demonstrate that the triumph is possible in a profession dominated by men.

The industrial designer Elena (Nani) Marquina (Barcelona, 1952) has triumphed in Spain after having created a brand specialising in design carpets, known today throughout the world. Marquina combines all the characteristics which have

led to the success of female designers from the beginning of industrialization. Her training in design at Massana School in Barcelona⁹ and also her supportive family gave wings to her talent. Nani Marquina is Rafael Marquina's daughter, the abovementioned architect and designer. As a child, she bore witness to how Spanish women bought objects and products that had been designed by a male mind in order to improve their home life. Among them, some designed by her own father, Rafael Marquina, who encouraged her to choose her profession.¹⁰

At the beginning of the 1980s, Nani Marquina showed interest in carpets, an unexplored field for Spanish designers, creating a contemporary language in the textile industry and avoiding the antiquated patterns. Today, she works in the same direction trying to reinvent the carpet and adapt it to modern life.¹¹ She founded her own brand, Nanimarquina, in 1987, a very important date in her career, when she added a new facet, entrepreneur, as well as industrial designer. The *Butterfly*, *Topissimo*, *Cuks* and *Roses* carpet collections are just some examples of research into natural fabrics. Marquina wants to renew the craftsmanship in every single new product launch. Behind the innovation, there is a constant concern for sustainability, eco-design and solidarity with non-profit organisations. This concern came about after Marquina's travels abroad, especially to India, Pakistan and Morocco, countries where Nanimarquina carpets are manufactured (fig. 1).



fig. 1

This Catalan entrepreneur has become a renowned professional beyond the Spanish borders. Nani Marquina opened an office in New York in 2012 and her brand exports more than 60% of its production. In addition, her collaboration with prestigious designers like Ron Arad, the Bouroullec brothers or the Spaniards Javier Mariscal and Oscar Tusquets, among others, has helped her in the internationalization of her business. Nani Marquina received the National Design Award in 2005 and has been president of FAD (Promotion of the Arts and Design) since 2014. She has triumphed at the cutting-edge of design. Throughout her career, she has had to fight against sexism and prejudice, as she has often repeated.¹² In this fight, Nani Marquina has emerged victorious.

The architect Benedetta Tagliabue¹³ (Milan, 1963) is a special case within the list of female designers mentioned so far. She is not Spaniard. Her country of birth was Italy. She studied at the University of Venice (IUAV), where she graduated in 1989. Her links with Spain started in 1991, the same year that she joined the Catalan architect Enric Miralles' office in Barcelona. Since then, she has lived, worked and achieved success in Spain. Although she has focused her career almost exclusively on architecture, she has also designed exhibitions, scenographies and, in recent years, furniture. Tagliabue's profile is another example of the triumph of women in architecture and design.¹⁴

Tagliabue has led the EMBT studio (Enric Miralles - Benedetta Tagliabue) since Miralles' death, her partner and husband, in 2000. Under her baton, EMBT has experienced a period of significant growth, with architectural projects around the world. Perhaps, two of their most famous buildings are the *Parliament of Scotland* (1998-2004) and the *Spanish pavilion* at *Expo Shanghai* (China, 2010). The work carried out by Benedetta Tagliabue as an interior designer confirmed her arrival on the international contemporary design scene. The scenography for the dance company Merce Cunningham in New York in 2008 and the exhibition of the *Italian Pavilion* at the *Venice Biennale* in 2011 are some of her more brilliant projects. The *Botan* sofa, designed by Tagliabue and launched in the *Milan Design Week* in 2014, has been her first foray into furniture design.

The architect and designer Patricia Urquiola¹⁵ (Oviedo, 1961) is the perfect ending to this brief overview of Spanish design made



fig. 2

by women (fig. 2). She is the other side of the coin. Urquiola, who has lived in Milan since the 1980s, has reached the top and stayed there. She has created her own universe from her studio in Milan, Studio Urquiola, working on product design, architecture, installations and concept creation since 2001.¹⁶ Her talent, her highly cultured and ground-breaking personality and her solid and technical qualification has helped catapult Urquiola to design industry stardom over the last decade. She burst into the male world of architecture and design, a world based on relationships with the industry, new technologies and materials, ecology and furniture and interior design companies, to offer something different. Concepts such as playful, memory, culture, refinement, essentiality, creativity and versatility together with her practical vision of the product are her strong points. However, this astonishing success is also the result of her long experience working with some of the legends of the Italian design world, including Achille Castiglioni, Vico Maggistretti or Piero Lissoni, before she went out on her own and the furniture companies started calling her.

Urquiola has worked for some of the most outstanding companies and her designs have fast become bestsellers (*Lowland* sofa by Moroso, for example). Likewise, her products have been

selected and awarded by many international design prizes. Even designs like the *Fjord* chair or the *Bague* table lamp have been in the permanent collection of the MoMA since 2005 (fig. 3). Patricia Urquiola's possibilities as a designer and architect are limitless. Her interior designs for the following hotels: *Mandarin Oriental* in Barcelona, *Das Stue* in Germany, *W. Retreat & Spa Vieques Island* in Puerto Rico, *Oasia Downton Hotel Singapore* or *Le Sereno* in Italy are magnificent examples of Urquiola's universe, where she creates authentic scenographies of restrained luxury.¹⁷ Her always innovative ideas have led her to the pinnacle as a multifaceted character ready to adapt herself to the highest demands of the market.



fig. 3

This article is the proof that female Spanish designers have not only fought their way to the top but are going to stay there, adding their excellence to the short list of female designers throughout the history of design.

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Notes:

- 1 Julia Galán et al., *El diseño industrial en España* (Madrid: Manuales de Arte Cátedra, 2010).
- 2 Rosalía Torrent, “El diseño que viene...de los cincuenta a los sesenta,” in Rosalía Torrent et al., *El diseño industrial en España* (Madrid: Manuales de Arte Cátedra, 2010), 126–80.
- 3 Ana María Fernández García, “Mujer y hogar en el franquismo” (paper presented at *Miradas de Mujeres Lectures* at Oviedo University, Oviedo, March, 2014).
- 4 Rosalía Torrent, “Introducción,” in Julia Galán et al., *El diseño industrial en España* (Madrid: Manuales de Arte Cátedra, 2010), 13–22.
- 5 “Elisabeth Galí”, BB+GG Arquitectes, <http://bethgali.blogspot.com.es/p/cv-bg.html>, (accessed March 4, 2016).
- 6 Julia Galán et al., *El diseño industrial en España* (Madrid: Manuales de Arte Cátedra, 2010).
- 7 “Gemma Bernal. Experiencia, conferencias, publicaciones, premios,” Gemma Bernal design, <http://www.gemmabernal.com/personal/conferencias-seminarios-premios/>, (accessed March 4, 2016).
- 8 Torrent, “Introducción,” 13–22.
- 9 “Diseñadores. Nani Marquina,” [nanimarquina](http://nanimarquina.com/es/disenador/nani-marquina/), <http://nanimarquina.com/es/disenador/nani-marquina/>, (accessed March 4, 2016).
- 10 Begoña Corzo, “Nani Marquina: Muchas empresas han salido de la crisis gracias al diseño,” *La Vanguardia*, February 3 (2012), 14.
- 11 Luigi Patitucci, *La donna è mobile. Donne del design* (Catania: Lettera Veintidue, 2012).
- 12 Begoña Corzo, “Nani Marquina,” 14.
- 13 “Studio: Benedetta Tagliabue,” EMBT, <http://www.mirallestaglabue.com/benedetta.asp>, (accessed March 8, 2016).
- 14 Laura Revuelta, “Benedetta Tagliabue: La arquitectura actual es femenina,” *ABC Cultural*, November 11 (2014), 24.
- 15 Patricia Urquiola, *È tempo di fare un libro* (Milan: Rizzoli, 2013).
- 16 “About. Urquiola,” Patricia Urquiola, <http://www.patriciaurquiola.com/about/#patricia-urquiola>, (accessed March 8, 2016).
- 17 Alicia Menéndez Martínez, “Hotel Mandarin Oriental de Barcelona: Obra de interiorismo y diseño de mobiliario de Patricia Urquiola,” *Res Mobilis*, 2 (2013), 120–44.

Maria Helena Souto

Maria Helena Matos.

A Woman Leadership in Portuguese Design on the Late New State's Dictatorship

Portuguese design has played a key role in our aesthetic and cultural memory between the late 1950s and 1974, the era of the discipline institutionalization through the INII (National Institute of Industrial Research). Here the actions of a group of women designers lead by Maria Helena Matos (1924–2015) became fundamental for the affirmation, strengthening, authorship and disclosure process of Portuguese Industrial Design.

In the late 1950s, economic policies of the Portuguese New State's dictatorship changed with an enhancement of the industrial sector. One of the dynamic efforts to increase this sector was the establishment of the INII which began to work in 1959 and was composed by several laboratories associated to technology that had the purpose of supporting industrial sectors, within a policy defined in the second *Foment Plan* (1959–64), which led to significant changes in the 1960s.

In 1960, the architect António Teixeira Guerra (1929–2012), with the support of the INII's director, engineer António Magalhães Ramalho (1907–72), created the Art and Industrial Architecture Nucleus, whose first activity was to develop aspects related to the designing of products and their production methods, establishing a seminal industrial design sector.¹

These actions began at the Marinha Grande's manually crafted crystal-ware factory, the *Fábrica-Escola Irmãos Stephens* (Stephens Brothers' Factory School), where Maria Helena Matos had already worked, and where she deepened her knowledge in glass design (fig. 1) through a scholarship granted by Fundação Calouste Gulbenkian (Calouste Gulbenkian Foundation).

Knowing her work, Magalhães Ramalho invited her at the end of 1960 to collaborate with the Art and Industrial Architecture Nucleus, where she would replace Teixeira Guerra as responsible for it.

Under her leadership, the Nucleus organized in 1965 the *1st Fortnight of Industrial Aesthetics*, presenting a series of conferences lectured by several European experts on industrial design especially concerned “to make accessible to all officers, technicians and artists the most modern ideas and work processes that interest the progress and expansion of industrial activities and about the most important and increasing current problem of industrial design”²

This event was accompanied by an *International Exhibition of Industrial Design*³ which established a milestone in the Portuguese design history: it simultaneously materialized the first design display in Portugal and also integrated the English term design in the lexicon of the official discourse, when appearing in the title of the exhibition and its catalogue (fig. 2).

This was a daring realization by Maria Helena that contributed



fig. 1



fig. 2

decisively to the assertion of design in Portugal. Moreover, she levelled men and women as designers, overcoming gender and putting in dialogue different crafts, such as Daciano da Costa (1930–2005) and José Maria Cruz de Carvalho (1930–2015) industrially produced furniture along with her own glasses and Miria Toivola’s (1933) ceramics for SECLA Factory. Their engagement and effort to free themselves from the traditional

conceptions of ‘women’s art’ led them to develop new attitudes about modern design.

Subsequently, in 1970 Maria Helena gave a favourable response to the challenge presented by designers Cruz de Carvalho and João Constantino (1940–99) to gather a *Portuguese Design Exhibition* in 1971, under the patronage of the INII through the Art and Industrial Architecture Nucleus. In order to develop this remarkable task, Maria Helena had the approval of the engineer José de Melo Torres Campos (the second Director of the Institute), to hire two young women designers –Alda Rosa (1936) and Cristina Reis (1945)– to assist on the exhibition production, namely working on its visual identity.

Held in March 20–29, 1971 at the FIL (*International Fair of Lisbon*), the main goal of this exhibition was to bring together the work that best represented the state of art in design in Portugal, for which included the projects presentation of sixty-seven designers, as a total of two hundred and sixty products. Most of these came from forty-five manufacturers, with only a few pieces submitted individually. In the exhibitions catalogue, the Nucleus established design as a “democratization of useful–pleasant, useful–comfortable that is no longer a privilege for a few” making it “accessible to the general

Notes:

- 1 Maria Helena Souto, “Design em Portugal (1960–1974): Dialéctica entre tradição, modernidade e utopia,” *Arte & Utopia* (Lisbon: FCSH / CHAIA / DINAMIA/CET / FCT, 2013), 171–81.
- 2 *Tradução das conferências proferidas durante a Iª Quinzena de Estética Industrial* (Lisbon: Ministério da Economia - Instituto Nacional de Investigação Industrial, 1966), 1.

public”.⁴ In November, this exhibition had a second presentation in the city of Oporto, in the Stock Exchange building whose iron and glass structure, welcomed the display of the Portuguese design products (fig.3).



fig. 3

Following this 1st Exhibition, the Art and Industrial Architecture Nucleus finally changed to Industrial Design Nucleus with Maria Helena Matos as leader and, in 1973 the Nucleus organized the *2nd Portuguese Design Exhibition*.

Once again, this exhibition was shown at the International Fair of Lisbon, in March 10–22, 1973, conducted by the Nucleus, and conceived by António Sena da Silva (1926–2001) and the Cooperative Praxis. As a result of this display, the design finally began to have a larger public recognition in Portugal and ceased to be understood as a simple embellishment of the product to a higher level of sales, but as a project-based subject that ensures the quality concept of industrial products, confirmed by the large number of stands, shown through the products representative from various companies, products submitted individually or through the attention given by the general and specialized press.⁵

In the aftermath of the Nucleus actions, Maria Helena would influence some enlightened industrials to understand that a meta-design approach in Portuguese industry answered to the quality demands of its industrial products, in order to achieve a competitive global market.

- 3 *Exposição Internacional de Industrial Design* (Lisbon: Instituto Nacional de Investigação Industrial, 1966).
- 4 *Iª Exposição de Design Português* (Lisbon: Instituto Nacional de Investigação Industrial, 1971), 115.
- 5 *IIª Exposição de Design Português* (Lisbon: Instituto Nacional de Investigação Industrial, 1973).

Claude Kovatchévitch and Alain Bonnet

Being Two then Being One. Professional Recognition versus Gender

The recognition of women's professional autonomy has often focused on a few names constantly put in the spotlight, where the reality of their everyday professional lives and the nature of their practical accomplishments were largely overlooked. Françoise-Hélène Jourda's career exemplifies this long road to empowerment and the complexities of women's acknowledgment in a profession from which they were long excluded.¹

Françoise Hélène Jourda (fig. 1) was a partner of Gilles Perraudin, her husband, for twenty years in an architecture firm that they set up together after graduating, under the name Jourda & Perraudin. After their personal separation, which led to their professional dissociation, they continued to work apart as architects, following very different strategic paths that received equally different critiques. In this case, the woman was exceptionally the one who drew attention from specialized media and public institutions: Jourda became one of the most prominent representatives of the ecological or bioclimatic movement in international architecture, celebrated above all in France and in Germany.² While Perraudin's media recognition was not as pronounced as that of his former partner, he did enjoy a wealth of commissions and professional awards.³

After graduating as a structural engineer, Perraudin enrolled at the school of architecture in Lyon in 1970, where he met Jourda, who enrolled there in 1974. Within the Lyon school, Perraudin was one of the actors most involved in challenging traditionalist teaching. The Lyon UPA (Unités Pédagogiques d'Architecture - architecture teaching units) entrusted him with a seminar, which Françoise Jourda took over a few years later. Jourda and Perraudin maintained this academic commitment throughout their careers, alongside their

professional activities: Perraudin was a Full Professor from 1996 to 2013 at the Languedoc-Roussillon school of architecture and at the Grands Ateliers de l'Isle-d'Abeau; and in 1999 Jourda became Chair of Architectural Ecology at the Technische Universität in Vienna, after teaching in France and abroad.

One of the first effective collaborative projects between the two architects, after they finished their studies, was a *Solar House* in Ceyzérieu. This project applied the principle of a microclimatic envelope, and was honoured at the first passive solar energy competition organized by the European Community. It earned them international recognition in a field of architecture that was not yet referred to as 'sustainable'. Jourda and Perraudin theorized their work in a lecture, in which they stated their credo: "Solar architecture does not exist, only architecture exists. The solar or bio-climatic issue, or the issue of energy savings more generally, cannot be dissociated from a general architectural perspective".⁴ Even before this publication, the Ceyzérieu solar house project had been lauded in an article examining solar, vernacular and avant-garde architecture in France.⁵ The following year, Jourda and Perraudin were invited by François Barré to take part in a prestigious exhibition organized as part of the *Biennale de Paris*.⁶ In 1982, they won the Albums de la jeune architecture Award set up by the government to foster



fig. 1



fig. 2

architectural innovation. Thanks to this award, they were invited to different competitions for public building projects. Their first large public commission was the project for the *École de la Lanterne* in Cergy-Pontoise, in the suburbs of Paris. The nursery and primary school, a compact building half underground influenced by Louis Khan's architecture, was characterized by massive shapes and a combination of raw material, concrete, wood and bricks, with red cedar. The two architects were then selected to build housing in the *Domaine de la Terre*, an experimental neighbourhood devoted to clay architecture in the new town of L'Isle-d'Abeau near Lyon.⁷ There they carried out one of their most distinctive projects: four adobe homes with a transparent polycarbonate roof, adopting a resolutely contemporary composition that avoided the trap of regionalism.

The competition that best established the firm on the international architecture stage was however the one organized to build the new school of architecture in Lyon (fig. 2). They won the competition by proposing a building that combined a mass concrete socle with wide openings, on the lower level, with a light wood structure with glass and metal sides for the workshops, on the upper level.⁸ This work earned them the special distinction from the jury for the prestigious *Équerre d'argent* Prize. Norman Foster, impressed by the quality of this architecture, spoke very highly of the project. This initial success, which raised hopes of seeing the



fig. 3

firm develop internationally, was largely short-lived. The couple was unsuccessful in the competitions in which it took part in the late 1980s. These failures forced the two architects, for a while, to limit their activities to Lyon and the surrounding areas, where they built an international school, a metro station, urban furniture and several council housing buildings. Although these projects took place far from the major international capitals, they were widely cited in the national and international press.⁹ In 1992, the Jourda & Perraudin firm won two important competitions that allowed it to demonstrate its skills outside of its regional area: the *Marne-la-Vallée University* in the Paris region, completed in 1997; and the *Akademie Mont-Cenis* in Germany (Herne), opened in August 1999 (fig. 3). In 1993, another form of professional consecration attested to the media recognition that the Lyon-based firm had earned: Patrice Goulet organized an exhibition to present all their work at the Institut Français d'Architecture in Paris, then at the Royal Institute of British Architects in London, along with a two hundred-page monographic catalogue.¹⁰ This institutional consecration of their work nevertheless sounded the beginning of the end of their collaboration.

Jourda and Perraudin separated in 1998 and, rather than pursuing professional collaboration by keeping the partnership active, they chose to create separate firms, each with their own name.¹¹ This

separation, prompted by personal choice about which we have nothing to say, was also motivated by professional divergences. An example of these divergences was H el ene Jourda's refusal to co-sign a project for a building made of freestone, a technique that Gilles Perraudin wished to reintroduce. For this cellar project in the vineyard they owned in the Gard d epartement, Perraudin decided to apply this traditional Mediterranean building technique. The professional separation may also have been the result of divergent understandings of the social functions of the architectural profession. Perraudin saw the architect above all as a creator of shapes.¹² Jourda had a more political conception of the architect's role, and advocated an ecological architecture conscious of its social responsibilities and engaged in the debate on urban and heritage revival.¹³ When they ventured into individual careers, the design differences between the two architects became more visible, as did the contrast between their public statuses. Starting from the same premises developed over twenty years of collaboration, and informed by their sensitivity to environmental problems and their interest in sustainable development issues, Jourda and Perraudin ultimately adopted contrasting attitudes in the next chapter of their careers. In the eyes of the media and of political decision makers, Fran oise-H el ene Jourda gradually prevailed as the most authoritative representative of the ecological movement and as the leader of contemporary architecture. Gilles Perraudin was recognized as the architect who gave its place back to freestone in contemporary creation. The sources of recognition of the two former associates also differed. Jourda was one of the rare women architects truly identified in the professional world in France, along with Odile Decq and Manuelle Gautrand. This paradoxical fame gave her the keys to the mainstream media. Perraudin, somehow, neglected the promotional aspect and the communication requirements of the profession, consequently restricting his renown to his circle of peers, though several monographs were devoted to him.¹⁴ Moreover, the radical nature of the form of construction which he revived, and which marked a clear departure from the works designed within the joint agency, limited his number of creations and meant that they were often associated with a particular territory.¹⁵

Fran oise Jourda further developed the architectural characteristics previously implemented. The first two projects

executed after she opened her firm in Paris, the *Halle du March e* and the *Mermoz Hospital*, were the architect's last two creations in her hometown. In subsequent projects, she carried out programmes in Bordeaux (the *Greenhouses* of the Botanical Garden in 2007), in Saint-Denis (*Office Building* in 2011), in Vitry-sur-Seine (*Council Housing* in 2012), in Versailles (*Student Housing* in 2013), etc. These different projects all attested to her growing attention to environmental constraints, and to her desire to produce energy-plus buildings and to use natural materials, particularly wood. This attention was coupled with her concern for rehabilitation, which manifested in 2013 in Jourda's last project: the transformation of a rail warehouse from 1926 in the east of Paris. The rehabilitation of the *Halle Pajol*, first building with positive energy of the French capital, was characteristic of the architect's approach, in which sustainable development and respecting heritage went hand in hand (fig. 4).¹⁶

Heritage as a component of ecological architecture was one of the core elements of Fran oise Jourda's academic activity when she taught at the school of architecture in Lyon from 1979 to 1983 and then at the one in Saint-Etienne from 1985 to 1989. Thanks to her command of foreign languages, particularly English and German, she was able to teach in Oslo in 1990, at the University of Minnesota and at the Polytechnic University of Central London in 1992, and at the Kassel Technical University in 1998. Austria is where

fig. 4



teaching truly constituted one of the most important aspects of Jourda's professional activity. Recruited in 1999 as a professor at the Space Design Department of the Faculty of Architecture of the Vienna University of Technology, the French architect created a lecture series titled BIOS: *Bauen in ökologischen Systemen* (building in ecological systems). Jourda's environmental commitment led to the creation, in 2009, of the Blue Awards (International Student Competition for Sustainable Architecture). To announce this creation, Jourda wrote a text which can be seen as both a profession of faith and a testament: she passed away in 2015, aged 59. "The world is undergoing lasting changes. We are all confronted with this reality. Every one of us recognizes that our current way of living must be reformed, our way of consuming corrected. The building industry consumes roughly 40% of available material and water resources, and produces roughly 30% of the greenhouse gas emissions. Sustainable architecture is neither a question of style nor of technical solutions. Sustainable architecture can be described as a responsible approach towards the task of building. Sustainability touches every aspect of design: an act with social, economic and ecological implications. Sustainability means going beyond a one-dimensional approach and taking a comprehensive view of the tasks at hand in order to achieve results and protect an environment worth experiencing. We, as architects, carry a particular responsibility in the building industry: we want to set an example, one using alternative construction methods and innovative

planning strategies. For quite some time, we possess the know-how and building materials necessary to answer, in an unconventional yet professional way, the needs of our environment and climate. New forms of construction and planning will have to differentiate themselves from current methods in many ways. For this reason it is of utmost importance to academically outfit planners and builders with this new interpretation of architecture. In particular, it is in the future projects of current students in architecture and planning where the nucleus of a revised and respectful attitude and architectural approach towards our environment will be found".¹⁷

The case of Jourda and Perraudin, though not representative of the professional evolution of architect couples in the early years of the twenty-first century, can nevertheless be considered as symptomatic of the growing recognition of women in the profession. After separating from her husband and pursuing an independent career, Françoise Jourda gained international recognition by earning many distinctions,¹⁸ by teaching abroad, and by taking part in institutional projects (commission of the French pavilion at the *9th Venice Architecture Biennale in 2004*) and political ones (sole participant representing architecture at the *Grenelle Environnement*, the conference organized by the French government in 2007 to implement a sustainable development policy). Meanwhile, Gilles Perraudin pursued a more discrete career, devoted to reviving freestone as a building technique and to promoting traditional materials as vectors of architectural creation.

Notes:

- 1 For a discussion on the French case, see Stéphanie Mesnage, “In Praise of Shadows,” study in this publication.
- 2 Jourda, who became a Member of the Academy of Arts of Berlin in 2001, was also appointed as an honorary member of the Association of German Architects and head of the Institute hosting the Chair of Space Design at Vienna University in Austria.
- 3 Gilles Perraudin, a member of the Académie d’architecture and a knight of the French National Order of Merit, received the Heinrich-Tessenow medal in 2004.
- 4 François Hélène Jourda, Gilles Perraudin, “L’Architecture climatique, élément d’une nouvelle culture,” *Techniques et Architecture*, 354 (1984).
- 5 Patrice Goulet, “Solaire, vernaculaire et avant-garde,” *Architecture Intérieure CREE* 183 (1981).
- 6 See François Barré et al., *Biennale de Paris: La Modernité ou l’esprit du temps* (Paris: l’Équerre, 1982). Exhibition catalogue.
- 7 See for example Hubert Guillaud, “Architecture de terre: L’héritage en ‘re-création’ durable,” in Thierry Paquot and Chris Younès (eds.), *Philosophie, ville et architecture—La renaissance des quatre éléments* (Paris: La Découverte, 2002), 121-139.
- 8 Françoise Hélène Jourda et al., *École d’architecture de Lyon* (Seysssel: Champ Vallon, 1988); Georges Fessy, *Françoise-Hélène Jourda et Gilles Perraudin, architectes: École d’Architecture de Lyon, Vaulx-en-Velin* (Paris: Éditions du Demi-Cercle, 1990).
- 9 “Les réalisations de 1992: Enseignement,” *Le Moniteur architecture* no. 37 (1992); “Habitat: Logements,” *Le Moniteur architecture* no. 47 (1993); Véronique Prest, “Jourda et Perraudin: Écologie et haute technologie,” *Art Press* no. 180 (1993); François Chaslin, “Cité scolaire internationale de Lyon,” *L’Architecture d’aujourd’hui* no. 291 (1994); John Wakefield, “La Cité Internationale di Lione,” *L’ARCA* no. 48 (1991), “Urban hybrid : international school, Lyons,” *Architectural Review* no. 1158 (1993).
- 10 Institut français d’architecture, *Jourda et Perraudin* (Paris: Éditions Mardaga 1993). Collection Architecture et documents.
- 11 “Projects,” Jourda Architects, <http://www.jourda-architectes.com>, (accessed May 12, 2016); “Actualité de l’agence,” Perraudin Architecture, <http://www.perraudinarchitecture.com>, (accessed May 12, 2016).
- 12 “I was a student in a technical school..., It gave me a taste for building and experimenting [...] [our] media exposure forced me to cultivate a same architectural style, a high-tech expression entwined with ecological virtues. Hence why I decided to distance myself a bit from this system that forced me to always do the same thing.” Yann Nussaume and Valéry Didelon, *Gilles Perraudin* (Dijon: Les Presses du Réel, 2012), 107, 115.
- 13 In an interview for the newspaper *Le Monde*, dated 1 September 2007, Françoise Jourda stated: “Sustainable architecture? I prefer to speak of responsible architecture [...] sustainable development is going to profoundly change architectural composition, as much as the industrial revolution did.”
- 14 Nussaume and Didelon, *Gilles Perraudin*; Mario Pisani (ed.), *Gilles Perraudin* (Melfi: Libria, 2002).
- 15 *Wine Cellar* in Vauvert (Gard), 1997; *Cave des Aurelles* in Nizas (Hérault) 2001; *Cellar of the Solan Monastery* (Gard), 2008; *Patrimonio Wine Museum* (Corsica), 2011, etc.
- 16 “Réhabilitation de la Halle Pajol et création d’un jardin public, Paris 18e,” *Le Courrier de l’architecte*, http://www.lecourrierdelarchitecte.com/article_5101, (accessed May 12, 2016).
- 17 “Sustainability,” Blue Award, <http://www.blueaward.at/about/topic-sustainability.html>, (accessed May 12, 2016).
- 18 Françoise Hélène Jourda received many distinctions. She was an honorary member of the BDA (Association of German Architects), a Knight of the French Order of the Legion of Honour, a Knight of the French National Order of Merit, a Knight of the Ordre des Arts et des Lettres, a member of the German Academy of Fine Arts (Akademie der Künste) and a member of the Académie d’architecture. In 2007, she won the Global Award for Sustainable Architecture.

Marjan Groot

Modernism and Cross-Cultural Heritage: Moriko Kira Connecting the Netherlands and Japan

Modernism versus picturesque ‘Dutch-ness’

In her book *Finding Architecture* of 2013, Tokyo-born Moriko Kira (1965) explores her journey from Japan to the Netherlands when searching for her architectural idiom. Comparing Japanese architecture and Tokyo's urban layout with that of Amsterdam, she observes how architecture in the Netherlands is composed of brick buildings and how typical Amsterdam houses are row-houses squeezed in between two walls, with window openings at the front and the back only.¹ Yet Moriko Kira is clearly at ease with modernist-functional architecture in the Netherlands. Operating her own bureau since 1996, in Tokyo and Amsterdam, as well as having worked for the Dutch National Building Services (Rijksgedebouwendienst, RGD) between 1998 and 2003, she achieves interplay between North-Western European Modernism and Japanese clarity and simple lines, a combination which has attracted many European architects as well as designers in the past one hundred years. Her idiom perfectly fits regular Dutch building commissions, such as houses in the Amsterdam IJburg quarter of 2010, an award-winning design, in the same way as it adjusts to Japanese typologies in the small weekend house in Hakone of 2001.²

However, the Netherlands also challenged her to counter Modernism when, in 2000, she had to redesign a typical Dutch canal house in Leiden which had belonged to the doctor and scientist Philippe Franz Von Siebold (1796–1866).³ The sea routes to Japan maintained by the Dutch between 1600 and c.1850 stimulated economic, cultural and scientific exchanges, and in the early nineteenth century Von Siebold was a mediator for Japanese people to learn about Western European culture through the Dutch language. In the 1830s he presented Japanese objects to the public

in his prestigious Leiden canal house, a Dutch *palazzo*, turning his collections into one of the earliest ‘museums’ of non-Western culture (fig. 1 left). When this house was renovated to become an updated museum in 2004, Moriko Kira was commissioned to design the exhibition rooms (fig. 1 right). She collaborated on the project with Olivier Langejan and Etsuko Yamada. Reconstructing the collection in an eighteenth-century setting meant that she had to reflect on ornamental forms and motifs which Modernism completely abandoned.

Today, Von Siebold is still honoured in Nagasaki, where he lived while in Japan and from where trade with the Dutch was permitted. Nearby, we can now enjoy the *Japanese Pleasure Park Huis ten Bosch* which borrows its name from the mid-seventeenth century palace of the regents in The Hague. The *Park* offers full-size copies

fig. 1



of iconic Dutch heritage buildings, such as the National Museum (Rijksmuseum in Amsterdam), mills, and picturesque green and white wooden houses with their ornamental gable forms. Like the redesign of the *Siebold House* in Leiden, the *Park Huis ten Bosch* keeps alive those shared histories which are far removed from Western Modernism.⁴

Transit traffic spaces

More recently, Moriko Kira has also designed traffic transit spaces in the Netherlands. Spatial typologies of airports and railway stations have geared architects towards creating an environment that will be agreeable to users of these spaces who usually just walk through or stay there very briefly. Under the heading 'Prettig wachten' (Agreeable waiting), the ProRail company budgeted 10 million euro for a facelift of 25 smaller train stations. Architects and designers changed the station spaces into multifunctional 'hubs' by inserting flower shops, facilities for music, and by appealing to olfactory experiences such as the smell of citruses. All interventions were positively evaluated by travelers.⁵ Kira became involved in designing waiting areas in the railway stations of Boxtel (2011) and Almelo (2012). Respecting the modernist architectural idiom, she improved the passenger flow and clarity of the different elements of the stations, which are used by thousands of passengers daily - in the case of Boxtel, around six thousand.⁶ She visually connected the outside floors of the station square and bus

station with the interior hall and its ticket machines to increase the sense of one space flowing from city to station and from station to platform (fig. 2). She broke up the monotonous and empty space of the hall by inserting columns with lights, and provided a contrast to the austere architecture of metal and glass in the transit hall by using plants adorning a wall (figs. 2 and 3). In Boxtel, waiting



fig. 2



fig. 3

areas were marked off by translucent glass walls in strikingly bright green, pink-purple, and grey coloured horizontal lines and with green rounded seating pouf's, which remind of late 1960s and 1970s Western youth and pop culture, while small yellow and blue lines were signifying the railway company (fig. 4). In a historical waiting room, old and heavy ceiling beams and wall wainscoting were newly painted in green and dark grey, while a new light-green flooring area with seating units emerging from it was inserted (fig. 5). All together, the different spaces of the station make for a combination of functionality with a sense of leisure and variety.

These transit traffic spaces by Kira bring to mind the pioneering work of Nel Verschuuren (1943-2016) who worked in a modernist idiom for many interiors of offices and semi-public spaces between 1965 and 2005 and helped to establish the profession of interior architect in the Netherlands over about thirty years. Standing out is her involvement with airport design. Besides *Murtala Muhammed Airport* in Lagos, Nigeria, she collaborated on many different parts and extensions of Amsterdam's *Schiphol International Airport* since the mid-1960s, in association with the bureaus Benthem Crouwel Naco, Mijksenaar, and others. These commissions reflect the continuous growth of air transport at the one-hundred-year-old airport, involving the design of piers, waiting areas, a VIP-café, lounges and bars, a *Schiphol Plaza* (1995), and bus stations (1998).⁷ Becoming nodes in international air travel networks, airports such as Schiphol were gradually reshaped into cities in themselves, offering

travellers and visitors shopping areas, a wide choice of restaurants, fitness and health rooms, and luxury hotels, and at Schiphol even an airport museum and presentations of iconic works of visual art in a transit hall to eastward routes.⁸ Here too, the recent trend towards the concept of a grouping together of different larger plazas next to ‘homely’ spaces and areas is clearly visible.



fig. 4

Women architects after 1990

In the 1950s, German-born Lotte Stam-Beese became fully recognized as the first female professional in the field of urban architecture and planning when working in post-war Rotterdam. After her came a generation of women architects who were largely born between 1945 and 1965. They became successful in practicing architecture and managing a bureau after 1980, gaining greater visibility through their buildings in the 1990s. Moriko Kira, who was educated at Waseda University in Tokyo and Delft University of Technology, is a late representative of this group.

The success of these women architects is to a certain extent visible from their inclusion in the editors’ selection of newly built architecture presented in the Dutch yearbook series *Architecture in the Netherlands* since 1987–88. In the twenty years between 1987 and 2016, the number of female architects collaborating on buildings selected for the yearbooks has importantly increased. While in 1987–88 Francine Houben (1955–) appears as the only woman architect in the listed projects, the year 2012–13 includes projects from twenty-nine bureaus of which the majority have female collaborators, while seven mention women as main architects and project architects. More women have contributed to the projects as interior designers, landscape architects, and artists.⁹

The increase in women architects has been helped by powerful institutions: many women were trained at Delft University of Technology, like Moriko Kira. They afterwards got further training



fig. 5

and practical experience by working for large bureaus. The first architects who gained visibility with their work in the 1990s worked with such bureaus and some were board members or even directors themselves, like Francine Houben, who has been joint manager of Mecanoo since 1984, or Nathalie de Vries (1965–) who was co-founder of MVRDV in 1993 (and since 2015 has also held the chair of the Royal Institute of Dutch Architects, BNA). An older generation saw Madelon Vriesendorp (1945–) and Zoe Zenghelis (1937–) who, as visual artists, co-founded the Office for Metropolitan Architecture (OMA) with Rem Koolhaas and Elia Zenghelis in 1975.¹⁰

While architecture in the Netherlands flourished during the 1990s and became more international as well, the economic crisis beginning in the first years of the new millennium reduced commissions enormously. Women managing bureaus have also had to face this crisis. Joke Vos, for example, who since July 2013 has held the chair of the board of the architects’ association A et A (Architectura et Amicitia), the first woman to occupy this position, has revealed how she was forced to reduce her bureau team at the time.¹¹ However, while their numbers fluctuate, women do seem to stay visible and active as architects and as collaborators on projects.

Notes:

- 1 Jo Toda and Moriko Kira, *Finding Architecture Moriko Kira* (Tokyo: LIXL, 2013); info@morikokira.nl. Moriko Kira teaches at the Academie van Bouwkunst in Amsterdam and is guest professor in Kobe, Japan.
- 2 Images of these projects on the architect's website at "Moriko Kira," Moriko Kira Architect <http://www.morikokira.nl/>, (accessed May 1, 2016). For the Japanese house see recently Véronique Hours, et al., *L'archipel de la maison: Une architecture domestique au Japon* (Paris: Le Léopard Noir, 2014).
- 3 Toda and Kira, *Finding Architecture*, 100-3.
- 4 "Huis ten Bosch," Huis ten Bosch guide, <http://english.huistenbosch.co.jp/guide/>, (accessed May 12, 2016). In the context of Dutch architecture of the year 1991-1992, see Ruud Brouwers, ed., *Architecture in the Netherlands Yearbook 1991-1992* (Rotterdam: Dutch Architectural Institute, 1992), 172-3.
- 5 *Actieplan groei op het spoor* (The Hague: Ministerie van Infrastructuur en Milieu, 2014); Jeroen Junte, "Prettig wachten," *Architectuur*, <http://www.architectuur.nl/inspiratie/prettig-wachten/>, posted May 1, 2014, (accessed May 14, 2016); See Margriet Brus, "Vrolijke glaswanden in station", *Bou Wereld- Bouwtechniek voor professionals*, <http://www.bouwwereld.nl/nieuws/vrolijke-glaswanden-station/>, posted October 29, 2014, (accessed May 13, 2016); Caroline Kruit, *Prettig Wachten: Een aangename overstap* (Sporbeeld: Bureau Spoorbouwmeester, 2015).
- 6 "Heldin van de april uitgave: Moriko Kira," de Architect-Platform voor vak kennis en inspiratie, <http://www.dearchitect.nl/nieuws/2016/04/14/helden-moriko-kira.html>, (accessed April 27, 2016).
- 7 Nel Verschuuren, Frans van Mourik and James Boekbinder, *Dia's van werk/264 images: Nel Verschuuren binnenhuisarchitect/interior designer* (Amsterdam: Bis publishers, 1998); *Flow: Het Schiphol van Nel Verschuuren 1968-2005* (Schiphol: Schiphol Group, 2005); Frederike Huygen, "Nel Verschuuren 1934-2016," designgeschiedenis.nl, (accessed March 30, 2016).
- 8 Koos Bosma et al., *Megastructure Schiphol: Design in Spectacular Simplicity* (Rotterdam: NAI010 publishers, 2013). See also *MoMoWo: Women . Architecture & Design Itineraries across the Europe* (Ljubljana, Turin: Založba ZRC SAZU, 2016), 146.
- 9 Tom Avermaete et al. (eds.), *Architectuur in Nederland/Architecture in the Netherlands Jaarboek/Yearbook 2012-2013* (Rotterdam: nai010 publishers, 2013), 162-4. As architects and project architects, the issue lists next architects: Claudia Linders; Molenaar & Co/Hebly Theunissen (founded in 1986 by Arjan Hebly and Karin Theunissen, 1954-2013); Marie-José Van Hee; GAAGA (Arie Bergsma and Esther Stevelink); Happel Cornelisse Verhoeven in Rotterdam (with Ninke Happel); denieuwegeneratie (with Sanne Oomen, Thomas Dieben, and Oscar Vos); and Marc Koehler Architects (with Miriam Tocino). The yearbook 2004-2005, Anne Hoogewoning et al. (eds.), *Architecture in the Netherlands 2004-2005* (NAi Publishers, 2005), lists only three projects with female architects or project architects: Bekkering Adams (56-59), MVRDV (96-99, 118-121), and SeARCH (134-8, with a.o. Elke Demyttenaere).
- 10 Hans Ibelings, *Nederlandse Architectuur van de 20ste eeuw* (Rotterdam: NAI publishers, 2003), 162-5.
- 11 Interview with the author on September 23, 2015, during the first MoMoWo conference-workshop at Leiden University, the Netherlands.

Maria Helena Souto

The Reinvention of Architecture in Democratic Times. Two Portuguese Studios Named after Women

After the 1974 Revolution, associated to the enlargement of the university system, it was possible to witness a trend towards an increasing number of female architects. Nowadays women architects in Portugal are mostly younger than male architects, and have come to assert themselves in the profession.

The studios of women architects under their own name are a proof of this assertion, a practice mainly observed since the 1980s which still continues to be a statement at the present. Such is the case of Teresa Nunes da Ponte (1955-): graduated at Lisbon's Fine Arts Faculty in 1978,¹ who ten years after acquiring her professional experience on a construction company, opens the studio under her own name in 1988.

Her refurbishment and heritage rehabilitation projects are particularly relevant, having worked on different scales, from the detail plan to the object. To Nunes da Ponte the modern architecture project relies on the premise that architecture should not simply reflect the existing or dominant social logic, but rather suggest a regenerative intervention.

Challenging the boundaries between private and public architectural projects, cultural and functional, her body of work leaves a subliminal perception in memory. The architect thinks spaces generated beyond the form, its public face and the connection paths to the outer urban area. Thus is born an architecture closely related to the details of its own situation.

It proposes a particular typology within the architectural objectivity, where the individual's exterior experience is underlined and, paradoxically, the possibility of inclusion is asserted on the necessary physical engagement of that same individual, who became an actor by then. Although its programmatic origins are

necessarily diverse, its essence intervenes on the landscape which is simultaneously the place for the body.

Always respecting geographic and cultural principles, as much as practical and functional principles, one observes several influences, ranging from Organicism to Cubism, also revealing a subtle spectrum of materials (fig. 1). The exquisite architecture produced by the architect reflects Nunes da Ponte's erudition and deep knowledge of architectural history.²

In the next generation, Inês Lobo (1966-) started studying Architecture at the Oporto Fine Arts Faculty, but after her first year, she moved to Lisbon's Architecture Faculty, where she graduated in 1989. The following year she would collaborate with architect João Luís Carrilho da Graça studio, where she worked until 1997. The following year, she co-founded Inês Lobo/Pedro Domingues studio, along with Ricardo Bak Gordon and Carlos Vilela. Already in the new century, in 2002 and still in Lisbon, she opened the studio under her own name, having architect João Rosário as her partner.

Lobo's professional experience with Carrilho da Graça left an indelible mark on her way of thinking and working in architecture, expressed on the projects through a wise clearness in the midst of a dense complexity.³

Although her buildings may seem of intuitive understanding, Lobo's precision and ability for



fig. 1

choosing and combining materials grant a radical approach to her work, expressed through extremely powerful geometry. Her revealing interpretations of a particular language, rich in positive intentions and unexpected representations of today's world realities, show the scale of the territory as a powerful symbolic imagery.

Among her outstanding projects, many of which are in the public realm and located in Portugal, is the *Art and Architecture Faculty* in Évora. Taking inspiration from the existing industrial architecture and its systems, she defined strategies to employ in the new constructions. Yet, her work is clearly contemporary, informed by the past, but looking toward the future.

In *Francisco Rodrigues Lobo High School*, the project involved redesigning the topography between the two existing buildings, allowing the buildings' construction, necessary to host the new programme, and also a sequence of open spaces that re-centre

the activity and flow of the school users. This strategy simultaneously allows a subtle use of light that becomes part of the space in an immersive experience, which can establish links between the inner and outer space (fig. 2).



fig. 2

Inês Lobo won the second edition of ArcVision Prize - Women and Architecture in 2014, given that the jury unanimously recognized “her ability to work at different scales, integrating new buildings within existing urban fabric and creatively attacking complex architectural problems”.⁴

Notes:

- 1 Catarina Teles, “Arquitetura e Reabilitação do Património do Movimento Moderno” (Master diss., IST- Instituto Superior Técnico, 2014), 91.
- 2 In 1987, the Portuguese Architects Association published the *Guia Urbanístico e Arquitectónico de Lisboa* (“Lisbon Architecture and Urbanism Guide”), written, among others, by Teresa Nunes da Ponte, which granted her deep insight on the history of the city, its urbanism and built landscape. See “Entrevista a Teresa Nunes da Ponte: Prémio

Arquitectos Agora: Maio 2015,” *Vimeo*, <https://vimeo.com/127179378>, (accessed April 1, 2016).

- 3 Baptista, Ventosa, “Conversa com Inês Lobo. ‘Tentar gerir a complexidade com muita clareza’,” *arq/a* (2009), 46-55.
- 4 “Arcvision Prize 2014-The Winner And The Onorable Mentions”, *arcVision* <http://www.arcvision.org/?p=20484&lang=en>, (accessed April 1, 2016).

Marjan Groot

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

True Life

When designer Ineke Hans (1966 -) visualized her statement of *True Life* in her exhibition at the Gemeentemuseum in The Hague in 2003-04, she inserted specimens of both her work and objects of older established ‘good’ design from the museum’s storage into stylistically ‘pure’ museum period rooms. She did so in a postmodernist way by mixing the old and new, as most people do in their homes (fig. 1)¹ Ineke Hans was the second designer who was invited to enliven these period rooms, which are time capsules of seventeenth to early twentieth-century interiors in a museum with a rich collection of visual art, decorative art, design, fashion, and musical instruments from c.1800 to today. Such specialized furnished rooms seem to need interventions to attract today’s general museum visitor.

As Ineke Hans’s intervention suggested, museums are no spaces for ‘True life’ at all. Instead, museums de-contextualize and materialize true life into static and silent displays which count upon the visitor’s imagination for providing meaning. Design may either help to do this or seek confrontation. A shock-effect to underline the alienation of the museum space through a distinctive colourful concept was certainly envisioned by French-born designer Matali Crasset (1965-) for the municipal museum SM’s -Hertogenbosch in 2005. In its temporary location in a former factory, Crasset designed bright green, blue, pink, and purple settees, counters and floor areas while referencing a consumer Pop Art culture with neon signs (fig. 2).² Less confrontational, Hella Jongerius (1963-) also tackled ‘white cube’ museum rooms for her

solo exhibition at Museum Boymans van Beuningen in Rotterdam in 2010 by colouring the museum walls in different sections of dark brown, dark grey, greens, lilac, and more. Accentuating the playfulness of luxury design objects from her Jongerius Lab as eccentric interventions in ‘normal life’ –the exhibition and book were called *Misfit*, she also hung her designed artefacts in the air and quasi-randomly on the walls (fig. 3).³ Her aesthetic presentation reconciled the notion of perfect decorative art with ‘true life’ in the guise of quasi perfect professional design.

Commissions such as these make for a visibility of designers’ interventions in interior design beyond offices and private houses. Stimulated by market viability and city marketing which aims to attract both foreign tourists and local inhabitants to cultural assets, many museums have updated their profile as spaces for leisure learning by renovation and redesign of entrance halls, galleries, visitor routing, display cases, and artistic design interventions. The designs often allow for a combination of functionality with artistic vision.

Marijke van der Wijst (1940-), who has been active since 1967, has been acknowledged for her work in museum exhibitions and displays as well.⁴ Van der Wijst’s ability to intervene in existing monuments while respecting the original old spaces is evident from three later projects. All three projects represent the minimalist and modernist idiom which is her hallmark, but the ‘true life’ which is shown and performed in each of the monuments is very very different. In service of the true story of persecution, hiding and murder, a new exhibition

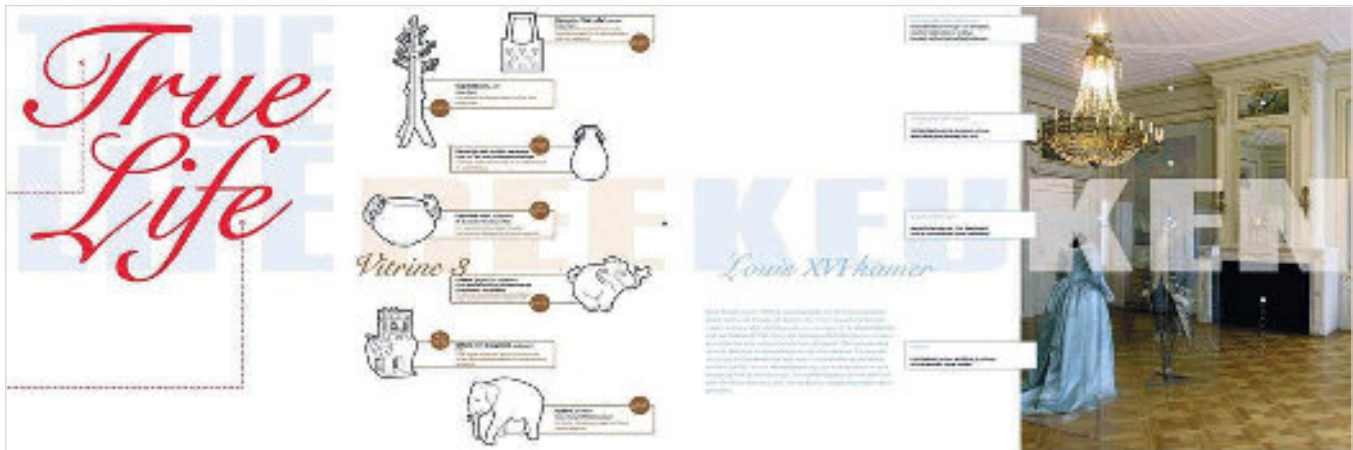


fig. 1



fig. 2

route in the Anne Frank House of 1999, supervised by Dirry de Bruin and Claus Wiersma working for Van der Wijst, has the same restraint as the 'noble' interior adornment of the monumental hall of the Amsterdam Exchange designed between 1895 and 1903 by Hendrik Perus Berlage for the secular wedding ceremony of Dutch crown prince Willem-Alexander and Máxima Zorreguieta Cerruti in 2002, an event which escapes true life per definition.⁵ The modernization of the *Great Hall of Justice* of the Peace Palace (1913) in The Hague, which the bureau of Van der Wijst executed in 2012-13, is equally unobtrusive. However, colours importantly counterbalance the serious monumental aura of both the *Hall of Justice* and the *Exchange*



fig. 3

Hall. The spacious effect of the *Exchange Hall*, making for a hybrid combination of true life trading in the Amsterdam city around 1900 and the royal wedding in 2002, was visually compensated by a cobalt blue floor section for the ceremony and rectangular islands of cobalt blue flowers surrounding it (fig. 4, left). In the *Great Hall of Justice* of the Peace Palace, which is the decor of mediation between parties in 'true life' political conflicts, the new carpet after a design by Annet Haak added a strikingly colourful and contemporary adornment (fig. 4, right).

As the carpet shows, textiles seem to be always relevant when intervening in architectural spaces to make for a particular



fig. 4

'human touch' in true life. During the past fifteen years, such interventions have been extensively explored by Claudy Jongstra by creating hand-dyed wool walls in 'clinical' spaces of many modernist-inspired buildings. In this way, her monumental site specific woollen mural *Aarde* (Earth) in shades of white, brown, grey, and black currently challenges the architecture of the San Francisco Museum of Modern Art.⁶ A different take on the role of textile interventions and with distinctive modernist colour restraint in white, black, blue and grey tones, is explored by Petra Blaisse and her bureau Inside Outside.⁷ In 2012 they designed a monumental figurative textile mural of 200 m² in black, grey and white, titled *Damask*, for the new-wing entrance and restaurant of the Stedelijk Museum in Amsterdam (fig. 5), and in one of their last projects they apply the folding of textile constructions to create immense interior spaces for the Qatar National Library, which is designed by OMA and currently under construction. The library space is an open plaza spanned by a bridge and the 'Cosmic Curtain' of the building folds down from this bridge to form an auditorium. The curtain defines the auditorium as a closed off space by way of a flexible fabric which can move between the horizontal and diagonal structure of the space. The properties of the curtain function as solar collector panels for energy. These so-called 'smart textiles' are developed in co-creation with the Dutch Textile Museum in Tilburg (fig. 6).⁸

More spatial concepts

In sharp contrast to restrained colouring is the choice of striking red as the main colour in the recent renovation and redesign of the University Library of Leiden University. As a daring and intense colour, red is generally considered to be one of the most difficult

colours to apply.⁹ The renovation of this library, an example of structuralist architecture from 1976–82 by Bart van Kasteel, also well illustrates a current conceptual approach for the design of public library spaces. Katja Hogenboom has redesigned the reading room *Special Collections* on the second floor (2007, as project architect at Nout architecten), the *Huygens Centre* (2009), and the library's first floor (2014, by Katja Hogenboom Studio). Observing how the commercial world has gained a total grip upon our public space and has made for a privatization of our experiences within the city, Hogenboom says she approached the library as 'counter-public space' to facilitate encounters between people, knowledge and ideas, thus creating an open space of cultural imagination devoid of consumption, and full of encounters and education. Three interrelated architectural interventions helped to create a sense of public interiority: 1) the library as urban living room, 2) panorama of knowledge, and 3) diversity of places of study. In this environment, true life is postponed.

On the ground floor under the building's original wooden dome, the Library as Living Room and 'urban living space' opens up the space to connect to the other floors. Visible from all sides, this open 'urban square' is a central space to meet, with spherical floor lamps as 'streetlights'. Eye-catching modernist classic pieces of furniture by Arne Jacobsen and Charles and Ray Eames, make for comfortable, luxurious seating for customers to create a sense of home. The 'urban living room', where one can meet, read, and find information, continues on a smaller scale at each entrance to the first floor. Hogenboom considers these smaller 'living rooms' semi-public hubs which function as nodes in a network to guide and connect further into the heart of the



fig. 5



fig. 6

library to browse for a book or as a work place.

The library as *Panorama of Knowledge* acknowledges the physical presence of books as the unique feature of every library. Books form a panorama of knowledge in the background, while the activity of browsing, studying, alone or together, as well as un-scholarly *flânerie* by students on the lookout for peers operate in the foreground. Endless lines of bookshelves are interrupted by passages through the bookcases and random placed seats within the bookcases, allowing to encounter something or someone else, or stay or linger a little longer.

The library as *Diversity of Places* of study evokes the diversity of working atmospheres that not only express the large scale of the library as a whole, but also encompass the labyrinthine qualities of a library without getting lost in its endless interiority. The zone alongside the outer walls of the building offers a continuous field of work stations with large white-surfaced work desks. On the first floor large white roundtables allows groups to work more dynamically and interactively. The core of the building has closed workspaces for groups and individuals. Transparent glass walls still allow public connectivity to other people and knowledge in the library as a whole (fig. 7).¹⁰



fig. 7

Summing up

The design of museums and libraries since 1999 seems to have been increasingly marked by the perception of colour and the experiencing of various environments by combining different spaces. Although such public spaces are much more subjected to flows of people than private family homes, even when conceived as living spaces, they also seem to turn inward and create distraction by focusing on comfort and variety.¹¹ Women's pioneering designs for family homes in the Netherlands after 1945 were generally integrated into post-war modernist architecture and supported the overall modernist attitude towards interior design, an attitude which became challenged by Postmodernism only after the 1990s.¹² Although such designed home interiors were meant as spaces for 'true life', they were also used ideologically for societal framing of normal family life according to strict norms and fixed gender roles. However, even professional public interior designs of the postmodernist era which celebrate diversity seem to adhere to the setting of a modernist clarity, whereby they seem to confirm that Postmodernism never really broke with Modernism but only remodelled it while adding irony and variety.¹³

Notes:

- 1 The publication by Ineke Hans and Ed van Hinte, *Black Bazaar: Design dilemmas* (Rotterdam: Uitgeverij 010, 2003), was part of the presentation.
- 2 Henny de Lange, "Matali Crasset laat in Den Bosch de lente al beginnen," *Trouw* online, posted November 25, 2006, (accessed April 29, 2016). See also Matali Crasset, *Spaces 2000-2007* (Cologne: daab, 2007), 12-29.
- 3 See Paola Antonelli et al., *Hella Jongerius: Misfit* (London: Phaidon Press, 2010).
- 4 See the monograph by Wim Beeren and Tracy Metz, *Marijke van der Wijst. Interior architect, exhibition designer* (Rotterdam: Uitgeverij 010 Publishers, 1997). Van der Wijst was awarded the BNO Piet Zwart Prijs/lifetime achievement award of the Dutch Design Awards in 2011.
- 5 Dirry de Bruin has her own bureau in Rotterdam. "De tentoonstellingsroute door het Achterhuis...," Dirry de Bruin, <http://www.dirrydebruin-vormgeving-buitenruimte.nl/anne-frank/>, (accessed May 1, 2016)
- 6 "Claudy Jongstra," San Francisco Museum of Modern Art, <https://www.sfmoma.org/exhibition/claudy-jongstra-aarde/>, (accessed May 1, 2016).
- 7 Petra Blaisse and Kayoko Ota, *Inside Outside* (Rotterdam: NAI Publishers, 2009).
- 8 A film about her work (in Dutch), "Canvas Connectie Petra Blaisse," Petra Blaisse, <https://www.youtube.com/watch?v=Qhd6iIVWvDA>, (accessed May 1, 2016); "Co-creaion," Textiel lab, <http://www.textiellab.nl/en/exposition/co-creation-in-the-textiellab>, (accessed May 1, 2016); "Cosmic Curtain", Het Zonnedoek, ontwikkeld met Inside Outside in het TextielLab van het TextielMuseum, <https://www.youtube.com/watch?v=okecfq3WFOA>, (accessed May 1, 2016); "On textiles, crafts and digital DIY: 'The spirit of the maker is very important'," Do it Yourself Digital, <http://www.didiy.eu/blogs/textiles-crafts-and-digital-diy-spirit-maker-very-important>, (accessed May 1, 2016).
- 9 See a.o. John Gage, *Colour and Culture: Practice and Meaning from Antiquity to Abstraction* (London: Thames and Hudson, 1993).
- 10 Correspondence of the author with Katja Hogenboom, April-May 2016. For the ongoing renovation of the Asian Library, see Katja Hogenboom and Jasper Felsch, "Asian Library interior view inner garden, presentation 25 October 2015 in Leiden," <http://asianlibraryleiden.com/wp-content/uploads/2015/10/Presentation-Final-Design-Asian-Library-Part-4.pdf>, (accessed April 29, 2016).
- 11 See also Penny Sparke, *The Modern Interior* (London: Reaction Books, 2008).
- 12 Nio Hermes (ed.), *Intra Muros: Twaalf Nederlandse interieurarchitectes van deze eeuw* (Amsterdam: Stichting Amazone, 1992); Madeleine Steigenga, *Architecten: 15 portretten* (Amsterdam: Architectura et Natura, 2005).
- 13 For these changes in the modernist legacy around 1990 in Dutch architecture, see Hans van Dijk, "Dutch Modernism and its Legitimacy," in *Architecture in the Netherlands Yearbook 1991-1992* (Rotterdam: Dutch Architectural Institute, 1992), 6-15.

MoMoWo International Photo Competition
Reportage on Women Designers' Own Home

International Photo Competition Winners

photographers

1st place

Saverio Lombardi Vallauri

2nd place

Francesca Perani

3rd place

Gael Del Río Romero

finalists

Isabella Borrelli

Chiara Serra, Annalisa Stella

Manuela Andreotti

Ros Ventura

Luigi Avantaggiato

Claudio Ricciardelli

facebook audience prize

Daniela Silveira

honorable mentions

Sucheta Das

Emiliano Fernández de Rodrigo

designers

Cristiana Vannini

Francesca Perani

Elena Campos Piera, Andrea Arriola Fiol

Roberta Pastore

Emilia Garda

Manuela Andreotti

Imma Jansana

Caterina Sovani

Barbara Contessi

Inês Cortesão

Maria Helena Souto

Women's Tale.

A Reportage on Women Designers

MoMoWo International Photo Competition for a Reportage on Women Designers' Own Home, the second competition organized by the project's Portuguese partner, IADE-U, took place from the 1st of December, 2015 until the 1st of March, 2016.

The project challenged all the photography *connoisseurs* and enthusiasts to portrait a woman designer, architect or engineer in her domestic environment, therefore highlighting the connection between domestic activities and professional work. The reportage would focus on the creative features of the female professionals' own houses, depicting how the act of composing a personal environment, a nest and refuge is deeply linked with the act of designing.

On the 15th of March the jury formed by Maria Helena Souto, Emilia Garda, Caterina Franchini, Claudia Fischer, Sílvia Rosado and Andrej Furlan, gathered to elect ten finalists, three winners and two honorable mentions, among contestants from several parts of the world, such as Vietnam, Ukraine and Argentine. From the 17th until the 30th of March, the audience had the chance to pick their favorite from the ten finalists previously chosen by the jury, voting for the audience award through MoMoWo's Facebook page.

On the 31st of March, the winners were publicly announced, granting to Saverio Lombardi Vallauri (Italy) the first place, to Francesca Perani (Italy) the second, to Gael Del Río Romero (Spain) the third and to Daniela Silveira (Portugal) the audience award.

Given the exceptional quality of the submitted work and to the social and ethical value of its mission, the jury decided to grant to Sucheta Das (India) and Emiliano de Rodrigo (Argentina) honorable mentions, considering that MoMoWo has a social duty to recognize the merit of pictures which reclaim a cause and raise awareness to it.

Throughout this section of the catalogue, readers will have the chance to see the complete work (ten photos) submitted by the four winners and the selection of five photos from the remaining finalists and one of each honorable mention.

Thanking all the contestants for participating and accepting MoMoWo's challenge to interact and collaborate with a woman designer, architect or engineer, it is with great pleasure that we can chair the outcomes of the International Photography Competition providing to the beholder the photos printed in this catalogue.

Saverio Lombardi Vallauri

Rush Triptychs

C. is an architect and a designer.
She spends long hours in her studio, often bringing work home.

C. is a busy woman, always in a rush, coming from a client's office and going to a construction site.

C. often draws at home, on the breakfast table, with some espresso to wake her up and books or magazines all around her as inspiration.

C. is both a friend and a client: I frequently photograph her projects, but this is the first time that I've photographed her and her house.

I've always been impressed by her energy, her never-ending flow of creative thoughts.

Being significantly slower (architecture is usually a quiet subject and it takes time to shoot it), I've always admired her intensity and her ability to focus on so many activities in a single day.

I therefore looked for a way to represent these features of hers in the pictures.

I wanted to show the movement, the rush, the various tasks she attends to during a regular day.

Triptychs emphasizes C.'s traits by expanding both spaces and time: the average dining room becomes a small hall and one can see more than just a brief glimpse of her acts.

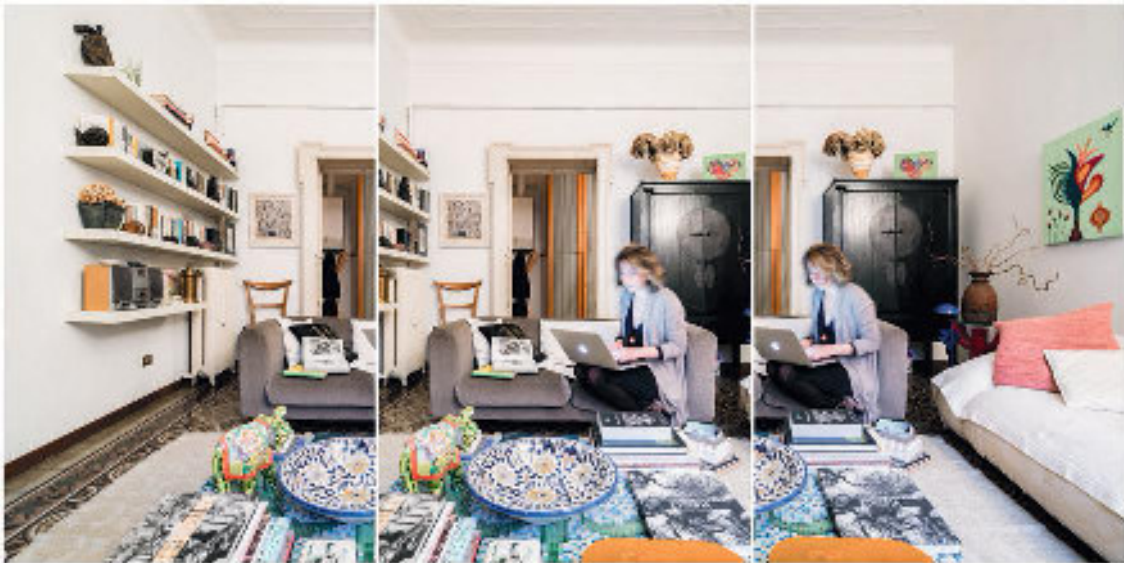
My vision is usually clean, but I decided, for once, to accept some visual flaws: some lines are not perfectly connected, some lights are a little lighter than what I usually regard as correct, and some colours are not exactly balanced.

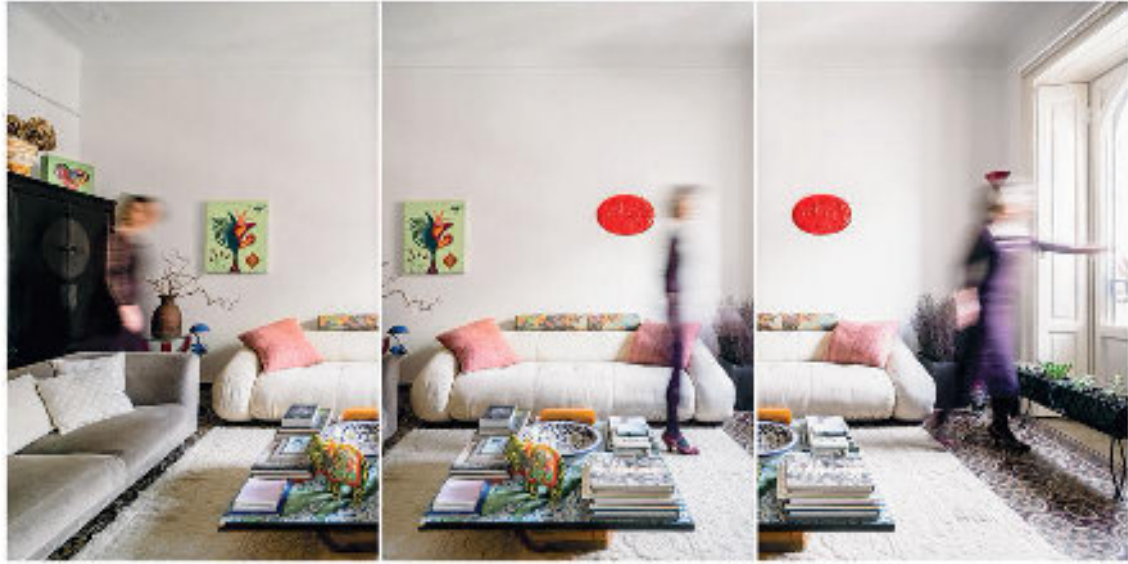
I decided not to care, firmly believing that my natural inclination could spoil C.'s candour.

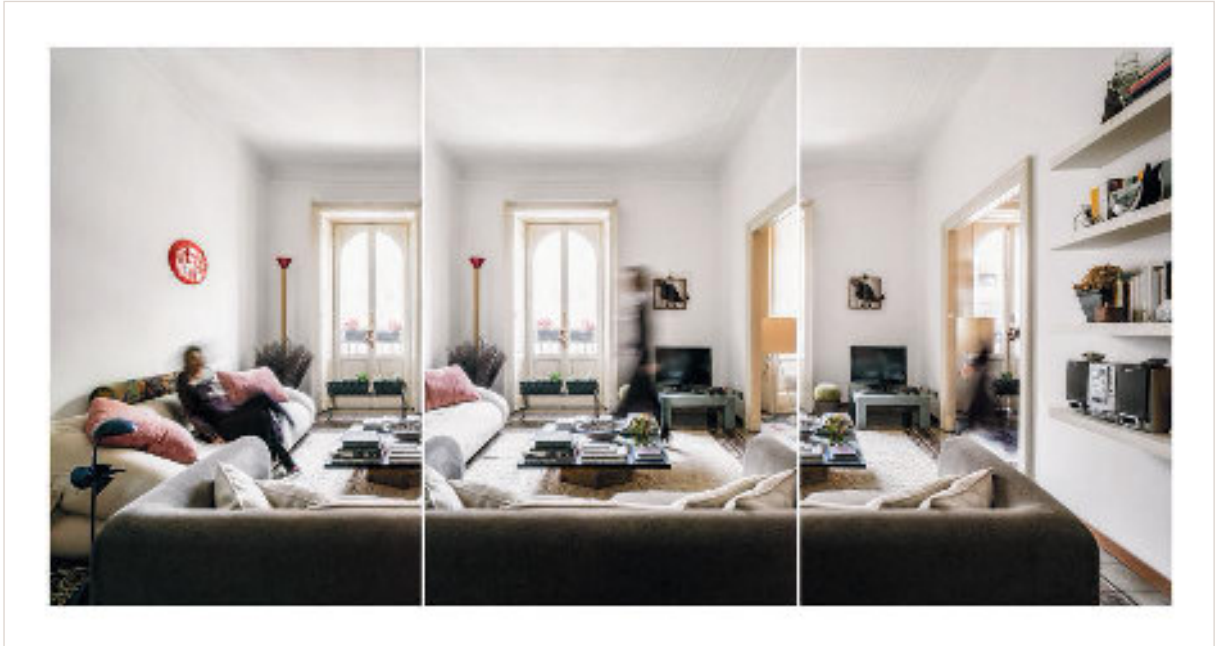
I shot with a Tilt/Shift lens, a 24 mm, and each triptych is a juxtaposition of the three pictures that I can obtain by shifting it to the right, to the left and not shifting it at all.











Francesca Perani

Ordinary CanCan

The traces of professional and private life blend freely through my house, collections of objects touching on my projects and my thoughts. I truly believe in the strength and energy of women in design and I strongly support our activity in every field. That is why I decided to enter your competition.

PHOTO

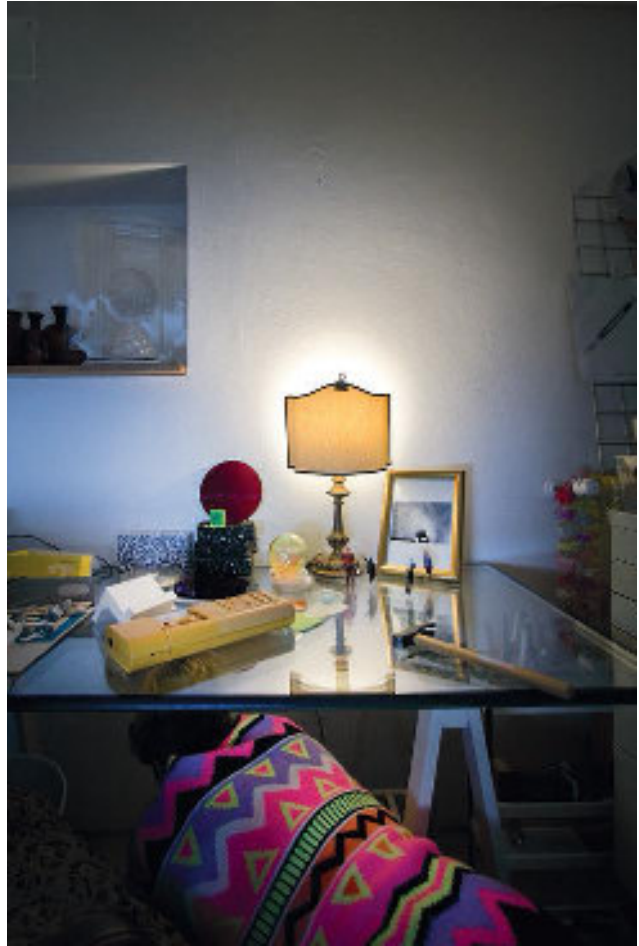
Images are divided in two sections: Space and Detail. Both represent not only the physical area but also a woman, myself or women portraits. Lights are cold and very direct, strongly contrasting on every object. The spaces are so full of colours that they did not need a warmer impact. Pictures are all frontal, direct, no secrets, no extra setting, everything just the way it is.

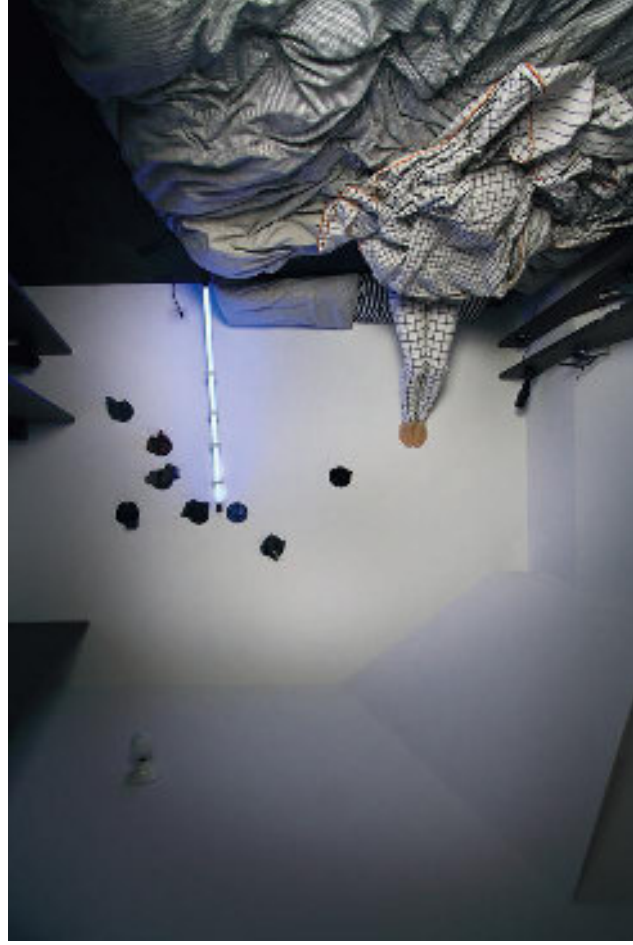
NOTE about DESIGNER

My private and work-office spaces are the result of a solid connection between them and this interaction is empowering me every day.

Wit and provocation are also two traits of my design approach: fun, but also perseverance, passion for geometry and new materials are the key elements of my design process.

Research for new ways of feeling and connecting with the space is essential. I had the good fortune of growing up in a home where design and strong feelings always melted into one space: Unconventional Beauty. Inside of me, this energy and this power of projecting emotional things in unexpected spaces unconsciously took the form of a woman.











Gael Del Ríó Romero

2 Architects in 1 Apartment

I am an architect and a photographer and so this competition is the perfect chance for me to be able to put my two passions into practice.

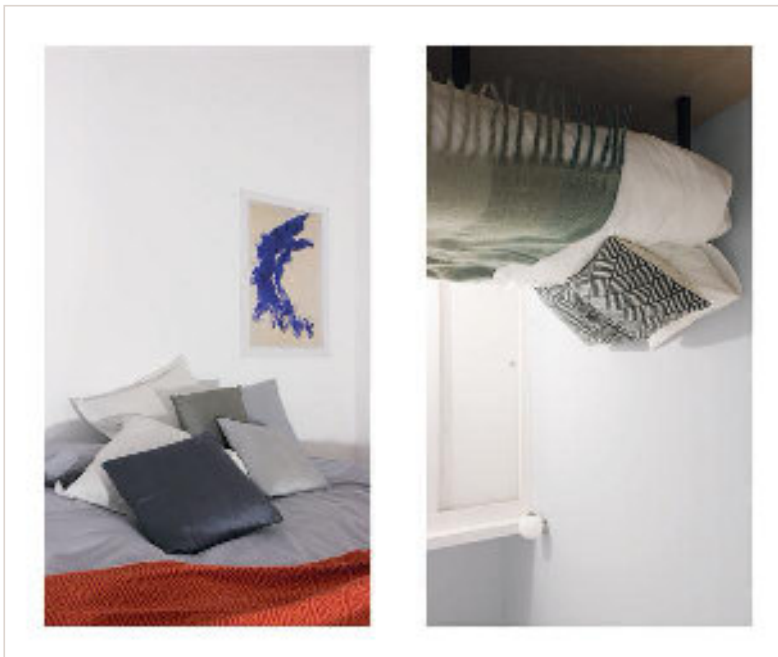
I have chosen to portray my friends, Elena and Andrea, two recently graduated architects who share the apartment with me. My photographs focuses on comparing them. My aim is to depict the personal space and objects of these two young female architects, who have very different approaches towards design.

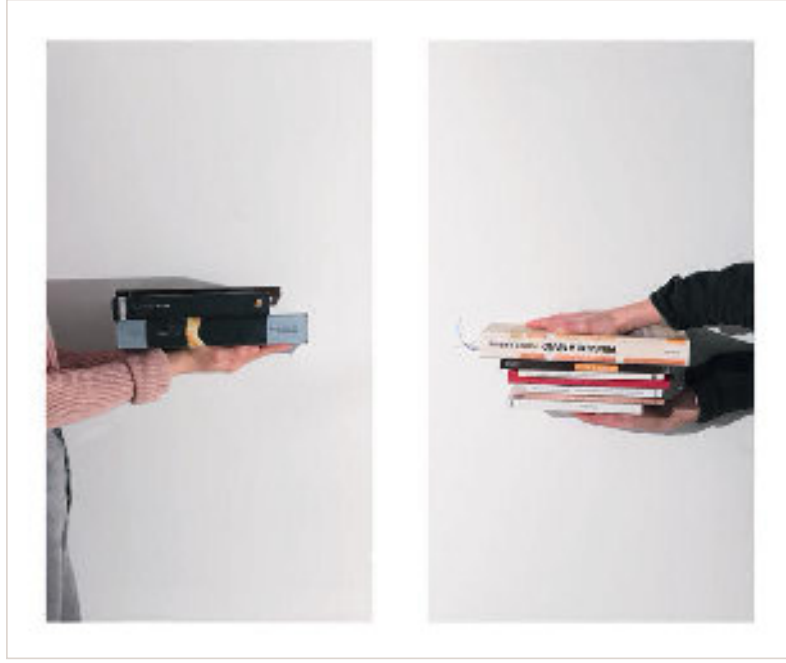
They do not live in a space with any special architectural features: the distribution is a standard one and the finishes are sober (white walls and beige tiles). What interests me lies in the details. These details, juxtaposed with this neutral background and found all around the house, speak for their tastes, as far as design is concerned. This is the taste they use when drafting their architectural plans.

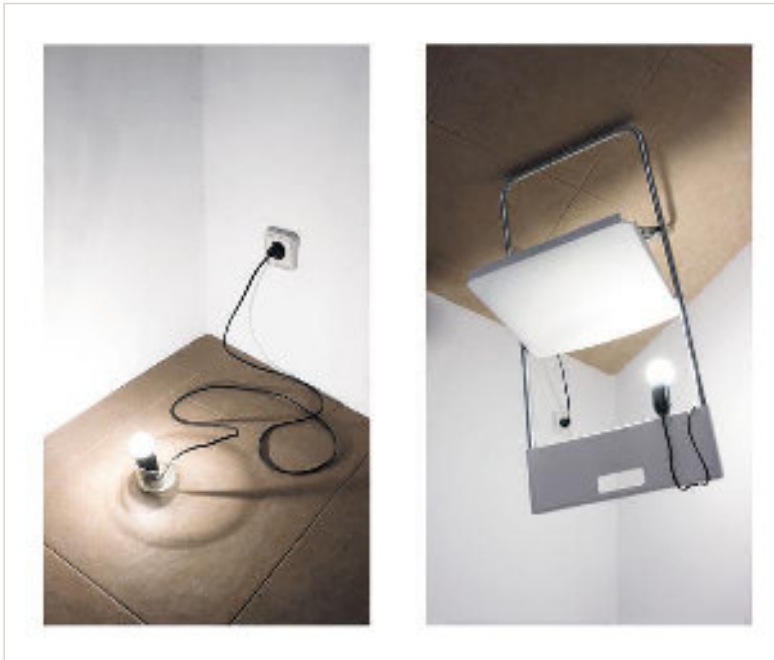
Each picture, when we look at it closely and in relation to the rest, provides many hints. These hints built up the imagery of their personal environment, which allows us to peek into their professional work. We are able to see through the photographs and start imagining how both of them would design a house, for instance.

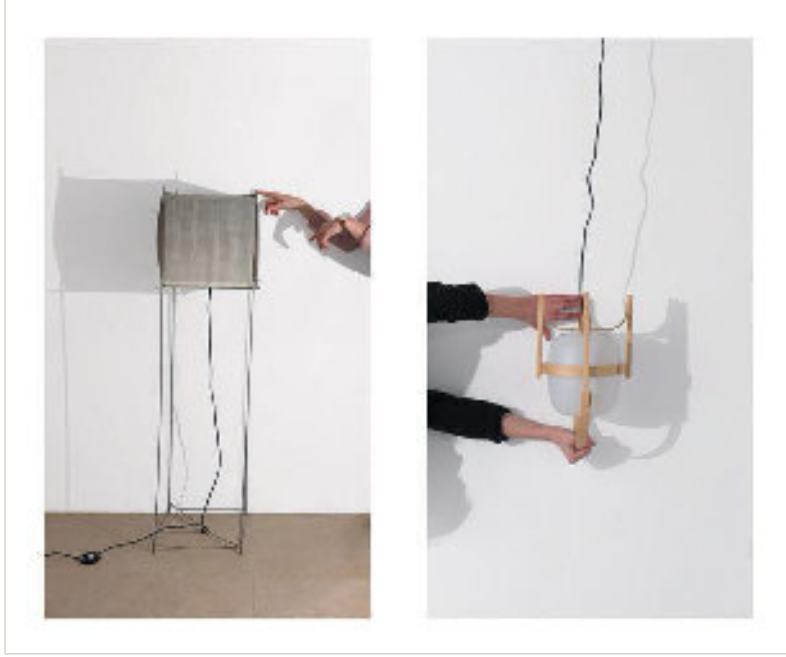
All the photographs have been taken with artificial light. In doing so, I am able to highlight the fact that they work long hours and the time they spend at home on weekdays is always after dark.

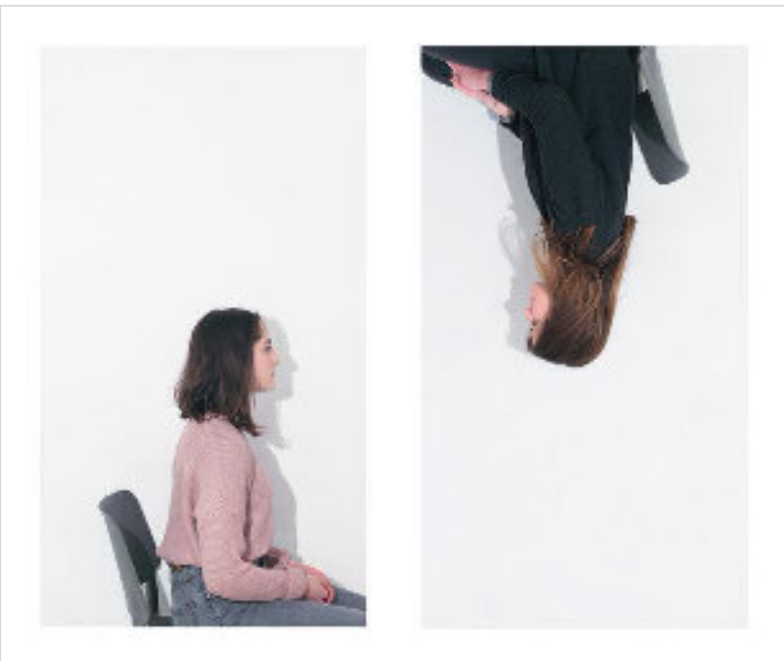
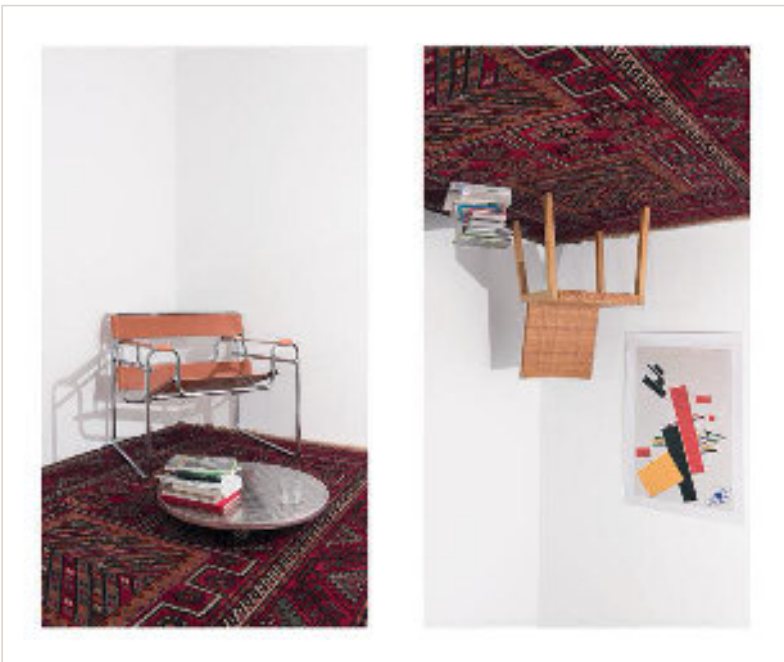
Moreover, each photograph illustrates their decoration choices, fashion and architecture references, etc. I have placed one of the pictures upside down to emphasize the contrast between their choices, and therefore the way they face and think about architecture. Ríó











Isabella Borrelli

One Sees Well Only with the Heart



Her hands are fascinating. She moves them as if they were made of velvet, but when she touches mine lightly, I can feel they are not as soft as I thought. Roberta gesticulates while she is talking about something that she loves: her hands are the secret language of her mind. So when she tells me about her father, her hands interweave themselves and rest in a sort of closed hug. Her father has passed away. Roberta is still a young architect but she has already worked with some of the most important Italian architects, like Renzo Piano and Mario Cucinella. That's why I find it strange that she hasn't her own home yet. Something has changed since her father's death and she broke up with her fiancé. Her home is now made of red bricks only, in a building complex created

by her. Roberta is literally creating a new area in Salerno based on the values of sustainability and shared places. In its core, there's her home. It's a cloudy day when she brings me to the construction site. I expected her home to be in a large building set apart. I'm surprised when Roberta leads me to an apartment, a tiny one. She sits down and smiles: "It's beautiful, isn't it?" Her hands start to draw imaginary lines in the air: the kitchen, a big window, the design shower. Her home is just made of bricks but tells a lot about Roberta. The naivety of the wall's line, the choice to live in a complex created by her and, moreover, to occupy a tiny apartment from where you can see the theatre. It's like her favourite toy, a wooden house, which hosts her beloved treasures.



Chiara Serra and Annalisa Stella

Three Women One House

We met Emilia in contrasting ways. I am Chiara, I am an engineer. I was one of her students at the Building Engineering programme when she chose me, as early as the first year. Annalisa is an architect, she chose Emilia. She did not know her personally, but they met thanks to their common passion for Modern Movement architecture. After reading her publications, she wrote to her asking for an interview. Emilia immediately involved Annalisa in the MoMoWo project and now we work together in the Department of Structural Engineering. This is a wonderful experience for recent university graduates, as we are. We were immediately involved in a European scale research project, where the passing of baton between generations takes place spontaneously through a network of different cultures and professional exchanges. As I had already noticed when I was student, the most prominent feature of Emilia's personality is her ability to overcome distance with people.

We considered the photo reportage an opportunity to get to know each other better. I learned that Emilia was married to a musician, Giulio, from whom she separated many years ago, and has a daughter, Rebecca, who is studying economics and lives by herself. By visiting her home, we noticed that it is quite difficult to perceive all this. A particular and alienating atmosphere captures the visitors. At first sight, it is not quite clear whether a man or a woman lives in this house, but observing the particular details more closely, Emilia's personal hallmark immediately comes out. Ancient religious paintings



are matched with examples of the pictorial vanguard, serial lighting features and furniture are repeated both in rooms and bathrooms as in a hotel, a football table is located next to an ancient piano, etc. Annalisa and I focused the reportage on the details, perhaps seemingly insignificant, because we believe that objects tell more about people; more than we can imagine.



Manuela Andreotti

This is my House

This is my house: I'm an architect, but I also love photography.

I'm interested in this competition because I chose to study architecture when I was a child, watching TV with my mother, where American film actors were living in modern homes in the 1950s and 1960s. Later, I studied American Architecture with Francesco Dal Co in Venice, and I kept my admiration for this kind of warm but contemporary environment, with enormous windows to the exterior, facing swimming pools and desert flowers. I thought they represented happy families, with children playing in front of the house with friends, a mother and a father happy to be together, at the heart of the American Dream.

I designed this house in 1998: my parents, two brothers and I have four apartments in this building. At that time, this area was deeply protected: no flat roofs, not too modern aesthetics.

The Superintendence of Fine Arts conditioned and imposed changes on my project, so I balanced the traditional and the

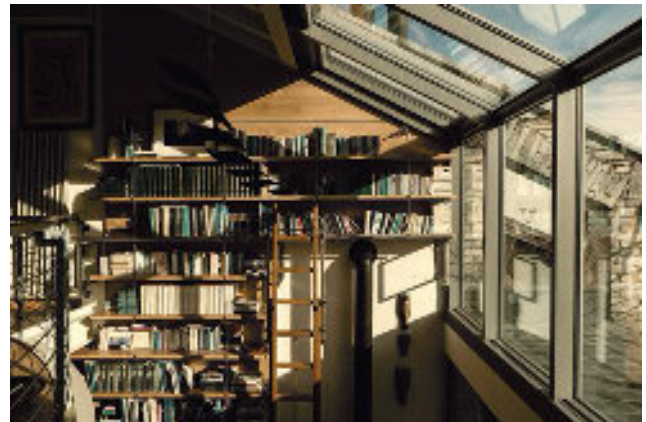


modern, using stone and wood, while the interior of my house is a contemporary choice, with a particular eye toward the USA CSH Program.

We are three living in this house, my husband, my son and I (plus a cat). We share a big open space with two levels, a special view over the water, the mountains and the sky; everyone also has a private space to be alone.

I took these pictures without changing my furniture or its arrangement, mostly using natural light.

I don't want to show an open book on the armchair with a cup of tea. I want you to see how my home looks on an ordinary day, with my kitchen full of accessories that a normal family uses on a daily basis.



Ros Ventura

Imma Jansana in her own Home



For this project, I chose the famous landscape architect and jewel designer, Imma Jansana; and, in particular, her family environment.

I share her interest in nature and forms, where architecture integrates itself in a natural environment. As a landscape architect, Jansana has always been interested in the reconstruction (regeneration) of urban and sub-urban areas and rural surroundings, with one goal: to improve the public environment in every aspect.

At the same time, I was attracted by her passion for jewels, which are made in a short time and small space, unlike architectural projects, which take a long time and involve large spaces.

I've decided to focus my project on this duality, to furnish

proof of Imma's domestic context: her home, placed in a typically modernist building in Barcelona, has a big terrace-garden, which is made up of a large variety of plants.

This is in contrast with the inside, which is rich in details and corners where you can find beautiful still life in paintings, objects, photos and plants.

I decided to concentrate on these details because I believe they define Imma's extraordinary character better than others.

Imma Jansana was born in Barcelona in 1954. Here she has her studio and she is a member of the PAUW studio, Arquitectes SLP and designer for the label Jansana Joies. During her career, she has been honoured with many awards and publications, in addition to her long experience as a professor.



Luigi Avantaggiato

“My Living Space inside my Mind”



Caterina is a project about an architect and the house designed for her.

When we started talking about the feasibility of this project, we had very different goals in mind. However, we agreed that we should try not just to show a “person inside a designed space” but “the living space inside her mind”.

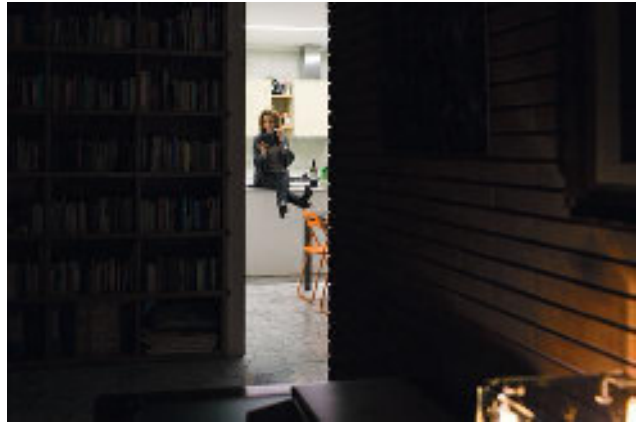
I am a young architect with a lot of experience. I’ve worked with major architecture firms across Europe and, in particular, I was responsible for the museum project, Tjuvholmen Icon Complex in Oslo while working for Renzo Piano Building Studio. I recently decided to come back to my home city, which I love: Rome.

I live in a multifamily building in the middle of the beautiful Appia Antica Park, the right compromise between my need for city life, nature and tranquillity. I have mainly designed

museums and this has strongly influenced my vision and work in architecture.

I like to play with light and space in order to create emotional and theatrical scenarios. As a professional woman who spends little time at home, there is no space for formalism, no possibility to separate private life from work. In other words, “dinner will never be ready before everyone is home”.

As a consequence, walls are disposed in a way that functional areas are formally divided but always part of the same “space” and the “whole” house is perceivable from every point of view, as well as from the outside. On the dining table in the dining room/kitchen I sew, I prepare food, I work, eat and chat with my guests; this is the place where the everyday life happens.



Claudio Ricciardelli

Blue Moon

She is a structural engineer and she is personally taking care of the rehabilitation and furnishing of her new flat, a small house in which the main role is awarded to colour. Dove grey is the colour of the background; I found it in the tiled floor, the bedroom wall, the kitchen furnishings and the tableware.

Navy blue is the main colour; I found it on the extended wall of the entrance and kitchen, as well as on the narrow wall of the bathroom.

Each room is brightened by a different colour: lime green for a bathroom shelf, red in the textiles and photographic travel memories for the bedroom, the yellow of a design lamp and textiles for the entrance, kitchen and living room.

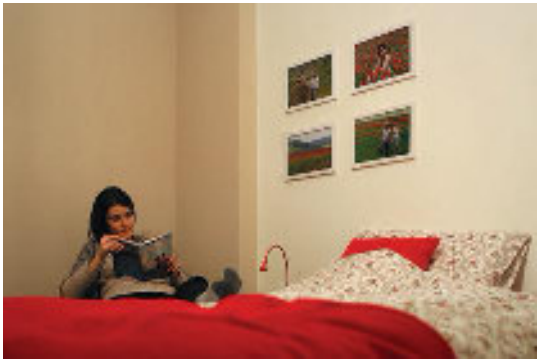
The shape and the colour of this design lamp, on a blue background, inspired the title of my photographic project, BLUE MOON.

Completing this, I found recycled furniture Barbara refurbished herself: some old wooden ballot boxes now used as seats at the entrance or as a bedside table.

Blue Moon is a house experienced mostly in the evening, when Barbara likes to cook for friends, or happily gets ready to hike on the Alps the day after, or relaxes on the sofa after a hard day at work, or gets through the last bits of work.

The project focuses on the colours, of course, resorting almost exclusively to the lighting of lamps chosen by Barbara for her own house, aiming to portray Barbara's way of living at home in a natural way.





Daniela Silveira

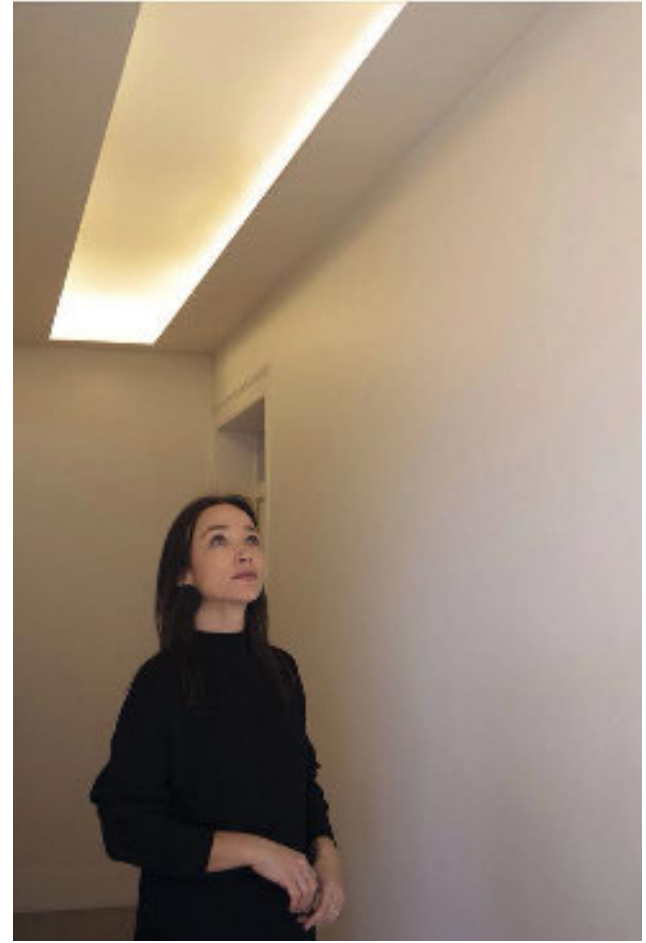
Through Ines

Here we have the life and work of Inês Cortesão, Portuguese architect and designer, whose academic prowess is consistently reflected in her work. Blending interior and exterior, Inês has developed a process, choreography between structure and decoration, which makes the architect welcome design, in a unique and pure way.

In an age when women are taking on bigger roles in society, Inês manages to manage her professional and personal life in only one space. In a perfect and harmonious

contemporaneity, where her references and deep interest in details are clear and make hers a unique work which “screams” Inês Cortesão.

Therefore, in this project, I intend to present the youthful spirit of Inês Cortesão, beyond her job. Not what people see, nor what she wants people to see, but what she really is. The emotions, the habits, the smiles, the feelings, the passion and all the charming little details that one doesn't see just by looking at her.











Sucheta Das

Child Labor

Bidi is a leaf-rolled cigarette made of coarse tobacco prepared for smoking. The bidi industry is one of the foremost cottage industries in India. India is normally ranked between 4th and 5th in world tobacco consumption after, for example, Brazil and the USA.

There are about 300 manufacturers of bidi brands and thousands of small scale employers and manufacturers involved in bidi production in India. A large part of the bidi industry is largely unregulated and home-based, making it difficult to control the working conditions and implement welfare laws. The home-based, door-step employment bidi industry exploits women by not paying the minimum wage recommended by the government.

The bidi rolling industry has been forcing children into the manufacturing process, especially girls aged between eight and ten, as part of a working family. Children comprise 15 to 25 percent of the total workforce in the bidi industry.

Interestingly, India's child labour laws do not cover children who help with family chores. But bidi rolling is hazardous work and it cannot be considered as a household chore.

There is widespread exploitation, particularly of women and minor girls in the industry, by a group of middlemen, sub-employers as well as factory owners. Women workers including minor girls suffer from health problems such as lung infections and even tuberculosis.

Nearly 225,000 children are involved in the industry. Children



help their mothers, fathers and siblings with bidi rolling. They work all day with no breaks or holidays. On school days, they roll bidis before going to school and continue after returning from it, without any wages. Their innocence and childhood is lost in the bidi to make a living. Books, school and toys are beyond their reach because of economics – the harsh reality of being poor.

Emiliano Fernández de Rodrigo

Women in Argentinean Design

This body of work is the result of photographic encounters carried out during November and December 2015 in Argentina, as part of the research project “Women in Argentinean Design” The project encompasses a group of female Designers (not all of whom have a degree) and not all of whom are Argentinean.

Goal:

- to portray women in design, whose professional activity was mainly carried out during the 1960s in Argentina, and whose work dominates a certain style of that decade,
- portray them ‘today’; not as ‘heroines’ or ‘great women’, but as people responsible for project designs in institutions and industry (in-house designers), and
- to compile an archive of the first students and graduates of the Design degree in Mendoza and La Plata (the inaugural cities in Argentina to offer a degree of this kind).

This project gave me the opportunity to meet these designers personally for the first time. We spent time together in their homes and work spaces, which was essential for producing the required images.

The photographic sessions were based on the following guidelines:

- we would meet for a minimum of two hours;
- they could choose where they wanted to be photographed, at my suggestion of ‘where they feel comfortable’. Most of them chose their homes, workshops, close by parks or natural areas;



- my role was to create an image that would present each designer with a certain intimacy that intended to show them, as they are, ‘today’;
- to stay as far away as possible from the concepts / categorizations of the ‘domestic woman’ or the ‘professional woman’.

This story of 10 designers neither presents nor is limited to the topic of gender but rather, a necessity for the visibility and recognition of the outstanding work by these individuals. In this instance, it focuses on a conversation through female gestures often based on discretion, moderation, empathy and diversification of activities.

Annexes

Credits of Images

All images included in this catalogue are from the public domain, except in those cases, where credits are mentioned.

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

- Figure 1. Margarete Schutte Lihotzky, dwelling for a professional woman. Credit: "Die Wohnung der berufstätige Frau," *Baumeister* 26 (1928): 231-32.
- 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

- Figure 1. From: Emilia Rosselli, "Nuovi tessuti e ricami dalla Svezia," *Domus* 94 (1935): 33.
- Figure 2. Gio Ponti, "Buone notizie da Rapallo," *Domus* 236 (1949): 4.
- Figure 3. From: "Una casetta all'Asmara," *Domus* 146 (1940): 42.
- Figure 4. From: "Un soggiorno," *Domus* 232 (1949): 36.

To the History of Women Architects: Pioneers of North European Countries

- Figure 1. Högná Sigurdardóttir Anspach, House in Bakkafliót, 1968.
- Figure 2. Lilla Hansen, Heftyeterrassen Oslo, 1912.

Breaking Ground: Pioneering Women in Serbian Architecture

- Figure 1. Jelisaveta Načić, Belgrade, 1878 - Dubrovnik, 1955. King Petar I Primary School in Belgrade (1907). Period postcard.
- Figure 2. Jovanka Bončić-Katerinić, Niš, 1887 - Belgrade, 1966. Faculty of Veterinary Medicine of the University of Belgrade, design. From: *Vreme*, June 25, 1940, 9.
- 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).
- Figure 4 (a, b, c). Covers of the three French magazines which have devoted a special section to women architects in the last 15 years: *Urbanisme* (1998), *Architecture Intérieure Créé* (1999), *eaV* (2009/2010).

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.
- Figure 2. Catalogue cover of the *International Exhibition of Industrial Design. Lisboa*: INII, 1965.
- Figure 3. Overview of the 1st Portuguese Design Exhibition, Stock Exchange building, Oporto, November, 1971.

Being Two then Being One: Professional Recognition versus Gender

- Figure 1. Françoise Hélène Jourda portrait.

Figure 2. Jourda & Perraudin. Lyon's School of Architecture, 1987.

Figure 3. Jourda & Perraudin. Akademie Mont-Cenis, Herne, Ruhr, 1999.

Figure 4. Françoise Héliène Jourda. Pajol Hall, Paris, 2013.

Modernism and Cross-Cultural Heritage: Moriko Kira Connecting the Netherlands and Japan

Figure 1. left: Exterior of the Siebold House, Leiden, Netherlands.

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.

The Reinvention of Architecture in Democratic Times: Two Portuguese Studios Named after Women.

Figure 1. Teresa Nunes da Ponte, Setúbal School of Hospitality and Tourism. Refurbishment, Rehabilitation e Expansion. Execution project, April 2010.

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.

Figure 2. Matali Crasset, Stedelijk Museum Den Bosch. Photo at <http://www.designartnews.com/pagina/1denboschENG.htm>, accessed April 23, 2016

Figure 3. Jongerius Lab, Object display and exhibition space for the first retrospective exhibition Misfit of Hella Jongerious at Museum Boymans van Beuningen, Rotterdam 2010. Photo at <http://www.jongeriuslab.com/work/misfit>. Accessed April 28, 2016.

Figure 4. Marijke van Wijst in collaboration with OTH designers, Modernization of the Great Court Room of Justice in the Peace Palace in The Hague, 2012-2013. Carpet design Annet Haak. Photo at <http://www.smeulders-ig.nl/wp-content/uploads/2013/10/130812-10951.jpg>. Accessed May 1, 2016.

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 Stölzl 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.

Figure 4. Bauspiel 'Schiff' - 'Ship' Building Toy (1923).

1924:

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

Figure 2. Ashtray with Cigarette Holder (1924). Produced by the Bauhaus Metal Workshop, Weimar, Germany. Polished and nickel-plated brass (6.7 cm high by 10.7 cm diam.).

Figure 3. Ashtray with triangular opening (1924). Polished and chromium-plated brass 6.4 cm high by 10.8 cm diam. Produced by the Bauhaus Metal Workshop, Weimar, Germany.

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.

1936:

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 Kruszezwska. 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-kruszezwska-architekt-wnetrz-tworczosc.html>; photo from Teresa Kruszezwska private archive.

Figure 3. Reversible child's armchair. Source: <http://culture.pl/en/gallery/teresa-kruszezwska-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 Jaže 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. ©Vicens 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-Potiropoulou portrait. Source: Potiropoulou+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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