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MOMOW

Women · Architecture & Design
Itineraries across Europe

Barcelona
Lisbon
Paris
Turin
The Netherlands
Slovenia

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

MoMoWo

Women · Architecture & Design

Itineraries across Europe

WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT

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

MoMoWo Partnership

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ORDINE DEGLI INGEGNERI DELLA PROVINCIA DI TORINO

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MoMoWo

Women · Architecture & Design Itineraries across Europe

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Discovering Tangible Cultural Heritage Created by Women across Europe

Travelling does not help us much
in understanding [...] but it does serve to
reactivate our eyes for a second.
(Italo Calvino, *Collezione di Sabbia*, 1984)

This guidebook offers a journey leading to the discovery of women's creativity in the fields of architecture and design that reveals women's contribution to the creation of European tangible cultural heritage of the last two centuries. It encourages visitors into a personal dialogue with European cities and countries along the most varied and even unusual itineraries.

This publication is the result of MoMoWo's cultural-tourist itineraries creation as well as being the first architectural-design guide devoted specifically to women's works in Europe. It aims to raise awareness and to provide the information about the accessibility to sites, buildings and design works created by women working alone, in pairs or in a team. According to the aim of the MoMoWo project, the guidebook mainly addresses a broader audience, tourists and local visitors, families and young people. Given its innovative topic, it can also be a useful source of knowledge for students and scholars, professional architects and designers.

This free publication is available to everyone including local authorities and tourist organisations as a way to promote cultural tourism in their areas. Its digital version can be downloaded from the MoMoWo website and for some selected architectural works an augmented reality experience in situ will be offered. Therefore, the guidebook is an interactive tool intended to transform the visitor from a passive receiver into an active user of cultural contents.

The itineraries presented here focus on four cities - Barcelona, Lisbon, Paris and Turin - as well as on two countries - the Netherlands and Slovenia. They are representative of the MoMoWo partnership and evocative of cultural, geographic and landscape varieties across Europe.

Enjoying a strategic position on the Mediterranean Sea, Barcelona had an important commercial and industrial past, but nowadays it is one of the main international tourist destinations in the Mediterranean. Europe's westernmost capital city, Lisbon is historically the place of exchange between European and non-European cultures. Paris is the European capital of cultural-tourism *par-excellence*, while Turin - at the foot of the Alps - epitomises the successful conversion from an industrial city to a city of culture. The Netherlands and Slovenia, both historically intercultural countries, are quite similar in size, despite having two totally different landscapes - flatlands and mountains.

This book of itineraries was conceived to become a pilot non-exhaustive cultural product since its format can be extended to other cities and countries beyond the MoMoWo partnership. It is an innovative cultural product for several reasons. Firstly, its topic is new because it is focused on female gender. Secondly, it is not only a guide about architecture or design, as it considers these two fields merged together in the manifestation of the project's process. Thirdly, it combines cultural and tourist contents for technical and informative purposes. Finally, it has double use, as the reader can start reading either at the selected works or at biographies and works of women-pioneers.

Emilia Garda

About the methodology and the criteria for the works' selection.

The eighteen itineraries published here showcase different types of urban and non-urban works, sites and buildings, created by women in the twentieth and twenty-first centuries. The selection of works was undertaken to offer a wide variety of building types such as residential and industrial buildings and complexes, educational, religious, commercial and transport buildings, power stations, medical and care centres, cinemas, theatres, museums, offices and banks, sports halls and stadiums, playgrounds and gardens. The selection includes *ex-novo* buildings or reuse of pre-existing buildings, refurbishments and restoration works, extensions of buildings, urban design, garden design, landscape architecture as well as interior design. The Paris itineraries presents furniture and furnishings designed by women which are housed in the renowned *Musée des Arts Décoratif*.

One criterion for selecting the works of each itinerary was their proximity to each other, in order to allow visitors to enjoy the trails mainly by foot, bike or public transport. Another important criterion of selection was accessibility to the works or at least their façades and exterior spaces. This last criterion inevitably led to the exclusion of many private interiors even though they are note-worthy in contemporary architecture or represent significant steps for the author's career.

To include a large number of women professionals it was decided to restrict the number of works of the same author, thus favouring visibility of less known architects and interior designers worthy of attention for the quality of their work. The first investigation, in fact, concerning the works quality was based on a close examination of European prizes and awards such as EU Mies van der Rohe Award, EU Prize for Contemporary Architecture, EU Prize for Housing and Leading European Architects Forum - LEAF Award. Taken into close consideration were prizes and awards given by prestigious institutions such as *Biennale di Venezia*, *Triennale di Milano*, *Musée des Arts Décoratifs* – Paris, International Union of Architects (Benedictus Award). Whereas national awards included Spain's Architecture Prize of the Higher Council of Architects, France's l'Equerre d'Argent Prize, Slovenian's three awards Plečnik Award, Golden Pencil Award and France Prešeren Award for Architecture and lastly the Germany's Designer's Association Iconic Award. Local prizes were also taken into account including Fundació Princesa de Girona Arts i Lletres - FPdGi Prize, Barcelona Foment de les Arts i del Disseny - FAD Awards; Portugal Leading Design Hotel Prize; Architetture Rivelate Prize (Turin); Golden Amsterdam Architecture Prize. Prizes given to architects included Royal Institute of British Architects - RIBA Stirling Prize, accVision prize-Women and Architecture and Prix Femme Architecte

awarded by the *Association pour la Recherche sur la Ville e l'Habitat* - ARVHA.

The contents of this book are the results of academic research that was based on archives and bibliographic sources such as anthologies, almanacs, specialised magazines and technical journals. Investigations were also done *in situ*, in order to analyse building structures, techniques and materials. Series of photographs were taken to illustrate and document the works.

An innovative and interactive research approach was applied 'up-stream' through the active involvement of women architects and designers in suggesting works to be published. This approach was tested in Turin for the first MoMoWo public presentation at the *Festival Architettura in Città 2015*. On that occasion, a call was launched by the architects and engineers' associations in order to receive work from women professionals to be presented to the public. That call asked for the author's favourite and not necessarily the most popular one.

The works selected by MoMoWo have since become part of the guided visits "Women and the city. Fragments of an architectural talk" and of the open air installation "W = Women". This installation was formed by QR codes of the single works and provided the festival participants a virtual journey across buildings and interiors designed by women in Turin. The designers who participated in these events have become MoMoWo's first 'ambassadors'. This 'up-stream' involvement of a specific audience contributed to raising awareness of belonging to a European cultural community and was the first step to setting up a network supporting the sustainability of the MoMoWo project.

Apart from its introductions, this book is made up of three itineraries presented in each geographical section (city or country). Each itinerary is preceded by a description of the urban historical context and its transformations. All geographical sections are completed by a short biographical article about one or more women pioneers with the exception of Barcelona. The reasons of the absence of Spanish pioneers are well explained in that section.

One hundred and twenty-five works are described. Each work is identified by the following data: work's complete name in English, and work's complete name in national language or its local name - type of work, complete list of authors, year or years of creation and complete address. In the list of authors, women's names are written in bold type and the members of a studio follow the studio's name, while for brevity, professional titles are not mentioned.

The texts are easily understandable by non-specialists. In most cases, where possible, architectural works are described in their specific urban context, as we consider History of Architecture part of Urban History. At the end of the book are the index of women architects and designers and a bibliography. Titles listed in this bibliography do not include a complete repertoire of references or sources as they are considered useful to the reader as a base for further personal study.

The MoMoWo partnership is grateful to all authors, the architects, the designers and their studios, and professional and non-professional bodies who actively contributed in the creation and dissemination of this guidebook.

Caterina Franchini

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