

POLITECNICO DI TORINO
Repository ISTITUZIONALE

Collecting & Linking Creative Cultures of Women. Women Designers and Women Clients for another history

Original

Collecting & Linking Creative Cultures of Women. Women Designers and Women Clients for another history / Tamborrino, Rosa Rita Maria - In: MoMoWo Womens creativity since the Modern Movement / Serazin H., Franchini C., Garda E.. - STAMPA. - Ljubjana : France Stele Institute of Art History ZRC SAZU, 2018. - ISBN 9789610501060. - pp. 973-984

Availability:

This version is available at: 11583/2730195 since: 2021-03-29T11:17:42Z

Publisher:

France Stele Institute of Art History ZRC SAZU

Published

DOI:

Terms of use:

This article is made available under terms and conditions as specified in the corresponding bibliographic description in the repository

Publisher copyright

(Article begins on next page)



WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT



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

MoMoWo Partnership



with the Patronage of



<http://www.momowo.eu>

ISBN 978-961-05-0106-0

EDITED BY

Helena Seražin, Caterina Franchini and Emilia Garda

MOMOWO SCIENTIFIC COMMITTEE

POLITO (Turin | Italy) Emilia Garda, Caterina Franchini
ENSILIS IADE (Lisbon | Portugal) Maria Helena Souto
UNIOVI (Oviedo | Spain) Ana Mária Fernández García
VU (Amsterdam | The Netherlands) Marjan Groot
ZRC SAZU (Ljubljana | Slovenia) Helena Seražin
STUBA (Bratislava | Slovakia) Henrieta Moravčíková

ORGANISING SECRETARIAT

Cristiana Chiorino, ComunicArch

PUBLISHER

Issued by ZRC SAZU, France Stele Institute of Art History
Represented by Barbara Murovec
Published by Založba ZRC
Represented by Oto Luthar
Editor-in-chief Aleš Pogačnik

First e-edition.
Ljubljana 2018

© 2018, ZRC SAZU, France Stele Institute of Art History, Založba ZRC
© 2018, MoMoWo

GRAPHIC DESIGN CONCEPT

Andrea Furlan
Alexandre Cunha (cover design)

LAYOUT

Andrea Furlan



The international project MoMoWo – Women's Creativity since the Modern Movement (552374-CREA-1-2014-1-IT-CULT-COOP2, 20. 10. 2014 – 19. 10. 2018) is co-funded by Creative Europe programme of the European Union, Slovenian Research Agency and Ministry of Culture of the Republic of Slovenia.

TEXTS REVISION

Chapter A

Alenka Di Battista, MoMoWo, ZRC SAZU
Katarina Mohar, MoMoWo, ZRC SAZU
Helena Seražin, MoMoWo, ZRC SAZU
Barbara Vodopivec, MoMoWo, ZRC SAZU

Chapter B

Henrieta Moravčíková, MoMoWo, STUBA
Nina Bartošová, MoMoWo, STUBA

Chapter C

Ana María Fernández García, MoMoWo, UNIOVI
Isabel Barro Rey
Noelia Fernández García
Esther Rodríguez Ortiz, MoMoWo, UNIOVI

Chapter D

Elena Masala, MoMoWo, SITI

Chapter E

Maria Helena Souto, MoMoWo, ENSILIS IADE
Eduardo Côrte-Real
Sílvia Rosado

Chapter F

Marjan H. Groot, MoMoWo, VU
Ijla M. Meijer, MoMoWo, VU
Caterina Franchini, MoMoWo, POLITO - DIST

Chapter G

Caterina Franchini, MoMoWo, POLITO - DIST
Emilia Garda, MoMoWo, POLITO - DISEG

PROOFREADING

Helena Seražin, ZRC SAZU
Katarina Mohar, ZRC SAZU
Barbara Vodopivec, ZRC SAZU
Salmah Eva-Lina Lawrence

Publication of the project MoMoWo - Women's Creativity since the Modern Movement. This project has been co-funded 50% by the Creative Europe Programme of the European Commission. This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Kataložni zapis o publikaciji (CIP)
pripravljeni v Narodni in univerzitetni knjižnici v Ljubljani.
ISBN 978-961-05-0106-0 (pdf), COBISS.SI -ID= 296713472

Foreword

Helena Seražin, Caterina Franchini and Emilia Garda

Chapter A:

Women's Education and Training: National and International Mappings

Women's Education and Training: National and International Mappings

Helena Seražin

Annexs

Contribution to Research of Architecture and Architectural Education in Croatia (1918–2018)

Zrinka Barišić Marenić, Marina Bertina, Neda Mirnjek Kliska

Women Designers and Architects in Early Twentieth Century Vienna

Iris Meder

Flora Ruchat-Roncati: First Woman Professor at ETH Zurich:

Introducing Women's Standpoint in Architectural Pedagogy

Katia Frey and Eliana Perotti

Women in Polish Architecture as an Example of Feminisation

of the Architectural Profession

Agata Gawlak, Piotr Marciniak and Magda Matuszewska

Giulia Veronesi, Rosa Giolli Menni and Maria Brandon Albini:

Three Profiles of Women in Milan in the Twenties and Thirties

Rita D'Attorre

The Feminisation of Architectural Education and Science:

The Example of Ukraine

Olga Mykhaylyshyn and Svitlana Linda

Canadian Foundations:

The Women Who Shaped Architecture and the Leaders They Formed

Natalia Woldarsky Meneses

Gender in Architecture: A Feminist Critique on Practice and Education

Rana Dubeissy

Women in the Spanish Architecture Schools, from 1929 to 2018

Iñigo Galdeano Pérez

Sapienti Romane: Pioneers and Heirs at the Faculty of Architecture in Rome

Serena Belotti, Monica Prencipe and Anna Riciputo

History of Women's Education and Training in Nepal

Suraj Khanal

Anna Maria Fundarò's 'Design for Development'

Marinella Ferrara

Lyubov Zalesskaya: A Landscape Architect and Professor at the Moscow Architectural Institute

Christiane Post

Woman Architects during the First Years after the Russian Revolution:

The Education, Early Work and Scientific Approach of Lydia Komarova

Leda Dimitriadi

Alternative Education Environments: Working with the Socio-Physical Conditions

Beste Sabir

Women's Studies at the Architecture Faculty of Delft Technical University

Charlotte van Wijk

Rosa Barba and the Barcelona School of Architecture (1992–2000):

Landscape as a New Agency for Female Architects

Ruben Larramendi and Lucía C. Pérez Moreno

Women and Representation:

The Teaching of Drawing in the Italian Faculties of Architecture and Engineering

Barbara Messina

*Nicia Paes Bormann and the Feminine Role in Modern Architecture of Fortaleza:
Training and Teaching Activity*
Érica Martins

University Commitment and Professional Experience: Ten Questions to Marcella Aprile
Vincenza Garofalo

Chapter B: Women's Legacy and Heritage: Protection, Restoration and Enhancement

Women's Legacy and Heritage: Protection, Restoration and Enhancement
Henrieta Moravčíková, Nina Bartošová

Annex
Learning from Lina: An Architecture of Twentieth Century for Nowadays
Alessandra Criconia and Elisabeth Essaïan

Women in Conservation Profession in Socialist Yugoslavia: Some Comparative Perspectives
Barbara Vodopivec

Three Women Architects in Turkey's Conservation History
Bircu Selcen Coşkun

*The Role of Modern Women in the American Preservation Movement:
The San Antonio Conservation Society and the Women who Saved the City's Heritage*
Elsa G. De León

Romanian Women Architects in Preserving Cultural Heritage
Mihaela Lazăr, Marilena Negulescu

Contribution to Research of Industrial Archaeology in Croatia (1918–2018)
Zrinka Barišić Marenčić

*Combining New and Ancient:
The Design Experiences of Lilliana Grassi and Gae Aulenti between Recovery and Innovation*
Federica Ribera and Pasquale Cucco

Lina Bo Bardi's MASP: Concrete Remaking, Design Restoring
Ana Carolina Pellegrini and Marta Silveira Peixoto

Odile Decq and the Maison Bernard by Antti Lovag
Rossella Martino

*Bringing Latvian Architecture through International Age:
Women's Architectural Legacy in Latvia from 1918 to 2018*
Alina Beitane and Agate Eniņa

The Women Architects of Iran: Their Practice and Influence (1940–1976)
Saeid Khaghani and Niloofer Rasooli

*Beyond Architecture: The Legacy of the First Female Architects
in the Modern Era of Concepción, Chile*
Luis Darmendrail Salvo

*Tuscan Women Architects and Engineers: Visions,
Practice and Intervention on Architectural Heritage*
Stefania Landi and Denise Ulivieri

Mualla Eyüboğlu: A Female Architect to Serve the Country
Gertrud Olsson

Ruth Rivera Marín and Her Commitment to Cultural Heritage
Stefano Gizzi

Věra Machoninová: First Lady of the Czechoslovak Brutalist Architecture
Klára Brůhová

Nadia Devinoy-Godar: The Architect Who Became a Politician
Stéphanie Bouysse-Mesnage

Eileen Gray's House E1027: A Unique Design of Modern Movement Heritage
Fátima Pombo and Anna Marie Fisker

Chapter C: Women in Communication and Professional Networks

Women in Communication and Professional Networks
Ana María Fernández García

Annex
*Women in Modern Neighborhoods:
Margarete Schüte-Lihotzky, Jakoba Mulder, Lotte Stam-Beese and Carmen Portinho
Zaida Muxi Martínez*

Feminine Presence Inside Architects and Urban Planner's Professional Networks in Brazil: 1960s to 1980s
Taiana Car Vidotto and Ana Maria Reis de Goes Monteiro

Women as Interior Architects during Fifty Years of the BNI (Association of Dutch Interior Architects)
Ilija Meijer

Building the Networks in Architecture: Serbian Women Architects 1900–1941
Aleksandra Ilijevski

*Women Who Build: Giulia De Appolonia, Ulla Hell, Elisa Burnazzi
Daniela Turazza and Chiara Santi*

*Promoting Actions for Gender Equality in Architecture
Fulvia Fagotto*

*Paths of Resistance: Women in Architecture - an Association in Portugal
Lia Pereira Saraiva Gil Antunes*

*RebelArchitette: An Open Source, One-Year Venture Delivering
Female Role Models for the Opening of Venice Biennale 2018
Francesca Perani*

*Un Día una Arquitecta: Three Years of Activism Towards Inclusion
Daniela Arias Laurino and Inés Moisset*

*Ingenio al Feminile
Ania Lopez*

*Four to Forty: Evolution in Three Decades since 1983
Amina Qayyum Mirza*

*South American Foreign and Female Professionals:
Reflections on an Unknown Contribution through Specialised South American Journals, 1929–1965
José Carlos Huapaya Espinoza, Clara Demettino Castro Vasconcelos, Nedda Maria A. Noel Tapia,
Priscila Monique Da Silva Santos and Sabrina Rachel Rubio*

*The Educating New Taste in Interior Designing by Iranian Women's Magazines 1910–1952
Golnaz Mashreghi and Hassan Bolkhari*

*Gender Issues in 'Casabella' by Vittorio Gregotti (1982–1996)
Marco Francesco Pippione and Gian Nicola Ricci*

Chapter D: Women and Cultural Tourism

*A Counter-Itinerary: Intersecting Histories and Geographies
Marjan Groot*

Annex

*Contemporary Architecture Leading the Way: The Guiding Architects Network
Cristina Emilia Silva*

*Off the Beaten Tracks: British Female Travellers and the Consumption of the Italian Alpine Territory
Irene Gaddo*

*Kazimiera Alberti's Calabria: Reportage of a Journey in the Mid-Twentieth Century
Maria Rossana Caniglia*

*Pioneer Women Architects in Romania and Italy
Maria Bostenaru Dan*

*The 'Built' Legacy of Poldi Hirsch:
An European Architect Who Became an American Pioneer of the Modern Movement
Selena Bagnara Milan*

*A Woman Pioneer in Archaeology and Conservation in Turkey: Halet Çambel
Pelin Bolca and Derya Karadağ*

*Cre-Action for Cultural Heritage:
The Project of a World-Wide Focus on Architecture at Risk Conceived by a Professional Woman
Michela Mezzano*

*Studi d'Artista: From Contemporary to the Future
Stefania Dassi*

Chapter E: Women's Achievements and Professional Attainments: Moving Boundaries

*Women's Achievements and Professional Attainments: Moving Boundaries
Maria Helena Souto*

Annex

*Capturing the Intangible
Caterina Tiazzoldi*

*Going for Gold: Looking at the Gender Imbalance of Recipients of Major Architectural Awards and Prizes
Liz Walder*

*Woman Architect Grete Lihotzky
Alfons Puigarnau*

*German-Speaking Refugee Women Architects before the Second World War
Tanja Poppelreuter*

*Chandigarh's Urmila Ulie Chowdhury: The Grand Dame of Modern Architecture in India
Deepika Gandhi*

*Artists of the Thread between the Thirties and the Sixties, from Artistic Craftsmanship to Industry:
Two Exemplary Cases Anita Pittoni and Fede Cheti
Anna Mazzanti and Chiara Lecce*

*Women in the Industrial Design Research Center – CIDI, Buenos Aires (1963–1988)
Silvia Fernández*

Blurring Boundaries Working in Asia as Architect and Interior Designer
Lorena Alessio

Arts & Innovation 'Inevitable Touch'
Milène Guermont

Chapter F: Women and Sustainability

Women and Sustainability
Marjan Groot

Annex

Extroverted Infrastructure: Too Big to Hide
Andrea Leers and Jane Weinzapfel

Recoloured: A New Way of Recycling
Jessica den Hartog

Living Light
Studio Ermi van Oers

Exploring the Roots of Slow Design: Christien Meindertsma's Return to Craft
Haley Bernier

Pioneer Women in Sustainable Modernism Architecture: Materiality of Architectural Forms
Nataliya Lushnikova

Fantastic Four Females: The Superheroes Hidden behind the Cape.
Bisquert, Fossatti-Bellani, Kanstinger and Macintosh
Virginia De Jorge Huertas

The Role of Women Creatives in the Construction of a New Dutch Sustainable Identity Marker
Katherine Monica Marciniak

Cutting Edges: Ada Tolla, LOT-EK and Resistant Equipment from Naples to New York
Annette Condello

Materials and Local Architecture: Best Practices for a Resilient World
Chiara Pasut

Empowering Vulnerable Women by Participatory Design Workshops
Cristian Campagnaro and Sara Ceraolo

Two Women Architects and Eight People's House Projects:
Leman Tomsu and Münevver Belen, 1934–1938
Nilüfer Baturayoğlu Yöney and Burak Asiliskender

Women Pioneers in the Modern Movement: The Methodology of Elizabeth Denby, Carmen Portinho, Margarete Schütte-Lihotzky and Catherine Bauer
Marcela Marques Abla

Designing the Growth: Planners of Belgrade Housing
Jelica Jovanović

Studying the Building Envelope through the Works of Two Indian Architects
Kirat Kaur Pandher

Learning from Suburbia: Dolores Hayden
and Her Forward-Looking Proposal for a More Egalitarian Urbanism
Serafina Amoroso

Underground Women: Invisible Female Architects of the Moscow Metro
Anna Misharina

The Feminine Sensibility in the Project of the 'Sustainable' Place
Marcella Tisi

Lina Bo and the Aqueduct of Cars
Cláudia Costa Cabral

A Capital before Brasilia: The Modern City of Carmen Portinho
Silvana Rubino

Chapter G: Women 'as Subjects': Documentation, Methodology, Interpretation and Enhancement

Women 'as Subjects': Documentation, Methodology, Interpretation and Enhancement
Caterina Franchini and Emilia Garda

Annex

Collecting & Linking Creative Culture of Women:
Women Designers and Women Clients for another History
Rosa Tamborrino

Intersectional and Transnational Feminist Histories: The Logic behind The Bloomsbury Global Encyclopedia of Women in Architecture 1960–2015 (Forthcoming 2021)
Lori Brown and Karen Burns

*Women in Architecture Initiative in Serbia:
The Importance of Promoting Women's Work in Architecture*
Milena Zindović

'Io Donna Torinese, Falsa e Cortese'
Teresa Sapey

The Role of Female Architects in Designing Schools in Belgrade (1918–1941)
Vladana Putnik Prica

The Design of Educational Buildings in Portugal: A Feminine Contribution in the Sixties
Alexandra Alegre, Maria Bacharel and Ana Fernandes

Foreign Women in Italian Architecture and Art during the Fascism
Anna Vyazemtseva

Stefania Filo Speziale and Her Long Overlooked-Legacy to Twentieth Century Italian Architecture
Chiara Ingrosso and Aurora Maria Riviezzo

Women as Design Partners: First Founded Husband and Wife Partnerships in Modern Turkish Architecture
Zeynep İrem Küreğibüyük

Pioneer Architects: The Open Source Catalogue Architectuul
Boštjan Bugarič

*Female Design and Architectural Archives in Italy:
A Preliminary Investigation among Online Search Tools*
Maria Teresa Feraboli

Making (Hi)Stories of Women in Scottish Architecture
Suzanne Ewing

Women Architects in Polish Feature Film of the 1960s
Adam Nadolny

Sophisticated Professional Life and Archive of Mualla Eyüboğlu-Anhegger
Ceylan İrem Gençer and Işıl Çokuğraş

The Marta Lonzi Archive: Subjectivity in the Creative Process
Raffaella Poletti

Building Genealogies, Learning from Feminism: Women as Designers and Planners
Claudia Mattogno

Chapter SG: Design Drawings

Design Drawings
Roberta Spallone and Marco Vitali

Annex

Two Design Drawings Makers: Lina Bo (Bardi) and Ray Kaiser (Eames)
Fermina Garrido López and Mara Sánchez Llorens

Graphic Analysis of the Project Kina by Teresa Żarnowerówna, 1926
Starlight Vattano

Women in Architecture: From Sources of Inspiration to Protagonists on the Architectural Scene
Rossana Netti

A Visible, Digital and Useful Future for Drawings and Designs
Ana Peral

Rosa Tamborrino

Polytechnic of Turin, Interuniversity Department of Regional and Urban Studies and Planning | Italy

Introduction

Women's traces in the architectural archives are as faint as they are scarce and, with a few famous exceptions, women's contributions in the modern era appear too vague when we consider the radical changes in society and the roles played therein by women. While female protagonists were becoming more common in certain fields, the field of architecture seemingly had no equivalent to, say, Maria Skłodowska Curie. What we should rather say is that there is no evidence of an analogous female contribution to the history of architecture and design. Moreover, this presumed lack of input into the field of design might be misinterpreted as a failure to participate in building common ground. It might ultimately appear to be a failure – culpability even – 'to conceive' of a new modern environment for their own new life in a modern society. This nonsensical vision of a lack or, at best, of a discontinuous range of initiatives made by women within this framework highlights the importance of the role played by archives and source material in making history, and this necessitates some preliminary considerations. Were women really disinterested in shaping, in terms of design, a way of life tied up with their emancipation, or, rather, are sources providing evidence of their involvement really just not accessible? Some examples of overlooked female creativity may help to underline this lack of information and the consequent need to reformulate crucial links between sources and history in order to gain a new understanding of women's contributions.

It is our belief that there is a need to put female creative culture in the spotlight, and a digital approach offers a new perspective by making it possible to create a new kind of digital archive. In

any event, what is certain is that a new critical approach to collecting sources and making history is overdue. Institutional records offices are essential for the collection and spreading of cultural heritage as well as for the fostering of research. Digital platforms can create links capable of shaping a new cultural context since they provide an overview of the broad networks operating in design processes. From the point of view of both tangible and intangible cultural heritage, as well as of the built environment, there exists no single author-demiurge but rather a collective of collaborative workers. In this perspective we aim to introduce a couple of case studies of women's creative work as demonstrations of possible new critical approaches to architectural and design culture and its history. The first focuses on the little known designers Margaret and Frances Macdonald and the entrepreneur Kate Cranston, the second on the almost unknown landscape designer Norah Geddes. In this context they aim to articulate some aspects of this cultural perspective. Case studies take into account the period just preceding the Modern Movement as a turn of important changes. Lastly we discuss how a digital archive which makes known the historical, creative culture of women as this comes to light.

Ici on ne brode pas des cousins

It should be noted that since the nineteenth century the matter of new designs has been tightly bound up with the reorganisation of private and social spaces. If, on the one hand, modern design has included noteworthy architectures devoted to institutional buildings where women were generally not very numerous, on the other, the general overhaul of the built environment has included a wide range of functional buildings essential to the lives of the general public and catering to all needs and pleasures, not to mention the domestic environment forever perceived as a 'womanly realm'. According to Le Corbusier, the design program to change architecture was a means for changing the world, and this light, the notion of 'architecture or revolution' must have represented more than a mere slogan for the women of the time.¹ Some masterpieces, such as the *Frankfurt kitchen* by Margarete Schütte - Lihotzky, have recently been highlighted by providing evidence of specifically female involvement.² Many others, however, are scarcely documented in spite of their extraordinary freshness and social significance. One such example is the iconic self-portrait of Marianne Brandt³

wearing⁴ her teapot on her head as a hat, which speaks of a multi-layered participation by women in innovating both products and imagery.³ Related architectural historiography revealing a still little-explored theme explains the difficult context in which she expressed her talent.⁴

Her direct participation in furniture production in the Walter Gropius atelier, albeit for a short period, also recalls the contribution of Charlotte Perriand to Le Corbusier's modernization of domestic furniture. Apparently both modernist masters were radically promoting architecture as social commitment, addressing their design to the aim of changing family life and social interaction by firmly believing that architecture could drive change. The naivety and failure of this kind of effort is evident in their underestimation of the female contribution to their ateliers.⁵

Given the significance and standing of Le Corbusier and Gropius, the difficulty experienced by these women designers to 'break through' is quite telling. Brandt, a woman student, was indeed admitted to the Bauhaus school, but, notwithstanding this, Gropius only allowed her to be part of the metal laboratory as an exceptional case since women students were almost always directed to 'more feminine' arts activities. On the one hand, if women were admitted and did enthusiastically apply to the school, they had all but disappeared from the studies on Bauhaus until some recent contributions on the subject were published.⁶

On the other hand, Perriand mentioned how Le Corbusier had been more than incredulous to take her on as a partner in his atelier. 'Ici on ne brode pas des cousins' (We don't embroider cushions here), he said on their first meeting as, in answer to her proposal to work in the atelier, he saw her to the door.⁷ These unpleasant behaviours are a sign that women were still ignored in the male domain of design. This sign is echoed in their personal archives; as Le Corbusier declared

3 Marianne Brandt, Model No. MT 49 teapot, 1924. Marianne Brandt (1893–1983) studied at Bauhaus with Laszlo Moholy Nagy. She entered the product metal design workshop by designing teapots, coffee sets and metal trays. Later in Paris she developed photography with photomontages. After working with Walter Gropius on furniture production, Brandt became the head of the design department at the Ruppelwerk hardware factory in Gotha, Germany. Naomi Blumberg and Ellen Ferry, 'Marianne Brandt: German painter, photographer and designer,' *Encyclopaedia Britannica* (last updated June 14, 2018), <https://www.britannica.com/biography/Marianne-Brandt> (accessed June 22, 2018).

4 Nahoum Cohen, *Bauhaus Tel Aviv: An Architectural Guide* (Tel-Aviv: Bauhaus Foundation, Private Museum, 2008).

5 Hayley A. Rowe, 'The Rise and Fall of Modernist Architecture,' *Inquiries Journal/Student Pulse* 3, no. 4 (2011), <http://www.inquiriesjournal.com/a?id=1687> (accessed June 22, 2018); Hubert-Jan Henket, 'Modernity, Modernism and the Modern Movement,' *Back from Utopia: The Challenge of the Modern Movement*, edited by Hubert-Jan Henket and Hilde Heynen (Rotterdam: 010 Publishers, 2002), 10.

6 Ulrike Müller, *Bauhaus Women: Art, Handicraft, Design* (Paris: Flammarion, 2015).

7 Charlotte Perriand, *Une vie de création* (Paris: Éditions Edlie Jacob, 1998), 25. When the young designer went to the rue des Sèvres to put herself forward for his furniture program, Le Corbusier reproached her... He needed time and above all a visit to Perriand's *Bar sous le toit* exhibited at the 1927 Salon before he would consider her a suitable partner in his atelier.

1 'Architecture and revolution' was the title of a chapter in Le Corbusier, *Vers une architecture*, (Paris: Éditions Crès, Collection de 'L'Esprit Nouveau', 1923).

2 Anne Söll, 'What's cooking?': Reconfiguring Gender and Domestic Space in the Exhibits of Margarete Schütte-Lehotsky's 'Frankfurt Kitchen,' *1st MoMoWo International Conference-Workshop: Women Designers, Craftswomen, Architects and Engineers between 1918 and 1945: Programme and Abstracts*, edited by Marjan Groot, Helena Seražin, Caterina Franchini and Emilia Garda (Ljubljana: Založba ZRC, 2015), 49.

its archive was conceived to 'become a spiritual entity, that is, a continuation of the endeavour pursued throughout a lifetime'.⁸

Two Wives and One Client: Traces of Women in Glasgow

Irrespective of individual attitudes, the industrial revolution had started to change society radically and it had brought new duties and opportunities for women. In parallel it created enormous problems and a new poverty as much as it fostered women's integration and sociability. The manufacturing environment especially drove important transformations both in the urban setting and in life style. For example, innovative workers housing included new types of private and collective functions (e.g. kindergarten) which may be linked to women's 'liberation'. Some women, however, started to become involved in new challenges.

Margaret Macdonald (1864–1933) was already an acclaimed artist when she met Charles Rennie Mackintosh, having shared a Glasgow art studio with her sister Frances since the 1890s.⁹ After Margaret got married, her own artworks became secondary to her husband's leading architecture studio.¹⁰

Frances also married an architect, James Herbert McNair, with whom she carried out projects. Frances Macdonald's projects are even less well known than those of her sister even if as a student she did win local and national awards. In 1899 Frances and her husband moved to Liverpool where almost all her artworks were destroyed by him after her death in 1921. Some still extant artworks and documentation about Margaret and Frances Macdonald are collected in the 'Archives and Collections' of the Glasgow Art School.¹¹

The Macdonald sisters worked in the 'Group of Four' where Mackintosh played the lead while doing architectural practice in a studio.¹² Margaret and Frances certainly designed graphics, textile artworks and book illustrations. But we could argue that they did much more. Especially in the case of Margaret, however, we can assume that her involvement in the studio must have been very intensive. She worked closely with her husband for many years when he redesigned the studio partnerships and finally she assumed the leading role when they moved to Suffolk, London, and France. Mackintosh's ill health in this period leads us to believe that Margaret did not merely work on decorative details.

This approach includes a further path for a different research framework. Among celebrated masterpieces, the *Willow Tea Room* (1903) was Mackintosh's most important commission for Miss Cranston. It was the culmination of a meaningful 'partnership'.¹³

It should be noted that among Margaret Macdonald works, there is a record of a menu also designed for the same client for her exhibition cafe, The White Cockade.

Kate Cranston thus played a leading role as a client both of Mackintosh's atelier and of design products of the Glasgow style in general. She commissioned these projects because of her leading role within the city. Her *Cranston's Tea Rooms* were in fact a social endeavour.¹⁴ Glasgow, as an industrial city had to deal with the consequences of people's life styles, of which the consumption of alcohol was one, and a serious one at that, even for women. Kate Cranston created and supported these nice and pleasant tearooms to counter alcoholism through new social activities. In these places women could meet and socialize over a cup of tea and some scones. Alcohol was not served there, unlike in the pubs where workers would meet. Tearooms were a cross between parlours and social clubs, and they promoted new behaviours, women's emancipation included. Kate Cranston played an important role as a client by offering job opportunities for developing a common phenomenon known as Glasgow style. Furthermore, she also played an essential role in creating the concepts for design and production by conceiving new kinds of visions of urban life.

8 Le Corbusier collected his personal documentation and shaped his archive: 'I hereby declare, for every eventuality, that I leave everything that I possess to an administrative entity, the 'Fondation Le Corbusier,' or any other meaningful form, which shall become a spiritual entity, that is, a continuation of the endeavour pursued throughout a lifetime'. The online Gropius archive at the Bauhaus in temporary offline: https://www.bauhaus.de/en/bauhausarchiv/185_bibliothek_und_archiv/879_open_archive_walter_gropius/ (accessed June 22, 2018). On the Stanford Gropius collection see Busch-Reisinger Museum, *The Walter Gropius Archive: An illustrated catalogue of the drawings, prints, and photographs in the Walter Gropius Archive at the Busch-Reisinger Museum, Harvard University* (New York: Garland Pub: 1990).

9 Jude Burkhauser (ed.), *Glasgow Girls: Women in Art and Design 1880–1920* (Edinburgh: Canongate Press, 1990); Janice Helland, *The Studios of Frances Macdonald and Margaret Macdonald* (Manchester: Manchester University Press, 1995); Patricia Panther, 'Margaret Macdonald: The talented other half of Charles Rennie Mackintosh', BBC (published January 10, 2011), http://www.bbc.co.uk/scotland/arts/margaret_macdonald_the_talented_other_half_of_charles_rennie_mackintosh.shtml (accessed June 22, 2018).

10 It should be noted that the first exhibition catalogue of the Glasgow School of Art quoted both, see: *Charles Rennie Mackintosh and Margaret Macdonald Mackintosh: Memorial Exhibition Catalogue* (Glasgow: Mclellan Galleries, 1933); George Rawson, 'Select Bibliography with annotations', *Mackintosh's Mafterwork: The Glasgow School of Art*, edited by William Buchanan (New York: Rutgers University Press, 2004), 173–192.

11 The Glasgow School of Art Archives and Collections, <http://www.gsaarchives.net> (accessed June 22, 2018).

12 For a recent contributions cf. Cynthia Green, 'The Scottish Sisters Who Pioneered Art Nouveau', *Jstorie Daily: Art and Art History* (published December 19, 2017), <https://daily.jstor.org/the-scottish-sisters-who-pioneered-art-nouveau/> (accessed June 22, 2018).

13 Juliet Kinchin, 'Mackintosh and the City', *Charles Rennie Mackintosh*, edited by Wendy Kaplan (New York: Abbeville Press: 1996), 31–61.

14 Kate Cranston opened her first tea room in 1878. Alan Crawford, 'The Tea Rooms: Art and Domesticity', *Charles Rennie Mackintosh*, edited by Wendy Kaplan (New York: Abbeville Press: 1996), 263–89.

Norah Geddes: a Talented Daughter and Creator of Children's Playgrounds

Although Patrick Geddes and his Outlook Tower in Edinburgh are well known, the role played by Norah Geddes (1887–1967) has received scant attention.¹⁵ Norah was one of a biologist-sociologist-town planner's children, and was deeply involved in her father's projects, even writing biographical notes on him and his archive.¹⁶

In 1915 she married Frank C. Mears, the architect with whom Geddes worked closely as his drawings could lend physical form to the latter's ideas. Norah worked, above all, in the context of the Outlook Tower Committees established to carry out the Outlook program in the absence of her father. It should be noted in fact that after its beginnings as a new kind of museum-laboratory in Edinburgh, the Outlook Tower project developed into a number of different activities. Several women were interested in Geddes cutting-edge project and were involved in the education and exhibiting program.¹⁷

Norah Geddes took part in various activities including design. She specifically signed some drawings of gardens and playgrounds for children. In the context of the hard living conditions of the industrial city, she focused particularly on the housing situation in the cramped old town as a social and philanthropic commitment. Her designs are clever reflections on rethinking unused urban spaces. In the courtyards as well as in marginal waste ground, she created and curated visions of a new and hopeful urban life. She certainly conceived her designs as forming part of Geddes' overall project for Edinburgh which included a survey of the city, also with the aim of introducing some improvements in urban life. Nevertheless, documentary traces of Norah's creativity do also provide evidence of her autonomy and independent spirit of initiative.

Norah has been overlooked by architecture historiography, but under her maiden name she did sign some drawings which redefined urban areas recognizable today as historical urban landscapes.¹⁸



15 The Outlook Tower was conceived as a proposal to establish a new kind of place for overlooking the city and at the same times a sort of laboratory for creating a new awareness among citizen about their city. Hellen Meller, *Patrick Geddes: Social Evolutionist and City Planner* (New York: Routledge, 1990); Rosa Tamborino, "The City on Display: Entering Urban History," *Built City, Designed City, Virtual City: The Museum of the City*, edited by Donatella Calabi (Rome: CROMA, 2013), 35–55.

16 Norah Geddes, memoir of Patrick Geddes, National Library of Scotland (NLS) Ms. 10508, in "Patrick Geddes and Perth," Murdo Macdonald (published January 7, 2017), <https://murdomacdonald.wordpress.com/patrick-geddes-and-perth/> (accessed June 22, 2018). Also Norah Geddes Mears, "Introduction to the Letters of Patrick Geddes," NLS, MS 10508, fol. 105. Some biographical information on Norah Geddes are in Tanya Cheadle, "Realizing a More Than Earthly Paradise of Love: Scotland's Sexual Progressives, 1880–1914," (PhD thesis, School of Humanities College of Arts, University of Glasgow, 2014).

17 Walter Stephen, *Learning from the Lassies: Women of the Patrick Geddes Circle* (Edinburgh: Luath Press, 2014).

18 Historical Urban Landscape is defined as 'the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of "historic centre" or "ensemble" to include the broader urban context and its geographical setting'. UNESCO's General Conference, *Recommendation on the Historic Urban Landscape* (Paris: UNESCO, 2011), UNESCO, <https://whc.unesco.org/uploads/activities/documents/activity-638-98.pdf> (accessed June 22, 2018).

Fig. 1. Drawings by Norah Geddes related to King's Wall Garden and Chessel's Court. Courtesy of University of Strathclyde Archives and Special Collections, United Kingdom.

A commemorative plaque in still-existing gardens celebrates as their creator Patrick Geddes, but makes no mention of Norah. Although a direct trace of her signature can only be found in a few drawings – e.g. *Garden of Saint George's School for Girls*, *Robertson's Close Garden Playground*, *Garden near Castle Wynd*, *Garden at McConnachie's Close*, *Portsburgh Garden*, *St John's Garden*, *Castle Terrace*, *Chessel's Court*, *Kings Wall Garden* – we could argue that she was responsible for other projects only identified as 'Outlook Committee' (Fig. 1).¹⁹

Her work was developed over a long period and also includes involvement outside the Outlook Tower Committee. She is responsible for the landscape design of the Scottish Zoological Park commissioned to her husband (Fig. 2).²⁰ Moreover, her endeavours were not limited to practice with her husband or to assisting her father. The extent of her significance in the broader cultural framework is finally attested by some drafts of papers which she wrote on teaching methods.²¹ A written text on *What educational programme will best meet the needs of our developing social & economic situation*, is the only printed one to have come to light to date.²²

More traces are available, albeit scattered among various archives around the world, as she had contacts with artists and intellectuals of the day including Lewis Mumford.²³ It is to be hoped that we will be able to shed greater light on new connections in the future.

Toward a New Concept of Digital Archive

New sources need to be explored if a multifaceted history of architecture and design is to be built. However, new sources will become available only through the shaping of new approaches and new research frameworks.

In the public institutional archives, in fact, files are classified according to criteria set out by the producers of the papers themselves. The so-called 'architectural archives' are more or less recent collections of selected materials, the classification structure of which is a question of specific

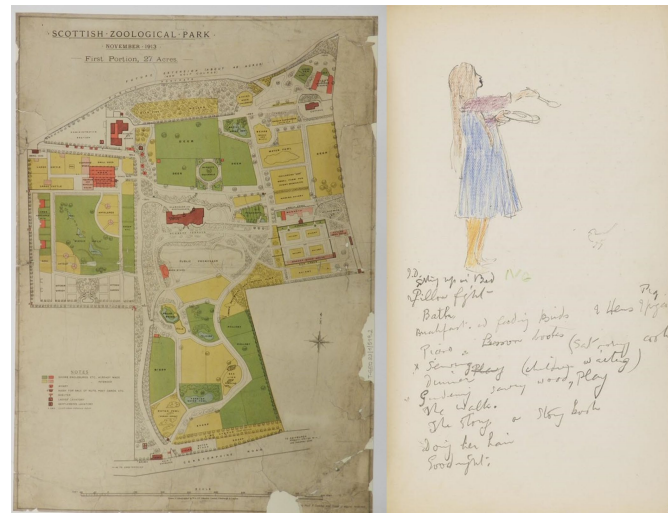


Fig. 2. (left) Frank C. Mears and Norah Geddes Mears, Map of Scottish Zoological Park, 1913, colour lithograph. Courtesy of University of Strathclyde Archives and Special Collections, United Kingdom. (right) John Duncan, Norah Geddes Feeding the Chickens, about 1890s, work on paper. Courtesy of National Gallery Scotland.

purposes. Choices and skeletons of the archives thus created are subordinate to cultural projects. Internationally, architecture archives have permitted an important conservation of recent materials from the design culture. By its very nature, in fact, modern documentation is especially fragile and specific actions are needed in order to collect and preserve them.²⁴

In western countries architectural archives were established in the years following the Modern Movement. Public and private repositories increased in the following years generating huge collections. According to Phyllis Lambert, the founder of the Canadian Centre for Architecture

24 Susan Koskinen, "Architectural Archives," *Journal of Library Administration* 39, no. 2–3 (2003), 15–27.

19 Some drawings in the University of Strathclyde Archives and Special Collection: *Sketch of King's Wall Garden, arranged by Oljen Spaces Committee*, GB 249 T-GED/7/5/30/14, *Sketches of Chessel's Court*, GB 249 T-GED/7/5/30/1, *Sections and elevations of proposed steps at King's Wall Garden*, GB 249 T-GED/7/5/30/16.

20 Catherine Thompson, "Geddes, Zoos and the Valley Section," *Landscape Review* 10, no. 12 (2004), 115–19.

21 The drafts of some papers, University of Strathclyde Archives and Special Collection: "The Writing of English in Schools III," GB 249 T-GED/7/7/58; "Suggestion for method in teaching that would integrate several of the newer ideas already in use here and there," GB 249 T-GED/7/7/59; "Suggestions for group activity in the junior classes of a secondary school," GB 249 T-GED/7/7/60.

22 Norah Geddes Mears, *What Educational Programme Will Best Meet the Needs of Our Developing Social & Economic Situation?* 1917, National Library of Scotland, Edinburgh.

23 Norah Geddes, Letters to Lewis Mumford, Van Pelt Library, Philadelphia. See also the epistolary exchanges essential for the text of Philip Boardman, *The Worlds of Patrick Geddes: Biologist, Town Planner, Re-educator, Peace-warrior* (London: Routledge & Kegan Paul, 1978).

CCA, the challenge facing architectural archives was to represent 'a new type of cultural institution, with the specific aim of increasing public awareness of the role of architecture in contemporary society and promoting research in the field'.²⁵ In the 1960s and the 1970s important nineteenth- and twentieth-century buildings had been demolished and their loss generated a new awareness in rethinking modern heritage and collections were established when the post-industrial trend also put the fate of industrial heritage in the spotlight in the 1980s.

Architecture repositories, thus, dealt with the strategic task of both collecting and exhibiting a wide range of documentation. As a result, archives fostered new approaches to the history of contemporary architecture by providing direct sources (i.e. architectural drawings and documentation about designs produced by the architect). They made it possible to focus on a richer notion of architecture, as the output of a design process (from the creation to the building site through variants and changes over time). On the other hand, the increasing importance of these specialized architectural archives drove research in directions guided by the sources and their structure around the figure of an architect.

Existing collections of documents need to be contextualized in the light of updated criteria and coherent aims through dedicated surveys. Digital archives could improve both collections and their contexts. They can also improve documentation, provide links to related data, and lastly improve research and interpretations in order to achieve a reformulation of architectural and design culture in the modern era, as well as its tangible and intangible heritage.

The online Italian archives portal SIUSA provides a perfect example and includes a section entitled 'The Archive in the Feminine' which has been conceived in order to enhance and make more 'immediately accessible' papers related to women's history and activities in various fields.²⁶ This approach correctly emphasizes the complexity involved in the production of archives, and the need to draw attention to some special papers which may be 'hardly known' by providing a dedicated access to sources. This recommendation implicitly suggests that the scarce visibility of sources can have consequences on studies.

The classification and recording criteria of repositories need to be reconsidered with a different structure being required to take into account more kinds of contributions in the conception and production of architecture, design, and planning. This method could best be combined with the women's approach. Newer research on Macdonald shows that 'more than two thirds of Macdonald's

work is collaborative; therefore, collectivism is a definitive characteristic of Macdonald's artistic vision.²⁷ The Geddes Papers also make reference to a project conducted through a range of activities requiring collaborations and creating further opportunities. Not to mention Geddes' wife, Anna, who organized musical and artistic meetings.²⁸

Digital Humanities methodologies now allow us to conceive of completely new kinds of archives in the digital environment. One aim will be to create new more inclusive and gender-oriented approaches. Some interesting experiments in online digital archiving show how 'to translate' a personal archive by making accessible more than just drawings and papers.²⁹

A digital platform conceived as a collector of information can shed light on a range of subjects and ultimately promote a new history. The purpose of digitization, indeed, is not mere data sharing, it is knowledge implementation too.

In this way, a digital environment makes it possible to shape new large-scale research frameworks, and also collaborative research, with the aim of introducing new critical approaches to the interpretation of data. One new strategy for digital archives on design and architecture culture might be to emphasize the links among data as a critical and cultural approach. As an alternative backbone, a digital platform can be created for the purposes of linking related data. In addition, instead of emphasizing the producer or collector of the repository, the digital archive could be better serve to highlight sources in remote small archives, making accessible a range of connected sources, and finally making visible other hidden women creators. To this end, digital archives can be related to digital libraries in order to make the specific issue (i.e. the artworks and craftworks as part of the women creative culture) more understandable within a larger cultural and topographical context. Digital libraries can also host narratives and collect the new digital cultural productions on the subject (i.e. 3D models, videos, virtual reality environments). While documentation in archives and libraries is almost always aimed at experts, this approach can enhance both research and this intangible heritage for all.

25 "About," CCA-Canadian Center for Architecture, Montréal, <https://www.cca.qc.ca/en/about> (accessed June 22, 2018).

26 "Gli archivi al femminile," Sistema Informativo Unificato per le Soprintendenze Archivistiche (SIUSA), MIBACT <http://siusa.archivi.beniculturali.it/cgi-bin/pagina.pl?RicProgetto=donne> (accessed June 22, 2018). This project has expanded on the initial project 'Archivi femminili in Emilia Romagna' conceived by the Emilia-Romagna region and begun in 2010. 'Archivi femminili in Emilia Romagna,' SIUSA, <http://siusa.archivi.beniculturali.it/cgi-bin/pagina.pl?RicProgetto=preg-emr-arfem> (accessed June 22, 2018).

27 Kristie Powell, "The artist couple": Collectivism in Margaret Macdonald's and Charles Rennie Mackintosh's Modern Interior Designs of 1900-1906" (PhD dissertation, Master of Arts at the University of Cincinnati, 2010), 24. Thesis Chair: Dr. Kimberly Paice, University of Cincinnati.

28 The role of Chaele Geddes has been described by the French sociologist Edmond Demolins, "Le Mouvement Social," 1892-3, page 84, quoted in Tanya Chaele, "Realizing a 'More Than Earthly Paradise of Love'" (PhD thesis, School of Humanities College of Arts University of Glasgow, 2014), 122, n. 117.

29 The "Charles Booth poverty maps and Policy notebooks" website is a smart example of a continuously evolving project allowing development of new access to a document collection. The website is a development of a digital database on Charles Booth *Inquiry into Life and Labour in London, 1886-1903*, developed by the London School of Economics. It shows how a huge amount of data could be managed and made available by linking nineteenth-century places to the current city. "Learn more," Charles Booth's London: Poverty maps and police notebooks, <https://booth.lse.ac.uk/learn-more> (accessed June 22, 2018).

Conclusion

An archive backbone needs to take into account a range of builders and creators. If design activities have always been 'produced' collaboratively in studios, women's contributions have always been by definition up to the task. Importantly, this approach could make sources on women more accessible. While their names are not immediately identifiable as those of 'producers' of the archives, many women designers did indeed strive to create. In a field traditionally unfamiliar to women, cultural and social mores meant that they were not permitted to lead studios, and even in forward-thinking contexts they were only rarely allowed to study. Nonetheless, their talents were developed in collaborative projects. This approach to sources and to digital archives requires us to reshape our notion of architecture production by reformulating questions about attributions as well as about processes of creation and construction. The role played by clients is another important feature of this reformulation in terms of co-creation in this type of production. Some accounts of the role played by some female clients, while fragmentary, do lead us to understand that this was by no means a negligible one. When Miss Schroder was interviewed she gave an idea of her role in conceiving her house together with Gerrit Rietveld, the architect who she had chosen. The house was intended to interpret her new life with her children again after her divorce: 'It wasn't that I was determined to make something "modern." That was the direction I preferred. It was a spontaneous choice ...' –she said and added– 'So, when Rietveld had made a sketch of the rooms, I asked, 'Can those walls go too'.³⁰

Such wide-ranging involvement is extremely common but, this notwithstanding, it still remains difficult to recognize the full extent of women's contributions without first revising archive criteria and concepts.³¹

30 Lenneke Buller and Frank den Oudsten, "Interview with Truus Schroeder," *Lotus 60: Living in Architecture-Lotus International* (1988), 38–58, 41

31 Ann Calhoun, *The Arts & Crafts Movement in New Zealand, 1870–1940: Women Make Their Mark* (Auckland: Auckland University Press, 2000.)