POLITECNICO DI TORINO
Repository ISTITUZIONALE

Women Designers, Craftswomen, Architects and Engineers between 1918 and 1945. MoMoWo 1st International Conference-Workshop. Programme and Abstracts

Original
Women Designers, Craftswomen, Architects and Engineers between 1918 and 1945. MoMoWo 1st International Conference-Workshop. Programme and Abstracts / Franchini, C., Garda, E.M., Groot, M., Seražin, H.. - STAMPA. - (2015), pp. 1-58.

Availability:
This version is available at: 11583/2650660 since: 2020-01-31T13:47:26Z

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)

15 November 2026

MoMoWo 1ST INTERNATIONAL CONFERENCE-WORKSHOP

Women designers, craftswomen, architects and engineers between 1918 and 1945

PROGRAMME AND ABSTRACTS

UNIVERSITY OF LEIDEN // THE NETHERLANDS
Leiden University Centre for the Arts in Society

23-24-25 SEPTEMBER 2015

MOMOW
WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT

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

MoMoWo 1ST INTERNATIONAL CONFERENCE-WORKSHOP

Women designers, craftswomen, architects and engineers between 1918 and 1945

PROGRAMME AND ABSTRACTS

UNIVERSITY OF LEIDEN // THE NETHERLANDS
Leiden University Centre for the Arts in Society

23-24-25 SEPTEMBER 2015

MOMOW
WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT

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

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

POLITECNICO
DI TORINO

Universiteit Leiden

IADE CREATIVE UNIVERSITY
LAUREATE INTERNATIONAL UNIVERSITIES

Universidad de
Oviedo

upmf Grenoble
Université Pierre-Mendès-France
Sciences sociales & humaines

SiTI
Istituto Superiore sui
Sistemi Territoriali per l'Innovazione

Women Designers, Craftswomen, Architects and Engineers between 1918 and 1945
MoMoWo 1st International Conference-Workshop

Programme and Abstracts

MoMoWo Scientific Committee:

POLITO (Turin / Italy)	Emilia GARDA, Caterina FRANCHINI
IADE-U (Lisbon / Portugal)	Maria Helena SOUTO
UNIOVI (Oviedo / Spain)	Ana FERNANDEZ GARCIA
LU (Leiden / Netherlands)	Marjan GROOT
ZRC SAZU (Ljubljana / Slovenia)	Helena SERAŽIN
UPMF (Grenoble / France)	Alain BONNET
SiTI (Turin / Italy)	Sara LEVI SACERDOTTI

Edited by Marjan Groot, Helena Seražin, Emilia Garda, Caterina Franchini
© 2015, MoMoWo
© 2015, Založba ZRC, ZRC SAZU, Ljubljana

Published by France Stele Institute of Art History ZRC SAZU
Represented by Barbara Murovec

Issued by Založba ZRC
Represented by Oto Luthar

Design and Layout: Andrea Furlan, ZRC SAZU

Cover design after a book cover by Jo Daemen for J.M. van den Houten,
Cactussen, Rotterdam: W.J. en L Brusse, 1927.

Printed by CICERO d.o.o., BEGUNJE

ISBN 978-961-254-821-6

Publication of the Project MoMoWo (Women's Creativity Since the Modern Movement)
http://www.momowo.eu
This project has been funded with support from 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.

With the patronage of: AIDIA

MoMoWo 1ST INTERNATIONAL CONFERENCE-WORKSHOP

Women designers, craftswomen, architects and engineers between 1918 and 1945

SCIENTIFIC COMMITTEE

MoMoWo SCIENTIFIC COMMITTEE

Emilia Garda, architect; Ph.D. in Building Engineering; Specialist in Architecture, Technology and Urban Areas for developing countries (*Politecnico di Torino, Italy*); *Master in Culture technologique des ingénieurs et des architectes du XXe siècle* (*Institut Français d'Architecture – IFA, Paris*). She is Assistant Professor in Building design at the *Politecnico di Torino* – DISEG. In 2014, she received the qualification of Associate Professor in Design and Building technology in architectural design. She has been teaching Building design since 1998. She is the author of numerous essays and books. Her research interests include twentieth-century history of building technology, conservation and restoration of Modern Movement architectural heritage and gender studies in architecture and engineering. She is the Project Leader of the European project *Women's creativity since the Modern Movement – MoMoWo.*

✉ emilia.garda@polito.it

Caterina Franchini, Ph.D. in History and criticism of architectural and environmental assets, Master in Conservation of historic towns and buildings. She is assistant researcher of History of Architecture at the Politecnico di Torino - DIST. She has been lecturing History of Visual communication and Design at the Politecnico di Torino since 2010 and History of Modern Design and History of Interior Design at the University Studies Abroad Consortium since 2006. Her research interests include gender studies in architecture, industrial and interior design. She is Assistant Project Leader of the European project *Women's creativity since the Modern Movement – MoMoWo*.

✉ caterina.franchini@polito.it

Maria Helena Souto obtained her Ph.D. in Art Sciences from University of Lisbon and M.A. of Art History from Nova University of Lisbon. She is Associated Professor at IADE - U Institute of Art, Design and Enterprise – University and member of his Design PhD Scientific Commission. She is currently the Scientific Responsible from IADE – U at the EU cooperation project co-funded by the Creative Europe Culture Sub-Programme, *MoMoWo - Women's Creativity since the Modern Movement* (2014–2018). She is also the Principal Investigator at the research project *Design in Portugal (1960–1974)* financially supported by the FCT (Portuguese Foundation of Science and Technology), between 2012–2015. As an author, she has published several articles about the Portuguese Art and Design History and lately monographs "*Design Português. 1900–1919*" (2015) and *Portugal nas Exposições Universais 1851-1900* (2011). Recently she was invited as a peer reviewer at *History of the Human Sciences* (SAGE Publications).

✉ helena.souto@iade.pt

Ana María Fernández García holds a PhD in Art History (with honors). She specialized in artistic relations between Spain and America as regards contemporary art and she is currently working on decorative arts in Spain. She has been a visiting researcher at the Universities of Buenos Aires, Santiago de Chile, UNAM Mexico, Cambridge and Kingston. She has published several books and articles on Spanish art in Argentina, Chile, Cuba, Ecuador and United Kingdom. She has also been president of the Danae Foundation, curator of the Selgas Fagalde Foundation and coordinator of the European Master in Conservation, Preservation and Heritage Management. She works at the University of Oviedo in Spain.

✉ afgarcia@uniovi.es

Marjan Groot holds a PhD in Design and Decorative Arts History. She publishes on theoretical perspectives of design, both historical and contemporary; the workings of different visual media and the concept of design; crossovers in design between various cultural areas; ornament; gender and design; and design and biotechnology. Two recent papers are 'Inscribing women and gender into histories and reception of design, crafts, and decorative arts of small-scale extra-European cultures', *Journal of Art Historiography*, 12 (June 2015), 1-30 (at: https://arthistoriography.files.wordpress.com/2015/06/groot.pdf); 'The rhetoric and rhetoricality of Bio-Design', in: Claudio Coletta, Sara Colombo, Paolo Magaudda et al. (eds.), *A Matter of Design: Making Society through Science and Technology. Proceedings of the 5th STS Italia Conference*, Milan 2014 (e-book, free to download from www.stsitalia.org). Marjan lectures at LUCAS Institute of Leiden University, the Netherlands.

✉ m.h.groot@hum.leidenuniv.nl

Helena Seražin, Ph.D. in Art History, is a Senior Research Fellow at the France Stele Institute of Art History at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts and Visiting Professor at Faculty of Arts of the University of Ljubljana. Her research focuses on history of architecture from 16th to 20th century. She has published several monographs, for which she won the 2009 and 2013 Izidor Cankar Prize of Slovenian Art History Society for outstanding achievements in Slovenian architectural history. She is Leader of Slovenian partnership of the European project *Women's creativity since the Modern Movement – MoMoWo*.

✉ helena.serazin@zrc-sazu.si

Alain Bonnet is professor of history of contemporary art at the University of Grenoble (UPMF). He studies the history of the artistic institutions in the nineteenth century, the history of the arts education and the formation of the social image of the artists in the art

of the nineteenth century. He has published books on the Ecole des beaux-arts of Paris and on the reform of 1863, on the representation of the community of artists, on the official encouragements for the artistic travels, not to mention papers in scientific reviews and catalogs of exhibition. He has also, as a curator, organized various exhibitions.

✉ alain.bonnet@upmf-grenoble.fr

Sara Levi Sacerdotti, Master in Public Policy Analysis. Graduated in Political Sciences in Torino (Italy). She had training and job experiences abroad. Since 2005 she has been project manager in SiTI, coordinating a research team. She has technical skills in design and management of multidisciplinary projects for territorial development, public policy evaluation, socio economic research, scenarios methodology, benchmarking and territorial compet tiveness. She is experienced in tourism management methodologies, in SiTI she coordinates the Research Unit working on national and international projects related to sustainable tourism management, tourism analysis, socio economics studies.

✉ levi@siti.polito.it

MOMOWO 1ST INTERNATIONAL CONFERENCE-WORKSHOP

Women designers, craftswomen, architects and engineers between 1918 and 1945

PROGRAMME

Day 1. 23th September

Academy building room 01

Welcome to Leiden 9.45–10.00

Prof. dr. Thony Visser, Scientific Director of LUCAS;
Dr. Marjan Groot, MoMoWo The Netherlands

MoMoWo 10.00–10.15

MoMoWo - Women's Creativity since the Modern Movement. Beyond a Gender Research - Emilia GARDA, MoMoWo Project Leader - POLITO- DISEG, Turin

Historiography 10.15–11.00

Modern Women in (Modern) Architecture -
Lucia Krasovec Lucas, Politecnico Milano

Creating Order amid Chaos': Architect Lotte Beese in the Soviet Union, 1932–1935 - Hanneke Oosterhof, PhD candidate TU Eindhoven

Discussion 11.00–11.15: MoMoWo - Helena Seražin

Coffee 11.15–11.30

Exposure 11.30–12.30

The Pliable Plane: Textiles, Space, and the Work of Anni Albers -
Jennifer Burgess, Queen's University, Kingston, Ontario Canada

Anni Albers and Lily Reich in Barcelona 1929: Weavings and Exhibition Spaces - Laura Martinez de Guereñu, IE University Madrid-Segovia

The Polyvalent Character of Weaving: Corona Krause and the Bauhaus School - Matina Kousidi, Postdoctoral Fellow at the Institute for the History and Theory of Architecture gta/ ETH Zurich

Interview and Discussion 12.30–13.15

Interview with Christie van der Haak, textile designer –
MoMoWo Marjan Groot, Leiden University

Lunch Time 13.15–14.00

Persons: Duo's, Canonical Designers, Pioneers 14.00–15.00

"Lilly, could you come and see?" Lilly Reich and her Relation with Mies van der Rohe - Magdalena Droste / Christiane Lange Brandenburgische technische Universität Cottbus / Projekt MIK, Krefeld

Women in the 'Shadow': Aino Marsio-Aalto - Myriam López-Rodero, Escuela Técnica Superior de Arquitectura de Madrid U.P.M.

Dahl Collings: Australia's Modern Artist - Veronica Bremer, Jacobs University Bremen

Discussion 15.00–15.15: MoMoWo - Maria Helena Souto

Tea 15.15–15.45

Politics and Regimes 15.50–16.30

Women Architects in Modernist Movement in Ukrainian SSR in between Ideology and Reality - Ievgeniia Gubkina and Nataliia Neshevets, Ngo Urban Forms Center; Visual Culture Research Center Kiev, Ukraine

Lost in the History of Modernism: Magnificent Embroideries – Sandra Heffernan, Massey University, New Zealand

Reaction Paper and Discussion 16.30–17.00

The Role of Spanish Women in the House and Craftwork in the First Years of Franco's Regime: the Women's Section - MoMoWo Ana María Fernández García, University of Oviedo

Keynote talk 17.15–18.15 Academy small auditorium

Claire O'Mahony, History of Art and Design University of Oxford

Penelope's Partners: Weaving, Writing and Women in Modern France

Drinks 18.10–19.00 Lipsius main hall opposite cafe

Day 2. 24th September

Library-Vossius room

Organizations and Networks 9.30–10.30

How Wide is the Gap? Quantifying the Persisting (In)Visibility of Women Modern Architects - Florencia Fernandez Cardozo, Katholieke Universiteit Leuven KUL / Université Libre de Bruxelles ULB

Women and Power in the History of Modern Architecture: the Case of the CIAM - Rixt Hoekstra, Goethe University, Frankfurt am Main

Women and their Professional Activities in Architecture, France, 1918–1945 - Stéphanie Mesnage, Strasbourg University

Discussion 10.30–10.45: MoMoWo - Alain Bonnet

Coffee 10.45–11.15

Keynote talk 11.15–12.15

Lynne Walker, University of London and
Elizabeth Darling, Oxford Brookes University
City Spaces, Women's Networks and Public Identities in London, 1918–1940

Approaches (1) 12.15–13.00

Special guest: *Designing the Modern Life: Modernity, Architecture and Gender* - Ana Tostões, Tecnico-Arquitectura, University of Lisbon; Chair of DOCOMOMO International

Helena Niemirowska Syrkus. Graphic Analysis of the "House of Dr. N. in Warsaw" - Starlight Vattano, Department of Architecture, University of Palermo

Lunch Time 13.00–14.00

Approaches (2) 14.00–14.45

Eileen Gray's Architecture of Relationships: Materiality and Spatial Layering - Serafina Amoroso, DIDA - School of Architecture - University of Florence

Redrawing as Key to the Spatial Thought of Hana Kučerová Zaveská – Vincenza Garofalo, Department of Architecture, University of Palermo

Discussion 14.45–15.00: MoMoWo - Helena Seražin

The Home 15.00–16.00 Academy building room 01

What's Cooking'? Reconfiguring Gender and Domestic Space in the Exhibits of Margarete Schütte-Lehotsky's 'Frankfurt Kitchen' - Änne Söll, Ruhr-Universität Bochum, Kunstgeschichtliches Institut

'The Working Woman in House and Society': Dutch Feminism, Fashion and Design 1930–1931 - Naomi Verbeek, Leiden University

Slovenian Women's Magazines and the Development of the Modern Home Concept in the Thirties - Alenka Di Battista, Umetnostnozgodovinski inštitut Franceta Steleta ZRC SAZU Ljubljana

Discussion 16.00–16.15: MoMoWo - Caterina Franchini

Tea 16.15–16.30

Environment 16.30–17.10

Lina Bo Bardi. Unbuilt in Sicily - Francesco Maggio, Department of Architecture, University of Palermo

Charlotte Perriand. Graphic Analysis of the "Maison du week-end" - Giorgia Gaeta, Department of Architecture, University of Palermo

Interview and Discussion 17.10–18.00

Ana María Fernández-Maldonado - City Planning TU Delft
MoMoWo - Ana María Fernández García, University of Oviedo

Drinks 18.10–19.00 Lipsius main hall opposite cafe

Day 3. 25th September

Library-Vossius room

Education 9.30–10.10

How a Young Girl Went to Wales During the Great War, to Become the Leading Lady at 'La Cambre' Institut supérieur des arts décoratifs - Caterina Verdickt, Antwerp University – Faculty of Design Sciences

Planning Education by Post: Jaqueline Tyrwhitt and the War Correspondence Course - Paola Zanotto, IUAV University of Venice

Education, Sources and Contexts and Discussion 10.10–10.40

Visual Sources and Women's History: Documentary on Graphic Designer and Teacher Tine Baanders - MoMoW0 Marjan Groot, Leiden University

Coffee 10.45–11.00

Persons: Pioneers (1) 11.00–11.40

Totem and Taboo. Female Figures by Women Ceramicists of the Wiener Werkstätte - Laura Plezier, PhD candidate, Leiden University

Mary Medd nee Crowley (1907–2005): Utopian Pioneer - Yasmin Shariff, MA DipArch RIBA

Discussion 11.40-12.00: MoMoWo - Caterina Franchini

Persons: Pioneers (2) 12.00–12.40

Finding a Place in a Profession Restricted to Women. The Work of the Architect Jane Drew between 1924 and 1944 - Nuria Álvarez Lombardero, Architectural Association UK

Women behind Swedish Grace – Success and Neglect - Maria Perers, Curator of decorative arts and design, Nationalmuseum, Stockholm, and PhD candidate, Bard Graduate Center, New York

Reaction Paper and Discussion 12.40–13.00

Women Pioneers in Civil Engineering and Architecture in Italy: Emma Strada and Ada Bursi - MoMoWo Caterina Franchini, Interuniversity Department of Regional & Urban Studies and Planning, Politecnico di Torino– DIST

Lunch Time 13.00–14.00

Representation 14.00–14.40

Architecture and the Construction of Cities in Paintings and Photography by Florence Henri (1893–1982) and the Artists of her Circle - Susanne Mersmann, Universität Mainz (associated)

Madame Mrozovskaya's Encounters with Modernity: Photography of Russia's Modern Movement - Inessa Kouteinikova, Independent scholar

Interview 14.40–15.30

Triple interview with designer-engineer Marlies van Dullemen and architects Ninke Happel and Joke Vos – MoMoWo Marjan Groot

Closing discussion

MOMOWO 1ST INTERNATIONAL CONFERENCE-WORKSHOP

Women designers, craftswomen, architects and engineers between 1918 and 1945

ABSTRACTS

Penelope's Partners: Weaving, Writing and Women in Interwar France

Claire O'Mahony, University Lecturer in the History of Art and Design University of Oxford
Fellow of Kellogg College
✉ claire.omahony@conted.ox.ac.uk

Cartoon makers and weavers; entrepreneurs and curators worked together to reimagine tapestry in twentieth-century France. If discussed at all, this renewal has been positioned as the achievement of the artist Jean Lurçat, memorialized in the naming of tapestry museums in Angers and Aubusson or conversely critiqued by American historians as proof of France's ineffectual attempts to maintain 'soft power' amidst the Cold War triumph of Abstract Expressionism. However, this narrative ignores an earlier moment of creative energy and pragmatic support of tapestry production amidst the economic crisis of the 1930s and the Occupation. The international proselytising by women gallery owners and curators and the vital commissions generated by them and the Mobilier National saved the tapestry traditions and industry of Aubusson. Despite his claims for a reassertion of medieval textile-centred strategies, Lurçat's working method of numbered cartoons nonetheless asserted the primacy of the Modernist male artist's cartoon over the complex partnerships involved in bringing a tapestry into material being (scaling up the cartoon; spinning the wool; dying the colour; setting up the loom; translating the cartoon into tapestry through the weaving process; final stitching). In order to redress this neglect of the collective partnerships intrinsic to tapestry production, the argument focusses on commissions from the Mobilier National for tapestries representing and made by women as well as the essays and exhibitions of tapestry organised by Mari Cuttoli (1879-1973) and Pauline Peugniez (1890-87). Examining these neglected objects; writing and displays not only offers insights into the contested state of femininity during these troubled years but also suggests a distinct conceptualization of decoration as a generative, embodied, collective discourse, proposing alternatives to its negative constructions as crime, kitsch and other by Adolph Loos, Clement Greenberg and Jacques Derrida.

Claire O'Mahony PhD directs the MSt in the History of design and is University Lecturer in the History of Art and Design at the University of Oxford and a Fellow of Kellogg College. Her teaching and research focusses on the history of European visual culture between 1870 and 1958 with a particular interest in regionalist identity and decoration in Third Republic France. Recent publications include: 'War within the walls: Conflict and Citizenship in the murals of the Hôtel de Ville, Paris' *Journal of War and Culture Studies* (2013; 'The Colony Within: Cultural regeneration and the

troubadours of Toulouse's Capitole' in Griffiths, K and D Evans. (eds, 2011.); 'Institutions and Power in Nineteenth-century French Literature and Culture' (2010);'Cubist Chameleons: André Mare, the Camoufleurs, and the Canons of Art History', *Journal of War and Culture Studies* (2009). *Symbolist Objects: Subjectivity and Materiality at the Fin de Siècle.* High Wycombe: Rivendale Press (2009); 'La Maison d'un artiste: The Goncourts, the bibelot and fin-de-siècle interiority', in H. Hendrix (ed.), *Writers' Houses and the Making of Memory* (London: Routledge 2007).

24 September

City Spaces, Women's Networks and Public Identities in London, 1918–1940
Lynne Walker & Elizabeth Darling

Lynne Walker, Senior Research Fellow, Institute of Historical Research,
School of Advanced Study, University of London
✉ Lynne.Walker@sas.ac.uk

By 1918, when viewed through the experience of independent middle class women, who lived and worked there, the sites and spaces of lived female identities in central London can be seen to constitute a mapping of the city where opportunities for developing new identities and experiences which differed from the social norm were on offer. Women's hospitals, clubs, housing, publishing and philanthropic ventures were among organisations created and run by women for women in the heart of the city. This paper will show that the networks, organisations and activities of the Women's Movement enabled London's heavily patriarchal public spaces to be experienced and reconceived in new ways which offered women control over their social actions and identity.

The political campaigns for suffrage, which often claimed the streets of London, culminated in 1918 in votes for women over 30 and finally full suffrage in 1928. The Houses of Parliament in Westminster, the centre of political power and influence in Britain, were a focus for these campaigns. This paper will trace the spatiality of women's organisations as they moved into ever closer proximity to Parliament, beginning in the homes of women in quiet neighbourhoods to public buildings which housed diverse suffrage organisations and finally on the doorstep of Parliament, to the Women's Service building of 1929 (later Millicent Fawcett Hall) which acted as social club, cultural centre and political headquarters. After the vote was won, the organisation created a platform for developing 'citizenship' and 'public women', including the architect, Elisabeth Scott, a member who had recently trained in London at the Architectural Association School and whose Shakespeare Memorial Theatre in Stratford-upon-Avon (1927-1932) was the first large scale public building designed by a woman in Britain.

Elizabeth Darling, Reader in Architectural History at Oxford Brookes University
✉ edarling@brookes.ac.uk

My discussion considers the network of women housing reformers, architects and planners that came together in inter-war London in order to propose new ideas about the design of the home. It traces their occupation of different spaces across the city from which they promoted a vision of modernist domesticity, one which exhibited a particular concern for the transformation and improvement of the lives of working-class women, and which blurred the lines between public and private space. These sites were often close to the centre of policy making in Westminster but also included the spaces of the media: the architectural and national press and, on occasion, the BBC. The paper follows the development and promulgation of their ideas in exhibitions such as the New Homes for Old exhibits which ran from 1931 to 1938, the book Housing, a Citizen's Guide to the Problem (1931) and in the built form of Kensal House (west London, 1936). A model housing estate designed by a team including the housing consultant Elizabeth Denby and nursery school activist Marjory Allen, in its redefinition of what constituted the modern home, it embodied the network's ideas and formed an important blueprint for post-war social housing across the UK.

Elizabeth Darling and **Lynne Walker** are currently editing a collection of historical and critical writing, 'An irresistible movement': AA Women in Architecture 197-2017, AA Publications, 2017, and leading the curatorial team of the exhibition and international conference, which accompanies the book, as part of the larger project, AA XX 100, marking 100 years of women at the Architectural Association (AA) in London.

Elizabeth Darling has published widely on the nature of women's participation in 20th-century architecture, as well as on student activism in the AA in the later 1930s. Her work includes Women and the Making of Built Space in England, 1870-1950 (co-edited with Lesley Whitworth for Ashgate, 2007), Reforming Britain, Narratives of Modernity before Reconstruction (Routledge, 2007), the chapters 'Into the World of Conscious Expression: Modernist Revolutionaries at the AA, 1933-1939' in The Man-made Future: Planning, Education and Design in the Mid-20th Century, ed. Iain Boyd Whyte (Routledge, 2007) and 'A Citizen as well as a Housewife: new spaces of femininity in 1930s London', in Negotiating Domesticity: Spatial Productions of Gender, eds. H. Heynen & G. Baydar, (Routledge, 2005). She spent five years on the Editorial Board of the Journal of Design History (2004-2009).

Lynne Walker is a Senior Research Fellow at the Institute of Historical Research at the University of London. She has written extensively on gender, space and architecture, including the first historical assessment of architecture in Britain designed by women and a study of Victorian women and urban space in London. She is currently working on the AA XX 100 project which will mark the centenary of women at the Architectural Association, London.

The Role of Spanish Women in the House and Craftwork in the First Years of Franco's Regime: the Women's Section

- MoMoWo **Ana María Fernández García**, University of Oviedo
✉ afgarcia@uniovi.es

After the Civil War, Franco´s Dictatorship in Spain revitalized the so called Women´s Section, created in 1934 as the female section of the Falange political movement. It was an organization similar to those in Germany or Italy, which promoted the role of women as mothers and wives in accordance with the ideology of the regime.
Losing the war in 1939 implied the end of the initiatives of the Republic to dignify women, promote their access to higher education and their participation in public social activities. Franco´s regime made women go back to their homes, (mostly in the first decades) making fun of republican women considering them as "tomboys" or depraved who wanted to subvert the biological order of housebound women. It is in this historical and ideological framework that we will analyze how the Women´s Section was created and how they organized training courses for women as "home managers". These courses aimed to train women not only in daily matters such as cooking, childcare or domestic tasks, but also in the revival of popular craftworks, decoration and furnishing as well as manual arts. In order to collect all this information, different resources will be used, including photographs, newspapers and archives, and even some audiovisual resources of the news programs during Franco´s regime.

Women Pioneers in Civil Engineering and Architecture in Italy: Emma Strada and Ada Bursi

- MoMoWo **Caterina Franchini**, Interuniversity Department of Regional & Urban Studies and Planning, Politecnico di Torino – DIST
✉ caterina.franchini@polito.it

It is known that Italian culture has always discriminated against women especially in the workplace. Why is it this way? Before and after World War II, women civil engineers and architects employed strategies to overcome their gender marginality. Did these strategies influence their experiences within the profession and the recognition they have received? What were the factors that enabled women to enter into the patriarchal spheres of the professions? What were the roles of the first female civil engineers and architects in Italy and in Turin which was the capital of industry? What were the motivations underlying their choice of profession and what was their reception in the male work world? The history of almost unknown female pioneers helps answer these questions.

Interview with Christie van der Haak, textile designer - http://www.christievanderhaak.nl

Christie van der Haak is a textile designer. She lives and works in The Netherlands. She studied design and fashion at the Royal Academy of Arts in The Hague, and after graduation started as a painter and made ceramic plates with extensive floral and other pattern motifs. In 2003 she started to transpose her paintings into fabrics, working on a computer-controlled Jacquard weaving machine in the Textile Museum in Tilburg. She has been developing this since, working with a mill that produces wonderful upholstery fabrics and fabrics for wall coverings. Her work is manufactured both mechanically and manually, resulting in both fabrics applicable for mass production and unique fabrics that can be stretched on a canvas stretcher and shown as unique autonomous artworks that can be shown at an exhibition. In her designs she tries to realize a combination of handicraft in the sense that the patterns are meticulously drawn and painted and a way of mechanically producing a kind of richness, of intensity that is often lacking in the fast commercial circuit these days. The clients who buy her work feel the tradition it is based on, through the twenties and thirties all the way back to William Morris and the Arts and Crafts Movement in the late nineteenth century - but also realize that it is simultaneously new and very contemporary. In the course of the years she has made a lot of upholstery, but also wall coverings, draperies, tablecloths, napkins and shawls. She executed large commissions in the Netherlands, most notably for the Amrath Hotel chain and the Dutch Ministry for Foreign Affairs to embellish Dutch embassies all over the world.

Interview with dr. ir Ana María Fernández-Maldonado, City planning TU Delft

Ana María Fernández-Maldonado is a senior researcher working at the Chair Spatial Planning and Strategy of the Faculty of Architecture of Delft University of Technology, where she works since 1992. Her professional experience includes work as an architect and urban designer in her own design office in partnership with two other architects in Lima, Peru; as urban planner in a district municipality in Lima and as urban researcher of urban trends in informal settlements of Lima. Currently, she is member of the editorial board of two academic journals, has presented her work in many international conferences and published her work in academic journals and books. She has presented her work as keynote speaker at the 42th ISOCARP Congress in Istanbul (2006); Knowledge Cities World Summit in Melbourne (2010); and the International Congress Cities of People in Rio de Janeiro (2012). She has also been invited to present her results in the universities of de Utrecht, Amsterdam, Barcelona, Venice, Mexico City, Ciudad Juarez and Lima. Her research interest is related to planning and urban transformations European and Latin American cities, which include ICT-related transformations, knowledge-based urban development, telecommunications and urban infrastructures, housing and planning policies and comparative studies.

Triple interview with designer-engineer Marlies van Dullemen and architects Ninke Happel and Joke Vos

Marlies van Dullemen is senior designer with npk design, international agency in Leiden, the Netherlands. 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 cooperation 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 realisation. Marlies graduated from Delft University of Technology in 1984 and worked for General Electric before joining npk design. Her work with the npk team has been appreciated and successful internationally and has won numerous design awards.

✉ mvandullemen@npk.nl; http://www.npk.nl

Ninke Happel studied architecture at TU Delft and KU Leuven, and learned urban planning while working as a practicing architect. In 2007 she started the architecture office Happel Cornelisse Architects that has continued since 2013 as Happel Cornelisse Verhoeven. Besides being an architect director she also gives lectures and is a member of the architect-platform for the city of Rotterdam.Happel Cornelisse Verhoeven is an ambitious architecture practice with a broad portfolio. It specializes in projects in an existing context of a city, building or landscape and focuses on how seemingly minimal changes can have an unexpected effect in the architectonic-urban environment. The office is characterized by special sensitivity for clear building typologies with a profound impact on detailing. The office does not have project architects but functions as a collective, quality led by the three partners. The three of them all bring their own backgrounds, expertise and vision into the projects. They work with eight university-trained architects on various governmental projects in the Netherlands and Belgium, currently also in Museum De Lakenhal in Leiden.

✉ http://www.hcva.nl; info@hcva.nl

Joke Vos (Steenwijkerwold, 1953) studied Architecture at the Technical University Delft. She worked in several Dutch firms, amongst others Wytze Patijn and De Zwarte Hond, before starting her own practice in Rotterdam in 2003. Since 2 years it is based in Amsterdam. She has a lot of experience in housing and in small scale urban design. Examples are the Periscope Houses and Het Mooie Plan (Beautiful Project) in Rotterdam. In the latter, art panels are part of the facades of 125 houses. The datacentre of the TUd won the Dutch Concrete Award and the European China Centre Rotterdam (a.k.a. The View) is under construction. Joke is chairman of Architectura et Amicitia, member of the Aesthetic committee of Hilversum and of the Committee for Urban Quality in Zoetermeer.

Visual Sources and Women's History: Documentary on Graphic Designer and Teacher Tine Baanders

This documentary will discuss the importance of family archives for historical research into women designers. The case study is graphic designer Tine Baanders who lived in Amsterdam and was active between 1910 and 1960. The family holds a huge number of photographs and letters documenting not only her life and work but also that of many friends who formed the circles of artists and designers in Amsterdam. The documentary is composed by Broos Baanders, who is a grand nephew of the designer, in collaboration with Marjan Groot.

Finding a Place in a Profession Restricted to Women. The Work of the Architect Jane Drew between 1924 and 1944

Dr. Nuria Álvarez Lombardero, *Architectural Association*
✉ Nuria.lombardero@aaschool.ac.uk

During the time period preceding the Second World War woman architects in United Kingdom had a hard time to find their own place within a male dominated profession. In the case of architect Jane Drew, she not only succeeded in finding her way as a practitioner, but also participated in some of the most important architectural events that happened in her country in those years shaping a unique architectural personality. Her curiosity and perseverance allowed her to practice in an especially difficult historical moment, while absorbing in a particular way the newly arrived ideas from the Modern Movement through the work of MARS group. The time period between 1924 and 1944 allowed Drew to enter a continuous learning process that later influenced her vision for what was to be called "Tropical architecture", and her key participation in the design and planning of Chandigarh. This paper traces back the work of Drew from her studies in the Architectural Association to the early days of her partnership with the British architect Maxwell Fry in order to investigate those seminal ideas and events that later influenced her work. The aim of this paper is not only to analyse the links between this early period and her later better known ideas and proposals, but also to address her experiences as a woman architect who was so actively involved in the development of the Modern Movement.

Keywords: Jane Drew; woman architect; Modern Movement

Nuria Alvarez Lombardero studied Architecture and Urbanism at ETSA Madrid and Architectural Association. She has worked for Machado & Silvetti Associates in Boston and since 2003 she co-directs the Seville-London based office Canales & Lombardero. She has previously taught in the University of Cambridge, TEC Monterrey and University of Seville. After working as a researcher in the University of Cambridge and the AA, she finalized her PhD on the dissolution of boundaries traced by modern urban planning. She is currently editing the book *Arquitectas: Redefining the practice* (RU 2015) reflecting on a different architectural practice more inclusive for women architects.

Eileen Gray's Architecture of Relationships: Materiality and Spatial Layering

Serafina Amoroso, *DIDA - School of Architecture - University of Florence*
✉ serafina.amoroso@hotmail.it; serafina.amoroso@unifi.it

This paper aims at offering a reading of Eileen Gray's work on the basis of a parallel that can be drawn between her critic interpretation of modern architecture and Japanese culture, about which she learnt through the intermediation of Seizo Sugawara, a Japanese artisan who taught her lacquer work. Lacquer technique embodies a different way of understanding time, space and materiality. The western concepts related to the use of lineal perspective as both a method of representation and a spatial approach are replaced, in Japanese culture, by spatial layering. More specifically, there are three important key notions - *Ma* that means pause; *Rikyu nezumi* that refers to the ambivalence of shadows; *Oku* that refers to the profoundness of a multiple layered sense of space - that may be used to trace a genealogy of Gray's concept of space, based on a sincere relationship with materials and the subtle control of boundaries. The spatial syntactic structure of Gray's houses is based on a centripetal spatial concept, in which onion-like enveloping skins wrap and create an empty center. Screens are space dividers; sliding and folding elements are light and mobile partitions that, like a Japanese *Shoji*, suggest rather than define spaces.

Keywords: relationships; materiality; spatial layering; recursive spatial dimension; density

Serafina Amoroso is an architect who currently works as a lecturer under contract in a second-year Architectural Design Studio at the School of Architecture of Florence and as a teacher of Art History and Drawing at a secondary school. She holds a PhD degree in Architectural and Urban Design and got a Master degree in Advanced Architectural Design from the ETSAM in Madrid, where her personal and academic interests began to focus on gender perspectives and their relationship with space and education. In 2014 she was selected to participate in the Visiting Teacher's Programme of the Architectural Association in London.

Dahl Collings: Australia's Modern Artist

Veronica Bremer, *Jacobs University Bremen*
✉ veronicabremer06@gmail.com

Dahl Collings (1909-1988) actively contributed to the arts in Australia in the twentieth century through her engagement in a variety of fields and projects worldwide; surpassing cultural, geographical, social, artistic, and cultural borders. An active traveler, she often visited and worked in Europe, eventually working with Bauhaus Masters László Moholy-Nagy and György Kepes in London. At Simpson's Department store, the trio innovatively used window displays and retail virtual merchandising as a platform to evoke the Bauhaus spirit. Also an evocation of the Bauhaus was Collings' interest in the unity of all arts with her artistic range and interest in painting, commercial art, illustration, costume design, textile design, exhibition design, photography, and film.
Through an analysis of various works, I aim to demonstrate Collings' cosmopolitan approach to art and her subsequent achievements that have unfortunately been marginalized or largely neglected.

Keywords: Dahl Collings; Australia; modern

Veronica Bremer is Ph.D. candidate in the Art History and Theory Program at Jacobs University Bremen under the supervision of Prof. Dr.Isabel Wuensche. She is involved with the DAAD-ATN Exchange Program between Germany and Australia whose primary focus is on the reception of German Modernism and the Bauhaus in Australian art, architecture, and art education between 1920 and 1960.

The Pliable Plane: Textiles, Space, and the Work of Anni Albers

Jennifer Burgess, *Queen's University, Kingston, Ontario Canada*
✉ 13jmb3@queensu.ca

In 1922, Anni Albers (1899-1994) joined the Bauhaus School in Weimar. She expressed interest in architecture, but was refused entry to the male-only construction workshop (*der Baukurs)* and was directed to the weaving workshop. Between 1922 and 1933, Albers produced wall-hangings and designs for commercial fabrics. My research examines her textiles working according to Bauhaus architectural ideals.
I position Albers' work in the context of German architect and theorist Gottfried Semper's (1803-1879) definitions of architecture. Semper proposed that architecture is motivated by four 'elements': the hearth, mound, roof and enclosure. Just as Semper asserts that textiles are the ancestors of enclosures in his treatise *Der Vier Elemente der Baukunst* (1851), I argue that Albers wall-hangings fulfil the function of spatial dividers. I argue that her interest in spatial concerns, and her use of theoretical approaches indicate that Albers' textiles are literally and metaphorically flexible enough to fulfil myriad functions in a Bauhaus interior, and as a result, that the term 'wall-hanging' belies a richness of meaning. An expansion in categorisation of her work as wall-hangings contributes to a clearer understanding of Albers' oeuvre as manifestations of theoretical approaches at work in the Bauhaus during her time there.

Keywords: Anni Albers; textiles; architecture; Bauhaus; space

Jennifer Burgess graduated from Queen's University with a Master's degree in art history in 2015. Presently, she studies the textile work of Anni Albers, about which she presented at the Context and Meaning conference at Queen's University in 2015. Her other interests include craft theory, gender studies, semiotics, linguistics, children's literature, and fashion history. She aims to continue to engage with the relationship between Anni Albers' textiles and her published texts. She currently resides in Berlin.

Slovenian Women's Magazines and the Development of the Modern Home Concept in the Thirties

Alenka Di Battista, *Umetnostnozgodovinski inštitut Franceta Steleta ZRC SAZU Ljubljana*
✉ alenka.di.battista@zrc-sazu.si

The first Slovenian women architects who received an architectural degree from the Technical High School in Ljubljana in the 1930s mostly focused on designing modern home interiors and promoting modern home ideas. Even though a number of architectural magazines and books were published at that time, the contributions of women architects were limited mostly to women's magazines. The aim of my paper is to present several Slovenian women's magazines published during the 1930s by different women's societies and to emphasize their contribution in the dissemination of knowledge of modern home design among their female readers. By referring to articles on modern home design written by Slovenian architects of both genders I will try to show how they addressed the audience and which were the major and most popular topics presented. I will focus on the question whether differences between male and female contributors to women's magazines really did exist and if there were any differences between articles on modern home design published in women's magazines and professional publications. In this way, the paper will provide insight into the social and political status of Slovenian women architects during the interwar period and draw attention to the role of women's readers in the promotion of the modern home idea.

Keywords: women's magazine; modern house; Slovenian interwar architecture

Alenka Di Battista obtained the BA in History of Art and History at the Faculty of Arts of the University of Ljubljana in 2011, and for her BA thesis *Nova Gorica and Velenje. Miracles of the Socialist Post-War Reconstruction* received the Student Prešeren Award of the Faculty of Arts in Ljubljana. Since 2011 she has collaborated with the international research project 'Unfinished modernisations, presenting the new constructed postwar cities in Slovenia, Kidričevo, Nova Gorica and Velenje'. She is a PhD student at Postgraduate School ZRC SAZU and Research Assistant at the France Stele Institute of Art History in Ljubljana since 2011. Her research interests concern twentieth-century architectural and urban history, especially the interwar period in Slovenia and neighboring countries. For the EU MoMoWo-project she researches the interwar work of Slovenian women architects.

"Lilly, could you come and see?" Lilly Reich and her Relation with Mies van der Rohe

Magdalena Droste and Christiane Lange, *Brandenburgische technische Universität Cottbus / Projekt MIK, Krefeld*
✉ Magdalena.droste@gmail.com;c.lange@projektMIK.com

The presentation looks at the professional career of German interior designer Lilly Reich (1885-1947) during the Weimar Republic, with particular focus on her professional and private partnership with Ludwig Mies van der Rohe. Reich met Mies in 1924 as members of Deutscher Werkbund (German Work Federation). From 1926-1933, Mies van der Rohe and Lilly Reich carried out a number of successful projects together, such as the 1931 Deutsche Bauausstellung (a famous architectural trade fair), which are now widely considered to be among the most important artistic manifestations of the Weimar Republic. During this time, Reich became one of the most important if not the only "sparringpartner" of Mies van der Rohe. They stood in a permanent close dialog on artistic questions. "Lilly, could you come and see, please?" is a phrase remembered by his co-workers that he would call through the office.

The first objective of the presentation is to show how this collaboration helped to make Lilly Reich more "visible" in architectural and design journals. After all, her name was now mentioned along the one of Mies van Rohe whose reputation as a modern artist skyrocketed following his five "visionary projects".

Through a sequence of exemplary analyses, the presentation aims to show that Reich's role was not necessarily a "female" one that catered to certain terms or styles. In truth, there was a common repertoire of styles that both partners used together or individually. The presentation further wants to highlight that her work and demeanor were considered by some to be "male". Despite this perception, however, she was denied a position as principal of a design school in 1929 due to being a woman.

And thus Reich was caught between the invisible fronts in the battle of the sexes: for some, she was only a woman and therefore not qualified to hold a leading position; others deemed her too masculine. As a result, Lilly Reich is considered a perfect example of the first generation of female interior designers during the Weimar Republic.

To what extent did this ambivalence contribute to the fact that Lilly Reich was almost forgotten until the 1980s? The answer to this question will be given in the final part of the presentation. The presentation is based on a wide range of newly found records.

Keywords: creative duo; canonical designers; visibility and reception of female designers

Christiane Lange, MA, Art Historian, member of the research group *Catalogue raisonné of furniture and furniture designs by Ludwig Mies van der Rohe*, Central Institute for Art History, Munich) and co-founder and chairwoman of Projekt MIK e.V. In recent years, she has been responsible for re-

search, exhibitions, publications and movies on the European oevre of Ludwig Mies van der Rohe and on Lilly Reich and Bernhard Pfau, such as *Mies und Reich, Furniture & Interieure*, (Catalogue and Exhibition 2007); *Die Zusammenarbeit von Lilly Reich und Mies van der Rohe, in: Mies und das neue* Wohnen. *Ostfildern 2009*; *Ludwig Mies van der Rohe,– Architecture for the silk industry, Berlin 2011*; '*Mies in Krefeld*', documentary in cooperation with Helge Drafz, 2011 (60min, HD, English/German). In 2013, she initiated and curated the exhibition *MIES 1:1 The Golf Club Project, Krefeld 2013* together with the Ghent-based architects Robbrecht en Daem architecten. Christiane Lange and Robbrecht en Daem are also the editors of the publication *Mies 1:1 ,Cologne 2014*) and together with Helge Drafz, she produced the documentary '*Mies 1:1 – The story of the walkable architecture model*. 2014 (50min, HD, English/German).

Magdalena Droste, Prof. Dr., university lecturer, since 1997 chair holder for art history at BTU Cottbus (Germany). Previously diverse curatorial activities, e.g. at the Staatsgalerie Stuttgart and the Lenbachhaus in Munich. Between 1980 and 1997 activity as research staff at the Bauhaus Archiv Berlin, Museum for Design, from 1991 to 1997 as assistant director. Multiple experiences in the design of exhibitions, extensive research and teaching activities as well as numerous publications, especially on Bauhaus and art in the 19th and 20th century. Her research interests include: Bauhaus; art in the 19th and 20th century; art in the Weimar Republic; art and gender; Paul Klee; the history of habitation; art and design in the Third Reich; DFG project with Patrick Rössler from University Erfurt „Bewegte Netze" (Bauhaus members in the thirties and forties). She is an elected member of the national committee of the Congrès International d'Histoire de l'Art (CIHA) until 2016 and a member of the graduate class Historic Building Culture of the BTU Cottbus. Further membership: Historians of German & Central European Art & Architecture.

How Wide is the Gap? Quantifying the (In)Visibility of Women Architects in Modern Architecture Books Published in the Last Decade

Florencia Fernandez Cardozo, *Katholieke Universiteit Leuven KUL / Université Libre de Bruxelles ULB*

✉ florencia.fernandez.cardoso@ulb.ac.be

In 1977, Susana Torre addressed the lack of documentation and representation of women's design and built achievements in architectural histories. Is this gap still significant today?

This paper provides a quantitative analysis of the documentation of women's achievements in modern architecture history publications. The ratios of female to male architects will be presented for the period of 1918 to 1945. This research assesses the representation of women in modern architecture publications. The case studies examined are 10 modern architecture history books, accompanied with an index, published or re-printed in the last decade and available in Belgian university libraries.

The first axis of inquiry concerns the quantification of architects who are attributed an individual and documented role in the history of architecture. By analyzing book indexes and counting the page citations, a female-to-male ratio of architects represented can be demonstrated. Thus, empirically measuring today's documentation of woman modern architects within the discourse of modern architecture history.

The second axis addresses the quantification of *he*, *she, his, her* and *him* pronouns employed in the discourse. This enables to evaluate the extent to which gender pronouns refer to women architects: a quantification of the ideas, work and life of women described in such publications.

Keywords: quantitative analysis; women's under-representation; current historiography

Florencia Fernandez Cardoso is an architect, graduated in 2013 with a Master's in Architecture from the Faculty of Architecture La Cambre-Horta, at the Université Libre de Bruxelles (ULB), where she also obtained a Bachelor in Architecture (2011). At the moment she is preparing a PhD in the same faculty as a joint-degree with KU Leuven. She is a researcher at *hortence* (Architectural History, Theory and Critique) and *Sasha* (Architecture and Social Sciences), two laboratories that are part of the research center CLARA. Florencia is a member of the editorial committee of the annual scientific journal *Clara: Architecture/Recherche*.

Charlotte Perriand. Graphic Analysis of the 'Maison du week-end'

Giorgia Gaeta, *Dipartimento di Architettura D'ARCH, Università degli Studi di Palermo*
✉ gaetagiorgia@gmail.com

The 20th century was characterized by a radical modernization not only about the built environment but also about society, particularly about women's conditions. The article proposes the "graphic re-interpretation" of one of the most significant Charlotte Perriand's projects remained on paper in response to the social problems arising in the early 30's with the establishment of the Popular Front's new socialist government. It regards the project known as "Maison du week-end", designed in 1934 for the competition organized by the journal "L'Architecture d'Aujourd'hui".
In particular, in her project of private holiday house, the small temporary house turns into a manifesto of the new architectural culture and into an experimentation field through which Perriand investigates a theme common to her whole work: the definition of interior spaces as mover of a new way of living.
Starting from this definition, Perriand offers a new point of view on the minimum living space for leisure and a radical architectural interpretation of the French industrial modernity. The graphic reading of this never realized project gives us a valuable demonstration of one of the most emblematic figure in the history of modern architecture through which the drawing interprets forms and spatial reasons.

Keywords: representation; graphic analysis; Charlotte Perriand; Modern Movement

Giorgia Gaeta (1985) graduated in Restoration of Architecture in 2009 and in Architecture in 2015, with a thesis entitled *Charlotte Perriand. Graphic interpretations*, at the University of Palermo. She interested in study of women pioneers' projects of the Modern Movement and she published her articles at some international Conferences about Representation of unbuilt Architecture.

Redrawing as Key to the Spatial Thought of Hana Kučerová Zaveská

Vincenza Garofalo, *Dipartimento di Architettura D'ARCH, Università degli Studi di Palermo*
✉ vincenza.garofalo@unipa.it

The paper analyzes two works of Hana Kučerová Zaveská, Czech architect and designer who made an important contribution to the Modern Movement, dealing with social housing and social services and placing its emphasis on improving the status of women. One of the first women to represent Modern Architecture at the Exhibition of Contemporary Culture in Brno in 1928, with Villa Balling she contributed, as only woman, to the edification of district Baba in Prague, presented at the residential architecture as a field of experimentation with minimal houses. Since 1933 she worked to the summer residence for the parents in the district Dobřichovice in Prague.Both villas have great flexibility through a renewable and modifiable space as needed. The design also affects the furniture that is designed for every room of the house, in a simple and convenient way, to promote the liberation of women from unnecessary home work. Hana Kučerová Zaveská has been able to re-read the history of architecture, managing to develop solutions that are still among the best examples of "architecture feminine".
Redrawing projects Hana Kučerová Zaveská through new and unreleased representations and graphical analysis, wants to provide an original key to the spatial thought of the architect.

Keywords: representation; Hana Kučerová Zaveská; Modern Movement; redrawing; graphic

Vincenza Garofalo was born in Palermo and is an architect, researcher in Representation at the University of Palermo from 2014. She received a PhD in 'Surveying and Representation of architecture and the environment' at the University of Palermo.
Since 1996 she carries out architectural and archaeological surveys in Italy and researches in surveying and representation of historical architecture participating in national and international research projects, presenting the results at national and international conferences. This research concerns also the study of modern unbuilt architecture through the representation and the graphical analysis. Since 2003 she teaches 'Representation of architecture and digital communication of architecture and landscape'.

Women Architects in Modernist Movement in Ukrainian SSR in between Ideology and Reality

Ievgeniia Gubkina and Nataliia Neshevets, *Ngo Urban Forms Center; Visual Culture Research Center Kiev, Ukraine*
✉ http://vcrc.org.ua/en/

Equality for women, which was introduced in the wake of the industrial revolution that took over mechanical labor previously assigned to women, was a substantial part of political programming and ideology of the USSR Communist Party. Despite radicalism, structural change, and daily oppression in the Russian Empire, the two developments combined were positively perceived.
The Soviet gender educational model was based on equal rights of access and was consistent with equality in obtaining leading managerial posts. In 1923, women in the Ukrainian Soviet Republic were admitted into the departments of architectural studies for the first time. From then on forward, women became active and equal members of architectural brigades and participated in various projects throughout Ukraine. During their student years women were actively involved in the large scale experimental avangardist projects producing master plans for workers' settlements and socialist cities (*Socgorods*) in Kharkiv, Kyiv, Zaporizhia, Donetsk and Luhansk regions. The women contributed enormously to the master planning of project organisation *Giprograd* and to the overall development of new typologies of soviet constructivism - communes, public institutions and factories. Although declared and juridically equal, after 1934 stereotypes of "female specialization" were grounded in architectural circles. Women's role was negated to backing of the men, and women mostly built careers as architectural governors or professors. It is worth mentioning that women architects found recognition only after the "Thaw period" in 1960s.
This research aims to provide analysis of the systematization of the women's impact on the modernist architecture movement in the Soviet Ukraine. It consists of dual analysis of the political line of the Communist Party and practical implementation of this politics in institutions and architectural brigades. Highlighting the value of rethinking the heritage of radical architecture of the 1920s from the gender perspective, it aims to explain emancipation and argue that participation of women had been a paramount contribution to the soviet modernist movement and radically altered the soviet society.

Keywords: Ukrainian SSR; avant-garde; Modernism; pioneers; communism

Ievgeniia Gubkina (born 1985) is an architect, researcher, curator of architecture and art projects, educational events and programmes. In 2008 she receiveda Master's degree in urban planning. In her PhD project she addresses the issue of rehabilitation and development of the sotsgorod built for the Kharkiv Tractor Plant in the 1920s –1930s as well as workers' settlements in the east and

south of Ukraine. She developed and guided the tour Linear City for the conferences of the International Committee for Documentation and Conservation of Buildings, Sites, and Neighbourhoods of the Modern Movement (docomomo). In 2013, she started the women's avant-garde movement Modernistky. Since March 2012 she has been a consultant for Ukrainian Weeks of Constructivism. In 2013 she was a coauthor of the Lenin Art Gallery project Ukraine – Germany 1920–1930: Shared in Zaporizhia and organiser of an exhibition in Kharkiv (Nurnberger House). Also in Zaporizhia she organised the urban colloquium Atomograds: Planned Cities in Contemporary Society, which was supported by the Swedish Institute. Her research interests include modernist architecture and heritage of sotsgorods and more broadly architecture and urban planning of new towns. Currently she works on the project about Slavutych, the last planned socialist city and how architects addressed the consequences of Chornobyl by rethinking and remaking socialist urbanism at the end of the 1980s. This project is realised in cooperation with the Center for Urban History in Lviv (Ukraine). She lives and works in Kharkiv.

Lost in the History of Modernism: Magnificent Embroideries

Sandra Heffernan, *Massey University New Zealand*
✉ S.L.Heffernan@massey.ac.nz

The Dada fine artist Hannah Höch's subversive advice for embroiderers reflected her own art that rejected ideals of femininity and domesticity. Embroidery's marginalized position of, and connection to the home allowed women to develop expressive designs forbidden to painters and sculptors. Complex relationships between embroidery design, industry, socialist, communist and fascist ideologies existed. The identification of the provenance of Austrian, Italian and German textiles led to the determination of external influences that shaped and enhanced the object meanings. Held in British collections they were created by women who taught, ran ateliers and rejected the propaganda they were exposed to and became part of a larger resistance movement. Taking alternative viewpoints to apply the special accent of modernism to a traditional art form. These unique works communicate a political and social vision of an idealized world and express the impact of various political ideologies on women's lives. The works' received significant visibility in their day, but the decorative appearance excluded them from full modernist classification. It is readily apparent that these embroiderers achieved works of excellence during the inter-war period.

Keywords: design; embroidery; politics; industry; Modernism

Sandy Heffernan is a senior lecturer in textile design. She enjoys the researching textile collections, finding forgotten documents and undertaking oral history interviews to reveal fascinating concealed histories. Innovative textile finishing processes are key to her design practice and postgraduate industry, science and enterprise collaborations feature strongly in her supervision portfolio.

Women and Power in the History of Modern Architecture: the Case of the CIAM Women

Rixt Hoekstra, *Goethe University, Frankfurt am Main*
✉ Titiarixt.hoekstra@gmail.com

This paper will present my research project to rewrite the history of the CIAM from a gender perspective. Despite the fact that the history of the CIAM has been written as a narrative of male Great Architects, it was characterized by the performance of a group of strong, powerful women. The case of the CIAM is important in relation to the question of gendered power relations within professional networks and organisations. In fact, from a gender perspective the CIAM makes clear that these relationships are acted out on two levels. First, there is the question of power as influence: how did these women, who often did not have a formal position as participants in the congress, succeed in obtaining influence? Besides formal power, informal power build upon relationships with people plays an important role here. Second, the question is if these women used their influence to propose alternative plans. In other words, to what degree did these women identify with the modernist CIAM policies and to what degree did they have an own, autonomous, even subversive position. It is from this perspective that I will discuss the role of Charlotte Perriand (1903-1999), Helena Syrkus (1900-1982).

Keywords: CIAM networks; power relationships; historiography

I work as a *Wissenschaftlich Mitarbeiter* at the Goethe University in Frankfurt am Main, department of art history. I finished my dissertation on Tafuri called *Building versus Bildung, Manfredo Tafuri and the construction of a historical discipline* in 2006. I am specialised in the fields of modern architectural theory, historiography, and the development of architectural discourse in the twentieth century. In the past years, I have published among others about the influence of post-structuralism in the work of Dutch architect-intellectuals for the journal *Archimeara: Architektur.Kultur.Kontext* (2013) and about the development of architectural discourse in the Communist GDR, published in *The Journal of History & Theory of Architecture* (2014). In addition, I have published about the possibility of (architectural) critique in a neoliberal society, among others in the book *Neoliberalism and the Possibility of Critique* (Berlin, 2013). This paper is part of my Habilitation on the role of female actors in the CIAM.

Madame Mrozovskaya's Encounters with Modernity: Photography of Russia's Modern Movement

Inessa Kouteinikova, *Independent scholar;*
✉ inessa@xs4all.nl

The catalogue of the Petrograd exhibition (1920) "Photographic News", had on its cover, amusingly, an architectural image by the first woman photographer in the Bolsheviks Russia, Elena Mrozovskaya (nee Knizhevich, ?-1941). Viewers with even a working familiarity with the history of the Russian architectural photography can be forgiven for drawing a blank with the name of Mrozovskaya. A native of Montenegro, in the foot of the Adriatic Sea – a region that was then a part of Yugoslavia (1918) and still partially controlled by Venice, she owned a photo atelier in the heart of St Petersburg, and was the only female photographer turning to architecture and design after the Bolsheviks sized the power. Founder of the "Women's Russo-Slavic photographic studio "Elena", an important branch of the Russian House of Women Labor then, she worked as the architecture photographer after 1917 in Serovo and Repino, making herself an object of curiosity for her rebellious spirit, intoxicated by the very air she breathed in the new Russia.

Mrozovskaya's contradictory attitudes towards Modernism found interesting expression in photographic images about the city in the first phase of its modern development. Looking at them is not a task that will appeal to many people who admire Rodchenko, Lisstizky, or LEF architectural photography: Mrozovskaya's penetrating eye reveals poverty, overcrowding, cyclical unemployment and the proliferation of the crime of a post-revolutionary big modern city. These conditions were often described by the writers Andrei Bely, Mikhail Bulgakov and Andrei Platonov, but largely overlooked by the artists, architects, or designers of the new Russia. Most of them were too ill-equipped by their life in the post-revolutionary Russia and too alienated by what they knew of the West to seek that kind of professional & artisan freedom Mrozovskay possessed. She was neither naïve, nor optimistic: never becoming a victim to her art, but a wanderer between two worlds, whose plight will not easily be alleviated.

Keywords: representation; photography; cities; everyday life

Dr. Inessa Kouteinikova is an independent art and architecture historian living between Amsterdam and Moscow. She has been researching on the colonial aspects of the Russian culture and is currently writing a monograph on the emergence and reception of the early colonial photography in Central Asia, studying the cultural and artistic life of the region under the Russian rule. Her interests cover early Russian photography, international orientalism, Central Asian and Caucasian cultures. She has researched and curated various exhibitions, including "Cold War Modern" (V&A Museum, London), "The Stroganoffs: the Noble Russian Family" (Kimbell Museum, USA),"Russia's Unknown Orient" (Groningen Museum, Netherlands). She is trained as a classical singer and makes musical programmes for the museums and cultural institutions internationally.

Modern Women in (Modern) Architecture

Lucia Krasovec Lucas, *Politecnico Milano*
✉ lucia.krasovec@polimi.it

The presence and influence of women as architects and designers, is not yet enough explored as a social change. From the XVII-XVIII Centuries, with the excellence of women as Lady Elisabeth Wilbraham, Katherine Briçonnet, Plautilla Bricci, and few others, we've to arrive at the end of XIX Century and the beginning of the XX Century to find out very strong and innovative female influence in architecture, design and urban planning projects. It's interesting that most of the known woman architects was born between 1890 and 1910, and in Europe and in Americas we can find out some very interesting figures that worked in an independent way or as wife of. What did drive these women to choose this profession and what they have had in common, which aims and which idea of the new era? The Italian scenario of that historical period may reveal, in a short, how women, who have had a profound impact on Modernist history even while working on the periphery of the profession, changed the idea of living, working, learning, have fun, even if sometimes their works stay under the "tradition of misattribution".

Keywords: architecture; innovation; exposition

Lucia Krasovec Lucas is an architect, PhD in urban and architectural investigations, contract professor at Faculty of Architecture at Politecnico of Milano from 2002. She focuses on the urban, landscape and environmental field and their re-definition with integrated projects in small and large scale. She has been involved in EU programs as Phare Cross- Border Project, Interreg, Ecos-Ouverture. Her practice's expertise includes Architecture, Masterplanning, Urban Design, Space Planning, Interior Design, Building Approval, Graphic Design and Project Management. Her approach to the space filters out the research of the image and the patterns of it in a deep contamination with different disciplines, including art and experimental visualization, on account of the importance of a good communication and information of visions especially strong in the public space main themes. She is a co-founder and President of the Trieste Team of AIDIA, Association of Italian Women Engineers and Architects.

Corona Krause. The Polyvalent Character of Weaving

Matina Kousidi, *Postdoctoral Fellow at the Institute for the History and Theory of Architecture gta/ ETH Zurich*
✉ kousidi@arch.ethz.ch

In contrast to the ample number of remaining artifacts of the Bauhaus Weaving Workshop – namely tapestries, tablecloths and rugs – "Bauhaus dresses [Bauhauskleider]" are rare works of art, as only three pieces are currently kept in the Bauhaus Dessau Foundation Archives. Notably, one of the dresses was produced by Corona Krause: an Italian-born Bauhaus artist whose work has been as obscure as the history of the dresses itself. Crossing between the production of textiles intended for dressing the body and those designed for the coating of interior space elements, Krause's contribution to the pieces produced at the Workshop is broad. She belongs, however, to this group of artists who although they gave significant impetus to the innovative themes of the respective Workshop in Weimar, their profile still remains under-explored. Following the thread that had brought Krause from Italian to German grounds and from the field of textile design to the terrains of painting and sculpture, this paper seeks to untie the "knot Krause." In so doing, it will draw upon unpublished material located at the Bauhaus Dessau Foundation Archives and place particular emphasis on the textiles and garments attributed to the artist in the course of, and beyond, her educational stay at the Bauhaus School in Weimar. By exploring the framework of the artist's portfolio, as well as her involvement in the Weaving Workshop of the renowned School, this article will subsequently discuss new appreciations of the relation between the body and the domestic environment in the modern era.

Keywords: Bauhaus school; weaving workshop; textiles; interior space; body; modernity

Dr. Matina Kousidi is an academic guest at the Chair for the Theory of Architecture Prof. Dr. Laurent Stalder at the Institute for the History and Theory of Architecture gta, Swiss Federal Institute of Technology Zürich. Previously, she has been the recipient of a DAAD postdoctoral scholarship, which allowed her to conduct research from within the Humboldt University of Berlin and teach at the Master's in Architecture program of Dessau Institute of Architecture. Dr. Kousidi was conferred her fully-funded PhD in Architecture at Sapienza University of Rome. She is interested in the interrelations between architecture and dress in modern and contemporary design practices.

Women Architects in the Shadow: Aino Marsio-Aalto

Myriam López-Rodero, *Escuela Técnica Superior de Arquitectura de Madrid, belonging to the U.P.M.*
✉ info@mlopezrodero.com

Aino Marsio-Aalto, one of the most important Finnish architects of the beginning of the 20th century, was Alvar Aalto's professional and personal partner since the start of his career until her death in 1949. But like other female partners of renowned architects, Marsio-Aalto worked behind the scenes. Her work has never been valued despite the fact that she was co-author of Alvar Aalto's projects, designed independently and led an international design company (ARTEK). The scope of her work encompassed architecture, interior projects and industrial design, with interest in residential architecture, minimum habitation projects, furniture and glass design.
Analysis of her work showed the adhesion to rationalistic principles of the Modern Movement, with emphasis on functional and practical issues, use of natural materials and mass-production. She created projects whit an exquisite sensitivity to detail, color, materials and textures. Aino Marsio-Aalto focused on small-scale projects to improve everyday life.
This dissertation highlights the work of the architect Aino Marsio-Aalto, hidden behind the shadow of her husband. All these female pioneers of the beginning of the 20th century are the workhorses of the emancipation of women, and it is necessary that these personal stories start to uncover to give them their due recognition.

Keywords: women architects; Aino Marsio-Aalto; Modern Movement; rationalism; Finland; Alvar Aalto

Myriam López-Rodero is a Spanish architect, raised in Spain and the U.S. She studied architecture at the Politecnic University of Madrid and the TU Delft in The Netherlands. Currently she is performing her PhD-thesis studying *Women in the Shadow*, especially focusing on Finish architect Aino Marsio-Aalto. Her professional career begins in Madrid with Burgos & Garrido Arquitectos, continues in The Netherlands for KCAP architects, DKV architecten, and ONIX architecten. In 2008, she moved to Spain to create with two partners Madland estudio. In 2013 she moved to Holland founding her own firm to develop architecture and interior design projects.

Lina Bo Bardi. Unbuilt in Sicily

Francesco Maggio, *Dipartimento di Architettura D'ARCH, Università degli Studi di Palermo*
✉ francesco.maggio@unipa.it

In August 1940 the magazine *Domus*, in a special issue dedicated to the "casa al mare", publishes the project of the "Casa sul mare di Sicilia" by Lina Bo Bardi and Carlo Pagani. It is one of the first projects of Lina Bo, an utopian project whose representations indicate a way of proceedings that coagulates theory and imagination conceived as indissoluble relationship of "doing".
Add to the 'unconventional' drawings of the project, plans, perspectives and perspective section, indicating a very personal way in using of graphic language, we can find a synthesis' drawing that underlines how the representation is intended both as an extension of the mind, and as order structure of a speech.
It is a project, which because of its visionary character, contains an idea of landscape, living, relationship with the history, that a possible realization would not allow it to take shape with such expressive intensity. The paper deals with a graphic reading of the dwelling designed by Lina Bo through new digital representations that not only implement the existing graphic corpus but also try to retrace the project's ways that often the word, entrusted to architectural criticism, cannot identify.
If this sentence is true, then the drawing conceived as analysis and then as a critical tool, is the medium between words and things.

Keywords: unbuilt; representation; Mediterranean

Francesco Maggio, PhD, is associate professor of Representation at the Department of Architecture of the University of Palermo where he teaches "Laboratorio di disegno e rilievo" and "Disegno e rappresentazione informatica". In the last few years he has been interested in filling of archive drawings and in digital reconstructions of unbuilt architectures. He wrote the books *Architettura demolita* with M. Villa, *Eileen Gray. Interpretazioni grafiche* and *Triennale 1933* and the essays "Small Town Files. Lina Bo Bardi Unbuilt" and "Female Architecture. Unbuilt digital archive" with A. Franchina and S. Vattano.

Anni Albers and Lily Reich in Barcelona 1929: Weavings and Exhibition Spaces

Laura Martinez de Guereñu, *IE University Madrid-Segovia*
✉ lguerenu@faculty.ie.du / lmg@post.harvard.edu

The Bauhaus participated as an industry in the German section of the 1929 Barcelona International Exhibition, sending objects to the Palaces of Textile Industries and Decorative and Industrial Arts, the two interiors –besides another nine– designed by Lilly Reich and Mies van der Rohe. The groundbreaking design for the Textile Industries exhibition space, clearly contrasted with the architecture of the given classical palace.
The exhibited Bauhaus objects were samples of drapery material, upholstery material, and wall-covering materials, the three types of utilitarian weavings Anni Albers elaborated at the Bauhaus weaving workshop, apart from her own artistic wall-hangings. After her visit to Barcelona, Anni Albers would design an innovative wall-covering material for the Bundesschule Auditorium of Hannes Meyer's Federal School of the ADGB in Bernau. The weaving had two different sides, one for acoustic absorption (made out of a straw-like synthetic material with chenille backing), the other for light reflection (of a silver finishing). The goal of this paper is to set out the role played by Lilly Reich in the interior design of the exhibition spaces in Barcelona and to trace the origin of Anni Albers's weaving's material innovation.

Keywords: Bauhaus; exhibition; interior; weaving; textile

Laura Martinez de Guereñu is Assistant Professor at IE University. She holds a Master in Design Studies (History and Theory of Architecture) from Harvard University (2004 *With Distinction*) and a PhD in Architecture and a Professional Degree from University of Navarra (2006, 1998 *Thesis Award of Excellence*). She studies the cultural transfers and creative exchanges between the north and the south of Europe as well as North America during modernism. Her research has been supported by the BBVA Foundation, the Fritz Thyssen Foundation, the Josef and Anni Albers Foundation and Fundación Rafael del Pino, among other institutions.

Architecture and the Construction of Cities in Paintings and Photography by Florence Henri (1893–1982) and the Artists of her Circle

Susanne Mersmann, *Universität Mainz (associated)*
✉ susanne.mersmann@gmx.de

My paper will focus on how Florence Henri (1893-1982) and other artists of the 1920s in her surroundings interpreted architecture and urban planning in their works of art. Florence Henri was born in New York to a French father and a mother from Silesia. After studying music on the Isle of White in Great Britain and in Berlin she turned to painting in the German capital. In Paris, where she took lessons at the Académie Moderne, she started producing images of industrial architecture. Later on she became a pupil at the Bauhaus Dessau. There she specialised on photography.
The main topic of my paper is to analyse her imagination of different architectural frameworks as for example the transporter bridge in Marseille and the superstructure for the world fair 1937 in Paris.
Repeatedly, it is mentioned how she became a renowned artist. I'd like to set the aspects of class and gender in relation to each other to investigate other women artists of her circle.

Keywords: architecture; gender identity; photography; networks

Susanne Mersmann was awarded a PhD in the History of Art by the Philipps-Universität Marburg, having researched the museum conceptions of the French architect and restorer Viollet-le-Duc. The published version is entitled *Die Musées du Trocadéro. Viollet-le-Duc und der Kanondiskurs im Paris des 19. Jahrhunderts* (Berlin: Reimer, 2012). Next she completed a two-year museum training with regard to graphic art collections and sculpture at the Staatliche Kunstsammlungen Dresden. She taught at the University of Lüneburg and was responsible for three PhD candidates at the University of Mainz in a project concerning French art dictionaries.

Women and their Professional Activities in Architecture, France, 1918–1945

Stéphanie Mesnage, *Strasbourg University*
✉ stephanie.mesnage@yahoo.fr

In France, the feminization of the profession started at the beginning of the 1970s, but women architects started to practice architecture at the very beginning of the twentieth century. Those pioneers, and especially women who practiced before 1945, were neither numerous among registered architects (subscribers at the "Ordre des Architectes") nor among architects who realized planning permissions and were a few in professional societies as the SCA (Société Centrale des Architectes) or the SADG (Société des Architectes Diplômés par le Gouvernement). So it seems that women were not practicing project management a lot. Nevertheless, the large number of women who studied in architectural schools in France since the end of the nineteenth century indicates that women wished to fit into this architectural environment. To understand this situation, it is necessary to extend the research scope: women architects were practicing architecture "differently". Their practices were not regulated by the "Ordre": town planning, journalism, landscape design… It seems that women participated in the diversification of architectural practices. This research is an opportunity to take a fresh look at the profession of architect. It is an opportunity to discover the real scale of their activities.

Keywords: pioneers; professional activities

Stéphanie Mesnage is a French architect; she has a degree in Architecture from the Ensa'v (Ecole Nationale d'Architecture de Versailles). She has been working for five years in architectural agencies (landscape architecture, architecture and urbanism). Presently she begins a thesis dealing with professional activities of French women architects between 1890 and 1968.

Lotte Beese: an Architect in the Soviet Union, 1932 to 1935

Hanneke Oosterhof, *PhD University of Technology Eindhoven, the Netherlands*
✉ hoosterhof@home.nl

Lotte Beese (Reisicht, Silesia 1903 - Krimpen aan den IJssel, the Netherlands 1988) co-operated for some years as an architect in building the *Sotsgorods* (socialist cities) in the Soviet Union. In interviews in the seventies and eighties, she looked back on her work and the living conditions in this country. These memories are being examined against the results of research carried out in archives and by means of literature study. Consideration will be given to where she worked and with whom, and which designs she made. This paper discusses whether there are similarities between her working experiences and the conclusions drawn by architectural historians on the work of western architects involved in the Soviet Union. How can these personal memories be evaluated within the perspective of a later approach to this issue by architectural historians? From the seventies, architectural historians have written critically about the participation of western architects in the urban development of the communist state. In their research, these authors focus mainly on the Russian authorities' growing suppressive and hostile attitude towards the architects. Beese's ego documents will be compared with the views of these historians.

Keywords: Ego documents; architecture history; socialist cities; city planning

Hanneke Oosterhof (MA) is an external PhD Candidate in Architectural History and Theory at University of Technology Eindhoven (NL). Her research focuses on the subject of an interdisciplinary biography (architecture, history, gender) of the urban architect Lotte Stam-Beese (1903-1988). She studied History and Dutch at Teacher Training College in Nijmegen and Culture Sciences at Open University Nederland. She graduated with a thesis on life and work of the decorative artist Agathe Wegerif-Gravestein (1867- 1944). She worked for over thirty years in the museum sector, both as a manager and as a curator, and has published in the field of social history, woman history and culture history.

Women Behind Swedish Grace – Success and Neglect

Maria Perers, *Curator of decorative arts and design, Nationalmuseum, Stockholm, and PhD candidate, Bard Graduate Center, New York*
✉ maria.perers@nationalmuseum.se

The Swedish national museum of art and design, Nationalmuseum, has launched a project to research and collect women designers in the inter-war period. So far the project has resulted in a catalog and an exhibition of more than 140 objects by 19 women designers, out of which most acquired in the past couple of years.
Under the mottos "more beautiful wares for everyday use" and "artist to the industry", many women designers were hired by Swedish decorative arts companies in the 1920s. Called *Swedish Grace,* Swedish decorative arts and design gained appraisal at the 1925 World's Fair in Paris. Anna Petrus and Marie-Louise Idestam-Blomberg received gold medals for their work but in spite of this, their names were neglected in the catalogs. Another example was Sylvia Stave, who made a career designing in modern materials until she got married and became forgotten. When Alessi took up one of her pitchers in production, they thought Marianne Brandt had designed it.
Although successful at their time, women designers in the inter-war period of Sweden were neglected and forgotten due to family situation, gender-biased company relations, and not the least institutional neglect by Nationalmuseum.

Keywords: Sweden; historiography; museum (re)presentation

Maria Perers is a curator of decorative arts and design at Nationalmuseum, Stockholm, and PhD candidate at the The Bard Graduate Center: Decorative Arts, Design History, Material Culture in New York where she is working on her dissertation "Inside the Ideal Home: Changing Values in Apartment Living in Sweden c. 1955-1970." She also lectures in design history at institutions such as Parsons and Cooper-Hewitt in New York and Konstfack, University College of Arts, Crafts, and Design, in Stockholm.

Totem and Taboo. Female Figures by Women Ceramicists of the Wiener Werkstätte

Laura Plezier, *PhD candidate, Leiden University*
✉ L.M.Plezier@hum.leidenuniv.nl

Between 1920 and 1931 numerous women worked as a ceramist at the Wiener Werkstätte. These artists made mostly female figures. The design of these grotesque figures vary widely with the modern style of the Wiener Werkstätte. Some female artists, like the ceramist Vally Wieselthier (1895-1945), are discussed in books about women in art and design, notably by Isabelle Anscombe and Anthea Callen. This literature contextualizes their work in the canon of Western craft and design from 1890.
However the work of the female artists and especially the ceramists of the Wiener Werkstätte is rarely approached from a different viewpoint. The Wiener Werkstätte was led by men like Josef Hoffmann (1870-1956) and Kolomon Moser (1868-1918). But what was the position of the large group of female artists, and especially the numerous ceramists, in the organisation of the Wiener Werkstätte? The women lived in Viennese bourgeois society, which incorporated many sexual taboos and hostile behavior towards women. This context raises the question how their ceramic female figures, half-naked and sitting in sensual poses, can be analyzed. What was the reception of their work?
To answer these questions, the ceramic female figures made by these women and the reception of their work will be related to the theory of Sigmund Freud (1856-1939), dating from 1913 and dealing with totem and taboo concerning aboriginal communities in Australia and elsewhere. Freud described the practice of clans to use totems as protection of their clan against taboos. The design of the ceramic female figures of the ceramists in Vienna is comparable to masks and totems of primitive people. Totemic meanings may be attached in aspects of their work and live.

Keywords: Wiener Werkstätte; ceramics; Sigmund Freud

Laura Plezier studied art history and public administration. At the Leiden University Centre for the Arts in Society she is writing a PhD about the overwhelming architecture in seventeenth-century Amsterdam. This research is part of the project Elevated Minds. The Sublime in the Public Arts in Seventeenth-Century Paris and Amsterdam, funded by an ERC starting grant. The project will focus on early, mostly neglected editions and varieties of the sublime.

Mary Medd nee Crowley (1907–2005): Utopian Pioneer

Yasmin Shariff, *MA DipArch RIBA*
✉ yshariff@sharparchitects.co.uk

Mary Medd was an exceptional Modern Movement architect whose contribution to British Modernism is undervalued and almost invisible. Brought up in a Quaker home with a father strongly committed to the social welfare of children Mary became knowledgeable about developments in the Garden Cities, education and school design from a very early age. Mary was well traveled and talented. She won the fiercely competitive and much coveted final year prize at the Architectural Association, where she was a student, in 1932. She became an associate member of the RIBA in 1934. Her first major commission was a group of three houses in Sewell;s Orchard Tewin on the outskirts of Welwyn Garden City. Completed in 1936, these houses were published in F R S Yorke's 1937 book *The Modern House in England* alongside designs by Breuer, Lubetkin, Goldfinger, Lescaze, Chermayeff, Fry, Connell and others.

This presentation will trace the history of women and Modernism in the Architectural Association and Hertfordshire County Council through Mary Medd's work. It will explore her connections to Modernism in Europe and America in relation to school design and the Garden Cities from 1918 to 1945.

Keywords: Architectural Association; Garden Cities; the Modern House in England; women

Yasmin Shariff is director of Dennis Sharp Architects, a practice with close associations with DoCoMoMo and has worked on many Modern Movement buildings including Mary Crowley's Kemp house in Tewin. She was a senior lecturer at the University of Westminster for over 15 years and a trustee and Honorary Secretary of the RIBA and the Architectural Association. Currently she is chair of the steering group AA XX 100, set up to mark the centenary of women at the Architectural Association in 2017 and serve as a catalyst for a wider discussion of women in architecture.

‘What’s Cooking‘? Reconfiguring Gender and Domestic Space in the Exhibits of Margarete Schütte-Lehotsky’s ‘Frankfurt Kitchen’

Prof. dr. Änne Söll, *Ruhr-Universität Bochum, Kunstgeschichtliches Institut*
✉ aenne.soell@web.de

Margarete Schütte-Lehotsky’s “Frankfurt Kitchen”, built into social housing projects in Frankfurt from 1926 until 1930 is one of the most well known examples of modern, i.e. rational, standardized, hygienic, built-in and therefore efficient interior design. Closely connected to the idea of the “modern” housewife the “Frankfurt Kitchen” helped to make the domestic task of cooking into a taylorized activity. “The Frankfurt Kitchen” can be called the prototype of all modern built-in kitchens still in use today, indicating that the image of the efficient housewife, juggling a job and a family, producing perfect meals everyday is far from obsolete.

As a prized design object, the “Frankfurt Kitchen” has now arrived in various museum collections, such as at the MoMA in New York, showcasing either modern interior or industrial design, sometimes serving as an early example for women’s design in high modernity. In my presentation I will examine the contemporary narratives that are established in the various exhibiting practices of the “Frankfurt Kitchen”.

How do the tales of the invention and installation of the “Frankfurt Kitchen” in the museum context serve to establish our idea of domesticity and gender today? What roles do exhibitions such as “Counter Space. Design and the modern kitchen” at the MoMA in 2010 (that had the “Frankfurt Kitchen” at its heart) play in creating an “alternative” domesticity, rooted in the visions of rational design? How do the histories of the “Frankfurt Kitchen” deal with Schütte-Lehotskys political engagement with communism? How is housework re-gendered (or in fact de-gendered) through the histories of the “Frankfurt Kitchen”? And, finally, are there artistic and design practices that seek to think the sexual politics of cooking in different terms than modernist paradigms?

Keywords: Margarete Schütte-Lehotsky; social housing; Frankfurt kitchen; domesticity; interior design

Änne Söll is professor for art history with a focus on Gender Studies at Ruhr Universität Bochum, Germany. She has published on video art and installations, issues of masculinity in portraiture in the 1920s, the intersection of art and fashion and is now working on a a publication about period-rooms.

Designing the Modern Life: Modernity, Architecture and Gender

Ana Tostões, *PhD, Tecnico-Arquitectura, Lisbon; Chair of DOCOMOMO International*
✉ ana.tostoes@tecnico.ulisboa.pt

The aim is to reflect on Gender and its relation to the Modern Movement process focusing on the modern interior space and the role of women architects. Modern furniture and product design questions will be pointed as contributions for the discussion that relates common daily life and Modernity gathered underneath a global strategy. Envisioning interior architecture as a natural development from modern architectural practice, it is considered not as a sum or addition to architecture but rather as a relation that connects form and function. Its existence constructed and modulated interior space, as light and shadows, materials or planes as a space of experimentation and research brought in achieving a new conception of space, time and object. Women Architects had a crucial role in this avant-garde process.

Keywords: gender, Modern Movement, interior design

Ana Tostões, PhD is architect, architectural critic and historian, Chair of DOCOMOMO International and DOCOMOMO Journal Editor (www.docomomo.com). She is Full Professor at Tecnico, Lisbon University, where she is in charge of the architectural Ph.D program. She has been invited professor at FAUP, EPFL, ETHZ, UTSOA, RSA, ETSAB, ETSAUN.
Her research field is the twentieth century architectural theory and urban history, focusing the worldwide cultural transfers. She has published 13 books and 95 scientific articles, curated 9 exhibitions, taken part in 47 juries, 40 scientific committees and given 72 lectures in European, American, Asian and African universities. She has been acting as peer referee of Scientific Journals. She coordinated the research "Exchanging World Visions" focused on the Sub-Sahara African architecture (1943–1975).

Helena Niemirowska Syrkus. Graphic Analysis of the 'House of Dr. N. in Warsaw'

Starlight Vattano, *Department of Architecture, University of Palermo*
✉ starlight.vattano@unipa.it

In 1920s and 1930s, Warsaw was becoming one of the hubs of propagation of the new architecture, thanks to the geographical contiguity with the Weimar Republic, which allowed the formation of young minds aimed at a blending of architecture, art and music. In this cultural context, a young Helena Niemirowska Syrkus supported the idea that urban planning and architecture, conceived as art forms, had to target at the definition of a language able of expressing the great revolutionary step achieved in the social, economic and political life of that time, through new configurations. Helena Niemirowska shared the avant-garde thesis that the modern architect, to become an artist, had to be the basic element of social organization.
The paper proposes a graphic re-reading of the "House of Dr. N. in Warsaw" that Helena Niemirowska designed in 1932. The building, on two levels, shows in its form a strict geometric layout and a three parted-subdivision plan in which she defines the functional inside layout both at the ground floor and at the first one. Helena combines Suprematism and the Modern Movement, cultural influences that are revealed, as well as in her other projects, by surfaces, colours and volumes of seemingly static treatment.

Keywords: Representation; graphic analysis; drawing; Helena Niemirowska Syrkus; Modern Movement

Starlight Vattano (1987), graduated in Architecture in 2011, with a thesis entitled "Eileen Gray, an elusive subject. Graphic interpretations of the *Centre de Vacances*". Ph.D. in "Architecture", University of Palermo, Department of Architecture. She published and presented her articles at several international Conferences about Representation of unbuilt Architecture dealing with the study of women pioneers' projects of the Modern Movement. She's also interested in visual studies and relationship between graphical movements and geometric shapes. She undertook a period of visiting research at the Escuela de Arquitectura of Malaga and at the Faculty for the Built Environment of the University of Malta.

The Working Woman: at Home and in Society. Dutch Feminism, Fashion and Design 1930–1931

Naomi Verbeek, *MA, Leiden University*
✉ nrverbeek@gmail.com

This paper focuses on an Amsterdam based feminist magazine published from 1930 to 1931 called *De Werkende Vrouw: in Huis en Maatschappij* (*The Working Woman: at Home and in Society)*. The magazine's founder and editor-in-chief An Harrenstein-Schräder was connected to members of Dutch women's right movements as well as avant-garde modernist artists and designers, and most notably those involved with De Stijl. She created a magazine that had a unique perspective for the Netherlands. On the one hand it promoted equality in the workplace and better chances for women to enter all professions. On the other hand *De Werkende Vrouw* is a rich source of articles on the rational modern home, avant-garde design, and progressive fashion and work wear.
This paper seeks to analyze the relationship between the social and feminist ideals and the promoted interior design and fashion of the magazine. I will argue that the former highly influenced the latter. In doing so, I will try to shed new light on the connections between the Dutch modernist movement and contemporary feminist thinking. The discussion furthermore includes the role that gender connotations played in the way the interior decoration, design and fashion were viewed in the 1930's and the notions of 'good' and 'bad' taste.

Keywords: magazines, the modern home, avant-garde design, gender identity, fashion

In October 2014 I obtained my Master in Arts and Culture at Leiden University. Within this Master I specialized in the History of Design and Decorative Arts. My main interest lies in the study of nineteenth- and twentieth century design, fashion and art from a gender perspective. Before this, I followed a Bachelor in Art History with extracurricular courses in film and theater studies. Currently I am following a second Master program to obtain a first grade teaching qualification in Art History.

How a Young Girl Went to Wales During the Great War, to Become the Leading Lady at 'La Cambre' Institut supérieur des arts décoratifs

Caterina Verdickt, *Antwerp University – Faculty of Design Sciences*
✉ caterina.verdickt@uantwerpen.be

This paper will elaborate on the case of Elisabeth De Saedeleer who by invitation of the Davies sisters of Aberystwyth made Wales her home during the Great War. Elisabeth worked in the Arts & Crafts center in Aberystwyth untill 1922, commissioned to do so by the Davies sisters, who were keen on injecting Aberystwyth's cultural life with the expertise of refugee-artists. Elisabeth trained in tapestry weaving in the William Morris tradition, and when back in Belgium her tapestry firm will grow out to be an important one in the Interwar period.
The exile in Wales certainly influenced the artists' oeuvre and her further development and allows one to study the interaction of the artist with the political-cultural life in Wales, and also how the Welsh art-life in its turn gave impulses. When back in Belgium Elisabeth will grow out to be a sought-after artist, who cooperated with modernist designers en architects for over more than a decade. She was invited to teach at La Cambre by founding director Henry Vande Velde in 1925. This aspect of Belgian interior design has never been researched before. Both Welsh and Belgian archives, sources and designs are now being researched and analyzed in order to portray this case.

Keywords: war refugee; interior design; tapestry; Belgium; Arts and Crafts

Caterina Verdickt is an arthistorian and conducting a Phd, The Realm of Silence. Consequences of the Belgian artistic migration towards Great Britain during the Great War on post war Belgian interior design at the University of Antwerp. She was co-curator of the W.H. Bergerprize nominated exhibition 'Art in Exile. Flanders, Wales and the First World War', when she worked at the Museum of Fine Arts in Gent for Robert Hoozee. She has been liason officer for the Vlaamsekunstcollectie in Belgium. At the moment she teaches History of Interior Design 1850 – 1950 at the Faculty of Design Sciences, Antwerp University.

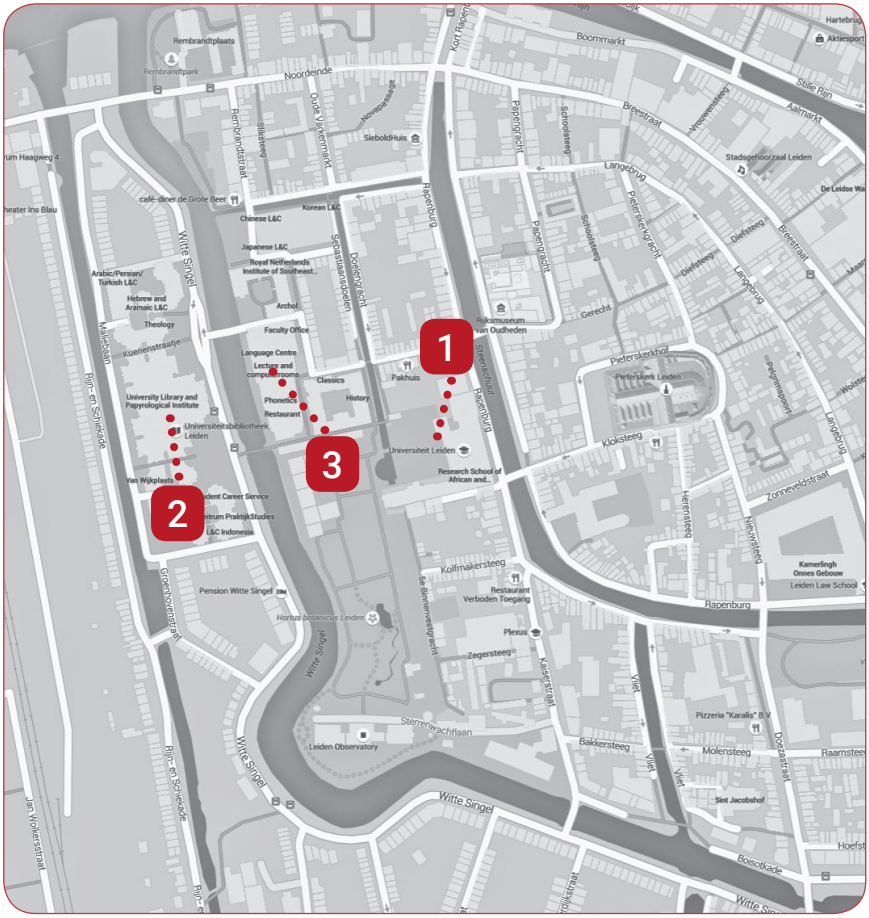
Planning Education by Post: Jaqueline Tyrwhitt and the War Correspondence Course

Paola Zanotto, *IUAV University of Venice*
✉ paola.zan8@gmail.com

This paper focuses on an early episode in the life and career of the English town planner, editor and educator Jaqueline Tyrwhitt (1905-1983). The paper will investigate her contribution as director at the School of Planning and Regional Reconstruction in London and the war correspondence course she organized. During the Second World War, in 1942, it was offered to Jaqueline Tyrwhitt to replace the director E. A. A. Rowse, during his service in the army. In that occasion she launched a war correspondence course for people who were serving in the Allied Forces. The course planned by Jaqueline Tyrwhitt presented a multidisciplinary nature, from economy to geography, from architecture to law, from sociology to rural studies. Jaqueline coordinated different contributions following her interest in crossing humanistic and scientific cultures: the program of the war correspondence course reflected her though as educator and planner. The model of the war correspondence course was unique and original in its purpose and its goals, and enabled hundreds of professional to take part in the reconstruction process after the end of the war and to educate planners for the application of the New Town Act in England.

Keywords: planning; education; school; interdisciplinary; postwar; reconstruction

Paola Zanotto graduated with distinction from the University of Venice, Italy, in 2010. In July 2015 Paola completed an international PhD program in architecture with a thesis on the construction of new knowledge and theory-making process about Cities, illustrated from the point of view of the English town planner, educator and editor Jaqueline Tyrwhitt. Since 2010 Paola has been carrying her PhD research and working in architectural practices in Italy and the UK, as she considers theoretical research and professional activity mutually enriching and stimulating.



1. Academy Building, Rapenburg 67-73. Lecture Room 01; Keynote lecture in small Auditorium
2. University Library, Witte Singel 26-27. Conference Vossius room, second floor. Please ask at the reception.
3. Lipsius Lecture building, entrance at Cleveringaplaats 1. This also has a general Information desk and restaurant for lunch time. Only tea, coffee and drinks are provided by the conference organizers.

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

72-051-055.2(082)

MOMOWO International Conference-Workshop (1 ; 2015 ; Leiden)
Women designers, craftswomen, architects and engineers between 1918 and 1945 : programme and abstracts / MoMoWo 1st International Conference-Workshop, University of Leiden, the Netherlands, 23-24-25 September 2015 ; [edited by Marjan Groot, Helena Seražin]. - Ljubljana : Založba ZRC, 2015

ISBN 978-961-254-821-6
1. Gl. stv. nasl. 2. Groot, Marjan
281120256

MoMoWo - Women's Creativity since the Modern Movement

The ambition of MoMoWo European cultural project goes beyond the mere cliché that woman architects, civil engineers and designers represent an "unexploited creative potential" which the economy should make use of; or that women architects and designers should be entrusted with tasks especially related to women, so as to make certain built spaces or products even more successful, on the grounds that women have "a different view of things". Thus, MoMoWo tackles a real equal opportunities theme in both past and present times. As the title suggests, the starting point of the project is the Modern Movement, intended as a moment of great cultural ferment as well as a political and social turning point. The Modern Movement also represents the first historical landmark in the emancipation of women in the professions of architecture and engineering. The goal of the project is the creation of a bridge connecting past, present and future generations of women. The project intends to build up a heritage and a network of know-how and skills trans-nationwide going beyond the project itself.

Emilia Garda, MoMoWo Project Leader

ISBN 978-961-254-821-6