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Original
Women in the history of architecture and design. Sailing to a new history / Franchini, Caterina - In: MoMoWo - 100 Works in 100 Years. European Women in Architecture and Design, 1918-2018 / Fernández García A.M., Franchini C., Garda E., Seražin H.. - STAMPA. - Ljubljana : France Stele Institute of Art History ZRC SAZU, 2016. - ISBN 978-961-254-922-0. - pp. 238-243

Availability:
This version is available at: 11583/2667122 since: 2017-03-16T11:44:17Z

Publisher:
France Stele Institute of Art History ZRC SAZU

Published
DOI:

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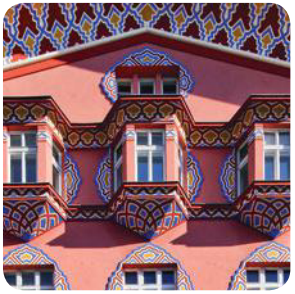
08 May 2024

MoMoWo · 100 WORKS IN 100 YEARS

EUROPEAN WOMEN IN ARCHITECTURE AND DESIGN · 1918–2018



MOMOW

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

Ljubljana - Torino

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

Edited by Ana María FERNÁNDEZ GARCÍA, Caterina FRANCHINI, Emilia GARDA, Helena SERAŽIN

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English language editing by
Marta Correas Celorio, Alberto Fernández Costales, Elizabeth Smith Grimes

Design and layout by
Andrea Furlan ZRC SAZU, Žiga Okorn

Published by
France Stele Institute of Art History ZRC SAZU, represented by Barbara Murovec
Issued by Založba ZRC, represented by Oto Luthar

Printed by
Agit Mariogros, Beinasco (TO)

First edition / first print run: 3000
Ljubljana and Turin 2016

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WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT

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

http://www.momowo.eu

Publication of the project MoMoWo - Women's Creativity since the Modern Movement
This project has been co-funded 50% by the Creative Europe Programme of the European Commission

This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

This book was published on the occasion of the MoMoWo traveling exhibition ***MoMoWo · 100 Works in 100 Years · European Women in Architecture and Design · 1918-2018***, which was first presented at the University of Oviedo Historical Building, Spain, from 1 July until 31 July 2016. The Exhibition's further stops are: Lisbon (September 2016), Grenoble (November 2016), Amsterdam (March 2017), Ljubljana (April 2017) and Turin (June 2017)

MoMoWo Travelling Exhibition, Oviedo

Curator
Ana María Fernández García

Assistant curator
Esther Rodríguez Ortiz

Exhibition design by
Brezo Rubín and Pelayo Álvarez

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Thematic Essays

Caterina Franchini

Women in the History of Architecture and Design. Sailing to a New History

Women's studies in the History of Contemporary Architecture and Design have been gathering pace recently. In the long-term and with a broad perspective, their higher aim is to reach equality of the sexes in the professions, and consequently, foster the ambitions of new generations of women architects and designers.

In some cases, these studies aim to demonstrate the existence of the so called 'woman's touch' by seeking to answer the following questions. Are there features typical to women's design? Is a woman's approach to the design process different from a man's? If works created by women are unlike those created by their male colleagues, what are their distinctive features?[1] In other cases, gender studies focus on the exploration of the tension that has existed between the architectural or design professions and its women members. They aim to demonstrate the influence that these women have had on architecture and design by taking into account their confinement to the profession's restrictive and sometimes discriminatory practices.[2]

Rather than trying to prove the existence of a 'woman's touch', MoMoWo's historical research mainly shares the above-mentioned aim by taking into consideration that working conditions, social, cultural, geographical and technological factors influenced the architect's or designer's project process much more than gender.

Architecture and Design History have long ignored the achievements of women professionals in architecture and design fields with the consequences that women have been denied their own place in History.

Considering that, since the end of the nineteenth century, specialised magazines have covered works by creative women, it is surprising that their contribution has still not been completely acknowledged by mainstream histories or 'seminal histories'. It is a fact, that the History of Contemporary Architecture and Design has too frequently favoured men professionals' works simply omitting to mention works by their women colleagues. Despina Stratigakos's book entitled *Where Are the Women Architects*? proves yet again that in 2016 this subject is far from being completed and it is still worthy of close attention.[3]

Delay in bringing women's studies into the History of Contemporary Architecture or Design can be attributed to several reasons. This discipline neglected, or deliberately eluded, open debate about what influence religious doctrines and social cultural norms had on women's creativity which ultimately led to their marginalisation. This hampered research into the variety of strategies that these women adopted in their own professional choices and ways of working.

There are also objective obstacles to overcome especially when researching the 'pioneers' and having to decipher pseudonyms or track down archives that have been lost or destroyed as regarded unimportant in a predominantly male, professional environment.

Since the late nineteenth century, women have been architects, designers and planners and even contributed to the world's most important exhibitions, as revealed by Jeanne Madeline Weimann (1981)[4] and Mary Pepchinski (2007).[5] As professionals they also organised and built important exhibitions dedicated to women's work. The Swiss exhibitions for women's work, *Schweizerische Ausstellung für Frauenarbeit* (SAFFA), of 1928 and 1958 were outstanding examples.[6]

From the end of the first decade of the twentieth century up to the 1930s, women also had an active role in the early avant-garde movements, as outlined in the Exhibition catalogues by Jean-Claude and Valentine Marcadé (1983)[7] and later by John E. Bowlt and Matthew Drutt (1999).[8] However, in most cases, History did not give full credit to women's professional contribution suggesting that women were not interested in architecture or design and so did not take an active part. This even happened in the most notable examples of professional partnerships where individual roles in projects have long been difficult to identify.

Women architects married to men who were also architects have been marginalised in history, put in the background and labelled wife, helper or assistant. Only since the 1980s, efforts have been made to understand more about architect/designer couples and to assign both names to their works. Examples can be found in: Pamela Reekie (1983) about the Mackintoshes;[9] Renja Suominen-Kokkonen (2007) about the Aaltos;[10] Donald Albrecht (1997),[11] Pat Kirkham (1998) about the Eames;[12] Roberto Masiero (1996) about the Scarpas.[13]

Even women professionals' contributions to the work of the great Masters of the Modern Movement took time to be completely recognised. It is sufficient to mention here, the works by Lilly Reich (1885-1974) for Mies van der Rohe, those by Charlotte Perriand (1903-99) for Le Corbusier, and those by architect and artist Marion Mahony Griffin (1871-1961) for Frank Lloyd Wright, whose professional roles were re-assessed, respectively, in the studies by Matilda McQuaid and Magdalena Droste (1996),[14] Mary McLeod and Roger Aujame (2003),[15] and Debora Wood (2005).[16]

In the United States of America, the academic community began to work on minority issues reflecting the complexity of the country's multicultural nature earlier than in Europe or the rest of the world. This early North American interest can also be explained considering the diverging ideas, between the USA and Europe, of women's roles in national economies.

Americans soon focused on realising the potential of women's participation in national and global economies, while Europeans focused mainly on defining a woman's role as domestic.[17] Consequently, research quickly started mapping women professionals and architects focusing on an overall view instead of individual cases.

In New York in 1962, Madeleine Bettina Stern published a volume on the first women professionals entitled *We the Women: Career Firsts of Nineteenth-century America*.[18] Some women pioneers in USA architecture featured in the book were: Harriet Morrison Irwin (1828-97, the first woman to patent an architectural design), Louise Blanchard Bethune (1856-1913, the first female professional architect) and Sophia Hayden Bennett (1868-1953).

In 1977, Susanna Torre published an in-depth, evaluative study of women's roles and achievements in American architecture, reviewing the careers of outstanding women architects and architectural critics.[19]

Since the 1980s several national biographic collections have been dedicated to pioneering women architects starting notably with the Nordic countries and the United Kingdom.[20] In 1983, Ulla Markelin reconstructs the Finnish situation and dedicates a section of her book to Signe Hornborg (1862-1916) who was the first women to graduate in architecture in Europe, in 1890.[21] Women architects in Finland between the 1890s and 1950s are the subject of Renja Suominen-Kokkonen's book (1992).[22] Demark and Sweden were covered respectively by Tove Koed and Edith Kjærsgaard (1986),[23] Helle Bay (1991)[24] and Gunilla Lundahl (1992),[25] while more recently Wenche Findal (2004) covered the entire Scandinavian countries, including Norway.[26] The first book about women architects in United Kingdom was published in 1984, edited by Lynne Walker,[27] while her second book on the same subject was published in 1997.[28]

Since the 1990s, national compilations have been published for Switzerland (Evelyne Lang, 1992),[29] Austria (Patricia Zacek, 1999;[30] Anne Bauer, Ingrid Gumpinger and Eleonore Kleindienst, 2003),[31] Czech Republic (Jan Machonin ed., 2003)[32] and Germany (Kerstin Dörhöfer, 2004;[33] Ute Maasberg and Regina Prinz, eds., 2004).[34]

Writing about the complex relationship between women, architecture, dwelling and domesticity, Katrin Cosseta included the subject of women 'pioneers' in Italy. In her book, *Ragione e sentimento dell'abitare* (Reason and feeling of dwelling, 2000),[35] she wrote widely about Elena Luzzatto (1900-25), the first female to graduate in Architecture (1925), in Italy from *Regia Scuola Superiore di Architettura* of Rome.

Many national studies have been listed here, but there is not yet a comprehensive publication covering systematically the whole of

Europe, although publications exist covering Australia (Julie Willis and Hanna Bronwyn, 2001)[36] and the USA (Sarah Allaback, 2008).[37]

The first book considering the work of women architects in an international perspective was published in 1990.[38] Clare Lorenz's book examines the work of forty-eight women architects from twenty countries, discussing their achievements in all aspects of architecture, as well as the national context where each architect worked. A review of the significant work being created by women architects from around the world was published in 2011 and edited by Maggie Toy.[39]

Increased interest in including women's contribution can also be observed regarding the History of Applied Arts and Design.

One of the first biographical surveys was by Isabelle Anscombe (1984) analysing the lives and work of pioneering women, such as the English interior designer and painter Vanessa Stephen Bell (1879-1961), the Ukrainian-born French artist and designer Sonia Terk Delaunay (1885-1979), and the American actress and interior decorator Elsie de Wolfe (1859?-1950), whose textile tableware, and furniture designs made important contributions to the industry of interior design.[40]

In 1988 Liz McQuiston's book was published entitled *Women in Design. A contemporary View*.[41] This book highlights the work and life of forty-three designers from Great Britain, the USA, Italy, the Netherlands, India and Japan, and spans a broad range of design fields including product design, furniture design, interior design and architecture. A similar broad approach was undertaken by Luigi Patitucci in his book published 2012.[42] Marjan Groot (2007) covers applied and decorative arts and crafts in the Netherlands,[43] whereas Ann Calhoun's book (2000) specifically covers arts and crafts in New Zealand.[44]

Some books are specifically dedicated to women's works in the fields of weaving and ceramics such as those by Sigrid Weltge-Wortmann, about women's textile art from the Bauhaus (1993)[45] and Cheryl Buckley about women designers in the British pottery industry (1990).[46] This is due to the fact that numerous women have always practiced in these fields, as the practice of an applied art was socially approved as a sign of domestic industriousness when carried out at amateur level in time left over after family responsibilities. Initially, these women were only executors of other people's projects, then –since the end of the nineteenth century, by imposing their own design-process– they became regular authors enabled to sign their own creations and supervise the manufacturing process.

The theme of a woman's role both as student or teacher in the great European design schools has also been researched in response to mainstream studies that had previously neglected it. By way of example, are the studies by Jude Burkhauser (1990) concerning the Glasgow School of Art,[47] Ulrike Müller about the Bauhaus (2009)[48] and Gerda Müller-Krauspe (2007)[49] about the legendary Ulm School of Design (*Hochschule für Gestaltung*-HfG).[50]

Many exhibitions took place to increase the visibility of women architects and designers, giving fair acknowledgement to their works and life experiences. The majority of these exhibitions were dedicated to a single creator, while less were devoted to mapping authors and works. Among these were two exhibitions about design in Spain,[51] the first in 1999 *Women made: dones dissenyadores a Catalunya i Balears*[52] and the second "¡Mujeres al proyecto! Diseñadoras para el hábitat!"[53] This second exhibition examined the works of emerging Spanish women designers in the domestic sector and was inaugurated in 2007 in Las Palmas before moving to Latin America.

The publication of catalogues encouraged research into 'women's projects'. Exhibition catalogues such as *Frauen im Design /Women in Design. Careers and Life Histories since 1900* (1989) dedicated to German designers,[54] *Dal merletto alla motocicletta / (From lance to the motorcycle. Women artisan/artists and designers in 20th-century Italy*) (Ferrara 2002)[55] and *Nientedimeno / Nothingless. The strength of female design* (2011)[56] devoted to design from 1945 to 2000, express the desire to pay tribute and publicly acknowledge work done by craftswomen, artists, designers and entrepreneurs who have contributed their efforts and fostered the design discipline since the early twentieth century.[57]

Significant interest for design created by women has been recently confirmed by prestigious institutions such as the Centre de création industrielle (Centre national d'art et de culture Georges-Pompidou, Paris) and the *Triennale di Milano*. The first, presented a new display of its collection devoted to women artists/designers (*Elles@Centrepompidou*, 2009),[58] while the second opened the exhibition *W. Women in Italian Design* in April 2016. Curated by

Silvana Annicchiarico and set-up by Margherita Palli, this exhibition is conceived to be the ninth edition of the Triennale Design Museum.[59] This event demonstrates, once more, the current interest in women's creativity and the need for its dissemination.

As revealed by this essay, from the 1960s the Anglo-Saxon women academics were the first to research women's studies, but they were not alone in exploring this 'unknown territory'. Thanks to individual academics' research and publications, the scientific community has recently realised that women's work is much more widespread than was previously believed including in the fields of architecture and design.

Most notably since the 1970s, the feminist movement had an important role in drawing public attention to women's studies.[60] Leaving aside feminist and ideological interpretations of history – often motivated by the social and political situation and tension in which they built up– what emerges is the existence of contribution to projects and design of space by women's professionals. This contribution can no longer be interpreted as a mere result of the centuries-old role played by women in the domestic environment. It should, however, be re-considered in the framework of creative and technical professions.

Margarete Schutte-Lihotzky, who never ran a household and never cooked, designed the legendary Frankfurt Kitchen (1926) thanks to her studies and innovative approach to the project. Well known are in fact her innovative time-motion studies and interviews with housewives.

It is surprising to notice that most of the studies mentioned in this essay were accomplished by women scholars. This demonstrates that the topic still seems to lack serious consideration by the majority of men scholars. Is this history destined to remain a history of women written by women? In another words, will its destiny be just another example of marginalisation?

Notes:

1 An example may be: Dörte Kuhlmann, "Women in the history of art and architecture," in Dörte Kuhlmann, *Gender Studies in Architecture: Space, Power and Difference* (Abington, New York: Routledge, 2014), 14-31.

2 An example of this approach is given by Annemarie Adams and Peta Tancred in their book about women architects' major innovations and contributions to the field both in practice and design in Canada. See Annmarie Adams and Peta Tancred, *Designing Women: Gender and the Architectural Profession* (Toronto: University of Toronto Press, 2000).

3 Despina Stratigakos, *Where Are the Women Architects?* (Princeton: Princeton University Press, 2016).

4 Jeanne Madeline Weimann, *The Fair Women: The Story of the Woman's Building, World's Columbian Exposition, Chicago, 1893* (Chicago: Academy Chicago, 1981).

5 Mary Pepchinski, *Feminist Space: Exhibitions and Discourses between Philadelphia and Berlin, 1865-1912* (Weimar: VDG, Verlag und Datenbank für Geisteswissenschaften, 2007).

6 See Eliana Perotti's entries 1928 and 1958 published in this book.

7 Jean-Claude Marcadé and Valentine Marcadé, *L'Avant-garde au féminin: Moscou-Saint-Petersbourg-Paris, 1907-1930* (Paris: Artcurial, 1983). Exhibition catalogue.

8 John E. Bowlt and Matthew Drutt, *Amazonen der Avantgarde: Alexandra Exter, Natalja Gontscharowa, Ljubow Popowa, Olga Rosanowa, Warwara Stepanowa und Nadeschda Udalozowa* (Berlin: Deutsche Guggenheim, 1999). Exhibition catalogue.

9 Pamela Reekie, *Margaret Macdonald Mackintosh* (Glasgow: University of Glasgow, 1983). Exhibition catalogue.

10 Renja Suominen-Kokkonen, *Aino and Alvar Aalto: A Shared Journey: Interpretation of an Everyday Modernism* (Jyväskyla: Alvar Aaalto Foundation, Alvar Aalto Museum, 2007).

11 Donald Albrecht, *The Work of Charles and Ray Eames: A Legacy Invention* (New York: Harry N. Abrams 1997). This book was published on the occasion of a major exhibition organized by the Library of Congress, Washington, D.C., and the Vitra Design Museum, Weil am Rhein, Germany, the holders of the two richest Eames collections in the world.

12 Pat Kirkham, *Charles and Ray Eames: Designers of the Twentieth Century* (Cambridge: MIT Press, 1998).

13 Roberto Masiero, *Afra e Tobia Scarpa: Architetture* (Milan: Electa, 1996).

14 Matilda McQuaid and Magdalena Droste, *Lilly Reich: Designer and Architect* (New York: The Museum of Modern Art, 1996). Exhibition catalogue.

15 Mary McLeod and Roger Aujame, *Charlotte Perriand: An Art of Living* (New York: H.N. Abrams in association with the Architectural League of New York, 2003).

16 Debora Wood, *Marion Mahony Griffin: Drawing the Form of Nature* (Evanston: Mary and Leigh Block Museum of Art, Northwestern University Press, 2005).

17 This different approach was already expressed by women's buildings at European and American universal expositions between 1873 and 1915. As claimed Mary Pepinchinski in her book (*Feminist space*, 2007).

18 Madeleine Bettina Stern, *We the Women: Career Firsts of Nineteenth-century America* (New York: Schulte, 1962).

19 Susanna Torre and Architectural League of New York, *Women in American Architecture: A Historic and Contemporary Perspective* (New York: Whitney Library of Design, 1977). A publication and exhibition organized by the Architectural League of New York through its Archive of Women in Architecture.

20 See Wenche Findal, "To the History of Women Architects: Pioneers of Northern European Countries" published in this book.

21 Ulla Markelin, *Profiles: Pioneering Women Architects from Finland* (Helsinki: Museum of Finnish Architecture, 1983), Exhibition catalogue.

22 Renja Suominen-Kokkonen, *The Fringe of a Profession: Women as Architects in Finland from the 1890s to the 1950s* (Helsinki: Finska Fornminnesföreningen, 1992).

23 Tove Koed and Edith Kjærsgaard (eds.), *Historien om Kvindernes Bygning* (Copenhagen: Kvindernes Bygning, 1986). This book is about history of women in the field of construction in Denmark.

24 Helle Bay, *Women in Danish Architecture* (Copenhagen: Arkitektens Forlag, 1991).

25 Gunilla Lundahl, *Kvinnor som banade väg: Porträtt av arkitekter* (Stockholm: Statens råd för byggnadsforskning, 1992). This book collects biographical portraits of women architects who led the way in Sweden.

26 Wenche Findal, *Mindretallets mangfold: Kvinner i norsk arkitekturhistorie* (Oslo: Abstrakt, 2004).

27 Lynne Walker (ed.), *Women Architects: Their Work* (London: Sorella Press, 1984). Exhibition catalogue.

28 Lynne Walker (ed.), *Drawing on Diversity: Women, Architecture and Practice* (London: RIBA Heinz Gallery, Microworld House, 1997).

29 Evelyne Lang, "Les premières femmes architectes de Suisse" (PhD diss., Losanna: EPFL, 1992).

30 Patricia Zacek, *Frauen in der Technik von 1900 bis 2000: Das Schaffen der österreichischen Architektinnen und Ingenieurkonsulentinnen* (Vienna: ARGE Architektinnen und Ingenieurkonsulentinnen, 1999). Exhibition catalogue.

31 Anne Bauer, Ingrid I. Gumpinger, and Eleonore Kleindienst, *Frauenarchitektouren* (Salzburg: Anton Pustet Verlag, 2003). See also: Anne Bauer, Ingrid I. Gumpinger, Eleonore Kleindienst, and Gisela M. Gary, *Frauenarchitektouren: Arbeiten von Architektinnen in Österreich* (Salzburg: Anton Pustet Verlag, 2004).

32 Jan Machonin (ed.), *Povolání: Architekt[ka] = Profession: [Woman] Architect* (Prague: Kruh, 2003). Exhibition catalogue.

33 Kerstin Dörhöfer, *Pionierinnen in der Architektur: Eine Baugeschichte der Moderne* (Tübingen: Ernst Wasmuth, 2004).

34 Ute Maasberg and Regina Prinz (eds.), *Die Neuen kommen!: Weibliche Avantgarde in der Architektur der zwanziger Jahre* (Hamburg: Junius, 2004).

35 Katrin Cosseta, *Ragione e sentimento dell'abitare: La casa e l'architettura nel pensiero femminile tra le due guerre* (Milan: Franco Angeli, 2000).

36 Julie Willis and Hanna Bronwyn, *Women architects in Australia: 1900-1950* (Red Hill A.C.T., Canberra: Royal Australian Institute of Architects, 2001).

37 Sarah Allaback, *The First American Women Architects* (Urbana: University of Illinois Press, 2008).

38 Clare Lorenz, *Women in Architecture: A contemporary perspective* (New York: Rizzoli, 1990).

39 Maggie Toy (ed.), *The Architect: Women in Contemporary Architecture* (Chichester: Wiley-Academy, 2001). This book reviews the works by the architects: Irena Bauman, Ann Beha, Caroline Bos, Alison Brooks, Lise Anne Couture, Odile Decq, Elizabth Diller, Julie Eizenberg, Merrill Elam Karen Fairbanks, Zaha Hadid, Frances Halsband, Gisue Hariri and Mojgan Hariri, Jane Harrison, Itsuko Hasegawa, Laurie Hawkinson, Christine Hawley, Margaret Helfand, Katharine Heron, Patty Hopkins, Cathi House, Eva Jiriåna, Sulan Kolatan, Eve Laron MJ Long, Victoria Meyers, Carme Pinós, Regina Pizzinini, Kazuyo Sejima, Laurinda Spear, Billie Tsien, Nanako Umemot, and Sarah Wigglesworth.

40 Isabelle Anscombe, *A Woman's Touch: Women in Design from 1860 to the Present Day* (London: Virago Press; New York: Viking Penguin; Middlesex: Elisabeth Sifton Books, 1984).

41 Liz McQuiston, *Women in Design: A Contemporary View* (London: Trefoil Publications, 1988).

42 Luigi Patitucci, *La Donna è Mobile: Donne del Design* (Siracusa: LetteraVentidue Edizioni, 2012).

43 Marjan Groot, *Vrowen in de vormgeving: 1880-1940* (Rotterdam: Uitgeverij 010, 2007).

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

45 Sigrid Weltge-Wortmann, *Women's Work: Textile Art from the Bauhaus* (San Francisco: Chronicle Books, 1993). This book unearthed a missing chapter in the story of the most important institution in the history of modern design.

46 Cheryl Buckley, *Potters and Paintresses: Women Designers in the Pottery Industry: 1870-1955* (London: Women's Press, 1990). In her book the author applies feminist perspectives to the history and practice of ceramic art in British pottery industry.

47 Jude Burkhauser, *Glasgow Girls: Women in Art and Design: 1880-1920* (Edinburgh: Canongate, 1990).

48 Ulrike Müller (ed.), *Bauhaus-Frauen: Meisterinnen in Kunst, Handwerk und Design* (Munich: Elisabeth Sandmann Verlag, 2009).

49 Gerda Müller-Krauspe, *Selbstbehauptungen: Frauen an der HfG Ulm* (Frankfurt am Main: Anabas, 2007).

50 This world-renowned German school, known because the concept of *Gute Form* (Good form) originated there, saw a woman among its founders. As it is well known, Inge Scholl (1917-98) founded the school together with her husband Otl Aicher, and Max Bill (former student at the Bauhaus), in 1953.

51 About women designers in Spain see Alicia Menéndez Martínez, "Spanish Design Made by Women" in this book.

52 Maia Creus, et al., *Women made: Dones dissenyadores a Catalunya i Balears* (Palma de Mallorca: Govern Balear, 1999). Exhibition catalogue.

53 Marcelo Leslabay et al., *¡Mujeres al proyecto, diseñadoras para el hábitat!* (Las Palmas de Gran Canaria: Gobierno de Canarias, 2007). Exhibition catalogue.

54 Angela Oedekoven-Gerischer et al. (eds.), *Frauen im Design. Berufsbilder und Lebenswege seit 1900 - Women in Design. Careers and Life Histories since 1900*, voll. 1-2 (Stuttgart: Design Center Stuttgart, Haus der Wirtschaft, 1989). Exhibition catalogue.

55 Anty Pansera and Tiziana Occleppo (eds.), *Dal merletto alla motocicletta: Arigiane/artiste e designer nell'Italia del Novecento.* (Cinisello Balsamo: Silvana Editoriale, 2002). Exhibition calalogue. The exhibition was held in Ferrara in the Palazzo Massari, Padiglione d'Arte Contemporanea, from 3 March to 5 May, 2002. It was organised on the occasion of the tenth edition of the Biennale Donna, and realised in collaboration with the legendary association Unione Donne Italiane (UDI) founded in 1945.

56 Anty Pansera and Mariateresa Chirico (eds.), *Nientedimeno / Nothingless: The Strength of Female Design* (Turin: Umberto Allemandi & C.). Exhibition catalogue.

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59 See Silvana Annicchiarico (ed.), *W. Women in Italian Design* (Mantova: Corraini Edizioni, 2016). Exhibition catalogue.

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ISBN 978-961-254-922-0

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