

Ada Bursi (1906-1996). From painting and graphics to interior design and architecture

Original

Ada Bursi (1906-1996). From painting and graphics to interior design and architecture / Franchini, Caterina - In: MoMoWo - Women: Architecture & Design Itineraries across Europe / Levi Sacerdotti S., Seražin H., Garda E., Franchini C.. - STAMPA. - Ljubljana : France Stele Institute of Art History ZRC SAZU, 2016. - ISBN 978-961-254-906-0. - pp. 139-140

Availability:

This version is available at: 11583/2668116 since: 2017-03-30T22:15:50Z

Publisher:

France Stele Institute of Art History ZRC SAZU

Published

DOI:

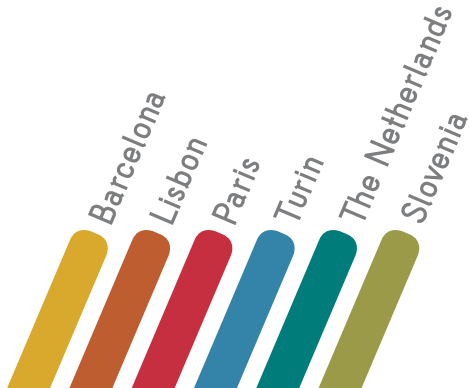
Terms of use:

openAccess

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

Publisher copyright

(Article begins on next page)



Women · Architecture & Design Itineraries across Europe

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



MoMoWo

Women · Architecture & Design

Itineraries across Europe



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



MoMoWo Partnership



**POLITECNICO
DI TORINO**



Universidad de
Oviedo



Universiteit Leiden



With the Patronage of:



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.

MoMoWo

Women · Architecture & Design Itineraries across Europe

Edited by Sara LEVI SACERDOTTI, Helena SERAŽIN, Emilia GARDA, Caterina FRANCHINI

MoMoWo Scientific Committee:

POLITO (Turin | Italy)

IADE-U (Lisbon | Portugal)

UNIOVI (Oviedo | Spain)

LU (Leiden | The Netherlands)

ZRC SAZU (Ljubljana | Slovenia)

UGA (Grenoble | France)

SiTI (Turin | Italy)

Emilia GARDA, Caterina FRANCHINI

Maria Helena SOUTO

Ana Mária FERNÁNDEZ GARCÍA

Marjan GROOT

Helena SERAŽIN

Alain BONNET

Sara LEVI SACERDOTTI

© 2016, MoMoWo

© 2016, UIFS, Založba ZRC, ZRC SAZU, Ljubljana

English language editing by Luigi Genta traduzioni

Design concept and layout by Andrea Furlan ZRC SAZU, Žiga Okorn

Revisions of design by MoMoWo POLITO's team

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)

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.

First edition / first print run: 3000

Ljubljana, Turin 2016






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



<http://www.momowo.eu>

Summary

The Momowo Project - Women's Creativity since the Modern Movement (1918–2018) by Emilia Garda and Caterina Franchini	6
Architectural Tourism by Sara Levi Sacerdotti	8
Discovering Tangible Cultural Heritage Created by Women across Europe by Emilia Garda and Caterina Franchini	10
Itineraries	13
List of Authors	14
 BARCELONA, SPAIN	
A Modern City with Local Identity by Ana María Fernández García	16
From Ancient to Modern District	17
From the Beach to the Hills of Barcelona	27
The Western Path	36
Architectural Studies in Spain by Ana María Fernández García	44
 LISBON, PORTUGAL	
Portuguese Modern Movement by Maria Helena Souto	46
From Downtown Lisbon to the Hills	47
From Santos to Belém	57
Modern Lisbon	67
Maria Keil (1914–2012) by Maria Helena Souto	75
 PARIS, FRANCE	
Women Architects in Paris by Alain Bonnet	78
The City Centre	80
The Rive Gauche and the Eastern Neighbourhoods	90
Western Districts and Champs-Élysées	98
Charlotte Perriand (1903–99) by Alain Bonnet	105

TURIN, ITALY	
From Industry to Culture by Caterina Franchini	108
The City Centre beyond the Roman Grid	109
From the City Borders to the Starry Hill	120
A New Urban Identity through the Industrial Landscape	128
Ada Bursi (1906–96) by Caterina Franchini	139
THE NETHERLANDS	
Introduction to the Three Itineraries of the Netherlands by Marjan Groot	142
A Journey of Architecture in and near the Capital of Amsterdam	144
From Rotterdam to The Hague, Two Very Different Cities	155
Highlights in Utrecht, Leiden and Delft	165
Margaret Kropholler (1891–1966) by Marjan Groot	175
SLOVENIA	
Slovene Women Architects by Helena Seražin	178
Ljubljana - The City of Women	179
From Ski to Spa	189
The East: From Shopping Malls to the Stadium	201
Gizela Šuklje (1909–94) by Helena Seražin	210
Bibliography	213
Index of Women Architects and Designers	219
Acknowledgements	222
Photo & Maps Credits	225
Symbols	231

TURIN



WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT

Ada Bursi (1906–1996). From Painting and Graphics to Interior Design and Architecture

Caterina Franchini



Ada Bursi (around 1935)

One of the first women to work as a professional architect in Turin was Ada Bursi (Verona, 1906 - Castiglione Torinese, 1996). When she was a girl, she moved from Verona to Turin with her family and attended a girls' only school. In the late 1920s she attended Felice Casorati's (1883–1963) school of painting and, influenced by her friendship with painter Mino Rosso (1904–63), she completed some graphic works in futurist style.

In 1929, Bursi's tempera drawings of *linoleum*

floorings, that she had done for the Modernist architect Giuseppe Pagano (1896–1945), were published in the specialised magazine *La Casa bella* (8: 44–46). Artistic skills led her to finding work in advertising graphics, in fact she worked for *Avigdor's* fabrics in 1929, *Gancia's* spumante in 1930, and in 1946 she designed a poster for the Exhibition of Mechanics held in Turin the same year. For the City of Turin, she continued to work on graphic advertisements in *Via Roma* (the high street in Turin) up to 1954, as well as *Porta Nuova* (the Central train station).

In 1933, Bursi became a member of the national Fascist party and the same year exhibited her paintings with the group of Futurists at the 5th Regional Exhibition of the Fascist syndicate of fine arts. She was

soon well integrated in the artistic milieu of the time, although it was still almost exclusively male. In 1936, she took part in the *VI Triennale di Milano* exhibiting some carpets together with architect Ettore Sottsass sr. (1892–1953) and she won awards for the design of a tapestry and a set of coffee cups.

Ada Bursi graduated in architecture in 1939 from the School of Architecture of the Royal Turin Polytechnic, where she was the only woman in her class. She was the second woman to graduate in Architecture in Turin, the first was Giuseppa Audisio (graduated in 1930) although she never practiced as an architect. After having passed the State exam to become a professional architect, on 24 October 1940 Bursi was the first woman to become a member of Order of Architects of Turin.

The same year, she was a volunteer assistant at the Polytechnic for courses of Architectural Composition and Elements of Architecture and Survey of Monuments. Not believing she could have a future academic career, which was still the privilege of men, she looked for employment in Turin's public administration and



Amedeo Albertini, Ada Bursi, Gino Becker, *Competition for the Cemetery to the Fallen for the liberation of Turin*, second prize



Ada Bursi, Portmanteau of satin brass with securit glass top

in 1941 she was hired in the City's technical office where she worked until 1971.

At the end of 1945, Bursi was the only woman among the 26 founders of the *Gruppo di Architetti Moderni Torinesi "Giuseppe Pagano"* (Modern architects group in Turin). One year later and together with her colleague architects, Amedeo Albertini (1916-82) and Gino Becker (1913-71), she worked as a furniture designer making a series of modular furniture for the Exhibition of furniture by architects and craftsmen of Piedmont. This exhibition was held in Turin at the *Pro Cultura Femminile* association (which was set up to promote women). The modular furniture was designed to be mass produced and

contributed to new life styles; architects wanted to express a new freedom at home. Bursi later played a part in supporting women's professional emancipation by becoming one of the first members of the Italian Association of Women Engineers and Architects (*Associazione Italiana Donne Architetto e Ingegnera* - AIDIA) founded in Turin, 26 January 1957.

While working in the City's technical office in 1946, Ada Bursi also participated - together with architects Albertini and Becker - in a competition to design a cemetery for those fallen during the liberation of Turin. The project, anti-monumental and metaphysic won second prize. Shortly after, Bursi won first prize for the design of the Cavoretto cemetery, located



Ada Bursi, Nursery school "Piccolo Torino", Via Giacinto Collegno 73, Turin 1954

on the hill of Turin. In the late 1940s, once again she showed her artistic creativity by designing some furniture reminiscent of abstract painting and sculpture. In the City Office, Bursi designed social housing buildings and several school buildings. In 1954, she contributed to the design of the "Piccolo Torino" nursery school.

There she studied the terracotta decoration that surrounds the facades and decoration of the entrance hall, thus demonstrating her artistic sensitivity and skills as chief architect on the building site of the entrance hall.

It wasn't until the end of the 1960s that Bursi was officially entrusted with the planning of an entire school complex (1968-70) which was in a working class suburb, between the FIAT factories of *Lingotto* and *Mirafiori*. There, the architect applied her experience to the building which is distinguished by the relationship between the indoor and outdoor spaces. She designed four main wings which she built parallel to each other on the access road. They are interspersed with large green areas and a garden which are used for outdoor activities and connected with other buildings at the back via covered walkways. New technologies characterised the design of the brick work facades: window frames were made out of aluminium.

Bursi worked as a professional architect during the reconstruction of post-war Turin, when the number of architetto (women architects) started to rise: there were 43 women architects in 1961 in Turin out of a total of 306. She was also involved in the urban growth of the 1970s with some projects of urban design and restoration, until she left the Order of Architects in 1975 and retired.



Ada Bursi, School complex in Via Duino, Turin 1968-70

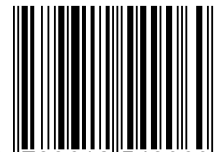
CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

72(4)
72-051-055.2

MoMoWo: Women: Architecture & Design Itineraries across Europe / [edited by
Sara Levi Sacerdotti, et al.]. - 1st ed. - Ljubljana : Založba ZRC, 2016

ISBN 978-961-254-906-0
1. Levi Sacerdotti, Sara
284877568

ISBN 978-961-254-906-0



9 789612 549060 > not for sale