

MoMoWo Symposium 2018-Women's Creativity since the Modern Movement (1918-2018).  
Toward a New Perception and Reception

*Original*

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Toward a New Perception and Reception

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**SYMPOSIUM 2018**



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WOMEN'S CREATIVITY SINCE  
THE MODERN MOVEMENT



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# WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT (1918-2018): TOWARD A NEW PERCEPTION AND RECEPTION

MoMoWo Symposium 2018  
Programme and Abstracts of the International Conference

Edited by CATERINA FRANCHINI and EMILIA GARDA



POLITECNICO  
DI TORINO

**MoMoWo Symposium 2018.  
Women's Creativity since the Modern Movement (1918-2018):  
Toward a New Perception and Reception.  
Programme and Abstracts of the International Conference**

Politecnico di Torino, Campus Lingotto | 13th–16th June 2018, Torino, Italy

**EDITED BY**

Caterina Franchini and Emilia Garda

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## Foreword

Politecnico di Torino - POLITO is the MoMoWo project organiser institution. It was established as Regio Politecnico di Torino (Royal Polytechnic of Turin) in 1906. Its origins go back as far as 1859 with the Scuola di Applicazione per gli Ingegneri (Technical School for Engineers) and the Museo Industriale Italiano (Italian Industry Museum) founded in 1862. The former, belonging to the sphere of higher education, paved the way for technical studies to be included in university research. The latter was more directly related to the dawn of a new industrial era for Italy. Outstanding scholars and researchers were the first to have the vision of founding a school which dealt with the needs of people and society. And so, over time POLITO expanded its fields of interest from Civil Engineering to Architecture and Industrial Design, in an increasingly lively and creative environment.

Embodying the spirit of MoMoWo, POLITO proudly upholds a more than a century-old legacy that views engineering, architecture and design as intertwined creative processes. Its leadership in the MoMoWo European project testifies to POLITO taking up the challenge on gender matters in professional fields that have been, and sometimes still are, perceived as predominantly male.

The theme of the MoMoWo Symposium *Women's Creativity since the Modern Movement (1918-2018): Toward a New Perception and Reception* has generated widespread interest. The main purpose of this Symposium is to share and build knowledge about tangible and intangible cultural heritage created by women over 100 years, in order to give a new impetus to studies and women's careers in Europe and beyond.

The MoMoWo Scientific Committee defined seven main topics in order to achieve a thematic balance that is able to provide an extensive oversight of the academic research and professional experiences.

Though the scope of the project is European, the scholarly and professional communities were invited by a call for proposals to submit abstracts of papers related not only to Europe's geographical framework but also to its transcontinental aspects, with the aim of broadening knowledge and critical discussion by comparing various historical and political contexts.

We welcomed papers extending from 1918 to the present time and touching a variety of disciplines and approaches concerning the perception and reception of women's creativity, including the history of professions, the history and theory of architecture and design, historiography, landscape and urban planning and the protection and conservation of architecture and interior design.

The call for proposals has been a great success, after only one month from its launch, we have received 152 paper proposals from 35 different countries, from 203 authors affiliated



with 135 different institutions. We are grateful to those from all over the world who have promoted this Symposium and to those who also submitted their abstracts, thereby demonstrating their interest in MoMoWo mission.

From a very large number of proposals, we have assembled the panels and invited the distinguished presenters you will meet on the following pages. From Europe to Asia and America, from women's education to women's achievements, from product design to landscape architecture, from hidden stories to newly discovered professional archives, they will be exploring the boundaries of women's history in civil engineering, architecture and design. We hope this international conference proposes a fruitful exchange of views on the roles we all can play in forging a new perception and reception and of women's contributions to our disciplines and professional practices.

The opportunity to reflect on a wide variety of topics –education and training, legacy and heritage, communication and networks, cultural tourism, achievements, sustainability, documentation and methodology– is another gratifying aspect of this Symposium. Every speaker selected by the MoMoWo Scientific Committee and by the chairs promises to enthral us with new researches and insights.

On behalf of the MoMoWo Partnership, we want to welcome the conference lecturers, who have travelled from around the globe, who include affiliated and independent scholars, women and men, at every stage of their careers, and who represent an inspiring diversity of interests and accomplishments. A hearty welcome also goes to the women engineers, architects and designers who will enrich our discussion, reporting on their professional practices and achievements. This diversity is a testimony to the vitality of the MoMoWo field of interest, Women's creativity since the Modern Movement.

We encourage you to explore the city by taking part in walking tours to discover the variety of women's works. The last decades have seen the transformation of Turin from industrial capital to cultural capital, and more recently our city has discovered its tourist vocation. Organised by ComunicArch agency, the walking tours cover part of the cultural-tourist itineraries designed by MoMoWo and published in the guidebook *MoMoWo. Women: Architecture & Design Itineraries across Europe*. It is our pleasure to offer you a printed copy of this book together with the book *MoMoWo. 100 Works in 100 years. European Women in Architecture and Design 1918–2018*. The latter is the Catalogue of the MoMoWo European Travelling exhibition 100 WORKS | 100 YEARS | 100 WOMEN that you are invited to visit at Phlibero's exhibit space here in Turin (4 May -16 June 2018).

After almost four years of successful project activity, and in accordance with the MoMoWo mission, this Symposium continues to increase the visibility of creative women, to foster in Europe and beyond, interdisciplinary and multicultural approaches to the study of the built environment 'from the spoon to the city', and to facilitate the exchange of research results and professional practices in the different fields of architecture, civil engineering and design.

In our capacity as MoMoWo international coordinators and POLITO coordinators, we would like to thank each member of the MoMoWo Scientific Committee, the members of each Partner team and our team members including scientific, technical and administrative staff who provided indispensable support in Turin, as well as in the Partner countries.

We express our gratitude to the Panel Chairs –Nina Bartošová, Ana María Fernández García, Marjan Groot, Elena Masala, Henrieta Moravčíková, Helena Seražin, Maria Helena Souto, Roberta Spallone, Marco Vitali– who showed their expertise and support and worked on in reviewing texts and leading discussions.

A special debt of gratitude is due to the POLITO and IADE students who volunteered their time and creativity at various points along the way of the MoMoWo project.

A special thank goes to the Organising Secretariat of the conference, ComunicArch, and to its leader Cristiana Chiorino.

On behalf of MoMoWo, we are deeply grateful to the Creative Europe Programme of the European Union who co-funds 50% of the MoMoWo project, thereby allowing us to have a conference without the enrolment fee.

Last but not least, we thank the numerous institutions that gave their free patronage by showing their belief in the MoMoWo mission.

Many people have worked tirelessly to create what we hope will be an exhilarating, inspiring and collegial gathering.

We hope that this conference, comprising 1 Talk Show, 7 Plenary Sessions, 12 Parallel sessions and 2 Specialist Sessions, will be an important educational and cultural opportunity for POLITO's students as well as for professional architects and engineers.

Many thanks to everyone for the stimulating four days ahead!

**Caterina Franchini and Emilia Garda**

MoMoWo International Coordinators and General Chairs

NOTE:

This book has been printed in 350 copied and distributed to the Symposium attendees. A full digital version of this book is also freely downloadable from the MoMoWo website [www.momowo.eu](http://www.momowo.eu).



Host  
**Liana Pastorin**  
Architect-Journalist

# TALK SHOW



## Ingenio al Femminile

Ania Lopez, National Council of Engineers | Italy

Ania Lopez holds a Master degree of Science in Mechanical Engineering in Italy and Cuba. Since 2011 she has been a Councillor of the Italian National Council of Engineers, a member of the Board of Directors of the Foundation of National Council of Engineers of Italy, and since 2013 a member of the World Federation of Engineering Organizations (WFEO). It is a non-governmental organisation representing the engineering profession worldwide founded in 1968 by a group of regional engineering organisations under the auspices of the United Nations Educational, Scientific and Cultural Organizations (UNESCO) in Paris. WFEO brings together national engineering organisations from over 90 nations and represents some 20 million engineers from around the world. Ania Lopez participates in technical committees, as "Women in Engineering and Energy" (WIE). Since 2013 she has created and coordinated the national project for the enhancement of the female figure in technical-scientific professions Ingenio al Femminile. Storie di donne che lasciano un segno.

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## Stardust Architects

Anca Cioarec and Brîndușa Tudor | Romania

Stardust architects are searching for poetic experiences in the process of design, aiming to slow down the automatic use of everyday objects and spaces by creating moments of silence, presence or wonder. Stardust architects are Anca Cioarec and Brîndușa Tudor, architects and teacher assistants at the Ion Mincu University in Bucharest. They founded Stardust architects in 2011. They have participated in various design exhibitions, such as Ventura Lambrate and Dutch Design Week. One of their latest projects was the design of the Romanian Pavilion at the International Union of Architects (UIA) Exhibition in Seoul 2017.

### contacts

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## Generating the Landscape

Ilene Steingut, Association La Voce delle Piante | Italy

Ilene Steingut is an Architect and member of The Voice of Plants. This Association promotes the landscape and environment through education, vegetable and flower gardening, and agriculture. Last summer (2017), during the event Cagliari Paesaggio, La Voce delle Piante organised an exhibition entitled *Generating the Landscape: Six Historic and Six Contemporary Female Landscape Architects*. The exhibition, exploring the intellectual and professional activities of these designers, was presented in a performance by 12 women members of La Voce delle Piante. Architects, landscape architects, engineers, agronomists, and gardeners lent their voices to these 12 figures through brief readings, revealing the biographies and the personal and professional lives of 12 passionate women landscape designers.

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## The Soul of the Machine

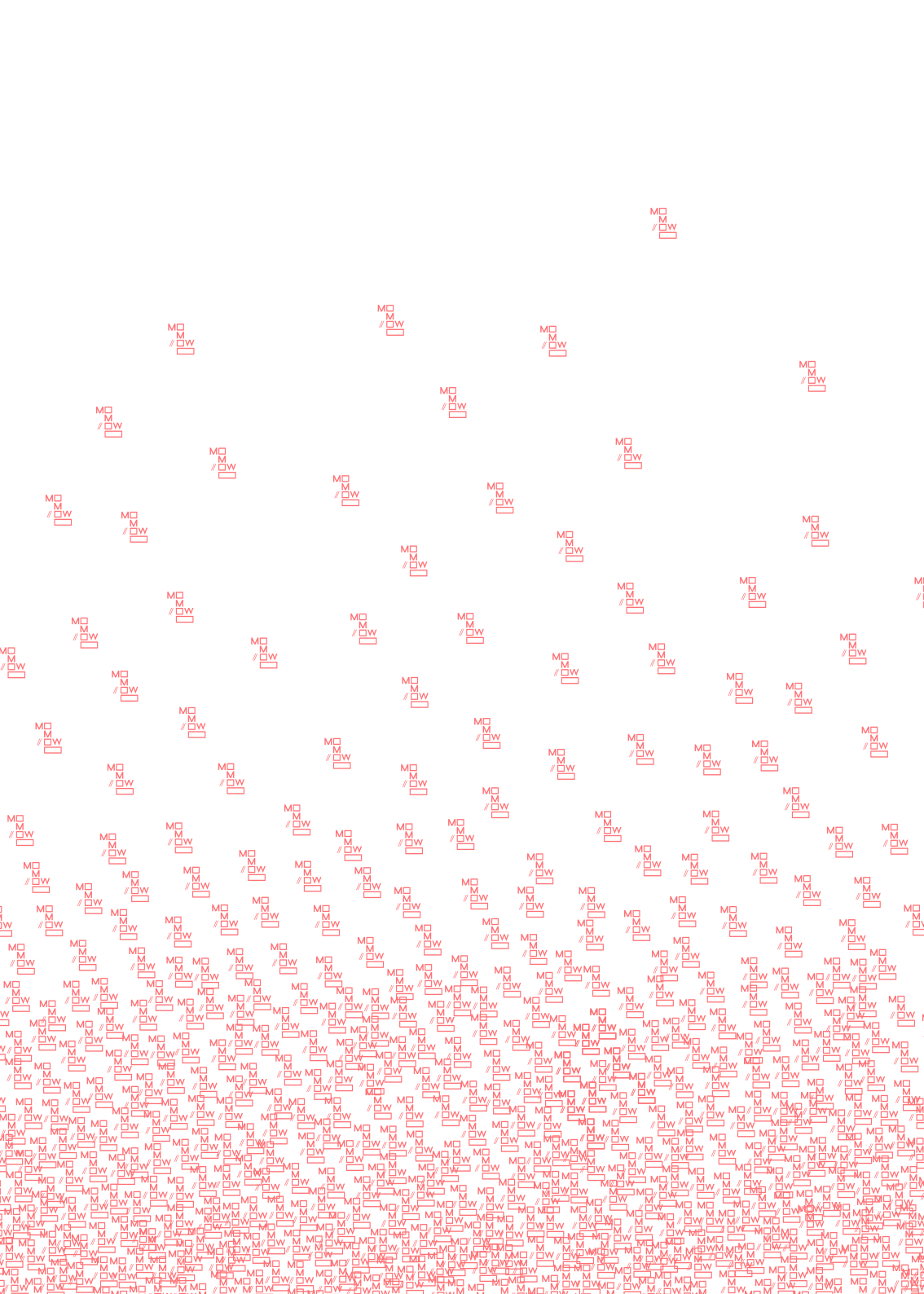
Angela and Stuart Maye-Banbury, Sheffield Hallam University | UK

Angela Maye-Banbury is a Principal Lecturer, Academic Leader and Researcher at Sheffield Hallam University. She is chair of her university's Housing and Neighbourhoods Research Group. Angela has been engaged in research and reaching for some thirty years. Her research on influential women of the Modern Movement led her to study the designs and architecture of Eileen Gray. Angela acted as Principal Historical Consultant on *The Soul of the Machine*. Angela is also an oral historian. She is currently researching the experiences of Irish immigrants who moved to New York in the Fifties.

Stuart Maye-Banbury has been a composer and music producer for 37 years. He is a guest lecturer at Sheffield Hallam University and also Honorary Secretary of the Irish Studies Workshop based in the Emerald Centre, Leicester, England. Working from his recording studio in Leicestershire, Stuart has worked with many musicians over the years on a range of creative, collaborative projects. His album *The Soul of the Machine* was inspired by the life and work of Irish modernist pioneer Eileen Gray, each track draws on a fragment of Gray's own words to recreate different moments of her life.

### contacts

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# Women's Education and Training: National and International Mappings

education in the Twentieth and Twenty-first centuries | education of the pioneers |  
feminisation of the architectural profession | women in the academia | statistics

**Helena Seražin**

MoMoWo ZRC SAZU, Ljubljana | Slovenia





The sessions A include national and transnational studies, comparative analyses and papers exploring critical perspectives dealing with women's education and training from pioneers to the present generations of women architects, industrial and interior designers, civil engineers and landscape architects. What access did female students have to schools of architecture, design and civil engineering in the past and how did this change throughout the years –if at all? What were the obstacles they faced/face? How were/are women professionals included in the educational processes and how were/are they represented in the academia? What was/is their involvement in establishing new fields of studies such as landscape architecture?

# Women's Education and Training

Chair

**Helena Seražin**

MoMoWo ZRC SAZU, Ljubljana | Slovenia

# PLENARY SESSION

# A

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

**Zrinka Barišić Marenić, Marina Bertina, Neda Mirnjek Kliska**

University of Zagreb, Faculty of Architecture | Croatia

The education of architects in Croatia dates back to 1919 when the Polytechnic was established in Zagreb. The name of the institution gradually changed to Technical Faculty of the University of Zagreb, to Faculty of Architecture, Civil Engineering and Geodesy and Faculty of Architecture (since 1962). By 1941 there had been only 18 female graduates (10%) from the Architectural Department. Early post-war years saw the change of power and socio-economic system in Croatia, with intense attempts to the general modernisation of the country. These years were marked by the encouragement of social and gender equality, and the predominantly "male studies" started have begun to lose this attribute with the process of gradual gender segregation. Today, the ratio between male and female students is 40% to 60% in favour of female students, which is the opposite to the ratio of the Sixties. However, only a few female architects managed to gain recognition in the professional arena even in the late Twentieth century. Women, female architects, lecturers, educators in a challenging field of spatial development and planning were not active within the architectural studies in Zagreb before 1946. Today, women represent 40% of teachers, which is inversely proportional to the gender ratio among architecture students.

All female research and teaching assistants were employed as fully formed young architects or exceptional students of the Faculty of Architecture in Zagreb. Only a few of them reached highest administrative bodies of the Faculty, presenting well long way ahead in gender equality. At the Department of architecture at the Academy of Fine Arts in Zagreb (1926–42), there were no female graduates. In recent years studies of architecture are offered in Split and Osijek, as well, presenting new possibilities and decentralisation in architectural education. Furthermore, in recent years more young people are orientated to studies and work abroad (through Erasmus + programme or others), which is opening new possibilities. Master and Doctoral thesis and researches within post-graduate studies are further enriching possibilities within united European Union.

### keywords

architectural education | female students in Croatia | gender segregation | statistics

## Women Designers and Architects in Early Twentieth Century Vienna

### Iris Meder

Austrian Society for Architecture, Vienna | Austria

The paper investigates the education and working situation of the (mainly Jewish) women architects and designers before the *Anschluss* (annexation) of Austria to the German Reich (1938).

After 1897, women in Austria-Hungary were admitted to some university faculties. At this time it was possible to study architecture in Vienna at the Akademie der bildenden Künste (Academy of Fine Arts), the Technische Hochschule (Technical University), and the Kunstgewerbeschule (School of Applied Arts). Still, for a long time, it was unthinkable that women should study not only applied-arts and interior design but also "technical" subjects like architecture.

In the beginning, women were only admitted as guest students at architecture faculties, their applications to enrol as regular students were refused. Thus, they had to go to Technical Universities in other countries, mostly Germany, to finish their studies. Only in 1938, shortly before the *Anschluss*, the first woman qualified as a civil engineer at the Vienna Technical University.

The School of Applied Arts admitted women students from its establishment in 1867. The demand was so high that the school temporarily stopped accepting female students and limited their participation by means of a quota system. According to the prevailing view of the time, if a co-educational institution had too many women, it risked not to be taken seriously. Compared with the Academy of Fine Arts, which did not admit women until 1920, at the Kunstgewerbeschule the proportion of Jewish students was high. Especially Josef Hoffmann had many women in his classes, most of them did not intend to become architects. Hoffmann's classes were regarded as a training ground for the Wiener Werkstätte, where many female artists worked after graduation.

Marriages between female designers and architects were not uncommon in Vienna between the wars. They often met while studying or at social events like the various artists' parties. Women architects, however, more often married lawyers or doctors. Once married it was quite usual for the women to take a double-barrelled name and to continue working, often together with their husbands.

### keywords

Austria | education in applied arts | education in architecture | Jewish women architects and designers | Vienna

## **Flora Ruchat-Roncati: First Woman Professor at ETH Zurich. Introducing Women's Standpoint in Architectural Pedagogy**

**Katia Frey, Eliana Perotti**

Swiss Federal Institute of Technology, ETH Zurich | Switzerland

Swiss architect Flora Ruchat-Roncati (1937–2012) became full Professor in Architecture at the Swiss Federal Institute of Technology in 1985, notably the first woman to gain this position since ETH's founding in 1855.

This paper traces her exceptional and pioneering career as academic, investigating her particular strategies, her innovative pedagogy and her rich legacy. A special focus will be set on her lifelong interest for the architecture of education, a typology she experimented early in her career with the building of schools and kindergartens in the context of progressive pedagogy, and later with a university campus.

Born in 1937 as Flora Roncati in Mendrisio, in 1956 she began studying in parallel music at the Zurich Academy and architecture at ETH Zurich and obtained her architecture diploma in 1961. At that time she was already a young mother and, tragically, a widow. After working successfully in partnership with Ticinese architects Aurelio Galfetti and Ivo Trümpy, she opened in 1971 her own studio, establishing herself as a prominent protagonist of the Ticinese architectural movement *Tendenza*, whose influence on the international architectural discourse is still perceptible today.

In 1976 Ruchat-Roncati moved to Rome as a consultant for the Consorzio Nazionale Cooperative d'Abitazione and opened her own studio. During this Roman period, she began her promising academic career, first teaching Theory of Architecture at the University of Reggio Calabria, then Architectural Design as visiting professor at ETH Zurich, at the Italian universities La Sapienza, Roma Tre, at the Syracuse University (N.Y.) and Florence, as well as at the Academie van Bouwkunst in Amsterdam. The pivotal breakthrough in her academic career was her appointment in 1985 as the first woman to hold an ordinary professorship at the ETH Zurich, where she taught until her retirement in 2002. During this time span of nearly twenty years, she contributed to the training of several generations of Swiss architects, and opened new perspectives in the curriculum of the school, introducing the elective course on Women in the history of architecture, which has never been re-scheduled since, and which influenced a whole generation of female students. She thus performed as a unique role model for young students and women architects in Swiss academia.

### **keywords**

educational buildings | Flora Ruchat-Roncati | pedagogy | role model | Switzerland | Ticinese architectural movement | women in academia

# Women's Education and Training

Chair

**Helena Seražin**

MoMoWo ZRC SAZU, Ljubljana | Slovenia

PARALLELSESSION

A<sub>1</sub>

## Women in Polish Architecture as an Example of Feminisation of the Architectural Profession

**Agata Gawlak, Piotr Marciniak, Magda Matuszewska**

Poznan University of Technology, Faculty of Architecture, Institute of Architecture, Urban Planning and Heritage Protection | Poland

The role of women in Eastern Europe has undergone major changes over the past several decades, and so has the role of female architects. There has been great interest in female architects' heritage, including completed project authored or co-authored by female architects. Many of them, including Barbara Brukalska, Helena Syrkus, Teresa Żarnowerówna, Anatolia Hryniewiecka-Piotrowska or Halina Skibniewska, worked in the shadow of their husbands in a difficult social context. The architectural heritage of Communist Poland is being rediscovered.

At present, Poland is home to nearly 25,000 working architects, with just approximately a quarter of them (6997) female. Even though the earnings threshold partly determined their role as architects and despite a gender pay gap of some 20%, Polish architecture departments have seen a major increase in the number of female graduates over the past years.

The growing role of women in contemporary architecture is reflected in numerous newly completed projects which testify to their female authors' merits today, without having to be rediscovered after decades.

Poland's top female architects of today include Anna Fedorowicz-Tomaszewska, Renata Gajer, Anna Drabowska, Ewa Kuryłowicz, Ewa Pruszewicz-Sipińska, Krystyna Łyczakowska, Natalia Paszkowska, Dorota Szlachcic –all running their own successful studios.

Interestingly, among renowned female architects are both women with a long career history and fresh graduates with just several years behind them. This reflects the strong position women have won in architectural design, a domain dominated by male architects for decades. Based on an observation of some recently completed projects, this has been the case thanks to the cooperation and mutual respect, both for other women's achievements and their indisputable distinctiveness.

In my presentation, I wish to discuss the present situation and status of female architects in Poland in the process of formal training and then their professional and creative achievements. I also present a variety of female experiences in the various areas related to architecture.

### keywords

contemporary architecture in Poland | feminisation of the architectural profession | statistics | women's education in architecture | women's professional training

## Women in Architecture: Education and Professional Practice upon Polish and Italian Experience

**Justyna Borucka**

Gdansk University of Technology, Faculty of Architecture | Poland

**Claudia Mattogno**

Sapienza University of Rome, Department of Civil, Constructional and Environmental Engineering | Italy

In 1890, a Finnish woman named Signe Hornborg was the first female European to graduate in architecture. Since then, there had been many projects and activities illustrating women's involvement in building various professions, such as architecture, urban planning and engineering. There is an increasing number of women joining faculties of architecture and other engineering departments, even if their presence remains limited in such positions as a head architect or a chief of a building site, and women continue to face several constraints, such as salary inequalities. Although women at present contribute greatly to the scientific environment, their careers demonstrate that they are less numerous and less rewarded than their male colleagues.

This paper aims to pose questions about the possibilities for promotion of females through educational improvement in architecture and urban planning.

The analysis is based on examples from European countries, particularly Italy and Poland. We investigate the issues facing female students, their future professional options, and their specific approaches toward urban regeneration, creation and transformation of living spaces. The political and economic changes in European cities have resulted in a whole range of dynamic processes, and transformations within the existing professional and scientific careers of women. Understanding the importance of participation of women in sciences and their contributions to the area of engineering is a crucial step for the successful development of the architecture and urban planning strategies to promote women. In conclusion, the possible consequences of women's involvement in a scientific domain such as architecture and urban planning are underlined. Regarding the presence of women in those fields in the past and nowadays, the follow-up process should be organised by the universities and the professional associations for further women's advancement. We want to analyse and highlight the role of women architects in order to propose a new-shared vision.

### keywords

architecture and feminism | education in architecture | gender studies | profession | women in society | women in architecture



## Giulia Veronesi, Rosa Giolli Menni and Maria Brandon Albini: Three Profiles of Women in Milan in the Twenties and Thirties

### Rita D'Attorre

Polytechnic of Turin, Department of Architecture and Design | Italy

The starting point of this paper is the case study Giulia Veronesi, which also binds by Rosa Giolli Menni, married to the Italian Historian and Art Critic Raffaello Giolli, and Maria Brandon Albini, sister of the famous architect Franco Albini.

We must start from Giulia Veronesi, to highlight how in the Twenties and Thirties her critical project, as it happens for Rosa Giolli Menni and Maria Brandon Albini, takes shape increasingly powered by a complex theoretical and practical reflection, when in 1923 the Accademia Libera di Cultura e Arte (Free Academy of Culture and Art), a new kind of cultural organism and school organization, was founded in Milan by Vincenzo Cento and Raffaello Giolli. It was addressed exclusively to the "ladies", and they taught with Maria Brandon Albini and Raffaello Gilli, but also with Lionello Venturi, Carlo Saggio, Virgilio Talli and Ferdinando Ballo among many others.

In this particular academy, Giulia Veronesi comes into contact with Rosa Menni, owner of an artisan workshop where the Historian and Art critic Milanese devoted himself to the creation of fabrics made on its motifs, refining its vocation of fine artisan, artist and designer for fabrics and special clothes, with a "direct" involvement in the field of applied arts: from a simple material performer, exercise considered fit for women as a sign of domestic work, soon goes to the design phase becoming the protagonist.

It is a point of view that shows how women do not choose the home as a fate of isolation from society, but their intellectual and social realisation goes through a new and experimental school institution, like the Accademia di Libera Cultura e Arte, with the intent, also political to divulge a wider idea of modernity and architecture. The academy, in its intentions, teaches everyone, according to their own temperament, to order and take the tools that are made available to them.

### keywords

Accademia Libera di Cultura e Arte | Giulia Veronesi | interdisciplinarity | Maria Brandon Albini | Rosa Giolli Menni | theoretical and practical reflection

## The Feminisation of Architectural Education and Science: The Example of Ukraine

**Olga Mykhaylyshyn**

National University of Water and Environmental Engineering, Rivne | Ukraine

**Svitlana Linda**

Lviv Polytechnic National University | Ukraine

The Twentieth century became crucial in the issue of equality for women. Women have mastered many new professions, including architectural design. At the same time, the vector of architecture has changed from the patriarchal to the democratic one. Has it become matriarchal today?

The first architectural school in Ukraine was formed in the second half of the Nineteenth century when the Faculty of Architecture was opened at the Polytechnic School. Until 1939 there were no women among teachers and students of the architectural speciality in this School. A similar situation could be observed at the architectural faculties of technical universities in Kyiv and Kharkiv, founded in 1930.

Significant changes took place after the Second World War. Since the Sixties, first female architects acquired their titles of candidates of science (analogue to PhDs) appear in the lecturing staff. It was the beginning of a fast feminisation process. The number of female lecturers steadily increased, amounting to 30–35% of the total number of lecturers.

Sociological data give evidence that in academia in general, the number of women decreases at each next stage of the career ladder. However, these data do not reflect the real situation at the faculties of architecture in polytechnic universities of Ukraine. An example is an increase in the proportion of women in obtaining degrees. Therefore, at the Institute of Architecture of Lviv Polytechnic University, 50 out of 78 theses defended from 1999 to 2016 belonged to female academics. A similar tendency is vivid at Kyiv National University of Construction and Architecture: women defended 12 theses out of 15; at Kharkiv National University of Construction and Architecture 9 out of 15 (2014–16). In Ukraine between 2013 and 2016, 16 doctoral theses were defended in the field of architecture, 13 of them by women. Thus, there is a trend for a progressive feminisation of architectural science and education in Ukraine. What is the reason for this process? Among the most important are the socio-economic factors and integration trends of the architectural academic and professional community of Ukraine.

### keywords

education in architecture | feminisation of education in architecture | statistics | Ukraine | women in science

## Canadian Women in Architecture: Behind the 100 Year Façade of Practice

**Natalia Woldarsky Meneses**

MAIN Management & Ingegneria, Bologna | Italy

By the time the first girl architect, Marjorie Hill, graduated from the University of Toronto in 1920, several American and European women had already begun establishing themselves in the profession, surpassing Canadian women by more than twenty years. While the first programme of architecture in Canada was established in 1896, there were no female graduates before 1920. In addition to Hill, two other women graduated from the programme during this decade, Jean Hall in 1923 and Elizabeth L. Harding in 1927, in comparison with 135 men. In the following decades, these statistics rose gradually. Nevertheless, from 1920 to 1959, 90 women and 1642 men graduated from architecture programmes across Canada. A close examination of who these women were, their academic formation and professional experiences can shed light on the present conditions of study and practice in architecture for Canadian women today.

This paper reviews these early pioneers from 1920 to 1950, the foundations they laid for the women who followed and most importantly examine the current state and statistics of women in architecture today from academic training to professional practice.

### keywords

Canada | Canadian women pioneers | education | Elizabeth L. Harding | Marjorie Hill | professional practice | statistics

## Gender in Architecture: A Feminist Critique on Practice and Education

**Rana Dubeissy**

Lebanese University, Institute of Fine Arts Beirut | Lebanon

The lack of visibility of women in architecture stresses on the fact that the architectural scene is dominated by men and defined by the masculine paradigm in design, and in education.

This paper attempts to restructuring architecture from a gender perspective. It investigates the main divide between Feminism of Equality and Feminism of Difference through the experience of two female architects: Denise Scott Brown and Frances Bradshaw.

Despite the growing interest of women in the architectural education, women are still invisible in practice. The macho culture dominating architecture uproots from the architectural education, continues to practice and leadership. Education plays a significant role in reshaping the field of architecture, where new criteria and strategies of design can be introduced. Architecture is the language by which we build our cities and realise our visions. Our cities will remain incomplete, and our visions are blinded until architecture is freed from binaries and bias.

### keywords

education in architecture | Denise Scott Brown | feminism of equality | feminism of defence | feminist pedagogy | Frances Bradshaw | gender issues

## Women and Representation: The Teaching of Drawing in the Italian Faculties of Architecture and Engineering

**Barbara Messina**

Salerno University, Department of Civil Engineering | Italy

This paper aims to analyse the contribution given by women to the teaching of the disciplines of Representation in the Italian Faculty of Architecture and Engineering, in a time span from the establishment of such structures to the present. A reading, therefore, that going backwards over time wants to highlight the distinctive and critical elements of this field of university teaching.

In particular, starting from the analysis of current data collected by ministerial archives and by retrieving, back in time, further information, such as the sources of the Italian Association of Drawing Professors (Italian Drawing Union–UID), we illustrate the teaching by women in the specific scientific-disciplinary field ICAR 17/Disegno. An area of interest in which many different cultures coexist: from Design's drawing to Survey's drawing; from Descriptive Geometry to Infographic modelling; from Sketches to Digital drawing. Through appropriate graphs, that re-elaborate the acquired data, the paper proposes a diachronic reading that can highlight the contribution, the position and the incidence of the female figure in the field of university teaching of the Drawing.

### keywords

architecture | engineering | Italian Association of Drawing | Italian women professors | teaching Drawing

# Women's Education and Training

Chair

**Helena Seražin**

MoMoWo ZRC SAZU, Ljubljana | Slovenia

PARALLELSESSION

A<sub>2</sub>

## Women in the Spanish Architecture Schools, from 1929 to 2018

### Iñigo Galdeano Pérez

University of the Basque Country, Bilbao | Spain

In 1910, Spanish women gained the right to access to the university studies, but until 20 years later they did not come into a school of architecture. In that way, in 1929, Matilde Ucelay, Lali Úrcula and Cristina Gonzalo joined the Higher Technical School of Architecture of Madrid. Since that year, although Schools of Architecture have changed, they are far away from being considered feminist.

Regarding to female presence in the School of Madrid: in 1936 Matilde Ucelay was the first woman graduated in architecture; in 1967 Cristina Gonzalo was the first doctor; in 1975 Alicia Crespi was the first professor; in 1987 Teresa Muñoz was the first director of a department affiliated with the School, and in 2000 Sandra Quirós was the first delegate of students.

Today, although the number of female students is bigger, amounting to the 54%, the number of the female teachers is only the 28%, and the number of professor the 4%. So, like the plan of 1914 which Matilde, Lali and Cristina had to face, today the board composed of men is responsible for adapting the Plan of Bologna to the School. These three students were contextualised in the "Second Wave of Feminism", which was mainly focused on the overcoming of the legal obstacles. In that way when they joined the Schools, they had no right to vote. The right was achieved in 1931, and not exercised until 1933. Paradoxically, while in 1929 the School of Madrid adapted a rest-room to them, 89 years later and contextualised in the Third Wave of Feminism, it is difficult for the society to understand that the feminist students of 2018 are claiming the suppression of that kind of discrimination in favour of the mixed rest-room. Anecdotal sign of the long way to go.

### keywords

Cristina Gonzalo | education in architecture | Matilde Ucelay | feminism | Lali Úrcula | Spain | women in schools of architecture

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

**Serena Belotti**

Independent researcher

**Monica Prencipe**

Marche Polytechnic University, Department of Civil Engineering and Architecture | Italy

**Anna Riciputo**

Sapienza University of Rome, Department of Architecture and Design | Italy

Currently chaired by a woman, Professor Anna Maria Giovenale, the Faculty of Architecture Sapienza in Rome was the first created in Italy in 1920. Although briefly discerned in "Ludovico Quaroni" and "Valle Giulia" didactic units (today reunited in one single institution), the two branches of Rome stand out from the most recent Rome, as the cradle of the Roman School of Architecture. However, even if its own identity has never been codified in an official statute, it is possible to recover its historical character and to reflect upon its modernity. Differently from Florence, Milan and Venice, the School of Rome did not constitute a united front, and it did not outline a unique tendency. Nevertheless, it is unquestionable that the presence in the school, of prominent figures like Marcello Piacentini, Gustavo Giovannoni, Adalberto Libera, Bruno Zevi, Ludovico Quaroni and Manfredo Tafuri have traced several well-defined paths and left a complex inheritance, absorbed by the later generations and metabolised in a diversified language. Among the pioneers and heirs, female architects graduated during almost a hundred years of didactic activity represent an ever-increasing percentage. About them, nothing has been said as a group yet, and therefore it is particularly interesting to study its increase and inflexions, but, above all, their outcomes.

How many women have enrolled and how many have completed their studies since 1920? How was the comparison with their male colleagues? How was their placement in the professional world? How many of them have become teachers? What characters of the "Roman school" can be traced in their architecture and their teachings? What were their reference models? What are the difficulties they still face today? Questions like these need wide-ranging answers, based on statistical data and the deepening of some remarkable study cases.

The research aims to provide a wide frame of women graduated from the Faculty of Architecture in Rome and comparing the different generational outcomes by pondering the historical fate of the pioneers and by collecting the personal experiences of the heirs with a series of direct interviews.

### **keywords**

faculty statistics | Roman School of Architecture | women architectural profession in Rome | women in academia  
women pioneers in Rome



## Women's Education and Training in Nepal from the Eyes of Pioneer Lady Architect, Chandra Lekha Kayastha

### Suraj Khanal

Society of Nepalese Architects, Kathmandu | Nepal

At the present scenario of Twenty-first century, Nepal as a developing country holds a very glorious position so far regarding woman empowerment and education. From the eyes of pioneer Lady Architect, Chandra Lekha Kayastha, development in women's education from early mid-Twentieth century till present, has attained very high standards. The first women school was initiated seventy-two years ago, in 1945. It was only for rich and royal families. The various issues or problems for restriction of access to the schools for women or girls are mainly: poverty and socio-culture.

Around mid-Twentieth century, the political instability constantly deprived the development in any sector. Therefore the social and cultural scenarios did not change the way they should. It was from 1975 and the Eighties onward that women at higher education were recorded in numbers. New Era (1980–90) began flourishing women's education at that time, according to Kayastha. Then political system changed, and the autocratic rule was transferred to multiparty democracy. Then in 1990, the new constitution brought a much more positive approach to develop women's education, empowerment and opportunities. It was mostly in the Eighties that women involved in engineering and medicine sectors as well as in technical education.

The post-Nineties era brought primary and secondary schools with co-education and enhanced the status of women literacy which was less than 45% at the time. There are now more than 2000 registered architects in Nepal Engineering Council (NEC). Among those approximately 1200 are members of the Society of Nepalese Architects (SONA). Kayastha was Vice-president of SONA from 2014 to 2016, and she is happy that now 60% of the architect's population in Nepal is female. Out of that 10-15 % are students who are soon to graduate as architects. Many other lady architects today are keenly going along the path of Kayastha.

### keywords

Chandra Lekha Kayastha | co-education | Nepal | Nepal Engineering Council | Society of Nepalese Architects | women's education | women's training

## Anna Maria Fundarò's "Design for Development"

### Marinella Ferrara

Polytechnic University of Milan, Department of Design | Italy

This paper concerns the figure of Anna Maria Fundarò (1936–99), architect and professor of design at the University of Palermo, where she founded the Institute of Industrial Design and established the PhD in Industrial design, figurative and applied arts. Her intellectual work is part of a significant period of the discipline of industrial design in Italy, in which the industrial design courses are set up at the Faculty of Architecture of State universities, extending teaching on the architectural design "from a city to the spoon".

The paper intends to go back to the path of Anna Maria Fundarò, which goes hand in hand with the path of nascent discipline, but also her role as a promoter of a new design method that acquires a utopian force related to the Sicilian context in which she has operated. Sicily is an Italian region on the margins of the culture of contemporaneity, and the enthusiasm for design becomes a tool of social innovation.

The relentless pursuit of a model to be achieved for territorial and social development led her to compare the history of industrialisation and design thinking as a political action to shape the future. He also took care of various skills and cultural realities to import new ideas at the University of Palermo and develop more international operational strategies. Her design vision in Sicily still representing an original point of view on the role of design discipline in relation to application contexts. Her figure emerges as a pioneer of approaches that today find great consensus among the experts of design, from design for territories to design for social innovation. The reading of her work will be complemented by annotations on how to work and share group projects with her collaborators, maintain a leadership position, interact and relate with colleagues and Italian intellectuals and define professional strategies. But also of annotations on events that tended to diminish her role.

### keywords

Anna Maria Fundarò | design for development | industrial design | Institute of Industrial Design | new design methods University of Palermo

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

### Christiane Post

University of Wuppertal, Faculty for Design and Art | Germany

In my paper I examine, what access did female students have to schools of architecture and how women professionals were included in the educational process and represented in the academia. My case study will focus on Eastern Europe, in particular on the professional career of the Russian landscape architect Lyubov Zalesskaya (1906–79), who was among the first women, who studied architecture after the Russian Revolution of 1917. Highly qualified through education by well-known avant-garde architects, such as Nikolai Ladovsky, Konstantin Melnikov or Alexander Vesnin at famous schools of art and architecture, like the Vkhutemas/Vkhutein in Moscow, trained by participating in competitions during their studies, the female graduate architects in the Thirties, mostly went to work in the urban planning offices. In brigades, which consisted mostly of two or three young architects, and with the assistance of experts and specialists, they realised various architectural and urban planning projects, which were described by them in architectural journals.

Enrolling at the Vkhutemas in 1923, Zalesskaya defended her diploma thesis on the Park of Culture and Leisure (PKiO) in 1929. Her project was published in El Lissitzky's *Russia. The Reconstruction of Architecture in the Soviet Union* and the journal *The Construction of Moscow*. Soon afterwards, she joined the PKiO Office of Design and Planning in Moscow. Between 1932 and 1935 she designed numerous Parks of Culture and Leisure in the Soviet Union. At the end of the Thirties, she followed an academic career and completed her doctorate in 1946 with a dissertation on *The Greening of the Cities in Central Asia*. In the Forties, her focus shifted from the Parks of Culture and Leisure to urban green spaces. At the end of the Fifties and beginning of the Sixties, Zalesskaya published a two-volume manual with the title *The Greening of the Cities*. At the end of the Sixties, she was appointed as professor at the Moscow Architectural Institute. There she established the faculty of Landscape Architecture as a new field of study. Until her death in 1979, she held the chair.

### keywords

Architectural Institute of Moscow | female access to education | faculty of landscape architecture | Lyubov Zalesskaya | Moscow | Vkhutemas | women in academia

# Women's Education and Training

Chair

**Helena Seražin**

MoMoWo ZRC SAZU, Ljubljana | Slovenia

PARALLELSESSION

A<sub>3</sub>

## Woman Architects during the First Years after the Russian Revolution: The Education, Early Work and Scientific Approach of Lydia Komarova

### Leda Dimitriadi

Paris-Malaquais School of Architecture, Architecture, Culture, Society, 19th–21st Century Research Laboratory | France

The education and early work and publications of Russian constructivist architect Lydia Komarova is the point of departure for a study that will question the place of women in architecture in the context of the post-revolutionary Russia and the emergence of Constructivism. In fact, if women artists and architects were a minority at that time, some of them (Nadejda Udaltsova, Varvara Stepanova, Liubov Popova) had an active role in pioneer movements.

Lydia Komarova, after brief studies in art, studied architecture in the Vkhutemas, school for higher art and technical education based in Moscow, where she enrolled in 1920 and joined the group of constructivists architects (OSA) who were promoting new types of buildings and cities as well as new ways of living.

We should mention the quality of Komarova's projects, some of them published in the constructivists journal *Sovremennaja Arkhitektura* (Contemporary Architecture), but also the fact that in the same journal she co-signed, in 1929, with Nikolai Krassilnikov, an article that can be considered as one of the most radical texts of this period about the application of scientific methods to architectural design.

The example of Lydia Komarova is put in parallel with women's role in artistic and architectural education in post-revolutionary Russia (we can note that one of the first teachers of Komarova was Nadejda Udaltsova), her singularity in the architectural milieu (she is probably the only woman constructivist architect with such published work), but also with the Constructivists' ideology in general and more specifically with their ideas regarding the new models of society put forward, models that should redefine women's role in the world of the future, amongst others.

The research focuses on the period 1919–30 and is based on texts by Lydia Komarova, on the original articles in the journal *Sovremennaja Arkhitektura* (1926–30), on the writings of S. Khan-Magomedov on the InKhouk (Institution for the artistic culture), the Vkhutemas and the Russian avant-garde, on Anatole Kopp's publications and on other sources.

### keywords

constructivism | Lydia Komarova | Nadejda Udaltsova | Russian post-revolution education | scientific methods | women's education in architecture

## Alternative Education Environments: Working with the Socio-Physical Conditions

### Beste Sabır

Istanbul Technical University | Turkey

Methods of teaching have been researched for a long time, but the place where we learn, and where the teaching takes place is also another subject. Women have entered into architecture practice very late in a productive way. Apart from practising in physical environments, many women pioneers also worked with social conditions, created abundant bridges with the local communities. We notice a lot of knowledge transferred in these interacting environments. Knowledge can be transmitted not only in schools, creating mediating atmospheres for data sharing is important. Throughout the history, many women pioneers have worked on areas with critical conditions.

This paper aims to analyse women pioneers that worked on the process of transferring the knowledge, designed creative sustainable solutions, new learning atmospheres for the commonwealth and also, took the educative process in a vis-à-vis base, shared the knowledge in order to build not only physical environments but also for building creative minds with new solutions for empowering people in building process.

The paper also aims to analyse new learning environment concepts and the works that have been done on this issue throughout history. It will scan new perspectives that have been created by various women architects such as Yasmeen Lari who took this interactive educating role to a more interacting environment. She taught to local people in Pakistan how to design with the local materials. Odile Decq created a new institute, the Confluence Institute, for students to criticise and interpret the building phenomenon in alternative environments with different components and methods. Jane Drew worked in many third world countries, one of her group works; development of Chandigarh focused on designing affordable, practical housing. She has been involved with the local communities during her projects in Africa and Asia, this connection and knowledge transfer differs her projects and attitude from the other architects of her time.

### keywords

empowering people in building process | informal education | Jane Drew | new learning environments | Odile Decq  
social design education | Yasmeen Lari

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

**Charlotte van Wijk**

Delft Technical University, Architecture Department | The Netherlands

This paper deals with pioneers in women's education and training in the Netherlands, describing the start, development and position of a section for Women's Studies at the architecture faculty of Technical University Delft. The introduction describes the context of these developments, in case the second wave of feminism in the Netherlands and related developments at Dutch universities. Then it zooms in on the field of architecture and urban planning education, the access of female students to architectural education in general and the architecture faculty in Delft in particular in the second half of the Twentieth century.

The body of this paper will cover various aspects and developments regarding the Women's Studies section, of which currently there is no record. It will start with how the first women professionals got a foothold in the architectural faculty of Delft and the opposition they faced. Although the percentage of female students had increased, women were underrepresented in teaching staff. Female students felt that this was problematic because their perspective was not represented in the curriculum. The feminist activism they encountered outside of the faculty inspired a similar attitude in their educational institute, forcing a change.

The first contribution of the Women's Studies section to the curriculum was to address the lack of a female perspective in the curriculum. Then followed their involvement in feminisation of the architectural theory. Against the background of the second feminist wave, the section decided to concentrate not on feminist activism, but rather on introducing themes and changing theories relevant to a perspective on architecture and urbanism that was to be inclusive of women. Their section's theoretical approach was rooted in structuralism. The output of the section included symposia, research on building norms commissioned by the Ministry of Housing and publications, for instance, a rewriting of the history of social housing, to make it more inclusive.

The research method is studying the archive of Women's Studies section that recently became available, and publications by and interviews with people involved with the section over the years.

### keywords

access to female students | education in Delft | feminist activism | feminisation of the architectural theory | women's studies

## Rosa Barba and the Barcelona School of Architecture (1992–2000). Landscape as a New Agency for Female Architects

**Ruben Larramendi, Lucía C. Pérez-Moreno**

Zaragoza University | Spain

This paper presents the professional work and academic achievements of Rosa Barba Casanovas (1948–2000), who developed an intensive research and teaching career at the Barcelona School of Architecture (ETSAB-University of Catalonia, Spain) in the Nineties. She introduced a new programme in Landscape situating this School as the main Landscape Design School in Europe.

In 1971, Rosa Barba graduated as an architect at ETSAB, where she started teaching in 1974. Her interests were related to the analysis of the physical limits between urban planning and nature, as well as the interventions in the rural scene. Her professional work was mainly published in the magazine *Quaderns d'arquitectura i urbanisme*. She became a defender of landscape design as an autonomous discipline in architecture studies. Her ideas hatched since 1992 onwards, coinciding with the euphoria of the Olympic Games of Barcelona. She was the director of a new Landscape Master Degree Programme at the ETSAB, funding the Research Centre of Landscape Architecture a year later, which had a profound theoretical aim. It is remarkable that the faculty and the students of the programme were mainly female. During eight fruitful years, Barba was in charge of the principal research and teaching platforms on Landscape Architecture in Spain and Europe. Faculty and students renewed the concept of Landscape and created an educational network by which the ETSAB is recognised internationally nowadays. Therefore, around the School and the Research Centre, many Spanish female architects were able to develop a professional career in Landscape, such as Isabel Bennasar, Elisabeth Galí, and Imma Jansana, who are internationally recognised nowadays. In 1999, Barba inaugurated the first edition of the International Biennial of Landscape Architecture, with the call: *Remaking landscapes*. This Biennial became the most relevant European encounter to debate on the new challenges of Landscape Architecture. Therefore, the event closes with the Rosa Barba Landscape Award. Both, the Biennial and the Award, are an international recognition of her legacy.

### keywords

Barcelona School of Architecture | Elisabeth Galí | Imma Jansana | Isabel Bennasar | Research Centre of Landscape Architecture | Rosa Barba Casanovas



## University Commitment and Professional Experience: Ten Questions to Marcella Aprile

### Vincenza Garofalo

University of Palermo, Department of Architecture | Italy

Marcella Aprile (1947) graduated in Palermo in June 1970, since October of the same year she began teaching at the Faculty of Architecture. She is a full professor of Garden Architecture and Landscape Design at the University of Palermo. She has been an important female presence for the School of Palermo, and she is involved in Architectural, urban and landscape design. She coordinated the Scuola di Specializzazione in Garden Architecture and Landscape. She was director of the Department of History and Design in Architecture and then, director of the Department of Architecture until 2015. In her teaching, research and professional activity, she has always recognised the importance of the distinction between the ideational process and the communication of the project and therefore the relevance of the drawing in the project control process.

Marcella Aprile has always stated the need for the university to be in contact with the outside world. According to her teachers must also be professionals who experience what they then pass on to the field. Taking care of the landscape for Marcella Aprile equates to understanding the characters of a place to evaluate the congruence of possible transformations, predicting its outcomes and estimating its effects; to consider relations systems between related sites; to identify the importance of an area due to the new values that this might take.

The paper originated from a conversation with Marcella Aprile on the themes of didactics, reading and landscape projects, with particular attention to the role of drawing in the design process as a tool for analysing and describing the physical transformations of the territory, listening of places and landscape reading.

### keywords

drawing | education in Palermo | garden architecture | landscape architecture | Marcella Aprile | women in academia

## Opening Gender Limits by Unconventional Education Systems: The Influence of the Architectural Association on Jane Drew's, Denise Scott Brown's and Zaha Hadid's Early Careers

**Nuria Álvarez Lombardero**

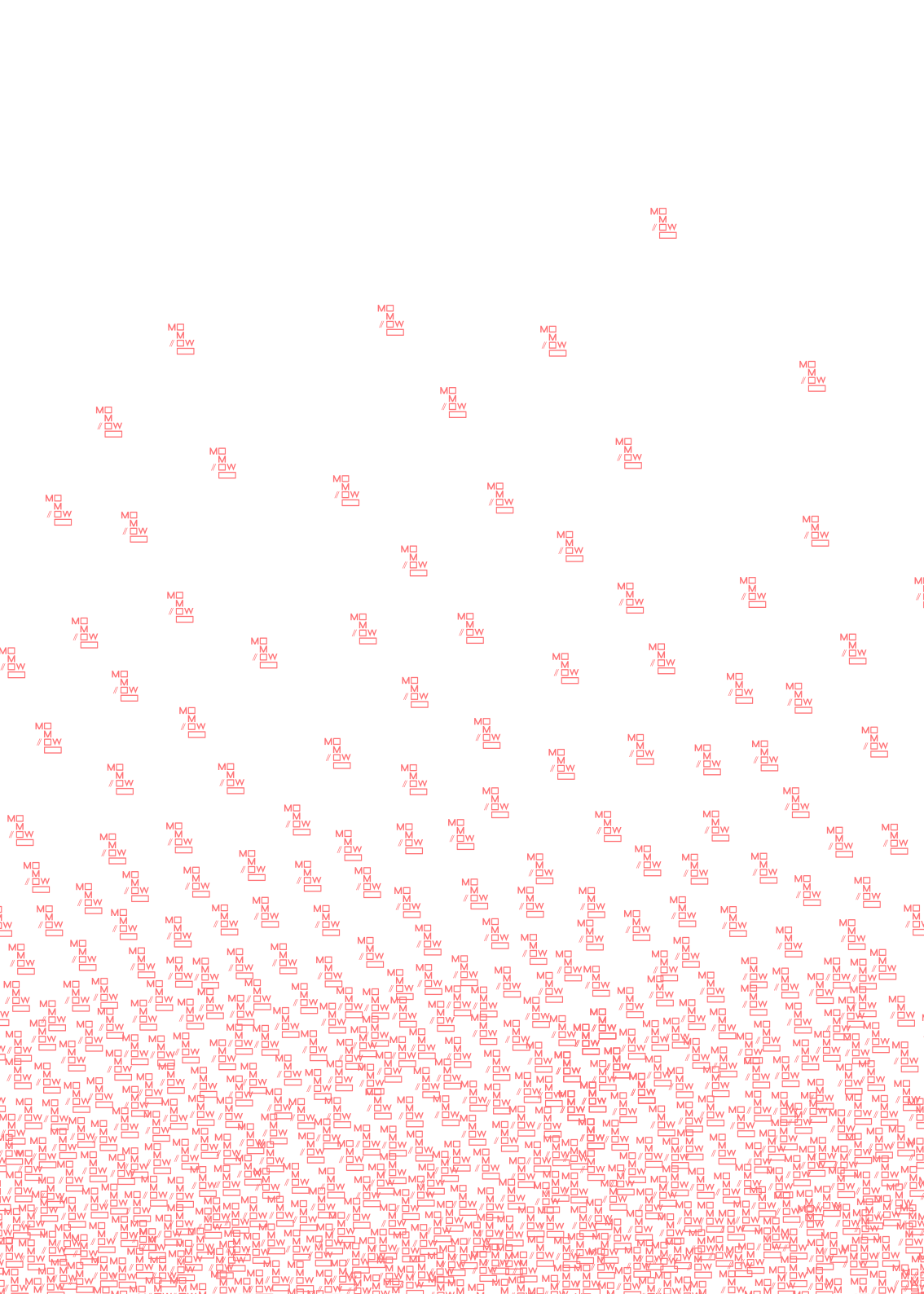
Architectural Association, London | United Kingdom

The London based independent educational institution, the Architectural Association School of Architecture (AA), educated several of the most important female pioneers of international architecture along the Twentieth century. Women architects, such as Jane Drew (1929–34), Denise Scott Brown (1952–55) and more recently Zaha Hadid (1972–77), spent their student years at this institution, which allowed them to fulfil their early aims in architecture. The creative and open environment at this institution in those years, concerning the teaching of architecture, allowed them not only to develop their interest in architecture in a mostly masculine education and professional environment but also to establish the bases for their future careers. The unconventional education system at the AA, in which academic research and practice are considered as a *continuum*, permitted them to envision and later fulfil different forms of practice out of the established parameters at their time.

For understanding AA's paradigmatic condition in architectural education, this paper reviews this institution environment and unconventional educational system in the Thirties, Fifties and Seventies that allowed these women architects to develop a distinct way of understanding architecture and urbanism. In this critical analysis, which will be revised not only influences and school environment surrounded these women in their student years, but also their later relationship with the institution as teachers and practitioners. The Western socio-cultural environment in these decades, which established and continued strong frameworks by gender avoiding women who had an education and professional career, will be a fundamental part of this review. Finally, a particular regard will be directed to these women architects' first works, such as Drew's buildings in West Africa (1948–60), Scott Brown's research work in *Learning from Las Vegas* (1968–72) and Hadid's early proposals (1972–87), that became pioneering forms of practice. A detailed analysis of their working methodology and architecture envision will help to evaluate consequences of studying at this educational institution.

### keywords

Architectural Association School of Architecture | Denise Scott Brown | gender limits | Jane Drew | unconventional education systems | Zaha Hadid



# Women's Legacy and Heritage: Protection, Restoration and Enhancement

mapping the Modern Movement heritage designed by women | women theorists and professionals from 1918 to 2018

**Henrieta Moravčíková**

MoMoWo STUBA, Bratislava | Slovakia

B

How did tangible and intangible cultural heritage created by women gain recognition from 1918 to 2018? The sessions B wish to explore two main topics. The first topic deals with protection, conservation, restoration and enhancement of the architectural and interior design heritage designed by women, with a particular interest in the Modern Movement. The second topic explores the role of women theorists and professionals in the fields mentioned above and how they changed and still are changing theories and practices of the Twentieth and Twenty-first centuries. The sessions also include panels on women theorists and professionals dealing with architecture and design heritage and legacy, such as curators, preservationists, restorers and historians by focusing on their experience and insight into the institutional structures of their time and region.

# Women's Legacy and Heritage

Chair

**Henrieta Moravčíková**

MoMoWo STUBA, Bratislava | Slovakia

PLENARY SESSION

B

## Learning from Lina: An Architecture of Twentieth Century for Nowadays

**Alessandra Criconia**

Sapienza University of Rome, Department of Architecture and Design | Italy

**Elisabeth Essaïan**

National School of Architecture, ENSA Paris Belleville | France

Lina Bo Bardi is one of the Twentieth-century women architect, who has built a lot – about twenty of houses, museums, theatres, churches, cultural and sporting centres – and written extensively. As architect and designer, Lina has always been involved in an intense activity as publisher and illustrator. This makes her one of the most interesting figures of contemporary times. Her architecture designed directly on construction site –she did not have an office– has always been the result of a connection between theory and practice, developed in her old age, in the poetics of the poor architecture. Her careful observation of the urban and human reality, her interest in popular cultures and craftsmanship, her accurate study of materials and details were at the basis of a formal process of hybridisation that led to the proposal of a simple but inclusive architecture, an alternative to Modernist *tabula rasa*.

The paper enters into the Bobardian poetics, through the discussion of keywords: drawing as a representation of the theatre of life; the trip as the discovery of others cultures, Brazilian and Japanese; art as a synaesthetic experience; architectural recycling as a new project for the already existing.

In 2009, at the Venice Biennale, Kazuyo Sejima dedicated an exhibition to Lina Bo Bardi. The first of a series of exhibitions showing the fascination for this important Italian-Brazilian figure in contemporary Japanese architecture. Three years later, it was the turn of the Dutch artist Madelon Vriesendorp and the English architect Noemi Blager to pay tribute to her with the exhibition *Lina Bo Bardi Together*.

The exhibition *Lina Bo Bardi: Enseignements partagés* held at ENSA de Paris-Belleville from October 2017 to February 2018 and curated by two women, French and Italian, could be part of the trilogy of exhibitions designed by artists, architects and women researchers, on a woman architect. If none of these women did claim this feminine identity, in which Lina Bo Bardi would not have recognised herself, they would be used as a pretext and corpus to question the different ways of interpreting the work of this major female figure of the Twentieth century.

### keywords

Architectural exhibitions | feminine identity | Lina Bo Bardi | poor architecture | theory and practice

## Suffrage on the Street and in the Garden: The Feminist Transformation of Edwardian Bath

**Cynthia Imogen Hammond**

Concordia University, Department of Art History, Montreal | Canada

The professionalisation of architecture in the Nineteenth century is marked by the virtual exclusion of women from architecture schools. The early Twentieth century saw changes to this culture, but it would take several decades and major historical events before schools of architecture regularly accepted women students.

When examining the history of architecture during this period, it is essential to ask how women nonetheless contributed to or otherwise shaped the built world around them. One striking example of the spatial impact of women in the pre-First World War period is the suffrage movement. Lisa Tickner illuminates how pro-suffrage workers set out to stage "spectacles of women" in major cities around the world (1988, see also Crawford 2006). Hundreds, even thousands of women organised marches along highly visible urban routes, to draw attention to their as-yet unattained right to vote. But in Edwardian England and North America, a woman's presence on the street without a male companion was considered indecent. Men often reacted with considerable violence. These spectacles were one way in which women temporarily transformed the public spaces of the city. But were there other forms of feminist occupation or transformation of the built environment? If so, what kind of heritage exists for such activities?

The paper explores a little-known work of feminist landscape design, the Suffragettes' Wood (1909–12) located just outside the historic core of Bath, England (today a UNESCO World Heritage Site). This landscape was meant to be a space of safety and retreat for suffragettes, but it was also designed with the future in mind: a future in which women would have the right to vote.

My research on this site follows in the footsteps of other feminist historians of the built environment (Walker 2000, Adams 1996, Hayden 1995) who detail how women became spatial experts and agents despite their exclusion from formal architectural training. My presentation also recounts how, with the help of the local community, I created a public monument to the local memory of the Suffrage Movement, and to the living landscape that feminists had built a century before.

### keywords

Edwardian Bath | feminism | living landscape | public space | Suffragette's Wood



## Equal Rights with Partial Emancipation. Women Architects in Socialist Europe after the Second World War

**Mariann Simon**

Szent István University, Gödöllő | Hungary

'The situation, opportunities, and wages of Hungarian women architects are equal to those of their male colleagues. They do the same work as men and they are able to reconcile their family life and career, thanks to social infrastructure like mending services, laundries and restaurants.' With these words, Eva Spiro presented the perfect situation of women architects under socialism at the first International Union of Women Architects Congress in 1963. In fact, the socialist regimes introduced radical changes after the Second World War: women gained full right to vote and to enrol for architectural studies without limitations. However, women architects in the socialist countries had some similar problems like their western fellows.

In a recent edition on women architects, Laura Weissmüller lists some of these aspects which are still relevant: children and nursery closing times, a world where the majority are male clients and which prefers male architects and that women architects are still under-represented in monographs or exhibitions.

This lecture aims to present how women architects under socialism had to face the same challenges: How did they handle the double burden of a family? How did they act in the male-driven profession? How did they promote themselves? Against the number of similarities, the situation of women architects had also differences compared to the western situation.

The building up of socialism was based on extensive industrialisation; consequently, especially from the first generation of women architects, it expected masculine power. However, as time passed and the labour shortage was easing, the new and growing generation of women architects experienced that, while they still denied to call themselves as women architects, their equal rights did not result in real only partial emancipation.

### keywords

family life *versus* career | Hungarian women architects | socialism | women emancipation

# Women's Legacy and Heritage

Chair

**Henrieta Moravčíková**

MoMoWo STUBA, Bratislava | Slovakia

PARALLELSESSION

B1

## Women in Conservation Profession in Socialist Yugoslavia: Some Comparative Perspectives

**Barbara Vodopivec**

MoMoWo ZRC SAZU Team, Ljubljana | Slovenia

Even though women in conservation professions in socialist Yugoslavia were examined in the framework of several case studies, a comprehensive overview of the field has not yet been done. Detailed research on women in Slovenian conservation in the decades after the Second World War was carried out in the framework of the MoMoWo project and this study builds upon it by expanding the focus on some comparative aspects in former Yugoslavia.

Given that the topic is very broad, this lecture limits its scope and presents results of the research taking into consideration women in conservation in the period from 1950 till 1971, when the Federal Institute for the Protection of Monuments was active. Namely, heritage protection in socialist Yugoslavia at that time was carried out on two levels: on the federal level and the level of federal units (republics). This duality had to be taken into account by the study.

The basic research challenges were to contribute to the definition of the proportion of women among conservation professionals in former Yugoslavia and to deepen the understanding of their position and role. Additional questions touched upon were: can analysis reveal certain similarities and/or differences between former Yugoslavian republics? Were there any groundbreaking milestones? Were there any joint projects? Is the role of the federal institute relevant to these questions, at all, and if yes, how?

Results of the study, which was based on the analyses of primary and secondary sources, quantitative analyses and comparative methods, are presented in this lecture. Special emphasis is given to the Serbian architect Milka Čanak Medić (1929), who by working in the framework of the Federal Institute crossed federal borders.

The lecture highlights some comparative perspectives, which, however, cannot be considered separately from the historical processes and decisive social and economic circumstances that defined Yugoslavia from its inception to its fall in 1991.

### keywords

former Yugoslavia | gender equality | heritage protection | Milka Čanak Medić | women in heritage conservation

## Three Women Architects in Turkey's Conservation History

### Burcu Selcen Coşkun

Mimar Sinan Fine Arts University, Architecture Department, Istanbul | Turkey

State-led heritage conservation which dates to mid-Nineteenth century in Ottoman Empire continued throughout the Fifties in Turkey. The general conservation approach of these early years was the safeguarding of symbolic historical buildings. After the foundation of the Republic in 1923, the few conservation architects in the nation were commissioned to take responsibility for restoring such buildings in different governmental institutions. Following this period, in the Forties, the names of three women conservation architects started to be mentioned working alongside their men counterparts.

Cahide Tamer, one of those architects who was responsible for restorations of Rumeli Fortress and Hagia Sophia Museum. She worked long years in the Ancient Monuments Conservation Council. Another woman architect of the same period was Mualla Eyüboğlu (Anhegger), the first rapporteur of the High Council for Historic Monuments at the beginning of the Fifties. At the beginning of her career, she designed Village Institutes throughout the country with her colleague Ahsen Yapaner, which have now become part of Turkish Modern architectural heritage. She was the controller of important conservation projects such as Siyavuspaşa Kiosk and Sultan Tombs in Hagia Sophia Complex. Her reputation grew larger with the restoration of Harem section in Topkapi Palace during the Sixties. Selma Emler, too, deserves to be mentioned as one of these women conservation experts of the same era. She started her occupation at Ministry of Education as a state architect designing public schools and, being keen on historic buildings she continued her career in Topkapi Palace Museum.

By coincidence, three women were in charge of the restoration of Rumeli Fortress at the same time. All published articles and books about their work which shed light on the conservation history in Turkey throughout the careers of these three women, they experienced conflicts and competed with each other. With the contributions they made, they deserve to be remembered as leading figures in Turkey's conservation history. This paper introduces these three women architects with their works and recalls their valuable efforts in the field.

### keywords

Cahide Tamer | heritage conservation in Turkey | Mualla Eyüboğlu | Selma Emler | Village Institutes

## The Role of Modern Women in the American Preservation Movement: The San Antonio Conservation Society and the Women Who Saved the City's Heritage

**Elsa G. De León**

University of Texas at San Antonio, College of Architecture | United States

The history of the American Preservation Movement is linked to the interest of female pioneers to save the cultural heritage across the United States. With the beginning of the Modern Movement, many historic sites in San Antonio, Texas, were in a state of neglect and abandonment. Two women, Emily Edwards and Rena Maverick Green, decided to protest against the demolition of the historic Old Market House built in 1859. In 1924, their casual encounter led to the foundation of one of the oldest and most influential preservation organisations in the United States: San Antonio Conservation Society (SACS).

SACS has marked the modern history of American preservation by being a leading example for many other similar organisations. Its founders had the determination to save the multi-cultural vibrancy of the city, and today, a new generation of female leaders has continued this legacy. As a result of the modern ideology of these women, it is possible to admire the UNESCO World Heritage Site of San Antonio Missions today. These sites were initially saved and restored by the SACS during the Thirties.

Since its foundation, SACS has contributed to significant local preservation issues and national councils development. It supports the preservation and documentation of multiple forms of tangible and intangible heritage, from buildings, traditions and cultural landscapes. Even though SACS is not a political organisation, they have a direct influence on final decisions regarding new construction near historic sites or districts. This unique group demonstrates the importance of women in modern society; its legacy leads to the preservation of the city's culture and heritage.

What started as a protest has become a keystone in the modern preservation movement of the US, and the cultural integrity of the historic city is the manifesto of the effort of this group of women. SACS is deeply involved in the education of younger generations and the facilitation of public access to historical documentation. Thanks to this "feisty" group of women, San Antonio, Texas, and its UNESCO World Heritage Sites draws the attention of visitors from the entire world and is one of the strongest representations of the cultural values of the region.

### keywords

American Preservation Movement | Emily Edwards | modern heritage | Rena Maverick Green | SACS | San Antonio Conservation Society

## Romanian Women Architects in Preserving Cultural Heritage

**Mihaela Lazăr, Marilena Negulescu**

Ion Mincu University of Architecture and Urbanism, Bucharest | Romania

As living proof of the works of the past, monument-buildings represented a real challenge for many generations of architects. Initially part of a complex interdisciplinary team, Romanian women architects from the first half of the Twentieth century had an essential role in saving, preserving and restoring these buildings and they became true pioneers and mentors for the new generations of restorers. Ioana Grigorescu, Rodica Mănciulescu, Mariana Anghelescu, Eugenia Greceanu and, from the next generation: Liliana Bilciurescu, Sanda Ignat, Constanța Carp are just a few names from a long list of women architects who left a permanent mark on the Romanian restoration.

This paper presents the journey of these restoration pioneers both from a practical point of view, by exploring their actual accomplishments, and a theoretical point of view, by presenting their contribution to the finalisation and implementation of the legal framework which is vital in the process of restoring the build heritage. The presented group is, in fact, a young elite, open-minded to the experience of the West and from which the women architects distinguished themselves and had an important role in the rediscovery and salvation of the traditional values, but mostly in their preservation and conservation as absolute witnesses of an exceptional past.

### keywords

conservation of built heritage | preservation | restoration | Romanian women architects | women pioneers and mentors in restoration

## Contribution to Research of Industrial Archaeology in Croatia (1918–2018)

**Zrinka Barišić Marenić**

University of Zagreb, Faculty of Architecture | Croatia

Due to de-industrialisation in Europe in recent decades a wide range of industrial complexes and technical culture buildings were left abandoned. Since the Sixties, as a reaction to numerous demolitions of a specific type of heritage in Western European countries, interdisciplinary industrial archaeology had been developed. The main goal of industrial archaeology is research, documentation and revaluation of this, for a long period neglected typology and its protection and regeneration. Since the first inscription of Ironbridge in the UNESCO list in 1986, the situation is changing gradually. It varies in between demolitions, *status quo*, and regenerations for new purposes.

In Croatia the number of quality regenerations is increasing, since avantgarde reuse of an abandoned tannery complex in Zagreb for the Glyptothek of Croatian Academy of Science and Art (1938–45). Highest professional awards had been dedicated to that kind of achievements. The most prominent examples are Lauba Gallery and Office space in former riding hall, a textile warehouse in Zagreb, and a library in Labin (within former coal mines administration building). Specific regeneration projects of vacant industrial and technical complexes present well significant and increasing contribution of female architects, awarded for their realisations in the recent period. On the other hand, significant contribution to university education gives origin to the establishment of courses dealing with industrial archaeology. All of them were and are held by female architects, and are offered at University of Zagreb, Rijeka and Osijek. Growing interest of students in this kind of research and intervention is present in recent years.

Regarding protection of former industrial and technical culture complexes, an increasing number of listed monuments within the field of Industrial Archaeology is cared n by active numerous female architects in those specific institutions within Croatia. The female professional contribution is significant in congresses focusing on industrial archaeology since 2000, held in Karlovac and Rijeka, which is selected as European Capital of Culture in 2020.

### keywords

building regeneration | industrial archaeology | listed buildings | women architects in Croatia

## Combining New and Ancient: The Design Experiences of Liliana Grassi and Gae Aulenti between Recovery and Innovation

**Federica Ribera, Pasquale Cucco**

Salerno University, Civil Engineering Department | Italy

It is only since the end of the Nineteenth century that women were admitted to schools of Architecture, starting from Finland; from then on, though small steps, the female contribution to architecture has become increasingly authoritative and valuable. An invisible thread combines the stories and careers of female architects who with courage and passion have continued their life and emancipation projects, linking their hopes to those of today's women.

The focus of this contribution is on the tangible sign that the activities of two women of the Twentieth century have left on the architecture of the past, through restoration, recovery and functional renovation.

Liliana Grassi (1923–85) approached the world of culture and profession in the immediate aftermath of the war. Therefore, her idea of restoration is anchored to a profound knowledge of the history of architecture and an equally deep design capacity, in order to spread the value of the cultural quality of contemporaneity through the study of history, the alacrity of research and the freedom of fantasy.

Gae Aulenti (1925–2012) is one of the most important figures of architectural research of the latest times, especially for her urban and architectural interventions. Among her works, she is the author of the interior design of the Gare d'Orsay in Paris, turned into a museum; the restoration of Palazzo Grassi in Venice; the adaptation of the National Art Museum of Catalonia in Barcelona; the restoration of Palazzo Branciforte in Palermo and the recovery of the Quirinale Stables in Rome. Through all her work, we can observe her idea of restoration which is a graceful new-ancient combination where the inevitable differences between what has been and what will be are treated with harmony. This association will guarantee the reintegration of ancient buildings into the dynamism of contemporary life.

The purpose of this contribution is to focus the attention to the ideals and professional activities of these two architects as a result of their talent; we will demonstrate how they were capable of combining recovery and innovation through interventions on historical prominences, with particular reference to modern elements, materials, space solutions and languages.

### keywords

contemporaneity | functional renovation | Gae Aulenti | Liliana Grassi | recovery | restoration | reuse



## Eileen Gray's House E1027: A Unique Design of Modern Movement Heritage

### Fátima Pombo

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E1027 was Eileen Gray's concept of a "dwelling for tomorrow" in a place that has become mythical, on a site that is magic. The house, built between 1926 and 1929 for sheltering her love with Jean Badovici, offers many layers of interpretation, starting with both the choice of its location, carved in a landscape mastered by natural elements and the relationship between technological and handmade design solutions.

E1027 is a house full of ingenious thinking, with a small staircase mysteriously leading down to a brilliant view over the Mediterranean Sea and Monte Carlo. The interior is a vivid combination of comfortable and inventive design, articulating several functions in a large open plan, a dining area, a place for tea, a place for a siesta. Beds fold into walls, a table becomes a desk, and the hall has her written instructions for visitors: *étrez lentement* and *défense de rire*.

If there are some common features of the architecture of the Modern Movement to recognise, the emancipation and impact of the house rely upon the refusal of modernity as a male-hero-focused narrative. Gray (1878–1976) designed many of her most famous furniture pieces here, including the low-slung Transat armchair and the iconic Satellite mirror as a response to specific needs and purposes of the space. The pioneering modernist Eileen Gray disagreed completely with Le Corbusier's often quoted line about a house being a *machine à habiter*.

This paper argues that Gray's legacy is the evidence that a purely intellectual response, i.e. insidious chauvinism, falls short of beauty, emotion and identity. Furthermore, this paper also discusses that the utopia linked to E1027 had a negligible course when Gray moved out of the house and the actions of Le Corbusier damaging the walls of E1027 to what Gray called 'an act of vandalism' started. But the house and the ideals pursued by Gray are restored symbolically with the recent reopening of E1027, surviving, then, all the mishaps and oblivion.

Gray's professional and feminine enhancement of Modern architecture and interiors are a paramount legacy that deserves more discussion and acknowledgement.

### keywords

Eileen Gray | E1027 | furniture design | iconic design | Modern Movement design | restoration | space as a feminist identity

## Lina Bo Bardi's MASP: Concrete Remaking, Design Restoring

**Ana Carolina Pellegrini, Marta Silveira Peixoto**

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According to traditional ideas about architectural conservation, the materiality has been considered the main document to any operation. However, regarding modern heritage, this may give place to other priorities, such as both plasticity and spatiality maintenance or the recovery of a former condition based on an original design.

The paper presents a recent intervention in the Art Museum of São Paulo (MASP), designed by Lina Bo Bardi in 1968 and listed as national heritage, in 2008.

In formerly MASP museum and exhibition were parts of a harmonious ensemble. Inside a glass box hung above the Paulista Avenue, glass sheets attached to concrete cubes supported paintings of the permanent collection. Transparent façades, opened layout and crystallinity of the easels reinforced spatial fluidity and aroused interaction between public and collection. By passing of time, the exhibition system has come under hard criticism. In 1996, arguing fragility and instability of glass, in addition to the inadequate incidence of natural light due to the large windows, the museum removed the easels and closed the façade shutters permanently. Besides, the Pinacoteca was divided by dry walls, on which the paintings were regularly displayed.

After almost twenty years, in 2015, a new phase has begun: the restoration of the MASP former museography. The easels were redesigned in order to solve the problems of the original version. They are still made of glass and concrete but implement new technologies that allow achieving a safer and more flexible solution for the paintings attachment. Despite modern materials, the design of new easels maintains the old appearance. It is true that a closer look realises the smoothness of the new concrete cube, quite distant from the roughness intended by Lina. Besides, the shutters remain closed. But gains seem to be much greater than losses.

The paper addresses this controversial balance, approaching the ambiguity of a heritage intervention that tackles both historical and newness values in the same project, restoring with new materials the forms idealised by an old design.

### keywords

Lina Bo Bardi | MASP | modern design | modern heritage | museography | restoration

## Odile Decq and the Maison Bernard by Antti Lovag

### Rossella Martino

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Organic, eccentric and radical is the house designed in 1970 by the Hungarian architect Antti Lovag for the family of industrialist Pierre Bernard. Maison Bernard is one of the emblematic Bubble House made by Lovag as a composite manifestation of its extremely organic and sinuous architecture, located in the Côte d'Azur's maritime landscape, in Théoule-sur-Mer, near Cannes. Forty years later, this house, an aggregate of rounded volumes sitting on the rock, looks more contemporary than before and has been reopened to the public after a major restoration lasting five years, curated by the French architect Odile Decq. 'The concept of too much is never enough' says Odile Decq, 'has become the leader in colour.' Spherical rooms, circular portholes projected towards nature, curvilinear doors, furniture that follows the walls, integrated walkways and steep stairs are in line with the philosophy of its founder. 'I tried to do something playful, completely on the subject in the seventies' Decq says again. Open to the public, Maison Bernard can be visited by appointment; each year it is also the seat of a creative workshop for an artist who can stay for six months in a studio adjacent to the house, built by Lovag to be able to follow the construction work in person.

### keywords

Antti Lovag | Bubble House | Maison Bernard | Odile Decq | revamping

# Women's Legacy and Heritage

Chair

**Nina Bartošová**

MoMoWo STUBA, Bratislava | Slovakia

PARALLELSESSION

B<sub>2</sub>

## Bringing Latvian Architecture through International Age: Women's Architectural Legacy in Latvia from 1918 to 2018

**Alina Beitane, Agate Eņiņa**

Riga Technical University | Latvia

Fifty years separate the first man and woman alumnus of Faculty of Architecture in Riga. In 1923 Margarete Ostvalds graduated from the Polytechnic Institute of Riga and started working in the field of Latvian architecture simultaneously with the Modern Movement. Since then until 2016 there have been 1218 women who have graduated at the Faculty of Architecture; that is almost 50% of the total number of Latvian architects.

In Latvia there have not been enough sufficiently scientific research conducted defining the importance of local after-war architecture, including urban planning, buildings and monuments designed by female architects; however, there is a wide range of Modern Movement heritage that plays an important role in today's society. Despite the quotidian importance of the female architect work, often these buildings are considered dated, and their preservation and maintenance are problematic and complicated.

This paper discusses protection, conservation, restoration and enhancement of women architectural heritage in Latvia that is observed through the prism of the Modern Movement and regionalism. The paper aims to investigate the impact of women creativity, enhanced by the Modern Movement, on saving regional qualities and individuality of Latvian architecture in the time of different political and ideological regimes from 1918 to 2018. It highlights female architects that are not only members of creative teams, but that have also leading roles and high positions in governmental institutions, in addition, they have various lead projects, and their opinion is well respected.

This research unveils female architect contribution to the development of the distinct language of the Modern Movement in Latvian architecture, respecting regional values and traditions, promoting quality of the surrounding environment, both by their architectural practice and published essays.

### keywords

Margarete Ostvalds | Modern Movement in Latvia | regional architecture | women's legacy in architecture

## The Women Architects of Iran: Their Practice and Influence (1940–1976)

**Saeid Khaghani, Niloofar Rasooli**

Tehran University | Iran

No opportunity for women to study and practice architecture was provided until the establishing of Faculty of Fine Arts at the University of Tehran in 1940. André Godard, the French archaeologist, architect and art historian was the first headmaster of the faculty who followed the principles of École des Beaux-Arts of Paris as the teaching model. However, the rigid structure of the education system in years to come and gender inequalities resulted in gender-based disputes. While some of the female students decided to continue their study there, the others moved abroad to seek better chances of education. These two groups shaped the first generation of Iranian female architects. Fattaneh Naraghi, Keyhandokht Radpour, Mina Sami, Shahrzad Seraj, Giti Afrouz Kardan, Nushin Ehsan, Nasrin Fagih and Nektar Papazian-Andreef are the most recognised architects who contributed in different designs and constructions like universities, residences, hospitals, libraries and urban designs. Despite their substantial presence in architectural discourses of that period, their works have not been the subject of any comprehensive study and even are absent in recent historiographies of Modern Iranian architecture.

This paper focuses on the contribution of the first generation of women architects to the formation of early Modern Iranian architecture and tries to answer the following questions. What was the context of their practice, for instance, whether they established their own firms or preferred to work with their husbands? What were the characteristics of their designs? And finally and more importantly. Whether they succeeded in forming any particular critical viewpoint in architectural landscape of modern Iran?

The scope of this research is limited to the time in between the enrolment of female students in early years of the school to the holding of the International Congress of Women Architects (ICWA; Ramsar, 1976) when it can be said that another phase began for female architects in Iran. This research is primarily based on interviews and first hand and unpublished materials.

### keywords

Congress of Women Architects | Modern Iranian architecture | gender studies | women architects of Iran

## Beyond Architecture: The Legacy of the First Female Architects in the Modern Era of Concepción, Chile

**Luis Darmendrail Salvo**

University of Bío-Bío, Concepción | Chile

After the disastrous 1939 earthquake in the South-Central area of Chile, very few young female architects took part in the reconstruction process of cities like Concepción by designing buildings that now are considered important examples of Modern architecture. From the Forties to the Sixties, there was a small group of female architects that were involved in politics, art, culture and society. Concepción became a city that went through significant urban transformations, and the importance and legacy of these women (beyond architecture) has been forgotten.

In the mid Twentieth century, very few female architects worked in Concepción. The first one was Luz Sobrino who arrived right after the 1939 earthquake and for almost forty years established herself as a prominent professional and also as an important entrepreneur. She was involved in the Arts Academy, promoting young artists and later she became an advocate for human rights in the middle of a dictatorship that caused torture, disappearance and exile. Like her, Inés Frey was another architect that had a modern thought about Feminism and women's position in society and politics, a thought that was shared with other later female architects in the Fifties and Sixties like Gabriela González and Angelita García-Fauré. They designed Modern architectural icons with a social consciousness about housing politics in Chile. The late Ana María Barrenechea was a key figure in the government of Salvador Allende, writing about social housing creating complex urban areas that combined her thoughts with modern architecture ideas.

Despite their importance in architecture and beyond, their works are now mostly forgotten and demolished. It's urgent to acknowledge their architectural work and to announce the Modern heritage they left. They constructed the modern city that we all recognised as Concepción and also it is necessary to research their other sides beyond architecture because they spread a modern way of thinking and stood by on a field dominated by men and most of all, in a city that has been on a tireless search for modernity and future.

### keywords

architecture and politics | Chilean architecture | female empowerment | modern heritage | women in the reconstruction of Concepción

## Tuscan Women Architects and Engineers: Visions, Practice and Intervention on Architectural Heritage

**Stefania Landi, Denise Olivieri**

University of Pisa, Department of Civilisations and Forms of Knowledge and Department of Energy, Systems, Territory and Construction Engineering | Italy

The Tuscan panorama, since the Thirties up to the present, is characterised by women architects and engineers who have played a key role in the field of architectural design and conservation, which however have never been investigated.

At the Faculty of Engineering in Pisa, there's almost no female presence before the Forties: the first two women graduated in 1948–49, three other women graduated in 1949–50, and another one, Ornella Bibbiani, in 1950–51.

Before the Forties, women were just a few at the Faculty of Architecture in Florence as well. Among the firsts, Berenice Parisella and Corinna Bartolini. Numbers started to rise during the Fifties and the Sixties so that some prominent figures emerged. Among them: Carla Pietramellara and Silvia Briccoli Bati, respectively professors of Architectural Restoration and Construction Science at the University of Florence, and Anna Braschi, Anna Olivetti, Bianca Ballestrero Paoli, Maria Grazia Dallerba, Bona Pellini Arzelà and Marta Lonzi, involved both in the professional practice and theoretical reflection.

The aim of this contribution, therefore, is to rebuild their academic, professional and theoretical paths, and to understand if and how the so-called *specifico femminile* has influenced their work, also considering their common ground: Tuscany and its architectural heritage.

### keywords

academic and professional paths | intervention on architectural heritage | theory and practice | women architects and engineers in Tuscany



## Mualla Eyüboğlu: A Female Architect to Serve the Country

### Gertrud Olsson

University of Gothenburg, Academy of Design and Crafts | Sweden

From the Thirties to the Fifties, Turkish architecture was influenced by the International Style; the modernist architecture in Europe and the United States. In this context, Mualla Eyüboğlu Anhegger (1919–2009) became one of the first female Turkish architects and also one of the pioneers of restoration.

In *Hürriyet Daily News* (2009), she was described as 'An "atypical" character among her generation, Eyüboğlu perhaps symbolises the construction of the modern Turkish woman, but with her devotion to folk songs, traditions and religious mysticism, and with her almost childish asexuality, she was far from stereotypical.'

With Atatürk's reforms, the ambition was to transform the Ottoman Empire into a modern, and secular Nation-State, including free and compulsory primary education, and also women were given equal civil and political rights.

Born near the Black Sea and raised in Istanbul, Eyüboğlu followed Atatürk's ambition 'That we would finish school and serve our country'. Ninety percent of the Country population lived in villages, and only 3% were literate. After Eyüboğlu finished her education at Mimar Sinan Academy of Fine Arts and became an architect in 1942, she started to work on the Village Institutes on the outskirts of Ankara. She designed school buildings for the Anatolia villages, and together with the villagers built the schools. In the Forties and the Fifties, these Village Institutes aimed to instruct people in the fields of culture, fine art, arts and crafts, the social sciences and economics. In a further step, she worked as a restorer in Istanbul. As an example, she underwent an extensive restoration in the Fifties of the Topkapi Palace, including archaeological excavations. Working in a man dominant country and profession, Mualla merely focused on her mission with strong integrity. Growing up in a secular family with a lot of men she describes herself as sexless. In this late modernist era, she mediated a new image of how to be a woman.

### keywords

Atatürk modernist | ideologist | Mualla Eyüboğlu | restoration | Village Institutes of Ankara | women architects in Turkey

## Ruth Rivera Marín and Her Commitment to Cultural Heritage

### Stefano Gizzi

Ministry of Cultural Heritage and Activities and Tourism, Rome | Italy

### Maria Margarita Segarra Lagunes

Roma Tre University, Department of Architecture | Italy

The paper analyses the intense activity of Ruth Rivera in the field of heritage protection in Mexico and Latin America since the mid Twentieth century.

Since 1952, Ruth Rivera was a professor of the Theory of Architecture, Architectural Composition at the Escuela Superior de Ingeniería y Arquitectura, Planning and Urbanism and Theory of Urbanism. And between 1959 and 1969 she has served as head of the Architecture Department of the National Institute of Fine Arts (INBA). The Colegio de Arquitectos de México, the Mexican section of the Association Internationale des Critiques d'Art, I'ICOMOS; and served as president of the International Union of Women Architects. Some of her main writings will be examined and commented, ranging from urban planning to architectural and artistic protection. This paper also considers the role of Ruth Rivera in the preparatory work of the 1964 Venice Charter, a document still essential today for the theoretical principles of restoration.

### keywords

city planning | heritage protection in Mexico and Latin America | Ruth Rivera | theory of restoration theory | Venice Charter

## Věra Machoninová: First Lady of the Czechoslovak Brutalist Architecture

### Klára Brůhová

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This paper deals with the issues linked with the architectural oeuvre of the architect Věra Machoninová, one of the leading figures of Czechoslovak Brutalism of the Sixties and Seventies. Alongside the main topic, the paper touches upon the status of women architects, their situation, and perception of their work. Even today, Machoninová is regarded as a part (often the other) of a dynamic architectural duo constituting of her and her husband, Vladimír. Despite this view, she was the leading force behind the construction and engineering of their designs. Vladimír focused on managing their studio.

Even in the period of the planned and State-run economy, Věra Machoninová was able not only to design but also to realise rather progressive buildings. Western standards meet her production of these years. By their Brutalist façades functioning like grand, self-aware gestures, her buildings are typical. Highly regarded was also a complex, holistic approach from "whole-to-detail," often including everything from the urban context of the building, construction aspects, engineering, to even designing the interiors and furniture. Her goal was usually a highly complex environment, a true *Gesamtkunstwerk* completed with some art pieces by leading artists of the era. As an example of such approach could serve the Thermal Hotel, the shopping mall Kotva or the Czechoslovak Embassy in Berlin. Some of the buildings by Machoninová face a threat of demolition or rather insensitive renewal. These events are further developing the current discussion about the monument protection of the so-called socialist architecture. The story of these houses is complicated by their origin in socially, politically, and culturally optimistic Sixties (most of these objects were created following an architectural competition), and their completion in much more problematic Seventies, in so-called normalisation. Today, the buildings are associated rather with the unfortunate times of the Seventies and perceived as relics of the communist regime. The paper, therefore, covers also recent attempts to provide greater attention and protection for these houses –many of which are by Machoninová.

### keywords

Czechoslovak Brutalist Architecture | Gesamtkunstwerk | preservation of post-war architecture | Věra Machoninová

## Nadia Devinoy-Godar: The Architect Who Became a Politician

### Stéphanie Bouysse-Mesnage

University of Strasbourg, Research Unit Art, Civilisation and History of Europe | France

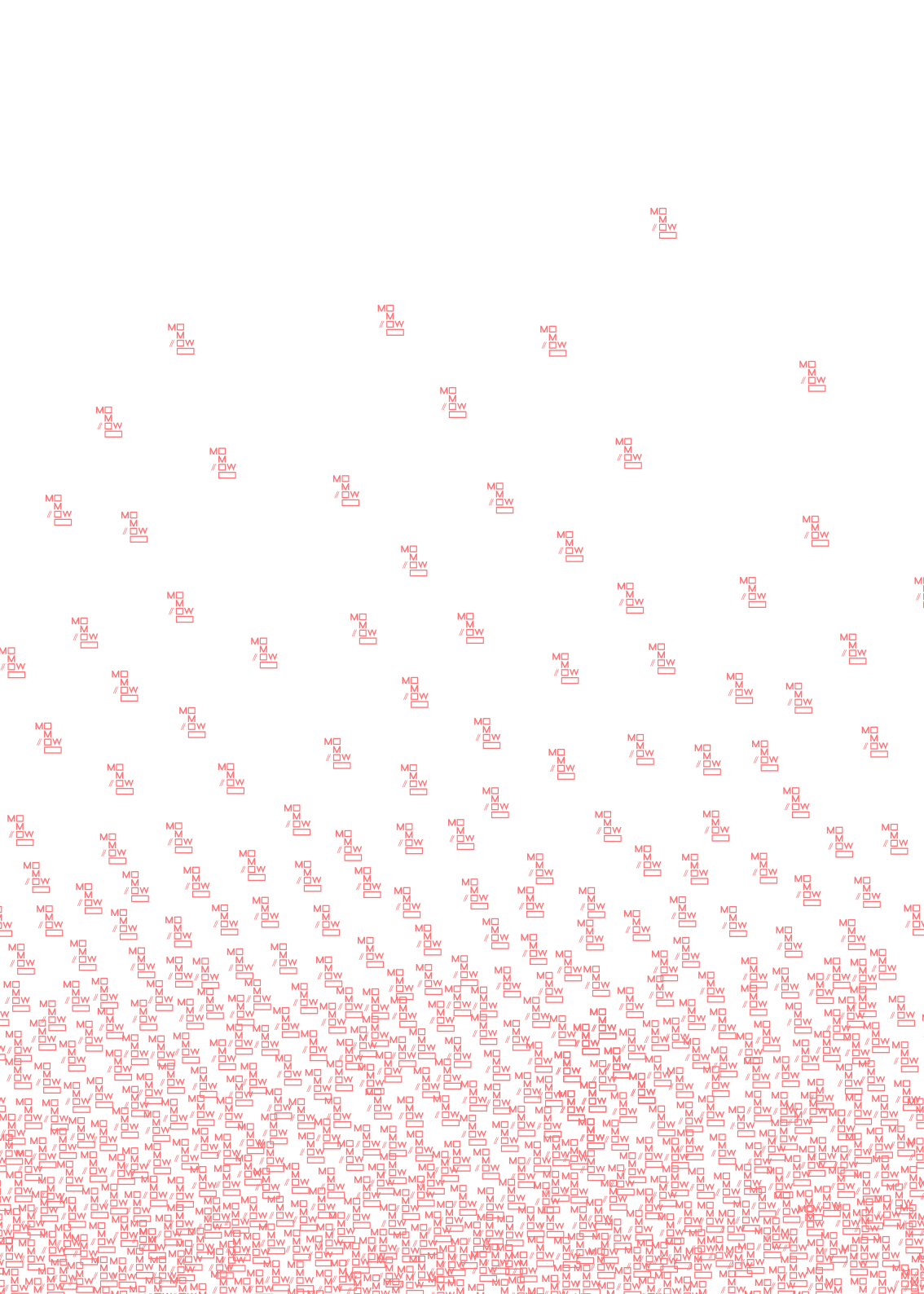
Nadia Godar was born in 1930 in Bucharest and studied in Paris at the École des Beaux-Arts between 1949 and 1958 when she graduated. She began to work as an independent architect in the early Sixties in Paris. Later, she moved to the city of Metz in 1978 and became *Architecte des Bâtiments de France* (French architect responsible for heritage issues), in the department of Moselle. Two decades later, she developed a political career and joined the city council, in Metz: she became deputy mayor, alongside Jean-Marie Rausch (mayor).

French women architects developed a lot of professional activities in architecture beside project management, in the Twentieth century. Heritage activities were one of them. Little by little, recent researches reveal female protagonists and episodes which will allow us to rewrite the history of the heritage field in France. We can mention some of them: from the Twenties, Juliette Billard sketched the old city of Rouen. In the Seventies, Nadia Godar-Devinoy began an *Architecte des Bâtiments de France* (French architect responsible for heritage issues); in the Eighties, Christine Schmuckle-Mollard became the first woman to hold *Architecte en chef des monuments historiques's* functions (chief architect of the Historical Monuments, in 1982).

First, Nadia Devinoy-Godar's life is interesting because she managed to become a public figure, a politician. How did it happen? Did she show remarkable expertise in her assignment when she was an *Architecte des Bâtiments de France*? What kind of relationship did she develop with local politicians, in the Moselle department? Secondly, it is interesting to analyse her view of French heritage. Did she develop her own concepts? What interactions has she had with architects and with the community of *Architects des Bâtiments de France*? Exploring archives and newspaper articles will allow us to deal with her career in depth.

### keywords

Christine Schmuckle-Mollard | Nadia Devinoy-Godar | policies for cultural heritage | women architects in chief of the Historical Monuments of France



# Women in Communication and Professional Networks

associations | magazines | networks | social media

**Ana María Fernández García**

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The sessions C aim to go deeply into the process of creating associations of women architects, industrial designers and civil engineers. The creation of these associations emerged in the United States in 1922, and only since 1942 took place in Europe through pioneering countries like Finland and Italy. The establishment of these associations favoured the visibility of women's work. The sections C also include the incorporation of professional women into all types of social media, professional networks and magazines in which they promote their work and careers or occupy management positions.

# Women in Communication and Professional Networks

Chair

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# PLENARY SESSION

# C



## **Women in Modern Neighborhoods: Margarete Schüte-Lihotzky; Jakoba Mulder, Lotte Stam-Beese; and Carmen Portinho**

**Zaida Muxí Martínez**

Polytechnic University of Catalonia, Barcelona | Spain

The first years of the Second Post-war period mark a setback in the massive and public presence of women in production and in the public space based on the reinvention of domesticity. The public discourse was reconstructed to separate the reproductive sphere from the productive one, so that women returned to dwellings as a dream paradise, suitable and, above all, an inescapable destination. Regarding spatial formalisation, this separation was built with the suburbs and peripheries: defective inheritances of the garden city and the modern city, both divided the urban territories by class and gender. In the first case, the American dream, which little by little would be the dream of the world, of a detached house with a garden in the isolated suburb. Secondly the deformation of the ideas that gave rise to the quarters and houses of inter-war transformed into the alienating sets of the post-war period: lack of identification, widespread increase. In both cases, the construction of houses was simplified to the ceiling and the walls, far from the ideas that we saw evolving and that responded to a new society, as it had been denominated in the case of the New Frankfurt, an ideal utopia that meant a new life, new person, new woman, new home care and new buildings.

### **keywords**

Carmen Portinho | domesticity | Margarete Schüte-Lihotzky | Modern neighbourhoods | Jakoba Mulder | Lotte Stam-Bess

## The Real Situation of Women Architects in Spain

### Sonia Puente Landázuri

Official Association of Architects in Asturias | Spain

Over the last years, there has been growing recognition towards the efforts made by women architects, thanks to an increasing number of women joining the profession but this is not enough. The data support this view.

Research and dissemination on the work of women have increased, but there are many questions and not enough answers. Institutions and society, in general, should work towards the development and support of research which links gender, urban space and architecture as well as the rewriting of the history of architecture.

Architecture progresses and adapts itself according to the challenges it faces throughout history. One of our century's challenges is to achieve equal opportunities in the profession which will certainly bring about many changes in many different aspects.

In Spain, an equal percentage of male and female students matriculate in architectural colleges, yet in the actual profession, the number of women is much lower. The reason for this phenomenon is due to predominantly male-dominated profession, a lack of political answers to the question of work/life balance and male-dominated assessment criteria. Of course, this problem is not limited to our profession. It comes from our patriarchal society, which means that simply waiting to achieve gender equality is not enough.

From all institutions, including the one represented here, it is necessary to give prominence to professional women architects from nowadays but also those from history who have been put in the back seat. The speech will address the actions of the Spanish Council of Architects which have been taken since the creation of the Gender Working Group, set up in a plenary session in April 2017. Thus, we have a social duty, especially as professional female architects to strive as much as we can towards change to make a more equal, kind and inclusive society for everybody.

### keywords

equal opportunities | gender working group | inclusive society | Spanish Council of Architects | urban space | women in architecture

## Fighting for a Feminist Design History as Women's Rights Issues

### Patrícia Santos Pedrosa

Women in Architecture; Department of Civil Engineering and Architecture, Covilhã; Interdisciplinary Centre for Gender Studies, Lisbon University | Portugal

When we ask our students which female architects do they know, the answers are deeply discouraging. If we are lucky enough, they are able to mention Lina Bo Bardi or Zaha Hadid. And that is a good result. This should not surprise us. We only know what we can see, heard, discuss. And are the women architects visible enough to, in a sense, exist to be part of a young architecture students' knowledge? This empirical experiment made in my classes, for the past years, reveals each semester that the answer is no. Thus, to be entitled to have equal visibility is, somehow, to be entitled to exist. If young students and young architects do not recognise the diversity in the profession, they will hardly change the structure of their profession. And architecture needs a violent upgrade nowadays.

The world, since the heroic Moderns, changed deeply. Density, diversity, and complexity are everyday issues, issues that support thinking and designing. This old Earth, culturally flat, male white-and-rich, died several decades ago, or perhaps did not even exist. But we learned, as architecture students Twentieth-century, that those days were glorious and therefore we should aspire to be good enough to be allowed to be part of the star-architects' stage and pantheon: a place full of white, able guys.

It is fundamental to study, to know, to understand, and to broaden the existence of women architects' pioneers. In Portugal, we have been fighting this war, slowly, as other fighters are doing this in several countries, continents, and cultures. To become part of the history, of the history of architecture, is a way to conquer the present but, mostly, to draw the future of our profession as women, as diverse as we can and should be. Everybody exists upon a cultural genealogy. As architects, this is a fundamental anchor, and we learn it through our education process.

The history heroes need to be problematised and new ways, both scientific and pedagogical, urge to be followed. The fundamental idea of intersectionality should be present in the historical research but also used as a design instrument. Thinking and acting are complementary parts of this complex process of becoming an architect, somehow similar to Simone de Beauvoir's idea of becoming women. So, to build a history of architecture –simultaneously with an architecture practice– that can go further, expand itself to the silenced ones, it is fundamental to allow our students, young architects, and ourselves, to be better architects.

### keywords

feminist design history | intersectionality | male architecture history | university students | women's rights | women's visibility

# Women in Communication and Professional Networks

Chair

**Ana María Fernández García**

MoMoWo UNIOVI, Oviedo | Spain

PARALLELSESSION

C1

## **Feminine Presence Inside Architects and Urban Planner's Professional Networks in Brazil: From the Sixties to the Eighties**

**Taiana Car Vidotto, Ana Maria Reis de Goes Monteiro**

School of Civil Engineering, Architecture and Urban Design, State University of Campinas, Sao Paulo | Brazil

In Brazil, the crescent tendency of women graduating as architects and urban planners began in the Sixties and grew in the Eighties. By that time, women were half of the graduate students. However, this growth did not correspond to the feminine presence as chairwomen in the architects and urban planners' professional networks at São Paulo State: the Brazilian Institute of Architects (IAB), the Trade Union of Architects (SASP) and the Brazilian Association of Architecture Schools (ABEA). At those networks were discussed professional practices, the challenges of dissemination and expansion of the profession as well as the education of new architects and urban planners. In the analysed decades, in spite of the growth of women in the Faculties of Architecture and Urban Planning, the presence of them in the board of directors of those networks was sporadic. In this regard, the objective is to unveil the presence, and the role of women architects and urban planners in the board of directors from those professional networks between the Sixties and Eighties demonstrated through the newsletters and bulletins published and edited by them. To reveal those women names opens opportunities for other investigations about their role and contribution to the discussions on the architects and urban planner's profession in Brazil.

### **keywords**

architecture profession feminisation | Brazilian Association of Architecture Schools | Brazilian Institute of Architects | Trade Union of Architects | women architects and urban planners | women in the board of directors

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

**Ilja Meijer**

MoMoWo VU Team | The Netherlands

In 2018, the Beroepsvereniging van Nederlandse Interieurarchitecten (BNI, Association of Dutch Interior Architects) will celebrate its 50th anniversary. Although the creation of its predecessors –the GKf and WBA– date back to the end of Second World War, the BNI was conceived in its current form in 1968.

The BNI has had a special position in the European and international context, as the Netherlands is one of the few countries where the title of “interior architect” –as a specific profession within the discipline of architecture– is protected by legislation since the Eighties. The contribution of the BNI and its network to this professional acknowledgement can hardly be overrated.

Interior architecture has been relatively welcoming to women professionals in the past century as compared to other architecture disciplines, civil engineering and industrial design. This is confirmed by my research in the BNI archive, currently accommodated within the Nieuwe Instituut (New Institute) in Rotterdam. Women have made up a fair share of the BNI's board members and regular members throughout the years. In its quarterly trade magazine and other publications, the work of women architects is predominantly represented as a part of the norm, not as something extraordinary. Numerous women architects affiliated with the BNI have been awarded and praised for their high quality and innovative work.

The yearly BNI prize, awarded to young and promising interior architects, and the nomination of honorary members of the BNI are good indicators of the status and professional success of women interior architects.

In this paper, I want to describe the historical situation of women as interior architects within the Netherlands, by examining the BNI from 1968 to 2018 through the information of its archive.

### **keywords**

Association of Dutch Interior Architects | BNI prize | interior architects | the Netherlands | professional achievements

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

**Aleksandra Ilijevski**

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The status of women in Serbia started to change in the second half of the Nineteenth century and was determined by state policies in the educational sphere. Following that elusive path, women have been present in the architectural profession since Jelisiveta Načić graduated in 1900 in Belgrade, becoming the first Serbian woman architect. She also opened the door to the employment of women architects in the public sector.

After the Great War, Serbia became part of the Kingdom of Serbs, Croats and Slovenes / Kingdom of Yugoslavia. Architecture produced a strong foothold for constructing new, Yugoslav way of life. Women were professionally engaged as the state architects in the Ministry of Construction, and Municipality Offices, where they designed and supervised the construction of public buildings. Gender connotations were prominent, and large-scale public projects were often works of male colleagues. In that context, women were entrusted the planning of education buildings, as part of state policies to improve education performance. Their exceptional village schools included teacher housing facilities and were inspired by regional vernacular architecture. In urban areas, primary and secondary schools and university buildings incorporated contemporary design with the healthful learning environment.

The activity of women architects during interwar period manifested through practice, exhibitions, and competitions. They were members of the Architects' Club –Belgrade section of the Association of Yugoslav Engineers and Architects, and the Group of Architects of the Modern Movement that advocated for the International Style. Furthermore, they were part of networks of national and international women's organisations that promoted social activism and gender equality, including the Cvijeta Zuzorić Association of Friends of Art, the Little Entente of Women, the International Federation of University Women, where they exerted influence on the professional scene.

The purpose of this paper is to critically examine various networks created by Serbian women architects, from the beginning of the Twentieth century to the Second World War, and contextualise far-reaching social significance of their activities.

### keywords

gender equality | Serbian women architects | Serbian women's networks | social activism | women's associations

## Women Who Build: Giulia De Appolonia, Ulla Hell, Elisa Burnazzi

### Daniela Turazza, Chiara Santi

A.I.D.I.A. (Italian Association of Women Engineers and Architects), Florence section | Italy

Twenty years ago there were just a few female architects largely known; today there is a multitude: you can find not just female “archistars” but also female professionals, who carry out their work every day, vigorously and naturally at the same time.

The paper is a report on the roundtable “Future Architecture Women-Who-Build” focused on three young female architects, which took place on 13th October 2016 in Trento (Northern Italy), as part of the national event Festival delle Professioni. Architects Ulla Hell, Giulia De Appolonia, Elisa Burnazzi were invited to show their project and to talk about their professional and personal life, inseparable from one another. Their curricula are extremely rich and different. After a long experience in Lisbon, where she led an office G. De Appolonia came back to Italy since 2005 and founded a new studio in her hometown (Brescia), which she called *Officina di Architettura*. U. Hell began in London as a member of *Plasma Studio*, which was founded there in 1999, then came back home in Sesto Pusteria (Bolzano province); here she opened a branch office of *Plasma*, where she carries on her professional activity worldwide, by a cooperation web-based. Burnazzi presented her professional experience as a “partner work”: two partners both in life and in architecture, since university; born in Rimini, graduated in Venice then moved to Trento, where she leads her own practice together with her partner Davide Feltrin.

Does it exist or not a “female architecture”? Is there anything peculiar to women about issues and/or architectural language? These were the main topics of the interesting roundtable confrontation.

Since we had the opportunity to meet and interview these young ladies, they simply seemed clever and energetic girls of our time, who usually carry out their work every single day. The three of them became successful, having won prizes and competitions and having published their projects in prestigious journals, books and websites: listening to their words every one of us can learn how all of this, nowadays, can be considered something “normal” even for a woman.

### keywords

AIDIA | Elisa Burnazzi | Giulia De Appolonia | Ulla Hell | Women-Who-Build



## Promoting Actions for Gender Equality in Architecture

### Fulvia Fagotto

A.D.A. (Women Architects Association), Florence | Italy

The Associazione Donne Architetto (ADA, Women Architects Association) is a no-profit organisation addressed to women architects and women graduated in architecture. The Association was established in Florence in 2012 from the idea of two women architects who wanted to take action in promoting the female profession. In 2017 ADA has promoted a new action for gender equality in the profession creating the Ethic Charter for Equal Opportunity and Equality in the architectural profession; this document has been shared by a lot of Chambers of Architects and worldwide gender associations.

- Is it still a man's world?

Nowadays there are a lot of very good female architect, but do they all have the equal opportunities to come out? We know from the statistics that women in our country are conquering the profession, but they stay on the border and do not reach the "gold zone". Zaha Hadid is still the most famous women architect in the world, who will take her legacy?

- Is there any woman in the "boy zone"?

Among the prestigious positions in the architectural world, there is, without doubt, the one to be a member of the jury of famous architecture prize and of course to be the winner of this fabulous prize. What are the numbers of women involved in the high level working?

- A snapshot of women in architecture in the world taking part in the international jury for the Femmes Architectes prize by the Association pour la Recherche sur la Ville et l'Habitat

- ARVHA we had the chance to have a privileged look at the international scenario of women architect. The prize considered four categories, women architects over forty, young women architects under forty, original work, and a new entry, an international prize.

- Women network begins from the Web.

The world we live in reminds us every moment that we are constantly online, we can reach everybody and can be in touch from everywhere with anyone, so our first aim was to build an active network, so no physical spaces were no longer needed. We want to spread the news about prizes dedicated to women architect; the main aim is to enlighten the career of women architect showing their excellent projects.

### keywords

ARVHA Femmes Architectes prize | Associazione Donne Architetto | gender pay gap | role model | women's career | women networking

## Paths of Resistance: Women in Architecture - an Association in Portugal

**Lia Pereira Saraiva Gil Antunes**

Association Women in Architecture, Lisbon and University of Coimbra | Portugal

The feminist movement continues to reinvent itself and touches various spheres of life. Often it is materialised in the creation of women's associations, essential to sharing networks, sense of belonging and development of common objectives. By recognising women as a heterogeneous group and diversity as power, these collectives are means of empowerment and sorority. Such mobilisations are also present in architecture, in response to evident centuries of absences and decades of silence. Here women are equally periphery but asserting themselves as active subjects.

In Portugal, given the invisibility of women and the need for an own multifaceted space, Women in Architecture association was established in June 2017. It was created by the union of nine women from different areas within the architecture and the city. The aims of the collective are the reflection, research, communication, training and dissemination within the scope of gender equity in the various practices involved in architecture, city and territory.

Since the beginning, some actions were in process as well as the definition of the lines of action. On the one hand, the valorisation of women architects' paths through the recovery of biographies and projects for the creation of future references. On the other hand, the construction of reflections and actions focused on the Portuguese territories inhabited by women, purposely on diverse territorial scales. In this sense, participatory processes with the diversity of women are essential, as a methodological tool and a site-specific work strategy, applied in different socio-urban conditions.

In 2017, the collective co-organised a debate with the candidates to the Lisbon City Council entitled "Women, girls and the city: the right to the public space in Lisbon" and a cycle of talks entitled "Women architects: Way(s) of (Re)Exist" (Lisbon, September 2017 - March 2018). Each session is dedicated to the theme of architecture and commented by invited women architects. The Women in Architecture association in Portugal aims to be a space that brings women's –professional and users– concerns, needs, experiences and visions for architectural practices and discourses.

### keywords

feminism | gender equality | sharing networks | women in architecture | Portuguese women's associatio

## RebelArchitette: An Open Source, One-Year Venture Delivering Female Role Models to Coincide with the Opening of Venice Biennale 2018

### Francesca Perani

RebelArchitette and Francesca Perani enterprise, Bergamo | Italy

In March 2017, Ordine Architetti Bergamo (the professional association of architects in Bergamo), following a request from Silvia Vitali, Cristina Brembilla and Francesca Perani, was the first Italian professional institution to introduce the option of a professional stamp declined in the feminine: "Architetta".

The news was widely covered in the media, and this initiated a broad, intense, public debate on the use of the feminine term for the profession. Francesca Perani decided to keep the discussion alive, and, with a number of other creatives, founded a collective editorial team *#rebelarchitette* backing professional women in architecture, advocating both for the use of the feminine term and for the promotion of female role models in architecture.

In May 2017, the collective decided to comments work on a 365 days project: 365 profiles of female-driven architecture studios delivered online to coincide with the opening of the Biennale di Architettura di Venezia 2018, this year curated by Yvonne Farrell and Shirley McNamara (Grafton Architects).

This paper describes how the Facebook page *Architette*, and the online open source book *Architette= Women Architects ½ Here we are!* were instrumental for the group to advances its actions: promoting the professional feminine title of "Architetta"; monitoring all-male juries and conferences; mentoring young generations on the ground to advocate for a more heterogeneous and fair professional landscape, where women can be reference figures for inspiration in architecture; drafting a precious database of women architects, engine and common thread of all the activities.

The project is intended to be both a source of inspiration for young professional women in design and a directory available to anyone who is interested in a fairer representation of the work of women in architecture (such as journalist, professional bodies, events or jury organisers, academics).

Increasing visibility for women in the profession through a dedicated social platform as well as with an online open source book is one of the ways to break down gender stereotypes and to motivate a young generation of architects. On the other hand, the promotion and dissemination of correct use of gender in language can be a relevant factor in steering away from the patriarchal cultural models in our country as a whole, not just in the architecture profession.

### keywords

Architette | digital activism | equity | gendered language | open source | RebelArchitette | Venice Biennale 2018

## Un Día una Arquitecta: Three Years of Activism Towards Inclusion

**Daniela Arias Laurino, Inés Moisset**

Un Día una Arquitecta | Argentina, Spain, Uruguay

Three years after the beginning of the blog *Un día una arquitecta* a revision is necessary in order to continue building mechanisms that facilitate the visibility of women architects, as well as the generation of networks of work at an international level.

With an activist and a voluntary involvement in favour of a just cause, *Un día una arquitecta* has been articulating numerous initiatives of a communicational and academic nature vindictive and political around the blog. However, before the traditional paradigms that perpetuate the omissions, devaluations and under-representation of women in contemporary professional activity. We wonder what kind of impact our work has had: at what levels and in what areas it has fostered other forms of understanding the professional reality (current and historical) and the architectural and urban fact itself; and where we should focus our efforts on the face of a real transformation.

We believe that the gender perspective and feminism should be the essence in the way of seeing the world and acting on it, a cross-sectional view of all the strategies and decisions of the bodies representing and referring to the professional and academic collective in architecture. In addition, as involved groups in the task of giving voice to women, we should influence those spaces where public opinion is built, as a way to generate reflection and gender awareness so that the demands come from the whole society.

Aware that changes and social transformations are ahead of normative structures and academic organisations of patriarchal origin. We believe that the visibility of high impact associated with different cultural productions (blogs, online encyclopedias, exhibitions, multimedia, prizes, etc.) is a way to disseminate and influence the collective imagination, the way to include and consolidate the presence of women in history.

### keywords

Arquitecta | collective imagination | women's activism | women architect's blog | women's social networks



# Women in Communication and Professional Networks

Chair

**Ana María Fernández García**

MoMoWo UNIOVI, Oviedo | Spain

PARALLELSESSION

C<sub>2</sub>

## Ingenio al Femminile: Stories of Women Leaving a Mark

### Ania Lopez

National Council of Engineers, Rome | Italy

Why talking about women's leadership in Italy? Today, like yesterday, women encounter many difficulties in achieving roles of power. In Italy there are still issues related to cultural prejudice and lower opportunities for professional growth: in the charts designed to study female entrepreneurship, we continue to stay in the lower part.

The main obstacles preventing women from starting their own business are usually lack of funds and risk capital, low institutional efficiency and regulatory constraints, lack of trust in their business skills, fear of bankruptcy and the lack of education or training. It is under these basic conditions that the reflections of the *Ingenio al Femmine* project will start, the initiative conceived and promoted by the Consiglio Nazionale degli Ingegneri (CNI, National Engineers Council) dedicated to the enhancement of the female figure in the technical-scientific professions.

"Woman-engineer" is a thread of this project, which is present in Rome all the year since 2013. Three female engineers are awarded, leaving an important mark in their working life, women wife, mothers, women workers, women who work together, with a great passion for Engineering. They are women who become a "role model" for future generations, because this is *Ingenio al Femmine*, a reference project for future generations, especially for girls currently studying Engineering at the university.

The data released by the CNI Studies Center testify to the remarkable growth of women in Italian engineering. In 2015, women represented 30% of the total number of graduates in engineering, almost twice as much as in 2000 (16%). In this way, Italy is one of the first countries in Europe. For example, in the United Kingdom, women graduating in engineering in 2014 reached 22% of the total, in Germany just 19%.

The CNI and the World Federation of Engineering Organisations Standing Technical Committee work together with UNESCO and United Nations for a creative project with *Ingenio al Femmine* to help the women for economic emancipation and recognition to duty and rights for a better condition of labour and salary.

### keywords

CNI | entrepreneurship | *Ingenio al Femmine* | women in Italian engineering | women's leadership

## Four to Forty: Evolution in Three Decades since 1983

### Amina Qayyum Mirza

Office of Metropolitan Design, Lahore | Pakistan

The paper intends to highlight achievements of women architects of Pakistan and their significant contribution to the architectural profession in the country. These dynamic, resilient women are no less than "Trailblazers", pioneering many areas of the profession, making their space and leading from the front in the patriarchal milieu of the past. A brief biography of key women in the profession along with their achievements both locally and internationally will be included. The evolutionary nature of "Trailblazers" in their respective field of architecture over the past and in the now will be examined.

The year 1983 has twofold significance; Yasmeen Lari laid the foundation of Pakistan Council of Architects and Town Planners, the regulatory and statutory body of the profession in the country and became the first registered architect of the country. The significance of "Four to Forty" is the increase in a number of women students in a standard class of sixty over the last three decades, since 1983. This number is also based on personal experience. These numbers are not only an indicative metaphor for major gender shift in schools of architecture but also hold true to the statistics.

To further discourse on women in the profession, it is incumbent to discuss the number of women enrolled in the professional institutes and the number of registered women architects over the past few decades. The factors contributing to gender shift in schools of architecture will be analysed. The data is sourced from the Pakistan Council of Architects and Town Planners, and the Institute of Architects Pakistan compiled over the past few years. In conclusion, the factors leading to the professional development of women will be discussed with reference to the quality of education at present and prevailing economic conditions of the country.

### keywords

Institute of Architects Pakistan | Pakistan Council of Architects | resilience | women architects in Pakistan | Yasmeen Lari



## South American Foreign and Female Professionals: Reflections on an Unknown Contribution through Specialised South American Journals, 1929–1965

**José Carlos Huapaya Espinoza, Clara Demettino Castro Vasconcelos, Nedda Maria A. Noel Tapia, Priscila Monique Da Silva Santos, Sabrina Rachel Rubio**

Federal University of Bahia, Salvador | Brazil

A survey of the content of the main specialised South American journals, published between the Twenties and Sixties, shows us a representative set of articles published by female professionals, although male supremacy is clear. In this set, it is possible to perceive two moments partially marked and defined by the Second World War. At first, we remark the presence of a number of female European professionals (architects, artists, plastic designs) from the publication or reproduction of articles published in Europe. However, in the second moment, what can be perceived is a prevalence of female South American architects that shows us or gives us evidence about the insertion of the female architect, not only in the labour market and the university but also in the critical field. From this context, we can ask the following questions: who were these foreign and female South American professionals? What is the influence of foreign female professionals in the local South American environment? Which are the connections between female European professionals and specialised journals in South America? What were the themes published by them? Answering to these questions is the aim of this paper. For this purpose, we have analysed ten specialised journals of the region published between 1929 and 1965, a period that corresponds to two symbolic moments for the Modern Movement to take effect: Le Corbusier's first visit to South America and Brasilia's inauguration.

Although the paper tries to obtain a South American look, it is necessary to clarify that it corresponds to the cases of the *Revista de Arquitectura and Nuestra Arquitectura* (Argentina); *Revista da Directoria de Engenharia and Acrópole* (Brazil); PROA (Colombia); *El Arquitecto Peruano* (Peru); *Arquitectura* (Uruguay) and *Taller, Integral and Punto* (Venezuela). With this, we seek to emphasise and contribute to the discussion and problematisation of a chapter still unknown and/or little approached in the referential historiography of the modern movement.

### keywords

European women in South America | Modern Movement | specialised journals | South Americans women in architecture

## The Educating New Taste in Interior Designing by Iranian Women's Magazines 1910–1952

**Golnaz Mashreghi, Hassan Bolkhari**

Tehran University | Iran

The complexity of Iranian attitudes towards the change in the interior space of houses, as a private space, and its relationship with public outdoors is indicative of the complexity of Iranian culture in conforming to and matching with the western culture in the late Twentieth century. Although the effect of developments in technology and the role of Iranian scholars educated in western countries in changing the interior space is undeniable, the change in the architectural organisation and in the taste for interior designing of houses could not occur without any change in the Iranian attitude towards of house management.

The replacement of men by women for managing houses (from Modaber-Manzel to Kadbanoo) after the Persian Constitutional Revolution can be construed as the beginning of promoting women's taste in interior designing of Iranian houses. Women's magazines and schools attempted to change women's understanding of interior designing, and this led to promoting new tastes in interior designing of houses.

The necessity of investigating women's magazines in bringing about a change in the interior space of houses is due to the fact that they are among the limited documents that have captured the relationship between women's everyday life and the changing interior space of houses. Moreover, since the publication of the first women's magazine to the launch of the first public TV programme, these magazines were almost the only visual media affecting women's tastes.

Studying and reviewing Iranian woman's magazines from their first publication in 1910 to the mid-Twentieth century reveal that they can be categorised into four periods and they educated house interior designing based on traditional, rational, experimental, and finally imitative trends.

### keywords

domestic taste | interior design | Iranian Architecture | Iranian women's magazines | women's taste

## Alison Smithson as Editor of Team 10

### Montserrat Solano Rojo

Polytechnic University of Cartagena, Technical School for Architecture and Building Engineering | Spain

Alison Smithson (1928–93) was half the internationally-renowned architectural team of Peter and Alison Smithson, active since the late Forties. Their projects, teaching and theoretical writings were as influential as their built work, particularly in the international field of architecture.

In 1953 the Smithson participated in the IX CIAM congress at Aix-en-Provence. From then on, they would be part of the core of the later Team 10 until its very end. Alison Smithson was the unique woman of the “inner circle” (with Peter Smithson, Georges Candilis, Shadrach Woods, Jaap Bakema, Aldo van Eyck and Giancarlo De Carlo) and she played a very important role in the work of the group: she became the unofficial chronicler of the Team 10. In addition, Alison Smithson had a special relationship with Theo Crosby and Monica Pidgeon, editors of *Architectural Design (AD)* magazine, and they offered her the guest editorship of special issues about CIAM and Team 10 (AD, n. 30, 1960); and after she published too “Team 10 Primer 1953–1962” (AD, n. 32, 1962). These AD documents formed the basis of their different works. However, two other documents were edited by Alison Smithson later in book format. *Team 10 Primer* (Cambridge, 1968): most of the members of Team 10 wanted to express their individual positions, the reasons they had come together as a group and how they had extended the language of Modern architecture. Alison elaborated this publication like a “collage” where it was possible to recognise the different Team 10 thoughts.

*Team 10 Meetings, 1953–1984* (New York, 1991): this book, however, was a recording of architects talking about specific ideas. Alison edited the document differently, in order to show a family talking to each other.

Through these publications edited by Alison Smithson, it is possible to recognise the importance of the work of this woman for the Team 10. She was able to communicate and to show the common links of this international network. She was the editor of the Team 10 discourse.

### keywords

Alison Smithson | architectural editions | communication | Team 10 | women's work

## Gender Issues in *Casabella* by Vittorio Gregotti (1982–1996)

**Marco Francesco Pippione, Gian Nicola Ricci**

Polytechnic of Turin, Department of Architecture and Design | Italy

The paper begins with a meditation on the liminal role that women have played in architectural journalism in Italy and in particular in the magazine *Casabella*.

During the Eighties and Nineties, under the direction of the architect Vittorio Gregotti, the magazine enjoyed great international recognition, connected to the general appreciation of the Italian architecture of that period. The editorial staff of Gregotti's *Casabella* was composed by internal staff (four members, including the main editors and two assistants of the director) and external contractors (usually six important figures among architects, critics and historians, who also participated in the annual meeting for the publication of the monographic number). No woman has ever been part of the external editorial staff and only three women (Ornella Selvafolta in 1982–83, Silvia Milesi in 1985–89 and Chiara Baglione during the years 1990–96) came in succession among the internal editorial staff.

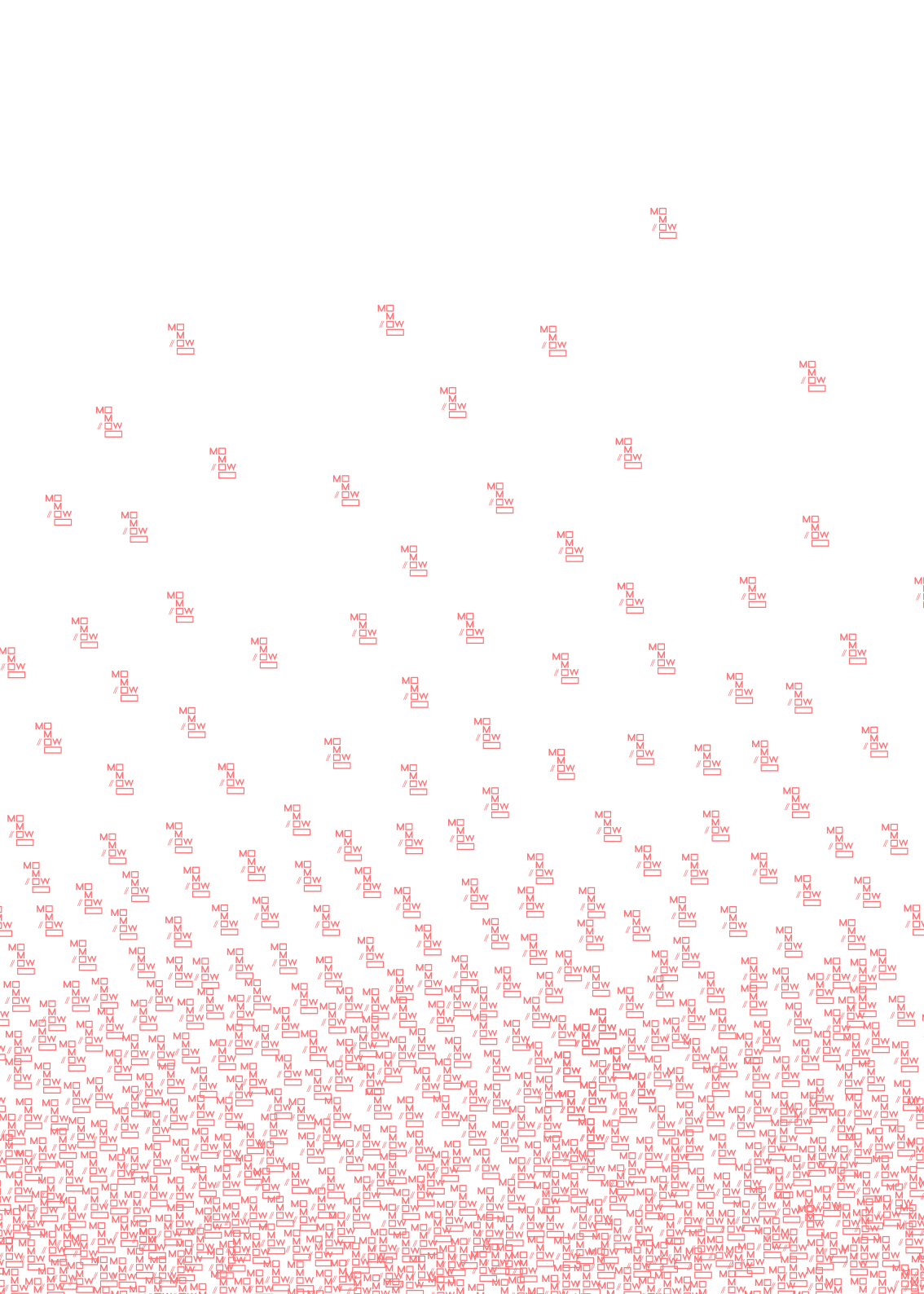
The paper analyses the topics discussed by the women-authors, their specific role in the magazine, their interests and their preferences as they appear in their articles. The research will develop through text analysis and direct interviews with the authors and collaborators.

A curious example concerning women's role in architectural publishing is the portrait of the *Casabella*'s editorial coordinator, Ada Myriam Tosoni. Besides her key role in editing the magazine, especially from an administrative and organisational point of view, Ada Myriam Tosoni grew famous because she was the subject of a section entitled *La cartolina alla signora Tosoni* (postcard to Mrs Tosoni) by the Swiss historian Jacques Gubler.

The paper also aims to underline the causes of inadequate relevance that the magazine attributed to gender differences in the field of architecture. This issue began being widely debated in Italy only a few years later, thanks to the translation of several studies, mainly belonging to the Anglo-Saxon school, by major scholars such as Mary McLeod, Diane Ghirardo and Magali Sarfatti-Larson. In April 2005, these studies would merge into a monographic number of *Casabella*, under the new direction of Francesco Dal Co. Finally, the paper wishes to measure the distances and the delays of the magazine concerning women's role in architectural publishing. In doing this, the traces and latencies of an issue whose acknowledgement constantly grew during the analysed period are here rediscovered.

### keywords

Ada Myriam Tosoni | architectural publishing | Chiara Baglione | Ornella Selvafolta | Silvia Milesi | women in Casabella



# Women and Cultural Tourism

accessibility to cultural heritage | gender inclusiveness | presence of women in architectural guidebooks | women as cultural consumers

**Elena Masala**

MoMoWo SiTI, Turin | Italy

D



# Women and Cultural Tourism

Chair

**Elena Masala**

MoMoWo SiTI, Turin | Italy

PLENARY SESSION

D



## Architecture for All: The Open House Network

### Victoria Thornton

Open House, London | United Kingdom

Open House is a simple but powerful concept: showcasing outstanding architecture for all to experience, completely for free. Open House initiatives invite everyone to explore and understand the value of a well-designed built environment.

The Open House concept was founded in London in 1992 with the aim of fostering a better understanding of architecture outside the profession. The core of this idea lay in the direct experience of the buildings themselves, accessible for free to all, with opportunities to learn, discuss and debate with experts and citizens alike.

From the new millennium, this unique format of public engagement with the city's inhabitants resonated with cities across the globe and this organic growth of the Open House city led to the creation of the Open House Worldwide Family in 2010. The Open House "family," whilst being totally independent of each other, are all committed to the same values started back in 1992 and reached across five continents with over a million people participating worldwide. The rise of Open House is indicative of an international shift in public awareness of the way cities determine how we live, as well as a growing desire for a greater stake in the creation of their city. In an era of rapid urbanisation and gentrification, with questions of sustainable design, public space, and housing being the most prominent, Open House offers a more inclusive and open-ended way to engage and acknowledge public voices.

### keywords

architecture outside the profession | cultural tourism | Open House | public awareness

## Iconic Houses: Building a Network to Strengthen Emerging Heritage

### Natascha Drabbe

Iconic Houses Foundation, Amsterdam | The Netherlands

Twentieth-century architect's houses and modern house museums form a unique category of sites open to the public. Whereas the buildings are located all around the world, the professional issues that concern running the sites are more or less the same. Research initiatives and co-operation with universities and expert teams, restoration issues at large, audience development, caring of the collections and display strategies as well as temporary exhibitions programs represent some of the issues of mutual interest. In 2012 a group of modern house museums started the Iconic Houses network. The network aims to provide a platform for professional discussion: to share not only the best practices but also encourage each other to develop new activities. The Iconic Houses Network brings professionals and sites together from all the corners of the world. The professional forum encourages sharing information and best practices as well as creating new and fruitful partnerships between organisations small and large.

### keywords

architect's houses | audience development | cultural tourism | Iconic Houses | modern house museums | network

## Contemporary Architecture Leading the Way: The Guiding Architects Network

**Cristina Emília Silva**

Guiding Architects Network, Porto | Portugal

In this conference, the network Guiding Architects will be presented. It is an association composed of over 30 different and independent companies located worldwide, from America to Australia, all managed by local architects or by professionals related to art or architectural historians or journalists. What we all have in common is our interest in Contemporary Architecture, which is the core of our activity, the reason why we give lectures, organise workshops, guided tours by foot, public transport, private bus, boat or bike.

The presentation of the network about the development of the number and type of clients, their origins and gender, will be contextualised in parallel to the general characteristics of tourism nowadays. For instance, if Guiding Architects have the same rate of women members as other sectors of tourism. The present appreciation of Contemporary Architecture as a tourist attraction is a milestone in tourism's history. Other past major changes were carried out by the architects of the Modern Movement during the first two decades of the Twentieth century, in comparison to their predecessors of the Grand Tour of the Seventeenth to Nineteenth centuries. Although probably undertaking the same routes, they have focused their attention in a different way to the historical buildings visited during their long journeys abroad by questioning them about their own needs, as if they were contemporary (Gonçalves, 2009). The growing globalisation of tourism provided by increasing income and technology increments, making trips more frequent and shorter, has allowed contemporary architecture to gain its own historical value.

Taking Contemporary Architecture into the tourism industry and keeping in mind that in 2016 there were 1.2 billion tourists, a number that is expected to continue increasing, reveals that it has become a powerful means for women architects. It is empowering them within the networks of architectural tourism, as well as continuing preservation and promotion of Contemporary Architecture.

### keywords

contemporary architecture | cultural tourism | Guiding Architects | Grand Tour

# Women and Cultural Tourism

Chair

**Elena Masala**

MoMoWo SiTI, Turin | Italy

PARALLELSESSION

D<sub>1</sub>

## Off the Beaten Tracks: British Female Travellers and the Consumption of the Italian Alpine Territory

**Irene Gaddo**

Università del Piemonte Orientale Amedeo Avogadro, Vercelli | Italy

Historically shut out from different forms of mobility (from discovery to scientific and educational journeys) as exclusive male experience, women increasingly travelled abroad taking part in the late Nineteenth century growing mass tourism. Accompanied or alone, women wrote down surveys and impressions of their travels, in diaries, letters, sketchbooks and articles, aimed initially for themselves and then for a larger audience. They started publishing books and travel guides, proposing descriptions and impressions of the visited places which entered a field ruled by male values and gendered stereotypes ever since. In the context of increasing figures of female readers, potentially new tourists themselves, their works filled a void in the publishing market of travel literature and guidebooks with publications by women for women.

Aware of the social, economic, political and cultural changes of the inter-war period, from a historical viewpoint the paper aims at analysing the role of women as cultural producers and consumers, able creatively of affording and giving meaning to their experience through needs, desires and expectations, imagination and sensitivity of their own.

The analysis is focused on the case of British women, who travelled to Italy between the wars and left written accounts of their trips. Among many examples –running from the famous Virginia Woolf to less renowned writers– a more specific and selected group will be considered by the proposed study. In fact, the paper aims to take into account those women who toured off the Italian beaten itineraries and travelled through the Alpine regions, experiencing mountain valleys, culture and landscape, in ways and forms different from the Victorian mountaineering tradition and their male practitioners.

The research argues how the female gaze opened up perspectives and “uses” of the territory built on different aesthetics and original interests towards local communities, traditional values and customs, personal relations and encounters, moulding a sense of cultural experience at large, a relevant part within the process of identity-building and interpretation of reality.

### keywords

Alpine regions | consumption | cultural tourism | gender | tourism by women for women | women travelogue

## Kazimiera Alberti's Calabria: Reportage of a Journey in the Mid-Twentieth Century

**Maria Rossana Caniglia**

University of the Mediterranean Studies of Reggio Calabria | Italy

From the second half of the Sixteenth century Italy has become a destination for many journeys of European artists, philosophers and scientists. From the Eighteenth century onward, tourists are more oriented towards the Southern part of Italy, after visiting Naples they embark on Sicily, or the most the boldest of them would instead seek out the mysterious and still-untamed territory of Calabria. The travelling routes were created by Saint-Not, Edward Lear and Norman Douglas, just to name a few, today represent an important testimony of the Calabria's history, architecture and social life. At the same time, this need to "discover" mysterious places is a fundamental experience regarding the women's lives as well. The travellers that initially moved in groups, in the Twentieth century organised solitary expeditions to America, India or the European cities, remaining indifferent to different dangers and discomforts. During this period some of these women decided to begin the "dreaded" trip to the Southern Italian territories.

Kazimiera Alberti is a Polish writer in exile in Italy, and in a period between April and September 1949, travels across Calabria. Starting from Reggio Calabria, crosses the Viola coast on foot, visiting the cities of Scilla and Bagnara, continues by car along the Tyrrhenian side of Palmi, passing through Pizzo Calabro and Vibo Valentia until she reaches Paola. She visits Cosenza and other places in the province and stays for a few days in Sila. She travels along the Ionian coast by bus from Sibari to Crotona, and from Catanzaro to Locri, crosses Aspromonte arriving at Gambarie. Alberti describes the cities that –steeped in the striking, unique, evocative, and changing landscapes of myths and legends– fascinate for their Greek, Byzantine, and contemporary architecture. Nature enchants with the fragrance of bergamot and oleanders and the beauty of centuries-old olive groves. The final result is *L'Anima della Calabria* (1950), a reportage of cultural tourism, a trip that tells of a hidden or perhaps forgotten country, far from stereotypes. In Calabria, the place of Pitagora and Tommaso Campanella, Kazimiera exalts the figure of the woman as a real human engine of Calabrian life.

### keywords

Calabria | cultural tourism | landscape | reportage | women travellers

## Pioneer Women Architects in Romania and Italy

### Maria Bostenaru Dan

Ion Mincu University of Architecture and Urbanism, Bucharest | Romania

This paper presents an overview of pioneer women architects in Romania and Italy set in the context of their European counterparts following a participation tree on the level of patrons, planners and users. The connections between Romania and Italy are the most numerous. Among these: Romanian patrons such as Queen Mom Elena and Princess Jeanne Ghyka both from Romania having villas in Florence, Virginia Andreescu Haret studying in Italy, Elsie Lazăr building a villa with Italian architect Gio Ponti, Marta Bibescu being a patron for a castle restored by an Italian architect in Romania. However, there are connections also to other countries, such as Switzerland (Transsylvanian architect Erika Paulas, the gardener of Queen Mary) or France (the Romanian partner of Eileen Gray Jean Badovici building there for the Romanian part or Maria Teresa Parpagliolo Shephard with England and Lina Bo Bardi with Brazil).

Mobility is an issue in the performance of women also elsewhere in Europe. For Virginia Andreescu Haret and Henrietta Delavrancea-Gibory architectural tours in the matter of walking based science were designed. Archives and historical newspaper research accompanied this. Notable in the research is also the role of landscape architecture apart from different architecture programmes, highlighting the inclusion of water.

### keywords

architectural tours | comparative history of architecture | housing | landscape architecture | mobility | role models  
| women architects in Romania

## The “Built” Legacy of Poldi Hirsch: A European Architect Who Became an American Pioneer of the Modern Movement

**Selena Bagnara Milan**

University of Nova Gorica, University Iuav of Venice | Slovenia | Italy

This paper recollects the architectural contribution of Poldi Hirsch, a German architect who studied in Switzerland and emigrated to the United States with her family in 1953, settling in Havre de Grace, Maryland. In an era in which professional women architects were considered incompatible with mainstream architecture and deemed unsuited to the job, she was the first woman corporate member of the Baltimore Chapter of the American Institute of Architects, undertaking the design, financing, and construction of her projects. The outcome of both her creative endeavour and professional determination consists in no more of twenty-five modern structures built in Harford County. It appears a modest result when compared to the number of dwellings produced by the average local firm at that time. Quite the opposite, it is an outstanding achievement if we consider that it was accomplished by a sole practitioner who carried out so many different roles in the building process, and started her own practice in a new country, dealing with gender, ethnic, and religious biases. Notwithstanding, she was able to bring forward a radically new building design, advocating a type of collective living that would favour health and well-being, as well as ensure minimal costs and constructability to facilitate the accommodation of starter families, practitioners, and communities.

From the above perspective, this paper aims to present the work of Poldi Hirsch and focuses on those attributes that elucidate her contribution to the Modern Movement, concerning her social and architectural context. Correspondingly, it illustrates the way her legacy was recently honoured and highlighted through an AIA exhibition, publications, and professional tours showcasing how her buildings responded to changes and endured through time. Hence, the paper concludes with a reflection on the mechanisms of inclusion/exclusion of women in/from the historic architectural review; specifically, on the evidence that their contributions were deliberately excluded from the architectural discourse due to a conventional and confined view of what constitutes architectural profession and production.

### **keywords**

collective living | early women in architecture | mainstream architectural history | Modern Movement | Poldi Hirsch



## **A Woman Pioneer in Archaeology and Conservation in Turkey: Halet Çambel**

### **Pelin Bolca**

Independent Scholar | Turkey

### **Derya Karadağ**

Işık University, Architecture Department, Şile, Istanbul | Turkey

It is known that traditional Ottoman culture has always discriminated women in everyday life as well as in the workplace. However, with the foundation of the Republic of Turkey in 1923, modernisation studies have been started throughout the country. This “modern movement” has led to change the perception of gender discrimination. One of the important Republican reforms was equality of women and men. Thus, the achievements of women have been getting visible since then.

Although in the last period of the Ottoman Empire, the prevalence of archaeology was understood, archaeological research had a limited place in the architectural context. However, after the Republican reforms, archaeology world saw the first woman figure as well as one of the most important archaeologists, Halet Çambel. In 1938, she received her undergraduate degree in archaeology from the Sorbonne University in Paris. Then she came back to Turkey and started working at Istanbul University.

Her career has gained a remarkable advance with the excavation of Karatepe-Arslantaş Mound at the southern side of Turkey. In the present days, these excavations, which continued under Çambel's leadership, are known as the site where Hittite hieroglyphs became understandable. She also was leading the conservation and restoration studies of the archaeological finds. Therefore, she established an open-air museum which is the first for Turkey.

Çambel's achievements were not limited to archaeology. She was also teaching at Istanbul University and she contributed to the creation of a modern method of archaeological research in Turkey.

This paper examines the achievements of Halet Çambel on her particular legacy. The focus of the paper is to investigate the influences of Modern Movement to Halet Çambel's career. By doing such analysis, women achievements in the architecture and archaeology after the foundation of the Republic of Turkey are discussed.

### **keywords**

archaeology | architecture | Halet Çambel | Modern Movement | Republic of Turkey

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

**Michela Mezzano**

Polytechnic of Turin, Department of Architecture and Design | Italy

The paper focuses on the role of the French Egyptologist Christiane Desroches Noblecourt. She was a pioneer of the woman archaeology and she played a key role in the protection of ancient sites in Egypt. Firstly she developed her intellectual power at the service of protection of world cultural heritage, secondly constructed a framework for collecting information and materials. During all her life she interpreted the role of the archaeologist with a new perspective with an innovated and modern point of view, undoubtedly thanks to her temperament, especially when the professional sphere of archaeology was very discriminating and restricted to women. The actions carried out during her career, brought to the creation and planning of a new way of thinking and safeguarding the world heritage. At the time when Modern Movement was growing up and some few women were beginning to emancipate themselves together with their professional expertise, Noblecourt was living in these "wild" regions by creating a new way of designing the actions for UNESCO (for the rescue of the sites that were suddenly disappearing because of the construction of the Aswan High Dam). After this first step, in 1955 she also collaborated on the foundation of Cedae (Centre d'études et de documentation sur l'Ancienne Egypte) in Egypt, the institution responsible for the systematic documentation of sites.

She puts on the line with her personal skills in an extremely modern way. In fact, numerous reports, notes, iconographic documents, topographic surveys, inscriptions and graffiti allow tracking the full progress of the excavation sites while safeguarding campaigns and study missions always looking for the monitoring and the deep studying of the landscape and historical architectural monuments.

### **keywords**

archaeology | archives | Egypt | gender history | Christiane Desroches Noblecourt | cultural heritage

## **Studi d'Artista: From Contemporary to the Future**

### **Stefania Dassi**

Architect, Italian Ministry of Cultural Heritage and Tourism, Piedmont Secretariat, Turin | Italy

Images photographed by an artist printed in no particular order and unusual texts, few words expression of the passion of an expert. With these tools, the project *Circuito Studi d'Artista* entered into artists' *atelier* in different districts of Turin. The project started in Vanchiglia, a district historically occupied by workshops and small factories converted to shops and creative places, then it moved to San Salvario and finally in a part of the city besides the Dora river. The challenge was to spread the knowledge of contemporary cultural heritage and to transmit it to the future. Contemporary art has become the focus of many debates, but the difficulty is to make it enjoyable to a wider audience and capture the casual visitor, the tourist, as well as the expert. Art ateliers seem strange places: documents and open spaces of creative works are aimed to preserve the identity of places highlighting their tangible and intangible components, which include the ideas and the final work. For a future dissemination education and training are needed and these places, with their contents, represent the activities that show up the resulting materials of the evolutionary process of art. The essential cultural function is to start a gradual change of status of these locations that will be completed when these ateliers will be recognised as cultural heritage by society.

The project *Circuito Studi d'Artista* in addition to the dissemination of knowledge maintains the intent to open these sites to the public in order to promote the development and in the future to request the attention for new usage scenarios.

*Studi d'Artista. Places of production of art* is a guide to the art places, aiming to bring the audience to contemporary art. The challenge of the Italian Ministry of Cultural Heritage is to act on the local system and to promote other actions on contemporary cultural heritage. The guide is an experimental work, that can be used while walking along the streets and visiting the artist studios opening their doors to share with the audience their artistic experience.

### **keywords**

Artist's atelier | Circuito Studi d'Artista | contemporary art | cultural development | cultural heritage | cultural tourism

# Women's Achievements and Professional Attainments. Moving Boundaries

awards | competitions | inventions | patents | prizes

**Maria Helena Souto**

MoMoWo IADE, Lisbon | Portugal

E

The sessions E aim to highlight an advanced approach among the interrelations between the professional attainments of women architects, civil engineers, industrial and interior designers, through competitions, prizes and patents, awarded or created by them. These sessions also seek to explore how memory plays a key role in cultural recognition and the importance of striving to map professional “geographies,” from elite prizes dominated by men to the erasure of women creators.

# Women's Achievements and Professional Attainments

Chair

**Maria Helena Souto**

MoMoWo IADE, Lisbon | Portugal

PLENARY SESSION

E

## Women in Power beyond Europe

### Ana Tostões

Docomomo International, Lisbon | Portugal

It happened that women had to go abroad to explore their potential as creators and authors fully. This paper presents three cases of women architects who, by different circumstances, followed that path oversea, from Europe to the world, in three different continents: Lina Bo Bardi (1914–92), from Italy to Brazil; Jane Drew (1911–96), from UK to India; Rute Bota (b. 1932), from Portugal to Mozambique.

Lina Bo Bardi, having married a Brazilian journalist, left to Brazil in 1946, in a scenario of war traumas and sense of destruction. Welcoming Brazil as her home, she would spend the rest of her life there, developing at the end of the Seventies, one of the first works of the so contemporary concept called "reuse", SESC Pompeia, which became one of the strongest references for the history of architecture in the second half of the Twentieth century.

Jane Drew, first practising architecture in her own office (1939–44) in London, initially only hiring female architects, would later work with her husband, Maxwell Fry (1899–1987). Their collaborative work in Ghana, Nigeria, Iran, Sri Lanka positioned them as leaders in the tropical architecture field. The ambitious invitation to plan and create the new capital of Punjab, Chandigarh (1951), was a turning point in her career, having been responsible for Le Corbusier's participation in the project.

Rute Bota was a driving force in the development of the architectural scholar programme widely developed and built in Mozambique during Portugal's colonial dictatorship when many architects left to the African colonies where architectural expression was freer than that of the metropolis. Extensively built in the urban and rural territory, this programme evolved through different levels of education and it gathered later contributions from other authors, assuming an extremely significant expression in the infrastructure of Mozambique territory. Following a comparative approach, this lecture wishes to investigate how the impact of these three women's creativity was developed within intercultural circumstances and fields of action; how only when they went out of their European countries, they were able to mature their modern architectural ideas and experiences, through the development of an architecture that would be later worldwide acknowledged.

### keywords

Jane Drew | Lina Bo Bardi | professional emigrants | Rute Bota | SESC Pompeia

## How Many Women Had One-Person Exhibition at (Design) Museums over the Last Ten Years? the Male Historical Discourse and the Endless Work to Give Voice to the Female Vision

**Bárbara Coutinho**

Museum of Design and Fashion–MUDE, Lisbon | Portugal

Many women have played a relevant role in design practice, theory and pedagogy, but few are properly recognised since design history has been written by men, just as museum institutions have been reined by them.

Although this reality is changing, individual exhibitions devoted to women's thinking and work are still uncommon, as their co-authorship in partnerships with male authors continues to be secondary. This reduced participation is also evident in other areas of the museums work, such as in the editorial policy and incorporations, which means that the percentage of female authors published or represented in the museums is still very small. That is why we have appropriated the question posed by the collective of women artists Guerrilla Girls in relation to art museums, redirecting it to design museums, considering that they have an important role in spreading the feminine voice, through its policy of research, collect, study, exhibit and dissemination.

However, this process of recognition cannot mean the construction of another discriminatory and sexist discourse. Nor be based on gender. It has to be based on the quality and value of each work. At the same time, it must stem from the goal to present, increasingly, creativity and history as human processes, richer as they are dynamited by gender differences, race, religion and so forth. The knowledge to be built must be increasingly plural, inclusive and participatory.

We will have as an example the Museum of Design and Fashion–MUDE opened in Lisbon in 2009, and its initial collection, the Francisco Capelo Collection. We intend to analyse this collection to evaluate the representativeness of women. Following, we focus on one of the strategic priorities defined by the museum –investigate, conserve and disseminate the design in Portugal, contributing to its historiography –evaluating how this also means the rescue of the life and work of many women authors.

### keywords

design museums | exhibitions | female vision | Francisco Capelo Collection | MUDE



## Capturing the Intangible

### Caterina Tiazzoldi

Xi'an Jiaotong-Liverpool University | China; Caterina Tiazzoldi Studio, Turin | Italy

'In a complex structure society in which the interactions between parts intensify; in which the number of decision makers and cultural scenarios overlap, interconnect, and sometimes collide; in which the temporal dimensions of the citizens are dissimilar; in which local and global, physical and virtual dimensions co-exist, it is necessary to identify a set of design tools which could respond to the transformations of the city of today.' (Tiazzoldi, 2006)

Caterina Tiazzoldi is an award-winning architect and educator working in different countries of the world: Italy, France, Spain, Portugal, United States of America and China. Her vision is to develop innovative design solutions responding to the transformations of contemporary society. Her work is characterised by the strong interaction between the academic research and the professional practice she develops as principal of the practice Caterina Tiazzoldi Studio.

At the heart of her work the research of new design tools permitting to integrate qualitative and quantitative qualities of the space. How to read and respond to the intangible properties (sound, history, social environment, time, culture)? How to integrate into the design process the intangible qualities of culture into space? Which kind of culture should be embedded into design?

This essay explores a methodology "Combinatorial Architecture," which was developed in the research lab Non-Linear Solutions Unit at Columbia University, and inspired by John Holland's methodological approach in the field of genetic algorithms. A series of case studies, Toolbox Office Lab and Co-working in Torino, Onion Pinch in Lisbon and the Whirlers in Staten Island, will engage and question how combinatorial architecture can transform and create unprecedented forms of public spaces.

The conclusion will address the question of the potential application of the similar methodological procedure of the combinatorial architecture methodology, in support of a perception-driven approach in the design of settlements in which the population increases by more than a thousand percent per year and in which the *in situ* surveys can no longer be the reference.

### keywords

Caterina Tiazzoldi | combinatorial architecture | design tools | measurement systems | perception-driven approach

# Women's Achievements and Professional Attainments

Chair

**Maria Helena Souto**

MoMoWo IADE, Lisbon | Portugal

# PARALLELSESSION

# E1

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

**Liz Walder**

Welsh School of Architecture, Cardiff | United Kingdom

In 2014, the American Institute of Architects (AIA) awarded their annual gold medal to architect Julia Morgan, the first woman to receive the honour in 107 years. At the time, Morgan, whilst prolific during her lifetime, had been dead for 57 years.

Women have been named as winners of both the Pritzker Prize and the Japanese Praemium Imperiale, whilst the UIA Gold Medal has yet to reward the female architect. The RIBA Royal Gold Medal was awarded on a single occasion to a woman in her own right: Zaha Hadid, and up until 2016, had only applauded women when part of a partnership such as Ray (and Charles) Eames and Patricia (and Michael) Hopkins. Would either Charles Eames or Michael Hopkins have won the RIBA medal in their own right?

An overwhelming 98.8% of RIBA Royal Gold Medallists were, or are male. Yet the names of female architects feature quite heavily within the nomination papers and include Jane Drew, Alison Smithson and Denise Scott-Brown.

Additionally, females sit on the committees who decide each annual winner, and there have been female Presidents of the architectural institutes and a woman as the Executive Director of the Pritzker Prize.

This paper will consider why female architects tend to be in second place for the majority of the top five architectural awards, and will also examine retrospective claims for women to win.

### keywords

AIA | architectural awards | Japanese Praemium Imperiale | Pritzker Prize | RIBA medal | UIA Gold Medal | women winners

## The Woman Architect Grete Lihotzky

### Alfons Puigarnau

International University of Catalunya, Faculty of Architecture, Barcelona | Spain

Margarete (Schütte) Lihotzky (1897–2000) became the first female student at the Kunstgewerbeschule where renowned artists such as Josef Hoffmann, Anton Hanak or Oskar Kokoschka were teaching. Studying architecture under Oskar Strnad, she won prizes for her designs even before her graduation. In 1926 she was called to the City Council of Frankfurt am Main by the architect and city planner Ernst May. Together with the rest of May's assembled architectural staff she successfully brought functional clarity and humanitarian values to thousands of the city's housing units.

When the political situation in the Weimar Republic began to deteriorate further, Grete Lihotzky joined a team of seventeen architects led by May and in 1930 travelled to Moscow by train. The group was commissioned there to help realize the first of Stalin's five-year plans. Although the "May Brigade" was credited with the construction of twenty cities in three years, the political conditions were bad and the results mixed. Ernst May himself left Russia in 1933 when his contract was expired.

While Germany and Russia had turned into problematic places to work as an architect, in 1931 Spain had welcomed the Second Republic, and Margarete knew there might be new professional perspectives. Based in Barcelona, the Catalan architect Josep Lluís Sert and his GATCPAC movement had issued the number 9 of the Journal AC on the new approaches to architecture, schools and the new theoretical currents in children education.

On 29 September 1933 Sert received a letter from Margarete Lihotzky from Moscow offering him her knowledge and expertise in school buildings and theoretical pedagogy too. In an annexe to this letter, she enclosed her own professional curriculum between 1915 and 1933. This unpublished document constitutes a real "Professional Geography" of the "historically invisible" woman architect Margarete Lihotzky.

This paper is a commentary on the achievements and professional attainments of a person who was a pioneer as an architect, as an interior designer and especially as a woman in her attempt to escape from the danger of political dictatorship, historical uncertainty and professional failure.

### keywords

historical visibility | Margarete (Schütte) Lihotzky | Modern architecture | professional geography | women architects

## German-Speaking Refugee Women Architects before the Second World War

**Tanja Poppelreuter**

University of Salford, Manchester | United Kingdom

In Germany and Austria women began to enter the architectural profession in the late Nineteenth century. After the First World War societal changes and avant-garde movements, as well as schools such as the Bauhaus, supported equality, which encouraged women to choose architecture as their profession. By the late Thirties, a number of women architects worked in established practices, led independent offices, and had earned acclaim in the architectural press. In November 1938, after the so-called Reichskristallnacht, the discrimination of Jewish citizens that had commenced with Adolf Hitler seizing power in 1933 changed into governmentally sanctioned violence. That event led to an unprecedented refugee crisis. Among the refugees were the architects Karola Bloch (1905–94), Marie Frommer (1890–1976), Hilde Marion Reiss (1909–2002), Thekla Schild (1890–1991), and Liane Zimble (1892–1987). All had been active as architects in Germany or Austria but fled the Nazi regime to the USA.

This paper investigates their careers in Europe and the ways in which they transitioned to a new environment. Special emphasis is given to how these architects were able to re-establish their practices how existing networks supported their development, but also on the ways in which their architectural oeuvre was described in the contemporary press.

Literature on refugees, exiles and émigrés to the USA has for a long time focussed on pioneering architects such as Ludwig Mies van der Rohe and Walter Gropius, but historiography failed to investigate the large numbers of lesser-known architects who found refuge in the USA, as well as their activities and the impact of their work on American Modernist architecture. Only since the Nineties and with publications by, for example, Stephanie Barron, and Thomas W. Gaethgens has knowledge about architects in exile been established beyond the best-known proponents of Modernism. The experiences and work of refugee women architects have, to the knowledge of this author, not been systematically researched, so that this contribution seeks to add knowledge to the emerging field of the history of refugee studies in architecture.

### keywords

Austria | exile | Germany | historiography | refugee studies | refugee women architects | USA

## Chandigarh's Urmila Eulie Chowdhury: The Grand Dame of Modern Architecture in India

### Deepika Gandhi

Le Corbusier Center, Chandigarh | India

Le Corbusier's multifaceted legacy in Chandigarh is not restricted to the tangible built environment he envisioned but encompasses the intangible influence he had on the new generation of architects in India. The profession of Architecture was in its nascent stages in the newly independent country but grew rapidly under the tutelage of Corbusier and his partner Pierre Jeanneret. The only Indian woman on that team was Urmila Eulie Chowdhury (1923–95) rightly christened the Grand Dame of Indian Architecture.

One of the first women architects of Asia, her creativity extended from architecture to furniture design besides her forays into teaching and writing. She was an important part of Corbusier's team during the planning, design and construction of Chandigarh from 1951–63 also owing to her fluency in French. Credited with many institutional and residential buildings, she was also the first woman Chief Architect of Haryana and Chandigarh besides a brief stint as the Director of the School of Architecture of Delhi. She was instrumental in the establishment of Alliance Française de Chandigarh in 1983. In many ways, she became a role model for Indian women in a profession considered to be the domain of men as she contributed immensely to the perception of women as capable and creative architects who could command the same respect as men. Her flamboyant personality was a result of a diverse and multicultural background, making her a cosmopolitan woman of the emerging modern world. However, in spite of her prolific work, her contribution to the city of Chandigarh and the acumen of her creativity has not been suitably acknowledged.

The paper attempts to rediscover this pioneer woman in Indian architecture by exploring her work in building and furniture design some of which is now erroneously attributed to Jeanneret. The paper analyses her works as a part of the important body of work that defines the architectural vocabulary of the city now called the Chandigarh style. These works inspired by the Modern postulates elucidated by Le Corbusier are important examples of local architecture and the spirit of modernity in Chandigarh.

### keywords

Chandigarh | India | Le Corbusier | Modern architecture | Pierre Jeanneret | Urmila Eulie Chowdhury

## Artists of the Thread between the Thirties and the Sixties, from Artistic Craftsmanship to Industry. Two Exemplary Cases: Anita Pittoni and Fede Cheti

**Anna Mazzanti, Chiara Lecce**

Polytechnic University of Milan, Department of Design | Italy

Between the Thirties and the Forties, in Italy, at the time of autarchy, women in textile propose novelties about style, techniques and materials proactively with the current cultural and social policy. Wire artists such as Bice Lazzeri or Anita Pittoni invent new lines of objects and new fabrics by transforming governmental conditioning into creative ideas.

From Trieste Anita Pittoni (1905–82) is an exemplary case that shows the renewal of the Thirties and Forties on the front of autarchic materials that more commonly are used for clothing but also for furnishings and exhibition displays. For example, the 70 kg hemp and steel wire curtain for the central salon of the VIII Triennale of Milan in 1947. Anyway one year later, in 1948, she closed her laboratory while a new, strong industrial age was inaugurating.

Fede Cheti (1905–79) also crosses this contradictory, creative and orderly stage in strict rules, but later embodies an important step from craftsmanship to industrialisation. If Anita Pittoni, while still being a woman of great energy and cultural vitality (she will be a publisher of *Saba's Birds*) closes her artistic craftsmanship lab, Fede Cheti in the vocation of designer goes from her idea of textile school and the preservation of important handbooks procedures, such as the tradition of handshake, to the industry where she will have a great international success.

Cheti is so capable of renovating the traditional decorative papers for modern living environments on the crest of a new season filled with national and international successes satisfied by industrial production. She opened stores such as Madison Avenue n. 877 in Manhattan, a departure ticket for prestigious and wealthy American customers. Success does not stop her experimental research for new fabrics by representing an emancipated female firm, as she has written to demonstrate how 'woman can engage in any activity considered male without losing her femininity' (1975).

This paper aims to highlight inventions and labs, writings and engagement in the public debate by these two female textile designers, as a key rule they played in the delicate time of the textile industrialisation around before and after the Second World War.

### keywords

autarchy in design | Anita Pittoni | Bice Lazzeri | craftsmanship | Fede Cheti | inventions | textile design

## Women in the Industrial Design Research Center – CIDI, Buenos Aires (1962–1988)

**Silvia Fernández**

Nodal Publishing, Buenos Aires, La Plata | Argentina

The Industrial Design Research Center (CIDI) was created by engineer Basilio Uribe in 1963 (closing 1988) in Buenos Aires, a subsidiary of the National Institute of Industrial Technology (INTI), for the promotion of industrial design.

The creation of CIDI was part of a constellation of events that allowed the development of industrial and graphic design in Argentina. On the one hand, the economic context with politics by Industrialisation through Import Substitution (ISI), which was a stimulus to the national industry, Tomás Maldonado and the group of concrete painters were the bridge to industrial design in terms of design, the first training centers for designers, the State created design promotion centers –such as CIDI– and private companies created design departments.

CIDI acted as a promoter of the activity with the following objectives: industrial design contest, industrial design exhibition, high-level seminars, bases for a permanent sample, bases for teaching. Fundamentally it acted as a linking design with companies. The Solid Silver Grand Prix, Solid Copper and the Good Design Label were the annual awards given to industries in different categories and that allowed them to use them in the promotion of their products along with the periodical realisation of exhibitions in Argentina and countries in the region such as Uruguay, Chile and Peru were the activities that helped disseminate the most.

In this context will be presented the work of Maria Luisa Colmenero who was the graphic designer of CIDI –as a state employee and categorised– that dealt with all graphics production, designed the three-dimensional object of the Grand Prix Solid Silver and Copper and Label of Good Design of the annual awards and was responsible for the design and assembly of the exhibitions of CIDI and the permanent exhibition at its headquarters in Buenos Aires.

Another study will present a comparative study of the participation of women in CIDI in the formation of the management commissions in the different periods, the years and the categories in which women were presented for the contest of the Label of Good Design, as many prizes they obtained and in what categories they obtained them.

### keywords

Buenos Aires | commissions members and prizes | industrial design | Maria Luisa Comenero | women in CIDI



## Blurring Boundaries Working in Asia as Architect and Urban Designer

### Lorena Alessio

Alessio Studio, Turin | Italy

The paper focuses on the professional attainments I achieved in my international career as architect and urban designer. The works explore fields from master planning to restyling of companies' brand image. The three works here described received prizes at national or international level. The paper analyses common ground of these works as the being an Italian author exposed to the Asian market. It emphasises the importance of obtaining an international education to be prepared in the profession to move towards an international exposure as an architect. It also focuses on the still valuable "Made in Italy" quality in design.

The first work, StilNovoCity in Taichung (Taiwan), recalls the making of cities inspired by a balance between public and private spaces, open and green areas, and the high density of Asian cities.

The second work, Mixity in Tainan (Taiwan), deals with the making of urban redevelopment by respecting the existing urban fabrics and defining a dialogue with the surroundings.

The third work, the restyling of Saizeriya restaurant' chain in Japan, shows an approach to design based on Italian values and landscapes.

StilNovoCity and Saizeriya were selected through a national competition by IN/ARCH and are published on the e-book *ARCHITETTURA: Energia per il Made in Italy*, edited by Emanuela Guerrucci-IN/ARCH in cooperation with Ministero dello Sviluppo Economico, Italian Trade Agency con IN/ARCH. The two works are also published on "Konsept Projeler," Istanbul, Turkey, January-February 2015.

StilNovoCity was selected for "100 Architects of the year 2015" by KIA (Korean Institute of Architects). Private clients commissioned the two works. Mixity went through a two phases competition. It was selected for the second phase of the five best projects out of almost 200 entries. Finally, it got a Memorable Mention. Mixity is published in Taiwan Architect-The Journal of National Association of Architects, n. 454 10/2012.

### keywords

Asian cities | IN/ARCH | interior design | Lorena Alessio | master planning | re-styling | urban redevelopment

## Arts & Innovation “Inevitable Touch”

### Milène Guermont

Milène Guermont Studio, Paris | France

Whereas society becomes more and more digitalised, with people spending more time in front of their screens than face-to-face with other human beings, I trust in the “material revival.” My aim is to create links at every level, from one’s intimacy with her/his own body up to her/his interaction with the wider environment. Touch and innovations are always key in my work.

This paper presents three examples.

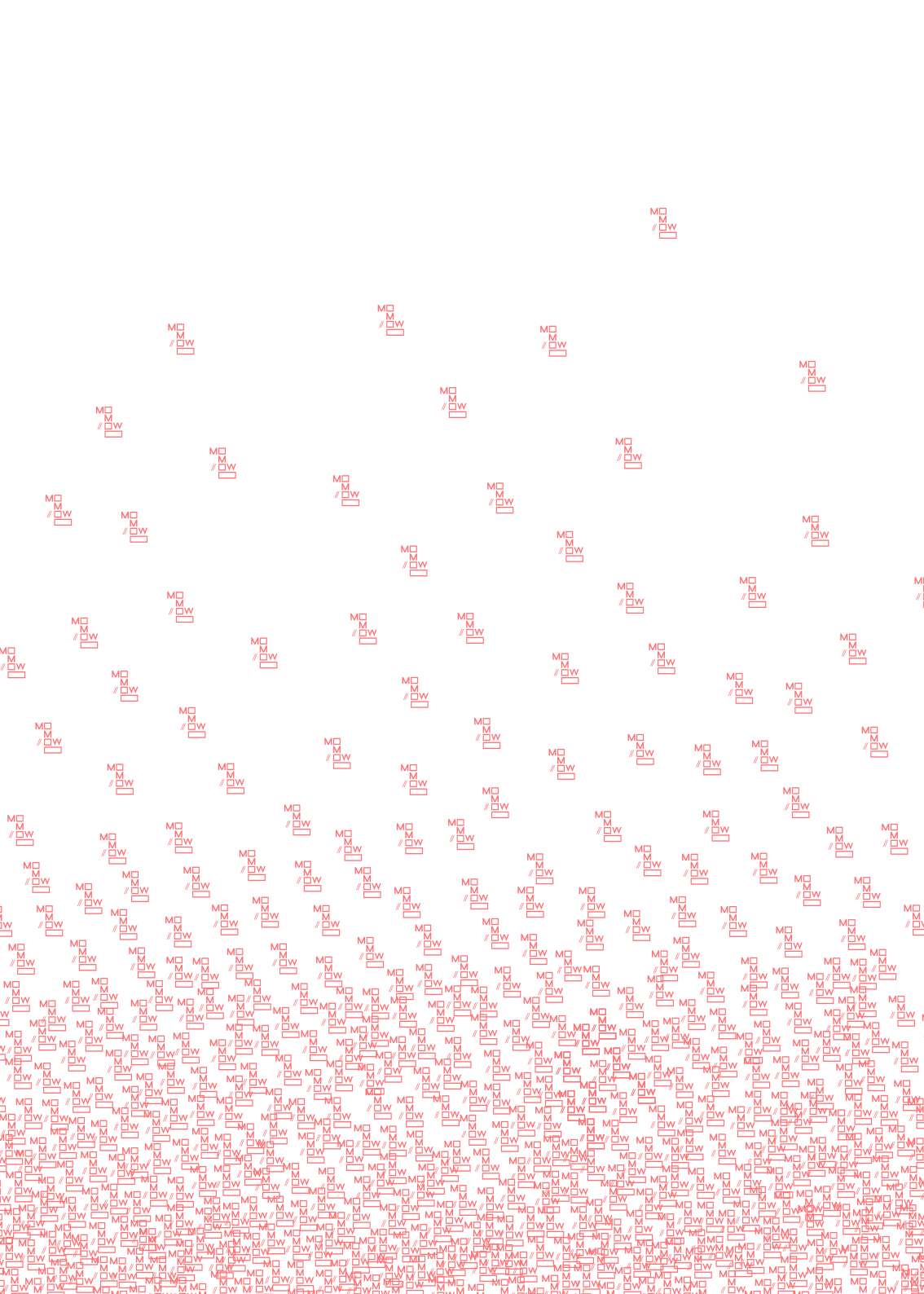
“Causse” is an artwork made of high-performance fibre-reinforced concrete was ordered by an eminent scientist to be his last resting place. “Causse” is formed by 12 facets, representing the 12 floors of the photo-electric cell with multiplied electrons invented by the scientist. Three special authorisations were needed to install this piece in the classified area of the Montparnasse cemetery. This tomb interacts with the birds, clouds and visitors whose shadows switch off the emission of the sunlight’s reflections by the optical fibres.

“Phares” is a “beacon of headlights” (“phare de phares” in French) located during six months next to the Concorde Obelisk (the oldest monument in Paris) where the first test of public lighting happened in the world. This “modern pyramid” of metal and light is 30 m high but only 2% of the weight of the obelisk. It interacts with the public, the Montparnasse Tower and the Eiffel Tower. 300 men, 5 km of metal, 7 kg of forms were needed to put for the first time in the history of the Place de la Concorde this federative, sustainable and innovative artwork. “Phares” is selected among 13,000 projects from 147 countries to be the artwork of the final report of the International Year of Light – UNESCO.

“M.D.R.,” a sensor to human magnetic fields and programming, was developed to make the Polysensual Concrete of the artwork “M.D.R.” Their skin is covered by craters (patented process) to become unique, to emphasise the plays with water and light and to invite touching them. If you caress the third module, it emits the sound of the laugh of a child, according to your magnetic field.

### keywords

art | innovation | interactive design | material revival | Milène Guermont

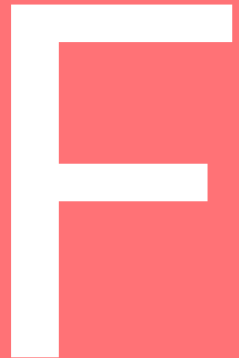


# Women and Sustainability

building components | building materials | city | design for housing | landscape

**Marjan Groot**

MoMoWo VU Amsterdam | The Netherlands



Sustainability and recycling are among the most urgent issues on the agenda of architecture and design today. Utopians, designers and theorists challenge overconsumption and advocate "green living", "green interiors", ecological design, cradle-to-cradle production approaches, recycling of waste, low energy environments for living, façades and roofs with plants and mosses, bio-bricks or reused materials from demolished buildings. How do women designers, architects and civil engineers respond to such developments? The sessions F focus on current practices as well as historical examples.

# Women and Sustainability

Chair

**Marjan Groot**

MoMoWo VU Amsterdam | The Netherlands

# PLENARY SESSION

# F

## Recoloured: A New Way of Recycling

### Jessica den Hartog

Studio Jessica den Hartog, Maastricht | The Netherlands

This project is a personal interpretation of the possibilities of recycled plastic, a material with its own quality and identity. The research arose from the preference to work with the plastic material and the absence of aesthetics in its recycling processes.

As a designer, I started a research that serves as a library of colours and materials in a never-ending process, while discovering the possibilities of transforming recycled plastic into new materials to provide me and others with aesthetic materials made from waste. Together with some other designers, I want to apply these materials to architecture, interior design and products.

Within the current plastic recycling industry, no distinction is made between the colour of the plastic. All colours of a kind of plastic are recycled together, making it a grey raw material (re-granulate). This project started with a bale of High-density polyethylene (HDPE) plastic and separating this by colour. I sorted, washed and recycled all by hand. This gave me the opportunity to search for the limit of usefulness and the experiment. The limitedness of opportunities and knowledge from the industry and myself excited me to walk new paths.

In the future, the ways in which materials and colours are used in recycling processes will most likely change. My project provides a new way of thinking. It started from experimenting with materials and colours that already exist, to give them a second life, a better life.

### keywords

design of materials | high-density polyethylene | new colours | new materials | recycling processes

## Living Energy: Connecting Science and Nature in Order to Accelerate the Energy Transition

**Karlijn Arts, Eva van der Velde**

Living Light | The Netherlands

Living Light is an atmospheric lamp which harvests its energy from the plant living next to the lamp itself. The light of the lamp is produced by plant microbial fuel cell technology: energy generated by bacteria in the soil which release electrons while breaking down organic compounds of the plant.

By softly stroking the leaves, this ordinary plant turns into a Living Light. The duration of light depends on the well-being of the plant: the better you take care of the plant, the more energy you will receive from the plant.

In this presentation, Eva and Karlijn (members of the Living Light team) will show you the beautiful and poetic side of "living energy" and which will force new connections between humans, nature and technology, creating a mutual dependence and a closed circle between these three components. Welcome to the story of living energy and the promising technology and revealing design behind it all.

### keywords

atmospheric lamp | living design | living energy | Living Light lamp | plant energy transition



## Extroverted Infrastructure: Too Big to Hide

**Jane Weinzapfel, Andrea Leers**

Leers Weinzapfel Associates Architects, Boston, Massachusetts | United States

Throughout the history of cities and campuses, energy facilities, water management installations, and public service elements have been quietly supporting the rest of daily activities. Often considered as very large, dirty, and noisy machines, these installations were located close to or even outside settlement boundaries so they would not be seen and intrude on urban and campus life. With the ongoing growth of cities and campuses, however, these orphan structures have emerged as important actors in urban and campus form. Moreover, the contemporary discussion about sustainable practice and resiliency has rapidly put them in the spotlight of design.

Presented here is an approach to the design of infrastructure facilities which celebrates their robust beauty, the excitement their size and presence can create, and the stories they can tell about the environmental systems that support modern life. Infrastructure design requires a multi-layered thinking that bridges the domains of engineering, architectural design, landscape design, and social, educational, and recreational planning.

This discussion will present a series of innovative case studies that vary in scale and context. All are installations in extremely constrained sites with a high degree of prominence and visibility.

The examples differ in terms of form and materiality to reflect the demands of specific equipment and systems, and the building and landscape context within which they are set. The storyline will shift between the practical (the engineering), the social (the user experience), the didactic (technology on display), and the sensual (the materiality) aspects of infrastructure projects. Taken together, these examples will form the basis for formulating principles of design and posing questions for the future of these expanding facilities.

### keywords

architecture | campus | design of infrastructure facilities | engineering | landscape | resiliency

# Women and Sustainability

Chair

**Marjan Groot**

MoMoWo VU Amsterdam | The Netherlands

# PARALLELSESSION

# F1

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

**Haley Bernier**

IADE Creative University, European University, Lisbon | Portugal

The Arts and Crafts movement in Britain at the turn of the Nineteenth century marked an ideological shift in design practice focused on bringing value back to the skill of the craftsman, knowledge of materials, and the revival of artisan techniques. Designers in the movement often resented mass industrialisation; they felt it separated man from the art of making, changed the way users valued objects and disparaged the designer.

The current movement in Slow Design shares the philosophy and values that were born during the Arts and Crafts movement. Slow Design is a segment of the Design for Sustainability spectrum and is a response to our growing mass consumer markets, our obsession with materialism, and the rise of disposable designs. Slow designers work to bridge the gap between the origin of an object, and its user, by revealing truths about materials, production, and function. May Morris was the leading embroidery designer of the Arts and Crafts movement in Britain at the turn of the Nineteenth century. May's ideology followed that of her father, William Morris, who focused on traditional techniques, and a crafts process that was both aesthetic and practical. The embroidery produced by May expressed an opposition to mass industrialisation by glorifying the delicate beauty of the outdoors and making these scenes attainable for the average household.

Dutch designer, Christien Meindertsma utilises an approach which examines our relationship with objects and our understanding of their origins. She immerses herself in the techniques and material knowledge required to produce each product. The transparent nature of her work encourages the user to face certain realities about where products come from, with the hope that these insights will cause users to make product choices that are more sustainable and thoughtful.

The goal of this research is to explore how Arts and Crafts ideas have influenced the contemporary Slow Design movement through an examination of works produced by Morris and Meindertsma.

This paper will argue that Arts and Craft heritage has paved the way for designers like Meindertsma to return to craft, to advocate for sustainable practices and products, and to inspire a new generation of carefully selective designers and users.

### keywords

arts and crafts | Christien Meindertsma | design for sustainability | May Morris | Slow Design

## Pioneer Women in Sustainable Modernism Architecture: Materiality of Architectural Forms

### Nataliya Lushnikova

National University of Water and Environmental Engineering, Rivne | Ukraine

The paper aims at demonstrating a key feature of the sustainability aspects of design projects by pioneer women architects.

The term "sustainable architecture", meaning such a wide range of aspects, still has the key idea of reducing the negative impact of construction processes and building performance on the environment. In wider meaning, we consider sustainability as stableness of different systems: social, economic, cultural, etc.

The gender role for a female since prehistoric age as fireplace keeper transformed most of the women pioneering in architecture as creators of low-scale domestic projects such as gardening or interiors. During the first wave of feminism and raise of the Modern Movement, the ability to get an education and enter the profession of architect, considered previously masculine, can be regarded as an early sign of growing sustainability at social and cultural levels. In the works by modernist women architects, we can observe the sustainable features at different stages of the design processes and different periods of Modern architecture development, without dependence on the scale of the project.

Speaking about the materiality forms, we cannot fail to mention the successful structural decisions suggested by women architects on a small scale (inventions of innovative construction units) up to the development of large-scale projects.

There is a common application of green architectural materials like timber (Anne Griswold Tyng), recycling construction wastes making a basic of sustainable architecture in its contemporary meaning successfully used by Lina Bo Bardi in her project of Centro de Lazer Fábrica da Pompéia.

Female architects' inventions permit to create energy and resources efficient materials. For instance, K-brick by Anna Wagner Keichine became a prototype of hollow concrete blocks.

The paper aims at revealing the evolution of ideas of sustainability in works by female architects between two waves of feminism (from the 1920s to the 1970s).

### keywords

architecture | energy saving | gender role | pioneer women architects | recycling | resources saving

## **Fantastic Four Females. The Superheroes Hidden behind the Cape: Bisquert, Fossatti-Bellani, Kanstinger and Macintosh**

**Virginia De Jorge Huertas**

University of Alcalá, Madrid | Spain

A constellation of female architects is the basis of a 135 female superheroes database that strives to map their professional geographies and seeks to explore how their work plays a qualitative key role in cultural recognition by re-constructing history in order to create a more objective one. The research considers the innovative design approach both in housing and in public and intermediate threshold spaces. The focus is on four architects and their projects. In collaboration with other architects, or on their own, they have achieved remarkable ideas to focus on and learn. The first is Emilia Bisquert (1937–2010) born in Madrid; she designed several apartment buildings with adaptable distribution in Arturo Soria neighbourhood in Madrid in collaboration with Aroca and Prada Poole. The second is Christine Otto-Kanstinger, born in 1961 in Berlin. She designed experimental ecological dwellings in Berlin in collaboration with Frei Otto, which resulted in a prototype of future ecological and heterogeneous housing. The third, Valeria Fossatti-Bellani, was born in 1935 in Milan, she developed several projects as Villaggio Matteotti in Terni (Umbria, Italy) or the transformation of the former orphanage for the Faculty of Magisterium of the Free University of Urbino with Giancarlo De Carlo. Finally, Kate Macintosh, a Scottish architect who was born in 1937 in Edinburgh, she won a Royal Institute of British Architects RIBA-Award in 2005, she designed Dawson's Heights in Southwark London and 269 Leigham Court Road which was Grade II listed building in Lambeth, South London. This research aims to explore how the four of them have achieved outstanding architectures by taking into account some key points to the project from a qualitative perspective such as their holistic approach to the context relationship with buildings, ecological experiments of sustainability, low or medium-rise high-density housing or thresholds into space. A bottom-up strategy which takes users in the project process through different participative ways. An innovative morphological approach or a gradient transition from private to intermediate-spaces into public spaces.

### **keywords**

ecological design | experimental housing | low-rise high-density | threshold spaces | women architects

## **A Tribute to Design in the Netherlands: Designs for the Present and Prototypes for the Future**

**Katherine Monica Marciniak**

VU University Amsterdam | The Netherlands

This paper focuses on de-constructing the exaggerated, international perception of the Netherlands as a sustainable utopia. The Netherlands is not as sustainable as it is thought to be. Existing key issues such as high carbon emissions, non-renewable energy reliance and overpopulation are hidden behind the pastoral imagery of bicycles, old windmills, tulips and cows grazing on acres of green grass. The pastoral image, which is seen as sustainable because of its representation of underdevelopment, is actually in and on itself problematic and misleading.

The paper will examine how the perception of Dutchness and Dutch cities have changed since the Sixteenth century, and when and how Dutch identity became synonymous with sustainability. Even though this particular Dutch identity marker is largely a misconception, the paper will examine how Dutch women architects, through their architectural projects, contribute to constructing this identity by asking three questions: Do they [Dutch women architects] get international attention? Do they do projects abroad? Are these projects sustainable?

### **keywords**

Dutchness | Dutch women architects | identity sustainability | imagery | pastoral

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

**Annette Condello**

Curtin University, Perth | Australia

Adept at cutting and extending the lifeblood of inter-modal shipping containers into refined sustainable constructions, Italian-born architect Ada Tolla deserves recognition for her provocative multidisciplinary practice in eliminating waste. Tolla, co-founder with Giuseppe Lignano of the LOT-EK studio, based in New York and Naples, Italy, makes use of what already exists in the built-up environment. A street-lamp, for Tolla, is as familiar as a tree (Scoates, 2003). Noted for their innovative approach in producing cheap and luxurious sustainable constructions (De Monchaux, 2017), LOT-EK is concerned with the idea of making architecture –starting from the mundane, existing heavy-duty forms and cutting parts that can be assembled with unexpected materials and reconfigured into resistant equipment for inhabiting.

This paper concentrates on LOT-EK's creative practice and how they work well as a couple to understand the austere yet luxurious meanings that emerge through the reception of their balanced spoliation of preceding buildings into grounded objects. LOT-EK reverse the meaning of cutting corners.

This paper will discuss the Arte Povera movement of the late Sixties, specifically Alberto Burri's and Lucio Fontana's cuts series, and New York artist Jean-Michel Basquiat's collage process to provide critical insights into LOT-EK's industrial spoliation. By referring to the late modern architects, especially Lina Bo Bardi and Gae Aulenti, the paper will then explore how LOT-EK's current projects in New York and South Africa convey radical ways of sustaining buildings. Framed within the sustainability luxury agenda, Tolla explores architecture from a multidisciplinary level. To do a complete job, she caters corners the shipping container from multi-directions –placing materials diagonally sensibly to permit air and light– and pursues an economical way of doing things, taking risks and cuts the corners off shipping containers to save time. Tolla's expertise in up-cycling shipping containers into resistant equipment links the straight-forward parable "to cut corners" to the bespoke tailoring practice of not waste-not/want-not to save material and cost.

### keywords

Ada Tolla | eliminating waste | LOT-EK | shipping containers | up-cycling

## Materials and Local Architecture: Best Practices for a Resilient World

### Chiara Pasut

Studio Pasut, Udine | Italy

International scientific studies clearly show that we are passing the threshold of surveillance of the nine critical natural processes that rule the stability of our planet. In the last century, architecture and urban planning have contributed in overcoming these limits. The problem is global, but actions must be local. In order to tackle the issue, from the Nineties in Europe and Italy, standards were set for designers to achieve performance goals in the construction of buildings. Then constructive rating systems (Leed, Casaclima, Itaca, Vea) and urban planning best practices (European green capitals) were also set. We are women, but also daughters, sisters, mothers and grandmothers, and we know how much expensive in terms of energy is in Nature to create and cultivate life. That is why our own innate sensibility should lead us to design with the aim of creating buildings and cities as resilient systems that interact with the environment, and whose design guidelines are based on the research and study of materials, their installation, their Life Cycle Assessment, and their disposal. Variables are many and very often depend on the market and urban management (material manufacturers, suppliers, urban and special waste cycles) Constructing consciously can bring benefits to the ecosystem but also in economic terms, both to the private and the community. Such practices should be stimulated through the introduction of social and environmental economic indices which too often are not taken into account in the returns on investment and from a circular economy point of view. The scientific knowledge gained in the field of materials and the study of traditional local architectures can, together with a circular economy, make a significant contribution to the return to the planetary ecological roof.

This speech will focus on the relationship between traditional construction and sustainability in the Friuli Venezia Giulia region, on the relationship between voluntary and binding green building rating system, their effects on the real construction practices, and on the prospects for the development of a circular economy linked to local materials.

### keywords

circular economy | local architecture | materials | resilience | urban planning



## Empowering Vulnerable Women by Participatory Design Workshops

**Cristian Campagnaro, Sara Ceraolo**

Polytechnic of Turin, Department of Architecture and Design | Italy

Can participatory design processes and creative workshops impact on vulnerable women's lives, offering new opportunities for flourishing and social recovery? By presenting the case of Crafting Beauty project, this contribution addresses the issue of homeless women's empowerment through "capability approach" (Amartya Sen and Martha Nussbaum).

The life of a homeless woman can be affected by a multi-factorial disease. This vulnerability consists in experiencing daily difficulties for the fulfilment of not only primary needs but also secondary needs, such as psychological, esteem and self-actualisation needs (Abraham Harold Maslow). Homelessness is much more than being without a home: it means the loss of the sense of accomplishment and opportunity to practice problem-solving. Thus, this condition is often perceived as a status of pause between a past of active life and an uncertain future. Bouncing in this gap, women strike for appropriate contexts to perform their skills, competencies and their natural creative potential.

Forty years ago, Victor Papanek claimed that 'All men are designers. All that we do, almost all the time, is design, for design is basic to all human activity'. According to this, in the case of fragile communities as homeless women, design as a discipline is called to embrace its socially responsible role promoting ecosystems that enable "being designers".

This is the goal of the Crafting Beauty: a Turin-based interdisciplinary project for social inclusion via design-led workshops and participatory process.

During the project's activities, the homeless women experiment co-creation in the form of craft workshops. Thanks to an environment of equal footing, competences and skills are learnt, shared and restored.

Creative languages and well-being contexts are promoted, so every woman approaches a new version of herself as part of a group. Designing together means to look together to the future, to strive again (Arjun Appadurai, 2010). To strengthen the ability to aspire enables to rethink what surrounds us in a more accurate way. Moreover, it triggers processes of flourishing intended as experiences of justice, fairness, equity and freedom, and it nourishes a more profound democracy.

### keywords

capability approach | flourishing | homelessness | social design | social inclusion

# Sustainability in Cities and Landscapes: Spaces for Women

collectivisation | egalitarian urban planning | gender-sensitive design | landscape architecture | mobility infrastructures | professional practices | public spaces | social housing | urban history

Chair

**Caterina Franchini**

MoMoWo POLITO, Turin | Italy

# SPECIALISTSESSION



In addition to green design living and low energy consumption practices, how have women architects, urban planners, landscape architects played a part in changing socio-cultural customs in favour of a more inclusive and gender-sensitive use of urban space? How have women changed the cities in terms of freedom and gender equality?

Looking towards the design of new towns, social housing architecture and town planning, mobility systems and infrastructures, public spaces and urban parks, are there any chief practices, strategies or tactics embraced by women to make cities more livable by building more egalitarian relationships among the sexes?

This conference session aims at investigating both the role of women in the professional fields of urban planning and landscape architecture and the concept of sustainability that emerges from their theoretical and design works. Starting from the pioneers, the broader aim is to recognise women's role in urban history in order to achieve a more democratic vision of the historical discourse.

## **An Alternative View to Periphery: The Role of Women Architects in Peripheral Built Environment of Turkey**

**Esin Bölükbaş Dayı**

Antalya Bilim University, School of Fine Arts and Architecture, Department of Architecture | Turkey

The Twentieth century in Anatolia started with the modernisation project in the late Ottoman period, continued with the proclamation of the Turkish Republic in 1923 and the adoption of the revolution project resulted in radical changes in various fields. Modernism was adopted as the political ideology of the new State and strategies were developed in this direction.

One of the significant reforms of the Republic was about the women's social and political rights. Modern women were seen as the representative of the modern country. Women gained the right to be more active in public arena. Consequently, they were educated in universities and started to take place in various professional environments including architecture and design fields. On the other side, spatial organisations were transformed according to the changing lifestyle and women designers/architects were one of the central actors in this transformation. While the very first women architects of Turkey, mainly assigned to design public buildings by the State, their working area was expanded in time in parallel to the increasing number of them.

The multidisciplinary and versatile structure of the built environment necessitates exploring the complex relations and processes among many actors in multiple locations. Even though the main transformation occurred in Ankara –the new capital city of the new Republic– the modernisation project affected all built environment around Turkey. While the State and some recognised architects were the main actors in urban centres, in peripheral settlements the country-wide decisions of the State and the local architects/master builders were rather effective.

Within this perspective, the contribution of women architects in peripheral cities, the way they interrelate with other cities, architectural approaches by which they were affected during their professional lives, their local interpretations to the mainstream architectural approaches will be the main discussion points of the paper.

### **keywords**

local women architects | Modernism | periphery | Republican architecture | Turkish women architects

## Two Women Architects and Eight People's House Projects: Leman Tomsu and Münevver Belen, 1934–1938

**Nilüfer Baturayoğlu Yöney, Burak Asiliskender**

Abdullah Gül University, Architecture School, Kocasinan/Kayseri | Turkey

The first women accepted to attend the Architecture Class of the Academy of Fine Arts in Istanbul, Leman Tomsu and Münevver Belen became the first women architects in Turkey in 1934. Following their graduation, both women worked at public authorities through the Thirties, Tomsu at Istanbul Municipality and Belen at the Ministry of Public Works. In addition to their works at these offices, they designed eight People's Houses between 1934 and 1938. Six of these were competition projects, and two winning projects, designed for two major provincial urban centres in Turkey, Kayseri and Bursa were constructed, and are still in use.

These eight People's Houses, four designed for small towns and four for urban centres, form a series of projects, which do not only reflect the social and cultural policies of the State but also the approach of these two architects as young professionals, facing a design problem only recently defined in 1932. Designed in the limited time frame of four years, these projects illustrate the spatial and technological approach of the architects, and the influences of their mentors as well as that of the general architectural scene in Turkey.

The aim of this paper is to consider the architectural characteristics of these designs, locating them within the history and genealogy of People's Houses design and architecture in Turkey with reference to the emerging careers of the first two women architects of the young Republic. The preservation of the buildings also constitutes an important problem, with Karamürsel People's House demolished in 2007, Bursa People's House architecturally transformed, and Kayseri People's House threatened with an urban transformation plan of the municipality.

### keywords

Leman Tomsu | Münevver Belen | People's Houses | Turkey | women architects

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

### **Marcela Marques Abla**

Federal University of Rio de Janeiro, School of Architecture and Urbanism, Graduate Program in Urbanism | Brazil

This work proposes the analysis of the methodology and the theoretical-professional trajectory of four women pioneers of Modern architecture, in their development of social housing policies and projects from a gender perspective. The approach to the theory and to the practice of the work of Elizabeth Denby, Carmen Portinho, Margaret Schütte-Lihotzky and Catherine Bauer allows us to acquire a new look towards social housing and city planning, topics widely treated in *Congrès Internationaux d'Architecture Moderne* - CIAM's. If on the one hand, the analysis of their production leads us to detect a clear position in defence of female emancipation, on the other it makes us discovering their concerns towards new ways of living the city.

In short, the work of these women, analysed from the perspective of gender, highlights the importance of good housing project in the construction of the city: if the domestic space is reflected in social relations, a good housing project cannot dispense with the gender perspective.

### **keywords**

Carmen Portinho | Catherine Bauer | Elizabeth Denby | Margarete Schütte-Lihotzky | Modern Movement | social housing

## A Capital before Brasilia: The Modern City of Carmen Portinho

### Silvana Rubino

State University of Campinas, School of Civil Engineering, Architecture and Urban Design, Sao Paulo | Brazil

Carmen Portinho (1903–2001) used to say she was born a feminist. Besides, she was the third female civil engineer in Brazil, concluding her studies at Politécnica, Rio de Janeiro, in 1926. A civil servant at the City Hall of Rio, the capital of Brazil until 1960, she edited a journal in which she promoted the European Modern architecture and in 1938 she became the first urban planner in the country. In order to graduate as urbanist she had to present a monographic study, so she developed a complete plan for a capital, in the exact same place as today we have Brasilia, designed by Lucio Costa with the main buildings by Oscar Niemeyer.

The purpose of this presentation is to analyse that capital city, a Corbusean one inspired by Le Corbusier Ville Radieuse. Seen as a whole, Carmen thought in the internal space of the apartments, the *zoning*, the position of roads and airport, the relation between space and buildings. It invites us to reflect upon three sorts of questions. Why did she not participate in the Brasilia contest in 1956, if she had already designed it? Which aspects of this feminism/suffragism are present in her work as an urban planner? Which aspects of this modern city became the bases for her future achievements? By the end of the Second World War, Carmen won a grant to spend some months in the United Kingdom. When she returned, she became responsible for the plans and designs for social housing in Rio de Janeiro and she was an important part of the construction of a huge social housing initiative, a *siedlung* known as Pedregulho, a partnership between her and Affonso Reidy, her partner in work and life. Then, she acted, finally, as an urban planner. Once again: is it a feminist design? The sources for this presentation are her interviews, the articles about her and mainly, her personal and professional archive.

### keywords

Brazil | Carmen Portinho | feminism | social housing | urban design

## Designing the Growth: Planners of Belgrade Housing

### Jelica Jovanović

University of Technology Vienna, Faculty of Architecture and Planning | Austria

Housing estates of Belgrade and their authors as well gained global prominence and recognition over the last five years. Housing blocks in Banjica, Konjarnik or New Belgrade have been extensively researched due to the quality and peculiarity of their architecture. However, the misknown quality of this architecture is the fact that it has emerged from the exquisite urbanism, the one that was planned and designed upon the award-winning proposals from the architectural and urbanism competitions.

These were designed and drafted by teams that largely featured women authors or women collaborators. After all, the work was so comprehensive and massive, that big, numerous teams had to be assembled, featuring many other professions too: economists, ecologists, sociologists, etc. Hence, it comes as no surprise that these facts are often lost, they fall under the category of collective authorship, often hosted by the institutions that today no more exist or slowly disappear as relics of the past.

I would like to propose a collage of the most prominent and most interesting housing estates of post-Second World War Belgrade since the housing production was the most extensive stock of construction in Belgrade and former Yugoslavia. Its setup was deeply embedded in peculiar Yugoslav housing economy, which by design implied integration of planning, designing and technology application –via the use of prefabrication, which depended on the coordination of these mentioned aspects.

Hence, the urban designs of Mirjana Lukić, Vera Ćirković, Olga Divac and Smilja Kanački were, for example, just as much important as the architectural design of Aleksandar Stjepanović, Branislav Karadžić or Risto Šekerinski. Furthermore, Vera Ćirković for example, would go on to design both architecture and urbanism of Konjarnik East Gate and Medaković housing estate, but never became as known as her colleagues, even though her buildings are iconic landmarks of Belgrade. Through the authorship of these women, but also their engagement in different teams and offices, I would like to analyse and present the vivid, multifaceted housing architecture of Belgrade and socialist Yugoslavia.

### keywords

housing estates | New Belgrade | socialist Yugoslavia | urban design



## Studying the Building Envelope through the Works of Two Indian Architects

### Kirat Kaur Pandher

Virginia Polytechnic Institute and State University | United States

The role of Indian-origin women architects has been internationally recognised but its scope has been limited to just that. As I pursue my bachelor in Architecture with a minor in Construction in the United States, my context and prior experience with the built-environment has been in India.

The climatic variations, building materials and economy of labour along with the precision of technology make the building envelope, techniques and process different from what is commonly taught here.

Through the Milka Bliznakov Prize, International Archive of Women in Architecture (IAWA) provided an impetus to further my interest and use the archive to explore the lingering questions on the process of design and construction and the differences and similarities between the two countries. Thus, in an effort to reduce the gap in accessibility of information through materials, this research proposes to procure documents of the work of the two Indian-origin architects: Brinda Somaya and Anupama Kundoo, including but not limited to plans, sections, sketches and/or photographs. This collection process will be followed by analysis and comparison on the aforementioned criteria.

SNK Architects represents a diverse practice recognised for its innovation and sensitivity in design. Anupama Kundoo's architectural innovation through material research lies in low environmental impact structures pursued through practice and academia.

Both architects represent different time frames, ways of working and approach. While Brinda has been involved in more large scale commercial projects along with restoration work, Anupama's approach delves into the usage of waste materials, unskilled labour, and local communities. Both likened in the international community through their award-winning architecture practice. The combined research, analysis and documentation will help in preserving these two women's contribution to the built environment for future reference and archival use. In addition, the documentation can comprise of interviews with both the architects.

### keywords

Anupama Kundoo | Brinda Somaya | building envelope | low environmental impact structures | sustainable buildings

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

**Serafina Amoroso**

University of Florence, Department of Architecture | Italy

Hayden's book *The Grand Domestic Revolution* (1981) highlighted that a renewal in the urban realm implies rethinking the (gendered) domestic role of women. Her proposal for communal services, such as common kitchens, shared and collective dining rooms, was intended not only to free woman from the yoke of (unpaid) domestic chores but also to improve living conditions for everyone, with consequences that go beyond the domestic field and open new frontiers of town planning which are still to be explored.

This paper argues in favour of promoting the domestication of urban spaces and the collectivisation of domestic spaces –above all in terms of (re-)location of care and domestic tasks– thus getting rid of any form of binary imaginary, and opening up new possibilities and alternatives that overcome the traditional conflation between women and domestic space, or between domesticity and the nuclear family structure. Within this framework, rethinking certain types of intermediate and in-between spaces –such as, for example, the auxiliary spaces that Dolores Hayden planned in her Homemakers Organization for a More Egalitarian Society (HOMES) as a replacement of the typical front yards of single-family houses– can be one of the possible factors to consider when designing domestic and urban environments.

We have been constructing for decades car-dependent neighbourhoods that have so far become a threat to ecological systems, to our health and social/cultural relationships, perpetuating, at the same time, outdated assumptions about family structures, incomes, mobility systems, home ownership and tenancy. Something must change in order to accommodate new realities, new exigencies and needs.

The paper presents and explores some case studies and (both real and potential research) initiatives, in which some patterns and practices of (informal) urbanism have already produced a new range of affordable options, adaptations and infill strategies that, facilitating the transition towards different approaches to urban (un)planning, can actually turn our cities into a more complex, multi-purpose, multi-use, sustainable, egalitarian and gender-sensitive environment.

### keywords

Dolores Hayden | egalitarian society | gender balanced domesticity | infill | urban un-planning

## Underground Women: Invisible Female Architects of the Moscow Metro

### Anna Misharina

Studio Crit | United States

Moscow Metro is renowned for its multifarious and expressive architecture but the significant contribution of women who participated in its design and construction is widely neglected. The Russian Revolution of 1917 brought multiple rights to women that allowed them to join the workforce actively.

In the Twenties, the growing transportation load in Moscow led to the expansion of the public transportation system. In 1931, the Metrostroy Department responsible for metro and tunnel construction was established. Despite its ambitious agenda, the novelty and obscurity of Moscow Metro allowed unknown female professionals to join the project—two out of five initial architects in the department were women—Lyubov Shagurina and Lyubov Shukhareva. The prominence of Metro grew and more women became deeply involved in the development of strategies for underground construction. When the major principles were resolved, the department announced a competition for the best architectural design for the stations (both above and underground structures). Architect Nadezhda Bykova won the first competition with the proposal for the Sokolniki station (co-authored with Ivan Taranov). The design strikes with its austerity, simplicity of elegant forms and straight lines. It sets a tone—plain silhouettes, an abundance of light and spaciousness without pomposity—for the entire first stage of construction that consisted of thirteen stations.

Design of the station Krasnoselskaya, its strict repetition of the vertical elements surrounded by pure geometrical shapes, was developed by Shagurina. More female architects participated in or led the design of many stations built during first and following stages. Among them, Nina Aleshina who led or was directly involved in the design of nineteen stations and for a decade served as the chief architect of Metrogioprotrans that was responsible for the design of all the subway stations on the territory of Soviet Union. Despite its underground structure, Moscow Metro is an essential part of the urban environment, significant public space. It praises freedom and equality but the names of its female creators are almost nowhere to be seen.

### keywords

Moscow Metro | Lyubov Shagurina | Lyubov Shukhareva | Nina Aleshina | public space | women architect

## The Feminine Sensibility in the Project of the “Sustainable” Place

### Marcella Tisi

Marcella Tisi Studio, Turin | Italy

Sustainability in the project of landscape, architecture and design can be interpreted in different aspects. Not only “green living”, “green interiors”, ecological design, cradle-to-cradle production approaches, recycling of waste, energy low environments for living, façades and roofs with plants and mosses, bio-bricks or reused materials from demolished buildings, but even more generally it means to weigh up many variables upstream from design: social and of relationship, environmental, urban –and-why not– aesthetic. The feminine sensibility is often more suitable than the masculine one to face these problems inherent in the project in a unitary way and to give answers that weigh up all different aspects, not neglecting them but focusing the attention on.

As part of this topic –Women and Sustainability– articulated and broad, I would like to deal in particular with regard to the role of women in projects that are concerned with the landscape, or more generally with the modelling of the territory understood in all its possible meaning. This project cannot be understood simply as the answer to new physical needs that surface over time and which ask for spaces to answer to new functions but must value the new needs and –as it was said before– that can stem from very different areas, not only architecture and town planning. My intervention that aims to highlight that the feminine sensibility in these cases has been –and will continue to be– very suitable for addressing these themes, will avail of examples of women “architect” and women “artist”, such as: Martha Schwartz, Patricia Johanson, Mierle Laderman Ukeles, Ana Mendieta, Marta and Carla Lonzi.

### keywords

aesthetic | feminine sensibility | relationship | upstream from design | women in landscape architecture

## Lina Bo and the Aqueduct of Cars

### Cláudia Costa Cabral

Federal University of Rio Grande do Sul, Faculty of Architecture, Porto Alegre | Brazil

In 1981, Lina Bo Bardi submitted a proposal to the competition for the urban restructuring of the Anhangabaú Valley, at downtown São Paulo. The aim of the contest was to solve an infrastructural problem: freeing the valley of a heavy traffic that did not need to enter the city centre. The first prize was given to Jorge Wilhelm's underground solution (actually executed), which buried an express-way beneath a concrete slab and created pedestrian spaces over it. Lina's design dismissed as fanciful, fully opposed the winner's strategy. Instead of a tunnel, she proposed an elevated highway, raised over a lush park. It was a huge bridge-like steel structure, running along the valley throughout its length. Lina called it 'an aqueduct of cars' because it should take the flow of traffic from a point and lead it directly to another. It was also a much more sustainable solution since it would increase the valley's permeable areas.

Wilhelm and Lina's contrasted solutions must be both seen against an existing massive concrete elevated highway built in 1970 to improve traffic connections between downtown São Paulo and the city's western region, nicknamed as the "Minhocão" (literally, big earthworm). During the Seventies, the "Minhocão" was regarded as a failure, criticised for its size, ugliness, and negative impact on surroundings. But Lina Bo never feared ugliness or bigness, nor restricted her architecture to any female gender cliché.

I will argue that Lina's entry to the competition was a powerful and sustainable design, which actually subverted expected clichés. It was a critique of the controversial "Minhocão", although not through the usual strategy of the concealment of infrastructure (the one took by the winning design). On the contrary, Lina architecturally exposed infrastructure, boldly exploring mechanised movement within the city space, both physically –designing the highway as a major engineering structure– and as an experience of the metropolitan life in itself. Moreover, her 'aqueducts of car' playfully used male gender stereotypes (cars, velocity), lending them a fresh meaning, through a new figurativeness completely of her own invention.

### keywords

figurativeness | infrastructure | Lina Bo Bardi | sustainability | urban park

# Women “as Subjects.” Documentation, Methodology, Interpretation and Enhancement

digital archives | historiography | public and private archives | sources open-access |  
women in teams and the authorship of works

**Caterina Franchini, Emilia Garda**

MoMoWo POLITO, Turin | Italy

A large, bold, white capital letter 'G' is positioned in the lower right quadrant of the image. The letter is set against a solid, vibrant red background, creating a high-contrast visual element.

The sessions G focus on methodology and sources for gender studies and their reverberation in contemporary historiography. Are there archives devoted to women's works? What was/is the role of women architects, designers and engineers in project teams, and the traces left in archives? What were/are their tasks? What was/is their hierarchical position within the working group? What sort of interrelationship with male co-workers they had/have? What kind of professional strategies did they use or are still using to obtain leading positions? A specific matter is the relationship led to the cooperation between relatives.

# Women “as Subjects”

Chairs

**Caterina Franchini, Emilia Garda**

MoMoWo POLITO, Turin | Italy

PLENARY SESSION

G



## Collecting & Linking Creative Culture of Women: Women Designers and Women Clients for Another History

**Rosa Tamborrino**

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

For many different reasons, institutional archives include few traces of women as designers. Women signed projects only exceptionally because of their difficulties to access universities, or their names moved in the backgrounds as wives, sisters, daughters of leading actors of architecture. Nevertheless, the innovation proclaimed by the Modern Movement wasn't just an aesthetic change of style. The Modern Movement aspired to change housing and collective spaces and influenced a change of domestic and social life. This trend had an important point of depart in the modifications provoked by industrial cities with their new problems but also with some new opportunities for women.

This lecture focuses on the prospective of archives expressly assembled as a cultural project in order to respond to a project of knowledge and communication. By collecting specific documentation created archives can provide the evidence of another history not formally recorded by institutional depositories. For this purpose, the notion of architectural culture needs to take into account more stakeholders the contribution of which has been essential for the new architecture, which are the architectural firms' components, the clients and more generally the patronage. In this case "Women Designers" can come to light together with "Women Clients" who also played an essential role in establishing a new kind of demand for architects. Both of them are essential for understanding how new spaces were conceived for a changing society. Peculiar women are at the beginnings of certain modernist architecture cult projects.

This lecture argues that this kind of contribution needs to be enlightened properly and systematically and digital archives are especially useful with the aim of collecting such heterogeneous documentation. Furthermore, digital archives allow coming to light and visualising links for telling this history.

The aim is to provide evidence of the women variously involved in the process of architectural transformation of the Twentieth century, both as designers and as clients. Case studies are presented for discussing how digital archive can be conceived as a digital platform for a virtual re-composition following this key of interpretation.

### keywords

architecture clients | digital archive | digital humanities | industrial cities | women creativity

## **Intersectional and Transnational Feminist Histories: The Logic behind *The Bloomsbury Global Encyclopedia of Women in Architecture 1960–2015* (Forthcoming 2021)**

**Lori Brown**

Syracuse University | United States

**Karen Burns**

The University of Melbourne | Australia

This paper describes and theorises the agenda of a large project that foregrounds women's agency in the production, reception, and conceptualisation of the built environment. *The Bloomsbury Global Encyclopedia of Women in Architecture* will be a historical encyclopaedia, both in print and in digital form, of 1200 entries divided into ten regions with each region subdivided into an alphabetised list of countries. We will be working in collaboration with area editors in building the Encyclopedia's content.

The project questions received meanings around the categories Woman and Architecture. It works with an awareness of gender as an unstable referent, fixed in specific historical contexts and constructs. The Encyclopedia broadens the terms of architecture and architectural agency to investigate women as diverse built environment professionals, who work as architects, educators, intellectuals and activists and will both acknowledge and counter the architectural canon. We particularly analyse women's prominence in the new arenas of environmental action that came into focus after 1960: in cities, sustainable design, community activism, affordable housing, social inclusion struggles, in shelter and settlement and the everyday life of the built environment.

By mapping topics and women in the Global North and Global South, this project unearths the links, networks and exchanges that connect and separate women in diverse parts of the globe. The Encyclopedia presents an expanded range of biographies, and seizes on biography as a place for examining women's intersectional, lived experience and makes visible women whose contributions have either been under-recognised or yet to be recognised. The Encyclopaedia will build alliances and coalitions across the globe thus working to transform the discipline.

### **keywords**

architecture | biographies | built environment professionals | Global Encyclopedia of Women | intersectional history

## Women in Architecture Initiative in Serbia: The Importance of Promoting Women's Work in Architecture

**Milena Zindović**

Women's Architecture Society, Belgrade | Serbia

In the summer of 2013, the topic of women's work in architecture was present in all architectural web and printed journals, due to the Denise Scott Brown and the Pritzker committee controversy. In the architectural community in Serbia, however, the question was not at all discussed.

The paper presents how in fall 2013, I decided to initiate a web-based campaign to raise awareness of women's contribution to architecture in Serbia. It was not without difficulties since the archives are scarce and women working in teams were widely disregarded. Articles were published in both Serbian and English languages. For built work, contemporary photo documentation was created, showing the look and state of buildings presently. The research covered the period from 1900 to 1970, and also included interviews of contemporary authors. The topic quickly gained popularity and interest, and successfully uncovered forgotten, yet important and fruitful authors. In 2014, the web campaign became a book that was awarded both at the Belgrade and Novi Sad Architecture Salon.

In 2016, I extended my research, and in cooperation with researchers from Novi Sad, prepared an exhibition outlining important authors, events and buildings designed by women in Serbia and Montenegro in the Twentieth century. New findings showed even more women authors and outlined their achievements from 1900 to 1990. The exhibition, in the form of a timeline, with original photographic and archival documentation, was shown in Belgrade, Paris and Novi Sad.

I would argue that researching and publishing women's historical contribution led to the empowerment of contemporary authors, and turned their initial reluctance to identify as women architects into a joint effort in creating the Women's Architecture Society. The Society held its first exhibition of member's work in March 2017 and is keeping an alive network of women architects through its online platforms.

The paper explores the future challenges and directions for the Women in Architecture Initiative and its online platform ([www.zua.rs](http://www.zua.rs)) by considering the local, regional and global context.

### keywords

female role-models | networks of women architects | online platform | promotion | Serbia | Women in Architecture

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DATABASE



'Are you having a problem, Master Kenobi?' –Asks Madame Camille Jocasta Nu– 'Yes, I'm looking for a planetary system called Kamino. It doesn't show up on the archive charts.' –Answers Jedi Knight, Obi-Wan Kenobi. –Camille: 'It's not a system I'm familiar with. Are you sure you have the right coordinates?' –Kenobi: 'According to my information it should appear in this quadrant here.' –Camille: 'I hate to say it but it looks like the system you're searching for doesn't exist.'– Kenobi: 'Impossible, perhaps the archives are incomplete.' –Camille: 'If an item does not appear in our records it does not exist.'

*(Attack of the Clones, Star Wars, Episode II, 2002)*

## The MoMoWo Database. Searching for “Kamino”: Mapping to Build and Share Knowledge

**Enrica Maria Bodrato, Francesco Fiermonte, Caterina Franchini, Emilia Garda**

MoMoWo POLITO Team, Turin | Italy

(History and Cultural Heritage Laboratory | Urban Sustainability & Security Laboratory for Social Challenges | Interuniversity Department of Regional and Urban Studies and Planning | Department of Structural, Geotechnical and Building Engineering)

In our world, as in the fictional universe of *Star Wars*, it seems that without a map not only a place but also a fact, or an experience, no longer exist. Therefore, to reveal the lives and works of creative women, MoMoWo's team has worked on a dynamic geo-referenced database. We have released a WebGIS database system, based on free and open source software. Users can search for authors, works, archives and locations. The user can browse freely through a constellation of coloured dots on the map to explore unfamiliar “worlds.”

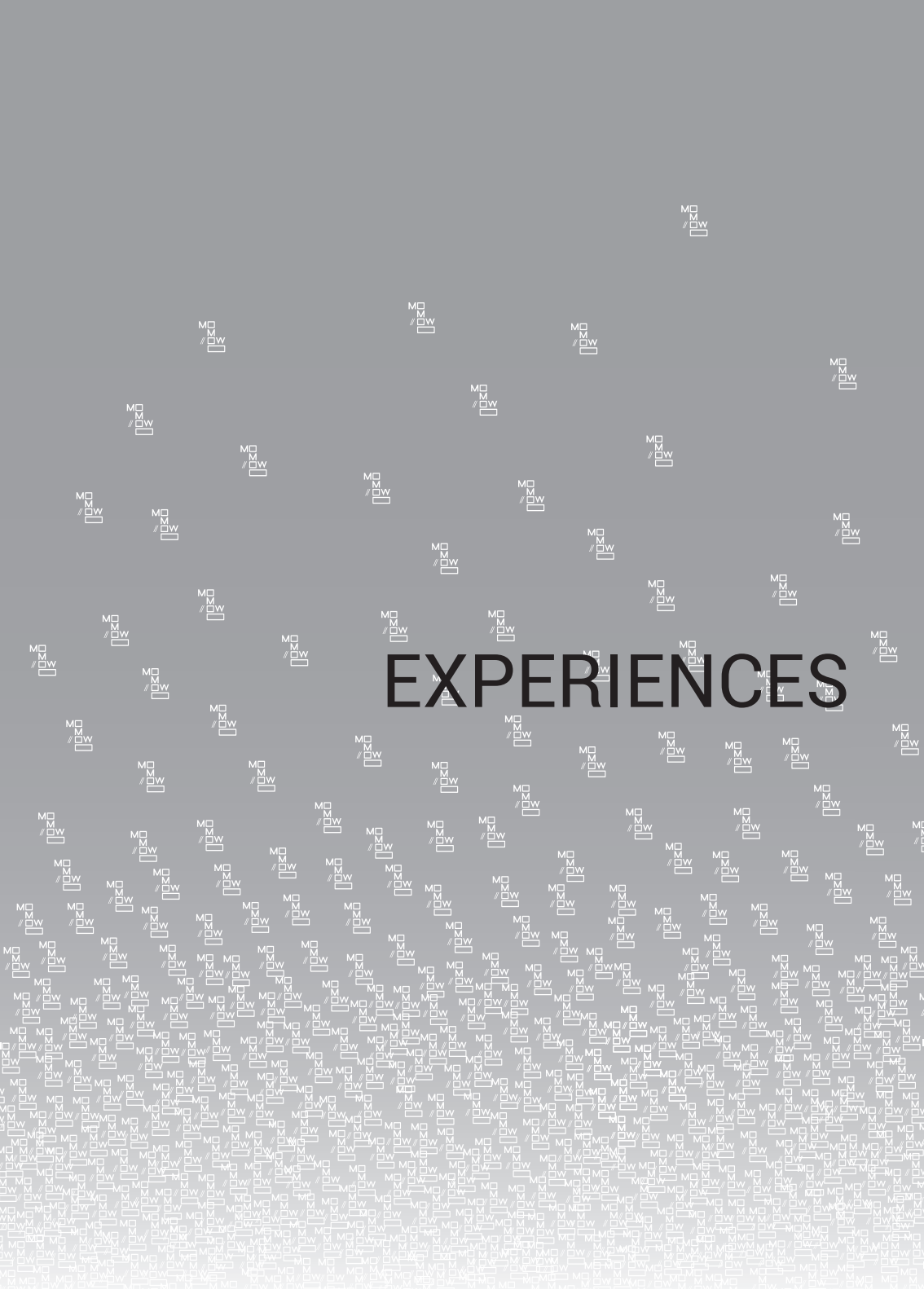
The MoMoWo database is the main object of research in the project “Women's Creativity since the Modern Movement” under the guidance of Polytechnic of Turin. The database was conceived to support many activities of the project and outcomes such as the MoMoWo exhibition and its cultural itineraries. It is designed as a dynamic instrument suitable for implementation in the future through data sharing and to evolve in an increasingly complex information system.

In addition to the presentation of the objectives and the methodology built to enable the future development of the database, this paper focuses on technical tools, open access sources and specific issues related to the identification of women's archives. In fact, after investigating the architectural archives of Polytechnic of Turin, the MoMoWo POLITO research team went on to identify archival funds of women in public or private institutions in Europe and abroad. Some of these funds are richer and more organised, while others are small collections of drawings or documents on a single project. Along with buildings and objects, the identification of archival sources enables female achievements in the fields of architecture, civil engineering, landscape design, urban planning, interior design and industrial design to be given back to history.

### keywords

mapping | methodology | MoMoWo database | qgis2web | WebGIS | women's archives





# EXPERIENCES



## Recovered Landscape and Patrimonial Landscape in Barcelona

### Imma Jansana

Jansana, De La Villa, De Paauw, Arquitectes, Barcelona | Spain

The landscape, among other things, is also writing, writes his story over time. The contemplation of a landscape is the reading of its strata, its geological and human scars. Its story is recorded in its bark. The strata of the cultural remains and of the time in the landscape are two concepts that are always going together. They are part of the traces of scars that we find as external moulds that have been superimposed over time in a territory. The reading of the different strata of the landscape –archaeological, historical, agricultural and environmental values– accumulated over time, consolidating a structure of the landscape that should be considered among the principles and objectives of the project, and as the beginning and origin of the transformation of the place for new uses. On the Turó de la Rovira, located in Barcelona city centre, we find an Iberian settlement, an agricultural settlement, a military structure, a district of the friendly city, a communications antenna, an abandoned space, a 360° view on Barcelona, and finally an open-air Museum. In 2018, the Turó de la Rovira is all these things. The invisible intervention, rehabilitation of the territory began in 2009, promoted the scars left by everything that was there before it happened. It seems that historical and cultural symbolism surrounding hills is repeated. A variation is taken in Turó de la Rovira: the transition from everyday life to the Museum. Rehabilitation of the Turó de la Rovira allows looking at the different uses that you can have in one place depending on the time. We can say that somehow there is a humanisation of space or an appropriation of the space depending on the interests of the society at the time. Now, with this restructuring, the new use of the space that overlaps the previous is an imperceptible framework that makes visible what was before. It happens to be in a space in movement, daily, to a place of contemplation of the history (a museum outdoor) and the same city (a point of view).

### keywords

contemplation of history | humanisation of space | Imma Jansana| landscape architecture | Turó de la Rovira

## *Io Donna Torinese, Falsa e Cortese*

### **Teresa Sapey**

Teresa Sapey Studio, Madrid | Spain

Architecture is not an individualistic profession, but rather a team practice, based on cooperation and collaboration. Now, more than ever, projects are produced by multiple hands and heads and technology facilitates this further. However, the way we draw and approach projects have changed.

Architects without drawings don't exist. Projects without sketches don't exist. Drawings without lines don't exist. The mind and the hands are always my tools.

David Hockney once said 'It is thought that new technology is taking away the mind. I'm not so sure. If you look around, a lot is opening up. Picasso would have gone mad with this, so would Van Gogh. I don't know an artist who wouldn't, actually'. The iPad has become the new canvas, the new blank paper sheets that all creatives dream of and that triggers the start of a new project –incredibly exciting yet a little scary.

We should not be afraid of technology. Instead, we should use it wisely. The only worry is that the new generations are abusing technology and don't know how to draw by hand anymore. The spontaneity that characterises the beginning of a creative process, is lost. I once had the opportunity to talk about this with Zaha Hadid and Norman Foster. We talked about how extremely prepared new architects are, but how much they also lack fluidity, especially in their hands and minds –especially when they need to create a sketch. They need too much time: to turn the computer on, to draw in a programme, to create a render, to print a 3D drawing and trace over it.

A building, ultimately, is a solid mass, yet the thinking behind it, as well as the drawings, must be liquid, malleable, flexible. Therefore, the aim of this lecture is debating the multiple tools and advantages that technology has brought to our field of work. Thus, it also seeks to remind us of the elasticity and fluidity required at the beginning of every project, as well as throughout and after!

I am a woman, I am Piedmontese and would love to speak in my city. I would like to talk about what you do not have to do, because whether a man or a woman, in this industry it is very important to know what you do not have to do.

### **keywords**

architectural drawings | art | creativity | digital technologies | sketch | Teresa Sapey | women



# Women “as Subjects”

Chairs

**Caterina Franchini, Emilia Garda**

MoMoWo POLITO, Turin | Italy

PARALLELSESSION

G1

## Women Architects and Engineers from the Polytechnic of Turin Archives

**Margherita Bongiovanni**

MoMoWo POLITO Team, Turin | Italy

The problematic connection between women, science and technology has always focused on the very few and exceptional examples of women in the field, or on the lack of cases. Very often the contribution of women to technological innovation and development has been omitted or under-represented. However, many of the women who graduated from the Turin Polytechnic, despite being numerically insignificant compared to men, had great professional careers at a time in which men dominated the professional practice.

With this paper, we want to underline in which way archives are a significant item for the knowledge of the history of women architects and engineers and how Polytechnic of Turin archives are useful for the reconstruction of many of their careers.

Archives are a precious item for the historical reconstruction because they rebuild institutional context and paths of occasional non-linear development, followed by educational Bodies during their history. From the archives come out voices, histories, pieces of humanity which help to build personal events and measure the steps that women from the time went through to undertake technical studies. Their contribution is undoubtedly a contribution to the Polytechnic history, but it is also a contribution to the whole history of engineering.

The Polytechnic archives have preserved students' paths since the establishment of the *Scuola di Applicazione per gli Ingegneri* in 1859, with the Historical Archive of students articulated in a series of personal student files, freshman books, exam registers, degree diplomas, and registry of Certificate for Professional Practice. In this archive thesis and university's booklets are also collected, that together with yearbooks and other Archives, bring out many women who graduated from and carried out their professional lives in the Polytechnic of Turin.

### keywords

Polytechnic history | Polytechnic of Turin archives | technical studies | women architects | women engineers | women graduated

## Denise before Bob: Personal Letters and Critical Discourse

### Andreea Mihalache

Clemson School of Architecture, South Carolina | United States

'Dear Bob, I have decided to go away this weekend so have stayed to finish your book. The attached are a group of specific comments [...] I think you use too many devices (always remembering that I don't approve of any of them) and will do until you get more work, and can spread them fewer per building. None of this is insulting. I respect your work [...] but disagree with it – mainly because I think there are other constraints acting upon us today. I like the things you like, have learned from them what you have taught, but I would apply the lessons differently.' It was the night of Friday, 12 July 1963, and Denise Scott Brown finished reading the draft of *Complexity and Contradiction in Architecture*, wrote down her comments, and sent her feedback to Robert Venturi. Upon reading her letter, he wrote on its margin: 'You are mean.'

Despite the fact recent scholarship has begun to acknowledge and give credit to Denise's critical contribution to the Venturi-Scott Brown partnership, little is known about her early career and their collaboration before becoming a team.

Trained in Johannesburg, London, and Philadelphia, Scott Brown carried to the United States her complex trans-continental heritage, the desire for social justice, and a strong interest in urban life as she had experienced it in European cities.

I will trace the beginnings of Scott Brown's architectural theory through a series of previously unexamined letters written between 1960 and 1963 to professors, family, and friends, among which Robert Venturi. They reveal her inquiries and questions as she moves between the East and the West coasts trying to find her way into a male-dominated profession. As she explains in a letter written *in lieu* of a paper to one of her professors, she prefers the epistle 'for the freedom it gives,' the freedom to combine personal experience and scholarly knowledge, discourse and anecdote, discussion and dialogue.

In the age of texts, tweets and posts, Scott Brown's epistolary style from almost sixty years ago is refreshingly visual and imaginative. Beginning to formulate her questions about city planning and urban form, she proposes a type of critical discourse that is simultaneously flavourful, engaging, and inquisitive.

### keywords

architectural theory | city planning | critical discourse | Denise Scott Brown | epistolary style | personal letters | urban form

## The Role of Female Architects in Designing Schools in Belgrade (1918–1941)

**Vladana Putnik Prica**

University of Belgrade, Faculty of Philosophy, Art History Department | Serbia

Since the first female architect in Serbia, Jelisaveta Načić (1878–1955), designed in 1906 an elementary school in Belgrade, women as architects have produced a significant number of schools in this city. During the interwar period, it can be noticed that many female architects, who worked at the Ministry of Civil Engineering or the Belgrade Municipality Technical Department, were often in charge of the projects regarding the development of educational architecture, such as Milica Krstić, Jovanka Bončić-Katerinić and Desanka Manojlović.

Apart from the known, there were several almost unknown female architects also specialised in designing schools during the interwar period. Although male architects designed schools as well, the percentage of their female colleagues who were the authors of Belgrade schools is significant. It can be argued that it was more likely to see school architecture as a project task which would be appropriate for female architects since women were more involved in child education throughout the history.

The role of female architects in school architecture in interwar Belgrade has not yet been a well-researched topic. Therefore the primary purpose of this research is to determine the amount of female presence in the development of school architecture in Belgrade. The focus is also on the novelties they presumably introduced, as well as how their impact opened new opportunities to the post-war generation of female architects in Yugoslavia.

### keywords

archives of public administrations | Belgrade schools | school architecture | women architects in Ministries | women architects in Technical Departments

## The Design of Educational Buildings in Portugal: A Feminine Contribution in the Sixties

**Alexandra Alegre, Maria Bacharel, Ana Fernandes**

University of Lisbon, Instituto Superior Técnico, Civil Engineering Research and Innovation for Sustainability | Portugal

In the Sixties, the paradigm of school architecture in Portugal shifted from a traditional to a more experimental educational approach. Maria do Carmo Matos (1935–89) played a central role in this process since she led a team of architects in the Department of Construction for Technical and Secondary Education (1934–69). In a male world, where women architects were not considered seriously –at least in the traditional Portuguese society– she stood out, not only for her ideas on an innovative design and construction approach, but also by promoting international contacts with intergovernmental organisations such as UNESCO, World Bank and Organisation for Economic Co-operation and Development.

Maria do Carmo Matos largely contributed to the pursuit of the right to education to all children with the adoption of rational procedures in school building design and the influence of the Anglo-Saxon and Northern Europe experience. A new approach was adopted to increase school construction efficacy based on a new design methodology, on industrialised and rationalised building production systems, and on effective cost and planning control procedures. Despite these economic constraints, some projects have proposed high architectural and spatial qualities, characteristics that were lost in the design of the following schools.

This paper focuses specifically on the contribution of Maria do Carmo Matos, the only female architect at the Department, and her important role in the promotion of an innovative design methodology and construction process for educational buildings at all levels, from elementary to secondary. The schools constitute simple and pragmatic buildings, without any particular architectural aspirations or significant expression of Modern design vocabulary. However, those schools accomplished the social aim of the Modern Movement, and Maria do Carmo Matos played a crucial but mostly anonymous role.

### keywords

archives of public administrations | Maria do Carmo Matos | Modern architecture in Portugal | school architecture in Portugal | social aim of the Modern Movement



## Foreign Women in Italian Architecture and Art during the Fascism

### Anna Vyazemtseva

Research Institute of Theory and History of Architecture and Urban Planning, Moscow | Russia and University of Tor Vergata, Rome | Italy

The research attempts to identify the presence of foreign women in the architecture and art in Italy between the Twenties and the Thirties, where the polemics on Modernism coincided with the social changes conducted by the regime of Benito Mussolini. Although the propaganda put the male and the National in the centre of the cultural and social policy, the visible presence of women, mostly foreigners, became the sign of this controversial period of Italian history.

The considerable part of women artists and intellectuals were emigrated during or after the First World War from Eastern and Central Europe, from the territories of ex-Russian, German and Austrian Empires, disappeared after the War and Revolutions in 1917–18. The most famous among them were artists, dancers, actresses, but the archive research helped to discover some names of architects or members of architectural studios.

Our research takes as a starting point the designer, painter and sculptor Aleksandra Olsufiev, Russian born wife of the architect Andrea Busiri Vici and the collaborator of the studio Busiri Vici, one of the important architectural firms in Rome between the two wars. Among other protagonists are architects Aleksandra Biriukova and Zhenia Averbuch, graduated from the Hight Architecture School of Rome in late Twenties, emigrated to Canada (Biriukova) and Israel (Averbuch). The study of their excellent biographies helps to evidence the role and place of women in the social, political, and professional life not only in Italy but also in other Western and Eastern countries and to describe its alteration since the late 1910s until the post-war period.

The research tries to highlight the unexplored role of women in the history of architecture of the early Twentieth century, the presence of foreign architects in the Italian culture in that period (that is still unexplored), as well as their mobility between Italy and different countries in Europe and America, and its effects on architectural conceptions and regional histories of architecture. Moreover, the study will put its magnifying glass on the most controversial political, social and cultural issues between the two world wars caused by a totalitarian regime.

### keywords

Aleksandra Biriukova | Aleksandra Olsufiev | foreign women architects in Italy | Modern architecture | women and Fascism | Zhenia Averbuch

## Stefania Filo Speziale and Her Long Overlooked-Legacy to Twentieth Century Italian Architecture

**Chiara Ingrosso, Aurora Maria Riviezzo**

University of Campania "Luigi Vanvitelli," Naples | Italy

This research paper aims to further analyse the figure of the recently rediscovered Neapolitan architect Stefania Filo Speziale (Naples, 1905–88) and her long overlooked-legacy to Twentieth Century Italian Architecture. She was indisputably one of the most important representatives of Parthenopean Modernism, despite not having made a mark in the official Italian historiography. Stefania Filo Speziale was the first woman to graduate as an architect in Naples as well as being among the first five graduates of the Regio Istituto di Architettura, which was established in 1928. Having joined the Order of Architects in 1932, she remained the only woman in a male-dominated profession for thirty years, which was even more surprising if we consider the Fascist propaganda of those years.

There exist today only very few monographic studies and only the occasional bibliographic references to her work. This is because she destroyed her archive. However, there remain enough buildings designed by her –about 150 were built in Campania, such as the Cinema Metropolitan, the Ina-Casa district in Bagnoli and the Padiglione dell'Elettronica at the Triennale delle Terre d'Oltremare– to enable us to appreciate fully her sensitive perception of architecture, which always remains closely linked to the distinctive characteristics of Naples, both natural and urban.

This paper goes over her career while focusing mainly on her most controversial project: the iconic skyscraper commissioned by the Società Cattolica di Assicurazione (1954–58), and known today as The Hotel Ambassador.

The purpose of this research is reconsidering the fundamental role played by Stefania Filo Speziale, along with many other architects like Michele Capobianco and Francesco di Salvo, during the post-war period of building speculation and reconstruction in the city as well as during the Sixties economic boom, designing high-quality modern architecture.

### keywords

Italian tangible heritage | lost archives | Modernism | Naples | post-war architecture | skyscraper | Stefania Filo Speziale

## Women as Design Partners: First Founded Husband and Wife Partnerships in Modern Turkish Architecture

**Zeynep İrem Küreğibüyük**

Istanbul Technical University, Architecture Department | Turkey

Current criticisms directed at the traditional method of architectural historiography emphasise that male-centred, chronological narrative of the history, exclude information about women. While the multi-layered structure of history is composed of different types of data, it is not possible for a selective chronological line to cover all such information. In this context, information on women remains covered under interim layers of history. The history of modern Turkish architecture that saw women as design partners who stayed in the backstage due to the lack of information points out to the potential of constituting alternative historiography on women.

Within the early professional career of women in Modern Turkish architecture, husband-and-wife partnerships refer to a crucial turning point, regarding the productions of women in the private sector. After the establishment of Turkish Republic, as of 1934, women started to mark their presence in the professional field.

During the Thirties and Forties, the first job opportunities for women were the public enterprises of the new State. In the early Fifties, the private sector was established around the new generation of architects, who mainly collaborated in small project groups to enter architectural competitions under the limited organisational and economic conditions of the new sector. While women mostly kept working in the public enterprises during the Fifties, their contributions remained limited. After the Sixties, collaborations in the private sector started to evolve into permanent, as professional partnerships. While the private sector was developing professionally with the growing number of architects and increasing power of professional organisations, the partnerships also needed to have a more systematic organisational and economic background. Within this period, first founded husband-and-wife partnerships became a prominent model of collaboration, specific to the architectural production of women until the Eighties.

Altuğ Çinici and Behruz Çinici, Şaziment Arolat and Neşet Arolat, Sevinç Hadi and Şandor Hadi, Hayzuran Hasol and Doğan Hasol were the first partnerships founded in the Sixties. This paper aims to discuss the women as design partners of the abovementioned partnerships within the framework of their professional contributions, interrelationships with their male partners and recognition of their authorship.

### keywords

alternative historiography | authorship recognition | husband-and-wife architectural partnership | women architects in State enterprises | women in Modern Turkish architecture

# Women “as Subjects”

Chairs

**Caterina Franchini, Emilia Garda**

MoMoWo POLITO, Turin | Italy

PARALLELSESSION

G<sub>2</sub>

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

**Claudia Mattogno**

Sapienza University of Rome, Department of Civil, Constructional and Environmental Engineering | Italy

The Twentieth century has been full of changes, especially for women. The urban space conquest has led not only to greater freedom of movement but also set up a lot of opportunities for designers and planners. In the past, we have been muses, then illuminated clients, then users. Today we are aware of our role in planning and designing. We are conscious that our field of study and practice has expanded from the private space to the public realm. Anyway, we are also aware that in the history of women much remains to be written, although we have started the construction and organisation of memory, studying the so-called "pioneers," who in Italy, much later we called the "mothers." Knowing, naming, and remembering the first women who have studied and practised architecture and town planning is an important step toward re-establishing a gender identity. It is also crucial to fill a gap of knowledge, through renewing the awareness of a professional role: a role that has not been without difficulties.

The paper outlines some of the milestones of the women architect research during the Twentieth century, with a particular focus on building a new genealogy. There are several ways of creating a genealogy for women designers. The multiple directions of my attempt consist in: systematising the various women storytelling to order a large variety of approaches and methodologies, based on catalogues and archives, anthologies and monographs, critical essays and articles; bringing out figures of unknown or forgotten designers; exploring new research directions comparing different forms of the collective team. Although women designers still have to fight with lower wages and rooted prejudices (as every year the survey of the English magazine *AJ* highlights). My paper wants to clarify that the presence of women in architecture is now considerable and that their different approach is creating new work practices.

### keywords

architecture and Feminism | gender studies | her-story | memory | women genealogy | women urban planners

## Pioneer Architects: The Open Source Catalogue *Architectuul*

### Boštjan Bugarič

University of Ljubljana, Faculty of Architecture | Slovenia

*Pioneer Architects* is an online research campaign, generated by the community of the open source catalogue *Architectuul*, which is one of the world's most extensive international open and community-based architecture database and web publication with more than 100,000 registered users and more than 500,000 followers on social media (Facebook, Twitter, Pinterest).

Founded in 2010 by a team of architects, graphic designers and software engineers, *Architectuul* has over the years conducted an array of research projects to promote the dissemination of eminent building projects and architectural works.

Within the *Pioneer Architects* campaign, different editors feature female architects from different countries and present their achievements in the field of architecture on social media and online documented catalogue. With the campaign, the visibility of the neglected and forgotten works of important women's authors is being documented, collected and presented in the online catalogue. In collaboration with Docomomo International, the online campaign presents as well architecture designed by women from 1918 to 2018 concerning protection, conservation, restoration and enhancement of the architectural heritage, with a particular interest for the Modern Movement.

Besides digitalisation of drawings and pictures, the main goal of *Architectuul* is to explore and present the role of women theorists, which contributed to the theories and practices of the Twentieth and Twenty-first centuries. The open source campaign in such a way documents and presents the topic to the broader community worldwide and can be reached at [http://blog.architectuul.com/tagged/pioneer architects](http://blog.architectuul.com/tagged/pioneer%20architects).

### keywords

*Architectuul* | digital sources | Pioneer Architects | online archive | open source catalogue | research campaign

## Female Design and Architectural Archives in Italy: A Preliminary Investigation among Online Search Tools

**Maria Teresa Feraboli**

Polytechnic University of Milan, Department of Design | Italy

The value of projects' archives is nowadays unanimously acknowledged, but the path that led to this recognition was rather long: in Italy, its origin goes back to the Seventies. Even though the interest in architectural archives originated at the same time with the first considerations for women's history, the achievement of both fields of research went through parallel but not interrelated paths, at least until very recent times. These days, we can indeed observe increasing attention for the female planning component that is beginning to show through also in the world of archival sources and their dissemination. Starting from an interest *tout court* dedicated to designers' archives, the Archives General Direction of the Ministry of Cultural Heritage and Activities has since the end of the Nineties promoted its census, to which, in 2001, followed a national protection programme for the 1900 architectural documentary heritage, in accordance with the General Direction for Architecture and Contemporary Arts. The regional archives authorities (Abruzzo, Basilicata, Campania, Emilia- Romagna, Friuli-Venezia Giulia, Lazio, Liguria, Lombardia, Marche, Piemonte e Valle d'Aosta, Sicilia, Toscana, Umbria e Veneto), often helped by Universities, carried out their censuses, and their results can be consulted online through the Unified Information System for the Supervision Agencies (SIUSA), constantly updated. It is from updates that you notice an increase, albeit modest, in the female presence, flanked by the opening to professional categories close to the world of architecture but not coincident (decorative arts, product design, graphics, history, etc.) as evidenced by the censuses of Lazio and Lombardy. A sign of attention that is being targeted is the research of Women's Archives in Trentino-Alto Adige (2008–10) and Women's Archives in Emilia Romagna (2010–12), where the wife of Fortunato Depero, Rosetta, or architects Ada Defez and Franca Stagi, both active besides their husbands in Modena, make their appearance.

Finally, the project Architectures in Lombardy from 1945 to the present (online) which, moving from the study of the building, has allowed to find new contributions and women's archives, as well as the Architects website in the National Archives System (SAN) which adds further information about designers' works and personalities.

### keywords

archival sources | Italy | National Archives System | projects' archives online| research methodology | SIUSA | women's archives | women's documentation

## Making (Hi)Stories of Women in Scottish Architecture

### Suzanne Ewing

The University of Edinburgh, The Edinburgh School of Architecture and Landscape Architecture | Scotland

Motivated by a lack of experiential (hi)stories of architectural practice and projects, and with ambition to steward practice-based disciplinary stories, the *Voices of Experience* project (VoE) constructs a series of conversations between a highly experienced architect and a professional at the outset of their career with a common project site or thematic concern. The project is the start of building an audio archive and enhanced resource material with Glasgow Women's Library, UK.

Over 30 years ago, *The Image of the Architect* (Saint, 1984) drew attention to the lack of focus and documentation of the realities of architectural practice in the Twentieth century. This call to attend to and navigate the conflicts between these realities and dominant "ideals of creativity" was picked up by the contributors to *The Architect: Reconstructing her Practice* (Hughes, 1996), and most recently in *The Architect as Worker* (Deamer, 2015). The contextual focus of *Voices of Experience* in the late Twentieth century Scotland. *The Dictionary of Scottish Architects* (1840–1980) is currently the main historical source. Under 5% of entries are on women, often fleeting, inconclusive and anecdotal. The VoE project aims to augment these histories through oral documentation, and to deepen the historical lens through methodological exploration of the listening, editing and presenting of site-based conversations, as an audio archive, transcript and public conversation, offering a new mode of researching and communicating the practice-based knowledge of architecture.

Over eight conversations so far insights include: how architects discover their preoccupations, strengths, range and niche through different working relationships and formats; resonating experiences of women entering into architectural education decades apart; and the making and remaking of homes and work at different stages of life and outlook.

### keywords

audio archive | conversation research | Glasgow Women's Library | oral documentation | oral history | | Scottish architecture | VoE project



## Women Architects in Polish Feature Film of the Sixties

**Adam Nadolny**

Poznan University of Technology, Faculty of Architecture | Poland

The goal of this paper is to show, how the figure of woman architect was represented in movies from the Sixties. The author presents it in two outlooks on life of women architects: passive-set on the realisation of everyday career goals, and creative-set on creating the architecture of the future.

The image of an architect –creator of architectural work, underwent a lot of changes in Polish cinematography due to both social and political situations. As regard as different manifestations of creative activities of architects connected with feature films, the Sixties, were and still are an undiscovered territory waiting for scientific analysis and diagnosis. Film as a medium contributed to recording the moment, which at the time of filming was treated as a present perfect tense. From a historiographical point of view, filming can be considered a record of the past with all its nuances, the mood of the moment and professional and everyday life problems of architects.

The image of an architect in a Polish film has been shown in different perspectives. On the one hand, we can see her/him at work by the drawing board, building models and developing architectural concepts. On the other hand, we have the opportunity to accompany her/him in everyday life outside work; we share her/his fears, expectations, dilemmas, defeats and victories. Leaning over the drawing board in the State studio, she/he was composing, creating and repairing space using his imagination.

The image of a women architect shown in Polish movies did not differ significantly from the actions in this matter, which took place in many European countries. The inherent attribute of architect's clothing in the Sixties was a white apron with pockets. This garment can evoke the figure of a doctor who is not treating the body and soul but is dealing with the therapy of a larger organism, which is, in this case, the modernist city.

This paper presents part of the research entitled "Architecture and the city in a Polish feature film of 1960s, 1970s and 1980s, phase V" led by the author at the Faculty of Architecture of Poznan University of Technology.

### keywords

film archives | perception of architectural practice | Polish films of the Sixties | women architects in film

## Charlotta Heythum: A Life in Architecture and Design

### Elizabeth St. George

The Metropolitan Museum of Art, New York | United States

Antonín Heythum was a celebrated Czechoslovak architect and designer, active in interwar Prague and America from 1938 until his death in 1954. His commissions for the Baba housing estate, world's fairs, and the National Theatre in Prague are well-documented, as are his leadership of industrial design programs at the California Institute of Technology and Syracuse University. What is often not clear in the historical record is that he worked in partnership with his wife Charlotta (Maleská) Heythum since their marriage in 1927.

This paper intends to reclaim Charlotta's authorship and explore how trade literature, institutional gender prejudice, and the division of labour in design/family partnerships have rendered women's contributions to design practice invisible.

Other feminist studies on early Twentieth century partnerships, like the Eames, have illuminated how mores at the time dictated that masculine authority represent the public face of design work. This was certainly the case for Charlotta, but perhaps there were also more practical considerations.

As a refugee from the 1938 invasion of Czechoslovakia, Charlotta applied for a Rockefeller Foundation grant to compose an industrial design treatise, promoting the ideal of a "Humanist Modernism." She was ultimately given the grant, but only on the condition she work "under the direction of her husband." In 1942 they moved to Pasadena. While 'all [Antonín's] days were taken up' by university administration, Charlotta pursued work on the manuscript and in 1946 gave birth to a son, Jan Comenius. Antonín's teaching position was their primary income and also subsidised the set-up of their California design office and initial projects —all coordinated by Charlotta. Despite this steady activity, her significant role in the partnership was rarely articulated in the trade, despite Antonín's insistence she is dually credited.

The Archives of American Art in Washington D.C. houses Antonín's professional papers left posthumously at Syracuse University. While the archive does not bear her name, Charlotta's hand is very much present, in project notes and their photographic documentation (she was a student of Man Ray). This paper not only seeks to the right the historical record and critique biased historiography but to also suggest creative and deliberate methods to restore and enhance women's contribution to Modernist design practice.

### keywords

Archives of American Art in Washington | authorship | Charlotta Maleská Heythum | humanist Modernism | industrial design | wife-and-husband partnerships in architecture

## Sophisticated Professional Life and Archive of Mualla Eyübođlu-Anhegger

### Ceylan İrem Gençer

Turkey Yıldız Technical University | Turkey

### Işıl Çokuđraş

Turkey İstanbul Bilgi University | Turkey

With the establishment of the Republic in Turkey in 1923, women were entitled to many social rights. Mualla Eyübođlu, the sister of famous painter Bedri Rahmi Eyübođlu, was one of the first women architects in Turkey who graduated in 1942. With the encouragement of her brother Sabahattin Eyübođlu, who was a famous writer, she started to serve in Hasanođlan Village Institute as the Head and Instructor of the Construction Section. The Village Institutes aimed to meet the needs of modern and secular education and development of the neglected villages through hands-on training. Here, she designed certain buildings and implemented selected projects with her students. Due to health reasons she had to leave Village Institutes and started teaching in İstanbul Fine Arts Academy. She had helped her professors, such as Albert Gabriel, in their books, and made documentation of Ottoman monuments in Balkans and Anatolia with Turcologist Robert Anhegger, who became her husband afterward.

Her first-hand experience with construction works and vernacular architecture had helped her to build a new carrier on restoration. She started to work in High Board of Antiquities on the preservation of Ottoman buildings in 1952. Until 1983, she was again on the road to supervise restoration projects of numerous monuments in Anatolia. For many years, she directed the restoration of the Harem Quarters of Topkapı Palace and prepared a book on it. We have reached her private archive and been working on bringing it out for the last two years. Mualla Eyübođlu-Anhegger is a significant figure in Turkish architecture as one of the first women architects and being active in different fields of the profession all over the country. The presentation of her sophisticated professional life, her bohemian character and miscellaneous personal archive appeal to inspire women architects.

### keywords

Mualla Eyübođlu | Ottoman heritage preservation | professional archive | Turkey | women architects in institutions | women in restoration

## The Marta Lonzi Archive. Subjectivity in the Creative Process

### Raffaella Poletti

Elvira Badaracco Foundation, Milan | Italy

The Foundation Elvira Badaraccopromotes the studies of women's culture, and women's social and political experience since its establishment in 1994. In addition to increasing the inherited cultural and political heritage, the Foundation recognizes the political opportunity to exploit all forms of women's intellectual work, reassembling the two elements –political experience and professionalism– which have led to a crisis, in recent years, in the methodological and disciplinary regulations.

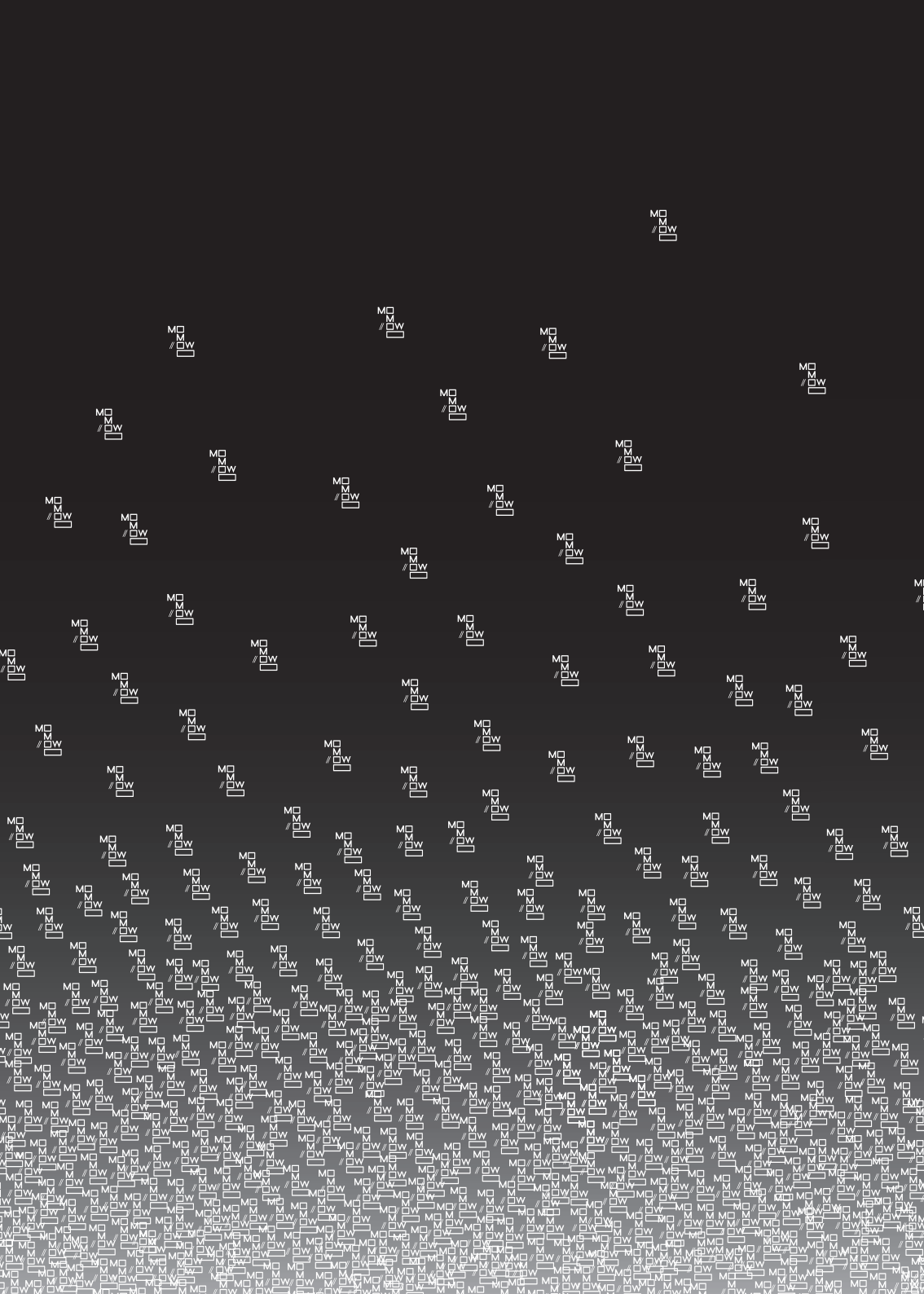
In 2017, the Foundation was enriched by the archives of Marta Lonzi (1938–2008), architect and original exponent of Italian Feminism. Lonzi's work extended from the urban to the object scale and was published and recognised with various prizes. Nevertheless, the peculiarity of this figure lies in her critical reflection on the creative process, which begins with a feminist subjective reading, then widening to broader thoughts on the culture of the project.

Marta Lonzi was involved since the beginning, with her sister Carla –chief of feminism in Italy, art critic and discoverer of the artistic avant-garde of the 1960s– in the establishment of *Rivolta femminile* (Rome 1970) and the subsequent creation of the homonymous publishing house in Milan in 1971.

Born in Florence, Marta graduated in architecture with a thesis in urban planning under the guidance of Ludovico Quaroni. From 1967 to 1974 she was Assistant to the Chair of Architectural Composition, with Alberto Samonà and Quaroni, at the University of Rome. Since then Lonzi began the elaboration of the theoretical assumptions of the "real and non-sublimated" creative process. This approach to architecture will then be developed through conferences and seminars in Italy and abroad and in several publications, including *L'architetto fuori di sè* (Prototipi, 1982); *Autenticità e progetto* (Jaca Book, 2006). Her work was exhibited in the *Women in Italian Design* at the Triennale Design Museum of Milan in 2016.

### keywords

archives of Marta Lonzi | Fondazione Elvira Badaracco | Italian Feminism and architecture | real and non-sublimated creative process | Rivolta femminile



# Design Drawings

collections of digital reconstructive models | collections of drawings | collections of plastic models

Chairs

**Roberta Spallone, Marco Vitali**

MoMoWo POLITO, Turin | Italy

SPECIALISTSESSION

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This specialist session aims to explore the role of drawing in the design process of women designers, from two points of view. The first one focuses on collections of drawings and plastic models made by the designers. They could be studied using the tools of graphical analysis as well as the digital survey. The second one focuses on collections of digital reconstructive models that could be analysed by comparisons between different designers as well as different architectural trends or national schools. Methodologies and techniques aimed to realise interactive web repositories of these collections are also included.

## Toni Cester Toso: Architectures 1950–2017

### Lucia Krasovec Lucas

Polytechnic University of Milan, Department of Architecture and Urban Studies | Italy

Maria Toni (Antonietta) Cester Toso is certainly to be considered in all respects a pioneer among women Italian professionals, architects and urban planners. She was born in Trieste in 1925 and graduated in 1949, under the tutoring of Giuseppe Samonà, presenting a thesis on social housing which started as an investigation about the workers of the industrial district of Venice. After graduation, she started practising architecture in 1950 and was the first woman to open an architecture studio in Friuli region in 1951.

For over 50 years of work, mainly housing, private buildings, shops and villas, Toni Cester Toso worked both on a regional and on a national scale. As an example, “House in the North–East” (published in 1982), an old farmhouse which has become, although remaining faithful to its original volume and historical and traditional features, the home of the famous writer and friend Sergio Maldini. This project was very important for Toni, as the role of the architect that Maldini emphasised in his novel. It was the art of conversation and the house play a fundamental role in the book, highlighting the importance of the cultural aspect of the project and of the relationships that the architect establishes with the client and the context in the various operational phases. Active in rehabilitation projects, public housing and furnishings, her work was mostly addressed to the enhancement and the restructuring of social housing.

The present research would investigate the role of her drawings and plastic models, as an independent professional, in the design process to understand the evolution of architecture during the Twentieth century and the female approach and contribute to architecture and housing.

### keywords

drawings and models | Maria Antonietta Cester Toso | rehabilitation projects | women pioneer in architecture



## Two Design Drawings Makers: Lina Bo (Bardi) and Ray Kaiser (Eames)

### Fermina Garrido López, Mara Sánchez Llorens

Superior Technical School of Architecture of Madrid | Spain

This gender paper has two parts. The first of these is historical, biographical and descriptive. The second one is analytic. The works of Lina Bo and Ray Kaiser can be interpreted, in some designed items as a form of “architecture of the body” (furniture, fashion, costumes, masks and jewelleries) in which a synthesis of the avant-garde of Europe and the United States and the “ancestral reality” of Brazil and India takes place: modern *versus* popular, process against product.

The author has realised an important unpublished investigation on design drawings by Ray and Lina. Those drawings play with a materialistic philosophy overlapping with a humanistic way of looking at the world.

The second part of the paper is analytical. It reconstructs the specific anti-feminist position of these two creators understood as a matter of those who do not need to be feminists because there should not be male chauvinists. This surprising position provides a heterodox alternative to the masculine archetypes of the last century, described by Jean David Jumeau-Lafond as ‘the face of Modernity.’ Lina and Ray were neither dandies nor aesthetes nor decadents. I will use unpublished documents as one interview with Lina in the Salvador de Bahia Newspaper in 1960: *Lina Bardi (architect) speaks with (basis) of divorce* or the interview by Arlene Francis to Ray Eames during the *Home* show, host of NBC’s, in 1956 *America Meets Charles and Ray Eames*. Finally, as a conclusion, the paper will show the work of these two women ‘as subjects’ that through another kind of documentation from no architectonic newspapers, magazines and television unleash new interpretations and enhancement.

### keywords

alternative sources | architecture of the body | design drawings | Lina Bo | Ray Kaiser | unpublished documents

## Graphic Analysis of the Project Kina by Teresa Żarnowerówna, 1926

### Starlight Vattano

Free University of Bozen-Bolzano, Faculty of Education | Italy

In 1926, Teresa Żarnowerówna, a prominent Polish artist in the Warsaw social, cultural and architectural transformations, published the Catalogue of the Modern Architecture Exhibition held in Warsaw in the last issue of *Blok*. Emblem of the young Polish artistic avant-garde generation, the journal was founded by Żarnowerówna together with Mieczysław Szczuka and represented the propagandist expression of the architectural and artistic values of the homonymous group that recognised in the Modern Movement architecture a significant method of reconfiguration of the Polish identity.

Teresa Żarnowerówna conceived art as a kind of original instinct that could turn into an everyday use tool and lead to the realisation of a functional object with any form of superfluous decoration. The large glazed volumes, the presence of multiple entrances, the use of perspective views in the compositional description of the solid/void and the colour treatment of the surfaces were some of the main elements of the project. Teresa Żarnowerówna expanded her horizons even at the urban scale as demonstrated by other projects of block-buildings for a garden city published in the avant-garde journal.

This study deals with the analysis of a project for a cinema by Teresa Żarnowerówna together with Piotr Kozinski and Antoni Karczewski, published in issue 11 of *Blok* in 1926. The project was conceived as a further occasion for artistic exploration of social and cultural transformation in those years. Furthermore, it represented a theoretical-compositional-technological approach for the young Żarnowerówna, through which she faced with the needs of time and a way of expression of modern Polish architecture. She aimed to define the configuration of the new holistic culture as the fulcrum of propagation and fusion between architecture, art and music.

The re-drawing will allow us to produce new images for the knowledge of a part of the unbuilt architecture and not well-known in historiography with the aim of moving into the domain of graphic thinking, starting point of the project and at the same time complex process of idea/drawing modification.

### keywords

digital modelling | drawing | Modern Movement | Polish architecture | Teresa Żarnowerówna | unbuilt architecture

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

**Rossana Netti**

Polytechnic of Turin, Department of Architecture and Design | Italy

Speaking of architectural drawing and “female,” the first image that comes to mind, is that of a woman seen as an infinite source of inspiration that always attracts and conquers the male universe. A real morphological quote, which is read and reinterpreted in many fields, from painting to sculpture, up to architecture.

In fact, in every age, precise relationships can be found between the shape of the human body and the architectural styles. Vitruvio, in his *De Architectura* treatise, provides a particular interpretation of the shape of the Greek column, comparing that of the Ionic order to the female figure. Even Leon Battista Alberti, in his *De Re Aedificatoria* treatise, argues that the beauty of architectural work is a factor to be sought in comparison with female beauty. In other cases, the evocation of the female figure has become part of the architecture with the actual presence of its aspect. This makes us understand how much the female model has always been the object of analysis and study, in an attempt to achieve perfection and elegance in formal synthesis, but also other aspects related to the message that the same architecture wants to transmit (Erik Forssman).

Even today, the woman is a source of inspiration in various fields, not merely as a materialisation of her overall image, but also through her characteristic forms, which continue to be cited in the most varied architectural compositions. Many stylistic solutions of Liberty are a pretext to mention the female figure in its grace, elegance and sensuality. At present, it is indispensable to investigate the new role that women play in society and working environment. Therefore, the “architecture” and “female” pair enhances the work of all the women who have succeeded to get the role of absolute protagonists in the architectural field, both in past and recent times such as Lina Bo Bardi, Gae Aulenti, and others. Women who have passed on the “other side of the sheet” and who, with a pencil in their hand, have become themselves creators in a sector that for many years has been exclusively for men. It is through analysing their way of “draw” that we can better understand their thinking and discover the reasons for their affirmation on the architectural scene.

### keywords

architecture | cultural heritage | drawing | female | woman's role

## A Visible, Digital and Useful Future for Drawings and Designs

### Ana Peral

University of Alicante; Ana Peral Arquitecta, Gijón | Spain

The voice of creativity for architects, designers and engineers find its main expression through drawings. The singular situation of each of the open-minded women that dare to swim in the fields of Architecture and Engineering in the Modern Movement, the passion and special strength that allowed many of these pioneers to develop their work in spite of the difficulties, was once materialised on a paper, leaving interesting graphic codes, sketches, design procedures and technical plans.

Thanks to the MoMoWo Project and other works, many of the documents mentioned above have been highlighted. This study proposes to explore the possibilities and ways for introducing this kind of information into the newest informatics tools for architects, engineers and designers, mainly the software called Building Information Modelling (BIM). Some suggestions could be made as: if in the libraries of symbols, databases and other BIM tools, almost everything is to be named, why not using the name of a woman that drew that thing in that way, or invented that object or that procedure? Or if a construction system or an industrial process is already named and included in that archives, and we find out that a woman collaborated in its design. Couldn't it be interesting to link that internet-connected software to give information to the users about this matter? This study cannot afford the huge task of dealing with each one of the realities that deserve to be considered in the fascinating and awesome world of these new technologies but wants to bridge MoMoWo to the BIM concept. This "system technology" could allow making visible and useful the work of the past, present and future women, and also the effort and results of the research that the MoMoWo community itself has done through these three years.

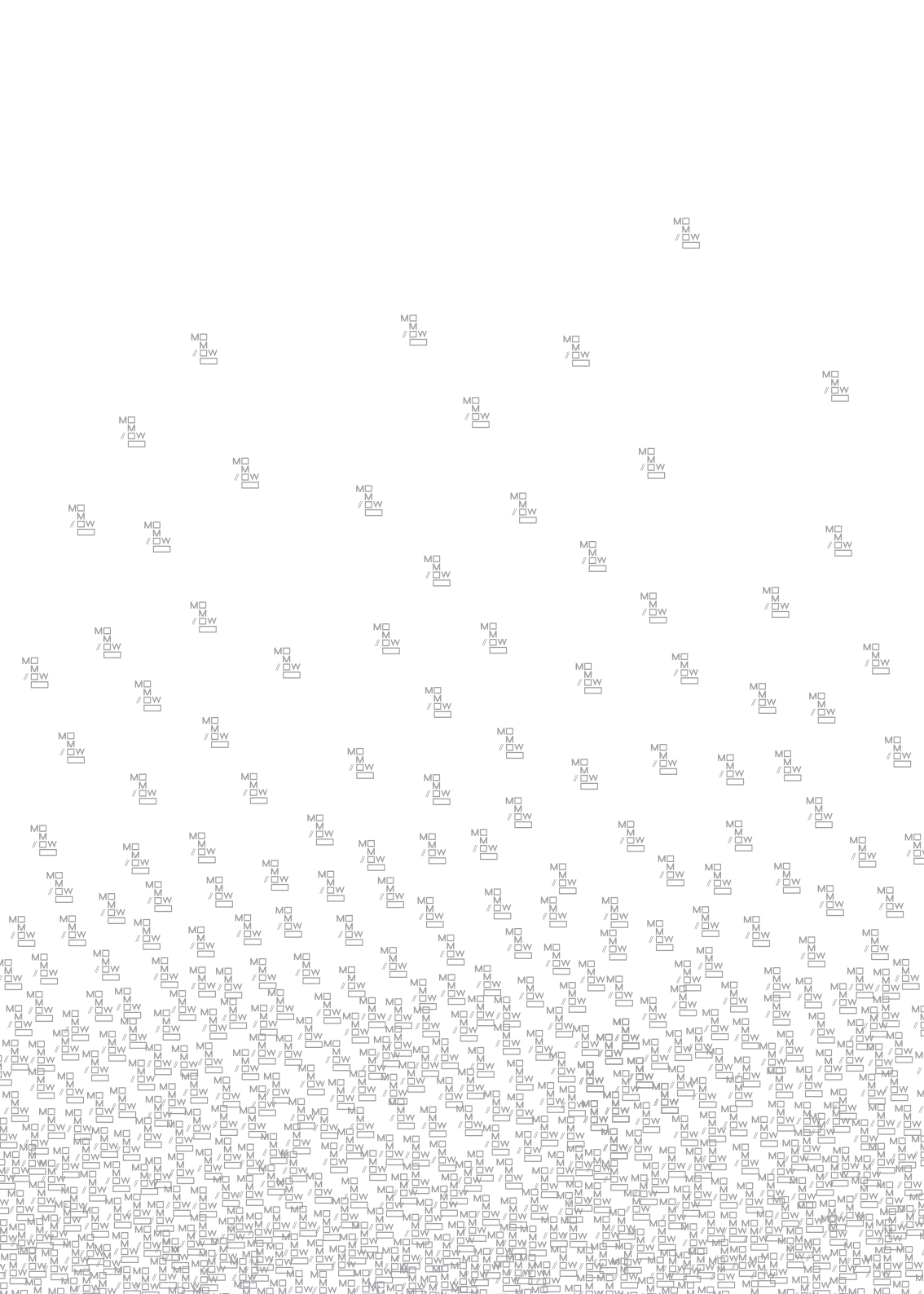
### keywords

BIM | Building Information Modelling | computer aided Parametric Design | design drawings | engineering



**MoMoWo Scientific Committee Members**  
**MoMoWo Team Members**  
**Symposium Participants**





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**Beste Sabir** studied Urban and Regional Planning as a bachelor degree and Architectural Design in her master studies. She is a PhD candidate at İstanbul Technical University. She is also works with mindfulness, yoga and anatomy of the body, trying to correlate this knowledge with urban experience and architecture. Her field of interest involves architectural design theories, urban utopias, multi-disciplinary design, productive and healthy cities, landscape urbanism and architectural diagrams.

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**Mara Sánchez Llorens** is a PhD in Architecture obtained at Polytechnic University of Madrid, 2010. She teaches several subjects as Design Studios of Architecture and Latin American Art since 2010. She is a Professor at Polytechnic University of Madrid, Pontifical University of Salamanca and Nebrija University, as well as a Visiting Professor at International Universities. She won the First Prize Innovation Teaching in 2012, Laureate Universities. She is the author of several lectures and articles as Society and Utopia and books as Lina Bo Bardi. Objects and Collective Actions, which obtained several awards at the 8th Biennial Arquia/Thesis 2011, at the 8th Ibero-American Biennial, Cádiz, 2011 and at the 10th Ibero-American Biennial, Sao Paulo, 2016.

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**Chiara Santi** is an Architect graduated from at the University of Florence in 2015. Her thesis project on urban regeneration and landscape rehabilitation of social spaces within the Arno river system, entitled "Metropolitan borough", won the award for the best landscape planning thesis of the year at the University of Florence. Later she worked at the PROAP\_Estudios e Projectos de Arquitectura Paisagista by Joao Nunes in Lisbon. Back in Italy she continues to carry on the landscape research and collaborates with architects' professional practices.

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**Patrícia Santos Pedrosa** is an Architect, feminist, Researcher, Professor, activist, and mother. Invited Assistant Professor at the Department of Civil Engineering and Architecture of the University of Beira Interior. She is Researcher at the Interdisciplinary Centre for Gender Studies of Lisbon University. She is a founder member and the president of Women in Architecture (Portugal). Researcher in charge of the project "Female Architects in Portugal: Building Visibility". She is a member of the International Association of Art Critics, Portugal. She is a former Associate Professor from the Department of Architecture at Lusófona University and a former researcher of Labart (2010– 2016). She holds a PhD in Architectural Projects from the Polytechnic University of Catalonia, Spain (2010). She also has a postgraduate degree in Feminist Studies from Coimbra University (2016). Her areas of research are Portuguese architecture of the Twentieth century, architecture and culture, theory and history of dwelling, architecture and gender. She published *Cidade Universitária de Lisboa. Génese de uma difícil territorialização (1911–1950)*, Lisbon: Colibri, 2009. She has published several chapters and papers and she has been present in several congresses, conferences and seminars.

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**Teresa Sapey** is an Architect and a Designer, founder of Teresa Sapey architecture Studio. Senior Lecturer at Superior Technical School of Architecture of Madrid, Complutense University Madrid, Salamanca University, European University Madrid, Rey Juan Carlos University Madrid, Navarra University, Évora University Portugal, Universidad del Este Argentina, Morón University Argentina, Santiago de Cali University Argentina and Miami University. She is a teacher at Carleton University Ottawa Canada, Waterloo University Canada, McGill University Montreal Canada, European Institute of Design in Madrid and Camilo José Cela University. She is the Author of *Sapore Sapey* (2004, Electa Mondadori) and *Sapone Sapey* (2010, Electa Mondadori).

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**Maria Margarita Segarra Lagunes** obtained a postgraduate degree in Architectural Conservation and in Conservation Préventive dans les Musées at the International Centre for the Study of the Preservation and Restoration of Cultural Heritage (ICCROM). She holds a PhD in History and Conservation of Works of Art and Architecture from Roma Tre University. She is a full-time Senior Researcher at the Department of Architecture at the Università Roma Tre, where she also teaches Restoration of Monuments. Since 2012 she is Vice-Director of the postgraduate international Master's course Architettura | Storia | Progetto (Roma Tre), and since 2008 she is director of the postgraduate international course "Cultura del Progetto in Ambito Archeologico" (Roma Tre). With Francesco Cellini, she has won several architectural competitions, including the Yenikapi Urban Design in the Theodosius's Port in Istanbul (2012). She is Vice-President of the ISCARSAH International Committee, member of Icomos Mexico, Aica, and Docomomo Italy. In 2014 she was the Commissioner of the Mexican Pavilion at the Venice Biennale directed by Rem Koolhaas  
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**Cristina Emília Silva** holds a degree in Architecture from Coimbra University and a PhD from the Faculty of Architecture of Porto (2016) with a thesis entitled "The international Dissemination of Portuguese Architecture 1976/1988". She worked with João Álvaro Rocha and is Co-founder and partner of Cultour (since 2004). Cultour focuses on the disclosure Portuguese architecture and deals with the organisation of visits to contemporary buildings. Siza and Souto de Moura, among others Portuguese architects, have been collaborating with Cultour. Silva has been on the managing board of guiding-architects since 2016.  
[cultour@cultour.com.pt](mailto:cultour@cultour.com.pt)

**Mariann Simon** is an Architect and a PhD. After eight years in practice, she returned to teaching and research work at Budapest University of Technology. Since 2014 she is a Professor at Szent Istvan University, Budapest. She is the author of the book Valami más (2003) which explores gender problems in architecture. Her collected essays about Twentieth-century Hungarian architecture were published in the bilingual book Újrakezdések/ Restarts in 2016. She is the Co-Editor and author of the book Ideological Equals: Women architects in socialist Europe 1945–1989, edited by Routledge in 2017.  
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**Montserrat Solano Rojo** is an Architect graduated at ETSA University of Granada with a Master in Architecture History Project by the Faculty of Architecture University of Roma Tre and a PhD in Architecture, with International Mention, by the University of Granada and by the University of Roma Tre. She was a finalist at 3rd Prize IUACC for best Doctoral Dissertations. At present, she is Associate Professor of Architectural Design at ETSAE Technical University of Cartagena. She is a researcher of the "Strategies of Architectural Design and Cultural Systems", UPCT group, and she is the author of articles in different architectural journals.  
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**Elizabeth St. George** is a Visiting Lecturer at Pratt Institute and Senior Research Associate at The Metropolitan Museum of Art. At Pratt she teaches courses on Nineteenth and Twentieth-century Design History and at the Met is part of the curatorial team reimagining the British sculpture and design galleries. Her work on Knoll and the Eames office has been published in several major exhibition catalogues. Her current research examines the inter-war migration of modernist Czechoslovak artists, designers, and architects to America, and their impact on postwar American design culture and education.

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**Rosa Tamborrino** PhD is a Full Professor of History of architecture/Digital History at Politecnico di Torino, President of the Italian Association of Urban History AISU; she was awarded Best Paper at 18th International Conference on Digital Heritage, London 2016. Her research focuses on modern architectural and urban history, digital humanities, cultural heritage, cultural identities and memories. In her research, she especially focused on the role of archives and museums in their connections with the new media for promoting culture. Among her publications: Digital Urban History. Telling the history of the city at the age of the ICT revolution (2014).

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**Victoria Thornton** established Open-City 24 years ago as a not for profit organisation, she pioneered and developed many of the key architectural schemes and expertise in architectural education, community engagement and design support. She also developed other key initiatives: Open House London (founder); Open House Worldwide; My City Tool; Architecture in Schools programme; Archikids Festival and Green Sky Thinking Week. Open-City connected to the many architectural, planning and development networks in the capital. She is an architectural critic and commentator, an advisor on built environment engagement, creating and implementing architectural education initiatives and programmes.

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**Caterina Tiazzoldi** is a PhD, with a Master of Science degree in Advanced Architectural Design at Columbia University, a Bachelor Politecnico di Torino; she an Architect and educator. She focuses her practice and research on the idea of performative modulation in public spaces. Founder of the research Lab Nonlinear Solutions Unit at Columbia University, she holds an Associate Professor position in architecture at Xi'an Jiaotong-Liverpool University. Her work as an architect has been published in the major national newspapers. Her work has received several awards and has been recognised by UNESCO and the US and Italian governments.

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**Marcella Tisi** graduated in Architecture from Politecnico di Torino and in Sculpture from Accademia Albertina delle Belle Arti di Torino. She specialised in landscape architecture, dealing with the redevelopment projects of urban areas, whether large or small, private or public, and in works where the relationship between art and architecture is a priority. She is also a teacher and a scholar. Some of her landscape artworks are Paesaggi In Movimento – Dorsale ferroviaria Potenza-Bari, 2012-ongoing; Principio - Campus Einaudi in Turin, 2012-13.

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**Ana Tostões** is an Architect, Architecture Critic and Historian, the President of Docomomo International and the Editor of the Docomomo Journal. She is a Full Professor at Técnico, University of Lisbon, where she is in charge of the Architectural PhD programme. She has a degree in Architecture from the Faculty of Fine Arts of the University of Lisbon (1982), a Master's degree in History of Art from the Nova University of Lisbon (1994) with a thesis entitled "Os Verdes Anos na Arquitectura Portuguesa dos Anos 50" (FAUP, 1997), she holds a PhD from Técnico Lisbon, University of Lisbon (2003) on culture and technology in Modern Architecture (Idade Maior, FAUP, 2015). She was awarded with the Gulbenkian Prize for History in 2014 and the Bienal Ibero-Americana de Arquitectura y Urbanismo Prize in 2016.

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**Daniela Turazza** is an Architect graduated from Florence University in 1993 with a thesis titled "Calculation methods for prestressed concrete structures". At first, she was a collaborator in professor Enrico Baroni's practice, then a professional on her own specialised as structural engineering architect since 1997. She obtained a PhD in Materials and Structures for Architecture at Florence University (2007), she was a lecturer in Constructions Techniques for several years. She was a Councilor of the Architects' Order of Florence (2009–13) and Ethics Councilor of the Engineers' Order of Florence (2013–17) and since 2014 Editor for Engineers' Order Magazine. She is a Member of Italian Association of Women Engineers and Architects, AIDIA\_Florence.

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**Denise Olivieri** is a Researcher in History of Architecture at the Department of Civilisations and Forms of Knowledge, University of Pisa. She collaborates with the European University Centre for Cultural Heritage, Ravello. Since 2010 she has been a member of the Accademia degli Euteleti di San Miniato and since 2013 a member of the Accademia dei Sepolti di Volterra. Since 2013 she has been a member of the Board of Directors of the Trossi Uberti Cultural Arts Foundation, Livorno. She works with Detroit University's Mercy School of Architecture. Since 2015 she has been a member of ICOMOS Italia.

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**Eva van der Velde** graduated from the Willem the Koning Academy and specialised in Industrial Product Design. She is a technical, creative and powerful woman, who always includes sustainability and social impact into her designs. From a project which enriches lives of terminally ill children through 3D printing (Make A Wish Foundation) to the use of sparkling, technical design in order to activate people and youngsters to come more involved with sustainability (ABN Amro Bank). Her special capabilities, like injection and rapid prototyping, and in making the impossible possible, makes her a vital member of the Living Light team.

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**Charlotte van Wijk** is employed at the Chair of History of Architecture & Urban Planning of the Faculty of Architecture and the Built Environment at the Delft University of Technology. Her activities include the curatorship of some of the faculty's teaching collections and her central research theme is the use of collections in education. Her educational activities include tutoring of thesis papers on various subjects. The current publication resulted from these interests coming together with the donation of the Women's Studies archive, which presented a new topic for research and education.

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**Starlight Vattano** is an Architect, PhD, and a Research Fellow at Free University of Bozen. She teaches at Teaching and Methodology of Art Education and Aesthetic Realization 2 at the Faculty of Education of the Free University of Bozen. She holds a PhD in Architecture from the University of Palermo, in 2015. Her research deals with the field of graphic analysis, 3D modelling and visual studies. She undertook a period of visiting research at the Escuela de Arquitectura of Malaga (Spain) and at the Faculty for the Built Environment of the University of Malta.

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**Taiana Car Vidotto** is a PhD Student at the State University of Campinas, Faculty of Civil Engineering, Architecture and Urbanism, Campinas, Brazil. She gained a scholarship granted by the Coordination for the Improvement of Higher Education Personnel (CAPES).

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**Anna G. Vyazemtseva** graduated in 2007 in Moscow and obtained a scholarship from Ministry of Foreign Affairs of Italy (2008, 2010) for the research at Sapienza University of Rome aiming at gaining a PhD with a thesis on the reconstruction of the city centre of Rome in the Twenties and the Thirties (discussed in 2011 in Moscow). In 2015, she discussed her second PhD thesis "Art and Architecture, economics and politics between Italy and USSR (1910-1940)" at the University of Rome Tor Vergata. In 2016-17 she was a post-doc fellow at the University of Insubria with the project "Russian women in Italian art and architecture during the fascism". Since 2010 she has been a professor on payroll at the Institute of History and Theory of Architecture and Urbanism in Moscow and since 2013 as a Senior Researcher. Since 2015 she has been an Adjunct Professor at European Institute of Design, University of Tor Vergata in Rome and Politecnico di Milano Polo Mantova.

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**Liz Walder** is currently a Visiting Lecturer at the Welsh School of Architecture, Cardiff University in Wales, UK. Alongside this role, she works within a young and dynamic practice, Gillard Associates who designs a number of sustainable residential and community projects in South Wales and the South-West. Her research is about the history and awarding of international architectural prizes and medals, and her publications include authored essays in every annual RIBA publication about The Royal Gold Medal, published by the RIBA and Merrell Press, 2006–12.

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**Jane Weinzapfel** is a principal and co-founder of Leers Weinzapfel Associates; she is an internationally recognised leader in infrastructure, campus, and transportation design. She has taught at the Massachusetts Institute of Technology, and the University of Arizona. Jane is a former president of the Boston Society of Architects and was a Trustee and former Board Chair of Boston by Foot and Trustee and Board Member of the Boston Architectural College. Jane's work and achievements have been recognised with the Boston Society of Architects Award of Honor. She was Visiting Artist at the American Academy in Rome.

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**Natalia Woldarsky Meneses** is a Canadian formed architecture graduate, with a Bachelor from the University of Toronto (2005), a Bachelor of Environmental Design Studies from Dalhousie University (2011) and a Master from Carleton University (2013). She lives in Italy since 2014. She got her professional training at Turner Fleischer Architects and Open Architects Inc (Toronto). In Italy, she has worked for "Artic Adaptations" at the 14th Architecture Biennale (Venice), Planimetro (Milan) and presently with Main Management & Ingegneria (Bologna). She has published with ArchDaily and Il Giornale dell'Architettura.com.

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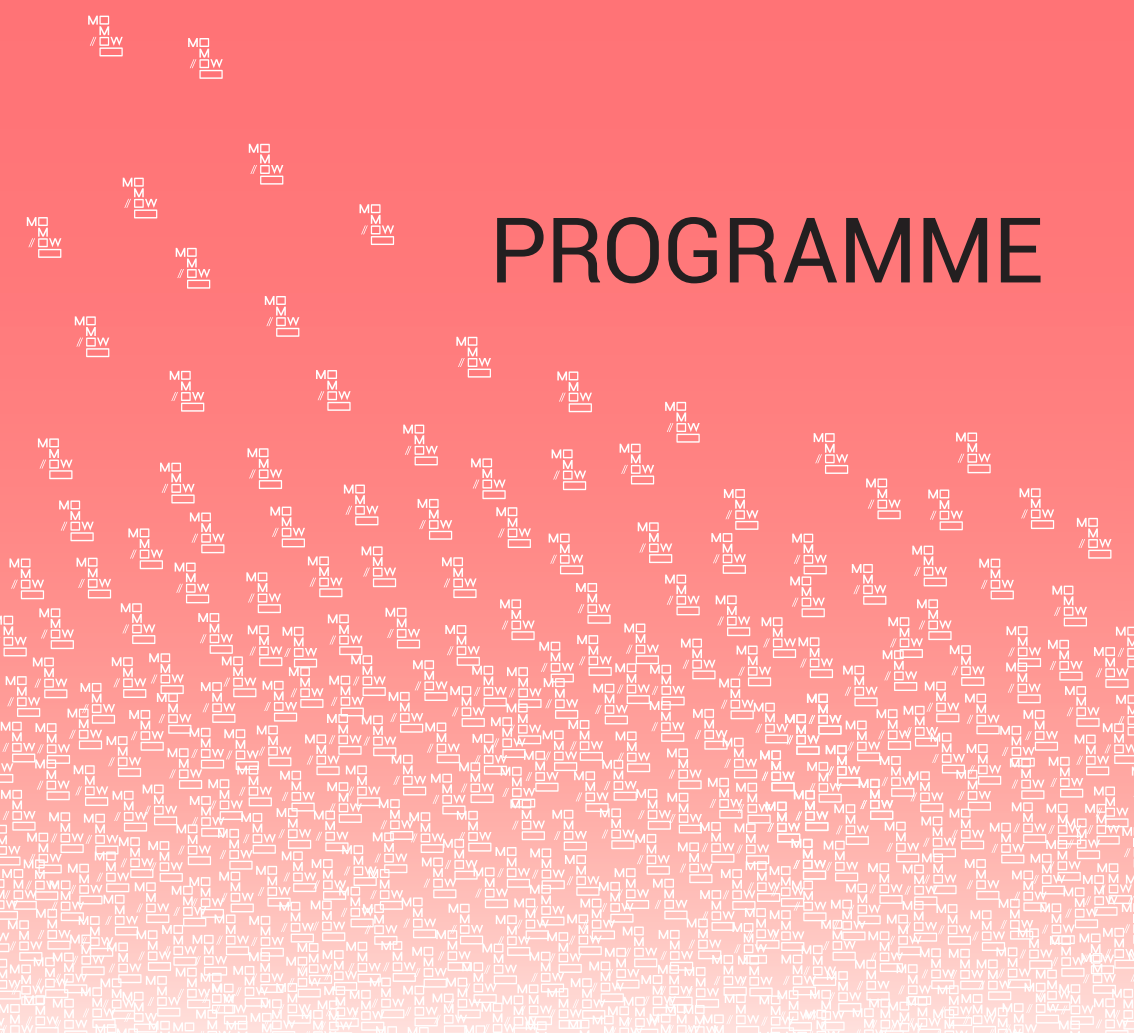
**Milena Zindović** is the author of the Women in Architecture Initiative and Editor of the book Women in Architecture | Contemporary architecture in Serbia since 1900. Graduated from the Faculty of Architecture in Belgrade in 2007 she holds a Post-professional Master of Architecture studies from Cornell University in New York (2009). She works in urban planning, architectural and interior design and research. Her recent interests include a gender perspective in urban planning and design. As a Lecturer, she participates in architectural events and conferences in Serbia and abroad. She is a member of the Serbian Chamber of Engineers.

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# MoMoWo Symposium 2018

# PROGRAMME





# Wednesday, 13th June

**REGISTRATION** | 09:00-10:00

**OPENING CEREMONY** | 10:00-11:00

## Welcome

**Patrizia Lombardi**, Deputy Rector of the Polytechnic of Turin | POLITO

**Claudia De Giorgi**, Vice Rector for Quality, Welfare and Equal Opportunities of the Polytechnic of Turin | POLITO

**Claudio Scavia**, Director of the Department of Structural, Geotechnical and Building Engineering | POLITO

**Giulio Mondini**, Director of the Interuniversity Department of Regional and Urban Studies and Planning | POLITO

**Francesca Paola Leon**, Municipal Councilor for Culture, City of Turin

## **The MoMoWo Project: Women's Creativity Since the Modern Movement**

Caterina Franchini, Emilia Garda, MoMoWo International Coordinators | POLITO

**TALK SHOW** | 11:00-12:00

**Host: Liana Pastorin**, Architect-Journalist

**Ingenio al Femminile**, Ania Lopez, National Council of Engineers | Italy

**Stardust Architects**, Anca Cioarec and Brîndușa Tudor | Romania

**Generating the Landscape**, Ilene Steingut, Association La Voce delle Piante | Italy

**The Soul of the Machine**, Angela and Stuart Maye-Banbury, Sheffield Hallam University | United Kingdom

**welcome cocktail** | 12:00-12:30

**PLENARY SESSION A** | 14:30-16:00 | Wednesday 13th

## **Women's Education and Training: National and International Mappings**

**Chair: Helena Seražin**, MoMoWo ZRC SAZU, Ljubljana | Slovenia

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

Zrinka Barišić Marenčić, Marina Bertina, Neda Mirnjek Kliska

University of Zagreb, Faculty of Architecture | Croatia

### **Women Designers and Architects in Early Twentieth Century Vienna**

Iris Meder

Austrian Society for Architecture, Vienna | Austria

### **Flora Ruchat-Roncati: First Woman Professor at ETH Zurich. Introducing Women's Standpoint in Architectural Pedagogy**

Katia Frey, Eliana Perotti

Swiss Federal Institute of Technology, ETH Zurich | Switzerland

**coffee break** | 16:00-16:30

**PLENARY SESSION B** | 16:30-18:00 | Wednesday 13th

## **Women's Legacy and Heritage: Protection, Restoration and Enhancement**

**Chair: Henrieta Moravčíková**, MoMoWo STUBA, Bratislava | Slovakia

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### **Learning from Lina: An Architecture of Twentieth Century for Nowadays**

Alessandra Criconia

Sapienza University of Rome, Department of Architecture and Design | Italy

Elisabeth Essaïan

National School of Architecture, ENSA Paris Belleville | France

### **Suffrage on the Street and in the Garden: The Feminist Transformation of Edwardian Bath**

Cynthia Imogen Hammond

Concordia University, Department of Art History, Montreal | Canada

### **Equal Rights with Partial Emancipation. Women Architects in Socialist Europe after the Second World War**

Mariann Simon

Szent István University, Gödöllő | Hungary

**MoMoWo exhibition | cocktail** | 19:30  
phlibero | Via Principessa Clotilde, 85

# Thursday, 14th June

**PLENARY SESSION C** | 09:00-10:30 | Thursday 14th

## **Women in Communication and Professional Networks**

**Chair: Ana María Fernández García**, MoMoWo UNIOVI, Oviedo | Spain

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### **Women in Modern Neighborhoods: Margarete Schüte-Lihotzky; Jakoba Mulder, Lotte Stam-Beese; and Carmen Portinho**

Zaida Muxí Martínez

Polytechnic University of Catalonia, Barcelona | Spain

### **The Real Situation of Women Architects in Spain**

Sonia Puente Landázuri

Official Association of Architects in Asturias | Spain

### **Fighting for a Feminist Design History as Women's Rights Issues**

Patricia Santos Pedrosa

Women in Architecture; Department of Civil Engineering and Architecture, Covilhã; Interdisciplinary Centre for Gender Studies, Lisbon University | Portugal

**coffee break** | 10:30-11:00

**PARALLEL SESSION A1** | 11:00-12:30 | Thursday 14th

## **Women's Education and Training**

**Chair: Helena Seražin**, MoMoWo ZRC SAZU, Ljubljana | Slovenia

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### **Women in Polish Architecture as an Example of Feminisation of the Architectural Profession**

Agata Gawlak, Piotr Marciniak, Magda Matuszewska

Poznan University of Technology, Faculty of Architecture, Institute of Architecture, Urban Planning and Heritage Protection | Poland

### **Women in Architecture: Education and Professional Practice upon Polish and Italian Experience**

Justyna Borucka

Gdansk University of Technology, Faculty of Architecture | Poland

Claudia Mattogno

Sapienza University of Rome, Department of Civil, Constructional and Environmental Engineering | Italy

### **Giulia Veronesi, Rosa Giolli Menni and Maria Brandon Albini: Three Profiles of Women in Milan in the Twenties and Thirties**

Rita D'Attorre

Polytechnic of Turin, Department of Architecture and Design | Italy

### **The Feminisation of Architectural Education and Science: The Example of Ukraine**

Olga Mykhaylyshyn

National University of Water and Environmental Engineering, Rivne | Ukraine

Svitlana Linda

Lviv Polytechnic National University | Ukraine

### **Canadian Women in Architecture: Behind the 100 Year Façade of Practice**

Natalia Woldarsky Meneses

MAIN Management & Ingegneria, Bologna | Italy

### **Gender in Architecture: A Feminist Critique on Practice and Education**

Rana Dubeissy

Lebanese University, Institute of Fine Arts Beirut | Lebanon

### **Women and Representation: The Teaching of Drawing in the Italian Faculties of Architecture and Engineering**

Barbara Messina

Salerno University, Department of Civil Engineering | Italy

## **PARALLEL SESSION B1 | 11:00-12:30 | Thursday 14th**

### **Women's Legacy and Heritage**

**Chair: Henrieta Moravčíková**, MoMoWo STUBA, Bratislava | Slovakia

### **Women in Conservation Profession in Socialist Yugoslavia: Some Comparative Perspectives**

Barbara Vodopivec

MoMoWo ZRC SAZU Team, Ljubljana | Slovenia

### **Three Women Architects in Turkey's Conservation History**

Burcu Selcen Coşkun

Mimar Sinan Fine Arts University, Architecture Department, Istanbul | Turkey

### **The Role of Modern Women in the American Preservation Movement: The San Antonio Conservation Society and the Women Who Saved the City's Heritage**

Elsa G. De León

University of Texas at San Antonio, College of Architecture | United States

### **Romanian Women Architects in Preserving Cultural Heritage**

Mihaela Lazăr, Marilena Negulescu

Ion Mincu University of Architecture and Urbanism, Bucharest | Romania

### **Contribution to Research of Industrial Archaeology in Croatia (1918–2018)**

Zrinka Barišić Marenić

University of Zagreb, Faculty of Architecture | Croatia

### **Combining New and Ancient: The Design Experiences of Liliana Grassi and Gae Aulenti between Recovery and Innovation**

Federica Ribera, Pasquale Cucco

Salerno University, Civil Engineering Department | Italy

### **Eileen Gray's House E1027: A Unique Design of Modern Movement Heritage**

Fátima Pombo

University of Aveiro, Department of Communication and Art | Portugal

Anna Marie Fisker

Aalborg University, Department of Civil Engineering | Denmark

### **Lina Bo Bardi's MASP: Concrete Remaking, Design Restoring**

Ana Carolina Pellegrini, Marta Silveira Peixoto

Federal University of Rio Grande do Sul, Faculty of Architecture, Porto Alegre | Brazil

### **Odile Decq and the Maison Bernard by Antti Lovag**

Rossella Martino

Sapienza University of Rome, School of Specialisation in Architectural Heritage and Landscape SSBAP | Italy

## **PARALLEL SESSION C1 | 11:00-12:30 | Thursday 14th**

### **Women in Communication and Professional Networks**

**Chair: Ana María Fernández García, MoMoWo UNIOVI, Oviedo | Spain**

### **Feminine Presence Inside Architects and Urban Planner's Professional Networks in Brazil: From the Sixties to the Eighties**

Taiana Car Vidotto, Ana Maria Reis de Goes Monteiro

School of Civil Engineering, Architecture and Urban Design, State University of Campinas, Sao Paulo | Brazil

### **Women as Interior Architects during Fifty Years of the Association of Dutch Interior Architects (BNI)**

Ilja Meijer

MoMoWo VU Team | The Netherlands

### **Building the Networks in Architecture: Serbian Women Architects 1900–1941**

Aleksandra Ilijevski

University of Belgrade, Faculty of Philosophy, Department of History of Art | Serbia

### **Women Who Build: Giulia De Appolonia, Ulla Hell, Elisa Burnazzi**

Daniela Turazza, Chiara Santi

A.I.D.I.A. (Italian Association of Women Engineers and Architects), Florence section | Italy

### **Promoting Actions for Gender Equality in Architecture**

Fulvia Fagotto

A.D.A. (Women Architects Association), Florence | Italy

**Paths of Resistance: Women in Architecture - an Association in Portugal**

Lia Pereira Saraiva Gil Antunes

Association Women in Architecture, Lisbon and University of Coimbra | Portugal

**RebelArchitette: An Open Source, One-Year Venture Delivering Female Role Models to Coincide with the Opening of Venice Biennale 2018**

Francesca Perani

RebelArchitette and Francesca Perani enterprise, Bergamo | Italy

**Un Día una Arquitecta: Three Years of Activism Towards Inclusion**

Daniela Arias Laurino, Inés Moisset

Un Día una Arquitecta | Argentina, Spain, Uruguay

**PLENARY SESSION D | 14:30-16:00 | Thursday 14th****Women and Cultural Tourism****Chair: Elena Masala**, MoMoWo SiTi, Turin | Italy

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**Architecture for All: The Open House Network**

Victoria Thornton

Open House, London | United Kingdom

**Iconic Houses: Building a Network to Strengthen Emerging Heritage**

Natascha Drabbe

Iconic Houses Foundation, Amsterdam | The Netherlands

**Contemporary Architecture Leading the Way: The Guiding Architects Network**

Cristina Emília Silva

Guiding Architects Network, Porto | Portugal

**coffee break | 16:00-16:30****PARALLEL SESSION A2 | 16:30-17:30 | Thursday 14th****Women's Education and Training****Chair: Helena Seražin**, MoMoWo ZRC SAZU, Ljubljana | Slovenia

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**Women in the Spanish Architecture Schools, from 1929 to 2018**

Iñigo Galdeano Pérez

University of the Basque Country, Bilbao | Spain

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

Serena Belotti

Independent researcher

Monica Prencipe

Marche Polytechnic University, Department of Civil Engineering and Architecture | Italy

Anna Riciputo

Sapienza University of Rome, Department of Architecture and Design | Italy

## **Women's Education and Training in Nepal from the Eyes of Pioneer Lady Architect, Chandra Lekha Kayastha**

Suraj Khanal

Society of Nepalese Architects, Kathmandu | Nepal

## **Anna Maria Fundarò's "Design for Development"**

Marinella Ferrara

Polytechnic University of Milan, Department of Design | Italy

## **Lyubov Zaleskaya: A Landscape Architect and Professor at the Moscow Architectural Institute**

Christiane Post

University of Wuppertal, Faculty for Design and Art | Germany

**PARALLEL SESSION C2** | 16:30-17:30 | Thursday 14th

## **Women in Communication and Professional Networks**

**Chair: Ana María Fernández García**, MoMoWo UNIOVI, Oviedo | Spain

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## **Ingenio al Femminile: Stories of Women Leaving a Mark**

Ania Lopez

National Council of Engineers, Rome | Italy

## **Four to Forty: Evolution in Three Decades since 1983**

Amina Qayyum Mirza

Office of Metropolitan Design, Lahore | Pakistan

## **South American Foreign and Female Professionals: Reflections on an Unknown Contribution through Specialised South American Journals, 1929–1965**

José Carlos Huapaya Espinoza, Clara Demettino Castro Vasconcelos, Nedda Maria A. Noel Tapia, Priscila Monique Da Silva Santos, Sabrina Rachel Rubio

Federal University of Bahia, Salvador | Brazil

## **The Educating New Taste in Interior Designing by Iranian Women's Magazines 1910–1952**

Golnaz Mashreghi, Hassan Bolkhari

Tehran University | Iran

## **Alison Smithson as Editor of Team 10**

Montserrat Solano Rojo

Polytechnic University of Cartagena, Technical School for Architecture and Building Engineering | Spain

## **Gender Issues in *Casabella* by Vittorio Gregotti (1982–1996)**

Marco Francesco Pippione, Gian Nicola Ricci

Polytechnic of Turin, Department of Architecture and Design | Italy

**\*guided walking tours by ComunicArch | 17:30-20:00**

\*registration required

# Friday, 15th June

**PLENARY SESSION E** | 09:00-10:30 | Friday 15th

## **Women's Achievements and Professional Attainments. Moving Boundaries**

**Chair: Maria Helena Souto**, MoMoWo IADE, Lisbon | Portugal

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### **Women in Power beyond Europe**

Ana Tostões

Docomomo International, Lisbon | Portugal

### **How Many Women Had One-Person Exhibition at (Design) Museums over the Last Ten Years? the Male Historical Discourse and the Endless Work to Give Voice to the Female Vision**

Bárbara Coutinho

Museum of Design and Fashion – MUDE, Lisbon | Portugal

### **Capturing the Intangible**

Caterina Tiazzoldi

Xi'an Jiaotong-Liverpool University | China; Caterina Tiazzoldi Studio, Turin | Italy

**coffee break** | 10:30-11:00

**PARALLEL SESSION E1** | 11:00-12:30 | Friday 15th

## **Women's Achievements and Professional Attainments**

**Chair: Maria Helena Souto**, MoMoWo IADE, Lisbon | Portugal

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

Liz Walder

Welsh School of Architecture, Cardiff | United Kingdom

### **The Woman Architect Grete Lihotzky**

Alfons Puigarnau

International University of Catalunya, Faculty of Architecture, Barcelona | Spain

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

Tanja Poppelreuter

University of Salford, Manchester | United Kingdom



## **Chandigarh's Urmila Eulie Chowdhury: The Grand Dame of Modern Architecture in India**

Deepika Gandhi

Le Corbusier Center, Chandigarh | India

## **Artists of the Thread between the Thirties and the Sixties, from Artistic Craftsmanship to Industry. Two Exemplary Cases: Anita Pittoni and Fede Cheti**

Anna Mazzanti, Chiara Lecce

Polytechnic University of Milan, Department of Design | Italy

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

Silvia Fernández

Nodal Publishing, Buenos Aires, La Plata | Argentina

## **Blurring Boundaries Working in Asia as Architect and Urban Designer**

Lorena Alessio

Alessio Studio, Turin | Italy

## **Arts & Innovation “Inevitable Touch”**

Milène Guermont

Milène Guermont Studio, Paris | France

## **PARALLEL SESSION D1 | 11:00-12:30 | Friday 15th**

### **Women and Cultural Tourism**

**Chair: Elena Masala, MoMoWo SiTI, Turin | Italy**

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

Irene Gaddo

Università del Piemonte Orientale Amedeo Avogadro, Vercelli | Italy

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

Maria Rossana Caniglia

University of the Mediterranean Studies of Reggio Calabria | Italy

## **Pioneer Women Architects in Romania and Italy**

Maria Bostenaru Dan

Ion Mincu University of Architecture and Urbanism, Bucharest | Romania

## **The “Built” Legacy of Poldi Hirsch: A European Architect Who Became an American Pioneer of the Modern Movement**

Selena Bagnara Milan

University of Nova Gorica, University Iuav of Venice | Slovenia | Italy

## **A Woman Pioneer in Archaeology and Conservation in Turkey: Halet Çambel**

Pelin Bolca

Independent Scholar | Turkey

Derya Karadağ

İşik University, Architecture Department, Şile, Istanbul | Turkey

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

Michela Mezzano

Polytechnic of Turin, Department of Architecture and Design | Italy

## **Studi d'Artista: From Contemporary to the Future**

Stefania Dassi

Architect, Italian Ministry of Cultural Heritage and Tourism, Piedmont Secretariat, Turin | Italy

## **PARALLEL SESSION G1 | 11:00-12:30 | Friday 15th**

### **Women "as Subjects"**

**Chairs: Caterina Franchini, Emilia Garda, MoMoWo POLITICO, Turin | Italy**

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## **Women Architects and Engineers from the Polytechnic of Turin Archives**

Margherita Bongiovanni

MoMoWo POLITICO Team, Turin | Italy

## **Denise before Bob: Personal Letters and Critical Discourse**

Andreea Mihalache

Clemson School of Architecture, South Carolina | United States

## **The Role of Female Architects in Designing Schools in Belgrade (1918–1941)**

Vladana Putnik Prica

University of Belgrade, Faculty of Philosophy, Art History Department | Serbia

## **The Design of Educational Buildings in Portugal: A Feminine Contribution in the Sixties**

Alexandra Alegre, Maria Bacharel, Ana Fernandes

University of Lisbon, Instituto Superior Técnico, Civil Engineering Research and Innovation for Sustainability | Portugal

## **Foreign Women in Italian Architecture and Art during the Fascism**

Anna Vyazemtseva

Research Institute of Theory and History of Architecture and Urban Planning, Moscow | Russia and University of Tor Vergata, Rome | Italy

## **Stefania Filo Speciale and Her Long Overlooked-Legacy to Twentieth Century Italian Architecture**

Chiara Ingrosso, Aurora Maria Riviezzo

University of Campania "Luigi Vanvitelli," Naples | Italy

## **Women as Design Partners: First Founded Husband and Wife Partnerships in Modern Turkish Architecture**

Zeynep İrem Küreğibüyük

Istanbul Technical University, Architecture Department | Turkey

**PLENARY SESSION F** | 14:30-16:00 | Friday 15th**Women and Sustainability****Chair: Marjan Groot**, MoMoWo VU, Amsterdam | The Netherlands**Recoloured: A New Way of Recycling**

Jessica den Hartog

Studio Jessica den Hartog, Maastricht | The Netherlands

**Living Energy: Connecting Science and Nature in Order to Accelerate the Energy Transition**

Karlijn Arts, Eva van der Velde

Living Light | The Netherlands

**Extroverted Infrastructure: Too Big to Hide**

Jane Weinzapfel, Andrea Leers

Leers Weinzapfel Associates Architects, Boston, Massachusetts | United States

**coffee break** | 16:00-16:30**PARALLEL SESSION B2** | 16:30-18:30 | Friday 15th**Women's Legacy and Heritage****Chair: Nina Bartošová**, MoMoWo STUBA, Bratislava | Slovakia**Bringing Latvian Architecture through International Age: Women's Architectural Legacy in Latvia from 1918 to 2018**

Alina Beitane, Agate Eņiņa

Riga Technical University | Latvia

**The Women Architects of Iran: Their Practice and Influence (1940–1976)**

Saeid Khaghani, Niloofar Rasooli

Tehran University | Iran

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

Luis Darmendrail Salvo

University of Bío-Bío, Concepción | Chile

**Tuscan Women Architects and Engineers: Visions, Practice and Intervention on Architectural Heritage**

Stefania Landi, Denise Olivieri

University of Pisa, Department of Civilisations and Forms of Knowledge and Department of Energy, Systems, Territory and Construction Engineering | Italy

**Mualla Eyüboğlu: A Female Architect to Serve the Country**

Gertrud Olsson

University of Gothenburg, Academy of Design and Crafts | Sweden

**Ruth Rivera Marìn and Her Commitment to Cultural Heritage**

Stefano Gizzi

Ministry of Cultural Heritage and Activities and Tourism, Rome | Italy

Maria Margarita Segarra Lagunes

Roma Tre University, Department of Architecture | Italy

**Věra Machoninová: First Lady of the Czechoslovak Brutalist Architecture**

Klára Brůhová

Czech Technical University, Faculty of Architecture, Prague | Czech Republic

**Nadia Devinoy-Godar: The Architect Who Became a Politician**

Stéphanie Bouysse-Mesnage

University of Strasbourg, Research Unit Art, Civilisation and History of Europe | France

**PARALLEL SESSION F1 | 16:30-18:30 | Friday 15th****Women and Sustainability****Chair: Marjan Groot**, MoMoWo VU, Amsterdam | The Netherlands**Exploring the Roots of Slow Design: Christien Meindertsma's Return to Craft**

Haley Bernier

IADE Creative University, European University, Lisbon | Portugal

**Pioneer Women in Sustainable Modernism Architecture: Materiality of Architectural Forms**

Nataliya Lushnikova

National University of Water and Environmental Engineering, Rivne | Ukraine

**Fantastic Four Females. The Superheroes Hidden behind the Cape: Bisquert, Fossatti-Bellani, Kanstinger and Macintosh**

Virginia De Jorge Huertas

University of Alcalá, Madrid | Spain

**A Tribute to Design in the Netherlands: Designs for the Present and Prototypes for the Future**

Katherine Monica Marciniak

VU University Amsterdam | The Netherlands

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

Annette Condello

Curtin University, Perth | Australia

**Materials and Local Architecture: Best Practices for a Resilient World**

Chiara Pasut

Studio Pasut, Udine | Italy

**Empowering Vulnerable Women by Participatory Design Workshops**

Cristian Campagnaro, Sara Ceraolo

Polytechnic of Turin, Department of Architecture and Design | Italy

**SPECIALIST SESSION F** | 16:30-18:30 | Friday 15th

## **Sustainability in Cities and Landscapes: Spaces for Women**

**Chair: Caterina Franchini**, MoMoWo POLITO, Turin | Italy

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### **An Alternative View to Periphery: The Role of Women Architects in Peripheral Built Environment of Turkey**

Esin Bölükbaş Dayı

Antalya Bilim University, School of Fine Arts and Architecture, Department of Architecture | Turkey

### **Two Women Architects and Eight People's House Projects: Leman Tomsu and Münevver Belen, 1934–1938**

Nilüfer Baturayoğlu Yöney, Burak Asiliskender

Abdullah Gül University, Architecture School, Kocasinan/Kayseri | Turkey

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

Marcela Marques Abla

Federal University of Rio de Janeiro, School of Architecture and Urbanism, Graduate Program in Urbanism | Brazil

### **A Capital before Brasilia: The Modern City of Carmen Portinho**

Silvana Rubino

State University of Campinas, School of Civil Engineering, Architecture and Urban Design, Sao Paulo | Brazil

### **Designing the Growth: Planners of Belgrade Housing**

Jelica Jovanović

University of Technology Vienna, Faculty of Architecture and Planning | Austria

### **Studying the Building Envelope through the Works of Two Indian Architects**

Kirat Kaur Pandher

Virginia Polytechnic Institute and State University | United States

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

Serafina Amoroso

University of Florence, Department of Architecture | Italy

### **Underground Women: Invisible Female Architects of the Moscow Metro**

Anna Misharina

Studio Crit | United States

### **The Feminine Sensibility in the Project of the "Sustainable" Place**

Marcella Tisi

Marcella Tisi Studio, Turin | Italy

**Lina Bo and the Aqueduct of Cars**

Cláudia Costa Cabral

Federal University of Rio Grande do Sul, Faculty of Architecture, Porto Alegre | Brazil

**\*dinner | 20:00**

Ristorante Duparc | Corso Massimo D'Azeglio, 21

\*not complimentary (registration required)

# Saturday, 16th June

**PLENARY SESSION G** | 09:00-10:30 | Saturday 16th

**Women "as Subjects". Documentation, Methodology, Interpretation and Enhancement**

**Chairs: Caterina Franchini, Emilia Garda**, MoMoWo POLITO, Turin | Italy

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**Collecting & Linking Creative Culture of Women: Women Designers and Women Clients for Another History**

Rosa Tamborrino

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

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

Lori Brown

Syracuse University | United States

Karen Burns

The University of Melbourne | Australia

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

Milena Zindović

Women's Architecture Society, Belgrade | Serbia

**coffee break** | 10:30-11:00

## The MoMoWo Database | 11:00-11:30 | Saturday 16th

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### **Searching for “Kamino”: Mapping to Build and Share Knowledge**

Enrica Maria Bodrato, Francesco Fiermonte, Caterina Franchini, Emilia Garda  
MoMoWo POLITO Team, Turin | Italy

History and Cultural Heritage Laboratory; Urban Sustainability & Security Laboratory for Social Challenges; Interuniversity Department of Regional and Urban Studies and Planning; Department of Structural, Geotechnical and Building Engineering

## Experiences | 11:30-12:30 | Saturday 16th

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### **Recovered Landscape and Patrimonial Landscape in Barcelona**

Imma Jansana

Jansana, De La Villa, De Paauw, Arquitectes, Barcelona | Spain

### ***Io Donna Torinese, Falsa e Cortese***

Teresa Sapey

Teresa Sapey Studio, Madrid | Spain

**lunch buffet | 12:30-14:00**

## PARALLEL SESSION A3 | 14:30-16:00 | Saturday 16th

### **Women's Education and Training**

**Chair: Helena Seražin**, MoMoWo ZRC SAZU, Ljubljana | Slovenia

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### **Woman Architects during the First Years after the Russian Revolution: The Education, Early Work and Scientific Approach of Lydia Komarova**

Leda Dimitriadi

Paris-Malaquais School of Architecture, Architecture, Culture, Society, 19th–21st Century  
Research Laboratory | France

### **Alternative Education Environments: Working with the Socio-Physical Conditions**

Beste Sabir

Istanbul Technical University | Turkey

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

Charlotte van Wijk

Delft Technical University, Architecture Department | The Netherlands

### **Rosa Barba and the Barcelona School of Architecture (1992–2000). Landscape as a New Agency for Female Architects**

Ruben Larramendi, Lucía C. Pérez Moreno

Zaragoza University | Spain



## **University Commitment and Professional Experience: Ten Questions to Marcella Aprile**

Vincenza Garofalo

University of Palermo, Department of Architecture | Italy

## **Opening Gender Limits by Unconventional Education Systems: The Influence of the Architectural Association on Jane Drew's, Denise Scott Brown's and Zaha Hadid's Early Careers**

Nuria Álvarez Lombardero

Architectural Association, London | United Kingdom

**PARALLEL SESSION G2** | 14:30-16:00 | Saturday 16th

## **Women "as Subjects"**

**Chairs: Caterina Franchini, Emilia Garda, MoMoWo POLITICO, Turin | Italy**

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## **Building Genealogies, Learning from Feminism: Women as Designers and Planners**

Claudia Mattogno

Sapienza University of Rome, Department of Civil, Constructional and Environmental Engineering | Italy

## **Pioneer Architects: The Open Source Catalogue *Architectuul***

Boštjan Bugarič

University of Ljubljana, Faculty of Architecture | Slovenia

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

Maria Teresa Feraboli

Polytechnic University of Milan, Department of Design | Italy

## **Making (Hi)stories of Women in Scottish Architecture**

Suzanne Ewing

The University of Edinburgh, The Edinburgh School of Architecture and Landscape Architecture | Scotland

## **Women Architects in Polish Feature Film of the Sixties**

Adam Nadolny

Poznan University of Technology, Faculty of Architecture | Poland

## **Charlotta Heythum: A Life in Architecture and Design**

Elizabeth St. George

The Metropolitan Museum of Art, New York | United States

## **Sophisticated Professional Life and Archive of Mualla Eyüboğlu-Anhegger**

Ceylan İrem Gençer

Turkey Yıldız Technical University | Turkey

İşil Çokuğraş

Turkey Istanbul Bilgi University | Turkey

**The Marta Lonzi Archive. Subjectivity in the Creative Process**

Raffaella Poletti

Elvira Badaracco Foundation, Milan | Italy

**SPECIALIST SESSION G | 14:30-16:00 | Saturday 16th****Design Drawings****Chairs: Roberta Spallone, Marco Vitali, MoMoWo POLITICO, Turin | Italy**

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**Toni Cester Toso: Architectures 1950–2017**

Lucia Krasovec Lucas

Polytechnic University of Milan, Department of Architecture and Urban Studies | Italy

**Two Design Drawings Makers: Lina Bo (Bardi) and Ray Kaiser (Eames)**

Fermina Garrido López, Mara Sánchez Llorens

Superior Technical School of Architecture of Madrid | Spain

**Graphic Analysis of the Project Kina by Teresa Żarnowerówna, 1926**

Starlight Vattano

Free University of Bozen-Bolzano, Faculty of Education | Italy

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

Rossana Netti

Polytechnic of Turin, Department of Architecture and Design | Italy

**A Visible, Digital and Useful Future for Drawings and Designs**

Ana Peral

University of Alicante; Ana Peral Arquitecta, Gijón | Spain

**CONCLUSIONS AND CLOSING CEREMONY | 16:30-17:00**

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Caterina Franchini, Emilia Garda

MoMoWo International Coordinators and General Chairs | POLITICO

MoMoWo Chairs and Team Members

**toast | 17:00-18:00**

# SYMPOSIUM TABLE

Wednesday 13th June

Thursday 14th June

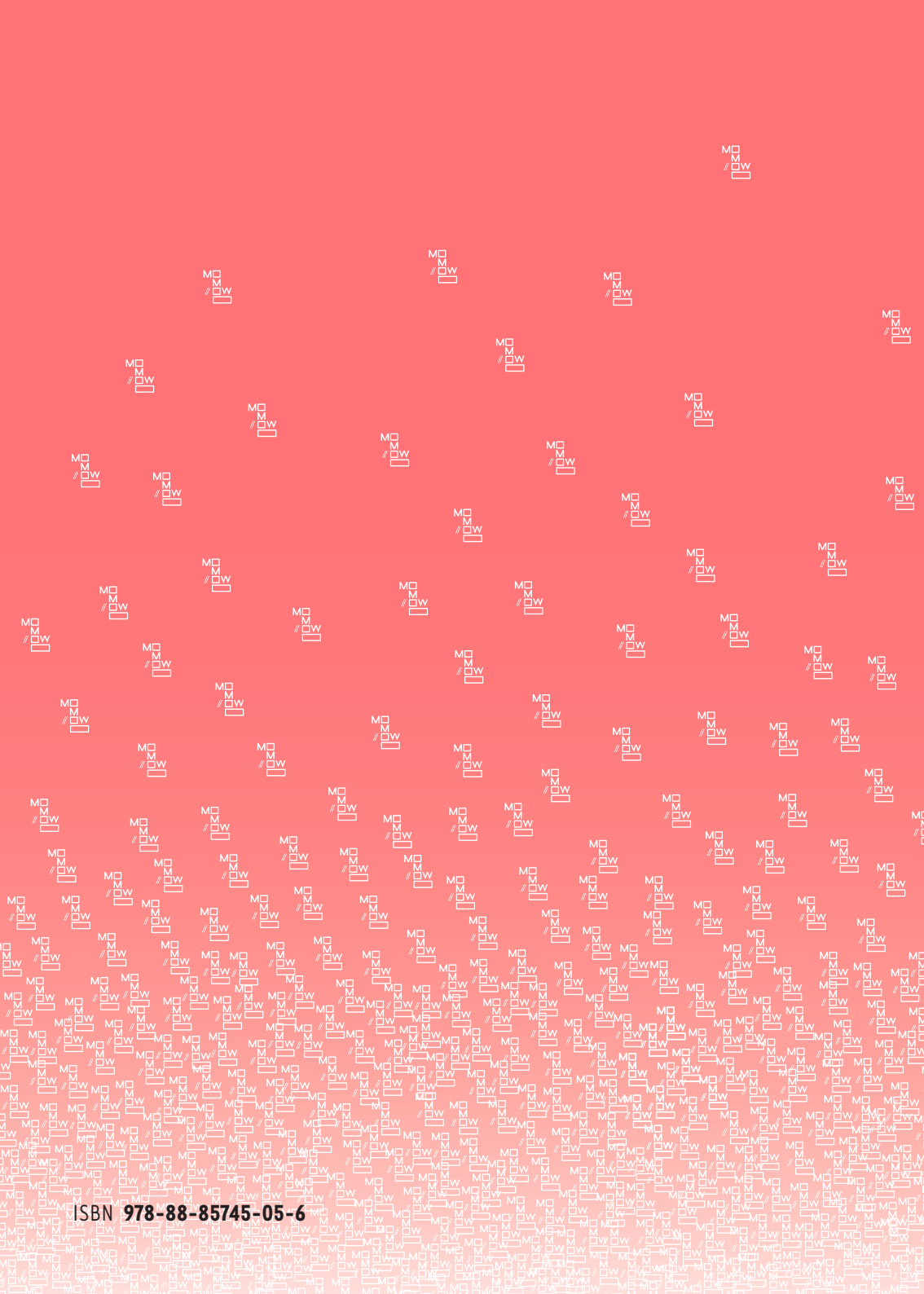
Friday 15th June

Saturday 16th June

AM	09:00-10:00   hall <b>registration</b>	<b>C</b> PLENARY SESSION 09:00-10:30   aula magna	<b>E</b> PLENARY SESSION 09:00-10:30   aula magna	<b>G</b> PLENARY SESSION 09:00-10:30   aula magna
	OPENING CEREMONY 10:00-11:00   aula magna	10:30-11:00   mezzanine 1st floor coffee break	10:30-11:00   mezzanine 1st floor coffee break	10:30-11:00   mezzanine 1st floor coffee break
	TALK SHOW 11:00-12:00   aula magna	<b>A1</b> PARALLEL room 203 11:00-12:30	<b>B1</b> PARALLEL aula magna 11:00-12:30	<b>G1</b> PARALLEL room 301 11:00-12:30
	12:00-12:30   mezzanine 1st floor welcome cocktail	12:30-14:30   free time	12:30-14:30   free time	12:30-14:30   mezzanine 1st floor lunch buffet
PM	<b>A</b> PLENARY SESSION 14:30-16:00   aula magna	<b>D</b> PLENARY SESSION 14:30-16:00   aula magna	<b>F</b> PLENARY SESSION 14:30-16:00   aula magna	<b>G</b> SPECIALIST room 203 14:30-16:00
	16:00-16:30   mezzanine 1st floor coffee break	16:00-16:30   mezzanine 1st floor coffee break	16:00-16:30   mezzanine 1st floor coffee break	<b>A3</b> PARALLEL aula magna 14:30-16:00
	<b>B</b> PLENARY SESSION 16:30-18:00   aula magna	<b>C2</b> PARALLEL aula magna 16:30-17:30	<b>F1</b> PARALLEL room 203 16:30-18:30	<b>G2</b> PARALLEL room 301 14:30-16:00
	<b>MoMoW exhibition and cocktail</b> 19:30   philibero	<b>A2</b> PARALLEL room 301 16:30-17:30	<b>B2</b> PARALLEL room 301 16:30-18:30	<b>CLOSING CEREMONY</b> 16:30-17:00   aula magna
	guided walking tours by ComunicArch 17:30-20:00	<b>C1</b> PARALLEL room 203 11:00-12:30	<b>F2</b> SPECIALIST aula magna 16:30-18:30	17:00-18:00   mezzanine 1st floor toast
	Via Principessa Clotilde, 85	<b>dinner</b> 20:00   ristorante Duparc	Corso Massimo D'Azeglio, 21	

with the Patronage of





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