Ingenio al femminile

Storie di donne che lasciano il segno

Giovedì 12 ottobre 2017 | Roma
ingenioalfemminile.it

Caterina Franchini, Emilia Garda
Politecnico di Torino – DIST, DISEG
Coordinatrici internazionali del progetto europeo MoMoWo

MoMoWo Conoscere e comunicare l’ingegno al femminile in Europa: architettura, ingegneria civile e design 1918-2018
MoMoWo

making women's works visible

women’s achievements in the in fields of:
architecture
civil engineering
urban planning
landscape design
conservation and restoration
interior and furniture design

MoMoWo Scientific Committee:

POLITO Turin, Italy
ENSILIS/IADE Lisbon, Portugal
UNIOVI Oviedo, Spain
ZRC-SAZU Ljubljana, Slovenia
SiTi Turin, Italy
VU Amsterdam, Netherlands

Emilia GARDA, Caterina FRANCHINI
Maria Helena SOUTO
Ana Maria FRENANDEZ GARCIA
Helena SERAZIN
Sara LEVI SACERDOTTI
Marjan GROOT
CREATIVE EUROPE PROGRAMME (2014-2020)
culture sub-programme | larger scale cooperation projects

Project co-financed 50% by the European Commission
EACEA - Education, Audiovisual and Culture Executive Agency

international coordinator | Politecnico di Torino - POLITO
project leader | Emilia Garda | POLITO-DISEG
project leader ass. | Caterina Franchini | POLITO-DIST

duration: 4 years
from 20 October 2014
budget: 2.315.796 euro
eu grant: 1.157.898 euro

co-organisers institutions
Creative University, Lisbon, Portugal | IADE
Universidad de Oviedo, Spain | UNIOVI
Znanstvenoraziskovalni Center Slovenske Akademije
Znanosti in Umetnosti, Ljubljana, Slovenia | ZRC-SAZU
Universite Grenobles Alpes, France | UGA
Institute of Advance Learning on Territorial Systems for Innovation, Turin, Italy | SiTI
Vrije Universiteit Amsterdam, The Netherlands | VU
MoMoWo
I RECOGNITION WITHOUT BIAS

WHAT’S MOMOWO?
MoMoWo is the first project selected and granted by the European Union dedicated to women as architects, civil engineers and designers. In other words, women working in fields which have historically been considered almost exclusively as a man’s prerogative. This is not only a project of gender. The object of investigation is the role of the professions of architect, civil engineer and designer in contemporary society. The aim is social and addressed to future generations.

STARTING POINT
The Modern Movement, the first step of female emancipation in architectural and design professions.

GOALS
Mitigating conflicts through the elimination of disparity. Understanding of the reasons of women’s difficulties, still partially present, in their affirmation in the construction world. Enhancing of the experience of pioneers women. Building of a bridge across generations. Creating a network of knowledge and skills. Fostering new professional opportunities.
How to increase women’s visibility?

FOSTERING KNOWLEGE, RAISING AWARENESS AND BUILDING CONSENSUS

CREATIVE, RESEARCH, COMMUNICATION AND DISSEMINATION ACTIVITIES
OBJECT
biographies and works of prominent and less-known professionals from the past to the present days (1918-2018)

PHASES OF DATA COLLECTION
1918-1945
1946-1968
1969-1989

GOALS
Creation of a European Platform project within Creative Europe on the subject of contemporary women designers.
HISTORICAL WORKSHOPS / INTERVIEWS WITH WOMEN PROFESSIONALS

Learning by peers activity
Three steps of study and international public debate

LEIDEN, 2015 | 1st period 1918-1945
LJUBLJANA, 2016 | 2nd period 1946-1968
OVIDEO, 2017 | 3rd period 1969-1989

AIM
Sharing knowledge and experiences
Collecting materials for the database implementation
Fostering a new critical debate

OUTPUTS
Three open-access publications
Videos of public interviews to pioneers

GOAL
Knowledge dissemination
Carriers internationalization and networking

LEARNING BY PEERS
SHARING KNOWLEDGE AND EXPERIENCES
3 HISTORICAL WORKSHOPS
OBJECT
In Women’s Day, MoMoWo invites women professionals to open their studios to visitors presenting their works and projects.

TARGET
students
young professionals
citizens
municipal administrators
building companies
potential commissioners

OPEN DAYS
COMMUNICATION AND NETWORKING,
ACTIVE CITIZENSHIP and KNOW-HOW TRANSFER

GOALS
New professional and cultural contacts.
Know-how transfer through different generations.
call for the 2nd open day in women's professional studios
SELF PROMOTION: ACTIVE INVOLVEMENT OF
ARCHITECTS and CREATORS

Walking tours with the author | Open air installation \textit{W = Women}

\begin{itemize}
  \item \textit{W = Women} installation of QR codes of the single works
  \item AIM: Offering an opportunity to publish works in the Guidebook.
  \item GOAL: Providing a virtual journey across buildings and interiors designed by women in Turin.
\end{itemize}
AIM
To offer a journey leading to the discovery of women’s contribution to the creation of European tangible cultural heritage and legacy of the last two centuries.
Favouring international visibility of promoting women professionals.

FORMAT
Extensible to other cities and countries.

TARGET
professional architects and designers
broader audience
tourists
local visitors
families and young people
students and scholars


Maria Keil (1914–2012)

Maria Helena Souto

Maria Keil studied painting at the Escola de Belas Artes of Lisbon (School of Fine Arts of Lisbon). She began a fast and multifaceted work which, while it started with painting, quickly took on other art forms, highlighting her pioneering role in graphic design and advertising, but also illustration, furniture, scenography and costume design, jewelry and more particularly tile design, and she left Lisbon several urban interventions that are a contemporary heritage of the capital's tile legacy. She was part of the FTP – Grupo de Propaganda da Morte (Technical Studio of Advertising, under the direction of the designer José Rocho). Here, Maria Keil was the first woman to participate in pioneering graphic design works for Portuguese advertising which are embodied from 1942 in a number of almost humorous ads for the women’s lingerie manufacturer Porto Padrão, renowned for its subtle irony. Maria Keil constantly tried to reject the pastel arts system, anticipating what today is designated as a dissolution of genres, crossing languages, forms and techniques in a polychromy that overcomes the multiple artistic worlds which she developed, both in graphic design (illustration, editorial design, posters and commercials), furniture and interior design.

and - with special relevance to the composition of tiles - she is portrayed in the history of post-war Portuguese tile work as one of the key characters in the renaissance of wall tiles. She is one of a group of artists who, through a variety of paths, reached the position of carrying out tile work on public art commissions. Contents, forms, colors, motifs all highlight her intention to depart from the folk themes - be they nationalistic or historical - which some artists created (with varying degrees of quality) due to dictatorship demands. If it is true that a figurative design persists, her fantasies encounter the work from 1956 allowed her to develop an experimental type of research detonated by geometrical point combinations, with triangular motivations overlapping in an infinite and dynamic visual web-like composition. This prismatic game is especially clear in her famous panel of tiles, “O Muro” (1956–58), found on a wall in one of the Intendente Santo Amaro’s residential complexes. Septennial vibrations of Op Art influence which limit a particular modernity to her work, paving the way for what would become a central theme of her ceramic work: the Lisbon underground, designed by her husband Francisco Keil do Amaral (1910–75). Despite the recurring theme, the motives all have unique features and their own identities, varying in each underground station, showing the maturity of the artist’s sensitivity. The prisons in the Campo Pequeno Station lack the density of those in the “O Muro” panel. Reduced to acting as a frame, they are transparent and only occasionally filled to give them some body. The overall effect is therefore lighter, characterizing the wall and giving the illusion of more space to the user. The Restauradores Station (the covering of which was partially removed) is the most original of this first cycle of wall coverings for the Lisbon underground system: a combination of traditional Portuguese tiles in contrast with the modern language. In 1963, in the Restauradores Station the artist returns to using methods for wall tiles which date back to the early 16th century: when the tiles used in the Portuguese public sector came from Sino lower patterns and the dry rope technique was widely used. This process prevented colours from running in the composition. Maria Keil reinvented it, giving it prominence and creating an intricate mesh of diverse elements, but in which one can sometimes contemplate some historical grammar, through the auxiliary sphere styling and Islamic-inspired motifs. The potential of this process is given further relevance with the opening of the underground station in 1963, which is rightly considered the artist’s most accomplished work within the Lisbon underground context. In the stations that opened in 1970, it is clear that the artist had embarked on a new path. A return to research into optical effects which, despite being rather close to the wall coverings designed so far, now takes on a greater role. The daily Vasarely’s effects of the Alvalade Station have greater visual dynamism than the masses which fill the Joaquina Station. However, it is the initial project for the Alvalade Station that fully expresses Op Art, being Maria Keil’s work that most effectively expresses the movement. Changed upon request by the client who was afraid that the optical illusion could have adverse effects on users of the space - here (as already seemed in Avenidas) we saw a new path, the withdrawal of the tile grid to which the artist had subjected much of her work so far. The curved lines and figures play an absolute dynamism, escaping the more recent geometry in a way in which the edges prevent greater freedom. Har work was also a means of educational and even intervention, simultaneously playful and artistic, capable of projecting images onto the visual memory of Lisbon and all those who visit the city.

Charlotte Perriand (1903–1999)

Alain Bonnet

Charlotte Perriand was one of the most influential designers of the Modern Movement. After graduating from the Beaux Arts des Arts Décoratifs in 1925, she participated in the same year in the International Exhibition of Modern Industrial and Decorative Arts and, the following year, in the Salon des Arts Décoratifs at Paris. In 1927 she exhibited “Un Bar sous les toits” at the Salon d’Automne and subsequently joined Le Corbusier’s agency. Perriand was put in charge of furnishings and fittings at the Villa La Roche and the Villa Church, presented under the title ‘Espace intérieur d’une habitation’ at the Salon d’Automne in 1929. She applied Le Corbusier’s functional principles developed in L’art décoratif d’aujourd’hui (1929). Le Corbusier, Pierre Jeanneret and Charlotte Perriand drew three chairs on a chrome tube structure: the B301 chair for conversation, the LC2 “Grand Confort” for relaxation, and the B306 chair-longue for rest. The letters, inspired by beds from Louis XVIth, consisted of a simple metallic frame over which was stretched, attached by springs. The base was built on aviation tubes to which four conical legs were attached. The chair had no mechanism and could be used as an armchair, a chair for resting or a rocking-chair,
Gizela Šukljč (1909–1994)

Born to a middle-class family, Gizela Šukljč started her studies in architecture at the Faculty of Technology in Ljubljana in 1927–29 and graduated in 1932 in a seminar by professor Janez Pločnik, who considered the profession of architecture to be similar to that of a priest – reserved for men only. Šukljč was her first female student and the second female to graduate from Ljubljana University. She was born in Ljubljana in 1909. She was the daughter of the architect Auguste Pomet (1874–1954), drawing plans for his house on the outskirts of Paris. Other Slovenian women who studied architecture in Paris did so in Léon Carrière’s studio – Šukljč was the only one to study with Pomet and was recommended to him by Pločnik. Šukljč was a highly skilled and talented draftsman. Upon her return to Ljubljana she became an assistant volunteer at the University of King Alzirea I and also worked in Pločnik’s studio (Prešernov 1944: 8). She passed her professional architect’s at exam in 1932 in Ljubljana and in 1938 obtained a permanent position at the Ljubljana Magistrature building department, again with Pločnik’s recommendation (Pločnik 1944: 8). Šukljč was known to have advanced her most talented student’s careers in this way.

The post enabled her to collaborate with her famous teacher on some of Ljubljana’s most important projects of the 1930s and 1940s: the National and University Library, the Central Market, the Archaeological Park at the Meža Roman Wall, the Šempeter Lepenak Square, the Bregovo Cemetery, etc.

Ada Bursi (1906–1996), from Painting and Graphics to Interior Design and Architecture

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Ada Bursi (1906–1996) was one of the first women to work as a professional architect in Turin. She was born in Varona - Castagnole Canavese on May 24, 1906. Bursi was the only woman among the 25 founders of the Gruppo di Architetti Moderni (Modern Architects group in Turin). She was the first woman to work as an interior designer in Turin. In 1941 she was hired in the City’s technical office where she worked until 1971.

In 1948, she became a professor at the State School for Handicrafts in Turin. A year later she was sent to Sarajevo in Bosnia and Herzegovina to work on the city’s urban planning. She returned to Turin in 1948 and started teaching typography, construction drawing, and history of decorative arts at the present-day High School for Design and Photography in Ljubljana, later becoming headmistress (1960–73). She published several books, among them one as an architect, and was also interested in vernacular architecture, a subject on which she elaborated in her articles on the impact of war conditions on the design of houses and villages in Slovenian Istria (1965).

The first urban design for the town of Metrika (1945) stands out among her independent architectural projects. The architect proposed elaborate plans for the Town Hall, public baths and the town’s public school, although only the project for the park in front of Metrika Castle (home to the Museum of Villa Krajina) was carried out (Zupanec 2012: 70-75). Located on a hill and divided into a network of cascading squares, the park was designed in the early 1950s. The trees and shrubbery provide a leafy backdrop for the portrait sculptures of prominent citizens of Metrika, such as the sculptor Alojz Goričar and poet Jurij Zupanec. The walls forming the park are particularly fitting with the surrounding architecture of the main town square. The plants vary in size and height and were arranged in a way so as to bring attention to the main entrance of the museum, creating a visual connection between the house and the castle. Šukljč used a similar approach in her plans for the town park in Škofja Loka, where she divided the area into smaller units using minimal architectural language, public monuments and plants. The documents discussing Šukljč’s professional legacy, which are kept at the Museum of Architecture in Ljubljana, attest to her creative boldness, which spanned a variety of fields such as architecture, interior design, book design, urban planning, landscaping, writing, teaching, and the conceiving of monuments and public memorials, firmly placing her among the foremost female pioneers in Slovenian architecture.
The Netherlands

Margaret Krogholler (1891–1966)

Bart Groot

Between 1919 and 1945 there was only one woman architect in the Netherlands whose designs were actually built. Her name is Margaret Krogholler (1891–1966). Her work has been discussed in a Dutch monograph from 1991 (Van Kessel, E. Krogholler, M. 1991, akko Groot, M. 2007). Then there was Mrs. Tjada Schröder-Schmid (1889–1980) who in the 1920s worked with the avant-garde designer and architect Gerrit Rietveld in Utrecht. There were more women active between 1959 and 1944; they were Jacoba Mulder (1900–87), Isa Falkenberg-Lienflik (1901–2001) and Lette Stamm-Beeke (1902–68). Jacoba Mulder has been left largely unnoticeable. She was active in the role of landscape and city architect in the 1930s and designed a forest area and recreation swimming pool area in Amsterdam. Both Isa Falkenberg and Lette Stamm-Beeke designed furniture and interiors, and both have been the subject of monographs.

In general, the profession of architect was not accessible to women in the Netherlands before the first decades of the 20th century and those women who were allowed to work with architectural firms were only allowed to design the decorative parts of a building. Women could only attend lectures related to architecture at decorative art schools and these concerned mainly interior design. For example, between 1915 and 1920, two women were registered as following courses in construction at the School of Decorative Art and Building in Haarlem but nothing else is known about them. This leaves Margaret Krogholler as the only woman who visibly associated with architecture. When her work was discussed in 1929 in the women’s magazine De Vrouw en haar zoon by Otto Goor (Krogholler, A.H. 1929), Krogholler also addressed architectural education in the Netherlands: she found the architectural training in Delft Polytechnic too theoretical. Vocational schools were not forced enough on architecture, the architectural design department of the School of Decorative Art and Building in Haarlem was closed down, and architects offices were not keen on hiring women interns because they supposedly demanded too much attention. Towards the end of the 1930s, Krogholler advocated the importance of women in architecture and encouraged young women to choose the profession of architect. She is reported to have said: “When it comes to intuition – as well as the other skills necessary in practicing the profession of architecture, I believe that a collaboration between female and male architects can only serve to enrich architecture.” (Van Kessel, E. Krogholler, M. 1991: 84).

Krogholler began her career around 1908 at the architectural studio of her brother Ko and his partner J.J. (Johannes) Staal who later would become her husband. First, she mainly designed ceiling and wall stencil decorations for refurbishing clients houses and her first architectural work was the interior of a house in 1912 at the women’s exhibition “De Vrouw 1912–13” (Women 1912–13) in Amsterdam. She submitted her design under the pseudonym of Greta Drieling. “House 1912” had modern furnishings with central heating, warm water, daylight and windows for letting in fresh air. Contact/Margaret designed the floor plan, light fittings and furniture for the dining room, living room, bedroom and study, all in a rationalist Arts and Crafts design style, which at the time was still highly valued in the Netherlands. Moreover, she designed stencil decorations for the walls and ceilings (E. Van Kessel, 1991: 202–207).

While Krogholler benefited from working in her brother’s bureau, it seems no coincidence that her real architectural career began immediately after the First World War. Her first buildings were country villas, one for a pastor friend located in a popular rural area in the east of the Netherlands and two more in a villa park in the area of north Holland.

Villa Noordhout, Bergen north Holland, 1918

The social housing area of Pendrecht, built on Rotterdam’s southern limit during the post-1945 reconstruction, is considered one of the most significant architectural contributions. Constructed to house workers at the nearby docks, Pendrecht’s geometrical grid consists of functionalist living units linked in a hypnotic design. Residential areas are complemented by a main shopping centre, as well as several smaller retail areas, schools and green zones. There are 6,000 dwellings, organized over four neighborhoods concentrated around a traffic-free square. Central to each neighborhood are the so-called “moordhonden” (“dog houses”), influenced by the planning ideologies of the FHA association.

Pendrecht Urban Social Housing Area

Pendrecht sociale woningbouw

Each cluster consists of a four-storied block, a three-storied block and two low-riseblocks surrounding a communal garden. The architectural design of each block was tailor-made for the needs of a specific group of residents: families, single dwellers and seniors. Interaction between these different groups was encouraged by the open spaces between buildings, where residents would meet throughout the course of their daily routines. Stam Geers’s programme of clustered living units was unprecedented and influential in post-war urban design programmes.

More than sixty years after its completion, Pendrecht is undergoing drastic regeneration to outgrow its reputation as an impoverished low-income area. M.D.

Amsterdam Forest

Amsterdamse Bos

In the 1930s, the Amsterdam Forest was designed by the Amsterdam Forest was designed by the urban development of the Amsterdam Forest subdue to the south and today it has become a full-fledged forest park. It has many recreation sites, such as park areas, beaches, ponds and river valleys. The forest is open to the public and is a great place to relax and enjoy nature.

Covering 1,000 hectares, the Amsterdam Forest is one of the largest forest parks in the Netherlands. It is known for its many species of trees, as well as its scenic beauty and outdoor recreation opportunities. Visitors can hike, bike, or simply enjoy the peaceful environment.

Amsterdam Forest

Amsterdamse Bos

The wildlife in the forest includes a variety of birds, mammals, and other animals. The forest is home to many bird species, including the sparrow, the blackbird, and the robin. Among the mammals, the forest is home to deer, foxes, and rabbits. There are also several species of reptiles and amphibians found in the forest.

Amsterdam Forest

Amsterdamse Bos

The Amsterdam Forest is a popular destination for both residents and tourists. Many people enjoy walking, jogging, or cycling in the forest, while others come to picnic or have a picnic. The forest is also a popular location for photography and painting.

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RAISING AWARENESS AND BUILDING CONSENSUS
transforming potential audiences and non-audiences from passive receivers into active creators

Info www.momowo.eu/international-design-competition

CALL FOR ENTRIES
26th January
DEADLINE
14th March

International Design Competition for MoMoWo visual identity including the logo and one promotional object

Women's Creativity Since the Modern Movement promotional logo

Co-funded by the Creative Europe Programme of the European Union
PHOTO REPORTAGE ON WOMAN DESIGNER’S OWN HOME

Self perception and representation to foster visibility

OBJECT
To promote the MoMoWo mission portraying women professionals inside the house designed for themselves and for their own families.

AIM
Highlight the existing mediation between domestic activities and professional work.

GOAL
To improve communication and dissemination.

1st Dec 2015 to 1st Mar 2016

Open to all photographers
Free admission

winners announcement
31st March 2016

INTERNATIONAL PHOTOGRAPHY COMPETITION
OUTDOOR: PHOTO REPORTAGES
50 shots of the 10 winner reportages of the IPC on woman designer’s own home

INDOOR: 100 WORKS IN 100 YEARS
Interactive exhibition displaying 100 works from 1918 to 2018 by 100 women

GOALS
To stimulate interest in the lives and work of European women in the design professions.
To raise awareness of the obstacles and challenges that women designers have had to contend with and are still facing today.
To promote gender equality in rights and professional opportunities.

AUDIENCE INVOLVEMENT
Interactive selection of architecture or design works corresponding to the birth year of the visitor.
Treasure hunt of the QR and AR codes of MoMoWo works and products.

TANGIBLE OUTPUT
Travelling Exhibition Catalogue

INTANGIBLE OUTPUT
First wave of dissemination of the results of the activities undertaken by MoMoWo project.
OBJECT
Women who worked in Europe as well as European women who worked outside Europe over the last 100 years

AIM
Rising awareness of the knowledge and critical thought
Stimulating new study and research

TARGET
scholars
students
architects and designers
those interested in gender studies
broader audiences

CATALOGUE
Increasing the awareness about women enormous contribution

Download it!

360 PAGES
100 ENTRIES
13 THEMATIC ESSAYS
550 IMAGES
28 COUNTRIES
300 WOMEN IN THE INDEX OF NAMES

MoMoWo Scientific Committee:
POLITO (Tinin Italy)
UDEA (Labin Portugal)
UMOVO (Oviedo Spain)
LU (London) (The Netherlands)
ZRC SAVU (Ljubljana Slovenia)
UCA (Cremono) France
SITI (Tinin Italy)

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MoMoWo’s timeline maps out a fascinating and evocative history of tangible and intangible European cultural heritage created by women always considering History as a ‘living matter’.
Being a ‘sampling’ MoMoWo’s collection is a slice of history, telling us something that transcends specific values, becoming not only a bridge between creator and user, but also between the authors and future creators.

Reshaping the complexity of contemporary history and women legacy for present and future generations.
MoMoWo Festival Architettura in Città, Torino Italy | 24-27 MAY 2017

MoMoWo at the festival exhibition photo reportage | guidebook presentation
MoMoWo Round Table Circolo dei Lettori, Torino Italy | 7 JUNE 2017

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Carla Barovetti
Direttore di Atti e Rassegna Tecnica della Società degli Ingegneri e degli Architetti in Torino

MoMoWo Events Off-Festival
Svelare l’ invisibile I Alla scoperta del patrimonio costruito dalle donne in Europa
MoMoWo 26° UIA Seoul World Architects Congress | 3-10 SEPTEMBER 2017

MoMoWo in the World

Project presentation + Travelling Exhibition
100 Works | 100 Years | 100 Women (1918 - 2018)
Exploring Woman Architect’s Own Home from International Photo Competition Reportage
Symposium 2018
International Conference | Women’s Creativity since the Modern Movement (1918-2018): Toward a New Perception and Reception
13th – 16th June 2018, Turin, Italy
www.momowo.eu

Call for Papers
Abstracts submission deadline 31st October 2017
7 TOPICS A-G

plenaries and parallel sessions

A. Women’s education and training. National and international mappings
B. Women’s legacy and heritage. Protection, restoration and enhancement
C. Women in communication and professional networks
D. Women and cultural tourism
E. Women’s achievements and professional attainments. Moving boundaries
F. Women and sustainability
G. Women “as subjects”. Documentation, methodology, interpretation and enhancement
   G1. Design drawings
Conference venue 13th-16th June 2018
Politecnico di Torino - Lingotto Campus
Via Nizza 230

Conference registration free!! Printed copies of the Booklet, Catalogue and Guidebook will be distributed at the Symposium!!
Join MoMoWo Symposium 2018

Submission link

https://easychair.org/conferences/?conf=momowo2018

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please contact: caterina.franchini@polito.it

FOR ADVERTISING YOUR ACTIVITIES AND PUBLICATIONS in the MOMOWO AGENDA WEBPAGE
please contact: momowo@iade.pt
Grazie per l’attenzione

http://www.momowo.eu