

I
CONSIGLIO NAZIONALE
DEGLI INGEGNERI



WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT



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



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
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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



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co-organisers institutions

Creative University, Lisbon, Portugal | IADE

Universidad de Oviedo, Spain | UNIOVI

Znanstvenoraziskovalni Center Slovenske Akademije
Znanosti in Umetnosti, Ljubljana, Slovenia | ZRC-SAZU

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WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT



Dipartimento Interdipartimentale di Scienze, Progetto e Politiche del Territorio

Partnership



With the Patronage of





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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.

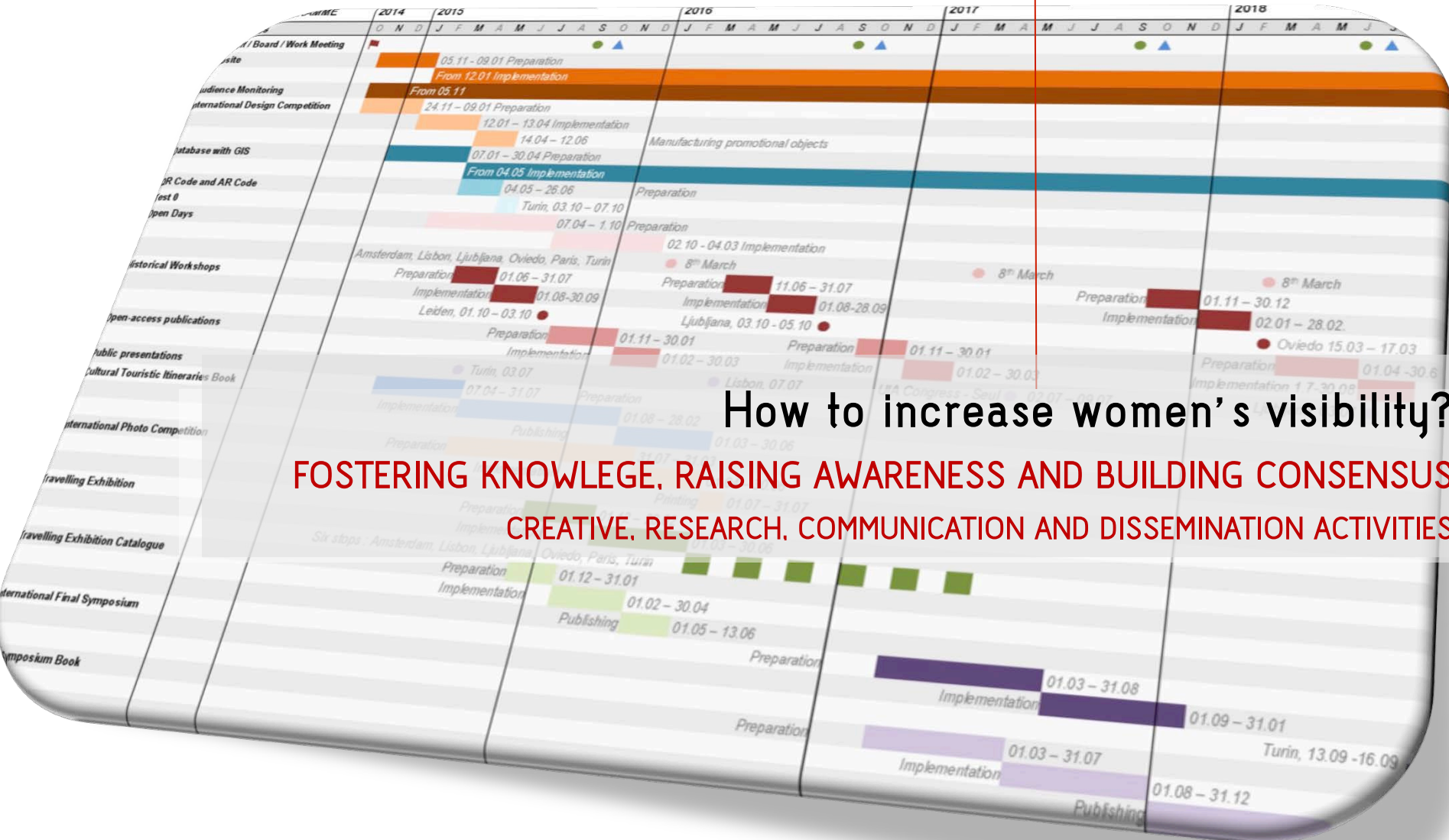
GOALS

- 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.

MoMoWo – Women's creativity since the Modern Movement



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OBJECT

biographies and works of **prominent and less-known professionals** from the past to the present days (1918-2018)

MAPPING TO KNOW

DATABASE WITH GIS APPLICATION
Available for future implementation

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

OVIEDO, 2017 | 3rd period 1969-1989



**MOMOWO 2nd INTERNATIONAL
CONFERENCE-WORKSHOP**
Women Designers, Architects
and Engineers between 1946 and 1968

Research Centre of Slovene Academy
of Sciences and Arts // Slovenia

Ljubljana, Alrij ZRC, Novi trg 2
3rd-5th October 2016

LEARNING BY PEERS SHARING KNOWLEDGE AND EXPERIENCES 3 HISTORICAL WORKSHOPS



AIM

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

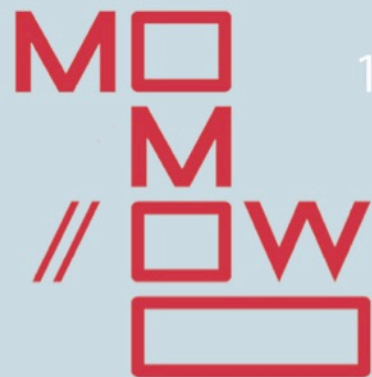
OUTPUTS

Three open-access publications
Videos of public interviews to pioneers

GOAL

Knowledge dissemination
Carriers internationalization and networking





1st open day

in women's

professional studios

| LISBOA

| OVIEDO

| PARIS

| SLOVENIJA

| TORINO

8TH MARCH 2016

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.



Ingenio al femminile
Storie di donne che lasciano il segno



Ingenio al femminile
Storie di donne che lasciano il segno

call 2nd for the open day

in women's professional studios

8TH MARCH 2017

FRANCE

ITALY

PORTUGAL

SLOVENIA

SPAIN

THE NETHERLANDS



Graphic Designer: Luis Alito



2nd Open Day
Italy | Portugal | Slovenia | Spain



Piazza Valdo Fusi

authors: Marie-Pierre Forsans, Massimo Crotti, Francesco Dolza, Maurizio Marcelli (final design)
date: 1997-2005

Palazzo Bricherasio

via Lagrange 20

authors: Maria Pia dal Bianco, Giorgio Campanino, Pier Massimo Cinquetti, Mario Ronchetta
date: 1995

Theatre Carignano

piazza Carignano 6

authors: Maria Gabriella De Monte, Loredana Dionigio, Paolo Marconi, Base Engineering Srl, Giancarlo Battista, Marco Bertagnoli, Giancarlo Gonnet, Migliore Stassi associated studies, Ithaca Spa
date: 2005-2007

1



2



3



7



University Residences

via Cappel Verde 5

authors: Maria Teresa Massa, Derossi Associati
date: 1993-1999

8



Urban kisses

via Palazzo di Città

authors: Cliostraat (Alessandra Raso, Alessandra Esposito, Cristina Casula, Stefano Testa, Poncellini Luca, Matteo Pastore, Matteo Raso) with Corrado Levi
date: 1996

9



Waves of Wanting

Piazza A. Viglione

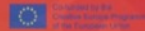
authors: Nancy Dwyer
date: 1997-2001



MoMoWo PRESENTATION AT
FESTIVAL DELL'ARCHITETTURA IN CITTÀ 2015

Walking tours with the author | Open air installation
Women and the city,
fragments of an architectural talk

Le donne e la città: frammenti di un discorso architettonico



SELF PROMOTION: ACTIVE INVOLVEMENT OF ARCHITECTS and CREATORS

Walking tours with the author | Open air installation W = Women Works published in the guidebook

OBJECT

“W = Women” installation of QR codes of the single works

AIM

Offering an opportunity to publish works in the Guidebook.
Providing a virtual journey across buildings and interiors designed by women in Turin.

GOAL

The designers who participated in walking tours have become MoMoWo's first ‘ambassadors’.



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.

236

PAGES

18

ITINERARIES IN 4 CITIES AND 2 COUNTRIES

3

IN EACH GEOGRAPHICAL SECTION

125

WORKS

195

WOMEN

4

PIONEERS

pilot GUIDEBOOK
download it!

MoMoWo

Women - Architecture & Design Itineraries across Europe

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

MoMoWo Scientific Committee:

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This project has been co-funded 50% by the Creative Europe Programme of the European Commission.

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Ljubljana, Turin 2016



FORMAT

Extensible to other cities and countries.

TARGET

professional architects and designers

broader audience

tourists

local visitors

families and young people

students and scholars



<http://www.momowo.eu>



Ingenio al femminile
Storie di donne che lasciano il segno

Maria Keil (1914–2012)

Maria Helena Souto



Maria Keil

Maria Keil studied painting at the *Escola de Belas-Artes de Lisboa* (School of Fine Arts of Lisbon). She bequeathed a vast 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, tapestry 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 ETP - *Estúdio Técnico de Publicidade* (Technical Studio of Advertising, under the direction of the

designer José Rocha). 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 manufacturers Pompadour, renowned for their subtle irony. Maria Keil constantly tried to reject the *passé arts* system, anticipating what today is designated as a dissolution of genres, crossing languages, forms and techniques in a polygraphy that overcomes the multiple artistic worlds which she developed, both in graphic design (illustration, editorial design, posters and commercials, stamps) and furniture and interior design



Maria Keil, Azulejo wall, Praça de Espanha's Metro station, Lisbon

some body. The overall effect is therefore lighter, dematerialising 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 Rossio 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 Sevillian potteries and the dry rope technique was widely used. This process prevented colours from running in the composition. Maria Keil reinterprets it, giving it prominence and creating an intricate mesh of diverse elements, but in which one can sometimes contemplate some historical grammar, through the armillary

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 reinvention 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, colours, 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 fortuitous encounter with tile work from 1954 allowed her to develop an experimental type of research denoted by geometric pattern combinations, with triangular motives overlapping in an infinite and dynamic visual web-like composition.

This prismatic game is especially clear in her famous panel of tiles, "O Mar" (1956–58), found on a wall in one of the Infante Santo Avenue's residential complexes; suggestive vibrations of clear Op Art influence which lent 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 themes, the motives all have unique features and their own identities, varying in each underground station, showing the maturity of the artist's sensitivity. The prisms in the Campo Pequeno Station lack the density of those in the "O Mar" panel. Reduced to acting as a frame, they are transparent and only occasionally filled in to give them

sphere styling and Islamic-inspired motifs. The potential of this process is given further relevance with the opening of the Intendente underground Station in 1966, which is rightly considered the artist's most accomplished work within the Lisbon underground context.

In the stations that opened in 1972, 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 dimly 'Vasarelian' effects of the Alameda Station have greater visual dynamism than the meshes which fill the Areeiro 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 sensed in Areeiro) we see 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 filaments print an absolute dynamism, escaping the more inert geometry in a way in which the edges prevent greater freedom.

Her work was also a means of educational and civic intervention, simultaneously playful and artistic, capable of projecting images onto the very visual memory of Lisbon and all those who visit the city.



Maria Keil, Azulejo wall, Parque Metro station, Lisbon

pioneer



WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT

Guidebook

pdf downloadable !!!

Paris

pioneer

Charlotte Perriand (1903–1999)

Alain Bonnet



Charlotte Perriand

Charlotte Perriand was one of the most influential designers of the Modern Movement. After graduating from the *Union Centrale des Arts Décoratifs* in 1925, she participated in the same year in the *International Exposition of Modern Industrial and Decorative Arts* and, the following year, in the *Salon des Artistes Décorateurs de Paris*. In 1927 she exhibited "Un Bar sous le toit" 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 "Équipement 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 chaise-longue for rest. The latter, inspired by beds from Louis XVI's reign, consisted of a simple metallic frame over which steel wires were 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,

by moving the body. This piece of furniture was produced by Thonet, and Perriand posed for the advertisement photograph of the chaise-longue. She left Le Corbusier's agency in 1937 to work with the painter Fernand Léger. In 1940 the Japanese Ministry of Trade and Industry entrusted her with an industrial design advisory mission. The outbreak of Second World War forced her to seek refuge in Vietnam until 1946. This long period in the Far East afforded her an opportunity to study traditional woodworking techniques, in which she perceived an echo of Le Corbusier's architectural research. The "Sélection, Tradition, Création" exhibition in Takashimaya department stores of Tokyo and Osaka enabled her to show how traditional Japanese production could be adapted to Western uses. In 1929 she exhibited a bamboo version of the chaise-longue, and in 1936 another of her folding armchair.

The B306 chaise-longue designed by Perriand, Le Corbusier and Jeanneret in the late Twenties rapidly became a prime example of



Mexico's house
Library, Paris, 1952

Gizela Šuklje (1909–1994)

Helena Seražin



Gizela Šuklje

Born to a middle class family, Gizela Šuklje started her studies in architecture at the Faculty of Technology in Ljubljana in 1927–28 and graduated in 1932 in a seminar by Professor Jože Plečnik, who considered the profession of architecture to be similar to that of a priest – reserved for men only. Šuklje was his first female student and the second female to graduate at Ljubljana University. She won the French national scholarship to study at the *Institut d'Art et d'Archéologie* at Sorbonne. While continuing her studies in Paris (1933–34), she worked in the atelier of architect Auguste Perret (1874–1954), drawing plans for his house on the outskirts of Paris. Other Slovenians who studied architecture in Paris did so in Le Corbusier's studio – Šuklje was the only one to study with Perret and was recommended to him by Plečnik. Šuklje was a highly skilled and talented draftsman. Upon her return to Ljubljana she became an assistant volunteer at the University of King Alexander I and also worked in Plečnik's studio (Prelovšek 1994: 8). She passed her professional architectural exam in Belgrade in 1938 and later obtained a permanent position at the Ljubljana Magistrate building department, again with Plečnik's recommendation (Plečnik was known to help advance his most talented students' careers in this way). The post enabled her to collaborate with her former 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

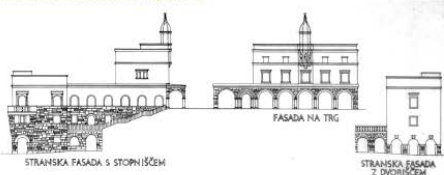
Šuklje also developed projects for the Tivoli Park children's playground and the canopy over the entrance to the open air sports grounds; she also drafted drew the first plans for Žale Central Cemetery, renowned for its monumental arched entrance, several small chapels and other constructions, including the tomb of Archbishop Anton Bonaventura Jeglič. She also worked on Plečnik's other projects throughout the Kingdom of Yugoslavia: she drafted plans for Villa Epos at Bled Lake, the Church of the Holy Mother of Lourdes in Zagreb (only the crypt was built), the Jesuit monastery and church in Osijek (demolished in 1948), and the church of Saint Antony of Padua in Belgrade, for which she developed plans for the entire interior decoration including the Holy Tomb and the altar of the Annunciation (Župančič 2009: 15). The drawings she made of Plečnik's projects were published in collections of the architectural master's essays, *Architectura Perennis* (1941) and *Napori* (1955), and represent an outstanding contribution to Slovenian architectural drawing (Prelovšek 1994: 8).

In 1946, Šuklje became a professor at the State School for Handicrafts in Ljubljana. A year later she was sent to Sarajevo in Bosnia and Herzegovina to work on the city's urban planning. She returned to Ljubljana in 1948 and started teaching typography, construction

at the Mirje Roman Wall, the Šentjakob/Levstik Square, the Baraga Seminary and the town Stadium.

Plečnik was commissioned to build the Stadium by the Orel Catholic Sport Association and was initially assisted by student Ivan Pengov. Construction started as early as 1925, but soon came to a halt due to insufficient funding and political circumstances, which led to the dissolution of Orel in the period of the 6th January Dictatorship. Several years later, Gizela Šuklje devised a new project for the Stadium in her bachelor thesis. When Plečnik returned to the project, which was now to be used as the venue for the Eucharist Congress of 1935, he created the project for the Celebratory Stands together with his former student Šuklje. The stands were constructed along the shorter, western side of the Stadium and composed of a massive, rusticated ground floor made of stone and a contrasting open first floor, divided by four Doric columns on each side.

Plans for the Town Hall in Metlika, 1944–45



drawing, design and the history of decorative arts at the present-day High School for Design and Photography in Ljubljana, later becoming headmistress (1969–73). She designed several books, proving herself as an excellent graphic designer, and was also interested in vernacular architecture, a subject on which she elaborated in her article on the impact of weather conditions on the design of houses and villages in Slovenian *Istria* (1952). The first urban design for the town of Metlika (1945) stands out among her independent architectural projects. The architect proposed elaborate plans for the Town Hall, the public baths and the town's public school, although only the project for the park in front of Metlika Castle (home to the Museum of Bela Krajina) was carried out (Župančič 2013: 70–75). Located on a hill and divided into a series of cascading terraces it was created in the early 1950s. The trees and shrubbery provide a leafy background for the portrait sculptures of prominent citizens of Metlika, such as the sculptor Alojz Gangl and poet Oton Župančič. The low stone walls surrounding 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 such a way as to bring attention to the main entrance of the museum, creating a visual connection between the square and the castle. Šuklje used a similar approach in her plans for the town park in Krško, where she divided the area into smaller entities using minimal architectural language, public monuments and plants. The documents making up Šuklje's professional legacy, and which are kept at the Museum of Architecture in Ljubljana, attest to her broad creativity, which spanned a variety of fields such as architecture, interior design, book design, urban planning, landscaping, writing, teaching and the conceiving of tombstones and public monuments, firmly placing her amongst the foremost female pioneers in Slovenian architecture.

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

Caterina Franchini



Ada Bursi (around 1935)

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

In 1929, Bursi's tempera drawings of *linoleum* floorings, that she had done for the Modernist architect Giuseppe Pagano (1896–1945), were published in the specialised magazine *La Casa bella* (8: 44–46). Artistic skills led her to finding work in advertising graphics, in fact she worked for *Avigdor's* fabrics in 1929, Gancia's *spumante* in 1930, and in 1946 she designed a poster for the Exhibition of Mechanics held in Turin the same year. For the City of Turin, she continued to work on graphic advertisements in *Via Roma* (the high street in Turin) up to 1954, as well as *Porta Nuova* (the Central train station). In 1933, Bursi became a member of the national Fascist party and the same year exhibited her paintings with the group of Futurists at the 5th Regional Exhibition of the Fascist syndicate of fine arts. She was

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

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

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



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



Ada Bursi, Portmanteau of satin brass with securit glass top

in 1941 she was hired in the City's technical office where she worked until 1971. At the end of 1945, Bursi was the only woman among the 26 founders of the *Gruppo di Architetti Moderni Torinesi* "Giuseppe Pagano" (Modern architects group in Turin). One year later and together with her colleague architects, Amedeo Albertini (1916–82) and Gino Becker (1913–71), she worked as a furniture designer making a series of modular furniture for the Exhibition of furniture by architects and craftsmen of Piedmont. This exhibition was held in Turin at the *Pro Cultura Femminile* association (which was set up to promote women). The modular furniture was designed to be mass produced and

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

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

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

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

There she studied the terracotta decoration that surrounds the facades and decoration of the entrance hall, thus demonstrating her artistic sensitivity and skills as chief architect on the building site of the entrance hall. It wasn't until the end of the 1960s that Bursi was officially entrusted with the planning of an entire school complex (1968–70) which was in a working class suburb, between the FIAT factories of *Lingotto* and *Mirafiori*. There, the architect applied her experience to the building which is distinguished by the relationship between the indoor and outdoor spaces. She designed four main wings which she built parallel to each other on the access road. They are interspersed with large green areas and a garden which are used for outdoor activities and connected with other buildings at the back via covered walkways. New technologies characterised the design of the brick work facades: window frames were made out of aluminium. Bursi worked as a professional architect during the reconstruction of post-war Turin, when the number of architecte (women architects) started to rise: there were 43 women architects in 1961 in Turin out of a total of 306. She was also involved in the urban growth of the 1970s with some projects of urban design and restoration, until she left the Order of Architects in 1975 and retired.

The Netherlands

pioneer

Margaret Kropholler (1891–1966)

Marjan Groot



Margaret Kropholler,
c. 1910

Between 1910 and 1945 there was only one woman architect in the Netherlands whose designs were actually built. Her name is Margaret Kropholler (1891–1966). Her work has been discussed in a Dutch monograph from 1991 (Van Kessel, E. Kuiperus, M. 1991; also Groot, M. 2007). Then there was Mrs. Truus Schröder-Schröder (1889–1985) who in the 1920s worked with the avant-garde designer and architect Gerrit Rietveld in Utrecht. Three more women

were active between 1930 and 1940; they were Jacoba Mulder (1900–88), Ida Falkenberg-Liefcrinck (1901–2006) and Lotte Stam-Beese (1903–88). Jacoba Mulder has been left largely unnoticed. She was active in her role as landscape and city architect in the 1930s and designed a forest area and recreation swimming pool area in Amsterdam. Both Ida Falkenberg and Lotte Stam-Beese 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 architecture firms were only allowed to design the decorative parts of a building. Women could only attend lessons 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 Kropholler 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 huis* (Loeff Bokma, A.H. 1929), Kropholler also addressed architectural education in the Netherlands: she found the architectural training in Delft Polytechnic too theoretical. Vocational schools were not focussed enough on aesthetics, 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, Kropholler 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

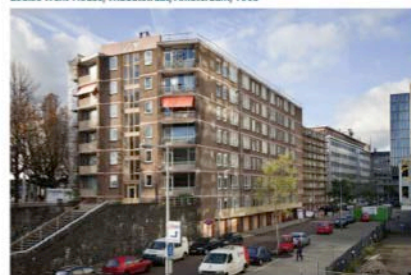
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Villa Meerhuis, Bergen North-Holland, 1918

modern furnishings with central heating, warm water, daylight and windows for letting in fresh air. Greta/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 derived style, which at the time was still highly valued in the Netherlands. Moreover, she designed stencil decorations for the walls and ceilings (Exh. cat. Amsterdam 1913: 271–272). While Kropholler benefitted from working in her brother's bureau, it seems no coincidence that her real architectural career began immediately after the Great War. Her first buildings were country villas: one for a painter 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.

Louise Went-House, Wibautstraat, Amsterdam, 1963



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Social Housing Block, Holendrechtstraat 1–47,
Amsterdam, 1921–22

the other skills necessary in practicing the profession of the architect, I believe that a collaboration between female and male architects can only serve to enrich architecture." (Van Kessel, E. Kuiperus, M. 1991: 84). Margaret began her career around 1908 at the architect studio of her brother Ko and his partner J.F. (Frits) 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 1913' at the women's exhibition 'De Vrouw 1813–1913' (Woman 1813–1913) in Amsterdam. She submitted her design under the pseudonym of Greta Derlinge. 'House 1913' had

Pendrecht Urban Social Housing Area

Pendrecht sociale woningbouw



The social housing area of Pendrecht, built on Rotterdam's southern rim during the post-1945 reconstruction, is considered Lotte Stam-Beese's most significant architectural contribution. Constructed to house workers at the nearby docks, Pendrecht's geometrical woven grid consists of functionalist living units linked in a mirroring design. Residential

areas are complemented by a main shopping centre, as well as several smaller retail areas, schools and green zones. There are 6,300 dwellings, organised over four neighbourhoods concentrated around a traffic-free square. Central to each neighbourhood are the so-called *wooneenheden* (living clusters), influenced by the planning ideologies of the CIAM association.

Bus: 68, 70, 82, 183 (Rotterdam Slinge) Underground: line D or E (Slinge)

Pendrecht - Rotterdam

Lotte Stam Beese

1948–1952



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Each cluster consists of a four-storied block, a three-storied block and two low-rise blocks surrounding a communal garden. The architectural design of each block was tailor-made for the needs of a particular group of residents – families, single dwellers and seniors. Interaction between this demographic mix was encouraged by the open social spaces between

buildings, where residents would meet throughout the course of their daily routines. Stam Beese'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 redevelopment to outgrow its reputation as an impoverished low-income area. M.G.

Amsterdam Forest

Amsterdamse Bos



In the 1930s, the Amsterdam Forest was designed in the urban development of the Amsterdam suburb to the south and today it has become a full-grown forest park. It has many recreation sites, theatre spaces as well as the Bosbaan rowing canal. The forest is inspired by English landscape designs, with rolling meadows, twisty forest trails and streams.

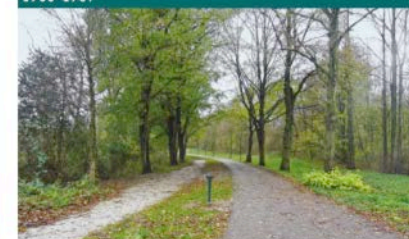
Covering 1000 hectares, Amsterdam Forest is three times the size of Central Park in New York. Its woodland park was intended to be used by all levels of Amsterdam society – not just for Sunday strolls, but also for sports, relaxation and recreational activities. At the time of its construction, Amsterdam was suffering the effects of the Great Depression,

Visitors Centre, goat farm, wellness centre, excursions, open-air theatre Bus: 170, 172, 174 (Amsterdam Koerijkade)

Bosbaan, Koenenkade - Amsterdam

Jakoba Helena (Ko) Mulder

1933–1937

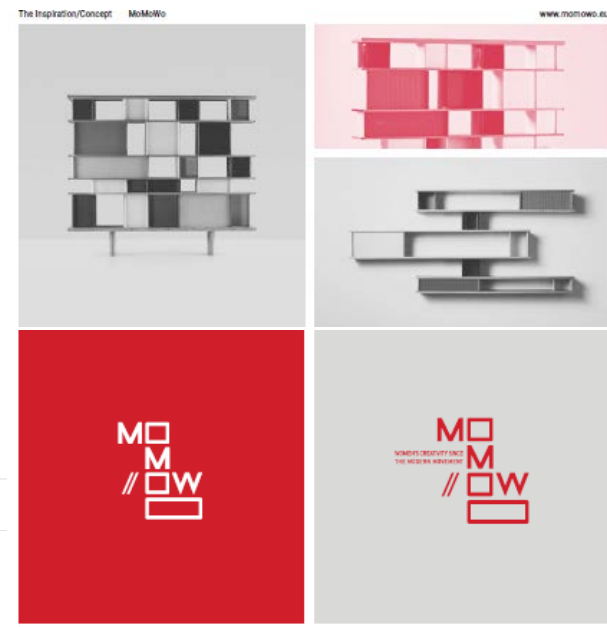
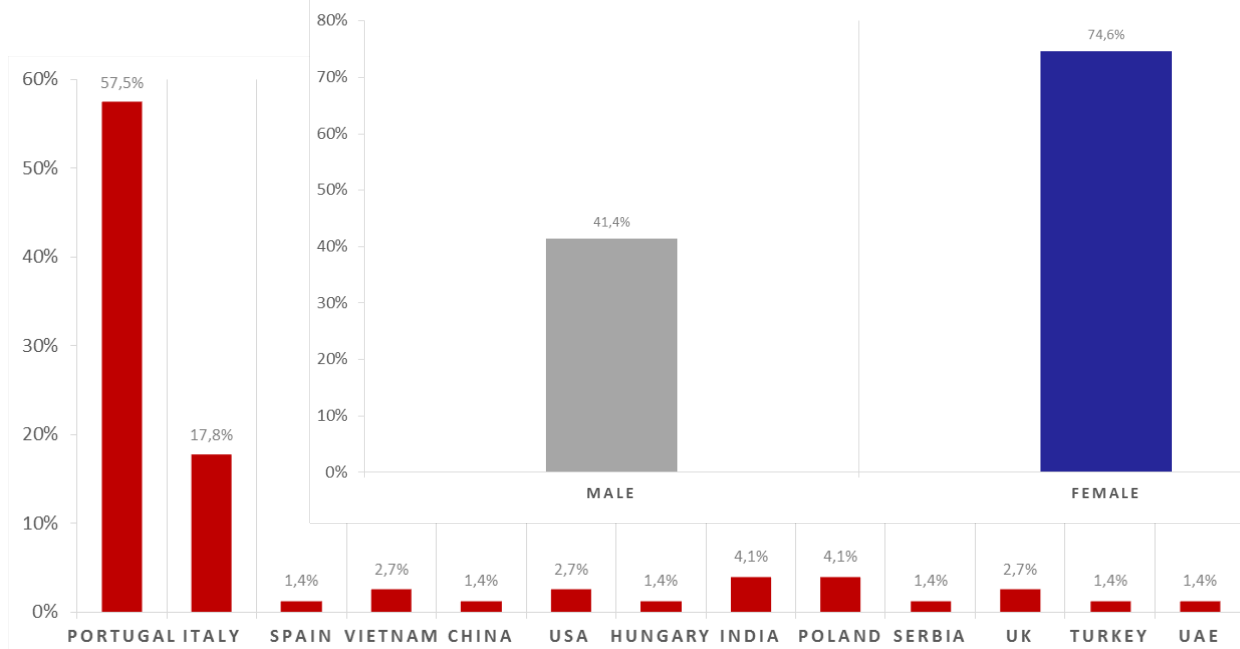


which had left 55,000 citizens unemployed. The forestation of the Amsterdam Forest served as a work relief programme by providing employment for 20,000 people. Ko Mulder belonged to the first generation of urban architects in Amsterdam. Graduating as a civil engineer from the Technical College of Delft (now Delft University of Technology), she spent most of

her career at the municipality of Amsterdam where she eventually became Head of City Planning. The Amsterdam Forest was one of her first assignments and is still her most well-known contribution to Amsterdam's cityscape. A majestic tulip tree was planted at the edge of the forest in her honour, near the entrance at the Nieuwe Kaljeslaan. M.E.

www.amsterdamsebos.nl

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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
provisional logo

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Ingenio al femminile
Storie di donne che lasciano il segno

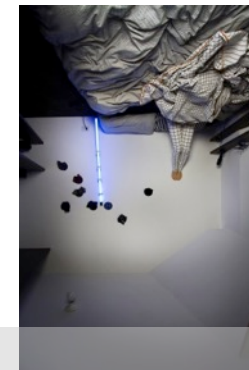
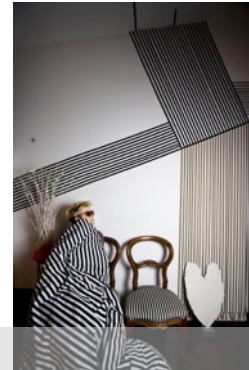
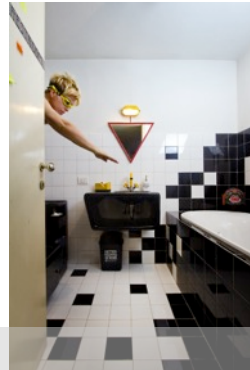


PHOTO REPORTAGE ON WOMAN DESIGNER'S OWN HOME

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

www.momowo.eu/activities/lpc/

Open to
all photographers

Free admission

winners
announcement

31st March 2016

**international
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WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT

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MOMOWO TRAVELLING EXHIBITION

100 Works | 100 Women | 100 Years

DISSEMINATION



Lisbon, Oviedo, Grenoble, Eindhoven, Delft, Ljubljana
Host MoMoWo Travelling Exhibition!

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.



MoMoWo · 100 WORKS IN 100 YEARS

EUROPEAN WOMEN IN ARCHITECTURE AND DESIGN · 1918-2018



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

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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

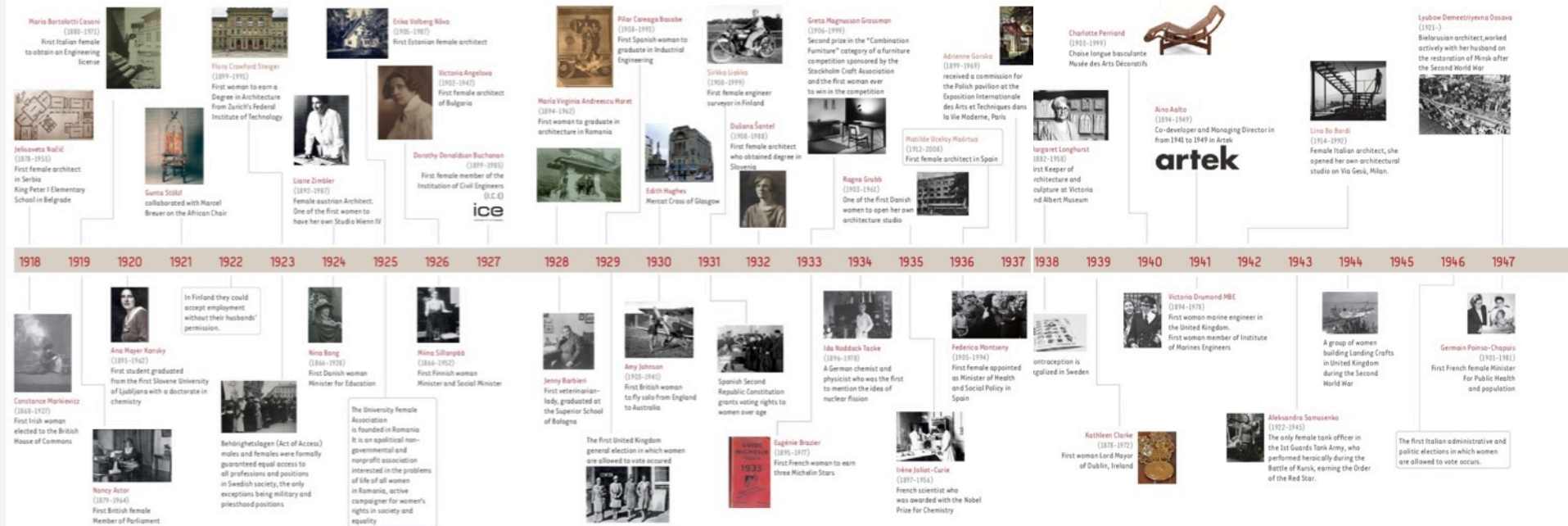
550 IMAGES

28 COUNTRIES

300 WOMEN IN THE INDEX OF NAMES

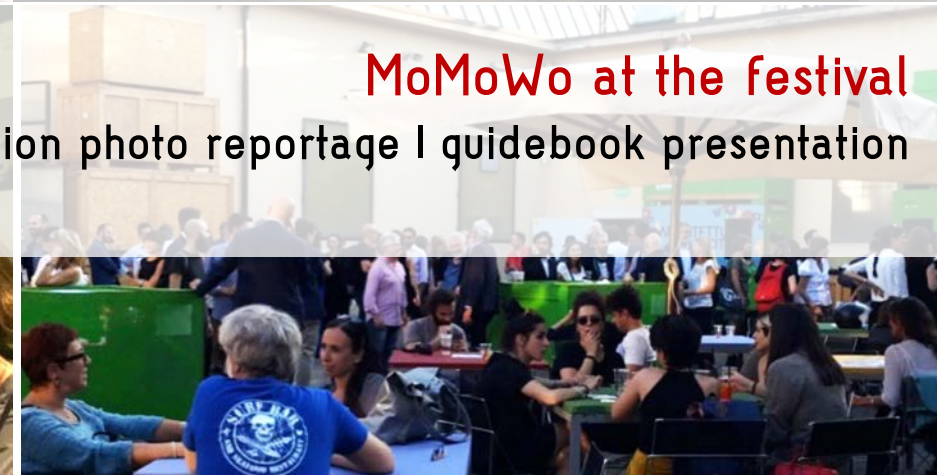
ChronoMoMoWo

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'.





MoMoWo at the festival exhibition photo reportage | guidebook presentation



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Carla Barovetti

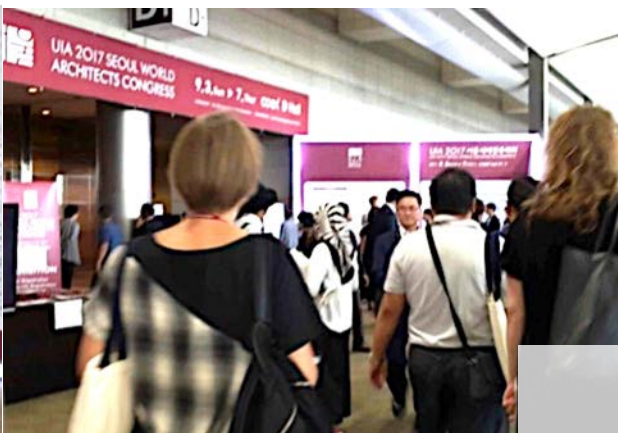
Direttore di Atti e Rassegna Tecnica della Società degli Ingegneri e degli Architetti in Torino



MoMoWo Events Off-Festival

Svelare l'invisibile | Alla scoperta del patrimonio costruito dalle donne in Europa





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



SYMPOSIUM

JUNE 2018

TORINO, ITALY

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



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Storie di donne che lasciano il segno

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and BOOK

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Submission link

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