

Q&A SYMPOSIUM

*1x1: THE POTENTIAL
OF THE SINGULAR*

*Blacksburg, VA
March 23-26, 2020*



INTERNATIONAL ARCHIVE OF WOMEN IN ARCHITECTURE CENTER

school of architecture + design

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2021 IAWA SYMPOSIUM

INTERNATIONAL ARCHIVE OF WOMEN IN ARCHITECTURE CENTER

Traditionally, women have been omitted from the history of architecture and from mainstream publications. Their contributions not credited and their roles undervalued as invisible participants in the design related disciplines throughout history. In 1985, the need to counteract this omission and balance history offered the rationale for establishing the International Archive of Women in Architecture Center (IAWA), a vision of Professor Milka Bliznakov, garnering the co-operation of the College of Architecture and Urban Studies and the University Libraries.

Now after more than three decades of commitment to this mission, the IAWA Center has fostered research and has greatly expanded its reach by broadcasting the mission and goals of this endeavor. As a result, while celebrating accomplishments, the IAWA has alerted the global design community to the urgency of its mission and sought new collaborators and partners to broaden its reach into the future. In July 2015 the IAWA Center hosted the 18th International Union of Women Architects Congress (UIFA) as a benchmark event, themed *Contributing to the Constellation*. The congress provided the means of advancing the IAWA's mission while sponsoring a unique exchange of ideas and creative thoughts with women from around the world. Energized further, the IAWA launched the annual IAWA Symposium, now in its fifth year, seeking new avenues to promote research and engage diverse voices to expand the written history.

1x1: THE POTENTIAL OF THE SINGULAR

This year's symposium invites researchers and practitioners to contribute papers or creative presentations that focus on the relevance of the singular. The symposium seeks to shift attention away from large, collected bodies of work, in order to expand the recognized range of practices and individual women in architecture. The call seeks to uncover the diversity of singular contributions made by women in architecture and related disciplines, recognizing and highlighting the impact that certain individual instances, efforts or artifacts have had upon the architectural discipline.

The call asks participants to identify singular instances that reveal the architect's insight, which - though personal to her - have left an important imprint in architecture and design. We invite papers that delve deeply into a particular instance or artifact that casts a woman as a pioneer, and contextualize its rise and impact. Examples of possible papers are ones that delve deeply into singular pieces made by known women pioneers in architecture; these may bring new analysis of known pieces, or discuss newly discovered pieces. Alternatively, papers may discuss singular artifacts which might have defined a pioneering moment, but have not yet been acknowledged by history. We also invite work that discovers an artifact which has not yet been made visible, and speculates on its potential and value, casting a woman architect in a new light as a pioneer in the field. Overall, we welcome papers which are speculative, musing on possible connections, influences, or alternative unfoldings of history.

THE MISSION OF THE ARCHIVE

The IAWA in collecting the evidence of the works of women in architecture – sketches, manuscripts, books, individual projects, and the works of an entire career – fills serious gaps in the availability of primary research materials for architectural, women's and social history research.

These materials are held in Special Collections of the University Libraries. The Board of Advisors of the IAWA Center, with elected representatives from around the world, oversee the research, publication, and publicity of the IAWA as well as identify potential donors (funds and work) for the archive looking to:

Find and preserve the records of the pioneer generation of women architects, interior and industrial designers, landscape architects, and urban designers and planners, whose papers may be lost or dispersed if not collected immediately;

Appeal to retired women from these professions who have played a part in the history of the professions to donate their papers to the IAWA;

Appeal to active women architects, designers, and planners to save their papers and to consider donating them to the IAWA at a later date;

Serve as a clearinghouse of information on all women architects, designers, and planners, past and present, and to encourage research on the history of women in these professions through seminars, exhibits, and publications;

Foster cooperation between all libraries or archives containing data on, or collecting material on, women in architecture, design, and planning.

<http://spec.lib.vt.edu/IAWA/>

Instagram: IAWA_VT



File cabinet used by Milka Bliznakov to assemble the first 1000 names and addresses of possible archive collections.

- 1983 “Why women architects are not taught in classes?” Dr. Milka Bliznakov
- 1985 IAWA established assisted by Robert Stephenson and Dr. Charles Steger
Milka Bliznakov writes over 1,000 letters to women in architecture, and brings first archives to the IAWA
- 1986 “The Invisible Partner” Symposium
- 1989 IAWA establishes The IAWA Newsletter
- 1995 Biographical Database, Donna Dunay and Shelly Martin
- 1995 10th Anniversary Symposium
- 2000 15th Anniversary Symposium
- 2000 First Milka Bliznakov Prize awarded to Claire Bonney,
18 Milka Bliznakov Prize awards bestowed since
- 2003 “Women with T-squares,” Gail McMillan, “Aspires” Grant
- 2005 20th Anniversary Symposium
- 2010 25th Anniversary Symposium
- 2015 30th Anniversary of the IAWA – “Contributing to the Constellation,”
18th UIFA Congress – Washington, D.C. & Blacksburg, VA
- 2016 2016 IAWA Symposium, Keynote: Laura Spinadel, architect, Vienna
- 2017 2017 IAWA Symposium, Keynote: Prof. Lesley Lokko, Johannesburg
- 2018 2018 IAWA Symposium, Keynote: Carmen Espegel, architect, Madrid
Open call for the “Seminal Piece from Every Woman in Architecture”
- 2019 2019 IAWA Symposium, Keynote: Rebecca Chestnutt, architect, Berlin
“1x1” call, seeking to collect 2,020 original flatworks made by women.
- 2021 2021 IAWA Symposium, Keynote: Joanna Schmickel, AIA, Washington
2021 Kristine Fallon Prize, Inaugural Launch.

2021 IAWA SYMPOSIUM - SCHEDULE OF EVENTS

TUESDAY, MARCH 23

KEYNOTE 3:00 pm - 4:30 pm (EST)

JOANNA SCHMICKEL, AIA *Design Like a Girl.*

THURSDAY, MARCH 25

SESSION 1 - MORNING 9:45 am - 12:00 pm (EST)

9:45 DONNA DUNAY, FAIA, IAWA Chair Welcome and opening remarks.

10:00 TANJA POPPELREUTER, Ph.D *Elizabeth Scott and the Shakespeare Memorial Theatre.*

10:20 MIA ÅKERFELT, Ph.D *The case of the Finnish master-builder Hilda Hongell.*

10:40 **Q & A** Panel discussion (15 min.)

11:00 ANA VAZ MILHEIRO, Ph.D *Carlota Quintanilha (1923-2015), challenges of a Portuguese woman architect in Colonial Africa*

11:20 SIGAL DAVIDI, Ph.D *Dora Gad: Israel's interior designer.*

11:40 **Q & A** Panel discussion (15 min.)

LUNCH RECESS 12:00 pm - 1:00 pm (EST)

SESSION 2 - AFTERNOON 1:00 pm - 3:30 pm (EST)

1:00 BADER ALBADER *The Mathematics of the Ideal Platonic Villa: A Natural Philosophy of Architecture.*

1:20 JOHN KNUTESON *One House, Two Architects: Marion Mahony Griffin and Elizabeth Kimball Nedved.*

1:40 **Q & A** Panel discussion (15 min.)

2:00 KATHRYN MCGUIRE *Judith Davidson Chafee: Modernism and Sustainability*

2:20 VOLKER M. WELTER, Ph.D *The Modern Turn: Lulah Maria Riggs, Emily Tremaine, and the creation of a modern California home*

2:40 **Q & A** Panel discussion (15 min.)

2021 KRISTINE FALLON PRIZE 3:15 pm - 4:00 pm (EST)

The inaugural research prize call will be launched by architect Kristine Fallon.

For link to registration please go to Bio of Instagram: IAWA_VT
or type: <https://lnkd.in/estiRMj>

WEDNESDAY, MARCH 24

NO ACTIVITES SCHEDULED FOR THIS DAY

FRIDAY, MARCH 26

SESSION 3 - MORNING 9:45 am - 12:00 am (EST)

- 9:45 **DONNA DUNAY, FAIA, IAWA Chair** Welcome and opening remarks.
- 10:00 **ABBY CASSADY** *Lady of the Lamp's beacon for the Huddled Masses.*
- 10:20 **DANIELA URAZÁN** *The Architecture of Care.*
- 10:40 **Q & A** Panel discussion (15 min.)
- 11:00 **PATRÍCIA SANTOS PEDROSA, Ph.D
+ LIA GIL ANTUNES** *The woman architect Luz Valente-Pereira: from the scale of the house to the scale of territory in Portugal*
- 11:20 **LUCIA PEREZ MORENO, Ph.D** *Landscape as a new agency for Spanish female architects. The impact of Rosa Barba's labour*
- 11:40 **Q & A** Panel discussion (15 min.)

LUNCH RECESS 12:00 pm - 1:00 pm (EST)

SESSION 4 - AFTERNOON 1:00 pm - 3:00 pm (EST)

- 1:00 **JADE SNELLING, IAWA Archivist** *The potential of the past: Documenting women in architecture*
- 1:20 **Q & A** Panel discussion (15 min.)
- 1:40 **ANA MARÍA PINZÓN** *Arquitectas Colombianas*
- 2:00 **LISA LANDRUM, Ph.D** *Unstacking the deck: A game of change*
- 2:20 **Q & A** Panel discussion (15 min.)
- 2:40 **NUESTRAS ARQUITECTAS** *Our women architects workshop. Re-mapping singularity through feminist strategies*

CLOSING REMARKS + SOCIAL 3:15 pm - 4:00 pm (EST)

IAWA + CAUS DIVERSITY COMMITTEE KEYNOTE



JOANNA SCHMICKEL, AIA
Principal, cox graae + spack architects



TANJA POPPELREUTER, Ph.D
Lecturer
University of Salford, Manchester

“The rumour reaches me that the award will go to an English woman architect”: Elizabeth Scott and the Shakespeare Memorial Theatre

In 1928 Elizabeth Whitworth Scott (1898-1972), granddaughter of Sir George Gilbert Scott (1811-1878), won the competition for the Shakespeare Memorial Theatre in Stratford-upon-Avon. The international competition had sought to replace the burned-down neo-gothic theatre with one that was to be “the most modern and best equipped theatre in the world.” Today, the theatre remains one of the principal stages for the Royal Shakespeare Company.

Scott’s winning of the competition yielded great attention in the press and consideration is given to her on occasion in historiographies such as that by A. Powers in 2005 for whom the event was an ‘unsurpassed feat’, yet very little literature exists beyond this acknowledgement.

The contemporary architectural press, newspapers and trade journals mostly commented on the modernist design of the theatre and on the gender of the architect. Although women architects had entered the field since the beginning of the 20th century and by the early 1930s led independent practices, their suitability for architecture was mainly perceived as being in the realm of designing homes. In 1928 the North Shields Daily News wrote that the woman architect “ought to be able to contribute ideas that will put the domestic life on more common sense lines that is the case now.” The design of large-scale projects and public buildings was seen as beyond the intellectual capacities of a women architect.

In this context, as well as in the light of the diverse attitudes towards Continental architectural Modernism in the UK, this paper investigates the press responses to Scott’s winning design of the Shakespeare Memorial theatre. The focus is on the question of whether this event triggered a public discourse further cementing the notion that women architects are best suited to designing homes, or conversely if it broadened the public perception of women architects and their capabilities.



MIA ÅKERFELT, Ph.D
Åbo Akademi University, Turku, Finland

How to do research when everything is singular? The case of the Finnish master-builder Hilda Hongell

Hilda Hongell (née Sjöblom) 1867-1952, is the first known European female master-builder with a formal exam, attained in 1893. Throughout her unique career, she independently produced hundreds of drawings for private homes in her hometown Mariehamn on the Åland Islands between Finland and Sweden. During the 1890s, she was the sole producer of drawings in the town, and between 1889 and 1902, 74% of all drawings made for Mariehamn were signed by her. The paper addresses the question of how to understand a career that is singular in every aspect, and discusses the methodological and theoretical framework needed for understanding the complex web of societal possibilities and individual agency which made her work possible. At the same time, the paper would contribute to making Hongell and her work known internationally.

Hongell was unique, even in the progressive Finnish architectural field in the 1890s. In her early teens, she began working together with her father on his drawings. After his death in 1888, she took over the business and went on to formalize her professionalism in the Helsinki Industrial School, from where she became the first woman to be granted an exam as master-builder. Her hometown tried to save the local economy by opening a spa in 1889, and Hongell provided the townspeople with drawings for the fashionable rental housing demanded by the bourgeois tourists from Sweden and Russia. For decades, she was the only female master builder in Finland with an independent career and customers of her own, and the combination of available education, a supporting family and a large circle of customers as well as the booming tourism made it possible for Hongell to become the only woman in Scandinavia who has designed a whole town.



ANA VAZ MILHEIRO, Ph.D
University of Lisbon

Carlota Quintanilha (1923-2015), challenges of a Portuguese woman architect in Colonial Africa

Carlota Quintanilha was born in 1923 and died in Lisbon, 2015. She lived and worked as an architect in the largest former Portuguese colonies in Africa – Angola and Mozambique – between the fifties and the early seventies. When she studied architecture, the presence of women in the Portuguese schools was reduced. She joined at the Lisbon Fine Arts School, but eventually got the degree in Porto School, in 1953, where she met her future husband, the architect Joao Jose Tinoco. After marriage, the couple left for Africa, a territory full of opportunities to test the modern architecture that both advocated since school times. Quintanilha started to practice architecture and urbanism after her arrival to Lourenço Marques (now Maputo), in 1956, when they began drawing ephemeral pavilions and started to attend private clients. After 1960, the couple developed commissions for the Public Works Board of the former Portuguese colony, sometimes in partnership with other Portuguese-Mozambican colleagues. Some projects involved relevant buildings in the colonial realm, as the Government District and Department headquarters, in towns like Vila Cabral (now Lichinga, in Niassa, 1961-68) or Vila Amélia (now Cabo Delgado, in Pemba, 1963-66). The couple also designed several aeronautical facilities as the Porto Amélia and Vila Cabral aerodromes and worked, with the architect Alberto Soeiro, on the Head Offices of the Maputo Aeronautical Services and on the Nampula airport. In 1966, Quintanilha began to distance herself from her husband and started working with other colleagues. It is possible that the works testified by her in several interviews and in her personal resumé as being exclusively her design were produced between that year and 1972, when she returned to Lisbon. But, regarding to her work, the greatest challenge of historiography is to understand exactly the extent of her participation in the works she signed during the Tinoco-Quintanilha partnership, due to its design and technical high qualities, as the architect herself renounced that period of her life, partly as a result of her traumatic marriage.



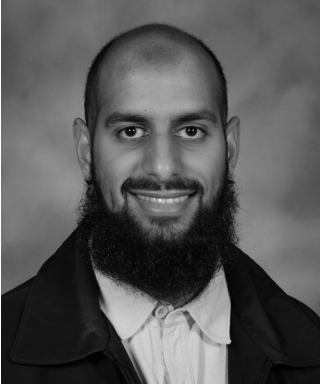
SIGAL DAVIDI, Ph.D
University of Pennsylvania

Dora Gad: Israel's interior designer

Dora Gad (1912-2003) had an extremely successful, impressive and long career that began in 1936 in Palestine and developed further after the establishment of the state of Israel. Her work stood out for its innovation and for its important contribution to interior design in Israel. Gad played a key role in designing projects for the newly established Israeli national institutions. Her interior designs, which covered a variety of field, were unique in character and represented the nascent Israeli identity in an original way.

Dora worked together with her husband Yehezkel until 1958 when he fell ill and died. After the establishment of the State of Israel in 1948 and through the 1950s, they became the most prominent interior designers in Israel. Through these early projects, they developed a new design concept that represented the young state's official image. Their projects included official buildings and public institutions such as the residence of the Foreign Minister, the National Library, Israel's embassies, the offices of El-Al, Israel's newly established national carrier, El Al's new airplanes and Israel's first national commercial shipping company's nine ships. Gad attached great importance to incorporate Israeli art into the public interiors she designed, promoting specific male and female artists and Israeli art in general.

Throughout the 1960s, Gad was involved in planning key national projects in Israel. The restrained and dignified style Gad developed for those projects defined the visual language that became identified with formal Israel. Two of Gad's most important and prestigious works were the interior of the Israel Museum and the interior design of the Knesset, Israel's parliament building. Gad was the first woman to win the Israel Prize in architecture, Israel's most important and prestigious one. It was awarded to Gad in tribute of her thirty years of work in Israel, during which she advanced and shaped Israel's interior design world.



BADER ALBADER
Doctoral candidate
University of Michigan

The Mathematics of the Ideal Platonic Villa: A Natural Philosophy of Architecture

Having completed her PhD under Buckminster Fuller in 1975, Anne Tyng is one of the earliest female professors of architecture. Her personal experiences with some of the modernist masters such as Walter Gropius and Philip Johnson during her formative years give us some insight into her education's influence on the development of her practice and pedagogy. Her work with Louis Kahn and their correspondences reveal her enduring influence on his architectural output. Her pioneering work in morphology was a vivid counterpoint to the dominant rational functionalism of the period. This essay traces Tyng's life as a designer, researcher, and educator who embraced the discipline of architecture, patriarchal as it was. She 'saved' Kahn, the architect and the man, only to realize that she had to set out on her own journey, subsequently finding in academia a fitting base to discover the underlying structures of nature and introduce young generations of architects-to-be to its fecund morphological realm. Her singular focus on naturally-occurring, mathematically-describable forms constitutes a foundational moment in the evolution of the discipline beyond the confines of cartesian rationality to a rigorous expressiveness more grounded than Fuller's flights of fancy. Tyng's narrative thus serves as a model for rediscovery and projection, an impetus to unearth a natural architectural philosophy.



JOHN KNUTESON
Graduate student
Washington University

One House, Two Architects: Marion Mahony Griffin and Elizabeth Kimball Nedved

This paper considers the work of two significant American Architects in the early twentieth century, Marion Mahony Griffin (1871-1961) and Elizabeth Kimball Nedved (1897-1969), by examining critical intersections in their careers. Griffin was the first woman to be licensed in the state of Illinois and the second woman to obtain a degree in architecture in the United States, and Nedved was the first woman admitted to the Chicago chapter of the American Institute of Architects. Both were active in Chicago during the first three decades of the twentieth century, a period which also saw increasing acknowledgment of women's rights and the advent of the women's suffrage movement. Perhaps more saliently, the two share a personal connection: the Frank Lloyd Wright-designed Glasner House in Glencoe, Illinois. Griffin produced a rendering of the house for Wright in 1906 - the period during which she was maturing the graphic style that would later be reproduced in the Wasmuth Portfolio, published in Berlin in 1910. Coincidentally, Nedved and her husband, Rudolph, were the second owners of the residence from 1928-1971, which they modified and partially used as a home studio for their architecture practice. This unexpected convergence at a singular place offers a new perspective on the work of these two women at a specific moment in history, and illuminates how each was able to exercise considerable agency at a time when women were largely discouraged from participating in the architectural profession. By comparing Griffin's rendering with the drawings produced by the Nedveds during their renovations of the home, the research hopes to yield new insights into their respective approaches to architecture. The work consults existing literature, archival sources, and personal artifacts to gain an understanding of each woman's relationship with the Glasner House, and aims to translate these findings into a more complete picture of the intentions of these two pioneers.



KATHRYN McGUIRE, architect.
Special Collections' Chafee archives
University of Arizona

Judith Davidson Chafee: Modernism and Sustainability ; A brief introduction to her work with a focus on The Hydeman Residence.

During the first half of her singular practice, Judith Davidson Chafee (1934 -1998) became celebrated for her finely tuned buildings carefully situated in their iconic landscapes. These buildings still bring form to priorities that are now widely embodied by the sustainability community and mindful designers of the world. She was considered a pioneer -- one of a few women-owned sole proprietor practices, where she was able to contextualize real climate problems, inclusive of socio-economic and cultural concerns, while utilizing her honest interpretation of modern disciplines as an ethical compass.

Her independent projects embraced geographic precedent, aesthetic research and energy imperatives, which had direct impact on associates in her academic and professional avocations as well as the community in which she lived. A dedication to architectural education and her outstanding professional work earned her the national award of Fellow in the Institute of Architects, the first woman architect in Arizona to receive the FAIA. Her commitment was to the relevance of architecture and its relationship with human and environmental concerns that respond to future needs with the integrity and honesty of modern principles. This presentation will focus on her singular practice and its impact, both near and far, as an exemplar of directness, clarity of structure and materials, mastery of light and form, with the insistence of environmental awareness.

Preparing for the recent release of *Powerhouse, The Life and Work of Judith Chafee*, by Christopher Domin and Kathryn McGuire, published by Princeton Architectural Press (2019), the authors assisted the Librarians at University of Arizona Special Collections to organize her deep archive of architectural production, poetry, and personal ephemera. This documentation provides first person documentation for this research presentation, along with new photography by Bill Timmerman.



VOLKER M. WELTER, Ph.D
University of California Santa Barbara

The Modern Turn: Lulah Maria Riggs, Emily Tremaine, and the creation of a modern California home

The Santa Barbara architect Lulah Maria Riggs (1896-1984) is today commonly associated with the Spanish Colonial and Mediterranean revival styles that dominate much of the architecture of Santa Barbara and southern California. Riggs also designed modern and modernist buildings, an approach to architecture that increasingly characterized her work after World War 2.

Riggs' architectural works took a modern turn when the architect received in the 1930s commissions from younger, female clients for whom erecting a private home meant to define themselves as independent, modern women. The paper looks specifically at the von Romberg mansion, a large country house that Riggs designed from 1936 to 1938 in Montecito, California, for Max von Romberg (1911-1938), a German-American nobleman, and Emily von Romberg, his wife.

Riggs' plans for a revival style house morphed under the demands of Emily von Romberg into a design for a modern home, a singular change that lastingly shaped the life of Emily von Romberg and the career of Riggs. The creation of a modern house signaled the transformation of Emily von Romberg into a patron of modern architecture and art; today known as Emily Tremaine, she and her third husband amassed from the 1940s onwards an important collection of modern art.

For Riggs, the von Romberg mansion was not only the first of many more modern houses but her most influential design. Never published during Riggs' lifetime, the von Romberg house is nevertheless lastingly inscribed into modern Californian architectural history. Unbeknownst until now to architectural historians, the house decisively influenced Richard Neutra's designs for the Warren and Katharine Tremaine house, Montecito, and even the Kaufmann Desert House in Palm Springs; two projects that usually are ascribed to the genius of their (male) architect even though some of their most characteristic details are deeply rooted in the architectural collaboration between Lulah Maria Riggs and Emily von Romberg.

THURSDAY 25, 3:15 pm



KRISTINE FALLON
Founder of Kristine Fallon Associates

Kristine Fallon Prize

The IAWA Center announces the 2021 IAWA Kristine Fallon Prize of \$5000 inviting professionals and scholars to extend research into an important arena – women in architecture who have made significant contributions to the field through their work practicing at large U.S. firms in the second half of the 20th century. With important contributions made by women at large firms fundamentally unknown, research that documents this information is urgent.

The work submitted should be recently published (within the last five years) or publication-ready articles, chapters, books, manuscripts, dissertations, or exhibition catalogs, and should advance recognition of women's contributions in architecture as framed above.

For more detailed information please visit : <https://spec.lib.vt.edu/assets/documents/iawa/2021FallonPrize.pdf>



ABBY CASSADY
The University of Salford, Manchester

Lady of the Lamp's beacon for the Huddled Masses

The pavilion plan hospital was a model that had its roots in 18th century France and was widely disseminated throughout Europe in the mid-19th century, due to Florence Nightingale's (1820-1910) advocacy.

The large international network that Nightingale had led to the plan appearing around the globe in countries such as America and Australia in the late 19th century. In order to examine the transatlantic communication of the pavilion model, a case study methodology was chosen. This allowed a detailed analysis of the key pavilion principles on one transatlantic pavilion plan, to ascertain which were successfully communicated and which were modified or eliminated.

The case study chosen was the hospital at Ellis Island as this was the gateway for the vast majority of immigrants arriving in the United States between 1892-1954. Therefore it was of great significance to the economic development of the country. The hospital half of the island has been left to ruin for over sixty years, providing a unique opportunity for analysis of the original features. The principles of the pavilion plan gained popularity after Nightingale published her paper 'Notes on Hospitals' in 1859. The pavilion model did however, have its weakness', most notably the significant costs of a large site for the sprawling wards. Primary source letters from Nightingale to the Manchester based architect Thomas Worthington (1826-1909) showed her praise for Worthington's creation of the first affordable pavilion plan, and subsequently her discussion of the plans allowed them to be dispersed internationally.

The architects of the day felt the need to send their plans of proposed hospitals for approval to Nightingale, giving her an unorthodox hierarchy over the architecture profession, not only as a woman in the 19th century, but also as a person from an entirely different occupation. This position of influence that Nightingale had was a pivotal factor in the development of hospital architecture in the 19th century.



FRIDAY 26, 10:20 am

DANIELA URAZÁN
2019 Milka Bliznakov Student Research
Prize recipient

The Architecture of Care

A conversation on four women architects who have made it their life's work to apply their knowledge of architecture to help those that need it most. The research presented focuses on Diana Lee Smith in Kenya, Ghislaine Hermanuz in New York, Maria Von der Weppen in Germany and lastly, Ana Elvira Vélez in Colombia. Their work is proof that caring is not weakness but rather the strongest enactor of change.



PATRÍCIA SANTOS PEDROSA, Ph.D
+ LIA GIL ANTUNES, Doctoral candidate.
Women in Architecture (Portugal)

The woman architect Luz Valente-Pereira: from the scale of the house to the scale of territory in Portugal

At the beginning of the 20th century, the approach to ways of living was centered on the discussion of the “Portuguese House” (1929) by the architect Raul Lino (1879-1974). Searching for an original Portuguese political, cultural and artistic identity, the Estado Novo (1933-1974) dictatorship developed several housing programs, mostly for classes with fewer resources (Pereira et al. 2010). The 1960s signalled a rupture through some writings on Portuguese domestic architecture and with a focus on collective housing (Pedrosa 2010). In such context, the highlight of architectural contributions of woman architect Maria da Luz Valente-Pereira (b. 1934, Lisbon) is fundamental but still invisible.

Working in architectural offices in the early stage, she designed a solid research career at National Civil Engineering Laboratory (LNEC), alongside architect Nuno Portas. In this institution, she obtained a Specialist Degree and Researcher-coordinator category. Responsible for numerous publications, she firstly focused on sociological housing research such as Urban Housing Survey (1967). From the house scale to the city scale, she also presented a large collection of reflections on urban planning: among other, Organization and Quality of Urban Space - Survey on use of the city (1970), Urban Form Definition in Urban Planning (1982), and Planning Methodology of Urban Areas Rehabilitation (1994).

This essay proposes to identify her pioneer context since she integrated the first decades of women’s participation in the architectural field in Portugal. Moreover, to write her - personal and professional – path, fixing her a recognized place in the history of architecture. To accomplish those aims, different methodologies will be used: bibliographic review, consultation of national archives, and interviews, with Luz Valente-Pereira and about her (namely, with woman architect Helena Roseta). The proposal is to create female references and to broaden the historical readings on the issues of women participation in the 20th century in Portugal.



LUCÍA C. PÉREZ-MORENO, Ph.D
Univeristy of Zaragoza, Spain

Landscape as a new agency for Spanish female architects. The impact of Rosa Barba's Labour

This paper will present 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 (University of Catalonia, UPC) in the 1990s, introducing new plans in 'Architecture Landscape' and, subsequently, situating this School as the main Landscape School in Europe in that time.

In 1971, Rosa Barba graduated in the School of Architecture of Barcelona (Spain), being one of the first female architects in that area. She developed her professional career in parallel to the incipient incorporation of women in the architectural profession in Spain. Her vision and teaching innovation spirit drove her to open new paths and horizons. She took up office in the direction of the Master in Landscape Architecture since 1992 and founded the "Centre of investigation and projects of landscape" in 1993 together with other female architects. Since then, Barba promoted for eight fruitful years some of the principal teaching platforms in landscape in Spain and Europe. In 1998, she organized the Master of Landscape as theoretical engine and in 1999 inaugurated the first edition of the International Biennial of Landscape Architecture 'Remaking landscapes'. Still ongoing, this Biennial supposes the most important legacy of her labour for the debate and international spreading of the landscape discipline. In addition, with every celebration there is granted the prize "Rosa Barba" to the best landscape project that recognizes and exports her name around Europe. The incessant work of this pioneer woman renewed the concept of landscape as an autonomous discipline, and created an educational network by which Barcelona, and its School of Architecture, is recognized internationally nowadays. Likewise, around these educational and research platforms, many Spanish architect women could develop their career and creativity in the 90s turning into important referents.

FRIDAY 26, 1:00 pm



JADE SNELLING
IAWA Collections Archivist

The potential of the past: Documenting women in architecture

This session will focus on how VT archivists collect and manage donations to the International Archive of Women in Architecture. Collections archivist Jade Snelling will briefly delve into the unique history and mission of the IAWA as well as future possibilities for expansion. She will highlight collections, material formats, and the particularities of their care, while also giving an overview of how attendees may prepare to donate their own materials.



FRIDAY 26, 1:40 pm

ANA MARÍA PINZÓN, architect
AD57 Cultura de Arquitectura y Diseño

Arquitectas Colombianas

Arquitectas Colombianas is a project that seeks to highlight the contributions of women in architecture and design in Colombia. Through the generation of information and the organization, dissemination and promotion of events and publications, we propose a constructive and prospective dialogue on the fields and roles of women in architecture and design.

We have 4 lines of action:

/ Visibility: Recognize the fields, roles and works of women in architecture and design in Colombia. Ally to Un día / Una arquitecta

/ Archive: Recover archives of the architects and designers, starting with the pioneers.

/ Observatory of inclusion and equity: Study and monitor in Colombia internationally recognized phenomena that affect women in our professions.

/ Community: Consolidate an active community of women working in architecture and design in Colombia.



LISA LANDRUM, Ph.D
University of Manitoba, Winnipeg, Canada

Unstacking the Deck: A game of change

A few years ago, I received a remarkably astute comment from a student in the evaluation of an undergraduate History and Theory of Modern Architecture course. The anonymous comment read:

*I would appreciate a more critical presentation/discussion of the role of female architects....
As a female architecture student, I would like to see some references to a female genealogy of
architects in order to see myself reflected historically and to situate myself and my role.*

I immediately reviewed my notes and slides and found that, indeed, barely a handful of women were referred to in the lectures – and only tangentially. I responded by preparing a public presentation, as part of my school's cultural events lecture series, called "Episodes in the Career of Lady Architecture." The lecture summarized key contributions of a few female architects to twentieth century architecture and critically reviewed the more general problem of the representation, misrepresentation and sidelining of women in architectural history. The recent article, "The Invisible Women: How Female Architects were erased from history" (Architectural Review, March 2017), tells a similar story.

This year, I was invited to participate in an exhibition devoted to building equality in architecture, as part of a regional design festival. I decided to reinvent the lecture content in a more interactive format by casting each under-represented woman in a deck of playing cards. The deck is arranged roughly by suit: Clubs (trailblazers, whose strength and skill forged new paths for design excellence and equality in modern architecture); Diamonds (precious stone, or bedrock – the first women in various professional and institutional domains, establishing foundations for others); Hearts (passionate partners who are not always credited for their collaborative design work); and Spades (alluring allegories) – as Susana Torre explained in her landmark 1977 exhibition on Women in American Architecture, "Within this scheme, woman is assigned the role of muse, the inspirer, but not of the competitor of man, the creator."

My presentation for the 1x1 – The Potential of the Singular symposium will summarize this creative project and the importance of playful strategies in advancing a game of change. I will also reflect on the significance of that singularly unique and anonymous student comment that resonated so profoundly with me and motivated this work.

FRIDAY 26, 2:40 pm



NUESTRAS ARQUITECTAS
Ibero American collective

Our women architects workshop. Re-mapping singularity through feminist strategies

Short video by Inés Moisset, Carolina Quiroga, and Florencia Marciani, from the Ibero American blog UN DIA | UNA ARQUITECTA, and LINA Plataforma. These organizations and initiatives that aim to give visibility to the work of women architects narrate, in this piece, the experience of the paths taken by Nuestras Arquitectas.

MIA ÅKERFELT, Ph.D., is a researcher and teacher at the department of Art History at Åbo Akademi University, Turku, Finland, specialized in the history of architecture. Recent projects have dealt with the connection between identity, minorities and architecture as well as the historiography of the concept of architecture in Finland in the 20th century. Her dissertation from 2011 analyzed the career of the first Finnish female master builder Hilda Hongell. She is currently starting a project on the export of Finnish pre-fabricated housing to areas of reconstruction in the post-war decades.

BADER ALBADER, is a doctoral candidate at the University of Michigan. His research examines spaces and institutions of higher education and the ways in which they contribute to the development of cities and states, particularly in the Arab World. Bader is also interested in issues of multilingualism, transregionalism, and translation, especially as they relate to academic production. The most recent exhibition and conference he has been involved in organizing are ‘Missing Migrants of the Mediterranean’ and ‘Utopia vs. the City,’ respectively. He holds a Bachelor of Architecture from Pratt Institute and a Master of Arts in Architecture from Rice University.

ABBY CASSADY, recent graduate from the architecture program at The University of Salford. Alongside striving for excellence in her academic studies, Abby has held multiple roles at the University supporting students including: School Representative and Founding President of the Architechnique society. Later, winning the North West Women in Property award in 2016, and subsequently completing a placement at Ryder Architecture. Abby has led student teams in design and construction competitions for the RIBA and CIOB. Most recently completed a work placement at Hodder + Partners and now following a new passion for historical building assets, researching and re-purposing old, abandoned, but once significant structures.

SIGAL DAVIDI, Ph.D., architect and architectural historian. Holds a PhD from the Tel Aviv University (2015). She is currently a visiting scholar at the Katz Center for Advanced Judaic Studies at the University of Pennsylvania (2019-2020). Davidi received the Goldberg Prize for an outstanding manuscript by the Open University of Israel (2018). She researches on the history of architecture in Israel, with a special interest in modern architecture and women architects in pre-state Israel. On this topic she already published several articles. Her book on the work of women architects in pre-state Israel will be published in Hebrew in a few months.

KRISTINE FALLON, is a licensed architect and pioneer in applying information technology to architecture, engineering, and facility management since the 1970's. She founded Kristine Fallon Associates, Inc. in 1993 to focus on the use of information technology in the design and construction industry. She has helped architectural, engineering and construction (AEC) firms, corporate and governmental facilities groups nationwide evaluate and implement technology systems. She also developed and teaches a graduate level course entitled Computer Integrated Project Delivery in Northwestern University McCormick School of Engineering's Master of Project Management Program. Fallon is also an advisor to the IAWA Board.

JOHN KNUTESON, graduated from Washington University in St. Louis with a Master of Science in Architectural Studies with a concentration in Architecture History & Theory. His research centers on drawing: its position within the discipline, and the role it has played in shaping architectural discourse. His thesis work questions the idea of authorship in architecture, and specifically examines the role of drawing in Frank Lloyd Wright's historic practice. Prior to graduate school, John spent five years in practice with GREC Architects in Chicago.

LISA LANDRUM, Ph.D., is Associate Professor and Associate Dean Research in the Faculty of Architecture at the University of Manitoba in Winnipeg, Canada. She holds a Bachelor of Architecture from Carleton University, and a post-professional Master's and Ph.D. in Architectural History and Theory from McGill University. Her research on performance and architectural agency is broadly published, and she recently led a transnational conversation on the future of architecture via the Canadian Architecture Forums on Education (CAFÉ). Dr. Landrum is a Fellow of the Royal Architectural Institute of Canada and a registered architect in Manitoba and New York State.

KATHRYN McGUIRE, is an architect in Tucson, Arizona. She is co-author of "Powerhouse: The Life and Work of Judith Chafee", a biographical monograph including extensive research and some of her experiences while associated with Judith Chafee (1932 – 1998) for more than twenty years. The work produced by Chafee's internationally recognized office reflected modern design ethics influencing regional responses, producing award winning and significant residential projects. McGuire participates in lectures and symposia and advises the U. of Arizona Special Collections' Chafee archives. Her own practice is based on principles defined by the Chafee studio and dedicated to desert adapted building strategies.

LUCÍA C. PÉREZ-MORENO, Ph.D., is an Associate Professor at the School of Engineering and Architecture at the University of Zaragoza (EINA, UniZar, ES). She is an architect since 2003 (Navarra University, ES, 2003), has postgraduate studies at Aalto University (FI, 2003-04), and holds a Master's Degree from Columbia University (USA, 2008), and a Ph.D. from Polytechnic University of Madrid (EES, 2013). She also has additional studies on Philosophy (UniZar, 2018-21). Her primary research goals are directed towards understanding the gender roles of architecture, their influence on the professional practice of women, and the difference in the female gaze. She coordinates the MuWo-Project (Women in Spanish (Post)Modern Architecture Culture, 1965-2000 / <http://muwo.unizar.es>) funded by the Spanish Government and the EU.

PATRÍCIA SANTOS PEDROSA, Ph.D + LIA GIL ANTUNES, (Lisbon, Portugal, 1971): Feminist, architect, researcher, professor, activist, and mother. Researcher and Project Leader W@ARCH.PT - Women architects in Portugal: building visibility, 1942-1986. Researcher at the Interdisciplinary Centre for Gender Studies (University of Lisbon). Invited Assistant Professor (Architecture, University of Beira Interior). She is a founder member and the president of Women in Architecture (Portugal). She has a degree in Architecture (University of Lisbon), a Master's Degree in History of Art (Nova University of Lisbon), a PhD in Architectural Projects (Polytechnic University of Catalonia, Spain), and a postgraduate degree in Feminist Studies (University of Coimbra). Main research areas: Architecture/Gender; Cities/Gender; Feminist Urbanism; Portuguese Architecture History (XX Century).

ANA MARÍA PINZÓN, is an architect by the Pontificia Universidad Javeriana Bogotá (2001) and candidate to a Master's Degree in Cultural and Territorial Heritage from the same university. She is the founder of AD57 Cultura de Arquitectura y Diseño (formerly A57), a cultural enterprise dedicated to the promotion of architecture and design culture in Colombia, developing projects like Bauhaus100 Colombia. Since 2018, Pinzón has co-coordinated Arquitectas Colombianas, an initiative that highlights the contributions of women in architecture in Colombia, associated with "Un día una arquitecta". Pinzón is also a bass player at "La Paralela", a collective that explores intersections between music, architecture, design and culture, winner of Bogota Idartes' 2018 Interdisciplinary Creation Scholarship. The projects and initiatives she participates in aim at making architecture and design more open and inclusive disciplines.

TANJA POPPELREUTER, Ph.D., is a lecturer in the History and Theory of Architecture at the University of Salford, Manchester. Her research focusses on 20th century architecture and on women in architecture. Among her recent publications are the papers King Faisal II and the plans for Greater Baghdad, 1953-1958, Florence Fulton Hobson. Architect in Ireland and with Jan Frohburg 'Alive. Changing. New: Impulses of the Jaques-Dalcroze Dance Institute on the Architecture of Ludwig Mies van der Rohe.' After winning the Milka Bliznakov Research prize she is now working on a project on German-speaking Women Architects in American Exile.

JOANNA SCHMICKEL, AIA, began her architectural career studying at Syracuse University School of Architecture where, in 1985 she earned a Bachelor of Architecture degree. After graduation she moved to Washington D.C. and since 1986 has worked with cox graae + spack architects (formerly KressCox Associates). In 1999 Schmickel became a Principal in the firm. In over 34 years of professional practice Schmickel has been the Principal-in-Charge or Project Manager for a diverse group of the firm's local and national award-winning projects, including educational, institutional and residential projects.

Schmickel has included mentoring as a significant part of her professional experience. She established a mentoring program at cg+s architects for high school students interested in learning about the profession. In addition, Joanna volunteers with the Washington Architectural Foundation and has created multiple workshops for youth programs. She is the founder of the Foundation's Design Like a Girl Mentor Program, a program created to expose girls to the leadership roles that women can fill in the fields of architecture, engineering and construction.

JADE SNELLING, is the Acting Collections Archivist for the IAWA at Virginia Tech University Libraries. She collects, organizes, maintains, and provides access to materials created by women and women's professional organizations in design-related disciplines. She holds a Master of Science degree from the University of Texas at Austin and has previously worked on mass digitization projects documenting and showcasing the work of women in architecture and design throughout the twentieth century and into the twenty-first.

DANIELA URAZÁN, Born in Bogota, Colombia, Daniela Urazan is a fifth year Architecture student with a Minor in Urban Affairs and Planning at Virginia Tech. She is a member of the Commonwealth of Scholars Honor Society and the IAWA, and is a passionate learner in the fields of sustainability, history and social studies. Daniela is the 2019 Milka Bliznakov prize recipient, with the entry "Women Architects and Places in Need", where she speaks of traditional and non-traditional applications of architecture to respond to the prevalent issues of today.

ANA VAZ MILHEIRO, Ph.D., current IIAS Fellow (Israel Institute for Advanced Studies, Hebrew University of Jerusalem), from the research group “Re-Theorizing Housing as Architecture Research” (2019-2020). Assistant Professor with Aggregation at the Faculty of Architecture at University of Lisbon. Associate researcher at DINÂMIA'CET-IUL and researcher at African Studies Center at University of Porto. Ph.D in Architecture from the University of São Paulo, Brazil. Head Researcher of research projects focused on architecture and urban planning issues in the former Portuguese colonial African countries, financed by the Foundation for Science and Technology. Invited researcher at Ghent University (2015-16) and at University of São Paulo (2018). Chair of the Cost Action CA18137 “European Middle-Class Mass Housing” (2019-23).

VOLKER M. WELTER, Ph.D., is professor for history of architecture at the Department of the History of Art and Architecture, University of California at Santa Barbara. Among his books are *Biopolis: Patrick Geddes and the City of Life* (Cambridge, MA, 2002), *Ernst L. Freud, Architect: The Case of the Modern Bourgeois Home* (Oxford, 2012), *Walter S. White: Inventions in Mid-century Architecture* (Santa Barbara, 2015), and *Tremaine Houses: Private Patronage of Domestic Architecture in Mid-Century America, 1936-1977* (Los Angeles, 2019). His current research and book projects focus on revival styles in Southern California and on gay domesticity in California.

1x1

THE TIME IS NOW

OPEN CALL

The ongoing initiative by the IAWA Center aims to collect one original work made by every woman in architecture and design around the world. Women are invited to donate 1 original flat-work, accompanied by a CV and a handwritten paragraph describing how this piece sparked a breakthrough in their education or practice. The work will become part of the 1x1 Collection to be preserved in the IAWA at Virginia Tech, Blacksburg, Virginia. The IAWA Center invites women to participate and to encourage other women in their global network to contribute to this collection as well. Men in architecture and design are invited to join this initiative by sharing the call with women in their architecture and design network.

Original (not copies of) flat work may include: a sketch, a drawing, a diagram, a collage, a print, a screen print, a photograph, an outline or synopsis of written work, an academic project prompt, among others. There are no size restrictions. The only requirement for the chosen artifact is that it has prompted a relevant breakthrough, highlighting a revelatory moment.

Contact us for more information:

Donna Dunay: ddunay@vt.edu

Paola Zellner: pazb@vt.edu

Or please mail the original flat-work, the CV, and the handwritten paragraph to:

The IAWA Center
c/o Prof. Donna Dunay
School of Architecture + Design (MC 0205)
201 Cowgill Hall, Virginia Tech
1325 Perry St., Blacksburg, VA, 24061
United States

For examples follow the IAWA on Instagram at [IAWA_VT](https://www.instagram.com/IAWA_VT)

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