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Union of Mongolian Architects Laureate Prizes

Ochirpureviin Sarantsatsral

The Union of Mongolian Architects was established in 1957. In October of 2006, Mongolian Architects celebrated their 50 year anniversary of the Union. Currently, there are 337 members of the Union of Mongolian Architects. 25 percent of them are women. 52 architects have received the Mongolian Architect's Laureate Prize and seven of them are women. In the 2001 IAWA newsletter, Sigrid Rupp wrote about two of the recipients, D. Tselvelmaa and O. Sarantsatsral. The following describes the other five winners of the Mongolian Laureate Prize.

Purev Dambadarjaagin (b. 1946) graduated in architecture (1973) from Bucharest, Romania and was appointed architect of the State Construction Design Institute in Ulaanbaatar. She designed about 30 projects from 1973 to 1989. Two of the projects were schools, including the University for Teacher Education in Ulaanbaatar and one in the Khovd province. This latter project received the Laureate Prize from the Union of Mongolian Architects. In 1990, Purev started to work in the private sector for the Building Design Company, MONAR. During this period, many architects began entering into private practice. Most of her projects of this period were individual retail stores, small hotels, and restaurants. Purev's family are all architects. Her husband, Orgil Maidar, is an Architect, Professor, and Ph.D at the Mongolian University of Science and Technology and High School of Architecture and Civil Engineering. Her two daughters, Narzaia and Amarzaia, are both architects working in Urban Planning at the Research and Design Institute in Ulaanbaatar.

Sarantuya Gongorjaviin (b. 1952) is an engineer constructor. After high school, she worked as a drafts person in the Construction Design State Institute in Ulaanbaatar. Five years later, she studied at the Technical University of Mongolia as an engineer constructor. Sarantuya worked with Purev Dambadarjaagin on the University for Teachers and many other education projects. Her designs for educational institutes received the Laureate Prize from the Union of Mongolian Architects.

Biambasuren Luvsandamdingiin (b. 1955) graduated in architecture (1978) from the Mongolian Technical University in Ulaanbaatar and was appointed architect of the State Construction Design Institute. She started as an urban planner and did many of the master plans for provincial cities and towns throughout Mongolia. In 1983, Biambasuren



Airport Dadal Somon Khentii Aimak in Mongolia
by Ochirpureviin Sarantsatsral

for more images see: <http://spec.lib.vt.edu/IAWA/news/news19/>

developed a master plan and urban design of the center of Khovd City of Khovd province. This project was a conservation of the old city of Khovd and renovation and remodeling of the newer parts of the city. The Khovd City is the oldest historical city in Mongolia. The master plan for Khovd City received a Laureate Prize from the Union of Mongolian Architects. Now she is working for the city as an urban planning specialist.

Tsend-Aiush Sanduijaviin (b. 1961) graduated in architecture (1986) from the Mongolian Technical University in Ulaanbaatar. She started designing for the Agricultural Construction Institute and worked here until 1994 designing master plans of farms and surrounding areas of the Agricultural Industries. In 1994, she started working in the private sector and started to design public buildings and master plans for tourist camps. From 2001-2003, Tsend-Aiush designed the Hurd Company apartment complex in Ulaanbaatar. In 2005, the apartment complex was completed and received a Laureate Prize from the Union of Mongolian Architects.

Tumen-Ulzii Samdangiin (b. 1958) graduated in architecture (1982) from the Mongolian Technical University in Ulaanbaatar and started designing for the Construction Design Institute of Agriculture. Here, she worked on master plans for provincial centers and farms. In 1989 she began working for the State Construction Design Institute of Urban Planning. She completed master plans of over 15 cities. These included human settlement and urban development projects, regional development projects and tourist development projects. Her human settlement project of Mongolia received a Laureate Prize from the Union of Mongolian Architects.



An Interview with Nobuko Nakahara and Hatsue Yamada

The following is an excerpt of an interview of Nobuko Nakahara and Hatsue Yamada by Junko Matsukawa-Tsuchida held on May 24th, 2005 at the guest room in the Japan Federation of Architects and Building Engineers Association. Ms. Nakahara and Ms. Yamada both became forerunners in the field of architecture immediately after World War II. In 1958, they set up “Hayashi, Yamada and Nakahara Architectural Designing Coterie” along with Masako Hayashi. From then on, they designed various buildings and exerted a great deal of influence on other women pursuing architecture careers. In 2000, when Masako Hayashi died, the office was closed after forty years of practice. Junko Matsukawa-Tsuchida interviewed them about their experiences.

Matsukawa-Tsuchida: Would you please begin with the topic of August 15th, 1945?

Nakahara: When I entered a girls’ high school in 1941, the Pacific War broke out. In 1945, I was kicked out from the girls’ high school after only 4 years. I was a so-called “child of war.” The girls’ high school was turned into a factory making military aviators’ uniforms for the youth. In the meantime, the war came to an end. I was born in Urawa (Saitama pref.) and I still lived in Urawa when the war was over. In Urawa, the damage from air raids was not so serious. My house was not burned down and existed as it had been. We were accustomed to living in the dark. We were not allowed to light up under the control of lights. We had to reduce the light so that only a small part of the house was bright. So it was very difficult to read books. Everybody got together in one room. Just like that. When the war ended I felt emancipated. I felt how bright the world was. Since then I became used to paying much attention to “light and shadow”.

Yamada: I was evacuated from Tokyo to Lake Kawaguchi at the foot of Mt. Fuji. On the day when the war was over, it was very fine. I was out of my house. So I did not listen to the Emperor’s voice on the radio. I felt as if I got released from something.

Matsukawa-Tsuchida: What was your motivation to take up architecture? Your apprenticeship, and encounters with the people in the field of architecture...

Yamada: Lake Kawaguchi was free from air raids. Therefore, I didn’t have any severe experience of the war such as seeing the houses burning down before my eyes. Everybody lacked information in those days. But my father recommended Japan Women’s College as the best for me to study at. I took an entrance examination. The department of life and arts was newly set up at that time. I was one of the first students to enter that department. As I was attracted by the word “arts”, I applied for the department. As I didn’t study anything at the girls’ high school, I had no idea of what I was good at, or bad at. Because of malnutrition, I was always sleepy, while attending at any class. But designing and drawing class was different. Even if I sit up all night, studying designing and drawing,

the night passed very quickly. It was very interesting and attractive to me. Gradually my desire to continue studying designing and drawing at any cost grew stronger and stronger. Soon after graduating from Japan Women’s University in 1951, I happened to meet and talk with Prof. Tokiji Chuzenji (in charge of designing and drawing class) in the streetcar. Taking advantage of it, I got employed by him at Azusa Design Office. Prof. Chuzenji said, “I don’t know when the office will be closed. I am not sure if I can get enough work to hire the members”, which was very impressive. At first, I was very innocent. For example, I was very glad when he praised me for stamping the seal correctly and nicely (laughs), or when he complimented me on my good writing of specifications. Azusa was located in Ginza which was full of energy for facilitating reconstruction of Japan. The restoration of Japan started from the place of Ginza, I would say. In Hibiya, there was a Tokyo metropolitan library, where I often went during the lunch time. I worked in Ginza for about 3 years. I was in charge of designing furniture. In “Azusa”, we had a lot of work for the office buildings of the companies such as Taisho Marin Insurance Co. and Nihon Fire Insurance Co. I designed a lot of furniture for the branch offices of Japan Air Lines, too. But I hadn’t learned designing furniture at Japan Women’s University. There was a friend working for the designing division of Mitsukoshi Department Store. Thanks to her, I was allowed to go there to learn designing or checking original sizes. The designing division of Mitsukoshi was highly sophisticated at that time. I was doing my best anyway. Now I fully realize that I could push on so furiously because of my being innocent and lots of energy in my twenties.

Nakahara: Anyway the war was over. After graduating from the girls’ high school, I entered Kasei Gakuin Special School in 1945. Someone recommended, “You had better study there. They educate women to be a good housewife and a good mother” (laughs). There was no reason to oppose, since I had no idea.

Anyway I entered the department of health education. I studied Japanese cooking, Western cooking, Chinese cooking, and confectioneries. After graduation, I came to realize what I had studied was not what I really wanted to study. I decided to study architecture. I entered Musashi Industrial University in 1951. Someone advised me to study under Prof. Kurata, because he was excellent and had a good personality. Around that time was when “the cubic minimum house” designed by Mr. Ikebe (Kiyoshi) was made public. I was eager to work under him. Then I got a chance to be introduced to Mr. Ikebe. The office of Mr. Ikebe was located in Shinkyoutei, a Chinese restaurant which still exists now. At that time, it was a four story Chinese restaurant. On its roof, there was a space which had not been burnt by war, where his office was located. 10 people were working in that space surrounded by galvanized iron sheets which were burnt. “If you can design the space to install 11 desks, then I will employ you”, he said (laughs). I tried hard calculating width of the path necessary to install one more desk. Finally I could do it, and took my plan to him. “Once you made it, then it can’t be helped hiring you”, he said (laughs). So I



started off working at his office.

Matsukawa-Tsuchida: Please talk about the establishment of “PODOKO”, and the establishment of “Hayashi, Yamada, and Nakahara Architectural Designing Coterie”.

Yamada: PODOKO was a group of women architects, inaugurated on September 14 in 1953. While Ms. Yoko Kishimoto (formerly Kondo) and Ms. Atsuko Funabiki (formerly Tanaka) were working for a designing office, they were often treated with contempt on the building site, only because they were women. The people around them thought it better to call more women architects to get together. In response to their advice, we began to seek out women architects and set up an association of women architects. The first meeting was held at Yoshikawa Designing Office located in the building. About 29 young women architects at age 18 to 26 years old, gathered together dubiously, with a notice of inauguration ceremony in their hands.

Nakahara: There was a person who studied Esperanto. It was Ms. Makoto Okumura who selected the words, *pensedo*, *kiskutado*, and *kureedo*, in Esperanto meaning “while thinking, discussing, and creating” for the name of the association. The association was given such a good name.

Yamada: It is very difficult for women architects to unite in the society of today, where there is a flood of information, and people have various values. In those days there were only about 29 women working in the field of architecture and designing, I guess. If women architects would collect today the total number must be enormous.

Nakahara: I am not sure whether it was Women’s Society or Women’s Association in Yokohama city. But anyway, they happened to offer a job to us. They intended to set up a hall for preborn babies to youth. The people in Yokohama were very enthusiastic about it. So we went to Yokohama every week. Ms. Hayashi worked very hard. And I did, too. Especially, for me, it was my first job to come. The offer did not come to us finally, but we were able to set up our office anyway.

Yamada: In those days, Seike Laboratory (Tokyo Industrial University) and Ikebe Laboratory (Tokyo University) were the most active. Ms. Hayashi (Masako) used to belong to Seike Laboratory and Ms. Nakahara was in Ikebe Laboratory. I was so busy that I seldom attended a field trip of PODOKO. Moreover as I got married, it became all the more difficult to attend.

Matsukawa-Tsuchida: Please talk about the houses you designed: “the Last House to Live in”, etc.

Nakahara: The first building I designed at Ikebe Laboratory was a tea ceremony room. When I was working for the Architectural Designing Coterie, the first building I designed was also a tea ceremony room. I didn’t know why I was assigned to design so many tea ceremony rooms. I started learning tea ceremony at last, when I was 40 years old. Now I still have a lot of interest in the tea ceremony. Among my clients, many of them were practicing tea ceremony. Some wealthy clients asked me to design a tea ceremony room, in spite of the fact that they seldom practiced tea ceremony at that time. They were wealthy enough to have a tea ceremony room and just wanted to show it off. When such an offer

of designing a tea ceremony room came to the office, I was almost always assigned to it.

Yamada: There is a traditional way of living in Japan. It is something to do with *Mono* (things) and *Koto* (doing) which was said by Prof. Shigefumi Suzuki. When you design a house, you should know about their way of living and then you can design the house. When you build a bridge, first you have to know well about the people who will cross the bridge. Then you can start building a bridge. The house is where people grow up and bring up their children. Such a way of thinking should come first. Other things than that are all procedures or methodology of designing. However, what comes first and what comes next are converse today. I have realized that the environment where people are growing up exerts a great deal of influence on the way of architectural design. In my case, I was raised at the house which now we call a traditional Japanese house where there were a living room (*chanoma*) and a drawing room (*zashiki*), and all the rooms had *tatami* mats without any air conditioning facilities in spite of high temperature and humidity. The thought of “*hare*” was realized as a drawing room and the thought of “*ke*” was realized as a living room. But they were negated completely at the end of the war. While our living style has been changing from sitting down on *tatami* mats to sitting on the chair in life space, the thoughts of “*hare*” and “*ke*” are not translated well. For experiment’s sake, I designed a wide space in the entrance hall, which is not worth being called a formal living room though, and a family room in my house. I did the same in other houses, and they are still working well. Now I realize that the existence of the place of “*hare*” is very important as nutrition to our mentality, under such miscellaneous circumstances. At first I thought I would soon get tired of my house. But even after 26 years of living in my house, I haven’t got tired of it.

Matsukawa-Tsuchida: Last please give us your comments on “For the Coming 60 Years” especially for women architects.

Nakahara: House designing is very important. I hope that the younger people make a little more efforts to design better houses. I think that they seem to be somewhat neglectful in their thinking. They had better study much harder. I myself want to do more. I want to do more house designing. But I wonder if there is a job for me. Can I still manage to work well physically? These are the problems. The people of today seem to have less volition to leave than before. As everybody doesn’t know how to live, they aren’t serious about their way of living. I feel impatient at them.

Yamada: At present I have a plan for the people in Kamakura for the coming 60 years from now on. We haven’t done anything special to the towns in Kamakura, just relying on the 800 years’ history of Kamakura. I think we should show our determination to preserve and maintain Kamakura. For that, I want to do something. The group called “People and Town, Kamakura Network” associating people of ranging from 20 years to 50 years old in the various fields, has already been inaugurated. Slowly, but carefully and heartily, we will start wherever we can start. The group is very active now, gained momentum by the current of the society. For the



time being, I am engaged in excavating cultured and talented people. I am meeting with the talented people in the various kinds of fields, receiving a great deal of fresh stimulus from them.

Nakahara: There is one thing that I would like to say to the women. Contrary to our expectation, the women quit their job so easily. The women, who I want to continue working longer, tend to give up working, they wouldn't grow up as experts in this field. They decide to quit their job not only for their own sake, but also for their family, or because of social environment. It must be difficult for them to continue working unless they have their strong will.

Yamada: The number of women who keep on working is relatively small, comparing with the number of women who graduated from the architectural course in university. In the end, it is concerned with whether they have a strong will to continue. But comparing our situation in the past with the present situation, I think it has become more difficult to keep on working than before. The problem is that the child rearing support system of the society has not matured enough yet. Today it is not an age when only women must bring up their children alone. Regardless of man or woman, both should cooperate with each other in different fields, which is especially important. I believe, as a result of thinking in new way and keeping a balance with each other, it must bear fruit in the end.

Matsukawa-Tsuchida: I greatly appreciate your sincere talking. Thank you very much.

Bulgarian Women Architects

Sonia A. Hirt

Bulgaria was part of the Ottoman Empire for almost five centuries (1396-1879). Until 1943, when the Sofia Polytechnic added a department of architecture, Bulgarians were educated in Western European universities, mainly in Austria and Germany, and some in France. Many European polytechnics began accepting women at the end of WWI and Bulgarians were among the first to register. In November, 2006 an exhibition was mounted in the Bulgarian capital of Sofia, displaying the work of the pioneering women architects of the 1920s and 1930s. The catalogue of this exhibition entitled *Presences/Absences* was donated to the IAWA by the curator Ljubinka Stoilova, also a distinguished architect and architectural historian.

Initially, the Sofia Polytechnic accepted 44 students in the architecture department and 18 of them were women. Soon the number of students increased with an additional 148 men and 92 women, as most of those studying abroad returned home to complete their education. Eventually the number of women in the architecture department surpassed the number of men prompting the new Communist Government to limit the acceptance of women in higher education to 50%.

In 1995 and in 1998 several Bulgarian women architects donated materials to the IAWA. **Dina Stancheva** (b.

1925) began her architectural studies in Paris, France and transferred to Sofia Polytechnic to complete her education (graduating in 1952). She worked in Sofia Design Organization "Sofproekt" until her retirement in 1982. **Nevena Kechedzhieva** (b. 1927) graduated in 1951 and worked in the Sofia Design Organization "Glavproekt" until her retirement in 1984. Thereafter, she continued to design in her own office for private clients. **Tsetsa Ninova** (b. 1923) transferred from the University of Zagreb, Croatia (former Yugoslavia) to Sofia Polytechnic and graduated in 1949. She worked in the Sofia Design Organization "Sofproekt" and after retirement opened her private practice (1986). Some of the achievements of these architects were published in the IAWA Newsletter No. 9, 1997 and No. 11, 1999.

Three younger women architects donated projects and photographs of their work in 2000. **Radka Pavlova** (b. 1933) graduated from the Sofia Polytechnic in 1956 and was appointed regional architect in the provincial town Blagoevgrad. Later she transferred to "Sofproekt" (1981-1988) and after retirement began her private practice. **Jana Vulchanova** (b. 1957) graduated in 1970 and worked for the Sofia administration. **Nadya Stamatova** (b. 1957) graduated in 1981 and was assigned to work in her native town Varna. The work of these architects is discussed in IAWA Newsletter No. 13, 2001. Last year several of these architects gave additional materials to their archives.

The IAWA also obtained the work of seven other architects from Bulgaria. **Lilia Bencheva-Gramatikova** (b. 1929) graduated in 1953 and began her practice in "Sofproekt" (1953-1965). She spent two years in Ulan Batar, Mongolia designing the youth center and its administrative building (1961-1963). Thereafter, she worked for several years in the former East Germany designing a neighborhood in Halle Neustadt. Back in Sofia, Lilia Gramatikova moved to "Glavproekt" (1965-1985) designing multi-family housing, educational facilities, and a computing center in the town of Vratza (original drawings in the IAWA). The most admired and widely publicized achievement was Gramatikova's design for a music high school for folk instruments and folk singing in the village Shiroka Luka in the Rhodope mountains. Greek legends claim this was the home of the Thracian singer Orpheus. The school integrates auditoriums, practice rooms, and dormitories into a continuous structure of interconnected pavilions, thus creating harmony in scale, form, and construction with the surrounding houses and the natural environment. She was awarded medals (1979 and 1980) and diplomas of merit (1981 and 1987) and her drawings were shown in many exhibitions (now in the IAWA). **Snezha Daskalova Milkovska** (b. 1925) graduated in 1950 and worked in "Sofproekt", often in partnership with architect Olga Staneva, another graduate of Sofia Polytechnic. They specialized in public buildings and housing design. After retirement Snezha opened her private office in Sofia designing mainly single-family houses. She donated to the IAWA five recent projects for vacation houses in the provinces. Snezha also donated a student project by her daughter Marina Markovska who was born in 1967 and died in

1994. Marina also studied architecture at the Sofia Polytechnic. **Nadezhda Bogdanova Budevskva** (b. ?) was a classmate of Snezha Daskalova and graduated also in 1950. She also worked in “Sofproekt” and cooperated with Olga Staneva on large projects such as the research institute for electro-chemical sources of electricity in Sofia of 1970. She also worked privately and donated to the IAWA six of her design projects for vacation houses of the 1970’s and 1980’s. **Maria Georgieva Peeva** (b. 1954) graduated in 1977 and was sent to her birth town Shumen to join the design organization there. She headed a design group (1977-1980) and later the design section (1980-1989). As the political changes in Bulgaria began, Maria Peeva moved to Varna, the large town on the Black Sea shores, where she worked in Varna Design Organization (1989-1991) and later became Regional Architect of the Black Sea tourist region (2000-2006). In 1991 Maria Peeva established her private office in Varna designing numerous vacation houses around the coast. Her sensitivity to local culture and environment are evident in her work. She donated some of her projects to the IAWA. Maria’s younger sister **Rositsa Peeva-Popova** (b. ?) is also an architect. The sisters grew up in a large house in Shumen where their uncle, an architect, had his office on the ground floor. The children loved to watch their uncle making gypsum models and executing beautiful ink drawings. They decided to become architects at an early age. Their father, Georgi Peev, was a jurist-council who devoted his free time to watercolor painting. He helped his daughters to develop a sense of colorful beauty. Rositsa joined her sister at Sofia Polytechnic, (graduated in 1981) and was also assigned to work in Shumen (1981?). She married an architect and had three children. In 2006 Rositsa’s family moved to Varna. Two of her designs are now in the IAWA. Iskra Nikolova-Petrova (b. 1952) graduated in 1977 and began working in the State Design and Construction organization “Technoekspertstroj” located in Sofia. This organization built in Africa and the Near-East. Iskra designed several hospitals in Lebanon and Yemen (between 1977 and 1997); hotels and housing in Kuwait, United Arab Emirates, Lebanon, and in Yemen; the Government Center in Algeria (1985); and cultural and educational facilities in Ghana. **Iskra Petrova** also participated in many international competitions and donated to the IAWA her competition project for two housing neighborhoods in Nigeria (of 1981). **Krasimira Zheliazkova Choneva** was born in Varna where swimming in the Black Sea was the dominating sport. While her two older brothers studied electronics and technology in Sofia Polytechnic, Krasimira enrolled in Construction and Technology Highschool in Varna to continue her swimming training and to win local and national competitions. Her aim was to compete internationally, while her “love and commitment for architecture developed only after she began working (in 1958) in the construction office of Varna’s ship building industrial complex”, Krasimira recalls, “In 1959 I won the competition for draftsman in Varna’s design organization where I worked until my mandatory retirement in 1990.” “This was my ‘university’ training and education, as I worked with leading architects on numerous projects,” she explained. Soon she was entrusted to design small buildings such as



Music School for folk instruments and folk singing;
Lilia Bencheva-Gramatikova

the Pavilion with changing rooms and showers, table tennis room, lounge room and bar to the tennis courts of Euxinograd palace near Varna (1958). She included all spaces in four cylindrical structures united on a large terrace and carefully integrated in the palace’s park. Since 1971 Krasimira was involved in the construction of multi-family housing from prefabricated panels. The modular panels (5.10x3.60 meters) allowed for easy functional arrangement of spaces and for speedy but monotonous construction. Krasimira won a competition for designing façade elements integrating color to improve the buildings appearance. For her contributions to the profession, Krasimira Choneva was accepted as a member of the Union of Bulgarian Architects, an honor that shaped her future and gave her the right of private practice after the change of the Bulgarian government in 1989. In 1990 Krasimira opened her private architectural firm and soon was joined by her daughter **Liuliana Marinova Choneva** (b. 1962) who graduated the Sofia Polytechnic in 1990.

The IAWA is grateful to these architects and looks forward to continuous donations, as the awareness of the importance of preservation grows.

From Your Care To Ours: Donations to the IAWA
Adapted and reprinted from an earlier article by Gerri Schaad and Laura Smith

The International Archive of Women in Architecture is supported by two units at Virginia Tech. The College of Architecture and Urban Studies (CAUS) at Virginia Tech promotes the IAWA and women in architecture through lectures by noted architects, exhibitions, and publishing this



newsletter. The materials—conceptual design and working drawings, artwork, photographs, office and research files, correspondence, and other materials are located and maintained in the Digital Library and Archives, Newman Library, Virginia Tech. This collection currently holds the papers of over 300 architects, landscape architects, interior designers, architecture associations, and other women working in the built environment. These materials are used for historical research by architectural and design students, historians and scholars.

Collections make their way to the archive by different routes. In some cases women contact the archivist directly, while in other cases, the IAWA Advisors actively seek new collections from colleagues. In the case of the Alberta Pfeiffer Architectural Papers, Pfeiffer introduced herself to the archivist in 1988. She wanted to retain her papers and drawings while she was alive, but deeded them to the Archive in her will. The collection was added to the Archive after her death in 1994. The Han Schroeder Architectural Papers were donated to the Archive when Schroeder was solicited by IAWA founder Milka Bliznakov, who encouraged her, as she has so many others, to see the Archive as a place where the materials will be preserved and made available to researchers. The IAWA has grown since its inception in 1985. Many potential donors of architectural and design materials, or their heirs, have contacted the Archive directly, inquiring about how to donate their collections. One of the first questions that is asked when a collection is offered is “what kind of stuff do you want?” In a perfect world where a person has saved all the products that result from their activities, they should donate the entire collection. Everything is of scholarly interest, from the first inquiry from a client about designing a structure or space, the initial conceptual drawings, the correspondence and specs regarding the project, the project files, the drawings, the construction photographs, to the final photographs. All of these items tell the story of the thought process of the architects and how these thoughts interacted with the client’s desire, the available construction material, and the current trends, to achieve the end product, be it house, commercial building, landscape design, product or interior space. In addition, if a woman has published papers or books, corresponded with others about architectural issues, issues related to working in a male dominated profession, or taught, these original writings and files are of interest to the Archive. Published material will generally be cataloged for the rare book section of the department. Presentations and notes from memberships in architectural and design associations or exhibits are also candidates for donation. Contacting the archivist for details about collections and their management is important. If an architect did not save all of this type of material, then donating what she does have is acceptable. Mylar drawings, the originals, are the preferred choice for the final drawings. Archivists suggest that architects use acid-free papers for sketches, but would rather have sketches made on other mediums, than no sketches. Electronic files are very dependent on software

and hardware. Do you still have five-inch floppy computer disks? And do you have a computer that will read them? Print out CAD files or the correspondence that is in electronic formats. Specs tell how the structure should have been



built and photographs can show future researchers what the structure looked like in its physical setting. Newspaper clippings and publicity materials can also tell historians how the structure was received and viewed at its initial opening and throughout its life.

The Archive discourages the donation of records, which include items that family members or the donor consider too personal for the world to view, or materials that they frequently use. Donors should consider the archive as a place for historical records and not as a records management facility. If the materials are in danger of being destroyed or coming to harm, terms can be negotiated. Collections consisting of photocopies are also discouraged. Researchers are not satisfied with photocopies and will ask for the location of the originals. Also, if someone has donated a portion of her materials to one repository, all material should be given to the same repository. It is easier for researchers to gather information when they only need to visit one site.



The Archive seldom places restrictions on the collections and as a rule discourages donors from giving materials that may require complicated restrictions. Restrictions that would be allowed would be to protect the privacy of an individual, and would have a time limit. Restrictions defeat the very purpose of the Archive, which is to make the materials available to researchers. A collection might not be accepted into the Archive if too many restrictions or conditions are placed on its use.

At the time of the donation, the donor will sign a deed of the collections development policy located on the IAWA web page - <http://spec.lib.vt.edu/iawa/> which transfers ownership and copyright to the Archive. This enables the archivist to allow photocopying by researchers, the use of materials in teaching or presentations, and the display of select items in web exhibits. If the Archive does not receive this permission with the deed of gift, then the donor or heirs need to be contacted every time a researcher desires to use the materials. If contact cannot be made, then the material cannot be used, and the purpose of the creation of the IAWA is defeated. For further information about donating a collection please contact Gail McMillan, Archivist, at gailmac@vt.edu or 540-231-6308 or look at the collections development policy located on the IAWA web page - <http://spec.lib.vt.edu/iawa/>.

Note from the Chair

Donna Dunay

On behalf of the IAWA we wish to extend a warm thank you to the friends of the IAWA who have contributed donations to the collections and support for the IAWA: Milka Bliznakov, Nadezhda Bidevska, Kay Edge, Eliana Cardenas, Krasimira Choneva, Snezha Daskalova, Marine Milkovska, E. Maria Roth, Anna Sokolina, Inessa N. Sliunkova, Audrey Brians, Kristine Fallon, Lia Gramatikova, Jane Hastings, Yumiko Hugashi, Junko Matsukawa, Maria von der Weppen, Doris Cole, Albenia Dimitrova-Todorov, Ljubinka Stoilova, Ulla Terlinden, Heidi and Peter Wenger, Dorothee King, The Hastings Group, John Thorp and Karen Elliott, Robin Leenhouts, Eva Huebscher, Sandra Vitzthum, Blanche Lemco van Ginkel, Marlene Shade, Ruth Connell, Christine Bevington, Beate Schnitter, and Jennifer Browne.

Since the inception of the IAWA, an international Board of Advisors has guided the organization with the work of soliciting, collecting and promoting archives of women in architecture. We wish all past advisors who continue to be active on behalf of the IAWA and to extend a special thank you to advisors leaving the Board - Heather Ball and Kathleen Cruise - and welcome new advisors to the Board - K.C. Arceneaux, Marilyn Casto, Martha Thorne, and Ann Wittlin.

Items of particular note, it brings me pleasure to announce two of the 5th Annual Bliznakov Prize winners have

recently published their work. Carmen Espejel's book *Heroínas del Espacio* (Heroines of the Space) and Bobbye Tigerman's research, "I am Not a Decorator" Florence Knoll, the Knoll Planning Unit, and the Making of the Modern Office is published in the *Journal of Design History*, 2007 Spring. Doris Cole used materials from the IAWA for her new book *Candid Reflections: Letters from Women in Architecture 1972 & 2004*.

Last fall The IAWA Symposium held at Virginia Tech featured: *Walking through Taliesin* by Lois Gottlieb, Frank Lloyd Wright apprentice, San Francisco, California; *The History of Mongolian Architecture* by Ochirpureviin Sarantsatral, Ulaanbataar, Mongolia; *Collecting, Archiving and Exhibiting Digital Design Data* by Kristine Fallon, FAIA, Chicago, Illinois; and *Laboratory for Innovators of Quality of Life* by Junko Matsukawa-Tsuchida, Tokyo, Japan.

One fascinating glimpse into the IAWA was displayed last fall with the following exhibitions from the IAWA collections mounted on the occasion of the annual meeting: *Women Architects in Austria, 1900-1987*; *History of Women Architects - German Federal Republic Section of the International Union of Women Architects, 1986-1987*; *Women Architects in China, Union International Des Femmes Architectes, Conference Materials, 1991*; *Women in Architecture 2000 - South Asia*; *IAWA Traveling exhibition Prototype - Anniversary Exhibition*; and *Women Architects in Japan, Union Internationale Des Femmes Architectes, Conference Materials, 2004*.

Milka Bliznakov Prize Commendation:

The Jury for the International Archive of Women in Architecture Milka Bliznakov Prize of 2006 is pleased to announce the recognition of the finalist project *Against all Odds: MIT's Pioneering Women of Landscape Architecture* by Eran Ben-Joseph, Holly D. Ben-Joseph and Anne C. Dodge with the Commendation in the Milka Bliznakov Prize.

The Commendation recognizes the research report, *Against all Odds: MIT's Pioneering Women of Landscape Architecture*. *Against all Odds* frames the "influential, yet little known and short-lived landscape architecture program at the Massachusetts Institute of Technology (MIT) between 1900 and 1909." This work brings an important focus to one of two landscape programs in the United States at that time, and gathers information identifying the key figures that contributed to this unique program and the women who went on to find success in landscape architecture. The Jury commends this work as a seed for further research and publication.

The Jury found that *Against all Odds* suggests a challenge to other researchers to identify and illuminate other programs around the world that pioneered welcoming women to architecture and the related design fields.

Donna Dunay
Chair, Milka Bliznakov Prize Committee



International Archive of Women in Architecture
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In Memoriam: Vera E. Jansone (1915-2004)

Inge S. Horton

We have recently learned that Vera E. Jansone passed away on March 12, 2004, at the age of 88 years. Vera Jansone was a truly international architect with an astonishing range of experience. In 2003 she donated most her drawings to the International Archive of Women in Architecture at Virginia Tech, Blacksburg. Vera was born in Riga, Latvia, to a family of doctors. "Since she was talented in mathematics and sensitive to the arts," Vera wrote about herself in a 1987 curriculum vitae from which I will quote, "she decided to study architecture. After a few years at the University, she participated in an architectural competition, won the first prize, and set out on a journey to Prague, Budapest, and Italy." This was just the first trip in her life full of travel.

After WW II, Vera arrived in Paris with one suitcase and a firm resolve to become an architect. She studied with LeCorbusier and at the Ecole Des Beaux Arts. At the Beaux Arts, she belonged to a small group of young architects from the Atelier Auguste Perret who embraced the spirit of Modern Architecture based on the principles of Le Corbusier. After graduation at the Beaux Arts with a degree of 'Architecte DPLG,' Vera was offered to become an Associate with J.L. Humbaire in his office in Paris. This proposal had to be delayed, because soon after she was granted a scholarship to the United States. Vera came to Chicago. After three semesters at the Illinois Institute of Technology with Mies van der Rohe, she obtained her M.S. in Architecture. Vera and her husband lived in Greenbrae, Marin County, in a house, which she had designed and built in 1976.



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