

BREAKING THROUGH

IAWA
SYMPOSIUM

March 23-24, 2022



INTERNATIONAL ARCHIVE OF WOMEN IN ARCHITECTURE CENTER

school of architecture + design

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2022 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 almost four 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 in 2016 the annual IAWA Symposium. Now in its sixth edition, the international annual event continues to chart new avenues to promote research and engage diverse voices in its quest to expand the written history of architecture.

Within every woman's body of work, there are known or identifiable breakthroughs: singular or multiple instances exist that have influenced the designer's creative and professional path, and that may have advanced the disciplines in some manner, or expanded women's standing in the profession. Furthering last year's theme, "1x1: The Potential of the Singular," this year's IAWA symposium invites researchers and practitioners to contribute papers or creative presentations that identify instances in the career of a woman designer that have been or should be recognized as a breakthrough: a relevant revelatory moment.

The call particularly seeks to uncover and give visibility to the material artifacts produced by women in practice or academia that have prompted this point(s) of inflection in their lives, careers, or in the projects or studies they have conducted. Such material artifacts – a sketch, drawing, note or scribble, study model, personal letter, collage, rendering, screen print, photograph, outline or synopsis of written work, academic project prompt – serve as physical markers. They record relevant advances and innovations that may have impacted their creator's personal path, at a personal or at broader scales. Material artifacts illustrate how the designer may have influenced the histories of the disciplines, or altered the perception and development of the built environment. Furthermore, material artifacts may serve as evidence of the types of limitations – whether personal or imposed by the profession, academia or society – that women have transcended.

Highlighting the myriad forms in which women have and continue to break through in architecture and related design fields, the call invites presenters to contextualize the stories revealed by the chosen material artifacts. The call also invites speculations about instances and artifacts that may not yet be identified as breakthroughs but could, from a present perspective, be confirmed or proposed as such. The call seeks to foster the discovery of individual precious artifacts that hold stories yet unknown. The call also seeks to draw attention to the collective impact that women have had on architecture, by framing singular artifacts in their aggregation.

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.

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

IAWA Center: <https://iawacenter.caus.vt.edu/>

Instagram: IAWA_VT



Milka Bliznakov's file cabinet: a record of over 1000 women architects around the world that Bliznakov contacted as the archive was being established.

- 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 acquires first archives**
- 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
- 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
- 2019 2019 IAWA Symposium, Keynote: Rebecca Chestnutt, architect, Berlin
- “1x1” call, seeking to collect original flatworks made by women.
- 2021 2021 IAWA Symposium, Keynote: Joanna Schmickel, AIA, Washington
- 2021 Kristine Fallon Prize, Inaugural Launch.
- 2022 2021 IAWA Symposium, Keynote: Kathryn Prigmore, FAIA, Washington

2022 IAWA SYMPOSIUM - SCHEDULE OF EVENTS

WEDNESDAY, MARCH 23

Keynote will be delivered in person in the auditorium, **Hancock 100**.

On-campus faculty and students are encouraged to attend in person.

Off-campus attendees, please register to access the Keynote zoom link, which can be found on the IAWA Center website:

<https://iawacenter.caus.vt.edu/2022-symposium/>

or on our Instagram: **iawa_vt** (follow link in bio).

KEYNOTE 7:00 pm - 8:30 pm (EST)

KATHRYN PRIGMORE, FAIA *Riding the Vortex*

THURSDAY, MARCH 24

All other presentations will be delivered only via zoom. Please register to access the zoom link, which can be found on the IAWA Center website:

<https://iawacenter.caus.vt.edu/2022-symposium/>

or on our Instagram: **iawa_vt** (follow link in bio).

SESSION 1 - MORNING 9:30 am - 11:00 am (EST)

9:30 DONNA DUNAY, FAIA, IAWA Chair Welcome and opening remarks.

9:45 LILIANA CLAVIJO *Lyda Caldas: Cultural and academic transformations through landscape at Universidad del Valle in Cali, Colombia.*
+ PABLO GOMEZ

10:10 FERMINA GARRIDO, Ph.D *Culinary Rituals in Female Archives of Architecture. Strategies Learned from Teaching Architecture Online for Research.*
+ MARA SANCHEZ-LLORENS, Ph.D

10:35 Q & A Panel discussion (25 min.)

11:00 BREAK (15 min.)

SESSION 2 - MORNING 11:15 m - 12:30 pm (EST)

11:15 LUCA CSEPELY-KNORR, Ph.D *The Institute acknowledging its heavy debt – the election of the first female president of the Institute of Landscape Architects in the United Kingdom.*

11:40 CATIA RAMOS *A Portuguese architect committed with her time: Maria José Abrunhosa de Castro, the SAAL housing process and the city of Guarda.*
+ LIA ANTUNES

12:05 Q & A Panel discussion (25 min.)

LUNCH RECESS 12:30 pm - 2:30 pm (EST)

THURSDAY, MARCH 24

SESSION 3 - AFTERNOON 2:30 pm - 4:15 pm (EST)

2:30 **JADE SNELLING, IAWA Archivist** *Recovering a lost cultural past: Overcoming archival silence.*

2:45 **Q & A** Panel discussion (15 min.)

3:00 **FREDERIKA EILERS** *Helen Speer: From master-craftswoman to the 'creator of the modern nursery.'*

3:25 **EVA ALVAREZ, Ph.D** *Between Past and Future: Susana Torre's*
+ CARLOS GOMEZ, Ph.D *Ellis Island proposal for 1980 Venice Biennale.*

3:50 **Q & A** Panel discussion (25 min.)

4:15 **BREAK** (15 min.)

SESSION 4 - AFTERNOON 4:30 pm - 5:45 pm (EST)

4:30 **JENNIFER SHIELDS** *Julia Morgan, Architect: Transforming Practice.*

4:55 **GINA HOCHSTEIN** *Impingement of women through the lens of architecture and jewelry.*

5:20 **Q & A** Panel discussion (25 min.)

CLOSING REMARKS 5:45 pm (EST)

IAWA + CAUS DIVERSITY COMMITTEE KEYNOTE



Photo credit: Kate Warren

KATHRYN PRIGMORE, FAIA
Principal, nSpire Design and Consulting, LLC

THURSDAY 24, 9:45 am



LILIANA CLAVIJO, Ph.D candidate
PABLO GOMEZ, Architect
Universidad del Valle, Colombia

Lyda Caldas: Cultural and academic transformations through landscape at Universidad del Valle in Cali, Colombia.

Making architecture involves a series of connections, relationships and comparisons between projects and ideas but also draws on stories and concepts. All these ingredients are part of a complex thinking and reveal the multiplicity of factors that, beginning with education and extending to professional practice, influence decision-making in architectural creation rooted in the concept of land as place and meaning. Historically, landscaping has been useful to transform territories that evoke the emotions of the people, and is an opportunity to make remarkable social and spatial transformations, such as the campus of Ciudad Universitaria de Meléndez, Universidad del Valle in Cali (1965 - 1972).

It is a university campus built on 100 hectares of land and designed with modern principles, according to which the heterogeneity of the buildings is cohesive with the underlying plan that connects the urban layout of the project. Architect Lyda Caldas led the landscape design of the campus working with the most important men architects at the time. As a result, after 50 years, the landscape plan for the campus has contributed to the restoration of the tropical dry forest and to be declared a university botanical garden with 180 species of trees and shrubs, more than a hundred species of birds, a variety of mammals, amphibians, reptiles and fish.

Although Lyda Caldas has been relegated from the official history, she had an important role in the future of the campus and the image of the city. In this paper we argue strongly the need of recognizing their contributions in the design, academic, cultural and spatial transformation through the landscape strategies. Their contributions raise questions about the role of Lyda as the pioneer of the social appropriation of landscape and ecological restitution of original environments. Her work is a great contribution to the landscape architecture studies in Colombia.



FERMINA GARRIDO, Ph.D
MARA SANCHEZ-LLORENS Ph.D
Polytechnic University of Madrid

Culinary Rituals in Female Archives of Architecture. Strategies Learned from Teaching Architecture Online for Research.

This project arises from “Ray Eames and Lina Bo Bardi. The journey as a laboratory”. We analyzed, categorized, and classified the journeys by those two architects that reformulated their lives. They paid attention to culinary rituals and discovered new sources and procedures to transform their creative universes later. This travelling vision affected our virtual teaching environment, and we developed a different research model from female archives to:

- 1) Learn about the research models that emerge from travels.
- 2) Understand how travel research models are a source of creation.
- 3) Reformulate research methodologies thanks to archives.

We proposed a collaborative virtual project for five female teams in Spain, Austria, Argentina, Uruguay, and Brazil around a common theme: culinary rituals to research collaboratively. The result was a worldwide discovery, which dazzled us when we were in contact with these new approaches to reality reformulated in the distance. We formulated this experience for academic and action research around architectural practice, new academic settings, exhibition formats, and cultural meeting places. The sessions were on video conferences.

The compiled material for this work is a virtual board; it focuses on creative practice and serves as a conceptual trigger in space, physical or virtual, connecting everything; its content is polyphonic and polyfocal and contains images, photographs, drawings, maps, videos, texts, sticky notes, and newspaper clippings, among other formats. It is designed collaboratively between teachers and students, under the research guiding principle of transmuting all aesthetic values through direct visual confrontation around the shared theme. Pictures and projects, photographs and frames, crafts and graphic art can all coincide in novel combinations made by students. We are eight architects, historiographers, and artists, and we have already tested the proposed models; we are teachers at five different universities in four different countries where we will implement the subsequent international workshop.



LUCA CSEPELY-KNORR, Ph.D
Manchester School of Architecture, UK

The Institute acknowledging its heavy debt – the election of the first female president of the Institute of Landscape Architects in the United Kingdom.

In 1951 eminent British landscape architect, writer and educator Brenda Colvin was nominated for the role of President of the Institute of Landscape Architects. It was a radical step and a breakthrough moment, as no other similar organisations ever had a female leader before in the United Kingdom. Colvin won the vote and became president 70 years ago.

While Colvin's election was undeniably a leap forward in the history of female professionalisation in the UK, opening up the possibility for women to become presidents early on, this paper will be centred on two artefacts, a pair of letters from Colvin's archive, that challenges us to think about this 'breakthrough' in a more nuanced way.

In her letter Gwendoline Brown, secretary of the Institute of Landscape Architects sent her best wishes to Colvin on the occasion of her election, although 'adhering to her strong views on women presidents'. Brown's letter addressed Colvin's nomination as the 'Institute acknowledging its heavy debt' towards her rather than her – obvious – capabilities to lead and develop the profession. Colvin's response to Mrs Brown also doesn't reveal the expected enthusiasm about this break-through moment – not understanding while they did not nominate a man. This paper will contextualise the election of Colvin in her professional career as well as in the broader context of the development of landscape architecture as a profession, the professionalisation and the social and political emancipation of women in the United Kingdom. It will argue that the focus on and analysis of unpublished artefacts can create new understandings of women's lived experience of 'breakthrough' moments in their careers and provide us with a more detailed and in-depth understanding of female professionalisation.



CATIA RAMOS, Ph.D candidate
LIA GIL ANTUNES, Ph.D candidate
University of Coimbra, Portugal

***A Portuguese architect committed with her time:
Maria José Abrunhosa de Castro, the SAAL housing
process and the city of Guarda.***

The Portuguese architect Maria José Abrunhosa de Castro (1949-1999) stands for a threefold example of invisibility in the history of women architects in Portugal. First, as a woman, secondly, as a municipal technician, working on urban management and planning, thirdly, in a provincial city away from the influence of main metropolitan areas. Her role on the housing program SAAL (1974-1976) and work as a technician in Guarda (1980-1990) city are pivotal moments for understanding her acute sociocultural awareness. Through a historical approach, personal and public archival research, we aim to demonstrate how she possessed a critical and active role of public intervention as a student and architect, detaining a socially committed professional path.

In 1974, in the aftermath of four decades of dictatorship, the SAAL program was born. Its goal was the eradication of the country's shantytowns. The process, in the hands of associated residents, was supported by multidisciplinary teams. As a student engaged in leftist political activity, Maria José Castro worked intensively with the residents of the Oporto Bouça neighbourhood. SAAL was a significant moment of national and international architecture, which defined her way to be in the profession and her relation with architecture and the territory.

Simultaneously with the development of democratic institutions, rapid socio-spatial changes swift the country; throughout the '80s, Maria José worked as a municipal technician. In Guarda, she engaged with the new instruments of territorial planning and heritage protection. She had a decisive role in implementing urban strategies for controlling the city's urban growth. By comprehending her work as a mutual learning path of discussion between citizens, local powers and technicians, which stems from its personal and public, reflexive and knowledgeable position, she wasn't oblivious to the need for didactic messages in defence of democratic interests.

THURSDAY 24, 2:30 pm



JADE SNELLING
IAWA Collections Archivist

Recovering a lost cultural past: Overcoming archival silence.

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 broadening our collections. She will highlight collections, material formats, and the unique challenges of caring for and managing architectural archives. She will also give an overview of how attendees can prepare to donate their own materials.



FREDERIKA EILERS
McGill University, Canada

***Helen Speer: From master-craftswoman to the
'creator of the modern nursery.'***

Self-described as a “master-craftswoman”, The Craftsman distributed Helen Speer’s Windsor chairs and other furniture for children as early as 1912, and as late as 1919. Their 1915 advertising in The New York Tribune featured only one designer’s name, and it was Helen Speer.

Soon after New York City’s Vanderbilt Hotel was completed by Whitney Warren and Charles Wetmore Architects, Speer approached the hotel manager about designing a space for children, which she later called the Mother Goose’s Playroom. Featured in *Vogue*, this launched her concept to “establish a playroom in every city hotel”. After which, many more magazines promoted her “amusement roof” theory and “a city above a city”. By 1920, Speer had completed interior designs for playrooms in hotels and department stores, as well as public playgrounds primarily in the Northeastern United States, but also in Spain and South America.

The Mother Goose’s Playroom included furniture with abstract geometry as well as murals with architectural elements, pale colors, and natural curves, journalists described her work as “Art Nouveau” or “ultra-modern German”. In October 1916, The Grand Rapids Furniture Record dubbed her the “creator of the modern nursery”. In this research, I highlight Speer’s career, process, and changing aesthetic from Arts and Crafts to Art Nouveau.

Engaging trade journals from 1912–1922, a 28-page manual “Helen Speer, The Helen Speer Book of Children’s White Pine Toys & Furniture” published by the White Pine Bureau in 1915, and a popular postcard, my presentation highlights material culture to uncover the rise of Speer’s break through career and situates her work in the child reforms of the era (the playground and child-saving movements), as well as contemporary projects (such as Jessie M. King of the Glasgow School and Alma Siedhoff-Buscher of the Bauhaus’ nursery exhibits).

THURSDAY 24, 3:25 pm



EVA ALVAREZ, Ph.D
CARLOS GOMEZ, Ph.D
Valencia Polytechnic University, Spain

Between Past and Future: Susana Torre's Ellis Island proposal for 1980 Venice Biennale.

In the 70's, Susana Torre¹ was one of the few women architects occupying the public scene by her own work. This happened due to she was well known because she had curated and coordinated the exhibition "Women in American Architecture. A Historic and Contemporary Perspective"² in 1977 organized by Architectural League in New York; and her work for Torczyner Law Office, also in New York City, had obtained great visibility. Both works were compiled in AIA Journal 1980 January issue whose title was "The 70's"³ co-curated by Stanley Abercrombie.

In this breeding ground, in 1980 Paolo Portoghesi invited her to exhibit her work at the first architectural edition of Venice Biennale, the theme of which was "The Presence of the Past"⁴ and whose echo still resonates today. At that moment, Torre was working on a proposal for the exhibition "Artists and Architects: A Collaboration"⁵ curated by Barbaralee Diamonstein addressed to commemorate the Architectural League Centenary. Diamonstein decided showing the work of twelve couples of artists and architects, being Torre the only woman architect invited to participate. Torre was initially working with Charles Simmonds on a proposal to convert Ellis Island in a Memorial to celebrate people diversity but, finally, Charles Simmonds abandoned this work and she continued working alone on this proposal. In this context, Torre also decided to send these drawings to Venice Biennale as Torre's contribution to it since it was aligned to Biennale motto.

Ellis Island proposal and drawings seem to be a turning point in Susana Torre's thinking and career. Both, proposal and drawings, show Torre's interest on the interpretation of the Past and Culture from a very different perspective and, in particular, her interest on Memorials⁶ as a kind of artifact able to translate different kind of feelings. In Ellis Island proposal, Torre proposes to reflect on time, Past and Future "clashing", and on process. This reflection drives her to superimpose different traces of the island artificial growth through time, giving an architectural meaning to these traces as a manner to materialize time on the territory. And regarding to program, she devises different uses to celebrate American diversity and openness to different cultures. One of these drawings was also donated by Torre to the Avery Library Centennial Drawings Archive⁷ showing the idea Torre considers this work as a landmark. Nevertheless, the rest of Ellis Island drawings are kept at IAWA.

¹ Susana Torre (Puan, Argentine, 1941) is and has been an influent feminist architect, researcher and professor at different American Universities. She has been a role model on how approaching public activity from an unconventional and personal perspective, relating this perspective to feminist theory.

² Susana Torre, Women in American Architecture : A Historic and Contemporary Perspective : A Publication and Exhibition Organized by the Architectural League of New York through Its Archive of Women in Architecture (New York Whitney Library of design, 1977).

³ Stanley Abercrombie, "The 70's", AIA Journal, 69.1 (1980), 118 -<<https://usmodernist.org/AJ/AJ-1980-01.pdf>>.

⁴ International Architectural Exhibition, "The Presence of the Past" (Milan: Electa Editrice, 1980).

⁵ Barbaralee Diamonstein, Architectural League of New York, "Collaboration, Artists and Architects. (New York Whitney Library of Design, 1981).

⁶ Memorials also seem to be a recurrent topic in her work as Walter Burley Griffin's proposal or more recently Twin Towers Memorial competition entry.

⁷ Avery Library and Janet Parks, Contemporary Architectural Drawings : Donation to the Avery Library Centennial Archive (San Francisco: Pomegranate, 1991).

THURSDAY 24, 4:30 pm



JENNIFER SHIELDS
Cal Poly State University, San Luis Obispo

Julia Morgan, Architect: Transforming Practice.

As the first woman to be accepted to and graduate from the prestigious architecture program at the École de Beaux-Arts in Paris, and the first woman to become a licensed architect in California, Julia Morgan challenged convention and expectations from the beginning of her career. From her student work at the École to her collaborations with William Randolph Hearst, she demonstrated resistance to architectural conventions. Her resistance included decisions about style, building technology, and scope of architectural design, as well as methods of representation.

After returning to California and establishing her practice in San Francisco, William Randolph Hearst hired Julia Morgan to design and supervise construction of La Cuesta Encantada in San Simeon, California – better known as Hearst Castle – from 1919 to 1947. Her roles ranged from coordinating the water supply and electrical service to designing individual tiles for the cottage façades. At San Simeon, Morgan and Hearst embraced history and ornament from a variety of European sources, along with contemporary construction technologies. Beginning with a reinforced concrete structure, Casa Grande – the Main House – is built up with stone veneer, antique stone frames, and other details reclaimed from European structures. It was then filled with art and furniture “Brought from the ends of the earth and from prehistoric down to late Empire in period, the majority, however, being of Spanish origin.”¹ Philosopher Umberto Eco argues that perhaps the horror vacui (fear of empty space) that we sense at Hearst Castle stems from a desire to establish a cultural and architectural history where one did not exist before, from Hearst’s perspective.² Due to both the longevity and complexity of the projects, as well as the abrupt changes Hearst was known to make, Morgan experimented with representational techniques to work through design developments. Her refectory fireplace photograph with holographic notes combines pencil sketching with construction photography to visualize the application of Hearst’s European architectural artifacts in the space.³

¹ Letter from Julia Morgan to Mr. and Mrs. Byne, November 18, 1921, Cal Poly Special Collections and Archives.

² Eco, Umberto. *Travels in Hyperreality: Essays*. Harcourt Brace Jovanovich, 1986, 23.

³ Virtual interactive and physical exhibitions are underway at Cal Poly, with the goal of foregrounding this pioneering and prolific female architect, featuring a curated selection of artifacts from Special Collections and Archives. These exhibitions bring to light original drawings, photographs, and correspondence to demonstrate Morgan’s integration of diverse and seemingly unrelated styles and technologies.



GINA HOCHSTEIN, Ph.D candidate
University of Auckland, New Zealand

Impingement of women through the lens of architecture and jewelry.

This paper considers particular aspects of the creative practice of its author. Having completed architectural study later in life after an earlier career as a jewelry-maker, my final thesis year opened the way for an amalgamation of interests centred on International Style architectural modernism, jewelry, and the émigré community of my childhood in the Tāmaki Makaurau Auckland suburb of Titirangi. Practice-based doctoral research has my creative practice and academic writing and teaching centred on feminist perspectives and questions of adornment and bodily and community constraint.

My focus in this paper is the suburb of Titirangi where I grew up – otherwise referred to by Māori as the ‘fringe of heaven’. This association comes from the forested coastal range that separates the Tāmaki Isthmus on which Tāmaki Makaurau Auckland has been established from the exposed Tasman Sea to the west. Titirangi is known for the high rainfall this separating range draws from the Tasman weather patterns. The suburb is also known for its divergent social characteristics, forming as it has since the 1950s by a community partly home to an enclave of intellectuals, arts practitioners and their newly-built modernist houses for which design, painting, sculpture, furniture, ceramics and weaving were binding referents in shaping counter-suburban lifestyles. Attending to the gendered nature of these referents and ties, the paper considers, beyond a conventional architectural historical approach, the affordance ‘lifestyle’, as an identificatory vehicle, provided here.

A key way into this identificatory affordance at Titirangi for me had been through the medium of jewelry, with the realization that expressions of identity came in many forms and scales. A formative example of this here was the Nuclear Free movement. With the southern-most Pacific experiencing more nuclear detonations than the rest of the world—a region including French Polynesia, Australia and the American “Pacific Proving Grounds”—the international symbol of peace was adopted as a badge in this liberal enclave and required two main things: the necessity of making and the politicization of personal adornment.

The modalities of communication between my work and the community are the commonalities of language and self-expression between jewelry and modernism. In Titirangi’s design-rich enclave the bindings of lifestyle ranged from house to personal adornment. My current practice and research posits that my engagement with jewelry and its relevance to architecture and provides a new focus for an under represented topic.

EVA ALVAREZ, Ph.D + CARLOS GÓMEZ, Ph.D, Associate Professors in Architectural Projects department in Universitat Politècnica de València, researchers and practicing architects, they founded gómez+álvarez arquitectes in 1991. Together, they have designed multiple buildings, among them Massanassa Auditorium and Massanassa Town Hall. More recently, the office has been dedicated to incorporating gender perspective into planning in cities like Castelló, Valencia, and Benissa. This work has been awarded by Generalitat Valenciana in 2017. Álvarez and Gómez were awarded the 2019 IAWA Milka Bliznakov Research Prize for their proposal: “Pluralism and Diversity in the Profession: Women Architects speaking Spanish in the IAWA.”

LIA GIL ANTUNES, is a feminist architect and researcher, graduated from Darq-University of Coimbra in 2012. Here she is developing her PhD on Women of the SAAL process (1974-1976) in Portugal: Women techniques and residents for the right to housing (FCT). Co-founder of the association Mulheres na Arquitectura and collaborating researcher at Interdisciplinary Center for Gender Studies (CIEG-ISCSP/ULisboa). Between 2019-2021, she was a research fellow in the project «W@ARCH.PT – Women architects in Portugal: Construction of visibility, 1942-1986» (CIEG-ISCSP/ULisboa, FCT). She has been dialoguing with intersectional feminisms in the construction of the History of Women in Architecture, housing, and the city in Portugal.

LILIANA CLAVIJO, Architect graduated from Universidad de los Andes (2006) degree project *Nuevas alternativas espaciales para la Vivienda social en Bogotá*, and obtained a Master in History and theory of art, architecture and city, from Universidad Nacional de Colombia (2016), thesis entitled *Preservar el fuego. Residencias BCH en Bogotá, Esguerra & Herrera (1961 - 1964)* granted with distinction. Currently a Ph.D Candidate in Arts and Architecture, Universidad Nacional de Colombia, with research entitled *Comunidad como Proyecto. Espacios comunes de la vivienda colectiva latinoamericana (1945 – 1955)*, specially interested in the study of collective housing, modern Latin American architecture, cultural heritage and learning in architecture. Author of the books: *Preservar el fuego. Residencias BCH en Bogotá, Esguerra & Herrera (1961 - 1964)*, published by Universidad Nacional de Colombia (2019) and *Lago & Sáenz. La materia y el vacío*, published by Universidad del Valle (2021), written with Francisco Ramírez and Jaime Gutiérrez. She teaches design studio, theory and history of architecture. She is a tenured professor at Universidad del Valle in Cali since 2019, and is currently the Head of Projects Department at the School of Architecture.

LUCA CSEPELY-KNORR, Ph.D, is a chartered landscape architect and art historian working as Reader at the Manchester School of Architecture (MSA). She co-directs the Architecture Research Hub at MSA, and is working as Departmental Research Degrees Coordinator. Luca’s research and writing centre on the histories of landscape architecture, architecture and urban design from the late 19th century to the 1970s, with a particular emphasis on the development of design theories of public spaces, international knowledge transfer and the role of women in the development of the landscape profession. She is currently working on an AHRC Research, Development and Engagement Fellowship, ‘Women of the Welfare Landscape’, and is Co-Investigator of the AHRC-funded project ‘Landscapes of Post-War Infrastructure: Culture, Amenity, Heritage and Industry’ (<https://www.msa.ac.uk/postwarinfrastructure/>).

FREDERIKA EILERS, publications include “Making Green Gables Anne’s Home: Rural landscapes and ordinary homes of fiction and film” in *Our Rural Selves: Memory, place, and the visual in Canadian rural childhoods* and “Nature in the Nursery: The Homemaker and Craftsman, 1890-1915” in *Children, Nature, Cities*. Eilers was a research fellow at National Museum of Play and Winterthur Museum, a research assistant on “Re-imagining Long-term Residential Care: An international study of promising practices” funded by the Social Sciences and Humanities Research Council, a teaching assistant at McGill University, and an architectural designer in New York and Maryland specializing in schools and long-term care facilities.

FERMINA GARRIDO, Ph.D., Architect from the Polytechnic University of Madrid, she currently teaches at the URJC University. She established her own practice in Madrid in 2004 where she develops architecture projects, competitions and theoretical research and has won international competitions as *Europán 7, 8 and 9* or *Quaderns 400.000* housings. Her work has been exhibited in *ArquiaPróxima*, *FreshMadrid*, *IIT in Chicago*, *rehogar* or *Producto Fresco*, and published by *Quaderns*, *Arquine*, *AV proyectos*, *MAJA* or *Future*. Member of the research project: *Creative Emergency of the UPSAM*; the *UHF-Research* and contemporaneity divulgation association and publisher of the same magazine; and *PENT(h)A* at the URJC.

PABLO GOMEZ, Architect graduated from Universidad Nacional de Colombia (1991) with the degree work *Arquitectura para un jardín botánico tropical en la zona cafetera en Colombia*. He received a Master in History, Universidad del Valle, with the thesis entitled: *Historia de la casa moderna en Cali*. He teaches architectural design studio, with an emphasis on habitat and theory, and history of architecture. Author of the books: *Universidad del Valle. Arquitectura para la educación* (2011) and *Casas modernas en Cali* (2011), published by Universidad del Valle. He is a tenured professor at the School of Architecture, Universidad del Valle in Cali since 2005.

GINA HOCHSTEIN, is a University of Auckland School of Architecture and Planning graduate, with a Master of Architecture (Professional) and Master of Heritage Conservation degree. She is now engaged in a PhD by creative practice exploring abstraction of gender within the domestic realm during modernism in Titirangi, West Auckland and has published academic papers. She teaches design at undergraduate and post-graduate levels with a focus on embellishment of the built form and adaptive reuse. She manages and examines Master’s theses at the University of Auckland and is a part-time lecturer at Unitec. She writes heritage impact statements and conservation reports for local architects and for Heritage New Zealand Pouhere Taonga. Her adornment work has been exhibited in architectural and art gallery shows.

KATHRYN PRIGMORE, FAIA, is a design practice leader with an inimitable understanding of the dynamics that impact the success of projects and firms. Prigmore has over 40 years of design and management experience for award-winning architectural projects of a wide range of sizes, types, and delivery methods executed for private and public clients within diverse practice environments. Registered to practice architecture in 1982, she was one of the first twenty African American women registered to practice architecture in the United States; the 5th African American woman elevated to AIA Fellowship; and the 75th African American Fellow. Her involvement in the profession of Architecture as a practitioner, educator, and national and state registration board member has enabled Prigmore to connect practice and education in a synergistic way. She has managed the design of award-winning buildings; she has taught and mentored

future architectural leaders; and she has fostered public awareness of the profession and linkages between all aspects of the profession through her service. Her achievements have made a national impact that extends from the architecture community into the larger American landscape. Throughout her career, the mentoring of young people interested in architecture has been a sustained, personal mission. In 2022, the AIA honored Prigmore and the Riding the Vortex collaborators with the National Whitney M. Young, Jr Award for their sustained contributions toward increasing the number of African American women licensed architects.

CATIA RAMOS, graduated in architecture in 2005 from the University School of Arts of Coimbra (ARCA-EUAC). She is currently developing her PhD research on the urban and social history of Guarda, Portugal, at the Centre of Social Studies (CES) of the University of Coimbra, titled “Guarda 100-2010: Cidade, Arquitetura, Projecto” (Guarda 100-2010: City, Architecture, Project). Her research was awarded an FCT grant. Her research interests concern a critical history of Portuguese planning, particularly invested in the discussion of the political and societal construction of urban environs through design. Along this line, she has published several scientific articles and presentations.

MARA SANCHEZ-LLORENS, Ph.D., born in Madrid, 1973. Ph.D. Architect at the Polytechnic University of Madrid. Researcher and Ph.D. Professor in the Area of Architectural and Landscape Graphic Ideation and Design. She combines university teaching with visual art practice and writing. Objects and Collective Actions awarded profusely. Curator and designer of exhibitions such as *Lina Bo Bardi, Tupi or not Tupi? Brazil 1946-1992* at the Foundation Juan March. Foundational member of the research project: Creative Emergency (2011-2014), Drift Migrations and Experiences in Creative Practice (2013-2016), DollHouse Project (2016-current), and Vanguard Muses (2020- current); She is a postdoctoral researcher at the Polytechnic University of Madrid.

JENNIFER SHIELDS, is a Registered Architect and Associate Professor of Architecture at California Polytechnic State University, San Luis Obispo. Her research and teaching are interdisciplinary, engaging colleagues and students from other disciplines to investigate the relationship between graphic representation methods and our perceptions of the built environment. She curated the recent exhibition *Julia Morgan: Challenging Convention* at the University Art Gallery at Cal Poly, with artifacts from the Julia Morgan Papers held in Special Collections there. Her book, *Collage and Architecture*, was published by Routledge in 2013, and she is currently working on the second edition.

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.

1x1

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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 of submitted work please follow the IAWA on Instagram at: [IAWA_VT](#)
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