

MATRICES

2nd INTERNATIONAL CONGRESS ON ARCHITECTURE AND GENDER

BOOK OF ABSTRACTS | LIVRO DE RESUMOS

18ST - 21ST MARCH

<http://www.2ga.ulusofona.pt>
2ga@ulusofona.pt

Organização

LABART
LABORATÓRIO DE ARQUITECTURA - CENTRO DE ESTUDOS



**UNIVERSIDADE
LUSÓFONA**

Apoio

FCT
Fundação para a Ciência e a Tecnologia



**MUSEU
DE LISBOA**

[museubordalo-pinheiro](http://museubordalo-pinheiro.com)

sumol+compal

TABLE OF CONTENTS

PRACTICES 1	4
<i>What about Denise? How Campaigns Influence the Situation for Women in Design</i>	4
<i>This Target Has Not Found Its Bullet Yet: power in disappearing victories and invisible triumphs</i>	4
<i>Space matrix and gender stereotyped toys</i>	5
<i>Queering straight space: Thinking towards a queer architecture</i>	5
HISTORY 1	6
<i>Repercussões e interferências da mulher na conformação da Arquitetura Doméstica</i>	6
<i>Três arquitetas portuguesas_ Práticas para uma nova Teoria</i>	6
<i>Os lugares da mulher na história da arquitetura moderna</i>	7
<i>A presença feminina na carreira de Arquitetura e Urbanismo: uma comparação Brasil – Estados Unidos</i>	8
ACADEMIA 1	9
<i>Crítica feminista y práctica arquitectónica: hacia la construcción de una nueva mirada</i>	9
<i>Entornos de aprendizaje y enfoques de género: Nuevos retos para las escuelas de arquitectura</i>	9
<i>Padrões de género no curso de mestrado integrado em arquitetura da UBI</i>	10
<i>Indiferença à diferença as práticas sociais como metodologia de aproximação da problemática de gênero</i>	11
HISTORY 2	12
<i>Spaces for the community. The churches of Lina Bo Bardi and their Italian roots</i>	12
<i>El laboratorio vital de cuatro arquitectas: Los viajes de Ray Eames y Lina Bo Bardi</i>	12
<i>Learning from Lina Bo Bardi: a 20th Century female architect for our times</i>	13
<i>Reinvención de modelos Socio-Culturales: Arquitectura Colectiva de Eileen Gray</i>	13
MATRICES. BOOK OF ABSTRACTS	1

HISTORY 3	15
<i>Equity by Design: The Missing 32% Project</i>	15
<i>Always the bridesmaid, never the bride: looking at the gender imbalance of recipients of major architectural awards and prizes</i>	16
<i>CARYATIDS: Chicks in Architecture Refuse to Yield to Atavistic Thinking in Design and Society</i>	16
<i>Integrating gender issues into German architectural education: The biography as a strategy</i>	17
HISTORY 4	18
<i>Tan modernas en la casa como en la calle: arquitectura, domesticidad y género a través de revistas femeninas (1900-1936)</i>	18
<i>Hágase bichito. La "Arquitectura" fantasma de Eulàlia Grau</i>	18
<i>Design no Feminino em Portugal nos Anos 70</i>	19
<i>A metáfora do corpo: alguns exemplos entre 2000 e 2010</i>	19
HISTORY 5	21
<i>Architects and Popular Culture: A Review of Onscreen Portrayal of Architects</i>	21
<i>Italian architecture between the two world wars. The contribution to the «architettrici» to the Modern Movement</i>	21
<i>Unveiling women's theories of urban design: Women's texts and proposals for the city from the 18th to the 21st century</i>	22
<i>Margarete Shütte-Lihotzky: Graphic transcriptions</i>	23
PRACTICES 2	24
<i>El patio del recreo en igualdad</i>	24
<i>Conviviendo por una Vida sin Violencia Hogar Compartido para Mujeres Víctimas de Violencia Intrafamiliar. Desamparados, Costa Rica</i>	24
<i>Everyday life prepositions. Preposiciones cotidianas</i>	25
<i>Safe Haven or Forbidden Zone? Women-only Parks in Iran</i>	26
HISTORY 6	27
<i>Gender Demands, Spatial Demands. From Care to Design: Women's Role in Shaping Urban Spaces</i>	27
<i>Shifting Gender: Constructing an alternative postmodernism in Swedish architecture</i>	27
<i>Active silence behind the scenes: women and space changes in architecture</i>	28
MATRICES. BOOK OF ABSTRACTS	2

ACADEMIA 2

29

Exceeding the Limits of Cultural Restrictions: A Studio Design Strategy for Architecture Female Students in Saudi Arabia 29

Feminist Futures : Pedagogies for a Feminist Spatial Practice 29

MoMoWo. From a European project to the generation of a "Matrix" 30

Dulce Loução and the Silent Revolution 31

HISTORY 7

32

Lotte Cohn, Zionist Architecture in Palestine 32

Saliendo del Eclipse: Anne Tyng y Louis I. Kahn 32

Rita Fernández Queimadelos, una arquitecta pionera española. Etapa profesional inicial en la D. G. de Regiones Devastadas, 1941–1947 33

PRACTICES 1

What about Denise? How Campaigns Influence the Situation for Women in Design

Susanne Bauer

Dipl.-Ing. (FH), MA, PhD, Architect, The London Consortium, University of London, London, UK, susanne.bauer@aaschool.ac.uk

Although data has shown that the male to female ratio of students of architecture has been quite equally balanced for the last 30 years, women architects are still in the minority in the field of practice as well as academia and many of which are working under the name of their male partners. The architectural profession, influenced by its star-culture worldwide, has increasingly found a voice for women's issues and various movements to rectify the gender imbalance are increasing every year. *Women in Design*, a network of female students of architecture at Harvard's Graduate School of Design launched a campaign to retroactively recognize Denise Scott Brown with the Pritzker Prize. The campaign received extensive media attention and gained tens of thousands of signatures in the first few months, although the decision was not overturned. Yet, other organisations have since changed their policies to award women or include office partnerships in their recognition and networks of women have formed on an international level to tackle the issues around the much discussed glass ceiling for women in architecture.

This Target Has Not Found Its Bullet Yet: power in disappearing victories and invisible triumphs

Catherine Hamel

Associate Professor, Architecture Faculty of Environmental Design University Of Calgary, Canada

This study is situated in sites of migration of knowledge that are initiated through defiant passages. The defiance is one of strategic adaptation rather than aggressive imposition. The specific examples use imposed environmental grids leaked through mainly by women who remain, as H  l  n Cixous states, trespassers without visas, anomalies, mistakes, deviants of the imagination. The study begins by exposing how this group shifts matrices of urban space by mapping them through boundaries of identity to be crossed, rather than borders to be sealed. It then extrapolates the framework to the impact on design thinking.

The prime example that directs the study is the crossing of the Green Line, a line of confrontation in the war torn city of Beirut. Cities are constantly changing, depending on the time frame and care with which one observes the change. Constants are more obvious in peace, while changes more noticeable in war. The division of Lebanon during the 1975-1990 events was not based on the efficient and neutral space of the grid. Individuals were classified, ideological territories marked, and people forced across demarcation lines by the self-proclaimed authorities of the numerous militias that aggressively drew the civilians' circle of reality. These lines of distinction were not drawn to create order out of chaos. Lines were drawn to compartmentalize civilians. Lines that became edges beyond which lay the enemy that was vilified and feared. It was an order fit for violence and invasion.

The neutrality of the ideological territories relied on the non-porous nature of their containment. There were leaks, as individuals vary in their viscosity. People crossed for many reasons: to work, to visit, to get married. The passage was also crossed as an act of defiance by the few who refused to fall prey to the situation. They crossed just because they could. Back and forth, they went behind enemy territory, an act of will to defy the forced political segregation. These trespassers seeped in and contaminated the hatred with their humanity. Unstable links, there was faith in their persistence even though their acts left faint traces that disappeared without being actively erased. They were markers in the space of the city, moving targets that refused to be anchored on a map. They found ground during the war.

The knowledge that hangs in the dust that their footsteps agitated is extrapolated into different contexts to explore gender based ephemeral victories with strong political repercussions. The context is not always in war, but often in power that arises when diversity is reduced to unity. Initiated in schools of design as studies of invisible triumphs, they

are threaded into landscapes for politics. As Rebecca Solnit states, after all, most environmental victories look like nothing happened. Land was not annexed by the army, the mine did not open, the factory did not spew effluents.

Space matrix and gender stereotyped toys

Giuseppina Scavuzzo

Assistant professor, Department of Engineering and Architecture, University of Trieste, Italy, gscavuzzo@units.it

The gender question in architect's education starts before University. Since architecture is missing from pre-university programs, space sensitivity and all that concerns space (aesthetics, functionality, symbolism) grows through different experiences, such as playing.

The link between toys and the development of architecture has been already emphasized. Through playing, the space matrix that everyone brings with themselves will be formed.

LEGO has just produced the construction game *Architecture*, with a handbook that introduces to concepts such as scale, symmetry, surface and features examples of architecture history. While this is a game for adults, even LEGO construction toys for children feature new aspects: unlike traditional coloured plastic bricks, unisex by default, these games are now gender oriented. The series for girls propose conventional dwelling models for functional program and for architecture language. Following gender chromatic stereotypes, the buildings (houses, shops, beauty centres, animal care centres) are white, pink and yellow. Buildings for the boys are more varied: police and firemen stations, garages, airports and urban spaces with colours that remind of iron, cement and glass.

Gender studies attribute to toys some relevance in the identity construction and in the choice of profession. The models proposed to girls regard care for herself and others, stimulate communication abilities while inhibiting the technical ones: regarding the domestic space, a role in the care rather than creativity is privileged. The models proposed to boys are characterised by dynamism, technology, manual ability and include the construction sector.

In all the eras girls and boys have used different toys, but the phenomenon is growing: one speaks of re-genderization of toys. The hypothesis of study is that, beyond influencing the choice of the profession, toys will develop a sensitivity towards architecture that varies according to gender.

Women's contribution to innovating inhabiting has also been that of breaking conventions and stereotypes. Toys so stereotyped could influence the capacity of future female architects to be innovative. Women that work as architects nowadays grew up in the 1970s when feminism questioned the stereotypes offered to girls. Today it is difficult to face the globalised marketing strategies that support gender stereotypes.

Contemporary toys seem to replace the idea of a future with the idea of a continuous consumption of novelties, the logic of the global market and consumerism. This characteristic, differently declined to the feminine and the masculine, is contradictory with the architecture project, which is always a projection in the future of a vision.

Playing has been described by philosophers as an activity in which, as in art, coexist rule and freedom. Playing helps you grow because it pushes you forward in regards to a given condition, thanks to the free expression of cognitive faculties. Gendered toys are not only in contrast with an equal and inclusive society, but they feature nothing of the liberating and emancipating role of playing. The dangers that stereotyped toys can bring forward for the architecture of the future derive from an issue of gender, if not especially from an issue of freedom and critical thought.

Queering straight space: Thinking towards a queer architecture

Carlos Jacques

Assistant Professor, Al Akawayn University, Ifrane, Morocco, c.jacques@aui.ma

The essay explores the possibility of queering architecture in the folds that imbricate matrices formative of space, to which architectural practice directly contributes and to which it belongs and matrices of sex-gender-sexuality construction, where architecture's presence is much more opaque. The thesis herein defended is that architecture moves between and within these two matrices, having a hand in the constitution of patriarchal space, but may that it may also subvert its role, through a queering practice.

HISTORY 1

Repercussões e interferências da mulher na conformação da Arquitectura Doméstica

Ana Luísa Rodrigues

Professora Auxiliar, Escola de Arquitectura da Universidade do Minho, Guimarães, Portugal, luisar@Arquitectura.uminho.pt

A interferência de certas clientes na concretização de muitas das casas mais carismáticas dos nossos Mestres do Movimento Moderno é hoje uma evidência se atendermos às histórias que consolidam a História da Arquitectura Doméstica do século XX. De Edith Farnsworth a Truus Schröder, de Vanna Venturi a Marie Gullichsen, é fácil provar os seus contributos na conformação das suas habitações. Por este motivo é já consensual que Mies van der Rohe, Gerrit Rietveldt, Robert Venturi ou Alvar Aalto foram inegavelmente inspirados, influenciados, ou até, por vezes, manipulados pelas suas clientes. Estes exemplos constituirão o mote para o desenvolvimento desta reflexão.

Focando-se nas suas casas, nos seus lares, não só pretenderam implementar mudanças, alterando o próprio conceito de domesticidade, como também participaram no processo criativo, motivando novas soluções arquitectónicas. Parece agora uma evidência que as suas participações, com especial ênfase no domínio do doméstico, não advêm de nenhuma característica particular destas mulheres, mas antes, tratou-se de uma natural resposta às alterações de certos valores sociais e culturais que se despoletaram no decorrer do século passado, no que respeita designadamente ao comportamento e ao papel da mulher na sociedade. Mas certo é que a “casa” hoje é herdeira de muitas das particularidades resultantes das suas intervenções, das suas exigências, dos seus desejos, das suas intenções, das suas sensibilidades. Logo, aqui pretende-se demonstrar a importância e respectivas repercussões, destes e de outros exemplos, na evolução, caracterização e concretização da “casa” dos dias de hoje.

Contudo, curiosamente, estas transformações sociais também induziram a um exponencial aumento de mulheres arquitectas, não só ligadas à prática, mas também ao ensino e à investigação em Arquitectura. Agora, muitas mulheres enchem as universidades de todo o mundo, dispendo de igualdade de circunstâncias, de meios e formação, discutindo os lugares cimeiros das qualificações. O que nos leva a interrogar: Será que a acção de projecto difere consoante o género? Que instrumentos metodológicos se dispõem para aferir o verdadeiro impacto do pensamento arquitectónico feminino, no acto de projecto? Será que mais do que uma interferência metodológica ou operativa no acto de composição e conformação do projecto, a maior divergência se verifica na procura de soluções, na abordagem ao tema, na sensibilidade, na interpretação dos propósitos? Estas e outras questões serão centrais nesta comunicação.

Em suma, aqui pretende-se dar a ver a importância dos valores introduzidos pela mulher na redefinição do espaço doméstico e do próprio conceito de “casa”, as suas repercussões matriciais arquitectónicas, que ao desafiamos convenções e valores pré-estabelecidos, fizeram realçar o *poder da Arquitectura* e a sua interferência na vida de cada um, no seu quotidiano, questionando o papel da Arquitectura na nossa sociedade contemporânea.

Três arquitectas portuguesas_ Práticas para uma nova Teoria

Paula Monteiro

Doutoranda em Arquitectura, Faculdade de Arquitectura da Universidade do Porto, Porto, Portugal, monteirompaula@gmail.com

O século XX foi marcado por transformações profundas na sociedade, onde a mulher emergiu de um modelo patriarcal, libertando-se de antigos preconceitos e tomando uma voz ativa em vários setores de produção. A Arquitectura foi uma dessas áreas de conhecimento que se transformou, admitindo e formando mulheres arquitectas, o que seria um marco importante na alteração do carácter estritamente masculino da profissão.

Contudo, constituindo a Arquitectura uma área complexa, cuja atividade se desenvolve através da conjugação de vários saberes, fatores e intervenientes, o seu discurso insiste na construção da imagem singular do arquiteto autor. Deste modo, tal como tem acontecido noutras áreas, a mulher criadora ocupa um estatuto complementar, permanecendo num campo invisível da História.

No contexto português, a entrada da mulher na Arquitetura coincidiu com o período político do Estado Novo, tendo este significado uma influência determinante no estatuto feminino, nos seus direitos e nas suas expectativas possíveis. Assim, o processo de profissionalização e reconhecimento da contribuição feminina na Arquitetura tornou-se ainda mais complexo.

A década de 40 emergiu então com acontecimentos contraditórios, formando as primeiras mulheres diplomadas em Arquitetura, Maria José Brito Estanco em Lisboa e Maria José Marques da Silva no Porto, ao mesmo tempo que a propaganda oficial defendia um modelo patriarcal, com a criação de *slogans* como "A mulher para o lar".

Se o primeiro passo estava dado, esta aparente abertura e progresso na Arquitetura nem sempre significaram facilidade ou igualdade de oportunidades. Quando ultrapassada a primeira barreira da entrada na Escola de Arquitetura, as mulheres tinham de se adaptar a um ambiente maioritariamente masculino, onde a sua condição de género era frequentemente lembrada e onde a conclusão do curso não garantia o acesso à profissão.

O presente artigo procura num primeiro momento desmistificar algumas ideias pré-concebidas relativamente à presença e contribuição feminina na Arquitetura Portuguesa, permitindo analisar diferentes dimensões da profissão. Será demonstrado que mulheres determinadas desafiaram os modelos estabelecidos e mostraram ser capazes de superar a modesta carreira enquanto colaboradora de um *atelier*, tomando a profissão como sua, moldando-a segundo o seu entendimento, perspetivas e expectativas.

Assim, serão tratados os casos de três figuras, pertencentes à primeira geração de arquitetas e que se formaram durante a década de 50. No Porto, Maria Emília Guedes Castro estabeleceu *atelier* próprio e a partir de pequenas obras de remodelação viria a especializar-se em construções hospitalares. Em Lisboa, Arícia Alberty Ferreira não se deixou acomodar com a condição de dona de casa, ingressando nos serviços públicos e mostrando capacidades de liderança ao ocupar cargos de chefia nos Serviços da Previdência. Por último, Antonieta Jacinto desenvolveu a sua atividade nos Serviços de Obras Públicas em Angola, ocupou cargos no Sindicato Nacional dos Arquitectos, terminando a sua carreira nos Serviços de Aeronáutica Portuguesa.

Em suma, através destes casos, propõe-se uma análise que possibilite uma reconstrução do conhecimento, enquanto forma de deslumbramento de novas perspetivas, suscitando novas reflexões, que levem a uma perceção melhorada sobre a efetiva importância da presença, contribuição e afirmação feminina na Arquitetura.

Os lugares da mulher na história da arquitetura moderna

Silvana Rubino

Campinas State University, Brazil.

Ich bin keine Küche, eu não sou uma cozinha, costumava dizer Margarete Schütte-Lihotzky, reivindicando um olhar para a sua longa e profícua carreira e não apenas para a conhecida Cozinha de Frankfurt. Com razão: seu arquivo em Viena guarda realizações na Áustria, Bulgária, União Soviética, Turquia, escritos e desenhos de escolas, mobiliário, casas, cozinhas burguesas e, claro, a cozinha de 1926-7.

Esta proposta não é sobre a arquiteta austríaca, mas sobre o lugar da mulher arquiteta na historiografia da arquitetura moderna, freqüentemente limitada ao momento ou movimento que confere sentido a uma narrativa que, como outras dimensões do exercício dessa profissão, é masculina. A participação feminina no Movimento Moderno exige de nós investigações no âmbito da sociologia da cultura, história social, cultura visual, história da arquitetura, tendo como foco o papel das relações de género na *produção* de objetos como mobiliário, projetos arquitetônicos e planos de cidade. Género aqui remete menos a um estudo das mulheres, suas trajetórias e obras e mais a uma concepção de organização da diferença sexual, do conhecimento relativo sobre tal diferença – conhecimento, nos termos foucaultianos colocados por Joan Scott, ordenando o mundo sem ser anterior à organização social e inseparável desta.

Se a presença na profissão é reduzida e a lacuna historiográfica pode ser lida como constitutiva do próprio campo, temos a oportunidade de revisão de fontes, trajetórias, análise de obras e de formular novas perguntas que permitam recuperar indícios referentes ao estatuto, papel e significado na sociedade, por exemplo, de obras "menores", em outras palavras, de sólidas e não nomeadas hierarquias internas de género – no duplo sentido, incluindo géneros artísticos. Na direção do que Griselda Pollock reivindicou para a pintura, a recuperação histórica de mulheres arquitetas é uma necessidade primordial por conta da constante obliteração de suas atividades na história dessa

atividade, uma vez que *todos* os precursores canonizados dos movimentos artísticos reconhecidos como modernos são homens.

Trata-se mais do que fazer um inventário de nomes, tirá-las da invisibilidade. Não pretendo nessa proposta reiterar premissas de “genialidade”, ou dar ênfase a “heroínas solitárias”. O desafio é observar algumas mulheres arquitetas no interior de seus grupos e redes de sociabilidade, concordando com Raymond Williams que um grupo de amigos pode ser bem mais do que isso – ou seja, levando-se em conta tanto o *ethos* interno a um grupo como suas posições de classe.

A proposta é discutir tais premissas a partir das trajetórias comparadas de Lina Bo Bardi, Charlotte Perriand (para além dos dez anos de parceria com Le Corbusier) e Carmen Portinho. As duas últimas são *designer* e engenheira. Contudo, é quase impossível pensarmos nos debates sobre a casa moderna, o habitar, sem suas contribuições – se não são arquitetas, foram parceiras da arquitetura. Não são nomes silenciados, mas é possível e desejável que as observemos de uma perspectiva renovada. O exame do lugar da mulher na historiografia pode ser um estímulo à renovação da mesma.

A presença feminina na carreira de Arquitetura e Urbanismo: uma comparação Brasil – Estados Unidos

Paula Donegá de Castro

Mestre em Arquitetura e Urbanismo, Universidade Federal Fluminense, Niterói, Brasil, paula.donega@gmail.com

O artigo apresenta um panorama das disparidades entre os gêneros no mercado de trabalho e na educação superior no Brasil nas últimas décadas, tendo como recorte o campo da Arquitetura e Urbanismo. Como contraponto, é analisada a situação dos Estados Unidos, por este possuir características que propiciam uma comparação mais adequada com o caso brasileiro. Ambos são países jovens, colonizados à mesma época, localizados no mesmo continente, possuindo extensão territorial e número de habitantes semelhantes. Além desses aspectos, ambos os países estão apenas iniciando o debate da questão de gênero neste campo profissional, construindo seus discursos e criando seus bancos de dados sobre o assunto. Entretanto, mais do que estas similaridades, são as diferenças as responsáveis por nos proporcionar uma visão mais rica sobre o tema: devido a formalidades extras que são impostas ao primeiro grupo, o tempo médio de formação do profissional norte-americano é consideravelmente maior do que o do profissional brasileiro. A questão central é entender quais processos levaram o Brasil a possuir maior representatividade numérica feminina na área do que os Estados Unidos (cerca de 60% contra 40%), considerando que a primeira norte-americana a formar-se arquiteta o fez em 1873 e a primeira brasileira só teve a oportunidade de reproduzir o mesmo feito décadas depois, em 1908. Para isso, são analisados dados fornecidos pelos conselhos de classe de ambos os países, além de censos diversos, sem deixar de fora aspectos sociais que contextualizem os números apresentados.

ACADEMIA 1

Crítica feminista y práctica arquitectónica: hacia la construcción de una nueva mirada

María Novas Ferradás

Arquitecta, Universidade da Coruña, A Coruña, España, maria@estudioxarda.com

Desde la Antigüedad y hasta la aparición de los primeros movimientos feministas la construcción cultural del «hombre» y de la «mujer» ha implicado una delimitación de la esfera masculina y femenina sobre los que se han construido unos determinados valores e ideologías. Estos valores se han traducido en la estructuración del espacio: la segregación del espacio público (el de la producción, lugar de trabajo) tradicionalmente asignado a los hombres, y el privado (el de la reproducción, hogar) tradicionalmente asignado a las mujeres. A través del entorno construido, el *establishment* ha legitimado y reproducido esta ideología, desde la pequeña a la gran escala, asignado diferentes espacios y roles en función del género y, en consecuencia, perpetuando desigualdades. El espacio no es, por lo tanto, neutro. Se trata de un constructo cultural que surge de las relaciones de poder, y las relaciones de poder establecen los límites y jerarquías sociales entre las personas.

La crítica feminista no ha sido ajena a esta realidad, y en su evolución ha establecido la siguiente reflexión: si el espacio es un constructo que lleva implícito un sentido que, en un contexto patriarcal, establece roles y perpetúa desigualdades, esto significa que culturalmente, este mismo espacio es susceptible de ser alterado y resignificado.

El interés de la transversalidad de la teoría feminista en la arquitectura y el urbanismo es clave: solo incidiendo en la construcción del espacio desde una nueva mirada que contemple la diferencia podremos deconstruir estas formas de desigualdad de tipo espacial. Los cambios estructurales tienen su origen en la puesta en cuestión de la división sexual del trabajo, y pasan por la identificación de los déficits y sesgos culturales que van en detrimento de una arquitectura válida hoy, que nazca y sea generadora de un contexto de justicia social independientemente del género.

La igualdad de género es un derecho humano; la perspectiva de género es una categoría analítica imprescindible a la hora de concebir, crear y transformar el mundo en el que vivimos, pues solo allí donde se discute se contempla. La construcción de la sociología de la arquitectura y, en ella, de una nueva mirada que tenga en cuenta las relaciones de género, no pueden ser por más tiempo una carencia si queremos construir un mundo en el que la igualdad pase de ser un derecho a convertirse en un hecho.

Entornos de aprendizaje y enfoques de género: Nuevos retos para las escuelas de arquitectura

Serafina Amoroso

Profesora contratada y Arquitecta, Universidad de Florencia – Escuela de Arquitectura, Florencia, Italia, serafina.amoroso@unifi.it – serafina.amoroso@hotmail.it

En este ensayo se intenta indagar brevemente las variaciones que se han producido, en los últimos años, en las metodologías y pedagogías del *proyecto* en algunas escuelas de arquitectura (precisamente en Inglaterra, Suecia y Australia) como consecuencia de un enfoque de género en la educación, mapeando y detectando nuevos marcos de investigación y elementos distintivos comunes entre las distintas posiciones exploradas.

El espacio de la educación no es un espacio neutral. El espacio, en general, es una construcción social que representa un elemento esencial en el desarrollo de la dimensión cultural de una sociedad. Una renovada atención hacia las dimensiones espaciales de muchas disciplinas - el así denominado *spatial turn* - puede remontarse a mediados de los años 90, pero su aplicación pedagógica tiene ahora que enfrentarse a nuevos retos planteados por la crisis actual, por los cambios de comportamiento resultantes del uso de las nuevas tecnologías y por las exigencias cambiantes del mercado laboral. Se requieren nuevos tipos de entornos de aprendizaje y nuevos modelos de gestión de la educación. A fortiori, las escuelas de arquitectura no pueden eximirse de la responsabilidad de responder a estos desafíos.

En los espacios de nuestra vida cotidiana, las distinciones funcionales se difuminan: lugares de trabajo muy a menudo se mezclan con los espacios de ocio y recreo; las habitaciones privadas pueden convertirse en espacios de aprendizaje

o lugares de trabajo. Nuestras ciudades están destinadas a convertirse en una extensión de los tradicionales espacios interiores de aprendizaje como resultado de la aplicación del principio del *lifelong learning*. Sin embargo, además de las necesarias reformas institucionales de los sistemas educativos nacionales, este concepto requiere la difusión en todas ciudades de atractores (espaciales, psicológicos, emocionales) y activadores de eventos y momentos de *aprendizaje* con el fin de llenar los espacios urbanos de oportunidades educativas y pedagógicas.

A partir de estas premisas - y del hecho de que "feminism remains an inherently positive approach" (Stratigakos, 2012) hacia la arquitectura porque "encourages practices that accommodate differences among people and cultures" (Stratigakos, 2012) – se pueden detectar algunas actitudes hacia el proyecto, la investigación y la educación de algunas mujeres/arquitectas que responden perfectamente a las necesidades implícitas en los retos antes mencionados (como, por ejemplo, un enfoque interdisciplinario en que se otorga importancia a las implicaciones espaciales; la mezcla interdisciplinaria e inclusiva de investigación, diseño, educación; la capacidad de establecer relaciones de participación, empatía, compromiso por medio de procesos de colaboración más bien que de intercambios de conocimientos; un método, o más bien una pedagogía del proyecto, enfocado en el proceso más bien que en los resultados; la conciencia de que el espacio no es una representación sino más bien una construcción colectiva y participada, y, en definitiva, que el proyecto no es una solución de diseño sino más bien una matriz inestable de interrelaciones en constante evolución).

Padrões de género no curso de mestrado integrado em arquitetura da UBI

Catarina Sales Oliveira

Professora Auxiliar, CIES-IUL/UBI, Covilhã, Portugal, csbo@ubi.pt

Rita Ochoa

Professora Auxiliar, CIES-IUL/UBI, Covilhã, Portugal, rita.ochoa@ubi.pt

A preocupação com a transversalidade do género ao nível institucional (mainstreaming de género) consiste na consciencialização dos atores sociais para a existência de assimetrias de género nas organizações e instituições, sendo que estas podem assumir diferentes níveis de complexidade desde a presença mais acentuada de um dos sexos na organização ou numa das suas áreas até questões como processos de segregação e assédio. Ao nível do ensino superior, há a ideia generalizada de que a desigualdade de género não existe, visto tratar-se de instituições de ciência e conhecimento pelo que uma distribuição assimétrica dos indivíduos nas áreas científicas ou níveis hierárquicos se deverá a processos "naturais" de escolha pessoal ou a evolução por mérito, independentemente do sexo. Contudo, esta forma naturalista de encarar a posição social de homens e mulheres na Academia tem sido posta em causa por estudos que indiciam presença nestas instituições de fortes mecanismos de segregação social, entre os quais a segregação de género é um factor (Estrada, 2001; Sales Oliveira e Villas-Boas, 2012).

Desde 2011 que a Universidade da Beira Interior (UBI) tem um plano de igualdade de género (UBI_{equal}), tendo sido a primeira universidade pública portuguesa a apresentar um instrumento deste tipo. Assumindo-se como uma instituição que se preocupa com a igualdade de oportunidades e de género, a UBI promove anualmente, por via da sua Comissão de Igualdade de Género, um diagnóstico organizacional, no qual é caracterizada a instituição e todos os grupos que a compõem: docentes, trabalhadores e trabalhadoras não docentes e discentes, sob uma perspetiva de género. As diversas assimetrias identificadas desde o arranque do projeto têm sido trabalhadas mediante iniciativas de sensibilização, informação e mudança organizacional no sentido de promover uma universidade mais equilibrada e igualitária.

A partir destes dados, com base nos diagnósticos de género (2009-2014) e outros dados académicos, esta comunicação propõe uma reflexão sobre o caso específico do curso de mestrado integrado em arquitetura, o qual está integrado no Departamento de Engenharia Civil e Arquitetura da UBI e que tem dez anos de existência, tendo sido criado no ano lectivo de 2003/2004.

Propomos uma abordagem ao tema em dois âmbitos distintos. Por um lado, iremos caracterizar a presença e a participação de estudantes, bem como os outputs produzidos por homens e mulheres estudantes de arquitetura, com base no seu desempenho no início do curso (1º ano), na unidade curricular central do curso, a UC de projeto. Por outro lado, iremos observar a composição do corpo docente, tendo também especial atenção à referida UC. Transversalmente, procuraremos aferir se existe uma preocupação do departamento em relação às questões de género, no contexto do plano de igualdade da UBI.

Indiferença à diferença as práticas sociais como metodologia de aproximação da problemática de gênero

Rossana Brandão Tavares

Arquiteta e Urbanista, Doutoranda em Urbanismo, PROURB/UFRJ, Rio de Janeiro, Brasil, rossana@plural.arq.br

O artigo proposto parte da constatação que os estudos de gênero podem influenciar sensivelmente nas metodologias de projeto urbano e de arquitetura. Contudo, desafios significativos se impõem àquelas(es) que pretendem influenciar e contribuir para transformações da prática profissional, sobretudo, se analisarmos os países onde a dimensão de gênero não se apresenta relevante entre arquitetas(os), como é o caso do Brasil. A perspectiva de gênero é ignorada nas metodologias de projeto, assim como na produção acadêmica do país. Nossa crítica é que qualquer tipo de modelo imposto na elaboração de projetos assume a indiferença às diferenças de gênero, mesmo que seus pressupostos busquem romper com as concepções universalistas. Neste sentido, a indiferença aos estudos de gênero nos permite questionar o pensamento urbanístico e arquitetônico nacional ainda influenciado pelas concepções universalistas, com intuito de apontar caminhos propositivos a partir das experiências de projetos de urbanização em favelas do Rio de Janeiro. Este caminho metodológico se mostra significativo, pois podemos analisar como os argumentos dos projetos recaem em concepções e modelos pré-definidos que pouco se aproximam das *práticas sociais* no espaço urbano, e conseqüentemente, contribuem para a invisibilidade da problemática de gênero nas cidades.

Assim, o nosso artigo se estrutura em duas partes. A primeira apresenta um breve panorama crítico das contradições do Programa Morar Carioca na Favela da Providência no sentido de levantar alguns aspectos referente à necessária ruptura da busca de modelos universalistas no Brasil para avançar nos estudos de gênero na arquitetura e urbanismo. Na segunda parte, problematizamos o debate das práticas sociais na perspectiva de gênero, apontando quais conflitos e pactos são invisibilizados quando não partimos desse pressuposto ou mesmo quando se fazem generalizações. Ao final, apresentamos nossa proposta teórico-metodológica para que os estudos de gênero influenciem nas trajetórias tanto acadêmicas no ensino de arquitetura e urbanismo quanto profissionais, especialmente em projetos de urbanização de favelas, onde o reatamento das desigualdades de gênero no espaço se mostram de forma particular.

HISTORY 2

Spaces for the community. The churches of Lina Bo Bardi and their Italian roots

Pisana Posocco

Researcher, DiAP Departement of Architecture and Design, Facoltà di Architettura, La Sapienza, Roma, Italy, pisanaposocco@yahoo.it

Lina Bo Bardi designed several places for community gatherings, among which there are the churches of Espirito Santo do Cerrado (1976/82) and of Santa Maria do Anjos (1978).

What form, what character should these community spaces have?

Lina Bo Bardi looks at local traditions and translates them into space. Undoubtedly this comes from the observation of Brazilian culture and popular arts.

However, this is not the result of a Brazilian isolation. Indeed, in those very same years Aldo van Eyck had been designing the Roman Catholic Church in Den Haag under the influence of traditional architectures he had visited and studied during his travels in the 1960s to New Mexico and Dogon.

Lina seems to follow very closely the European and especially Italian architectural debate, particularly during the 1950s and the 1960s. In those years in Milan some very important modern churches were built.

The projects for the churches appear to be a sort of laboratory where Lina Bo Bardi experiences the *arquitectura pobre*. In fact these are buildings that have little in common with the modern tradition but are related to the vernacular architecture studies.

El laboratorio vital de cuatro arquitectas: Los viajes de Ray Eames y Lina Bo Bardi

Mara Sánchez Llorens

Doctora Arquitecta (UPM), Profesora de Proyectos Arquitectónicos y Arte Latinoamericano, Universidad Pontificia de Salamanca UPSAM / Universidad Nebrija, Madrid, España, marasanchezlllorens@gmail.com

Fermina Garrido López

Arquitecta e investigadora (UPM), Madrid, España, mail@ferminagarrido.com

En el año 1958, Ray Eames inició, junto a Charles, un viaje a la India patrocinado por la Fundación Ford con el objetivo de elaborar un diagnóstico sobre el estado del diseño indio y proponer las estrategias necesarias para convertirlo en un proyecto industrial viable para el país, tomó forma un año más tarde en la publicación *The Indian Report*. Al mismo tiempo, Lina Bo Bardi fue invitada a impartir una serie de conferencias por la Universidad de Salvador de Bahía, ciudad desde la que Bo Bardi comenzó un itinerario por los estados del nordeste brasileño; en esta ocasión la experiencia se publicó bajo el título *L'impasse del design. L'esperienza nel Nordest del Brasile*.

Ambos viajes fueron vitales y profesionales a la vez, y alimentaron los universos creativos propios que contribuyeron a que la arquitectura moderna se diluyera en un mar de matices: el diseño de muebles, las exposiciones, los juguetes, el cine y el teatro; disciplinas en las que nuestras protagonistas fueron pioneras, y en las que volcaron, entonces, una visión del mundo diferente que nos llega hoy como modelo del que extraer prácticas contemporáneas.

Y es al viajar, que Ray y Lina descubrieron la mirada singular de tantas otras disciplinas en torno a los problemas que a veces creemos exclusivos de nuestra vocación. Ellas rebasaron los límites de los itinerarios canónicos y encontraron en los nuevos destinos, y de la mano de la antropología, nuevas fuentes creativas y nuevos procedimientos. Definimos esta sucesión de actividades y ensayos como el laboratorio vital de las arquitectas.

Estas reflexiones desencadenan la comunicación propuesta, centrada en repasar en paralelo los viajes de estas dos arquitectas, su capacidad de sorpresa con lo cotidiano, su postura activa y, a continuación, repasar nuestra propia experiencia al reproducir sendos viajes cincuenta años después incorporándolos en nuestra trayectoria vital y profesional, trazando una red de relaciones entre nosotras, nosotras y ellas, y entre ellas mismas.

La propuesta comienza con los viajes de nuestras protagonistas a India y a Brasil, el material recopilado por ellas en dichos recorridos, las exposiciones realizadas posteriormente con el material descubierto allí y coleccionado por ellas y los textos que compilan todo este proceso; y concluye con nuestra propia visita a los destinos ya anotados y la trascendencia que ha tenido en nuestra propia labor docente y profesional.

Learning from Lina Bo Bardi: a 20th Century female architect for our times

Alessandra Criconia

Adjunt Professor PhD, Department of Architecture and Design Roma Sapienza, Roma, Italy, alessandra.criconia@uniroma1.it

Entre as arquitetas do século XX, Lina Bo Bardi permaneceu menos conhecida internacionalmente, apesar do número de edifícios construídos, cerca de duas dezenas de casas, museus, teatros, igrejas, centros culturais e desportivos, que a inscrevem entre as mulheres de sua geração que mais construíram. Só recentemente, graças a novas publicações e à comemoração do seu centenário de nascimento, Lina Bo Bardi tem sido redescoberta. Há alguns anos, explodiu uma "Linamania" alimentada em grande parte por sua vida vivida em dois países, Itália e Brasil, e dois continentes, Europa e América do Sul.

Além do mito, porém, Lina Bo Bardi é uma figura que merece mais estudos e pesquisas pela originalidade da sua arquitetura e de seu pensamento que revelam uma sensibilidade humana e antropológica que é única no seu gênero. Guiada pelo princípio do "passado como *presente histórico*", Lina Bo Bardi vê depositadas na forma física da cidade e de edifícios as histórias de pessoas, os traços de vida coletiva que se devem escolher para projetar uma transformação positiva e construir o Novo. Usando suas palavras, "Ante o *presente histórico*, a nossa missão se torna a construção de um outro presente, desta vez, de um verdadeiro presente. Para cumprir essa missão é útil não o conhecimento preciso da especialização, mas a capacidade de entender historicamente o passado, para compreender como ele vai nos ajudar a inovar em situações que, gradualmente irão surgir. Neste mundo maravilhoso, deve-se, acima de tudo, ser capaz de ver a fim de escolher".

Este programa, que não faz *tabula rasa*, mas atua selectivamente para construir edifícios que são *lugares habitados* por pessoas, põe em causa a idéia do arquiteto como um demiurgo à maneira de Le Corbusier. Para Lina Bo Bardi, o arquiteto é simplesmente "[...] um operário qualificado que conhece o seu ofício, não só prática como *teórica e historicamente*, e que tem precisa consciência de que a sua humanidade não é fim em si mesma, mas se compõe, além da própria individualidade, dos outros homens e da natureza."

É a partir dessa visão ética e coletiva da profissão que será desenvolvida esta intervenção. De acordo com o "método Lina Bo Bardi", um arquiteto projeta visitando lugares, recolhendo impressões, observando como as pessoas usam os espaços, desenhando e trabalhando no canteiro, compartilhando com os trabalhadores e engenheiros ideias e soluções. Exemplo máximo deste processo é o SESC Pompéia, nascido a partir das sugestões colhidas durante as visitas ao prédio ocupado provisoriamente que revelaram a Lina Bo Bardi "uma elegante estrutura hennebiquiana" e um lugar freqüentado por "um público alegre de crianças, mães, pais, anciãos". Para manter a identidade do lugar Lina decidiu não alterar a antiga fábrica de geladeiras, mas de transformar e enfatizar os seus usos.

Este *modus operandi* pouco convencional mas profundamente humanista faz com que Lina Bo Bardi seja uma arquiteta cujo relevância vai além de sua biografia e cujo trabalho é relevante para o século XXI, ainda que seja vista como uma arquiteta do século XX.

Reinvención de modelos Socio-Culturales: Arquitectura Colectiva de Eileen Gray

María Pura Moreno Moreno

Arquitecta y Socióloga, Escuela Técnica Superior de Arquitectura y Edificación, Universidad Politécnica de Cartagena, Murcia, España, mariapuramorenno@yahoo.com

Juan Pedro Sanz Alarcón

Arquitecto, Escuela Técnica Superior de Arquitectura y Edificación, Universidad Politécnica de Cartagena, Murcia, España, juanpesanz@gmail.com

Eileen Gray es reconocida como pionera, intuitiva y autodidacta. Sus creaciones, decorativas y arquitectónicas, destilan una impronta alejada de lo académico y basadas en el cuestionamiento crítico de lo contemplado en su contexto.

Los estudios de género han favorecido el reconocimiento a la labor de numerosas arquitectas que colaboraron estrechamente con sus parejas en la elaboración de discursos y proyectos. Eileen Gray, aunque quiso mantener su independencia, fue protagonista de una relación dialéctico-intelectual triangular entre Jean Badovici, Le Corbusier y ella misma.

Su cercanía con el arquitecto crítico Jean Badovici, director de *L'Architecture Vivante*, facilitó un aprendizaje arquitectónico singular. La proximidad a esta publicación periódica (1923-1933), auténtico instrumento de propaganda del Movimiento Moderno, le permitió ser testigo en primera línea de los debates suscitados en torno a las obras, los movimientos y las exposiciones que inundaban sus páginas.

En el relato teórico-arquitectónico, la originalidad de su mobiliario junto con la integración rigurosa de sus piezas en el espacio doméstico han eclipsado sus investigaciones relativas a la vivienda mínima y a la arquitectura social y colectiva.

Su objetivo de maximizar el confort en espacios reducidos tiene tintes de rol de género y, si en principio aparece en la agregación de células domésticas bajo criterios que aspiran a ser científicos, atendiendo a parámetros de soleamiento, iluminación o adecuada y jerarquizada circulación interior, éstos se trasladan homotéticamente a la arquitectura colectiva.

Los análisis realizados desde la perspectiva de género, referidos a la figura y la obra de Gray, se han focalizado en la obsesión de Le Corbusier por la casa "*E.1027: maison en bord de mer*" (1926-1929), y su invasión tanto artística -con ocho murales en sus paredes blancas- como visual, con la construcción inmediata y vigilante de *El Cabanon*.

Desde el punto de vista de la Historiografía de la Arquitectura, convendría añadir a la amalgama de investigaciones de Eileen Gray -arquitectura, mobiliario, equipamiento, eficacia, mínimo espacio, máximo confort-, la preocupación social de sus proyectos más colectivos, en su etapa de madurez.

Las influencias de las ideas del Frente Popular tienen un relevante efecto en los aspectos programático-arquitectónicos ensayados. Y así, en esta comunicación, se pone el foco en el por qué y el cómo de dos proyectos que, englobando el aprendizaje previo, subrayaron las circunstancias más beneficiosas para la sociedad aportadas tanto por una programación novedosa, como por sus soluciones constructivas.

El primero, "*Le Centre de Vacances*" (1936-1937), responde a la introducción de *les congé payés* -vacaciones pagadas- por el gobierno de León Blum en Francia, y su conformación planimétrica propone un complejo urbanístico que anhela ser prototipo, inspirándose en ejemplos de Vivienda Colectiva Vacacional mostrados en la *Berlin Building Exhibition (1931)*.

Y el segundo, "*Le Centre Social et Culturel*" (1948), avala la idea gubernamental de descentralizar la Cultura y expandirla por el territorio francés para democratizarla.

Ambos merecen una atención como aglutinadores, tanto de experiencias proyectuales anteriores como de intereses matriciales surgidos al hilo del contexto, capaces de reinventar y dar respuesta a nuevos patrones sociales y culturales desde una arquitectura propositiva.

HISTORY 3

Equity by Design: The Missing 32% Project

Rosa Sheng

AIA Senior Associate, Bohlin Cywinski Jackson, San Francisco, Ca, United States, RosaSheng@gmail.com

Annelise Pitts

Designer, Bohlin Cywinski Jackson, San Francisco, Ca, United States, Annelise.pitts@gmail.com

Eirik Evenhouse

PhD, Associate Professor, Mills College, Oakland, Ca, United States, eevenhou@mills.edu

Ruohnan Hu

Research Assistant, Mills College, Oakland, Ca, United States, rhu@mills.edu

In the United States, the Census Bureau reports that in 2013, 51% of the 316 million estimated people residing in the United States were women (AIA Foresight, 2014). However, women represented only 42% of the students graduating from U.S. accredited architecture programs (NAAB Report, 2013). According to the American Institute of Architects, women who are AIA members, licensed architects and senior leadership varies from 15% - 18% (AIA Foresight, 2014). While the exact percentages are in flux, the challenge of losing such a large pool of architectural talent between graduates and licensed professional leadership remains the constant. Looking at the broader landscape of studies from other countries suggests that while there are equity research initiatives in place, there is still much work to be done. Parlour: Women, Equity, Architecture (Clark, 2014) lead equity studies in Australia that resulted in the Australian Institute of Architects adopting the first Gender Equity Policy. *"Where are the Women? Measuring Progress on Gender in Architecture"* by the Association of Collegiate Schools of Architecture (Chikako Chang, 2014), coupled with the momentum behind Harvard Women in Design Group's Petition for Denise Scott Brown for the 1991 Pritzker Prize (James, Assouline-Lichten 2013), The He for She: A Solidarity Movement for Equity campaign by the UN Women (2014), Lean In by Facebook COO Sheryl Sandberg (2013), and similar conversations, have lead to the perfect storm. The Missing 32% Project is envisioned as a call to action for both women and men to realize the goal of equitable practice; in order to advance and sustain the architecture profession and communicate the value of architectural design to society. The Equity in Architecture Survey seeks to understand key factors causing pinch points that occur during career progression from graduation to retirement. From the research, both quantitative and qualitative, The Missing 32% Project will present the research findings at conferences, workshops and presentations under the title Equity by Design to provoke discussion and promote best practices to increase professional advancement to leadership and ownership; better representing the diverse populations we serve. The 2014 Equity in Architecture Survey generated 2,289 responses; 60 percent from women, 40 percent from men. While the grassroots nature of this research study lacked strict methodologies for survey sampling and influenced by self-selection bias, the intent of the study and resulting data with associated infographics was to start a much needed conversation; one that looks deeply into the key factors at career pinch points that cause women (and men) to leave the Architecture profession; long inflexible hours, low pay, implicit bias, low incentive for licensure, lack of structure for promotion and advancement. The early findings of the Equity in Architecture Survey were presented at the AIA San Francisco The Missing 32% Project Symposium entitled "Equity by Design: Knowledge, Discussion, Action". The sold-out event that drew 250 attendees to San Francisco on October 18, 2014 and programs continue into 2015 and beyond to further the goals of the Movement for Equitable Practice in Architecture both nationally and abroad.

Always the bridesmaid, never the bride: looking at the gender imbalance of recipients of major architectural awards and prizes

Liz Walder

Independent Scholar, Cardiff, United Kingdom, liz.walder@communicationxroads.com

In 2014, the American Institute of Architects (AIA) awarded their annual gold medal to architect Julia Morgan, the first woman to receive the honour in 107 years. At the time, Morgan, whilst prolific during her lifetime, had been dead for 57 years.

Women have been named as winners of both the Pritzker Prize and the Japanese Praemium Imperiale, whilst the UIA Gold Medal has yet to reward the female architect. Similarly, the RIBA Royal Gold Medal has only applauded women when they have been part of a partnership: such as Ray (and Charles) Eames and Patricia (and Michael) Hopkins. Would either Charles Eames or Michael Hopkins have won the RIBA medal in their own right? Possibly not, as both men were unsuccessfully nominated for the medal on previous occasions – on their own.

An overwhelming 98.8% of RIBA Royal Gold Medallists were, or are male. Yet the names of female architects feature quite heavily within the nomination papers. Jane Drew, the architect of the new housing for Chandigarh, India (completed 1951-1953) with Max Fry and Le Corbusier; was nominated five times for the RIBA Gold Medal. Other unsuccessful female nominations include sixteen for Denise Scott-Brown (1931-), with her architect husband and business partner Robert Venturi (1925-) between 1991 and 2012; the partnership of husband and wife Irish architects Mary and Peter Doyle (d. 1995) in 1996; three for the British architectural partnership of husband and wife Alison (1928-1993) and Peter Smithson (1923-2003) between 1991 and 2010, despite the Smithsons being deceased for two years of the nominations; and seven for Zaha Hadid (1950-) between 2003 and 2012.

This paper will consider why female architects tend to be in second place for the majority of the top five architectural awards, and will also examine retrospective claims for women to win, as was recently demonstrated by the petition of the Harvard's Women in Design group in 2013 to the Hyatt Foundation, who run the Pritzker Prize, to accept Denise Scott Brown as an equal winner of Robert Venturi's Pritzker Prize, won in 1991.

There have been female members of the committees who decide of the annual winner. For the last 20 years, the female architects who have sat on the RIBA Royal Gold Medal jury have included Eva Jiricna, Despina Katsikakis and Amanda Levete. Past Pritzker Prize female jurors have included Kristin Feireiss, Ada Louise Huxtable and Karen Stein. We also have female Presidents of the architectural Institutes and a woman as the Executive Director of the Pritzker Prize.

The door for women winning the major architectural prizes is just about opening. Perhaps if we all lean on it together, one of us will win.

CARYATIDS: Chicks in Architecture Refuse to Yield to Atavistic Thinking in Design and Society

Sarah Rafson

Independent Writer and Researcher, New York, NY, USA, sarah@rafson.com

In the summer of 1993—and in direct response to the AIA's election of its first female president—a collective of over seventy architects mounted a provocative exhibition to protest the specific challenges and inequities experienced by profession's female workers. Calling themselves the CARYATIDS (Chicks in Architecture Refuse to Yield to Atavistic Thinking in Design and Society, or CARY for short), this collective produced *More Than the Sum of Our Body Parts*, an extraordinary example of protest and dissent in the face of AIA's largest summit of architects to that point. A video from the exhibition's opening night documents a stylish event full of cocktails served around a gynecological gurney and mannequin limbs strewn across the floor, as a rotating cast of guests smile and pose through the cut-out face of a caryatid. Unconventional for an architecture exhibition, CARY's work evades easy categorization by skirting disciplinary norms, but its call for workplace equity was sharp, witty and significant. The AIA's own *Architecture* magazine ran the headline "Chicago Show Confronts Sexism in the Profession," praising the exhibition that had the power to "shatter male myths," "symbolize limits" and "expose the inequities of pay, position, and power" in architecture practice.

More Than the Sum of Our Body Parts was self-reflexive effort to "speak" on behalf of women in architecture, thrusting the needs of CARY's constituency—mostly mid-career architects or sole-proprietors—irrevocably into the face of the AIA in a way that brought their anger, frustration and disappointment to the forefront. Yet, in spite of the press the exhibition received at the time and the continued relevance of the issues they raised, twenty years later CARY and their exhibition have been largely forgotten. The fact that one of the most idiosyncratic and confrontational protests among professional women architects remains one of the most under-studied exhibitions in the history of architecture is evidence of the short institutional memory endemic to architecture's feminism. This project, then, works to return to CARY's movement in order to contend that the history of architecture is incomplete without an understanding of a history of architecture from below, stories of dissent and protest among its subjugated workers. Through a close reading of CARY's medium and message, based on oral histories I conducted with both the group's founders and the first female AIA President, Susan Maxman, I will draw on a long history of feminist dissent that informed their action. I show how our forgetting of CARY's irreverent act resonates with feminist historian Sheila Rowbotham's charge that women's forms of opposition often fall "outside of a strictly political definition" of resistance. Remembering this exhibition, however, expands our notion of women's participation in advocating for change and equity in the workplace. In fact, reading *More Than the Sum of Our Body Parts* in relation to social movements in other disciplines and contexts reveals an overlooked story of women in the rank-and-file of the profession, and suggests new strategies for action moving forward.

Integrating gender issues into German architectural education: The biography as a strategy

Mary Pepchinski

Prof. Dr.-Ing. University of Applied Sciences Dresden, Dresden, Germany

In Germany, the introduction of Gender Studies and gender issues to the Bachelor and Master programs in architecture confronts an array of conflicting interests. On the one hand, EU directives inform the content and structure of Bachelor and Master programs and national accreditation boards call for the inclusion of other knowledge. On the other hand, more mundane problems, such as the lack of staff and the absence of adequate teaching materials (in German) sometimes confound the best intentions. Additionally, architecture faculties successfully argue that gender-related content is already integrated into many subjects, such as urban design or architecture sociology, and therefore additional in-depth courses are not required. Finally, because course plans are somewhat inflexible and are only updated on a roughly 5-to-7 year cycle, the process of introducing new content can be tedious and subject to competing concerns.

This paper presents one German case study, which demonstrates how gender issues can be integrated into a standard course of architecture. Although a model course in Gender Studies was developed for 55 different subjects, including architecture, urban design and civil engineering, by the Women's and Gender Research Network NRW in 2007 and recently revised, it was difficult to integrate this content into Bachelor and Master coursework. However, through avoiding the contested label of "Gender Studies", and through teaching seminars in architectural history—more typical courses offered in architecture programs—and taking as a point of departure not *gender theory* but the growing literature on *biographies of women architects* active in the 20th century, it was possible to introduce gender issues in a meaningful way to architecture students.

Feminist critics have rejected the biography (or monograph) as an inadequate structure to explore a woman's life and to evaluate her professional work. However these seminars proved to be a highly effective means to understand how both architectural practice and the writing of history can be understood as gendered constructions. Through critically evaluating the biographies of selected woman architects, students raised questions regarding the nature of practice, how women and men are perceived differently in professional situations, and reflected on how private concerns (sexuality, family, partnership, children) impact—sometimes in surprising ways—a woman's ability to practice architecture. Thus the biography became a tool to explore not only woman's lives in architecture and to address the absence of women in architecture history, and also a strategy to understand how architectural practice has fostered or inhibited women's participation.

In conclusion, this paper point to the success of this strategy and calls for more research to be undertaken on women architects in a global context.

HISTORY 4

Tan modernas en la casa como en la calle: arquitectura, domesticidad y género a través de revistas femeninas (1900-1936)

Cristina de Pedro Álvarez

Licenciada en Historia y Máster en Historia Contemporánea. Especialización en Historia Urbana e Historia de Género. Universidad Complutense, Madrid, España, cristina.dp.alvarez@gmail.com

José María Sánchez Laforet

Arquitecto por la Escuela Técnica Superior de Arquitectura de Madrid. Universidad Politécnica de Madrid. Madrid, España, jm.sanchez.laforet@gmail.com

"¿Quién desconoce la preocupación, casi la pesadilla, que se ha adueñado de muchas amas de casa porque, por mucho que se esfuercen, no consiguen tener su vivienda arreglada como la concebían ni logran el hogar plácido que ansiaron? ¿Es posible adoptar en el hogar métodos de trabajo que ahorren tiempo y energía y eviten a las amas de casa tantos disgustos como les acarrea el buen propósito de tener para los suyos un hogar agradable, un hogar que no invite a buscar substitutivos fuera?" (*Nuestros Hogares*, 1935)

En junio de 1935, el número 16 de la revista femenina mensual *Nuestros Hogares*, en su sección *La Casa*, iniciaba así un revelador artículo titulado "La organización científica del trabajo doméstico". En él, se proveía a las lectoras de una serie de pautas para solventar la falta de rendimiento en las actividades del hogar mediante la racionalización de la vida doméstica. Por ello, dicha sección de la revista incluía en todos sus números consejos para la modernización de la casa, del mismo modo que se preocupaba por la divulgación de un tipo de vivienda en la que se aplicasen esos mismos parámetros modernos al diseño arquitectónico. Bajo su lema "El hogar se desploma, ayúdanos a sostenerlo y mejorarlo" la revista entendía que la arquitectura tradicional no podía seguir siendo soporte de los modos de vida asociados a los nuevos tiempos, por lo que se hacía necesaria su modernización.

Es el objeto de esta investigación analizar el papel que jugó la categoría de género en el proceso de difusión propagandística, aceptación y desarrollo de la arquitectura moderna en la España del primer tercio del siglo XX. Para ello se analizará el discurso que sobre mujer y hogar emanaba de publicaciones femeninas como *Nuestros Hogares*, *Ellas*, *La mujer en su casa*, *Revista de Oro: Magazine del Hogar* y otros números similares, entendiendo éstas como espacios de desarrollo dialéctico de una arquitectura moderna aún embrionaria y nuevos patrones de comportamiento femenino respecto a la casa en pleno proceso de gestación.

Hágase bichito. La "Arquitectura" fantasma de Eulàlia Grau

Amelia Vilaplana

Arquitecto, Máster en Teoría y Crítica y Estudios Museísticos, Universidad de Alicante, Alicante, España, ameliavilaplana@gmail.com

La reciente recuperación del trabajo de Eulàlia Grau por los museos de arte contemporáneo europeos viene acompañada del debate sobre cuál sería la genealogía en la que inscribir su obra. Su catalogación como artista pone un velo sobre una de las aportaciones más valiosas de su trabajo y que sólo puede narrarse considerando el trabajo de Eulàlia desde sus vínculos con la arquitectura. Un estudio exhaustivo de los archivos de Eulàlia, revela cómo el giro con el que Eulàlia abandona la práctica del diseño y se aleja del producto industrial, la sitúa en los años 70 el centro de los debates arquitectónicos que se están dando en las páginas de revistas como *Casabella*, en la Escuela de Arquitectura de Madrid y el COAM. Desde esta perspectiva repasaremos sus primeras obras, defendiendo que el relato que ha olvidado a Eulàlia no es el del arte que ahora la reclama, es el de la arquitectura. En una segunda parte desarrollaremos uno de estos episodios: su colaboración con la revista *Arquitectura*.

En el invierno de 1977, la revista "Arquitectura" del Colegio de Arquitectos de Madrid, reserva 8 de sus páginas al artículo "Máximos y Mínimos" firmado por Eulàlia. El volumen que lo recoge es el primero de una nueva etapa de publicación de la revista, que tras la dictadura, se está reinventando. En este trabajo, Grau se infiltraba en viviendas de los distintos distritos de Barcelona, intentando capturar las diferentes formas de habitar que se desarrollaban en

sus interiores. Traspasando el esqueleto del edificio, Eulàlia recoge fotografías de las estancias en las que se desarrolla la vida cotidiana y mantiene conversaciones con los habitantes que quedan registradas en una cinta de video. "Máximos y Mínimos" recupera las imágenes de los interiores domésticos y anima cada rincón con la transcripción de las conversaciones grabadas. Con este mecanismo, el trabajo de Eulàlia resuena con el número que lanzado en mayo de 1975 que bajo el título "0_0", anunciaba un punto de inflexión en la trayectoria de la publicación. "Hágase bichito" era el lema con el que el equipo redactor invitaba al lector a penetrar en el interior de la revista y del Colegio de Arquitectos. El "caparazón" del edificio se traspasaba para diseccionar su interior en una serie de documentos que representan conjuntamente la estructura del edificio y la anatomía de sus ocupantes. A partir de "Máximos y Mínimos" es posible realizar una relectura de la revista Arquitectura, explorando cómo la publicación intenta deshacer los moldes con los que se ha conformado la sociedad y empieza a perseguir la reconciliación del habitante con la calle, con la vivienda, con la arquitectura.

Design no Feminino em Portugal nos Anos 70

Margarida Elías

Doutorada em História da Arte, Membro Colaborador do Instituto de História da Arte – FCSH-UNL, Portugal, margaridaelias@sapo.pt

Em 1971 e 1973, realizaram-se as duas primeiras exposições de Design Português, na FIL. Nesses certames, estiveram presentes diversas mulheres designers cuja obra merece ser melhor conhecida e reconhecida. Trabalhando sobretudo na indústria vidreira e de porcelana, mas também em design gráfico, mobiliário, equipamentos e moda, elas mostraram que o seu trabalho era não só actualizado para os padrões da época, como, em muitos casos, de uma qualidade que permanece actual. Entre elas destacam-se Maria Helena Matos, Miria Toivola, Madalena Figueiredo, Carmo Valente, Leonor Álvares de Oliveira, Cristina Reis, Alda Rosa, entre muitas outras. Com esta comunicação pretendemos chamar a atenção para este tema, que se enquadra nos estudos de género, na História da Arte, e que precisará de ser aprofundado, em estudos futuros.

A metáfora do corpo: alguns exemplos entre 2000 e 2010

João Cunha Borges

Estudante, ISCTE-IUL, Lisboa, Portugal, bm_joao_borges@hotmail.com

No livro de 1990 "Sexual Personae", Camille Paglia situa na cultura do Egipto Antigo o nascimento da Arquitectura como hoje a concebemos. A construção com base numa geometria abstracta e rígida vem suplantar a construção mimética que existira até aí. Na visão de Paglia, a natureza identifica-se largamente com o corpo feminino, e a arquitectura que a mimetizava, interpretava igualmente o corpo feminino. Mas a partir do Egipto, a geometria rígida impõe-se como uma reinvenção da sexualidade masculina, inteiramente projectiva. Interpretar a Arquitectura a partir do Egipto como exercício de recriação do corpo masculino pode ser tentador, particularmente quando sabemos que, até recentemente, a esmagadora maioria dos edifícios foram projectados por homens.

Nas restantes Artes, a mulher como musa dos artistas precede a mulher artista: mas a mulher e a identidade feminina estiveram sempre presentes na arte. É amplamente aceite desde o princípio do século XX que o impulso libidinoso se manifesta alargadamente, desde o subconsciente aos actos normais do dia-a-dia e ao impulso criador. Sendo, como é, um exercício criativo, podemos assumir com segurança que o mesmo impulso libidinoso se manifeste, senão sempre, pelo menos nalguns casos, na arquitectura. Lidando directamente com o corpo enquanto elemento que se move no espaço e que, portanto, o condiciona, a arquitectura não está nunca separada do corpo. Mas o discurso crítico, impulsionado pela proliferação dos Estudos Femininos e dos Estudos de Género, começa a despertar para a necessidade de encontrar na arquitectura a metáfora do corpo.

Cingindo o período de estudo à primeira década do século XXI, este trabalho pretende encontrar projecções de feminino e masculino em exemplos específicos. Utiliza-se um método interpretativo que se quer sensível mas claro, seguindo os parâmetros lançados por Gaston Bachelard em "A Poética do Espaço". Paralelamente, buscam-se elementos para uma análise das manifestações da sexualidade na psicologia (Sigmund Freud, C.G. Jung) e na

antropologia (James George Frazer), campos que estudaram a sexualidade e o género antes destes assuntos terem chamado a atenção da teoria de arquitectura.

Partindo de algumas directrizes prévias para discurso crítico e para o próprio trabalho arquitectónico, pretende-se perceber não só se e como a sexualidade e o corpo se têm manifestado na arquitectura, como qual pode ser o contributo da arquitectura para um debate que a excede, o debate do/sobre género, que em última análise, é um debate sobre justiça e equidade.

HISTORY 5

Architects and Popular Culture: A Review of Onscreen Portrayal of Architects

Açalya Allmer

Associate professor at the Department of Architecture, Dokuz Eylül University, İzmir, acalya@allmer.de

In her essay "Tall Buildings and Tall Tales: On Architects in the Movies" (2000), Nancy Levinson examines the on-screen portrayal of the architects from *Mr. Blandings Builds His Dream House* (1948) to *Fear* (1996) (Levinson, 2000: 11). Levinson's inspiring article which covers movies from the 1950s to the end of the century is now almost fifteen years old. It seems timely to look at the current portrayal of architects on the wide-screen. Comparing to representation of professionals from other fields, such as lawyers and doctors, Levinson notices that architects are few in motion pictures. It is fair to say this is not the case anymore: Only in 2006 there are eight films featuring architects, in the leading roles. In this regard I compiled a list of 26 films featuring architects in the leading roles produced in the last ten years.

It is important to mention that Michael Hoffman's *One Fine Day* (1995) was the only film on Levinson's list with a female architect. Michelle Pfeiffer plays Melanie Parker, a single-mum architect, struggling between her career and family. Although Levinson raises concerns about the under-representation of women architects in the movies, she stops short of questioning the issue. The under-representation of women continues in my list where female architects are featured in only three of the films, one of which being an interior architect (*The Quiet*) and the other is in a secondary role (*Firewall*). Paying attention to this low ratio, I will also look at the recent situation of male architects on screen, which, I believe, displays a sharp turn comparing to the fictional architects of earlier eras. I will examine ten of these recent films in this presentation in detail under the following subtitles: *The Autopilot Architect*, *The Castrated Architect*, *The Doormat Architect*, *The Hapless Architect*, *The Obsessed Architect*, *The Defrauded Architect*, *The Demolished Architect*, *The Stalking Architect*, *The Abusing Architect*, *The Pregnant Architect*.

As can be understood from the last subtitle, there is a woman architect in my shortened list as the protagonist. In Nicolas Roeg's 2007 film *Puffball* (a supernatural thriller), Liffey Lambert, played by Kelly Reilly, moves to the Irish countryside to restore a ruined cottage. In *Puffball*, Kelly Reilly personifies the architect as the epitome of femininity (as opposed to Howard Roark who is portrayed as the epitome of masculinity in *The Fountainhead*). Being very pretty and sexually charged, she does not look like the other architects we have seen so far. In fact, at the start of the film when she told her job and why she is there, her neighbor Mab (Miranda Richardson) remarks to her: "You don't look like an architect". The use of such a comment is not trivial, because onscreen portrayals of gender reflect larger issues of what the society imagines an architect should look like.

What is clear is that a gender specific image of architects emerges from the films I examine in this study. The ratio of women to men with primary acting roles has not been increased since the Levinson study. Women architects are still being under represented in the recent movies. When women architects exist, they tend to be interior architects or it is implied they should be. The representation of male architects in the movies implies more than sex and gender; it also participates in the cultural construction of architect's image in the public eye. On screen portrayals of male architects reflect gendered issues of how an architect should be and what one should look like in our contemporary society. It is very disappointing for women enrolled in architecture schools, making up almost 50 percent of overall enrollment to be ignored from motion pictures.

Italian architecture between the two world wars. The contribution to the «architettrici» to the Modern Movement

Antonella Armetta

Research fellow, Università degli Studi di Palermo, Department of Architecture, Palermo, Italy, antonella.armetta@unipa.it

This paper proposes a survey of some Italian women-architect who worked mainly in the period between the World Wars I and II. For discriminatory and cultural reasons their architectures and their contribution to the history of Italian architecture has been obscured, as has happened to many European or American colleagues. Recently, some studies

have attempted to recover the lost stories of these women and many are the figures that emerge from this research. The existing literature mainly concerns foreign women. In Italy the research on "pioneer of modern architecture" is more difficult for various different reasons. First of all because many historians and teachers have told and wrote a "male" History of Architecture. Moreover, because for a long time in the project descriptions usually wrote the names of the designers with the first name initial, but not the full name, and then in many cases it was not known if they were men or women. Another reason is that some women have chosen to be anonymous working alongside their husbands holders of the study or within groups. In the Twenties in Italy Women engaged in the field of design were called "architette" and they were discriminated. Mussolini publicly denigrated them. Yet from the studies emerge some figures of women architects capable and qualified who have really made an important contribution to the history of Italian architecture. This essay - which is the first step of a research on women Italian architect at startup - wants to present series of illustrated examples of works of these protagonists. Comparing the projects of these women, mostly competition projects of public works such as cemeteries, hospitals, sanatoriums, public housing, with the contemporary projects of their male colleagues, we realize how their contribution to the modern movement and their ability are by no means secondary. The aim is therefore to begin a journey towards writing a new history of Italian architecture, more complete, that is not only written by men for men.

Unveiling women's theories of urban design: Women's texts and proposals for the city from the 18th to the 21st century

Katia Frey

Senior Scientist, Swiss Federal Institute of Technology (ETH), Department of Architecture, Institute for the History and Theory of Architecture, Zurich, Switzerland, katia.frey@gta.arch.ethz.ch

Elia Perotti

Senior Scientist, Swiss Federal Institute of Technology (ETH), Department of Architecture, Institute for the History and Theory of Architecture, Zurich, Switzerland, eliana.perotti@gta.arch.ethz.ch

Locating important as well as unknown text contributions to urban design from the pens of women, mainly in Europe and Northern America, over the last three centuries, we have come to realise that the feminine production of theoretical contributions has been extensively excluded, right up to the present, from the history of the theory of urban design. With our research project, *A Feminine Theory of Urban Design: Women's Texts and Proposals for the City from the 18th to the 21st Century*, we aim at filling the conspicuous and deplorable gap in the historiography of urban design, and writing an as yet untold chapter. Our conviction is that revealing and studying the contributions of women to the conceptual development of urban design will bring about an important and future-oriented discourse on the city.

Our working hypothesis is that the feminine theory of urban design is a different, alternative theory, which offers new paradigms for today's urbanisation issues and places social criteria at the forefront. Our investigation, which exposes new thematic and methodological horizons for urban design research, aims at discovering a potential new theory of urban design, differing from the norm. We have been able to ascertain that women's urban design thinking is characterised by particular patterns of perception due to their historical urban experience and that it formulates evaluation criteria different to those seen in the established discourse. One of these is the concept of sustainability, which runs like a guiding thread through the literature written by women. An important aim of our research project is thus the identification and examination of further paradigmatic criteria within women's discourse on urban design. The projects comprise six topical areas: space and power; utopian space; urban perception and metropolitan experience; urban criticism; urban design concepts and housing reform.

We aim at critically examining the influence of women in urban design discourses and theory using texts from the eighteenth to the twenty-first centuries, and constitutes genuinely a comprehensive groundwork research. Essential to our work is an interdisciplinary approach, particularly of gender studies and the spatial disciplines; alongside strict architectural theory and urban design studies, the historical, cultural-historical, sociological and cultural-studies dimensions of ideas on the city is examined, using instruments gained from this interdisciplinary approach capable of elucidating the women's discourse, which has often followed a path parallel to the established media and issues typically focussed on. Specifically, the operative and terminological tools developed during the 'topographical turn' offer a dynamic, social and culturally determined notion of space and make it possible to understand and reveal the

spatial categories fundamentally significant in the context of an urban design theory conceived by women and impossible to elucidate using traditional notions of space.

Margarete Shütte-Lihotzky: Graphic transcriptions

Francesco Maggio

Associated professor, University of Palermo, Department of Architecture, Palermo, Italy, francesco.maggio@unipa.it

The objective of this research is giving back to the history of architecture, through drawing as a critical tool of research, the work of Margarete Shütte-Lihotzky, by the re-drawing of one unrealized project characterized by refined architectural quality. The critical re-drawing, which in this case is mimetic to the construction of the project, wants to make manifest the thought of an important figure of the Modern Movement often relegated to an unknown fate. In particular a part of her professional activity is analysed to build a graphic inedited repertory of some projects executed by this woman, that can be defined as “pioneer” of modern architecture, giving back a female thought of the project’s construction. The drawing of architecture plays a substantial role, within this research, when it investigates the project that is the central place of its true expression. Deeply engaged in critical reflection on the defence of the female gender and social architecture, Grete Lihotzky was born in Vienna in 1897. Her political and social engagement is witness of the need conviction to abandon the traditional housing model for creating a “new” one starting from the examination of the individual needs, translated into functions, and from the minimum necessary spaces for their completion. The avant-garde architectural principle of that period, the Existenzminimum for Grete is not enough; it is the logical-design tool so that the minimum surfaces become habitable, and, at the same time, the moment before the definition of the spaces, but it is fundamental to respond in a more articulated manner to other problematic issues. The finalization of the female work of Margarete Lihotzky connotes and distinguishes it from that ones of her Viennese contemporary architects, engaged in the implementation of social democracy programs.

The aim of contributing to the advancement of woman condition, brings her to take an interest not only of the women who work exclusively at home, but also of the workers, students, and elderly ones who live alone. Accustomed to dealing with minimal surfaces to ensure to female individuality and independence, in Frankfurt compares with the issue of a careful distribution of services between private fruition and central collective one. Centralized laundries, professional schools for learning of new household and especially kindergartens, schools, childcare facilities, are the structural elements of the new urban texture that the female architect plans in favour of women. This research deals with the analysis of two projects: a day-care centre and a residence for female students. The drawing, such as proper place of the architectural criticism, is the tool that allows, more than any other way of the criticism itself, to get mostly closer to the recognizable consistency of the design process for its continuous “coming and going” that is characteristic of both the drawing and the form’s construction, which, cannot take “body” without it. If this proposition is true, then the drawing, conceived as analysis and so as a critical tool, is the medium between words and things and, when these latter are “drawn”, is the only research tool able of retracing the critical points of the project, certainly the hidden ones, which the word identifies in an obviously different way.

PRACTICES 2

El patio del recreo en igualdad

Asociación Equal Saree

Dafne Saldaña

Arquitecta, Asociación Equal Saree, Barcelona, España, dafnesb@gmail.com

Julia Goula

Arquitecta, Asociación Equal Saree, Barcelona, España, juliagoulamejon@gmail.com

Helena Cardona

Arquitecta, Asociación Equal Saree, Barcelona, España, helena.equalsaree@gmail.com

Carla Amat

Asociación Equal Saree, Barcelona, España, carla.equalsaree@gmail.com

En los espacios de recreo de las escuelas se reproducen roles de género tradicionalmente femeninos y masculinos y existen fenómenos de exclusión o minusvaloración por razón de sexo, basados en estereotipos sexuales y en la jerarquía de géneros. La finalidad de esta investigación-acción es crear un modelo de diagnóstico e intervención de género en los espacios de recreo, que sea fácilmente reproducible y que potencie un cambio de conductas dentro y fuera del centro educativo. En la infancia es cuando se consolida la identidad de género de las personas, reflejándose en actitudes y conductas y en las expectativas sociales sobre ellas y ellos. El sistema educativo reproduce pautas patriarcales que construyen de forma diferente la identidad de niñas y niños, definiendo roles diferenciados según el sexo. Entre los factores más influyentes encontramos los espacios y los tiempos escolares. Algunos factores espaciales condicionantes son el contexto geográfico-social del centro y el uso y diseño del aula, patios y espacios comunes. El patio es donde más se visibilizan las desigualdades de género ya que el profesorado acostumbra a intervenir menos que en las aulas y los usos y normas son menos rígidos, dando lugar a una imposición de roles sociales y culturales y detectándose más fácilmente las posibles situaciones de desequilibrio, jerarquía y violencia. Además, los patrones de relación aprendidos en la infancia revierten posteriormente en actitudes en el espacio público urbano. Por tanto, los patios de recreo son los espacios más adecuados para realizar un diagnóstico e intervención de igualdad de género. Actualmente existen iniciativas que apuestan por una coeducación efectiva. La escuela coeducativa sería aquella que educa para la igualdad desde la diferencia, replantea conocimientos y actitudes y transversaliza la perspectiva de género en todos los planteamientos pedagógicos. Las experiencias coeducativas que han tenido lugar hasta el momento se centran en mejorar aspectos de contenido, como el lenguaje y el material didáctico, y las expectativas del profesorado sobre los y las alumnas. A pesar de reconocer la importancia del espacio en la generación de desigualdades de género, este ámbito no ha sido estudiado a fondo y, sobre todo, no se han aportado propuestas concretas para conseguir unos centros educativos con espacios igualitarios. Nuestra propuesta como arquitectas es poner el foco en las cualidades espaciales y cómo éstas influyen en las desigualdades de género. Esta propuesta combina una parte de formación y sensibilización con una parte de diagnóstico e intervención. La primera, para que profesorado, familias y el propio alumnado tomen conciencia de las desigualdades de género que se dan en el uso del espacio y tengan herramientas para evitarlas y prevenirlas. La segunda, para identificar y gestionar problemáticas existentes, con el objetivo de lograr unos espacios educativos que ofrezcan las mismas oportunidades para todas las personas.

Conviviendo por una Vida sin Violencia Hogar Compartido para Mujeres Víctimas de Violencia Intrafamiliar. Desamparados, Costa Rica

Vanessa Duran Sanabria

Escuela de Arquitectura de la Universidad de Costa Rica, vanessa.architect@gmail.com

Es un estudio que inicia con la tesina del master Laboratorio de la Vivienda del siglo XXI "CASAS REFUGIO PARA MUJERES VICTIMAS DE VIOLENCIA INTRAFAMILIAR: UN COMPLEJO SISTEMA DE COMUNIDAD E INTIMIDAD" y continua en Costa Rica junto con la Universidad de Costa Rica, la Municipalidad de Desamparados y Casa de Derechos de Desamparados. Se basa en un trabajo interdisciplinario, que analiza las casas refugio para mujeres víctimas de

violencia doméstica como modelo terapéutico de inclusión social. Propone un modelo de gestión de Hogares Compartidos para mujeres en situación de violencia en el cantón de Desamparados mediante un proceso participativo, que fortalece los mecanismos de prevención, protección y divulgación que ofrece Casa de Derechos de Desamparados.

¿Cuál es el escenario “ideal” necesario para la correcta rehabilitación de las mujeres víctimas de violencia doméstica del cantón de Desamparados y sus hijos?

Como respuesta a esta interrogante, se indaga primero el origen de la violencia intrafamiliar y sus consecuencias desde la perspectiva del habitar, con el objetivo de encontrar una respuesta integral y reflexionar sobre el papel que juega la casa refugio ante esta situación.

Luego se expone la situación concreta de las casas refugio. Se analizan diferentes casos internacionales y nacionales para comprender la vida interior, las necesidades de las mujeres ingresadas y los diferentes mecanismos de gestión implementados.

Posteriormente se definen una serie de lineamientos e indicadores para la concepción y el diseño de un Hogar Compartido, apoyados por talleres participativos con mujeres tratadas en Casa de Derechos de Desamparados por agresión doméstica, y sus hijos. Para esto se parte de los resultados expuestos en la tesina antes mencionada, luego adaptados a la realidad de las mujeres tratadas.

Como último, se hace un análisis administrativo, en el que se contempla aspectos como la oferta, servicios y presupuesto necesarios para la implementación del proyecto, al igual que una propuesta de autogestión del mismo.

Este es un trabajo que se ha logrado en colaboración con las especialistas de Casa de Derechos (psicólogas, abogadas, trabajadoras sociales), las mujeres y los niños que participaron en los talleres, y especialmente con la ayuda de la socióloga Lic. Cynthia Rosales Calvo.

Una casa refugio no es solamente un albergue temporal, es un lugar sin dirección que funciona como un complejo sistema de comunidad y privacidad.

Everyday life prepositions. Preposiciones cotidianas

Marta Pelegrín Rodríguez

Assistant Professor in the Architectural Design Department of the Escuela Técnica Superior de Arquitectura University of Sevilla. MEDIOMUNDO arquitectos

We hereby present the content and the goals of ARCHITECTURE: EVERYDAY LIFE PREPOSITIONS, a program that shows architectural processes regarding design, construction and use. From a critical stance, the proposal aims to set out a series of cultural, social or productive issues, in order to produce a space for reflection and debate, a space from which architecture can, in turn, test the processes it becomes implicated in.

This article briefly discusses the ways in which the display of the exhibition, the workshops and the conference series have all generated this rich encounter and space for debate, all while realizing that it is very difficult for this program to replace the direct experience of an architectural work. In this sense, to display a series of elements that document and communicate the time, space and material experience of a design within an exhibition space acquires a new meaning, because the view of works from a distance is also an invitation to become aware of them.

These designs distance themselves from linguistic or discursive excuses that belong to the world of consumerism and the iconic spreading of superficial imagery whose sole existence seems to spring from the artistry of an architect or the visionary presumptions of political and economic promoters. On the contrary, here, processes that show another way to understood architectural practice are highlighted, designs considerate towards the knowledge of the place and its agents, developed from skilled but also experimental labor with close materials and techniques, critical processes where thinking and doing are necessarily linked.

Safe Haven or Forbidden Zone? Women-only Parks in Iran

Reza Arjmand

Masoumeh Mirsafaa

Lund University, Sweden

As part of an endeavor to Islamize the society, Iranian Islamic government has demonstrated serious commitments to the separation of the sexes in public places. The gender segregation law was formally introduced and enforced in public places such as schools, sport halls, swimming pools, transportation facilities, etc. in last three decades, and Gendered spaces were built or reconstructed around idealized roles of women and men in an Islamic society. The most recent effort of the government includes “women-only parks” which is claimed to be designed and entirely administrated by women to accommodate the needs of women and provide space for social interaction and activities. Women-only parks were received differently by various groups of women in Iran. While the idea of a gender-specific park faced resentment from some groups of women, especially women’s rights activists and feminists, others found it -however restricted and controlled- an opportunity to experience a public space without hijab. This paper is part of a larger empirical cross-disciplinary study on urban public spaces in Iran and is based on an ethnographical field study conducted in a number of parks (both women-only and mixed) within the country. As a cross-disciplinary comparative study in collaboration with Centre for Middle Eastern Studies and School of Architecture and Environmental Design of Lund University, it endeavors to address and reflect a wider array of perspectives on gendered urban spaces with a special focus on women-only parks among various groups of women as well as the urban designers and policy-makers in Iran. Moreover, it aims to compare the women-only parks and gender-mixed parks in terms of their physical characteristics, functional features and social dimensions to reflect the impact of each space on the social interactions of women, as well as on the polemics around the role of women in public space.

HISTORY 6

Gender Demands, Spatial Demands. From Care to Design: Women's Role in Shaping Urban Spaces

Claudia Mattogno

Architect PhD, full professor of Urban Design DICEA, Sapienza University of Rome, Italy, claudia.mattogno@uniroma1.it

The paper deals with the role played by women in architectural projects of the 20th century and, in the second part, focuses on some designers, teachers and scholars that studied in important Italian universities.

For women, we are aware that our history, in urban and architectural fields, has not yet been completely written. Only a few women designers are cited in the most popular architectural history books. Until now, the research has favoured traditional monographic studies in order to highlight great masters, describe monuments, or illustrate masterpieces, while ignoring the context and the characters in the background, allowing for only a HIStory as opposed to a HERstory.

In the 18th century, women were considered as muses or had the role of literary salon hosts (such as Madame de Maintenon, and later Madame de Staël). In the first half of the 20th century, a new generation of women, called the pioneers, broke prejudices and prohibitions to finally be permitted to attend architecture schools. Others became enlightened patrons, making possible the realization of some of the most famous houses of the modern movement, such as the Farnsworth House designed by Mies van der Rohe for Edith Farnsworth, or the Villa Stein by Le Corbusier for Sarah Stein (Friedman 1998).

After World War II, housing as well as social emergencies deeply changed the way of living and needs of the inhabitants, and new methods of investigation involved women as users (Pleydell-Bouverie 1944). Soon after, during the economic boom, the Union of Italian Women (UDI) played a crucial role in claiming an implementation of social services that would contribute to the empowerment of women (Renzoni 2012).

The wave of the feminist movement in the 60s initiated important gender discussions in relation to themes of housing. Finally, women succeeded as professional architects (e.g., Franca Helg and Gae Aulenti in Milan), university teachers (e.g., Luisa Antwerp, Diambra Gatti De Santis, Hilda Selem, Vittoria Calzolari in Rome and Egle Trincanato in Venice) as well as in the field of theoretical research (e.g., Marta Lonzi).

New approaches shifted attention from domestic spaces towards the city and its surroundings, from literature towards the disciplines of town planning and design. In this way, women became active as designers, reflecting their new changing status.

The transition from user to designer has created an essential moment for many women and is expressed not only in the demand of an active role, but also in the search for new theoretical topics, such as a critic of urban segregation, organization of genealogies and implementation of the participation process.

Individual scholars, research and action teams, as well as designers' offices create a rich panorama characterized by feminist collectives, such as Feminist Revolt; or scientific communities, such as *Vanda* in Milan.

Shifting Gender: Constructing an alternative postmodernism in Swedish architecture

Mattsson, Helena

Helena Mattsson, Associate Professor, history and theory of architecture, KTH School of Architecture, Stockholm, Sweden, helena.mattsson@arch.kth.se

The so-called postmodern shift that emerges in the 1970s is largely understood as a critique against modernism and it is mainly described through canonical texts. The postmodern narrative is mainly outlined by men, which consequently excluded other postmodern 'histories'. The focus upon the formal expressions of architecture during the break point with modernism is questioned in this paper, and instead an alternative postmodern history is outlined.

Swedish modernism is often labelled as 'the architecture of the welfare state', shaped by politics in close proximity to architects. Far less is known about the architectural conceptions that came to pass through a critique of this era. This paper focuses on the strategies and concepts formulated by women's liberation, starting in the 1970s and developing through the 1980s, covering a period that is often referred to as postmodern. Themes that were stressed in this discourse were not mainly focusing on the formal characteristics of buildings, but rather on forces related to production, finance and power structures regulating the conditions of architecture.

The discourse of women's liberation, as well as other emancipatory movements, had a major impact on the postmodern movement at large. It is remarkable that this side of postmodernism is not yet fully formulated in relation to architectural history. This paper aims at both mapping and analysing women's movements in relation to Swedish architecture during the 1980s. When the historical sources are not fully documented the research will be carried out through interviews and meetings as well as by inventories of private archives. This will also raise questions about the content of "official history" and what is saved in the archives and how we as researchers work with all the gaps and voids in the archive.

In 1979 a Nordic group of women architects started "Nordiska kvinnors bygg- och planforum" [Nordic women's building and planning forum] with a Swedish subdivision that organized an architectural manifestation in downtown Stockholm during the summer of 1980 named "Boplats 80" [Living place 80]. This led to the formation of the Swedish group "Kvinnors Byggforum" [Women's Building Forum] in 1981, a group that still exists and has had an important impact on the development of Swedish architecture. This paper will take the discourse formulated in the exhibition "Boplats 80", and by "Kvinnors Byggforum" during the 1980s, as a starting point for developing alternative histories of the postmodern period in Swedish architecture.

Active silence behind the scenes: women and space changes in architecture

Maria Rita Pais

Auxiliary Professor, Architecture Department in Lusófona University, Lisbon, Portugal, mariaritapais@gmail.com

Behind a long Architecture History conceived and carried out by men, some of them, recognised architects, many women, away from leadership and career, had enormous influence in some of the most interesting spatial changes.

Until little no more than five decades, men develop the art of construction and design in numerous and recognised works. From the great buildings of the oldest civilisations to the theoretical work as "De Architectura" (Pollio Vitruvius Marcus), erudite work and knowledge follows through their own works, through acquired knowledge between small groups of builders, through historical treatise about the "art of building" and, more recently, through the schools of architecture and through the enlargement of publications in architecture.

Despite the visible male superiority, woman, in their gender exclusion in society, have had a surprising role in the evolution of Western Architecture: from the Marquise de Rambouillet (17th century) and Madame Pompadour (18th century) in Paris; Catharine Beecher and Harriet Beecher-Stowe (19th century) in the United States to the more recent women connected to some recognised architects, as in the case of Lilly Reich, of Truus Schröder-Schröder or Eileen Gray. More recently their own activity, architects came to shake a male perpetually. This is the case of Lina Bo Bardi, the Zaha Hadid Kazuyo Sejima that present a varied work in scale, type and functionality.

This paper presents some of these women and some of the most important innovations they brought into the world of architecture and space. Its intervention does not follow the same male indole, but introduce some interesting approach peculiarities. For example, interventions denote a tendency towards greater space concerns rather than formal issues or major concerns in comfort and well-being rather than rationality and aesthetics issues.

Women's silent work in centuries of Architecture History, is worth to recognise and to highlight, specially the differences, since they clearly stand out from the mainstream architecture and had huge developments in day-to-day live that remain until the present.

ACADEMIA 2

Exceeding the Limits of Cultural Restrictions: A Studio Design Strategy for Architecture Female Students in Saudi Arabia

Maria Margarita Gonzalez Cardenas

Assistant Professor

Prince Sultan University, Department of Interior Design and Architectural Engineering Riyadh, Saudi Arabia.

MCardenas@pscw.psu.edu.sa

Three female schools of architecture have opened recently in Riyadh, growing exponentially in number of students. They are not the first schools in the country, but certainly the only ones in the capital of Saudi Arabia, a country known to be the custody of the Wholly Mosque in Makkah, and the sanctuary of Islamic traditions. As gender restrictions are part of daily life, including not allowing women to drive or to work in male environments, the profession of architecture is raising questions to the Saudi labour force development, and the female labour market.

With a construction job market highly dominated by expatriates and local males, and an extended need for knowledge-based professionals, female architecture students could be oriented to challenge the regime and the society. However higher education is not preparing Saudi female students yet to be active part of the work force: among other problems, study plans are not oriented to solve local architectural problems such as extreme weather conditions or indigenous architectural heritage.

Women education is not fully developed in the country. The lack of local professors makes undergraduate education highly dependent on foreigner scholars, who struggle to understand local traditions. Female students, with no artistic or scientific background are unskilled apprentices; therefore achievements are not even similar to western architectural schools. In addition, due to strong gender segregation, female students live in a completely female environment, in which no competition or criticism is encouraged.

This paper tries to identify the challenges of Riyadh's female schools of architecture. By analyzing three case studies, based on the development of complex design projects such as office building, cultural centre and museum, this paper will emphasize on the "matrices" that can potentially helped the students to overcome social and cultural constraints. We will revisit gender theories to understand how, despite the student's relatively underprivileged conditions, female undergraduates can receive an education to solve problems more appropriately. We will outline some teaching strategies to develop female students' design methods in terms of problem comprehension, in addition to a fiercely understanding of their traditions. Finally, we will draw a comprehensive teaching approach in which multiple disciplines can be associated.

Feminist Futures : Pedagogies for a Feminist Spatial Practice

Meike Schalk

Dr. Assistant Professor, Critical Studies in Urban Design, KTH School of Architecture, Stockholm, Sweden, meike.schalk@arch.kth.se

This paper explores possibilities for strengthening critical spatial practices through a feminist-oriented education. It takes as its point of departure the process of constructing a matrix, in this case comprised of a twenty-student course, an environment, a network, and a reader by a group of thirty feminist spatial practitioners and theorists. The network has evolved from the lecture and workshop series *Feminist Futures* which was curated for the section of Critical Studies at the KTH School of Architecture in collaboration with WISP (Women in Swedish Performing Arts), in Stockholm during the fall of 2011. The aim of the course was to go beyond theorization and to collect and develop hands-on approaches to feminist spatial practice. The course assembled local and international practitioners, researchers, and educators, who, together with participants, explored feminist future imaginaries of an alternative society through research, art, and architecture projects, as well as "lived utopias". Those involved set out to inquire collectively: What knowledges and images have a potential for change, and how do we generate and mediate them for

creating more just environments? What skills and what kind of know-how should (architecture) education provide to handle questions of democracy and citizenship? How can future spatial practices meet challenges posed by climate change, economic crises and uneven global development?

During the spring of 2014, texts based on the course material were produced, and the process was supported by five roundtable sessions where the contributors, with backgrounds in architecture, art, cultural conservation, futures studies, design, design theory, game theory, geography, philosophy, planning, sustainable development, urban studies, and visual communication, came together to discuss their material with one another as well as external peer-reviewers. Instead of using anonymous peer-review, we treated the text production as a collective effort where ideas were debated and refined through peer-to-peer learning with support from the cross-disciplinary network. We see the production of the book itself as a pedagogical queering-tool for architecture practice and education.

Beside methods and techniques that are widely recognized in an academic context, such as action research, back casting in futures studies, and discourse analysis, the contributors present tactics, strategies, techniques, and methods of critical projections which they have developed through their own practice, research and education. These concern radical pedagogy for a feminist practice of empowerment, including workshops for the collective creation of projections of feminist utopias; the exploration of methods of spatial writing; the re-writing of official city visions from a feminist perspective; feminist practices of mapping as a tool to unearth views of other traditions than western ones, and non-representational modes for architecture production; the development of computer-games for breaking gender stereotypes and for questioning norms and values, in turn furthering embodied or active citizenship. These practices are under constant development; they are critical as well as projective and suggestive. In this paper we ask: From this material, how can we develop a breadth of theoretical and methodological approaches towards a critical spatial practice from a feminist stance, while at the same time making these theories and methods accessible for education and architecture practice? How can we produce and disseminate theoretical and methodological knowledge for inspiring future feminist practices?

MoMoWo. From a European project to the generation of a “Matrix”

Caterina Franchini

MoMoWo Project Leader Assistant and Assistant Researcher at the Politecnico di Torino - DIST, Turin, Italy, caterina.franchini@polito.it

Emilia Garda

MoMoWo Project Leader and Assistant Professor at the Politecnico di Torino - DISEG, Turin, Italy, emilia.garda@polito.it

Marika Mangosio

MoMoWo Project Leader Assistant and Assistant Professor at the Politecnico di Torino - DIST, Turin, Italy, marika.mangosio@polito.it

Our project is entitled: “Women’s creativity since the Modern Movement – MoMoWo”. Financed by the European Union under the programme Creative Culture, the project is the result of networking mainly between women active in academia in the fields of Architecture, Design, Art History, and Cultural Tourism. As the title suggests, the starting point of the project is the Modern Movement, intended as a moment of great cultural ferment, but also as a political and social breaking point. The Modern Movement also represents the first historical landmark in the emancipation of women in the professions.

The goal of the project is the creation of a bridge connecting past, present and future generations of women. The aim is to understand why women still find it hard to achieve success in their career. The project intends to build up a heritage and a network of know-how and skills trans-nationwide in order to inspire new vocations for women.

Dulce Loução and the Silent Revolution

Filipa Roseta

Auxiliary Professor, CIAUD-FAUL-Centro de Investigação em Arquitectura Urbanismo e Design da Faculdade de Arquitectura da Universidade de Lisboa, Lisboa, Portugal, froseta@fa.ulisboa.pt

Miguel Baptista-Bastos

Auxiliary Professor, CIAUD-FAUL -Centro de Investigação em Arquitectura Urbanismo e Design da Faculdade de Arquitectura da Universidade de Lisboa, Lisboa, Portugal, bbastos@fa.ulisboa.pt

In Portugal, Dulce Loução was the first woman to become a tutor in an architectural design studio. She was invited in 1981 and was present throughout the academic community's transformation, from the boom of the construction sector in the 80s to present-day austerity. She defended her PhD in 1993, on the subject of colour and the perception of space, then becoming an Auxiliary Professor at *Faculdade de Arquitectura da Universidade de Lisboa*. Dulce lectured and tutored several generations of Portuguese architects, using a phenomenological approach in her lectures, research and practice. She has practiced architecture throughout these decades and has published her architectural ideas and research on methods of teaching architectural design through phenomenology. There are two purposes to this paper: firstly, to present this woman's vision and practice, shining some light on her work; secondly, to register the use of phenomenology as theoretical framework for tutoring an architectural design studio. Our aim is, above all, to write Dulce's story, so her presence and achievement does not remain unnoticed.

HISTORY 7

Lotte Cohn, Zionist Architecture in Palestine

Laura Figuccia

Scuola Politecnica dell'Università degli studi di Palermo, Italy, laura.figuccia@hotmail.it

This research focuses on the work of Lotte Cohn, a Jewish German architect who studied in Germany and moved to the Palestinian territories in the Twenties, like most of Jewish people in those years following the Zionist dream of a Jewish State. Lotte Cohn was Richard Kauffmann's assistant from 1921 to 1927. Together they planned the new neighborhoods of Jerusalem and Haifa. In the Thirties, Lotte Cohn opened her own architecture studio and designed houses for the new inhabitants of Palestine. According to the obituary that her colleagues wrote about her, she was "The first female Architect in Israel".

In 1921 her Zionist ideals led her in Palestine where, as the first qualified female architect in the country, she took a leading role in the architectural development of modern Israel. The history of the state of Israel, marked by a conflict still unresolved, makes the attempt to reconstruct a history of modern architecture in that context, a task of considerable complexity of interpretation, where the meeting-clash between two cultures- the middle East and the Arab-Jewish-European - comes into play.

This survey was made possible thanks to the activities and publications of Dr. Ines Sonder, who in 2009, after a long research within the archives held in Israel, has been able to collect in a catalogue an almost complete anthology of drawings by Lotte Cohn.

With the exception of that catalogue, which provides for archival data only, a critical bibliography of Lotte Cohn's work is still missing. This survey has the intent to partly fill this void, through a historical, critical and graphic study of her projects.

Lotte Cohn's work is a symbol of the research of a new identity of the Jewish people, possibly the as far as possible from the past experience of the ghettos in all European cities; it meant to be the new face of the Jewish people who, for the first time, took possession of a space, designing it by adopting the modern language.

Zionism was not only fighting against the anti-Semitic oppression but also against the assimilation of the Jews into the Western society, considered as a loss of collective identity. So what about the Zionist approach to architecture? The theme of identity is not a new problem, but one latent that is renewed every time it is treated. The Zionist identity was actually suspended between East and West and carried with it all the contradictions of a utopian movement born in Europe and planted elsewhere. The architectural project is a project of identity and, in the case of a never built project, what can be read in the drawings is the truth of a certain time, the request of the client and the response of the architect.

Saliendo del Eclipse: Anne Tyng y Louis I. Kahn

Eduardo Caridad

Profesor Titular de Escuela Universitaria, Universidade da Coruña, A Coruña, ecaridad@udc.es

María Carreiro

Profesora Contratada Doctora, Universidade da Coruña, A Coruña, maria.carreiro@udc.es

Inés Pernas

Profesora Contratada Doctora, Universidade da Coruña, A Coruña, ipa@udc.es

Un eclipse se produce cuando un astro oculta temporalmente a otro.

En su segunda acepción el Diccionario de la Real Academia de la Lengua Española define el eclipse como "ausencia, evasión, desaparición de alguien o algo", y define eclipsar, también en su segunda acepción, como "oscurecer, deslucir".

En la historia de la arquitectura moderna, desde finales del siglo XIX, ha habido muchas parejas de arquitectos que no solo han compartido parte de su vida en común, sino que también han compartido el

trabajo profesional. De alguna manera podemos decir que, en la mayoría de los casos, la práctica profesional de la mujer ha sido eclipsada por el hombre, la estrella dominante...

También podemos decir que este eclipse ha sido especialmente significativo en aquellas parejas, y han sido muchas, en las que la parte masculina de la pareja ha estado especialmente reconocida tanto en la profesión como mediáticamente.

Margaret McDonald, Marion Mahony, Aino Marsio (y después de su muerte Elissa Mäkineniemi), Alison Gill, Raili Paatelainen son algunas de las mujeres que han desarrollado su actividad profesional en el campo de la arquitectura conjuntamente con su pareja, quizás son las más conocidas, pero hay muchas más.

Paradigmático resulta el ejemplo de Denise Scott Brown, ampliamente conocido, quien se vio relegada en la concesión del premio Pritzker en favor de su marido Robert Venturi, a pesar de haber desarrollado conjuntamente la práctica totalidad de su obra arquitectónica teórica y práctica.

Dentro de este universo de parejas de arquitectos, la relación de Anne Tyng y Louis I. Kahn, representa un caso particularmente interesante de estudio y análisis. Su colaboración, que se extiende durante más de una década, fue especialmente estrecha en tres proyectos de Kahn: la Galería de Arte de la Universidad de Yale (1952-1954), los Baños de Trenton (1955) y el proyecto para la City Tower para el Centro Cívico de Philadelphia (1953-1957). En estos tres proyectos se percibe una clara influencia de Tyng sobre Kahn.

En palabras de Tyng "*Creo que nuestro trabajo creativo conjunto hizo más profunda nuestra relación y la relación amplió nuestra creatividad*" (1997, p.7).

En esta comunicación se pretende sacar del eclipse la figura de Tyng y dar luz sobre su trabajo que el propio Kahn trató de oscurecer después de terminada su relación.

Rita Fernández Queimadelos, una arquitecta pionera española. Etapa profesional inicial en la D. G. de Regiones Devastadas, 1941–1947

Paula Fernández-Gago Longueira

Arquitecta, Profesora Colaboradora, Escuela Técnica Superior de Arquitectura de A Coruña, Universidade da Coruña, A Coruña, España, paula.fernandez-gago@udc.es

Cándido López González

Doctor Arquitecto, Profesor Contratado Doctor, Escuela Técnica Superior de Arquitectura de A Coruña, Universidade da Coruña, A Coruña, España, candido.lopez@udc.es

María Carreiro Otero

Doctora Arquitecta, Profesora Contratada Doctora, Escuela Técnica Superior de Arquitectura de A Coruña, Universidade da Coruña, A Coruña, España, maria.carreiro@udc.es

El acceso de la mujer a la educación superior así como al correspondiente ejercicio profesional ha sido un hecho reciente. En el ámbito de la arquitectura, Louise Blanchard Bethune y Signe Ida Katarina Hornborg pertenecieron, respectivamente, al grupo de pioneras americanas y europeas que estudiaron y desarrollaron su actividad profesional entre finales del siglo XIX y principios del XX.

En España, a pesar de la existencia en el siglo XIX de mujeres precursoras en el desarrollo de una labor profesional relevante, el año 1910 supuso un hito importante al derribarse las trabas que impedían a las féminas el acceso a la universidad y al ejercicio profesional.

En el ámbito arquitectónico, cuatro mujeres se incorporaron como estudiantes universitarias a la Escuela de Arquitectura de Madrid en 1931, titulándose tres de ellas: Matilde Ucelay Maortúa (1936), María Cristina Gonzalo Pintor (1940) y Rita Fernández Queimadelos (1940). Compartieron aulas con relevantes arquitectos contemporáneos como José Antonio Coderch de Sentmenat (1940), Alejandro de la Sota Martínez (1941), Miguel Fisac Serna y Francisco Asís Cabrero (1942) entre otros.

Rita Fernández Queimadelos, tercera mujer que en España se titula como *arquitecta*, pertenece a ese primer grupo de mujeres españolas que, en torno a los años 30 y 40, estudiaron y comenzaron su actividad profesional, germen de las arquitectas españolas y, en particular, de las arquitectas gallegas.

Nació en A Torre, municipio de A Cañiza (Pontevedra) en 1911. Estudió Ciencias Químicas y Ciencias Exactas en la Universidad de Santiago de Compostela y Dibujo en la Escuela Elemental de Artes y Oficios de la misma ciudad entre 1928 y 1930. Comenzó sus estudios de arquitectura en Madrid en 1931, titulándose el

26 de agosto de 1940, tras el paréntesis de la contienda civil. Un año más tarde inició su actividad profesional en Madrid. Contrajo matrimonio y tuvo cinco hij@s. En 1955 se trasladó a Murcia donde desarrolló la profesión en ejercicio libre, así como vinculada a la administración. En 1975 se trasladó a vivir a Barcelona, jubilándose al año siguiente. Falleció en septiembre de 2008.

Su primera etapa laboral la desarrolló en la Dirección General de Regiones Devastadas, en el Área de Proyectos, Negociado de Arquitectura, perteneciente a la Sección de Reconstrucción. El Servicio General de Regiones Devastadas y Reparaciones nació en el seno del Ministerio del Interior, en plena guerra civil en enero de 1938, y fue elevado a Dirección General en agosto de 1939; en diciembre de ese mismo año pasó a depender del Ministerio de la Gobernación. Su objetivo era restaurar y/o reconstruir los bienes dañados a causa de la guerra. En este organismo, Rita Fernández Queimadelos acometió, durante su primera etapa profesional, proyectos de diversa escala, bien de reconstrucción de edificios públicos, bien de viviendas, como las desarrolladas en el Barrio del Terol, en Carabanchel Bajo, Madrid.

El objetivo de esta comunicación es indagar en su primera incursión en el mundo laboral como arquitecta.

