



International Archive of Women in Architecture

Virginia Polytechnic Institute and State University
Fall 2006 No. 18



Korman House and Garden, photo by An-chi Tai

Harriet Pattison, ASLA

Kay F. Edge

The IAWA is fortunate to have received some information about landscape architect Harriet Pattison's work. Pattison worked with Louis Kahn on a number of projects including the Kimbell Museum in Fort Worth, Texas and the Korman residence in Whitemarsh, Pennsylvania. She is the mother of Nathan Kahn who produced the documentary film *My Architect* about Kahn's life and work. What follows is a description, in Pattison's own words, of how she sees her profession.

One autumn morning, some years ago, I was crossing Lake Dal to visit ruins of the Mughal Dynasty that ascend the magic mountains of Kashmir. When the strokes of the oarsmen drew us within sight of the terraces and water cascades that emerge so naturally from the stony palisades, my heart soared. For here, a powerful ruler had chosen to build, not fortifications, but gardens.

Formed of nature, time and the imagination, such gardens belong to the living art that is landscape architecture. This humane art can do much for us today, from revitalizing our cities and planning the wise use of land, to designing the sustainable environments we need to survive. And, as

it has done for cultures of the past, landscape architecture can create places where we, and future generations, will come to feel at home on the earth.

As a modern landscape architect, I am inspired by these goals and by the landowners, corporate groups and architects whose needs I serve. When I see how Nature welcomes the gardens and landscapes I have begun, and how they enhance people's lives, I rejoice in following a distinguished tradition of artists who unite human and natural forces in harmony.

In January of 2004, Pattison presented at the symposium, *Engaging Louis I. Kahn: A Legacy for the Future*, held at the Yale Center for British Art. What follows is a description of some of her collaborations with Kahn and some of her personal memories of him.

I had the privilege to work on several Kahn projects, mostly unbuilt. Though my training was incomplete in 1967, Lou invited me to participate much before, because I intuitively understood his ideas, had a background in the arts and was young, bold and ignorant enough to crit his work. Eventually I was sufficiently skilled to be effective, though like anyone who came within his sphere, I was a minor player.

It was my good fortune to design the landscape for the Kimbell Museum, although my employer was officially credited with the work. I was more assertive than gentle George Patton whose fine landscapes redeem many sites in and round Philadelphia. I soon took exception to Lou's imposing plinth and eased his building into its site while persuading him to incorporate the paired porches at the garden entrance. He said, "You know what's so wonderful about these porches? They're so unnecessary." In my mind, they were Kahn ambulatories: an alternative way to experience his building, the ambiguous middle ground that tied the museum to nature and lent the same dignity to live forms, that sculpture had within. I chose groves of trees and water—reflecting, tumbling, purling—to temper the climate, animate a featureless site, and attract the public. While designing the south court for outdoor performances, I had to surrender the north oneto the trucks, rendering the building vulnerable to future, expansionist plans with



this underutilized space. Questions did arise: "Why are there only six vaults? Why not extend them indefinitely here?" Like Brancusi's 'Endless Column,' the point at which you stop repeating the unit is what separates a work of art from a piece of engineering. On the other hand, Lou's repetitive use of the hundred-foot linear units gave necessary wall- and flow-space in natural light that every museum wants but few have.

The Usefulness of the IAWA

Lois D. Gottlieb

The International Archive of Women in Architecture (IAWA) has many uses. Since it resides in Special Collections of Newman Library at Virginia Tech, it is certainly a useful tool for the students there, the faculty, and visitors from around the world. It is primarily a collection of drawings by women architects and designers, but the archive also contains scholarly research, writing and personal histories of the contributors. I myself have donated not only my drawings but academic work from my days at Harvard as well. I have also given a large set of photographs that I took when I was an apprentice to Frank Lloyd Wright at both Taliesin and Taliesin West, and a book based on these pictures.

At one time I taught in an adult education program which was a course not for architects, but rather for clients of architects. I have learned that there is little hope of producing great architecture if one does not have a client who has some understanding of what architecture is about. The MacMillan Publishing Co. hired me to write a text for this course and the manuscript for this book, as well as a copy of the book are in the Archive.

I was very fortunate to be an undergraduate at Stanford University where one of the professors had a house designed by Mr. Wright. This house was never mentioned in any of my classes, and I was about to graduate before I saw it. I still did not know what I was going to do after graduation, but one look at the "Hanna House" convinced me that I must be an architect and make something similar. If one cannot actually see a house like this, surely the next best thing is to see the work of some of the best architects from all over the world in the Archive. The collections include works from such far-off places as Mongolia, India, and Japan.

Another way students can benefit from the Archive is to learn about other architects – women architects in particular. I just read in the IAWA Newsletter about the students meeting with the Italian architect Gae Aulenti. I was particularly interested in this event because I played some part in it. Gae Aulenti had recently re-designed the Asian Art Museum in San Francisco. I live about three blocks from it and assumed there would be many of her drawings left behind. I called



Gottlieb House: The house used pre-fabricated, recycled and ecologically sound materials and was a collaboration between Lois Gottlieb and her son on his house. Above, a pool terrace is supported by a retaining wall of 16-foot pre-fabricated sections used to support highways in Switzerland. Below, a skylight at the ridge of the roof; glulam beams support the entire structure.



the museum's administration and could find no one interested in my request to obtain these drawings. Thereafter, I patiently waited till they wrote to me asking for a donation for the museum. I called them and proposed that I would send them a donation if they would give me a set of the drawings. It took months, but I finally succeeded. I mention this event because it is not easy to obtain drawings. Architects are particularly attached to their work and one must think of various ways to get them.) Once these drawings arrived at Virginia Tech, Professor Mitzi Vernon and the students saw them and found Ms. Aulenti's phone number and address. A group of the students planning a trip to Europe for a summer session, arranged a visit to her studio in Milan and meeting with her. I'm sure that it was an inspiring, unforgettable experience.

It is important to note that the general public has access to the Archive. Many people use the material to do research on architecture and related subjects. My personal and unusual experience in this regard happened a number of years

ago. A man called me and asked me to design a house. When I finally met him at my son's house in Northern Virginia, I asked where he had heard of me. He described his visit to Virginia Tech and his interest in the IAWA. After looking at many designs and drawings collections, he decided that my work is best suited for his needs. He intended to complete his studies in law and then build a house designed by me. It never occurred to me that the archives could be used by potential clients. These are a few of the uses of the IAWA.

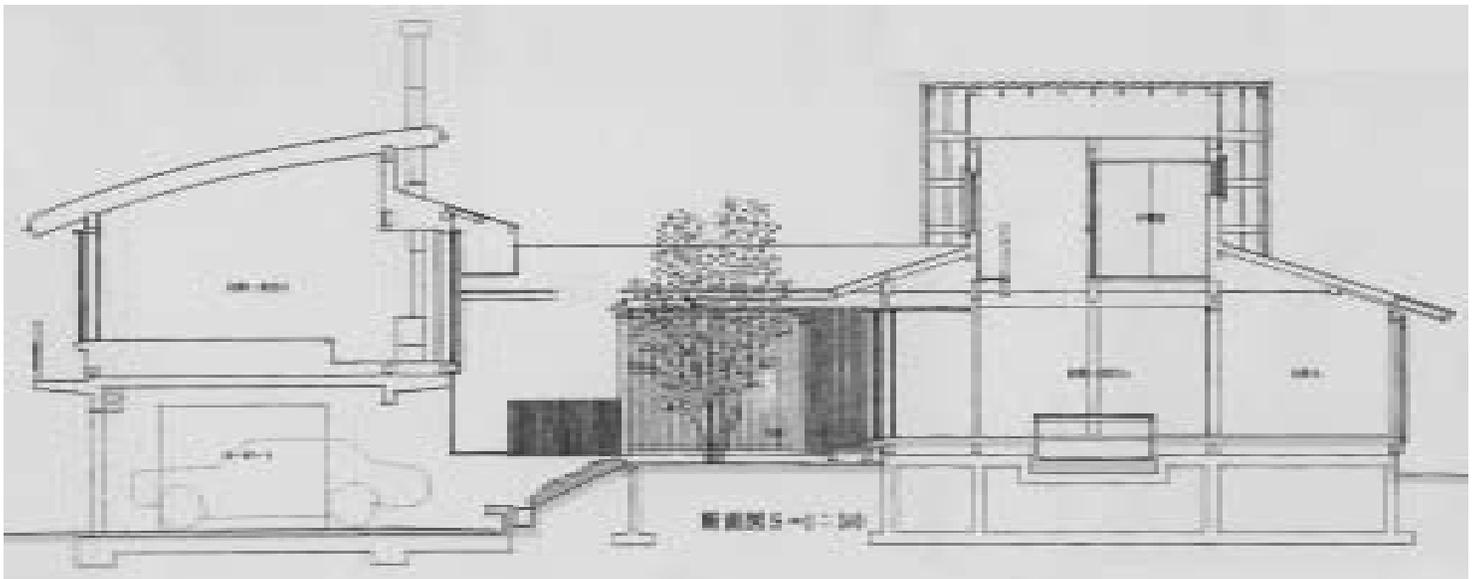
Housing for Working Women: an Exhibition by Japanese Women Architects in Tokyo

Yumiko Higashi and Milka Bliznakov

The Center for the Advancement of Working Women in Japan sponsored an exhibition of projects on the theme "Housing for Working Women" designed by women architects to celebrate the 30th anniversary of the Association of Women Architects and Engineers (WAEA). The exhibition of 29 projects and 13 models was exhibited in Tokyo (13 January to 12 February 2006) and included discussions (January 27-28) by the authors about their work. The architect Yumiko Higashi, a founding member of WAEA in 1976, donated to the IAWA a catalogue of the exhibition and copies of the exhibition materials. Women's right to higher education in Japan, including architecture, evolved after the end of the Second World War. Nabuko Nakahara was the first woman graduate in architecture in 1952. She is a former member of the Board of Advisors of the IAWA (see newsletter #14, Fall 2002). Nabuko Nakahara organized the first group of women architects in Japan (1953) under the name PODOKO, meaning "Thinking, Debating, Creating". She also established the first women's architectural firm (1958) and was the founding member of the Japanese branch of the International Union of Women Architects (UIFA) in

1993. The number of women architects in Japan is growing continuously, from about 30 in the 1950's to over 5000 to date, though not all are professionally active. This exhibition had the goal to advance the social welfare of women by demonstrating how women themselves could reorganize their own home and make it more comfortable and easy to maintain. The exhibits were organized in eight groups. The first, "Houses for families raising children" included a house by Noriko Katsumi on a triangular lot (built in 1987). The author demonstrated how "climate, shape of land, and lifestyle defined a house...full of light". The split level two-story plan helps a "busy working mother to raise her daughters". Another example in this group is the remodeling of a flat by Masako Yakabe. Sliding doors and remodeled kitchen and bathroom provide for flowing and well lit space.

Yumiko Hagashi exhibited an "extremely small house" in Tokyo (built 1998) in the group "small house and office (SOHO)". Built next to the grandparents house, this two-story wood structure accommodated a working couple and their daughter. The ground floor contains the dining-kitchen area with a space under the stairs for the wife, a fashion designer, to work. The two bedrooms are on the second floor and the workspace for the husband, a composer, is in the loft. White walls and glass doors fill the rooms with light and augment the feeling of spaciousness. Yumiko Higashi exhibited also a house in Tokyo (built 1997) with the group "houses for several generations". The ground floor is occupied by a family and their daughter. The wife, a painter, has her glass enclosed studio used for art classes and parties with friends hence the name of the house is "teaching painting at home". The grandparents live independently on the second floor, thus keeping a family tradition of good relationships with children and grandchildren. Another house for living with elderly family members is displayed by Hisako Suzuki. The house is actually for the families of two sisters



Hisako Suzuki, Two Generation House, section drawing



Hisako Suzuki, Two Generation House

and their mother. The long but narrow lot defines the shape of the house. The mother has a separate entrance with traditional tatami bedroom and bath on the ground floor, with kitchen, dining and living areas on the second floor. The daughters have the larger half of the house which includes a garage and an attic. Wood floors and ceilings contrast with white walls and sliding partitions. Skylights provide additional light to the upper floor. The house is modular – based on the tatami size.

Hisako Suzuki designed another modular house for a “hard working couple”. The two-story cube – like the house is built “to last for very long” with traditional Japanese materials and methods including extensive use of cedar wood. The ground floor contains an ample bathroom and a tatami room (bedroom) to be used eventually for house guests. On the second floor are kitchen, dining, living, study and bedroom areas, all divided by sliding partitions to allow for maximum flexibility. The beautiful roof structure is exposed to increase the feeling of openness and transparency.

In the group “houses for many generations” Hisako Suzuki displayed a house to “assure independent life for the elderly” by designing two buildings surrounding a courtyard – a beautiful Japanese garden. The grandparents reside in a one-story structure above the garage, while the younger family has a large two-story house. Masako Hazawa also has a “house for many generations” built on a small lot. The elderly occupy the ground floor and the younger family resides on the upper two floors. Another project by Masako Hazawa is in the group “interior redesign of condominiums”. The small apartment has all built in furniture with shelves and cabinets going up to the ceiling. In the same group of condominium reorganization, Noriko Katsumi has a project with beautiful built-in furnishings. She also exhibits in the

group “houses with shops” a remodeled furniture shop which also accommodates living quarters. The group “houses for single mothers” is represented by Masako Yakabe with a house with mother’s quarters where “taking care of mother is very easy”.

The discussion sessions revolved around several topics: how women architects manage to work and have children; postponing having children while working for other architects until a woman becomes an independent practitioner; having one’s office at home; forming support groups with similar interests is helpful; and above all, reorganizing the environment of the house to make the work of women easier.

The exhibition and discussions were very successful, as the 1,400 visitors and many newspaper reporters testify.

Honoring the Contributions of Women in Architecture: Findings from the IAWA Milka Bliznakov Prize

Beginning in 1999, the International Archive of Women in Architecture (IAWA) sought to further honor the contributions of women in architecture through the establishment of an international prize for research, named in recognition of IAWA founder Milka Bliznakov.

This award, now in its sixth year, recognizes important scholarly work relative to the IAWA. Projects include exhibition boards, digital and photographic presentations, illustrated essays, and manuscripts. All award winning projects, second stage finalist projects, and project proposals become a part of the permanent record of the Archive. Without the research advanced by the Milka Bliznakov Prize this work would remain largely unknown. The following five selected projects from the Prize speak of women in architecture and contribute to a fascinating new history.

Claire Bonney of Basel, Switzerland, was the first to receive the Prize with her research on Adrienne Gorska in “**The Work and Life of Adrienne Gorska (1899-1969).**” Bonney finds Gorska had important links to modern architecture, “In his biography of Eileen Gray, Peter Adam notes that it was Gorska who taught Gray to draw architectural plans around 1924 (Peter Adams, *Eileen Gray Architect/Designer*, New York: Abrams, 1987). For Bonney “this fact alone made Gorska worth resuscitating.” Bonney continues, “Gorska was apparently empathetic and patient enough to help Eileen Gray along.” In the case of Adrienne Gorska’s work, we know that her niece’s basement in Houston, Texas may contain a wealth of information—records unavailable in libraries. There is an



urgency to preserve work that seems to be disappearing rapidly.

Bonney corresponded with Gorska's niece's daughter in Texas who still today may hold original works, and she spent a week in Paris to find out what exists of Gorska's early buildings. Bonney's research uncovered references to Gorska's work; one notable statement is from an article written in 1930 by Howard Robertson and Frank Yerbury from London's *The Architect and Building News*. They write, "...men are not alone in feeling this modern urge for breadth and space. One might suggest that modernism was ruthless, even brutal, and that these attributes are masculine. But we have evidence in a series of striking interiors that women are equally responding to the urge for modern expression. We can glimpse, too, in these rooms designed and decorated by women artists, the great possibilities which the modern movement opens up for a field of women's activity."

Bonney writes, "Gorska chose to study at the *Ecole Speciale d'Architecture*. She graduated in 1924 under Mallet-Stevens and thus was one of the few architects of her era to hold an architectural diploma. Bonney concludes with a personal account of her footwork to find the house Gorska and Madame Lipska refashioned in 1930 from an old farmhouse barn for the wealthy American, Barbara Harris culminating in meeting the present-day owners of the Harrison House in Rambouillet, France.

The second prize was awarded to Elizabeth Birmingham from North Dakota State University for her manuscript on Marion Mahony, "**Searching for Marion Mahony: Gender, Erasure, & the Discourse of Architectural Studies.**" Birmingham's extensive research shows how a woman's work in architecture becomes unknown.

Many know of Mahony as a Frank Lloyd Wright disciple and lesser-known collaborator on the design for the Capital of Australia, Canberra, with husband Walter Burley Griffin. Birmingham's research brings a different set of questions to challenge Mahony scholarship. She writes, "For the past ten years I've been undertaking research on Marion Mahony Griffin (1871-1961) an American architect who worked in Australia and India as well as the US. This research examines not just Mahony Griffin's work but explores the methods and discourse of architectural history that have erased many women's contributions to architecture and design." The first chapter title clearly sets the direction of the manuscript with "Why Are There No Great Women Architects?: That Innocent Question and the Discourse of Architecture." With her manuscript Birmingham describes "the rhetoric of architectural history, studying the ways in which the habits of scholarship have and continue to

erase women's contributions from the historical record." Birmingham examines the secondary scholarship surrounding one such woman, architect and theorist Marion Mahony. Birmingham's research investigates the whole body of secondary scholarship on Mahony Griffin, offering a "rhetorical analysis of the way she is consistently depicted, recording the lengthy history of sloppy scholarship that has served to minimally record her life, architecture, and texts."

With the third project, Jane Hession from Eden Prairie, Minnesota researches the residential architecture of Lisl Close to produce a set of exhibition panels, "**The Houses of Lisl Close.**" Hession presents three aspects of Close's profession and life, "First, to bring to light the notable career of Elizabeth Scheu Close, F.A.I.A. as a practicing architect, wife and mother, Close was a woman who did it all, long before it was common to do so; second to consider the issues of houses and housing, as home, as a gathering place, as designed object, as haven, as social solution, as an expression of who we are; and finally, to illustrate the concepts of house and housing through selected examples of the design work of Lisl Close."

Close grew up in a family house designed by Adolf Loos. Her father was very active in social needs and housing proposals for Austria. She received architectural training at MIT and was the only woman in her graduate class of 1935. Hession writes, "Cultural stereotypes in America at the time encouraged the prejudice that a female architect was best suited to designing what she knew best – the domestic structure. Ironically, it was Close's superior architectural education and single-minded pursuit of career, rather than her domestic skills — she didn't cook — that qualified her to design houses so skillfully, and with a programmatic rigor that at the time, was reserved for the more important field of commercial architecture."

The fourth important research project comes from Ozlem Erdogdu Erkarlan of Izmir, Turkey on "**Turkish Women Architects in the Late Ottoman and early Republican Era 1908-1960.**" This project details the cultural and professional practice of the time, which gave women the ability to practice on par with male colleagues when such opportunities were often rare in other societies. Erkarlan writes, "Omission of the names of women architects from the writings of Turkish modern architecture is not astonishing... when considering the situation in Europe, the United States or Canada. What makes the story of early women architects in Turkey distinctive among the ones anywhere else is that their taking of important commissions, had been granted and practiced without coming across discrimination until the 1960's.... The perpetual construction of Turkish modern



architecture around the names of a few heroes and the theme of nationalism still remain even in the rewritings of Turkish modern architecture, and a reassessment of the first careers of the first generation of woman architects in Turkey is still long overdue.”

And finally, the Prize gave recognition to Barbara A. Nadel from Forest Hills, New York for her timely book ***Building Security: Handbook for Architectural Planning and Design***. *Building Security* includes materials from a variety of sources to address an important issue in building design today. The book includes the expertise of over 70 nationally recognized contributors. *Building Security* challenges architects to recognize the complexity of security issues while calling for inclusion of security measures in an unobtrusive manner within the design work. The jury especially noted Nadel’s chapter on women’s health centers as bringing an important focus to the complexity of security design issues that should be in the forefront when considering these facilities, their patients and staff. While her book challenges architects to create projects that address these issues, it also calls for inclusion of security measures in an unobtrusive manner within the design work. Through the identification of risks at women’s healthcenters, architects are alerted to comparable issues with other building types.

The fifth Milka Bliznakov Research Prize, 2005

This year the Jury awarded three first place awards for the Milka Bliznakov Prize. This was due to the exceptional level of the projects. The followings projects from Carmen Alonso Espegel, Madrid, Spain, Isabel Bauer, Berlin, Germany, and Bobbye Tigerman, Winterthur, Delaware are recipients of the 2005 Milka Bliznakov Award. Each project receives the \$1000 Award. In announcing its decision, the Jury released the following statements:

***Heroines of the Space* by Carmen Alonso Espegel**

Heroines of the Space, a book by Carmen Alonso Espegel is a brilliant theoretical and historical synthesis that relies on research published in several languages, as well as a great deal of primary research. Her text is the only comprehensive effort known to the jury that stands a chance of truly helping re-write the history of Modern Architecture in the 20th century. It is also feminist scholarship at its best. One third of the book is a theoretical overview of the development of women’s roles from traditional societies to the beginning of modernity in Europe. The remaining two thirds are monographic analyses of the work of Eileen Gray, Lilly Reich, Margarete Schütte-Lihotzky and Charlotte Perriand. Though one may think everything there was to be known about them is available, Espegel’s analysis reveals

new aspects of their work, seen in the context of their contemporaries’ production. Although this book is intended for a Spanish-reading audience, the jury recommends this book for English translation. There is simply no other text that approximates the breath and depth of her analysis on the topic, and no other known text that could be so readily embraced as a textbook for course work in the history of Modern Architecture. It is very readable, engaging, thought provoking and full of original insights.

***Architekturstudentinnen der Weimarer Republik* by Isabel Bauer**

Architekturstudentinnen der Weimarer Republik, Isabel Bauer’s path-breaking study of women architects in Weimar, Germany seeks to understand what drew women to study and practice a profession that their contemporaries understood as inherently masculine. This exhaustive history compares two groups of female architectural students in the 1920s and 30s: those enrolled at the Bauhaus, which was closely associated with the modernist avant-garde, and those who studied at the Berlin Technical University with Heinrich Tessenow, an accomplished architect and teacher identified with more traditional movements. This framework allows Bauer to challenge conventional understandings of “modern” and “traditional” in this period, and examine how gender operated within those categories. Bauer’s comprehensive analysis goes beyond the classroom, however, to document the subsequent careers of these students, providing fresh and unexpected insights into the architecture of this period. Bauer’s research makes a very significant contribution not only to scholarship on gender and architecture, but also to the history of modernism, which is seen here in an unfamiliar and provocative new light.

***“I Am Not a Decorator” Florence Knoll, the Knoll Planning Unit, and the Making of the Modern Office* by Bobbye Tigerman**

“I Am Not a Decorator” Florence Knoll, the Knoll Planning Unit, and the Making of the Modern Office, a master’s thesis by Bobbye Tigerman is first rate original research. With probing questions and detailed analysis Bobbye Tigerman manages to establish Florence Knoll’s importance in the context of modern architecture in the U.S., and contributes to the analysis of the official history and the great impact that Florence Knoll had in bringing many aspects of the modern movement together with her extensive work. Tigerman writes of the complex contributions of Florence Knoll with extensive archival research complimented by interviews from Knoll designers to document Florence Knoll’s professional design education and work in creating a platform for modern architecture. Tigerman’s research



details the vision for the Knoll Planning Unit and development of the modern office, while weaving the fabric of Florence Knoll's life in design. *"I Am Not a Decorator" Florence Knoll, the Knoll Planning Unit, and the Making of the Modern Office* should be made available to a much larger audience.

The first MILKA BLIZNAKOV HONORARIUM

This year the Prize Milka Bliznakov Prize Committee initiated a new award - *The MILKA BLIZNAKOV HONORARIUM* –with an honorarium of \$1000 to conduct research in the Archive.

The first recipient of this award is Joseph Chuo Wang, Professor of Architecture, Virginia Tech, Blacksburg, Virginia who is preparing a Chinese language article entitled "The International Archive of Women in Architecture is Alive and Thriving at Virginia Tech" targeted for national professional journals in China.

Donna Dunay, Chair, Milka Bliznakov Prize Committee

Special Announcement

Solange d' Herbez de la Tour, the founder of the International Union of Women Architects (UIFA) is planning the next Congress of this organization for 2007. It probably will be held in Bucharest, Romania and will include visits to monasteries under the protection of UNESCO. She is still working on defining the time and scope of the Congress. Solange has recently been in Moscow, Russia to address the 6th Congress of the Union of Russian Architects. She used this occasion to promote the IAWA and to solicit materials for our archive. Due to her effort, we received publications by three Russian women architects: **Larisa Pavlovna Khokhlova, Lindmila Kazakova, and Nina Okhotina**. We appreciate these donations and hope to further enrich our Russian collections in the future.

Milka Bliznakov
Founder, IAWA

Additions to the IAWA since September 2005
Compiled by Amy Shaffer, edited by Gail McMillan

New Collections

James McManus donated research material about **Leila Ross Wilburn** of Georgia. Wilburn opened her own firm in 1909 and is recognized for her published pattern books of arts and crafts style houses. She was posthumously recognized as a Georgia Woman of the Year in 2002. Landscape architect **Harriet Pattison**, ASLA, of Pennsylvania

donated materials to the IAWA including information about selected landscape projects and an account of her collaboration with architect Louis Kahn. Alfred Willis donated drawings by Connecticut architect **Virginia B. O'Neill**. Included in the Virginia B. O'Neill Architectural Collection are plans for a hexagonal house and other residences circa 1960. Russian architects **Larisa P. Khokhlova, Luidmila Kazakova, and Nina Okhotina** sent brochures, articles, and books they have published to the IAWA via Solange d'Herbez de la Tour. The architecture firm John Matthews, AIA, and architect Wendy Bertrand sent drawings, presentation boards, photographs, and biographical information about California architect, **Nan Croley**. (Croley passed away this year.)

Additions to Collections

IAWA Advisors **Ochirpurev Sarantsatsral** of Mongolia and **Ute Weström** of Germany both attended the annual meeting in Blacksburg, Virginia, this fall, and personally delivered additions to their collections. Sarantsatsral brought architectural drawings to add to her collection, and Weström brought architectural drawings and photographs of many projects, including information about the restoration of the noted Martin-Gropius-Bau building in Berlin, Germany. **Zdenka Novakova** of the Czech Republic sent an exhibition booklet and a data CD with information about two projects she designed in the 1960s and one project from 1993. **Bettina M. Brosowsky** of Germany gave images of school buildings that her firm designed and a brochure she wrote about outstanding architecture in Wolfsburg, Germany. **L. Jane Hastings, FAIA**, of Washington donated architectural drawings for over 20 projects. **Paula Treder** of Arizona donated correspondence and school papers to round out the drawings already in her collection. IAWA Advisor **Lois Davidson Gottlieb** of California donated articles about her work to her collection. She also brought with her to the annual IAWA Board of Advisors' meeting additional materials from the California firm of House + House to add to the **Steven and Cathi House** Architectural Collection and additions to the **Czeslawa Zielinska** Architectural Papers. **Cathi and Steven House** also donated a book they wrote (*Choreographing Space*), as well as their drawings and photos of the finished Langmaid residence. **Czeslawa Zielinska** of Canada sent sets of project plans, as well as articles and images showing implementation of pre-fabricated UCOPAN designs that she and her husband created. Terry Adams and Eva Knodt located the IAWA in order to reunite some borrowed records from SLR/Architects with rest of the over 150 cubic feet personal and professional papers in the **Sigrid Lorenzen Rupp** Architectural Papers. **Milka Bliznakov** of Virginia brought additions to the records of the IAWA as well as biographical material about her career. IAWA Advisor Milka Bliznakov also brought an addition to



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collection of **Kristine Fallon, FAIA**, of Illinois. Fallon sent a CD, *Collecting, Archiving, and Exhibiting Digital Design Data*, which she produced for the Art Institute of Chicago (2004). Through Bliznakov, **Alessandra Muntoni** of Italy sent a copy of the 2003 book *metamorph: architettura: works and projects 1965/2003* by Gabriele De Giorgi, Alessandra Muntoni, and Marcello Pazzaglini. Architect **Liesbeth Van Der Pol** of the Netherlands donated two books about her work: *Atelier Zeinstra* (2001) and *Liesbeth van der Pol* with essays by Eelco Beukers and Geert Bekaert (2002). **Maria Aubock** of Austria sent an exhibition catalog and materials about conference and publications in which she participated. Documents about the annual retreats of the **Organization of Women Architects** were added to the OWA records. **Blanche Lemco van Ginkel** of Canada sent biographical information and materials about her honorary doctorate from the University in Aix-Marseille. **Sarelle T. Weisberg** of New York sent recent correspondence and notes for a speech about design for senior citizens.

We are grateful to those who have generously donated funds to the IAWA:

Jennifer N. Browne
Diane Joy M. Dennis
Carmen Espejel
Kristine K. Fallon
Georgeta Galres
Diane E. Gayer
Dr. Steven Gorin & Dr. Abbye Alexander Gorin
Inge S. Horton

Eva Z. Huebscher
The Institute of Classical Architecture & Classical America
Rett Lorange
Mui Ho Architect
Elizabeth Reader
Robert E. Reuter
Linda Schneekloth
Beat Schnitter
Brinda Somaya
B. L. Van Ginkel

Call for Proposals - 7th Annual Milka Bliznakov Prize

The Milka Bliznakov Prize, conferred in recognition of research that advances knowledge of women's contributions to architecture and related design fields, was created to encourage the use and growth of the International Archive of Women in Architecture (<http://spec.lib.vt.edu/iawa/>).

STAGE ONE: REGISTRATION BY PROPOSAL

A 500-word proposal with curriculum vitae must be received or postmarked by November 1, 2006. Proposals should draw upon or expand the IAWA collections and reflect upon the broader context of women's contributions in the field of design as an original project, research, or scholarly work. The product of the work should be specified in the initial proposal.

STAGE TWO

The IAWA jury awards the Bliznakov Prize for the completed project that best advances the recognition of women's contributions to architecture. The final project must be received by November 1, 2007.

For further information, please contact Donna Dunay, ddunay@vt.edu. Proposals for stage one should be sent to:
IAWA Executive Committee
ATTN: Donna Dunay, AIA
Chair, Milka Bliznakov Prize
202 COWGILL HALL (0205) Virginia Tech
Blacksburg, Virginia 24061