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2019 IAWA SYMPOSIUM

INTERNATIONAL ARCHIVE OF WOMEN IN ARCHITECTURE CENTER

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

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

EXPANDING THE 'ARCHIVE.'
LATENT CONNECTIONS: EVIDENCE AND SPECULATION.

The IAWA Center invites research work that reimagines, rethinks or reframes the architectural world as we know it. We seek work that activates our understandings of the diverse practices of women in architecture, as well as work which expands our understandings of architecture through the lens of the wideranging contribution of women in architecture, as a historical field and/or practice.

We particularly invite work that reveals latent connections between architects; and that provides evidence or speculates about the impact and influences women in architecture may have had on practice, on their contemporaries, and/or in the present. We seek presentations that reconceptualize connections between women and other (both male and female) figures in architecture, and reveal potential networks of influence.

We invite work that broadens the known connections that make up architectural knowledge, by illustrating what may not be readily visible across the archive, or not yet included in known archives. The work presented, while based on evidence, may speculate and argue for projected and/or material connections. The work may be presented visually such as through videos, drawings or photography collections as well as through traditional paperbased presentations.

We especially welcome presentations that shed light on, and establish bridges to, potential collections to be pursued for archiving, as well as those that may contribute to the expansion of the archive by yielding artifacts to be preserved.

THE MISSION OF THE ARCHIVE

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

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

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

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

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

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

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

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

Instagram: IAWA_VT



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

- 1983 “Why women architects are not taught in classes?” Dr. Milka Bliznakov
- 1985 IAWA established assisted by Robert Stephenson and Dr. Charles Steger
- Milka Bliznakov writes over 1,000 letters to women in architecture, and brings first archives to the IAWA**
- 1986 “The Invisible Partner” Symposium
- 1989 IAWA establishes The IAWA Newsletter
- 1995 Biographical Database, Donna Dunay and Shelly Martin
- 1995 10th Anniversary Symposium
- 2000 15th Anniversary Symposium
- 2000 First Milka Bliznakov Prize awarded to Claire Bonney,
18 Milka Bliznakov Prize awards bestowed since
- 2003 “Women with T-squares,” Gail McMillan, “Aspires” Grant
- 2005 20th Anniversary Symposium
- 2010 25th Anniversary Symposium
- 2015 30th Anniversary of the IAWA – “Contributing to the Constellation,”
18th UIFA Congress – Washington, D.C. & Blacksburg, VA
- 2016 2016 IAWA Symposium, Keynote: Laura Spinadel, architect, Vienna
- 2017 2017 IAWA Symposium, Keynote: Prof. Lesley Lokko, Johannesburg
- 2018 2018 IAWA Symposium, Keynote: Carmen Espegel, architect, Madrid
Open call for the “Seminal Piece from Every Woman in Architecture”
- 2019 2019 IAWA Symposium, Keynote: Rebecca Chestnutt, architect, Berlin
- 2020 IAWA publishes “Herstory,” 35th Anniversary
- 2025 IAWA Gallery

2019 IAWA SYMPOSIUM - SCHEDULE OF EVENTS

WEDNESDAY, MARCH 20

RECEPTION @ A+A LIBRARY 5:30 pm - 6:30 pm

"CHEESE & WINE" Faculty and university guests are kindly invited to a pre-lecture, informal gathering to meet the Keynote speaker, Prof. Rebecca E. Chestnutt, and other guest speakers arriving for the 2019 IAWA Symposium. Event to be held at the A+A Library in Cowgill Hall.

KEYNOTE @ HANCOCK 100 7:00 pm - 8:00 pm

Prof. REBECCA E. CHESTNUTT *The Practical Nature of Utopian Visions.*

DINNER IN THE TOWN 8:30 pm - 10:00 pm

Guest speakers and IAWA advisors gather in the Town for dinner.

THURSDAY, MARCH 21

SESSION 1 @ A+A LIBRARY 10:00 am - 12:00 pm (coffee, tea and cookies provided)

DONNA DUNAY, IAWA Chair Welcome and 2019 IAWA Symposium opening remarks.

KATIA FREY, Ph.D *The Architect Flora Ruchat--Roncati, First Female Professor at ETH Zurich. Breaking New Ground in Practice and Teaching.*

ANNA P. SOKOLINA, Ph.D *Expanding the Archive: Caryatides of Russian Architecture.*

MARY ANNE HUNTING, Ph.D *Networks and Archives: The Cambridge School and Beyond.*

KEVIN D. MURPHY, Ph.D

Q & A Panel discussion to end the session (30 min.)

LUNCH RECESS 12:00 pm - 1:45 pm

Light lunch provided for guest speakers, IAWA advisors and IAWA liaisons in the CAUS Conference Room, 2nd floor Cowgill Hall.

SESSION 2 @ A+A LIBRARY 2:00 pm - 4:30 pm (tea and cookies provided)

SAMANTHA WINN *Archivists at work: Archival labor in the IAWA.*

DANIELLE S. WILLKENS, Ph.D *Maria Hadfield Cosway's Transatlantic Design Network, 1768-1838: Jefferson, Soane, and the agency of women in architectural exchange.*

SHELBY DOYLE *Computational Feminism: Attributing Future Histories of the Digital in Architecture.*

Q & A Panel discussion (15 min.)

SESSION 2 - CONTINUED 2:00 pm - 4:30 pm (tea and cookies provided)

OLIVIER VALLERAND, Ph.D *Where are the lesbian architects?*

ANDREA J. MERRETT, Ph.D candidate *Now What?!: Documenting a History of Activism in American Architecture.*

Q & A Panel discussion (15 min.)

DINNER IN THE TOWN

Unprogrammed dinner in the Town with opportunities for networking. Please see attached Blacksburg map in the Program booklet for dining alternatives.

FRIDAY, MARCH 22

SESSION 3 @ A+A LIBRARY 9:30 am - 11:30 pm (coffee, tea and cookies provided)

ALEXANDER BALA *The Loom of Early Modernism in "Nowe Tychy"*

CLAIRE ROBINSON, Ph.D *Edith Ouzts Humphreys' influence on American college union architecture.*

Q & A Panel discussion (15 min.)

SHELLEY E. ROFF, Ph.D *Women in the Archive: An Analysis of the Building Accounts of Late Medieval Valencia.*

MICHELLE LABOY *Reading between the lines: Aino Aalto's thoughts on ecology, feminism and family.*

Q & A Panel discussion (15 min.)

LUNCH RECESS 11:45 am - 1:15 pm

Light lunch provided for guest speakers, IAWA advisors and IAWA liaisons in the **School of A+D** Conference Room, 2nd floor Cowgill Hall.

CONVERSATION @ ROOM 400 1:30 pm - 3:30 pm

Keynote speaker and symposium guest presenters are invited to have small group conversations with 2nd year architecture students about their in-progress architecture proposals for the expansion of the IAWA.

WORKSHOP @ A+D CONFERENCE ROOM 2:00 pm - 5:00 pm

IAWA advisor Alice Finnerup Møller will offer a watercolor workshop to students in the School of A+D Conference Room.

VISIT TO THE IAWA ARCHIVE 1:00 pm - 5:00 pm

Symposium guest presenters are invited, together with university guests, to visit the IAWA archive in Special Collections at Newman Library and browse through the collections.

SOUP AT DONNA'S 6:00 pm - 8:00 pm

Concluding the 2019 IAWA Symposium guest speakers, IAWA advisors and IAWA liaisons are invited for a wonderful evening with home-made soups and home-baked bread at Donna Dunay's home: 302 Washington Street South East, Blacksburg, VA.

WEDNESDAY 20, 7:00 pm



Prof. REBECCA E. CHESTNUTT
Chestnutt_Niess Architekten
Professor at Hochschule für Technik (HFT)
Stuttgart

IAWA + CAUS DIVERSITY COMMITTEE KEYNOTE LECTURE **HANCOCK 100**
The Practical Nature of Utopian Visions.

Considering that architecture and the urban fabric are the built expression of a society, they reflect its character and structure. When a utopian vision is formulated it is in search of a “better place”. Literally: no-where? Given that, aren’t the terms utopia and architecture a contradiction?

The essence of a utopia is that its goals place everything in question, even “reality”, which is exactly its very useful aspect. In the world of scientific research, the most important results generally accrue while trying to obtain fundamentally inaccessible knowledge. Referring back to the built environment, the question is; can utopian visions indeed provide a basis of communication in order redefine architectural and urbanistic ideals?

FACULTY RECEPTION AT THE ART + ARCHITECTURE LIBRARY 5:30 pm - 6:30 pm

Faculty are kindly invited to a pre-lecture, informal “Cheese & Wine” event to meet the Keynote speaker, Prof. Rebecca E. Chestnutt, and other guest speakers arriving for the 2019 IAWA Symposium.

The event will be held from 5:30 pm to 6:30 pm at the A+A Library in Cowgill Hall. Keynote to follow in Hancock 100.



KATIA FREY, Ph.D
ETH Zurich



ELIANA PEROTTI, Ph.D
ETH Zurich

THURSDAY 21, 10:20 am

The Architect Flora Ruchat-Roncati, First Female Professor at ETH Zurich. Breaking New Ground in Practice and Teaching.

The pivotal breakthrough in the academic career of Swiss architect Flora Ruchat-Roncati (1937-2012), who had risen to prominence as a protagonist of the Ticinese Tendenza movement in the 1970s, was her appointment in 1985 as full Professor in Architecture at ETH, being notably the first woman to gain this position since the founding of the Swiss polytechnic institution in 1854. During twenty years she contributed to the formation of several generations of Swiss architects and performed as a unique role model for students and young women architects in Swiss academia.

Her teaching opened up new perspective in the curriculum, re-framing the historiographical narration on architecture, as attested by the introduction of the elective course “Women in the history of architecture”, which has been the first gender effort at the Architecture Department of ETH. This course influenced a whole generation of female students and initiated a pioneering interest for a completely neglected topic at the institution. She also introduced a holistic approach to planning, decisively opening up a range of innovative methodological approaches to architecture and bonding to a humanist tradition first forged by Aldo Rossi’s presence at ETH in the 1970s as visiting lecturer.

Educational architecture formed an important chapter in Ruchat-Roncati’s early work in Ticino, where she built, in collaboration with Aurelio Galfetti and Ivo Trümpy, some of the most iconic and progressive school complexes in Switzerland. There she started her collaborative design practice, forming different partnership according to projects. She also developed productive social rituals, as gathering colleagues, teaching assistants, family and friends around the dining table, enjoying the social aspects, but also strengthening her professional connections. This readiness to mix personal and work life developed to a communal life style as well as to a professional collaborative practice. As her own daughter remarked, “she didn’t separate things.”

Connecting herself professionally and also intellectually to her colleagues, using networking as strategy, she displayed her skills on all scales, from the chair to the highway, always sharing the idea of architecture as a service to society.

THURSDAY 21, 10:40 am



ANNA P. SOKOLINA, Ph.D.
IAWA Honorary Board Advisor

***Expanding the Archive. Global Connections:
Caryatides of Russian Architecture.***

Today it is a world-wide phenomenon that written architectural histories lack structured representations and consistency in readings on the contribution of women to the built environment. Across both democracies and hierarchies, professional trajectories are divided by cultures and geographies. However, the contemporary awakening toward illuminating historical truth of women's achievements challenge previous assumptions shaped through incomplete chronicles. Ultimately, developing interactive connections based on international networks of women in architecture contributes to expanding the Archive and acknowledging global records of women's professional influence and accomplishments.

This presentation reconstructs and reframes latent dossiers and legacies across political borders and ideological divides. The mission of Milka Bliznakov is continued by aiming at cohesive case studies of practices of women in Russian architecture. The founder of the International Archive of Women in Architecture at Virginia Tech, she was a recognized authority on Russian constructivism. Informed by the insight into 1917 revolution that secured transformative gains for women by putting into place civil laws declaring, in theory, gender equality and participation in socioeconomic and political life, the chronicles are addressed of early congresses that brought women together in massive numbers, motivated by the vision of social liberation, though in reality still commonly discriminated against men. By focusing on disposition of women in this male-dominated field, pioneering portfolios are highlighted of the yet largely unknown caryatides of Russian architecture - Lydia Komarova (1902-2002), the notable constructivist, theoretician and designer of the spiral skyscraper and practical architect of university centers and residential units; Tamara Kovalevskaya (1923-86), the recognized modernist, educator and architect of major public structures in the Russian North; and the magnificent Nina Alioshina (1924-2012), the architect of 19 central metro stations in Moscow. Current research supports the growth of the Archive by bridging the gap and illuminating potential collections of distinction.

THURSDAY 21, 11:00 am



MARY ANNE HUNTING, Ph.D
Architectural Historian



KEVIN D. MURPHY, Ph.D
Vanderbilt University

Networks and Archives: The Cambridge School and Beyond.

Our presentation will focus on the personal and professional networks of students, faculty, alumni, and supporters of the Cambridge School of Architecture and Landscape Architecture (1916-42) in Massachusetts. This all-women's architecture school was founded to satisfy the needs of candidates excluded from the all-male Harvard architecture program or unwelcome at the nearby coeducational Massachusetts Institute of Technology. Eventually, the Cambridge School was absorbed by Smith College but was dissolved at the moment that Harvard accepted women into its architecture program when its enrollment sagged in World War Two.

The Cambridge School fomented life-long connections between all who were associated with it. Not only did such faculty members as G. Holmes Perkins find a spot in his office for recent graduates, but the school's director, Henry Frost, partnered with one of its earliest graduates, Eleanor Raymond. The women themselves also formed networks as they fanned out across the country, working professionally in architecture, landscape architecture, interior design, publishing, merchandising, museums, and other fields.

Our effort to explore these networks has sent us across the country, from Maine and New Hampshire to Montana and California. While a few archives are housed in professionally-managed institutions, such as the papers of Franziska Porgues Hosken in Harvard's Frances Loeb Library—the work of most Cambridge School graduates are in the hands of their (now elderly) descendants.

Our paper will examine case studies of a selection of Cambridge School graduates to show that their interconnections can only be understood through their archives, fragile and ephemeral documents of rich professional and personal relationships. Examples include Suzanne Stockard Underwood who transferred from the Cambridge School to Harvard in 1942; her papers are in the surviving home office she shared with her architect husband Julian. Others include Elizabeth-Ann Campbell Knapp, Princeton architect and Montana rancher, with archives now in a family office in Billings; and Ann Halle Little whose work is closely held in Philadelphia by her architect son.

THURSDAY 21, 2:00 pm



SAMANTHA WINN
IAWA Collections Archivist

Archivists at work: Archival labor in the IAWA.

This session will describe how the IAWA's team of professional archivists acquire, manage, and exhibit donations. Archivist Sam Winn will discuss some of the unique challenges presented by architectural materials ranging from the preservation demands of large-format, multi-media items to proprietary software, unique architectural terms, and complex organization systems. Attendees will learn how to prepare materials for donation and what the future holds for the IAWA collections.



DANIELLE S. WILLKENS, Ph.D.
 Assistant Professor of Architecture
 Auburn University

Maria Hadfield Cosway's Transatlantic Design Network, 1768-1838: Jefferson, Soane, and the agency of women in architectural exchange.

Political, economic, and literary historians have studied transatlantic connections; however, less consideration has been given to how transatlantic exchange influenced architectural culture during the late eighteenth and early nineteenth centuries. The Transatlantic Design Network reveals a previously unexplored, shared and fluid network of people, sites, texts, and objects that transcended nationalism and navigated social hierarchies. The architecture of Thomas Jefferson (1743-1826) and Sir John Soane (1753-1837) were the original conduits for this ongoing study; yet, this project revealed shared interpersonal and professional connections, ranging from artists and designers, to educators and appointed officials. In particular, this project highlights the previously-overlooked contributions of several women (e.g. Maria Hadfield Cosway, Angelica Schuyler Church, and Ellen Wayles Randolph Coolidge) and argues for a reassessment of the agency of women in design.

This presentation will bring to the forefront the contributions of Cosway (1760-1838), an artist, designer, and educator, who corresponded both Jefferson and Soane for over four decades. Over this period, Jefferson and Soane exchanged with Cosway not only letters, but also material objects, through which they cultivated a distinct set of shared aesthetic, political, and social concerns; her archive in Lodi has not yet been fully cataloged. The rising number of works on transatlantic histories, c. 1450-1850, demonstrates an active and growing market for comparative analysis of systems of exchange. The majority of these texts, however, focus on economic trade, slavery, and elements of material culture; the role of architecture has not yet been fully explored. Furthermore, the role of women in architectural design and development prior to the mid-19th century has received little attention or study. With the few exceptions of female artists, the idea of a woman as an architectural agent, let alone something more than an aesthete, has been a foreign topic.



SHELBY DOYLE
Assistant Professor of Architecture
Iowa State University

Computational Feminism: Attributing Future Histories of the Digital in Architecture.

“History is not a simple meritocracy: it is a narrative of the past written and revised — or not written at all — by people with agendas.” - Despina Stratigakos

It is well documented that women are underrepresented in architecture, not only in professional practice but also in its archives and histories. Is this exclusion being replicated and extended into the future archives of digital and computational architecture?

What happens to future histories when seminal computational texts, such as Greg Lynn’s *Archaeology of the Digital* include only a single female author and underrepresent the contributions of women and minorities to the field? What are the methods of attribution which create space for people and machines to be fully acknowledged for their intellectual and physical contributions to digital works and thus accurately represented in future histories of technology?

This presentation searches for these answers and for connections to other researchers working in this realm, rather than providing concise answers. Work from the first three years of teaching, research, and outreach at the ISU Computation & Construction Lab will be presented through the lens of Computational Feminism a term coined by Doyle, Forehand, and Senske and presented at the 2017 Association for Computer Aided Design in Architecture Conference (ACADIA) at MIT.[1]

This definition has evolved in the time since its origination through work (written, speculated, and built) that explores computation in architecture as a material, pedagogical, and social project. Recently presented as a lecture and exhibition at Rhode Island School of Design (RISD) under the title “Both/And: Fabricating Potentials”, this work argues that computation both has, and produces, cultures in architecture and as such, very much belongs in the discourse about how and why architectural histories of the future are written.

[1] Computational Feminism is a transdisciplinary field which grew out of the first twenty-five years of the digital turn. It continues to develop new theories on how politics of gender and other identity markers are interconnected to resulting processes of technical change, and the power relations of the globalized, material world. It is a descendant of the 1990s discourses of technofeminism and cyberfeminism that emerged in relationship to the development of network conditions and theories in architecture and urbanism.



OLIVIER VALLERAND, Ph.D
Assistant Professor, The Design School
Arizona State University

Where are the lesbian architects?

Starting in the early 1990s, architectural discourse began to include the impact of sexual orientation on the design and experience of the built environment. A range of approaches emerged: historical surveys in line with gay and lesbian studies, theoretical challenges to the discipline inspired by queer theory, as well as activist organizations seeking to make visible gay and lesbian – and, more rarely, trans – designers. Books and articles were published and exhibitions were held, including for example Aaron Betsky’s *Queer Space: Architecture and Same-Sex Desire*, Stud: *Architectures of Masculinity*, edited by Joel Sanders, or *Queer Space* at the Storefront for Art and Architecture. However, until recently, most of this queer scholarship in architecture focused on gay men at the expense of lesbian women and trans people. While things have started to change in recent years, a majority of visible queer figures in architecture and design are still men.

Through a review of queer scholarship in architecture and design, this paper explores how and why queer women – both cis and trans – have been less visible. I argue that this comes from a combination of two situations. First, the privileged position of men in the discipline allows them to express their sexual orientation with less risk than women who are already facing discrimination and challenge based on their gender. Second, women architects have been focusing on issues of equality and inclusion for women broadly, an issue that has obviously yet to be resolved. This invisibility is, however, a problem. It is necessary to bring sexual orientation to the foreground and to make visible – and archive – queer women in architecture and design to sustain a more inclusive discipline, both to encourage younger generations through role models and to diversify the range of life experiences informing the design of spaces, therefore responding more adequately to the diverse needs of society.

THURSDAY 21, 3:40 pm



ANDREA J. MERRETT
Ph.D Candidate
Columbia University

Now What?!: Documenting a History of Activism in American Architecture.

How do you tell a history that is largely undocumented? For the organizers of the 1977 exhibition *Women in American Architecture*, it required creating the Archive of Women in Architecture, now housed at the IAWA. For our exhibition, *Now What?! Advocacy, Activism, and Alliances in American Architecture Since 1968*, conceived in tribute to the 1977 exhibition, we have had to collect and digitize content (documents, images, posters, videos, interviews, etc.) from organizations, personal collections, and scattered archives (including the IAWA), and to crowdsourcing histories from scholars, activists, students, and practitioners in order to document the little-known history of activism in the profession. Although women are prominent in the narrative, we chose not to focus exclusively on them because, as Kimberlé Crenshaw has discussed, identity categories such as gender and race often render difference negligible or inconsequential. An intersectional feminist approach foregrounds these multiple identities to better understand how domination works through further disempowering those with multiple differences. In *Now What?!*, difference is critical to our curatorial strategy. We examine the activism of a range of actors to create design professions, and through them built environments, that are socially and environmentally sustainable, and responsive to diverse populations and needs. Although overlooked, this history is integral to the history of architecture; at the same time, it expands the scope of professional activities to include (but not restricted to): organizing advocacy groups, exhibitions, conferences, and not-for profits; writing histories; creating new pedagogies; and advocating for legislative changes. Further, as the exhibition travels throughout North America, we encourage audience interaction to suggest missing content. To ensure that this history lives on through multiple venues, we created a website, and once the exhibition has finished travelling, it will be published as a book. The content unearthed also points to the need for a comprehensive effort to collect this material for future students and scholars.

Now What?! Advocacy, Activism, and Alliances in American Architecture Since 1968

Curated by Lori Brown, Andrea J. Merrett, Sarah Rafson, and Roberta Washington.

<https://www.nowwhat-architexx.org/>



ALEXANDER BALA
U.S. Student Researcher, Fulbright Polska

The Loom of Early Modernism in “Nowe Tychy.”

This paper aims to demonstrate the implications of the early Modernist urban vision by tapping the design and implementation of the plan for the Polish industrial city of “Nowe Tychy” (New Tychy) – conceived by the partnership of Kazimierz Wejchert and Hanna Adamczewska in the early 1950s – as a contiguous Modernist urban form synchronized into a Socialist political and economic landscape.

The preceding reflection deposes the scheme for “Nowe Tychy” as a fully realized simulation of the early Modernist urban vision affixed to the construction of a new Socialist society – the latter political and economic policy that sought to install a totalizing plane of equivalent social order substantialized into material configuration by the homogenizing urban and spatial models of the former. This paper also postulates a certain Marxist subjectivity latent within Modernist diagrams of urban and spatial planning that presuppose the subject simultaneously as a basic unit of economic production that contributes to the construction and equilibrium of the new society, as well as basic unit of urban agglomeration inscribed into the registrations and scaling measures of Modernist space-planning – this is elaborated through Kazimierz Wejchert and Hanna Adamczewska’s discussion of the “crystallizing element” as a design strategy responsible for organizing the various subdivisions and layers of urban space, to which the average subject-unit is conferred as the fundamental “crystallizing element” that compounds into the family-dwelling unit, housing block, neighborhood estate and ancillary “green space,” district, and overall form of the urban plan.

The plan for “Nowe Tychy” discloses a reified social and environmental diagram at the acme of Marxist-based labor society and early Modernist visions that articulated an obverse parity between spaces of expenditure and leisure. This paper argues that the radical dilution of the plan for “Nowe Tychy” into a pure figure-ground segregation of the labor/regeneration cycle ultimately conspired to flatten and suppress the cross-sections of symbolic life existingly deep-rooted in the Polish population, and, will also revisit some of the immanent outbursts of symbolic protest that erupted to the surface of the uniform contextures in “Nowe Tychy” as well as in other key moments during the Socialist period.



CLAIRE ROBINSON, Ph.D
 Assistant Professor
 University of Arizona

Edith Ouzts Humphreys' influence on American college union architecture.

The 1946 book *College Unions: a handbook on campus community centers*, by Edith Ouzts Humphreys, was the first and most comprehensive look at student union buildings. To complete it, she secured support from the Association of College Unions (ACU) and took a leave from her position as hostess in Cornell's union Willard Straight Hall. Humphreys was not an architect nor were there any women members of ACU when she began her study. As a result, her work integrated women into ACU, celebrated the inclusion of women in traditionally male college unions, and synthesized extant knowledge of college union architecture in a seminal publication. At the onset of her research in 1936, ACU had only forty-three member schools and only thirty-three of these member schools had physical facilities for union activities. Thirty schools participated in Humphreys' project by completing comprehensive surveys of union activities and facilities, and Humphreys personally visited fifty-five campuses with some kind of student activities building, reaching beyond ACU's official member roster. Humphreys' entry into the student union movement is unquestionably significant – she paved the way for women and for ACU to become the clearinghouse of building design and operational expertise – yet she left no detailed records of her research or evidence of her journey across the United States, other than the book itself, and her letters about the project are scant. Humphreys' contribution to the development of the building type and its architecture thus remains understudied. This paper revisits the geographical extent of her travel and examines surviving correspondence archived by union directors to speculate why Humphreys undertook the study on behalf of ACU, how she approached the study as a woman in the then male student union business, and how her work and network influenced the design of American college unions during the mid-twentieth century.

FRIDAY 22, 10:30 am



SHELLEY E. ROFF, Ph.D,
Associate Professor
University of Texas at San Antonio
MIQUEL MARTI MATIES Ph.D

Construction, Craft and Patronage: The Women of Late Medieval Valencia.

Historians of the built environment have assumed, until recently, that before the modern era women had little or no involvement in the making of architecture, other than a role as patron. Only in the last few decades has the true nature of women's contribution to the construction site in Europe come to the fore. Isolated cases have been published of medieval and early modern women working in a range of occupations in Europe: poor women hired for manual labor; women working as slaves, women working with their husbands and fathers in the building trades, widows continuing the workshops of their deceased husbands, and women supplying and transporting building materials to particular sites. Their numbers were few at any given site; yet they were there. In this paper, we will present new research from the municipal archives in Valencia, Spain, which illustrates an unprecedented number of women involved in the building process in the late medieval period. Over two hundred women have been found working on the city walls, bridges and other civic buildings sponsored by the city government in the fourteenth and fifteenth centuries. We believe that this discovery, seemingly extraordinary, may prove to be more commonplace as historians are encouraged to use technology to tackle the voluminous, yet little-used, documentary sources of municipal building accounts. These women played an important role in the commercial activity and prosperity of the city, and some were influential sponsors funding municipal public works. In this study, we have analyzed these women's activities and other cultural evidence in order to bring to light a new perspective on women's social status and agency in late medieval Europe.

FRIDAY 22, 10:50 am



MICHELLE LABOY
Assistant Professor of Architecture
Northeastern University

Reading between the lines: Aino Aalto's thoughts on ecology, feminism and family.

Aino Aalto, Finnish architect, partner and wife of Alvar Aalto, influenced seminal projects of the Aaltos' architecture office, including their home and studio, the Paimio Sanatorium, Villa Mairea, and even MIT's Baker House. She had a critical role directing design at Artek, the furniture and interiors business they partly owned. Unlike Alvar, Aino did not leave a record of lectures or published essays. Goran Schildt, who met Alvar after Aino's death, makes significant claims about her interests and her personality—sometimes with a dismissive tone—in their biographies and catalogs of work. Other publications allude to her marginalization in the Aalto architecture studio, and her growing role in Artek. Without revealing sources Schildt references the draft of a lecture by Aino to female colleagues at the Architecta Club, where she mentions the importance of female architects concentrating on things most important to women: housing, children and family needs in planning, daycare, schools, libraries and gathering spaces for young people. This draft was not found in the Alvar Aalto Museum archives, although these uncover projects she led in signed sketches on trace paper and construction details. This can be connected to her interests and ideology from traces of evidence uncovered by few researchers: sketches and notes in travel journals or on the side of early drawings; a brochure of children furniture for clinics and childcare centers, a school transcript. Other connections can be speculated from a close reading of stories about the Aalto's circle of friends, a failed magazine project, her work on speculative exhibits, and Artek's successes. The discourse on the role of women designers on environmental and social causes show converging streams of ecofeminism and design across the globe. Aino Aalto's work may well be a quiet and hard working example of that, and a story still being written.

WORKSHOPS + EXHIBITIONS

CONVERSATION WITH STUDENTS

FRIDAY 22, 1:30 - 3:30 pm

Prof. **REBECCA CHESTNUTT** and guest speakers are invited to hold small group conversations with 2nd year architecture students and provide feedback on their in-progress architecture speculative proposals for a South American branch of the IAWA, to be located in Buenos Aires, Argentina. The event will be held in Room 400, on the 4th floor of Cowgill Hall.

WATERCOLOR WORKSHOP

FRIDAY 22, 2:00 - 5:00 pm

IAWA advisor **ALICE FINNERUP MØLLER** will offer a watercolor workshop to students. The workshop is based on a course that Alice created and developed as a young architect in Denmark.

VISIT THE ARCHIVE

FRIDAY 22, 1:00 - 5:00 pm

Celebrating Women's Month, Special Collections at Newman Library, where the IAWA Collections are housed, is exhibiting work and contributions of women in different fields. Symposium guest presenters are invited, together with university guests, to visit this exhibit and to explore collections of women in architecture preserved in the IAWA archive. The Archive is open to the public Monday to Friday, from 8:00 am to 5:00 pm and does not require an appointment.

IAWA SPECIAL COLLECTIONS

Honoring Lois Gottlieb

Paired with the exhibit in The Lobby, the case displays original artifacts authored by architect Lois Gottlieb. Her full collection is preserved in the IAWA Special Collections and is available for viewing.

30 x 30, EXPANDING THE LEGACY

Panels from the exhibit presenting women in the IAWA Collections.

The digital exhibit *30 x 30*, designed by Paola Zellner was launched during the 18th UIFA Congress, July 2015, as a commemorative piece celebrating the 30th anniversary of the IAWA.

An ongoing project that aims to showcase the work of every woman in the IAWA Collections, the piece, expanded from its original 30 women, was on display at the AIA National Headquarters in D.C., September 2017 - February 2018, and in an immersive format for the same duration at the Kibel Gallery, University of Maryland.

Opening during the AIA women in Leadership Summit, the panels here on display, are a portion of the exhibit showing at AIA National.

UN DIA | UNA ARQUITECTA - THREE YEARS OF ACTIVISM

Short video showing the work of the Ibero American blog *UN DIA | UNA ARQUITECTA*, which aims to give visibility to the work women architects by publishing one architect a day. The group has started its fourth cycle March 8.

BIOGRAPHIES

ALEXANDER BALA is a 2018 graduate of Virginia Tech with a Bachelor of Architecture (B.Arch) professional degree. He is also an incoming Master of Arts (MA) candidate in Architectural History & Theory at the University of Texas at Austin, where he will begin his graduate studies in the Fall 2019 semester. Bala is currently spending the 2018-19 academic year in Warsaw, Poland on a Fulbright Fellowship where he is operating under a dual research capacity: principally, his goal is to collect, study, and curate a comprehensive account of the work of the Polish post-war architect, designer, and artist Oskar Hansen and his theory of “Open Form,” which advocates for the role of architecture and the design of the built environment as a participant based, mutable backdrop that drives foreground effects and facilitates social relations between individuals and their collective organizations; in addition, under the auspices of the 2018 Milka Bliznakov Research Prize, Bala is studying and reflecting on the design of the general plan for the city of Tychy in southwestern Poland, authored by the partnership of Kazimierz Wejchert and Hanna Adamczewska, and the legacy of its urban form up to the present day as a representative early modernist design.

SHELBY ELIZABETH DOYLE, AIA is an Assistant Professor of Architecture at the Iowa State University College of Design and co-founder of the ISU Computation & Construction Lab (CCL). The Lab works to connect developments in computation to the challenges of construction: through teaching, research, and outreach. She received a Fulbright Fellowship to Cambodia, a Master of Architecture from the Harvard Graduate School of Design, and a Bachelor of Science in architecture from the University of Virginia.

ALICE FINNERUP MØLLER, is a graduate of The Royal Danish Academy of Fine Arts School of Architecture in Copenhagen, Denmark. She is a partner in private practice with Mads Thuesen Møller (Arkitektfirmaet MAA Mads Thuesen Møller A/S) in Aabenraa, Denmark and has taught at Horsens Polytechnic, Building and Design Department. Alice is a member of the Academic Association of Architects and UIFA (Union Internationale des Femmes Architectes). She has won numerous competitions in Denmark, including proposals for urban redesign and a number of educational, institutional and community projects. She has worked abroad in the France, Scotland and the US. Publications include “The Architect Viggo Norn,”(1999) and “Experiencing HANOK and The Korean Culture,” in “The Journal of Korea Institute of Female Architects.”

KATIA FREY, Ph.D., studied history of art, history of far eastern art and English literature at the University of Zurich and obtained in 2002 her PhD at the University of Paris I Panthéon- Sorbonne. From 1998 to 2016 she was a researcher and lecturer at the Chair for the History and Theory of Urban design at the gta institute of ETH Zurich, where she conceived and conducted numerous research and publication projects in the field of history and theory of urban design, with a special focus on socio-cultural aspects, circulation of ideas, and urban green. Co-direction of the research projects with Eliana Perotti: The Problem of Air Pollution. A Historical View on the Development of the sustainable City, COST Action TU0902 Integrated Assessment Technologies to Support the Sustainable Development of Urban Areas 2011-2015; City and Text, ETH Zurich

2006-2010; Anthology of Urban Design, ETH Zurich 2000-2014. Current research interests mainly concern gender topics in architecture and planning; Senior Researcher at Flora Ruchat-Roncati at ETH 1985–2002. Professor, Planner, Theoretician, funded by the Swiss National Research Foundation SNF, hosted at ETH Zurich, 2017-2019; since 2015 co-director of the exhibition and publication project SAFFA 1958; since 2009 co-director of the research project Women Theorists on City and Urban Design (18th-21st C.). She is initiator of EAHN Interest Group “Gender in Architecture and Urban Design.”

MARY ANNE HUNTING, Ph.D., is an architectural historian from New York City that received her doctorate from the City University of New York’s Graduate Center and a master’s degree in the history of decorative arts and design from the Cooper-Hewitt, National Design Museum/Parsons School of Design in New York City. She is author of *Edward Durell Stone: Modernism’s Populist Architect* (2013) and is currently collaborating with Kevin D. Murphy on a book, “Women Architects in Practice: Pathways in Modern Architecture.”

MICHELLE LABOY is an Assistant Professor of Architecture at Northeastern University. As a designer with degrees in architecture, engineering and urban planning, she is interested in how transdisciplinary thinking in design creates conditions of socio-ecological resilience. Her research and teaching are focused on how buildings are grounded in a place socially, structurally, and experientially, to enable adaptability to changing environments. Seminal to that work is an ongoing examination of ecological thinking in architectural theory and practice; and especially the role of women in imparting architecture agency in this transdisciplinary field. She is co-PI for the research project titled *Future-Use Architecture: Design for Persistent Change* that received the 2017 Latrobe Prize of the AIA College of Fellows. Michelle has Master degrees in Architecture and Urban Planning from the University of Michigan, where she received the AIA Henry Adams Medal and Thesis Award; and a B.S. in Civil Engineering from the University of Puerto Rico, where she received the Etienne Totti Award. For ten years, Michelle worked as a Senior Associate at Maryann Thompson Architects in Cambridge, a practice dedicated to architecture that is sustainable, site driven and deeply connected to the landscape. In 2013, she co-founded *Fieldworkshop*, a research-based design practice in Boston that explores how smaller scale design contributes to conditions of urban resilience and sustainability at larger scales. Her practice has ranged in scale from urban design to small interactive installations in public space, including many award-winning educational and residential projects.

ANDREA J. MERRETT is a Ph.D candidate at Columbia University, writing her dissertation on the history of feminism in American architecture. She received support for her work from the Buell Center, Schlesinger Library, and the International Archive of Women in Architecture. Merrett holds a BSc.Arch and an M.Arch from McGill University and practiced in Montreal and the Dublin. She has contributed papers and texts to various conferences and publications, including at the SAH and AHRA annual conferences, University of California Berkeley, Parsons School of Design, Washington University in St. Louis, University of Pennsylvania, the Architecture Association, *Journal of the Society of Architectural Historians*, *Cultural Studies Review*, Beverley Willis Foundation’s *Women of 20th Century American Architecture*, and *Field Journal* and was co-editor on an issue on women in architecture of *de-arq: Journal of Architecture* (Universidad de Los Andes, Colombia). She has chapters in the forthcoming books, *Speaking of Buildings: Oral History in Architectural Research* from Princeton Architectural Press and *Architecture Education Goes Outside Itself* from the University

of Pennsylvania. Along with Lori Brown, Sarah Rafson, and Roberta Washington, she is the co-curator of Architexx's exhibition *Now What?! Advocacy, Activism & Alliances in American Architecture Since 1968*, currently touring North America.

KEVIN D. MURPHY, Ph.D., is Andrew W. Mellon Chair in the Humanities and Professor and Chair in the Department of History of Art at Vanderbilt University. He has published numerous articles and books, most recently a co-edited volume *Skyscraper Gothic: Medieval Forms and Modernist Buildings* published by the University of Virginia Press in 2017. Prof. Murphy has written on the architecture of 20th-century Boston architect Eleanor Raymond in the *Journal of the Society of Architectural Historians* and is the co-author, with Mary Anne Hunting, of a book in progress on women modernist architects in the United States in the mid-twentieth century.

ELIANA PEROTTI, Ph.D., is an art and architecture historian, specialized in urban history. She obtained her PhD at the University of Bern in 2000. From 1989-2002 she was a lecturer at the Faculty for History of Art at the University of Applied Sciences Rapperswil (HSR) and at the Faculty for History of Art at the Zurich University of the Arts (ZHdK). Since 2005 she worked as senior researcher and lecturer at the Institute of History and Theory of Architecture (gta) and at the Faculty of Architecture, ETH Zurich. There she initiated and conducted numerous research projects, releasing major publications on history and theory of urban design, with a particular interest for the history of ideas and politics, in post-colonial and gender studies.

CLARE ROBINSON, Ph.D., is an Assistant Professor in the School of Architecture at the University of Arizona where she teaches courses in modern architectural history and theory. She received her Doctorate in Architecture from the University of California, Berkeley, Master of Architecture from Harvard Graduate School of Design, and Bachelor of Art from Smith College. Her research examines the architecture and planning of the mid-twentieth century, especially social environments on college campuses, for their educational, social, and economic import. In addition to campus community centers, she studies parallel architectural developments and social landscapes of the mid-century.

SHELLEY ROFF, Ph.D., is an Associate Professor at the University of Texas at San Antonio and the 2019 recipient of an NEH Faculty Award for Hispanic-serving Institutions for her forthcoming book entitled, *Treasure of the City: The Public Sphere and Civic Urbanism in Late Medieval Barcelona*. Her research and publications have addressed the architecture of medieval and early modern Spain, Spanish colonial America, and the history of pre-modern women working on construction sites in Europe. Her current research with Dr. Miquel Martí Maties is an archival project that investigates the appearance of women in the building accounts and municipal records in fourteenth to fifteenth-century Valencia, Spain. Dr. Roff received her Ph.D. in Architectural History from Brown University, and she is the recipient of numerous grants and fellowships, including the Fulbright Foundation and the Samuel H. Kress Foundation.

ANNA P. SOKOLINA, Ph.D., is an architectural historian, architect, educator, and curator, currently serving on two boards – the International Archive of Women in Architecture IAWA Board Honorary Advisor; and the SHERA Board Liaison to Society of Architectural Historians. She also contributes on Advisory Board of *The Global Encyclopedia of Women in Architecture 1960-2015* edited by Lori Brown and Karen Burns. Her research is focused on women's narratives in architecture, and on transformative architecture trends that ignite a cross-disciplinary discourse.

First independent woman curator of international Paper Architecture exhibitions, she published over 90 research papers, presented at 82 conferences, received

17 academic awards and is affiliated with 14 professional societies. Anna edited the anthology *Architecture and Anthroposophy* (2 editions, 27 chapter authors). As Milka Bliznakov Scholar she is conducting a research project *Life to Architecture: Milka Bliznakov Academic Papers and Records of Russian Women Architects* at the IAWA, a textbook project *Routledge Companion to Women in Architecture* (36 authors), and a book project *Design Code of the Utopia*.

Sokolina holds a PhD in Architecture and Landmarks Preservation from the central branch of Russian Academy of Architecture and Construction Sciences (VNIITAG). A graduate from Moscow Institute of Architecture and New York University SPS, she interned at Smithsonian Cooper-Hewitt Design Museum, the Guggenheim Museum New York, and Public Design Commission at New York City Mayor's Office. Anna contributed for 9 years at the Metropolitan Museum of Art Education Department, and worked as Curator of Exhibitions at the Tabakman Art Museum. During her t-track as architecture faculty at Miami University she coordinated the Cage Architecture Gallery. She participated in 19 exhibitions, 5 of them at the Metropolitan Museum of Art; her 104 artworks are housed in 23 public and private collections.

OLIVIER VALLERAND, Ph.D., is Assistant Professor in the interiors program of The Design School at Arizona State University. He holds a PhD in Architecture from McGill University. He has taught at Université Laval, UQAM, and the University of California, Berkeley, where he also pursued postdoctoral research. An architect, he previously worked for firms in Washington, D.C., Los Angeles, and Quebec, and currently keeps an installation-based practice with 1x1x1 Creative Lab. His research focuses on self-identifications and their relation to the design and experience of interior spaces, queer and feminist approaches to design education, and alternative practices of design. His work has been published in the *Journal of Architectural Education*, *Interiors: Design | Architecture | Culture*, *Captures*, *Inter art actuel*, *The Educational Forum*, as well as in the *Sexuality* volume of the *Whitechapel Documents of Contemporary Art* series, and in the collection *Making Men, Making History: Canadian Masculinities across Time and Place*. He is currently completing on book on the emergence of queer theory in architectural discourse. He also regularly writes for *Canadian Architect*.

DANIELLE S. WILLKENS, Ph.D., Associate AIA, FRSA, LEED AP BD+C, is an Assistant Professor of Architecture at Auburn University's School of Architecture, Planning, and Landscape Architecture. As an architectural designer and historian, she has practice experiences in design/build and public installations in Virginia, North Carolina, and London. Between June 2016 and May 2017, she was the recipient of the Society of Architectural Historians' H. Allen Brooks Travelling Fellowship; here, she explored Iceland, the Faroe Islands, Cuba, and Japan to research the impact of tourism on cultural heritage sites. Thus far her research into the Transatlantic Design Network has been supported by grants from Auburn University, Sir John Soane's Museum Foundation, the Society of Architectural Historians of Great Britain, a Franklin Research Grant from the American Philosophical Society, and the International Center for Jefferson Studies.

SAMANTHA WINN is a professional archivist with an interest in comparative archival practices, information ethics, and facilitating dialogue across different communities. She has managed the IAWA collections in Newman Library since 2014. She is currently editing a three-volume series on born-digital design records for the Society of American Archivists. Her research interests include displaced archives, community documentation projects, architectural and design records, and humanitarian affairs. Samantha also serves as a community relations facilitator.

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