



International Archive of Women in Architecture

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No. 14

Message from the Chair

The IAWA continues to expand its audience and patrons throughout the world. A growing number of newly published scholarly books have referred to the IAWA's primary source materials. Other scholars have visited the IAWA for their research, and a growing number of websites have linked to the IAWA home page and databases. More and more scholars are pleasantly surprised to find the database and have plans to use it. This will ultimately expand the collection as these scholars contribute and donate their own work to the IAWA. This year 3,000 Newsletters were printed and are being distributed around the world. The IAWA Newsletter along with brochures and information about the Milka Bliznakov Prize were exhibited at conferences both nationally and internationally.

Annual Meeting

Susana Torre, M. Rosaria Piomelli, Robert Stephenson, and **Milka Bliznakov** former advisors were elected IAWA Emeritus. Dr. Bliznakov, Founder and Chair of the Board of Advisors from 1985-1995, whose contributions and work for the IAWA energizes us today, and Mr. Stephenson, former Librarian of the Art and Architecture Library and a founding IAWA Advisor, were presented the emeritus certificates at the annual meeting. M. Rosaria Piomelli (1986-1996) and Susana Torre (1989-1995) were unable to attend the meeting. In conferring this status to each of these former IAWA Advisors, the Board of Advisors expressed deep appreciation for their significant contributions to preserving the history of women's involvement in architecture, as well as advancing the role of women in architecture and related fields through teaching, practice, research and publications.

Terry Clements, Lucinda Kaukas Havenhand, Gerriane Schaad, and **Despina Stratigakos** were welcomed to the IAWA Board of Advisors as newly elected Advisors. Each advisor brings new energy, ideas, and focus to the entire Board of Advisors. **Terry Clements**, who is also IAWA treasurer, is a professor in the Department of Landscape Architecture at Virginia Tech. She has practiced in Maine, Massachusetts, New Hampshire, California, Virginia, and New York and researches community, landscape design and management, sacred places and, currently, women landscape architects. Professor Clements is a past President of the

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New Acquisitions: *Women Architects in Japan*

A Brief History

Traditionally, buildings in Japan were executed by carpenter families, similar to the builders' guilds in Europe. Architectural education evolved out of engineering, when in 1886 the Tokyo Imperial University was founded with an Engineering College (based on Tokyo Industrial College), and Colleges for Law, Medicine, Literature, and Science.



Nobuko Tsuchiura at the Millard House in Pasadena, CA.

Women, however, did not have access to architectural education until after WW II when a policy of coeducation was adopted. Before that time, Japanese women were educated to be good wives and mothers in a male-dominated society that catered to men's needs and careers. The women's curriculum at the Women's Higher Normal School initially included national studies (morals, Japanese language, and history), science (mathematics, biology), home economics (household management, child care, hygiene, and dress making), physical training (athletics, martial arts), and arts (music, calligraphy, drawing and handicrafts).

In 1949 the two secondary schools for women, the Women's Higher Normal School and the Nara Women's Higher Normal School, were reorganized and raised to full university status. The Nara Women's University consists of Faculty of Letters, Faculty of Science, Faculty of Home Economics (the latter reorganized in 1993 as Faculty of Human Life and Environment), and a Graduate school. The Tokyo Women's Higher Normal School became the Ochanomizu University with Faculty of Letters and Faculty of Science and Home Economics. Architecture was included in Home Economics, but was focused on residential design. A Graduate school of Humanities and Science was established in 1976 and offered doctoral degrees.

Nabuko Tsuchiura In the early 20th century, many young Japanese architects went abroad to study at various universities in the United States and Europe and to work in the offices of well-known



architects. In 1916 Frank Lloyd Wright (1867-1959) came to Japan and set up an office in Tokyo to design and build the Imperial Hotel. One of Wright's apprentices in Tokyo was the young architect, Kameki Tsuchiura who, after working with Wright in Japan, departed for the United States with his wife Nobuko to continue their education at Taliesin (1923-1926). After three years of study with Wright and a long trip through the United States, they returned to Tokyo (1929) and began designing private houses and participating in competitions. By 1933 they had enough work to open their office "Tsuchiura Architects and Designers". Some of their work was published as their practice grew. In 1937 Nobuko founded the "Ladies' Photo Club" as photography was a more acceptable endeavor for women than architecture. She published many of her photographs after a long trip to China (1940-1943). In 1953 the firm hired the first woman graduate in architecture after WWII, Nobuko Ogawa. Nobuko Ogawa and Atsuko Tanaka recently published a book, [Big Little Nob. Student of Frank Lloyd Wright Woman Architect Nobuko Tsuchiura](#), and they have donated a copy to the IAWA.

A Women's Architectural Firm: 1958 The first women's architectural firm, "Hayashi-Yamada-Nakahara-Sekkei Doujin" was organized in 1958 by Masako Hayashi, Hatsue Yamada and Nobuko Nakahara. Nobuko Nakahara is the president of the International Union of Women Architects (UIFA) in Japan and a member of the Board of Advisors of the International Archive of Women in Architecture (IAWA). Her importance as an architect and a role model for female architecture students cannot be overstated.

UIFA 2001 As the population in Japan increased and longevity, especially of women, rose, the housing problem became the focus of many architectural firms. The Japanese members of the International Union of Women Architects (UIFA) suggested that the 13th Congress of UIFA (held in Vienna, Austria July 1-10, 2001) be devoted to housing for the elderly. The official title of the Congress was broader, "Designing Environments for People before and after their Active Age", and the Japanese delegation presented several imaginative solutions for housing two or three generations under the same roof.

Junko Matsukawa-Tsuchida, architect, regional planner and president of the firm "Laboratory for Innovators of Quality of Life" presented her research at the Congress, on new towns built during the 1960s. Bedroom suburbs with aged populations require a different environment. The focus of Matsukawa-Tsuchida's research was Tama New Town, located west of metropolitan Tokyo and begun in 1965 for an estimated population of 300,000. The area was subdivided into 21 residential neighborhoods, each with its school and community center. Many apartment blocks there lack elevators, making them inaccessible to the aging population. Open spaces without ramps are also inaccessible to the elderly. The local neighborhood organizations now need meeting spaces and communal places for mutual support, as well as recreational facilities that accommodate the elderly. Junko Matsukawa-Tsuchida, secretary

general of UIFA in Japan, donated her drawings to the IAWA along with a brochure presenting her company. The drawings demonstrate her recommendations for the renewal of this new town.

Yumiko Osawa Higashi Many elderly people in Japan continue the old tradition of residing with their children and grandchildren. Yumiko Osawa Higashi presented her design for "Houses for Three Generations" at the UIFA Congress and donated her work to the IAWA. She defined the advantages of living in an extended household: the expensive land in cities, the need of working mothers to leave their children with reliable grandparents, and the fear of the elderly to be alone in case of emergency. On the other hand, young couples seek privacy and independence. Therefore, her projects are actually two dwellings with separate entrances, kitchens, bathrooms and bedrooms. The ground floor is usually for the elderly while the upper floors are for their children and grandchildren. A connecting door provides interior access in case of need.



Yumiko Osawa Higashi; exterior view, "House for Three Generations"

She calls this “two household dwelling (“Nusetai jutaku”), a housing type that is becoming very popular in Japan.

Dr. Yaeko Ishikawa, who heads the Foundation for Senior Citizens Housing in Tokyo, donated two panels to the IAWA demonstrating the design for “A New Style of Housing for the Elderly”. Working with the Housing and Urban Development Corporation and local companies since 1990 the Foundation provides rental housing for middle class workers to “stabilize the housing arrangements of the elderly... in close coordination with the welfare programs”. The first large project completed in 1995 was Bonage Yokohoma in the Kohoku New Town of Yokohama city. Each unit is furnished with equipment designed for the elderly. All basic services are provided and a nursing home is near by. The project was the result of thorough studies of the needs of the elderly and of existing housing designed for them in Tokyo.



Yaeko Ishikawa; exterior view, “Housing for the Elderly”

Toshiko Yamamoto presented her design for an elderly couple under the title “The Second Life”. This is actually a remodeling of the couple’s small manufacturing building, where they had worked for 40 years, into a comfortable residence. Each room has a floor heating system and safety features. Large windows provide ample light for the elderly with impaired vision. Both the building and the owners are enjoying a second life. This project has also been donated to the IAWA.

Kazuko Masamune donated to the IAWA her poster entitled “An 88 year old women’s house - a project for quadruple families”. This is a house accommodating independent dwellings for a grandmother and her grandchild’s family (on the ground floor), and separate apartments for the families of her two daughters (on the second floor). Inside and outside stairs provide access to the second floor. A large deck in the rear provides ample space for all four families to gather directly in front of the grandmother’s living /dining room.

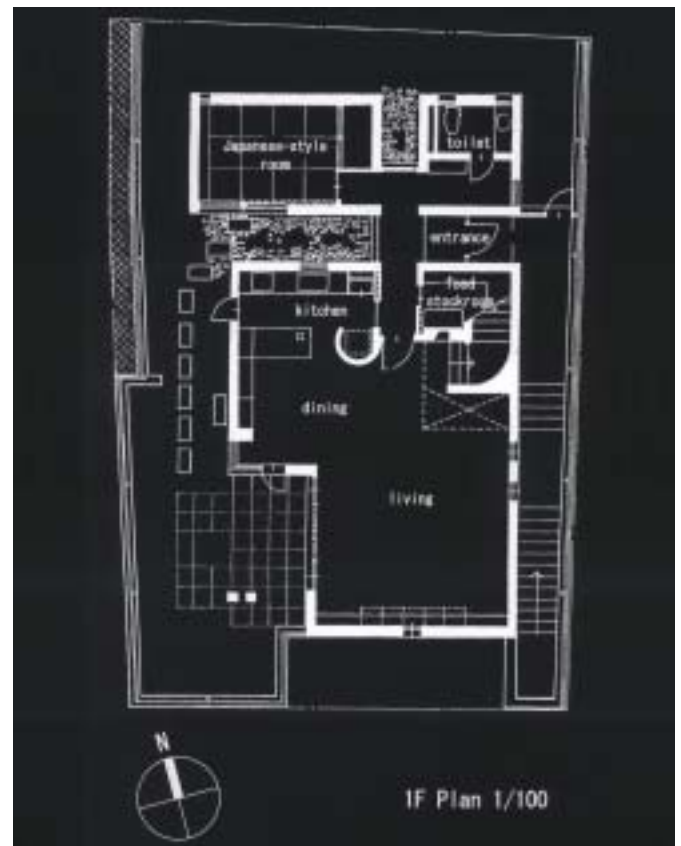
Rutsu Tanimura, who practices in Nagoya City, recently sent the IAWA two panels demonstrating her design for a house on a sloping site in Aichi-pre. The building is sensitively integrated into the site and the open space around it is treated as a series of alley ways. The first



Kazuko Masamune; family gathering place, “An 88 Year old Woman’s House”

alley space starts at the street entrance and leads to the main floor through an exterior stairway. A second alley space leads through the house and divides the large open space for living and dining from the intimate space of a Japanese-style room. On the floor above only a bridge connects the two parts of the house, creating a three dimensional crossing point, allowing for several choices of circulation flow.

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Rutsu Tanimura; Asahidai House



Message from Chair, continued from page 1

Virginia Chapter of the ASLA from whom she received a number of honors.

Lucinda Kaukas Havenhand, a professor and assistant chair at the Department of Interior Design at Virginia Commonwealth University (VCU), taught at University of North Carolina at Greensboro, Syracuse University, and Cazenovia College, and practiced interior design in Richmond, Virginia. Professor Havenhand's multidisciplinary expertise includes architectural and design history, criticism and theory. In addition to a M.Phil from Syracuse University, where she also holds a certificate in Women's Studies, she has both an MA (Art History) and BFA (Interior Design) from Virginia Commonwealth University. Her research centers on gender issues and women in design and architecture.

Gerrienne Schaad is the Archivist of the University of Texas at San Antonio and a friend of the IAWA. Ms Schaad worked with us as Virginia Tech's Curator of Historical Manuscripts and then as IAWA Archivist. She has experience at a number of distinguished archives and special collections. Some of these include the Schlesinger Library at Harvard, the Landscape Architecture Collection of Dumbarton Oaks Research Libraries, and the National Anthropological Archives at the Smithsonian Institution. She brings knowledge of public relations, fund raising/grant opportunities, as well as collection policies to the IAWA.

Despina Stratigakos is a scholar specializing in modern European architecture and urban planning, women architects and designers in Europe and the United States, and theories of gender and design. She studied the history of art and architecture at the University of Toronto (BA), University of California at Berkeley (MA), and Bryn Mawr College (Ph.D.). Her dissertation, "Skirts and Scaffolding: Women Architects, Gender and Design in Wilhelmine Germany," examines women's beginnings in the architectural profession in Germany, from their first appearance as architectural students at the turn of the century to their heightened professional stature by the end of the First World War. Dr. Stratigakos has been the recipient of numerous fellowships and awards both in the United States and Germany, and has taught at the University of Iowa, Grinnell College, and Illinois State University, where she currently is a professor in the School of Art. (See "News of Advisors")

Heather Ball and **Kay Edge**, Virginia Tech faculty members, have become valued guests to the IAWA Board of Advisors. Ms. Ball, Virginia Tech's new Art and Architecture librarian and Professor Edge, who teaches in the Graduate Architecture program at Virginia Tech, have co-edited this issue of the Newsletter.

Donna Dunay, **Mitzi Vernon**, and **Marcia Feuerstein** were re-elected to a new three-year term. A number of advisors have retired from the Board: **Tony Wrenn**, **Patricia Williams**, **Humberto Rodriguez Camilloni**, and **Evelyne Lang Jakob**. I thank them for their past dedication and leadership in both identifying and acquiring collections as well as for thoughtful advice to the Board of Advisors as new procedures and programs were developed. I also thank
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International News

The XIIIth International Congress of the Union of Women Architects (U.I.F.A.) was held in Vienna, Austria this past summer. **Solanage d' Herbez de la Tour**, founder of the U.I.F.A., and Board Member of the IAWA, opened the meeting on July 1. The theme of the Congress, "Designing Environments for People Before and After Their Active Life," was presented in 40 papers; the presentations were followed by informative discussions. Over 140 women architects from 39 countries participated in this Congress. Milka Bliznakov chaired a session and presented a paper entitled "Design for Children in the International Archive of Women in Architecture." The IAWA became the most discussed topic and there were not enough brochures and newsletters to meet demand. Several afternoons were devoted to study tours, including recent buildings by Austrian women architects and landmarks of the modern movement in Vienna.

The Congress was supplemented by a large exhibition of recent works by women architects from 13 countries (none from the U.S.A.) Many of the exhibition panels were donated to the IAWA after the closing of the Congress. Friend of the archive, **Melita Rodeck**, helped in transporting these donations to the U.S.A. Several architects donated their research papers and publications to the archive. **Silvia Paun** donated Abside Altarului. **Nobuko Ogawa** and **Atsuko Tanaka**, donated their book Big Little Nob about the first Japanese woman Nobuko Tsuchiura (1900-1998), who studied under Frank Lloyd Wright during the 1920's. **Aneta Bulant-Kamenova** donated a publication about her work in Austria and **Militza Sion** added two travel sketches from Italy to her archive. **Junko Matsukawa-Tsuchida**, **Toshiko Yamamoto**, **Kazuko Masamune**, **Yaeko Ishikawa**, and **Yumiko Osawa Hagashi** donated their exhibition panels demonstrating housing and urban design for the elderly. The Austrian women architects mounted an exceptional exhibition in the Vienna City Hall entitled "Women in the Construction Field from 1900-2000" and donated the catalogue of this exhibition to the IAWA.

We appreciate all donations, which contribute to the continued expansion of the International Archive of Women in Architecture (IAWA).

Milka Bliznakov, Board Emerita

News of Our Advisors

Lucinda Kaukas Havenhand's recent research, "Re-placing Women in the History of Modern Design and Architecture" is a multi-phase project that consists of a database compilation of over 200 women designers, many of whom have been excluded from standard design histories. It is available through both a website and a traveling exhibition. We look forward to accessing that database and exhibition.

Despina Stratigakos's recent publications include: "A Woman's Berlin: How Female Patrons and Architects in Imperial Germany Re-Gendered the City", in *Embodied Utopias: Gender, Social Change, and the Modern Metropolis*, ed. Amy L. Bingaman, Lise Shapiro Sanders, and Rebecca Zorach (London and New York:Routledge, 2002); and "Architects in Skirts: The Public Image of Women Architects in Wilhelmine Germany", *Journal of Architectural Education*, 55.2 (November 2001): 90-100. She has donated these to



the IAWA.

Mitzi Vernon presented her paper, "Education is a Non-Flat Thinking Venture," at the 2002 WEPAN conference in San Juan, Puerto Rico, June 8-11. WEPAN, Women in Engineering Programs & Advocates Network, is a national non-profit educational organization founded in 1990 to be a catalyst for change and to enhance the success of women in the engineering professions. The paper discussed the design, testing and future of a project called interCONNECTIONS®, a new kind of book series designed for middle school girls. The series explains abstract concepts such as magnetic fields and the Pythagorean Theorem, three-dimensionally, through metaphor and imagery that is more familiar to children. The work and the company that produces the books, OFF-THE-PAGE works®, Inc., are grounded in the belief that education is a 'non-flat' thinking adventure, particularly for girls. *Off-the-page* is a multidimensional concept that challenges traditional ways of learning. It suggests that there are more appropriate ways of explaining intangible ideas. Research continues to show that girls tend to ignore or drop out of science and engineering studies at the college level. *Off-the-page* was developed to help girls connect to abstract phenomena at an early age, thus allowing them more accessibility and comfort in scientific and engineering fields as high school and college students. More information is available at <http://www.off-the-pageworks.com>.



First three books of interCONNECTIONS®

Message from Chair, continued from page 4

Virginia Tech architecture students: **Mary Ellen Cooper, Megan Cunningham, Bridget Baker, Emily Mammen, Ryan Snyder, Jennifer Byl** and **Joshua Grochowski** for their assistance with the annual meeting. Last but certainly not least, **Milka Bliznakov** receives my thanks and respect for her unwavering determination and devotion.

The annual exhibition, which has become a traditional part of the annual meeting, was mounted in Cowgill Lobby. It featured an exhibit on women architects practicing in South Asia which was conceived by IAWA Advisor Brinda Somaya. (see article on page 6) The exhibit also included donations by Japanese architects attending the UIFA conference in Japan. The third component of the exhibit was a collection of posters derived from slides, photographs, and documents within the IAWA collection documenting Asia based architectural projects and practices. **Dawn Bushnaq**, our Graduate Assistant, who also coedited IAWA Newsletter 13, and assisted in funding and program proposals,

was the curator and designer of the exhibit. Graduate Teaching Assistant, **Laura Boletti de Castro** documented and assisted Dawn with the exhibit. Laura and **Susan Conway**, Special Collections Graduate Assistant, have been cataloging and organizing IAWA collections under the supervision of **Jennifer Gunther**, Coordinator of Virginia Tech's Department of Special Collections.

The Board of Advisors is reviewing its funds and donations in order to prepare for upcoming events and special programs. The most significant monetary donations were achieved through a matching fund drive initiated by Milka Bliznakov. We have finally established an interest bearing Endowment Fund, which will support the ongoing Milka Bliznakov Prize. The **Second Milka Bliznakov Prize** for Research brought an international response from scholars, academics, designers, and students. **Sarah Newbill**, Tech's College Public Information Officer managed much of the publicity and Advisors Bert Rodriguez, Wenche Findal, and Despina Stratigakos reviewed proposals. (please see announcement)

We continue to seek significant contributions to support other ongoing and new educational initiatives. The most urgent, yet still unfunded project is the IAWA's 20th year traveling exhibition (2005). At this time, we are exploring a number of venues in Washington, D.C. as well as in Europe. The first component of this three-year project will be exhibited at the upcoming annual meeting. The three years of preparation for the exhibit as well as other ongoing initiatives will only occur if we continue to have financial support from you. Your support not only helps us maintain the already established and continuing programs, but it also shows granting and funding groups that we have the support of a large body of friends. In fact, many grants and awards require matching funds, which we are unable to supply unless our endowment increases and special fund drives are successful. Your donations will contribute to these matching funds as well as to the continued growth of the endowment.

The Board of Advisors as well as Special Collections is developing a plan to guide the protection, use and expansion of our collections and programs. We stand at a threshold, projecting the IAWA beyond Virginia Tech while remaining close to home, posed neatly within the overall goal of the University: to become one of the top 30 Research Universities in the Country as well as expand research and facilities for the arts. The University must become more fully aware that what it seeks is already present. Before we look away to search for new international research resources, we must remind ourselves that the IAWA, a strong, respected, and growing research center, is just a few steps across the 'drill field'. We are poised to step fully forward into the international playing field with you, our patrons.

Marcia F. Feuerstein, Chair, IAWA



Focus: South Asia



IAWA by Ms. Somaya. What follows are the comments and impressions of some of those who attended the event.

South Asian Women Architects Will Build on Shared Traditions at Seminar *“Some architects deem it rather ironic that one of Pakistan’s best-known architects, Yasmeen Lari, has taught at Harvard and MIT but has scarcely interacted with architects a two-hour flight away – in India. Or, that the late Sri Lankan architect Minnette De Silva co-founded India’s seminal arts magazine, Marg, back in the ‘40s but architects here know little about her or her work.*

It is with a view to bridging these gaps, and sharing common spaces, that a group of women architects in Mumbai has organized a seminar on South Asia women architects. Architects from our neighbouring countries – as well as Australia and Singapore – will be congregating in the city later this week for a three-day seminar at the Coomaraswamy Hall, the Prince of Wales Museum.

Says Mumbai architect Brinda Somaya, “ We have so many issues in common. Our architectural traditions in all four countries were essentially the same – Buddhist, Hindu and Islamic. We also have a history of colonization. Thus, we work within very similar parameters”.

Ms. Somaya, who is the chairperson of the seminar organizing committee said, “ In India and Bangladesh, architects have been deeply influenced by the legacies of Le Corbusier and Louis Kahn. It is only in the ‘70s, ‘80s and ‘90s that the Indian architect has really come into his or her own. This seminar, and the accompanying exhibition, will showcase works of the last two decades.” (Natima Devidayal, The Times of India - Mumbai, February 24, 2000)

Buildings and Beyond *“Last weekend paid homage to the women architects of South Asia. The exhibition entitled ‘Women in Architecture – 2000’, presented the body of work by Yasmeen Lari, Fauzia Qureshi and Ayesha Noorani of Pakistan, Minnette De Silva (by Ashley de Vos) and Hiranti Welandawe from Sri Lanka, Afroza Ahmed from Bangladesh, Anupama Kundoo, Meena Mani, Namita Singh and Shimul Javeri Kadri from India, Eli Giannini from Australia and Tan Beng Kiang from Singapore.*

The focus was on issues like the role and contribution of women in architecture, women as housing and urban designers, their views on restoration and the challenges that women will face in the new millennium. South Asian women have common traditions, problems and aspirations as all the countries have a multiplicity of civilizations. The contemporary architecture of these countries today, is a representation of an interaction between a global culture, a colonial past and a rich indigenous heritage.

In this unprecedented conference, what truly amazes is not the numbers but the quality of work that has been presented.” (Namrata Sharma, Afternoon Dispatch & Courier - Mumbai, March 2, 2000)

Architects of Change *“The architectural institution has over the years been dominated (or plagued) by a Howard Roarkian idea of a Creator. Ayn Rand’s hero of The Fountainhead was the individual man, isolated from the world whose creative genius was always at odds with current social structure. The role assigned to women, both in the book as well as in reality, was either in the kitchen or as the adoring supporter of the male genius.*

Recently the HECAR (Heritage-Education-Conservation-Architecture-Restoration) Foundation (<http://www.hecarfoundation.org/>) organized a conference at the Coomaraswamy Hall at the Prince of Wales, Museum which focussed on the role that women have in the creation of built environment. The conference was meant to legitimize the role of women in architecture by celebrating their work, and to examine the unique contributions that they might have made to the process of creating it, within, and outside the system.

Today the works of these women represent a way in which women have managed to make an impact in a male dominated world.” (Preeti Goel Sanghi, Indian Express, Mumbai -Newline, March 4, 2000)

Women Architects’ Meet was Fruitful *“The work showcased at the three-day conference served to highlight the sensitivity displayed by many of the architects, both in the design and execution of their projects. Theirs was a sensibility that coupled a respect for nature, the unbuilt landscape and traditional building skills/materials with an intuitive understanding of what form the built spaces should take and how they ought to be used.*

Focussing on the work of over 25 architects, the conference showcased an exciting range of projects, from Minnette de Silva’s beautiful blend of modern and traditional domestic architecture in Sri Lanka to





Anupama Kundoo; Fire Stabilised Mud House

Yasmeen Lari's mud barracks and lower income-group housing developments in Pakistan and Afroza Ahmed's town-planning schemes in Bangladesh, to Eco-sensitive contemporary constructions, heritage conservation and urban renewal projects in India. The meet was a lively affair, with the participants animatedly discussing how they could learn from and work with each other. And of course, holding forth vehemently about the gender bias that continues to operate in architecture, as in every other sphere of activity, and about how women were nonetheless increasingly coming up trumps in their chosen field of 'professional work'."(Gunvanthi Balaram, The Times of India - Mumbai, March 9, 2000)



Minnette De Silva; Kandy Arts Center

Developing Collections for the IAWA

The initial focus, and still a primary goal, of the IAWA is to collect the papers of women who were active in the profession before the 1950s, a time when there were few women working in architecture and related fields. They often worked in architectural firms but were not granted professional status or partnerships. The Archive also seeks to collect and preserve the works of women who have flourished since then.

Seventeen years after the founding of the IAWA, the records of nearly 200 women and their professional organizations from around the world now span almost 800 cubic feet.

Their materials and artifacts are unique and diverse, documenting the creative processes. Many prominent women and organizations contribute to the strength of the archive. Located in Virginia Tech's Newman Library, the IAWA houses sketches, drawings, blueprints, projects, papers, photographs, slides, job files, publications, exhibitions, and more that document entire careers and organizations.

Anyone may nominate a collection to be actively pursued by the Board of Advisors, providing a rationale for how the resources correspond with the Archive's purpose and how it is anticipated that they will enhance the collection. As the IAWA archivist I appreciate knowing when others may plan to approach potential donors of materials to the Archive, but especially before materials arrive at Newman Library. We are also anxious to garner financial support for the collections to enhance the preservation and access so that collections can be rapidly processed and made available to those interested. A signed Deed of Gift, available for signing at <http://spec.lib.vt.edu/DeedofGift.pdf>, should accompany each donation. I look forward to hearing about potential additions to the IAWA.

Gail McMillan, IAWA Archivist

Archivist's Report

Materials were added to the following existing collections:

AIA, California Women in Environmental Design, Doris Cole, Virginia Currie, Sena Sekulic Gvozdanovich, Rengin Holt, Jane Hall Johnson, Eva Kruger, Silvia Paun, Rosaria Piomelli, Anna-Lulja Praun, Melita Rodeck, Sigrid Rupp, Barbara Schmidt-Kirchberg, Margarete Schutte-Lihotzky, Militza Sion, Blanche Lemco van Ginke, Sarelle Weisberg, Ute Westrom

The following new collections have been accessioned:

Dendron Boden-Archer, Audrey Brians, Kerstin Dorhofer, Aneta Bulant Kamenova, Sophia Lourida, Sonja Miculinic, Mary Mykolyk, Elizabeth Chu Richter

New Entries in the Biographical Database include:

Mary Patterson Clark, Beatrice Centner Davidson, Margaret Syngé Dryer, Joan Robinson Grierson, Lennox Grafton, Jean Hall, Elizabeth Lalor Harding, Katharine Jefferys Helm, Marjorie Hill, Mary Imrie, Kathleen Connor Irvine, Eliana María Cárdenas Sánchez
Gail McMillan, IAWA Archivist



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Second Milka Bliznakov Prize Finalists

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 (IAWA). The Board of Advisors of the IAWA following a two-stage process presents this annual prize of \$1000. The first stage is an open review of proposals; the second stage is by invitation to finalists selected from the first stage submissions. Congratulations go to the six finalists of the Second Milka Bliznakov Prize for Research in the IAWA, who were announced 1 December 2001. These six finalists will complete their projects by September 1, 2002 for the second stage jury and the final award: Sarah Bassnett (Toronto, ON), "Cultural Politics and Historiography: Mapping Feminist Writing on Canadian and American Architecture"; Judith Hidden Lanius (Washington, D.C.), "On Gertrude Sawyer (1895-1996)"; Elizabeth Birmingham (Fargo, ND), "Searching for Marion Mahony: Gender, Erasure, & the Discourse of Architectural Studies"; Terry L. Clements (Blacksburg, VA), "Where are the Women in Landscape Architecture? A Proposal to Find Out"; Catherine W. Zipf (Charlottesville, VA), "Mentors and Students: Building the Community of Female Architects"

The Third Milka Bliznakov Prize will commence with a first review of submissions. Proposals consist of a 250-500-word abstract that must be postmarked by 1 September 2002. Projects may include original design work or scholarly research relative to the IAWA collections, and which will contribute to and advance the recognition of women in design. Proposals for Stage One should be sent to IAWA Milka Bliznakov Prize Committee, ATT: Donna Dunay AIA, 202 Cowgill Hall (0205), Virginia Tech, Blacksburg, Virginia 24061 (DDunay@vt.edu) For additional information, please see: <http://spec.lib.vt.edu/iawa/>

We are grateful to the following individuals who generously donated funds to the IAWA:

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Ann Younggreen Sullivan
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Women architects in Japan, continued from page 3

Hana Architecture and Interior Design Associates There is one office we know about that is a unique partnership, Hana Architecture and Interior Design Associates. Hana is comprised of five partners — all women. One of the partners, Kyoko Takeda, has kindly donated a plan of the office renovation that established this firm as a model of collaborative management and mutual help. She mentions that through their flexible schedule and approach to sharing the work throughout the design effort, they try to "reflect the women's view on architecture and design good buildings through collaboration and friendly relationships with clients." She also donated the 20th anniversary publication of the Women's Design Professionals Group entitled "The Greedy Concerto, Second Movement." The publication traces the organization from 1976 when there were 35 members to 1996 when 158 members comprised this group of Japanese women. They called themselves the "greedy concerto" because they had been told they were being greedy by "wanting to be a wife, a mother, and a professional." The group aspires to "making communities with the daily user in mind."

We are very grateful to all Japanese women who donated examples of their work to the IAWA.

Milka Bliznakov and Donna Dunay