

Aino Aalto (1894-1949) Helsinki, Finland

#architect #designer #Applied Arts #Nordic Classicism #Functionalism #interior design #industrial design #finnish pavillon 1939 New York World's Fair #interior design Villa Mairea in Noormarkku #design firm Artek and Iittala -Group #Savoy Vase #Gran Prix at the 1936 Milan Triennial #gold medal for Aalto Glasses #married to Alvar Aalto

„The steps from muse to heroine are accomplished by very few. Most women trained as architects marry architects. No longer the women behind the man, the woman architect in partnership with her husband may nevertheless be barely visible beside (or slightly behind) the hero. The man's creative output and recognition are often inflated; credit for the partner-wife is frequently omitted.“ * S. 176f

„It is often very difficult to distinguish their respective contributions in the work of their office.' Goran Schildt describes their collaboration: ‚Aino Aalto was an extremely skilled, sure and patient draughtsman. ... In addition she understood the facts and limitations of everyday life better than Aalto, who at times flew high above reality. ... Alvar was able to let loose architectural visions, for he knew that Aino would bring them back to earth.'“ * S.177

* Griswold Tyng, Anne: From Muse to Heroine. In: Berkeley, Ellen Perry; McQuaid, Matilda (Hg.): Architecture. A Place for Women, Smithsonian, Washington, 1989

Eichhorn, Ulrike: Architektinnen. Ihr Beruf. Ihr Leben. Edition Eichhorn, Berlin, 2013

https://en.wikipedia.org/wiki/Aino_Aalto

http://www.alvaraalto.fi/en_cv_aino.htm

Louise Blanchard Bethune (1856-1913) Buffalo, USA

#modern urban public school building #steel frame construction #major organizer of the Buffalo Chapter of the Architects #first female member of AIA #first woman Fellow AIA #vice president and treasurer at AIA #Bankgebäude, Fabriken, Hotels, Wohngebäude und 18 Schulen #Hotel Lafayette #Witkop and Holmes Headquarters

„A woman of strong professional principles, she consistently supported the Architects' Licensing Bill [...]. And in 1891 she refused to compete for the design of the Woman's Building for the World's Columbian Exposition in Chicago, because it was against her principle of 'Equal Remuneration for Equal Service.' (Male architects were 'appointed' to design major buildings and were paid \$10,000 for artistic services only, with all construction drawings made at the expense of the Fair. Women architects were asked to compete for the artistic design and to provide all construction documents for a 'prize' of \$1,000.)“ * S.21

„Bethune designed mostly industrial and public buildings. She disliked working on residential projects because they paid poorly.“ **

* Barbasch, Adriana: Louise Blanchard Bethune. In: Berkeley, Ellen Perry; McQuaid, Matilda (Hg.): Architecture. A Place for Women, Smithsonian, Washington, 1989

** https://en.wikipedia.org/wiki/Louise_Blanchard_Bethune

Ella Briggs (1880-1977) New York, Philadelphia, Wien, Berlin, London

#3 Jahre Frauenkunstschule Wien #1901-1906 Kunstgewerbeschule Wien #1918-1920 Technische Hochschule München #1921 erstes weibliches Mitglied beim Österreichischen Ingenieur- und Architektenverein #1925 Zentralvereinigung der Architekten #Vereinigung bildender Künstlerinnen Österreichs #Baubüro in Wien #1920 tätig bei Kahn&Gregory, New York und Philadelphia #20er Jahre Reise nach Süditalien #1924 Wien #Wohnhausanlage der Gemeinde Wien „Pestalozzihof“ #Wohnhausanlage der Gemeinde Wien Billrothstrasse 9 (Ledigenheim) heute „Neunerhaus“ (Obdachlosenunterkunft) #1927 Berlin #Wohnhausanlage Mariendorf, Berlin #Villa in Kleinmachnow, Brandenburg #1936 Flucht nach London #1937 Selbstständige Tätigkeit in London

„Neben Margarete Schütte-Lihotzky ist Ella Briggs die einzige Architektin, die am kommunalen Wohnbauprogramm in Wien teilnehmen konnte. Üblicherweise wurden die Architektinnen dieser Zeit vor allem mit Inneneinrichtungen betraut, da ihnen – insbesondere bei Kücheneinrichtungen – eine geschlechtsspezifische Kompetenz zugewilligt wurde.“ *

„Um so bemerkenswerter ist der architektonische Erfolg von Briggs: Der Pestalozzihof in Wien 19, Philippovichgasse 2–4 ist eine große, vielfältig gegliederte Anlage. [...] Die Fassaden belebte sie durch vorspringende dreieckige Erker oder loggiaartige Eckpartien. In der Mitte der Außenfassade schuf Briggs einen Vorplatz für das niedrigere Kindergartengebäude. Mehrere verwinkelte Höfe korrespondieren mit der Spannkraft der gestaffelten Baukuben.“ *

„Nach ihrem Studienabschluss war sie einige Zeit in einem Baubüro in Wien beschäftigt, und im Jahr 1920 ging Briggs auf Grund der schlechten Auftragslage nach New York, wo sie einige Häuser errichtete. [...] Außerdem publizierte sie in amerikanischen Zeitschriften Entwürfe für Einfamilienwohnhäuser, deren Pläne man sodann über diese Zeitschriften beziehen konnte. Wie D. Stratigakos berichtet, sollen viele Häuser nach diesen Plänen gebaut worden sein.“ *

* <http://www.architektenlexikon.at/de/65.htm>
<http://www.dasrotewien.at/peter-behrens-bis-ella-briggs.html>
https://de.wikipedia.org/wiki/Ella_Briggs

Ethel Mary Charles (1871-1962) and Bessie Ada Charles (1869 – 1932), Cornwall, UK

British architects #1898 Ethel Mary Charles first female member of the RIBA #1900 Bessie Ada Charles second female member of the RIBA #Trained as architects under the partnership Ernest George and Harold Peto #1895 Labourers' cottages „Wykehamica“ #1895 Competition design for a country parsonage for the Building News Designing Club #1905 first woman to address an architectural Society in Great Britain #1906 Receives Silver Medal for Architecture #1906 Design for housing Gyllyng Road, Falmouth, Cornwall #1909 First prize church design Germany

„The successful application of Ethel Charles in 1898 and her sister, Bessie Charles in 1900 to become members of the RIBA brought debates about women's role in architecture to a head and provoked a fire-storm of reaction“ * S.2

„Despite her knowledge of London architecture and interest in commercial development, like many women designers of the period Ethel Charles was unable to obtain commissions for large-scale projects which continued to be reserved for men. As a result, Charles, working in partnership with her sister, and based in Cornwall, focused on domestic architecture often commissioned by female clients and modest housing projects such as labourers' cottages.“ **

* Walker, Lynne: Golden Age or False Dawn? Women Architects in the Early 20th century.

<https://content.historicengland.org.uk/content/docs/research/women-architects-early-20th-century.pdf>

** http://women-in-architecture.com/fileadmin/wia/pdfs/pdfs_creating_change_profiles/

[Ethel_Mary_Charles_Bessie_Ada_Charles.pdf](http://women-in-architecture.com/fileadmin/wia/pdfs/pdfs_creating_change_profiles/Ethel_Mary_Charles_Bessie_Ada_Charles.pdf)

<https://www.architecture.com/Explore/Revealingthecollections/EthelMaryCharles1906.aspx>

Elizabeth Denby (1894-1965) London, UK

#women space-maker #London School of Economics #Social Science #Ministry of Labour #organising secretary of Kensington Housing Association and Kensington Housing Trust #collaboration with Maxwell Fry #Sassoon House, the first modernist workers' dwellings in Britain, Peckham, London #Kensal House, Ladbroke Grove, London #New Homes for Old" #Leverhulme Scholarship for research into European housing in eight countries during 1934/35 #Publication: Europe rehoused #Member of the MARS group #Adviser to the Prince of Wales on Housing #Honourary Associate of the Royal Institute of British Architects (ARIBA) #1936 First woman to address a sessional meeting of the RIBA

„Her forward thinking promoted the development of a mix of new and existing buildings rather than wholesale demolition. She balanced an understanding of design, social values and cost, a rare combination. In 1936 she became the first woman to address a sessional meeting of the Royal Institute of British Architects; her paper on ‚Rehousing from the slum dweller’s point of view’ shocked those in attendance.“*

„In 1937 she was one of the founders of ‚House Furnishing Ltd’ a not for profit shop [...] which sourced and supplied well design and affordable fabrics and furnishing for Kensal residents.“ *

„My life, my interest, enjoyment and heart (now) lay with new building, with construction and everything it meant“. *

„The Star in the Profession she invented for herself.“ **

* http://women-in-architecture.com/fileadmin/wia/pdfs/pdfs_creating_change_profiles/Elizabeth_Denby.pdf

**<http://www.tandfonline.com/doi/abs/10.1080/02665430500130209>

Friedl Dicker (1898 – 1944) Wien, Österreich

#Graphische Lehr- und Versuchsanstalt Wien #Kunstgewerbeschule Wien #Privatschule Johannes Itten #Bauhaus-Schule Weimar #1923 Gründung der „Werkstätten Bildender Kunst“ in Berlin #1923 Atelier mit Anny Moller-Wottiz Wien #1925 Atelier mit Martha Döberl Wien #1926 Gründung des Ateliers „Singer-Dicker“ mit Franz Singer #1931 Gründung eigenes Atelier #1936 Atelier mit Grete Bauer-Fröhlich #1938-1942 Arbeit in der Textilfabrik B.Spiegler & Söhne #1931 Beitritt der Kommunistischen Partei #1934 Gefangenschaft #Prag #1936 Heirat mit Pavel Brandeis #1942 KZ Theresienstadt #1944 Ermordung in Auschwitz

„Im Atelier ‚Singer-Dicker‘ entstanden [...] Entwürfe zu Häusern, Wohnungen, Ladengeschäften sowie Inneneinrichtungen, wie z.B. für den Montessori-Kindergarten in Wien-Kaisermühlen, Schüttaustraße. Dabei ergab sich insofern eine Arbeitsteilung, als Singer eher das architektonische sowie das funktionale Moment vertrat, während Dicker vor allem unorthodoxe Formprinzipien und ihre ‚kontrollierte Materialsinnlichkeit‘ (F. Achleitner) einbrachte. Das Atelier konnte eine Fülle von Aufträgen verzeichnen, und es entstanden phantasievolle Möbel und Wohnungseinrichtungen, die sich vor allem durch eine ausgeprägte Farbigkeit und durch die Kombination edler Materialien mit Kunststoffen und Stahl auszeichneten. Das Raumkonzept war stets geprägt durch ‚Verwandlungsmöbel‘, die gleichsam das ‚künstlerische Prinzip der Ungebundenheit, Offenheit, Toleranz und Mobilität‘ symbolisierten. Es finden sich äußerst funktional durchgestaltete Klapp- und Stapelmöbel, herausklappbare Betten oder Sofas“. *

„Im Jahr 1934 wurde Dicker wegen kommunistischer Aktivitäten – sie war 1931 der kommunistischen Partei beigetreten – festgenommen. Nach ihrer Freilassung emigrierte sie nach Prag, wo sie 1936 durch die Heirat mit Pavel Brandeis die tschechische Staatsbürgerschaft erlangte. [...] 1942 wurde das Ehepaar nach Theresienstadt deportiert. Auch hier gelang es Dicker, Zeichenkurse für Kinder zu organisieren. Aussagen Überlebender bezeugen, dass Dickers großes kunstpädagogisches Talent wesentlich zum psychischen Überleben einer Vielzahl von Kindern beigetragen habe – gerettete Kinderzeichnungen wurden seither in zahlreichen Ausstellungen gezeigt. Zudem gestaltete Dicker auch Bühnenbilder und Kostüme für Theateraufführungen in Theresienstadt.“ *

* <http://www.architektenlexikon.at/de/724.htm>

<http://www.fembio.org/biographie.php/frau/biographie/friedl-dicker/>

<https://jwa.org/encyclopedia/article/dicker-brandeis-friedl>

<https://www.bauhaus100.de/en/past/people/students/friedl-dicker/>

Jane Drew (1911-1996) London, United Kingdom

#English modernist architect #town planner #United Kingdom #Africa #India #AA School in London #Institute for the Contemporary Arts (the ICA) in London #housing projects in Britain and Africa # MARS #CIAM #Husband and Partner Maxwell Fry #1958-1973 Fry, Drew and Partners #first female full Professor at Harvard University and Massachusetts Institute of Technology #Chandigarh #Pierre Jeanneret #Le Corbusier #Tropical architecture #President of the Architectural Association in 1969 #awarded Dame Commander of the Order of the British Empire (DBE)

„She was educated at Croydon Day School. One of her classmates was Peggy Ashcroft, with whom she made a secret pact: that they would pursue a career and always use their own names - both kept it throughout their long distinguished careers. Once at a lecture Drew was introduced by her married name, Mrs Fry. She pulled the sleeve of the speaker hard and quietly corrected him, whereupon he said: ‚I'm sorry Mrs Fry can't be with us tonight, instead Miss Jane Drew has kindly accepted to replace her.‘“ *

„It was not easy for women architects to find work in the 1930s - many firms turned down her application, stating bluntly that they did not employ women. ‚No one took women seriously in those days,‘ she told me. As a result she became an ardent feminist, and at first made a point of employing only women in her office; later she chose her colleagues ‚on merit, not what sex they are‘. *

„The new prize was launched in January 1998 with a ceremony held at the Institute of Contemporary Arts in London. The award was created to recognise promotion of innovation, diversity and inclusiveness in architecture. It was named after the English architect Dame Jane Drew who, among other achievements, had tried to set up the first all-women architecture practice and had been the first female full Professor at Harvard University and Massachusetts Institute of Technology.“ **

* <http://www.independent.co.uk/news/people/obituarydame-jane-drew-1307641.html>

** https://en.wikipedia.org/wiki/Jane_Drew_Prize

https://en.wikipedia.org/wiki/Jane_Drew

Beverly Loraine Greene (1915-1957) Chicago, New York, USA

#Architect #University of Illinois Urbana-Champaign (UIUC) #bachelor degree in architectural engineering #degree in city planning and housing #member of American Society of Civil Engineers #master's degree from UIUC in city planning and housing #architectural master's degree program at Columbia University #first licenced African American woman architect in the United States,1942 #Housing Authority Chicago #worked in firm of Isadore Rosefield #worked with Eduard Durell, Marcel Breuer #theater at the University of Arkansas, Arts Complex at Sarah Lawrence College #UNESCO United Nations Headquarters, Paris

„She became the first licensed African American woman architect in the United States when she registered with the State of Illinois on December 28, 1942. Greene also worked for the first architectural office led by an African American in downtown Chicago. Despite her credentials, she found it difficult to surmount race barriers to find work in the city. She and other black architects were routinely ignored by the mainstream Chicago press.“ *

„A 1945 newspaper report about the Metropolitan Life Insurance Company's development project at Stuyvesant Town led Greene to move to New York City. She submitted her application to help design it, in spite of the developer's racially segregated housing plans; and much to her surprise, she was hired. After only a few days, she quit the project to accept a scholarship for the master's degree program at Columbia University.“ *

* https://en.wikipedia.org/wiki/Beverly_Lorraine_Greene
<http://www.blackpast.org/aah/greene-beverly-lorraine-1915-1957>

Octavia Hill (1838-1912), London, UK

**#women space-maker #Social Reformer #Education #Writer #Arts and Crafts Movement #John Ruskin
#London slums #Gartenstädte #Arbeiterhochschulen #co-founder of the National Trust #district
visitors/lady visitors #Housing Manager #settlement-Bewegung**

„Hill was a moving force behind the development of social housing, and her early friendship with John Ruskin enabled her to put her theories into practice with the aid of his initial investment. She believed in self-reliance, and made it a key part of her housing system that she and her assistants knew their tenants personally and encouraged them to better themselves. She was opposed to municipal provision of housing, believing it to be bureaucratic and impersonal. Another of Hill's concerns was the availability of open spaces for poor people. She campaigned against development on existing suburban woodlands, and helped to save London's Hampstead Heath and Parliament Hill Fields from being built on.“ *

„Octavia Hill hat ein besonders erfolgreiches Modell für den sozialen Wohnungsbau entwickelt und praktiziert nicht nur in sozialpflegerischer, sondern auch in städtebaulicher Hinsicht. Denn ihr greenery des städtischen Raumes war durchaus neu. [...] Mit ihrer Kombination aus sozialer Pflege und baulicher Verbesserung, gepaart mit der Einführung eines neuen für Frauen vorgesehenen Berufsstandes, war sie wesentlich an der Gründung der settlement-Bewegung beteiligt, die sich im Laufe der Zeit in Großbritannien und den USA weiter ausbreitete und ihr Modell kopierte.“ **

* https://en.wikipedia.org/wiki/Octavia_Hill

** Terlinden, Ulla: Philanthropie und Emanzipation. Konzepte und Praktiken von Frauen im 19. und frühen 20. Jahrhundert zur Wohnreform und zum Städtebau. In: Frey, Katia; Perotti, Eliana (Hg.): Theoretikerinnen des Städtebaus. Texte und Projekte für die Stadt. Reimer Verlag, Berlin, 2015

Gertrude Leverkus (1899-1976) London, UK

#British architect #Town planner #University College London #1922 Associate member of RIBA #Women's Provisional Club #Secretary of the Royal Institute of British Architects #Women's Voluntary Service for Civil Defence #International Federation of Business and Professional Women #governor of the Brixton School of Building #Housing Architect in the Borough Architecture and Town Planning Office of West Ham* #1925 Gledhow Garden Earls Court flats for „women workers“ for WPHL #Partnership with Eleanor KD Hughes #1938 Annie Mc Call Maternity Hospital, Out Patients' Department extension, Clapham, London #Crawley New Town #Harlow New Town**

„In addition, town planning, which attracted women architects like Gertrude Leverkus, emphasised the social nature of the built environment. Town planning in conjunction with architecture became a focus for those who envisioned a new Britain architecturally and socially“. *

„The 1930 Housing Act [...] enabled Local Authorities to work with the voluntary housing sector. This sector was dominated by women's organisations and the Act provided a new avenue for their increased participation. In 1930 Leverkus was appointed architect to the Women's Pioneer Housing Limited. The company was run as a Co-operative Society, employing Leverkus as its own woman architect to design each flat. There were four different styles on offer to suit diverse needs and by 1936 WPH Ltd provided 36 developments in London and one in Brighton. Leverkus was given several commissions for work and undertook the conversion of around forty large properties into small flats for working women.“ **

* Walker, Lynne: <http://www.culture2000.tee.gr/paris/textes/lynwalk.htm>

** http://women-in-architecture.com/fileadmin/wia/pdfs/pdfs_creating_change_profiles/Gertrude_Leverkus.pdf

Julia Morgan (1872-1957), San Francisco, USA

#1904 first woman in the state of California to be licensed as an architect #mentorship #squared off the French government and won #1898 first woman to be accepted at the all-male École des Beaux-Arts, Paris #over 800 buildings #Bay Area regional style #medieval crafts ideal #California Shingle style #profit-sharing plan for every member of her firm #Neptune Pool at Hearst Castle #YWCA - Young Women's Christian Association - project #2014 first woman to receive the AIA Gold Medal (posthumous)

„Howard told a colleague that Morgan was ,an excellent draftsman whom I have to pay almost nothing, as it is a woman.“ *

Sara Holmes Boutelle a teacher of history of art and architecture is starting her research exactly 100 years after Julia Morgans birth. In 1972 she was surprised how difficult it was to get information about her life and work. Julia Morgan was quoted as saying she was not „a talking architect“ so there were rare Interviews and no writings for publications. In 1951 Julia Morgan saw to the destruction of many of her office files and drawings when she had no room for storage at retirement. In 1974, Morgan had been the subject of a paper by a graduate student in architectural history but Sara Holmes Boutelle discovered that several doctoral candidates had rejected Morgan as a dissertation topic because of the difficulty in finding information. As S.H. Boutelle began to locate Morgans hundreds of buildings demolition was already occurring: The building for the Oakland Enquirer was replaced by a parking garage; the San Jose YWCA was demolished for a parking lot. (vgl. **)

* https://en.wikipedia.org/wiki/Julia_Morgan

** Holmes Boutelle, Sara: An Elusive Pioneer. Tracing the Work of Julia Morgan. Berkeley, Ellen Perry; McQuaid, Matilda (Hg.): Architecture. A Place for Women, Smithsonian, Washington, 1989
<http://lib.calpoly.edu/search-and-find/collections-and-archives/architectural/julia-morgan/>
<http://lib.calpoly.edu/support/findingaids/ms010-morgan/>
<https://savingplaces.org/stories/ahead-of-her-time-julia-morgan#.WMBqyRLhDXE>

Melusina Fay Peirce (1836-1923) Boston, USA

**#american feminist #author #teacher #organizer and activist #cooperative housekeeping movement
#house without kitchen # collectivised domestic work #urban design**

„Peirce believed that gender equality would only come with women's economic independence [...]. Her proposed solution to this oppression [of women, Anm.] was ‚cooperative housekeeping‘, a system in which women would do domestic chores together and profit from it by requesting payment from their husbands. An important component of her plan was the spatial reorganization of neighborhoods and homes to accommodate domestic cooperation between women.“ *

*„Cooperative housekeeping may be wholly practical or wholly visionary. But two things women must do somehow, as the conditions not only of the future happiness, progress, and elevation of their sex, but of its bare respectability and morality. 1st. They must earn their own living. 2nd. They must be organized among themselves. - Melusina Fay Peirce, 1869“ ** S.66*

„The vast changes in domestic organization which Peirce proposed had sweeping implications for neighborhood planning and housing design. [...] When cooperating women had successfully established these industries [housekeeping services like cooking, baking, laundry and sewing, Anm.] in a central building, Peirce argued that women architects should design simplified houses without kitchens“. ** S.69

„For Peirce, the changes to the home and neighbourhoods were something that women were best placed to design and in 1903 she patented her own design for a co-operative apartment building with communal kitchens. Her pioneering work later inspired others to imagine communities of collectivised domestic work, such as the Ruskin colony, or community dining clubs and kitchens.“ ***

* https://en.wikipedia.org/wiki/Melusina_Fay_Peirce

** Hayden, Dolores: The grand domestic revolution. A History of Feminist Designs for American Homes, Neighborhoods, and Cities. The MIT Press, Cambridge, 1982

*** <http://www.spatialagency.net/database/peirce>

Helene Roth (1904 – ?) Wien, Österreich/Palästina

österreichische Architektin #erste und jüngste Frau (22 J.), die an der Wiener Technischen Hochschule das Architekturstudium abgeschlossen hat #erste Ingenieurin #Emigration nach Palästina

„Von Helene Roth eingerichtete Wohnungen konnten im Rahmen der Führungen ‚Modernes Wohnen‘, die seit dem Internationalen Frauenkongreß 1930 in Wien veranstaltet wurden, besichtigt werden: Je eine Klein- und eine Großwohnung, die zum Teil unter Mitarbeit des Architekten Albert Gerstner eingerichtet worden waren, führte die Architektin vor, wobei ihr Geschmack in der Wahl der Farben und Stoffe, die ‚Zusammenstimmung von Wänden, Möbeln und Textilien‘ und die Ausführung von Wandmalereien und keramischen Öfen durch namhafte Künstler und Künstlerinnen besonders gelobt wurden. Bis zu ihrer Emigration im Jahr 1934 war Helene Roth in Wien als Architektin für Wohnhäuser und Wohnungseinrichtungen tätig. Der Entwurf für ein Einfamilienhaus um 1933 zeigt große stilistische Nähe zu den Villen von Adolf Loos, über ein persönliches Zusammentreffen mit Loos – wie auch über ihr weiteres Leben – ist aber bisher nichts bekannt. * S.218

„Mehrere jüdische Architekten integrierten sich problemlos in den Ständestaat [...]. Andere wie Josef Frank, Franz Schacherl oder Helene Roth, waren sozialdemokratisch exponiert, manche emigrierten nach den Februarkämpfen 1934: Frank zog mit seiner schwedischen Frau nach Stockholm, Helene Roth, die ihr TH-Studium als erste Österreicherin mit einem Ingenieurtitel abgeschlossen hatte, nach Palästina“. ** S.73

* Georgeacopol-Winischhofer, Ute: „Sich-bewähren am Objektiven“. In: Mikoletzky, Juliane; Georgeacopol-Winischhofer, Ute; Pohl, Margit (Hg.): „Dem Zuge der Zeit entsprechend...“. Zur Geschichte des Frauenstudiums in Österreich am Beispiel der Technischen Universität Wien, WUV-Universitätsverlag, Wien, 1997

** Meder, Iris: Lebens- und Arbeitsbedingungen jüdischer Architekten in Österreich. In: Senarclens de Grancy, Antje; Zettelbauer, Heidrun (Hg.): Architektur.Vergessen. Jüdische Architekten in Graz, Wien, Böhlau Verlag, 2011

Margarete Schütte-Lihotzky (1897-2000) Wien, Österreich

#österreichische Architektin #Kunstgewerbeschule, Wien #erste Frau die in Österreich das Architekturstudium absolvierte #Oskar Strnad #Heinrich Tessenow #Holland #Tätig bei Architekt Vermeer #Siedlerbewegung #Siedlungsamt #Adolf Loos Kriegsinvalidensiedlung „Lainzer Tiergarten“ #Sozialer Wohnbau #Wohnhausanlage der Gemeinde Wien „Otto Haas-Hof“ #Wohnhausanlage der Gemeinde Wien „Winarsky-Hof“ #Max Ermers #Ernst Egli #industrielle Fertigung #Rationalisierung der Hauswirtschaft #Frankfurt #Stadtplaner Ernst May #Frankfurter Küche #CIAM #Sowjetunion #Arbeitersiedlungen #Schulen #Kindergärten #Istanbul #Bruno Taut #Kommunismus #Widerstandskämpferin im zweiten Weltkrieg #Gefangenschaft #Japan #China #Moskau #Schütte-Lihotzky Stipendium #Großes Goldenes Ehrenzeichen mit dem Stern für Verdienste um die Republik Österreich

„Es kam den damaligen bürgerlichen und kleinbürgerlichen Vorstellungen entgegen, daß die Frau im wesentlichen am häuslichen Herd arbeitet. Deshalb wisse auch eine Frau als Architekt am besten, was für das Kochen wichtig ist. Das machte sich eben damals propagandistisch gut. Aber, um der Wahrheit die Ehre zu geben, ich habe bis zur Schaffung der Frankfurter Küche nie einen Haushalt geführt, nie gekocht und keinerlei Erfahrung im Kochen gehabt. Rückblickend auf mein Leben muß ich bestellen, daß ich mich in beruflichen Belangen für einen systematischen Menschen halte und daß ich naturgemäß jede mir gestellte Projektaufgabe immer in systematischer Weise begonnen habe.“ * S.150

„Die Misere der berufstätigen Frau, die ihre Kinder im Vorschulalter während der Arbeitszeit nicht unter pädagogisch geschulter Aufsicht unterbringen kann, ist bekannt. Die Lösung dieses Problems kann nicht der Abbau berufstätiger Frauen, sondern nur der Aufbau zahlreicher Kindereinrichtungen sein. Diese Erkenntnis brachte mich auf die Idee, ein Planungssystem für Kindertagesheime im Fertigteilbau auszuarbeiten.“ * S.170

"Oft fragten mich nach 1945 verschiedenste Leute, auch solche, die keineswegs Nazis waren, warum ich denn aus dem sicheren Ausland nach Wien gefahren bin. Immer wieder empört mich diese Frage, immer wieder bin ich entsetzt über die mir so fremde Welt, in der diese Frage überhaupt eine Frage ist." **

* Schütte-Lihotzky, Margarete: Warum ich Architektin wurde. Residenz, Salzburg, 2004

** derstandard.at/2000051238694/Margarete-Schuetten-Lihotzky-Diese-verdamnte-Kueche

Eichhorn, Ulrike: Architektinnen. Ihr Beruf. Ihr Leben. Edition Eichhorn, Berlin, 2013

<http://www.architektenlexikon.at/de/580.htm>

http://austria-forum.org/af/Wissenssammlungen/Biographien/Sch%C3%BCtte-Lihotzky,_Margarete

https://de.wikipedia.org/wiki/Margarete_Sch%C3%BCtte-Lihotzky

Denise Scott Brown (1931), Philadelphia, USA

#University of the Witwatersrand Johannesburg #Architectural Association School of Architecture (AA) London, University of Pennsylvania Philadelphia #Architektin #Stadtplanerin #Architekturtheoretikerin #Lehrende #Partner in Venturi, Rauch & Scott Brown #Publikation: Learning from Las Vegas #Benjamin-Franklin-Gedenkstätte #State University of New York #2013 rejection of the retroactive recognition Pritzker Prize for the award won by his husband and partner Robert Venturi in 1991 #2017 Jane Drew Prize for Women in Architecture

„So I complain to the editor who refers to ‚Venturi’s ducks‘, informing him that I invented the ‚duck‘.“ *S.81

„I find myself on committees where I am the only woman and there is one black man. We two tokens greet each other wryly. I am frequently invited to lecture at architecture schools, ‚to be a role model for our girls.‘ I am happy to do this for their young women but I rather be asked purely because my work is interesting.“ * S.83

„For a few years, writers on architecture were interested in sexism and the feminist movement and wanted to discuss them with me. In a joint interview, they would ask Bob about work and question me about my ‚woman’s problem‘. ‚Write about my work!‘ I would plead, but they seldom did.“ * S.88

„My concern ist that, although school is not free of discrimination, it is probably the least discriminatory environment they will encounter in their careers. By the same token, the early years in practice bring little differentiation between man and women. It is as they advance that difficulties arise, when firms and clients shy away from entrusting high-level responsibility to women. On seeing their male colleagues draw out in front of them, women who lack a feminist awareness are likely to feel that their failure to achieve is their own fault.“ * S.88

„News: the Pritzker Prize jury has rejected a petition for architect Denise Scott Brown to retroactively receive recognition for the award that her husband and partner, Robert Venturi, won in 1991.“ **

* Scott Brown, Denise: Having Words. Brett Steele (Hg.): Architecture Words 4, Architectural Association, London, 2009

** <https://www.dezeen.com/2013/06/14/pritzker-jury-rejects-denise-scott-brown-petition/>
https://de.wikipedia.org/wiki/Denise_Scott_Brown
<http://venturiscottbrown.org/bios/>

Norma (Merrick) Sklarek (1926), California, USA

#Architect #Leader of several firms #Columbia University School of Architecture #New York Department of Public Works #credited to be the first women licensed in 1954 #works at Skidmore, Owings and Merrill #Gruen and Associates in Los Angeles #first female and first African-American director the firm 1966 #Sklarek became the first black woman to be elected a fellow of the American Institute of Architects (AIA) in 1980 #vice president at Welton Becket firm 1980 #co-founding the largest women-owned firm of its day Siegel, Sklarek, Diamond 1985 #principal at Jerde Partnership 1989 #Terminal One at Los Angeles International Airport #Pacific Design Center #She is called the "Rosa Parks of Architecture"

„Architecture is a tough job for anyone: male, female, black or white. To have the contacts to bring in the large work. So with Siegel, Sklarek, Diamond three woman architects we were getting small projects with small commissions. (...) I can't think of anything very important... additions to buildings to homes, small homes, ...“ * (Interview)

„Until the end on World War II, I think there was strong discrimination against women in architecture. The schools had a quota, it was obvious, a quota against women and a quota against blacks. In architecture, I had absolutely no role model. I'm happy today to be a role model for others that follow.“ **

„Architecture should be working on improving the environment of people in their homes, in their places of work, and their places of recreation. It should be functional and pleasant, not just in the image of the ego of the architect.“**

* <http://www.visionaryproject.org/sklareknorma/#1>

**http://www.greatbuildings.com/architects/Norma_Sklarek.html

<http://socialnoma.org/norma-sklarek/>

https://en.wikipedia.org/wiki/African-American_architects

<https://www.tapatalk.com/topic/1080282-curbed-national/255011e899398c1010b49f81f8064de3-11-pioneering-architects-of-color-who-made-their-mark>

Anne Tyng (1929-2011) California, USA

#architect #theorist #academic #Camebridge #Harvard #Master Thesis: Simultaneousness, Randomness and Order #space frame architecture #tyng toy #partner of Louis Kahn #27 years teaching at the University of Pennsylvania #Yale Art Gallery #Trenton Bath House #„City Tower“

„Anne Griswold Tyng devoted her career to achieving a synthesis of geometric order and human consciousness within architecture. Since the 1950s, when she worked closely with Louis I. Kahn and independently pioneered habitable space-frame architecture, Tyng applied natural and numeric systems to built forms on all scales, from urban plans to domestic spaces. [...] Tyng wrote extensively on the subject of creative conflicts between men and women emphasizing her own transition from a muse to heroine in search of an independent visible identity.“ *

„Tyng is named in many sources as Kahn's partner and muse. In a letter recommending her to the Graham Foundation, Buckminster Fuller called her, ‚Kahn's geometrical strategist.‘ After a nine-year relationship with Kahn, she became pregnant and, because of the potential scandal, turned down a Fulbright Scholarship and departed in the Autumn of 1953 for Rome. During her year in Italy, where their daughter, Alexandra Tyng, was born, Tyng studied with the structural engineer and architect Pier Luigi Nervi and wrote weekly to Kahn. After their falling-out in 1964, Tyng left his firm, where she had been a partner.“ **

„The greatest remaining hurdle for a woman in architecture today is the psychological development necessary to free her creative potential.“ *** S.171

*https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21436

** https://en.wikipedia.org/wiki/Anne_Tyng

*** Griswold Tyng, Anne: From Muse to Heroine. In: Berkeley, Ellen Perry; McQuaid, Matilda (Hg.): Architecture. A Place for Women, Smithsonian, Washington, 1989 <http://architectuul.com/architect/anne-tyng>
<http://www.nytimes.com/2012/01/07/arts/design/anne-tyng-architect-and-partner-of-louis-kahn-dies-at-91.html>

Elisabeth Whitworth Scott (1898-1972)

Shakespeare Memorial Theater #first public building to be build by a female architect # milestone # female winning an international competition # public discourse

„In 1928 Elisabeth Whitworth Scott [...], a recent graduate of the Architectural Association, won the competition for the Shakespeare Memorial Theater, Stratford-upon-Avon. [...] The Stratford Theater, apart from its obvious importance as the home for Shakespearean productions, was seen as a victory for all women and as evidence of their ability to win and complete large-scale public commissions.“ * S.254

„Elisabeth Scott was a representative of women architects of her generation. They tended to be eldest daughters or only children, from a professional background, with an architect relative and often building for women clients. She was conscious that she would encounter discrimination.“ * S.254

„The impact of Elisabeth Scott's victory was much-reported in the contemporary building press and in national and local newspapers. Gender was central to most stories, interviews and analysis about the design. The ‚story‘ was – a theatre for the plays of England's greatest genius designed by a woman architect, who was both young and unknown. The theme of the battle of the sexes was repeated endlessly and the undisguised sexism of the press enabled headline writers to refer unflinchingly to Elisabeth Scott as a ‚girl architect‘. Headlines were patronizing, but admiring of Scott's success: ‚Men Rivals of Two Nations Beaten‘; ‚Unknown Girl's Leap to Fame‘; ‚Woman Wins/Bold Conception‘; ‚Girl Architect Beats Men‘. Most importantly, however, in the discourse about women's place in architecture, the arguments about women's biological limitations and their inability to design public buildings would never carry the same weight again after Elisabeth Scott's success in the competition for the Shakespeare Memorial Theatre, and the publicity which accompanied it. The public-private dichotomy in architecture which relegated women to the design of the home, as it assigned them generally to the domestic sphere, was challenged by the new role of woman as producer of culturally significant public spaces.“ ** S.9

* Walker, Lynne: Women and Architecture. In: Rendell, Jane; Penner, Barbara; Borden, Iain: Gender Space Architecture, Routledge, London/New York, 2000

** <https://content.historicengland.org.uk/content/docs/research/women-architects-early-20th-century.pdf>

Emilie Winkelmann (1875-1951) Berlin, Deutschland

#Pionierin und Wegbereiterin #studied when women weren't allowed #1907 wins first competition she contributed #1907 Bund deutscher Architekten #first freelance woman architect in Germany #Leis-ti-kow-haus #Otilie-von-Hansemann-Haus - Europas erstes Studentinnenwohnheim #Lyceum-Club

„Selbstverständlich reifte der Wunsch, eine richtige Architektin zu werden, immer mehr in mir aus, doch setzte sich seiner Erfüllung die harte Wirklichkeit entgegen – für Frauen gab es damals noch kein Studium. Dennoch bereitete ich mich auf das Studium vor und arbeitete an praktischen Aufgaben.“ *

„Weil es Frauen im Jahr 1902 noch verboten war, ein Studium zu absolvieren, schickte Emilie Winkelmann ihre Bewerbungsunterlagen unter dem Namen ‚E. Winkel-mann‘ an die Technische Hochschule in Hannover. Die Kommission ging davon aus, es handle sich um einen ‚Emil Winkelmann‘, und ließ den Antrag zu. Als Gasthörerin besuchte sie Vorlesungen in Architektur. Zum Staatsexamen ließ die Hochschulleitung sie 1907 nicht zu. Erst am Morgen der Prüfung wurde ihr eröffnet, dass ihr als Frau das Diplom verwehrt bleiben solle. Doch so leicht ließ sich die junge Frau nicht von ihrem lange gehegten Berufswunsch abbringen. Emilie machte sich in Berlin selbstständig und gründete ihr eigenes Architektenbüro.“ *

„„Aufgrund dieser Zeichnungen und meiner unausgesetzten Bemühungen gelang es mir endlich, die Behörden zu überzeugen.‘ Ausnahmsweise erhielt sie eine Zulassungsgenehmigung.“ *

„Bei der Ausstellung ‚Die Frau in Haus und Beruf‘ des Deutschen Lyceum-Clubs, einer Vereinigung von und für Frauen, ist sie 1912 mit 33 Projekten vertreten. Für den Lyceum-Club baute Winkelmann auch das Vereinshaus am Lützowplatz um, bevor sie 1913 in Neubabelsberg-Nowawes für die ‚Genossenschaft der Frauenheimstätten‘ das ‚Haus in der Sonne‘ projektiert.“ *

*<http://www.svz.de/regionales/mecklenburg-vorpommern/mecklenburg-magazin/wegbereiterin-der-baufrauen-id16043956.html>

https://www.welt.de/print/die_welt/kultur/article153692076/Als-Emilie-zu-Emil-wurde.html

Liane Zimbler (1892-1987) Vienna, Austria / Los Angeles, USA

**#architect #interior design #curator #teacher #member of “Wiener Frauenkunst” #Sorooptimist*
#Verband berufstätiger Frauen #Verband für Wohnungsreform #first woman in Austria to be granted a
civil architect's licence #American Institute for Interior Designers #Association for Woman in Architecture
#Austrian Board for the International Housing Society #avantgarde architect #one-room apartments -
studios #single family houses #exhibitions #interior design**

„Juliane Zimbler gehört zu den ersten Frauen überhaupt, die in Österreich als Architektinnen gearbeitet haben. Wie viele ihrer männlichen Kollegen sah sie sich aufgrund mangelnder Bauaufträge in der Zwischenkriegszeit gezwungen, sich weitgehend auf das Gebiet der Innenarchitektur und des Möbeldesigns zu verlegen. [...] Infolge der schlechten ökonomischen Situation dieser Jahre gab es einen relativ großen Bedarf am Umbau alter Landsitze und Wohnungen, die oft unterteilt und zeitgemäßen Anforderungen angepasst werden mussten, wobei die Klientel zumeist aus gutbürgerlichen Kreisen stammte. Sehr häufig waren die Auftraggeber ‚ein berufstätiges Ehepaar‘ oder eine ‚berufstätige Frau‘, die sich gezwungen sahen, einen städtischen Haushalt möglichst ökonomisch ohne Personal zu führen, dabei aber auf einen Mindestkomfort nicht verzichten wollten. Liane Zimbler, die diese Marktnische geschickt auszunutzen verstand, ist als eine wesentliche Protagonistin der ‚Wiener Wohnraumkultur‘ anzusehen“. *

„Zwei Aspekte stellt sie an den Anfang ihrer Überlegungen: Erstens seien Büros für Publikumsverkehr nur auf männliche Bedürfnisse zugeschnitten, während zunehmend auch Frauen in leitende Positionen der Geschäftswelt gelangten. Zweitens werde aus Gründen der Repräsentation verschwenderisch mit Platz umgegangen.“ **

* <http://www.architektenlexikon.at/de/727.htm>

** http://www.liane-zimbler.de/text/kapitel_3_3_4/frameset_text.htm

https://en.wikipedia.org/wiki/Liane_Zimbler