

ELSE WENZ-VIËTOR

Today Else Wenz-Viëtor (1882–1973) is best known for the illustrations she made for more than 150 (children's) books, many of which continue to be in print today. Few people are aware that she was also a successful designer who in the 1920s and '30s created interior furnishings and consumer products. For over twenty-five years she worked for the Deutsche Werkstätten; at the 1914 Werkbund exhibition in Cologne this artist-run company displayed a private tea room interior she had designed. Both Else Wenz-Viëtor and her husband, architect Paul Wenz, were staunch supporters of the Nazis. Unlike many of their fellow architects and designers, they were able to live and work unmolested under the Nazi regime.

1

Else Wenz-Viëtor

Mocha pot and cup with saucer, 1928

Porzellanmanufaktur Nymphenburg

Porcelain

Museum Aschenbrenner,

Garmisch-Partenkirchen

082-1030

2

Else Wenz-Viëtor

Drinking glasses, 1928

Deutsche Werkstätten München

Glass

Museum Aschenbrenner,

Garmisch-Partenkirchen

082-1029

3

Catalogue of the Deutsche Werkstätten A.-G., 1919

Paper

Vitra Design Museum

MAR-02630

4

Else Wenz Viëtor

Children's books, 1928–1940

Paper

Museum Aschenbrenner,

Garmisch-Partenkirchen

082-1058

5

Slideshow with photographs of glasses
and tableware designed by Else Wenz-Viëtor

Museum Aschenbrenner,

Garmisch-Partenkirchen

082-1027.(dig)

GERTRUD KLEINHEMPEL: A DESIGNER'S LEGACY

In 2020 the Museum of Decorative Arts in Dresden's State Art Collections successfully acquired two thousand design drawings from Gertrud Kleinhempel's estate. Only few people even knew of their existence: innumerable documents, drawings, sketches, and designs for furniture, jewellery, and household objects that illustrate this artist and designer's versatility, scope, and amazing creativity. Kleinhempel's oeuvre spans a period of more than fifty years. In the past few months the material was catalogued and studied, and some items have been displayed in various exhibitions. Thanks to a large-scale digitisation project, Gertrud Kleinhempel's legacy can now be viewed free of charge online.

Design drawings and sketches, 1881–1938
Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden
Scans: SLUB Dresden/ Deutsche Fotothek,
[www.deutschefotothek.de/gallery/freitext/df_sat_*082-1061.\(dig\)](http://www.deutschefotothek.de/gallery/freitext/df_sat_*082-1061.(dig))

Gertrud Kleinhempel

Phoenix sewing machine, 1914

Baer & Rempel oHG, Bielefelder Nähmaschinenfabrik

Cast iron / wood

Historisches Museum Bielefeld

082-1004

Gertrud Kleinhempel

Coloured studies of chairs and armchairs, c. 1899–1915

Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden

Scan: SLUB Dresden / Deutsche Fotothek,

www.deutschefotothek.de/documents/obj/71803597/

df_sat_0001126

P82-1060

GERTRUD KLEINHEMPEL

Gertrud Kleinhempel (1875–1948) trained as a drawing teacher and earned her living as an illustrator before opening an art school in Dresden with her brothers. In 1899 she began designing interior furnishings, frequently collaborating with Margarete Junge. Her first clients were Dresdner Werkstätten and, later, Werkstätten T. Müller. Kleinhempel also designed silverware, textiles, and toys. In 1907 she became a member of Deutscher Werkbund and went on to exhibit her designs at leading decorative arts shows. The Bielefeld School for Decorative Arts appointed her to head the textiles class in 1906; her design for the Phoenix sewing machine demonstrates her awareness and appreciation of the local textiles industry. In 1921 she was the first woman in Prussia to win a professorship.

Gertrud Kleinhempel

Illustration colour proofs, Gebrüder Schmidt

Buch- und Steindruckfarben-Fabrik Frankfurt am

Main/Bockenheim, 1898

Cardboard / paper

Historisches Museum Bielefeld

082-1003

Gertrud Kleinhempel

Linen closet from the series 860, 1904

Werkstätten für Deutschen Hausrat Theophil Müller

Pine / brass fittings

Staatliche Kunstsammlungen Dresden

082-1006

BAUHAUS: ALMA SIEDHOFF-BUSCHER AND MARIANNE BRANDT

Alma Siedhoff-Buscher (1899–1944) enrolled at the Bauhaus in 1922. Initially assigned to the weaving workshop, she successfully applied for transfer to woodcarving. The children's room she designed for Haus am Horn, the famous model house that featured in the great Bauhaus exhibition in 1923, garnered a great deal of attention, and she decided to specialise in toys and furniture for children. Inspired by the Montessori method, Buscher defined children's play as their 'work' and designed sturdy, colourful toys to foster their development.

Marianne Brandt (1893–1983) made her mark in the male-dominated world of the Bauhaus metal workshop. Her designs for silverware, metalware, and especially lamps were produced in (small) series and were thus among the few objects that the Bauhaus successfully sold in collaboration with external manufacturers. In 1929, after her first major success, the Kandem lamp, the Metallwarenfabrik Ruppelwerk (Ruppelwerk metalwares company) entrusted her with redesigning their entire product range.

1

Alma Siedhoff-Buscher
Throw doll, ca. 1923
Reproduction, ca. 1990
Bast / wood / chenille yarn
Vitra Design Museum
MKM-1021

2

Alma Siedhoff-Buscher
Bauhaus building toy, 1923
Naef, reedition 2010
Painted wood
Vitra Design Museum
MDO-1053

3

Alma Siedhoff-Buscher
Patent specification no. 441 972:
Doll made of plait-like material.
Reichspatentamt (State Patent Office) 1926
Reproduction
Deutsches Patent- und Markenamt
OAR-21104

4

Marianne Brandt
Bookend, 1930–33
Metallwarenfabrik Ruppelwerk
Enameled sheet steel
Vitra Design Museum
MDO-1426

5

Marianne Brandt
Inkstamp and stamp dryer, 1930–33
Metallwarenfabrik Ruppelwerk
Enameled sheet steel / glass / paper
Vitra Design Museum
MDO-1427 / MDO-1428

6

Marianne Brandt, Hin Bredendieck
No. 702, Kandem, 1928/29
Körting & Mathiesen AG
Enameled sheet steel
Vitra Design Museum
MLA-1017

7

Marianne Brandt
Ashtray, 1930–32
Metallwarenfabrik Ruppelwerk
Lacquered brass / chromed metal
Vitra Design Museum
MDO-1429

BAUHAUS: GERTRUD ARNDT

Gertrud Arndt (1903–2000) wanted to be an architect. She apprenticed in an architect's office and attended a decorative arts school before she won a Bauhaus scholarship. After completing the foundation course, however, she was assigned to the weaving workshop. Here she designed the famous Rug No. 2 that came to adorn Bauhaus director Walter Gropius's office. It consisted of 192 hand-knotted squares! A limited new edition of this rug was produced in 1992 – in collaboration with Gertrud Arndt, who had abandoned her career in design to look after her family. Arndt was also a self-taught photographer, but it was not until the 1970s that the merits of her works in the Bauhaus style received the recognition they deserved.

Above:

Rug No. 2, 1924

Liz Boa, 1992 (limited edition)

Wool, knotted

Vitra Design Museum

STE-1001

3

The office of Bauhaus director Walter Gropius,
Bauhaus Weimar, 1924/25. Photo: Lucia Moholy

© (Lucia Moholy-Nagy, Walter Gropius,
Gertrud Arndt) VG Bild-Kunst, Bonn 2022 /

Bauhaus-Archive Berlin

P82-1012

BAUHAUS: GUNTA STÖLZL

Gunta Stölzl (1897–1983) was in her fourth year at the Bauhaus in Weimar when she produced this tapestry. From the beginning, her unconventional approach had led her to invent new techniques and to experiment with colour and proportions. After the Bauhaus moved from Weimar to Dessau, she was appointed junior master of the weaving workshop in 1927, making her the first woman to head one of the Bauhaus workshops. Weaving was one of the school's most productive workshops and did much to bring in revenue. The tapestry on display here shows how Stölzl combined threads of varying thickness, texture, and colour. The stripes were interrupted along the diagonal by turning the shuttle, giving rise to an interplay of movement and counter-movement.

1

Gunta Stölzl

Tapestry, 1923

Bauhaus, Weimar

Dobby fabric / wool / manufactured cellulosic fibers

Textile Collection, Schule für Gestaltung Basel

082-1001

2

Students in the weaving workshop, group portrait,

Bauhaus Dessau, 1928

© unknown / Bauhaus-Archive Berlin

P82-1013

LOHELAND SCHOOL FOR PHYSICAL EDUCATION, AGRICULTURE, AND CRAFTS

The Loheland School in rural Hesse enabled women to qualify as gymnastics teachers, but its integrated curriculum also offered classes in dance, crafts, art, and economics. The progressive approach to education followed by its founders Louise Langgaard (1883–1974) and Hedwig von Rohden (1890–1987) embraced a new physical awareness and women's emancipation. The school's funding partly derived from the sale of products from its own pottery, weaving, and turning workshops, while dance performances in the big cities raised the school's profile. The photography workshop headed by Valerie Witzlsperger also proved to be highly important to the school, since it documented its students' expressionist dances, their community life, and their simple handcrafted products.

Slideshow with photographs by
the Loheland photo workshop,
taken between 1919 and 1939
Loheland-Stiftung, Künzell
082-1060.(dig)

LOHELAND: BERTHA GÜNTHER

László Moholy-Nagy was inspired by the works of two other artists when he began experimenting with 'cameraless photography' at the Bauhaus in the mid-1920s. In an essay written in 1926, he names Dada artist Man Ray and mentions 'one of the Lohelanders'. The identity of the latter was not established until 2003, when it became clear that this could only have been Bertha Günther, whose naturalistic photograms Moholy-Nagy and his wife Lucia Moholy had seen when visiting Loheland in 1922. Günther would place flower petals and plant parts on photographic paper; when she exposed these arrangements to light, the movement of the petals produced abstract, dynamic images. Only thirteen of her small-format photograms have survived.

Bertha Günther (attributed)
Photograms, 1920–22
Loheland-Stiftung, Künzell
P82-1057

1
Edith Sutor
Ceramics (mug, plate, saucer), ca. 1931/32
Loheland pottery
Loheland-Stiftung, Künzell
082-1013-1 / 082-1013-2 / 082-1013-3

2
Louise Langgaard
Ceramics, (jug with lid, bowl with lid),
ca. 1931/32
Loheland pottery
Loheland-Stiftung, Künzell
082-1013-4 / 082-1013-5

3
Bowl, ca. 1930
Loheland turnery
Rosewood (two tone) and 'Amboina bulb'
(presumably ambrosial root wood)
Loheland-Stiftung, Künzell
082-1011 / 082-1012

4
Buffalo horn with button, ca. 1930
Loheland turnery
Loheland-Stiftung, Künzell
082-1014

5
Clutch bags in cow leather, boxcalf,
and elk leather, ca. 1930–35
Loheland leather workshop
Loheland-Stiftung, Künzell
082-1007 / 082-1008 / 082-1009

6
Belt in elk leather, ca. 1930–34
Loheland leather workshop
Loheland-Stiftung, Künzell
082-1010

Montage (Jump), ca. 1930
Loheland photo workshop
Loheland-Stiftung, Künzell
P82-1024

VKhUTEMAS: ART AND SPORT

The VKhUTEMAS art and design school in Moscow, founded in 1920, shared a major parallel with the Bauhaus: it grew out of the motivation to build a new society. In some of its courses, over half of the graduates were female and the senior teaching staff comprised a number of women. Although school management did not segregate its students, women studied mostly in the sculpture, ceramics and textiles faculties, while there were fewer female graduates in painting, graphic or architecture and none in the wood and metalwork faculties. Sports were an integral part of the school's life, and this is also reflected in the students' art and design works. Varvara Stepanova, for example, designed unisex sports clothing that ensured freedom of movement and featured bold constructivists prints/graphics.

Text and consultation: Alyona Sokolnikova

6 / 9

Ljubov Popova, Textile Designs, 1923/24
The Tsaritsyno Museum-Reserve, Moscow
P82-1030 / P82-1029

7 / 8

Ljubov Popova, Textile Designs, 1923/24
Private Collection
P82-1028 / P82-1031

10 / 11

Textile Design in in *LEF* magazine, no. 2, 1924
© R&S Archive, Moscow
© VG Bild-Kunst, Bonn 2022
P82-1035 / P82-1034

12

VKhUTEMAS female students of the Textile faculty on holiday in Alupka, late 1920s
© N. Kiselyova and A. Damsky Archive
P82-1033

13

VKhUTEMAS student in sports clothing designed by Varvara Stepanova, 1924
© R&S Archive, Moscow
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P82-1032

VKhUTEMAS TEXTILES: VARVARA STEPANOVA AND LYUBOV POPOVA

The VKhUTEMAS Textile Faculty had two departments: weaving and printing. The school's goal was to prepare master artists for industry, so they introduced new technologies, such as mechanical printing and aerography. Two influential school teachers, constructivist artists Varvara Stepanova (1894–1958) and Lyubov Popova (1889–1924), saw textile design as an opportunity to apply art to everyday life. Their innovative geometrical designs became a sensation. While Stepanova took on large-scale projects to explore form and dimension, Popova leaned towards minimalism in both the style and size of her works. Propaganda textiles originated as an initiative of VKhUTEMAS' students who married avant-garde visuals with ideological agendas, such as women's emancipation in the USSR.

Text and consultation: Alyona Sokolnikova

1 / 2 / 3 / 4

Varvara Stepanova, Textile Designs, 1924

© R&S Archive, Moscow

© VG Bild-Kunst, Bonn 2022

P82-1037 / P82-1036 / P82-1038 / P82-1039

5

Alexander Rodchenko

Varvara Stepanova wearing a dress featuring
her own textile design, 1924

© R&S Archiv, Moskau

© VG Bild-Kunst, Bonn 2022

P82-1040

For the exhibition graphics of 'Here We Are! Women in Design 1900 – Today' the typefaces *Ronnia* (2007) and *Adelle* (2009) by Veronika Burian and José Scaglione were used.

Veronika Burian (*1973) is a Prague-born type designer who co-founded with José Scaglione (*1974) the influential and independent contemporary type foundry TypeTogether.

1

Poster *The High Cost of Living*, 1917
Princeton University Poster Collection,
Archives Center, National Museum of
American History, Smithsonian Institution
P82-1043

2

Hilda Dallas
Poster *Votes for Women Wanted Everywhere*,
1909
Museum of London / suffragette collection
P82-1053

4

Hilda Dallas, Christabel Pankhurst
Poster *The Suffragette W.S.P.U.*, 1912
Museum of London / suffragette collection
P82-1052

5

Birn Brothers London
Postcard *This Is The 'The House' That Man Built*,
ca. 1909
Courtesy of Glasgow Women's Library:
GWL-2010-46
P82-1046

6

Annie Kenney, Teresa Billington-Greig and
Grace Roe with flags and banners showing
the suffragette slogan 'Votes For Women',
printed in *The Daily Mirror*, 1906
© The British Library Board, Colindale,
front page, No. 776
P82-1042

BALANCING ACTS

Bertha Boyé (1883–1931), born to German immigrant parents, had just graduated from art school in San Francisco when she won a poster competition tendered by the College Equal Suffrage League in 1911. So far, all efforts to win the right to vote for women in California had failed, but when a new government took office in 1910, the activists began to feel more hopeful. Although Boyé's design is based on rather a traditional image of women, the printed posters, postcards, and handbills project confidence and optimism. It was precisely the type of imagery the activists, wary as they were of provoking the public with negative messages or open criticism, were looking for.

7

Poster *Eight Million Women Wage-Earners in the United States*, 1917

Princeton University Poster Collection,
Archives Center, National Museum of
American History, Smithsonian Institution
P82-1044

8

Poster *Heraus mit dem Frauenwahlrecht*
(Out with women's suffrage), 1914

picture-alliance / akg-images
P82-1045

10

French Women's Suffrage poster for female
voting rights, 1925–28

P82-1056

OPPOSITION

While Switzerland was one of the first European countries to open its universities to women at the end of nineteenth century, it was one of the last to introduce universal female suffrage – in 1971. Both supporters and their opponents had begun campaigning after the First World War, producing posters and other promotional material to advocate their causes. Many called for women to stay at home and look after their family rather than dabble in politics. Produced in 1946, this poster, too, uses a symbol of domesticity and housework.

9

Poster *Frauenstimmrecht – Nein*
(No to Women's Suffrage),
Switzerland, 1946

Photo: Museum für Gestaltung
Zürich, Plakatsammlung, ZHdK
P82-1054

World map charting the introduction of women's voting rights, based on a template by Cuba Holidays, 2018

P82-1071

HULL-HOUSE, CHICAGO

‘Residence, Research, and Reform’: These were the stated principles underlying Jane Addams’s (1860–1935) work. In order to provide residents with classes and programmes relevant to their lives, the settlement workers at Hull-House documented their background and financial situation in meticulous detail. One aim was to nurture traditional skills, since many immigrants working in the nearby textile mills had no possibility of practising the crafts they had learned at home. These photographs of activities at Hull-House were taken in the 1920s by Wallace Kirkland, a settlement worker who later made a name for himself as a *LIFE* photojournalist.

Top:

Florence Kelley
Nationalities Map, from the book
Hull-House Maps and Papers, 1895
P82-1016

Postcard of Hull-House original building, 1877
The Hull-House was founded in 1889 in a residence built in 1856 by Charles G. Hull. Over the years, 13 more buildings have been added.
V. O. Hammon Publishing Co., Chicago
Public domain, via Wikimedia Commons

Below, left to right:

Jane Addams with children at the Mary Crane Nursery, ca. 1930/31
© photo: Wallace Kirkland, courtesy of University of Illinois at Chicago
P82-1019

A group of children in Hull-House artistic director Emily Edwards’ clay modeling group, 1930s
Courtesy of University of Illinois at Chicago
P82-1020

Sarojini Naidu, Hindu women’s rights activist poet, at Hull-House, 1928/29
© photo: Wallace Kirkland
courtesy of University of Illinois at Chicago
P82-1022

Italian boy at the loom, ca. 1934–40
© photo: Mario Scacheri, courtesy of University of Illinois at Chicago
P82-1021

LOUISE BRIGHAM

A pioneering champion of DIY, Louise Brigham (1875–1956) designed simple pieces of furniture built from standard wooden packing crates. Her how-to manual *Box Furniture* was published in 1909 – long before Gerrit Rietveld in the 1930s and Enzo Mari in the 1970s brought design status to DIY. Brigham’s book went through several editions and was translated into many languages. Based on its success she established the Home Thrift Association in New York. In the first few years of its existence, more than six hundred young people learned how to build box furniture there. A complete suite of box furniture cost no more than four dollars – half an average weekly wage in those days.

Top:

First International Training Class in Box Furniture Making Conducted by Miss Louise Brigham, Panama Pacific International Exposition, San Francisco, 1915
Courtesy, the Winterthur Library:
Printed Book and Periodical Collection
P82-1058

Below, left to right:

Louise Brigham
Box Furniture: How to Make a Hundred Useful Articles for the Home, 1909
The Century Co., New York 1910
Vitra Design Museum
MLI-21361

Portrait of Louise Brigham, ca. 1914
From: *Illustrated Lectures by Louise Brigham*
Author of *Box Furniture*
Museum of the City of
New York. 2000.38.4
P82-1005

Louise Brigham
The Studio, Proposal for room furnishing, 1909
From: *Box Furniture*, p. 178
P82-1059

ELSIE DE WOLFE

Elsie de Wolfe (1865–1950) was working as an interior designer well before this was recognised as a profession in its own right. While she put an end to the dark, cluttered interiors of the Victorian Age, she also made a contribution to the cliché of interior decoration as a feminine occupation. De Wolfe started out as an actress but during a lull in her career began to design interiors and to write for the new women's magazines offering advice on home decoration. Her most prestigious project was the Colony Club, New York's first private club for society ladies, which was considered a stronghold of the women's movement.

Top:

Elsie de Wolfe

The Trellis Room at the Colony Club, Boston, 1913

From: *The House in Good Taste*, p. 270

P82-1047

Below, left to right:

Portrait of Elsie de Wolfe, ca. 1913

From: *The House in Good Taste*

P82-1050

Elsie de Wolfe

The Colony Club, Boston

Article in *The Topeka State Journal*,
12 September 1907

Public Domain / Library of Congress

P82-1049

ELSIE DE WOLFE: THE HOUSE IN GOOD TASTE

Elsie de Wolfe repurposed the articles she wrote for *The Delineator* and *Good Housekeeping* in a home decorator's handbook that soon became a bestseller. Although her style had an unmistakably aristocratic touch and the book mainly showcased her projects for wealthy clients, it was intended for a wide audience. Her writings propagated home decoration as a way of finding personal fulfillment.

Elsie de Wolfe

The House in Good Taste

First Edition

The Century Co., New York 1913

Vitra Design Museum

MLI-21378-02

1

Wilhelmina Drupsteen

Exhibition poster *De Vrouw 1813–1913*,
Amsterdam, 1913

Moderne Boekhandel Amsterdam

© public domain / Collection IAV-Atria, institute on gender
equality and women's history

P82-1051

2

Klara Fehrlin

Exhibition poster *Schweizerische Ausstellung für
Frauenarbeit* (Swiss Exhibition for Women's Work),
SAFFA, Bern, 1928

Paper

Schule für Gestaltung Basel, Plakatsammlung
082-1037

3

Francis Bernard

Exhibition poster *Ville. Salon des Arts Ménagers*, 1931

Paper reinforced with canvas

Vitra Design Museum

MAR-02642

WOMAN AT HOME AND AT WORK

The exhibition *Die Frau in Haus und Beruf* (Woman at Home and at Work) in Berlin was planned by Else Oppler-Legband in 1912 with the support of Fia Wille and Lilly Reich. Press coverage recognised the professional approach underlying the exhibition, which featured a broad range of art and craft products, but also introduced a number of career options for women. Earning an income was presented as a necessity resulting from the social and economic upheavals of the age. The exhibition also hosted the German Women's Conference, whose rich programme of talks and lectures demonstrates the close ties that existed between the various women's federations and associations.

Exhibition catalogue *Die Frau in Haus und Beruf*
(Woman at Home and at Work)

Mosse-Verlag, Berlin 1912

Published in conjunction with the exhibition

Die Frau in Haus und Beruf organised by the
Lyceum Club at Zoologischer Garten, Berlin.

Cover design by Ilse Schütze-Schur

AddF - Archiv der deutschen Frauenbewegung,
Kassel

0LI-82000

Die Welt der Frau (Woman's World) magazine

Ernst Keil, Leipzig 1912

Vitra Design Museum

MLI-21822

*Art and Handicraft in the Woman's Building of the
World's Columbian Exposition, Chicago, 1893*

Goupil & Co., Boussod, Valadon & Co., Successors,
Paris und New York 1893

Edited by Maud Howe Elliott,
cover design by Alice Cordelia Morse.

Vitra Design Museum

MLI-21952

Die Welt der Frau (Woman's World) magazine

Ernst Keil, Leipzig 1907

Vitra Design Museum

MLI-21821

082-1062.(dig)

	Moving images		
	The installation contains imagery from the following film sequences:		
1	The Emancipation of Women © British Pathé, (Film Id: 2261.01 & 2261.02)	12	Pins and flag for the Women’s Political Union
2	Clara Zetkin, 1907, from the film ‘Demonstrantinnen’ (‘Protesters’) SWR Media, Rights owners unknown	13	World map charting the introduction of women’s voting rights based on a template by Cuba Holidays
3	Women of India lead fight for home rule, 1922 © British Pathé (Film Id: VLVA3XXTCYDB3TJUTAFWY1C1AJGN2)	14	Lucrezia Bori, 1920–25 Public Domain, LC-B2- 6006-6
4	Women builders, Madrid, undated © British Pathé (Film Id: VLVA93Q22NJT0ID9O1KCAM5XYE0TO)	15	This is the new fall style in camera ‘men’, 1916 Public Domain, PN1993.P5
5	The stenographer’s friend, or, What was accomplished by an Edison business phonograph, 1910 Edison Collection (Library of Congress), 00694308	16	Florence Sutton, 1910–15 Public Domain, LC-B2- 2218-6
	Still images	17	Woman and child cooking in a kitchen and listening to a gramophone radio, ca. 1925 Bundesarchiv (Image No. 183-R72261)
1	In the newspaper ‘Die Gleichheit’ (equality), publisher Clara Zetkin calls on women to participate in the first International Women’s Day on 19 March 1911 Public Domain / Wikimedia Commons	18	Women’s work in the war industry (Krupp ammunition workshop), 1917 Bundesarchiv (Image No. 183-R42179)
2	Membership card of the Allgemeiner Deutscher Frauenverein (General Women’s Association of Germany), 1882 Public Domain / Wikimedia Commons	19	Architects Elisabeth von Knobelsdorff and Therese Mogger at Munich Technical University, c. 1909/10 Tessa Meßner / Photo: I. Weber-Pfleger
3	Meeting of Women’s Social & Political Union (WSPU) leaders, c.1906/07 (Suffragette committee meeting from left: Florence Flora Drummond, Dame Christabel Pankhurst, Annie Kenney, Nellie Alma Martel, Emmeline Pankhurst, Charlotte Despard née French) Public Domain 7JCC/O/02/109, London School of Economics Public Library	20	An architect carries out repairs on the roof of the Berlin Town Hall, 1910 Source: Illustrierte Frauen-Zeitung 38, No. 2, 1910 / Public Domain
4	Meeting during the International Women’s Congress, 1904 © bpk, Image No.: 20012646	21	Young women studying on campus, 1918 Public Domain, LOT 5338-67
5	International Women’s Congress, Berlin, 1929 Photo: Georg Pahl, Bundesarchiv (Image No. 102-07931A)	22	Kunstskole for Kvinder, Kunstakademiet (Art School for Women, Academy of Fine Arts), Copenhagen, ca. 1903/04 Public Domain / Creative Commons BY-SA License
6	Youngest parader in New York City suffragist parade, 4 May 1912 Public Domain, LC-USZ62-10845	23	Weavers at work, ca. 1910–1915 Public Domain / LOC, LC-B2- 2191-8
7	Mrs. Pankhurst in Wall St., 27 November 1911 Public Domain, LC-B2- 2338-3	24	Students of Applied Arts, class of Albert Van Huffel at L'École nationale supérieure des arts visuels de La Cambre (ENSAV), c. 1926 © Willy Kessels, Van Huffel Archief, Design Museum Gent
8	Suffragette is taken into custody, London, April 1906 © Picture Alliance / Ullstein Bild	25	Students in the class of Prof. Margarete Junge at the Königlich-Sächsische Kunstgewerbeschule Dresden (Royal Saxon Applied Arts School Dresden), 1911 Dresden University of Fine Arts (Signature 08.01/15)
9	Poster advertising the <i>The Suffragette</i> , 1909 © Museum of London, Suffragette Collection	26	Else Wenz-Viëtor, ca. 1901 © Museum Aschenbrenner, Garmisch-Partenkirchen
10	Cover of the publication <i>The Suffragette</i> © Museum of London, Suffragette Collection	27	Loheland workshop, undated © Loheland-Stiftung, Künzell
11	Poster for the Women’s Day on 8 March 1914 © Picture-alliance / AKG-images	28	Marianma von Scholtz in the leather workshop, cutting leather, Loheland, ca. 1929–35 © Loheland-Stiftung, Künzell
		29	Potter at the wheel, Loheland, c. 1930 © Loheland-Stiftung, Künzell
		30	Gertrud Kleinhempel, c. 1910 © Historisches Museum Bielefeld
		31	Eva Zeisel, 1929 Stadtmuseum Schramberg
		32	Class at the Bauhaus, 1931/32 Stiftung Bauhaus Dessau (I 6520 F) / © (Pahl, E. Pius) Pahl, Peter Jan
		33	Otti Berger sitting on the loom © unknown / Bauhaus-Archiv Berlin
		34	Lotte Beese and Helmut Schulze (asleep) at the Bauhaus, ca. 1928 © unknown / Bauhaus-Archiv Berlin

EILEEN GRAY

Irish designer and architect Eileen Gray (1878–1976) is best known for the two buildings that mark her turn from Art Deco to modernism: Villa E.1027, a residence she and her partner, Jean Badovici, designed for themselves, and Tempe a Pailla, a project of her own. For both houses she created furnishings which, while intended for specific spaces, have proved extremely flexible. Her asymmetric portable occasional table, on display here, was designed for E.1027. Since only very few were produced, it is not as well-known as her later table made with tubular steel, which is still in production.

Eileen Gray

Occasional table, 1925–28

Galerie Jean Désert

Tubular steel, lacquered /
wood, lacquered

Vitra Design Museum

MST-1033

EILEEN GRAY: DRESSING CABINET FOR TEMPE A PAILLA

This simple dressing cabinet was part of the furnishings of Eileen Gray's house in Menton in southern France. It is a variation on an aluminium-clad version that Gray designed between 1925 and 1929 for the villa E.1027, where it divided off the dressing room from the bedroom. The first version had another door with a mirror on the inside, the shelves were made of glass and silver-painted wood. The minimalist piece on display here uses untreated oak and no aluminium; it has only one door. The openings permit glimpses of the adjacent room, reflecting the flexibility that characterises the furnishings and interior design of Tempe a Pailla.

Eileen Gray
Dressing cabinet for Tempe a Pailla,
1932–34
Atelier Eileen Gray
Oak / cork
Vitra Design Museum
MFR-1136

LILLY REICH

Lilly Reich (1885–1947), the first woman on the board of Deutscher Werkbund, was an established exhibition architect and designer running her own studio by the time she met architect Ludwig Mies van der Rohe in 1927. Nevertheless, her work tends to be linked with his, and indeed they collaborated on a number of projects, including the cafeteria at the exhibition *Die Mode der Dame* (Ladies' Fashions). The attribution of individual works remains an issue, as is illustrated by the daybed on display here: It was first featured in the model apartments Mies and Reich designed for the *Deutsche Bauausstellung* (German Building Exposition) in Berlin in 1931 and later marketed as one of Mies's works. But more recent research, taking into account a contemporary publication, suggests that the design goes back to Reich.

Lilly Reich

Bed No. 258, 1930

Knoll International, 1964

Wood / chromed tubular steel / rubber /
leather mattress and head-rest

Vitra Design Museum

MST-1051

1

Reproduction of the patent application R.80 639
Frame Covering of Seating and Reclining Furniture,
Applicant: Lilly Reich
9 February 1931 (historical copy)
Paper
Vitra Design Museum
MAR-13386-0002

2

Wanda von Debschitz-Kunowski
Living room by Lilly Reich in the Boardinghaus,
Deutsche Bauausstellung
(German Building Exposition), Berlin 1931
Vintage silver gelatin print
Vitra Design Museum
MAR-00488

3

Velvet and Silk Café... Modern 'tubular chairs',
designed by Mies van der Rohe, advertisement in:
Bilder-Courier. Illustrierte Beilage zum Berliner
Börsen Courier (Illustrated supplement to the Berlin
Stock Exchange Courier)
2 October 1927
Paper
Vitra Design Museum
MAR-05900-0001

CLARA PORSET

An eventful life brought designer Clara Porset (1895–1981) from her native Cuba to Europe, the USA, and back to Cuba, which she finally left for political reasons to settle in Mexico. A number of her furniture designs and interiors are widely known, but her hallmark was a re-interpretation of the butaque, a traditional Mexican easy chair with slanting backrest and low seat that is immensely popular throughout Latin America. In a deliberate move away from what she described as the 'sterile formalism' of her time, she fused elements of folk art and traditional crafts with modern design principles. Many architects, including Luis Barragán, admired her work.

Clara Porset

Butaque, ca. 1948

Wood / cane

Vitra Design Museum

MMX-1004

Edgar Kaufmann

Prize Designs for Modern Furniture.

*From the International Competition for
Low-cost Furniture Design, 1950*

Vitra Design Museum

MLI-12985

AINO MARSIO-AALTO

When Aino Marsio (1894–1949) enrolled for architecture in Helsinki in 1913, she benefited from a liberal system that had begun admitting women to university even before 1900. After graduating in 1920, she worked for architects in Helsinki and Jyväskylä. In 1925 she married Alvar Aalto, a fellow architect with whom she created pioneering buildings like the Paimio Sanatorium or Villa Mairea. Aino Marsio-Aalto co-founded the firm of Artek in 1935 and became its chief designer and manager. Many technical drawings in the Aalto studio archives' extensive holdings of furniture designs bear her initials, AMA, but some of these have hitherto been attributed to Alvar Aalto. A detailed analysis of authorship has yet to be made.

Aino Marsio-Aalto
Paimio stool, 1931/32
Huonekalu-ja Rakennustyötehdas
Lacquered tubular steel /
lacquered plywood
Vitra Design Museum
MSK-1163

AINO MARSIO-AALTO: BÖLGEBLICK GLASSWARE

The famous tumblers from the Bølgeblick glass range were part of the entry Aino Marsio-Aalto (1894–1949) submitted for the 1932 competition at the Karhula-littala glassworks. Her inspiration for the design, which went into production only two years later, came from the concentric waves that form when a pebble is tossed into water. Thanks to its great success, the range was gradually extended and is still in production today. Made of neutral or coloured press-moulded glass, it received a number of awards, including a gold medal at the 1936 Milan Triennale, where Marsio-Aalto also won the Grand Prix for her design of the Artek exhibition stand. Bølgeblick was very likely the inspiration for a similar glass range produced by IKEA.

Aino Marsio-Aalto
Bølgeblick glassware, 1932
Karhulan lasitehdas
Glass
Vitra Design Museum
MDO-1598

Aino Marsio-Aalto

Vanity table, ca. 1935

Huonekalu-ja Rakennustyötehdas

Birch / birch plywood

Vitra Design Museum

MSK-1053

FLORA STEIGER-CRAWFORD: AN UNKNOWN CANTILEVER CHAIR

The first woman architect to graduate from the Swiss Federal Institute of Technology (ETH), Flora Steiger-Crawford (1899–1999) went on to establish an architectural firm with her husband, Rudolf Steiger. In 1932 she designed a stackable cantilever chair for the restaurant in Zurich's Zett House. Patented by her husband, the chair was a great commercial success, but despite its innovative technical details, historical studies rarely mention it. Steiger-Crawford noted: 'Instead of the tubular metal used by Stam and Mies, I used solid flat metal, which was more convenient for making the chairs stackable.' She later turned to sculpture, partly because of lack of recognition for her work as an architect.

Flora Steiger-Crawford

Mod. Nr. 1233, Chair for the Zett House, 1931

Embru-Werke

Lacquered flat steel /

moulded plywood, stained

and varnished

Vitra Design Museum

MCH-1034

Steel tube furniture catalogue, 1934

Embru Werke

Private Collection

082-2035

CHARLOTTE PERRIAND AND LE CORBUSIER

If Charlotte Perriand (1903–99) is today counted among the twentieth century's leading interior designers, that is also because research in recent decades has revealed the full scope of her oeuvre. From 1927 to 1937, the young designer was employed in the studio of modernist icons Le Corbusier and Pierre Jeanneret, responsible for furniture and interior design. Perriand designed the B 302 pivoting chair for the dining room of her Paris studio apartment in 1927. Two years later it was integrated into the collection of tubular steel furniture she created with Le Corbusier and Pierre Jeanneret to show at the 1929 Salon d'Automne, where it featured in a model small luxury apartment.

Charlotte Perriand

B 302 Fauteuil tournant, 1927

Thonet Frères, 1930 – ca. 1938

Chrome-plated tubular steel / metal springs /
sheepskin covering / down padding

Vitra Design Museum

MST-1009-1

CHARLOTTE PERRIAND: LIVING ROOM FOR A SMALL BUDGET

Providing low-cost, flexible furniture for small apartments was a major concern for Charlotte Perriand, Le Corbusier, and Pierre Jeanneret. This chair made of tubular steel is stackable, foldable, and its cushions can be used as stools. Perriand designed it in 1928, but it was only when she took part in the *Salon des Arts Ménagers* with the Union des Artistes Modernes (UAM) in 1936 that she was able to have a prototype built. The brief was to create low-cost living room furnishings for existing architecture, so Perriand had Thonet produce a small number of her folding chairs. The design was never mass produced; what primarily won attention was Perriand's use of colour to relieve what she described as 'the standard monotony'.

Charlotte Perriand

Fauteuil pliant et empilable, 1928–36

Thonet Frères, ca. 1936

Chromed tubular steel / canvas upholstery
and cushions

Vitra Design Museum

Donation Ruggero Tropeano, Zurich

MST-1153

CHARLOTTE PERRIAND: WORKS FOR THE CITÉ UNIVERSITAIRE, PARIS

In 1952, Charlotte Perriand began to collaborate with Jean Prouvé. She was keen to experiment with metal – and to reach a broader market. Prouvé put her in charge of furnishing two students' residences at the Cité Universitaire in Paris. This bookshelf was one of her designs for the Maison de la Tunisie. Standing on a single support and attached to the wall, it was available in eight different colour schemes. The expressive design matching the rest of her colourful furnishings goes back to a simple wooden shelf she designed with Pierre Jeanneret in 1940. The new version now featured bent sheet aluminium compartments and aluminium sliding panels. Painted in bright colours, these produce a range of lively patterns when slid open or shut.

Charlotte Perriand

Book shelf for Maison de la Tunisie,

Cité Universitaire, Paris, 1952

Ateliers Jean Prouvé

Varnished softwood / lacquered aluminium sheet

Vitra Design Museum

MFR-1021

RAY AND CHARLES EAMES

The legendary American designer couple Ray (1912–88) and Charles Eames (1907–78) created pathbreaking products, exhibitions, films, and buildings. For forty-five years they headed the Eames Office, established in 1943, and their descendants continue to look after their oeuvre, which has been the subject of detailed research. This has shown that division of labour was a limited concept for Charles and Ray – one they roughly applied to the working process and vis-à-vis their clients, but not in their creative design activities. The few works of which Ray is known to have been the sole author are graphic designs, including twenty-six covers for the journal *arts and architecture*, and a number of textile patterns.

arts and architecture magazine

Cover design: Ray Eames

Issues 9/1942, 11/1943, 10/1944 and 11/1944

Vitra Design Museum

MLI-20037-0037, -0040, -0041, -0042

RAY AND CHARLES EAMES: SEATING SCULPTURE LA CHAISE

La Chaise by Ray and Charles Eames is a long-established icon of organic furniture design. Its name references Gaston Lachaise's *Floating Figure* sculpture, whose shape the Eameses thought would fit the chair perfectly. Ray had studied abstract painting at Hans Hofmann's art school in New York, and no doubt this influenced the design. The hand-laminated prototype was made in 1948 for the Museum of Modern Art's *International Competition for Low-Cost Furniture Design*. The object on display here served as the prototype for the chair's serial production – forty-two years after the design was originally created.

Ray and Charles Eames

La Chaise, 1948

Hoheb Studio for Vitra

(prototype for serial production), 1988

Glas fibre reinforced plastic /

chrome-plated steel / varnished oak

Vitra Design Museum

MEA-1171-2

FLORENCE KNOLL

She was not only a renowned designer but an accomplished businesswoman as well: Florence Knoll Basset (1917–2019) developed the vision and ideas on workflow organisation and interior design that led to the formation of the *Planning Unit*, a consultant service offered by Knoll Associates, the furniture company established by her husband. When he died, she took charge and led the company with great success. Knoll had been brought up by the designer and architect couple Loja and Eliel Saarinen, so people like Marcel Breuer, Ludwig Mies van der Rohe, and Le Corbusier were familiar figures whose influence on her own design principles she acknowledged with respect. Knoll studied architecture in the USA and in Europe. Her minimalist furniture designs are still being produced and have become mid-century modern classics.

Florence Knoll

T-Angle 306 coffee table, 1952

Knoll International

Steel / laminated wood

Vitra Design Museum

MUS-1497

Knoll International, catalogue, 1950

Vitra Design Museum

MAR-04338

Der Spiegel magazine

Issue April 1960

Vitra Design Museum

MLI-20211-130460

EVA ZEISEL: WORKS FOR THE MAJOLIKA- FABRIK SCHRAMBERG

Few designers can look back on a career as long and varied as that of Hungarian-born ceramicist Eva Zeisel (1906–2011), who migrated to the USA in 1938. She was decorated with prizes and represented in exhibitions, but always vehemently emphasized that technical innovation or the modernist credo ‘form follows function’ hardly played a role for her. She was adamant on not following any ideology, but instead concentrated on working playfully and intuitively. As early as 1946, she received a solo exhibition at the Museum of Modern Art, and worked tirelessly until her death at 104. The works shown here were created in the Black Forest. She was employed at the Schramberg Majolika as a maker and developed simple forms that were hand-painted with decorations she had also designed.

1

Eva Zeisel

Bowl, vase and vessel with decor,
1928 – ca. 1930

Majolika-Fabrik Schramberg

Earthenware

Stadtmuseum Schramberg

082-2027 / 082-2029 / 082-2028

2

Schramberger Majolika trade catalogue, 1931

Paper

Stadtmuseum Schramberg

082-2015

3

Eva Zeisel

Liqueur jug, jug, and teapot in
Gobelin 13 decor, 1928 – ca. 1930

Majolika-Fabrik Schramberg

Earthenware

Stadtmuseum Schramberg

082-2018 / 082-2016 / 082-2017

4

Eva Zeisel

Teapot, 1928 – ca. 1930,
slightly modified edition 1980s

Earthenware

Stadtmuseum Schramberg

082-2019

5

Eva Zeisel

Tableware set in coral red and turquoise,
1928 – ca. 1930

Majolika-Fabrik Schramberg

Earthenware

Stadtmuseum Schramberg

082-2020 / 082-2021 – 082-2026 /

082-2031 – 082-2033

TRUDE PETRI: URBINO PORCELAIN SET

The Urbino porcelain set designed by Gertrud 'Trude' Petri (1906–98) for Berlin's Königliche Porzellan-Manufaktur (KPM) in 1931 is still in production. Petri was only twenty-five when she created it. She had been a designer at KPM for two years, after graduating from Hamburg's School of Applied Arts and attending the ceramics class at the School of Visual and Applied Arts in Berlin. The uncluttered, Bauhaus-inspired Urbino set was her most successful design. It was also a rarity among the traditional porcelain factory's offerings because it was undecorated. The set was praised by ceramics cognoscenti and received numerous awards, including a Grand Prix at the 1937 World Exposition in Paris.

1
Trude Petri
Parts of the Urbino Dining set, 1931
KPM Staatliche Porzellan-Manufaktur Berlin
Porcelain
082-1055

2
Trude Petri
Tumbler and liqueur glass,
Charm No. 8 serie, 1944
Staatliche Glasmanufaktur Karlsbad
Glass
082-1063

3
Trude Petri
Jar with relief 'Europa and the bull', 1946
KPM Staatliche Porzellan-Manufaktur Berlin
Porcelain
082-1066

4
Trude Petri
Vase Mantille, 1957
KPM Staatliche Porzellan-Manufaktur Berlin
Porcelain
082-1065

5
Trude Petri
Vase, Cube shape, large, 1951
KPM Staatliche Porzellan-Manufaktur Berlin
Porcelain
082-1067

Loan Collection Bunzen

Credits for the projection:

1	Photo: Berenice Abbott © National Museum of Ireland
2 / 3 / 4 / 5	© National Museum of Ireland
6	Bauhaus-Archiv Berlin, Photo: G. Engelhardt
7	From: Else Hoffmann, „Von Wäsche und Kleidern,’ <i>Neue Frauenkleidung und Frauenkultur</i> 22, no. 2 (1926): 40, fig. 18
8	Bauhaus-Archiv Berlin
9 / 10 / 11 / 12	Vitra Design Museum
13	Stiftung Bauhaus Dessau, Photo: Pius Pahl
14 / 15 / 16	Photo: Elizabeth Timberman. Esther McCoy papers, Archives of American Art, Smithsonian Institution
17 / 18	Archivo Clara Porset. CIDI. FA. UNAM
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45 / 46 / 48	gta Archiv / ETH Zürich
47	Photo: Ch. Dubost, Montana gta Archiv / ETH Zürich
49	Photo: Ochs-Walde Basel gta Archiv / ETH Zürich
50	Kulturstiftung Sachsen-Anhalt, Kunstmuseum Moritzburg Halle (Saale) Photo: Kulturstiftung Sachsen-Anhalt © Hans Finsler Estate
51	Florence Knoll Bassett papers, Box 2, folder 2, 'Photographs and Printed Material,' Archives of American Art, Smithsonian Institution, Washington, D.C.
52 / 53 / 54 / 55 / 56 / 57	Image Courtesy Knoll Archive
58	© Archives Charlotte Perriand, Paris, photo: Norman Rice
59	Perriand und Jeanneret © VG Bild-Kunst. Bonn 2022, Le Corbusier: F.L.C./ VG Bild-Kunst, Bonn 2022
60 / 61 / 62	Archives Charlotte Perriand, Paris, © VG Bild-Kunst, Bonn 2022
63 / 64 / 65 / 66 / 67 / 69 / 70	© Eames Office, LLC
68	Vitra Design Museum

THE DÉPARTEMENT S

Cartier anticipated the desires of the modern women of the 1920s by establishing the 'Département S' – the 'S' referring to either *soir* (evening) or silver. Many of the items designed there reflected the independent, mobile lifestyles of Cartier customers. These creations projected a fresh, modern image of women who carried handbags during the daytime as well as in the evening to stow their powder compact and cigarette case. Yet the international economy was in crisis and material shortages affected the luxury industry as well. The new designs required fewer precious materials and not as much elaborate craftsmanship, meaning they were less expensive to make – and to buy. The Département S significantly augmented the scope of Cartier creations in many respects.

LA PANTHÈRE

'The Panther' was Jeanne Toussaint's nickname among the Parisian high society of the 1910s and '20s. The sleek feline soon began to appear on Cartier creations, too, the first being a wrist-watch made in 1914 which bore an abstract pattern reminiscent of its striking spots. But it could take many forms, especially from the 1940s onwards: there were rings and necklaces with subtly allusive spots, diamond-studded panthers on vanity cases, and fully shaped felines on bold brooches. The panther became Cartier's signature animal, an absolute novelty in the world of jewellery that broke with traditional images of femininity and replaced them with a symbol of power and independence.

1

Proposal for new objects of the Département S,
Cartier Paris, 1933

(Reproduction)

Archives Cartier Paris © Cartier

P82-2048

2

Design for a panther brooch, Cartier Paris, 1966
Executed in platinum, onyx, emeralds and diamonds.

Graphite, Indian ink and gouache on tracing paper

(Reproduction)

Archives Cartier Paris © Cartier

P82-2047

3

Design for a bracelet, Cartier, Paris, 1950

Executed in yellow gold, platinum,

sapphires, rubies and diamonds

Graphite and gouache on tracing paper

(Reproduction)

Archives Cartier Paris © Cartier

P82-2036

4

Alexey Brodovitch

Cover Harper's Bazaar, February 1947

Courtesy of Hearst Media

P82-2037

5

Le jardin des modes, pages 44 and 45, October 1948

Article on Jeanne Toussaint by the Princess Bibesco.

© *Le jardin des modes*

P82-2049

Large image:

SAFFA architects in front of the steel
construction of the residential tower,
1958

gta Archiv / ETH Zürich

P82-3025

DESIGNING SAFFA

An all-female team including thirty-three architects, two landscape architects, and a number of designers and artists worked on realising *SAFFA*, transforming the exhibition into a showcase of women's creativity in post-war Switzerland. The residential tower's furnishings included a chair by interior designer Martha Huber-Villiger (1926–2017), and the poster by Swiss graphic designer Nelly Rudin (1928–2013) could be seen everywhere.

Large image:

Annemarie Hubacher-Constam,
Chief architect of the *SAFFA* 1958 (left),
and architect Anna Cordes-Meyer with
models of the residential tower and the
landscape planning, ca. 1957
ETH-Bibliothek Zürich, Bildarchiv /
photo: Lindroos, Björn Erik
P82-3026

Die SAFFA 1958, Report from the
Schweizer Filmwochenschau (Swiss Newsreel)
25 July 1958
Schweizerisches Bundesarchiv
082-3014

Nelly Rudin
Poster *Schweizerische Ausstellung
für Frauenarbeit* (Swiss Exhibition for
Women's Work), *SAFFA*, Zurich 1958
J.C. Müller AG, Zurich
Offset-Print on paper
Plakatsammlung der Schule für Gestaltung
Basel
082-1038

Zurich-based interior architect Martha Huber-Villiger (1926–2017) collaborated, among others, with Jean Prouvé and Charlotte Perriand. Her wooden chair was part of the furnishings of the *SAFFA* residential tower.

Martha Huber-Villiger

Chair model 266, 1955

Möbelfabrik HorgenGlarus

Solid beech

Vitra Design Museum

MCH-1115

BERTA RAHM

In 1940, Berta Rahm (1910–98) was one of very few women architects in Switzerland to head her own firm. While she usually designed single-family homes and their furniture, she was also part of the 1958 SAFFA team. Put in charge of setting up a clubhouse designed by Milan-based architect Carlo Pagani, she designed a small pavilion to go with it to provide additional space, including a reading room for journalists. After the exhibition ended, the pavilion was almost forgotten, but it was saved from demolition by an activist group in 2020. Although Rahm was successful in a number of competitions, she never received a public commission. Finally, frustrated by the patriarchal structures ruling in architecture, she gave up her practice in 1966 and went on to establish Ala, a feminist publishing house based in Zurich.

Photograph:

Berta Rahm's pavilion at SAFFA 1958 in Zurich

© Private archive Patrick Romanens

P82-3024

Display case:

Books published in Berta Rahm's Ala Verlag

Hedwig Dohm

Emanzipation (Emancipation)

With a foreword by Berta Rahm

Ala Verlag, Zurich 1977

Vitra Design Museum

MLI-21913

Berta Rahm, Renate Möhrmann

*Pionierinnen und Pioniere für Menschenrechte,
Freiheit und Frieden*

(Pioneers for Human Rights, Freedom and Peace)

Ala Verlag, Zurich 1979

Vitra Design Museum

MLI-21918

Charles Neilson Gattey

Amelia Bloomer

With a foreword by Berta Rahm

Ala Verlag, Zurich 1968

Vitra Design Museum

MLI-21919

Berta Rahm

Chair for house Laeli, Hohfluh, CH, 1940

Fir wood

Vitra Design Museum

SCH-1009-1

AENNE BURDA: HOMEMADE COUTURE

In the USA, illustrated magazines that carried sewing patterns for home clothesmaking were published as early as the mid-nineteenth century. This idea was taken up by German entrepreneur Aenne Burda (1909–2005), who in the 1950s turned it into a highly successful business model. By 1961, her magazine *Burda Moden* was an international bestseller. Burda had understood that post-war Europe's economic recovery would, slowly but surely, create a huge market for her product, particularly since the prices for printed fabrics were on the wane. Her magazine and its sewing patterns also had a democratic element, making contemporary fashions available to many women.

Burda Moden magazine,
Issues 6/1955 and 2/1952
Vitra Design Museum
MLI-20302-0032,-0033

Enid June Seeney (décor), Tom Arnold (form)

Pieces of the Homemaker coffee set, 1956

Ridgway Potteries Ltd.

White earthenware, glazed and printed

Vitra Design Museum

MDO-1283

Brownie Wise, ca. 1950

© Tupperware Brands

P82-3018

Anonymous (in-house design)

Food containers, 1950/51

Tupper Corporation

Plastic

Vitra Design Museum

MDO-1003

DAMSELS OF DESIGN: BY WOMEN, FOR WOMEN

In the early 1950s, Detroit and its car manufacturers fascinated and attracted many designers eager to take part in the development of such a forward-looking industry. This can be said of the ten young female industrial designers hired by General Motors, most of them were graduates from the Pratt Institute's industrial design program in New York. While they came up with innovative solutions for the interiors of many GM models, they were also involved in advertising the fruits of their labour. Increasing numbers of American families lived in the suburbs, where women as well as men needed a car. This promotional video shows how GM deployed their new recruits to target a female clientele.

Large image:

Six of the so-called 'Damsels of Design'

From left: Suzanne Vanderbilt, Ruth Glennie, Marjorie Ford Pohlman, Harley Earl, Jeanette Linder, Sandra Logyear, Peggy Sauer, ca. 1955

Courtesy General Motors Design Archive & Special Collections

P82-3022

Promotional video of the 'Damsels of Design',
ca. 1955

© General Motors LLC

P82-3026

RUTH ADLER SCHNEE

Her childhood in the artistic circles of Frankfurt am Main exposed Ruth Adler Schnee (1923–2023) to modern art at an early age. In 1938, she and her family emigrated to the United States. She studied design under Eliel Saarinen at Cranbrook University, where she was among the first women to earn a Master of Fine Arts, graduating in 1946. Together with her husband, Adler Schnee opened a design studio in Detroit. She saw herself as an ambassador of modern design and, like Florence Knoll and Ray Eames, became one of the leading figures of the American mid-century modern style. Many of her 1950s designs have become classics and are still available with KnollTextiles. She continues to work as a textile designer to this day.

Ruth Adler Schnee
Strata (Blue Granite), 1950
KnollTextiles, reedition 2012
Polyester
Vitra Design Museum
Donation KnollTextiles
MTE-1344

LUCIENNE DAY

British textile designer Lucienne Day (1917–2010) may well be the most prominent among several women designers who, working independently, gave 1950s Britain a new aesthetic. Her best known – and most assiduously copied – works often involve stylised plant motifs, reflecting her appreciation of modern artists like Paul Klee and Joan Miró. Her famous masterpiece, *Calyx*, was a pattern she created for the 1951 *Festival of Britain*, where her husband, Robin Day, exhibited a fully furnished room. When Heal's began producing the design, it marked the beginning of a long and fruitful collaboration. *Calyx* won a gold medal at the 1951 Milan Triennale, and in 1952 it earned the American Institute of Decorators' International Design Award, ensuring its success in the USA.

Lucienne Day

Fabric sample *Calyx*, 1951

Classic Textiles, reedition 2003

Printed cotton

Vitra Design Museum

MTE-1346

JACQUELINE GROAG

The 1951 *Festival of Britain* brought Jacqueline Groag (1903–86) her commercial breakthrough in the UK, but her first career had been on the Continent before the Second World War. Under her original name of Hilde Blumberger, the Czech-born designer had studied at the Vienna School of Arts and Crafts, going on to work for Wiener Werkstätte and clients in the European textiles and fashion industry. She won numerous prizes and her work as a fabric designer was cherished by Parisian fashion houses including Chanel, Lanvin, and Schiaparelli. After emigrating to Britain, she established her own design studio in London. The pattern on display here was commissioned and produced by textiles manufacturer David Whitehead Ltd.

Jacqueline Groag

Fabric sample Pebbles (Festival), 1952

Arthur Sanderson & Sons, reedition 2010

Printed cotton

Vitra Design Museum

MTE-2070

MARGRET HILDEBRAND

Throughout her highly successful career, textile designer Margret Hildebrand (1917–98) worked for a number of different companies, but her long-term employment was with a curtain factory in Stuttgart. She joined it in 1938, headed the design workshop from 1948 to 1966, and eventually was made company manager. At the same time, she also did freelance work and designed rugs and carpets, furnishing fabrics, curtains, and porcelain decorations. The study on display here was her contribution to the Rasch company's first collection of artist-designed wallpaper. Her pattern of stylised leaves became a bestseller. Hildebrand received a number of international awards for her design work. From 1956 to 1981 she held the chair for textile design at Hamburg's University of Fine Arts.

Margret Hildebrand
Wallpaper Study No. 3, 1950
Tapetenfabrik Rasch Gebr. & Co.
3-colour surface-printing on 1-colour
coated wallpaper base paper
Rasch-Archiv, Bramsche
082-3017

ANNI ALBERS

When Gunta Stölzl left the Bauhaus in Dessau, Anni Albers (1899–1994), herself a Bauhaus graduate, took over her role as head of the weaving workshop for a short period before emigrating to the USA with her husband Josef. Invited to teach at the Black Mountain College in North Carolina, they helped establish it as one of the country's leading art schools. While Albers often worked independently, she also designed textiles for industrial production. Her first commission from furniture manufacturer Knoll came in 1951, marking the beginning of thirty years of productive collaboration. It was for KnollTextiles that she designed Eclat Weave, a fabric pattern based on only two colours and two geometric shapes which she arranged and rearranged in different groups and at different angles to create a pattern that was at once complex and minimalist.

Anni Albers

Fabric sample Eclat Weave, 1974

KnollTextiles, reedition 2007

Rayon / cotton / polyester

Vitra Design Museum

Donation KnollTextiles

MTE-1342

HERTA-MARIA WITZEMANN

Although her name is little known today, Herta-Maria Witzemann (1918–99) made a big impact on the design world when she successfully lobbied for interior design to be established as an academic discipline in its own right. After studying architecture and design in Vienna and Munich, she began working as a self-employed interior and furniture designer in 1948. Then, in 1952, when she was only thirty-three years of age, Witzemann was the first woman to be offered a chair at the State Academy of Fine Arts in Stuttgart, where she taught interior and furniture design until her retirement in 1985. Thanks to her efforts, starting in 1976 interior design graduates in Stuttgart were awarded the academic title previously reserved solely for engineers. In 1972 she was elected president of the German Association of Interior Designers.

Herta-Maria Witzemann

Garden Chair SW 88, 1953

Wilde + Spieth

Tubular steel, lacquered / canework

Vitra Design Museum

MGE-1014

Herta-Maria Witzemann

raum werkstoff farbe (Space Material Colour)
deva-fachverlag 1957
MLI-16087

Innenarchitektur. Beruf und Lehre
(*Interior Design. Profession and Teaching*)
State Academy of Fine Arts Stuttgart ca. 1984
MLI-16935

Morgen wohnen wir schöner
(Tomorrow We Will Live More Beautifully)
Südwest Verlag, Munich 1971
MLI-21914

Vitra Design Museum

Herta-Maria Witzemann wrote a number of books examining how design should respond to the way people live – from single women to extended families – by providing convenient, comfortable spaces for living and working.

Lucia DeRespinis for George Nelson & Associates

No. 2238 Wall clock, 1957

Howard Miller Clock Company

Brass / wood / lacquered aluminium

Vitra Design Museum

MUS-1091

Large image:

Christa Petroff-Bohne teaching at the
Berlin Weissensee School of Art,
1970s

© Andreas Stirl

P82-3037

NEW PATHWAYS IN DESIGN EDUCATION

The authors of the works shown here were teachers as well as designers – and they were well aware of the way these roles influenced one another. Lucia DeRespinis (b. 1928) is equally known for the wall clocks she designed for George Nelson, with whom she worked for more than a decade, and for her position as a professor at the Pratt Institute. Some years earlier, from 1939 to 1954, Eva Zeisel (1906–2011) was the first professor at the same institution to teach ceramics not as a craft, but as a branch of industrial design in the service of mass production. It was during this time that she created her iconic Town and Country tableware set. Similar careers could be seen in Germany, where Ilse Decho (1915–78) taught at the Burg Giebichenstein University of Art and Design in Halle and Christa Petroff-Bohne (b. 1934, large image) extended the product design programme at Berlin Weissensee School of Art by adding a visual design option.

Ilse Decho

Tea set 5000, 1962/63

Jenaer Glaswerke Schott & Gen.

Glass

Vitra Design Museum

MDO-1579

Eva Zeisel

Parts of the Town and Country tableware, 1947

Earthenware, glazed

Red Wing Pottery

Vitra Design Museum

MDO-2132

HEDWIG BOLLHAGEN

‘Art? Dear me, some people may call it art. I make plates, cups, and teapots.’ This remark made by Hedwig Bollhagen (1907–2001) epitomises her own view of her work – and it conceals one of design’s great success stories. After turbulent beginnings, the twenty-seven-year-old ceramic artist took over a workshop that had gone bankrupt and established her own firm, HB-Werkstätten für Keramik, in Marwitz/Brandenburg. For many decades she designed tableware and household objects in clean forms often decorated with stripes or dots. One of her best-known works is the blue-and-white series, available to this day, whose basic shapes she designed as early as the 1930s, adding her signature blue and white stripes in 1955.

Hedwig Bollhagen

Tea set, décor 137, 1955

HB Werkstätten für Keramik, 2020

Keramik

Company archive HB-Werkstätten

082-3006

In 1972, the HB-Werkstätten were transformed into a state-owned company under the East German regime. Bollhagen stayed on as creative director, now receiving a monthly salary from the government, as did her nearly one hundred employees. In the course of restructuring in 1976, the workshops were one of only five ceramics manufacturers categorised as part of the state-run art trade. This gave Bollhagen more artistic freedom and enabled her to uphold workshop traditions. Despite frequent material shortages, this was an intensely productive time for Bollhagen, with excellent sales both at home and abroad. After the fall of the Berlin Wall, Bollhagen's company was returned to her, and she worked there nearly all the rest of her life.

Hedwig Bollhagen
Model Vases, 1960s to 1970s
HB Werkstätten für Keramik
Ceramics
Company archive HB-Werkstätten
082-3005

Hedwig Bollhagen

Watering can 766 with scribed dot décor, 1955

HB Werkstätten für Keramik

Ceramics

Company archive HB-Werkstätten

082-3007

MARGARETE JAHNY

The Rationell series of hotel tableware is one of the best-known designs created by Margarete Jahny (1923–2016). As required in her brief from the East German Central Institute of Design, she submitted a range of different decorations. Jahny began her training in 1948 when she enrolled at Dresden's Academy of Applied Arts, where Marianne Brandt was one of her teachers in the ceramics workshop. Her professional career took her to Berlin, where she worked at the Institute of Applied Arts, the Central Institute of Design, and the Office of Industrial Design. She taught at the Berlin Weissensee School of Art until 1983. Her design work earned numerous awards and a solo exhibition in 2006 demonstrates the recognition she received even during her lifetime.

Margarete Jahny, Erich Müller
Two decor designs for the Rationell
stacking tableware, ca. 1970 (reproduction)
Ink on paper
Stiftung Haus der Geschichte der
Bundesrepublik Deutschland
P82-3050, P82-3051

MARIANNE BRANDT

Her name is familiar to anyone interested in the Bauhaus, but what happened to Marianne Brandt (1893–1983) after the famous design school had to close and her contract with the Ruppelwerk metalwares company ended? She lived a secluded life during the war, and it was only in 1949 that she began teaching at the Dresden Academy of Applied Arts, moving on to the Institute of Industrial Design at Berlin Weissensee School of Art in 1951. The archives hold many designs she created in this period – her range included lamps, fashion, tableware, jewellery, and wallpaper. She returned to her art, however, when in the 1950s the East German regime displayed an increasingly dismissive attitude towards Bauhaus philosophies, which meant that her design work received little recognition during her lifetime.

Marianne Brandt

Wallpaper design, 1950–54 (reproduction)

Tempera on paper

Stiftung Haus der Geschichte der

Bundesrepublik Deutschland

P82-3052

GALINA BALASHOVA

During what was probably the most dynamic period of the Soviet space programme – from 1963 to 1986 – the interiors of all orbital modules for major spacecraft and space stations were designed by architect, engineer, and artist Galina Balashova (b. 1931). A graduate of the Moscow Architectural Institute, she used her sense of proportions, colour, and space to design comfortable living environments for zero gravity. Balashova designed an earthy colour scheme with a darker floor for improved spatial orientation. She also invented an innovative Velcro fastening system so that the crew could easily attach small items or even anchor themselves to various surfaces.

Text and consultation: Alyona Sokolnikova

Large image:

Galina Balashova

Sketch of the interior of the orbital (living) compartment of the Soyuz spacecraft.

Variant 1, 1963

© The Museum of Cosmonautics, Moscow

P82-3008

Galina Balashova

Drawing for the interior design of the habitat module of the Mir space station, elevation, 1979

Courtesy Galina Balashova

P82-3010

Galina Balashova

Material samples (artificial leather) for the Mir space station, 1980

Courtesy Galina Balashova

P82-3011

Excerpts from an Interview with Galina Balashova, produced by the Strelka Institute, Moscow, published on 4 March 2020

Courtesy of the Strelka Institute, Moscow

Translation: Anna Levchuk

082-3027.(dig)

TATIANA SAMOILOVA

In 1962, the year Tatiana Samoilova (b. 1939) graduated from design school, she joined the Leningrad Branch of the All-Union Scientific Research Institute for Technical Aesthetics (VNIITE), a completely new type of organisation working to improve Soviet citizens' quality of life. The means to this end were innovative everyday objects as well as heavy machinery, conceived at the interface between technology, science, and art. Samoilova's concept for the MajorDom desk clock was a result of this research. It included three programmable clips, which functioned as timers with sound signals and could be attached to different surfaces, including clothes. An illustration in a magazine suggests that the product would help mothers keep track of their family.

Text and consultation: Alyona Sokolnikova

Tatiana Samoilova

Model of a smart clock MajorDom including features such as a programmable timer, calculator, as well as humidity and dust sensors, 1988

Reconstruction: Alyona Sokolnikova, Sergei Petrov, Pavel Menyailov, Yuri Naumkin, Dmitry Protopopov, 2021

Composite material / 3-D printing / acrylic glass / paint / stencil printing

Vitra Design Museum

MDO-1603

Tatiana Samoilova

Article in *Technical Aesthetics* magazine, no. 4, 1988 with a photo of MajorDom clock model and its functionalities (bottom left). Eight further studies for clocks from the All-Union Scientific Research Institute for Technical Aesthetics (VNIITE) are also illustrated. All of them were developed as part of the research project 'Watches and Clocks of the Year 1990'

Private collection

P82-3013

CREATING FOR PLAY:

LIBUŠE NIKLOVÁ

HELENE HAEUSLER

Many women, from Bauhaus-trained designers to entrepreneurs like Margarete Steiff, built their careers on designing children's toys and furniture. In socialist countries, too, a number of women designers earned recognition in these fields. They frequently pointed out that designing for children offered opportunities for experiments with shapes and colours. For many years, the therapeutic toys made of natural materials like leather and sackcloth developed by Helene Haeusler (1904–87) were not available in East Germany, although they were manufactured there – but only for export. The inflatable toy animals Czech designer Niklová Libuše (1934–81) created for the Fatra company are still in production today.

Libuše Niklová
Inflatable Toy Giraffe, 1975
Fatra, 2020
PVC
Vitra Design Museum
MDO-1594-3

Helene Haeusler
Toy from hessian fabric: dice, 1960s
Hessian fabric
Stiftung Haus der Geschichte der
Bundesrepublik Deutschland
082-1032

TERESA KRUSZEWSKA

The Polish designer Teresa Kruszezwska (1927–2014) made her mark with children's furniture, her speciality since the 1950s. Many of her designs were made for schools, hospitals, and other public institutions. Adding to her own observations, she absorbed the experience of paediatricians and psychologists and the results of anatomical studies into her designs. Her doctoral thesis addressed the impact children's surroundings have on their character development. When invited to present her findings at the INTERDESIGN Symposium held in Dessau in 1979, she illustrated her points with designs for toys she referred to as 'funtime props'. Sadly, only few of her award-winning designs found manufacturers willing to undertake the economic risk of producing them, and many have remained unrealised.

Teresa Kruszezwska
Stool / children's table, 1966
Plywood
Vitra Design Museum
MPL-1001

MARIA CHOMENTOWSKA

In her job at the Warsaw Reconstruction Office, Polish architect Maria Chomentowska (1924–2013) was in charge of projects for public spaces. In her spare time she completed a course of studies in interior design and, in 1951, she joined the Institute of Industrial Design headed by Wanda Telakowska, where she remained until 1977. Her multi-faceted design work includes the interior of the 104/105N tram line, desks and other furniture for schools, and toy furniture systems. One of these included the Type 200-102 chair, on display here, which was taken into mass production. In 1973 her achievements were honoured with the Order of Polonia Restituta, the second highest distinction Poland can confer upon civilians.

Maria Chomentowska

Chair Type 200-102, 1959

Zakłady im. Wielkiego Proletariatu w Elblągu

Beech / moulded plywood

Vitra Design Museum

MPL-1004

TRIX AND ROBERT HAUSSMANN

The Swiss architect and designer couple Trix (b. 1933) and Robert Haussmann (1931–2021) are proof of how the synergetic relationship of two distinct personalities trained in different creative arts can give rise to a multi-faceted oeuvre.

They established their own firm after they were married in 1967. Their work focuses on industrial design, and architecture; their aesthetic scope extends from modernism to *manierismo critico*, a style drawing on both mannerism and illusionism. In an interview, they described their own design philosophy as follows: 'A return to lost traditions, which we develop and reinterpret from a contemporary standpoint, combined with a humorous look at the world and ourselves.'

Trix and Robert Haussmann

Die Mauerkommode (The Wall Chest) / Lehrstück I:

Möbel als Architekturzitat (Lesson 1: Furniture as Architectural Citation), 1979

Röthlisberger Kollektion

Hardboard, lacquered / metal, lacquered

Vitra Design Museum

MCH-1085

Interview with architect Trix Haussmann-Högl, produced by the ZAZ Zentrum für Architektur Zurich for the Swiss adaptation of the exhibition *Frau Architekt. For more than 100 years. Women in the Architecture Profession*, 2019

Interview: Evelyn Steiner, 2019

082-3001.(dig)

Large image:

Trix and Robert Haussmann

Da Capo Bar Zurich, 1979/80

© Trix and Robert Haussmann / gta Archiv / ETH

Zürich, Photographer: Alfred Halblützel

P82-3031

LELLA AND MASSIMO VIGNELLI

For more than fifty years, Lella (1934–2016) and Massimo Vignelli (1931–2014) were close partners in business and in life. Both had studied architecture in their native Italy. In 1964 they emigrated to the USA, establishing their New York office in 1971. Although Massimo focused on graphics while Lella was more interested in architectural interiors, jewellery, and furniture, they collaborated closely on most of their projects, and always at eye level. Looking back, Massimo was often frustrated with the way the media chose to ignore his wife or clients refused to discuss business with her: 'This was blatant sex discrimination and all female architects were subjected to it. Only the brave could overcome it. Lella was one of them.'

1

Lella Vignelli

Senza Fine, 1992

San Lorenzo, 2011

Silver

San Lorenzo, Milan

082-3002

2

Lella Vignelli

Seicento, 2003

San Lorenzo, 2021

Silver

San Lorenzo, Milan

082-3003

3

Massimo Vignelli

Rainbow dinnerware, 1964

Heller, ca. 1970–80

Melamine

Vitra Design Museum

MDO-1574

Kathy Brew, Roberto Guerra

Excerpts from the documentary film portrait *Design Is One: Lella & Massimo Vignelli*, 2013

www.designisonefilm.com

082-3004.(dig)

Large image:

Lella and Massimo Vignelli

Design of the showroom for furniture company Brueton,
New York, 1972

© photo: Mario Carrieri, courtesy of Vignelli Center
for Design Studies

P82-3030

LELLA AND MASSIMO VIGNELLI: HANDKERCHIEF CHAIR

Lella and Massimo Vignelli created this chair for the Hille company together with their head of design, David Law. The shaped shell of its seat made of glass fibre reinforced polyester is reminiscent of a delicate piece of fabric blowing in the wind, and that is what gave the chair its unusual name. It is not known why, but Knoll took over production in 1981 and the chair was launched in 1983, with a version including armrests available from 1985. Thanks to its elegance and comfort, it soon became a design classic. Even today it is one of Knoll's bestselling products. The version on display here is a prototype with a granite-coloured finish which was never serially produced.

Lella and Massimo Vignelli with David Law

Handkerchief Chair (prototype), 1978–85

Knoll International

Lacquered steel / seat shell: glass fibre
reinforced polyester

Vitra Design Museum

MIT-1267

MARIMEKKO: EVERYBODY'S CLOTHES

Jokapoika is Finnish for 'every boy', so this shirt was not originally designed as a unisex piece. But its narrow stripes and neutral cut immediately appealed to women, too, with the likes of Marimekko co-founder Armi Ratia and designer Vuokko Nurmesniemi (b. 1930) adopting it into their wardrobe in the 1950s. Indeed, it has been so popular that it is being produced to this day. Marimekko's first real unisex collection, *Tasaraita*, was designed in 1968 by Annika Rimala, the company's designer-in-chief of many years. The idea of making fashions suitable for both men and women and offering a collection for the whole family reflects the democratic goals and ideals of the 1960s.

3

Vuokko Eskolin-Nurmesniemi

Jokapoika, 1956

Marimekko Oyj, 2021

Cotton

Vitra Design Museum

Donation Marimekko Corporation

MTE-1001

1

Kaarina Kellomäki
Textile sample Sonaatti, 1967
Marimekko Oyj
Cotton, printed
Vitra Design Museum
MTE-1341

2

Annika Rimala
Textile sample Puketti, 1972
Marimekko Oyj
Cotton, printed
Vitra Design Museum
MTE-1332

4

Maija Isola
Textile sample Oona, 1968
Marimekko Oyi, 1968–75
Cotton, printed
Vitra Design Museum
MTE-1339

GRETE JALK

Grete Jalk (1920–2006) and Nanna Ditzel are the doyennes of Danish furniture design. Jalk trained at a drawing school and in a carpenter's workshop before enrolling for furniture design at Copenhagen's School of Arts and Crafts. In the 1950s, she established her own studio, won a number of competitions, and taught at her alma mater. When designing the chair on display here, Jalk departed from tradition and, instead of handling the base and seat separately, addressed them as a unit, enabling her to explore the constructive scope of laminated wood to the full. Design scholars are familiar with her four-volume book *40 Years of Danish Furniture Design*, which documents the annual shows of Copenhagen's cabinetmakers guild.

Front:

Grete Jalk

No. 9–1 / GJ Chair (prototype), 1963

P. Jeppesens Møbelfabrik

Moulded laminated wood

Vitra Design Museum

MSK-1182

NANNA DITZEL

Although Denmark was far more progressive than most countries when it came to women's rights, systematic discrimination against women remained a reality many had to contend with. For Nanna Ditzel (1923–2005), it was a struggle to find a place to train as a carpenter. She met with a number of rejections and faced any number of excuses – the workshops had no washrooms for women, for example. Finally she was accepted at the Richards School in Copenhagen; after completing her training there she went on to study furniture design at the School of Arts and Crafts. In 1946 she and her husband, Jørgen, established a design studio focusing on furniture, textiles, jewellery, and exhibitions. After Jørgen's untimely death she continued on her own. Trissen ('spool') is one of her most successful designs, and it is still being produced today.

Back:

Nanna Ditzel

Children's furniture Trissen, 1962

Trip Trap Hadsund

Beech / multiplex board / beech veneer

Vitra Design Museum

SSK-1008

REI KAWAKUBO

One of fashion industry's most unconventional figures, Rei Kawakubo (b. 1942) launched her label Comme des Garçons ('Like Boys') in Japan in 1973. She caused a considerable stir in the European fashion world when she first presented her striking creations in Paris in 1981, since her handling of fabrics and her reinterpretation of the female silhouette broke all the industry's norms. This did not detract from her success, however, and she has managed to retain sole ownership of her label. Apart from fashions and perfumes, she also designs furniture and collaborates with other designers and labels. Her Chair No. 1 was created specially for her label's flagship stores, whose distinctive austerity is reflected in its restrained, technical aesthetic.

Front:

Rei Kawakubo with Toshiaki Oshiba

No. 1, 1983

Comme des Garçons

Zinc-coated steel / wire mesh / plastic

Vitra Design Museum

MJP-1003

LIISI BECKMANN

The iconic armchair created by artist and designer Liisi Beckmann (1924–2004) is representative of the striking plastic furniture produced by many Italian manufacturers in the 1960s. Its very un-Italian name, Karelia, harks back to the designer's birthplace on Finland's Karelian Isthmus near the Russian border. Beckmann had studied in Helsinki, attending the School of Industrial Arts and the Academy of Fine Arts before moving to Milan in 1957, where she worked for various Italian companies, including the department store La Rinascente. While Karelia is the design for which she is famous, her ceramic objects are also especially noted. In the late 1960s she moved to a Milanese suburb, Cassano d'Adda, to devote herself to sculpture and painting. She spent the last years of her life in Orimattila in Finland.

Back:

Liisi Beckmann

Karelia, 1966

Zanotta

Polyurethane foam / vinyl covering / wood / plywood

Vitra Design Museum

MSK-1018

NANDA VIGO

After a study trip to San Francisco and a period of training with Frank Lloyd Wright, Nanda Vigo (1936–2020) established her own studio in Milan in 1959. Her lifelong focus on the architectural implications of light's spatial dynamic emerged early on in her career. She presented her works at a number of joint exhibitions together with members of the ZERO movement; Lucio Fontana, Piero Manzoni, and Gio Ponti were among her closest friends. She taught at the design schools in Lausanne, Milan, and Brera. Her vast light installations, interior designs, and idiosyncratic lamp and furniture designs offer a persuasive fusion of design and art.

Back:

Nanda Vigo

No. 4041 lamp, 1968

Kartell

Lacquered aluminium / plastic

Vitra Design Museum

MLA-1204

NATHALIE DU PASQUIER

At only twenty-four years of age, self-taught designer Nathalie Du Pasquier (*1957) formed part of the original Memphis group of designers and architects that emerged in Milan in 1981. She designed patterns for textiles and synthetic laminates as well as objects and furniture, all characterised by colourful surfaces decorated with geometric graphics. Since 1987 she has devoted most of her time to painting, with only occasional excursions into design. The two lamps on display here are not part her Memphis work but belong to the Objects for the Electronic Age series on which she collaborated with George J. Sowden. Her open-air sculpture *Torre Numero Due* is a welcome new addition to the Vitra Campus arriving in 2021.

Wall:

Nathalie Du Pasquier

Désir and Zola table lamps /

Objects For the Electronic Age, 1984

Arc 74

Straticolor / lacquered metal /

opac perspex

Vitra Design Museum

MLA-1214, MLA-1215

GRETA VON NESSEN

She was born and educated in Sweden, but that is nearly all we know about industrial designer Greta von Nessen (1898–1978). There is no foundation looking after her legacy, no monograph about her oeuvre nor even a photo of her. And yet her work was exhibited at the Museum of Modern Art in New York as early as 1952. Her biography was fairly typical of women designers in her generation: she married a fellow designer, they emigrated to the USA (in 1925) and established a furniture company together, with her keeping in the background. In 1943, however, her husband died unexpectedly and she took charge of the business. The Anywhere lamp she designed in 1951 consists of a mere three parts, all of them standard industrial elements. It soon became an icon of the American mid-century modern style and is still being produced today.

Front:

Greta von Nessen

Lamp Anywhere, 1952

Nessen Lamps

Metal, lacquered and chrome-plated

Vitra Design Museum

MLA-1080-1

GAE AULENTI

Designed in 1965, the Pipistrello lamp, which to this day is in production with Martinelli Luce, is one of the best-known creations of Italian architect and designer Gae Aulenti (1927–2012). Born in Milan, she was one of only two women in 1954 to earn an architecture degree from the renowned Politecnico di Milano. Her more than seven hundred design projects include furniture designs as well as showrooms, stage sets, and costumes – she even transformed a Parisian train station into a museum: the Musée d'Orsay. The Pipistrello lamp soon became a design icon, thanks to its prominence in Olivetti's Paris showroom (1966/67), for which it had been designed. Its name reflects the curious shape of the lampshade: *pipistrello* is Italian for the common pipistrelle, a tiny species of bat.

Front:

Gae Aulenti

Pipistrello lamp, 1965

Martinelli Luce

Lacquered aluminium / stainless steel /
plastic

Vitra Design Museum

MLA-1199-1

CINI BOERI

After earning her architecture degree, Cini Boeri (1924–2020) – born Maria Cristina Mariani Dameno – worked for such well-known architects as Gio Ponti and Marco Zanuso. While in Zanuso's office, she won experience designing a nursery school and a women's home before setting up her own firm in 1963 at the advice of fellow designers Franca Helg and Anna Castelli Ferrieri. Her work is characterised by reduced forms and a sparing use of materials. Casa Rotonda, the house she designed in 1966, attracted a great deal of attention. Rising on a ground plan that has the shape of two interlocking semicircles, it blends with the rugged coastal landscape of the island of La Maddalena. She also created spectacular furniture designs, including the Ghost lounge chair, which consists of a single piece of twelve-millimetre-gauge bent sheet glass.

Back:

Cini Boeri, Tomu Katayanagi

Ghost, 1987

Fiam

Glass

Vitra Design Museum

MIT-1371

ANNA CASTELLI FERRIERI

When Anna Castelli Ferrieri (1920–2006) graduated from Milan's Politecnico in 1942, she was one of the first women to earn a degree in architecture there. Her career was an eventful one: Before setting up her own practice in 1946, she worked in various jobs and co-edited an architectural journal. Buildings designed by her include offices for Alfa Romeo and the headquarters of Kartell, the furniture company founded in 1949 by her husband, a chemical engineer by training. For about a decade, she headed the design department at Kartell. In 1983, she organised an exhibition about the history of women's emancipation at the Palazzo Reale in Milan. She was also active in education and co-founded the Italian Industrial Design Association, of which she held the chair.

Front:

Anna Castelli Ferrieri

4814 armchair, 1988

Kartell

Plastic / metal, lacquered / fabric upholstery

Vitra Design Museum

MIT-1410

REIKO TANABE

Although the stool on display here entered the collections of the Museum of Modern Art in New York in 1967, few people outside Japan have heard of its creator, Reiko Tanabe (1934–2017). The design was Tanabe's entry for a competition tendered by the Japanese Tendo Mokko company in 1961, where its technical detail so impressed the jury that she won first prize. Little is known about her life or career: she studied at a women's art school in Tokyo – today's Joshibi University of Art and Design – and worked as an interior designer for Kenji Fujimori and MHS Ltd. In 1962 she was invited to teach at her former university, a role she held until 1999.

Back:

Reiko Tanabe

Murai, 1961

Tendo Mokko, 2020

Teak plywood

Vitra Design Museum

MJP-1056

GRETA MAGNUSSON GROSSMAN

When asked what it was like working as a female furniture designer, Greta Grossman (1906–99) said that while it was often a drawback to be a woman, it kept you on your toes: 'You had to be a step ahead or else.' Grossman came from a family of cabinetmakers and trained in a workshop before studying furniture design and architecture and setting up a studio of her own. In 1940 she and her British husband emigrated to the USA, where they settled in Los Angeles. Her modern, Scandinavian style was a great success: between 1949 and 1959 she designed fourteen homes in Los Angeles, as well as lamps and furniture for various manufacturers.

Back:

Greta Magnusson Grossman

No. 831 / Grasshopper lamp, 1947

Ralph O. Smith Manufacturing Co.

Lacquered metal

Vitra Design Museum

MLA-1379

Simone de Beauvoir, international editions of
Le Deuxième Sexe (in order of publication year)

第二の性

Shinchosa, Tokyo 1959

Vitra Design Museum

MLI-21921

Le Deuxième Sexe 1

Gallimard, Paris 1968

Vitra Design Museum

MLI-21924

The Second Sex

Vintage Books, New York City 1974

Vitra Design Museum

MLI-21930

Il secondo sesso

Euroclub Italia, Milan 1978

Vitra Design Museum

MLI-21926

El Segundo Sexo

Ediciones Siglo Veinte, Buenos Aires 1981

Vitra Design Museum

MLI-21932

Das andere Geschlecht. Sitte und Sexus der Frau

Rowohlt, Reinbek near Hamburg 1984

Vitra Design Museum

MLI-21928

Druga płeć

Wydawnictwo Czarana Owca, Warsaw 2020

Vitra Design Museum

MLI-21927

Aerial view of one of the first post-war suburban developments in the USA, Levittown in Long Island, New York. From 1949 onwards, around 17,000 single-family houses were built here.

Photo: Levittown, Nassau County, NY, USA

13 November 1949

Courtesy Levittown Public Library

P82-3038

Betty Friedan

The Feminine Mystique

US-edition (2nd edition)

Vintage Books, 75 Cent Edition, New York City 1964

Vitra Design Museum

MLI-21931

Betty Friedan

Der Weiblichkeitswahn oder Die Selbstbefreiung der Frau

German edition, Rowohlt, Reinbek near Hamburg 1970

(First German edition 1966)

Vitra Design Museum

MLI-21925

Denise Scott Brown and Robert Venturi in Las Vegas, 1966

Photos: Robert Venturi, Denise Scott Brown

Courtesy Venturi, Scott Brown, and Associates

P82-3035

Sheila Levrant de Bretteville's eye bolt references the symbol of femininity, but also represents strength.

Sheila Levrant de Bretteville

Poster for the conference *Women in Design:*

The Next Decade, 1975

© Sheila Levrant de Bretteville

P82-3033

Collective work on the colour pink: de Bretteville invited women to each fill one square of the poster.

Sheila Levrant de Bretteville

Poster *Pink*, 1974

Women's Graphic Center

© Sheila Levrant de Bretteville

P82-3032

Sheila Levrant de Bretteville with her son Jason

pasting *Pink* posters, ca. 1974

© Sheila Levrant de Bretteville

P82-3034

See Red Women's Workshop

Poster *Alone We Are Powerless, Together We Are Strong*, 1976

See Red Women's Workshop

P82-3041

See Red Women's Workshop

Poster *A Woman's Work Is Never Done*, 1974

© See Red Women's Workshop

P82-3040

Poster *International Women's Year*, 1975

German Democratic Republic (GDR)

Paper / colour print

Private collection

082-1068

Assortment of stamps issued on the occasion of
the International Women's Year 1975

Paper / colour print

Vitra Design Museum

MAR-77777

Martha Rosler

Semiotics of the Kitchen, 1975

© Martha Rosler; Courtesy of Martha
Rosler and Electronic Arts Intermix
(EAI), New York

082-3024

berliner frauenzeitung Courage (Berlin women's magazine)

Inaugural issue, September 1976

Vitra Design Museum

MLI-21923

Matrix Promotional Poster, 1979

Courtesy of Matrix Open feminist architecture archive
(MOfaa) and Barbican Art Gallery

P82-3039

Matrix Feminist Design Co-operative

Making Space: Women and the Man Made Environment

Pluto Press, London 1984

Vitra Design Museum

MLI-21934

With her *Sisterhood* trilogy, author and activist Robin Morgan (*1941) aims to link feminist efforts globally. In the series' second volume (1984), 80 authors each describe the situation of women in their country. The book becomes the foundation stone for the first international feminist think tank, the Sisterhood Is Global Institute.

Robin Morgan

*Sisterhood Is Global – The International Women's
Movement Anthology*

Anchor Press / Doubleday, New York City 1984

Vitra Design Museum

MLI-21920

Poster *The Advantages of Being A Woman Artist*, 1988

© 1988 Guerrilla Girls

MAR-00005

LINA BO BARDI

In 1976, Lina Bo Bardi (1914–92), an Italian-born architect who spent most of her working life in Brazil, was commissioned with transforming a former factory site in São Paulo into a centre for culture, sports, and leisure. When the SESC Pompéia was completed ten years later, Bo Bardi had repurposed – rather than demolished – the existing factory buildings and had included the cultural initiatives that used the premises into the design process. The building – and with it the simple wooden furniture she designed for it – perfectly encapsulates her attitude to design. By taking on social responsibility as well as carefully considering history and materiality, Bo Bardi became an inspiration for a generation of future designers and architects.

Lina Bo Bardi, Marcelo Ferraz,
Marcelo Suzuki
Stool for Centre SESC Pompéia,
São Paulo, 1979/80
Pine
Vitra Design Museum
MBR-1016

Excerpts from *Lina Bo Bardi: Together – Sesc Pompéia* by Tapio Snellman. This film was commissioned for the exhibition *Lina Bo Bardi – Together*, curated by Noemí Blager. Sponsored and supported by Arper. The exhibition toured internationally from 2012–2016.

© Tapio Snellman, 2012,
© VG Bild-Kunst, Bonn 2022
082-3025.(dig)

Nanda Vigo on the cover of *Domus* magazine

Domus, no. 653, September 1984

Vitra Design Museum

MLI-20091-NR653

BARBARA KRUGER

With a career spanning the past fifty years, American conceptual artist Barbara Kruger (b. 1945) is internationally known for her photographic and screen printed works that deliver provocative statements on issues surrounding commercial culture, feminism, and identity politics. In 2019, Kruger collaborated with the Institute for Contemporary Arts in London and the Finnish brand Artek – which was founded in 1935 by designers Alvar Aalto, Aino Aalto, as well as Maire Gullichsen and Nils-Gustav Hahl – whose most iconic product is the oft-copied Stool 60, an emblem of modernism. For a special artists edition, Kruger cloaked a limited number of six hundred in her signature black, white, and red and finished it with a message that reflects her penchant for ambiguity, brevity, and powerful feminist critique.

Barbara Kruger
Untitled (KISS), 2019
(Stool 60, Alvar Aalto, 1933)
Artek
Birch, lacquered
Vitra Design Museum
MKU-1015

MARJAN VAN AUBEL: THE ENERGY COLLECTION

Conventional solar panels are anathema to Marjan van Aubel (b. 1985). The 'solar designer' focuses on developing attractive and flexible consumer goods based on solar power. Many of her creations use dye-sensitised solar cells – thin, transparent, multicolour films that can be applied to a wide range of surfaces to transform light into electric power. Van Aubel initially began by experimenting with glass and tableware surfaces, leading her to develop a series of solar glassware called Energy Collection. Other creations include tables and windows with integrated solar cells and, most recently, the roof of the Netherlands Pavilion at the 2020 Expo in Dubai.

Marjan van Aubel

The Energy Collection, 2012

Glass / dye-sensitised solar cells / copper / MDF

Vitra Design Museum

MLA-1874

Marjan van Aubel

Talk *Rethinking Solar Energy*

What Design Can Do, 22 October 2018

www.whatdesigncando.com

082-4022.(dig)

SISSEL TOLAAS: SMELL MEMORY KIT

Many people experience smell as the most immediate and emotional of human senses – an invisible carrier of memories and messages. Norwegian artist and interdisciplinary scent researcher Sissel Tolaas (b. 1961) began studying scent molecules in the early 1990s. Today she curates an archive of nearly eight thousand smells, odours, and fragrances whose molecules she breaks down and puts back together to create new scents. By this method, she is able to bring back the perfume of extinct flowers or the smell of various urban locales. Her Smell Memory Kits are personalised to revive specific recollections. Each kit contains vials of scent, with each scent linked to a certain, special moment in the user's life. Sniffing the vial evokes the memory associated with this particular scent.

Sissel Tolaas, Supersense

Smell Memory Kit, 2015

Metal amulet / glass vials / silver chain /
copper ring / synthetic smell fragrance

Vitra Design Museum

MDO-1592

HYPHEN-LABS, ADAM HARVEY: HYPERFACE

Fashion is a means of expressing one's personality, but is that all it can do? Would it be possible to use fashion to achieve exactly the opposite and disguise one's identity? Within the framework provided by the *NeuroSpeculative AfroFeminism* (NSAF) project, the international women's collective Hyphen-Labs works at the intersection of technology, art, and science. In collaboration with the Berlin-based artist and technologist Adam Harvey, they developed a silk scarf whose pattern – the HyperFace – manipulates the algorithms of facial recognition software by multiplying central features like the eyes, nose, and mouth. The software is inundated with false faces, distracting it from the real face of the person wearing the scarf.

Hyphen-Labs
(Carmen Aguilar y Wedge, Ece Tankal)
Adam Harvey
HyperFace scarf, 2017
Printed fabric
Hyphen-Labs and Adam Harvey
074-1490

Varvara Stepanova

Textile sample, 1923/24

Cotton-printing factory, Moscow

Flannel, mechanical printing

Vitra Design Museum

Donation R&S Archive, Moscow

MTE-1347

BLESS

The two BLESS designers Desiree Heiss (b. 1971) and Ines Kaag (b. 1970) have been working together on transdisciplinary projects since 1997. Based in Berlin and Paris, they fuse fashion and art, design and architecture, business and social practice. The piece shown here was part of a series created by BLESS to articulate their bewilderment at the aesthetics of conventional ergonomic furniture and home exercise equipment, which appear as alien objects in domestic spaces. Through the combination with familiar typologies from living environments, an entirely new type of furniture is created.

BLESS

Furnitureplant #1, Hangout, 2016

From the series BLESS N° 56 Worker's Delight

BLESS eine GmbH, Berlin

Metal / fabric upholstery / plastic

Vitra Design Museum

Donation of BLESS eine GmbH

MGE-1236

BLESS

40 Pocket Sweater, 2020

From the series BLESS N° 68 Without Words

BLESS eine GmbH, Berlin

Cotton

BLESS eine GmbH, Berlin

082-4006

BLESS

Eramdegrade Red and White, 2019

From the series BLESS N° 65 Not That I Can't Wait for It

BLESS eine GmbH, Berlin

Cotton / wool / PVC

BLESS eine GmbH, Berlin

082-4007

GUNJAN GUPTA

Gunjan Gupta (b. 1974) represents a new generation of women designers from India who have made themselves a name internationally. Her Wrap Art&Design studio is based in New Delhi, but the inspiration for her Thrones series was born during a stay in Amsterdam in 2008. While she was enthralled by the cyclist lifestyle of that city, she was also struck by the contrast to urban scenes in India, where certain traders, so-called wallahs, carry immense loads on their bikes' luggage rack. In close collaboration with traditional Indian craft communities, she created objects that question our habitual ways of seeing and sitting and bridge our different cultures.

Gunjan Gupta

Kapda Walla Bicycle Throne, 2008

Bicycle saddles / leather / metal / cloths

Vitra Design Museum

Acquired with the support of the Design Circle,

the Friends of the Vitra Design Museums

MID-1005

MATALI CRASSET

French industrial designer Matali Crasset (b. 1965) enjoys crossing the boundaries of her discipline to collaborate with craftspeople, musicians, architects, artists, even communities and local administrations. After graduating from university, she worked for various designers including Philippe Starck before establishing her studio in Paris in 1998. In 2002 she went on to found her own company. Many of her products and spaces address the ways humans interact and live together – hospitality, sustainability, playful learning, or communal life. Her interactive chairs feature movable arm- and headrests inviting us to adapt them to our needs rather than just sitting in them. Perhaps that is why the armchair on display here is named *Extension de générosité*, which roughly translates as ‘extension for cosiness’.

Matali Crasset

Extension de générosité, 2017

Campeggi

Tubular steel, lacquered / fabric
upholstery

Vitra Design Museum

MFR-1302

WOMEN DESIGNERS IN CROATIA: A RESEARCH PROJECT

Little is known about the work produced between 1930 and 1980 by women designers in present-day Croatia. The wars and upheavals of the twentieth century have meant that much has been lost, fragmented, or scattered among various museums. Privately owned pieces and company archives often remain untraceable. Keen to find out more about their predecessors and potential role models, the six women designers of Zagreb-based Oaza collective began in 2014 to document the works and lives of more than thirty women designers. The results of their meticulous research can be accessed on a website. Several exhibitions have showcased their work, which is also the subject of a planned publication.

Oaza (Maša Poljanec, Maja Kolar, and others)
Two posters for the exhibition *Dizajnerice: kontekst, produkcija, utjecaji 1930–1980* (Female Designers: Context, Production, Influences 1930–1980),
HDD Gallery Zagreb 2015
P82-4030/ P82-4031

Oaza (Maša Poljanec, Maja Kolar, and others)
Website dizajnerice.com
with the results of the research project
Dizajnerice (As at: September 2021)
082-4032.(dig)

www.o-a-z-a.com

JANE DILLON: A RESEARCH PROJECT

British designer Jane Dillon (b. 1943) was highly successful throughout the 1970s, '80s, and '90s. When she retired in 2007, she gave her papers, prototypes, and other documents of her career to one of the world's largest design archives – the Victoria & Albert Museum in London. Dillon largely remains an unknown figure, but this is likely to change in the near future. Inspired by a personal meeting, German design student Catharina Grözinger (b. 1988) decided to examine Dillon's oeuvre in her thesis. For more than three-and-a-half years she kept in touch with the designer, viewed and digitalised more than four thousand documents in the V&A archives and drew up a chronological catalogue of her works. Her thesis has yet to be published, but we can already say that her research adds another important facet to the history of design.

Catharina Grözinger

*Image Object Space: A contemplation on
the designs of Jane Dillon*

Print sheet for a publication

Graduation thesis Communication Design

Karlsruhe University of Arts and Design, 2019

P82-4023

Catharina Grözinger

Prototype (filmed)

*Image Object Space: A contemplation on
the designs of Jane Dillon*

Unpublished, 144 pages

082-4024.(dig)

FUTURESS: FEMINIST PLATFORM AND COMMUNITY

It must be possible to teach and discuss design without excluding groups because of their origins, circumstances, or situation – but how? While design schools no longer reject candidates because of their gender, at least in the West, the most influential networks are still based in a handful of elite institutions in the Global North, well out of reach for many potential contributors. During the past few years, however, a number of initiatives have sprung up to draw attention to this situation – and to remedy it. One example is Futuress, a feminist platform offering a range of workshops and a website that connects an international, interdisciplinary design community.

Poster Futuress.org,
Feminist Platform for Design Politics
Illustration Maria Júlia Rêgo, 2021
P82-4009

Futuress.org
(Nina Paim, Maya Ober, Cherry-Ann Davis,
Mio Kojima, Sacha Fortuné, and others)
Website (As at: September 2021)
082-4010.(dig)

PUSSYHAT: ICONOGRAPHY OF PROTEST

An ocean of pink hats – that was the image that presented itself to observers of the Women’s March in Washington, D.C. on 21 January 2017. Thousands of people had gathered on the day following the inauguration of President Donald Trump to demonstrate that human rights mean women’s rights, too. Many were wearing one of the pink hats crafted as part of the Pussyhat Project initiated by Jayna Zweiman and Krista Suh. Made by such ostensibly ‘feminine’ textile techniques as knitting, crocheting, and sewing, the pink hats became an emblem of women’s rights all over the world. The project harks back to earlier forms of protest, when women activists wore dresses in the same colours to achieve visual impact in the media and as a visible sign of women’s solidarity.

People gather for the Women’s March
in Washington, D.C., 21 January 2017

Photo: picture alliance / Reuters | Shannon Stapleton
P82-4001

Krista Suh, Jayna Zweiman
Pussyhat, 2017
Unknown producer
Wool
Vitra Design Museum
MTE-2068

The Resistance Rises
Time magazine, 6 February 2017
Vitra Design Museum
MLI-20299-0004

GENDER AND ACADEME

The Gender Action Plan launched in 2014 by the Swiss Institute of Technology, ETH Zurich, defines four main goals. One is gender parity – equal opportunities for men and women – with a focus on raising the low number of women among ETH's tenured staff. To draw attention to the issue and encourage public debate, ETH hosts the *Parity Talks*, an international symposium held annually on International Women's Day since 2016. In this context, graphic designers Ursina Völlm and Martina Walthert created a series of posters reminding us of the blind spots in the way architecture is taught and written. Their original, ironic works call for male-dominated historiography and education to open up and include new viewpoints.

Völlm + Walthert

Posters from the *Parity Talks* series 2016/17

Paper (using portraits of L. Mies van der Rohe,
Le Corbusier, J. Herzog and P. de Meuron)

Vitra Design Museum

MAR-02651 / MAR-02652 / MAR-02653

GLOSSARY OF UNDISCIPLINED DESIGN

Anja Kaiser (b. 1986) and Rebecca Stephany (b. 1980) work and teach in graphic design. They also analyse the gender-biased dogmas, structures, and canons they frequently encounter in their area. For several years they organised a variety of talks and classes, drawing on their wide network, to address these issues. One of the outcomes of this series is a loosely structured glossary based on a broad range of different formats from poetry to interviews. The new terminologies defined here are offered as tools for re-examining design history and practice from a feminist perspective.

Anja Kaiser

Rebecca Stephany

Index of Glossary of Undisciplined Design, 2021

P82-4008

Anja Kaiser

Rebecca Stephany

Glossary of Undisciplined Design

Spector Books, Leipzig 2021

Vitra Design Museum

ZLI-21987-01, -02

MATRI-ARCHI(TECTURE) WEAVING CONSTELLATIONS OF IDENTITY, 2021

Khensani de Klerk and Solange Mbanefo, the co-directors of the Matri-Archi(ecture) collective, are committed to increasing the visibility and recognition of African and Black women's work in architecture, design, and spatial education. Matri-Archi(ecture) operates as a platform and network of intersectional exchange that encourages multiple voices and perspectives in the narration of the past, present, and future histories of African design and architecture. The installation on display here was created especially for the exhibition.

'The work shown here invites the visitor to consider the emotional journey of following your professional calling to Design. We have recorded five African designers who were asked to reflect on their professional lives, the forces that drove them, the obstacles they faced and the lessons they learned. Their trajectories are visualised in the exhibited art piece, which was finalized in a collaboration with a female weaving community in Basel. Through the parallel coloured paths, the intricate woven structure shows the emotions of each of the five women as they passed through different stages, overcame obstacles or celebrated successes along their professional lives. This focus on collective storytelling is an important part of design, as it highlights how sharing passion and vulnerability can be a source of creativity and inspiration for others.

In our work as a collective, we call for inclusion of marginalised identities. How design is understood and interpreted is always determined from the cultural context from which it emerges. The rich value of African aesthetics, deeply rooted in spirituality and poetry, still lack visibility in the professional international scene.'

Matri-Archi(tecture)

Video Weaving Constellations of Identity, 2021

Soundscape voices and story contributors: Lesley Lokko,
Alafuro Sikoki-Coleman, Philiswa Lila, Sandra Obiago Mbanefo,
Danielle Noelle Dreier-Harris

Videography: Katharina Halser, Jonas Conklin

Soundscape production: Khensani de Klerk

Tapestry coordination: Solange Mbanefo

Matri-Archi(tecture)

P82-4007.(dig)

Matri-Archi(tecture)

Tapestry Weaving Constellations of Identity, 2021

Artistic direction: Matri-Archi(tecture) – Khensani de Klerk and Solange Mbanefo

Director of craft production: Danielle Noelle Dreier Harris

Tapestry craft production: Anita Vrolijk, Mirjam Spoolder, June Bicker, Salomé Dreier, Fátima-Frida Salum, Anna Cordasco, Kira Herrman, Leonie Weinandts, Hannah Strøm, Solange Mbanefo and Khensani de Klerk

New wool / raffia / silk / cotton / synthetic fibre

082-1069

Matri-Archi(tecture)

Poster *Weaving Constellations of Identity*, 2021

Matri-Archi(tecture)

P82-4010

ATELIER NL: CLAY SERVICE

‘Think Global, Dig Local’ – that is how Lonny van Ryswyck (b. 1978) and Nadine Sterk (b. 1977) of Atelier NL sum up their approach. Based in a former church building in Eindhoven, the two Dutch designers have for the past fifteen years analysed and charted clay soils from various regions in the Netherlands and other European countries. These raw materials are then used to produce tableware and other objects. Most ceramics manufacturers around the world today source their materials from a limited number of huge clay pits while small-scale local extraction has nearly died out. The limited editions of Atelier NL’s Clay Service seek to re-establish the link between objects and the origins of the raw materials from which they are made.

Atelier NL

Above:

Drawn from Clay

Ceramic tiles, material samples of a number of clays from the Netherlands, ca. 2010
082-1051

Drawn from Clay, map, ca. 2015
P82-4004

Display case (left):
Ceramic objects from various clays

Cup from the series Clay Service #5
La Bisbal, Spain, 2021
MDO-1609

Bowl from the series Clay Service #6
Treigny, France, 2021
MDO-1610

Small plate from the series Clay Service #3
Westerwald, Germany, 2017
MDO-1600

Large plate from the series Clay Service #4
Saint-Amand-en-Puisaye, France, 2021
MDO-1608

Vitra Design Museum

ATELIER NL: CLAY SERVICE KANDERN

The two partners in Atelier NL combine design, research, geology, craftsmanship, and activism in long-term projects to which they keep returning over many years. On the occasion of this exhibition, they shifted the focus of their research to the region around the Vitra Design Museum. Only ten kilometres away, they found what they sought: until the 1990s, the small town of Kandern had a local brick and ceramics industry fed by two clay pits. When it was no longer profitable, production and extraction largely ceased. With the help of Sabine Kluge, who runs a local pottery, it was possible to dig clay in one of the old pits and obtain material for a new limited edition in the series.

Display case (right):

Atelier NL

Set Kandern, limited edition

Cup, bowl, plate in two sizes

Kandern, Germany, 2021

Vitra Design Museum

MDO-1601

Created as part of the exhibition

Here We Are at Vitra Design Museum,

Weil am Rhein, 2021

ATELIER NL: ZAND GLAS

Sand is one of the world's most important resources – only water is used in even larger quantities. Because of the huge demand of the global construction and glass industries, natural sources of high-quality sand are running low, causing great environmental and social concerns. In a long-term research project, Atelier NL identify locations with suitable geology and history and join forces with local companies to build a viable glass industry. Sand that would usually be classified as impure or inferior is used for glass products whose colour and texture witness their place of origin. Eight different glass series have been developed since 2015.

Atelier NL

Above:

Zand Glas wall panel

Samples of different types of glass, created with sand from different locations, 2017

082-1052

To See a World in a Grain of Sand, 2017

Places of origin of the Atelier NL Sand Collection

P82-4005

Display case:

Carafe from the series Zand Glas #4

Massvlakte, Netherlands, 2015

MDO-1599

Large glass from the series Zand Glas #1

Zandmotor, Netherlands, 2012

MDO-1605

Medium glass from the series Zand Glas #6

Knokke, Belgium, 2018

MDO-1606

Small glass from the series Zand Glas #2

Savelsbos, Netherlands, 2014

MDO-1607

Vitra Design Museum

CHRISTIEN MEINDERTSMA: FLAX PROJECT

Dutch designer Christien Meindertsma (b. 1980) is fascinated with the cultivation and processing of flax – the plant from which linen is made – and spent six years exploring its many uses. At one time she even bought an entire harvest of ten metric tons, and her unusual method has earned her the epithet ‘investigative designer’ occasionally used in the media. She transformed flax in various ways, creating a lamp made of flaxen rope and also a piece of furniture, on which she collaborated with various companies to develop a new composite material. This consists of several layers of flax and a biodegradable plastic based on lactic acid. It is easy to cut and shape with very little waste. The Flax Chair has been awarded several prizes.

Christien Meindertsma, Roel van Tour
Flax Project Film, 2015
082-4005.(dig)

Oben:

Christien Meindertsma

1

Dried flax

2

Retted flax

3

Hackling sliver

4

Woven and felted mat

Flax fibres / PLA

Vitra Design Museum

MDO-1621

Christien Meindertsma

Flax Chair, 2015

Label/Breed

Flax fabric / PLA

Vitra Design Museum

MNL-1042

Christien Meindertsma

Flax Light, 2009

Thomas Eyck

Flax / cable / light bulb

Vitra Design Museum

MLA-1886

JULIA LOHMANN

‘Design needs to be redefined from ‘we make objects’ to ‘we enable change for sustainability’’: This was the appeal Julia Lohmann (b. 1977) made at the 2020 World Economic Forum in Davos. The German-born, Finland-based designer and university professor made a significant contribution of her own to this goal when she established her Department of Seaweed in 2013. As part of a network devoted to everything to do with algae, she explores the specific potentialities of replacing leather, textiles, wood, paper, or plastics with algae-based materials. On this basis, she also analyses design as a system and identifies processes that need to be altered if a more responsible handling of materials is to be achieved.

Above:

Julia Lohmann

Kelp mask, 2017

Hidaka kelp and rattan

082-4009

Display case:

1

Julia Lohmann

Kelp neckpiece (study), 2013

Japanese Hidaka kelp

082-4008

2

Julia Lohmann and Moya Hoke

Kelp Fascinator (study), 2013

Japanese Hidaka kelp

082-4011

3 / 4 / 5

Lasercut and -engraved Japanese

Hidaka kelp (material samples), 2013

082-4010/ 082-4012 / 082-4013

Loans Julia Lohmann

THE DEPARTMENT OF SEAWEED

The Department of Seaweed provides a network for designers and scientists who wish to bring together and share their knowledge. Its members experiment with new forms of collaboration and build an archive of knowledge about sustainable algae-based design. Since algae have long been harvested and marketed commercially in systems that are already being researched, the designers' key interest lies in encouraging and informing critical debate. How can global networks of local renewable and sustainable initiatives prevent that a whole set of new issues will arise once various industries have discovered algae as a valuable resource?

Visual Recording of the General Meeting
of the Department of Seaweed, 2017

© Gero Grundmann

P82-4006

Above:

6

Saccharina latissima (material sample)

kelp, dyed with woad,

BioColour Research Consortium, 2019

082-4014

7

Jon Lister

Nest from New Zealand kelp

(form study, 2017)

082-4015

8 / 9 / 10

Japanese Naga kelp, prepared for

further processing (material samples), 2017

082-4016 / 082-4017 / 082-4018

11

Saccharina latissima

Swedish kelp, prepared for further processing

(material sample), 2019

082-4019

12

Japanese Ma Kombu kelp,

laser cut sample, 2015

082-4020

Loans Julia Lohmann

HELLA JONGERIUS

After training in a cabinetmaker's workshop, Hella Jongerius (b. 1963) studied at the Design Academy Eindhoven and set up her own studio in 1993. Manufacturers value her expert knowledge of colours, textures, and materials, which has also been highlighted in a number of solo exhibitions. Indifferent to questions about her role as a woman in design, Jongerius has followed her path with certainty and confidence. An important focus in her work is the combination of traditional crafts with industrial production methods. For her Long Neck and Groove Bottles, Jongerius used adhesive tape to create vases made of glass and ceramics – two materials that are difficult to combine because they have different melting points. Standard adhesive tape succeeds where smelting ovens fail and becomes the structural mainstay of the design.

Hella Jongerius

Long Neck and Groove Bottles, 2000

European Ceramic Work Centre

Richard Price (glassblower)

Jongeriuslab

Porcelain / glass / adhesive tape

Vitra Design Museum

MDO-1590 / MDO-1591

HELLA JONGERIUS AND LOUISE SCHOUWENBERG: MANIFESTO

Together with design theorist Louise Schouwenberg (b. 1954), Hella Jongerius developed the design manifesto *Beyond the New: A Search for Ideals in Design*. Published in 2015, it calls for designers and manufacturers to take responsibility and test new ways of working together. The manifesto's list of design ideals includes high product quality, exacting production standards, a sparing use of resources, sustainability, and freedom to experiment.

Hella Jongerius and Louise Schouwenberg
Beyond the New: A Search for Ideals in Design, 2015
Tear-off pad
Digital print on uncoated paper
Courtesy Hella Jongerius / Jongeriuslab
MAR-04468

ILSE CRAWFORD

Ilse Crawford (b. 1962) has always been fascinated by what she calls 'frames for life' – the environments in which people live, work and gather. For the past twenty years, she and her London-based Studioilse have created interiors and products, but she has also worked as a journalist and for two decades headed the Department Man and Wellbeing at the Design Academy Eindhoven. She is engaged in a long-term collaboration with Zanat, a family-run furniture manufacturer in Bosnia that specialises in traditional woodcarving. During the Covid-19 pandemic, Crawford developed a series of bowls and plates for *The Lockdown Dialogues* project initiated by Zanat.

Studioilse

Touch Bowls, 2020

Zanat

Walnut / stained walnut

Vitra Design Museum

MDO-1604

FRONT

Anna Lindgren (b. 1974) and Sofia Lagerkvist (b. 1972) first met when they were both students of industrial design at the University of Stockholm. In 2004 they and two fellow designers established the Front design studio in Stockholm and soon made themselves a name with poetical reinterpretations of everyday objects. Their creations often have an ironic twist – a life-size sculpture of a horse serving as the stem of a standard lamp, a chair based on a digitalised sketch in the air – and blur the boundaries between design and art. With its invisible light source and partly sandblasted glass sphere, their Fog lamp produces precisely the effect its name suggests.

Front

Fog hanging lamp, 2014

Zero

Sand-blasted glass / LED

Vitra Design Museum

SLA-1056

PATRICIA URQUIOLA

Spanish architect and designer Patricia Urquiola (b. 1961) has often highlighted two things that are essential in product design: a sure sense of people's needs and a firm grasp of the client's design philosophy. Her own work focuses on furniture and interior design as well as architecture. After studying at the Milan Politecnico under Achille Castiglioni, she worked for De Padova and Lissoni before setting up her own studio in Milan in 2001. Since 2015 she has been creative director at Cassina and in that role is responsible for the company's brand image. The table on display here is part of a series she created for Glas Italia.

Patricia Urquiola

Shimmer, 2015

Glas Italia

Glass / iridescent multichromatic finish

Vitra Design Museum

Donation Glas Italia

MSP-1016

NAO TAMURA

Nao Tamura (b. 1976) once said that it was the glittering surface of the Venetian lagoon that inspired her to create the Flow(T) lamp. Born in Japan, Tamura moved to New York at age nineteen and studied at the Parsons School of Design. Many of her designs absorb influences from different cultures, but she traces her penchant for natural motifs and plain materials to her Japanese roots. Her graphics and objects are remarkable for their austerity and simple beauty.

Nao Tamura

Flow(T) lamp series, 2013/14

WonderGlass

Aluminium / blown glass

Vitra Design Museum

MLA-1856–60

BIRSEL + SECK

Together, Ayse Birsel (b. 1964) and her husband Bibi Seck run the New-York-based design firm Birsel+Seck; this is where they work on commissions from international companies including Philips and Toyota. But each has projects of their own, too: Seck is head of the Senegalese design studio Dakar Next, Birsel writes and coaches. The Taboo collection is one of their joint projects. Senegal's first series of industrially produced plastic furniture is based on plastic waste. Each piece of furniture recycles six kilogrammes.

Birsel + Seck

Taboo stool and table, 2010

Transtech

90% recycled plastic / 10% polyethylene

Vitra Design Museum

MZA-1001 / MZA-1002 / MZA-1003

FAYE TOOGOOD

Motherhood is rarely addressed in design, but London-based designer Faye Toogood (b. 1977) was pregnant when she developed the Roly Poly armchair, and that was precisely what inspired her. Its seat shell is designed to provide maximum comfort for any body, including a pregnant one, and its curved shape was conceived to be reminiscent of a womb. Toogood designs fashion and objects as well as furniture and interiors. Her works are launched in sets or collections which she calls 'Assemblages'. Roly Poly was part of Assemblage 4 and is being serially produced since 2018.

Faye Toogood
Roly Poly, 2018
Driade
Polyethylene
Vitra Design Museum
MGB-1187

INGA SEMPÉ

French television has been known to describe Inga Sempé (b. 1968) as an 'everyday designer'. This was not meant to detract from the refined elegance of her designs, however, but to highlight their down-to-earth straightforwardness. Sempé is one of the most sought-after French designers of the present day. Her clients include such well-known firms as Cappellini, Ligne Roset, Edra, and Alessi, and she has been awarded numerous prizes. Her success is based on a well-defined design philosophy and her realistic view of life. She herself says about her work: 'My designs are for people. And most people I know have small homes with small rooms, and they don't live in castles or palaces.'

Inga Sempé

Ruché, 2010

Ligne Roset

Beech / fabric upholstery

Vitra Design Museum

Donation Roset Möbel GmbH

MFR-1306