

Women's Creativity since the Modern Movement (1918–2018)

Toward a New Perception and Reception



WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT



Co-funded by the
Creative Europe Programme
of the European Union

MoMoWo Partnership



with the Patronage of



<http://www.momowo.eu>

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ISBN 978-961-05-0106-0

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PUBLISHER

Issued by ZRC SAZU, France Stele Institute of Art History
Represented by Barbara Murovec
Published by Založba ZRC
Represented by Oto Luthar
Editor-in-chief Aleš Pogačnik

First e-edition.
Ljubljana 2018

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GRAPHIC DESIGN CONCEPT

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Alexandre Cunha (cover design)

LAYOUT

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The international project *MoMoWo – Women's Creativity since the Modern Movement* (552374-CREA-1-2014-1-IT-CULT-COOP2, 20. 10. 2014 – 19. 10. 2018) is co-funded by Creative Europe programme of the European Union, Slovenian Research Agency and Ministry of Culture of the Republic of Slovenia.

Kataložni zapis o publikaciji (CIP)
pripravili v Narodni in univerzitetni knjižnici v Ljubljani.
ISBN 978-961-05-0106-0 (pdf), COBISS.SI -ID= 296713472

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Publication of the project MoMoWo - Women's Creativity since the Modern Movement. This project has been co-funded 50% by the Creative Europe Programme of the European Commission. This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

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Sapienti Romane: Pioneers and Heirs at the Faculty of Architecture in Rome

In 2019, Italian architects will officially celebrate their first 100th anniversary of existence. Of course, the origin of the profession is far more ancient, but it is a fact that the law which signed the first fundamental 'milestone' in the country, on how to educate the modern architect, was the Regio Decreto *Per l'Istituzione in Roma di una Scuola Superiore di Architettura*, ratified at the end of October 1919.¹

This new institution of the capital city was the result of more than sixty years of harsh debates between the supporters of the Schools of Belle Arti, the Polytechnic schools, the School of Engineering and the Superior Schools of Applied Arts.²

In order to express the interdisciplinary nature of the profession, Gustavo Giovannoni (1873–1947) had created the term *architetto integrale*,³ which inspired the didactic programs of the first modern School of Architecture 'La Sapienza', opened in Rome in that same 1919.⁴

1 R.D.2593/1919. In 1935 the Scuola Superiore di Architettura became the Royal University of Architecture. On this first phase of the University see Giorgio Simoncini, "Gustavo Giovannoni e la Scuola Superiore di Architettura di Roma (1920–1935)," *La Facoltà di Architettura dell'Università di Roma "La Sapienza" dalle origini al duemila: Discipline, docenti, studenti*, edited by Vittorio Franchetti Pardo (Rome: Gangemi, 2001), 45–53.

2 The questions on the education of architecture started in 1859, after that the Law 'Casati' created the first 'Applied Schools for Engineers'. Specifically related to the area of Rome, is the essay: Barbara Berta, "Il dibattito sulla formazione della figura professionale dell'architetto e la nascita della Scuola Superiore di Architettura di Roma," *L'Archivio storico dell'ordine degli architetti PPC di Roma e provincia: 1926–1956* edited by Letizia Mancuso (Rome: Prospettive edizioni, 2015), 32–40.

3 For a brief explanation of the term, see the fundamental text by Gustavo Giovannoni, "L'architetto e i suoi compiti," *Gustavo Giovannoni: Dal Capitello alla città*, edited by Guido Zucconi (Milan: Jaca book, 1997), 127–150.

4 In 1920, the School was located in the Royal School of Belle Arti in Via di Ripetta, and, from 1932, it moved to the area of Valle Giulia, in a building designed by the architect and professor Enrico Del Debbio (1891–1973).

Last but not least, Giovannoni's progressive program was open also to women since its first year, though consistently later if compared to the European panorama.⁵

In this sense, this short essay is a first attempt to present a general outline of different female generations graduated at the Roman Faculty, from the 'pioneers' to the modern 'heirs', these last ones heard through their own words, thanks to a series of direct interviews.⁶

A short outline of the Pioneers at the Faculty of Architecture in Rome (1920s – 1960s)

Already in 1920,⁷ the first woman to enrol the Italian Faculty of Architecture in Rome was Elena Luzzatto Valentini (1900–1983),⁸ followed few years later by Anna Gabrielli (1903–1980),⁹ both included in the Milan V *Triennale* in 1933, respectively with a project of housing and a social center.¹⁰

In the 1930s, relevant graduated females were Maria Emma Calandra (1912–2004) in 1934,¹¹ Valeria Caravacci (1915)¹² –one of the first Olivetti's designers– in 1937, and in 1939 a young Achillina Bo (1914–1992), later internationally known as Lina Bo Bardi. (Tab.1)

5 The first European woman architect is considered to be Signe Hornborg (1862–1916), graduated in Helsinki in 1890 as an extra-student, decades before the first Italian female architect, Elena Luzzatto Valentini, in 1925. See Caterina Franchini, "Women Pioneers in Civil Engineering and Architecture in Italy: Emma Strada and Ada Bursi," *Women Designers, Craftswomen, Architects and Engineers between 1918 and 1945*, edited by Marjan Groot, Helena Seražin, Caterina Franchini and Emilia Garda (Ljubljana: Založba ZRC, 2017), 84, <https://omp.zrc-sazu.si/zalozba-zrc/catalog/view/2/1/63-1> (accessed June 7, 2018).

6 The architects and teachers, graduated at the Faculty of Architecture in Rome, which had given kindly their contributions to this essay, are: Maristella Casciato (b. 1950), Giovanna De Sanctis Ricciardone (b. 1939), Maria Grazia Filetici (b. 1956), Gaia Remiddi (b. 1938), Margherita Guccione (b. 1953), Guendalina Salimei (b. 1962) and Laura Thermes (b. 1943).

7 Before the opening of the Faculty we should mention the role of –at least– other three names: Plautilla Bricci (1616–1696), Attilia Vaglieri (1891–1969) and Maria Teresa Parpagliolo (1903–1974). Plautilla worked in the seventeenth century for the Barberini family as both painter and architect; Attilia had a degree in Belle Arti and she worked for most of her life behind the name of her husband Umberto. Last but not least, Maria Teresa Parpagliolo can be considered the first Italian woman landscape architect, who had a brilliant career in Italy as well as in England.

8 Monica Prencipe, "Elena Luzzatto Valentini, the First Italian Woman Architect: Towards a Biography," *Women Designers, Architects and Engineers between 1946 and 1968*, edited by Helena Seražin, Katarina Mohar, Caterina Franchini and Emilia Garda (Ljubljana: Založba ZRC, 2017), forthcoming.

9 Luigi Vagnetti and Graziella Dall'Osteria, *La Facoltà di Architettura di Roma nel suo trentacinquesimo anno di vita: Anno accademico 1954–55* (Rome: Facoltà di Architettura, 1955), 204.

10 *Triennale di Milano: Catalogo Ufficiale 1933* (Milan: Triennale, 1933), 234, 236.

11 Maria Calandra, among other experiences, became general secretary of the APAO founded in 1945. Maristella Casciato, "Chi semina ricordi raccoglie storie," *Controspazio 2* (March-April 2001), 24–31; Paola Barbera and Maria Giuffrè, *Archivi di architetti e ingegneri in Sicilia 1915–1945* (Palermo: Caracol, 2011), 78–9.

12 Augusta Lupinacci, Maria Letizia Mancuso and Tiziana Silvani, *50 anni di professione 1940–1990* (Rome: Kappa, 1992), 15–18, 72.

However, if the private practice seems to be a lonely and extremely difficult ground for women architects, peculiar 'fields' for female emancipation in Rome were certainly the progressive journals: for example the brief polemic publication *A Cultura della vita* (1945–46), leaded between Rome and Milan by Bruno Zevi and Lina Bo, was suddenly closed due to the publication of the first Italian article on female contraception.¹³

In 1945, it was founded the magazine *Metron*, in close contact with the member of the APAO (Associazione per l'Architettura Organica) and with the aim to take the Italian architectural debate on an international level. Since the beginning, *Metron's* secretary was Margherita Roesler Franz (1915–1974), graduated in architecture in 1940 and married to the Italian architect Cino Calcaprina. In 1952, *Metron* published another young graduated female: Marinella Ottolenghi, with a reportage of her trip in the United States, with masterpieces by Mies Van der Rohe and Frank Lloyd Wright.¹⁴

Even inside the university, in 1950 the percentage of graduated women passed from less than 4% to 14%, with names like Uga De Plaisant (1917–2004), Diambra De Sanctis (1921–2008) and Vittoria Calzolari (1924–2017), who will all become the first female teachers of the Faculty, after the harsh demonstrations of the 1960s. (Tab.2)

The 1960s represented in fact a radical turning point: after the 1963 American students' revolution, also the Roman ones asked for a new openness to modernity, with a series of strikes and occupations of the faculty.

The students not only criticized conservative methods of older teachers like Vincenzo Fasolo and Saverio Muratori, but also politically contested them: even a master like Adalberto Libera (1903–1963) was dismissed because of his regime affiliation, overshadowing the certain value of his works. In this sense, the first nominees of new professors like Bruno Zevi, Ludovico Quaroni and Luigi Piccinato aimed to settle down the students' contestations, which, on the other hand, did not end at all.

Instead, the fights reached their climax in 1968, with the famous 'Battle of Valle Giulia' on March 1: an harsh clash between the police and the Students of Architecture. This event could be considered

not only the most violent moment of the history of the Faculty, but it also sealed the beginning of the 1968 revolutions throughout Italy.¹⁵

In this sense, the Roman Faculty was certainly, between the 1950s and the 1970s, the Italian cradle of the most advanced cultural motions, including women's movements. In fact, already in 1968, the female teacher Diambra De Sanctis (1921–2008), was the first woman called to teach "Caratteri distributivi degli edifici," then moved to a "Design Course" in 1972 with her younger colleagues Luisa Anversa (b.1926)¹⁶ and Paola Coppola d'Anna (1927–2009).¹⁷ They were soon followed by other relevant names (Tab.5), almost completely unknown by Italian historiography, like Vittoria Calzolari (1924–2017)¹⁸ in the field of Landscape and Urban Planning, and Hilda Selem who, after a training period in Sweden with Sven Markelius,¹⁹ came back to Rome and she taught 'Interior design' for almost twenty years.

Modern Heirs at the Faculty (1960s – 1990s) (Tab.3)

Among the students of the early 1960s, we have the testimony of Giovanna De Sanctis Ricciardone

¹⁵ After the faculty had been the site of numerous political initiatives in February 1968 (resolved with its student's occupation), on February 29 the building had been evacuated and guarded by the police. On March 1, about 4,000 people gathered in Piazza di Spagna, directed to Valle Giulia with the intention of resuming the occupation of the faculty. When they arrived there, the students found an imposing police cordon, and during the confrontation that followed, the violence increased in a sort of short 'civil war', leaving almost 330 people injured, raising the involvement of intellectuals like Pierpaolo Pasolini and Paolo Pietrangeli. See also Fernanda De Maio, "Il Sessantotto è cominciato a Valle Giulia," *Comunità Italia Architettura-Città-Paesaggio 1945–2000*, edited by Alberto Ferlenga and Marco Biraghi (Milan: SilvanaEditoriale, 2015), 87–90.

¹⁶ Elisabetta Reale, Daniela Pesce and Margherita Guccione (eds.), *Guida agli archivi di architettura a Roma e nel Lazio* (Rome: Gangemi editore, 2008), 113; Vittorio Franchetti Pardo (ed.), *La Facoltà di Architettura dell'Università di Roma*, 587. Short biographies on both Diambra De Sanctis and Luisa Anversa are included in Maria Letizia Mancuson and Gruppo CESARCH (eds.), *50 anni di professione*, Vol. 3 (Formello: Edigraf, 2004).

¹⁷ She wrote a small retrospective of her educational role within the Roman Faculty in Paola Coppola Pignatelli, "La sfida dipartimentale. Identità e contribute del Dipartimento di Progettazione Architettonica e Urbana (1980–1990)," in Franchetti pardo (ed.), *La Facoltà di Architettura*, 543–562.

¹⁸ In 2012, a special selection of Calzolari's writings was published in: Alfonso, Alvarez Mora (ed.), *Paesistica/Paisaje* (Valladolid: Universidad de Valladolid, 2012). After a visiting fellowship at the Harvard University, she was among the Italian protagonist of the debate on the city and the territory as a 'living space'. A brief biography was presented in: Cristina Renzoni, "Verde per la città. Vittoria Calzolari e la via italiana all'urban design" (paper presented at the VII Congresso della Società Italiana delle storiche, Pisa, Italy, February 2–4, 2017).

¹⁹ Monica Prencipe, "Building Exchanges (1895–1953): International Exhibitions and Swedish Resonances in Italian Modern Architecture" (PhD dissertation, UNIVPM, 2018), 250.

¹³ Il Biologo, "Introduzione di un'etica sessuale per il controllo delle nascite," *A Cultura della vita* 9 (June 1946). Another reason for the sudden closure was of course the low number of sales. Roberto Dulio, *Introduzione a Bruno Zevi* (Bari: Laterza, 2008), 63.

¹⁴ Marinella Ottolenghi, "Istantanee da un viaggio negli U.S.A.," *Metron* 47 (1952), 15–21.

(b. 1939)²⁰ and Laura Thermes (b. 1943),²¹ who represent two different architectural education experiences and, once graduated, different professional choices and careers.

The first –the only female member of the 1963 post-revolution courses– was a militant feminist who denounced women subaltern condition in the 'architectural duo'²² as unacceptable; the second one was not politically active and she did not join any feminist associations due to her catholic conservative background.

They had decided for their independence in two opposite ways: Giovanna De Sanctis Ricciardone left the 'art of building' definitively, while Laura Thermes divided her career between teaching and professional experiences, often in partnership with her mate Franco Purini, in which she distinguished her creative contribution in order to preserve her own theoretical identity.²³

She affirmed:

among my students, women were the most affected by existential problems, like getting married or having a family, leaving behind studying or working. ... Perhaps because of my strong personality, I felt less the gender gap while working with my husband, whom I appreciate the architectural thought above all and with which I would have worked the same even if we were not married.²⁴

20 In 1974 Giovanna De Sanctis Ricciardone became part of the self-managed cultural association *Il Politecnico*, thanks to this experience, she became involved with feminists and artists, leaving Architecture for good. She consolidated her role of archi-artist by dedicating herself to the urban art, above all sculpture and installations. Remarkable are *Fossils*, via delle Chiese Rome 1998; *Ophelia*, via Sabatini, Rome 1999; *Source*, Piazza San Francesco, Terni 2000; *Nike*, installation in Piazza della Memoria near the New Palace of Justice, Palermo 2001; *Stele*, via Trionfale, Rome 2004.

21 In 1966 Laura Thermes settled her own studio with her life-partner Franco Purini, in which she continues to work until today, building architectures whose dimensions and urban-iconic importance turns them into landmarks, as the *Eurosky Tower* and the *Metro Station Jonio* in Rome

22 The 'architectural duo' was an established socio-professional device in which, within the group, the 'creative part' was considered to be the man, while the female figure was often considered a simple 'collaborator'. For this reason, in some of them, the need for women's professional and intellectual independence manifested itself through not always trade-offs choices. Anna Riciputo, "Beyond Architecture: Politics, Feminism and Art as a Way of Life: The Work of Giovanna de Sanctis Ricciardone" (paper presented at the 3rd MoMoWo International Conference-Workshop Women Designers, Architects and Engineers between 1969 and 1989, Oviedo, Spain, October 2–4, 2017).

23 Laura Thermes after teaching in Rome, has been professor of Architectural Composition at the Faculty of Architecture in Reggio Calabria since 1989, where she started a research focused on the restoration of the Mediterranean landscape. She also briefly became a teacher at Valle Giulia in 1992 and in 2009 she became a member of the Accademia di San Luca. The partnership between Laura Thermes and Franco Purini started in 1966 with the setting up of the Purini Thermes Office, marked by an intense experimental activity on urban planning, on the relationship between architecture and landscape, about the fertile and inescapable relation between architecture and drawing. Their approach has its roots in the Roman school of Arts and Architecture, while their observation fields spans across the whole world, leading them to design some of the most interesting projects since the 1970s. Margherita Guccione (ed.), *MAXXI Architettura: Catalogue of Collections* (Rome; Macerata: Quodlibet, 2017), 118.

24 Laura Thermes, Interview with Serena Belotti and Anna Riciputo (Rome, February 3, 2018).

In the same direction, it was the work of another famous Roman 'couple': Gaia Remiddi (b. 1938)²⁵ and Paolo Angeletti. In her interview, she recalled the example of one of the most important duo in the modern history of architecture:

Many were my masters, but my architectural "father" was Alvar Aalto, although I soon discovered how good was his wife Aino Marsio, and later was my example in the research of architecture and behavior. She was the rational one, while Alvar was more formalist...²⁶

After the 1968 demonstrations, the situation inside the faculty changed, even for women.

Maristella Casciato (b. 1950),²⁷ Getty Research Institute's Senior Curator of Architectural Collections from 2016, enrolled in the Faculty in that same 1968, living the general 'climate change':

Among the students the political collectives were strongly operative ... contributing to make the gender gap less pronounced than in the previous years. There were also few female teachers, sensitively involved in the political debate, who represented a significant presence in the Faculty.²⁸

In the same way, Maria Grazia Filetici (b. 1956),²⁹ enrolled in the Faculty in 1976 and awarded in 2017 by Europa Nostra, also noted a gender balance within the university.

At the same time, she recalled the role of students associations in the organization of international conferences with exceptional women, such as Che Guevara's sister on the New Urban development

25 Gaia Remiddi graduated in 1967 and she was one of the founders of the Metamorph group in Rome. After this experience, she mainly worked in collaboration with her husband in their Studio architetti Paolo Angeletti & Gaia Remiddi. Besides their researches on Nordic Architecture, they have also realized important buildings, like the *Aquino Town Hall* (1981), the *Picasso Museum* in Guernica (1981), the restoration of the Finnish Embassy in Italy (1989–91) and the *Law Faculty* in Camerino (1986–2016).

26 Gaia Remiddi, Interview with Monica Prencipe (Rome, February 2, 2018).

27 Maristella Casciato, architectural historian, graduated with Ludovico Quaroni in 1974. She was awarded a Fulbright Fellowship (1992), and a Visiting Professorship at the Institut national d'histoire d'art in Paris (2004). She has been Visiting Lecturer at Harvard University's Graduate School of Design, at the MIT Department of Architecture (from 1988 to 1995), and at Cornell University's Rome Program. From 2011 to 2016, she has been the former associate director of research at the Canadian Centre for Architecture.

28 Maristella Casciato, Interview with Monica Prencipe (Ancona, Los Angeles, January 27, 2018). Female names in the Faculty were the mentioned Luisa Anversa, Diambra De Sanctis, Paola Coppola D'Anna, Hilda Selem and Vittoria Calzolari. In her early construction of a 'women's debate', she particularly underlined the role of female 'collectives' (which in Italy were first founded in Rome) like the theatre experimental group 'La Maddalena'.

29 Maria Grazia Filetici graduated in Architectural Composition cum laude in 1985, and she is currently an architect of MiBACT (Ministry of Cultural Heritage). From 2013 to 2016 she was president of ARCo, and she was Professor of Restoration in Italian and foreign universities. Methodological, experimental and innovative rigor characterize her numerous projects. Her approach is based on a strong holistic method, in which the traditional construction is understood through the structural re-reading of the building, combining with modern improvement interventions. In the restoration of ancient heritage, she is curating themes like 'structural anastylosis', gap integration, new projects addition in ancient contexts, new ways of intervention for overcoming architectural barriers. She had won the Europa Nostra Award 2017 and the Italian Heritage Award 2013; she obtained three World Monuments Fund nominations for three Roman sites: the Temple of Hercules, the Temple of Portuno and the Arch of Janus.

in Cuba,³⁰ as a testimony of the growing attention to women's views in the academic world.

Finally overcoming the phenomenon of the 'architectural duo', both Filetici and Casciato reclaimed that women's approach to Architecture is (or should in some ways) be different from his male counterpart: it is usually more inclusive and open to eventual 'doubts'. As a matter of fact, another contemporary issue is no longer the need to define an identity within the couple, but rather to find richness in the mutual differences.

Differences also explained by the MAXXI director Margherita Guccione (b. 1953),³¹ when she talked about the masters that she had met during her career. She said:

During my professional career, I have recognized many teachers, for example Zaha Hadid (1950–2016), with whom I had an ongoing confrontation during the MAXXI project and I was very impressed by her determination, by her firmness and by the way she was able to carry on her ideas with coherence and integrity, without ever giving up Then I have met figures like Lina Bo Bardi, or Cini Boeri (b. 1924), from Milan, and, for these two architects, their female characters seemed to be an added value, an ability to look simultaneously at both scales, the highest and also the closest. Therefore, I think that feminine sensitivity can be considered an additional sense, thanks to the all- female ability to hold together all the different parts of the world.

From the 1980s, the need for professional affirmation and to become a significant factor in the advancement of the discipline, has led to the Roman University a continuously increasing number of students and, consequently, women who have chosen a career inside the University as a parallel, if not preferential, path to the profession.

30 Maria Grazia Filetici, Interview with Serena Belotti (Rome, January 13, 2018).

31 The architect Margherita Guccione is the director of MAXXI (Museum of Modern and Contemporary Architecture). From 2000, she supervised, on behalf of the Ministry of Cultural Heritage, the design and realisation of the MAXXI building designed by Zaha Hadid and she was the scientific head of the new-born Museum of Architecture, during which she hosted several exhibitions on female architects like Lina Bo Bardi (2014–5) and Zaha Hadid (2017). She has undertaken intensive institutional and research activities, regarding the conservation and valorisation of the ancient and contemporary architectural heritage. She is a MiBACT member of the technical-scientific national committee for 'Architectural and Urban Quality' and for 'Contemporary Arts' and of the Committee for the valorisation of the work of Carlo Scarpa. She has directed the DARC contemporary architecture service (2002–9) and she was also nominated Superintendent of Caserta and Benevento (2000–1).

For example Guendalina Salimei,³² a young researcher and an uprising name in the profession, said:

I attended the faculty in Rome during the 1980s and 1990s. I may affirm that there was no great discrimination against women. I come from a family where my mother played an important role, feminist and convinced supporter of the role of women, she instilled us the idea of equality between roles, and I have always remained it.

This also coincided with the presence of some female professors in the Faculty of Architecture: I think about Luisa Anversa, Rossana Battistacci, Marta Calzolaretti, Paola Coppola Pignatelli, Gaia Remiddi, Laura Thermes, even the oldest who would soon be retired: Laura Borroni. ... I then had the opportunity to do the thesis with Luisa Anversa. I must say that the discrimination and the difficulty for women to undertake this profession, purely masculine, were revealed to me much later, when I began to think and to pay attention to the problem. Little by little, I was seeing less and less women at the work tables, women were often absent from meetings.

It is only during some of these situations that I began to focus on the problem and to understand that the figure of the woman architect was quite rare and that often, in the so-called the "architectural couple," it is always the man to be the spokesman and the one recognized as such.³³

Some Conclusions

After 1920 and until the beginning of the Second World War, graduated female at the Faculty of Architecture in Rome can be essentially considered isolated cases, and only in 1950 their percentage arrived close to 24%. As average, between 1921 and 1954, every one hundred graduated architects only five were female, and, to them, any position within the faculty seemed to be definitely precluded, in favour to subaltern positions within public institutions, magazines or, more frequently, within an architectural 'duo'.

32 Guendalina Salimei (1962) graduated in 1990 at the Faculty of Architecture 'La Sapienza', and in 1992 she founded the 'T studio' together with Roberto Grio, Giancarlo Fantilli, Giovanni Pogliani and Mariagusta Mainiero. She is a researcher at the Department of Architecture and Project (DiAP) of the Faculty of Architecture 'Sapienza' in Rome, where she teaches architectural and urban planning. The research and the professional activity, always strongly linked, have found a specific field of interest in the investigation of the complex relationships established between the design process and the possible intervention, both in the built and natural environment. She places emphasis on the criteria of sustainability and on the control of the urban and extra-urban landscape, even in conditions of extreme risk or discomfort, producing in-depth studies mainly aimed at investigating connections, and developments in the urban project and the strategic role they have, some abandoned and degraded areas, in the urban context.

33 Guendalina Salimei, Interview with Anna Riciputo (Rome, March 7, 2018).

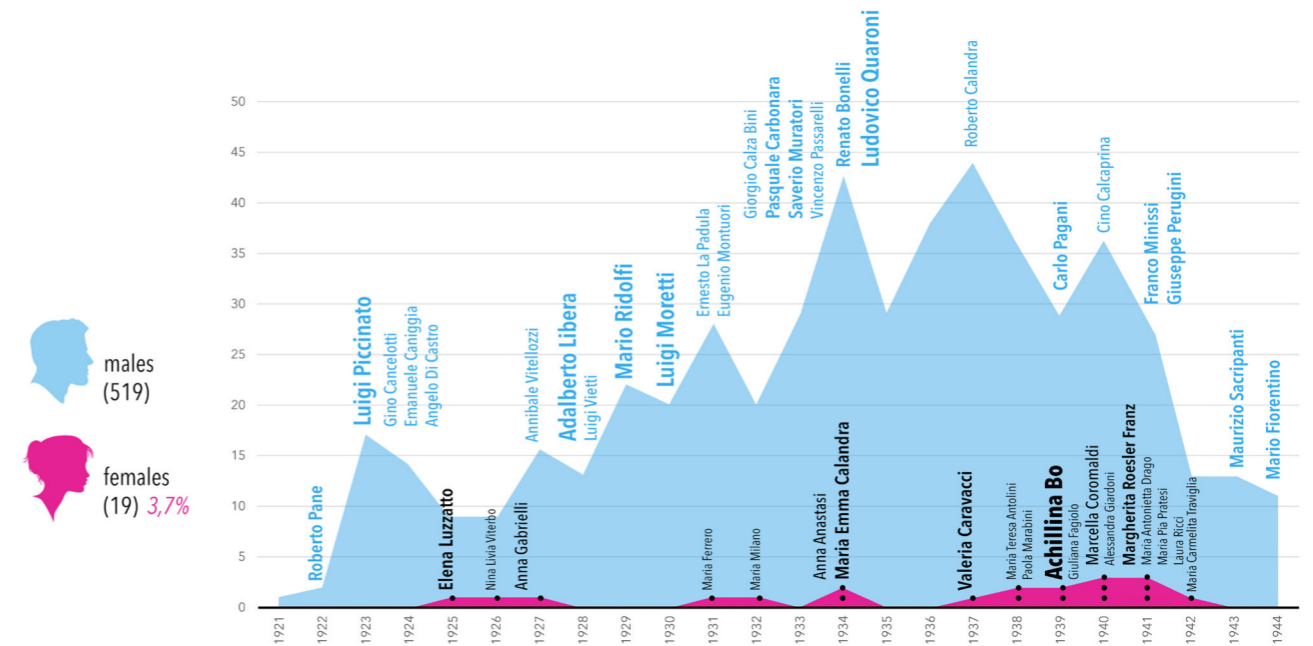
In the two decades that followed the 1968 re-organization of the Faculty, the number of female students rapidly increased and its board started to include few important women, who had found in education a profitable field of activity, without completely abandoning the profession. These key figures, represented important examples for the following generations like Maria Grazia Filetici and Guendalina Salimei, and, after 2000, the trend of female graduated students, compared to his male counterpart, was definitely inverted. (Tab. 4)

Although the access to the Faculty of Architecture had finally reached equality, evident issues –as reported by Laura Thermes and Guendalina Salimei– are still the female access to the profession and the struggles for women (but even better for the society) to find a balance between the private and the public sphere.

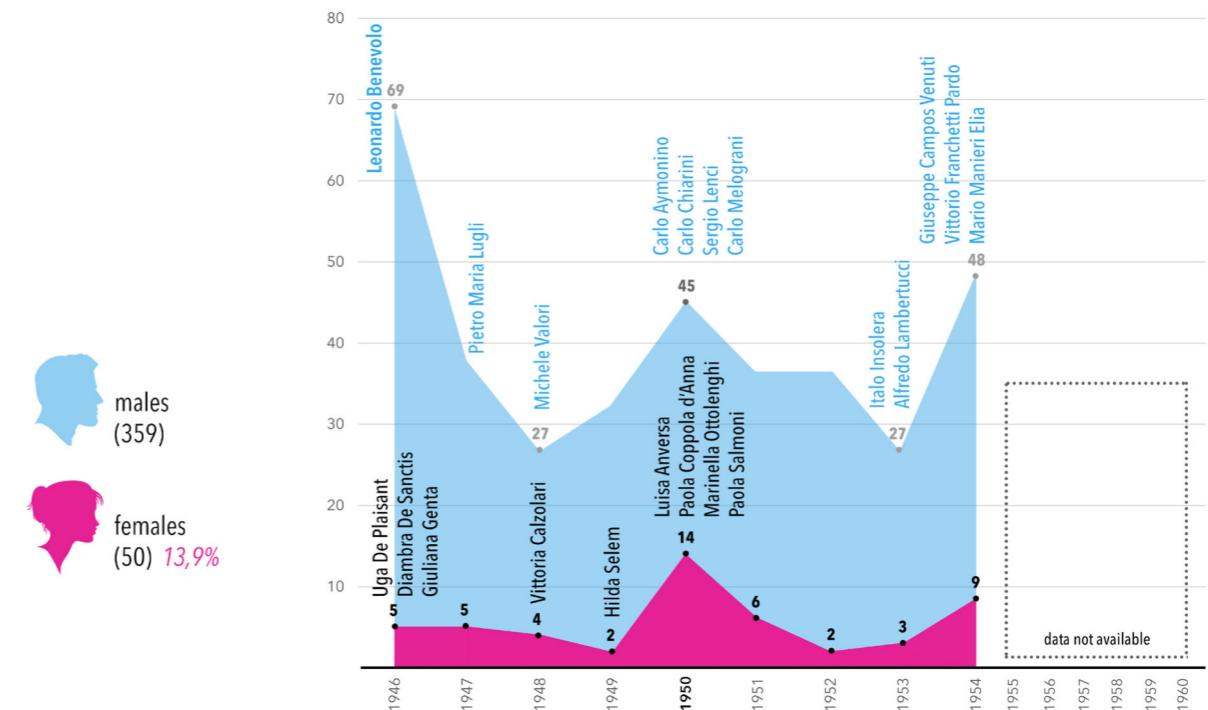
Moreover, if we look back to the 'histories' of Modern Architecture written since the beginning of the twentieth century, we can easily verify that women had made their entrance in the 'official' manuals only in the last decades, or they are still largely excluded.

However, as recently affirmed by Maristella Casciato in the volume dedicated to another Roman female architect,³⁴ the question should not be merely related to a generic (and maybe politically-correct) need to include more women into our histories, but instead their inclusion could be a critic chance to question the mental structure –the 'canon'– of official historiography. This one in fact, is not only (for the most part) written by men, but it is also written according to 'masculine principles', including only icons, monument and highly significant buildings, often created in close cooperation with a dedicated propaganda (through the work national institutions, magazines, exhibitions, etc.), through channels from which women have often been excluded in the past.

In this sense, to 'nominate, to find a genealogy and to trace less known portraits'³⁵ of women in Architecture, it is not only a chance to enrich female consciousness, but it could also be a way to overcome some of the limits of Western criticism, hopefully from a new and original point of view.



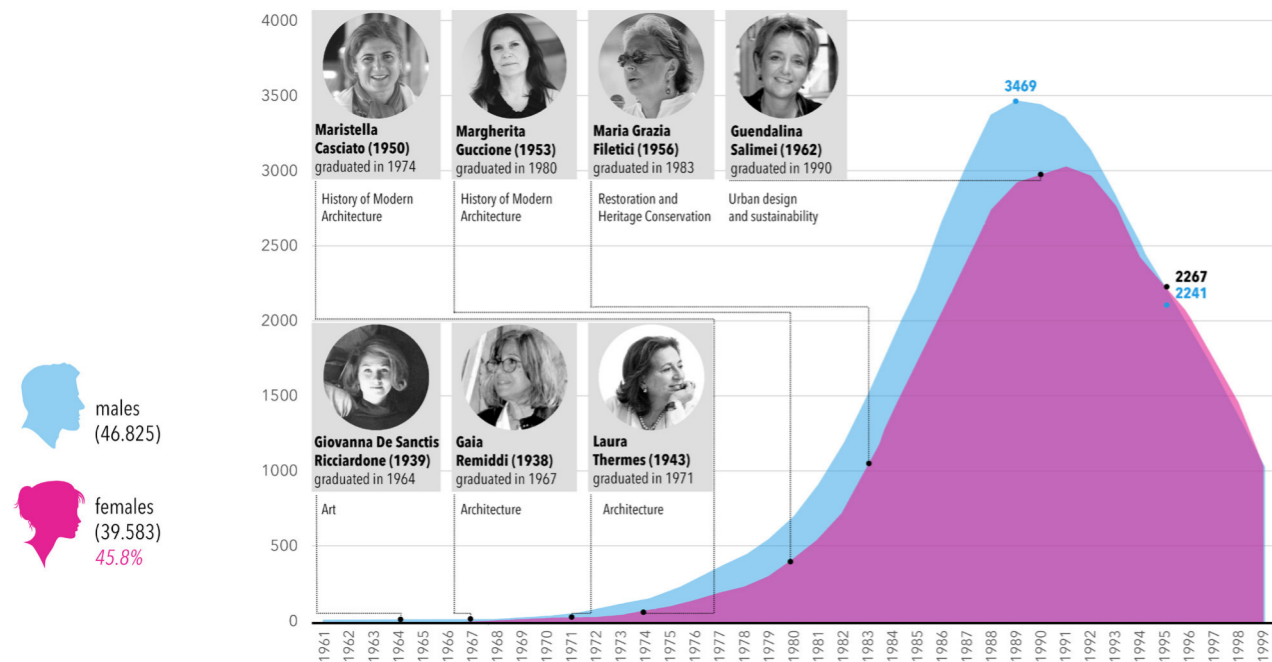
Tab.1. Number of graduated students by gender at the Faculty of Architecture in Rome (1921–1944)
Source: Luigi Vagnetti and Graziella Dall'Osteria, *La Facoltà di Architettura di Roma nel suo trentacinquesimo anno di vita: anno accademico 1954-55* (Rome: Facoltà di Architettura, 1955).



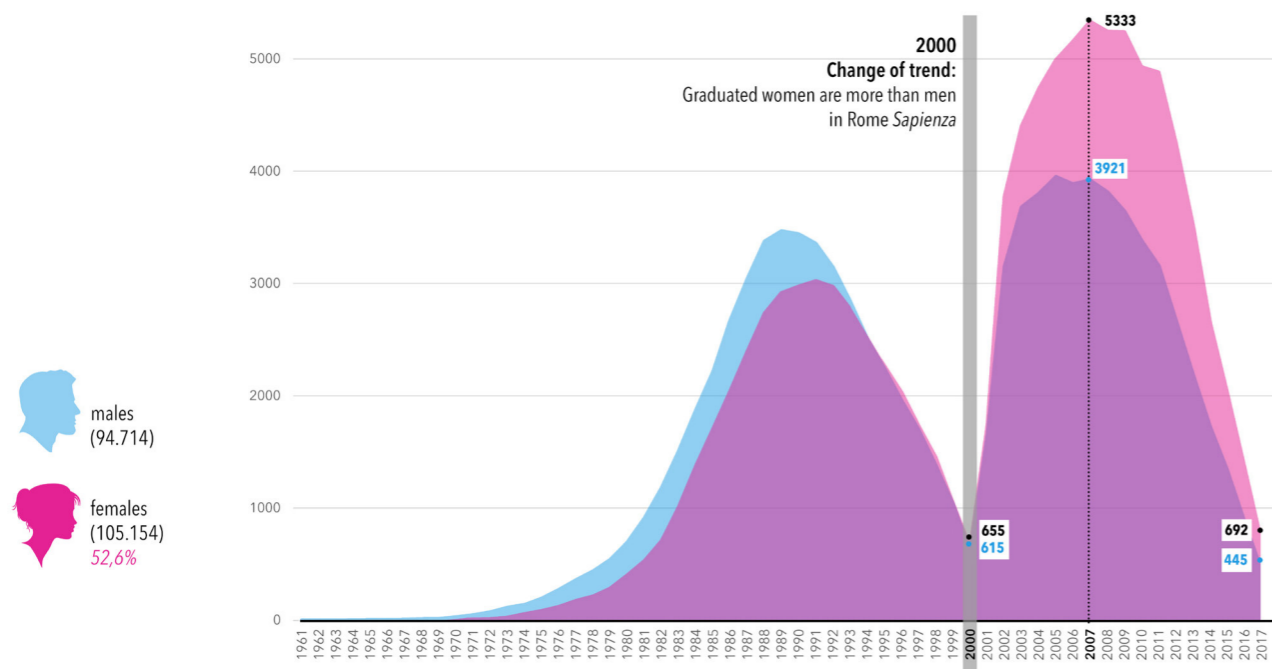
Tab.2. Number of graduated students by gender at the Faculty of Architecture in Rome (1946–1954)
Source: Luigi Vagnetti and Graziella Dall'Osteria, *La Facoltà di Architettura di Roma nel suo trentacinquesimo anno di vita: anno accademico 1954-55* (Rome: Facoltà di Architettura, 1955).

34 Maristella Casciato, "Una storia tira l'altra," *L'architettura necessaria di Laura Gallucci*, edited by Irene de Guttry and Liquori Cristina (Macerata: Quodlibet, 2015), 15–24.

35 Claudia Mattogno, "Declinare femminismo e architettura," *L'architettura necessaria*, 169.



Tab.3. Number of graduated students by gender at the Faculty of Architecture in Rome (1961–1999)
Source: Centro InfoSapienza



Tab.4. Number of graduated students by gender at the Faculty of Architecture in Rome (1961–2017)
Source: Centro InfoSapienza

Name	Course	Year
Diambra Gatti de Sanctis	Caratteri distributivi	1968/69/70
	Elementi di Architettura II	1970/71/72
	Composizione III	1972-73/74/75; 1976-77; 1980/81
	Composizione I	1978/76; 1977/78
	Composizione V	1978/79
	Composizione IV	1980/81/82/83/84/85
	Progettazione I	1985/86/87
	Progettazione II	1987/88/90/91
Luisa Anversa Ferretti	Composizione III	1972/73/74; 1976/77
	Composizione IV	1974/75; 1980/81
	Composizione I	1975/76; 1977/78
	Composizione V	1978/79/80 81/82/83/84/85
	Progettazione III	1985/86/87
	Progettazione g. strutturale	1987/88/89/90/91
Paola Coppola D'Anna Pignatelli	Progettazione II	1992/93/94/95
	Composizione II	1972/73/74/75; 79/80
	Composizione I	1975/76/77
	Composizione III	1978/79 81/82/83/84/85
	Progettazione I	1985/86/87/88/89/90
Hilda Selem Arangio Ruiz	Progettazione II	1990/91/92/93/94/95
	Arredamento	1974/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/91/93/94/95
Marta Calzolari	Arredamento	1974/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/91/93/94/95
	Arredamento	1974/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/91/93/94/95
Marta Calzolari	Composizione II	1986/87/88/89/90/91; 1992/93
	Progettazione I	1994/95
Gaia Remiddi	Composizione I	1991/92
	Progettazione II	1993/94
Laura Thermes	Progettazione I	1992/93/94
	Progettazione II	1994/95
Barbara Cacciapuoti	Progettazione II	1993/94/95
Maria Pia Arredi	Caratteri distributivi	1993/94/95
Franca Bossalino	Caratteri distributivi	1993/94/95
Adelaide Regazzoni Caniggia	Arredamento	1994/95
Rosanna Battistacci	Composizione II	1994/95
M. Beatrice Remiddi	Progettazione I	1994/95
Carla Tagliaferri	Progettazione I	1994/95

Tab.5. List of the female teachers for the composition courses (1920-21/1994-95)
Source: Vittorio Franchetti Pardo (ed.), La Facoltà di Architettura dell'Università di Roma "La Sapienza" dalle origini al duemila: discipline, docenti, studenti (Rome: Gangemi, 2001), 586–594.