

Room 1

DESIGNING PROTEST

The vast number of posters and handbills addressing voting rights for women illustrates how important design was in promulgating the women's movement. At a time when commercial advertising was just beginning to discover the advantages of professional design, Britain's suffragettes successfully created an identity for the movement that helped spread their message far and wide. White for purity, purple for dignity, green for hope: the editor of the *Votes for Women* newspaper, Emmeline Pethick-Lawrence (1867–1954), designed the colour scheme for the suffragettes' flags and badges in 1908. When combined with their signature white dresses, this enabled women of all social classes to project an elegant image while ensuring a strong impact in the black-and-white images of the rapidly evolving mass media.

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

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

5

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

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.

3

Bertha Margaret Boyé
Poster Votes for Women, 1911
Schlesinger Library, Radcliffe
Institute, Harvard University
P82-1041

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

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

P82-1056

9

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

picture-alliance / akg-images

P82-1045

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.

10

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

THE SOCIAL DIMENSION OF DESIGN

“Social design” may be a new term, but the ideas and objectives have been around since the late nineteenth century, when high-minded citizens set out to improve living conditions for the less privileged. Many of the leaders of this endeavour were women. Jane Addams hailed from a prosperous family based in Illinois, USA. In 1889 she joined forces with a college friend, Ellen Gates Starr (1859–1940), to establish a community centre in one of the most poverty-stricken areas of Chicago. Modelled on the British settlement houses, Hull House catered to the needs of a swiftly growing immigrant population by offering literature, history, and art classes as well as crafts workshops. Many educated women from the higher echelons of society volunteered to teach here. The settlement movement also inspired Louise Brigham, who designed instructions for homemade furniture built from inexpensive materials and thus became an early DIY pioneer.

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 fulfilment.

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

IN THE MEDIA

The campaigns of the women's movement beginning in the mid-nineteenth century gave rise to a more general awareness of women in society. The 1873 World's Fair in Vienna was the first to devote special displays to their lives and work, with numerous "Women's Exhibitions" following in its wake. While *De Vrouw*, *Salon des Arts Ménagers*, or the Swiss SAFFA did not fail to address women's career options, all too often the desire for autonomy and visibility clashed with a stereotyped understanding of women's roles. The exhibits tended to focus on needlework and other crafts that conformed to middle-class ideals of femininity and presented careers centred on the family or social work. Journals like *Die Welt der Frau* (Woman's World), a supplement to the popular *Gartenlaube* (Pergola), cautiously began to broach political issues raised by the women's movement, but mostly they were concerned with childcare, housekeeping, and fashion tips.

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

OLI-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)

Herta-Maria Witzemann

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

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.

Moving images
The installation contains imagery from the following film sequences:

- 1 The Emancipation of Women
© British Pathé, (Film Id: 2261.01 & 2261.02)
- 2 Clara Zetkin, 1907, from the film
"Demonstrantinnen" ("Protesters")
SWR Media, Rights owners unknown
- 3 Women of India lead fight for home rule, 1922
© British Pathé (Film Id:
VLVA3XXTCYDB3TJUTAFWY1C1AJGN2)
- 4 Women builders, Madrid, undated
© British Pathé (Film Id:
VLVA93Q22NJT0ID9O1KCAM5XYE0TO)
- 5 The stenographer's friend, or, What was
accomplished by an Edison business
phonograph, 1910
Edison Collection (Library of Congress),
00694308

Still images

- 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
- 2 Membership card of the Allgemeiner Deutscher
Frauenverein (General Women's Association
of Germany), 1882
Public Domain / Wikimedia Commons
- 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
- 4 Meeting during the International Women's
Congress, 1904
© bpk, Image No.: 20012646
- 5 International Women's Congress, Berlin, 1929
Photo: Georg Pahl, Bundesarchiv
(Image No. 102-07931A)
- 6 Youngest parader in New York City suffragist
parade, 4 May 1912
Public Domain, LC-USZ62-10845
- 7 Mrs. Pankhurst in Wall St., 27 November 1911
Public Domain, LC-B2- 2338-3
- 8 Suffragette is taken into custody, London,
April 1906
© Picture Alliance / Ullstein Bild
- 9 Poster advertising the *The Suffragette*, 1909
© Museum of London, Suffragette Collection
- 10 Cover of the publication *The Suffragette*
© Museum of London, Suffragette Collection
- 11 Poster for the Women's Day on 8 March 1914
© Picture-alliance / AKG-images

- 12 Pins and flag for the Women's Political Union
- 13 World map charting the introduction of
women's voting rights based on a template
by Cuba Holidays
- 14 Lucrezia Bori, 1920–25
Public Domain, LC-B2- 6006-6
- 15 This is the new fall style in camera "men", 1916
Public Domain, PN1993.P5
- 16 Florence Sutton, 1910–15
Public Domain, LC-B2- 2218-6
- 17 Woman and child cooking in a kitchen and
listening to a gramophone radio, ca. 1925
Bundesarchiv (Image No. 183-R72261)
- 18 Women's work in the war industry (Krupp
ammunition workshop), 1917
Bundesarchiv (Image No. 183-R42179)
- 19 Architects Elisabeth von Knobelsdorff and
Therese Mogger at Munich Technical University,
c. 1909/10
Tessa Meßner / Photo: I. Weber-Pfleger
- 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
- 21 Young women studying on campus, 1918
Public Domain, LOT 5338-67
- 22 Kunstskole for Kvinder, Kunstakademiet
(Art School for Women, Academy of Fine Arts),
Copenhagen, ca. 1903/04
Public Domain / Creative Commons BY-SA
License
- 23 Weavers at work, ca. 1910–1915
Public Domain / LOC, LC-B2- 2191-8
- 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
- 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)
- 26 Else Wenz-Viëtor, ca. 1901
© Museum Aschenbrenner,
Garmisch-Partenkirchen
- 27 Loheland workshop, undated
© Loheland-Stiftung, Künzell
- 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

WOMEN AT WORK

As industrialisation accelerated in the mid-nineteenth century, a number of movements advocating social and design reform arose to counter its effects. Their proponents criticised the mass production of substandard wares and called for a marriage of arts and crafts to produce beautiful, well-made things. The schools and workshops they established have become household names, for example the Wiener Werkstätte; what is less well known is that many women trained and worked there. In recent years, however, their contribution is gradually receiving the recognition it deserves. Between 1898 and 1938, the Deutsche Werkstätten Hellerau in Dresden counted more than fifty women among its creative staff, including figures like Gertrud Kleinhempel and Else Wenz-Viëtor. The Hellerau product catalogues even listed their names next to their designs – a novelty at that time which, incidentally, makes it possible for us to get a fuller idea of their oeuvres.

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

EMANCIPATION AND EDUCATION

Few institutions have rivalled the reputation and stature of the Bauhaus School. Established in Weimar in 1919, the Bauhaus accepted women students on a par with men – an exhilarating idea given most art schools' discouraging policies at the time. Disillusionment was in store, however, for many of the numerous female students who enrolled at the Bauhaus only to find themselves shunted to classes teaching stereotypically feminine crafts. In recent years design historians have at last begun to acknowledge and study their work. A look at the VkhUTEMAS art and design school operating in Moscow from 1920 to 1930 reveals how political conditions and organisational structures can influence the nexus between options, perceptions, and gender. A whole world as yet undiscovered by design history can be found at the Loheland School, which offered education and training in an artists' community. It was founded in 1919, like the Bauhaus, which it resembled in many respects. The crucial difference was that Loheland did not admit men.

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 constructivist prints/graphics.

Text and consultation: Alyona Sokolnikova

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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 *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
© VG Bild-Kunst, Bonn 2022
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.

Room 2

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

JEANNE TOUSSAINT AND CARTIER

For more than fifty years, Jeanne Toussaint's (1887–1976) assured taste determined the style of Cartier creations. She joined the jewellery manufacturer about 1920, first looking after the leatherwares and accessories departments. Her role increased with the establishment of the Département S in the mid-1920s, not least because she was also appointed to the inner circle that discussed and developed new creations. Toussaint's influence was crucial, especially when she took over as creative director in 1933 after the departure of Louis Cartier, with whom she had long been romantically involved. Every piece of jewellery made by Cartier is the product of collective projects, but it was Toussaint who decided which items were to be manufactured.

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
Clutch bag, 1935
Gold / silver / one onyx ball / black lacquer / striped beige fabric
082-2007

2
Perfume container, 1935
Gold / onyx
082-2040

3
Lilliput lighter, 1932
Gold / platinum / black enamel / old round-, single-, baguette-, and square-cut diamonds
082-2004

4
Ne m'oubliez pas lipstick holder, 1942
Gold / silver / black lacquer / one onyx cabochon / black enamel
082-2041

5
Cigarette clip-holder, 1925
Gold
082-2042

Placed on the index or middle finger, this item held a cigarette away from the fingers in order to prevent unsightly nicotine stains.

6
Vanity case with cigarette holder, 1920
Pink gold / platinum / matte gilt silver / striped pattern (*pékin mille raies*) of gold and black enamel / black and cream enamel / rose-cut diamonds / amber / onyx
082-2043

7
Magnifying glass, 1927
Gold / onyx (ring) / rock crystal (handle)
082-2044

8
Cigarette case, 1925
Gold / black and white enamel
082-2045

The interior fitted with two compartments, one for cigarettes, the other for matches; a mirror inside the cover of the cigarette compartment.

9
Cigarette case, 1931
Platinum / a modified (trapezoidal) baguette-cut diamond (clasp)
082-2006

This cigarette case belonging to Café Society photographer Adolf de Meyer is engraved with the signatures of such prominent figures as fashion designer Coco Chanel, art collector and patron Peggy Guggenheim, and Elsie de Wolfe, the first professional interior designer.

All objects, except nr. 15, manufactured by Cartier Paris

10
Bangle with clip brooch, 1934
Platinum / osmium / baguette- and brilliant-cut diamonds / carved and engraved rock crystal
082-2008

11
Panthère cliquet pin, 1957
Platinum / white gold / baguette- and brilliant-cut diamonds / sapphire cabochons (spots) / two green garnets (eyes pin)
082-2013

12
Panthère bangle, 1958
Platinum / white gold / brilliant- and single-cut diamonds / sapphire cabochons (spots) / marquise-cut emeralds (eyes) / onyx (noses)
082-2013

13
Alexey Brodovitch
Cover *Harper's Bazaar*, February 1947
Courtesy of Hearst Media
P82-2037

14
Ring, 1946
Gold / platinum / round old- and single-cut diamonds / Calibré cut rubies
082-1059

15
Design for a bracelet, 1950
Executed in yellow gold, platinum, sapphires, rubies and diamonds
Graphite and gouache on tracing paper (Reproduction)
Archives Cartier Paris © Cartier
P82-2036

16
Bracelet, Cartier London, 1936
Gold / calibré- and baguette-cut citrines
082-2046

17
Bracelet, 1938
Yellow gold / white gold / round old-cut diamonds
082-2010

18
Handcuff bracelet, 1939
Gold / conical amethyst cabochons / rectangular calibré-cut citrines
082-1021

19
Bracelet, 1945
Yellow gold / red gold
082-2011

20
Bangle, 1935
Gold / lapis lazuli cabochons
082-2009

This bangle was made for stock in 1935, and then used as a 'suspension' (Cartier Archives) for a handbag in blue reindeer leather in 1936.

All loans from the Cartier Collection

PROFESSIONALS

Although women's education improved steadily in the twentieth century, those who studied art and design often found themselves learning skills that had long been considered particularly suited to women: drawing and illustrating, crafts and needlework. With a diploma or a degree under their belt, however, they now had access to careers that had previously been closed to them. In the ceramics industry, women first worked as porcelain decorators and later as designers. For many of them, years would pass before they received the recognition they deserved. Two of these designers are introduced here. Eva Zeisel began her career as a ceramic artist working for employers all over Europe before she emigrated to the USA in 1938, where she was successful both as a designer and as a teacher. Her contemporary Trude Petri was also trained along traditional lines and mostly worked for Königliche Porzellanmanufaktur KPM in Berlin. A detailed study of her work has yet to be made.

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
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- 2 / 3 / 4 / 5 © National Museum of Ireland
- 6 Bauhaus-Archiv Berlin, Photo: G. Engelhardt
- 7 From: Else Hoffmann, „Von Wäsche und
Kleidern,“ *Neue Frauenkleidung und
Frauenkultur* 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
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Porzellan-Manufaktur Berlin GmbH
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Porzellan-Manufaktur Berlin GmbH
- 43 Manufakturarchiv der KPM Königlichen
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- 44 Photo: Willi Moegle / Manufakturarchiv der
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- 47 Photo: Ch. Dubost, Montana gta Archiv /
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- 49 Photo: Ochs-Walde Basel
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- 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,
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- 63 / 64 / 65 / 66 /
67 / 69 / 70 © Eames Office, LLC
- 68 Vitra Design Museum

Room 3

TIMELINE

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

ON DISPLAY

Few exhibitions made about women by women shed as glaring a light on the ambiguity of such ventures as the *Swiss Exhibition for Women's Work SAFFA* held in Zurich in 1958. The show's premiere thirty years earlier in Berne had been a product of the women's suffrage movement. Planned as a trade fair to promote the achievements of women in society, business, and industry, the 1958 SAFFA touted a conservative image of women, cementing the cliché of more and less feminine occupations. A specially selected team of women architects and women artists designed the exhibition grounds as well as the buildings in which "typical" women's jobs such as teacher or nurse were showcased. Another focus of the exhibition was homemaking, with a residential tower and model houses that sought to reconcile tradition with modernity, all the while presenting the home as women's proper sphere.

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 Laueli, Hohfluh, CH, 1940

Fir wood

Vitra Design Museum

SCH-1009-1

WOMAN'S SPHERE

In the 1950s, the ideal of the stay-at-home housewife who looked after her family and kept everything neat and tidy in a home of their own continued to hold sway in many Western countries. Some women designers managed to turn the stereotype into successful careers, and if the design canon largely ignores them, this is not only because their work was often seen as having a distinctly “feminine” touch. The legend of the artist working and creating in splendid isolation is well established in design, too, but women designers were often members of a larger team. While Brownie Wise (1913–92) may not have designed the iconic Tupperware containers, she did invent the innovative home-based “party plan” marketing system for which the product is famous. The decorator Enid Seeney (1931–2011) designed for the Homemaker series of tableware, which sold in its millions in the 1950s, helped popularise the forms and shapes of post-war modernism. Until recently, both these designers rarely received mention.

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

DESIGN FOR LIVING

The market for printed furnishing textiles and wallpaper in light colours and cheerful patterns flourished in the post-war construction boom. People were ready for a breath of fresh air. More than in other areas of design, modern, abstract art became an important source of inspiration. In a bid to boost demand for consumer goods, ambitious shows like the 1949 Werkbund exhibition *Neues Wohnen* in Cologne or *Britain Can Make It*, held in London in 1946, brought modern design to wide audiences. Wallpaper patterns and furnishing fabrics were often conceived by women who had started to work as designers with textile and wallpaper manufacturers after graduating from art school or studying textile design. Their influence on consumer tastes was all the more far-reaching because they generally stayed with leading companies for many years.

RUTH ADLER SCHNEE

Her childhood in the artistic circles of Frankfurt am Main exposed Ruth Adler Schnee (b. 1923) 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

TEACHERS, LECTURERS, PROFESSORS

When assessing the achievements of women designers, it is important to bear in mind that many were active in teaching roles as well as working creatively. In those arts and crafts traditionally considered suitable for women, such as drawing, needlework, textile design, and ceramics, this had been possible from around 1900. Unsurprisingly, the first Bauhaus workshop to be headed by a woman – Gunta Stölzl – was the weaving workshop. One of the first women to take a degree in industrial design at the Pratt Institute in New York was Lucia DeRespinis. Graduating in 1952, she later became one of the first female professors there. Today, she is ninety-three years old and has been teaching for forty years. Many women designers have influenced design history by passing on their skills and knowledge to coming generations. More than that, their teaching activities have helped establish less prominent disciplines like textile or interior design within the academic system.

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

A NEW GENERATION

Although a growing number of colleges, universities and art academies had opened their doors to women by the 1920s, many years passed before women graduates were no longer seen as bold individualists. It was only after the Second World War that a whole generation of highly skilled women with excellent qualifications and extensive professional networks appeared on the scene. Like their male counterparts, they founded studios and conquered markets. In Italy, women designers often began their careers after taking a degree in architecture, while in the Nordic countries, it was more common to train as a joiner or cabinetmaker or study at an applied arts school. Leading journals like *Domus* now began to recognise the work of women designers, who also won awards and prizes at international exhibitions.

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

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)

DESIGNING UNDER SOCIALISM

In Europe's socialist countries, women's equality and independence was just as important as collectivism. Women were to participate fully in public life and in the production of wares and goods. That, at least, was the official line, but there were gaps between ideals and reality. Many working women had to manage their family and household as well as organising supplies in the face of continual shortages. Ideology ruled everywhere, including in design, which was defined as a collective task. Most women designers were engineering or design graduates who went on to work for state-owned institutes or industrial combines. Independent careers were extremely rare. In recent years, research has started focusing on the achievements of women designers in socialist countries as well.

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

TOGETHER

All design requires close collaboration. A concept absorbs many ideas and passes through many hands before it is ready for production. A particularly interesting situation occurs when two designers are partners in business and private life. In many parts of the world, their gender identity is largely irrelevant nowadays, and these couples can focus on their joint work at eye level, but it took a long time for women designers' share in a partnership's success to be acknowledged. Designer couples Trix and Robert Haussmann and Lella and Massimo Vignelli are examples of equal partners projecting a joint image. While this makes it difficult to determine each designer's share in their creations, there are always some instances where one partner alone was in charge of a project's development.

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

MAKING A MARK

When we see design, we usually see the work of one particular designer, but we do not usually understand the role played by entrepreneurs behind the scenes. Yet it is their vision and adventurous spirit that make many design projects possible in the first place. Ludwig Mies van der Rohe, Harry Bertoia, or Achille Castiglioni are household names – less so Maddalena de Padova (1928–2016) or Florence Knoll, two of the businesswomen who promoted their success. The Finnish company Marimekko is something of a phenomenon in this context. Co-founder Armi Ratia was a trained textile designer and the company's memorable fabric patterns were mostly created by women designers. Marimekko's bold fashions in vivid colours became hugely popular in the 1960s and '70s, not least because they projected an up-beat, active image that influenced generations of women.

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

Room 4

Lourdes Humet Cienfuegos-Jovellanos
and Mayte Matutes (PAM 2)

Sabossababosa seat

1971 (1974 edition)

Production Módulo Muebles, Barcelona

Polyester knitted fabric, nappa trim and porex
filling (expanded polystyrene)

Donation Lourdes Humet Cienfuegos-Jovellanos, 2023

MDB 16.274

Loni Geest and Tone Hoverstad

G.A.T.E.P.A.C. exhibition poster

1971

Col·legi Oficial d'Arquitectes
de Catalunya i Balears, Barcelona

Paper

Donation Loni Geest, 2023

MDB 16.434

Pepa Estrada and Pere Prats

Els Joglars. Cruel Ubris poster

1972

Centre Lectura, Reus

Paper

Donation Pepa Estrada, 2023

MDB

Toni Miserachs

Fabra 1868/1968 poster

1969

Barcelona

Paper

Donation Toni Miserachs, 2016

MDB 356

Fina Rifà and Anton Font

Carrilet toy

C. 1966

Production Didó, Barcelona

Natural and stained wood

Donation Bonet Peitx family

MDB

Maria Rosa Ventós

Pencil jar

1969

Production Don, Barcelona

Methacrylate

Loan Blai Puig

Maria Rosa Ventós

Jewelry box

c. 1970

Production Don, Barcelona

Methacrylate

Donation Sílvia Farriol, 2023

MDB

Diseños Básicos (Gemma Bernal Rosell,
Beth Galí and Ramon Isern Falgueras)

Elephants toy

1968

Production Juguetes 1, 2, 3...,

Barcelona

Painted wood

Donation Beth Galí, 2023

MDB 16.190

Beth Galí

Shelves *Cubs*

1966

Production Tecmo G3, Barcelona

Plastic

Donation Beth Galí, 2012

MADB 138.851

María Ángeles González Alvarado

Roselles curtain

1961

Production Tapicerías Gancedo for
La Cantonada, Barcelona

Jute taffeta, printed linen taffeta
appliqué and cotton sateen lining
Donation Mateu Díez family, 2022

MDB 14.387

Equip Tret (Isabel Campi, Enric Gil)

Tret-aedro suspended light

1975

Production Diseño y Forma, SA (Disform), Barcelona

PVC and beech wood

Donation Campi Valls family, 2005

MADB 138.388

Beth Galí

Aladino sideboard

1971

Production Tecmo G3, Barcelona

Lacquered beech wood

Loan Beth Galí

Eugènia Vidal

Joan Miró, Premio Internacional de Dibujo

(International Drawing Prize) poster

1969

Barcelona

Paper

Donation Eugènia Vidal, 2023

MDB

Teresa Tayà

Coffee set

1970

Production Gres, Barcelona

Thermosetting melamine

Donation Teresa Tayà, 2023

MDB

Margarita Sala Gaschen

Fondue set

1971

Barcelona

Stoneware with chamotte, refractory

Donation Margarita Sala Gaschen, 2023

MDB 16.372

Rosa Vila-Abadal Serra, Xavier Bulbena
and Jordi Marcet

Oil cruet and salt shakers

1972

Production AM Terrissaires (1970-1973), Vic

Turned red clay, glaze and transparent enamel, firing 1,020°C

Donation Rosa Vila-Abadal Serra, 2023

MDB 16.354 - 16.357

Rosa Vila-Abadal Serra, Xavier Bulbena
and Jordi Marcet

Kitchen pots

1974

Production L'au cal·ligràfica, Vic

Turned fireclay, firing 1,280°C,

self-made feldspathic glazes

Donation Rosa Vila-Abadal Serra, 2023

MDB 16.359 - 16.362

Mireia Riera Simon

Luminoso mirror

1973 (2023 edition, *Llum* mirror)

Production BD, currently sic97, Barcelona

White epoxy painted steel plate, silver mirror
supported on anodized aluminium plate

Donation sic97, 2023

MDB 16.406

Maria Bofill Fransí

Jug

1968

Barcelona

Turned and enamelled stoneware

Purchase, 1969

MCB 100.911

Rosa Amorós i Bernadó

Bath Jars

c. 1979

Barcelona

Stoneware turned firing 1,250 °C. Finished
with enamels and custom oxides

Donation Rosa Amorós i Bernadó, 2023

MDB 16.344 – 16.347

Anna Bohigas Gurgui, Lluís Clotet Ballús
and Oscar Tusquets Blanca

Hialina shelf

1973 (1990 edition)

Production BD, Ediciones de Diseño, Barcelona

Aluminium and glass

Donation BD Ediciones de Diseño, 1995

MADB 135.836

Tere Martínez Figuerola

Emerson Lake & Palmer poster

1978

Gay & Company, Barcelona

Paper

Donation M. Àngels Fortea, 2023

MDB

Tere Moral and Pepa Estrada (applied graphic design
and corporate identity)

GP 77 skis

c. 1977

Production Samid, SA, Manufacturas

Industriales Deportivas, La Seu d'Urgell

Epoxy resin, fibreglass, phenolic, ash wood, steel and TK

Donation Salvador Rochina Casellas, 1999

MADB 136.636

Lola Huete and Carmen Gallegos Zuasti

Fruitera curtain

1978

Barcelona

Cotton canvas painted using stencilling technique
(with perforations) with spray and brushes

Donation Lola Huete and Carmen Zuasti, 2020

MDB 12.080

Mont Marsà

2a Setmana d'Art a Balaguer poster

1979

Conselleria de Cultura de l'Ajuntament de Balaguer

Paper

Donation Mont Marsà, 2023

MDB

Mariona Aguirre

Museu Picasso poster

1975

Museu Picasso, Barcelona

Paper

Donation Mariona Aguirre, 2023

MDB 16.216

Maria Cardoner

Palmeres pillows

1976

Production Marieta Tèxtil, Barcelona

Printed cotton fabric

Donation Bastardes Mestre family, 2023

MDB

Maribel Querol Carrillo and Josep Llusçà Martínez

Prolongue Sofa

1973 (1995 edition)

Production Norma Europ, Barcelona

Steel frame, polyurethane foam seat
and backrest, cotton upholstery

Donation Josep Llusçà, 2002

MADB 136.792

BGP (Barcelona Grup Publicitari):
Ana Alavedra, Yves Zimmermann
and Francesc Casamajó

BGP (Barcelona Advertising Group) brand identity

1966

Paper

Donation Vicent Almiñana, 2023

MDB

Anna Calvera and Xeixa Rosa Trias

Club Infantil Juvenil Bellvitge brand identity

1980

Club Infantil Juvenil Bellvitge, L'Hospitalet de Llobregat

Paper

Donation Xeixa Rosa, 2023

MDB

Anna Bohigas Gurgui, Lluís Clotet Ballús
and Oscar Tusquets Blanca

Burguesa table

1980 (1995 edition)

Made by BD Ediciones de Diseño, Barcelona

Maple wood and glass

Donation, BD Ediciones de Diseño, 1995

MADB 135.852

Toni Miserachs (cover and art direction)
and Mercedes Azúa (logo)

Vindicación feminista (Feminist Vindication)

Magazine, No. 17, November 1st, 1976

Barcelona

Paper

MDB

Anna Calvera and Ferran Navarro

Chairs

1980

Club Infantil Juvenil Bellvitge,

L'Hospitalet de Llobregat

Painted iron tube structure,

wooden and melamine seat and back

Donation Club d'Esplai Bellvitge, 2023

MDB

Marina Vilageliu

*Catalunya sota el règim franquista (Catalonia
under the Franco regime)* publication

1978

Editorial Blume, Barcelona

Paper

Donation Marina Vilageliu, 2023

MDB 16.218

Gemma Bernal Rosell and Ramon Isern Falgueras

Calia floor lamp

1975

Production BD Ediciones de Diseño,
Combya, SA, and García Garay, SL, Barcelona

Aluminum structure and parchment screen

Donation Àngel García, 1995

MADB 135.812

Elisa Arimany

Tabacco set

1982

Cerdanyola del Vallés

Papiol earth clay, flint, feldspar

Fired at 1,100°C

Donation Family Sugrañes Arimany, 2023

MDB 16.373

Carme Vives and America Sanchez

Barcelona, Paris, New York. El camí de dotze artistes catalans (The Path of Ten Catalan Artists) 1960-1980 catalogue for the exhibition

1985

Generalitat de Catalunya. Departament de Cultura, Barcelona

Paper

Donation Vives Sanfeliu brothers, 2021

MDB 14.253

Nancy Robbins

Bombon table lamp

1988

Production Steam, Barcelona

Metal plate

Donation Nancy Robbins, 2022

MDB 15.424

Gemma Bernal Rosell
and Ramon Isern Falgueras

Eclipse table

1984 (1994 edition)

Production Diseño y Forma, SA (Disform), Barcelona

Cherry wood and DM board

Donation Diseño y Forma, SA (Disform), 1994

MADB 135.539

Nani Marquina

Manhattan carpet

1982

Production Nani Marquina, Barcelona

Wool

Donation Nani Marquina, 2023

MDB

Tere Moral

The Architecture of the Fifties
in Barcelona catalogue of the exhibition

1987

Barcelona

Paper

Donation Tere Moral, 2023

MDB 772

Xeixa Rosa Trias and Angela Broggi

Vikings publication

1989

"La Caixa" Foundation, Barcelona

Paper

Donation Xeixa Rosa Trias, 2023

MDB

Nina Masó and Gabriel Ordeig

La Bella Durmiente floor lamp

1985 (2004 edition)

Production Santa & Cole Ediciones
de Diseño, Barcelona

Aluminum structure and cardstock screen

Donation Santa & Cole Ediciones de Diseño, SA, 2004

MADB 136.978

Mariona Raventós and Jordi Miralbell

Arco suspended light

1983

Production Santa & Cole Ediciones
de Diseño, Barcelona

Beech wooden arc, chrome hardware, steel
cable and chrome iron weight, cardstock screen

Loan Mariona Raventós

Montse Padrós Marqués
and Carles Riart Llop

Ona wall hanger

1990 (1992 edition)

Production Mobles 114, Barcelona

Beechwood

Donation Mobles 114, 1994

MADB 135.477

Pilar Villuendas and Jaume Bach

Cap embaràs no desitjat (No Unwanted Pregnancy) poster
1980

Generalitat de Catalunya, Departament
de Sanitat i Assistència Social, Barcelona

Paper

Donation Pilar Villuendas, 2016

MDB 685

Mercedes Azúa

Peter Behrens and AEG 1907-1914 poster

1980

Col·legi Oficial d'Arquitectes de Catalunya, Barcelona

Paper

Donation Fundació Comunicació Gràfica, 2019

MDB 7.235

Sandra Figuerola, Marisa Gallén and Luis González (La Nave)

Bolígraf Pop inflatable

1986

Production Toi, Torrente Industrial, SL, Benaguasil

PVC

Donation Toi, Torrente Industrial, 1995

MADB 136.076

Montse Padrós Marquès

Parellada table lamp

1992

Production Santa & Cole Ediciones de Diseño, Barcelona

Stainless steel base, aluminium tube and paper screen

Loan Montse Padrós Marquès

Glòria Ferrer and Eulàlia Oliver

Jars

1988

Production Taller Bugambilia, Barcelona

Stoneware, enamels and oxides. Firing 1,280 °C

Donation Taller Bugambilia

MDB

Ana Zelich (art design and production)

Estadio 2 title sequence, 1985

Animation of TVE's adjustment Chart, 1986

Production Animàtica, Barcelona

Audiovisual material

Donation Ana Zelich, 2023

MDB

Lola Castelló

Nit chair

1986

Production Punt Mobles, SL, València

Lacquered wood structure with open back
and Alcantara upholstery

Donation Lola Castelló, 2023

MDB 16.378

Nancy Robbins

Urbe chair

1992

Production Andreu World, Valencia

Wooden structure, Alcantara upholstered seat,

“woven” synthetic leather backrest

Donation Nancy Robbins, 2022

MDB 15.422

Carme Pinós and Enric Miralles

Sentada chair

1988 (1990 edition)

Production Artespaña, Madrid

Laminated sycamore wood and
stainless steel tube

Donation Àngel García, 1994

MADB 135.530

Agnès Padrós Rossell

Dessert dishes

1986

Production Fràgil, Barcelona

Porcelain decorated with
low-temperature ceramic decals

Donation Agnès Padrós Rossell, 2023

MDB 16.341 - 16.342

Montserrat Altet Girbau

Vessel

c. 1979

Barcelona

Turned stoneware high temperature
firing 1,280 °C. Macrocrystalline enamel

Donation Montserrat Altet Girbau, 2023

MDB

Rosa Vila-Abadal Serra and Jordi Marcet

Teapot

1980

Production Quart Creixent, Vic

Stoneware, slip-casting, firing 1,260°C,

custom-made enamels and metal

and wood handles

Donation Rosa Vila-Abadal Serra, 2023

MDB 16.349

Rosa Vila-Abadal Serra and Jordi Marcet

Coffee set

1986

Production Quart Creixent, Vic

Stoneware, slip-casting, firing 1,260 °C,
custom-made enamels

Donation Rosa Vila-Abadal Serra, 2023

MDB 16.353

Margarita Sala Gaschen

Coffee Set

1982

Production bedre, La Roca del Vallès

Porcelain

Donation Margarita Sala Gaschen, 2023

MDB 16.371

Núria Pié Barrufet

Butter bowls

1986 (2023 edition)

Production *KURÚ*, Barcelona

White paste and enamel. Firing 1,060°C

Donation Núria Pié Barrufet, 2023

MDB 16.374 – 13.376

Carme Balada del Romero

Jars with lid

1992 (2023 edition)

Barcelona

Stoneware firing 1,250°C

Donation Carme Balada del Romero 2023

MDB 16.402-16.405

Gemma Bernal Rosell
and Ramon Isern Falgueras

Cristalina table

1983 (1990 edition)

Production Diseño y Forma, SA (Disform);

Santa & Cole Ediciones de Diseño, Barcelona

Iron and glass

Donation Diseño y Forma, SA (Disform), 1994

MADB 135.540

Montserrat Altet Girbau

Tea set

1975

Barcelona

High-temperature stoneware, firing 1,280°C. *Temmoku* enamel

Donation Montserrat Altet Girbau, 2023

MDB

Ana de Tord

Milton Glaser poster

1989

Caixa Catalunya Foundation
and Ajuntament de Barcelona

Paper

Donation de Tord family, 2023

MDB

Maite Oriol Roca and Juancho de Mendoza

Surco ashtray

1982 (1990 edition)

Production BD, Ediciones de Diseño,
Barcelona

Stainless steel

Donation BD, Ediciones de Diseño, 1995

MADB 135.840

Sandra Figuerola and Marisa Gallén

Isla de Tabarca. Reserva marina poster

1990

Paper

Donation Marisa Gallén

MDB

Pati Núñez and Alfonso Sostres

Otto Zutz Club poster

1984

Otto Zutz Club, Barcelona

Paper

Donation Jaume Pujagut, 2023

MDB

Maria Luisa Aguado Martínez
and Josep Maria Julià Capdevila

Macaya beacon

1989

Production Santa & Cole Ediciones
de Diseño, Barcelona

Aluminium and polycarbonate

Donation Santa & Cole Ediciones
de Diseño, SA, 1994

MADB 135.402

Room 5

Segona oportunitat [Second chance]

2009

Rosa Cortiella

Ceramic, plastic tube and springs

Loan Rosa Cortiella

This work is made of 1,500 coloured sandstone tubes and the same number of plastic tubes to form the outline of a female vulva. It is an invitation to be reborn through the gesture of walking through the curtain.

The female sex is the clearest symbol of birth and life. It is proof of the ability to regenerate, to recover again and again after giving birth. *Segona oportunitat* is an invitation to go back to the outside world, to re-emerge.

Posters *El maltrato te marca [Abuse leaves its mark]*

2009

Germinal Comunicación (Design and Creative Direction:
Jorge Martínez)

Instituto de la Mujer. Región de Murcia

Paper

Donation Fundació Comunicació Gràfica

MDB

“El Maltrato te marca” is a graphic campaign from the Institute for Women in the Region of Murcia made up of a series of posters featuring monsters and villains that were part of the mythical collection of stickers “Monstruos”. Published by Mundicrom in 1986, in which children collected illustrations of beings without morals that symbolized evil in capitals. With the text „so many years dreaming about monsters, and in the end you have become the worst of them all”. The campaign wanted to draw attention to the fact that reality is often stranger than fiction. There is no worse monster than one who is capable of violence against women.

#TrieEstimar campaign

2019

Diego Mir i Luis Demano

University of Valencia

Paper

Donation Luis Demano i Diego Mir, 2022

MDB 15.679

Campaign under the Contexto programme, which was created in 2006 at the University of Valencia in response to the lack of resources for complying with the Act on Comprehensive Protection Measures against Gender Violence. The campaign denounces gender violence as a social problem and aims to raise awareness in victims' environments and provide resources to men who have either already engaged in violence against women or are at risk of doing so. It highlights some of the most typical behaviours in cases of abuse and offers the option of choosing either "E" or "Lla", respectively representing a relationship based on affection and respect or one based on violence

En Negro Contra as Violencias [In Black Against Violence]

campaign

2015 - present day

Uqui Permui

Compostela en Negro

video, 2015; 6 min 23 s

En Negro Contra as Violencias video, 2018; 4 min 32 s

Compostela en negro video, 2020; 4 min 9 s

QR Code *Memorial en realidade aumentada*

Donation Uqui Permui, 2023

MDB

This campaign, which was commissioned by Santiago City Council, started in 2015 and keeps growing every year with new actions and materials. *Memorial en realidade aumentada* is the latest of these. The aim of the campaign is to involve all citizens in the fight against gender violence approached as a social problem. Actions on the street and with the various agents you will find there, including shops and institutions, are carried out all year round, with particular intensity in November and on 25 November, International Day for the Elimination of Violence against Women.



Les paraules canvien amb cops [Blows change words] campaign
2021

Celia Porrás García

Project tutor: Francisco José García Ramos. Voxel School,
Digital Arts School – Madrid Complutense University.

Duration: 26 s

Donation Celia Porrás, 2023

MDB 15.758

Bachelor's degree final project involving a hypothetical campaign against gender violence. Based on the same structure, a typewriter and a blank piece of paper, the letters unleash all their violence by hitting and leaving their ink mark on the page with a loud thud. A creative and effective solution for questioning the meaning of words and denouncing the toxic relationships trapping many young women and teenage girls who have been influenced by a dangerous misunderstanding of romantic love. The Generalitat de Catalunya appears as the customer as a sign of public institutions' commitment to this issue.

GUAAAAAPA! posters

2009

Germinal Comunicación (Design
and Art direction: Jorge Martínez)

Barcelona

Paper

Donation ADG – FAD, 2016

MDB 913-916

This graphic project was created as a result of the GUAPA! Foundation exhibition "Breast Cancer". This foundation aims to vindicate beauty in the context of cancer and help patients who have undergone aggressive medical treatment improve their physical appearance and boost their recovery. The posters show women who have undergone mastectomies, photographed by Katharina Mouratidi with a calm and empowered attitude, showing their bare torso with their scar as simply another mark of their body's history. The scar is covered by a tilted and folded stamp in the shape of a heart, a touch of love where it is most needed, that is, as well, the symbol of the Foundation.

Barcelona Erotic Fair campaign

2022

Noquedatinte

Barcelona

Paper

Donation Marina Salazar, 2023

MDB

Proposal for the 2022 Barcelona Erotic Fair communication campaign based on diversity, inclusion, sensuality and eroticism. This designer, who describes herself as a "hacker" of objects, uses five Greek mythology characters to propose as many types of eroticism. In this case, the poster depicts a Venus de Milo who defends the diversity of bodies while referring to the relationship between sexuality and new technologies. With a touch of humour and defending the many realities that exist, the aim of the campaign is to look at eroticism from an artistic point of view.

Coños [Pussies]

2020

Karine Pascual (ceramics) and Carmen Vargas (painting)

Valencia

Maiolica, pigment, digital printing and wood

Loan / donation Karine Pascual and Carmen Vargas, 2023

MDB

When the project first started, the artists carried out a lot of research on search engines on the vulva in the hope of finding praise and odes to its virtues, something that was expressed as far back as prehistoric times. However, they were very surprised to find that their findings were limited to mere anatomical descriptions or long lists of related diseases. And all this compared to abundant praises of the penis!

The two artists, who were fuming and utterly fed up with the vulva always being seen from a patriarchal point of view, decided to give it the spotlight and pay it a well-deserved tribute by means of this series of artistic works.

En tus prácticas sexuales tú escoges la seguridad que quieres tener [In your sexual practices, you choose your safety] poster
2001

Mont Marsà

Barcelona

Paper

Donation Mont Marsà, 2016

MDB 458

This poster is part of Coordinadora Gai-Lesbiana's "Stop sida" ["Stop AIDS"] campaign. Mont Marsà's work always revolves around photography. In this case, she is using this medium to talk about preventing AIDS by using condoms but also defending people's freedom to choose the type of sexual relationship they want. At a time of stigma around AIDS patients and the association between this disease and the homosexual world, mainly men, Marsà is fighting this prejudice and has chosen a woman to be the centre of the campaign.

Burka

2015

Refractory, oxides and enamels

Donation Cristina Guzmán, 2023

Afrodita (Aphrodite)

2005

Refractory, oxides and enamels

Loan Cristina Guzmán Traver

“Necklaces or chains” is a project where you can see how the artist observes social differences, marginalisation, abuse, intolerance... and how she denounces injustice from her position.

Burka. She sees a woman in a café “drinking her coffee under her veil under the scrutinising look of her male companion” and reacts by going back to her workshop and working on clay until she manages to get rid of the terrible feeling of anger within her.

Afrodita. Aphrodite is the Greek goddess that represents all the standards imposed on women by society: a symbol of beauty, symmetry and perfection. The artist highlights how the male-constructed narrative presents an exuberant goddess whose attractiveness arouses the desire of both gods and men. Her femininity is seen as frightening and aggressive, an uncontrollable power.

*La mujer helada. Empower You [The Frozen Woman.
Empower You]*

2019

Esperanza Pascual

Valencia

Blown borosilicate glass

Loan Esperanza Pascual

It was the distress caused by an article about gender violence that led the artist to start on the "La mujer helada" collection to which this piece belongs.

The work is a cry for the hundreds of women who are murdered and abused by their partners and by a society that doesn't listen to them. A shield that is as hard as glass but as fragile as each of these women, to be used to defend and empower them.

The artist has dedicated this work "to all those women, alive or buried, whose lives are or have been stolen by men".

La Dolorosa

2022

Núria Torrente

Girona

Flameworked borosilicate glass, brass and gold-plated steel

Loan Núria Torrente

According to the artist, Our Lady of Fibromyalgia is an invisible guest in many women, who spend years trying to find out what's wrong with them while feeling questioned by everyone. A never-ending pilgrimage of doctors' appointments and futile tests.

La Dolorosa seeks to highlight the issue of fibromyalgia, which is as invisible as it is real and lives hidden inside hundreds of thousands of people, almost all of them women. In *La Dolorosa*, pain is worn as a crown, empowering the female warriors who wear it, moving away from any feelings of weakness and showing the strength and light coming out of them in spite of everything.

PSB (*Post Surgery Bra*) bra

2013

Teams from Women'secret and Institut Dexeus
Dona

Production Women'secret, Palau-solità and
Plegamans

Lace and knitted fabric: 48% modal, 40% cotton,
8% elastane, 4% polyester

Donation Women'secret, 2023

MDB 16.382

Women'secret and Institut Dexeus Dona formed a partnership to produce, under the slogan "Coses que sí importen" ["Things that really do matter"], this apparently simple product: a bra for women who have undergone a mastectomy and want to use a prosthesis (Post Surgery Bra). The idea is to provide a product that meets all technical and medical requirements but is also beautiful and affordable. The brand stocks them in its usual stores as well as online at a similar price to its other products. The fact that they can find it in their usual store and buy it at a reasonable price can also be beneficial for these women's emotional health.

1

Lola bras

2019

teta & tetra

Production tetra & tetra, Madrid and Barcelona

Knitted organic cotton / polyester tulle

Donation tetra & tetra, 2023

MDB

2

Production Oysho, Tordera

Lace and lining: 84% polyamide, 16% elastane;

fabric: 63% polyamide and 37% elastane

Donation tetra & tetra, 2023

MDB

teta & tetra is a non-profit organisation that seeks to desexualise female breasts. The profits made from its products are reinvested in social projects. *Lola* is a single-cup bra for women who have undergone a mastectomy and do not wish to undergo reconstruction. The first two models were designed in collaboration with Aniela Parys with help from Anna Bonny and the School of Feminism. After challenging some of the major lingerie companies to develop this product, tetra & tetra has persuaded Oysho and Mango to include several models in their catalogues.

1
Anna Bonny Original model patch.
2016
Noelia Morales Gil
Production Anna Bonny, Barcelona
Graphic image by Bendita Gloria.
British silk fabric and Mokuba
Donation Noelia Morales Gil, 2022
MDB 16.186

2
Ought! model. Production LRV Studio, Paris, 2019

3
Flowers model. Production Montex, Paris, 2021.
Loan Noelia Morales Gil

Anna Bonny is a very special brand of lingerie that makes patches for women who have undergone a mastectomy. The patch, which takes its name from a 17th-century female pirate, both covers and protects the scar. It is carefully made from extremely soft high-quality materials and makes its wearer feel more confident so they can enjoy nudity and sex. There are other models, one for each occasion: for wearing on the beach and practising nudism, for a night out, and so on. It can be worn on either side. It is both an ornament and a celebration of acceptance.

Melic. Mètode Cangur T-shirt

2018

Maria Vayreda Duran

Production Tetex Canarias, Santa Cruz de Tenerife; Playvest, Nextil Sports Division, Braga, Portugal

Seamless technical cotton and elastomer fabric
Loan Melic

Therapeutic baby-carrier t-shirt designed for premature babies or those with a low weight or delicate health. It is suitable for babies of up to 5 kg. The item allows users to practise babywearing, a system based on the benefits of skin-to-skin contact that uses the warmth of the adult's body. *Melic* is the result of combining a traditional care method for premature babies and the most advanced textile technology involving seamless fabrics with the right amount of tension and elasticity (with OEKO-TEX® certification). The item benefits both the baby and the mother, who gains autonomy and a close relationship with her child.

Kiwi Lactància [Kiwi breastfeeding] sweatshirt

2017

Karla Fernández

Production Cosas con K, Llivia

Knitted cotton with elastomer and polyamide

Donation Cosas con K, 2023

MDB

This piece was designed by the designer and owner of the casual clothing brand Cosas con K in response to her own needs. The first day she felt cold while breastfeeding, she came up with the idea of a sweatshirt specifically designed for outdoor breastfeeding that would enable the wearer to feed her baby without having to lift her clothes and leave part of her torso exposed. As its opening is at exactly the right place, it can also be used when carrying the baby in a front baby carrier. The design was so practical that she decided to add the product to her brand.

Leio my Oma (Braç)

2023

Montreal, Canada

Montserrat Duran Muntadas

Blown glass and lace, molten glass made by casting

Loan Montserrat Duran

This work is part of the “Le poids de l’inexistant” collection, in which the artist questions motherhood and infertility. She explores physical and psychological anomalies while reflecting on the female condition and the pressure to experience motherhood in order to be considered a true and fulfilled woman.

Breastfeeding Welcome Here sticker

2017

teta & teta

Madrid

Adhesive paper

Donation teta & teta, 2023

MDB

teta & teta's aim with this initiative was to normalise breastfeeding in public. To start with, the sticker was handed out in shops in Madrid's Chueca and Malasaña neighbourhoods so they could make themselves known as safe breastfeeding places where women could exercise this right without feeling watched or being asked to cover themselves. Over a thousand establishments not only in Spain but also in Germany, Portugal, the United States, the Dominican Republic and New Zealand, among others, joined the initiative.

Belty foetal monitoring belt

2017

Treematernity (Montse Gasparín, Vanessa Sanz and Mabel Gendre) and Eurecat. Technology Centre of Catalonia.

Production Canet de Mar School of Textiles

Elastic fabric

Donation Treematernity, 2021

MDB 14.007

This is a single-use foetal monitoring belt developed by Eurecat and Treematernity, a Rovira i Virgili University start-up founded by three midwives working at Hospital Verge de la Cinta, Tortosa. *Belty* provides better support for the foetal transducers used to monitor foetuses during pregnancy. The belt removes the need for traditional straps and the bacterial load they entail. It provides freedom of movement, does not harm the skin, and reduces the number of readjustments needed and the minutes of lost signal. It comes pre-cut, is easy to apply and is suitable for water births.

Dedo [Finger] tampon

1994

Ana Mir

Production Emiliana Design, Barcelona

Moulded cotton

Donation Ana Mir – Emiliana Design, 2006

MADB 138.566

With this everyday object, Ana Mir (Emiliana Design Studio), a creator who often engages in conceptual explorations from the point of view of art and design, seeks to focus on the female body by giving this very recognisable shape to an item that is to be inserted in women's own bodies, in the vagina. The item seeks to normalise practices in an area that is still taboo to some extent but with a light-hearted touch.

Enna Cycle menstrual cup

2016

Ernest Perera Duran

Production eCareYou Innovation, Sant Cugat del Vallès

Silicone

Donation eCareYou Innovation through ADI FAD, 2019

MDB 8.990

Although this invention is almost a century old, its use has only become widespread in the last few years. Using the current materials, a single cup can be used for up to five years, saving users money and protecting the environment, as it results in no waste.

The product was designed following a market study carefully carried out in collaboration with Cocoro co-founders Cristina Torres and Eva Polío. It comes in three sizes, has a shape designed to minimise spillage and includes an applicator to help users insert the cup in the vagina, which many women have previously described as a difficult task.

Cocoro absorbent knickers

2016

Cocoro (Eva Polío, Cristina Torres, Laida Memba, Clara Guasch)

Production Cocorointim, Barcelona

Donation Cocorointim, 2022

MDB 15.737 - 15.739

1

Original model, 2016

Cocoro, in collaboration with Rosario Seva

Outer layer: cotton and elastane; gusset panel: cotton and polyester (PUL-free); waistband: polyamide and elastane

2

Short *ESSENCE*, 2021

Cocoro and the Cocorointim product team

Outer layer: organic cotton and elastane; gusset panel: natural fibres, polyester (PUL-free) and organic cotton; elastic band: polyamide, polyester and elastane

Zyosh washing label.

3

Hípster V YOUNG BOLD, 2021

Cocoro and the Cocorointim product team

Outer layer: organic cotton and elastane; gusset panel: natural fibres, polyester (PUL-free) and organic cotton; waistband: polyamide, PES and elastane

Absorbent knickers for menstruation, vaginal discharge and slight urine leakage. They are comfortable and practical and come in a variety of models, sizes and absorption levels to meet different people's needs. Produced with sustainable fabrics. The absorbent layer is made out of a technical fabric that lasts around two years. They are odourless, waterproof, breathable and antibacterial. They are the first in Europe. This product, which is designed to replace sanitary towels and tampons, is presented as a clearly sustainable solution, as it results in no waste. An innovative and feminist updated version of what our grandmothers were already doing. Let's change the rules of periods!!

Pussy vase

2022

Sergi Peguera Grau

Self-production based on a

3D sculpture by Héctor Ureña, Sitges

Moulded resin and chrome

Donation Sergi Peguera Grau, 2023

MDB 16.363

Pussy is a vase that aims to naturalise female sexuality and free sexual expression without stigma and prejudice. According to its creator, this product has great educational value for everyone, regardless of age and gender. Presents a curvy shape with the vulva right in the middle for flowers to be placed in it. Having this at home will spark intergenerational family conversations that would never otherwise have taken place.

Cor [Heart]. Afrodita series

2003

Margit Denz

Austria

Glazed and painted porcelain

Donation Margit Denz, 2007

MCB 154.810

This piece is part of the *Íntim [Intimate]* project in which the artist reflects on the female body and its eroticism and sensuality. She uses moulded porcelain so she can make the same item again and again forever, thus putting forward new interpretations of the world of *kitsch* and objects made in series. This heart belongs to the *Afrodita* series, as Aphrodite is the goddess of female beauty and sexual love and attraction, and alludes to the game of seduction, evoking female passion and reminding us of the discourses of pleasure and love.

Kit ONA vibrator

2019

Eva Castany

Prototype, Barcelona

Medical silicone; interior: ABS and TPU plastic;
artwork medium: cardboard.

Loan Eva Castany

Kit ONA is a bachelor's degree final project based on the analysis of, and research into, the fact that a significant number of women suffer from anorgasmia. It is a vibrator with four interchangeable heads, lubricant and a set of cards for guidance (explaining concepts and helping the user both operate the device and get to know her own body), and it is particularly aimed at teenage girls. The project seeks to provide tools to initiate users into sexual practices, making self-knowledge and masturbation a positive, healthy and necessary way of providing women with sexual education for their free enjoyment of pleasure.

Mambo sucker

2020

ACID – Andreu Carulla Industrial Design

Production Platanomelón, Barcelona

Body: hypoallergenic silicone; base: ABS

Donation Platanomelón through ADI FAD, 2023

MDB 16.297

Women's sex toy that reconsiders pleasure from a feminist perspective. Although clitoris suckers were invented relatively recently, it is in the last few years – particularly since the Covid-19 lockdown – that they have become popular and a big business.

Its interchangeable parts make *Mambo* adaptable to any type of clitoris, and its three settings make it possible to control the suction waves precisely in order to adapt the stimulation to each person and each moment. It is made from a vegan material and has a silky texture and a pleasant shape.

1
Nudista [Nudist] t-shirt
2015
teta & teta
Production teta & teta, La Coruña
Hand-painted knitted cotton
Donation teta & teta, 2023

2
Zig Zag jumper
2017
teta & teta
Production La casita de Wendy, Madrid
Knitted merino sheep wool
Loan teta & teta

As part of the project for the desexualisation of breasts and to do away with the idea that breasts should follow particular standards, teta & teta also designs clothing. Its main aim is to normalise breasts and stop their censorship both on the streets and on social media. *Nudista* is a handmade piece that comes in a variety of versions to cover different skin tones. The *Zig Zag* collection is produced in partnership with La casita de Wendy, with the added value of sustainable production in small workshops under fair working conditions and always on-demand to avoid having unnecessary stock. All profits are reinvested in social projects.

Kleensex single-use sheet

2001

Ana Mir

Production Emiliana Design, Barcelona

Polyethylene and Tyvek (by Dupont)

Donation Ana Mir – Emiliana Design, 2006

MADB 138.565

This is a sheet designed to protect sex workers from surfaces that are not necessarily clean enough by providing them with a clean contact surface. *Kleensex* is designed to fit in the user's handbag, taken out and unfolded for use, and then discarded. And, for the same price, Ana Mir has made it colourful to give it less of a medical or hospital feeling.

ASE (Ajustes de Seguridad Externos)

[External Safety Adjustments] mobile devices

2019

Project by Clàudia Aguiló Vidal,

workshops by Oblicuas

Barcelona

Standard mechanical parts

Donation Clàudia Aguiló Vidal, 2023

MDB 16.379 - 16.381

This is a device for use with a mobile phone consisting of several standard ironmongery parts to which safety elements can be attached based on each user's needs. The items are made in a workshop in which attendees discuss the correlations between gender, violence and public spaces and how women act in view of their feelings of being unsafe on the streets. They each choose whatever they think they need to protect themselves, such as their house key, a smoke bomb, a whistle or any of a set of cutting objects.

La curva de la felicidad

[The Curve of Happiness] plates

2014

Sònia Ferragut

Bilbao

Glazed and polished earthenware firing 1,100 °C

Loan / donation Sonia Ferragut, 2023

MDB

The artist developed this item as part of a project on moulds in the "Arte y función" ["Art and function"] master's degree in ceramics of the Faculty of Fine Arts (UPV-EHU) in Bilbao. The assignment was to design a utilitarian object based on an imprint of a part of the body.

"I chose my least favourite part of my own body in order to turn it into something artistic, love it and highlight its value". The title, which is part of the irony, shows how women are subjected to heavy criticism from society in relation to their appearance, as opposed to the good life associated with men's bulging bellies, known in Catalan as the "curve of happiness".

Protection

2021

Núria Torres

Montgat

Bronze and stoneware

Loan Núria Torres

We live in a world in which violence against women is a reality, whether it is physical, verbal, psychological or of any other type. The artist advocates zero violence and women's empowerment and their right to defend themselves from the constant injustices they face.

To do this, she puts a female figure on a pedestal, replacing her bag with a rifle as a symbol of the power to defend herself. She is accompanied by a dog, her faithful guardian, made from a noble material. In addition to playing with the symbolism of the physical space taken up by the female figure, her legs form a powerful and indestructible triangle that is a symbol for the element of fire.

La Mari. Ama de casa particular
[Mari. Private Housewife] brand identity
2017
Noquedatinte
Barcelona
Donation Marina Salazar, 2023
MDB

Bachelor's degree final project that seeks to empower and vindicate housewives. Household utensils and materials are used to create Mari's corporate identity. Tablecloths for stationery, scouring pads for stamps, cleaning cloths for envelopes... and, in the elements, descriptions of the professions involved in housewives' chores: cook, teacher, accountant, stylist, and many more. The artist uses a great sense of humour to bring to the fore one of the roles associated with women that are most ignored and looked down upon by society, creating a fun and moving, yet sharp and poignant, work.

Room 6

DESIGN AS RESEARCH

Plywood, tubular steel, plastics, injection moulding, 3-D printing: design and innovation go hand in hand, resulting in ever new materials and manufacturing processes. This has brought design into close alliance with industry – a web of relationships that is only recently beginning to be picked apart. At the forefront are a number of women designers who scrutinise and often rethink how raw materials are sourced, how businesses operate, and how production works. They revive traditional manufacturing techniques and rediscover lost materials, which they combine with new inventions of their own to address what innovation might look like if sustainable resource management – and not only commercial success – were the goal.

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

Japansese 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

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

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

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

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

RETHINKING TRADITIONS

Design is about much more than simply finding solutions for specific problems. Objects tell stories, they define our place in our culture, strengthen our sense of identity, and mirror everyday habits and traditional customs. What do objects reveal about their origins and the ideals embraced by the society that produced them? A number of contemporary women designers have begun to scrutinise the canon of forms and materials on which the objects we use every day are based, pointing out a path to a more diverse, more integrative, more open-minded approach to design. This includes new perspectives for non-Western design traditions as well. The objects created by Gunjan Gupta, for example, draw on India's cultural history to reference traditional moving, sitting, and working patterns. The work of transdisciplinary design studio BLESS offers a humorous twist that turns our expectations of everyday objects inside out and thus pushes us to reexamine our habits and routines.

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

INTERFACES

Design as a profession is becoming ever more complex and multifaceted – less about the shape of things and more about bringing together different areas of research to provide innovative and sometimes provocative answers to present and future challenges. Working in a transdisciplinary field requires a great deal of expert knowledge, but vision and team spirit are even more important. These are exactly the qualities characterising women designers who over the past few years took methodology to a new level by, for example, tapping solar energy or integrating synthetic scent molecules. When design, natural science, and information technology meet, new products emerge that make our everyday lives easier, help us protect the environment – or inspire us to take a critical look at new technologies.

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

WORKING ON PROGRESS

New research projects and critical debates soon rode in on the fresh wave of feminism that formed around the turn of the millennium. While feminist scrutiny of design history has revealed a preponderance of male protagonists, it also shows that our view of everyday objects and those who created them has been largely determined by a small circle of Western designers and academics. The initiatives presented here illustrate how designers today are working to remedy this. A new generation of women designers is drawing attention to the works of their predecessors, major schools and universities are beginning to discuss gender mainstreaming and marginalisation. Feminists are developing education networks focused on fairness rather than elitism, and the need for fresh narratives and non-biased language finally has reached design, too.

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

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(itecture)

Tapestry *Weaving Constellations of Identity*, 2021

Artistic direction: Matri-Archi(itecture) – 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 Strøem, 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

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)

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

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