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MoMoWo 3rd international conference-workshop. Women designers, architects and engineers between 1969 and 1989. Programme and abstract

Original

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MoMoWo 3rd INTERNATIONAL CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers
between 1969 and 1989

PROGRAMME AND ABSTRACTS

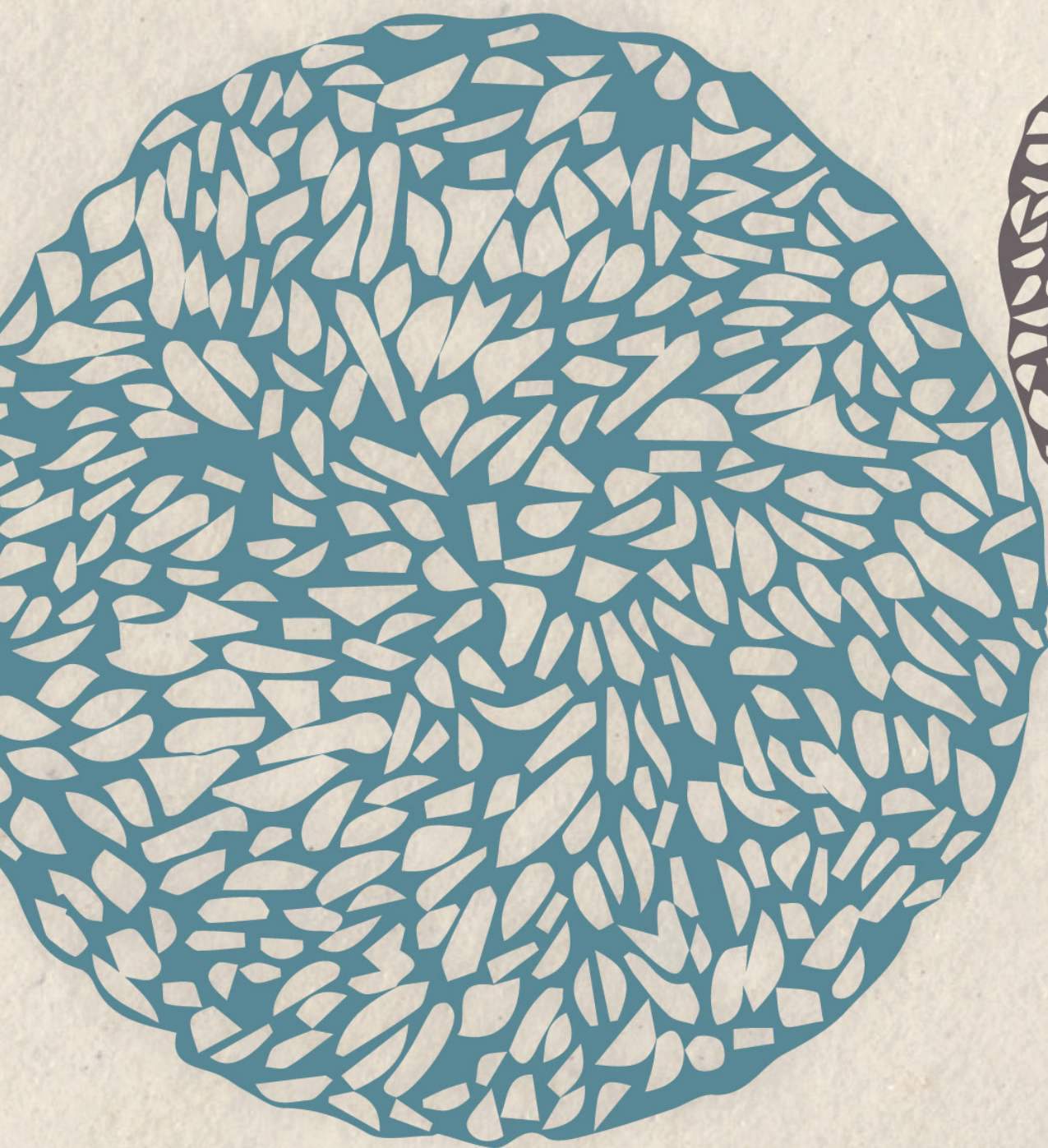
University of Oviedo, Historical Building
// Spain

Oviedo, 2-3-4 October 2017

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**WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT**

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





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POLITECNICO
DI TORINO



Universidad de
Oviedo



Women Designers, Architects and Engineers between 1969 and 1989
MoMoWo 3rd International Conference-Workshop

Programme and Abstracts

MoMoWo Scientific Committee:

POLITO (Turin/Italy)

ENSILIS/IADE (Lisbon/Portugal)

UNIOVI (Oviedo/Spain)

ZRC SAZU (Ljubljana /Slovenia)

UGA (Grenoble/France)

SITI (Turin/Italy)

VU (Amsterdam/Netherlands)

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Marjan GROOT

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MoMoWo 3rd INTERNATIONAL CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers
between 1969 and 1989

INTRODUCTION

<http://www.momowo.eu/3r-workshop-oviedo/>

INTRODUCTION

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

Caterina Franchini and Emilia Garda

Women's creativity since the Modern Movement - MoMoWo is a large-scale cooperation cultural project co-financed by the European Union's Creative Culture Programme under the Culture Sub-Programme (Education, Audiovisual and Culture Executive Agency - EACEA). It is a four-year non-profit project that began on 20th October 2014.

The project considers an issue of contemporary cultural, social and economic importance from a European and interdisciplinary perspective namely women's achievements in the design professions. These achievements are in fields including architecture, civil engineering, urban planning, landscape design, interior design, furniture and furnishing design some of which are still perceived as traditionally male professions.

The project works towards the harmonious development of European society by removing disparities and increasing gender equality both in the workplace and beyond. MoMoWo aims to reveal and promote the contribution of women design professionals to European cultural heritage which, until now, has been significantly 'hidden from history'. At the same time - considering History as a 'living matter' - it aims to promote and increase the value of the works and achievements of past and present generations of women professionals to give strength to future generations of creative women.

This project, organised for the first time on a European scale, was conceived to be interdisciplinary and is intended to give a new impetus to broaden studies in Europe and beyond. Besides the Project Leader, Politecnico di Torino - POLITO, MoMoWo has six co-organisers from universities and research centres in France, Italy, the Netherlands, Portugal, Slovenia and Spain. The co-organisers' fields of interest are complementary to each other.

The research teams are made up of architects, civil engineers, designers, art historians, historians of architecture, design historians, technologists, political scientists and economists from six different countries. They are specialised in: gender studies, Modern Movement history and technology, cultural heritage, cultural tourism and marketing. This mix of knowledge and skills is essential in order to consider MoMoWo as a multidisciplinary project, thus providing European added value and fostering the protection and promotion of European cultural diversity. All project activities have been planned to bring together the know-how and skills of each co-organiser.

The project has been conceived in a dynamic perspective. It has been planned that the activities could continue even over the European financing deadline.

Emilia Garda

Why the MoMoWo project?

The project originated from a number of under reported issues. The contemporary history of women's creativity and the tangible cultural heritage produced by women's works is still mostly unknown today, not only by the general public, but also by students, scholars and professionals.

Through experience gained during research and teaching it has been noticed that, except for a few monographs or female gender anthologies, women's works are not highlighted in text books on the History of Architecture, History of Building Technologies and Engineering, Urban History and Design History. Furthermore, buildings designed by women are rarely included in tourist or architectural guidebooks of major European cities. Only a few 'archistar'© women are represented by the History of Contemporary Architecture, although a considerable number of women architects appears in prestigious specialised magazines. Conversely, in twentieth century history many women designers in the textiles, fashion, jewellery and ceramics fields have made a name for themselves and their talent has been fully recognised.

Through the project we would like to answer questions that have been raised in Europe since the 1920s and that are still of great relevance today. Is there a professional space for European women in traditionally male professions? What can be learned from European women pioneers so as to improve women's current professional achievements in architecture, civil engineering and design?

The project intends to bridge the gap between past and future generations in order to increase the awareness of capabilities of the female gender and contribute to women's liberation from professional prejudices and clichés. This is why from the outset of the project proposal, engaging a broader public with works created by women has been a priority in order to engender new perceptions of professions and new narratives in the fields of architecture, civil engineering and design.

The ambition of this cultural project goes beyond the mere cliché that women architects, civil engineers and designers should be entrusted with tasks specifically related to women in order to make certain built spaces or products even more successful, on the grounds that women have 'a different view of things'. Consequently, through its activities MoMoWo tackles a real equal opportunities theme, in both the past and present.

The project's major research activity consists of a database of women architects, civil engineers and designers active in their profession in Europe, from 1918. It has been created to support MoMoWo cultural activities and its products, such as the guidebook of architectural and design itineraries, the international travelling exhibition and its catalogue, and the final symposium and its books. Three historical conference-workshops (1st Leiden 2015, 2nd Ljubljana 2016, and 3rd Oviedo 2017) and their open-access publications aim to

collect materials to enrich the database and to share and debate the design experiences of European women.

Two international competitions, the first for the design of MoMoWo visual identity and the second, for a photography reportage on women architects' own homes were conceived to transform audiences from passive receivers into creators and active users of cultural contents.

Annual open days held in professional women's studios celebrate International Women's Day every 8th March in partners' countries. They are intended to provide the opportunity to make new contacts by visiting women architects, civil engineers and designers' studios, thus transferring know-how between different generations, networking with professionals and creating a sense of community.

Last, but not least, the MoMoWo website is both a repository of research products and experiences and their dissemination tools. Therefore, to find out more about the project and its activities visit: www.momowo.eu

Caterina Franchini

MoMoWo Historical Conference-Workshops with Public Interviews to Women Professionals Caterina Franchini

The MoMoWo Historical Conference-Workshops provide the opportunity to share and debate the design experiences of European women; they are finalised to collect materials for the Database implementation going beyond national partners interests.

The three workshops reflect the three sections of the database. The first period (1918-1945) corresponding to the official entry of women into the construction world, when women's presence was sporadic and confined to the innovative drive of the avant-garde. The second period (1946-1968) represents a time of expanding opportunities for female design professionals. The third period (1969-1989) shows the significant production both qualitatively and quantitatively of women's works reflecting the contribution of feminist movements.

The workshops are addressed to scholars and students and are opened to local audience. The content of the Workshop will be published in open-access e-books and videos with interviews of women professionals and it will be downloadable from the MoMoWo official website.

MoMoWo 3rd INTERNATIONAL CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers
between 1969 and 1989

SCIENTIFIC COMMITTEE

MoMoWo SCIENTIFIC COMMITTEE

Emilia Garda, architect, is Associate Professor in Building Design at the Politecnico di Torino, Department of Structural, Construction and Geotechnical Engineering. In 2017, she received the qualification of Full Professor in Design and Building Technology in Architectural Design. She is Ph.D. in Building Engineering; Specialist in Architecture, Technology and Urban Areas for Developing Countries (Politecnico di Torino, Italy); Master in Culture Technologique des Ingénieurs et des Architectes du XXe siècle (Institut Français d'Architecture – IFA, Paris). She is the author of numerous essays and books. Her research interests include twentieth-century history of building technology, conservation and restoration of Modern Movement architectural heritage and gender studies in architecture and engineering. She is the Project Leader of the European project *Women's creativity since the Modern Movement - MoMoWo*.

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Caterina Franchini, Assistant Professor (RTdA), PhD, MSc. She graduated in Architecture from the Politecnico di Torino and received the PhD in History and Criticism of Architectural and Environmental Heritage. She has also received an MSc in Conservation of Historic Towns and Buildings (R. Lemaire Centre for Conservation-KUL). She is an Assistant Professor in History of Contemporary Architecture at the POLITO-DIST where she has been teaching History of Visual Communication and Design since 2011. Her research interests include twentieth-century History of Architecture and Design, Modern Movement cultural heritage and gender studies. She has been a speaker at numerous international symposia and she is the author of several essays and books.

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Maria Helena Souto obtained her Ph.D. in Art Sciences from University of Lisbon and M.A. of Art History from Nova University of Lisbon. She is Associated Professor at IADE – Universidade Europeia and coordinator of the UNIDCOM/IADE “*Mapping Design*” research group. Between 2012–2105, she was the Principal Investigator in the research project “*Design in Portugal (1960–1974)*” funded by the FCT (Portuguese Foundation for Science and Technology) and curator of the exhibition “*Rehearsal for an archive: Design in Portugal, 1960–1974*” (MUDE - Design Museum, Lisboa, 2015–16). As an author, she has published several articles about the Portuguese Design History and Contemporary Art in specialized books, catalogues and scientific journals; recently she published the article “Portuguese Design” in *The Bloomsbury Encyclopedia of Design* (vol. 3, 2016) and in 2017, she co-edited the books *Rehearsal for an Archive: time and word. Design in Portugal (1960–1974)* and *A Arte Interior. Siza Vieira e o Desenho de Objetos*.

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Ana María Fernández García holds a PhD in Art History (with honors). She specialized in artistic relations between Spain and America as regards contemporary art and she is currently working on decorative arts in Spain. She has been a visiting researcher at the Universities of Buenos Aires, Santiago de Chile, UNAM Mexico, Cambridge and Kingston. She has published several books and articles on Spanish art in Argentina, Chile, Cuba, Ecuador and United Kingdom. She has also been president of the Danae Foundation, curator of the Selgas Fagalde Foundation and coordinator of the European Master in Conservation, Preservation and Heritage Management. She works at the University of Oviedo in Spain.

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Marjan Groot holds a PhD in the history of Design and Decorative Arts. Her thesis (2004) researched women in Dutch decorative arts and design between 1880-1940. She publishes on theoretical perspectives of design, both historical and contemporary; the workings of different visual media and the concept of design; crossovers in design between various cultural areas; ornament; gender and design; and design and biotechnology. Recent publications are “Inscribing women and gender into histories and reception of design, crafts, and decorative arts of small-scale extra-European cultures”, *Journal of Art Historiography*, 12 (June 2015), 1–30 (at: <https://arthistoriography.files.wordpress.com/2015/06/groot.pdf>); “Another Perspective: Women in Dutch Decorative Art and Design”, in Silvia Barisione, Jon Mogul (eds.), *Modern Dutch Design* (2016); with Ingeborg de Roode, *Living in the Amsterdam School. Designs for the Interior 1910-1930* (2016); and with Yoko Takagi, “Tokyo Halloween on the Street: Japanese Dressing Up between Bricolage and Authenticity”, *Dress. Journal of the Costume Society of America* (Spring 2017); at <http://dx.doi.org/10.1080/03612112.2017.1290189>. Marjan lectures at VU University in Amsterdam since February 2016, and before that at the University of Leiden, both in the Netherlands.

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Helena Seražin, PhD in Art History, is a Research Adviser at the France Stele Institute of Art History at the Research Centre of the Slovenian Academy of Sciences and Arts and Visiting Professor at Faculty of Arts of the University of Ljubljana. Her research focuses on history of architecture from 16th to 20th century. She has published several papers and monographs and edited a series Slovene Artistic Inventories, for which she won the 2009 and 2013 Izidor Cankar Prize of Slovenian Art History Society for outstanding achievements in Slovenian architectural history. Together with the Slovene Centre of Architecture she curated exhibitions *To the Fore. Female Pioneers in Slovenian Architecture and Design* (2016) and *To the Fore. Female Pioneers in Slovenian Architecture, Construction and Design* (2017).

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• **Alain Bonnet** is professor of history of contemporary art at the Université de Bourgogne (UB), Dijon, Centre Georges Chevrier. He studies the history of the artistic institutions in the nineteenth century, the history of the arts education and the formation of the social image of the artists in the art of the nineteenth century. He has published books on the Ecole des beaux-arts of Paris and on the reform of 1863, on the representation of the community of artists, on the official encouragements for the artistic travels, not to mention papers in scientific reviews and catalogues of exhibition. He has also, as a curator, organized various exhibitions.

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• **Sara Levi Sacerdotti**, Master in Public Policy Analysis. Graduated in Political Sciences in Torino (Italy). She had training and job experiences abroad. Since 2005 she has been project manager in SiTI, coordinating a research team. She has technical skills in design and management of multidisciplinary projects for territorial development, public policy evaluation, socio economic research, scenarios methodology, benchmarking and territorial competitiveness. She is experienced in tourism management methodologies, in SiTI she coordinates the Research Unit working on national and international projects related to sustainable tourism management, tourism analysis, socio economics studies.

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MoMoWo 3rd INTERNATIONAL CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers
between 1969 and 1989

PROGRAMME

Day 1. 2nd October 2017

Politics, Policies and Political Regimes

Registration 9.00-10.00

Welcome to Asturias 10.00-10.30

D. Francisco José Borge López, Vice Chancellor of University Extension and International Development, University of Oviedo

Ana María Fernández García,

member of the MoMoWo Scientific Committee, University of Oviedo

Sonia Puente, Dean of the Official Association of Architects in Asturias

MoMoWo 10.30-11.00

MoMoWo - Women's Creativity since the Modern Movement -

Emilia Garda and Caterina Franchini, MoMoWo International Coordinators, Politecnico di Torino

MoMoWo 11.00-12.00

Discussion of the interview with Denise Scott Brown, during MoMoWo Traveling Exhibition, held on June 22, 2017 at Delft Technical University, the Netherlands -

Marjan Groot, member of the MoMoWo Scientific Committee, Vrije Universiteit Amsterdam

Coffee 12.00-12.30

Politics, Policies and Political Regimes

Papers 12.30-13.30

Beyond Architecture: Politics, Feminism and Art as a Way of Life Social and Artistic Engagement of Giovanna De Sanctis Ricciardone -
Anna Riciputo, Italy

Ucelay and Careaga, Two Women during the Franco Regime -

Íñigo Galdeano Pérez, University of the Basque Country, Bilbao, Spain

Maria Bjørnson's Set Design: Not Only a Refuge -

Santi Centineo, Politecnico di Bari, Italy

Discussion 13.30-13.45

Chair | Ana María Fernández García, member of the MoMoWo Scientific Committee, University of Oviedo

Lunch 13.45-15.00

Papers 15.00-16.00

The Influence of European Women Architects on Architecture in the Arab World - Salah Has İsmail, Yildirim Beyazit University, Turkey

An Alternative View to Periphery: The Role of Women Architects in Peripheral Built Environment of Turkey - Esin Bölükbaş Dayı, Antalya International University, Turkey

Modern Hospital Complexes by Architect Zoja Dumengjić in Croatia -
Zrinka Barišić Marenčić, University of Zagreb, Croatia

Discussion 16.00-16.15

Chair | Helena Seražin, member of the MoMoWo Scientific Committee, Research Centre of Slovene Academy of Sciences and Arts, Ljubljana

Coffee 16.15-16.45

Papers 16.45-17.45

Ines Filipović: Examining the Dialogue and Distinguishing the Authorship -
Ana Bedenko and Iva Maria Jurić, Zagreb, Croatia

Female Presence in the Field of Memorial Sculpture and Architecture 1968-1989 in Socialist Croatia - Sanja Horvatinčić, Institute of Art History, Zagreb, Croatia

Beyond Poppies and Other Floral Patterns: The Success of Female Textile Designer Maija Isola in Finland from the mid-1960s on -
Valérie-Anne Houppermans, Leiden University, The Netherlands

Discussion 17.45-18.00

Chair | Alain Bonnet, member of the MoMoWo Scientific Committee University of Burgundy, Dijon

Papers 18.00-19.00

Paola Salmoni (1921-2003) in Modern Italy: Politics in Action -
Monica Prencepe, Università Politecnica delle Marche, Ancona, Italy

Architect Bianca Ballestrero in Tuscany and Her Partnership with Gae Aulenti -
Daniela Turazza and Chiara Santi, Firenze, Italy


Maria Teresa Parpagliolo: The Kabul Experience (1970-72) -
Lucia Krasovec Lucas, Politecnico di Milano, Italy

Discussion 19.00-19.15

Chair | Caterina Franchini, member of the MoMoWo Scientific Committee, Politecnico di Torino


Day 2. 3rd October 2017

Research and Industries


-  **Papers** 9.00-10.30
- An Architectural Scanning: Women Abundance between 1969–1989* - Beste Sabir, Istanbul Technical University, Turkey
- The Worker Bees of Belgrade Architecture* - Jelica Jovanović, Belgrade, Serbia
- Contribution to Research of Modern Architecture in Croatia (1969–1989)* - Zrinka Barišić Marenić, Marina Bertina and Neda Mrinjek Kliska, Croatia

Discussion 10.30-10.45
Chair | Helena Seražin, member of the MoMoWo Scientific Committee, Research Centre of Slovene Academy of Sciences and Arts, Ljubljana

 **Coffee** 10.45-11.15

-  **Papers** 11.15-12.15
- The Underrated Role of Women in the History of Polish Post-War Architecture* - Błażej Ciarkowski, University of Lodz, Poland
- Walden 7: Mathematics and Architecture in a Residential Building* - Esther Rodríguez Ortiz, University of Oviedo, Spain
- Rosalía La Franca: Thought and Practice* - Starlight Vattano, University of Palermo, Italy

Discussion 12.15-12.30
Chair | Caterina Franchini, member of the MoMoWo Scientific Committee, Politecnico di Torino

-  **Papers** 12.30-13.30
- In Front of and Behind the Mirror: Women in Italian Radical Design* - Elena Dellapiana and Annalisa B. Pesando, Politecnico di Torino, Italy
- Experience of the Real: Franca Helg (1952–1989)* - Cristiana Eusepi, Università degli Studi di Udine, Italy

Discussion 13.30-13.45
Chair | Ana María Fernández García, member of the MoMoWo Scientific Committee, University of Oviedo

 **Lunch** 13.45-15.00

-  **Papers** 15.00-16.00
- The Gender Bias on Craftsmanship and Industrial Production in Dutch Ceramics (1960–2015)* - Ilja S. Meijer, Vrije Universiteit Amsterdam, The Netherlands
- Eva Zeisel: Pottery between Art Craft and Industrial Design* - Annalisa Di Roma, Politecnico di Bari, Italy
- The Archives of a Professional: Maria Luisa Spineto, Civil Engineer and 'Thorough Designer'* - Roberta Spallone, Politecnico di Torino, Italy


Discussion 16.00-16.15
Chair | Marjan Groot, member of the MoMoWo Scientific Committee, Vrije Universiteit Amsterdam


Exhibitions and Competitions

-  **Papers** 16.15-16.35
- Tapestry as Architecture: Architect Eta Sadar Breznik at the International Biennial of Tapestry* - Martina Malešič, University of Ljubljana, Slovenia

-  **MoMoWo** 16.35-17.0
- Female Pioneers in Spanish Design through the Delta Awards* - Ana María Fernández García, University of Oviedo, Spain

Discussion 17.00-17.15
Chair | Alain Bonnet, member of the MoMoWo Scientific Committee, University of Burgundy, Dijon

-  **Invited Speakers** 17.15-18.15
- How to Be a Young Woman Architect in Europe: Some Experiences*

-  **Invited Speaker** 18.15-19.00
- Ingenio al Femminile* - Ania López, National Council of Engineers, Rome, Italy

Papers 9.00-10.55

Women in Slovenian Civil Engineering in the 1970s and 1980s: Education and Academia – Barbara Vodopivec, Research Centre of Slovene Academy of Sciences and Arts, Slovenia

The Choice of Design: The Production of Anna Maria Fundarò between Project and Graphic Expression - Viviana Trapani and Vincenza Garofalo, University of Palermo, Italy

Luciana Natoli: Theory and Project - Francesco Maggio, University of Palermo, Italy

Women Architects in Gipuzkoa - Enkarni Gómez, Izaskun Aseguinolaza, Itziar Rodriguez and Koldo Telleria, Spain

Discussion 10.55-11.15

Chair | **Roberta Spallone and Marco Vitali**, members of the MoMoWo's team, Politecnico di Torino

Coffee 11.15-11.45

Papers 11.45-12.45

Presenting and Representing Women's Contribution to Architecture and Design: Domus and Abitare Magazines (1969–1989) - Caterina Franchini, Emilia Garda and Marco Vitali, Politecnico di Torino, Italy

Female Architects in Spanish Architecture Magazines: An Analytic Research (1975–1990) - Lucía C. Pérez Moreno and Penélope Santamera, University of Zaragoza, Spain

The Influence of the Architectural Association on Zaha Hadid's Early Career - Nuria Álvarez Lombardero, Architectural Association, United Kingdom

Discussion 12.45-13.00

Chair | **Maria Helena Souto**, member of the MoMoWo Scientific Committee, ENSILIS/ IADE Creative University, Lisbon

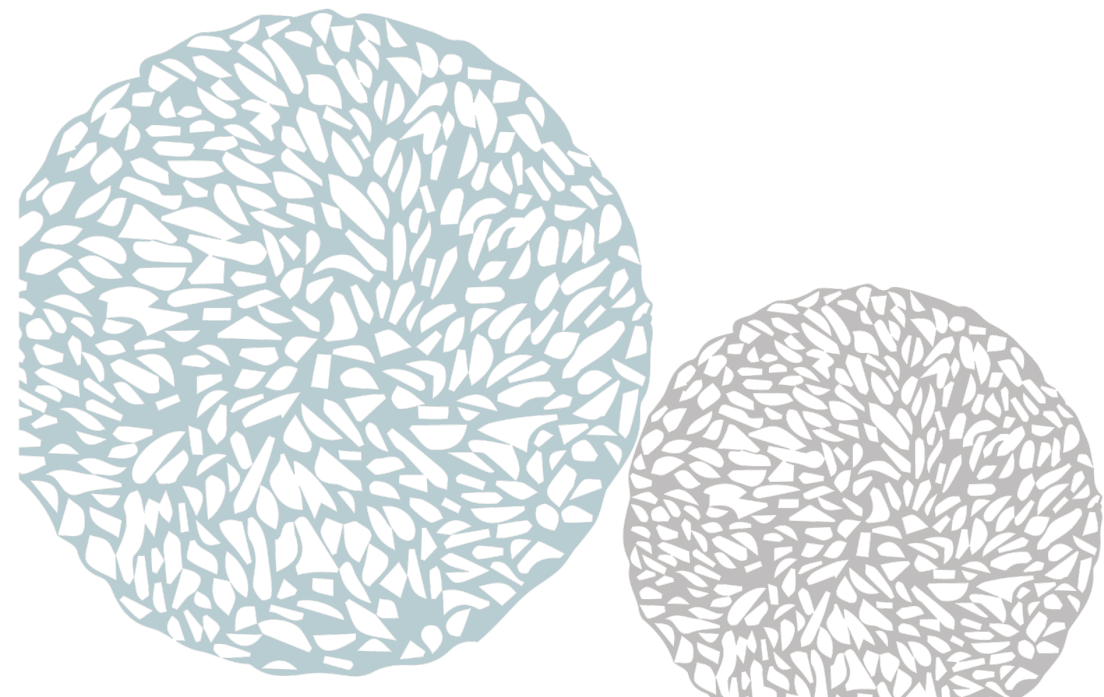
Invited Speaker 13.00-14.00

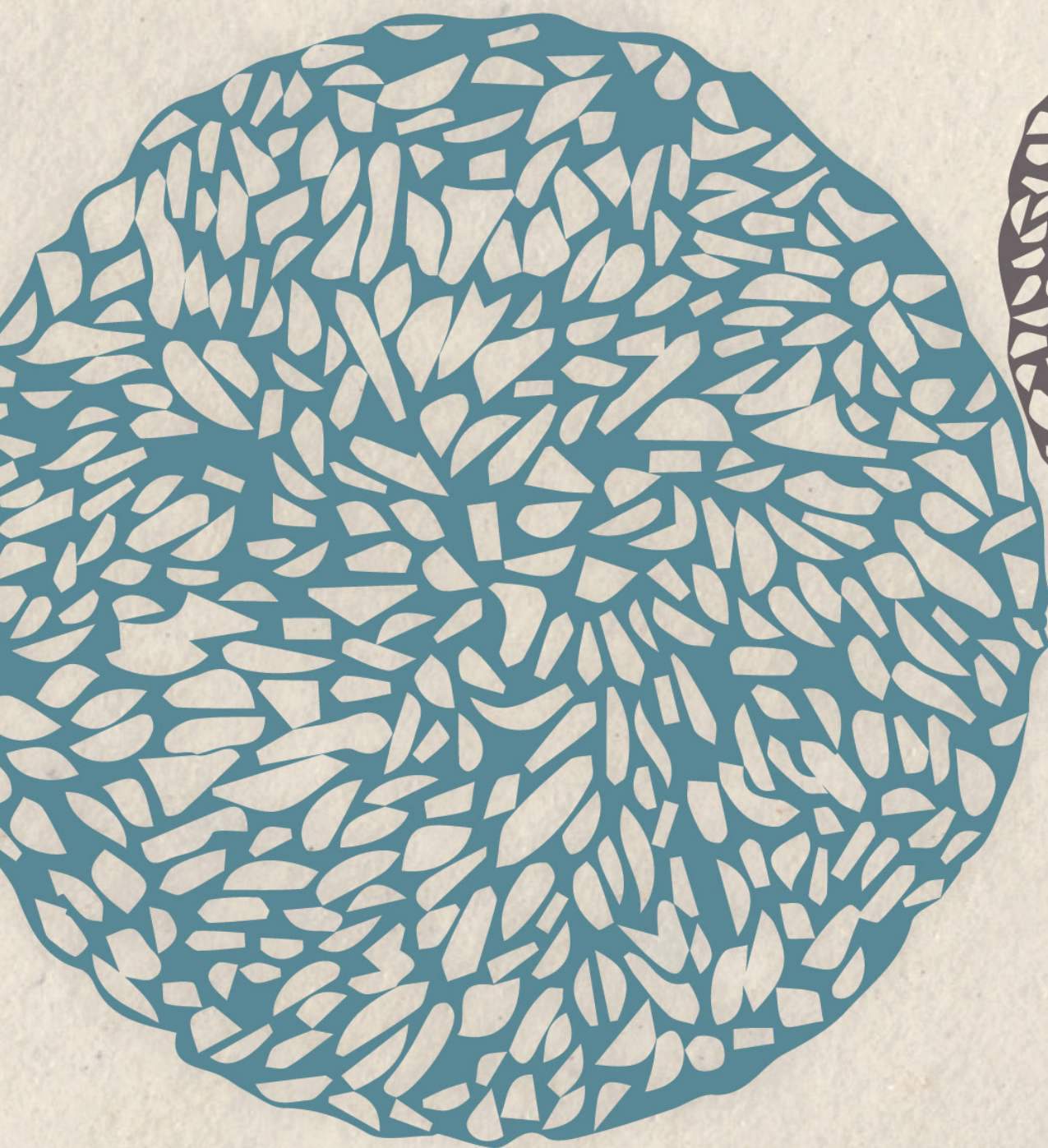
Wom@rts - Women Equal Share Presence in the Arts and Creative Industries: Project Presentation - Yvan Corbat, Grupo DEX, Spain

MoMoWo Future Activities 14.00–14.15

Presentation of the MoMoWo International Final Symposium 2018 - Emilia Garda, Caterina Franchini and Helena Seražin

Spanish Wine 14.15





MoMoWo 3rd INTERNATIONAL
CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers
between 1969 and 1989

ABSTRACTS

MOMOWO – INTERVENTIONS, INTERVIEW AND DOCUMENTARY

Wom@rts project

Yvan Corbat, Grupo DEX

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Wom@rts is one of only fifteen large-scale projects to be funded in 2017 by the Education Audio-visual and Culture Executive Agency of Creative Europe. The project aims to highlight the contribution of women to the European cultural heritage and diversity, and to tackle gender inequality by supporting their presence in the Market from a cross-sectoral perspective, promoting a wide range of mobility actions, knowledge, tools, training activities and events.

- Yvan Corbat, Expert on Cultural Management & International Cooperation projects at Grupo DEX, former International Advisor to the Spanish Minister of Culture and Chief of Staff for the XXVth Anniversary of the Prince of Asturias Awards.

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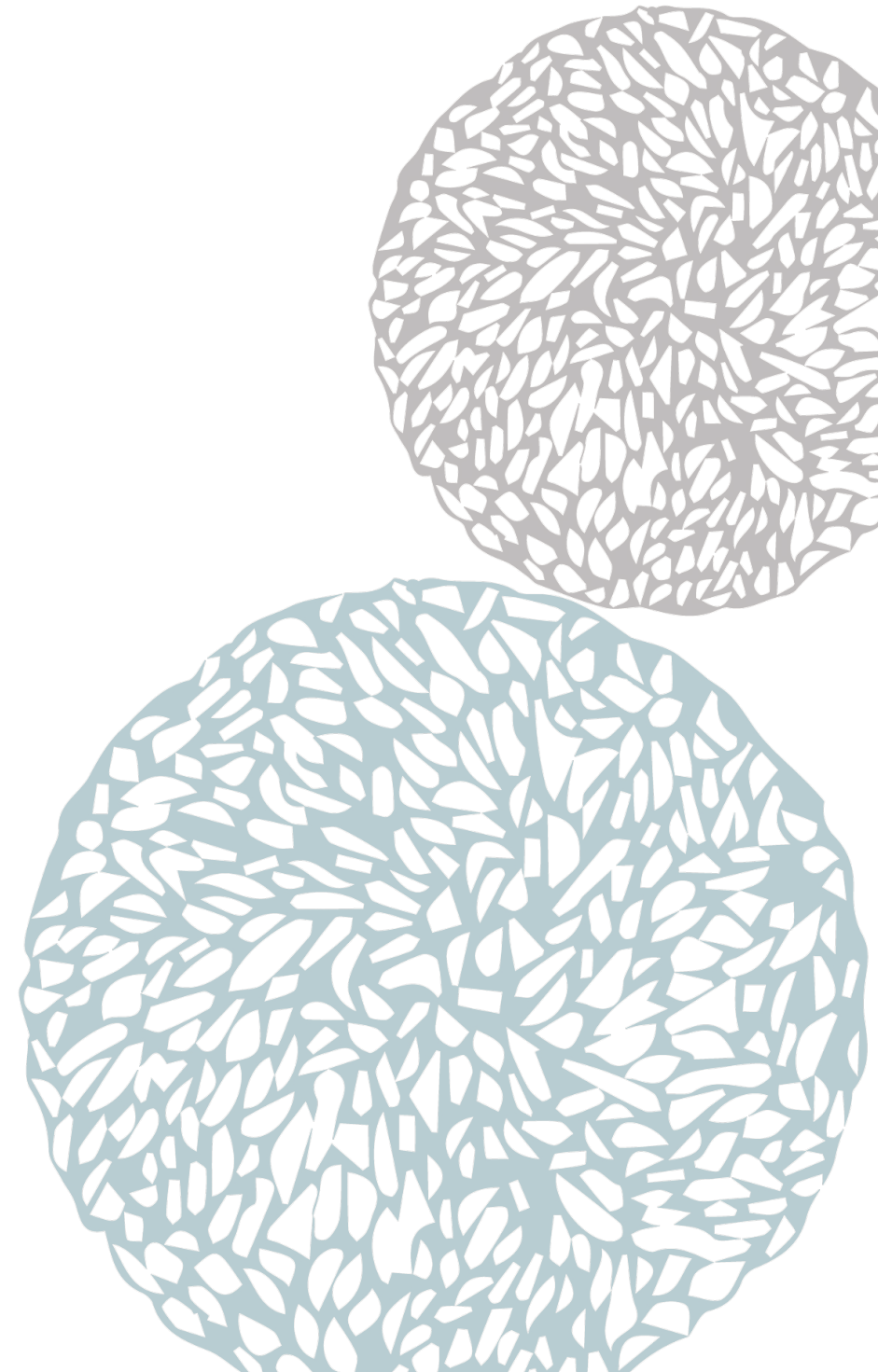
Ingenio al Femminile


Ania Lopez, Consiglio Nazionale degli Ingegneri, Rome, Italy

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Ingenio al Femminile is the initiative conceived and promoted by the National Council of Engineers and is dedicated to the enhancement of the female figure in the technical-scientific professions in Italy.

- Ania Lopez, MA of Science in Mechanical Engineering, is Councillor of the Italian National Council of Engineers and founder of the project *Ingenio al Femminile*. She works as technical adviser, scouting collaborative projects for renewable energies and preparing energy diagnosis for public buildings. She collaborated with several engineering companies, Cuban Ministry of Foreign Affairs and Italian Ministry of Work.




 **The Influence of the Architectural Association on Zaha Hadid's Early Career**

Nuria Álvarez Lombardero, *Architectural Association, United Kingdom*

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The Architectural Association (AA) based in London educated several of the most important female pioneers of international architecture in late 20th century, such as Jane Drew, Denise Scott Brown, or more recently Zaha Hadid. The creative and open environment of this institution, concerning the teaching of architecture, allowed these women to know a form of practice based on research. Later they established in their professional careers continuity between academia and practice based on this knowledge. Particularly, this paper will review this institution's environment and education system in the 1970s that allowed Hadid to develop a distinct way of understanding space and its representation. The retrospective exhibition *Planetary architecture* on her work held in the AA (1983), just five years after her graduation, broke with the way of understanding architecture in the 1980s in United Kingdom. This rupture with dominant postmodernism was later ratified with her participation in the exhibition *Deconstructivism in Architecture* at the MOMA of New York in 1988. For understanding these early years of Hadid's career, this article investigates the references, mentors and environment that surrounded her years as a student (1972–77) and later as a teacher (1977–87) at that institution to understand some of her first unbuilt proposals. Those figures that influenced this early trajectory, such as Madelon Vriesendorp, Rem Koolhaas and Elias Zanghelis, will be examined as well as those works in which drawing is explored as investigation technique of the project, like the *Residence of the Prime Minister* of Ireland (1979) or the *Peak Club* in Hong Kong (1983). These first proposals, that will influence Hadid later buildings, gravitate between spatial concreteness and ambiguity of experience. Their curved and floating geometries opened a new line of research on what we consider as space definition.

Keywords: Zaha Hadid, Architectural Association, research based practice, deconstructivism

 **Nuria Álvarez Lombardero** studied Architecture and Urbanism at ETSA Madrid and Architectural Association. She worked for Machado & Silvetti Associates in Boston and since 2003 she co-directs the Seville-London based office Canales & Lombardero. She has previously taught in the University of Cambridge, TEC Monterrey and University of Seville. After working as a researcher in the University of Cambridge and de AA, she finalized her PhD on the dissolution of boundaries traced by modern urban planning. She is currently editing the book *Architectas: Redefining the Practice* (RU 2015) reflecting on a different architectural practice more inclusive for women architects.

 **Modern Hospital Complexes by Architect Zoja Dumengjić in Croatia (1969–1989)**

Zrinka Barišić Marenčić, *University of Zagreb, Croatia*


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Architect Zoja Dumengjić (1904–2000) is one of the most successful female architects within Croatia.

In the period 1969–81 she was completing her professional oeuvre, which was primarily dedicated to the health care architecture. Within socialistic political system she was the head of Architectural Design Office Dumengjić in Zagreb, which she was running from 1954 till 1975, i.e. 1981. Within focused period 1969–89 she was completing realisations of two hospital complexes in Split (1951–69) and Karlovac (designed upon winning competition project 1960/61–76). Furthermore, in late 1970s she designed and realised two hospital complexes in Koprivnica (1975–80) and Ogulin (1975–81).

The architect's work represents the specific author's contribution within the body of modern Croatian architecture, and the particularity of her work can be recognized in several fundamental components. The most prominent contribution of the architect Dumengjić had undoubtedly been in the area of public health service architecture. She is the author of four hospital complexes and numerous health care pavilions and primary health-care centres within and out of Croatia. In 1975 the architect Dumengjić received the life's-work award 'Viktor Kovačić' by the Association of Croatian Architects and in 1995 the life achievement award in the field of architecture 'Vladimir Nazor' by the Parliament of the Republic of Croatia.

Keywords: Croatia, Architect Zoja Dumengjić, modern architecture, hospitals, modular structure

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Contribution to Research of Modern Architecture in Croatia (1969–1989)

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In the period 1969–89 there is a growing number of female architects within professions and among students and graduates of architecture. At the beginning of their professional career, women are designing in co-authorship with their male colleagues, and gradually they are getting independent.

At Faculty of Architecture, University of Croatia, besides their primary role in education, architects Hildegard Auf Franić and Ines Filipović are designing public buildings, Ljiljana Šepić is affirming the discipline of Industrial Archaeology, and Prof Sena Sekulić Gvozdanović was the first female Dean of the institution. Among students, the percentage of female students is gradually increasing.

Running her own private practice, architect Branka Kaminski was specialized in free-hand drawing of perspectives for various architects inside and outside of Croatia. At the end of the period, before the declaration of independence of Croatia (1991) and at the end of the socialist period, significant female architects, Helena Paver Njirić and Zoka Zola, are presenting new generations of contemporary Croatian architecture who played important roles at international scene as well.

Thus, the period 1969–89 presents late-modern architecture achievement at Croatian scene with more significant role of female architects, whose impact is becoming more significant within contemporary Croatian architecture.

Keywords: Croatia, female architects, modern architecture, public building, industrial elements

Zrinka Barišić Marenčić, MArch, MSc, PhD, is an Assistant Professor at the University of Zagreb, Faculty of Architecture. She graduated in 1996, in 2002 she obtained her MSc and in 2007 her PhD. She is scientific researcher on the projects focused on modern Croatian architecture and Industrial Archaeology. In 2009 she received the Croatian Parliament's Annual State Award for Science (with Uchytíl & Kahrović). In 2014 she participated at 14th International Architecture Exhibition *Biennale di Venezia* (commissioner Šerman) at Croatian exhibition: *Fitting Abstraction, 1914–2014*.

Ines Filipović: Examining the Dialogue and Distinguishing the Authorship

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The article deals with the Croatian architect Ines Filipović (1936–2001). It will examine her professional life and work as well as the formative years of her rich education. Her main and most well-known works are made during the period from ca. 1972 to 1989. For the most part of her career she worked in a professional partnership with her then spouse Nikola Filipović, well renowned Croatian architect and professor at the Zagreb Faculty of Architecture. Together they completed a number of relevant commissions thus leaving their mark on the city of Zagreb. However, Ines Filipović's role has not been acknowledged to the full extent, even though she created several important projects, mostly interior design for which she is known in the small architectural circle. The article aims to explore more thoroughly her work and her place within the collaborative work with Nikola Filipović. The essay will further draw connections with architectural and other professional mixed gender couples in similar situations in which the female contribution is often overseen. It will also stress the importance of an often undervalued niche, commonly labelled 'feminine' – that of the interior design, in which Ines Filipović excelled.

Keywords: Croatia, women architects, gender studies

Ana Bedenko, art historian and French language and literature major, MA, is a curator intern at the Documentation and Information Department at the Museum of Contemporary Art Zagreb. She graduated in 2014, obtained MA in art history and French language and literature at the Faculty of Humanities and Social Sciences, University of Zagreb. As a part of an exchange program she spent a semester at the École pratique des hautes études in Paris in 2011/2012. She was part of the Croatian team at the 14th Venice Biennale of Architecture and participated in the presentation of the project *Design History in Croatia, 1930 – 1980: Context, Production, Influences*, presented at the second MoMoWo Conference-workshop in Ljubljana. She writes for art reviews and exhibition catalogues and works as an independent translator.

Iva Maria Jurić (born in Zagreb, 1986) is an architect and a scenographer. She obtained her MA degree in architecture from the Zagreb Faculty of Architecture in 2012. In her practice she focuses on the housing culture and the architecture of intimate and everyday spaces. In 2013 she exhibited her artistic project *Slideshow* with Dario Dević at the Croatian Designers' Association. She is a member of 'Živa muzika', a collective for promoting independent contemporary music and a co-editor of the eponymous radio show.

Maria Bjørnson's Set Design: Not Only a Refuge

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Between the 1970s and the 1980s, major changes occurred in the career of the set designer Maria Bjørnson (1949–2002), not only with respect to her personal and artistic growth, but also because of the important evolutions of the European theatre in the same period. Some troublesome aspects of Maria's life (the political exile, the abandonment by her father, poverty, the childhood in France and a marked difficulty in accessing a normal social life) caused her an emotional frailty, which would have strongly affected her activity. This is probably the reason why Maria based the main aspect of her work on an intimate fragile microcosm, made of thin emotional relationships. Since her first work, a dollhouse built when she was a child, through the assiduous staging of Janáček's repertoire (mainly under the direction of David Pountney), most of Maria's production has somehow looked like a shelter, a refuge, a safety-zone in which she could structure all those complex feelings and emotions. The 'dollhouse approach' can be observed in her first works, such as Brecht's *The Threepenny Opera* (Glasgow Citizen Theatre, 1972) or Janáček's *Kat'a Kabanová* (Wexford Festival, 1973). In them Maria's poetics strongly emerges and she developed some of the most mature sceneries and costumes of her whole production: *The Tales of Hoffmann* (1980), staged for over thirty years, *The Valkyrie* (English National Opera, 1983), *Hamlet* (Royal Shakespeare Company, 1984), *Carmen* (English National Opera, 1986), and *The Phantom of the Opera* (1986), repeatedly awarded and staged for over twenty consecutive years. It is only at the end of this period that her sceneries are no more refuges, but large force fields where human passions are determined by archetypes and collective powers.

Keywords: Bjørnson, set design, dollhouse, Svoboda

Santi Centineo specialized at Milan Teatro alla Scala, PhD in Interior and Exhibit Design at Politecnico di Milano under Andrea Branzi's tutorship. He worked as set-designer in many of the most important opera theatres (Turin, Venice, Naples, Montpellier, Mexico City, Philadelphia, Tokyo, Avignon, Toulouse, Madrid, Burgos, Coruña, Santiago, Tenerife, Salamanca). In 2006 he was awarded with 'Pierluigi Samaritani Prize' as best Italian young set-designer, and in 2011 with 'Top 10 Musical Events' by the *Musical America* magazine. He is Assistant Professor of Interior and Exhibit Design at Politecnico di Bari.

The Underrated Role of Women in the History of Polish Post-War Architecture

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In 1970 Peter Eisenman told Susan Torre, that she should tone down, because architects 'prefer groupies then rebels'. When in 1991 Robert Venturi received the Pritzker Prize, the jury omitted his wife and associate Denise Scott-Brown. The issue of marginalizing women in the history of modern architecture became one of the most important problems that architect, theoreticians and historians of architecture should face. Concerning that, the history of modernist architecture in Poland is not an exception. The aim of the paper is to examine the role of women-architects in history of modernist architecture in Poland and to search for its specific qualities. Architect Helena Syrkus is regarded as 'Szymon Syrkus' wife' - just like other women-architects whose life partners were architects too (e.g. Barbara Brukalska, Stanislaw Brukalski's wife, or Zofia Hansen, staying in her husband's shadow). At the same time, the analysis of the heritage of Modern Movement in Poland, can bring us to conclusions, that Polish modernist architecture had 'feminine qualities'. H. Syrkus was concerned in the needs of an individual. She dreamed about thousands of cheap flats for labourers of rather small floor space yet with all necessary comforts. Oskar Hansen created ideas of enormous linear structures 'for millions', while his wife, Zofia, was responsible for adjusting those phantasmagorias and make them convenient for inhabitants. After the Second World War, the number of women in architecture in Poland was relatively large. However, they mostly designed housing projects. Prestigious public buildings were somehow 'reserved' for men. Was it the effect of 'glass ceiling' or maybe women's natural interests in 'human scale and human role in the world of nature' [Halina Skibniewska] which lead them to social aspects of architecture?

Keywords: Polish architecture, modernism, housing, modernist architecture

Błażej Ciarkowski – MSc and PhD in Architecture from the Lodz University of Technology and M.A. in the History of Art from the University of Lodz. Associate professor in the Institute of Architecture and Urban Planning, Lodz University of Technology. In years 2012–17- associate professor in the Department of Art History, University of Lodz. Winner of the award for the best doctoral thesis related thematically to the Lodz Voivodship. Author of a number of articles on modern architecture and preservation of the modern movement's heritage. His research interests focus on modernist architecture, mutual relations between architecture and politics, preservation and conservation of the modernist architecture.

In Front of and Behind the Mirror: Women In Italian Radical Design

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The period known as 'Radical' mirrored, between the second half of the 1960s and the 1970s, the social changes stimulated by the international counterculture and the debate on design, with a renovated overlapping between art, architecture, industrial design and communication. In Italy, as a consequence of feminism in universities and in professional world, women began sliding their roles: from avant-garde or part of a couple, they become components of groups and firms and they are more and more active in specialized magazine editing or managing position. We can find women in almost all the radical groups as Archizoom, UFO, Superstudio, in temporary association as Global Tools, U e/o R (Utopia e/o Rivoluzione) or in countercultural magazines as *Pianeta Fresco*, *Modo* or *Domus* (Mellini eds.)

On the other hand they featured the most obvious witness of the change in the world of the image: the advertisements of the new pieces of furniture represented them as users very far from the house angel of the post-war period or the bourgeois working woman of the economic boom, and the change in home design and communication run together with the women's one: informal, affordable, multi-use, at least aggressive.

The paper aims to investigate which was the real weight of women in the transformations both of the design culture and the communication through a recognition of the fields in which they were really engaged (i.e. they continued to be interested in fashion, personal care and social activities).

Keywords: radical design, counterculture, feminism, visual communication, informal furnishing

Elena Dellapiana, Architect, PhD, is Associate Professor of Architecture and Design History in the Department of Architecture & Design at the Politecnico di Torino (Italy). She is a scholar of architecture, town and design history of the nineteenth and twentieth century, with several papers and books on Italian and European architects and on the transmission of architectural culture in arts academies, applied arts museums, the discussion about historical sources and historicism. In 2013 she collaborated to *Made in Italy. Rethinking a Century of Italian Design* edited by K. Fallan and G. Lees Maffey (Bloomsbury). She is one of the authors of *Storia dell'architettura italiana: L'Ottocento* edited by A. Restucci (Milan: Electa, 2005) and a member of several research groups. Among her recent publications: *Il design della ceramica in Italia (1850-2000)* (Milan: Electa, 2010) and *Il design degli architetti italiani 1920-2000*, with F. Bulegato (Milan: Electa, 2014). With G. Montanari, *Una storia dell'architettura contemporanea* (Torino: Utet, 2015).

Annalisa Barbara Pesando, architect and Ph.D in History of Architecture and Town Planning. She has been lecturing History of Architecture and Design at the Politecnico di Torino since 2000. Her research focuses on history of contemporary architecture, particularly on government institutions and reform of the academies of fine arts, museums and applied art schools (*Journal of Design History*, n.1, 2012; *Chronica Mundi*, 2011), magazines, exhibitions and personalities involved (Accademia di Brera Milano 2017; *Atti e Rassegna Tecnica SIAT*, 2013, SPABA n. 53, 2001-02; *Ligures*, vol 2, 2004). She has interest in public policies for tourism regarding an environmental museum system for the Parco del Valentino in Turin (Carocci, 2016). She has published a monograph on the Italian Commission for design 1884-1908 (Franco Angeli, 2009).

Eva Zeisel: Pottery Between Art Craft and Industrial Design

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The work of Eva Zeisel on ceramics is an extraordinary repertory of harmonious and natural forms expressed in her 'useful things' philosophy. She has had a very long life and during the 1960s -1990s she designed a series of very important ceramics sets, in which she was able to elaborate an original poetic between art and industry, expressing many different themes many different ceramics technique and decorative finishing. This paper aims at describing the evolution of her aesthetic principles: from the geometric period, based on a strictly geometrical matrix, to the organic period, based on a natural freeform production: during the organic period she had loved to say: 'the flowing, three-dimensional lines are adapted from nature, suggested by the harmonious curves of petals and fruits'. When in 1983 she returned in Hungary, after the political change in the Country, she was commissioned by the American Government to execute an Exposition about Architecture and pottery sets inspired by her Origin, mixing tradition with the innovation achieved during her American period. Her extraordinary life will be reflected by her work as a ceramics designer.

Keywords: Art Crafts, ceramic, industrial design, Zeisel

'Experience of The Real': Franca Helg (1952-1989)

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The theme is the specificity which Franca Helg claims against specialized architectural attitudes: architectural project, interior design of and staging are different expressions of a 'unitary take' that requires full awareness of the field, in which the single projects occur. Franca Helg's thought can be identified in the relationship between the congeniality and the synergy in planning that has galvanized the productive energies deployed by the Albini studio after its affiliation (franchising?) in 1952. In the words of the historian Franco Tentori, the amount of work carried out in the first fifteen years of the association Albini - Helg has 'quasi-miraculous characteristics': the realizations of the Genoese museum of Palazzo Rosso and of the treasure of San Lorenzo, of the museum of Sant'Agostino, of the INA building in Parma, of the city hall offices in Genoa, of the Montecatini stand in the trade fair of Milan, of the exhibition on the Venetian eighteenth-century in Palazzo Grassi, of the Olivetti shop in Paris, of the storehouse of La Rinascente in Rome, of social housing, villas, furniture, and a lot more, belong to that period. The planning research actualized in Italian cities accompanies Franca Helg in the exploration of realities that are also profoundly different: in Egypt, to design the museums of Alessandria and Cairo and as an expert for the Commission of the International Campaign for the institution of the Nubian Museum in Assuan; in Saudi Arabia to conceive new cultural and commercial centres and the Courthouse in Riyadh. In Latin America, Franca Helg works this time as a UNESCO consultant. In Peru, she actively takes part to a vast recovery program of the main archaeological sites and to the training of specialized architects in the valorisation of historical areas. For Franca Helg, research and design practice are to be considered as a whole, in the firm belief that architecture is an 'experience of the real', grounded in a solid cultural basis. Same ideas are focus on her way of carrying out didactics and teaching in the Department of Architecture in Milan. Franca Helg develops this professional and cultural engagement between 1945 and 1989.

Keywords: Albini - Helg, Genoa, Riyadh, Milan, La Rinascente

 **Presenting and Representing Women's Contribution to Architecture and Design: *Domus* and *Abitare* Magazines (1969-1989)**

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By means of a comparative and multidisciplinary analysis, this panel presents the role played by *Domus* and *Abitare* magazines in representing and spreading contributions of women to Architecture and Design.

Concerning *Domus*, this study carries on MoMoWo Polito team's research presented in the previous edition of the conference-workshop, from 1946 to 1968. Celebrated its 40th anniversary in 1968, the magazine continued its activity, in an increasingly international perspective, between 1969 and 1989. At the same time, the editorial scenario on Architecture and Design is enhanced with the birth of *Abitare* in 1961. The magazine is an international open showcase that promotes Italian culture through Architecture, Applied Arts, Industrial Design. Founded by Piera Peroni (1929-1974), it was headed exclusively by women for thirty years: at the beginning by the founder, and since 1974 by Franca Santi Gualteri.


The research is carried out with a comparative reading of the editorial approaches and contents of articles. It provides, with a multidisciplinary approach –historical, technical and graphic– a critical interpretation of the perception and reception of the role of female in specialised fields. The comparison between the two magazines is particularly interesting considering the different editorial conception and targets. The variety of points of view decomposes and composes the tangible and intangible legacy of the female contribution to Architecture and Design.

Keywords: architecture, design, design magazines

 **Caterina Franchini**, Ph.D. in History and criticism of architectural and environmental assets, Master in Conservation of historic towns and buildings. She is assistant professor in History of Contemporary Architecture at the Politecnico di Torino - DIST. She has been lecturing History of Visual communication and Design at the Politecnico di Torino since 2010, History of Modern Design, and History of Interior Design at the University Studies Abroad Consortium since 2006. Her research interests include gender studies in architecture, industrial and interior design. She is Assistant Project Leader of the European project Women's creativity since the Modern Movement – MoMoWo.

 **Emilia Garda**, architect; Ph.D. in Building Engineering; Specialist in Architecture, Technology and Urban Areas for developing countries (Politecnico di Torino, Italy); Master in Culture technologique des ingénieurs et des architectes du XXe siècle (Institut Français d'Architecture – IFA, Paris). She is Associate Professor in Design and Building technology in architectural design at the Politecnico di

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 **Marco Vitali** is architect, with Ph.D. in 'Drawing and Survey for the Protection of the Housing Stock and Territorial Heritage', Assistant Professor of Drawing at the Politecnico di Torino, Department of Architecture and Design (DAD). He is currently professor of 'Drawing and Survey Laboratory' and 'Fundamentals of Descriptive Geometry'. He conducts researches in the areas of architectural survey, descriptive geometry and digital representation, fields in which he has published more than sixty works and has lectured in many International Conferences.

Ucelay and Careaga, Two Women During the Franco Regime

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Historical documentation silence makes difficult the task of biographical study of women, including the pioneers and illustrious ones.

María del Pilar Careaga Basabe (1908–1993) was the first woman graduated in engineering, by the School of Engineers of Madrid in 1929, and Matilde Ucelay (1912–2008) was the first one graduated in Architecture, by The School of Architecture of Madrid in 1936. Both of them coming from Madrid and from the same period. These two women, although in different ways, faced the gender oppression that existed during Francisco Franco Bahamonde's fascist dictatorship.

Thus, while on July 7th 1969 the engineer and Falangist Pilar Careaga became the first one of a Spanish province, on November 22nd of completion of the project of Offices and Workshops of Graphic Arts in Aragón, after that being removed from the profession by a council of war. Judged by republican and liberal affiliation among other reasons. Architect and Engineer, two women during the Franco regime.

Keywords: Ucelay, Careaga, Franco regime, feminism

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Women Architects in Gipuzkoa

Enkarni Gómez, Izaskun Aseguinolaza, Itziar Rodríguez and Koldo Telleria, *Spain*

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In 2017 it is the 50th anniversary for women architects to become members of the Basque Navarre Official Association of Architects (COAVN Colegio Oficial de Arquitectos Vasco Navarro). Architects from The Basque Country and Navarre join this Association in order to work as an architect, developing their own projects. During the first years, few women architects joined the Association. They were 29 until 1980, and just only 7 in Gipuzkoa. During the next decade, the number of women architects in Basque Country and Navarre was nearly tripled while in Gipuzkoa this number was not even doubled, and in 1990 there were only 12 women belonging to this Association. Among these women architects we can consider two groups: Firstly, some architects who are already retired. They studied and started working in the late 1970s and early 1980s, before the Spanish state changes. Secondly, some other younger architects who lived the Spanish state changes before studying and starting to work. Consequently, they have lived the evolution of architecture in another way. We would like to achieve two goals: the first one is to visualize the work of these women that worked in a world completely directed by and for men; and the second one is to study the evolution of their presence and to reflect the evolution from the beginning to the future. We plan to do it by having interviews with some of these women who live in our near surroundings, including nowadays architecture students. The methodology we will use will consist on organizing meetings with different women architects and asking all of them the same questions so that we can get comparable answers. Topics of these questions will be related to their studies, their practice and their point of view of architecture.

Keywords: women, architects, Gipuzkoa

Enkarni Gomez Genua graduated as an Engineer in 1989 and achieved PhD in Engineering materials in 1995, both at Universidad de Navarra, Engineering School. From 1995 to 2013 she worked as Professor in Mining Engineering School, UPV/EHU, and from 2013 she is Professor in Architecture School, UPV/EHU. Since 1995 her research work is concentrated in Materials Science, with several publications in the field, but she also researched and published publications in feminism and engineering, and took part in several national and international meetings. From 2015 she researches and works in architecture in development contexts. In 2014 she directed the PhD Thesis "Producción de obras artecnovivas: Artecnciencia, postestructuralismo y feminismo" (Philosophy, Art and Feminism).

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Izaskun Aseguinolaza Braga graduated in 2001 as an architect in the School of Architecture of the University of Navarre, where she also defended her thesis "Dimensión arquitectónica en el origen del planning británico" in 2007. Since then she combines teaching with professional practice focused on the field of urban planning. For several years she was professor of the subjects related to planning in the School of Architecture of the University of Navarre. She is currently a lecturer in the 'Área de urbanística y ordenación del territorio' of the Architecture Department of the School of Architecture of the University of Basque Country (UPV/EHU), where she teaches subjects related to urban planning and urban management.

Itziar Rodríguez Oyarbide graduated in architecture in 1996 at the University of the Basque Country. She has completed the Master in Conservation of Historical Towns and buildings in the University of Leuven (Belgium). She is a freelance architect and her professional career is mainly related to architecture, especially housing, urbanism and rehabilitation. Since 2011 she is a professor in the School of Architecture in San Sebastian where she joined the Equality Commission, where she has found a space to share opinions and to create actions that lead to a better understanding of women claims.

Koldo Telleria Andueza was born in Segura in 1972, Architect from the EHU-UPV in 2001, graduated in Urbanism in 2007 by the IVAP and Master in anthropology in 2013 at the UPO Seville. Professor of the Department of Architecture, EHU-UPV, since 2007. Founder and part of "Hiria Kolektiboa"; introducing the daily life and gender issues in the urban planning. He published with this group the book *Manual de Análisis urbano: Género y vida cotidiana*. (Vitoria-Gasteiz, 2010). He has worked in international cooperation in the Sahara, Mozambique, Pakistan and Nicaragua. Nowadays is part of 'Dunak Talde', he works and investigates in urban planning processes and transformations of the public space based in social participation.

The Influence of European Women Architects on Architecture in the Arab World

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The role of women architects in Middle East and Arab world has not been studied or analysed enough, and the cultural interaction between Europe and Arab countries has a long history. Women architects in Arab world have played an important role in the development and progress of architectural practice and education, European female architects had influenced this field immensely, either directly by working there, or indirectly by women Arab architects who studied in Europe and affected by European female architects. This influence was analysed in this paper giving examples from different Arab countries of women architects (European and Arabs) and their participation in the formation of architectural scene between 1970 and 1989, which fields of architecture they affected the most, what difficulties they faced, and what this cultural interaction has produced in a creative field like architecture. In order to define the obstacles facing the future women architects' profession since more than 60% of architecture students in some Arab countries are female, and while men cause destruction because of wars and corruption, women are the real reconstruction heroes in the history of Arab world.

Keywords: women architects, Europe, Arab countries.

Female Presence in the Field of Memorial Sculpture and Architecture 1968–1989 in Socialist Croatia

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Considering the active role and emancipation of women during and following the WWII in Yugoslavia, their inclusion in the public sphere of the self-managed socialist society, and their enhanced role in shaping cultural life of the post-war period, the percentage of women participating in the production of WWII monuments (i.e. Peoples' Liberation Struggle, Socialist Revolution and Workers' Movement) was exceptionally low. Both memory politics and memory work done through the erection of monuments was in hands of predominantly male organisations and individuals. Our data analysis done on ca. 1750 monuments on the territory of the Federal Republic of Croatia (1945–90) shows that less than 4% of sculptors and around 10% of architects were women. What is more, female participation was less 'visible' due to the long tradition of gender bias in the field of monumental sculpture, and the constraints of achieving chief positions in major architectural projects. The first generation of female sculptors, active in this field in the 1950s, largely withdrew in later years to small sculpture or applied arts. The stereotype of physical incapability of women to work in big formats was in this specific field of production doubled with the presumption of their inclination towards the private sphere and intimate topics. At the same time, although women were proportionally more active as architects in the field of memorial architecture, it was mainly due to their frequent participation as landscape architects, a role which was perceived as 'secondary'. However, both in the field of sculpture and architecture, late 1960s and the 1970s have brought about several important yet still unrecognised memorial projects done by women. The aim of this paper is not only to analyse their formal features, but to put them in the specific context of the production and social use of WWII monuments in the socialist Croatia.

Keywords: memorial sculpture and architecture, Socialist Federal Republic of Yugoslavia, landscape architecture

Sanja Horvatinčić (1986, Zagreb, Croatia) received MAs in Art History, and English Language and Literature, from the Faculty of Humanities and Social Sciences, University of Zagreb, in 2010. She was a Research Assistant at the Institute of Art History in Zagreb from 2011 to 2017. In 2017, she graduated from the University of Zadar with the PhD thesis "Memorials from the Socialist Era in Croatia – Typology Model". She is the author of several scientific articles and book chapters in the field of memorial sculpture/architecture in socialist Yugoslavia. She is the executive editor of the journal *Život umjetnosti*, and a member of two scientific projects founded by the Croatian Science Foundation (Artnet, Crossculture).

Beyond Poppies and other Floral Patterns: The Success of Female Textile Designer Maija Isola in Finland from the Mid-1960s on

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From the second half of the 1960s the Finnish textile and interior design company Marimekko became more and more successful in Finland (and later also abroad). A major part of this success, especially when it comes to the designing of the patterns, should be attributed to the Finnish (female) textile designer Maija Isola (1927–2001), who from 1964 till the end of the 20th century designed about 500 prints for Marimekko. Maija Isola reached world fame with her print Unikko (poppies).

Her designs –including many floral patterns and other elements taken from nature– are easily recognizable because of their plain, uniform and flat visual language. Some scholars place her work in line with the rise of 'pop art' in the United Kingdom and the United States of America.

Important to mention in this context is the different role women played in design and architecture in Finland compared to other European countries, partly due to the development and character of Finnish society since Independence (1917) that was characterized by a high level of female participation in various fields.


This paper envisages to examine why the simple and plain patterns of female designer Maija Isola could reach such popularity in Finland from the second half of the 1960s onwards. Hereby questions will be researched, like what characterizes the visual language of Maija Isola, how does this visual language fit to the image and self-perception of women in Finnish society in the 1960s and 1970s, how do the designs of Maija Isola relate to designs by earlier Finnish female (textile) designers, These question will be considered against the background of the political and societal developments in Finland in the 1960s and 1970s and the 'search' for identity by a young nation.

Keywords: Maija Isola, Finland, female, visual language

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The Worker Bees of Belgrade Architecture

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It is a common place of architectural historiography of former Yugoslavia to state that women were a major part of the workforce of the architectural scene. They are 'stuck' in this assigned historical role of the draftswomen, since most of the production went through major offices and institutes, where women were significant percentage of staff in the design studios. Hence, acknowledgements come as stating the obvious – the numbers of employees, without engaging further with analysis of the type, quality and the amount of the built environment. The historical context was also not favourable for women architects: as Yugoslavia collapsed, entire system fell apart, including the above-mentioned companies – rendering the archives inaccessible. This led to researchers having no possibility to even try and reconstruct the paths of women's creativity.

Lately the situation started to change, but still is far from good. The first steps towards mapping the oeuvre of the Belgrade's most interesting authors and collectives can be done. Based on available material, I would propose three case studies, connected to the housing urbanism and architecture, the largest production of space in all of Yugoslavia. First, the work of the team of the Housing Centre of the Institute IMS, which had architects Branka Gavrilović, Vukica Bešlić and sociologist Ksenija Petovar on board, and was 'guilty' of producing the first official housing normative of SFR Yugoslavia in 1983 (and many unofficial prior to that). Second, the work of Cveta Davičo, one of the most renowned urban designers in Belgrade, in charge of some of the iconic designs for the new housing neighbourhoods. Finally, the work of architect Radmila Milosavljević and the Design Centre in Belgrade, that dealt with the 'culture of habitation', interior design, equipment, and networking of the designers and their products in the country and abroad.

Keywords: draftswomen, (in)accessible archives, housing & habitation

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Maria Teresa Parpagliolo: The Kābul Experience (1970–1972)

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After a long experience across Italy and England in landscape design, in 1970 Maria Teresa Parpagliolo Shephard went in Kābul to study the ancient garden *Bāgh-I Bābur*, asked by the Institute for the Middle and Far East (IsMEO). Her mission was to study the site, that includes the garden where the Emperor had wished to be buried, started from a measured survey including all the existing features, the position of the remaining trees, the buildings, the fountains. The goal was to understand why Bābur chose it particularly, amongst many others, for his last resting place, and what vicissitudes had happened in the long years of its existence. The research of Parpagliolo makes evidence of her interest in the *Bāgh-I Bābur*, as one of the very few links we possess today of a garden tradition which for more than 2500 years has subsisted in spite of wars and destructions. The formulation of the restoration project was for Parpagliolo to bring back some of its former splendours as a task which our modern age cannot discard, by a complete reconstruction of a lost environment.

Keywords: landscape, architecture, design, innovation, restoration

 **Lucia Krasovec Lucas** is an architect, PhD in urban and architectural research, contract professor at Faculty of Architecture at Politecnico of Milano from 2002. Her activity in the urban, landscape and environmental field is focused on their re-definition with integrated projects in small and large scale. She has been involved in EU programs as Phare Cross- Border Project, Interreg, Ecos-Ouverture, and in projects inside International Cooperation Programmes. Her approach to the space filters out the research of the image and the patterns of it, in a deep contamination with different disciplines, including art and experimental visualization. She is a co-founder of the Trieste Team of AIDIA, Association of Italian Women Engineers and Architects, and vice president of AIDIA national board.

Luciana Natoli: Theory and Project

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Luciana Natoli was born in Palermo the 20th of February 1936. She approached in classical and architectural studies with particular interest in the aesthetic experience. The Sicilian architect attended the Faculty of Architecture of Palermo, from November 1954 to June 1960. She distinguished for brilliance and attention to the morphological manifestations of architecture and territory. In 1960, Natoli graduated with a dissertation on a museum study in the archaeological area of Segesta. The project, including an antiquarium at the slopes of the Doric classic temple, was requested by the Superintendent and the Tourism Department of the Sicilian Region to be included in the activity programs for interventions in the archaeological areas of the island. Segesta was a fundamental moment in the architect's training, a starting point and synthesis of instances that governed her architecture. We find in this project the multiscale attitude that distinguishes Natoli's work: from the meticulous observation of the reliefs of the area for the insertion of new architecture, well installed in the place since it is born, finishing with the study and design of furnishing items. The work of Luciana Natoli dealt with several fields on architectural knowledge, showing again the numerous interests of herself. One must start with academic activity, correlated by many studies and interesting reflections to date on architecture and cities, then crossing the urban activity, with the collaboration in the drafting of numerous General Regulatory Plans, and finally get to the project activity to understand the figure of this dynamic woman able to look at architecture through different scales of analysis. Natoli's commitment, filtered by a remarkable critical processing capacity, is common to research, didactic and professional works. This study investigates Luciana Natoli's thinking and returns, through the 'Drawing' discipline, the knowledge of her unbuilt projects, testimony of a coherent path.

Keywords: theory, project, unbuilt, representation

Francesco Maggio, PhD, is associate professor of Representation at the Department of Architecture of the University of Palermo where he teaches 'Laboratorio di disegno e rilievo' and 'Disegno e rappresentazione informativa'. In the last few years he has been interested in filling of archive drawings and in digital reconstructions of unbuilt architectures. He wrote the books *Architettura demolita* with M. Villa, *Eileen Gray: Interoretazioni grafiche* and *Triennale 1933* and the essays "Small Town Files: Lina Bo Bardi Unbuilt" and "Female Architecture: Unbuilt digital archive" with A. Franchina and S. Vattano.

Tapestry as Architecture: Architect Eta Sadar Breznik at the International Biennial of Tapestry

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In Yugoslavia, unique decorative textiles for large public, commercial, and representative spaces were produced since the 1960s, when the weaving industry was revived. In the 1980s, the trend gained momentum and decorative textiles were used extensively for interior design and décor of newly-founded cultural institutions, hotels, and banks. As new materials and experiments emerged, tapestry underwent a profound transformation – it evolved from mere wall decoration into a three-dimensional object. The International Biennial of Tapestry organized by the Coastal Galleries Piran since 1979 followed this development. The more traditional wall tapestries of the first Biennial were later joined by spatial experiments which were so numerous that the following biennials focused exclusively on the experimental, reflecting the desire of the organizers to distinguish this novel development from the classical two-dimensional tapestry.

The leading experimental group at the Biennial was the so-called Slavic current, made up by tapestry designers of mostly Polish and Yugoslav origin. The presentation focuses on work of one of them, Eta Sadar Breznik, Slovenian architect, who had a special role within the Biennial. She more convincingly stepped on the way towards new experiments in spatial compositions of tapestry. In the time of the 1980s economic crisis, when her colleagues were preoccupied with searching for architectural competitions and were involved mostly in theory of architecture rather than planning, Sadar Breznik found a new approach to architectural shaping of space. She tried to define space with three-dimensional compositions, using a silk thread and a loom. Her textile objects, characterized by transparency, variability and colourfulness, formed changing and unique inner space. Since the 1980s Sadar Breznik's tapestries decorated public spaces, libraries, hotels and banks. They brought new understanding of the textile as an important part of interior design and also a new aesthetics specific for the 1980s.

Keywords: decorative textiles, design, tapestry, exhibition

Martina Malešič, PhD, is an art historian, employed as an assistant and researcher at the Department of Art History at the Faculty of Arts in Ljubljana. Her research focuses on Slovene architecture, urban planning and design of 20th century. In 2013 she defended her PhD thesis *The Significance of Scandinavian Influences for Slovenian Housing Culture* at University of Ljubljana. Besides research, she is involved also in the field of promotion and popularization of modern architecture, by publishing, organizing various events, exhibitions and workshops.

The Gender Bias on Craftsmanship and Industrial Production in Dutch Ceramics (1960–2015)

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Since the 1960s the field of ceramics in the Netherlands has widened and grown exponentially: what was first characterized as a craft or as applied arts evolved into a multi-faceted and experimental discipline, blurring the lines between craft, art, industrial design and even architecture. Within this history of modern Dutch ceramics, women are relatively well presented. More than in architecture or product design, women have been able to claim their place in this discipline early on. Undeniable is the presence of the stereotypical and historically rooted assumption that crafts are more suited for women than other more technical and 'ambitious' creativities. Isabelle Anscombe states in her book, that: 'Women are traditionally associated with nature rather than culture, a division which, in design terms, has placed them in fields where manual dexterity, a feel for texture, a familiarity with natural materials –such as clay or vegetable dyes– and small home-based workshops take precedence over man-made materials, large-scale machine production or an eye for three-dimensional form.' This research wants to reflect on assumptions such as these and contribute to this ongoing discourse. It will do so by analysing a group of professional women ceramicists who worked in the Netherlands between 1960–2015, characterizing their work and mapping how their work was received. The aim is to investigate if and how they were either steered by existing gender biases within the field of ceramic design or managed to bypass them successfully, while supported by this evolving and experimental phase of Dutch ceramic history and the second wave of feminism. This research will focus on (or delude) the borders between art, craft and industry, how these are interlinked with gender biases, and examine in what form the old assumptions still reside.

Keywords: Dutch, gender biases, ceramics, craftsmanship, industrial production

Ilja S. Meijer's education comprises of the Bachelor Art History at Leiden University and the Master Design Cultures at VU University in Amsterdam (cum laude, 2014). Since 2013 she is working as a freelance art and design historian: researching, writing and web editing. Her specialization is 19th – 20th century Dutch design and historical interiors. In 2014–15 she worked on an exhibition and catalogue about Dutch design icon Benno Premsela at the Jewish Historical Museum in Amsterdam. She is currently trying to set up a PhD research (subject 'the creation of value(s) in material culture') at VU University.

Female Architects in Spain Architecture Magazines: An Analytic Research (1975–1990)

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In Spain, Franco Regime ended in 1975, and, consequently, a new political and cultural time began, a new scheme that influenced the architecture profession. The number of women that ended studies in architecture was incrementally increasing during the 1970s and the 1980s, as Sánchez de Mariadaga's research states. This reality was also driven by the fervent desires for an egalitarian profession. In 1990, the Spanish editorial panorama had changed completely. After three *quinquenniums*, some magazines dependent of the Societies of Architects, such as *Arquitectura* (1918-ongoing) and *Cuadernos de Arquitectura* (1944-ongoing), continued. Nevertheless, new independent publications appeared, such *ArquitecturasBis* (1974–85), *AvMonografías* (1985-ongoing), *El Croquis* (1982-ongoing) and *Arquitectura Viva* (1988-ongoing).

The aim of this paper is to study these architecture magazines from a gender perspective so that to analyse how the work done by female architects was published, and its relevance in the new editorial panorama. The paper will present several statistics on the presence of women in Spanish architecture magazines from 1975 to 1990. On the one hand, this analysis is willing to create a genealogy of female architects that are crucial for Spanish architecture culture. On the other hand, the paper will show the way in which female architects contribute to the architecture profession –working alone, as part of teams, etc.; building, writing, editing, etc... These results will point that the recurrent women were mainly working as the couple of male architects, such as Carme Pinós (& Enric Miralles) and Roser Amadó (& Lluís Domènech), and as critics, such as María Teresa Muños, Pepita Teixidor, and Argentinean Marina Weisman – the foreign female architect with no more publications in this period of time. This paper is the result of a Final Dissertation Paper presented at the University of Zaragoza to get the Degree in Architecture Studies.

Keywords: School of Engineering and Architecture, Zaragoza University, Spain

Lucía C. Pérez Moreno obtained the Degree in Architecture from the School of Architecture of the University of Navarra in 2003. She has additional studies in the Aalto University (Helsinki) and the Graduate School of Architecture, Planning, and Preservation of Columbia University (New York). In 2013 she got her Ph.D. from the School of Architecture of the Polytechnic University of Madrid. Her line of research focuses on the Historiography of Spanish Modern Architecture and its ways of dissemination. She teaches History and Theory of Architecture as a Senior Lecturer in the School of Engineering and Architecture of Zaragoza University.

Penélope Santamera obtained the Degree in Architecture from the School of Engineering and Architecture of Zaragoza in 2016, and she is a candidate for Master in Architecture by the same School. Her Degree in Architecture Research Thesis analyzes the presence of women in Spanish Architecture Magazines during the two decades after Franco's Regime. This research has been supervised by Ph.D. Lucía C. Pérez Moreno.

Paola Salmoni (1921–2003) in Modern Italy: Politics in Action

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Paola Salmoni (1921–2003) was one of the most influential woman architect in central Italy after WWII. She graduated at the Faculty of Architecture in Rome in 1950, when more women had finally access to higher education. Like the first Italian female architect Elena Luzzatto Valentini (1900–1973), Paola was also Jewish and deeply connected to the city of Ancona. After her degree, she started to work with her brother, the civil engineer Claudio Salmoni (1919–1970), head of Ancona's Reconstruction Office. Together they opened their own firm in 1951, and she was the first woman to enrol the Architects' Board in Marche region.

During her studies, she became friend with Ludovico Quaroni (1911–1987), one of the most representative architect in Post-war Italy, and she will work with him in several occasions in the 1960s for the city of Ravenna: the city plan, an elementary school and the famous 'Cassa di Risparmio'. In the same decade, Paola will also sign the plan for Ancona, in collaboration with Giovanni Astengo (1915–1990). She became soon an INU member (National Planning Institution) and one of the first architect to win a national price in 1961 for a Reconstruction Plan in an historical context, starting a long debate on heritage that will be an important part of her later work in the 1980s and 1990s. After her brother's death in 1970, she took on her shoulders all the work in the studio, from the planning practice to architecture and she also started to lead the National Feminist Republican Party. Several important commissions in the city rewarded the deep dedication to her work: the Muse's Theatre (1987–2003, the third in Italy for importance), the Resistance Monument (1965), and the Jewish Cemetery (1996–2003) both connected to a modern interpretation of landscape in relationship to architecture.

Keywords: school architecture, planning, landscape architecture, Paola Salmoni

Monica Prencipe is a trained architect at the University of Bologna, Faculty of Architecture Aldo Rossi. After her master degree and a period abroad in Spain, in 2012 Monica Prencipe entered the Scuola di Specializzazione in Beni Architettonici e del Paesaggio at Roma La Sapienza. She graduated in 2014 with a thesis focused on Ancona's Lazzaretto by Luigi Vanvitelli (18th century) and its modern insert by Pier Luigi Nervi (1948). She is interested in the relationship between modern and ancient buildings and in Modern Heritage conservation. She is also interested in the critic of Architecture and in the conscious construction of the modern movement, through exhibitions, magazines and books. She is currently a PhD student at the Università Politecnica delle Marche, Ancona (Italy), where she is studying the relationship between Italy and the Nordic countries in the XX century. In parallel, she keeps deepening the role of Italian female architects graduated in Rome: in 2016 she found part of the first Italian woman architect's private archive by Elena Luzzatto Valentini (1900–1983) and in 2017 she started working on Paola Salmoni's monograph (1921–2003), the first and most famous woman working in Marche region (Italy).

Beyond Architecture: Politics, Feminism and Art as a Way of Life: Social and Artistic Engagement of Giovanna De Sanctis Ricciardone

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During the 1960s Vanguard in Rome, architects and artists pursued political and social commitment with the same passion as they pursued new forms of expression among Pop Art, Arte Povera, Brutalism and Radical Architecture. The Faculty of Architecture had few female students enrolled, and among them, Giovanna De Sanctis Ricciardone, who already couldn't separate social engagement from creativity. Graduated in 1964, she moves as an architect, artist and activist (Communism and militant feminism) seamlessly. Form and meaning merged for the first time with Maternity and Birth in 1973, with which the 'art-architect' (as she describes herself) declares that being a woman engaged in cultural, artistic and professional universes implies a different approach in substance rather than in form: there is no 'feminine' art but there are women who experience art through their being 'females'. In 1974 she joined the association Il Politecnico, affirming herself in artistic profession participating at the X Quadriennale of Rome in 1975. Using 'Woman, art and revolution' as a manifesto, she involves an architectural spatiality to create artworks in which Renaissance and avant-garde merge in a unique polysemistic language. Symbology is a key for interpretation and representation of reality.

By studying the artistic path of Giovanna De Sanctis Ricciardone, we may: understand social and political context in Rome from the Sixties to the Eighties; discover the condition of female artists and architects in before and after the feminist militancy; distinguish 'self-management' from 'self-gating' of women within the art world.

Keywords: art-architect, Rome, vanguard, feminism, pluralism

Anna Riciputo (Catania, 1981) is an architect, Ph.D. in Architecture Theory and Design and Assistant Professor at the Faculty of Architecture at Sapienza University of Rome. In Rome since 2008, she has collaborated with Studio Purini / Thermes and Stemm Studio, currently a freelancer. In 2015 she won the scholarship of the Sapienza Foundation for thesis abroad titled Lina Bo Bardi, conducting a research period in São Paulo. The following year, she won the Mention of Honor at the Young Critics Prize 2016 with the Text + Video Souvenir project. In addition to academic publications, she also wrote for *The Construction Industry*. Since 2013, she has undertaken her own transdisciplinary research under the uTOPIA s.p.a. through which she studies cross-sectional compositional actions in the attempt to discover the roots of the total artwork. She exhibited her super real collections mainly with the collective Sinestetica Expo in Rome and collaborated with Brazilian artists, architects and musicians often signing A.R. Latouche.

Walden 7: Mathematics and Architecture in a Residential Building

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The Walden 7 residential building is one of the most representative buildings created by the Bofill workshop in the 1970s. It is also one of the first buildings created by Anna Bofill, an architect who worked side by side with her brother in the aforementioned workshop. This building unites in a symbiosis unprecedented in Spanish architecture, mathematical calculations and architecture adapted to the tastes of future residents because each inhabitant could freely decide the internal distribution of their home. The name of Walden 7 comes from the writer Henry David Thoreau who researched about the human behaviour and explains the initial philosophy of the building.

Ana Bofill born in 1944 in Barcelona and studied Architecture in Escuela Técnica Superior de Arquitectura of Barcelona ending her studies in 1972. She starts to work as an architect with her brother and stayed with him until 1980, but actually, she works as a musician after finishing her studies of Music.

Keywords: architecture, residential building, Barcelona, 1970s, Walden 7

Esther Rodríguez Ortiz is a Research Assistant in MoMoWo - Women's Creativity since the Modern Movement. She is part of the research group Arts and Crafts in the University of Oviedo from 2011 and a Technical Secretary of the scientific journal *Res Mobilis. Revista de Investigación en Mobiliario y Objetos Decorativos*, in the I Congreso Iberoamericano de Historia del Mueble - 2016, and in the organization of some Conferences. Her main research is Graphic Humour, subject of study in her PhD Thesis *75 years of Graphic Humour in La Nueva España*, 2015.

An Architectural Scanning: Women Abundance Between 1969–1989

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Women are the creators; they blossom in their environment. Matriarchal systems were the best examples for balanced and fertile communities in history. From 1969 to 1989, we face with several turning points, mostly dominated by men. Alongside the chaotic events during this period –Cold War, Hiroshima, blacklisting of politics– we also face with many inspiring happenings: With May 1968, France’s cultural revolution spread to world. In mid60’s counter culture and flower power movement blossomed in US. People started to engage with nature and Eastern philosophies that led to environmental movements and awareness such as: First earth day in 1970, recycling idea, minimalism, social design, simplicity, protecting the environment etc.

Yasmeen Lari, Pakistan’s first female architect was an expert in providing disaster relief shelters and involved with societal side of architecture during the war period of Pakistan with India. Sheira Sri Prakash from India, focused on architect’s social responsibility, found a new concept called “spaciology” - the impact of spatial design on society. Also introduced vernacular and culturally relevant techniques into contemporary designs. Istsuko Hasegawa from Japan interprets architecture as the second nature. After Hiroshima’s effects, she aimed to bring back the nature to the design. Maya Lin has been committed to the environment, social causes and expressing herself through art. Charlotte Perriand was a tourist –worked in many parts of the world– and produced many simple, functional and modular solutions on her furniture design projects. Jane Drew was a special architect related with social projects, worked in many third world countries searching for solutions to the compulsive conditions. One of her group works; development of Chandigarh focused on designing affordable, practical housing.

Briefly, I would like to scan this period with the awareness of social activism and environmentalism, simple and sustainable mind which these inspirational women have chosen as a path in their stories.

Keywords: social design, women creativity, women power

Beste Sabir is an urban planner and architect also a PhD candidate at Istanbul Technical University, living and researching in Turkey. Her field of interest involves: architectural design theories, urban utopias, multi-disciplinary design, productive cities, landscape urbanism and architectural diagrams.

The Archives of a Professional: Maria Luisa Spineto, Civil Engineer and ‘Thorough Designer’

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In Italy in the 1950s, civil engineering was practiced almost entirely by men. Maria Luisa Spineto, born in Arquata Scrivia in 1926, graduated in 1950 from the University of Genova in Civil Engineering, a sub-section of Building Engineering. In a course of forty-one students, only three were women. Among these three women, she would be the only one to practice the profession. During the first years after graduating she worked for the engineering firm of Adriano Bagnasco. Later she worked independently, from the late 1950s until her death in 1989. Forty years of intense work have been described by the copious iconographic and textual materials collected and preserved by her family. An analytical report is currently under review, but it can be anticipated that it should include about two hundred projects. One of her first independent works was for the 1955 competition concerning the reconstruction of Margherita Theatre in Genova. It is one of the few documented works that includes sketches and colour perspectives and demonstrates a particular quality of tracing and a fitting use of drawing for spatial conception. Subsequent assignments, contracted by private clients and construction companies, mainly involved residential projects, condominiums, villas, and funerary architectures although work for schools, cinemas, farms and industries was also done. Over her last few decades, she worked on shop outfitting and interior furnishings. The clients’ names recur, thus demonstrating their satisfaction and loyalty. The scope of these projects extends from her hometown, where she founded her atelier, to Novi Ligure, Genova, and Livorno. In a period when the specialization of knowledge tends to differentiate between the roles of the architect and the engineer, the drawings testify to the role of “thorough designer” assumed by Spineto; she dealt with distribution and functional design, structural calculation, and the large scale design of finishing and decorative elements to be artisanally crafted by stone, wood, and ceramics of Albisola.

Keywords: civil engineering, design, Spineto, 1950s

Roberta Spallone is an architect, Ph.D. in Drawing and Survey of Architectural Heritage, Associate Professor of Drawing at the Politecnico di Torino, Department of Architecture and Design (DAD). Member of the Ph.D. board at Architectural and Landscape Heritage program. Awarded with Silver plaque U.I.D. 1997 1st prize for her PhD Thesis. She is Professor of Drawing and Survey Laboratory, and Digital Techniques of Representation. She carries on researches in the fields of: history and criticism of architectural drawing and digital techniques of representation. She is author of over a hundred publications including monographs and essays, and selected speaker at many International Congresses.

Architect Bianca Ballestrero in Tuscany and Her Partnership with Gae

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In the 1960s Tuscan architecture deals with the growth of the suburbs, evolving both urban planning and architectural design of new residential neighbourhoods, like Isolotto and Sorgane in Florence by master Giovanni Michelucci and his entourage (Savioli, Ricci, Carmassi). A fresh atmosphere permeates the Florentine School of Architecture, leading to the development of communication (international exhibitions, press and book publications) and the professional achievements by a new generation of architects: the Radicals (Superstudio, Archizoom, UFO), vanguard movement looking for innovation, which leaves its mark especially in interior and industrial design and in graphics. This is the context where architect Bianca Ballestrero starts her professional work; enrolled in the Architect Ordine of Tuscany (now Florence Ordine) since 1962 –one of the very first women– she operates either in the branches of architectural project or town planning: during the young years and much later she designs several buildings in collaboration with Paolo Paoli and Loris Macci (dwelling block in Strada in Chianti, INARCH prize 1989), meanwhile she carries on her planning works (Ticino Landscape, Prato and others). In the late 1980s began her partnership with arch star Gae Aulenti, already famous due to important museum restoration works (Gare d'Orsay in Paris; Grassi Palace in Venice), who chose Ballestrero as her right-hand in Tuscany: Pretorio Palace restoration in Prato; Railway Station Leopolda regeneration in Florence; new Facilities and Access Ramp in Santa Maria Novella railway station; Uffizi Museum New Exit Competition).

Keywords: Architect, Ballestrero, partnership, Gae Aulenti

Daniela Turazza is an architect, born in Padova in 1967, graduated in Architecture at Florence University in 1993 with full marks (prof. Guido Sarà) thesis "Calculation methods for prestressed concrete structures". At first collaborator in prof. Enrico Baroni's practice, professional on her own since 1997, specialized as structural engineering architect. Doctorate in 'Materials and Structures for Architecture' at Florence University (2007), lecturer in 'Constructions Technics for several years. (2009-13). She is Counselor at Architects' Order of Florence (2013-17), Ethics Counselor at Engineers' Order of Florence and since 2014 Editor for Engineers' Order Magazine. Member of 'AIDIA Firenze'.

Chiara Santi, architect, born in 1988, graduated at University of Architecture in Florence in 2015, thesis project on urban regeneration and landscape rehabilitation of social spaces within the Arno river system, entitled "Metropolitan borough" (prof. Enrico Falqui); she won the best thesis award of the Florentine University. Later she worked at the PROAP_Estudios e Projectos de Arquitectura Paisagista by Joao Nunes in Lisbon. Back in Italy she continues to carry on the landscape research and collaborates with Architects' professional practices.

The Choice of Design: The Production of Anna Maria Fundarò: Between Project and Graphic Expression

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Anna Maria Fundarò was the first professor of the Chair of Industrial Design established in 1971 on Vittorio Gregotti's initiative at the Faculty of Architecture in Palermo, where she taught from the 1970s until the late 1990s. She has expressed an extraordinary commitment to experimentation and theoretical elaboration of different aspects of the project, oriented to modernity, but also concretely in dialogue with a territorial context, rich in widespread knowledge and equally diffused cultural and environmental resources.

But, above all, Anna Maria Fundarò has scientifically founded and built an original Sicilian design school, marked by the expression "Design for Development", from the title of a great conference which she organized in 1982. From the conference emerged a wide and multifaceted map of Italian Design culture, which at that time did not have a specific degree course at the University, as it was part of Architecture Studies.

Anna Maria Fundarò was an architect who chose design as a projectuality oriented to socio-cultural aspects and innovation, capable of promoting a problematic economic and productive environment that seemed unable to restart from its own specifics and vocations.

Of her vast scientific-didactic and professional production, the paper will in particular examine her approach to the theme of living, between design and architecture, not confined to the home, but extended to all the places where people live, work, experience; a faceted design dimension to explore even with respect to graphic expression and representation techniques.

Keywords: design, education, architecture

Vincenza Garofalo, born in Palermo, Architect, Assistant Professor in Representation at the University of Palermo since 2014. She received PhD in Surveying and Representation of Architecture and the Environment at the University of Palermo. Since 1996 she carries out architectural and archaeological surveys in Italy and researches in Surveying and Representation of Historical Architecture participating in national and international research projects, presenting the results at national and international conferences. Her research concerns also the study of Modern unbuilt Architecture through the representation and the graphical analysis. Since 2003 she teaches Representation of Architecture and Digital Communication of Architecture and Landscape.

Rosalia La Franca: Thought and Practice

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Rosalia La Franca was born in 1947. She graduated in Palermo in 1970 with Leonardo Urbani and eight years later, she held the teaching of 'Drawing and Survey' and 'Interior Design' in the 'Approccio alla figurazione e alla progettazione' section of the Faculty of Architecture of Palermo. She carried out experimental and theoretical didactics about the representation and figuration in architecture, dealing with the study of the historical centres of Sicily working with Giuseppe Caronia and with the Sicilian Region on issues of analysis, reuse and architectural restoration. About the role of figuration and representation the urban environment Rosalia La Franca traces the autonomy of the figurative act through the tools of architectural discipline, recognizing in the urban environment 'a space where staying and from which restarting for a new appropriation'. In the complexity of modernity, she perceives a lack of identity that 'unset differences' moving away what she defines 'the necessary risk of the project' through which she outlines four ways of proceeding. It is the case of the four city images proposed for design contests launched between 1970.

In 1975, in which Rosalia La Franca recognizes the drawing autonomy, intertwined with the project operation capturing its signs and meanings. In her research, drawing of the architectural object is transformed into its knowledge, transcription and body, reaching the dimension in which configuring the state of representation. Geometries and harmonies become graphical references contributing to the disciplinary research of the project, whether it is an urban or territorial dimension of construction. Iconographic apparatus with sketches, annotations, schemes and geometric matrices often accompanies her critical and pragmatic approach. They determine the graphic skeleton of her research, through which it is possible to outline the path that from time to time Rosalia La Franca follows to recognize the 'questionable value of knowledge'.

Keywords: drawing, project, figuration

Starlight Vattano (1987), graduated in Architecture in 2011, with a thesis entitled 'Eileen Gray an elusive subject. Graphic interpretations of the *Centre de Vacances*'. Ph.D. in Architecture, University of Palermo, Department of Architecture. She published and presented her articles at several international Conferences about Representation of unbuilt Architecture dealing with the study of women pioneer's projects of the Modern Movement. She is also interested in visual studies and relationship between graphical movements and geometric shapes. She undertook a period of visiting research in the Escuela de Arquitectura de Málaga and the Faculty for the Built Environment of the University of Malta.

Women in Slovenian Civil Engineering in the 1970s and 1980s: Education and Academia

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The period from 1969 to 1989 coincided with the peak of the post-war construction activity in Slovenia, which followed renovation after the Second World War, industrialization and then social and housing policy. Even though the sector was still firmly in male hands at the end of the 1960s, the first female PhD in civil engineering, which was defended in Ljubljana in 1976, and a larger number of female graduates in civil engineering, which can be traced at the University of Ljubljana in the 1970s and 1980s, suggest that this traditional men's fortress has started to open up for women more radically precisely in the period under observation. The purpose of this paper is to investigate more in-depth this phenomenon and to contribute to the understanding of the position of women in Slovenian civil engineering in the 1970s and 1980s. Survey is based on the analyses of representation of women among graduates, masters and PhD holders in civil engineering at the University of Ljubljana and University of Maribor, and of the representation of women in the civil engineering academic world: among employees at the faculties, among the authors of original scientific articles in the journal *Gradbeni Vestnik* (since 1951 pivotal civil engineering Slovenian journal) and among editors and members of the journal's editorial board. Analyses are embedded in the wider context of the status of women in Slovenia, as well as some comparative aspects with the civil engineering in Europe are introduced. The position of women in civil engineering profession was until now only sporadically tackled under the auspices of other topics and is thus entirely overlooked area in Slovenian literature. This paper is therefore the first attempt to contextualize the situation and the role of women in Slovenian civil engineering education and academia in the decades after the Second World War.

Keywords: civil engineering, Gradbeni vestnik, University of Ljubljana

Barbara Vodopivec, historian, PhD, is a research fellow at the Franc Stele Institute of Art History ZRC SAZU. She graduated in 1993, obtained MA in history at the Central European University in Budapest in 1994, MSc in sociology of culture in 1999 and PhD in cultural heritage preservation in 2015, both at the University of Ljubljana. Her research work is focused on the history of conservation, assessment of built (architectural) heritage and Slovenian history of the 20th Century. She has actively taken part in several national and international projects, including the MoMoWo, 7th Framework, HERA and Interreg IVC. Her work was published in several scientific and professional journals in Europe.



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