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Women Designers, Architects and Engineers between 1946 and 1968. MoMoWo 2nd International Conference-Workshop. Programme and Abstracts

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08 November 2026

MoMoWo 2nd INTERNATIONAL CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers between 1946 and 1968

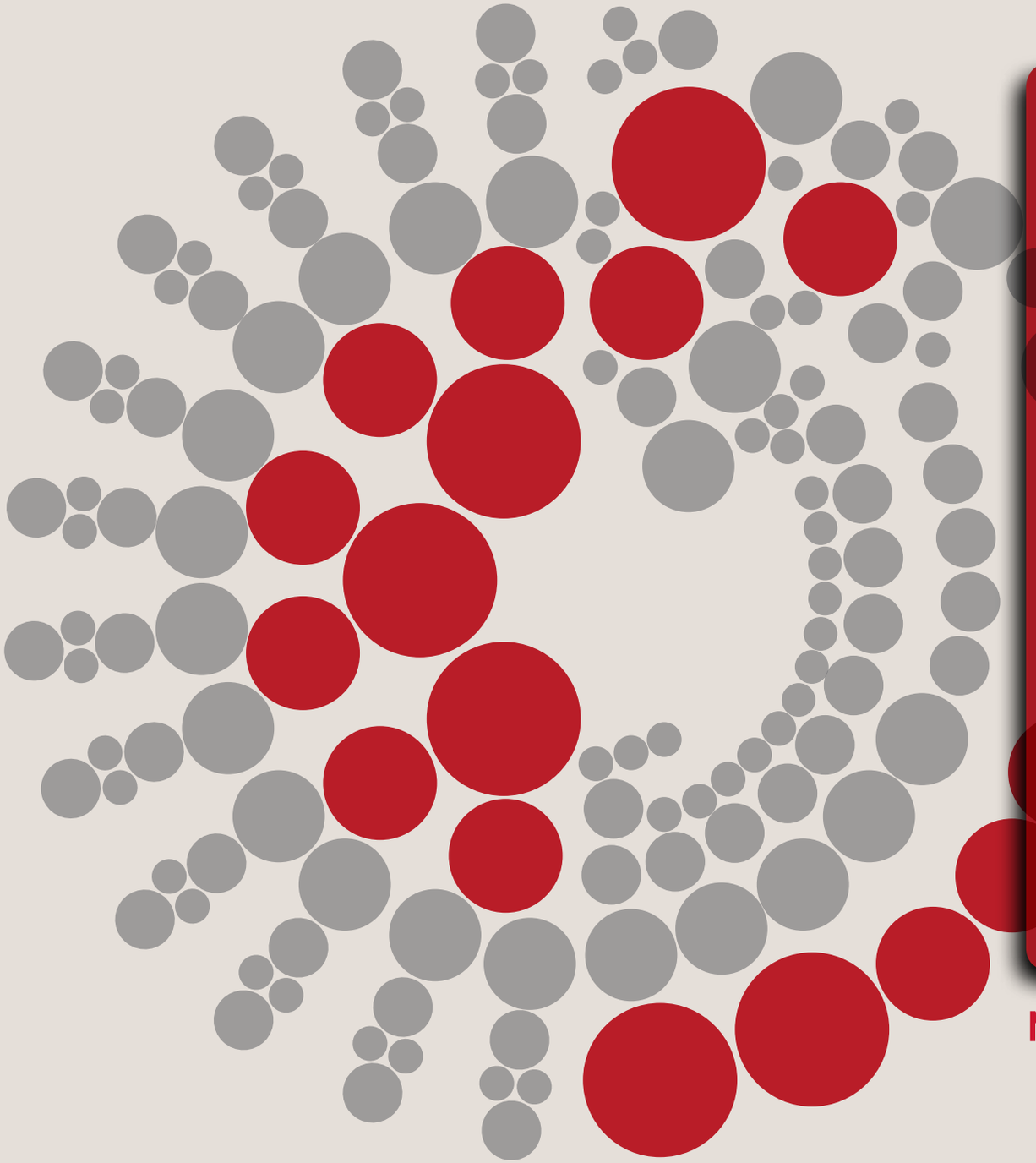
PROGRAMME AND ABSTRACTS

Research Centre of Slovenian Academy of Sciences and Arts // Slovenia
France Stele Institute of Art History

Ljubljana, 3-4-5-October 2016

MOMOW WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT

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



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Women Designers, Architects and Engineers between 1946 and 1968

Women Designers, Architects and Engineers between 1946 and 1968
MoMoWo 2nd International Conference-Workshop

Programme and Abstracts

MoMoWo Scientific Committee:

POLITO (Turin/Italy)	Emilia GARDA, Caterina FRANCHINI
IADE-U (Lisbon/Portugal)	Maria Helena SOUTO
UNIOVI (Oviedo/Spain)	Ana María FERNÁNDEZ GARCÍA
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http://www.momowo.eu

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 pub-

lications 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.

Women Designers, Architects and Engineers between 1946 and 1968

Helena Seražin

In most European countries the period between 1946 and 1968 was marked by intensive rebuilding of the post-war society and its urban spaces. Second historical conference-workshop is addressing themes and subjects regarding political and societal shifts of the period and how did they affected women active in creative professions. The following topics as a starting point for future research were explored:

I EDUCATION AND PUBLISHING
What access did female students have to schools of architecture, design and building engineering? Did they experience any obstacles? How were women professionals included in the education process and how were they represented in the academia? What are the characteristics of their affiliation with professional architectural publications (journals, magazines) either as contributors or members of editorial boards?

II POLITICS, POLICIES AND POLITICAL REGIMES
What was the position of women architects and designers in different political regimes and how did it compare? (How) was it incorporated into state policies? Did any particular "female specialisations" within the fields of architecture, design, urban planning, civil engineering etc. emerge in this period? If so, what were their characteristics and how were they encouraged? How were women represented in architectural exhibitions and competitions? What role did they play in conservation and restoration of architectural heritage? (How) did they negotiate with the gender bias in their profession?

III RESEARCH AND INDUSTRIES
What was the role of women in developing social housing projects, how were they involved in research and studies of interior design according to human scale? What position did they take in the developing field of industrial design? Did the extent of their participation in building construction change in comparison with the pre-war pioneers, and if so – in what ways? In the field of civil engineering what was women's involvement in creation of new construction techniques and development of materials?

MoMoWo 2nd INTERNATIONAL CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers between 1946 and 1968

SCIENTIFIC COMMITTEE

MoMoWo SCIENTIFIC COMMITTEE

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 Torino – DISEG. She has been teaching Building design since 1998. 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.*
* emilia.garda@polito.it

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 and 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*.
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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 - U Institute of Art, Design and Enterprise – University and member of his Design PhD Scientific Commission. She is currently the Scientific Responsible from IADE – U at the EU cooperation project co-funded by the Creative Europe Culture Sub-Programme, *MoMoWo - Women's Creativity since the Modern Movement* (2014–2018). She is also the Principal Investigator at the research project *Design in Portugal (1960–1974)* financially supported by the FCT (Portuguese Foundation of Science and Technology), between 2012–2015. As an author, she has published several articles about the Portuguese Art and Design History and lately monographs "*Design Português. 1900–1919*" (2015) and *Portugal nas Exposições Universais 1851-1900* (2011). Recently she was invited as a peer reviewer at *History of the Human Sciences* (SAGE Publications).
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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 Design and Decorative Arts History. 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. Two recent papers 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); 'The rhetoric and rhetoricality of Bio-Design', in: Claudio Coletta, Sara Colombo, Paolo Magaudda et al. (eds.), *A Matter of Design: Making Society through Science and Technology. Proceedings of the 5th STS Italia Conference*, Milan 2014 (e-book, free to download from www.stsitalia.org). Marjan lectures at LUCAS Institute of Leiden University, 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 exhibition To the Fore. Female Pioneers in Slovenian Architecture and Design (2016).
* helena.serazin@zrc-sazu.si

Alain Bonnet is professor of history of contemporary art at the University of Grenoble (UPMF). 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 catalogs of exhibition. He has also, as a curator, organized various exhibitions.
* alain.bonnet@univ-grenoble-alpes.fr

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 compet tiveness. 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 2nd INTERNATIONAL CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers between 1946 and 1968

PROGRAMME

Day 1. 3rd October 2016

I Education and Publishing

Registration 9.00–10.00

Welcome to Ljubljana 10.00–10.20
Dr. Mimi Urbanc, Deputy Director of ZRC SAZU
Doc. dr. Helena Seražin, MoMoWo Slovenia
Prof. dr. Emilia Garda, MoMoWo Project Leader,
Politecnico di Torino, Italy

Women Equal to Men 10.20-11.00
Florence Hobson Fulton. Architect - Tanja Poppelreuter and Ryan McBride, University of Ulster, Belfast

Elena Luzzatto Valentini, the First Italian Woman Architect - Monica Prencipe, Università Politecnica delle Marche, Ancona

Discussion 11.00-11.15: MoMoWo – Caterina Franchini

Coffee 11.15-11.30

Leafing Through the Pages of Specialized Magazines Seeking for Women Architects and Designers 11.30-12.30
Women Contribution through the Pages of "Domus" (1946-1968): Design - Caterina Franchini, Politecnico di Torino, DIST

Women Contribution through the Pages of "Domus" (1946-1968): Architecture and Urban Planning - Emilia Garda, Chiara Serra and Annalisa Stella, Politecnico di Torino, DISEG

Design and Women through the Pioneering Magazine "Stile industria" (1954-1963) - Annalisa Barbara Pesando, Politecnico di Torino, DAD

A Portrait of the Female Mind as a Young Girl - Iva Maria Jurić, independent architect

Discussion 12.30-12.45: MoMoWo – Maria Helena Souto

Lunch 12.45-14.00

Education 14.00-14.20
First Generations of Women in Architecture and Design at University of Ljubljana – Helena Seražin, ZRC SAZU, France Stele Institute of Art History

Discussion 14.20-14.30: MoMoWo – Ana Mária Fernández García

Presentation and Perception of Women Architects and Designers 14.30-15.30
A Storytelling Overlooked: Feminisms, Modernity and Dissemination - Daniela Arias Laurino, Universidad Politécnica de Cataluña , PhD candidate

Exclusion and Inclusion in Dutch Design History. Female Designers in the Goed Wonen (Good Living) Foundation 1946-1968 - Ilja S.Meijer, VU University, Amsterdam, PhD candidate

AMS. The Work of Alison Margaret Smithson (1928-1993) - Alessandra Como and Luisa Smeragliuolo Perrotta, University of Salerno

Discussion 15.30-15.45: MoMoWo - Marjan Groot

Tea 15.45-16.00

Presentation of WPS Project 16.00-16.15
Supporting Women in Urban Development. WPS Prague - Milota Sidorova

Documentary 16.15
The Makeable Landscape and Society. Gender, Representation, and the Male Architect as Post-war Hero - Marjan Groot, VU University, Amsterdam

Discussion 16.40-17.00: MoMoWo – Marjan Groot

Opening of the Exhibition 19.00
To the Fore. Female Pioneers in Slovenian Architecture and Design – ZRC SAZU, France Stele Institute of Art History and Slovene Centre of Architecture

Dinner 20.00

Day 2. 4th October 2016

II Politics, Policies and Political Regimes

II Politics, Policies and Political Regimes

Position of Women Architects in Socialist Countries of Eastern Europe 10.00-11.15

Women's Contribution in Architectural History of Rijeka during the 1950s and 1960s - Lidija Butković Mićin, University of Rijeka, Faculty of Humanities and Social Sciences

Role of Women in Architecture after WW2 in Slovenia. Olga Rusanova - Andreja Benko and Larisa Brojan, independent architects and researchers

Exploring Female Contribution to Slovenian Conservation in the 1950s and 1960s. Case Study of Cistercian Abbey of Kostanjevica na Krki Reconstruction - Barbara Vodopivec, ZRC SAZU, France Stele Institute of Art History

Discussion 11.00-11.15: MoMoWo – Helena Seražin

Coffee 11.15-11.30

Position of Women Architects in Western Europe 11.30-12.45

Marion Tournon Branly and Eliane Castelnau Tastemain. Two Leading Figures in French Architecture - Stéphanie Mesnage, Université de Strasbourg, ARCHE

Juana Ontañón. An Architect Woman in Asturias - Esther Rodriguez Ortiz, University of Oviedo

(Re)discovering the Objects and Actions of Lina Bo Bardi - Mara Sanchez Llorens, University Nebrija, Madrid

Discussion 12.30-12.45: MoMoWo – Caterina Franchini

Lunch 12.45 -14.00

III Research and Industries

Developing Industrial Design 14.00-15.15

An Improbable Woman. Portuguese New State's Dictatorship and Design Leadership - Maria Helena Souto, IADE – Universidade Europeia

Gaby Schreiber and the British Overseas Airway Corporation (BOAC) - Paddy O'Shea, Kingston University Modern Interiors Research Centre

Stanka Knez, m. Lozar – A Slovenian Textile Designer in the Early Socialist Yugoslavia - Maja Lozar Štamcar, National Museum, Ljubljana

Discussion 15.15-15.30: MoMoWo – Helena Seražin

Tea 15.30-15.45

Poster presentation 15.45-16.05

Female Design History in Croatia, 1930-1980: Context, Production, Influences - Ana Bedenko, Maja Kolar and Maša Poljanec, Croatian Designers Association

Interview 16.15

Interview with civil engineer prof. dr. Darinka Battelino – Barbara Vodopivec and Katarina Mohar

Day 3. 5th October 2016

III Research and Industries

Developing Architecture and Interior Design 10.00-12.30

Typologies 10.00-11.00

Vera Cirkovic's Contribution to Educational Architecture in Yugoslavia - Vladana Putnik, University of Belgrade, Faculty of Philosophy

Remarkable Public Health Service Architecture by Architect Zoja Dumengjić - Zrinka Barišić Marenić, University of Zagreb, Faculty of architecture

Feeling at Home. Elisabeth (Kaatje) de Lestrieux's Personal Housing Designs - Florencia Fernandez Cardoso, Fatima Pombo and Hilde Heynen, ULB-KU Leuven

Discussion 11.00-11.15: MoMoWo – Maria Helena Souto

Coffee 11.15-11.30

Approaches 11.30-12.30

Three Projects for Council Houses by Lina Bo Bardi. From Virtual - Vincenza Garofalo, University of Palermo

Matilde Ucelay Maortua. Single-family House for Vincente Sebastian Llegat - Starlight Vattano, University of Palermo

Egle Renata Trincanato. Unbuilt - Francesco Maggio, University of Palermo

Discussion 12.30-12.45: MoMoWo – Sara Levi

Lunch 12.45-14.00

Innovation in Landscaping 14.00-14.55

Italy-England 1946-1954. Maria Teresa Parpagliolo, Landscape beyond Borders - Lucia Krasovec Lucas, Politecnico di Milano, Scuola di architettura e società

Architect Juta Krulc, Garden Designer - Maja Kržišnik, ndependent researcher

Discussion 14.40-14.55: MoMoWo - Ana Mária Fernández García

Tea 14.55-15.10

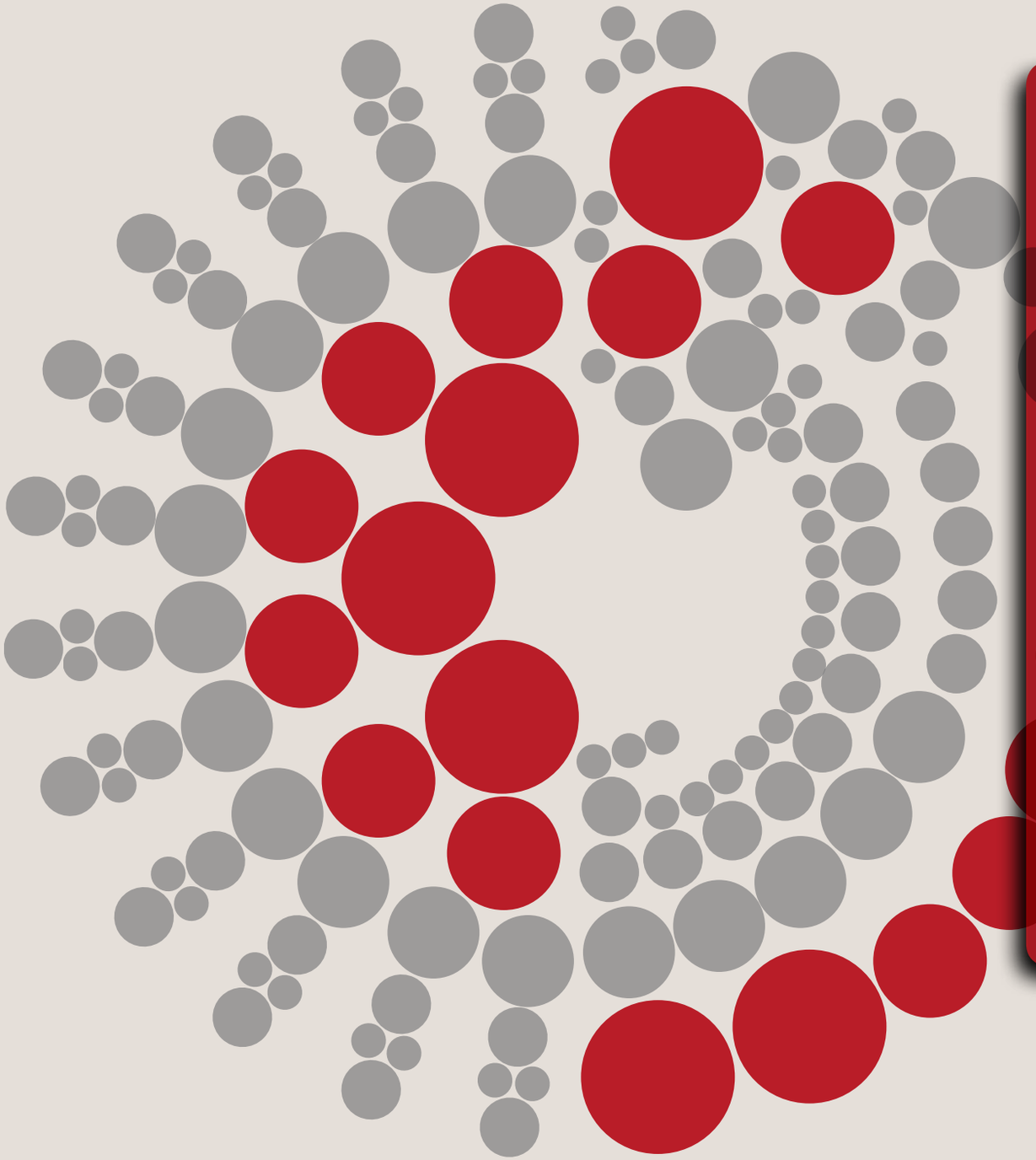
Presentation of the MoMoWo Publications 15.10-15.30

MoMoWo · Women · Architecture & Design Itineraries across Europe - Sara Levi Sacerdotti, Helena Seražin, Emilia Garda and Caterina Franchini, editors

MoMoWo · Women · 100 Works in 100 Years. European Women in Architecture and Design · 1918-2018 - Ana Mária Fernández García, Helena Seražin, Caterina Franchini and Emilia Garda, editors

Clousure 15.30-15.45: next MoMoWo activities - Emilia Garda and Helena Seražin

Drinks



MoMoWo 2nd INTERNATIONAL CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers between 1946 and 1968

ABSTRACTS

Female Design History in Croatia, 1930-1980. Context, Production, Influences

Poster presentation of a project by **Ana Bedenko**, *Museum of Contemporary Art, Zagreb*, **Maja Kolar** and **Maša Poljanec**, *Croatian Designers Association*

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The project Women designers 1930-1980: context, production, influences was initiated in the 2014 with the aim of elucidating the history of women's design in Croatia and creating an open platform for the existing information. The article will illustrate the main goals of the project, the methodology of its research and the results achieved thus far.

The so far completed research represents the first phase of the project which was implemented via two channels – first was the temporary exhibition in Croatian Designers Association Gallery in Zagreb while the other is an online open archive, a repository of names, biographies and individual bodies of work as well as a platform for dissemination of information. The digital archive is in itself a complex medium and it will also be examined in the article.

The time period covered proved itself to be quite challenging due to its sheer duration and the socio-political changes that had occurred in the process. The goal was to incorporate as many names as we could at the time before tackling several issues that this endeavour posed. The research was made by two designers and one art historian so the final outcome was immensely influenced by the fact that the work was done from an „insider's" point of view – the position of a woman designer. The first shortlist of names thus comes from two people who themselves occupy that very same role of a woman designer. The research includes graphic designers, industrial designers and even engineers, textile designers etc.

The article will explore how the research was done, what the criteria for the inclusion of designers were, how the selection process went and how one dealt with the lack of consistent written, mainly male, design history in Croatia etc.

The research however aims to show that despite the obstacles, institutional, gender or otherwise, there had been, and still are, women who worked as professional designers.

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 a project "Female Design History in Croatia, 1930 — 1980: Context, Production, Influences". She writes for art reviews and exhibition catalogues and works as an independent translator.

Maja Kolar, independent design professional (b. 1988, Zagreb, Croatia), obtained her BA at School of Design Zagreb / Industrial Design (2009), and MA at Konstfack University of Arts, Crafts and Design Stockholm / InSpace (2012). She is a designer working transdisciplinary in various research projects and design-led collaborations. Her practice is best characterized as thematic investigation resulting in realms of service, commercial and critical product. Often involved in collaborative processes her work tends to develop different design methodologies using innovative and contextual approach as well as system-oriented principles. Engaged in both self-initiated and commissioned projects, she operates within the fields of Product Design, Visual communications, Interior Architecture and Spatial Interventions, Research Design, Social Design, Service Design, Exhibition and Set Design, Project Management, Design Strategies, Creative Direction and Concept, Research Perspectives, Critical Thinking and Writing, as well as Design Education. She was part of the Croatian team at the 14th Venice Biennale of Architecture and participated in a project "Female Design History in Croatia, 1930 — 1980: Context, Production, Influences". Currently she is based in Zagreb and she is member of Croatian Designers Association

Maša Poljanec, independent design professional (b. 1983, Zagreb, Croatia), obtained MFA at School of Design / Design in Visual communications (2009). She is a member of Croatian Designers Association. She is designer working in the domain of Visual Communications and Product Design, Exhibition Design as well as self-initiated concepts and research projects. She uses design primarily as means of producing content for cultural and non-governmental organisations. She is devoted to teamwork and interdisciplinary approach. In 2013 she co-founded Art and Design Collective Oaza. Studio members share specific research approach to design, proven by their continual engagement in projects for independent cultural scene. Through different working aspects (projects, lectures, workshops and presentations) she is trying to contribute design discipline in new ways. Special interest lie in Social Design practice, aimed at establishing new social constructs. She was part of the Croatian team at the 14th Venice Biennale of Architecture and participated in a project "Female Design History in Croatia, 1930 — 1980: Context, Production, Influences".

Supporting Women in Urban Development. WPS Prague

Poster presentation of a project by **Milota Sidorova**, *independent professional*,
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There are many reasons why women are not presently participating in architecture, urban design and planning. There are many reasons why "soft" professions (those rooted in community and culture or art) are not being properly included in urban planning dialogue and practice. Due to lack of time, underdeveloped personal confidence, inequality in the workplace, rigid organizational and working structures, insufficient and unequal pay, over whelming work that needs to be balanced with the pressing needs of partners, children or family care, women's professional lives are more complex and constrained than those of men.
WPS Prague aims to shine a light on women's potential, growing women's leadership and capacities to engage themselves fully in professions related to public space and increasing the quality of urban life.
In the long term, Women Public Space Prague aims to investigate barriers to female participation in urban design and planning, democratize decision-making processes in these and other related fields, and identify steps leading towards bridging the gaps we perceive. By collaboration, sharing personal and professional experiences, we want to support mentoring and sponsoring among women (and not only women) experts as a means to increase solidarity as an essential value in a more democratic and equal society.

Ing. **Milota Sidorova**, PhD, is freelance urban planner, facilitator, co-founder and former lead coordinator of international festival about urban planning reSITE (http://resite.cz/en/). In 2015 she established platform WPS Prague (http://www.wpsprague.com/), platform rising awareness about work of significant women architects, urban planners, project managers and professions related to cities. In their work they specialize on promoting work of women architects, etc., rising awareness about gender sensitive planning and gender equality.

Interview with dr. Darinka Battelino, civil engineer,
conducted by **Barabara Vodopivec** and **Katarina Mohar**

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After successfully defending her dissertation at the Faculty of Architecture, Civil and Geodetic Engineering (FAGG) at the University of Ljubljana in 1976, Darinka Battelino (1940) became the first woman in former Yugoslavia to obtain a civil engineering doctoral degree.
In 1964 she won the student Prešeren award (the highest prize in Slovenia awarded for diploma thesis) and shortly after became the first female professor at FAGG; she was initially employed as a teaching assistant for the course Soil mechanics and later elected to the position of assistant professor of geotechnical engineering (1987). She also lectured at the Faculty of Civil Engineering at the University of Maribor (1977-1991). After 1991 she obtained professor positions in Italy (University of Trento 1991-1993 and since 1993 University of Trieste) and in 1992 spent six months as a visiting professor at the University Obafemi Alowo Ife in Nigeria.
Her geotechnical model research of reinforced soil under dynamic load and successful projects, which used reinforced soil for construction of roads, retaining structures and road embankments place Dr. Battelino firmly among the pioneers in her field in the region of former Yugoslavia. In Slovenia she participated in designing and constructing of reinforced soil supporting structures for a number of embankments, including those supporting the connecting road on the western bypass Podutik-Ljubljana (1980), at the border crossing Šentilj (1981) and Pobrežje road in Maribor (1981). Her research and field work abroad included planning and analysis of the motorway embankments behaviour in highly deformable soils and rehabilitation of the quarry slopes of Piave Dal Cin in Italy (1998). Many of her research findings were published in both domestic and foreign academic publications.
An important part of her academic career was dedicated to teaching. She supervised a number of undergraduate and postgraduate theses, including the first doctoral dissertation in civil engineering to be defended by a woman at the University of Trieste (2005). She played a key role in establishing cooperation between the universities of Ljubljana, Maribor, Graz, Vienna and Trieste and mentored a number of joint bilateral theses. In 1982 she received the national Kavčič award for her educational work at the university.

The Makeable Landscape and Society. Gender-representation and the Male Architect as Post-war Hero in a Dutch Documentary

Documentary presented by **Marjan Groot**, *VU University, Amsterdam*

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In this MoMoWo intervention we will watch and discuss the film documentary Een nieuw dorp op nieuw land (A new village on new land) which was made in 1960 about the newly built village of Nagele (1958-1963) in the newly drained Noordoostpolder (North-East polder) in the Netherlands. We will discuss the overall presence of male architects in this documentary of 25 minutes and its aura of progress in the makebale landscape and male architectural heroism. Two then active female architects Lotte Stam-Beese and Mien Ruys also feature very briefly in the documentary and overall there are very few other female participants. The roles which women do play in the documentary clearly show how gender relations were at the time when constructing modernist architecture and landscape architecture after the Second World War to start a new life. Above all, the Nagele documentary is about how architects see themselves as heroes of a new age. What has much contributed to the fame of the documentary is its filmic style: the director Louis van Gasteren used the realist-modernist mode. Thus, his work represents Dutch life 'as it is', with montage techniques and camera positions reminding of the Russian filmic avant-garde of the 1920s. At the time, this film maker also got recognition for the style of his documentaries.

A Storytelling Overlooked. Review to Reconstruct

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The foundation and internationalization of modern architecture was closely linked to the mass media, periodical journals and referential books through which the theoretical and historical database of modern architecture was built. However, the specific contributions made by women architects to the modernity, in all professional fields, has not been reflected in the official history, unless not with an equal visibility which was awarded to males architects. These "other" architectural stories, written or featuring by modern women has been, to the present missing, lost or rendered invisible.
A review of the historiography capable of recognizing such contributions and identify the mechanisms of exclusion that have generated their invisibility requires constructing new: questions, theoretical approaches and analysis tools. Including the feminist perspectives as a category of analysis, the excluding mechanisms used by the communication itself and the "deconstruction" as a philosophical concept, allows a more thorough review of how the hetero-patriarchal and hegemonic culture has contributed to aggressively silence the voices of women in the profession.
The aim is to contribute towards a historiographical update of modernity and the entry of women in the history of architecture with the end goal of rethinking and reconstructing their practice towards the future.

Keywords: women architects; historiography; invisibility; re/de/construction; feminisms

Daniela Arias Laurino, architect graduated from Farq. UdelaR, Uruguay 2003. Master in History and Theory of Architecture (ETASAB UPC 2013). Master Laboratorio de la Vivienda Sostenible del Siglo XXI* (ETSAB UPC 2010). Professor of Project Workshop (UdelaR 2005-2011). Researcher in Housing Department (UdelaR 2009-2011). Professor of *MLVSSXXI (ETSAB 2011-2014). She organized Collective Housing Congresses in Barcelona 2014, Sao Paulo 2016 and Guadalajara 2018. Member and editor of one day / one woman architect (un día|una arquitecta). Currently working on her PhD and involved at "Architecture, Urbanism, Technology and Gender" research group TICA from the Composition Department, ETSAB UPC. Founding partner of the office la despensa arquitectura.

Remarkable Public Health Service Architecture by Architect Zoja Dumengjić

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The architect Zoja Dumengjić realised her comprehensive professional work during the mid-fifty years of the twentieth century. The framework of various socio-political systems and the times when the country had been devastated by the Second World War considerably influenced the professional opus of the architect, but also the specific quality of modern Croatian architecture as a whole.
The outstanding characteristics of the work of architect Zoja Dumengjić has already been recognized during her lifetime, when her work has been, in its entirety, awarded two most prominent professional life achievement prizes. 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.
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 during the fifties in the twentieth century.

Keywords: Zoja Dumengjić; Croatia; modern architecture; health service architecture

Zrinka Barišić Marenić, 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 Uchytil & Kahrović). In 2014 she participated at 14th International Architecture Exhibition la Biennale di Venezia (commissioner Šerman) at Croatian exhibition: Fitting Abstraction, 1914-2014.

Role of Women in Architecture after WW2 in Slovenia. Olga Rusanova

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The role of women in architecture after WW2 was negligible. At the end of the 19th century women architects were already recognized but just as part of the design team - team member, but not its leader. Architecture as an engineering discipline was in that point of view still reserved for men, but still, many women did choose that profession for their job also in Slovenia. Main purpose of this paper is to present importance of Slovenian female architects after the WW2. We have also made a comparison with foreign female architects from the specific time period. This paper focuses on Olga Rusanova, born in Murska Sobota in 1927, Slovenian female architect who was also successful in academic field of architecture and was a Professor at the Faculty of Architecture (University of Ljubljana) (between years 1956 and 1990). Olga started studying architecture in Ljubljana in the study year 1945/46 just after the end of WW2. After the diploma in August 1954, she has become teaching assistant at design studio of Professor Edo Mihevc. In her professional career at faculty she was teaching various courses; such as interior design, design studio etc. Besides the work as lecturer she was also active in architectural practice, mostly working projects related to the interior design. Highlights of this paper are her most important work. Rest of her projects are a result of collaboration with her male colleagues, such as Edo Mihevc, Vladimir Brezar and Vladimir Mušič.

Keywords: Olga Rusanova; status of women professionals; architecture; Yugoslavia

Andreja Benko, PhD studied at Faculty of Architecture of Ljubljana (2001-2008). In the years 2005, 2006 and 2010 she studied at Technical University of Munich with a scholarship of Dr. Otto and Karla Likar Foundation. Between 2011 and 2015 she was young researcher at Faculty of Architecture, University of Ljubljana. In 2013 she visited the University of Technology and Economics of Budapest. As an architect she works since 2008, with work focus on single-family houses and hotel design. As researcher, she is mainly dealing with the responsibility during the whole construction process and with the architectural heritage. Her work was published in several scientific and professional magazines in Europe.

Larisa Brojan, PhD studied at Faculty of Architecture of Ljubljana (2001-2007). As part of her undergraduate studies she was on an Erasmus exchange program visiting Oxford Brooks University in school year 2006/07. After diploma in years between 2007 and 2014 she was a young researcher at Faculty of Architecture conducting her PhD studies researching natural building with special focus on straw bale building. For the purpose of her PhD studies she was working at University of Massachusetts, Amherst (USA) for a period of ten months and several experiments were delivered. Her work was published in several scientific and professional magazines in Europe. She is also active in architectural practice working and collaborating with different architectural offices. Most of her practice is related with natural building projects.

Women's Contribution in Architectural History of Rijeka during the 1950s and 60s

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The case-study of Rijeka may be particularly interesting for understanding the professional opportunities and affirmation of women architects in the 1950s and 60s in the then Socialist Republic of Croatia. Extensive research of archive documentation (mainly building permits and other public records) revealed an egalitarian attitude towards female architects within the local architecture bureaus and urban planning offices during those decades, and a similar supportive attitude can be discerned from reading the local press. Quite a few female architects, such as Ada Felice-Rošić, Nada Šilović, Nada Uhlik, Tatjana Lučić, Milena Frančić, Sonja Zdunić, Tamara Kudiš, all graduates from the Technical Faculty's Architecture Department in Zagreb, were given a chance to prove themselves professionally, and some of them left a lasting mark in Rijeka's architectural history. They designed apartment blocks, mass housing projects, schools, hotels, department stores, buildings for fine art galleries and workers' education, some unfortunately unrealized and accepted managerial positions in architecture and urban planning offices. Although their biographies and oeuvres are in some cases still difficult to piece together, it is certain that the history of Rijeka's post-WWII built heritage will have to include and honour their contribution.

Keywords: women in architecture; Zagreb school of architecture; Rijeka; post-WWII modernism

Lidija Butković Mićin gained her MA in Art History and Philosophy at the Faculty of Humanities and Social Sciences, University of Zagreb and contributes as a teaching assistant at the Department of Art History, Faculty of Humanities and Social Sciences, University of Rijeka. She publishes articles and curates exhibitions focusing on the history of Croatian modernist architecture, public monuments and visual arts, most recently "Ada Felice-Rošić and Nada Šilović; a Woman's Touch in Architectural History of Rijeka" (2014) and "Modern Architecture of Trogir" (2015). She is a member of Motel Trogir project team dedicated to preserving Croatia's post-WWII heritage.

AMS. The work of Alison Margaret Smithson (1928-1993)

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Alison Smithson's work is known as intrinsically linked to that of her husband and work partner Peter Smithson with whom she worked at their studio, founded in 1950 in London. Besides their common work, there is a large material developed by Alison alone. This paper aims to focus on the specificity of Alison contribution looking at her individual work, developed with her own signature. The AMS name marks many critical works, publications, articles on both the APS studio as well as on other material such as the reporting the work of TEAM 10, of which the Smithsons were among the founders and Alison more specifically the spokeswoman. Alison was in charge of writing the activities of the group Team 10 since its emergence, as direct participant, recording all the moments, editing the texts and disseminating the ideas throughout the publications.
Her role was also crucial in promoting the project work developed with Peter, pointing out both the research and the design significance. Ideas and projects were published in several versions, each time highlighting certain aspects, often repeating issues. Alison's persistence builds their role within the architectural and cultural environment, which was not only British but also European. <We live in a book culture>, wrote Alison. The so well documented critical thinking is mainly due to Alison work, which constructed a consistent theoretical and narrative trace.
This paper also aims at focusing on Alison creative work: the furniture – boxes, table and bookcases - designed by Alison for Tecta during the '80s, which are like micro-architectures, spaces that contain objects; the collage work, in particular that of the illustrations prepared for an published novel, kept at the AA Archive, only recently donated and not yet commented. They both show the use of fragmentation and everyday details to convey the poetic of materiality.

Keywords: Alison Margaret Smithson; Peter Smithson; AMS; promotion strategies; publishing

Alessandra Como, is Associate Professor in Architecture at the University of Salerno (Italy). She graduated at the University of Naples, where she also received a PhD in Architectural Design. She began her university career in the U.K. and the USA teaching design studio courses and history and theory courses at various architectural schools – Washington State University, Architectural Association, University of Manchester (U.K.). Research topics focuses on the relationship between Design Process and History & Theory.

Luisa Smeragliuolo Perrotta, PhD, Research Assistant at the University of Salerno. She is also teaching assistant for design reviews and delivering lectures. She graduated in Architectural and Urban

Design at the 2nd University of Naples, with Honours and Dignity of Publication. She participated at various workshops and design competitions. She is part of the National Association of Journalists, writing on architecture.

Feeling at Home. Elisabeth (Kaatje) de Lestrieux's Personal Housing Designs

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Elisabeth de Lestrieux (1933-2009), also known as Kaatje, was an autodidactic, independent Dutch woman who made her own career as a designer and best-selling author. In 1966, the Dutch magazine Avenue published a woman's house in Zennenwijnen, in the Netherlands, as a wider trend of reconverted Dutch farmhouses turned into modern homes. De Lestrieux was the owner, the designer and the writer of that published house. It would be the first of many that de Lestrieux designed and redesigned in a quest of defining her own home and of keeping vivid the feeling of being at home. Her experiments as a designer and her strong opinions about modern dwelling were broadcasted in magazines, journals, and TV interviews, influencing the lifestyle and design of her contemporaries. This paper discusses de Lestrieux's six homes, including her self-designed tomb in the south of Portugal where she spent the last 14 years of her life. From the analysis of those case studies the authors will address four elements that constitute the recurrent core of her quest to feel at home - purity, nature, in-out-in and abundance - and the paramount example of her freedom of thinking and deciding.

Keywords: domestic design; publishing; women's independence; feeling at home

Florencia Fernandez Cardoso is currently preparing a joint PhD in Architecture at ULB and the University of Leuven, in Belgium. She is a researcher at hortence (Architectural History, Theory and Critique) and Sasha (Architecture and Social Sciences), two laboratories of ULB. She is a member of the editorial committee of the scientific journal Clara : Architecture/Recherche. Florencia is an architect, graduated with a Master's and a Bachelor in Architecture from the Université Libre de Bruxelles (ULB).

Fátima Pombo is Guest Professor at Department of Architecture, University of Leuven, Belgium and member of ID+ Research Institute University of Aveiro and University of Porto, Portugal. Her research, publications and teaching focus on phenomenology of interior architecture, dwelling culture, and aesthetics. She participates in international research projects and conferences; publishes in anthologies and journals like among others, Idea Journal, Architectoni.ca, Journal of Interior Design, The International Journal of Architectonic, Spatial and Environmental Design, Journal of British Society for Phenomenology. During the sabbatical of 2005/2006 she researched at University of Barcelona; in 1999/2000 with a fellowship from Alexander von Humboldt Stiftung she researched at University of Munich and during 1993/1995 at University of Heidelberg on the framework of her PhD in Phenomenology, Education and Aesthetics.

Hilde Heynen is Full Professor of Architectural Theory at the University of Leuven. Her research focuses on issues of modernity, modernism and gender in architecture. She is the author of Architecture and Modernity. A Critique (MIT Press, 1999) and the co-editor of Back from Utopia. The Challenge of the Modern Movement (with Hubert-Jan Henket, 010, 2001), Negotiating Domesticity. Spatial productions of gender in modern architecture (with Gülsüm Baydar, Routledge, 2005) and The SAGE Handbook Architectural Theory (with Greig Crysler and Stephen Cairns, Sage, 2012). She regularly publishes in journals such as The Journal of Architecture and Home Cultures.

Women Contribution through the Pages of «Domus» (1946-1968)

Design

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Architecture and Urban Planning

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These two papers present the results of a first systematic and critical survey on the representation of women in «Domus» between the resumed of the magazine in January 1946 (n. 205) and its 40th anniversary in 1968 (n. 459). Leafing through the pages of 255 magazine issues - published on a monthly and bi-monthly basis by the Editoriale Domus (Milan) - the first paper focuses mainly on articles dealing with product design and interior design, while the second on architecture and urban planning. «Domus» was founded in 1928 by architect Gio Ponti and Barnabite Father Giovanni Semeria in order to popularize modern lifestyle in home design. During its first period of publication (1928-1945), it also dealt with topics considered of interest to women, such as the art of homemaking, gardening and cooking. Over the years, through its various editors, this legendary architecture and design magazine has explored a wide range of fields including applied arts, industrial design, architecture and urban planning with an international perspective. It always promoted original and innovative works and soon became a reference magazine with its affiliated periodical «Casabella» (1933-1964) and «Stile Industria» (1954-1963). The publication of «Domus» ceased in 1945 due to the war and it was resumed with a new look in 1946 under the direction of architect Ernesto Nathan Rogers (member of the renowned firm BBPR), replaced by Gio Ponti from January 1948. The editorial staff saw the constant presence of Lisa Ponti Licitra (Milan, 1922) before and after the war. As an artist and writer, Gio Ponti's daughter played a prominent role in the history of «Domus» for many years and became its editor in January 1985. In the post-war period, the magazine embraced new cultural trends and other women joined the editorial staff, contributing articles about works designed by women. Taking into account that the 1950s and 1960s were marked in Italy by an extraordinary vitality in architecture and design, both papers aim to offer a comparison between the first period (1928-1945) and the second (1946-1968) of «Domus», in terms of quantity and quality of articles published about works by women.

Keywords: Domus; women designers; women architects; women in editorial staff; Lisa Ponti Licitra

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- **Emilia Garda**, Associate Professor, PhD, MsC, Architect. She is an 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 POLITo-DISEG. She has been teaching Building design since 1998. 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.

- **Chiara Serra**, Research assistant, BA, MA, Civil Engineer. She graduated in Civil Engineering from the Politecnico di Torino and received the Engineering licence. She is research assistant at the POLITO-DISEG Department of Structural, Geotechnical and Building Engineering. She is working on the implementation of the European project MoMoWo-Women's creativity since the Modern Movement, dedicated to gender studies on women architects, civil engineers and designers from 1918 until today. Her research interests include the Modern Movement architectural heritage and gender studies in twentieth-century architecture and engineering.

- **Annalisa Stella**, PhD candidate, MA, is an architect. She graduated at Politecnico of Turin and she is a PhD candidate at the Architecture, Built Environment and Construction Engineering Doctoral Program, Politecnico di Milano. She collaborates in the activities of the European project MoMoWo-Women's creativity since the Modern Movement and she is an assistant in the teaching activities of architectural Design Unit at Politecnico di Torino. Her research interests include architectural design and critics and the role of drawing and representation in the development of the design and creative process.

Three Projects for Council Houses by Lina Bo Bardi. From Virtual Reconstruction to Graphical Analysis

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The paper deals with the studies conducted in 1951 in Brazil by Lina Bo Bardi on the issue of council houses for the people. The three examples were never realized but help to describe the poetry of the architect to spread a "rational" way of living, from a small house until to an urban complex. The first project concerns a small house with a close relationship between architecture and nature. The second project concerns three housing units that embody the idea of the housing cell as a constituent piece of a community. The housing typologies to which the architect has referred are the indigenous Maloca, community house used by the Amazon natives, the Italian peasant house with its living and the domkommuna (communal house), settlement model realized in the Soviet Union between 1925 and 1932, modular cell designed for a full Community lifestyle. The third project concerns an urban complex which is based on a typology of economic houses on pilotis designed inside regular lots. Through the critical reading of the architect's sketches it was possible to virtually reconstruct the projects of the houses. Graphical analysis allowed to understand the geometric compositions and to highlight the relations between the parties.

Keywords: representation; Lina Bo Bardi; redrawing; graphical analysis

- **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.

A Portrait of a Female Mind as a Young Girl - a novel by Alison Smithson

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This paper examines the only published novel by the distinguished architect Alison Smithson, who worked in a professional partnership with her husband, Peter Smithson. The Smithsons were a part of the British avant-garde and the protagonists of the New Brutalism movement, known for their architecture practice as well as their writing. Alison Smithson's «A Portrait of the Female Mind as a Young Girl» is a bildungsroman, a coming-of-age story of an adolescent girl day-dreaming about great romances and an escape from her mundane small-town life. It is a valuable contribution to the studies of girlhood and an exploration of the shifts of mind of a post-war woman. However, it is also a study of the everyday, ordinariness and identity, the ideas which preoccupied Alison Smithson throughout her architectural career and traces of which can be found in most of the couple's work. The purpose of this paper is to investigate the connection between the architectural and the literary work of a remarkable artist.

Keywords: Alison Smithson; architecture; novel; feminism

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.

Italy-England 1946-1960: Maria Teresa Parpagliolo. Landscape beyond Borders

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The case of Maria Teresa Parpagliolo Shephard and her working experience between Italy and England, deserves to be investigated even to explore the role of women in developing a new concept of integrated landscape architecture. As her European colleagues, Parpagliolo Shephard was involved in the exploration of new ideas, through a strong innovative research of materials and construction techniques, supporting the Modern Movement in landscape architecture.. In London, Maria Parpagliolo worked first on projects with Sylvia Crowe in her newly established office, and with Frank Clark for the Festival of Britain. The English period provided her the opportunity for innovative ideas of landscape design to be tried, while she was also active in the Institute of Landscape Architects, sitting on committees and editing the Institute's Journal.

Keywords: landscape; architecture; pioneer; design; innovation; Maria Teresa Parpagliolo Shephard

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.

Architect Juta Krulc, Garden Designer (1913-2015)

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Before World War II Juta Krulc was one of the very few women architects; she graduated within professor Vurnik's class in 1937. As an excellent drawer and due to her devoted love and knowledge of botany and flora in general she established herself as an illustrator of The Phenological Atlas (Belgrade 1955). Between 1953 and 1957 she was an assistant to Professor Ciril Jeglič at the Faculty of Agriculture in Ljubljana, and a co-worker in his projects, mainly in planting Volčji potok Arboretum. During that period Juta Krulc grew particularly fond of Slovenian endemic flora. After 1957 she began working as a freelance architect, conceived a few public plantings as well as took part in landscape architecture competitions. Over the years also the number of private clients grew steadily and in the following fifty years there were around three hundred plans of her garden design listed.
Her work was based on fundamental architectural design, her incredibly good sense of spatial composition and harmony of architecture and landscape, her vast knowledge and love of flora and the knowledge of compliance with the laws of nature obtained with her tireless study and observation of the greatest achievements in landscape design.

Keywords: Juta Krulc; garden design; landscape architecture; botanical drawing; endemic flora

Maja Kržišnik is art historian and critic, graduated at the Faculty of Arts, the University of Ljubljana in 1973 with the thesis Development of Industrial Design in Slovenia. Since then industrial design, graphic design, crafts, ceramics, jewellery and textiles have been the main interests of her work. Her activity in design promotion included design exhibitions (more than 180 exhibitions prepared) and numerous articles published in professional journals and magazines. She was also a lecturer, teaching Design History at the department of Textile Design at the Faculty of Natural Sciences and Engineering, (1981-1991) and subject Fashion at the Faculty of Design (2010-2015).

Stanka Knez, m. Lozar - Slovenian Textile Designer in Early Socialist Yugoslavia

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By the early fifties, Yugoslav authorities were exploiting the considerable potential of Slovenian pre-war textile plants for intensive fabric exports to Western markets. Textile designers, mostly female, were the uncredited first link in this production chain. To stay abreast with current fashion trends, the team of the Textile Design Studio in Ljubljana, founded to provide weaving and printing designs to most home factories and joined by Stanka Knez shortly after her graduation from the Arts and Crafts School in Ljubljana in 1954, were being sent to Milan's yearly fashion fairs. Knez soon saw a high number of her designs shown each year at the Ljubljana Fashion Fair as well as produced for export. In addition to a variety of original imaginative patterns for gay floral cotton prints, Knez revealed a unique lyrical vain and developed a subtle style of multi-layered depths of colour, designing typically organic and childlike motifs in the manner of English contemporary and Italian abstract expressionism. With only twenty-one she was already a full member of the Slovenian Designers' Association (DOS). Her work was subsequently shown in collective exhibitions at home and abroad (Italy, the USSR, the 1963 ICSID Paris exhibition, the 1964 New York Crafts Exhibition).

Keywords: textile design; Stanka Lozar; Slovenia; fabric patterns; cotton prints

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Egle Renata Trincanato. Unbuilt

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In the spring of 1947 Egle Renata Trincanato participates to the call published by the City of Venice for a number of houses to be built in the north and south estuary of the Venetian lagoon, getting the first and the second prize with the residences proposed in Burano and Pellestrina. From this project, you can identify an important consideration on the methodology employed in the design phase: the comparison with history cannot be underestimated. Indeed, Egle invoking clarity of purpose, whished integration between conservation and innovation. She focused her interest on the schematic and repetitive system of some building models and its formal variations. That attention aimed at the monumental architecture, and that analytical approach adopted in the volume Venezia minore, is in the project of houses of Burano and Pellestrina where there is an intention to make clear the features of strict functionality and terse rationalism. The studies carried out by Trincanato on the typical characteristics of minor Venetian architecture influence the design of the houses appearing as the son of the culture of the lagoon city while obeying a modern language. The redrawing aims to highlight the important aspects of this unbuilt project.

Keywords: unbuilt; representation; Venice; Renata Trincanato

Francesco Maggio (1963) Architect, PhD since 1991, is since 2015 associated professor of Drawing at the Department of Architecture of the University of Palermo where he teaches "Laboratorio di disegno e rilievo". In recent years is interests deal with the studies of achive drawings and digital constructions of unbuilt architecture of Modern Movement. He wrote the books "Eileen Gray. Interpretazioni 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. Since 2015 is member of Scientific Committee of scientific society UID (Unione Italiana Disegno).

Inclusion and Exclusion in Dutch Design History. Female Designers of the Goed Wonen (Better Living) Foundation 1946-1968

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Just after WOII a foundation called Goed Wonen (Better Living) was founded in the Netherlands. One of its initial and most important goals was to promote a better lifestyle through better designed interiors. Keywords were lightness, airiness and spaciousness.
The foundation has been formative for the Dutch design climate in the 2nd part of the 20th century. Many of its contributors have been given a permanent place in Dutch design history and are permanently on display in museums. Strangely enough, this only includes male designers and architects, while relevant sources show that many women were active in the association. Why are these women not represented in leading surveys and museum collections? What is their place in Dutch design history and how did – or didn't – they end up there?
This research investigates some of the leading female designers and architects of the Goed Wonen foundation. It's a case study that tries to shine a light on the process of writing design history and formulating design canons, in which selective inclusion and exclusion, either conscious or unconscious, plays an important role.

Keywords: Dutch design; writing history; Goed Wonen association; post war idealism; interior design

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. My specialization is 19th – 20th century Dutch design and historical interiors. In 2014-2015 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.

Marion Tournon Branly and Eliane Castelnau Tastemain. Two Leading Figures in French Architecture

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Marion Tournon-Branly and Eliane Castelnau-Tastemain studied in the 1940's at the Auguste Perret Studio at the Ecole des Beaux-Arts de Paris. They have been the first female students of this studio, where 278 men and 13 women have studied over the whole period 1923 to 1954. These two women, who have had long careers, are architecture's leading figures in France concerning Marion Tournon Branly and in Morocco concerning Eliane Castelnau. They were practicing architecture in different ways (project management on their own behalf and teaching and journalism, concerning Marion Tournon-Branly) and they had very different personal and family situations: Eliane Castelnau married Henri Tastemain and had four children, when Marion Tournon-Branly remained single.
The study of the career paths of those women enlights the processes who permit women to access commissions (architectural patronage) and to obtain recognition: Marion Tournon Branly was in 1975 the first female member into the very old and selective architectural association (founded in 1840), the Académie d'Architecture and Eliane Castelnau entered eight years after in 1983 (as foreign member). It's also a good opportunity to talk about social and professional networks with which they were associated.

Keywords: France; Morocco; Perret; Eliane Castelnau; Marion Tournon Branly

Stéphanie Mesnage is a French architect, graduated in 2010 with a Master's in Architecture from the Ensa'v (Ecole Nationale d'Architecture de Versailles) where she also obtained in 2010 a degree in history of architecture (Ensa'v/Université de Versailles-Saint-Quentin-en-Yvelines). She is working in architectural agencies (landscape architecture, architecture and urbanism) and is preparing a PhD dealing with professional activities of French women architects between 1880 and 1968 (Université de Strasbourg, EA 3400 ARCHE).

Gaby Schreiber and the British Overseas Airway Corporation (BOAC)

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Gaby Schreiber (1916-1991), an Austrian émigré, product and interior designer, was a key figure in the post-second world war design landscape of Great Britain. Schreiber had escaped Nazi-controlled Vienna in 1938, settling in London with her publisher husband, Leopold. Unlike many émigré designers and artists who fled to Britain prior to the War, Schreiber avoided the usual route of 'alien internment' camps and entered almost immediately into the established high society of the time.
Having been trained in art and stage design in Vienna, Florence and Berlin, Schreiber had established her own design studio in 1935, from which she undertook projects both as a 'decorator and designer, and gained a reputation for her designs for pottery, glass, light fittings and everyday household objects.'
Despite working on a number of high-profile projects, including displaying work at New York's Museum of Modern Art (MOMA) and working on the QE2 project, Schreiber's work has become less well known. In an attempt to rectify this, this paper will present the overlooked impact that Schreiber had on the British design community after the Second World War, using as a case study, her work with Britain's former national airline, The British Overseas Airways Corporation (BOAC).

Keywords: Émigré Design; British Design; National Identity; Corporate Design History; BOAC

Paddy O'Shea is a design history lecturer at Kingston University delivering teaching for the BA Graphic Design and BA Interior Design modules. He has recently completed his PhD, From Interior to Brand: The British Overseas Airways Corporation, 1939–1974. A Case Study of Post-Second World War British Commercial Design, which focused on the development of commercial design after the war, following the corporate history of BOAC through the Corporation's aircraft interior. He recently had several entries on British design and designers published in The Bloomsbury Encyclopaedia of Design.

Design and Women through the Pionieering Magazine «Stile Industria» (1954-1963)

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The focus of this paper aims to analyze a pioneering design magazine «Stile Industria» that became a prime arena for debate in the consolidating Industrial Design community. Fortyone issues were published between 1954 and 1963 and applied to industry, graphic art and package. Directed by Alberto Rosselli and promoted by Gio Ponti the magazine is affiliated with the architectural magazine «Domus». The editing staff is initially composed of professionals close to Rosselli: Giancarlo Pozzi, Franca Santi Gualtieri, Michele Provinciali and Luciana Rosa Foschi.
The aim of the paper is, through the analysis of «Stile Industria», to report citations or good feedbacks of the works of women in the field of design. Especially, through articles, awards, contests, it is possible define a framework of local geographies of women professionals in national and international field. Especially the role of women's work is linked to the success of companies (for example, Ruth Christensen for Manifattura Jsa, the first woman to receive the Compasso d'Oro award, and Renata Bonfanti, art director of Rossifloor company). Moreover, the experience in the drafting work of professional women in the Fifties becomes a springboard for their careers both in publishing and in the field of architecture and design.

Keywords: women designers; female editing staff; design magazine; Industrial Design; Stile Industria

Annalisa Barbara Pesando, architect and PhD 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, especially on government institutions and reform of the academies of fine arts and applied art schools (Journal of Design History, n.1, 2012; Chronica Mundi, 2011), magazines, exhibitions and personalities involved (Collana Villa Vigoni 2016; Atti e Rassegna Tecnica SIAT, 2013, SPABA n. 53, 2001-02; Ligures, vol 2, 2004). She has published a monograph on the Italian commission for design 1884-1908 (FrancoAngeli 2009).

Florence Fulton Hobson. Architect

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Florence Fulton Hobson (1881-1978) was one of the first three female architects to be licensed by the RIBA and the first women architect in Ireland. Her mother, Mary Ann Bulmer, was a women's rights campaigner and her younger brother John Bulmer Hobson a well-known Irish nationalist.
Fulton Hobson attended the School of Art in Belfast, was an apprentice in the Belfast practices of James John Phillips and James St John Phillips and worked for Edward Guy Dawber and James Glen Sivewright Gibson in London. After returning to Belfast, she worked for the Belfast Corporation from 1905 as an assistant to the Royal Commission on Health and Housing.
Little is known of her activities for the Belfast Corporation and only two houses by her have been identified to date. She reflects, however, on the ways in which she negotiated her role as the only women in an all-male profession in several articles published around 1910.
In her article "Architecture as a Profession" that was published in The Queen in 1911 she analyses and rejects arguments as to why a woman might encounter difficulties as a practicing architect, while at the same time explaining how architects are educated and accredited. In the context of the suffragette movement and the political situation in Ireland before the 1916 Easter Rising this paper discusses the ways in which Florence Fulton Hobson as the first female Irish architect who was licenced by the RIBA became an advocate for women to enter this profession and to overcome gender bias that threatened to relegate female architects to the realm of domestic architecture only.

Keywords: Ireland; Suffragette; Easter Rising; Belfast; RIBA

Tanja Poppelreuter is a Lecturer in Architectural History and Theory at the University of Ulster in Belfast. Her research interests lie in the field of 20th-century art and architectural theory with the focus on the impact of politics, sociology and medicine on these fields as well as on the question of how utopian ideas developed and took shape in modern society.

Ryan McBride is a BA Hons Architecture student and has written his 3rd-year dissertation on the work of Florence Fulton Hobson. His research contextualises her work within the architectural climate of Belfast during the 1910s.

Elena Luzzatto Valentini, the First Italian Woman Architect in Rome

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Elena Luzzatto Valentini (1900-1983) is today considered the first woman to held a degree in Architecture in Italy. She was born in Ancona in 1900, city that she left in 1921, in order to study in Rome, at the Regia Scuola Superiore di Architettura, founded by Gustavo Giovannoni. After her degree in Architecture in 1925, she started to work for the Town Hall Technical Office of Rome, were she had the chance to deal with different building types. While her work in the 1920s and 1930s was more involved with national competitions (where she won several first prizes and special mentions), was after WWII that her commissions took to an actual construction.
During the fascist decades she was mentioned mostly in female magazines, like the «Almanacco della donna italiana» (Anna Maria Speckel, 1935), in relationship to the work of other women, like Annarella Valentini (Elena's mother who took her degree two years after her daughter) and Maria Casoni-Bortolotti, who worked with Elena for a competition in 1932.
After WWII her work is not well known or published, mostly hidden behind her husband firm (an engineer, Felice Romoli) or behind the Town Hall Office. In particular, in 1944 she won the first prize for the competition of the French Military Cemetery in Roma, in collaboration with Maria Teresa Parpagliolo Shephard, her friend and today considered one of the most influencial Landscape Architect of the XX century. The Cimitero Flaminio at Prima Porta (Rome) is today conceived by Elena Luzzatto, starting from this original competition, where she also built a funerary chapel in 1950.
This essay is an attempt to bring out her private archive and to find new sources in order to understand the destiny of the women architect's community in Postwar Rome, still to discover.

Keywords: Women; Rome; Architecture; Cemetery; Elena Luzzatto Valentini

Monica Prencipe is a trained architect at the University of Bologna, Facoltà di Architettura "Aldo Rossi". After her master degree and a period abroad, 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 focusis on the Ancona's Lazzaretto by Luigi Vanvitelli and a modern insert by Pier Lugi Nervi. She is currently a PhD student at the Università Politecnica delle Marche, Ancona (Italy) in History of Modern Architecture, where she focuses her studies on the critic Bruno Zevi and his relationship with Nordic countries. In 2016 she found the private archive held by Mauro Ferroni, on Elena Luzzatto Valentini, the first Italian woman architect.

Vera Cirkovic's Contribution to Educational Architecture in Yugoslavia

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After the Second World War Yugoslavia has been put through a process of progress and modernisation. The period between 1945 and 1980 has been marked by an increasing number of mass housing projects in the entire state. With that strategy followed the construction of numerous elementary and high schools that were designed in accordance with the new standards in international architecture.
Architect Vera Cirkovic (1911-2002) was one of the most eminent female architects in Yugoslavia. However, her work has not yet been the subject of a more detailed analysis. Apart from residential architecture, Vera Cirkovic's major contribution to Yugoslavian architecture has been connected to elementary and high schools. In this paper two elementary and one high school Vera Cirkovic designed and constructed between 1954 and 1959 will be analyzed. All three examples show significant innovation in space organisation and functionality, which is accompanied by a very original and specific design. Her contribution to the development of educational architecture can also be recognised through several schools constructed in a later period.

Keywords: schools; architecture; Vera Cirkovic; Yugoslavia

Vladana Putnik works as a research associate at the Art History Department, Faculty of Philosophy, University in Belgrade. Her field of research is the history of architecture in Serbia and former Yugoslavia in the XX century. She defended her Ph.D. thesis 'Architecture of Sokol Halls in the Kingdom of Serbs, Croatians and Slovenians and the Kingdom of Yugoslavia' in 2014. She was the co-author of several exhibitions in Belgrade and other cities of the Balkan region. She also participated in international conferences both in Serbia and abroad and she published articles in many distinguished scientific journals.

Juana Ontañón. An Architect Woman in Asturias

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This paper examines the role of the woman architect Juana Ontañón in the construction of the Universidad Laboral of Gijon. Juana Ontañón is the fourth spanish woman to earn the title of architecture at the National School of Architecture of Madrid. In Madrid she had friendship with others Spanish women architects like Matilde Ucelay or Rita Fernández Queimadelos.
After completing her studies, she married with Manuel Lopez Mateos, an architect, and he was the key to the development of her profession in a country hit by dictatorship in which the woman was relegated to the private spaces and develop professions classified as 'feminine works'. She collaborates on the Project La Universidad Laboral of Gijón, the General Plan of San Sebastián and building lots of private houses.
She was a passionate, cultivated woman who liked to travel and liked to teach architecture to the students who passed through his studio.
La Universidad Laboral of Gijón was built between 1946 and 1956, and is the most important architectural work built in the 20th century in Asturias and is considered the biggest building in Spain. The monumental building is composed, among other elements, a church that is the biggest church with an elliptical floor in the world, the theatre, that has a Hellenic style facade and similar dimensions to the Parthenon and above the central pediment there is a big coat of arms of Spain following the model of 1945; and, finally, the tower that is modeled after the Giralda. An elevator brings visitors to the balcony to enjoy sweeping views of Gijón. This element is the tallest building in Asturias and the tallest stone building in Spain.

Keywords: architecture; University Laboral; women; Gijón; Juana Ontañón

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(Re)Discovering the Objects and the Actions of Lina Bo Bardi

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When Lina Bo Bardi is remembered we usually think about her built work but she was more else: a lot of years, places and creative atmospheres where she opened new ways of creating; she replanted and rethought about her profession with an exceptional thought and an energetic intellectual-encourage. The limits of her creative universe formed during the European Avant Garde disappeared when she travelled to Brazil to live in Sao Paulo in 1947; then a new age of reflection and intense creations appeared with new criteria and priorities which are still current and necessary nowadays.
I discovered the meaning of the objects that Lina Bo Bardi created when I visited the exhibition called Lina Bo Architteto, in Ca´Pesaro in Venice in 2004. For Lina Bo Bardi, Brazil was free of prejudices and Occidental academicism, and did not have a canonical and cultural tradition but it was another thing, it was spontaneity and a bit of fullness too, but that fullness was really beauty for her.
I propose to share a revision about some keys of this passionate and sensible architect, who lived without rendition although all of the problems she found in the world but, finally, she got to be the bravest maker of ways of Modernity and she converted her professional work in a positive opportunity to reflect and open new ways for architecture. Lina linked our profession with some social problems, with design, art and participation. She changed the way of understand architecture and she changed the way of understand Brazil in the world. So, let's travel and revisit, together, the objects and the actions Lina Bo Bardi put into practice in Brazil from 1946 that Bo Bardi arrived at Brazil, until 1968 when she opened the Museum of Art of Sao Paulo.

Keywords: Lina Bo Bardi; objects; actions; Tropicalia; anthropology

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Thesis 2011, the VIII Ibero-american Biennial, Cádiz, 2011 and the X Ibero-american Biennial, Sao Paulo, 2016.

First Generations of Women in Architecture and Design at University of Ljubljana

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The first Slovenian University was established in 1919 in Ljubljana and in the same year architect Ivan Vurnik founded an architecture course at the Faculty of Technology. In 1920 Jože Plečnik joined the faculty and in 1925 the two professors each led their own seminar which came to define two different approaches or "schools". According to recent research, Plečnik's artistic approach to architecture and design proved more appealing to female students, which is why most of them enrolled in his seminar in the years immediately following the Second World War. Plečnik's seminar was at the time described as "arts-and-crafts" by prof. Edvard Ravnikar who represented technologically more advanced direction in contemporary Slovene architecture. After Plečnik's death in 1957 female students were more or less equally dispersed between the five seminars on offer.
The paper demonstrates the evolution of architecture and design studies at the "Ljubljana School of Architecture" (after 1957 part of the Faculty of Architecture, Civil Engineering and Geodesy), and presents the way the first pre- and post-war generations of female students were included in the education process. It discusses the influence of political and societal changes in post-war Socialist Yugoslavia on admission/enrolment of women in architecture and design studies, particularly after 1960/61 when the so-called "B-course" specialising in industrial design was introduced, and traces the changing position of women at the department of architecture.

Keywords: Faculty of Architecture, Civil Engineering and Geodesy; study of architecture and design; University of Ljubljana; female students; female professors

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An Improbable Woman. Portuguese New State's dictatorship and Design Leadership

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This paper aims to provide a comprehensive understanding of the the National Institute of Industrial Research (INII) Art and Industrial Architecture Nucleus (later Industrial Design Nucleus) role in the development of design in Portugal, through the actions lead by the Nuclei responsible, the glass designer Maria Helena Matos (1924-2015), which became fundamental for the strengthening of Portuguese Industrial Design in the 1960's. Within the 2nd Foment Plan (1959-1964), the Portuguese New State's dictatorship economic policies changed with an enhancement of the industrial sector. One of the dynamic efforts to increase this sector was the establishment of the INII, which began its activity in 1959. Its main task was to provide scientific and technical assistance to private industry, and from the creation of the Art and Industrial Architecture Nucleus in 1960, to develop aspects related to the designing of products, establishing a seminal industrial design sector. There, the actions played by Maria Helena Matos became fundamental for the affirmation process of Portuguese Industrial Design, namely producing in 1965 the 1st Fortnight of Industrial Aesthetics and the International Exhibition of Industrial Design which established a milestone in the Portuguese design history: with this daring realization, Maria Helena not only materialized the first design display in Portugal, but also had the English term design integrated in the lexicon of the official discourse, appearing in the title of the exhibition and its catalogue. In its ambivalence, these experiments can be seen both as evidence of flexibility and permissiveness of a regime of conservative and authoritarian accent, as well as part of a journey of resistance that would transform the country and its material culture, in search of full integration into the international arena, which emerged after the revolution of April 1974.

Keywords: Portuguese design; dictatorship and design policies; Modern Design Movement; women in design leadership

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Matilde Ucelay Maortua. Single-family house for Vincente Sebastian Llegat

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Between 1931 and 1936, the Second Republic in Spain was proclaimed. A social and political model consolidated as one of the most prolific according the artistic point of view. The new democratic regime brought many basic rights for women as the chance to complete their university studies. An emblematic figure of the cultural and architectural revolution of Spain was Matilde Ucelay Maortua.
During the sixties Matilde Ucelay lived a period of intense project development, working for foreign clients, who represented the young aristocracy of Madrid. She mixed the modern with the tradition and obtained commissions from Spain, Italy and America. Between 1951 and 1979, Matilde Ucelay will implement a series of projects of single-family houses, chalets and factories included in the urban plans of 1951 and 1979.
The project here analyzed is the house of Vicente Sebastián Llegat in Pradolargo-Pozuelo de Alarcón, of 1968. Matilde Ucelay designed a building with two levels, a large garden, a swimming pool and the outside porch marking the environment of the L-structure of the house. The critical redrawing of the Ucelay's project highlights her way of conceiving architecture with organic shapes and fluid spaces open to new artistic frontiers.

Keywords: drawing; representation; History of Architecture; Matilde Ucelay Maortua

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 pioneers' 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 at the Escuela de Arquitectura of Malaga and at the Faculty for the Built Environment of the University of Malta.

Exploring female contribution to Slovenian conservation in the 1950s and 1960s. Case study of Cistercian Abbey of Kostanjevica na Krki reconstruction

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In Slovenia during the 1950s and 1960s a lot of reconstruction and renovation projects were focused on monuments, destroyed in the course and after the war. These projects demonstrate shift from urgent preservation measures to integrated renovation approach, gradually comprising reconstruction designs, valorisation methods and revitalisation plans. Even though not all of them were carried out, and some are still ongoing, the review of these projects' documentation reveals that female conservators, mainly recruited from the field of architecture, for the first time played an important role in Slovenian conservation history. They were employed as designers and as experts working on-site and so consequently noticeably came forth as authors of professional and scientific articles and contributions along their male colleagues. What is the background of this phenomenon? Has female coming forward anyhow influenced Slovenian conservation doctrine and if yes, how? Were those circumstances additionally influenced by concurrent international conservation theory development? These questions have not yet been reflected. Therefore, the article aims to explore those issues through analysis of women contributions in a leading post-war conservation periodic publication *Varstvo spomenikov* and through the case study of a large conservation project of former Cistercian Abbey in Kostanjevica na Krki reconstruction, carried out in the 1950s and 1960s. Furthermore, research for the first time allows bringing forward work and contribution of female conservators.

Keywords: conservation; Kostanjevica na Krki; Milka Čanak-Medić; Špelka Valentinčič-Jurkovič

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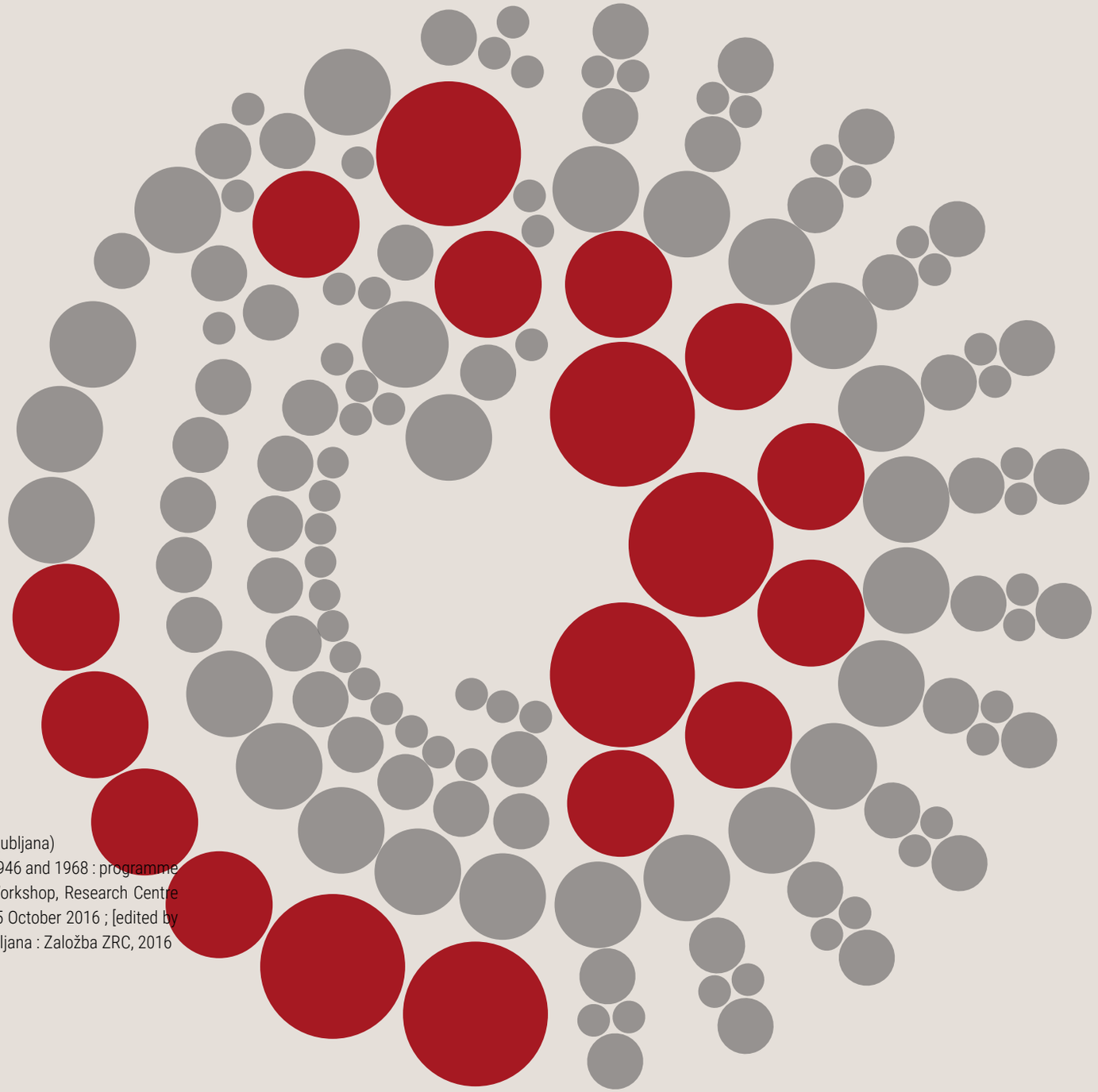

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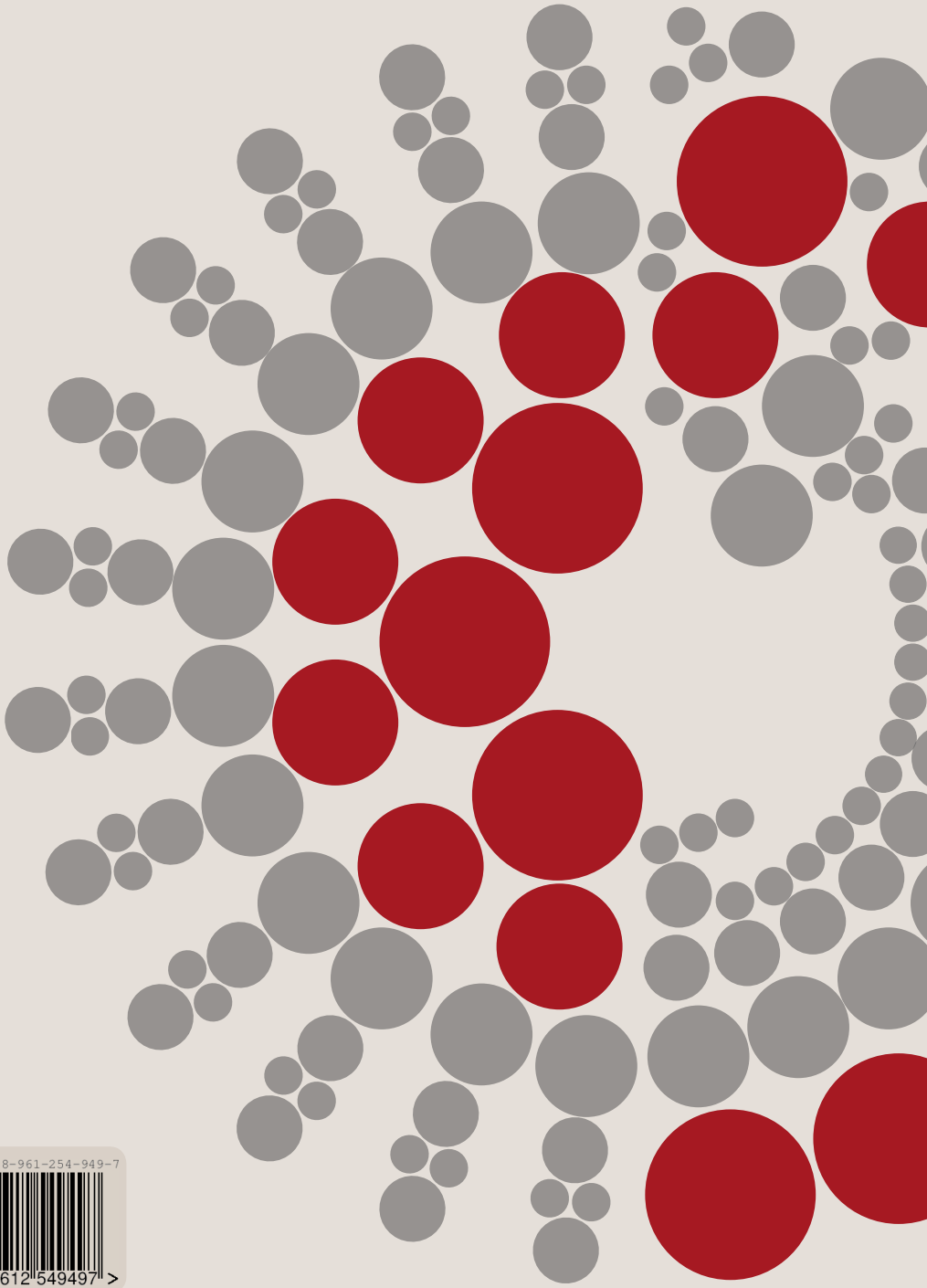

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