

# MoMoWo 2<sup>nd</sup> INTERNATIONAL CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers  
between 1946 and 1968

## PROGRAMME AND ABSTRACTS

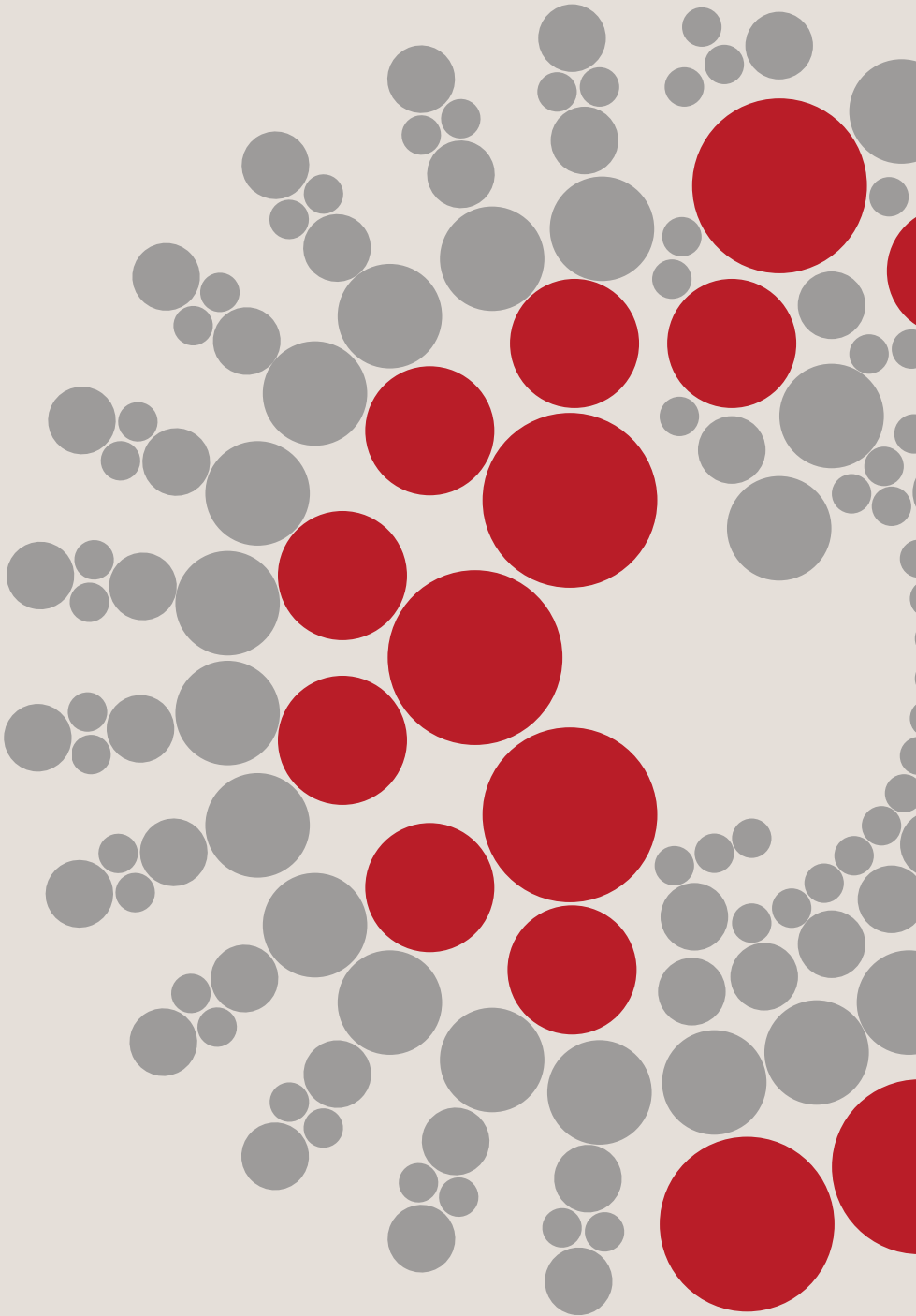
Research Centre of Slovenian Academy of Sciences and Arts  
// Slovenia  
France Stele Institute of Art History

Ljubljana, 3-4-5-October 2016



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





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Universidad de  
Oviedo



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

### Programme and Abstracts

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IADE-U (Lisbon/Portugal)

UNIOVI (Oviedo/Spain)

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ZRC SAZU (Ljubljana /Slovenia)

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Maria Helena SOUTO

Ana María FERNÁNDEZ GARCÍA

Marjan GROOT

Helena SERAŽIN

Alain BONNET

Sara LEVI SACERDOTTI

Edited by Helena Seražin, Caterina Franchini and Emilia Garda

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INTRODUCTION

## INTRODUCTION

### ● About MoMoWo Women's Creativity since the Modern Movement (1918-2018)

Caterina Franchini and Emilia Garda

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

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

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

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

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

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

Emilia Garda

## ● Why the MoMoWo project?

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

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

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

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

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

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

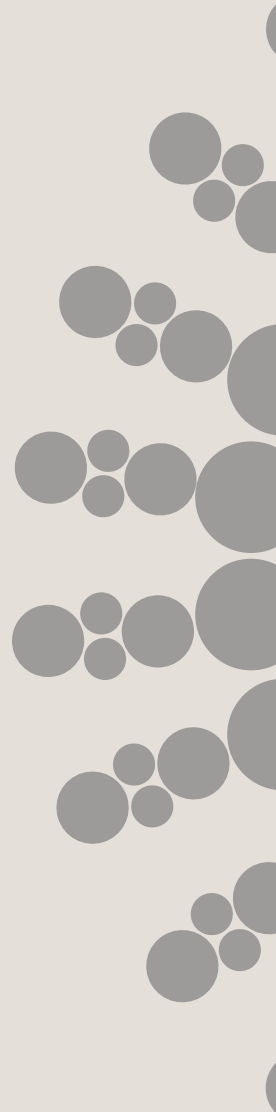
What access did female students have to schools of architecture, design and building engineering? Did they experience any obstacles? How were women professionals included in the education process and how were they represented in the academia? What are the characteristics of their affiliation with professional 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?





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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*.

✉ caterina.franchini@polito.it

- **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).

✉ helenasouto@iade.pt

- **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.

✉ [afgarcia@uniovi.es](mailto:afgarcia@uniovi.es)

- **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](http://www.stsitalia.org)). Marjan lectures at LUCAS Institute of Leiden University, the Netherlands.

✉ [m.h.groot@vu.nl](mailto:m.h.groot@vu.nl)

- **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](mailto: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](mailto: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 competitiveness. She is experienced in tourism management methodologies, in SiTI she coordinates the Research Unit working on national and international projects related to sustainable tourism management, tourism analysis, socio economics studies.

✉ [levi@siti.polito.it](mailto:levi@siti.polito.it)



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PROGRAMME

# Day 1. 3<sup>rd</sup> 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

## I Education and Publishing

● **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. 4<sup>th</sup> 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 Castelnaud Tastemain.*  
*Two Leading Figures in French Architecture* -  
Stéphanie Mesnage, Université de Strasbourg, ARCHE

*Juana Ontañón. An Architect Woman in Asturias* - Esther Rodríguez 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, 5<sup>th</sup> 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 Marenčić, University of Zagreb,  
Faculty of architecture

*Feeling at Home. Elisabeth (Kaatje) de Lestrioux'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,  
independent researcher

Discussion 14.40-14.55: MoMoWo - Ana Mária Fernández García

● Tea 14.55-15.10

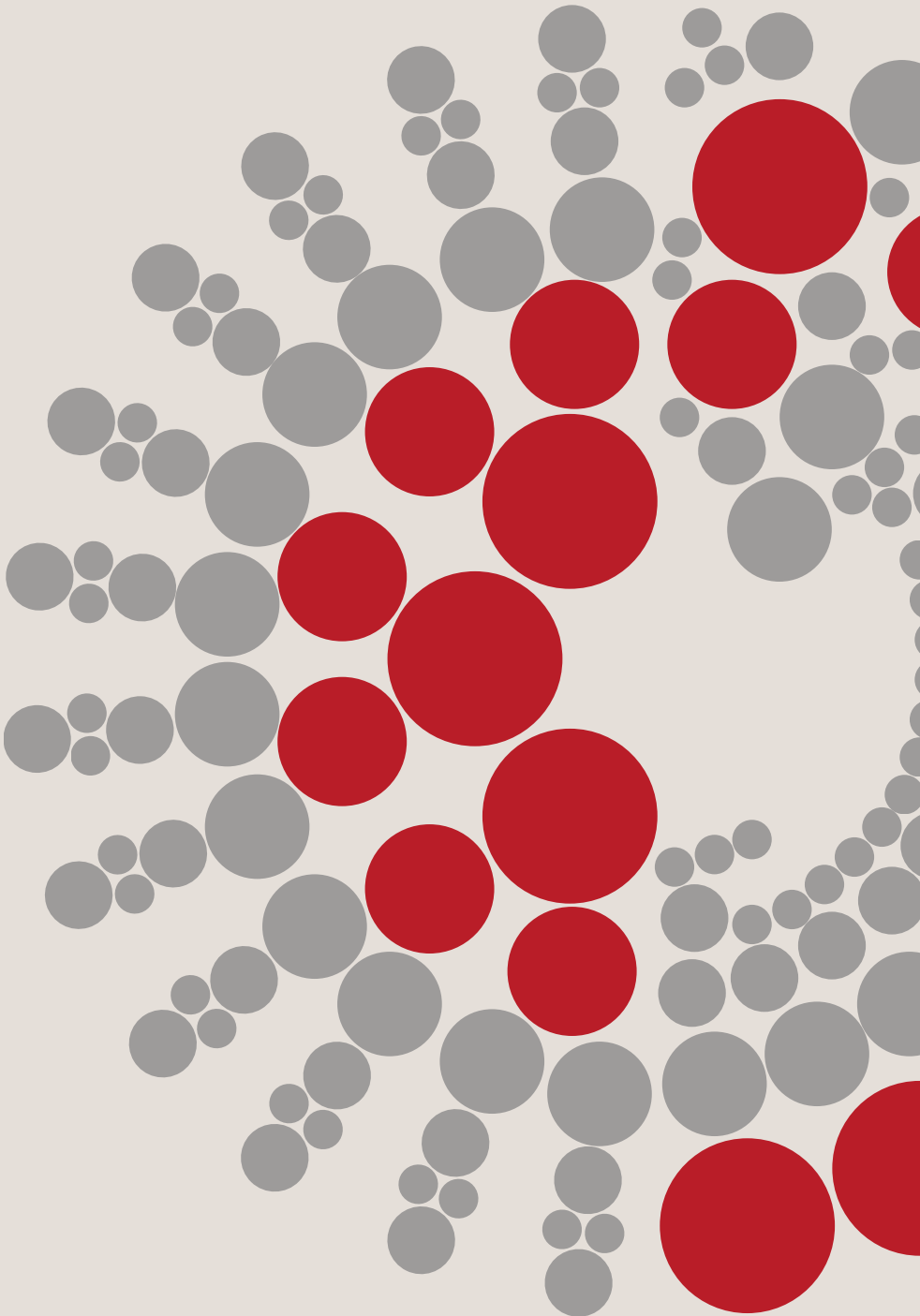
● **Presentation of the MoMoWo Publications** 15.10-15.30

*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





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ABSTRACTS

## ● Matilde Ucelay Maortua. Single-family house for Vicente Sebastian Llegat

**Starlight Vattano**, *University of Palermo, Department of Architecture*

✉ starlight.vattano@unipa.it

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.

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**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.



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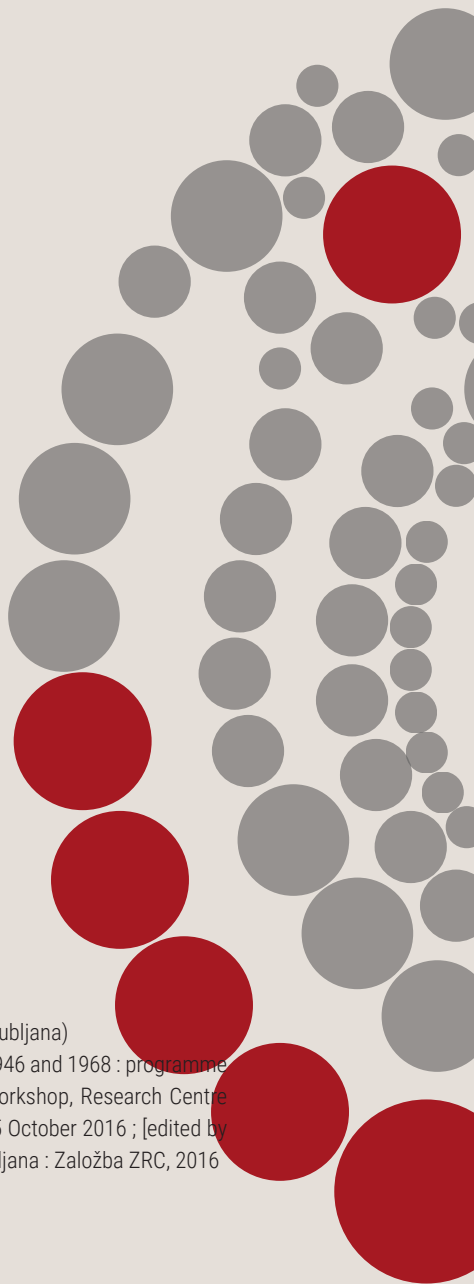
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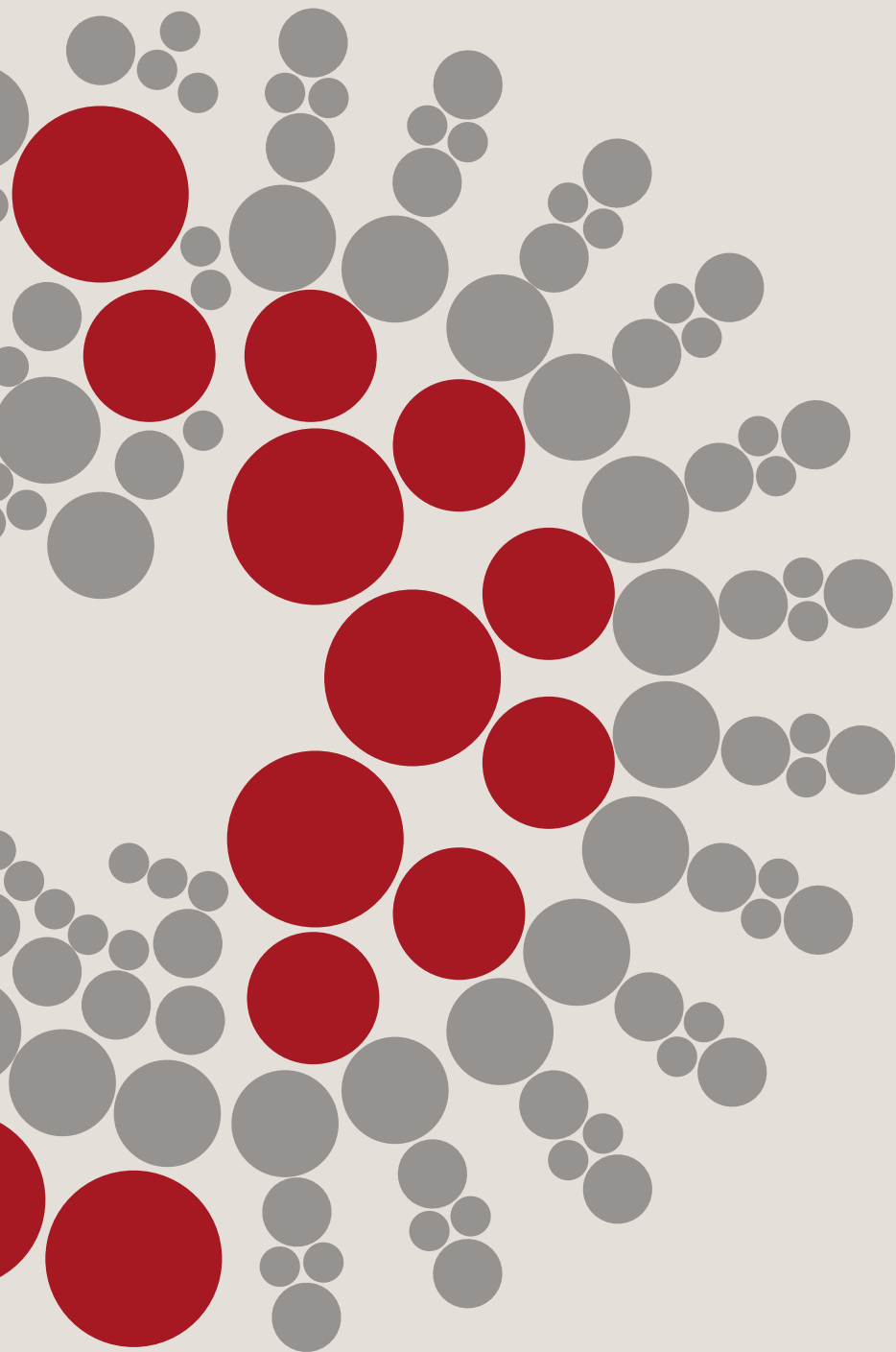
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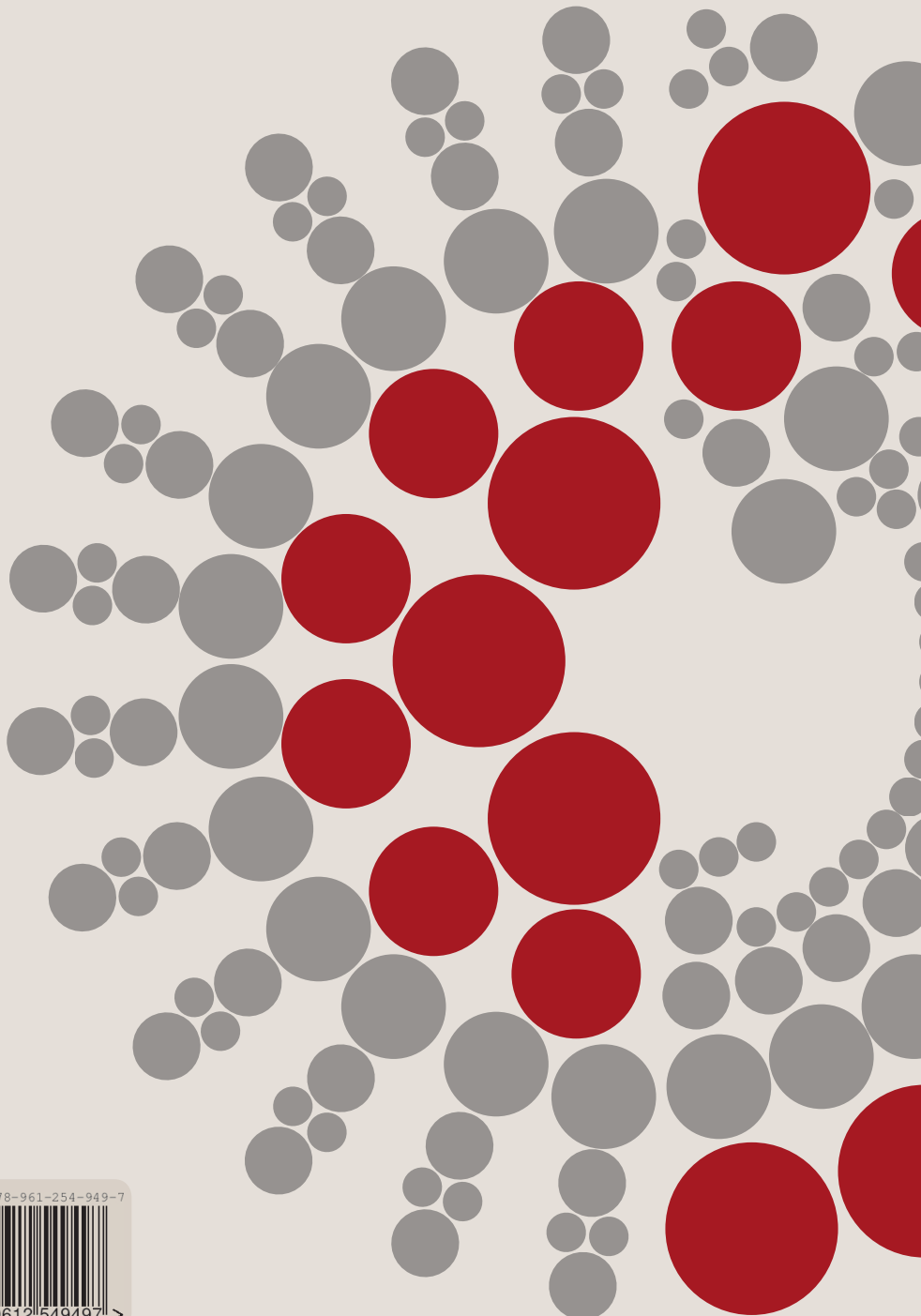
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