MoMoWo 3rd INTERNATIONAL CONFERENCE-WORKSHOP
Women Designers, Architects and Engineers between 1969 and 1989

PROGRAMME AND ABSTRACTS

University of Oviedo, Historical Building
// Spain

Oviedo, 2-3-4 October 2017

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

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Programme and Abstracts

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

About MoMoWo Women’s Creativity since the Modern Movement (1918–2018)
Caterina Franchini and Emilia Garda

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

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

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

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

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

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

Emilia Garda

Why the MoMoWo project?

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

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

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

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

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

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

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

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

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

Caterina Franchini

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

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

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

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

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

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

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

Ana Maria 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.

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

Helena Seražin, PhD in Art History, is a Research Adviser at the France Stele Institute of Art History at the Research Centre of the Slovenian Academy of Sciences and Arts and Visiting Professor at Faculty of Arts of the University of Ljubljana. Her research focuses on history of architecture from 16th to 20th century. She has published several papers and monographs and edited a series Slovene Artistic Inventories, for which she won the 2009 and 2013 Izidor Cankar Prize of Slovenian Art History Society for outstanding achievements in Slovenian architectural history. Together with the Slovene Centre of Architecture she curated exhibitions To the Fore. Female Pioneers in Slovenian Architecture and Design (2016) and To the Fore. Female Pioneers in Slovenian Architecture, Construction and Design (2017).
Alain Bonnet is professor of history of contemporary art at the Université de Bourgogne (UB), Dijon, Centre Georges Chevrier. He studies the history of the artistic institutions in the nineteenth century, the history of the arts education and the formation of the social image of the artists in the art of the nineteenth century. He has published books on the Ecole des beaux-arts of Paris and on the reform of 1863, on the representation of the community of artists, on the official encouragements for the artistic travels, not to mention papers in scientific reviews and catalogues of exhibition. He has also, as a curator, organized various exhibitions.

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Sara Levi Sacerdotti, Master in Public Policy Analysis. Graduated in Political Sciences in Torino (Italy). She had training and job experiences abroad. Since 2005 she has been project manager in SiTI, coordinating a research team. She has technical skills in design and management of multidisciplinary projects for territorial development, public policy evaluation, socio economic research, scenarios methodology, benchmarking and territorial competiveness. 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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Day 1, 2nd October 2017
Politics, Policies and Political Regimes

Registration 9.00-10.00

Welcome to Asturias 10.00-10.30
D. Francisco José Borge López, Vice Chancellor of University Extension and International Development, University of Oviedo
Ana María Fernández García, member of the MoMoWo Scientific Committee, University of Oviedo
Sonia Puente, Dean of the Official Association of Architects in Asturias

MoMoWo 10.30-11.00
MoMoWo - Women’s Creativity since the Modern Movement - Emilia Garda and Caterina Franchini, MoMoWo International Coordinators, Politecnico di Torino

MoMoWo 11.00-12.00
Discussion of the interview with Denise Scott Brown, during MoMoWo Traveling Exhibition, held on June 22, 2017 at Delft Technical University, the Netherlands - Marjan Groot, member of the MoMoWo Scientific Committee, Vrije Universiteit Amsterdam

Coffee 12.00-12.30

Politics, Policies and Political Regimes

Papers 12.30-13.30
Beyond Architecture: Politics, Feminism and Art as a Way of Life Social and Artistic Engagement of Giovanna De Sanctis Ricciardone - Anna Riciputo, Italy
Ucelay and Careaga, Two Women during the Franco Regime - Iñigo Galdeano Pérez, University of the Basque Country, Bilbao, Spain
Maria Bjørnson’s Set Design: Not Only a Refuge - Santi Centineo, Politecnico di Bari, Italy

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

Lunch 13.45-15.00

Papers 15.00-16.00
The Influence of European Women Architects on Architecture in the Arab World - Salah Has Ismail, Yildirim Beyazit University, Turkey
An Alternative View to Periphery: The Role of Women Architects in Peripheral Built Environment of Turkey - Esin Bölükbaş Dayı, Antalya International University, Turkey
Modern Hospital Complexes by Architect Zoja Dumengić in Croatia - Zrinka Barisic Marenic, University of Zagreb, Croatia

Discussion 16.00-16.15
Chair | Helena Seražin, member of the MoMoWo Scientific Committee, Research Centre of Slovene Academy of Sciences and Arts, Ljubljana

Coffee 16.15-16.45

Papers 16.45-17.45
Ines Filipović: Examining the Dialogue and Distinguishing the Authorship - Ana Bedenko and Iva Maria Jurić, Zagreb, Croatia
Female Presence in the Field of Memorial Sculpture and Architecture 1968–1989 in Socialist Croatia - Sanja Horvatinić, Institute of Art History, Zagreb, Croatia
Beyond Poppies and Other Floral Patterns: The Success of Female Textile Designer Maija Isola in Finland from the mid-1960s on - Valéne-Anne Houppermans, Leiden University, The Netherlands

Discussion 17.45-18.00
Chair | Alain Bonnet, member of the MoMoWo Scientific Committee, University of Burgundy, Dijon

Papers 18.00-19.00
Paola Salmini (1921–2003) in Modern Italy: Politics in Action - Monica Prencipe, Università Politecnica delle Marche, Ancona, Italy
Architect Bianca Ballestro in Tuscany and Her Partnership with Gae Aulenti - Daniela Turazza and Chiara Santi, Firenze, Italy
Maria Teresa Parpagliolo: The Kabul Experience (1970–72) - Lucia Krasovec Lucas, Politecnico di Milano, Italy

Discussion 19.00-19.15
Chair | Caterina Franchini, member of the MoMoWo Scientific Committee, Politecnico di Torino
Day 2, 3rd October 2017
Research and Industries

Papers 9.00-10.30
The Worker Bees of Belgrade Architecture - Jelica Jovanović, Belgrade, Serbia
Discussion 10.30-10.45
Chair | Helena Seražin, member of the MoMoWo Scientific Committee, Research Centre of Slovene Academy of Sciences and Arts, Ljubljana

Coffee 10.45-11.15

Papers 11.15-12.15
The Underrated Role of Women in the History of Polish Post-War Architecture - Blażej Ciarkowski, University of Lodz, Poland
Walden 7: Mathematics and Architecture in a Residential Building - Esther Rodríguez Ortiz, University of Oviedo, Spain
Rosalia La Franca: Thought and Practice - Starlight Vattano, University of Palermo, Italy
Discussion 12.15-12.30
Chair | Caterina Franchini, member of the MoMoWo Scientific Committee, Politecnico di Torino

Papers 12.30-13.30
In Front of and Behind the Mirror: Women in Italian Radical Design - Elena Dellapiana and Annalisa B. Pesando, Politecnico di Torino, Italy
Experience of the Real: Franca Helg (1952–1989) - Cristiana Eusepi, Università degli Studi di Udine, Italy
Discussion 13.30-13.45
Chair | Ana Maria Fernández García, member of the MoMoWo Scientific Committee, University of Oviedo

Lunch 13.45-15.00

Papers 15.00-16.00
The Gender Bias on Craftsmanship and Industrial Production in Dutch Ceramics (1960–2015) - Ilja S. Meijer, Vrije Universiteit Amsterdam, The Netherlands
Eva Zeisel: Pottery between Art Craft and Industrial Design - Annalisa Di Roma, Politecnico di Bari, Italy
The Archives of a Professional: Maria Luisa Spineto, Civil Engineer and ‘Thorough Designer’ - Roberta Spallone, Politecnico di Torino, Italy
Discussion 16.00-16.15
Chair | Marjan Groot, member of the MoMoWo Scientific Committee, Vrije Universiteit Amsterdam

Exhibitions and Competitions

Papers 16.15-16.35
Tapestry as Architecture: Architect Eta Sadar Breznik at the International Biennial of Tapestry - Martina Malešič, University of Ljubljana, Slovenia
MoMoWo 16.35-17.0
Female Pioneers in Spanish Design through the Delta Awards - Ana María Fernández García, University of Oviedo, Spain
Discussion 17.00-17.15
Chair | Alain Bonnet, member of the MoMoWo Scientific Committee, University of Burgundy, Dijon

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

Invited Speaker 18.15-19.00
Ingenio al Femminile - Ania López, National Council of Engineers, Rome, Italy
Day 3, 4th October 2017
Education and Publishing

Papers 9.00-10.55
Women in Slovenian Civil Engineering in the 1970s and 1980s: Education and Academia – Barbara Vodopivec, Research Centre of Slovene Academy of Sciences and Arts, Slovenia

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

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

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

Discussion 10.55-11.15
Chair | Roberta Spallone and Marco Vitali, members of the MoMoWo’s team, Politecnico di Torino

Coffee 11.15-11.45

Papers 11.45-12.45

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

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

Discussion 12.45-13.00
Chair | Maria Helena Souto, member of the MoMoWo Scientific Committee, ENSILIS/ IADE Creative University, Lisbon

Invited Speaker 13.00-14.00
Wom@rts - Women Equal Share Presence in the Arts and Creative Industries: Project Presentation - Yvan Corbat, Grupo DEX, Spain
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ABSTRACTS
Rosalia La Franca: Thought and Practice

Starlight Vattano, University of Palermo, Italy

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

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

Keywords: drawing, project, figuration

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

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

Barbara Vodopivec, ZRC SAZU, Slovenia

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

Keywords: civil engineering, Gradbeni vestnik, University of Ljubljana

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


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