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## Representation Introduction

The four articles highlight the numerous ways women have been left out of modern architecture and design history publications, and analyses the different paths of the women 'left in the shade.' In the article by Florencia F. Cardoso we can observe how women architects and designers are still unequally portrayed by historians. We submerge into pioneer cases in the articles by Lucia Krasovec, Laura Martinez, and Maria Perers, all of which focus on women who have contributed to the image of their countries through their work and participation in international exhibitions.

Cardoso develops 'a quantitative and qualitative content analysis of the documentation of women's achievements in modern architecture history publications'. She focuses on ten books published in a ten-year period (2004–14) and observes that inequality of recognition between men and women's achievements still remains and that there is 'a lack of acknowledgement of women's contributions to modern architecture,' especially when compared to the pioneering book and exhibition by Susana Torre, *Women in American Architecture* (1977).

Krasovec's article provides paradigmatic examples of pioneering cases, focusing on how the Women's Building in the Chicago International Exhibition of 1893 designed 'a strategy to gender subsequent pavilions, [and that] female architects were encouraged to design them'. She presents similar cases in Germany, and also focuses on the Italian architect Maria Teresa Parpagliolo Shepard and her 'approaches in an innovative way to architecture, gardening and landscape issues.'

The interesting study by Laura Martinez analyses the impact of Anni Albers's visit to Barcelona International Exhibition in 1929 when she was still a Bauhaus student, on her later work. Martinez highlights the impact of the many interiors Lilly Reich and Mies van der Rohe designed for the German sections in eight separate Beaux-Art palaces 'on architectural culture from then on', particularly the use of woven textiles as architectural elements.

Maria Perers begins her article by examining the impact of the Swedish Pavilion at the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes and how this success was transferred to the United States in 1928 via the luxury passenger liner M/S Kungsholm. She analyses how this success is largely related to the work by Swedish designer Anna Petrus whose works are studied by the author.