



MoMoWo 3<sup>rd</sup> INTERNATIONAL  
CONFERENCE-WORKSHOP

Women Designers, Architects and Engineers  
between 1969 and 1989

ABSTRACTS



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MoMoWo 3rd International Conference-Workshop

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## INTRODUCTION

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

## Luciana Natoli: Theory and Project

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

**Keywords:** theory, project, unbuilt, representation

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

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

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

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

**Keywords:** decorative textiles, design, tapestry, exhibition

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





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