ARCHITECTURES OF THE SUN

International committee for
documentation and conservation
of buildings, sites and neighbourhoods of the
modern movement

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EDITORIAL

02 The right to holidays or the emergence of an era of optimism
— BY ANA TOSTÕES

INTRODUCTION

04 From paid holidays to mass tourism: a typological evolution
— BY SUSANA LOBO

ESSAYS

08 Public swimming pools in Australia
— BY HANNAH LEWI

16 Holiday colonies for Italian youth during Fascism
— BY MARCO MULAZZANI

24 From the Ciutat de Repòs to the Ciudades Sindicales de Vacaciones: seaside Vacation City for Workers in Marbella. The present of modern leisure heritage
— BY MAR LOREN-MÉNDEZ, DANIEL PINZÓN-AYALA AND ROBERTO F. ALONSO-JIMÉNEZ

34 Weaving the Xenia network in post-war Greece: The ethical structure of hospitality
— BY EMILIA ATHANASSIOUT

42 Hotel megastructures: the Balaia “turn key” experience in Portugal
— BY SUSANA LOBO

50 Tourist towns in Languedoc-Roussillon: projects and discourse for mass tourism
— BY IZOL MAREZ LOPEZ

58 Building High Tatras: dilemma of form Architecture of 1960s and 1970s in the most famous Slovak mountain resort
— BY HENRIETA MORAVCIKOVA

66 E.1027: Maison en bord de mer
a prototypical vacation residence
— BY WILFRIED WANG

71 E.1027: murder and mystery of the camera
Gems on the history of the house E.1027 created by Eileen Gray and Jean Badovici
— BY CHRISTIAN MÜLLER

77 Eileen Gray and the influence of Cubism
— BY ROSAMUND DIAMOND

84 Should Le Corbusier’s E.1027 murals be considered as “historical monuments”? 
— BY AGNÈS CAILLIAU

DOCUMENTATION ISSUE

90 Tourism and modern architecture in a “Green Hell”: Hotel Amazonas (1947–1952)
— BY RICARDO PAIVA

94 BOOK REVIEWS

APPENDIX
Entitled “Architectures of the Sun” this issue of the docomomo Journal is devoted to the theme of holidays, and considers the key role of Modern Movement architecture in the symbolic and functional affirmation of the new leisure era. The aim is to reflect on the transformation of the territory and to address the architectural challenges arising from the collective happiness and joy contained in what has been called the right to holidays.

In 1937, CIAM 5 specifically linked the housing question to leisure, considering it an absolute necessity to acknowledge that “the most privileged places will be chosen for the location of these [leisure] areas. Taking possession of these places by large masses will allow for rest and outdoor exercise, the indispensable recuperation of the forces lost in the city”.

As Charlotte Perriand (1903–1999) asserted, the need to create machines à recréer, the goal was definitively to assure "the happiness of men".

From the first optimistic architectural swimming-pool complexes to discovering the enjoyment of beaches or of winter sports in the mountains, these “architectures of the Sun” began to link the power of landscapes with the relaxation and pleasure of the human body. Associated with healthy living and claimed for all, for the first time, the beaches, mountains, lakes and forests became identified as places for vacations.

This docomomo Journal is a first attempt to discuss, among our network, the heritage of architectural programmes in the context of holidays, tourism and leisure, envisaged as a social conquest of modernity. Issues such as landscape, memory, identity and heritage, are explored against a background of territorial transformation and exploding tourism within the scope of the welfare society. From the joyful phenomenon of swimming pools in Australia to children’s beach-sports facilities under Italian fascism; or the workers’ vacation cities for trade unions, from Republican Spain to the Franco period; from the creation of the seaside hotel to large scale tourist complexes in the snow or at seaside locations in Brazil, France, Greece, Portugal or Slovakia; all these reveal a wide range of perceptions of the landscape based on a singular modernity. The relationship between architecture and the tourist landscape was approached as a unique issue, experienced as a reshaping of leisure spaces in accordance with the needs of contemporary society.

Above all, the landscape became an inspiration for modern architecture and to a certain extent, for large-scale complexes, in claiming the right to vacation for all. To the middle class, it represented the opening up of something that, before the war, had been a privilege reserved for the elite.

docomomo International is grateful to Susana Lobo for accepting the challenge to be guest editor of this DJ. Thanks to her commitment, allied with meticulous and rigorous work, and to the skill of a wide range of professionals, scholars and researchers who have contributed with their knowledge and dedicated work, it is with great pleasure that we present this journal.

A variety of reflections is presented: from essays dedicated to the swimming phenomena and the creation of swimming-pool complexes, to the holiday colonies and cities created for workers’ relaxation, from an investigation of hotel typology, to essays on tourist megastructures and emblematic mountain resorts.

I also wish to thank Wilfried Wang for the exciting E.1027 Dossier, which reveals the most recent thinking on Eileen Gray (1878–1976) and Jean Badovici’s (1893–1956) unique and exquisite legacy. The Maison en bord de mer symbolically represents the vacation refuge, set within an amazing and poetic landscape, and also raises the question of the legacy of holiday architecture: the preservation, maintenance and re-use of these buildings and sites in accordance with a responsible evaluation of the landscape in environmental and sustainable terms.
The 1919 ratification of the 48-hour working week by the Organization Internationale du Travail [International Labor Organization], created by the signatory countries of the Treaty of Versailles, raises a new challenge to industrialized society: the organization of workers’ free time. Divided the day into “three eights” — eight hours of work, eight hours of rest and eight hours of sleep — the social framework of leisure is understood as a moral duty of the state\(^4\). This issue takes on a never before considered dimension with the attention given to the instrumental use of popular recreation by European totalitarian regimes and its centralization in organizations of a political and ideological character. Leisure, in this context, would work as a privileged area of indoctrination and diffusion of the nationalist rhetoric that supports the construction of fascist dictatorships. But the recognition of the necessity to organize leisure was not restricted to totalitarian states, nor was it an exclusively political and/or social issue. In view of the growing number of urban workers, the contemplation of this “new time” implied the planning of specific spaces and programs that provided direct contact with nature and the practice of activities suitable for rest, fun, physical and mental development, on the assumption that “the environment forms the individual”\(^3\).

It is precisely on the consequences of leisure in the design of the functional city that the 5th International Congress of Modern Architecture (ciam 5), held in Paris from June 28 to July 2 of 1937, focused. Under the theme Logis et Loisirs [Dwelling and Leisure], the congress discussed what was considered to be the “most urgent problem of our time: housing” and “immediately linked to it as inseparable, the notion of leisure”\(^7\). Leisure, defined in the previous meeting as one of the four functions of modern urbanism, was, until then, understood only as an activity of occupying daily spare time, after work and limited to the use of the green spaces within the city. In ciam 5, its importance is definitively reasserted, when Le Corbusier (1887–1965), in the conclusion of his intervention, proclaims housing and leisure as essential goods that should be guaranteed as public services, “an obligation of the community for all”\(^6\). In fact, the choice of the ciam 5 theme was suggested by Le Corbusier himself based on the agenda of the Popular Front government\(^6\) of Léon Blum (1872–1952) elected in 1936 and responsible for the introduction of “paid holidays” in France. This same subject extended to the “Pavillon des Temps Nouveaux: Essai de Musée d’Education Populaire [Pavilion of the New Times: Essay of the Museum of Popular Education], designed in collaboration with Pierre Jeanneret (1896–1967) for the Exposition Internationale des Arts et Techniques dans la Vie Moderne [International Exhibition of Arts and Techniques in Modern Life] that also took place in Paris aside the congress.

As a direct result of the gradual democratization of the right to remunerated leave, the notion of leisure in “modern times” expands to the weekly and annual spheres, including not only rest and sports, but cultural and personal value activities, towards the theories of popular education so dear to the political discourses of the time. In the post-war period, the Universal Declaration of Human Rights, adopted by the United Nations (un) in 1948, proclaimed the right of “every person” to periodic paid holidays. This principle emphasized that leisure, now extended to a generalized middle class, was no longer understood only in its collective dimension but conceived as a personal time, defined “according to individual desires”\(^9\). A new time that gains autonomy and meaning in the prosperity period of the Trente Glorieuses [Glorious Thirty], progressively replacing work at the basis of all relations in capitalist consumer society. For the French sociologist Joffre Dumazedier (1915–2002) this was the path to a new civilization. One in which mass leisure would be integrated into a cultural democracy sustained by comprehensive education and information policies: une civilisation du loisir [a civilization of leisure]\(^5\). Loisirs (translated in Italian as Tempo Libero) would also be the theme of the xiii Triennale di Milano of 1964, in a controversial exhibition that reported on pop culture and mass consumption practices to question the meaning and value of free time in contemporary society\(^8\).

It is on the subject of free time that this issue of the docomomo Journal is focused. More specifically, on summertime leisure. The aim is to establish a typological evolution of the “architectures of the Sun” associated with the emergence and consolidation of a seaside mass tourism in the 20th century. An evolution that can be related to sociologist Erik Cohen’s (1932–2014) distinction between non-institutionalized and institutionalized tourist types,
ranging from the drifter to the organized mass tourist, and geographer Richard Butler’s (b. 1943) model on a tourist area cycle of evolution, divided into six stages of development from exploration to rejuvenation or, in the opposite extreme, decline. Although this assessment is not always straightforward or linear, it reinforces the idea of tourism as a holistic phenomenon of which architecture, as a mechanism that places the tourist experience, is the ultimate material expression.

The summer holiday house is the quintessential type of seaside architecture. Heir of the 19th century “chalet” or “villa”, it would know a significant transformation with the formal, spatial and technological advances introduced by the housing experiments of the pioneers of the Modern Movement. Eileen Gray’s E.1027 (1926–1929), in Roquebrune-Cap-Martin (Côte d’Azur, France), is one of the most relevant examples of Existenzminimum research applied to the design of holiday private accommodation. In the opening essay of the “E.1027 Dossier”, Wilfried Wang classifies it as the “prototypical vacation residence”, highlighting Eileen Gray’s (1878–1976) ground-breaking approach to summer holiday facilities as compact and rich experiences where the designer explores different relational devices to extend and enhance the sense of space.

In “Book Reviews”, Cape Cod Modern: Midcentury Architecture and Community on the Outer Cape (Metropolis Books, 2014) also gathers a unique set of summer retreats built from 1938 by a group of modern architects, including European émigrés Marcel Breuer (1902–1981), Serge Chermayeff (1900–1996) and Olav Hammerström (1906–2002) among others, that combine functional design principles with local building traditions and materials to rehearse new forms of informal living in communion with the natural setting. With the creation of the Cape Cod National Seashore in 1961, administered by the National Park Service, some of these experimental houses were slated for demolition and fell into disrepair until 2007 when architect Peter McMahon (b. 1957) founded The Cape Cod Modern House Trust (ccmht) with the aim of documenting the history of the more than 100 existing examples and restore some of them.

Like E.1027, these first seaside dwellings correspond to the exploration stage in Richard Butler’s model and to Erik Cohen’s type of non-institutionalized tourist drifters. On a different record, Marco Mulazzani introduces an overview of the holiday colonies for children built under the Fascist regime in Italy (1925–1945) to observe that, despite the establishment of specific parameters of the functional organization of these structures, there is no definition
of an architectural typology as such. Instead, the wide-range of layouts and aesthetic solutions, mediating between a more classic or more modern configuration, reflect the complexity of the Italian architectural debate of this period. Defining an initial phase in the construction of holiday facilities, the colonies coincide with the involvement stage of the development of tourist areas and the explorer tourist typology.

In their essay, Mar Loren-Méndez, Daniel Pinzón-Ayala and Roberto Alonso-Jiménez trace the evolution in the Spanish spatial formalization of workers rest by comparing the gatcpac (Catalonian faction of the Group of Spanish Artists and Technicians for Contemporary Architecture) project for the Ciutat de Repòs i de Vacances (1931–1934) with Franco’s regime Ciudades Sindicale de Vacaciones (1954–1963) to expose the shift in paradigm from the modern urban model of the Second Republic to the self-sufficient, more organic enclosures of the dictatorship. Focusing in particular on the last of these settlements, built in Marbella, they advocate its conservation as a unique example of modern leisure heritage. This case-study of an initial approach to the seaside tourism town typology can be related to Richard Butler’s development stage and, according to Erik Cohen, to a change from non-institutionalized to institutionalized tourist types.

In the same categories we also find both the state-run Greek Xenia network of tourist accommodation facilities and infrastructure (1950–1967) and the Australian swimming pools from the post-WWII period (1945–1972). Emilia Athanassiou addresses the first of these two cases associating the Xenia network with an upgrade in Greece’s hotel hospitality industry and with the consolidation of the tourism industry as a structural sector for the country’s economy following the Civil War (1946–1949) and the Marshal Plan program (1947–1951). Built by the GNTO (Greek National Tourism Organization), these official structures aimed, on one hand, to set the standard for private initiatives and, on the other, to promote the development of international tourism alongside domestic travel, by establishing modern model tourist facilities spread throughout the country. This was the opportunity for Greek architects to rehearse different spatial and formal approaches to different architectural typologies, in particular the traditional hotel and seaside hotel, located in exceptional historical and/or natural settings, and the American inspired motel, directly related to the main inland road routes. Falling into decay after the 1980s, it is now urgent to reassess the significance of this nation-wide project for Greek culture.

Hannah Lewi also alerts to the need for further documentation and careful conservation of another threatened archetypal type of modern leisure, in this case in Australia: the swimming pool. Spaces of individual and/or collective shared experiences, normally associated with the memory of summertime laid-back and fun outdoor living, the pools encapsulate a certain idea of freedom, although regulated by somewhat restricted functional requirements and social conventions. Freedom in design experimentation, as a new architectural program, but equally of self-expression, where the swimming body epitomizes the image of health and beauty.

In Portugal, the Balaia Hotel (1964–1968) announces a shift in scale of the tourism phenomenon with the emergence of institutionalized tourism and the generalization of the mass individual tourist. This is the consolidation stage in the evolution of tourist areas. Conceived as a self-contained and self-sufficient facility, this hotel megastructure symbolizes what Mario Gaviria (1938–2018) calls “neocolonialism of quality space” with the economic liberalization of the internal market and the incentives to foreign investment. The innovative “turn key” commission would revolutionize the traditional practice of architectural production in Portugal, giving way to the appearance of multidisciplinary office structures in close alignment with capitalist consumer society.

From the other side of Europe, the hotel megastructures of the era of state socialism in Bulgaria and Croatia, analyzed in Holidays after the fall edited by Elke Beyer, Anke Hagemann and Michael Zinganel and included in this journal “Book Reviews” section, gives us an overview of the impact of the development of mass seaside tourism in the urbanization of coastal regions in the 1960s and 1970s. Opposite architectural and urban approaches differentiate these two cases: in Bulgaria, with large holiday resorts concentrated in certain locations of the Black Sea coast and designed on an urban scale by the central state and, in Croatia, with the rehearsal of a diverse range of architectural typologies by various architects for local, mostly workers’ self-managed, enterprises and scattered along the entire Adriatic coast. The fall of the socialist states in the 1990s and Yugoslavia’s disintegration after the war (1991–2001) led to the abandonment or destruction of many of these structures until more recently, when the new boom of international tourism, accelerating the commodification of larger stretches of land for tourism development and the privatization of many of these complexes, has raised the question of the value of modern seaside state socialist leisure architecture as cultural heritage.

At a mass scale, but in this instance for Western capitalist society, the most iconic state intervention in seaside tourism would undoubtedly be the transformation of the French Languedoc-Roussillon region on the Mediterranean into a new coastal resort as an alternative to the Côte d’Azur. The corresponding Plan d’Urbanisme d’Intérêt Régional [Urban Plan of Regional Interest] (PUR, 1962–1964/1969) was designed by the Agency for Architecture and Urbanism (AAU), presided over by Georges Candilis (1913–1995) with Jean Balladur (1924–2022) as general secretary. Proposing a new territorial structure for the whole area, the plan comprised the construction ex nihilo of six Unités Touristiques supported by a system of twenty new or rehabilitated Ports de Plaisance. Placed at each end of this 200 kilometers stretch of coast, Port Leucate-Barcarès (1964–1972) and La Grande-Motte (1964–1977) were the two first tourist towns to be built, with projects respectively by Georges Candilis and Jean Balladur. In her essay, Iziol Marez López analyzes the projects produced by the architects to conclude that these new scenarios for mass tourism development were
ideal places for the materialization of the urban and architectural revision theories of TEAM 10.

As a symbol of the stagnation stage in the evolution of organized mass-market tourism areas, but also of the capacity to stabilize and even rejuvenate certain tourist destinations, Benidorm’s photograph by Garrod Kirkwood (winner of the 2019 American Photography Awards) was the choice for the cover of this “Architectures of the Sun” issue of docomomo Journal, documenting the ultimate built and social expression of the seaside tourism phenomenon in the 20th century. Still today, Benidorm (Alicante, Spain) remains the “tourist town par excellence”, where, in the end, not space, time, is the essence of the tourist experience.

But holidays were not all about summertime. Also winter resorts played an important role in the construction of the idea of free time leisure. Closing this issue, Henrique Moraveciová gives us a take on the mass tourism development of the High Tatra Mountains under the Communist Czechoslovak Socialist Republic (1948–1990) and in particular on the sports and lodging facilities built to accommodate the World Skiing Championship of 1970 and the FICC’74 international meeting. High quality architectural works of modern architecture, these structures are threatened today by demolition and their replacement by standardized buildings of a questionable “uniform regionalist kitsch”.

These and other cases illustrated in this journal warn us of the arduous work still to be done in raising public awareness and recognition of modern architecture as collective heritage. A mission that docomomo International has exemplarily taken on since 1988. I thank all the guest authors for their collaboration and support in achieving this aim.

Notes
1 As a personal note, I would like to dedicate this docomomo Journal to my first PhD student Tiago Freitas (1977–2017), in co-supervision with Professor Ana Tostões, whose ground-breaking comprehensive research on Portuguese modern summer houses was prematurely interrupted. This study would have contributed to better define this architectural type and to reassess its pertinence and meaning in contemporary society’s holiday practices. Focusing on the seaside residential resorts of Moledo do Minho, Ofir, São Pedro de Muel and Rodizio the study would have been a fundamental instrument in alerting, and pressuring, local administrations to the urgency of creating specific legislation for the protection and conservation of the selected study cases, as exceptional works on their own but, more importantly, as part of a whole. The present legal void in the classification of these urban ensembles in Portugal has allowed the demolition and de-characterization of many of the less known or representative examples of one of the most expressive architectural products of modernity and, with them, the testimonies of a certain life-style.

John and Phyllis Murphy, Kevin Borland and Peter McIntyre Architects, Melbourne Olympic Pool, Victoria, 1953–1956.

© Photographer Wolfgang Sievers, State Library of Victoria.
In Australia, the image of sporting prowess and easy access to swimming venues—both natural and artificial—has ensured that public swimming pools became a site of modern architectural interest and design experimentation from the 1930s onwards. Ranging from prosaic, local amenities to award-winning significant complexes, public pools are fascinating and potent places of individual and community memories and experiences. Many still exist but many others have been lost or detrimentally altered in the last two decades. As a modern type they deserve further documentation and careful conservation and adaptation to suit contemporary use.

A sustained self-image of modern Australia has been built around its national association with water; from the mythologizing of the beach, to sporting prowess in the “artificial” location of the Olympic swimming pool. Arguably up until around ten years ago, there has been a lack of scholarly or architectural interest in the history of places for collective swimming. However, appreciation has recently surged, reflected in the theme of the Australian pavilion at the Venice Architecture Biennale on The Pool—Architecture, Culture and Identity in Australia in 2016, which literally turned the new Australian pavilion building designed by Denton Corker Marshall Architects into a shallow interior public swimming pool experience. The exhibition was accompanied by a ‘broadsheet’ and book on the histories, memories of all kinds of pools, both public and private, in Australia. The exhibition was a great success on location in the hot summer of Venice, and then subsequently translated into the National Gallery of Victoria in 2018.

This article reflects the author’s long-standing interest in the history of public swimming pools in Australia and their conservation, and her collaboration with the Venice Biennale team, and involvement in other exhibitions and publications. The research was inspired by the feeling that many pools were currently under threat or had already been left to decay. And the fundamental observation that public pools offer a way of understanding Australian modern design, in an everyday setting, that created a very particular kind of public place which most Australians have had access to. They speak of a collective desire for shared public amenities that afford leisure, sport, intimacy and fantasy.

**International precedents for experimentation**

While it might seem that modern pools are essentially very prosaic structures, with little architectural merit — no more than a hole in the ground filled with water — they can exhibit distinctive architectural elements and stylistic and functional characteristics that strongly reflect the broader concerns of Modernism in the 20th century. In terms of their design language, public pools reflect the functional concerns of building modern community buildings for health and education. They often involved the use of innovative structural and mechanical solutions that enabled a close integration between exterior and interior spaces. They allowed for experimental deployment of new materials, and the servicing for hygienic and comfort standards was complex. Landscaping helped to embed the pools in their contexts — whether urban, suburban or waterside, and sometimes added a touch of the exotic.

Architectural solutions were interlinked with changing social, governmental and individual attitudes to social behaviors in public, accessibility and privacy, and the modernizing and democratization of leisure and sport. Aside from a handful of pools built for elite sporting events like the Olympic and Commonwealth Games in Australia, most were realized by necessarily economic means, typically funded through a combination of government and local community fund-raising. While some mid-century pools became “useful monuments” to commemorate war service and sacrifice particularly after WWII. Thus, any narrative on the history of public pools needs to account for architectural innovation, but also social change and the nexus between governmental strategies promoting a healthy citizenry, and how such strategies were furthered in architectural terms through modernism.

In looking at architecturally innovative pools alongside the general history of public pools, we can see their development as analogous to broader modernizing processes of abstraction and domestication; of transforming natural bodies of water — whether river, ocean, lake or pond — into artificial, contained, controlled and specialized environments. After all, the whole pursuit of swimming is artificial as drowning comes far more naturally! As one article from the
Adalberto Libera, Mario De Renzi and Giorgio Guerrini with Ettore Rossi and Franco Petrucci. Mostra Nazionale delle colonie estive e dell'assistenza all'infanzia at the Circo Massimo, Rome, 1937. The avenue with the pavilions of the colonies and the ONB, against the backdrop of the congress pavilions. © Accademia Nazionale di San Luca, Rome. Fondo Mario De Renzi.
**Holiday colonies for Italian youth during Fascism**

BY MARCO MULAZZANI

Thousands of summer colonies were created for youth in Fascist Italy (1922–1943). Most were temporary structures set up to assist children only during the daytime; dozens became the concrete symbol of the totalitarian project undertaken by Fascism to shape “new Italians” starting from childhood. Actually the colonies promoted by the organizations of the regime, state agencies and industrial companies, due to a lack of precise “models” of reference for the architects involved, present a highly varied expressive panorama, reflecting the complexity of the architectural debate in those years and the difficulties that faced any truly modern approach to architecture.

On 20 June 1937, in the enormous space of the *Circo Massimo* in Rome, Benito Mussolini (1883–1945) presented the *Mostra Nazionale delle colonie estive e dell’assistenza all’infanzia* (National exhibition of summer camps and assistance to children) — “an exhibition that is the only one of its kind,” Giuseppe Pagano (1896–1945) would opine in the magazine *Casabella*, “which demonstrates the interest of the Fascist State in the health of children” and its commitment to “a complex, complete undertaking, namely that of the protection and propagation of our lineage”. Spread across over 20,000 square meters, the exhibition was composed of pavilions in a linear sequence, with the entrance and the assembly hall at the two extremities. The sequence began with a space on tourism and on the “fanciullo nell’arte” [boys in art], and continued with pavilions of the *Opera Nazionale Maternità e Infanzia (ONMI)*, of assistance agencies (Ministry of the Interior, Red Cross, Social Welfare), education (National Education Ministry), rehabilitation of minors (Ministry of Justice), summer camps *Partito Nazionale Fascista (PNF)*, semi-public and private operators, the *Fasci Italiani all’Estero* [Italian Fascists abroad], the *Opera Nazionale Balilla (ONB)*, merchandise sectors, and the activities of Fascist youth organizations. This itinerary was paced by *tableaux vivants* in which dozens of toddlers, children and adolescents (male and female), observed but not disturbed, were subjected to medical examinations and heliotherapy treatments, played and learned in a kindergarten and a school, indulged in the vacation activities of a “model colony” created for the occasion, setting up campsites, doing calisthenics and taking turns at guard duty.

At the same time, a few kilometers to the north, in the setting of the *Foro Mussolini*, another exhibition was being held, it too the only one of its kind: a “summary” of the construction activities of ONB, the organization assigned the task of educating young people regarding a “Fascist lifestyle”. Founded in 1926, the ONB developed its political-pedagogical project to the point of becoming a sort of parallel institution, in competition with public schooling. Its president Renato Ricci (1896–1956) had built one of the sacred sites of Fascism, *Foro Mussolini*, consecrated to the cult of the *Duce* and deployed for the training of educators of the younger generations. In the same spirit, Ricci planned the creation of hundreds of *Case Balilla* scattered across the nation: constructions conceived not as simple outposts for the offices of the organization, but as centers of physical, cultural and professional activity; works of architecture with a precise identity, specifically created and perfected to be clearly associated with ONB.

At the exhibition of summer camps the ONB took part with its own pavilion, presenting a partial representation of an activity that could then be grasped in its totalitarian political dimension in the show at *Foro Mussolini*. So while the two events seemed to share in the icastic representation of the life of the new Italian — from the cradle to enrollment in the ranks of the PNF — and in the celebration of the advent repeatedly envisioned by Mussolini of the “fourth great historical epoch of the Italian people, (…) the epoch of the Black Shirts, in which there will be complete Fascists, namely those born, raised and living entirely in our climate”, their intrinsic difference should not be overlooked. The exhibition at *Foro Mussolini* was the coherent expression of the “most Fascist of all Fascist organizations”, bent on “the most gigantic experiment in education to the State in all of history”; the exhibition at *Circo Massimo* documented the wide-ranging and varied activities in the area of assistance for children and youth, carried out by PNF but also by other public and private players. This difference is reflected in the works of architecture made for Italian youth, especially in the history of the vacation colonies.

In Italy the creation of camps was a phenomenon that began prior to Fascism, dating back to the mid-18th century. In 1918 a ministerial survey counted about one hundred...
La Ciudad Sindical de Vacaciones, Marbella. Historiography, Cataloguing and Protection

Its whitewashed rough walls, flat terraces, and useless concrete beams, protruding on the sides, show a candid desire, but very refined at the same time, to reconcile Modernity with the popular. Such pairing is incredibly emphatic. The exaggerated curves, with baroque and surreal roots, do not contradict the will to appear a rustic simplicity. More than thirty years ago, Juan Antonio Ramírez (1948–2009) already identified the values of the Ciudad Sindical de Vacaciones [Vacation City for Workers] (VCW) in Marbella (VCWM, 1956–1963), a self-sufficient leisure city for workers and their families, built in a privilege coastal dune landscape during the Franco regime (1939–1975). Plastic white shapes became the background for the emergence of the “leisure civilization” in postwar Spain. Juan Antonio Ramírez offers a reflection on the marvelous contradictions of the “relaxed” encounter of modernity and the Mediterranean tradition in which he saw echoes of Islamic, Baroque shapes and local vernacular cohabiting with Le Corbusier (1887–1965) and Oscar Niemeyer (1907–2012) references and an extremely sophisticated interior design he named estilo del relax. This search for modernity was unfortunately substituted by a bogus and more commercial Andalusian architecture. He was not the first one to reflect on this modern architecture as heritage. In 1986 a traveling exhibition and its eponymous catalog highlighted the VCWM in a selection of the twenty-five out of the most significant works of Andalusian architecture between 1936 and 1986. docomomo Iberia with the Instituto Andaluz de Patrimonio Histórico [Andalusian Institute of Historical Heritage] (IAPH) organized the first exhibition devoted to Andalusian Modern Architecture in 1999 and published the respective catalog. VCWM was then included in the former Base de Datos de Patrimonio Inmueble de Andalucía [Andalusian Built Heritage Database]. In 2002, VCWM was also included in Sunland Architecture, a national study in the format of a register of tourist architecture. The Registro Andaluz de Arquitectura Contemporánea [the Andalusian Registry of Contemporary Architecture] (RAAC)’ included in 2007 the VCWM among the thirty most relevant buildings of the 20th century in Málaga. At the national level, the docomomo Ibérico Catalog included it in May 2009. In 2014 docomomo Iberia elaborated a proposal for the initial catalog of the Plan Nacional del Patrimonio siglo xx [National Plan of 20th Century Heritage] considering the VCWM among the 256 items of Spanish architectural heritage of the 20th century. At the European level, the VCWM was included in a heritage database of architecture of the 20th century together with other significant examples from Spain, certain regions of France and Gibraltar (Figure 01).

These publications and catalogs usually focus on a descriptive approach, very centered on the plastic and...
Introduction

Xenia in Homer’s *Odyssey* stands for hospitality shown to a guest or the terms that define the relationship between a host and a guest. More specifically, *Xenia* describes a powerful institution in Ancient Greece, supported by unwritten rules and solemn customs, which regulated the relationship between traveling individuals from different regions and their hosts. *Xenia* enabled individuals to travel to different territories and receive accommodation and meals, as their hosts were morally bound to ensure their safety and well-being for the duration of their stay. It also ensured that guests would show respect towards their hosts and would not take advantage of their hospitality. Such was the significance of the concept that Zeus was named *Xenios* god protector of the travelers/guests. In addition, Homer demonstrates that *Xenia* provided a way of measuring the degree of civilization in a community, since it created a sacred and ethical bond between the “self” and the “other”. This might explain why the Greek National Tourism Organization (GNTO), the main government agency responsible for formulating and carrying out tourism policy in postwar Greece, chose this symbolically rich name for the new hospitality infrastructure network that aimed to get the country’s economy into shape, by redeveloping its tourism industry. In the 1950s, during the course of the country’s much needed and painstakingly slow reconstruction, tourism was the sector that looked more promising for attracting foreign exchange as a means of balancing public finances.

In October 1950, in the midst of a long period of political instability, inconclusive electoral results and unsuccessful government formation attempts, Prime Minister (PM) Sophocles Venizelos’ administration re-launched the GNTO, with mandatory law 1565/50. In doing so, the government appeared to have finally responded to persistent and pressing demands made by the Americans, who, in their capacity as administrators of the financial and technical aid that came with the Marshall Plan, sought a new master plan for the redevelopment of tourism in Greece. In the face of slow progress in the front of Greece’s industrialization, the Americans turned to tourism for viable solutions to the anemic economic recovery of the country. The newly established organization played a key role in the effective realization of their short-term plans for economic growth and prosperity. The philosophy of the GNTO’s policy addressed three main axes: quality, quantity, and dispersal, that is, activated as many tourist destinations in the Greek mainland and the islands as possible, with small-scale hospitality infrastructure that offered appealing services to the foreign visitors. A wide range of projects were materialized in the following two decades that can be filed under four major categories: a. transportation; b. hospitality: designing and constructing new, state-run hotels, motels and organized camping sites; c. leisure: designing and constructing tourist pavilions, organized beaches and sports facilities, rehabilitating and/or embellishing archaeological sites, monuments and places of exceptional natural beauty and organizing or sponsoring cultural (such as the Epidaurus Festival), and leisure events and d. promotion: promoting Greece as an attractive tourist destination for international audiences via printed material and travel documentaries (Figure 01).

The Xenia Experiment

Although the systematic efforts of putting Greece on the map of international tourist interest began as early as 1950, the *Xenia* program, with the construction of the various types of tourist facilities on a nationwide scale, did not reach full swing before 1957–1959 and peaked under PM Konstantinos Karamanlis’ administration’s five-year tourist
The Context

One of the longest dictatorships in the world, the Estado Novo regime (1933–1974) survived the outcome of WWII through a strategic policy of international relations that allowed the preservation of its overseas colonies, the inclusion of Portugal in the Marshall Plan program and thus, to be a founding member of the Organisation for European Economic Co-operation (OEEC) and the North Atlantic Treaty Organization (NATO). At the domestic level, the announced democratization of the political structures, duly rectified by the presidential elections of 1949, and the relative economic growth registered with the Development Plans, implemented in the 1950s, undermined the hopes and efforts of the opposition for a swift replacement of the government of António de Oliveira Salazar (1889–1970).

Nonetheless, even if without significant ideological changes, the official discourse had to adapt to the new world order, gradually giving way to inevitable socioeconomic reforms and cultural transformations.

The development of tourism in the post-war period was an influential factor in this process of modernization, whether by enabling the exchange with other realities, or by the standardization of certain needs and demands. In 1954, the Portuguese government launched a second building phase of the Pousadas state-run network1, to promote and accommodate domestic travel within an ascending middle-class and educate private initiative on the modern requirements of hotel facilities. Set, at a national scale, in exceptional natural locations, these projects also gave the opportunity for a new generation of architects to rehearse a different approach to the concept of regionalism, more in tune with contemporary experiments on the contextualization of Modern Movement architecture.

At the same time, important legislative measures were introduced to attract private investment in the sector, triggering the 1960s construction boom in seaside leisure infrastructure, aimed at a growing mass tourism market.

It was in the capital, though, that the most symbolic statement of modernity came to be realized, with the inauguration of the Ritz Hotel (1954–1959, Porfírio Pardal Monteiro e Jorge Ferreira Chaves) built under the political patronage of António de Oliveira Salazar himself. Considered the first great luxury hotel in Lisbon, the Ritz Hotel portrayed in its International Style-like expression the image of a renewed country. An image that served the interests of the regime. But, still, in his speech, the director of the National Secretariat of Information, Popular Culture and Tourism (SNI) clarified the exceptional character of this venture, advising against the indiscriminate reproduction of small-scale “Ritzes” in historical and natural settings of local beauty. “There are plenty of empty spaces where new styles and ideas can be experimented” 2. And, away from the controlling eye of the central administration, the Algarve was the place to do so.

By extension of the Spanish Costa del Sol, in less than a decade the Portuguese southern coast would experience a rapid transformation under the development of “Sun, sand and sea” tourism. The construction of a new bridge over the river Tagus, linking Lisbon directly to the south3, and the plan for an international airport to be built in Faro, Algarve’s regional capital4, accelerated the process, with private investors buying former agricultural properties and dividing them into lots to be sold to national and, soon enough, international developers for urbanization, in what Mario Gaviria (1938–2018) has named “neocolonialism of quality space” 5. Architect Francisco Keil do Amaral...
Holiday on the coast of Port Leucate-Barcarès, Photograph. © Fondo CANGE-G.
Centre d'Archives d'Architecture du XXe siècle de l'Institut français d'architecture.
Tourist towns in Languedoc—Roussillon: projects and discourse for mass tourism

BY IZOL MAREZ LÓPEZ

Greenfield tourist towns in Languedoc—Roussillon, built in the 1960s, are some of the best examples of the application of modern principles in the production of architecture and space for mass tourism. Contributions of the Modern Movement in the construction of tourist facilities are thus exposed through the analysis of the theoretical proposals put into practice by Georges Candilis and Jean Balladur, modern architects of the third generation in France, in two of the tourist projects on the Languedoc—Roussillon coastline: La Grande—Motte and Port Leucate—Barcarès.

Mass tourism
From the 19th century, the production of tourist facilities has undergone transformations derived from the emerging needs of society. The first cultural voyages undertaken by the English, influenced by the society of the 19th century for the creation of the first tourist resorts in Europe had, as a consequence, the consumption of the territory and the transformation of the landscape.

In 1936, tourism in France underwent a great change when workers were granted paid vacations. During these periods of rest and recreation, motivated by contact with nature and the sea, the vacationers moved en masse to the French coast, sometimes in their mobile homes to camp on the beach.

The democratization of leisure activities generated a change of scale, the masses invaded the European coasts and the previously used spa facilities lost their validity. The hotels, casinos, residences and ports built in a traditional way in the 19th century tourist resorts were adapted to meet the needs of a massive sun and beach tourism, which led to the appearance of a new architecture adapted to the new leisure society.

In the mid-20th century, passive vacations were transformed into active vacations. Nautical sports were available to all, due to the introduction of plastic for the construction of boats. Step by step, the coasts of France were invaded by the masses. A transformation of spontaneous and unorganized coastlines was observed. Ports de plaisance [leisure ports] were built for nautical activities, and the beaches became insufficient, overflowing and decadent. The rise of boating became the activity generating the tourist exploitation of the coast of Languedoc—Roussillon. The ports de plaisance and marinas would be the urban elements guiding the nautical activities on the French coast and causing the change in the activities in tourist resorts (Figure 01).

Modern architecture in France
In France, after the WW11, the government faced the needs of the reconstruction of bombed cities and the housing deficit through the creation of various agencies and public institutions that would be responsible for the reconstruction and production of housing. The magazine L’Architecture d’aujourd’hui published, in 1947, a letter from the architect Marcel Lods (1891–1978) in which he exhorted architects and urban planners to apply the ordre ouvert implicit in The Athens Charter (Figure 02).

The official use of ordre ouvert in the construction of massive and collective housing located in the periphery, far from the urban centers, resulted in the production of grands ensembles [large-scale high-rise housing projects]. The rigidity and lack of flexibility in applying the principles established in The Athens Charter, generated their review and reformulation by the architects of team 10, a group of architects of the third generation of the Modern Movement that would contribute with new forms of urban organization without giving up the postulates of modernity.

The members of L’équipe Candilis-Josic-Woods, active participants of this group, experimented on the elements of the vertical and horizontal articulation of residential buildings in various projects that broke with the rigid edificio bloque [slab block] line of their predecessors. In addition, they sought to rationalize the space based on functional criteria, considering climate, maintaining contact with nature, and also to recover concepts like the traditional casa-patio with solutions such as those that projected for Atelier des bâtisseurs–Afrique (ATBAT–Afrique).

In the second half of the 20th century, modern architecture and urbanism projected according to the principles of the ordre ouvert, had difficulties in adapting to urban landscapes. Most of the grands ensembles were located on the urban periphery and, for economic reasons, some of them
The High Tatra Mountains became a center of mass tourism in the 1960s similar to other European mountain resorts. At that time, Czechoslovak society was strongly influenced by the optimistic acceptance of the reforms of state policy. The standard of living of most Czechoslovak citizens gradually improved. In 1968 Czechoslovakia introduced Free Saturday and the number of legally guaranteed holidays was increased. Leisure became an important phenomenon for individuals and for state organizations as well, especially the socialist trade union, or so-called Revolutionary Trade Union, which incorporated the leisure and recreation of working people into its main agenda. However, the citizens of socialist Czechoslovakia, like most of the inhabitants of the Eastern bloc, could not choose their holiday destination freely. They had to restrict themselves to friendly socialist nations or settle for a holiday in their own country, which was the most convenient solution from a financial point of view. For this reason, the Czechoslovak government initiated an evaluation of potential tourist destinations, which eventuated in the so-called “Zoning of the Czechoslovak tourism”. The High Tatra Mountains, probably the smallest alpine area in Europe with peaks of a maximum height of 2,655 meters, was considered one of the most attractive holiday destinations in Czechoslovakia. In the official zoning framework, the Tatra Mountains were Type IV — Alpine resort of tourism and winter sports. Design of any new developments would have to be adequate for this category.

However, it was not the first time that the High Tatra Mountains were the center of interest for tourism. Already in the late 19th century the mountains had been the favorite spa of the Hungarian nobility, the bourgeoisie and the intellectual elite of the country. Even when tuberculosis treatment centers for a broader audience were established in the High Tatra Mountains in the 1930s, exclusive sanatoria and small hotels predominated in the resort until the end of the 1940s. In the beginning of the development of tourism in the area, hiking and winter sports had been performed only by the upper middle class and intelligentsia. The High Tatra Mountains had been a fashionable place, where the rich and the bohemians spent their holidays. After the nationalization of private property in 1948 the situation changed dramatically. The sanatoria and hotels were opened for the broad audience of the working class. To be on holidays in the High Tatra Mountains became a fabled goal for most of the inhabitants of Czechoslovakia, the German Democratic Republic (GDR), Hungary and Poland. It was understandable as they were the only accessible alpine resort for the people from the Communist bloc. However, the original exclusive character of the High Tatra Mountains that were reminiscent of the interwar period was not compatible with the idea of a modern socialistic resort. It would have to be replaced by the collective spirit and at the least by a declared egalitarianism. Also the international character of the resort’s original architecture was perceived as not compatible with the idea of the legendary role of the High Tatra Mountains in Slovak national mythology. The High Tatra Mountains were considered the symbol of Slavic pride and strength and, therefore, for political and state reasons, it was decided to give them not only a popular but a national touch. These ambitions dominated the conception of the High Tatra Mountains development until the 1980s. Facilities for mass and collective recreation arose as an antithesis to the original building tradition in these mountains. Among them were luxury hotels, mostly of high quality architecture, designed for foreigners and the communist oligarchy, Revolutionary Trade Union sanatoria of a lower standard.
E.1027

DOSSIER
E.1027 DOSSIER

E.1027: Maison en bord de mer
a prototypical vacation residence

BY WILFRIED WANG

The house by the sea — Maison en Bord de Mer — formed the basis of Eileen Gray’s spatial research, in this case applied to a vacation residence. The subsequent sequences of programmatic and typological researches into summer vacation facilities exemplifies Eileen Gray’s interest in generalizing the comprehension and acceptance of compact places of abode during vacations. Her ability to thoroughly project a comprehensive and mutually supportive program for a large organization such as a vacation center was the ultimate result of these paths of research. Even though the project was never realized, its timing and documentation proves Eileen Gray’s pioneering spirit.

E.1027

Eileen Gray’s first free-standing piece of architecture and landscape design — the structure called E.1027 and built from 1926 to 1929 directly on the rocky coast of Roquebrune-Cap-Martin in the south of France — was explicitly designed as a compact house for summer vacations: a “Maison en bord de mer” was the title of the special monograph of the French avant-garde architectural magazine L’Architecture Vivante in the winter of 1929. While vacation residences were the domain of the wealthy, E.1027 was an unusual case of a demonstrative object brought into the world as a result of a challenge that its subsequent owner made to its designer: Jean Badovici (1893–1956), the editor L’Architecture Vivante, had invited Eileen Gray (1878–1976), the house’s designer, to show the world what she meant by modern architecture. The project was conceived in 1926, at a time when the architectural discourse was framed by notions of standardization, economy of space and affordability of good design quality for everyone. The house’s completion and the publication of the special issue falls in the same part of the year of 1929 as the meeting of the Congrès International d’Architecture Moderne in Frankfurt am Main, that was focused on the design and construction of housing for minimum existence, or Existenzminimum.

E.1027 was to accommodate up to eight vacationers to feel “completely comfortable” in a useable floor area of 132 square meters (m²). Its typology is not that of a traditional residence or villa, but that of the “camping style”. E.1027 was not meant as a model for conventional domesticity. There were no ascribed parents’ or children’s bedrooms, though there was a “master bedroom”. While there are three separate bedrooms (two large ones and a tiny one for the maid), the other places of sleep are in the “living room” or “large room”, which can be transformed for other purposes, and which was designed “in such a way that each of the inhabitants could, if need be, find there total independence and an atmosphere of solitude and concentration”. The description of the house underscores this topic further:

The problem of the independence of the room: each person, even in a house of reduced dimensions, should be able to remain free and independent. He should even have the feeling of being alone, and if he likes, completely alone.

Thus, in the living room, there is a 2.2 × 2 meters (m) divan for reclining, sitting, resting or conversing as well as a small Davenport divan — a convertible sofa — set in a projecting niche that can accommodate two people. Providing a little sense of privacy between these sleeping areas, a three-paneled paravent on a sliding track screens the two sleeping areas. With the exception of the maid’s room — described in the explanation as “the smallest livable cell”, each of these sleeping areas has its own means of egress. The master bedroom has a separate small balcony and an external staircase that is reached via the bathroom. Here again the design underscores “the independence of each of the rooms”; “although the house is quite small, there is a comfort that one would have thought possible only in a much more imposing house”.

Therefore, in syntactical terms, E.1027 exhibits an openness and connectivity to the exterior that most normal houses or villas do not possess. Routes are deliberately circuitous, from the entrance sequence to the movement pattern throughout the house; a quality that Eileen Gray documented in the analytical diagram accompanying the special edition of L’Architecture Vivante. In this diagram, a series of lines with arrowheads indicate the many routes through the spaces. At the same time, in spatial compositional terms, she
Thirty years ago, as a student of architecture from the ETH Zürich (Swiss Federal Institute of Technology in Zurich), I stepped up a staircase to the attic of a house in the city center of Zürich. The name at the doorbell said: “Kägi”. I remember the inside, a completely darkened room, lit only by a fluorescent aquarium where some skeletons of small-scale human bodies made their appearance. A rather strange reception for a doctor’s practice. My school mate, Stefan Hecker, and I, were not here for the doctor, but for a key. The key to his property E.1027 (1926–1929) where, in the following summer of 1990, we were fortunate to spend several weeks in the Maison en bord de mer [House at the seaside] at the French Côte-d’Azur. It was the key to my year-long fascination, scientific research, comprehensive survey of the building and furniture, explorations, discoveries, publications, surprises and — still — remaining mysteries on E.1027.

Dr. Peter Kägi was always correct and very generous to Stefan Hecker and me. Whenever we wished, we could stay in E.1027, for longer periods too. We had a key. Like so many architectural monuments fate was against E.1027. In 1991 Peter Kägi put a unique set of twenty-eight pieces of original furniture, temporarily stored at a secret location in Zürich, up for an auction at Sotheby’s in Monaco. Stefan Hecker and I immediately initiated a campaign to have the sale canceled, or at least to preserve the set as an entity. Through Arthur Rüegg (b. 1942) and Swiss docusomo coordinator Ruggero Tropeano (b. 1955), docusomo International became alarmed by the situation a few days before the sale was scheduled. In just three days an international campaign which they launched was unable to prevent the furniture being dispersed. Stefan Hecker and I had no choice but to document the furniture taking measurements and photos for a later re-edition by ClassiCon, Munich.

In September 1994, Peter Kägi’s attorneys at law contacted me with the request to actively support them in writing a sales document for E.1027 that expressed the importance of the architectural achievement represented by the house E.1027. The house owner got into financial difficulties. Morphine and a divorce demanded payment.

Once again, history took a grotesque turn. Dr. Peter Kägi was murdered in 1996 in the living room of his property E.1027. A sad ending. The official verdict stated: he did not pay his gardener. The local rumor said: he did not pay the gardener for additional services of homoerotic provenance. The gardener was arrested on his way to Nice, whilst escaping in Dr. Peter Kägi’s Rolls Royce.

Peter Kägi’s children, uncertain whether to accept or to reject the heritage of their father, proceeded for the time being with the sale of E.1027. The legal vacuum attracted the most diverse clientele. From northern Italian businessmen to Irish dandies, they all showed up pretending an interest in buying. A local architect, temporarily in charge of some renovation works at E.1027, claimed ownership of the house and went to court. Thomas Rebuto (1907–1971), called Robert, offered his restaurant “L’Etoile de Mer”, just a few steps from E.1027, in exchange for E.1027. Simultaneously, the French authorities tried to classify E.1027 as a historic monument: “nous envisageons de classer la villa d’Eileen Gray parmi les monuments historiques à assurer dans l’avenir sa bonne conservation” [we plan to classify the Eileen Gray’s villa as an historical monument to assure its future conservation]. In September 1998, the French Ministry of Culture and Communication approached Stefan Hecker and me, if we were “kind enough to help them in preparing the dossier for the classification”. This procedure of the French authorities was opposed by the heirs, as they preferred a sale of the house without restriction or servitudes. Two years later, there was still no
progress in this matter. The regional conservator of historic monuments clarified:

I was able to present the file created in preparation for the classification of the villa firstly at the regional cultural heritage commission in Aix-en-Provence, ... then to the superior commission in Paris, ... These two bodies have pronounced in unanimity in favor of the classification of the villa E.1027 among the historical monuments, the classification being the highest measure existing in the French legislation.

However, representatives of Kagi's inheritance, owner of the house, still refuse this proposal, thus prohibiting the signature of the order by the Minister of Culture. As the villa is for sale, the outcome of the current procedure remains subordinate to the change of ownership.

After three years of tug-of-war, E.1027 was given for a symbolic amount — via the national agency "Conservatoire du littoral" — to the state of France and the city of Roquebrune-Cap-Martin. The house was declared an historic monument. In all those years E.1027 remained, albeit in very poor condition as it was left open to vandalism.

What would Eileen Gray think of all the bickering, if she were still alive? After she left Roquebrune in the early 1930s, all the major interventions and decisions were done by men who claimed to know best how to deal with this house. Their motives may have been well-intentioned, but did they match those of the introspective creator? Eileen Gray herself appraised E.1027 with the following words: "The house to be described should not be considered a perfect house, where all problems are resolved. It is only an attempt, a moment in a more general research."
Eileen Gray and the influence of Cubism

BY ROSAMUND DIAMOND

Eileen Gray’s design approach, resulting in the production of her two houses E.1027 and Tempe à Pailla as complete works, could have been influenced by the revolutionary effects of Cubism, in particular Marcel Duchamp’s version “Elementary Parallelism” and some of his later art practices. There are parallels between Gray’s use of purpose-made and standard fittings and Duchamp’s adaptations of mechanisms and his “readymades”. This is discussed in the multiple design fields in which Eileen Gray worked. There is a similarity in her approach to transformable fixed and loose furniture and architecture in the means by which she transforms space.

Introduction
Eileen Gray (1878-1976) was a prodigious designer of everything associated with her working life, from furnishings and interiors, to the invitation cards sent from her gallery, Jean Désert, while she experimented with collage, sculpture and photography. Respected for her furniture and interiors, she also designed speculative public building projects and a few built works, of which the still existing houses E.1027 at Roquebrune-Cap-Martin (1926–1929) and Tempe à Pailla at Castellar (1931–1934) were the most complete. Although the houses reveal an affinity with contemporary architectural developments, they are unique fusions of building and interior space which are difficult to categorize within architectural convention. This essay on the relationship between Eileen Gray’s furniture and architecture suggests how her approach might have emerged from contemporary art movements. Its main focus is on her first complete and extant house, E.1027, and the interiors, furniture and fittings that she was producing simultaneously. The essay will speculate on her design methods, considering conceptions of space based on changing contemporary artistic practices, which in turn arose from momentous events and scientific discoveries. The essay is based on the available evidence of her artistic work, book ownership and known acquaintanceships. The two houses as they remain, and the records, Eileen Gray’s sketches, drawings and photographs, demonstrate how the buildings and their external spaces, were uniquely developed through the design interdependency of the architecture and all their fixed, movable and loose furnishings. They are exceptional works of complete design, resulting from Eileen Gray’s conceptual approach and working practices. In the period between 1922, when her furniture design changed, and 1929, when she completed E.1027, there was an intense interaction between the fields and techniques in which she was working. There is a similar structural approach to each component, whether a pivoting piece of fixed furniture or a spatial composition, resulting in a condition in which they are interdependent, a vision of both the individual and social living conditions on which the houses depend.

This essay proposes that the development of Gray’s furniture and house designs was influenced by new ways of perceiving space in art and photography, and by the revolutionary effects of Cubism. Exceptionally, Eileen Gray worked to an equal extent in the fields of art, interior design and, eventually, architecture. The chronology of her designs and architectural experiments is relevant because she was working on interior commissions, furniture, carpet designs and lighting at the same time as her first known architectural studies, the purchase of the land at Roquebrune-Cap-Martin and the design of E.1027. It is difficult to be precise with regards to the evolution of her designs for furniture and fittings, although various items have been dated. At some stage, her approach altered with regards to three-dimensional form and fabrication. The pieces remained of consistently high material quality, while her designs began to change, discarding social and spatial conventions that had previously affected their forms. Tables became multi-sided and freestanding, without fixed orientation. Chairs were designed to be moved to suit the user, with curved forms or adjustable back rests that precluded them from being formally positioned in rooms, or against walls. They supported a way of sitting concerned more with individual occupation than appropriate posture. Simultaneously, Eileen Gray developed different fabrication methods, designing a new kind of transformable or portable furniture which could respond to contemporary living conditions and smaller spaces. This partly arose from her interest in the compact design associated with luxurious train and boat travel, camping, and British Campaign furniture. To alter space and its inhabitation, she designed the jointing components for semi and fitted furniture and her block screens.
She used unique pivoting systems in loose and later fixed furniture as early as 1919⁶. How this transformation happened is an important question. It affected her approach to furniture and building design, resulting in a unique architecture.

**Cubism, spatial movement**

As a sophisticated member of creative Parisian society starting in the early 20th century, Eileen Gray was exposed to artistic and technical developments that could have affected her singular design methods. She was not trained in a conventional sense as a furniture designer or as an architect. Through her own efforts, she became highly skilled, notably in lacquerwork. She attended the Slade art school in London for two years, and then made a transformative move to Paris in 1900, where she attended the Académie Julian, overlapping with Marcel Duchamp (1887-1968)⁷. This coincided with a period of revolutionary development in the visual arts. One of the most significant was Cubism, developed in the period between 1907 and 1914, by Georges Braque (1882-1963), Juan Gris (1887-1927) and Pablo Picasso (1881-1973)⁸. The Cubists’ painting reappraised subjects, materials, their assembly in space and ways of seeing. In the period between the turn of the century and WWI, a freedom and an awareness of promise in the fields of art, science and technology permeated their work. Their still lives, composed of paint and other random materials, assembled everyday objects, often manmade and of ephemeral use, and presented these simultaneously from different viewpoints, acknowledging scientific discovery, investigations of the human mind and the social change that was restless disrupting the formal conventions of bourgeois life. Their works conveyed the transitory. They were not trying to represent modern life or form, but physical presence, investigating human spatial perception. “Cubism changed the nature of the relationships between the painted image and reality”. They composed random collections of objects, as if their mental assemblage and the spaces between them mattered more. It was the same space that Albert Einstein (1879–1955) and later Werner Heisenberg (1901-1976) were discovering. “If we use the word ‘space’ purely diagrammatically, we can say that they realized that it was in the space ‘between’ phenomena that one would discover their explanation”. This also changed perceptions of physical matter. Heisenberg’s Uncertainty Principle (1927) suggested the impossibility of dividing the potential from the actual. The Cubists “created a system by which they could reveal visually the interlocking of phenomena. And thus they created in art the possibility of revealing processes instead of static states of being”. Cubism could have offered Eileen Gray a new approach to furniture and building design. She developed pieces which altered the spaces they occupied, with a transience associated with contemporary life, responding to changing needs.

Eileen Gray used the same spatial techniques in furniture, interiors and architecture. Her black-and-white “De Stijl” occasional table 1922-1924⁹, described as such because of its relationship to the Dutch group with whom she was in contact, is the first where she creates a dynamic interaction with space that has been associated with Neoplasticism. The table, composed of two horizontal surfaces with two legs, and interlocking supporting slabs, alters from each visual angle, as if describing its multiple and changing use. The components dismantle any conventional reading of a table, occupying space with an ambiguity of support. The table’s surface planes construct multiple spatial layers. She had a similar approach to architecture in E.1027, with a method of layering space by means of the extruded volumes of intermediate spaces, illustrated in her schematic diagrams for the house’s spatial concept, in a special edition of l’Architecture Vivante¹. One example is the guest niche in the main salon extruded from the house’s external form and...
Should Le Corbusier’s E.1027 murals be considered as “historical monuments”?

BY AGNÈS CAILLIAU

E.1027’s murals in E.1027, the famous house designed by Eileen Gray, have been maintained and restored as “historical monuments”.

I subscribe to a different view, and shall express it from three perspectives:

• a legal and administrative dimension: only Eileen Gray’s E.1027 is designated a Historical Monument. The murals are not covered by this classification.
• an artistic point of view: Le Corbusier’s murals are detrimental to the original state of the architectural work and to the spirit of the house, they are discordant. The murals, by their mere presence, endanger the architectural work.
• a physical/technical angle: Le Corbusier’s murals themselves are in physical danger.

The title of this article is deliberately provocative. The intention is to question the “historical monument” status of Le Corbusier’s E.1027 murals from three perspectives:

The protected “historical monument” status of E.1027

This first section refers to French legal concepts concerning historical monuments. This aspect is a prerequisite to a full understanding of this topic. France was late in recognizing the importance of E.1027, as it has been for numerous 20th century buildings. When E.1027 was initially listed in the historical monument inventory, on 29 October 1975, it was called “La Villa construite par Badovici” [The Villa built by Badovici], promenade Le Corbusier in Roquebrune-Cap-Martin, (Alpes Maritimes).

Twenty-five years later (27 March 2000), the French Ministry for Culture and Communication issued a new decree that superseded the older one giving it the name of “La Villa E.1027 d’Eileen Gray” as an historical monument in its entirety, including the garden and lands. Thus granting it the maximum protected status available, and naming its designer, which is rare enough to be worthy of note (Figure 01). The name of the creator of E.1027, the designer Eileen Gray, was from this moment completely associated with the decision to designate it a historical monument. The decree that establishes its status mentions the name of its creator a second time: “from an artistic point of view, the E.1027 Villa by Eileen Gray in Roquebrune-Cap-Martin (Alpes Maritimes) is of public interest because of its great importance in the Modern Movement of 20th century architectural history”.

The report that this decision was based on contains serious and detailed research undertaken by the enumerator Jean Marx, of the Regional Directorate for Cultural Affairs of the Provence Alpes — Côte d’Azur Region. Eileen Gray is known as a “decorator and architect of Irish origins”. It clearly states that, “apart from some modifications made by Le Corbusier, a regular guest, when he decorated it with painted murals in 1938, the house had undergone no other transformation since its creation”.

The word “decorator” is particularly significant. In French, “décor” is a slightly old-fashioned word that is often used for historical monuments. It usually makes reference to an ensemble of paintings, to polychromes in general, and any other supplementary elements that are part of the monument. The term “villa” which is used to refer to E.1027 is in fact inappropriate. It is the term used by the locals of the Côte d’Azur to designate an opulent house which has lands.

The portfolio prepared by Eileen Gray with and for her architect friend, Jean Badovici (1893–1956), gives us all the information required for an understanding of the exceptional nature of the house. It should be known it is referred to by Eileen Gray and Jean Badovici as a house: “we have tried to convey with this tiny house...”.

Eileen Gray, Jean Badovici and Le Corbusier always referred to E.1027 as “the house”. Le Corbusier called it
\textbf{The artistic relationship between Le Corbusier’s murals and Eileen Gray’s house.}

\textbf{Is there synergy between the two works?}

Our analysis is based on the well-documented research by Marie-Odile Hubert\(^1\) (b. 1982) and also that of Tim Benton\(^2\) (b. 1945) which leads us to observe that:

\begin{itemize}
  \item Le Corbusier did not prepare any drafts or sketches for this group of paintings which could have indicated his intention of complementing the modernity of E.1027.
  \item Le Corbusier expressed himself on the walls of E.1027 with no thought as to any particular chronology related to space or time.
  \item Le Corbusier indicates no order, nor the existence of any relationship between the paintings themselves. The eight paintings were undertaken with no special research to take into account and complement their setting. They are located in a very practical and pragmatic way, on the flat surfaces of those walls that were large enough to paint standing up, “naturally” framed by the inner and outer corners of the perpendicular surfaces surrounding them.
\end{itemize}

Le Corbusier’s paintings deal with recurrent themes, with some variations, that already existed in his paintings that pre-date these murals by several years.

As an example, let’s examine the murals, starting with the two that are located on the main level of the house (Figure 03).

It is a version of a 1938 mural that brings to mind previous paintings known as “The Figure with the Yellow Door” and “Figure in front of the White Door”, according to Tim, who describes it as the fruit of detailed research undertaken in 1932 on the relationship between the shape of a tree and that of a female nude. The model for the tree can be found in the courtyard of the Vidal house where Le Corbusier spent every summer between 1926 and 1936 during his vacation in Piquey\(^4\).

This painting is, therefore, related to the house where Le Corbusier and his wife spent their holidays, in Cap Ferret, in the Arcachon Bay. The impact of this painting is even more “violent” because Le Corbusier placed it at the end of the long diagonal line of the living room, so that it is immediately visible and imposing on the field of vision of anyone entering the house.

Eileen Gray wrote:

\begin{quote}
We wanted to design this room in such a way that anyone could, at any moment, be completely independent and experience a solitary and contemplative atmosphere (…) with a large divan of 2.2 meters by 2 meters, where one can sit or lie down, rest or have a comfortable conversation, an essential piece of furniture that can be converted into a bed.
\end{quote}

The mural renders Eileen Gray’s concept of the E.1027 living-room impossible.

Additionally, Tim Benton has this to say about this painting:
Tourism and modern architecture in a “Green Hell”: Hotel Amazonas (1947-1952)

BY RICARDO PAIVA

Introduction

This paper uses the book Green Hell by Alberto Rangel, published in 1908, as a metaphor, which takes the hostile nature of the Amazon Rainforest as the main argument of his narrative, emphasizing that the forest conditions the rhythms of life and imposes resistance to its colonization. After WWII, this idea of a “Green Hell”, including the jungle, the rivers, fauna and flora of the Amazon is appropriated as a resource for the promotion of the region's tourism.

Although the modernization of the Amazon through industrialization was delayed, an increase and incentive to tourism through the actions of the State was suggested, in addition to market actions in the fields of lodging and aviation. All of this resulted in the construction of an important modern example of the hotel typology: the Hotel Amazonas (1947–1952) in Manaus, a project by the architect Paulo Antunes Ribeiro. The hotel represented a symptom of the diffusion of modern architecture's values in Brazil, demonstrating its acclimatization in different contexts of the most developed centers, also contributing to the modernization and valorization of the tourist image of the Amazon.

The genesis of modern hotels in Brazil: signs of modernity

The construction of hotels in Brazil, in the middle of the 20th century, was increased by the State and the market, according to the stage of urbanization in different corners of the immense country, and contributed to the articulation and displacement of people and goods among the main urban centers, as well as for the development of tourism as an economic activity.

The “pre-legal-institutional” period of national tourism policies, which began in 1938 with decree-law 456/1938 and extending until 1966, the year of the creation of EMBRATUR (the Brazilian state tourism company), is characterized by the disconnection of the instruments of regulation and institutional fragmentation, concentrating primarily on the control of travel agencies. This period includes the first actions of the “Estado Novo” (“Era Vargas”) in the field of tourism, bound up in the context of the creation of the Departamento de Imprensa e Propaganda (DIP) [Press and Propaganda Department], with its strong ideological appeal in the construction of the country's image. It used tourism as a form of social control, because it perceived its benefit in the formation of the image of the New State.

Still in the 1940s, two modern hotel projects inaugurated the contribution of “programmatic modernism”, the erudite and theoretical modern branch, to the hotel typology: the Park Hotel São Clemente (1944), located in Nova Friburgo, designed by Lúcio Costa (1922–1998) and the Grande Hotel de Ouro Preto (1945) by Oscar Niemeyer (1907–2012). These buildings are significant references not only for understanding the genesis of the modern hotel in Brazil, but also as expressions of the specificities that characterize Brazilian modern architecture.

Hotel Amazonas: icon of hotel architecture in the Amazon.

The Hotel Amazonas (also known as the Hotel Ajuçuruba) in Manaus, designed in 1947 by the architect Paulo Antunes Ribeiro was, at the time of its inauguration in 1952, an important example of the modern hotel typology, not only from the Amazon but from Brazil as well, occupying a prominent place in the historiography of modern architecture in the country.

The importance of the Hotel Amazonas in the panorama of Brazilian modern architecture was reinforced by Roberto Burle Marx's landscaping project. He was also responsible for some art works, such as the engravings with fauna and flora themes from the Amazon region, a condition that added significant value to the pioneering and modern character of the building.
The photographer Martin Parr is renowned for his documentation of seaside culture. At the single-page preface of Beach Therapy, launched in 2018 by Damiani, he affirms that beaches are places where people can really be themselves. He has often used these seaside spaces as a laboratory to experiment with new cameras and techniques. This book is the outcome of Martin's recent exploration using a telephoto lens and it presents a global perspective on the beaches he has photographed between 2014 and 2018. Made from a great distance, the images presented show, primarily, a wider view with smaller figures on the beach landscape creating a pattern of vivid colour. Flora and fauna frame some images with the beach as a background, creating a sort of a voyeuristic angle. Gradually, the images presented get closer and closer, in a sequencing that creates an intriguing narrative. It is an interesting portrait of the beach as a natural landscape as well as a space of cultural uses.

João Lucas Domingos

Spectacular photos of Athens' dense urban morphology open The Public Private House, a book dedicated to the study of the high-rise apartment buildings called polykatoikia - poly [many] + katoikia [dwelling] – and its Greek urban context. Polykatoikia is studied as a building type, as an urban phenomenon and as a spatial integrator.

In the first part, "Sea of White Cubes", a photo essay offers a complete impression of Athens and its signature housing structure, followed by a collection of maps. The second part, "(How to Build) a Type", investigates historical developments, the democratic process of planning in the city, and compares these buildings with Le Corbusier's Dom-ino system, as well as with external factors such as social aspects and Athens' strict building code. The third part, "Studies", provides an illustrated analysis of Athens' most notable examples of polykatoikia packed with detailed drawings (floor plans, sections, schemes of occupation and axonometries) revealing its diverse types of uses and atmospheres. The last part offers a perspective of current developments in Greece, contributing to these buildings' transformation facing the 21st century.

Mafalda Pacheco

Even though this book covers only one very small house, the study was carried out with unparalleled profoundness. Designed by the artist Eileen Gray as her first architectural work, the holiday house E.1027 was built on the French Mediterranean coast but remained unknown for a long time. Alongside Rietveld's Schröder house and Mies' Tugendhat house, it is one of the very rare examples of a total work of art, a Gesamtkunstwerk of modernism. However, contrary to these two houses, Eileen Gray created the spatial concept of the house and the garden, as well as the entire furniture, alone. So the design is more comprehensive than, for example, the standard furnished houses of Le Corbusier. “E.1027 was a built manifesto”, Wilfried Wang writes, explaining that the building is a response to the swiss architect, who, ironically, will play a role in the history of the house, but a rather inglorious one.

The book begins with two essays by Peter Adam, who personally knew Gray. On the basis of conversation reminiscences and manuscripts, he introduces her thoughts and design concepts while also describing their friendship. In the second text, he analyzes her connection to Le Corbusier and her then life partner, Jean Badovici, whom she calls co-architect of the house, although he was only involved in a few elements of the detailing. Le Corbusier admired the building with envy, or so the book argues, noting he attacked the architecture with numerous murals and by building and living next to it - much to Gray’s annoyance. In further essays, Rosamund Diamond writes about the artistic context in which the house was built, Silvia Beretta on garden design, Wilfried Wang on Gray’s architectural design methodology, Izabella Z. Dennis on color design, and Rachel Stella on the history of the house's use.

João Lucas Domingos
The building is comprehensively documented in this monograph with photos that Eileen Gray took of the house, plans from archives, newly drawn technical drawings, as well as recent photos, but especially with numerous reconstructions of lost furniture pieces, which together form a creative unity. This research goes beyond previous architectural monographs, because over the years Wilfried Wang and students of the University of Texas at Austin have reconstructed the interior of E.1027 down to the last detail. Their work shows that the actual reconstruction done of the building’s interior cannot yet be considered complete.

Carsten Krohn

Eileen Gray: her work and her world
Author: Jennifer Goff
Publisher: Irish Academic Press
ISBN: 978-0-7165-3376-7
Language: English
Year: 2015

Eileen Gray: her work and her world is a shrewdly illustrated, comprehensive study on the life and artistic production of the French-based Irish designer and architect. A serious attempt to rectify and demystify Eileen Gray’s history and to contribute to her due inclusion in the Modern canon. Approaching her lack of recognition and “rediscovery” in the late 1960s, Jennifer Goff addresses the condition of female artists in the 20th century and provides considerations about attribution matters, especially concerning Gray’s architectural designs, namely the E.1027 house and the issues involving Jean Badovici and Le Corbusier.

Based on her PhD research, Goff explores Gray’s private archives and library alongside her work and remaining correspondence with friends and acquaintances, creating a web of connections from the people she knew, to the books she read and the many artistic avant-garde movements she was aware of, linking them with specific aspects of her design and philosophy. This analysis, as it comprehends a great range of influences and an extensive scope of her output, allows Goff to decipher some of Gray’s “coded symbols” and to demonstrate how some of her design elements reappear in different pieces on the various media she used.

Each chapter is dedicated to a particular subject of her biography and professional activity, but all provide some broader context, so they can be read separately. Throughout the book, one can grasp a deeper understanding of Gray’s personality, adding to her known withdrawal and perfectionism some vulnerability, wit and sense of Irish self-identification, although the book’s emphasis seems to be — understandably — on her career.

Pedro Sambrano

Cape Cod Modern: Midcentury Architecture and Community on the Outer Cape
Author: Peter McMahon, Christine Cipriani
Publisher: Metropolis Book
Language: English
Year: 2014

The publication Cape Cod Modern: Midcentury Architecture and Community on the Outer Cape is organized in four chapters which evolve accordingly with the phases of building in the Outer Cape (United States) between 1938 and 1977. The Foreword is signed by Kenneth Frampton, which characterizes the publication as a “painstakingly researched and beautifully written study...”, in which/where it is possible, through its 270 pages, to find more than 250 photographs (70 by Raimund Koch) and several technical drawings (by Thomas Dalmas) of the site. The authors, Peter McMahon and Christine Cipriani, present us the communion between the traditions of Cape Cod fishing towns and Bauhaus concepts (together with postwar experimentation), resulting in the regional modernism buildings sample that is Cape Cod.

Cape Cod Modern is a journey through four decades, keeping pace with the discoveries and interpretations of architects, artists, scientists, politicians and writers in a land destined to disappear. Here it is possible to understand a fragile subset of modern architecture in America, where about 100 houses were planned for an incognito future, in an economical way and, until recently, silent in the history of architecture.

Silvio Alves

Holidays after the Fall: seaside architecture and urbanism in Bulgaria and Croatia
Edited by Elke Beyer, Anke Hagemann and Michael Zinganel
Publisher: Jovis Verlag GmbH
ISBN: 978-3-86859-226-9
Language: English
Year: 2013

A pleasant survey of the origins and architectural history of mass tourism after WWII in two erstwhile socialist states: Bulgaria and Croatia. These geographical references help to organize the content of the book which begins with an insightful introduction about the origins of mass tourism and the modern concept of living, the authors explore the general prerequisites of mass tourism and the specific conditions for this development in East and West Europe and the arise of an international typology of seaside architecture and urbanism. These architectural typologies are shown and investigated through a rich variety of case studies that end each part of the book.

It is important to point out the photograpy series that opens and closes the publication which shows, at the beginning, a vibrant holiday scenario on the Croatian Adriatic in the early 1970s and, at the end, the photo series “Holidays after the fall” (2012), taken for this publication, that presents the low-season air of desertion on the Bulgarian Black Sea coast.

This publication goes from the initial optimism about the construction and promotion of modern leisure architecture having remarkable quality and diversity, passing through important political changes and privatization of business, to how these buildings have been economically and physically restructured.

Carolina Chaves
docomomo International is a non-profit organization dedicated to the documentation and conservation of buildings, sites and neighborhoods of the Modern Movement. It aims at:
• Bringing the significance of the architecture of the Modern Movement to the attention of the public, the public authorities, the professionals and the educational community. • Identifying and promoting the surveying of the Modern Movement’s works. • Fostering and disseminating the development of appropriate techniques and methods of conservation. • Opposing destruction and disfigurement of significant works. • Gathering funds for documentation and conservation. • Exploring and developing knowledge of the Modern Movement.

docomomo International wishes to extend its field of actions to new territories, establish new partnerships with institutions, organizations and NGOs active in the area of modern architecture, develop and publish the international register, and enlarge the scope of its activities in the realm of research, documentation and education.