

A VERANDA, A VIEW AND A MOTORWAY. REVISITING POST-WAR TOURISTIC ARCHITECTURES IN THE MEDITERRANEAN



Online seminar

THURSDAY 26/09 10h00am-16h00pm

FRIDAY 27/09 10h00am-15h00pm

SATURDAY 28/09 10h30am-12h00pm

Scientific coordination

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ABSTRACT

THURSDAY
SEPTEMBER 26

Open Roads: Motoring to Greece and the Adriatic Sea Ferry Connection in the 1960s

*Aimilia Athanasiou,
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The automobile culture of leisure began to take shape in the United States in the early 20th century, peaking in the 1950s with the boom of Detroit's automobile industry and the construction of major freeways that spanned the country. The corresponding rise of motels, motoring infrastructure, and roadside architecture in general emerged to serve motorist travellers along the country's new highways, reflecting the spread of modernist ideals related to leisure, vacation, travel, free time and unhindered mobility. The motel, as a distinct typology of accommodation along main road axes, was successfully developed in the USA from the 1920s onwards to support the rise of cross-country mobility and emphasise the sense of freedom associated with the open roads.

In postwar Europe, the Marshall Plan and the national American Missions promoted the spread of automobiles and tourism, fostering new habits that manifested differently in each country-recipient of the American aid and at different times. The spread of motoring led to a parallel development of car tourism, which was accompanied by a boom in modernist architecture in motels and roadside service stations, built along road networks. In the 1950s, as motorways became streams of free mobility and a new social group of motorists emerged, the design of gas stations took on a new dynamic form, and their presence in rural areas became a sign of progress, and prosperity.

Between 1938 and 1963, the number of tourists entering Greece by land tripled. This increase was due to the widespread use of private cars and the new ferry connection between Greece and Italy, via the recently constructed ferry terminal at Igoumenitsa. The connection between Greece and Italy via the Brindisi-Igoumenitsa sea route, was established in August 1960 and was serviced by the Greek ferry "Egnatia" and the Italian ferry "Appia." Besides, the Greek state's interest in welcoming a larger number of tourists visiting Greece by car, the ferry connection to Italy marked the country's definite opening to Europe, facilitated the business and cultures of mobility, and functioned as a symbolic connection between Greece and her western allies. In particular, our paper discusses roadside architecture (i.e., port facilities, motels, hotels, service stations) designed by the Greek National Tourism Organisation along Greece's western axis (i.e. Igoumenitsa-Patras-Athens) in the 1950s and 1960s as a unique case study of interconnected modern tourist facilities. In doing so, it considers the material manifestation of automobile culture as a modern phenomenon par

excellence that contributed not only to tourism and to leisure mobility in rural areas but also post-WWII Greece's socio-cultural transformation, bridging the cultural and geographical distance between Greece and Europe, between the nation's physical and symbolic centre and its periphery.

Holidays for All: Tourist Development in Francoist Spain and the Emergence of urbanizaciones at the Costa del Sol

Araguez Marcela, IE University

In 1956, the Obra Sindical del Hogar – a governmental organism in charge of the promotion of social housing in Francoist Spain – launched a design competition for a so-called Ciudad Sindical de Vacaciones, a holiday resort to be erected at the heart of the Costa del Sol in the Mediterranean coast. This call was aligned with a series of measures that the Franco regime had been implementing over the past few years to improve the wellbeing of working-class families while simultaneously favouring private initiatives to take part in the urban development of yet unregulated, almost virgin territories. Although there were already some examples of tourist facilities in the Costa del Sol from the 1940s and early 1950s, the Ciudad Sindical emerges as a pioneering project in its aim at self-sufficiency, low-density, and an organic articulation within the natural landscape that mimics vernacular settlements nearby. This paper examines the Ciudad Sindical to question the origins of tourist developments in the Costa del Sol in its early years of urban sprawl. It does so by interpreting the project as a precursor, prior to urban planning regulations, of a characteristic type of settlement in the area. The model of urbanización, adopted in the design of the Ciudad Sindical, is unfolded as a planned and gated residential and leisure-oriented complex, aimed at a mostly seasonal milieu, with little to no relationship with its immediate socio-cultural and urban context. This model is confronted with the territorial concerns arisen already during the 1960s regarding the uncontrolled urban growth of the area, and its unsustainable dynamics. By relating the Ciudad Sindical with the emergence of urbanizaciones, the paper aims to highlight the role of a governmental action within the unregulated context of the Costa del Sol as key to understand the current urban culture of an exhausted region.

A white Elephant in the Mediterranean Sea
The Marina Grande of Arenzano by Vico Magistretti

Bertini Viola, Sapienza University of Rome

Sammarco Cristian, Sapienza University of Rome

In 1964 Ernesto Nathan Rogers dedicated issues number 283 and number 284 of the magazine *Casabella* to the theme of the Italian coasts, focusing on tourism places. Rogers highlighted the deep transformations that were affecting the coastal landscape and stressed the need both to “invent a new landscape” and to “save to enhance” the Italian territory. Among the projects presented in the two issues we can find the Plan by Ignazio Gardella and Marco Zanuso for the pine forest of Arenzano (1956) which, in the construction phase, involved several names at the centre of the architectural debate of that period, including Vico Magistretti who built the tourist-residential complex of Marina Grande (1960-65). 300 meters long and articulated on three levels from the sea to the pine forest, the complex housed private accommodations, beach equipment and collective spaces. Heir to the plan by Le Corbusier for Algiers, the Marina Grande is now forsaken. The socio-economic transformations that have affected tourism practices have contributed to its abandonment, making the complex one of the many “white elephants” that inhabit the Mediterranean Sea. Concrete elephants that have swallowed up portions of territory and then fell asleep unused. The contribution focuses on the reading of Magistretti’s work, examining the relationship between theme, form and place and proposing a reflection on its current condition. The most recent definitions of heritage assume that it is what we choose to inherit from the past, use in the present and hand down to future generations. Thus, it’s reasonable to ask whether the loss of use of the Marina Grande deprives it of the status of heritage or if, conversely, its architectural value allows to foreshadow new uses for the complex, also with the aim of reintroducing it, as a heritage, within the life of those places that, with its construction, has profoundly changed.

Ecological Tourism

The case of the Xenia of Tsagarada on the Pelion Mountain

Bertolazzi Angelo, University of Padova

Micocci Fabiano, University of Thessaly

In Greece, the program Xenia, a state initiative to develop tourism during the 60s economic growth building hotels in areas of high natural and cultural values, contributed to develop mass tourism all over the country. After decades of activity and the transformation of the tourism industry, many of these hotels are today in a condition of abandonment. A company state has been appointed to sell some of these structure to private companies interested in renovating the buildings for hospitality.

The Xenia in Tsagarada, in the central region of Thessaly, is one of the hotels under selling procedure. Design by Charalambos Sfaellos, it is not among the most famous Xenia, but its transformations - the addition of a wing a decade after its construction, its abandonment, and the recent soft informal use of its ruins – witness the evolution of tourism in Greece during seventy decades. The building, a mix of vernacular language from the Pelion mountain and modern architectural elements, is an example of the great cultural and territorial heritage of the region. Visiting the building today, its state of ruination and its return to nature best represents its architectural and cultural heritage values.

The way it has been informally appropriated during its ruination is the sparkle to think about alternative ways of how to reuse the building to envision touristic practices that may enhance placeness, ecology, community and sustainability. The workshop “Tourism Habitat. The Reuse of the Abandoned Xenia Hotel in Tsagarada” that was organized at the University of Thessaly in 2021 was the occasion to start a reflection, at the one hand, about the architectural heritage of Sfaellos’ Xenia and, at the other hand, to investigate new narratives of touristic development in the region.

In search of a timeless housing model. Mediterranean French villages of the 1960s

Blain Catherine, ENSA Paris-Belleville

During the 1960s, the French Mediterranean coasts – like those of many other countries – have been widely urbanized by vacation constructions, often in an uncontrolled way. Despite all this, there were still some careful urban studies and remarkable modern achievements. An early example is given along the Côte d'Azur by the “Merlier village” (1959-65), built by the architects of Atelier de Montrouge – among other projects conducted in the area. Another example is “Les Carrat village”

(1965-1968), built by Georges Candilis while he was in charge of the regional planning of the Leucate-Barcarès Unit, part of the wider Languedoc-Roussillon Coast study led by the public authorities.

The historians now acknowledge these two villages, hailed by the critics of their time, as significant 20th century heritage. Implemented by a courageous developer (who went bankrupt), the “Merlier village” became a highly sought-after site. Added in 2014 on the list of French Historical Monuments, “Les Carrat village” was sold to a private investor who financed its renovation in order to sale the apartments to individual owners.

These modern achievements are now considered as art objects, worthy of our consideration. But in our opinion, by dissociating them from the research and debates on regionalism and the cultural dimension of the Mediterranean habitat that underpinned their conception, this assessment leads to an impoverishment of their historical meaning. In facts, in this contribution, we would like to put show that these projects bear witness to the fact that, in the 1960s, certain French architects were at the forefront of debates on ecology and, consequently, on the need to preserve the environment, which only seems relevant today. This approach will allow us to continues on our prior investigations, enriched by original researches on other well known (or not) French Mediterranean architectural and urban researches or built projects.

The fishermen village of Binibeca **Revision of local vernacular in global Mediterranean**

Sebastián María Sebastián, UIB University of the Balearic Islands

By the beginnings of the 1960's, Francisco Juan Barba Corsini and Antoni Sintès Mercadal started to work in the project of Binibeca, a fishermen village in the south coast of Minorca (Balearic Islands). It consisted of a holiday's village with dwellings, a yacht club, a golf course, a hotel and a motel, among others, plus two beaches – natural and artificial. While most of tourist infrastructures built in the Balearics in the 1960's were following modernity, Binibeca went back to Minorca's vernacular architecture. Its buildings recovered the use of white-wash walls, narrow windows and tiled roofs and were organised in an organic cluster around a non-religious brand-new church.

The paper focuses on the role of this new vernacular “Minorca Style” in the shaping of the island's territory, both real and imaginary. By analysing plans and technical reports, the architect's decisions will be compared and contrasted with the ones from other tourist villages and marinas in the Mediterranean coast. Furthermore, the paper explores the dichotomy between the modernity of leisure uses and the

tradition of architecture's volumes and materials. Tensions created by two approaches will be studied by revising the reception of the project in architecture's journals and general press, both in texts and photographs.

In Binibeca, as well as in other tourist villages, local tradition is mixed with commercial worldwide uses in the search for an alternative to massive and standardise construction. But, at the same time, regional new vernacular ends up participating in the forge of a global tourist imaginary.

ABSTRACT

FRIDAY
SEPTEMBER 27

**Interpreting the 'Mediterranean Vernacular': Discourse Analysis of Architects through Holiday Villages from 1958-1973
Cases of the Costa del Sol, and the Northern Coast of Morocco**

Tifawt Loudaoui, AMUP University of Strasbourg

The proposed submission explores vernacular expressions in tourism housing during 1958-1973 in the Western Mediterranean, focusing on holiday villages located along Costa Del Sol in Spain and the Northern coast of Morocco, transformed due to seaside tourism.

In the early 1960s architects and urban planners saw opportunities in Mediterranean tourism, as existing structures couldn't meet seaside vacation demands. Holiday villages emerged as self-contained complexes, fragments of towns or small cities. This form of vacationing renewed architectural commissions and represented an intermediate area between architecture and urban planning, sometimes expressing a reference to the local vernacular.

The objective of this contribution is, on one hand, to understand how certain professionals exploited the "Holiday Village" to develop operations that claimed to embody the "Mediterranean Vernacular". Special attention will be given to the personal and professional trajectories of these actors to examine the impact of knowledge exchange on the architectural and urban language they chose in these tourist developments. This is particularly the case of of Guillermo García Pascual, architect of Urbanización Pinomar (1965-66) and Rincón Andaluz (1974) in Marbella, Spain, whose professional journey is closely linked to the Maghreb. Similarly, Élie Azagury, a Moroccan architect, who designed the vacation village of Cabo Negro and Fernando Garcia Muela, architect of the Kabila vacation village, both in Morocco, have also explored the northern Mediterranean coasts during their education and travels. On the other hand, the proposal considers the lasting impact of these architectural decisions on contemporary landscapes and their role in shaping the Mediterranean's tourist image. It will explore inquiries regarding the current habitat and its relationship with this heritage preservation. It is worth noting that since the 1980s, new forms of tourism have emerged, in Spain and Morocco, each in their very distinct contexts, sometimes in continuity with, and at other times in contrast to, the typologies previously developed.

Antonio Valente (1894-1975) and the Holiday Architecture of the Italian and International Jetset in the Nature of Circeo

Vitale Valeria, University of Campania "Luigi Vanvitelli"

The economic prosperity of the post-World War II period saw the rise and spread of a new lifestyle in European society linked to leisure: coastal holiday architecture. Many examples emerged along the Mediterranean coast, with several masters of the Modern Movement addressing this topic.

The research focuses on the Italian case of Antonio Valente (1894-1975), architect and scenographer, "Pioneer of the Quarto Caldo"—the southern side of the Circeo promontory, located between Rome and Naples—among the first to intervene on this coastline. An extensive production which, from 1937 onwards, dotted this area with numerous constructions. Only in the area of the promontory area, which territory is included within the National Park's boundaries, approximately 50 villas designed by Valente have been identified.

These buildings, mainly created for the cinema jetset environment of that time, surfing on the wave of the myth of Circe, have managed to create an imaginary representing one of the ideal spots for escaping the chaotic capital.

A place where to find refreshments, reconnect with nature and breathe this exotic atmosphere given by the different influences brought by the diverse international personalities who populated the area during the summer seasons.

Valente's architecture is integrated into the context in a way that is innovative for the culture of the time, with great respect and care, never distorting the original image of the place and avoiding the destruction of the coastal landscape that affected instead many tourist destinations around the Mediterranean.

An antidote to densification and exclusion - inquiry into the potential of semi-public hotel parks along the Eastern Adriatic coast

Čavlović Melita, University of Zagreb

Opportunistically seizing the ascent of tourism to modernise the Adriatic coast and secure a steady influx of foreign currency, Yugoslavia embarked on a massive campaign to open this over 600-kilometre-long stretch to European tourists. Paralleling the development of comprehensive planning strategies that would assure the optimal use of coastal resources, the gradual rise of private initiatives aspiring to their share of profits would soon start to undermine these top-down visions of rhythmic coastal development. Contributing to a six-fold increase in built-up areas, these informal constructions consumed most of the undeveloped stretches along the

coast that were intended to serve as natural backdrops to public tourist investments. The remaining large-scale tourist complexes with their low densities, lush surrounding open spaces, and the established practice of public use, had by now become the “natural” counterpoints to the otherwise wholly consumed coastline. Rather than enumerating the ever-shrinking series of esteemed individual realisations that have, due to their ambition to provide highly specific architectural responses to the ever-changing consumption patterns of the tourist industry, long become obsolete, making them near-impossible to refurbish without jeopardising their very reason for protection, this paper will attempt to analyse the paradigm of coastal semi-public parks in speculating a viable alternative to the continuation of tourism-centred densification. Instead of contributing to the increasingly ineffective endeavour of protecting individual buildings, by delving into examples of the persistence of various degrees of public use of landscaped exteriors of hotel complexes long after their functional demise, this contribution proposes a shift of perspective in discussing the future of tourist infrastructure. Prioritising these unique semi-public open spaces over the uncertain destiny of decaying buildings and advocating for the maintenance and possible replication of these porous green interfaces could provide a viable alternative to the impending total consumption of the ever-scarcer coastal resources.

Post-independent Algeria's hospitality facilities program: an ongoing debate on power and identity.

Samai Bouadjadja Assia, University of Ferhat Abbas-Sétif 01

Hannachi Khaoula, University Blida 01

After its independence in 1962, Algeria undertook a major project to restructure and modernize the tourism sector. At first, Algerian-born architect Georgette Cottin-Euziol was commissioned for a "study mission" in 1964 to renovate colonial-era hotels and design new ones. The major project of this period would be L'Hôtel du Souf (1966), built in the Saharan city of El-Oued, and intended to initiate the rollout of the hospitality facilities program. However, as luck would have it, French architect Fernand Pouillon sought refuge in Algeria in 1965 and drafted his "Charte sur le tourisme algérien", as a response to this program. Pouillon, leveraging his architectural reputation and strong political ties, subsequently took over the construction of 57 hotel and resort projects (by 1984) throughout the country, much to the disdain of Cottin-Euziol and other local architects of the time. In the "Hotel du Souf", and the majority of Pouillon's hotels from the same period, we note the recurrent use of typological and iconic references (materials, symbols, etc.), drawn from local and universal history, crossed with modern references. Both architects, however, were highly critical of each other's supposedly historicist expression.

This contribution, while addressing the themes of power, identity and so-called national style, attempts to understand the contextual genesis of these architects' hotel production, in order to grasp the complexity of its evolution.

- If G.Cottin-Euziol 's contribution to this politico-constructive post-war project has long been overlooked, what has become of her hotel projects?

- F.Pouillon has had a major impact on the tourist industry. What about his touristic complexes today, which have been the focus of major renovation projects in recent years?

-Do these new projects reflect a recognition of their importance, both economically and historically? Is the preservation of their material integrity central to the ongoing debate surrounding them?

Post-Independent Malta – The Quest for a new Architectural Identity

Thake Conrad, University of Malta

In July 1969, five years after Malta attained independence from Britain, the prestigious architectural journal, *The Architecture Review* published a special issue entitled MALTA – Past, Present and Future.

The editor's foreword made the following observations:

“Since Malta achieved independence many changes have come to the island and even greater changes are likely, largely owing to the growth of tourism. Since the run-down of the British naval base and dockyards, it has been increasingly evident in spite of some successes in the light industries, that the future economy of the island must largely depend on tourism and on the climatic and other attractions it offers to retired people and such like.”

The post-independence period (1964 to the early-1980s) represented a renaissance, a coming of age with local writers, musical composers, artists, and architects engaged in a soul-searching and, at times, an elusive quest in search of a post-colonial Maltese cultural identity. In the realm of architecture, Richard England (1937-) distinguished himself in forging a new architectural language that sought to reconcile modernity with the local vernacular. As a young emerging architect, he earned a reputation achieved by the design of several modern hotels that sought to temper modernism to local conditions and in direct response to the exigencies of climate, building materials, construction processes, and the local vernacular.

The main research question of this paper is to explore the “creative tension” as manifested in tourist-related projects in Malta between the ‘imported’ International Style modernist hotel designs and the post-colonial ‘critical regionalist’ tourism architecture that was derived from a synergy of Modernism and the ethos of the Mediterranean.

ABSTRACT

SATURDAY
SEPTEMBER 28

Architectures of 'Chalet' in Lebanon: untold stories for forthcoming future

Lecoœur Christelle, ENSA Paris Malaquais

In Lebanon, a single highway crosses the country and divides the landscape in two: on one side, the Mediterranean Sea, on the other, the mountains of Mount Lebanon. On both sides, a leisure architecture has been developed, a second home for the seaside or the mountains, individual or collective, commonly known as a 'chalet'. These architectural styles are linked to the family and climatic traditions of summer living, tourism and the rapid privatization of the coast and mountains. They are the faces of modernity as much as of architectural experimentation and innovation, carried out by the great names of Lebanese architecture (Khoury, Liger-Belair, Hindié, Wogenscky...). They are part and parcel of the development program, both public and private (with poorly regulated financial arrangements), that Lebanon undertook from the 1960s onwards, and are part of a network of infrastructures that the freeway serves in just a few minutes: nightclubs, shopping centers, cinemas... During the civil war (1975-1990), some of these chalets were used as shelters when fighting raged in the city, while others were sold, abandoned in exile or squatted by militiamen. While some of architecture has survived the conflict and the decades, others have become relics, as evidenced by one of the most emblematic chalets of this period: Maurice Hindié's chalet for his family in Faraya, a unique prototype of a module of which only its concrete structure remains. Today, most of these familiar buildings are 50 years old, and their history, perhaps too intimate, is little-known. Too modern to be considered as heritage - an ambivalent notion that is far from unambiguous in Lebanon - they nonetheless open up avenues for reflection in a fragmented country yet to be invented: cultural capital, shared collective dimension, constructive experimentation, regulation.

Re-thinking the *Plage du Prado* in Marseille

Bousquet Florence, University of Paris 1 Panthéon-Sorbonne

On the french mediterranean coast, the Mission Racine was created in 1963 in order to develop the tourism in the « Languedoc » coast (some of these touristic architectures became well-know as the Grande-Motte buildings by Jean Balladur). Meanwhile, the urbanization of the *french riviera*, from Marseille to Nice, was more sporadic. In Marseille, the project of the *Plage du Prado* face the same goals : create a waterfront distric and give to Marseille a new beach and an area for the leisure, the

bathing, for the Marseille's citizens and also the tourists, inspired by the californian waterfront.

The project of the *Plage du Prado* began in 1967 (René Egger and Atelier 9 architects). Some sand has been brought to create an artificial beach and a park was created along the sea for leisure with public buildings. A new borough with housing was built behind this waterfront through three Zones d'aménagement concerté (ZAC) : ZAC n°1 de la Plage (began in 1972), ZAC de la Plage (1978) and ZAC du Prado (1980), inspired by the traditional provencal cities.

In 2022, the Marseille's municipality decided to reorganize this area through a public consultation because of the aging of some equipments and the erosion. Some architects have begun to work on this renewal and the project is on-going.

Through this *Plage du Prado* study case, I would like to analyse the critics that could be reproach by the municipality to this borough, what are the new aims (especially with the new ecological approach), and the way the city approach this *renewal*.

The tourist complex of Grangesises of Pompeo Trisciuglio (1972 – 1986) From mass tourism village to housing model for the mountain of Climate Change

Bianco Paolo, DAD Turin Polytechnic

Between the 1970s and 1980s, after more than a century of appropriation and taming of the Italian mountains, the imagery of tourism changed. From the modernist season dominated by the ideals of health, hygiene, and technical absolutism over nature (De Rossi, 2022), to a local model, ecologically conscious and suitable for a society that is changing (Menini, 2017): the tourist village, which becomes a wide design topic and a tool to change the paradigms of mass tourism architecture.

In the Alta Valle Susa, in northwestern Italy, the restoration of a historic village becomes an excuse for designing a complex for over 4,000 people, without hiding the intervention with topographical tricks or picturesque atmospheres. Built between 1972 and 1986 by Pompeo Trisciuglio, the Grangesises village is an interesting example of how the study and contemporary interpretation of traditional typologies (Dematteis, 1983) and local urban morphologies give rise to a project that combines tradition and innovation.

The big but also small-scale dimension of Grangesises, with minimal spaces and potential community areas, remind a domestic and familial way of living and can be an opportunity to imagine a new future for modern architecture in the Alps. Due to climate change, it is predicted that by 2050 the Alpine atmosphere will be 1°C warmer (MeteoSvizzera, 2022): winters will have less snow and it will no longer be economically advantageous to invest in ski resorts and winter tourism facilities (Cat Berro, 2022). This settlement, originally designed to respond to a different mass

tourism can adapt, better than others, to the needs of a mountain that will change the models of tourism, agriculture, production and housing, with new residents who might find in this type of urban settlement the different life model they are looking for.