

Mjesto > Kuće
Eileen Gray: E-1027

analyze



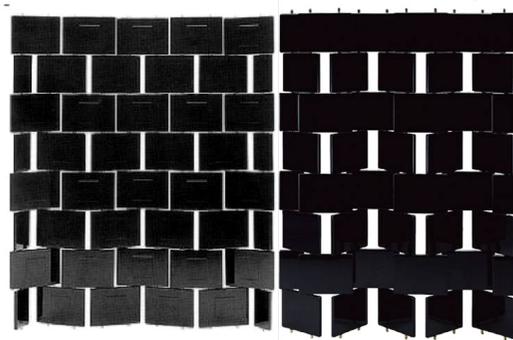
Born to an aristocratic family in Ireland in 1878, she first studied at the Slade School for Fine Arts in London and then settled in Paris in 1907 where she began a career that spanned seven decades. In Paris, she studied drawing, painting and, drawn to the austerity of the material, the techniques of lacquer. She also began to design furniture and interiors. Elegant, intelligent and independent, Eileen Gray's nonconformist and brilliant mind led her to a uniquely creative life at the turn of the century. Gray's first commission for interior design came in 1919, a project for which she developed her famous lacquered "block screens." In 1922, she opened her own shop, the Galerie Jean Desart, and that same year, exhibited work in Amsterdam where it drew the attention of Dutch architect, Jan Wils. The rational geometric forms of the De Stijl group in Holland impressed Gray deeply and her work began to convey a stronger sense of modernity and unconventional use of materials and forms. Gray now began to create unique furniture, "suited to our existence, in proportion to our rooms and in accordance with our aspirations and feelings." A brilliant formal play on the concept of asymmetry, Gray's Nonconformist chair displays her sense of irony, while her famous side table—also asymmetrical—displays the rational principles of modernism that increasingly defined her work.

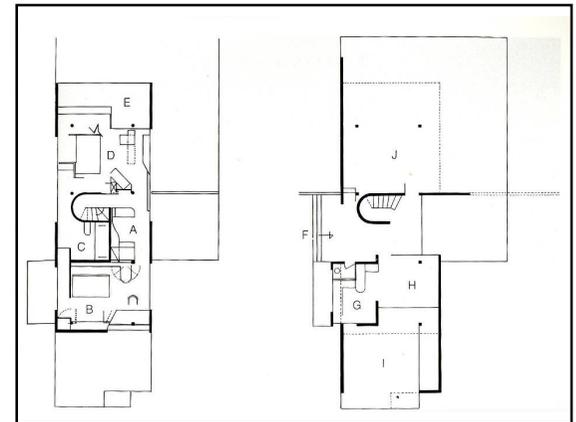
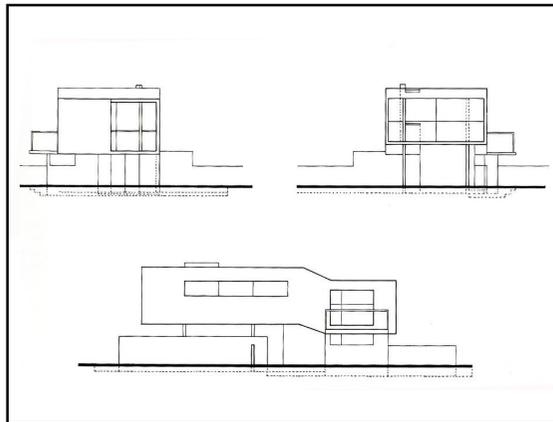
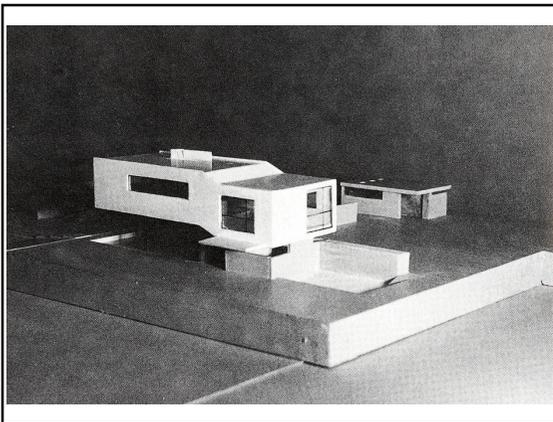
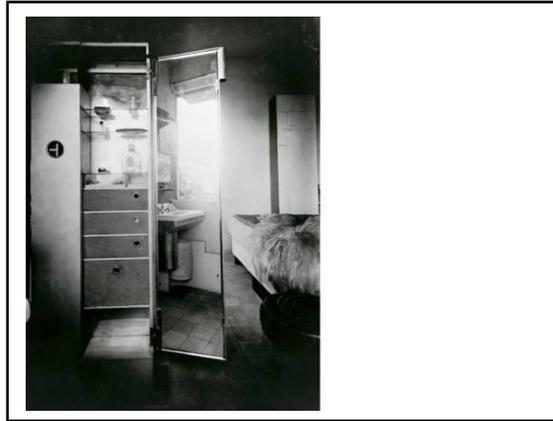


After 1927, Gray worked primarily as an architect, designing a modernist house for herself for which she also created appropriately minimalist furniture. She also exhibited several architectural projects at Le Corbusier's "Pavillon des Temps Nouveaux" in 1937. Following that exhibition, Gray's name faded quietly away until 1970 when collector Robert Walker began buying up her designs. After 30 years of obscurity, the importance of Gray's work was again acknowledged. Today, she is recognized as one of the finest designers and architects of her day and pieces like the Eileen Gray Table have become icons of modern design. Eileen Gray died in 1976.



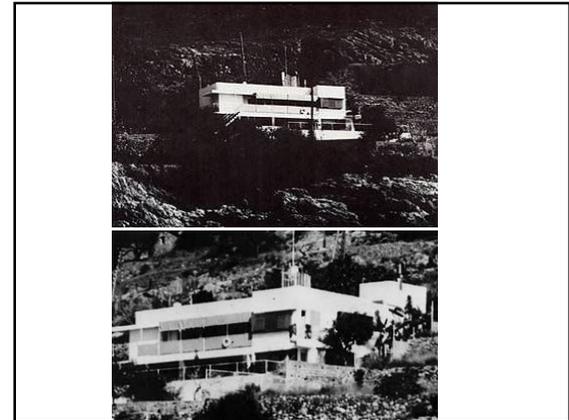
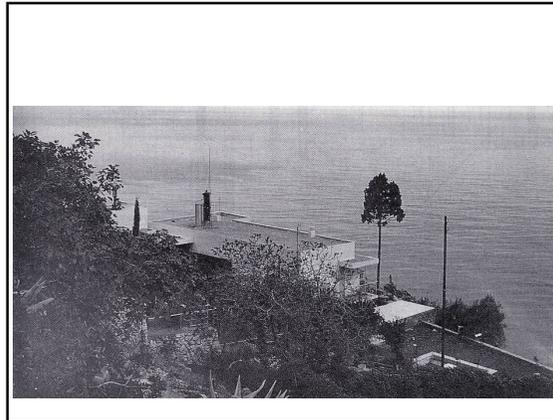
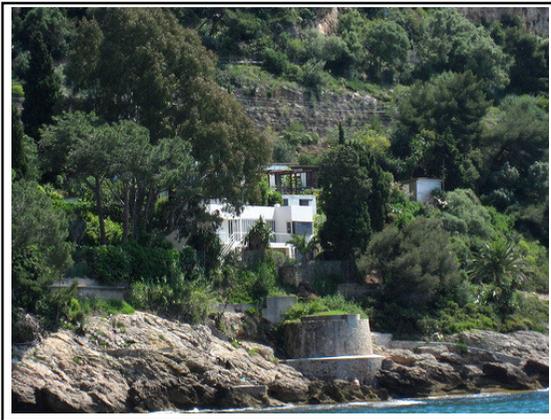
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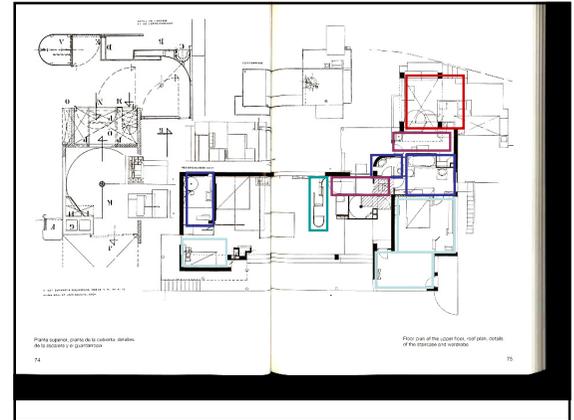
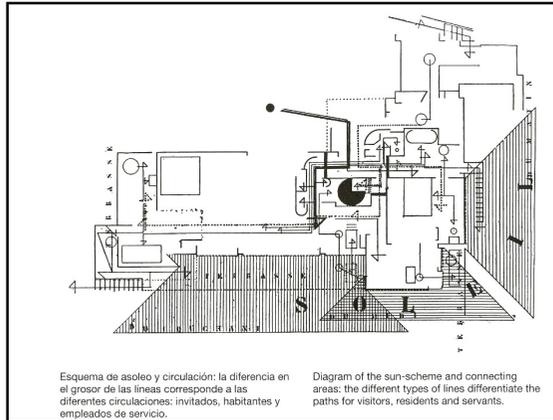
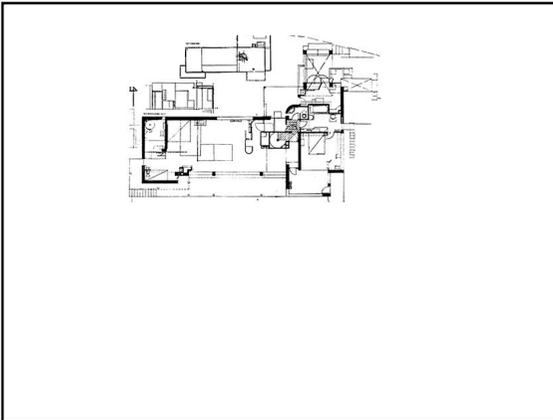
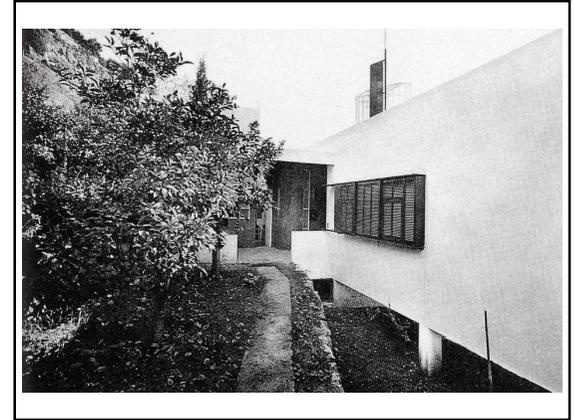
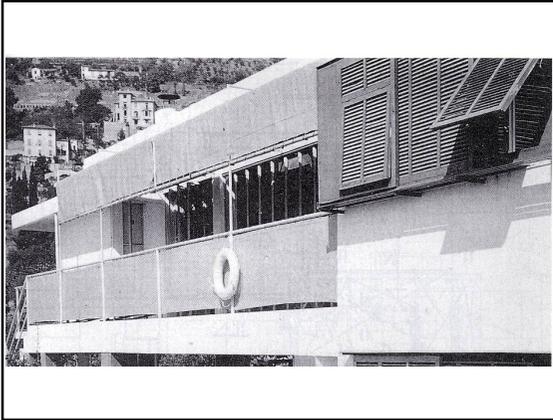


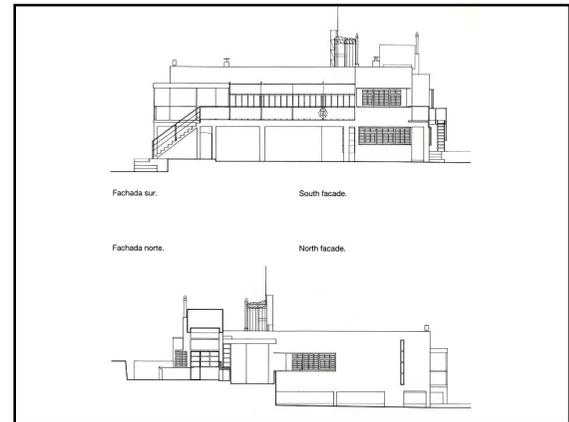
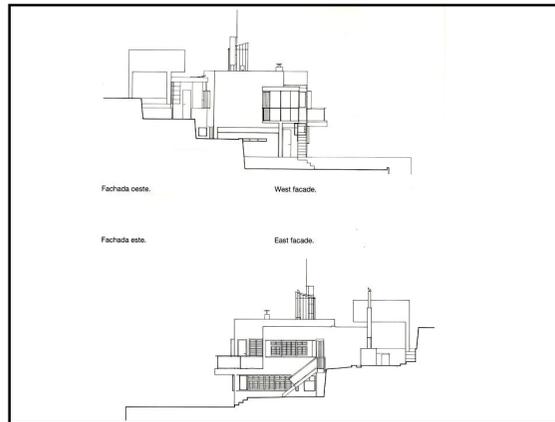
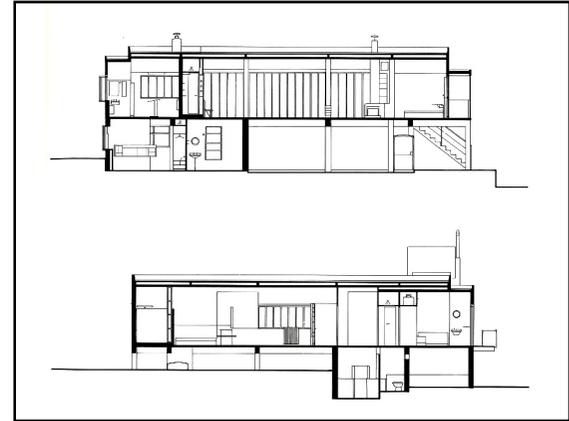
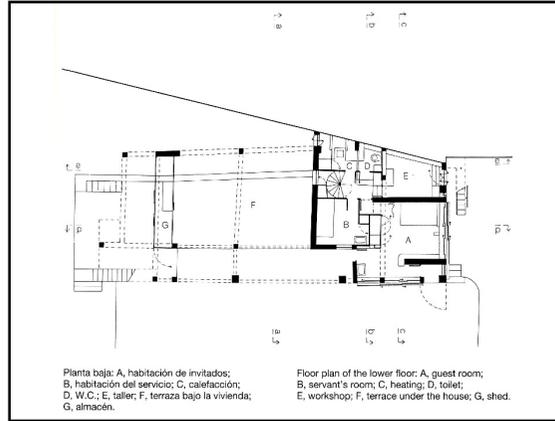
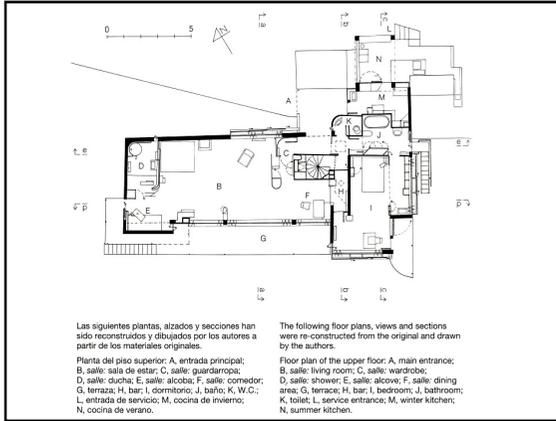




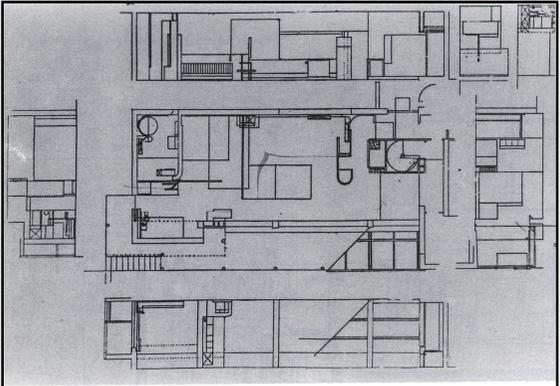
In 1925, the pair began to explore the area around Saint-Tropez, seeking an appropriate site on which to build a summer refuge for Jean Badovici. She subsequently discovered an isolated plot - inaccessible by car, but within walking distance of both a railway station and a sandy beach - along a rocky stretch of coastline. Gray bought the site and spent three years in Roquebrune, taking prime responsibility for both design and construction, while Badovici visited frequently to assist in technical matters. The name of the villa, E-1027, is a cipher for the architects' intertwined initials: following the E, the numbers 10, 2 and 7 represent the alphabetical order of the letters J, B and G, respectively. Built between 1926 and 1929, E-1027 was a unique experiment in architecture and design. Eileen Gray combined built-in furniture with ingenious spatial planning to engage the user with the building and site, incorporating the sun and the sea into the very experience of the house.



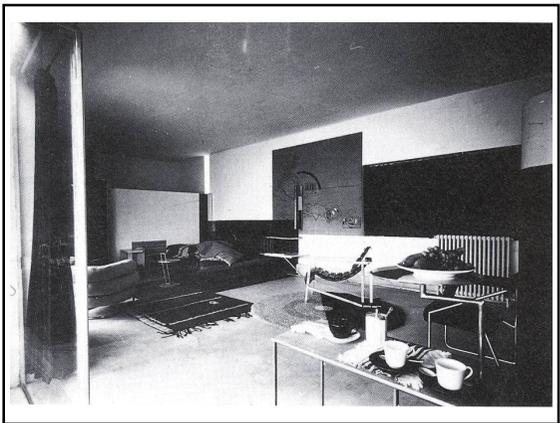
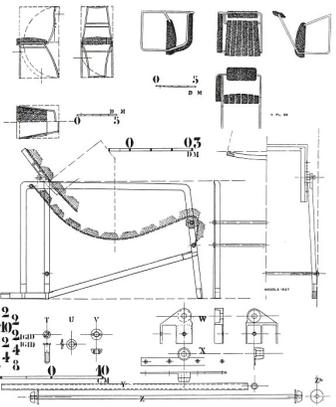
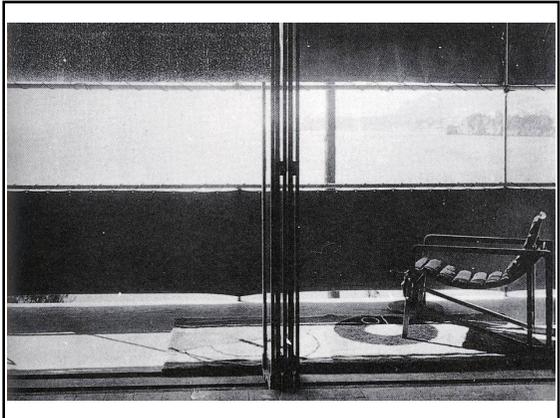


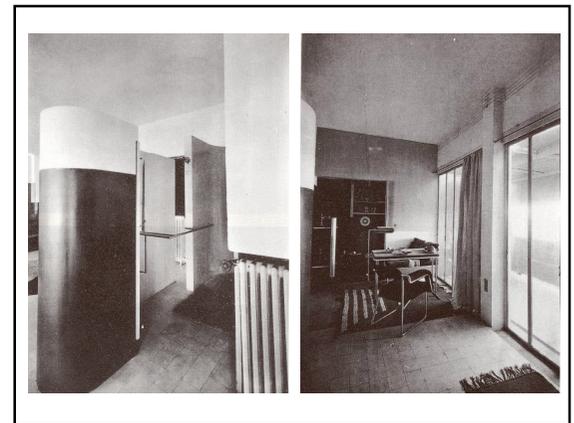
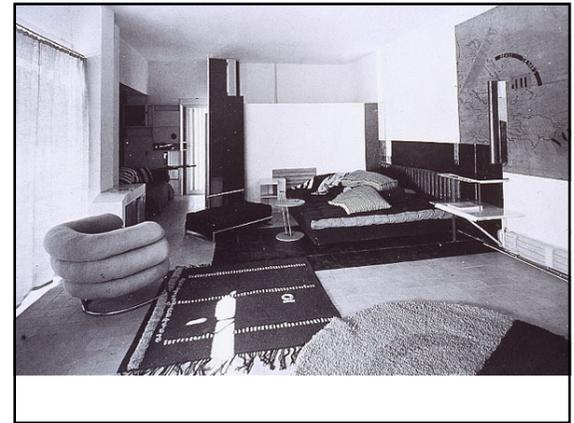
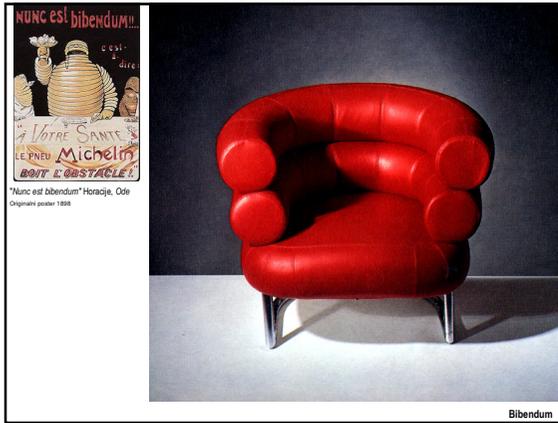


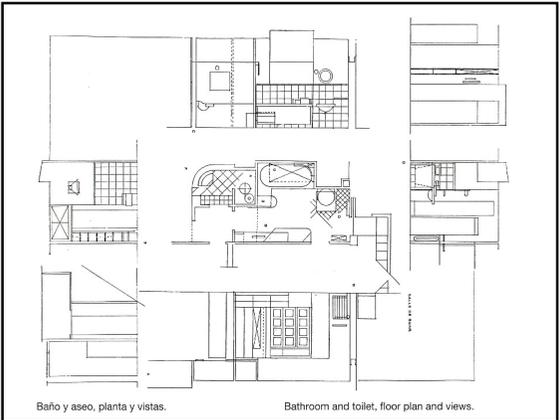
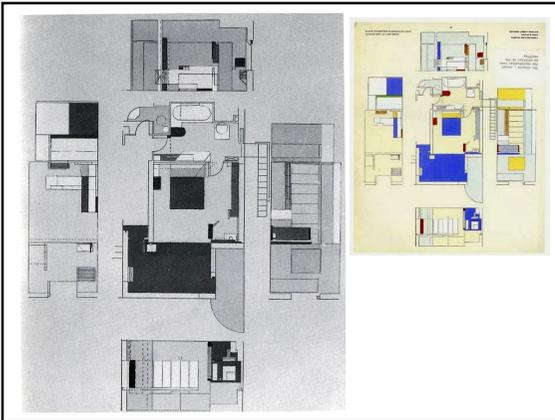
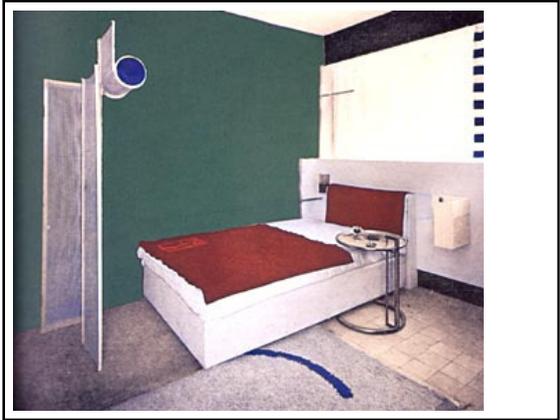
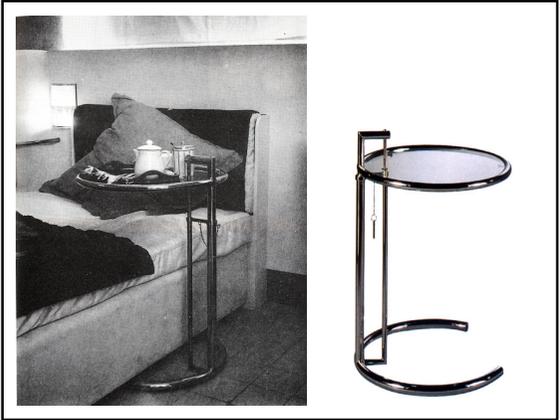
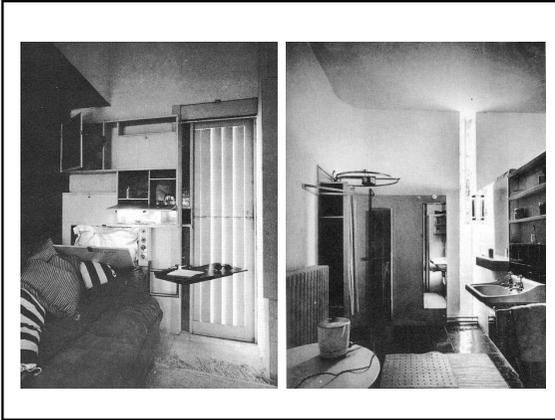
Gray declared: "This house has been built for a person who likes work, sports and receiving friends." E-1027 looks much bigger than it is. It has two bedrooms, a maid's room, utility rooms and a large space, partitioned with screen furniture that could serve as a living room, dining area and cloakroom or guest room. The main living area overlooks Monte Carlo harbour and the bedrooms face the rising sun. Service spaces are isolated: the kitchen, adjoining an outdoor cooking space, is separate from the rest of the house. Gray felt that each room should remain independent of the others, arguing that "everyone, even in a house of restricted dimensions, must be able to remain free and independent. They must have the impression of being alone, and if desired, entirely alone." Each room has a balcony and access to the garden.



Sala (gran salón), planta y vistas. Sala (large room), floor plan and views.

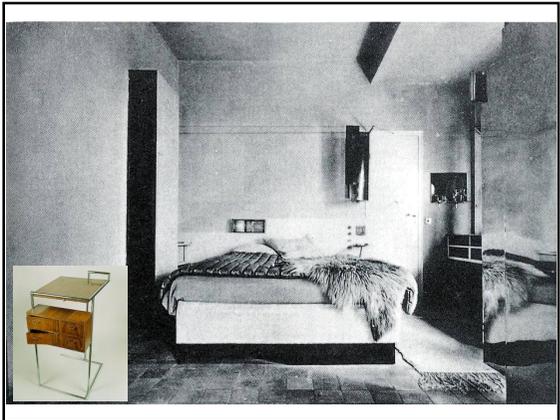


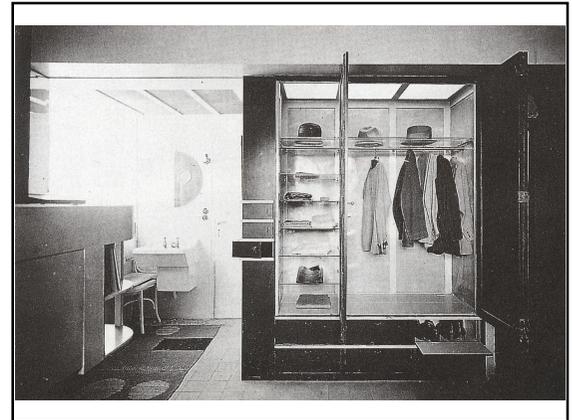
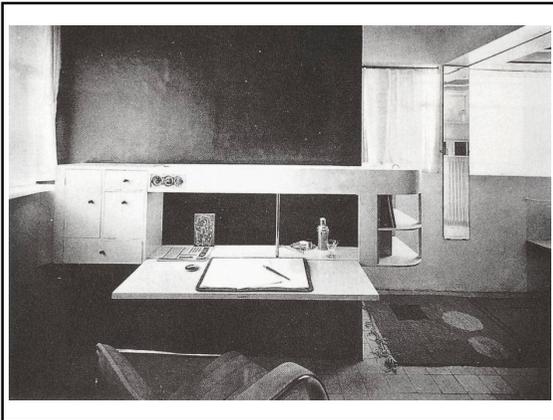
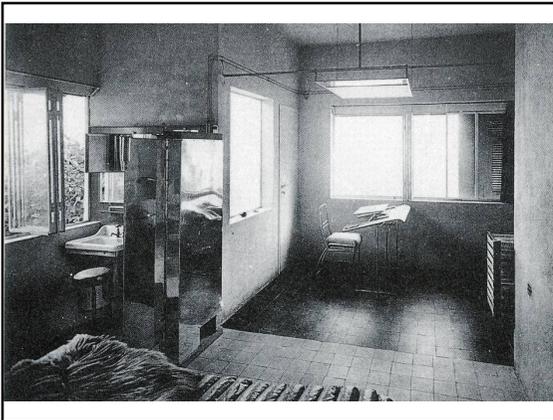
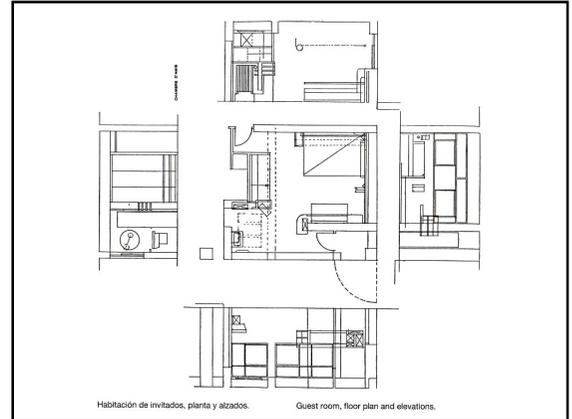
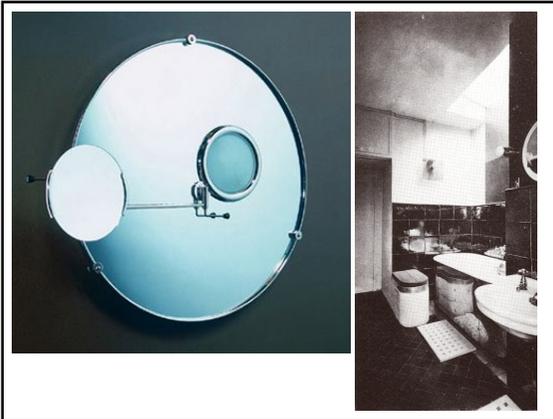
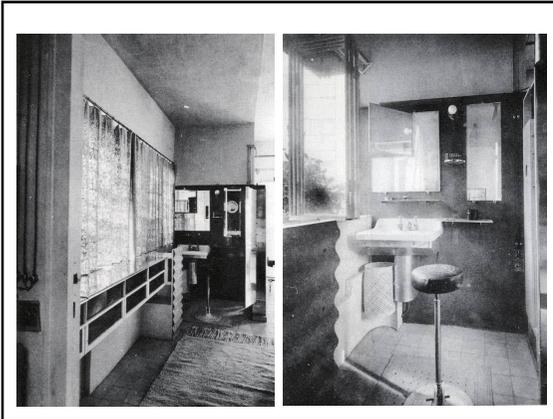


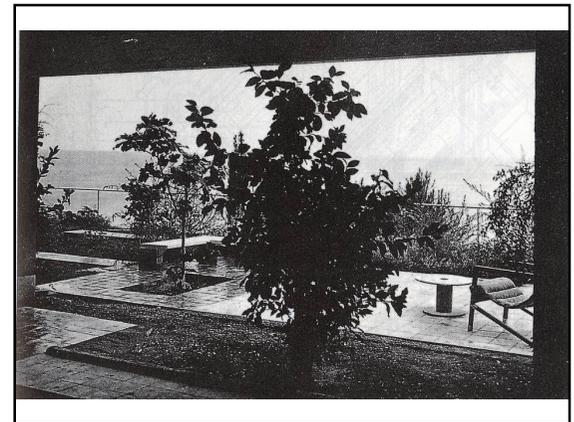
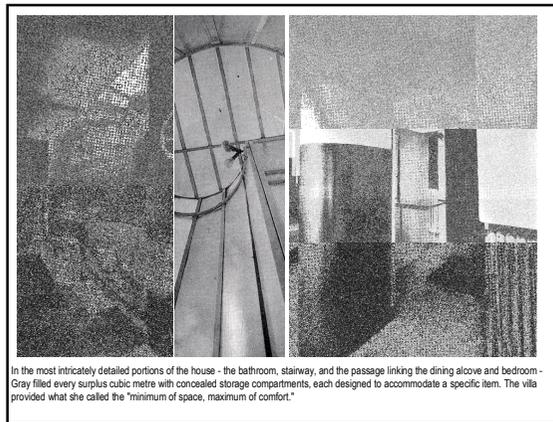
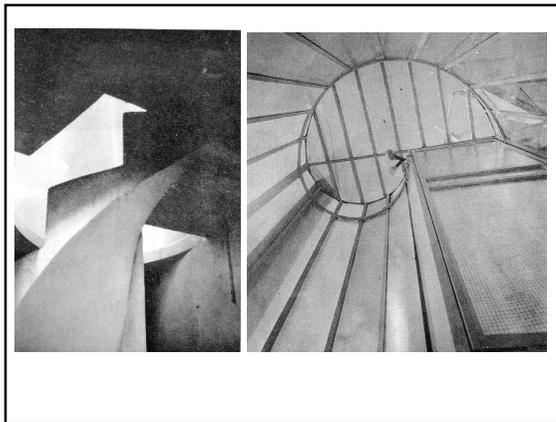
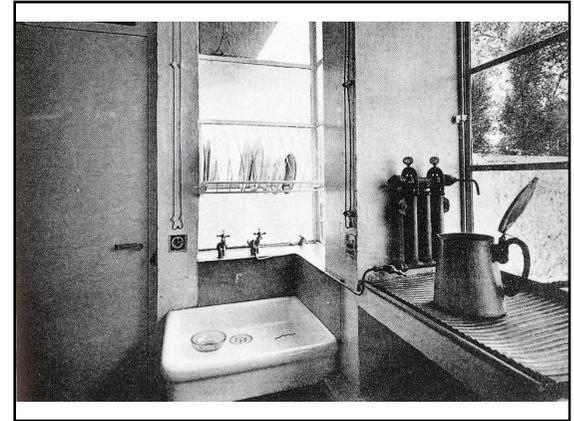
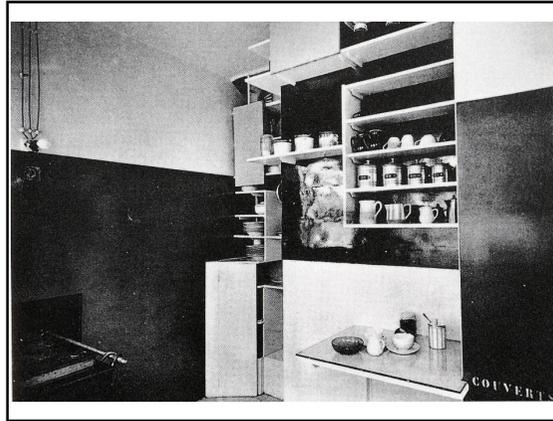
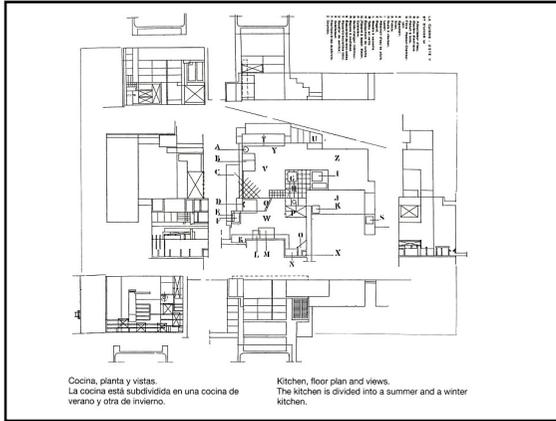


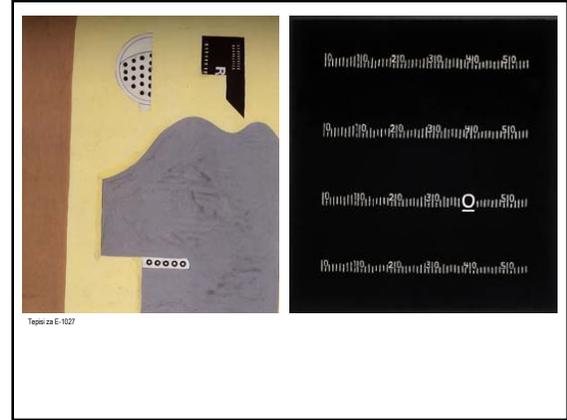
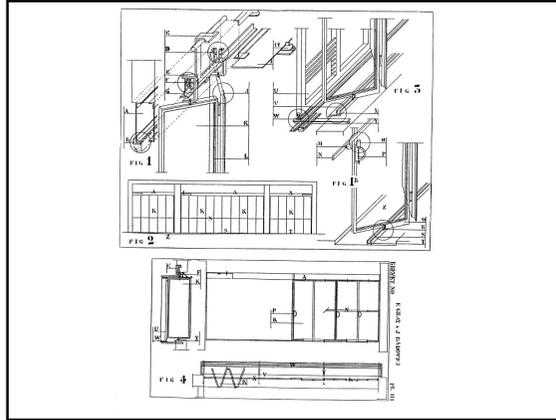
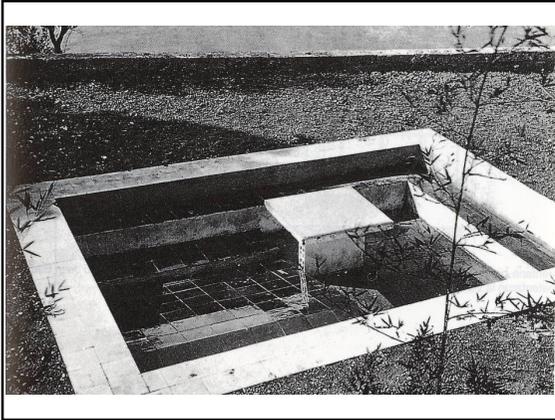
Baño y aseo, planta y vistas.

Bathroom and toilet, floor plan and views.

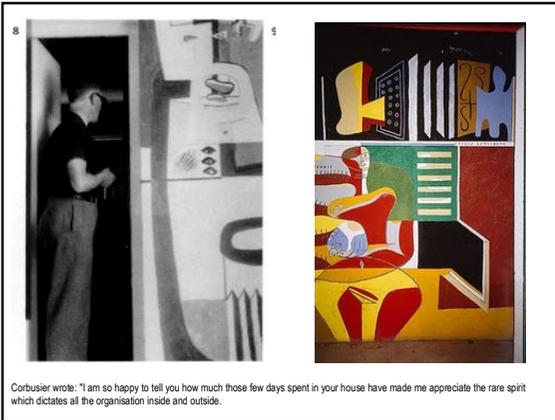




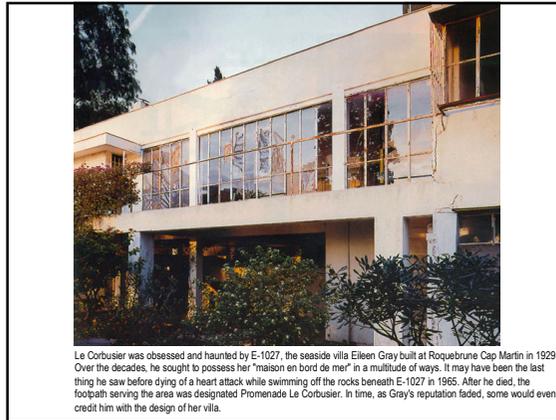




Tappeto E-1027



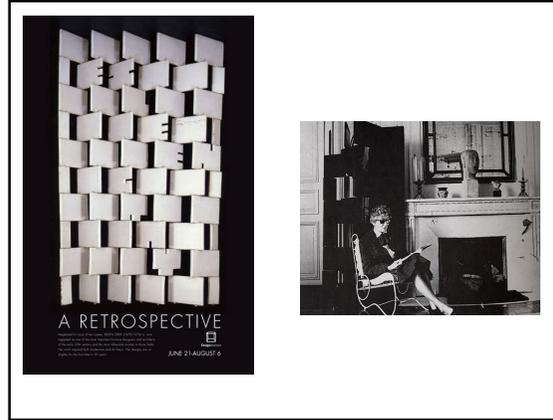
Corbusier wrote: "I am so happy to tell you how much those few days spent in your house have made me appreciate the rare spirit which dictates all the organisation inside and outside."



Le Corbusier was obsessed and haunted by E-1027, the seaside villa Eileen Gray built at Roquebrune Cap Martin in 1929. Over the decades, he sought to possess her "maison en bord de mer" in a multitude of ways. It may have been the last thing he saw before dying of a heart attack while swimming off the rocks beneath E-1027 in 1965. After he died, the footpath serving the area was designated Promenade Le Corbusier. In time, as Gray's reputation faded, some would even credit him with the design of her villa.



E-1027



ZADATAK / CASE STUDY 6

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