

Dialogue, a critical space

María Pura Moreno Moreno
Juan Pedro Sanz Alarcón

Dialogue, a critical space: Jean Badovici y Eileen Gray

'*The maison d'aujourd'hui*', '*L'Architecture utilitaire*' and '*D'eclectisme au doute*' were three transcribed dialogues that, although signed only by Jean Badovici, [F1] question architectural reflections to the second voice¹ - Eileen Gray - [F2] demanding based arguments or explanations in the successive replies.

In this article, firstly, it will be presented the two partners, within their own architectural context and it will underline the work of dissemination of modern architecture - mainly European- made by Jean Badovici with the instrument of the periodical magazine *L'Architecture Vivante* [F3]. The avant-garde art and the institutionalization of modern architecture favored the exercise of criticism, acquiring a more relevant role. The architectural criticism's origins are placed in the second half of the 18th century, where the neoclassical theorists imbued by the spirit illustrated against late-baroque. Theory, criticism, and historiography accompanied the disclosure and the defense of a rupture architecture with multiples origins, but all of them based on an innovative abstraction away from any mimesis².

It will be exposed, below, the existing differences among the three different literary figures chosen for the exhibition of the new thoughts associated with the forefront: the manifests, the essays and the dialogues. Once realized this contextualization, it will be highlight the methodological advantages of the speech of two voices generator of the critique, thanks to the opened conversation.

Finally, it will be discussed the architectural concepts repeatedly exposed in these dialogues that reveal the specific concerns of their protagonists. All these texts suppose together an intense criticism exercise towards some of the precepts of the Modern Movement realized from the same language. Eileen Gray's projects close to these transcribed reflections - reflection of his thought - supposed an alarm call on the lacks detected in the concept '*machine à habiter*' and concerning the commanding utilitarianism, and managed to claim an alternative look that was searching as aim '*a sensitivity purified by the knowledge, enriched by the idea and not exclude the compression and appreciation of the scientific achievements*'³.

Jean Badovici versus Eileen Gray

Jean Badovici (1893 Bucharest - Monaco 1956) was an Romanian architect trained at the *École des Beaux Arts*, in Paris, under the direction of Julian Guadet and Jean Baptiste Paulin. He obtained his diploma at the *École Spéciale d'Architecture* in 1919, together with colleagues such as Robert Mallet Stevens. His most relevant activity was architectural criticism associated with the publicise of projects of the Modern Movement, mainly European. He edited the magazine *L'Architecture Vivante* since 1923, and he contributed with articles in the Dutch journal *Wendingen* and in the prestigious magazine *Cahiers d'art*, founded in 1926 by Christian Zervos. He wrote books like *Süe Interieurs et Mare* (1924), *Intérieurs Français* (1925), and *Grands Constructions: Beton Arme, Acier, Verre* (1931), identifying for the first time in France, industrial and manufacturing buildings with modern architecture.

Eileen Gray (Enniscorthy 1878 - 1976 Paris) was an Irish designer who lived in Paris. Jean Badovici had met her at the end of the First World War and he maintained with her a personal and professional relationship since 1924. He discovered in her a great talent, apart from financial resources, prompting her to guide her work toward the world of the architecture project. The design of furniture with the technique of the lacquered, the artisan manufacture of carpets, and installation of interior spaces had concentrated all her artistic activity, until she encountered with Badovici. Her professional career was marked both by the intuition in the choice of

technologies, teachers and lines of learning and by the rigorous methodology developed in all her practices. Jean Badovici presented to Gray Adrienne Gorska⁴ architect and she taught her the rules of necessary technical drawing for introduction into architecture.

Thanks to her close relationship with the Romanian critic, Eileen Gray knew some of the most important artists and architects of her time and learnt from the works of her contemporaries. The closeness and the work of selection for the realization of a periodical publication allowed her to have first-hand access to drawings, photographs and drawings of the projects selected for broadcast. The magazine *L'Architecture Vivante*, whose director was Badovici, was her authentic source of information; from the texts and the projects published she learnt innovative concepts that later she reworked critically in her own theoretical and built architectural work.

Formats: Manifiesto, essay and dialogue

The ideas of avant-garde movements were exposed to the public, mainly in the form of manifest. Its wording synthetic, and even sometimes enumerated, allowed to collect the wishes of a style in a vindicating, symbolic, and depersonalized way.

The Futurist manifesto of Tommaso Marinetti, that was published in *Le Figaro* on 20 February 1909, or the tenets of Neoplastic's Architecture enunciated by Theo van Doesburg and published in France in *L'Architecture Vivante* in 1925⁵, were a paradigmatic examples of these texts.

The manifestos had a closed character and served to formulate in a dogmatic way and unilateral nature a set of common rules.

The Criticism exercise involves a personal judgment based on a complex system of knowledge, where the route around doubts, perhaps unsolvable, is always necessary. For that reason to exercise a good criticism it is necessary to use another type of mechanism less rigid than a manifest for its exhibition, for example the essay. '*The essay thinks its object like off-center, hypothetical, governed by an uncertain, blurry, indeterminate logic: its speech is always an approach*'⁶

The personal essay is able to leave open a thought exposed in freedom. The absence of systematical character of this type of writing allows to include unfinished reasonings and unpublished comparisons that favor the knowledge. In these sense, a good example of essay could be '*Vers une architecture*', in which Le Corbusier collects the writings published in *L'Esprit Nouveau*, and weaves the arguments with which explains the decisions of his projects.

The set of those texts subliminally reflected an invitation to dialogue between architecture and engineer's aesthetic. However the dialectic was camouflaged in the exhibition itself. Front of the manifesto, that it was a closed system of explanatory statement, or the essay, which still being an open system, it manifests itself with a single voice among the own reflections, Eileen Gray and Jean Badovici bets on the dialogue provoked and transcribed, that exposes shamelessly the thinking of two protagonists, inviting the reader to move away from two fronts, promoting one vision of more objective than the referred arguments.

The dialogues and L'Architecture Vivante

Jean Badovici begins to publish articles composed in a dialogue in 1924, imitating the method of the book "*Eupalinos or the architect*" of Paul Valéry.⁷ The first dialogue published by Jean Badovici was the portfolio's introduction '*Intérieurs de Sue et Mare*'⁸ (1924). In the manuscript already there appear modifications of Eileen Gray's hand⁹. The next dialogues were '*Harmonies*':

1. La segunda voz de estos diálogos es la arquitecta Eileen Gray (1878-1976). El formato favorece la alternancia de dos puntos de vista, uno más racional y científico asociado a la retórica vanguardista, y otro más inclinado hacia la sensibilidad. Constant Caroline. Eileen Gray y. Ed. Phaidon, Press Limited, Londres 2000, pp.68-69.

2. MONTANER, JOSEP MARÍA. *Critica*. Gustavo Gili S.L. ed. Barcelona, 2007. pp.8-9.

3. BADOVICI, JEAN (y Gray, Eileen). De *L'Eclectisme au doute*, *L'Architecture Vivante*, Ed. Albert Morancé, París, Otoño-Invierno, 1929. pp. 17-21.

4. Adrienne Gorska era una arquitecta polaca, hermana la pintora Tamara de Lempicka afincadas ambas en París. Conoce a Jean Badovici en la "*École Supérieure d'Architecture*" y realiza su carrera como arquitecta y decoradora colaborando en proyectos con Robert Mallet-Stevens. Adam Peter. Eileen Gray. Her life and Work, Ed Thames & Hudson, London 2009. p.88.

5. Doesburg, Théo van. *L'Évolution de l'architecture moderne en Hollande*, *L'Architecture Vivante*, Ed. Albert Morancé, París, Otoño-Invierno, 1925. pp. 14-20

6. arauta, Francisco. Por un saber ensayístico en La transformación de la conciencia moderna, Universidad de Murcia, pp 38.

6. JARAUTA, FRANCISCO. Por un saber ensayístico en La transformación de la conciencia moderna, Universidad de Murcia, pp 38.

7. Paul Valéry escribe '*Eupalinos ó el arquitecto*' en 1921 como introducción a un lujoso libro titulado '*Architecture*' bajo la dirección de Louis Süe y André Mare. El texto Valéry de forma dialogada introduce a los personajes de Sócrates y Fedro, para hablar de Eupalinos un edificador de templos de Megara, cuyo destacado oficio es materia preciosa para el filósofo.

8. BADOVICI, JEAN (y Gray, Eileen). *Intérieurs de Süe et Mare*, Albert Morancé, París, 1924. p.7.

9. CONSTANT, CAROLINE. Eileen Gray, Ed. Phaidon, Press Limited, Londres, 2000. p.199.

10. BADOVICI, JEAN (y Gray, Eileen). *Harmonies: Intérieurs de Ruhlmann*, Albert Morancé, París, 1924. p.6.

11. BADOVICI, JEAN (y Gray, Eileen). *Intérieurs français*, Albert Morancé, París, 1925. p.5.

12. BADOVICI, JEAN (y Gray, Eileen). *La Maison d'Aujourd'hui*, Albert Morancé, París, 1925. pp.11-18.

13. JANNIÈRE, HÉLÈNE: Les difficultés de la critique dans les années 1930: discours critique des revues et définitions de l'architecture moderne. En *Actas de V Congrès national d'archéologie et d'histoire de l'art*. Bordeaux, INHA (Actas de colloques) 1999, URL: <http://inha.revues.org/2344>.

14. VALÉRY, PAUL. *Eupalinos o el arquitecto*, trad de Marió Pani, FA/UNAM, México, 1991. p.19.

15. BADOVICI, JEAN (y Gray, Eileen). *L'Architecture Utilitaire*, *L'Architecture Vivante*, Ed. Albert Morancé, París, Otoño-Invierno, 1926. pp. 17-24.

16. BADOVICI, JEAN (y Gray, Eileen). De *L'Eclectisme au doute*, *L'Architecture Vivante*, Ed. Albert Morancé, París, Otoño-Invierno, 1929. pp. 17-21.

17. BAJTÍN, MIJAIL. *Estética de la creación verbal*. Trad. De Tatiana Bubnova, Siglo XXI, México 1999, pp 352-353. Visto en Hernández Silvestre Manuel. *Dialogismo y alteridad en Bajtín*, en *Contribuciones desde Coatepec*, n°21, julio-diciembre 2011, Universidad Autónoma del Estado de México, Toluca, México, pp 11-32, <http://www.redalyc.org/articulo.oa?id=28122683002>.

18. Wittgenstein distingue entre el campo de la estética y el del arte. El arte se refiere a los objetos o a las prácticas institucionalizadas mientras el de la estética aborda manifestaciones y actitudes respecto al mundo y a la vida humana. Marrades, Julián: Wittgenstein: Arte y Filosofía. Plaza y Valdes Editores, Madrid, 2013.

19. LABROUSTE, HITTORF, Coquart, Eiffel, Sauvage, Perret e incluso Le Corbusier son nombrados por Jean Badovici en el artículo titulado "*Retrospective*" en *L'Architecture Vivante*, Ed. Albert Morancé, París, Otoño-Invierno 1926 pp. 5-7, advirtiendo de una nueva era en busca elementos y verdades esenciales para la arquitectura, donde la disposición de nuevos materiales y medios obliga a romper con procedimientos tradicionales, basándose en una nueva ciencia segura de sí misma.

*intérieurs de Ruhlmann*¹⁰, *'Intérieurs français'*¹¹ [F4], y *'La Maison d'aujourd'hui'*¹² [F5]. Of the reading of all of them and of the repeated formulation of some of the exposed arguments it follows that the second interlocutor was the same person: Eileen Gray. In fact, many of the annotations appeared in her private files are the same that those exposed in these dialogues. Jean Badovici founded in 1923 with the journalist Greek Christian Zervos and the editor Albert Morance, the magazine *L'Architecture Vivante* [F6] of which were edited 21 numbers up to 1933.

The election and the analysis of the projects published in the ten years of its existence allow, currently, to contemplate the intellectual trip of its persons in charge. If at first they were the works of Auguste and Gustave Perret, Tony Garnier and Henry Sauvage who populated its pages, they soon will be replaced by projects of the main protagonists of the Modern Movement, highlighting of the environment of the Bauhaus, the Russian Constructivism and De Stijl; and especially since 1927¹³ the numerous projects of the time made by Le Corbusier.

The subtitle of the publication was *'Documents sur l'activité constructive dans tous les pays'*, and its content promoted the knowledge of the underlying research reviewed by projects and buildings put at the service of the international debate.

The magazine was divided in two sections: one more iconographic, where wrapped in tissue paper, appeared in a series of photographs and plans of selected architectural works, and another one with texts that contained manifestos of movements and articles of prestige's artists and architects chosen by its director. Until 1927, this textual section was accompanied by a section entitled *'Entretiens sur l'Architecture Vivante'* - Conversations concerning the Alive Architecture- in which the own Jean Badovici commented the works exposed critically.

In the first number of the magazine, - Autumn / Winter 1923 - Auguste Perret writes the main aim of the publishing line of the magazine; he defined the title and indicated to what type of architecture they will name *'Vivante'* [F7]. Attached to that text appears a paragraph's *'Eupalinos or the architect'*, in which the character of Phèdre performs the following question:

*'Phedro: Have not you observed, on having walked you for this city, that among the buildings that compose it, some of them are mute, others speak and others, very rarely, sing? It is not his destiny, even its general form what animates them or what reduces them to silence. That depends on the talent of its architect, or the favor of the muses'*¹⁴.

In this first appointment, the magazine invites to the dialogue from the inaugural moment of the publication. Therefore and probably following that invitation Jean Badovici among the numerous articles with reviews and critiques that he wrote, he included two articles where used the literary figure of the dialogue.

The first entitled *'L'Architecture Utilitaire'*¹⁵ [F8] began with an axiomatic declaration: *'Art is not separated from life; aesthetics, such as morality, is conditioned by the organization of the world'*. And in its development the two partners addressed the concept of utilitarianism from the philosophical perspective to aspire to a real need inside, frank and logic, approaching the laws of pure science. The second dialogue was *'De l'eclectisme au doute'*¹⁶ [F9]. Its publication was accompanied for the disclosure [F10] of the house *'E-1027: maison in bord de mer'* (1926-1929) whose realization had been commissioned by the own Badovici to Eileen Gray, in a field next to the coastline in Roquebrune, Cap-Martin [F11]. The main objective of that house was to develop a domestic space that had to be, mainly, a place for leisure and to receive friends. These two texts of dialogues

were the reflection of a verbal communication that, far from involving the fusion of some concrete ideas, seeks to enrich the sense sought through the word of the other. The exchange of points of view and the compression of the otherness don't imply self-denial of proper knowledge but the clarification of statements, revealed thanks to what the other says. In this sense, these dialogues between Gray and Badovici remind des-concealment of the truth through the formulation of Batjñ¹⁷ proceeding from the Socratic Platón dialogues.

Next, there will be analyze the architectural concepts quoted in these texts that demonstrate the bilateral exercise of thought and architectural criticism carried out by its two protagonists. His dynamic formulation, established thanks to the exchange of two voices, reveals the acceptance of the foreign word as vehicle capable of allowing the self-knowledge to themselves as to theirs potentials readers.

Architectural concepts in the dialogues Form and function

In the dialogue *'La maison d'aujourd'hui'*, Badovici rescues the following contradiction: modern art, according to Gray, must exploit the worker soul of his time; However, according to philosophers aesthetic activity should be associated with the concept of play. The assimilation of the terms game and work, at the same level of inner need, allows Gray away the first of any kind of dilettantism and expose the need for joint of both.

The parallelism between play and work leads her to declare that the beauty is as necessary for the man as the feeding. According to this premise the work must be penetrated of the concept of beauty, and at the same time its product it must be inscribed in the harmony of the joint work of the civilization to which it belongs.

This introduction of philosophical character reminds the distinction made by L. Wittgenstein between art and aesthetics¹⁸, and routes the conversation to the concrete architectural binomial form-function. The combination of both which Gray advocates, according to Badovici, has not been permanently executed in the constructive tradition. The formal beauty in strictly functional buildings had been considered a luxury useless. And on the other hand, the practical utility had not imported at all in certain fine considered works. According to the partners, there were few creators who had managed to combine form and function, without sacrificing any of the concepts for the benefit of the other.

Made this joint reflection, Gray and Badovici advance the dialogue suing to artists's works the synthesis of three factors: the material need, moral aspiration, and the character of the period in which they are performed. As paradigmatic examples of this joint search they refer to the works of Coquart, Labrouste, Eiffel, Perret, Otto Wagner, Berlage, Van de Velde¹⁹, stressing that both the engineers and architects, in their works have managed to break out of the ornamentation, exploiting the purely technical. Similar turn towards the functionality had been possible thanks to the impulse of an epoch and a context, in which the mechanization, the working conditions and the economic life shaped an authentic transformation in the sensibility of the masses, the artists and also of the technical staff.

With the hypothesis of considering the art and the construction as a product of the lucid intelligence of the society who generates them and not of the tradition, these speakers invite to realize an effective architecture, capable of unifying form and function like the architects become emancipated from the superfluous ornament had realized. Definitely, according to them no work might reach the beauty if he was lacking practical usefulness. If in this described dialog, the binomial form - function is reflected in the abstract concepts of

usefulness. In *'De l'eclectisme au doute'*, there makes concrete the aim of the indispensable conjunction of both: *'... It is necessary to provide to the object the form that expresses better the spontaneous gesture or instinctive reflection that corresponds to him for his use'*. The work of choreography between the architecture and the equipment in the area of the domestic architecture, carried out by Gray in her works will demonstrate that the design of the furniture and his location in the space corresponds unilaterally with a reasoned search of coupling of the object to the negative of the gesture [F12]. *'It is necessary to build for the man, in order that he finds in the architecture the pleasure of he feels itself, as everything who him prolongs and completes it. That even the furniture, can lose its own individuality, and can be founded on the architectural set'*.

Eileen Gray, in the text and in her works claims the communion, in the same unit, of form - function and asks for the human as principal protagonist of the spaces. According to her, the abstract intellectuality of the architecture of forefront had forgotten the interior life of the man with his feelings and his ways of living in altars of the art and the calculation.

Definitively, from the explanatory circumlocution of the conversation there stems that forms and function in the architecture must be brought together but always to the service of the man. For this reasons, in two of her built housings - *'E-1027:maison in bord of mer'* [F13] and *'Tempe à paille'*, [F14], she realizes a abstract graphs of their plants, where she integrates the circumstances of the environment - orientation, sights, sunlight - close to the study of the interior circulations of the inhabitants, separating even in an area that is for private typology, three tours: that of the main inhabitants, that of the potential visits and that of the service-.

Even she values the formal circumstances of the modern architecture nevertheless is critical in her words referring the last aim that must research the new architecture, *'... for the forefront the architectural creation should suffice itself, without to considering the atmosphere that claims the interior life. It is a creation of sometimes wise proportions, but separated from his principal aim that is the human being ...'*.

Utilitarianism and Mechanization

In the dialogue *'L'Architecture utilitaire'* both voices - Jean Badovici and Eileen Gray - think concerning the concept of utilitarianism. Badovici asks Gray if the priority search of the useful thing will not be orientating the art to too severe and simple conceptions with which the majority will be in disagreement.

Gray calms this pessimistic vision and trusts that the new needs for the social organizations favor the discovery of an innovative beauty that will be in harmony with them. For this reason, describes the architecture useful as one that *'... looks for the adaptation of their media to the objective that she pursued; She eliminates everything that does not have to work a utility unquestionable and direct; and want to move closer to pure science, whose laws imitates and want to translate with rigor...'*

She claims the new architecture as an exact science that though governed by invariable laws she must not exclude a feeling removed from the romantic thing and that she comes closer the intellectual slope capable of giving to you her work a character of interior need, of honesty and of absolute logic.

The architect must be someone who lives and feels with his time and that translates even when one resists. Badovici y Gray refer in his arguments to the progress and the evolution of the society, not considering her to be the sum of partial successive changes but the result of the only and unidirectional drive in all the fields, included that of the architecture. Therefore the concept

of the mechanization is understood as a product of the spirit of an epoch involved in the minimal of any manifestation. In this way they understand the starting point of Le Corbusier in the study of the form of the machine, or the organization of a transatlantic ship for the argumentation of laws and requirements of the new proposed architecture.

Eileen Gray is critical with this technical vision of the architecture of forefront, managing to qualify it of an authentic poisoning, which has collaborated with the oblivion of the alive references that populate the world and that, to his to seem have remained obviated by the excessive intellectuality. In the dialogue Badovici alludes to the construction of houses as the engineers construct machines, and Eileen Gray distinguishes that though, this movement of procedures is very opportune as for the technology, nevertheless it is not as for the purpose of constructing for the man. In her opinion the good use of the technological available is considered positive, but providing that one does not forget the sensitive thing, it means, for what type of alive man is constructed.

Hygiene, type and normalization

The concept of hygiene in the architecture arises in the dialog *'L'architecture utilitaire'*-1926-. The laws derived from the search of the hygiene assimilated with those of the material need and were established as the foundations for the disappearance of any type of anarchy. They were considered to be opportune collaborators of the essential beginning of the architecture. Nevertheless, a few years later in *'De l'eclectisme au doute'*-1929-, Eileen Gray alert against the concept of hygiene bad understood that in the architecture had provoked the coldness in works of his contemporary ones. In the search of the hygiene, some architects had forgotten to favor the necessary comfort. The asepsis as result of the hygienic principles appears as an absolutely unbearable characteristic for the function to live. This hygiene misunderstood had driven, according to Gray, to the lack of soul in certain architecture of forefront - it suits not to forget that she is thinking about the architecture of interiors-.

In parallel to the reflection on the hygiene, Badovici introduces the question of the normalization and the rationalization. And in his own formulation of the question he demonstrates that these concepts are being interpreted badly by his contemporary ones, and they are removed from the architecture: *'Could you explain to me what sense they give (the architects) to these terms that on the other hand, I have heard frequently, but with a meaning in which scarcely I find relation with the architecture?'*.

The fact of introducing his own reflection in the same interpellation to another personage as the sequence between a topic and other one - hygiene first, rationalization and normalization later, to end with the concept of type - confirms the sense opened of the dialectical method.

Gray had underlined the differentiation between the mean and the end. The technology never had to be the principal worry of the architect but constitute only a procedural resource. She is alert from the architecture of the danger of centring only on the technological thing forgetting the principal aim by force of thinking only about the way to reach it; the end is the man, his comfort and his suitable one to live.

Realized this previous consideration in the text, at the moment of the concept approaches type, she mixes the following reflections: to reduce costs, lack of intimate well-being, lack of signs that express individual personality and own taste, or simplification carries to extremes only of poor and limited conceptions. And, in spite of the connection aims between the concept at type and the economic circumstances, he pleads for turning it more into a moral and logical reason than into

a purely economic aim. And in this context, Badovici defines the concept:

'One type house, for me, it is not any more than a house whose construction has been realized following the best and fewer costly technical procedures, and whose architecture achieving, for a certain situation, the maximum perfection. That is to say, that is like a model that, without reproducing to the infinite, will use as inspiration to construct, with the same spirit other houses'.

Gray confirms this definition extending it of category, to constitute the type also as an expression of the psychological reality of the epoch.

Science and architecture: constructivism

The Constructivism's ideas play the prominent one the paper in these dialogues. In *'L'architecture utilitaire'*, Gray and Badovici notice in three periods of the evolution of the humanity - the theological one, the metaphysician and the positive - described by Auguste Comte, and associate with the last one of them the attempts carried out in the architecture by the constructivists.

The development of the exact sciences acquainted the intelligence with the notion of absolutely invariable laws. And it was what the constructivists wanted to move to the architecture; to turn her into a science coherent and rational, based on own empirical methods derived from the double procedure of deduction and induction.

From the constructivist's works they admire the architectural analyses derived from the observation of the historical evolution, that tried to reach the accuracy and the precision in all theirs offers. They praise the attempt of wresting both from the art and from the architecture any type of individualistic anarchy in favour of laws deduced of social phenomena.

The abstraction

The birth of the universal style to which they were aspiring was characterized by a trend to the simplification of the forms, and to the suitable rational treatment of the materials. In this desire, Gray and Badovici were placing to the architecture as an essential art putting as example the demonstrations of the common exhibitions of painters, sculptors and architects in Russia, Germany, Holland and France. They endorse a flight of any type of romantic expression betting for an intellectual language, which was expressing in architecture the mathematical laws in the game of volumes under the light, in the deformations or in the balances of color; finding paces and compositions based on the geometric elementary abstraction.

In *'La Maison d'Aujourd'hui'* they enumerate the architects, artists and movements that, according to them, have tried to find an abstraction removed from any romantic element. And this way stand out the works of Malevitch, Lisitzky, Tatline, Puni, between the constructivists, Pevzner and Le Corbusier in France, H. Richter in Germany, F. Kiesler in Austria, the group D'Stijn in Holland, Baumann in Switzerland or Eggeling in Scandinavia. All of them translate the concrete reality into a language of paces, lines, surface and volumes composed according to the order of the abstraction that a universal intellectualization indicates.

Conclusion: Invitation to the dialogue

Jean Badovici and Eileen Gray in these dialogues claimed an architectural dialectical critique with others, with the context and with them themselves. The raised concepts were advancing in spiral, were returning, were repeating themselves and alternatives - arts, philosophy were contagious of other disciplines, sociology - favoring a

diachronic lecture that allows to reconstruct at present that architectural thought, and synchronic lecture sent principally to the work of architecture realized by Eileen Gray.

In the affirmation *'The beautiful work is more real than the artist'*, Eileen Gray is aimed directly to the foundation of any critique: the beautiful thing like quantity indeed. It focuses the reader on an objective observation, where the individualism of the artist disappears by virtue of a work placed in the determining ones of the trinomial space - time-society. Thanks to this exercise of distancing, them they were capable of feeling the lacks of the architectural thought of the epoch and of anticipating some of his future reviews.

Definitively with this article it has been a question of emphasizing what these dialogues of invitation suppose to the critique as approximation to the architectural thought.

And for it, probably the best metaphor of this call to the objective reflection is the nautical letter placed in the principal room of the house *'E-1027: maison in bord of mer'* whose inscription was saying *'Invitation au voyage'* [F15]. So, travel.



JEAN BADOVICI
EILEEN GRAY
DIALOGUE
CRITICISM
ARCHITECTURE