

Fragments of an imaginary dialogue between Eileen Gray and Charlotte Perriand

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How to cite: Gabrielli, Simona. (2024). Fragments of an imaginary dialogue between Eileen Gray and Charlotte Perriand. In proceedings book: *ICAG2023 VI International Conference on Architecture and Gender*. Valencia, 3-6 October 2023. <https://doi.org/10.4995/ICAG2023.2023.16790>

Abstract

This research is part of a long-standing interest in the pioneers of the 20th century through a particular appeal for biographies of personalities that allow us to interpret the character of an era from within.

At the beginning of a revolutionary century, in which equal gender rights were far from been recognized, Eileen and Charlotte have been able to overcome all obstacles and find their space of creative expression, taking advantage of their position in a still undetermined territory for architecture.

The paper develops the topic presented in the video “Sliding doors”, by the author herself (15 minutes, in Italian with English subtitles), and it has been conceived to answer the question here implicitly announced.

The ambition is to transform a dead archive into a living dialogue dynamic that also tells us something about our present. These are also the reasons that led to the screenplay of the video as an effective communication tool.

Eileen and Charlotte a century ago lived as isolated figures in a purely male context, far from the idea of a “esprit de corps”.

The research path thus lands on a reflection on the female's capacity for sharing and alliance vis-à-vis with the patriarchal power culture in the past, looking to the present and projecting towards the future.

Keywords: *Architectresses, Eileen Gray, Charlotte Perriand, Modernism, Architectural Space, Body, Female, Gender*

1. Introduction

Eileen and Charlotte, “Architectresses”¹, pioneers of modernity, are exponents of the cultural avant-garde of the 20th Century acting in Paris between the 2 world wars.

Reading the two biographies in parallel, one intercepts some precise junctures where they touch each other, their lives intertwine and the complementarity of their cultural positions emerges. At the same time, it becomes clear how in spite of themselves, specific situations occur that put them in opposition.

The conference paper is constructed as a corollary to the video “Sliding doors”² - which will be screened as the opening speech at this conference - and is an integral part of this reflection. The content is investigated, which consists in the search for traces and clues that explain the lack of relationship between the two women. Through some pieces is thus built a narrative that remained hidden under trace.

2. Objectives

The reflection starts with a simple question: why do these two women, who lived in the same city and, during the thirties, at the distance of 500 meters one from the other, being part of the same cultural milieu, getting along and collaborating with the same people, did not establish any direct contact with each other?

In their respective biographies one can hardly find any clear traces. Charlotte mentions all colleagues and mutual friends in her autobiography, but Eileen's name is not there.

Why do they not seek any exchange by dealing with the same issues, cultivating similar interests in a still predominantly male disciplinary field?

The story tries to investigate under what circumstances the two lives meet. To identify situations in which both female figures are involved to find an answer to the asked question.

¹ The term in English “Architectresse” is a neologism, translated from Italian “Architettrice”, which corresponds to an ancient word. Plautilla Bricci was precisely an “Architettrice” in 17th century Rome. “Architettrici” is the Italian association founded in 2020 of which the writer is an honorary member.

² The video is conceived by the author herself for the event “Architettrici” at the Italian Pavilion of the 17th Venice Biennale in 2021. Can be found at the link: https://www.architettriroma.it/rassegna_video_oar/architettura/nemo-propheta-in-patria/ from 1.48 to 2.04.

3. Development of the contribution³: in search of reason for a missed dialogue

Eileen Gray (Enniscorthy, 9 August 1878 - Paris, 31 October 1976) and Charlotte Perriand (Paris 24 October 1903 – Paris, 27 October 1999) are separated chronologically from a quarter of century and not linked by any direct relationship⁴, but yet, they are connected by a “fil rouge” with Japan and a common personal experience: coming out from art institutes that didn’t admit women until not long before their entrance.

The first was coming from an aristocratic Irish family, while the second was born in the French countryside, but both the two were anti-conformist and subversive women, motivated by a free spirit that determined their vital and intellectual longevity. At the beginning of a revolutionary century, in which equal gender rights were far from been recognized, Eileen and Charlotte have been able to overcome all obstacles and find their space of creative expression, taking advantage of their position in a still undetermined territory for architecture.

The narrative path goes in search of interconnections, interferences, this whole story is the imaginary narrative of an hypothetical dialogue that we could not trace.

3.1. The space of the gesture. “Un art de vivre”

The observation of the modes and gestures of living and inhabiting, freed by technicisms and rhetorical speculations, takes both of them to an antidogmatic interpretation process, brightened by the mechanistic approach of the Modern Movement, allowing bring human immaterial exigences into planning process.



Fig. 1 *Eileen and Charlotte's hands.* Photo-composition: Berenice Abbott ©, detail of Eileen's portrait, Paris 1926 and Barsac, Jacques. *L'Oeuvre Complète*, Paris: Norma, 2015.

³ The paragraph 3. is basically the transcript of the content of the video “Sliding doors” conceived by the author herself for the event “Architectresses” at the Italian Pavilion of the 17th Venice Biennale in 2021. Can be found at the link: https://www.architetiroma.it/rassegna_video_oar/architettura/nemo-propheta-in-patria/ from 1.48 to 2.04.

⁴ There is no evidence in their biographies of a direct relationship of friendship and cultural exchange between them, although they clearly knew each other.

Charlotte: “Art is within life and expresses itself on any occasion and in all countries. Japanese traditional houses are the opposite of ours: they proceed from the inside towards the outside, the internal perspective opens up on nature, and nature stretches itself into the house. They are the concrete expression of a calm getaway, which begins on the inside, on the tatami, losing their glance into the infinite. (...) Modern techniques reach out to the traditional Japanese spirit and our avant-garde already represents a good bridge on the wave.”⁵

Eileen: “The engineer’s art is not enough unless it is guided by human needs. A house is not a machine à habiter. It is shell of man, his extension, his release, his spiritual emanation. Not only its visual harmony but its organization as a whole, the whole work combined together, make it human in the most profound sense.”⁶

For both of them the movement of the body through the space has a central role. Without pre-established codes or principles, the study of the planning is related to the meaning of gesture and to the role of the body in space.



Fig. 2 *Eileen and Jean in the E1027*. Malterre-Barthes, Charlotte; Dzierzawska Zosia.
Eileen Gray: A House Under The Sun, London-New York: Nobrow, 2019.

Space is a mobile dimension, always in process; it is flexible, reflecting the way women perceive their bodies, in relation with the historical moment, the culture and their role in the society.

Eileen’s interpretation comes through a concept of movable scenographies that multiply spatial perspectives through the illusionary transformation of dancing furnitures.

Charlotte develops an aesthetic of the economy of gestures around the object of use: placing the individual in the role of interpreter of a specific way of living.

Eileen: “An object must be given the form best suited to the spontaneous gesture or the instinctive reflex that accompanies its use.”⁷

⁵ Charlotte Perriand, “Au Japon”, *L’Architecture d’Aujourd’hui*, (March 1949): 113-124

⁶ Peter Adam, “Eileen Gray. Her Life and Work”, (2009): 148.

⁷ Peter Adam, “Eileen Gray. Her Life and Work”, (2009): 218.

Charlotte: “What people do of their bodies when at home? What do they want to make of them? Between hygiene standards and erotic celebration women have a new card to play: creating a new art of living.”⁸



Fig. 3 *Charlotte in a Japanese house.* Berberian, Charles. *Charlotte Perriand.* *Une architecte française au Japon 1940-1942*, Vanves Cedex: Arte Editions-Chêne, 2019.

The main element is the independence of spaces, the alternation between interior and exterior.

Furniture's conception follows a double and complementary logic of stasis and movement, of complete integration with the architecture and neutrality of placement, searching for the balance between form and functionality.

It is a moving scenography for multiple visions: a mechanic dance of folding and overlapping elements, which provides illusionary effects through the transformism of elements sliding on rails and rotating on pins.



Fig. 4 *Eileen Gray. Pivoting drawer.* AA.VV. *Eileen Gray* exhibition catalogue, Barde graduate Center, NY: Cloé Pitiot and Nina Stritzler-Levin editors, 2020.

⁸ Charlotte Perriand, “L’art d’habiter”, *Techniques et Architecture*, (August 1950): 33-96.

It is an abstract game of coloured areas, overlapping plans and continuous surfaces that aim to break any static dimension through the search for a neoplastic balance.

This certainly represents an aesthetic revolution, but also a deep cognitive and physical revolutionary turning point.

In the machinist era of functionalism, these two women work on space through an unprecedented creative dimension, connected to movement and the relationship with the body, to flexibility and expressive fluidity.

This shift in viewpoint gives their action a unique historical value: it represents an exit from the binary opposition associated with the separation of gender roles, in which private space is attributed to women and public space to men.

It proposes the interpretation of a new reality in transition, potentially presupposes a metamorphosis and opens the field to new perspectives on the conception of new fields of experimentation from an understanding of the differences of potential inhabitants.

3.2. Paris

In 1902 Eileen arrived in Paris, the city where she would spend the rest of her life. Charlotte was born here, one year after.

Eileen's training practice started as painter in London, and then proceeded in Paris, other main international artistic centre at the time; here she was introduced to the secrets of lacquering by the Japanese artist Seizo Sugawara.

At the turn of the 1930s, at the Atelier of Rue de Sèvres, Charlotte gets in contact with Kunio Meekawa and Junzô Sakakura, through whom she will be later invited in Japan in 1940 as consultant for the industrial art.

Eileen founded and run till 1930 the Galerie Jean Désert: a successful space where she was selling her artistic works (drawings, paintings, photographs) and exposing her design object (carpets and lacquered furniture), presenting to a wealthy public the first architectural solutions for interior decoration.

In the mean time in 1925 Eileen went to Roquebrune - Cap Martin looking for a piece of land accessible only through pedestrian trails; she followed the old trail of customs officers, passing the railway station and Buse beach and here she found it, between the railroad and the sea, on the cliffs. She had a precise vision: that was the place where she was going to build. She bought the land and remained in the area for more than two years (1926-1929), here she followed the works for the construction by herself, despite having no previous experience. Her sole companion in the adventure was Jean Badovici, 14 years younger and with whom she had an

open relationship. Architect of Romanian origins, Badovici was the director of the journal *L'architecture vivante*.

The first time Charlotte entered the cabinet in Rue des Sèvres it's the autumn of 1927, and Le Corbusier was not there. She returned there later, and she was finally received.

Charlotte showed her work and talked about her education at the École de l'Union Centrale des Arts Décoratifs.

He looked at her behind the glasses, from the perspective of the vanguard patriarchy.

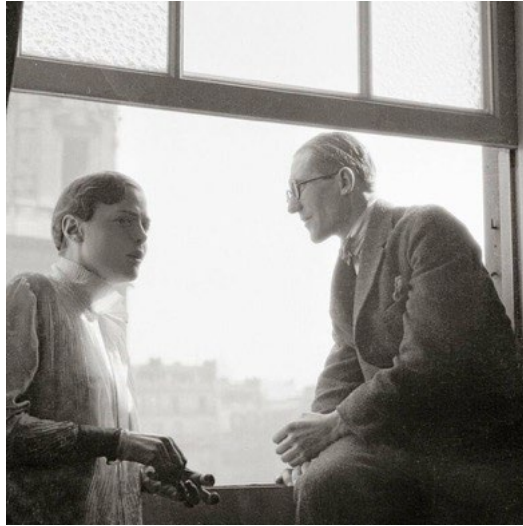


Fig. 5 Charlotte in her atelier at Saint Sulpice with Le Corbusier, 1930.

Barsac, Jacques. *L'Oeuvre Complète*, vol. I, II, III, IV, Paris: Norma, 2015-2019.

He observed her drawings and recognized the potential input her research could bring to his work, but then affirmed:

- “Well, you know, we don’t embroider cushions here.”

- “I am presenting at the *Salon d’automne*; if you change your mind this is my address. Answered her, offering her card (on the back of which he took note of the date: October 14th).”⁹

Le Corbusier was at the search of a collaboration to develop prototypes in tubular metal, recently burnt by the dispute with the international vanguard at *Weissenhof* in Stuttgart. Under these

⁹ Imaginary transposition of the dialogue that took place between Charlotte and Le Corbusier. Testimony reported by Charlotte. Perriand, Charlotte. *Une vie de création*, Paris: Odile Jacob, 1998.

circumstances starts an alliance that would last 10 years (1927-1937); Charlotte associated herself to Le Corbusier and Pierre Jeanneret and was soon made responsible for the interior design and the house “equipment”. She followed the works and quite soon she found the opportunity to study architecture and urban planning, to be prepared to intervene in the conception of the projects.

She was taking care personally of the relationships with firms, artisans and providers and had received the authorization to take over some works independently in her atelier at Saint Sulpice, appearing as co-signer. Integrated design was a mark of the vanguard style, in opposition to the decorations operated by furniture-makers: it consisted in a system of equipped walls and decorations, creating a unique element with the interior design.

Le Corbusier had his own precise vision at his regards, but he was not proposing new forms. A short time before his meeting with Charlotte he drew some sketches of different body positions, basing on which he was elaborating new shapes for sitting bases. This is the work that he proposed to Charlotte.

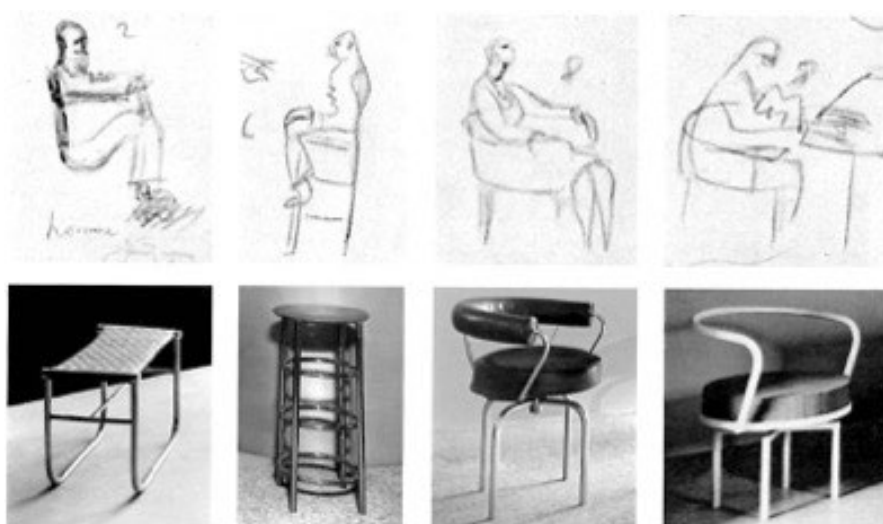


Fig. 6 *Le Corbusier sketches and relative achievements after Charlotte joined the trio, 1929.*
Barsac, Jacques. *L'Oeuvre Complète*, vol. I, II, III, IV, Paris: Norma, 2015-2019.

Charlotte registered the patent for the running system of the famous *Chaise longue basculante* on the 8th of April of 1929 under three names: the first one was the one of the designer, followed by the ones of the two partners. Soon after Le Corbusier changed the names' order using the excuse of the alphabetic order: his name would then appear as first and Charlotte's name as the last one.

The reedition of 1952 was finally presented only with the name of Le Corbusier.

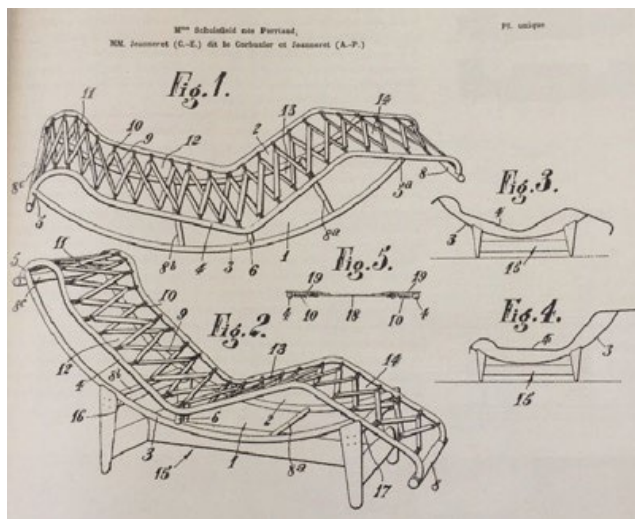


Fig. 7 *Invention patent design of Chaise longue basculante filed by Charlotte in 1928.*
Barsac, Jacques. *L'Oeuvre Complète*, vol. I, II, III, IV, Paris: Norma, 2015-2019.

In these years the use of tubular profiles in steel was a sort of competition between the vanguards, Breuer and Mies at the Bauhaus, the Trio from Rue de Sèvres, and Eileen, who was probably the first one making experiences with it even if her prototypes would be the last ones to be produced in series.

3.3. E1027

In 1929 *L'architecture vivante* dedicated a special monographic number to the *Maison a bord de mer* E1027. E for Eileen, 10 for J of Jean, 2 for B of Badovici, 7 for G of Grey.

The photographs, years after recognized for their quality by Le Corbusier who ignored their motherhood, are Eileen ones.

The villa, thanks to Jean Badovici's network of relationships becomes a privileged meeting point for the artistic Parisian vanguards. Le Corbusier, during the Thirties, used to appear there quite frequently.



L'ARCHITECTURE VIVANTE
HIVER MCM.XXIX
ÉDITIONS ALBERT MORANCE

EILEEN GRAY ET JEAN BADOVICI
E1027 AU CAP MARTIN ROQUEBRUNE, 1926-29

3

Fig. 8 E1027 photographed by Eileen. Gray, Eileen; Badovici, Jean. E1027. *Maison en bord de mer. L'Architecture Vivante* [1929], Paris: Imbernon, 2006.

3.4. UAM

The exposing space *Un équipement intérieur d'une habitation* was initially conceived for the *Salon artistes décorateurs* and had been thought by Charlotte as the exclusive expression of the militant vanguard, as counterpoint of the conservative attitude of the hosting institution. Nevertheless, this last one ended up rejecting the idea of “a Salon dans le Salon” and the innovative group, in the split “between wood and metal”, ended up landing at the *Salon d'Automne*.

The resigning dissidents in the 1930 found the UAM - *Union des Artistes Modernes* with the aim of freeing design from any superfluous ornament and approaching a functional and aesthetic ideal.

Eileen and Charlotte are included in the list of active members, with their respective home addresses both living on Rue Bonaparte, Eileen at number 21 and Charlotte at 74, at a distance of 500 metres from each other!

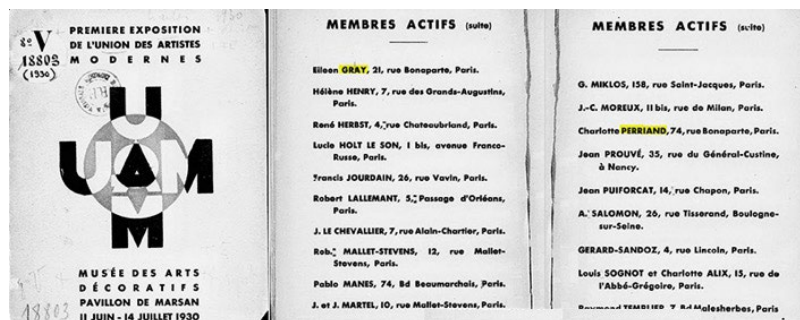


Fig. 9 *Abrastac of the list of active members of UAM.* © UAM Archive source

However it's certain that at the first general meeting of UAM, finally, they met.

They were both among the founding members of UAM, but while Charlotte was entirely embodying its principles, Eileen used to stay aside from more exposed positions, at the limits of social life, while also approaching the SAD – *Société des Artistes Décorateurs*.

At the first exposition of UAM at Pavillon Marsan (11 June - 14 July 1930) some images of E1027 marginally appeared.

At the same time Eileen participated to the *XXIV Salon des Aristes Décorateurs*.

Three years later Charlotte was on the Patris II, being one of the very few women participating to the IV CIAM in Athens.

Among the others Badovici was also present but Eileen had not been invited.

In 1934 Eileen's name didn't appear among UAM members.

3.5. Ne me quitte pas

After 1935 the relationship between Charlotte and Le Corbusier became gradually tense due to the ideologic differences that appeared after her decision to support the new social demands, and to put her work at the service of weaker sections of society.

Le Corbusier's disappointed words to the two companions, Pierre and Charlotte, in a letter dated 28 February 1937, triggered the final separation from a relationship that, till the moment, had reflected an elective affinity between the three, rather than a mere convergence of political opinions.

Charlotte one night went to the "couvent". As soon as he saw Charlotte entering he told her:

- "Come on, don't make a scene."
- "No, Corbu, we're done. No scenes, I'm leaving the atelier."
- "And you don't care?"
- "No. I don't care anymore."
- "I will always admire your work, Corbu, but your person... I am not sure about it."¹⁰

So, after 10 years Charlotte abandoned the trio.

While Charlotte was closing behind herself the door of the atelier, preparations were underway for the *Exposition Internationale des Arts et Techniques dans la Vie Moderne*. The sceptre of working master of the *Pavillon des Temps Nouveaux* passed to Georges Monnet, and Charlotte went next-door, with Léger, at the pavilion of the Ministry of Agriculture: working on some large scale photographic panels related to the ones proposed one year before for the hall of the same building.

The exposition was also the siege of CIAM 5th Congress *Logis et loisirs* and Badovici had proposed to Le Corbusier Eileen's intervention on equipped spaces.

Eileen's name, followed by the address '35 Rue de Sèvres, was mentioned among CIAM collaborators, even if she had never actually participated to the movement.

She would not present any intervention, but worked day and night at her stand. Her signed drawings show an incorrect transcription of her name, added at the time by Le Corbusier, in red.

¹⁰ Imaginary transposition of the dialogue that took place between Charlotte and Le Corbusier. Testimony reported by Charlotte. Perriand, Charlotte. *Une vie de création*, Paris: Odile Jacob, 1998.

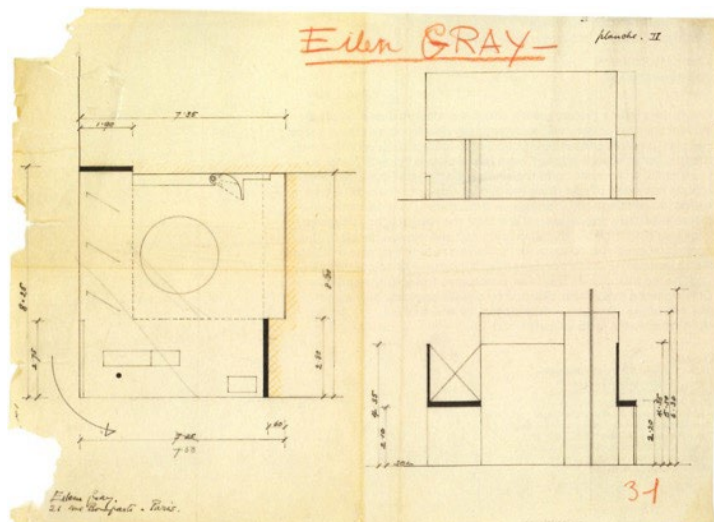


Fig. 10 *Eileen Gray. Exhibition pavillon, 1937. © Victoria and albert Museum, London*

There she exposed the project for a “Centre de Vacances” clearly answering to the new social demand. In July 1936 the law on workers paid leave had in fact been approved by Léon Blum and the Front Populaire. “Équipement pour les logis, loisirs pour tous”: represented the same topic that was dear to Charlotte.

With a sleight of hand Le Corbusier and Badovici switched from one to the other.

Nevertheless, on the 17th of July 1937 at the inauguration of the *Pavillon des Temps Nouveaux*, the absence of both of them drew much attention.

Le Corbusier's approach to E1027 is quite known. Regular guest of the villa, he initially expressed his appreciation for Eileen's work, while at the end of the Thirties, after breaking with Badovici and in her period of stronger emancipation and need to "painting the walls" a more ambiguous opinion took place. In his opinion her 9 graffiti violate the walls, and with some other bitter commentaries on the villa he laid the foundations for some long-lasting ambiguities on the authorship of her work.

"Don't you think you laid the colour on a little strong for an interior?"¹¹

This is Fernand Léger and Le Corbusier comment of her work of “overwriting”.

¹¹ Imaginary transposition of the dialogue that took place between Léger and Le Corbusier. Adam, Peter. *Eileen Gray. Her Life and Work*. London: Thames & Hudson, 2009.



Fig. 11 *Le Corbusier lying with one of his murals behind him in the E1027 at 1939. Network image*

3.6 Sliding doors

Eileen: “Memories do cling to things, so it is better to start anew. I like doing the things, but I hate possessions. I had no ambition; this is the reason why I didn’t get the response I deserved.”¹²

Eileen’s life reveals many missed appointments, all largely documented.

Charlotte: “I recognize that I don’t need to focus on architecture and Urban planning right now, since I am fully absorbed by the interior dimension of housing.”¹³

After the war, Charlotte could not sign her architectural work anymore, due to the institution of the professional chamber and the regulation of the achievement of the title.

Unlike Le Corbusier, she arrived too late to obtain any derogation and she finally waived her right to appeal. This decision determined the following obligation to look for the support of others to develop her own architectural projects.

¹² Peter Adam, “Eileen Gray. Her Life and Work”, (2009): 197.

¹³ Charlotte Perriand, “Une vie de création”, (1998): 186.

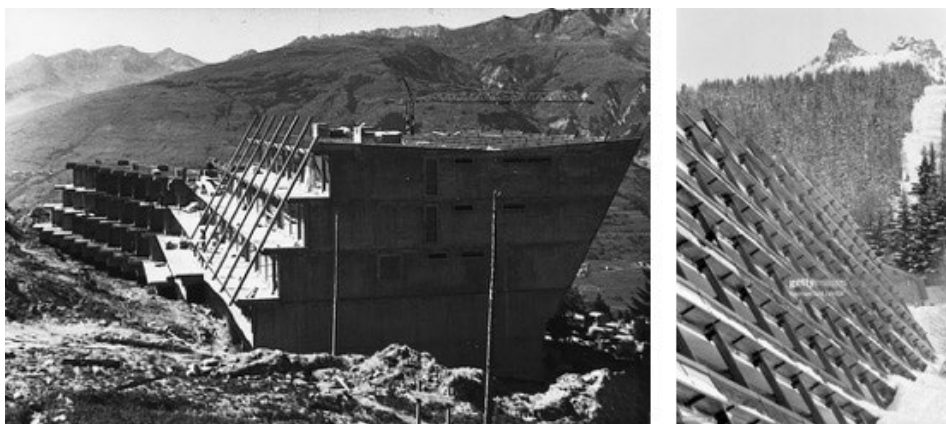


Fig. 12 Charlotte Perriand, *La Cascade*. *LesArc 1600*, 1967-69. Photo-composition © Getty

The same gesture, a door closing at their back: the door of E1027 for Eileen and the door of the Atelier de Rue de Sèvres for Charlotte.

The two women never established any direct connection.

They always found each other in a sequence of sliding, overlapping layers, which corresponded to the different declinations of their own architectures, but in both of them we can recognise the influence of movement: appearing to represent the signature of space.



Fig. 13 *Japanese home*. Sliding door.

Perriand, Charlotte. *La crisi del gesto in Giappone*, *Casabella Continuità*, n.210, June 1956.

4. Results

The structure of the story is methodologically constructed on a binary rhythm. It begins by first describing the characters and prerogatives of the two protagonists, through creative differences and assonances. It then proceeds through a little more than a decade in which events and episodes fundamental to the narrative (1926-1937) occur, in which they are both directly or indirectly involved.

The double chronological biographical reading in parallel shifts the angle of view away from a one-sided narrative. By searching for connections that are only apparently hidden, it makes it possible to identify clues through coincidences and overlapping facts and situations.

In this way, the history of a failed relationship is reconstructed and the reasons why it was not cultivated can be interpreted.

The narrative register, proposed by the video and its transcript, is instrumentally didactic and dryly sequences some salient facts, gives voice to first-person thoughts and direct dialogues, and does not linger in commenting on them.

The interpretative strategy is silent but limpid. In fact, it is clear how the presence of prominent male figures is crucial in the failed relationship between Eileen and Charlotte, how they interpose themselves several times in different situations, in pitting the two women against each other in a game of interchangeable roles and mutual substitutions.

The female's response is, apparently, one of indifferent ignorance of the dynamic enacted from the outside, certainly, if on the one hand it does not pursue an overtly antagonistic attitude, on the other hand it eludes the possibility of a sharing, even before a coalition. All this despite the fact that they are two independent, subversive and emancipated women.

5. Conclusions

The search for clues¹⁴ could certainly still continue through an in-depth study of direct archival sources and not only, as has happened so far, through bibliographic sources, however up-to-date and rich.¹⁵

¹⁴ The “clue paradigm” is the proposal of an interpretative method hinged on discards, on marginal data, considered as revealing.

Ginzburg, Carlo. *Spie. Radici di un paradigma indiziario*. Torino: Einaudi, 1979. Trad. Engl. Ginzburg, Carlo. *Spies. Roots of a cluel paradigm*. Torino: Einaudi, 1979.

¹⁵ The biographers of these two pioneers are men. Both have certainly done thorough and remarkable work. As for Eileen Gray, The death of Peter Adam (1919-1929) has reopened the possibilities for research at the Irish Architectural Archive. Apart from autobiography, Charlotte Perriand's official biographer remains at present her son-in-law, Jacques Barsac, who together with her daughter Pernette holds her archive.

If it can be said that the vision of space investigated by these two pioneers constituted an epochal leap, an interesting analogy can be identified in relation to the present.

A century ago, women were in a position to offer an innovative and necessary perspective on the relationship between private and public, filling a void.

Today, people who have a different position in society, with respect to a less strict division of genders and roles, can offer contributions and clarify existential elements that are fundamental to responding to concrete needs in the construction of meaning in spaces and places.

New territories can thus be explored in architecture. To name but one "Bureau des Mésarchitectures"¹⁶, questions the body in its perceptive, social and political dimension, plunging it into a state of instability. His deliberately cross-disciplinary approach explores the chinks between public and private space, between political and architectural space.

However, the conclusion of the reflection poses and still would propose, in an advancement of research, a century later, a question stemming from patriarchal culture and society that basically remains open even today, at a time in history when gender issues are gradually evolving towards new morphologies and declinations.

The gender dichotomy is a cultural issue stemming from the Enlightenment. Therefore, a rethinking of the concept of gender is necessary within a fluid process in which different elements are classified by society through a gender belonging.

Capitalism invests and works on gender division. The needs of the feminine do not coincide with the gender question, they transcend it, but it is the female gender today that holds the potential for transformation.

However, it must overcome the problems of antagonism and victimisation towards the male: the Martian struggle of the female is in self-affirmation, the real antagonism is internal, it is in the ability to bring out one's own identity.

Therefore, at this time, there is an emergence of manifestation of female instances that must go through the overcoming of the dichotomous vision. Only women's initiative and action can be its bearers. However, it must be recognised that these demands do not strictly belong to the gender, but have a transformative and evolutionary value that belongs to the whole of humanity.

If one can find a horizon of values today by looking back, the fundamental question is: what to bring to the horizon tomorrow? For example, how does the feminine transcend gender to be a

¹⁶ founded Didier Fiuza Faustino with Pascal Mazoyer in 2001 and exhibited on several occasions at the Venice Architecture Biennale. Mèšo- (in front of a vowel also mèš-) [from Gr. μέσο (as pref. μέσο-) 'middle, middle']. indicates a middle or intermediate position.

value? What are the instances of the feminine that manage to reveal themselves in the creative act?

Often, the feminine is made to coincide with inclusive, conciliatory, generative characters. But a disruptive dimension must also be introjected as belonging to its essence: a profound force hidden that can be perturbing, which includes risks and consequences typical of an initiation rite, where the profound meaning should be able to transcend the formal result of the work.



Fig. 14 *E1027*. Photographic image by Simona Gabrielli, August 2019

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