



Manuel Aymereich Amadiós and Ángel Cadarso del Pueyo, *Ciudad Sindical de Vacaciones de Marbella*, Marbella, Spain, 1959–1962, white curvilinear walls of bungalows. © Mar Loren-Méndez, June 2006.

From the *Ciutat de Repòs* to the *Ciudades Sindicales de Vacaciones*: seaside Vacation City for Workers in Marbella. The present of modern leisure heritage

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The *Ciudad Sindical de Vacaciones* [Vacation City for Workers] (vcw) constitutes a reference of leisure architecture in Spain during the Franco regime. Starting with a literature review and the process of its cataloguing and protection, the focus lies on the last of these structures ever to be implemented, built in Marbella and the only one still in use. It, then, traces the evolution in Spanish spatial formalization of workers rest, from the urban modern vocation of the GATEPAC (Group of Spanish Artists and Technicians for Contemporary Architecture, 1930-1936) proposals during the Second Republic, to the Vacation Cities for Workers of the dictatorship, idealised as islands in privileged enclaves. Finally, reflections on transformations underwent in the vcw of Marbella, in the context of its heritage value, will be made.

***La Ciudad Sindical de Vacaciones, Marbella*¹. Historiography, Cataloguing and Protection**

*Its whitewashed rough walls, flat terraces, and useless concrete beams, protruding on the sides, show a candid desire, but very refined at the same time, to reconcile Modernity with the popular. Such pairing is incredibly emphatic. The exaggerated curves, with baroque and surreal roots, do not contradict the will to appear a rustic simplicity*².

More than thirty years ago, Juan Antonio Ramírez (1948–2009) already identified the values of the *Ciudad Sindical de Vacaciones* [Vacation City for Workers] (vcw) in Marbella (vcwm, 1956–1963), a self-sufficient leisure city for workers and their families, built in a privilege coastal dune landscape during the Franco regime (1939–1975). Plastic white shapes became the background for the emergence of the “leisure civilization”³ in postwar Spain. Juan Antonio Ramírez offers a reflection on the marvelous contradictions of the “relaxed” encounter of modernity and the Mediterranean tradition in which he saw echoes of Islamic, Baroque shapes and local vernacular cohabiting with Le Corbusier (1887–1965) and Oscar Niemeyer (1907–2012) references and an extremely sophisticated interior design he named *estilo del relax*. This search for modernity was unfortunately substituted by a bogus and more commercial Andalusian architecture. He was not the first one to reflect on this modern architecture as heritage. In 1982, José Miguel Morales Folguera (b. 1950) included a reference in

his pioneer *Arquitectura del ocio en la Costa del Sol*⁴. In 1986 a traveling exhibition and its eponymous catalog highlighted the vcwm in a selection of the twenty-five out of the most significant works of Andalusian architecture between 1936 and 1986.

docomomo Iberia with the *Instituto Andaluz de Patrimonio Histórico* [Andalusian Institute of Historical Heritage] (IAPH) organized the first exhibition devoted to Andalusian Modern Architecture in 1999 and published the respective catalog⁵. vcwm was then included in the former *Base de Datos de Patrimonio Inmueble de Andalucía* [Andalusian Built Heritage Database]⁶. In 2002, vcwm was also included in *Sunland Architecture*, a national study in the format of a register of tourist architecture. The *Registro Andaluz de Arquitectura Contemporánea* [the Andalusian Registry of Contemporary Architecture] (RAAC)⁷ included in 2007 the vcwm among the thirty most relevant buildings of the 20th century in Málaga. At the national level, the **docomomo Ibérico Catalog** included it in May 2009. In 2014 **docomomo** Iberia elaborated a proposal for the initial catalog of the *Plan Nacional del Patrimonio siglo XX* [National Plan of 20th Century Heritage] considering the vcwm among the 256 items of Spanish architectural heritage of the 20th century. At the European level, the vcwm was included in a heritage database of architecture of the 20th century together with other significant examples from Spain, certain regions of France and Gibraltar (Figure 01).

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

curvilinear plasticity of the Marbella complex, highlighting the monumental force of the church and its bell tower as its icon, which became the expected communal symbol of religion under the Franco dictatorship. Its architecture is framed in the so-called neopopular style, reflecting on its modern aspirations with contemporary post-war references, such as the chapel of *Notre Dame du Haut* in Ronchamp (France, 1950–1955) by Le Corbusier. In recent years, new research has offered monographic critical studies of the Spanish VCW⁸ in the historical European context of leisure and modernity, with the first monographic studies of the VCW in Tarragona (1954–1959)⁹ and in Marbella¹⁰. These studies do not only complete the historical analysis of their construction, but also take a look at their current situation.

In 2001, the Andalusian government started a line of work on architecture of the 20th century: it first inscribed a group of sixteen buildings of the Modern Movement, confirming the public commitment to the legal protection of this architecture and the incorporation of modernity within Andalusian identity, its cultural and historical values, beyond its more consolidated heritage definition through its Islamic or Baroque past. In 2006, the local government recognized VCWM as an item of Andalusian architectural Modern Movement heritage in a joint heritage declaration of four modern buildings which recognized, for the first time, modern buildings in the province of Malaga, Andalusia¹¹. VCWM has since then been inscribed in the *Catálogo General del Patrimonio Histórico Andaluz* [General Catalog of Andalusian Historic Heritage] (CGPHA)¹² in the category of *Bien de Catalogación Genérica* (BCG). In the graphic definition of the protected area, the buildings constructed in the 1980s — the buildings for recreational use close to the communal dining room — and 1990s — five housing units for the disabled — were not included in the protected area.

At the municipal level, Marbella Town Council protected the whole complex, including it in the Heritage Catalog of the Marbella Master Plan of 2005 with level 1 integral protection. In spite of assigning the maximum protection in the catalog, it invokes its Andalusian protection as BCG while defining “allowed interventions” in the complex, becoming a clear contradiction. When specifying the “prohibited interventions” however, it forbids the demolition of any element, protected or not by the CGPHA. Unfortunately, at the moment the municipal protection has been withdrawn (Figure 02).

The human right to rest.

Spanish legislation of workers vacations

“Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay”¹³. After WWII, in the context of extreme humane suffering and, therefore, with a clear goal of life normalization and state welfare, the United Nations included the right to paid leisure in the 1948 Universal Declaration of Human Rights. This has its antecedent in the Treaty of Versailles which, after the WWI represented the first breakthrough in this respect, fueling the legislation regulating

workers’ entitlement to leisure and free time. Although there were some legislative advances in the 1920s and 1930s regarding dominical rest and annual vacations, major advances of a permanent nature did not occur until 1936: in that year France pioneered the regulation of the first paid holidays in France, benefiting over half a million French workers in the first summer.

In Spain, the 1918 legislation provided for fifteen days of vacation for civil servants only. In the first year of the Spanish Second Republic (1931–1939) the new regime recognized the right to one week’s holiday. However, it was during the Spanish Civil War (1936–1939) when the so-called national faction approved the Decree of the Labor Charter even before winning the war, establishing the right to annual paid holidays¹⁴. After 1939, the politics on workers’ rest were developed and consolidated in the context of the Franco dictatorship.

This implied that, although there was a continuity in the social spirit, the goals shifted to support the ideals of the new conservative regime on religion, family and homeland. The change in the spatial formalization is indeed very eloquent: while the projects of the 1930s were designed from the logic of the modern city, defining workers rest as an urban use, the Franco regime promoted self-sufficient complexes, islands in the territory, where architecture became an ally to reproduce its values.

Spatial definition of social leisure

Efficiency and infrastructure, rational approach to work rest, hygienist visions, new functions of the city; the first architecture of rest would incorporate the aspirations of modernity. The *Athens Charter* would identify rest as a function of Modern Urbanism. Together with places for work, dwelling and circulation, the modern city considers leisure as a social premise, accommodating workers’ rest in the city. In fact, the need to leave the city for the weekend or for the holidays is interpreted as the failure of the inherited city, incapable of offering spaces for leisure. Accessibility is an essential element in the choice of location and in some cases a project argument. A sanitary approach to rest predominated in the early modern spatial conceptualization of leisure: its implementation made it possible to move away from the unhealthy conditions of the city and benefit from contact with nature. Leisure focused on the health of the worker, on rest, on the recovery of strength to ensure work productivity and the development of the individual for his ultimate modern identification with the machine. This prophylactic approach would be complemented and replaced in the subsequent stages with active leisure, integrating the enjoyment of nature, culture and sport — all from the collective experience of rest.

The proximity to the city offers the opportunity to think of the ideal city of the worker, incorporating reflections on the growth of the city, on its suburban expansion. This is how the proposals appear, together with the weekend or rest program, spaces for permanent residence and institutional, administrative and cultural facilities. Its denomination as “city” is kept in Franco’s Union Cities, although

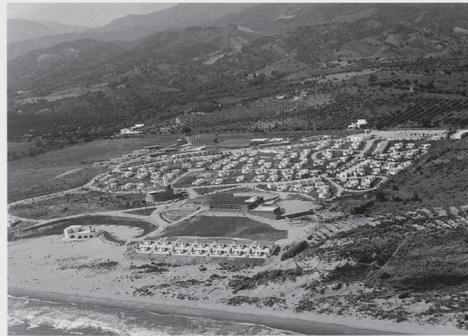
01 Manuel Aymerich Amadiós and Ángel Cadarso del Pueyo, *Ciudad Sindical de Vacaciones de Marbella*, Marbella, Spain, 1959-1962, cover, index of contents and publication of the project in the catalog about the Modern Movement in Andalucía. © Carlos García Vázquez & Ramón Pico Valimaña, *MoMo Andalucía. Arquitectura del Movimiento Moderno en Andalucía 1925-1965*, Sevilla, Consejería de Cultura y Consejería de Obras Públicas y Transportes, 1999.



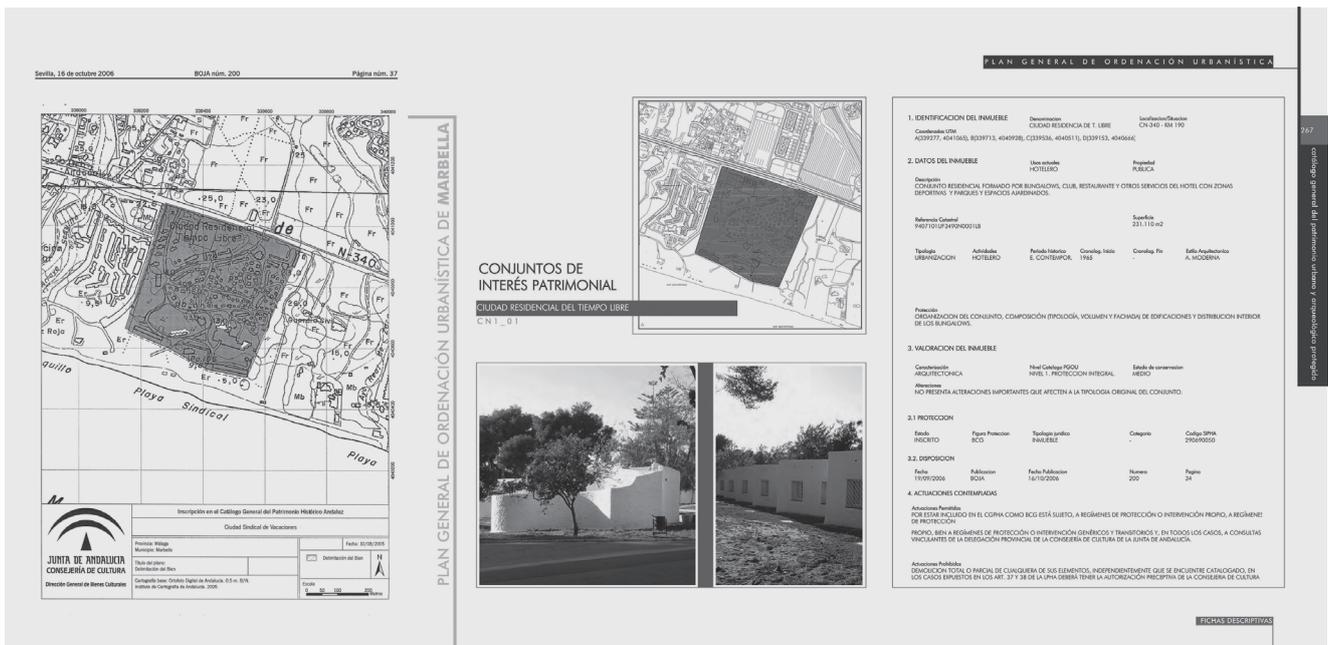
Ciudad Sindical de Vacaciones. Marbella (Málaga)
Manuel Aymerich Amadiós y Ángel Cadarso del Pueyo | 1956-1963 | Ctra. N-340, Km. 197



Complejo vacacional ubicado a pie de playa, y compuesto por 199 viviendas distribuidas en forma de ciudad-jardín. Promovido por la Obra Sindical de Educación y Descanso, se trata de un claro exponente de la respuesta pública desamortista del régimen aplicado, en clave higienista, a la Costa del Sol. Existen cuatro tipos de viviendas, esbeltas y adosadas, pero todas reflejan un mismo interés por las formas orgánicas y por las imágenes de la arquitectura popular mediterránea. Así, las repeticiones y versátiles formas curvas de las plantas, con su discreto caso biológico, se complementan con las secciones especiales que conjugan patios ajardinados con interiores que se protegen del excesivo solabamiento exterior. Finalmente, son las terrazas y los acabados los que añaden de define su marcada impronta neopopular: revocos a la tiza pintados en blanco, suelos de barro, plegadas de madera, etc. En la franja más cercana a la playa se concentran los edificios públicos, que convierten a este complejo vacacional en una especie de población residencial casi autónoma del exterior. Las mismas premisas formales que sirvieron para definir las viviendas son retomadas aquí para contextualizar la recepción, el restaurante, las terrazas, el centro médico o la iglesia. En este último caso, el neopopular arquitectónico asume un extraño carácter, casi monumental, con el que se intenta subrayar la funcionalidad simbólica del edificio, el verdadero, y paradójico, hito referencial de esta ciudad de vacaciones situada a escasos metros de Marbella. (CIV).



Las claves de lo moderno, 1955-1965: industria, turismo y clase media



02 Manuel Aymerich Amadiós and Ángel Cadarso del Pueyo, *Ciudad Sindical de Vacaciones de Marbella*, Marbella, Spain, 1959-1962, heritage declaration and protection sheet. Left: Andalusian Government protection in 2006, *Catálogo General del Patrimonio Histórico Andaluz*. © Boletín Oficial de la Junta de Andalucía No. 200 16/10/2006. Right: Municipal level protection, Heritage Catalog of the Marbella Master Plan of 2005. © Marbella Town Council, *Plan General de Ordenación Urbanística (PGOU) de Marbella*, Marbella, 2005.

the projects are limited to making self-sufficient summer complexes without urban aspirations. Holidays became synonymous with rest in a privileged setting surrounded by nature, disconnected from the city, and a low density architecture integrated in the landscape would formalize this ideal.

Pre-war proposals during the Second Republic. Workers rest within the functions of the modern city

In 1932, GATEPAC stated in capital letters, on the cover of its periodical publication AC, “Es Necesario Organizar el Reposo de las Masas” [It is necessary to organize the leisure for the masses]¹⁵. They chose the general layout of the *Ciutat de Repòs i de Vacances* [Town for Rest and Holidays, 1931–1934], a project by the Catalan faction of the GATEPAC, the GATCPAC, led by the architects Josep Lluís Sert (1902–1983) and Josep Torres Clavé (1906–1939)¹⁶.

...there was no intention of building a permanent satellite nucleus for workers: the definition of zones for rest and leisure was rather a development plan for the city than a proposal for a proletarian town. The prolongation of the Gran Via de las Cortes Catalanas formalized not only the accessibility and the infrastructural argument, but also secured jurisdiction and regulation by Barcelona¹⁷.

The *Ciutat de Repòs i de Vacances* is approached from the territorial and urban logic of the city of Barcelona, and is included in the *Plan Macià*¹⁸. The infrastructural connections solve the problem of access to the sea in the city of Barcelona and allow the public use of 11 kilometers of coastline in the municipalities of El Prat de Llobregat, Gavà, Viladecans and Castelldefels. Deployed on a barely exploited territory, the new “city” was conceived as cooperative enterprise and envisioned direct connections to the capital, thus achieving the democratization of this coastal area. This integrated urban plan, prevented an unarticulated transformation, guided by the whim of the different municipalities.

It isn't creating a new fashionable beach. The project's general orientation is profoundly democratic; aimed only to satisfy a social need of the middle and working classes, there are no casinos or luxury hotels¹⁹.

In spite of its denomination as “city” the project does not propose the ideological and physical construction of a permanent satellite city for the worker, in contrast with the Soviet Garden City in Moscow (1929) which is taken as a reference. The low-density, the respect for natural values and the minimization of road infrastructure created the desire for order and zoning compatible with the offer of a differentiated scenario of this space for workers' leisure²⁰.

The project was divided into four zones²¹; jointly contemplating the weekend and longer stays. It incorporated different facilities for bathing, sports practice, housing focused on short and long stays, camping, hotels, outdoor

cinemas, administrative buildings, amusement parks, shops and even orchards for rent and sanatorium hotels. Focused on the middle and working classes, housing proposals incorporated the modern reflection on the *Existenzminimum*, avoided any superfluous expenses, and explored industrialization in order to democratize vocational architecture. Of all the dwelling solutions, the commitment to the *Caseta Desmontable* [dismountable house] stands out, in such a way that it turned this proposal based on industrialization into the first Spanish reflection on modern housing²².

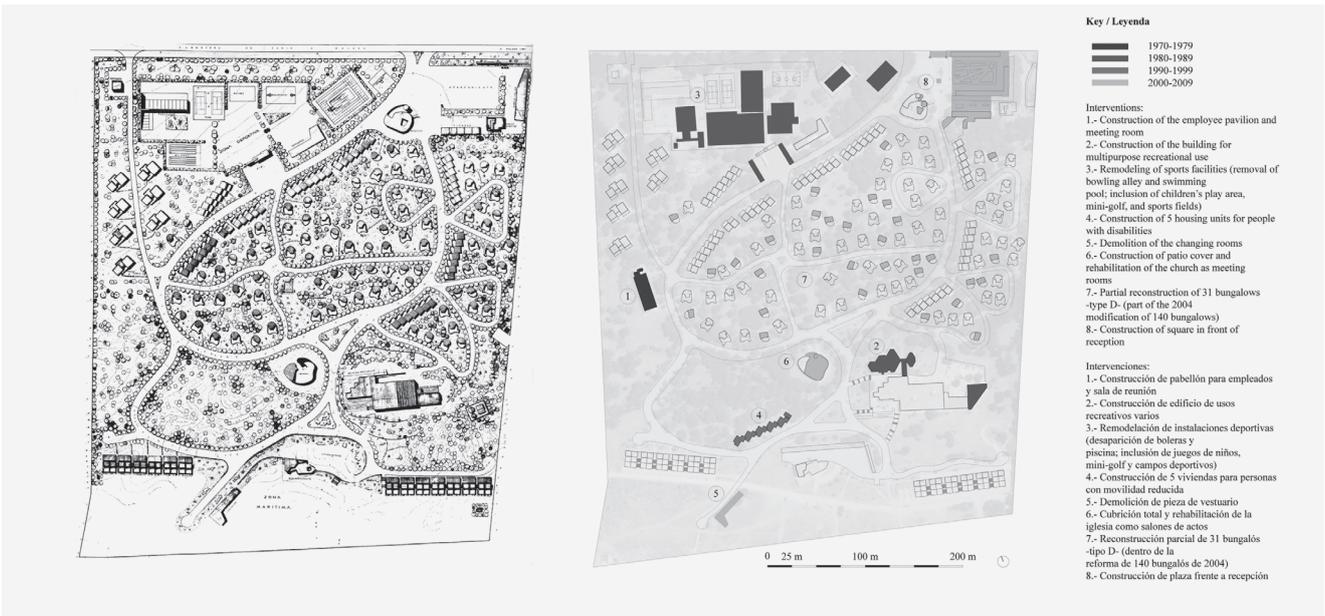
Finally, political events did not allow this proposal to go ahead, despite the interest shown by its authors. Exhibitions and conferences tried to spread the benefits that this performance would bring to Barcelona and its working class. Different groups echoed this initiative and supported it, such as the *Sindicato de Médicos* [Doctors Trade Union], which described it as social medicine²³.

The proposal of the GATEPAC for Madrid was also understood as part of the city and whose main users were its inhabitants. It was located on the banks of the Jarama River and was incorporated into the Madrid Extension Plan in 1933. The proposal was led by Fernando García Mercadal (1896–1985)²⁴. By means of a system of reservoirs, three separate action areas were established that brought together a whole series of constructions to facilitate aquatic activities as well as restaurants, dining rooms and homes. The proposal proceeded on the basis of a preexisting leisure activity, and put special emphasis on accessibility, taking advantage of the existing means of transport from Madrid.

The new order of dictatorship transferred to vacation resorts. From Modern Urban zoning to self-sufficient islands. As we have already pointed out, the Franco regime kept on promoting workers' leisure as, even before the end of the Civil War, the *Obra Sindical de Educación y Descanso* [Trade Union Welfare Fund for ‘Education and Rest’] had a department on Vacations and Trips with a specific section on vacation housing and lodging. In the first years, the Regime relied on existing private lodgings, following the French initiative in the 1930s, until the public lodgings were completed by the *Obra Sindical del Hogar* [Trade Union Welfare Fund for the Home]. More ambitious programs and infrastructure were later addressed, in accordance with the family ideals of the regime. At first, gender differentiated residences were established, while residences designed for families were not built until 1948, with the completion of San Rafael (Segovia)²⁵.

The last step consisted of extending the concept of family residences to the so-called residential cities, where large complexes with a vocation of self-sufficiency and with capacities exceeding one thousand visitors were put into play. Three were completed between the 1950s and the 1960s: Tarragona (Catalonia), Perlorra (Asturias) and Marbella (Málaga). In the 1960s, two more VCWs were proposed, in Punta Umbría (Huelva) and Guardamar del Segura (Alicante); neither materialized however, despite being conceived within the new parameters of tourism, which private initiative, with state backing, was already implanting on the Spanish coast.

03 Manuel Aymerich Amadiós and Ángel Cadarso del Pueyo, *Ciudad Sindical de Vacaciones de Marbella*, Marbella, Spain, 1959-1962, aerial photographs, 1977-1978. © I.G.N. (Spanish Geographical Office), Vuelo interministerial (1973-1986).



04 Manuel Aymerich Amadiós and Ángel Cadarso del Pueyo, *Ciudad Sindical de Vacaciones de Marbella*, Marbella, Spain, 1959-1962, historic evolution from the original project to the current situation. Left: Master Plans. © "Ciudad Sindical para vacaciones en Marbella", *Hogar y arquitectura: revista bimestral de la obra sindical del bogar*, No. 41, 1962, 2-17. Right: Updated plan including dates of the new constructions, extensions, and demolitions (2018). © Authors' own compilation based on various sources.



05 Manuel Aymerich Amadiós and Ángel Cadarso del Pueyo, *Ciudad Sindical de Vacaciones de Marbella*, Marbella, Spain, 1959–1962. Left: church tower. Right: current entrance pylon. © Mar Loren-Méndez, June 2006.



06 Manuel Aymerich Amadiós and Ángel Cadarso del Pueyo, *Ciudad Sindical de Vacaciones de Marbella*, Marbella, Spain, 1959–1962, relation between buildings and their environment. © Mar Loren-Méndez, May 2018.

The VCWs reaffirmed the concept of rest and holidays as a family activity, consolidating the social structure of the regime based on religious values and indoctrination. These rest and leisure complexes facilitated the definition of activities to be carried out during the holiday, ensuring the social interaction of its inhabitants in fifteen-day relays²⁶.

La ciudad sindical de Vacaciones de Marbella

The Project

The VCWM was the last one to be built, becoming a programmatic and architectural model, although never further developed. The project was the result of a competition held in 1956, in which architects Manuel Aymerich Amadiós (1918–1982) and Ángel Cadarso del Pueyo²⁷ were selected for the development of the intervention. Construction began in 1959 and the VCWM was inaugurated in 1962. While the three cities diverged in their esthetic proposal, they shared a privilege coastal location and similar programs: the program was in fact the outcome of the proposal of the architects Antonio Pujol Sevil (1902–2001) and Josep Maria Monravà i López (1905–1999) for the VCW of Tarragona.

Located in a strategic area 50 kilometers far from Malaga and around 10 kilometers from Marbella, the VCWM reaffirmed its non-urban vocation, developing a self-sufficient island which even gave service to the local district of Las Chapas. Its program included three areas: housing, communal buildings and sport areas, plus the green spaces, both existing and those that would be promoted with an extensive tree planting intervention.

It occupies a privilege natural space on the Marbella dune ridge, on a plot between the Mediterranean Sea and National Road N-340, which had already become a first order road. The project reflected on the natural values of the area, becoming an essential element of the proposal: the whole complex is organized on the basis of a road structure that organizes and segregates the different uses and is characterized by its organicity and the architectural adaptation to the pre-existing topography on which it appears to rest. Such a principle of action manages to minimize the impact

of the complex so that “... the architecture is understood almost as urban furniture, sculptures set in a large maritime park”²⁸. In contrast with the complexes built in the 1960s on the Mediterranean Spanish coast, in which the density is concentrated closer to the sea, the VCWM preserved the dune fringe, concentrating the program closer to the road (Figure 03).

The sports area is concentrated in the north-west of the plot next to the N-340 road, the maritime area on the coastal edge: changing rooms and bar-restaurant; and the residential area in the central part. Housing was developed the most extensive program, situating the dwellings framed by the community buildings. At the northern limit of the housing area: reception and management building, car parks, shops and the director’s dwelling; in the south: church, relationship building, restaurant and laundromat; and in the West: employees’ dwellings and health services. The dwellings conform to four types: two detached typologies and two semi-detached ones giving a total of 199 dwellings.

This program underwent different changes to the proposal presented to the competition in 1956²⁹. The most outstanding one refers to the dwellings themselves, since only three typologies were contemplated in the original project. Other changes affected the shape and location of some community buildings or the distribution of the different areas of the complex.

Use, transformations and heritage conservation

Over the years, the project has undergone multiple modifications, sometimes losing its original power and coherence. The research carried out by the authors makes it possible to define a chronology and characterization of these transformations³⁰. The present article offers a valuation on these interventions in the context of the loss of heritage values.

On the one hand, we would like to point out that this is the only one of the three built VCW that not only is in use but still preserves the original tourist public program: managed by the *Consejería de Empleo, Empresa y Comercio* [Ministry of Employment, Business and Commerce] of the Andalusian government. The VCW of Tarragona and Perlorá (1956–1961) are in a serious state of neglect, some of their

buildings having been demolished. Taking into account that it is now located in what is called the *Golden Mile* of the Costa del Sol, this exquisite modern heritage has resisted the pressure of speculation and it is still offering a privileged coastal location for all. This is indeed a heritage value that should be emphasized. The fact that this island is still functioning also preserves the natural values of its ridge of dunes whose safeguarding was part of the project approach:

At the territorial level, it can be concluded that, paradoxically, the early urbanization of the coastal area occupied by the Marbella THUT has been key in preserving the natural values of this section of the coast, especially its ridge of dunes. The approach underlying the project, with its emphasis on safeguarding the natural environment, assumes greater relevance when considering that its application was not possible in subsequent interventions, submitted to a normative framework of intensive requirements, both infrastructural and programmatic in character³¹.

Use is indeed a fundamental ally for heritage preservation. However, the fact that this complex was built more than half a century ago poses the need for maintenance and alterations in order to incorporate new living standards and regulations. This complex was built with deficiencies in the quality of construction, which is understandable in those years of Spanish international isolation. This last section reflects on this balance between heritage values and interventions.

The interventions with greatest impact have implied demolitions, reconstructions, new buildings and extensions. Most of them have mostly taken place prior to the complex's protection in 2006. The following information has been verified in the context of a thorough historical documentation analysis and field visits (Figure 04).

The changing rooms and store rooms located on the beach have been demolished. Thirty-one out of thirty-two housing type D units have been partially reconstructed. These units have undergone the greatest transformation, having been altered in their geometry, while respecting the original compositional and scale criteria. This is also the case of the demolition of the former modern-design gate pylons at the complex's access point, which have been substituted by elements on either side of the entrance that imitate the chapel tower (Figure 05). In the reception building its water tank and ramp for luggage have become, together with the chapel tower, sculptural elements of the complex. It is symptomatic that the iconic force of the tank has been overshadowed by the mimetic addition of the former director's office, which imitates the aesthetic, scale and geometry of the water tank. This was really unveiled only one year ago³², for the previous publications illustrated the project with the reception building without pointing out this fact³³. In these mimetic interventions, the overall impression has not been altered, although we are facing here the historical loss of original pieces and the problems of heritage legibility due to mimetic interventions, hindering an understanding of original elements.



07-09 Manuel Aymerich Amadiós and Ángel Cadarso del Pueyo, *Ciudad Sindical de Vacaciones de Marbella*, Marbella, Spain, 1959-1962, exterior of the new building for recreational uses. © Mar Loren-Méndez, May 2018.

It is also worth noting that some of the construction of new buildings has not been, in some cases, as traumatic as those mimetic interventions. Specifically, the new pavilion of 36 apartments for employees and meeting rooms built in the 1970s, despite breaking with the horizontality of the complex, presents an interesting reflection on high-rise residential use through the white curves of its forms. A new building for recreational use was built in the 1980s and

... this is without a doubt the most aggressive intervention from an architectural point of view: it differs from the rest of the complex in its implantation, geometry and tectonics, occupying moreover a central position next to the dining room block³⁴ (Figure 07–09).

While a recreational building has been added, the original restaurant and bar of the complex, once representing the epitome of this sublime integration of local tradition and modern sophistication, is not in use and in a clear state of abandonment. In the 1990s, five new housing units were constructed for the disabled, incorporating the new social demands for leisure architecture. They are located close to the coast limit of the complex in order to minimize the distance to the beach for their users. A porch directly faces the street; its formal solution with classical columns being doubtful, but it preserved the scale of the complex. Both the recreational building and the houses for the disabled have been excluded from the 2006 protection of the complex.

All the bibliographical references on the iconic power of the church have not prevented its profound transformation. The interior has been completely refurbished, with a clear loss of its typological values: its courtyard which was a transitional element to the exterior, in typological dialogue with the houses, has profoundly modified the relationship with the exterior. Its use as a standardized assembly hall has not reflected on the symbolic nature of this architectural piece. Despite not having undergone major changes in its external appearance, the partial salmon color of its walls and the blue woodwork marking the access to the building are very worrying. The bell void in the tower has been filled in a failed attempt of reinterpreting the new role of the building after the dictatorship.

Finally, a special mention should be made regarding the constant change of tectonics and the inclusion of new urban furniture such as benches and fountains: tiles and bricks, prefabricated elements are now very present in this complex, distorting the integrity of this historic example of social leisure architecture.

In spite of all the transformations, the power and character of the project can be recognized thanks to the conservation of original elements, its relationships and routes. The vegetation, the gradation of density, the constitution of elements perched in the landscape and the formalization based on white curvilinear elements, among other characteristics, allow an evocation of a singular world alien to the city proposed in the original project: the vegetation still conveys the image of a town submerged in woodland, and the sculptural character of its white walls persists. Nevertheless, the historical loss of original elements could

be evoked, revealing the lack of protection in spite of the local and regional legal regulation. The continuity of its leisure use together with the quality of this modern architecture in dialog with the place succeed in prolonging the social vision of rest from the mid-20th century to the present day, demanding a special integral heritage plan for this unique piece of modern heritage (Figure 06).

Notes

- 1 These vacation complexes have received different names: *Ciudad Sindical de Vacaciones*, *Ciudad Residencial para Productores*, *Ciudad para Vacaciones*, *Residencia de Tiempo Libre*. In its first monograph article the name was translated into English as the Trade Union Holiday Town (TUHT). In this article we are translating it as Vacation City for Workers (vcw).
- 2 Author translation from the original: “*Sus paredes con chinarro encalado, las terrazas planas, y las inútiles vigas de hormigón, sobresaliendo en los laterales, muestran un deseo candoroso, pero muy refinado a la vez, de conciliar la modernidad con lo popular. Tal maridaje es increíblemente enfático. Las curvas exageradas, de raíz barroca y surreal, no contradicen la voluntad de aparentar una rústica simplicidad*”. Juan Antonio Ramírez, Diego Santos, Carlos Canal, *El estilo del relax N-340. Málaga, b. 1953-1965*, Málaga, Colegio Oficial de Arquitectos de Andalucía Oriental, 1987.
- 3 Joffre Dumazedier, *Vers une civilisation du loisir?*, Paris, Seuil, 1962.
- 4 José Miguel Morales Folguera, *Arquitectura del ocio en la Costa del Sol*, Málaga, Universidad de Málaga, 1982.
- 5 Carlos García Vázquez, Ramón Pico Valimaña, *MOMO Andalucía. Arquitectura del Movimiento Moderno en Andalucía 1925-1965*, Sevilla, Consejería de Cultura y Consejería de Obras Públicas y Transportes, 1999.
- 6 All the different IAPH heritage databases have been integrated as the *Guía digital del patrimonio cultural de Andalucía* (Andalusian Cultural Heritage Digital Guide).
- 7 RAAC is a research project focused on Andalusian architecture of the 20th Century. This was developed by the IAPH with the Research Group: *Ciudad, Arquitectura y Patrimonio Contemporáneos* of Universidad de Sevilla and Dirección General de Bienes Culturales (DGB).
- 8 Ricardo Carcelén-González, “Cuando la clase obrera se hizo turista. Las ciudades de vacaciones de la Obra Sindical de Educación y Descanso. Estudio de un modelo inacabado 1955-1975”. Doctoral Thesis, Universidad Politécnica de Cartagena, 2017.
- 9 Jordi Guerrero Fernández, *Ciudad residencial de educación y descanso de Tarragona, 1954-1959: la organización del ocio obrero en la posguerra española*, MA Final Project, Universitat Politècnica de Catalunya, 2016.
- 10 Mar Loren-Méndez, Daniel Pinzón-Ayala, “Worker’s right to rest: the ‘Ciudad Sindical de Vacaciones’ of Marbella”, *vlc arquitectura*, Vol. 5, No. 2, València, Escola Tècnica Superior d’Arquitectura, Universitat Politècnica de València, 2018, 91–126.
- 11 It also included the housing complex *Desfile del Amor* (Málaga), the *Hotel Pez Espada* (Torremolinos) and the Nautical Club (Torre del Mar). The fact that the architectural protection of Modern Movement in Malaga took place later than in other provinces confirmed the peripheral character of this province. Mar Loren-Méndez, “La modernidad española como relato de las periferias. Laboratorio arquitectónico y visiones urbanas en el alejado sur ibero”, *Apuntes*, Vol. 21, No. 2, Bogotá, Pontificia Universidad Javeriana, 2008, 234–251.
- 12 *Consejería De Cultura*, “Resolución de 19 de septiembre de 2006, de la Dirección General de Bienes Culturales, por la que se resuelve inscribir colectivamente, con carácter genérico, en el Catálogo General del Patrimonio Histórico Andaluz, cuatro bienes inmuebles del Movimiento Moderno de la provincia de Málaga”, *BOJA*, No. 200, October 16, 2006, 34–40.
- 13 United Nations, *Universal Declaration of Human Rights*, Paris, 1948, art. 24.
- 14 *Jefatura del Estado* (Office of the Head of State), “Decreto aprobando el Fuero del Trabajo formulado por el Consejo Nacional de Falange Española Tradicionalista y de las J.O.N.S.”, *BOE*, No. 505, 10th March 1938, 6179.
- 15 “La ciudad de reposo que necesita Barcelona”, *AC, Documentos de Actividad Contemporánea*, No. 7, 1932, 24–31.
- 16 In 1929 these two architects decided to develop their Final Project on leisure architecture, confirming their commitment with leisure planning within the modern approach to the city.

- 17 Mar Loren-Méndez, Daniel Pinzón-Ayala, op. cit., 97.
- 18 The *Plan Macià* was an urban project thought to Barcelona urban development and designed between 1932–1935 by the architects of GATCPAC, with the collaboration of Le Corbusier and Pierre Jeanneret. The plan remained as a project.
- 19 Authors free translation from the original: “*No se trata de crear una nueva playa de moda. La orientación general del proyecto es profundamente democrática; encaminada solo a satisfacer una necesidad social de las clases media y trabajadora, y en él se prescinde en absoluto de casinos y hoteles de lujo*”. “La ciudad de reposo que necesita Barcelona”, AC, Documentos de Actividad Contemporánea, No. 7, 1932, 27.
- 20 Although some authors have considered it as an exercise of desurbanization due to the absence of constructions in the strip closest to the beach and a promenade, (Roger Sauquet Llonch, *La Ciutat de Repòs i Vacances del GATCPAC (1931–1938). Un paisatge pel descans*, PhD dissertation, Sant Cugat del Valles, Universitat Politècnica de Catalunya, 2012, 20–21) both the layout and the perspectives present an ordered and planned space through grid streets, with a relevant presence of the architectures complementing the existing pine forests.
- 21 The option of incorporating a cultivation area was also considered, with the possibility of renting orchards.
- 22 Carlos Sambricio, “Las playas del Jarama, proyecto del GATEPAC, Grupo Centro”, in Carmen Jordá Such, Nuno Portas and José Antonio Sosa Díaz-Saavedra (dirs.), *Arquitectura moderna y turismo: 1925–1965: Actas IV Congreso Fundación docomomo Ibérico*, València: Fundación docomomo Ibérico, 2004, 58.
- 23 J. Tragant i Carles, “Medicina Social. Una obra plausible”, *Butlletí del Sindicat de Metges de Catalunya*, No. 152, April 1933, 4–8.
- 24 The following architects collaborated in the project: Santiago Esteban de la Mora (1902–1988), José María Rivas Eulate (1896–1972), Manuel Martínez Chumillas (1902–1986), Ramón Aníbal Álvarez (1901–1980), Felipe López Delgado (1902–1981) and, from the East Group, Joan Baptista Subirana (1904–1978).
- 25 Mar Loren-Méndez, Daniel Pinzón-Ayala, op. cit., 98–99.
- 26 *Ibid.*, 99.
- 27 “*Ciudad Sindical para vacaciones en Marbella*”, *Hogar y Arquitectura*, No. 41, 1962, 3. The architectural students Ignacio Gárate and Alfonso Crespo collaborated in the preliminary project. The architects also designed the furniture in collaboration with José M. Aranguena and Calixto del Barrio.
- 28 Mar Loren-Méndez, “*La modernidad española como relato de las periferias. Laboratorio arquitectónico y visiones urbanas en el alejado sur ibero*”, *Apuntes*, Vol. 21, No. 2, Bogotá, Pontificia Universidad Javeriana, 2008, 234–251.
- 29 Mar Loren-Méndez, Daniel Pinzón-Ayala, op. cit., 91–126.
- 30 *Ibid.*, 113.
- 31 *Ibid.*, 91–126.
- 32 *Ibid.*
- 33 MOMO Andalucía, 268.
- 34 Mar Loren-Méndez, Daniel Pinzón-Ayala, op. cit., 114.

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