

## DOCUMENTATION ISSUES

## Vegaviana, a colonization village: the rural “naturalness and simplicity”<sup>1</sup> of modern Spanish heritage

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The *Instituto Nacional de Colonización* built a series of villages all over Spain to support farmers who were working on the newly established irrigated lands. Vegaviana, which was projected by the architect José Luis Fernández del Amo, stands out among the almost 300 villages that were constructed, becoming a referent for INC colonization and also in modern Spanish architecture. Firstly, a brief contextual review is presented. Secondly, the emphasis is put on Vegaviana, and its presence in international contexts is analyzed, highlighting its outstanding low-cost design with local materials. This essay ends with a review from the current perspective.

### The *Instituto Nacional de Colonización* and rural housing

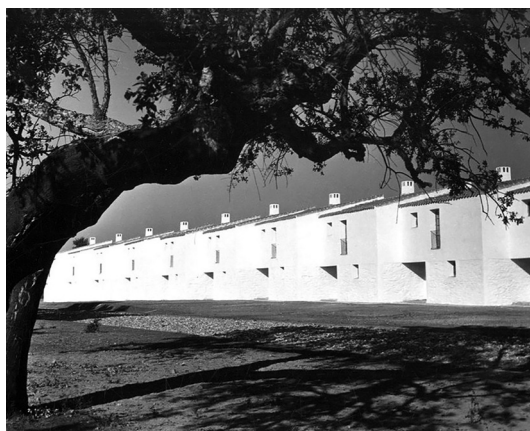
After the Spanish Civil War (1936-1939), the Franco regime created the *Instituto Nacional de Colonización* [National Institute of Colonization, INC] in 1939. Its main objective was to solve the problems of the Spanish countryside that had been dragging on since the 19<sup>th</sup> century,<sup>2</sup> as well as other challenges, including high levels of unemployment and a paralyzed industry.<sup>3</sup> Some of the measures taken were the implementation of an extensive hydraulic infrastructure so that the lands were irrigated, and the construction of houses for settlers and workers.<sup>4</sup> Most of the colonization villages were built during the most active period of the INC,<sup>5</sup>

i.e., in the 1950s and in the first half of the 1960s. Vegaviana, for example, dates from 1954. This development was endorsed by the 1949 *Ley sobre Colonización y Distribución de la Propiedad de las Zonas Regables* [Law on Colonization and Distribution of Property in Irrigable Areas]. In compliance to this law, the state is responsible of the major hydraulic infrastructures in the irrigable areas, as well as of the transformation and colonization of these croplands.<sup>6</sup>

This colonization work follows previously studied issues on rural housing. It is based, in particular, on the ideas extracted from a project run by the Second Spanish Republic (1931-1939). Its aim was to provide preliminary drafts for the construction of villages in the

irrigable areas of the Guadalquivir and Guadalquivir rivers (1933).<sup>7</sup> Moreover, its problems had been studied in detail during the *Seminario de Urbanología* [Urban Management Seminar] led by the School of Architecture of Madrid<sup>8</sup> (1932-1936). After establishing the “essential residential conditions,”<sup>9</sup> hygienist principles and a reduction of costs were determined. Architects embraced these principles in the subsequent guidelines and incorporated them in their work. Thus, the INC set criteria closely linked to modern ideology about habitability requirements: sun exposure, air circulation and minimum size. José Tamés Alarcón (1905-2002), chief architect of the Architecture Department of the INC from 1943 to 1975, mentions these factors in some of his publications for the institute, such as *Viviendas Rurales*<sup>10</sup> [Rural Housing]. Moreover, this publication states other determinants for these constructions, including location, materials, building methods, distribution of the dwellings, and other special conditions like position, and minimum widths and heights. According to these principles, rural housing should be located on dry lands with natural drainage and next to a water source, as well as be built with local materials. An economical approach should prevail in its interior layout, so that “unprofitable solutions from a construction point of view”<sup>11</sup> are not designed.

The INC went through different phases, as it always functioned within a complex context, and it kept working until near the end of the Franco regime. Its first period was closely linked to “fundamentalist values,” whereas the second unfolded in an international environment of reconstruction after WWII. In this phase, villages reflect charac-



01 José Luis Fernández del Amo, Vegaviana colonization village, Vegaviana, Spain, 1954-1958. Set of houses. © Kindel (Joaquín del Palacio), Heirs of Joaquín del Palacio, in Carlos Flores López, *Arquitectura Española Contemporánea*, Madrid, Aguilar, 1961, (Reedition, Aguilar, 1989).



02 José Luis Fernández del Amo, Vegaviana colonization village, Vegaviana, Spain, 1954-1958. Set of houses. © Kindel (Joaquín del Palacio), Heirs of Joaquín del Palacio, in José Luis Fernández del Amo, *Palabra y obra, escritos reunidos*, Madrid, COAM, 1995.

teristics of modernism, with architects as José Luis Fernández del Amo (1914-1995), Alejandro de la Sota (1913-1996) and José Antonio Corrales (1921-2010).<sup>12</sup>

Even though they started from the same premise, the work developed by INC's architects offers diverse (and sometimes even opposing) results. José Tamés Alarcón's approach to colonization was to create a *nuevo orden rural* [new rural order] with the moral values prevailing in the early Franco regime. José Luis Fernández del Amo's vision, by contrast, was guided by the search for an architecture far from popular mimicry.<sup>13</sup> He looked for "a simple architecture for rural people" in which modernism translates into "clean shapes, sincerity in the use of available materials and attention to function."<sup>14</sup>

### Vegaviana, a colonization village

The place

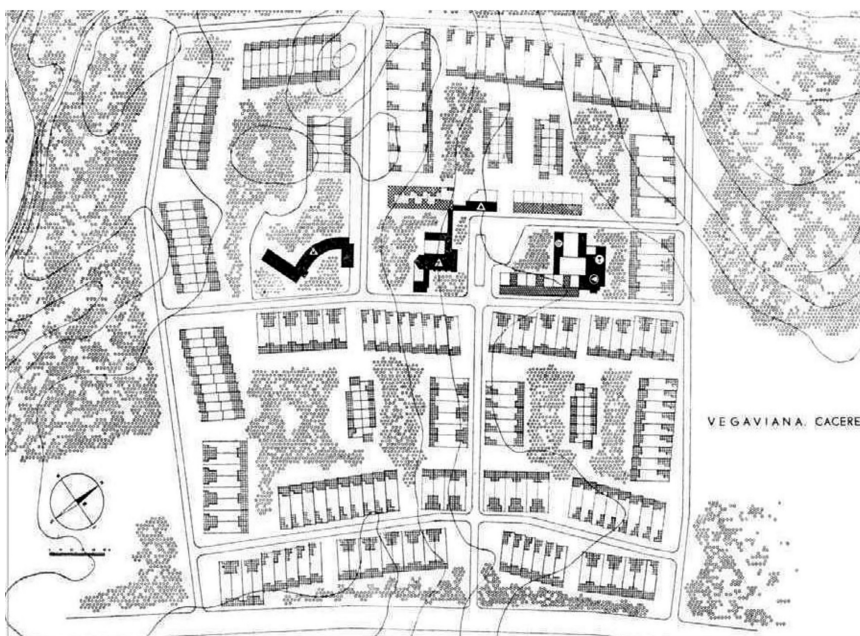
*Vegaviana is born with trees. In fact, since its inception, the village had more trees than Paris or New York. This is because the architect managed to build a perfect geometry of white houses among holm oaks and with holm oaks.*<sup>15</sup>

Vegaviana is located in Extremadura, where the INC developed two major colonization initiatives: the Badajoz Plan and the Cáceres Plan, to which Vegaviana belongs. The village was built in an irrigated area of the Borbollón reservoir, in the region of *Sierra de Gata*, in the northern part of Cáceres. It is very near a town called Moraleja and, in both locations, soils are clayey and there is almost no slope. Two streams run through the village: the Tinaja flows on the southern side and the Cigarro on the northwest side.

The village is named after the plantation it was located in: Entrearroyos or Vegaviana. The land is covered by holm oaks, cork oaks, pasture, cereals and vegetable gardens,<sup>16</sup> as well as shrubs such as "rockrose, lavender, thyme, hedge mustard and broom."<sup>17</sup> This environment plays a key role in José Luis Fernández del Amo's way of thinking, and its conservation is one of the objectives of the Vegaviana project. In his own words: "as the natural element is already in place, the village will provide exceptional living conditions. All that is required is the utmost care when building the houses."<sup>18</sup>

The understanding and the protection of the natural characteristics of the area are, thus, the basis of Vegaviana's architecture. Because of this differentiating identity, José

03 José Luis Fernández del Amo, Vegaviana colonization village, Vegaviana, Spain, 1954-1958. Aerial view. © Servicios Aéreos Norte.



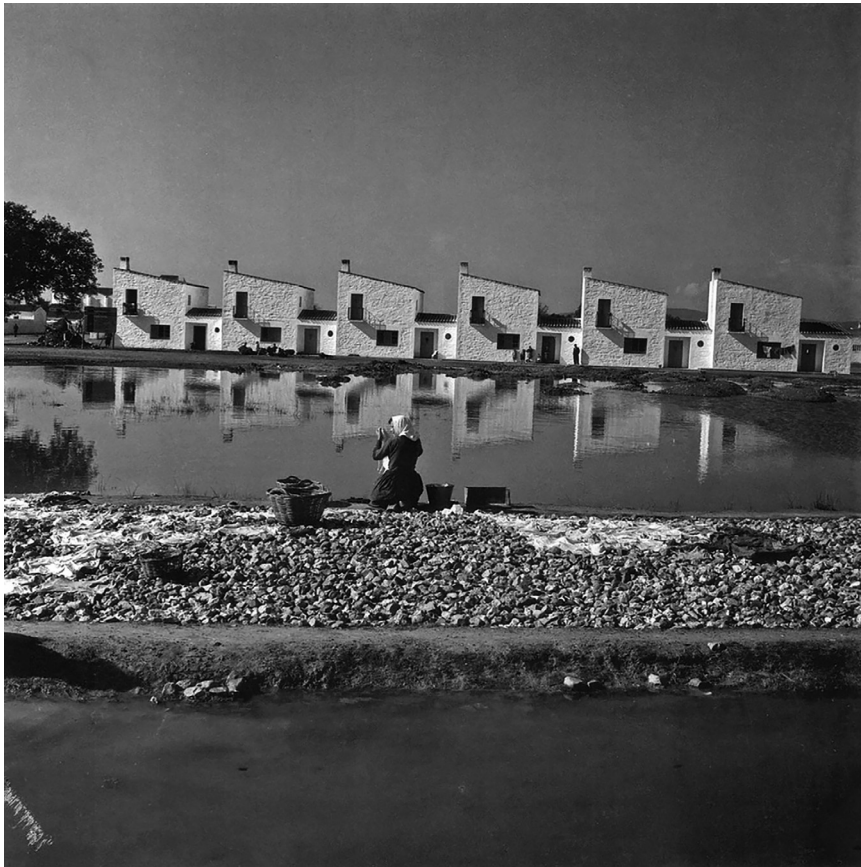
04 José Luis Fernández del Amo, Vegaviana colonization village, Vegaviana, Spain, 1954-1958. General plan. © Courtesy Rafael Fernández del Amo.

María Alagón Laste considers Vegaviana as an example of respect to the natural environment within the colonization movement; according to him, San Isidro del Pinar (Barbany Bailo (1926-2018), 1961) would be another colonization village that blends in harmoniously with the natural surroundings.<sup>19</sup> José Ángel Vaquero Gómez, on the other hand, connects Vegaviana's houses to icons of the Modern Movement, such as Fallingwater (Frank Lloyd Wright (1867-1959), 1936) or Villa Malaparte (Adalberto Libera (1903-1963), 1937), as they exemplify a "climax" in the relation between architecture and landscape.<sup>20</sup>

The village

*Even though there have been some significant improvements in the village, its lifestyle and activities are mainly linked to the regional tradition. However, Vegaviana has been designed following universal and current concepts, thus avoiding monotony. This newly established village has its own functions, its particular weather conditions and it is subjected to the settlers' idiosyncrasies. If these characteristics hadn't been taken into consideration and if general standards had been applied, the result would have been superficial and flawed.*<sup>21</sup>





**05** José Luis Fernández del Amo, Vegaviana colonization village, Vegaviana, Spain, 1954-1957. Iconic image.  
© Kindel (Joaquín del Palacio), Heirs of Joaquín del Palacio. Mediateca. Secretaría General Técnica. Ministerio de Agricultura, Alimentación y Medio Ambiente.

Vegaviana's project was first presented in 1954. Then, a series of modifications and phases followed. The initial project encompassed the whole village, but only the first phase was undertaken. Genaro Alas Rodríguez (1926-), an architect from the Cáceres administration, and the technical architect Fernando Crespo Antón (1911-2000) worked together at this early stage. The second phase started in 1956 and was intended to finish the program. José Luis Fernández del Amo and Fernando Crespo Antón oversaw it.

The project report reveals that the village has 27.5 hectares (ha), with a total capacity of 340 houses for settlers and of 50 houses for workers. However, only 150 houses for settlers and 30 for workers were finished in the first phase.<sup>22</sup> Settlers' houses are divided into several types depending on the number of floors and bedrooms: type A (one floor and three bedrooms); type B (one floor and three bedrooms); type C (two floors and three bedrooms); type D (two floors and four bedrooms); type E (two floors and five bedrooms). This translates into compositional differences between them all.

The project also took into account public

buildings, which are located in the center of the village. These include a church, a rectory, Catholic Action premises, a town hall with a house for the bailiff, schools, art and craft shops, the social building and the house of brotherhood, as well as houses for the doctor, teachers and shopkeepers.

The village is organized in spacious blocks, giving free passage on the perimeter to road traffic and agricultural fields (located on the opposite side of the settlers' houses). The interiors of the blocks are, therefore, conceived as a major public pedestrian space where the protection, the importance and the connection to the pre-existing pasture are prioritized.

The materials used (such as slate masonry, wattle, lime, or fired clay tiles) come from the local and rural area of Vegaviana. This choice of materials brings together this type of architecture and the vernacular architecture of its surroundings.<sup>23</sup> The difference lies in the emphasis placed on its plastic and aesthetic qualities, resulting in a more abstract architecture.

José Luis Fernández del Amo highlights harmony as an aesthetic criterion. He makes

use of serial architecture, where houses are designed to form blocks, and with the "maximum expression of their volumes and masses of solid and hollow spaces and qualities of materials on the surface of the walls, in contrast to the vegetal elements that accompany it."<sup>24</sup> According to Francisco Javier Saénz de Oiza (1918-2000), "Vegaviana remains as a masterclass in the human art of living."<sup>25</sup>

#### Awards, publications and international recognition

Vegaviana was completed in 1957<sup>26</sup> and, a year later, Spain participated unofficially in the 5<sup>th</sup> Congress of the International Union of Architects (UIA), held in Moscow. Two colonization villages were presented in the competition: Vegaviana and Esquivel (Alejandro de la Sota, 1952). *Construction and reconstruction of towns, 1945-1957* was the theme of the contest, which turned out to be a huge success, with 1500 participants from 50 countries.<sup>27</sup> Spain was not awarded any prize,<sup>28</sup> but Vegaviana stood out and it was praised for its urbanism and plasticity. In fact, papers primarily valued the study of lifestyle habits, of climate conditions and of the regional factors, considering them as "a return to the essence of human beings."<sup>29</sup>

*It comes as no surprise that architects were so enthusiastic about Vegaviana after the Congress in Moscow. After all, its perfect geometry and perfect, human space contrast with all those five-year plans and full programs, always with concerns about numbers, grandiosity and excesses.*<sup>30</sup>

Following this, Vegaviana became well known and appeared in several publications and other media. The *Revista Nacional de Arquitectura*<sup>31</sup> [National Architecture Journal], for example, portrayed the village on its front page. The description and planimetry of Vegaviana came with photographs by Kindel (Joaquín del Palacio, 1905-1989), who managed to capture its essence and thus contribute to its iconic status.<sup>32</sup> The same photographs were then exhibited at the Ateneo de Madrid, and José Luis Fernández del Amo was awarded the Eugenio d'Ors Gold Medal of Plastic Arts from the International Association of Art Critics (AICA), led by the Press Association of Madrid in 1959. This was the first time this medal was granted to an architect and not to a plastic artist. The newsreel "NO-DO" broadcast this exhibit on 30<sup>th</sup> March 1959. Vegaviana was described then

as a “major architectural work, marked by its modern aesthetic sense and effective functionalism.”<sup>33</sup> The village also received press coverage, and Juan Ramírez de Luca (1917–2010) defined it in an article as “a newborn but already world-famous village.”<sup>34</sup>

In 1961, Vegaviana was presented to the 6<sup>th</sup> *São Paulo Biennial* (an international exhibition of modern art), along with three other colonization villages: Villalba de Calatrava (1955), San Isidro de Albatera (1956) and El Realengo (1957), all constructed by José Luis Fernández del Amo. On this occasion, it obtained a gold medal in the urban planning section. Oscar Niemeyer (1907–2012), foreman of the jury, praised Vegaviana for “its human, plastic and social quality, (...) whose architecture derives from man and serves his vital fulfilment.”<sup>35</sup> The village was also presented to other competitions, such as the 63<sup>rd</sup> *National Congress of Federation of Trade Unions of Architects of South-West France* which was held in Bordeaux in 1963. In 1979, the village participated in the 3<sup>rd</sup> *General Assembly of the International Rural Housing Association*, which takes place in Spain.

Being known internationally, this colonization village from Cáceres appeared in exhibitions and anthologies about Spanish art and architecture, such as *Arquitectura Española Contemporánea* [Contemporary Spanish Architecture], *Arquitectura española: años 50–años 80* [Spanish Architecture: 50s–80s], *Historia del Arte en España* [History of Art in Spain], *Guía*



06 José Luis Fernández del Amo, Vegaviana colonization village, Vegaviana, Spain, 1954–1957. Current state of the houses and the surroundings of the iconic image. © Inmaculada Bote Alonso, 2019.

*de arquitectura de España 1929–1996* [Guide to the Architecture of Spain: 1929/1996] or *Guía de la arquitectura del siglo XX: España* [Guide to 20<sup>th</sup> Century Architecture: Spain].<sup>36</sup>

José Luis Fernández del Amo's works for the INC are considered to be a precedent of “a first organic trend” in Spanish architecture in the 1960s.<sup>37</sup> However, despite its international recognition, and partly because of the studies carried out by Latin Americans in Spain, the architecture of the colonization villages is mostly appreciated abroad.<sup>38</sup>

#### Exceptional results with minimum cost and local materials: Vegaviana as part of the heritage of the Modern Movement

Only 20 colonization villages from the INC (including Vegaviana) figure on the **docomomo** Iberia register as modern housing.<sup>39</sup> The Modern Movement is present in these villages in a completely (and almost revolutionary) different way. The use of local materials and traditional construction systems are distinctive features of the conception and design of colonization villages belonging to the Modern Movement. Authenticity is hence of great value in this rural modernity. Many modern constructions lack this quality because of their “technical reproducibility.”<sup>40</sup>

Vegaviana stands out especially for its use of slate masonry on facade walls, making it unique and highlighting the architect's goal of establishing a link with the area.<sup>41</sup> This characteristic materiality is typical of the Modern Movement in architecture, which places a high value on “an efficient use of materials, a design approach incorporating an intelligent saving or resources,”<sup>42</sup> something nowadays considered as sustainability.

Government institutions have also recognized Vegaviana's heritage value. In fact, formal proceedings have been initiated twice as to declare Vegaviana as *Bien de Interés Cultural* [Asset of Cultural Interest, BIC].<sup>43</sup> However, the outcome was negative on both occasions,<sup>44</sup> which is very negative for the “unstoppable” transformation of the colonization villages.<sup>45</sup>

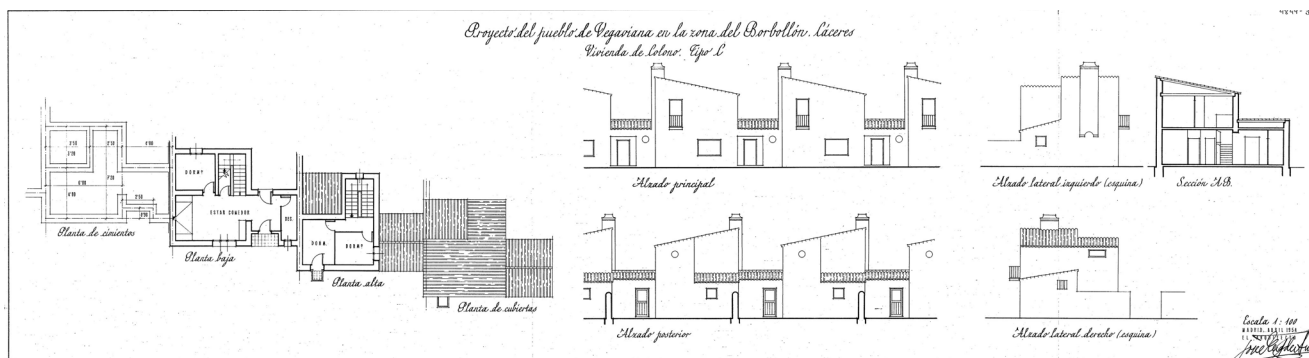


07 José Luis Fernández del Amo, Vegaviana colonization village, Vegaviana, Spain, 1954–1957. Current situation of the relationship with the pre-existing vegetation. © Inmaculada Bote Alonso, 2020.



08 José Luis Fernández del Amo, Vegaviana colonization village, Vegaviana, Spain, 1954–1957. Original materials in the course of repair work. © Inmaculada Bote Alonso, 2020.





09 José Luis Fernández del Amo, Vegaviana colonization village, Vegaviana, Spain, 1954-1957. Plan, elevations and section of type c, Vegaviana's iconic dwellings, 1954.  
© courtesy Rafael Fernández del Amo.

### Sustainability and the future

Preventing abandonment of rural areas in favor of cities (and thus its collapse) was one of the main reasons why the INC began its colonization process.<sup>46</sup> However, this rural-to-urban migration further developed, ending up in what it is now known as “emptied Spain.”<sup>47</sup> Nevertheless, in today's uncertain under and after COVID-19 world, life in rural areas reappears as a quality alternative to living in overcrowded big cities,<sup>48</sup> inviting their reconsideration. Renowned architects such as Rem Koolhaas (1944-) had already promoted the rural area as a solution to climate change on his exhibition *Countryside, The Future*.<sup>49</sup> With all that in mind, could Vegaviana be a benchmark for the future? It is an internationally acclaimed village for its quality, resulting from the Modern Movement, and it has close ties with sustainability. After all, Vegaviana belongs to “a movement that always tries to overcome any difficulties.”<sup>50</sup>

### Acknowledgements

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### Notes

- 1 These adjectives are taken from the words José Antonio Marina dedicated to Vegaviana: “A village is born in the harsh lands of Cáceres. It emerged from the land with the same naturalness and simplicity as a plant; with the same

humbleness and joy possessed by the holm oaks and thymes surrounding Vegaviana”. Available at: <http://vegaviana.nophoto.org/45>.

- 2 Miguel Centellas Soler, *Los pueblos de colonización de Fernández del Amo. Arte, arquitectura y urbanismo*, Barcelona, Fundación Caja de Arquitectos, 2010.
- 3 José Antonio Flores Soto, “La construcción del lugar. La plaza en los pueblos del Instituto Nacional de Colonización”, *Historia agraria: Revista de agricultura e historia rural*, No. 60, Murcia, Universidad de Murcia, 2013, 119-154.
- 4 José Ignacio Sánchez Mora, “El proceso de colonización en Extremadura (1952-1975): sus luces y sus sombras”, *La agricultura y la ganadería extremeñas en 2015*, Badajoz, Fundación Caja Badajoz, 2016, 225-240.
- 5 José Antonio Flores Soto, *op. cit.*
- 6 Miguel Centellas Soler, *op. cit.*
- 7 Miguel Centellas Soler defines this project as “the first step together with hydraulic constructions aimed at building houses to settle farmers down,” in Miguel Centellas Soler, *op. cit.*
- 8 The Urban Management Seminar led by the School of Architecture of Madrid was conducted by José Fonseca Llamado. He was later appointed as director of the *Instituto Nacional de Vivienda* [National Housing Institute, INV], an organization which operated from 1939 (just after the Civil War) until 1977. During his tenure, the architect focused his work on rural housing. Originally, the INV's regulations were binding for the INC, as indicated by Manuel Calzada Pérez in “La vivienda rural en los pueblos de colonización”, *PH, Boletín del Instituto Andaluz del Patrimonio Histórico*, No. 52, Sevilla, Instituto Andaluz del Patrimonio Histórico, 2005, 55-65.
- 9 *Idem.*
- 10 INC, *Viviendas rurales*, Madrid, INC, 1954.
- 11 *Idem.*
- 12 Víctor Pérez Escolano in his prologue in Sara Espina Hidalgo, Rubén Cabeceira Soriano, (coords.), *Pueblos de Colonización en Extremadura*, Badajoz, Junta de Extremadura, Consejería de Agricultura y Desarrollo Rural, 2010.
- 13 Víctor Pérez Escolano. “Los de la colonización franquista: objetivo patrimonial”, *PH, Boletín del Instituto Andaluz del Patrimonio Histórico*, No. 52, Sevilla, Instituto Andaluz del Patrimonio Histórico, 2005, 38-42.
- 14 José Antonio Flores Soto, *Aprendiendo de una arquitectura anónima: influencias y relaciones en la arquitectura española contemporánea: el INC en Extremadura*, Madrid, PhD Thesis, Escuela Técnica Superior de Arquitectura, Universidad Politécnica de Madrid, 2013.
- 15 Translation from the original: “Vegaviana nace con árboles. Es curiosa la estadística para los árboles de París o Nueva York. Vegaviana les gana desde su niñez porque el arquitecto supo, entre encinas y con encinas, levantar una geometría perfecta de casas blancas”, in Francisco Javier Sáenz de Oiza, “El Pueblo de Vegaviana”, *Arquitectura*, No. 7, Madrid, COAM, 1959, 25-28.
- 16 Antonio Berbiela Gómez, “Emplazamiento del pueblo de Vegaviana (Término de Moraleja)”, Ministerio de Agricultura (INC), 1954. Mérida, ARCHIVO HISTÓRICO, Centro de Estudios Agrarios. Consejería de Medio Ambiente y Rural, Políticas Agrarias y Territorio.
- 17 José Luis Fernández del Amo, “Proyecto del Pueblo de Vegaviana (Cáceres). Memoria”, Instituto Nacional de Colonización, Ministerio de Agricultura, 1954. Mérida, ARCHIVO HISTÓRICO, Centro de Estudios Agrarios. Consejería de Medio Ambiente y Rural, Políticas Agrarias y Territorio.
- 18 Miguel Centellas Soler, *op. cit.*
- 19 José María Alagón Laste, “Los planeamientos urbanísticos del Instituto Nacional de Colonización en la Posguerra (1939-1971)”, in María del Mar Lozano Bartolozzi, Vicente Méndez Hernán (coord.), *Paisajes Culturales entre el tajo y el Guadiana*, Badajoz, Universidad de Extremadura, 2018, 15-35.
- 20 José Ángel Vaquero Gómez, *Lo popular en la arquitectura moderna en España*. Coderch. Fisac, De la Sota, Fernández del Amo, Madrid, PhD Thesis, Universidad Politécnica de Madrid, 2014.
- 21 Translation from the original: “Las propias funciones que se desarrollan en el poblado, y el género de vida, aun cuando se haya elevado notablemente su nivel, determinan características ligadas con la tradición regional, principalmente. No obstante, se ha concebido bajo conceptos absolutamente actuales y de vigencia universal, evitándose así la monotonía y el carácter superficial y falso que hubiese ofrecido de haber aplicado normas generales y ajenas a las funciones propias que son objeto del nuevo poblado y a las condiciones climáticas y a la singular idiosincrasia de los pobladores.”, in José Luis Fernández del Amo, “Vegaviana, un poblado de Extremadura”, *Palabra y obra, escritos reunidos*, Madrid, COAM, 1995, 81-85.
- 22 However, there are only 292 houses in Vegaviana, according to Miguel Centellas Soler, *op. cit.*
- 23 Inmaculada Bote Alonso, Mónica Victoria Sánchez Rivero, María Beatriz Montalbán Pozas, “La Bazana y Vegaviana, y la influencia de la arquitectura vernácula en los aspectos de sostenibilidad de los poblados de colonización

- de Extremadura”, *EURO-AMERICAN CONGRESS Rehabend 2018*, Cáceres, 2018, 216-225.
- 24 José Ángel Vaquero Gómez, *op. cit.*
- 25 José Antonio Flores Soto, *op. cit.*
- 26 According to a later project report on the refurbishment and solidification of Vegaviana, the construction process finished in 1957, in Joaquín Pastor Pujó, Joaquín Gutiérrez Garrido, “1º Proyecto de Acondicionamiento y Consolidación del Poblado de Vegaviana, Zona Regable de Borbollón, Cáceres.”, Instituto Nacional de Reforma y Desarrollo Agrario (IRYDA), 1981. Mérida, ARCHIVO HISTÓRICO, Centro de Estudios Agrarios. Consejería de Medio Ambiente y Rural, Políticas Agrarias y Territorio.
- 27 Miguel Ángel Baldellou, “Congresos y arquitectura: una relación conflictiva. Los CIAM – El “TEAM X” – La UIA”, *Arquitectura*, No. 306, Madrid, COAM, 1996, 8-81.
- 28 Spain participated unofficially in the congress, so Vegaviana was not eligible for any prize. Esteban Fernández-Cobián, “La iglesia rural: Vegaviana (José Luis Fernández del Amo)”, *El Espacio Sagrado en la Arquitectura Española Contemporánea*, A Coruña, PhD Thesis, Universidade da Coruña, 2005.
- 29 Antonio Fernández Alba, “Hacia una arquitectura rural”, *Acento Cultural*, 1958, 40-44.
- 30 Translation from the original: “¿A quién sorprende que aquellos arquitectos se entusiasmaran en Moscú, a raíz del pasado Congreso Internacional de Urbanismo, ante la geometría perfecta, el espacio humano y perfecto de esta pequeña comunidad, en contraste y como contrapunto de tanto plan quinquenal y de tanto vasto programa, fiel siempre al número, a lo colosal y a lo desproporcionado?”, in Francisco Javier Sáenz de Oiza, *op. cit.*
- 31 José Luis Fernández del Amo, “Vegaviana: un poblado de colonización”, *Revista Nacional de Arquitectura*, No. 2020, Madrid, COAM, 1958, 1-14.
- 32 “Vegaviana’s popularity is in large part due to Joaquín del Palacio «Kindel»’s photographs, as the architect himself acknowledged”, in Miguel Ángel Baldellou, *op. cit.*
- 33 The newsreel *Noticario y Documentales*, commonly known as “NO-DO”, was shown from 1943 to 1981 on Spanish cinemas prior to the films. The documentary on the exhibition of Vegaviana at the Ateneo de Madrid is news program number 847-A, aired on 30th March 1959. It is available at: <https://www.rtve.es/filmoteca/no-do/not-847/1487557/>.
- 34 J. Ramírez de Lucas, “Vegaviana, un pueblo recién nacido y ya famoso en el mundo”, *El Español*, No. 539, March 1959, 32-37.
- 35 As cited in Jean François Lejeune, “Sert, Coderch, Bohigas, De La Sota, Del Amo. The Modern, the Vernacular, and the Mediterranean in Spain” in Michelangelo Sabatino, Jean-François Lejeune, *Modern Architecture and the Mediterranean: Vernacular Dialogues and Contested Identities*, 2010, 65-94.
- 36 In the same order: Carlos Flores López, *Arquitectura Española Contemporánea*, Madrid, Aguilar, 1961, (Reedition Aguilar, 1989); Antón González Capitel, *Arquitectura española, años 50, años 80*, Madrid, MOPU. Ministerio de Fomento, 1986; Valeriano Bozal, *Historia del Arte en España*, Madrid, Istmo, 1994; Carlos Flores López, Xavier Güell, *Arquitectura de España: 1929/1996*, Barcelona, Fundación Caja de Arquitectos, 1996; Antonio Pizza, *Guía de la arquitectura del siglo XX: España*, Madrid, Electa, 1997.
- 37 Antón González Capitel, *op. cit.*
- 38 José Tamés Alarcón, “Actuaciones del Instituto Nacional de Colonización 1939-1970”, *Urbanismo*, No. 3, Madrid, COAM, 1988, 4-12.
- 39 These are the villages of José Luis Fernández del Amo among which is Vegaviana (1954), along with San Isidro de Albatera (1953), Villalba de Calatrava (1955), El Realengo (1957), Cañada de Agra (1962), La Vereda (1963) and Miraelrío (1964); as well as Esquivel (1952), Entrerrios (1953), La Bazana and Valuengo (1954) by Alejandro de la Sota; Rincón de Ballesteros (1953), by Carlos Sobrini Marín (1925-); Figarol (1954), by Domingo Artiz and Fernando Nagore; Rada (1954), by Eugenio Arraiza (1908-1968); Guadajira (1955), by Gonzalo Echegaray Comba; Llanos del Sotillo (1956), by José Antonio Corrales; Atochares (1959), by Agustín Delgado de Robles; Hernán Cortés (1962) and Yelbes (1963), by Manuel Rosado Gonzalo (1912-1979), and Torre Fresneda (1964), by Jesús Ayuso Tejerizo. List of colonization towns obtained in the database: [http://www.docomomoiberico.com/index.php?option=com\\_content&view=article&id=43&Itemid=61&lang=es](http://www.docomomoiberico.com/index.php?option=com_content&view=article&id=43&Itemid=61&lang=es).
- 40 Horacio Torrent, “Patrimonio Moderno y Sustentabilidad”, *Patrimonio Moderno y Sustentabilidad: de la ciudad al territorio*, Santiago, **docomomo** Chile, 2018, 10-14.
- 41 Miguel Centellas Soler, *op. cit.*
- 42 Ana Tostões, “Resilience and Transformation. Social commitment to the Modern Movement legacy”, *Revista do comomomo Brasil*, No. 2, Rio de Janeiro, **docomomo** Brasil, 2018, 9-20.
- 43 Regulated under the Spanish Historical Heritage Law 16/1985 of 25<sup>th</sup> June 1985. Declaring a piece of work an Asset of Cultural Interest means it is considered as “one of the most relevant elements of the Spanish Historical Heritage”. This implies its “protection, development and transmission to future generations”. Amongst the stated colonization villages (see note 38), only two (Cañada de Agra and Villalba de Calatrava) are listed an Asset of Cultural Interest.
- 44 The first formal proceedings of the Vegaviana BIC declaration file took place in 2009, expiring in 2011. The second took place in 2014, expiring in 2018. Plácido González Martínez points out the need to avoid prejudices about patrimonial protection, such as the “alleged impairment of the rights of the owners”, in “El caso de Vegaviana: ocasiones perdidas y oportunidades futuras para el patrimonio arquitectónico contemporáneo”, *PH, Boletín del Instituto Andaluz del Patrimonio Histórico*, No. 80, Sevilla, Instituto Andaluz del Patrimonio Histórico, 2011, 4-13.
- 45 Esther Abujeta Martín, “Los pueblos de colonización de Extremadura. Evolución y estado, medio siglo después de su construcción”, in Campo Adentro/Inland Org., Ayuntamiento de Madrid (coords.), *Dominación y (Neo-)extractivismo 40 años de Extremadura Saqueada Pensamiento crítico y luchas por el territorio*, 2018, 71-76.
- 46 This rural-to-urban migration is one of the reasons why “agriculture and rural areas were key elements for the newly established Franco regime”, as cited in José Antonio Flores Soto, *op. cit.*
- 47 The so-called “emptied Spain” has its origin mainly in rural migration during the 1960s and 1970s. As a result of the development of the growth model, economic activity shifted towards big cities. Some reference documents could be Vicente José Pinilla Navarro, María Isabel Ayuda, Luis Antonio Sáez-Pérez, “Rural depopulation and the migration turn around in Mediterranean Western Europe: a case study of Aragón”, *Journal of Rural and Community Development*, Vol. 3, No. 1, Brandon, Rural Development Institute, 2008, 1-22; Red Española de Desarrollo Rural, *Redpoblar. Analizando El Medio Rural En Clave Positiva*, 2018.
- 48 The press collects a multitude of news about it. An example could be: <https://elpais.com/economia/2020-05-01/el-exodo-inmobiliario-que-viene-tras-el-virus-de-la-ciudad-al-campo.html>.
- 49 *Countryside, The Future*, at the Solomon R. Guggenheim Museum, New York.
- 50 *Modernism Is Frozen – Urbanism and Architecture under/after Covid-19*, **docomomo** Internacional. Available at: <https://www.docomomo.com/2020/05/08/modernism-is-frozen-urbanism-and-architecture-under-after-covid-19/>.

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