

On the terrace of the Etoile de Mer :  
Le Corbusier, his wife Yvonne, Jean Badovici  
and Robert Rebutato as a child.



26 JUNE  
2015

# INAUGURATION OF CAP MODERNE

Three emblematic architectural  
achievements on an outstanding natural  
site at Roquebrune-Cap-Martin  
(Alpes Maritimes, France)

**cap moderne**

# E-1027 EILEEN GRAY AND JEAN BADOVICI'S VILLA (1927-1929) LE CABANON AND HOLIDAY COTTAGES LE CORBUSIER'S SEASIDE-HOLIDAY ARCHITECTURE (1951 & 1957) L'ÉTOILE DE MER THOMAS REBUTATO'S BAR-RESTAURANT (1949)

At Roquebrune-Cap-Martin on the French Riviera, just across the bay from Monaco, there is a remarkable collection of buildings, now known as "Cap Moderne", comprising Eileen Gray's Villa E-1027, Le Corbusier's Cabanon and holiday cottages and the Etoile de Mer bar-restaurant.

This is a site of major importance in the history of 20<sup>th</sup> century architecture, to which the international scientific community has devoted numerous studies and publications, which now enjoys twofold protection as both a Historic Building and a site of outstanding beauty, and which now belongs to the Conservatoire du Littoral. The appeal of this collection of examples of holiday-by-the-sea architecture is further enhanced by the fact that it comprises rare examples of murals painted by Le Corbusier himself, who, it will be recalled with some poignancy, died on the next-door Cabbé beach on 27 August 1965.

The Cabanon, the Etoile de Mer and the holiday cottages have been accessible to visitors for several years, but E-1027, which has been the subject of a major restoration campaign since 2007, has only on rare and exceptional occasions been opened to the public. With the completion of the first phase of works, and given that the year 2015 will be marked by the commemoration of the 50<sup>th</sup> anniversary of Le Corbusier's death, all the parties involved in the restoration of E-1027 have stepped up

their efforts to ensure that the villa can at last be opened up to the public.

The official inauguration will take place on 26 June, though the site will be open to visitors as a full preview from May 1<sup>st</sup>. From this date, access will be possible to every part of the site; however, given its extremely fragile condition, only guided tours of small groups of visitors will be allowed, and exclusively by prior booking on the website [www.capmoderne.com](http://www.capmoderne.com)

**A subsequent major event will be the ceremony commemorating the 50<sup>th</sup> anniversary of Le Corbusier's death on 27 August.**

From 2 November, the site will again be closed to visitors. Further phases of work will commence on the restoration of the buildings and gardens and on the creation of new visitor facilities in time for the summer of 2016.

Villa E-1027 was purchased in 1999 by the Conservatoire du littoral (already owner of the Cabanon since 1979), thanks substantially to the efforts and financial support of the town of Roquebrune-Cap Martin, which continues its' full support of the current project. The following year, the family of Robert Rebutato, son of the founder of the Etoile de Mer, himself an architect and a friend and associate of Le Corbusier, donated the Etoile du Mer and the holiday cottages to the Conservatoire du littoral so that the unity of the site might be preserved.

Since September 2014, the Cap Moderne Association has been charged by the Conservatoire du littoral with the management and development of the site. Cap Moderne, which arose from a rapprochement between the Eileen Gray-Le Corbusier Endowment Fund and the Eileen Gray- Étoile de Mer-Le Corbusier Association, is chaired by Michael Likierman, with Robert Rebutato as vice-chairman. The association works in close collaboration with the Conservatoire du littoral, the town of Roquebrune-Cap Martin, and the Le Corbusier Foundation, and under the supervision of the DRAC PACA (Regional department for the Conservation of Historic Monuments and the French architectural review board), from which it receives valuable advice and subsidies appropriate to listed buildings and sites.

The work completed so far has required the mobilisation of substantial financial resources (over 1 million euros). Yet more major investment still needs to be committed for a range of projects including building and garden restoration, and the creation of new amenities and facilities for visitors.

**In support of these projects the Cap Moderne Endowment Fund welcomes contributions from benefactors and sponsors, whether they be individuals or businesses. Note that all donations are tax-deductible.**

For any further information about Cap Moderne, guided tours, and details of how to become a sponsor, go to [www.capmoderne.com](http://www.capmoderne.com)



# E-1027

## A HOUSE BY THE SEA



Between 1926 and 1929, Eileen Gray built the villa E-1027 with her partner, the architect Jean Badovici – E for Eileen, 10 for the letter J of Jean, 2 for the B of Badovici, and 7 for the G of Gray. The name of the villa thus incorporates their initials. Though they were to share it for only a short time, Jean was to remain its owner until his death in 1956.

### A new architectural aesthetic

Chareau, Van Doesburg, Rietveld, Mallet Stevens, Le Corbusier, Gropius... At the dawn of the 20<sup>th</sup> century, against a background of industrialisation and technical progress, architects and artists devised a modern aesthetic. Eileen Gray, thanks to her travels and the articles by Jean Badovici, editor of “Architecture Vivante”, knew of these developments when she came to tackle her first architectural creation in 1926. Under the

blue skies of the Riviera, she at first envisaged a refuge where she and Badovici could work in complete tranquility. But under Jean’s influence, the idea evolved into a home where they could entertain their friends. By its architecture, its furnishings and furniture, lighting and decoration, E-1027, ‘a house by the sea’, is designed to be a living organism and serve as a kind of manifesto. In the special issue of ‘L’Architecture Vivante’ devoted to the villa in 1929, Eileen Gray wrote an article subtly criticising the functionalism of modern architecture.

### The exterior

Like a liner anchored against the hillside terraces, in which the drawing room, resting on stilts, enjoys an open plan, a balcony and picture windows magnifying the views, E-1027 is an icon of modern architecture. Its position, its roof topped by a lantern encased in glass, its railings,

canvas awnings, lifebuoy and chromatic variations, it uses the analogy with the nautical world in order to reinvent the seaside holiday. Associating her sensitivity to modern ideals, Eileen Gray enriches it with shutters borrowed from vernacular architecture.

This villa built on stilts, with its flat roof, reinforced-concrete structure and hollow-brick walls, needed to be harmoniously integrated in its environment so Eileen sited it on the lower limit of the terraces, just above the rocky area which plunges down towards the sea. Thus the garden extends the intimacy of the villa by varying the ambience to the north and to the south-west. On the south-west side facing the sea it becomes an outdoor living space sheltered from the wind by the pine trees. To the north Eileen took advantage of the shade to install an outside kitchen.



### The interior, open and intimate

Eileen spent three years drawing the plans and designing the furniture. The 120 m<sup>2</sup> surface area is an L shape on two levels. On the upper ground floor (90 m<sup>2</sup>), she laid out the entrance hall, the multi-purpose and convertible open-plan living room, a bedroom-studio, a bathroom, shower room, lavatory, and kitchen with movable partitions. A spiral staircase leads down to the lower ground floor to the guest room and servants' quarters. A covered area (55 m<sup>2</sup>) is left empty above the stilts to evoke a sea voyage against the horizon. Was the accordion structure in front of the bay windows inspired by the screens that Eileen designed in her younger Art Deco period? Whilst each of the intimate, independent bedrooms enjoys direct access to the outside and a small terrace, Eileen facilitates conviviality by means of multi-purpose furniture and features which separate, open up or create transitions. At the heart of the living area there are a large sofa, a fireplace, cupboards, and a shower room concealed by a screen wall. In an adjoining area, not partitioned

off, there is an alcove with a small divan and, opposite, the bar/dining area. During the restoration of the Villa (2007), which was entrusted to the chief architect for Historic Monuments Pierre-Antoine Gatier, a polychrome composition was discovered on the north wall of the living room. Before publishing her article on the villa in 'Architecture Vivante' in 1929, Eileen Gray had already abandoned this initial decorating idea in favour of plain white.

### The interior and the furniture

The Villa is small but Eileen believed that everyone should be able to remain 'free and independent' and store everything in a minimum amount of space. This concern for order and storage manifests itself in the tiny labels used to designate the place assigned to each item. Her designer drawings specify all the methods she invented to create sub-spaces and mobile furniture, fixed or inbuilt, accompanying every activity. Certain items of furniture and rugs are designs that were on sale in her Parisian gallery Jean Désert. Examples include the Transat lounge, reminiscent of those seen on ocean-going liners, the Bibendum armchair, a black-leather, chrome

frame sofa, the flying tables, the 'Marine d'abord' rug in the guest room and the clever circular chrome and bedside table (called the E-1027 table) whose height can be adjusted by a little steel chain. Other items of furniture are built in such as the bedhead of the little divan in the main room, with its pillow cupboard, its blue bedside lamp and electric sockets. Next to it there is a mobile reading table on a folding metal arm

### The Le Corbusier paintings

During his two stays at the villa in 1938 and 1939, Le Corbusier, with Badovici's encouragement painted seven murals. According to Eileen Gray's biographers, these murals were not at all to her taste. In 1949, Badovici threatened to remove them. They suffered damage during the war and were restored by Le Corbusier himself in 1949 and again in 1963, with the exception of the two murals on the outside, which were deemed too badly damaged.

Text taken from 'Villa E-1027, Etoile de Mer, the Cabanon and the Holiday Cottages', Coll. Archinote, by Christine Desmoulin, Publisher Carapace.

# LE CORBUSIER'S CABANON



'I have a castle on the Riviera, it measures 3.66 by 3.66 mètres. It's for my wife, and is extremely comfortable and cosy' That is how Le Corbusier described the wooden cabin (Le Cabanon) he built in 1952 on a plot of land adjacent to the Etoile de Mer restaurant that had been built in 1949 next to the Villa. Though of only modest size, it is the illustration of a series of research projects on the rules of harmonious dimensions defined in the 'Modulor'. Till his wife Yvonne died in 1957, the architect spent his summers there with her and continued to use it as a holiday home until his own death in 1965.

## From the myth of the Cabanon to functionalism

In 1928, the cover of a book by Le Corbusier, 'A house, a palace', showed a fishing boat which testified to his admiration for the vernacular. This may explain the rustic appearance of the external walls of the Cabanon, a far cry from Le Corbusier's famous white villas. The originality of the Cabanon resides in the fact that it associates the spirit of the trappers' cabins and the functionalism vaunted by the architects of the modernist movement. For the latter, defining

a typology of living cell, reduced to a minimum space fulfilling several functions at once, is crucial. Beneath the single-slope roof of the Cabanon, a working area, a resting area, lavatory, wash-basin, a table, storage cupboards and a coat-rack are concentrated into a square cell measuring 3.66m by 3.66m and 2.26m high. The structure of all these wooden elements, prefabricated in Corsica by the joinery firm Barberis, was assembled on the spot like a Meccano kit.

## The harmony of the interior

Inside the Cabanon the furniture, made of oak and chestnut, and the plywood partitions compete with one another as clever ways of dividing up the available space and facilitating storage. Fixed to the wall of the façade looking out on to the sea, a work table with a chestnut marquetry top is supplemented by a low cupboard with storage compartments. Separated from the lavatory by a red curtain, the bed incorporates a wooden head-rest with storage. The murals that decorate the entrance and the two folding shutters, the yellow parquet floor, the green, red and white panels in the ceiling and the splashes of colour from the coat pegs contribute to the harmony of this joyous sobriety.

## THE HOLIDAY COTTAGES

In 1956, in exchange for the plot on which he built the Cabanon, Le Corbusier hired Barberis to build for Thomas Rebutato, owner of the bar-restaurant the Etoile de Mer, five holiday cottages whose interiors embody some of the principles of the Cabanon. Linked by a structure on stilts, they illustrate his research into the economic modular habitat adapted to mass seaside tourism. Each of them can accommodate two persons in 8 m<sup>2</sup>, and a T-shaped bay window, inspired by the modern concept of the elongated window, frames the landscape facing the sea.

Text taken from 'Villa E-1027, Etoile de Mer, the Cabanon and the Holiday Cottages', Coll. Archinote, by Christine Desmoulin, Publisher Carapace.



# EILEEN GRAY

**9 August 1878.** Kathleen Eileen Moray born at Brownswood Manor, in Ireland, in the County of Wexford, near Enniscorthy. In 1900, her mother takes her to Paris to see the World Fair.

**1901-02,** she leaves for London where she attends the Slade School of Fine Arts, a painting school for high society youngsters. The following year she goes to Paris to study drawing and enrolls at the Atelier Colarossi and later the Académie Julian.

**In 1905,** Eileen returns to London to look after her mother. There she discovers Chinese lacquer work at D Charles's restoration workshop where she is immediately taken on as an apprentice.

**In 1907** she moves into an 18th century apartment at 21 rue Bonaparte in Paris, which she was to keep until the end of her life.

**In 1909,** she travels to Morocco with Evelyn Wyld, a childhood friend, with the aim of learning how to make rugs in the da Silva Bruhns style. Shortly afterwards she sets up her Parisian workshop in rue Visconti.

**In 1913,** she exhibits her lacquer work at the Salon des Artistes décorateurs (SAD).

**In 1914,** the couturier Jacques Doucet buys her four-panelled screen 'Le destin', and subsequently orders various items of furniture.

**In 1920,** during a journey to Mexico, Eileen visits Teotihuacan (a plan of which was to feature in one of her Mediterranean houses.)

**In 1922,** she opens her boutique, the gallery Jean Désert, at 217, rue du Faubourg-Saint-Honoré in Paris, opposite the Salle Pleyel. Exhibiting her work at the Autumn Salon she meets Robert Mallet-Stevens who orders a rug and some furniture for the Villa des Noailles he was building at Hyères.

**In 1923,** she is invited to the 14th exhibition of the Society of Decorators where she presents Bedroom for Monte Carlo (or Hall 1922). The same year Léonce Rosenberg submits to the Galerie de l'Effort Moderne an exhibition devoted to Dutch architecture. This may have been when Eileen met the young architect of Romanian origin Jean Badovici.

**In 1924,** Pierre Chareau invites Eileen Gray to exhibit her work at his stand at the SAD. The Dutch periodical 'Wendingen' (turning-points) which was close to

the de Stijl movement, devotes an article to Eileen Gray with an introduction by Jan Wils and an article by Jean Badovici.

**In 1926,** 'House for an engineer' forms just a part of her projected work. At Cap Martin, Roquebrune, she buys a plot of land in Badovici's name and starts to work using models and plans. She studies topography, the sun's trajectory and the direction of the winds.

**In 1926-1929,** she supervises work in progress on the building of her villa at Roquebrune Cap-Martin for which she has a few items of furniture sent down from her Jean Désert gallery. She designs new items for the villa, some of which are built into the walls. A gifted improviser, she designs some highly practical dual-function foldaway items. When his work as editor of his Paris-based periodical allows, Jean Badovici comes down to advise her. The villa is called E-1027: E for Eileen, 10 for the J of Jean as the 10th letter of the alphabet, 2 for the B of Badovici, and 7 for the G of Gray.

**In 1930,** following the 1929 economic crisis, she closes her boutiques (Jean Désert and rue Guénégaud). E-1027 gets top billing in the very first issue of L'Architecture d'aujourd'hui.

**In 1932**, along the road to Castellar in the Alpes Maritimes, Eileen Gray, this time without Badovici's help, starts work on a second house, 'a house of her own', which takes two years to complete.

**In 1934** she designs furniture for this house which she has just completed.

**In 1937**, she submits to Le Corbusier's 'Au pavillon des Temps nouveaux' her design for a holiday and leisure centre incorporating prefabricated and knock-down bungalows.

**In the years 1946-1947** Eileen Gray turning her attention to the problems of the time, starts work on a cultural and social centre and draws up a project for a Workers' Club.

**In 1956**, Jean Badovici dies in Monaco.

**In 1960** Villa E-1027 is sold to Mrs Schelbert, a relative of Le Corbusier whom he brought over from Switzerland. In 1972 the screen Le Destin from Jacques Doucet's collection is auctioned off at Drouot's for a record price, helping Eileen Gray and her work to be rediscovered. She is named Royal Designer for Industry in England.

**In 1973**, RiBA (Royal Institute of British Architects) organises a retrospective of her work in London, an itinerant exhibition is held in the United States and she is elected Honorary Fellow in Ireland.

**On 31 October 1976**, Eileen Gray dies in Paris.

**In 1999**, Villa E-1027 becomes a listed building.

## JEAN BADOVICI

Jean Badovici, real name Badoviso, was born in Bucharest on 6 January 1893. He became a naturalised French citizen in the 1930s and died in Monaco on 17 August 1956.

**In 1919**, Jean Badovici began academic study at the School of Fine Art under the supervision of Julien Guadet and Jean-Baptiste Paulin and took his degree at the ESA (Ecole Spéciale d'Architecture) of which Robert Mallet-Stevens and Adrienne Gorská were both graduates.

**In 1920**, he shares a student flat with Christian Zervos, a Greek philosophy student from Alexandria. In 1923, the two of them persuade the publisher Albert Morancé to entrust them with two new periodicals. Christian Zervos was to edit Cahiers d'Art, and Badovici L'Architecture vivante, comprising documents on architectural activity. The first issue is published and Badovici writes the editorial 'conversations on living architecture'. Badovici keeps this periodical alive for 10 years. It gives encouragement to modern architecture, not least Le Corbusier who uses it to publish comments on his work.



**In 1924** Jean Badovici contributes to Wendingen, the Dutch periodical close to the de Stijl movement which devotes an entire issue to Eileen Gray. With her he also works on the restoration of old houses in Vézelay.

**From 1927 to 1936** he publishes the 'l'œuvre complète Morancé' by Le Corbusier and Pierre Jeanneret and it is he who first mentions Eileen Gray to Le Corbusier.

**In 1929** he devotes a special issue of L'Architecture Vivante to E-1027, a house by the sea.

**In 1930-1931** Eileen Gray redesigns Badovici's apartment in rue de Châteaubriand.

**En 1933**, he takes part, along with Christian Zervos, Fernand Léger, André Lurçat and Le Corbusier in the 4th International Congress on Modern Architecture which resulted in the Athens Charter.

**In 1937**, in Le Corbusier's Pavilion of the New Spirit he exhibits a new sea rescue boat in the form of an unsinkable liferaft.

**In 1938** he buys a new house in Vézelay and asks Fernand Léger to do a mural for it.

**1945.** Takes part in the reconstruction of Maubeuge under the supervision of André Lurçat.

**On 17 August 1956** Badovici dies in Monaco. The UAM pays tribute to him at the Museum of Decorative Arts.



# LE CORBUSIER

Charles-Edouard Jeanneret, better known by his pseudonym Le Corbusier, was born on 6 October 1887 at La Chaux-de-Fonds, in the canton of Neuchâtel, in Switzerland, and died on 27 August 1965 at Roquebrune-Cap-Martin.

Architect, town planner, interior designer, painter, sculptor and man of letters, he discovers Cap Martin in the 1930s. Henceforth he is to spend most of his holidays there. He builds the Cabanon on the site along with a builder's hut which he uses as his workshop, and later a few holiday cottages with accompanying furniture. Several of his murals can be found there, including those he painted in May 1938 on the interior walls of Villa E-1027. It was here too that he designed the Roq and Rob projects, of which the holiday cottages are a variant.

**In 1919**, in collaboration with Amédée Ozenfant and Paul Dermée Le Corbusier founds the periodical *L'esprit nouveau* which is published until 1925.

**In 1920**, year in which he meets Fernand Léger, he adopts the pseudonym Le Corbusier, from the name of one of his ancestors from Albi.

**In 1922** began his long collaboration with his cousin Pierre Jeanneret. This is a busy year, in which he gave his first lecture at the Sorbonne, and meets Yvonne Gallis, a model from Monaco whom he was to marry in 1930, and submitted his plan for the contemporary city of three million inhabitants to the Autumn Salon.

**1923** sees the publication of 'Towards an Architecture', the Jeanneret-Ozenfant exhibition at Léonce Rosenberg's 'modern effort' gallery and construction of the villas La Roche and Jeanneret (Paris - Auteuil).

**In 1924**, Le Corbusier sets up his workshop at 35 rue de Sèvres (Paris 6). He gives lectures in Geneva, Lausanne and Prague.

**In 1925**, he builds the Pavilion of the New Spirit as part of the International Exhibition of Decorative Arts in Paris and the cité Frugès at Pessac. This is also the year in which he produces studies for 'The neighbour plan' and the villa Meyer.

**In 1927**, he takes part in the competition for the house of the League of Nations in Geneva. He builds the villa Stein at Garches, the house Planeix in Paris and the Weissenhof villas in Stuttgart.

**In 1929**, Le Corbusier, in collaboration with Charlotte Perriand et Pierre Jeanneret, presents his furniture at the Autumn Salon. He builds the villa Savoye at Poissy and carries out studies for the Mundaneum and town planning in South America.

**In 1930**, having taken French nationality, Le Corbusier marries Yvonne Gallis on 18 December.

**1935** sees the publication of 'Aircraft' and 'La Ville Radieuse', construction of the weekend house at La Celle Saint Cloud, and of the villa the Sextant (Les Mathes).

**1936**, year marked by his journey to South America on board the Graf Zeppelin, Le Corbusier is consulted, along with Oscar Niemeyer, Lucio Costa, Alfonso Reidy and others, on the construction of the Ministry of Education and Health. In Paris, he studies the project for a stadium with a capacity of 100 000.

**In 1938**, he exhibits paintings at the Kunsthaus in Zurich and the L. Carré gallery in Paris and paints five murals at Jean Badovici's Villa E-1027 at Cap Martin.

**1942** sees the foundation of ASCORAL (Assembly of Builders for an Architectural Renovation). Le Corbusier is sent on an official mission to Algiers. The workshop in rue de Sèvres in Paris reopens.

**In 1950**, he is appointed Adviser to the government of Punjab for the construction of its new capital city, with Pierre Jeanneret, Maxwell Fry and Jane Drew. Publishes *Modulor I*, 'poetry on Algiers' and 'l'unité d'Habitation de Marseille'.

**1951**. 18 February : during his first visit to India, Le Corbusier goes to Chandigarh and Ahmedabad. Presents the monument 'The Open Hand' of Chandigarh and starts work on projects for the Assembly, the High Court, the Governor's Palace, the Secretariat and the Museum. The same year he is excluded as designer from the competition for the construction of the seat of UNESCO in Paris. Builds the chapel Notre Dame du Haut at Ronchamp.

**In 1952**, builds his Cabanon at Roquebrune-Cap Martin. On 14 October, he submits to the Minister for Reconstruction and Town Planning, Eugène Claudius-Petit, his project for the Cité d'habitation in Marseilles.

**In 1956**, refuses to teach at the School of Fine Art.

**In 1957**, in addition to construction of living units in Berlin and Briey en Forêt, Le Corbusier builds the Maison du Brésil

at the university campus in Paris, with Lucio Costa, the Convent Sainte Marie de La Tourette at Evieux, and the Museum of Western Art at Tokyo.

**In 1963**, work begins on construction of the Le Corbusier Centre in Zurich.

**In 1965**, resumption of the study of the Open Hand Monument for Chandigarh, award of the Diploma by the Boston Society of Architecture, publication of Texts and Drawings for Ronchamp and construction of Firminy Stadium.

**27 August 1965**. Le Corbusier dies at Cap Martin while bathing in the Mediterranean. On 1 September an official funeral is held at the Cour Carrée in the Louvre. He is buried at Cap Martin cemetery.

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## THOMAS REBUTATO

Thomas, Egildo Rebutato, 'Robert' to his friends, born in San Remo on 13 June 1907, spends his youth at Beausoleil, a village close to the Principality of Monaco. Plumber and roofer by trade, he sets up in business in Nice in 1940. Of a naturally rebellious temperament, he joins a resistance group in the town until it is liberated on 27 August 1944. After the war, the beaches having at last become accessible again, he takes his wife Marguerite and children Monique and Robert to Buse beach at Roquebrune Cap Martin every Sunday afternoon.

### The Étoile de Mer

Thomas Rebutato dreams of buying a plot of land close to this beach and building a fisherman's cabin in which to store his fishing tackle and picnic equipment. An opportunity arises in 1947, in the form of a 1 000 m<sup>2</sup> plot next to the modern white villa belonging to the Parisian architect, Jean Badovici. On this plot which slopes down to the rocks below the 'customs officers' path', Thomas Rebutato then has the idea of building a small development of six

25 to 30 m<sup>2</sup> cabins, five of which he would sell, keeping one for himself. He contacts an architect in Nice and a prototype is built in 1948-49.

**In 1949**, due to unforeseen circumstances he is forced to close down his business and invests in the prototype cabin, converting it into a restaurant. The 'Étoile de Mer - Chez Robert' was born! On opening day Thomas Rebutato, assisted by his 12-year-old son Robert, sees his first customer arrive. A guest of Jean Badovici, he has come to negotiate a week's board and lodging for a group of ten people. This man is none other than Le Corbusier.

**In August 1950**, Le Corbusier paints a portrait of Thomas in landlord's cap and apron on a wooden panel, opposite André, the sea-urchin fisher. 'At the Étoile de Mer friendship reigns' is the title of this work which he gave to his friend for him to hang on the outside wall of his restaurant. He was later to paint a mural framing this picture.

**In July 1952**, on the adjacent plot Le Corbusier builds his Cabanon, prefabricated in Corsica by the joinery firm Barberis. After securing Rebutato's

permission to build the Cabanon right up against the Étoile de Mer, the architect installs a communicating door between the two buildings.

Le Cabanon having been completed, Le Corbusier paints a mural in the entrance corridor. On the other side of the partition, where the connecting door is located, another of his paintings depicts the Rebutato family. Le Corbusier offers to acquire the plot on which he built the Cabanon in exchange for the construction of five holiday cottages on one of the Rebutatos' petanque pitches; these are Spartan but functional units, inspired by the same principles as the Cabanon. They were built on stilts, again by Barberis, in the summer of 1957. The notarial deed transferring the property was finalised in January 1961.

**From 1957 to 1970**, Thomas and Marguerite used the cottages as accommodation for holidaymakers.

**Thomas died in February 1971**, aged 63, leaving Marguerite to run the business alone. The restaurant was closed but the Étoile de Mer continued to take guests in furnished accommodation, in the cottages, using the kitchens that Thomas had installed under the stilts and communal lavatory facilities. The bar remained open, serving drinks and sandwiches. Marguerite died in April 1987.

By his son Robert Rebutato



VILLA E-1027  
A HOUSE  
BY THE SEA  
(1927-1929)  
EILEEN GRAY  
AND JEAN  
BADOVICI

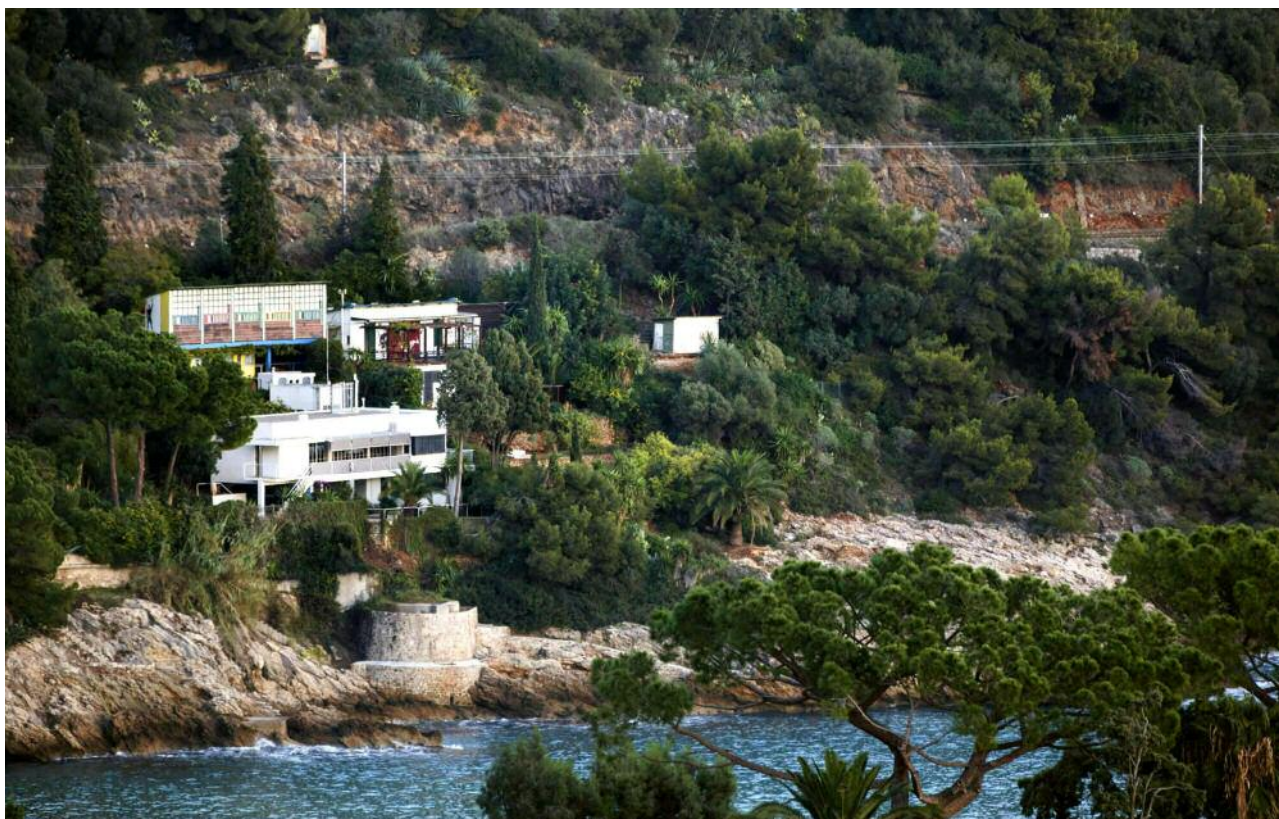


ETOILE DE MER  
BAR-RESTAURANT (1949)  
THOMAS REBUTATO



THE CABANON AND  
THE HOLIDAY COTTAGES  
(1951 & 1957)  
LE CORBUSIER





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 Conservatoire  
du littoral

**cap moderne**

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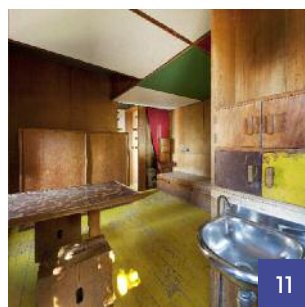
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## E-1027 EILEEN GRAY AND JEAN BADOVICI'S VILLA (1927-1929)



## LE CORBUSIER'S CABANON (1952)



## HOLIDAY COTTAGES BY LE CORBUSIER (1957)



## ÉTOILE DE MER, BAR RESTAURANT THOMAS REBUTATO (1949)



## CAP MODERNE

## CAPTIONS AND ACKNOWLEDGEMENTS

- 1 Eileen Gray and Jean Badovici, Villa E-1027.  
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- 2 Eileen Gray and Jean Badovici, Villa E-1027.  
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- 3 Eileen Gray and Jean Badovici, Villa E-1027 -  
In background, Le Corbusier's Holiday Cottages.  
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- 4 Villa E-1027 - Living room with furniture and rugs  
designed by Eileen Gray and Le Corbusier's mural.  
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- 5 Villa E-1027 - Main bedroom.  
© Tim Benton - FLC/ADAG, Paris 2015.
- 6 Villa E-1027 - Living room with a mural by Le Corbusier  
and a polychrome wall discovered during the recent  
restoration of the Villa.  
© Tim Benton - FLC/ADAGP, Paris 2015.
- 7 Villa E-1027 - View of alcove in living room with  
headboard, pillow cupboard, and book tray, restored  
to their original condition, and the Marine rug design  
by Eileen Gray.  
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- 8 Villa E-1027 - Guest bedroom; mural by Le Corbusier.  
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- 9 Le Corbusier's Cabanon.  
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- 10 Le Corbusier's Cabanon.  
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- 11 Le Corbusier's Cabanon (view of interior).  
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- 12 Le Corbusier's Cabanon (view of interior).  
© Manuel Bougot - FLC/ADAGP, Paris 2015.
- 13 Le Corbusier's Holiday Cottages (south-west façade).  
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- 14 Le Corbusier's Holiday Cottages (north-east façade).  
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- 15 Western gable of Le Corbusier's Holiday Cottages  
with a painting of the Modulor added a posteriori.  
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- 16 Interior view of one of Le Corbusier's Holiday Cottages.  
© Manuel Bougot - FLC/ADAGP, Paris 2015.
- 17 Terrace of the l'Etoile de mer. In the background  
Le Corbusier's Holiday Cottages.  
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- 18 Bar of the l'Etoile de mer, paintings by Thomas Rebutato.  
© Manuel Bougot - Consorts Rebutato/ADAGP, Paris 2015.
- 19 The Etoile de Mer and its terraced garden.  
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- 20 Overall view of the site. In background, the Promenade  
Le Corbusier (formerly customs officers' path) and the  
Nice-Italy railway.  
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