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KEYWORDS

children villages; architectural design; environmental performance; health; modern movement

ABSTRACT

Architecture held a central role in the child welfare programs developed in twentieth-century Greece. This contribution discusses two key examples from the inter- and post-war periods: Panos-Nikolis Djelepy's Children's village in Voula, Athens (1933–34, 1936–39) and Emmanuel Vourekas's *Paidopoli* in Agria, Volos (1955–58), both influenced by their respective political, social and cultural context. It explores how the projects have contributed to the establishment of a building typology centered around the imminent issue of the hospitality and care of the children and youth. A critical comparative analysis of the two projects is presented with a particular attention on the ways in which they addressed the relationship between building and context, inside and outside, nature and artifice, in line with the prevailing medical treatments in those days, casting a novel attention on issues of environmental performance.

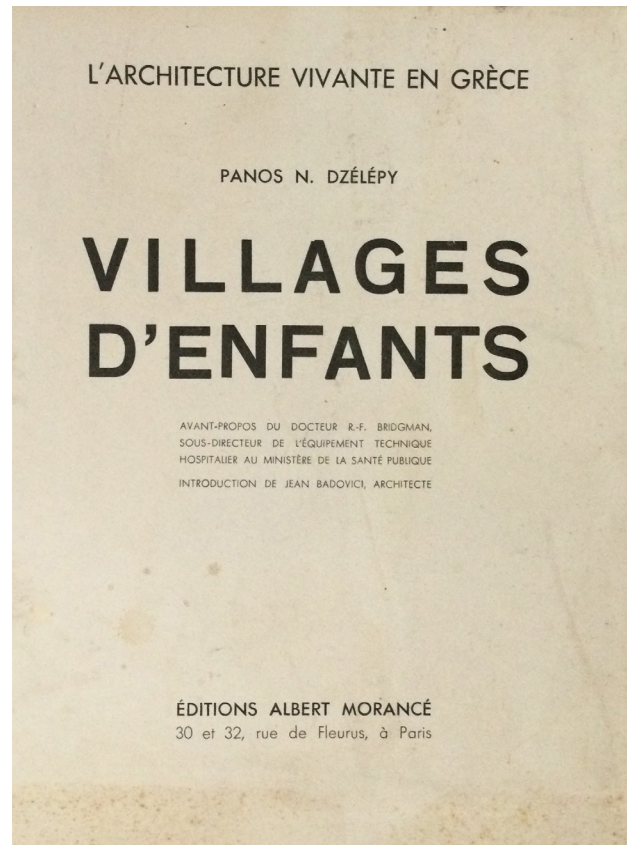
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Environments of Care: Two Children's Village Projects in Postwar Greece

PANOS-NIKOLIS DJELEPY, CHILDREN'S VILLAGE IN VOULA: FRAMING THE CONTEXT

Architectural design for the child in the interwar period in Greece must be associated to two issues of social reform occurred in the country in the 1930s: public health¹ and education innovations.² Architect Panos-Nikolis Djelepy (1894–1976) received numerous project commissions for children and youth in that period from the Ministry of Welfare and the Patriotic Institution for Social Welfare and Perception (PIKPA), based under the auspices of the Ministry of Public Health and Social Welfare, whose principal cause from the 1929 onwards was to protect maternity and childhood.³ Djelepy would study over twenty-four buildings of the PIKPA organization which was exclusively oriented to the promotion of child welfare and “particularly creative during the 1929-1939 period, providing mother and child care in 110 towns across Greece,” following an architectural design stream that saw “prenatal and day clinics, hospitals and children holiday camps [being] built by young modern architects promising

a new spirit for a better society.”⁴ For Djelepy, architecture bore a therapeutic, performative, and functional role. Among the studied projects for PIKPA, two children’s villages in Voula (1933–34; 1936–39) and in Penteli (1936–37), both suburbs of Athens, were inaugurated, for which the architect would gain international recognition. In particular, a detailed documentation of the projects⁵ with the title *Villages d’enfants* was published by Djelepy in the late 1940s, with a foreword by Jean Badovici, comprising an architectural design manual: a valuable documentation, through text, drawings and photographs of the architect’s broader commitment to designing health-inducing, stimulating and creative environments for the child. **Fig. 1** The Children’s village in Voula addressed the then prevailing approaches towards the development of the child which reflected in the combined forms of technical, medical and hygienic as well as pedagogical and social management programs.⁶ The project was called to provide conditions



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for the prevention, treatment and cure of disease, along with the intellectual, moral, civic and physical instruction of children during temporary stays: it therefore represented a community which assumed, as Djelepy highlights, “both a medico-sanitary and a medico-educational,” bearing, in brief, a “medico-social” character.⁷ During the Metaxas regime, special emphasis was placed on the moral, ethnic and religious education of children hosted in summer camps and villages: “school work and outdoor education are associated with military preparation and national education of pupils,”⁸ as a post-war effect which called for the nurture of national ideals. The children’s villages of the interwar period in Greece drew on two main former and contemporary architectural experiences: open-air schools⁹ and sanatoria¹⁰ in which a significant number of physical activities – exercise, walks, care and cultivation of the garden, play – were carried out in the open air. The basic purpose of setting such structures away from the polluted air of the city was the systematic strengthening of the children’s health through changes in climatic and conditions.¹¹ Children’s villages that prioritized issues of health hence aligned with emerging structures, such as open-air schools and tuberculosis sanatoria, situated away from the cities so as to develop healthy activities close to nature: they aimed to offer combined medical supervision with a special pedagogy for pre-tuberculous children.

SPATIAL DISTRIBUTION AND USE: BLENDING THE BOUNDARIES BETWEEN INSIDE AND OUTSIDE

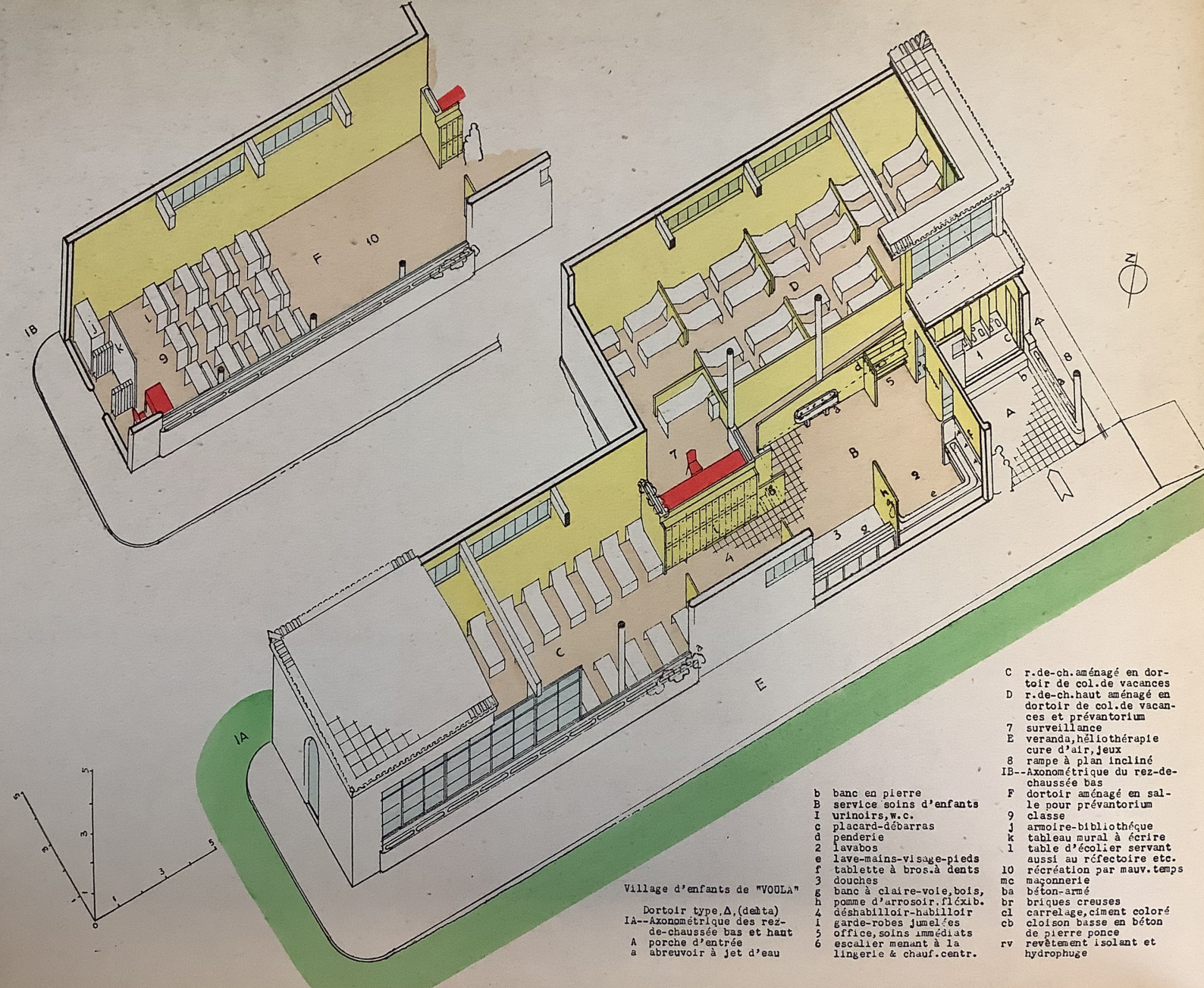
Designed to accommodate 1,600 children, the Children’s village in Voula, a southern suburb of Athens, followed a pavilion-plan layout: buildings were freely placed in the landscape, according to the southeast axis which organized a series of buildings that preexisted in the site, and the dormitories were further grouped according to their typological similarities and the character of their surrounding vegetation. **Fig. 2** The building complex comprised a central service and administration building, workshops and restaurants, five types of dormitory buildings, and various facilities dedicated to outdoor sports, play and recreation. **Fig. 3** The circulation system culminated in the central square and from there the outdoor theater that bordered the Saronic Gulf coast. Architectural form and spatial distribution were inextricably linked with questions of program and the latter was in turn closely related to aspects of the natural context. The specificities of the climate, topography and the landscape were of central importance to Djelepy’s design of the building complex in Voula. Founded on the threefold modernist principle of “air, light and openness,” the project developed architectural elements which addressed the local climate in the buildings’ interior. The project thus reviewed the character of spatial boundaries, blending them, in order to offer through design,



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Village d'enfants de "VOULA"

Dortoir type Δ, (delta)
 IA--Axonométrie des rez-de-chaussée bas et haut
 A porche d'entrée
 a abreuvoir à jet d'eau

b banc en pierre
 B service soins d'enfants
 I urinoirs, w.c.
 c placard-débaras
 d penderie
 2 lavabos
 e lave-mains-visage-pieds
 f tablette à bros.à dents
 3 douches
 g banc à claire-voie, bois,
 h pomme d'arrosoir, flexib.
 4 déshabilleur-habilleur
 i garde-robes jumelées
 5 office, soins immédiats
 6 escalier menant à la
 lingerie & chauff. centr.

C r.de-ch.aménagé en dortoir de col.de vacances
 D r.de-ch.haut aménagé en dortoir de col.de vacances et préventorium
 7 surveillance
 E veranda,héliothérapie cure d'air,jeux
 8 rampe à plan incliné
 IB--Axonométrie du rez-de-chaussée bas
 F dortoir aménagé en salle pour préventorium
 9 classe
 j armoire-bibliothèque
 k tableau mural à écrire
 l table d'écopier servant aussi au réfectoire etc.
 10 récréation par mauv.temps
 mc maçonnerie
 ba béton-armé
 br briques creuses
 cl carrelage, ciment coloré
 cb cloison basse en béton de pierre ponce
 rv revêtement isolant et hydrofuge

as the architect envisaged, "a sense of free life that [...] merges with the landscape and the surrounding nature, for the benefit of the health of the body and soul."¹² Prevalent therapeutic treatments of tuberculosis in those days were climate-based and included the provision of heliotherapy and thalassotherapy, natural ventilation, nutritional management, and physical activity. The project in Voula aligned with its contemporary architectural projects which similarly centered around the first elements of therapeutic theory, namely the encouragement of natural healing agents such as clean air and the sun.¹³ The inextricable relationship to the landscape echoed in international children colony examples in which architectural form could "be traced back in some way to the sea, air and water."¹⁴ Continuous glass panels, large openings, covered outdoor spaces and loggias comprised elements that highlighted the continuity between inside and outside and guaranteed the optimal exposure of the body to nature, the sun and

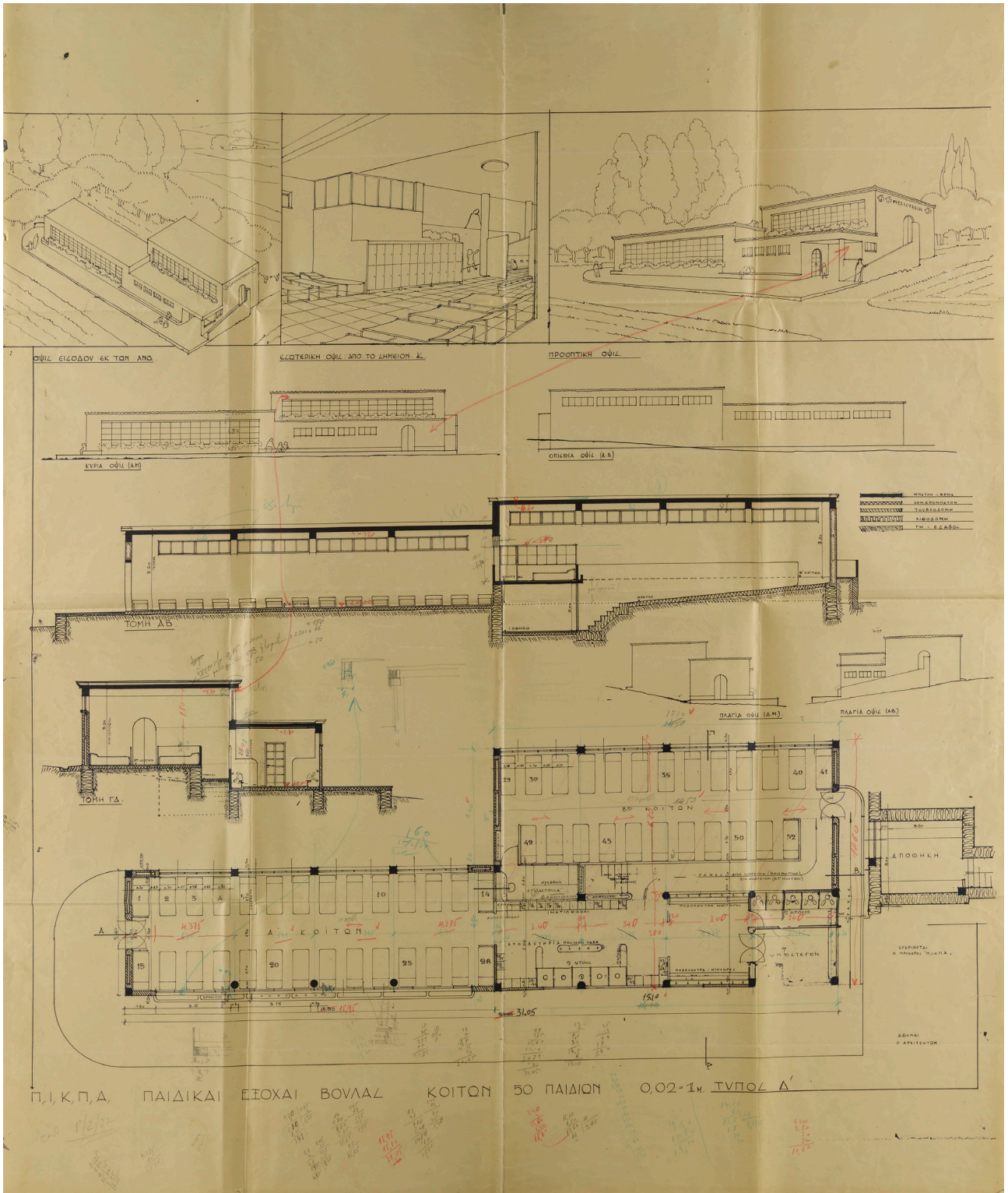
1 Inner cover page of the book *Villages d'enfants* by Panos-Nikolis Djelepy with a foreword by Jean Badovici (1949).

2 Panos-Nikolis Djelepy, Perspective view of the building complex, Children's Village, Voula, Athens, 1933-34, 1936-39 (Djelepy, *Villages d'enfants*, 27).

3 Photograph of an outdoor pavilion, Panos-Nikolis Djelepy, Children's Village, Voula, Athens, 1933-34, 1936-39 (Djelepy, *Villages d'enfants*, 37).

4 Panos-Nikolis Djelepy, Axonometric section of Type-Δ dormitory building for 50 children, Children's Village, Voula, Athens, 1933-34, 1936-39 (Djelepy, *Villages d'enfants*, 50).

5 Panos-Nikolis Djelepy, Plan, sections, elevations and perspective views of Type-Δ dormitory building for 50 children, Children's Village, Voula, Athens, 1933-34, 1936-39 (Nikolaos Chatzipanayiotis Archive. ANA20_420_02. 2023 - Benaki Museum / Neohellenic Architecture Archives).





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fresh air.¹⁵ Situated in a site that bordered the Saronic Gulf, the project benefited from the mild climate, proximity to the sea, and accentuated landscape, natural and topographical features of the area, aiming to provide, foremost, a healthy environment for the children's activities to develop in. By extension, in the dormitory units walls were low divisions with rounded contours to allow for the free movement of the body in space, to enhance the quality of natural light and create rich visual perspectives. **Fig. 4** The surfaces were white and smooth, while the furniture and equipment, especially designed for the project, were minimal, modular and often stackable, facilitating the sanitation of the spaces and their modification by the young residents. Moreover, the design of the interior spaces highlights Djelepy's interest in rendering the child "participant" in the definition of space, after the hypothesis that "the solutions to the architectural issues of special type buildings are provided by the child itself within [the context of] its particular living space."¹⁶

ARTIFICE/NATURE INTEGRATION: REINTERPRETING THE MODERN MOVEMENT HERITAGE

In Djelepy's project in Voula, the references to Modern Movement architecture and its attention to the natural context and climate as integral aspects of the building organism are evident. On the one hand, the permeability of the ground floor level and the clear hierarchy between closed, semi-enclosed and open spaces were central design aspects. These were met in the design of the

main administration building, by means of *pilotis*, of the majority of dormitories, by means of gardens, parterres and covered porches, **Fig. 5** and of the restaurant, by means of an innovative treatment of its façade which consisted in large sliding glass doors that could unify internal and external spaces.¹⁷ On the other, the buildings incorporated elements that responded to passive design strategies to mitigate the local Mediterranean climate in the buildings' interior,¹⁸ as in the experimental Type-E dormitory building for fifty children which featured, in contrast to the rest of the buildings, a symmetrical curved shape plan and an intricate system of sun control devices.¹⁹ The south-east façade, oriented towards the sea, was intended to guarantee optimal shade in the summer and natural illumination in winter through an extended perforated canopy. The façade comprised continuous, sliding glass panels with iron frames that met at the corners of the building and unified, in mild weather, the inside with the outside. By contrast, the north-west façade featured minimum openings, mainly a horizontal skylight on its upper part which allowed for natural cross-ventilation. The Type-E building features in both presentations of Djelepy's project in the *L'Architecture d'Aujourd'hui* journal: in the 25/1949 issue dedicated to the topic of architecture and childhood ("L'architecture et l'enfance")²⁰ **Fig. 6** and in the 10/1938 issue,²¹ in the section dedicated to the Modern Movement architecture output in Greece. An interior view included in the featured project material shows how the sleep and rest space of

The 25/1949 issue of the *L'Architecture d'Aujourd'hui* periodical, dedicated to the topic of architecture and childhood ("L'architecture et l'enfance") (*L'Architecture d'Aujourd'hui*, cover page).

Presentation of the Children's Village project in Voula in the section titled "Les villages d'enfants" in the 25/1949 issue of the *L'Architecture d'Aujourd'hui* periodical (*L'Architecture d'Aujourd'hui*, 98–9).

Presentation of the Children's Village project in Voula in the section titled "Constructions scolaires" in the 10/1938 issue of the *L'Architecture d'Aujourd'hui* periodical (*L'Architecture d'Aujourd'hui*, X–64).

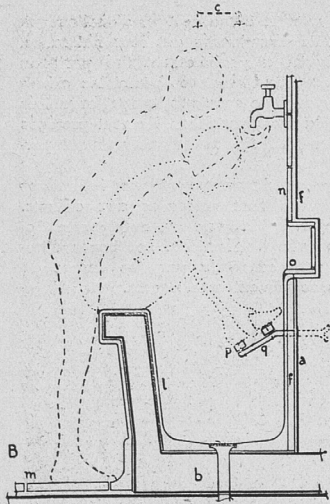
the building transforms into an open-air room delimited by the covered terrace and protected by the deep canopy: the frame construction allows the wall to be dissolved in glass, only the construction remains, the coastal landscape flows in.²² **Fig. 7** As the solar path diagrams included in these presentations suggest, the floor plan and façade design aimed at the maximum admission of sunlight at the dormitory's interior and at the sufficient shading of the filter space.²³ **Fig. 8** As Dimitris Philippidis remarks, "Djelepy designed a series of buildings with significant possibilities to adapt to the weather conditions,"²⁴ among them the Children's villages in Voula and Pendeli, while displaying "a remarkable ability to assimilate various elements and integrate them into the 'new architecture'."²⁵

The diagrams point to Djelepy's "in-depth study of illumination issues"²⁶ and the definition of spaces which responded to organic and physiological needs. The interest in these issues would resurface in further healthcare projects of his such as the Children's Village in Pendeli and the Children's Clinic in Athens (1939–40). The direction Djelepy takes, having had recently completed his studies in the *École Spéciale d'Architecture* in Paris, embraces the modernist concern with issues connected to climate and sun control, through the inclusion of elements such as brise soleil, fins, shutters, blinds, and pergolas, underlining the technical dimension of the medical-use building. The use of the sun control section as a project tool alludes to projects in Europe of the 1920s and '30s such as Richard Döcker's

Waiblingen Sanatorium (1926–28),²⁷ Alvar Aalto's Paimio Sanatorium (1929–33) and Le Corbusier's non-realized project for a Sanatorium in Lake Zürich (1934). Djelepy's children's village projects aligned with an architectural stream, prevalent throughout Europe in those days,²⁸ which "attempted to rationalize the pursuit of good health and hygiene,"²⁹ by means of "new materials and technologies such as reinforced concrete, steel-frame construction and glazed ceramic tile [...] equally well suited to the fulfilment of a hygienic lifestyle."³⁰ These elements became tropes for the architectural responses to the prevailing medical treatments – to a broad extent subjective and empiric. Given that "early twentieth-century modernism occurred at a time when the notion of healing by symbolic association rather than the application of scientific methods was still relatively unchallenged,"³¹ as Margaret Campbell observes, exposure to the sun and fresh air were a central part of the healing process. In terms of architectural language, the Children's village in Voula anticipates "a current that leads [Djelepy] to a neo-eclectic morphology of mixed elements from popular architecture which intersect with the rational mentality and which have not yet been completely surpassed:"³² the combination of modernist and vernacular architecture elements, such as the flat roof, the open-air room, the porch, the overhang, the white-washed surface, is already evident in his work, concerning both private single-family houses and public projects. The project expressed a holistic approach towards the design for the child which

VILLAGES D'ENFANTS EN GRECE

P. N. DZELEPY.



Type de pediluve.

La sauvegarde de l'enfance est une question vitale pour l'humanité puisque l'enfant est son avenir. La responsabilité sociale vis-à-vis de ce problème est énorme. Aujourd'hui, après la dernière guerre, le chiffre d'enfants malades, débilités, névrosés, invalides, déprimés, estropiés... atteint de par le monde 400.000 et ceux qui sont voués à la sous-alimentation et à la famine sont 200 millions (1).

Depuis que l'enfant a été l'objet de la sollicitude des adultes, un grand nombre de principes et de procédés ont été adoptés pour sa protection. Ces principes avaient toutefois une caractéristique commune : la séparation de l'être physique et de l'être psychique. La médecine s'occupait du premier, la pédagogie se souciait de l'autre. Ces dernières années, l'enfant a été considéré comme un tout, à la fois vivant, pensant et agissant, et tout dernièrement comme un être social en formation. Et les « villages d'enfants » procèdent de cette conception toute récente. Ceux-ci peuvent être destinés en principe aux enfants débilités par les maladies, surmenés par le travail, convalescents, bref, de santé déficiente mais non contami-

nés. Mais le mot « village » d'autre part, ne doit pas nous induire dans l'erreur de vouloir créer un lieu où les enfants vivront jusqu'à leur adolescence, détachés et loin de leur famille et de la communauté en général. Ce serait là une mesure inhumaine et antisociale, et une faute aussi grave que l'abandon de l'enfant malheureux à son triste sort. Dans ces « villages » l'enfant fera un stage de vie en commun, stage indiqué par l'état de sa santé et la nature de son traitement. Ces raisons supprimées, l'enfant du « village » cédera sa place à un autre enfant. Même ceux qui n'ont pas de famille pourraient en trouver une, grâce au placement familial.

Par leur structure et l'ampleur de leur fonctionnement, ces « villages » peuvent devenir des centres de santé préventifs par excellence; mesure qui est à la fois plus salubre, plus facilement réalisable et moins coûteuse que celle qui consiste à guérir les enfants après les avoir laissés devenir la proie des maladies. Le village d'enfants peut être par définition un centre à la fois médico-sanitaire et médico-pédagogique, en un mot médico-social.

Dans les réalisations des « villages d'enfants » l'apport des techniciens en général et des architectes en particulier est d'une importance capitale. Ces derniers ont l'occasion d'étudier l'enfant dans sa propre existence et de lui créer une ambiance psychique et spirituelle favorable. L'axiome de la rationalisation scientifique et technique conditionnée par la fonction humaine de l'enfant nécessite une étroite et continue collaboration de l'architecte avec les hygiénistes, pédagogues et spécialistes des questions sanitaires et sociales.

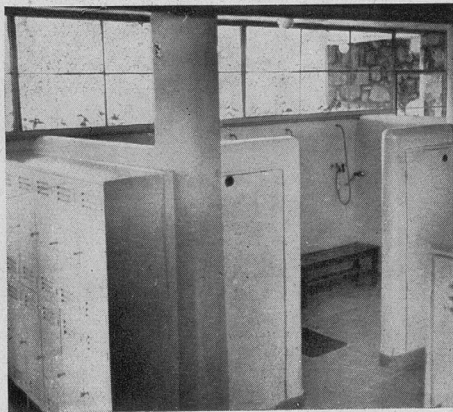
Les services composant les « villages d'enfants » : service administratif, médical, éducatif, civique, technique, etc., seront conçus comme pour une petite communauté autonome.

Dans la réalisation des « villages d'enfants » le problème de l'urbanisme présente un intérêt particulier. Ce problème pourrait être étudié à fond afin d'en déduire des principes solides pour les appliquer dans la création et l'amélioration des grands centres urbains où la vie de l'enfant occupe une place considérable, négligée jusqu'aujourd'hui.

(1) Chiffres donnés au cours d'une conférence faite par le président du « Fonds International de Secours à l'Enfance », qui soulignent l'œuvre immense à accomplir et l'écrasante responsabilité des adultes.

VILLAGE DE PENDELI (Grèce)

Architecte : P.-N. DZELEPY



Dortoir. Intérieur du service des soins des enfants

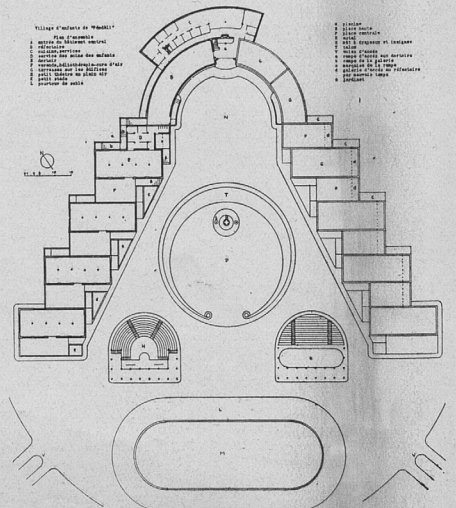
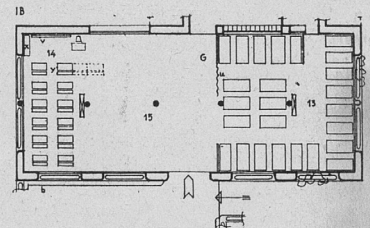
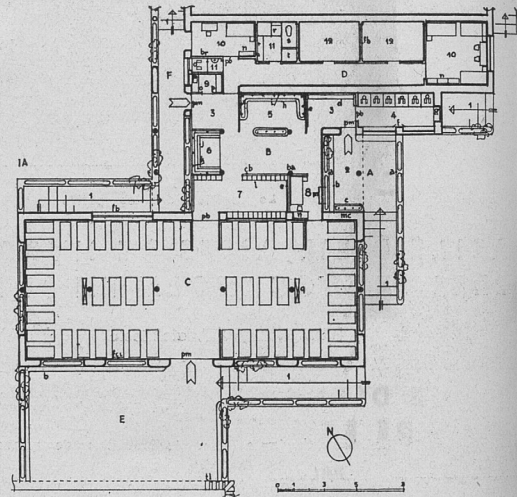
A) PLAN D'UN DORTOIR ET DE SES DEPENDANCES

A Entrée principale; 1. Accès, marches basses en plan incliné; 2. Porche d'entrée; a Jardinière en brique; b Banc en pierre ou en brique; c abreuvoir à jet d'eau; B Service des soins des enfants; 3. Vestibule; de Banc en bois; Penderie; 4. W.-C., urinoirs; 7. Urinoirs bitumés; g Placard débarras de propreté; 5. Lavabos; h Lave-mains, visage, pieds; i Tablette pour brosse à dents; 6. Douches; j Banc à claire-voie en bois; k Pomme d'arrosoir flexible; 7. Déshabilleur, habillloir; l Garde-robe jumelée; 8. Surveillance; m Bureau; n Garde-robe; 9. Office des soins immédiats; o Evier vidoir; p Placard et paillassé pour colonies de vacances; q Radiateur; D Personnel subalterne des services généraux; 10. Chambre de personnel; 11. Ensemble de toilette du personnel; r Douche avec déshabilleur; s Bidet; t Débarras de propreté; 12. Entrepôt partiel de lingerie; E Terrasse, héliothérapie et cure d'air; F Galerie abritée pour accéder au réfectoire par mauvais temps.

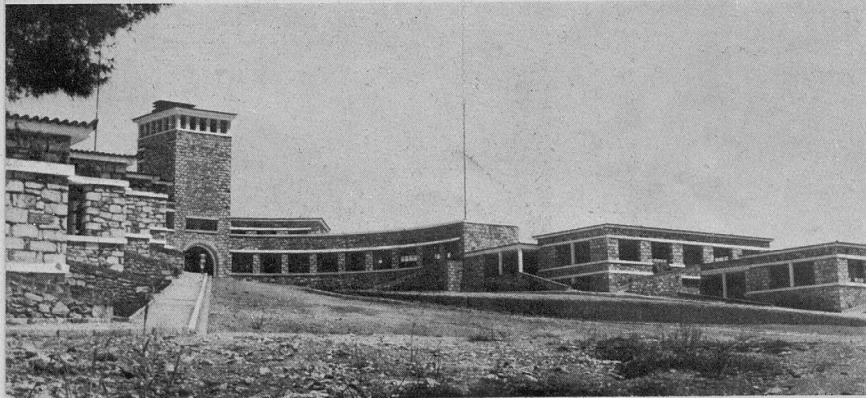
B) PLAN DU DORTOIR AMENAGE POUR PREVENTORIUM

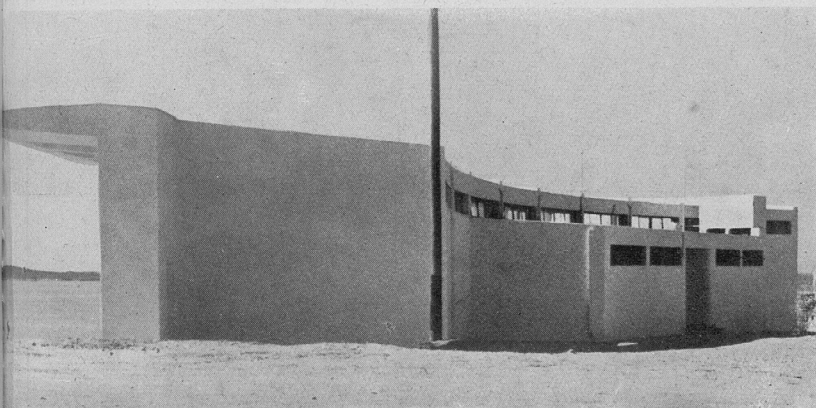
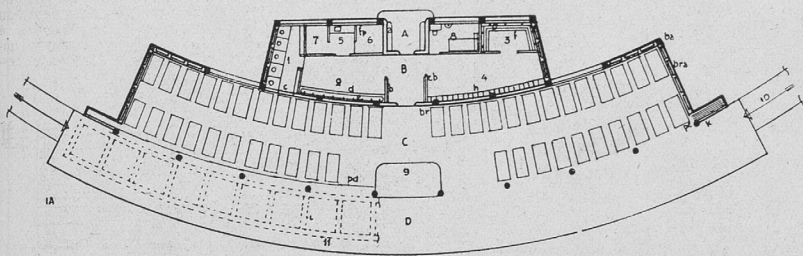
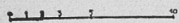
13 Dortoir; u Rideau; 14 Classe; v Tableau noir; x Armoire bibliothèque; y Table d'écoliers servant aussi au réfectoire; 15. Récréation par mauvais temps. ba Béton armé; mc Maçonnerie; br Briques; pb Porte en bois; pm Porte métallique; fb Fenêtre pivotante; fc Fenêtre à coulisse avec imposte; cb Cloison basse en béton de pierre ponce.

Plan d'ensemble du village d'enfants. Au centre : réfectoire et services généraux; sur les côtés; les dortoirs.

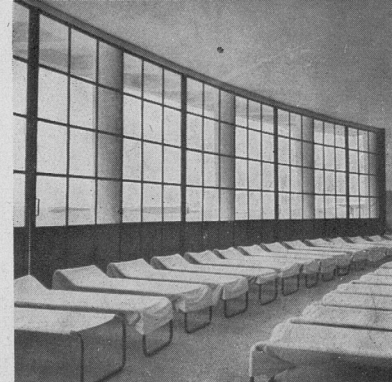


Village d'enfants de « Pendeli » près d'Athènes. Vue extérieure.



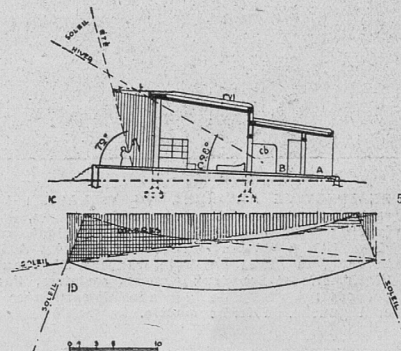


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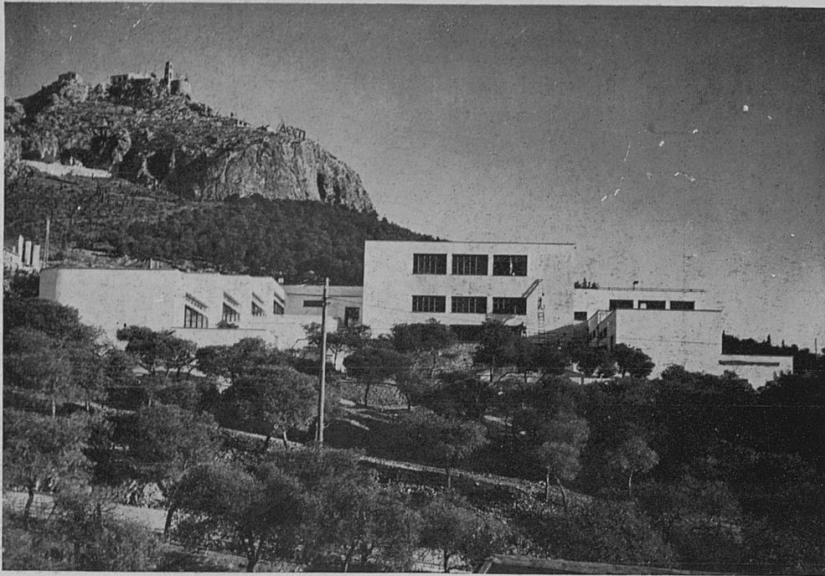
AVANTAGES
DES VILLAGES D'ENFANTS

1. Un établissement unique prévu pour des fins diverses.
2. Dépenses uniques pour leurs édifices et installations.
3. Installations techniques et mécaniques communes.
4. Matériel d'équipement qui sert à tous les établissements.
5. Personnel scientifique et administratif, supérieur et subalterne commun.
6. Fonctionnement continu.
7. Possibilité d'étendre les soins à tous les âges des enfants.
8. Conditions de traitement permettant les soins de santé aux enfants en même temps que leur éducation intellectuelle, morale et civique.
9. Création d'une vie commune entre les enfants avec leur participation judicieuse à la vie du « village ».
10. Création d'un centre d'enseignement pratique pour les pionniers et la formation de cadres spécialisés.
11. Création d'un laboratoire de recherche pour les pédiatres, éducateurs, fonctionnaires sanitaires, etc.
12. Ces « villages » pourraient héberger en même temps des enfants pauvres et aisés. Cela contribuerait à aplanir des différences sociales préjudiciables. On pourrait faire vivre en commun des enfants des villes avec ceux des villages. On pourrait également réaliser l'échange temporaire et périodique de ces enfants avec ceux d'autres pays.

1. Village d'enfant à Voula, près d'Athènes. Dortoir-type EPSILON. Façade principale.
2. PLAN DU DORTOIR : A. Porche d'entrée ; a. Banc en pierre ; B. Service des soins des enfants ; b. penderie ; l. W.-C., urinoirs bitumés ; c. placard, débarras ; 2. Lavabos ; d. Lave-mains, visage, pieds ; c. tablette pour brosse à dents ; 3. Douches ; f. banc à claire-voie en bois ; g. Pomme d'arrosoir flexible ; 4. habillatoire ; 5. Office de soins immédiats ; 6. Lingerie ; 7. Chauffage central ; 8. Isolement ; C. Dortoir ; 9. Surveillance ; D. Véranda héliothérapie cure d'air ; 10. Rampe ; 11. Marquise ; i. caisson démontable ouvert ou fermé ; k. gaine pour les pans vitrés ; pd. panneau à glissière développée ; pc. panneaux à glissière concentrée ; ba. Béton armé ; bra. Briques creuses ; cb. Cloison basse ; rvi. revêtement isolant-hydrofuge ; IB. Elévation ; IC. Coupe transversale.
3. Dortoir-type EPSILON. Façade postérieure.
4. En haut : Dortoir ouvert ; En Bas : Dortoir fermé.
5. Etude d'ensevelissement du dortoir-type EPSILON.
6. Village d'enfant, à Voula. Le THEATRE en plein air.



Documents Morancé.

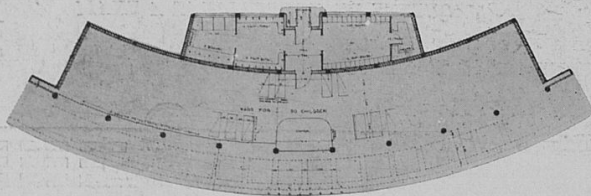
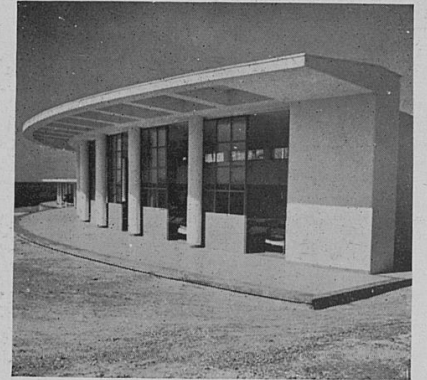


ECOLE A PEFKAKIA
PIKIONIS, ARCHITECTE

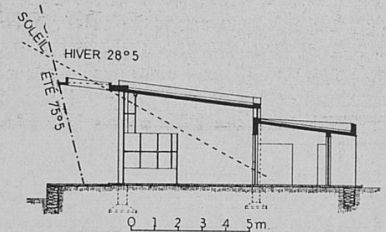
CONSTRUCTIONS SCOLAIRES

COLONIE DE VACANCES A VOULAS P. N. DZELEPY, ARCHITECTE

Cette colonie de vacances située à 23 kilomètres d'Athènes comprend : un réfectoire et une série de dortoirs pour un total de 400 enfants. Chaque dortoir (pour 50 enfants), de plan courbe, possède vers le Sud, une façade entièrement vitrée, les châssis qui la ferment peuvent s'éclipser entièrement de manière à constituer un abri ouvert pour le repos en plein air. Un auvent protège l'intérieur des ardeurs du soleil en été, en hiver, l'enlèvement de caissons mobiles permet de laisser pénétrer le soleil jusqu'au fond des locaux.



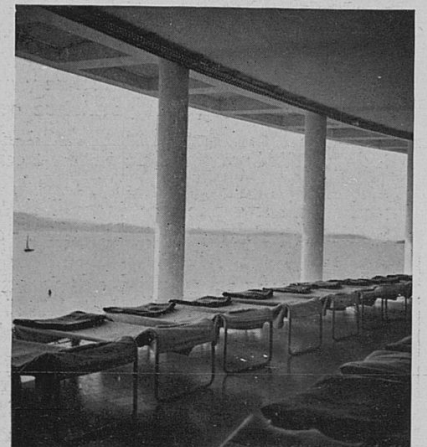
PLAN D'UN DORTOIR



COUPE D'UN DORTOIR



FAÇADE SUD, CAISSONS DE L'AUVENT ENLEVÉS

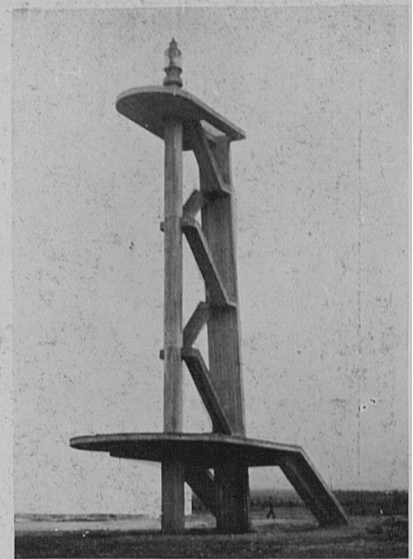


VUE DE L'INTERIEUR

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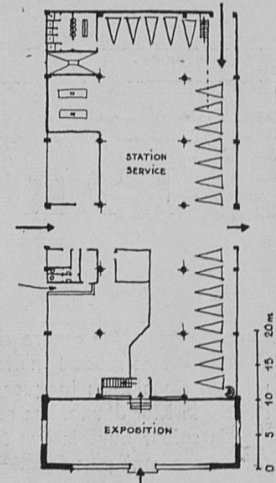
MAISON DU PILOTE A L'ENTRÉE DU PORT DU PIRÉE. EMMANUEL VOUREKAS, ARCHITECTE



AÉROPHARE D'ATHÈNES. EMM. VOUREKAS



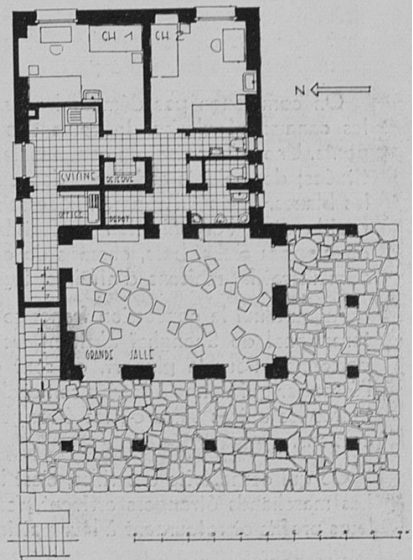
GARAGE FORD A ATHENES. G. S. CONTOLEON



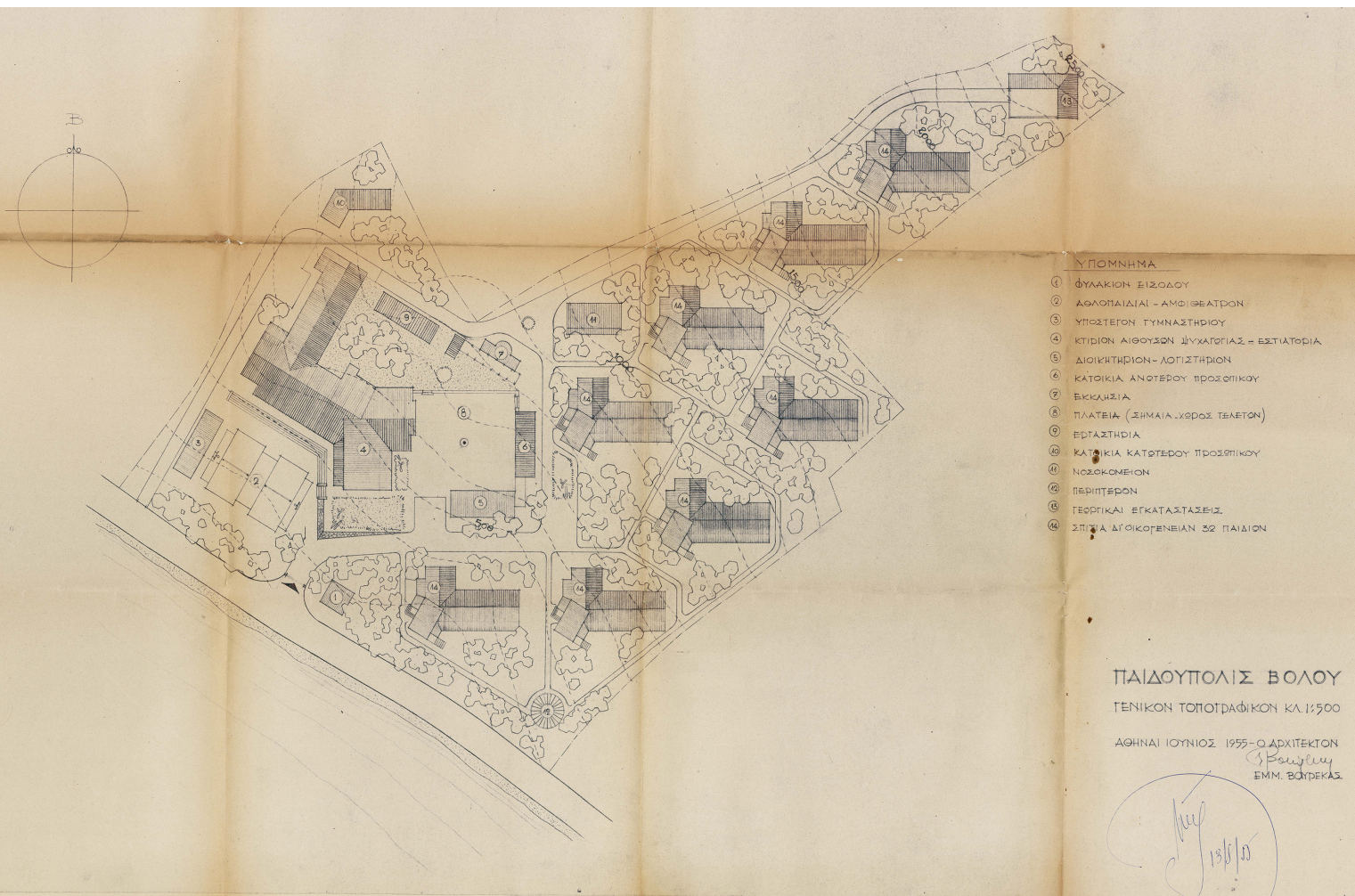
PLAN DU GARAGE FORD



PAVILLON DE TOURISME A DELOS. DUCOUX, ARCHITECTE



PLAN DU PAVILLON DE TOURISME



ΠΑΙΔΟΥΠΟΛΙΣ ΒΟΛΟΥ
 ΓΕΝΙΚΟΝ ΤΟΠΟΓΡΑΦΙΚΟΝ ΚΛ. 1:500
 ΑΘΗΝΑΙ ΙΟΥΝΙΟΣ 1955-Ο ΑΡΧΙΤΕΚΤΟΝ
 ΕΜΜ. ΒΟΥΡΕΚΑΣ

conceived the latter “as a whole, both living, thinking, and acting, and most recently as a social being in formation.”³³ From the scale of the buildings to the design of furniture, sanitary and interior space equipment, the project in Voula was centered around the children’s physical scale and activities: it incorporated a program that highlighted the development of social connections, free movement and access to nature through its year-round functioning. In addition, due to the elaborate treatment of the tension between inside and outside, in reinterpreting the modernist visions of salubrious buildings, it bore an educational role, introducing to the children and youth the importance of caring for and engaging with the natural world.³⁴

**EMMANUEL VOUREKAS, PAIDOPOLI “AGIA SOFIA,”
 AGRIA, VOLOS: FRAMING THE CONTEXT**

The attempt to improve the health and development of children will run into the obstacles that the reform efforts in these areas encountered in Greece in the second half of the twentieth century. The turbulent political climate of the postwar period, the arrival of refugees, as one of the major effects of the Civil War, created new problems and discontinuities. The hospitality of children during this period is one of the most sensitive, multidimensional and

controversial issues of Greek modern historiography.³⁵ “The situation seen by the Welfare Division in Greece [in December 1944],” Ruth Pauley writes in 1946, “is too deplorable to describe on paper so that it can be really visualized,” going on to add that “there were and still are countless thousands of young children and adolescents completely on their own without adult supervision and without other financial support than their own efforts [as many] children’s institutions were completely destroyed or badly damaged.”³⁶ In this context, the earliest of Queen Frederica’s initiatives – as she stepped up to manage Greece’s child welfare system in 1947 through the Welfare Organization of the Northern Provinces (renamed “Royal Welfare Fund” in 1955) – was the foundation of the *Paidopoleis* (children’s cities). These structures, part of the broader modernization efforts of the Greek society, operated on the basis of a combination of “voluntary and imposed philanthropy” and state-sponsoring.³⁷ In the period 1947–50, it is estimated that fifty-three *Paidopoleis* and approximately seventy “children’s shelters” or similar spaces operated in the country,³⁸ in continuation of the children villages built by the state or private associations in the interwar period. The education system and everyday life in the *Paidopoleis* had a pro-royal and nationalist political ideology: the creation of

Emmanuel Vourekas, Master plan, Paidopolis "Agia Sofia," Agria, Volos, June 1955 (Emmanuel Vourekas Archive. ANA-85-54-36. © 2023 – Benaki Museum / Neohellenic Architecture Archives).

Emmanuel Vourekas, Elevations and sections of the dormitories for the staff and guests. Paidopolis "Agia Sofia," Agria, Volos, May 1957 (Emmanuel Vourekas Archive. ANA_85_54_10. 2023 – Benaki Museum / Neohellenic Architecture Archives).

Emmanuel Vourekas, Elevation and section of dormitory building for 32 children, Paidopolis "Agia Sofia," Agria, Volos, June 1955 (Emmanuel Vourekas Archive. ANA_85_54_11. 2023 – Benaki Museum / Neohellenic Architecture Archives).

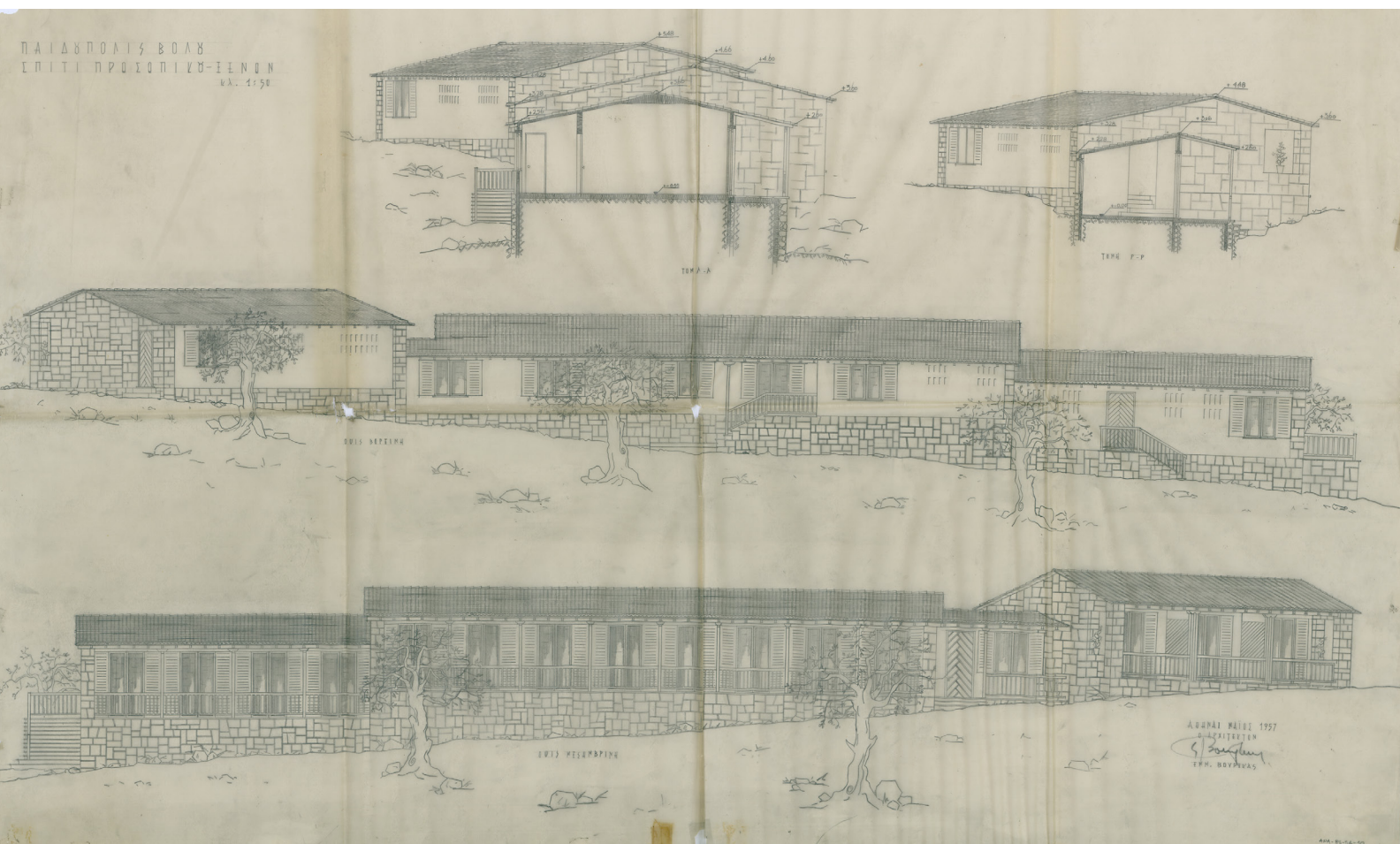
Dimitris Charisiadis, Paidopolis "Agia Sofia," Agria, Volos, March 1949 (AF 83-15. 2023 – Benaki Museum / Photographic Archives).

the Fund – a product of the particular political and social conditions in post-war Greece – was a goal of the Palace to ensure its position in the political rivalries, which manifested themselves with ever-increasing intensity during the Civil War, but also of Frederica herself in the political arena. Views of the *Paidopoleis* were contested also due to the fact that "the living conditions and the level of care children were provided in [them] varied greatly."³⁹ for some, they represented places of refuge from the severe social conditions while, for others, they were considered vehicles of propaganda and places of confinement. In support of the latter position, based on a study of the quality of life of children separated from their families in those days carried out by Mando Dalianis, historian Mark Mazower remarks that "conditions in these Villages in many ways resembled prison life, and there was the same rigid sense of a division between 'inside' and 'outside' worlds, separated usually by walls," in addition "there were no clocks or calendars, and the day was regulated by the ringing of a bell."⁴⁰ The rigid and strictly articulated program echoed in the outdoors as "children were marched everywhere, even on occasional visits to the world outside" and "in most places they were subjected to twice-weekly 'political education'.⁴¹ The *Paidopoleis* stood for "a mixed blessing;" they "undoubtedly

improved juvenile care [but also rendered] the child-victims of the war easy targets for interventions by politicians and scientists, for ideological reasons in reality."⁴²

SPATIAL DISTRIBUTION AND USE: ENVIRONMENTS PHYSICALLY AND PROGRAMMATICALLY DEFINED

The *Paidopoli* "Agia Sofia" (1955–58) in the coastal city of Agria, Volos, designed by architect Emmanuel Vourekas (1905–1992) was one of the first institutions to be established by the Fund.⁴³ Situated in an area of accentuated topographic, landscape and natural features – an olive grove of approximately forty acres nearby the Pagasetic gulf coast –, the dormitory buildings benefitted from a southeast orientation whereas the communal spaces and administration building, with its monumental entrance, large staircase and continuous arcade, was placed parallel to the coast. **Fig. 9** With a capacity of 260 children, the *Paidopoli* in Agria comprised a building complex of thirteen structures in total that included eight children's homes for thirty-two children each, with a respective multifunctional space, and an aggregated building, hosting the restaurant, the entertainment room with a stage for theatrical shows, the administration and management offices, as well as storage and service spaces. The autonomous buildings

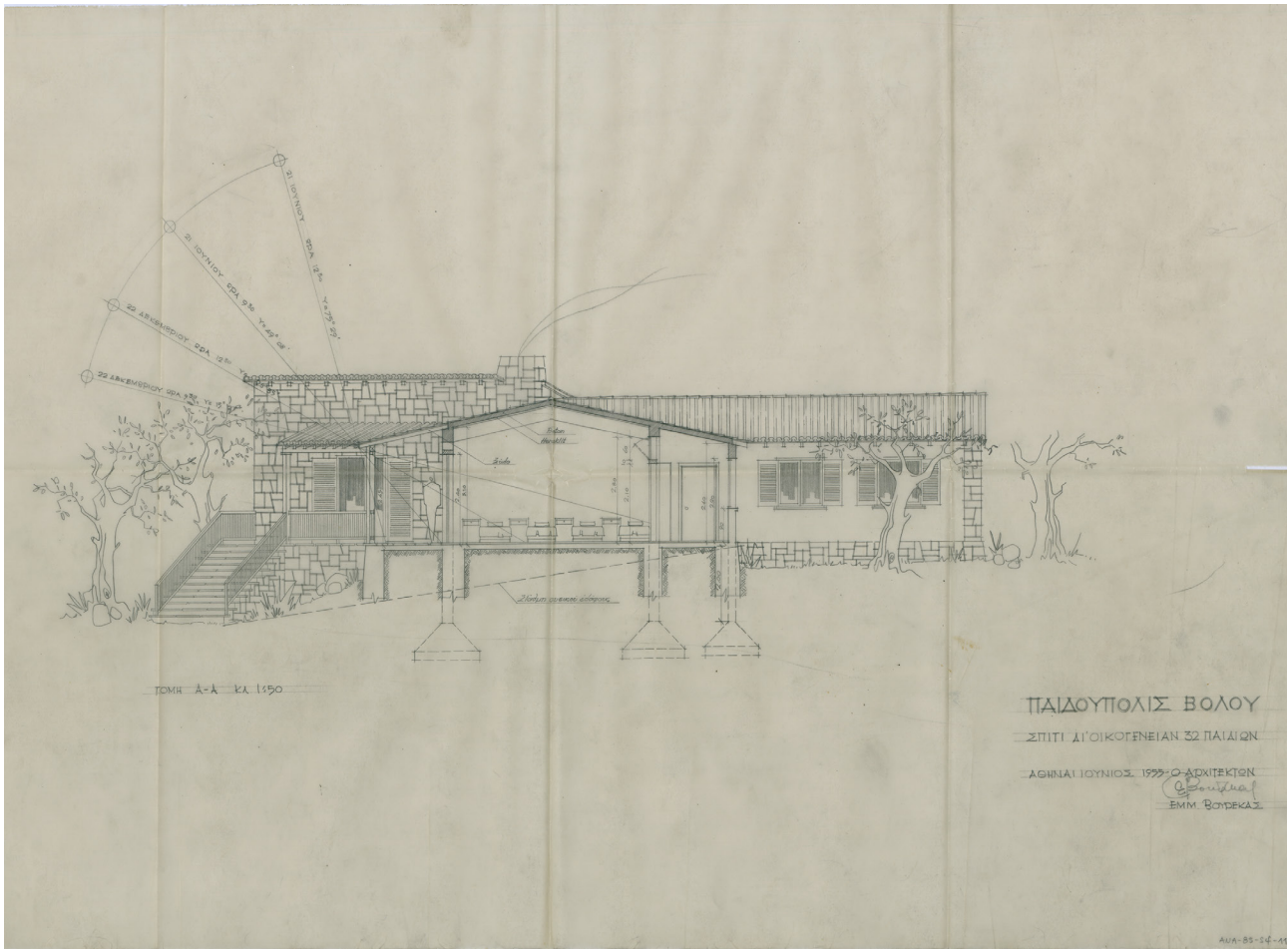


of the complex included the dormitories for the staff and guests, **Fig. 10** an infirmary, a laboratory and a gym shed; further facilities such as a sports fields and an amphitheater were integrated in the open space design. On the northeast side of the plot, a small chapel opened up to the main square in which the flows of different buildings diverged: an ample open gathering space for the entire complex with the flagpole placed at its center. In the *Paidopoleis*, the program defined by the Ministry of Education for all public schools was applied, however, activities had a semi-military character befitting the scout training method, such as uniform donning and flag raising. Free time activities were drawn up by the leader of each structure in collaboration with the assigned doctor, according to the specific contextual conditions of each institution, such as the available equipment and the regional climate, and included games, crafts, folk dances and songs, the tending of gardens, speeches of national and religious interest and, rarely, theater performances and film screenings. "The building facilities and staff help to implement the family system in the *Paidopoleis*," the

Royal Fund pamphlet writes, highlighting the inextricable connection between space and use.

ARTIFICE/NATURE INTEGRATION: REINTERPRETING THE VERNACULAR ARCHITECTURAL TRADITION

The *Paidopoli* in Agria centers around the harmonization of building and nature, defining a system of open and threshold spaces which enables a sense of freedom, association and social interaction, in contrast to the rigid functional program. The considerable size of the entrance portico at the main building mediates the transitions between inside and outside, while allowing children to connect to the outside world. The covered loggias that run the entire length of the dormitories' façades are raised from the ground and similarly represent valuable in-between environments. These spaces, besides being central to the spatial experience in the complex, hold an important environmental role. They form part of the broader bioclimatic design principles which the project adopts, such as the southeast orientation of the dormitory buildings, the pitched roofs and the façade design according to building



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exposure. A diagrammatic sun path section of a dormitory building for thirty-two children, kept at the Neohellenic Architecture Archives of the Benaki Museum, represents the study of optimal natural lighting scenaria of the interior space, in winter and summer seasons, and is telling of Vourekas's interest in issues of daylighting and passive solar heating. The section associates the project with the early modernist strain of emphasizing the continuous relationship between built and natural environments with regard to environmental function, rather than in aesthetic terms alone. **Fig. 11** Vourekas designed the buildings of the complex to their smallest detail, from the arcade-shaped wooden window fixtures to the island-vernacular style fireplace in the dining room and from the large glazed openings which ensure ample natural illumination in the public spaces to the wooden brick-covered pergolas which delimit the terraces. The project expresses a sensibility about building materials, furnishing and construction details, sharing characteristics in common with an earlier work of Vourekas, the children's summer village in Varimpompi, Athens (1951). A high aesthetic quality is sought in the

design of these elements, also in connection to the regional architectural vernacular. Although Vourekas draws on the modernist architecture heritage, through the design of clean volumes and unornamented surfaces, he adopts a renewed standpoint toward tradition. To better understand such a standpoint, we need to retrace his formative background as well as the prevalent cultural atmosphere in Greece in the late 1920s. Returning to Athens from his architectural studies in Dresden during that period, "his career begins at a time," Maro Kardamitsi-Adami writes, "when modern Greek architecture is trying to find its way between contemporary international currents and conservative tendencies that remain attached to older forms."⁴⁴ The integration of the vernacular architectural idiom – with a special attention on the traditional architecture of Northern Greece, the region in which the *Paidopoleis* were mainly centered – aligned with similar design approaches to the growing typology of the children's camps in Europe:⁴⁵ aimed to relate the building complex to the identity and culture of the area and to nurture, foremost, a sense of belonging and community among the young residents.



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CONCLUSIONS

Assuming manifold expressions throughout the twentieth century, among them children's villages, colonies or cities, summer camps⁴⁶ and *Paidopoleis*, the architecture of the structures for childhood in Greece remains an under-explored topic in comparison to school buildings, hospitals and sanatoria. In the discussed projects, Djelepy and Vourekas addressed concerns with the health, hygiene and spatial experience of children in need, in periods of political, social and cultural turmoil, which reflected in the fervent search for a direct relationship between built and natural environments. **Fig. 12** Both architects addressed the challenge of shaping the physical, material and social environment of vulnerable children and youth. Through their visionary projects, they valorized the pavilion-plan organization to foster connections with nature and render mandatory the use of open space as a field of active relations, envisioning, in different degrees, to connect the community of children with a wider social space.⁴⁷ The project by Djelepy explicitly drew upon the Modern Movement tradition, placing a particular attention on structural and architectural means

to mediate the specificities of the local Mediterranean climate. It articulated a multifaceted design approach that emphasized the integration of the built artifact with the surrounding nature and coastal landscape through the definition of variably permeable spaces, at times non-programmatically defined. In turn, the project by Vourekas, in response to a rigid and complex functional program, prioritized morphological elements and spatial distribution features from the regional architectural tradition, testifying to the fact that "the emergence of modern architecture also depended on a host of complicated interrelationships with the vernacular and the traditional as cultural patterns purportedly inferior to those that followed."⁴⁸ Even if to a different extent, both projects echoed "the social dimension of modernity in Greece, but [were] also a comprehensive and conscious reinterpretation of modern forms, techniques and ideas in search for a new contextual modernism."⁴⁹ Revisiting these pivotal projects today may hold the key to formulating a more inclusive history of the architectures of childhood in Greece, which would continue to develop in the second half of the twentieth century, targeted at a social and cultural transition.⁵⁰

- ¹ See Vassiliki Theodorou, and Despina Karakatsani, *A Social History of the Child Health and Welfare in Greece (1890–1940)* (Budapest: Central European University Press, 2019); Vassiliki Theodorou, and Despina Karakatsani, *Hygienic orders: concern for student health and the school hygiene service in the early decades of the 20th century* (Athens: Dionikos 2010).
- ² This is manifested, for example, in the School Reform program by Venizelos, as well as in the organization of the first Balkan Exhibition for Child Protection that was held in Athens in April 1936 (ELIA, 1936).
- ³ Founded in 1914, the Foundation was supported by members' contributions, donation, royal sponsorship and state funding, and emerged as the main institution of social policy and practice for maternity and childhood at a time when child mortality in Greece was still high. In 1929, the institution, under its new name the "Patriotic Institution for Child Protection," was exclusively oriented to the promotion of child welfare, and in 1936 it was renamed the "Patriotic Institution for Social Welfare and Perception" (PIKPA). [It was based] under the auspices of the Ministry of Public Health and Social Welfare. Vassiliki Theodorou, "Metavallomena plaisia sinafeias metaxi ethelonton, eidikon kai kratous: to paradeigma tou Patriotikou Idrimatos Prostasias tou Paidiou [Changing frameworks of relevance between volunteers, experts and the state: the example of the Patriotic Foundation for the Protection of Children]," in *Morfes dimosias koinonikotitas stin Ellada tou 20ou aiona* [Forms of public sociality in 20th century urban Greece] eds. Efi Avdela, Haris Exertzoglou and Christos Lyrantzis (Rethymno: Crete University Press, 2015), 82–101. All translations are by the author unless otherwise stated.
- ⁴ Elina Loukou, Alkistis Rodi, and Panayotis Tournikiotis, "Greekness revisited," *DoCoMoMo*, no. 36 (2007): 53–5.
- ⁵ Besides Djelepy's projects for PIKPA further initiatives included Nikolaos Mitsakis's projects for the Peiraios dormitory complex in Voula, Athens (1933) and for the children's summer camp in Aroi, Patras (1933) and Pericles A. Sakellarios's children's summer camp "Ta Chelidonia" in Chania, Pelion (1936). They followed on the establishment of the first children's village in Vouliagmeni in 1911. In a similar manner to the Children's Village in Voula, the aim of the former – comprising a network of eight linear buildings, arranged in two parallel rows so as to benefit from the southern orientation – was "to protect the children from light and air currents during rest and to achieve, when weather allowed, the keeping of the sliding glass panels open," as well as to maintain through the transparent façade "a close contact with the countryside". See Nikolaos Mitsakis, "The dormitories of the Piraeus complex in the Children's camp in Voula" (in Greek), *Technika Chronika* (1934): 444–45.
- ⁶ "Child protection should not be limited to medical action but should extend to the educational, moral and social problem. ... The idea of 'villages' therefore led to this one, to found a common living environment for children: 'their' small town, simple, healthy and pleasant, where their health would be better consolidated and their faculties improved. would develop in a natural way." Panos N. Dzelépy, *Villages d'enfants* (Paris: Albert Morance, n.d., 1949), 8. Unless otherwise stated all translations are by the author.
- ⁷ Panos-Nikolis Djelepy, "Villages d'enfants en Grèce," *L'Architecture d'Aujourd'hui*, n. 25 (1949): 98–9, here 98.
- ⁸ Charalampos Leventakis, and Vasiliki Gkarila, "Outdoor Schools in the Greek Educational System in the Early 20th Century," *Journal of Modern Education Review* 11, no. 7 (July 2021): 701–12, here 702.
- ⁹ N. Lampadarios will attempt to prolong the beneficial effects of the cachectic children staying in nature with the trial operation of an open-air school in Patisia, on the Nomikos estate, in the spring of 1916: "The new school aspired to become a 'pedagogical island' where young people would develop into good citizens living away from the cities and civilization that is considered destructive, developing a healthy activity close to nature, guided by reason and mind." Leventakis, and Gkarila, "Outdoor Schools in the Greek Educational System in the Early 20th Century," 702.
- ¹⁰ See Katerina Chatzikonstantinou, and Lydia Sapounaki-Dracaki, "Two Sanatorium Cases In The Greater Athens Area. Ideal Curative Urban Environments or Perfect Social Exiles?," *Histoire urbaine*, no. 39 (2014): 137–59.
- ¹¹ See Beatriz Colomina, and Mark Wigley, "The Bacterial Clients of Modern Architecture," *Docomomo Journal*, no. 62 (2020): 6–17; Beatriz Colomina, *X-Ray Architecture* (Zurich: Lars Müller Publishers, 2019).
- ¹² Panos-Nikolis Djelepy, "L'architecture et l'enfant," *Enfance* 5, no. 2 (1952): 145.
- ¹³ See: T.P. Donnelly, "Children in the Sun," *The Furrow* 10, no. 6 (1959): 371–76; Alex Wall, and Stefano de Martino, eds., *Cities of Childhood: Italian Colonies of the 1930s* (London: Architectural Association Press, 1988).
- ¹⁴ Valter Balducci, ed., *Architettura per le colonie di vacanza: esperienze europee* (Florence: Alinea, 2005), 17.
- ¹⁵ "An example of an equally solid knowledge of the vocabulary of Modernism in a public building, as the smallest details of the equipment and the furniture, are the buildings for the protection of the child of P. Djelepy." Katerina Chatzikonstantinou, "The Sanatorium in Greek Modern Architecture" (Ph.D. Thesis, School of Architecture, Aristotle University of Thessaloniki, 2017), 207. From the macro to the micro scale – from the integration of the buildings into their context to the design of furniture, sanitary and interior space equipment –, these projects examined how architectural design may alleviate or prevent disease.
- ¹⁶ Nicholas Th. Cholevas, "The Architect Panos N. Djelepy (1894-1976). A Contribution to Modern Greek Architecture and its Avant-Garde Movement" (Ph.D. Thesis, School of Architecture, Aristotle University of Thessaloniki, 1983), 233.
- ¹⁷ See Children's Village Dining-Hall – Voula, Attica, 1936–39. Wilfried Wang, and Savas Kondaratos, eds., *20th-Century Architecture: Greece* (Munich: Prestel, 1999), 158.
- ¹⁸ "Following in his creations the direction of the ancient Greek architecture, but also of the modern architectural tradition, Tzelepis uses the spaces 'in steps'. Covered, semi-outdoor and outdoor space. Three phases of synthetic, dialectical architecture that we find in many projects for PIKPA [...]" Cholevas, *The Architect Panos N. Djelepy*, 237.
- ¹⁹ The curvilinear-shaped floor plan of the Type-E building anticipates the design of the 300 Men pavilion (1940) of the Sotiria Sanatorium in Athens (1932–40) designed by Ioannis Despotopoulos which similarly distributed service spaces to the north and a covered veranda to the south. See Kostas Kitsikis, and Ioannis Antoniadis, "The New Buildings of Sotiria" (in Greek), *Technika Chronika* 17, no. 197 (1940): 173–85.
- ²⁰ In this issue, it features alongside projects in Europe of the same typology that aimed to tackle the imminent issue of child care in the aftermath of the war, as tuberculosis was a leading cause of death, such as the Espérance village at Burdignin in France (Maurice Novarina, 1947–49) and the Pestalozzi village in Trogen in Switzerland (Hans Fischli, 1945–49). "Les villages d'enfants," *L'Architecture d'Aujourd'hui*, no. 25 (1949): 92–101.
- ²¹ Jean Lyghizos, "Le mouvement architectural en Grèce," *L'Architecture d'Aujourd'hui*, no. 10 (1938): 56–65.
- ²² With reference to the Waiblingen Hospital (Richard Döcker, 1926–28), Sigfried Giedion writes in *Befreites Wohnen*: "View from a room onto the terraces and landscape. The frame construction allows the wall to be dissolved in glass. Only the construction remains. The landscape flows inside." Sigfried Giedion, *Befreites Wohnen / Liberated Dwelling*, ed. Reto Geiser (Zurich: Lars Müller Publishers, 2019), 63.
- ²³ See Stamatina Kousidi, "Architecture, Nature, and Concepts of Health. Panos-Nikolis Djelepy's Children's Village projects in interwar Greece," in *Proceedings of the International Conference on the History of Spanish Architecture – Health, Resting and Well-Being (1914–1975)*, School of Architecture, University of Navarra (27-29 April, 2022) (Pamplona: T6 Ediciones, 2022), 295–304.
- ²⁴ Dimitris Philippidis, *Neohelleniki Architektoniki [Neohellenic Architecture]* (Athens: Melissa, 1984), 223.
- ²⁵ Philippidis, *Neohellenic Architecture*, 218.
- ²⁶ Cholevas, *The Architect Panos N. Djelepy*, 247.
- ²⁷ Richard Döcker's research into the environmental performance of architecture deploys the sun-path diagram as a principal means of analyzing and evaluating different architectural envelope typologies, and their behavior. See in particular Richard Döcker, *Terrassentyp* (Stuttgart: Julius Hoffmann Verlag, 1929).
- ²⁸ It had originated, assuming different names such as children's camps, *villages, colonies des vacances, villaggi di bambini*, in an initiative by Swiss minister and pastor Walter Bion in Switzerland, before spreading in Europe and the US. In Greece, as Maro Kardamitsi-Adami notes, the first Children's Camp welcomes the first kids in 1911 in Vouliagmeni, located at a small pine forest along the west Attika coast. Maro Kardamitsi-Adami, *The World of Emmanuel Vourekas* (Athens: Melissa, 2012).
- ²⁹ Margaret Campbell, "Strange Bedfellows. Modernism and Tuberculosis," in *Imperfect Health: The Medicalization of Architecture*, eds. Giovanna Borasi, and Mirko Zardini (Zurich: Lars Müller Publishers, 2012), 149.
- ³⁰ Campbell, "Strange Bedfellows," 135.
- ³¹ Margaret Campbell, "What Tuberculosis did for Modernism: The Influence of a Curative Environment on Modernist Design and Architecture," *Medical History* 49, no. 4 (2005): 463–88, here 487. See also: Margaret Campbell, "Therapeutic Gardens," *Historic Gardens Review* (Winter 1998–99): 27–34.
- ³² Cholevas, *The Architect Panos N. Djelepy*, 308.
- ³³ Djelepy, "Villages d'enfants en Grèce," 98.
- ³⁴ In 2018, the new premises of the Center for Recovery and Rehabilitation of Children with Disabilities, hosted in the premises of the PIKPA children's village designed by Djelepy, funded by the Stavros Niarchos Foundation, was inaugurated.
- ³⁵ Stefanos Agathos, "Paidopoleis kai perithalpsi. Istorikodimografiki apotiposi tou vivliou nosileias ton etos 1950-1954 tis Paidopolis Zirou Prevezas [Paidopoleis and care. Historical-demographic record of the hospitalization book of the period 1950-1954 of Paedopolis Zirou Preveza]," *Peri Istorias*, no. 8 (2020): 11–56.
- ³⁶ "Welfare services in general were disrupted or entirely inadequate to meet existing emergent needs." Ruth M. Pauley, "Public Welfare Services in Greece," *Social Service Review* 20, no. 4 (1946): 523–36, here 526–27.
- ³⁷ "The child-towns, the Royal Welfare Fund or the Queen's Fund, PIKPA and its social workers, and Metera established their combined network or genealogy of overseas adoptions, which originated in the competitive child-rescue campaigns of the Civil War but subsequently developed into an autocratic child welfare system." Gonda Van Steen, *Adoption, Memory, and Cold War Greece: Kid pro quo?* (Ann Arbor: University of Michigan Press, 2019), 44.
- ³⁸ After the end of the civil war, the "Agia Sophia" structure was one of the thirteen Paidopoleis that continued to operate. Riki van Boeschoten, Tasoula Vervenioti, Eftychia Voutyra, Vasilis Dalkavoukis, and Konstantina Bada, eds. *Mnimes kai lithi tou ellinikou Emfiliou polemou* [Memories and oblivion of the Greek Civil War] (Thessaloniki: Epikentro 2008), 192, 193.
- ³⁹ Loring M. Danforth, and Riki Van Boeschoten, *Children of the Greek Civil War*.

Refugees and the Politics of Memory (Chicago: The University of Chicago Press), 98.

⁴⁰ Mark Mazower, and Mando Dalianis, "Children in Turmoil during the Civil War: Today's Adults," in *After the War Was Over: Reconstructing the Family, Nation, and State in Greece, 1943-1960*, ed. Mark Mazower (Princeton: Princeton University Press, 2000), 91–104, here 98–9.

⁴¹ Mazower, and Dalianis, "Children in Turmoil during the Civil War," 99.

⁴² Nikolaos Chasiotis, "To 'zitima ton paidion' ston Emfilio [The 'issue of children' during the Civil War]," *Kathimerini*, July 1, 2012, <https://www.kathimerini.gr/society/461720/to-zitima-ton-paidion-ston-emfylio>.

⁴³ In 2003, the building complex in Agria seized its function. In 2008, the Hosting Center for Unaccompanied Minors of Volos, under the supervision of the Hellenic Red Cross, began operating in the facilities of the former Paidopolis.

⁴⁴ Kardamitsi-Adami, *The World of Emmanuel Vourekas*.

⁴⁵ See for instance Hilde Heynen, and Janina Gosseye, "The Welfare State in Flanders: De-pillarization and the Nebulous City," in *Architecture and the Welfare State*, eds. Tom Avermaete, Mark Swenarton, and Dirk Van Den Heuvel (Oxon: Routledge, 2015), 51–68; Janina Gosseye, and Hilde Heynen, "Campsites as Utopias? A Socio-Spatial Reading of the Post-War Holiday Camp in Belgium, 1950s to 1970s," *International Journal for History, Culture and Modernity* 1, no. 1 (2013): 53–85; Roy Kozlovsky, *The Architectures of Childhood: Children, Modern Architecture and Reconstruction in Postwar England* (Oxon: Routledge, 2013).

⁴⁶ In the postwar period, the summer camp building typology in Greece would evolve, including projects such as Emmanouil Vourekas's children's summer camps in Varimpompi (1951), Aris Konstantinidis's project for a children's summer camp in Thessaloniki (1955) and Cleon Krantonellis's children's summer camp in Palaia Penteli, Athens (1968–69).

⁴⁷ See Zoi Georgiadou, "Spatial Morphology in Children Institutions. Social Co-Presence, Spatial Dimensions of Control," (Ph.D. Thesis, School of Architecture, National Technical University of Athens, 2001).

⁴⁸ Daniel Barber, *Modern Architecture and Climate: Design Before Air-Conditioning* (Princeton: Princeton University Press, 2020), 26.

⁴⁹ Loukou, Rodi and Tournikiotis, "Greekness Revisited," 53.

⁵⁰ "At the same time, several prefectures (children's dormitories) are being built, some by state and others by private associations (XAN, XEN, etc.) according to the model of the *villages d'enfants* in Europe. The institution continues during the first post-war decades, while the buildings of the Children's Summer Camps established by the Royal Welfare are added, for the orphans and the unprotected children, victims of the war [...]." Kardamitsi-Adami, *The World of Emmanuel Vourekas*, 146.

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Ambienti di cura: due villaggi per bambini nella Grecia del secondo dopoguerra

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KEYWORDS

villaggi per bambini; progettazione architettonica; performance ambientale; salute; movimento moderno

ABSTRACT

L'architettura ha svolto un ruolo centrale nei programmi di assistenza all'infanzia sviluppati in Grecia nel corso del ventesimo secolo. Questo saggio analizza due esempi chiave del periodo tra le due guerre e del dopoguerra: il villaggio per bambini di Panos-Nikolis Djelepy a Voula, Atene (1933-34, 1936-39) e Paidopoli di Emmanuel Vourekas ad Agria, Volos (1955-58), entrambi influenzati dal rispettivo contesto politico, sociale e culturale. La ricerca analizza come i progetti abbiano contribuito alla creazione di una tipologia edilizia incentrata sulla questione centrale dell'ospitalità e della cura dei bambini e dei giovani. Viene presentata un'analisi critica comparativa dei due progetti, con particolare attenzione ai modi in cui essi hanno affrontato il rapporto tra edificio e contesto, interno ed esterno, natura e artificio, in linea con le terapie mediche prevalenti all'epoca, ponendo un'attenzione particolare alle questioni di performance ambientale.

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