



Le Corbusier

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Architecture

Painting

Sculpture

Tapestries

Walker Art Gallery Liverpool 10 Dec. 1958-17 Jan. 1959

Building Centre London 3 February-6 March 1959

This catalogue follows the style of the original production for the first mounting of the exhibition in Zürich in the summer of 1957. This edition contains most of the original written material, translated by Ernst Priefert and by Margaret Safranek, with a new introduction and Sir Herbert Read's speech at the Royal Institute of British Architects, when the Royal Gold Medal was presented to Le Corbusier in 1953.

Edited and designed by Theo Crosby.

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Hours of opening: Mon., Tue., Fri., Sat., 10 am — 5 pm
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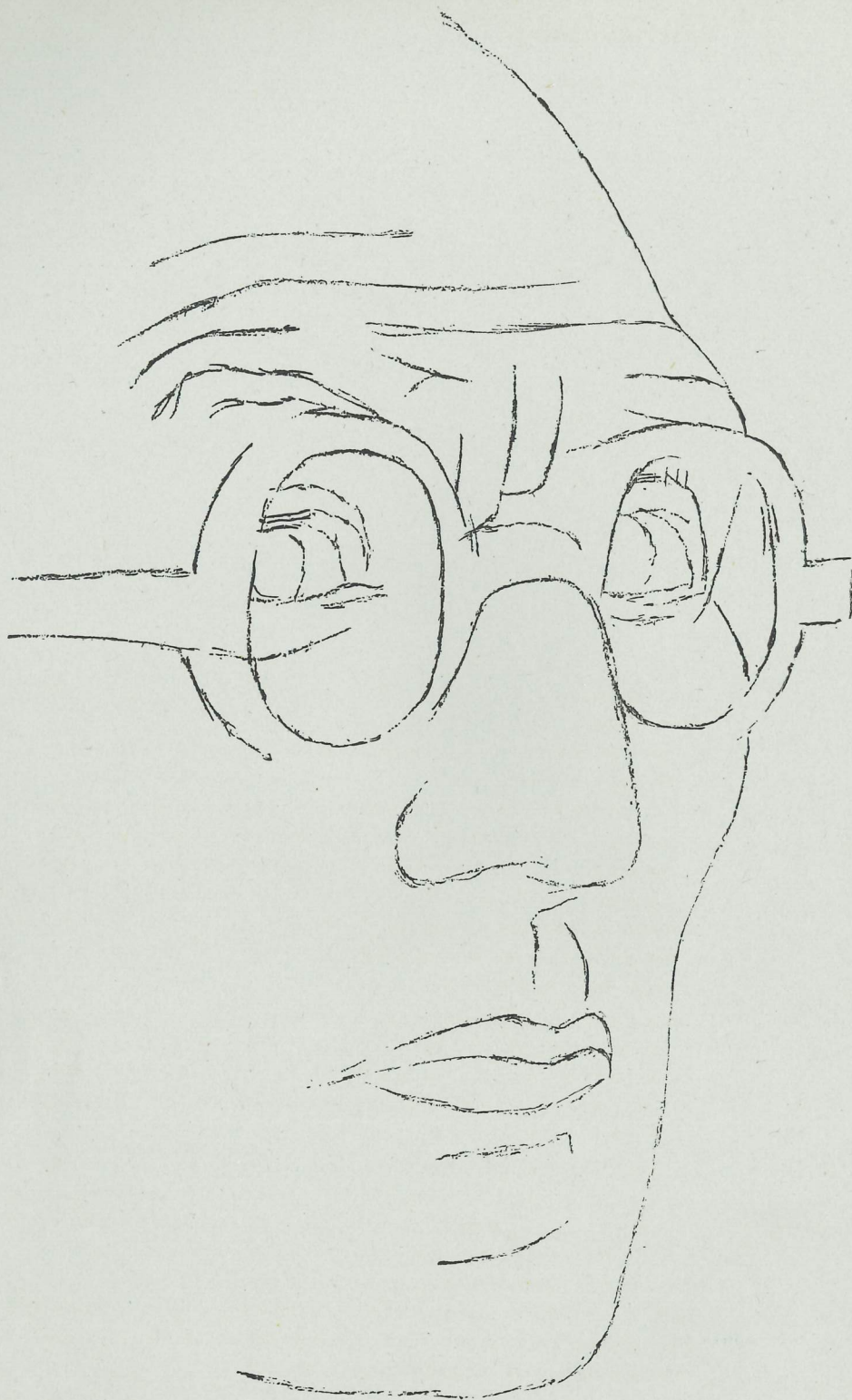
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The London showing of the exhibition has been organized under the auspices of the **Institute of Contemporary Arts**, by the following committee: *Institute of Contemporary Arts*: Dorothy Morland *Building Centre*: F. R. Yerbury, Jean Conder *Arts Council*: Phillip James *Royal Institute of British Architects*: Basil Spence *Architectural Association*: Denis Clarke-Hall *MARS Group Trustees*: Denys Lasdun, J. M. Richards Ove Arup, Sheila Bagot, Hubert Bennett, B. Frankland Dark, Leo de Syllas, Jane B. Drew, Sir William Holford, Richard Sheppard, Trevor Dannatt, *chairman*, Theo Crosby *secretary*.

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The Building Centre is open weekdays 9.30 am—5 pm, Thursdays 9.30 am—7 pm, Saturdays 9.30 am—1 pm, Sundays 2 pm—6 pm Lectures given at 5 pm and 6 pm on Thursdays.



Introduction

by Jane B. Drew

Le Corbusier, more than any other, has been the lode-star of this generation of architects.

He has with rhetoric and building declared principles that form a logical framework to his fancy, and in which he believes passionately.

The CIAM congresses at Athens and onwards made manifest in many languages his credo of the rights of man to sunlight and air, to privacy and to nature. He is a dedicated man searching for ideal form, a man who believes that architect, painter, sculptor, craftsman or town planner are but different expressions of the same sensibility. He brings both intelligence and emotion to bear on the aesthetic and never fails to realise that emotions are sacred, to be hallowed, respected, and not denied.

I do not wish to expand upon the details, nor upon the validity of his many creeds. Most contemporary architects have by now some understanding of the modular theory, or of the virtues of "béton brut", and some may have read the poem of "l'Angle droit". It is rather the spirit behind these beliefs which requires to be expanded upon.

Le Corbusier has long believed that several minds can now, as in Greek times, work together to evolve out of the multiple and often warring purposes of our civilization a unified conception of life to which our deepest emotions may respond, and over how many years he has directed attention to the two central problems of human existence—housing and urbanism—in a series of solutions, at first on paper only, and latterly in completed buildings that, with their extraordinary degree of practicality, vouchsafed for by their endless imitation, are charged with poetic emotion.

I hope that something of "Corb's", as Le Corbusier has come to be known in a friendly way all over the architectural world, spirit will be catalytically transferred to the visitor to his exhibition and that he will be helped to discover the Latin logic which has enabled Le Corbusier to analyse his problems and discover principles before making his synthesis, a synthesis so complete that it results not only in producing order, but a lively poetic order out of chaos.

My difficulty in writing of Le Corbusier is rather like that of a student asked to make a short precis of the Bible. There is too much to say; too much he has said too well. His statement "that we have now arrived at a point of anarchy in our machine civilization" is perhaps the most pregnant of his warning words, coupled with his advice that "it is the manner of making" which decides in every case whether a good or bad job is created.

His belief that form can be refined by intensity of feeling is of course not new; it is a re-statement of something no doubt Phydias discussed in Athens, but the concept that this must be achieved in this technical age, by a universal man is unique, and has clearly only been achieved by dedication most absolute.

Le Corbusier is, of course, not beyond criticism, but doubts as to whether his modulator theory is as helpful as he believes, or even whether man should live in high blocks, are not fundamental criticisms of his attitude that one should search for principles and solutions in a dedicated manner, as an artist, not letting the by-pass attractions of decoration, nor the arteriosclerosis of tradition worship, weaken the purity of one's vision.

The Institute of Contemporary Arts is an Institute believing completely in the importance of living art and this importance is, alas in these days when science is the new god, but little valued. It is more than right that it should have had the privilege of bringing this exhibition of Le Corbusier's work to England, an exhibition already shown all over the Continent, and which it would have been most shameful not to have shown in England.

Do not walk around this exhibition but once; it will repay study. Walking around another man's work is most valuable when the onlooker brings his own feelings and thoughts actively into being. Critical appraisal can be a positive and illuminating act. For Le Corbusier each day is a discipline to which he brings a trained morale; he tries to qualify the indefinable (a conception for which the French but not the English have a word). He approaches each day as an occasion in which he regulates his effort suiting the time of day, and his relative freshness, to the importance of his duty. Each day is consciously looked upon as an opportunity in which to build something else on his present foundation. I suggest to the visitor that a similar attitude towards this exhibition, where Corbusier has some times dated works to show how long ideas and refinement of feelings have taken, is a good one.

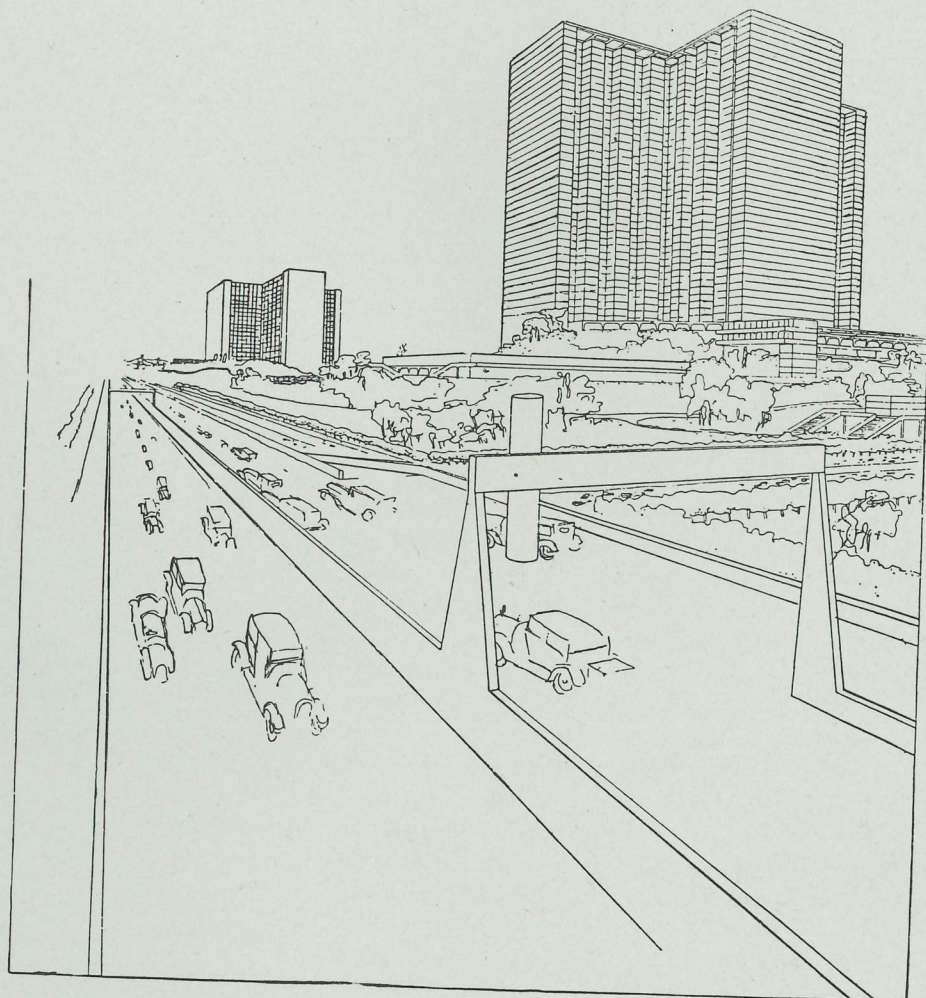
I hope that when you emerge from this exhibition you will think not only of Le Corbusier's work but of his course of daily conduct of which this work is the outcome. Think of painting, sculpting and drawing as a way of life, a way of dedication not to be set aside in order to conform with the habits of

other men. This is assuming you are an architect; there are of course many other ways of living, but this exhibition is primarily addressed to those for whom art is a central factor in life. Reflect on the importance of this attitude at this time when nearly everywhere design calculations are made to technical formulae and the architect is a stylist rather than a conceiver, a world where science rather than art is looked on as the universal benefactor of mankind.

It is in this orientation of your viewpoint where Le Corbusier can teach us most. He accepts gladly all the exact knowledge science brings, but only in order to produce his work of art. He looks on architecture as a formal, not a technical development; as coming primarily from the spirit as something significant. I cannot produce for you words of scientific accuracy to describe what is not a scientific, but a poetic conception; it is all a question, as Le Corbusier is so fond of saying, of "your point of view".

Le Corbusier as a poet

by Sir Herbert Read



City for 3 million inhabitants

"... Yes, M. Le Corbusier is a poet, a great poet. I am told that he actually writes verses, though I regret that he does not publish them, or at least I have not seen them. We all know that he paints pictures, and that if he had not been so busy as an architect he might have taken his place among the leading painters of our epoch. There is a close stylistic relationship between the paintings and the architecture; they are alternative expressions of the same spiritual harmony.

M. Le Corbusier also writes books: vigorous, vital books in a prose that sparkles with metaphors and images, with aphorisms and with crystal-clear logic. All this constitutes a complex activity which can only be called poetic, an imaginative process which exerts an influence far beyond the spheres of architecture and town planning. Le Corbusier is a man with a poetic vision of life, not a poetic vision of buildings and cities only but rather a vision of a poetic way of life, a new manner of living. Life in that vision is above all radiant, not only *La Ville Radieuse* but also *la vie radieuse*. He has said in one of his books, and it is the key to all his activities, that the concept of life itself must be changed, and indeed that we should begin by investigating the nature of happiness. That is the first necessity; the rest, including a new architecture, will inevitably follow.

"What should we build with?" he asks, and he dares to answer "*Not with steel and cement, but with love*". Steel and cement, all the modern techniques, are given to us for this purpose, to express our love of life and of man. They are the raw materials of a visual love poetry. The techniques are the foundations of lyricism, of poetry. Revolutionary? He admits it, he glories in the fact, but at the same time he explains that he is a revolutionary who has never had but one master, the past. He has ranged through the world in his studies of the past. He is probably the most travelled, the most international architect since the Middle Ages. He has learned from that experience that it has always been the poet who has shown the new way and revealed the new truth.

In *When the Cathedrals were White* and only a poet could have thought of such an evocative phrase, M. Le Corbusier has pointed out that the whole universe was raised up by an immense faith in the energy, the future, the harmonious creation of a civilization. Le Corbusier has that immense faith. He is not just any kind of poet; he is an immensely optimistic poet. He believes that the present is creative, creating with an unheard-of intensity. He believes that a great epoch has begun, a new epoch. To that great epoch he himself has contributed the paradigms, the prototypes. That is why we honour him today as the poet who has given us a new vision of the future, and not only a vision but the beginnings, white, limpid, clean, clear and without hesitations, a new world opening up like a flower among the ruins, his own poetic words, again apt to describe his own poetic creations. Mr. President, Ladies and Gentlemen, we honour a great poet."

Spoken on the occasion of the presentation of the Royal Gold Medal of the RIBA in 1953 to Le Corbusier.

Le Corbusier and the contemporary means of architectural expression

by S. Giedion

He traces his family back to the migratory Albigensian settlers. This was long ago in the 14th century. In the ensuing centuries both the mountainous environment and prevailing atmosphere of La Chaux-de-Fonds have probably had their influence on his inner formation: withdrawn, hard, inaccessible, warding off personal contact, as mistrustful as a mountain peasant. Nobody knows who he really is. In all probability these are only protective shells to shield his innermost depths from imprudent interference. The innermost layer of the creative personality requires darkness, just as seeds do. This layer is more sensitive than a photographic plate which has been prematurely exposed to the light.

At any rate he has, in common with the Albigenses, a fanatical faith and a fanatical defence of that faith! His faith and his mission are one, as with all true visionaries.

There exists in him no *petit-bourgeois* talent, a field of endeavour in which so many second-raters shine. Not that "Corbu", as he is now generally known in the USA, has not also tried to be politically shrewd. His mind just does not work this way and he burns his hands every time he tries.

All visionaries in the realm of art in the 19th century were, as is well known, outlawed in the eyes of public opinion. Le Corbusier's generation, to which Walter Gropius and Mies van der Rohe also belong, was excluded from the public building market—except for a few crumbs here and there.

Only a fanatical devotion prevented him from being sucked under in the sea of mediocrity.

The vestiges of these battles can be discerned in Le Corbusier's face as

well as in that of Walter Gropius or F. L. Wright, who also know what it is to have been, for thirty years, persecuted and exiled in their own countries. The contemporary architectural vocabulary has been born of our times. No single individual has formulated it. But nobody has contributed more to making it capable of being modulated than Le Corbusier.

As I see it, the actual reason for this is that he is the only universally gifted talent of our time: architect, painter, sculptor and urban designer with the vision of a poet. In earlier times painters were sometimes precursors of architectural form. Raphael is known as an architect, Michelangelo as a dome builder, Bramante, the architect as an interesting painter—these all were universal talents. In Le Corbusier this universal talent has been reborn. Just this fact, however, has continually caused charges of dilettantism to be hurled against him. The fact that before he actually started to build (his few early works in La Chaux-de-Fonds do not really count) he began as a painter and, together with Ozenfant, founded the so-called "Purism" movement, became very dangerous for his existence as an architect, especially in the eyes of narrow-minded specialists. In order to show his serious intentions as an architect he never exhibited his paintings during the years 1923 to 1937. I had the honour, at that time, to be a member of the exhibition committee of the Zürich Museum of Fine Arts. Only with the greatest difficulty could I persuade Le Corbusier to allow the first great exhibition of his paintings. Not that he was afraid that his paintings would not stand up under public scrutiny; he was still heeding the dangerous reproach that a serious architect must be a specialist, that extravagances such as painting should, at the most, be confined to one's unguarded moments of leisure.

Nearly three decades ago Le Corbusier laid down in five points the connection between today's architecture and today's structural means. Construction in this case means (in France) reinforced concrete. Le Corbusier has transformed a technical advance into a creative means of expression. These five points read like an unexceptional list; but they express in plain words what Le Corbusier was to accomplish in an ever-higher plastic form in the next few decades.

These five points are:

1. The free-standing support (*pilotis*), which made it possible to achieve a free, unhampered space, in which the dwelling area is lifted off the ground to the first floor, without the need for encompassing walls. Thus the house can be lifted off the ground, as was never more beautifully demonstrated than with the Villa Savoy, 1929, in Poissy, near Paris. From one-family houses the path led to larger buildings. The Swiss hostel in Paris, 1935, displayed the first use of columns on a decisive scale. The first monumental solution in this style came about with the Ministry of Education Building in Rio de Janeiro in 1937. This demonstrated that the use of *pilotis* in a tropical climate did not merely make aesthetic sense. They rise to a height of forty feet, forming a constant current of air by means of the temperature difference thus created. The most powerful expression of the *pilotis*' form appears in his *Unité d'Habitation* in Marseilles, 1947–1952.

2. Independence of frame and wall. An entirely new field for the expansion of spatial imagination came into being as soon as the load-bearing outer wall was transformed into a non-bearing outer skin. A new freedom arose in the possibility for the complete modelling of interior and exterior, of roof-level and ground floor and for the development of the plan.
3. The free plan (*Le plan libre*). F. L. Wright had created the freely extending house around 1900. During his Chicago period he had transformed the house into something which spread out on all sides. In place of the "house as a box", in place of the cube, the free plan was developed—the so-called "windmill" ground plan. Le Corbusier, well trained in the space-time conception of Cubism, now hollowed out the house both from above and below. The free plan on each storey is a further consequence of the reinforced concrete skeleton. This can again be seen in the Villa Savoy.
4. The free façade. The façade will always remain as the "face" of a building, but this word no longer fits into the architectural parlance of today. Indian gods are often depicted with faces looking to all sides. A similar situation is evident in contemporary buildings. They, too, wear many faces. They must be seen from all sides. In the broadest sense the "free façade" can be further traced to later buildings such as the Chapel of Ronchamp, 1955, or the Unité d'Habitation in Nantes, 1955 (especially in the roof nursery). We are today in the process of a transfiguration of the outer wall, as can be seen in the new skyscrapers in the USA.
5. The roof garden. From the Villa La Roche, 1924, in Auteuil, to the fantastic modelling of the roof-level in the Governor's Palace in Chandigarh (1956–57) there has been a steadily progressive development, in which the "play of forms under the light" on the roof of the Unité d'Habitation in Marseilles marked the high point.

This "free roof" points to a further development: we are at a point where construction and sculpture are coming ever closer together.

Le Corbusier as an urban designer

It is impossible to comment on this in only a few words. The basic philosophy of Le Corbusier's urban design vision is closely tied up with the metropolis. To be more exact: with his beloved adopted home—Paris. A continuous line of thought runs from the Plan Voisin, 1922, which he displayed as a panorama in his Pavillon d'Esprit Nouveau in 1925, to the tower units of Meaux (under construction in 1958). This side of his urban designing is perhaps altogether too closely tied up with thoughts of the "megalopolis" of the last century. It would be well to ask at this point: Where is this development leading to? It is becoming ever more clear that we want to return to the human scale, to a city capable of expressing the personal relationships of its inhabitants.

Guernica is the first historical painting since Paolo Uccello. The civic centre of the small Vosges mountain city of Saint-Dié (1945) is the first communal centre since the articulated Greek agoras that has been able to express both

intimate and collective needs in a three dimensional form. It was never built. But its influence remains, just as that of the plans for centrally-oriented buildings which Leonardo drew on a page in the Codex Atlanticus!

Le Corbusier as a painter

As an architect Le Corbusier seems to create his designs painlessly. But with painting he has been struggling all his life. He has found it hard to reach his goal, but in recent years he has managed to achieve a wisdom in economic methods and a greater inner simplicity. Now his painting has succeeded too. A few weeks ago I saw a series of his bulls (*Les Taureaux*) exhibited by the most exclusive of New York art dealers, Pierre Matisse. But when I met Le Corbusier again in Paris a few weeks ago he had not yet forgotten his first big exhibition in the Zürich Art Gallery in 1937. Then, as a member of the exhibition committee, I had urged the selection committee to buy his work, but they refused to buy even one picture, preferring to invest the allotted sum in three watercolours which, as Le Corbusier said, would be best put away in a drawer. However, I must mention that the Swiss Confederation bought a tapestry at the 1954 Berne exhibition.

Nowadays it can scarcely be questioned that Le Corbusier is the first genius of international importance in the history of Swiss architecture. For Francesco Borromini, from Lake Lugano in the south, with his bold Roman churches can hardly be called a Swiss. The case of Le Corbusier and Switzerland is only a particular case of the relationship between the modern state and the genius, as it has existed since the beginning of the 19th century, in which the great talents in architecture, painting and sculpture, if not actually rejected by the state, are not recognized and are ignored, as Le Corbusier was, owing to the influence of petty interests.

For a healthy building programme one needs conscientious specialists, reliable technical experts with indispensable experience of details, without which the boldest thoughts cannot be executed. But one must beware of hampering young talents before they can develop, as is happening more and more in this country (Switzerland). In other words, the intellectual climate of a country must be such that genius is not automatically excluded from it. Le Corbusier has won through after a long struggle. He has not suffered through his exclusion from Switzerland, but the architectural initiative of the country has.

Le Corbusier by himself

The following text is taken from the introduction to his collected works. Written nearly thirty years ago it already explains Le Corbusier's development and contains all the significant elements of his creation.

An editor and two young architects have joined forces to make this book a programme for our work. This proof of interest on the part of the new generation delights us. But it would be sad if this book were to become a fixed programme, deciding our development and cutting it off abruptly. Although I am forty-two I have remained a student. I feel myself more close than ever to the movement which inspires the world today. I analyse the elements which determine the characteristics of our age, an age in which I believe, an age of which I try to explain not only the outward manifestations but also the deeper sense, the constructive sense, for is not that the true reason for architecture? Different styles, fashionable frivolities do not disturb me: they are illusions, pretence. On the contrary, it is the splendid phenomenon of architecture which attracts us and by phenomenon of architecture I mean the spiritual quality of organization which, by the creative impulse makes a system, capable of explaining the synthesis of present events and not simply a capricious personal aspect. I do not believe in general formulæ of spontaneous birth, in inherent formulæ; I think that any architecture which makes an appeal to the mind is still always the work of one man. A man here or there sees, understands, decides and creates and thus a solution appears where others can recognize themselves.

What an exciting moment when such an idea is crystallized in a man's heart. Every man can initiate this process which is, in the true sense of the word, creation. Every man can discover in it—whether on a small, medium or large scale—what I find in this creative power, the secret of true happiness. Although the difficulties increase at every stage reached, I am happy

in this joyful daily activity. And I am sorry that so few realize the existence of this source of joy and persist in seeking an inaccessible or deceptive paradise elsewhere.

Beside the complex work of a modern architect, who must be everywhere and who is confronted daily with a thousand tasks, I cultivate, in peace of mind, a taste for art. I know that this word is detested by the younger generation who think they can, in this way, defeat the monster of academism. But if I agreed that my hands were sullied by the trash of past centuries I would still rather wash them than cut them off. Moreover, the past centuries do not soil our hands, on the contrary they replenish them. To devote yourself to art is to become your own judge, your own master; you are faced with a blank sheet and what you write on it is the true product of your own personality. You are fully conscious of your responsibility. You show your true self, and you recognize what you really are, neither more nor less. This means that you offer yourself faithfully to the judgement of the public without trusting to chance, blaming it for failure and ignoring it in success.

In architecture one must formulate problems clearly. Everything depends on that. This is the decisive question. Shall we limit the problem purely and simply to the satisfaction of utilitarian needs? Then we must define utility. Are poetry, beauty and harmony part of the life of the modern man or does there only exist for him the mechanical functions of the machine for living in. It seems to me that the search for harmony is the finest human passion. It is infinite and yet the goal is an exact one. It is broad for it embraces everything.

Until 1907 I was fortunate enough to have an art master in my native town, L'Epplattenier, who was a delightful teacher. It was he who opened the doors of art for me. We studied with him the masterpieces of every age and land. I remember his modest library, arranged in a mere cupboard in our art room, in which our master had gathered together everything he considered necessary for our spiritual nourishment. Later I travelled a great deal. I got to know Eugène Grasset, one of the leading thinkers of 1900. It was he who introduced me to Auguste Perret. The reader of today can imagine what a heroic role Perret was playing in 1908 and 1909 in presuming to build with reinforced concrete and in asserting—after de Baudot—that this new building process would bring a new attitude to architecture. Auguste Perret has a very definite, very high place in the history of modern architecture. He is a true designer. When I happened to speak of him in Germany in 1910 and to declare that at that time he was the only man who was pioneering a new direction in architecture, I was mocked, doubted, ignored; he was completely unknown. His house in the rue Franklin was accused of being Jugendstil because he had given it a ceramic covering. And yet this house was a manifesto. During 1908 and 1909 Auguste Perret introduced me to reinforced concrete and spoke to me of the Galerie des Machines. "Decoration," he said, "always hides a fault in construction." We must not forget that, at that time, in every country, decoration, with or without ornamentation, was the rule, since a true architectural style, the expression of the spirit of the age, was not yet expected. It was thought that architecture was in a

state of stagnation, of complete decadence and lifelessness, and yet, since Stephenson, a new age had begun.

There is a troubled period in one's life when one begins to understand men, when one leaves years of study and throws oneself confidently into the great game of life, a game which one believes is open to all men of good-will, when all one's qualities of perseverance, conviction, and knowledge are unreservedly devoted to the naive hope of breaching the wall of everyday indifference. It was at this time that I found an old friend in whom I could confide my doubts and discoveries. He had no belief in Cézanne, and still less in Picasso, but this did not come between us. He was a polymath. His heart was enraptured by the phenomena of nature and the struggles which rend men apart. Together we walked through superb countryside, of historic importance, lakes, plateaux, Alps. And slowly, little by little, I consolidated my position, I discovered that one can only rely on one's own strength. This friend was William Ritter.

I met Tony Garnier in Lyons around 1907. He had won a first prize in Architecture (Prix de Rome) and it was from Rome that he sent his plan for an Industrial Town. This man sensed the approaching birth of a new architecture, inspired by social development. His plans show great skill. They are the outcome of 100 years of architectural evolution in France. They are permeated with the French idea of a scientific plan. But teachers with superficial minds lightly appropriate this secular tradition and in the schools they teach how to build pompously and pretentiously, in a vacuum and outside all reality. Present-day life batters at the doors of the "Coupole Immortelle" (the Institut de France, i.e. the academic establishment). The ivory tower is besieged by life and will give way. Already revolutionary ideas are appearing among the pupils of the Grandes Ecoles. They have no academic distinctions and they are beginning to worry about these strange works of art which can only be aimed at a hypothetical society. During the war I abandoned all architectural activity. The post-war period found me absorbed in industrial and economic problems. I began to know this wonderful tumultuous age, which one day will have its own architecture. Is a new age about to be born?

"A great age has begun, quickened by a new spirit, a spirit of construction and synthesis, guided by a clear concept." With these words I began, with Dermée and Ozenfant, in 1920, the publication of "l'Esprit Nouveau" (The New Spirit), an international revue of contemporary activities. The discussions reached a high level. Artists can discover and unfold encouraging, exciting things . . . a great age has begun. . . .

All at once the problem of architecture found its audience. It was a kind of gathering under the sign of the future. There were many of us in every country suffering the same oppression and dreaming of a constructive idea. In a few years an international architecture was born, the child of modern science and the servant of the new ideal of a new society.

The new architecture was born. It is still young, it is just beginning. The academic ideas are facing death. They know this, and they fight tooth and nail. One day they will die, that is their destiny, but their clamour is heard

everywhere. It was the Academic establishment that decided the cutting of the Boulevard Haussmann. It established plans for the triumphal road of Paris, to finish at the Etoile, it needs honour and glory; it forgets that Paris weakens every day, broken by the Machine. In a town in dire peril it prepares processions and triumphs. Tuberculosis is rife in the poor quarters. What good is all this glory? Now no magazine in the world publishes these works of twilight. But a new architecture was born! the expression of the spirit of our age. Life wins through.

In 1922 I joined my cousin, Pierre Jeanneret. With loyalty, optimism, initiative and perseverance—and good humour—we set to work. Two men who understand each other are stronger than five who are alone. As we are not interested in money, we have never allowed compromise and on the contrary have devoted ourselves to creative research which gives real joy. We have drawn plans of towns, from the general design down to the last detail. In our studio in the rue de Sèvres, enthusiastic young men flock from every country and continent (France, Germany, Czechoslovakia, Switzerland, England, America, Turkey, Yugoslavia, Poland, Spain, Japan) to bring us their help. We work together as good friends, in a freely accepted discipline. This magnificent help from the young allows us to undertake disinterested work, which perhaps will serve one day for the urgently needed equipment of contemporary society.

The reader must try to reconstruct in his mind the last twenty-five years of architecture. The scene is varied, progressive.

Towards 1900, a magnificent gesture—"new art". The trappings of the old culture were shaken off. When I arrived in Paris in 1908 the Samaritaine building by Franz Jourdain already existed, but at that time we thought it very witty to laugh at its ornamental wrought iron domes and forgot to take into account that its side-façades were made entirely of glass (the Centrosyus in Moscow built in 1929 is no more original). We knew that Otto Wagner in Vienna, in a country without strong traditions, had tried to introduce a new æsthetic and that Joseph Hoffmann had imagined an interior architecture full of invention and taste. Paris seemed to be in a complete architectural lethargy. But this was only superficial. I often went to the rue Cassini to look at the two little houses by Lecœur. I also went to see the house of steel and glass in the Rue Réaumur. The Galerie des Machines opposite the Eiffel Tower had just been demolished. St. Jean de Montmartre, Baudot's church, seemed hideous to us. We forgot the importance of this discovery. Further away was the garage Ponthieu by Auguste Perret, 1906. The Eiffel Tower stood beside the Seine, and quite near it the steel footbridge crossed the river. In the outskirts of Paris one could discover, if one so desired, the great workshops and the factories. The horizontal window had already existed for twenty to forty years and yet at that time fashion favoured the modernized Norman country house. The roofs were the most important, they rose as high as pyramids and architectural invention seemed confined to bewildering fantasies.

In 1909 at the School of the Beaux-Arts in Paris the Professor of Design was ill one day. He was replaced by the Chief Engineer of the City of Paris.

"Gentlemen, I shall devote these few extracurricular lessons to a description of the new methods of building with reinforced concrete". He could go no further. Whistles, yells, shouts. He was beaten. The students shouted "Do you take us for builders?" So, timidly, he started describing the construction of wooden beams in the Middle Ages.

The section of decorative art in the Salon d'Automne was creating a sensation at that time. New interiors were shown, but in fact they were only variations on old themes. One day in 1913 a shop opened, introducing the work of Frank Lloyd Wright, that forerunner of modern architecture and pupil of Sullivan, an even greater forerunner. Central Europe, Belgium, Holland and Germany adopted the French movement in 1900 and tried to escape the superficial emanations of the Art Nouveau. And yet, basically, they kept to historic examples, while seeking to modernize them and putting them in harmony with the spirit of the age. Berlage (with a constructive effort), Tessenow (with clarity and economy), van de Velde and Behrens (in painting) by a new spiritual attitude, architectural intention and æsthetic efforts. I am certainly forgetting some pioneers of this active age. As well as the "stars" there are innumerable seekers who reveal one face or another of the architectural renewal.

After the war we saw the hangars at Orly by Freyssinet and the American grain silos. The welcome was unanimous. In ten years we had seen the birth of aviation. War did not create modern architecture, but it precipitated its arrival by technical progress. I left school at 13½ and was apprenticed to an engraver for three years. At 17 I had the luck to meet an unprejudiced man who trusted me with the design of his house. Between 18 and 19 I built this house with great care and many exciting details. This house is probably hideous but it is off the beaten track of routine architecture. From then on I was convinced that a house is built with materials and workers and that according to the plan and the design it is a success or a failure. I conceived a real terror of academic teaching, of preconceived ideas, of unalterable a priori laws and I was persuaded of the importance in this uncertain age of relying on one's personal judgement. With my savings I made a journey through several countries away from the schools, earning my living by manual work. I began to open my eyes.

One day human creations reach an undeniable state of clarity—they form systems. Then they are codified and put in museums. That is their death. A new way of thought, a new invention is born which puts everything in doubt again. It is impossible to stand still. Only individual creative power can decline; it is only the end of a man and not of architecture. The new generations come. They climb unconcernedly on your shoulders and, without a thought for the springboard, leap forward to take the idea further in their turn.

Modern architecture is just beginning, it has been born. The new ventures apparent today will be carried to their furthest limits. Things which we cannot imagine in the present state of things will appear tomorrow. It is foolish to worry about today, it is only the dawn of the new age.

Paris, September 1929

Biography

Le Corbusier, whose real name is Charles Edouard Jeanneret, was born on October 6, 1887, in La Chaux-de-Fonds, Switzerland. His father and grandfather were engravers; his mother, whose maiden name is Perret, was a musician. Today, at the age of 96, she lives in the small house that her son built for his parents in 1923 on the shore of Lake Geneva. From his early youth he displayed an extraordinary talent for drawing and at the age of 14 was admitted to the Art School in La Chaux-de-Fonds, a school which was founded in the 19th century especially for the training of engravers (for the watch industry). Of all his teachers, L'Eplattenier had especial importance for the future development of the young Jeanneret and his interest in the field of architecture. It was at his suggestion that the young student availed himself of the newly established course which dealt with murals and sculpture.

When he was scarcely 18 years old he received the commission to build a villa for a member of the art school faculty. With the fee earned thereby Charles Edouard Jeanneret set out upon a journey which led him through Italy, to Budapest and finally to Vienna, where, among others, he met Josef Hoffmann, then the leader of the Vienna Workshop. In February 1908 he travelled to Paris for his first long stay in the city. He met August Perret and was accepted in his atelier where he worked as an architect for fifteen months. He was then commissioned by the Art School of La Chaux-de-Fonds to undertake a trip to Germany from April 1910 to May 1911, in order to study the development there of the crafts movement. His observations were published in an official report in 1911 in La Chaux-de-Fonds. In 1910 the young Jeanneret met Peter Behrens in Berlin and worked in his office

for five months. This was followed by a short stay with Heinrich Tessenow in Hellerau near Dresden. He was deeply impressed by the organizational strength of the German movement, but that he viewed it with a certain criticism is shown in the following remark which he expressed at an exhibition in Munich: "The collection was strikingly harmonious, certainly something new for the French of today; but the Germans lack a tradition and their hands are still unskilled".

Following his study in Germany he travelled with August Klipstein, the late well-known antique dealer from Bern, for a period of seven months. These travels took him through the Balkans—Hungary, Rumania and Bulgaria, to Istanbul, Athens and Rome. Following this period of travel he settled down for a few years in his native town of La Chaux-de-Fonds, where he was called upon by L'Eplattenier to take charge of certain courses at the Art School. The somewhat small town atmosphere of La Chaux-de-Fonds compelled him to shorten his stay and in 1917, at the age of thirty, he settled down for good in Paris. There he lived for 17 years at Rue Jacob 20 before moving to his present apartment on the Rue Nungesser et Coli.

In Paris he made his first paintings and in 1918, together with Amédée Ozenfant, he had his first exhibition in the Galerie Thomas. Shortly before, a manifesto entitled "After Cubism" was published, in which Ozenfant and Le Corbusier set forth their idea of contemporary art.

Together with Paul Dermée he founded the magazine *Esprit Nouveau*, the first number of which was published on 15 October, 1920. His active editorial work on this magazine, which produced a great number of articles on art and architecture, formed the basis of his writings later to be published by Crès. The graphic design of the magazine, largely the work of Le Corbusier himself, as well as his publications of later years, appear exemplary even today.

In 1922 he associated himself with his cousin Pierre Jeanneret. Their architectural and special town planning studies have their basis in the "Plan for a contemporary city of 3 million inhabitants". Moreover, the model of the Citrohan house was exhibited in which the system of pilotis was brought into use for the first time.

1923 marked the appearance of his first great publication, *Towards an architecture*, in which his earlier articles for the magazine *Esprit Nouveau* reappeared in an edited form. In the course of the next few years eight publications in the *Esprit Nouveau Series* appeared, published by Crès. With these publications his present name of Le Corbusier appeared for the first time, a name which he took over from his southern French ancestors.

At the International Exhibition of Decorative Arts in 1925 Le Corbusier caused a sensation with his Pavillon de L'Esprit Nouveau in which, among others, his Plan Voisin (neighbourhood plan) was displayed. From that time on Le Corbusier developed an intensive architectural activity in his atelier at Rue de Sèvres 35 where he gathered about him young designers from all corners of the world. Moreover his activity as a painter progressed further. In 1926 Le Corbusier won first prize in the international competition for the design of the League of Nations Building in Geneva.

In 1928 the CIAM Group (International Congresses for Modern Architecture) was founded at La Sarraz, Switzerland.

In addition to such works as: the Centrosoyus in Moscow (1928–29), the Salvation Army Refuge in Paris, the Swiss Pavilion at the Cité Universitaire in Paris and collaboration on the Ministry of Health and Education Building in Rio de Janeiro, he devoted much interest to theoretical urban design studies and, at the behest of the governments concerned, worked out countless city plans, such as those for Buenos Aires, Stockholm, Algiers, Nemours (Africa), Bogotá, Moscow, Izmir and many others. The problem of the spiral-form museum "of unlimited growth" has occupied Le Corbusier for the last thirty years; in the Museum of Modern Western Art in Tokyo (now under construction) his ideas have reached a convincing realization.

Countless lecture tours at the invitation of governments and architectural organizations have taken Le Corbusier to practically all the large cities of the world (Paris, Brussels, Madrid, Barcelona, Amsterdam, Stockholm, Moscow, Rio de Janeiro, etc.) and have provided him with the opportunity to set forth his concepts on architecture and city planning.

In 1940, shortly after the outbreak of war, Le Corbusier left Paris and moved to the unoccupied zone of France where he devoted his time primarily to painting and theoretical studies (e.g. the Modulor).

In 1942 Le Corbusier founded the ASCORAL Group (assembly of designers for an architectural renewal).

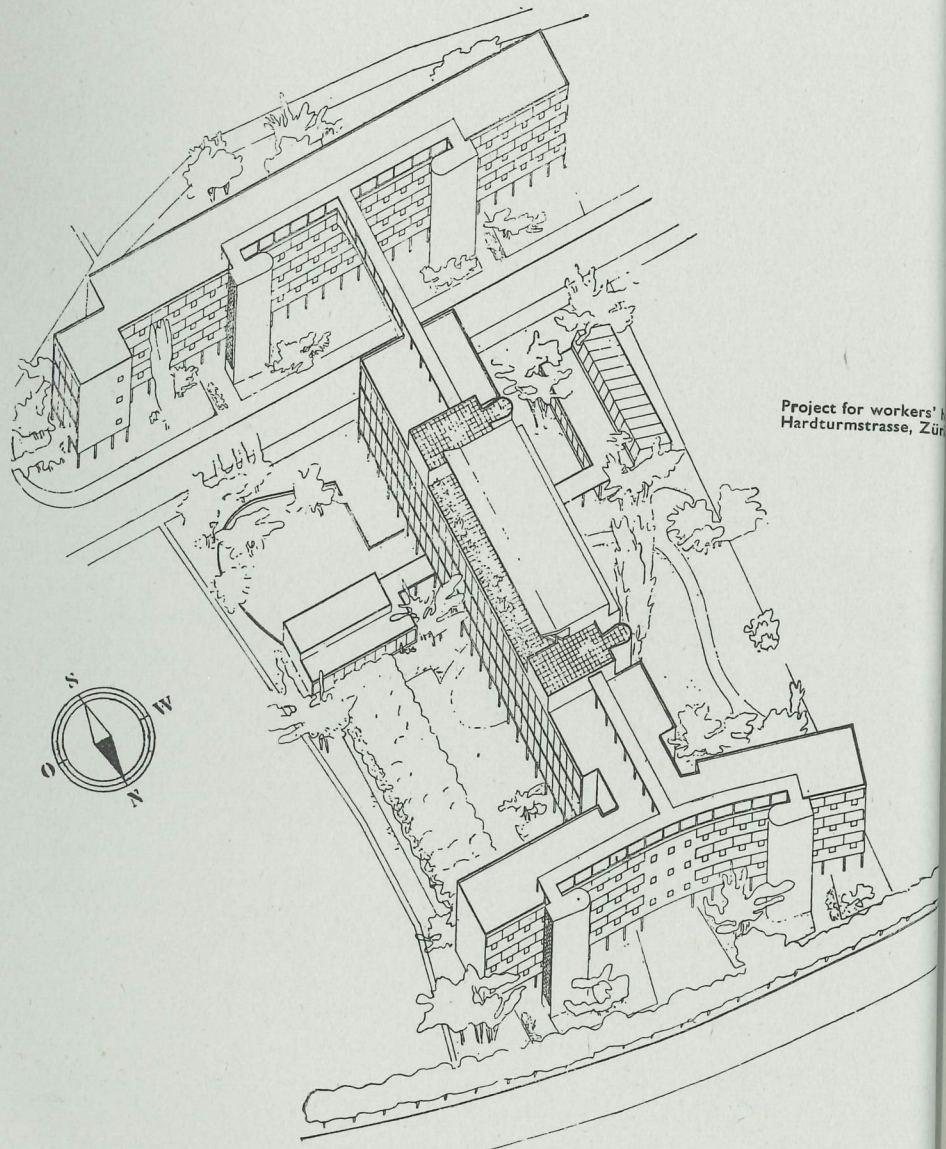
In 1944 he was able to return to his old atelier in Paris and with that began an extraordinarily intensive architectural activity. He was called to New York in 1946 to cooperate on the preparation of plans for the UN Building. He received such outstanding commissions as: the design of the Unité in Marseilles, the planning of the city of Chandigarh (the new capital of Punjab in India) and the construction of several residences in Ahmedabad. The success of the Unité d'Habitation in Marseilles brought the commissions for more Unités at Nantes, Meaux, Briey-en-Forêt; and in the summer of 1957 the International Architectural Exhibition "Inter-Bau" took place in Berlin for which Le Corbusier designed a Unité d'Habitation containing 400 apartments. His recent pilgrimage Chapel at Ronchamp has drawn the attention of the entire world.

In spite of his intensive activity as architect and city planner, painting occupies an ever important position in his work, and in the last few years he has also turned to sculpture. His conception of modern man as a nomad who moves from dwelling to dwelling as his living requirements change has brought Le Corbusier's attention to the art of tapestry. For him the tapestry is the "mural of the nomad", in that the owner can easily take it with him when he moves. Of his works in this field, some were executed in Aubusson and some in India where some of the most impressive are in the Law Courts in Chandigarh.

In the course of the past several decades Le Corbusier has received a great number of distinctive honours. In this context we mention only the honorary Doctor's Degree received from the University of Zürich in 1935 and same degree from the Federal Institute of Technology in Zürich in 1955, the French

Legion of Honour and the RIBA Gold Medal 1953.

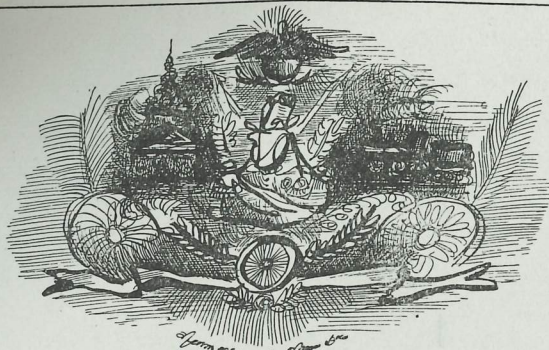
His exhibitions: Galerie Gabriel Thomas, Paris, 1918; Galerie Druet, Paris, 1921; Salon des Indépendents, Paris, 1922-23; "Effort Moderne", Galerie Rosenberg, Paris, 1923; Kunsthaus, Zürich, 1938; Galerie Louis Carre, Paris, 1939; Walker Art Center, Minneapolis, 1946; Stedelijk Museum, Amsterdam, 1947; Musée d'Art Moderne, Paris, 1953; Institute of Contemporary Arts, London, 1953; Kunsthalle, Bern, 1954; Musée de Lyon, 1956; Innsbruck, 1956.



Chronological order of his works

Buildings

- 1905 First commission for building a house in La Chaux-de-Fonds
- 1922 Villa at Vaucresson near Paris
House of the painter Ozenfant, Paris
- 1923/24 La Roche-Albert Jeanneret house at Auteuil (already with pilotis and roof garden)
- 1924 Lipchitz house at Boulogne-sur-Seine
- 1925 Small house for his parents near Vevey on the Lake of Geneva
Extension of Pessac-Bordeaux
Pavillon de l'Esprit Nouveau at the International Decorative Art Exhibition in Paris
- 1926 House for an artist at Boulogne-sur-Seine (Maison Tarnisien)
Salvation Army hostel "Palais du Peuple" in Paris
Small house for M. Cook at Boulogne-sur-Seine
Guiette house in Antwerp
- 1927 Villa at Garches near Paris
Two houses of the Weissenhof-Siedlung in Stuttgart (on the occasion of the Werkbund Exhibition)
Plainex house in Paris
- 1928 Nestle Exhibition Pavilion
Villa at Carthage
- 1928/29 Restoration of an old house at Ville d'Avray
- 1929/31 Villa Savoy at Poissy near Paris
- 1929 Asile Flottant of Salvation Army in Paris



Le Corbusier
Architecte
1895 - 1965

Le Corbusier
Architecte
1895 - 1965



Le Corbusier
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1895 - 1965

Le Corbusier
Architecte
1895 - 1965



Le Corbusier
Architecte
1895 - 1965

Diploma presented to Le Corbusier by Saul Steinberg

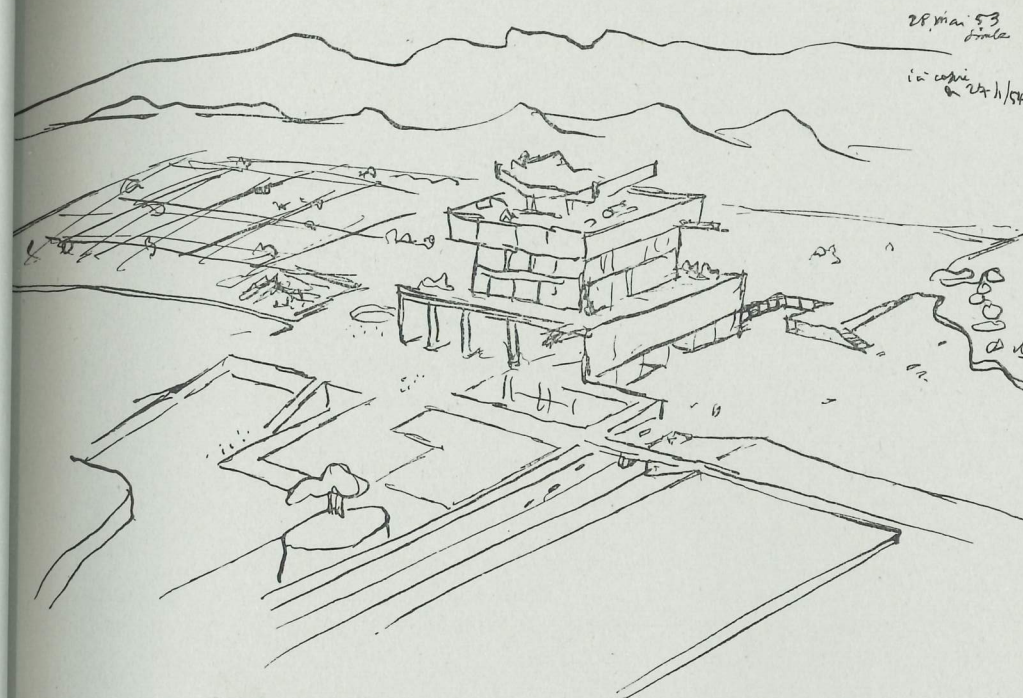
- 1929/33 The Centrosoyus Building in Moscow
- 1930 House for M. Erazurris on the Pacific Coast in Chile
- 1930/31 Flat for M. Charles Beistegui in the Champs Elysées in Paris
 (erection of new penthouse flat on the roof of an old building)
 Villa for Mme. Hélène de Mandrot at Le Pradet near Toulon
 Clarté block of 45 flats at Geneva
- 1930/32 Swiss Pavilion at the University City in Paris
- 1932/33 Cité de Refuge of the Salvation Army in Paris
- 1933 Block of flats near the Porte Molitor in Paris, containing Le Corbusier's private flat
- 1935 A week-end house in the environs of Paris
 Holiday house at the Mathes on the Atlantic coast
- 1936 Ministry of Education Building at Rio de Janeiro (in collaboration with Oscar Niemeyer, Lucio Costa and other Brazilian architects)
- 1937 Pavillon des Temps Nouveaux at the Art and Techniques Exhibition in Paris (steel and canvas)
- 1938/39 Ideal Homes Exhibition in London
- 1940 Art Gallery at the France Overseas Exhibition
- 1946/51 Factory at St. Dié for M. Duval
- 1947 Designs for the UNO Building in New York
- 1949/54 House for Dr. Currutchet at La Plata, Argentina
- 1952 Holiday cottage at Cap Martin for himself
- 1950/53 Notre-Dame du Haut pilgrim chapel at Ronchamp (commission from the Dominican Order "renouveau religieux", dedication June 1955)
- 1952/57 Unité d'habitation at Nantes-Rézé
- 1950/57 The planning of Chandigarh, the new capital of the Punjab, India. Besides being in charge of the lay-out plans for the whole, he has been commissioned to build the Capitol, i.e. the government and administrative quarter. The following buildings are by Le Corbusier:
 The Law Courts
 The Secretariat (headquarters of the ministries)
 The Governor's Palace (in construction)
 The Houses of Parliament (in construction)
 The Open Hand Monument (project)
- 1953/57 Buildings in Ahmedabad, the cotton centre of the Punjab, India:
- 1954/56 Villa Sarabhai
- 1954/56 Villa Shodhan
- 1956/57 The Ahmedabad Mill Owners' Union building
- 1956/57 The Museum (cultural centre)
- 1955/57 Le Corbusier has been commissioned by the French Government to build further Unités, modelled after Marseilles and Nantes. At present there are under construction five Unités at Meaux and Briey-en-Forêt
- 1955/57 Jaoul houses, Neuilly-sur-Seine

- 1956/57 Unité d'Habitation at Berlin-Charlottenburg (Le Corbusier had been invited to participate with a unit in the Inter-Bau International Architectural Exhibition in Berlin)
- 1956/57 La Tourette monastery, Evaux-sur-Arbresle (Dominican monastery with seminary)
- 1957 Brazilian Pavilion at the University City, Paris (under construction)
- 1957 Art Museum in Tokyo (under construction)

Theses, plans and projects

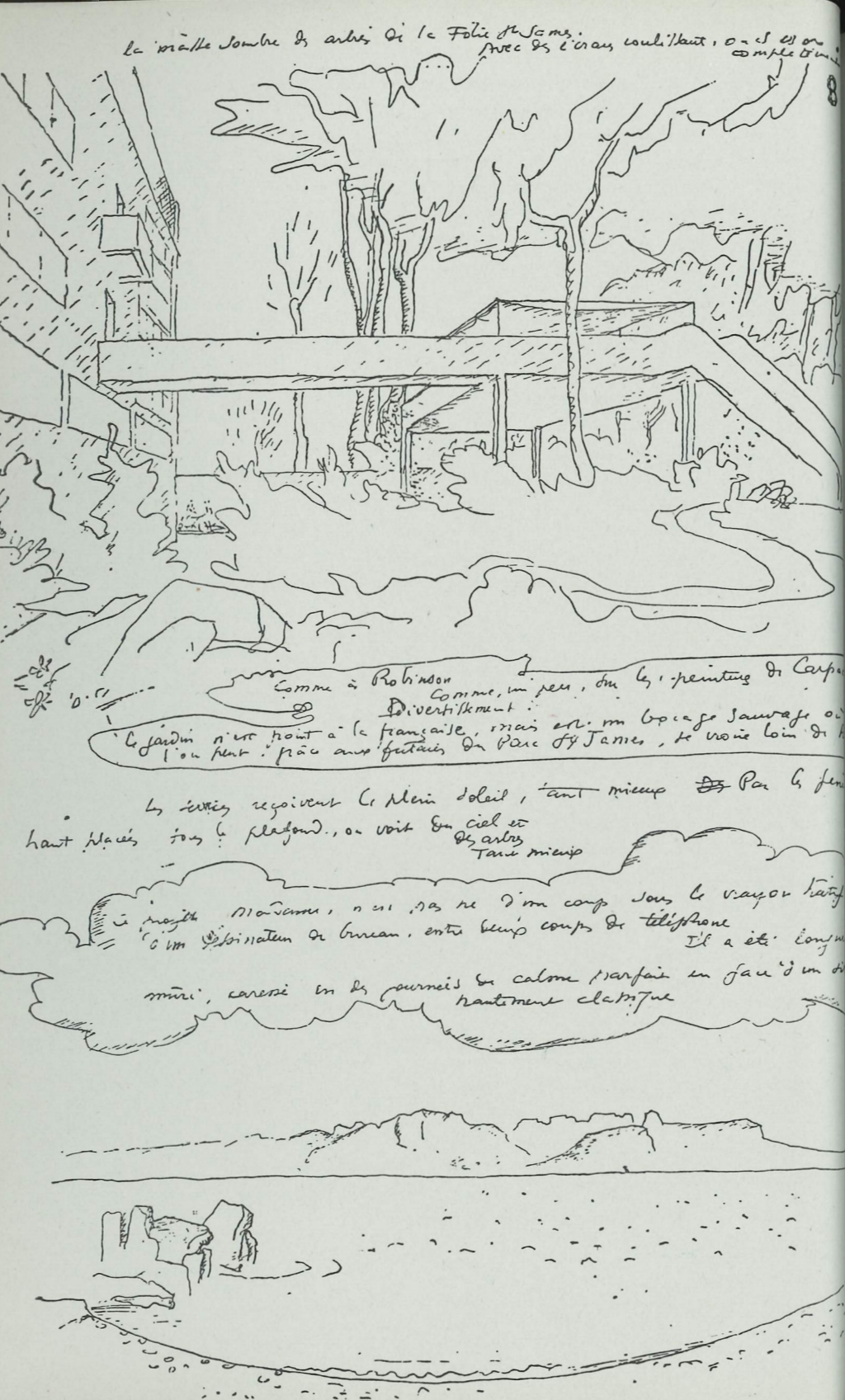
1914/15 "Domino" Houses

- 1917 Designs for an abattoir at Challey
- 1922 Diorama of the "contemporary town for 3 million people" on exhibition at the Salon d'Automne. On a tableau of 90 feet length a diorama covering 100 sq. metres was displayed showing the essential demands of town-planning: relief of the town centre, higher density, increase of means of transport, increase of green areas
- 1922 Block of villas. A block comprising five storeys of villas, one above the other, with a roof terrace, etc. It is a forerunner of the Unités d'Habitation at Marseilles, Nantes, etc.
- 1922 Citrohan House. It was exhibited as a plaster model in the Salon d'Automne. Standardization of structural elements. In this house for the first time pilotis and continuous horizontal windows appear
- 1922 House for artists
- 1925 The so-called Voisin Plan for Paris, which deals with the building of a new city in the centre of Paris, is exhibited in the Pavillon de l'Esprit Nouveau at the International Decorative Arts Exhibition in Paris. First attempt at solving the circulation problem by separating pedestrian and motor traffic
- Design for student quarters
- Studies for the Madame Meyer villa in Paris
- Further studies for blocks of villas
- 1926 The five points for a new architecture
- 1927 The League of Nations Palace, Geneva (first prize in an international competition)
- 1928/29 Projects for Wanner, Geneva (street with blocks of villas)
- 1929 Designs for the Draeger Printing Works in Paris
- Design for a Mundaneum in Geneva. A concentration in one city of all the international corporations with headquarters in Geneva (Cité Mondiale)
- Loucheur Houses (low-cost houses)
- Design for a house in Brussels
- Porte Maillot conversion project
- 1929/30 Town-planning schemes for South America, Sao Paulo, Rio de Janeiro, Buenos Aires
- 1930 Town-planning schemes for Algiers
- 1931 Schemes for a modern art museum with unlimited possibilities of expansion



The Governor's Palace, Chandigarh

- 1931 Project for the Palace of the Soviets in Moscow (participation in a limited international competition)
- 1932 Project for a large block of flats at the Zürich-Horn in Zürich
- 1933 Block of flats for workers in Zürich
- 1933 Pension Institution in Zürich
- 1933 Town-planning schemes for Geneva, Stockholm and Antwerp
- 1933 Project for a block of flats at Algiers (project A)
- 1933 Large-scale building projects for Barcelona, housing estates for unskilled labourers
- 1933/34 Large-scale building projects for Oued-Ouchaia at Algiers (for M. Durand)
- 1934 Town-planning schemes for Algiers (projects B and C)
- 1934 Scheme for re-organization of agriculture
- 1934 Town-planning projects for Nemours in Africa
- Schemes for the "Ville Radieuse"



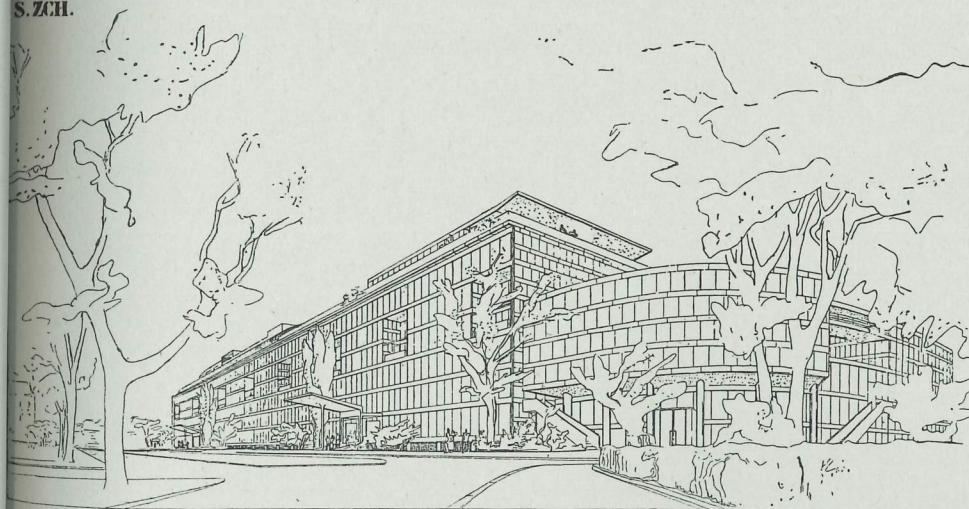
- 1934/38 Agricultural re-organization
- 1935 Town-planning projects for Hellocourt, the French factories of the Bata group in Lorraine
- Large-scale building project for the Zlin valley in Czechoslovakia
- 1935 Design for the municipal and state museums in Paris
- 1935 Designs for a swimming bath with wave machinery at Badjarah
- 1935 Large-scale building project for Namours in Africa
- 1936 Scheme for pleasure centre (stadium)
- 1936 Town-planning schemes, especially for a university city in Rio de Janeiro
- 1936 Town-planning schemes for Paris (Plan de Paris 37)
- 1936/37 Schemes for the International Home Exhibition in Paris, 1937
- 1938 The "Cartesian" skyscraper
- 1938 Further town-planning schemes for Algiers
- 1939 Schemes for a museum with unlimited possibility of extension
- Roscoff Biological Station
- Schemes for a winter and summer resort in the Vars valley
- 1940 Lannemezan House (foreman's house)
- Houses with dry construction
- 1940 The Murondins houses
- 1940 Temporary auxiliary school for refugees of the first war period, 1939/40
- 1942 Directive plan for Algiers. Schemes for the linear industrial town, "Usine verte", etc.
- 1942 House for M. Peyrissac in Africa
- 1944 Unité d'Habitation in transitory stage
- 1945 Town-planning schemes for Saint-Dié
- 1945 The beginning of the work on the Unité d'Habitation at Marseilles
- 1945/46 Schemes for Saint-Gaudens and La Rochelle
- 1945/46 Completion of the Modulor
- 1948 La Sainte Baume. Project for a subterranean church with attached housing settlement
- The CIAM urban grille system
- 1949 Roq et Rob Hotel project at seaside
- 1950 House for Professor Fueter
- 1950 Porte Maillot Project 50
- 1950 Town-planning schemes for the Marseilles Vieux-Port and Marseilles-Veyre
- 1950 Town-planning schemes for Bogota and Izmir
- 1951 Scheme for Marseilles-Sud
- 1951 Participation in the Strasbourg competition for the erection of 800 flats
- 1956 Schemes for agricultural settlements
- 1956 Schemes for a cultural centre with art museum in Tokyo
- 1958 Hauptstadt Berlin competition

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S.Z.H.



Project for a large block of flats at the Zürich-Horn, Zürich, 1932

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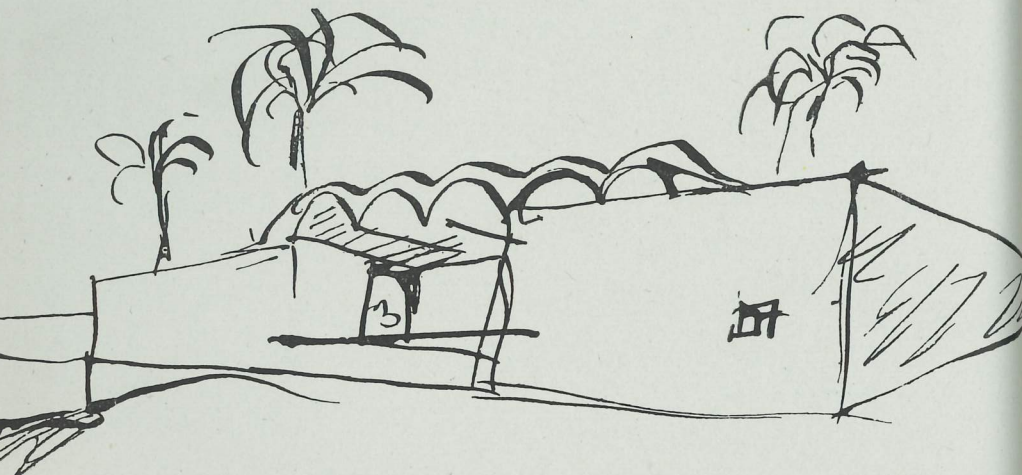
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Contents of the exhibition

Architecture

Painting

Sculpture

Tapestries

LECTURES AT THE LE CORBUSIER EXHIBITION

Guide lectures and discussions will be held in the exhibition on Thursdays at 5 and 6 p.m.

February 12th

Jane Drew
Reg Butler

February 19th

Peter Smithson
Ernö Goldfinger

February 26th

Fello Atkinson
Harper Ellis

March 5th

James Stirling
Sir John Summerson

These lectures are brief and informal; admission is free but numbers may have to be restricted as space in the exhibition is limited

ACKNOWLEDGMENTS

The following firms have generously given space in the Building Centre occupied by their exhibits in order to accommodate the sections of the exhibition on the ground floor and in the basement:

Aluminium Development Association
Copper Development Association
Zinc Development Association
Carter Group of Companies
Imperial Chemical Industries
Merchant Adventurers
Cement and Concrete Association
Southern Lime Association
Messrs. Cone Fittings

The organizers also gratefully acknowledge the help of the Director and Staff of the Building Centre, and Trevor Dannatt who has been responsible for the adaptation of the various rooms

They also wish to thank the staff of *Architectural Design*, who have undertaken most of the administrative work

The Liverpool Committee wish to record their thanks to the Royal Institute of British Architects, whose generous contribution towards the expenses of the Exhibition was by mistake omitted from the note of acknowledgments, paragraph 3, page 3 of the catalogue

The architectural section of the exhibition displays mainly enlarged photographs of buildings and plans by Le Corbusier as well as fourteen models. The photographs are mounted on both sides of seventy-two timber panels. Between nine and twelve panels make up a group. The groups have the following headings: **Chandigarh, space and form, Ronchamp, town-planning, the home, architecture, the window, buildings at Ahmedabad, museums and chronology.**

Chandigarh

The capital of the Punjab, India

Le Corbusier was entrusted by the Government of India with the planning of the metropolis as a whole and as responsible architect with the building of the Capitol. The first stage is scheduled for a population of 150,000, and it includes the erection of the government buildings (Capitol).

Three further architects have designed buildings, schools, hospitals, hotels, etc., in Chandigarh: Pierre Jeanneret, the former collaborator of Le Corbusier; Maxwell Fry and Jane Drew of London. They are the only foreign architects who participated in this project.

Plan of Chandigarh

Free-hand sketches for Chandigarh

Site plan of the Capitol with illustrated notes

The governor's palace:

Sketch of the palace

Sketch of the roof garden

Close-up of a model

Enlargement of a sketch by Le Corbusier

The palace in the landscape

Perspective view of the third floor and the mezzanine

Perspective view of the governor's living-room

Plan of the second and fourth floors and two sections through the palace

Model of the north-west elevation of the palace

The administration building (secretariat)

Site photographs
Site plan of the Capitol
Drawing showing part of the main elevation of the Secretariat
Site photographs
Plan and section of the ministers' wing and plan of a typical floor
Site photographs
Close-up view of the centre part of the Secretariat
Ministers' wing
Site photographs
Secretariat
Two detailed views
Enlargement of Le Corbusier's first sketch in India
(Indian woman with child) March 3, 1951

The Law Courts

Photograph of the rear elevation
Site plan of the Capitol
Detail of a window front with brise-soleil on the ground floor
Detail of the rear elevation
Plan of the main floor and section through the Law Courts, the Library and the Terrace Restaurant
Interior of a magistrate's court, in the background a tapestry designed by Le Corbusier and made in India
Main elevation of the Law Courts
Close-up view of the main entrance and the connecting ramp
Close-up view
Main entrance with ramp
Detail of the sun-breakers in front of the court rooms

Parliament Building

Site plan of the Capitol
Eleven original plans
Detail sketch for the entrance to the palace
Sketch of the entrance

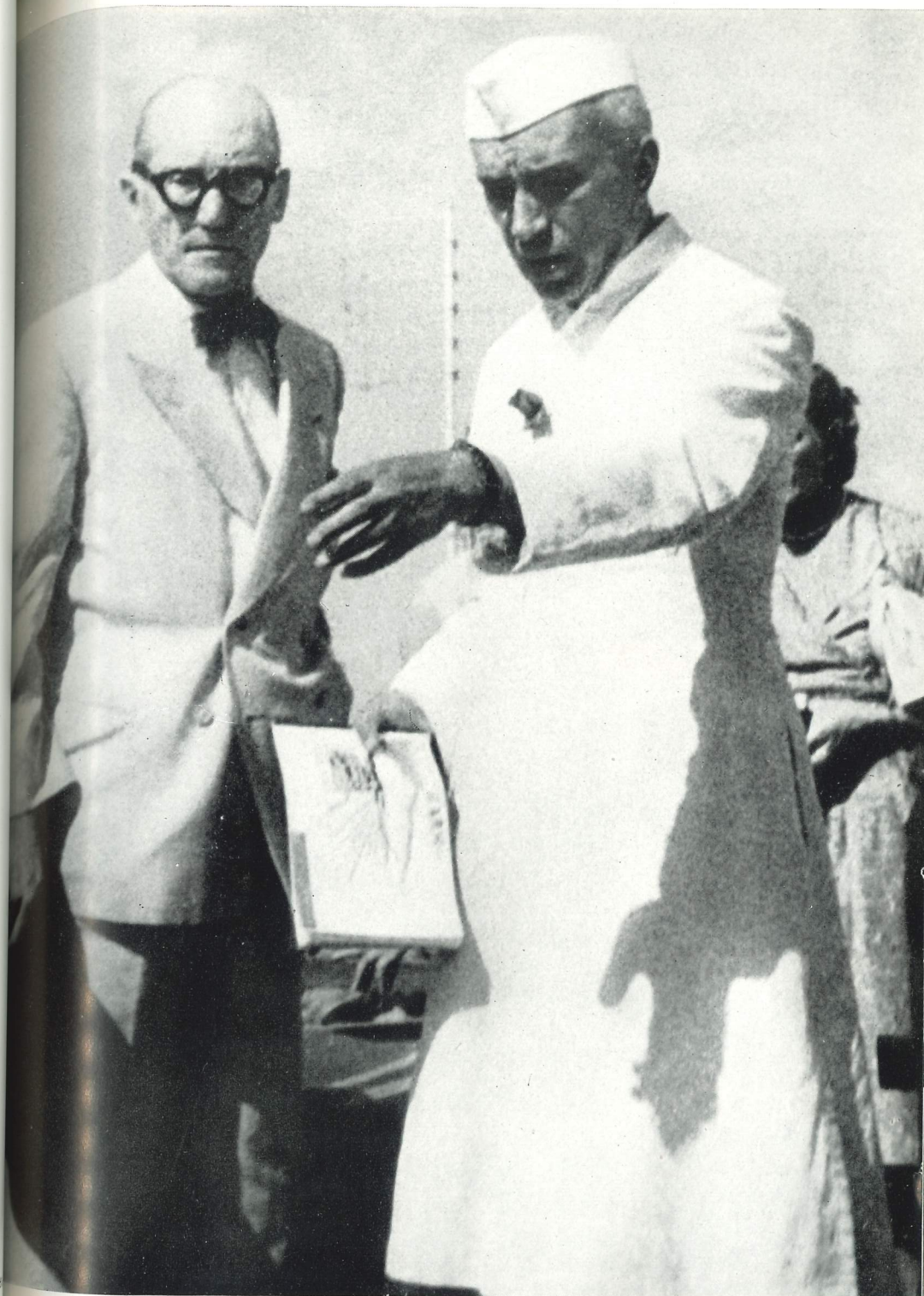
The Open Hand

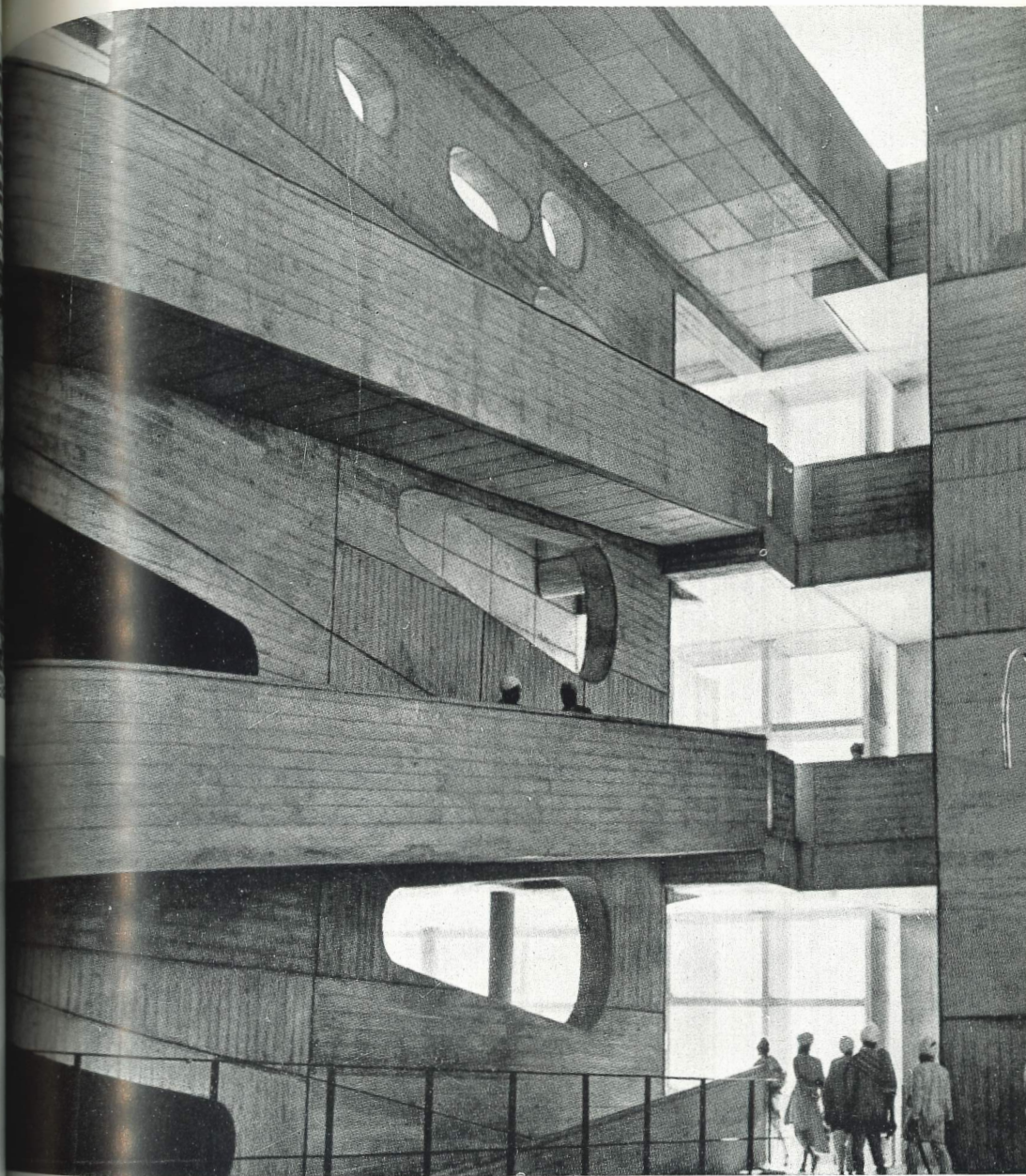
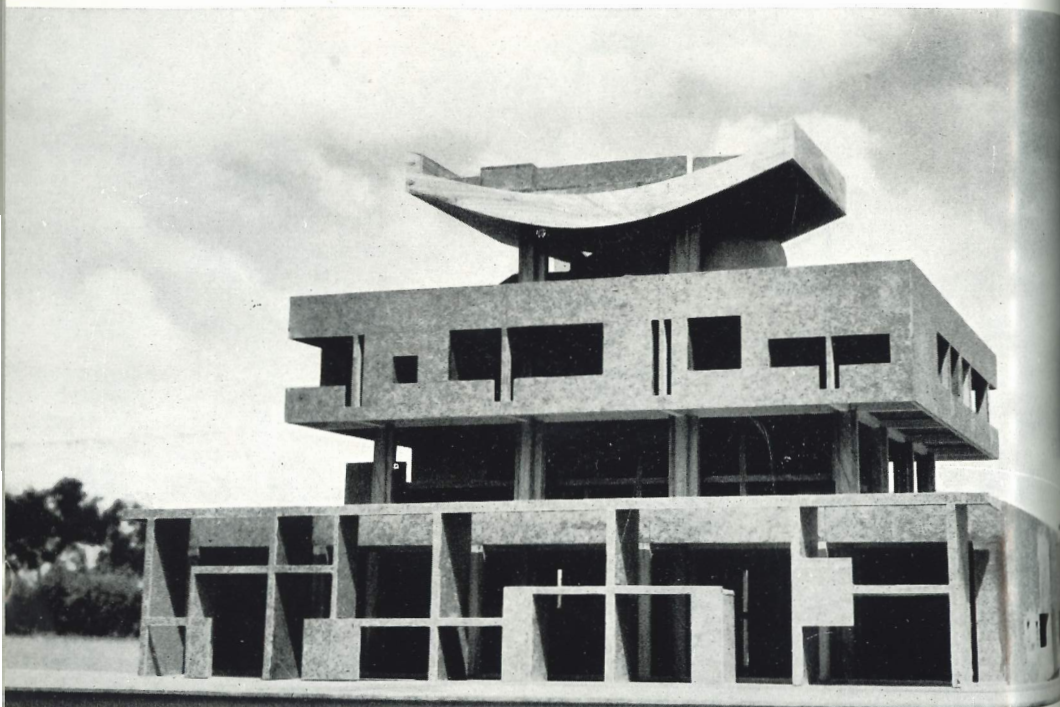
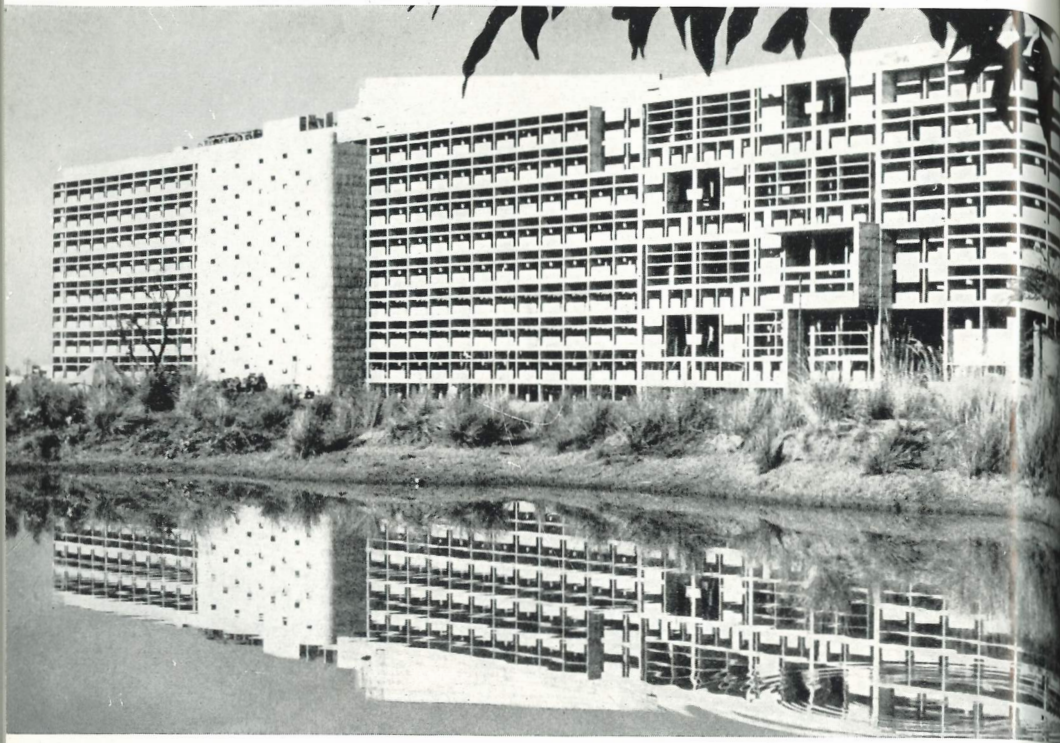
Diagrammatic section through the Esplanade with the Open Hand
Site plan of the Capitol
The forecourt of viewing with the Open Hand
Le Corbusier, April 1952
Model of the Open Hand

Photograph of the opening of the Law Courts by Pandit Nehru (from left to right: Varma, Chief Engineer of the Punjab, Le Corbusier and Pierre Jeanneret in discussion)

Notes by Le Corbusier about his first conference with Pandit Nehru in Delhi, as well as a snapshot on the occasion of a visit to the site in April 1952
Landscape with artificial lake

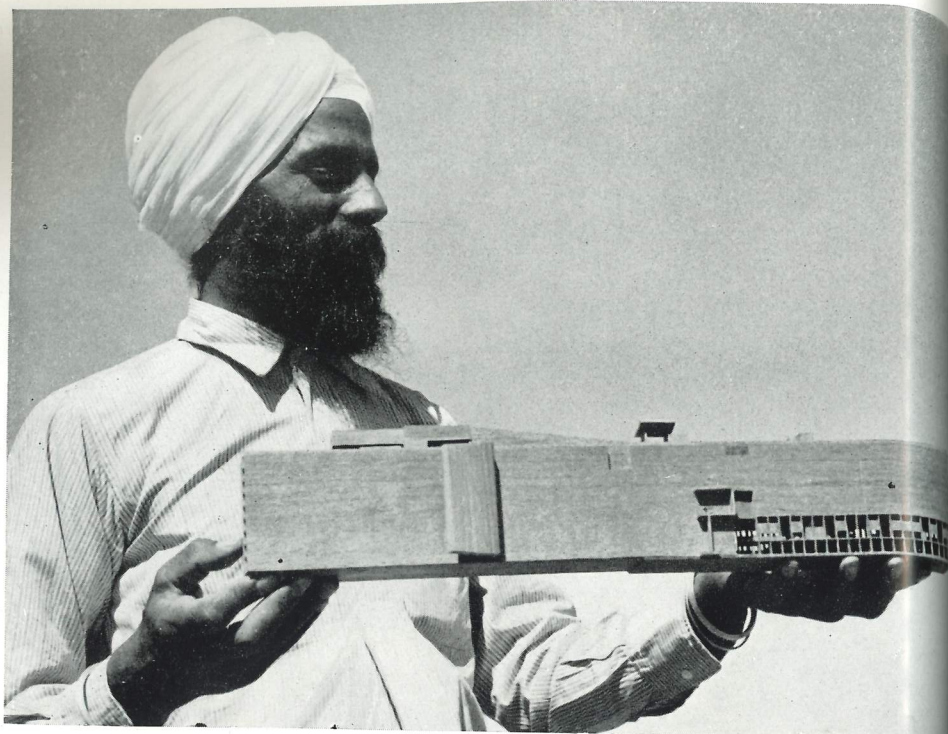
Le Corbusier and Pandit



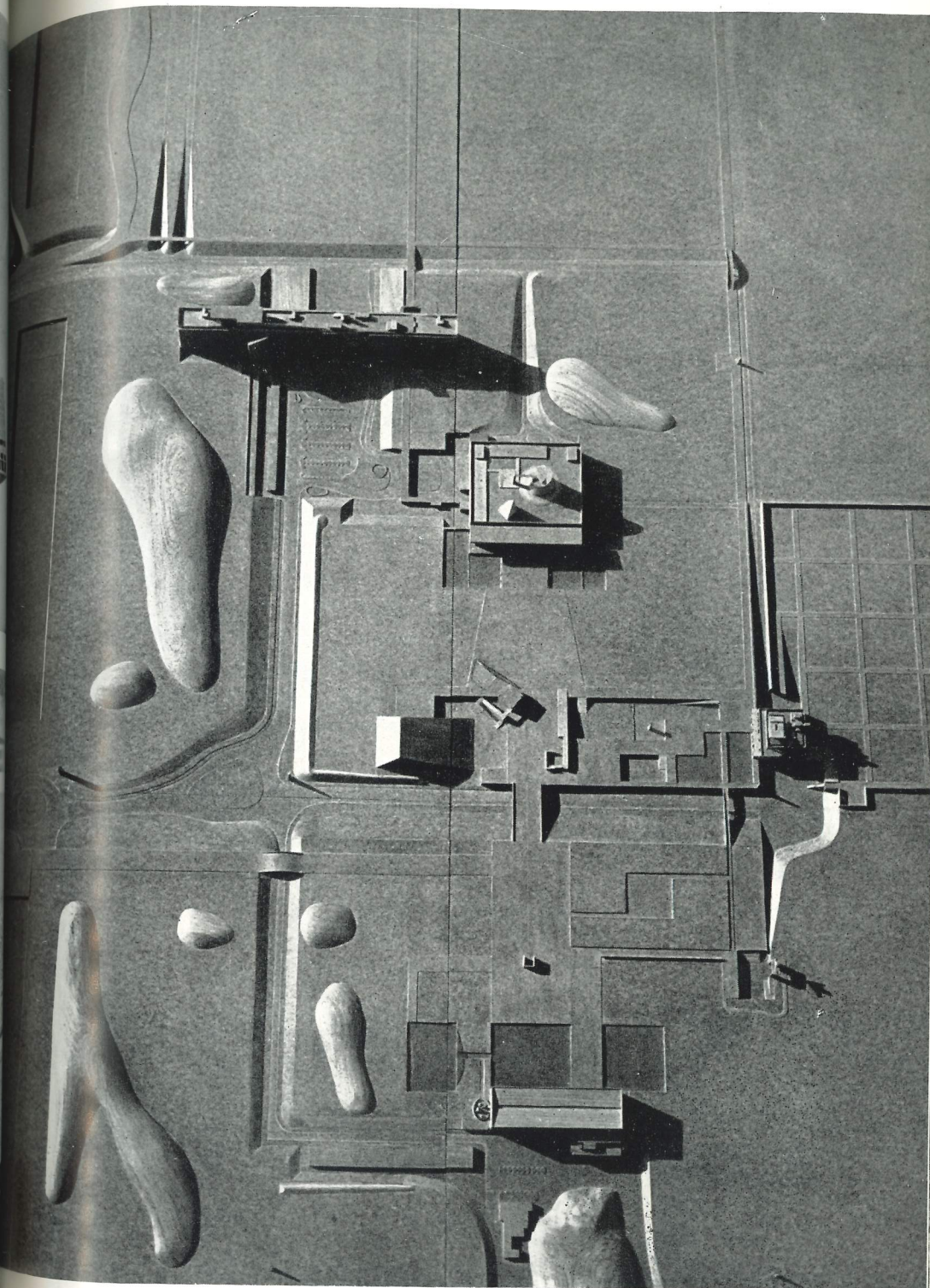


Access ramps in the Law Courts

Opposite above: the Secretariat
Below: model of the Governor's Palace



Rattan Singh (above) and Dhani Ram constructing models



Plan view of the model of the Capitol

Le Corbusier's working aids

The Modulor: a scale of measurements based on the proportions of the human body

The CIAM grille for town-planning, analysis, synthesis and presentation of a town-planning scheme

The climatic Grille is the graphic presentation of the climatic conditions of a particular region in a tabulated form, divided into calendar months

Introductory panel with sketch

Villa at Garches:

North elevation with lines showing the proportional relations

South elevation with lines showing the proportional relations

Part of a painting

Development of the Modulor

Unité d'Habitation, Marseilles, side view

Photograph of a wooden sculpture by Le Corbusier

Diagram (the natural allocation of the soil)

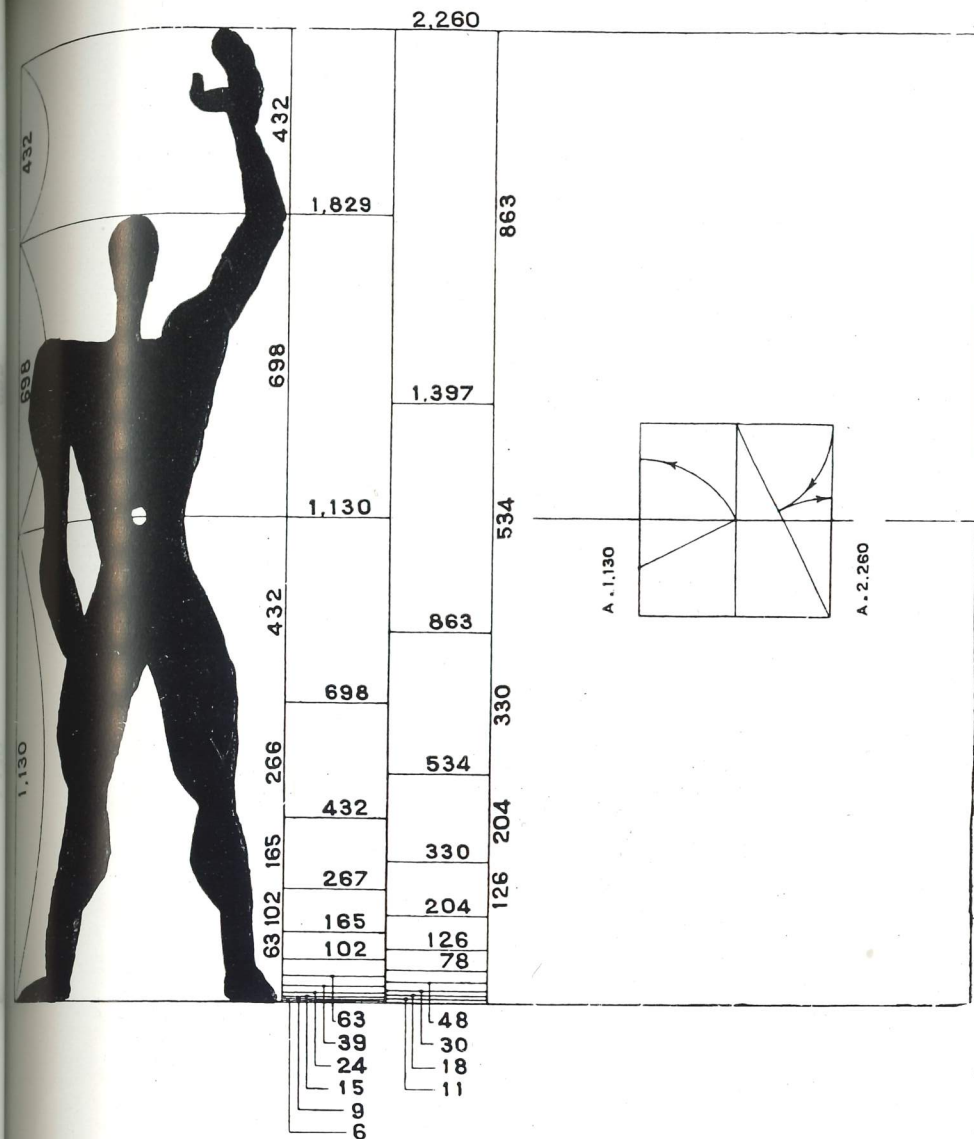
The three economic principles:

Agricultural organization

The linear industrial town

A town as centre for trade

Model of a museum in spiral form, seen from above



The Modulor is a unit of measurement, based on the human body and mathematics

"A scale of proportions, whereby the bad is made more difficult and the good easier" (Einstein)

Ronchamp

Notre-Dame du Haut pilgrim chapel near Ronchamp

View of the Chapel

Site plan

Axonometric view of the interior

External altar

View of the south wall from the inside

Two sketches

Interior, facing the main altar

View of the side facing west

Interior of one of the towers

Photographs of the main entrance door which is faced with stove enamelled sheet iron, painted by Le Corbusier

Interior view from the main altar

La Sainte-Baume. A subterranean basilica

Sketch by Le Corbusier, 1910

Villa Adriana at Tivoli

Two sketches and a comprehensive view

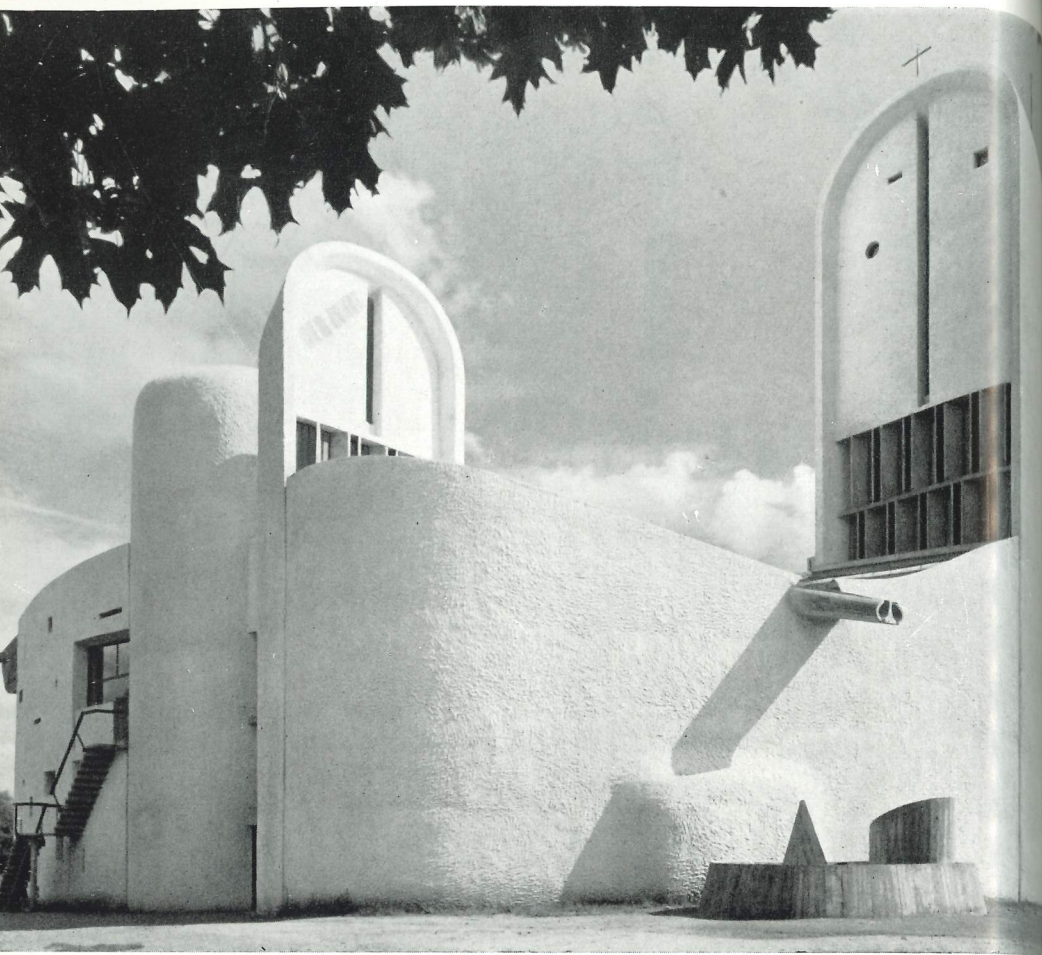
Dominican Monastery at La Tourette

Two plans

View of the model

Ronchamp, detail of the
façade

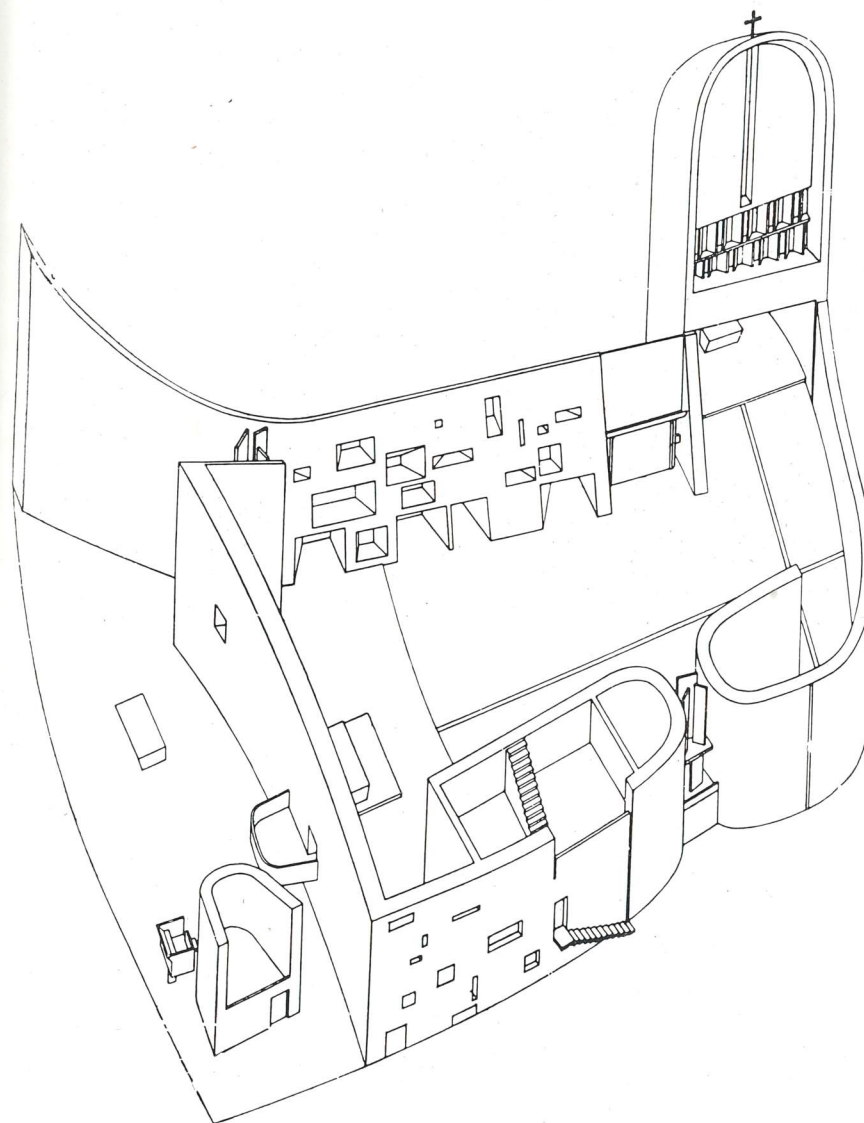




West front of the pilgrim Chapel at Ronchamp

Page 48 overleaf: detail of west front with gargoyle

Page 49 overleaf: interior



Axonometric drawing of the Chapel



Town Planning

"Soleil, espace, verdure: loi de l'urbanisme" (Le Corbusier)

Enlargement of a sketch by Le Corbusier:
Shopping centre of a town with green areas

Sketch: The succession of the hours of the day

Enlarged sketch of a shopping centre showing the separate traffic lanes

View of a city for 3 million people

Plan of a city for 3 million people (opposite)

Enlarged sketch of a possible future view:

The sky-scrapers of the business centre of Paris

Sketch showing a shopping district in the centre of Paris with a main traffic road through the city

Model of the Voisin plan of Paris

Project for the urbanization of Algiers

Photograph of the model

Photomontage: in the foreground a business centre

The factories in the green area

Scheme for a factory for 3,000 workers

Site plan of a mill

Site plan of a furniture factory

View of the exterior of a factory at Saint-Dié (1946)

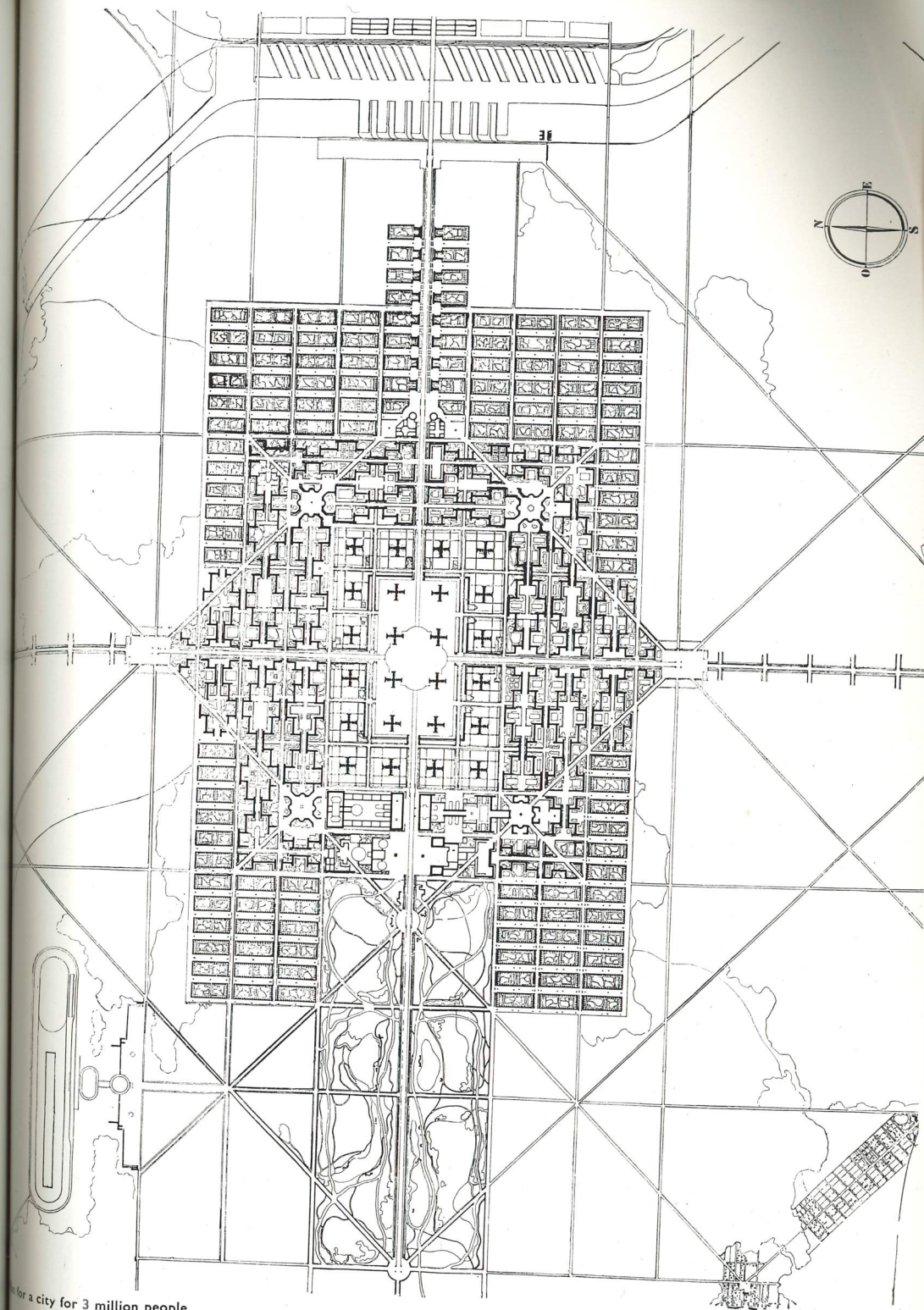
View of the interior of a two-storey factory

Agricultural reorganization:

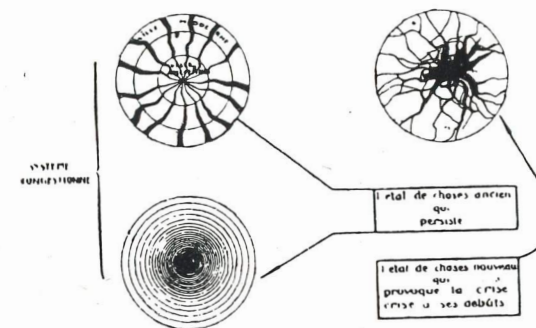
Model of a family farm organized according to modern principles

Sketch of a courtyard

Model of an agricultural administration centre



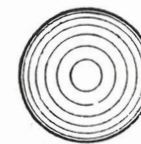
for a city for 3 million people



UNE VILLE CONTEMPORAINE

- Plan of a modern farm
- Sketch of a living-room
- Model of a sky-scraper
- Voisin plan, Paris
- Sketch of Rio de Janeiro (Brazil)
- Sketch of São Paulo (Brazil)
- Sketch of Montevideo (Uruguay)
- Sketch of Buenos Aires (Argentina)
- Sketch of a new port for Barcelona
- Sketch of Stockholm
- Plan of Antwerp (left bank of Scheldt)
- Model of blocks of flats for Oued-Ouechaia (Algiers)
- Sketches for Manhattan, New York
- Rio de Janeiro: Sketch
- General scheme for Buenos Aires
- Model of a town-planning scheme for Bogotá
- Town-planning scheme for Saint-Dié (France)
- Sketch of Saint-Gaudens (France)
- Town-planning scheme for La Rochelle-Pallice (France)
- Model of the business centre, Bogotá
- Sketch of Marseilles-Veyre
- Diagrammatic sketch of "the seven streets" (TV)
- Town-planning scheme for Chandigarh, Punjab, India
- Model of projected aluminium houses at Lagny
- Model of Briey-en-Forêt
- Comprehensive plan for the town of Meaux
- Large-scale photograph of a model of the Administration building in Algiers

A page of one of Le Corbusier's pamphlets, 1922



décongestionner le centre

J'ai dressé par le moyen de l'analyse technique et de la synthèse architecturale, le plan d'une ville contemporaine de trois millions d'habitants. Ce travail fut exposé en Novembre 1922 au Salon d'Automne à Paris. Une stupeur l'accueillit ; la surprise conduisit à la colère ou à l'enthousiasme. C'était cruement fait. Il manquait de commentaires et les plans ne se lisent pas par chacun. J'aurais dû être présent pour répondre aux questions essentielles qui prenaient leur raison dans le fond même de l'être. De telles questions offrent un intérêt capital, elles ne sauraient demeurer sans réponse. Écrivant cette étude destinée à la présentation de principes neufs d'urbanisme, je me suis mis résolument à répondre *tout d'abord* à ces questions essentielles. J'ai usé de deux ordres d'arguments : d'abord de ceux essentiellement humains, standards de l'esprit, standards du cœur, physiologie des sensations (de nos sensations, à nous, hommes) ; puis de ceux de l'histoire et de la statistique. Je touchais aux bases humaines, je possédais le milieu où se déroulent nos actes.

Je pense avoir ainsi conduit mon lecteur par des étapes où il s'est approvisionné de quelques certitudes. Je puis alors en déroulant les plans que je vais présenter, avoir la quiétude d'admettre que son étonnement ne sera plus de la stupéfaction, que ses craintes ne seront plus du désarroi

The home

Sketch of a street canyon

In contrast: Photograph of part of a façade and green area, Marseilles

Perspective sketch of a town of 3 million people

Pavillon de l'Esprit Nouveau, Salon d'Automne

Flat in a block of villas

Appeal to manufacturers for the standardization of houses and windows (sketches)

Sketches for a block of villas

Salon d'Automne

Interior of a flat in the block of villas

Page from the book: "La Maison des Hommes" by Le Corbusier

Sketch of a roof garden

Photograph of the Weissenhof Estate, Stuttgart

Photograph of furniture

Page from the book: "La Maison des Hommes" by Le Corbusier

Comparisons of old and modern living quarters

Explanation of the four functions of town-planning:

housing recreation work traffic

The separation of pedestrian from motor traffic

Diagram of the communal services in the Unité of a modern town

Paris

Diagrammatic section through a Unité

Projected clearance operations in the old city of Paris

Unité d'Habitation in Marseilles

Roof garden

Interior of the children's room, living-room with kitchen

Detail of the exterior

Unité d'Habitation at Nantes

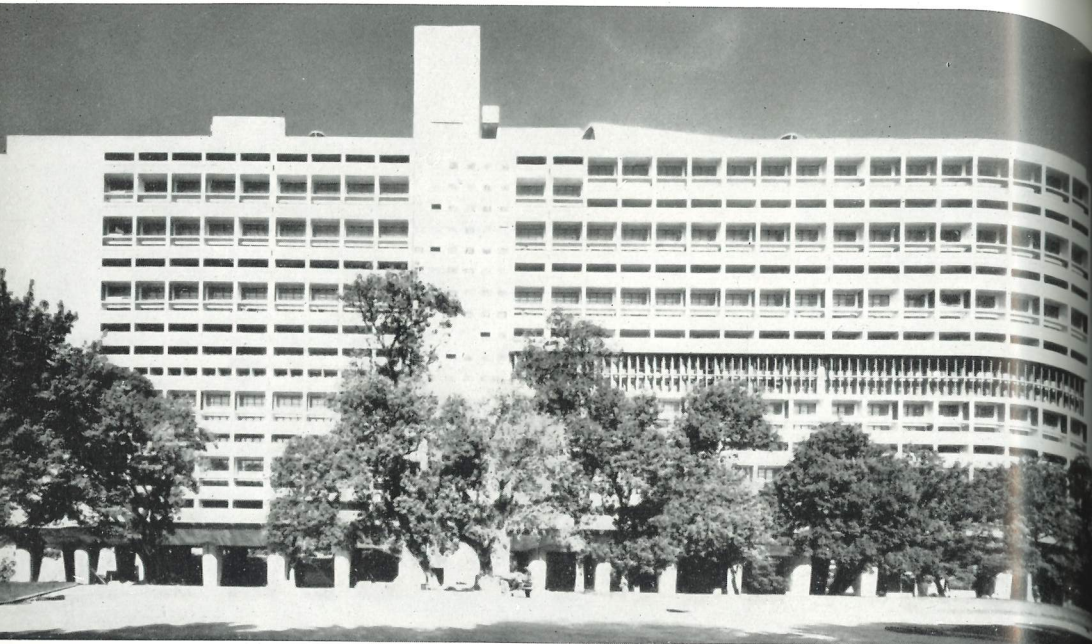
Roof garden, children's room

Exterior

Two views of the Unités of Nantes and Marseilles

South façade of the Unité at Marseilles





Main façade of the Unité at Marseille

The two Unités of Marseille and Nantes:

Unité d'Habitation, Marseille

Introductory panel

Realization for the first time of a modern living unit, commissioned by the French Government

Section through the Unité

Plan of two flats

Section through both flats

Aerial photograph of the southern part of Marseille with the projected Unités

A loggia

Interior of a kitchen

Two photographs of the roof terrace

Plan of roof terrace with explanatory notes

Part of the façade

Balconies (sun-breakers) of the flat

The park seen from the Unité

Landscape, with the Marseilles Unité in the background

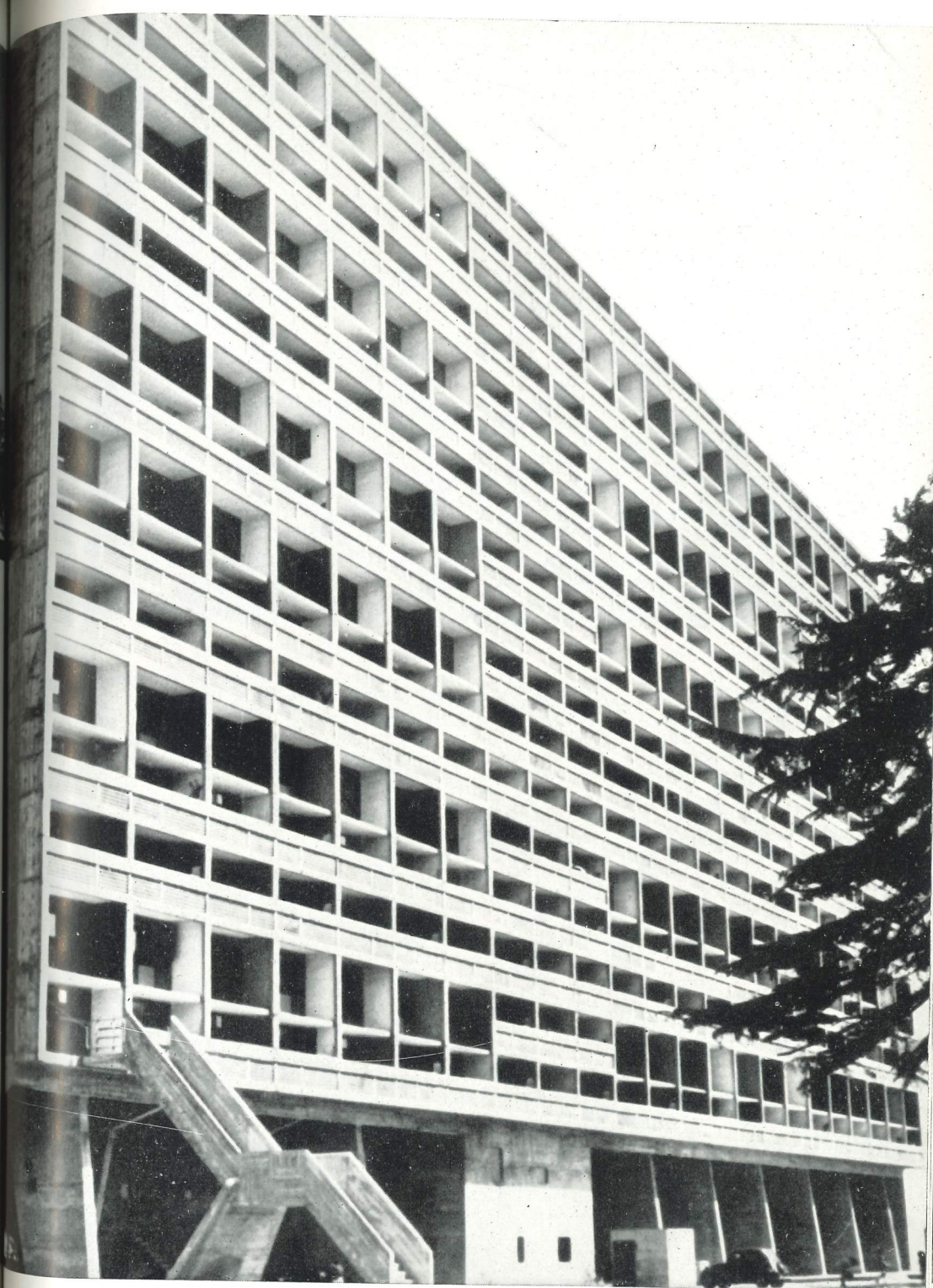
Internal pedestrian way

Living-room with kitchen in background

Unité of Nantes

Part of the façade

Part of the façade, with green area



Unité at Nantes

Architecture

Architecture is a skilful game: exact and magnificent interplay of forms under the light.

L'architecture est le jeu savant, correct et magnifique des formes sous la lumière (Esprit Nouveau, 1919)

Introductory panel

Villa Savoye at Poissy

Comprehensive view

Four partial views

Plans

Maison La Roche, Auteuil

Two large-scale photographs

Interior

Plan of the upper floor

Model of the Centrosoyus in Moscow

Interior of a week-end house

Mundaneum in Geneva

Project for an international centre to house the various institutions of the League of Nations

Two week-end houses

Plans

Photograph of an exterior

Sculpture, with a painting by Le Corbusier in the background; the photograph was taken in his studio

The Swiss Pavilion of the University City, Paris

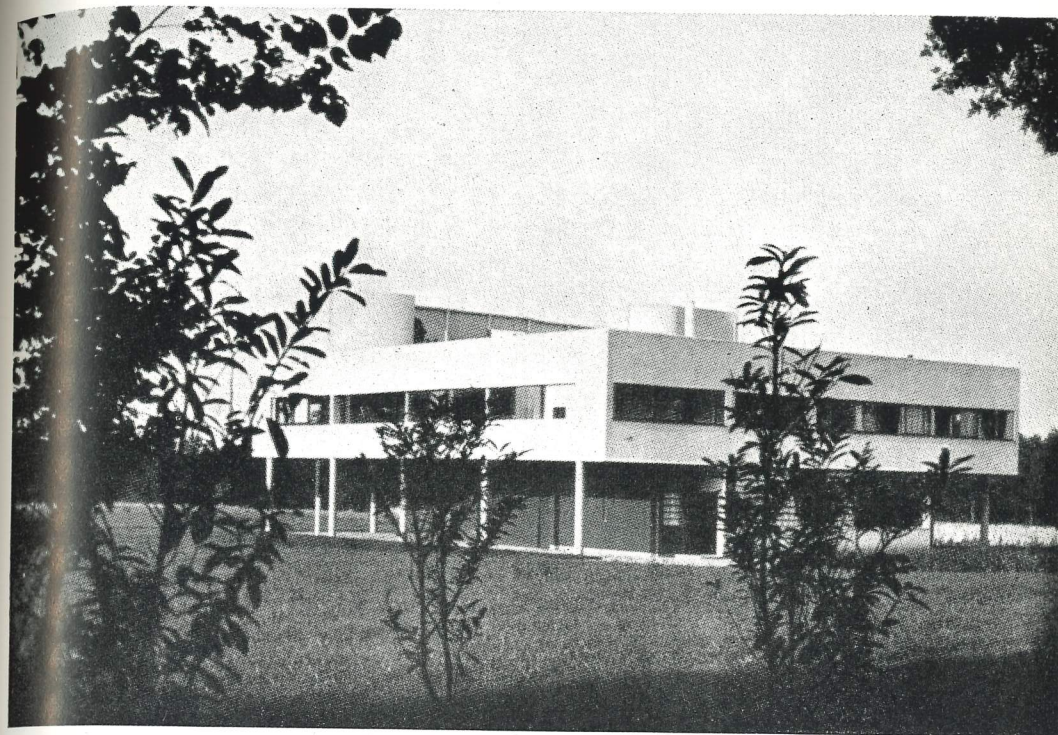
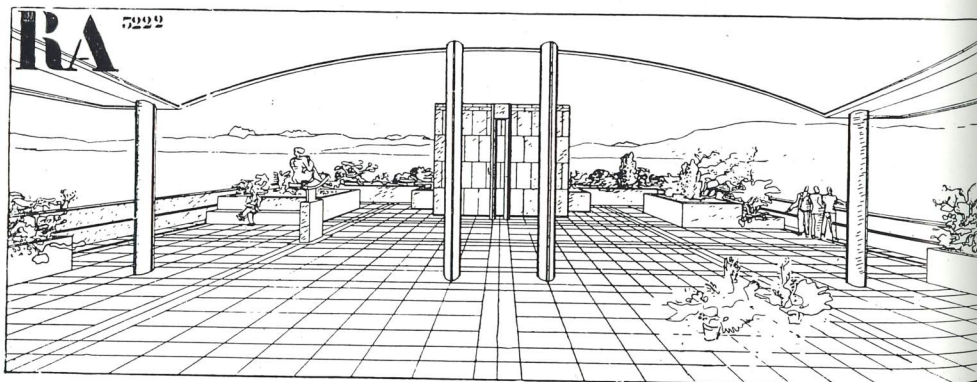
The entrance and large-scale photograph of the main façade

Ground-floor plan of the Swiss Pavilion

Le Corbusier's flat in Paris

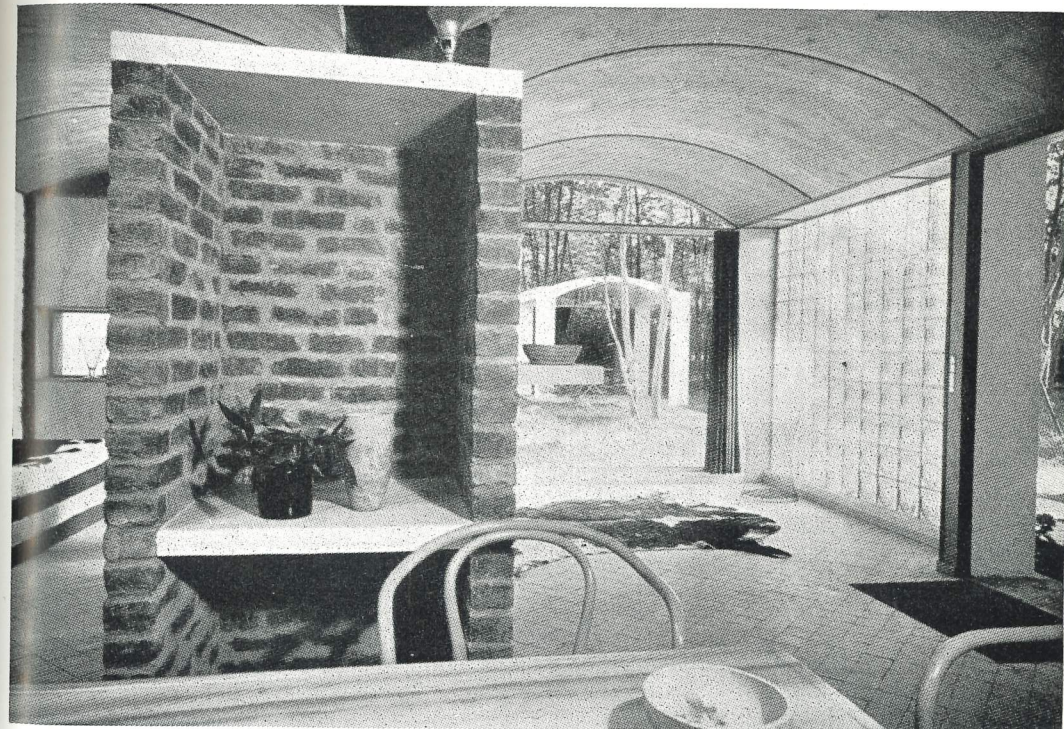
Two interiors

Roof of the Pension Institution project, Zurich, 1933



Above: Villa Savoy at Poissy near Paris, 1929-31

Below: Interior of week-end house, 1935



Palace of the Soviets, Moscow, project

Aerial view

Elevation of the great hall

The model

Flat in Paris

A modern flat on the roof of an existing house in the Champs Elysees

Two large-scale photographs:

UNO building in New York

Photograph of the present building

Sketch and model of Le Corbusier's project, March 1947

Coloured photograph of the Maisons Jaoul, Neuilly-sur-Seine

Two interiors

Plans and two external views

Sarabhai house, Ahmedabad, India

Two external views

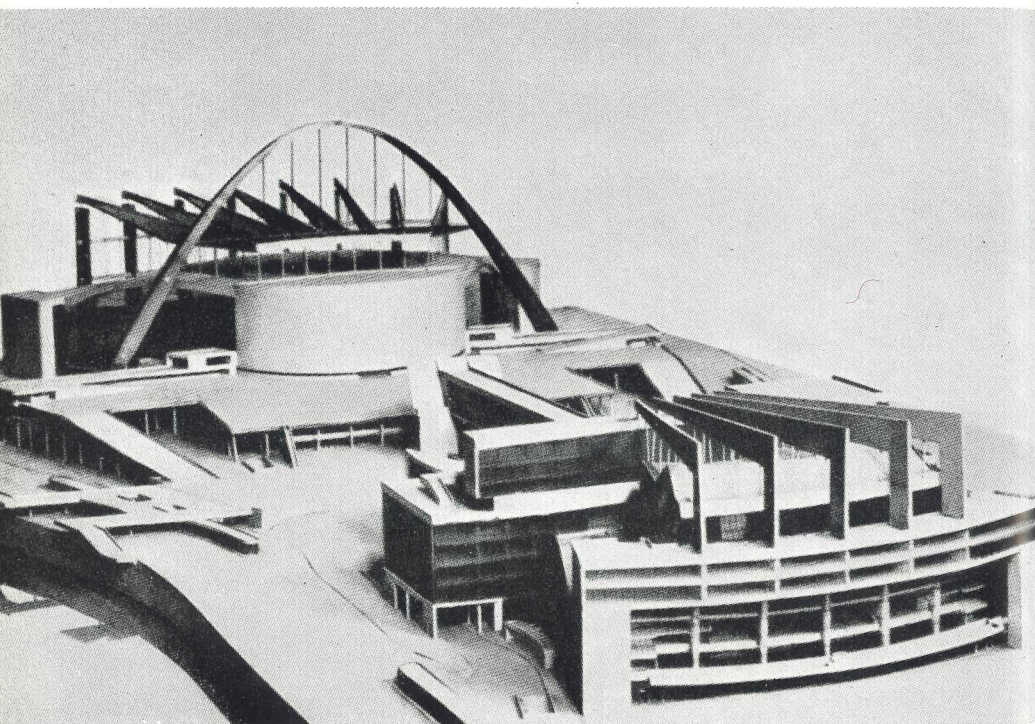
Living-rooms, interior

Roof detail (gargoyle)

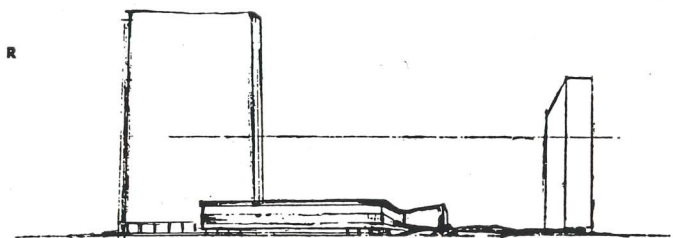
Plan of the ground floor

Plan of the upper floor

Model of the Palace of the Soviets project, Moscow, 1931



LE CORBUSIER



Monsieur,

J'ai l'honneur de porter à votre connaissance les deux documents annexés qui établissent le rôle que j'ai joué dans la création des plans du Quartier Général des Nations Unies sur l'East River à New-York en 1946 et 1947.

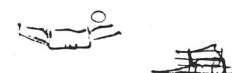
Je vous prie d'agréer, Monsieur, l'expression de ma considération la plus distinguée.

LE CORBUSIER.

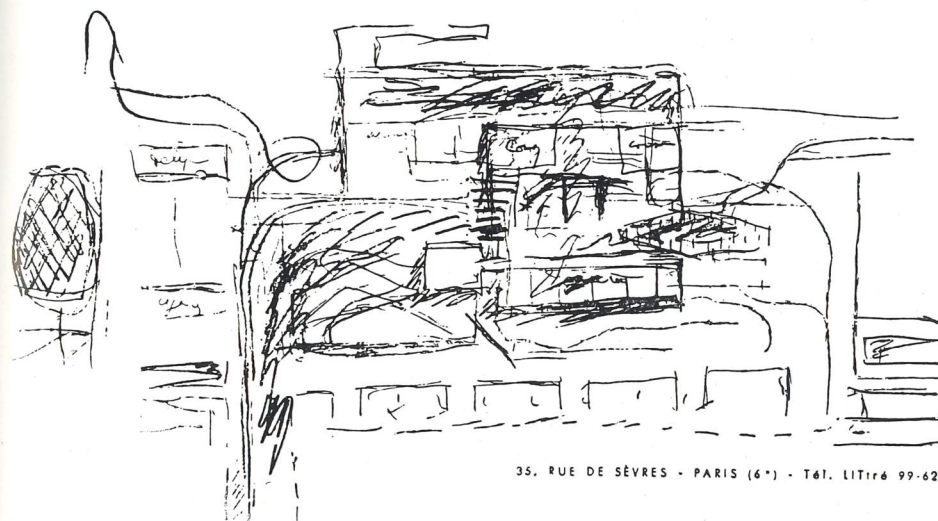
Paris. le 1^{er} Décembre 1948.



Le Corbusier



24/12/47



35, RUE DE SÈVRES - PARIS (6^e) - Tél. LITtré 99-62

Sketches for the UNO building, New York, 1946

The window

and the development up to the brise-soleil (sun-breakers)

In connection with his research into the fundamentals of rational architecture and the principles of town-planning, Le Corbusier was interested in the problem of the window and sun protection from the very beginning.

Interior

View on to the loggia

Sketch by Le Corbusier, Rio de Janeiro

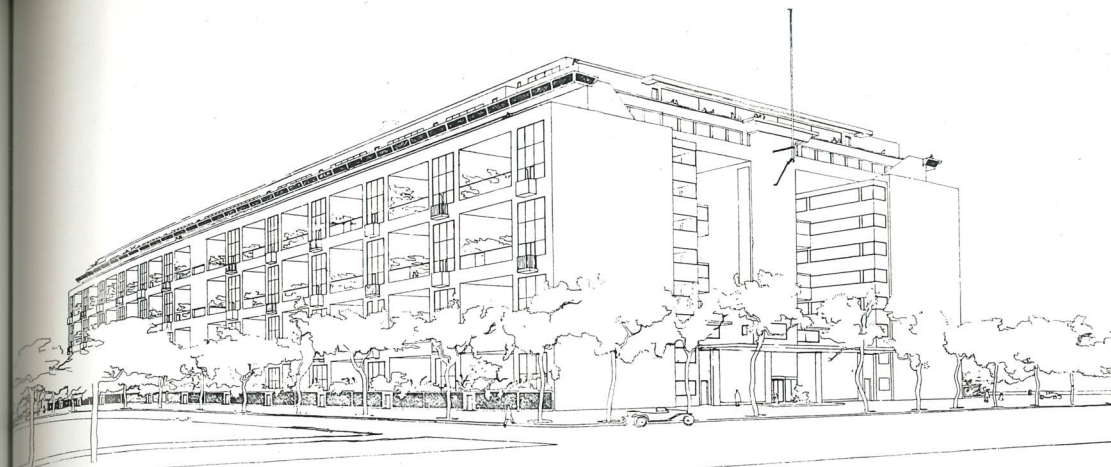
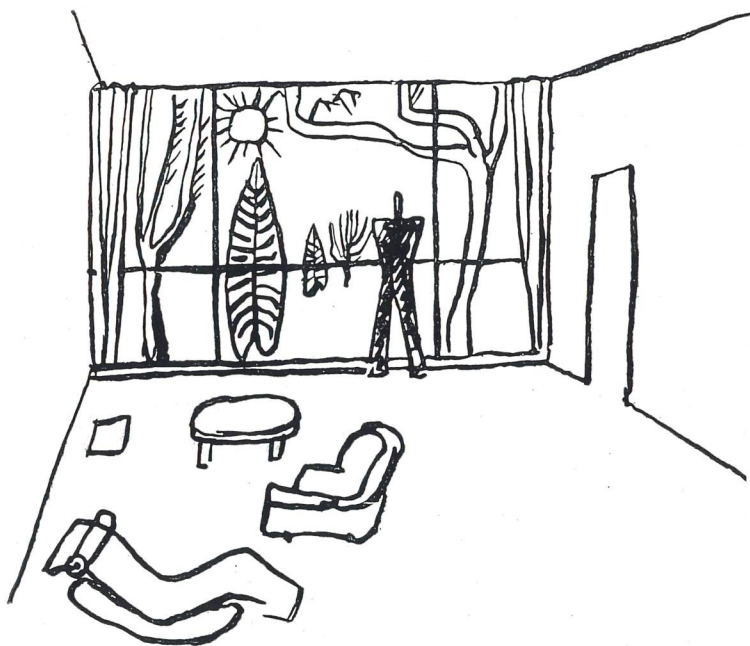
Two sketches: comparisons between the old and the modern way of building

Perspective of an interior with a view of Rio de Janeiro through the window

Sketch: The seasons

Sketch of an interior

Sketch showing the position of the sun during the summer and the winter



Block of 120 flats, 1922, precursor of the Unités

Sketch of the interior of a villa

Perspective of "Monol" standard houses for workers

Façade of a villa at Vaucresson

House in Boulogne-sur-Seine, exterior

Sketch and photograph of a house at Carthage

Perspective of a quarter in Barcelona

Model of a building in Algiers

Model of the administration building in Algiers

Interior perspective of offices

View of the Ministry of Education and Health in Rio de Janeiro

Part of the façade of the Unité

Unité in Berlin (1957)

The twenty-four hours of the day, diagram

Man in an organic system of towns, diagram

Flat of an architect, diagram

Communal services, diagram

Façade of the Unité in Berlin

Site plan of the Unité

Section through a flat

Ground-floor plan with surroundings

Plan and section of the roof

Children playing on the roof of a Unité

Shuttering marks on the external wall of the lift shaft with motifs based on the Modulor; plans

Buildings in Ahmedabad

Shodhan house and the club house for the Mill Owners' League

Perspective of the club house in Ahmedabad

Three different designs for the façade of a villa in Ahmedabad

Section of the club house in Ahmedabad

Three different site plans for the villa in Ahmedabad

The Shodhan house in Ahmedabad

Roof garden

Plans

Detail of façade with balcony and brise-soleil

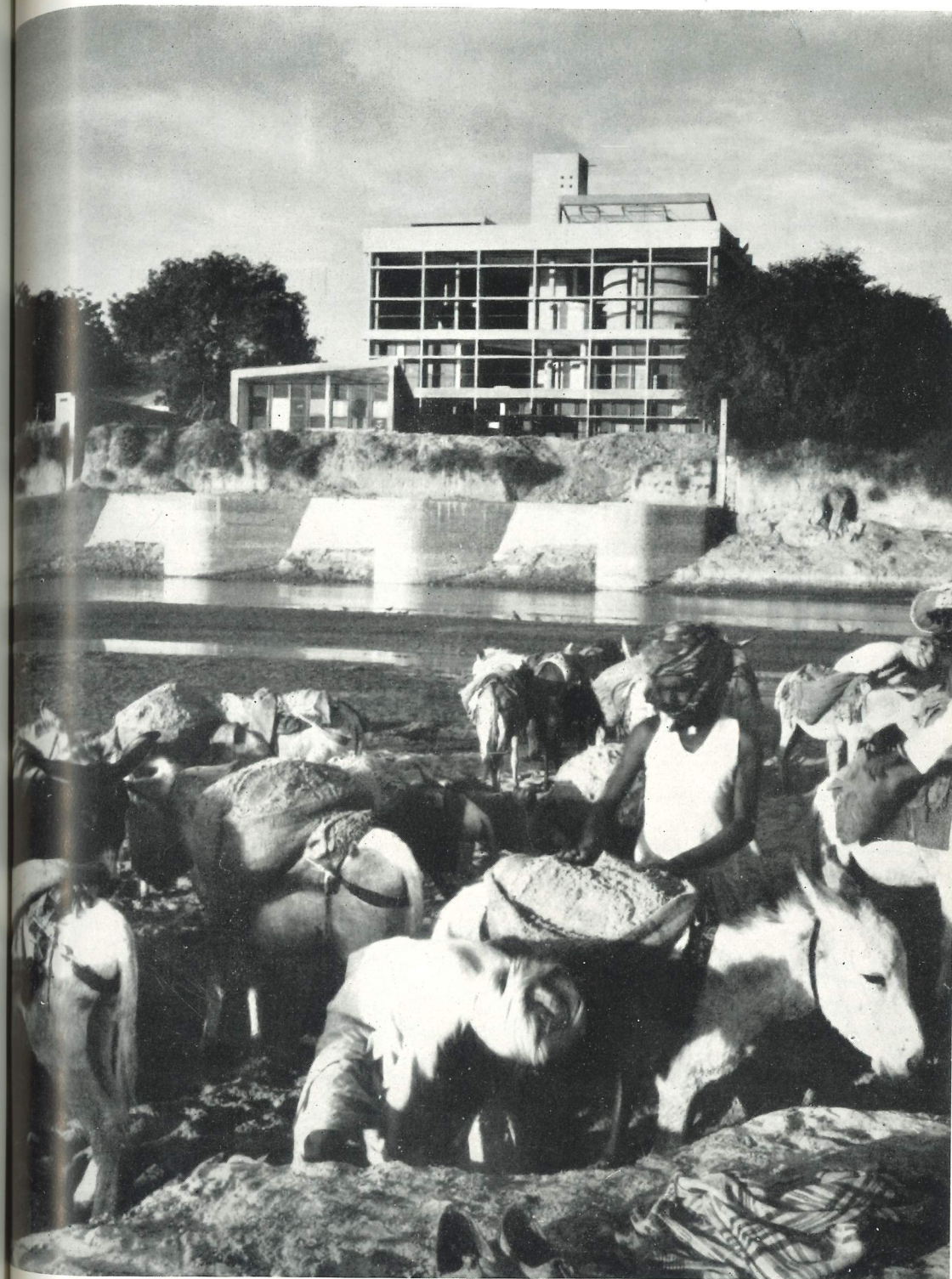
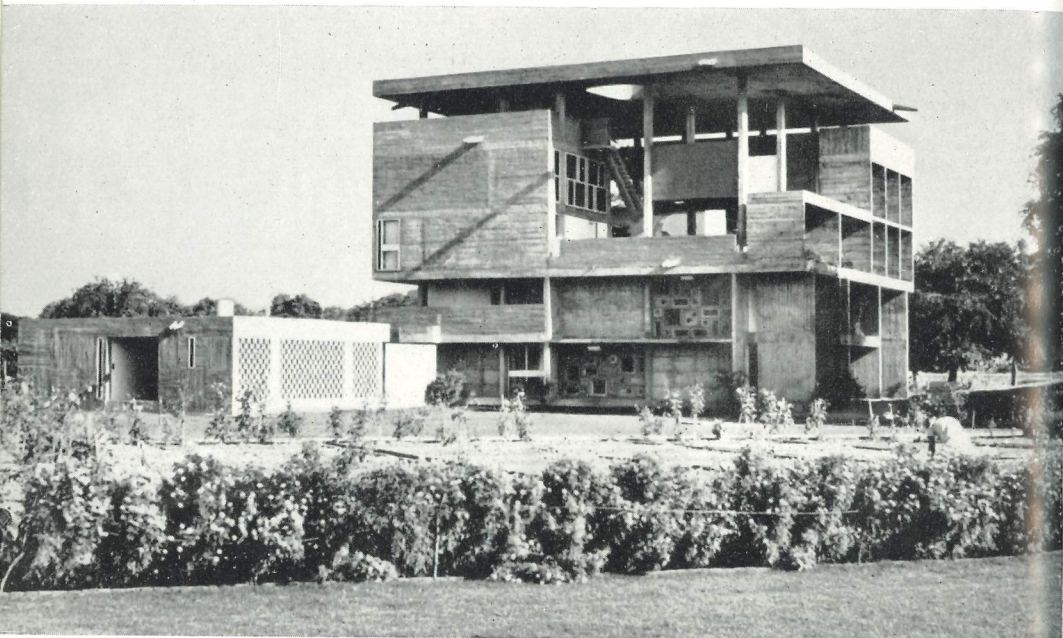
Entrance elevation with ramp

View of the landscape from the house

The club house, with the river in the foreground

Club house for the Mill Owners' League

Villa Shodhan



Museums

Schemes for museums from 1931 up to the first realization of the museum in Ahmedabad

Museum of contemporary art in Paris

Two site plans

Ground floor plan: entrance and main hall

Perspective

Le Corbusier's flat: interior with sculpture and painting

Model of the spiral-shaped museum as seen from the air

Sketch diagram showing the development of the museum

Interior of the model of the spiral-shaped museum

The Ahmedabad museum during erection

First project

Second project

The project which was built

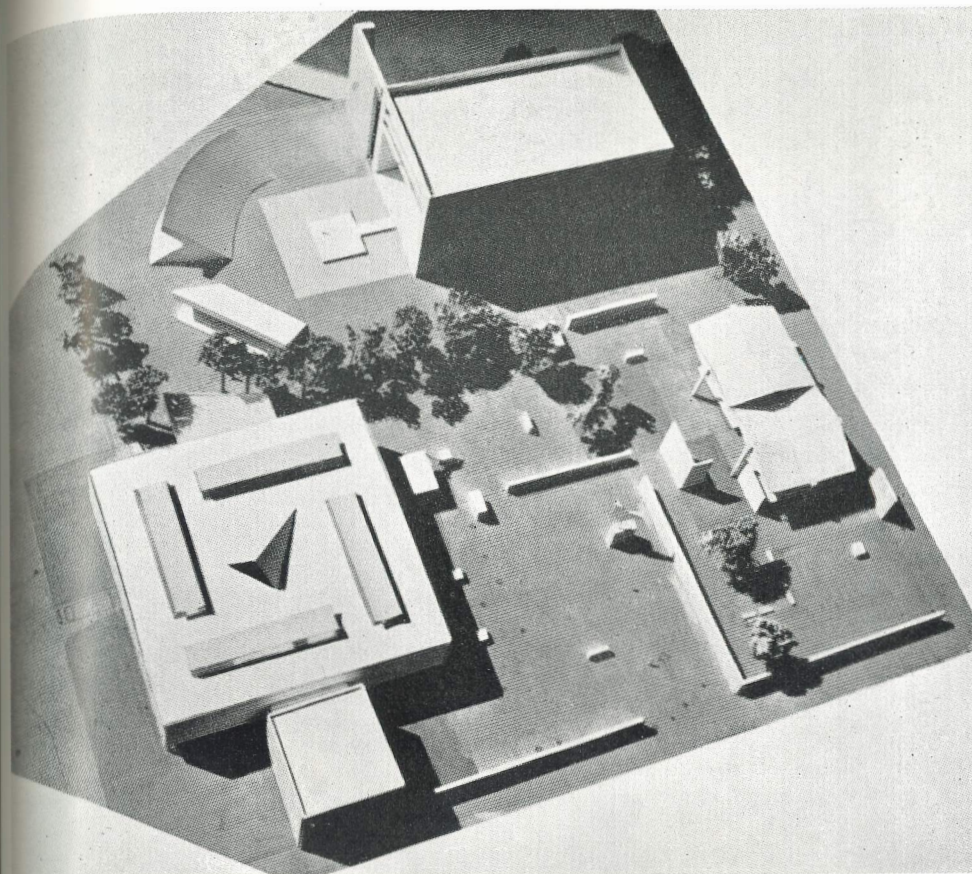
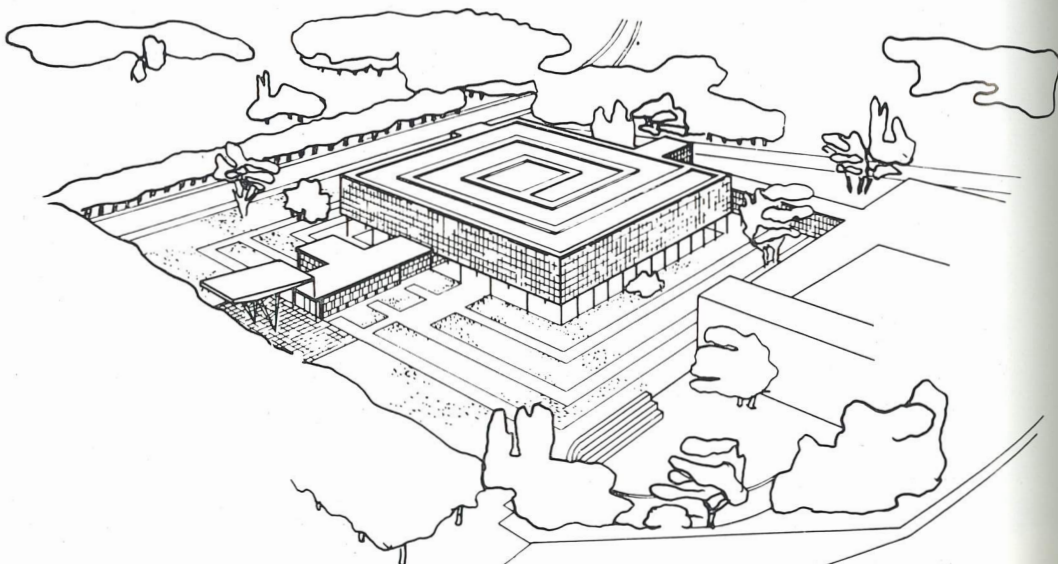
View of the unfinished building

Plan with explanatory notes

The museum under construction

Section through an exhibition room

Project for a museum of contemporary art in Paris, 1937



Model of the museum of Modern Western Art, Tokyo, 1957

View of the museum under construction

Detail of a corner of the museum

Museum in Tokyo

Aerial view of the model

Model of the interior of the museum

Four plans of upper floors and ground floor with surroundings

Perspective showing the pavilion for travelling exhibitions and a perspective of the interior of the large exhibition hall as seen from a gallery

Chronological order of projects and buildings by Le Corbusier

Working aids:

The CIAM tables

The climatic tables

The modulator system of measurement

As the result of Le Corbusier's initiative the following were founded:

1920 The periodical *L'Esprit Nouveau*

1928 CIAM (Congrès Internationaux d'Architecture Moderne)

1930 The periodical *Plans*

1945 ASCORAL (Assemblée de Constructeurs pour une Renovation Architecturale)

4 panels: Chronological order of the most important buildings and projects

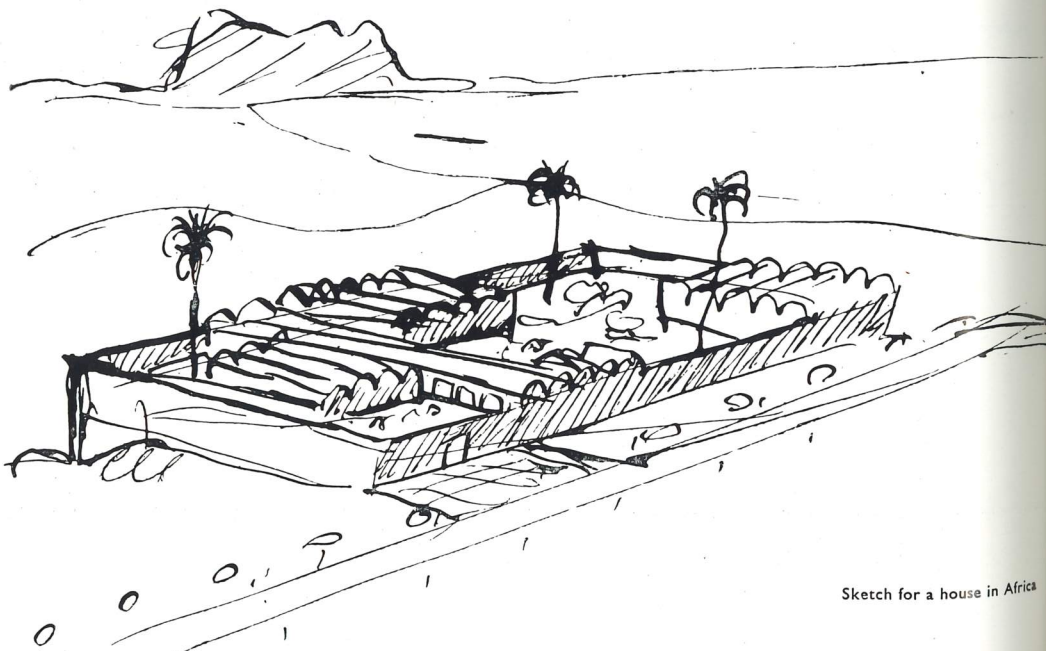
On the back: Le Corbusier in his architectural office at 35 rue de Sévres, Paris

A page from a sketch book

Portrait of Le Corbusier

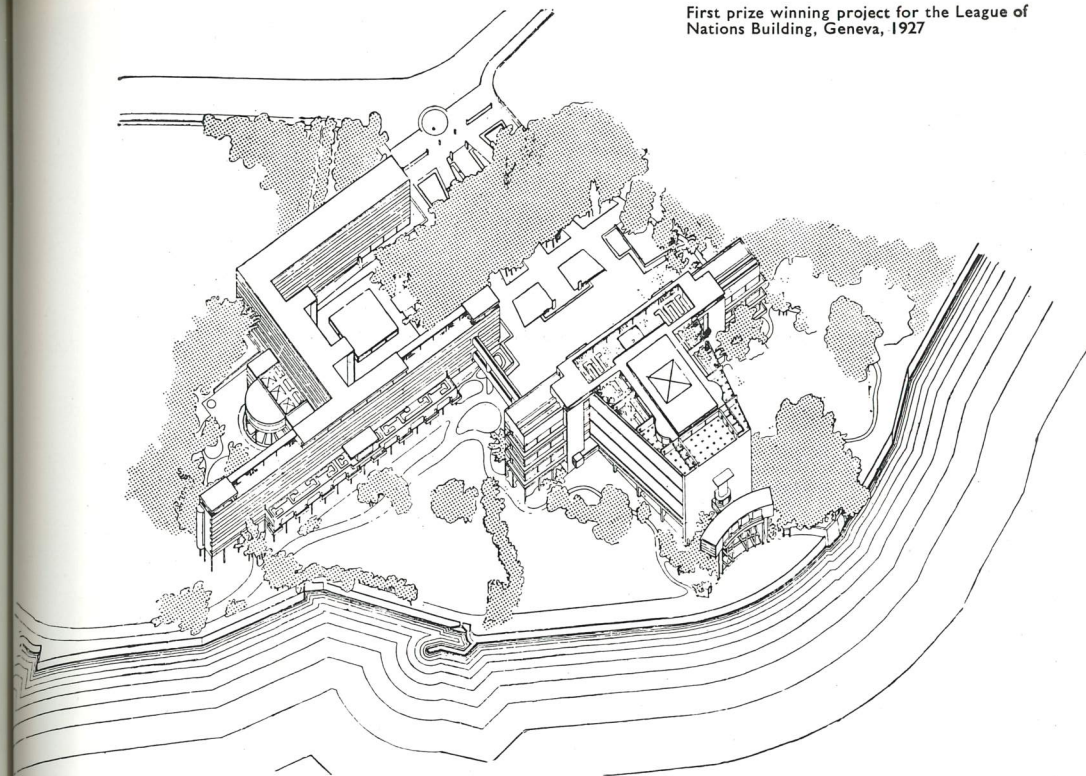
The private studio at Boulogne-sur-Seine

2 panels: Labours of CIAM

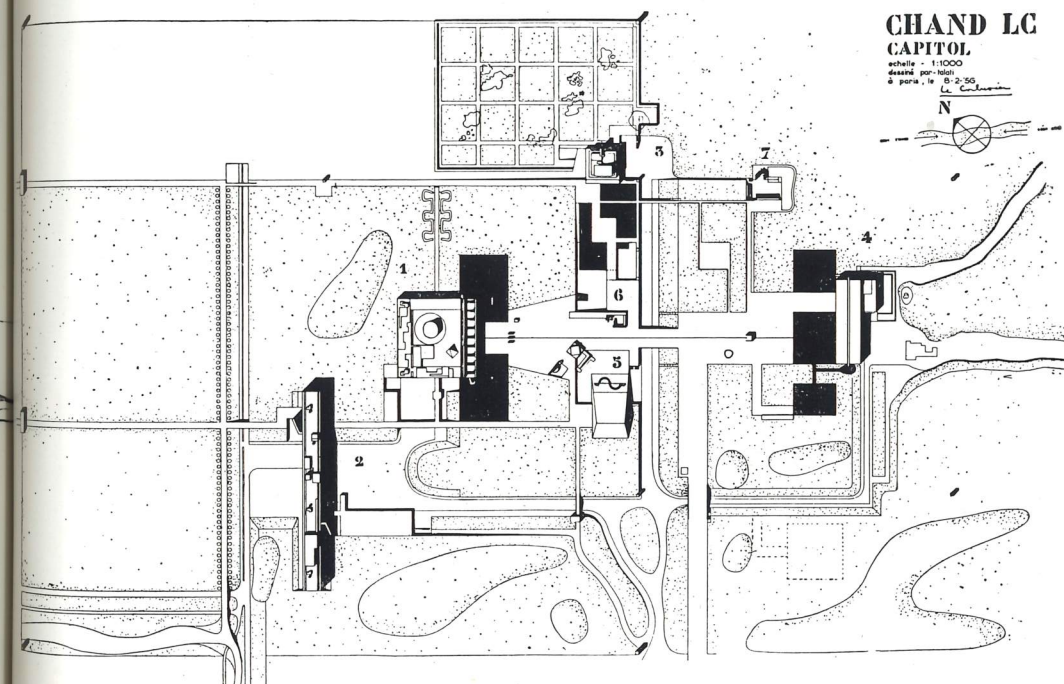


Sketch for a house in Africa

First prize winning project for the League of Nations Building, Geneva, 1927



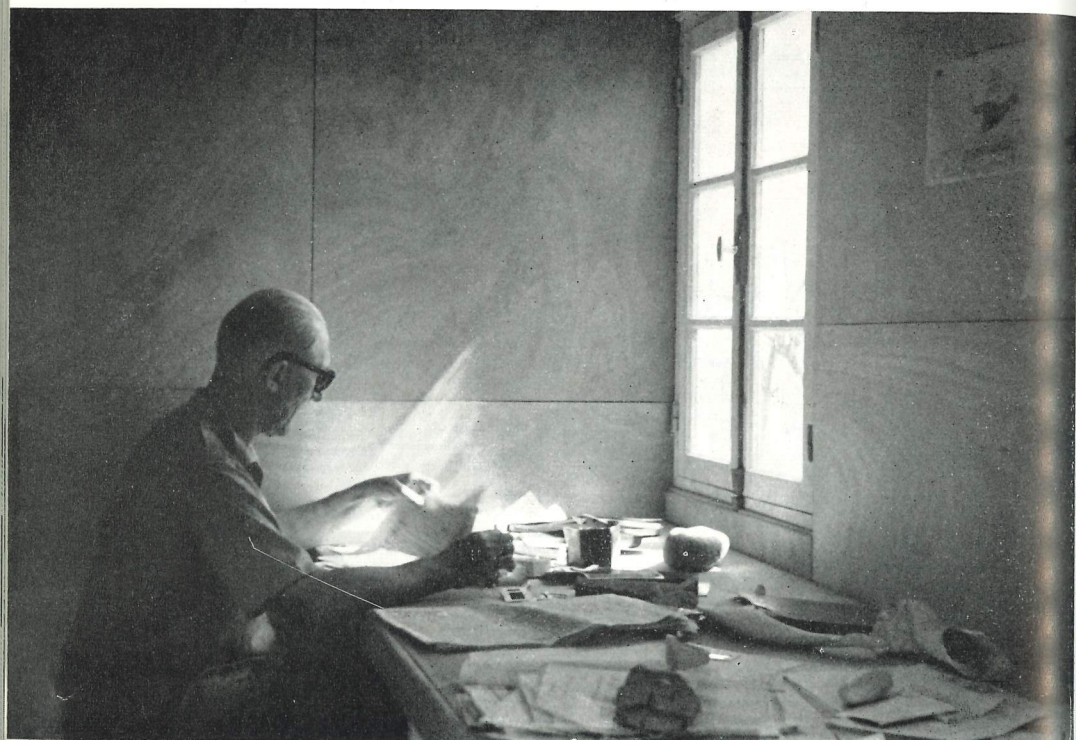
Plan of the Capitol, Chandigarh. Key: 1 assembly 2 secretariat 3 governor's palace 4 high court 5 signs 6 water garden 7 "open hand"



CHAND LC
CAPITOL

échelle - 1:10000
dessiné par: M. L. C.
à Paris, le 15-2-50





Opposite: exterior and interior of a holiday house built by Le Corbusier for himself at Cap Martin
Above: inside the adjoining tavern

Obviously the problem is, in spite of the complexities, to reach simplicity; through the destructions of life, to pursue a lost dream: not to remain young, but to become young.

Paris, September 21, 1956

Le Corbusier

List of models

Chandigarh	1. Model of the Capitol, comprising Law Courts Secretariat Parliament Building Governor's Palace 2. Parliament Building
Ahmedabad	1. Club house of the mill owners' association 2. Chinubhai's house
Berlin	1. Model 2. Roof (detail)
Tokyo	Museum
Marseilles	Roof
Ronchamp	Model
Couvent La Tourette	Model
Saint-Die	Model
Nemours	Model
Pension Institution	Model
Strasbourg	Model

Painting

Sculpture

Tapestries

Paintings

1. La Cheminée

Oil on canvas. H. 0 m 60; L. 0 m 73

Signed at bottom right: Jeanneret

Not dated. Painted 1918

Artist's collection

2. Nature morte à l'Oeuf

Oil on canvas. H. 1 m 00; L. 0 m 81

Signed and dated at back: Jeanneret 1919

Artist's collection

3. Le Bol (red)

Oil on canvas. H. 0 m 81; L. 0 m 65

Signed and dated on back: Jeanneret 1919

Artist's collection

4. Guitare verticale (second version)

Oil on canvas. H. 1 m 00; L. 0 m 80

Signed at bottom right: Jeanneret

Not dated. Painted 1920

Artist's collection

5. Nature morte à la pile d'assiettes

Oil on canvas. H. 0 m 81; L. 1 m 00

Signed at bottom left: Jeanneret

Not dated. Painted 1920

Collection R. La Roche, Paris

6. Nature morte: La bouteille de vin rouge

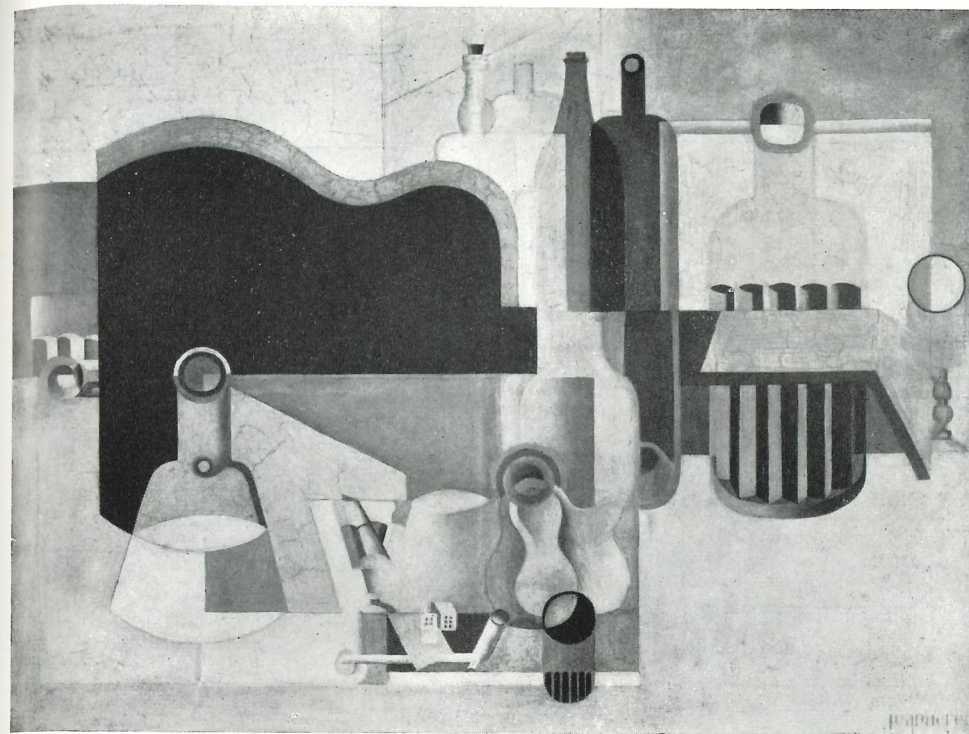
Oil on canvas. H. 0 m 60; L. 0 m 73

Signed at top left: Jeanneret

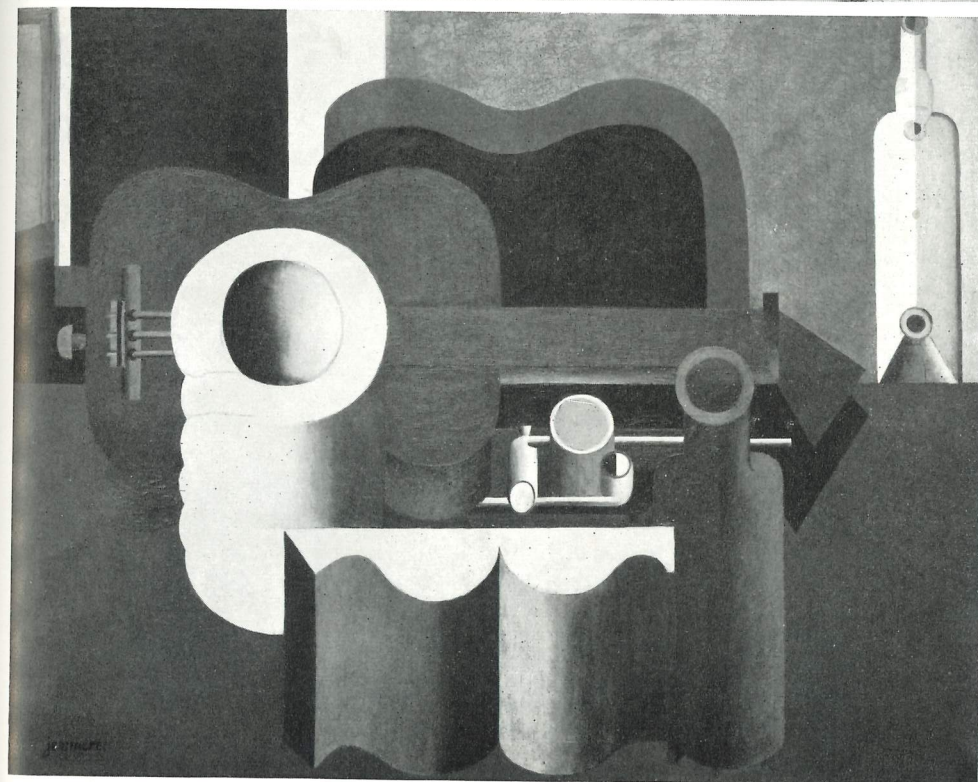
Not dated. Painted 1922

Collection R. La Roche, Paris

8. Grande Nature morte
"Indépendants 1922"



5. Nature morte à la pile
d'assiettes 1920



7. La bouteille de vin orange
Oil on canvas. H. 0 m 60; L. 0 m 73
Signed at top right: Jeanneret
Not dated. Painted 1922
Artist's collection

8. Grande Nature morte "Indépendants 1922"
Oil on canvas. H. 1 m 14; L. 1 m 46
Signed at bottom right: Jeanneret
Not dated. Painted 1922
Collection M. Albert Jeanneret, Paris

9. Nature morte
Oil on canvas. H. 1 m 46; L. 0 m 89
Signed and dated at bottom left: Jeanneret 1922
Collection R. La Roche, Paris

10. Nature morte
Oil on canvas. H. 0 m 50; L. 0 m 61
Signed and dated at bottom right: Jeanneret 24
Collection R. La Roche, Paris

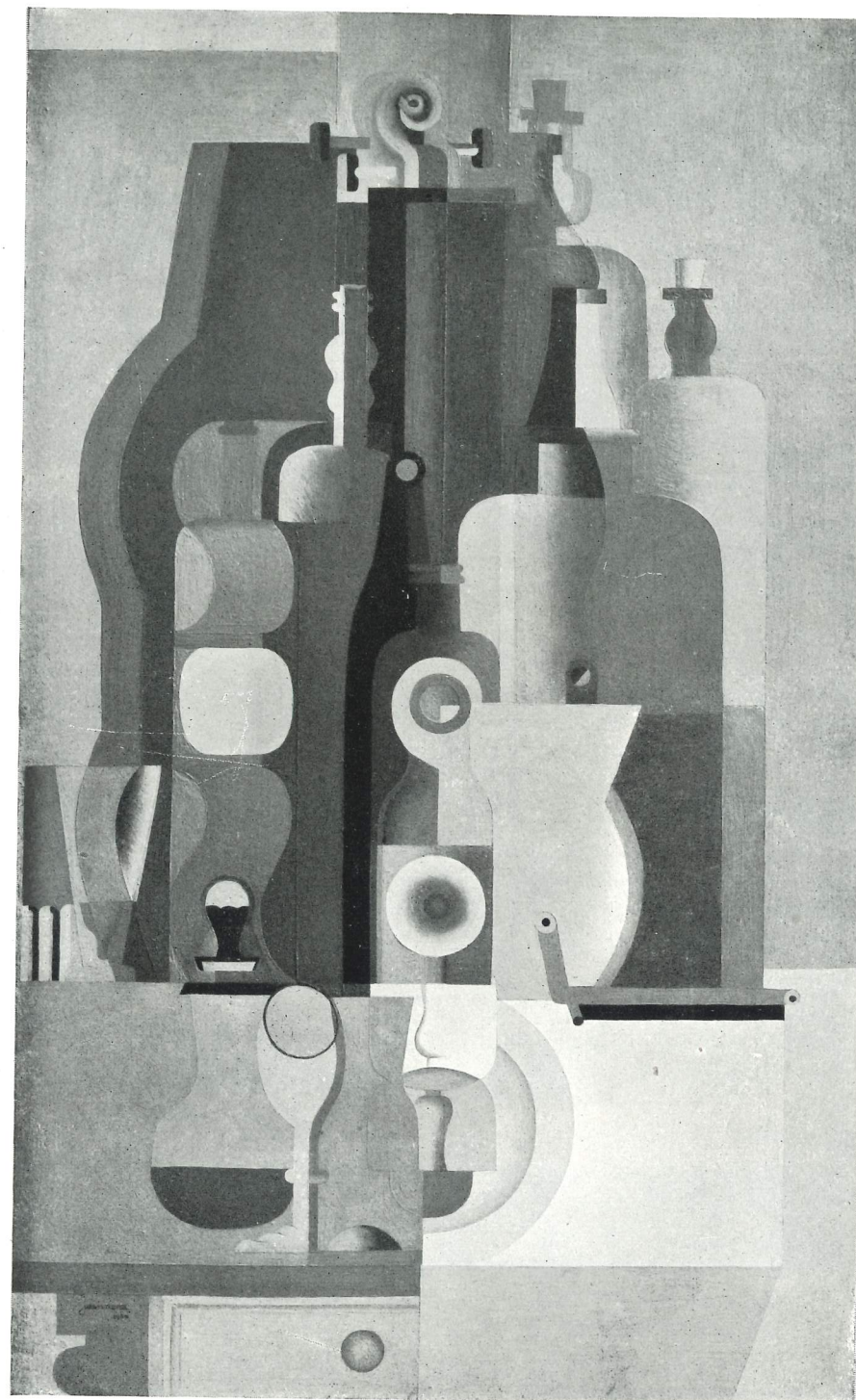
11. Totem
Oil on canvas. H. 1 m 30; L. 0 m 97
Signed and dated at bottom left: Le Corbusier 26-39
Artist's collection

12. Composition avec une poire
Oil on canvas. H. 1 m 46; L. 0 m 89
Signed and dated at bottom right: L.C. 1929
Artist's collection

13. Composition avec La Lune
Oil on canvas. H. 1 m 46; L. 0 m 89
Signed and dated at right: L.C. 1929
Artist's collection

14. La Fille du Gardien du Phare
Oil on canvas. H. 1 m 14; L. 1 m 46
Signed and dated at bottom right: Le Corbusier 29

15. Saint-Sulpice
Oil on canvas. H. 1 m 14; L. 1 m 46
Signed and dated at bottom right: Le Corbusier 1929-31
Artist's collection



9. Nature morte 1922

16. La Lanterne et le petit Haricot
Oil on canvas. H. 1 m 00; L. 0 m 81
Signed and dated at bottom left: Le Corbusier 1930
Private collection

17. Divinités marines
Oil on canvas. H. 1 m 46; L. 1 m 14
Signed and dated at bottom right: Le Corbusier 1933

18. La Pêcheuse d'Arcachon
Oil on canvas. H. 1 m 46; L. 1 m 14
Signed and dated at top right: L.C. 1935
Private collection, New York

19. Composition
Oil on canvas. H. 1 m 30; L. 1 m 62
Signed and dated at bottom left: Le Corbusier 35
Collection R. La Roche, Paris

20. Composition
Oil on canvas. H. 1 m 46; L. 0 m 96
Signed and dated at top right: 29-37 L.C.
On the back: Le Corbusier
Collection E. Friedrich, Zurich

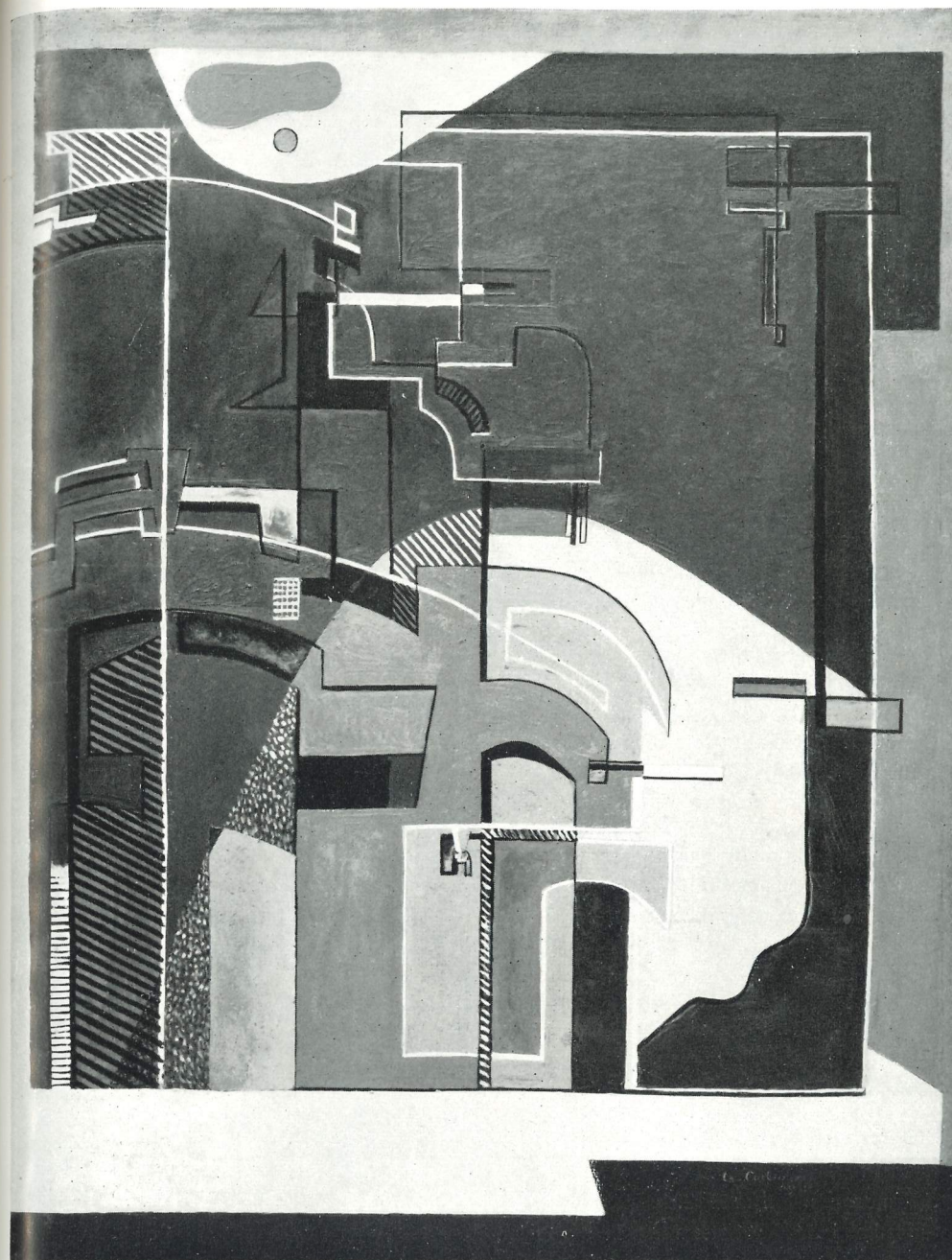
21. Appuyées à la Rambarde
Oil on canvas. H. 1 m 14; L. 1 m 62
Signed and dated at middle right: Le Corbusier 36-53
Artist's collection

22. Sous un Hangar
Oil on canvas. H. 1 m 30; L. 1 m 62
Signed and dated at bottom right: L.C. 1937-48
Artist's collection

23. Etreinte
Oil on canvas. H. 1 m 62; L. 1 m 30
Signed at bottom left: Le Corbusier 38

24. Deux Femmes étendues, deux Assiettes
Oil on canvas. H. 0 m 97; L. 1 m 30
Signed: Le Corbusier 1940

25. Nature morte à l'écharpe rouge
Oil on canvas. H. 0 m 97; L. 1 m 30
Signed at bottom right: Le Corbusier 40



15. Saint-Sulpice 1929-31

26. Ubu IV
Oil on canvas. H. 1 m 00; L. 0 m 80
Signed: Le Corbusier 40-44
27. Les Mains—Noel 48
Oil on wood. H. 1 m 95; L. 0 m 97
Signed at bottom right: Le Corbusier
Dated at top right: Noel 48
Artist's collection
28. Le grand Ubu
Oil on canvas. H. 1 m 61; L. 1 m 30
Signed and dated at bottom left: Le Corbusier 49
Artist's collection
29. Alma-Rio
Oil on canvas. H. 0 m 97; L. 1 m 62
Signed at top right: Le Corbusier 49
30. Arcole Simla Novembre 1951
Oil on canvas. H. 0 m 97; L. 1 m 62
Signed and dated at bottom centre: L.C. 1952
Artist's collection
31. Nu couché à la grande Main
Oil on canvas. H. 0 m 97; L. 1 m 30
Signed at bottom centre: Le Corbusier 32-40
32. Taureau XI
Oil on canvas. H. 1 m 30; L. 1 m 62
Signed at bottom right: Le Corbusier, Noel 55-N.A. 56
Artist's collection
33. Taureau XII
Oil on canvas. H. 1 m 30; L. 1 m 62
Signed and dated at bottom left: Le Corbusier, Fevrier 1956
Artist's collection
34. Taureau XIII
Oil on canvas. H. 1 m 30; L. 1 m 62
Signed and dated at bottom right: Le Corbusier, Pentecote 1956
Artist's collection



23. Etreinte 1938

35. Icône 3
Oil on canvas. H. 1 m 62; L. 1 m 30
Signed and dated at bottom right: Le Corbusier, 6 octobre 56
36. Taureau XV
Oil on canvas. H. 1 m 62; L. 1 m 30
Signed and dated at bottom left: Le Corbusier, 28 janvier 57
37. Le Port de La Rochelle
Oil on canvas. H. 1 m 04; L. 0 m 81
Signed and dated at bottom left: Jeanneret-19
Collection J. P. de Montmollin, Neuchatel
38. Composition
Oil on canvas. H. 1 m 29; L. 0 m 96
Signed and dated at bottom left: Le Corbusier 1928
Collection J. P. de Montmollin, Neuchatel
39. Composition
Oil on canvas. H. 0 m 81; L. 1 m 00
Signed and dated at bottom left: Le Corbusier 31
Collection J. P. de Montmollin, Neuchatel
40. Composition
Oil on canvas. H. 0 m 81; L. 1 m 00
Signed at bottom left: Jeanneret
Painted about 1920
Kunstmuseum Basel (gift R. La. Roche)
41. Composition
Gouache. H. 0 m 56; L. 0 m 45
Signed at bottom left: "Vichy 1941" Le Corbusier
Collection R. Schnell, Zurich



36 .Taureau XV 1957

Sculptures

1. Ozon. Op. 1. 1947

Polychromed wood. H. 0 m. 70

Signed on the base behind: L. C.

Artist's collection

2. Totem

Unpainted wood. H. 1 m 20

Signed on the base at right: J. S. et L. C.

Artist's collection

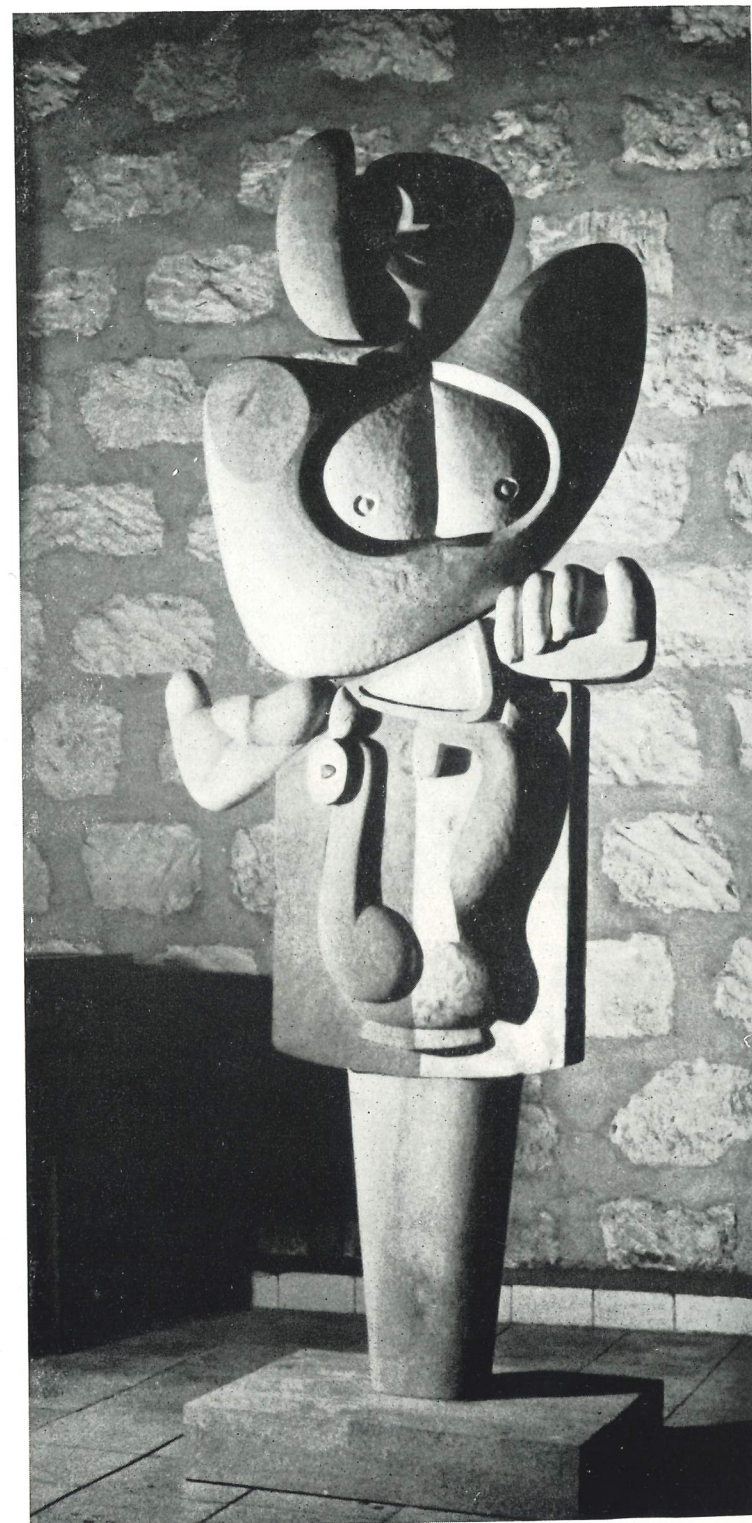
3. Femme 1953

Polychromed wood. H. 1 m 83

Signed on the right side: J. S. et L. C.

Artist's collection

Executed in collaboration by Le Corbusier
and J. Savina, Treguier



3. Femme 1953

Tapestries

1. Une corde tomba du ciel 1930-51. H. 1 m 68; L. 1 m 37
Woven by l'Atelier Tabard at Aubusson
Galerie Denise Renée
2. Presence 1951. H. 1 m 76; L. 2 m 20
Woven by l'Atelier Tabard at Aubusson
Musée St-Etienne
3. Les "8" 1952. H. 2 m 25; L. 2 m 99
Woven by l'Atelier Raymond Picaud at Aubusson,
under the technical direction of Pierre Baudouin
Artist's collection
4. 3 Musiciennes 1953. H. 2 m 20; L. 4 m 15
Woven by l'Atelier Pinton,
under the technical direction of Pierre Baudouin
Musée La Chaux-de-Fonds
5. Gentillesse 1954. H. 2 m 20; L. 2 m 75
Woven by l'Atelier Raymond Picaud at Aubusson,
under the technical direction of Pierre Baudouin
Artist's collection
6. "Bogotá". H. 2 m; L. 2 m 60
Woven by l'Atelier Tabard at Aubusson
Prof. Dr. Etienne Grandjean, Zurich
7. Odyssée 1948. H. 1 m 40; L. 1 m 77
Woven by l'Atelier Tabard at Aubusson
Galerie Denise Renee
8. Nature morte. H. 2 m 26; L. 2 m 28
Eternit AG, Niederurnen
9. Traces de pas dans la nuit, 1948-57. H. 2 m 26; L. 2 m 97
Woven under the direction of Pierre Baudouin
Artist's collection
10. Le chien vieille, 1955. H. 2 m 26; L. 2 m 26
Woven under the direction of Pierre Baudouin
Artist's collection



3. Les "8" 1952

Index of photographers

Most photographs of the architectural section of the exhibition are from the archives of the photographer Lucien Hervé, Paris

A few further photographs were provided by Le Corbusier's atelier and by E. Doisneau of Paris

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In 1953 the ICA arranged an exhibition of Le Corbusier's Paintings, 1918-1953. Wells Coates, Colin St. John Wilson, Victor Pasmore and Leslie Martin spoke about Le Corbusier as a painter.

In 1954 the ICA arranged a discussion of Le Corbusier's Modulor system. William Howell and Reyner Banham were among the speakers.

In 1955 the ICA arranged one of the first illustrated reports on Ronchamp: speakers, Henry-Russell Hitchcock, Peter Smithson, James Stirling.

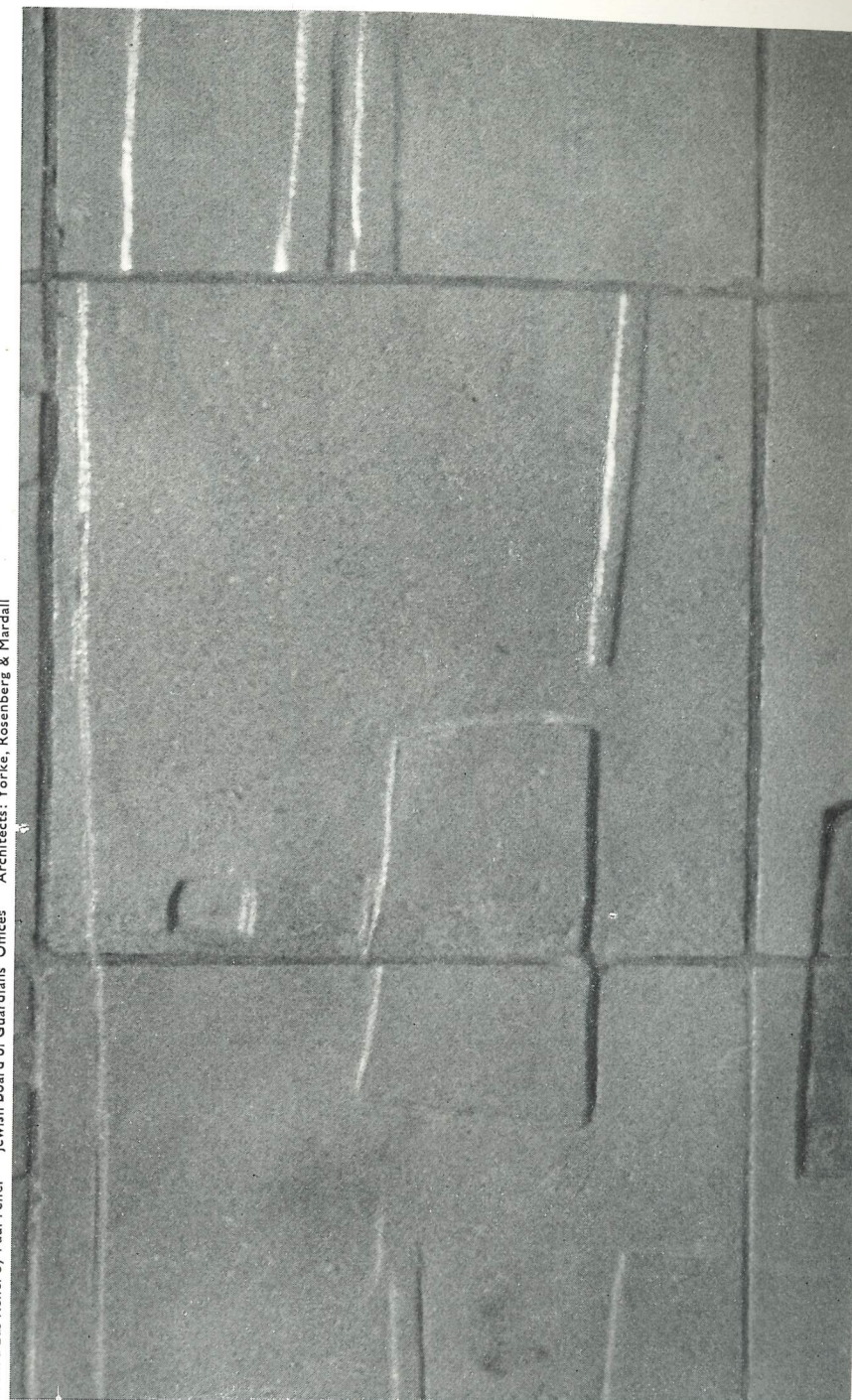
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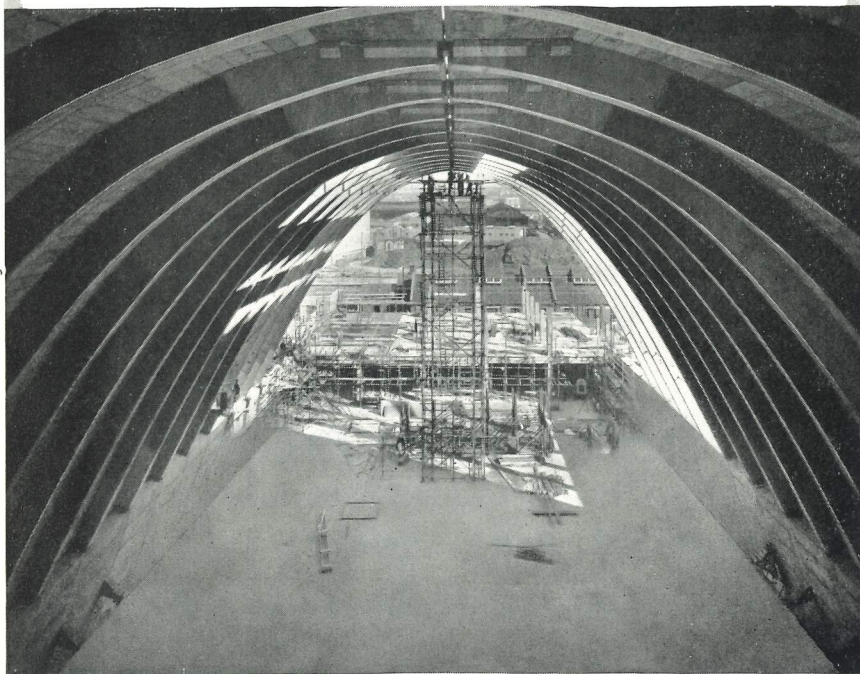
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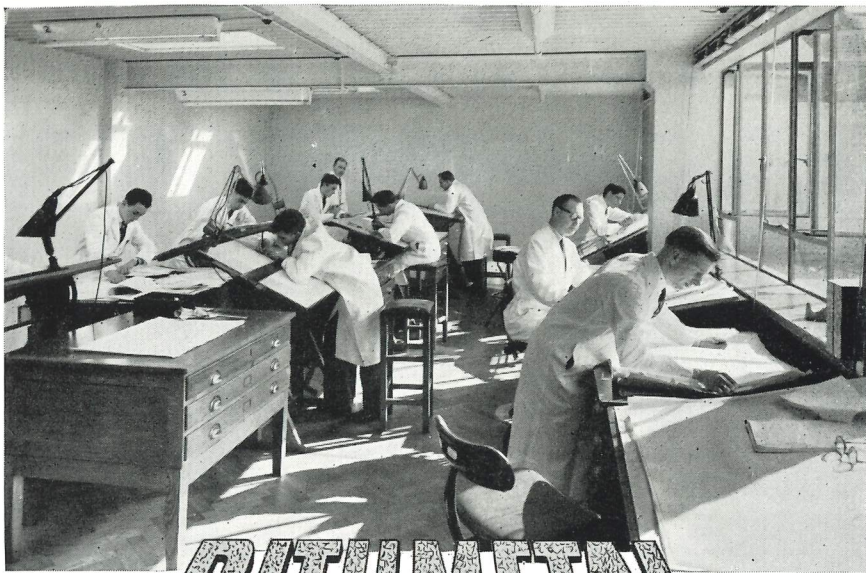
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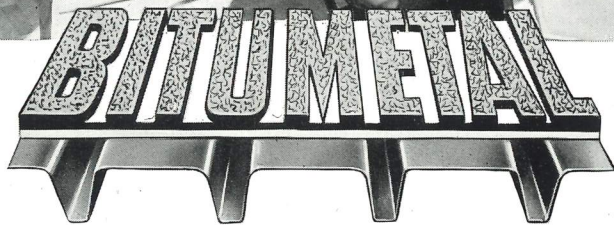
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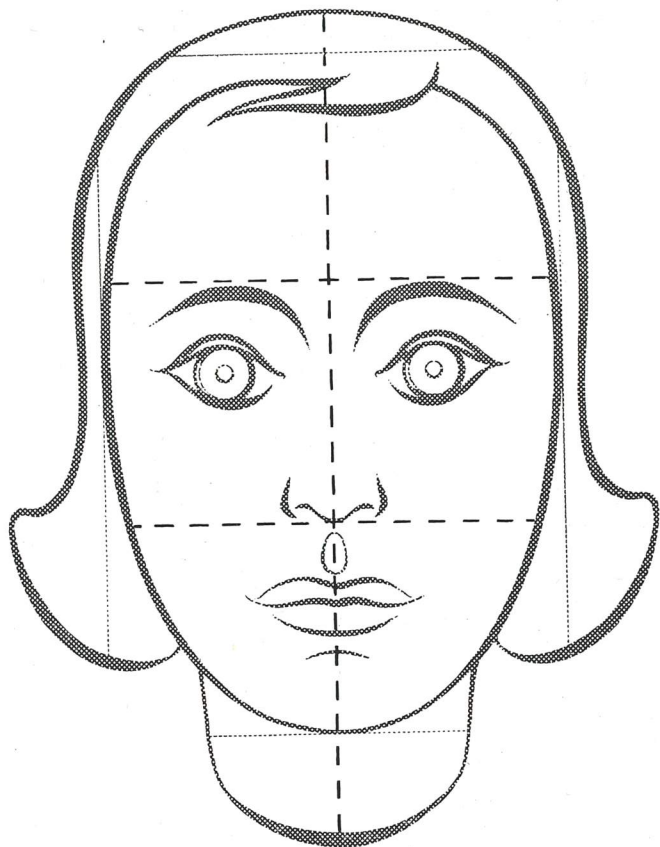
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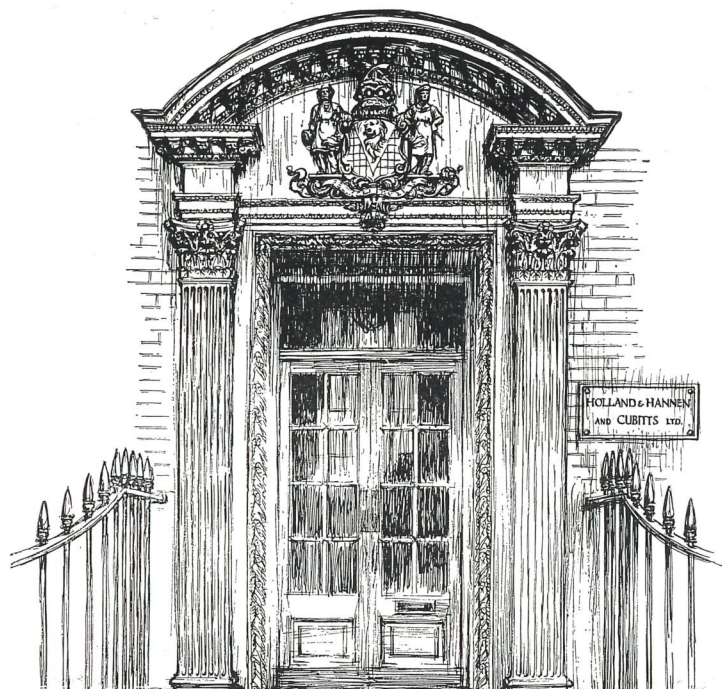
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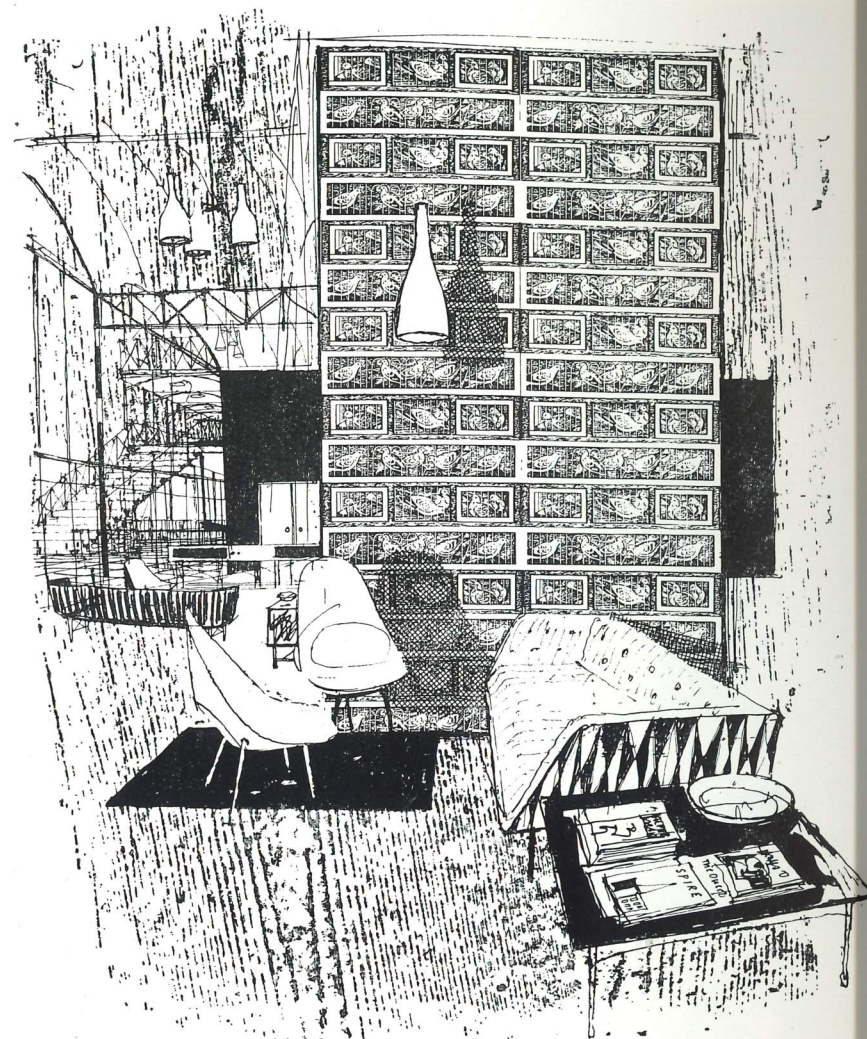
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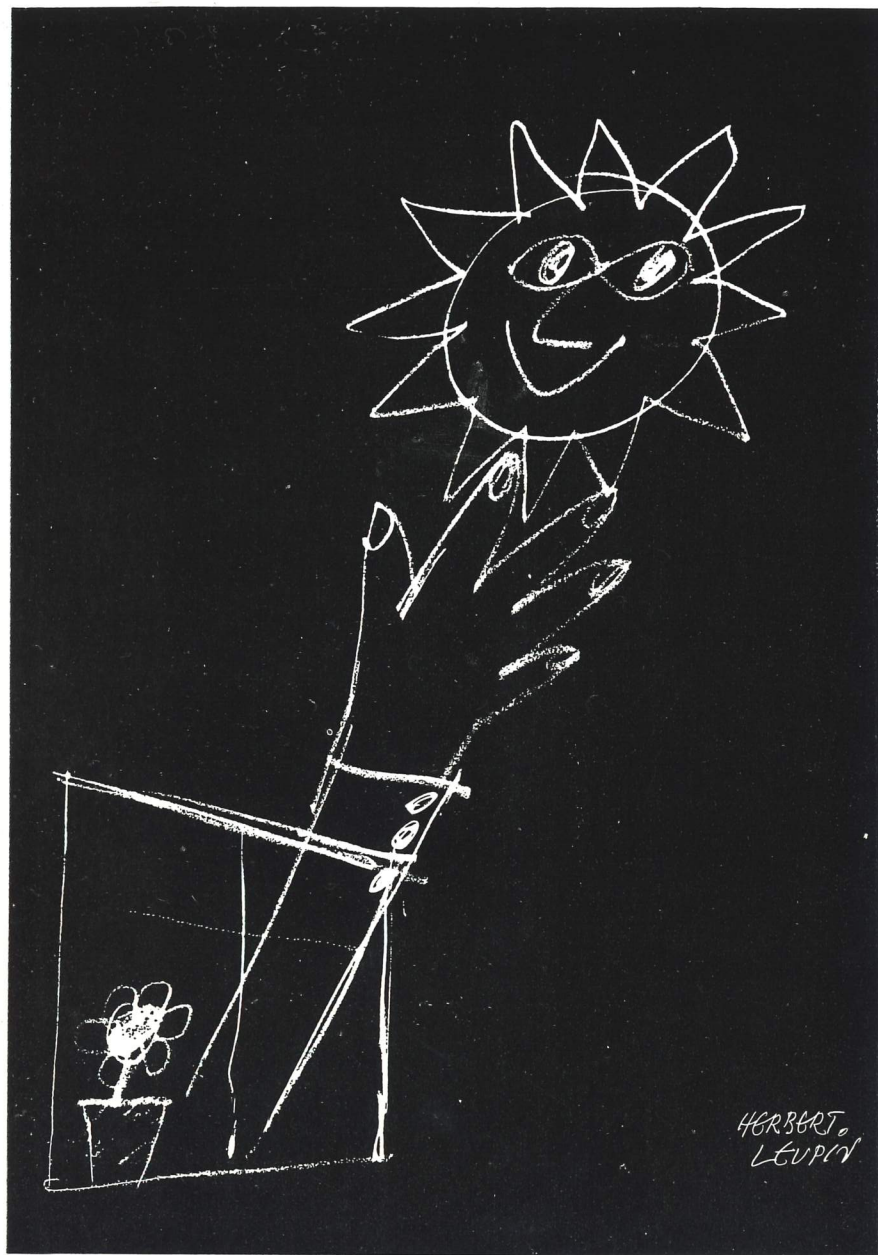


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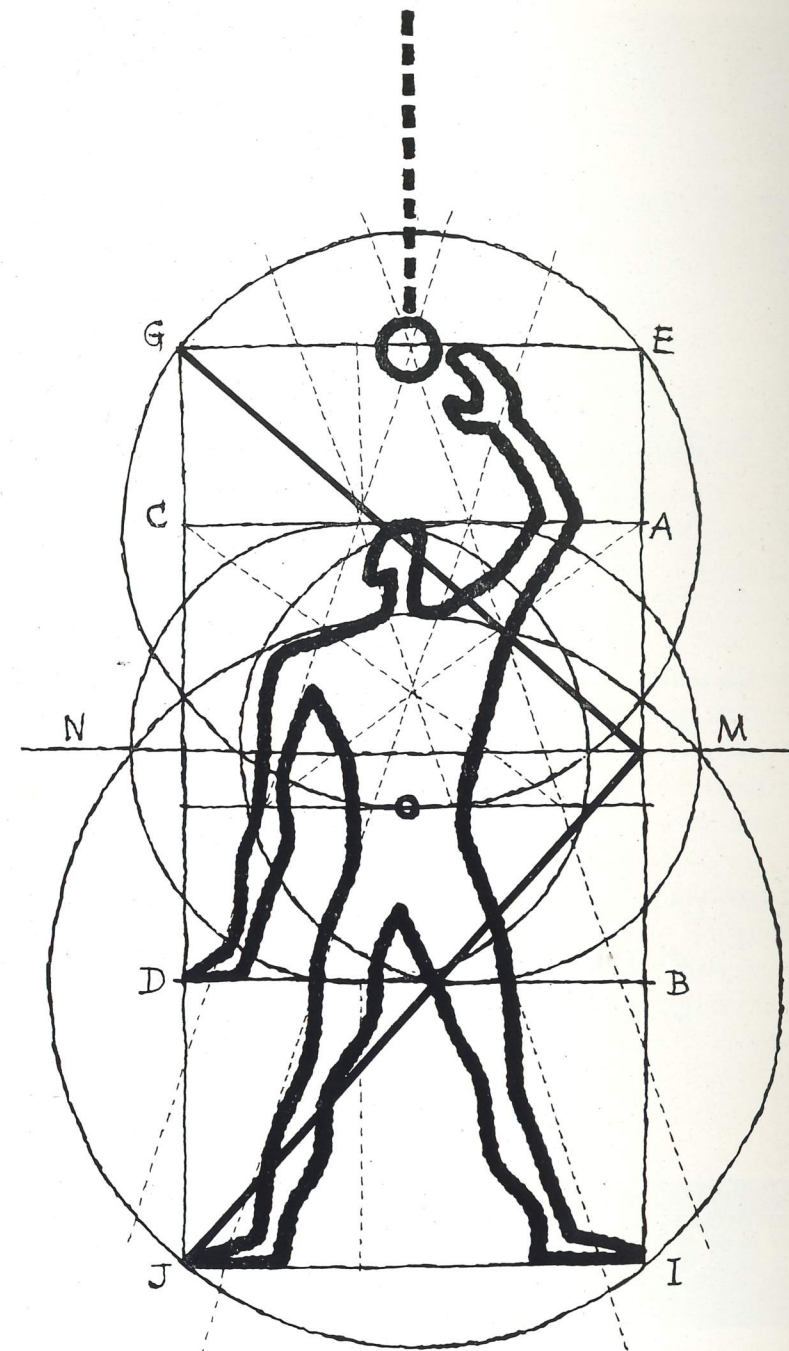
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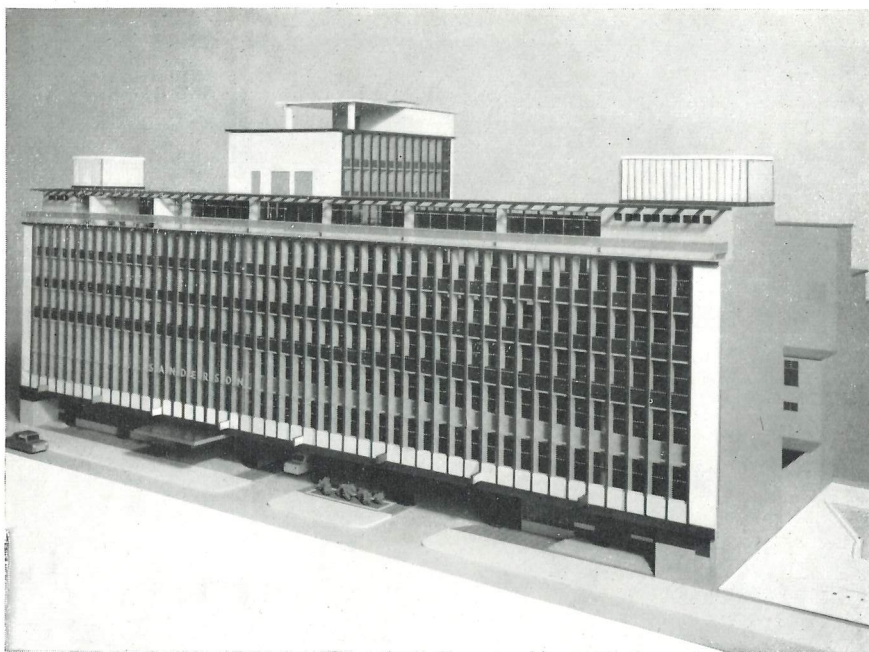
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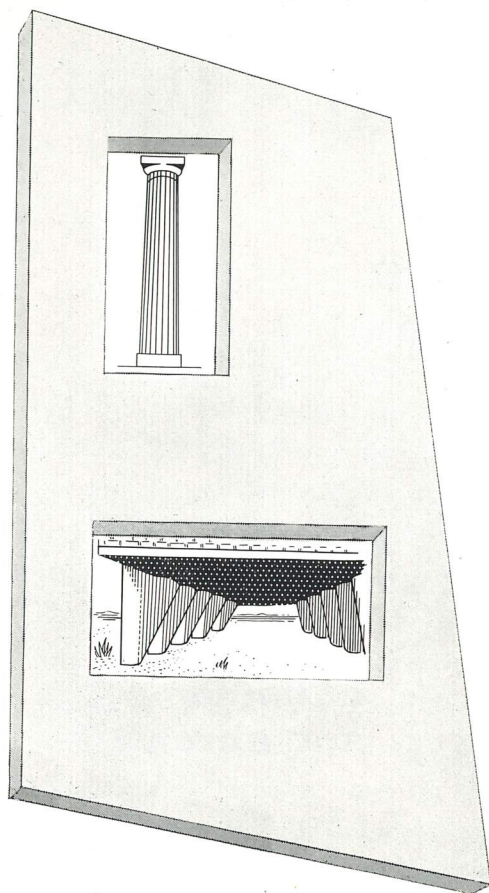
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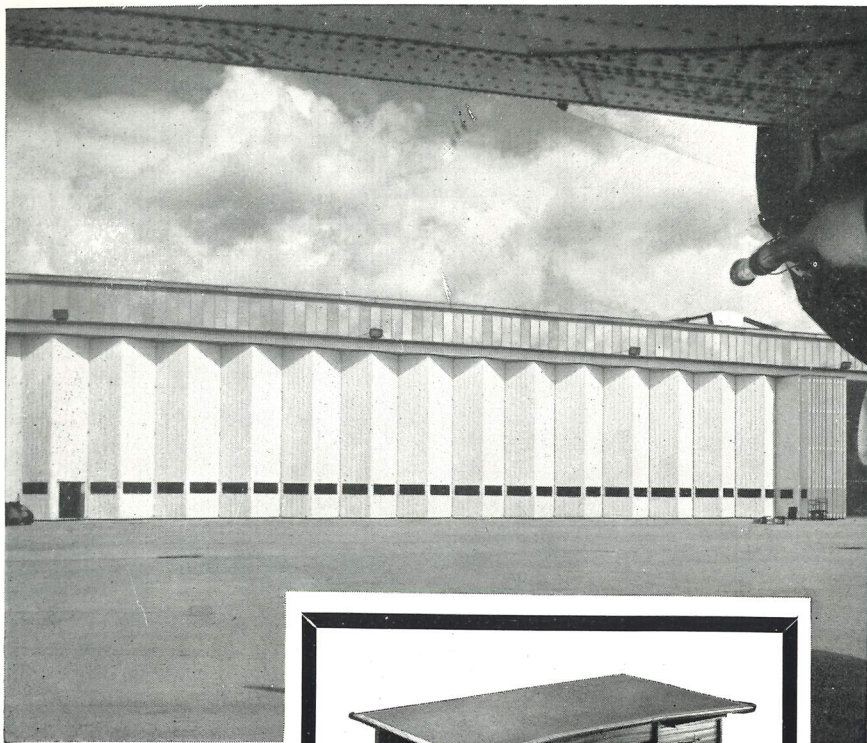
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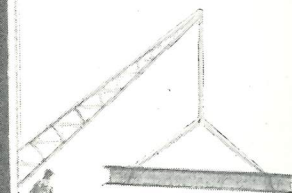
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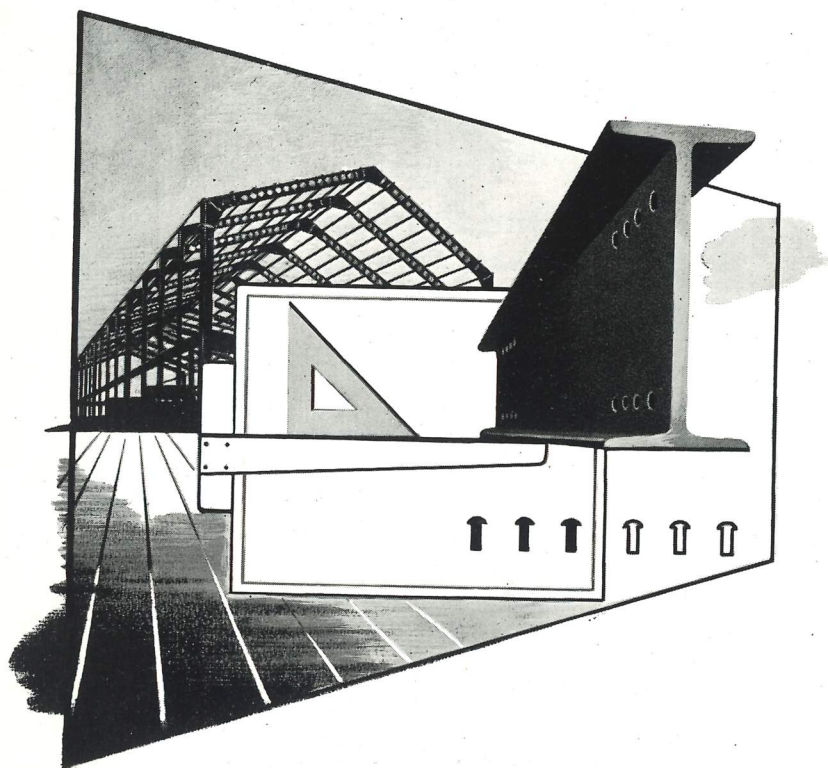
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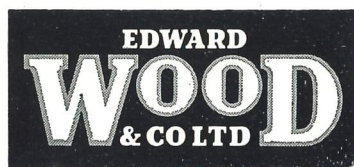
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