

**AHST 3322-001 (29089)**  
**History of Modern Architecture**  
**Dr. Charissa N. Terranova**  
**University of Texas at Dallas**  
**Spring 2022**  
**M-W 1:00-2:15**

**04/11/22-04/13/22**

**Urbanisms and Late Architecture of Frank Lloyd Wright and Le Corbusier**

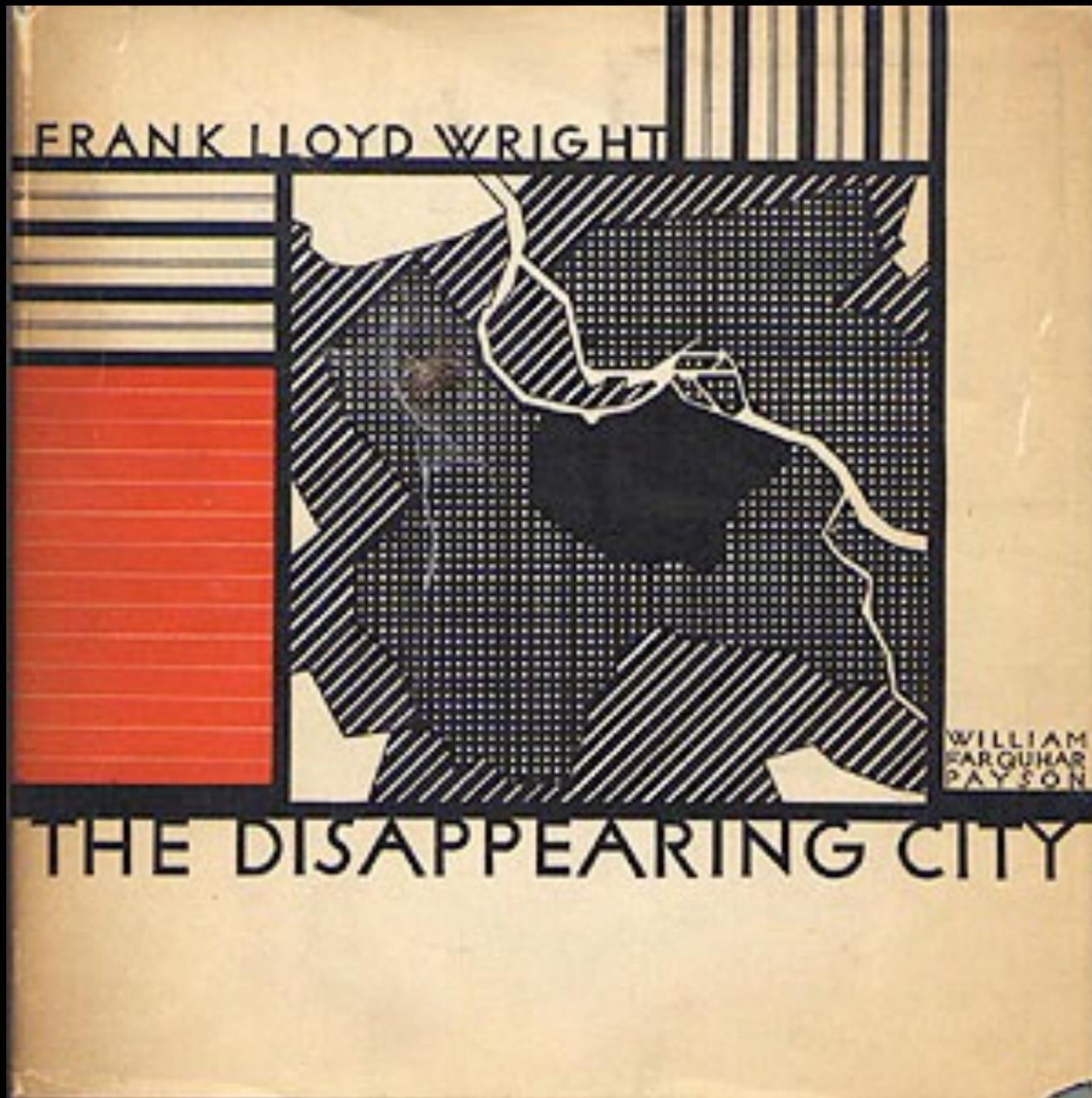
# Urbanisms and Late Architecture of Frank Lloyd Wright and Le Corbusier

A free America... means just this: individual freedom for all, rich or poor, or else this system of government we call democracy is only an expedient to enslave man to the machine and make him like it.

Frank Lloyd Wright, *An Autobiography*



Frank Lloyd Wright, Broadacre City, 10'x10' model, 1934-35

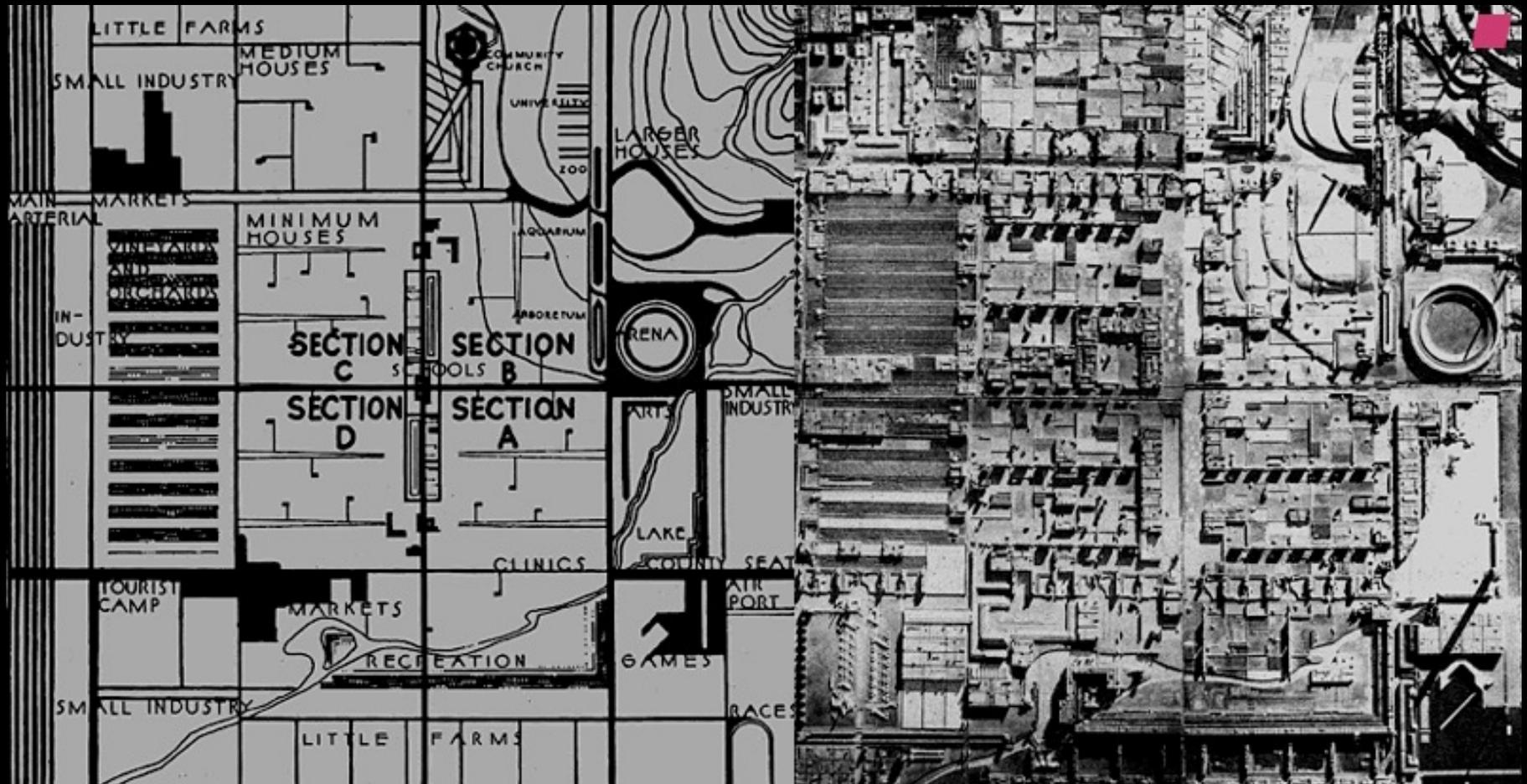


Frank Lloyd Wright, William Bernoudy, and Edgar Kaufmann, Jr., Taliesin West, c. 1935

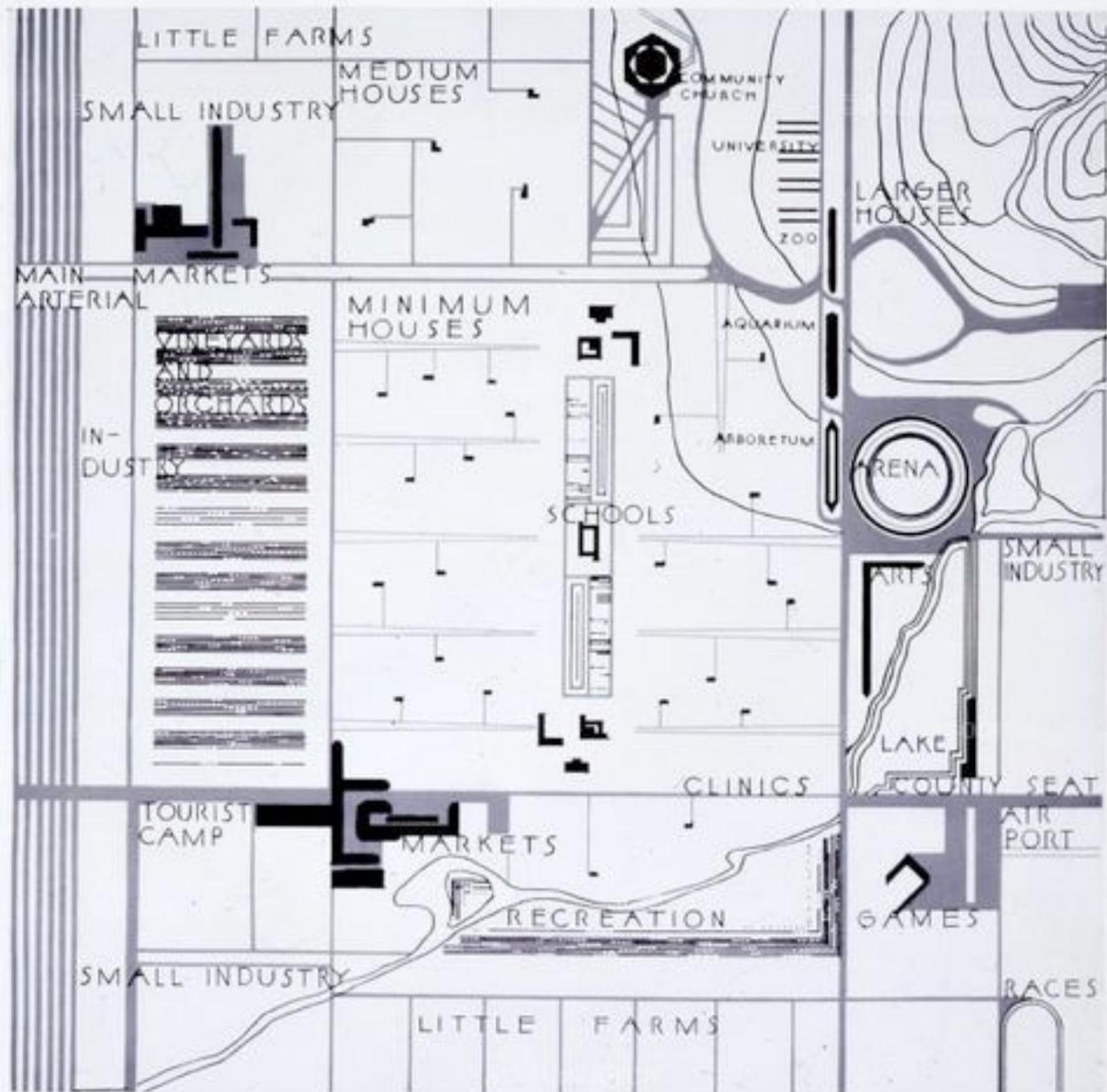
FLW, The Disappearing City, 1932

Imagine spacious landscaped highways...Giant roads, themselves great architecture, pass public service stations, no longer eyesores, expanded to include all kinds of service and comfort. They unite and separate – separate and unite the series of diversified units, the farm units, the factory units, the roadside markets, the garden schools, the dwelling places (each on its acre of individually adorned and cultivated ground), the places for pleasure and leisure. All of these units so arranged and so integrated that each citizen of the future will have all forms of production, self-improvement, enjoyment, within a radius of a hundred and fifty miles of homes now easily and speedily available by means of his car or his plane. This integral whole composes the great city that I see embracing all of this country – the Broadacre City of tomorrow.

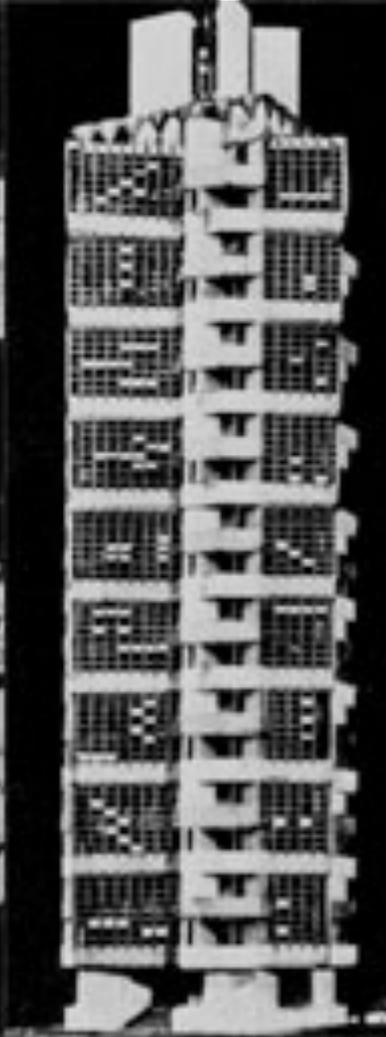
-- Frank Lloyd Wright, *The Disappearing City*



Frank Lloyd Wright, Broadacre City, drawing and 10'x10' model, 1934-35

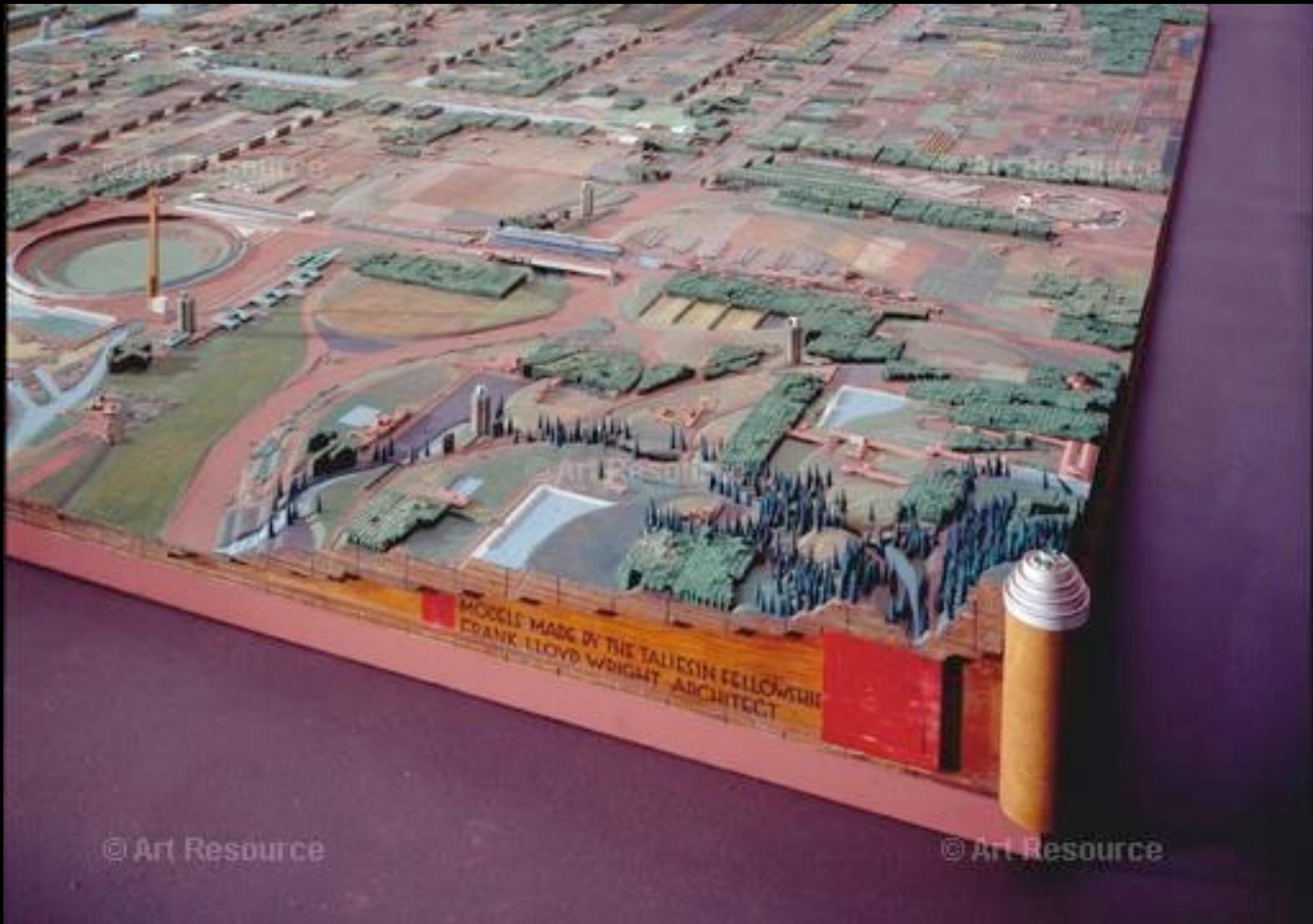






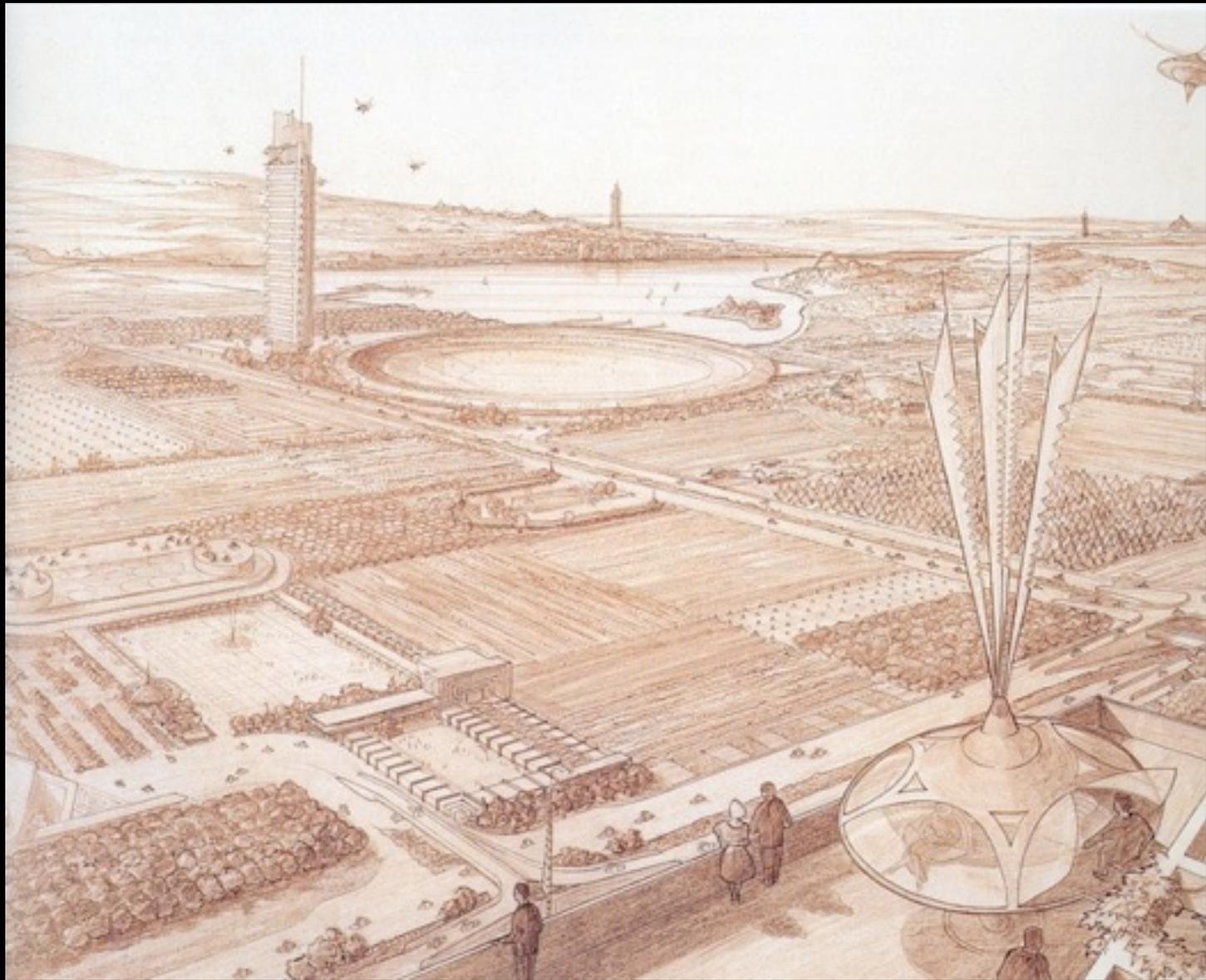
Everywhere now human voice and vision are annihilating distance - penetrating walls. Wherever the citizen goes (even as he goes) he has information, lodging and entertainment. He may now be within easy reach of general or immediate distribution of everything he needs to have or to know: All that he may require as he lives becomes not only more worthy of him and his freedom but convenient to him now wherever he may choose to make his home.

FLW, "The Living City," 1958

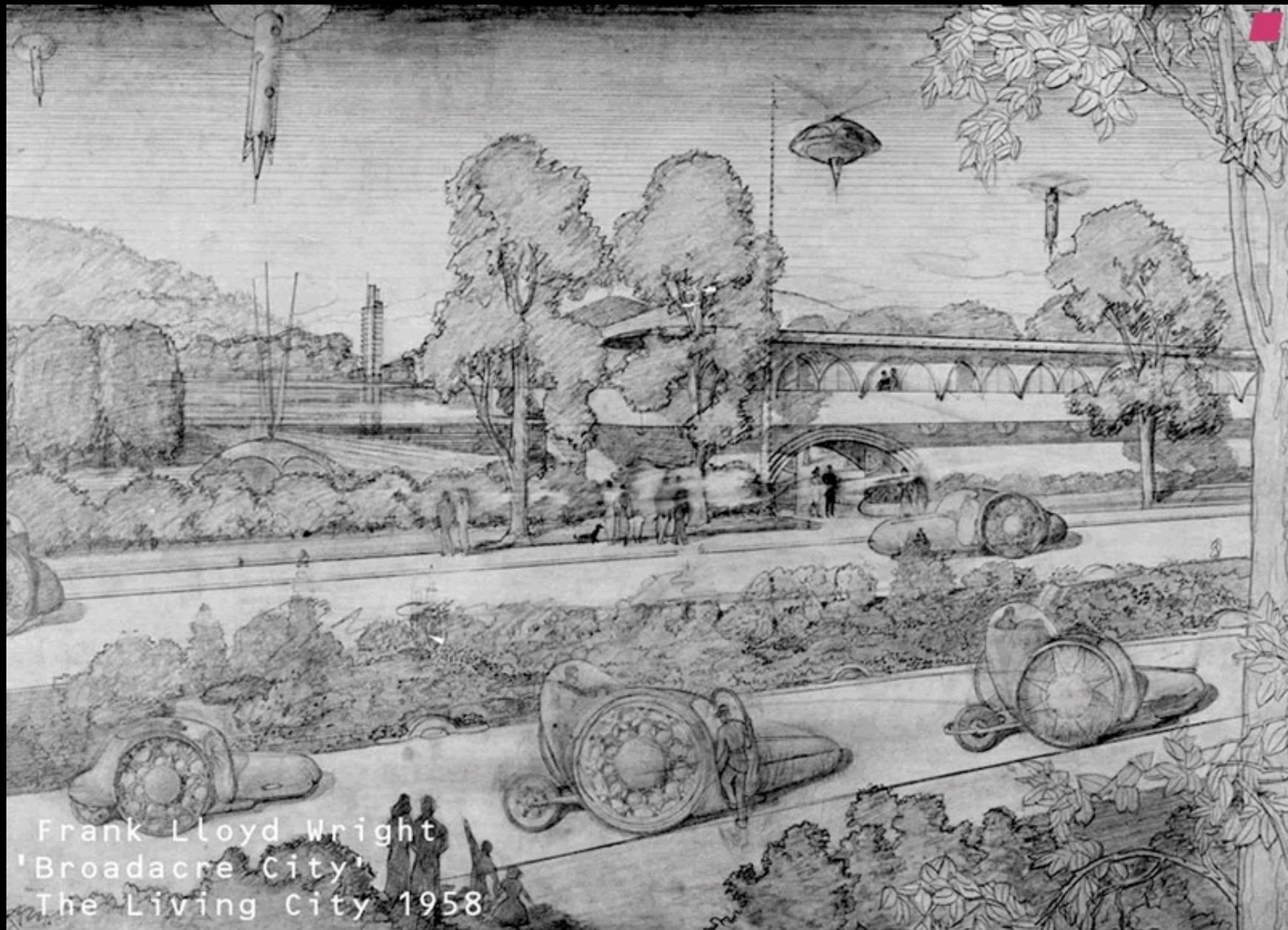


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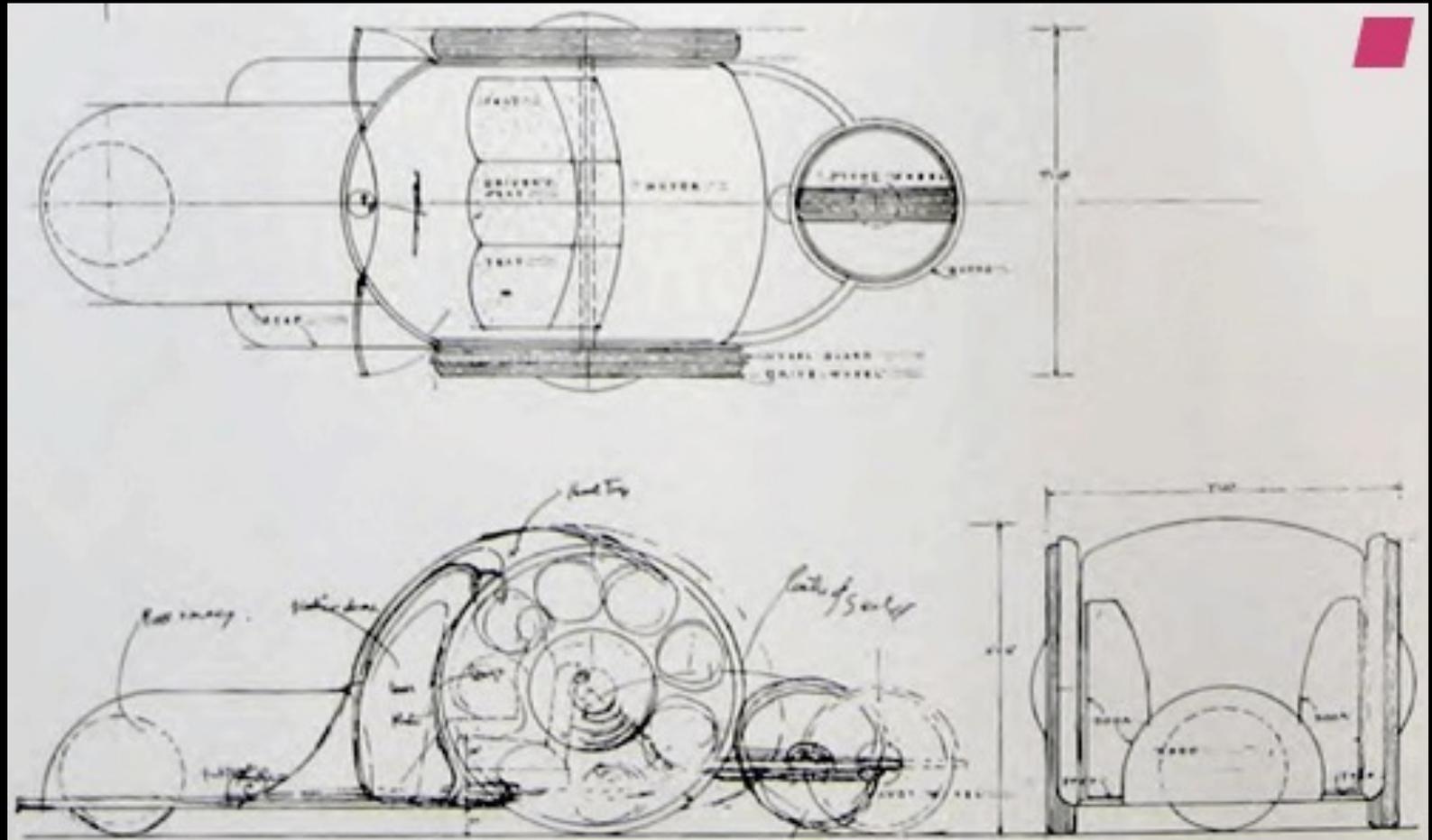
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Frank Lloyd Wright, Broadacre City, 1950-1955



Frank Lloyd Wright  
'Broadacre City'  
The Living City 1958



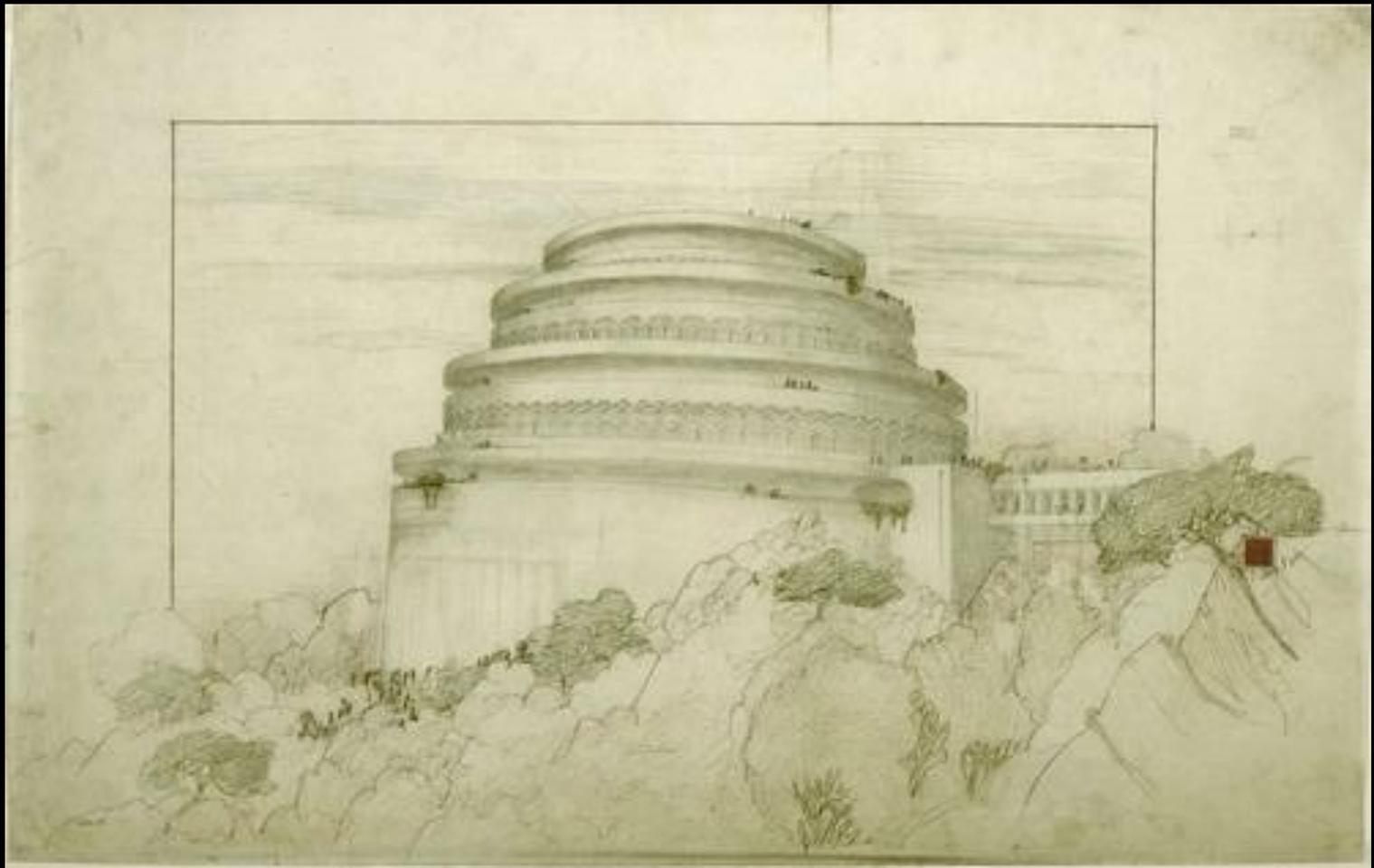
Frank Lloyd Wright, Motor Car [Road Machine], 1958



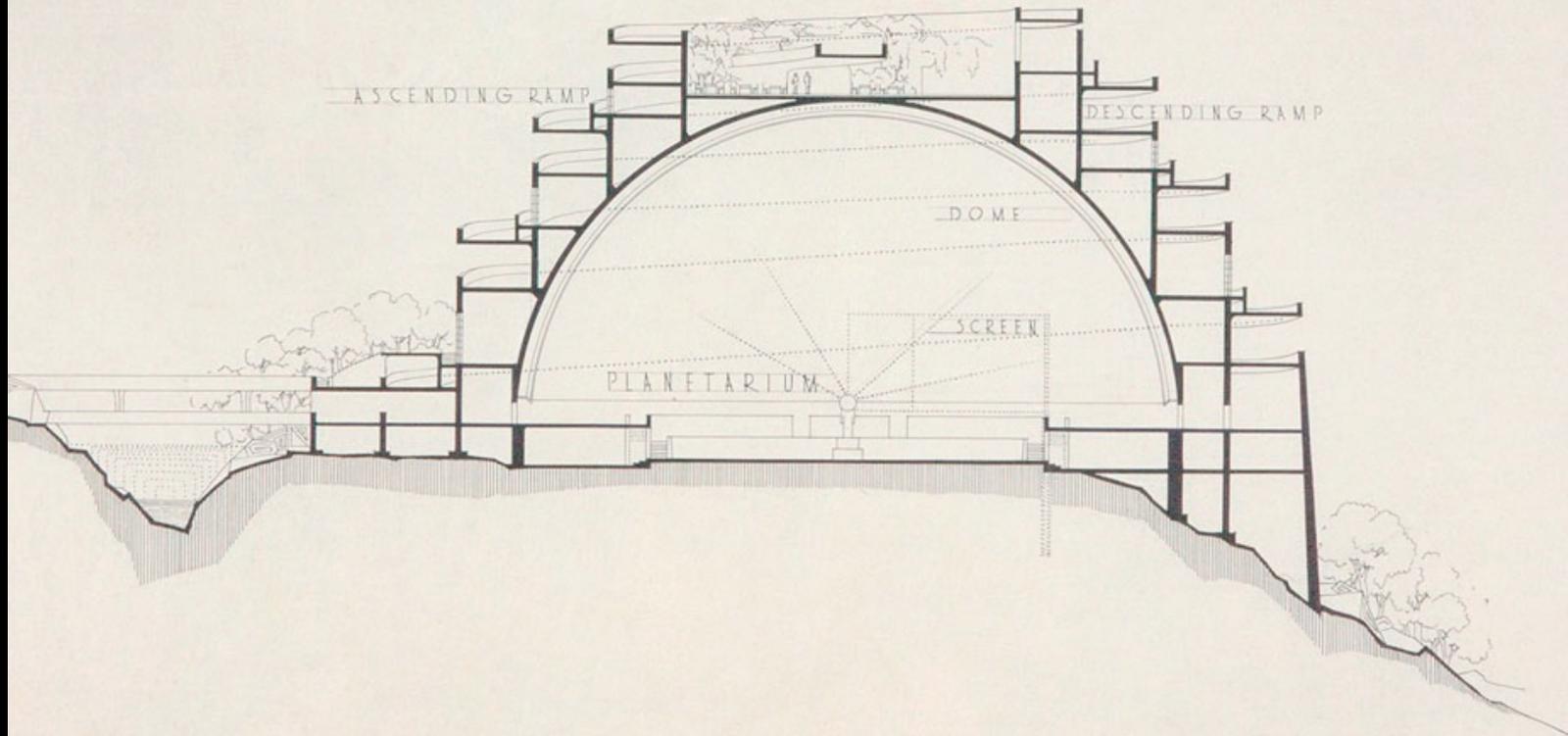
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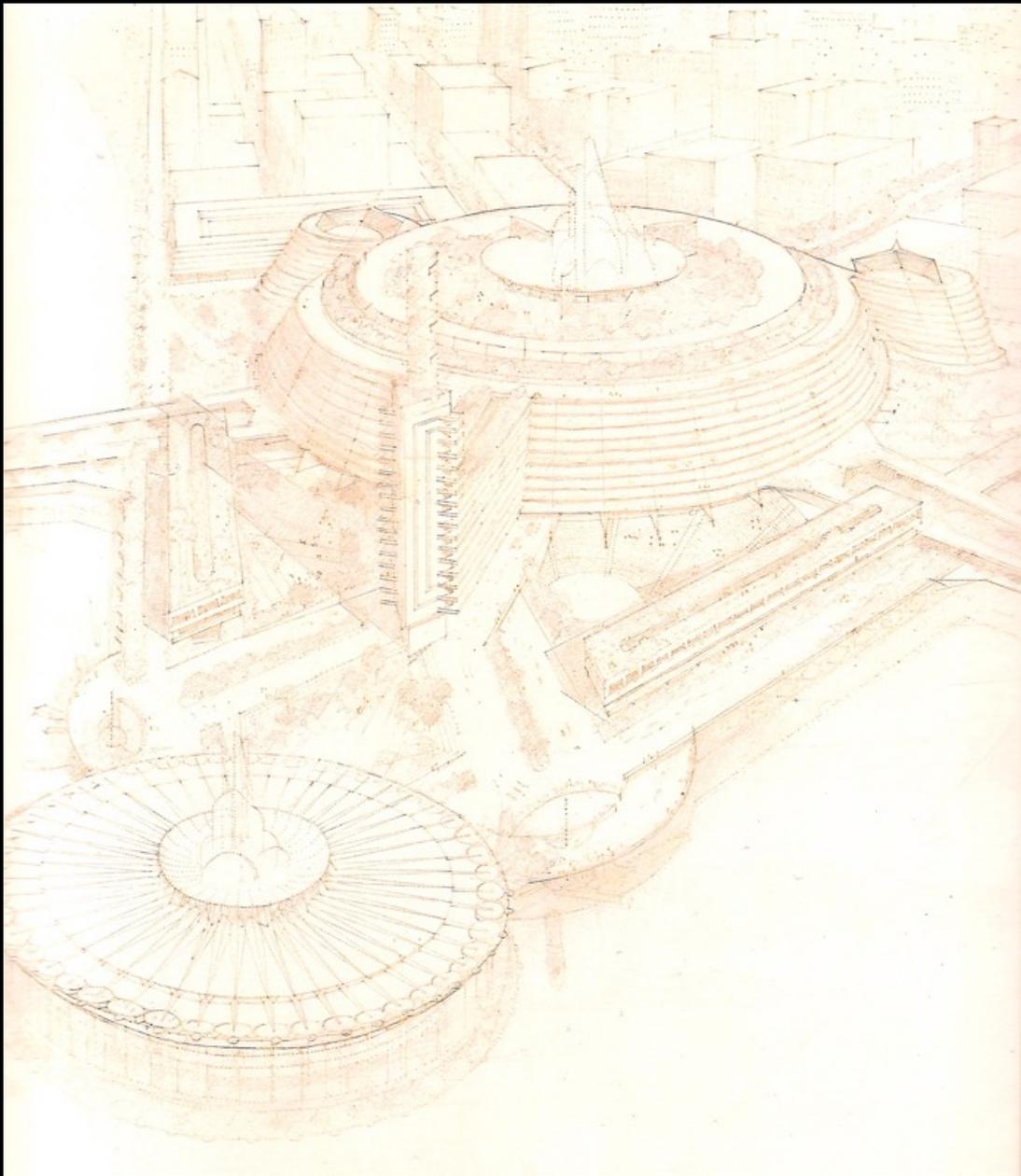
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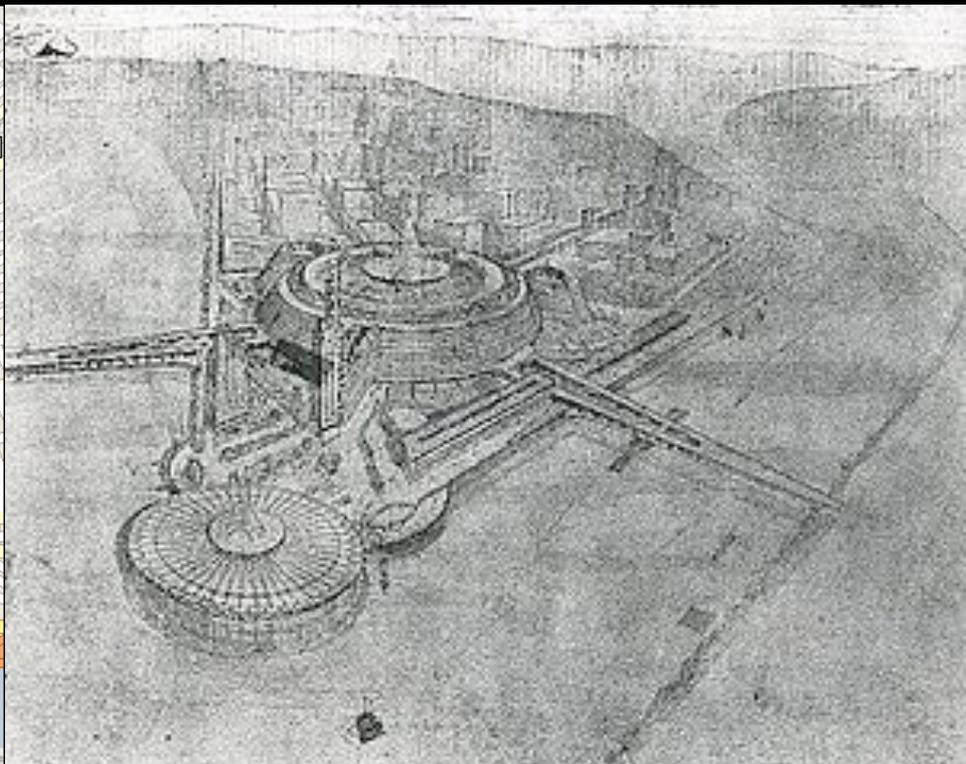
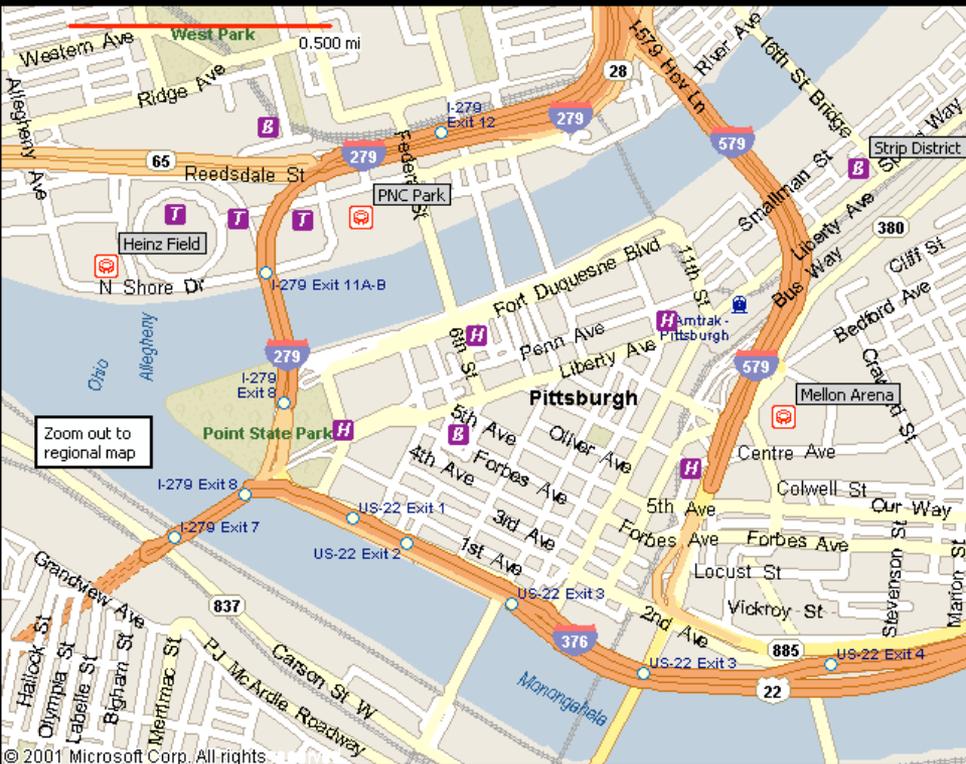


Frank Lloyd Wright, Gordon Strong Automobile Objective and Planetarium, Sugarloaf Mountain, Maryland, 1924-25





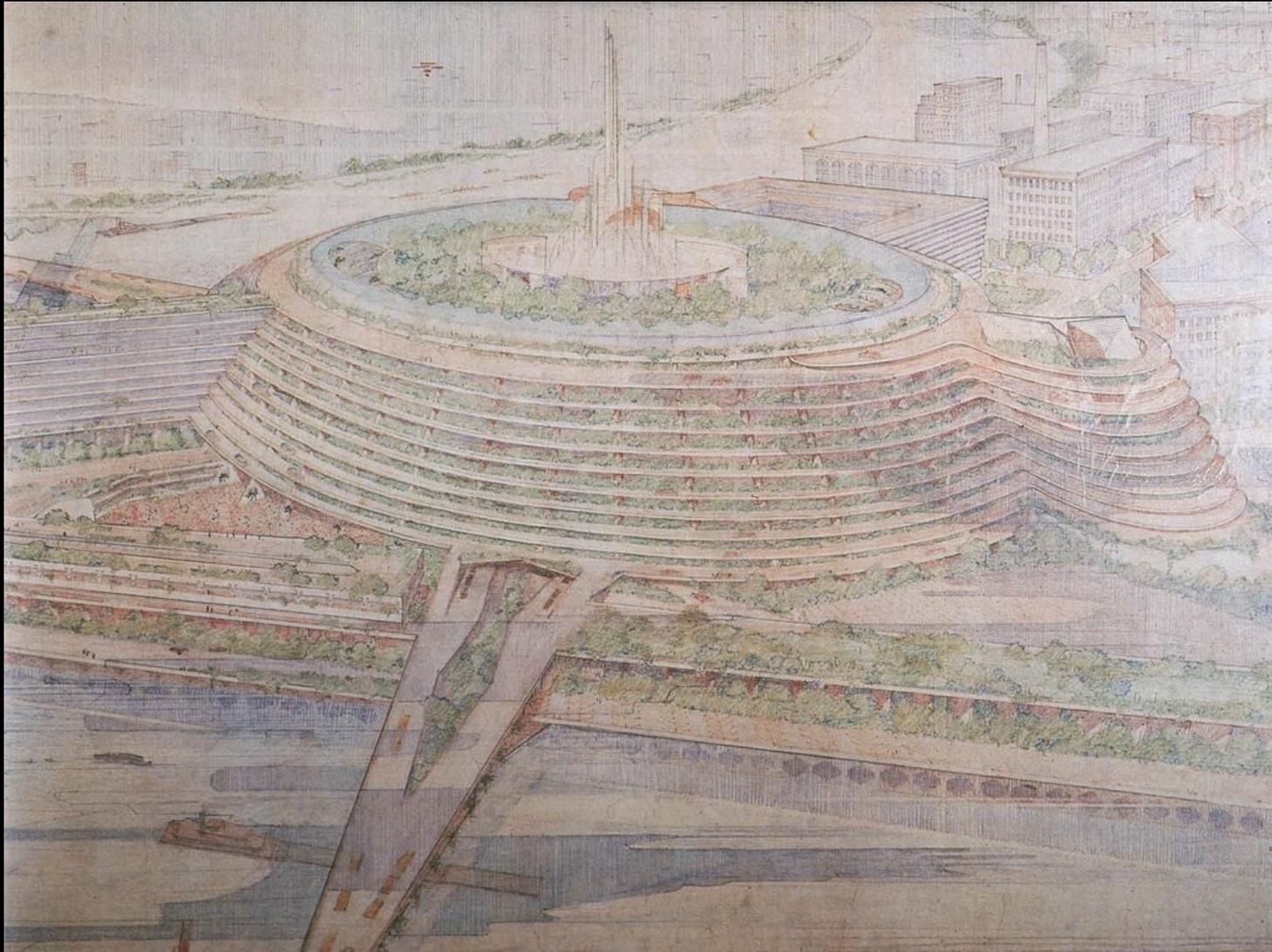
Frank Lloyd Wright, Pittsburg Point Park  
Civic Center, 1947

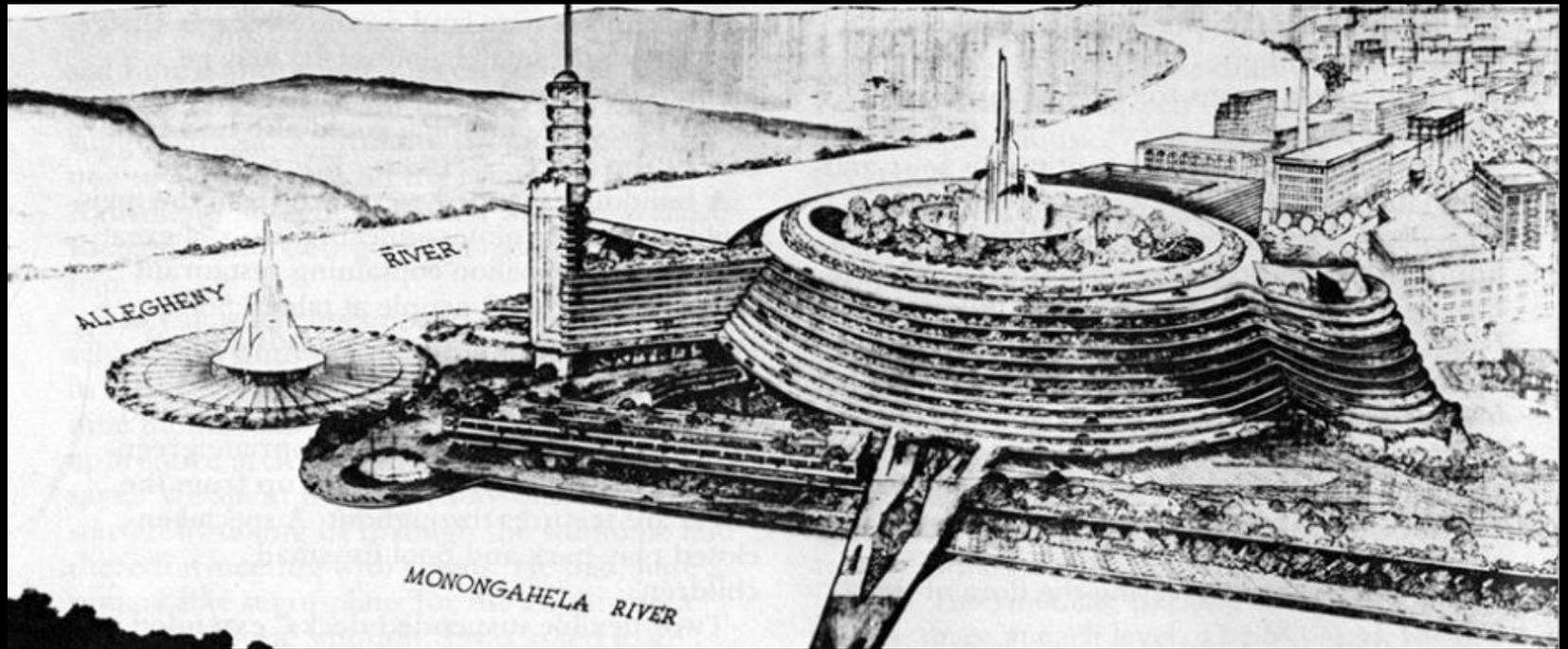






Frank Lloyd Wright, Pittsburgh Point Park Civic Center, 1947



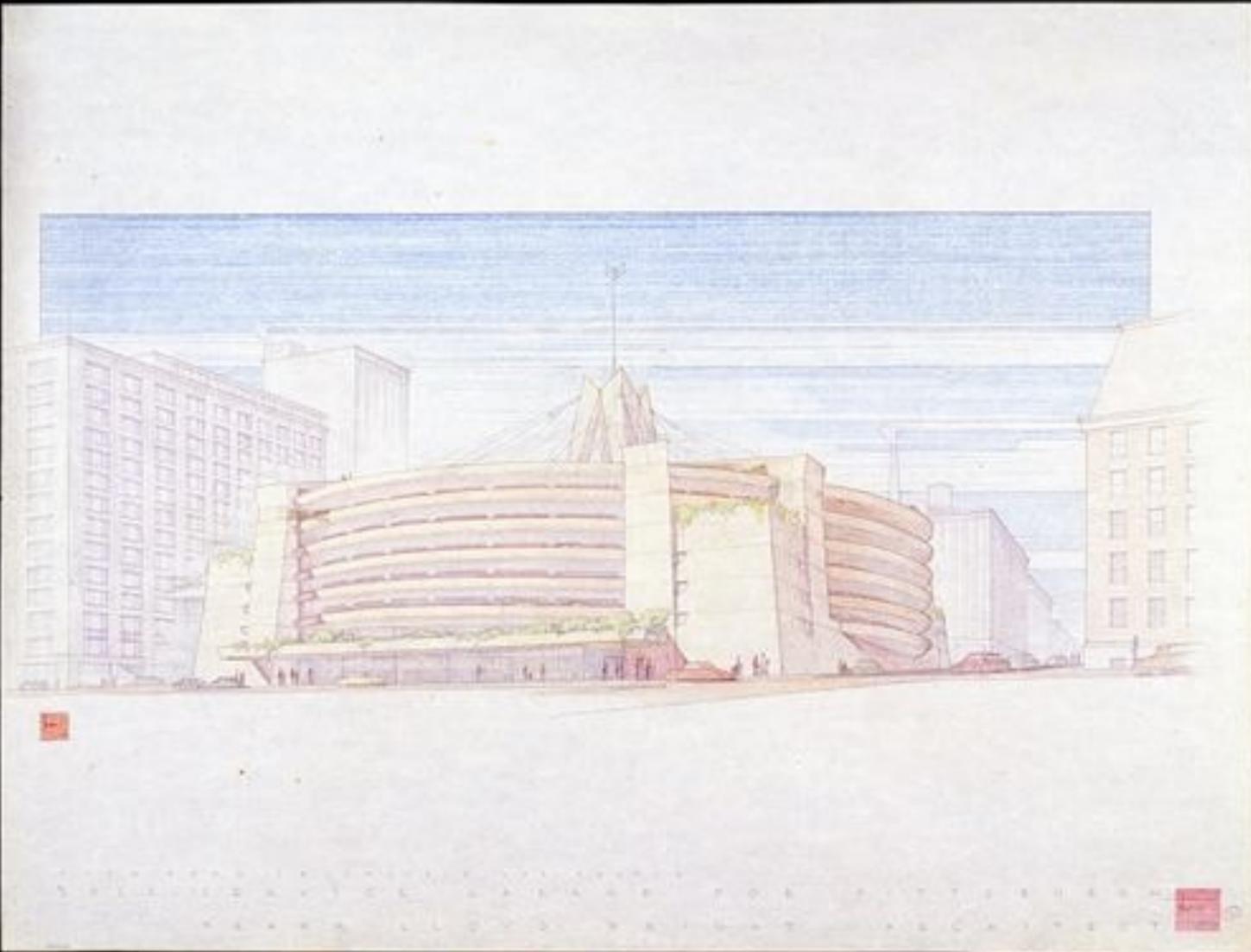


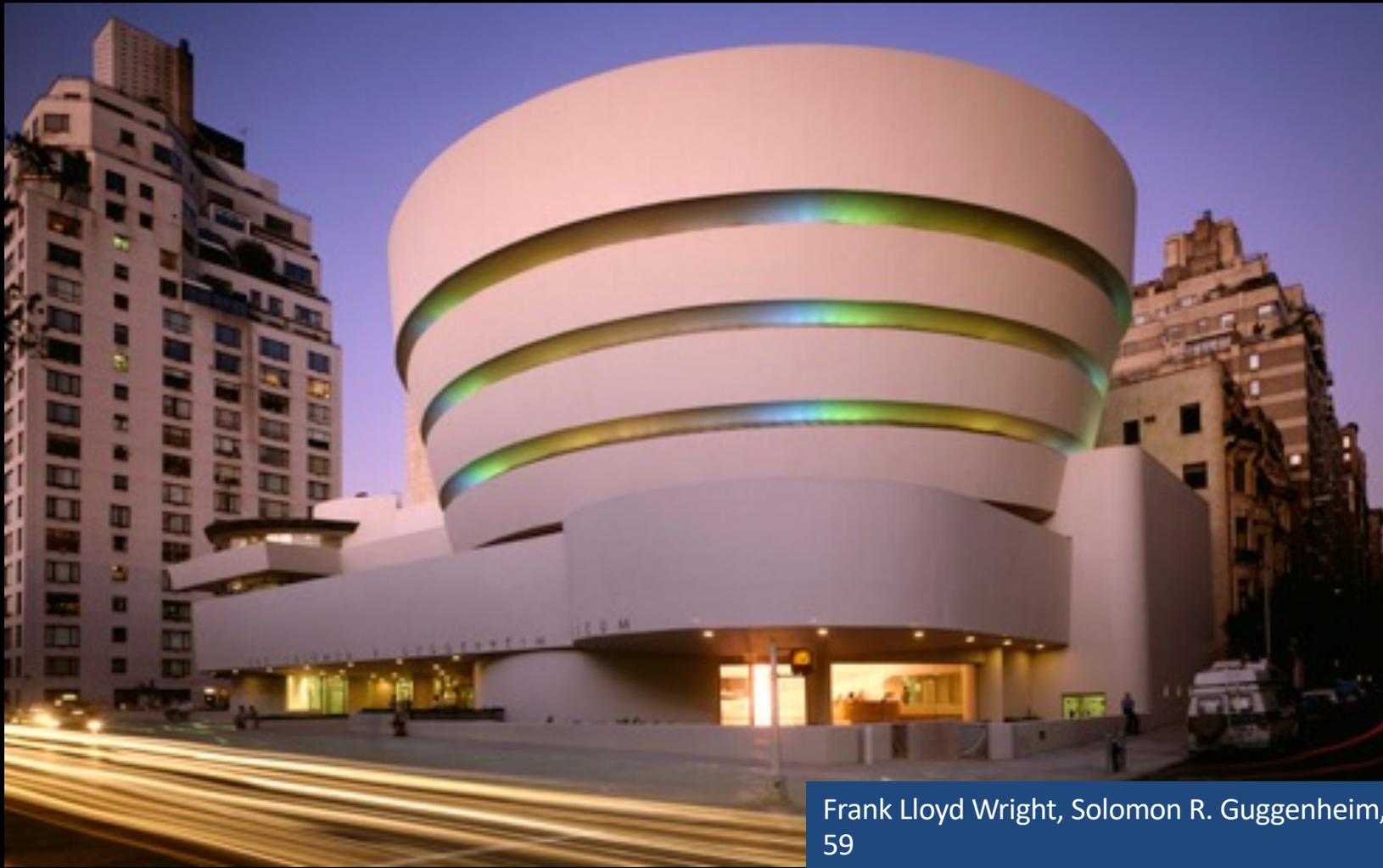






Frank Lloyd Wright, Self-Serve Parking Garage for Edgar Kaufmann, Pittsburgh, PA, 1949





Frank Lloyd Wright, Solomon R. Guggenheim, 1943-59



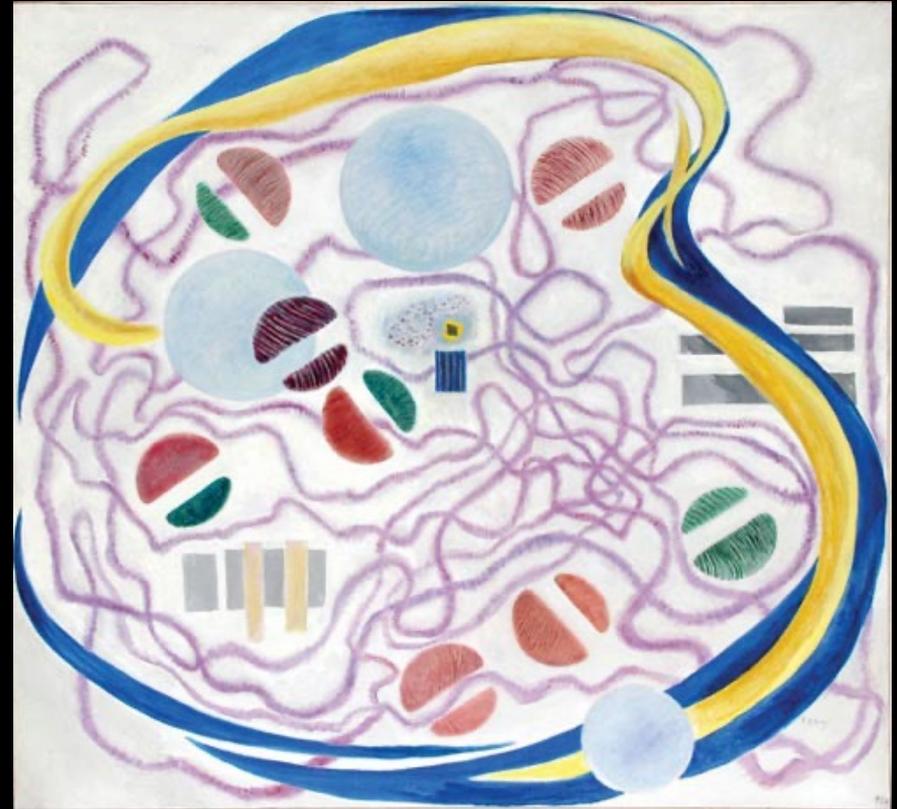
Frank Lloyd Wright, Hilla Rebay, and Solomon R. Guggenheim with model of Guggenheim Museum



Hilla von Rebay  
(1890-1967)



Hilla Von Rebay, Two Women at the Beach, c.1928  
Collage on paper

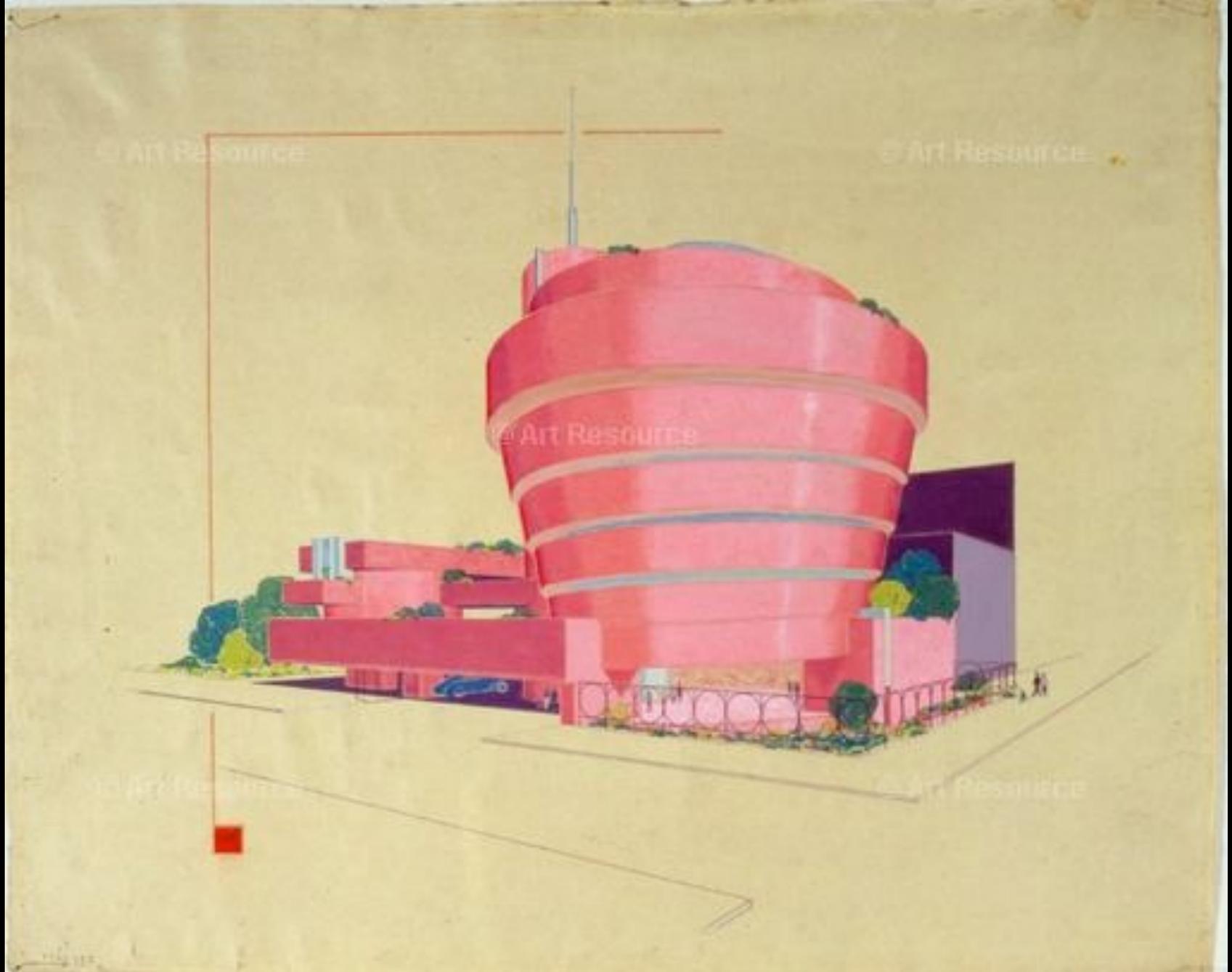


Hilla Von Rebay, Harmony Surrounded, 1950 Oil  
on canvas



Rebay with Guggenheim model  
“museum-temple” to non-objective painting

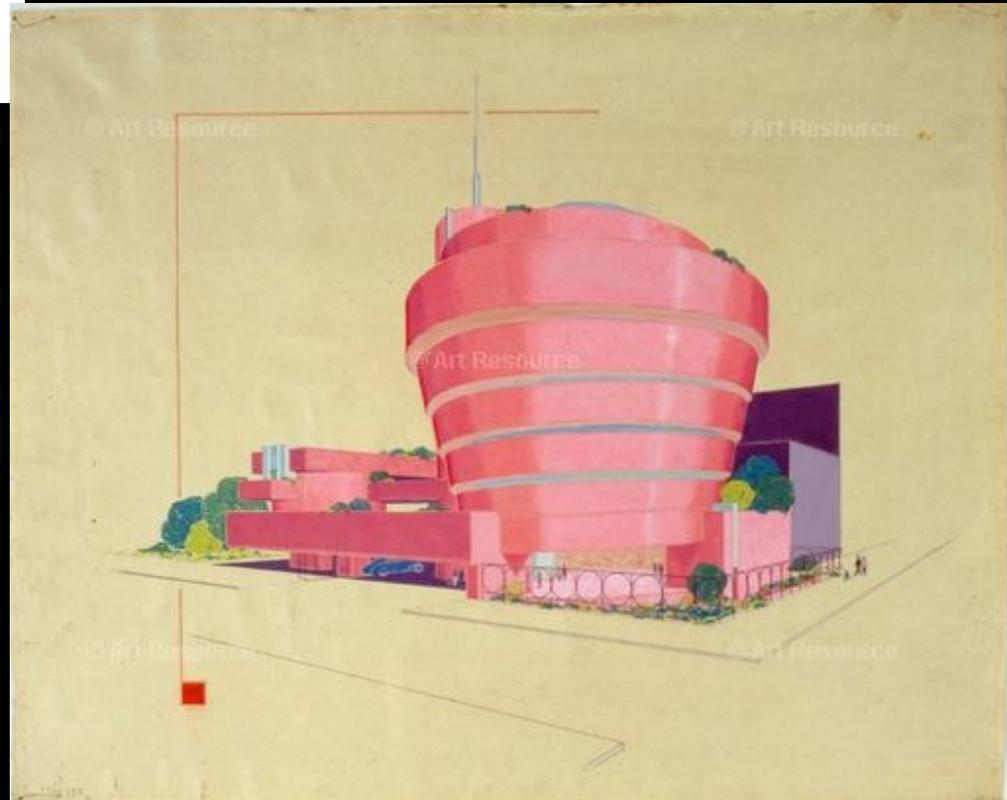
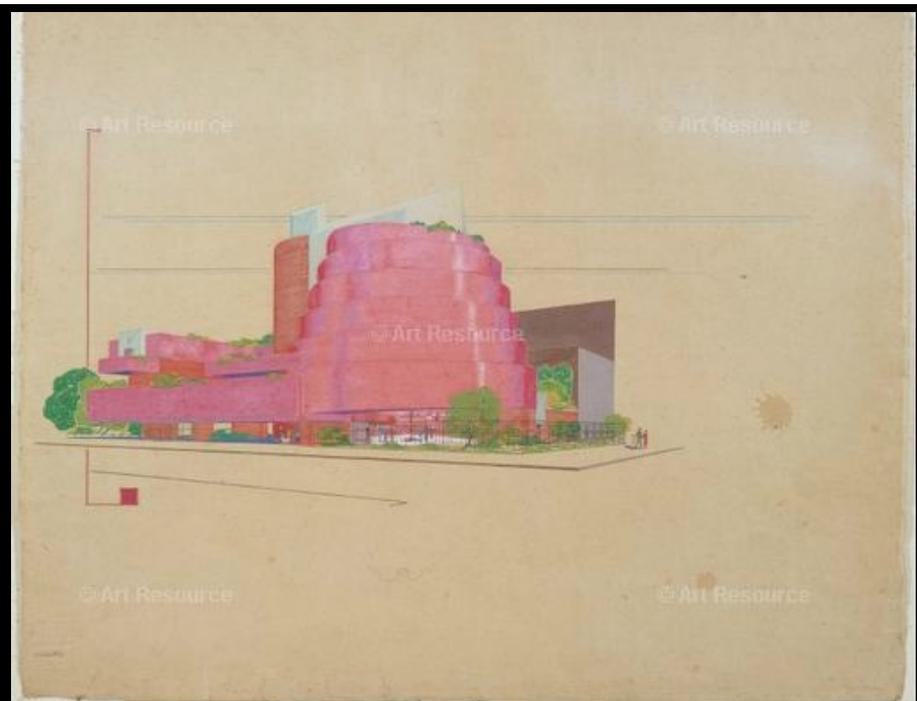
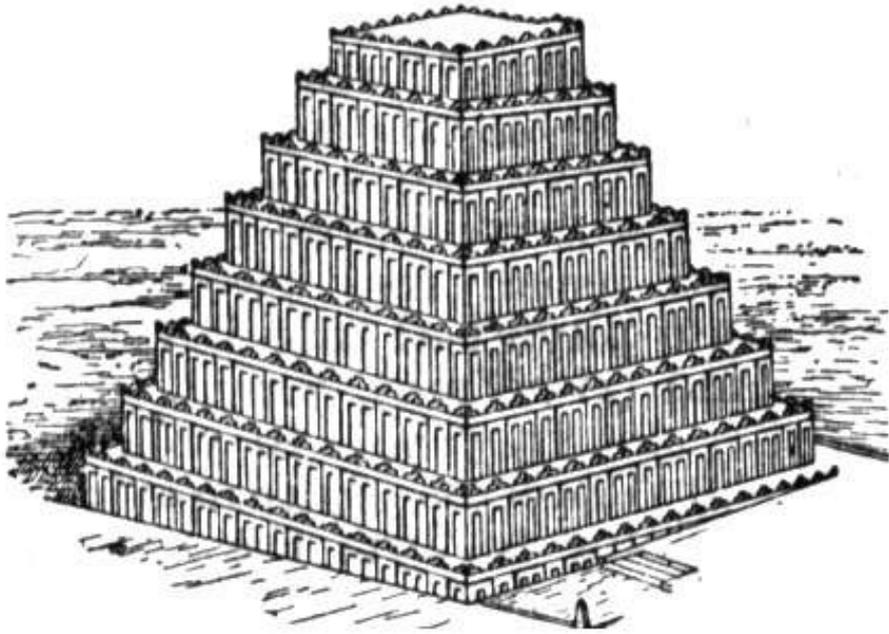
Although she was long a confidante to Solomon Guggenheim, others in the family found her personally difficult, especially his niece Peggy. After Solomon Guggenheim died in 1949, the family expelled her from the board of directors. When the museum was completed, Rebay was not invited for the opening. She never set foot in the museum she helped create. Embittered, Rebay retreated from public life and spent her final years at her estate in Westport, Connecticut.



Frank Lloyd Wright, Solomon R. Guggenheim, perspective, 1943-59

# ziggurat

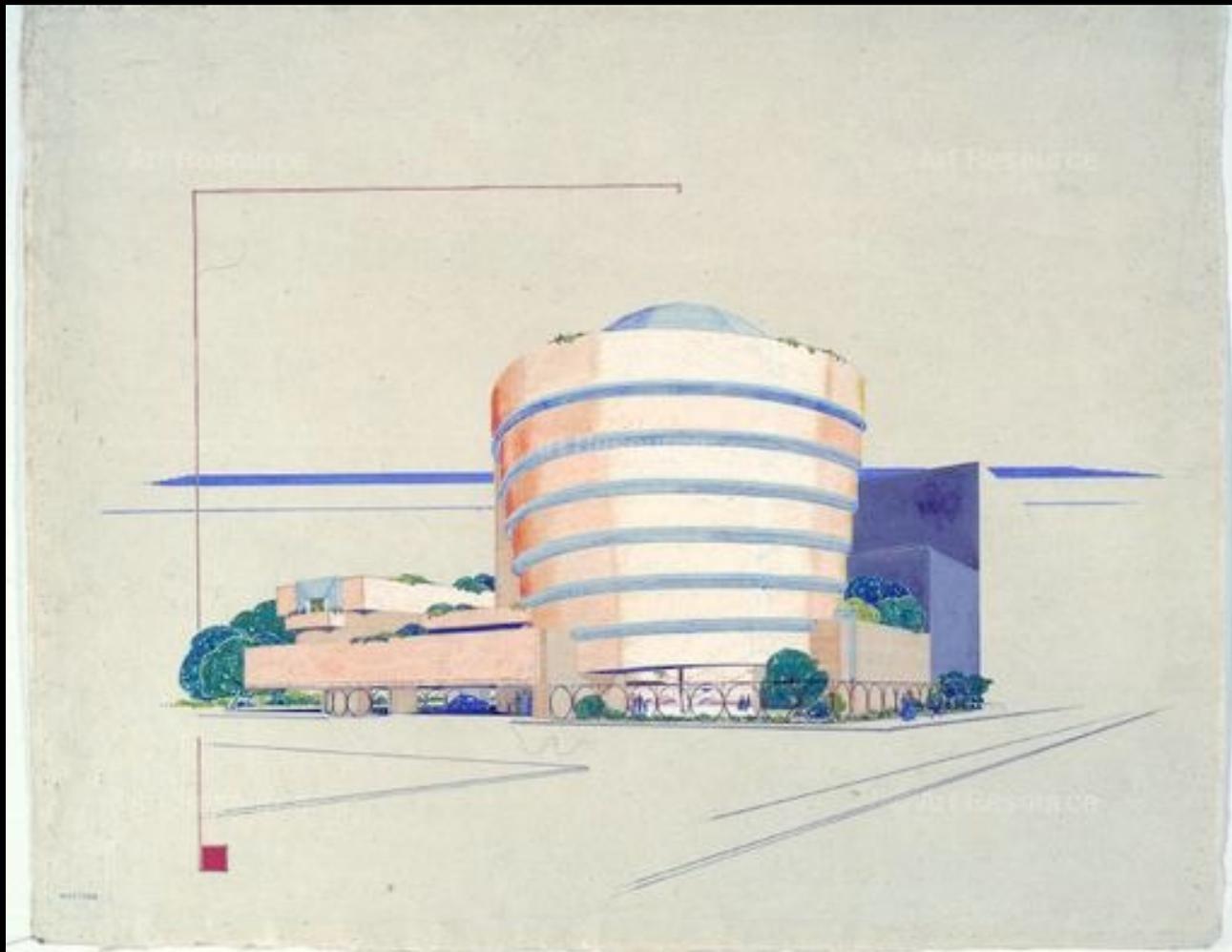
Noun, (in ancient Mesopotamia) a rectangular stepped tower, sometimes surmounted by a temple. Ziggurats are first attested in the late 3rd millennium BC and in part inspired the biblical story of the Tower of Babel (Gen. 11:1–9)



Pieter Bruegel the Elder, The Great Tower of Babel, 1563







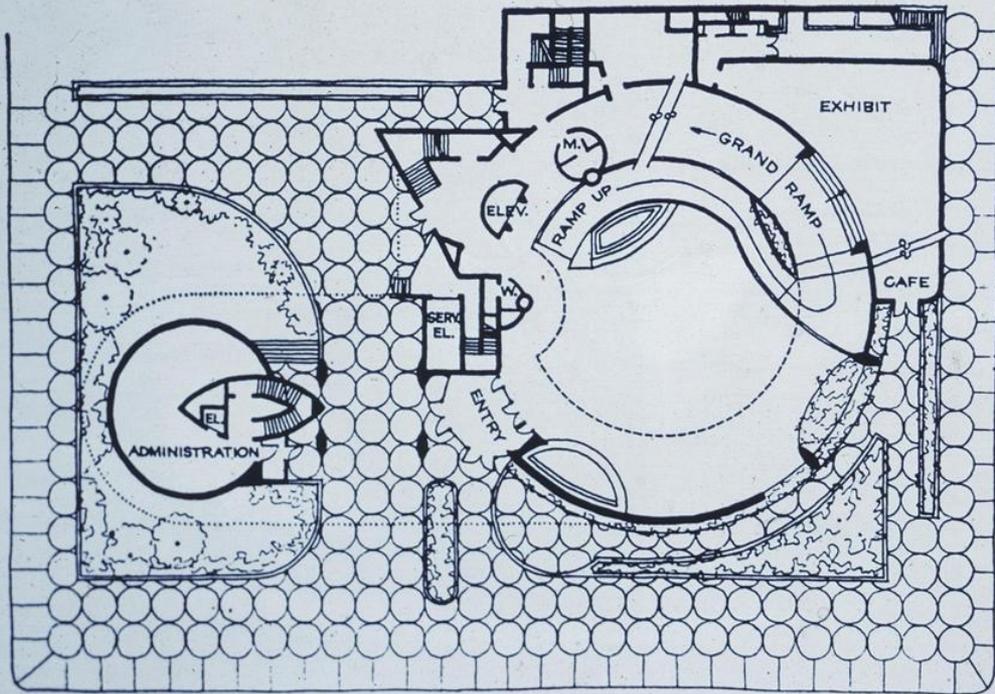
Frank Lloyd Wright, Solomon R. Guggenheim, perspective, 1943-59



Frank Lloyd Wright, Solomon R. Guggenheim Museum, New York, 1959

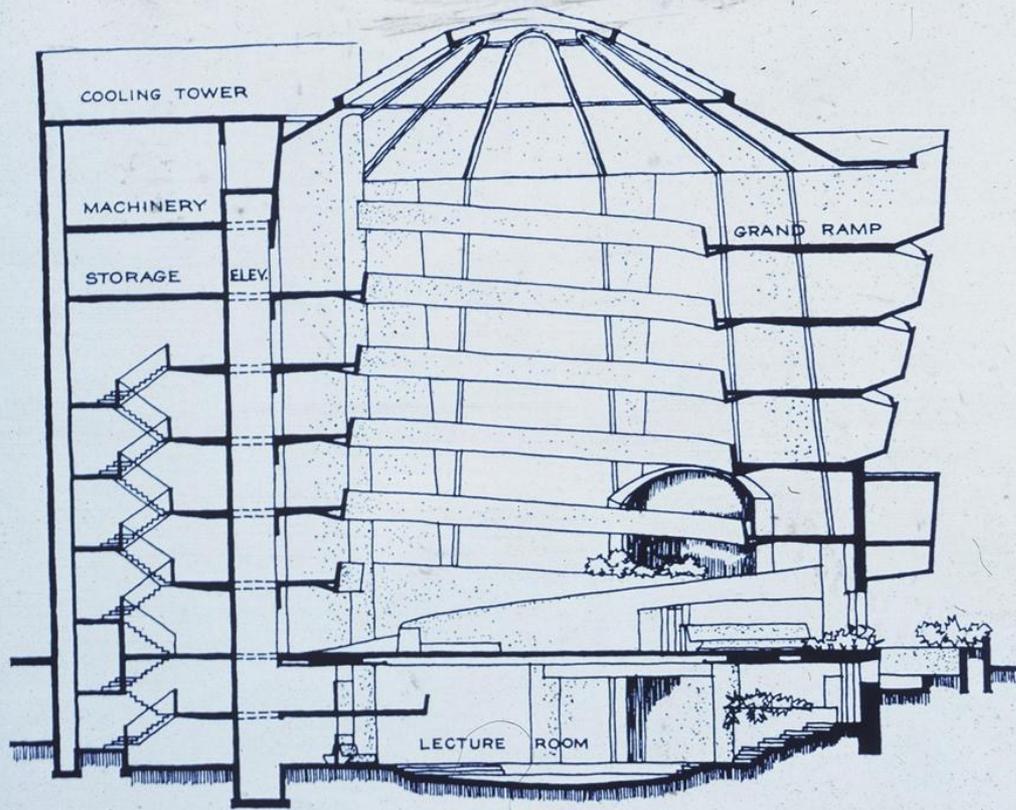






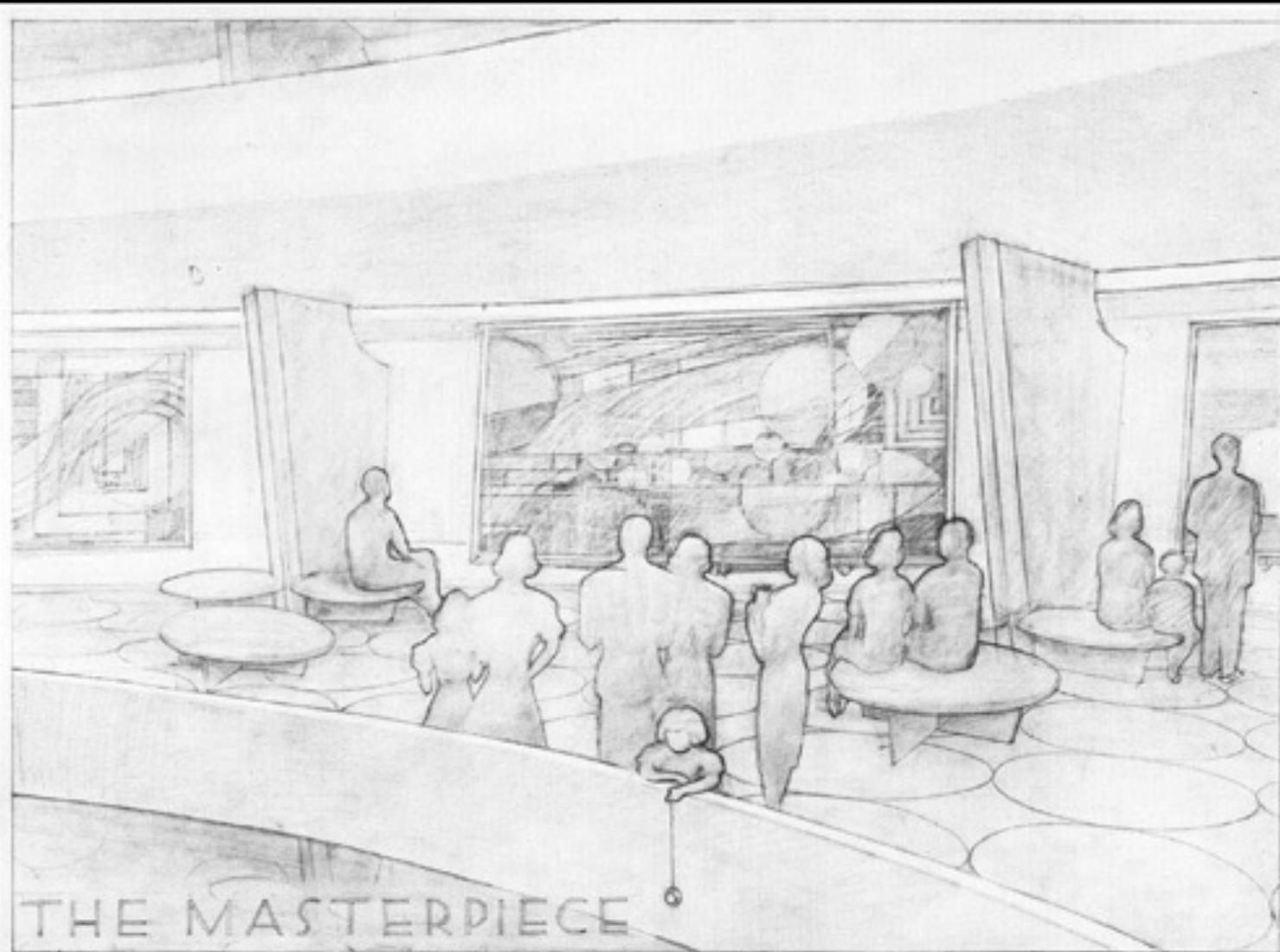
FIFTH AVENUE

0 50 FEET



SECTION

0 10 25 FEET

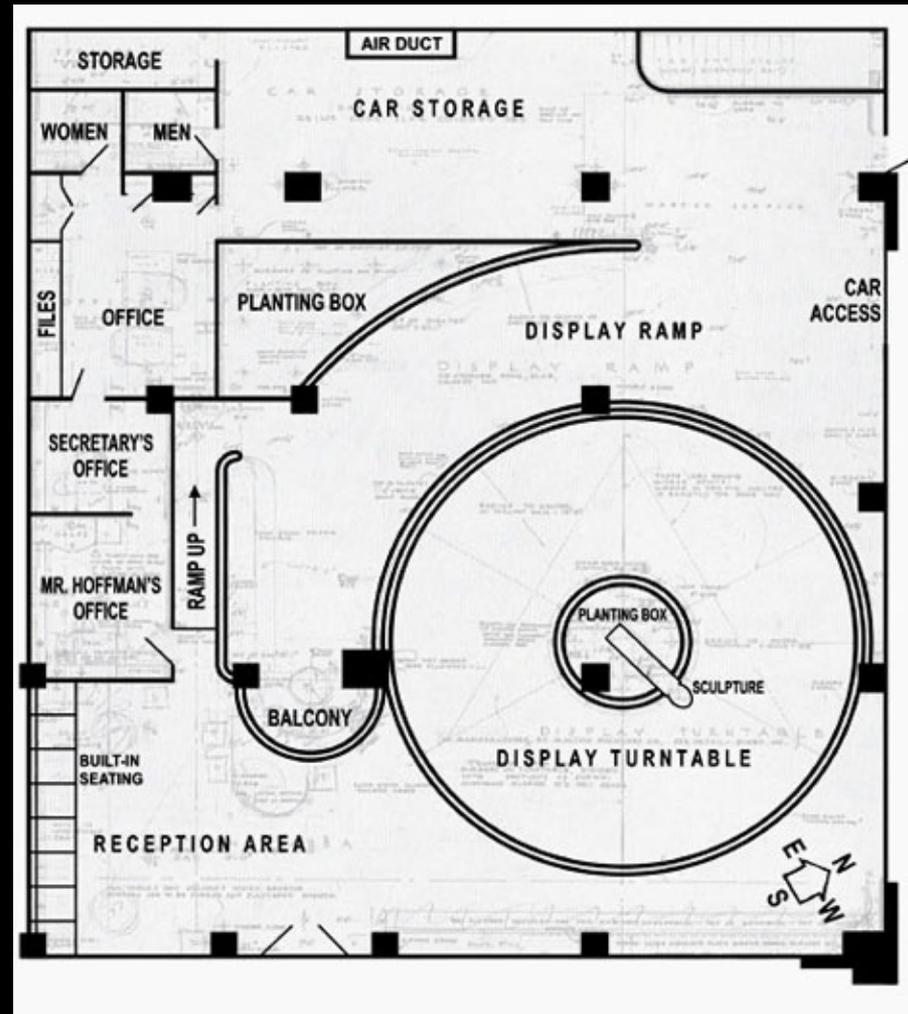
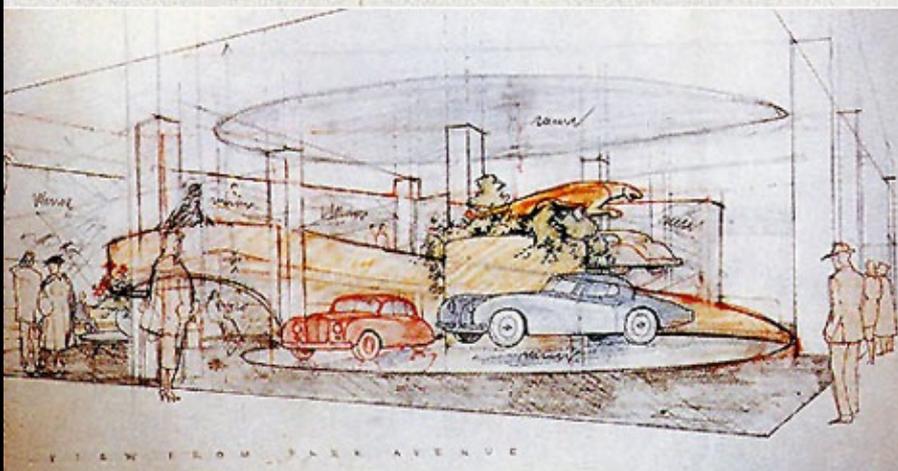
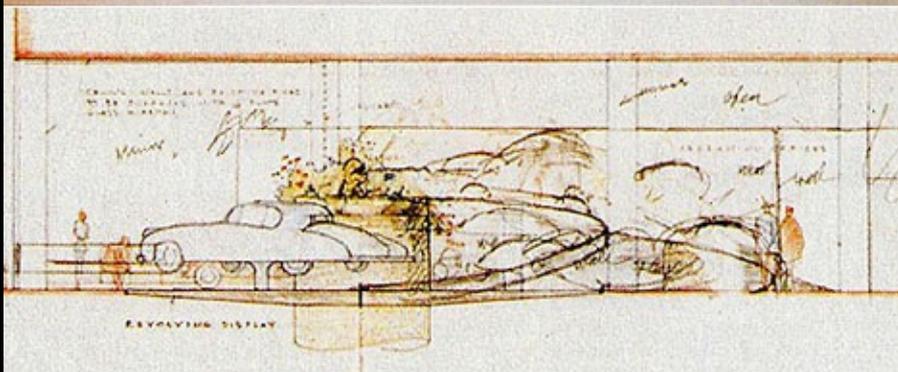
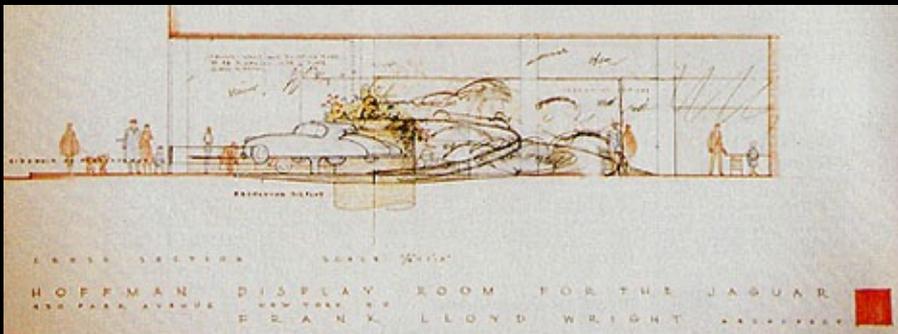


THE MASTERPIECE





In 1955, new Porsches were displayed on the spiral ramp of the Park Avenue showroom designed by Frank Lloyd Wright.





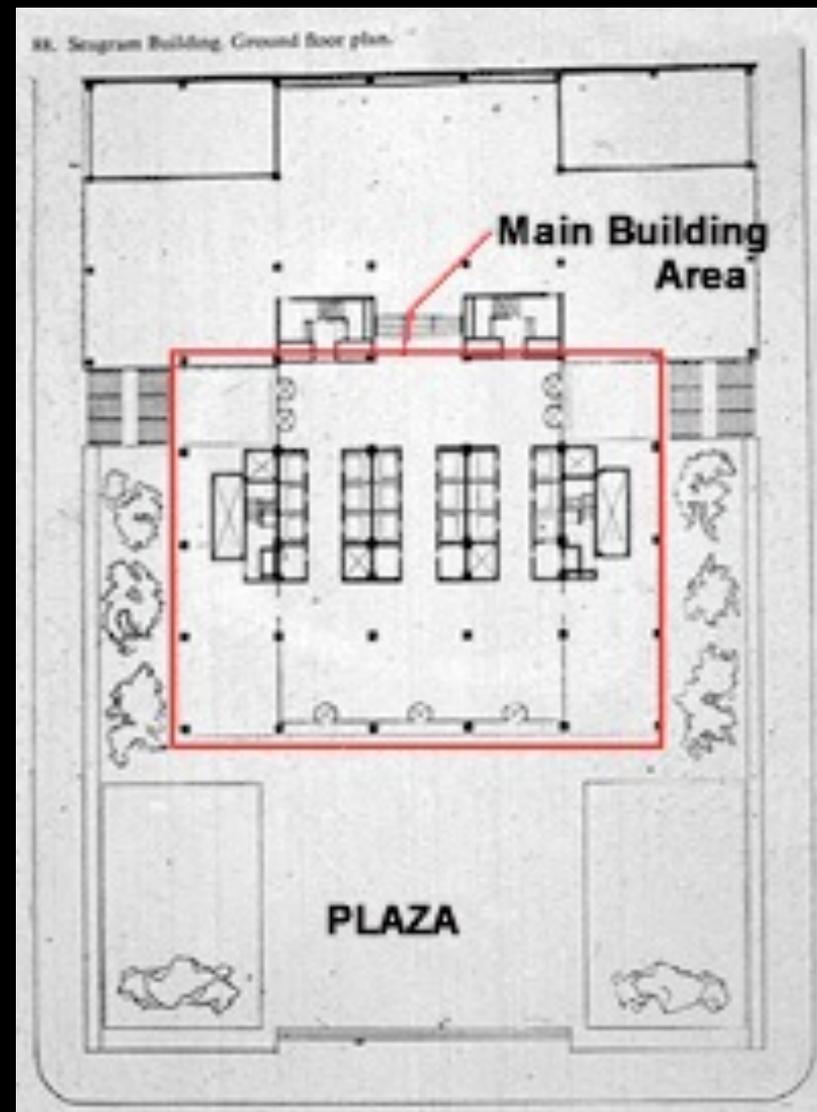
# Perverse urbanisms that ignore street frontage and street line





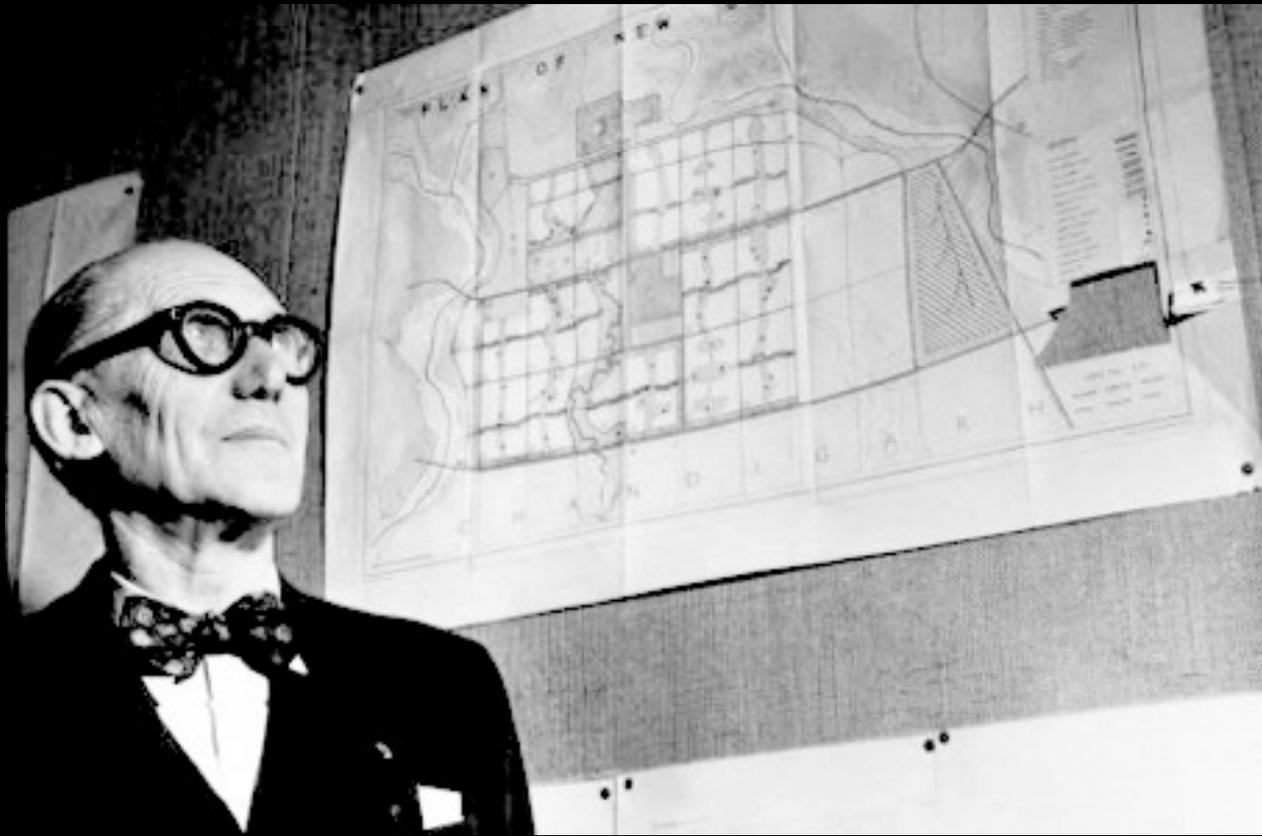


Mies van der Rohe, Seagram Building, New York, 1958



Frank Gehry, Bilbao Guggenheim, Bilbao, Spain, 1997





Charles-Édouard Jeanneret-Gris aka "Le Corbusier" (1887-1965)



Le Corbusier, Maison Citrohan, 1922



Citroen 1935

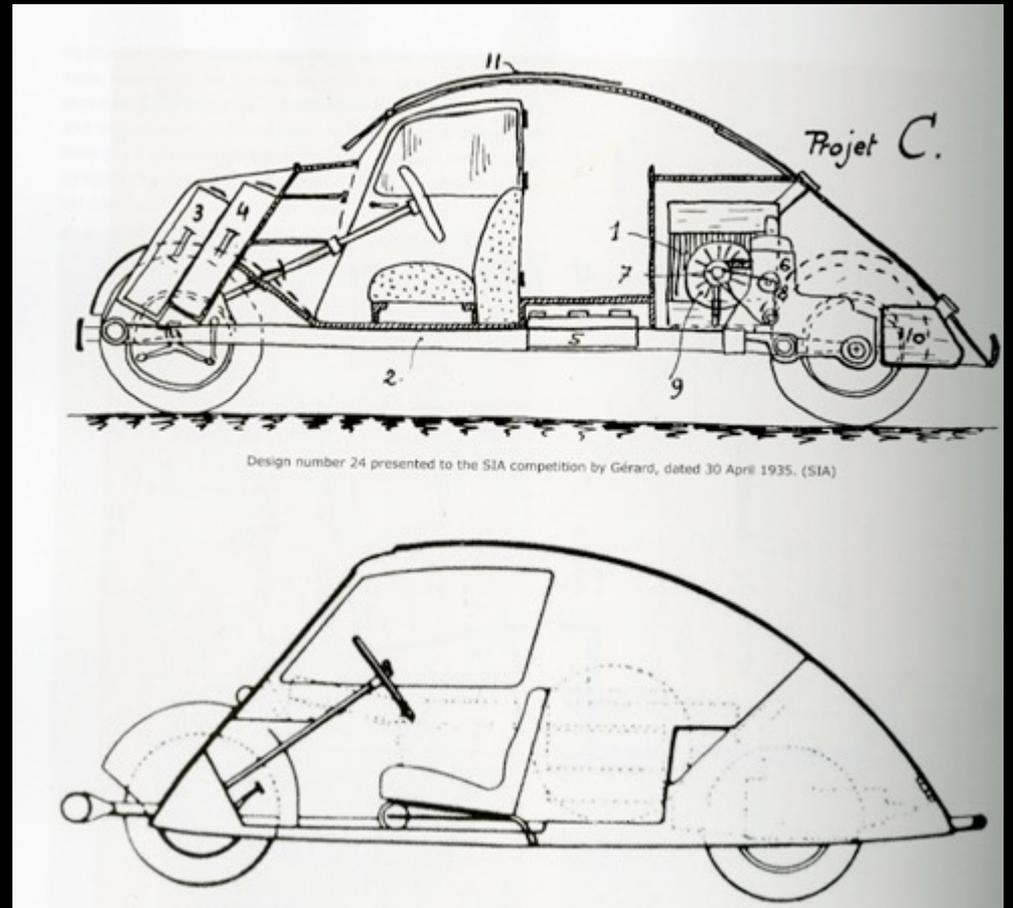


Citroen DS 1960

*la promenade  
architecturale*

ramps

automobiles

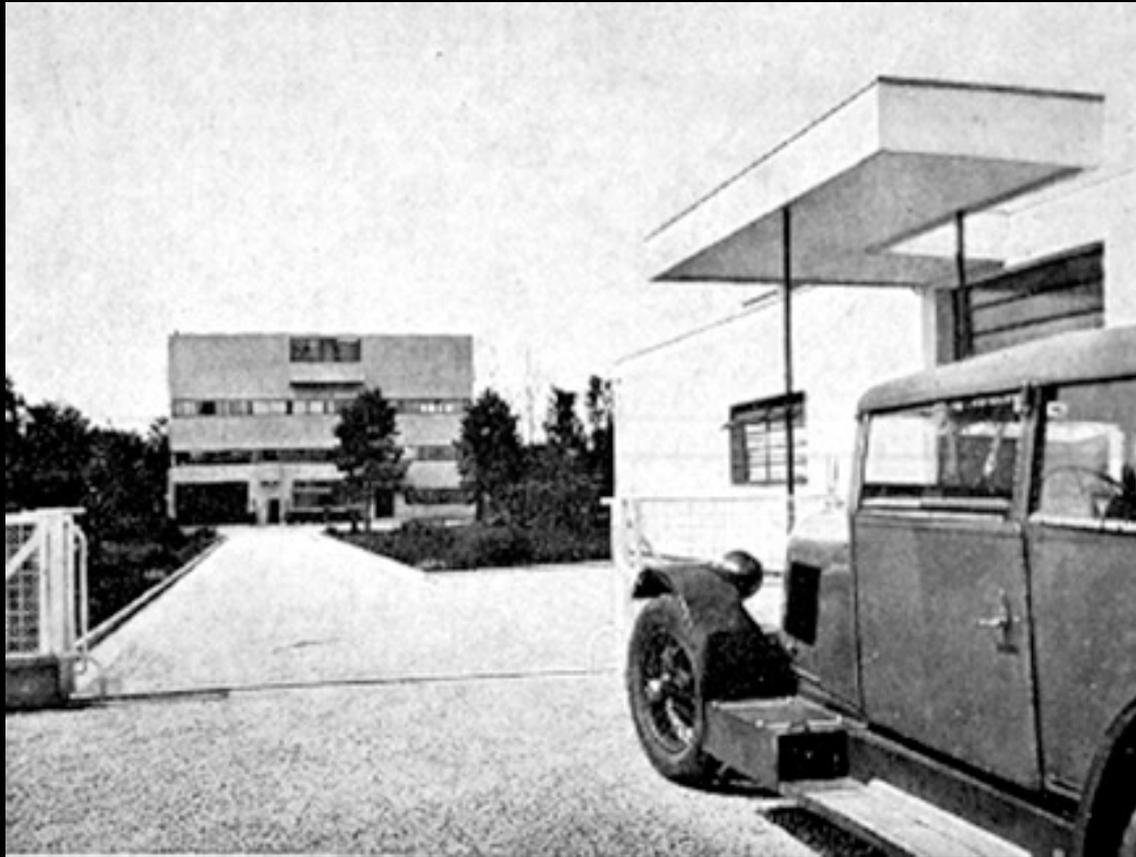


Le Corbusier and Jeanneret, *Voiture maximum*, 1928

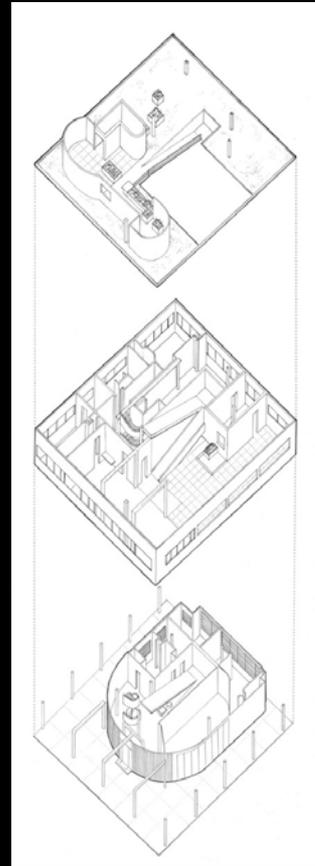


Le Corbusier, Villa Roche, Paris, 1923-24

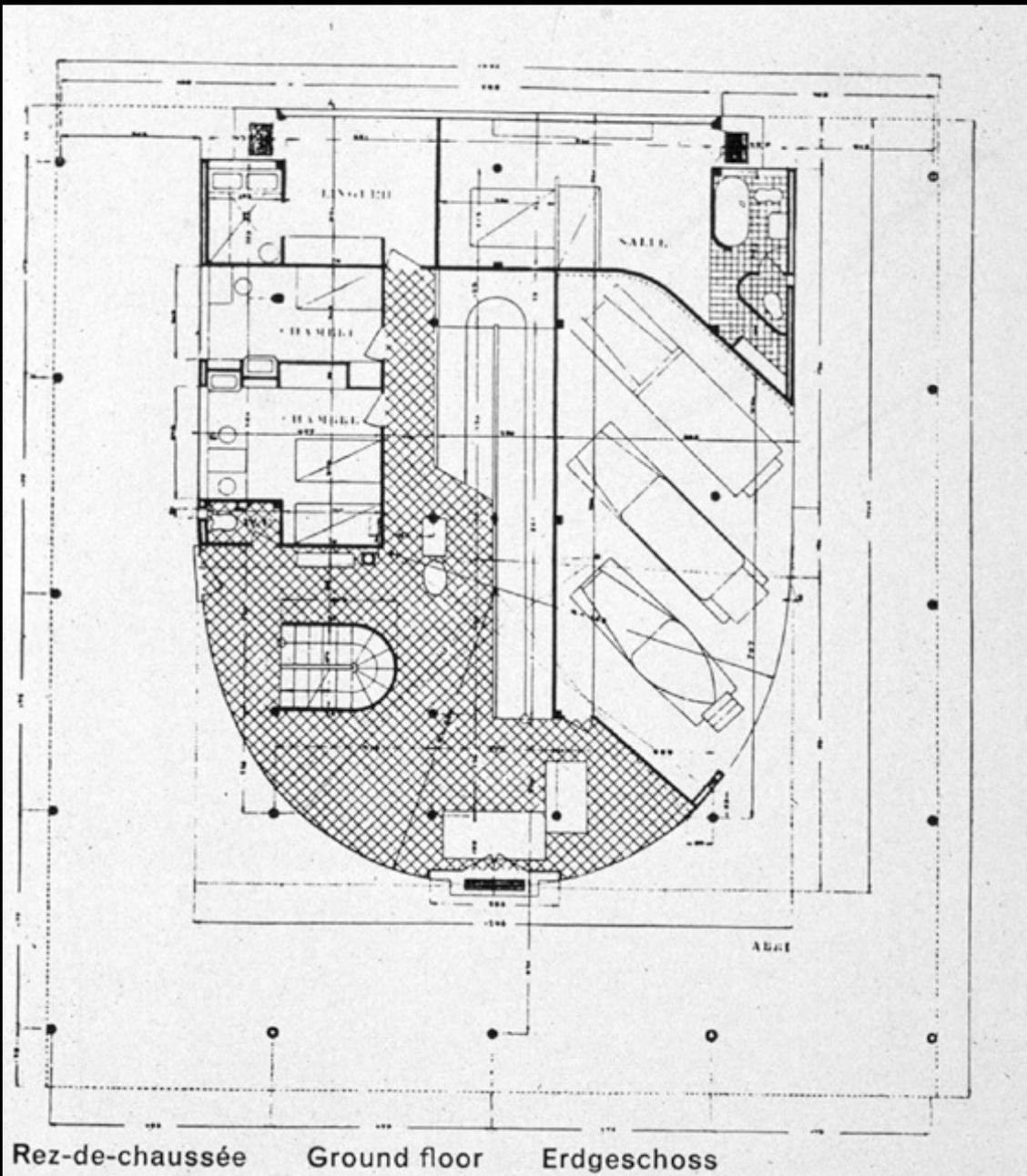




Le Corbusier, Villa Stein de Monzies , Garches, 1927



Le Corbusier, Villa Savoye, Poissy, 1928-31



Rez-de-chaussée

Ground floor

Erdgeschoss











*Urbanisme*

town planning





fig 3.22

C. Marville, Rue Champlain, c. 1865 (Musée Carnavalet, Paris)



PARISIENNE  
DE PHOTO  
GRAPHIE

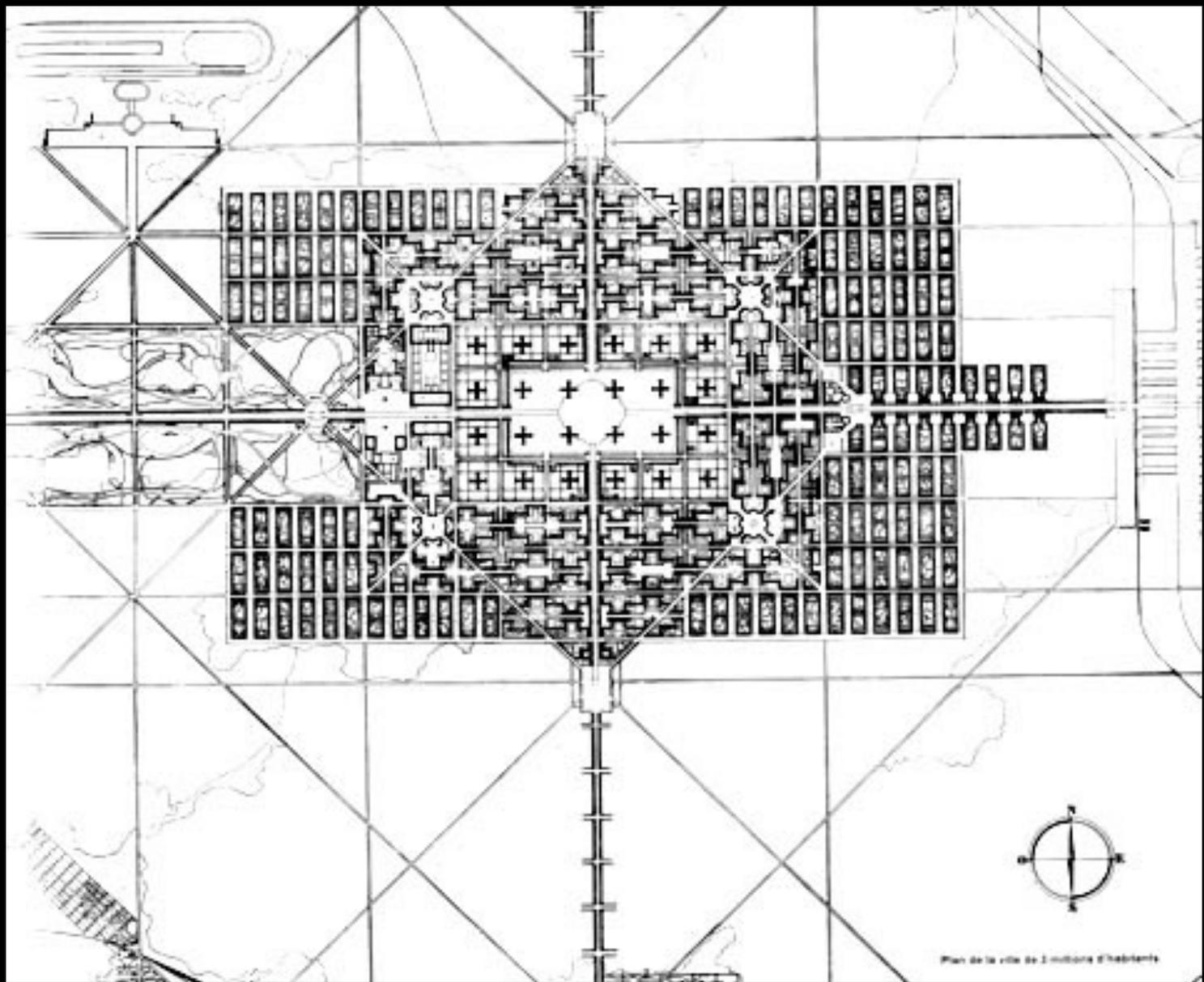


PARISIENNE  
DE PHOTO  
GRAPHIE

Visionary Tradition

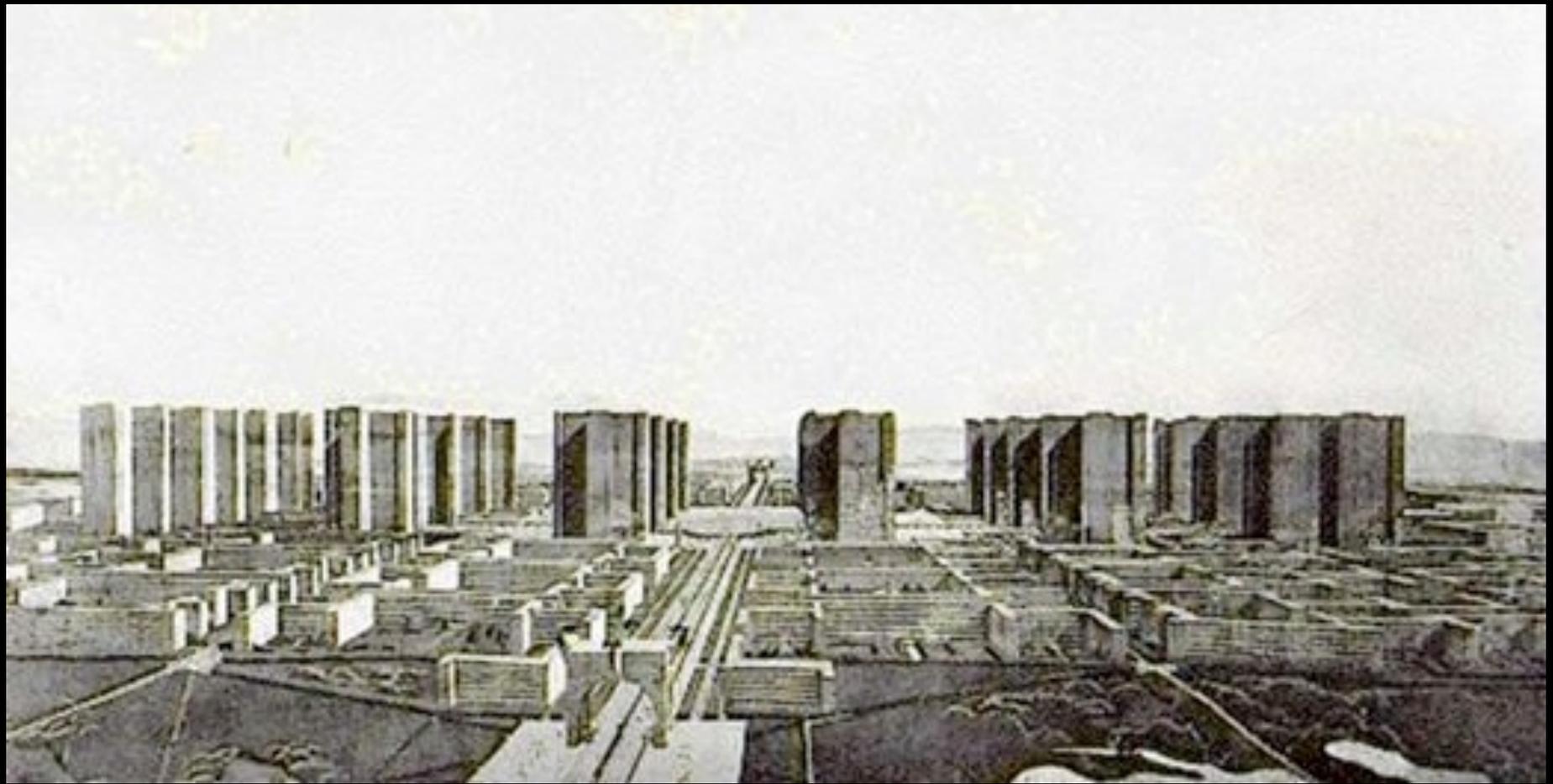
*tabula rasa* urbanism

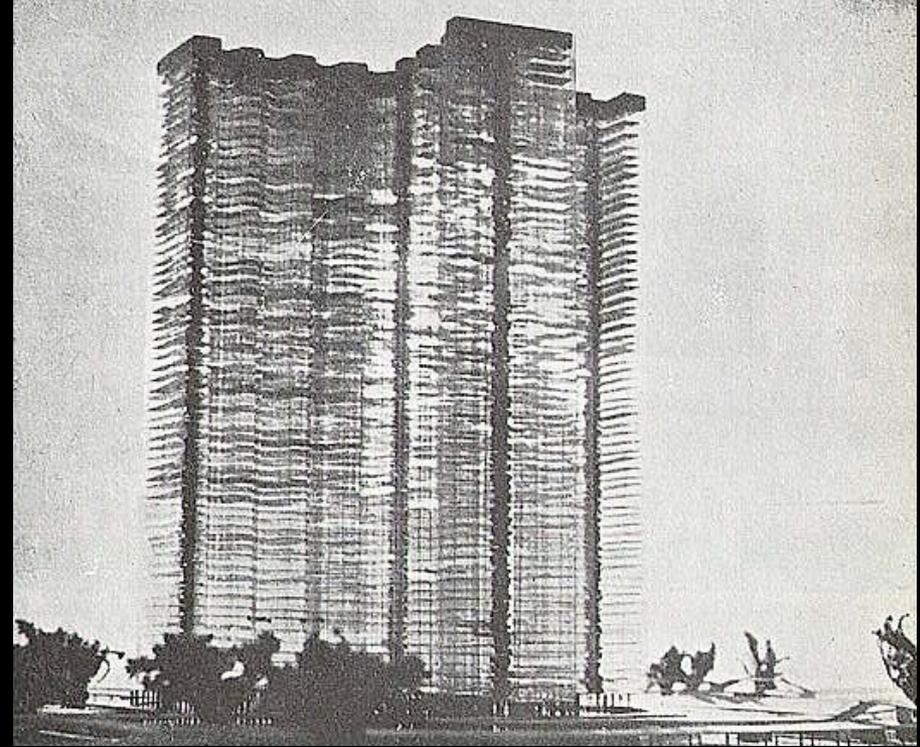
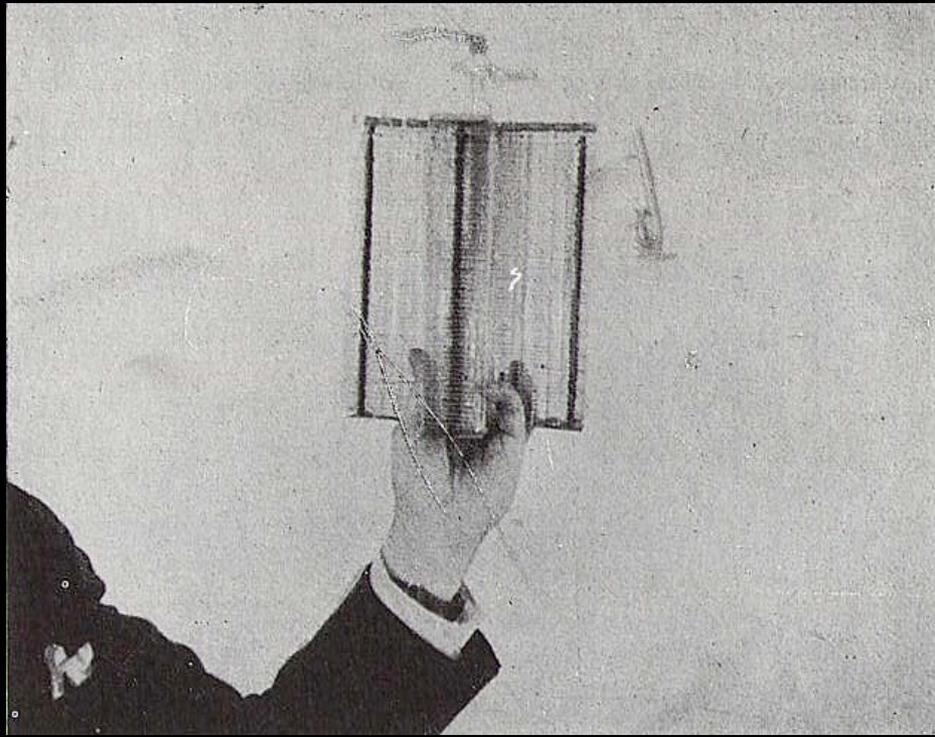
Monumental Modernism



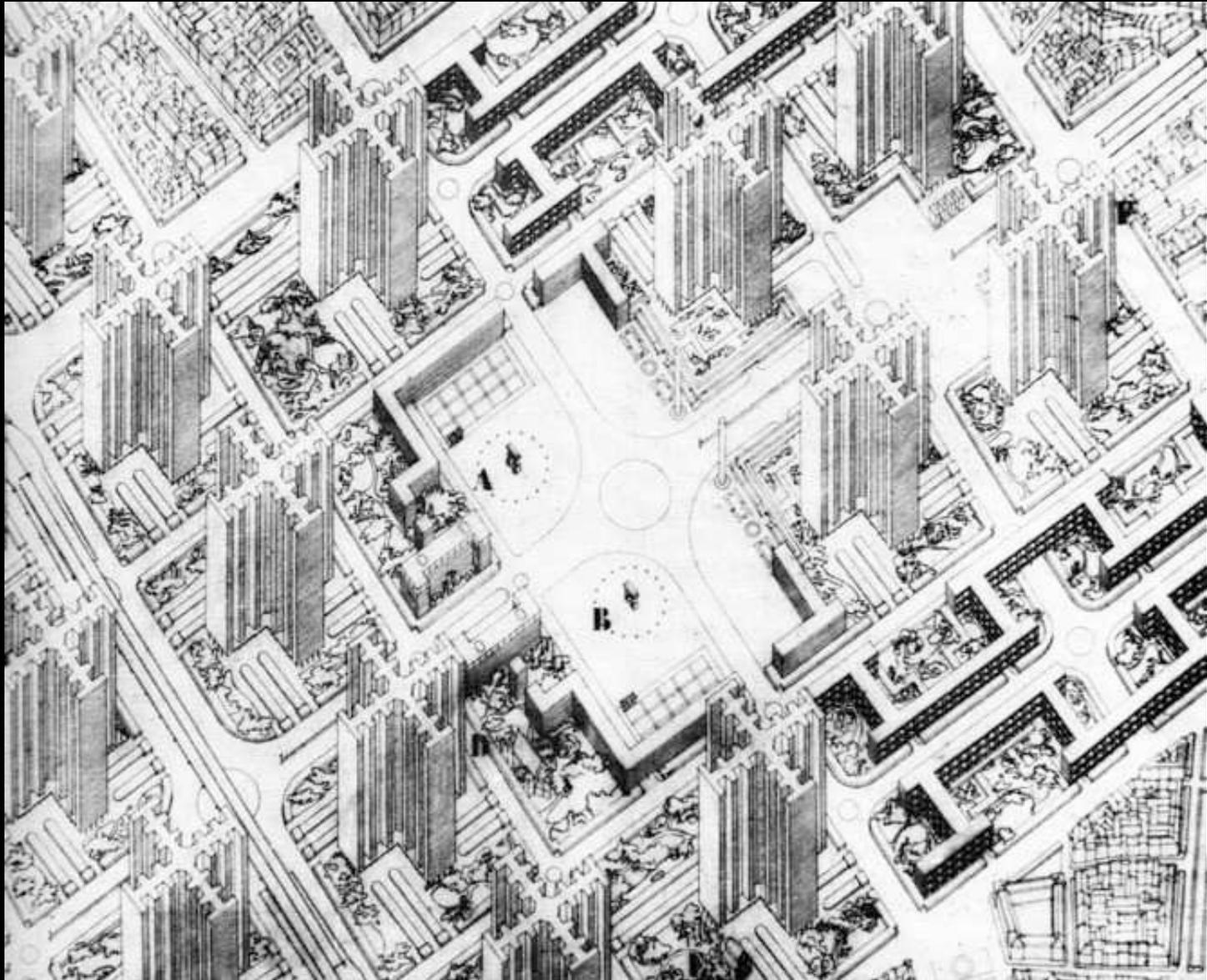
Plan de la ville de 2 millions d'habitants

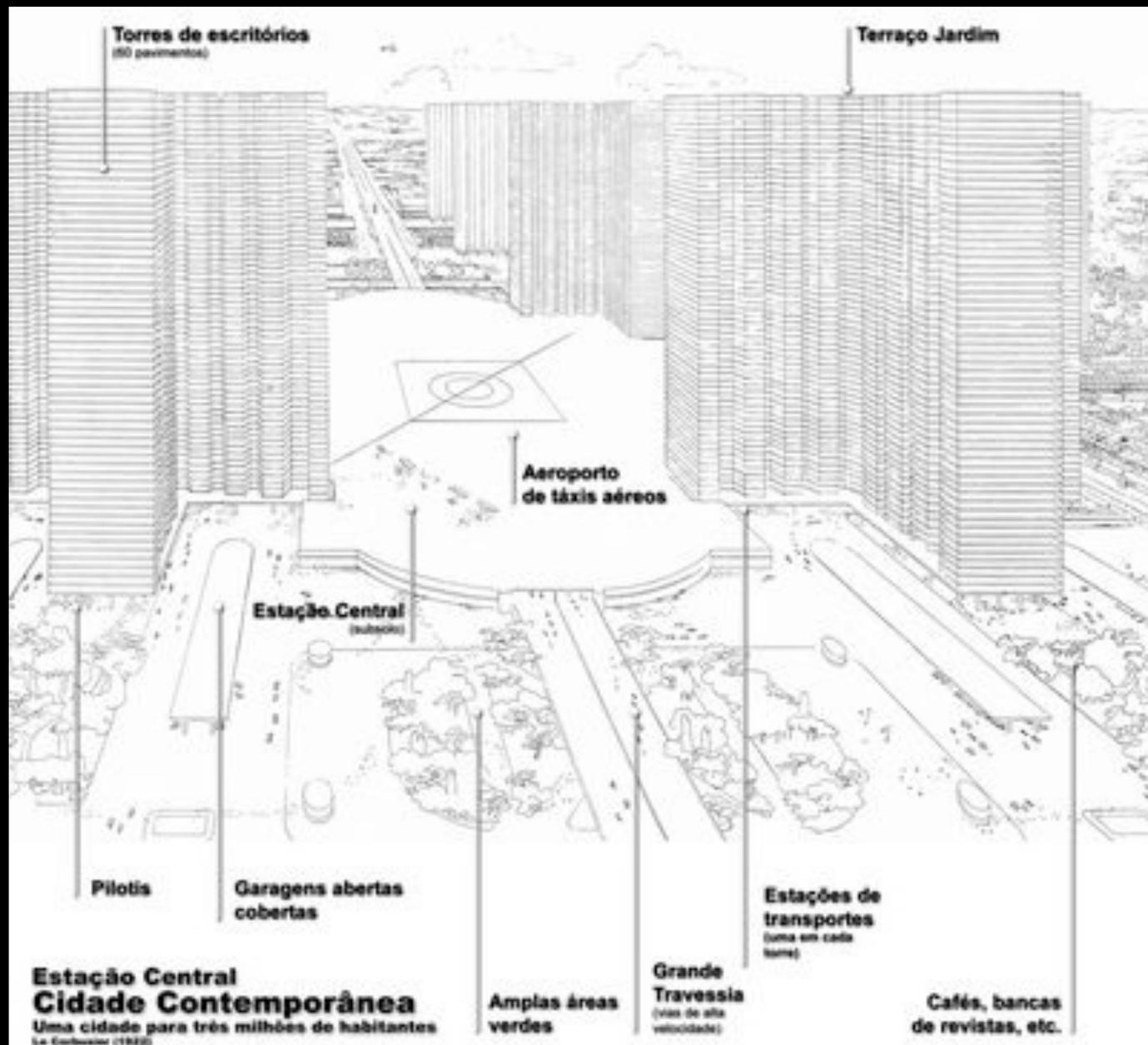
Ville Contemporaine, 1922





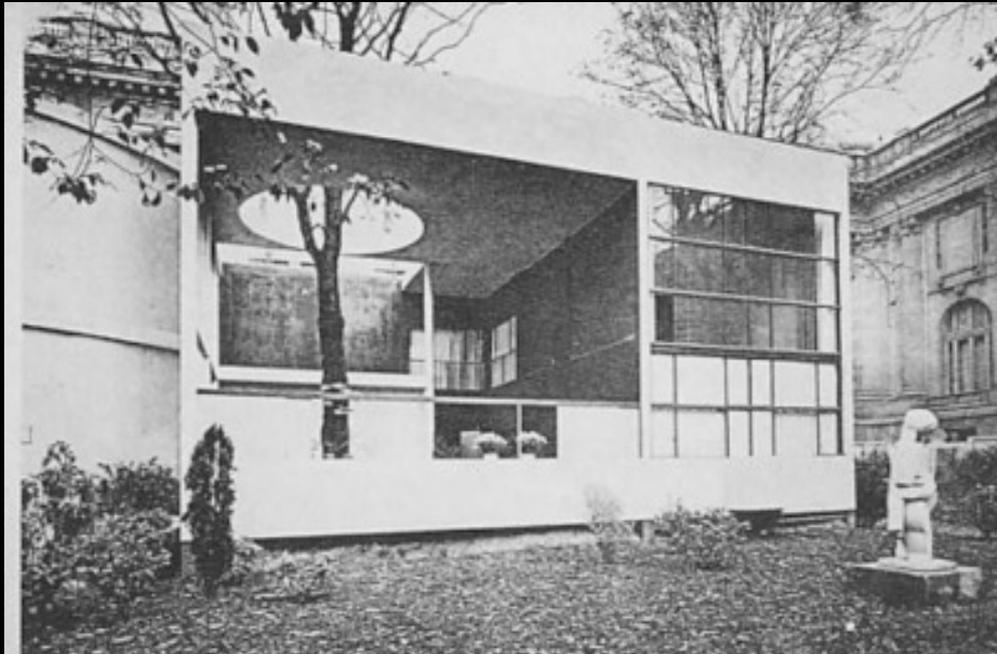
- glass cruciform skyscraper
- Cartesian/rational form







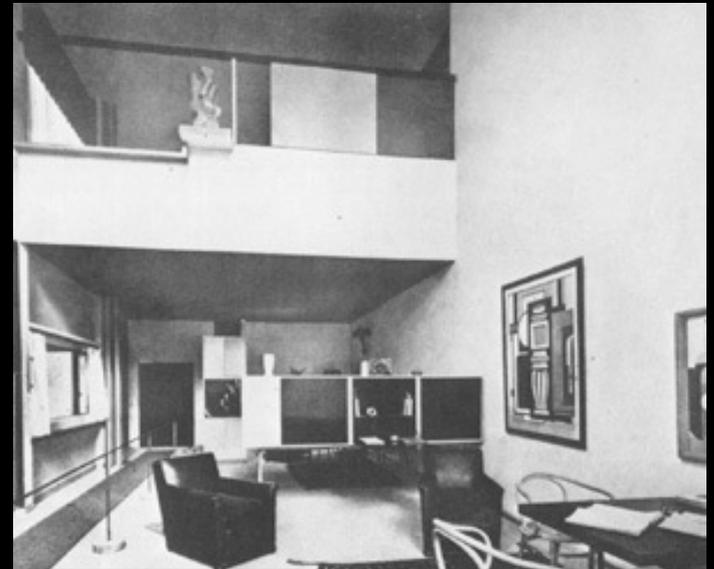
Plan Voisin, 1925



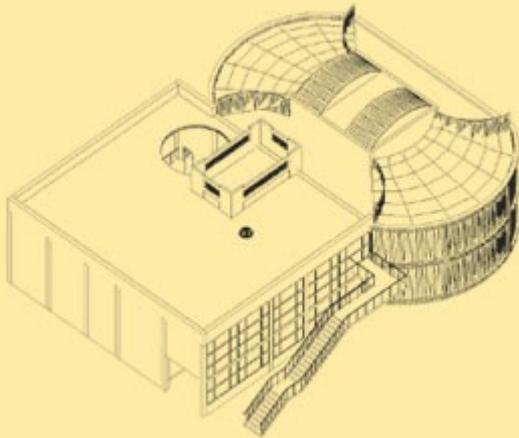
Le Corbusier, The Pavilion de L'Esprit Nouveau,  
International Exhibition of Decorative Arts in Paris,  
1925

My intention was to illustrate how, by virtue of the selective principle (standardization applied to mass-production), industry creates pure forms ; and to stress the intrinsic value of this pure form of art that is the result of it. Secondly to show the radical transformations and structural liberties reinforced concrete and steel allow us to envisage in urban housing - in other words that a dwelling can be standardized to meet the needs of men whose lives are standardized.

- Le Corbusier





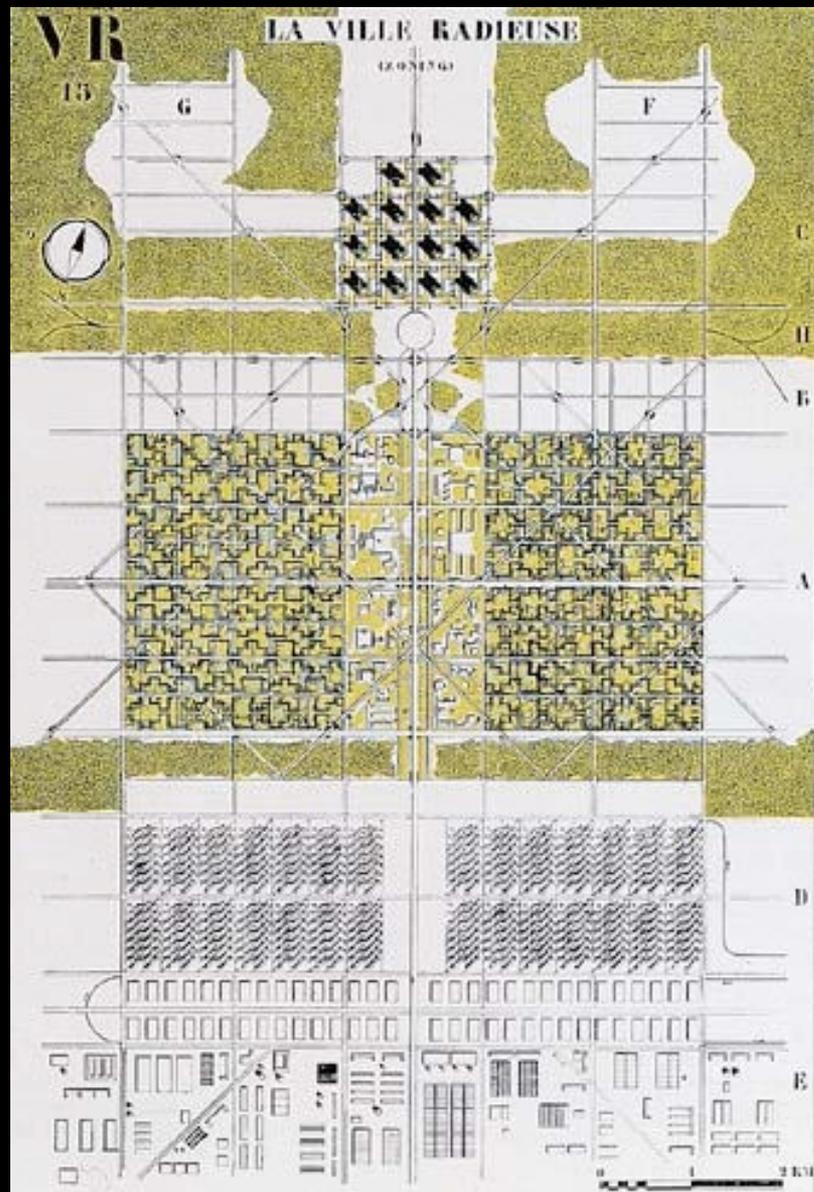


The "Pavillon de l'Esprit Nouveau" at the Paris Exposition des Arts Décoratifs of 1925 was a signal triumph over difficulties. No funds were available, no site was forthcoming, and the Organizing Committee of the Exhibition refused to allow the scheme I had drawn up to proceed. The program of that scheme was as follows, the rejection of decorative art as such, accompanied by an affirmation that the sphere of architecture embraces every detail of household furnishing, the street as well as the house, and a wider world still beyond both. My intention was to illustrate how, by virtue of the selective principle (standardization applied to mass-production), industry creates pure forms ; and to stress the intrinsic value of this pure form of art that is the result of it. Secondly to show the radical transformations and structural liberties reinforced concrete and steel allow us to envisage in urban housing - in other words that a dwelling can be standardized to meet the needs of men whose lives are standardized. And thirdly to demonstrate that these comfortable and elegant units of habitation, these practical machines for living in, could be agglomerated in long, lofty blocks of villa-flats. The "Pavillon de l'Esprit Nouveau" was accordingly designed as a typical cell-unit in just such a block of multiple villa-flats. It consisted of a minimum dwelling with its own roof-terrace. Attached to this cell-unit was an annexe in the form of a rotunda containing detailed studies of town-planning schemes; two large dioramas, each a hundred square meters in area, one of which showed the 1922 "Plan for a Modern City of 3,000,000 Inhabitants"; and the other the "Voisin Plan" which proposed the creation of a new business centre in the heart of Paris. On the walls were methodically worked out plans for cruciform skyscrapers, housing colonies with staggered layouts, and a whole range of types new to architecture that were the fruit of a mind preoccupied with the problems of the future.

-- Le Corbusier



Le Corbusier, Plan Voisin, 1925



Villes actuelles, par ex. :  
siège du gouvernement  
ou centre des hautes scien-  
ces, etc.

Le site d'affaires.

La gare et l'abrogare.

Les hôtels.  
Les ambassades.

L'habitation.

Les manufactures.

Les usines chimiques.

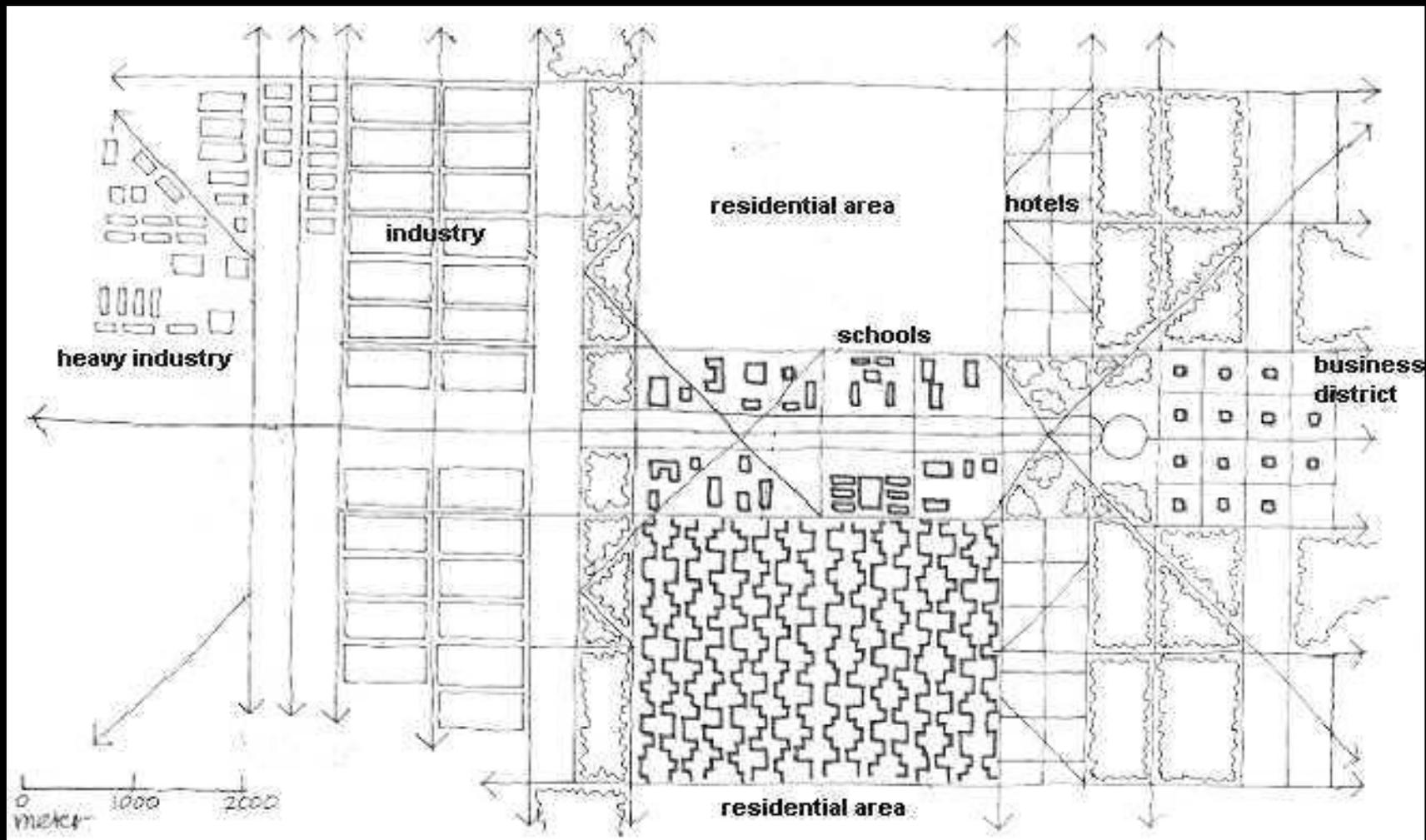
L'industrie légère.

Note : Les petites plaques  
jaunes sont une erreur de  
clichage ; les remplacer  
par du vert.

Note : Comme il a été dit  
d'jà, planche V. R. 13,  
page 168, le développe-  
ment biologique de la  
ville peut aussi s'opérer  
d'un seul côté de l'axe  
vertical. Intéressant :  
(Question de topographie,  
présence d'un lac, etc.)

SYNTHÈSE : LA VILLE RADIEUSE

Ville radieuse/Radiant City, 1935





Athens Charter 1943  
(1930-43)  
Congrès International  
d'Architecture  
Moderne [CIAM]

- rationalization of movement within an urban zone
- separation of pedestrians from vehicles
- skyscrapers instrumental in dividing live-work space from recreational space
- towers for live-work leaving open ground space for recreation
- open green space





Unité d'habitation, Marseilles, France, 1946-52

City in the Sky

Unité d'Habitation, Nantes-Rezé, 1955

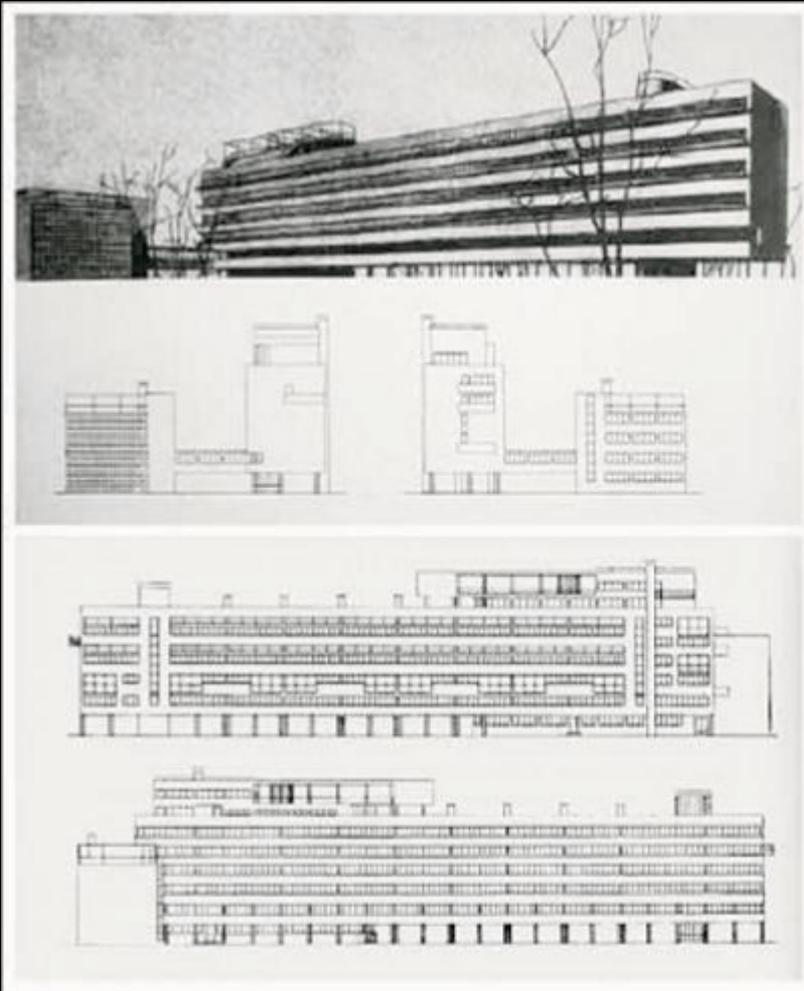
Unité d'Habitation, Berlin, 1958

Unité d'Habitation, Briey, 1963

Unité d'Habitation, Ferminy, 1965



Mosei Ginsberg, Narkomfin Communal Housing Development, Moscow, Russia, 1928-30



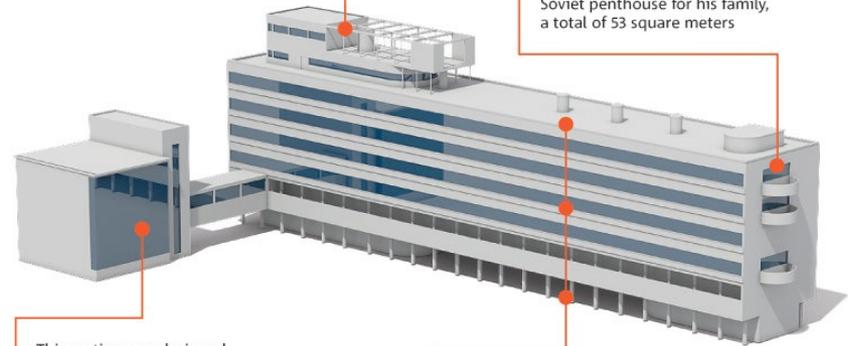
# The Narkomfin House

Architects: MOISEI GINZBURG and IGNATY MILINIS

Was constructed in 1930 for employees of the People's Commissariat of Finance.  
The house is a monument of Soviet constructivism.

The interior features two-level apartments, spacious entry halls and corridors, and a community terrace on the roof

On the top story, the architect Nikolai Milyutin built the first Soviet penthouse for his family, a total of 53 square meters



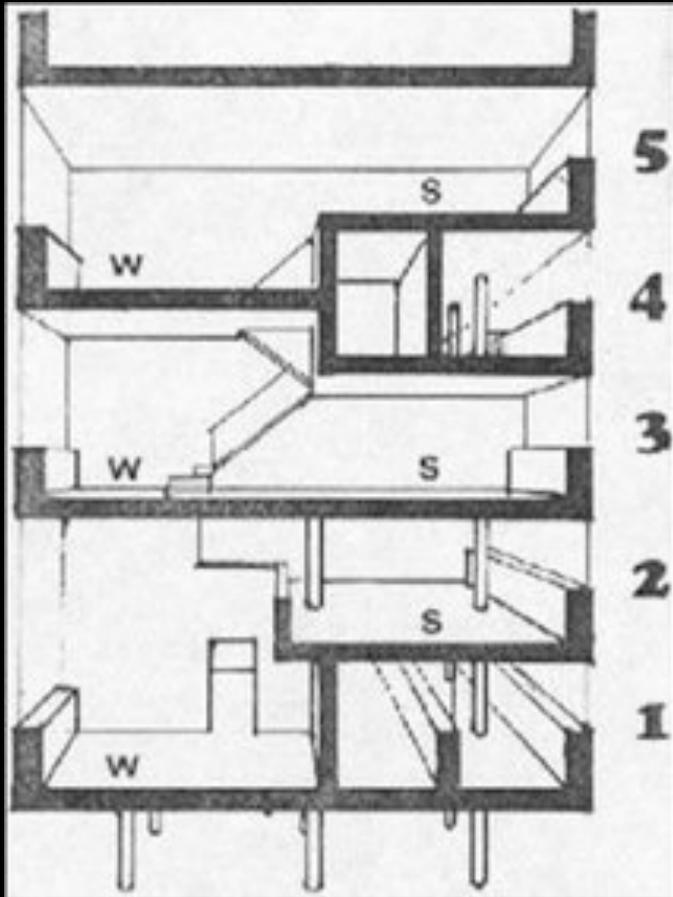
This section was designed as a public area, containing a communal kitchen, a dining hall, sport facilities and a library. Most of it was given over to the household kindergarten

The building stands on 'legs' and features ribbon windows, a plain facade, and a roof that can be used for additional facilities

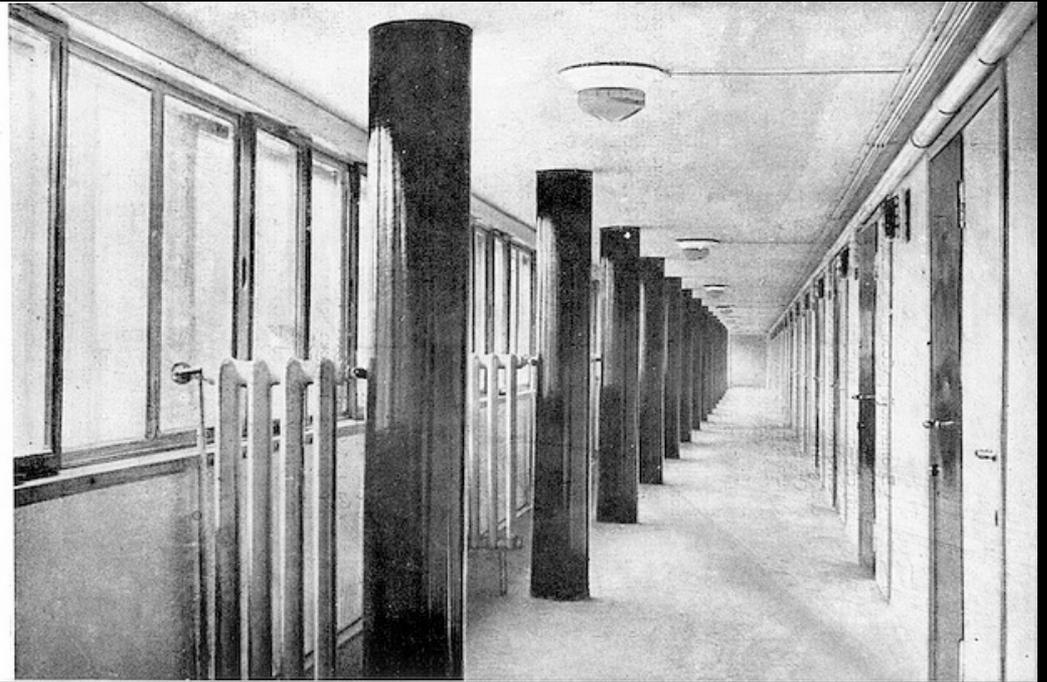
In communal apartment buildings, people would be freed from individual household work and spend most of their leisure time in public spaces

The project of the Narkomfin consists of two parts – dwelling block and communal block. Ginzburg himself describes the structure of the dwelling block as a “rectangular ribbon threaded through the dwelling cells” 3. By “ribbons” Ginzburg means corridors that are connecting all parts of the building. These spaces can be seen as a digestive tract of the organism, connecting all its vital parts. Corridors are more than just “streets” they also become important spaces for communication between the neighbors. Ginzburg uses 2 story units of apartments in order to save space, wrapping them around the corridors in a way that there are five inhabited floors and only two corridors.”

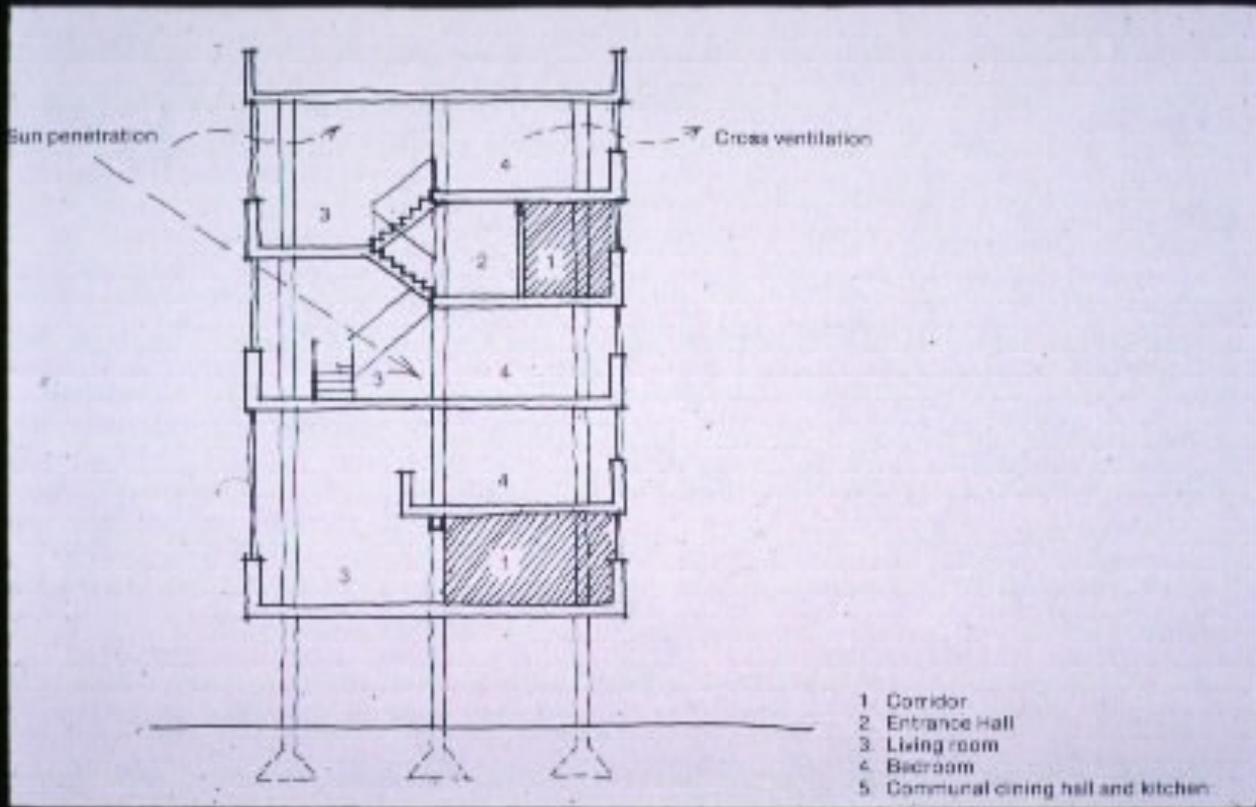
<https://www.mariayablonina.com/narkomfin>



112 2-й дом СТН. Внутренний вид коридора кают-группы. Ф. М. В. Галабури и М. Ф. Микитка.



Skip-stop corridor





Unité d'habitation, Marseilles, France, 1946-52

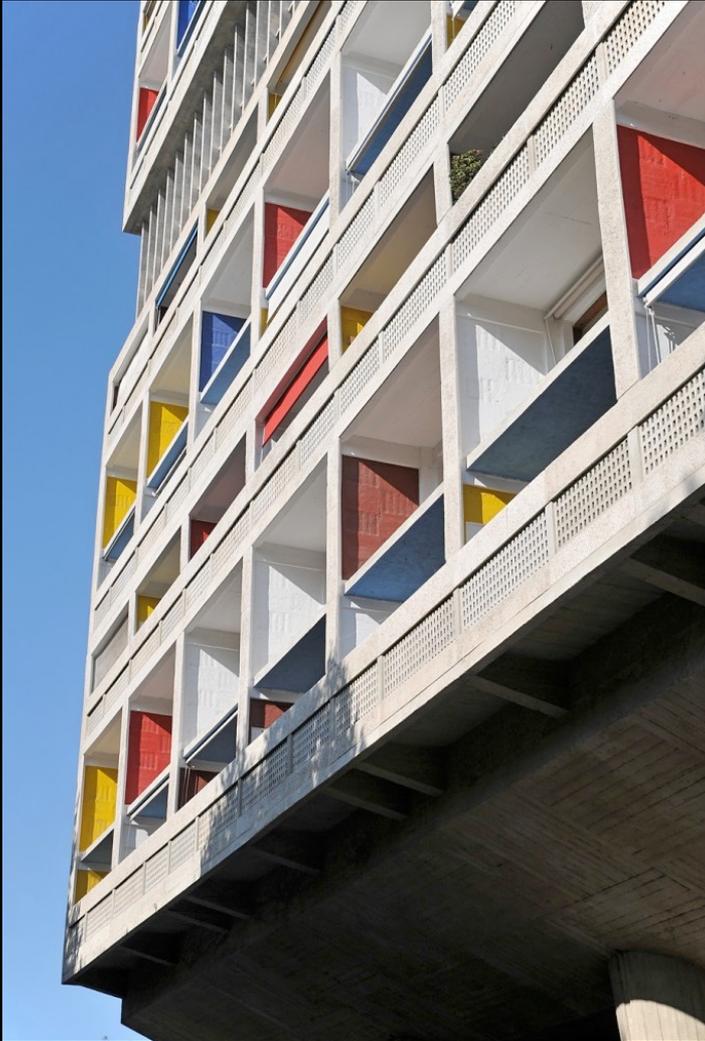
City in the Sky

Unité d'Habitation, Nantes-Rezé, 1955

Unité d'Habitation, Berlin, 1958

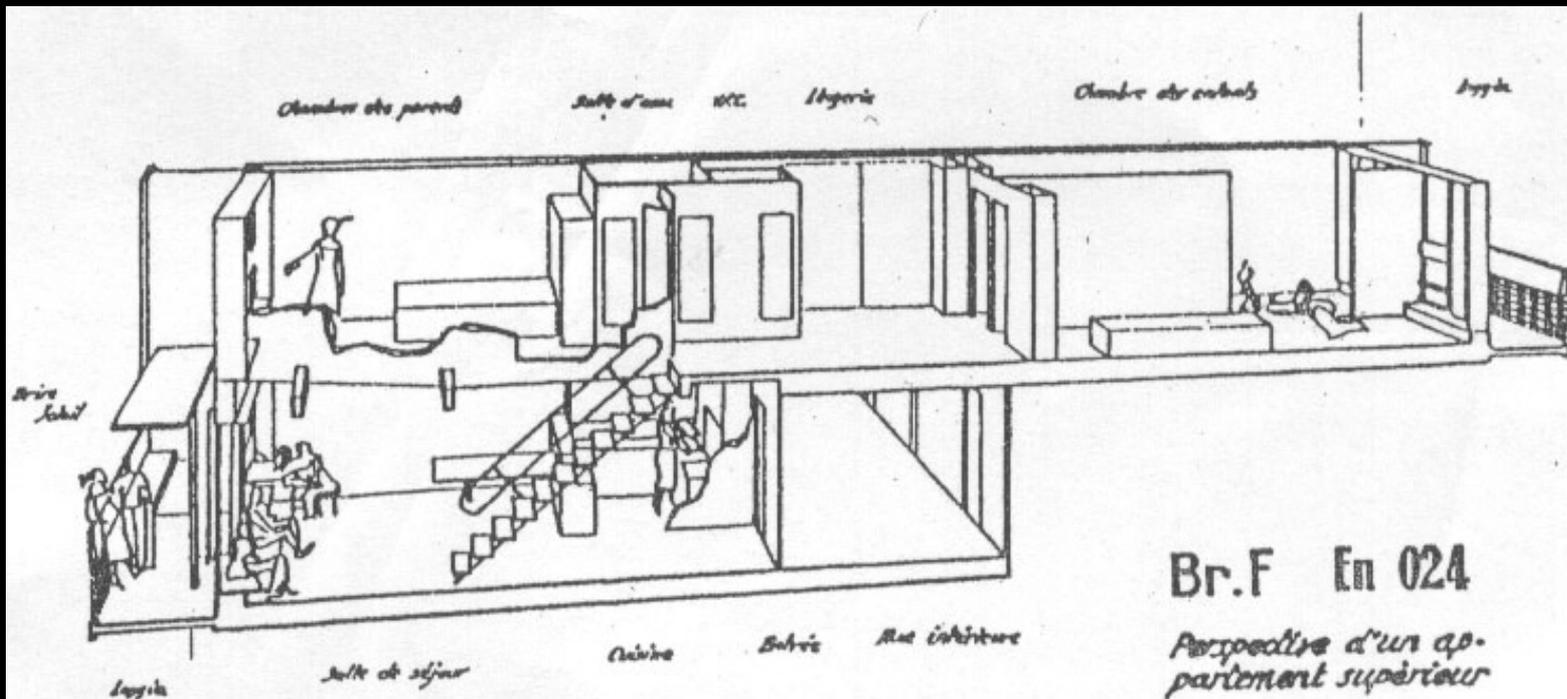
Unité d'Habitation, Briey, 1963

Unité d'Habitation, Ferminy, 1965



## béton brut:

An architectural surface made out of concrete. The concrete is left unfinished or roughly-finished after casting and it remains exposed visually.

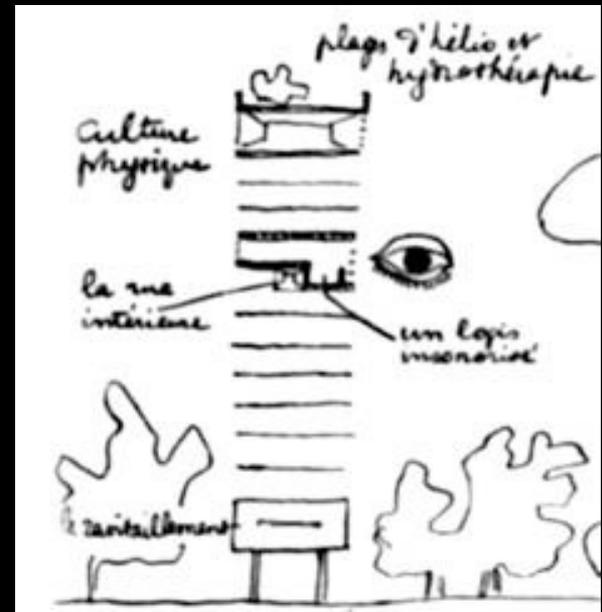
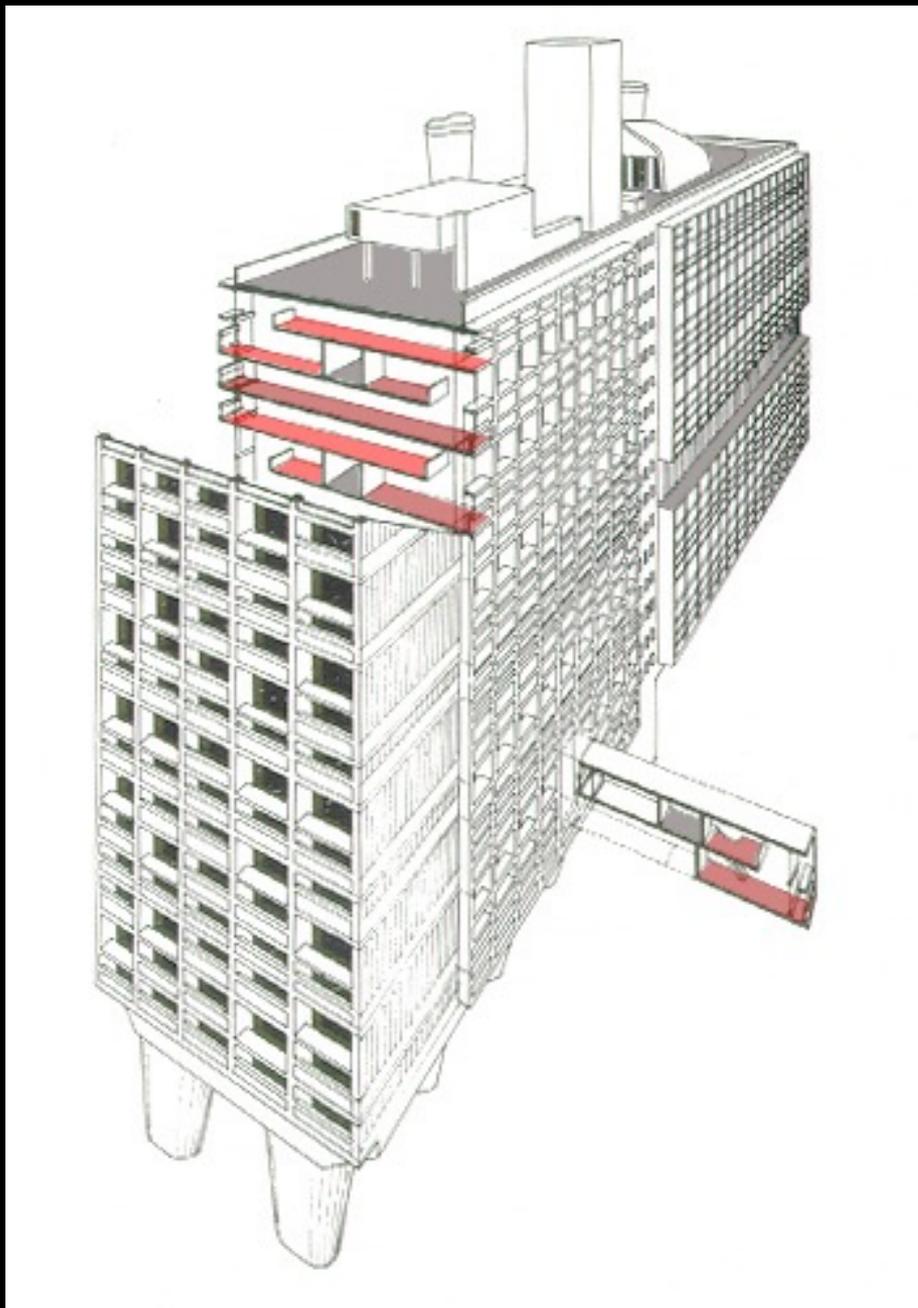


Br.F En 024

Prospective d'un ap-  
partement supérieur

Le Corbusier

FLC 17322 - "œuvre de Le Corbusier : © Fondation Le Corbusier















I have welcomed very greatly one experiment in India: Chandigarh. Many people argue about it; some like it, some dislike it. It is the biggest example in India of experimental architecture. It hits you on the head and makes you think. You may squirm at the impact but it has made you think and imbibe new ideas, and the one thing which India requires in many fields is being hit on the head so that it may think. I do not like every building in Chandigarh. I like some of them very much. I like the general conception of the township very much but, above all, I like the creative approach, not being tied down to what has been done by our forefathers, but thinking in new terms, of light and air and ground and water and human beings.

-- Jawaharlal Nehru, 1959 (the first prime minister of independent India)

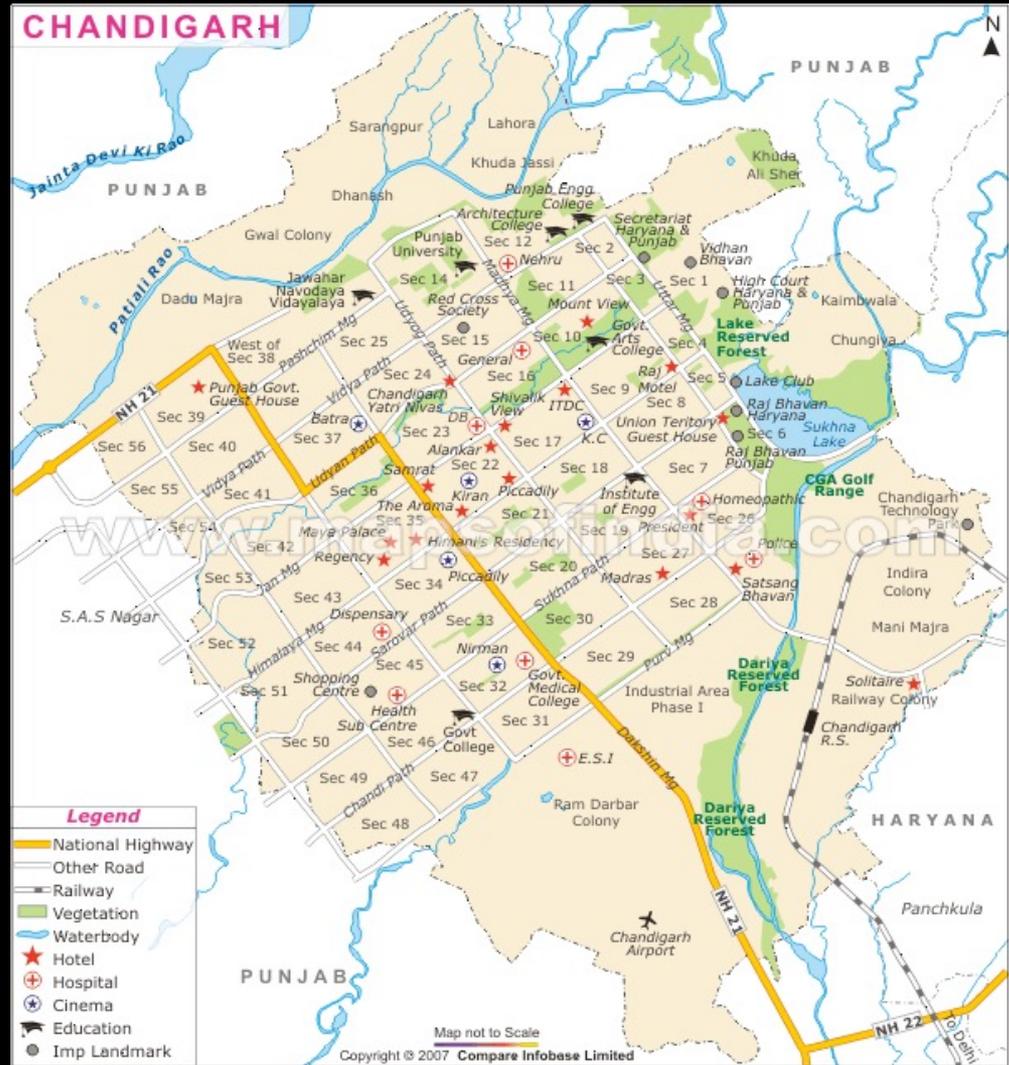




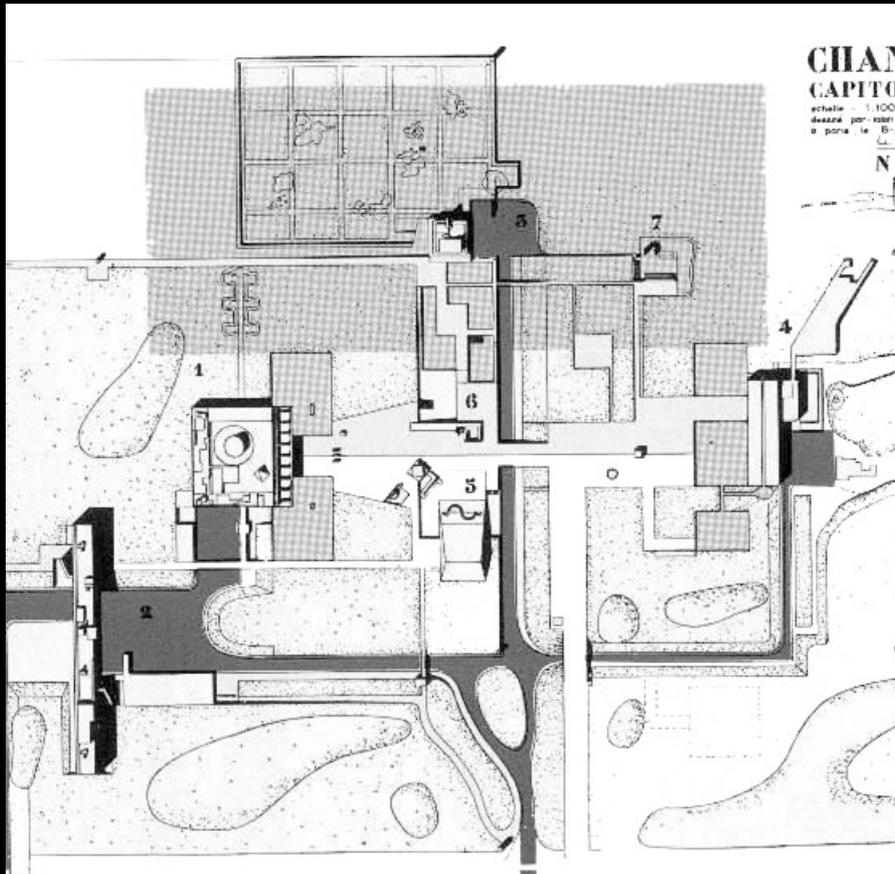
Le Corbusier with master plan of Chandigarh, c. 1956



Symbol of the Open Hand



*plan-masse*



- 1 Parliament
- 2 Secretariat
- 3 Governor's Palace
- 4 Palace of Justice with the east extensions
- 5 The Tower of Shadows with the Trench of Consideration
- 6 The Martyrs' Memorial
- 7 The Monument of the Open Hand
- C Club house
- L The artificial lake
- S Sectors



Monument of the Open Hand

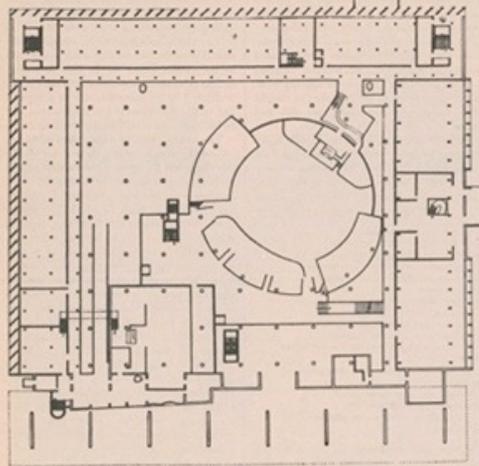
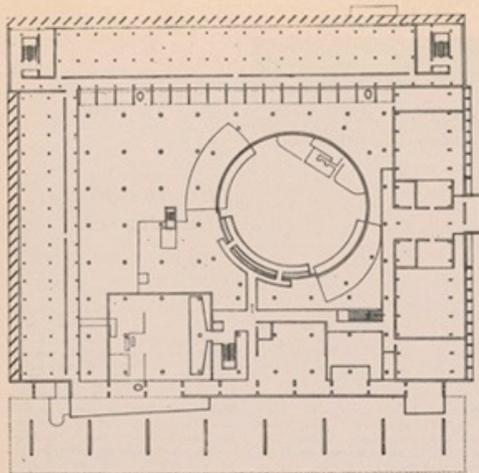


Assembly Building, 1951-65









Plans of the upper and lower levels. The pillared interior court, or forum, in which the director assembly chamber is set, rises the full height of the building. The parties shown in 1 and 2 is at the bottom of the plans.

0 15' 30'

600

(Eliminate the ramp and the facade disintegrates into several different buildings.) So also the Assembly; the three elements on the roof: the hyperboloid, the pyramid and the lift-tower play out a dance-drama against the sky. The hyperboloid is inexcessibly beautiful from a distance—white in the sunlight, yet soft as snow. The three elements pirouette around each other as we approach the building, exchanging positions and crossing back and forth. Finally they recede behind the enormous sweep of the portico.

The other three facades (which form the base of this 'stage') are simple; necessarily so, for they must also provide counterpoint to the facade of the Secretariat next door. And so it is the gargantuan portico which gives the building direction, turning it to face the High Court. One enters under the 50 ft. high canopy and through the pivoting door (25 ft. square) and the drama of the interior spaces commences. (Cob certainly knows how to provide an entrance; one thinks of the mill-owner's building in Ahmedabad with its ramp reaching out like a long hand to pick passers-by off the road.)

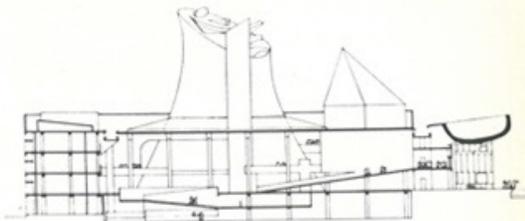
How can one begin to convey a sense of so complex an interior? Study the sections and plans. Even a cursory glance will illustrate how very cunning and sensitive is Corb's handling of spaces; e.g. his continuous use of the L-shape (the leg of which forms an escape-valve to what would otherwise be a static square). In other words, Corb, like Frank Lloyd Wright, is keenly aware of the distances that can be seen from any given point. By never defining the limits of this vision (the sections and plans are co-ordinated so that the eye can always see beyond and around the corner), the spaces remain dynamic and uncontained. As one traverses the ramps and platform levels of the forum one builds up a series of images which are superimposed on the brain, creating an overall pattern of incredible richness.

This is a fundamental technique of Corb's. The complexity of his architecture is not due to the creation of one single intricate pattern but is rather due to the creation of several different patterns which, through superimposition, generate an indescribable complexity. This can be illustrated by the river facade of the mill-owner's building in Ahmedabad (four separate patterns playing together like instruments in a band), and by the facade of the Secretariat, where a complete landscape is created by juxtaposing brise-soleil grilles of various patterns and scales. (This technique is often used in the marble grilles of Fatehpur Sikri and the shoji screens of Japan.) This is not to say that Corb could really have calculated all these effects. What he has done is this: he

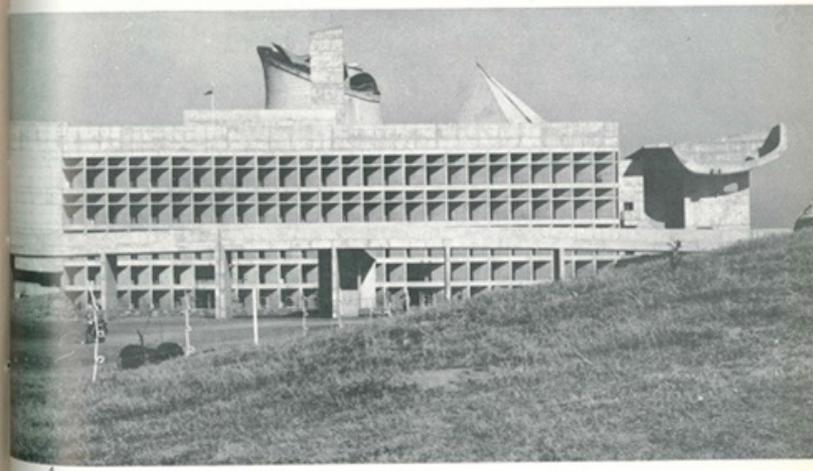
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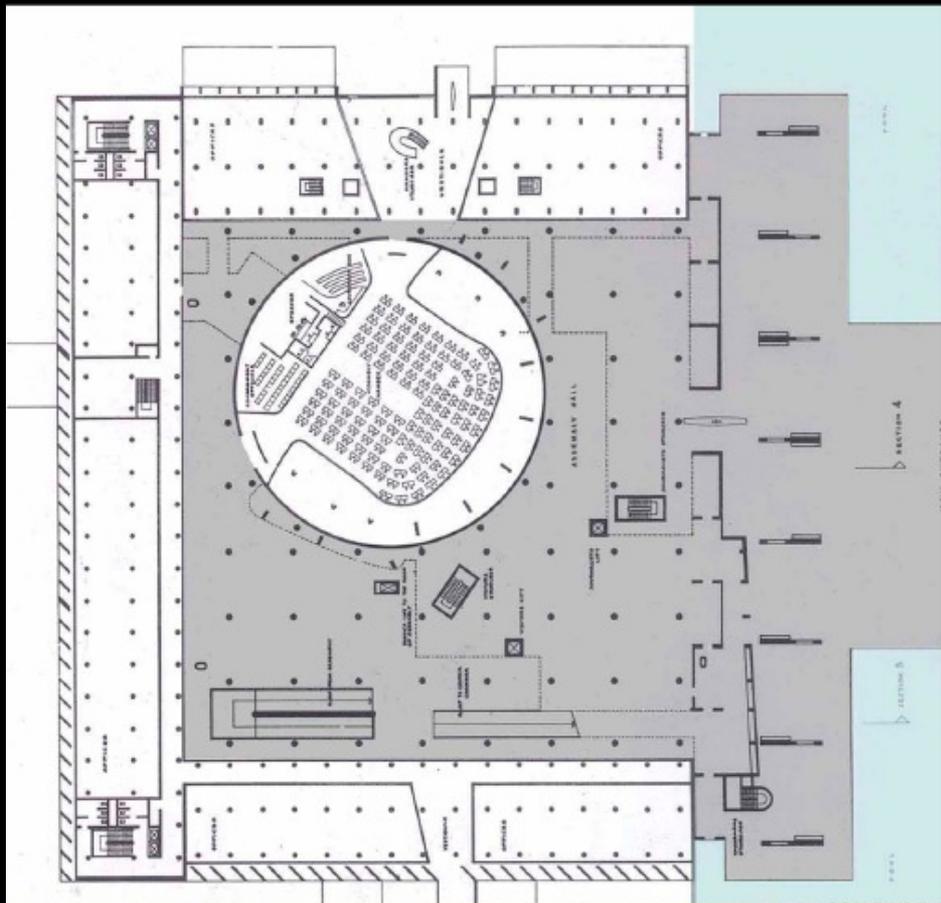


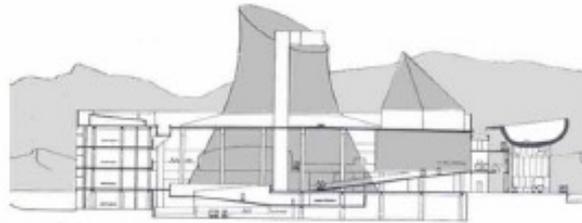
The Assembly, Chandigarh



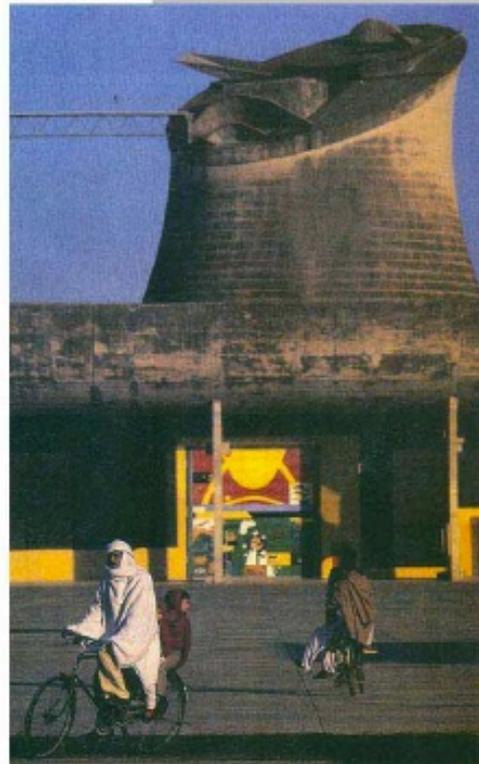
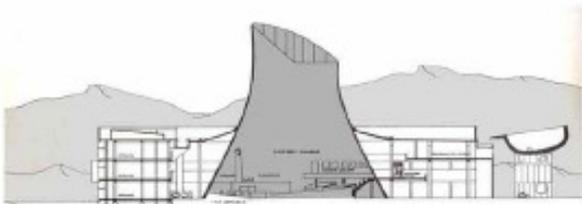
3, air-view from the west. 4, the south-western elevation with the end of the portico on the right and, running across the front of the building, the elevated walkways leading to the Secretariat. Above, section looking north-west, showing also the hyperboloid superstructure through which the chamber is lighted.







SECTION 1





Palace of Justice/High Court, 1951-65





Secretariat, 1951-1965







