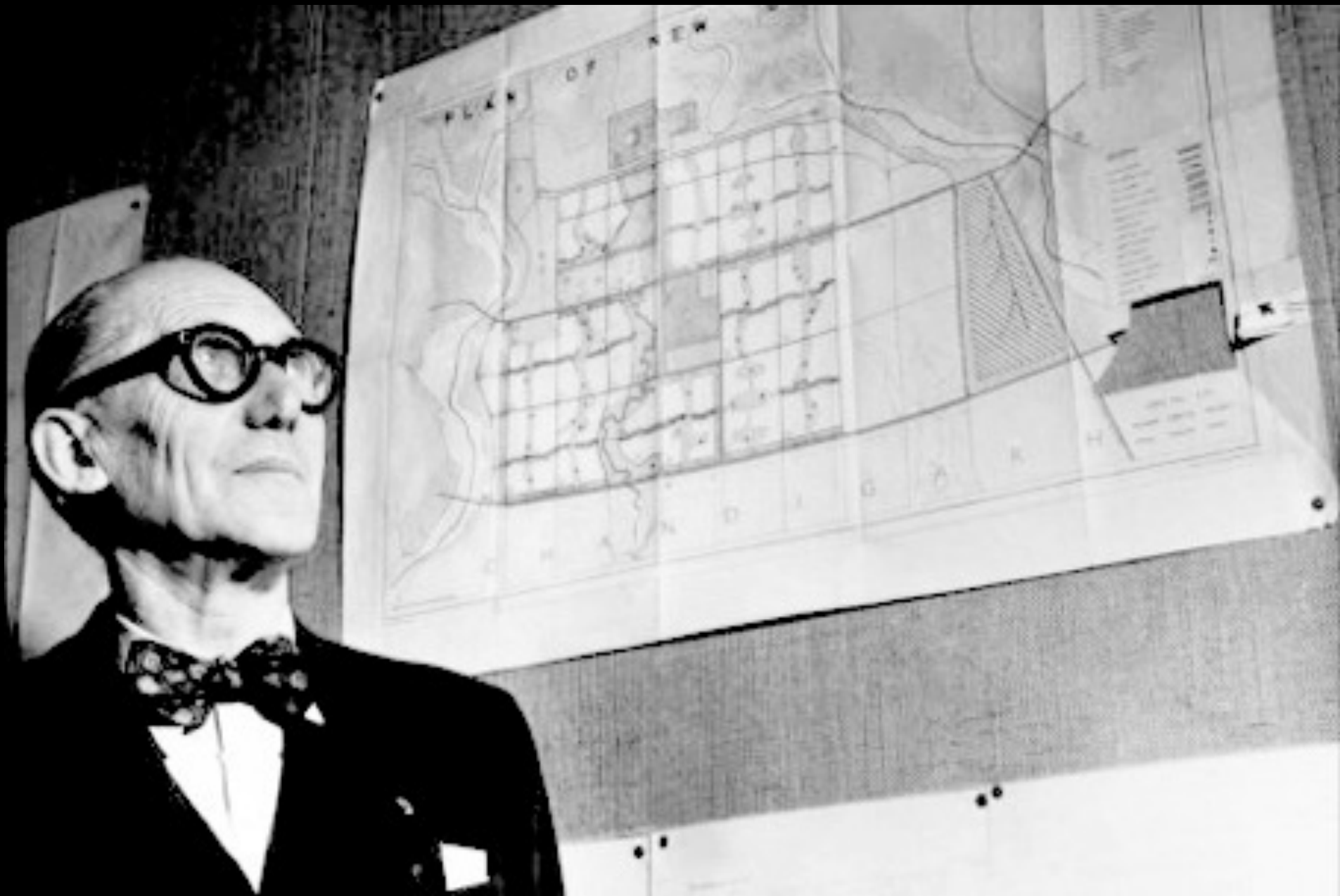


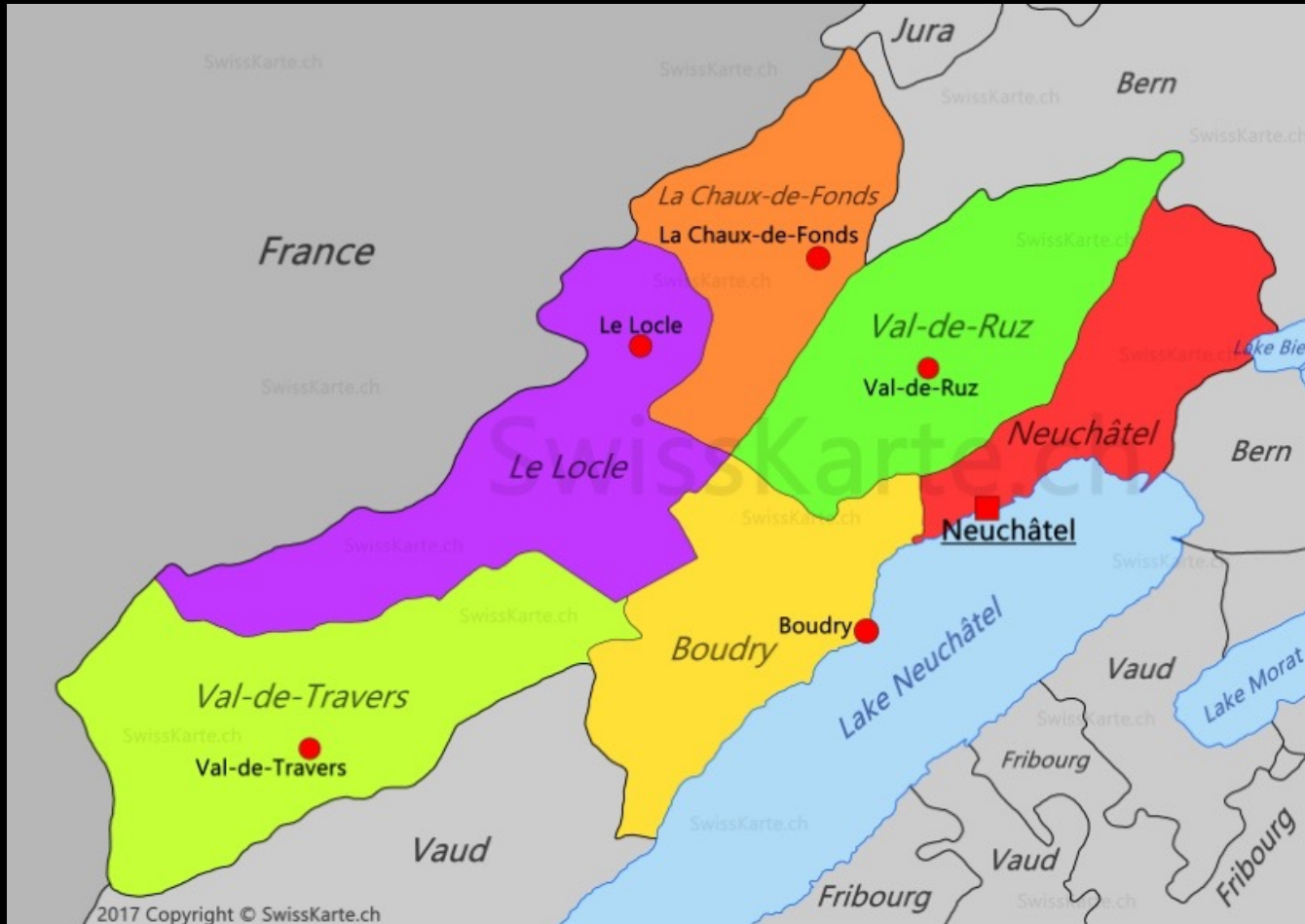
AHST 3322-001 (29089)
History of Modern Architecture
Dr. Charissa N. Terranova
University of Texas at Dallas
Spring 2022
M-W 1:00-2:15

March 28

Le Corbusier and the Esprit Nouveau



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

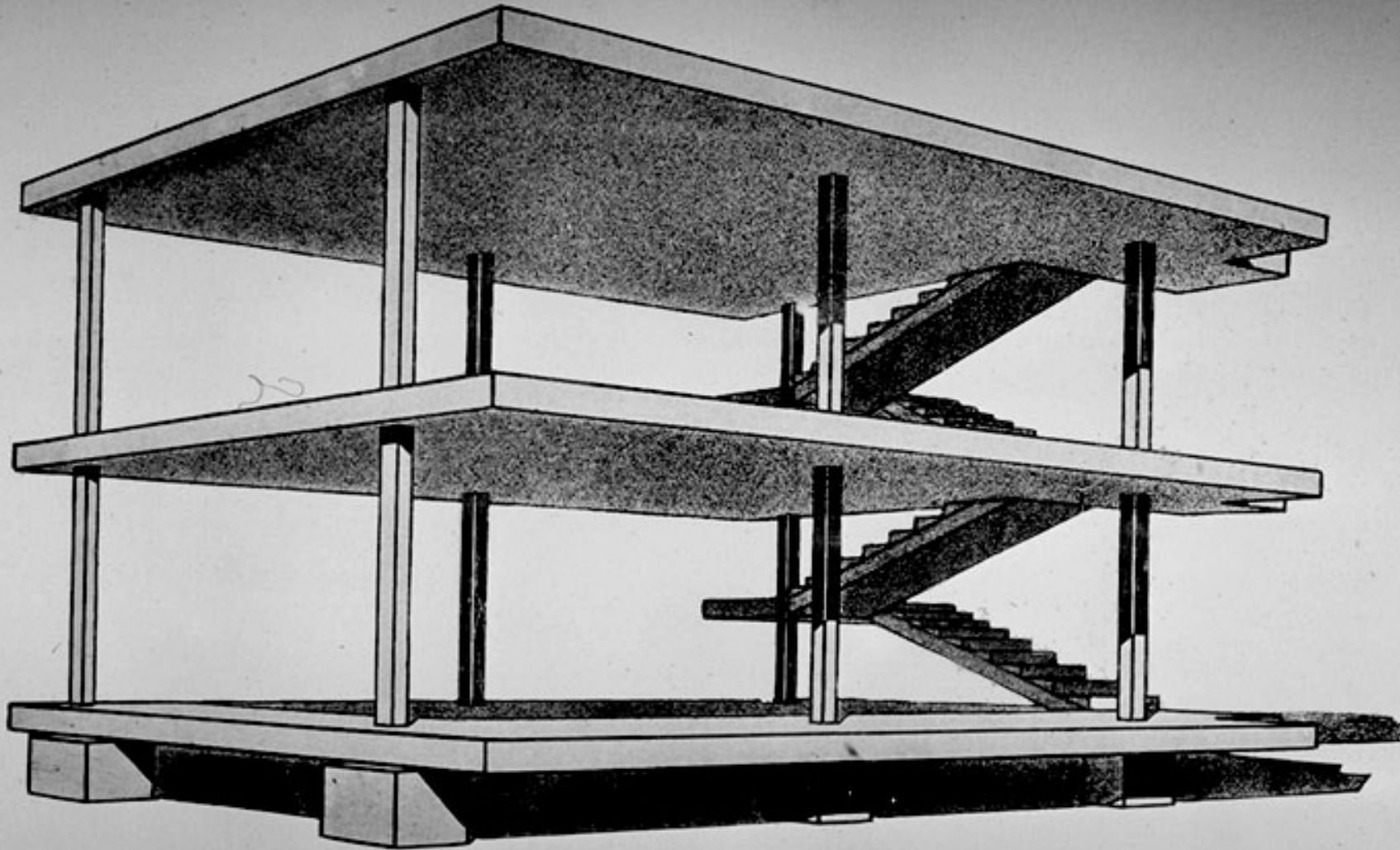


Le Corbusier, Still Life, 1920



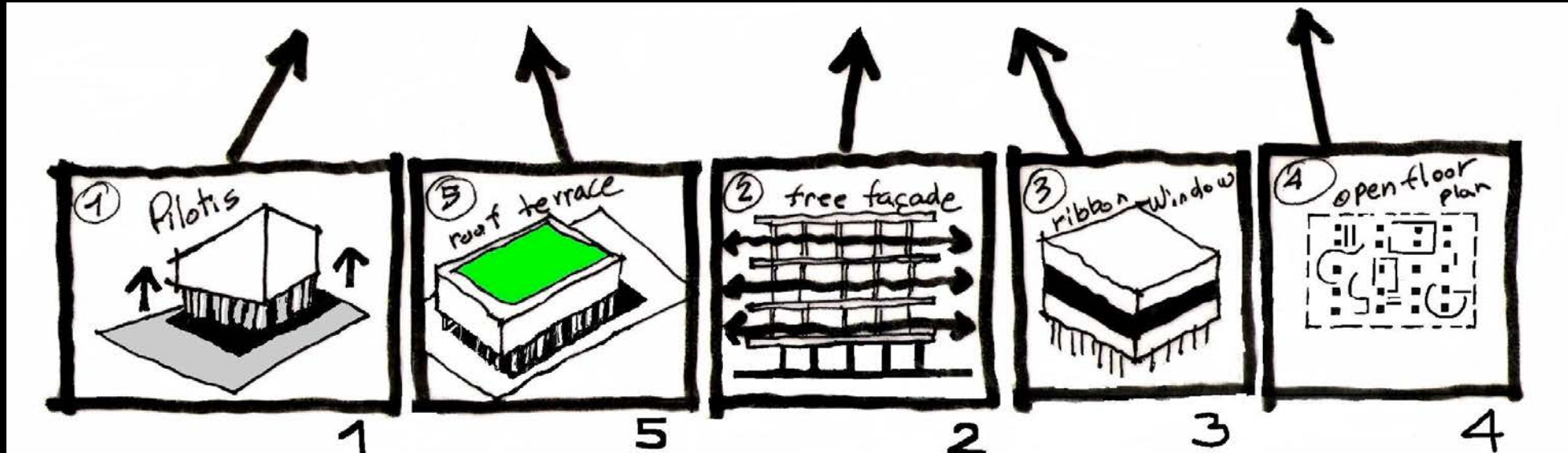
Le Corbusier, No 42b, Ubu-Panurge, Version. Painted Mahogany, 1964





With the Dom-ino house, Le Corbusier set forth an idea based on modern material and mass production. It was designed to be built by unskilled labor. The prototype structure – the house – was to be made of reinforced-concrete slabs and steel columns. The name plays on the idea of being a patent industrial form – as mass producible as a domino.

Le Corbusier, Dom-ino House, 1914-15



Five Points of Architecture 1920s

- Pilotis
- Roof Terrace
- Free Façade
- Ribbon Windows
- Open Floor Plan

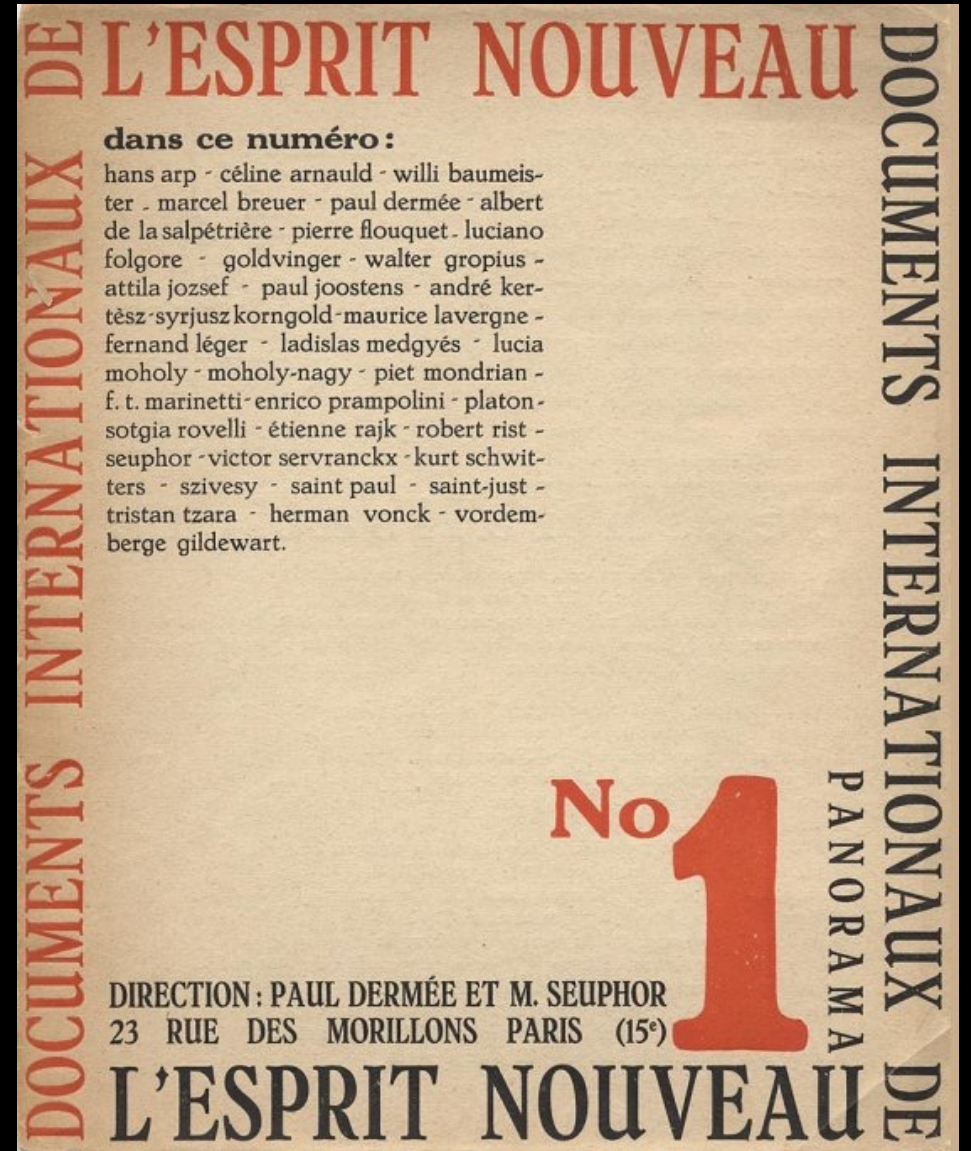
- Purism (1918)

- embrace of technology and the machine
- aimed to give mechanical and industrial subject matter a timeless, classical quality

- *Après le Cubisme* (1918)

- *L'Esprit Nouveau* (1919)

The principal theme of *L'Esprit Nouveau* was the problematic relation between art and industrial society. The review shared with De Stijl the idea that the modern industrialized world implied a change from individualism to collectivism. Both also agreed that art and science were not opposed to each other, even if they used different means, and that their union would result in a new aesthetic. The journal existed from 1920 to 1925, releasing 28 issues.



1173

L'ESPRIT NOUVEAU

REVUE INTERNATIONALE D'ESTHÉTIQUE

PARAISANT LE 15 DE CHAQUE MOIS

DIRECTEUR : PAUL DERMÉE

ESTHÉTIQUE EXPÉRIMENTALE
PEINTURE SCULPTURE ARCHITECTURE
LITTÉRATURE MUSIQUE
ESTHÉTIQUE DE L'INGÉNIEUR
LE THÉÂTRE LE MUSIC-HALL LE CINÉMA LE CIRQUE LES SPORTS
LE COSTUME LE LIVRE LE MEUBLE
ESTHÉTIQUE DE LA VIE MODERNE

Voir au verso les avantages
et les primes
réservés aux Abonnés.

SOMMAIRE

L'Esthétique nouvelle ou la
science de l'art (*fin*),
Victor BASCH. 119
Vie de Paul Cézanne,
VAUVRECY. 131
Lettres CÉZANNE 133
Erik Satie, Henri COLLET. 145
Ornement et Crime,
Adolphe LOOS. 159
Lipchitz, Paul DERMÉE. 169
La Rythmique,
Albert JEANNERET. 183
Knut Hamsun,
ALZIR HELIA. 190
Trois rappels à MM. les ar-
chitectes (2^e article),
LE CORBUSIER-SAUGNIER. 195
La Doctrine de Lacerba,
GIUSEPPE UNGARETTI. 200

POUR LA VENTE EN GROS
MESSAGERIES HAZARD
11, Rue Coetlogon, PARIS (VI^e)

DANS CE NUMÉRO

qui contient 138 pages
50 photographies, 1 reproduction
aux trois couleurs : CÉZANNE
et un supplément littéraire :
La Reine de Saba,
par KNUT HAMSUN
(prix Nobel 1920)

L'Expressionnisme dans
l'Allemagne contempo-
raine,
Raymond LENOIR. 206
Les Chants de Maldoror,
Céline ARNAUD. 208
Les Maisons Voisin,
L. C.-S. 211
Copeau et Gémier,
Maxime LEMAIRE. 216
L'Harmonie, G. MIGOT. 223
Le Salon d'Automne,
VAUVRECY. 227
Échos de la dernière heure. 230
Échos de l'Hôtel Drouot.
Une exposition de pein-
ture à Liège.
Supplément littéraire Knut
Hamsun.

PRIX NET : 6 francs (français)
POUR TOUS PAYS

ÉDITIONS DE L'ESPRIT NOUVEAU

SOCIÉTÉ ANONYME AU CAPITAL DE 100.000 FRANCS
95, Rue de Seine, PARIS (VI^e)

L'ESPRIT NOUVEAU

REVUE INTERNATIONALE ILLUSTRÉE DE L'ACTIVITÉ CONTEMPORAINE
PARAISANT LE 1^{er} DE CHAQUE MOIS

ARTS LETTRES SCIENCES

Directeurs :
OZENFANT
ET
CH.-E. JEANNERET
LITTÉRATURE
ARCHITECTURE PEINTURE SCULPTURE MUSIQUE
SCIENCES PURES ET APPLIQUÉES
ESTHÉTIQUE EXPÉRIMENTALE ESTHÉTIQUE DE L'INGÉNIEUR URBANISME
PHILOSOPHIE SOCIOLOGIQUE ÉCONOMIQUE SCIENCES MORALES ET POLITIQUES
VIE MODERNE THÉÂTRE SPECTACLES LES SPORTS LES FAITS

Voir au verso les avantages
et les primes
réservés aux Abonnés

SOMMAIRE

Actualités
Éphémérides, VAUVRECY.
Divers, PAUL BOULARD.
Ballet Mécanique,
Les documents curieux. ***

Lettres
Le Panlyrisme, PAUL DERMÉE.

Livres
Lettres, { PAUL DERMÉE.
CÉLINE ARNAUD.
G. POIN.
Sciences, { SODERBA.
Art, VAUVRECY.

Architecture
Ce Salon d'automne,
PAUL BOULARD.

ABONNEMENTS
SERVICE DE VENTE
Librairie Jean BUDRY & Cie
3, Rue du Cherche-
Midi, Paris VI^e

CE NUMÉRO
contient 98 pages,
100 illustrations
dont 8 hors-texte

Philosophie
Le Bergsonisme, HENRI SMOUYA.

Enquête
Les Pyramides.

Théâtre
Pièces avec texte et sans texte,
FERNAND DIVOINE.

Beaux-Arts
Dernières œuvres de JACQUES
LIPCHITZ.

Science
Le Complexe d'Édipe,
D^r ALLENDY.

Urbanisme
Une ville contemporaine,
LE CORBUSIER.

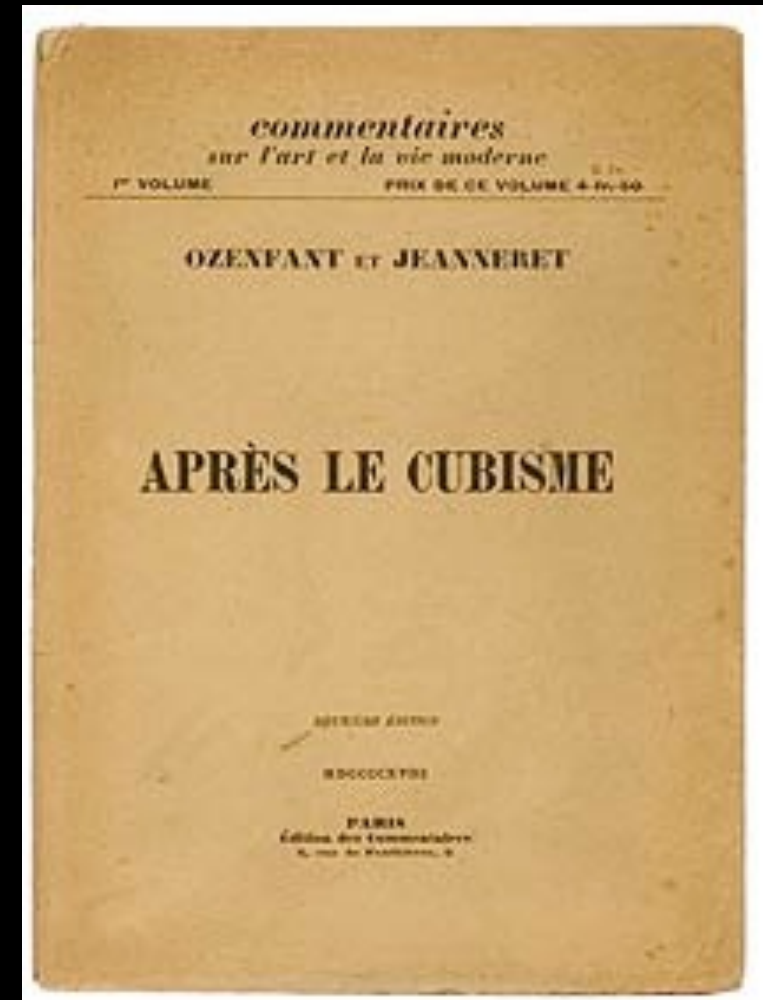
Arts décoratifs
L'Heure de l'Architecture.

PRIX DU NUMÉRO
FRANCE : 6 frs. 00
ÉTRANGER : 7 frs. 50

ÉDITIONS DE L'ESPRIT NOUVEAU
SOCIÉTÉ ANONYME AU CAPITAL DE 150.000 FRANCS
35, RUE DE SÈVRES
PARIS (VI^e)



Amedee Ozenfant, *Le Pichet blanc*, c. 1926
 Purism: Ozenfant, Le Corbusier, Leger, and Mondrian



"Great art [has] the ideal of generalizing, which is the highest goal of the spirit.... [It] scorn[s] chance... art must generalize to attain beauty."

What we demand in art is precision. The necessity for order which alone can be effective has brought about a daring geometricization of the spirit which is entering more into all our activities. . . .

Contemporary architecture exemplifies this process. Trams, railways, motorcars, implements are all reduced to a rigorous form.

-- Le Corbusier, *Après le Cubisme* (1918)

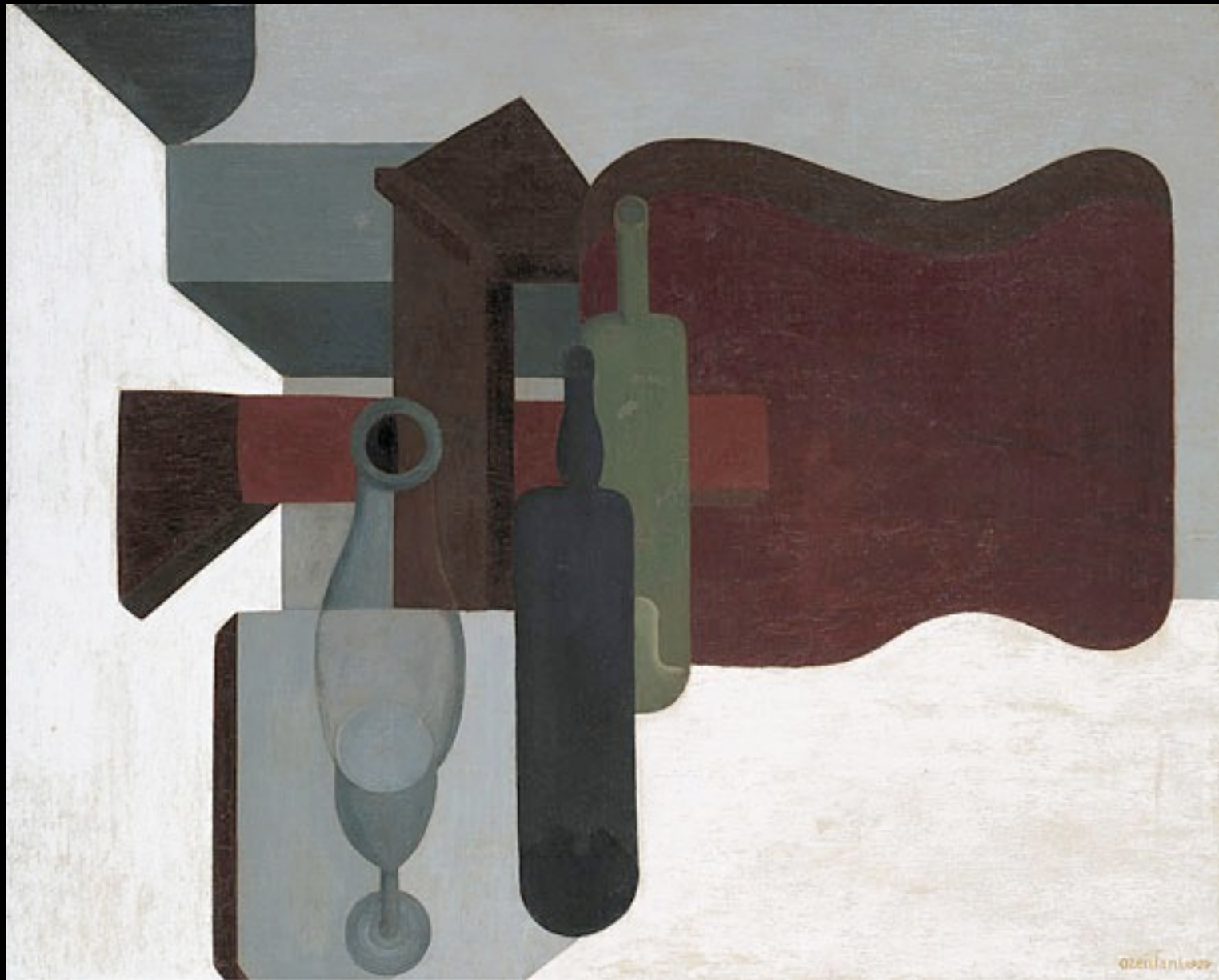
PURISM



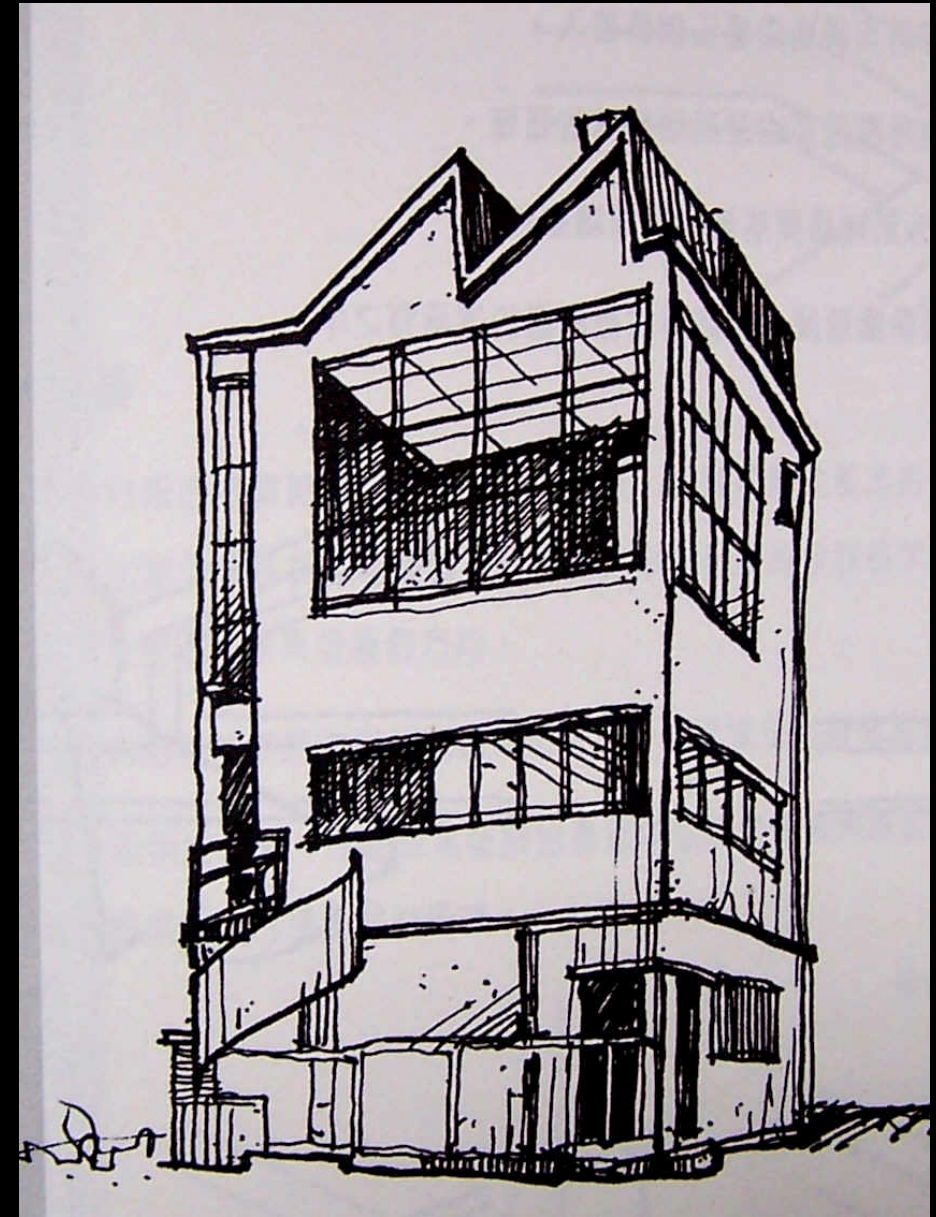
Le Corbusier, Still Life, 1920



Fernand Leger, Le mecanicien, 1918

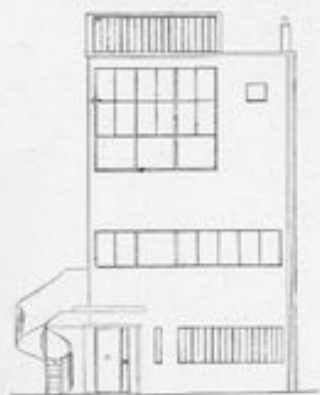


Amédée Ozenfant, Guitar and Bottles (Guitare et bouteilles), 1920

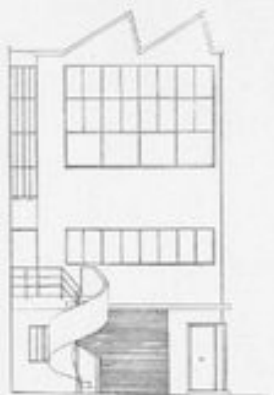


Le Corbusier, House and Studio of Ozenfant, 1922





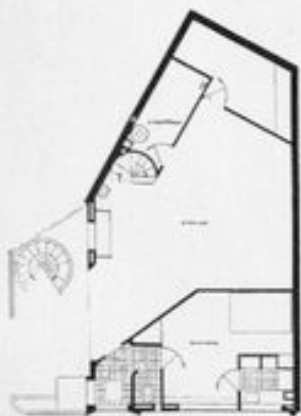
Vue sur la rue



Vue sur le jardin



Coupe



Rez-de-chaussée



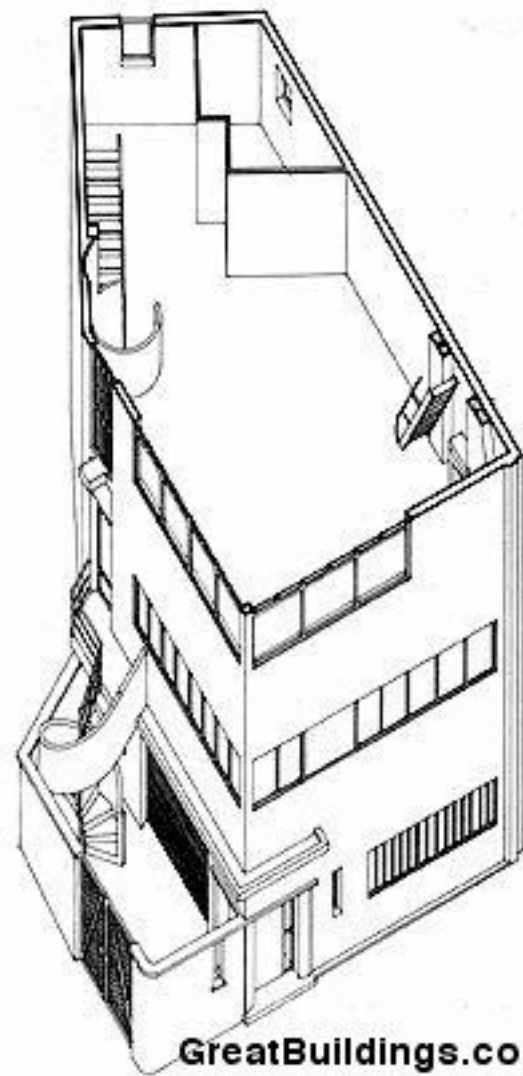
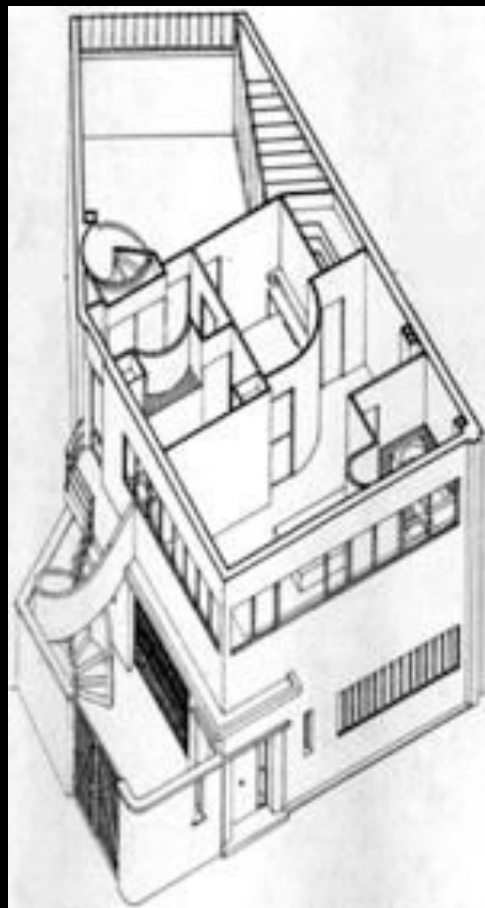
Rez-de-chaussée



Etage



Galerie



GreatBuildings.com

Le Corbusier, Maison Citrohan, 1922



“Une maison est
une machine à
habiter.”

A house is a
machine for living.

machine à habiter

machine for living



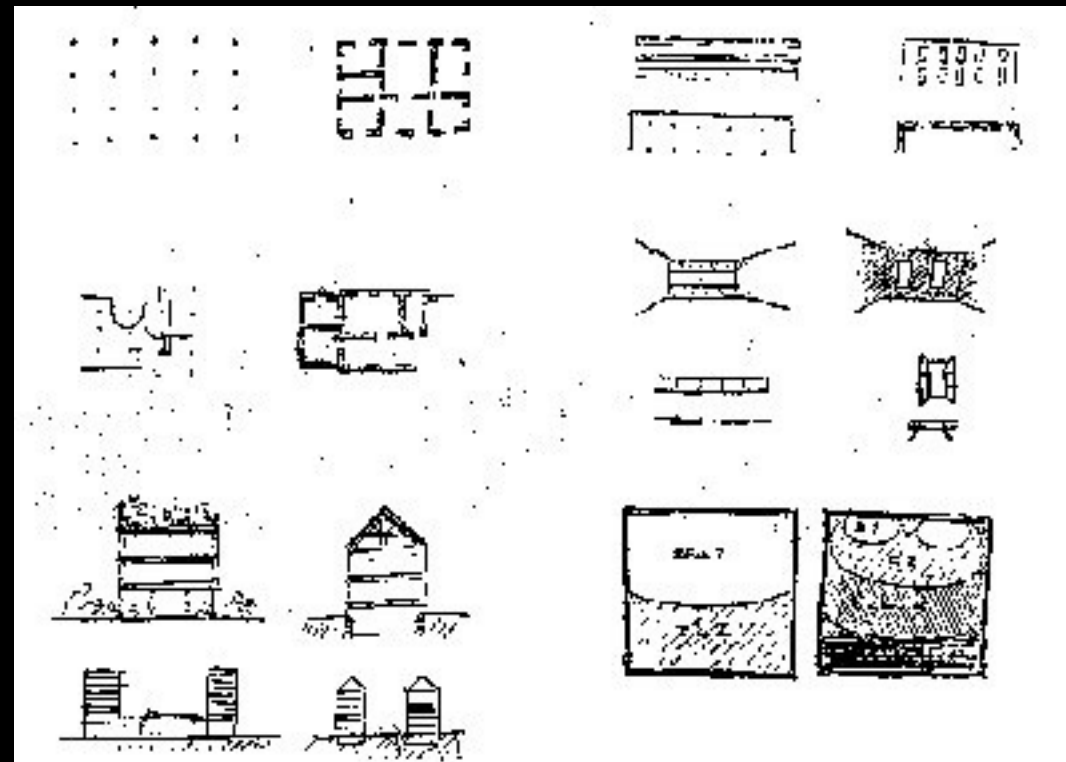
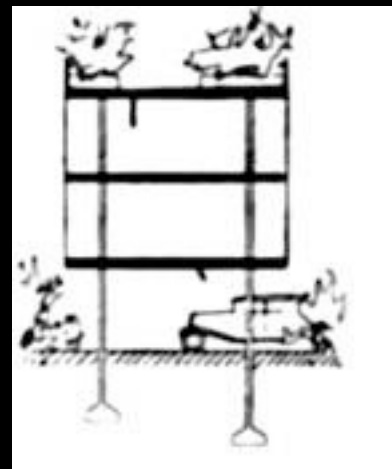
Citroen 1935



Citroen DS 1960



Maison Citrohan, 1922





First cover of *L'Esprit nouveau* (1920) The journal existed from 1920 to 1925, releasing 28 issues.

PARIS-1925



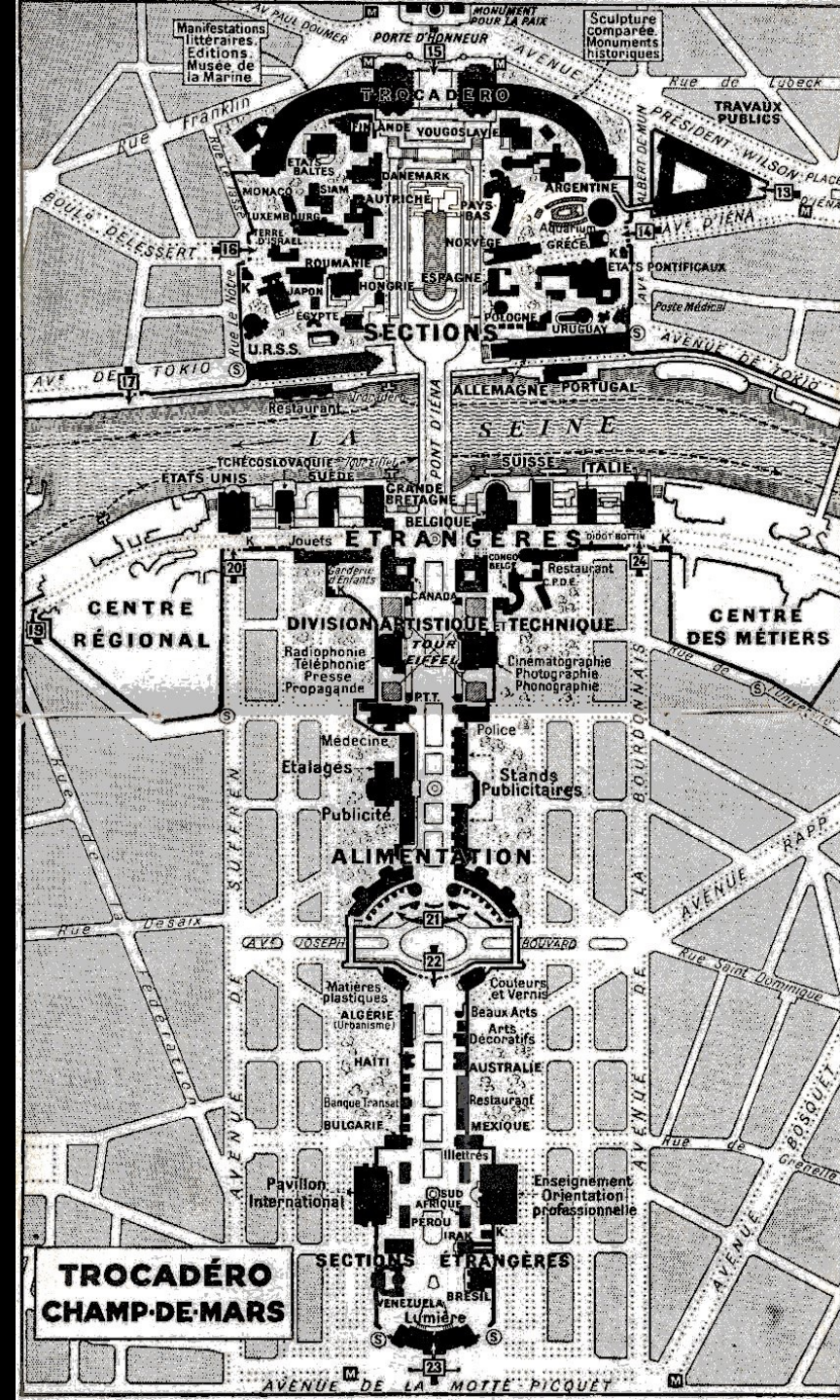
EXPOSITION
INTERNATIONALE
DES ARTS DÉCORATIFS
ET INDUSTRIELS
MODERNES
AVRIL-OCTOBRE

[illegible]

Officially entitled the Exposition Internationale des Arts Décoratifs et Industriels Modernes, the fair was dedicated to the display of modern decorative arts. The exhibition brought together thousands of designs from all over Europe and beyond. With over 16 million visitors, it marked the high point of the first phase of Art Deco.

The exhibition was shaped by France's ambitions in the years immediately after World War I (1914–18). Its aim was to establish the pre-eminence of French taste and luxury goods.

<http://www.vam.ac.uk/content/articles/a/the-1925-paris-exhibition/?platform=hootsuite>



MINISTÈRE DU COMMERCE ET DE L'INDUSTRIE

PARIS-1925



EXPOSITION
INTERNATIONALE
DES ARTS DÉCORATIFS
ET INDUSTRIELS
MODERNES
AVRIL-OCTOBRE

IMPRIMERIE DE VAUGIRARD, PARIS

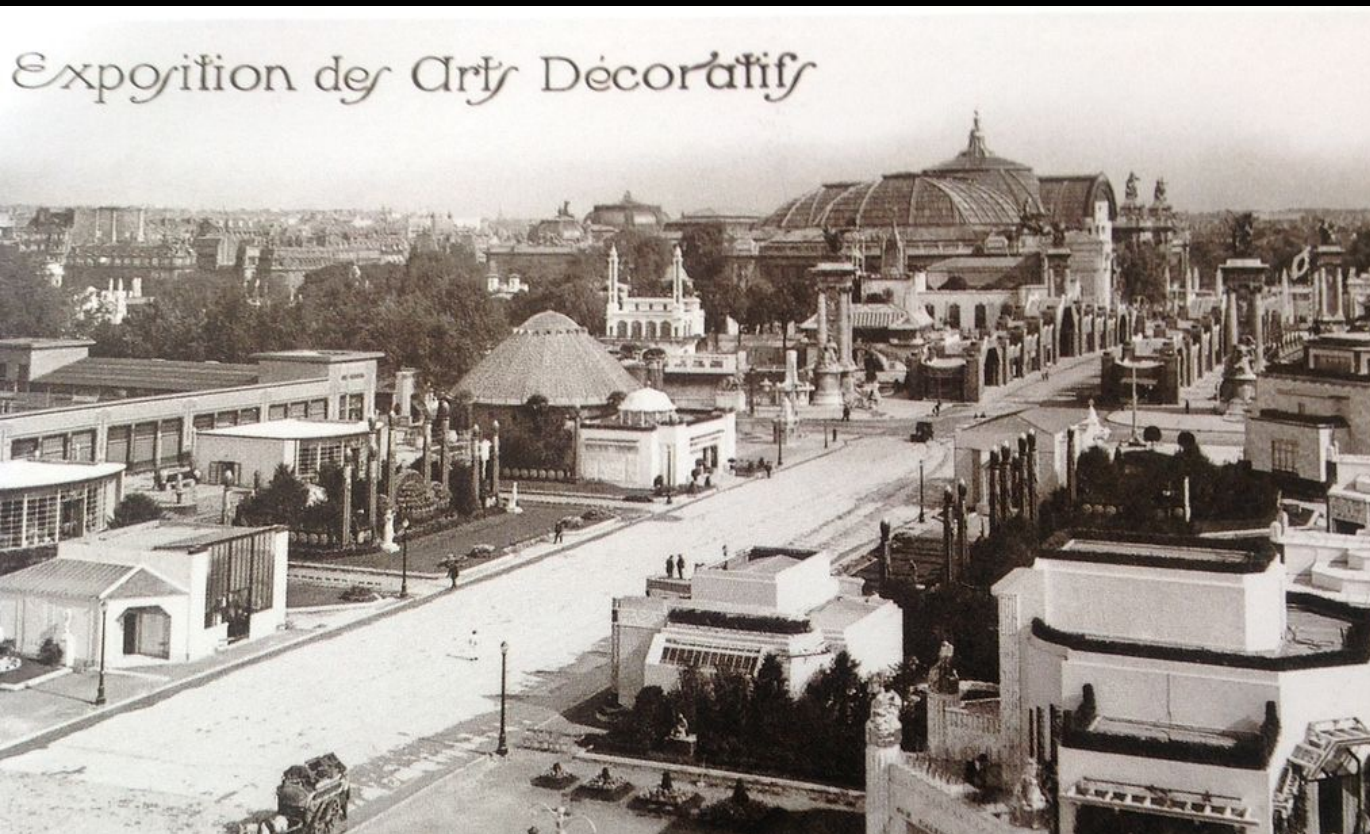
Le Corbusier, The Pavilion de L'Esprit Nouveau,
International Exhibition of Decorative Arts in Paris, 1925

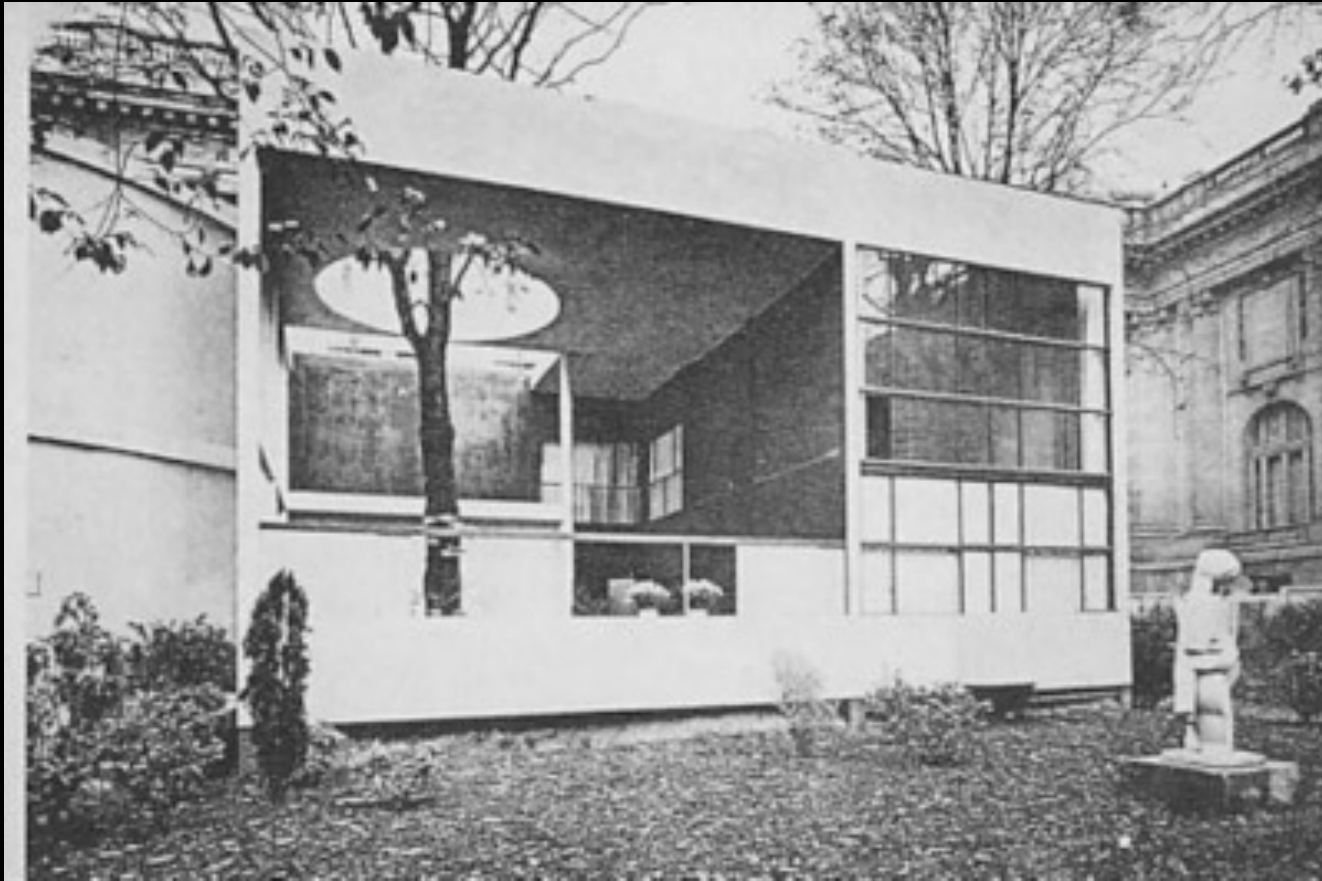


Le Corbusier, The Pavilion de L'Esprit Nouveau, International
Exhibition of Decorative Arts in Paris, 1925

The exposition organisers' attitude stems from the participant's reject of decorative art. A four-meter high fence was built around the pavilion to hide it from the public eye, later removed thanks to the intervention of the Minister of Beaux-Arts during the exposition's inauguration.

Exposition Internationale des Arts decoratifs et industriels modernes, Paris, (1925)

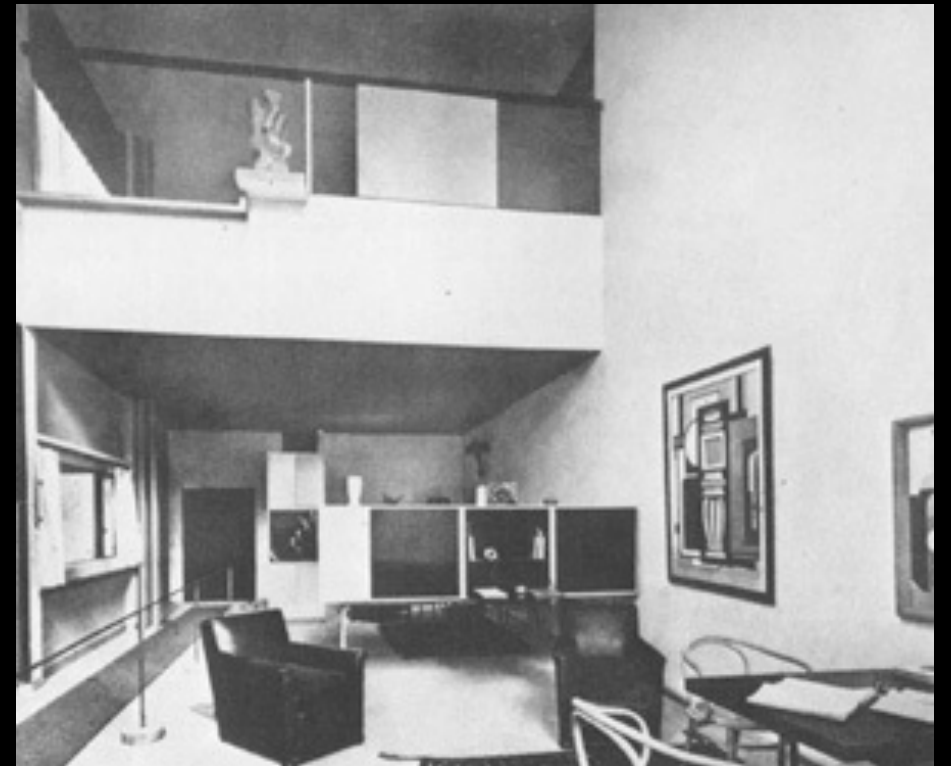


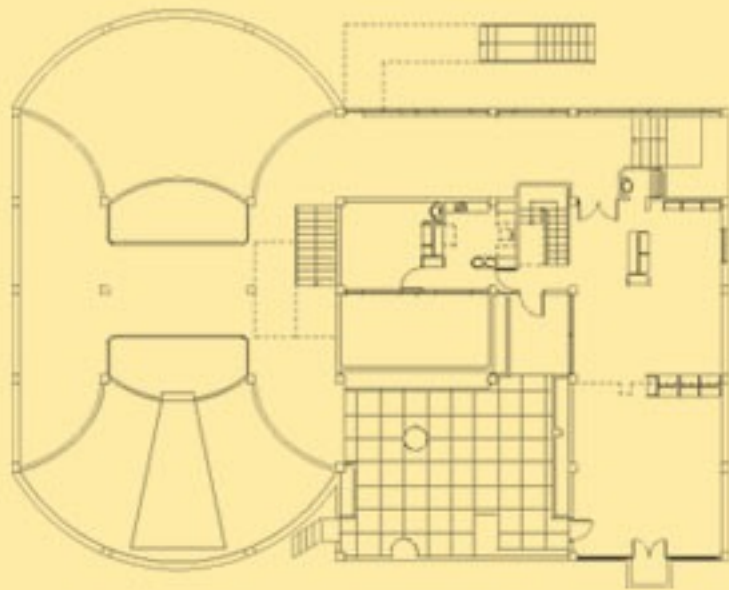
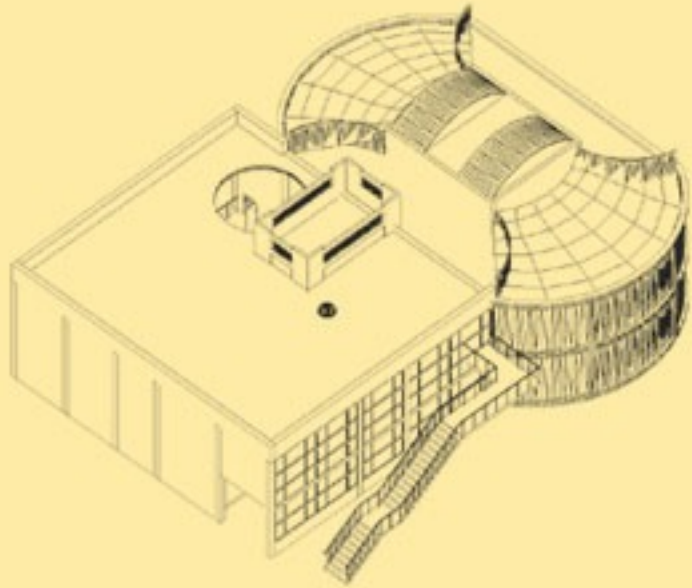


Le Corbusier, The Pavillon de L'Esprit Nouveau,
International Exhibition of Decorative Arts in Paris,
1925

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





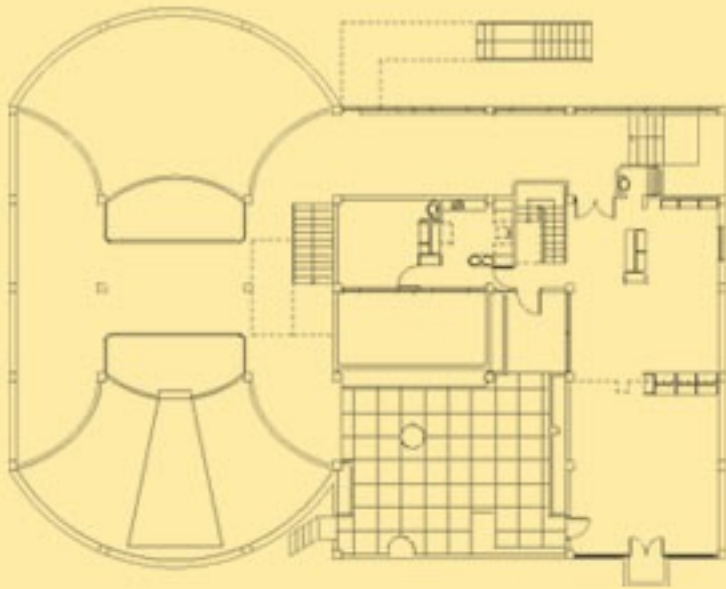
Le Corbusier, The Pavilion de L'Esprit Nouveau,
International Exhibition of Decorative Arts in Paris, 1925

"Decorative art," Le Corbusier wrote, "as opposed to the machine phenomenon, is the final twitch of the old manual mode, and is a dying thing. Our pavilion will contain only standard things created by industry in factories and mass-produced, truly the objects of today."

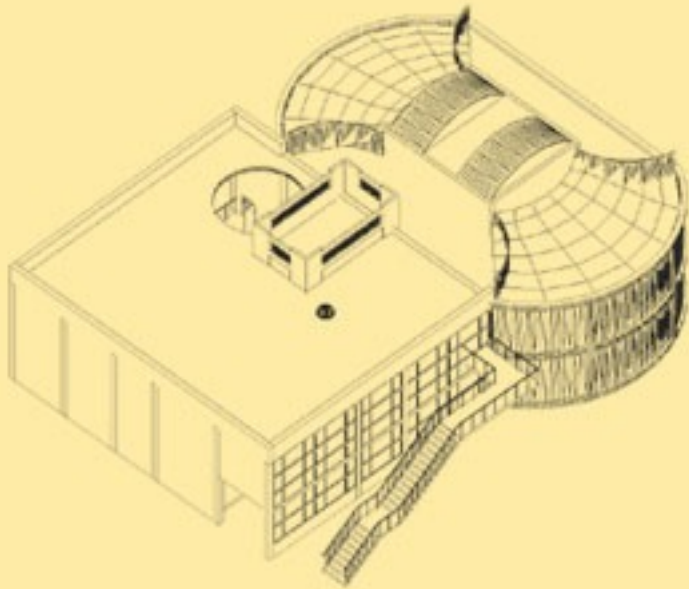


Le Corbusier, Plan Voisin, 1925 – exhibited inside The Pavilion de
l'Esprit Nouveau

Two dioramas exhibited, in approximately 100 square meters, the Ville Contemporaine with 3 million inhabitants (1922) and the Plan Voisin (which owes its name to the sponsoring industrialist of 1925), which suggested the building of a business city in the urban center of Paris.



Le Corbusier, Plan Voisin, 1925

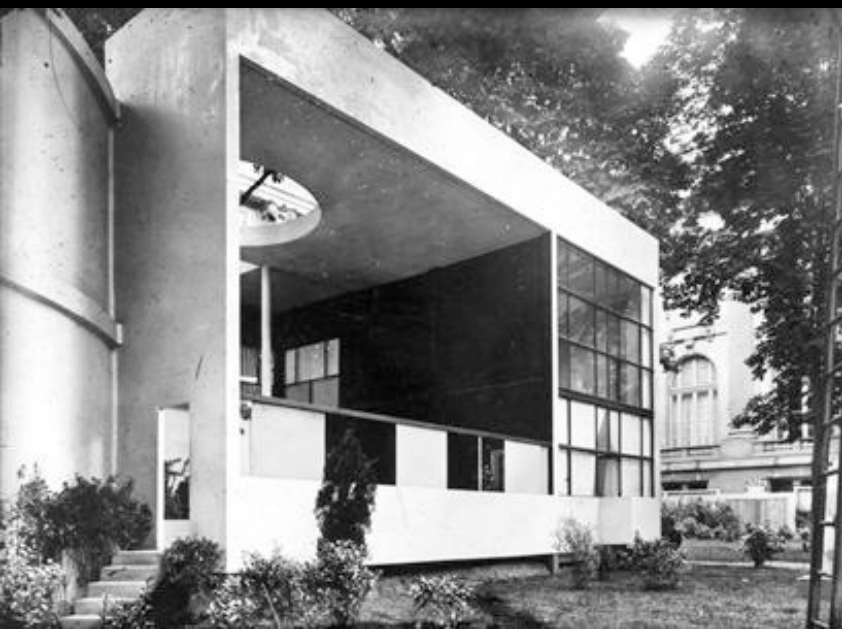


The "Pavillon de l'Esprit Nouveau" at the Paris Exposition des Arts Décoratifs of 1925 was a signal triumph over difficulties. No funds were available, no site was forthcoming, and the Organizing Committee of the Exhibition refused to allow the scheme I had drawn up to proceed. The program of that scheme 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 lay-outs, and a whole range of types new to architecture that were the fruit of a mind preoccupied with the problems of the future.

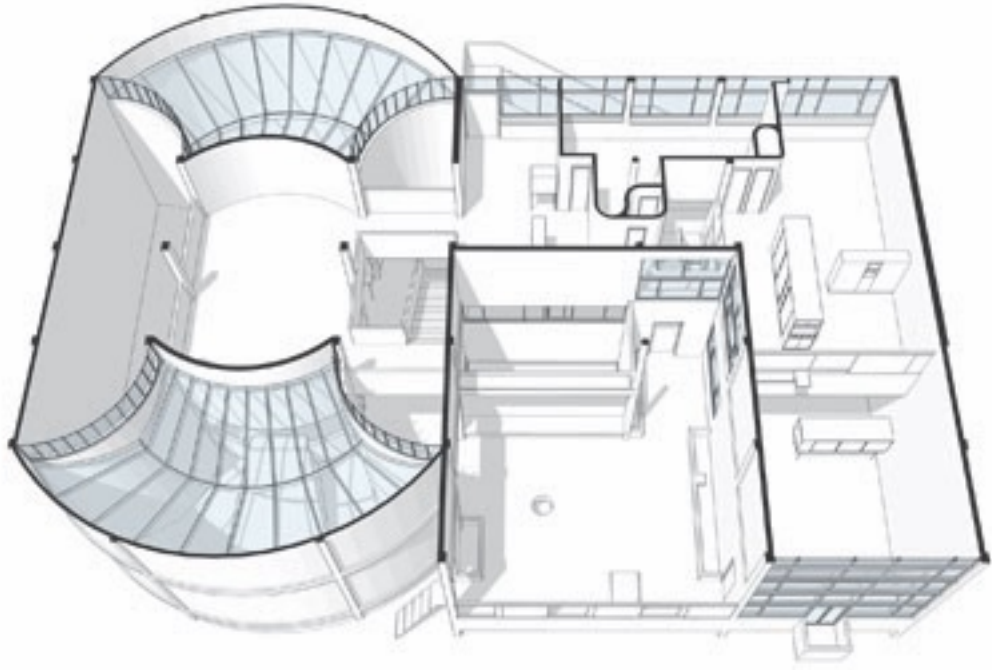
-- Le Corbusier



Le Corbusier, Plan Voisin, 1925









“Une maison est
une machine à
habiter.”

A house is a
machine for living.

machine à habiter

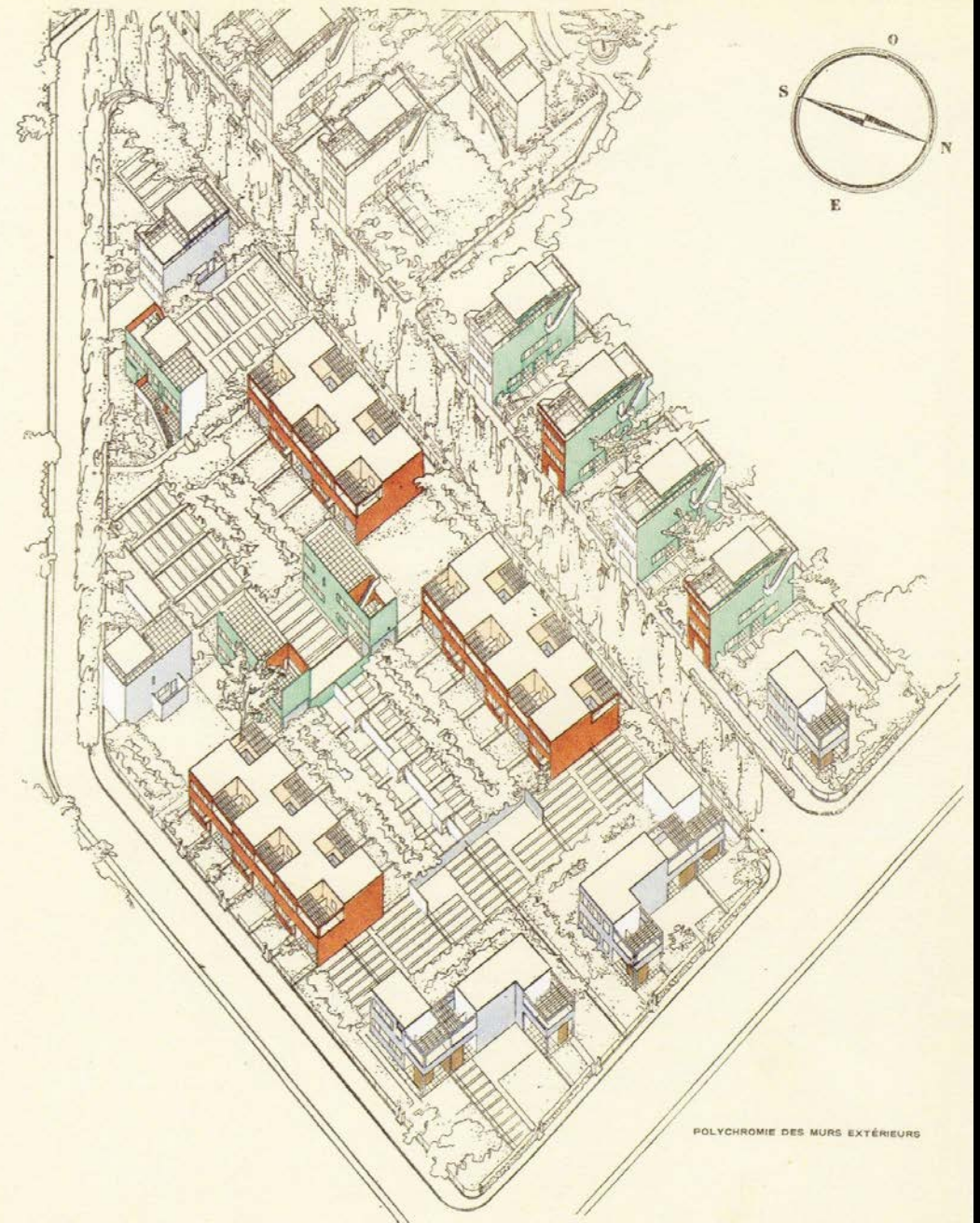
machine for living

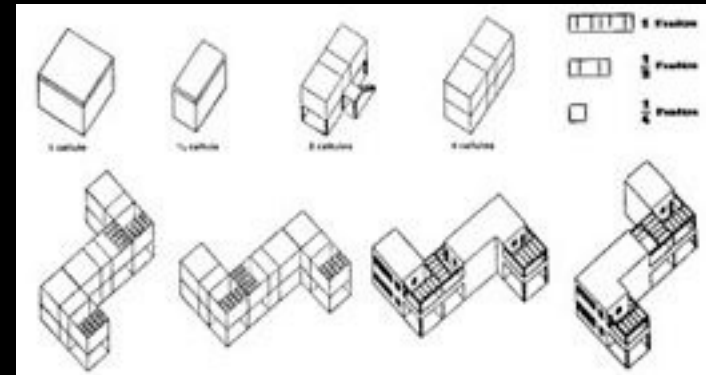
Le Corbusier, Maison Citrohan, 1922



Le Corbusier, City of Fruges at Pessac, 1924

Quartiers Modernes Fruges consisted of some 70 housing units .

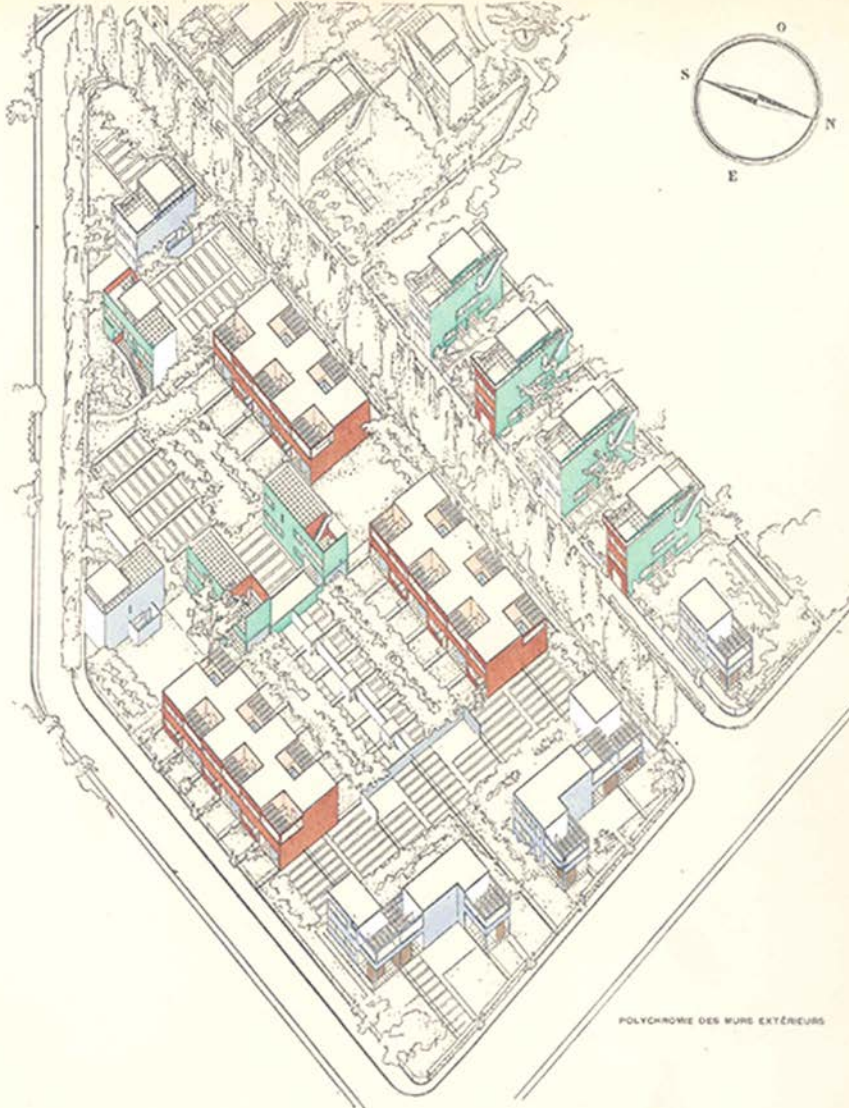




Le Corbusier, City of Fruges at Pessac, 1924

Quartiers Modernes Fruges consisted of some 70 housing units .

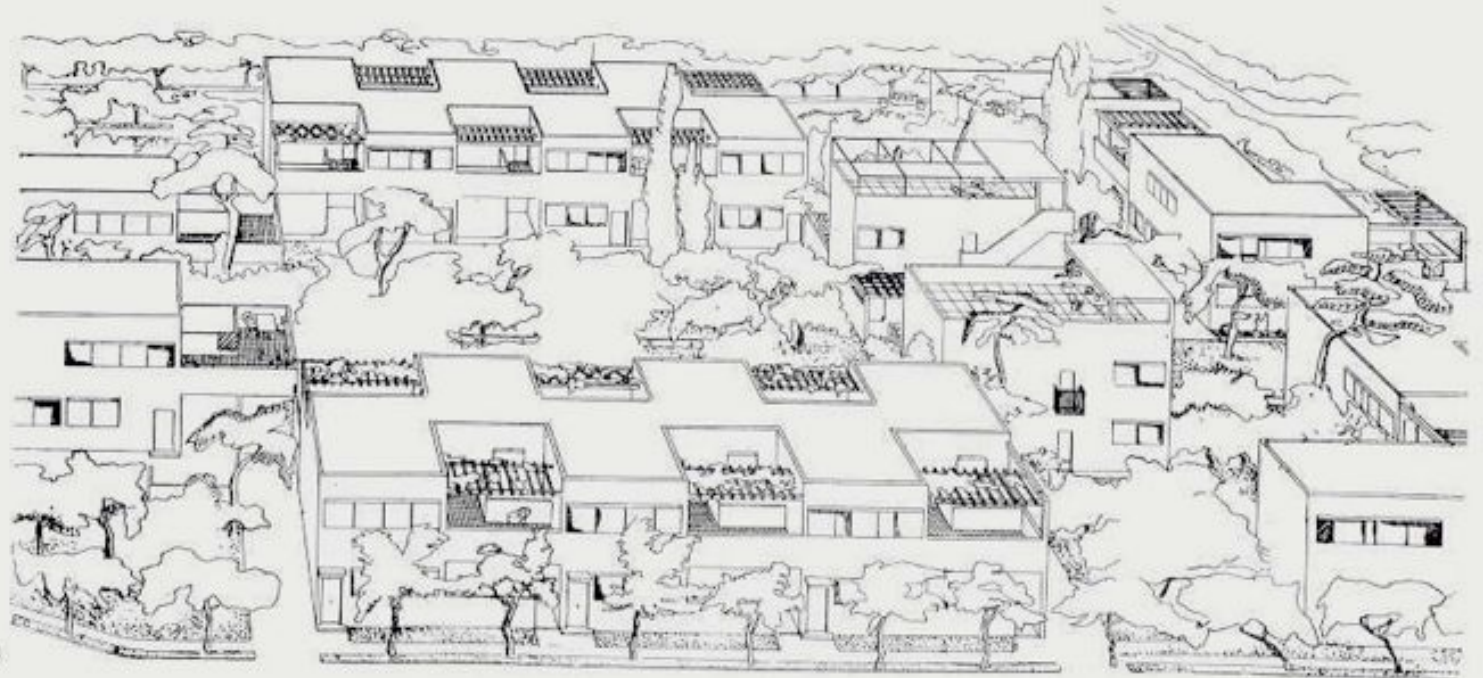
- City at Fruges in Pessac, a suburb in Bordeaux built Henry Fruges, an industrialist
- Built for workers, originally conceived 135 houses
- four types: zig-zag, staggered, skyscraper, and arcade
- polychrome facades
- reinforced concrete construction



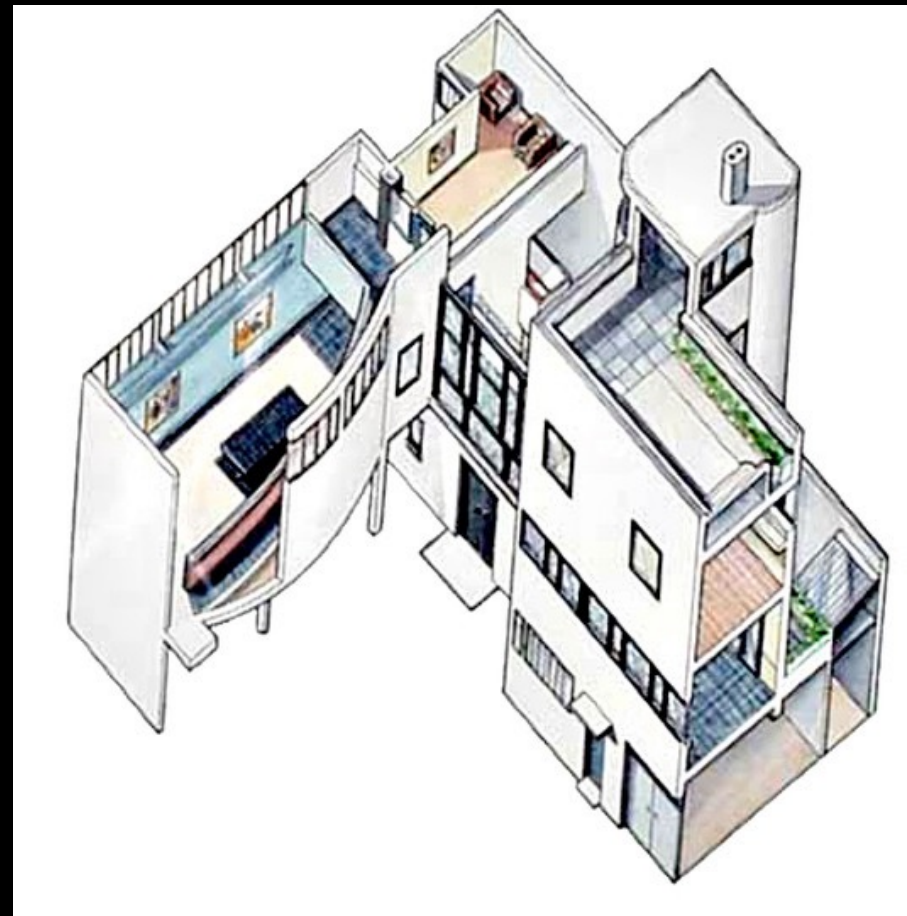
L'ARCHITECTURE VIVANTE
AUTOMNE 1937
ÉDITIONS ALBERT MORANCE

LE CORBUSIER ET P. JEANNERET
QUARTIERS MODERNES FRUGES, A PESSAC-BORDEAUX - 1927

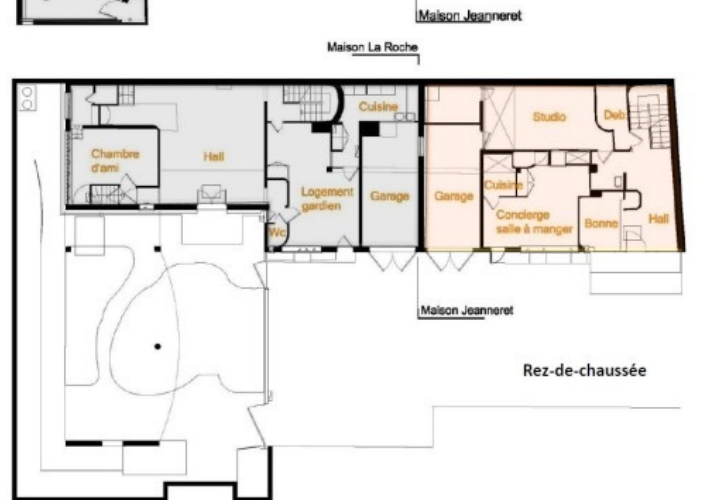
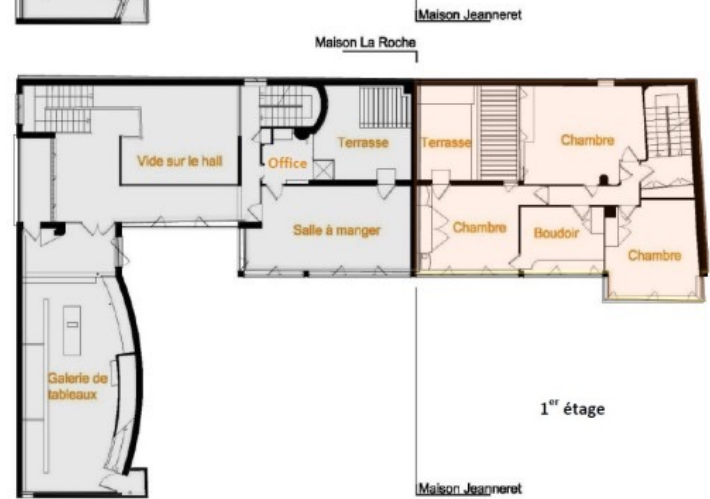
18



Le Corbusier ventured into the use of color – into polychromy, conceived somewhat after the “dazzling” camouflage ships of the First World War. In 1929 he wrote, “We established a standard value: white elevations. Where the rows of houses tended to fuse into an opaque mass, we camouflaged each house; the street facades are thus alternately brown and white. Where a lateral façade is white, the next one is pale green. [Such polychromy] provides an elemental architectural symphony of exceptional physiological power.”



Le Corbusier, Villa Roche, Paris, 1923-24





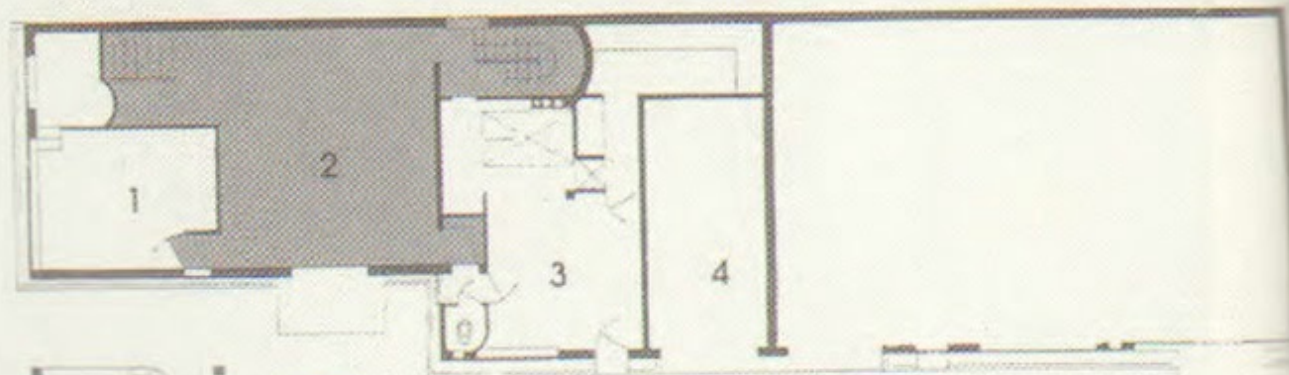


Raum Plan
(Adolf Loos)

‘architectural promenade’



‘architectural promenade’ was a theme inspired by Le Corbusier's visit to the Acropolis in Athens, Greece in 1911



Rez-de-chaussée / Ground floor

VILLA LA ROCHE

VILLA JEANNERET

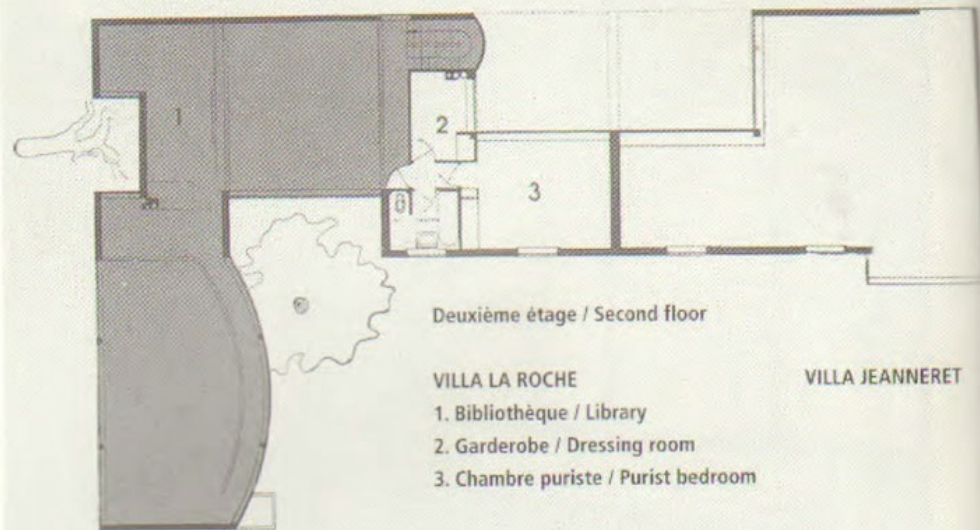
1. Chambre / Bedroom

2. Hall / Hall

3. Concierge / Caretaker's dwelling

4. Garage / Garage

■ Parties visitables / Parts of the villa open to the public



VILLA LA ROCHE PARIS, 1925-1928

ARCHITECTES :
Le Corbusier & Pierre Jeanneret

SOIT-JAMBES Abaissement de la « promenade architecturale », la toiture-terrasse est traitée en jardin. Un large ouvert permet de s'offrir des intempéries, et des écrans coulissants de s'isoler des regards des voisins.

PAN DE VERRE Située au-dessus de l'entrée, le long de la passerelle, la grande fenêtre du hall laisse pénétrer un flot de lumière nord, donc constante au cours de la journée, rendant plus vivants les apports de lumière plus chaude, plus vive, provenant notamment de la fenêtre sud-est du petit hall d'étage.

CHAMBRE PISTE Le dépouillement de la chambre de Raoul La Roche renvoie à l'admiration qu'éprouve Le Corbusier pour les cellules de la Chartreuse d'Irma, près de Florence, qu'il découvre en 1927.

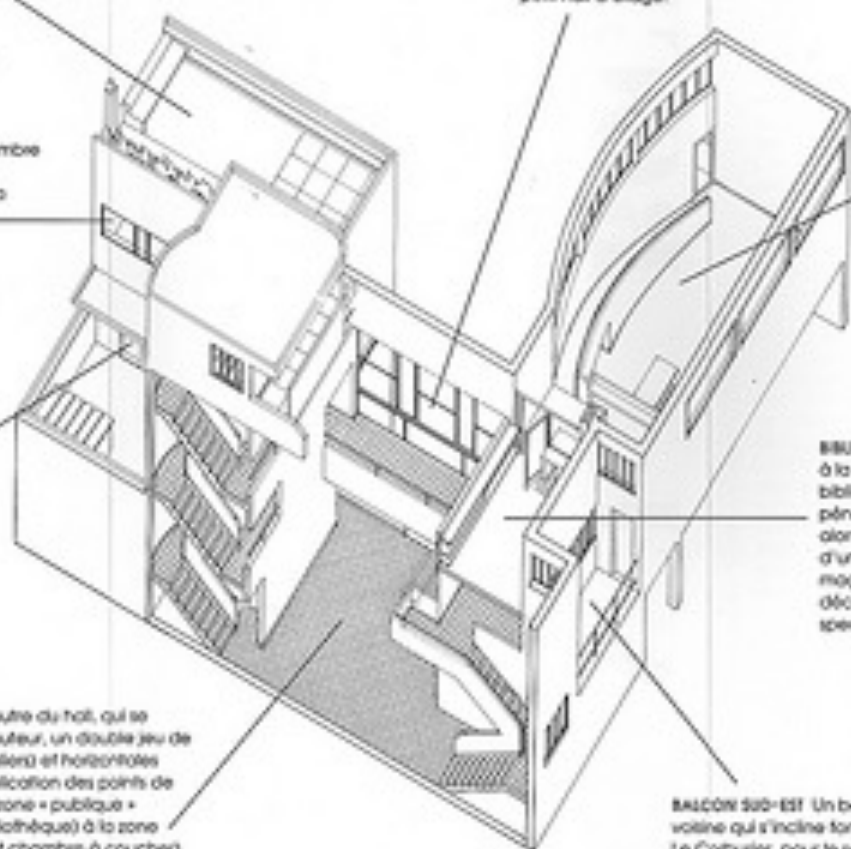
GALLERIE DE TABLEAUX A la fois espace d'exposition de peinture cubiste et galerie de salon, Le Corbusier y conjugue pour la première fois divers éléments de son vocabulaire plastique : la courbe, la rampe et la fenêtre en bande. L'exploitation de la double hauteur par l'adjonction d'une mezzanine enrichit la volumétrie.

SALLE A MANGER La fenêtre en longueur assure une répartition équitable de la lumière dans la pièce. De plus, elle est souvent couplée avec une solution de rangement, comme le bandeau de béton, peint en blanc pour renvoyer la lumière vers le plafond. La porte d'accès à la terrasse est vitrée pour « aller chercher le soleil » au sud.

BIBLIOTHÈQUE Le Corbusier fait de nouveau appel à la polychromie pour délimiter le volume de la bibliothèque. La disposition en redan laisse pénétrer une lumière nord baignant le mur blanc alors qu'un éclairage zénithal inonde l'espace d'une lumière vive. Depuis le mur d'acrotère en mezzanine, qui sert au rangement des livres, on découvre le volume du hall dans une spectaculaire vue plongeante.

GRAND HALL De part et d'autre du hall, qui se développe sur une triple hauteur, un double jeu de circulations verticales (escaliers) et horizontales (couloirs) permet la multiplication des points de vue. Une passerelle relie la zone « publique » (galerie de tableaux et bibliothèque) à la zone « privée » (salle à manger et chambre à coucher). Par le volume bas qu'elle impose à l'entrée, elle renforce l'aspect grandiose du hall. Espace central où s'articule la « promenade architecturale », il anticipe sur l'idée que « cette maison pourrait être un palais ».

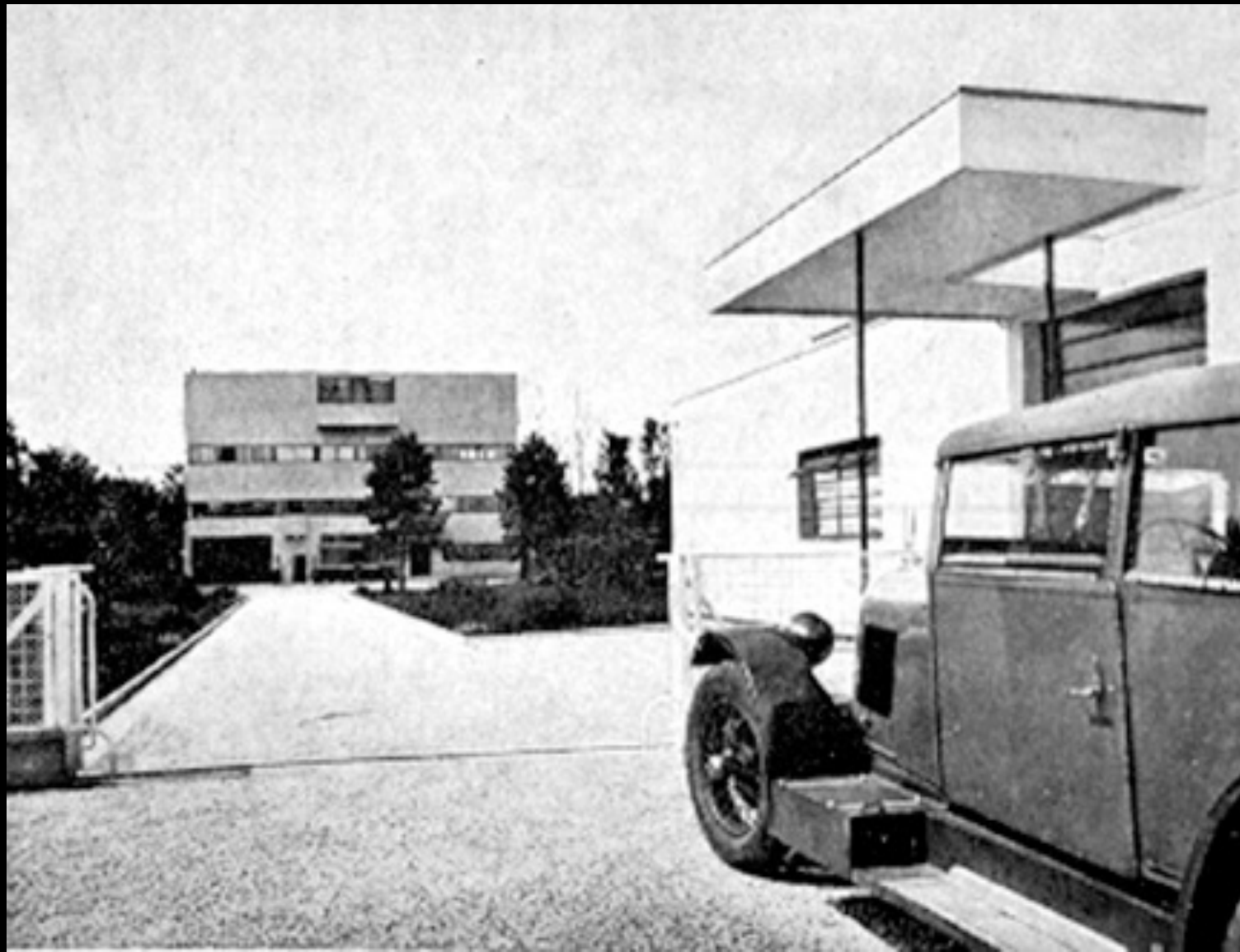
BALCON SUD-EST Un belvédère de la propriété voisine qui s'incline fortement vers le vîto conduit Le Corbusier, pour le sauvegarder, à créer un redan dans la façade sud-est.





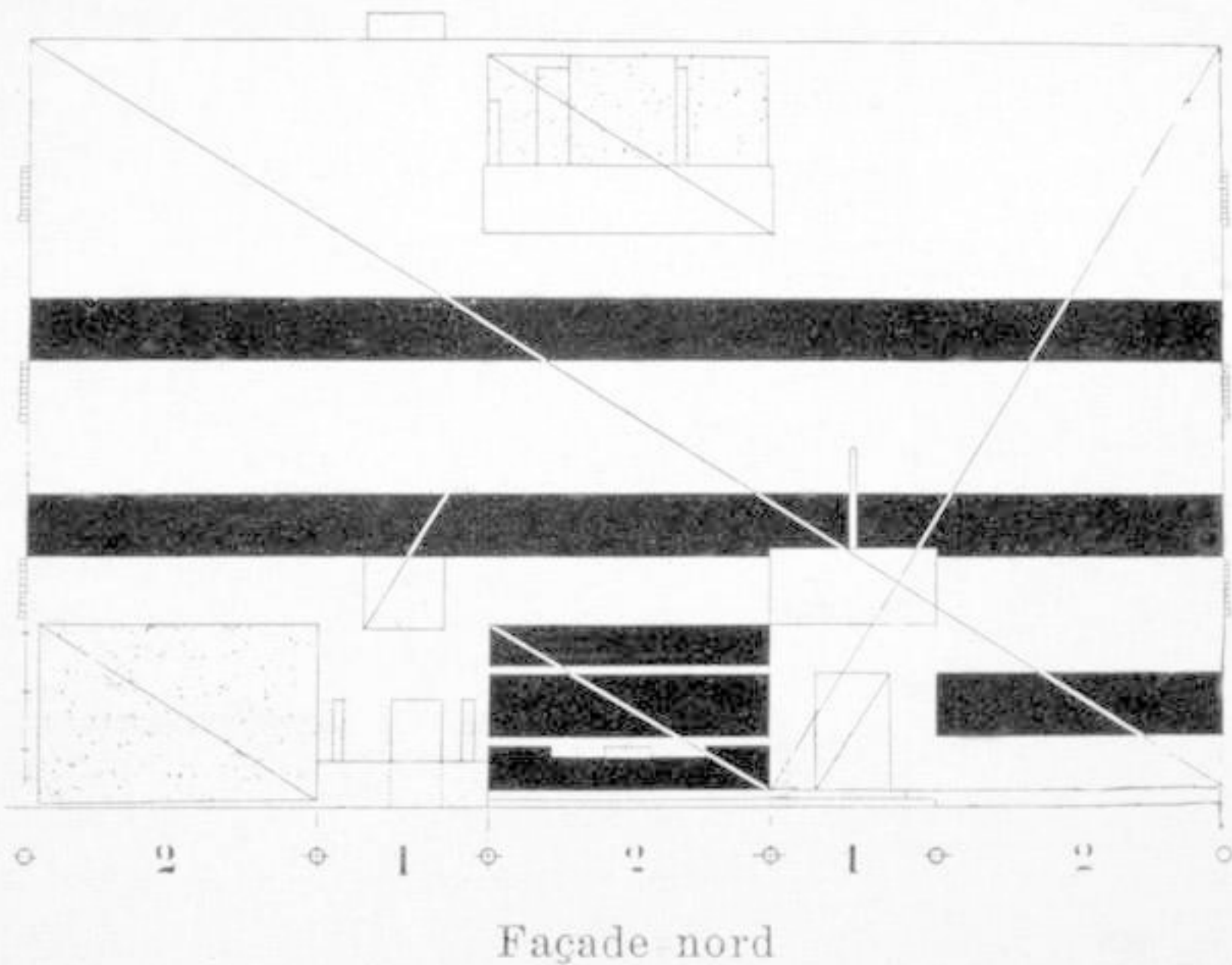




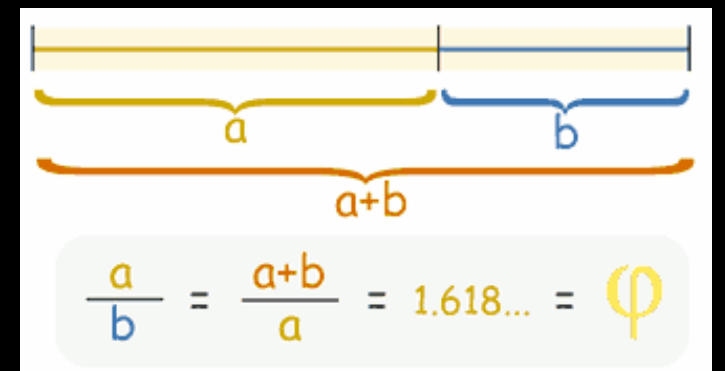


Le Corbusier, Villa Stein de Monzies , Garches, 1927



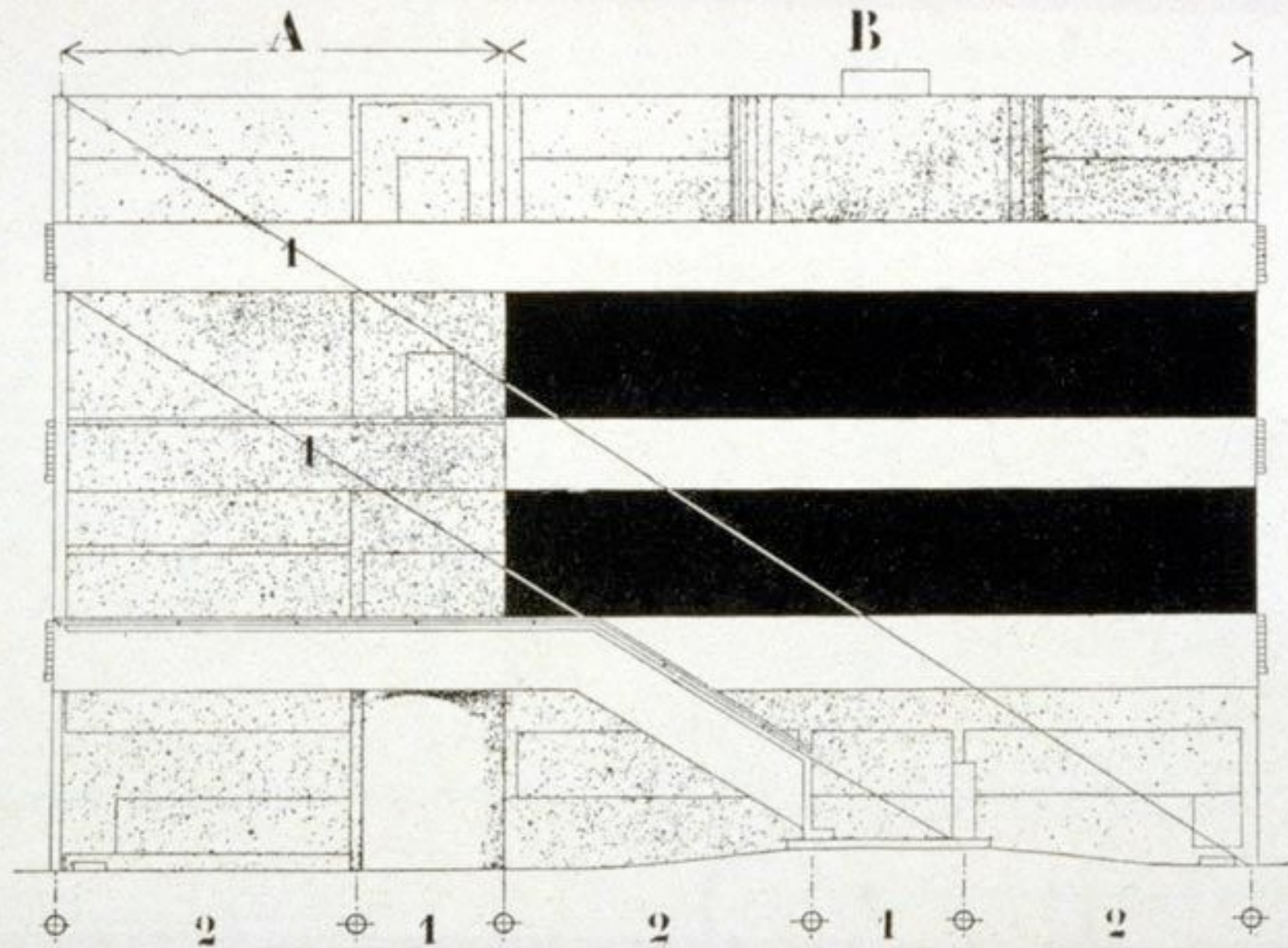


regulating lines (*les tracés regulateurs*)

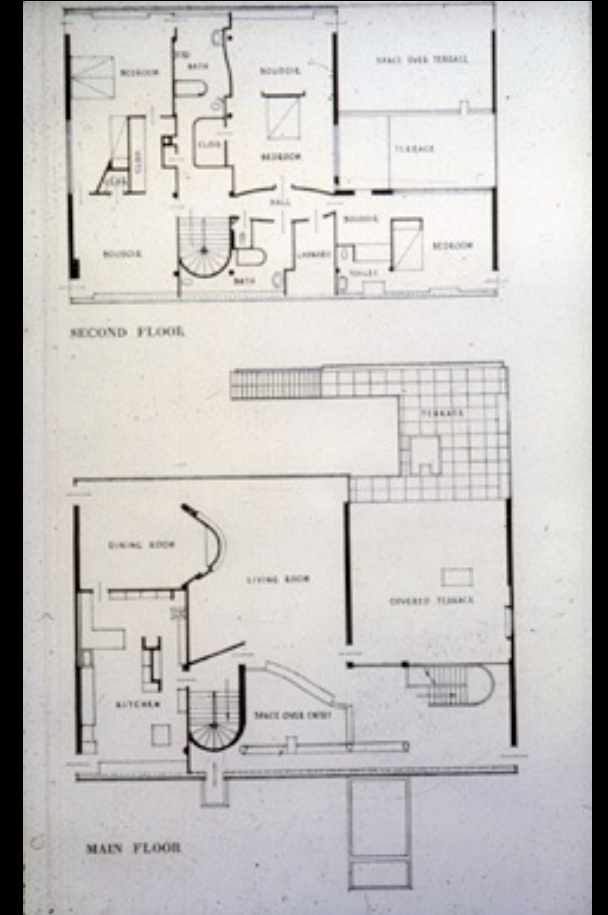
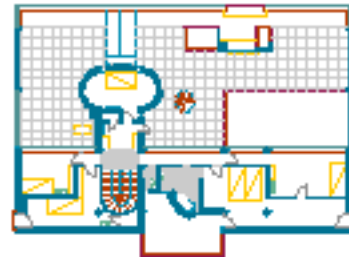
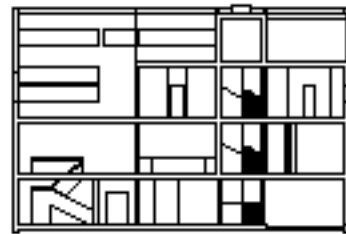
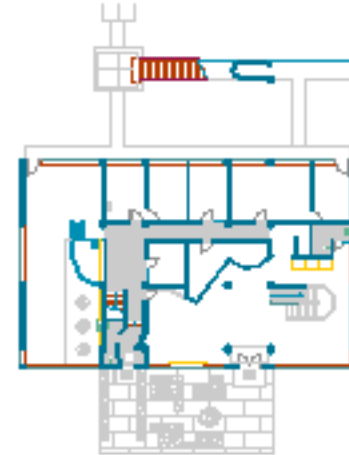
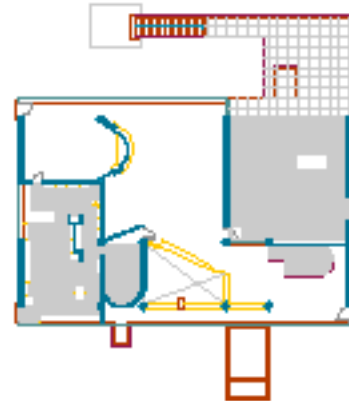
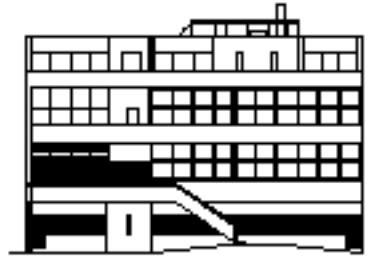
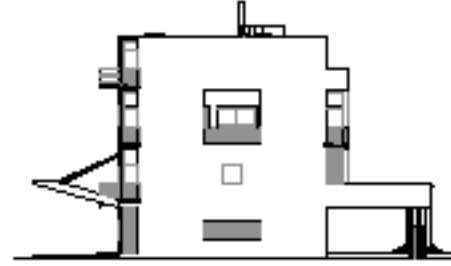
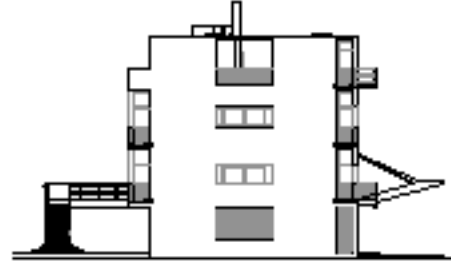
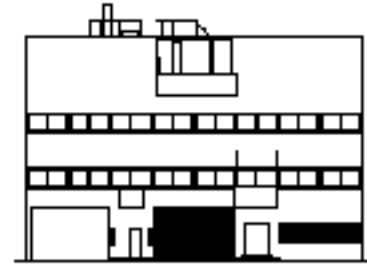


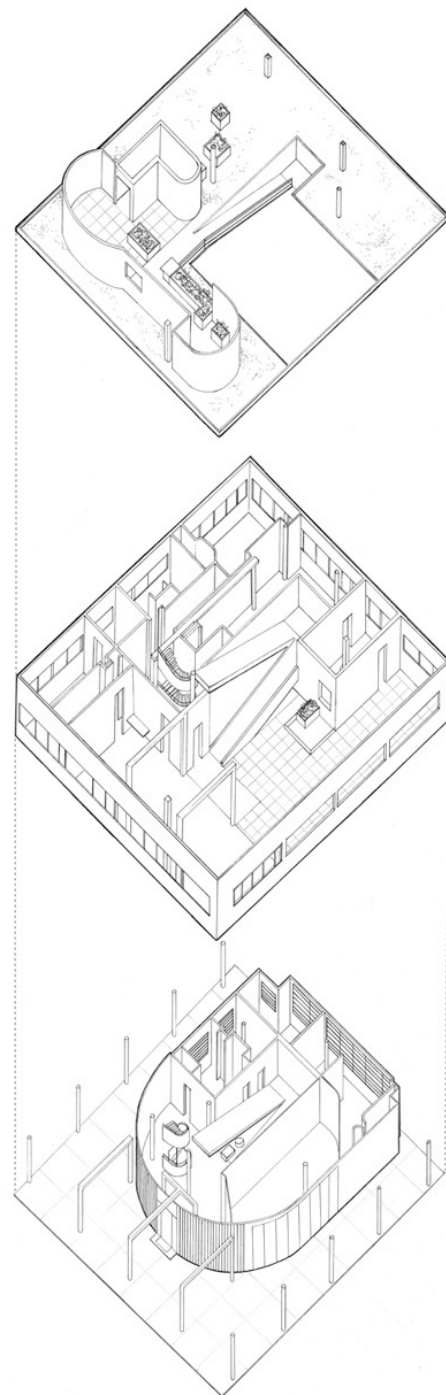


A·B·B(A·B)

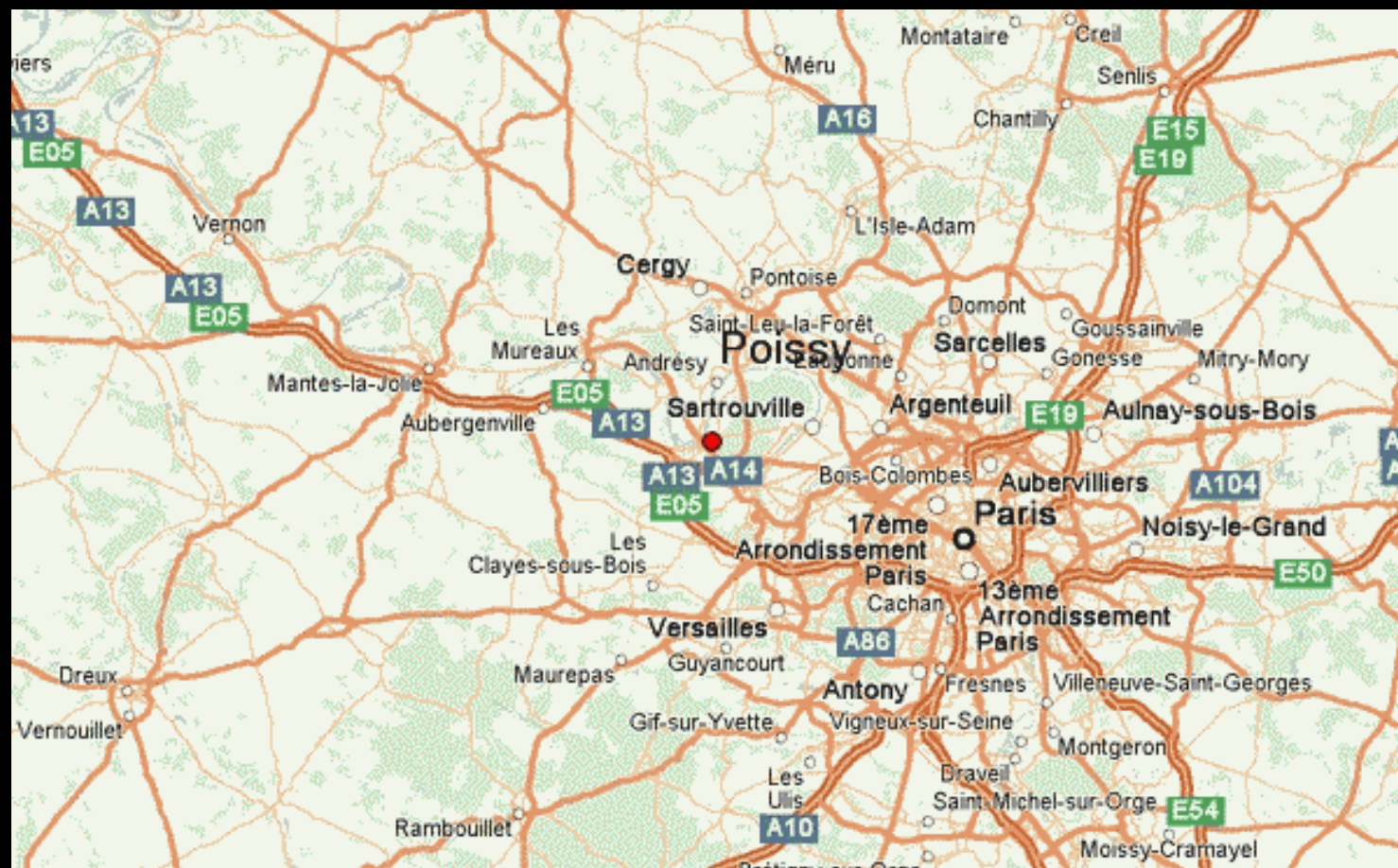


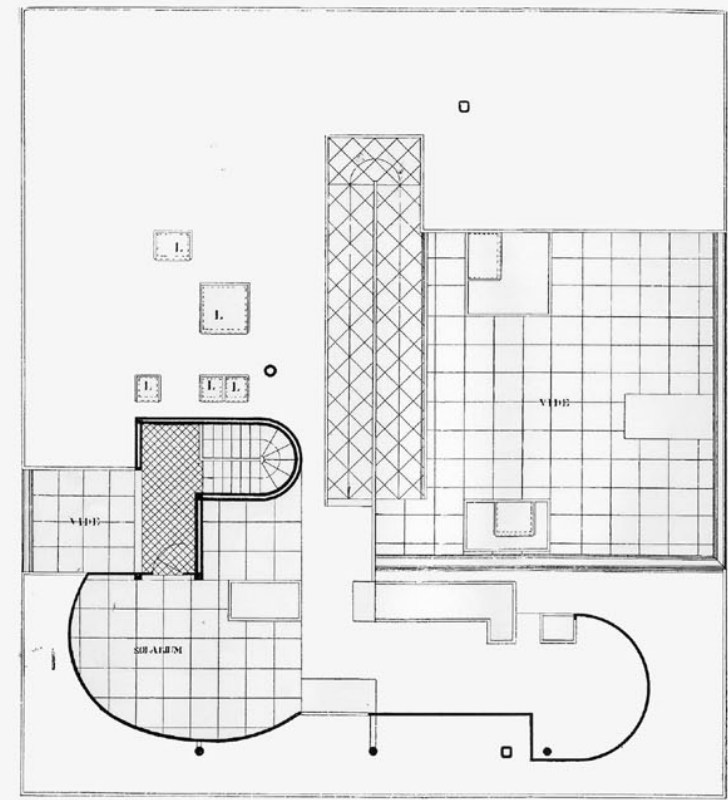
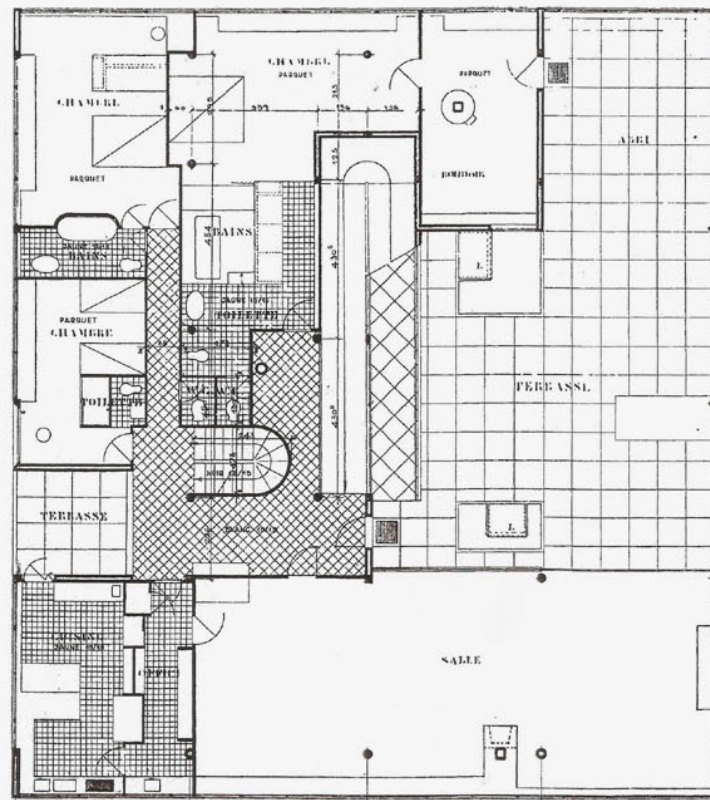
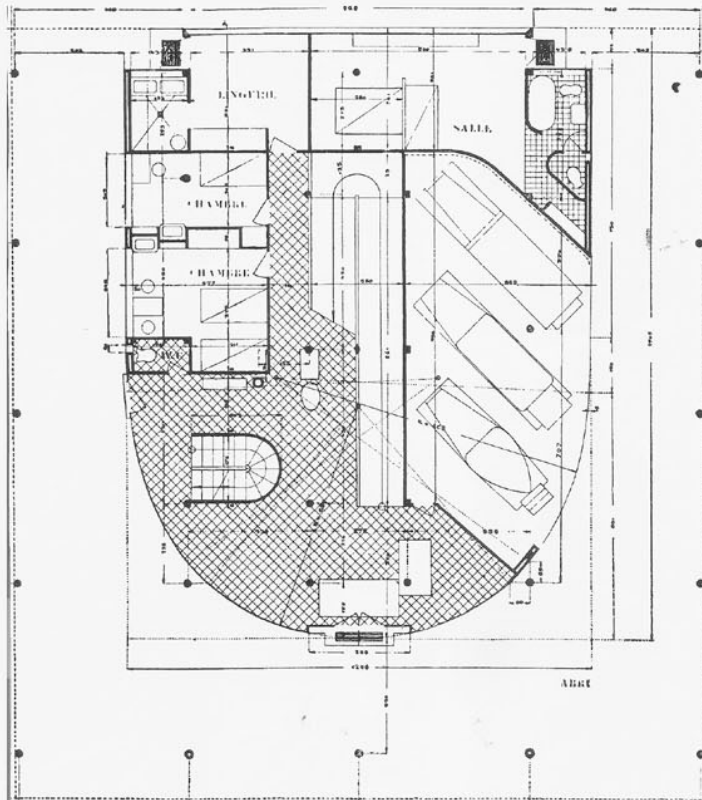
Façade sud

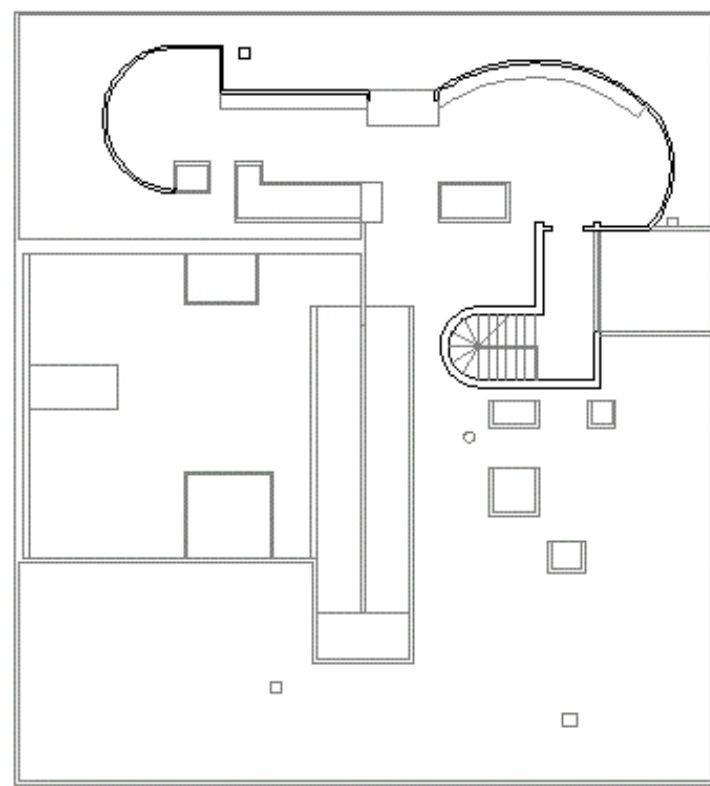
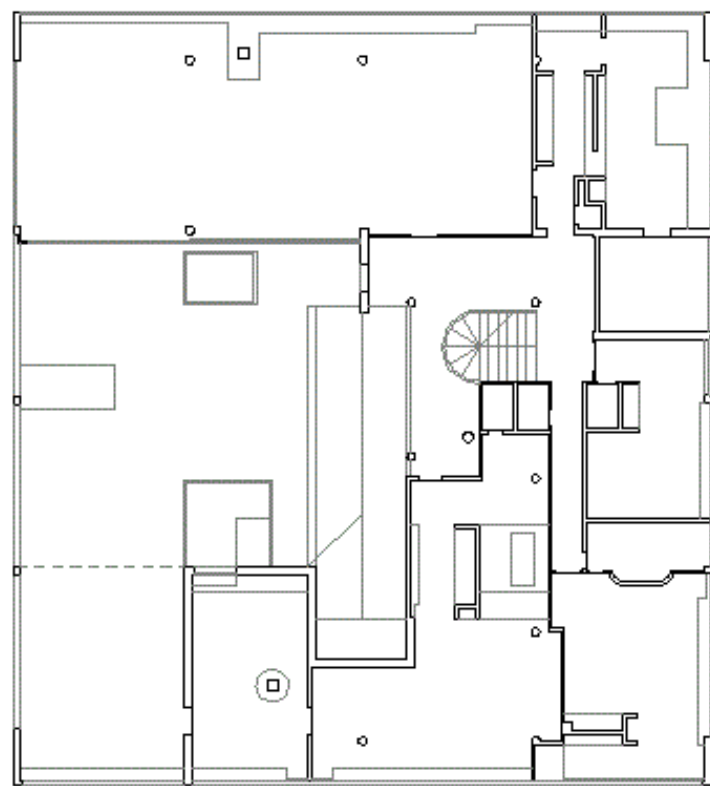
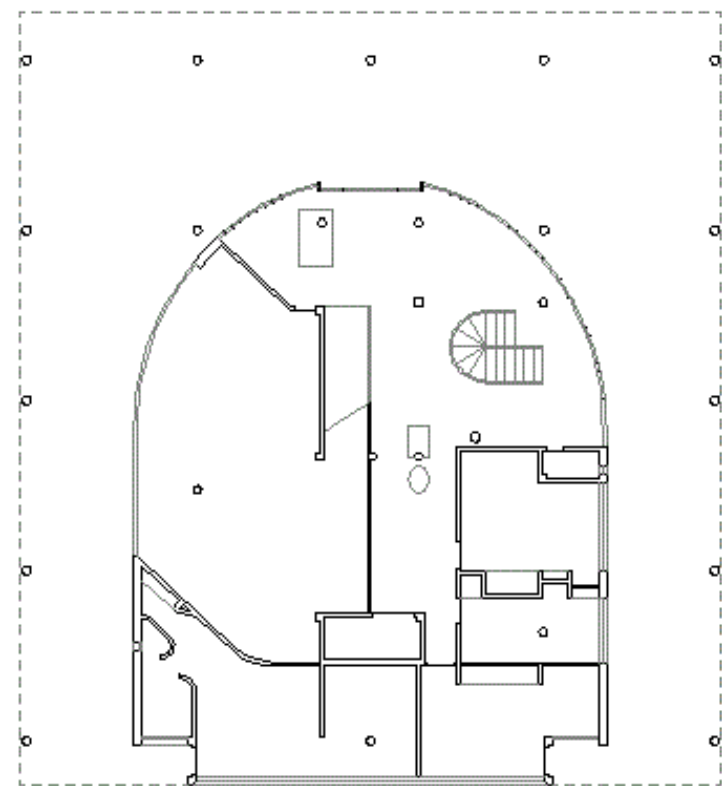




Le Corbusier, Villa Savoye, Poissy, 1928-31

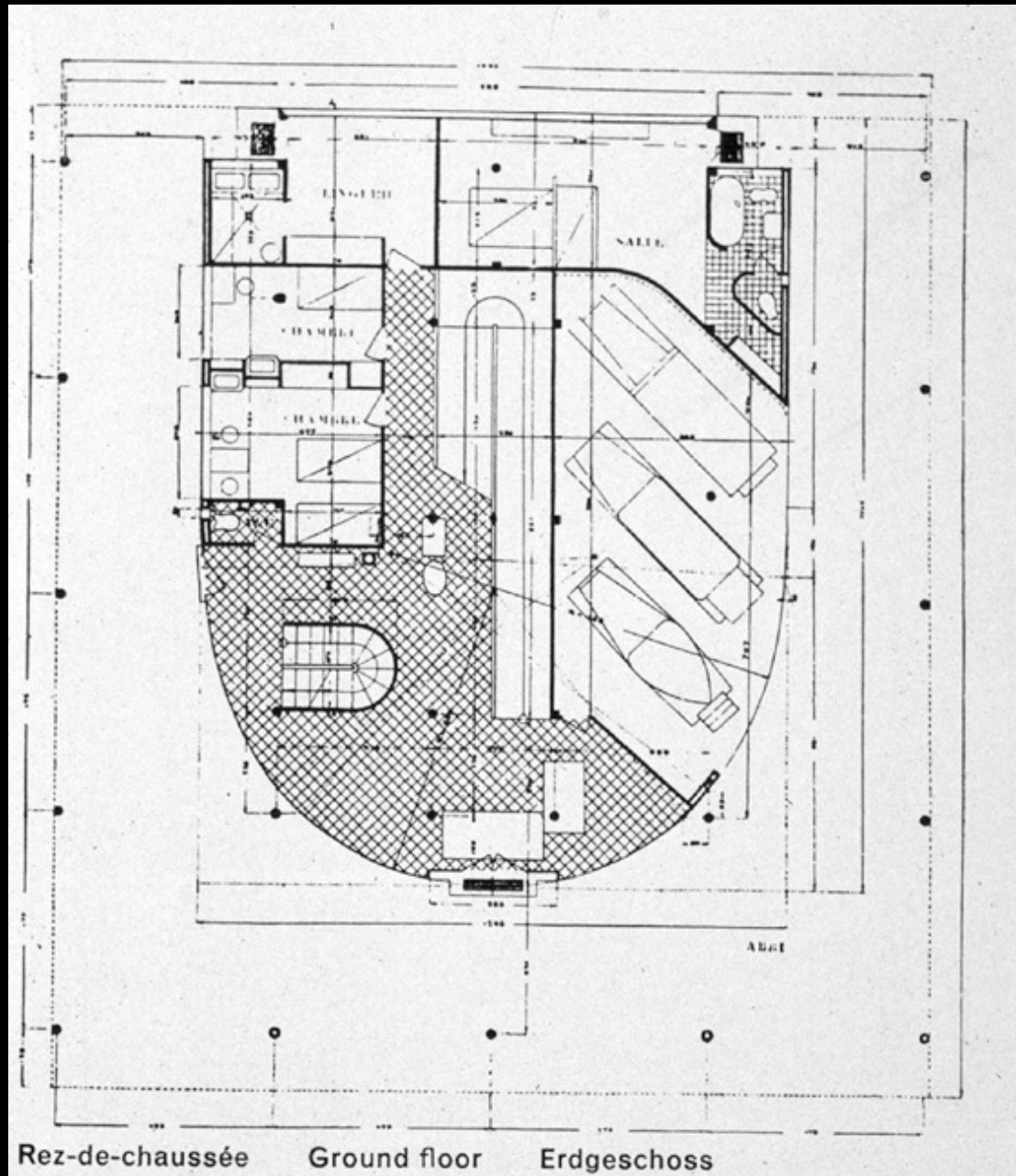






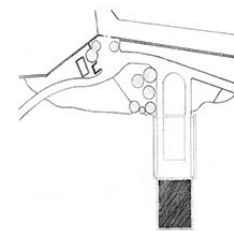
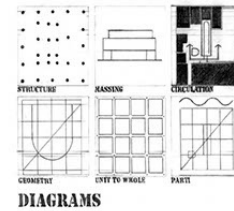
Le Corbusier, Nature morte Indépendants, 1922



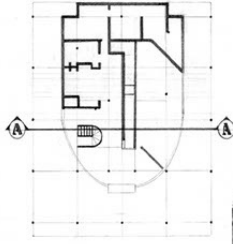


VILLA SAVOYE

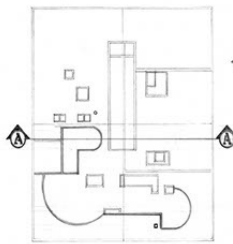
ARCHITECT : LE CORBUSIER
POISSY, FRANCE 1928 - 31



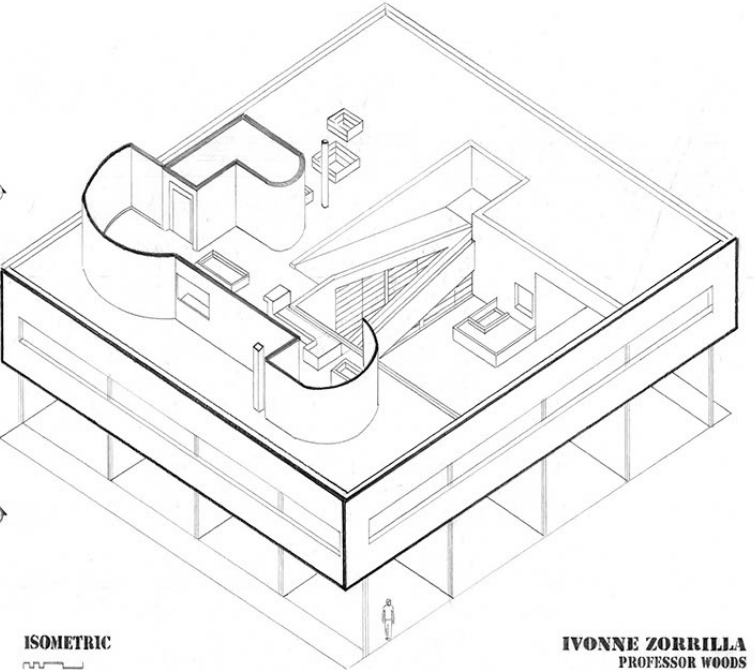
SITE PLAN



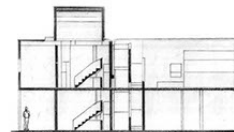
LEVEL 1



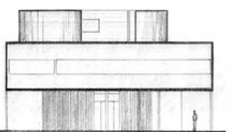
LEVEL 3



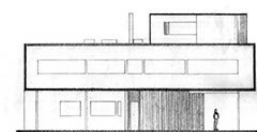
ISOMETRIC



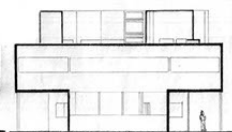
SECTION AA



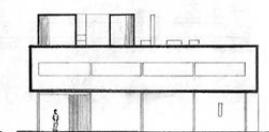
SOUTH ELEVATION



EAST ELEVATION



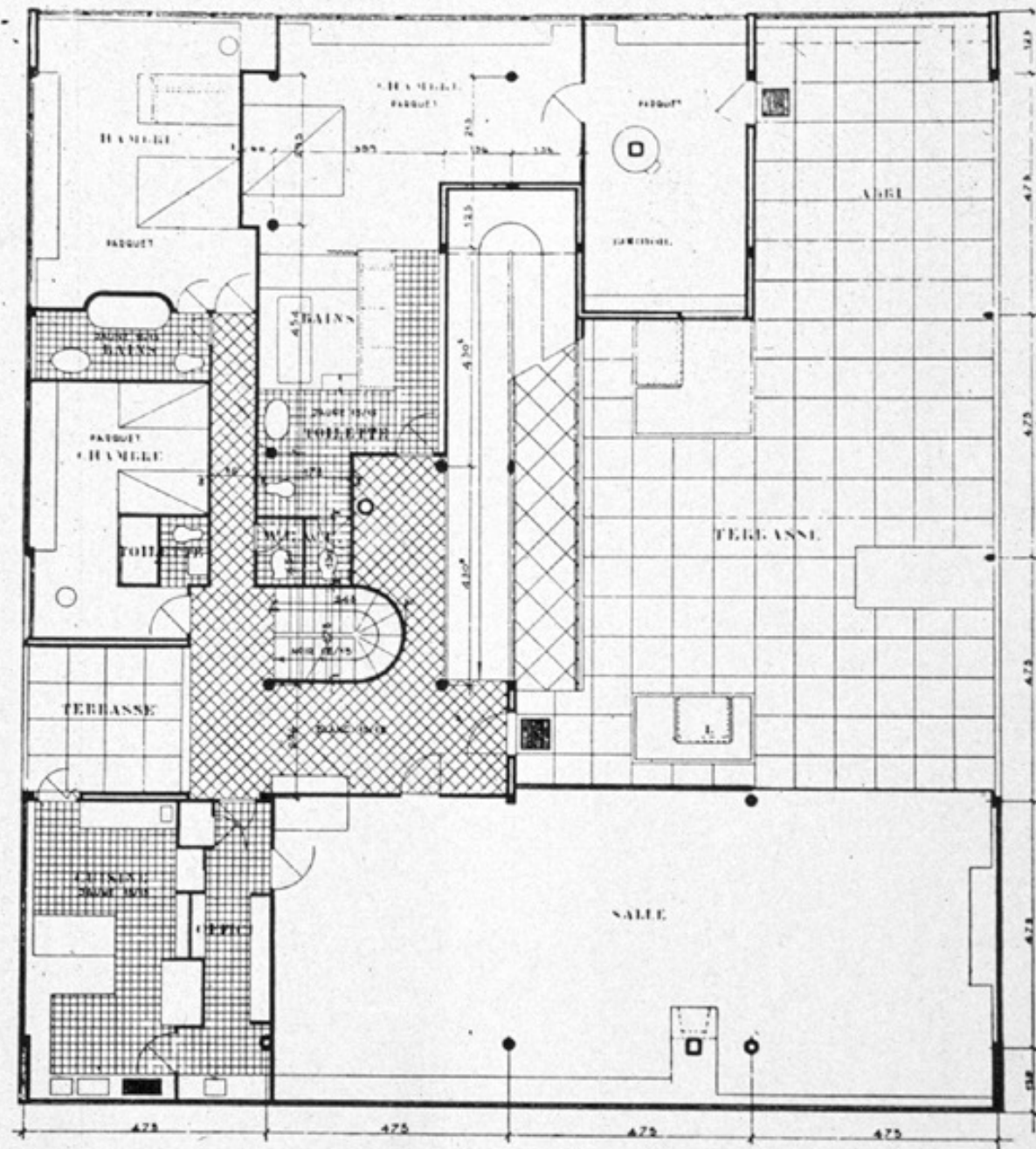
NORTH ELEVATION



WEST ELEVATION



IVONNE ZORRILLA
PROFESSOR WOODS
DRAW 115
WINTER 2017

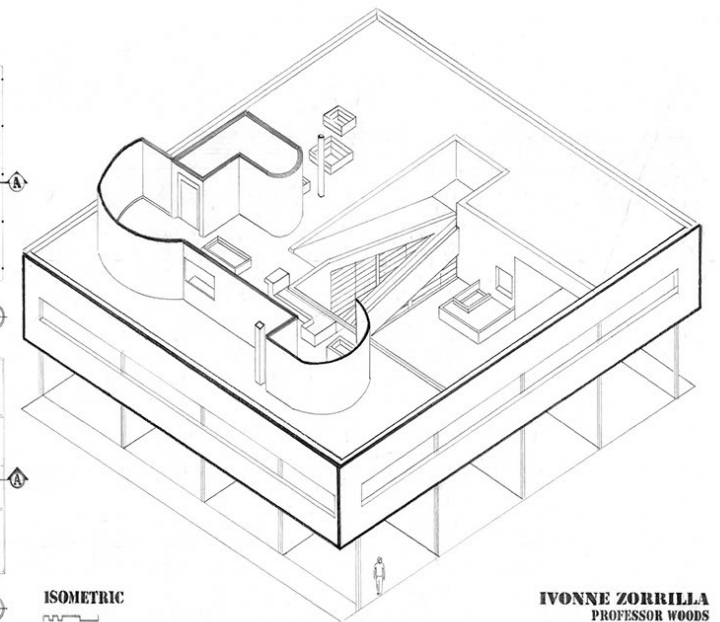
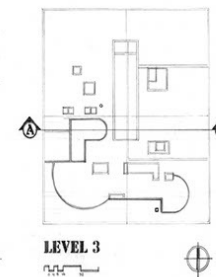
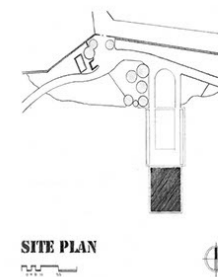
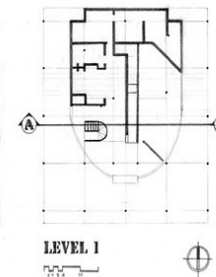
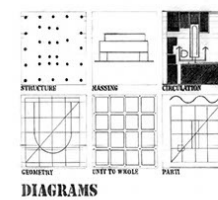


Living storey

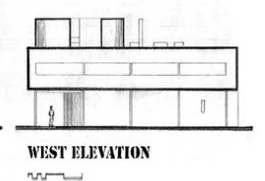
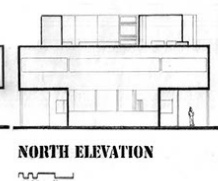
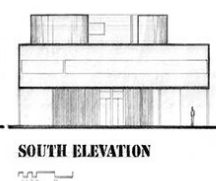
Wohngeschoss

VILLA SAVOYE

ARCHITECT : LE CORBUSIER
POISSY, FRANCE 1928 - 31

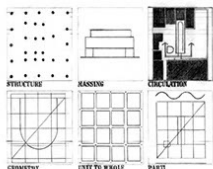


IVONNE ZORRILLA
PROFESSOR WOODS
DRAW 115
WINTER 2017

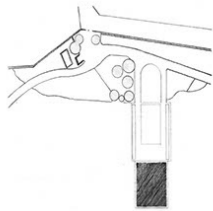


VILLA SAVOYE

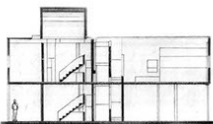
ARCHITECT : LE CORBUSIER
POISSY, FRANCE 1928 - 31



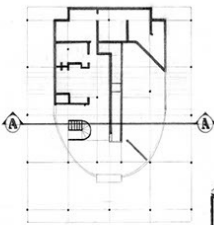
DIAGRAMS



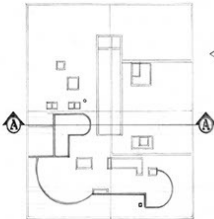
SITE PLAN



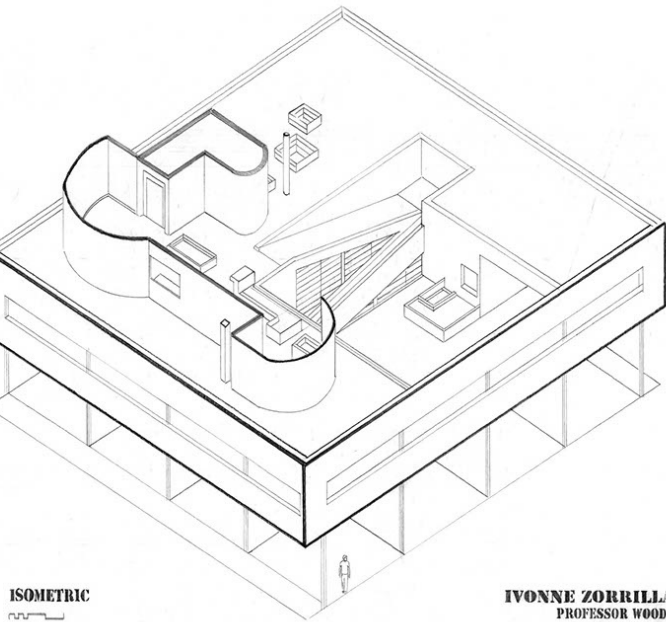
SECTION AA



LEVEL 1



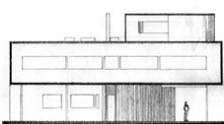
LEVEL 3



ISOMETRIC



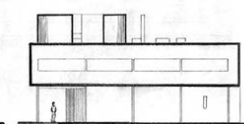
IVONNE ZORRILLA
PROFESSOR WOODS
DRAW 115
WINTER 2017



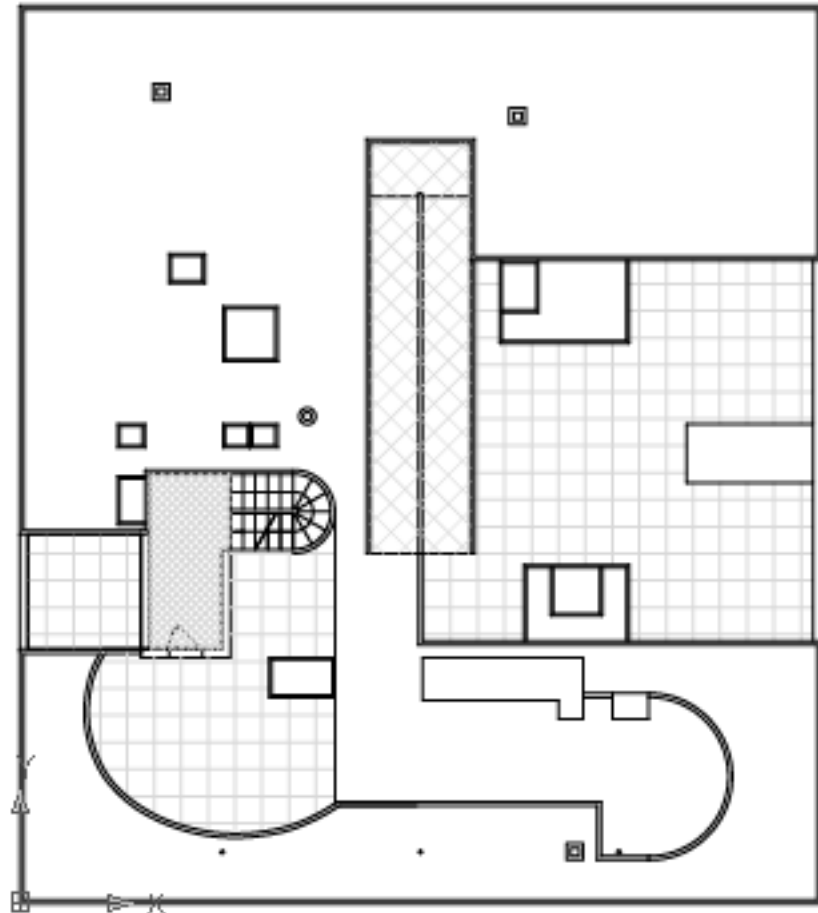
EAST ELEVATION



NORTH ELEVATION



WEST ELEVATION



ceco.net
Villa Savoye
(second floor)





the architectural promenade





