

# TRAJECTORIES AND DEVELOPMENT

## III

# 21ST CENTURY CONCEPTIONS

Much of the literature conceives of LC as relevant in a twenty-first century context. It is difficult not to write this essay without emphasising relevant late twentieth to twenty-first century concepts and critiques regarding Modernist theories: the dichotomy involved in LC's thinking; the gaze of the 'Other' (5.1); immersion; simulacrum; the 'total work of art'; and dematerialisation to outline a few points. Each point an essay in themselves. In focusing on LC's relevance today I have focused on the points of difference to other LC works that the 1958 'Phillips Pavilion' has as the logical end development of the 1925 PEN, rather than the more obvious development of works like the 'Unite d'Habitation'.

## 9.0

## Dematerialisation

Purist theory always believed that the form as idea was the 'architectural achievement'. The 1925 pavilion began the process of dematerialisation of architecture through both the 'window wall' and the 'EN' advertisement. The 1958 pavilion completed this dematerialisation via structure as only support for a multi-media production.

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## 9.1

## Promotion

Both the 1925 and 1958 pavilions promoted standardised living. The 'mass production state of mind' the 1925 pavilion promoted was a complete union between aesthetics and industry. The 1958 pavilion was a type of complete union as industry (Phillips Corporation) products were promoted via a Purist display.

## 9.2

## Immersion

Both the 1925 and 1958 pavilions mediated and limited the spectators experience through types of immersion.

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