

REALISATION AND RECEPTION

I

P A V I L L I O N ,
I N T E R N A T I O N A L
E X P O S I T I O N , P A R I S



Fig. 75 - Partners: Perret Jeanneret and Le Corbusier
published on Google images sourced on 20th June, 2014

“Heavy industry should turn its attention to building and standardize the elements of the house. We must create a mass-production state of mind: A state of mind for building mass-production housing. A state of mind for living in mass-production housing. A state of mind for conceiving mass-production housing.⁸⁵”
- Le Corbusier, 1923

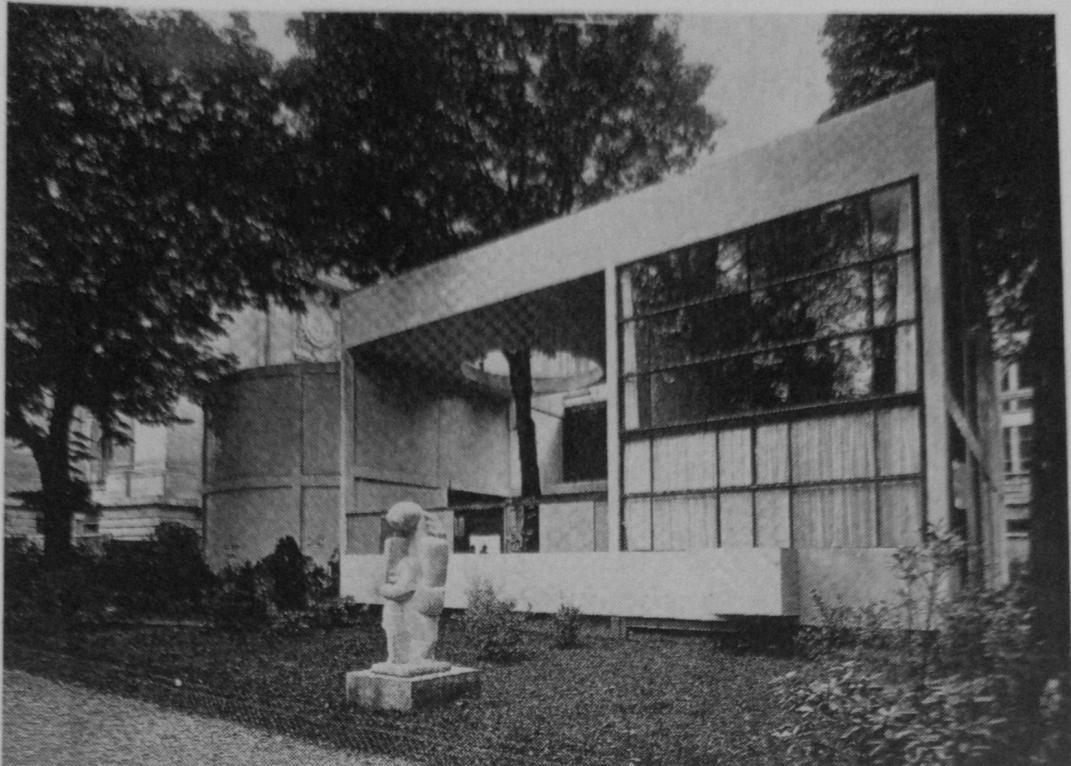


Fig. 76 - Pavillon L'Esprit Nouveau
published in Frampton, K., Le Corbusier, New York:
Thames & Hudson, 2001, p41

LC and Perret Jeanneret built a 'Villa Apartment' or 'immeuble-villa', a single double storey cellular dwelling with a hanging garden as the 'Pavillon de L'Esprit Nouveau' at the 1925, International Exposition of the Decorative Arts in Paris. It was the culmination to date of LC's focus on architecture and urban planning from the reviews' polemic work.⁸⁶

85. Le Corbusier, *Toward An Architecture*, (1923) Trans. from 2nd French ed., Intro. by Cohen, J., Trans. Goodman, J., (Los Angeles: Getty Research Institute), 2007, p254

86. Cohen, J., *The Future Of Architecture Since 1889*, Phaidon, 2012, p124

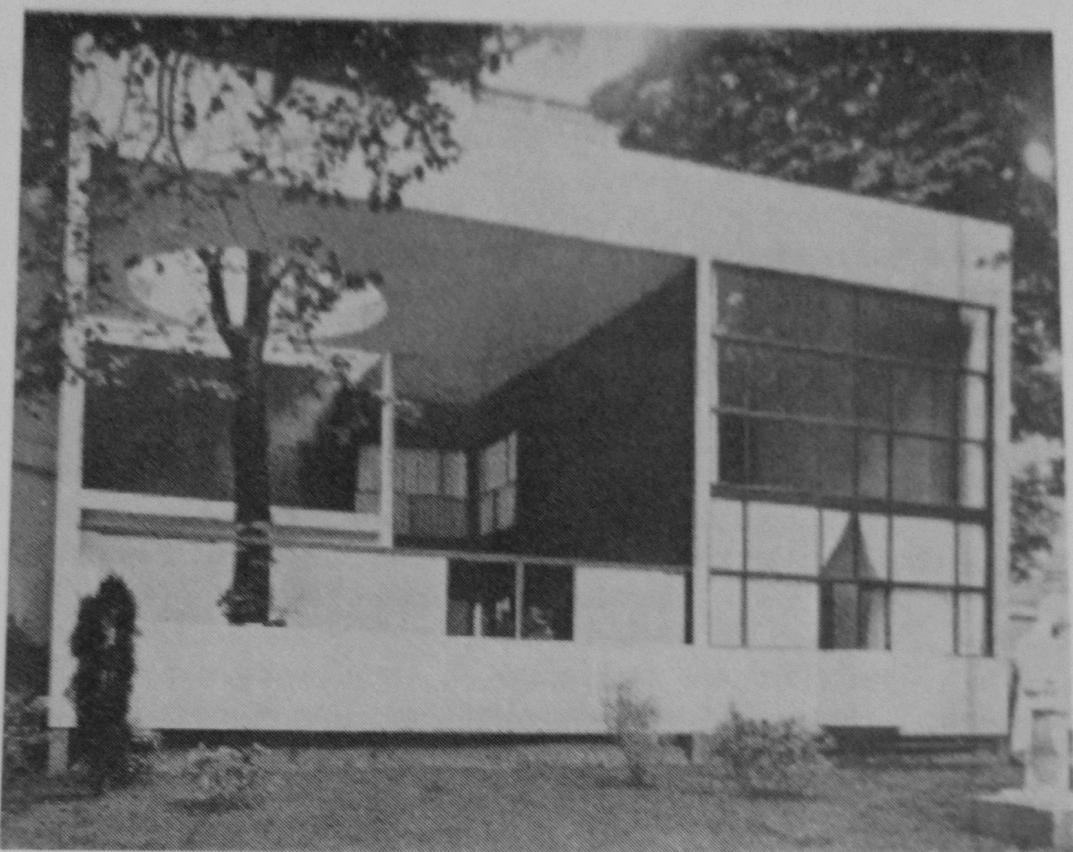


Fig. 77 - Pavillon L'Esprit Nouveau
published in Le Corbusier, *The Decorative Art Of Today*, (1925),
Trans. by Dunnet, J., Great Britian: MIT Press, 1987, preface xiv

The house as a cell aims for uniformity in detail from the room plans down to the cabinets;⁸⁷ the cell itself a detail in the condition of the whole city.⁸⁸ The pavilion serves as a normative dwelling for all of LC's 'cellular housing with hanging gardens.'

87. Le Corbusier, *The City Of Tomorrow And Its Planning*, (1925) Trans. from 8th French ed. Trans. by Etchells, F., (New York: Dover Publications, Inc.), 1987, p75

88. *Ibid.*, p71

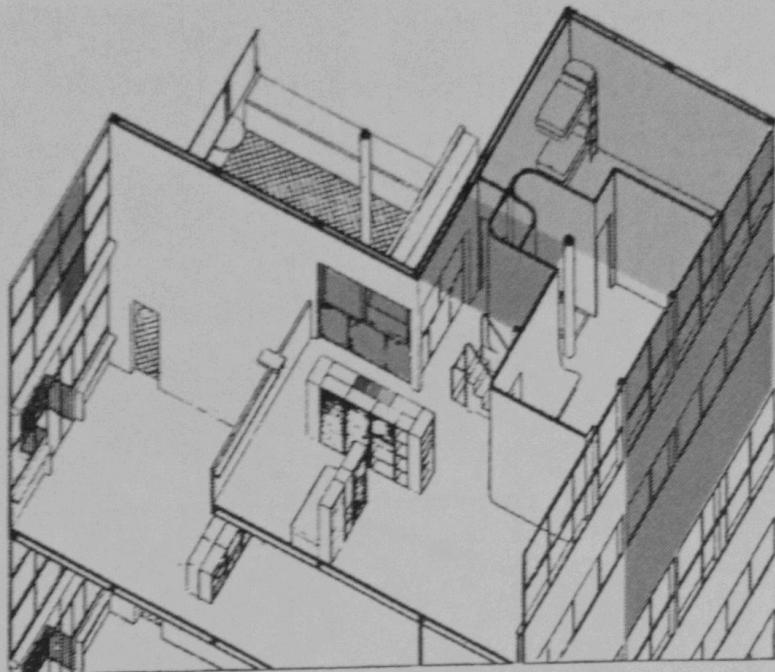


Fig. 78 - Axometric view of 'Pavillon L'Esprit Nouveau' With Highlights Accentuating Proportion published in Le Corbusier, *Toward An Architecture*, (1923) Trans. from 2nd French ed., Intro. by Cohen, J., Trans. Goodman, J., (Los Angeles: Getty Research Institute), 2007, p283

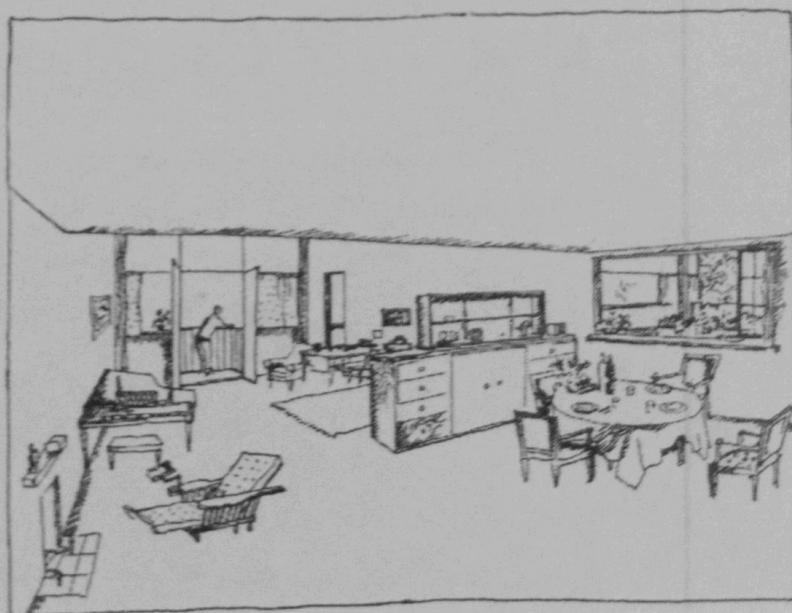


Fig. 79 - Interior View of Villa published in Le Corbusier, *Toward An Architecture*, (1923) Trans. from 2nd French ed., Intro. by Cohen, J., Trans. Goodman, J., (Los Angeles: Getty Research Institute), 2007, p274

LC sees the uniform facades and the designed pure line 'broad vista'⁸⁹ urban landscape as making a suitable backdrop to trees and flower beds.⁹⁰ The tree will provide an in-between measure from human scale to the immense blocks of buildings.⁹¹ This line of thinking supports the need for Hanging Gardens in each cellular mass-produced house.⁹²

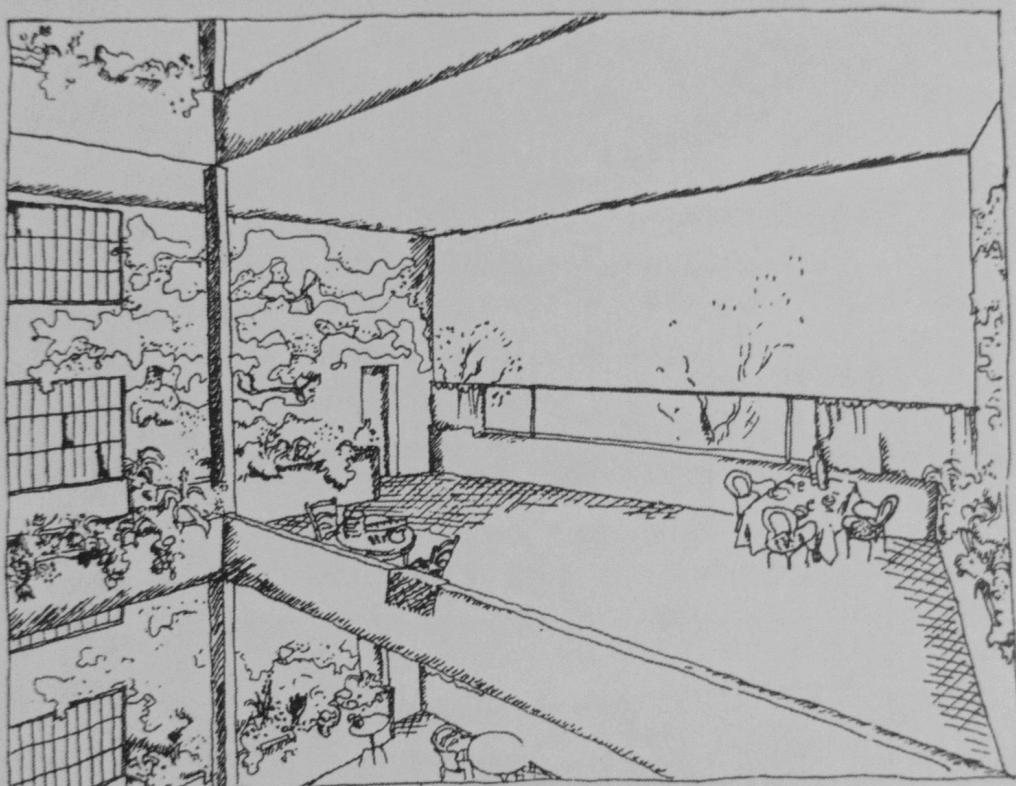


Fig. 80 - Pavilion 'Hanging Garden'
published in Le Corbusier, *Toward An Architecture*, (1923) Trans.
from 2nd French ed., Intro. by Cohen, J., Trans. Goodman, J., (Los
Angeles: Getty Research Institute), 2007, p274

89. Ibid., p232

90. Ibid., p236

91. Ibid., p240

92. Frampton, K., Le Corbusier, New York: Thames & Hudson, 2000, p47

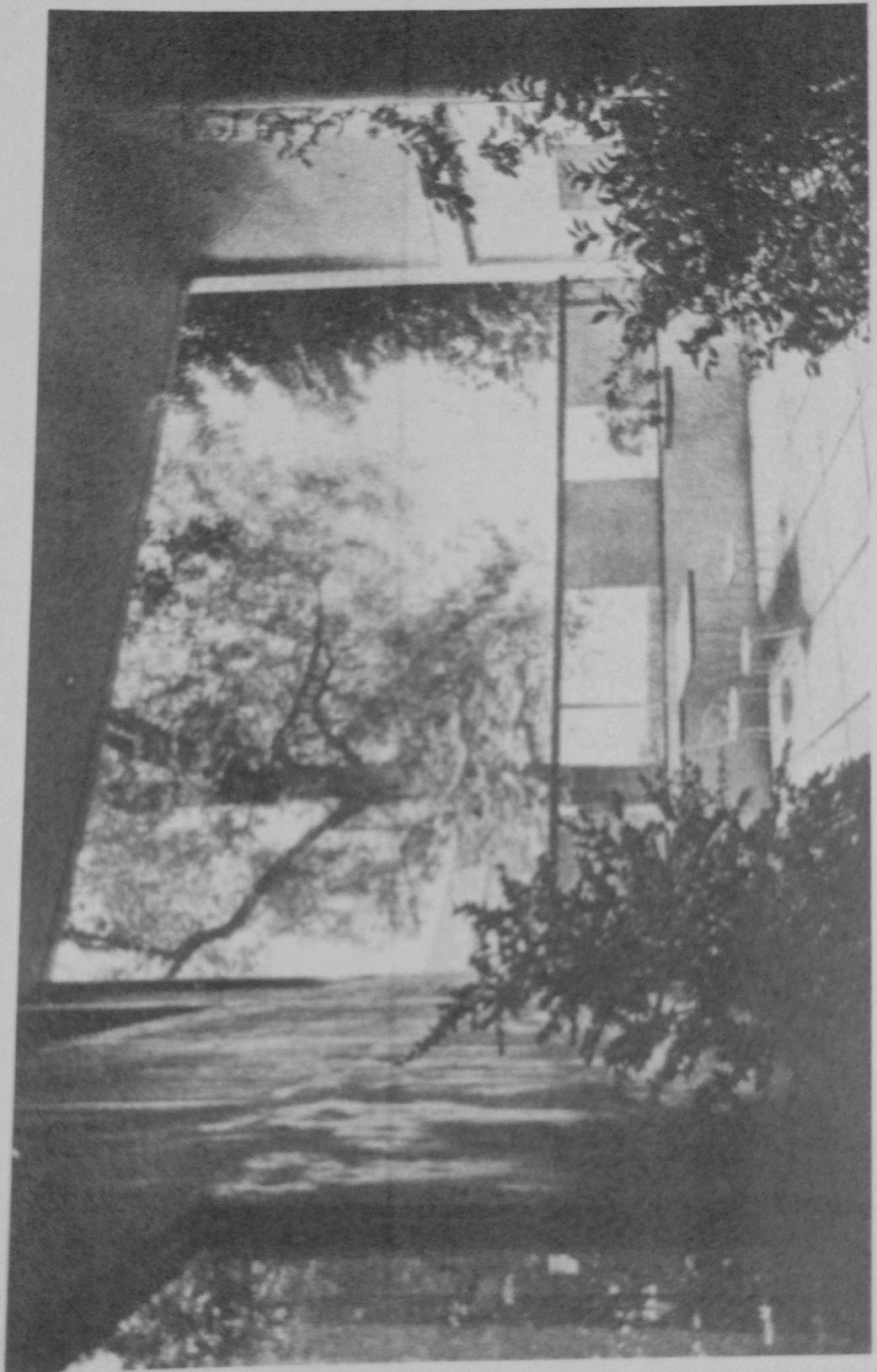


Fig. 81 - Pavilion 'Hanging Garden'
published in Le Corbusier, *Toward An Architecture*, (1923) Trans.
from 2nd French ed., Intro. by Cohen, J., Trans. Goodman, J., (Los
Angeles: Getty Research Institute), 2007, p225

4.1 Block As 'House-Machine'

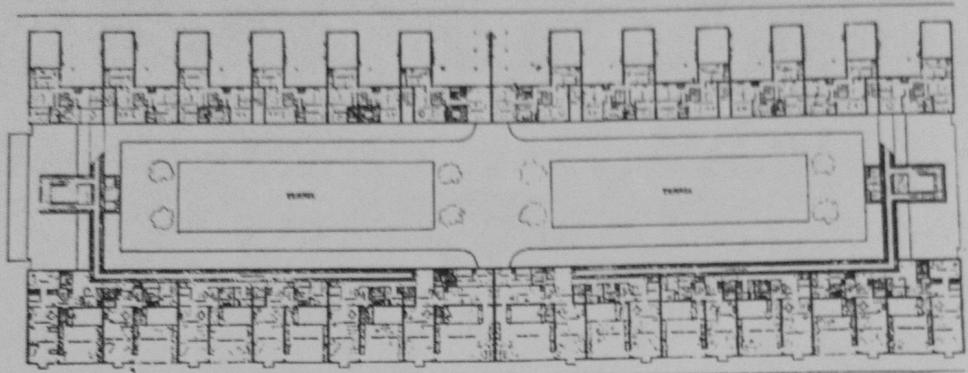


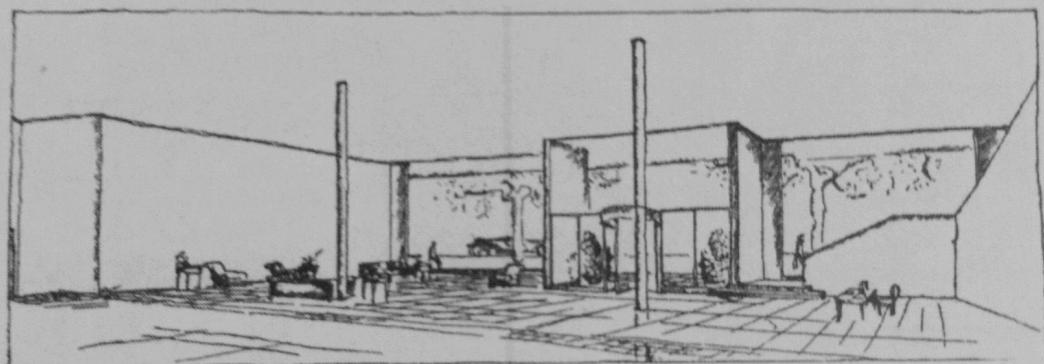
Fig. 82 - Top Left: Block in Plan
published in Frampton, K., Le Corbusier, New York:
Thames & Hudson, 2001, p42

Fig. 83. - Bottom Left: Focus On Cells,

Fig. 84 - Top Left: Perspective Of Block

Fig. 85 - 'Villa Apartments' Entry Hall

published in Le Corbusier, *Toward An Architecture*, (1923) Trans.
from 2nd French ed., Intro. by Cohen, J., Trans. Goodman, J., (Los
Angeles: Getty Research Institute), 2007, p272, p275 & p275



LC refers to 'the house-machine' in the context of these villas as: "*modern slavery... [is] done away with*"⁹³ as staff run the 'domestic economy' of the entire block.⁹⁴ Additionally,...

93. Le Corbusier, *The City Of Tomorrow And Its Planning*, (1925) Trans. from 8th French ed. Trans. by Etchells, F., (New York: Dover Publications, Inc.), 1987, p214

94. Ibid., p216

"the new system of construction to 'form a complete whole'... both in the structural system and the plastic system. Reason and emotion inflexibly demand the 'complete product'"⁹⁵

This 'complete product' is something industry could dedicate itself to as mass-produced living. The industry dedicated to housing and its contents (and managed domestic economy) becomes a 'house-machine', producing standardised living or a 'machine for living in'.⁹⁶

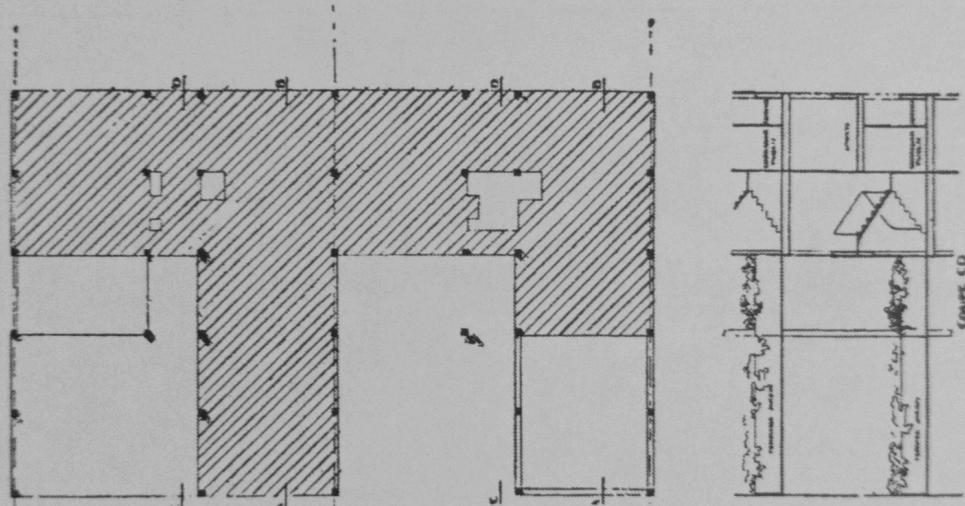


Fig. 86 - 'Villa Apartments' Mass-production Construction Posts And Slabs

published in Le Corbusier, *Toward An Architecture*, (1923)
Trans. from 2nd French ed., Intro. by Cohen, J., Trans. Goodman, J.,
(Los Angeles: Getty Research Institute), 2007, p273

93. Le Corbusier, *The Decorative Art Of Today*, (1925), Trans. by Dunnet, J., (Great Britian: MIT Press), 1987, p134

94. Le Corbusier, *The City Of Tomorrow And Its Planning*, (1925) Trans. from 8th French ed. Trans. by Etchells, F., (New York: Dover Publications, Inc.), 1987, p226-231

4.2 Windows And The De-materialisation of The Architecture

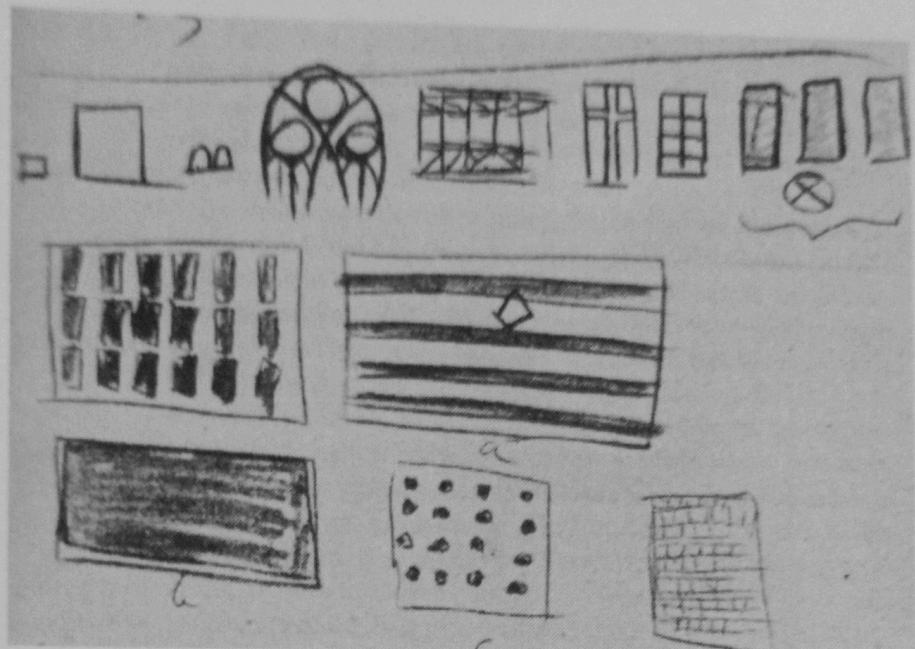


Fig. 87 - Le Corbusier's Drawing Showing How Window Formation As A Direct Expression Of The System Of Construction

published in Le Corbusier, *Precisions: On The State Of Architecture And City Planning*, (1930) Trans. by Aujame, E.,
(Cambridge & London: MIT Press), 1991, p53

The pavilion is LC's development of the 'window wall', which as a constructional change dematerialised architecture in the symbolic loss of the 'architecture of masonry'; this shift is a change in the scale of architecture.⁹⁵ Firstly, there is no need for thickened walls at the base of a structure to determine the height. Secondly, this extra material at the base moving up the building detracts from the available floor space. In fact looking at the Masion Domino frame walls do not play a part in the height of a building with minimal impact on the available floor space of the plan.

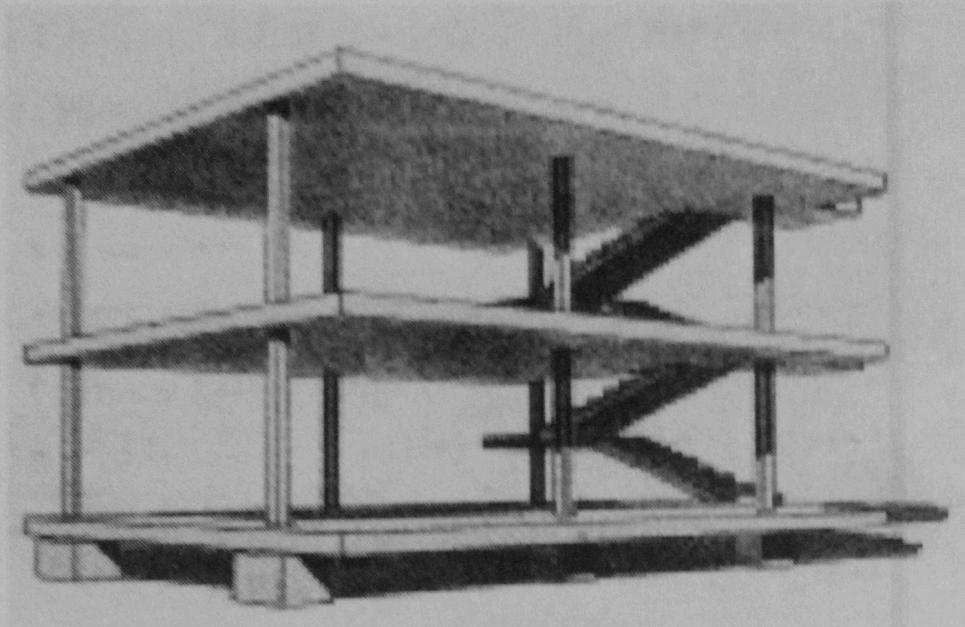


Fig. 88 - Masion Domino, 1915

published in Le Corbusier, *Toward An Architecture*, (1923) Trans. from 2nd French ed., Intro. by Cohen, J., Trans. Goodman, J., (Los Angeles: Getty Research Institute), 2007, p256

The letters 'EN' (Esprit Nouveau) were painted floating in alignment and full-height on the side of the structure. "The sign could be inhabited"⁹⁶ This referential layer de-materialised the pavilion and this advertising representation of the magazine literally became architecture.⁹⁷

95. Le Corbusier, *Precisions: On The State Of Architecture And City Planning*, (1930) Trans. by Aujame, E., (Cambridge & London: MIT Press), 1991, p52-56

96. Naegele, D., *Le Corbusier And The Space Of Photography: Photo-murals, Pavilions and Multi-media Spectacles, History Of Photography*, (Taylor & Francis Ltd.), 1998, Vol.22, No.2, p127-138, p96

97. Ibid., p97

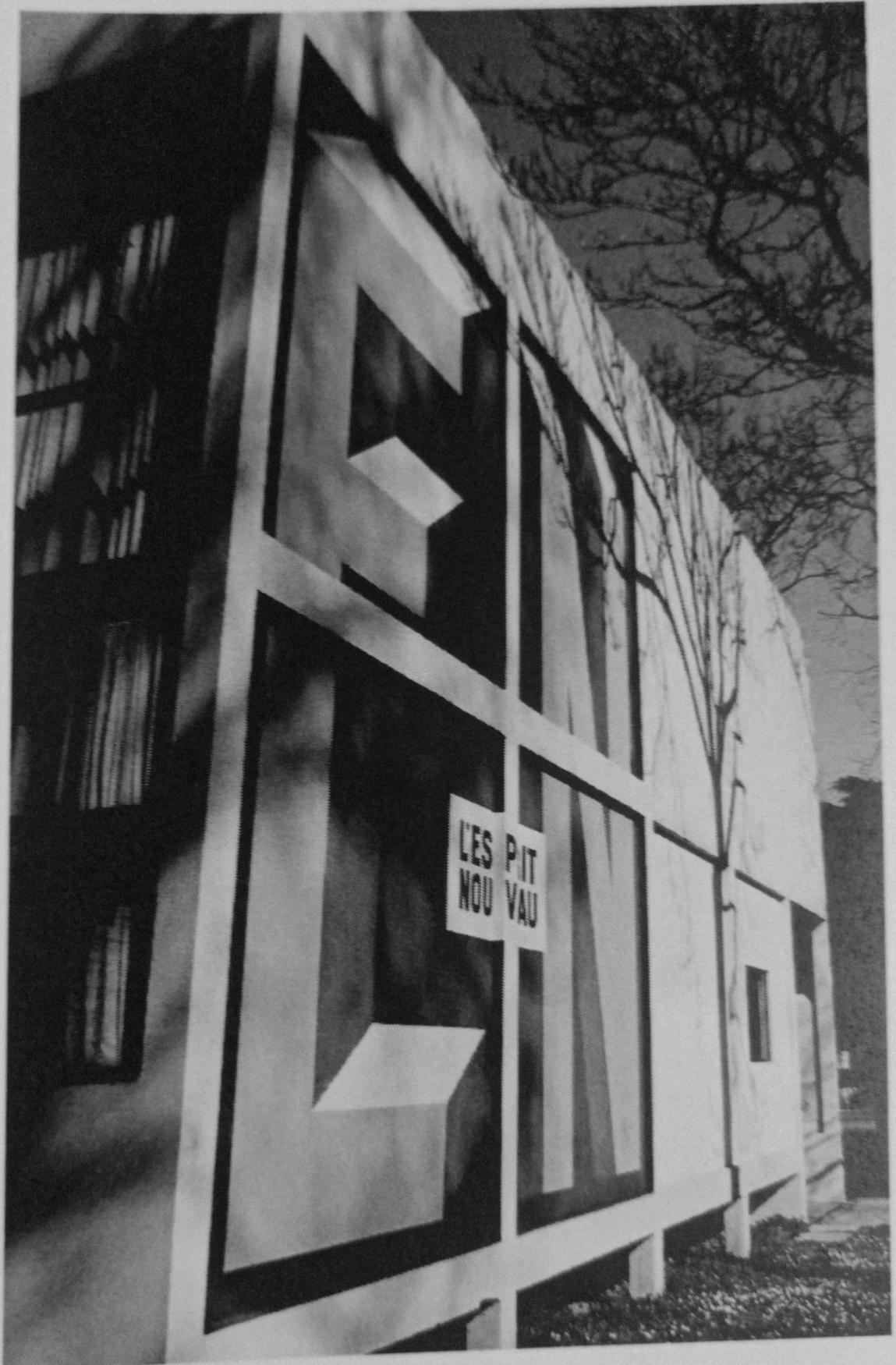
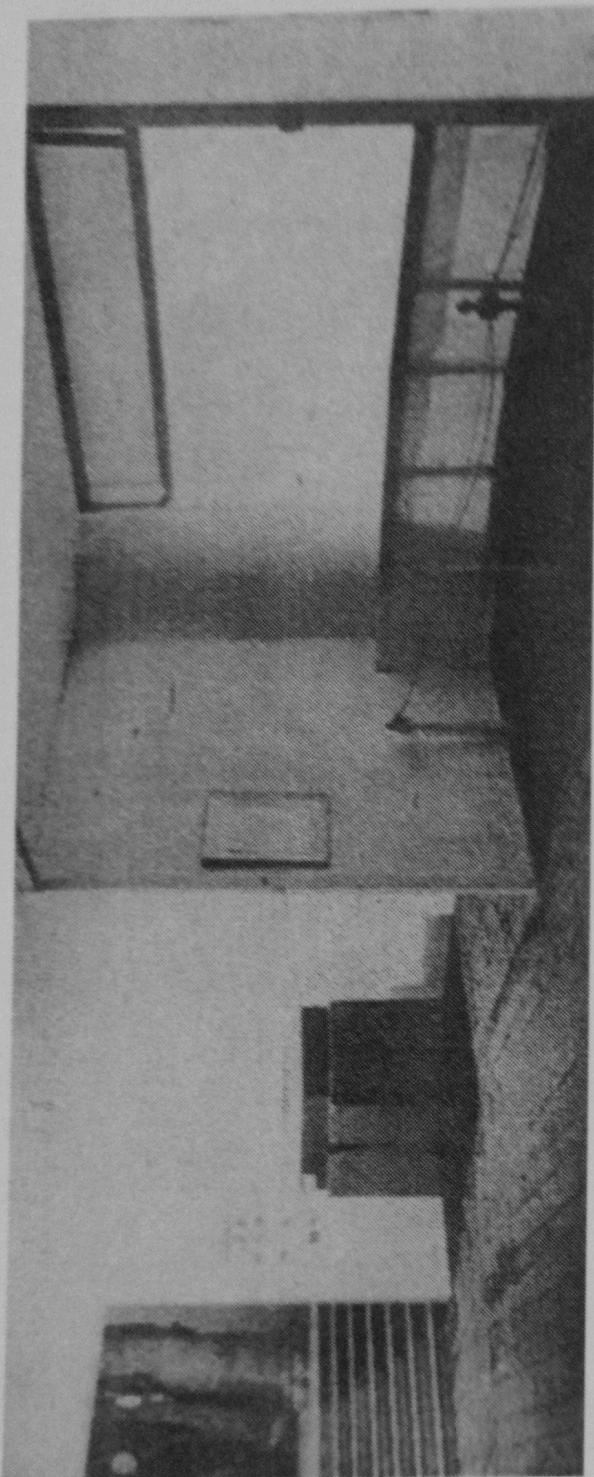


Fig. 89 - 'EN' Publicity Sign
published on Google images sourced on 20th June, 2014

4.3 Pavilion And Its Reception



‘The Contemporary City of Three-Million Inhabitants’ was first displayed in 1922 at the ‘Salon d’Automne’. The reception of the work as LC recalls was one of contempt, as one commentator noted the “‘march towards order’... [was] only a child’s attempt to walk or the folly of narrow minds,”⁹⁸ and by 1925 little had changed regarding the adamant opposition.

Why is this image of
the side?

Fig. 90 - Diorama Shown At Salon d’Automne
published in Difford, R., *Infinite Horizons: Le Corbusier, The Pavillon de l’Esprit Nouveau Dioramas And The Science Of Visual Distance*, *The Journal Of Architecture*, London: Routledge, 2009, 14:3, p312

In 'The City of Tomorrow And Its Planning' LC dedicated a chapter in response to criticism aimed at the pavilion by the 'L'Architecte' review. The review's comments pointed out LC's overstatement of the need for the 'mechanical and standardisation',⁹⁹ seeing Purism as reactionary.¹⁰⁰ LC's response was a restatement of his principles and aims, and seemed to emphasise with greater pride the points the review critiqued (in what seems like an attempt to annoy his reviewer). In the same chapter however, LC did note the rise in debate regarding town planning in the popular press, and did imply he played a part in this increase.¹⁰¹

The more extreme opposition was the reaction from the Expositions organisers to the pavilion itself. To start with, LC was given the worst site; then they built a surrounding fence eighteen feet high to ensure no visitors, a cabinet minister had to intervene to have the work shown. Lastly, the international jury awarded the pavilion first prize, but the French jury representative vetoed the decision because the work 'contained no architecture'.¹⁰²

98. Le Corbusier, *The City Of Tomorrow And Its Planning*, (1925) Trans. from 8th French ed. Trans. by Etchells, F., (New York: Dover Publications, Inc.), 1987, p15

99. Ibid., p99

100. Frampton, K., *Modern Architecture: A Critical History*, (1980) 4th ed., (Singapore: Thames & Hudson), 2010, p55

101. Le Corbusier, *The City Of Tomorrow And Its Planning*, (1925) Trans. from 8th French ed. Trans. by Etchells, F., (New York: Dover Publications, Inc.), 1987, p15

102. Blake, P., *Le Corbusier: Architecture And Form*, (Harmondsworth, Middlesex), 1960, p51