

REALISATION AND RECEPTION

II

E V E R Y D A Y O B J E C T S

*“A desire: an aesthetic of purity, of exactitude, of expressive relationships setting in motion the mathematical mechanisms of our spirit: a spectacle and a cosmogony”*¹⁰³
- Le Corbusier, 1925

Fig. 1 & Fig. 2

published in Le Corbusier, *The Decorative Art Of Today*, (1925),
Trans. by Dunnet, J., Great Britian: MIT Press, 1987, p11 & p94

103. Le Corbusier, *The Decorative Art Of Today*, (1925), Trans. by Dunnet, J., (Great Britian: MIT Press), 1987, p114



Fig. 91 - Decorative Art 'Bric-a-brac'

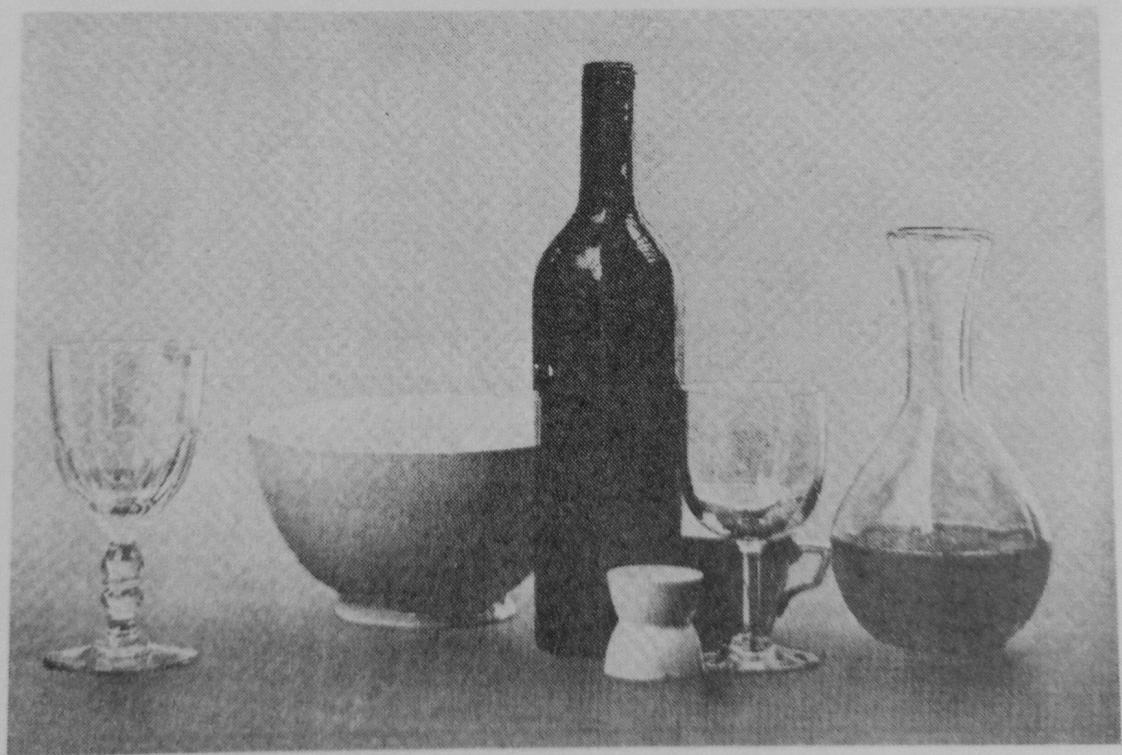


Fig. 92 - Decorative Art Redefined

In redefining ‘Decorative Art’ (even if “decidedly, an *inappropriate term*”¹⁰⁴) LC sees the need for everyday objects to be ‘purified’.¹⁰⁵ The everyday should be filled with productive tools made by industry for the greatest advantage in utility, highest purity in design and tremendous efficiency in application.¹⁰⁶ LC aims in the pavilion as simulacrum of the house¹⁰⁷ for a ‘true’ museum of the modern epoch, where nothing is left out, one has access to the entire picture¹⁰⁸ (like the Museum at Pompeii), with an understanding of “*why things were as they were, and would be a stimulant to improve on them.*”¹⁰⁹

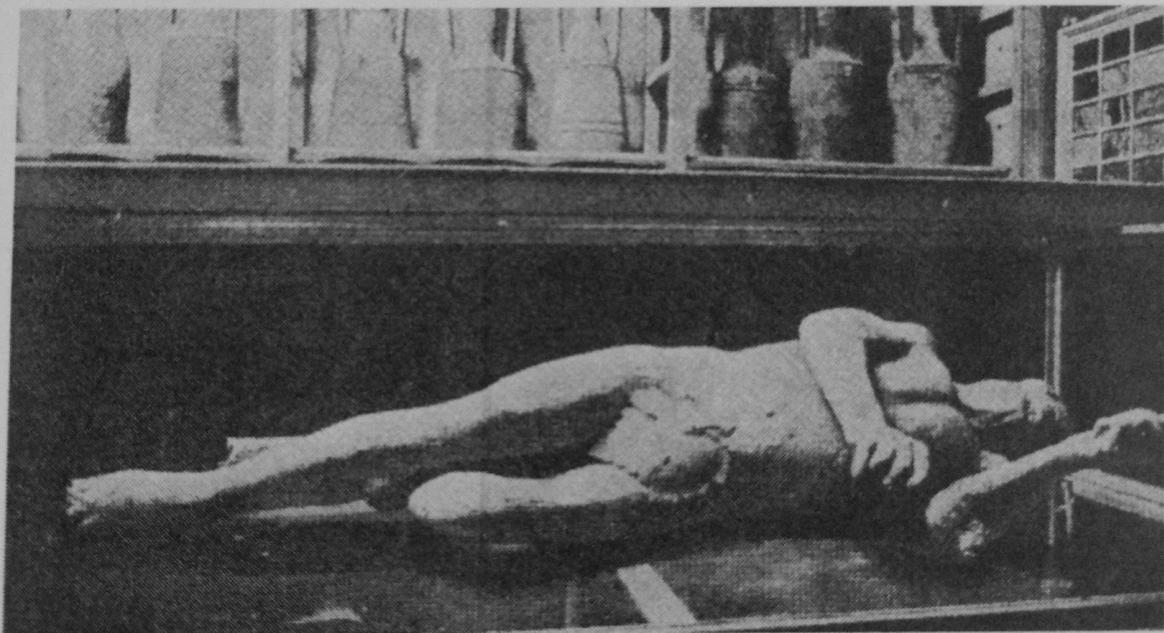


Fig. 93 - Pompeii Museum
published in Le Corbusier, *The Decorative Art Of Today*, (1925), Trans.
by Dunnet, J., (Great Britian: MIT Press), 1987, p21

103. Le Corbusier, *The Decorative Art Of Today*, (1925), Trans. by Dunnet, J., (Great Britian: MIT Press), 1987, p114

104. Ibid., p85

105. Ibid., p113

106. Ibid., p91

107. Gronberg, T., *Speaking Volumes: The “Pavillon de l’Esprit Nouveau”*, Oxford Art Journal, (UK: Oxford University Press), 1992, Vol.15, No.2, p61

5.0 - Le Corbusier And 'The Total Work Of Art'

With the pavilion LC walks the line of the 'effete aestheticism' described by Loos as a 'total work of art'. Although the movable furnishings are 'machine selected' and not designed by himself,¹¹⁰ the cupboard units that divide the rooms are not only prototypes of a later "demountable, movable, light-weight storage walls", but were based on the 'Innovation' trunk.¹¹¹

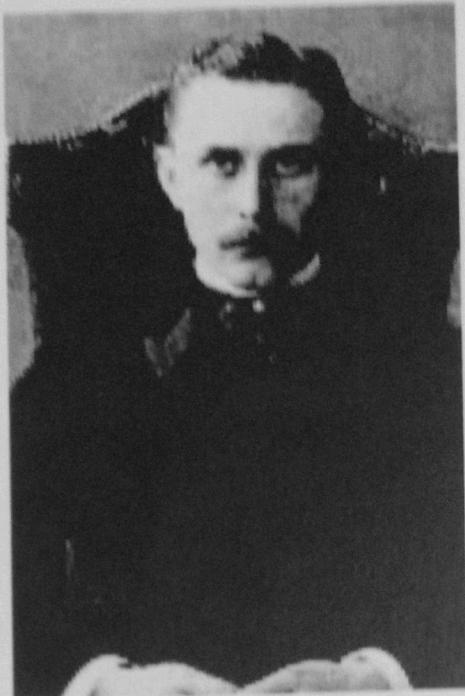
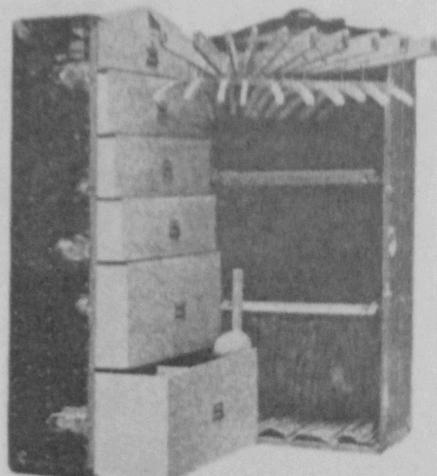


Fig. 94 - Top: Adolf Loos
Author Of 'Story Of A Rich Poor
Man' & 'Supression Of Furniture'
published on Google images
sourced on 20th June, 2014

Fig 95 - Right:
Innovation Trunk
published in Le Corbusier,
The Decorative Art Of Today....
1987, p98



108. Le Corbusier, *The Decorative Art Of Today*, (1925), Trans. by Dunnet, J., (Great Britain: MIT Press), 1987, p13

109. Ibid., p17

110. Frampton, K., Le Corbusier, New York: Thames & Hudson, 2001, p42

111. Ibid., p62

5.1
Pavillon

Furnishings
L'Esprit

And
Nouveau

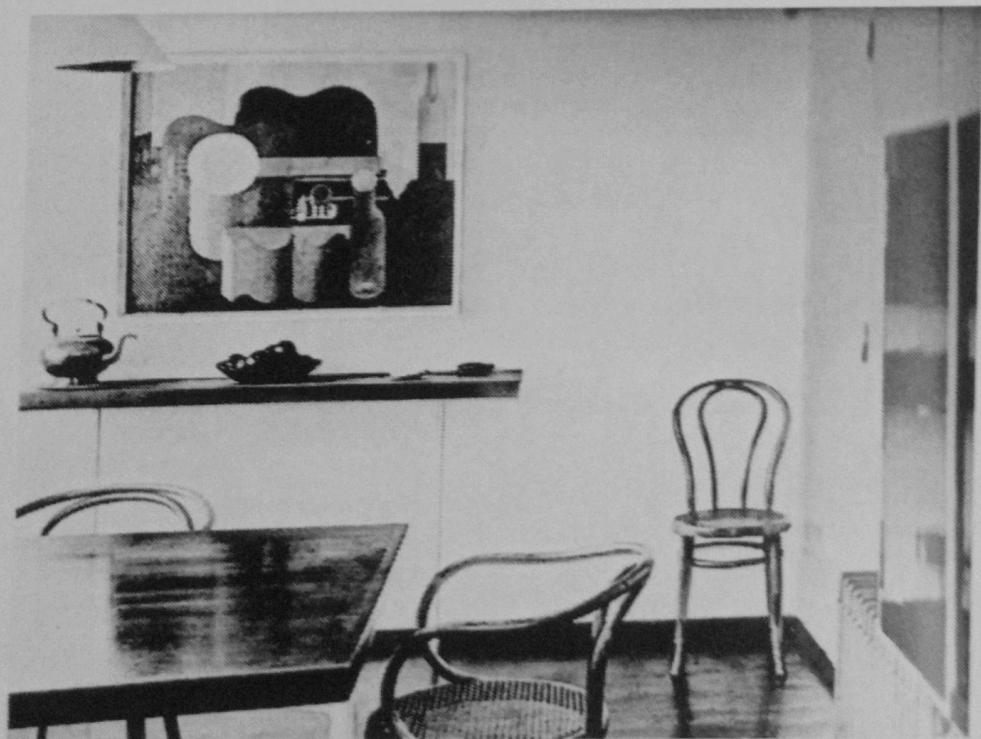
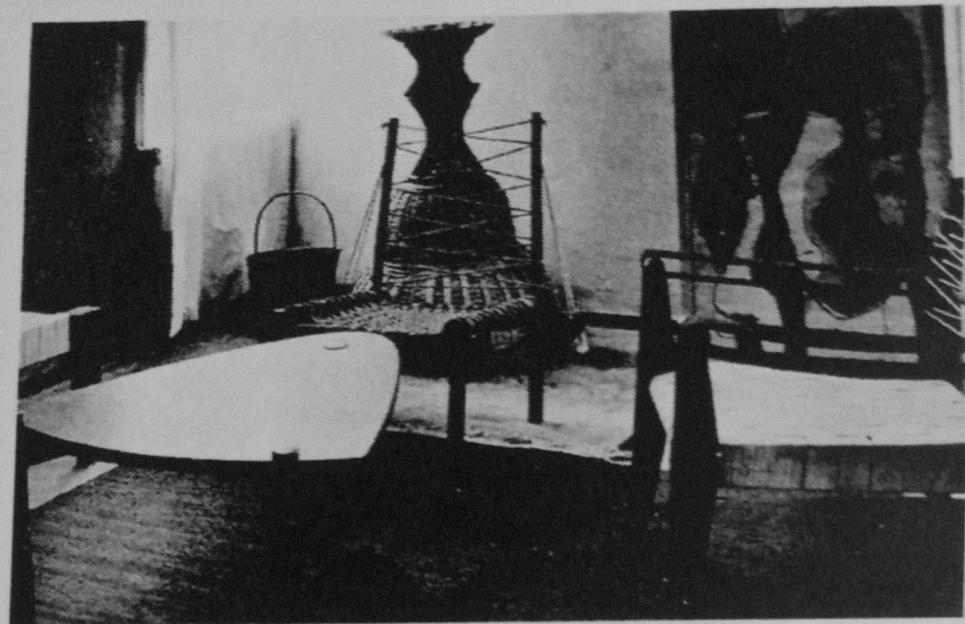


Fig. 96 & 97 - Villa Jeanneret
published on Google images sourced on 20th June, 2014

The Purist polemic continues with

“Thonet bentwood armchairs..., Maples leather upholstered club armchairs..., Parisian iron park furniture, standard cafe tableware... They were to be unified as an ensemble by a Purist colour scheme: “Polychromy: ceiling blue, left hand wall white, right hand wall lower part ochre, right hand wall upper part white, storage units, yellow ochre.”¹¹²

Other objects included

“Oriental rugs and South American pottery.”¹³³

112. Frampton, K., *Le Corbusier*, (New York: Thames & Hudson), 2001, p42

113. Frampton, K., *Modern Architecture: A Critical History*, (1980) 4th ed., (Singapore: Thames & Hudson), 2010, p157



Fig. 100 - Pavillon L'Esprit Nouveau Interior
published in Le Corbusier, *The Decorative Art Of Today*, (1925), Trans.
by Dunnet, J., (Great Britian: MIT Press), 1987, preface xv

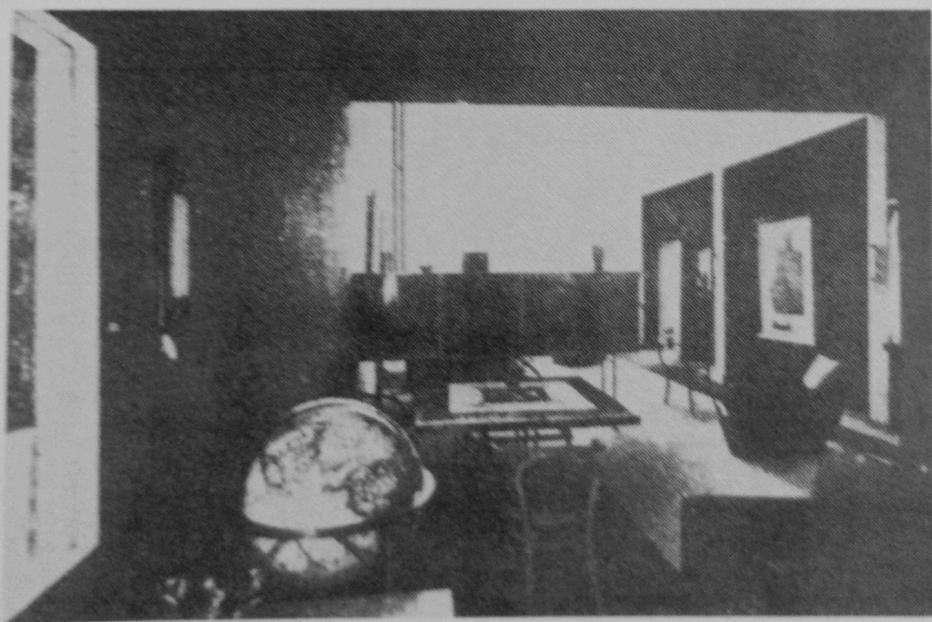


Fig. 101 - Pavillon L'Esprit Nouveau Interior
published in Gronberg, T., *Speaking Volumes: The "Pavillon de l'Esprit Nouveau"*, Oxford Art Journal, (UK: Oxford University Press), 1992,
Vol.15, No.2, p58-69