

TRAJECTORIES AND DEVELOPMENT

II

PHILLIPS PAVILION

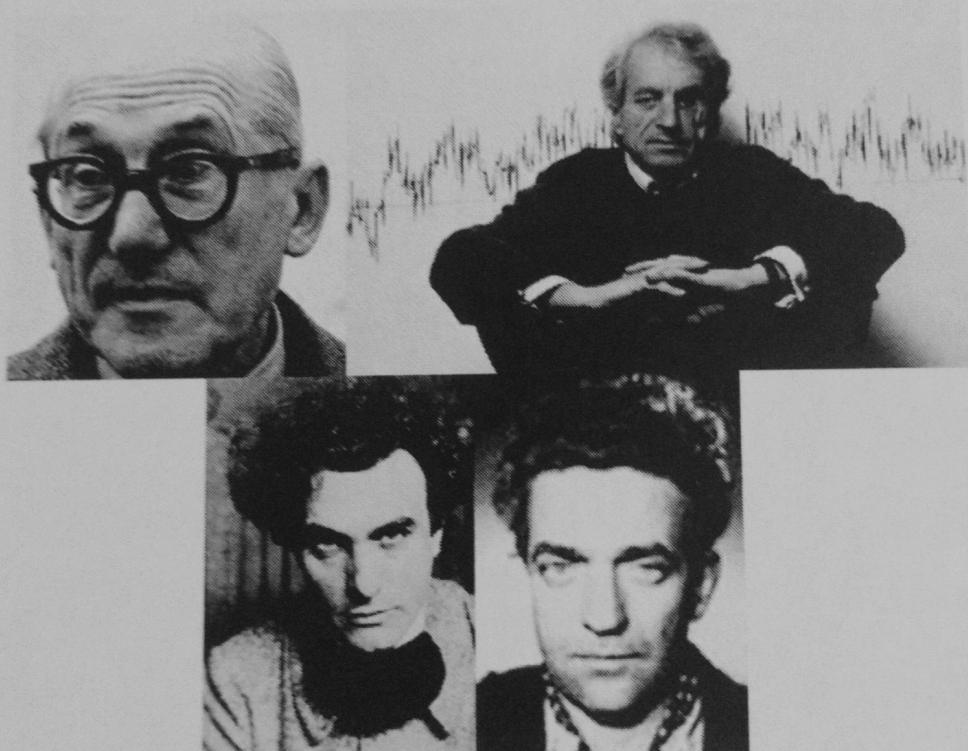


Fig. 133 -
Partners: Brand/LC, Iannis Xenakis,
Edgard Varese & Philippe Agostini
published on Google images sourced on 20th June, 2014

On the Phillips pavilion of the 1958 International Exposition as a 'search for immateriality'¹²¹ LC only guided the design of the pavilion external structure stipulating; the shell structure (use of the hyperbolic paraboloid); the use of the 'Modular'; and that the external must be subservient to the interiors 'Poeme Electronique' (Electronic Poem).¹²² Xenakis designed the external structure.¹²³ LC's involvement was; the selection of images, then montaged by Agostini;¹²⁴ the selection of colour lighting walls, consistent with Purist colour effect for affect; and the planning of 3D forms hanging in the pavilion lit by ultra violet-light during periods of the production.¹²⁵

121. Sbrigilio, J., *Le Corbusier & Lucien Herve*, (Los Angeles: Getty Publications), 2011, p265

122. Sterken, S., "New Media" And The Obsolescence Of Architecture: Exhibition Pavilions by Le Corbusier, Xenakis, Stockhausen, And E.A.T., *Interiors*, (UK: Berg), 2012, Vol.2, Iss.1-2, p130

123. Webber, N., *Le Corbusier: A Life*, (New York: Alfred A. Knopf), 2008, p708

124. Mondloch, K., *A Symphony Of Sensations In The Spectator: Le Corbusier's Poeme Electronique and The Historicization Of New Media Arts*, Leonardo, 2004, Vol.37, No.1, p58

125. Ibid., p60

8.0 Ordonance and Windows

The controlling effect of LC town planning was that the skyline to the viewer would be a Purist vista or an ‘entire objectified world’. The ordonance of the pavilion is designed to cut off the outside landscape (lacking windows), limiting the observer to the interior¹²⁶ and not “*the neighboring houses, the near or distant mountain, the low or high horizon...[whose] volumes make a powerful effect.*”¹²⁷ This limiting effectively establishes an ‘entire objectified world’ and another level of immersion.

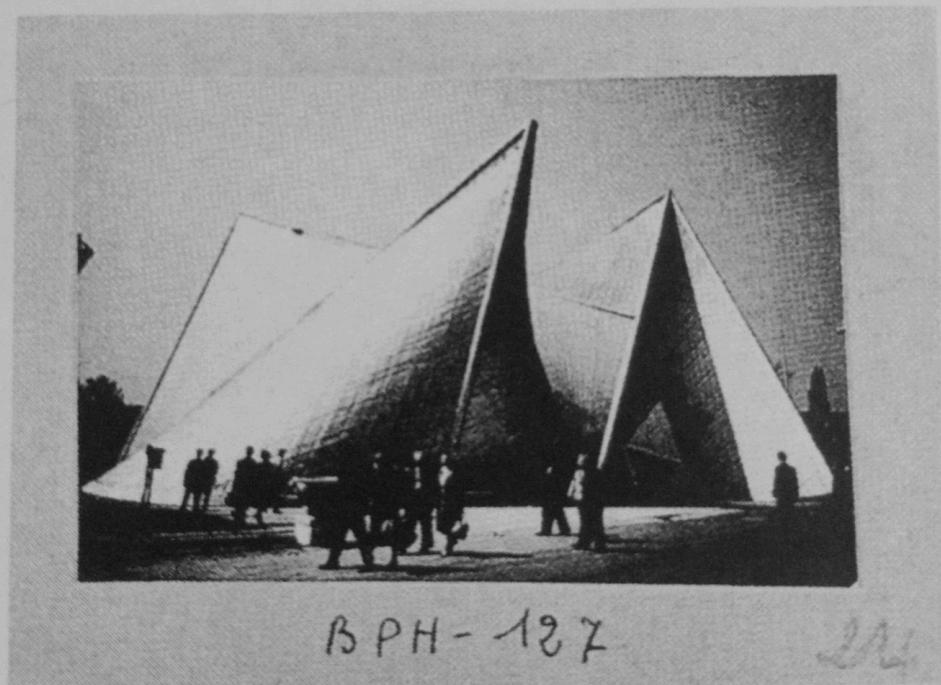


Fig. 134 - Pavilion Exterior
published in Sbrigilio, J., *Le Corbusier & Lucien Herve*,
(Los Angeles: Getty Publications), 2011, p267

126. Sterken, S., “*New Media*” And The Obsolescence Of Architecture: Exhibition Pavilions by Le Corbusier, Xenakis, Stockhausen, And E.A.T., *Interiors*, (UK: Berg), 2012, Vol.2, Iss.1-2, p127-142

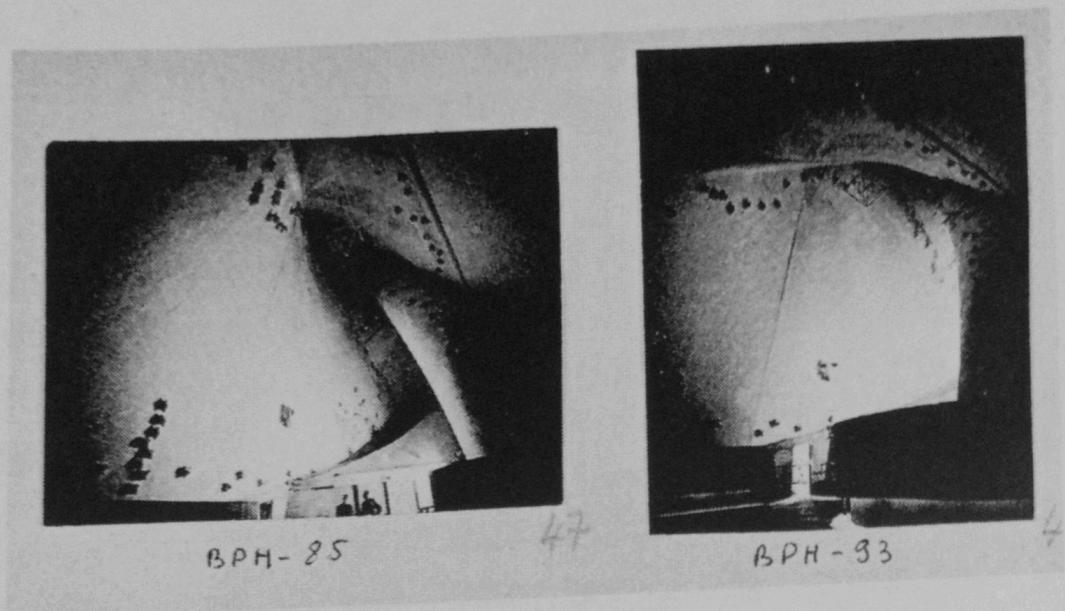


Fig. - Speakers Dotted Through The Interior and Primary Forms Hanging From Roof

published in Sbrigilio, J., *Le Corbusier & Lucien Herve*,
(Los Angeles: Getty Publications), 2011, p270

LC and Phillips Corporation controlled the environment for the same ends;¹²⁷ the promotion of mass-produced standardised living (Phillips products) through a spectacle of the Purist cosmogony.

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

128. Mondloch, K., *A Symphony Of Sensations In The Spectator: Le Corbusier's Poeme Electronique and The Historicization Of New Media Arts*, Leonardo, 2004, Vol.37, No.1, p57

8.2 De-materialisation And Purism

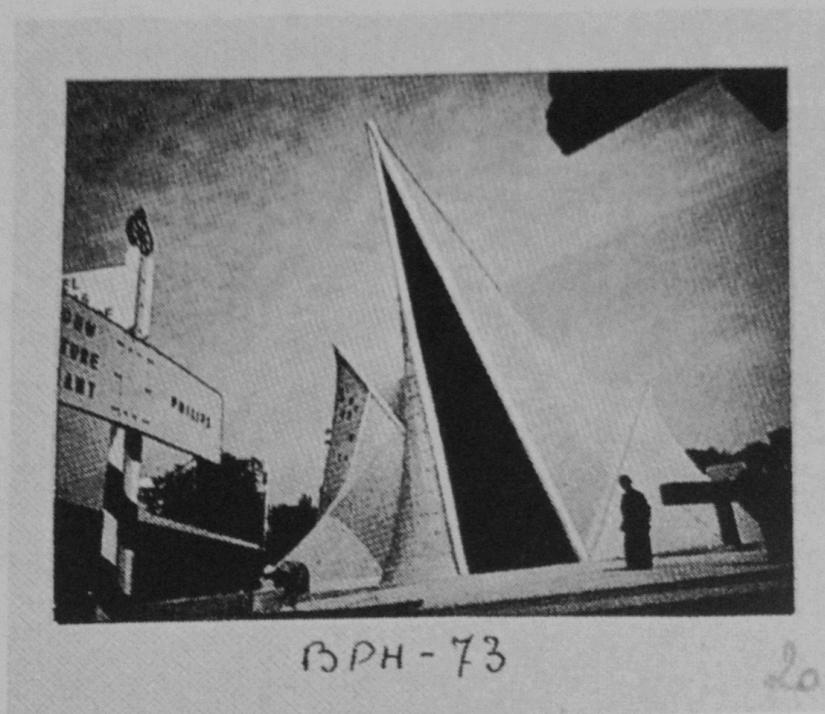


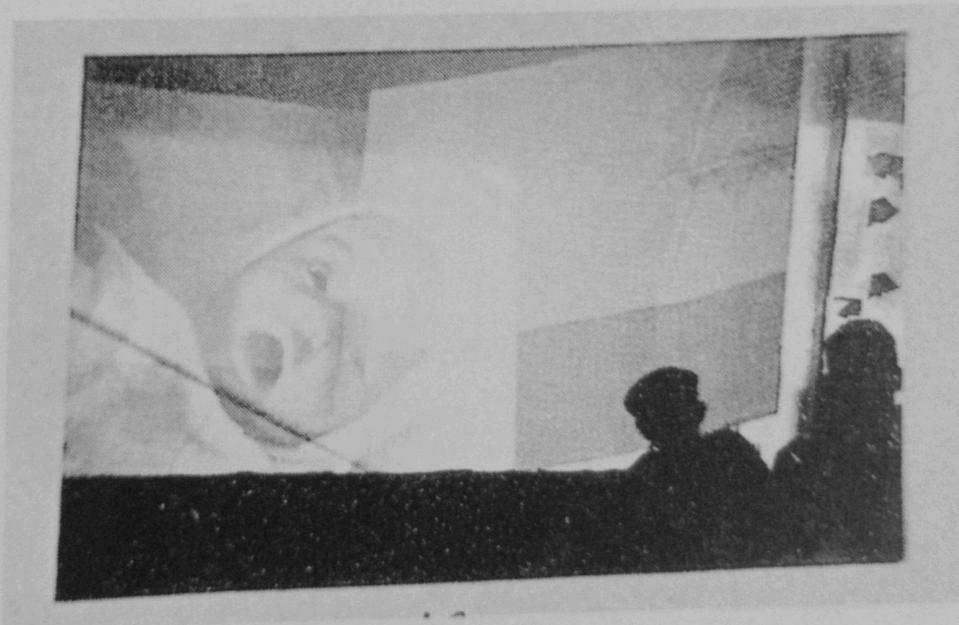
Fig. 134 - Above: Pavilion As Shelter

Fig. 135 - Right: Projections On The Interior
published in Sbrigilio, J., *Le Corbusier & Lucien Herve*,
(Los Angeles: Getty Publications), 2011, p267 & 271

The external infrastructure of the pavilion is reduced to a shelter to attract an audience and dematerialised as support for Phillips equipment. The interior is spatialised for the promulgation of a Purist mediation of the history of man.¹²⁸

128. Mondloch, K., *A Symphony Of Sensations In The Spectator: Le Corbusier's Poeme Electronique and The Historicization Of New Media Arts*, Leonardo, 2004, Vol.37, No.1, p60
& Sterken, S., "New Media" And The Obsolescence Of Architecture: *Exhibition Pavilions by Le Corbusier, Xenakis, Stockhausen, And E.A.T., Interiors*, (UK: Berg), 2012, Vol.2, Iss.1-2, p139

LC's knowledge of reinforced concrete led to the development of the sculptural effect of the exterior of the pavilion.¹²⁹ The 'architectural interior' is established via the multi-media space lit by the projection of images that are montaged to fit the rhythm of Verese's sound composition.¹³⁰ The multiple projections were described by LC as "*several notions [that] gradually appear: light, colour, rhythm, sound, image... psychophysiological sensations: red, black, yellow, green, blue, white. Possibility of recalls, of evocations: dawn, fire, storm, ineffable sky... Measurement of time: rhythm, elergy and catastrophes*"¹³¹



129. Ed. by Palazzolo, C. and Vio, R., In *The Footsteps Of Le Corbusier*, New York: Rizzoli, 1991, p193

130. Mondloch, K., *A Symphony Of Sensations In The Spectator: Le Corbusier's Poeme Electronique and The Historicization Of New Media Arts*, Leonardo, 2004, Vol.37, No.1, p59

131. Webber, N., *Le Corbusier: A Life*, (New York: Alfred A. Knopf), 2008, p706