

Le Corbusier

Exhibition arranged by the Department of
Architecture of The Museum of Modern Art

Date

1935

Publisher

The Museum of Modern Art

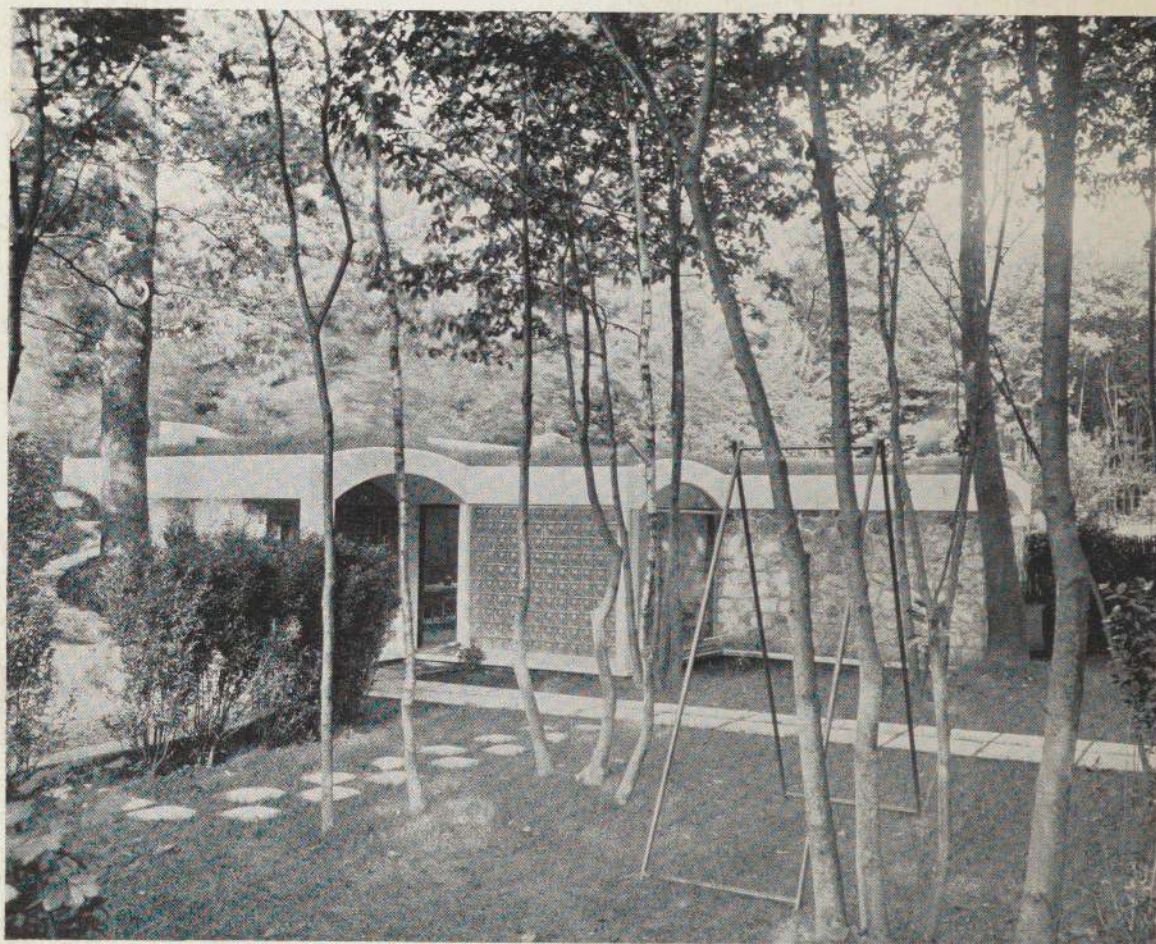
Exhibition URL

www.moma.org/calendar/exhibitions/2082

The Museum of Modern Art's exhibition history—
from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.

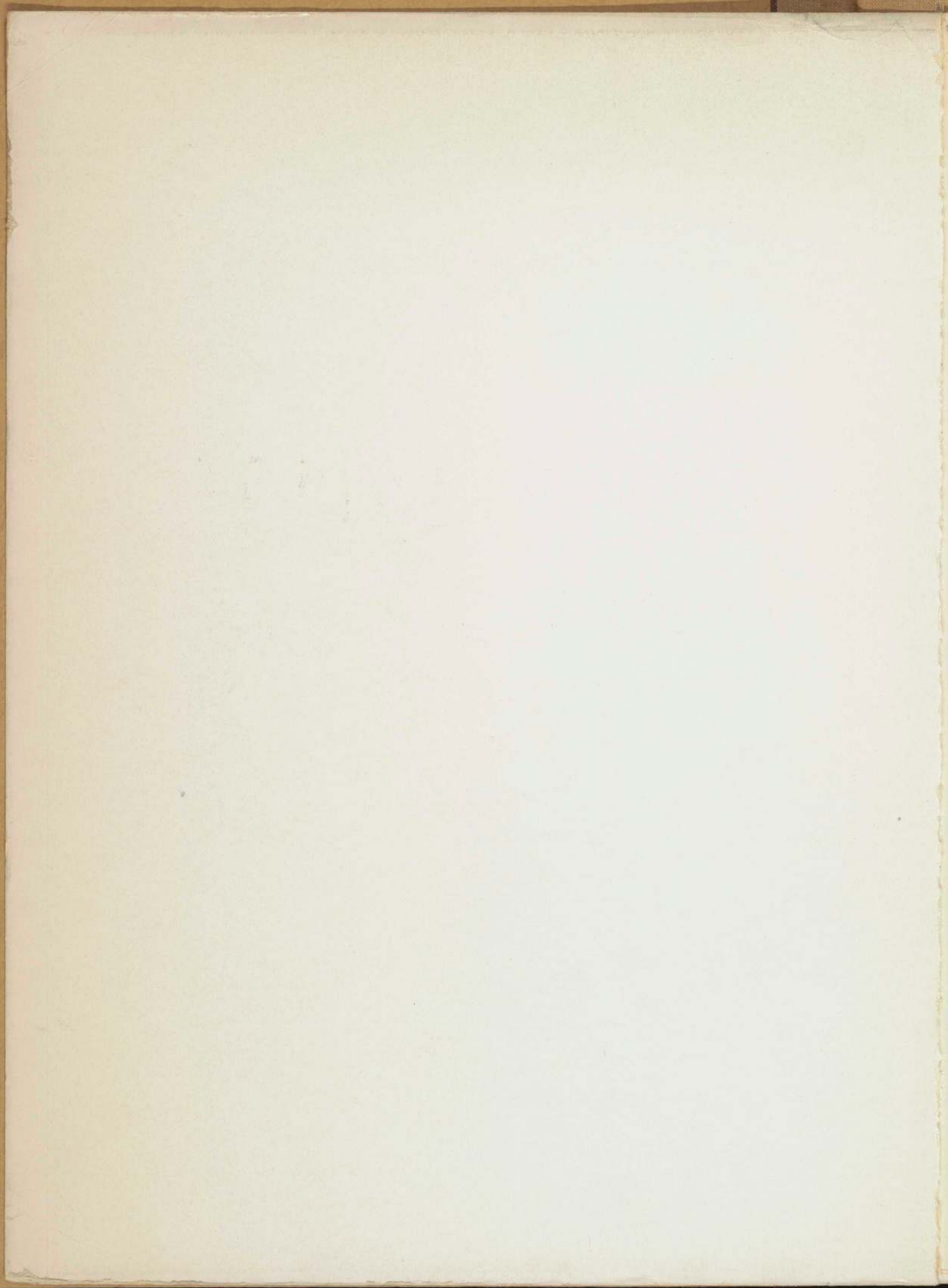


Le Corbusier



Villa in eastern outskirts of Paris, 1935

Exhibition arranged by the Department of
Architecture of The Museum of Modern Art





DEPARTMENT OF ARCHITECTURE OF THE MUSEUM OF MODERN ART

Committee

Philip L. Goodwin, Chairman

Professor Henry-Russell Hitchcock, Jr.

George Howe

Dr. Joseph Hudnut

Philip Johnson

NEW YORK, OCTOBER, 1935

Alfred H. Barr, Jr., Director of the Museum

Ernestine M. Fantl, Staff Member in Charge

Archive
MMA
43

59.9.23

DEPARTMENT OF ARCHITECTURE OF THE MUSEUM OF MODERN ART

Committee

Philip L. Goodwin, Chairman

Professor Henry-Russell Hitchcock, Jr.

George Howe

Dr. Joseph Hudnut

Philip Johnson

Alfred H. Barr, Jr., Director of the Museum

Executive W. Warril, Staff Member in Charge



J'apporte dans mon domaine et avec la modestie d'un professionnel qui a consacré sa vie à l'étude du phénomène contemporain, une conclusion au premier cycle de l'ère machiniste commencée il y a cent ans: l'équipement en logis, villes et moyens de transports de la civilisation machiniste.

Ces études poursuivies sans arrêt depuis quinze années ont abouti à une thèse, à une doctrine d'urbanisme. J'ai donné à cet ensemble doctrinaire un nom: LA VILLE RADIEUSE. Par ce qualificatif j'ai voulu affirmer qu'il ne s'agissait pas d'événements rationnels seulement, mais par dessus tout, et dominant toute la thèse, qu'il s'agissait des conditions mêmes du bonheur humain. Ces conditions, je les ai nommées "les joies essentielles."

Pourquoi ces thèses nouvelles ont-elles pu surgir? Parce que cent années d'une technicité prodigieuse ont mis enfin entre les mains des hommes, les moyens matériels qui peuvent apporter une solution radieuse à la confusion présente et combler, enfin le coeur des hommes.

LE CORBUSIER

New York, October, 1935

Architects more often than other artists are the heralds of their own gospel. Not always, however, are the works and the faith of equal value, and even when they are they are not necessarily consistent. If Le Corbusier had never built a building, his importance in the world of contemporary architecture would still be of the highest and a large body of work by other architects throughout the world would be obviously a manifestation of "Corbusierism." If, on the other hand, he had never written a word, a significant corpus of architectural theory would have

L'apport dans mon domaine et avec la modestie d'un pro-
fessionnel qui a consacré sa vie à l'étude du phénomène
contemporain, une conclusion au premier cycle de l'ère
machiniste commencée il y a cent ans; l'équilibre en
lois, villes et moyens de transport de la civilisation
machiniste.

Ces études poursuivies sans arrêt depuis quinze années
ont abouti à une thèse, à une doctrine d'urbanisme. J'ai
donné à cet ensemble doctrinal un nom: LA VILLE RADIEUSE.
Par ce qualificatif j'ai voulu affirmer qu'il ne s'agissait
pas d'événements rationnels seulement, mais par dessus tout,
et dominant toute la thèse, qu'il s'agissait des conditions
mêmes du bonheur humain. Ces conditions, je les ai nom-
mées "les joies essentielles".

Pourquoi ces thèses nouvelles ont-elles pu surgir? Parce
que cent années d'une technique prodigieuse ont mis en
fin entre les mains des hommes, les moyens matériels qui
peuvent apporter une solution radicale à la question
présente et complexe, enfin le confort des hommes.

LE CORBUSIER
New York, October, 1955

Architects more often than other artists are the her-
alds of their own gospel. Not always, however, are the works
and the faith of equal value, and even when they are they
are not necessarily consistent. If Le Corbusier had
never built a building, his importance in the world of
contemporary architecture would still be of the highest
and a large body of work by other architects throughout
the world would be obviously a manifestation of "Corbusier-
ism". If, on the other hand, he had never written a word,
a significant corpus of architectural theory would have



been readily deduced from his works alone to which the word "Corbusierism" might with a quite different bearing be applied.

Observers and readers in the early period of Le Corbusier's double activity seemed to find that "Corbusierism" consisted in an emphasis on architecture and urbanism as above all technics based on the mathematical sciences. Unresponsive to his lyricism of the straight line too many failed to realize that the impetus of his imagination was warm and poetic, not cold and mechanical. Hence as his practice developed there was frequent amazement that his executed works were not, in an everyday sense, always practical. Thus between his own later work and the work of other men, supposedly based on his earlier building and theory, there is an enormous divergence. His later work, making increasingly free use of curves, responsive to the influence of various natural settings, availing itself often of traditional materials, and including forms that from another hand would suggest a reference to the forms of the past, is almost as much anathema as that of Frank Lloyd Wright to a very large group of practitioners and theorists of modern architecture. Paradoxically these practitioners owe most of their stern doctrine to him.

been readily deduced from his works alone to which the word "Corbuserian" might with a quite different bearing be applied.

Observers and readers in the early period of Le Corbuser's work actively seemed to find that "Corbuserianism" consisted in an emphasis on architecture and urbanism as above all techniques based on the mathematical sciences. Unresponsive to his lyricalism of the straight line too many failed to realize that the impetus of his imagination was warm and poetic, not cold and mechanical. Hence as his practice developed there was frequent amazement that his executed works were not, in an everyday sense, always practical. Thus between his own later work and the work of other men, supposedly based on his earlier building and theory, there is an enormous divergence. His later work, making increasingly free use of curves, responsive to the influence of various natural settings, availing itself often of traditional materials, and including forms that from another hand would suggest a reference to the forms of the past, is almost as much anathema as that of Frank Lloyd Wright to a very large group of practitioners and theorists of modern architecture. Paradoxically these practitioners are most of their stern doctrine to him.



The clue to the paradox has been suggested earlier. Half a generation ago imagination could intoxicate itself with the machine as the painting of Le Corbusier's friend Léger makes so evident. The machine was neither cold nor strictly rational in the first excitement of its aesthetic admirers. Today the aesthetic interest of the machine has diminished with the general acceptance of the concept. But the creative imagination both in actual architecture and in theory requires a richer stimulus. Thus the Le Corbusier slogan is no longer the misunderstood "Machine à habiter" of 1923 but the "Ville Radieuse", the city radiating joy. Joy in his sense is a spiritual matter which must be based on material well-being, but psychologically, and even biologically, has a far wider variety of sources.

Much of what the twenties accepted in the realm of art as a radical solution of the dilemmas of the modern world was too simple to be true. The thirties have opened again many avenues for artistic exploitation that ten years ago seemed closed forever. Of Le Corbusier far more than of Picasso, with whom his artistic position has been superficially comparable, it is possible to say that having been the great worker of the early

any that having been the great worker of the early
has been superficially comparable, it is possible to
more than of Picasso, with whom his artistic position
ten years ago seemed closed forever. Of Le Corbusier far
opened again many avenues for artistic exploration that
world was too simple to be true. The thirties have
art as a radical solution of the dilemma of the modern
Much of what the twenties accepted in the realm of
for wider variety of sources.
being, but psychologically, and even biologically, has a
spiritual matter which must be based on material well-
ness", the city radiating joy. Joy in his sense is a
stood "Machine à habiter" of 1923 but the "Ville Radi-
Thus the Le Corbusier slogan is no longer the misunder-
architecture and in theory requires a richer stimulus.
concept. But the excessive imagination both in actual
machine has diminished with the general acceptance of the
aesthetic admirers. Today the aesthetic interest of the
could not strictly rational in the first excitement of its
friend Le Corbusier makes no evident. The machine was neither
self with the machine as the painting of Le Corbusier's
Half a generation ago imagination could intoxicate it-
The clue to the paradox has been suggested earlier.



twentieth century, he enters the middle of the century
not only undiminished in stature but actually more ad-
vanced in thought and achievement than any of his
juniors.

HENRY-RUSSELL HITCHCOCK, JR.

twentieth century, he enters the middle of the century
not only undiminished in stature but actually more ad-
vanced in thought and achievement than any of his
predecessors.

HENRY-RUSSELL HITCHCOCK, JR.



LE CORBUSIER

Buildings in the Exhibition

Photographs

- 1916 Plan of house, La Chaux-de-Fonds, Switzerland
- 1923 Ozenfant House, Paris
- 1925 Pavillon de l'Esprit Nouveau, at International Exposition of Decorative Arts, Paris
- 1926 Addition to Salvation Army Refuge, Paris
- 1927 Guiette House, Antwerp
- Double and Single Houses at the Werkbund Housing Exposition, Stuttgart
- 1927-1928 Les Terrasses, Garches, near Paris
- 1929 Annex to Church House, Ville d'Avray
- Lodging House Boat, Paris
- 1929-1930 Savoye House, Poissy-sur-Seine
- Project for Palace of the Soviets

LE CORBUSIER

Buildings in the Exhibition

Photographs

1916	Plan of house, La Chapelle-de-Fond, Switzerland
1923	Oratoire House, Paris
1925	Pavilion de l'Exposition de l'Art Moderne, at International Exposition of Decorative Arts, Paris
1926	Addition to Salvation Army Refuge, Paris
1927	Guillette House, Antwerp
1927-1928	Double and Single Houses at the Werkbund Housing Exposition, Stuttgart
1927-1928	Les Terrasses, Garches, near Paris
1928	Annex to Church House, Villie d'Avey
1928-1930	Lodging House Boes, Paris
1928-1930	Savoie House, Polisy-sur-Saône



BUILDINGS IN THE EXHIBITION (Cont'd)

- 1929- Errazuris House, Chile
1930
- 1930- de Mandrot House, Le Pradet, near Hyères
1931
- 1931 de Beistegui Penthouse, Champs Elysées,
Paris
- 1931- Salvation Army House, Paris
1932
- 1931- Apartment House "Clarté", Geneva
1933
- Swiss Building at the Cité Universitaire,
Paris
- 1932 Apartment House in Paris
- 1935 Villa in the eastern outskirts of Paris

Models

- 1929- Savoye House, Poissy-sur-Seine
1930
- 1931- Project for Palace of the Soviets
1932

BUILDINGS IN THE EXHIBITION (Cont'd)

1929- 1930	Erasmia House, Chile
1930- 1931	de Mandrot House, Le Prieuré, near Hyères
1931	de Battegnol Penthouse, Champs Elysees, Paris
1931- 1932	Salvation Army House, Paris
1931- 1932	Apartment House "Clarke", Geneva
	Swiss Building at the Old University, Paris
1932	Apartment House in Paris
1932	Villa in the eastern outskirts of Paris
<u>Models</u>	
1929- 1930	Savoys House, Polisy-sur-Saône
1931- 1932	Project for Palace of the Soviets



BUILDINGS IN THE EXHIBITION (Cont'd)

1933 Insurance Building, Zürich

1934 Project for Nemours, Algeria

BUILDINGS IN THE EXHIBITION (Cont'd)

1933	Insurance Building, Zurich
1934	Project for Monastery, Algeria

Gaylord
PAMPHLET BINDER
Syracuse, N. Y.
Stockton, Calif.

The Museum of Modern Art



