

LC. #9

RECHERCHES



Le Corbusier à son atelier
Photographe inconnu.
Non daté. L4(1)9

Le Corbusier: “Je pense, du pays de Palladio” / *Gabriele Gardini* - **Le Corbusier and Geometry in Practice. A Study of Two Singular Examples** / *Leda Dimitriadi* - **Modernist Relations France-England: Le Corbusier, Clive Entwistle and exhibition projects** / *Mônica Luce Bohrer* - **Between “Silhouette d’une ville” and “Patriotisme”**: Analyzing those Conceptions in “La Construction des villes” through the Lens of Georges de Montenach’s “Pour le visage aimé de la patrie” / *Sayuri Hayakawa & Taji Takahiro* - **Le Corbusier’s Secret Architectural Language** / *Stephen Atkinson*



FIG. 1
Le Corbusier, *Plan of Cathedral Square of Vicence*. 1915, FLC B2(20)340.

LE CORBUSIER: “JE PENSE, DU PAYS DE PALLADIO”

Gabriele Gardini

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Abstract: On 11 September 1922, Le Corbusier goes on a journey to Veneto, during which he visited the Palladian architecture, and developed an Album which was left unpublished until it came to light in 1996, edited by Stanislaus von Moos. Its importance lies in the significant close observation of Palladian works – pursuing the never-ending values of Architecture – Palazzo Chiericati, La Rotonda, Basilica Palladiana, Palazzo Barbarano, Villa Loschi Zileri, and of an unknown villa, eventually found on Mount Berico. The drawings in the Album implement accurate choices, the typological terms such as *vestibule*, *portique*, *attique*, *cour* and spaces like the tetrastyle atrium and the loggias are connected to, in the aim to determine forms, volumes, architectural devices, interpreted through the sketches. The detailed drawings assess a range of particular elements to be later fitted in or denied, defining the architectural project through the assemblage. From various assumptions it seems Le Corbusier was looking for *types* and «standarts» of *Purism*, through the *recherche des invariants*, as asserted by the notes and by the photo postcards of Palladian windows. The text investigates unpublished materials, offering a new interpretation both of journey to Veneto and of the texts of the French-Swiss Master.

Keywords: Le Corbusier, Album La Roche, Veneto, Architecture, Standarts, Palladio, La Rotonda, villa Savoye, palazzo Barbarano, tetrastyle atrium.

Résumé : Le 11 septembre 1922, Le Corbusier effectue un voyage en Vénétie au cours duquel il visite l'architecture palladienne et crée un Album resté inédit jusqu'à sa parution en 1996, édité par Stanislaus von Moos. Son importance réside dans l'observation réelle et significative des œuvres palladiennes - à la recherche des valeurs pérennes de l'architecture - le palais Chiericati, La Rotonda, la Basilique Palladienne, le palais Barbarano, la villa Loschi Zileri et une villa inconnue, finalement découverte sur le Mont Berico. Les dessins de l'Album mettent en œuvre des choix précis, auxquels se connectent des termes typologiques tels que *vestibule*, *portique*, *attique*, *cour* et des espaces tels que l'atrium tétrastyle et les loggias, pour identifier les formes, les volumes, les dispositifs architecturaux, interprétés à travers les croquis. Les dessins détaillés corroborent un répertoire d'éléments particuliers, pour ensuite les assimiler ou les contredire, en déterminant par l'assemblage le projet architectural. D'après divers indices, il semble que Le Corbusier recherchait des types et des « standarts » du *Purisme*, à travers la « recherche des invariants », comme le confirment les notes et les cartes postales photographiques des fenêtres palladiennes. Le texte explore des matériaux inédits, offrant à la fois une nouvelle interprétation du voyage en Vénétie et des textes du Maître franco-suisse.

Mots clés : Le Corbusier, Album La Roche, Vénétie, Architecture, Standarts, Palladio, La Rotonda, villa Savoye, palais Barbarano, tétrastyle atrium.

Resumen: El 11 de septiembre de 1922, Le Corbusier emprende un viaje al Véneto, durante el cual visita la arquitectura palladiana, y desarrolla un álbum que queda inédito hasta que sale a la luz en 1996, editado por Stanislaus von Moos. Su importancia radica en la observación cercana significativa de las obras de Palladio – persiguiendo los valores interminables de la arquitectura – Palazzo Chiericati, La Rotonda, Basilica Palladiana, Palazzo Barbarano, Villa Loschi Zileri, y de una villa desconocida, encontrada en el Monte Berico. Los dibujos en el Álbum implementan elecciones precisas, los términos tipológicos como *vestibule*, *portique*, *attique*, *cour*, y espacios como el atrio tetrastyle y las logias están conectados a, con el objetivo de determinar formas, volúmenes, dispositivos arquitectónicos, interpretada a través de los bocetos. Los dibujos detallados evalúan una gama de elementos particulares que luego se instalarán o negarán, definiendo el proyecto arquitectónico a través del ensamblaje. De varias suposiciones parece que Le Corbusier buscaba *types* y «standarts» de *Purisme*, a través de la *recherche des invariants*, como afirman las notas y las postales fotográficas de las ventanas palladianas. El texto explora materiales inéditos, ofreciendo una nueva interpretación tanto del viaje al Véneto como de los textos de maestro franco-suizo.

Palabras clave: Le Corbusier, Album La Roche, Veneto, Architecture, Standarts, Palladio, La Rotonda, villa Savoye, palacio Barbarano, tetrastyle atrium.

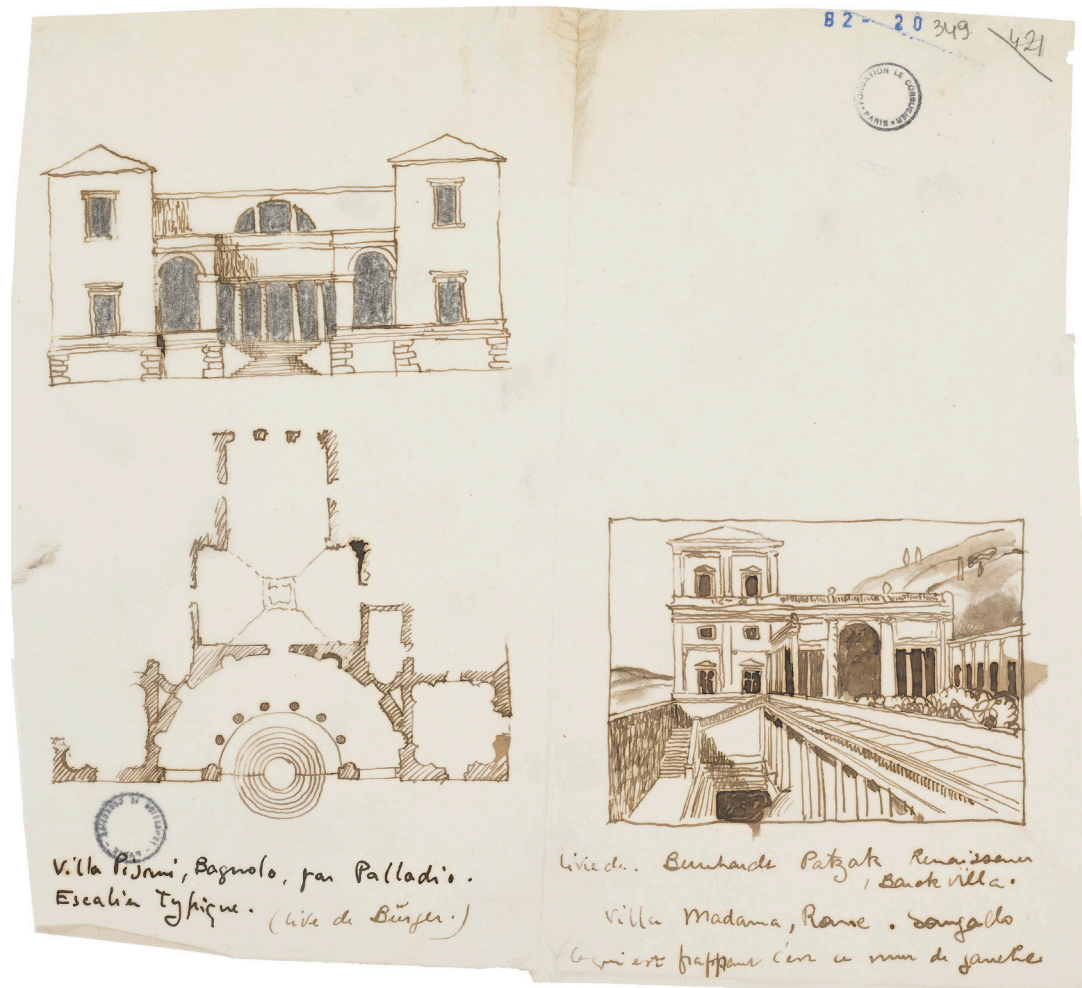


FIG. 2
Le Corbusier. Sketch from:
Andrea Palladio, Design for
Villa Pisani facade and plan,
1915. FLC B2(20)349.

Je pense, du pays de Palladio

The two weeks Le Corbusier spent in the Veneto region - from 11th to 23rd September 1922 - initiated a profound artistic experience mainly through his encounter with Palladio's works. The Palladian experience coincided with a period of significant change in his artistic life. During this period, Le Corbusier began to design, in his own words, according to the principles of Purism: the home-studio of Ozenfant, a villa in Vaucresson, the types of the "*première manifestation corbusique*"¹ in Auteuil and the types of the "*immeubles-villas et éléments de série*"². Back in 1913, Charles-Edouard Jeanneret had enthusiastically admired Palladian architecture but in a romantic way, connected to the reading of literary texts and the descriptions of William Ritter, writing: "Je pense, du pays de Palladio, où la villa Rotonda évoque Virgile"³.

This aspiration was not appeased until 1922, when, after a major surgery and living a tough period, he suddenly decided to go to Veneto⁴. His father, George, writes in his diary: "Edouard left for Venice last night at midnight. He was delicate, calm and happy: he had been treated for bladder phlegm, which had worn down his already weak body"⁵. Out of his letters, it looks like he had not let his friends know anything about his health or the journey. As if to apologise for what seems a runaway, he writes to Amédée Ozenfant⁶ that he has decided to go on that trip with Raoul La Roche⁷, their mutual Swiss friend, subsidiser to *L'Esprit Nouveau*: "That is La Roche has written me saying he is going to Venice, so he has invited me to go with him. I have accepted with all reservations, and today my physician has given his approval"⁸. In response, Ozenfant, following a report on the financial difficulties of the magazine⁹, writes that he is "pleased that La R(och) has asked you to go on that trip with him: I can't wait to know what you think about Venice; after seeing you reborn to new life after Rome. After all, Venice must be regarded with admiration mainly for its *paysage-architecture*; but your judgment on Tintoretto still sounds more doubtful to me"¹⁰. Actually, Ozenfant quite respectfully implies some reservations about the trip, inviting him not to get too involved in the colourful Venetian landscape architecture. On the other hand, the two-week stay will be essential for the intellectual and artistic training of Le Corbusier, who will make an album including quite a number of studies which show Palladio's impact on his architectural thought. As soon as he reaches the lagoon city, he admits he has left home to go to the country of colour and practice the beauty¹¹. During the entire stay, he resided at the Hotel Central Vapore¹², located between the Bareteri and the Rialto bridges, and from there, he would depart to Vicenza¹³.

Palladio: the discovery

It has been assumed that the aim of the trip was to write an essay on the Palladian architecture and Tiepolo for «L'Esprit Nouveau»: this is confirmed by the note in Le Corbusier's Agenda: "*En un article Palladio documenté avec documents Boissonnas Villa Valmarana*"¹⁴, which connects Palladio with the frescoes by Tiepolo at villa Valmarana shot by Frédéric Boissonnas. However, the correspondence with William Ritter¹⁵ reveals that his interest in Palladio and Tiepolo dated back to at least a decade earlier, in 1913. This mutual interest with Ritter could be an answer to the question relevant to the approach of an 18th-century painter such as Giambattista Tiepolo to Andrea Palladio, the greatest 16th-century architect and treatiser. Before then, the young Jeanneret did not know Palladio, because in a 1910 letter to Klipstein he locates his works in Rome – where these are not present – writing: "I already dream of being in Rome, walking through the gardens of Palladio, Bramante and others"¹⁶. However, later on, maybe in 1915, he went deep into his study at the Bibliothèque Nationale, redesigning some Palladian projects related to his research for *Construction des villes*. One of the main topics of their conversations turns out to be Venetian art, which Ritter¹⁷ was quite familiar with, because he had written the biography of the Swiss painter Edmond de Pury¹⁸ and an essay on Tiepolo. During this period, in their correspondence, they deepened both the Palladian architecture and Giambattista Tiepolo's painting, which meant a great surprise for Le Corbusier¹⁹. In fact, William Ritter accurately describes the two artists' work and encourages him to deepen his aesthetic understanding, while visiting the villa Valmarana²⁰ with the photographer Fréd Boissonnas²¹ to create a monograph on Tiepolo's youth²². Le Corbusier replies that he appreciates Tiepolo for the "quality of light that no one else holds. To give life to the walls and give an elevation to architecture. [...] Perfect for frescoing walls over a layer of white stucco, raising fantasy architectures. I keep the memory²³ of that plaster paste in my eyes, so well connected to the white stones of the Corinthian pilasters, and these pinks, these blues and these blacks always of a luminous character"²⁴. At the same

time, he evokes Palladio: “and you will tell me, I believe, about Palladio’s land, where the Villa la Rotonda evokes Virgilio. This appears to be a painter instead of an architect, and I accept the whole paradox of this statement”²⁵. Such judgement should not sound bizarre since, in that period, he felt the attraction of painting, a fundamental exercise for him, which he never discarded, calling it his ‘*labeur secret*’. A statement that links up with Goethe’s statement on the great Renaissance architect, who on his trip to Italy judged the façade of Palladio’s house (Casa Cogollo) in Vicenza to be similar to a Canaletto painting. There is no need to point out here the presence of a formal ambiguity similar to that proposed by Le Corbusier in the prospect of Villa Schwob in La Chaux-de-Fonds, as remarked by Colin Rowe since “It need scarcely be pointed out that we are here in the presence of a formal ambiguity of the same order as that which Le Corbusier was to provide in 1916; although in lucid, academic dress, the disturbance is less perceptible and perhaps more complete. Palladio’s inversion of the normal is effected within the framework of the classical system, whose externals it appears to respect; but in order to modify the shock to the eyes, Le Corbusier’s building can draw on no such conventional reference”²⁶. The presence of the same blind box with the frame, in the north facade of Villa Schwob, which shows - as an exception to the rule- a full where a void should appear, raises the question of Palladio’s knowledge, even before, since the quotation is quite explicit. At that time, Le Corbusier had not yet seen Palladian works in person, but he had studied them in the books of Fritz Burger²⁷ and Loukomski²⁸. He will then deepen Palladio’s study at the *Bibliothèque Nationale* in the course



FIG. 3

Jacopo Tintoretto, *The Miracle of St. Augustin*, Museo Civico Vicenza. Photo: G. Gardini (2018).

of his research, reproducing his projects, as it can be seen from Le Corbusier's drawing²⁹ of Palladio's first project for Villa Pisani in Bagnolo³⁰. The plan of this villa project, with a concave-convex staircase fitted in a frontal exedra, is inspired by Bramante's staircase of the Belvedere's garden. Meanwhile, in the prospectus, arches connect a semicircular portico of six columns to the sides. Here, the association of an architraved portico to an arched wall is already conveyed. Such a dynamic frontal setting develops an original wall assembly pierced by arches, windows, *intercolumni*, a thermal window and an upper attic on a raised base with two towers on the sides. The discovery of Palladio's works follows, as when reading *Le Feu* by Gabriele D'Annunzio two years later³¹, he discloses his emotions in the *Journal de Paris*, thinking "with envy of the seven francs a day earned by Palladio. Palladio! Unfortunately, what will it be of the villa la Rotonda and those villas which D'Annunzio made me so much wish to go and visit"³². Before he reaches Vicenza, Le Corbusier already looks Palladian, attracted to the actual knowledge of his architectural work, through the size, proportions, structures, colours, and see in their genuine solidity, which any book or drawing could not convey.

One Building/Three Squares

When Le Corbusier reaches Vicenza, he already knows the Piazza del Duomo, whose plan he had designed during the research for *Construction des villes*³³ – where he describes the square as a closed and unique urban space – and draws up a typological taxonomy of public spaces, in which he quotes the two main squares of Vicenza. First of all, the Piazza del Duomo appears as a model in which there is a monument in the centre, stating that "Vicenza does not have just a [single] Piazza del Duomo: it has three that work together to fascinate the traveller"³⁴ which - he writes - shows itself entirely, creates balanced spaces, greatly enhancing the different urban perspectives, even if this arrangement may give place to monotony. Later on, in the *Résumé de 1915*, while developing a rating arranged in accordance to the purposes and the plastic elements, he once more mentions the same squares in Vicenza and introduces the thesis that in the modern city, a square no longer having the functions of the past - must be, a "*place poche d'air au parc*"³⁵. Assessing the type of square with a central building, he mentions both the Piazza del Duomo³⁶ and that of the Lords, formed by adjacent levels with a difference in their height³⁷, where "*the building, setting up several squares, increases the contribution of beauty of its elevations /Vicenza XLI 13/ with adjacent squares at different levels*"³⁸. Later on, in the final draft of the book *Urbanisme* [1925], the chapter on *Places*, connected to Camillo Sitte's book³⁹, is missing, but the concept of a square that offers the complexity of the whole with the uniformity of the repeated elements remains. The idea of the square as a public place will come back, not as a formally homogeneous space, but as a park dominated by different points of view and by the contrast of forms⁴⁰. His proposal will be that of a city in which buildings, road structures, and public spaces are placed within large green areas. Only after the CIAM of Hoddesdon will consider the "core" crucial: a civic space for public meeting, as an essential urban condition⁴¹.

During his stay in Veneto, Le Corbusier made an Album he donated to Raoul La Roche, where most of the drawings portray works by Palladio, such as the Basilica of San Giorgio Maggiore, the Redentore, Le Zitelle, in Venice and the Basilica Palladiana, Palazzo Barbarano, the villa 'La Rotonda', in Vicenza. Moreover, there were purist still lifes in the album, landscape drawings of Lake Geneva and studies on *Ville contemporaine de trois millions d'habitants* for the *Salon d'Automne* of 1922. La Roche writes to Le Corbusier, aware of the high value of the album, who feels guilty about accepting it because "it must have cost you to separate from this album, and I am even more sensitive to your generous gesture. Your album is of great interest to me; first, it reminds me of our voyage to Venice and Vicenza, of which I have preserved such a good memory; in your pleasant and interesting company, I was able to appreciate well the harmonies of the landscape and the works of art, learning much from your exemplary teaching"⁴². The letter first mentions the tour devoted to visiting the works of Palladio, during which Le Corbusier was a guide but mainly a teacher and an innovator⁴³. An innovator like Palladio, who had addressed the design practice in all its complexity as an architect of the Renaissance, finding reasons in the landscape and the forms of the city, researching and introducing, like a master, new methods and structures: so as to be called "architects' architect"⁴⁴. An architect who had set out a new theoretical-experimental research compared to archaeological classicism and treatises, based on cognitive values guided by principles to be constantly ascertained in terms of mathematical and geometric proportionality.

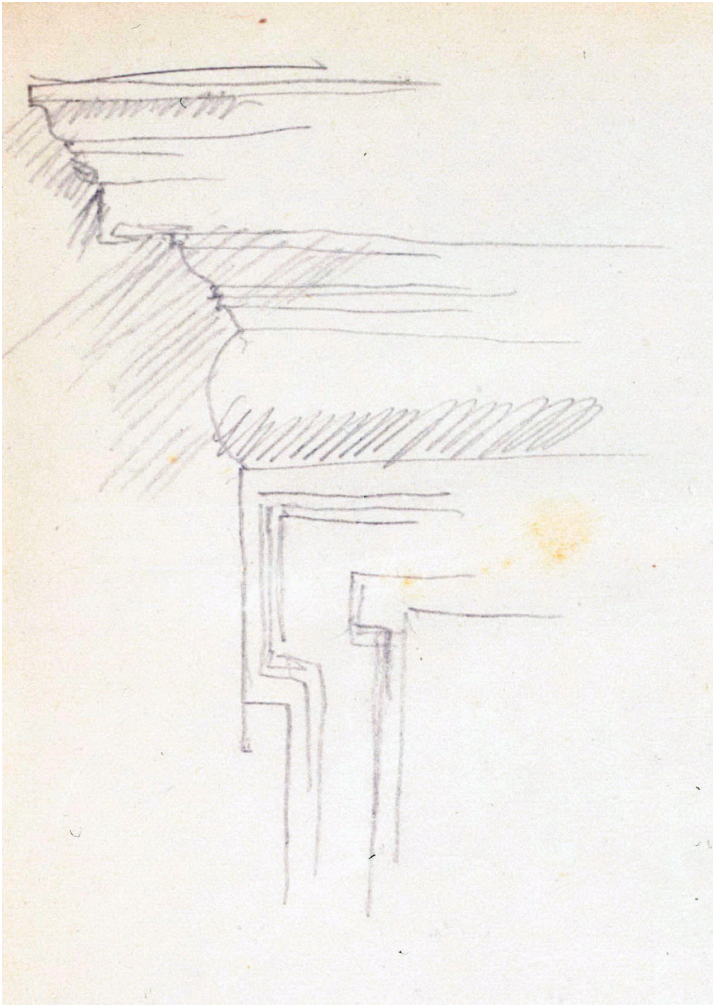


FIG. 4
Le Corbusier. *Chiericati Palace, window: detail of contour modulation.* Album *La Roche*, 1922, Folio 38.

FIG. 5
Vicenza. Detail of the window on the ground floor of Palace Chiericati. Photo: G. Gardini (2015).

Colors/New Tintoretto

From the lagoon city, Le Corbusier travelled to Vicenza on different days: a visit decided on precisely because of the presence of Palladio's palaces and villas that make it a "little Rome"⁴⁵, in the counterpoint between the neoclassical forms and the Venetian colour that permeates it everywhere⁴⁶. So much so that on arrival he immediately heads on to the Piazza dell'Isola, located in a strategic site for the river market, which became a key place of Palladian architecture thanks to the presence of Teatro Olimpico and Chiericati Palace. The latter is the seat of the Civic Museum, where he meets its director, Luigi Ongaro. He notes in the album: "*Musée civique/ Tintoret neuf/Bartholomeo Montana, Giov. Buonconsiglio, Dr du musée Prof Cav. Ongaro*"⁴⁷, who - he also notes in the Agenda - would send him some photographs of Palladian works⁴⁸. Here he visits the rooms devoted to the Renaissance painters Bartolomeo Montagna and Giovanni Buonconsiglio, finding Jacopo Tintoretto's great altarpiece, "Saint Augustine heals the crippled", which he points to in the album as the "*Tintoret Neuf*"⁴⁹ because after being restored it looked as if it had just been painted. The reason for the title "new" will be disclosed fifteen years later when he recounts the meeting in *Quand les cathédrales étaient blanches: voyage au pays des timides*, and the cleaning of the painting carried out along with its restoration. Le Corbusier described it as the place

where a miracle had occurred: "I visited the museum in Vicenza where a miracle greeted me. A fearless curator had cleaned everything in the museum, completely. The centuries were erased; the painting was fresh, as if of yesterday. It was a revelation. The curator told me: 'Yes, I scraped everything, took everything off. The works here are as they were made'. Now there was strength, where there had been only... distinction (what distinction?); a burst of laughter, where one had divined a pale smile; the splendour of colours, where a morass of bitumen had been before. Paintings in colour! How incongruous! Enough to send a man -the curator- to the gallows. The fact that Tintoretto was stunning had been completely ignored"⁵⁰. The painting is enhanced by the light, the protagonist of this large altarpiece, in which the figures of the sick are blinded by the intense and unnatural glow. Le Corbusier also makes a hefty criticism of the canvases of the *Scuola di San Rocco*, smoked and blackened by time, little visible for a "clear patina, reassuring, calming, fluid, consonant with the penumbra of the rooms and the character of the interior. Tintoretto, the man of all colours, had become nothing but a nicotine stain"⁵¹. Le Corbusier is raising a hymn to polychromy, enhancing the bright colours, a symbol of life against the decadent academic spirit, which prevents the secular patina clearance shown on the works of art.

FIG. 6

Vicenza. Teatro Olimpico, Vicenza, 1920 ca. Postcard: Le Corbusier Collection. FLC L5(8)309.

La Roche Album / Drawings

In the album, there are several sketches and drawings in which Le Corbusier shows his interest in details and elements of Palladian works. These sketches are already interpretations of the structures which will continue over time, overlapping the memory of the Pompeian houses he had observed in 1911, recalling those sketches in which he had exalted pure forms: the columns as cylinders, the masses of walls as prisms, walls moulded in light, experiencing a creative contamination⁵² between past and present, that he will primarily take in La Roche-Jeanneret villa conceiving the *première manifestation corbusique*.

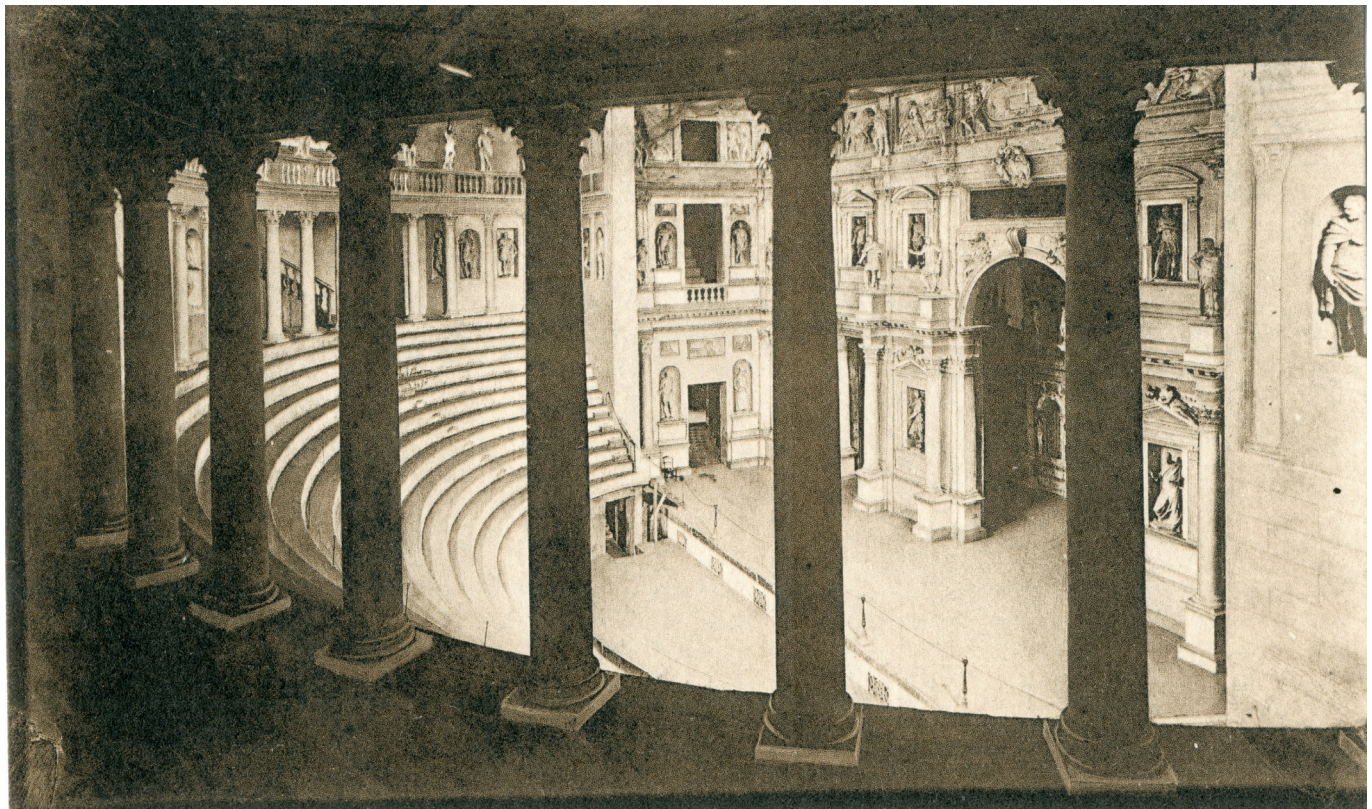
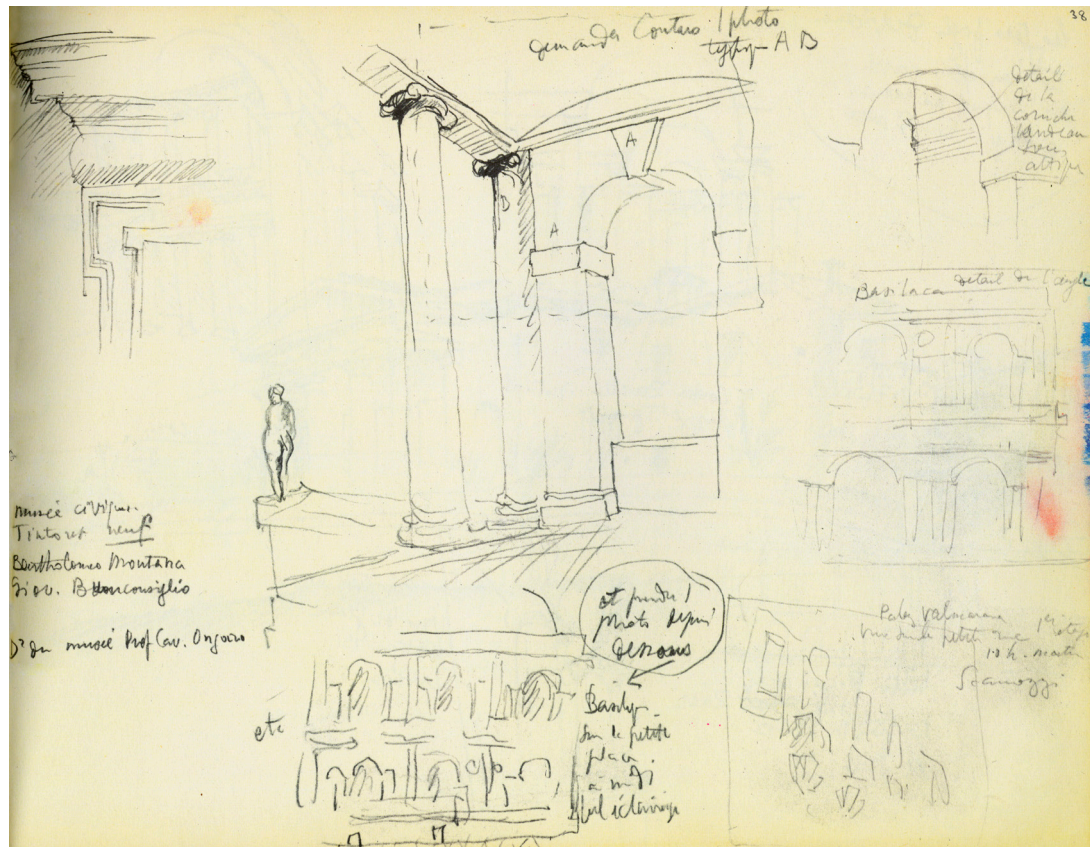


FIG. 7

Le Corbusier. Details of Chiericati Palace, La Rotonda, Basilica Palladiana, Valmarana-Salvi Palace. 1922, Album La Roche, Folio 38.



Contour modulation/Chiericati Palace

In the Piazza dell'Isola we find the *Teatro Olimpico*. Here, Le Corbusier buys a postcard of the interior, where Palladio recreated, in a closed space, the scenic setting of the Greek open-air theatre, with a monumental *frons scenae* accompanied by two wings and a semielliptical cavea ended by a colonnaded loggia (FLC L5(8)309). An archetype of apparent interpenetration, where the stage spreads thanks to the amazing perspective illusion widened by the gradual stage plane rising. The presence of the elliptical hall in conjunction with the proscenium, which fits in the urban fiction of streets opening towards infinity to generate an interaction between two different types of structures, must have fascinated him. However, Le Corbusier does not draw the peculiar façade of Palladio's Chiericati Palace, composed of a continuous portico on the ground floor, while on the upper floor, it contrasts with the whole wall mass and the bright translucency of the colonnades, as two corner loggias pierce it. While on the outside of the building, next to the Civic Museum⁵³, Le Corbusier sketches a part of a window moulding on the ground floor inside the arcade. This is composed of diversely profiled projecting horizontal elements, with the peculiarity of showing a protruding part with the 'ears', coming out of the architrave jambs line to give prominence to the crowning with an apparent enlargement⁵⁴. Le Corbusier - attracted to such a framework of clashing elements - draws it to point out a repeating element, in search of a standard, as he had already done in Venice with the front entablature of the Basilica of San Giorgio Maggiore. "The *modénature* is the architect's touchstone" - he will write in *Vers une Architecture* - "a form transmitted through relationships, mathematical creations of the spirit"⁵⁵. Already in Rome, in front of the apse of San Pietro by Michelangelo⁵⁶, he had expressed surprising perceptions about the contour modulation as "the most passionate that exists, sour and pathetic"⁵⁷.

It should be noted that Palladian works were often compared to those of Michelangelo's, as in Choisy's *Histoire de l'Architecture*, in the chapter *L'époque de Palladio et de Michel-Ange*, where their designs are joined in the same panel. In his travel diaries, Le Corbusier reveals a tendency to isolate the structural elements of architecture, bringing out their abstract character and assigning each component an autonomous form. Such idealisation of the structural architectural elements based on their allocation, in a determined though outside detectable shape, shows in Palazzo Chiericati's arrangement of the rooms of the service stairs visible in the back facade as specific independent elements. After his trip to Vicenza, he will employ an equivalent similar well-defined articulation of the staircase in relation to the building, like a semi-cylindrical disjoint tower, in the project of Villa Besnus in Vaucresson, writing that: "the staircase describes a quarter turn in line with the facade, pursuing and magnifying it"⁵⁸. As Stanislaus von Moos has pointed out⁵⁹, this provision will be carried on and enforced in the projects of Villa Meyer, Villa Church, Maison Lipchitz-Miestchaninoff, *Pavillon Suisse* in Paris, and Labours' Residence in Zurich⁶⁰. In the following sketch of folio 38, a detail of a palace appears, which is not projected by Palladio but by Vincenzo Scamozzi. This building located on the promenade from Contrà Santa Corona to Corso Palladio is correctly identified by Le Corbusier as '*Palais Valmarana*', being this the '*Valmarana Salvi-Negri*' palace. The balconies and the upper floor holes are drawn in this sketch, showing the notation: "Palazzo Valmarana view from the small street, first floor/ ten o'clock in the morning /Scamozzi"⁶¹. The upper floor is divided by rectangular panels inside which the window openings are set, with small protruding balconies, supported by massive rampant fan-shaped stone shelves. This highly original invention must have attracted Le Corbusier's attention due to the shelves' oblique and diagonal lines to support the balconies.

Walls and columns / La Rotonda

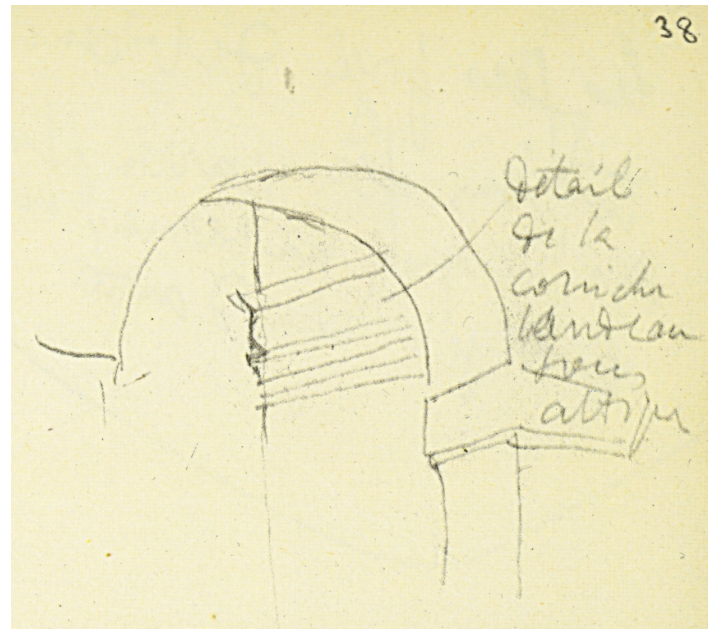
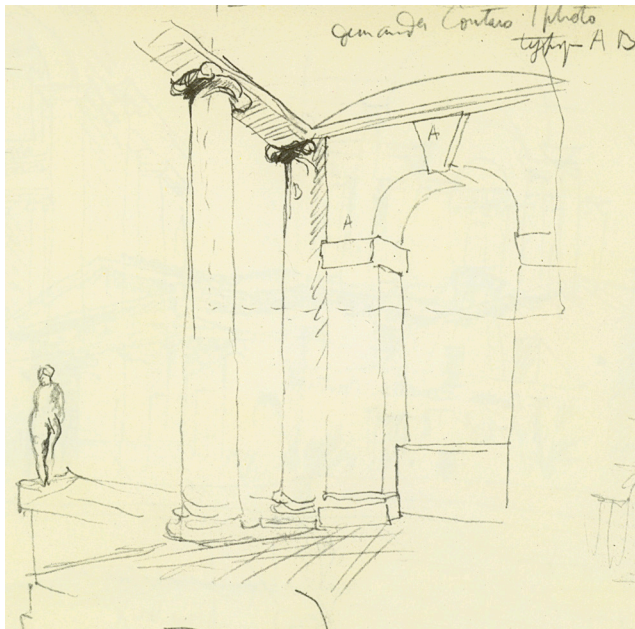
The villa La Rotonda, designed as a nucleus addressing the sky, consists of a cube permeated by a dome and side loggias, in the shape of a temple *in antis*, in the four directions. How could we justify the reason for the pediment of a temple in a civil context? Palladio, believing the Roman *domus* held a façade with a pronaos structure, used them in his villa projects, considering it a required element both for beauty and for the family's virtue. La Rotonda is an exhibition of platonic harmony, which recalls the geometry of an ideal universe of a solid, designed to be

FIG. 8

Le Corbusier. *La Rotonda: detail of Loggia*, 1922, *Album La Roche*, Folio 38.

FIG. 9

Le Corbusier. *La Rotonda detail of contour modulation*, 1922, *Album La Roche*, Folio 38.



penetrated by a hemispherical dome⁶². Each of the façades has a front with a loggia, through which you can reach the space of the domed hall. This, in turn, sets a movement to the outside. Each loggia has an Ionic colonnade connected to the structure through an arched-holed mural wall. This typical relation of the Palladian layout is given by the connection between the column and the juxtaposed wall, which means by the inclusion between the trilitic structure and the wall. Such a device is outlined - in the drawing at the centre of Folio 38 - with a glimpse from inside the loggia drawing our attention to the colonnade relation in the foreground to the building's structural elements.

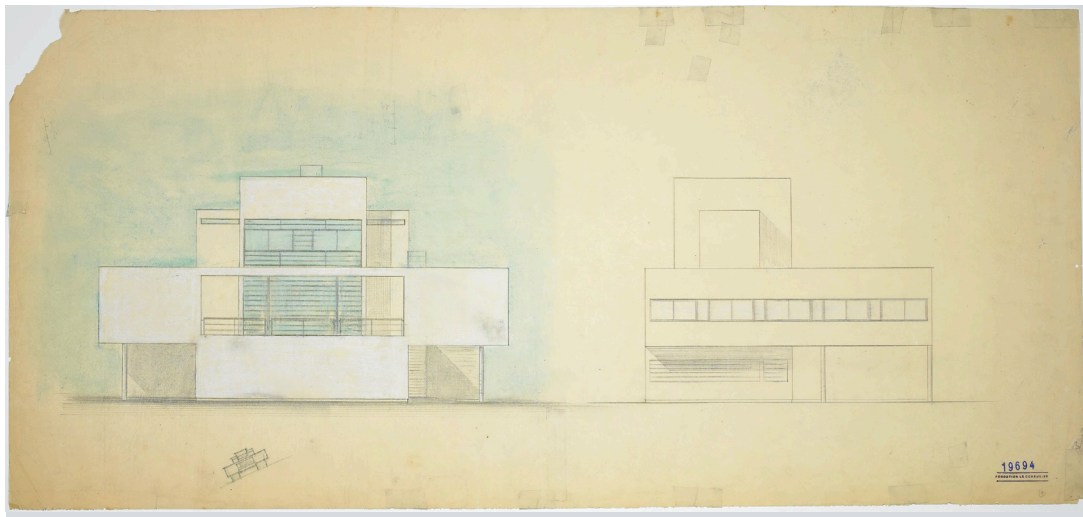
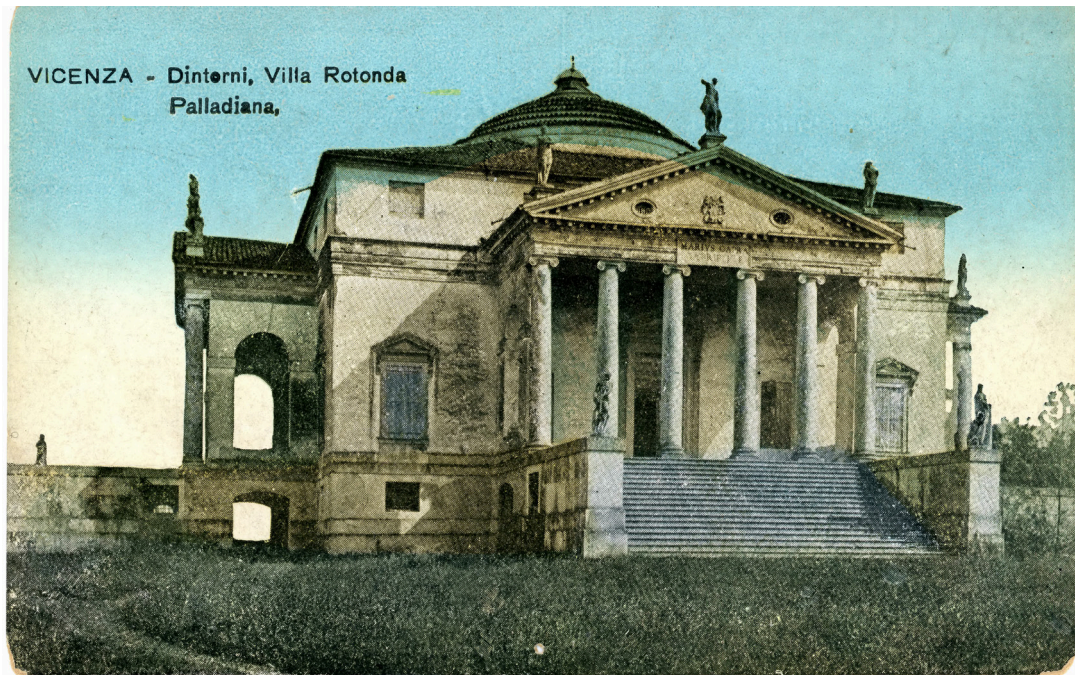


FIG. 10

Vicenza. *La Rotonda*, 1920
ca. Postcard: Le Corbusier
Collection. FLC L5(8)307.

FIG. 11

Le Corbusier. *Ville Savoye*,
project 3, *South-West*
elevation, 1929. FLC 19694.

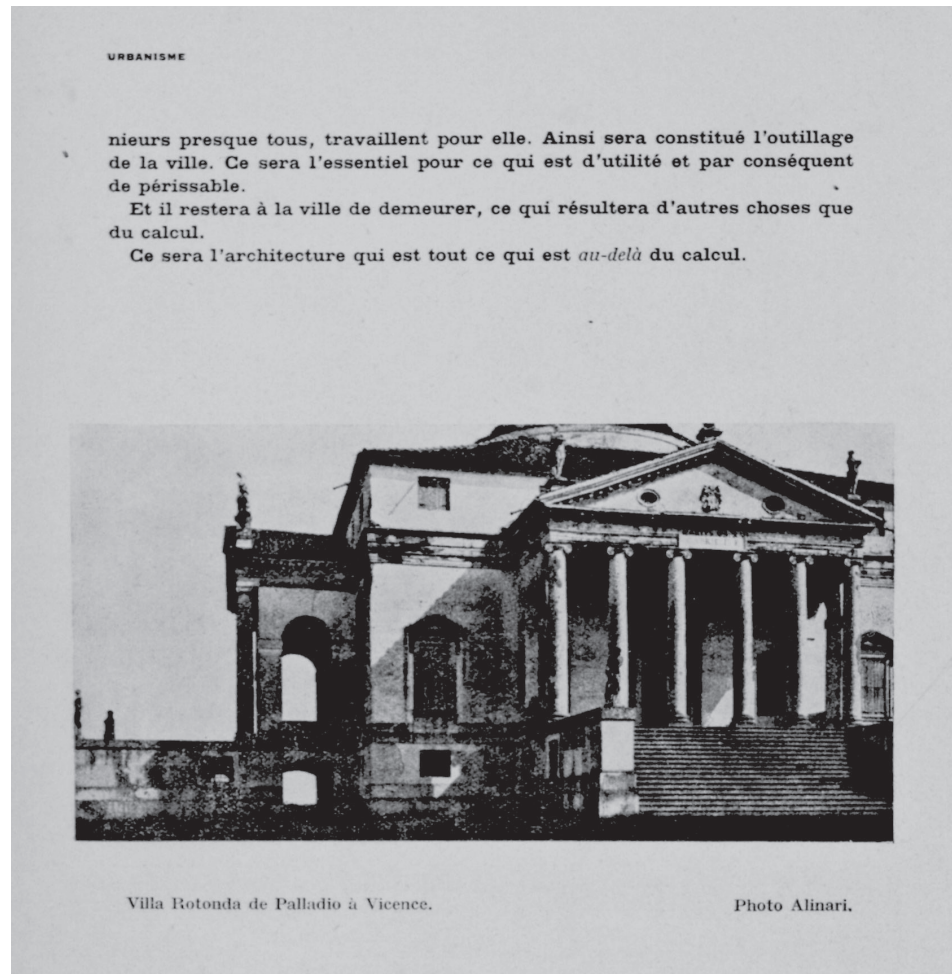
This syntactic constituent of Palladian grammar is detected in the «*typique A-B*» relation: on one side, there are the key and the springer bow, both marked with letter A, while the column is marked with letter B. Previously back Goethe in the *Italienische Reise* had reported it as one of the problems met by Palladio⁶³. While drawing an accurate sketch of the portico of the Rotonda, Le Corbusier had seen this peculiar pattern of the Palladian architecture as crucial⁶⁴. The column-wall ratio is put in the foreground in an unusual perspective, purposely pointed out, which draws the eye to the wall opening in that, while on one side it makes the interior shine, on the other hand it affects the static masonry structure⁶⁵. Likewise, in the sideward arch a device of the old theatre appears⁶⁶, which can be meant both as a curtain between the columns and as a painting overlooking the landscape. In the second drawing, part of an intermediate frame shows through the arch, remarking this is about the “*détail de la corniche bandeau sous attique*”. The drawn topic carries on as the relation between the moulding, as a basic architectural element, which shows the clash of straight and curvilinear lines through the arch.

Furthermore, In the Foundation’s file room there is also a colour postcard of the Villa Rotonda (FLC L5(8)307) purchased in Vicenza in 1922 with the legend “Vicenza, the Palladian Villa Rotonda surroundings”. This photo, reduced on one side and with the dome cut off, is the same one which appears in *L’Esprit Nouveau* and then in *Urbanism* in the chapter named *Pérennité*. It looks like Corbusier, meaning to remove the caption, wiped out the upper dome of the villa. As a matter of fact, it may appear that, in this case, the dome’s cutting off was just due to a practical need and not to deprive the building of a classicist presence.

The photographic image of the Rotonda is connected to the thought: “But it is the city’s business to make itself permanent, and this depends on considerations other than those of calculations. And it is only Architecture which can give all the things which go beyond calculation”⁶⁷, revealing the idea that above the purely technical constructions, the Spiritual creation has universal value. An idea derived from Platonic theories for which the architecture, coming from perfect solids, will work out the difficult problems⁶⁸. The reason-passion conflict points out how the technological works, resulting from technical-engineering calculation and economics, are provisional by their nature. Meanwhile, architectural work, such as Palladio’s Rotonda, the result of intellectual activity, is meant to last through time. “Beyond predictability and all the meaningless topics lies the valiant tradition of the great artistic and spiritual creations. [...] Palladio is well suited to such comprehensive conceptions. This stands for architectural values and meanings universalism, the way they were conveyed just in modern times - in particular by Le Corbusier. With ‘some universal rules’ this vastness has been prefigured from the very beginning”⁶⁹. Reviewing the relationship between Le Corbusier and Palladio, we find out the influence of the 1920s through the understanding of the type of the Palladian villa by taking and turning it into several projects of the white villas. Stating the above, Josep Quetglas⁷⁰ interprets that there are references both in the citation of Palladio’s tetrastyle atrium, derived from the Pompeian *domus*, and in the four elevations placed on a hill. The Palladian villa as the ‘type’ chosen by Le Corbusier, shows the origin of form by comparing it with the *domus* illustrated in *Vers une architecture*. In the case of the Rotonda, there are clear references in some drawings made during the design procedure; out of them, we can distinctly appreciate its origin, like the prospect of the first villa Savoye’s project (FLC 19694)⁷¹ and the sketch (FLC 19505) of a building where all the particulars are arranged around a circular nucleus, both in plan and in elevation, as published in an essay by Bruno Reichlin, which can be seen as a reference to the Rotonda⁷². At the Villa Savoye in particular, the memory of his trip to Italy turns on during the assembly development: the comparison between the type of the Palladian and Corbusian villa is the original structure distortion in the aim to create a new one based on inversions, differences and dislocations because “such are Palladio’s concern, both in plan and elevation, with central emphasis and Le Corbusier’s determined dispersal of focus. At Poissy, just possibly, the complicated volumes of the upper roof garden replace the Palladian pitched roof and cupola; and again, just possibly, Palladio’s four projecting loggias are subsumed within the block as the enclosed terrace which, alternatively, as the dominant element of the *piano nobile*, could also be considered to correspond to the domed salon of the Rotonda”⁷³.

The conceptual pattern, the positioning on site, the symmetry, the prospect paraphrasis, and the devices to appreciate the landscape are the themes suggested by the solid pure and the four similar facades of Villa Savoye, because – as Le Corbusier writes – “located at the top of the meadow, it must open to the four horizons” - like the

FIG. 12
Villa Rotonda de Palladio,
 Le Corbusier, *Urbanisme*,
 Paris: Éditions Vincent Fréal
 & Co., 1924, p. 50.



Rotonda. In *Précisions sur un état présent de l'architecture et de l'urbanisme*, villa Savoye is introduced by Palladio alike the Rotonda in the *Four Books*: "The inhabitants came here because this countryside was beautiful with its life of *campagna*. They will contemplate it, keep it unspoiled from the top of their rooftop garden or the four sides of the *fenêtre en longueur*. Their life will be inside a *rêve virgilien*⁷⁴, where villa Savoye, an ideal pattern in a landscape away from time, nestled in a dream⁷⁵, became a "symbolic place"⁷⁶. The ideal Corbusian villa, which turned out from a decommissioning of the structures of the Palladian villa, shows the ascendancy from that, through the comparison with the Pompeian *domus*⁷⁷. Le Corbusier refers to architectural forms in their essence, in which the past is imagined as a source to be evoked and transformed, with a manipulation of forms that transcends them, in contrast to classicism⁷⁸. We may say the relationship between Le Corbusier and Palladio⁷⁹ concerns the *mémoire involontaire*⁸⁰, a mutual relationship between past and future related to its design⁸¹. During Le Corbusier's design procedure, with an additional effort, the architectural creation is performed as an assembly of elements that are juxtaposed, without any hierarchical subordination, using a repertoire of volumes designed as spaces arranged along a pre-arranged track. Le Corbusier says: "*l'Architecture est le jeu savant correct et magnifique des volumes assemblés sous la lumière*". Architecture is a play of volumes appreciated by the eyes – into which the intangibles savant, correct et magnifique, and the loaded word *assemblés* are injected. If, as seems likely, it is the assemblage that has to be correct⁸², the Corbusian way of designing could be considered, therefore, an *assemblage*.

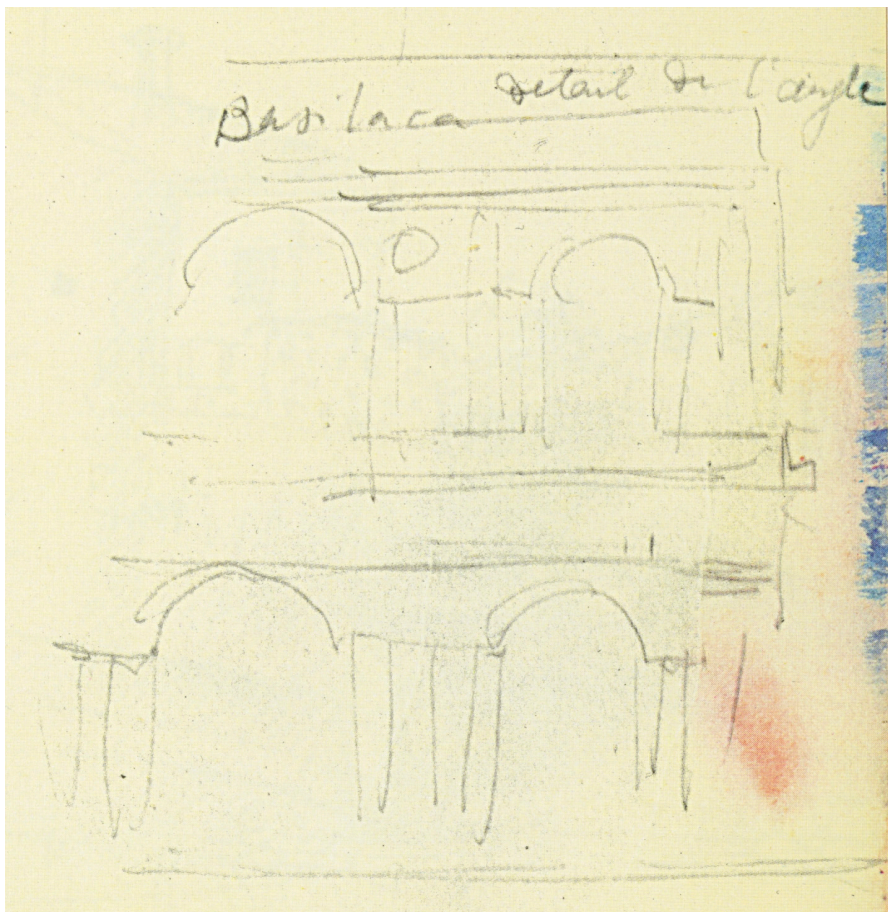
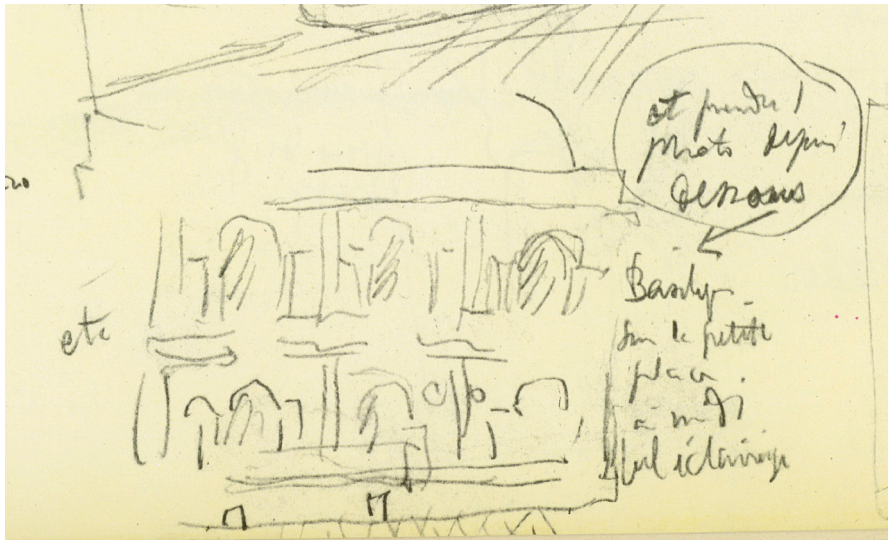


FIG. 13a

Le Corbusier. *Basilica Palladiana*: "Basilique, sur la petite place à midi bel éclairage". *Album La Roche*, 1922, Folio 38.

FIG. 13b

Le Corbusier. *Basilica Palladiana*: detail of *Serlianas*. *Album La Roche*, 1922, Folio 38.

Serlianas repeated / Palladian Basilica

The Palladian Basilica is a civil building with a double portico high structure placed to encase three sides of the pre-existing *Palazzo della Ragione*, with the aim of enlarging the medieval space. The composition rhythmically repeats in a series of *serlianas*, framed by a Doric architectural order on the lower floor, and Ionic on the upper. Palladio surrounded the old public palace with a double order of arches, taking openings and paths into account, thanks to an adjustable solution based on the *serliana*. This is formed by an arch flanked by two side openings of variable width to take in the width difference of the spans, allowing the light to get freely inside⁸³. The album shows two sketches of the Palladian Basilica: in the first one, there is a frontal view of part of the façade overlooking the square, with the crepidoma, the two registers of the *serlianas* and a part of the upturned hull cover. The sketch of part of the façade of the Basilica from the small square (now Piazzetta Palladio) is characterised by a series of *serlianas* which repeat in a rhythmic eurythmy and where lights and shadows are the key elements, remarking: “Basilique, sur la petite place à midi bel éclairage (et prendre 1/photo depuis/dessous)”⁸⁴ – Basilica, on a small square at noontime in a beautiful brightness (and take a photo from below). In the second sketch, another more detailed frontal view appears, representing, on a larger scale, the final part of the prospectus with the double columns, as proved by the comment “Basilica détail de l’angle”. In the drawing, the holes with overlapping arches, both on the upper and lower floors, create the effect of a perforated wall, marked by the extreme transparency of the *serlianas*, therefore enhancing the lightness of the building. Le Corbusier’s interest turns to the loggia – as in the Rotonda and the Zileri villas – a cryptic aspect compared to the context that shows an almost ‘scenic invention’, meaning to create the perception of a clash between the surface of the plane and the depth inside the arches⁸⁵. Due to these sketches of enigmatic piercings, Stanislaus von Moos may have reasonably assumed that Le Corbusier had seen in Palladio “a master of scenography on an urban scale and of asymmetries and spatial transparencies filled with tension”⁸⁶.

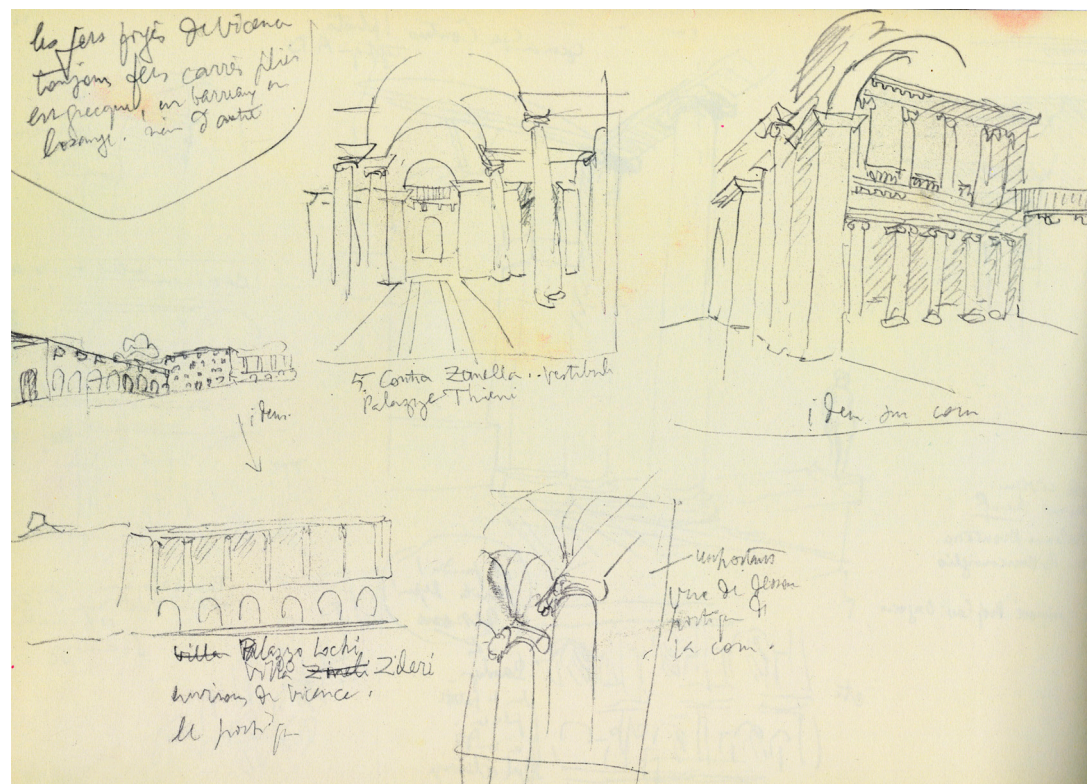


FIG. 14

Le Corbusier. Sketches of Barbarano Palace e villa Loschi Zileri. Album La Roche, Folio 38 verso.

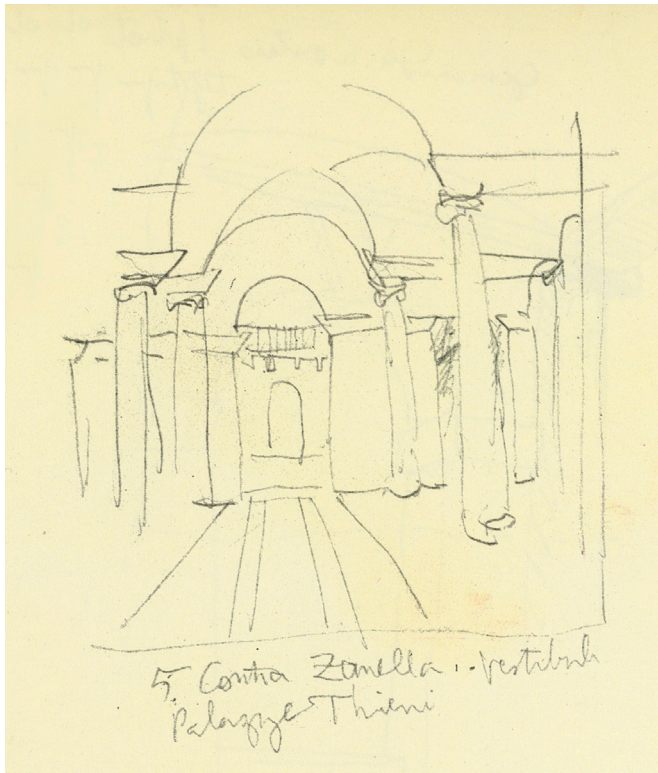


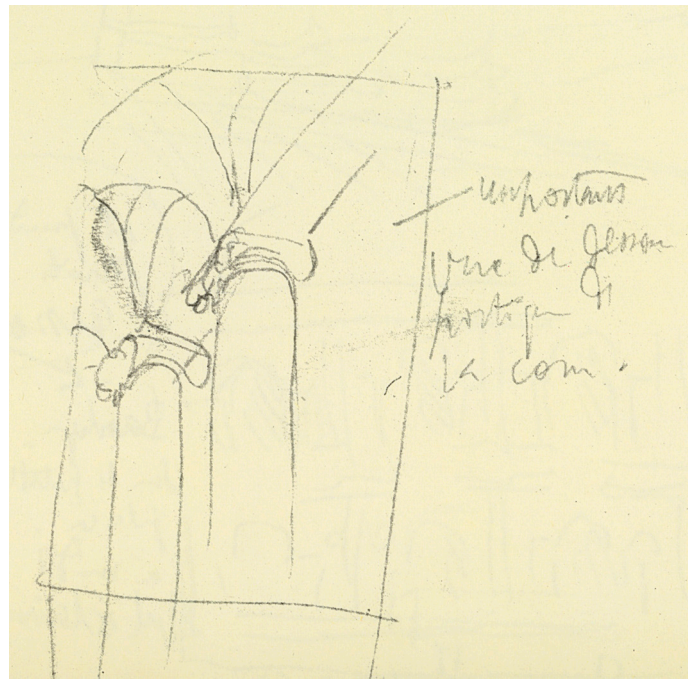
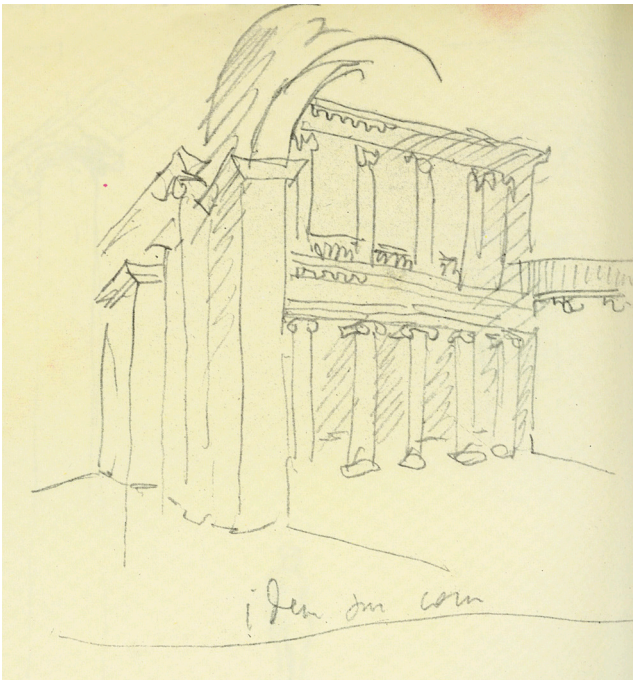
FIG. 15

Le Corbusier. *Barbarano Palace, "vestibule"*. *Album La Roche*, 1922, Folio 38 verso.

Vestibule/Palace Barbarano

On Folio 38 V° of the Album⁸⁷ there are five drawings, and three of these show Palladio's palazzo Barbarano⁸⁸: the first drawing shows the four-columned vestibule; the second one shows the double loggia in the courtyard; the third portrays two columns with Ionic capitals supporting the arches of the portico. In Palazzo Barbarano, where the plan, the columns and the walls interact to articulate spatial layers, some of which are close while others are fictitious, Le Corbusier tries to recall the same for the views of the foreshortening, as he did in the drawings of the Rotonda. The 'vestibule' is supported by four columns, differentiating it from the Vitruvian tradition that wanted it to be a simple passage space, while Palladio gives it an aulic shape by turning it into a magnificent architectural environment, with a shade of nobility, between the road and the house⁸⁹.

The Palladian tetrastyle atrium⁹⁰ of Palazzo Barbarano is portrayed by four columns which divide it into three naves, covered by masonry vaults. Due to the pre-existing walls, the latter weakens the differences in the entablature⁹¹, making an irregular space perceived as regular. Drawing the vestibule of the palace, Le Corbusier recalls the large size of the atrium of the Pompeian houses, similar to that of a cathedral⁹²; when illustrating the route from the street to the garden, he had drawn the vestibule, the atrium and the peristyle in sequence. The description Le Corbusier gives *Maison des Noces* at Pompeii shows a reflection on the tetrastyle room, where "you are in the Atrium; four columns in the middle (four *cylinders*) shoot up towards the shade of the roof, giving a feeling of force and a witness of potent methods; but at the far end is the brilliance of the garden seen through the peristyle which spreads out this light with a large gesture, distributes it and accentuates it, stretching widely from left to right, making a great space"⁹³. The *domus* studied once back from the *Voyage d'Orient*⁹⁴ are connected to these sketches of Palladio's works and will be recalled to memory while arranging the projects of villa La Roche-Jeaneret⁹⁵, villa Stein and villa Savoye⁹⁶. It should be pointed out that Le Corbusier, as Palladio had already done before, recovered from



memory and drawings those interpretations of the works seen, as, by measuring the ancient architectures, he figured out the measures did not match with those in the treaties and that he always found them different. Well aware of this, he regards himself as an anticlassical and turns down the rules of architectural treaties, such as that of the five orders of Jacopo Barozzi da Vignola: "That Vignola! Why Vignola? What infernal pact binds modern society to Vignola? I descended into the academic abyss. Let us not delude ourselves: academicism is a way of not thinking"⁹⁷.

Articulated spaces such as the vestibule, the portico, the peristyle, the court, first studied inside the *domus*, then validated by the concrete vision of Palladio's work, will be mirrored in his first projects, where the four columned room is brought into as one of the most relevant architectural environments, in villa La Roche-Jeanneret, villa Stein, villa Savoye⁹⁸. As well as the type of peristyle, it will be suggested on the roof terrace as a solarium in the projects of villa Meyer, in the houses of the Weissenhof in Stuttgart, while in villa Savoye, the terrace opens to the sky as in the Mediterranean house⁹⁹. While the double-height loggia space in villa Stein in Garches creates a deep setback in the body of the building; its depth is enhanced by the balcony and the green inside the house. Julius Posener recalls that Le Corbusier, in 1934, when they went to visit Villa Stein together, felt deeply let down "because we saw on the side of the garden that the whole staircase bannister backed vases with geraniums with a 'vieux lion de ménagerie'. LC said, 'Il a eu de la chance, Palladio; They didn't do that to him'. I could not say if he meant Palladio as he had just been in Vicenza¹⁰⁰, or if he meant Palladio because the dimensions of the Garches villa are based on the proportions and dimensions of the Malcontenta, as Colin Rowe later proved"¹⁰¹.

Pompei or Palladio? Both in Garches and Poissy, four columns make a framed and fluent space. Is it likely to portray the four-columned atrium¹⁰² as a Palladian quotation? Both come from the study of the past, in this case from the Roman *domus*: Palladio develops a four-columned room in his architecture, as Le Corbusier – who had drawn them in the Carnet of Pompei in 1911 – then puts it in maison La Roche-Jeanneret, villa Stein and villa Savoye. Both have the same connection to the past: Rome and Vitruvius for Palladio, Pompei and Palladio for Le Corbusier¹⁰³. Tim Benton identified one more reference to the tetrastyle atrium in a preliminary project for

FIG. 16

Le Corbusier. *Barbarano Palace, cour and double internal loggia*. Album *La Roche*, 1922, Folio 38 verso.

FIG. 17

Le Corbusier. *Barbarano Palace, detail: "important vue de dessous portique de la cour"*. Album *La Roche*, 1922, Folio 38 verso.

Planeix (FLC 8972), where Le Corbusier chooses a regular grid of *pilotis*, which reasserts the logic of the ‘four-column atrium’ as defined by Palladio¹⁰⁴. Le Corbusier carries on his journey inside Palazzo Barbarano, as in a film sequence - noting “*idem sur cour*” – remarking which refers to the Ionic and Corinthian double order in the ‘*piazze de’ latini*’, already studied in Pompei. It is a large portico with a noble visual impact that can arrange an asymmetric and monumental context, virtual realisation, as unfinished due to lack of surface, with only one side completed¹⁰⁵. The double-height loggia in the courtyard, if possible, recalls the feeling of “the *impression* of light is extended

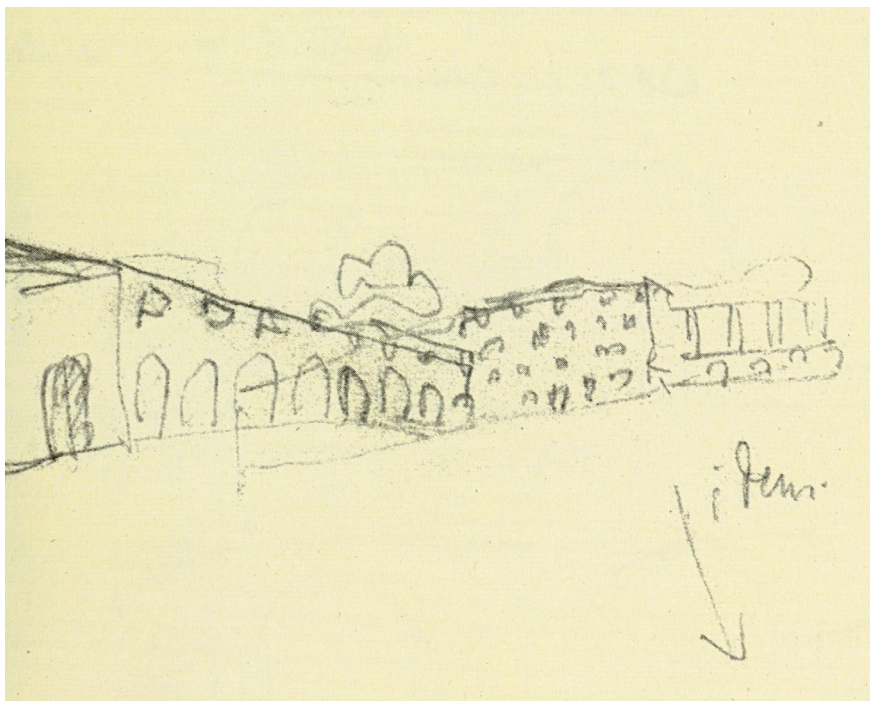


FIG. 18
Vicenza. *Villa Valmarana ai Nani*, 1920 ca. Postcard: Le Corbusier Collection. FLC L5(8)336.

FIG. 19
Le Corbusier. *Villa Loschi Zileri*: view. Album *La Roche*, 1922, Folio 38 verso.

outside by cylinders (I hardly like to say columns, it is a worn-out word), peristyles or pillars"¹⁰⁶ where Le Corbusier shows in *Vers une Architecture*, the emotion resulting from a relationship between "definite elements: cylinders, an even floor, even walls. From a certain harmony with the things that make up the site. From a plastic system that spreads its effects over every part of the composition. From a unity of idea that reaches from the unity of the materials used to the unity of the general contour"¹⁰⁷. The high loggia formed by two overlapping series of columns with their entablature is designed by Le Corbusier, only partly with the balcony, while on the side, the vault with the wall of the atrium and the pilasters turns up, which seems to carry on as far as the courtyard.

This last image is a fictional invention of an architectural track that goes on even after the corner virtually bending the wall, confirming that his sketches are interpretations. In this regard, Josep Quetglas states that in Roman Italy, Le Corbusier had discovered the space, with its more abstract components (the plan, the compartment, the diaphragm, the axis, the light), with a process starting from the limit of space, marked by plans which then goes through by means of paintings, openings, visual joints and diaphragms up to an unlimited space development spreading through the barriers¹⁰⁸. After the two above drawings, Le Corbusier goes on with his survey of the palace, outlining a detail representing the two columns with Ionic capitals supporting the upper structure vaults, commented by Le Corbusier as "*important vue de dessous portique de la cour*". The Palladian double loggia, which is at the same time also a sunshade diaphragm, may have influenced the future *brise-soleil*: a passive device which is meant to stop the summer sun rays in and let the winter ones breakthrough. Le Corbusier would write that the *brise-soleil* is a component of harmony, surpassing function, hoping that the modern approach to architecture would lead to the *brise-soleil* becoming a new standard: "The *brise-soleil*, as an architectural event, had risen. [...] The loggia? It is an outstanding and timeless architectural value"¹⁰⁹ and "this portico, this loggia, this *brise-soleil*, links modern architecture with the most ancient traditions"¹¹⁰ which will be linked to the contemporary age and be turned into *brise-soleil*, as a new standard.

Loggia / Villa Loschi Zileri

Recalling his dialogues with William Ritter on the Tiepolos, he undertook an itinerary outside the city, in which villas are located that are homogenous in terms of their common features, spotting with their emergencies the continuum of the Venetian countryside. The aim is to visit the Valmarana and the Loschi Zileri villas, located in the surroundings of Vicenza, with huge Tiepolo's wall frescoes. La Roche's album has no drawings of Tiepolo's frescoes in the Vicenza villas, unlike those made in Venice. In this regard, Le Corbusier sends Ritter a postcard with the fresco *The Time Discovering Truth*¹¹¹, made by Tiepolo in villa Zileri – where he writes full of "enthusiasm for Vicenza, Palladio and Tiepolo. I assume that the contezza (sic) Valmarana is charming. Her salons dazzled me. I have also seen the rooms of the Villa Zileri, which are still full of people, luxurious, and with a warm welcome. You could write me a letter with twenty lines about your Tiepolesque joys, and also send me a note, to thank her for the photos and postcards"¹¹². In fact, in the Foundation's archive, there is a photograph of the main façade of Villa Valmarana (FLCL5(8)336). He claimed himself so fond of Tiepolo that from then on, he would name painters as *tiepoleurs* and a painting as a *Tiepolo*¹¹³. The 17th-century villa Loschi Zileri in Monteviale¹¹⁴, designed by Carlo Borella with an enlargement by Francesco Muttoni, is located in a vast park and turns up as a settlement of different building bodies connected. The inclusion of the complex in the minor road network and the channels in the agricultural territory have determined its disposition and arrangement, following the progress consistent with the landscape¹¹⁵. The main nucleus consists of the main villa, with the facade turning southwards: perpendicular to it, the long body of the *barchessa*¹¹⁶ develops, while on the eastern side of the villa, in a backward position, the chapel and the loggia are located.

Le Corbusier makes two sketches of the villa's compound – an arrangement of different architectural styles. He highlights his interest in the loggia and the *barchessa* – elements identifying different connections to the landscape. In the first drawing, we can see the perspective of the villa, with the long porch of the *barchessa* orthogonal to it; in the second, we find a frontal view of the magnificent loggia, laid on seven large rusticated arches consisting of grand columns of the Tuscan order. Why, if Le Corbusier did come to see Tiepolo's frescoes, did he draw the architectural outside of the villa instead? He is perhaps more interested in the original and anticlassical arrangement

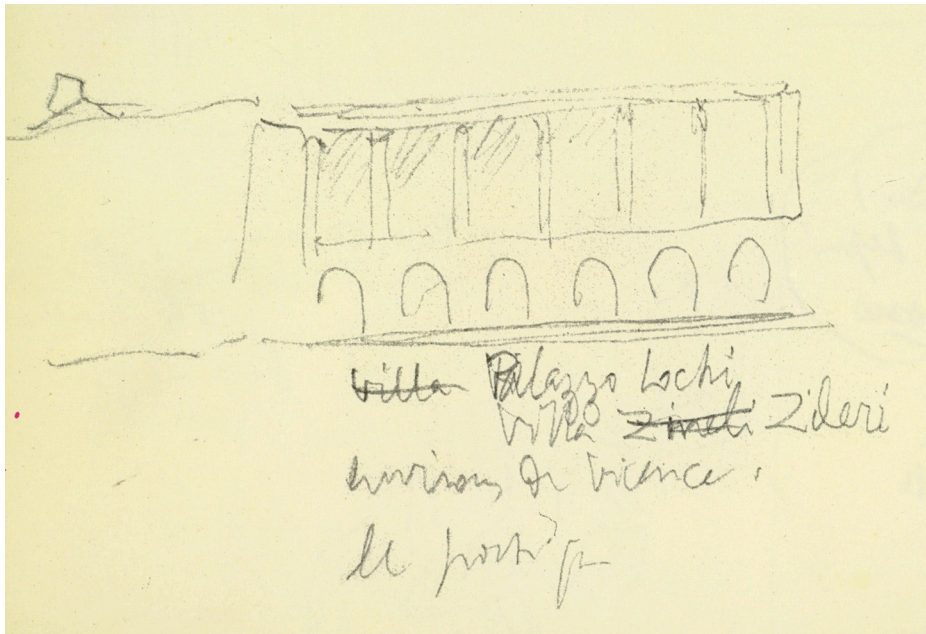


FIG. 20
Le Corbusier. *Villa Loschi Zileri: Loggia*. *Album La Roche*, 1922, Folio 38 verso.

FIG. 21
Monteviale (Vicenza), Loggia of Villa Loschi Zileri. Photo: G. Gardini (2015).

of the various building bodies, such as the loggia, which he names in the drawing as the *portique*, in the fluid and open space quality, which must have offered him design assumptions. This, like a diaphragm, turns out to be a device to undergo the different connections to the landscape: a mysterious space that marks the different aspects of the surrounding countryside as stagy scenes where the different architectural types such as the court, the *barchessa* and the loggia appear, duly arranged in the setup green. Stanislaus von Moos saw a similarity between the villa and the preliminary studies for villa Stein in Garches, positive that the asymmetrically arranged loggia of villa Zileri is an important reference for Stein's loggia¹¹⁷.



FIG. 22

Le Corbusier. *Villa Disconzi-Piovene on the Monte Berico*. *Album La Roche*, 1922, Folio 39.

FIG. 23

Vicenza. Villa Disconzi Piovene. Postcard, 1910, Fonds: G. Gardini.

Portico/Monte Berico

In Folio 39 of the Album, there is one illustration only: this is the perspective of a Neopalladian villa, drawn in coloured pastels, villa Disconzi, Bortolan, Piovene¹¹⁸, in Monte Berico's area, above Vicenza. During his trips, Le Corbusier must have walked up to the 'Sacro Monte' on the *Berici hills*, through a long monumental arcade¹¹⁹, to finally reach the top, where the eye runs along the horizon, following the chain of hills and sweeping through the nearby countryside, seeing gardens and villas, among which are the Rotonda and the villa at Nani¹²⁰. In a 'sacred' track through the porch, dotted with fifteen chapels representing the mysteries, he reaches the Madonna di Monte's Sanctuary¹²¹ and the belvedere (viewpoint), where he can appreciate a unique landscape. On the opposite side, the villa designed in the album appears inside a park hidden by a plastered wall, today including a balustrade of columns. In the early 19th century, a neoclassical portico leaned over the main building of Villa Disconzi, which overhangs compared to the buildings behind¹²². This element comprises a tetrastyle Doric pronaos surmounted by a triangular tympanum connected to the garden through a flight of steps. The drawing in the album is typical of the Doric columns supporting an entablature whose frieze shows triglyphs - joined together by double festoons - that appear only in line with the capitals. In the sideward parts, instead of windows, there are only two niches in the wall, one on each side; while the summit moulding carries on the entablature of the pronaos in simplified forms. Le Corbusier must have been particularly impressed by the garden's temple-shaped loggia, the surrounding landscape, and the Monte Berico's *belvedere*. In this case, the loggia composed of the pronaos with the pediment is moulded as a peculiar element of Palladian architecture. It could have been considered as a *typique* element by Le Corbusier.

Research / Invariants

Obviously, for Le Corbusier, the sense of architecture lies in architecture itself, and the first feeling is about the geometric shape: "See how the emotional structure of architecture arises: first of all, you moved by the main composition of the volume: that is the first and forceful perception"¹²³. From a number of clues, it appears that, even in the journey to Veneto, he is looking for ideal types and *standard* elements, as assumed by 'Purism' through the "recherche des invariants"¹²⁴ and where architecture basically needs primary geometric concepts, meant as invariant structures of aesthetic perception. Standards are elements representing the point of arrival of a long evolution where time, climate, earth and sky, and many human generations have contributed¹²⁵. The patterns chosen by purists are those with an emotional potential, complying with the law of selection based on principles of rationality and economics. The research of invariants will be used to identify elements and volumes to carry out a well-blended layout through elements' assembly. These criteria imply the concept of invariant formal *standard* properties that allow the universality of art to be reached, making the plastic language transferrable¹²⁶. Already on the Acropolis, Le Corbusier had pondered on concepts such as type and standard - impelled by the study of individual architectural elements up to theories addressed to aesthetic purposes, where "with the term moulding he defined the essence of Greek architecture: in the profiles of its volumetric elements the artistic will grew in its perfection. In his reflection, however, the modern elements of this will are the engineer's creations not the works of art. Le Corbusier uses these examples and this lexicon when he calls the Parthenon in *Vers une Architecture* as a product of selection applied to a pre-established standard¹²⁷. In *L'Esprit Nouveau*, he states that the standard is the result of a set of social and economic techniques¹²⁸ without pursuing rules and regulations from the Treaties. To confirm this assumption in La Roche's Album, on folio 38 V, he writes, in a comment, that: "the forged irons of Vicenza are always square irons bent in the Greek style, in bars or lozenges"¹²⁹, meaning with this statement he is pursuing repeated elements as standards. This thought can be connected to the footnotes written on the Venetian mosaics and the ornaments set in the fishermen's sails of Chioggia¹³⁰. In fact, during his Venetian stay in the Cahier 1916-1922, he made two comments connected to the standards: the first in the drawing with the prospectus of Saint Jeremiah in Venice¹³¹, writing that "*les Standarts de le style Byzantine: les mosaïques St Marc/ antiithèses à celle de le Renaissance*", making a comparison between the Byzantine and San Marco's Renaissance mosaics. The note references the mosaic tiles of San Marco's Basilica, reviewed as a standard of the Byzantine period, unlike the Renaissance mosaics, different in size and artistic expression. However, our attention must also be drawn to the concept of 'type' mentioned in a subsequent drawing¹³² of the Cahier 1916-1922, picturing two

glass goblets intersecting one another, reflecting on a glass plate as if to survey the process of deconstruction. In the upper sheet, we find a note by Le Corbusier along with the sketch of a horizontal decoration of both figurative and geometric friezes; these figures are the symbols laid on the fishing boats: "In Chioggia. The paintings in the boats are *éléments* type. The paintings in the boats are alphabetic, qualifying, as is the vermilion surface, green, cobalt, blue, white, lemon yellow. The black and white"¹³³.

FIG. 24

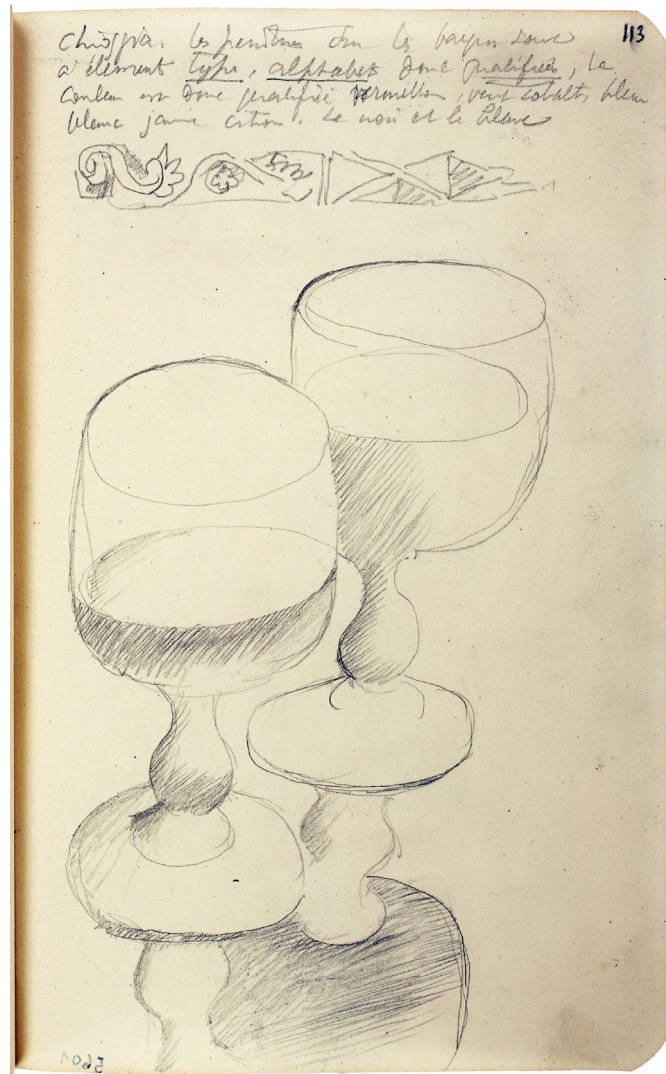
Vicenza. Palazzo Barbarano da Porto: detail of window.
Postcard: Le Corbusier Collection (FLC L5(8)339).

Fig 24 bis.

Le Corbusier. Simboli barche di Chioggia, Cahier 1916-1922. FLC C21-5601

Standards/Windows

In that period, he was making a deeper study on the windows' topic, arranged according to a regular alternating rhythm of voids and solids on the facade, is turned down by the exponents of the Modern Movement, fearing that the windows may break the unison of geometric shapes. Therefore, during the journey, the research on this type of element aims to prove how it can be implemented and applied as a standard¹³⁴. The album focuses on some kinds of openings like arcades, loggias, and arches. The portico, which matches a structure of mediation



regarding the environment, had already been an occurring pattern in the *carnets* of the *Voyage d' Orient* where he had drawn it to show a different way to compare them from inside and outside. For Le Corbusier, elements like columns, floors, and walls are part of the plastic system of the creation as much as the landscape together in close comparability, emphasising it in the foreground as well as in the distance. Furthermore, in the FLC archive there are three postcards of images reproducing windows of Palladian palaces. Le Corbusier does not draw them but chooses only these photographic images that display:

1) a French door with the balcony of the second order at the entrance portal of Palazzo Barbarano on Contra' Porti (FLC L5(8)339). This window is framed within a marble framework where the sculptures of a female figure of Fame and a bearded man with adjoining jambs on the curved pediment are arranged, embellished with magnificent panoplies of war memorabilia and knotted festoons.

2) A postcard of the façade of Palazzo Porto Breganze (FLC L5(8)338), a massive fragment of a troubled "unfinished" of a giant order on a crowned base by the attic in the mode of a large entablature. In the harmony of lights and shadows between the intercolumns, the two large windows with balconies turn out with triangular and semicircular tympanums, isolated in all their light and dark evidence with festoons connecting to the Corinthian capitals.

3) A postcard of the side prospectus fragment of the Loggia del Capitano on Contra' Monte, the window in the middle between a frieze made up by a bas-relief and two allegorical statues placed in the pilaster intercolumns (FLC L5(8)337). The Palladian Loggia, comparable to a triumphal arch, is devoted to the battle of Lepanto, and shows the same dramatic imprint of ancient remains with relevant light and shade values. It is made by a set of contrasts and inconsistencies with the entablature anticlassical articulation discontinued by the openings of the balconies supported by Michelangelo-style shelves¹³⁵. It portrays an elaborate inclusion event between plastic and architecture¹³⁶ in which you can make out an example of hard-fought artistic experimentation¹³⁷. At the end of the analysis, which carries out the reversal and the "overturning" of the classical window, he will offer la *fenêtre en longueur* .

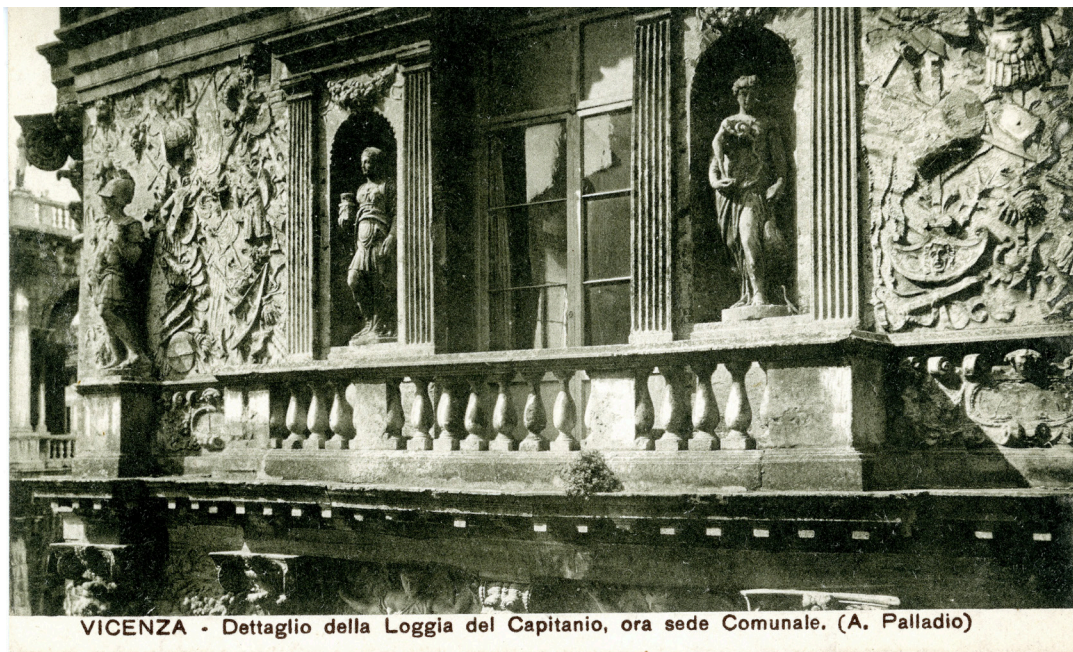


FIG. 25
Vicenza. Loggia del Capitano: detail. Postcard: Le Corbusier Collection (FLC L5(8)337).

In a conference held in Lausanne in 1924, to illustrate the «standard» concept for the first time, Le Corbusier stated his history of architecture, traced back to a history of windows¹³⁸. A similar conference was held at the Sorbonne, entitled *Esprit Nouveau en architecture*, where Le Corbusier affirms that the history of the window is crucial in the history of architecture¹³⁹ and, in the text explaining the ‘five points’ of the new architecture, he claims that “the history of architecture revolves entirely around the openings in the walls”¹⁴⁰. You may also assume he was already thinking about the conjunction between art and architecture, showing a topic which he later developed: the complementation between architecture and the plastic arts he called “synthesis of the major arts”. This idea already existed at the time of the magazine ‘*L’Esprit Nouveau*’ in the years of his trip to Veneto. However, it will find its elaboration later, as a recovery of the common origin - poetic - of the *arts majeurs*¹⁴¹, claiming that in the plastic event everything is a whole, sculpture-painting-architecture, joined in emotional nature connections¹⁴². In the same period, Le Corbusier shows up with absolute stand-alone architectural works, *première manifestation corbusique* occurred in town. A decade later, the art historian Henri Focillon, after reviewing his architecture, wrote to Le Corbusier: “I don’t think I am mistaken in recognising in you the heir of those Saint-Simonian architects who wanted to make our cities, in their very plan and configuration, the glorified image of man. They, too, wanted to humanise mechanics, in other words, to make them serve a human purpose. [...] I’m taking with me your thoughts and our Palladian memories of the Vicenza countryside”¹⁴³. In this perception, it can be said the strength and influence of Le Corbusier’s architecture may be compared to Palladio’s who always had his myth by writing in 1965, just before missing: “Here they would say: ‘During the Renaissance we had Palladio. Today: Venice has Le Corbusier’”¹⁴⁴. And then ironically, “The vandal Corbu vandalises: he will give a Venetian measure to modern times, there, in the Lagoon” and “From now on, in Venice, he will have only two names: Palladio and Le Corbusier”¹⁴⁵.

Formes / Mémoire

The question tried to understand how the study materials, travel sketches, photos, and postcards have been acknowledged: whether they embody sources of inspiration or just objects of study dating back to pieces of evidence of the past¹⁴⁶. The question arises: what was drawn in La Roche’s album? Elements and parts of buildings? Their details and their structure? Le Corbusier needs the drawing to preserve the memory. He writes legends to feature environments - such as *portique, attique, vestibule, cour*- as a range of architectural spaces to be assembled¹⁴⁷. These terms are words from history used in their absolute value of a renewed architectural syntax.

The journey - Le Corbusier writes - “is a track of research where no scenario is provided to replace the traveller’s emotion arising before architecture, pure form integral plastic structure”¹⁴⁸. In *Precisions*, starting from the search for architecture, we reach the straightforwardness of the pure element, as great art is made of simple means, as history teaches, from disorder to precision. But the straightforward does not mean poverty; it means cleanness. Describing his study trips, he states that in the profile of a city we will see “scattering, dissonance” -frightful bazaars of academic ostentation - considering it in the negative, while architecture must be considered on the scale of particular elements¹⁴⁹. Le Corbusier’s gaze is not vague, and his attention focuses only on certain specific works and not on others. His sketches bring explicit choices matched with words linking to other past travel experiences to show a theorising process¹⁵⁰. The relationship between language and design in Le Corbusier appears to be influenced by Neo-Platonist thought because if drawing is meant to convey the idea, the process implies language, and that perception occurs inside our mind¹⁵¹. The singular importance of Le Corbusier’s journey through Veneto comes from how intensely Palladio’s works affected him in continuous observation and transcription of the architectures studied, which mix the forms, images, and materials handed down by the past. A concept of architecture based on relations with the past - sometimes to clash with it- when he confesses that he has never had “but one teacher: the past; [...] I took from the past the lesson of history, the *raison d’être* of things. Every event and every object is related to it...”¹⁵².

Through the direct experience of Palladio’s works, Le Corbusier ascertains every single particular structure: while in Venice, he had drawn views from afar, landscaping showing the whole, in Vicenza, he drew individual parts and architectural elements, with the exception that confirms the rule, of Villa Disconzi’s view, drawn in its whole. These

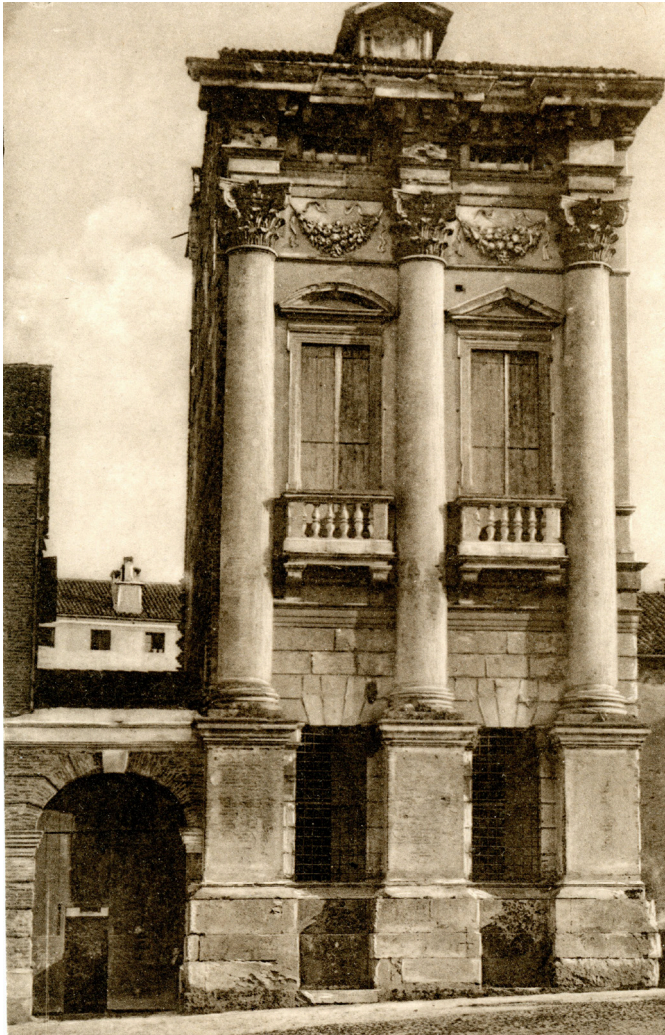


FIG. 26
Vicenza. Palazzo Porto in
Piazza Castello. Postcard:
Le Corbusier Collection
(FLC L5(8)338).

'restitutions' of parts of architecture appear as fragments in their essence that, taken out of their context, "undergo to further conceptual elaborations, reductions which - if applied to others - can reach different meanings and arise new formal aggregations"¹⁵³. Works that peruse pure forms in a paratactic connection are portrayed by the juxtaposition of the parts against the academic teaching of a hierarchical layout. The elements drawn in the album might potentially become autonomous standards out of their context, as they no longer hold a well-defined iconographic value, to make themselves a range of geometric abstractions. Reading Palladian architecture, he confirms his will to fit in a range of forms as personal documentation. The sketches include elements or component parts of Palladio's architectures, such as elevations, spaces, volumes and structures: he studies their connections with axes, layout and plastic value to appropriate them, clash with or reject them in the design procedure. This personal archive of sketches and notes is reused in different ways to turn them into new structures. This catalogue is full of 'ready to be used items' in a *bricolage*, each object carved in his memory in a moment of 'epiphany', where particular and general examples are equal¹⁵⁴. As proved by the sketches of La Roche's Album, the individual elements, the parts and architectural volumes, allow us to assess and to determine - through concrete experience - the depiction of specific structures, with the aim of picking up the features of their essence.

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Notes

1 Le Corbusier. Letter to parents, 27 November 1921, *Le Corbusier: Correspondance 1. Lettres à la famille 1900-1925*, Rémi Baudouï et Arnaud Dercelles (eds.), Paris: FLC; Gollion (Ch.): InFolio, 2011, p. 626.

2 Petit, Jean. *Le Corbusier lui-même*. Genève: Edition Rousseau, 1970, pp. 55-56.

3 Le Corbusier: "I think of the land of Palladio, where the Villa Rotonda evokes Virgilio". Letter to Ritter, 12 November 1917. Marie-Jeanne Dumont (ed.). *Le Corbusier, William Ritter Correspondance croisée, 1910-1955*, Paris: Éditions du Linteau, 2014, p. 249.

4 Le Corbusier. Letter to parents, 3 August 1922, Rémi Baudouï et Arnaud Dercelles, (eds.), *Le Corbusier: Correspondance 1. Lettres à la famille 1900-1925*, Paris: FLC ; Gollion (Ch.): InFolio, 2011, p. 634.

5 Jeanneret, Georges. *Journal du Père, Georges-Edouard Jeanneret*, BV, LC/106/1043: "11 septembre 1922. Edouard est parti hier à minuit pour Venise où il doit retrouver un ami. Il reviendra dans dix jours. Il a été charmant, paisible et content; il s'est soigné ici pour un catarrhe de vessie et sa maman a été pour lui un vrai ange-gardien; il n'était pas encore guéri, mais bien amélioré ; tout cela a bien miné ce corps si fatigué ; il reste quand même avec son énergie quotient tête à tous ses maux. 15 septembre. Reçu d'Édouard une carte de Venise, mardi, annonçant aussi la pluie; nous regrettons vivement qu'il n'ait pas pris des dessous plus chauds ainsi que nous le lui avions conseillé. 2 octobre. Notre cher Édouard est reparti pour Paris samedi 30 septembre à 5 ¾ h accompagné de tous nos regrets, un peu remonté quant à la santé, mais encore bien amaigri et pâlot. Son cathare de vessie était guéri, il s'est bien observé quant au régime. Son absence à Venise et Vicence a duré 14 jours et il est rentré aux Châbles le 23 sept".

6 Le Corbusier: "Les causes ? Tout d'abord cette fatalité humaine qui veut à tout prix désagréger et les amitiés parce que les tempéraments sont forcément différents. Ensuite, mes fautes et mon caractère, vos fautes et votre caractère, cette dernière proposition afin de rester dans la mathématique". Le Corbusier. Letter to Ozenfant, 9 septembre 1922. *Amédée Ozenfant, 1886-1966: catalogue raisonné de l'œuvre peinte*. [P. & M. Guenegan eds.], Paris: Lanwell & Leeds, 2012, p. 288.

7 Raoul Albert La Roche (Basel, 1889-1965). Swiss banker moves to Paris, establishing friendship with co-founders of Purism, Le Corbusier and Amédée Ozenfant. Beginning in 1925, La Roche exhibited his collection of purist and cubist works in the Parisian residence designed by Le Corbusier and Pierre Jeanneret. In 1959 he promised the villa of Auteuil to the future Fondation Le Corbusier. Jehle-Schulte Strathaus, Ulrike (ed.). *Le Corbusier und Raoul La Roche Architekt und Maler, Bauherr und Sammler*, Basel: Architektur museum, 1987.

8 Le Corbusier: "Impossible, je pars demain pour 10 jours, jusqu'au 20 ou 22. Je vous télégraphie. Voici comment La Roche m'a écrit, allant à Venise et m'y invitant. J'ai accepté sous toutes réserves. Mais mon médecin, aujourd'hui m'y a autorisé". Letter to Ozenfant, 9 Septembre 1922. *Amédée Ozenfant, 1886-1966: catalogue raisonné de l'œuvre peinte*. [P. & M. Guenegan eds.], Paris: Lanwell & Leeds, 2012, p. 288.

9 Ozenfant, Amédée. *Mémoires, 1886-1962*. Paris: Seghers, [1968], pp.123-125.

10 Ozenfant Amédée. Letter to Le Corbusier, 14 September 1922. *Amédée Ozenfant, 1886-1966*, cit., p. 289: "Je suis très heureux que La R[oc]he vous ait accroché au passage; je suis curieux d'avoir votre avis sur Venise; vu à vie renouvelée après Rome. Au fond ça doit être délicieux, côté Paysage-architecture ; votre jugement sur Tintoret me paraît moins certain".

11 Le Corbusier: "Chers amis. Je me suis évadé, et... je fais des aquarelles avec une joie de poulain. C'est un pays à aquarelle, technique de cette beauté-ci. En prenant le train je faisais d'amères réflexions sur les ravages du temps: je ne suis plus jeune, de corps et d'esprit. La vie s'est faite dure avec les ambitions toujours plus élevées. Labeur opiniâtre, lutte sans répit. Je me disais (sortant de l'hôpital) que l'âge héroïque était peut-être révolu, cet âge qui ignorait la lassitude. Donc je fais des aquarelles et je m'amuse de ce pays de théâtre". Letter to William Ritter, 14 September 1922. *Correspondance croisée, 1910-1955 / Le Corbusier, William Ritter*. (ed.) Marie-Jeanne Dumont. Paris: Éditions du Linteau, 2014, p. 745.

12 Le Corbusier. *Agenda*, 1922, FLC F3(3)4-025.

13 Le Corbusier. *Agenda*, 1922, FLC F3(3)4-026: in the page 26: here's the timetable of the train from Venice to Vicenza.

14 Le Corbusier *Agenda 1922* FLC F3(3)4_027: writes "Redentore façade Palladio" e Photo Tiepolo, Tiep.[olo] Carmine, Bellini".

15 In Munich, the young Jeanneret had met, in 1910, William Ritter, whose influence, like that of L'Eplattenier, will be decisive in the artistic formation of the future Le Corbusier.

16 Le Corbusier: "De cela se dégage une leçon et déjà j'esquisse un séjour de fainéant à Rome, avec ballades dans les jardins des Palladio, des Bramante et autres". Le Corbusier. Letter to August Klipstein [30] September 1910. FLC E2(6)124-127. In Zacnic, Ivan. *Klip and Corb on the road: the dual diaries and legacies of August Klipstein and Le Corbusier on their eastern journey*, 1911. Zurich: Scheidegger & Spiess, 2019, p. 265.

17 See Donzè, Ferdinand (ed.), "William Ritter (1867-1955) au temps d'une autre Europe", *La Nouvelle Revue Neuchâteloise*, 61, 1999.

18 Ritter, William. *Edmond de Pury: essai biographique et critique*. Genève: Boissonnas et Société des arts graphiques réunis, 1913.

19 Ritter, William. Letter to Le Corbusier, 29 September 1913, op. cit. pp. 241- 244.

20 Villa Valmarana ai Nani was frescoed by the Tiepolo family in 1757.

21 Frédéric Boissonnas. (Geneva, 1858-1946). Remarkable Photographer that made important Works: *En Grèce par monts et par vaux* (1910), *L'Acropole d'Athènes* (1914), *La Grèce immortelle* (1919), *L'Égypte* (1932).

22 William Ritter then wrote to Le Corbusier on January 18, 1919, that he would give some lectures on Tiepolo and has published: *La Villa Valmarana et la jeunesse de Tiepolo*. Genève: Frédéric Boissonnas Photographe-Éditeur, 1920.

23 Le Corbusier. Letter to L'Eplattenier del 1 November 1907. *Letters à Charles Eplattenier*, Marie-Jeanne Dumont (ed.), Paris: Ed. du Linteau, 2006, p. 97.

24 Le Corbusier. Letter to William Ritter, 3 novembre 1913. *Correspondance croisée, 1910-1955*, cit., p. 248: "Je me réjouis, infiniment du Tiepolo en travail. Oui, voilà un type, fort peu connu, méconnu surtout. Mais si bien à son heure ! Une qualité de lumière murale que nul autre n'eut. Tout désigné pour illustrer des murs, dans un cadre de stuc blanc et pour donner l'envolée à ces architectures qui n'en avaient plus. J'ai dans l'œil, le souvenir de cette pâte de craie, si bien parente aux pierres blanches des pilastres corinthiens, et ces roses, ces bleus et ces noirs toujours dans une valeur limpide, plus décorative que la fresque des Toscans d'autrefois, aussi seyant et bien amalgamé que la peinture des Français d'aujourd'hui".

25 Le Corbusier. Letter to William Ritter, 3 November 1913. *Correspondance croisée, 1910-1955*, cit., pp. 247-250: "Je pense, du pays de Palladio, où la villa Rotonda évoque Virgile. Ce sera un peintre pour architecte et le disant j'accepte tout le paradoxal de ce dire". It should be noted that he associated, for the first time, the Rotonda, which he saw only in 1922, with Virgilio's poetry.

26 Rowe, Colin. "Mannerism to the architecture of the Modern Movement", *Architectural Review*, May 1950, pp. 289- 299: "It need scarcely be pointed out that we are here in the presence of a formal ambiguity of the same order as that which Le Corbusier was to provide in 1916; although in lucid, academic dress, the disturbance is less perceptible and perhaps more complete. Palladio's inversion of the normal is effected within the framework of the classical system, whose externals it appears to respect; but in order to modify the shock to the eyes, Le Corbusier's building can draw on no such conventional reference".

27 Burger, Fritz. *Die Villen des Andrea Palladio: ein Beitrag zur Entwicklungsgeschichte der renaissance-Architektur*. Leipzig: Klinkhardt & Biermann, 1909.

28 In the personal library of Le Corbusier is present G. K. Loukomski, *L'œuvre d'Andrea Palladio: les villas des Doges de Venise*, Paris, 1900, Albert Morancé. (FLC V 178, 1-2). Dercelles, Arnaud. "Catalogue de la bibliothèque personnelle de Le Corbusier." In *Le Corbusier et le livre. Barcelona: Collegi d'Arquitectes de Catalunya*, [2005].

29 Le Corbusier. *Sketch from Palladio: Design for Villa Pisani facade and plan*, 1915. FLC B2(20)349.

30 The plan and elevation of Villa Pisani in Bagnolo, by Andrea Palladio, 1542, (London, R.I.B.A, XVII,17), from Burger, Fritz. *Die Villen des Andrea Palladio*, 1909.

31 The Palladian villas are the backdrop of Gabriele D'Annunzio, *Il Fuoco* [1900].

32 Le Corbusier. Letter to Ritter, 12 November 1917. *Correspondance croisée, 1910-1955 / Le Corbusier, William Ritter*, (ed.) Marie-Jeanne Dumont. Paris: Éditions du Linteau, 2014: p. 600: "Je songe avec envie aux 7 francs par jour de Palladio. Palladio ! Hélas, que deviendra la villa Rotonda, et ces villas que D'Annunzio m'a tant donné envie de voir!".

33 Le Corbusier. The manuscript of *Construction des villes* is at Bibliothèque de la Ville, Fonds Le Corbusier, LC/106/1040.

34 Jeanneret, Charles-Édouard. Le Corbusier. *La construction des villes. Genèse et devenir d'un ouvrage écrit de 1910 à 1915 et laissé inachevé par Charles Édouard Jeanneret-Gris dit Le Corbusier*. M. E. Albert Emery (ed.), Lausanne: L'Age d'Homme et Paris: FLC, 1992, pp. 117-118. "Isolé, un édifice se donne tout entier, et créant plusieurs places par sa judicieuse situation, il enrichit considérablement les perspectives urbaines. Le XIXe siècle a recherché les places de forme géométrique simple et placé généralement les édifices en leur milieu. Les quatre aspects perspectifs du monument et de la place elle-même, étaient dès lors semblables, ou du moins l'étaient-ils deux à deux provoquant la monotonie. Autrefois, en pareil cas, l'édifice se plaçait d'une manière asymétrique ; quatre places de caractères foncièrement différents étaient ainsi créées qui présentaient l'édifice sous les angles multiples. [...] Plus riche encore fut le moyen de placer un édifice au milieu d'un espace libre — ou de grouper les maisons autour de cet édifice — de façon à ce que trois places bien distinctes en résultassent. Vicence, fig. 38 f, n'a pas qu'une place du dôme; elle en a trois et toutes trois s'entraident à charmer le voyageur".

35 Jeanneret, Charles-Édouard. *La construction des villes* in Marc E. Albert Emery (ed.), cit. p. 170.

36 Le Corbusier's signature is a reference to the plan of the Piazza del Duomo in Vicenza for *Construction des villes: Vicence XLI*. FLC B2(20)340.

37 Jeanneret, Charles-Édouard. *La construction des villes*, cit., p.171: "L'édifice entouré des places: la méthode ancienne avec quatre aspects différents et la méthode actuelle avec l'édifice au milieu [générant] l'ennui. Trois places groupées autour d'un édifice (Vicence) et la théorie des places contiguës (Salzbourg, Nancy, Piazza, Piazzetta et cour du palais ducal à Venise, deux places adjacentes avec une différence de niveau".

38 Le Corbusier. *La Construction des Villes*, 531, 5, in Schnoor, Christoph (ed.), *Construction des villes: Le Corbusiers erstes stadtebauliches Traktat von 1910-11*, Zurich: gta Verlag, 2008, p. 603: "Le monument l'édifice crée plusieurs places faisant multipliant ainsi l'apport de beauté de ses façades / Vicence XLI 13 / L'édifice se donne tout entier/places contiguës av. différence de niveaux".

39 In the book of Camillo Sitte, *Der Städte-Bau nach seinen künstlerischen Grundsätzen: ein Beitrag zur Lösung modernster Fragen der Architektur und monumentalen Plastik unter besonderer*

Beziehung auf Wien. Wien: Verlag von Carl Graeser, 1889, there are three drawings of Vicenza: 1) The plan indicating: I Piazza del Duomo; II and III Piazzette subsidiary (p. 30.) 2) "Piazza dei Signori vor der Basilica des Palladio" (p. 65). 3) The perspective view of Piazza dei Signori (p. 47).

40 Le Corbusier. *Urbanisme* [1925]. Paris: Éditions Vincent, Freal & Co., 1966, p. 169: "Seuls les traits noirs représentent les surfaces bâties. Tout le reste est en rues ou en plantations. A vrai dire la Cité est un immense parc. Son plan fournit une multiplicité d'aspects architecturaux ; le spectacle est infiniment varié".

41 CIAM. *The heart on the city: toward the humanisation of urban life*. Rogers, E. N., Sert J. L., Tyrwhitt, J. (eds.), London: Lund Humphries, 1952; ed. it. Rogers, E. N., Sert J. L., Tyrwhitt, J. (eds.). CIAM Il cuore della città: per una vita più umana delle comunità. Milano: Hoepli, 1954, pp. 164-168.

42 The La Roche's letter 4 January 1925 LC P5(1)142-143, is published in *Ch. E. Jeanneret Le Corbusier. Album La Roche*, Stanislaus von Moos (ed.). Milano: Electa, [1996], pp. 7-8. [The letter is dated 4 January 1924, but von Moos writes that La Roche intended 4 January 1925]: "Votre album est pour moi du plus grand intérêt; d'abord il me rappelle notre voyage à Venise et Vicence dont j'ai gardé un si bon souvenir; dans votre agréable et intéressante compagnie j'ai pu goûter particulièrement bien les beautés du paysage et les œuvres d'art. Grâce à votre excellente pédagogie, j'y ai énormément appris. Ensuite, il montre la genèse de quelques-uns des tableaux dont je suis l'heureux propriétaire".

43 Raoul La Roche sends another letter of thanks to Le Corbusier on 13 March 1925, published in Walden, Russell, *New Light on Le Corbusier's Early Years in Paris: The La Roche-Jeanneret Houses*, in *The open hand: essays on Le Corbusier* (ed) Walden, Russell, Cambridge, Mass.; London: The MIT Press, 1977.

44 Burns, Howard. "Da naturale inclinazione guidato": il primo decennio di attività di Palladio architetto, in Dal Co, Francesco; Bruschi, Arnaldo (eds.), *Storia dell'architettura italiana-Il primo Cinquecento*, Milano: Electa, 2002, p. 372.

45 Kubelik, Martin. "Andrea Palladio's Vicenza", *Cornell Journal of Architecture*, vol. 4 [1991], pp. 40-54.

46 Piovene, Guido. *Viaggio in Italia*. Milano: A. Mondadori, 1957, pp. 41-42: "A small Rome, a scenic invention, stands in a corner of the Veneto, in view of the mountains [...] The enchantment of Vicenza is in the counterpoint between its neoclassical exaltation and the Venetian, semi-oriental color, which penetrates it everywhere".

47 Le Corbusier. *Album La Roche*, cit. f. 38.

48 Le Corbusier. *Agenda*, 1922. (FLC F3(3)4_048): "Prof. Cav. Ongaro conservateur musée civique Vicence EN les enverra à nos les photos Palladio, 21 sept 1922".

49 Le Corbusier. *Album La Roche*, cit. f. 38.

50 Le Corbusier. *When the Cathedrals Were White*. McGraw-Hill Book Company, [translated from the French by Francis E. Hyslop], Jr. 1964, pp. 128-129. .Ed. or. Le Corbusier. *Quand les cathédrales étaient blanches : voyage au pays des timides*, Paris: Librairie Plon, 1937. pp. 148-149: "J'entre au Musée de Vicence où un miracle éclatait. Un conservateur sans crainte ni reproche, avait nettoyé son musée, tout entier, sans exception. Les siècles étaient abolis; la peinture était d'hier, fraîche. Une révélation. Ce conservateur m'avait dit: «Oui, j'ai tout raclé, tout enlevé. Les œuvres sont ici comme elles furent faites» La force régnait désormais, là où n'était... que distinction (quelle?); l'éclat de rire, là où se devinait le pâle sourire ; la splendeur des couleurs, là où ne s'étalait que le marécage des bitumes. Des tableaux en couleurs ! Oh, là là, quelle incongruité ! De quoi faire pendre un homme – le conservateur. On avait parfaitement ignoré que le Tintoret était étourdissant".

51 Le Corbusier. *Quand les cathédrales étaient blanches : voyage au pays des timides*, cit. pp. 128-129.

52 "Le Corbusier (1887-1965)", in *Palladio* Burns, Howard; Beltrami, Guido (eds.), Venezia: Marsilio, 2008, p. 400.

53 Since 1855 Chiericati Palace has been the historic seat of the Civic Museum.

54 Palladio in *I Quattro Libri dell'Architettura* had drawn a similar portal of the Temple of Vesta in Tivoli. In this regard, in Chiericati Palace, Palladio seems to be indebted to Sebastiano Serlio, who published it in *The IV book of Architecture* as a work Corinthian-Vitruvian. While Michele Sanmicheli inserted it in his house, in reference to the basilica of the S, Salvatore in Spoleto. Burns, Howard. "Vasti desideri e gran pensieri". *I palazzi veronesi di Michele Sanmicheli*, in *Michele Sanmicheli: architettura, linguaggio e cultura artistica nel Cinquecento*. (eds.) Burns, Howard; Frommel, Christoph Luitpold; Puppi, Lionello. Milan: Electa; Vicenza: C.I.S.A., 1995, pp. 66-67.

55 Le Corbusier, *Vers une Architecture*, cit. p. 163: "La modénature est la pierre de touche de l'architecte. Celui-ci se révèle artiste ou simplement ingénieur. La modénature est libre de toute contrainte. Il ne s'agit plus ni d'usages, ni de traditions, ni de procédés constructifs, ni d'adaptations à des besoins utilitaires. La modénature est une pure création de l'esprit: elle appelle le plasticien".

56 It should be noted that Palladian works were often associated with those of Michelangelo as in *Choisy's Histoire de l'architecture*, in the chapter *L' époque de Palladio et de Michel-Ange* where their drawings are juxtaposed together in the same *planche*.

57 Le Corbusier. *Vers une architecture*, Nouvelle éd., Paris: G. Cres, 1924 [1923], p. 137.

58 Boesiger, Willy et Stonorov Oscar (eds.), *Le Corbusier, P. Jeanneret, Œuvre complète 1910-29*, Zurich: H. Girsberger

59 Stanislaus von Moos. *Le Corbusier, elements of a synthesis*. Rotterdam: 010 Publishers, 2009, p. 119-120.

60 *Immeuble pour ouvriers Z.C.H.A.*, 1934, in Zurich. Bruno Maurer. *Le Corbusier à Zurich, les projets des années trente*, in *Le Corbusier: la Suisse, les Suisses*. Paris: FLC; Éditions de la Villette, 2006, p. 192.

61 Le Corbusier. *Album La Roche*, cit.: "Palais Valmarana vue sur la petite rue 1er étage, 10 h- matin/Scamozzi".

62 Ackerman, James S. *Palladio's Villas*. New York: Institute of Fine Arts, New York University, 1967. Beltrami, Guido, and Howard Burns, eds. "Andrea Palladio 1508-1580". In *Palladio*. Vol. 6. London: Royal Academy of Arts, 2009.

63 Goethe, Johann, Wolfgang: von. *Italienische Reise* 1, Leipzig: Philipp Reclam, (18..) [1813] pp. 48-50: "In civil architecture to unite together walls and columns will always be a contradiction". "Die höchste Schwierigkeit, mit der dieser Mann wie alle neuern Architekten zu kämpfen hatte, ist die schickliche Anwendung der Säulenordnungen in der bürgerlichen Baukunst; denn Säulen und Mauern zu verbinden, bleibt doch immer ein Widerspruch".

64 Forster, W. Kurt. *Viaggi in terra palladiana, Palladio nel nord Europa: libri, viaggiatori, architetti*, (ed.) Beltrami, Guido, Milano, Skira, [1999], pp. 195-204.

65 Damisch, Hubert. "La colonne, le mur", *Architectural Design*, 49/5-6, numéro spécial: «Leone-Battista Alberti», pp.18-25.

66 Marcello Fagiolo, "Le facciate palladiane: la progettazione come proiezione sul piano di spazi", *Bollettino CISA*, XX, 1978, 47-70.

67 *Villa Rotonda de Palladio à Vicence*. Postcard (FLC L5(8)307) then the postcard cut and inserted by Le Corbusier in *L'Esprit Nouveau*, n° 20, janvier-février 1924, s.p.; then in *Urbanisme*, cit., 1925, p. 50: "Ce sera l'architecture qui est tout ce qui est au-delà du calcul".

- 68 Forty, Adrian. *Words and buildings: a vocabulary of modern architecture*. London: Thames & Hudson, 2000; ed. it. *Parole e edifici: un vocabolario per l'architettura moderna*, Bologna: Pendragon, 2004, p. 153.
- 69 Oechslin, Werner. 'C'est du Palladio': *Un avvicinamento al fenomeno del palladianesimo in Palladio nel Nord Europa. Libri, viaggiatori, architetti*, 1999, cit., p. 87. Id., *Palladianesimo Teoria e prassi*. [Translated by Elena Filippi]. Venezia: Regione del Veneto; San Giovanni Lupatoto: Arsenale, 2006. Id., *Palladianismus: Andrea Palladio*; *Kontinuität von Werk und Wirkung*, Zurich: gta Verlag, 2008.
- 70 Quetglas, Josep. "Roma non è che un vasto monumento, Pompei un'antichità vivente", in Talamona, Marida (ed.), *L'Italia di Le Corbusier*, Electa, Milano 2012, p. 78.
- 71 Benton, Tim. *Le ville di Le Corbusier e Pierre Jeanneret, 1920-1930*, Electa, Milano 2008 (I ed. Paris 1984), pp. 230-255. Quetglas, Josep. *Les Heures Claires. Proyecto y arquitectura en la Villa Savoye de Le Corbusier y Pierre Jeanneret*, Massilia, Sant Cugat del Vallès 2009. Caccia, Susanna e Olmo, Carlo. *La villa Savoye: icona, rovina e restauro (1948-1968)*. Roma: Donzelli, 2016.
- 72 Reichlin, Bruno, "Risalire alla genesi per ritrovare l'opera. La villa Savoye a Poissy, 1928-1931" in Id. *Dalla soluzione elegante all'edificio aperto: scritti attorno ad alcune opere di Le Corbusier*. (ed.) Viati Navone, Annalisa. Mendrisio: Mendrisio Academy Press; Cinisello Balsamo: Silvana Editoriale, 2013, p. 240.
- 73 Rowe, Colin. *The mathematics of the ideal villa and other essays*. Cambridge, Mass.: The MIT press, 1976, p. 13.
- 74 Le Corbusier. *Précisions sur un état présent de l'architecture et de l'urbanisme*. Paris: Vincent, Freal & C.ie, 1930, p. 138: "Les habitants, venus ici parce que cette campagne agreste était belle avec sa vie de campagne, ils la contempleront, maintenue intacte, du haut de leur jardin suspendu ou des quatre faces de leurs fenêtres en longueur. Leur vie domestique sera insérée dans un rêve virgilien".
- 75 The great Latin poet Virgil describes villa life in the Georgicas; the first reference to the villa «La Rotonda» was made in a letter from Le Corbusier to Ritter dated 3 November 1913., *Correspondance croisée, 1910-1955 / Le Corbusier, William Ritter*, cit., p. 249: "je pense, du pays de Palladio, où la villa Rotonda évoque Virgile".
- 76 Tafuri, Manfredo e Dal Co, Francesco. *Architettura contemporanea*. Milano: Electa, 1976, p. 119.
- 77 Vidler, Anthony. *The abstraction of history*, in *Oppositions Reader: Selected Essays 1973-1984*, K. Michael Hays (ed.), New York: Princeton Press.1998, p. 462.
- 78 Forster, W. Kurt. "Antiquity and Modernity in the La Roche-Jeanneret Houses of 1923", *Oppositions* 15/16: Winter/Spring 1979, pp.131-153.
- 79 In this regard Bruno Reichlin proposes a reference of the Villa de Mandrot at Villa Godi Porto in Lonedo of 1929-32, the first work attributed to Palladio, that Le Corbusier knows through the plates of the book by Loukomski where he may have admired the landscape proposed by Palladio and have "transposed" it. Reichlin, Bruno, «Le dehors est toujours un dedans». *La Villa de Mandrot a Le Pradet, 1929-1932*, in Id. *Dalla soluzione elegante all'edificio aperto: scritti attorno ad alcune opere di Le Corbusier*. Viati Navone, Annalisa (ed.). Mendrisio: Mendrisio Academy Press; Cinisello Balsamo: Silvana Editoriale, 2013, p. 284.
- 80 Tafuri, Manfredo. "Machine et memoire": The City in the Work of Le Corbusier", in *Le Corbusier: the Garland essays*, H. Allen Brooks(ed.), New York; London: Garland, 1987.
- 81 Daniel Sherer, "Le Corbusier's Discovery of Palladio in 1922 and the Modernist transformation of the Classical Code" in *Perspecta*, 2004, Vol. 35, (2004), pp. 20-39.
- 82 Reyner, Banham. *Theory and design in the first machine age - 2*. Ed., New York-Washington: Praeger Publishers, 1967, p. 224.
- 83 To the Gothic structural logic of the vaults, Palladio uses the ancient language of Doric and Ionic columns. Palladio in *I Quattro libri dell'Architettura* (1570), defines it «una basilica de' nostri tempi», expressing its desire to adapt ancient typologies to "modern" functions.
- 84 Le Corbusier. *Album La Roche*, cit., f. 38: "Basilica, on a small square [today piazzetta Palladio] at noon with a beautiful brightness and take a photo from below". Perhaps it can be assumed that La Roche or Le Corbusier had also a camera with them. Questa asserzione attesta che Le Corbusier o La Roche avevano con loro una fotocamera.
- 85 Schumacher, T. L., "Deep space/shallow space" in *The Architectural Review*, 1987, pp. 37-42.
- 86 Moos, von, Stanislaus. *Saggio in Album La Roche*, cit. p. 35.
- 87 Le Corbusier. *Album La Roche*, cit. foglio 38 V".
- 88 Le Corbusier in the caption he writes: "*Contra Zanella vestibule Palazzo Thieni*", seen from the entrance of Contrà Porti, mistaken for palace Thiene, located on the opposite side. Palazzo Barbarano or Barbaran Da Porto is a palace built in Vicenza between 1570 and 1575 by the architect Andrea Palladio. Today it is home to the Andrea Palladio International Centre for Architecture Studies (CISA) and the Palladio Museum.
- 89 The *vestibulum* in the *domus* is the space adjacent to the entrance, which precedes the *atrium* that originally was the inner, open-air court of a Roman house, later in the Renaissance, in a covered entrance hall.
- 90 Wolfram Prinz, "La "Sala di Quattro Colonne" nell'opera di Palladio", *Bollettino del Centro Internazionale di Studi d'Architettura "A. Palladio"*, XI, 1969, pp. 370-386. Vitruvio. *De architectura*, Gros, Pierre (ed.), Torino: G. Einaudi, [1997]. Tavares, André. *Vitruvius without text: the biography of a book*, Zurich: Gta verlag, 2022.
- 91 Guido Beltramini, *Palladio e il palazzo Montano Barbarano*, in (ed.) Guido Beltramini, *Guida a palazzo Barbaran da Porto*. Vicenza: CISA, 2000, pp. 9-27.
- 92 Le Corbusier, *Carnet 4, Voyage d'Orient*, in Gresleri, Giuliano (ed.), Le Corbusier, Charles-Edouard Jeanneret, *Voyage d'Orient: Carnets*. Milan: Electa/ Paris: FLC, 1987, pp. 126-127: "colossal vestibule 1 hauteur de *cathédrale*, pleine d'ombre" e «il y a des masses lumineuses et des volumes obscurs".
- 93 Le Corbusier. *Vers une Architecture*, Nouvelle éd., Paris : G. Cres, 1924 [1923], p. 149; Le Corbusier. "L'illusion des plans" in *L'Esprit Nouveau*, n° 15, février 1922, pp.1767-1780 : "Casa Del Noce, à Pompéi. Et vous voilà dans le cavaedium (atrium) ; quatre colonnes au milieu (quatre cylindres) élèvent d'un jet vers l'ombre de la toiture, sensation de *cathédrale* ; mais au fond, l'éclat du jardin vu à travers le péristyle qui étale d'un geste large cette lumière, la distribue, la signale, s'étendant loin à gauche et à droite, faisant un grand espace".
- 94 Reichlin, Bruno. "Le Corbusier e i disegni del «Voyage d'Orient»" in *Rassegna di Architettura e Urbanistica*, 153 / Studi Su Le Corbusier, pp. 10-31.
- 95 See the very compelling analysis of the relationship between villa La Roche-Jeanneret and the villa of the Tragic Poet in, Forster, W. Kurt. "Antiquity and Modernity in the La Roche-Jeanneret Houses of 1923", *Oppositions* 15/16: Winter/Spring 1979, pp.131-153.
- 96 Tim Benton. *Le ville di Le Corbusier e Pierre Jeanneret: 1920-1930*, (I ed. Paris 1984), Milano: Electa, 2008, pp. 230-256.
- 97 Le Corbusier, *Entretien avec les étudiants des écoles d'architecture*, Paris: Éditions Denoël, 1943; *Le Corbusier talks*

with students: from the schools of architecture (translated from the French by Pierre Chase), New York: Princeton architectural press, 1999, p. 60.

98 Le Corbusier. *Précisions*, cit., p. 136: "De l'intérieur du vestibule, une rampe douce conduit, sans qu'on s'en aperçoive presque, au premier étage, où se déploie la vie de l'habitant: réception, chambres. Prenant vue et lumière sur le pourtour régulier de la boîte". In the photo of villa Savoye published in, Le Corbusier. *Œuvre complète 1929-34*, cit., p. 26, there is the caption: "vestibule".

99 Malécot, Claude. *Pompei*, in Pierre Saddy (ed.), *Le Corbusier, le passé à réaction poétique*, Paris: Caisse Nationale des Monuments historiques et des Sites/Ministère de la Culture et de la Communication, 1988, pp. 64-69.

100 It should be noted that Le Corbusier had not been to Vicenza in 1934.

101 Posener, Julius, "E i mobili? Me lo chiede?", *Rassegna*, II, n. 3, 1980, p. 15.

102 Andrea Palladio, *I quattro libri dell'architettura*, 1550, cit. Chapter VIII "Of the Halls of Four Columns" with relative drawings of the room in plan and in elevation.

103 Quetglas, Josep. "Las cuatro columnas: Palladio y Le Corbusier", *Massilia* 2003, pp.103-109.

104 Benton, Tim. *Le ville di Le Corbusier e Pierre Jeanneret, 1920-1930*, Electa, Milano 2008 [Paris: Sers, 1984, 130], pp. 148-155.

105 Guido Beltrami, *Palladio e il palazzo Montano Barbarano*, cit., pp. 9-27.

106 Le Corbusier. *Vers une Architecture*, cit, [1923], p. 150: "La lumière étend son impression au dehors par les cylindres (je n'aime pas dire colonnes, c'est un mot abîmé) des péristyles".

107 Le Corbusier. *Vers une architecture*, Paris: G. Cres, 1924 [1923], p. 167: "L'émotion naît de quoi? D'un certain rapport entre les éléments catégoriques : cylindres, sol poli, murs polis. D'une concordance avec les choses du site. D'un système plastique qui étend ses effets sur chaque partie de la composition".

108 Josep, Quetglas, "Roma non è che un vasto monumento, Pompei è un'antichità vivente in L'Italia di Le Corbusier", cit., pp. 78-97.

109 Le Corbusier, "Unité", *L'Architecture d'Aujourd'hui*, n° spécial 'Le Corbusier', 1948, pp. 51-52: "le brise-soleil, en tant qu'événement architectural, était né. [...] La loggia? C'est une valeur architecturale éminente et de tous les temps".

110 Le Corbusier, *Œuvre Complète 1946-1952*, (ed.) Boesiger, W., Zurich: Girsberger, 1946, p. 90. "Ce portique, cette loggia, ce brise-soleil, rattachent l'architecture la plus moderne aux plus anciennes traditions. Tracés selon la dictature du soleil, ils aident à réinstaurer la règle dans l'architecture".

111 Le Corbusier. Letter to William Ritter, 22 September 1922, *Correspondance croisée, 1910-1955 / Le Corbusier, William Ritter*, (ed.) Marie-Jeanne Dumont. Paris: Éditions du Linteau, 2014, p. 746. Postcard of Tiepolo's fresco at Villa Zileri: "*Il Tempo che scopre la Verità*", in the center of the ceiling of the staircase, representing the victorious Truth: perhaps wanted by Le Corbusier, for his personal experience.

112 Le Corbusier. Letter to William Ritter, of 22 September 1922. *Correspondance croisée, 1910-1955*. cit., p. 746: "Chers amis. Voici pour vous plaire. Et je vous pense à l'unisson avec moi dans mon enthousiasme pour Vicence, Palladio et Tiepolo. Je présume que la contezza (sic) Valmarana est charmante. Ses salons m'ont ébloui. J'ai vu aussi les salles de la villa Zileri, toujours avec des habitants, du luxe et un fin accueil. Vous pourriez bien m'écrire dans une lettre 20 lignes sur vos joies tiepolesques et de plus me donner un mot".

113 Le Corbusier. Letter to William Ritter, September 22, 1922. In *Correspondance croisée, 1910-1955 / Le Corbusier, William Ritter*, cit., p.746: "Ai décidé qu'un peintre s'appellerait Tiepoleur et un tableau un Tiepolo. Voilà la mesure de mes débordements".

114 Le Corbusier. *Album La Roche*, foglio 38 V°: "Villa Palazzo Lochi/Villa Zileri/environs de Vicence/le portique".

115 Gardini, Gabriele, *Andrea Palladio e la costruzione rinascimentale del paesaggio di villa*, in *Andrea Palladio e la costruzione dell'architettura*, De Poli, A., Visentin, C. (eds.), Parma: Università degli studi di Parma; Padova: il Poligrafo, 2008, pp. 61-74.

116 *La barchessa*, is the long side-wing portico that starts from the villa, for the functions of the farm.

117 Moos, Stanislaus, von. *Le Corbusier, une synthèse*. Marseille: Ed. Parenthèses, 2013, p. 113: "Je suis maintenant convaincu que la loggia aménagée asymétriquement de la villa Zileri dal Verme, construite au XVII^e siècle au lieu-dit Biron (Commune de Monteviale, près de Vicence), constitue une référence encore plus importante pour le balcon ou la «loggia» de la villa Stein".

118 The Villa Disconzi, Bortolan, Piovone, villa Is located in Monte Berico, Vicenza, (Viale X Giugno,16); the villa has been designed by Bartolomeo Malacarne at the beginning of the nineteenth century.

119 The arcade, composed of fifteen little open chapels and one hundred and fifty arches, connects the basilica of Monte Berico to the city.

120 Baedeker, Karl. *Italie septentrionale: manuel du voyageur*, cit. Paris : Paul Ollendorff, 1913, p. 279 : "Du carrefour, d'où l'on jouit d'un coup d'œil magnifique sur la ville et les Alpes, on prend à l'Est le chemin carrossable qui longe la hauteur, pour tourner à droite, au bout de 2 min., par un sentier qui mène de là en 10 min. à la Rotonde, en passant d'abord à la villa du poète Ant. Fogazzaro et immédiatement après à la villa Valmarana, ornée de fresques de G.-B. Tiepolo".

121 Sanctuary of the Madonna di Monte: over the centuries the original church was increasingly enlarged with neoclassical projects by Palladio and Borella, who added a large Baroque body surmounted by a dome to the first Gothic church.

122 Battilotti, Donata. (ed.), *Ville venete: la Provincia di Vicenza*. Venezia: IRVV - Marsilio, 2005, p. 548.

123 Le Corbusier, "L'Esprit Nouveau en Architecture", in *Almanach d'architecture moderne* (Paris, 1926), p. 37: "Voici comment s'établit l'édifice émotif de l'architecture: premièrement le cube général de l'édifice vous affecte foncièrement et définitivement: c'est la première et la forte sensation".

124 Le Corbusier, A. Ozenfant. *Après le Cubisme*, Paris: Edition des commentaires, 1918, p. 39.

125 Le Corbusier, *Almanach de l'Architecture moderne*, Paris, 1926, *Un standard meurt, un standard naît*, p. 83-90: "Un standard ? C'est, d'une façon plus générale, un objet ou un élément d'objet typique, représentant soit la plus heureuse expression d'une vue de l'esprit, soit le point d'arrivée d'une longue évolution à laquelle le temps, le climat, la terre et le ciel, et de nombreuses générations humaines ont collaboré".

126 Danièle Pauly, *Le Corbusier: le dessin comme outil*, Lyon: Page., 2006, pp. 39-46.

127 Kurt Forster, "L'ordine dorico nell'architettura moderna", in Settis, Salvatore (ed.), *I greci: storia, cultura, arte, società, 1: Noi e i greci*, Torino: G. Einaudi, 1996, pp. 665-706.

128 Le Corbusier. "Pédagogie", *L'Esprit Nouveau*, 19, (dec. 1923) s. p. : "Le standard c'est ce qui est parfaitement fait. Encore une fois, le standard surgit de la masse profonde (causes économiques, sociales, financières, techniques). Le standard est une résultante".

129 Le Corbusier. *Album La Roche*, cit., foglio 38 V°: "les fers forgés de Vicence/toujours fers carrés pliés/en grecque, en barreaux ou/losange. rien d'autre".

130 "In the fishing boats of Chioggia there are emblematic figures drawn as types, that have been repeated for centuries: triangles, lozenges, circles of the sun, stars and small eyes".

131 Le Corbusier. Étude de la façade de l'église de San Geremia, Venise. Crayon, 1922. Cahier n. 21, f. 99. FLC C21 5594.

132 Le Corbusier. *Esquisse de deux verres*. Cahier n. 21, f. 113. Crayon, 1922. FLC C21-5601.

133 Le Corbusier. Drawing of two glasses (FLC Cahier 1916-1922, C21-5601) with an annotation: "Chioggia. Les peintures dans les barques sont à éléments type, alphabets, dont qualificatif, le combien est donc superficie vermillon, vert, cobalt, bleu, blanc, jaune, citron. Le noir et le blanc".

134 Le Corbusier. Le Corbusier. *Vers une architecture*, - Nouvelle éd., Paris: G. Cres, 1924 [1923], p. 115: "L'architecture agit sur des standards. Les standards sont choses de logique, d'analyse, de scrupuleuse étude. Les standards s'établissent sur un problème bien posé. L'architecture est invention plastique, est spéculation intellectuelle, est mathématique supérieure. L'architecture est un art très digne. Le standard imposé par la loi de sélection, est une nécessité économique et sociale".

135 See: Zevi, Bruno. "Michelangiolo e Palladio", *Bollettino del CISA*, VI/1964. 6. pp. 1013-1028.

136 *Le Corbusier, Oeuvre complete 4: 1938-1946* / (ed.) Boesiger, Willy. [7. Ed.] Zurich Les éditions d'architecture, 1977. p. 150: "Synthesis of major arts: Architecture, Painting, Sculpture. A new architectural aesthetic was born. Painting underwent, with cubism, around 1910, its greatest revolutionary shock. An art of high constructive value was born, plastic and intellectual. It is indisputable that this art, which separates itself so clearly from Impressionism, is moving towards an architectural synthesis".

137 Pauly, Danièle. "Dessins et peintures 1928-1932" in *Le Corbusier, la ricerca paziente*, Lugano: Federazione Architetti Svizzeri, 1980, pp. 181-193. Moos Von, Stanislaus. "Le Corbusier as Painter", *Oppositions*, 19/20 (1980), pp. 89 107.

138 Reichlin, Bruno, "L' «intérieur» traditionnelle insidiato dalla finestra a nastro. La Petite Maison a Corseaux, 1923-1924", in *Id. Dalla soluzione elegante all'edificio aperto ...*, cit. p. 92.

139 Le Corbusier, "Esprit Nouveau en Architecture", in *Almanach d'architecture moderne*, cit. pp. 17-40.

140 Le Corbusier; Jeanneret, Pierre, "Fünf Punkte zu einer neuen Architektur", in *Die Form*, 2. 1927, pp. 272-274.

141 Calatrava, Juan. *Un autre Le Corbusier: l'idée de la synthèse des arts majeurs*, "La lettre du Collège de France" [En ligne], 28 | avril 2010, mis en ligne le 23 mai 2011.

142 Le Corbusier, "Unité", *Architecture d'Aujourd'hui*, numéro spéciale Le Corbusier, 1948, 11: "Mais dans le corps même de l'événement plastique tout n'est qu'unité: sculpture-peinture-architecture: volume (sphères, cônes, cylindres, etc...) et polychromie, c'est-à-dire des matières, des quantités, des consistances spécifiques assemblées dans des rapports d'une nature émouvante".

143 Henri Focillon, Letter to Le Corbusier, June 1934 FLC 2(16)178: "Je ne crois pas me tromper en reconnaissant en vous l'héritier de ces architectes Saint-Simoniens, qui entendaient faire de nos villes, dans leur plan et leur configuration mêmes, l'image glorifiée de l'homme. Eux aussi voulaient humaniser la mécanique, c'est-à-dire la faire servir à un accroissement humain. Je suis presque sur le quai d'embarquement, en partance pour ces rives de l'Atlantique Nord. J'y emporte votre pensée, et nos souvenirs palladiens de la campagne de Vicence".

144 Le Corbusier writes: "Ils ont dit: «Nous avons eu à la renaissance Palladio. Aujourd'hui: Venise avec Le Corbusier». Corbu le vandale, vandalise: il donnera une mesure vénitienne aux temps modernes, là-bas, sur la Lagune". Letter to brother Albert, Mars 1965, in *Correspondance Tome 3: Lettres à la famille, 1947-1965*; Rémi Baudouin et Arnaud Dercelles (eds.), Gollion: Infolio ; Paris : Fondation Le Corbusier, 2016, p. 828.

145 Le Corbusier writes: Après un séjour des huit, neuf, dix, onze, douze, treize à Venise où je fus l'objet de manifestations très amicales. Désormais, Venise, deux noms: Palladio et Le Corbusier". Letter to brother Albert, 15 April 1965, in *Correspondance Tome 3: Lettres à la famille*, cit., p. 830 .

146 Salerno, Maria, "Mare e memoria: la casa mediterranea nell'opera di Le Corbusier", in Gravagnuolo Benedetto (ed.), *Le Corbusier e l'antico: viaggi nel Mediterraneo*, Napoli: Electa Napoli, [1997], pp. 107-108.

147 Auguste Choisy's book, *The History of Architecture*, especially the section "The picturesque in Greek art, the asymmetrical parts, the weight of the masses", is an important reference for Le Corbusier.

148 Le Corbusier, *L'art décoratif d'aujourd'hui* - Nouvelle ed. Paris : Vincent Freal, [1925], 1959, p.211: "Il n'y a pas de décor qui fasse jaillir l'émotion du voyageur : il y a l'architecture qui est forme pure, intégrale, - structure, plastique".

149 Le Corbusier. *Precisions sur un état présent de l'architecture et de l'urbanisme*. Paris: Vincent, Freal & C.ie, 1930, p. 83: "Ainsi le simple n'est pas le pauvre, mais le simple est un choix, une discrimination, une cristallisation ayant pour objet la pureté même. Le simple est une concentration. [...] Si je multiplie, dans la rue ou dans la ville, les maisons ainsi malmenées, l'effet sera misérable le tumulte, le décheté, la cacophonie. L'unité sera dans le détail".

150 It should be noted that Auguste Perret, his master in 1908-9, loved to repeat that "the elements of architecture - columns, arches, walls, openings, vaults - were comparable to a sort of vocabulary, in that they could be combined with each other to form an infinite variety of models depending on practical needs and those dictated by emotions. [In Peter Collins, *Concrete: the vision of a new architecture: a study of Auguste Perret and his precursors*, London: Faber and Faber, 1959; Id. *La visione di una nuova architettura: saggio su Auguste Perret e i suoi precursori*. Milano: Il Saggiatore, 1965, pp. 174-175].

151 Forty, Adrian. *Words and buildings: a vocabulary of modern architecture*, London: Thames & Hudson, 2000; ed. It. *Parole e edifici: un vocabolario per l'architettura moderna*, Bologna: Pendragon, 2004, pp. 28-41.

152 Le Corbusier. *Precisions sur un état présent de l'architecture et de l'urbanisme*, Paris: Vincent, Freal & Cie, 1960, p. 34: On me taxe aujourd'hui de révolutionnaire. Je vais vous confesser que je n'ai jamais eu qu'un maître: le passé, qu'une formation l'étude du passé. Tout, longtemps, encore aujourd'hui les musées, les voyages, les folklores. Inutile de développer, n'est-ce pas? Vous m'avez compris, je suis allé partout où il y avait des œuvres pures — celles du paysan ou celles du génie, — avec ma question devant moi, «Comment, pourquoi?» J'ai pris dans le passé la leçon d'histoire, la raison d'être des choses. Tout événement et tout objet sont «par rapport à... »".

153 Gresleri, Giuliano. "Viaggio e scoperta, descrizione e trascrizione", *Casabella*, 531-532, (1987), pp. 8- 10.

154 Colquhoun, Alan. *Essays in architectural criticism: modern architecture and historical change*. Cambridge, Mass; London: The MIT press, 1981; trad. It., Id. *Architettura moderna e storia*, Roma: G. Laterza, 1989, p. 148.