Le Corbusier and the Salon d’Automne of Paris. Architecture and representation
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Introduction

The Salon d’Automne in Paris was the locus of the new arts; an annual contest created in 1903 to offer the artists a plural field of encounter and to show to the public the present there, the tendencies and new arts. Cradle of vanguards, the Salon stood out for spreading all kinds of artistic genres, from painting and sculpture, to photography, engraving, design, architecture and applied arts. Le Corbusier attended it on several occasions between 1912 and 1929, both with his paintings and his architecture; with his urban planning and his interior design proposals. He went with his drawings of the Orient journey before the European War and he returned after to showcase his works and make his Ville Contemporaine or Équipement de l’habitation well-known examples of his architecture.

The Salon d’Automne

At the beginning of the century, there were several art salons in Paris: Beaux Arts, Artistes Français, Independents, etc. However, Paris lacked a plural place for all the arts and their innovative currents to gather. Some artists and critics such as Carrière, Desvallières, Guimard, Valloton, Vuillard, Ramboisson and Frantz Jourdain, who was the Salon’s first president, worked hard to make it a reality (JOURDAIN 1926).

In October 1903, the general public of Paris could see within the Petit Palais, the works of Bonnard, Blanche, Gleizes, Marquet and Villon under an electric light, a significant novelty of the times. The contributions made during the year 1903, were confirmed in 1904. The 1905 Salon was the scene of a spectacular presentation. Upon entering the room, one could see Henri Matisse’s ‘La femme au chapeau’, it scandalized some by the violence of its shapes and colours. The art critic Louis Vauxcelles when he first saw the paintings actually exclaimed: “It is a cage of beasts!” (A “cage aux fauves”). Fauvism, the first pictorial revolution of the century, had emerged. If Impressionists reflected the light and its variations as essence of painting, Matisse’s chromatic cry was a step forward where subject and form were pretexts for drawing attention to the chromatic essence of art. The Salon reflects and gives back to the 20th century a cry was a step forward where subject and essence of painting, Matisse’s chromatic reflected the light and its variations as the century, had emerged. If Impressionists the violence of its shapes and colours. The room, one could see Henri Matisse’s ‘La

In 1914 the Salon was consolidated and unanimously recognized (CORET 2003). Despite a very clear modernity tendency during its early years, the Salon always sought a dialogue between modern and ancient, far from the dogmatic excesses of some avant-gardes. The Salon’s basic originality led in the fact that it was a house to all artistic manifestations, bringing together all sorts of artists: painters and sculptors, glassmakers and ceramists, decorators and architects, allowing all of them to freely exhibit their creations. It often had specific sections destined to posters and books, to religious art, theatrical decoration, dance, fashion, urbanism or urban art. Architecture had a continuous presence throughout the years. Jourdain, Plomet, Sauvage, Lurcat, Maillet-Stevelen and Moon on the top of the stairs, next to those of Van Dongen. Were located in one of the great halls at the Petit Palais, the success led it to occupy the Grand Palais in 1904, the house for such exhibition of arts which would occupy this space uninterruptedly since that moment. The Petit Palais and the Grand Palais were the jewels of the 1900 Paris, designed as part of a vast programme thought out for the Universal Exhibition. Symbols of the social taste of the time, both of them shared their urban character and their expository will. However, they were diverse in their architectural forms and in their capacity to hold events, notably larger was the one corresponding to the Grand Palais.

This is a singular work by Deglane, Thomas and Louvet which brings together the formalism of its plant and its facades with some spatial advances such as a large glazed hall, whose background is occupied by a monumental staircase. Louvet took care of the new structures, worth mentioning because of their complex and well-studied design, and of the grand staircase, a compromise between classicism and art nouveau that was originally a large hall of honour. Between 1900 and 1940 it was the framework of art and technology, of automobile and aeronautics; the framework of the Salon d’Automne and of many other annual exhibitions. It was the framework of Le Corbusier’s dioramas: interior framework of the Ville Contemporaine and of the Petit Palais. The Salon d’Automne of 1905 was the scene of the first Aeronautics Exhibition and the Petit Palais dubbed itself Vente de l’Air. The Petit Palais and the Grand Palais were the jewels of the 1900 Paris, designed as part of a vast programme thought out for the Universal Exhibition. Symbols of the social taste of the time, both of them shared their urban character and their expository will. However, they were diverse in their architectural forms and in their capacity to hold events, notably larger was the one corresponding to the Grand Palais.

In 1905 the Salon d’Automne became a true international exhibition and unanimously recognized (CORET 2003). Despite a very clear modernity tendency during its early years, the Salon always sought a dialogue between modern and ancient, far from the dogmatic excesses of some avant-gardes. The Salon’s basic originality led in the fact that it was a house to all artistic manifestations, bringing together all sorts of artists: painters and sculptors, glassmakers and ceramists, decorators and architects, allowing all of them to freely exhibit their creations. It often had specific sections destined to posters and books, to religious art, theatrical decoration, dance, fashion, urbanism or urban art. Architecture had a continuous presence throughout the years. Jourdain, Plomet, Sauvage, Lurcat, Mallat-Steven- en and Moon on the top of the stairs, next to those of Van Dongen. Were located in one of the great halls at the Petit Palais, the success led it to occupy the Grand Palais in 1904, the house for such exhibition of arts which would occupy this space uninterruptedly since that moment. The Petit Palais and the Grand Palais were the jewels of the 1900 Paris, designed as part of a vast programme thought out for the Universal Exhibition. Symbols of the social taste of the time, both of them shared their urban character and their expository will. However, they were diverse in their architectural forms and in their capacity to hold events, notably larger was the one corresponding to the Grand Palais.

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a diverse mixture of arts moved the critic to qualify the 1912 Salon d’Automne as the “salon holocaust” (MARE 1912, PÉLADAN 1912). That year, Le Corbusier had opened a studio in La Chaux de Fonds. He designed Jeanneret-Perrét’s and Favre-Jacot’s villas, and published *Étude sur le mouvement d’art décoratif en Allemagne*. In the summer of 1912, in Germany, Le Corbusier visited the Bauhaus-Anstellung in Leipzig and participated with his brother in the inauguration festival of the Dalcroze Institute at Hellerau. In autumn he went several times to Paris, where he visited Perret, Du Bois and Grasset, as well as Prantz Jourdain and his son, Francis Jourdain, assessing his works exhibited in the Autumn Salon. He also admired there, the installations and the furniture with designs of a light and elegant classicism, seeking in them the basis for a renovation of decorative arts. In 1913 he also discovered and admired the works of Frank Lloyd Wright, then exhibited in Paris. In the 1913 Salon, the Alfonso XIII’s Hispano-Suiza was also exhibited, whose bodywork was by Amédée Ozenfant.

**Its presence in the years after the war**

After 1914-1918 World War, the Salon d’Automne was organized again, in a constant boom during the following years. 1922 sees the consecration of the new Salon, with the theatre section by Cocteau and Romaines, and the Corbusian Ville Contemporaine. The twenties were years of fulfillment for Le Corbusier who, “pleine de vigueur”, retook architecture, associated with his cousin Pierre Jeanneret (1896-1967), with whom he studied the Maison Citrohan, the Immeubles-villas and the Ville Contemporaine. In February, he exhibited a ‘gravure forte’ at the Salon des Indépendants, and plans to go to the United States to give some lectures on L’Esprit Nouveau and to see the possibilities of founding an American edition. “The situation is excellent”, he wrote in November (ALONSO 2015). He repeatedly returns to the Salon d’Automne. If in 1922 he shows there the project of a modern city, in 1923 he presents some villas and models of houses shaping the official typologies for social housing. That year he publishes “Vers une Architecture”, exhibited with Ozenfant at Rosenbery Gallery, and builds the villas La Roche-Jeanneret and Le Lac. In 1924, he sets up his atelier in the rue de Sèvres, builds two houses in Boulogne and a working-class neighborhood in Bordeaux. The following year he publishes “Urbanisme”. L’Esprit Nouveau turned him into a public figure, which took him to take on a new name: Le Corbusier, who came to symbolize modern architecture. An architecture whose rigorous project effort requires a parallel effort of understanding.

That particular time is a moment of exceptional conceptual lucidity, in which “the arguments and concepts of painter and architect became interchangeable”, and in which the everyday objects of industrial manufacturing began to configure his projects, taking on an architectural meaning. “Conceptual displacement” it was named (RUEGG 2017).

**1922 Salon: Ville contemporaine**

That autumn, when he was 35 years old, Le Corbusier exhibits in the Salon d’Automne “a decorative fountain and a city of three million inhabitants behind”. It was a provocative response to a dismissive invitation. In his book *Œuvre Complete* he writes: “One day in July 1922. Moreau could, be the model of the urban section of the Salon d’Automne, proposed us to do something for the next Salon in November” (LE CORBUSIER 1929). Temporal had a very broad concept of urban art: “L’art urbain c’est la boutique, l’enseigne en fer forgé, la porte de la maison, la fontaine dans la rue, tout ce que nos yeux voient de la chaussée, etc...”, he said. He would call seven architects to be part of the Salon’s new section. Among them: Mallat Stevens, Charles Siclis and Alfred Agache, who presented the project of a ‘Cité des Morts’ (WALDEMAN 1922). By behaving like an avant-garde artist, Le Corbusier would participate controversially. The poet Paul Dérèmée defined his position as a “dadaïsme cartésien” (*SOCIÉTÉ 1922, DOILLER, VEISSERRE 1922*). La Ville Contemporaine is a new city that, because of its territorial and urban dimension, wanted to be an abstract response from modern architecture to the metropolitan reality of Paris, where Le Corbusier had lived and worked for several years. A regular and symmetrical ideal city with differentiated areas, each of which corresponded to an ideal building type. It was a “vertical garden city”, whose high density allowed soil to be released and returned to Nature. The urban art section occupied the rotunda and the Grand Palais’ hall. The Ville exhibited the hall’s most distinct place, and its monumental staircase. The Corbusian stand fitted into the lower space of it, with an area of almost 200 m2, it was made up of two parts: a straight body, where plans and rational drawings were exposed and a double-height semi-cylindrical annex with a diorama, having by its side two exhibition spaces with plans and images, joining architecture and representation, in a coherent and brilliant synthesis. (ALONSO 2016)

The ability of Le Corbusier to conceive spaces joins the need to represent them, transmit them and explain them in his projects. The diorama responds to that need. As a strategy of mediation between rational and sensitive, the diorama established an ideal continuity between the spectator and the city (LE CORBUSIER 1922). “I would like - he wrote (LE CORBUSIER 1925) — that the spectator could, by an imaginative effort, conceive the new type of height city (but) that rampant city surpasses our imagination”. Therefore, he added, “I have sketched a diorama whose purpose is to objectively before eyes the novelty to which our spirit is not prepared”. The diorama is a ‘machine à émovoir’, a machine to convince, not to reason; that is what plans and two-dimensional drawings are for. There was also an idea to introduce some figures at the foreground. That is the basis to the well-known perspective taken from a café terrace, in which the real Paris and the imagined Ville Contemporaine are both: the real and the ideal, although it was not done so in the benefit of communication simplicity. Le Corbusier raises an interdependence between the city and its image, which entails not only a new sense of space and new means to build it, but also new ways of representing it. There were three levels in which he offered the city’s image. A scientific level, through abstract planes. A representative level, with perspectives, sketches, drawings and photos, which present the diverse aspects of the city to be built. And a public level with panoramic images, in which not only the city is seen but one is inserted within it. All these images conform a chain of more or less complex links, which are both a structural document and an instrument of expression. For Le Corbusier, the different images of the Ville Contemporaine play a decisive role in the knowledge of architecture, and represent a new way to interpret and represent the new city. His sketches and perspectives show his way of looking at things, while using photography to move project space to real space. Meanwhile, dioramic perspectives allow him to give a new vision of the whole, that eases understanding problems in a scenographic scale. Images are juxtaposed showing their links and their oppositions, making them “explode under the eyes of the reader”, as he wrote in *Vers une architecture* (LE CORBUSIER 1923). There is a relationship between the information provided: sketches, perspectives, photos, plans, and the message he want to convey about the city, which is not only drawn on planimetrics, but, thanks to diorama, can be understood via one’s senses and sensitivity. Spaces and forms of the new city multiply their means of representation, reinforcing Le Corbusier’s will to represent and explain the city.

Maurice Raynal, L’Esprit Nouveau art critic, wrote (RAYANL 1922): “From the beginning, the work shows a kind of plastic lyricism, master and not tyrant of Nature”. In another paper, he states: “It is a kind of heroic poem as much for the audacity of plan as for its plastic arrangement”. Voici Babel disciplinée, synthesized André Gybart (GIBERT 1922). In the 1922 Salon he also exhibited two residential types: Maison Citrohan and Immeubles Villas. For the first one he presented a plaster model; for the second, he presented plans and perspectives, and assured: “In order to build houses in big cities, cell and apartment must be reconsidered. We will not arrive at the pure type more than through multiple experiences. In the past it took centuries. Nowadays, machine imposes serial work (and) replaces century by decade” (LE CORBUSIER 1935). Both relationships between architecture and representation will be developed better in 1923.

**1923 Salon: models**

If in 1922 Temporal had organized the urban art section gathering “many activities and young forces”, in 1923 he directed the works towards green architecture, funerary and commercial architecture (SOCIÉTÉ 1923). Little of that interested Le Corbusier. However, he participated in the Salon presenting four scale models of his works (VEISSIÈRE 1922). He said: “The Maison Ozenfant just emerges from the field (...). The Maison Albert, whose plans
are finished, will be budgeted. Three more will start in Boulogne in autumn. From all of them, material was manufactured for the Salon d’Automne11. The Raoul Le Roch house, as later the Villa Stein (1927) and the Villa Savoye (1929) set the way to the new art of living, which had so many times been imagined and drawn. The three of them are tempts, emblems of the new architecture and the personality of Le Corbusier, and as such he wanted to exhibit their models within the Salon. Those years, the use of models was quite a common way of for presenting architecture, Its three-dimensional reality complemented plans and drawings. A proposal had been the general public. “Le grand public n’a point le goût de l’abstract and préfère un dessin, une réalisation concrète, qui lui paraît plus explicative”. Models allow “rendre un compte absolument exact de la construction”12. Beaux-arts education favoured the transfer to architecture of plasticity until then only typical of sculptural methods. Made in plaster - a cheap and easy-to-work-with material -, models as a means of exhibiting their images and their representation, the models were halfway from the abstraction of those Corbusean models. Exposed within the centre of the Grand Palais, Le Corbusier’s models were aesthetic and architectural manifestos that gave a three-dimensional expression to his theories (26). They did not only allow to see volumetric reality, but also to test plastic principles prior to constructive realities. Overcoming the vagueness of the Maison Citrohan exhibited in 1922. Even though he maintains its plastic abstraction and its chromatic neutrality, he makes dialogue the target of white masses and surfaces and the contrast with the black carpentry lines. Therefore, no model exhibited in the Salon, produced such a rejection by the press like those latter. Executed at 1:120 by Charles Lasnon, who combined the old arts and crafts and the new techniques of representation, the models were halfway between object-type and avant-garde sculptures. Pleased with the results, Le Corbusier had them photographed by Albin Salaun and distributed them to the press, attending the Salon d’Automne with them (COVA 2015) Regarding the Salon’s architecture, Perret spoke in ‘Paris Journal’, criticizing the “travail” of the young generation as “faiseurs de volumes”, and especially those of Le Corbusier, whose “architectural and technical flaws” and “functional inconsequence” were censored (BADERRE 1923). “Models presented by Le Corbusier and Jeanneret have concentrated discussions, since the innovative technique of these architects alters all traditions” Both the 1923 models arose from the need to explain architecture through didactic means. We can contrast their images and their representation techniques. If models are three-dimensional and plastic, a stand is at the same time real and illusionary, when confronting the scientific aspects of planimetries to the scenographic of diorama, both evidence Le Corbusier’s architecture.

1927 Salon: Weissenhoff

Le following years: 1924, 1925 and 1926 Le Corbusier did not attend the Autumn Salon. Oblivious to what was happening in the Salon but linked to the figurative experiences exhibited within it, between April and October 1925 he participated in the Decorative and Modern Industrial Arts Exhibition. He presented there the L’Esprit Nouveau pavilion, a manifestation at the same time of the new architecture and of the new city (LE CORBUSIER 1929). He occupied a marginal area next to the Grand Palais, and in a few weeks built a pavilion that illustrated the principles of his Ville-à-la-Villa, as a residential unit that shaped the city. The Pavilion wanted to be the dialectical symbol of Corbusean architecture by uniting the images of the city and the built-up sample of the dwelling-type that was to shape it. A propagandistic way to promote the forms and modes of modernity. Compared to the previous volumetric models, the Pavilion was a real-scale model of one of its cell-types, whose interior was conceived as a purist composition, which brought together the standardization of everyday objects, with the work of artists such as Picasso, Braque, Leger, Gris, Ozefant, Liphchitz and Le Corbusier. The compositional unity between art and object was completed by the space containing its urban proposals, testing the continuity between city and housing, and how the problems of decorative art and urbanism could be considered as extremes of the same issue, as was also evidenced by the simultaneous edition of ‘Urbanisme’ and ‘L’Art Décoratif d’Aujourd’hui’. Thus, the pavilion is a paradigm of the new way of living and modern aesthetics defended by Le Corbusier. During the immediate years he built the Cook and Stein villas, the Planeix maison, and the Armée de Salut’s Palais du Peuple, his first collective building, and worked on his most important project until then: the headquarters of the Geneva League of Nations. The key piece of work during these years was the pair of dwelling-types built in the Weissenhof colony organized in 1927 by the Deutscher Werkbund in Stuttgart (SOCIÉTÉ 1927, LE CORBUSIER 1929, JOEDICKE 2000). They were two different types of houses. The first one, a Citrohan-type but perfected. The second one, a semi-detached house, in which he suggested a single transformable space organized by sliding walls that left the space open during the day and closed at night, as a sort of cabin or a car in which to sleep in. The Weissenhof also reflected automobile ideals, emblem of a new world, whose fascination joined the houses with the Mercedes-Benz car, as both reinforcement and mutual marketing. They were ‘inhabiting machines’. Le Corbusier wanted to exhibit them at the Salón d’Automne, as well as one house at Boulogne and the Palais du Peuple (HUYCHE 1927, ROTH 1996). The 1927 exhibition differed from that of 1923. If the architecture representation was then entrusted to the three-dimensional plastic game of the block of white plaster that the defined volumes, surfaces and architectural masses, now the plurality of representation methods previously experienced, synthesized previous graphic, plastic and photographic experiences and suggested a small installation that anticipated his project which would take place two years later. The person in charge of the Stuttgart works and of the Salon installation was Alfred Roth (1903-1998, a young Swiss architect, the first of those incorporated to the atelier (MOOS 1985, LENTZGHE 2006). Charlotte Perriand (1903-1999 - key figure in those years - referred to the exciting climate of team collaboration. “The work was fascinating because of the great freedom with which new proposals were accepted and the vision of new challenges from a global dimension, even though every proposal was supported by a rigorous and rational filter of Le Corbusier” (PERRIAND 2003. The Weissenhof proved the many complementary contributions and identified a common line that set the start of Modern Movement.

1929 Salon: L’Equipement de l’Habitation

Just one year later, in June 1928, Le Corbusier organized the first International Congress of Modern Architecture, CIAM, in La Sarraz. The following years, Le Corbusier travelled to South America to give a series of conferences, from which important urban studies emerged. This journey left him on the sideline of the II CIAM held in Frankfort in October 1929. He did not go to the Salon d’Automne in December, with Pierre Jeanneret and Charlotte Perriand. In 1929 Le Corbusier advanced another step in the link between architecture, interior design, equipment and furnishing, a subject that had been concerning him for years. “We cannot revise effectively the plans for contemporary house unless we have a new vision of the issue of furniture,” he said (LE CORBUSIER 1930) The design of furniture plays a decisive role in the trajectory of modern architecture. Although Le Corbusier had previously designed various furniture models, it was this period, which was characterized by the key word of that confirmed him the actual need to move forward and carry out the production of serial-type furniture. In 1924 he had addressed Etablissements UP in Breno, to promote the manufacture of serial furniture. “One of the essential factors that paralyzes the success of architecture, especially in this period of high prices – he wrote-- is the lack of serial elements established by industry”, which prevented the architect from the possibility to “rigorously equip kitchens, dining rooms, bedrooms.” And he concluded: “If the question interested you, perhaps we would try this autumn or the next one a participation in the Salon d’Automne, where it would be easy for me to obtain a well-placed stand, on which we would try a clear demonstration of our intentions”13. Upon returning from Stuttgart, Le Corbusier hired Perriand to refine previous schemes, and take responsibility for the equipment and furnishing atelier area (Espegel 2009). After two years of work, the team made progress in the design and manufacture of furniture-prototypes: a chaise-longue, a chair and armchair, a chair with two backrests, chairs and stools, etc. These designs were manufactured by Thonet, who incorporated them into his open modern furniture line by

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Breuer and Mies. The first sample of these elements of architecture Le Corbusier wanted to bring about was the 1929 Autumn Salon, where he presented in 1929 a stand called ‘L’Équipement de l’habitation’. What he presented was not just the furniture prototypes he had been working on, but the complete interior equipment of a house. The critics said: “It is the most studied and best-prepared set in the whole Salon, not only for its ideas, but also for a meticulous program, which brings the essence of modern life”, even though the name ‘équipement’, as ‘machine à habiter’ was seen as an insult to good taste. Someone titled: “Adam au Salon d'Automne” (SOTHEBY 1929, LE CORBUSIER, JEANNERET, PERRIAND 1930). The Salon catalogue indicated: ‘Exemple interieur d’une habitation. Demonstration au Salon d’Automne 1929 ”, with three areas: “la salle de séjour sur cuisine, des chambres et la salle de bain.” As for furniture, it emphasized “normalisé condenser” forming “cloisons” between pieces, and then he enumerated the different chairs and armchairs, as well as the chaise-longue “tiltable by simple sliding, without mechanical means (that) allows different positions.” Chromed steel and aluminum became basic elements of an example of aerostatic furniture. “We evoked Peugeot bicycles. Forgotten that Peugeot does not belong to the furniture business. So? Thonet, whose curved wooden chairs woke up our admiration” (PETIT 1970). L’Esprit Nouveau pavilion had set the starting point to the end of traditional types and the start of universal combinable systems, which would be the hallmark of residential units. In 1925 the last vestiges of past furniture were abandoned and he began to consider combinable elements of simplified forms, and to think that furniture design posed essential architectural issues, where the principle of abstraction visualized functions and defined forms. Thus cross-sectional flows between architecture and furniture were raised, and that is where it really became architecture (BENTON 1982, RUEGG 2017). The stand was a complete work, a total work, which reflects the state of knowledge and project of Le Corbusier. Its inauguration on the evening of December 10 was a social event. Even if it was not of an immediate economic advantage of a trip to Prague in March to visit the factories. 13. FLC R.3.4.224, letter to Établissements UP réunis, Breno, 11 Mar 1923.

Conclusion
The cycle had closed. From art-landscape to architecture and - in an inverse, anticlassical order - from an urban scale to a building scale and to a small scale of interior spaces and furnishing. All of these, through varied vehicles of expression: from watercolours to diorama, from plane to volume models, from sketches and perspectives to scientific schemes. Le Corbusier had raised in each one and every one of his contributions to the Salon d’Automne an interdependence between architecture and image that entailed a new sense of space and new means to build it, evidencing how his ability to conceive spaces was linked to the need of representing them. Sometimes posed as canonical images, these architectural representations presented within the Salon played a key role for Le Corbusier, whose representations and architectures were tiles of the same mosaic, which joined together allowed not only to read the images, but to understand the world that they represented. The process has confirmed the interest of theme: architecture and representation, and endorses the conclusions obtained, having been able to see how Le Corbusier uses painting, drawings, plans, models, dioramas, furniture, pavilions, stands and, in general, all means of expression at his disposal to make his concerns acknowledged and his proposals taken into account within a singular context: the Paris Salon d’Automne.

1. For the posters of its various editions, the Salon counted with the best known artists of that moment. Thus, for the initial 1910 Salon, the poster artist was Henri Berliex-Desfontaines (1867-1949), painter, illustrator and architect, who had gained a silver medal at the 1900 Universal Exposition. The authors of the posters reproduced, corresponding to the editions related to Le Corbusier were: in 1910, Georges Dorignac in 1922, and Jacqueline Marval in 1923.

2. The catalogue lists five sets of works nº 823-826, which are identified as “langage de pierres (aquarelle)”. Letter to Coubert, 5 Oct 1912 FLC E –57-319. Le Corbusier met Denis and Bertrandie at Perret, with whom they collaborated in The Champs Elysées Theatre.

3. For the posters of its various editions, the Salon counted with a very well-prepared set in the whole Salon, not only for its ideas, but also for a meticulous program, which brings the essence of modern life”, even though the name ‘équipement’, as ‘machine à habiter’ was seen as an insult to good taste. Someone titled: “Adam au Salon d’Automne” (SOTHEBY 1929, LE CORBUSIER, JEANNERET, PERRIAND 1930). The Salon catalogue indicated: ‘Exemple interieur d’une habitation. Demonstration au Salon d’Automne 1929 ”, with three areas: “la salle de séjour sur cuisine, des chambres et la salle de bain.” As for furniture, it emphasized “normalisé condenser” forming “cloisons” between pieces, and then he enumerated the different chairs and armchairs, as well as the chaise-longue “tiltable by simple sliding, without mechanical means (that) allows different positions.” Chromed steel and aluminum became basic elements of an example of aerostatic furniture. “We evoked Peugeot bicycles. Forgotten that Peugeot does not belong to the furniture business. So? Thonet, whose curved wooden chairs woke up our admiration” (PETIT 1970). L’Esprit Nouveau pavilion had set the starting point to the end of traditional types and the start of universal combinable systems, which would be the hallmark of residential units. In 1925 the last vestiges of past furniture were abandoned and he began to consider combinable elements of simplified forms, and to think that furniture design posed essential architectural issues, where the principle of abstraction visualized functions and defined forms. Thus cross-sectional flows between architecture and furniture were raised, and that is where it really became architecture (BENTON 1982, RUEGG 2017). The stand was a complete work, a total work, which reflects the state of knowledge and project of Le Corbusier. Its inauguration on the evening of December 10 was a social event. Even if it was not of an immediate economic advantage of a trip to Prague in March to visit the factories.