

# 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 his *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*, *Independants*, 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, Rambosson 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 the image of itself. Open to all formulas and talents, it presented all artistic trends and all

avant-gardes, succeeding and mixing phases, genres, currents and contexts'. Throughout the century, it exhibited Brancusi, Braque, Chagal, De Chirico, Delaunay, Derain, Van Dongen, Duchamp, Kandinsky, Léger, Matisse, Ozenfant, Picabia, Picasso, Rodin, Raoul Dufy, Utrillo and a long etcetera of other artists. The enumeration reveals the internationality of the Salon, whose artists made Paris the capital of art. 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 continued presence throughout the years. Jourdain, Plumet, Sauvage, Lurcat, Mallat-Stevens, Le Corbusier and the all of best architects presented their works there. Decorative arts took also a preferential place, whose presence would be amplified until it then links to the 1925 Decorative Arts Exhibition. Although the first Salon took place within 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 then. 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 Deglané, 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* in 1922, external framework of the *Voisin Plan* in 1925.

## Its presence in the years before the war

Le Corbusier arrived in Paris in the spring of 1908, and remained there almost two years, until December 1909 (ALONSO 2015). From the early days of his stay, he established a relationship –even if indirectly– with the Autumn Salon. Before getting to work with Auguste Perret, and within his training

plans, he met Charles Plumet, Pierre Paquet, Henri-Léon Baudouin, Henri Sauvage, Eugène Grasset and, in particular, Frantz Jourdain, architect and art critic, president of the Salon. All of them were his art and architecture referents. At their request, he visited the main exhibitions of the moment: the Salon Beaux Arts, open from April to July, the Automobile and Bicycle Exhibition and the Salon d'Automne, both of them held that autumn at the Grand Palais, where, in 1909, he visited the first Aeronautics Exhibition and in November, before leaving Paris, the new Salon d'Automne of that season. During his training years at La Chaux de Fonds, L'Eplattenier had restrained his pictorial vocation, directing him towards architecture. However, Le Corbusier continued painting watercolours and making drawings in form of sketches, studies and travel impressions. Most are typical of an architect in training, but others reveal a young painter who was very much in contact with his time, for whom images –far from being banal– were a starting point for reflection. In his process of personal and artistic maturation, the trips he made between 1908 and 1911 to Italy and Central Europe and, in particular, to the East were key. They led to many visual and cultural references, then used in his articles and books. Orient gave rise to a sample of 16 watercolours painted in the course of the trip, shown under the poetic title of 'Le Langage des Pierres' at Neuchâtel in April and May 1912, within the *Peintres, Sculpteurs et Architectes Suisses* Exhibition, and afterwards –as a reduced version– at the Zurich Kunsthau, during 1913 Spring (BROOKS 1997). When he returned to La Chaux, he stayed in contact with Perret and Jourdain, to whom he frequently wrote. Thus, wishing to exhibit at Paris his watercolours, he begged Perret "s'est temps encore, de m'inscrire comme participant au Salon d'Automne, section peinture". In October and November he exhibited his Orient watercolours, with the same Neuchâtel title: 'Langage de pierres'. They were located in one of the great halls at the top of the stairs, next to those of Van Dongen. There they remained between October 1 and November 8 (SOCIÉTÉ 1912, GRESLERI 1988) He would have liked to see them exhibited, however, he was not able to make it to Paris until December and he could only collect them. In October he wrote to Karl Ernst Osthaus, banker and maecenas, creator of the Westphalia Folkwang Museum, whom he had visited before his trip: "J'ai exposé quelques acquarelles du voyage au Salon d'Automne et cose qui m'a fait plaisir elles on été placées en bonne place et Maurice Denis leur a accordé son éloge. Lorsqu'elles avaient paru ici, en une exposition régionale, on m'avait taxé de fou, et très malmené dans les journaux" (6). Apparently, at the time he had an offer to buy his watercolours but he refused to sell them. Nowadays, these watercolours have been valued as true creative artistic efforts, independent of their architectural studies (DUCROS 2002). In that same 1912 Salon, Fernand Léger exposed his painting "Passage à niveau", while Duchamp-Villon exhibited a so-called *Maison Cubiste*, whose facade said to be inspired by the homonymous painting. The presence of such

a diverse mixture of arts moved the critic to qualify the 1912 Salon d'Automne as the "salon bourgeois" (MARE 1912, PÉLADAN 1912). That year, Le Corbusier had opened a studio in La Chaux de Fonds. He designed Jeanneret-Perret's and Favre-Jacot's villas, and published 'Étude sur le mouvement d'art décoratif en Allemagne'. In the summer of 1913 he travelled again to Germany, visited the Baufach-Asstellung 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 Frantz Jourdain and his son, Francis Jourdain, assessing his works exhibited in the Autumn Salon<sup>3</sup>. 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 Amedée 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 Romains, and the Corbusean 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 Rosenberg 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 'Oeuvre Complète' he writes: "One day in July 1922, Marcel Temporal leading 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'<sup>5</sup> (WALDEMAN 1922). By behaving like an avant-garde artist, Le Corbusier would participate controversially. The poet Paul Dermée defined his position as a "dadaïsme cartésien" (SOCIÉTÉ 1922, DOILLER. VEISSERE 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 enjoyed the hall's most distinct place, under the monumental staircase. The Corbusean stand fitted into the lower space of it, with an area of almost 200 m<sup>2</sup>, 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 an efficient and brilliant synthesis.<sup>6</sup> (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<sup>7</sup> (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 objectify before eyes the novelty to which our spirit is not prepared". The diorama is a 'machine à émouvoir', a machine to convince, not to reason: that is what planes 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 face one another: 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 as it can be devised. And a scenographic 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 planimetries, 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"<sup>8</sup> (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, funeral architecture and commercial architecture<sup>9</sup> (SOCIÉTÉ 1923). Little of that interested Le Corbusier. However, he participated in the Salon presenting four scale models of his works<sup>10</sup> (VEISSIÈRE 1923). 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, models are manufactured for the Salon d'Automne<sup>11</sup>. The Raoul La Roche 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 temples of modernity, 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, seeking a better comprehension of the general public. "Le grand public n'a point le goût de l'abstract et préfère un dessin, une réalisation concrète, qui lui paraît plus expressive". Models allow "rendre un compte absolu exact de la construction"<sup>12</sup>. 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 works were used by other architects, such as Mallat-Stevens, Loos, Perret, Lurçat,... although their representation, their finishes, their use of colour or their textures were far 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 by Le Corbusier. Executed at 1:20 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 "faisseurs 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 1922 stand and the 1923 models arise 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 dioramas, both evidence Le Corbusier's architecture.

### 1927 Salon: Weissenhoff

The 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 principle of the Immeuble-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, Ozenfant, Lipchitz 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 Salon 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 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 new exhibition 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, LENTZCHE 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 had to go through the 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'équipement 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 year, he 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 Frankfurt 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 the participation within the Weissenhof that confirmed him the actual need to move forward and carry out the production of serial-type furniture. In 1924 he had addressed Établissements 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"<sup>13</sup>. 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-longe, a chair and an armchair, a chair with tilting backrest, chairs and stools, etc. These designs were manufactured by Thonet, who incorporated them into his open modern furniture line by



Breuer and Mies. The first sample of these elements of furniture Le Corbusier wanted to bring and show off in the Autumn Salon, where he presented in 1929 a stand called 'L'Équipement de l'habitation'. What he presented there 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" (SOCIÉTÉ 1929, LE CORBUSIER, JEANNERET, PERRIAND 1930). The Salon catalogue indicated: 'Experiment 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 "normalisés casiers" forming "cloisons" between pieces, and then he enumerated the different chairs and armchairs, as well as the chaise-longe "tiltable by simple sliding, without mechanical means (that) allows different positions." Chromed steel and aluminum became basic elements of an example of austere equipment. "We evoked Peugeot bicycles. Forgotten that Peugeot does not belong to the furniture business. So? Thonet, whose curved wooden chairs woke up our admiration"<sup>15</sup> (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 success, 9,733 francs were to be paid in order to participate in the Salon. The next decade was a very difficult time in Europe. The 1937 Universal Exhibition still hosted the Salon at the Invalides esplanade. But in 1939 the World suffered a great convulsion. Although the Salon was held in 1940, it was interrupted in the following years. In 1944 a "Liberation Salon" was held, with a large exhibition of Picasso, and in 1945 a "Victory Salon" was held. Little by little, the Salon is reborn and it sees the flourishing of post-war art and artists (CORET 2003). Le Corbusier, however, will never return to the Salon d'Automne.

## 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 1903 Salon, the poster author was Henri Bellery-Desfontaines (1867-1909), 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 Ferdinand Miffiez, Misti, in 1908, Georges Dorignac in 1922, and Jacqueline Marval in 1923.

2. The catalog lists five sets of works: n° 823-826, which are identified as "Langage de pierres (aquarelle)".

3. Letter to Osthaus, 5 Oct 1912 FLC E. "17-339. Le Corbusier met Denis and Bourdelle at Perret, with whom they collaborated in The Champs Elysées Theater.

4. The importance of the Salon d'Automne is confirmed in the six pages of sketches that Le Corbusier dedicated in his notebooks, FLC 2849.

5. "The Autumn Salon was inaugurated on October 31 at the Grand Palais, which hosted the Salon del Car. Their character being so different, both are happy symptoms of French vitality. The Salon presents this year not only a set of works characteristic of all the trends of painting and sculpture, decorative art, religious art and sports art, but also a urban art section, whose organizer is Marcel Temporal. (...) In the center there is a panorama of the contemporary city conceived by Le Corbusier". (Wildeman 1922).

6. Dioramas were spectacles of notable popular success and great diversity of scenic effects. Le Corbusier also applied the possibilities of the diorama to the Voisin Plan of Paris, to the Cité Mondiale in Geneva and the Macià plan for Barcelona.

7. At the exhibition works collaborate Darantière, who signed the perspective of the diorama, Pottevin, who made it, the architect Provin and the decorator Norbert Guéret who built the stand, Printemps and Saint-Gobain warehouses that adapted it, the Electro-entreprise, who was in charge of lighting, and the Franco-American Housing Group that financed the studies.

8. "L'étude de 1922 était un travail de laboratoire d'où était résultée un théorique conclusion, in vérité, un doctrine d'urbanisme". Le Corbusier (1935) 204

9. In 1924, the Urban Art section derived to commercial architecture, seen as an emblem of modernity, joining different works and authors within a 'place publique'.

10. The Catalog presented them together as "Des maquettes de hôtels privées".

11. FLC, R.2.2.271, November 29, 1923, letter to his parents.

12. FLC H1-9-10. Letter from Le Corbusier to M. Besnus. 7 Mar 1923.

13. FLC R.3.4.224, letter to Établissements UP réunis, Breno, 11 Jan 1924. "I believe that there is a program of construction of serial elements of capital importance", he said, and offered to take advantage of a trip to Prague in March to visit the factories.

14. FLC - X.1.10.38 ss. XXV edition of the Salon d'Automne; Le Corbusier stand.

15. Le Corbusier quotes, 14 Nov 1962.

Salon d'Automne  
Le Corbusier  
Équipement de l'habitation  
Scale  
Indoor space