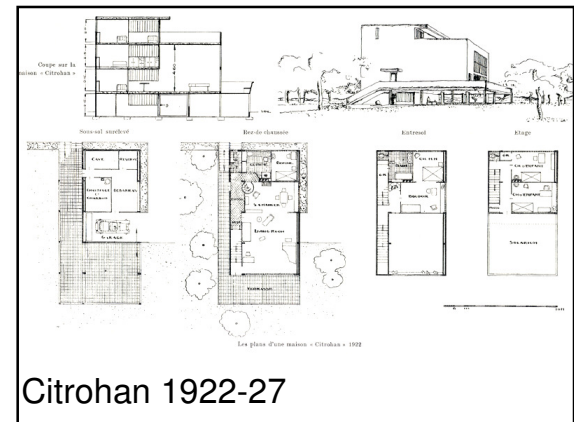
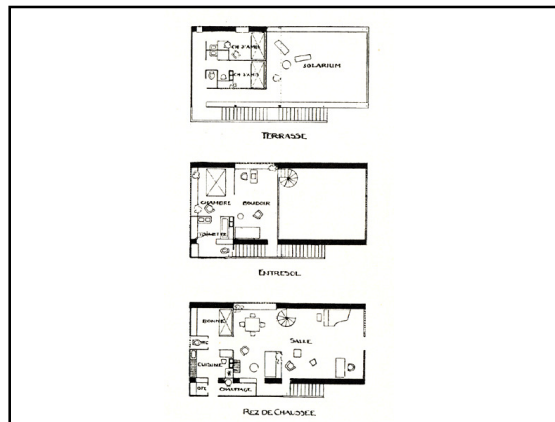
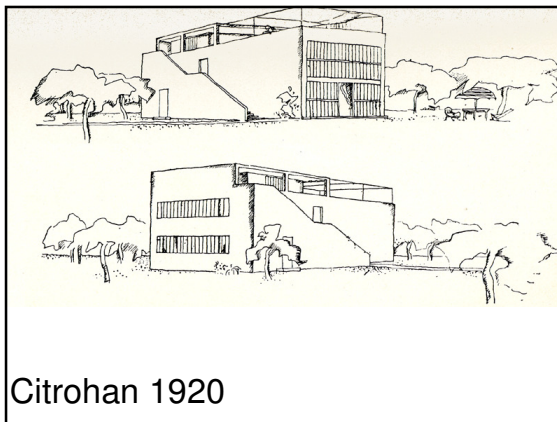
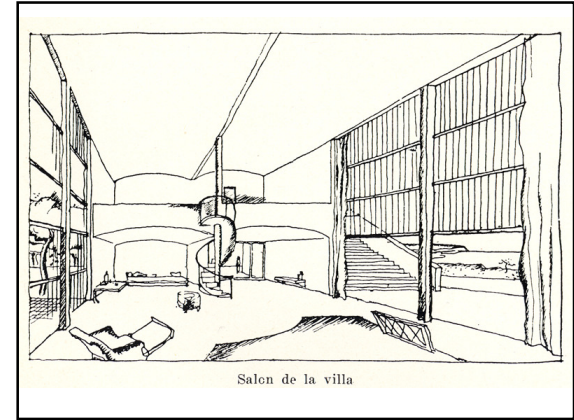
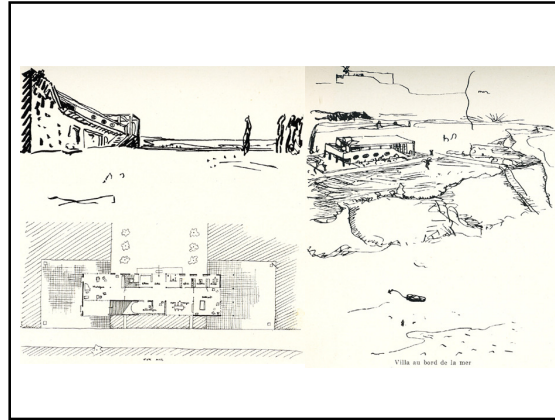
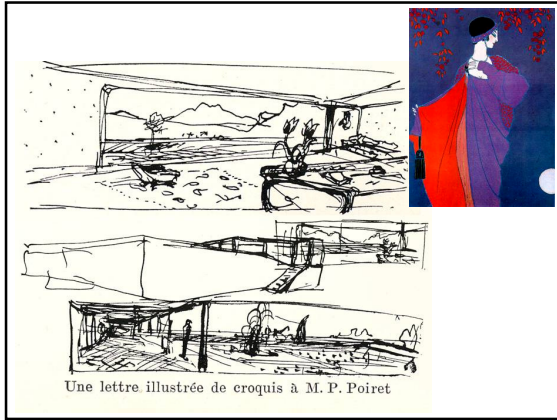
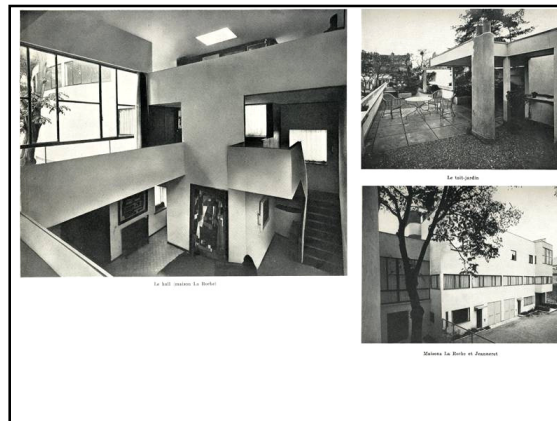
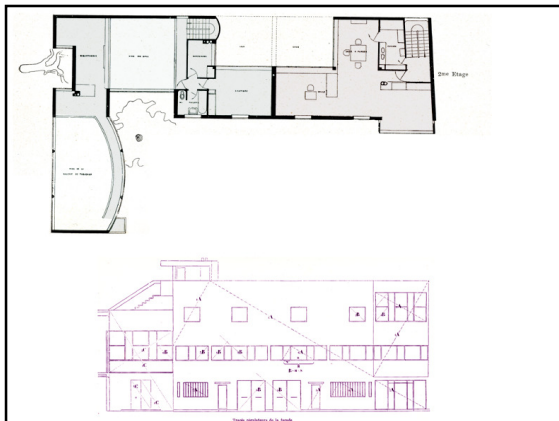
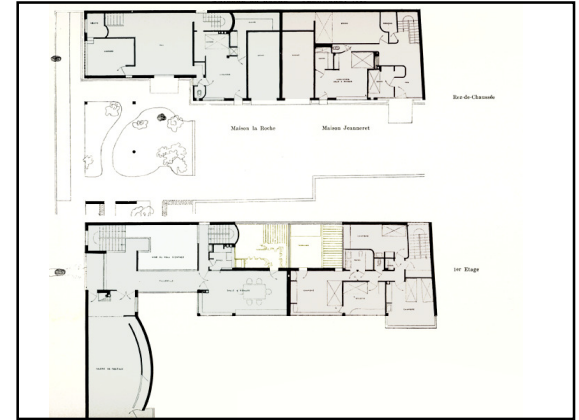
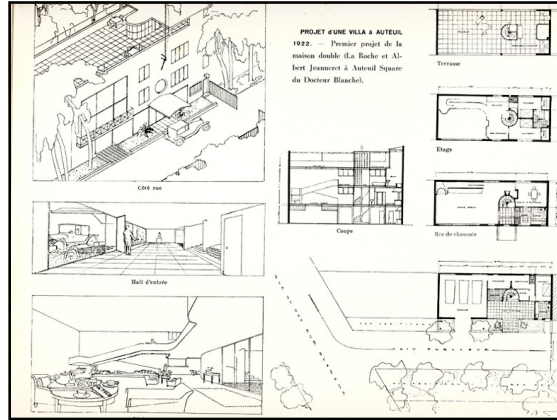
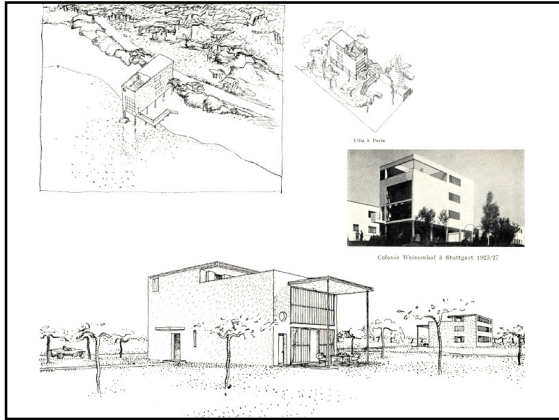
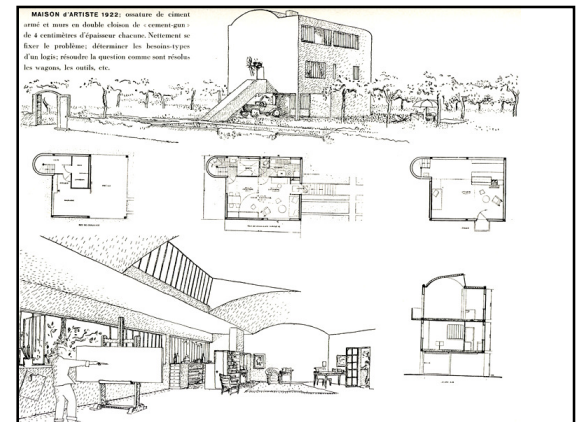
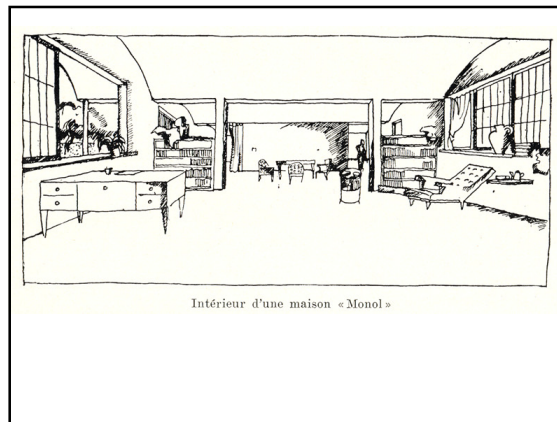
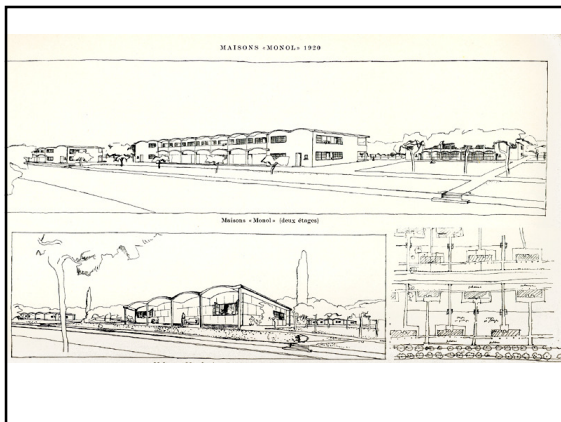
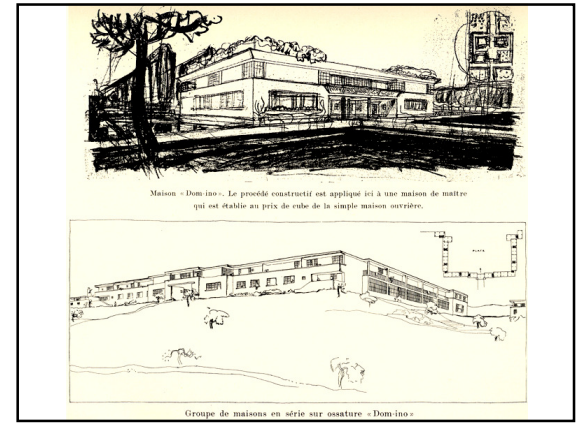
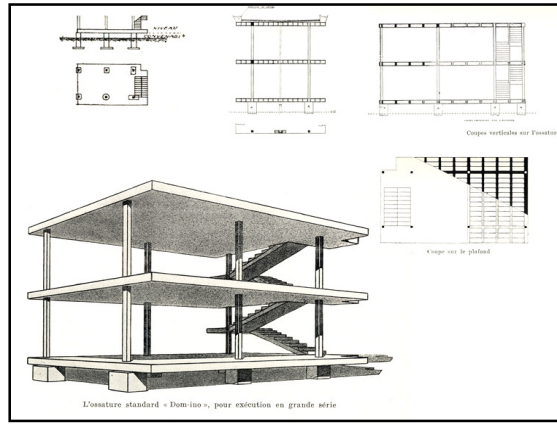
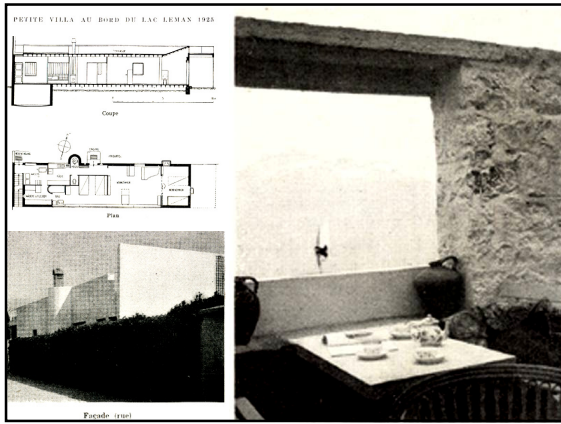


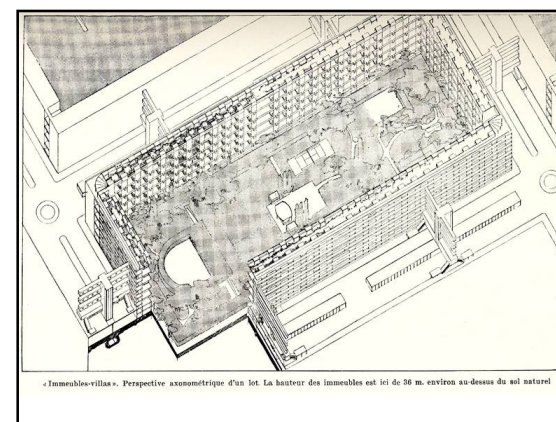
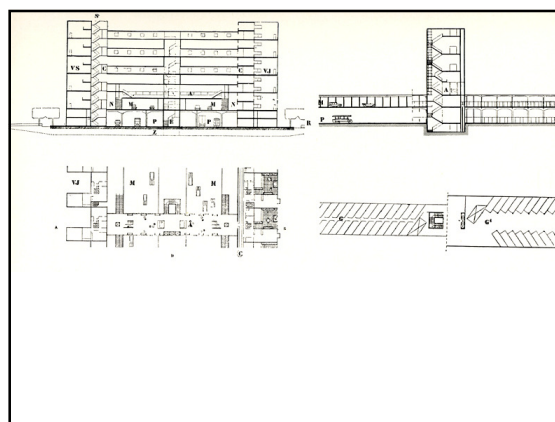
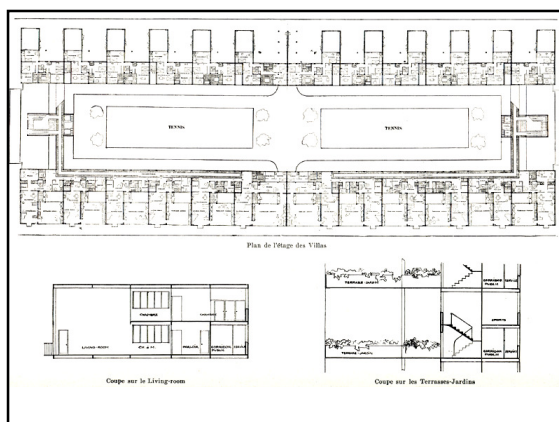
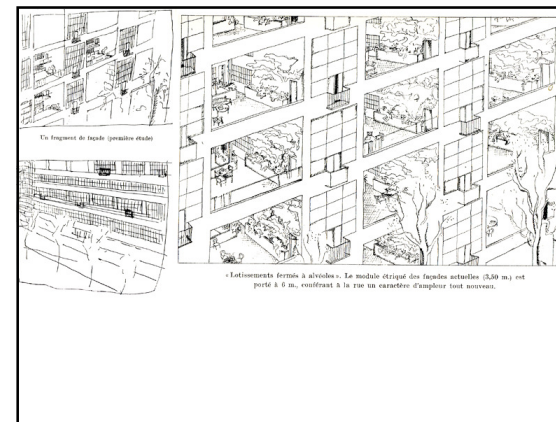
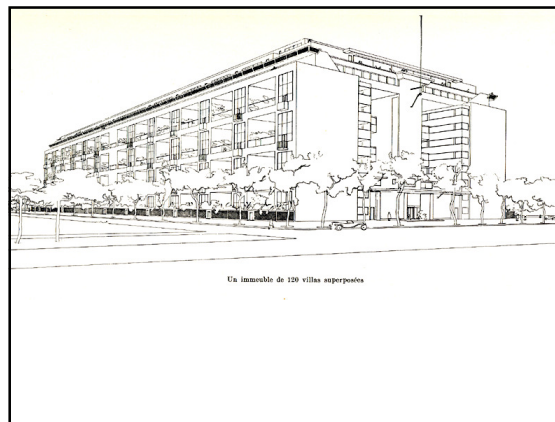
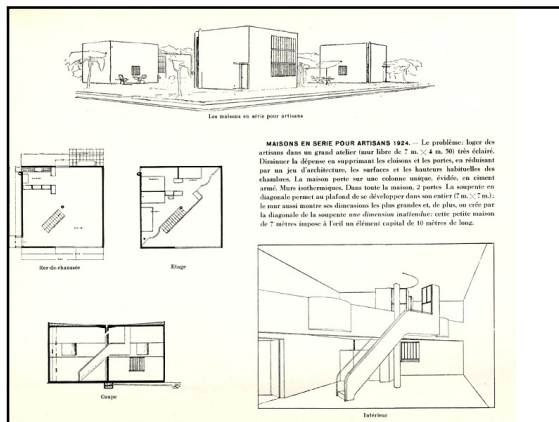
Le Corbusier

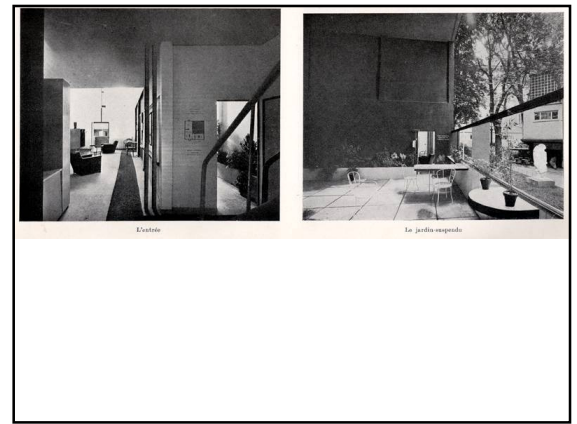
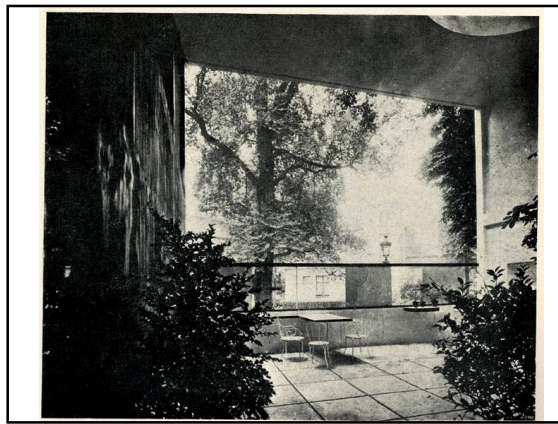
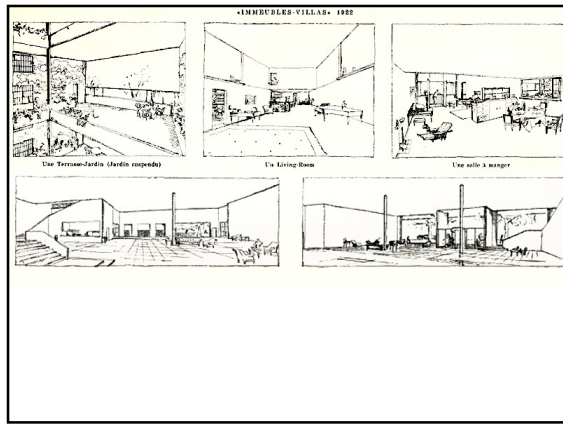
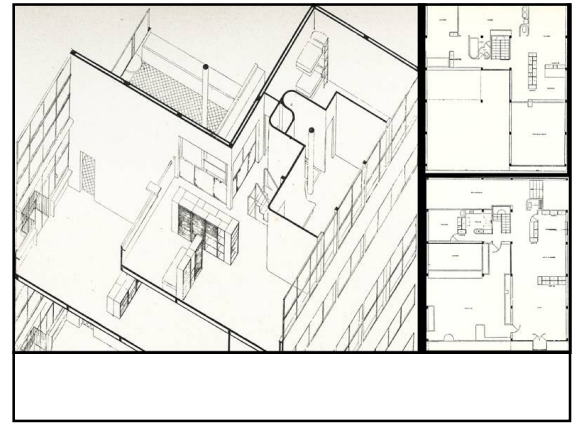
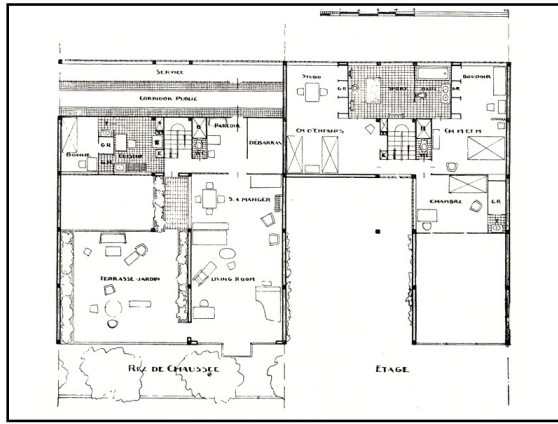
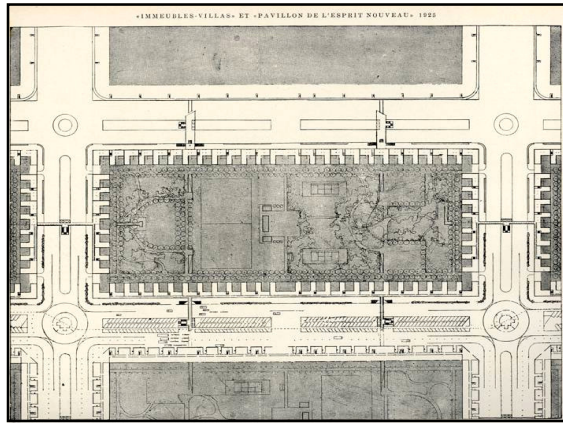
immeubles-villas











L'ESPRIT NOUVEAU

Le Couronné a tenu à inaugurer l'Esprit Nouveau (N° 1 octobre 1928) par le fondement rationnel de son architecture: les formes que les yeux voient. Attitude positive objective; chose de lecture, chose de la conception, action.

L'ESPRIT NOUVEAU

78

Trois rappels à Mrs. les architectes

Tout est sphère et cylindre.

L'architecture n'a rien à faire avec les styles.

1° Le volume. L'architecture est le jeu savant, correct et magnifique des volumes assemblés sous la lumière.

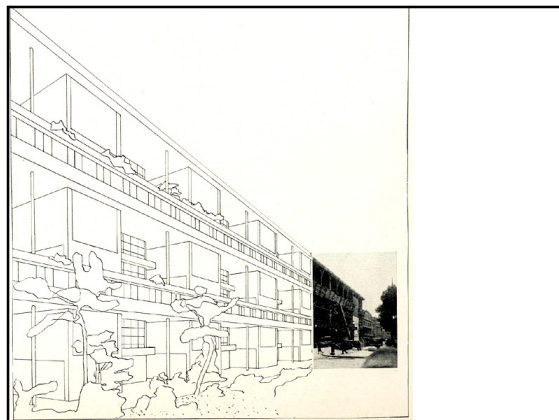
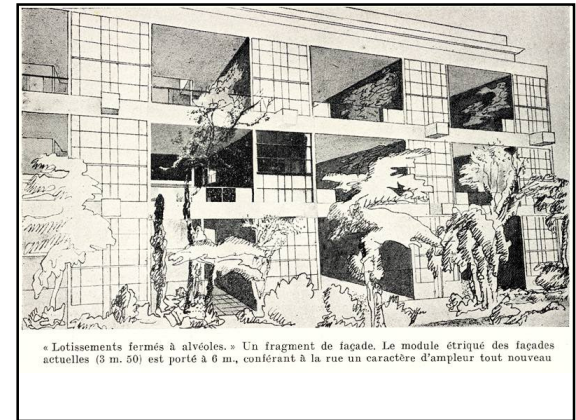
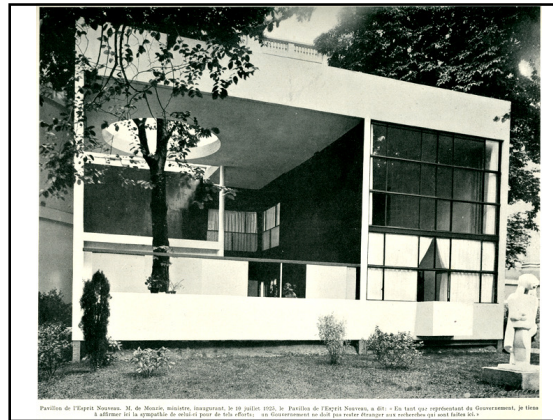
2° La surface. Un volume est enveloppé par une surface, une surface qui est dessinée suivant les directives et les génératrices du volume, accusant l'individualité de ce volume. Exemples:

3° Le plan. Le plan est le générateur. Le plan porte en lui l'essence de la solution.

Voilà l'exemple de la façon d'élaborer un problème architectural. Méthode qui n'a rien de mystérieux ni d'arbitraire. Elle est rationnelle et objective. Elle est rationnelle et objective.

Les volumes géométriques, simples, sont les volumes et éléments de la solution.

Il y a des formes simples détachées de volumes complexes. Elles sont les formes simples détachées de volumes complexes. Elles sont les formes simples détachées de volumes complexes.



Laitissement à « alvéoles » pour cités-jardins

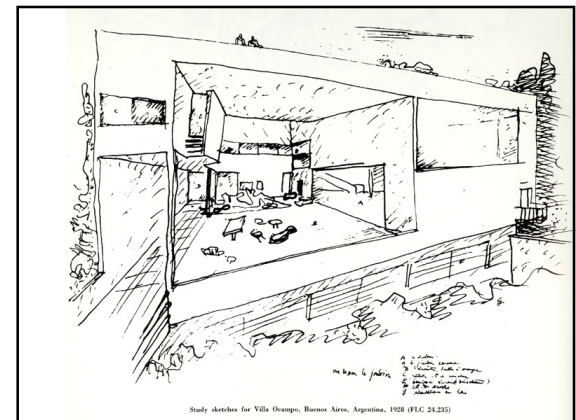
Ceci est la suite directe des « immeubles-villas », à la base de l'habitation se trouve la réforme de l'urbanisme. La vie moderne exige la récupération de forces nouvelles; il faut faire du sport. Où? Très loin, ou haut? Ça inspire! Le sport doit être au pied de la maison. Et, de là, une attribution particulière des surfaces étagement affectées aux petites maisons à cités-jardins. Ici, les maisons alvéoles proposent une solution nouvelle de lotissements de banlieue sous la forme de vastes boulevards à « refends », haute tenue architecturale.

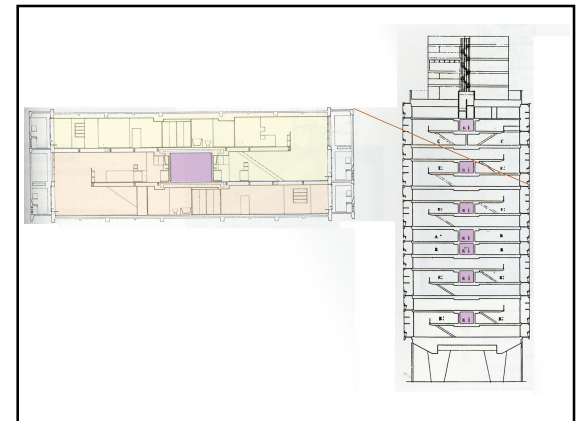
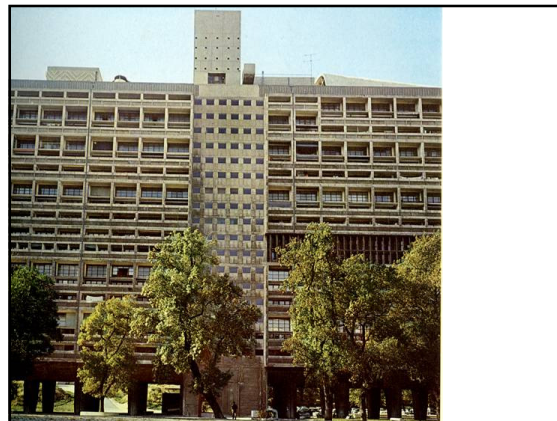
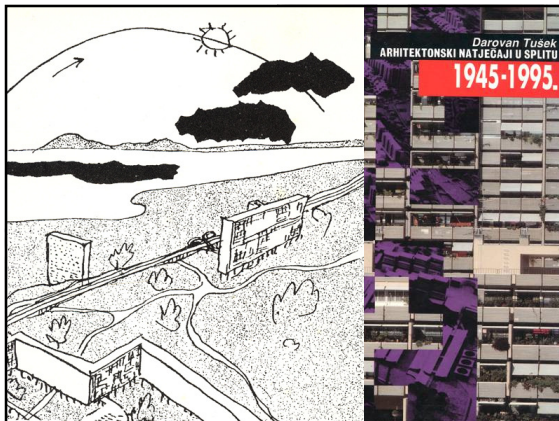
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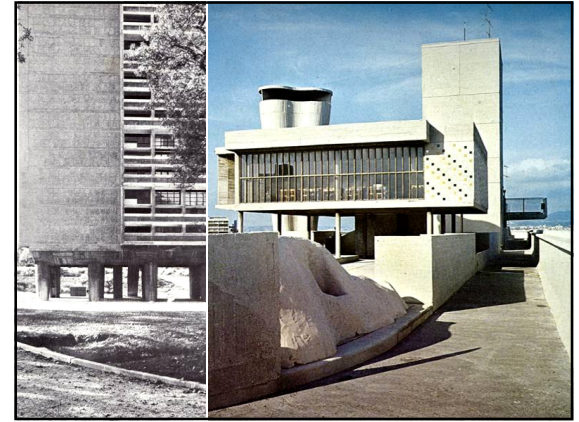
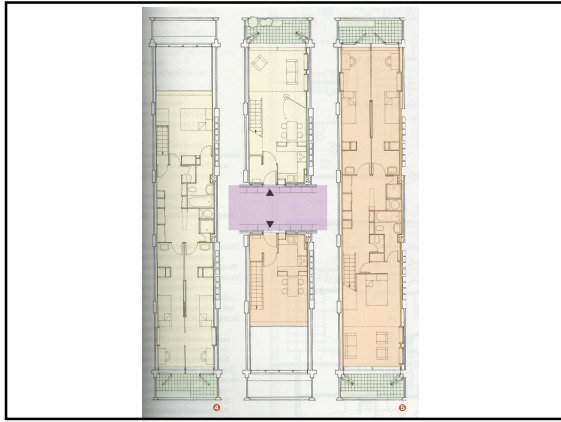
400 m² 400 m²

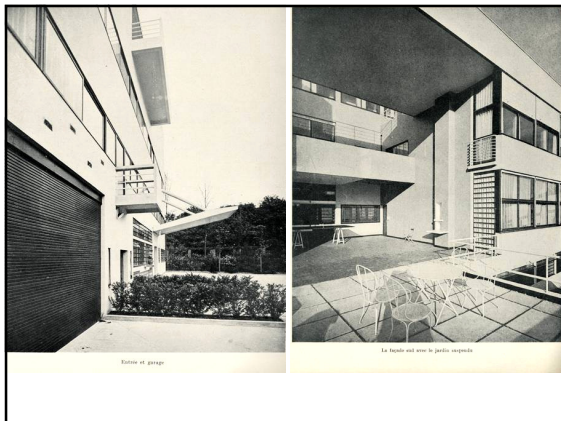
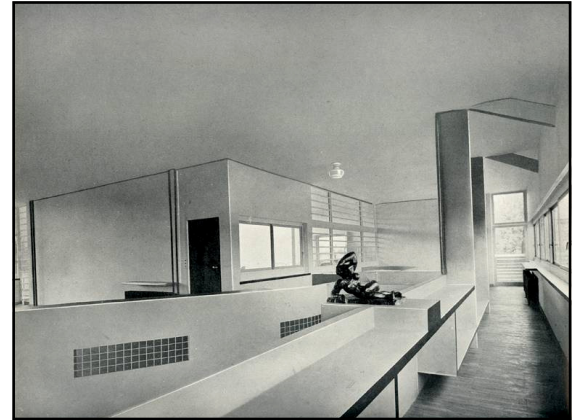
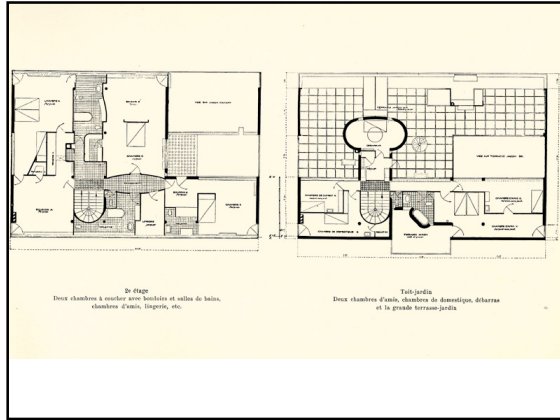
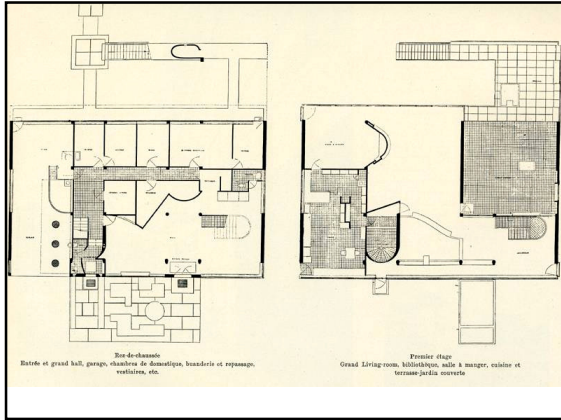
1 jardinier
2 maisons
2 jardiniers
2 maisons
2 jardiniers
2 maisons

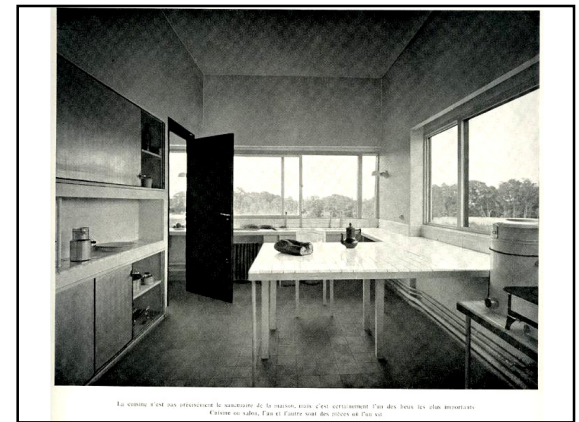
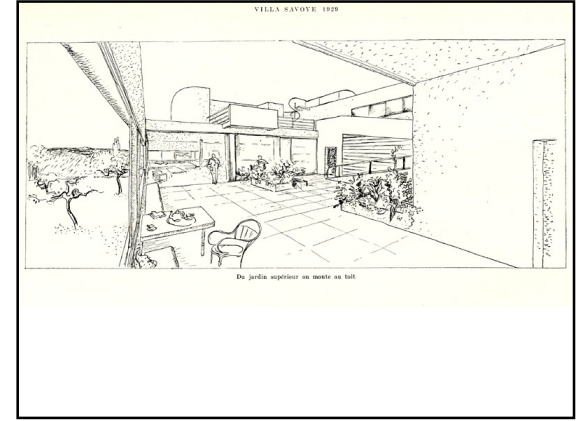
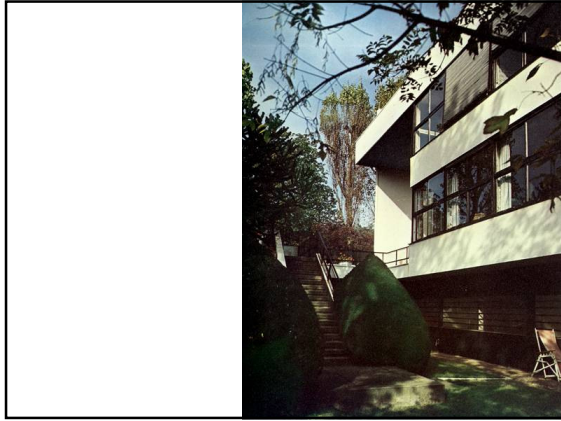
Plan de situation

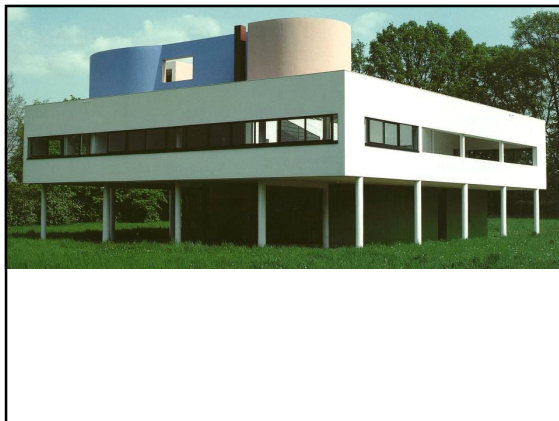
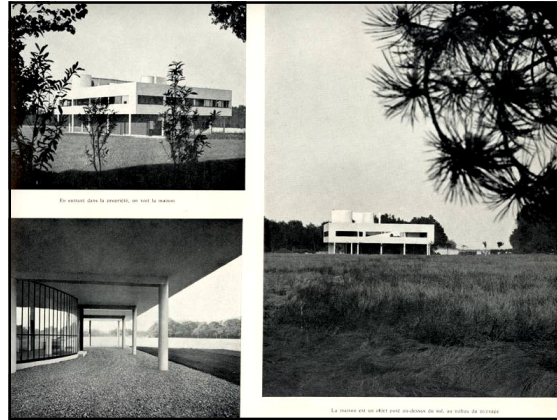
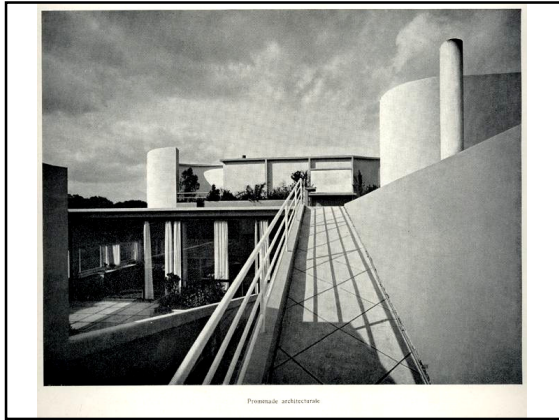


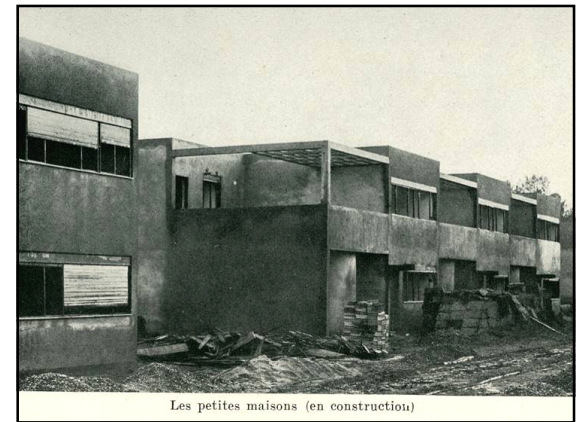
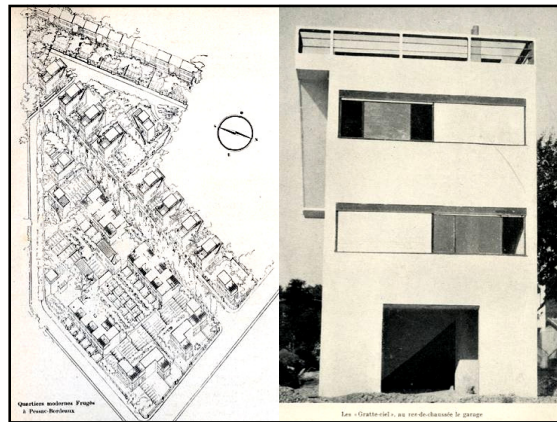
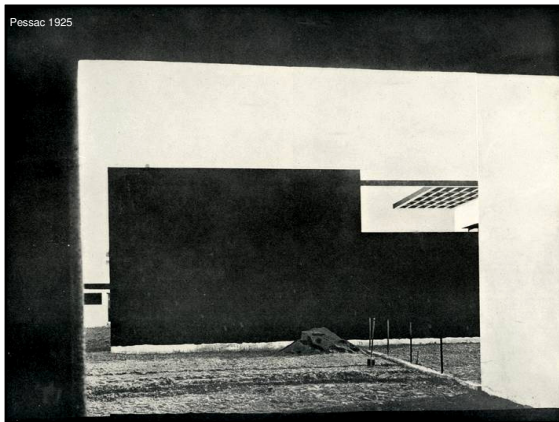
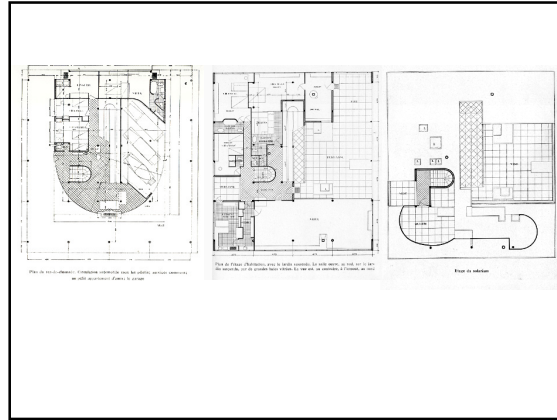
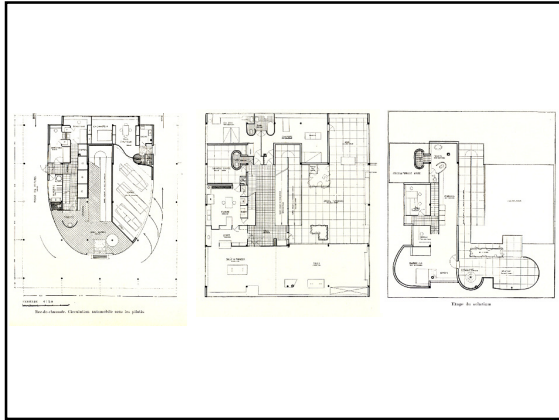


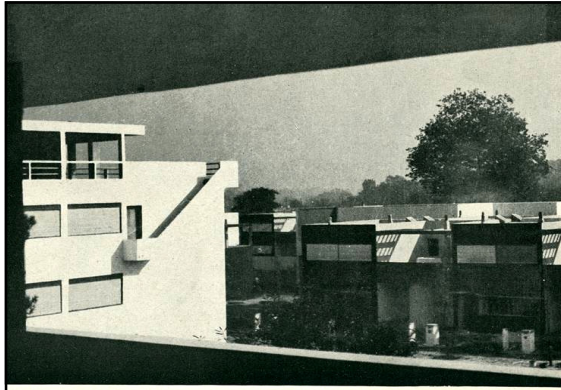




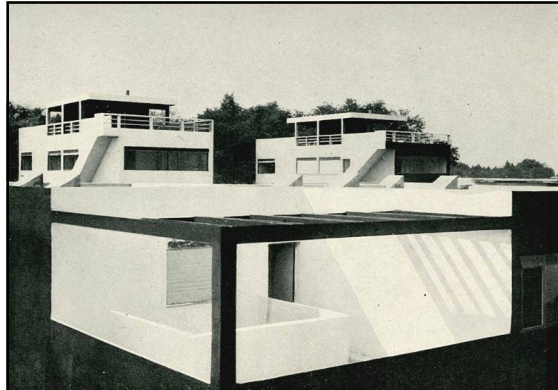




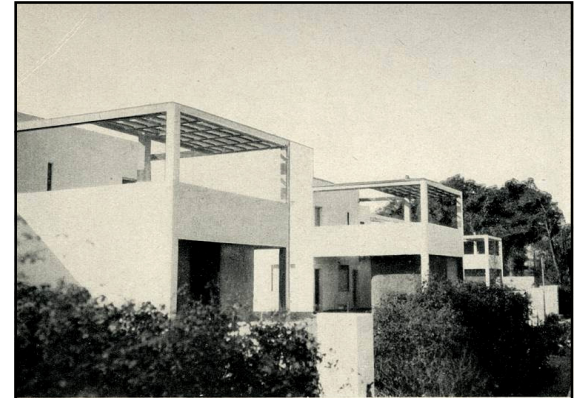




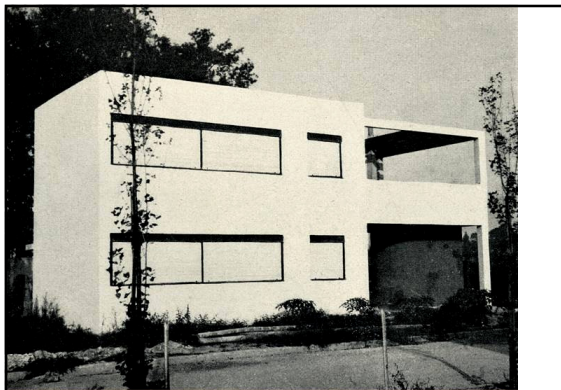
Les jardins suspendus (à gauche, les « Gratte-ciel »)



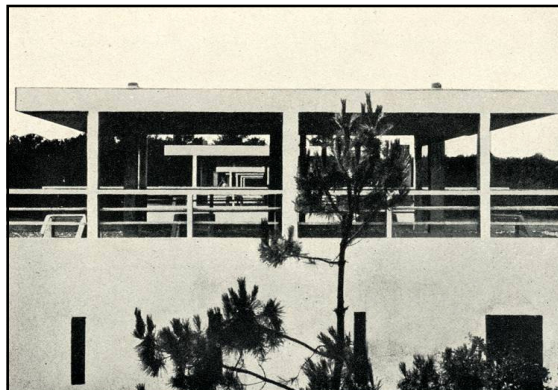
La terrasse (au fond, les « Gratte-ciel »)



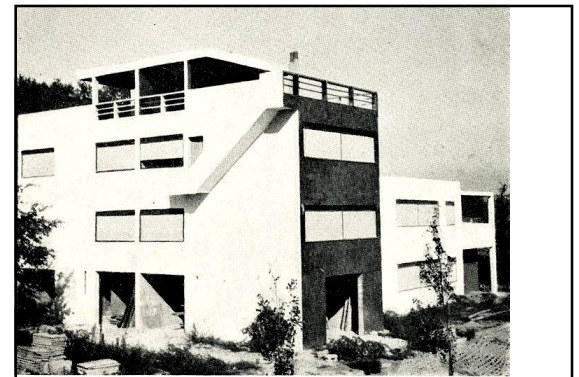
Les jardins-terrasses



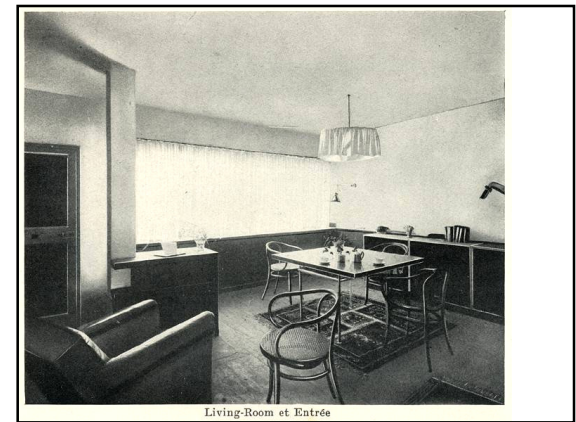
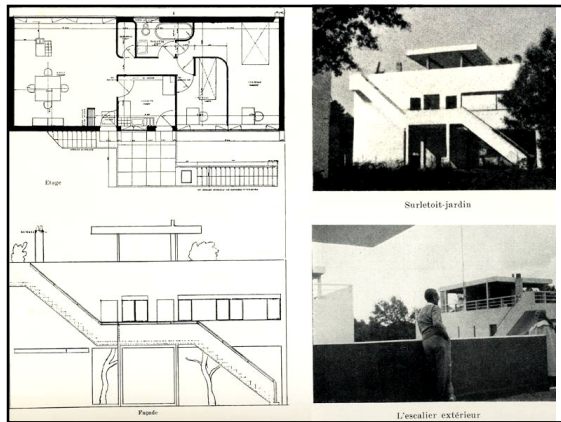
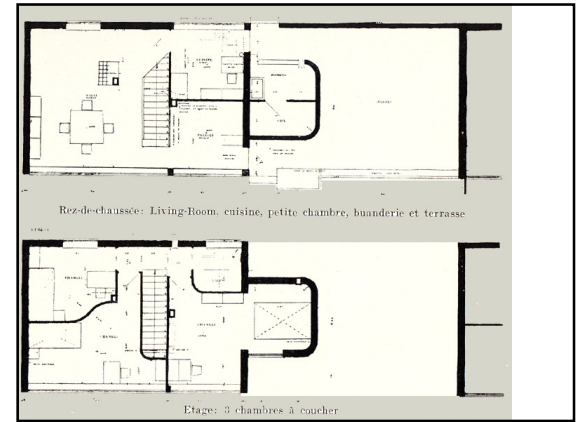
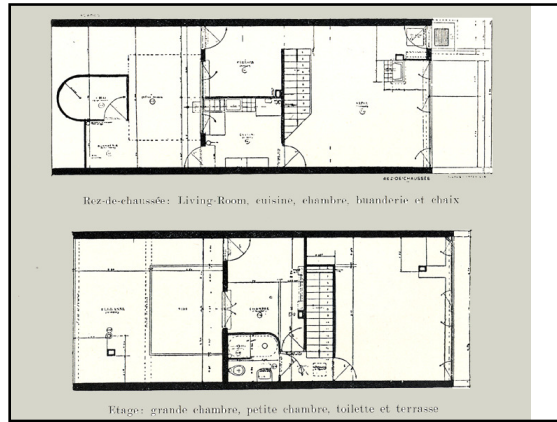
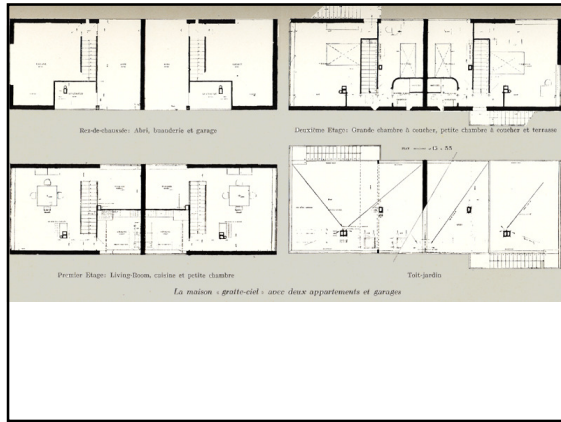
Le charme de ces jardins suspendus apparaît nettement



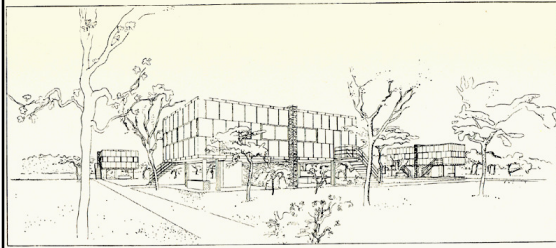
Le charme de ces jardins suspendus apparaît nettement



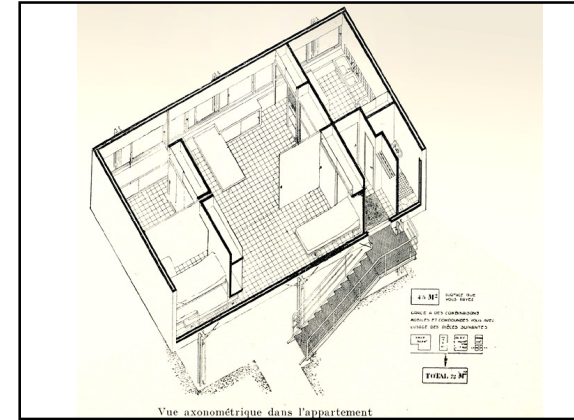
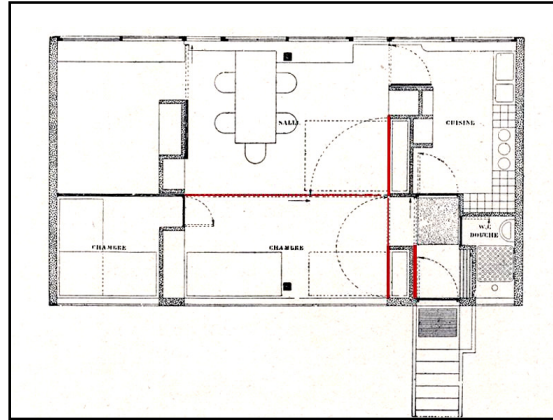
« Gratte-ciel »



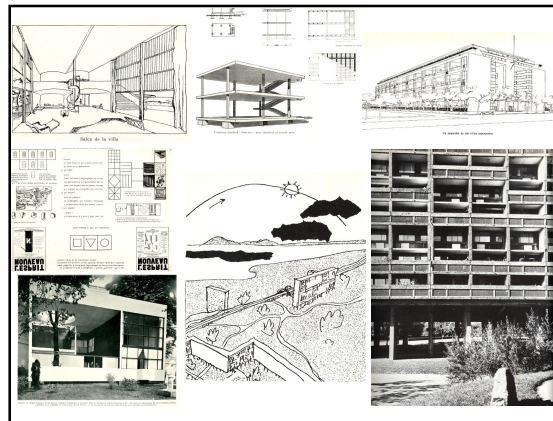
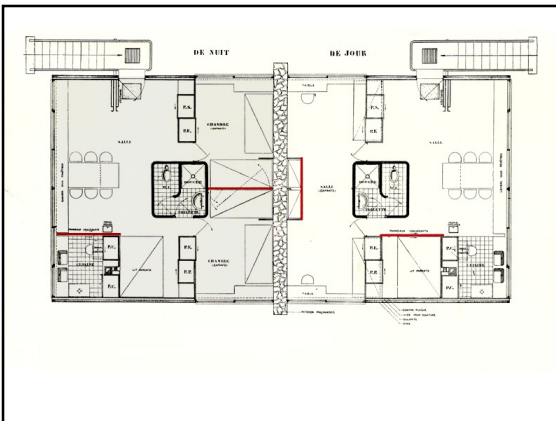
Loucheur 1929



Un groupe de maisons Loucheur



Vue axonométrique dans l'appartement



Joual houses in Neuilly, a chic district of Algiers.

For this development, Le Corbusier used only traditional building materials such as brick and tile, a strong contrast to the machinery typically necessary for modernist construction. Le Corbusier revealed a new language by using archaic construction techniques.

The architect James Siring described the strength of Le Corbusier's construction as 'built by Algerian workmen equipped with ladders, hammers and nails, [the house is] technologically no more advanced over medieval building.'¹

Technological progress makes creating faster and easier. But it also has a negative side that can confine us to certain aesthetics or limit our actions. Combining traditional and manual techniques with a contemporary concept allows for new shapes.

¹ James Siring, "From Garches to Joual: Le Corbusier as Domestic Architect in 1927 and 1929," *The Architectural Review*, September 1995

ZADATAK / CASE STUDY 2

IME I PREZIME