An Investigation into How the Painting of Le Corbusier and His Purist Art Theory Relate to and Inform the Design of Villa Savoye in Plan

BY SHEA GIBSON
// Remember that a noble logical diagram, once recorded, will never die; long after we are gone, it will be a living thing, asserting itself with ever growing insistency //

   // Willis Polk //

// I prefer drawing to talking. Drawing is faster, and leaves less room for lies //

   // Le Corbusier //

// Concern for man and his fate must always form the chief interest of all technical endeavors. Never forget this in the midst of your diagrams and equations //

   // Albert Einstein //
CONTENT

INVESTIGATION DESCRIPTION & RESEARCH 5

INTRODUCTION 6
PROJECT DESCRIPTION 8
EXPECTED/ANTICIPATED OUTCOMES 12
OF RESEARCH

PROJECT INFORMATION 13
BUILDING PROGRAM 15
CONSTRUCTION & MATERIALS 17
CLIMATE
CONTEXT
HISTORICAL POINTS 20
RESEARCH QUESTIONS
PHOTOS 22

DIAGRAMMATIC STUDIES 24

RESEARCH DIAGRAMS 40

CONCLUSIONS & EVALUATIONS 47

BIBLIOGRAPHY 50
INVESTIGATION
DESCRIPTION &
RESEARCH
INTRODUCTION

In what many consider to be the compendium of theory made physical of Le Corbusier’s philosophy regarding form in the 1920s, Villa Savoye is the personification of Le Corbusier’s ‘perfect form.’ The building’s success for Le Corbusier is its nature of being able to act as an agent of transfer - a transfer of ideas from contemporary art to architecture. For in its effort to reform itself and to escape the bonds of historical styles, Le Corbusier envisioned the architecture as a coagulate of other visual arts and an excursion into abstraction. And no one has achieved or made this connection quite as tantalizingly as Le Corbusier. The purpose of my exploration is to experiment and investigate how the painting of Le Corbusier and how his Purist art theory relate to the design of Villa Savoye in order to understand the design rationale and symmetry behind the building’s circulation and programming of space in plan and how they are reflections of his purist gestures. The paintings chosen are four of Le Corbusier’s most famous Purist paintings and were picked for the investigation as they were universally considered by scholars to be the best pieces that reflected to the highest degree the essence of Purist theory. Each of the diagrams are arranged in a particular order, with a corresponding floor plan of Villa Savoye that has a shared symmetry, shape, form and overall reading similar to a purist piece composed by Le Corbusier. As presented below the relationships of art and architecture as diagrammed here will be compared as; first floor and Vertical Guitar; second floor and Still Life; third floor and Pale Still Life with Lantern; and a compilation of all the floors overlaid on each other and compared Le Corbusier’s most complex piece Still Life with Many Objects. These comparisons, looking at points of interest in the art and architecture, and focal points created through photographic manipulation by which objects are created in the space of study, hope to answer how the direct relationship between motion in space and what the eye follows including shapes, colour, lifework, etc… Does the comparison of art and architecture and the objects informing them present an for aesthetic contemplation as object-type, and are their shapes supposedly refined by an evolutionary process towards perfection of form?
PAINTING AND PLANS

IMAGES: From top left to right; Vertical Guitar; Still Life; Pale Still Life with Lantern; Still Life with Many Object; first level floor plan of Villa Savoye; second level floor plan; third level floor plan; compilation of all the floors overlaid on each other.
PROJECT DESCRIPTION

To begin, a short introduction on Purist is necessary. Purism, in a simple description, is a form thinking that makes attempts to restore regularity in composition, was an movement established by Le Corbusier and his colleague Ozenfant in the 1902s. The style emphasized purity of the geometric form and arose out of Le Corbusier and Ozenfant’s rejection of cubism and was instead characterized by a return to the representation of recognizable objects in the art. It was a dominant for in his paintings during this period and the research conducted seeks to determine the extent that Purism had on Le Corbusier’s modern masterpiece, Villa Savoye.

One of the most notable pieces of Purist art completed by Le Corbusier that will be a source for investigation is Still Life, painted in 1920, and one can infer some notable nuances featured in the piece (along with other pieces in my investigation) with a guitar, some bottles and other geometry. The painting instills the sense of impersonal objectivity. It includes very rhythmic, curving contours protruding from the guitar, in the shoulders of a bottle, and in other objects on the table. Furthermore, by tilting the tops of the objects toward the viewer, Le Corbusier creates an emphasis to each of the objects flatness in the painting. Le Corbusier himself insisted that what he was attempting to create with the painting was a “symphony of consonant and architectured forms.”

Analogous to Le Corbusier’s purist art and Still Life, we have Villa Savoye, which came at the end of a line of Purist villas. Le Corbusier had been developing his ideas and honing his compositional skills and in response to creating an architecture that embodied the same ideologies his art was exploring he created a house that is detached in every sense; a sculptural entity perched in the middle of its site surrounded by a continuous lawn (situated in the middle of an unspoiled countryside), with all significant accommodations raised to the first floor. It was a geometrically perfect, rhythmic, impersonal object situated in space. The Purist gesture focused on the shift from overt ostentation toward clean lines enabled Villa Savoye to embody purist theory by reflecting the ideas of the art through the architecture by making it appear more machine-like as a way of praising man’s intellect and technological innovation. This design rationale wished the architecture to be functional above all else and to revolve

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around people’s daily lives. Additionally, Le Corbusier made the house seem almost
cold and uninviting by painting it white and by excluding decoration, making it look
more like a machine. By making the house look like technology, it appeared more
modern and less traditional, an important aim for Purists. Through Villa Savoye Le
Corbusier introduced the revolutionary concept of creating harmony through creat-
ing architecture that was equally focused on aesthetic as function. With its systematic
efficiency, lack of ornamentation, and clean lines, the architecture exemplified Purism
and Le Corbusier’s desire to simplify design; it was designed as a pure reflection of
Purist form.

In relation to the specificity seen in the design work, with the focus being on the plan
view, we see how both Villa Savoye and Le Corbusier’s paintings use the same kind of
forms and depend on the same kind of ordering procedures. (because they were
completed in parallel to each other). Through unseen execution, the floor plans are
the commanding devices for creating buildings, and Le Corbusier claimed repeatedly
“the plan is the generator” for exploring form. He drew perspectives and
axonometrics, but it is the simple plans and sections to which the architecture is truest
to itself. The orthogonal treatment and the regular column grid allow the spatial
configuration to be imagined in a seemingly tangible way; something easy for viewers
to respond to.

Despite being one cohesive unit, and the reason for exploding the investigation to
explore the individual floors, the building is segmented into three parts: the ground
level which consists of columns, the middle sections which contains the windows, and
the roof garden on top. In Le Corbusier: Architecture and Form, Peter Blake remarks
that these levels illustrate “a poetic version of [Le Corbusier’s] favourite trinity – the
stilt, the cube, and the sculptured roof.”4 These three sections seem to be the ‘parts’ in
the ‘machine,’ which work together to make the Villa Savoye functional as a home by
allowing the building to contain everything necessary for daily life in France.

In Villa Savoye this projected appreciation goes a long way towards representing the space as is. Cartesian coordinates are defined, the juxtaposition of forms are understood: one revels in the complexity of the 3D interaction which is none-the-less graphically caught. The representation is refined in the orthogonal discipline and it allows it to work extraordinarily well for photography, as it makes the perspectives read as they should, with a clear contrast of forms. This is specially the case in the print form of black and white photos. The high contrast of forms is similar to the use of colour. The colour choice was used symbolically by Le Corbusier to enhance his ability to influence mood and to assert or diminish the presence of particular architectural elements. Similar to his early purist art work, the architecture of Villa Savoye shared the same muted Mediterranean palate and uniform smoothness, and had this taut white finishing.5

Purism, according to Le Corbusier was about distinguishing between two different kinds of guiding aesthetic experiences, primary and secondary. The primary aesthetic is supposedly universal and eternal. It is based on mathematical and geometrical order; which Le Corbusier claims are also the underlying order of nature. The secondary aesthetic on the other hand, is based on symbolic associations and it tends to be locally specific. In relation to each other, the primary aesthetic reigns at the cost of the secondary. With Villa Savoye we can see Le Corbusier’s attempts to chase after the primary aesthetic with his architecture so as to create a “great work… based on primary elements.”6 With the flexibility he had with the client and the site, we had the opportunity to establish an architecture that would endure; something similar to the Parthenon. Le Corbusier, for example, rhapsodizes at length in his book Towards a New Architecture about the Parthenon which he exclaims is,

“infallible and implacable. In severity they go so far and beyond our practice, or man’s normal. here, the purest witness the physiology of sensation, and to the mathematical speculation attached to it, fixed and determined: we are riveted by our senses; we are ravished in our minds, we touch the axis of harmony.”

5 Flora Samuel, Le Corbusier in Detail, (Burlington: Elsevier, 2007);
6 Le Corbusier, Towards a New Architecture (New York: Dover Publications, 1986);
7 Ibid.
The Parthenon was shorn of specific cultural associations in the same way as the subject matter of Le Corbusier’s Purist paintings and its objects the bottles and glasses, pipes and guitars depicted with his compositions. As with his paintings, the associations with use and past experiences are not clearly intended in Villa Savoye: instead these objects were presented for aesthetic contemplation as object-type, their shapes were supposedly refined by an evolutionary process towards perfection of form. Le Corbusier’s rationalization was therefore not essentially a rationality of structure or construction, nor indeed a technically informed acceptance of the implication of some other factor, such as mass-production. It was more abstract; a matter of visual and aesthetic ordering linked with more fundamental ideas about reason and geometry. These two major facets of his thinking, reason and geometry, guided both Le Corbusier’s art and architecture. They stood for the rational discipline of the engineer as opposed to the arbitrariness of whimsy and chance; for measure and consequence harmony; and for a procedural approach to laying out a site. Within Villa Savoye, Le Corbusier claimed the curves produced by evolutionary pressures on everyday objects, of which were honed through disciplines of performance such as aerodynamics, must have a reasonable or geometric significance, thereby entering the canon of aesthetic purity. After a review of Villa Savoye, one could almost argue that it is not that of Purism primary aesthetic, indeed it seems closer to the secondary aesthetic.

The geometry of the classical world inspired Le Corbusier as it harmonized old and new architecture and primarily because it was built using basic geometric shapes, which evoked emotional responses from observers. Le Corbusier considered geometry the “return to order” for which the French sought after the first World War. Boyer describes Le Corbusier’s fascination with geometry and order: “A work of art [ . . . ] arises from a natural need for order; man is compelled to create due to this need for order [ . . . . ] for to create order is the most elevated human need.” By incorporating ancient techniques and adding modern features, Le Corbusier created a balance between traditional and modern, making the Villa Savoye an excellent example of the way in which Purism embraces clean lines and order while maintaining an aesthetic appeal.

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Le Corbusier was just as entranced as his admirers, and with the composition of the sculptural geometric whole of Villa Savoye took priority over the faithfulness to the program, all the more so when the program was as flexible as that of Villa Savoye. The composition of his purist paintings echoes that of site plans, with similar proportion relations even if the site plan can be seen from above. By delving into both worlds of art and architecture Le Corbusier became an architect with easel and a paint pallet who tended to confuse the two realms.

The Purist element issued from the purification of standard forms is not a copy, but a creation whose end is to materialize the object in all its generality and its invariability. Purist elements are thus comparable to words of carefully defined meaning; Purist syntax is the application of constructive and modular means; it is the application of the laws which control pictorial space. A painting is a whole (unity), a painting is an artificial formation which, by appropriate means, should lead to the objectification of an entire “world.” One could make an art of allusions, an art of fashion, based upon surprise and the conventions of the initiated. Purism strives for an art free of conventions which will utilize plastic constants and address itself above all to the universal properties of the senses and the mind.

EXPECTED/ANTICIPATED OUTCOMES OF RESEARCH

Along with the methodology diagrams to follow, the best case scenario from the proposed methodology would result in a strong argument with considerable proofs, reasoning, and is successful in diagramming and communicating the results of my investigation towards solving, to a degree, the research question above. Additionally, if counter arguments are provided and explored in a manner which further strengths my own points, I would consider it an asset to assembling a comprehensive paper.

The worst case scenario resulting from the methodology would be the result of a hole in the research that leaves the research unfulfilled. Either including unclear or weak arguments, research that is not related to the research question and chases after it none-the-less (whether consciously or unconsciously), or having an paper that is built upon opinions and speculations rather than hard reasoning would.
PROJECT INFORMATION

**BUILDING NAME**: Villa Savoye

**LOCATION**: Poissy, Yvelines (82, Rue de Villiers 78300 Poissy)


**ARCHITECT**: Le Corbusier, Pierre Jeanneret

**BUILDING TYPE**: House // Cultural Landmark

**BUILDING PROGRAM**: 

In Plan:

![In Plan Diagram]

In Section:

![In Section Diagram]
BUILDING PROGRAM

Major characteristics include the ribbon window; the flat roof; the concrete pilotis; long ramps; roof terraces; rectilinear forms; and light, taut plane surfaces that have been completely stripped of applied ornamentation and decoration.

The main part of the house (living room, kitchen, bedrooms and bathrooms) are located on the first floor, while the ground floor is occupied by the hall and offices for the service, with a garage capable of storing three automobiles of the time. The roof is flat and on it there is a small garden.

Ground Floor & Drive Way: The ground floor is largely determined by the movement of a car entering the building. The automobile is utilized by Corbusier to make the entrance into the house as continuous as possible, an almost ritualistic entrance is taken by the car around the outside of the house between the ‘pilotis’. The visitor enters the house via the garage beginning the flowing journey through the house. This movement also determines the structure, based on an orthogonal grid of concrete pillars equally spaced from each other. This forms a square grid on top of which sits the Villa.

Entrance & Stairway: Upon entering the house the view of the vestibule is as above. The visitor is greeted by the two elements of vertical communication: the ramp and the staircase. This immediately invites you upwards on a precession through the house equally as ceremonial as the arrival of the automobile through the pilotis into the building, however before proceeding, you are drawn towards the sink at the centre of the space to take part in again a richly symbolic and ritualistic washing of the face and hands. Cleansing yourself of the day before continuing to the main living space of the house. Taking the ramp up through the house creates a free flowing experience, a slope slowly rises compared to stairs which make the user very aware of the change in height. This flow of movement and light continues through the house all the way to the roof terrace.
**Bedroom:** The Master bedroom itself is a decent size with the ever present backdrop of the surrounding countryside pervade through the long windows running along the South of the building. The bathroom is topped with mosaic tiles which cover it’s walls and the chaise long bench which allows the occupier to slip straight into the equally adorned sunken bath, this continues the thematic idea of healthy living and ritualistic washing seen throughout the house in the sink in the hall and the healthy roof terrace gardens.

**Living Room:** The living room is the largest space within the house, sparsely furnished affording uninterrupted views of the surrounding location and the tops of the green trees the boundary of the plot from the windows placed continuously along two of it’s sides, and the glass wall which provide uninterrupted views to the roof terrace allowing glimpses through the cut away open windows in the terraces wall blurring the lines between inside and out making the already ample living space seem far more vast.

**Roof Terrace:** The roof terrace is a large outdoor space utilized as a garden, a clean tiled free of grit and dirt garden. The table outside a symbol of outdoor eating and living promoting the enduring notion of healthy living. The space provides a sanctuary from the noise of the main living space.
CONSTRUCTION & MATERIALS

Materials: Concrete, glass, plastered masonry units, steel window frames, iron handrails.

Design Modifications: Changes made to the design whilst the project was being built including an amendment to the story height and the exclusion and then re-introduction of the chauffeur's accommodation led to the costs rising. At the time the project started on site no design work had been done on the lodge and the final design was only presented to the client in June 1929. The design was for a double lodge but this was reduced to a single lodge as the costs were too high. Although construction of the whole house was complete within a year it was not habitable until 1931.

CLIMATE

The climate is warm and temperate in Poissy and there is significant rainfall throughout the year, even in the driest month. The temperature averages 11.0 °C and approximately 616 mm of precipitation falls annually. The driest month is April, with 42 mm of rainfall and the most precipitation falls in November, with an average of 58 mm. The warmest month of the year is July, with an average temperature of 18.7 °C. In contrast to January, where the average temperature is 3.4 °C.
Positive Climatic Features Associated with the Architecture

• Lets in abundant sunlight, and fresh air creating an uplifting, healthy, residential environment on warm, sunny days.
• Being raised on slender pillars, or pilotis, meant living areas were not subject to cold and damp rising from the ground.
• Had a partially enclosed ‘hanging garden’ in one of the ‘outdoor rooms’ which provided a microclimate of fresh air, sheltered from the vertical sun and rain.
• Had double glazed windows which helped to insulate the house.
• Had a relatively high thermal mass due to the concrete frame therefore was able to store heat and warmth depending on external air temperatures to some extent.

Negative Climatic Features Associated with the Architecture

• Experienced significant leaks due to the construction techniques and complex detailing of the flat roof and terraces.
• Was generally cold, damp and hard to heat for most of the year due to inadequate waterproofing of external surfaces and undersized original heating system for internal spaces which had to be upgraded after the first winter it was inhabited.
• Had a high and inefficient heating load due to the size and openness of the internal spaces and the thinness of ceilings and facades. It would have been expensive in terms of energy required to heat the internal spaces.
• Experienced substantial heat loss due to the large areas of glazing.
• Lack of weather tightness due to ‘ill considered’ junctions between walls and roofs/terraces and roofs and roof windows, and the layering of construction materials in the external envelope.
• Major cold bridges between the elements of the concrete structural frame.
International Style: Villa Savoye is an early and classic exemplar of the “International Style” architecture (a synonym for Modernism). This style of architecture was developed mainly in Germany, Holland and France in the 1920s and spread to the US in the 1930s and became the dominant tendency in Western architecture during the middle decades of the 20th century. Dominant construction materials of this style include glass and steel, in combination with usually less visible reinforced concrete. Additionally, the International Style was especially suited to skyscraper architecture; where its sleek “modern” look, absence of decoration and use of steel and glass, became analogous with corporate modernism during the 50s-70s; and even overtook the traditional historical styles for schools, institutions and churches.

Modernism: The style of architecture that primarily focuses on the rejection of ornament and embracing minimalism. The style is associated with an analytical approach to the function of buildings, a strictly rational use of new materials, an openness to structural innovation and the elimination of ornament. The style is characterized by: asymmetrical compositions, use of general cubic or cylindrical shapes, flat roofs, use of reinforced concrete, metal and glass frameworks often resulting in large windows in horizontal bands, an absence of ornament or moldings, and a tendency for white or cream render, often emphasized by black and white photography.

Purism: The Purist Manifesto is worth mentioning because it helps describe rules that Le Corbusier created to govern the Purist movement.
• “Purism does not intend to be a scientific art, which it is in no sense.
• Cubism has become a decorative art of romantic ornamentism.
• There is a hierarchy in the arts: decorative art is at the base, the human figure at the summit.
• Painting is as good as the intrinsic qualities of its plastic elements, not their representative or narrative possibilities.
• Purism wants to conceive clearly, execute loyally, exactly without deceits; it abandons troubled conceptions, summary or bristling executions. A serious art must banish all techniques not faithful to the real value of the conception.
• Art consists in the conception before anything else.
• Technique is only a tool, humbly at the service of the conception.
• Purism fears the bizarre and the original. It seeks the pure element in order to reconstruct organized paintings that seem to be facts from nature herself.
• The method must be sure enough not to hinder the conception.
• Purism does not believe that returning to nature signifies the copying of nature.
• It admits all deformation is justified by the search for the invariant.
• All liberties are accepted in art except those that are unclear.”
HISTORIC POINTS

Considered uninhabitable less than a decade after the villa was built, the Savoye family had moved out and Madame Savoye had a bitter relationship with Le Corbusier. She had complaints that there was “substantial heat loss due to large glazing”, there were complaints that the building was “cold and damp”, she had said “It’s still raining in my bathroom which floods in bad weather” and there were also complaints that “It is raining in the hall, it’s raining on the ramp and the wall of the garage is absolutely soaked.” The building was occupied by both the Germans and the Americans in WW2 and was treated as a derelict building, and at one point was even used as a barn as it was used for storing hay. At this point, Madame Savoye refused to sell her house as she had hoped her grandson would inherit the house and restore it to its original state.

The building was later considered for demolition so the land could be part of a school. Only then were there petitions to restore the damage done to the house, where there was a recommendation to hold the Villa Savoye as a museum for Le Corbusier’s work. The school is now overlooked from the solarium, which was originally intended to be a view of pure nature. After Le Corbusier had died, ‘the Villa Savoye was considered a monument historique. It continued to deteriorate.’ There had reached a point where the ‘windows were gone the metal frames were rusted’. Restoration work started in 1985 and was completed in 1997. (Retrieved from http://www.e-architect.co.uk/images/jpgs/paris/ville_savoye_g090310_6.jpg)

Important Aspects (conventionally held opinions regarding its significance):

- Modern Masterpiece of Art and Architecture
- First “Real” Modernist House
- A Revolution in Housing Design
- Reformation agent
- Not Livable Habitat for People (not functional for living)
  - “its still raining in our garage”
- Overrated
- Combination of art and architecture
RESEARCH QUESTIONS

How do the paintings of Le Corbusier and his purist theory art work explore the design rational behind Villa Savoye’s circulation spaces in plan?

How was Le Corbusier’s design of Villa Savoye a reflection of his purist paintings?

How does Villa Savoye contradict Le Corbusier’s own ideas and values towards modernism; and how then does Villa Savoye betray the essential essence humanity?

Through what architectural elements does Le Corbusier attempt to sculpt the human experience in Villa Savoy’s circulation spaces?

How does Le Corbusier use the design of Villa Savoye to control the natural inclination and emotional conditioning of people to move through the buildings spaces; through its orientation of spaces, circulation methods and objects, approaches and programming?
VILLA SAVOYERE IN PHOTOS

FIGURES 12-17
DIAGRAMMATIC STUDIES
DIAGRAMMATIC STUDIES
BASE IMAGE FOR INVESTIGATION

IMAGES: (A) Vertical Guitar and the first level floor plan; (B) Still Life and the second level floor plan; (C) Pale Still Life with Lantern and the third level floor plan; (D) Still Life with Many Objects and a compilation of all the floors overlaid on each other.
Comparative drawings showing all the linear and curvilinear aspects of both the art pieces and Villa Savoye. Every line was replicated and drawn as long as it was still a straight line and every curve witnessed was drawn as a circle or ellipse where the edge of the shape matched the corresponding curve it was superimposed upon.
These sets of diagrams showcased similar to what is shown above but with a focus towards all the horizontal linear elements found in each piece.
Again, a similar exploration as those above but with a focus towards the vertical elements that make up each construct.
Here, an image trace was performed in Adobe illustrator with the sketched art option, which attempted to retain the integral hand-drawn linear quality of the artwork and drawing, which it succeeded in the plan drawings but created interested ‘fuzzy’ relationships within the purist art pieces, potentially related to the resolution of the image and an inability to determine specific linear relationships in the complexity of the drawings.
This edit reduced the images and drawings into simple only black and white images with gray scale designation of blacks and whites done through the software creating new focal points and potentially expresses light and exposure possibilities in both comparisons.
This edit also reduced the images and drawings into simple images however this time with only a simple 3 colour designation done through illustrator with the colours generated as a combination of the most prevalent colours per each image.
The outline edit is a combination of various image trace techniques in illustrator, but rather than deriving colour and fill from the images used the outlines of the primary shapes were captured, showing the primary shapes governed by colour and lines in each of the drawings.
Inverted Colours

The inverted colour transformation produced a photo negative effect by creating a negative based on the brightness values of the image for both the painting and the plans.
This edit simply shows the drawings with high contrast and low brightness in each of the images which simply lightens or darkens the image and corrects tonal values in the image. The decision to halt slider options from going too far was based on details from the images disappearing with too much editing so the options were pushed so far to alter the image but retain some of the detailing.
The posterize edit gave a flat, poster-like appearance to the drawings by reducing the number of brightness values (levels) in the images, thus reducing the number of colors seen especially in the purist paintings.
The edit done through saturation, pushed the edit its maximum capabilities changing the lightness of every range of colors in the drawings or simultaneously adjust all the colours. This enabled all the shapes in the art and lines in the drawings pop out considerably drawings attention to both shape and colour.
The solid colour gradient edit reassigned all the existing colours to a new software default generated colour scheme where each original pixel of colour would be assigned to the nearest basic colour and assigned its new properties giving the drawings new readings in colour without affecting their original shape. See edit options to the right.
The pixelixed visual experiment happened by accident, and was initially seen as the image was loading in a software but caught my attention. It creates this perpetual state and determination and detail understanding that never truly arrives and one must make an understanding of what is seen by what is prominent (ie. shapes and colours); similar to viewing with an eye stigma.
The final edit was completed by viewing 4 different threshold levels that presented different outcomes related to the diagrams. Threshold levels renders the image in monochrome with no gray, so that you can locate the lightest and darkest areas. Here, any tone that is darker than the Threshold Level (i.e., a lower number) is turned to pure black. Any tone that is lighter than the Threshold Level (i.e., a higher number) is turned to pure white. The use of Threshold increases the ease with which the shadow and highlight values can be set in Curves.
**SCHEDULE**

**WORK SCHEDULE**

**ORIGINAL METHODOLOGY TIME LINE**

**SEPT. 29 - OCT 7**
- Revisiting of Research Sources to Locate Specific Examples in the Architecture Relating to Le Corbusier’s Purist Influence in the Architecture of Villa Savoye

**OCT. 7 - 14**
- Undergo a Comprehensive Synthesis of Research, Formation of Main Ideas, and Statement of Conclusions Relating to Purism Thinking the Villa Savoye’s Architectural Elements.

**OCT. 15 - 21**
- Diagramming of Research Findings Initiated by this Point

**OCT. 22 - 26**
- Review of Assignment & Revisions Completed From Mid-term Review Discussion

**UPDATED METHODOLOGY TIME LINE**

**SEPT. 29 - OCT 7**
- Undergo a Comprehensive Synthesis of Research, Formation of Main Ideas, and Statement of Conclusions Relating to Purism Thinking the Villa Savoye’s Architectural Elements.

**OCT. 7 - 21**
- Methodology not completed during this time.

**OCT. 22 - 28**
- Review of Assignment & revision of the research question following the extended research done previously.

**OCT. 29 - NOV 4**
- Revisiting of Research Sources to Locate Specific Examples in the Architecture Relating to Le Corbusier’s Purist Influence in the Architecture of Villa Savoye.

**NOV. 5 - 11**
- Creation of diagrams according to the feedback generated during the consultation and my research finding (photographic editing and linework studies).

**NOV 12 - 22**
- Finalization of documentation and creating of InDesign File in preparation for submission

**DEC. 4 - 10**
- Analyze the completed work from previous assignments and generate concluding remarks from research through framing a series of precise questions that emerged from the study
ORIGINAL METHODOLOGY MAP
V1

PURIST THEORY & VILLA SAVOYE

METHODOLOGY

CONDUCT RESEARCH

PHYSICAL

DEVELOP RESEARCH DIRECTION
DETERMINE QUESTIONS FOR STUDY

DIGITAL

CONTINUE RESEARCH
COMPARE & CONTRAST FINDING AND OPINIONS

REFINE RESEARCH DIRECTION

SYNTHESIZE FINDINGS AND MAKE CONCLUSIONS RELATING TO RESEARCH QUESTION

DEMONSTRATE COMPREHENSION BY DIAGRAMMING RESEARCH AND OUTCOMES

BUILD UPON PREVIOUS WORK BY PROVIDING NEW PERSPECTIVE AND UNDERSTANDING RELATED TO RESEARCH QUESTION

PRODUCE WRITTEN WORK AND STATE CONCLUSIONS

ARCHITECTURE

VILLA SAVOYE

SHEA GIBSON
Explore critiques of Villa Savoye and determine where the root of their arguments are based from. Is it style, construction, programming, function, etc...

Explore to a greater degree from the sources what Le Corbusier’s interpretation and mindset was about Purism.

Answer the question how those ideas were translated into the architecture into Villa Savoye.

Make associates between the Purist ideologies and architectural form in plan.

What specific architectural elements in Villa Savoye communicate Purist ideals. Be specific in location, space, reasoning, geometry, etc...

After reviewing the above content, the following procedure would be to synthesize and make concrete and specific conclusions about the relationship between Purist theory and geometry and the planning of Villa Savoye as an object-type.

Aside from answering the research question the goal would be present proof regarding whether these objects were presented for aesthetic contemplation as object-type, their shapes were supposedly refined by an evolutionary process towards perfection of form.
To examine and investigate how the painting of Le Corbusier and how his Purist art theory relate to the design of Villa Savoye in order to understand the design rationale and symmetry behind the building's circulation and programming of space in plan and how they are reflections of his purist gestures.

Explore critiques of Villa Savoye and determine where the root of their arguments are based from.

Explore differences or contrasts that exist between Purism and Villa Savoye. What is the argument against my research question?

Is it style, construction, programming, function, etc...

Answer the question how these ideas were translated into the architecture into Villa Savoye.

Make associates between the Purist ideologies and architectural form in plan.

What were his colleagues and contemporaries views toward Purism and Villa Savoye.

Relate the other Villas built by Le Corbusier to Villa Savoye and their own relation to Purism.

What specific architectural elements in Villa Savoye communicate Purist ideals. Be specific in location, space, reasoning, geometry, etc...

After reviewing the above content, the following procedure would be to synthesize and make concrete and specific conclusions about the relationship between Purist theory and geometry and the planning of Villa Savoye as an object-type.

Aside from answering the research question the goal would be present proof regarding whether these objects were presented for aesthetic contemplation as object-type, their shapes were supposedly refined by an evolutionary process towards perfection of form.

The effects of symmetry and geometry on the programming and layout of both the purist art and the architecture of Villa Savoye.

New focus towards objects as objects in space, and discussions on how Villa Savoye is designed as a pure reflection of purist form.

First floor and Vertical Guitar; second floor and Still Life; third floor and Still Life with Lantern; compilation of all the floors overlaid on each other and Still Life with Many Objects.

Image manipulation and use of various editing techniques to analyze similarities and differences through quantitative means. Hard data versus subjective opinion.
BIBLIOGRAPHIC MAP V. 2
CONCLUSIONS & EVALUATIONS
Upon review of the research conducted under the guidelines of all three assignments, several notable new questions arose which addressed new areas of significance related to the research. Initially, the purpose of the exploration into the research was an attempt to experiment and investigate how the painting of Le Corbusier and how his Purist art theory relate to the design of Villa Savoye in order to understand the design rationale and symmetry behind the building’s circulation and programming of space in plan and how they are reflections of his purist gestures. This thesis guided and was a result of the early investigations and other questions that arose at the inception of the project included: (the very general questions of) how was Le Corbusier’s design of Villa Savoye a reflection of his purist paintings; how does Villa Savoye contradict Le Corbusier’s own ideas and values towards modernism; and how then does Villa Savoye betray the essential essence humanity; through what architectural elements does Le Corbusier attempt to sculpt the the human experience in Villa Savoy’s circulation spaces; and how does Le Corbusier use the design of Villa Savoye to control the natural inclination and emotional conditioning of people to move through the buildings spaces; through its orientation of spaces, circulation methods and objects, approaches and programming? The common thread among the early inquiries, were more general in their scope, but provided a springboard by which to mold what ideas and perspectives were more interesting than other, and what direction could the project take to view the very famous architecture of Villa Savoye in a new or different direction. Following the completion of part one and two of the project, new questions arose from study. Some of these new inquiries, though different from the direction of the research itself, were still authentic outcomes that were generated and include:
With the widespread critique of Villa Savoye among academia, is the architecture a true refinement of his architectural system or rather a manipulation of it to fit the existing ideals of Purism?

What conditions prompted Le Corbusier’s “Purism” to be emblematic of the embracement of clean lines and order while maintaining an aesthetic appeal?

In realizing his failures in treating a house as a machine and expecting humans to occupy standard dwelling in modular forms did Le Corbusier’s unaltering ego at the time blind him in realizing the impracticality of Villa Savoye as a shelter? Why did theory and its pursuit take precedence over practicality?

Did Le Corbusier over-reach his expertise in functional design order to innovate architecture itself?

What led Le Corbusier to make the claim that the most relevant basic principles for a modern “machine” age architecture was geometry: prisms, cubes, cylinders, pyramids and spheres as “pure volumes,” rather than symmetrical, but un-uniformed volumes that still fit within his scientific principles such as measurement, precision and order? And why does this notion lie against the adoption of perceptual and conceptual devices of Cubism found in Le Corbusier’s own purist art?

The complexity of the project’s potential still leaves a tremendous opportunity for further exploration towards new perspectives and away from the singular focus of my investigation, which was catered to the comparative notions existing between purist art - physically and theoretically - and architectural principles and observations made from one viewpoint (that is of plan view). The investigation presented a considerable amount of new directions to chase, challenge, and wrestle with trying to comprehend the specifics of the purist manifestations in each of the paintings, and how the even differ from Ozenfant’s artist perspectives and generations of the theory. Expanding away from Villa Savoye to the early modernist houses of Le Corbusier and exploring the transition and evolution of purist ideas made tangible throughout time and how they differ and make altering statements about Le Corbusier’s theories. The investigation conducted in this paper, was a mere beginning, a jumping off point, in exploring a vast playground surrounding Purist theory and the geometric and volumetric complexities of Modernist architecture in the early 20th Century.
BIBLIOGRAPHY


ORIGINAL VILLA SAVOYE SKETCH

LE CORBUSIER
PURIST THEORY
AND VILLA SAVOYE