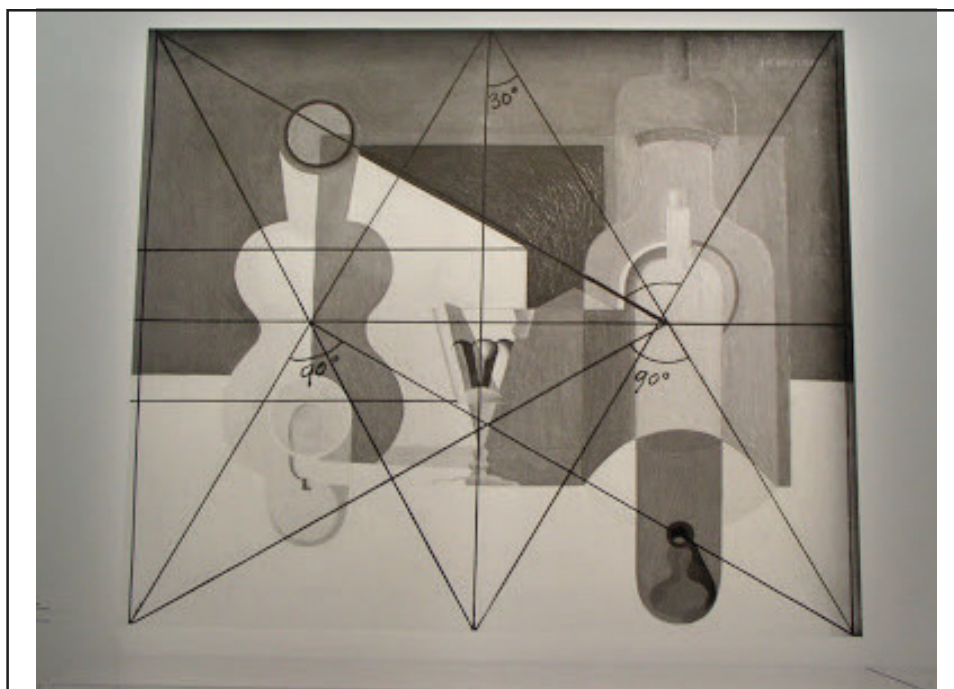


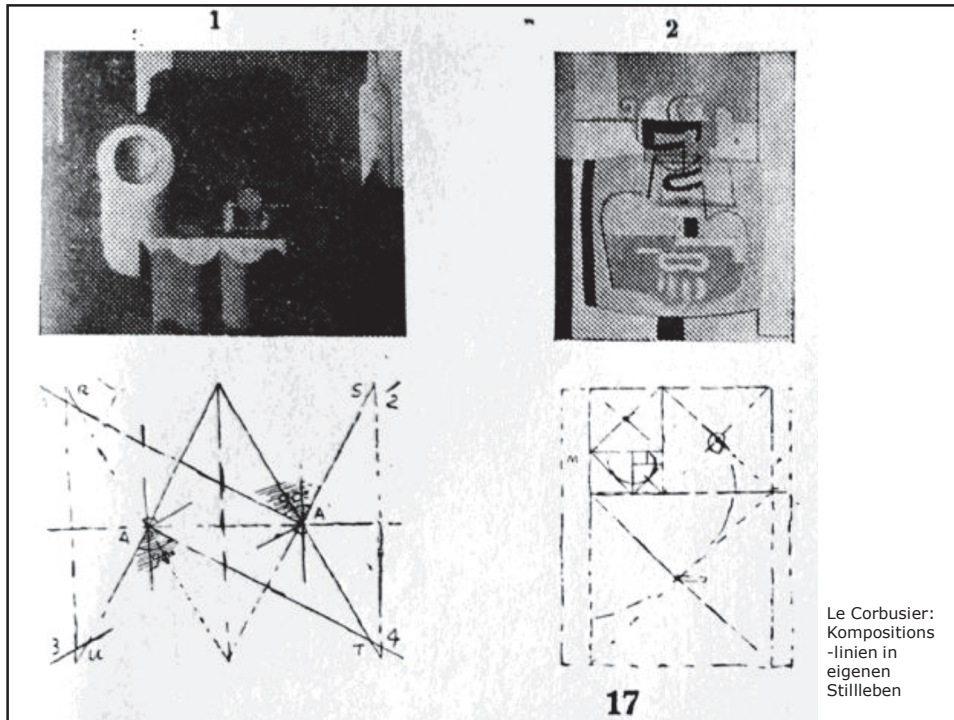


Le Corbusiers Stilleben.

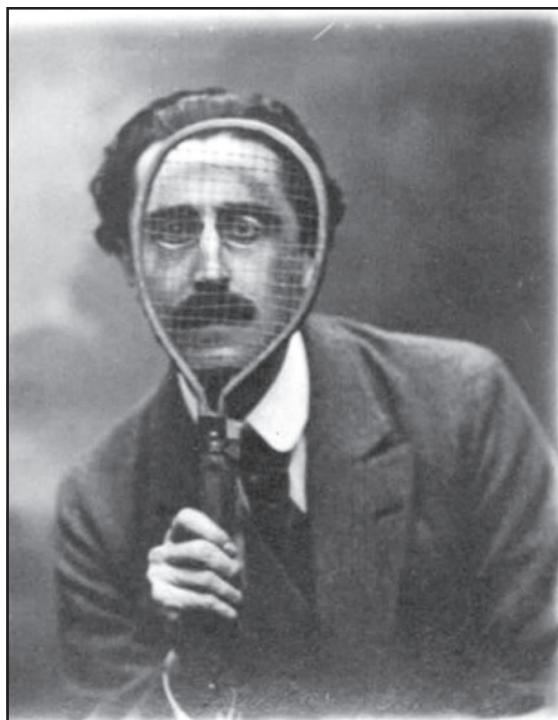
Le Corbusier. Mesures de l'homme, Ausstellung im Centre Pompidou, 29.4.-5.8.2015.



Le Corbusier: La bouteille du vin orange (Die Flasche mit orangem Wein), 1922.



Le Corbusier:
Kompositionen
-linien in
eigenen
Stilleben



DOCUMENTS INTERNATIONAUX DE L'ESPRIT NOUVEAU

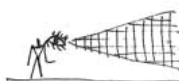
dans ce numéro:
hans arp - celine arnaud - willi baumeister - marcel breuer - paul dermée - albert de la salpêtrière - pierre floquet - luciano folgor - goldwinger - walter gropius - attila jozsef - paul jooatens - andré ker-tész - syriusz korngold - maurice lavergne - fernand léger - ladislav medgyés - lucia mololy - moholy-nagy - piot mondrian - f. t. marinetti - enrico piampolini - platon - sofgia roveffi - étienne rayk - robert rit - seuphor - victor seravacka - kurt schwitters - szivey - saint paul - saint-just - tristan tzara - herman vonck - vordem-berge gildewart.

No 1
PANORAMA


DIRECTION: PAUL DERMÉE ET M. SEUPHOR
23 RUE DES MORILLONS PARIS (15^e)

DOCUMENTS INTERNATIONAUX DE L'ESPRIT NOUVEAU

L'esprit Nouveau, Zeitung herausgegeben von Le Corbusier, Paul Dermée und Jean-Amedée Ozenfant, Oktober 1920.




Paul Dermée, belgischer Dichter und Literaturkritiker.



Le Corbusier, 'Regulating Lines', in: Vers une architecture, 1924.

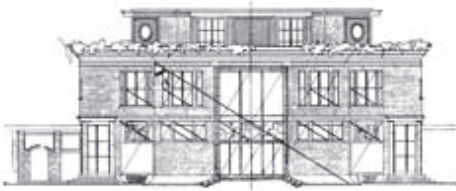
LES TRACÉS RÉGULATEURS 61



Le Pâle Titman, Yvetot.


Lieu de l'angle droit.

CONSTRUCTION D'UNE VILLA (1916):
Le bloc général des façades, tant antérieure que postérieure, est réglé sur le même angle (A) qui détermine une diagonale dont de multiples parallèles et leurs perpendiculaires fournissent les mesures correctives des éléments secondaires, portes, fenêtres, panneaux, etc., jusqu'aux moindres détails.
Cette villa de petites dimensions apparaît au milieu des



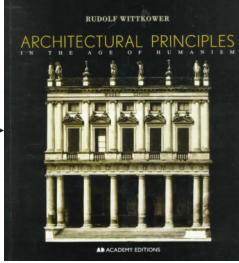
L. C. 1916. VILLA. Façade.

Erwin Panofsky

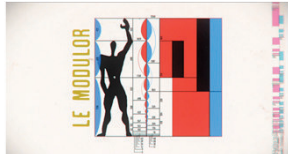


Erwin Panofsky: The History of the Theory of Human Proportions as a Reflection of the History of Styles, in: ders: Meaning in the Visual Arts, 1921.

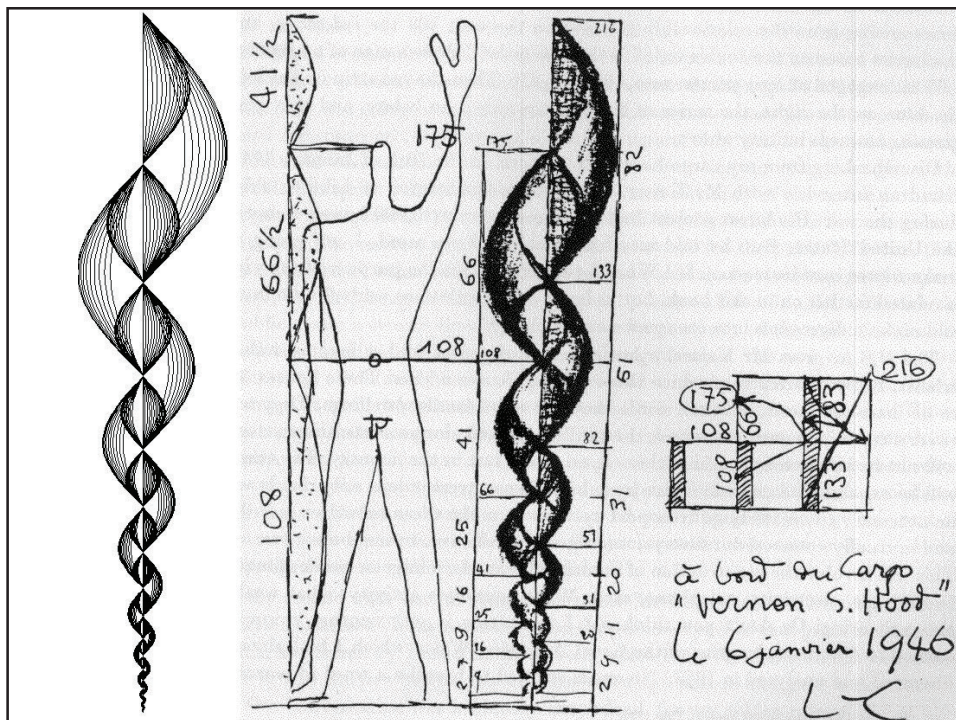
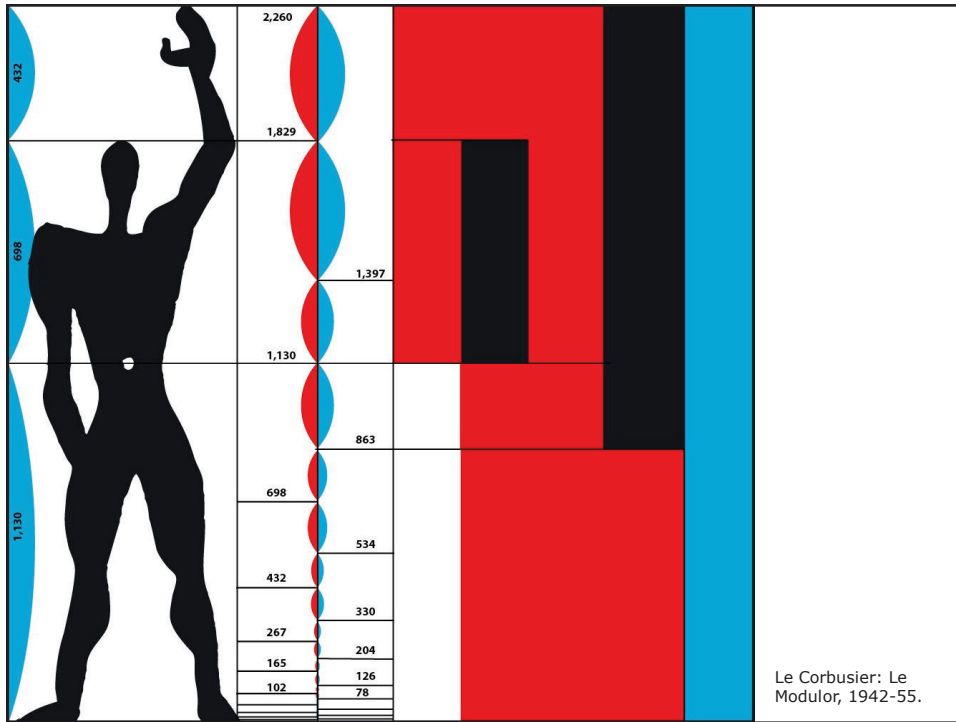
Meaning in the Visual Arts

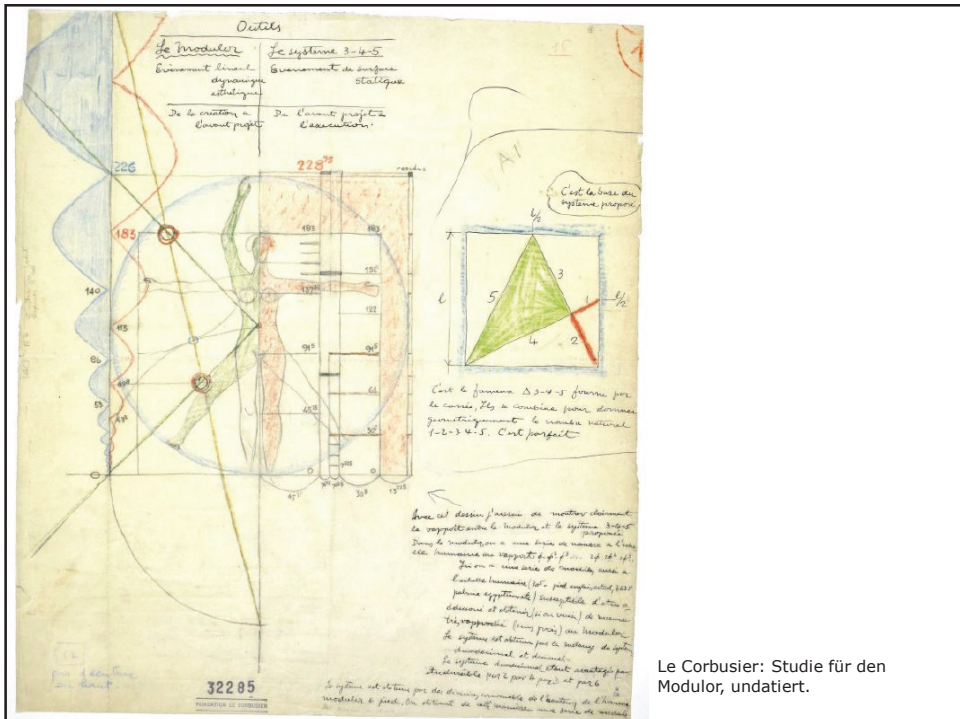
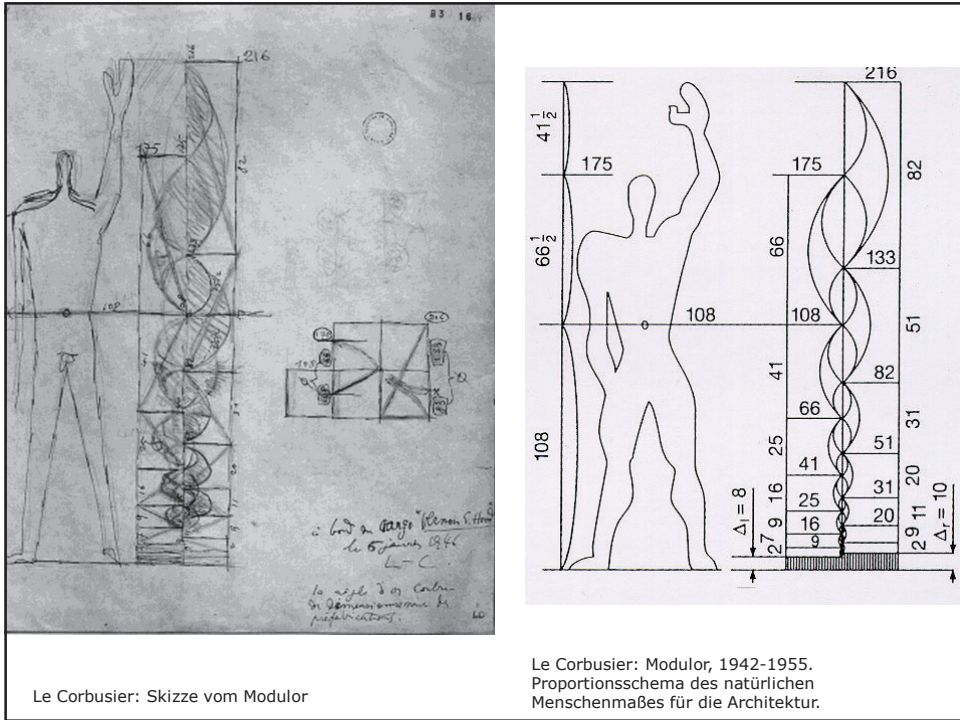


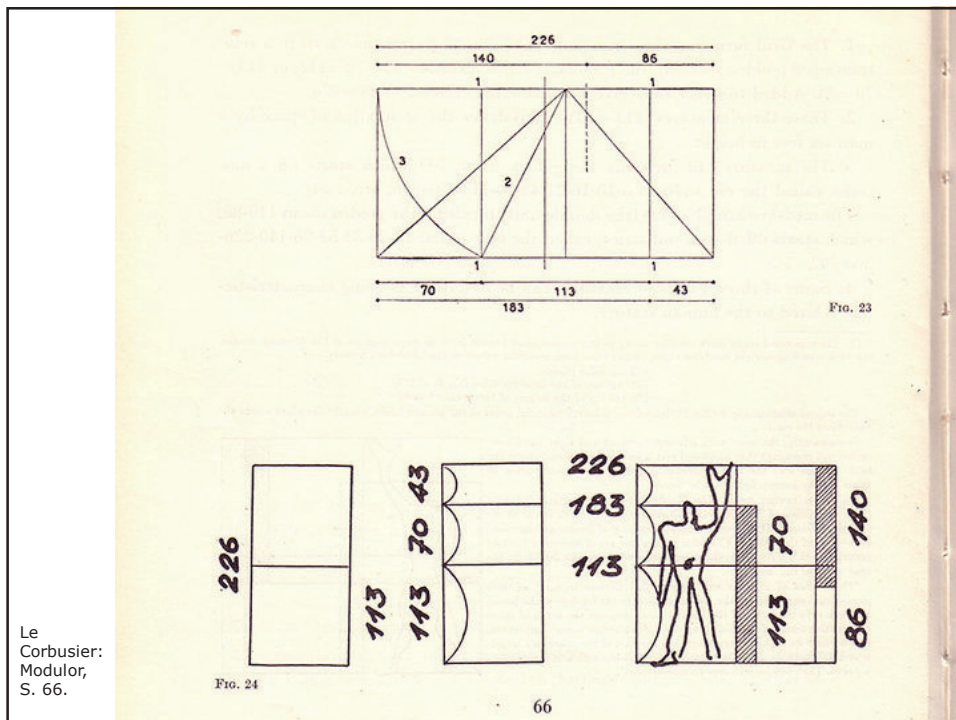
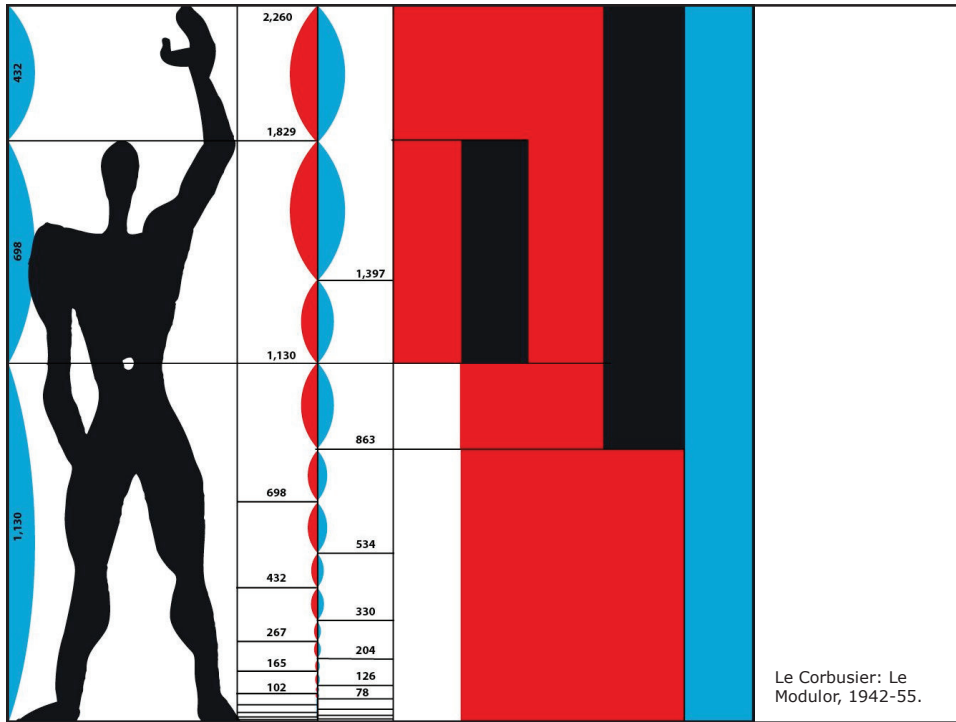
Rudolf Wittkower: Architectural Principles in the Age of Humanism, 1949. (palladianische Villa)

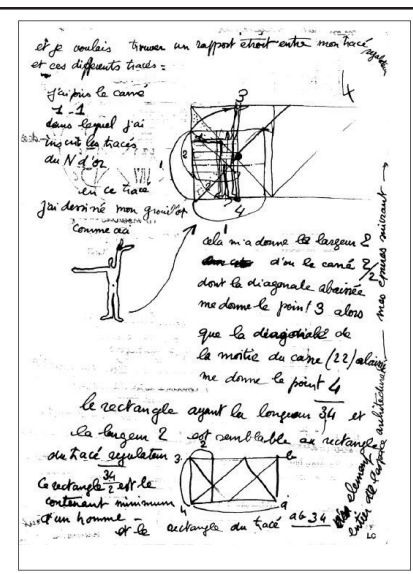
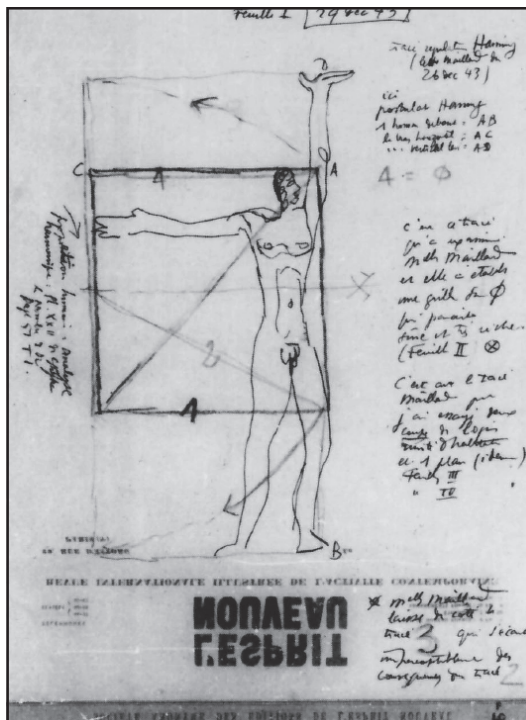
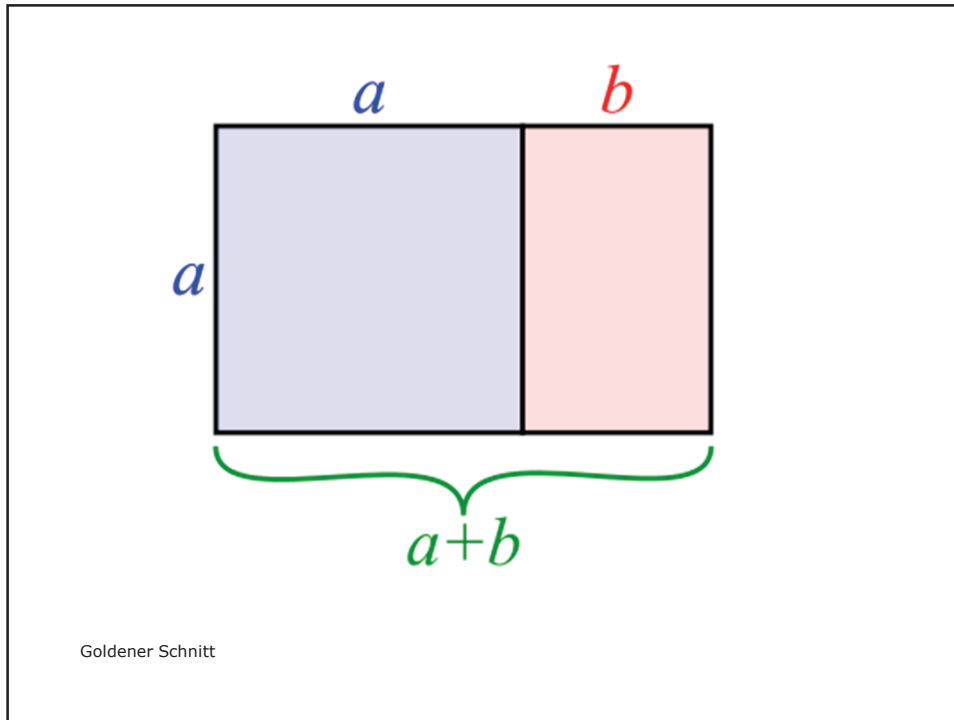


Le Corbusier: Modulor, 1951.







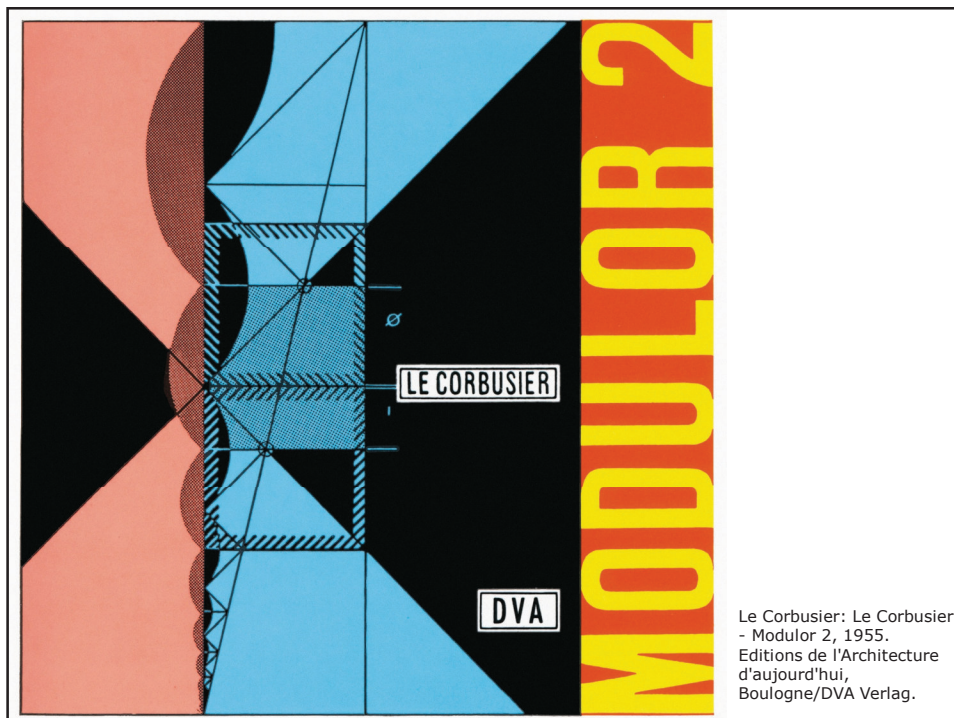


Brief von Gérald Hanning an Le Corbusier mit einer frühen Skizze zum Proportionssystem, 1943.

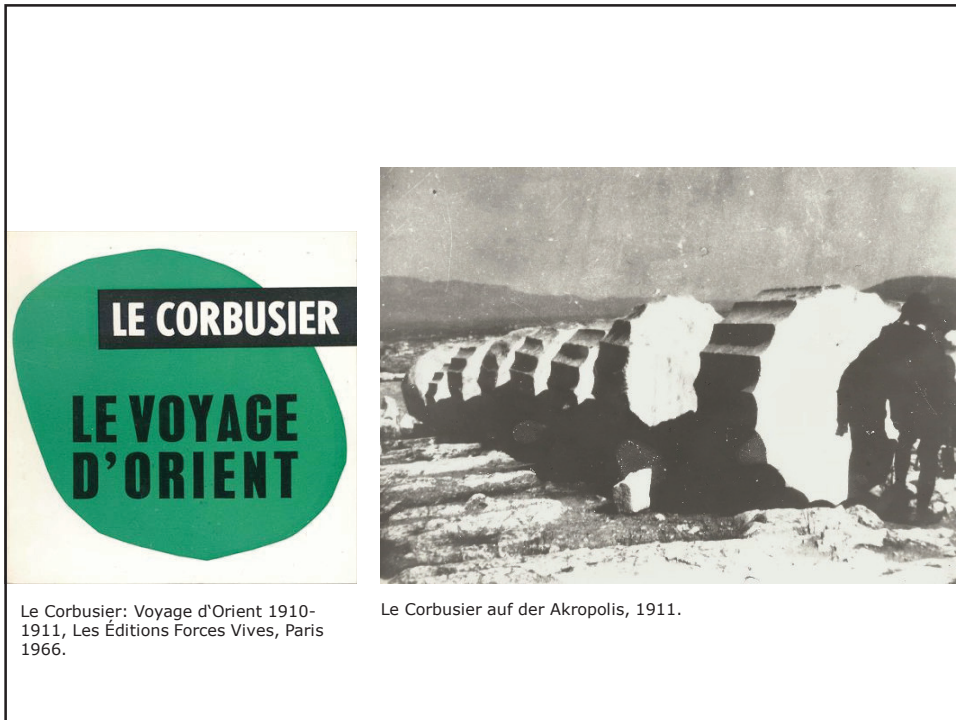
Le Corbusier: Skizze, kommentiert Gérald Hannings frühe Vorschläge, 1943. Sammlung Fondation Le Corbusier.



Le Corbusier: Modulor
[1948], 1951.



Le Corbusier: Le Corbusier
- Modulor 2, 1955.
Editions de l'Architecture
d'aujourd'hui,
Boulogne/DVA Verlag.



The image block contains two main visual elements. On the left is the cover of the book 'Le Corbusier: Voyage d'Orient 1910-1911', featuring a green abstract shape with the text 'LE CORBUSIER' and 'LE VOYAGE D'ORIENT' in white and black. On the right is a black and white photograph showing Le Corbusier, wearing a hat and a long coat, standing on the Acropolis in Athens, looking at a large, partially ruined stone structure.

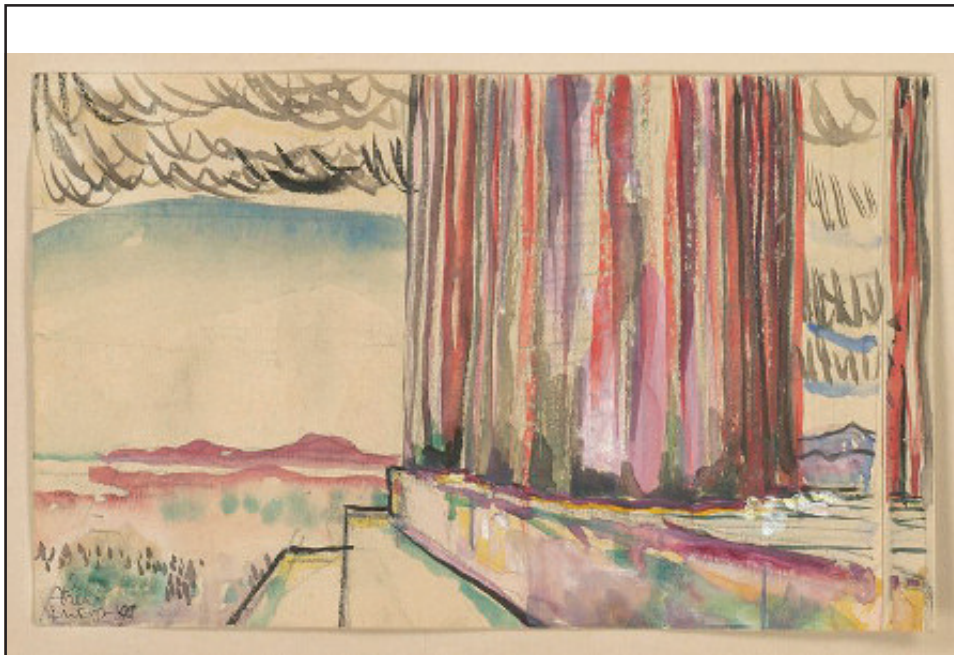
LE CORBUSIER
LE VOYAGE D'ORIENT

Le Corbusier: Voyage d'Orient 1910-1911, Les Éditions Forces Vives, Paris 1966.

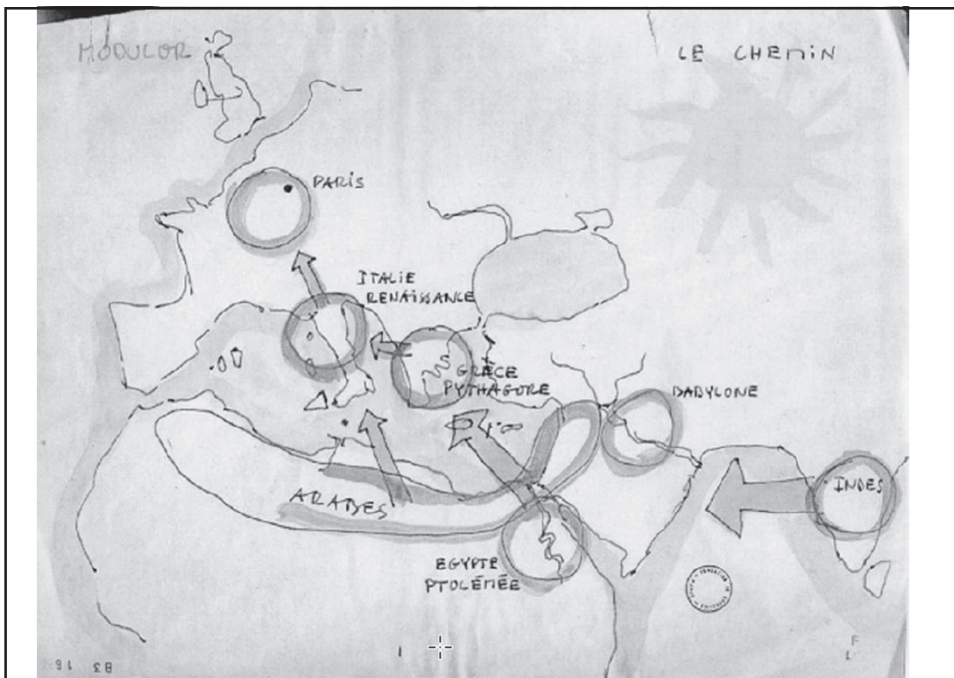
Le Corbusier auf der Akropolis, 1911.



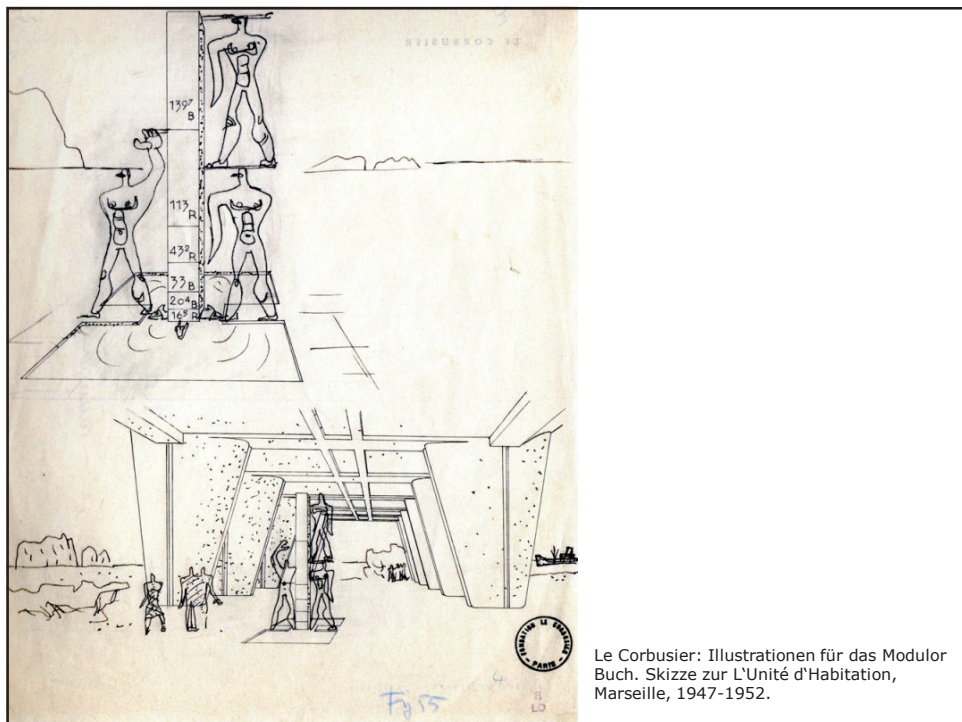
Charles-Édouard Jeanneret alias Le Corbusier auf der Acropolis, September 1911, s/w-Fotografie.

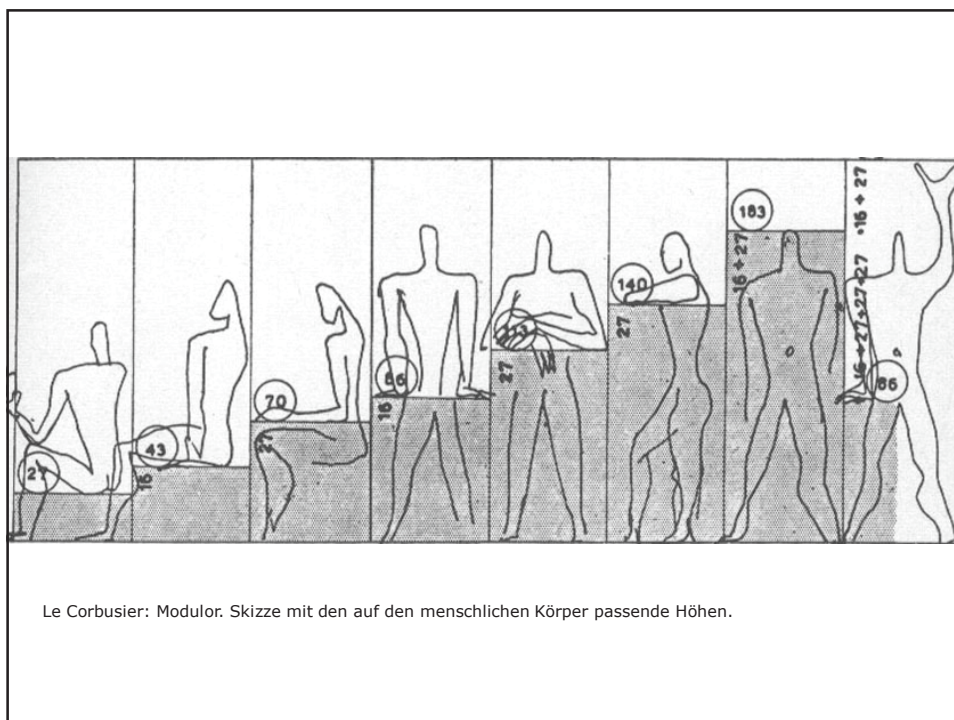


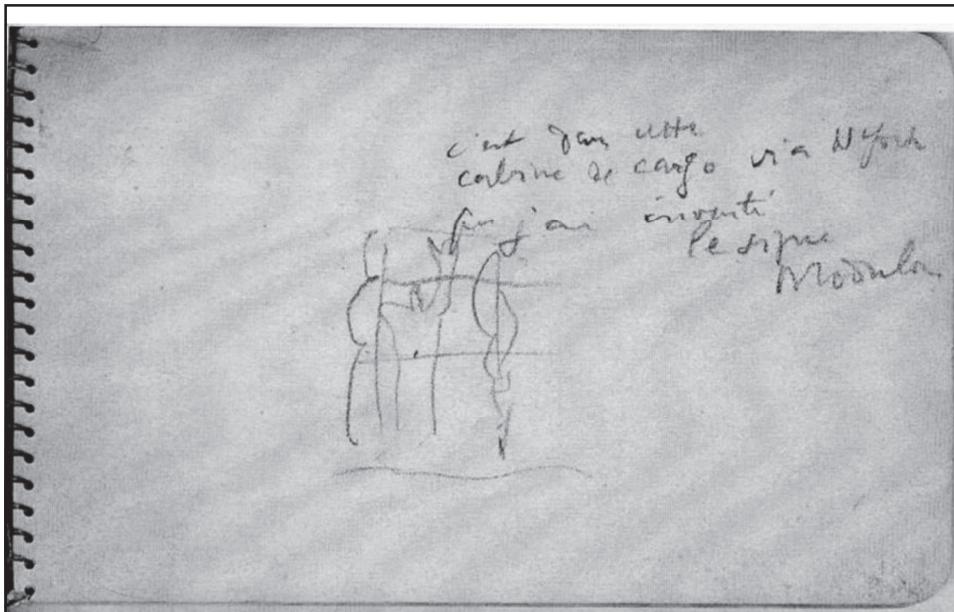
Le Corbusier: Skizze der Akropolis, 1911.



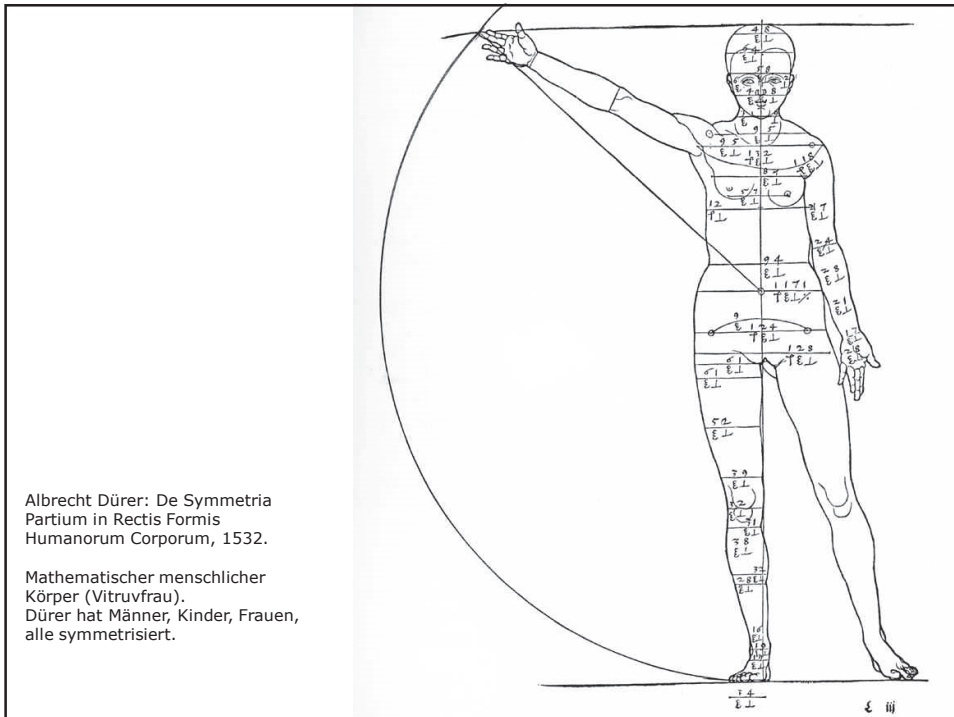
Le Corbusier: Modulor – Le chemin, 1948.





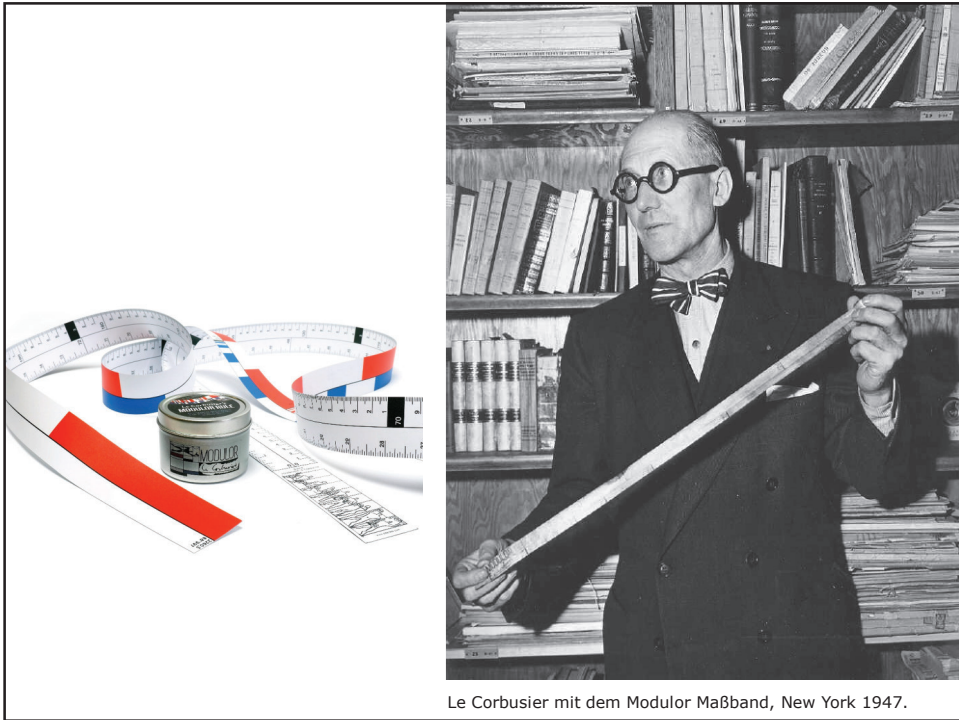


Le Corbusier: C'est dans cette cabine de cargo via N York que j'ai inventé le signe Modulor, undat (1946).

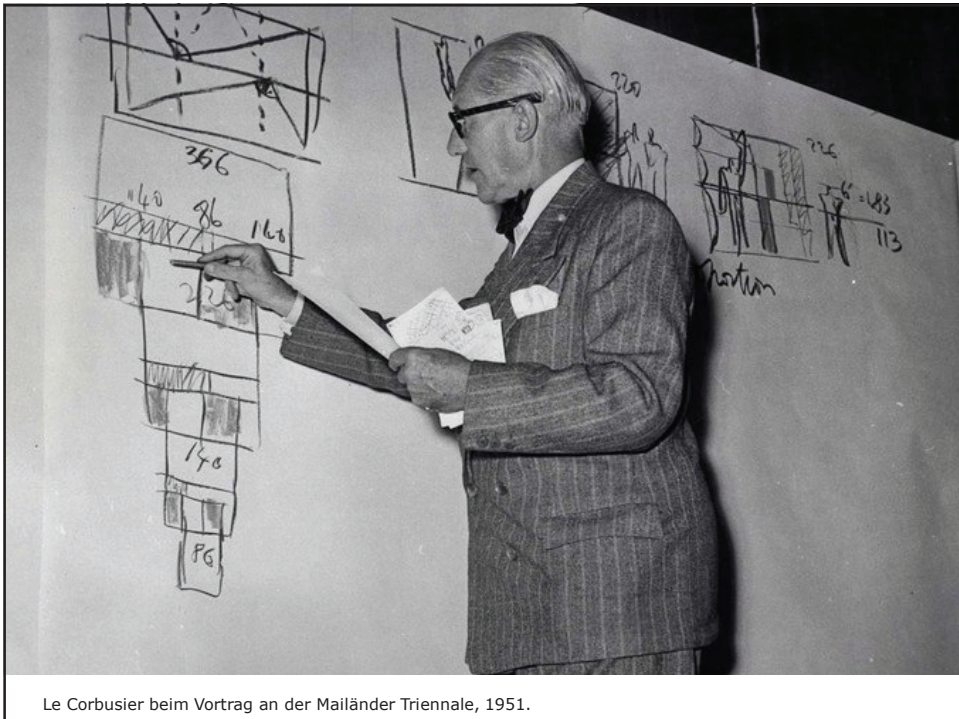


Albrecht Dürer: De Symmetria Partium in Rectis Formis Humanorum Corporum, 1532.

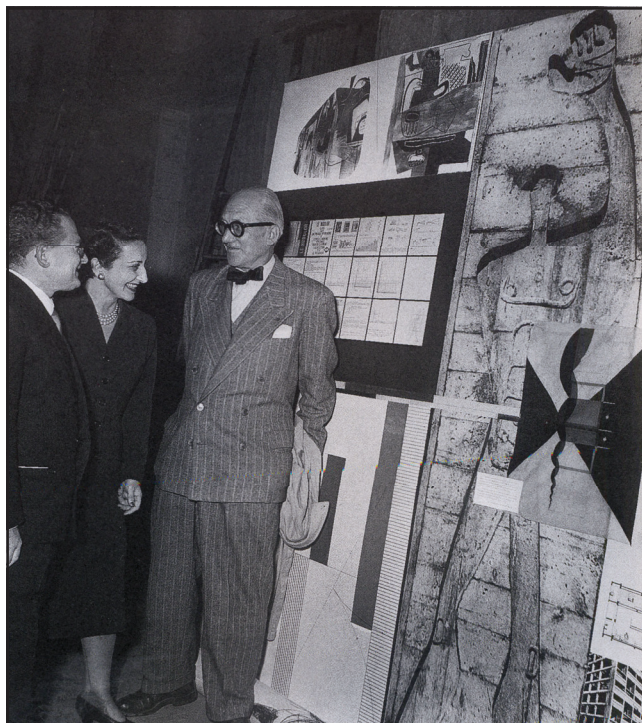
Mathematischer menschlicher Körper (Vitruvfrau).
Dürer hat Männer, Kinder, Frauen, alle symmetrisiert.



Le Corbusier mit dem Modulor Maßband, New York 1947.



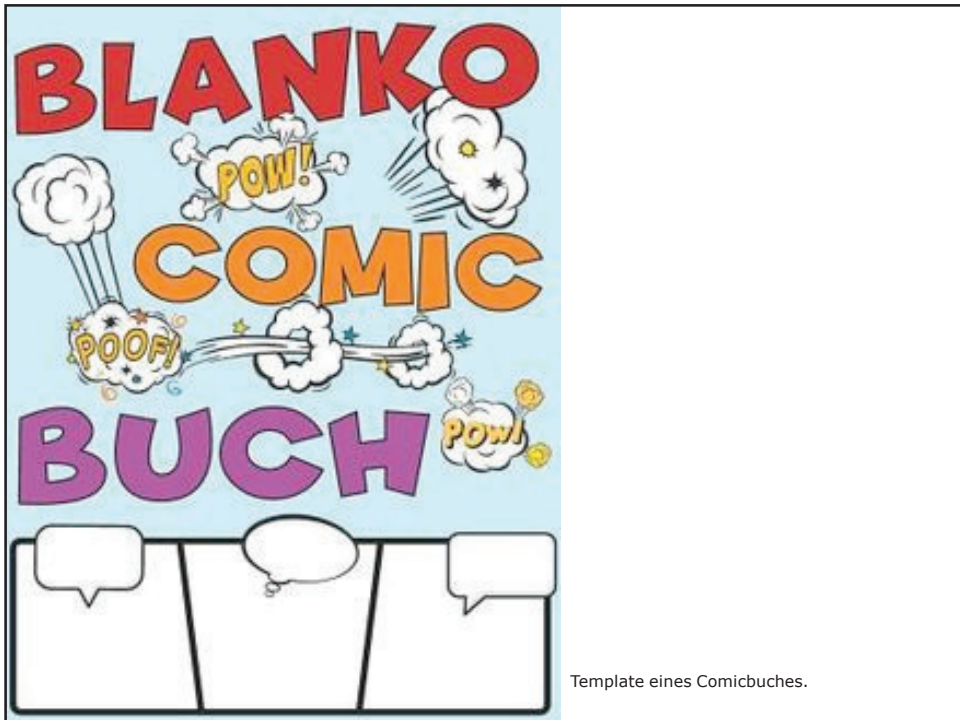
Le Corbusier beim Vortrag an der Mailänder Triennale, 1951.



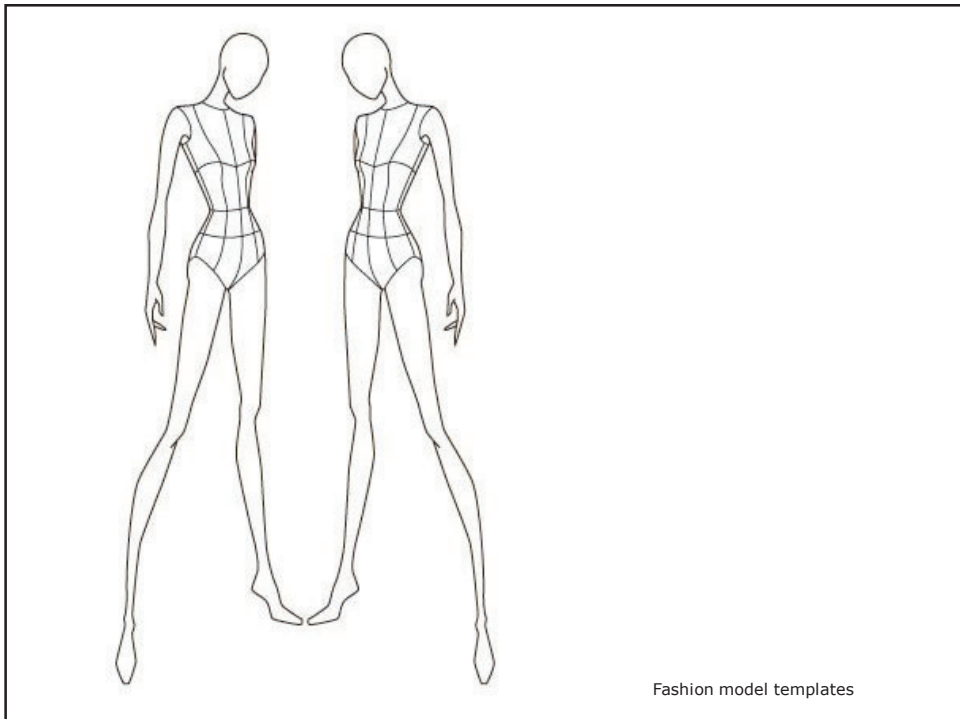
Le Corbusier an der Mailänder Triennale, 1951.

Der Architekt bei seinem Ausstellungsstand im Palazzo dell'Arte di Milano, „Misura fisica dell'uomo“.

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