MODERN ARCHITECTURE 1919--1939: POLEMICS
BOOKS, PERIODICALS AND EPHEMERA
FROM THE COLLECTION OF PETER D. EISENMAN

THE EXHIBITION GALLERY
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FEBRUARY 16 THROUGH APRIL 15, 1968
MONDAY THROUGH SATURDAY 9 A.M. to 6 P.M.
SUNDAY 2 to 5 P.M.
A COMMENT ON THE EXHIBITION
By Peter D. Eisenman

As the title might indicate, this exhibition is an attempt to bring a distinct phase of architectural literature into specific focus.

The dates 1919 and 1939 require no explanation. Nor, since the belligerent, committed tone of so much writing from and about the so-called "heroic period" of the modern movement is well-known, should a pre-occupation with such architectural polemics require any extensive apology.

This much the student of modern architecture immediately appreciates. Nevertheless, from my own point of view, having been asked by the Princeton University Library to display a number of books from my collection, I do feel some obligation to comment upon the purpose of the exhibition.

For an understanding of the architecture of any recent period there are two categories of primary source material to be consulted; on one hand are the buildings and the drawings; on the other are the statements--both graphic and verbal--of those involved, as to the aims and ideas which the buildings or drawings were believed to represent. And as this exhibition is concerned only with this latter category of source material, something is already stipulated as to its purpose.

But there is a further justification for the exhibition of this collection of books and periodicals. The decades between the two wars did, after all, witness a revolution in architectural ideology and method so crucial that this revolution remains, and for a long time to come is likely to remain, a change in direction which commands attention and which compels explanation. Hence the literary production of these years is particularly important. But if these books--both in their format and content--are regarded as so many witnesses to the urgency and the messianic intensity of a revolutionary state of mind, their testimony...
might also serve as some corrective to many commonly held ideas about what modern architecture is said to be.

For since the late Nineteen Thirties, around this primary literature of the modern movement there has grown up a secondary literature which, in striving to make modern architecture acceptable, has created an idealized picture of it, so neat and tidy that it could in no way be regarded as a representation of reality. Because of reference to such highly simplistic criteria of explanation, modern architecture is often said to be no more than an approach to building derived from the architect's recently-acquired "absence of prejudice"--and, correspondingly, his increased sophistication of scientific method. Thus, it is often contended that the new architectural forms are simply derived from a new "functionalism," something evolving "naturally" from an analysis of functional requirements. Or, equally, it is often presumed that any new forms are something deriving from a "new technology," something made physically possible by this technology--but assisted in ways not entirely understood by the operations of a sympathetic Zeitgeist. And, implicated with these ideas, there is likely to be found a culminating proposition: that the architect, because of his concern, because of his susceptibility to the promptings of the spirit of the age, has at last been able to attain an objectivity of judgement and expression, plus a responsibility toward the requirements of society which previous generations of architects were somehow without.

Much of this may be true. But much of it is also known to be an overstatement deriving from wishful thinking, from a too uncritical view of the more public manifestations of the modern movement, and from an insufficient acquaintance with the ideas and sentiments which these buildings were intended to embody. Hence there is another reason for an exhibition such as this. Because much of the secondary literature of modern architecture seems to have been evolved in ignorance of the primary literary sources, an exposure to these sources seems important insofar as it might oblige us to revise some of our basic impressions as to what modern architecture was and is.
At this stage, of course, a paradox should be faced. On a cursory inspection, these books, pamphlets, and periodicals could seem to support exactly those propositions which have just been introduced. Mies van der Rohe's "we refuse to recognize problems of form but only problems of building," and his "form is not the aim of our work but only the result," are observations of a kind which we are likely to find repeated again and again in these publications.

However, a more protracted examination of this material will allow quite alternative, or even contrary groups of propositions to be developed. Indeed, simply to notice a few of the sub-titles of these publications—Zeitschrift für Neue Gestaltung, Zeitschrift für Elementare Gestaltung, Monatschrift für Moderne Gestaltung, International Maanblad Voor Nieuw Kunst—is certainly to permit one to assume that there were other than simply functional, technological, and sociological criteria at work. But, if from these titles and from other comparable evidence one can suppose a concern for the making of form, one might therefore feel encouraged to speculate about the relationship of these writings to the forms themselves.

However, it is not the understanding of these forms, nor is it the truth or falsehood of what is said about them, that is likely to be important for us today. For today neither these forms nor these writings necessarily have, in themselves, much relevance. It is neither forms nor ideas, but rather the evidence of their relationship or interaction which might be considered of some value to the teaching and practice of architecture today.

Here one is not suggesting a direct one-to-one correspondence between ideas about architecture and specific buildings. One is not suggesting that by some mysterious process of logic the written word is explicitly transposable into physical form. This is not to be expected, and it would be simplistic to assume it as either possible or likely. Equally, one is not proposing that the search for a relationship between ideas and form need be a conscious effort on the part of architects. But one is implying that it is both unscientific and ultimately supercilious to insist (as certain critics have) that there need be no correspondence whatever between specific ideas about architecture and the architectural forms.
which emerge while these ideas are prevalent. In other words, one is suggesting that it might be useful to look at these polemics not only for their historical value, as representative of a period, but also for their theoretical value, as illustrating something of the essential condition of architecture itself.

As an architect, being concerned with the relationship of ideas to form, I have found myself as a collector concerned with books which serve as evidence to illustrate a phase of this basic relationship. For this exhibition I have also limited my selection to original writings by European architects and their colleagues, since the form and quantity of these writings are an evidence of the importance of ideas for these architects and I have further limited my selection to such of the writings as appeared in what might be considered the "polemical" books and journals of the day, rather than in the contemporaneous standard publications.

These polemical publications are distinguished by their heated tone; they exist in a psychological climate which is all their own. And because of their highly polarized style of argument and attack, they are likely to contain more surprises and, therefore, to bring about more significant revelations. Indeed, through the restrictive filter which they provide, it becomes possible to understand how Mies van der Rohe and Hugo Haering, disparate in terms of the forms they produced, came together as part of the 'Ring' in Berlin; how the ideas of Kurt Schwitters and Theo van Doesburg appeared side by side in _Merz_; how Bruno Taut could edit _Frühlicht_ and include the work of J-J. P. Oud; and how _Wendingen_ could publish the work of Johannes Dulker with the work of Eric Mendelsohn.

These juxtapositions are not expected. They imply an ideological linking of artistic personalities whom one would have thought to be sharply differentiated. However, it provides a temporary focus for a new—perhaps valuable—construct of ideas. And it is because I wish to demonstrate that books and periodicals may bring about such a new focus that I have concentrated on a selection of highly specific publications for this exhibition, rather than on more diffuse, and ostensibly more objective material.

This is conceivably a limitation. But the notion of limitation becomes an
important one, becomes perhaps even an ideal when one is talking about the role of a private collection of books. Thus, while an institutional library must, by definition, be catholic in its choices, this same restriction does not apply to a private collection. Here the process of selection can become a more positive function. In fact, it is probably more significant to define what is left out of a private collection than to emphasize what is included. Further, it seems that an exhibition demonstrating this process of selection could be important from a bibliographical as well as from an historical point of view.

But the important issue is that the existence of a private collection implies limits and it is the judicious definition of these limits which ultimately becomes the strategy of such a collection. Hence, even if it were possible to define what was meant by "complete," the idea of a "complete" collection becomes irrelevant. Equally, any ideal of completion becomes a nearly impossible task, when one realizes not only how much of the literature of modern architecture was destroyed in the Second World War, but also how much--being regarded as ephemeral--was just not preserved.

In conclusion, it must be noticed that an exhibition of books has also certain inherent physical limitations, that unless one is prepared to photograph the contents of the books and to reproduce them as a series of images, a book exhibition is limited to a display of covers or perhaps to a crucial page of text. So much is obvious; but, nevertheless, even this limitation may become a strength. In many cases, the books on exhibition--their format, typography, and layout--are indeed visual representatives of their verbal content. Their appearance allows us to infer much of what their text advocates. Thus, for example, the student can learn almost as much about the changes in architectural attitudes circa 1900 by comparing the typography of an early edition of Otto Wagner's _Moderne Architektur_, with its later version published as _Die Baukunst Unserer Zeit_, as he can from changes in the text. He can equally qualify and enlarge upon the fortunes of the Bauhaus merely by following the changes in format of the Bauhaus newspapers.

Much of the material in this exhibition has never been described in standard
bibliographies, though it is not clear whether this is the result of purposeful selection or simply oversight. It is, of course, just such oversight, when taken to be selection, which causes certain books to disappear as sources of reference; which tends to restrict the student to secondary sources; and which, by distorting the empirical realities of a situation, encourages abstractions from the facts to be passed on as fact. If this exhibition can, in some way, modify this process of distortion, it will have been successful; but, in any case, it is hoped that it might serve somewhat to stimulate a re-appraisal of the primary literary sources of the modern movement, and a re-examination by historians and architects of the importance of ideas to the making of buildings.

Florence, 1913 - 1915. 37 x 27.3 cm

The issue August 1, 1914 (Volume 2, Number 15) was exhibited; 6 leaves: [2-5] - 240. *Lacerba* was probably the boldest in layout and most prominent in its presentation of Futurist politics, of all the Futurist journals. The issue exhibited is important for architects in that it contains the first printing after the "Nuova Tendenze" exhibition catalogue of *Ant'Alia's* Manifesto.

The changes from the catalogue text led to speculation about Marinetti's role in the *Lacerba* version of the Manifesto.


Milan, February 1905 - October 1909.

Two issues were exhibited:
- Volume II, Numbers 6/7/8 (July/August/September 1908); excepting the front and back covers, 22 leaves: [1 - 17] 1 - 15 15 - 48 [49 - 54] 45.4 x 34.5 cm
- Volume IV, Number 6 (September 1908); excepting the front and back covers, 22 leaves: incomplete and bound out of order: 1 - 17, 17 - 22, 23 - 43 [44] 50 - 54 are duplicated. 27.7 x 22.6 cm.

The covers of this pre-Futurist journal are an indication of the change in Marinetti's position in the few short years between 1905 and 1909.


Milan, Edizioni Futuriste di "Poesia", 1912. 20 x 14 cm

218 leaves: [1] - [236]. The volume was exhibited opened to page 29, the opening of "Battaglia pIAO e Odore" and to Marinetti's name at the end of this introduction.


Jena, 1912 - 1920 (Number 19 not published). 25.4 x 19.2 cm


1913 (entitled, Die Kunst in Industrie und Handel); 165 leaves: [1 - 116] 17 - 80 [plates 1 - 116] 117 - 122 [plates 117 - 122] 123 - 126 [plates 123 - 126]. This issue was exhibited opened to pages 44 - 45 ("Wasserturm-Stellung" and "Wasserturm-episode").

1914 (entitled, Der Verkehr); 141 leaves: [1 - 116] 1 - 54 [plates 1 - 54] 55 - 104 [plates 1 - 54] 105 - 122 [plates 123 - 122] 123 - 126. This issue was exhibited opened to page 54 illustrating the "Projekt der Dalcroze-Schule, Heller" and the "Entwurf des Stadttheaters Duisberg" and to the color plate on page 101 of "Verpackungen der Fabrikate der Firma Gunther Wagner, Hannover."
5. Adolf Loos, Rede am Grab, 25 August 1932, by Karl Kraus.

Vienna, Verlag der Buchhandlung Lanyi, 1933. 252 x 16 cm.

Excepting the front and back covers, 4 leaves: [1 - 8].

Opened to exhibit the title page and the facing photograph of Loos by Emil Theis.


Vienna, 1903. 34 x 21 cm.

Two issues (all that were published) were exhibited:
Number 1 (1903); exclusive of front and back covers, 6 leaves: 1 - 12.
Number 2 (October 15, 1903); exclusive of front and back covers, 6 leaves: 1 - 12.

The two issues that are exhibited—all that were published—represent Loos' only attempt to produce a magazine. Evidence suggests that he had compiled material for a third issue which never appeared. The material from both issues, in a new sequence, appears in pages 9 to 49 of "Trotzdem," the second volume of his collected writings which appeared in 1931.

It is interesting to note that the advertisement on the left of the front cover of each issue was placed by Goldman & Salatsch, the firm of tailors for whom Loos did the building on the Michaelerplatz in Vienna in 1910.

7. Adolf Loos, by Karl Marilaun.

Vienna, Wiener Literarische Anstalt, 1922. 12 x 9 cm.

Exclusive of front and back covers, 26 leaves: [1 - 11] [1 - 6]
7 - 44 [45 - 50].

This small pamphlet of 44 pages was issued as Reihe, 5. Band. of the Die Wiedergabe series.

Paris, Georges Cres et Cie, 1921. 33 x 23 cm.

Hardcover; exclusive of end-papers, 84 leaves: [1 - 4] 5 - 7

Opened to the title page.


Innsbruck, Brenner-Verlag, 1931 - 1932, 14.6 x 13.4 cm.

Two volumes, hardcover; volume 1 (entitled, *Ins Leere Gesprochen*, 1897 - 1900); exclusive of end-papers, 124 leaves: [1 - 1v] [1 - 12]
[9 - 257] [258 - 260].

The first volume was exhibited opened to page 79, the beginning of the chapter on "Ornament und Verbrechen".


Vienna, Anton Schroll and Company, 1902. 21.7 x 29 cm.

Hardcover; 95 leaves: [1 - 3] 4 - 188 [189 - 190].

This copy of the third edition is opened to the opening of "Der Architekt" on page 17.


Vienna, Anton Schroll and Company, 1914. 25.3 x 20 cm.

Exclusive of front and back covers; 71 leaves: [1 - 11] [1 - 2]
[3 - 138] [139 - 140].

It is interesting to compare the third (1902) and fourth (1914) edition of this book. The first three editions are similar in format and text to the fourth edition. The typography and design on the cover of the third edition changes from a late Art Nouveau style (1902) to a fairly bold sans serif typography with a linear bordering. The elegant Art Nouveau drawings that appear to either side of the illustrations on each page of the text are gone, and several new chapters have been added.
However, the most significant difference is in the title of the book. The first three editions were titled _Moderne Architektur_; the fourth is called _Die Baukunst Unserer Zeit_. In his introduction to the fourth edition, Wagner says that it was the influence of Herman Muthesius' "ingenious" book, _Baukunst Nacht Stilarchitektur_, that brought the "faulty" title of Wagner's book to his attention. What seems important in this context, and indeed is crucial to the history of modern architecture, is the change from a title _Moderne Architektur_ in 1902 to _Die Baukunst Unserer Zeit_ in 1913 (literally, "the building art of our time"). It is the change from the word "modern," which in a sense is not a precise definition, to "of our time" which brings a direct historicist reading into the title, i.e., that a particular period of time can define its own time. The change from "architektur" to "baukunst" also reflects the change from an "art for art's sake" attitude to a more utilitarian, functional, "building" aesthetic.


Exclusive of front and back covers, 47 leaves: [1 - vi] [1 - 3] 4 - 6 [?] 8 - 54 [55] 56 - 74 [plate 1] 75 - 88.
Après le cubisme, by A. Ozenfant and C.-E. Jeanneret.

Paris, Editions des Commentaires, 1918. 13.5 x 19.7 cm.

Exclusive of front and back covers, 45 leaves: [1 - 11] [1 - 11]
54 - 60 [61 - 66] [plates 1 - 10] [67 - 68].

(Commentaires sur l'art et la vie moderne, 1er Volume)

Open to title page.

This is the second major book by Le Corbusier (C.-E. Jeanneret), the first being a study of German art movements. It is the first book written by Ozenfant and Le Corbusier, and was published as a supplement to their first Purist exhibition at the Galerie Thomas in 1918. It is their first statement of a post-Cubist rationalism in opposition to Dada and Surrealism.

It is interesting that there is a note on the first page that "Vers Une Architecture" was in the press at that early date since this would place the book before the "Esprit Nouveau" articles which make up the book, and which began appearing in 1920.

Du cubisme et des moyens de le comprendre, by Albert Gleizes.

Paris, Editions "la Cible", 1920. 17.3 x 14.3 cm.

Exclusive of front and back covers, 48 leaves: [1 - 4] 5 - 55
[56][1 - 11] [plates 1 - 19].

One of several books on Cubism written by Gleizes, this copy is inscribed to Jean-Gabriel Lemoine.

Open to title page.
Du Cubisme au Classicisme, by Gino Severini.

Paris, J. Porolozky and Company, 1921. 19.5 x 14.5 cm

Excluding of front and back covers, 71 leaves: [1 - 7] 8 - 12

Open to fig. XX and XXI.

This is perhaps the only book by Severini, who is important in the context of this collection of books for his Futurist and De Stijl connections; he wrote for both groups in their various periodicals.

This particular work is concerned with proportion, regulating lines, geometric configurations, and an attempt in general to define the similar formal tools of both Cubism and Classicism.

Classique-Baroque-Moderne, by Theo Van Doesburg.

Paris, Anvers et Léonce Rosenberg, 1921. 21 x 14.5 cm

Excluding of front and back covers, 25 leaves: [1 - 6] 7 - 31
[32] [plates 1 - 16] [33 - 34].

(Theo Van Doesburg one of several pseud. of C.E.M. Kupper.)

Open to XV "Oud, Entrepot XVI Oud en Van Doesburg

This is one of the two books written by Van Doesburg (the other, Grundbegriffe zur Neue Gestaltende Kunst, appeared as Bauhausbuchar No. 5). This is the French edition of the original Classiek-Barok-Modern published in Leyden in 1918. It is interesting not only for the particular sequence of ideas suggested in the title, but also because of the inclusion of illustrations of an early Rietveld chair, several Oud projects, some Futurist studies by Sant'Elia and Chiattone, Wright's Unity Church, Van't Hoff's house and the interior of a factory, in addition to some proto-De Stijl studies. If these illustrations are seen as the result of Van Doesburg's personal choice they might indicate a pedigree of influences on his later De
Stijl compositions. The extensive Van Doesburg bibliography in Joffe's De Stijl 1917-1931 does not include reference to this publication except in the footnotes on page 265 and 265.

47. Drie Voordrachten Over De Nieuwe Beeldende Kunst, by Theo Van Doesburg.

A. C. Berlage, 1919. 16.5 x 11.6 cm

Exclusive of front and back covers, 52 leaves: [1 - 5] 6 - 32


Rotterdam, W. L. and J. Brusse, 1908. 33.7 x 19.6 cm

Hardcover; exclusive of end-papers, 68 leaves: [1 - 6] 7 - 131
[132 - 136].

Open to page 90-91.

Formerly published as Anhang to Stadtbaukunst alter und neuer Zeit. Under this title fourteen supplements were issued bi-monthly, January to July 1920. Open to page 58 and 59.

Holdings: 1, 1921
2, 1921
3, 1921/22
4, 1921/22

This periodical contains much of the important writing of Bruno Taut, the German architect, critic, and polemicist. While his architecture and his writings both display an inherent German romanticism, there is an overriding concern for a new understanding of these forms, both in the city and the individual house. Some interesting inclusions are an article by Mies Van Der Rohe, a program by J.-J. P. Oud, and some studies by the Russian constructivist Tatlin, in addition to the straight "Expressionist" works of Paul Scheerbart and Erich Mendelsohn.

Taut also wrote a number of books, some of which are shown here. These continue the themes developed by him while editing "Frühlicht."

Magdeburg, Karl Peters, 1921 - 1922.

The four numbers of this periodical in the exhibition are bound into a single volume; 66 leaves: [1] 2 - 132. No wrappers or covers were present. The pages measure 10 6/10 inches by 8 inches.


Hagen, Folkwang-Verlag, 1920. 23.3 x 19 cm

Hardcover; exclusive of end-papers, 32 leaves: [1 - 64].

Mantova, 1920 - ?.

Two issues were exhibited; Number 1 (July 1920), 2 leaves: [1 - 4].
Number 3 (January 1921), 3 leaves: [1 - 6], 37.3 x 24.7 cm

Bleu is an example of the insurgence of the Dada movement in Italy from Futurist roots. Issue No. 1 has an article "L'Art Monumental" by Van Doesburg. Issue No. 3 has, on its final page, an interesting list of publications received (including *De Stijl* and *L'Esprit Nouveau*).


Rotterdam, W. L. and J. Brusse's Uitgeversmaatschappij, 1922. 25.3 x 18.7 cm

Hardcover; exclusive of end-papers 77 leaves: [1 - 12] 13 - 56
145 - 153 [154].

Open to title page.

23. Three articles on J.-J. P. Oud, in *Bouwknding Weekblad*. 31.4 x 22.5 cm.

Volume 43, Number 35, September 2, 1922: 5 leaves: 337 - 346.
Volume 45, Number 9, March 1, 1924: 3 leaves: 89 - 94.

Amsterdam, 19---.

43ste Jaar, No. 35, 2 Sept., 1922 p. 337-346
43ste Jaar, No. 43, 28 Oct. 1922 p. 415-424
45ste Jaar, No. 9, 1 Maart 1924, p. 89-94. Review of "Vers Une Architecture"

Oud was given much early prominence by Hitchcock's
monograph on him in 1930 and his inclusion in The Museum of
Modern Art's first exhibition in 1932, on Modern Architecture.
He was the architectural editor of the Dutch magazine "i 10"
(1926/1929). He was a frequent contributor to the "De Stijl"
magazine, especially in the early years. Many of these articles
were reproduced later in other foreign periodicals. Oud also
wrote Hollandische Architektur at this time in the series of
Bauhaus books—an important link from De Stijl to other Dutch
and international groups.

Milano 1925 - 7. 32 x 35.9 cm.
4 leaves: [1 - 8]

Anno I, No. 1 of this review is included for a number of
reasons, not the least of which is the fact that it was sent
to Van Doesburg in Paris. Since this was the first number of
this magazine, it would be difficult to assume that Van Doesburg
knew of it in advance. But rather, it is likely that this
number was sent to him by an editor of "De Stijl." This issue
was probably sent to all the magazine editors listed under a
section called "foreign avant-garde" magazines. This list
is interesting not only for the magazines included but also
for the subtitles they are given in Italian, possibly reflecting
a preoccupation with Constructivism.

This magazine also presents in its articles an interesting
link between Constructivism (a brief note by Malevich), Futurism
(a column titled Manifesto Futurista) and Dadaism (a note by
Tristan Tzara) which was probably not an uncommon juxtaposition
at the time; see Van Doesburg and Schwitters, Van Doesburg
and Severini. This connection does raise the question of the
intellectual significance of Dadaism at the time, and its
relationship to architecture.
25. De Stijl. Maanblad voor de beeldende vakken,
Leiden, 1917 - 1931.

Two issues were exhibited. Volume 1, Number 4 (January 1917), exclusive of front and back covers, 7 leaves: 25 - 36 [37 - 38].
Volume 5 (1922), Anthology, exclusive of front and back covers, 12 leaves: 177 - 208, [plates 1-6] [1 - 11].

This magazine, along with "L'Esprit Nouveau," is one of the crucial polemical publications of the modern movement.
It represents a continuing development of De Stijl ideas from 1917 into the 1930's. Most of Van Doesburg's and Mondrian's critical writings appear first in "De Stijl." The magazine also reflects the movement of people in and out of Van Doesburg's orbit as well as carefully tracing Van Doesburg's own movements and developing ideas.

The format of the first few years is unimpressive, with a woodcut by Vilmos Huszar on a dull green cover. Aside from the almost Nineteenth Century quality of the design, there is an interesting ambiguity in the letters "De Stijl" with a small 'i' and a decorative black square between the 'i' and the 'j,' which at the same time provides the 'y' reading.

The format changes somewhere in the third year to a long horizontal rectangle with the cover format designed by Van Doesburg. When the format changes, the sub-title changes from monthly to international monthly, International maanblad voor nieuwe kunst wetenschap en cultuur.

Open to page 187-190.

Paris, Editions de L'Esprit Nouveau, October 1920 - January 1925,
(Numbered: 1 - 28, with 11 and 12 a double issue).


Six issues were exhibited. Number 1 (October 1920); exclusive of front and back covers 66 leaves: [1 - vii] [1 - 3] 4 [5] 6 - 12 [13]

Number 41; exclusive of front and back covers, leaves: [379] 380 - 386

Number 17; exclusive of front and back covers, 27 leaves: [1 - 54].

Number 20 (January - February, 1924); exclusive of front and back covers, 49 leaves: [1 - 98].

Number 24 (June 1924); exclusive of front and back covers, 49 leaves:
[1 - 98].

Number 28 (January 1925); exclusive of front and back covers, 49 leaves:

1. Copy open to page 1

2. Copy open to a section on Urbanisme par le Corbusier

3. Copy open to page 2392 Une Ville Contemporaine

L'Esprit Nouveau is one of the most important journals of the time, not only because of its commentaries on the arts in general, but especially because it was in its pages that four books, "Vers Une Architecture," "Urbanisme," "La Peinture Moderne," and "L'Art Decoratif D'Aujourd'hui" first appeared.

It was here that the pseudonym Le Corbusier first appeared. Initially articles were signed Le Corbusier-Saugnier; the Le Corbusier being Jeanneret's pseudonym taken from a cousin's family name, Le Corbusier; the Saugnier being Oanefant's pseudonym from his mother's family name. Thus, all of the articles that appear under the signature of Le Corbusier-Saugnier are supposed to have been written by both of them.

It is worth noting that all of the articles for "Vers Une Architecture" (L'Esprit Nouveau, 1-16), appear under this
joint pseudonym, and even the first edition of the book appears this way. Yet in later editions the Saugnier is dropped, leaving Le Corbusier as the only supposed author of the book.

The same thing occurs with the articles for "Urbanisme," which begins in "L'Esprit Nouveau," 17, and it is not until the third article, in "L'Esprit Nouveau," 19, that the Saugnier is dropped. The remainder of the articles as well as the book all appear under the pseudonym of Le Corbusier.


The fourth book, "La Peinture Moderne," began in "L'Esprit Nouveau," 18 (even though this becomes the eighth of nine chapters in the book). All of these articles are signed by Ozenfant and Jeanneret as is the book. It is probable that, in the early days, they used the pseudonym Le Corbusier-Saugnier rather indiscriminately because a review of Le Corbusier's Villa Schoob at La Chaux Des Fondes appears in "L'Esprit Nouveau," which attributes the house to Le Corbusier-Saugnier. (The article is signed Julien Caron, another of Ozenfant's pseudonyms.)

The first director of the magazine, Paul Dermée, a poet and journalist, was appointed by Ozenfant and Jeanneret. But, Ozenfant, in his memoirs, says that Dermée wanted to turn the magazine into a Dadaist journal, and therefore had to be replaced after the first three issues. These issues contain articles by the Futurists Marinetti and Severini.
Four French and one English edition were exhibited.


Seventeenth edition, Paris, G. Cres et. Cie., c. 1924; exclusive of front and back covers, 138 leaves: [i - xxiii] [1 - 248]


Perhaps one of the key polemical books on modern architecture, and with "Urbanisme," "Precisions," "Ville Radieuse," the most important statement of Le Corbusier's philosophy.

It is interesting to note the changes in the make-up of the book as it went through its many editions. All of the original text appeared in the magazine "L'Esprit Nouveau." An announcement in "Apres Le Cubisme," in 1918, that the book "Vers Une Architecture" was 'sous presse' casts an interesting light as to whether the book was in essence complete before the articles...
began appearing in 1920. (The First Edition appeared in 1923.)

The First Edition appears with the name of Le Corbusier-Saugnier, and is dedicated to Ozenfant. However, Ozenfant, in his book on art, explains that Saugnier was his pseudonym as Le Corbusier was the pseudonym taken by C.-E. Jeanneret. The dedication to Ozenfant continues in all later editions, but the Saugnier is dropped after the First Edition, leaving only the name Le Corbusier.

In the later editions, the illustrations have more captions than they had in the First Edition.

The chapter "The Plan" is almost entirely rewritten in later editions, even though the illustrations remain the same.

As new editions came out, Le Corbusier added new illustrations of his most recent works as they applied to a particular chapter.

In the Eighth Edition, the Ozenfant houses replace the Villa at Le-Chaud-De-Ponds in "Les Traces Réglateurs." Changes also appear in "Eyes Which Do Not See," especially on page 73 with the famous "une maison est une machine à habiter." In the First Edition, this read "une maison est une machine à demeurer." This particular change probably only reflects a more precise usage, but might also signify a more direct statement of the concept.

The illustration on the title page of the chapter "Maisons en Série" changes from the open interior of an automobile to a series of posters advertising cars, as well as including additional projects of Le Corbusier.

In the chapter "Maison en Série" the Bordeaux-Pessac project is added in the 8th Edition.

The addition of a page of pictures on the Fiat factory is made in the last chapter "Architecture ou Révolution." also appears in this edition.

A section called "Temperature" was added to the introduction supposedly on the occasion of the Third Edition. How-
ever, it appears in the 15th and not in the 8th, and is dated 1 January 1928 which leads one to believe that it appeared somewhere between the 8th and 15th Edition.

There seem to be no further changes in the later editions.


Six folios and a few loose leaves were exhibited:
- 1925: 55 leaves: [1] - [40]. plates 1, 5, 7, 11, 13, 19, 24, 26, 29, 34, 36, 40. 23 x 32 cm
- 1929: 35 leaves: [1] - [20]. plates 1 - 25, 28 x 32 cm
- Autumn 1931: 30 leaves: [1] - 40, plates 1 - 50. 23 x 32 cm
- Le Corbusier et P. Jeanneret (1927): 45 leaves: [1] - [40]. plates 1 - 25, 28 x 32 cm
- plates 1, 34, 36, 50. 23 x 32 cm
- Spring 1928: 1 leaf: plate 8.
- Spring 1930: 4 leaves: plates 9, 11, 13, 23. 23 x 32 cm

This publication which appeared quarterly for eleven years is probably the most significant revue which in itself was not sponsored by a polemical group. Yet it was extremely polemical in what it chose to publish, and very acute in its early understanding of the importance of De Stijl, Constructivism, and Le Corbusier. The format of the magazine was a soft cover loose leaf folio; the pages which pertained to a particular subject or a particular architect were then collated and appeared in hard cover under the title of the architect or a group of architects as an "Extrait de L'Architecture Vivante." The folios were usually made up from a single quarter which was usually devoted to a particular subject or a particular architect.

Folios. Été 1925. Numéro 8. Troisième Année
- Autumn 1927. Numéro 17. Cinquième Année. Special issue Le Corbusier. (This became serie 1 of Le C. and P. J.)
Plate # | Title | Case # 22
---|---|---
8 | La Cité | 46-47
16 | Villa | Mundaneum
? | Mundaneum | Pavilion Démonstale pour les Faires Commerciales
15 | Villa | 28
9 | Salon d'Automne | the title page
3 | Villa | L'Esprit de Vérité
5 | Hotel Particulier | Ou En Est l'Architecture?
11 | Salon d'Automne | page 15

Plate # | Title | Case #7
---|---|---
19 | Construction | 24
7 | Hotel Particulier | Café-Restaurant à Rotterdam
1 | Groupe d'Habitations de Bauhaus | La Couleur
13 | Plastiques de Jardin | 12
1 | Gratte-Ciel for la Chicago Tribune | "

Introduction "Les Constructivistes" by P. Mondrian


This is the first important Bauhaus publication published for the "Bauhaus Ausstellung" in 1923. It is probably because of this "exhibition" and the nature of the material exhibited, that the Bauhaus was forced to move from Weimar to Dessau in 1925. This book is probably the most complete record of the Weimar period. The work is without much of the later De Stijl and International style influences, and as has been often pointed out, has many latent Expressionist tendencies.

An important periodical in that it establishes a link between Schwitters, Van Doesburg, Mondrian, and other people from the De Stijl group. It also brings together two seemingly disparate intellectual and stylistic groups: Dada and De Stijl. In this context, it is Schwitters' work on new language forms through hispoetry and collage that are significant in the context of this collection. The title "Merz" is probably derived from an early collage by Schwitters where the Merz appears to have been cut from the word kommerziell, bringing with it several layers of meaning.

The magazine appeared quarterly during 1923, each issue having 16 pages numbered consecutively. The individual issues were numbered 1, 2, 4, 6.


Berlin, 1923 (July) - 1926. 35 x 17.5 cm.

Issue number 3 (June 1924) was exhibited; exclusive of front and rear covers, 32 leaves: 1 -[64].

This magazine presents two seemingly opposite positions—the Constructivist and the Dadaist. While one is based on the necessity of order, the other seems to be concerned with mere chance. Yet Dada and Constructivism are both concerned with a formal order, for to produce change one is concerned with some kind of "non-order." El Lissitsky, who named the magazine "G", for "Gestaltung," was an editor only of the first number. Mies Van Der Rohe was an editor of 2 and 3; Werner Graff for the first three; Friedericzh Kiesler for three issues; and Hans Richter for all six of the issues published.

This issue—No. 3, June 1924—has the only cover of a magazine designed by Mies. It is a little-seen facade of the glass skyscraper for the Friedericzhstrasse in Berlin. It was in "G" and the magazine "Die Form" that most of Mies' writing of this time appears.
32. Blok. Szczepiskow awangardy artystycznej, editor Henryk Szaewski. Warsaw, 1924. 24.4 x 34.8 cm.

Issue number 3 - 4 (1924) was exhibited, inclusive of front and back covers, 8 leaves: [1 - 16].

This particular issue of this Polish Constructivist journal has a superb cover with a strange text appearing like a real Constructivist exercise. It also contains a long article by Kazimir Malevich.

Paris, G. Cres et Cie., c. 1929. 24.2 x 15.7 cm.

Hardcover; exclusive of end-papers, 117 leaves: [1 - iv] [1] - [230].

The apposition of house and palace in the title has many implications. The most literal interpretation would describe the discussion of Le Corbusier's "Palais des Nations" (League of Nations competition) scheme which occupies half of the book with a complete documentation of the controversy raised by the jury's selection, and the presentation of several of his houses that had been completed to that date. At another level of interpretation, the entire question of architecture for a few or architecture for a society is raised, and the suggestion that housing for the society be raised to a level of nobility formerly reserved for the few.

Paris, G. Cres et Cie., 1927. 24.3 x 16 cm.

Exclusive of front and back covers; 111 leaves: [1 - 11] [1] - [220].

This book brings together many of Le Corbusier's earlier writings from various periodicals and includes some material from Carnet de Route, originally written in 1910 and recently published posthumously. The central theme is concerned with the Pavillon de L'Esprit Nouveau and the ideas from his first four books in the collection "L'Esprit Nouveau" that reached a certain maturity at the time of the Paris exhibition (1925). Le Corbusier himself says that this book could be truly called "Le Livre d'Or" of the Pavillon.
35. Urbanisme, by Charles-Edouard Jeanneret.

Paris, G. Crès et Cie., eighth edition, c. 1927. 34.2 x 24 cm.

Exclusive of front and back covers, 158 leaves: [1 - vi] [I - VI]
 [1] - [300] [plates 1 - 17]

It is difficult to give an exact date to the first publication of this book. It probably appeared in late 1924 or early 1925, corresponding to the end of XXXXXXXXXX the publication of L'Esprit Nouveau.

The book appeared, like Vers Une Architecture in article form in L'Esprit Nouveau beginning with No. 17.

Open to an unfolded map of "Une Ville Contemporaine."

36. La Peinture moderne, by Amedee Ozenfant and Charles-Edouard Jeanneret.


Exclusive of front and back covers, 174 leaves: [1 - vi] [I - VI]
 [1] - [174] [plates 1 - 30] [175 - 178].

This is the last volume in the collaboration between Ozenfant and Le Corbusier. It is interesting that the authors are used as Ozenfant & Jeanneret, without any initials. (This leads to a confusion whereby the Avery Library lists this under Pierre Jeanneret rather than C-E. Jeanneret.) The book, which is a more elaborate exposition than "Après Le Cubisme," is their final commentary on Cubism and Futurism.

Open to pages 44-45 (Variation du facteur)

37. L'Art Décorsatif D'Aujourd'hui, by Charles-Edouard Jeanneret.

Two editions were exhibited:
Fifth edition, Paris, G. Crès et Cie., c. 1925; excluding front and back covers, 119 leaves: [1 - vi] [I - VI] 1 - [226], 35.2 x 23.7 cm.

Eighth edition, Paris, G. Crès et Cie., 1925; excluding front and back covers, 117 leaves: [1 - vi] [I - VI] 1 - [222], 24.5 x 16 cm.

One of the eight volumes in the series, "L'Esprit Nouveau."

Several of the chapters appeared as articles in the original L'Esprit Nouveau magazine edited by Le Corbusier and Ozenfant. These articles appeared under the title of 1925:
Expo. Arts. Deco., with no author indicated.

The main emphasis in this volume, in both the text and illustrations, is on the functionalism and therefore inherent qualities of "art" in machine-made and contemporary items: chairs, glasses, bottles, cars, ships. This was a new one for Le Corbusier, as this same theme is running through much of early Cubist and Purist paintings, as by him.

38. Futurismo e fascismo, by P. T. Marinetti.

Poligno, Franco Campitelli - Editore, 1924. 19x13cm.

Excluding front and back covers, 128 leaves: [1] - [256].

This is a collection of essays by Marinetti beginning with his Futurist Manifesto, published originally in Le Figaro in 1909, and including many subsequent articles up until 1913. The dedication is to "Mio caro e grande amico Enrico Mussolini."

39. Russland, Europa, Amerika, ein architektonischer Querschnitt, by Erich Mendelsohn.

Berlin, Rudolf Mosse Buchverlag, 1929. 11x16cm.

Hardcover; exclusive of end-papers, 112 leaves: [1] - [224].

40. Amerika, Bilderbuch eines Architekten, by Erich Mendelsohn.

Berlin, Rudolf Mosse Buchverlag, 1926. 36x23cm.

Hardcover; excluding end-papers, 92 leaves: [1] - [XI] 1 - [66].

These two books are interesting for the pictures the author chose to select. While, three years before the publication of this book, grain elevators, as examples of pure form, had been popularized in Le Corbusier's Vers Une Architecture, there is still a very original, if romantic, point of view in the pictures, especially in the Expressionist Russian churches.


Stuttgart, Julius Hoffmann, 1927. 26x20cm.

Excluding dustjacket and front and back covers, 43 leaves: [1 - vi] 1 - [80].
Open to pages 42-43.

The first book in the Baubücher Series, much of the impact of this work comes in its concern for photographs of steel skeleton buildings under construction, as well as an extensive section on block construction.


Paris, Editions de l'effort moderne, 1924 - 1927. 24.7 x 16.3 cm.

Issue number 6 (June 1924) was exhibited; exclusive of front and back covers, 16-leaflet 18-[plates 11-16] 9 - 16.

43. Die neue Wohnung: die Frau als Schöpferin, by Bruno Taut.

Leipzig, Verlag Klinkhardt and Biermann, 1928. 20.5 x 14.1 cm.

Excluding front and back covers, 64 leaves: [I] - [128].

44. Grossstadt Architektur, by Ludwig Hilberseimer.

Stuttgart, Verlag Julius Hoffmann, 1927. 23.7 x 22 cm.

Hardcover; excluding end-papers, 55 leaves: [1 - 17] 1 - [26], pp. 35-36, 45 - 46, out of order, with 35 - 36 following p. 44 and 45 - 46 following p. 34.

Open to pages 80-81.


Erlenbach-Zürich, München, and Leipzig, Eugen Rentsch Verlag, 1925.

Hardcover; excluding end-papers, 30 leaves: I - [XII] 1 - 48.


Stuttgart, Akademische Verlag Dr. Fr. Wedekind and Company, 1927. 24.6 x 21 cm.

Excluding front and back covers, 26 leaves: [I - 11] 1 - [48] [plate 1].

Open to pages 24-25.


Stuttgart, Akademische Verlag Dr. Fr. Wedekind and Company, 1928. 20.6 x 12 cm.

Excluding front and back covers, 26 leaves: [1] - [58] [plate 1].
Two editions of this work were issued, one in 1927 and one in 1928. The cover of the 1927 edition mispells Jeanneret's last name, as Jeanneret. The pagination changes in the second edition: the first page begins with three instead of one.

This is the most complete study of the two houses by Le Corbusier for the Weissenhof Siedlung at Stuttgart in 1927. It has an analytic text and sketches (in the style of Le Corbusier) by Alfred Roth, and a complete set of photographs and diagrams of the construction process not to be found in any other study of these houses.

In addition, the book includes the first printing of the same five points five points to a new architecture (in German). These also appeared in L'Architecture Vivante Autumn 1927 (No. 17), but without a title and as six points. It seems obvious since these five points have often been restated, that the sixth point "La Suppression de la Corniche" has indeed in itself been suppressed.


Amsterdam, 1927 - 1929. 29.7 x 21 cm

Two issues were exhibited:

This little-known Dutch publication is significant in the sequence and development of the ideas of modern architecture. The magazine initially appeared monthly. Twenty-two issues were produced in all between 1927 and 1929. Arthur Muller Lehning was the editor and there were three associate editors: for architecture, J.-J.-P. Oud; for music, Willem Pijper; and for foto, L. Moholy-Nagy. Listed among the collaborators were Le Corbusier, Hannes Meyer, El Lissitsky, Mart Stam, Kurt Schwitters, S. Syræus, and Mondrian.

The journal's name was derived in the following way: the "i" for international and the 10 for 1927, the tenth
anniversary of the Communist International. In this context, two interesting observations can be made. Between the cover of issues one and three, in the list of contributors on the right are the names of Kandinsky, Oud, Mondrian, Behne, Moholy-Nagy and on the left in the list of subjects is the name Trotsky. A similar list appears on the right of the cover of issue number three, but on the left instead of Trotsky one finds Mussolini.

An anthology of the magazine appeared in 1963 at the time of the exhibition at the Stedelijk Museum.

49. Die Wiener Werkstätte, 1903 - 1928, Modemes Kunstgewerbe und sein Weg. Vienna, Krystal-Verlag, 1929. 23.2 x 22 cm.

Hardcover; excluding end-papers, 73 leaves; [1] - 146.

Open to photos of work by Josef Hoffmann.

This book appeared for the 25th anniversary of the founding of the Wiener Werkstätte. It is quite an extraordinary publication especially in terms of its page layout, with an unusual use of blocks of type as elements in a figure-ground interplay with both illustrations and blocks of color. It is one of the only books of the period with a cover relief.

Much of the written material is by Josef Hoffmann, as is much of the work that is reproduced. However, there are two short pieces, one by Peter Behrens and one by Le Corbusier, which tend to provide further support to the Vienna-Berlin connection and with Le Corbusier's early involvement with these people.


Exclusive of front and back covers, 16 leaves; [1] - [32].
51. *Précisions, Sur un état présent de l'architecture et de l'urbanisme*,
by Charles-Edouard Jeanneret.

*Paris, G. Crès et Cie., 1930. 24.5 x 16 cm.*

Excluding front and back covers, 139 leaves: [1 - vii] [1] - [272].

Open to page 7 (beginning page)

Further evidence of the range of Le Corbusier's polemic, this pamphlet is a statement addressed to the League of Nations, arguing the case against the disqualification of Le Corbusier's submission for the League of Nations competition which was ruled out for some minor technicality.

Le Corbusier, pseud. of C-E. Jeanneret, on cover.

Showing page 47 with sketches by Le Corbusier.

This book is a compilation of the ten lectures that Le Corbusier delivered in Buenos Aires in October, 1929 with a 'prologue americaine' and 'corollaire cresilien.' As the title of the sub-title indicates, the book is the basis for a new theory of architecture and urbanism representing a summation of Le Corbusier's thinking to that date. Its structure closely parallels that of Durand's "Precis de Lecora."

52. *Croisade; ou le Crépuscule des Académies*, by Charles-Edouard Jeanneret.

*Paris, G. Crès et Cie., 1933. 24.9 x 16 cm.*

Excluding front and back covers, 46 leaves: [1] - [92].

53. *Bau und Wohnung.*

*Stuttgart, Akademische Verlag Dr. Fr. Wedekind und Co., 1927. 23.7 x 30.5 cm.*

Excluding front and back covers, 75 leaves: [1] - 152.

With its companion publication *Innenräume* this is probably the most complete documentation of the "Weissenhofsfiedlung" in Stuttgart. The book contains plans and photographs of each architect. The most significant contributions are projects by Mies van der Rohe, Le Corbusier, Mart Stam, and J.J. P. Oud.

Open to pages 76-77 "Mies van der Rohe Berlin"

Leipzig, J. W. Gebhardt’s Verlag, 1931. 24.8 x 19.8 cm.

Hardcover; excluding dustjacket and end-papers, 72 leaves: [1] - [144].

Open to pages 42-43.

Abb. 52-54. — Trocadéro—Palast in Paris

55. *Ein Wohnhaus*, by Bruno Taut.

Stuttgart, W. Keller and Co., 1927. 23.7 x 16.6 cm.

Hardcover; excluding end-papers, 62 leaves: [1] - [vi] 1 - [124].

Open to pages 22-23. "Im Anfang war der Grundriss"


London, The Studio Limited, 1929. 33.5 x 23 cm.

Hardcover; excluding end-papers, 112-leaves: [1] - [xii] 1 - [212].

Open to page 1.


Stuttgart, Verlag Julius Hoffmann, 1928. 23.3 x 22.8 cm.

Excluding front and back covers and end-papers, 28 leaves: [1] - [56].

This is one of a series of nine books put out under the title of "Die Bauhütter." The most important contributions to this series are three books by Hilberseimer, "Grosstadt

58. *Bauen, Der neue Wohnung*, by Bruno Taut.

Leipzig and Berlin, Verlag blankert und Biermann, 1927. 26.6 x 19 cm.

Hardcover; excluding end-papers, 42 leaves: [i - iv] I - IV 1 - [76].

(ALso second edition copy of similar description).

Architektur," "Beton Als Gestalter" with L. Vischer, and this book.

Of the three, "Beton Als Gestalter" is the most impressive in its scope of work included and in the ideas that can be deduced from the collected works. It leads one to enquire about the relative contributions of Vischer and Hilberseimer. However, all three are of a quality in their presentation of
photographic material to establish Hilmerseimer as a prominent chronicler. The books give an insight into the work of the early Modern movement that is perhaps unequalled in any other compendium form. An interesting analysis could be made of projects that are added and subtracted from the first to the second edition of this book.

Open to pages 22-23. M. J. Ginsburg, Moskau
El Lissitzky, Moskau

59. De 8 en Opbouw.

Rotterdam, Van Holkema and Warendorf N. V., a. 1930 - 1943. 23.6 x 22 cm

Issue number 26 (November 22, 1932) was exhibited. Excluding front and back covers, 4 leaves: 255 - [262].

Open to pages 64-65. Abb. 151-156.

This bi-monthly journal brought together two loosely-associated groups, "De 8" from Amsterdam and "Opbouw" or "Rebuilding" group from Rotterdam. It represents the continuing tradition of Dutch periodicals from "De Stijl" through "s 10," and in a sense can be said to represent the style of the 1930's in Holland. People such as Rietveld, Van Tijen, Merklenbach etc. were loosely associated with these two groups and the periodical.

60. Hoogbouw, by J. Duiker.

Rotterdam, W. L. and J. Brusse's Uitgeversmaatschappij, 1930. 21.8 x 17.5 cm

Excluding front and back covers, 26 leaves: [1] - [52].

This is the only book written by Duiker. The title "Highrise" introduces a plan for a series of tower-like housing units by Duiker and Wietenga which is the central theme of the book. There are also references to scheme by Perret and Le Corbusier.

61. Architecture, by André Lurçat.

Paris, Au Sans Pareil, 1929. 23.4 x 15.7 cm

Excluding front and back covers, 96 leaves: [1] - [192].

Open to pages 32-33. photos of works by Bouoff, Ritveld, Wright, André Lurçat.

Potsdam, Müller and I. Kiepenheuer, 1933. 21.4 x 15.2 cm

Exclusive of front and back covers, 121 leaves: [1 - 262].

Open to a section on furniture.

This is a catalogue of contemporary furniture and furnishings including actual samples of wall coverings designed at the Bauhaus. One interesting "Trouvaille" is the sofa listed as catalogue No. 9 attributed to Mies Van der Rohe, which does not appear in any other book on Mies. In addition, the Liegsofa (catalogue No. 5) which when it appears with buttons is usually attributed to Mies Van der Rohe, is here attributed to Lilly Reich. This probably raises a number of questions as to the role of Lilly Reich in Mies' early design work.

Werner Graff, the editor of this catalogue, was one of the original editors of W.

63. Architettura d'Oggi, by Marcello Piacentini.

Rome, Paolo Cremonese, 1930. 11.2 x 8.3 cm

Hardcover: 102 leaves: [1]-[204].

Marcello Piacentini's one important book, "Architettura d'Oggi" is almost an anachronism when one considers both his later work and his later writings, especially as the editor of the Fascist architectural publication, "Architettura." Here it is necessary to distinguish between Piacentini the architect and Piacentini the Fascist. This book is an important contribution in making that distinction.

Open to photos of houses by Walter Gropius and Dino Bourgeois


Rome, Casa Editrice il Libro Periodico, 1933. 21 x 15.2 cm

Exclusive of front and back covers, 3, 7, 9, 17, 19, 23, 25, 33, 35, and 39.

Marinetti was the spokesman for the group of Italian painters, sculptors, writers, and architects called "Futurists."
He was a poet, writer and journalist who first brought the idea of Futurism to the public's attention in his manifesto in 1909. Three of the many publications of this prolific writer and pamphleteer are shown in this exhibition.

Open to pages 5-9, plate of "Teatri".


Milan, Grafiche "Esperia," 1930. 11.2 x 12.1 cm.

Exclusive of front and back covers, 18 leaves: [1] - [36].

Number 192 in a limited edition of 500.

32 p., front., 17 1/2 cm.

This is one of the many pamphlets and articles on Sant'Elia. It has a good bibliography and, more importantly, contains a publication of Sant'Elia's manifesto "L'Architettura Futurista" with a significant footnote by Sartoris stating that only part of the manifesto appeared in the catalogue of the first exhibition of the "Gruppo Nuove Tendenze." Here is one of the first clues in the debate over the authorship of the manifesto as opposed to the messaggero—the statement in the catalogue, being referred to as the messaggio. There exists some question as to whether Marinetti might have made the onuages that appear in the manifesto.


Torno, Lampografico, 1928. 6.7 x 2.5 cm.


Open to plates of work by Virgilio Marchi and Alberto Sartoris.

It is interesting to note the late date of this first Italian exhibition of Futurist architecture. This is reflected in the lack of purely "Futurist" manifestations and the obvious external influences that have become known as "Futurist" in Italy: the obvious "De Stijl" influences on Pannaggi, the Expressionist influences of Marchi, and the "International Style" of Sartorius.
67. Adolf Loos, das Werk des Architekten, by Heinrich Pulka.
Vienna, Anton Schroll and Company, 1931. 23.3 x 22.4 cm.
Exclusive of front and back covers, 76 leaves: [1 - 11] [1] - [150].

This book is the most complete documentation of Loos' work and projects, including plans, sections, and photographs so the most of his major work. It is an excellently produced document, reflecting a quality that appears throughout the series of five books. There were six volumes planned in the series, but the 5th volume, "Das Hochhaus" by Walter Gropius, never appeared. The juxtaposition of El Lissitsky, Loos, and Neutra with "Russland," "Amerika" and "Frankreich" makes for interesting speculation as to the purpose of this series.

68. J.-P. Oud, by Henry-Russell Hitchcock, Jr.
Paris, Editions "Cahiers d'Art", 1931. 21.8 x 22.7 cm.
Exclusive of front and back covers, 32 leaves: [1 - xii] 1 - [52].

Open to pages 18-19 "Maison du contre-maître" & café.
Part of the series produced by "Cahiers d'Art," this book has a short essay by Hitchcock and another complete set of plans and illustrations of Oud's buildings to that date. Despite Hitchcock's complementary interest in Wright and Oud at this time, one could assume that there were other Dutch architects to that might be better grouped with Wright. It is Hitchcock's credit that Oud received such coverage at this time and in the later catalogue of the Museum of Modern Art exhibition.

69. Russland, die Rekonstruktion der Architektur in der Sowjetunion, by Lissitzky.
Lissitzky. Vienna, Anton Schroll and Company, 1930. 23.3 x 23 cm.
Exclusive of front and back covers, 52 leaves: [1] - [104].
This is probably the most succinct presentation of the Russian Constructivist work, with the possible exception of the three special issues of L'Architecture Vivante on Constructivism. But while this latter publication suffers from poor reproductions, this is not the case with the Lissitzky volume.

70. Frankreich, die Entwicklung der neuen Ideen nach Konstruktion und Form, by Roger Ginsburger.

Vienna, Anton Schroll und Company, 1930. 29.8 x 23 cm.


This book has two essential sections: the projects that Ginsburger considered to be "engineering work," in which he includes early reinforced concrete factories, warehouses, etc., and a second section devoted to what the author calls "functional building." This portion of the book has an extensive presentation of the early work of Le Corbusier, Pierre Jeanneret, André Lurçat, and Gabriel Quevrekian. Included are plans and elevations for Le Corbusier's housing project in Fessac, which is difficult to find in later publications. In addition there are early plans for Le Corbusier's houses at Poissy and Sargies. The cover as in the first two books in the series is by El Lissitzky.

71. Glas in Bau und als Gebrauchsgegenstand, by Arthur Korn, 1891 - Berlin-Charlottenburg, Ernst Pollak Verlag, [1929]. 38.8 x 22 cm.

Hardcover; exclusive of front and back end-papers, 128 leaves: [1] - [525].

Open to pages 20-21 "Mies Van der Rohe. Büroraum" & "Mies Van der Rohe. Projekt Tauschhaus"


Vienna, Anton Schroll und Company, 1930. 29 x 23 cm.

Hardcover; exclusive of front and back end-papers, 82 leaves: [1] - [164].
Probably the most informative book of this type of graphic presentation, "Amerika" includes much of the little known work of Wright, Schindler, and Sullivan. It also has a preoccupation, as in Neutra's other book Wie Baut Amerika, with structural systems and structural types. The cover is by El Lisitsky.

Open to pages 136-137.

73. La Ville Radieuse, éléments d'une doctrine d'urbanisme pour l'équipement de la civilisation machiniste, by Charles-Édouard Jeanneret.
Paris, Editions de l'Architecte d'Aujourd'hui, 1931. 23.3 x 28.3 cm.
Hardcover; exclusive of front and back end-papers, 174 leaves: [1] - [348].
Open to pages 206-207. plans for Paris.

74. Przesmyk, Szczopismo revue, edited by Szymon Syrkus.
Warsaw, 1930 - 7. 20.8 x 23.4 cm.

The issue 1930, number 2, May, was exhibited; exclusive of front and back covers, 106 leaves: [1] - [212].

This magazine, edited by the Polish architect Szymon Syrkus, was issued by the group of the same name. It is an annual and seems similar in format and intent to "M.S.A.", the Czech annual of the same period. It contains projects and work by Aalto, Breuer, Le Corbusier, Duiker, Hannes Meyer, Mies Van Der Rohe, Oud, Stam, etc., and is obviously an important contribution to the infusion of the ideas of the Modern Movement into Eastern Europe.

Open to more than one page.

75. M.S.A.
Prague, Odeon, 1929 - 1931. 23.8 x 18.2 cm.

Two issues were exhibited:
Number 1 (1930); subtitled, "moderni architektura v ceskoslovensku"; exclusive of front and back covers, 152 leaves: 1 - viii, [1] - [296].

This annual review by Karel Teige is rarely mentioned in bibliographies and library holdings, yet it is one of the most forceful and polemical compendia with a clear bias towards constructivism and related aspects of functionalism and rationalism.
Many obscure proto-constructivist projects and buildings are illustrated. There are major articles by Le Corbusier, Mies Van Der Rohe, Adolf Loos, Mart Stam, and Hannes Meyer among others.

Not to be confused with M. A. also published in Prague.

Open to page 50 "Mies Van der Rohe"

L'Architecture D'Aujourd'hui, edited by André Bloc.

Boulogne (Seine), Editions de L'Architecture D'Aujourd'hui, 1930 - date.

Issue number 10; exclusive of front and back covers, 96 leaves:

[1 - xxxvi] [1] - [156]; spiral bound.

This issue--Numero 10--is one of three special numbers of this magazine devoted to the work of Le Corbusier. (The other two appeared in 1948 after Le Corbusier's death.)

With the first volume of the Oeuvre complete in 1929 and the special numbers of L'Architecture Vivante, this issue stands as the most thorough record of some of Corbusier's major projects and writings to that time.


London, Faber and Faber Limited, 1937. 36 x 24 cm.

Hardcover; exclusive of front and back end-papers, 150 leaves:


This volume contains one of the most important collections of articles concerned with the "constructive idea" in art, sculpture and architecture. Contributors include Piet Mondriaan, Le Corbusier, Siegfried Giedion, Walter Gropius, and Lewis Mumford. It is interesting for not only the ideas expressed but for the group of people that was brought together as contributors.

Open to plates of work by the "Fraens" & "U" group


Boulogne (Seine), Editions de L'Architecture D'Aujourd'hui, 1938.

Hardcover; exclusive of front and back end-papers, 74 leaves:

[1] - [148].
Quadrante: *revista mensile illustrata*, edited by Massimo Bontempelli and P. M. Berdi.

Milan, Societa Grafica, 1933 - 1935. 30.2 x 22 cm.

Two issues were exhibited:
Number 13: exclusive of front and back covers, 23 leaves: [1 - 11] I - [44]

Holdings: Complete.

This is one of the most important issues of Quadrante (the double issue, Nos. 35 & 36 on Terragni being the other) in that it contains a transcript of the two lectures given by Le Corbusier on Rome to the "Circolo Delle Arti E Delle Lettere" under the auspices of Quadrante in October of 1933. In addition, there are two full-color pages of sketches made by Le Corbusier at the lectures.

Open to page 13 "Misure d'Insieme" & sketches by Le Corbusier.


Paris, January 1931 - March 1931. 24 x 16.5 cm.

Four issues were exhibited:

This is the second of three magazines that Le Corbusier was involved in; the other two, "L'Esprit Nouveau" and "Preludes! Evidence indicates that there were only thirteen numbers published. Le Corbusier probably contributed an article in each issue which together became a section of his book "La Bille Radieuse." Le Corbusier wrote the book "La Maison des Hommes" with one of the other editors, Francois de Pierrefeu.

1. A copy open to photo of Italie
2. " " " article on "Menace sur Paris" par Le Corbusier
3. A copy open to an article on "Architecture et Urbanisme"
Quand les cathédrales étaient blanches, voyage au pays des timides, by Charles-Edouard Jeanneret.

Paris, Librairie Plon, 1937. 20.4 x 14.4 cm.

Exclusive of front and rear covers, 166 leaves: [1 - v1] [I] - II [1] - 324.

This book, which appeared the year after his La Ville Radieuse, is a record of Corbusier's observations and proposals after a brief visit to the United States in 1935.

Il Vero Sola Ragioni Dell'Architettura," In Domus, Number 118, October 1937, Milan, Editoriale Domus S. A. 34.8 x 26 cm.

In this series of sketches by Le Corbusier--part of an analysis of a friend's villa in Italy--it is worth noting the particular type of masonry arches in evidence throughout the villa, which may have provided a stimulus for some of his later work--maison jacob and Maison du weekend.

Open to page 8 and a fold-out of plans of Villa di Tragara by Le Corbusier.

Giovanni e Giuseppe. Dialoghi d'architettura, by Cesare Cattaneo.

Milan, Libreria artistica salto, 1941. 23.8 x 15.4 cm.

Two copies were exhibited, one with fly-leaf signed by both Cattaneo and Mario Radice. This copy was open to this fly-leaf during the exhibition.

Both copies are, exclusive of front and back covers, 144 leaves: [1] - [285].

The fly-leaf is signed by both Cattaneo and Mario Radice.

Open to this.

This young Italian architect who died in 1943 contributed many articles to Italian journals. However, his important contribution, in addition to a brilliant apartment block in Cernobbio, was this book written with his friend Mario Radice, the painter. It consists of a series of dialogues on architecture which was philosophically one of the most significant publications emanating from Italy at the time.

Valori Primaliali, edited by Franco Ciliberti.

Home, Edizioni Augustea, 1935. 38.2 x 24.6 cm.

Number 1, (February 1938) was exhibited; exclusive of front and back covers, 94 leaves: [1] - [158], plates I - [XXX].
Only a single number of this periodical was issued. It is important not only for its articles and illustrations of work, but also because it is the only review in which Giuseppe Terragni served as an editor. (He was earlier part of the larger group that founded "Quadrante" in 1933.) The title is probably a commentary on a earlier Italian group of latter Futurists, "Valori Plastici."

Open to page XI.

Destin de Paris, by Charles-Edouard Jeanneret.
Paris, Editions Bernar Sertot, 1941. 12x15.5 cm

Exclusive of front and back covers, 32 leaves: [1] - [64].

(On cover: Collection "Themes Preparatoires a L'Action.")

Author's pseud., Le Corbusier, on cover.

Written by Le Corbusier shortly after he had left Paris after the Occupation. It contains a compendium of his ideas and sketches for Paris, especially the "Ilot Insalubre."

Contains a bibliography of Le Corbusier's articles that appeared in the magazines Plan and Preludes.

Sur les 4 routes, by Charles-Edouard Jeanneret.
Paris, Gallimard, 1941. 21x14.3 cm

Exclusive of front and back covers, 120 leaves: [1] - [240].

Open to pages 72-73. A drawing of "un homme debut, devant un pan de verre (soleil, espace, verdure)"

Focus.
London, Percy Lund Humphries and Company, Limited, 1938 - 1939. 28.3x15.8 cm.

Four issues were exhibited:
Number 1 (Summer 1938): exclusive of front and back covers, 36 leaves: [I - IV] [1] - [62] 1 - [vii].
Number 2 (Winter 1938): exclusive of front and back covers, 54 leaves: [I - IV] [1] - [96], 1 - x.
Number 3 (Spring 1939): exclusive of front and back covers, 64 leaves: [I - III] [1] - [114], 1 - xii.
Number 4 (Summer 1939): exclusive of front and back covers, 61 leaves: [1] - [102], 1 - [xx].
(NB: Focus, No. 1 is a 2nd impression, containing book reviews (see Avery Index, p. 3995)).

This magazine which appeared against the background of pre-war Europe is an accurate catalogue of the passions and fears of the young English architects and students centered around the Architectural Association School in the late Thirties. In issue Number 3 (there were only four published), the controversy of the old vs. the new, the establishment against the young Left empowered by the activities in Nazi Germany, is elaborated through the account of the struggle at the Architectural Association School.

For a student of the history of the Thirties, especially in England, these four numbers are important. In addition, there are articles by Le Corbusier, Oropius & Breuer, Jeezon, Gabo, etc.

Open to page 12--the end of an article by Le Corbusier

Open to photos of a factory.


Exhibition, Les Editions du Point, [1939]. 25.8 x 30.8 cm.

Exclusive of front and back covers, 20 leaves: [1] - [40].

Open to photo on first page.

89. Wendingen.

Amsterdam, 1918 - 1931 (No publication in 1922 and in 1926). 31.3 x 33.3 cm.

4 individual issues and a seven-issue set on Frank Lloyd Wright were exhibited:

Number 11 (1921); exclusive of front and back covers, 19 leaves: [1] - 38.

Number 12 (1921); exclusive of front and back covers, 19 leaves: [1] - 38.

Frank Lloyd Wright Special Issues (1925):

Number 15 (1925); exclusive of front and back covers, 18 leaves: [1] - 36.

Number 28 (1925); exclusive of front and back covers, 18 leaves: [1] - 36.

Number 7; exclusive of front and back covers, 19 leaves: [51] - 76,

I - XII.

Number 4; exclusive of front and back covers, 15 leaves: [1 - 11]
[76] - [94] I-X.

Number 5; exclusive of front and back covers, 13 leaves: [1 - 11]
[95] - 118.

Number 6; exclusive of front and back covers, 15 leaves: [1 - 11]
[119] - 140, I - IV.

Number 7; exclusive of front and back covers, 17 leaves: [1 - 11]
[141] - 164, I - VIII.

The Frank Lloyd Wright Special Issues are bound together, hardcover.

Numbers 11 and 12 (1925); exclusive of front and back covers, 21 leaves: [1] - 42.

Number 2 (1930); exclusive of front and back covers, 15 leaves: 1 - 30.
Holdings:

1918  2.4-10, 12
1919  1-6, 9-12
1920  1-9, 8-12
1921  3-6, 9-12
1923  1-12
1924  1-6, 8, 11, 12
1925  1-12
1927  1-12
1928  1-2, 3-7, 11
1929  1-12
1930  1-12
1931  1, 3, 4, 5-6

Editors: J. Gratama, H. A. Van Anrooy, G. J. Blaauw,
P.H. Endt, P.L. Kramer, E.J. Kuipers, J.J.M. Lauweriks,
R.M. Roland Holst, M.J. Granpre Moure
Secretary: H. Th. Wijdeveld

1919-24 Head Editor: H. Th. Wijdeveld

Commission of Editors: H. Van Anrooy, J. G. Boteren
Brood, H.A. Van Den Eijnde, P.L. Kramer, E. Kuipers,
J.J.M. Lauweriks, J.B. Van Loghem, R.N. Roland Holst,
J.F. Staal, H. Th. Wijdeveld

1927-31 Editors: C.J. Blaauw, W.M. DudoK, Hildo Krop,
J.F. Staal, P. Vorkink, and H.C. Verkruysen

This was the publication of the Wendingen group in Amsterdam;
the so-called Dutch Expressionists. Probably the most widely
known issues are the seven special numbers in 1925 on Frank
Lloyd Wright. It is interesting to note that while
there are special numbers on Berlage, Hoffmann, Mendelssohn,
etc., as would be expected, there are also issues on Duiker,
the Van Nelle Factory, and a cover by Lissitsky, which indicates
certain cross-currents in their activity.

Open to photos of:

1. Avondbeeld Van Kantoor en Fabriek Vanaf den Terreiningsgang
2. " " " Patrieksgebouw
3. " " " Act

Holländische Architektur, by J. J. P. Cud.

Munich, Albert Langen Verlag, 1926. 23.7 X 18.5 cm

Hardcover; exclusive of front and back end-papers, 64 leaves: [1] -
[88]. A second edition, 1929, was also exhibited; exclusive of end-papers,
54 leaves: [1] - [106].
This is the first book written by Oud. It is actually a compilation of several articles. The first edition appeared in 1926 and the second in 1927. The second has an additional article, "Ja Oud Nein: Beurtheilung Eines Architekten", which first appeared in Europa-Almanach in 1925. The central text and illustrations in the book concern a review of modern Dutch architecture. There is also an interesting inclusion: an article on the influence of Frank Lloyd Wright in Europe.

Bauhaus: Zeitschrift für Gestaltung.

7 issues were exhibited:
Number 3, (1927); 3 leaves, [1 - 6].
Number 4, (1927); 3 leaves, [1 - 6].
Number 2, (1928); exclusive of front and back covers, 8 leaves: 1 - [16].
Number 1, (1929); exclusive of front and back covers, 16 leaves: 1 - 32.
Number 3, (July - September 1929); exclusive of front and back covers, 16 leaves: 1 - 32.
Number 4, (October - December 1929); exclusive of front and back covers, 16 leaves: 1 - 32.
Number 1 (January 1931); 2 leaves: [1 - 4].


Year One 1926-1927 There were three numbers in 1927, and one at the end of 1926.
Year Two 1928 There were three issues with the second 2/3 being a double issue.
Year Three 1929 There were four issues.
Year Four 1931 There were three issues.
Holdings: 1927: 3 & 4
1928: 1
1929: 1, 3, 4
1931: 1

It is interesting to follow the development and fortunes of the Bauhaus through the title, format, editorship, typography, and contents of this quarterly journal. In the first year it has a large, tabloid size, 6-page fold-out format. There is no sub-title, and Gropius and Moholy-Nagy are listed as co-editors.
In 1928 it changes its format to an octavo, magazine-type layout of 16 pages. Gropius and Moholy-Ngay are still the editors, and there is a new sub-title, "Zwitschrift fur bau und gestaltung." In February 1928 Hannes Meyer replaces Gropius as the director, and from the second issue of 1928 becomes the publisher with Ernest Vallai as the editor. Throughout 1928 and 1929 the format remains the same—there are now 32 pages per issue and the sub-title has been changed, eliminating the "bau" to "zeitschrift fur gestaltung." This change is reflected in the editorial policy as well. There is much more of an international flavor, with articles by Mart Stam, Gerrit Tietd, G. Van Ton Gerlo, and Le Corbusier.

In 1930 Mies Van Der Rohe replaces Hannes Meyer and there is no publication in 1931. The "Zeitschrift" reappears, as a four-page journal, and there are three final numbers with the Bauhaus now listed as the publisher and a new editor for each issue; Ludwig Hilberseimer, Josef Albers, and Wassily Kandinsky.

Walter Gropius, by Siegfried Giedion.
Paris, G. Cred et Cie., 1931. 19.5x14.7cm.
Exclusive of front and back covers, 24 leaves: [1] - [48].

(Collection "Les Artistes Nouveaux," publiee sous la direction de Georges Besson.)

This series is interesting for the particular inclusion of four architects in a group of about fifty painters; Gropius, Le Corbusier, P. Jeanneret, Loos, and Mallet-Stevens. The text is fairly straight biographical with some very good photos in the rear of Gropius' early work including a splendid photo of the Woitour Notrice of 1913.
Red, revionik pro moderni kulturu, edited by Karel Teige.

Prague, Odeon, 1928 - 7. 33.4 x 23 cm.

Issue Number 3, 1930, was exhibited, exclusive of front and back covers, 16 leaves: 129 - 160.

Holdings: 1930, No. 5 Special issue on the Bauhaus.

This, like M.C.A., Straus and Lisk, is another of Teige's publications.

Here, in the special number on the Bauhaus, the relationship between Hannes Meyer, head of the Bauhaus from 1923 to 1930, can be seen. It is worth noting that the only advertisement for a magazine in the 1929 Bauhaus Zeitschriften is for the magazine Red.


Beside the many different styles of typography presented in this magazine, this particular issue contains an important article on the Bauhaus by L. Moholy-Nagy. On page 84 there is an early sketch for the new Bauhaus building in Dessau by Walter Gropius. Its romantic expressionist aspect, with the sun rising behind a building of an almost "neo-modern" quality, needs little comment, except for the fact that it is rarely seen in later publications.

Another article of interest in this issue is a reprint of "Die Form Ohne Ornament" which follows in the same line of thought as Adolf Loos' "Ornament und Verbrechen" published in 1908. Open to pages 84-85.

92. Die Stadtkrone, by Bruno Taut.

Jena, Diederichs, 1919. 33.4 x 19 cm.

Hardcover, exclusive of end-papers, 72 leaves: [1] - [144].

Munich, Albert Langen Verlag, (1924 - c. 1929).

There were fourteen books in the series. Exhibited were:


Number 11: Die gegenständlose Welt, by Kasimir Malewitsch. 1927. Two copies were exhibited; one hardcover, one softcover. Each, exclusive of end-papers and covers, 52 leaves: [1] - 104.