

A GUIDED TOUR

B R U N O T A U T
E I N
W O H N H A U S

/

L E C O R B U S I E R
U N E
P E T I T E
M A I S O N

UNE
PETITE
MAISON

LE CORBUSIER

B R U N O T A U T

E I N
W O H N
H A U S

H O C H S C H U L E L U Z E R N
M A S T E R A R C H I T E C T U R E

M O D U L : B A S I C L E C T U R E S

R A P H A E L A R N O L D
F L O R I A N O E R T L I
N I L S O P P L I G E R
M A R T I N V I L H E L M S S O N



Illustration 1
Drawing p.2
Une Petite Maison



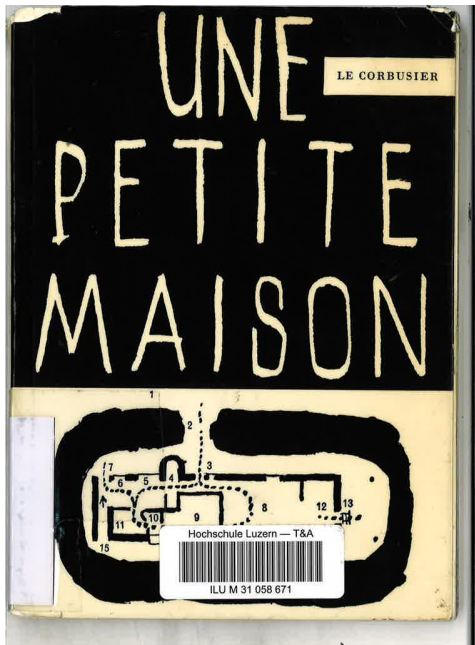
Colored Photograph
Ein Wohnhaus

V O L U M E

Octavio, a modest size for a modest project, however built robust and made to last just like the house. The strong colour of the cover shows how important and central it was for Taut, both in this and other projects. The book is printed with only one coloured picture, if it would have been up to Taut and if it not would make the book unaffordable it most likely would have been printed in full colour. Taut instead solved this problem with a folding colour chart in the back to help interpret to black and white pictures.

The book have been translated to most of the main European languages except French, this could be both to a difference in culture but also because, there was a big influence of other architects. Taut was a big fan of Japanese architecture and culture, he both travel to and wrote books on Japanese architecture so the Japanese translation is logical.

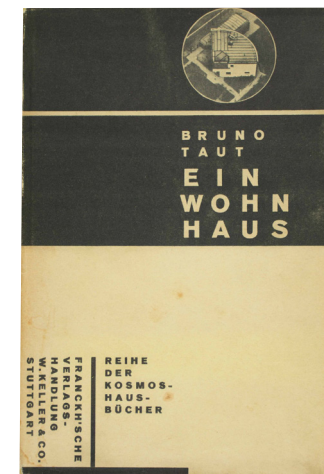
Sextodecimo, this is a small book about a small house, an intimate book about intimate space. The size is very practical and allows you to bring it with you were ever you want, now days you can even use it as a guidebook if you visit the house. Such a small book is also cheap to make and spread the word about it, but also reflects the house that also was intended to be affordable. The number of translations of such a small book about a relative unknown project reflects the big influence Le Corbusier have had in most parts of the world.



Title: Une petite maison : 1923
Author: Le Corbusier
First edition: 1954
Original language: French
Published: In Zurich by Birkhäuser.
Binding: Paperback
Dimensions: 12 x 16,5 cm
Number of pages: 92
Print: 80g/m2 paper, matt cover, glossy pages.
Black and white and 15, 2 coloured pages in blue and red.

*Cover
 Une Petite Maison
 Second edition: 1968*

D I M E N S I O N S / E D I T I O N S



with Paper Cover



First Edition, 1927

Title: Ein Wohnhaus
Author: Bruno Taut
First edition: 1927
Original language: German
Published: In Stuttgart by Franckh'sche Verlagshandlung W. Keller & Co,
Binding: Hard textile
Dimensions: 235 x 155mm
Number of Pages: 118
Print: Paper 80g/m2, Black and white with 1 colour picture and a hand painted folding colour chart in back to help read the black and white pictures.

German: *Ein
kleines haus*

English:
A Little house

Greek:
ENA MIKPO
ΣΠΙΤΙ

Spanish:
*Una pequeña
casa*

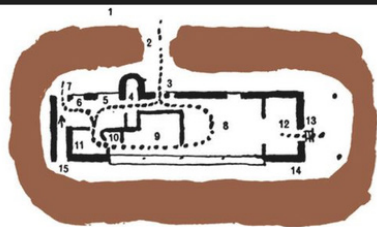
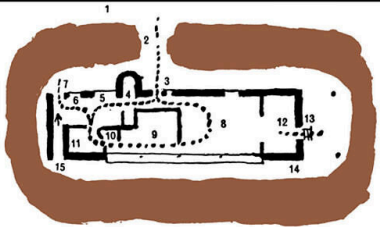
There are also translations to:
Japanese, Korean and Swazi.

EIN
KLEINES
HAUS

LE CORBUSIER

A
LITTLE
HOUSE

LE CORBUSIER

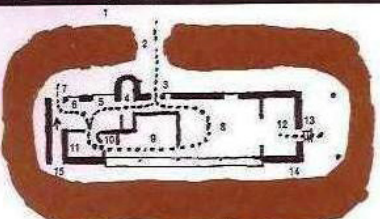


ENA
MIKPO
ΣΠΙΤΙ

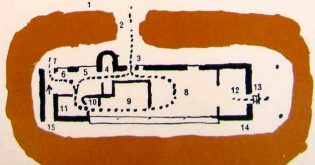
LE CORBUSIER

UNA
PEQUEÑA
CASA

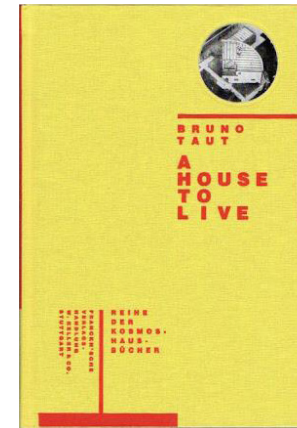
LE CORBUSIER



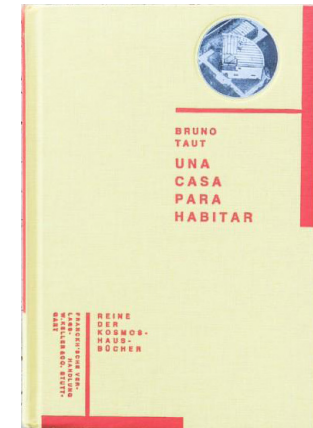
EDICIONES INFINITO
BUENOS AIRES



T R A N S L A T I O N S



English:
A house to live



Spanish:
Una casa para habitar



Italian:
*Una Casa di abita-
zione*



Japanese:
Ichijūtakū.

Drawing
p. 78
Une Petite Maison



In this book, Le Corbusier tells us the story of how the little house came into existence. He takes us on a philosophical tour of the house and the surroundings on Lake Geneva and explains pictorially the intentions he has with the individual interventions. The text is written in simple language and richly accompanied by black and white photographs. Le Corbusier makes a point of skillfully formulating the individual aspects and making them understandable even to laymen. The book is divided into five chapters, which we will briefly discuss. The first chapter is called 'A little house'.

B O D Y / C O N T E N T

With this book, Bruno Taut takes on the task of introducing the reader to the idea of 'new living'. In doing so, he took his 1926 home as a built example to explain his intentions. In 13 chapters, various aspects of the house are discussed. Starting with the human being and his behavior itself, through the 'architecture and landscape' he arrives at the house. From there he systematically goes through the rooms and their functions, from the lower living spaces to the bedroom to the roof we get a complete view of the house and Taut's idea of 'new living'. The book can be read through from the front, but the individual chapters can also be understood as a stand-alone text. The written language is easy to understand and again one gets the impression that this book is intended for professionals as well as laymen.

INHALT

EIN KLEINES HAUS.....3
DAS KLEINE HAUS.....13
AUCH DIE HÄUSER BEKOMMEN DEN KEUCHHUSTEN.....55
ZEICHNUNGEN AUS DEM JAHR 1945.....61
DAS VERBRECHEN79

*Content
Une Petitet Maison*

*Content
Ein Wohnhaus*

1.	HAUSTIER – MENSCH	3
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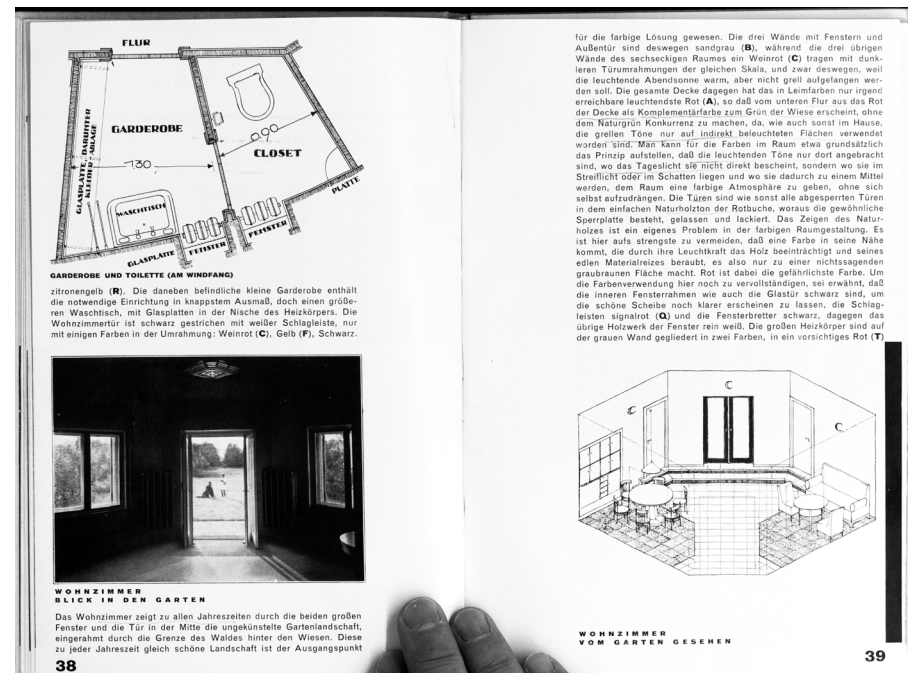
Im Jahr 1923 war unser „Schäferweg“ noch ein verlassener Pfad, eine alte römische Straße, die die Bischofsitze von Sitten, Lausanne und Genf miteinander verband. Um 1930 war das Idyll zu Ende; das Straßenbauamt wählte

Die Straße



DIE FARBEN SIND IM FOLGENDEN MIT FETTEN BUCHSTABEN BEZEICHNET, DIE DEN ABBLDUNGEN UND DER FARBENTABELLE AM SCHLUSSE DES BUCHES ENTSPRECHEN

Die weiße glatte Haustür, auf einem Podest von drei Stufen mit einem auf den Mindestaufland zurückgeführten Geländer (rot angezeichnetes Gasterör-Farbe **O**) öffnet sich nach außen unter einem kleinen, in der Unterfläche **O** gestrichenen Schutzdach, das sie fest mit ihrer Oberkante berührt. Der in der geöffneten Tür Stehende ist dadurch gegen den Wind geschützt und ebenso gegen Regen. Er tritt in den Windfang, der knappste Ausmaß und die üblichen Einrichtungen hat, darunter auch die altbekannte Vorrichtung zum Stiefelreinigen. Eine völlig glatte Tür mit einer Spiegelglasscheibe gibt den Einblick bis ins Wohnzimmer frei, wobei der farbige Eindruck von dem kalten Blau des Windfangs (zwischen **V** und **W**) zu der kühlen Farbigkeit des Flurs und von da weiter zu der warmen Gesamttonung des Wohnzimmers führt. Der Flur ist bis oben herauf ganz weiß (**U**), seine untere Decke kaltgrün (**G**), die Leitungsrohre der Heizkörper hier



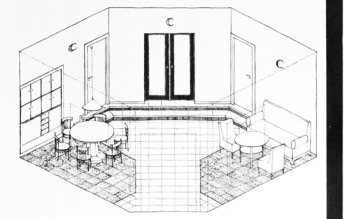
GARDEROBE UND TOILETTE (AM WINDFANG)

zitronengelb (**R**). Die daneben befindliche kleine Garderobe enthält die notwendige Einrichtung in knappstem Ausmaß, doch einen größeren Waschtisch, mit Glasplatten in der Nische des Heizkörpers. Die Wohnzimmertür ist schwarz gestrichen mit weißer Schlagleiste, nur mit einigen Farben in der Umrahmung: Weinrot (**C**), Gelb (**F**), Schwarz.

WOHNZIMMER
Blick in den Garten

Das Wohnzimmer zeigt zu allen Jahreszeiten durch die beiden großen Fenster und die Tür in der Mitte die ungekünstelte Gartenlandschaft, eingerahmt durch die Grenze des Waldes hinter den Wiesen. Diese zu jeder Jahreszeit gleich schöne Landschaft ist der Ausgangspunkt

für die farbige Lösung gewesen. Die drei Wände mit Fenstern und Außenür sind deswegen sandgrau (**B**), während die drei übrigen Wände des sechseckigen Raumes ein Weinrot (**C**) tragen mit dunkleren Türumrahmungen der gleichen Skala, und zwar deswegen, weil die leuchtende Abendsonne warm, aber nicht grell aufzufangen werden soll. Die gesamte Decke dagegen hat das in Leinwand nur irgend erreichbare leuchtendste Rot (**A**), so daß vom unteren Flur aus das Rot der Decke als Komplementärfarbe zum Grün der Wiese erscheint, ohne dem Naturgrün Konkurrenz zu machen, da, wie auch sonst im Hause, die grellen Töne nur auf indirekt beleuchteten Flächen verwendet worden sind. Man kann für die Farben im Raum etwa grundsätzlich das Prinzip aufstellen, daß die leuchtenden Töne nur dort angebracht sind, wo das Tageslicht sie nicht direkt bescheint, sondern wo sie im Streiflicht oder im Schatten liegen und wo sie dadurch zu einem Mittel werden, dem Raum eine farbige Atmosphäre zu geben, ohne sich selbst aufzudrängen. Die Türen sind wie sonst alle abgesperrten Türen in dem einfachen Naturholzton der Rotbuche, woraus die gewöhnliche Sperrplatte besteht, gelassen und lackiert. Das Zeigen des Naturholzes ist ein eigenes Problem in der farbigen Raumgestaltung. Es ist hier aufs strengste zu vermeiden, daß eine Farbe in seine Nähe kommt, die durch ihre Leuchtkraft das Holz beeinträchtigt und seines edlen Materialnisses beraubt, es also nur zu einer nichtssagenden graubraunen Fläche macht. Rot ist dabei die gefährlichste Farbe. Um die Farbenverwendung hier noch zu vervollständigen, sei erwähnt, daß die inneren Fensterrahmen wie auch die Glasür schwarz sind, um die schöne Scheibe noch klarer erscheinen zu lassen, die Schlagleisten signalrot (**D**) und die Fensterbretter schwarz, dagegen das übrige Holzwerk der Fenster rein weiß. Die großen Heizkörper sind auf der grauen Wand gegliedert in zwei Farben, in ein vorsichtiges Rot (**T**)



WOHNZIMMER
VOM GARTEN GEGEBEN

Content
Chapter 6: The downstairs livingrooms
Ein Wohnhaus

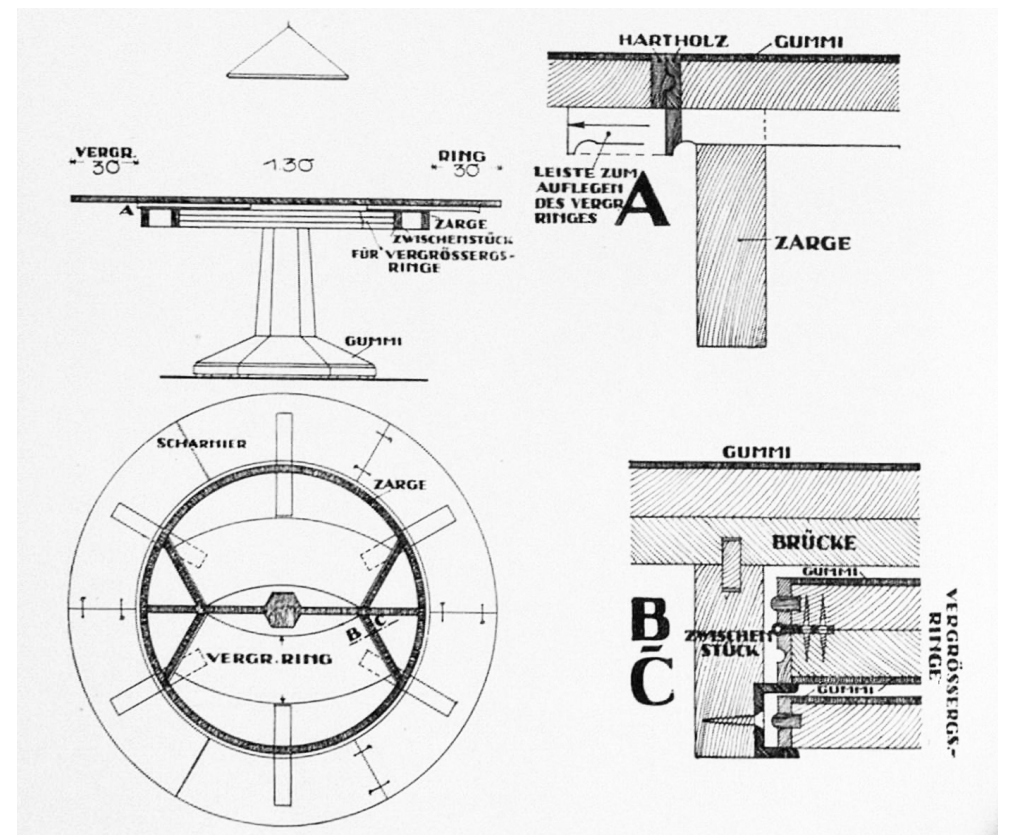


Architektur

kleine horizontale Öffnungen, durch die der Keller sein Licht erhält. Das genügt, um glücklich zu machen (wenn Sie anderer Ansicht sind, gehen Sie bitte weiter).

ARCHITECTURE
P. 38
Une Petite Maison

Esstisch im Wohnzimmer
Detailzeichnung
p. 48
Ein Wohnhaus



In it, LC describes that he built the house for his parents and had already drawn the plan for the house before he determined the building site. We can also find a short tour with a function-assigning sketch in this chapter.

When LC was looking for the building site, it was important that the house was easily accessible. Another sketch, which shows the connections to big cities by train, we can also find here. In the second chapter 'The little house' LC takes us on a detailed tour around and through the building. He explains how the choice of materials came about and why things were formulated in this way. The description is accompanied by photographs. In the third chapter 'Even the houses get the whooping cough' LC describes how the crack through the house came to happen. Since the basement functions like a waterproof ship, the water from the lake pushed this area of the house upward, causing the house to break.

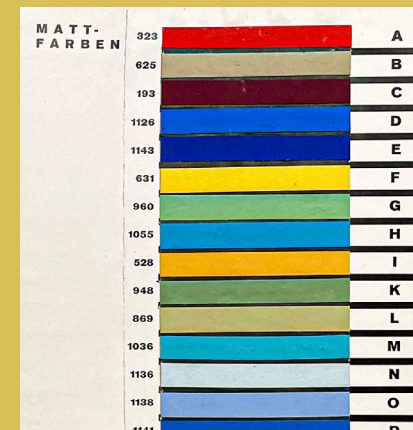
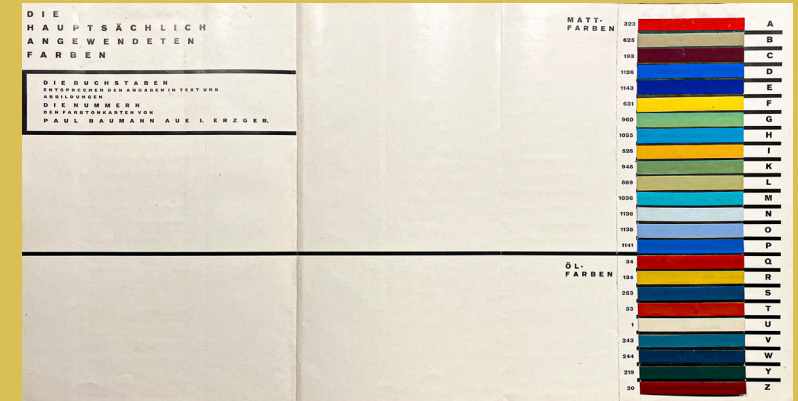
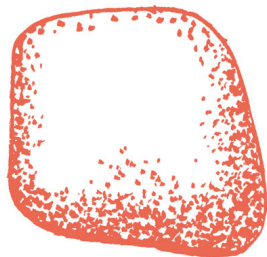
The explanations are accompanied by black and white photographs, plans and axonometries. In addition, there is a fold-out color map at the end of the book, which is marked with letters. The idea behind it is to read the text and imagine the selected elements in the corresponding color (which is why behind the descriptions of the elements, the corresponding letter is written). Taut uses a more technical, rational approach to the book, but gets involved in every detail of the house. Carefully with words and pictures results so his personal approach to the house and to the 'new living'. Taut was experimenting here with the essential elements of building, which could claim the same importance for the construction of large housing estates. The readers addressed included laymen as well as architects and investors.

Drawing Chapter 4
p. 78
Une Petite Maison

The fourth chapter, 'Drawings from 1945,' features color drawings LC made 20 years after the house came into existence. They show a retrospective and view of the house. When in 1924 the house was finished, the local council gathered to state that such architecture was a blight on nature - this is told in the last chapter 'The Crime' by LC.

The idea of the book is to explain the reference and the process of creation of the house. Le Corbusier does this in a narrative way. The book and its contents can be read like a story, always visualised by the black and white photos that accompany the text.

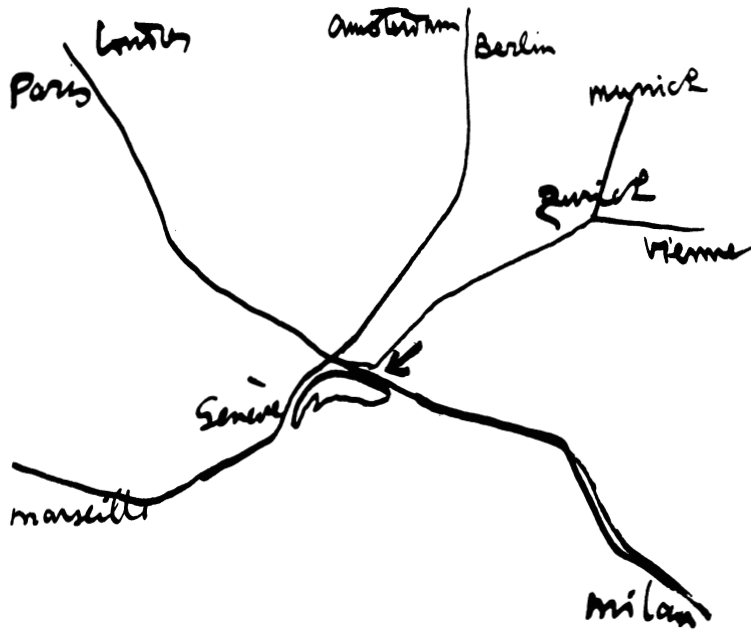
Due to its simply written style, the book is suitable for almost everyone who is interested. The book is not a technical book, it is more like a story in its main part.



matteglasscheiben zur Beleuchtung
auch zur Beleuchtung der ganzen
en will, welcher sich nach Öffne
fläche seiner Tür befindet. Zwischen
r, sodann neben der kleinen Verbind
ein Klappstuhl und außerdem noch
as zum Liegen auf dem Balkon b
s sind folgende: Waschnische m
schwarz (X), um die Raumbreite im Ein
len Wänden tiefblau (E), gegenü
ecke und Glasstürwand leuchtend r
blau (S) abgesetzt, Heizrohr und -
rk der Sperrholztüren und -schrän
ahmen geblieben ist. Fußboden

Folding Color-plate

Géographie
p. 8
Une Petite Maison



The small house was built in 1923-1924 for Le Corbusier's parents according to his plans. The frequent visits to his parents prompted Le Corbusier to write countless descriptions of the house. Over the course of time, he analysed the design development, the building site, the function, the spatial disposition and his life. His examination of the small house spanned over 40 years.

C O N T E X T

Bruno Taut was part of the artists' group „Gläserne Kette“ with Walter Gropius, Hans Scharoun etc.. In the process, Taut started the influential correspondence among the members as well as the call for colourful building. He was a leading member in various associations and avant-garde circles. In 1910, Taut was accepted into the „Werkbund“ because of his artistic talent as well as his ethical professional views. In 1919, his call in the Werkbund for coloured buildings was followed by 64 architects, artists and authors. Finally, the project „coloured Magdeburg“ resulted, where 80 facades were painted in the city centre and was a great success. Although Bruno Taut was never part of the Bauhaus, he can be considered a pioneer of the design principles that were later taught at the Bauhaus.

The book was finally published for the first time in 1954. It is precisely in the reproduction of this human and architectural „experience“ that the originality and charm of this book lies. When you leaf through it, it seems like a poetic journey, presented as a picture book. Certain drawings are reminiscent of the artist's book *Le Poème de l'angle droit*, published in 1955.

The book concludes with the following words:

The crime

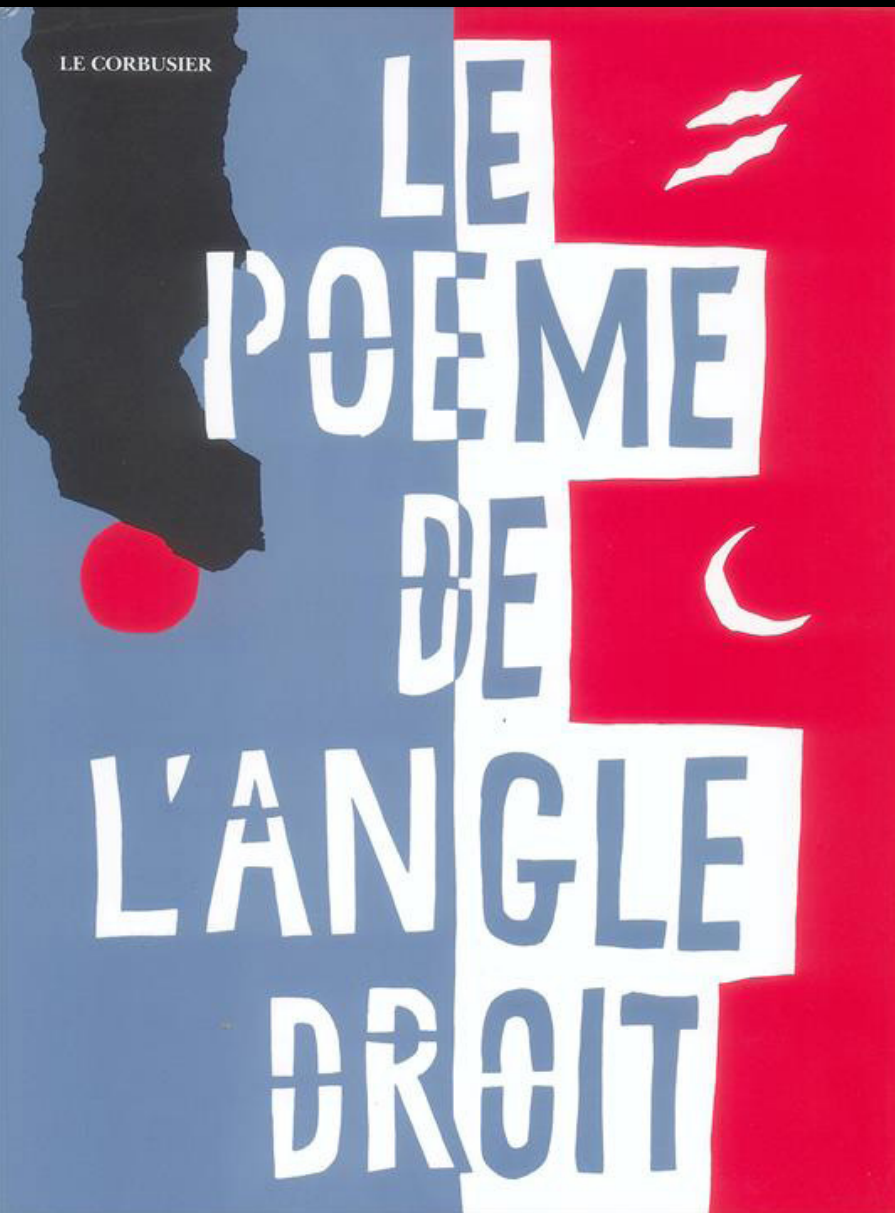
In 1924, when the little house was finished, the municipal council of a neighbouring community gathered to note that such architecture was a „blight“ on nature. Fearing that it would nevertheless set a precedent (who knows?), he banned any imitation for all time....

This pessimistic way of closing the book is part of Le Corbusier's rhetorical style, the self-portrayal as a misunderstood martyr of modern architecture.

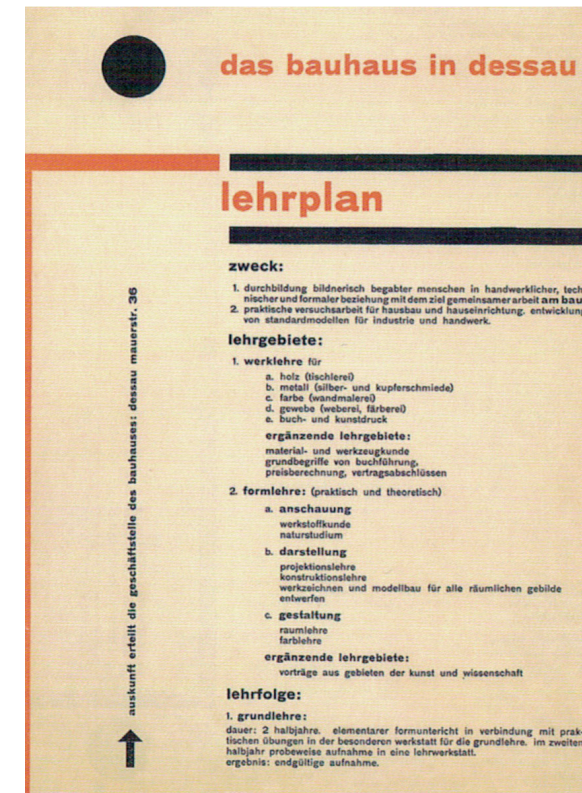
This reference is ultimately also found in the design of the book „*Ein Wohnhaus*“. One finds design references to the Bauhaus but also to „*De Stijl*“.

The book itself is used as a didactic medium to illustrate Taut's views. The text-image ratio is roughly equally weighted. The first picture in the book is also the only one in colour, which already clarifies the theme at the beginning. After that, there are only black and white illustrations, which are supplemented at the end of the book with a fold-out colour map. The colour is always indicated in the text, so that the black-and-white illustrations can be imagined in colour with the colour map. The chapters are rationally structured and stand on their own. This is in keeping with the idea of an encyclopaedia, i.e. a reference work on specific topics.

Le Poème de l'angle droit. 1955



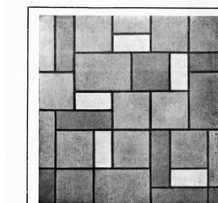
INFLUENCES REFERENCES



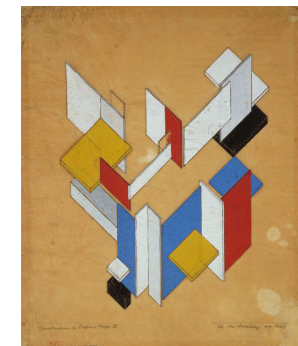
LEHRPLAN BAUHAUS DESSAU, 1925

DE STIJL

MAANDELIJKE VOOR NIEUWE KUNST, WETENSCHAP
EN KULTUUR. REDACTIE: TH. V. VAN DOESBURG.
ADRES: DEERENBURG 150, SUYKERBOOM 7500
PER JAARGANG. ADRES VAN REDACTIE EN ADMINISTR.
HAARLEMSTRAAT 72A LEIDEN (HOLLAND).
44 JAARGANG N. 9. SEPTEMBER 1921.



THEO VAN DOESBURG KOMPOSITIE 17 (1918)



Source: <https://elle-concrete.com> (16.10.2021)

MAGAZINE „DE STIJL“
SEPTEMBER 1921

OEUVRE DE THÉO VAN
DOESBURG

ABOUT

LE CORBUSIER

- 1917 Relocation of residence and work to Paris
- 1918 paints his first oil paintings
- 1920 founding of the magazine L 'Esprit Noveau with poet & publicist Paul Dermée
- 1920 first plans for Maison Citrohan
- 1922 founded an architectural office with cousin Pierre Jeanneret
- 1923 - 1924 The house was built for the parents of Le Corbusier, according to his plans.
- 1926 „official“ presentation of the house by Le Corbusier.

A B O U T B R U N O T A U T

- Driving member in various associations and avant-garde circles (Der Ring, Novembergruppe, Arbeitsrat für Kunst, Deutscher Werkbund)
- 1910: Taut was elected to the Werkbund on the basis of his artistic talent and ethical professional views. Exchanges with groups of architects / artists like De Stijl in Amsterdam, Vienna Secession, Futurist in Italy and so on.
- 1919: As chairman of the Werkbund: Call for colorful building!
- 1922: The ‚colored Magdeburg‘ campaign was a great success.
- Never part of the Bauhaus. Nevertheless, one can feel the connection (see reference).
- Can nevertheless be considered a pioneer of design principles later taught at the Bauhaus.

- **F**requent visits to parents result in examination of house over 40 years (design development, the construction site, the function, life, spatial disposition).

- In the reproduction of this human and architecturally „experienced“ lies originality and charm of this small book.

- The book looks like a coffee table book. Certain drawings are reminiscent of the artist's book „Le Poème de l'angle droit“ published in 1955.

- Way to point out that the design of the house places itself in the context of a reflection on the „minimal dwelling“ that the Congrès Internationaux d'Architecture Moderne (CIAM) was to develop in 1933.

S U M M A R Y

- Committed architect in many associations.

- Aims to bring his values to the people.

- One understands why he conceived the book as a didactic medium. The result is a textbook.

- Text and image are equal. Color map as an extended layer.

- The reader has to work with the colors.

- The result is not only a theoretical approach to colors, but also a practical one.

- Can also be understood as merging art and craft. Idea of Bauhaus.

- Layout has a similarity to the reference of the Bauhaus curriculum.

- Although Taut was not part of the Bauhaus, perhaps he deliberately sought proximity here.

A G U I D E D T O U R

**D E S C R I B I N G &
G I V I N G A
T O U C H**

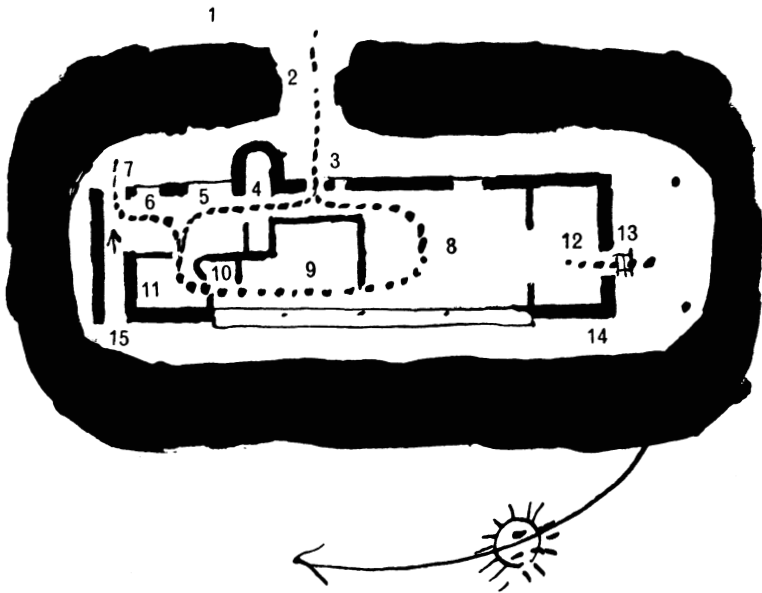
A N A L O G I E S



*Le portail
p. 18
Une Petite Maison*

*Architecture & Landscape
p. 11
Ein Wohnhaus*

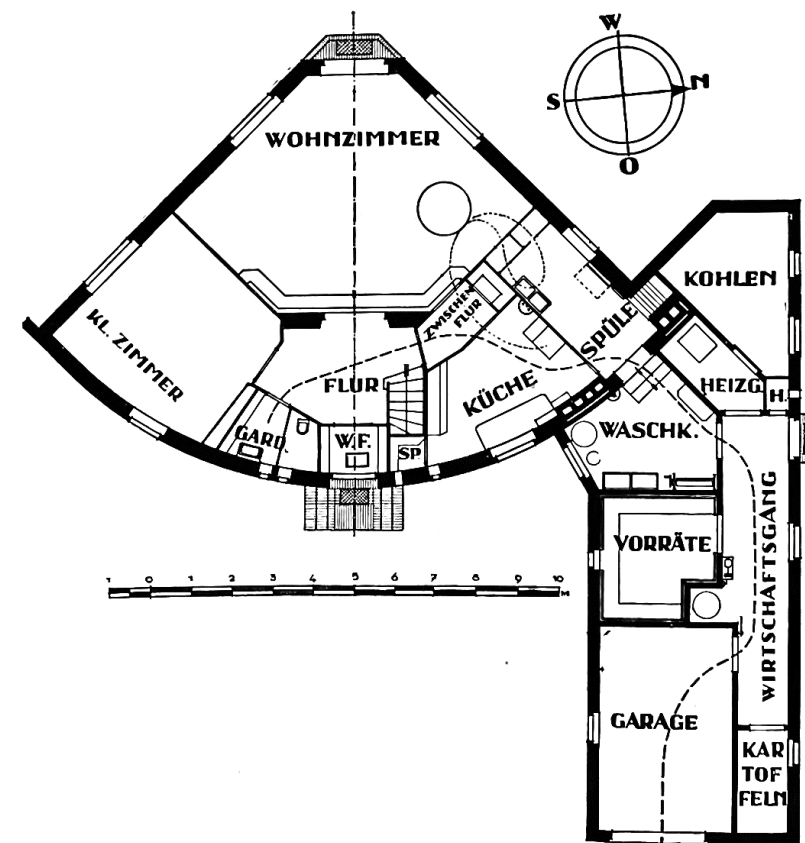




Ein Rundgang

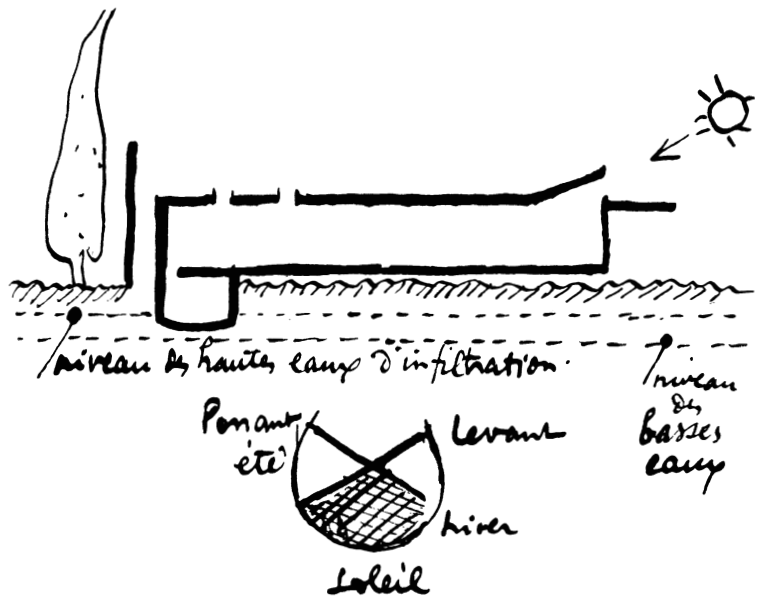
Un circuit
p. 6
Une Petite Maison

Grundfloorplan
p.22
Ein Wohnhaus

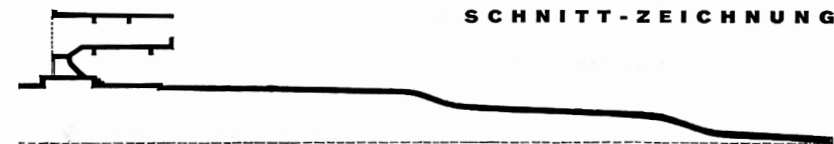


GRUNDRISS

La coupe
p. 10
Une Petite Maison



Der Schnitt



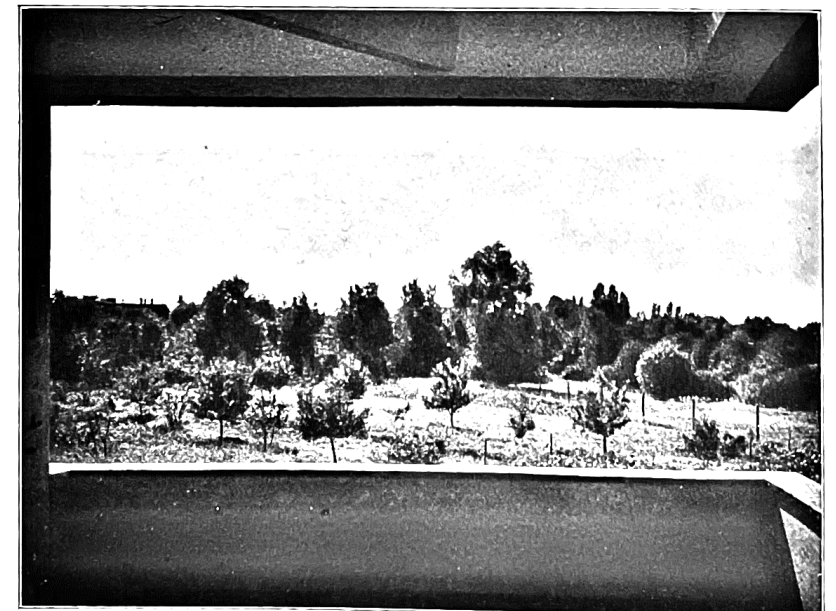
Section Drawing
p. 23
Ein Wohnhaus

Die Mauer versperrt die Aussicht

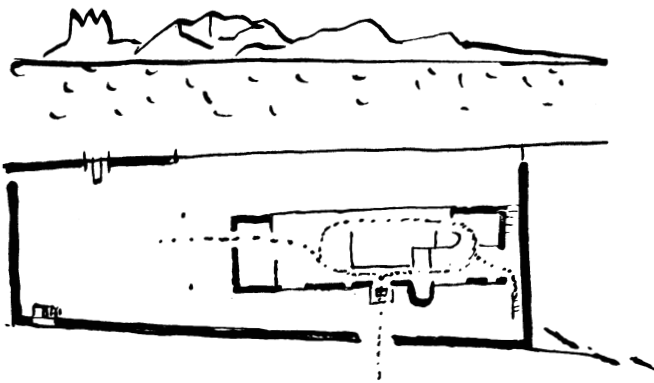


*The wall blocks
the view
p. 22
Une Petite Maison*

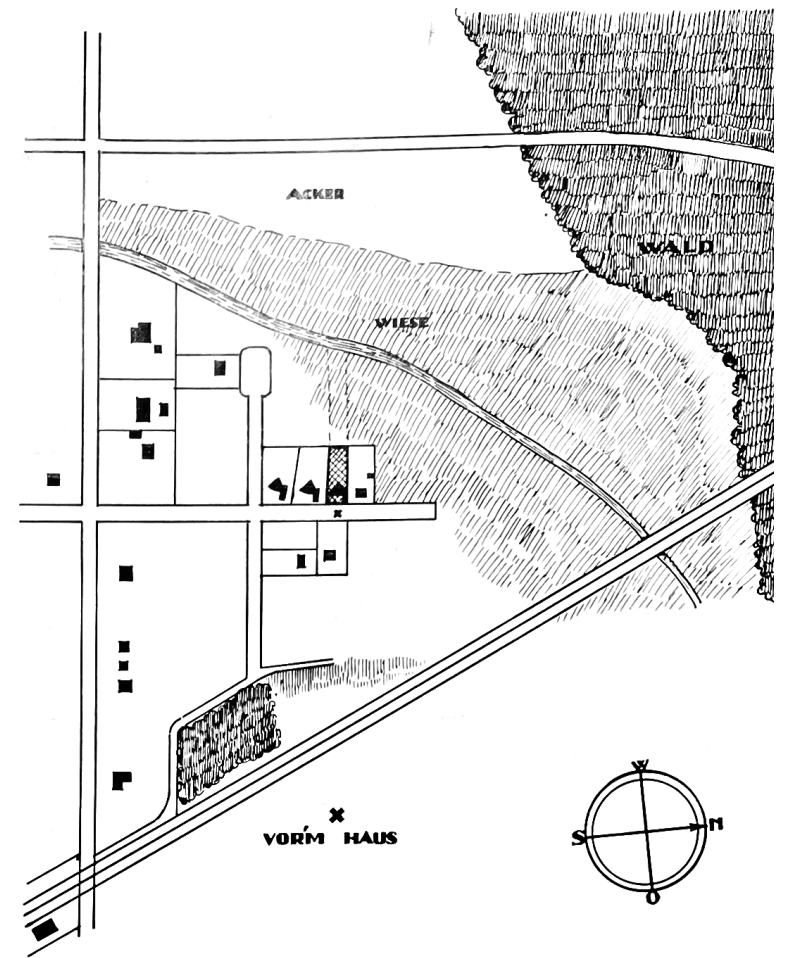
LANDSCHAFT VOM BALKON



Le plan est installé..
p. 9
Une Petite Maison



Der Plan passt ...



Situation
p. 18
Ein Wohnhaus

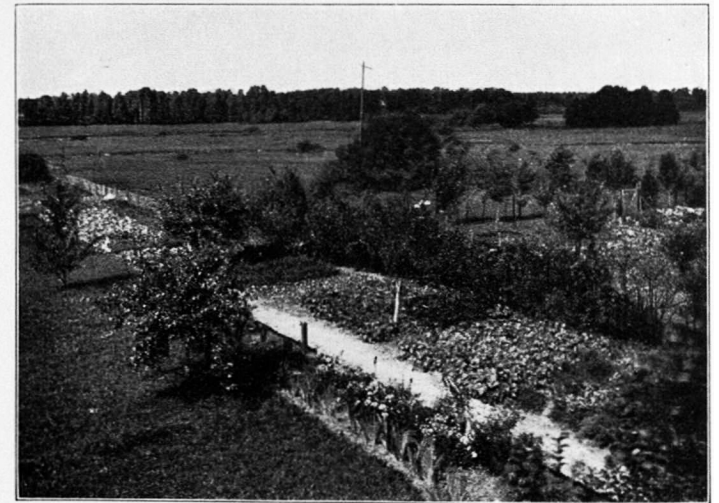


Hier stand früher die Trauerweide

*Here used to stand the
weeping willow.
p. 48
Une Petite Maison*



LIEGEPLATZ



GEMÜSEGARTEN VOM BALKON AUS

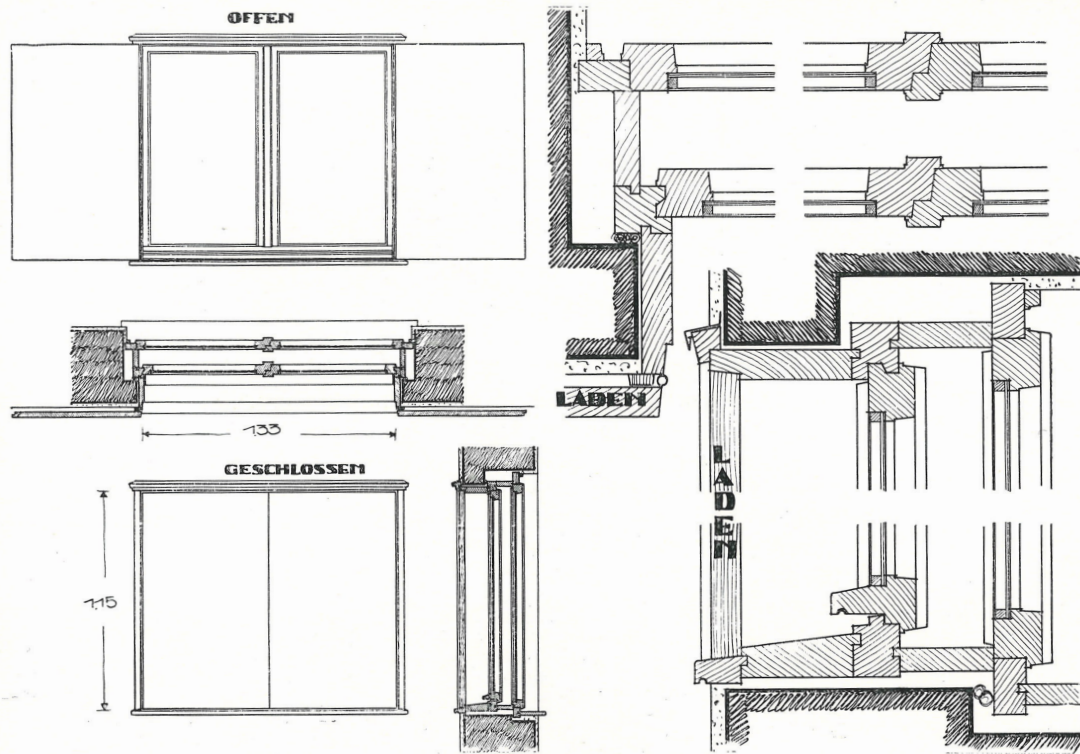


GEMÜSEGARTEN

D I F F E R E N C E S

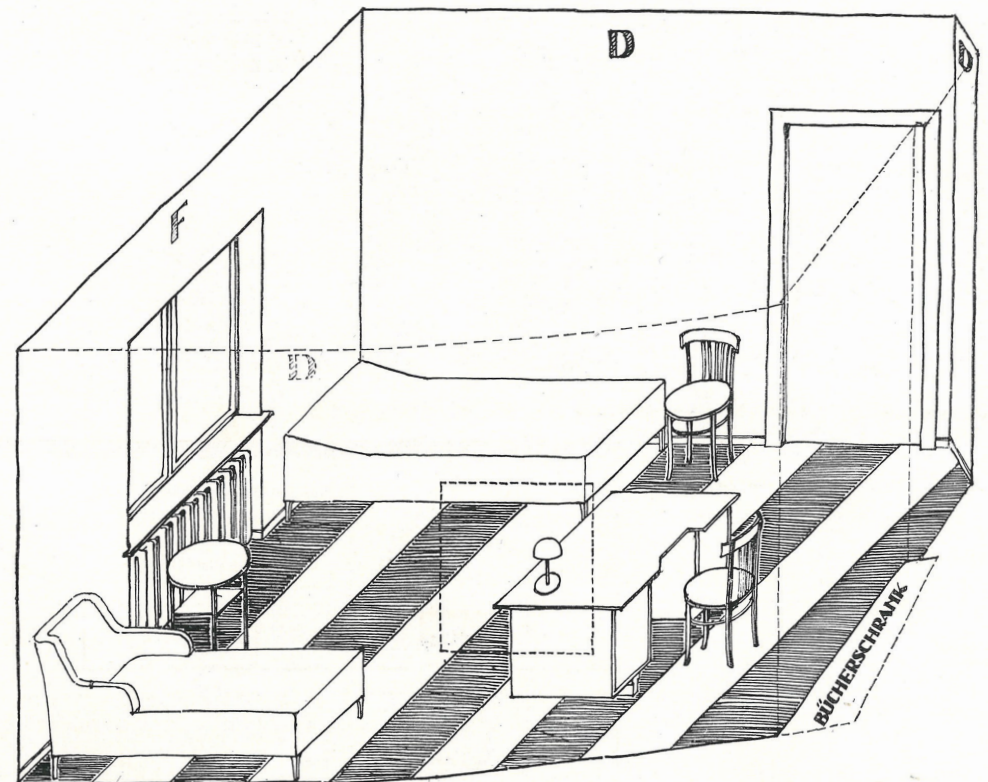
*A good plan for the house start with the
curtain rods
p. 32/33
Une petite Maison*





Normal Window
Detailplan
p. 42
Ein Wohnhaus

Blue Room, view
from the street
Drawing, p. 43
Ein Wohnhaus





Hier das Abflussloch für das Regenwasser

Hier das Abflussloch für das Regenwasser. Das Abflussrohr, in welches auch die Auslaufvorrichtungen der

Waschtoiletten, der Badewanne, des Ausgusses usw. einmünden, geht mitten durch das Haus.
Eines der festen Oberlichter (Glasplatten, mit Dachpappe abgedichtet), die Waschküche, Wäscheaufhänge usw. erhellen.

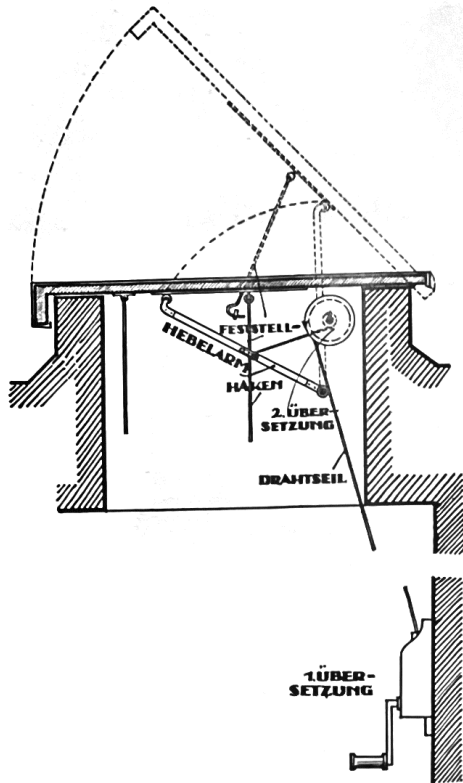
Ein Oberlicht



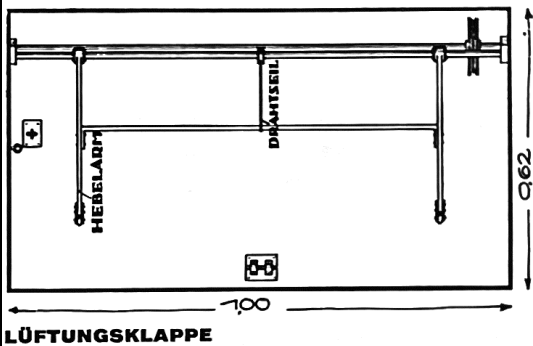
*Technical Details
Drainhole & Toplight
p. 42/43
Une petit Maison*

*Aircondition
 Technical Plan
 p. 96
 Ein Wohnhaus*

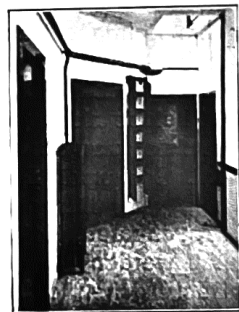
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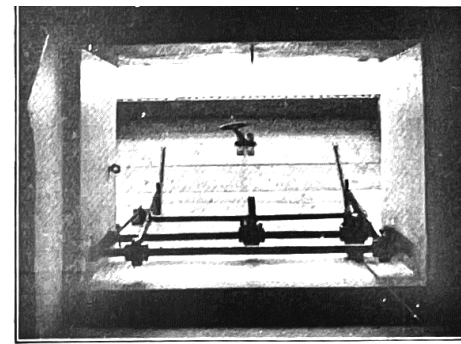
**ÖFFNUNGSVORRICHTUNG
 DER LÜFTUNGSKLAPPE**



LÜFTUNGSKLAPPE



FLUR



*Aircondition in
 action
 p. 97
 Ein Wohnhaus*

IN

Hochschule Luzern
Technik & Architektur

Master Architecture

HS 2021

Basic Lectures

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