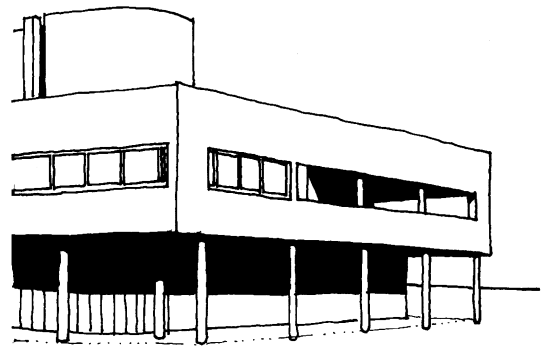
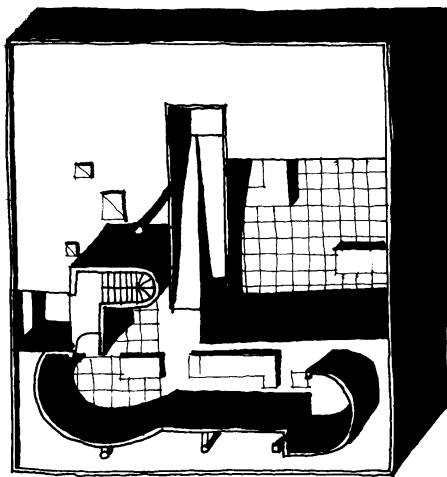


**Figure 3.58** Le Corbusier, Villa at Garches, 1927. From *L'Architecture Vivante, Le Corbusier, Albert Moranc.*



**Figure 3.60** Le Corbusier, Villa Savoye, Poissy, 1929.



**Figure 3.59** Le Corbusier, Villa Savoye, Poissy, 1929. From student model, University of Nottingham.

extension of habitable rooms. At Garches full-height parapet walls punctuated by carefully-placed openings enclose what are in effect external living spaces (**Figure 3.58**). At Poissy an internal ramp engages with an external terrace and terminates at a solarium (**Figure 3.59**) and the *fenêtre longue* of the living room is projected into the full-height enclosing parapet of the adjacent terrace, establishing yet another inside/outside ambiguity (**Figure 3.60**).

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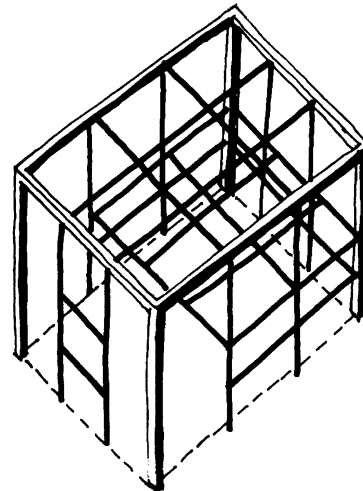
## 4 CHOOSING APPROPRIATE TECHNOLOGIES

In our quest for form-making we have long been aware of the role of technology; in the eighteenth century Marc-Antoine Laugier, the celebrated critic, declared that technique was the prime cause of architectural expression, a proposition developed in the nineteenth century and indeed, adopted as a central plank of modernism in the twentieth. But the proposition has much deeper roots; primitive builders looked around them for available building materials which, when assembled, could provide shelter.

### STRUCTURE

Such materials tended to be sticks, blocks, membranes (animal skins), or malleable clay which developed into an orthodoxy of framed, planar or plastic structural forms respectively (**Figures 4.1–4.3**).

Although this represents an over-simplification, nevertheless, there are several modernist icons which clearly express a similar range of structural forms apparently facilitated by a burgeoning technology. Not unnaturally, the same formal categories of framed, planar,



**Figure 4.1** Framed form.