Mimarlık ve Yaşam Dergisi
Journal of Architecture and Life
10(3), Aralık Sayısı, 2025, (575-595)
ISSN: 2564-6109
DOI: 10.26835/my.1604526

Research Article

A Periodized Review of Le Corbusier's Architectural Projects and Publications**

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Abstract

Le Corbusier left an indelible mark on architecture through his avant-garde designs and writings. This paper aims to examine Le Corbusier's architectural projects, books, and theoretical works, exploring the multifaceted relationships and interactions between his projects and publications. The study presents a novel framework for understanding Le Corbusier's works and productivity in three distinct phases: Early period (1887-1919), middle period (1920-1942), and late period (1943-1965). The research methodology integrates literary and historical contextualization with architectural analysis. This combined approach enables a clearer interpretation of the layers within Le Corbusier's complex legacy. In this context, this study aims to provide an in-depth understanding of Le Corbusier's ideas through his 77 architectural projects, 50 books, and one magazine, examining his architectural productivity in a holistic approach. The paper concludes that the interaction between Le Corbusier's projects and publications is limited in the early period due to the artistic content of his books. The interaction widens in the middle period as his focus turns to modernism, functionalism, urban planning, and housing. In the late period, the interaction shifts toward monumentalism and spirituality.

Keywords: Le Corbusier, Architectural project, Architectural publication

Le Corbusier'in Mimari Projeleri ve Yayınlarının Dönemsel İncelemesi

Öz

Le Corbusier, yenilikçi tasarımları ve yazılarıyla mimaride silinmez bir iz bırakmıştır. Bu makale, Le Corbusier'in mimari projelerini, kitaplarını ve teorik çalışmalarını inceleyerek projeleri ve yayınları arasındaki çok yönlü ilişkileri ve etkileşimleri keşfetmeyi amaçlamaktadır. Çalışma, Le Corbusier'in eserlerini ve üretkenliğini üç ayrı döneme ayırarak değerlendiren özgün bir çerçeve sunmaktadır: Erken dönem (1887–1919), orta dönem (1920–1942) ve geç dönem (1943–1965). Araştırma yöntemi, yazınsal ve tarihsel bağlamlandırmayı mimari analizle bütünleştirmektedir. Bu birleşik yaklaşım, Le Corbusier'in karmaşık mirası içindeki katmanların daha açık bir şekilde yorumlanmasını mümkün kılmaktadır. Bu bağlamda, bu çalışma Le Corbusier'in 77 mimari projesi, 50 kitabı ve bir dergisi aracılığıyla fikirlerinin derinlemesine anlaşılmasını sağlamayı ve mimari üretkenliğini bütünsel bir yaklaşımla incelemeyi amaçlamaktadır. Makale, Le Corbusier'in projeleri ve yayınları arasındaki etkileşimin, kitaplarının sanatsal içeriği nedeniyle erken dönemde sınırlı olduğu sonucuna varmaktadır. Orta dönemde

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** This article is extracted from Melisa Farid's master's thesis entitled "A Comprehensive Analysis of Le Corbusier's Architectural Projects and Books", supervised by Asst. Prof. Dr. Deniz Çetin (Master's Thesis, Department of Architecture, Altınbaş University, Istanbul, Türkiye, 2025).

Received Date / Gönderim Tarihi: 20.12.2024
Accepted Date/Kabul Tarihi: 30.10.2025

modernizm, işlevsellik, şehircilik ve konut konularına yönelmesiyle bu etkileşimin genişlediği görülmüştür. Geç dönemde ise etkileşimin anıtsallık ve maneviyat temalarına kaydığı tespit edilmiştir.

Anahtar Kelimeler: Le Corbusier, Mimari proje, Mimari yayın

1. Introduction

Le Corbusier is regarded as a foundational figure in the development of architectural theory. His work in architecture was extensive, encompassing 77 projects, 50 books, and a magazine. He demonstrated his profound political beliefs and sought to redefine how to inhabit and interact with the built environment; "the home should be the treasure chest of living" (Le Corbusier,1986, p.103). His innovative concepts questioned conventional urban development practices and emphasized the importance of prioritizing human needs over commercial interests. The Radiant City concept exemplifies his advocacy for urban planning and social reform. Le Corbusier strongly advocated modern life: "Modern life demands, and is waiting for, a new kind of plan, both for the house and the city" (Le Corbusier, 1987c, p. 269). The written works of Le Corbusier play an essential role in recognizing his intellectual depth and creative process. He articulated his belief in the transformative power of architecture to shape society and improve the lives of inhabitants, and his manifestos were assembled and revealed by his published writings (Steyn, 2010, p. 16). His books provide invaluable insights into the innovation of his design principles. The purpose of this paper is to evaluate Le Corbusier's architectural and theoretical works through his projects and books. This study provides a novel framework for understanding Le Corbusier's works by classifying his projects and books into early (1887-1919), middle (1920-1942), and late (1943-1965) periods, emphasizing their thematic and chronological evolution.

The research advances two primary areas. The first is the interaction between architectural projects and publications to identify the reciprocal influence between Le Corbusier's architectural projects and his written works, demonstrating how his theoretical ideas shaped his designs and designs shaped theories. The second is the productivity assessment to evaluate Le Corbusier's creative output, highlighting the interplay between his literary productivity and architectural achievements. This dual focus underscores his ability to produce consistently innovative ideas and designs across distinct periods.

2. Le Corbusier's Works in the Early Period (1887-1919)

The paper on the early period explores Le Corbusier's formative years, focusing on his early exposure to art, design, and theory, culminating in his initial architectural projects and publications (Figure 1).

On October 6, 1887, Charles-Édouard Jeanneret-Gris, who would go on to become Le Corbusier, was born in the Swiss watchmaking town of La Chaux-de-Fonds, which is locked in the Jura mountains (Van Moos, 1979, p. 2). In 1900, he enrolled in *École d'Art,* where he met his spiritual father and guidance teacher, L'Eplattenier. Le Corbusier studied art from 1894 to 1905 and showed incredible talent in drawing and painting. He wanted to be a painter; however, L'Eplattenier convinced him to be an architect (Brooks, 1999, p. 67). In 1906, Le Corbusier started his career as an architect, participating in a project named *Villa Fallet*, whose style is *Sapin* inspired by *Art Nouveau* and the Jura environment. In 1907, he participated in the projects *Villa Jaquemet* and *Villa Stotzer*.

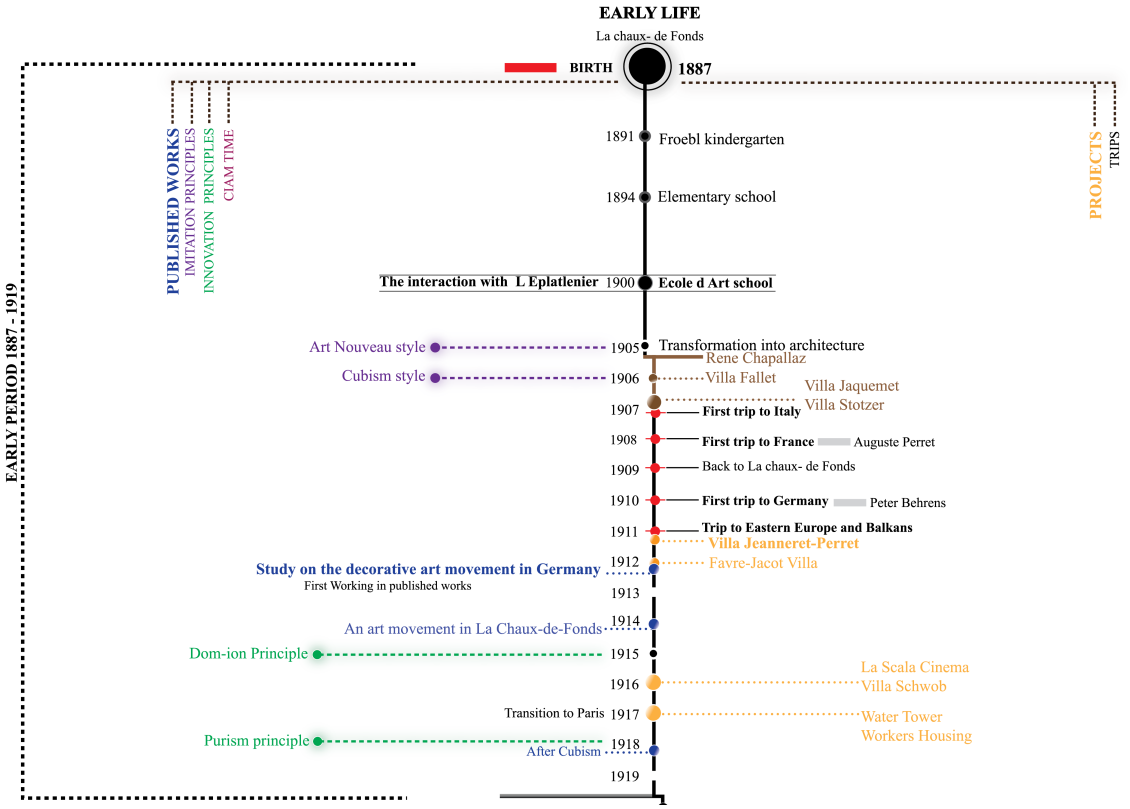

Figure 1. Early period (1906-1919): Childhood, early education, early principles, projects, publications, and trips (produced by the author).

Between 1907 and 1911, he traveled through several countries, including Italy, France, Germany, Turkey, and Greece. He was deeply affected by the Gothic Revival, John Ruskin, Owen Jones, and Charles Blanc (Brooks, 1999, p. 96).

In 1908, Le Corbusier relocated to Paris and started to work in the studio of Auguste Perret, a well-known architect in the use of reinforced concrete. Under Perret's guidance, he discovered the unique possibilities offered by this innovative material. Following the major influence of his teacher, Charles L'Éplattenier, Le Corbusier's time working with the architect Perret became a second decisive influence. He was exposed to structural issues and innovative solutions, which seem to have officially begun another phase in his career as an architect (Zaknic, 1990, p. 28). In 1910, he traveled to Germany and started working at Peter Behrens's firm. While he was working, he realized the principles of architecture, which were the reason for the innovation of the *Dom-Ino* principle later.

In 1911, his most transformative journey took place in the Balkans, Greece, and Turkey. The trip reached its conclusion with his visits to Constantinople, Athos, and the Acropolis in Athens. Through his visits, he started to understand the Eastern way of living and the vernacular architecture of the Mediterranean. In addition, he started to observe the relationship between rationalism and idealism by analyzing two types of buildings, houses and religious buildings, particularly in Turkey. This journey was crucial in crystallizing his thoughts on the importance of proportion, light, and the relationship between building and the environment, which later became central to his architectural philosophy (Brooks, 1999, p.165). Meanwhile, he focused on understanding architecture from various perspectives to refine his architectural language. At that time, he was also working on his first book, *Study on the Decorative Art Movement in Germany*, describing what he learned about decoration and industrial methods in art and architecture, and

German crafts. The book was an essential mission to start thinking about mass production and the *Dom-Ino* principle in an extended direction (Von Moos, 1979, p. 30).

After his trips, he constructed six independent projects between 1911 and 1917: *Villa Le Corbusier-Perret* or *Maison Blanche ("White House")*, *Favre-Jacot Villa, Villa Schwob "Maison Turque"* or "*Turkish House*", *Workers Housing Estate*, *Cinema La Scala*, and *Water Tower*.

The changes and development in Le Corbusier's early period began to appear after Voyage d'Orient, affecting his projects and books. The natural forms, initially a dominant source of inspiration in projects like *Villa Fallet*, were gradually overtaken by classicism. In his later works, such as *Villa Le Corbusier-Perret*, he focused more on clarity and order, achieved through simple, primary geometric forms (Baker, 1996, p. 79). Meanwhile, he developed the *Dom-Ino* principle (1915), using reinforced concrete floor slabs with columns set back and overhung by stairs. This allows flexible floor plans, facades, and more functional spaces. In addition to this, he published the book *After Cubism* with Ozenfant, which was based on criticizing *Cubism* for being ornamental and lacking functionality. He and Ozenfant introduced *Purism,* advocating simplicity, order, and rationality in art and architecture, focusing on essential forms rather than ornamentation (Curtis, 1986, p. 44). His books, *Study on the Decorative Art Movement in Germany* and *After Cubism*, and his principles, *Dom-Ino* and *Purism,* during the early period, affected the projects especially after 1910, by eliminating unnecessary decorative elements as the first step and then focusing on function over form. The notable projects influenced by his early life trips were *Villa Le Corbusier-Perret* and *Villa Schwob.* Von Moos (1979, p. 37) reported that *Villa Le Corbusier-Perret* was characterized by shifting from Art Nouveau toward a neoclassicism of German origin. *Villa Schwob* was inspired by the wooden houses that Le Corbusier observed when he was in Turkey in 1911. The *Villa Schwob* demonstrates that he was still experimenting with how to effectively represent Purist principles of balance and pure lines in architecture. Furthermore, in the Turkish House, Le Corbusier sought harmony by applying mathematical order. This approach led him to use regulating lines on the façade for the first time, a principle he later discussed in *Towards an Architecture* (Le Corbusier, 1929, p. 58).

To sum up, in the early stage of his career, there appears to have been very little interaction between Le Corbusier's projects and publications. The books *Study on the Decorative Art Movement in Germany* and *After Cubism* were primarily concerned with art. Although he examined architecture in both, he did not address its organizational structure. The essential reason for an unorganized connection in this stage could be that he began to question and move away from traditional practices, and he had not formed his modern principles yet (Colquhoun, 2002, p. 33). Additionally, at the same time, he was concentrating on diverse fields, including urbanism, writing, architecture, interior design, and art. While these various aspects would later contribute significantly to his work in the middle and later stages, they did not effectively contribute to a cohesive connection between his books and projects.

During this period, theoretical exploration was extensive, and he was often focused on expanding his principles rather than specific applications. To elaborate on this, he did not apply the *Dom-Ino* principle to *Villa Schwob*. Instead, he applied the *Flat roof,* which is one principle of his *Five Points in Architecture* that he theorized seven years later in the middle period. In addition to this, he applied *Purist* principles such as regular lines and simplicity to the *Villa Schwob,* which he theorized two years later (Baker, 1996, p. 67). This sometimes led to a disconnect between his books and the practicality of his projects, particularly in the early period.

3. Le Corbusier's Works in the Middle Period (1920-1942)

The study through the middle period highlights his focus on functionalism, urban planning, and housing solutions, evident in projects like *Villa Savoye* and *the Radiant City* concept, where theory and practice strongly align.

The middle period began in 1920 with the *Modern Architecture* principle, which was characterized by its use of new materials, focus on functionality, and rejection of traditional forms and ornamentation. According to Le Corbusier (1967, p.129), "The nineteenth century was an age of hypothesis between theory and practice. The nineteenth century was swept by a desire for the grandiose". Furthermore, the inception and launch of *L'Esprit Nouveau*, co-founded and co-edited by Le Corbusier, should be acknowledged. The magazine played an essential role in separating modern principles and breaking the traditional aspects. Moreover, *L'Esprit Nouveau* was a significant tool for Le Corbusier's books and projects. It allowed him to formulate the theoretical foundation for projects like *Maison La Roche,* and urban planning proposals like *Radiant City*. From 1920 to 1925, he published seven books through the *New Spirit* magazine: *Towards an Architecture, Urbanism, Modern Painting, The Decorative Arts of Today, Almanac of Modern Architecture, Precisions on the Present State of Architecture and Urbanism,* and *Crusade or the Twilight of the Academies.* Through these books, Le Corbusier published art manifestos, such as developing *Cubism* to *Purism,* and architectural manifestos, such as *Five Points in Architecture* and *Citrohan* principles (Figure 2).

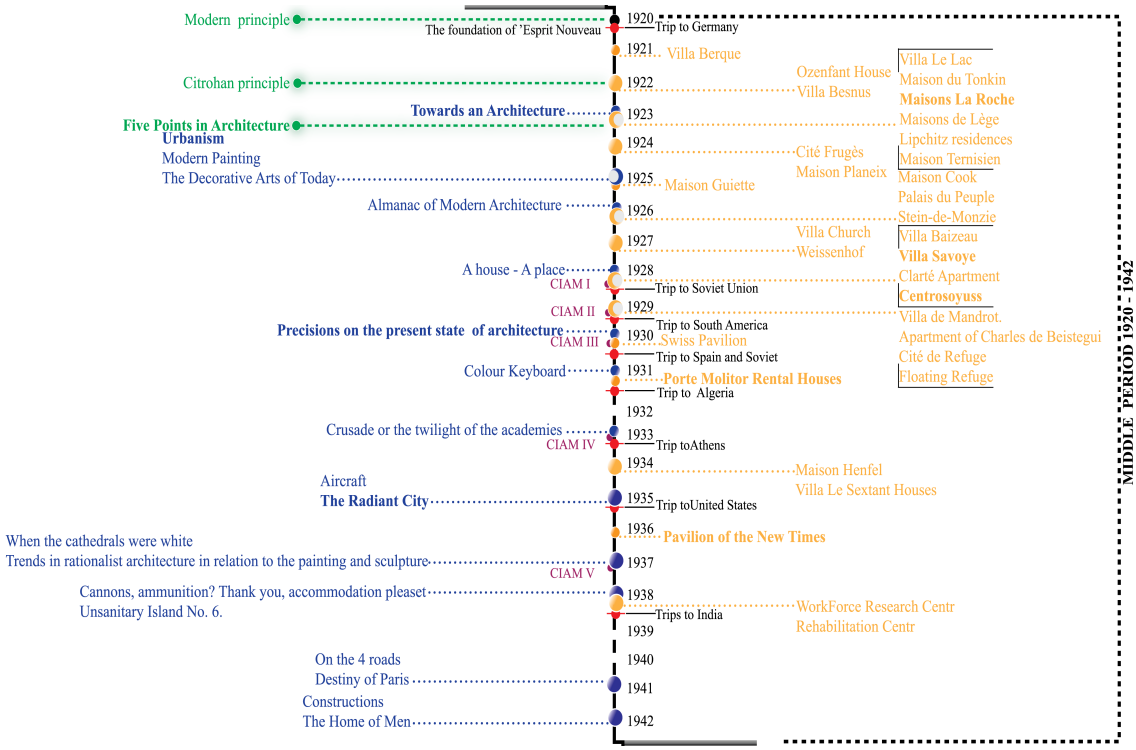

Figure 2. Middle period (1920-1942): Publications, principles, projects, and trips (produced by the author).

In the middle period, he developed two main principles. The first is *Citrohan*, which was considered part of his vision for solving the housing issues. It symbolizes the idea of mass production, standardized and efficient living spaces (Le Corbusier, 1986, p. 75). The purpose of *Citrohan* is to develop urban and social housing, besides providing

affordable and functional homes. The concept was first introduced in 1920 as a related part of his *Five Points. Maison Citrohan* was originally cubic, featuring a flat roof, a high double-living room, and expansive factory glazing. Later, the concept evolved to include being raised on *pilotis*. The second principle in the middle period is the *Five Points in Architecture,* which is a developed version of the *Citrohan* principle. Although it was theorized in 1927, the *Five Points in Architecture* first appeared in 1923. The principle consists of five elements, the first is *pilotis,* which elevates the structure, providing free circulation throughout the project, and an open floor plan. The second is *horizontal windows* that are embedded into the non-load-bearing facades. The third is the *roof garden,* which replaced the traditional roof and created a roof garden at the top of the house. The fourth is an *open floor plan* that allows flexibility in the interior layout, making each level's arrangement independent. The fifth is the *free façade,* which acts as a non-load-bearing façade independent of the structure (Von Moos, 1979, p. 84). Besides the principles, he wrote the most fundamental books that shaped modern architecture and urban planning, including *Towards an Architecture, Urbanism, The Radiant City, Precisions on the Present State of Architecture and Urbanism,* and the *Athens Charter*. Moreover, the middle period was marked by several manifesto projects such as *Villa Savoye* and *Cité de Refuge* (Curtis, 1986, p. 50).

He traveled to Spain, Algeria, the United States, and Turkey in the middle period. The purpose of the Spain trip was to look for creative ideas for housing and urbanism. His studies of Spanish architecture's use of natural light, materials, and proportions helped to shape a new aspect of his projects, such as using color and more geometrical forms, as in *Maison Henfel*. In Algeria, he experimented with the urban design of Algerian cities, and his observation led to the formulation of the *contemporary city* and the development of the *Radiant City* concept (Le Corbusier, 1967, p.105). The trip to the United States aimed to observe and explore the designs of skyscrapers and the cutting-edge methods and tools employed in the US, and how they could affect his conceptualizations for buildings (Le Corbusier, 2000, p. 43). Finally, the purpose of the Turkey trip was to be a part of discussions and consultations regarding the master plan for Ankara after the international effects of his books *Radiant City* and *Precisions on the Present State of Architecture.* Furthermore, the middle period includes the *CIAM (Congrès Internationaux d'Architecture Moderne)*, where Le Corbusier defined the principles of modernist house and standardization alongside the development of urbanism principles (Vossoughian, 2006, p. 49).

In 1922, he pursued multiple directions in his works, beginning two new projects, *Villa Besnus* and *Maison-atelier Ozenfant*. Both have resulted from the *Citrohan* principle. *Villa Besnus* is among the first projects displaying the *Citrohan* in the shape of a box type (Le Corbusier, 1929, p. 150). Also, the project was among the first projects that applied *Five Points,* using *pilotis* and *horizontal windows* to emphasize the functional modern living that Le Corbusier theorized in his book *Towards an Architecture*. The *Maison-atelier Ozenfant* reflects the relationship between living and working spaces, emphasizing how a studio should be designed to inspire creativity and functionality that he theorized in his book *Precisions on the Present State of Architecture and Urbanism* (Le Corbusier, 1960, p. 35). Later in the same year, Le Corbusier enhanced the concept to a *Contemporary City of 3 million inhabitants*, a comprehensive model of an industrial city involving aspects of high-rise buildings, administration, residential areas, transportation infrastructure, and green spaces. The urbanism concept was widely developed and theorized later in 1935 through the book *Radiant City.* Moreover, the interaction between the *Citrohan* principle and urbanism was observed in the *Contemporary City of 3 million inhabitants.* He used the *Citrohan* proposal as a reaction against the narrow streets and dark, confined slums in cities (Baker, 1996, p. 98).

In 1923, he undertook six projects. *Villa Geneva, Maisons La Roche, Lipchitz House, Maison Ternisien*, Maison *du Tonkin,* and *Maisons de Lège*. In the same year, he published his manifesto book, *Towards an Architecture.* The book highlights the three architectural reminders: mass, surface, and plan, to adapt simplicity and functionality. In addition, he advocated for regulating lines, which ensure the proportion to architectural composition, describing the influence of architecture on living situations as well as the social duty of architects. He draws comparisons between buildings and machines and argues that buildings should be made with efficiency in mind, much like industrial machinery (Le Corbusier, 1986, p. 35). There are notable connections between projects and the book, *Towards an Architecture.* The *Villa Geneva* project reflects Le Corbusier's principles of proportion and simplicity as he advocates pure geometric forms and functional spaces in the book. *Maisons La Roche* is a direct application of the *Five Points of Architecture* detailed in his book*,* as the use of *pilotis*, a *roof garden*, and an *open-plan* design. The Lipchitz House follows a functional design approach. It also incorporates modern materials and structural innovation, reflecting Le Corbusier's use of new technologies such as reinforced concrete. *Maison Ternisien* reflects the principle of open, flexible living spaces. It prioritizes the inhabitants' experience while ensuring a connection with the exterior environment. *Maison du Tonkin* showcases Le Corbusier's focus on prefabrication and efficient construction techniques. *Maisons de Lège* illustrate the importance of integrating nature into living spaces (Le Corbusier, 1986, p. 44). The success he received from *Towards an Architecture* (1923) encouraged him to display much attention to focus on writing alongside architectural projects throughout his middle life (Blake, 1968, p. 34).

In 1925, he published three new books. *Modern Painting* with Ozenfant, *Decorative Arts of Today*, and *Urbanism,* that translated into *The City of Tomorrow and Its Planning* in 1929*.* The main concept of *Modern Painting* is purism and simplicity, while he advocated using logic and functionality in art. The concept of the book *Decorative Arts of Today* also advocated for purist ideals in art; however, he indicated architecture and craft alongside art, in addition to the rejection of the *Art Deco* movement. Moreover, Machine Aesthetics was also included in *Decorative Arts of Today* in a way that he tried to develop mass production, standardization, and harmony in architecture and art. *Urbanism* focuses on broader urban planning principles, city organization, and large-scale planning strategies, which are considered the improvement phase of a *Contemporary City of 3 million inhabitants* (Le Corbusier, 1987b, p. 48). In the same year, he started constructing new projects, *Garage Sensaud de Lavaud* and *Maison Guiette*. He developed principles of mass production that could be applied to the construction of industrial and commercial buildings, not just homes, through the *Garage Sensaud de Lavaud* project, which is considered among the earliest experiments on functional building forms (Le Corbusier, 1987b, p. 55).

In 1927, he began the *Weissenhof-Siedlung Houses*, which were documented as the final integration phase of his *Five Points.* The principle elevated the structure to transform the concrete frame into a tool for societal change and creating new living spaces. Another project was *Villa Church,* which displays the connection between spaces (private and public) that he theorized in the book *Precisions on the Present State of Architecture and Urbanism* in 1930. The approach involved building completely segregated living zones: public, social rooms for receiving visitors, and private spaces for family life (Le Corbusier, 1960, p. 60). In 1928, Le Corbusier began to work on four projects: The *Centrosoyus*, *Clarté Apartment*, *Villa Baizeau,* and *Villa Savoye*, which is the combination of all principles he innovated and developed since 1915 (Blake, 1968, p. 62). *Centrosoyus* served as the first headquarters that Le Corbusier designed for the Soviet Union's central organization for cooperative societies. The building showcased its

principles, including the *Five-Point* and the extensive use of glass for natural light. It was one of his early international commissions, reflecting his modernist approach to large-scale offices with communal facilities such as restaurants, gymnasiums, and lecture halls (Le Corbusier, 1967, p. 64). Meanwhile, he published the book, *A House-A Place*. The book highlights Le Corbusier's focus on efficiency, simplicity, and the relationship between human habitation and architectural form, while it interprets the ideas behind his shifting from private or individual to the public as the *Palais du Peuple* project (Le Corbusier, 2000, p. 82). The *Villa Baizeau* is a result of the logical combination of contemporary technology and traditional knowledge with internationalism. Through *Villa Baizeau,* Le Corbusier developed the solution called *sun breaker* by highlighting the possibility of using the *Dom-Ino* structure to construct a shaded terrace at the building's edge (Le Corbusier, 1960, p. 38). The idea was inspired by his travels to Algeria. During this year, the *CIAM* meeting was held at La Sarraz, Switzerland. The primary topic of the first *CIAM* meeting was to introduce the modern principle of architecture and the need for standardized architectural forms (Giedion, 2009, p. 4).

In 1929, Le Corbusier initiated four new projects: *Villa de Mandrot, Apartment of Charles de Beistegui, Floating Refuge,* and *Cité de Refuge. Cité de Refuge* is a result of the social spectrum, and it is considered a modified conceptual relative of the *Centrosoyus* building. Within the same year, Le Corbusier attended the second meeting of *CIAM* held on the topic of *Minimum Dwelling* that should be affordable and efficient for everyone (Mumford, 2002, p. 44). *Citrohan* principle was extensively used as a reference during *CIAM* debates on housing. The evaluation of *Citrohan* not only concentrates on housing but also evolved into urbanism through the next meetings of *CIAM* (Frampton, 2001, p. 131).

In 1930, Le Corbusier started to work on the *Swiss Pavilion,* alongside publishing the book *Precisions on the Present State of Architecture and Urbanism*. The core of the book is derived from a series of lectures given during his travels to South America. In the book, Le Corbusier emphasizes his modernist principles, including the *Five Points*, and the integration of nature within architecture. The book explores the relationship between living and working spaces (Le Corbusier, 1960, p. 125). The *Swiss Pavilion* exemplifies these ideas through its elevated structure and open layout. The project serves as a practical demonstration of the theories and concepts outlined in the book. This year, Le Corbusier attended the third *CIAM*. The core of the meeting was about implementing the principle of a *Functional City* and how a city should be designed (Le Corbusier, 1967, p. 71).

In 1931, Le Corbusier began to work on *Porte Molitor Rental Houses* and published the book *Colour Keyboard*, which illustrated the first color palette and included forty-three architectural shades in twelve moods with names like space, sky, velvet, and sand. Le Corbusier advocated for the use of palette colors (polychrome) in design to develop the elements of architecture and focused on color and space, and how this affects the inhabitant's emotions. The *Porte Molitor Rental* project exemplifies this approach, as Le Corbusier applied vibrant colors to the building's façade and interiors to enhance the living experience and emotional response of the inhabitants. The use of color is not only used for visual objectives but also to enhance the building's functionality, illustrating his belief in the link between art and architecture (Le Corbusier, 1967, p. 95).

In 1933, he published *Crusade* or *the Twilight of the Academies*. In the book, Corbusier extensively criticizes the architectural academies of his era for holding traditions. He argues that these institutions resist adapting to the evolving social, economic, and technological changes of the early 20th century, relying on classical principles in

architecture and urban planning (URL-1). Furthermore, this year, he attended the fourth meeting of *CIAM.* The meeting was held under the themes of urban organization, urban construction, and regional planning (Flierl, 2016, p. 19). The role of *CIAM IV* was considered fundamental for Le Corbusier to extend the *Citrohan* principle of urbanism into a more utopian concept of urban planning (Curtis, 1986, p. 109).

In 1935, he published two new books, *Aircraft* and *Radiant City.* By using *Citrohan* through *CIAM*, Le Corbusier developed his concept of urbanism, which was the essential reason for publishing *Radiant City.* This is where *Citrohan* was developed into the final face with a more comprehensive design. The book interacts with *CIAM* while Le Corbusier discusses the first three meetings of *CIAM* and how they served to develop his urban vision. The concept is based on organizing the city through functional zoning, which creates separate zones for dwelling, working, and recreation. His proposal centered around high-rise buildings as they allow for increased urban density while maintaining green spaces (Le Corbusier, 1967, p. 131). The book *Aircraft* centers on utilizing the airplane as a metaphor for efficiency, simplicity, and practical design, stating that contemporary architecture ought to resemble the characteristics of industrial material. Le Corbusier considered aviation as a bird's-eye view that provides a fresh viewpoint, highlighting the disorderly nature of modern cities and enabling a better grasp of the necessary urban reforms (Le Corbusier, 1987a, p. 108). His use of airplane photography underlines his overall stand for industrialization as a strategy to build more efficient, accommodating urban landscapes.

In 1938, he began two new projects: the *Workforce Research Centre* and the *Rehabilitation Centre* for the young unemployed. In the same year, Le Corbusier published two books. The first book *Cannons, Ammunition? Thank You, Accommodation Please*. The book calls for the transfer to social housing and urban development due to the interwar period’s emphasis on military investment and conflict. The book highlights the importance of architecture and urban planning for social development, reflecting Le Corbusier's expanding involvement in politics and social issues. Le Corbusier advocates architecture that prioritizes social needs over industrial or military functions, and his projects demonstrate this approach (Le Corbusier, 1967, p. 116). The second book was *Unsanitary Island No. 6,* which focuses on the reconstruction of a specific district in Paris that was characterized by nonhuman conditions, high crowding, and inadequate sanitation. Le Corbusier suggests the elimination of these urban areas and their replacement with modern high-rises. The fundamental language he used throughout this book is the right for everyone to get access to fresh air and green space, all of which he deemed crucial for both physical and mental health. Besides, he criticized the disorganized growth of cities, proposing a zoned approach to urbanism that separates residential, work, and recreational areas (Le Corbusier, 1973, p. 37).

4. Le Corbusier’s Works in the Late Period (1943-1965)

In this section, the paper emphasizes Le Corbusier’s shift toward monumentalism and spirituality in the late period, reflected in projects such as The *Chapel at Ronchamp* and *Chandigarh,* and his books such as *Athens Charter* and *The Modulor* (Figure 3).

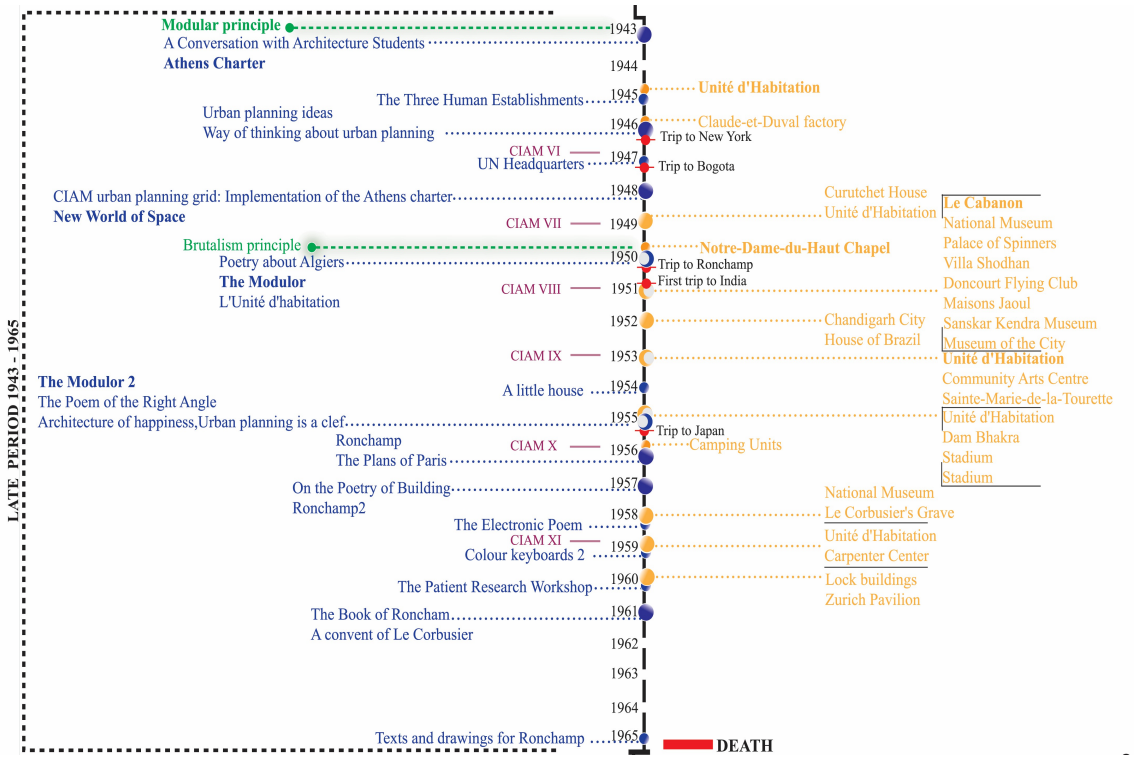

Figure 3. Late period (1943-1965): Publications, principles, projects, and trips (produced by the author).

The Modular system was the first of Le Corbusier's later principles. Beginning in the late phase of Le Corbusier's career, the focus of designing projects was shifted from weightless structures as observed through the early and middle periods to enormous forms. Le Corbusier was concerned with representing his vision for social housing and urban living, such as *Unité d'Habitation* and Chandigarh. In addition, Le Corbusier shifted from the rigid and strict functionalism of his early career and embraced more organic forms. This shift is evident in several key projects such as *Notre-Dame-du-Haut, Ronchamp,* and *Monastery of Sainte-Marie de La Tourette*, where the curves and expressive use of materials contrast with the rectilinear and simple forms of his earlier works. He continued to experiment with concrete as a primary material but sought to push its aesthetic and structural possibilities to another astonishing level that ended up with the brutalism principle (Baker, 1996, p. 194).

In 1943, Le Corbusier published two books. The book *Athens Charter* was based on discussions in the *Congrès International d'Architecture Moderne (CIAM)*. It outlines key principles for modern urbanism, focusing on the separation of urban functions. Furthermore, he emphasized that housing should not only meet basic needs but also promote well-being. He proposed a hierarchy of streets and the segregation of pedestrian and motorized traffic through efficient transport networks (Le Corbusier, 1973, p.104). The other book, *A Conversation with Architecture Students,* was related to several themes, from building a home to natural elements, such as the sky, which should be considered in the design process. In addition to this, Le Corbusier illustrated many aspects, such as how he was affected by the folklore through his trips to North Africa, such as his use of the sun-breaker concept in design. Also, he expressed how *Cubism* changed his design principle to clarity and purist forms, besides the use of colors. Le Corbusier encouraged the students to enlarge their concept of architecture through travel because architecture is not static and changes over time (Von Moos, 1979, p. 165). In the same year, Le Corbusier systematically incorporated the golden ratio into his *Modulor*

system to establish a standardized framework for architectural proportion. This system, grounded in human measurements, Fibonacci sequences, and the concept of the double unit, reflected his commitment to mathematical harmony. Drawing inspiration from Leonardo da Vinci's exploration of human proportions, Le Corbusier extended the application of the golden ratio by segmenting the human body at key points such as the navel, knees, and throat, ensuring each division integrated into this mathematical idea (Le Corbusier, 1980, p.141).

In 1945, he started to work on *Unité d'Habitation* in Marseille and published The *Three Human Establishments*. The book outlines his ideas on urban planning and human habitation in a post-war world. The central theme of the book revolves around his vision of organizing human life in three distinct establishments or components: urban establishment, work establishment, and leisure establishment. Furthermore, in the book, Le Corbusier's analysis shifted to focus on radio-centric cities with significant cultural and political dominion, linear industrial towns, and rural units (Le Corbusier, 1967, p. 138). *Unité d'Habitation* is one of the first projects that embodied many of his ideas from the book. It's a large housing complex, a vertical city, with residential apartments, commercial spaces, and communal services, all designed to integrate living, working, and recreation under one roof. In addition, during this year, he was still working on the development of the *Modular*, of which Albert Einstein would say, "It is an invention that makes evil difficult, and good easy" (URL-2). Furthermore*, Unité d'Habitation* represents the involvement of the *Modular* system, while at the beginning, Le Corbusier demonstrates his system through the figure of a man with an upraised arm, symbolizing movement through space. This figure represents a dynamic individual, alongside the concept of dynamic architecture. In addition, the ideas from the book *Trends in Rationalist Architecture in Relation to the Collaboration of Painting and Sculpture* was realized in *Unité d'Habitation*. The project embodied the interaction of sculpture and artwork elements, while also demonstrating rationalist principles in the design (Blake, 1968, p. 205).

In 1946, Le Corbusier started to work on a new project, the *Claude-et-Duval* factory, and published two books, *Urban Planning Ideas* and *Way of Thinking About Urban Planning*. In the book *Urban Planning Ideas,* Le Corbusier outlines his philosophical and practical approach to city planning. This work builds upon his earlier ideas while offering a more developed perspective on urbanism, particularly after World War II. Le Corbusier enhanced the urbanism concept through the functional organization of cities, where different urban functions are separated into distinct zones as the four functions of urbanism, which are key to his planning philosophy that he evaluated in his book *Radiant City*. Furthermore, he advocated that architects should consider the broader urban context, not just individual houses, and should work collaboratively with politicians, engineers, and city planners. The interaction between the *Claude-et-Duval factory* and the books can be observed by creating harmonious industrial spaces instead of isolated factories. Besides, his ideas for integration between buildings and landscape were transferred into industrial factory buildings (Le Corbusier, 1986, p. 87). Over this year, Le Corbusier traveled to New York, where he participated in the design process for the *United Nations Headquarters***.** The international committee of architects was assembled to design the new building, and Le Corbusier was invited to be part of this elite group. Through the trip, Le Corbusier aimed to develop his concept for a modern city, which he had extensively illustrated in the book *Way of Thinking About Urban Planning.* Therefore, his designs for urban housing blocks like *Unité d'Habitation*, allowed him to influence large-scale architectural projects in the U.S. (Le Corbusier, 2000, p. 209).

In 1947, Le Corbusier published the book *UN Headquarters*. The aim of the book centers on the importance of the *UN Headquarters* as an architectural icon and its representation of post-World War II ideals. His idea of a *Radiant City* with a clear division of spaces for living, working, and leisure was reflected in the zoning principles applied in the UN building, with distinct areas for assembly, administration, and social integration (URL-3). The interaction between the book and Le Corbusier's projects is based on the application of his core architectural principles to the *UN Headquarters*. While his complete vision for the building was not fully realized, the collaboration on the UN project provided a stage for Le Corbusier to showcase his ideas on a global platform, linking his theoretical works on urban planning with an iconic real-world project. The use of large open spaces, clean geometric forms, and modular construction in the *UN Headquarters* directly reflects the ideas he developed in his earlier projects, like the *Centrosoyus* project and writings such as *Toward an Architecture*. Thus, the book draws connections between the global ambitions of the UN and Le Corbusier's utopian ideals of urbanism. In the same year, Le Corbusier attended *CIAM VI*. The main theme of the meeting was to propose ideas for rebuilding war-damaged cities across Europe and addressing the challenges of urban planning in a post-war context (Le Corbusier, 1973, p. 115).

In 1948, Le Corbusier published two books. The first is the *New World of Space*, displaying the key figures of Le Corbusier's projects and paintings. He demonstrated the evolution of his design attitude with weightless structure projects such as the *Pavilion of the New Spirit, Villa La Roch*, and *Villa Cook*, within the concept that "the house is a machine to live in" (Le Corbusier, 1986, p. 4). The book also demonstrated his shifting ideology from a weightless structure to large-scale projects, such as *Unité d'Habitation,* city planning, *Plan Vision,* and *City Planning for Algeria* (Le Corbusier, 1948, p. 67). The second book of this year was *CIAM Urban Planning Grid: Implementation of the Athens Charter.* The connection between the functional zoning of the book and the projects can be observed through several key works, such as *Chandigarh,* which considers a full-scale implementation of the *Athens Charter's* principles. The city was designed with functional zoning, where different sectors of the city serve different purposes, such as government, residential, commercial, and industrial areas, which are separated and linked by an efficient grid of roads. *Chandigarh* is perhaps the best example of Le Corbusier taking the principles of the *Athens Charter* and applying them to a real-world urban development project (Mumford, 2002, p. 65).

In 1950, he started to design the *Notre-Dame-du-Haut Chapel.* The interaction between the project and Le Corbusier's principles can be extensively observed through *Brutalism,* the principle based on applying concrete to construct complexly curved profiles, textured facades, and enormous forms. The *Notre-Dame-du-Haut Chapel* project and the *Modulor* book, which was published this year, were deeply connected, as the *chapel* reflects a more advanced stage of the development and application of the *Modulor* concept. In addition, *Notre-Dame-du-Haut* might seem to depart from the rigid geometric forms of Le Corbusier's middle-period works, but it is still heavily influenced by the *Modulor* system (Curtis, 1986, p. 214). The second book published this year was *Poetry about Algiers.* The book examines the connection between the topography of Algiers and Le Corbusier's imaginative visions and summarizes his modernist approach to colonial cities. It was not only the Algerian capital that mobilized its energy, but also Paris, Barcelona, and Rome. Le Corbusier anticipated that Algiers would become the future Islamic center of a revival of Mediterranean civilizations through his urban vision, which was never fulfilled. The final book published this year was *Housing Unit in Marseille.* It outlined his ideas about large-scale unit housing by creating self-contained, vertical communities that provide all essential services and amenities within a single structure through display drawings about the *Unité d'Habitation* projects (URL-4).

In 1951, Le Corbusier started to work on eight projects, some of which were large-scale museums such as the *National Museum, the Sanskar Kendra Museum*, and the *Museum of the City.* His museum design principles were open spaces, free-flowing circulation, and modular design. He used his *brise-soleil sun breakers* to control sunlight while providing a sculptural façade (Le Corbusier, 2000, p. 154). This design prioritized both the visitor's experience and the preservation of the displayed art, a result of integrating his ideas about urban planning into cultural buildings. This year, he also designed *Le Cabanon*, *Maison Jaoul*, *Villa Shodhan*, and *Doncourt Flying Club*. Furthermore, in the same year, Le Corbusier made his first trip to India. During his first trip, he laid the foundation of *Chandigarh City*. This trip also began a long-term relationship with India, as he would return multiple times to oversee the city's development (Le Corbusier, 1967, p. 185).

In 1952, Le Corbusier began to work on the *House of Brazil* and the design of *Chandigarh City.* The project is considered an evolution in Le Corbusier's urban planning concepts that allowed him to refine and apply many of his earlier ideas on a grander scale while adapting them to the social, cultural, and climatic context of India. *Chandigarh city* is a result of the *Radiant City'*s development principle. He adapted this vision to a more realistic, livable scale. Instead of the abstract, utopian idea of skyscrapers and the strict organization of the city layout of the *Radiant City*, *Chandigarh* has more flexible zoning that allows for lower-rise buildings and a balance between monumental civic structures and human-scale residential areas. He refined his ideas about the role of civic buildings in urban life. This marks an evolution from his earlier ideas about monumentalism, where the emphasis was more on form than interaction with public life (Le Corbusier, 1967, p. 199).

In 1955, he began to work on four new projects: a *Stadium* in Iraq, a *Stadium* in France*, a Unité d'Habitatio*n in Berlin, and *Dam Bharkra*. In the same year, he published three books. First is the *Poem of the Right Angle,* a multidisciplinary work that combines art, poems, philosophy, and architectural thoughts on human experience. The connection between the book and the projects is notable, while the stadiums showcase the integration of architecture with open environments. The *Unité d'Habitation* shows how his poetic and symbolic architectural ideas translate into practical urban settings. The second book is *The Modulor 2,* and the third is *Architecture of Happiness: Urban Planning is a clef*. The book is based on architecture and urbanism and includes his larger work on urbanist ideas (URL-5).

In 1956, Le Corbusier shifted his interest from large-scale and brutal structure forms to more minimal and functional spaces by starting work on *Camping Units* with significant developments of minimal habitat. The projects reflect the successful implementation of the *Modular* concept on a minimal design (Le Corbusier, 2000, p. 166). In the same year, he published two books. Le Corbusier outlines his urban planning concepts for Paris in the book, *Plans of Paris*. The main suggestion was the *Plan Voisin in 1925*. The architecture of the *Notre-Dame-du-Haut Chapel* is the subject of the second book, *Ronchamp*. The concept revolves around creating a spiritual, expressive space using organic forms, asymmetry, and the interplay of light and shadow (Samuel, 1999, p. 117).

In 1957, Le Corbusier published two books. The first is *On the Poetry of Building.* Through the book, Le Corbusier focuses on the idea that architecture is not just a technical or functional discipline but an artistic and poetic expression. Furthermore, he emphasizes that buildings should evoke emotions and meaning, like how poetry touches the soul. During the early period of 1958, Le Corbusier continued to work with minimal and uncomplicated design elements, such as *Le Corbusier's Grave.* The project reflects

the interaction with the book *On the Poetry of Building.* At the end of this year, Le Corbusier shifted to large-scale design through the design of the *National Museum of Western Fine Arts*. The museum represents Le Corbusier's conviction in the harmony of art and architecture that Le Corbusier illustrated in his early, middle, and late-period books, such as *After Cubism* and *Decorative Arts of Today,* and *New World of Space.* In the same year, Le Corbusier published *Electronic Poem*. It is a compilation of essays and writings examining the interplay between architecture, technology, and poetry. The concept of the book reflects his minimal projects, such as *Le Cabanon*, *Camping Units, Le Corbusier's Grave*, *Notre-Dame-du-Haut Chapel,* and *Sainte-Marie-de-la-Tourette Monastery* (Frampton, 1995, p. 151).

In 1959, Le Corbusier combined minimal design elements with bold, large-scale design to create a functional space by designing the *Carpenter Center*. In the late period of this year, he smoothly shifted to focus on large-scale design through the design of the *Unité d'Habitation* in Firminy. The project is considered the most advanced and final version of Le Corbusier's Marseille prototypes and represents his ultimate housing unit project. It refines the modular living concept while adapting to the local terrain. In the same year, Le Corbusier published *Colour Keyboard 2.* Through the book, Le Corbusier moved further toward exploring new possibilities of color combinations. He developed this system as part of his *Polychromic architecture*, using color to manipulate space, making areas appear larger or more intimate depending on the chosen palette. The concept of the color system documented in his book fulfilled the ideas of *Polychrome* in *Unité d'Habitation* in Marseille and *Notre-Dame-du-Haut Chapel* (Von Moos, 1979, p. 112).

In 1960, Le Corbusier started to work on the final three projects of his life: *Saint Pierre Church, Zurich Pavilion*, and *Lock Buildings*. In the same year, he published *The Patient Research Workshop.* In the book, Le Corbusier discussed his experimental approach to architectural forms and the role of light. The connection between *Saint Pierre Church* and the ideas of the book was observed through focusing more on simplicity by using geometric forms and minimal ornamentation; in addition to this, he emphasized more on natural light to enhance the spiritual atmosphere to meet the purpose of a sacral building that aligns with the project. In the *Zurich Pavilion* project*,* Le Corbusier focused on modularity and adaptability as outlined in *The Patient Research Workshop* book. The pavilion's design incorporates flexible components and materials that allow for quick assembly and reconfiguration, demonstrating the experimental, research-oriented processes he advocated in the book. In *Lock Buildings,* he emphasized functional integration and context-specific design (URL-6).

With Le Corbusier's sudden death in 1965, the productivity of his books did not end, and some books needed to be published (Figure 4). In 1966, two books were published after his death. *Journey to the East* is considered the first book Le Corbusier formulated in 1911. It was the final work he approved for publication, just over a month before his passing. The book was published through Forces Vives Editions, while the first edition was translated by Ivan Žaknić and published by MIT Press in 1987 (Zaknic, 1990, p. 21). In the book**,** Le Corbusier presents a personal travelogue that reflects his experiences and observations while exploring Eastern cities such as Vienna, Bucharest, and Constantinople. The book emphasized the spiritual and cultural significance of architecture, contrasting Eastern design principles with Western modernism. Through his visits to mosques and significant landmarks, he highlighted the importance of harmony, cultural identity, and emotional connections to space. Ultimately, the journey influenced his architectural philosophy, enriching his understanding of the relationship between culture, spirituality, and design (Rabaça, 2017, p. 10). The second book, *Focus,* was published by Jean-Pierre Faye through Forces Vives Editions. The book included a

selection of Le Corbusier's creations and thoughts on contemporary architecture. In 1968, the book *Kindergartens Talk to You* was published by G. P. Roux through the Dénoël-Gonthier Éditions (URL-6).

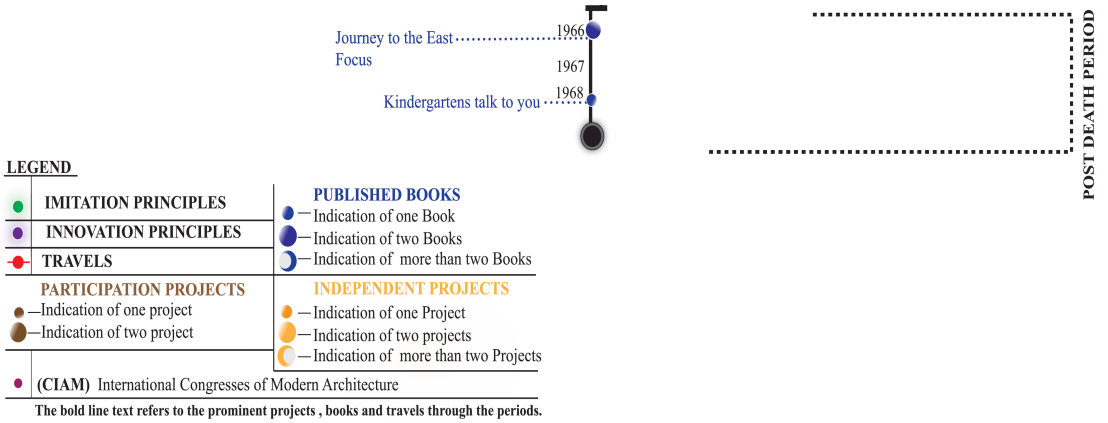

Figure 4. Post-death period (1966-1968): Books (produced by the author).

Eventually, Le Corbusier's writings and projects are often seen as intertwined. The connection between Le Corbusier's theoretical works and his architectural output has been extensively analyzed and critically examined. Researchers have highlighted that his writings were not theoretical manifestos, but rather means to define and defend his architectural practice. The book *Towards an Architecture* served as a framework for comprehending the industrial rationale that directed initial projects such as the *Citrohan* principle and the *Dom-Ino* system. Le Corbusier's support for uniformity and practical clarity was essential to projects like the Unité d'Habitation, which gave his works' ideological substance tangible shape (Heynen, 1999, p. 119).

In contrast to this, several critics have questioned the coherence and applicability of the relationship between Le Corbusier's texts and structures. Le Corbusier's theoretical vocabulary frequently demonstrated ambiguity, fostering misconceptions over critical inquiry, particularly since his writings emphasized formal abstraction while his structures periodically neglected human experience (Colquhoun, 2002, p. 65).

Additionally, Le Corbusier's theories pushed a vision of modern design that focused too much on ideals and not enough on how people live. For instance, in his book *Towards an Architecture*, Le Corbusier articulated the principle that "a house is a machine for living in". This way of thinking led to cold, impersonal housing that looked good in theory but felt detached from daily human life (Wolfe, 1981, p. 86).

Furthermore, according to Millais, Le Corbusier tended to neglect structural experts' suggestions in favor of aesthetic innovation and conceptual ambitions that surpassed engineering requirements. He claims that these technical flaws demonstrate a gap between Le Corbusier's idealistic texts and the actual building operations (Millais, 2018, p. 66).

These critiques indicate that although Le Corbusier's writings and architectural designs were relatively interconnected, this relationship was not consistently constructive or coherent. While his theoretical works often provided a conceptual foundation for his architectural practice, the practical application of these ideas sometimes revealed contradictions.

5. Evaluation of Le Corbusier's Productivity

Le Corbusier's productivity in his projects and books offers a unique journey, showing the relationship between the theory and practice of the 20th century. His writings document modernism, reflecting the mindset and ambitions of different eras in modernist design. They also reflect a dedication that resonates with the energy and curiosity of young architects eager to understand and contribute to the world around them.

The paper concludes that the interaction between Le Corbusier's projects and books is limited in the early period due to the artistic content of his books, widens in the middle period based on his focus on modernism, functionalism, urban planning, and housing, and shifts toward monumentalism and spirituality in the last period.

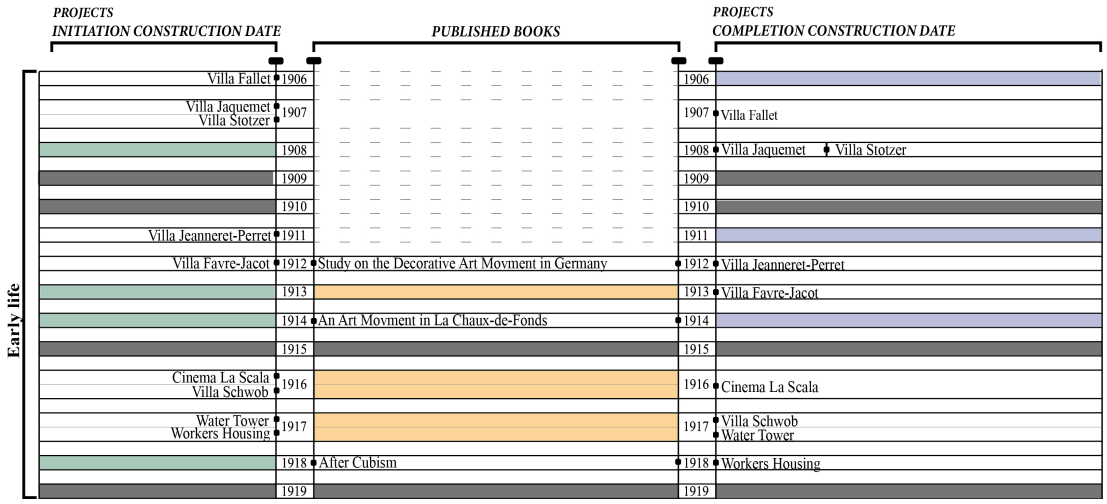

Figure 5. Initiation of construction date (projects), published books, and completion of construction date (projects) during the early period (produced by the author).

Le Corbusier's productivity has been observed through the initiation and completion dates of his projects and the publication dates of his books. In the early period (1906-1919), the first project started in 1906, while the first book was published in 1912. Le Corbusier produced no work in only four years: 1909, 1910, 1915, and 1919. The most productive year in the early period was 1912 due to the production of both projects and books in the same year (Figure 5).

At the beginning of the early period, the output of newly initiated and completed projects was at its peak, but with fewer books. He concentrated on investigating the theoretical basis of Purism in art and architecture, particularly in 1918. This focus on purism developed his language of design in the years that followed. He never completed more than two projects in a single year. In comparison, this production level is remarkable for an architect who had not received a standard architectural education.

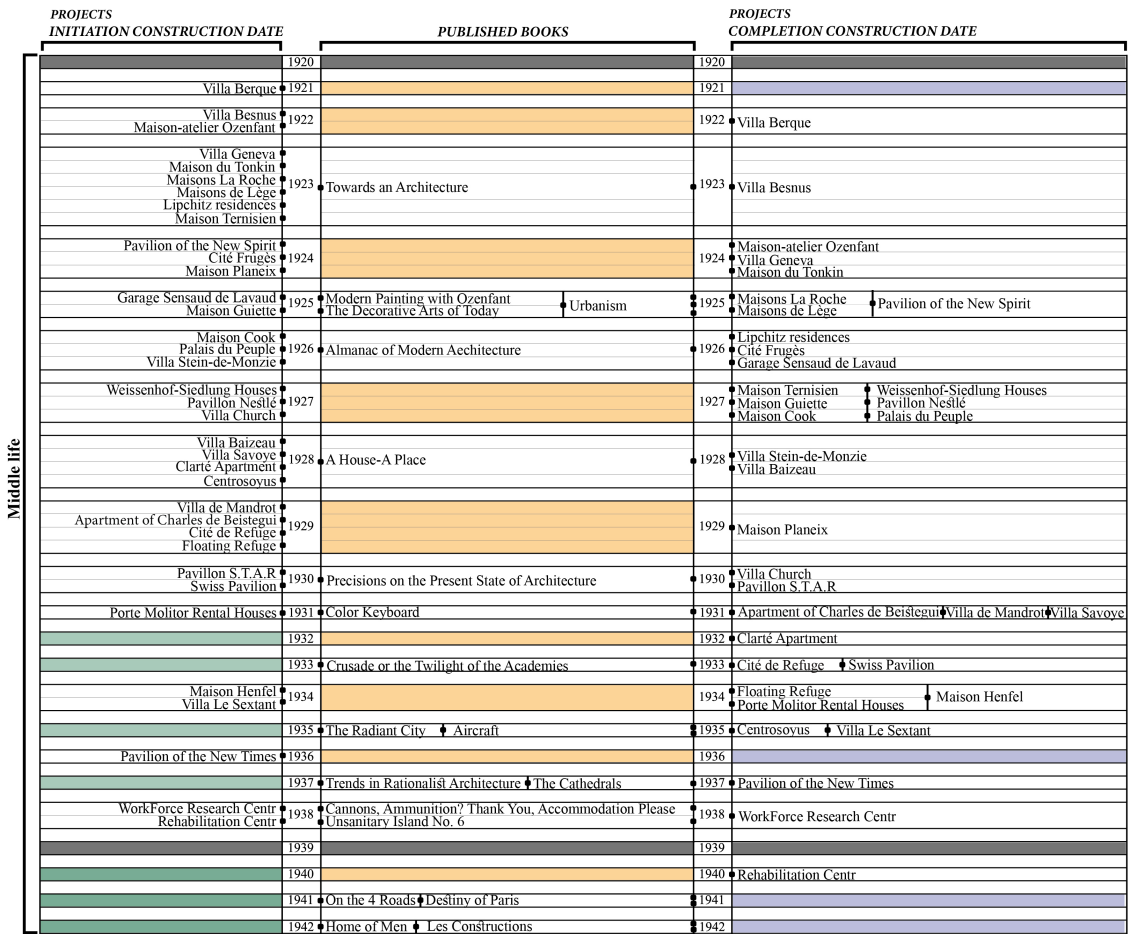

Figure 6. Initiation of construction date (projects), published books, and completion of construction date (projects) during the middle period (produced by the author).

In the middle period (1920-1942), only in 1920 and 1939, Le Corbusier did not publish any book or construct any project. The year in which the highest number of projects were started is 1923, with six projects, and the year with the highest number of completed projects is 1927, with six projects (Figure 6).

In terms of book production, 1925 and 1943 are the most productive years, with three books each. Throughout this period, Le Corbusier emphasized practical work and the necessity of converting his theoretical ideas, which he described in his published books, into constructed forms. His commitment to modernism, functionalism, urban planning, and housing was evident in both form and ideology. He placed a strong emphasis on uniformity, mechanical aesthetics, and purity of form. *Villa Savoye* gave these concepts a tangible form and served as an example of his *Five Points of Architecture*, which were initially presented in the book *Towards an Architecture* and then expanded upon in his works that were published through *L'Esprit Nouveau* (1920-1925). His conviction that architecture must evolve with technology was shown in projects like the *Pavillon de l'Esprit Nouveau (*1924), which further verified the theory of industrialized architecture with its presentation in a contemporary living unit.

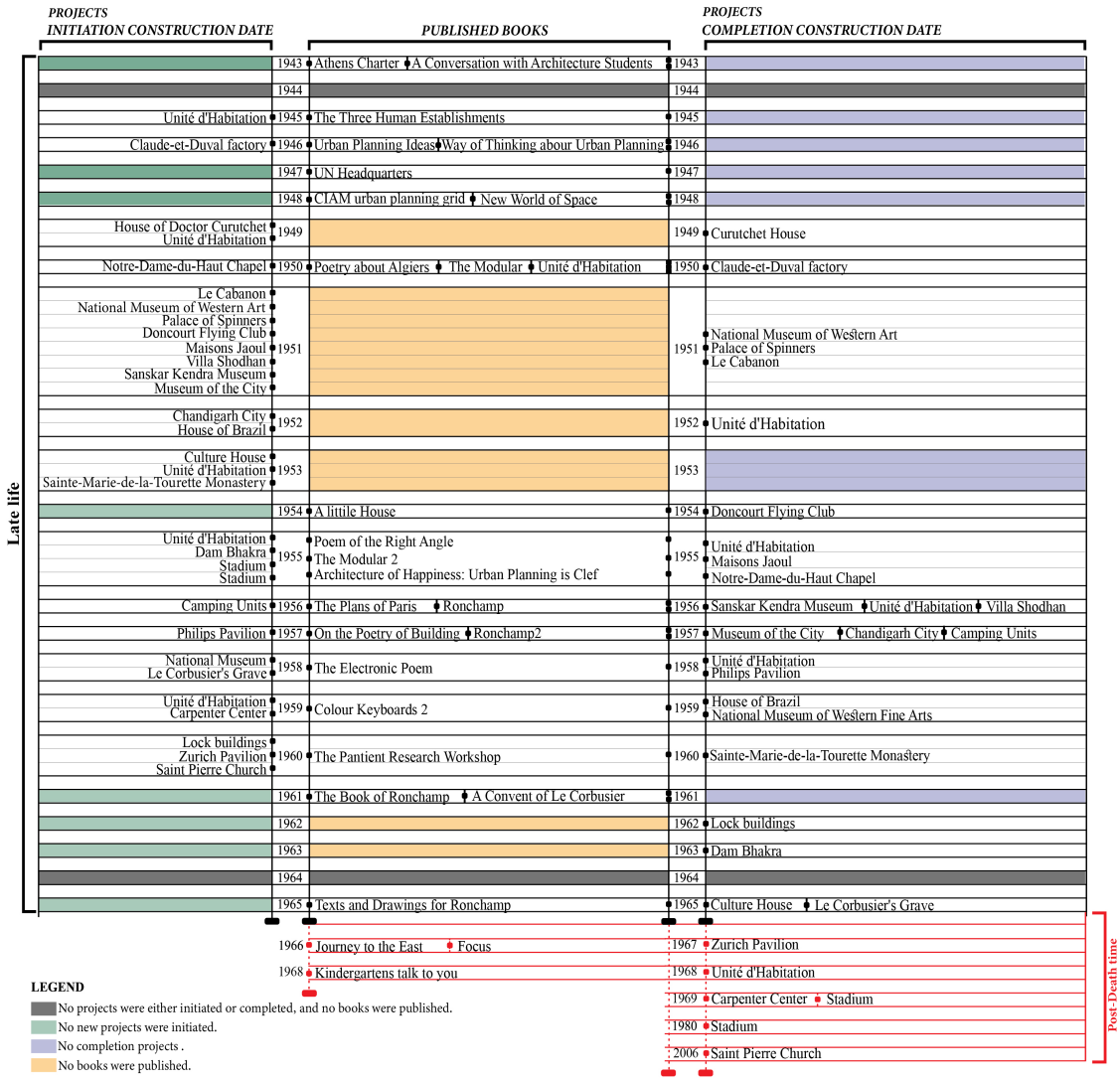

Figure 7. Initiation of construction date (projects), published books, and completion of construction date (projects) during the late and post-death period (produced by the author).

In the late period (1943-1965), Le Corbusier's productivity is still high, as only in 1944 and 1964, Le Corbusier did not produce any work. Between 1951 and 1953, Le Corbusier concentrated on urban planning, including Chandigarh's planning, and the Unité d'Habitation's construction, leaving little room for authoring books. In addition, during those years, Le Corbusier worked on the development of the *Modulor* system. 1950 is the most productive year for book publication, with three books (Figure 7).

Le Corbusier had the opportunity to think, refine his ideas, and adapt his architectural vision to the quickly evolving post-war circumstances during the last period. Because of his established influence and well-known theoretical and architectural achievements, Le Corbusier was also able to take a period of rest from work at this time.

6. Conclusion

The paper argues that Le Corbusier's books and projects are inseparable in terms of interaction, as his writings laid out the theoretical framework that guided his architectural innovations. His projects, in turn, demonstrated the viability of his ideas. Through the modular scale of housing units, the emotional impact of spiritual spaces, or the large-

scale application of urban planning principles, his buildings are physical embodiments of the concepts he explored in his books. On the other hand, Le Corbusier sometimes developed principles through the projects and then theorized them later in his writings, as the *Modulor* system was initially applied in projects during the 1920s and then was fully articulated and theorized in his books in the 1940s.

Finally, the characteristics of the books in the early period of Le Corbusier emphasize the relationship between art and architecture, advocating rational design and a critical stance on decorative arts, reflecting a break from traditional aesthetics. The middle period illustrates a systematic approach to architecture and urban design, promoting concepts of zoning and functionality. Eventually, the late period reflects Le Corbusier's combination of philosophy, art, poems, harsh forms, and architectural thoughts on human experience.

Author Contribution

Melisa Farid[1]: Determining and designing the main idea of the study, collecting data, analyzing and interpreting data, and writing the manuscript.
Deniz Çetin[2]: Supervising and critical revision.

Conflict of Interest Statement

The authors of the study declare that there is no financial or other substantive conflict of interest that could influence the results or interpretations of this work.

Research and Publication Ethics Statement

This study was conducted in accordance with research and publication ethics, and did not require ethics committee approval.

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