Charles-Édouard Jeanneret's Local Patriotism in *La Construction des villes* and *Erneuerungsbewegung* in Germany

*Le patriotisme local de Charles-Édouard Jeanneret dans La Construction des
villes et Erneuerungsbewegung en Allemagne*

Sayuri Hayakawa and Takahiro Taji

Electronic version

URL: <https://journals.openedition.org/craup/6988>

DOI: 10.4000/craup.6988

ISSN: 2606-7498

Publisher

Ministère de la Culture

Electronic reference

Sayuri Hayakawa and Takahiro Taji, "Charles-Édouard Jeanneret's Local Patriotism in *La Construction des villes* and *Erneuerungsbewegung* in Germany", *Les Cahiers de la recherche architecturale urbaine et paysagère* [Online], 11 | 2021, Online since 20 May 2021, connection on 16 January 2022. URL: <http://journals.openedition.org/craup/6988> ; DOI: <https://doi.org/10.4000/craup.6988>

This text was automatically generated on 16 January 2022.

Les Cahiers de la recherche architecturale, urbaine et paysagère sont mis à disposition selon les termes de la Licence Creative Commons Attribution - Pas d'Utilisation Commerciale - Pas de Modification 3.0 France.

Charles-Édouard Jeanneret's Local Patriotism in *La Construction des villes* and *Erneuerungsbewegung* in Germany

Le patriotisme local de Charles-Édouard Jeanneret dans La Construction des villes et Erneuerungsbewegung en Allemagne

Sayuri Hayakawa and Takahiro Taji

AUTHOR'S NOTE

Acknowledgements

This work was supported by JSPS KAKENHI Grant Number JP20K04887.

The authors would like to thank Enago (www.enago.jp) for the English language review.

Legend

[...] Passages omitted by the authors

[] Editor's notes by Schnoor

Introduction

- ¹ In the late 19th and early 20th centuries, Europe was marked by the emergence of England's National Trust for Places of Historic Interest or Natural Beauty, its associated organizations in France, Switzerland, and elsewhere, as well as international conferences held on the subject of *Heimatschutz* (homeland protection) in Paris (1909) and Bregenz (1929). At the time, interest in *Heimatschutz* was growing along the current of *Erneuerungsbewegung* (Revival Movement). In Germany, industrialization, among other things, led to a great population flow starting in the late 19th into the 20th centuries. This context led to *Erneuerungsbewegung*, which was a response to changes

occurring in regards to loss of culture and customs by rejecting the metropolis to preserve the old and nostalgic¹.

- 2 While Le Corbusier is known as a functionalist and modernist, the young Charles-Édouard Jeanneret (1887–1965) is considered a local preservationist and regionalist. In *L'Art décoratif d'aujourd'hui*², Jeanneret described himself and his architectural work as “regionaliste”, using local styles in his designs, as can be seen in the example of the roof of the Villa Fallet. In his urban planning, the picturesque layout of Les Crêtets Garden City (1914) can also be seen. Thus, by around 1910, Jeanneret seemed to have been strongly attracted to local style.
- 3 During this time, when regionalism was *en vogue* in Central Europe, Jeanneret was sent to Germany by his teacher, Charles L'Eplattenier, who was devoted to Art Nouveau. There, he wrote a text entitled *La Construction des villes*. Urged by his teacher, Jeanneret began writing the manuscript in 1910, although it was never published due to a breakup with his mentor. The draft was eventually reworked and serialized in *L'Esprit Nouveau*, then published in 1925 as *Urbanisme*. After H. Allen Brooks discovered the manuscript, Marc-Albert Émery organized, re-edited and published it as *La Construction des villes* in 1992³.
- 4 In Émery (ed.) *La Construction des villes*, Jeanneret evidently wrote about local patriotism and was concerned with nature and *Heimatschutz*. The text is not original, and is written with references to many documents, mainly Camillo Sitte's *Der Städtebau nach seinen Künstlerischen Grundsätzen*⁴. One can therefore assume that the concept of local patriotism was also influenced by German architects and urban planners. For example, Brooks points out that Jeanneret also praised the work of German architects, such as Werner Hegemann and Theodor Goecke⁵. Additionally, Francesco Passanti highlights that, in *La Construction des villes*, references to the preservationist Paul Schultze-Naumburg can be found, as well as influences from Georges de Montenach, Guillaume Fascio, and Léandre Vaillat, who wrote about vernacular architecture in Switzerland⁶.
- 5 Jeanneret's ancestors came to Neuchâtel from France around 1350. In the 19th century, Neuchâtel underwent a revolution and was recaptured by the Prussians. Jeanneret states the following:

In 1831, the mountains revolt: failure, reprisals; one of my great grandfathers dies in prison (on my mother's side: a Perret). In 1848, the Revolution succeeded. My grandfather was one of the leaders⁷.
- 6 Thus, it can be said that Jeanneret's family members were Neuchâtel patriots. Furthermore, his teacher, L'Eplattenier, the son of a farmer from the canton, also tried to encourage a local style for Neuchâtel. Jeanneret therefore seems to belong to the French-speaking, Swiss, anti-Prussian cohort, despite him showing great admiration for Germany in *La Construction des villes*⁸.
- 7 This paper aims to reveal the concept and ideological background of local patriotism as depicted in *La Construction des villes*. First, we will examine the manuscript to understand Jeanneret's motivation for and view of local patriotism. This will be followed by an examination of the relationship between Jeanneret's work and that of Paul Schultze-Naumburg – whose work is considered to be the source of local patriotism – as we attempt to determine the extent to which the manuscript was influenced by the latter.

Local Patriotism in *La Construction des villes*

- 8 As indicated by the title, the content of *La Construction des villes* is devoted to urban design theory. For example, in the chapter “Des éléments constitutifs de la ville” (The elements of the city), several sections are dedicated to elements that make up the city, such as “Des chésaux” (City blocks), “Des rues” (Streets), and “Des places” (Squares). As Émery points out, Jeanneret discusses these components as the ABCs of urban design, to be used by city builders⁹. The first chapter “Considérations generales” (General considerations) describes Jeanneret’s reasons for writing such a theory of urban design.
- 9 The first section of the chapter “Destination de cette étude” (Purpose of this study) shows that the text is written as an appeal to authorities. Jeanneret takes issue with the fact that the field of urban construction is monopolized by experts who have been unaffected by popular criticism. Additionally, he argues that the field should be known to the public at large, and not blindly, but intellectually recognized through competitions.
- 10 However, although Jeanneret argues that the construction of the city should not be monopolized by authorities, but rather open to the public and treated intelligently, he also praises outstanding men of the past who, even as authorities, had “sentiment essentiellement humain¹⁰” (an essentially human feeling), and produced great works of art. Thus, when we look at other descriptions of sensations and emotions, we find that “Feeling beautiful emotions is the joy of life¹¹”. The role of art is said to evoke such emotions, “The power, the task of art is to awaken feelings¹²”. The chapter also explicitly states that the job of the urban planner is “that of bringing his fellow citizens the joy of living in a city where the living is good¹³”. Throughout the manuscript, Jeanneret argues for the evocation of sentiments:
- The city is the field of action in which society lives and dies. The problem of beautifying it will therefore be a search for designs which evoke feelings¹⁴.
- 11 Thus, the purpose of writing *La Construction des villes* was 1) to educate the masses and authorities, 2) thereby intellectually promoting the beautification of the city, and 3) thus evoking beautiful emotions in the urban population.

Educating the masses and authorities

- 12 Jeanneret also addresses public and humanitarian debates in the following topic: the origins of the city and today’s urban problems. In the past, when people came together, the interrelationship between the individual and the community was created, and thus “A special mentality is born: that of the ‘city dweller¹⁵’” However, conflicts and disharmony have emerged as a result of various desires, and urban life has become dull and wearisome. Jeanneret discusses the individual and the society from prehistory through the ages, describing the 20th century as beautiful in terms of public life and education, explicitly stating that cities can become beautiful through the enlightenment of tastes as well as science¹⁶:
- The 20th century heralds the power of communal institutions: the participation of every one in public life, free entry for all into intellectual life. Forces that are currently opposed will need to educate one another.
- The city will then change with the impetus from these new requirements. Beauty will inhabit the street and housing. The future will create festivals. The future will create, outside our current daily life, sanctuaries of beauty dedicated to the glory of

goodness. Schools will be set up for the development of taste as much as for that of the sciences¹⁷.

- 13 Following the abovementioned quote, Jeanneret laments that artists have retreated to “leur tour d’ivoire¹⁸” (their ivory tower) and that art and popular life have become separate entities. Jeanneret argues that the education of the masses in regards to works of art is inadequate, and the enlightenment he recommends refers, among other things, to the education of good taste, which enables humans to perceive art in life; that is, *l’art pour la vie* rather than *l’art pour l’art*. The influence of Ruskin, who seeks a connection between art and society, is clearly observed within the following claims put forth by Jeanneret:¹⁹

Another field of activity! That is one which controls modern life, and the expression of which forms a succession of popular ideas.

This new field is art introduced into everyday life. The framework for this most lively artistic life is the city; a framework which today is so lamentable that art has escaped its bounds or has remained within and suffocated. It is this framework above all which, not only for the Arts but above all and primarily for human happiness, must urgently be transformed [emphasis by Jeanneret]²⁰.

- 14 Jeanneret, however, is calling for good taste and tact from the part of administrative authorities, “a frightening principle, today poor taste, a lack of artistic education and tact often prevail²¹” and for it to remain widespread²².

Promoting the picturesque beauty of the city

- 15 In *La Construction des villes*, Jeanneret’s aim for urban beautification is to achieve a harmonious urban design that considers undulations on the ground. For this reason, “it is the site which was the primary cause of their design²³”. Furthermore, not only should “Des éléments constitutifs de la ville” be designed with the good taste and tact acquired through education, but also the entire city itself, collectively made up of these elements. Jeanneret compares buildings to sculptures, calling for a harmony that respects the topography, which is the base of the sculpture, in order to bring about “emotion²⁴”. Even if the details are beautiful, they are meaningless without knowing “the art of grouping things²⁵”. Throughout the manuscript, Jeanneret’s urban design recommendations are generally dominated by picturesque elements, but they can also contain a monumental character and a classical unity. It is thus necessary to harmonize these various urban elements in a balanced manner through tact and good taste.
- 16 Although the administration that Jeanneret criticizes does not consider undulations of the land and only respects geometric “alignements²⁶” (building lines), examples of artistic cities that consider topography can be found in Germany and England. For example, Jeanneret refers to Hampstead, England, as a picturesque project, depicting the tops of hills where a large tract of land was left to collect public buildings, while also finding “une conception monumentale²⁷” (a monumental design) (Fig. 1A, shaded area). Jeanneret is not only referring to these garden suburbs, but also to the spontaneous city, which he appreciates for its picturesque curvature in response to fluctuations on the ground. The winding roads of Carlsbad, Germany, are described as “les lignes de vie²⁸” (lines of life) drawn by farmers (Fig. 2). Optimized in life, these spontaneous rural paths are “the best-established norm for tackling the obligations imposed by slopes, the climate, [deploying] the minimum of effort and [attaining] the maximum speed²⁹”. Thus, the country path ensures practicality and, at the same time,

“the route and incline they adopt is gentle and always has a decorative effect on the countryside³⁰”. This point is precisely the art in life that was discussed in 1) educating the masses and authorities.

Figure 1. Hampstead drawn by Jeanneret.

Charles-Édouard Jeanneret, Marc-Albert Émery présentation et transcription, *La construction des villes: genèse et devenir d'un ouvrage écrit de 1910 à 1915 et laissé inachevé par Charles-Édouard Jeanneret-Gris dit Le Corbusier*, Lausanne, l'Âge d'homme, 1992.

Figure 2. Carlsbad, as drawn by Jeanneret.

Charles-Édouard Jeanneret, Marc-Albert Émery présentation et transcription, *La Construction des villes: genèse et devenir d'un ouvrage écrit de 1910 à 1915 et laissé inachevé par Charles-Édouard Jeanneret-Gris dit Le Corbusier*, Lausanne, l'Âge d'homme, 1992.

Visual perception of space

- 17 It is through individual visual sensations that urban inhabitants perceive the beautified city. With the “ensembles harmonieux³¹” (harmonious ensembles) of the entire city, which considers the undulations of the land, it loses “the inconsistency which affects our eyes and spirits³²”.
- 18 Discussions of visibility and optical illusions are scattered throughout the manuscript³³, extending from urban elements, such as “Des rues” and “Des places” to the city as a whole. Jeanneret is well aware of the importance of visibility but also acknowledges its uncertainty, repeatedly arguing for the phenomenon of illusion and the difficulty of visual measurement. Regarding the elements of the city, he cites Karl Henrich on the length of streets, stating that they are “optical illusions to obtain advantages or disadvantages³⁴”. With regard to squares, the difficulty of spatial visibility in geometrically shaped squares is explained as “this [any irregularity] is one of those things in space that the eye goes not register³⁵”. For the design of the city as a whole, Jeanneret suggests that the undulations of the land should be respected to hold the city together. Grasping the topography by sight alone, however, is difficult “in places where drawing is not enough, where no view is provided of objects in space³⁶”, and thus proposes the model as a means of doing so.
- 19 Tim Benton also highlights that Jeanneret acquired such his interest in urban scale from Sitte, many photographs he took in 1910 and 1911 having been intended for *La Construction des villes*³⁷. Benton then proposes that Jeanneret’s photography is focused on Sitte’s discussion of “the importance of unencumbered open spaces leading the

pedestrian forward with a promise of further interest to come³⁸". Thus, Jeanneret uses means such as models and photographs, attempting to effectively utilize optical illusion.

- 20 For example, as insisted upon in his description of squares, "we have already stated the platitude that a work of art must be concrete, perceptible to the eye³⁹". Space is thus relatively perceived by the eyes as observed through existing objects. The same is true for Sitte's argument in *Der Städtebau*, in which he criticized the fear of open squares as a modern malady of *Platzscheu*, which was a major concern of physicians, writers, and artists at the time⁴⁰. The perception of space is not based on absolute dimension, but perceived in relation to surrounding buildings. On the contrary, without comparable surroundings, space is perceived as "as if in a desert where one's eyes have nothing to rest on⁴¹", that is "vide⁴²" (an open, hollow, and empty space), an open view of nothing in sight, continually criticized as such throughout the text.

Enclosed space

- 21 By arguing for a scale of design centered on the "corporalité" (embodiment) of the elements that compose the city, and insisting on respecting the on-the-ground undulations in relation to the city as a whole, Jeanneret presents a physical method of designing a relatively visible space as opposed to one that is "vide." The city created through this method is a body-surrounding space whose view is enclosed by a two-dimensional "surface de repos pour les yeux⁴³" (surface allowing the eyes to rest), eliciting intimate emotions as a result. For example, among individual elements, Jeanneret praises the corporeal scale of the street, which "must assert the feeling of embodied space" [emphasis by Jeanneret]⁴⁴. The reason for this notion is that its small scale visually closes off view and creates beauty in the space that surrounds the body: "The street will only be beautiful if all the buildings are intimately related⁴⁵". Similarly, in the square, the "corporalité" gives concreteness to abstractness, such as intimacy and personal feeling:

The square's embodiment of space will mature into beauty: when the relationship between its plan and the surrounding walls heightens the unity of design; when instead of drawing the gaze through numerous deep openings in the surface of the walls, the square holds the gaze by offering up a *maximum of façade*; [...] and finally when, by adding a monument— a fountain, statue, etc. — it adds a more personal, intimate feel to the abstraction of architectural lines [emphasis by Jeanneret]⁴⁶.

- 22 As for the city as a whole, the cohesion of public buildings "groupés⁴⁷" (grouped), given the ups and downs on the ground, is described as having been assembled according to "leur plus intimes rapports⁴⁸" (the close connections between them). The small physical distance between the buildings as well as the spiritual closeness of the buildings, which could be described as an attachment to the city, is apparent. Similarly, in the case of the city as a whole, the visibility of buildings that are well grouped together seems to create a feeling of intimacy within the enclosed space, just as in the case of a city's elements. This intimate feeling, discussed both from the perspective of elements to the entire city, is "l'exaltation du sentiment⁴⁹" (the heightening of emotions) that Jeanneret discusses throughout the manuscript. The emotions described at the city-wide level are "beautiful emotions," such as love for the city and pride, that is, local patriotism. It is a concrete and relative feeling, which is opposite to the abstraction criticized as "vide" and non-absolute: "he will know that everything is relative, that the absolute of a dimension or an impression does not exist in the play of emotions; only by a correct

scene setting, and a perfect adaptation to the surroundings, will the thoughts which he wishes to inscribe in concrete forms be brought forth⁵⁰".

- 23 In addition to Sitte, the German Art Historian Wilhelm Worringer, known for considering the urge toward abstraction as antagonistic to *Einfühlung* (empathy), out of Lipps' theory⁵¹, was found to have had an influence on these descriptions of concrete emotions⁵². In his book *Abstraktion und Einfühlung* (Abstraction and Empathy), Worringer writes that the urge towards abstraction is the result of the lack of spatial philosophy, in other words, a vast mental anxiety about space. Moreover, Worringer points out the phenomenon of *platzangst*, or agoraphobia, and describes it as the normal remnants of humanity⁵³. Between writing *La Construction des Villes* in 1910 and reworking the book in 1915, Jeanneret journeyed to the East, where his companion, August Klipstein, a student of Wollinger's, recommended his mentor's book to him. The influence of this journey is unknown in regards to the manuscript, however, Jeanneret mentions Worringer in his notebook and letters⁵⁴.
- 24 His interest in enclosed spaces also seems to have been influenced by the German concept of space. When space was introduced into the field of architecture by Sitte's mentor, the architect Gottfried Semper, early modern architects produced a variety of arguments⁵⁵. Jeanneret's preference for enclosure can be described as a German-style enclosed space that Sitte brought out into the open. Sitte found the essence of the square in the fact that it comprises a space that is clearly limited and enclosed. In *La Construction des villes*, Jeanneret often compares the square to a room (i.e., *chambre* and *salle*), which is similar to Sitte's comparison of a room; e.g., "the room where we live, stamped with the intimacy that is dear to our hearts⁵⁶", and so on. Armando Rabaça posits that "Jeanneret absorbed the aesthetic categories of form [...] from the point of view of the *Einfühlung* theories, that is, of a bodily engaged perception of form⁵⁷".
- 25 In 1907, Jeanneret traveled around Italy for three months. His experiences there, with the medieval plazas lauded by Sitte, could be a reason for his deep resonance with human enclosed space, as Christoph Schnoor also iterates⁵⁸. For 19-year-old Jeanneret, "This is his first art immersion".⁵⁹

Intimate feelings

- 26 As a result of the harmonious urban design that considers the ups and downs of the land, the city's inhabitants feel a sense of intimacy, along with a sense of affection and closeness to the city, as if they are surrounded by their bodies. This construct pertains to local patriotism, or the "beautiful sentiments" that Jeanneret aims to emphasize in the manuscript. In design theory extended to the entire city, Jeanneret celebrates the monumental elements and picturesque characteristics of the city and discusses an unmistakable local patriotism, which leads to an affection and a sense of pride for the city⁶⁰:

Then, finally, a powerful block would be born – this beauty, admired everywhere in famous cities: variety in an imposing unity. [...] and depending on the architects' imaginations, with lower expenses – but as everyone agreed on a single desired goal, the city could be proud of itself. Then true patriotism would reemerge, with roots made of reality and not of old ramblings⁶¹.
- 27 The local patriotism evoked by the visual recognition of the beautiful city is considered a moral one. After describing his vision for the future and result of people's

enlightenment, Jeanneret says that he expects a revival of “le sentiment de patrie” (the love of homeland) generated by harmonic works, regarding it as an altruistic and moral sentiment:

Hence hatred will be less violent, respect of one's fellows made possible by the balance due [in turn] to sacrificing the egotistical 'self'. Respect for the masses as a whole will be reborn, and the love of homeland, which so many current factors have tarnished, will be revived in the form of a more real altruism, in the form of a justifiable local pride, pride in the work finally accomplished through the judicious use of rational forces.

And just as in long-gone eras, at the touch of harmony the moral feeling of an entire people will rise up in an imposing block⁶²!

- 28 The intimacy and morality of the topography-informed urban beauty that Jeanneret discusses refers to the relative and heartwarming phenomena that emerge in the presence of surrounding others and concrete objects, as opposed to the cold abstraction of an unenclosed or empty space that is criticized using the term “vide”.
- 29 From these theories, we find a series of actions: the design of a harmonic city that considers the undulations of the physical land and the actual human visual perception of it as a physiological phenomenon, producing mental actions or local patriotism. This gradual action is discussed from the level of the elements constituting the city to that of the entire city.

Paul Schultze-Naumburg

Around the 20th century

- 30 The landscape painter and architect Paul Schultze-Naumburg (1869-1949) attended the School of Arts and Crafts in Karlsruhe and studied architecture at the Technical University, before moving to Munich in 1895 to join the Secession. He also participated in the Secession when he moved to Berlin in 1897 and was one of the founders of *Deutscher Werkbund* in 1907. In particular, the fourth volume of his main work, *Städtebau*, which was published between 1900 and 1917 in nine volumes (*Kulturarbeiten*), is referred to many times in *La Construction des villes*.
- 31 Notably, Schultze-Naumburg became the first president of the *Bund Heimatschutz*, which was founded in Dresden in 1904, and acted as a leader of *Heimatschutzbewegung* for the preservation of the national homeland.
- 32 In terms of architecture, Schultze-Naumburg's work followed the national and regional style called *Heimatsstil*. The dispute between Schultze-Naumburg and Walter Gropius, who was a staunch advocate of the “flat roof”, is well known.
- 33 However, Schultze-Naumburg was also regarded as a progressive architect for his abstract Biedermeier style and abstracted neoclassical forms. According to Kai K. Gutschow, he introduced two types of style from “Um 1800” (approximately 1800) – a Germanic farmhouse and a vernacular classicism⁶³ – in *Kulturarbeiten* (Fig. 3)⁶⁴, and insisted that architectural design must be possible without ornament, recommending the proper use of good materials, simplicity, and honesty of expression and seeking a “realist” and “*sachlich*” (objective) architecture⁶⁵.

Figure 5. Section reproduction of the slope drawn by Jeanneret.

Charles-Édouard Jeanneret, Marc-Albert Émery présentation et transcription, *La Construction des villes : genèse et devenir d'un ouvrage écrit de 1910 à 1915 et laissé inachevé par Charles-Édouard Jeanneret-Gris dit Le Corbusier*, Lausanne, l'Âge d'homme, 1992.

Kunsterziehungsbewegung

- 36 *Kunsterziehungsbewegung* (German art education movement), together with the *Landerziehungsheimbewegung* (the rural boarding school movement), was one of the influences of the *Reformpädagogische Bewegung* (the Reformpädagogik movement), which developed in various parts of Germany before the Nazi regime put an end to it. At the turn of the century, Schultze-Naumburg was also a member of *Kunsterziehungsbewegung*. This was an active campaign to educate the masses in the arts and crafts by means of art magazines and craft schools, which sought to mobilize artists to harmonize German culture and remake German products in order to counter scientific development, industrialization, and urbanization⁶⁸. In fact, Schultze-Naumburg's aim with his *Kulturarbeiten* was to enlighten readers. The work pairs good and bad examples of German buildings, villages, and landscapes with the initial goal of enabling the reader to make judgments about whether or not they are useful and if they are morally good or bad. The enlightenment of taste for the sense of art in life that Jeanneret argues for can be seen in the context of *Kunsterziehungsbewegung*.
- 37 In *La Construction des villes*, we also see the influence of *Landerziehungsheimbewegung*. In the "Cité-jardins" section of the manuscript, the chapter "Gartenstadt" by the Viennese art critic Joseph August Lux, a friend of Schultze-Naumburg's who traveled in the German countryside with him⁶⁹, is translated and summarized⁷⁰. In this section, the actions of artists in the colonies of modern workers are described by the term "justice humanitaire"⁷¹ (humanitarian justice). The artists gave up their unconventional work

and brought people and families the necessities of modern culture, thus giving housing “a natural beauty corresponding to indigenous style⁷²”. They were arranged in a modern, sanitary, and practical manner to make life comfortable. In other words, the artist did not devote himself exclusively to art for art's sake, but began to bring practical art to people's lives. Jeanneret also sums up the part that argues for natural and local beauty: “we should underline that the site plan must be perfectly aligned with the nature of the land⁷³”.

- 38 These educational movements were also associated with *Heimatschutzbewegung*.

Heimatschutzbewegung

- 39 *Heimatschutzbewegung*, led by Schultze-Naumburg, was based on a sentimental and restorationist movement that rejected modernization and industrialization, with the aim of reviving the organic, cultural, and spiritual unity of the people and preserving rural beauty. To protect their homeland, it was believed that nurturing and educating the people who supported their homeland was necessary, and an interface was thus created between the native land protection movement and educational issues⁷⁴.

- 40 The respect for the fluctuations of the land that Jeanneret advocates for in *La Construction des villes* is an application of Schultze-Naumburg's ideas. At the same time, his criticism of the administration and dilettantes who lacked artistic training corresponded to the promotion of education of taste:

Schultze-Naumburg and others assure us that while certain modern towns sometimes astonish with their overly straight streets, impractical for cars, we can be sure that this is not a matter of an especially unfavourable site, but rather of design by a poor dilettante⁷⁵.

- 41 The rise of nationalism formed the context of *Heimatschutzbewegung*. At the beginning of the 19th century, the German states were under the control of foreign powers, such as France in the Napoleonic Wars. Thus, a sense of nationalism emerged to unify the motherland⁷⁶. Thus, Schulze-Naumburg's patriotism was based not only on anti-industrialization but also on Prussian nationalism, manifested as the desire for the unification of the German people and for renewed national ties. Jeanneret adopted this concept of local patriotism, even though his sense of nationality was Swiss-Romande, which was antagonistic to Schulze-Naumburg's Prussia.

Kulturarbeiten

- 42 Jeanneret quotes Schultze-Naumburg in the text, who praised attachment to the rustic homeland:

The word sounding the death knell to the harmonious aspects of cities is regularisation.” This is how Schultze-Naumburg puts it: “At the same rate as an understanding of beauty is disappearing, the grace of cities is also going. [...] The prime cause of all this regularisation is that any trace of sentiment, of love for living and local things, has disappeared in the councils which administer our towns and cities. These councils no longer wish to acknowledge their own good old natural town with its special customs and beauty; these upstarts are ashamed of what they call its nudity: its unvarnished simplicity [...]”⁷⁷.

Sense of intimacy

43 Jeanneret proposes two descriptions of local patriotism: a sense of enclosure and a sense of morality. According to Schnoor, most of the descriptions of the “Des murs de cloture” section of *La Construction des villes* are based on Schultze-Naumburg’s description of admiration for the enclosure and the bodily feeling of being held in his *Städtebau, Kulturarbeiten*⁷⁸. In other words, the influence of Schultze-Naumburg was deemed considerable in the original motivation of *La Construction des villes*, the love and intimacy of the city, that is, “beautiful emotions” and “exaltation of sentiments” which are derived from the spatial sense of enclosure.

44 Furthermore, Jeanneret’s focus on the materials around the body when discussing the sense of enclosure that evokes beautiful emotions also corresponds to Schultze-Naumburg’s thought, especially the idea of “*sachlich*” and local style, or *Heimastil*. Jeanneret, for example, prefers to describe this as “Des murs de cloture” in terms of simple materials, and believes that rough materials evoke emotional sentiments, as in the following quote:

Taste has gone astray—you could say it has been spoiled—in the service of the parvenu 19th-century bourgeoisie. Among modest assemblies of stones, there is one especially likely to evoke the most varied of emotions: enclosing wall. It is capable of beauty even in its crudest form, and can achieve splendour⁷⁹.

45 In addition, in the description of the “Des places” section, Jeanneret uses a number of cases to give a detailed description of monuments and surrounding materials and how the contrast of such materials makes “Le sentiment ‘du volume’⁸⁰” (The feeling of ‘volume’) come alive in response to the intimate sense of enclosure. Through his description of the plaza, Jeanneret argues for the arousal of the sense of enclosure by means of realistic materials in discussing “l’esprit du lieu⁸¹” – which is, in the case employed by Donatello at Padoue with his Gattamelata, brought to the work by “the imposing mass: very close to the Santo [Basilica of our Saint], a savage and barbaric brick wall, stubbornly oppressed by its pediment⁸²” – as given by the locality, materiality, and native nature of the place. Clearly, interest in materials also corresponds to vernacular ideas and art in life, which were promoted by *Kunsterziehungsbewegung*.

Sense of morality

46 Day highlights that “Schultze-Naumburg crystallized the ideas of *Lebensreform* and *Lebenskunst* into a holistic theory of the *Kultur des Sichtbaren* (the culture of the visible)⁸³” and proposes that “Schultze-Naumburg was a key advocate of a new mode of thought that linked late nineteenth century Romantic Nationalism with cultural modernity, illustrating Wilhelmine reliance on the ‘age-old theory that the visual world and the ethical world were mimetically related’⁸⁴”. In other words, Jeanneret’s elucidation of the series of actions through which people perceive beauty and attain a moral sense from the visibility of enclosed spaces is a relationship Schulze-Naumburg linked to modernity.

47 Ruskin is presumed to be another influence on Jeanneret’s sense of morality in terms of local patriotism. Ruskin was widely known as a moralist and was worshiped by L’Eplattenier. Van de Ven argues that “Ruskin endeavored to incarnate the natural objects he observed with human feelings [...] Similar feelings of sympathy arose in

Germany, a few years later, seen as the concept of *Einfühlung*⁸⁵". According to Van de Ven, the eye was important to Ruskin's study, morality forming the background of his visual stance⁸⁶. The German humanist theories of sight and empathy were thus affiliated to Jeanneret's view of nature as imprinted by L'Eplattenier, with which he must have resonated deeply. In other words, Jeanneret's "le sentiment de patrie" may be perceived as an application of Schulze-Naumburg's conception of patriotism to his hometown of Swiss-Romand.

Conclusions

- 48 The motivation for Jeanneret's text was stated as the education of the masses and authorities, the beautification of the city in an intellectual manner, and the exquisite feelings evoked from the city's inhabitants. Jeanneret described a series of step-by-step actions to create "beautiful feelings": the design of a harmonic city that considers the undulations of the physical land and the resulting human visual perceptions of it as a physiological phenomenon, which produces a mental action in the form of local patriotism. The influence of Paul Schultze-Naumburg on the type of local patriotism depicted in the manuscript was confirmed through *Kunsterziehungsbewegung*, *Heimatschutzbewegung*, and through his principal oeuvre, *Kulturarbeiten*, which corresponds to each of the three motivations of the text. The series of actions through which people perceive beauty and moral feelings in regards to the visibility of enclosed spaces is also a relationship that has been linked with modernity by Schulze-Naumburg. In other words, to the same extent that the majority of the writing in *La Construction des villes* is a corollary to Sitte's account, the motivation for the text is under the strong influence of Schultze-Naumburg and is in accordance with early modern German-speaking urban theory. Jeanneret adopted Schulze-Naumburg's concept of local patriotism and applied it to his hometown while he was under the influence of patriotism in the Jura, although his nationalism belonged to Swiss-Romande, which was antagonistic to Schulze-Naumburg's Prussia.

BIBLIOGRAPHY

Sources of *La Construction des Villes*

Primary source of this paper:

Charles-Édouard Jeanneret, Marc-Albert Émery (présentation et transcription), *La construction des villes : genèse et devenir d'un ouvrage écrit de 1910 à 1915 et laissé inachevé par Charles-Édouard Jeanneret-Gris dit Le Corbusier*, Lausanne, l'Âge d'homme, 1992.

Other important sources:

Phillippe Duboy, *Architecture de la ville, culture et triomphe de l'urbanisme: Ch.-E Jeanneret, La Construction des villes*, Bibliothèque nationale de Paris, 1915, prepared with the ministère de l'Urbanisme, du Logement et Transport, Paris, 1985.

Christoph Schnoor, *La construction des villes : Charles-Édouard Jeannerets erstes städtebauliches Traktat von 1910/11*, Fakultät VII Architektur Umwelt Gesellschaft, Technische Universität Berlin, 2003.

Christoph Schnoor (ed.), *La Construction des villes. Le Corbusiers erstes städtebauliches Traktat von 1910/11*, Zurich, GTA, 2008.

Christoph Schnoor, *Le Corbusier's Practical Aesthetic of the City. The treatise La construction des villes of 1910/11*, London, Routledge, 2020.

Others

Makoto Akasaka, "Der Wandel der Heimatschutzbewegung in den 25 Jahren nach ihrer Gründung", *Journal of the Japanese Institute of Landscape Architects*, Vol. 55, No. 3, 1992, pp. 232-247.

Tim Benton, *LC Foto: Le Corbusier Secret Photographer*, Lars Müller, 2013.

H. Allen Brooks, "Jeanneret and Sitte. Le Corbusier's Earliest Ideas on Urban Design", in Helen Searng (ed.), *In Search of Modern Architecture: A tribute to Henri-Russel Hitchcock*, New York/Cambridge, 1982, pp. 278-297.

H. Allen Brooks, *Le Corbusier's Formative Years: Charles-Édouard Jeanneret at La Chaux-de-Fonds*, University of Chicago Press, 1997.

George R. Collins & Christiane Crasemann Collins, *Camillo Sitte and the Birth of Modern City Planning*, London, Phaidon Press, 1965.

Lara Elisabeth Day, *Paul Schultze-Naumburg: An intellectual biography*, Ph.D. The University of Edinburgh, 2014.

Marc-Albert Émery, "Urbanism: Premières réflexions: le manuscrit inédit de La Construction des villes", in Jacques Lucan (ed.), *Le Corbusier, une encyclopédie*, Éditions du Centre Pompidou, 1987, pp. 432-435.

Kai K. Gutschow: Schultze-Naumburg's Heimatstil: A Nationalistic Conflict of Tradition and Modernity, in Kai K. Gutschow et al.: *Tradition, Nationalism, and the Creation of Image*, Center for Environmental Design Research, University of California, Berkeley, 1992, pp. 1-44.

Kai K. Gutschow, "The Anti-Mediterranean in the Literature of Modern Architecture, Paul Schultze-Naumburg's Kulturarbeit", in Jean-François Lejeune & Michelangelo Sabatino (ed.), *Modern architecture and the Mediterranean : vernacular dialogues and contested identities*, London/New York, Routledge, 2010, pp. 149-174.

Mark Jarzombek, "Joseph August Lux Werkbund Promoter, Historian of a Lost Modernity", *The Journal of the Society of Architectural Historians*, Vol. 63, No. 2, University of California Press, 2004, pp. 202-219.

Le Corbusier, *L'Art décoratif d'aujourd'hui*, Paris, 1925.

Joseph August Lux, *Gartenstadt*, in *Der Städtebau und die Grundpfeiler der heimischen Bauweise: zum Verständnis für die gebildeten aller Stände namentlich aber für Stadtverordnete, Baumeister, Architekten, Bauherren, etc.*, Dresden, Verlag von Gerhard Kühtmann, 1908.

John V. Maciuka, Shinnosuke Tadokoro & Yuko Ikeda (tr.), *Bifuo za bauhausu: Teiseiki doitsu niokeru kenchiku to seiji 1890-1920*, Sangensha, 2015. [John V. Maciuka, *Before the Bauhaus: architecture, politics and the German state, 1890-1920*, Cambridge, Cambridge University Press, 2008.]

Francesco Passanti, "The Vernacular, Modernism, and Le Corbusier", *Journal of the Society of Architectural Historians*, Vol. 56, No. 4, 1997, pp. 438-451

Jean Petit, *Le Corbusier lui-même*, Genève: Edition Rousseau, 1970.

Armando Rabaça, *Ordering Code and Mediating Machine: Le Corbusier and the Roots of the Architectural Promenade*, University of Coimbra, 2014.

Christoph Schnoor, "Le Corbusier's early urban studies as source of experiential architectural knowledge", in J. T. Cuenca (ed.), *Le Corbusier 50 Years Later. International Congress (LC2015)*, 2015, pp. 2066-2083.

Leo Schubert, *Jeanneret, the city, and photography*, in Stanislaus von Moos et al., ed.: *Le Corbusier before Le Corbusier: applied arts, architecture, painting, photography, 1907-1922*, Yale University Press, 2002, pp. 55-67.

Paul Schultze-Naumburg, *Kulturarbeiten, Band III: Dörfer und Kolonien*, München, G.D.W. Callwey, 1904.

Camillo Sitte, *Der Städtebau nach seinen Künstlerischen Grundsätzen*, Wien, 1909 [First edition, Wien, 1889].

Cornelis van de Ven, *Space in Architecture: The Evolution of a New Idea in the Theory and History of the Modern Movements*, Van Gorcum, Assen, 1987.

Ivan Žaknić, *Klip and Corb on the road: The Dual Diaries and Legacies of August Klipstein and Le Corbusier on their Eastern Journey, 1911*, including the complete text of A. Klipstein's diary, Zurich: Scheidegger & Spiess, 2019.

NOTES

1. Makoto Akasaka, "Der Wandeschub der Heimatschutzbewegung in den 25 Jahren nach ihrer Gründung", *Journal of the Japanese Institute of Landscape Architects*, Vol. 55, No. 3, 1992, pp. 232-247.
2. Le Corbusier, *L'Art décoratif d'aujourd'hui*, Paris, 1925.
3. Charles-Édouard Jeanneret, Marc-Albert Émery (présentation et transcription), *La construction des villes: genèse et devenir d'un ouvrage écrit de 1910 à 1915 et laissé inachevé par Charles-Édouard Jeanneret-Gris dit Le Corbusier*, Lausanne, l'Âge d'homme, 1992.
4. Camillo Sitte, *Der Städtebau nach seinen Künstlerischen Grundsätzen*, Wien, 1909 [1889] According to Brooks, Jeanneret was unable to obtain Sitte's book and Jeanneret then referred to the French Edition translated by his countryman Camille Martin. H. Allen Brooks, "Jeanneret and Sitte. Le Corbusier's Earliest Ideas on Urban Design", in Helen Searns (ed.), *In Search of Modern Architecture: A tribute to Henri-Russel Hitchcock*, New York/ Cambridge, 1982, pp. 278-297. For more discussion about the differences between the German and French Editions, see R. George Collins & C. Christiane Collins, *Camillo Sitte and the Birth of Modern City Planning*, London, Phaidon Press, 1965.
5. Brooks, *op. cit.*
6. Francesco Passanti, "The Vernacular, Modernism, and Le Corbusier", in *Journal of the Society of Architectural Historians*, Vol. 56, No. 4, 1997, pp. 438-451.
7. "En 1831, les montagnes se soulèvent: échec, représailles; un de mes arrière-grands-pères meurt en prison (côté de ma mère: une Perret). En 1848, la Révolution réussit. Mon grand-père était l'un des chefs". Jean Petit, *Le Corbusier lui-même*, Genève, Édition Rousseau, 1970, p. 24 (translation by author).
8. About *France ou Allemagne*, see Schnoor, *Le Corbusier's Practical Aesthetic of the City. The treatise La construction des villes of 1910/11*, London, Routledge, 2020, pp. 210-216. Jeanneret himself is also ambivalent about France and Germany.

9. Marc-Albert Émery, "Urbanism: Premières réflexions: le manuscrit inédit de *La Construction des villes*", in Jacques Lucan (ed.), *Le Corbusier, une encyclopédie*, Editions du Centre Pompidou, 1987, pp. 432-435.
10. Jeanneret, "La Construction des villes", in Émery, 1992, *op. cit.*, p. 71.
11. "Eprouver de belles émotions, voilà le bonheur de la vie". Émery, 1992, *op. cit.*, p. 71. English translation in Jeanneret, "La construction des villes", in Schnoor, 2020, *op. cit.*, p. 260.
12. "La puissance, la tâche de l'Art, c'est d'éveiller des sentiments". Émery, 1992, *op. cit.*, p. 71. English translation in Schnoor, 2020, *op. cit.*, p. 260.
13. "d'apporter à ses concitoyens la joie de vivre en une ville où il fasse bon". Émery, 1992, *op. cit.*, p. 72. English translation in Schnoor, 2020, *op. cit.*, p. 261.
14. "La ville est le champ d'action où vit et meurt la société. Le problème de son embellissement sera donc la recherche des tracés évocateurs de sentiments". Émery, 1992, *op. cit.*, p. 71. English translation in Schnoor, 2020, *op. cit.*, p. 260.
15. "Une mentalité spéciale en est née: celle de 'l'homme de ville'". Émery, 1992, *op. cit.*, p. 37. English translation in Schnoor, 2020, *op. cit.*, p. 251.
16. From a social viewpoint, the chronological historical discussion is similar to the first chapter, "Beziehung zwischen Bauten, Monumenten und Plätzen" in Sitte's *Der Städtebau*.
17. "Le XX^e siècle annonce la puissance des institutions communes : la participation de chacun à la vie publique, l'entrée libre pour tous à la vie intellectuelle. L'éducation mutuelle deviendra le besoin réciproque des forces actuellement opposées. La ville alors se modifiera sous la poussée de ces nouveaux besoins. La beauté habitera la rue et les maisons. L'avenir créera en dehors de notre vie quotidienne actuelle des sanctuaires de beauté mis à la glorification du bien. Il créera des festivals. Les écoles seront agencées pour le développement du goût autant que pour celui des sciences." Émery, 1992, *op. cit.*, p. 39. English translation in Schnoor, 2020, *op. cit.*, p. 252.
18. Émery, 1992, *op. cit.*, p. 40.
19. It has been highlighted that young Jeanneret was influenced by Ruskin, for example, see H. Allen Brooks, *Le Corbusier's Formative Years: Charles-Édouard Jeanneret at La Chaux-de-Fonds*, University of Chicago Press, 1997.
20. "Un autre champ d'activité ! celui que dicte la vie moderne, et dont le but est l'embellissement de la vie populaire. Ce nouveau champ c'est l'art introduit dans la vie quotidienne. Le cadre de cette plus vivante vie artistique, c'est la ville; cadre aujourd'hui si lamentable que l'art s'en est échappé ou y est demeuré étouffé. C'est ce cadre qu'avant tout, non seulement pour les Arts, mais déjà et surtout pour le bonheur des hommes, il est urgent de transformer." Émery, 1992, *op. cit.*, p. 42. English translation in Schnoor, 2020, *op. cit.*, p. 254.
21. "principe effrayant, aujourd'hui que le mauvais goût, le manque d'éducation artistique et de tact règnent souvent". Émery, 1992, *op. cit.*, p. 153. English translation in Schnoor, 2020, *op. cit.*, p. 413.
22. Criticism of the uneducated administration, the expectation of artists, and the proposal of the competition in the manuscript corresponds particularly to the contents of Chapter 11, "Verbessertes moderns System", in Sitte's *Der Städtebau*.
23. "C'est le terrain qui fut la cause première de leur dessin". Émery, 1992, *op. cit.*, p. 156. English translation in Schnoor, 2020, *op. cit.*, p. 415.
24. Émery, 1992, *op. cit.*, p. 157.
25. "L'art de grouper". Émery, 1992, *op. cit.*, p. 157. English translation in Schnoor, 2020, *op. cit.*, p. 416.
26. Émery, 1992, *op. cit.*, pp. 147-148.
27. Émery, 1992, *op. cit.*, p. 149.
28. Émery, 1992, *op. cit.*, p. 87.

29. "La normale la mieux établie des obligations qu'imposent la pente, le climat, le minimum d'efforts à déployer et la rapidité maximale." Émery, 1992, *op. cit.*, p. 87. English translation in Schnoor, 2020, *op. cit.*, p. 296.
30. "Leur ligne de montée est souple et fait toujours dans les campagnes un effet décoratif". Émery, 1992, *op. cit.*, p. 87. English translation in Schnoor, 2020, *op. cit.*, p. 296.
31. Émery, 1992, *op. cit.*, p. 69.
32. "Cette incohérence qui affecte les yeux et l'esprit". Émery, 1992, *op. cit.*, p. 69. English translation in Schnoor, 2020, *op. cit.*, p. 259.
33. Schnoor analyzed *La Construction des villes* and its theory from the point of view of pessesrby and their perception of space, which were shown by Karl Henrici and Paul Schultze-Naumburg. Christoph Schnoor, "Le Corbusier's early urban studies as source of experiential architectural knowledge", in J. T. Cueco (ed.), *Le Corbusier 50 Years Later. International Congress (LC2015)*, 2015, pp. 2066-2083.
34. "Illusions d'optique favorables ou défavorables". Émery, 1992, *op. cit.*, p. 84. English translation in Schnoor, 2020, *op. cit.*, p. 290.
35. "Qu'il est des choses dans l'espace que l'œil ne saisit pas". Émery, 1992, *op. cit.*, p. 106. English translation in Schnoor, 2020, *op. cit.*, p. 323.
36. "Là, où le dessin ne suffit pas, où la vue des choses dans l'espace n'est plus assure." Émery, 1992, *op. cit.*, p. 142. English translation in Schnoor, 2020, *op. cit.*, p. 406.
37. Tim Benton, *LC Foto: Le Corbusier Secret Photographer*, Lars Müller, 2013, p. 52. See also Leo Schubert: Jeanneret, the city, and photography, in Stanislaus von Moos *et al.* (ed.), *Le Corbusier before Le Corbusier: applied arts, architecture, painting, photography, 1907-1922*, Yale University Press, 2002, pp. 55-67
38. Benton, *op. cit.*, p. 52
39. "Nous avons déjà dit cette vérité de La Palice, qu'une œuvre d'art plastique doit être concrète, saisissable aux regards". Émery, 1992, *op. cit.*, p. 104. English translation in Schnoor, 2020, *op. cit.*, p. 321.
40. Collins, *op. cit.*, p. 157
41. "Comme dans un désert où les yeux ne saisissent rien." Émery, 1992, *op. cit.*, p. 86. English translation in Schnoor, 2020, *op. cit.*, p. 295.
42. Émery, 1992, *op. cit.*, *passim*.
43. Émery, 1992, *op. cit.*, p. 95.
44. "Il faut alors que la rue droite affirme le sentiment de *corporalité*". Émery, 1992, *op. cit.*, p. 99. English translation in Schnoor, 2020, *op. cit.*, p. 314.
45. "La rue ne sera belle que lorsqu'une parenté intime reliera tous les immeubles." Émery, 1992, *op. cit.*, p. 99. English translation in Schnoor, 2020, *op. cit.*, p. 314.
46. "Sa corporalité se muera en beauté, lorsque le rapport de son plan et des murs qui la bordent accusera une unité de conception, lorsqu'au lieu de mener loin le regard au travers des percées nombreuses et profondes dans la surface de ses murs, elle le retiendra en lui offrant le *maximum de façades*, [...] lorsqu'enfin, par l'addition d'un monument – fontaine, statue, etc. – elle ajoutera à l'abstraction des lignes architecturales un sentiment intime, plus personnel." Émery, 1992, *op. cit.*, pp. 104-105. English translation in Schnoor, 2020, *op. cit.*, p. 321.
47. Émery, 1992, *op. cit.*, p. 150.
48. Émery, 1992, *op. cit.*, p. 150.
49. Émery, 1992, *op. cit.*, p. 123.
50. "Il saura que tout est relatif, que l'absolu d'une dimension ou d'une impression n'existe pas dans le jeu des émotions; par une juste mise en scène seulement, et une parfaite adaptation au milieu s'exalteront les pensées qu'il veut inscrire en des formes concrètes." Émery, 1992, *op. cit.*, p. 72. English translation in Schnoor, 2020, *op. cit.*, p. 261.

51. Lipps made a distinction between optical and aesthetic observation. See Cornelis van de Ven, *Space in Architecture: The Evolution of a New Idea in the Theory and History of the Modern Movements*, Van Gorcum, Assen, 1987, pp. 80-81.
52. About Worringer's influence on Jeanneret, see Ivan Žaknić, *Klip and Corb on the road: the dual diaries and legacies of August Klipstein and Le Corbusier on their eastern journey, 1911: including the complete text of A. Klipstein's Diary*, Zurich, Scheidegger & Spiess, 2019. For example, see p. 51 and note 16.
53. Wilhelm Worringer, Masao Kusanagi (tr.), *Chūshō to kanjō inyū : tōyō geijutsu to seiyō geijutsu*, Tōkyō, Iwanami Shoten, 1953, pp. 33-34 [Wilhelm Worringer, *Abstraktion und Einfühlung: ein Beitrag zur Stilpsychologie*, München, R. Piper, 1908.]
54. Brooks, 1997, *op. cit.*, p. 256.
55. E.g., Adolf Loos, *Das Prinzip der Bekleidung* (1908) and H. P. Berlage, *Gedanken über Stil in der Baukunst* (1905), etc.
56. "La chambre où l'on vit, toute empreinte de l'intimité chère au cœur." Émery, 1992, *op. cit.*, p. 119. English translation in Schnoor, 2020, *op. cit.*, p. 339.
57. Armando Rabaça, *Ordering Code and Mediating Machine: Le Corbusier and the Roots of the Architectural Promenade*, University of Coimbra, 2014, p. 179. See also p. 181, note 58, Rabaça refers to Passanti, who has noted that the notion of corporality (Körperlichkeit) of the German aesthetic discourse was available to Jeanneret through various sources.
58. See Schnoor, 2020, *op. cit.*, especially pp. 120-123.
59. "C'est là son premier bain d'art." Jean Petit, *op. cit.*, p. 28. Translation by author.
60. The assertion of the existence of local patriotism for harmonious urban planning is evidently similar to the content of Chapter 11, "Verbessertes moderns System", in Sitte's *Der Städtebau*.
61. "Alors naîtrait enfin en un bloc puissant cette beauté admirée dans les villes célèbres : la variété dans l'imposante unité. [...] et suivant le génie des architectes, avec des frais inférieurs, mais à cause de l'entente de tous dans un but uniquement avoué, une ville pourrait être fière d'elle-même. Alors reparaîtrait le vrai patriotisme, celui qui a des racines faites de réalités et non de vieux radotages." Émery, 1992, *op. cit.*, p. 151. English translation in Schnoor, 2020, *op. cit.*, p. 339.
62. "Alors, la haine sera moins violente, le respect de son semblable rendu possible par l'équilibre dû au sacrifice du « moi » égoïste. Le respect pour la masse entière renaîtra, et le sentiment de patrie, que tant de facteurs actuels ont terni, revivra sous forme d'altruisme plus réel, sous forme d'une fierté locale justifiée, fierté de l'œuvre accomplie enfin par le sage emploi des forces rationnelles. Et, tel qu'aux époques depuis longtemps disparues, le sentiment moral du peuple entier, en un bloc imposant, s'élèvera au contact de l'harmonie !" Émery, 1992, *op. cit.*, p. 40. English translation in Schnoor, 2020, *op. cit.*, p. 253.
63. Vernacular classicism is represented by Goethe's house.
64. Kai K. Gutschow, "Schultze-Naumburg's Heimatstil: A Nationalistic Conflict of Tradition and Modernity", in Kai K. Gutschow et al., *Tradition, Nationalism, and the Creation of Image*, Center for Environmental Design Research, University of California, Berkeley, 1992, pp. 1-44.
65. Kai K. Gutschow, "The Anti-Mediterranean in the Literature of Modern Architecture, Paul Schultze-Naumburg's *Kulturarbeiten*", in Jean-François Lejeune & Michelangelo Sabatino (ed.), *Modern architecture and the Mediterranean: vernacular dialogues and contested identities*, London/New York, Routledge, 2010, pp. 149-174.
66. Schubert, *op. cit.*
67. Schnoor, 2015, *op. cit.*
68. John V. Maciuka, Shinnosuke Tadokoro & Yuko Ikeda (tr.), *Bifuo za bauhausu: Teiseiki doitsu niokeru kenchiku to seiji 1890-1920*, Sangensha, 2015, pp. 22-24 [John V. Maciuka: *Before the Bauhaus : architecture, politics and the German state, 1890-1920*, Cambridge, Cambridge University Press, 2008].

69. Mark Jarzombek, "Joseph August Lux Werkbund Promoter, Historian of a Lost Modernity", *The Journal of the Society of Architectural Historians*, Vol. 63, No. 2, University of California Press, 2004, pp. 202-219.
70. Lux, Joseph August, *Gartenstadt*, in *Der Städtebau und die Grundpfeiler der heimischen Bauweise: zum Verständnis für die gebildeten aller Stände namentlich aber für Stadtverordnete, Baumeister, Architekten, Bauherren etc.*, Dresden, Verlag von Gerhard Kühtmann, 1908, pp. 96-103.
71. Émery, 1992, *op. cit.*, p. 59.
72. "La beauté naturelle en correspondance avec le style indigène." Émery, 1992, *op. cit.*, pp. 59-60. English translation in Schnoor, 2020, *op. cit.*, p. 398.
73. "Il faut souligner que le plan de situation doit être en harmonie avec la nature de la contrée." Émery, 1992, *op. cit.*, p. 62. See also *ibid.*, note 29. Émery translated: "Il faut souligner" in stead of "Il doit être souligné." English translation in Schnoor, 2020, *op. cit.*, p. 399.
74. Akasaka, *op. cit.*
75. "On nous affirme ici, avec de Schulze-Naumburg [*sic*], que si certaines villes modernes provoquent parfois l'étonnement par leurs rues trop raides et impraticables aux voitures, on peut être sûr qu'il ne s'agit pas d'un terrain particulièrement défavorable, mais bien d'un tracé fait par un mauvais dilettante." Émery, 1992, *op. cit.*, p. 156. English translation in Schnoor, 2020, *op. cit.*, p. 398.
76. Akasaka, *op. cit.*
77. "Le verbe de mort des harmonieux aspects des villes c'est la Régularisation. Ainsi s'exprime Schulze-Naumburg [*sic*] : 'Au même degré que disparaît la compréhension de la beauté, s'en va la grâce des villes. [...] La capitale cause de toutes les régularisations c'est que toute trace de sentiment, d'amour des choses vivantes et locales, a disparu au sein des conseils qui administrent les villes. Ceux-ci ne veulent plus reconnaître leur bonne vieille ville maternelle avec ses usages et ses beautés spéciales : mais, en parvenus du cru, ils ont honte de ce qui appelle sa nudité : sa fruste simplicité. [...]'" Émery, 1992, *op. cit.*, p. 43. English translation in Schnoor, 2020, *op. cit.*, p. 421.
78. Schnoor, 2015, *op. cit.*
79. "Le goût asservi à la bourgeoisie parvenue du XIX^e siècle, s'est perdu, ou si l'on veut, s'est gâté. Parmi les modestes assemblages de pierres, il en est un susceptible spécialement d'évoquer les sentiments les plus variés: c'est le mur de clôture. Capable de beauté dès son plus fruste état, il atteindra à la splendeur même." Émery, 1992, *op. cit.*, p. 135. English translation in Schnoor, 2020, *op. cit.*, p. 398.
80. Émery, 1992, *op. cit.*, p. 131.
81. Jeanneret does not use the word "l'esprit du lieu" as a religious or ritualistic meaning as the ancient Roman "*Genius Loci*".
82. "L'imposante masse toute proche du Santo, paroi de briques sauvages et barbares, et obstinément rendue muette par son fronton écrasé." Émery, 1992, *op. cit.*, p. 124. English translation in Schnoor, 2020, *op. cit.*, p. 344.
83. Lara Elisabeth Day, *Paul Schultze-Naumburg: An intellectual biography*, Ph.D. The University of Edinburgh, 2014, p. 9.
84. Day, *op. cit.*, p. 327 Day cites Mark Jarzombek, "The 'Kunstgewerbe', The 'Werkbund', and the Aesthetics of Culture in the Wilhelmine Period", *The Journal of the Society of Architectural Historians*, 53, 1, 1994, p. 7-19, p. 11.
85. Van de Ven, *op. cit.*, p. 68
86. Van de Ven, *op. cit.*, p. 64.

ABSTRACTS

In 1910, Jeanneret began writing a text entitled *La Construction des villes*, when regionalism was *en vogue* on a central European scale. The text, however, was never published. We will first examine the content and ideological background of the local patriotism depicted in the text. Then, we will analyze the relationship between Jeanneret's work and that of Paul Schultze-Naumburg, which is considered to be the source of his patriotism.

Jeanneret a écrit l'ouvrage *La Construction des villes*, dont la rédaction a débuté en 1910, lorsque le régionalisme était en vogue à l'échelle de l'Europe centrale, mais il n'a jamais été publié. Nous allons d'abord examiner le contenu et le contexte idéologique du patriotisme local dans le texte. Ensuite, nous examinerons la relation entre l'œuvre de Jeanneret et Paul Schultze-Naumburg, qui est considérée comme la source de son patriotisme.

INDEX

Mots-clés: Le Corbusier, La Construction des villes, Patriotisme, Heimatschutzbewegung, Paul Schultze-Naumburg

Keywords: Le Corbusier, La Construction des villes, Patriotism, Heimatschutzbewegung, Paul Schultze-Naumburg

AUTHORS

SAYURI HAYAKAWA

Sayuri Hayakawa is a Research Student in the Department of Architecture and Architectural Engineering at the Graduate School of Engineering of Kyoto University in Japan. She was born in 1992 and received a Bachelor's degree in 2015 from the Undergraduate School of Architecture of Kyoto University, and a Master's degree from the Department of Architecture and Architectural Engineering of Kyoto University in 2017. From 2017 to 2019, she was a researcher at the Architectural Research Association, Kyoto, Japan. Her research interests are architectural theory and urban design.

hayakawa.sayuri.78s@kyoto-u.jp

<https://www.ar.t.kyoto-u.ac.jp/ja/information/laboratory/plan>

TAKAHIRO TAJI

Takahiro Taji is a Professor, Dr. Eng., in the Department of Architecture and Architectural Engineering at the Graduate School of Engineering of Kyoto University, Japan. His research interests are architectural theory and architectural design. His important works are as follows: Takahiro TAJI (ed.), *Japanese Secession : Birth of Modernist Architecture in Japan* (分離派建築会 : 日本のモダニズム建築誕生), Kyoto University Press, 1920; Takahiro TAJI, Ushio SAITO, Keita YAMAGUCHI (eds.), *History of Japanese Landscape* (日本風景史), Showado, 2015.

taji@archi.kyoto-u.ac.jp

<https://www.ar.t.kyoto-u.ac.jp/ja/information/laboratory/plan>