



Le Corbusier, Villa Savoye, Poissy, France, 1928. © FLC/SPA, 1984.

La Villa Savoye after Le Corbusier, une Longue Histoire

BY SUSANNA CACCIA GHERARDINI AND CARLO OLMO

This is a study of the microhistory of *Villa Savoye* that has already been realized, which thus does not concern its genesis (almost too studied by others). In the construction site of microhistory the reduced scale of observation is the space which may permit the reconstruction of interpersonal relationships as a historical subject and to experiment with new procedures and put interpretative categories to the test. The problem regarding the construction defects is more or less a constant in the work of Le Corbusier, in addition to the speed of the processes of both ageing and decay which are characteristic of the materials used in modern architecture. In this sense the restoration of the works of Le Corbusier is also an opportunity to bring back to the center of the critical and theoretical discussion crucial topics regarding the reflection on modern architecture: originality and authorship. Restorations such as the ones undertaken for *Villa Savoye* reopened the discussion on the topic of the restoration of an *auteur* architecture, beginning from its foundations.

Incipit

The correspondence between Mme Savoye and Le Corbusier regarding the “imperfections” begins the infinite season of reconfigurations/restorations of the *Villa*. The construction defects of the *Villa* began to be noticed in the years 1931–32. The problem regarding the construction defects is more or less a constant in the work of Le Corbusier, in addition to the speed of the processes of both ageing and decay which are characteristic of the materials used in modern architecture. In this sense the restoration of the works of Le Corbusier is also an opportunity to bring back to the center of the critical and theoretical discussion crucial topics regarding the reflection on modern architecture: originality and authorship. Restorations, such as the ones undertaken for *Villas Savoye*, *La Roche* or *Jeanerret*, reopened the discussion on the topic of the restoration of an *auteur* architecture, beginning from its foundations.

The challenge of values that *Villa Savoye* begins to present, precisely in those years, turns the attention to the process that transforms paintings, novels, or concrete architectures into icons, with the necessary reductionism this implies. This is a process that has not been studied enough, even in the case of Le Corbusier, in comparison to literature, for example, where the reception and critical fortune of the work are more widely explored. The fortune of these icons in manuals, not only of history of architecture, and in films and narratives regarding modernity, again not only concerning architecture, has contributed to determine the representation, but also the interpretation of these architectures, and for an entire period of restoration itself as well.

The debate has remote origins and there appears to be an increasing interest in the literature since the beginning of the 21st century, when all the topics regarding the restoration of a modern work, some at least twenty years

old, began to converge. A truly complex coalescence that includes debates regarding not only history but also its sources, as well as the *quasi*-obsessive relationship between history and restoration. After decades of dominance of the historiographical, critical and political interpretations, today restoration appears to entirely re-propose the debate regarding Le Corbusier’s architecture¹.

The Years from 1955 (or 1947) to 1968

For Le Corbusier these are the years in which a shift in meaning from novelty to tradition takes place regarding *Villa Savoye* (a shift which prompted A. Tsiomis to say that *Villa Savoye* seems to have become Palladio’s *Rotonda*, and Reichlin to call it a modern-day *Parthenon*). This is a process that was almost sanctioned by André Malraux on September 1st, 1965, in his funeral orations.

The reception begins its aesthetic transformation before 1959. In 1951, Pierre Sonrel had founded CEA (*Cercle d’Études Architecturales* — Architectural Studies Group), this is the same Sonrel who in 1947 published a little known book entitled *Les Fonctions de l’Habitation*, and who in 1955 hosted lectures by M. Besset and Ionel Schein in his “modernist” workshop at the *École des Beaux-Arts* (ENSBA). Besset and Schein, incidentally, would be a part of the commission appointed by the Ministry of Culture to choose the 100 architectural structures from the 20th century to be considered as Historic Monuments. The appointments were made by Max Querrien, the Director of the Architecture Directorate of the Ministry, who would initiate a debate amongst architects and art historians regarding the definition, and even the chronology of the modern age.

Yet why save *Villa Savoye*? Because it is an aesthetic testimony which reached its status as such through mediations: from Kidder Smith, who stated in 1993 that he told Giedion

in 1958 about the state to which *Villa Savoye* was reduced and about its imminent demolition; to the letters sent by Le Corbusier to Giedion and Malraux; the collecting of signatures, the articles, Malraux's concern for monuments that are emblematic of an era, to the recognition of *Villa Savoye* as a Historic Monument, the second after Perret's *Theatre des Champs-Élysées*. It was the critic and historian George E. Kidder Smith, well known for his books and media campaigns who, after a visit to Poissy, asked Sigfried Giedion to intervene². The following events, up to the recognition of the *Villa* first as a Historic Monument, in April 1962, and then as *bâtiment civil*, in February 1963, have been variously narrated, although the first complete reconstruction is by Kevin D. Murphy³.

The 1960s: Restoration or Reconfiguration?

On February 24, 1959, Mme Savoye informed Le Corbusier that the house and land have been transferred to the city of Poissy for close to one million francs. On the same day Le Corbusier sends a series of telegrams, to try to prevent the sale of the *Villa*. A proper lobbying campaign is initiated, which had actually already begun in an underground manner⁴.

It was in the late fifties that, upon the sale of *Villa Savoye* to the municipality of Poissy, that an "international preservation campaign" was directed towards safeguarding Le Corbusier's buildings.

The path that led Le Corbusier to begin "negotiations" with the minister of Cultural Affairs in order to obtain the protection of his own works "*au titre des monuments historiques*" (as Historic Monuments) is complex and not yet fully reconstructed. It is within this campaign that the emblematic case of *Villa Savoye* belongs. Interventions took place between the 50s and Le Corbusier's death in 1965, by people like Sert, Roth, Pevsner and Chastel, in publications, and initiatives that were set in motion, show an almost emblematic example of the passage from the recognition of an architecture by a relatively scientific community to public fame.

The crux of the matter was to complete a metamorphosis that had begun a good way back. Let us only think of texts such as that of Rowe, published in 1947 in the *The Architectural Review*, in which the passage on Poissy has the suggestiveness of Virgilian lyricism. Le Corbusier's villas were elevated to a classical status similar to that of the Roman era as interpreted by Palladio. The crux was, thus, to turn a work of modern architecture into a work of classical architecture, at the risk of alienating its meaning.

Another plot regarding this process had to do with the "stance of the images", to use the title of a book by Georges Didi-Hubermann⁵. Since the article in *Time Magazine* from 1959, which declared that "the machine for living became a machine for farming", the contrast is made between the images of the ruined *Villa* and those of the *Villa* when it was new, shown in black and white pictures of great expressive force. This is a process that would come to an end with the 1996 MoMA exhibition, with the paradigmatic title of *Destruction by Neglect*, curated by Arthur Drexler.

MoMA, which as early as 1932 had included the *Villa* in a section entitled *Modern Architects* of an exhibition curated by Henry-Russell Hitchcock and Philip Johnson, continued the dialectic narrative with the new exhibition, in which large blow-ups of the *Villa* in its initial stages are contrasted to those of the *Villa* in the heart-breaking condition it was in the mid-sixties, with the purpose of provoking a sense of outrage⁶. A strategy, initially almost entirely American, although the image of the ruined *Villa* was soon seen all over the world, in which the construction of a public opinion in favor of saving the *Villa* used the most suggestive tool available for creating the desired effect on a mass society.

When the *Villa* was recognized in 1963 as a Monument (*bâtiment civil*), the task was assigned to Jean Dubuisson, who had worked in Le Corbusier's studio, but who was also an employee of the *Service de Bâtiments Civils*⁷. Le Corbusier began to attend to the *Villa's* fate in April 1960, when he appealed to UNESCO, although the restoration was begun only in 1962 due to the fact that the *Villa* was being used as one of Minister Herzog's youth centers, the *Maison de Jeunes de Poissy*. This first restoration work was carried out by the Bertocchi company, under the direction of Fernand Gardien, who was a collaborator at the *Rue de Sèvres* studio, but it was interrupted almost immediately only to be resumed in May of 1964.

On April 2, 1960, Jean Petit visited Poissy and sketched the *Villa* as he found it, and then on the 15th of the same month Guillermo de la Fuente did a photographic survey of its state of decay. A sketch and a photo are thus used to interpret the decay of the building and to shock public opinion. From this point onwards Le Corbusier began a complex intellectual journey that, despite the wonderful studies by Josep Quetglas, has not been entirely deciphered. Initially Le Corbusier, together with Malraux, defended the longevity of his work and defined its condition as being impeccable⁸.

A little later, a resident of Poissy, Jean-Yves Le Guyader, took a series of interesting pictures which he then collected in an album and sent to André Malraux, to document the decay of the *Villa* and request the intervention of the Ministry to maintain at least the respectability of the area.

Two notebooks, R S66 and S67, contain initial traces and indications of the possibility of transforming the house into a museum. The house was not a conservative project. In the first place due to what Beatrix Colomina recognized, many years later, as the true alienating perception visitors have of the *Villa* as a bewildering residential layout. But even more disorienting was the project on which Le Corbusier worked with several variations⁹. That project anticipated the house's final destination, that of being the museum of itself, as well as the headquarters of the *Fondation Le Corbusier* and of CIAM, hosting a permanent exhibit on the work of the architect, and a more general museum on modern architecture. Yet before arriving a consideration of it as a museum of itself, Le Corbusier made plans, which he did as an architect in relation to one of his works that he truly did not consider unalterable: the icon he himself had established in his texts and through his bitter requests for its protection.

01 Le Corbusier, *Villa Savoye*, Poissy, France, 1928. © FLC/SPA, 1984.



docomomo 53 - 2015/2

Essays



02 Le Corbusier, *Villa Savoye*, Poissy, France, 1928. © FLC/SPA, 1984.

The reconstruction of the entire process of the projects developed by Jean Dubuisson, those of François Gardien, the surveys entrusted by Le Corbusier himself to pupils of the *École des Beaux-Arts*, the relationship with the Bertocchi company, and finally the presentation of Dubuisson's project with annotations by Le Corbusier, are important in order to properly explore the analytic complexity of the said process¹⁰.

Clearly the complexity of these relations not only supports Bruno Reichlin and Tim Benton's theses on how to read Le Corbusier's projects, but also underlines the fact that it is in fact a "project", and not a question of preservation or restoration, as Le Corbusier himself often stressed in the period between 1961 and 1965¹¹.

The Seventies and the Transformation of the Horizon of Understanding

I will end this section with the counter-position to the canonical narrative regarding Le Corbusier in Besset's book, *Le Corbusier*, and the more artistic and heterodox version found in Stanislaus von Moos' *Elements of a Synthesis*, which are published in French and German, both in 1968, marking the opposite destinies of a historiography that was then quickly becoming very vast. Two books by Maurice Besset mark the beginning and the end of this part of the story regarding the first reception of the architect; one from 1958, *Le Corbusier*, which is a reflection on *Quand les Images Prennent Position*, and the other from 1968, *Et qui Était Le Corbusier*. The atmosphere changes after this, first of all in France, through Boudon's book on Pessac that signaled this passage: together with the persistence of Corbusian traces, it is now also the re-appropriation of dwelling, which is indebted to Henri Lefebvre, that marked the debate on modern architecture.

The reception thus became mostly the passage from the document (the files that are the archived memory), through the questions that the historians (from Carlo Olmo to Allen Brooks, from Gresleri to Tafuri, Dal Co, etc) asked of the document (Bloch said that the historian faces the archive armed with questions), in order to construct the documentary evidence to their hypotheses, still strongly influenced by a modernist ideology (except for William Curtis).

It is a passage from an operative history that legitimates to a history that asks questions, and it is with these questions that the new era begins.

Oblivion and Restoration in the Seventies and Eighties

The first serious rehabilitation of the house, undertaken by Jean Dubuisson, may be considered the beginning of a long path towards the transformation of the building into a museum. It was a rehabilitation planned over several interventions. The refurbishment undertaken in the sixties continued during the following decade, when a series of maintenance works were carried out by Yvan Gury, chief architect of the *bâtiments civils* and the national palaces.

Many partial restorations and repairs have been undertaken, such as those undertaken between 1983 and 1986, and

more especially the repainting of the house for the centenary of Le Corbusier's birth, in 1987. The works undertaken between 1985 and 1992 by J. L. Véret would involve mainly the structure, weather sealing and heating. These were interventions that would later be defined, in internal notes and reports, as works of "derestoration" and which generated debate regarding the various methods.

In particular, the report of October 13, 1983 makes evident the points of the debate regarding, on one hand, all of those interventions that were in "flagrant opposition to Le Corbusier's architecture" and, on the other, the selection of "exact paint tints". The disagreement extended to the definition of the finishes, in particular regarding the disagreement between the *Fondation Le Corbusier's* request to use a smooth coating, which was discarded mainly due to its high cost, and the choice of the *Direction du Patrimoine* to use a textured finish, which had the added advantage of "notably reducing the imperfections of parts of the masonry".

Worthy of note is the fact that the intended use for the *Villa* at that time already was that of "a place to visit and exhibition dedicated to Le Corbusier", considering the approaching centenary of his birth.

Notwithstanding the various restoration campaigns undertaken, the image of *Villa Savoye* in the mid-eighties was still that of an "abandoned monument, inaccessible and little frequented". Although not "in a bad state, the villa was never in impeccable condition [...] paradoxically seeming abandoned"¹².

The year 1990:

The Foundation's Notebook and Other Items

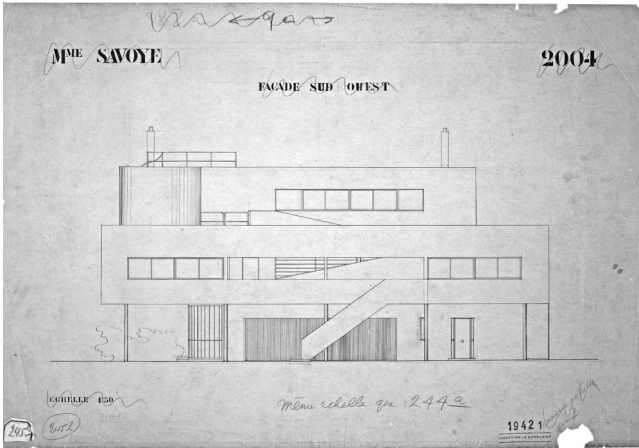
It is interesting to ponder how, in a history that has been going on now for over half a century, the first serious attempt at a systematization came only after the Le Corbusier's centenary year, 1987, with the monograph published by the Foundation on the subject of the *Conservation de l'Oeuvre Construite de Le Corbusier (Conservation of Le Corbusier's Constructed Work)* (1990).

The monograph considers questions regarding the changes in the usage of Le Corbusier's architectural works, as in the cases of *Villas La Roche* and *Jeanneret*, later incorporated into one unit and turned into a museum and headquarters of the *Fondation Le Corbusier*. One of the points open to debate is the supposed "legitimacy" of the transformation of the buildings by Le Corbusier, with the purpose of responding to new functional needs and current regulations.

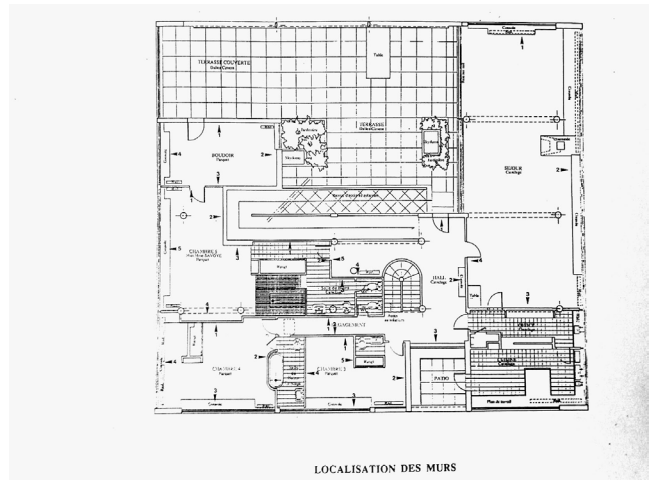
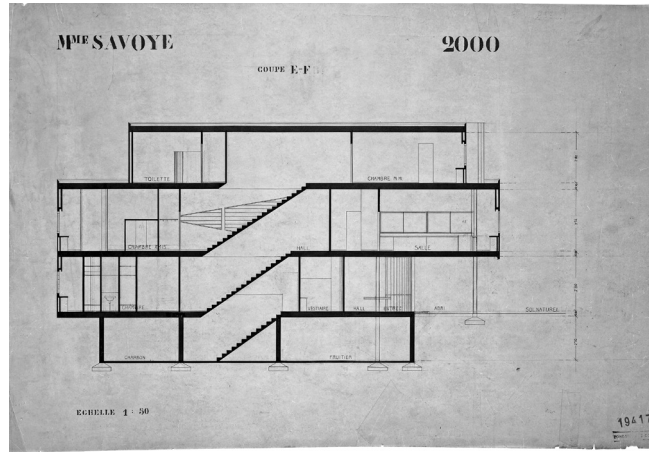
In 1987, the year of the centenary of Le Corbusier's birth, probably constituted the first opportunity to test, regarding modern architecture, the possible application of three tools used by the history of literary criticism and sociology of art: the horizon of awaiting, the transformation of the horizon of understanding, and architecture facing mediations.

The transformation of the horizon of understanding can almost be seen a year at a time. Before arriving to the exhibitions of 1987, the archives, the drawings, the texts, and especially the *Oeuvres Complètes* are one by one re-proposed (by the Garland Foundation, but also by some of the protagonists, from Wogensky to Maurice Besset).

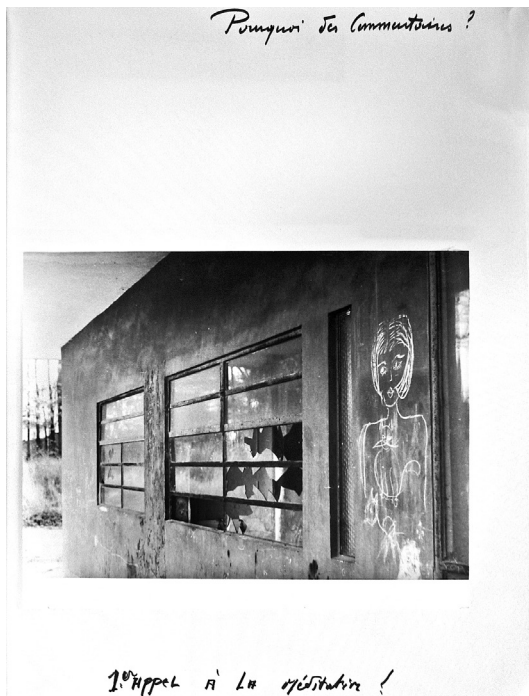
03 Le Corbusier, *Villa Savoye*, Poissy, France, 1928. Elevation Southwest. © FLC/SPA.



04 Le Corbusier, *Villa Savoye*, Poissy, France, 1928. Section © FLC/SPA.



05 Le Corbusier, *Villa Savoye*, Poissy, France, 1928. Implantation of the walls. © FLC/SPA.



06-07 Le Corbusier, *Villa Savoye*, Poissy, France, 1928. © FLC/SPA.



The document is first reaffirmed, together with the importance of philology (which marks a break with the “fable” style historiography of the seventies), to then consider the questions which arise from the archives. Ad in this latter case the scope of the questions clearly defined by Mary McLeod’s texts, as well as those of Tim Benton, which signal the passage from an ideological to a “political” critique, in the deepest sense, and from an analogical and metaphorical reading of the project to the reconstruction of patient research¹³, the reaching point of which will be an inter-textual approach. This would entail the gradual abandonment of the monographs on the *auteur*, which had been so popular in writings on Le Corbusier until 1987.

In 1987, as many as 26 exhibitions were planned, constructed and realized in France, as well as another 15 between Switzerland, Germany, Italy, the United States and Japan. As Nathalie Heinrich has pointed out, these exhibitions clearly indicate the role of critics and historians, as well as of the curators of exhibitions, museums and galleries, and through auctions, of collectors. Trying to cover all of them would entail a complete study on its own, so we will only consider the central exhibition to the celebrations, that held at the Centre Pompidou from October, 1987, to January, 1988.

The exhibition had a curator-creator (Jacques Lucan, together with Jean-Louis Cohen and other historians/critics that revolved around the archives of the Foundation), a curator-executor (Bruno Reichlin), an institution (perhaps created to tighten the links between modern art and greater public, the *Centre de Création Industrielle* (Industrial Design Center) at the Pompidou Center, and its director François Burkhardt). A complex net of mediators and mediations that would produce a catalog/encyclopedia, which truly had universal aspirations. The catalog contained interrogation of the documents, whilst the exhibition, centered on the mediations regarding the model (historical or *ad hoc*), represented the vehicle to reach the general public (an approach which would be maintained as the first project of the *Cité de l’Architecture et du Patrimoine*).

Yet the curatorial and editorial choices may be deconstructed and re-constructed to include periodizations, emergencies, keys for interpretation, and to find the links that unite texts such as those by Cohen, Reichlin, Benton, Taylor etc. and the staging of exhibitions such as Cohen’s *La Mystique de l’URSS* (*The Mystique of the USSR*) and *The Villas of Le Corbusier: 1920–1930*, by Tim Benton.

The next step is the reception in journals and magazines, not only specific to architecture, and how this reception constructs the figure of the implicit reader that reinterprets, disseminates and modifies the hermeneutic plans for the Centenary: from *Assemblage* to *Casabella*, from *L’Architecture d’Aujourd’hui* to *The Architectural Record*, a wide spectrum of reviews, still with a strong sense of structure and identity, which transform, read, disseminate and reinterpret the narrative, interpretative and expository choices of the exhibitions.

The exhibitions provide yet another critical and historiographical step: they divide the analysis into themes on

guidelines that are so strong that they will remain valid even beyond the year 2000. *L’Esprit Nouveau and the Machine, Modernity and Mediterranean* identity (which will produce offspring, both legitimate and illegitimate), *Les Objets à Réaction Poétique*, with all the literary rhetoric they carry with them, and finally all the exhibitions on the “origins”, which found their culmination in 2002 with Ruegg and von Moos’ work on *Le Corbusier before Le Corbusier*.

Restoration during the Nineties

The year of the publication of the *Fondation Le Corbusier* Notebook the situation regarding the *Villa* was documented in the *Étude: Conservation et Mise en Valeur de la Villa Savoye* (*Study: Conservation and Enhancement of the Villa Savoye*). This is essential material for understanding the building before the restoration work undertaken under J. L. Veret, and more specifically, in reading certain passages one understands that the state of the *Villa* was still appalling, and that some of the methodological choices executed in the past had actually accelerated the process of decay.

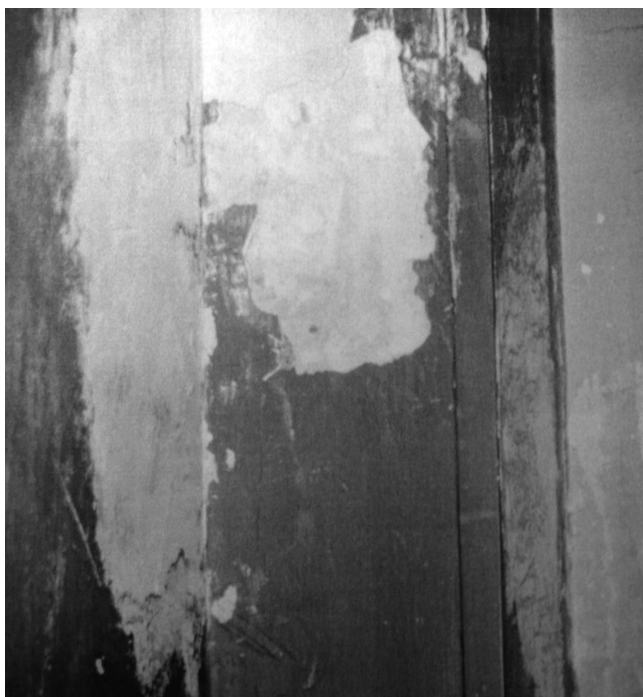
The *Étude* not only analyzed the then current situation, but also included a section regarding the restoration project of the *Villa* (worthy of mention is the fact that the term used is not “restoration”, but rather *remise en état* — or repair), in which the series of suggestions for the operations to be carried out defined the approach as an archaeological restitution of the original situation¹⁴.

It was, however, a restitution that kept in mind the *Villa*’s final transformation into a museum. A close examination was made of the possible strategies for the valorization of the building, and the solution to the questions related to the use of the building and the reception of visitors, such as the proposal to construct a new visitors center building.

In the early nineties the Foundation once again appealed to the Minister of Culture and Communication denouncing substandard condition of the *Villa*, and relating the many complaints the Foundation received from its visitors¹⁵.

A new restoration campaign was initiated in 1997 under Bruno Chauffert-Yvart, Architect of the Buildings of France, and assisted by Laurence Razy, finally determined the transformation of the *Villa* into a museum¹⁶. These works had been requested several times by the president of the Foundation, who, as early as 1987, had complained and appealed to the Minister, asking for a prompt intervention. In response to the continual requests, the entities in charge prepared a study which defined the guidelines to follow in the case of restoration.

Also in this case some conflicts arose, underscoring the fact that, especially when a work is of a certain importance, its transformation into a part of the cultural heritage generates dissent between different schools thought regarding restoration. The disagreements centered primarily on the decisions made on site which, according to president Christian Pattyn, brought “divergent views on certain important aspects regarding the protection of Le Corbusier’s image [...] upon which the Foundation was intervening on the basis of the coinciding opinions of Charlotte Perriand, Roger Aujame et Jean-Louis Véret”¹⁷.



08 Le Corbusier, *Villa Savoye*, Poissy, France, 1928. Sounding. © FLC/SPA, 1997.

For the 1997 restoration works the colors of the *Villa* were determined through a series of soundings, as can be seen in the Report kept by the Foundation, which revealed under the various “layers the presence of former media on glue confirming the information deduced from people’s memories”.

The “original” colors identified were used as references for the various areas, except those for which no precise indications were found, and therefore deliberately left blank. This decision regarding the colors was the result of a long debate between the president of the Foundation at the time, and the Ministry, who had diverging opinions, in which Charlotte Perriand herself participated. The reopening of the *Villa* coincided with an exhibition, then considered as permanent, in which a series of panels illustrated to the visitor the history of the *Villa* up to its latest restoration.

The wealth of as yet unpublished material regarding the restoration work on the *Villa* since the sixties, provides evidence as to how the continuous restoration site that is *Villa Savoye* permits the historization of the various restoration trends that have been in vogue in France from the end of the fifties to the present. This may also stimulate research in which the restoration of the iconic work of an *auteur* helps to situate studies, investigation, surveys, on-site practices, dissent regarding values, and choices, within the wider debate about what cultural heritage has become in contemporary society.

Notes

In this essay the paragraphs: “Restoration or reconfiguration? The 60’s”, “Oblivion and Restoration in the Seventies and Eighties” and “Restoration during the Nineties”, were written by Susanna Caccia Gherardini. “The years from 1959 to 1968”, “The Seventies and the Transformation of the Horizon of understanding”, “The Year 1990. The Notebook of the Foundation and Other Items” were written by Carlo Olmo.

1 Susanna Caccia, *Le Corbusier dopo Le Corbusier. Retoriche e Pratiche nel Restauro dell’Opera Architettonica*, Milano, Franco Angeli, 2014.

2 Cfr. FLC H1-12-182

- 3 Kevin D. Murphy, “The Villa Savoye and the Modernist Historic Monument”, *Journal of the Society of Architectural Historians*, 3, 2002, p. 68–89.
- 4 Panayotis Tournikiotis, “Le Corbusier, Giedion and the Villa Savoye, from Consecration to Preservation”, *Future Anterior*, Vol. 14, No. 2, 2007; Josep Quetglas, *Le Corbusier y Pierre Jeanneret, 1928–1962*, Madrid, Rueda, 2004.
- 5 George Didi-Huberman, *Quand les Images Prennent Position. L’Oeil de l’Histoire*, Paris, Editions de Minuit, 2009.
- 6 Mary Anne Staniszewski, *The Power of Display, A History of Exhibition Installations at the Museum of Modern Art*, Cambridge Mass. and London, The MIT Press, 1998, p. 74–75; 194–195.
- 7 J. M. Brás Rodrigues, A. S. Pereira da Silva, “Le Corbusier y la Restauración de la Villa Savoye / Le Corbusier and the Restoration of the Villa Savoye”, in *Criterios de Intervención en el Patrimonio Arquitectónico del Siglo XX*, Conferencia Internacional, Madrid, Ministerio de Cultura, 2011, p. 247–258; Kevin D. Murphy, “The Villa Savoye and the Modernist Historic Monument”, *Journal of the Society of Architectural Historians*, Vol. 61, No. 1, 2002, p. 68–89; Josep Quetglas, *Les Heures Claires. Proyecto y Arquitectura en la Villa Savoye de Le Corbusier y Pierre Jeanneret*, Sant Cugat del Vallès, Massilia, 2008, p. 127.
- 8 *Idem*, p. 324–325.
- 9 Beatrix Colomina, *Privacy and Publicity: Modern Architecture as Mass Media*, Cambridge (Mass.), MIT University Press, 1994.
- 10 This is what will be attempted in a forthcoming volume by both the authors published by Donzelli.
- 11 Tim Benton, *Villa Savoye and the Architect’s Practice*, in *Id., Le Corbusier: Villa Savoye and the Other Buildings and Projects, 1929–1930*, New York, London, Paris, Garland, 1984.
- 12 Felix Hanon, Gilles Ragot, *Conservation et Mise en Valeur de la Villa Savoye — Etude Réalisée pour le Ministère de la Culture e de la Communication — Direction du Patrimoine*, Paris, FLC, 1993.
- 13 Mary Mc Leod, “Architecture or Revolution: Taylorism, Technocracy and Social Change”, *Art Journal* 2, 1983, p. 132–147; Tim Benton, *Drawings and Clients: Le Corbusier’s Atelier Methodology in the 1920’s*, *AA Files*, 3, 1983, p. 42–50.
- 14 Felix Hanon, Gilles Ragot, *idem*.
- 15 Letter the 17 of December 1991, in *Villa Savoye Restauration*, Archives vivants, FLC.
- 16 “Patrimoine. La Villa Savoye Restaurée”, *Le Moniteur*, 4881, 1997, p. 45; Bruno Chauffert-Yvart, Arthur Rüegg, “Die Sanierung der Villa Savoye”, *Bauwelt*, 42, 1997, p. 2380–2385; “On Color Restoration of the Villa Savoye”, *A + U: Architecture and Urbanism*, 3, 2000, p. 198–201.
- 17 Christian Pattyn to François Barre, the 26 of June 1998, in *Villa Savoye Restauration*, Archives Vivant, FLC.

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