

Precisions on Le Corbusier's Plan for Buenos Aires

JOSE BERNARDI
Arizona State University

INTRODUCTION

In the second volume of Le Corbusier's *Oeuvre Complete*, 1934-1938, two pages are devoted to the Master Plan of Buenos Aires, executed in collaboration with Jorge Ferrari Hardoy, and Juan Kurchan from Buenos Aires. Although the plan shares many of the familiar characteristics of other Corbusian plans from the 1930's, the sketches indicate the presence of the basic component of the city: the Spanish *cuadra* or block, and direct all design operations toward the river. These clearly indicate the particularities of the project. On the one hand, the plan was a critique of the existing basic cell of the city, on the other, it was a return to tradition—the core of the city was moved to the mythical place where the city was founded. This plan, developed in the late 1930's, was published in Spanish in 1947. On November of 1949, DeBenedetti, the new mayor of Buenos Aires, discontinued the activities of a commission which was in the process of developing a plan for the City of Buenos Aires. Consequently, in the area of Belgrano, apartment blocks for 50,000 inhabitants, which were already complete through their foundations, were abandoned. The termination of this project, which was based upon the principles Le Corbusier developed for the Master Plan for that city and described by Argentinean authorities as the "bases of a radiant city for Buenos Aires," marked the end of what Le Corbusier labeled "my Buenos Aires song...that intoxicating dream." It further exemplified one of the earliest rejections of modernist strategies applied to urban design.

THE LECTURES

During his trip to South America, Le Corbusier underscored in his sketchbooks to "Be in a state of awareness always."² This statement fully describes the passion and curiosity of a mature architect on his first visit to this idealized part of the hemisphere. It was also a part of his strategy, as a revolutionary planner in the midst of a difficult time during his career, to seek any opportunities where he could develop his plans and to reinvent reality. During that visit, he developed notable impressions of the South American landscape and its

people, and articulated a master plan for the city of Buenos Aires. Also, Le Corbusier gave and carefully documented a series of lectures which he later expressed in the book *Precisions*.³

The 1920's was a decade of grand proposals and idealistic schemes in Le Corbusier's career. It was also a period of intense debate for the ideological control of the CIAM. Le Corbusier labeled a group led by Ernst May as "the German Fanatics." When this group prevailed in making their proposal, the design of a dwelling for minimum existence, the official theme of the second CIAM, Le Corbusier accepted an invitation to visit South America. He came to Argentina charged with an idealistic vision of an empty land—an image conveyed to him in part by his friend, the poet Cendrars.⁴ Le Corbusier arrived in Argentina in September of 1929. After days of silence at sea, he saw the alluring coast upon which the city lay. While writing the draft for his book *Precisions*, which synthesized his South American lectures, he would recall that moment: "All of the sudden, I saw Buenos Aires. This image stayed with me, intense." From the time of his arrival he studied the geographical characteristic of the Argentinean landscape: the estuary, the ocean, the grand gesture of the plains, the horizon, and the Andes Mountains. For Le Corbusier, the result was a state of mind characterized by certainty and "precision". He intended his lectures to be an open symposium to "express, enlighten, and formulate" his agenda⁵ These would be given to an elitist audience led by his host, the writer Victoria Ocampo. The lectures were a forum to have his ideas for the city of Buenos Aires approved and implemented. A sense of the avant-garde dominated his discourse and he suggested that a common enemy needed to be destroyed. He targeted the type of academic thinking which adopted methods and concepts without question. In a paternalistic way, he also mentioned the almost unconscious ally of academicism; the crowds, whose thoughts were uncritical, always ready to obey. Consequently, he engaged an audience of young and educated elite, "to free themselves entirely of academic thinking", to be part of and support what he called his doctrine.' This position addressed the problems generated by social

contracts which were shaken by mechanization. This doctrine, in Le Corbusier's opinion, was the answer to *new customs*, aspired to a *new ethic*, looked for a *new aesthetic*, and searched for *the proper form of government*. All the interventions he proposed for Buenos Aires are marked by a tension which synthesizes his ideas for change with standardized solutions.

In his opinion, the city itself neglected the three basic elements already present: the park, the estuary, and the pampas. The basic -almost instinctive- operations for the City of Buenos Aires proposed during his lectures were: 1- the proposal which transformed the grid, the Spanish *cuadra*; 2- the airport; 3- the City of Affairs; and; 4- the green city.

1- The first operation for the city was integral to his recent debate with the so called "German fanatics." His elaborate response to them from South America conveyed a philosophy for "urbanizing the town." The core of Le Corbusier's strategy suggested that the city must be reformed, transformed, but not completely abandoned.¹ Le Corbusier's exploration of this strategy can be seen at a smaller scale in the design of his building for the Salvation Army. He saw this building as a laboratory to test his larger ideas. Here, he adopted a strategy which was similar to his proposal for Buenos Aires. His ninth lecture was critical of the density of the "damero", the grid, and there he attacked the narrowness of the street corridor. The solution he suggested was to eliminate the courtyards, change the building setback, and open the streets to light and air. The core of Le Corbusier's ideas are the same in many cases, what often changes, however, is the variety of scale through which he implements his strategies. In his design for Victoria Ocampo in El Tigre, outside Buenos Aires,⁸ the houses are set in a Virgilian landscape and linked together by a notably organic street. This closely resembles the meandering patterns he saw over the state of Corrientes while flying to Paraguay. With the exception of the planned access to Villa Savoye, it is in his sixth lecture where, for the first time, Le Corbusier's vocabulary suggests a Cartesian building form surrounded by an organic circulation strategy.⁹ These solutions suggest that the Corbusian street is a biological element, an organ, analogous to that in the human body, whose function was to feed and evacuate. These ideas were comprehensively explored years later in his urban projects for Nemours in 1934 and Zlyn in 1935.

2- A second element in his strategy for the city was the development of the airport. His sketches of the ninth lecture presented only the airport and the city of affairs. They are, in a sense, a result of the "original intuitions" he developed as a response to the city he first experienced. These drawings seem to indicate that Le Corbusier anticipated a *Grand Travaux* for Buenos Aires rather than a Master Plan for the city. That is to say, he actually proposed a rather punctual, concrete intervention, framed and supported by a conceptual body which employed his theories of the modern city.

Le Corbusier's interest in imagery which conveyed new technology, particularly the airplane, is well documented.

During this flight from Buenos Aires to Asuncion, Paraguay on October 23rd he produced two sketches in which he used the grid to represent the presence of civilization. From the airplane he experienced this "new vision," a new way of perceiving. His view was total and complete. The landscape and human activity were comprehended together in one single overview. It is the human intervention, the Euclidean lines, which order and make sense of the river and the non-Cartesian geography of this hemisphere. In his new airport proposal for the city of Buenos Aires two principal themes, as it is frequently the case with Le Corbusier, run parallel. On the one hand, he illustrates a lyric fascination with new technology, on the other, he conceived it in order to appeal to new businesses such as the airplane industry.

3- Perhaps the most important of Le Corbusier's proposals for the city are what he referred to as "the city of affairs." This scheme employed his general strategy for concentrating the city by the shortening of distances and placing business as the center. It also reflects his keen awareness of the context. His perception of the majestic flat line of the pampas, the river, the area where the city lay, and the unlimited dimensions of geography and sky are dramatically described in his book *Precisions*.¹⁰ His ninth lecture on October 18th conveyed these perceptions in his proposal for "the city of affairs." This was to be his addition to the city of Buenos Aires where he envisioned five shining skyscrapers, "geometrical glass prisms" set under the stars on a reinforced concrete platform. As depicted in his contemporary city for Paris, he portrays the pure elements of his architecture as a monumental reasoned statement set against the existing environment. In this case, however, instead of the monuments set against a context which proclaims a glorious past, the architecture here is enhanced by the presence of the overwhelming geographical dimensions of the continent which Le Corbusier represents as a massive black void, punctuated by stars. In doing so, he suggests that the emptiness of the continent would be inhabited and the void filled by the cold reasoning of Corbusian order.

4- The final element in his proposal for the City of Buenos Aires, the park, is presented within the broader ideological framework of Corbusian dogma—a concept for a green city where only five percent of the land is occupied by buildings. Le Corbusier clearly tried to particularize his proposal, to adopt it to the circumstances, and make it fit within his universal thinking. In his lectures on Buenos Aires he was consistent with this strategy and¹¹ explained how, when strolling through the Palermo Park, he discovered many of his dreams for the city already existed. He noted the wide avenues for the cars and people which were surrounded by vast lawns and trees. Again, the lyric image he presented to the audience was always complemented by his arguments of cold reasoning. He would describe how thoughtful planning could also add significant value to the land.¹²

Finally, it is notable to point out that Le Corbusier's lectures carefully resonated a compatibility with the dominant ideas of the contemporary elite, such as the demand for

simplicity and order within a well organized political state. The very same year of Le Corbusier's visit to Argentina, Spanish philosopher Jose Ortega y Gasset who authored *The rebellion of the masses* and was closely linked to Victoria Ocampo's circle, wrote an article in *The Spectator*.¹⁴ He called for a minority capable of guiding the masses and resolving the chaos of the present system. "Order" was also a key word politically, and Le Corbusier's call for order had obviously more than one meaning to his listeners.

THE PROPOSAL

Before his departure, Le Corbusier orchestrated a campaign to lobby for his proposal. As a result of those efforts, the Austral Group was created in 1938. Their manifesto "Will and Action" was well received by Le Corbusier.¹⁴ His efforts to implement his plan for the city continued for years.

Unfortunately, the same patterns occurred. He was confronted with vague, uncompromised answers from his Argentinean contacts. Despite this, for years the architect kept an active campaign to lobby for his plan. Le Corbusier's plan was trapped in a web of political and personal ambitions. He saw himself as benefiting from his ideological connection to an elite who embraced his agenda and shared his modernist values. Especially at the beginning of his lobbying process, where the elite represented radical change and denounced the academic past. Modernization, however, also brought unwanted consequences. Between 1880 and 1910 the population of Buenos Aires increased dramatically as a result of the new immigration policy; 1910 also marked the celebration of the centennial of the revolution. This acted to reaffirm patrician pride and celebrated Spanish heritage against the growing social backdrop of Italian, Jewish, and Eastern European immigrants. The colonial style, first called the "National Restoration" was championed by the influential Martin Noel. He reaffirmed the position which the elite held against a flood of immigration. The national Restoration also searched for a clear image to contrast the social-political unrest being generated by the emergence of a highly politicized urban working class. Between 1916 and 1932 Buenos Aires duplicated its built area and rendered the colonial block system obsolete. Politically, universal suffrage, implemented in 1912, brought the populist president Yrigoyen to power. Social unrest and a deteriorating economy culminated in the military coup of 1930 which then placed Uriburu in power. Le Corbusier unquestionably believed that this new government would be "more apt to understand urban problems."¹⁵ About that time, a prominent theme of the elite was to escape to an idyllic past "a Buenos Aires eternal as air and water" as expressed in the writings of Jorge Luis Borges.

By February of 1938, Le Corbusier's office informed Gonzalez Garaiio and Victoria Ocampo that the Master Plan for the City of Buenos Aires was ready. The Plan consisted on basic operations which negotiated with earlier proposals for the city: Firstly, the montage of his proposals from the

1930's was possible in part because two young Argentinean engineers, Kurchan and Ferrari Hardoy visited Paris after graduation. They arrived during the exhibition of the Pavilion Des Temps Nouveaux. Integral to that project was the plan for Paris '37 and the plan for L'ilot Insalubre Number 6. Those projects became the principal points of reference for both Kurchan and Ferrari when collaborating on much of the Buenos Aires Plan. At that point, Le Corbusier was carefully applying similar concepts in his project for Boulogne-sur-Seine.

Secondly, a selection of alternatives already proposed or under consideration, from other plans for the city of Buenos Aires. Among then, Le Corbusier carefully considered Forestiers' plans for the city. Forestier designed major plans for Lisbon and Havana as well as the proposed schemes for sections of Buenos Aires. Le Corbusier incorporated Forestier's concepts and proposals into his own master plan for the city.

By acknowledging his original intuition which was to place "the city of affairs" on a platform in a neutral territory recouped from the river, Le Corbusier was able to accommodate all the previous proposals with same modifications. By emphasizing "the city of affairs" at the culmination of the river, the plan for Buenos Aires became- with Zlin- the first of Le Corbusier's urban proposals to depart from the radial-centric strategy, and move towards a linear, more hierarchical proposition. Although this same concept appeared one year later in his plan for Moscow, Buenos Aires was a part of the new Corbusian approach towards planning and indicated a concern for the more particular characteristics of the city, its geography, and its history.

In 1946, with Peron in power, some of Le Corbusier's contacts occupied positions in municipal agencies. This seemed to be the ideal moment to have at least part of his project built. Guillermo Borda, secretary of Public Works and Urban Planning of Buenos Aires, supported the massive construction of housing financed by the state and he also shared a belief in modern approaches to construction. Additionally, Peron's government was based on the power of the syndicates and unions and led to the organizing of the powerful CGT (Confederation General of Workers). This resulted from the spectacular industrial development generated by World War II Argentinean economy. This situation seemed to fit all the expectations Le Corbusier had about a political system. Neither communist nor capitalist, the Peronist regime was one of the earlier examples of a search for a third political position. In 1947, a commission charged to study a plan for Buenos Aires (EPBA) was created. The team consisted of Ferrari as its director, Bonet as his assistant, and Kurchan. Instead of the prevalent desire for order or mystic city origins, a new shift was perceived. In Peron's society the important component was harmony.

In April of 1947, Le Corbusier's edited proposal was published in the Spanish version of the *l'Architecture d'Aujourd'Hui*.¹⁶ Equilibrium and moderate growth were to become important. In the same edition, Andre Wogenscky

presented aspects of the Charter of Athens. This article was intended to complement and reinforce the belief that the Corbusian plan for the city was the right solution to their planning problems. It stressed that the authorities would be well served by adopting this project as a new symbol of the time in Argentina. As part of that new spirit, avoiding conflict was the single most important consideration, consequently, when translating the Charter of Athens in the municipal magazine, the provocative Article # 5 which stated that: "The private interest will be subordinated to the collective interest" was deliberately omitted. Harmony among classes was the key word of the day. Harmony also expressed Le Corbusier's desire for "unity between earth and building, individual and community, man, nature and cosmos." Although the struggle for power and the attack against the "oligarchy" was a dominant component of Peron's presidential period, harmony signified absence of class struggle. The published plan consisted of four parts: analysis, the possibilities of reform, the proposal itself, and the legislation. The plan proposed to concentrate the city within the limits of the avenues Jose M. Moreno, Acoyte and Canning. Outside the limits of the concentrated radiant city, the traditional neighborhoods of Belgrano, Villa Urquiza, Flores, and San Isidro, were to be kept intact. A caption in the publication maintained that this was proof that they intended to respect tradition and suggested these neighborhoods in Buenos Aires will keep their character. The rest of the urban fabric was meant to be absorbed and transformed into a system of parks and farms. Under this conditions, it was calculated that the city will accommodate as many as 4 million inhabitants. This concentrated area was to be connected through regional access to the rest of the country and major cities. In the center of the city a system of super-blocks of 1 Km square were to gradually replace the traditional Spanish "cuadra." The most daring component of this proposal was the elimination of Maderos Harbor and relocation of the city core towards the river. Located at the edge of the classical composition,¹⁷ the energy of the plan was then focused on his cruciform skyscrapers, as the secular crowning elements of the whole intervention. This project was the realization of those intuitive sketches from his ninth lecture in Buenos Aires on October 18, 1929.

Learning from the French regionalist architects of the 1920's,¹⁸ Le Corbusier sought to combine local traditions with modernist concepts. To accomplish this he employed universal standards by balancing regional distinctions and principles with broad guidelines. Consequently, the city of affairs was situated at the end of the avenue. It places the Grand Traveaux, executed with modern technology, where the original settlement for the city was located. Instead of altering the existing neighborhoods, as in the case of the plan Voisin, the fabric of Buenos Aires is kept almost intact. A fourth stage, over a period of seventy years, would eventually substitute the traditional grid. The proposal is clearly influenced by the particularities of the site and the topogra-

phy. If Voisin appeared to be a manifesto intended to illustrate a posture towards a technocratic and intellectualized representation of historical space, Buenos Aires was the discovery of the particularities of the geography and historical circumstances combined with realistic building goals. Although the plan retained many utopian elements, such as its large scale and the unresolved areas reserved for farming, there also existed the articulation of a clear argument. It searched for a compromise between the existing city and the natural and political landscape. The vision from above, so characteristic of other Latin American plans such as the compelling drawings for Rio, was not present in the Buenos Aires Plan. Here Le Corbusier's sketches emphasized the sense of arrival from the sea. This was the result of a keen ability to read the topographical characteristics of the site. During his lectures in 1929, Le Corbusier noted a significant topographical feature: the ground of the pampas and the river were not on the same level. The ground fell almost vertically into a steep incline called the "barranca." "With our reinforced concrete," he told the audience, "we are going to buy the ground of the city above the river."¹⁹ He retained his technical and poetic intuition in the plan which was published in 1947.

The plan had other not so fortunate readings of the territory. When it was published, it showed that more than two thirds of the city was to be removed. Beyond La Plata avenue, the city would become *quintas* and farms. Although the notion of a regional plan was part of Le Corbusier's urban scheme, this theoretical and practical aspect was left unclear. In his mock up for the publication in Spanish- the "Maquette du Livre," Figure 75 illustrates how consistently the lines representing regional roads penetrate the mass of the urban fabric.²⁰ This is Le Corbusier's only sketch under the heading of "regional plan." It is also the only sketch which addresses specifically the issue of connecting the capital with the rest of the country in pure urbanistic terms. It is the contention of this paper that Le Corbusier's fundamental interest was in building "the city of affairs" and the broad gesture of the Grand Traveaux. The remainder, it seems, would be in the hands of the Argentinean team whose primary concerns focused on issues such as "a grand avenue for a large concentration of masses." This was so consistent with the rhetoric of the regime in power at that time. As discussed by Gwendolyn Wright, in a characteristically French manner many colonialists wanted to combine aspects of experimentation. They were searching for universal rules, on the one hand, which were rooted in the principles of urban design and urban policy, and that could be applied effectively in any context. On the other hand, they were also seeking the specifics of an artistic tradition that respected the environment and social life which defined each place. Thus they could qualify the feasibility of the recommended changes. In doing so, Le Corbusier disclosed the manner "in which urban policies are connected to political and colonial concerns, and also illustrated the relationship between power and cultural urban strategies."²¹

By the time the project was published, his desire for reconciliation of conflicting interest and his confidence that the architect could conceive and administer the design in its entirety was thwarted by the complexity of political, economical, administrative, and regional pressures. The failure of the project, if anything, illustrates Manfredo Tafuri's assertion that Corbusian urbanism is dominated by a conceptual poverty that inevitably minimizes the complex problems inherent in the contemporary city and its relationship with the countryside.

The additional aspect of the plan worth note are the lodging areas, which strictly follow the lines of the Villa Radiuse and apply the low occupancy requirements of the fourth CIAM regarding the green city. That is to say, that only 12 percent of the land could be high density and a clear hierarchy of circulation should be evident. This change in the molecular composition of the city would allow up to 1,000 inhabitants per hectarea. The parks were also to provide facilities for different ages groups such as primary and secondary schools. The technicalities of Corbusian orthodoxy had to negotiate with a complex political reality. It was however, a desire to be free of the past traditions, the "negative"²² aspect of Le Corbusier's rhetoric, that appealed to the Peronist regime which rejected the patrician past and made the publication of Le Corbusier's plan possible. The buildings of the "city of affairs" itself and its innovative use of construction materials would never fit the taste of the regime. Their preference was for the type colossal neoclassical monuments with some populist, dramatic variation to fulfill the image of a powerful state and supreme leader. The apparent merits of the plan itself the subtle relationship to the existing fabric, its compromise with every part of the social and political spectrum, the preservation of the character of the coast as the global port, the search for equilibrium within the urban fabric, and its mythical relocation to the original city by the river, among others, were never seriously considered as an alternative intended to be built. Le Corbusier came to South America to "conquer the continent" with the power of his ideas, his lecture were given "with the unceasing desire to offer certitudes, instead, Le Corbusier's prestige and his proposal were used by many people and institutions in order to advance their own agendas or for purely personal gain. In March of 1948,²³ almost ten years after the project was done, an exasperated Le Corbusier appealed to Hardoy asking him lobby the government and request that he be invited to, at least, build a project similar in scope to the Unite d'habitation which was currently being constructed in Marseilles. By the end of 1949, any hope of having the plan built was non-existent. It is no small irony that the only project Le Corbusier was ever to build in Argentina was a modest house in the provincial city of La Plata. It was, in fact, his only domestic work ever built on the American Continent. The Curutchet house sits, ironically, in a very narrow, elongated lot, located in the Spanish cuadra he so vehemently criticized.²⁴

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NOTES

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- ¹ Le Corbusier y el Plan de Buenos Aires, Francisco Liernur y Pablo Pschepiurca, in *Le Corbusier y Sudamerica: Viajes y Proyectos*, edited by Fernando Perez Oyarzun (Santiago, Ediciones Arg, Serie Arte y Arquitectura, 1991) I would like to thanks Christiane Crasemann Collins for graciously providing me with a copy of that document.
- ² See particularly sketches 249, 250, 251, 270. *Le Corbusier Sketchbooks* Volume 1, 1914-1948, Preface by Andre Wogensky (The architectural History Foundation, the MIT Press, Cambridge, Mass, in collaboration with the foundation Le Corbusier, Paris) 1981
- ³ Le Corbusier, *Precisions on the Present State of Architecture and City Planning*, trans. by Edith Schreiber Aujame (The MIT Press, Cambridge, Massachusetts London, England, 1991) Thereafter Precisions. The work originally appeared in French, published in 1930.
- ⁴ For a discussion of Blaise Cendrars's influence on Le Corbusier's impression of South America, see Jose Bernardi, *Le Corbusier's Curutchet House: In Praise of Memory* (The Person Environment Theory Series, Center for Environmental Design Research, University of California, Berkeley, 1993) p. ~3-4
- ⁵ Le Corbusier, *Precisions*, p.21
- ⁶ *Ibid*, Lecture delivered on Thursday, October 3, 1929, to The Friends of the Arts, p.25 on passim
- ⁷ Kenneth Frampton, The city of dialectic, in *Le Corbusier in Perspective*, edited by Peter Serenyi (Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1969) p.140
- ⁸ Le Corbusier, *Precisions*, p. 138
- ⁹ *Ibid*, p.151. For an "organic" understanding of design, see sketches of p. 124.
- ¹⁰ *Ibid*, p.201
- ¹¹ *Ibid*, p.213
- ¹² *Ibid*, p.179 "I say it with force: Urban development is not expending money, it is earning money,it creates value."
- ¹³ Jose Ortega y Gasset, "*Meditacion del Pueblo joven y otros ensayos sobre America*", Madrid, 1981, originally printed on El Espectador, September 1929, "El hombre a la defensiva".
- ¹⁴ The manifesto was published as an addendum to the magazine *Nuestra Arquitectura*. It was very well received by Le Corbusier, who sent a letter from Vézelay in 1939 congratulating the group.
- ¹⁵ Letter of Le Corbusier to Antonio Vilar, 12/03/1930. Foundation Le Corbusier.
- ¹⁶ La Arquitectura de Hoy, Spanish version of L'Architecture d'Aujourd'hui. Buenos Aires, April 1947, text translated to Spanish by Silvia de Ferrari. I would like to thanks Judith and Ana Rivas for providing me with a copy of the magazine and for their invaluable research assistance from Buenos Aires. Regarding the creation of the Commission to Study the Plan for Buenos Aires, see copy Decree #10.898/47 signed by Siri, Borda and Tamagno.(French translation) at the Special Collection, Francis Loeb Library, GSD, Harvard University.
- ¹⁷ Le Corbusier, *Precisions*, see particularly sketches in p.204. Regarding Puerto Maderos, (Maderos Docks), they are being renovated into shops, restaurants, apartments and offices, in one of the most successful urbanistic interventions of the nineties in Argentina

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- ¹⁸ Stanislaus von Moos, Le Corbusier: The monument and the metropolis, *Newsline*, Feb. 94 (Columbia University) p.5
- ¹⁹ Le Corbusier, *Precisions*. see particularly sketches 197, 198 and 201.
- ²⁰ "Maquette du Livre", Plan of Buenos Aires. Foundation Le Corbusier, Paris.
- ²¹ Gwendolyn Wright, *The Politics of Design in French Colonial Urbanism* (Chicago and London: The University of Chicago Press, 1991) p. 85ff, and passim.
- ²² Richard Sennett, *The Conscience of the Eye: The Design and Social Life of Cities* (New York: Knopf, 1990), 169ff. and passim
- ²³ Letter of Le Corbusier to Jorge Ferrari Hardoy, Foundation Le Corbusier. Letter dated 03/25/1948
- ²⁴ The Curutchet house, in La Plata, is perhaps the less known of the houses designed by Le Corbusier. Even its name has been customarily spelled as Currutchet, with double r. This is a confusion apparently originated in Le Corbusier's studio, and carried on thereafter in every mayor book on Le Corbusier. The proper name of the client was Pedro D. Curutchet.