

Modernism: The Other French Connection | A Tale of Ambition + Intrigue + Suppression

MARLEEN NEWMAN

Indiana University

Keywords: Corbusier, C.I.A.M., international style, regional modernism, Harry Weese, Lurçat.

In the history of modern architecture, Mark Twain’s maxim “The very ink with which all history is written is merely fluid prejudice.”¹ may well have a place.

If one examines the development of architecture since the early twentieth century, two divergent lines can be discerned. The first of these lines is the one with which we are all familiar, mainly written by the “victors” of the international style debate, Le Corbusier, Walter Gropius, Ludwig Mies van der Rohe, and Sigfried Giedion. The architectural and written works of these men loom large in the history of modernism and were chronicled in Henry Russell Hitchcock and Philip Johnson’s famous book, *The International Style*.² Even today, it is this version of modernism that is universally studied in the history and theory of modern architecture. However, there has always been one piece of this puzzle that does not fit in an otherwise neatly organized historiography.

Ironically absent from this list of titans is another equally famous architect, Alvar Aalto, whose divergent modernism is at odds with the International Style of Corbusier, Gropius, and Mies. Aalto’s architectural and theoretical works seem to emanate from a modern regionalism based on the vernacular architecture and landscape of his home country, Finland. A consideration of Aalto leads us to a second line of development in modern architecture, one that starts with a little known French architect, André Lurçat, passes through Aalto, and completes itself in the Midwestern town of Columbus, Indiana with the built and written work of the architect, Harry Weese.

CORBUSIER VS. LURÇAT: EARLY EVIDENCE

Since the advent of modernism, one book has remained canonical despite the inevitable disagreements arising from almost a century of scholarship on the subject. First published in 1932, *The International Style* described a new type of architecture then emerging in Europe. Written by two Americans, Henry-Russell Hitchcock and Philip Johnson, the book soon became the definitive statement of the modern movement in architecture, its theoretical foundations, and the central figures. In reviewing the history of the modern movement,

the term “international style” seems to have emerged “full-blown” like Athena from the head of Zeus in 1932 with the simultaneous publication of the book and the opening of the exhibition at MOMA (The Museum of Modern Art), “Modern Architecture: International Exhibition”,³ curated by Hitchcock and Johnson. Even today, the commonly accepted historiography of the modern movement in architecture holds this book and this exhibition to be the terminus a quo.

But does this single scenario really capture the development of architecture in the early twentieth century? How do innovators like Frank Lloyd Wright, Eliel and Eero Saarinen, and especially Alvar Aalto fit into the neatly composed picture of the emerging International Style? Is there a second tradition of modernism distinct from the canonical International Style? And if so, how might this second line of thinking emerge from within the present historiography as a rationale for the existence of regional modernism? And finally, what was its influence on American regional modernists such as the Midwestern architect, Harry Weese?

A case can be made that the history of early twentieth century architecture is a bowdlerized one that was influenced by unregulated ambition, political intrigue, and ultimately suppression, censorship, and emendation. At the center of this story is control and censorship of publication and a carefully orchestrated dissemination of history. Two men emerge as protagonists in the evolving story of modern architecture and both would become foundational members of the Congrès Internationaux d’Architecture Moderne (C.I.A.M.). One would become a powerful spokesman and propagandist for the International Style while the other would disappear into obscurity. Corbusier and André Lurçat were contemporaries in the movement and were at first held in equally high esteem. A comparison of their work at similar points in time belies the trajectories of their respective careers.

Between the years 1912 and 1916, Corbusier completed the Villa Schwob, (Figure 1 (Left) an early seminal work. By 1917, Lurçat had completed the Villa Côte D’Azur (Figure 1(Right)). Both early works show a similar interest in granting a nod to historical vocabularies in facades that are somewhat static and symmetrical in composition. It is true that at the time, Corbusier was experimenting with the open plan, the Modular,

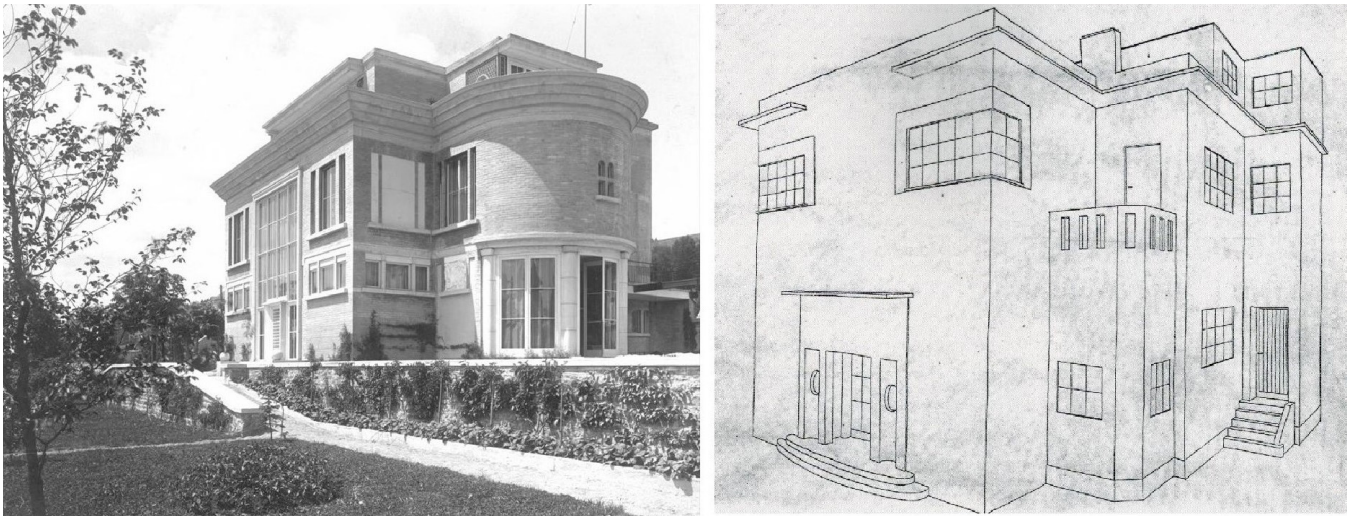


Figure 1. (Left) Villa Schwob (1912-1916) Corbusier. ©Fondation Le Corbusier-ADAGP. (Right) Villa Côte D'Azur (1917) Lurçat. Lurçat Perspective. (amended by author).

and the Domino House structural system, but Lurçat's design for the Villa Côte D'Azur showed dynamic corner windows and a vocabulary expressing the most avant-garde ideas of the time. In *Modern Architecture: Romanticism and Reintegration*, Hitchcock was to remark that Corbusier would not produce anything as outwardly daring as Lurçat until the Citroen House of 1921.⁴

The two men, though highly acclaimed in France, continued to follow divergent theoretical paths. A comparison of the two designs for housing projects dating from 1925 illustrates some fundamental differences between them. In that year, Corbusier designed Quartiers Modernes Frugès (Figure 2 (Top)) which is composed of two housing modules repeated throughout the design. The housing modules, intended to be mass produced on an assembly-line like a car, were oriented on the site irrespective of site demands and with no particular end-user in mind. Without regard for historical context or precedent, the modules were alternately flipped creating a garden next to an entry and so on down the street. Oriented in this way, the facades produced a regular rhythm of alternating volumes atypical for a street in Paris. The design decisions, made by Corbusier at Quartiers Modernes Frugès, were entirely consistent with his philosophy, one that elevated the thoroughly efficient, mass-produced- machine-made house linked neither to the land nor to its future inhabitant.⁵

Lurçat's project from 1925, Cité Seurat (Figure 2(Bottom)), was developed much like Corbusier's Quartiers Modernes Frugès. It is a series of housing units built in an urban area of Paris. But this is where the similarities end. In contrast to the project by Corbusier, Lurçat's designs for the neighborhood focused on responding to local historical context, the desires of individual inhabitants, and the placement of the house on the site, respecting orientation, views and a distinctive relationship to

the land. Unlike Corbusier's unit which was distinct, Lurçat's units were interlocked one to the other, building an integrated and complex composition. It is evident in this design that Lurçat, unlike Corbusier, felt that humanistic values could be included in architectural designs without compromising the vision of the modernist agenda in architecture.

Additionally, Lurçat's interests in mass production were far less dogmatic than those of Corbusier. Lurçat focused on two less radical systems of construction: the American wood-frame system, and Frank Lloyd Wright's prefabricated system, the textile blocks, from the 1920's. For Lurçat these systems provided the flexibility necessary to respond to differences among sites and inhabitants without losing the economy of mass production and ease of construction. Lurçat, unlike Corbusier, thought that modern housing designs should be economical and quick to build but that they should not lose the ability to respond to individual site conditions, people, and historic context. Lurçat felt strongly that the French would not accept a "one size fits all" house which was the core of Corbusier's design.⁶

Corbusier and Lurçat, using the same basic program for their designs, expressed diametrically opposed solutions which expressed the core values of their particular design theories for the vision of the future of modern architecture. These elemental differences were to weigh heavily on the outcome of the first meeting of the C.I.A.M. from which two lines of thought would emerge.

CORBUSIER VS. LURÇAT: EARLY PLANNING FOR C.I.A.M. AND THEORETICAL DIFFERENCES

In 1926, the story of the two men continues. Theo Van Doesburg became interested in Lurçat's work and featured him in a German journal: *The Construction Industry*. Van Doesburg praised Lurçat as the sole independent spirit in architecture



Figure 2. (Top) Quartiers Modernes Frugès, Corbusier 1925 (Wikimedia Commons). (Bottom) Cité Seurat, Lurçat 1925, www.fondation-jean-et-simone-lurcat.fr (amended by author).

in France and equated him to the top independent thinkers in America, Holland, and Russia.⁷ In 1927, Lurçat was asked to present his ideas at the Nancy-Paris Conference⁸ where he made a compelling argument for the modernists' agenda and grabbed the attention of Walter Gropius.⁹ Gropius was so impressed with the young designer that he invited Lurçat to the opening of the newly formed architecture department at the Bauhaus in Dessau.¹⁰ Lurçat's emerging prominence with Van Doesburg and Gropius led Mies Van der Rohe to invite him and not Corbusier to the Weißenhofsiedlung of 1927 in

Stuttgart. In the end, Mies replaced Lurçat's proposed building with two by Corbusier.¹¹

In the same year, Corbusier began to plan the first meeting of C.I.A.M. He had arranged for the international conference to take place in 1928 at the home of a wealthy benefactress, Hélène de Mandrot. However, before planning for the conference could be completed, Corbusier was invited to Russia to pursue the commission for the Palace of the Soviets. Upon his departure for Russia, Corbusier left de Mandrot in charge. She, in turn, delegated the remainder of the work to Siegfried Giedion who in turn tapped Lurçat to help. With Corbusier out of the country, Giedion's choice of Lurçat was a logical one given the latter's recent prominence in the movement. Concurrently, a poster was designed by Pierre Zénobel in 1927 to advertise the first C.I.A.M. meeting. It shows Corbusier and Lurçat as equals, fighting against the demon, Art Nouveau. For Giedion, selecting Lurçat to help plan the conference seemed appropriate.¹² Corbusier and Lurçat were identified as equals on the architectural scene in France and were gaining powerful reputations throughout Europe and in Russia.

In Corbusier's absence and with the blessings of de Mandrot and Giedion, Lurçat created a list of architects and engineers to be invited to the first C.I.A.M. meeting. Notably, that list included Frank Lloyd Wright. Corbusier held a genuine antipathy for Wright. Upon returning from Russia, Corbusier, angered by the composition of the list, revised it. Wright, of course, was omitted. In addition, Corbusier, interested in concentrating power, replaced the French Union of Architects, composed of students who supported Lurçat, with a new French delegation led by himself and his cousin, Pierre Jeanneret, both of whom were Swiss nationals and not French. Though the French Union of Architects attended C.I.A.M., they were not allowed to vote, leaving Lurçat with no base for supporting his agenda.¹³

By the end of the conference, members of C.I.A.M. had agreed on the *Déclaration de La Sarraz*.¹⁴ It was universally supported by all members because all political shading had been removed. The declaration could be read favorably by communists, fascists, and capitalists alike because it seemed to mirror principles acceptable to all members regardless of their political views. Lurçat and Corbusier were still at odds.

CORBUSIER AND LURCAT: TENSION GROWS

In 1928, a new publication highlighted the growing tensions between Corbusier and Lurçat. Giedion published *Building in France, Building in Iron, Building in Ferro Concrete*.¹⁵ Though the title promised a book focused on building in France, the book virtually ignored Lurçat in favor of the Swiss national, Corbusier. At the time Lurçat was the more prolific of the two and generally more well respected. About the book Lurçat would remark that Giedion had mentioned him with a "certain harshness and coldness".¹⁶

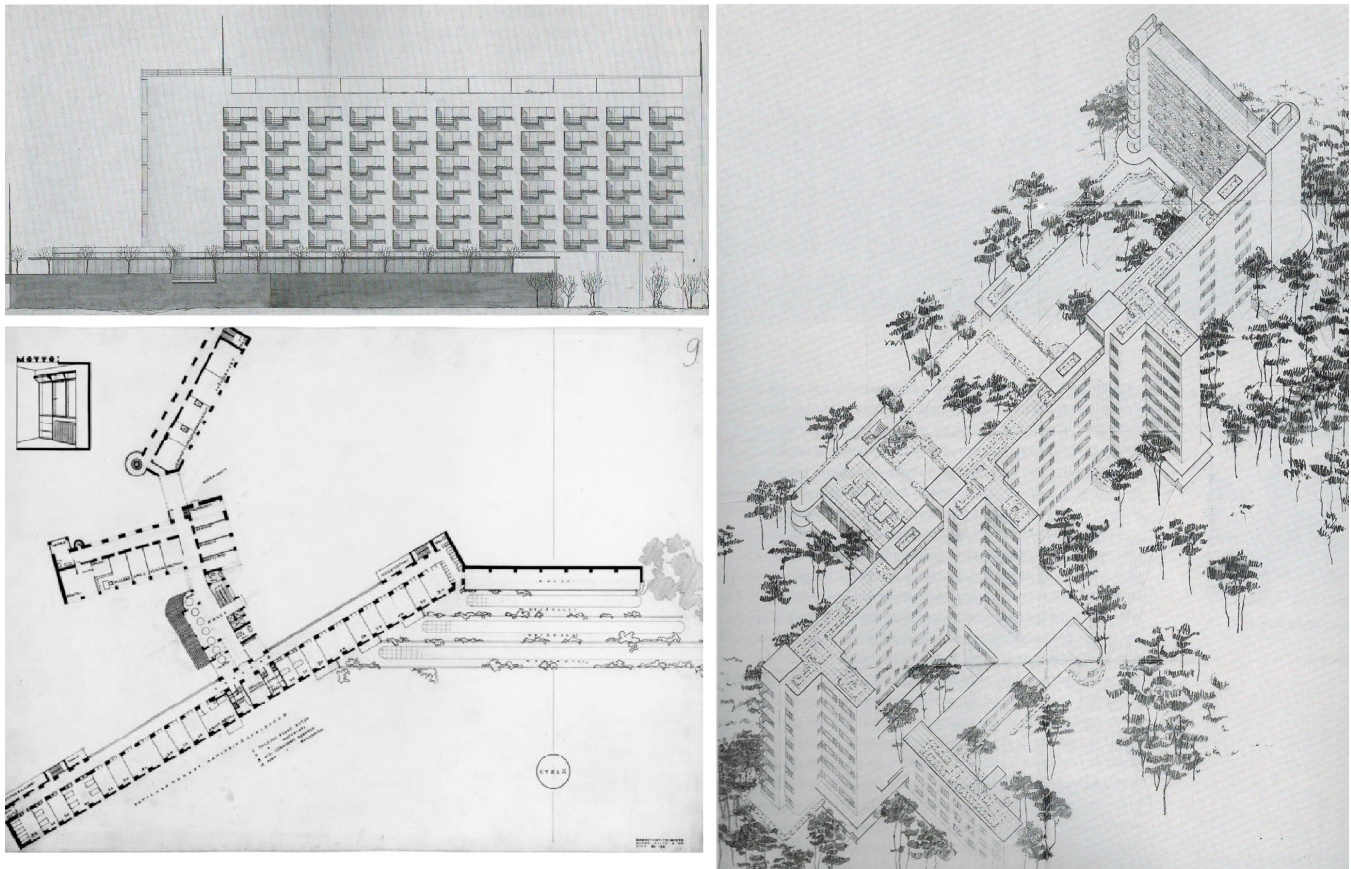


Figure 3. (Top Left) Hotel de Voyageurs (1929) Lurçat; (Top Right) Sanatorium, Durtoi (1928) Lurçat; (Lower Left) Piamio Sanatorium (1929) Aalto. (amended by author).

Corbusier, Giedion, and Guevrekian intended to publish the *Déclaration de La Sarraz* in 1929 but only in German, thus marginalizing the French delegation and Lurçat. Realizing this, Lurçat, an energetic writer, scooped Corbusier by publishing his version of the proceedings entitled: *Architecture: The Manifestation of the Contemporary Spirit* in French prior to the publication of Corbusier's German version.¹⁷ Predictably, Corbusier was livid. He wanted to control dissemination of the proceedings and the future of the International Style. Corbusier and Lurçat continued to battle over control of the future of modernism in architecture in Europe and Russia in general and in France specifically. Ironically, it would be the appearance of two American publications, in succession, that would seal the historiography of the International Style.

In 1929, Hitchcock's *Modern Architecture: Romanticism and Reintegration* appeared. The more famous work, *The International Style*, was published three years later. The two books by Hitchcock, when compared, present a disconnect in the historiography of modernism. *The International Style* initially published in 1932, is read to this day by nearly every architectural student, yet the first book, *Modern Architecture: Romanticism and Reintegration*, is little known. Within the short time of three years, Hitchcock's ideas had changed

dramatically. In *Modern Architecture: Romanticism and Reintegration*, Hitchcock attempted to show that "modern architecture" is not a sudden mushroom growth but that even the most advanced forms of contemporary building are a logical development of earlier styles.¹⁸ This and a list of the most important men of the movement are found on the back of the dust jacket of the original publication. The list includes: Frank Lloyd Wright, Corbusier, Gropius, Berlage, Oud and Lurçat.

In the first book, "international style" is not capitalized. At this point, it is not a proper noun nor is it a title: it is a general description. In *Modern Architecture: Romanticism and Reintegration*, Hitchcock cites both Lurçat and Corbusier equally and features many of their individual projects but in many ways, he prefers Lurçat over Corbusier. Indeed, Hitchcock in 1929 thinks of Corbusier as a mercurial genius while Lurçat is "assuredly more sound."

Lurçat indicates in many ways far better than Le Corbusier the possibilities of the wide development of the new architecture. He is not at all the genius, but he has a real grasp of the problems of contemporary architecture and a willingness to attack them slowly and solve them one by one. Lacking the Messianism and the passion for theory of

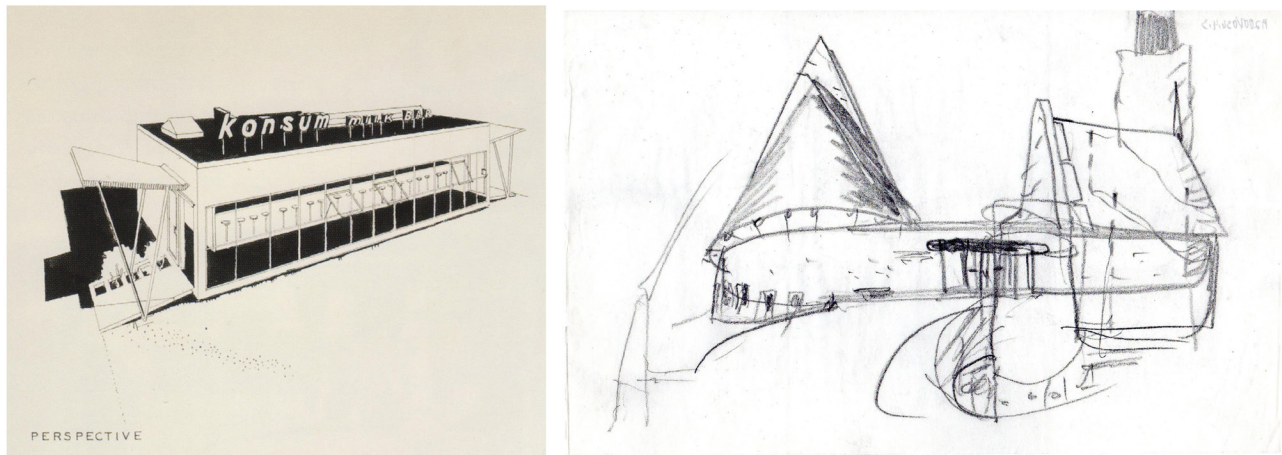


Figure 4. (Left) M.I.T. Thesis Project by Harry Weese (1938) M.I.T. Archives; (Right) First Baptist Church Sketch by Harry Weese, Harry Weese Associates (1965) Courtesy of the *Columbus Indiana Architectural Archives*. (amended by author).

Le Corbusier. His work is not contradictory. Yet he shows a very desirable capacity for dealing with separate difficulties in separate ways without confusion of genres.

Furthermore, while Le Corbusier has proven a difficult master, at once dogmatic and changeable, Lurçat has had a very healthy direct influence on many young architects for the very reason that they are more able to keep pace with him in his advance.¹⁹

—Henry Russel Hitchcock Jr., *Modern Architecture Romanticism and Reintegration*

About Lurçat's hotel and sanatorium (Figure 3), Hitchcock says:

...The later designs for rows of small standardized villas, for a large Riviera hotel and for a sanatorium are at once highly characteristic in the matter of fact treatment, and most successful in scale and proportion. Indeed, when the last is erected, it should be the most considerable new work in France.²⁰

—Henry Russel Hitchcock Jr., *Modern Architecture Romanticism and Reintegration*

Three years later, Hitchcock's ideas changed significantly. The "international style" becomes "International Style" and in the book, *The International Style*¹⁹, Corbusier is heavily cited while Lurçat is no longer mentioned as an influential member of the modernist movement. Through selective publication and dissemination, Lurçat and his ideas were effectively removed from history.

Lurçat was a Frenchman, a communist, and a modernist who was the product of L'École des Beaux-Arts in Nancy and Paris. Corbusier was not a product of the grandes écoles, he was not

French, and after returning from Russia and becoming disillusioned with communism, he developed fascist sympathies. Corbusier and Lurçat had fundamental differences based, in no small part, on their backgrounds. These fundamental differences were to force them further apart with respect to the development of the theories of modernism in architecture.

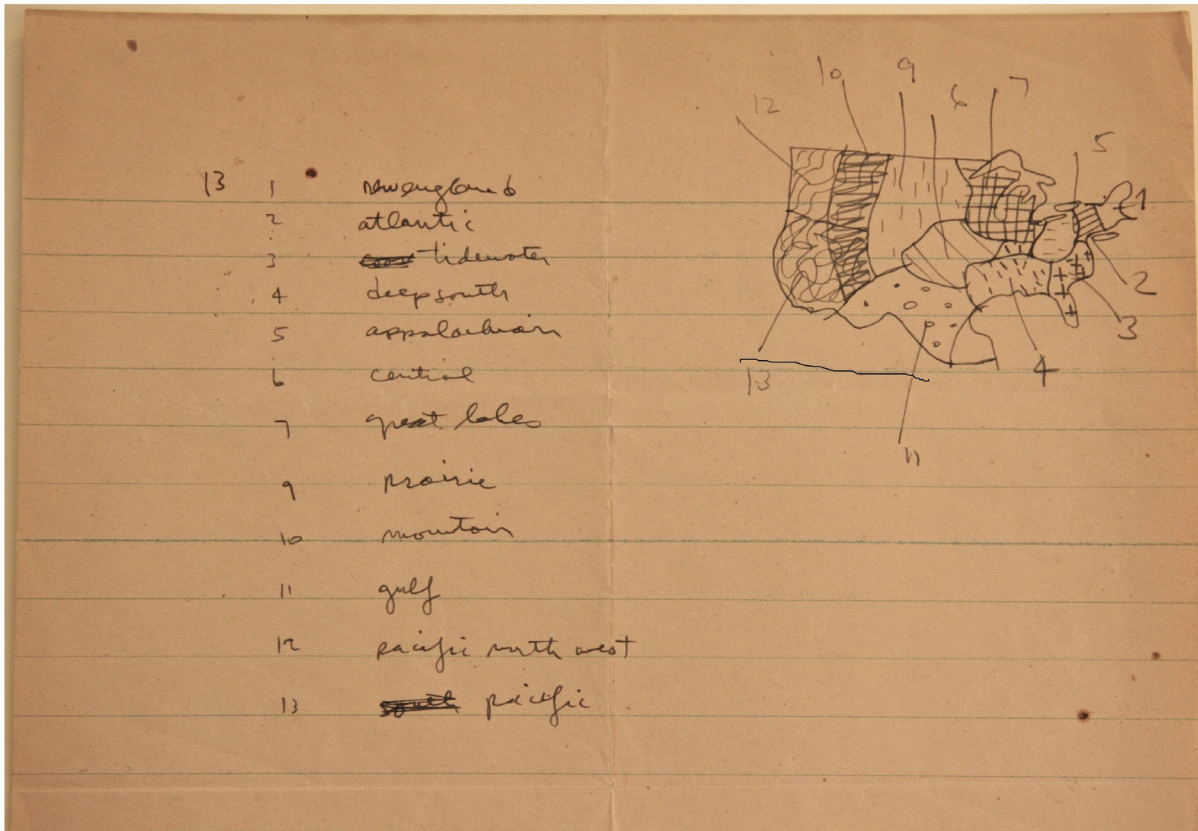
Lurçat, for example, claimed that Corbusier was building for the bourgeoisie and that he had no care for the social and economic reorganization of society. Corbusier's "machine for living" did not appeal to his sensibilities. Lurçat thought that light wood framing and Wright's textile block system could provide fast and economical construction while maintaining ultimate design flexibility. Corbusier, to the contrary, did not even want Wright and the Americans in C.I.A.M.

Corbusier wanted buildings to dominate the land, while Lurçat, like Wright, wanted buildings to engage with nature. About this idea, Corbusier, showing disdain for Wright, said:

Just as over the course of the last years Wright used the slightest rock crevice to marry his houses as much as possible to the earth; it is exactly the opposite that is proposed here. Our attitude toward nature is completely different today. ...The house rests on pilotis ...The urban client for whom this construction is intended aspires to dominate the landscape.²⁰

—Richard A. Eltin, *Frank Lloyd Wright and Le Corbusier: The Romantic Legacy*

Lurçat supported historic and regional linkages in architecture. He also thought that C.I.A.M. and Corbusier were replacing the orthodoxy of the grandes écoles with the orthodoxy of the International Style.



Modern architecture was born in the mid-west (western union and the original Chicago school) Carson Pirie Scott is still the most modern building in Chicago and it was conceived in the 1870's. (By Sullivan) However, though we have been at a standstill, though the FAIR and SEARS ROEBUCK are ~~still~~ the world's first steel framed buildings little did we note our achievement! The recent skyscrapers are all advertising value and copied from New York. The honest lasting qualities of the ADDISONUM THEATRE (Wright), the RAY EXCHANGE BUILDING have been traded for the garish display of the CIVIC OPERA (1930 designed) OR the 15th ^{15th} ~~15th~~ ^{15th} ~~15th~~ ^{15th} ~~15th~~ reconstruction in the form of the TRIBUNE TOWER.

Europe was influenced by WRIGHT. His first book of work was published in Holland!

~~THINK TO~~
~~BEFORE~~

We do have a tradition. It is of the early building, the natural and unaffected approach of the workers of the MONADNOCK Bldg. (Completely unadorned).

The honesty, simplicity and directness which is inherent in the simple DeLano farmhouse (several good examples in Barrington) was responsible for the development of Chicago's great architecture. We need to return to that tradition of honesty and directness in building our houses. Then when archeologists poke in our nose they will find ~~the remains of~~ ^{the remains of} independent, forceful, and creative people, not the confusing machinistic shambles of people who copied from greater periods. This will be one of the tests of our civilization.

Figure 5. (Top) Regional Map by Harry Weese while at the Bemis Foundation©; (Lower Left) Harry Weese's notes about the origins of Modern Architecture©; (Lower Right) Harry Weese's notes about the regional precedent (Regional Modernism) of the Farm House©; all three images are from the Ryerson and Burnham at the Art Institute of Chicago and are subject to copyright permissions from the library before publication. (amended by author).

What were the consequences of differences between Corbusier and Lurçat? Three years after Hitchcock published *Modern Architectures: Romanticism and Reintegration* in which Lurçat, humanism, and the use of historical context were mentioned in a favorable light, we find the same topics and Lurçat himself virtually erased from *The International Style: Architecture Since 1922*. Ambition, politics, intrigue, and suppression had effaced Lurçat from the history of the classical International Style supported by Corbusier, Mies, Gropius, Giedion, and now Hitchcock and Johnson.

LURÇAT AND AALTO: A REGIONAL THEORY OF MODERN ARCHITECTURE

Returning to the beginnings of C.I.A.M. in 1928, we find Alvar Aalto well positioned in the group but as a quiet bystander. Aalto found more resonance in the ideas of Lurçat than he did in those of Corbusier. Lurçat and Aalto would meet for the first time in that year and would become fast friends. Aalto visited Lurçat's architectural studio in Paris in 1928. At the time, Lurçat had just completed the Hotel de Voyageurs and de Tourists on the coast of the Mediterranean. This is one of the two projects lauded by Hitchcock in his first book.²¹ The unique L-shaped windows used in this project by Lurçat were found again in Aalto's competition entry of 1929 for the Paimio Sanitorium (Figure 3).

Unlike the views expressed in the printed versions of the *Déclaration de La Sarraz*, both Aalto and Lurçat believed in a modernism that related to historic context, to regionalism, to the individual, and to the land. Though Aalto thought highly of Corbusier's work, their relationship was that of two acquaintances. By contrast, Aalto adopted theories espoused by Lurçat and he lectured on those ideas and on Lurçat's works at the Finnish Association of Architects.

In 1934, Lurçat visited Aalto in Finland. Aalto agreed to be interviewed by a local paper regarding Lurçat's ideas and his visit to Finland. In that interview, Aalto contrasted the work of Lurçat with that of Corbusier. From the interview:²²

Aalto: Lurçat is undoubtedly one of the leading French architects today. There's no denying that he is one of the few who never stray into the formalism that seems to prevail so often these days. And he has a strong sense of responsibility. If we correctly understand the claim that architecture is a science that cannot be individually composed according to the formula "This is how I feel" or "It seems to me", then Lurçat certainly meets the bill.

Reporter: In this respect he is thus an antithesis to his compatriot Le Corbusier?

Aalto: Without a doubt! But both are needed. That is not to say that Lurçat is devoid of the intuitive feeling and personal warmth that is needed for the very best work.

— Göran Schildt, *Alvar Aalto in his Own Words*

Aalto and Lurçat shared common ideas about architecture. Aalto mirrors the very ideas that Lurçat was unable to include in the *Déclaration de La Sarraz*:

Nature not the machine should serve as the model for architecture. Architecture cannot disengage itself from natural and human factors; on the contrary, it must never do so. Its function is to bring nature ever closer to us.

Nothing is ever reborn, but it never completely disappears either everything that has ever been emerges in a new form.

— Göran Schildt, *Alvar Aalto in his Own Words*

Alvar Aalto's unique modernism remains at odds with the International Style of Corbusier, Gropius, and Mies. His architectural and theoretical works emanated from a modern regionalism based on the vernacular architecture and landscape of his home country, Finland. A consideration of Aalto and his close alignment with the ideas of modernism as put forth by Lurçat leads us to another line of development in modern architecture, a regionalism that started with the ideas of Lurçat, passed through Aalto, and completed itself in the Midwestern town of Columbus, Indiana with the work of Harry Weese.

AALTO AND WEESE: A CLOSE RELATIONSHIP

In 1933, Harry Weese began his formal studies in architecture at Massachusetts Institute of Technology (MIT). At this time, C.I.A.M. had held successive meetings in 1928, 1929, 1930, and 1933, and as we noted, *The International Style: Architecture since 1922* had been published. As a student of architecture, Weese could hardly have remained unaware of these two important influences and Hitchcock's earlier book from 1929, *Modern Architecture: Romanticism and Regeneration*.

By 1938, Weese's work was strongly influenced by the international style and a strong interest in prefabrication, both promoted by Corbusier. (Figure 4). Between 1933 and the production of Weese's thesis project in 1938, Weese met I.M. Pei at M.I.T. and Eero Saarinen at Yale University, and won a fellowship to Cranbrook. In 1937, Weese took a bicycle trip to Europe that cemented his future as a modernist, but he was to be forever influenced by his experiences at Cranbrook, and his exposure to Alvar Aalto. By 1965, the design sketch for the First Baptist Church in Columbus, IN (Figure 4) offered a stark contrast to the thesis design of 1938. Clearly, the church sketch presents a regionally inspired work. What was it that transformed Weese's work from that of an International Style modernist to a style influenced by regional modernism, Aalto, and Lurçat?

In 1938, not only did Weese finish his architectural thesis project, but more importantly he attended the Aalto Exhibition at the Museum of Modern Art.²³ This transformative experience

influenced Weese's future design work. From 1939 onward, Weese supported a modernism in line with the ideas of Lurçat and Aalto. He developed a theory of modernism born in the Midwest. Like Lurçat and Aalto, Weese stressed the importance of history and of design responding to regional differences. Weese developed a close relationship with Aalto that lasted from 1938 until Aalto's death on May 11, 1975.

The two corresponded and Weese was instrumental in Aalto's appointment as a professor at M.I.T. and in his gaining the commission for Baker Hall. Also important were Weese's own investigations of regionalism and especially the impact of the Midwest on his own regionalism that gave rise to the transformation of his design style from the International Style to a regionally focused modernism.

In 1976, nearly forty years after his first meeting with Aalto, Weese mused about the importance of the relationship in a manuscript written months after Aalto's death:

Aalto visited America in 1938 following his exhibition and the appearance of the slim but portentous Museum of Modern Art catalog. It opened our eyes and minds to a new presence in the evolving functional ethic, an environmental totality deriving from nature and natural causes.

It seemed designed for the new social order the small countries of Scandinavia were building, a compact with their natural resources, climate, and perception of social justice.

— Harry Weese, Personal Papers Ryerson and Burnham Libraries at The Art Institute of Chicago

Weese was a consummate modernist, but he was a very different kind of modernist. Though he was complimentary to both Corbusier and Aalto, it was the latter who caught his imagination. About Aalto, the regionalist, Weese remarked:

Aalto's mastery of form and material seem to come from the land. It yielded a totality in which every part was his. The affinity of opposites existing between Aalto: simple, natural, hands in the clay, and Le Corbusier: intellectual, polemicist, artist, is a telling one. Wide open spaces vs. the city. Not that Aalto didn't plan cities. His were small, growing and in human scale. Corbusier's were finite and scaleless.

But each respected history in his way. And the work of these two very different men probably contains all that we need to know about the art and profession of architecture.

— Harry Weese, Personal Papers Ryerson and Burnham Libraries at The Art Institute of Chicago

By 1939, Weese was hard at work at the Bemis Foundation where he was developing a regionally based theory for housing design. He outlined a presentation entitled: "REGIONALISM – AN EDUCATION PROCESS" in notes from October 7, 1939 and December 20, 1939. Here, Weese emphasized the importance of studying regional differences as a way of reviving an interest in solving problems in housing design. He discussed peculiarities of culture, economics, climate, materials, and building forms and related them to various regions across the country. To codify these ideas Weese sketched out a map of the United States divided into regions. (Figure 5 (Top)) For him, regional differences were the key to solving design problems, be they housing at the Bemis Foundation or the First Baptist Church in Columbus, Indiana. Finally, for Weese, history was important and about it he said:

...And while there is a great increase in sophistication about urban design and the cityscape there is probably less interest in the historic styles than that shown by the generation which overthrew them. Knowledge of all architecture is as necessary to the modernist architect as the knowledge of all music is to the present-day composer.

— Harry Weese, Personal Papers Ryerson and Burnham Libraries at The Art Institute of Chicago

Additionally, modern architecture was American and Midwestern: (Figure 5 (Lower Left))

Modern architecture was born in the mid-west (Wright, Sullivan and the anonymous Chicago School) Carson Pirie Scott is still the most modern building in Chicago, and it was conceived in the 1890's. (By Sullivan) However, though we have been at a standstill, though the Fair and Sears Roebuck are the world's first steel framed buildings little did we note our achievement.

— Harry Weese, Personal Papers Ryerson and Burnham Libraries at The Art Institute of Chicago

CONCLUSION

Weese defended an American architectural tradition that he viewed as true and honest, and in the form of the Illinois farmhouse. It is no doubt this image of the farmhouse on the Midwestern plain that led to the First Baptist Church, a regionally inspired design. (Figure 5 (Lower Right)) The striking success of *The International Style* and its wide dissemination served to eclipse the far more positive view of Lurçat found in Hitchcock's earlier work, *Modern Architecture: Romanticism and Reintegration*. Nonetheless, understanding the controversy between Corbusier and Lurçat and the strong philosophical bonds between Lurçat and Aalto and later Aalto and Weese may explain an important missing link in the history of modern architecture. Today, that link lives on in the work of regional modernists who rely on cultural and historic contexts, humanism, and a relationship to the landscape.

ENDNOTES

1. Twain, Mark. *Pudd'nhead Wilson*. New York: Open Road Integrated Media, 2015.
2. Hitchcock, Henry-Russell, and Philip Johnson. *The International Style*. New York: Norton, 1966.
3. *Modern Architecture: International Exhibition*, New York, Feb. 10 to March 23, 1932. Reprint ed. [New York]: Published for the Museum of Modern Art by Arno Press, 1969.
4. Hitchcock, Henry-Russell, *Modern Architecture: Romanticism and Reintegration*. New York: Hacker Art Books, 1970. p.171.
5. Cohen, Jean-Louis, Lurçat André, and Institut français d'architecture. 1995. *André Lurçat : 1894-1970 : Autocritique D'un Moderne*. Liège: Mardaga. p. 80.
6. Cohen, Jean-Louis, Lurçat André, and Institut français d'architecture. 1995. *André Lurçat : 1894-1970 : Autocritique D'un Moderne*. Liège: Mardaga. p. 80.
7. Cohen, Jean-Louis, Lurçat André, and Institut français d'architecture. 1995. *André Lurçat : 1894-1970 : Autocritique D'un Moderne*. Liège: Mardaga. p. 72.
8. Cohen, Jean-Louis, Lurçat André, and Institut français d'architecture. 1995. *André Lurçat : 1894-1970 : Autocritique D'un Moderne*. Liège: Mardaga. p. 75.
9. Cohen, Jean-Louis, Lurçat André, and Institut français d'architecture. 1995. *André Lurçat : 1894-1970 : Autocritique D'un Moderne*. Liège: Mardaga. p. 76.
10. Cohen, Jean-Louis, Lurçat André, and Institut français d'architecture. 1995. *André Lurçat : 1894-1970 : Autocritique D'un Moderne*. Liège: Mardaga. p. 76.
11. Cohen, Jean-Louis, Lurçat André, and Institut français d'architecture. 1995. *André Lurçat : 1894-1970 : Autocritique D'un Moderne*. Liège: Mardaga. p. 77.
12. Zénobel, Pierre, La Sarraz, 29 August 1927, drawing on paper. (?).
13. Cohen, Jean-Louis, Lurçat André, and Institut français d'architecture. 1995. *André Lurçat : 1894-1970 : Autocritique D'un Moderne*. Liège: Mardaga. pp. 80-82.
14. *Programs and Manifestoes on 20th-Century Architecture* 1st MIT Press pbk. ed. Cambridge, Mass.: MIT Press. pp. 109-114.
15. Frampton, K. 1997. "Building in France, Building in Iron, Building in Ferro-Concrete, by Sigfried Giedion Introduction by Sokratis Georgiadis, Translated by J. Duncan Berry."
16. Cohen, Jean-Louis, Lurçat André, and Institut français d'architecture. 1995. *André Lurçat : 1894-1970 : Autocritique D'un Moderne*. Liège: Mardaga.
17. Lurçat André. 1929. *Architecture. Les Manifestations De L'esprit Contemporain*. Paris: Sans pareil.
18. Hitchcock, Henry-Russell, *Modern Architecture: Romanticism and Reintegration*. New York: Hacker Art Books, 1970. p.162.
19. Hitchcock, Henry-Russell, and Philip Johnson. *The International Style*. New York: Norton, 1966.
20. Etlin, Richard A. 1994. *Frank Lloyd Wright and Le Corbusier : The Romantic Legacy*. Manchester: Manchester University Press. p.12.
21. Hitchcock, Henry-Russell, *Modern Architecture: Romanticism and Reintegration*. New York: Hacker Art Books, 1970. p.173.
22. Aalto, Alvar, and Schildt Göran, *Alvar Aalto in His Own Words*. New York, NY: Rizzoli, 1998. p. 84.
23. Museum of Modern Art (New York, N.Y.). *Architecture and Furniture: Aalto*. New York: Museum of Modern Art, 1938.