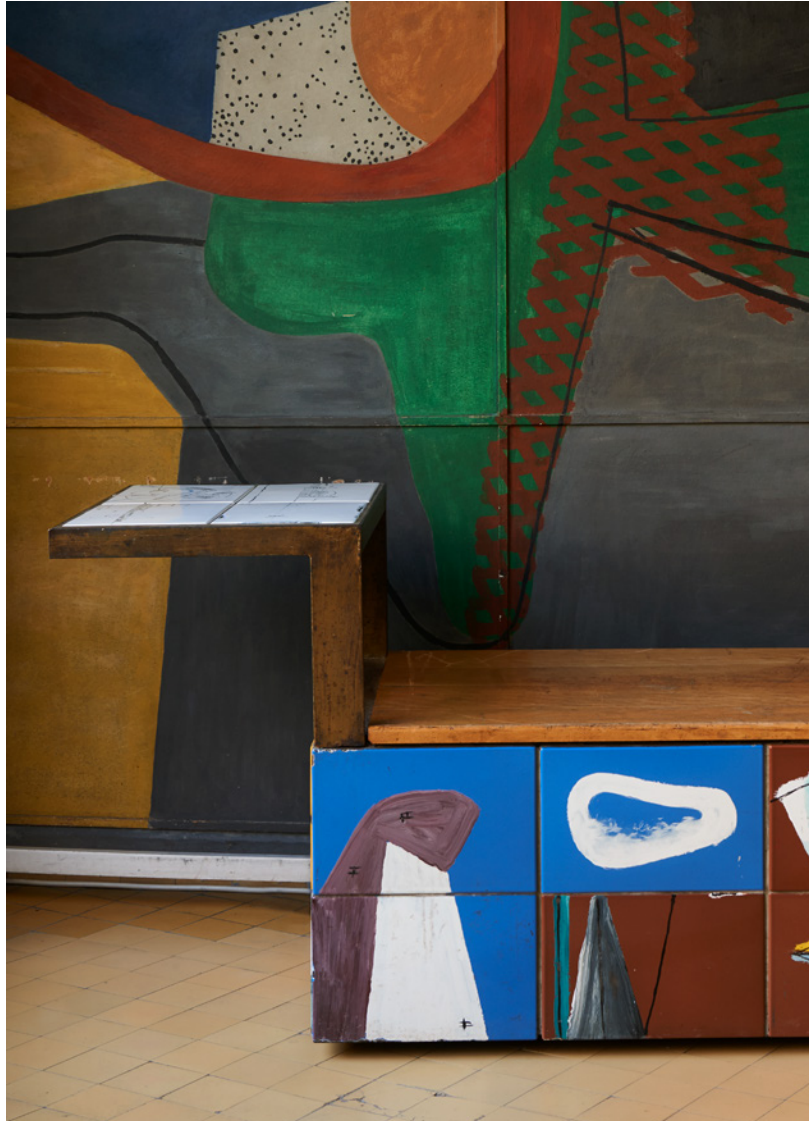


“COMMUNAL AREAS WERE ALL ABOUT INTIMACY AND COLOR. A ROOF GARDEN GAVE VERDANT SUCCOR TO SOULS EXILED FROM SWITZERLAND. IN HIGH SUMMER, THE SHADED SPACE UNDER THE PAVILION SHINES THE SAME GREEN SHEEN.”



tecturally pure. Le Corbusier fully indulged in his self-proclaimed “Five Points for a New Architecture.” Pillars pushed the building skyward above an urban jungle swatched emerald and gray. This floating foundation meant there was no need for supporting walls or planned interiors: the layout could be freeform, airy, open-plan.

Such freedoms inspired the key invention: the 45 revolutionary guestrooms. To trim construction costs—with a side-benefit of reducing student angst—all were identically radical. Each combined storage space, a toilet, and a panoramic study area. At just 172 square feet (16 square meters), room design was necessarily functional, with just enough space to pontificate, fornicate, and read Albert Camus. So clever was the layout that for decades the Fonda-

tion Suisse was the only *maison* in the Cité Internationale Universitaire to boast in-room showers.

Communal areas were all about intimacy and color. A roof garden gave verdant succor to souls exiled from Switzerland. In high summer—when academics and architects can apply to stay in the Fondation Suisse—the shaded space under the pavilion shines the same green sheen.

In 1948, Le Corbusier returned to the building to apply a kaleidoscopic finishing touch. Inside the lower level salon, replete with LC3 Grand Confort armchairs, the Swiss-French hand-painted a vast mural with rainbow talking heads. That’s Le Corbusier: connecting concrete with color to create a community that lasts. —

