Proportion: Describes the relationships between elements of a design.

Geometry: Is the single most common determinant of characteristic in building.

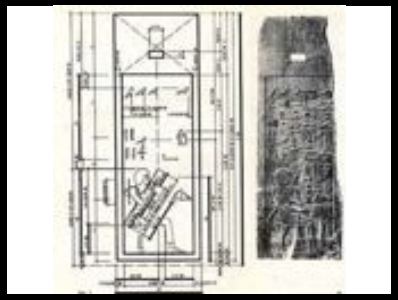
Plato in the Timaeus: “The cube a derivative of the square is the vital ingredient of Pythagorean mathamat-ics, it is considered geometrically, numerically and symbolically, equating with the earth, the heaviest and most inert of the four elements.”

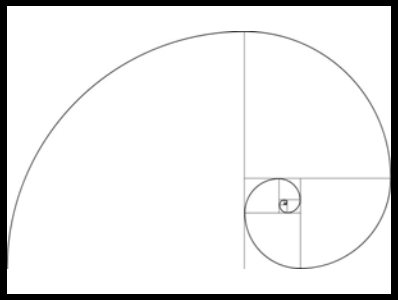
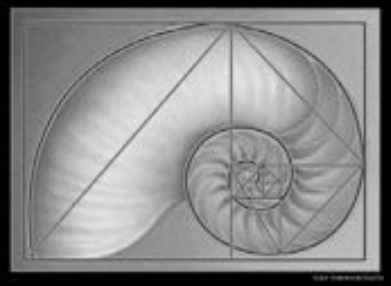
Vitruvius: “Proportion is a correspondence among measures of the members of an entire work, and of the whole to a certain part selected as standard.”

Vitruvius: “Without symmetry and proportion there can be no principals in the design of any temple; that is, if there is no precise relationship between its members, as in the case of those of a well shaped man.”

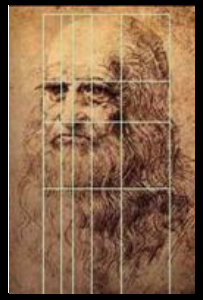
Alberti: “The part ought to be so composed that their overall harmony contributes to the honor and grace of the whole work, and that effort is not expanded in adorning one part at the expense of all the rest, but that the harmony is such that the building appears a single, integral, and well- composed body rather than a collection of extraneous and unrelated parts.”

Le Corbusier: “An inevitable element of Architecture. The necessity for order, The regulating line is a guarantee against wilfulness. It brings satisfaction to the understanding”

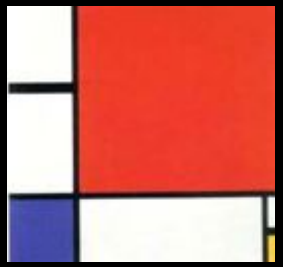
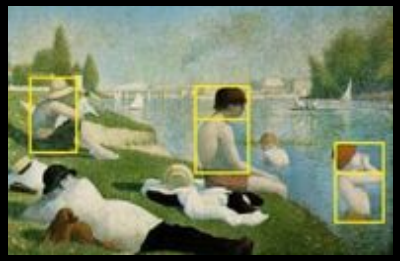


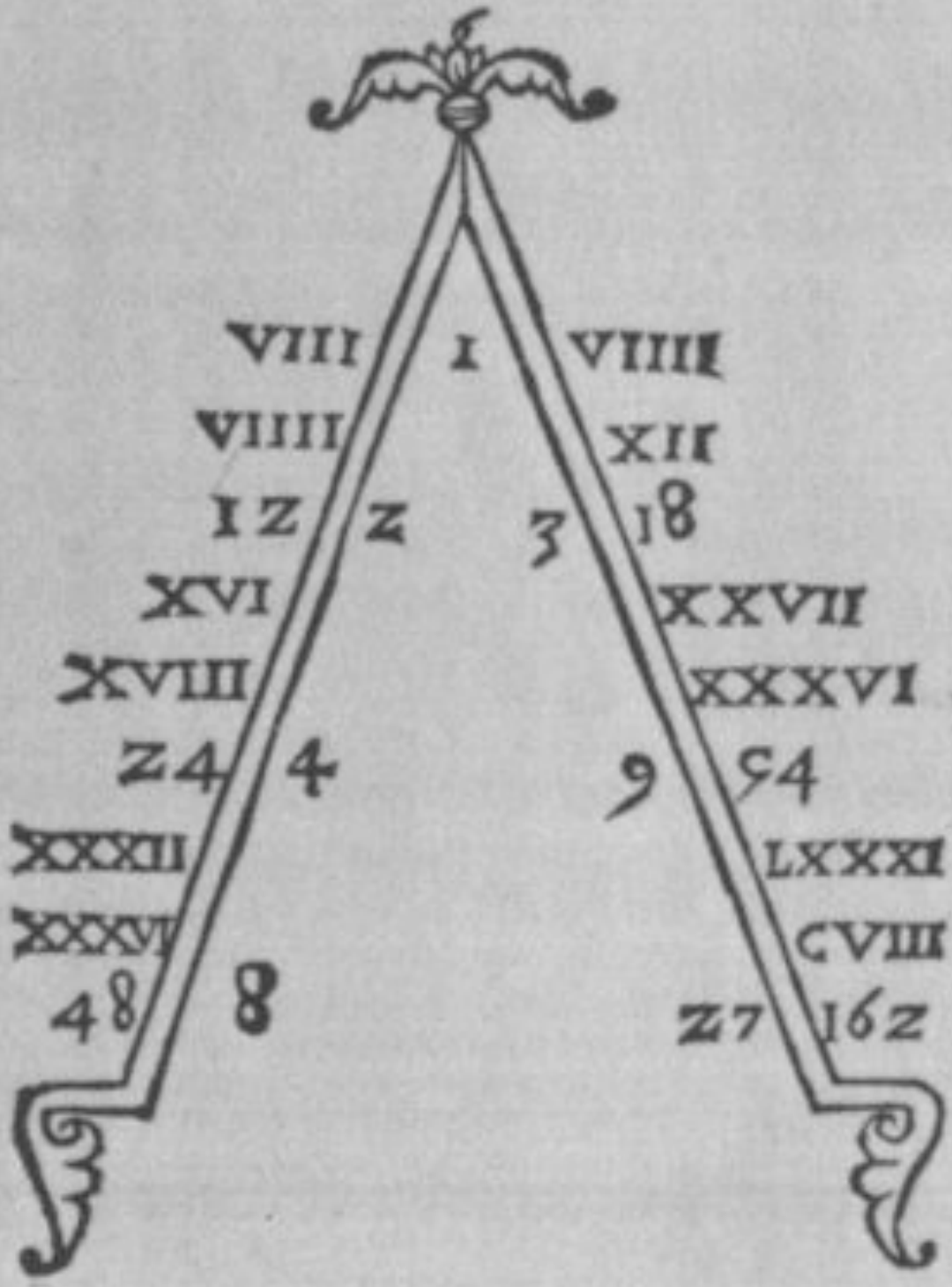



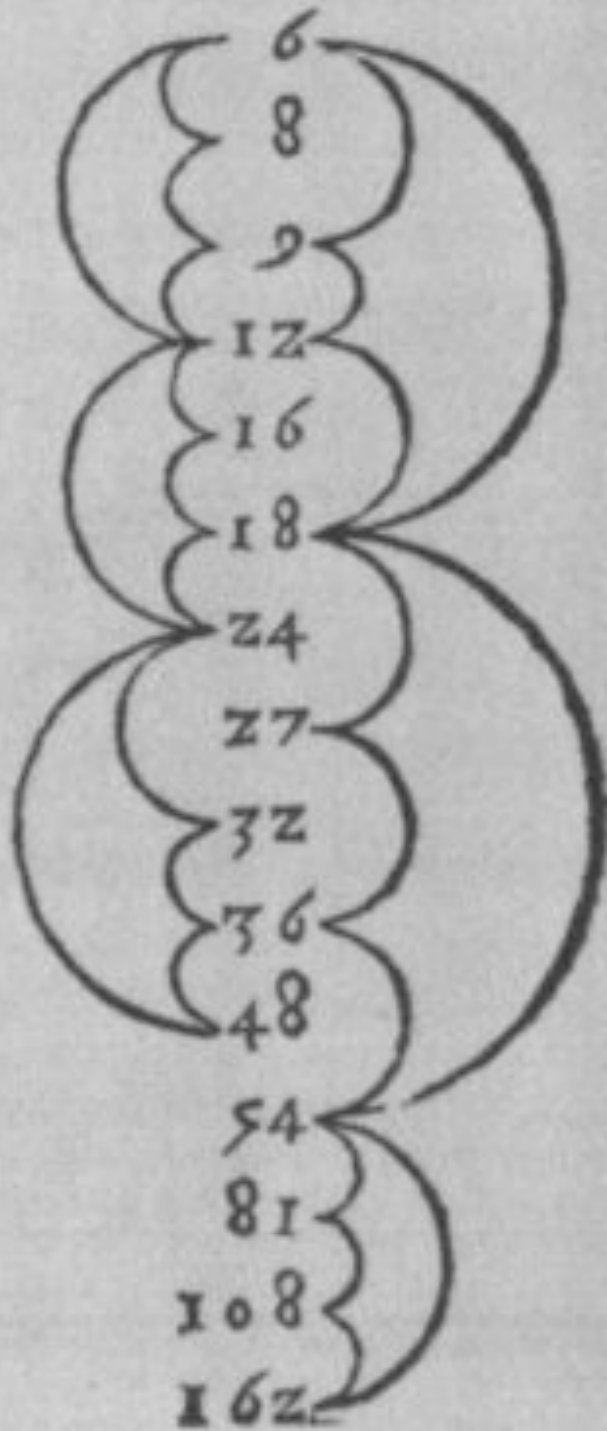




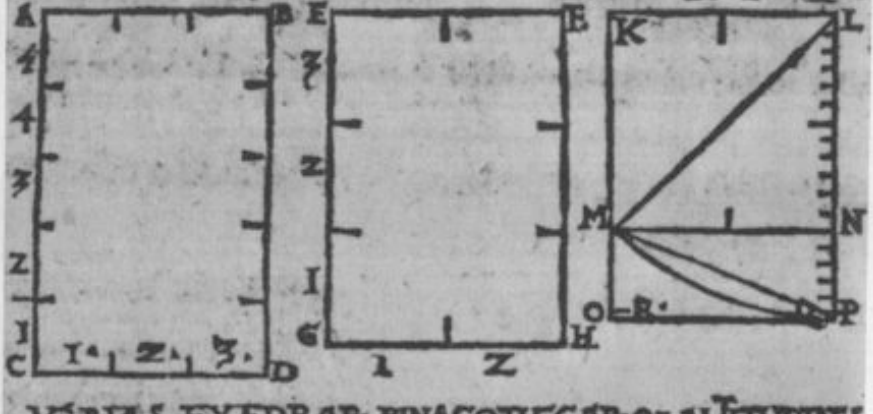


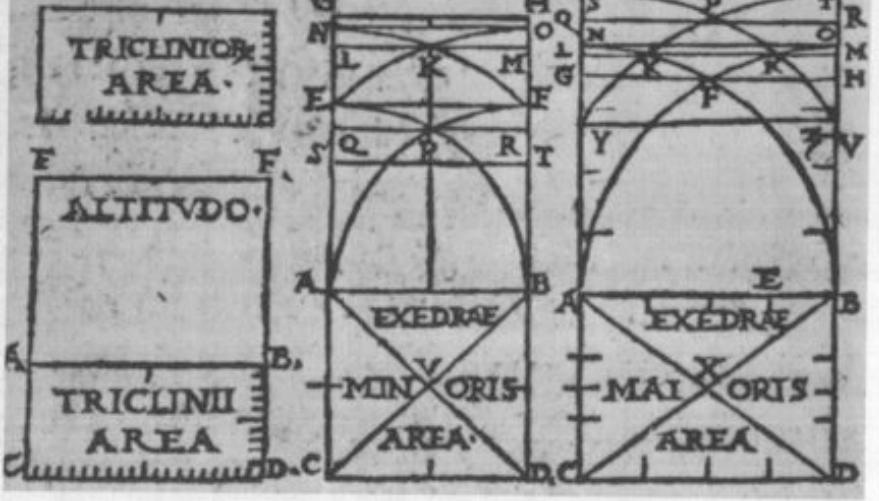


VIII
I
VIIII
VIIII
XII
IZ
Z
3
18
XVI
XXVII
XVIII
XXXVI
Z4
4
9
54
XXXII
LXXXI
XXXVI
CVIII
48
8
Z7
16Z

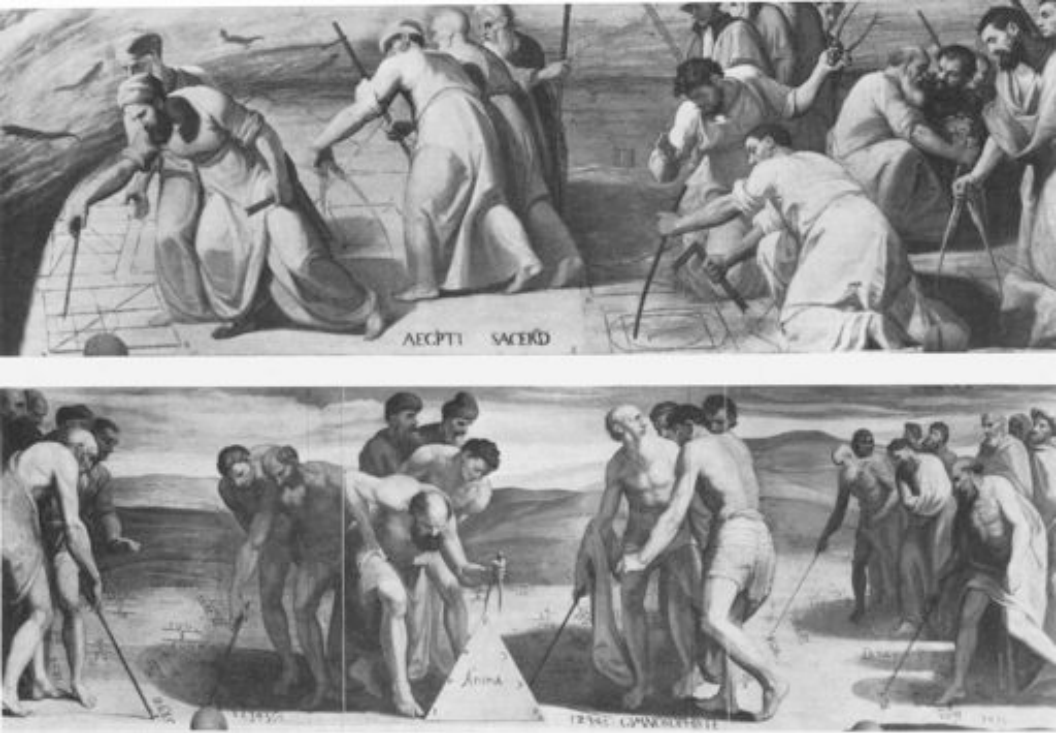

6
8
9
IZ
16
18
Z4
Z7
3Z
36
48
54
81
108
16Z

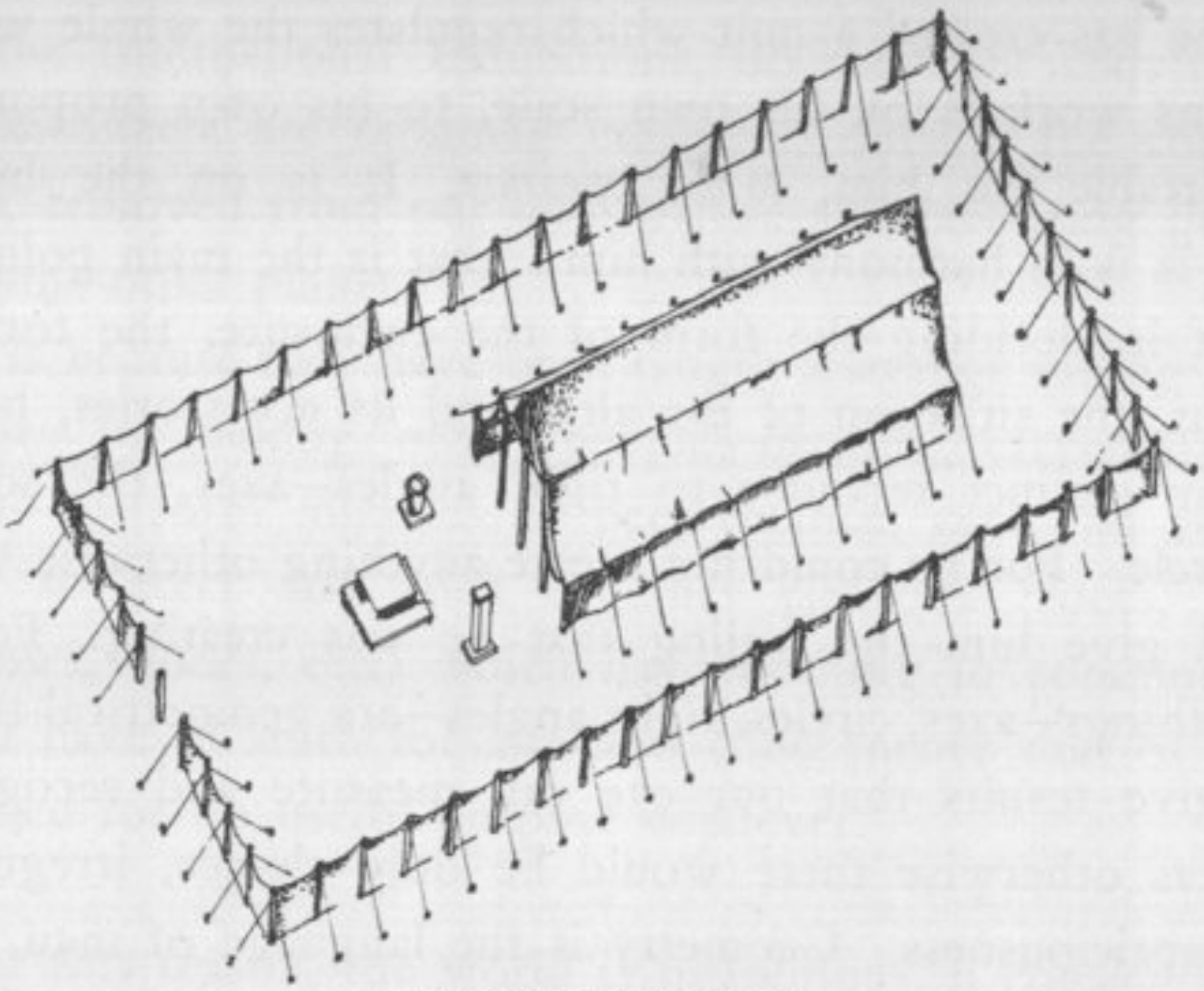
ATRIORVM: EX TRIBVS CŌFORMATIS GENE
FAVCIV: IMPLVVIOR&: PERISTYLIOR& QVOQ;.8



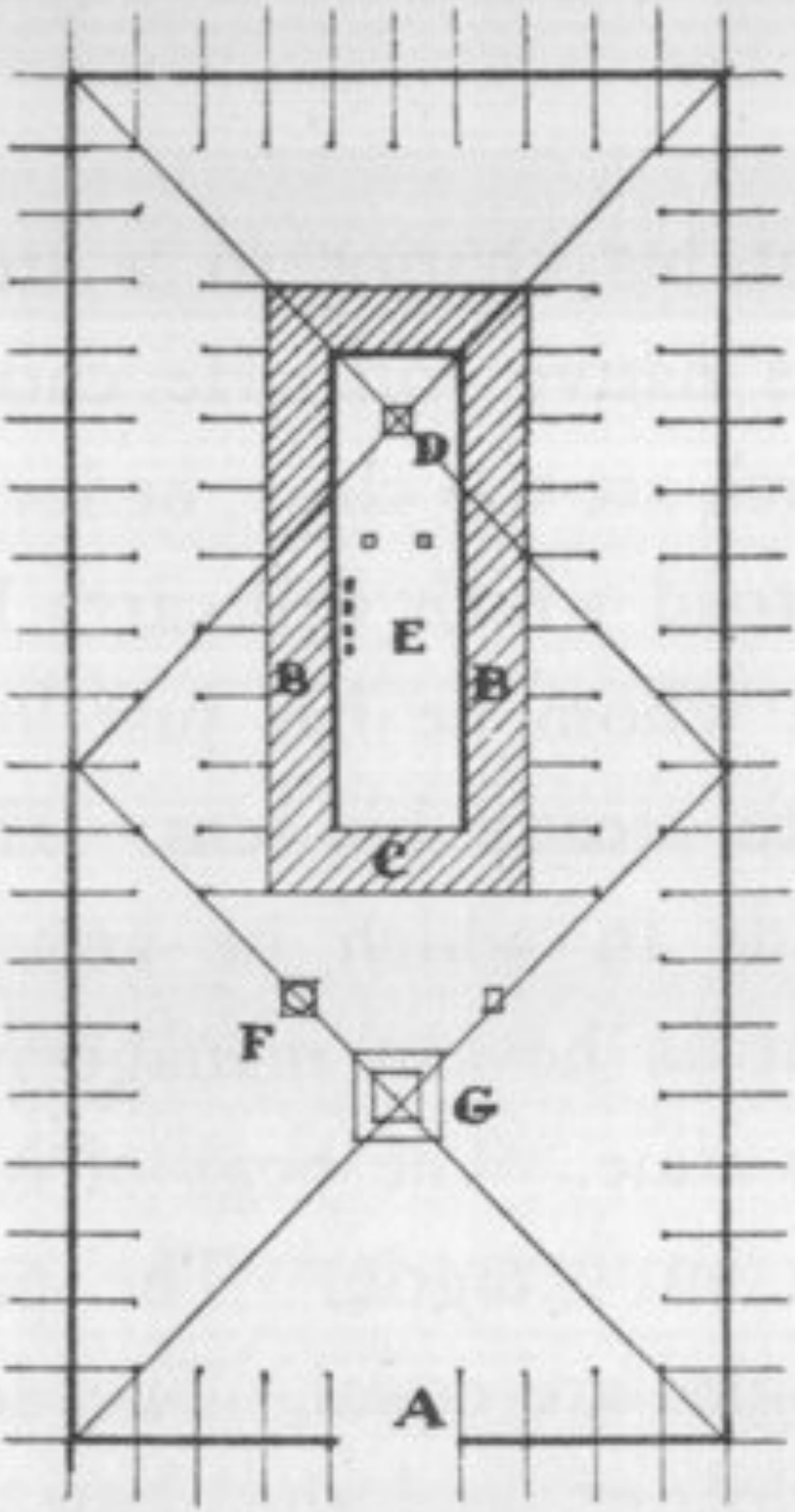
VARIAS EXEDRAR& PINACOTHECAR& ALTITVDINES



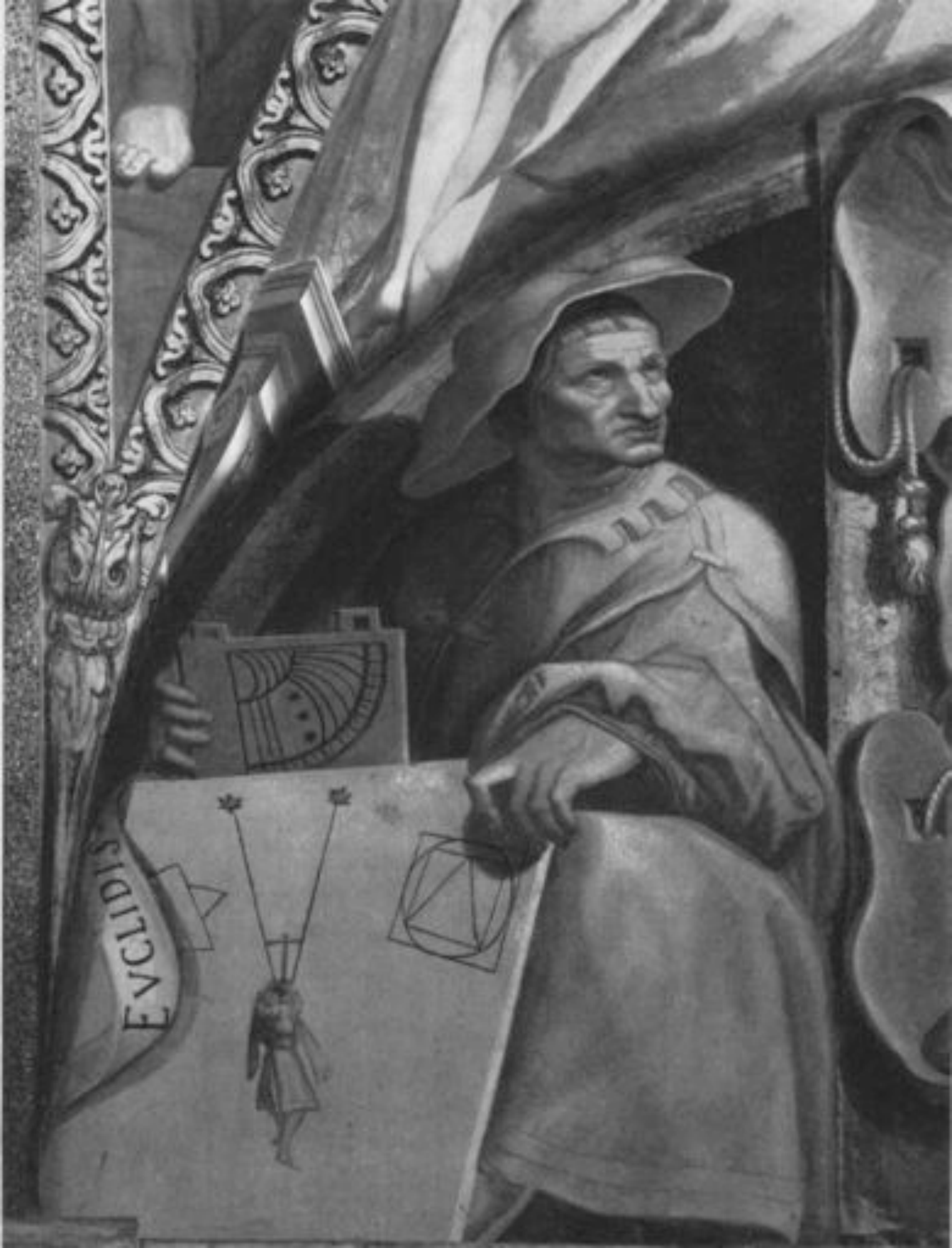

AEGIPTI SACERD



A PRIMITIVE TEMPLE


D
E
B
B
C
F
G
A

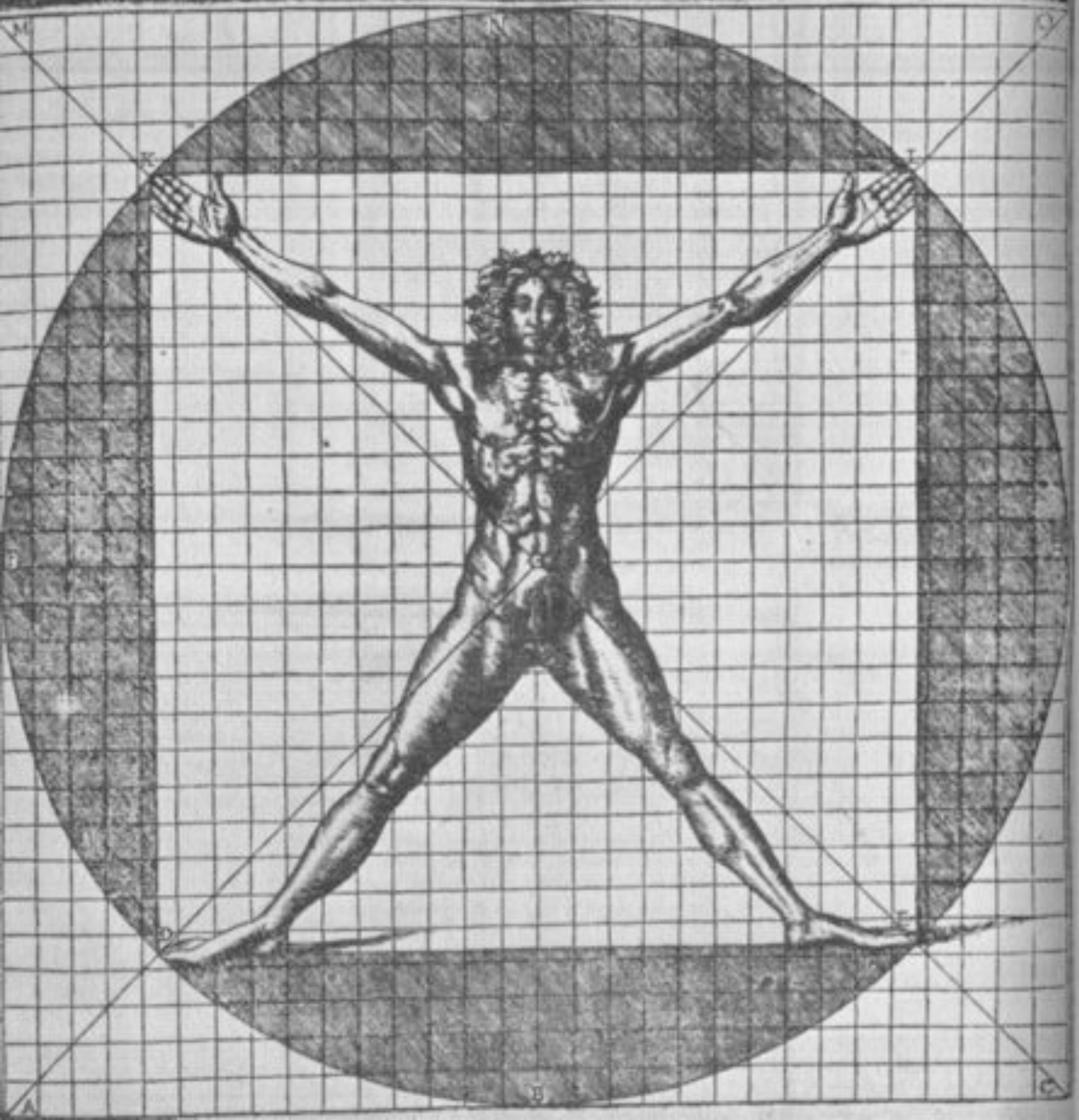

COUPE

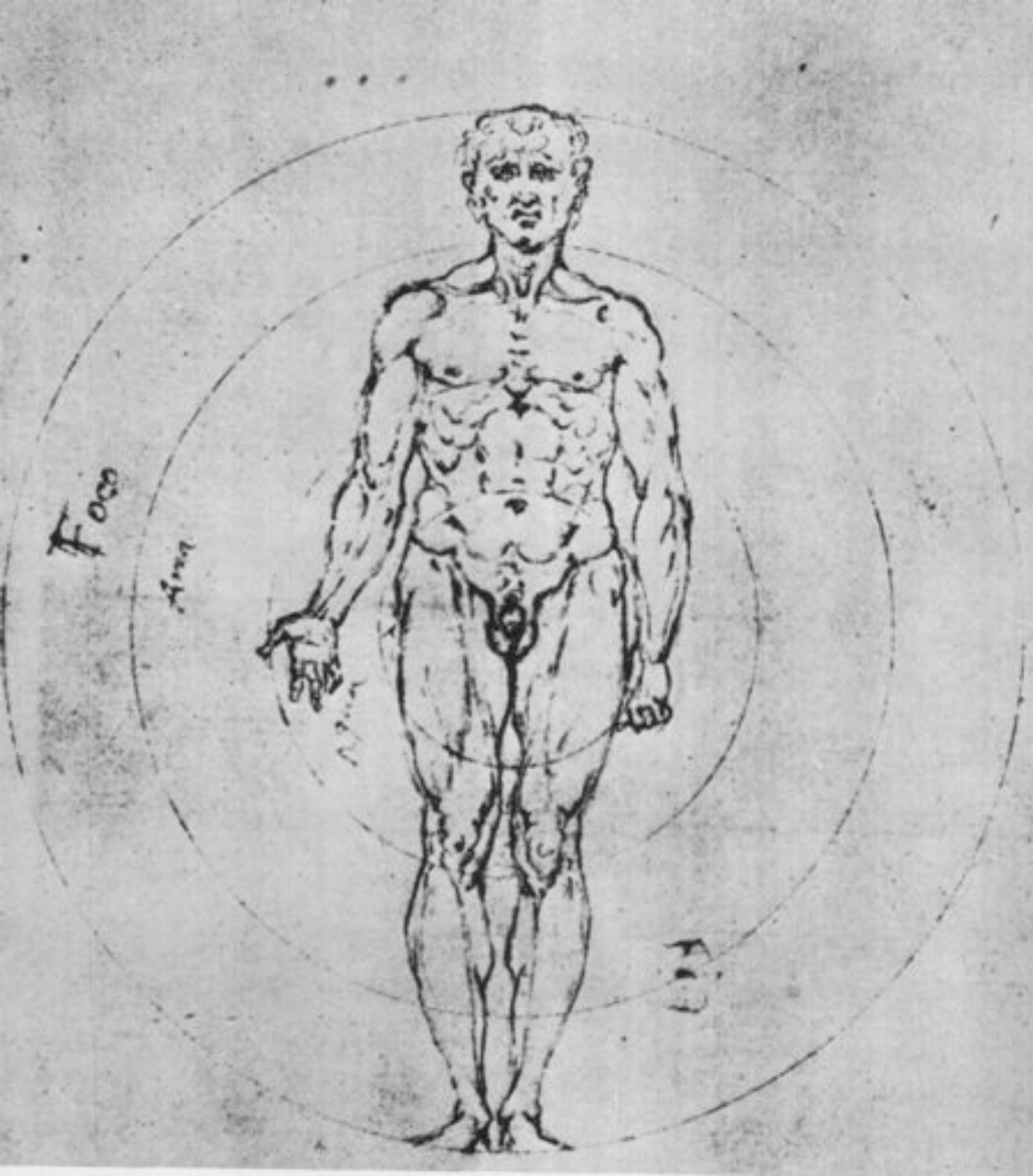

EVCLIDIS

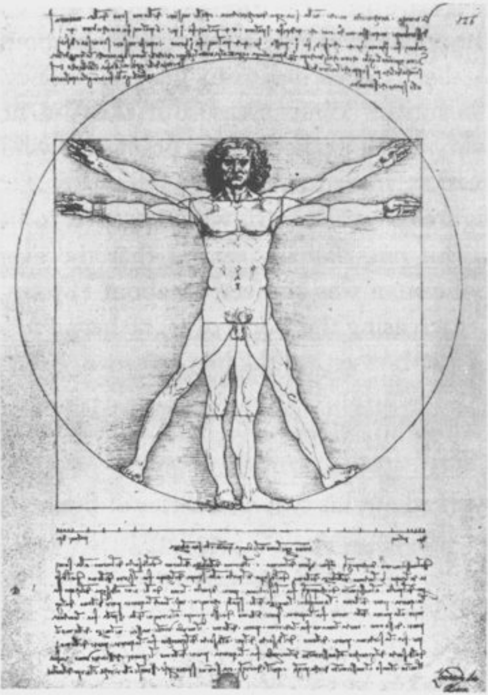

ABDELAZIZ

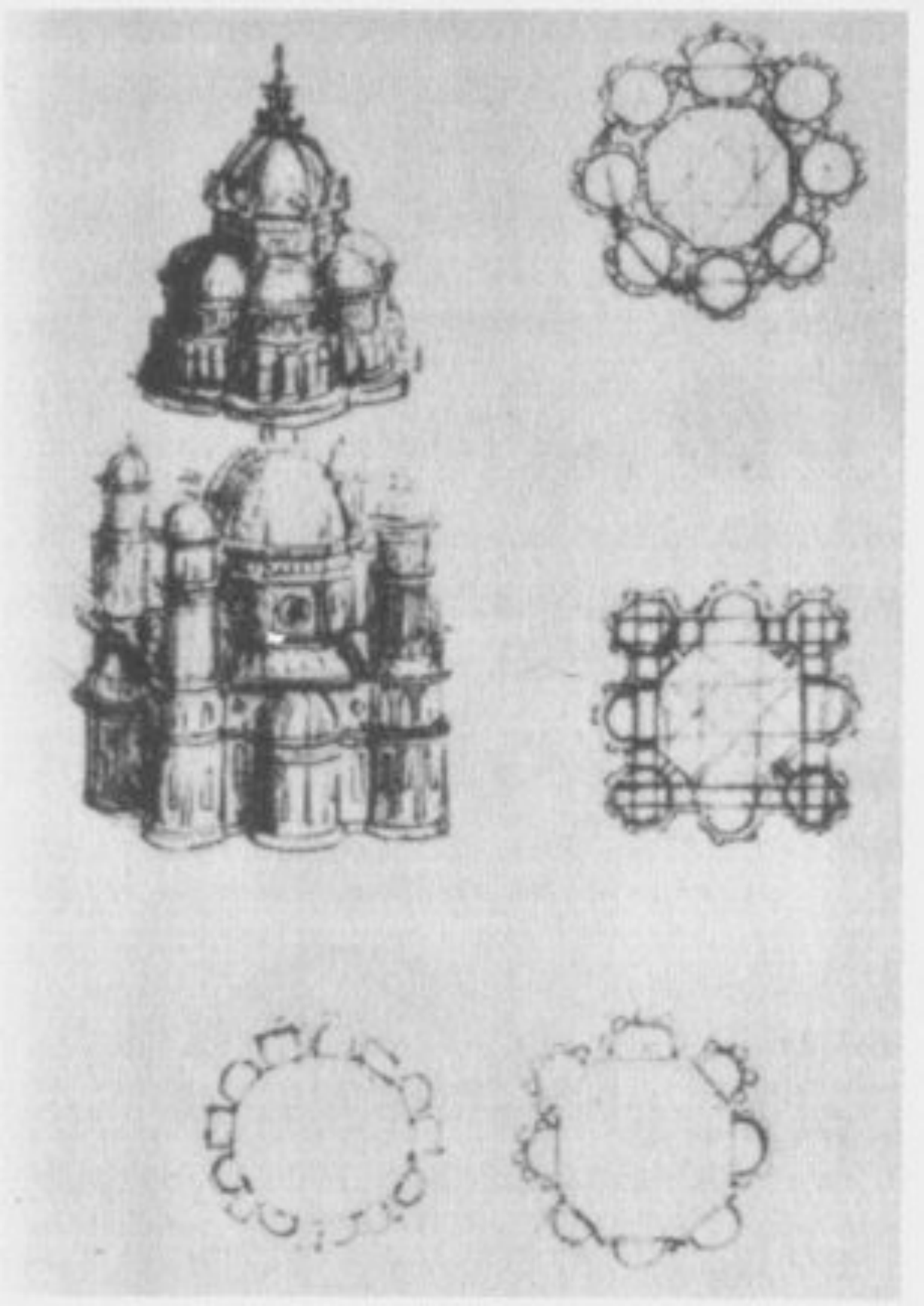

D·ALFONSO RE

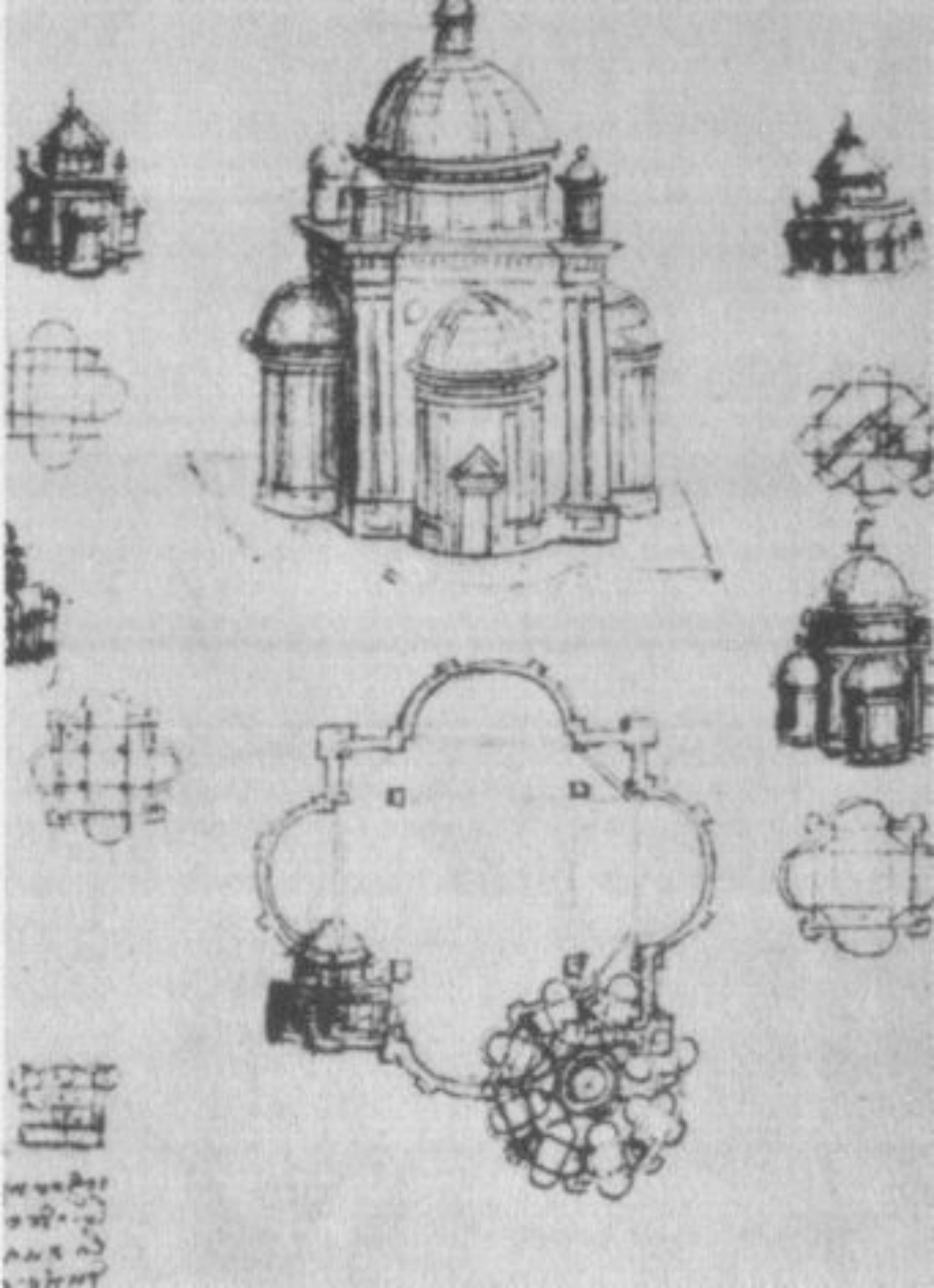
A PARIQVADRATA SVPERFICIE HVMĀI CORPORIS PERDISTINCTA EO NĀTVRALI CENTRO VMBILICI CIRCVLVM EXCIPERE: ET IN EO QVADRATVM MINOREM INSCRIBERE. FIG. A.



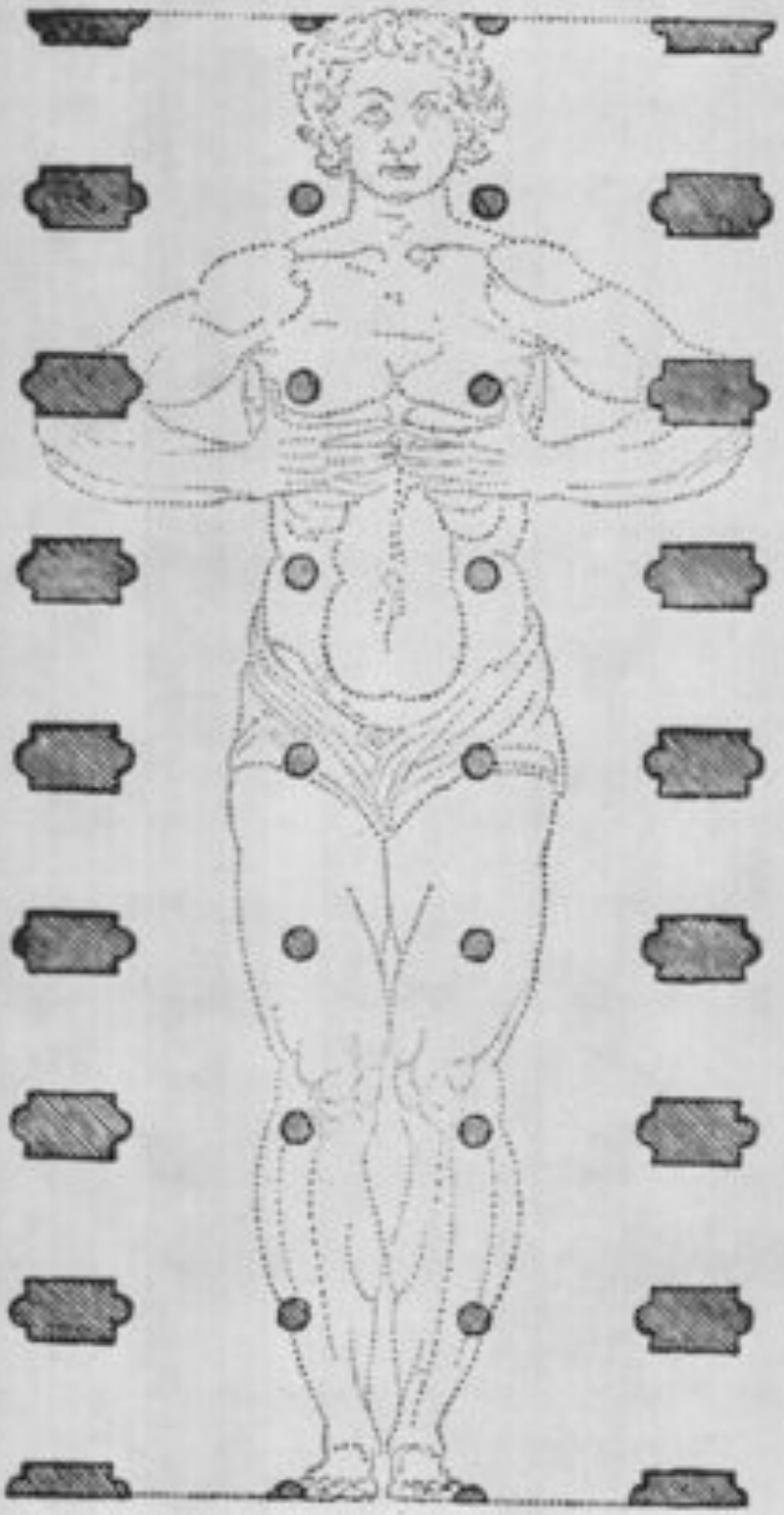


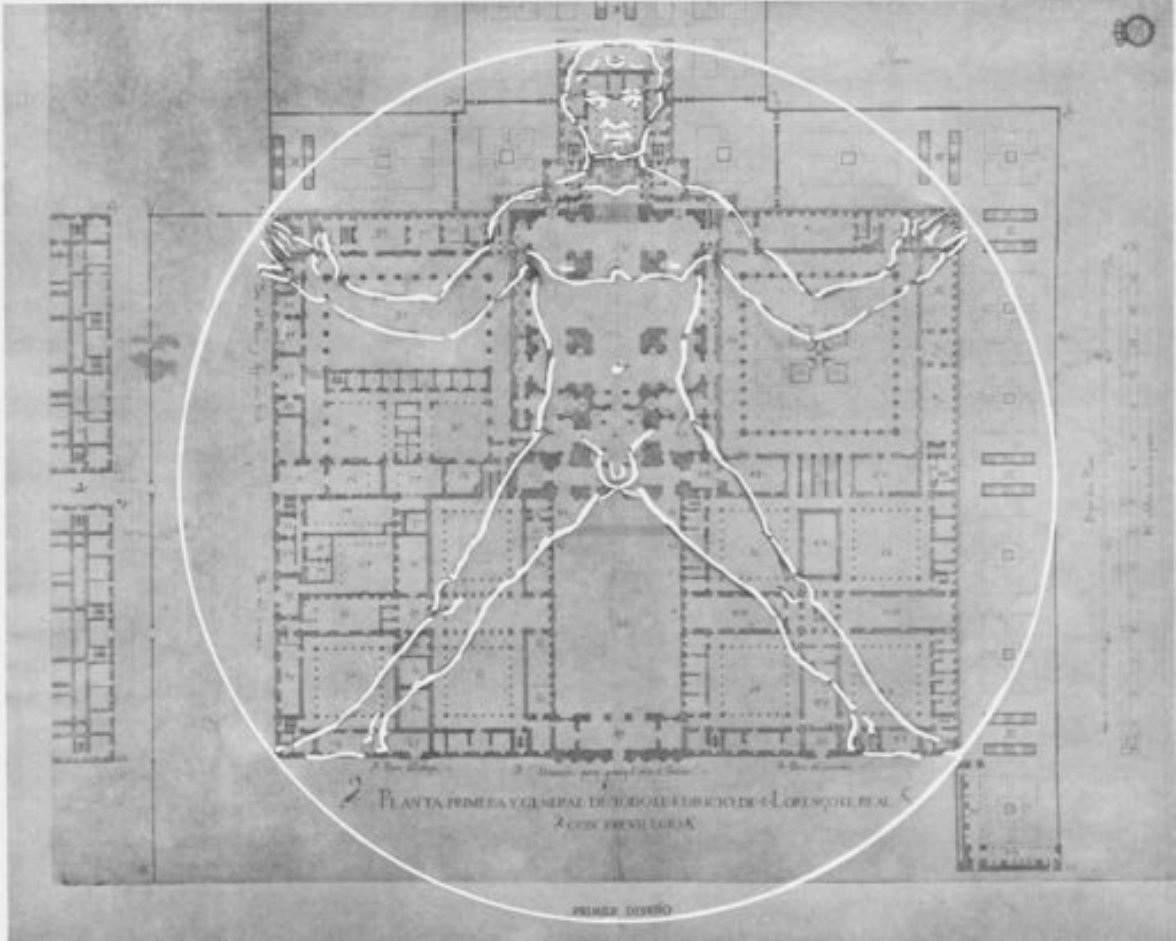


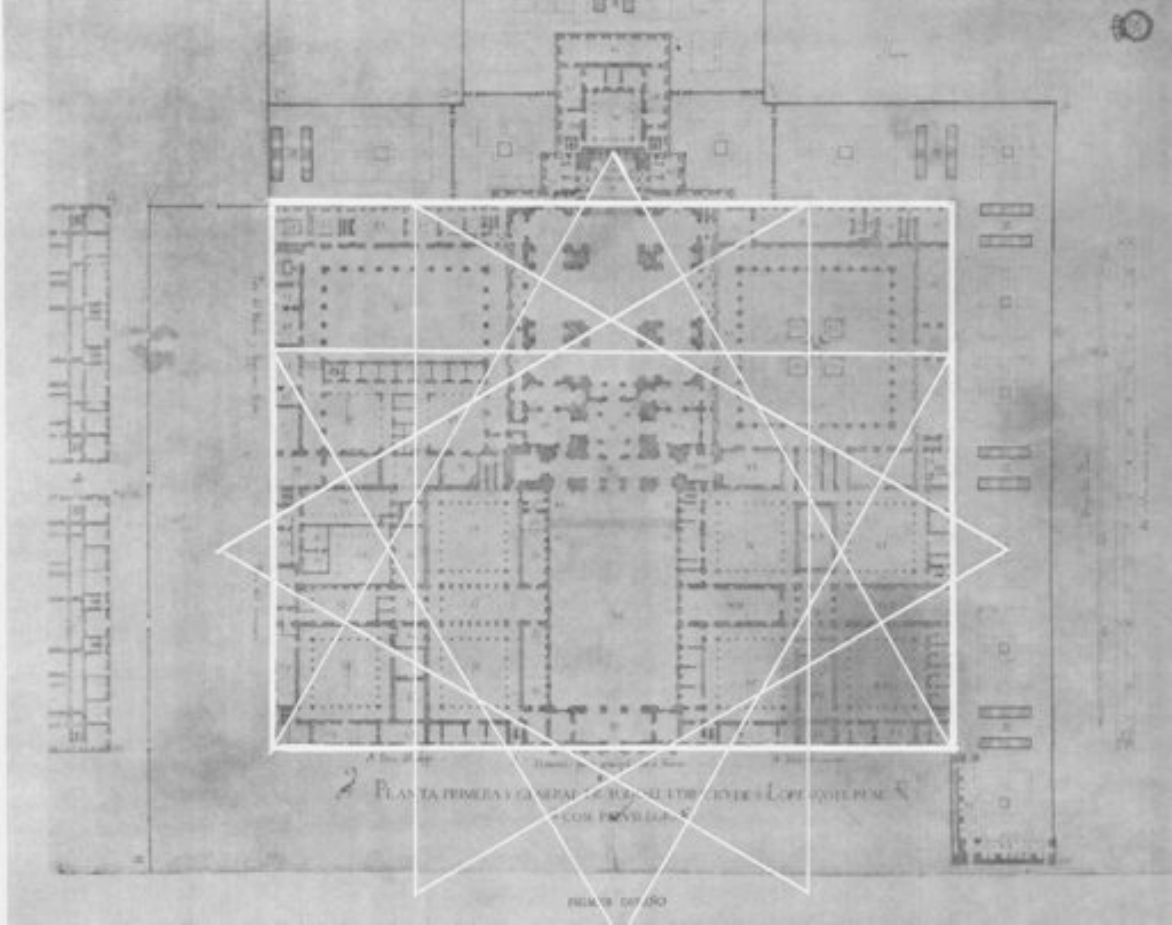


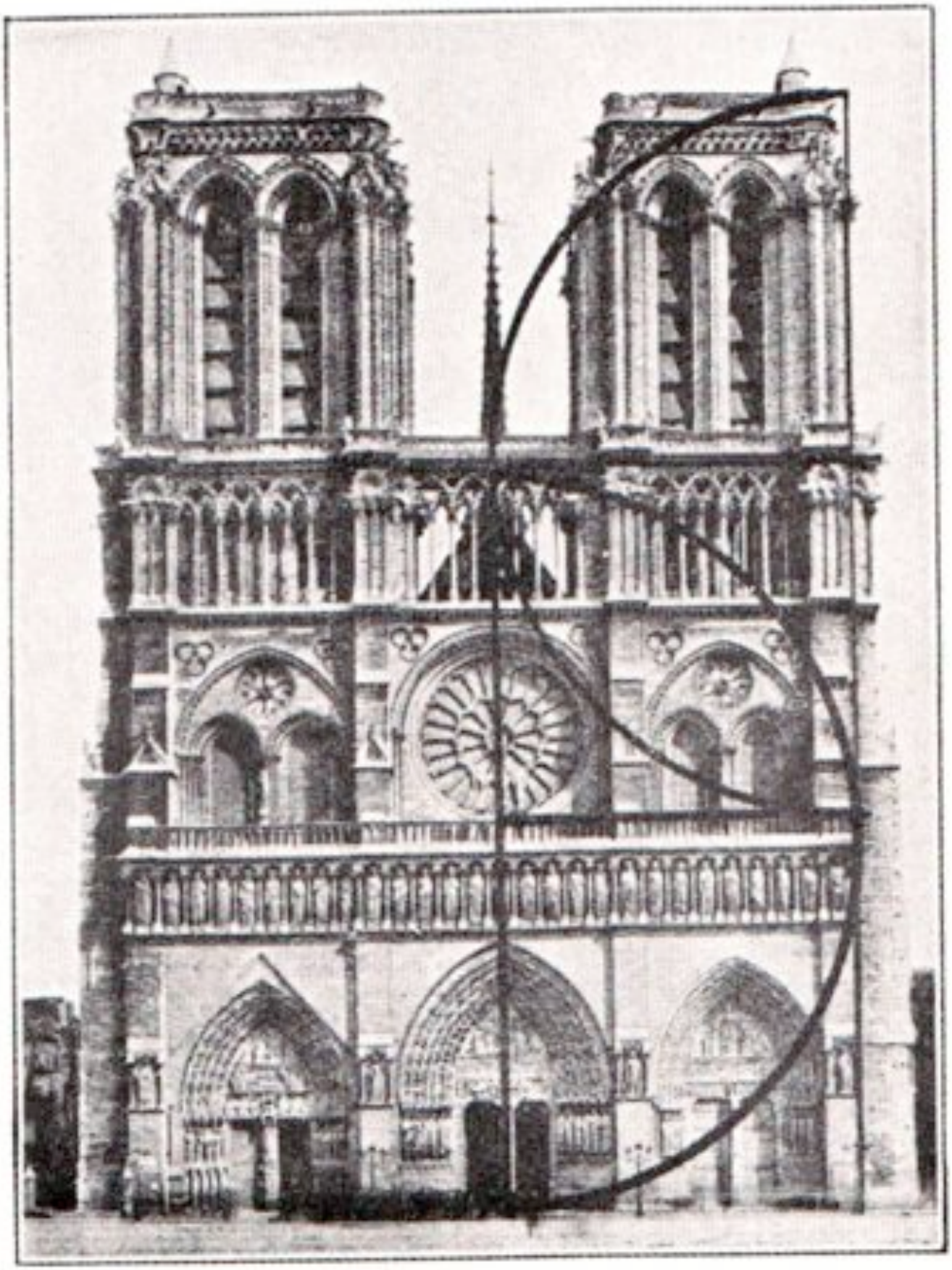


SINGVLARVM PORTICVVM, ET HVMANAE STATVRAE SIMILIS DISTRIBVTIO.

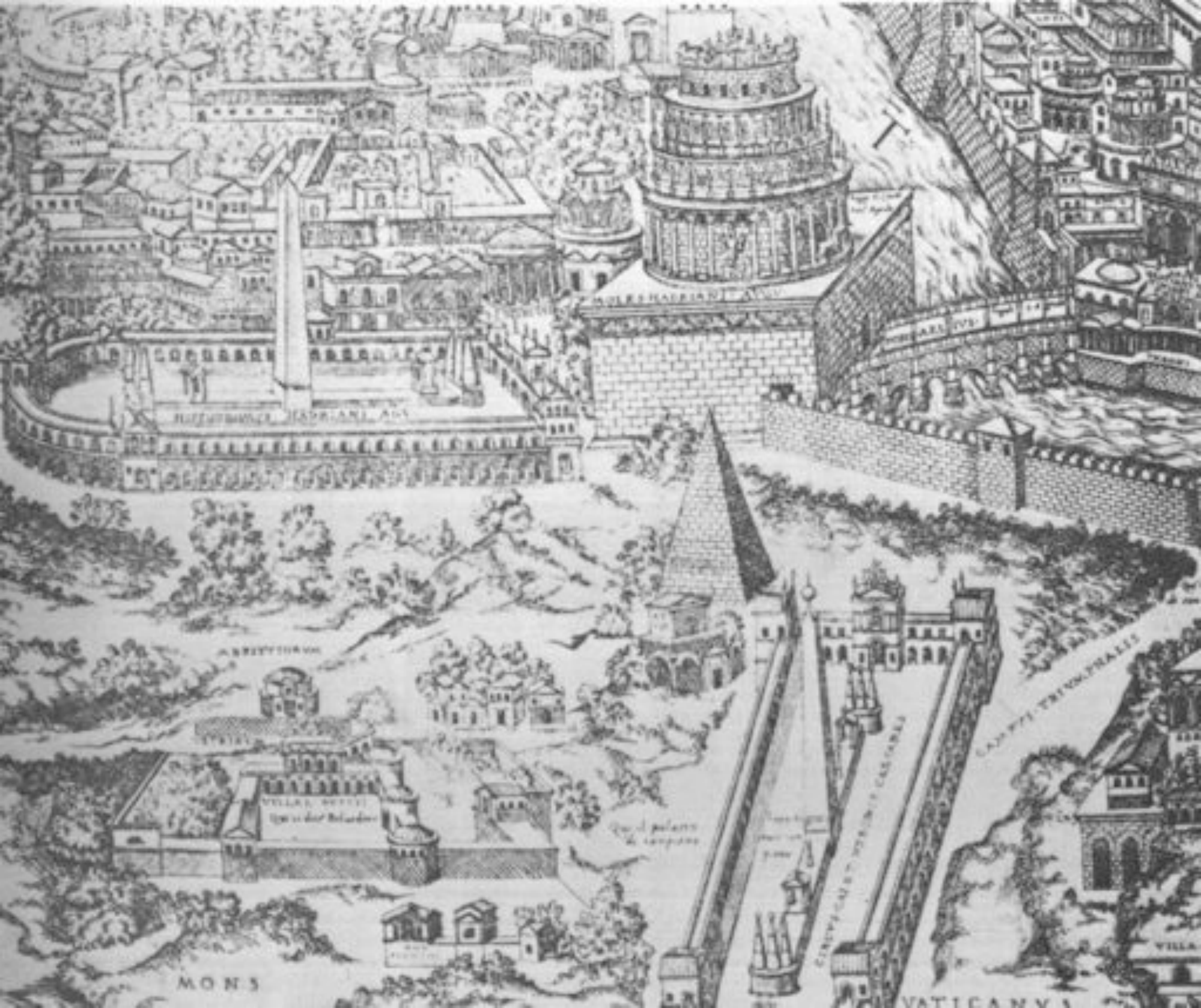


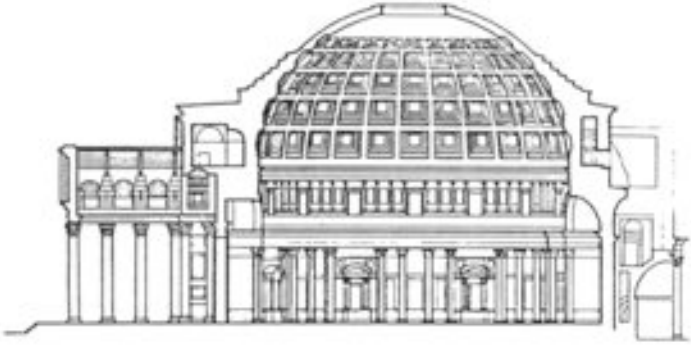

PLANTA PRIMERA Y GENERAL DE TODO EL EDIFICIO DEL COLEGIO REAL
PRIMER DISEÑO

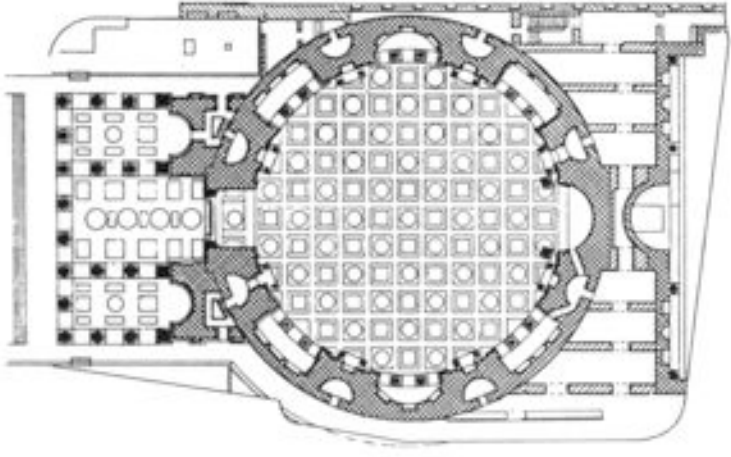


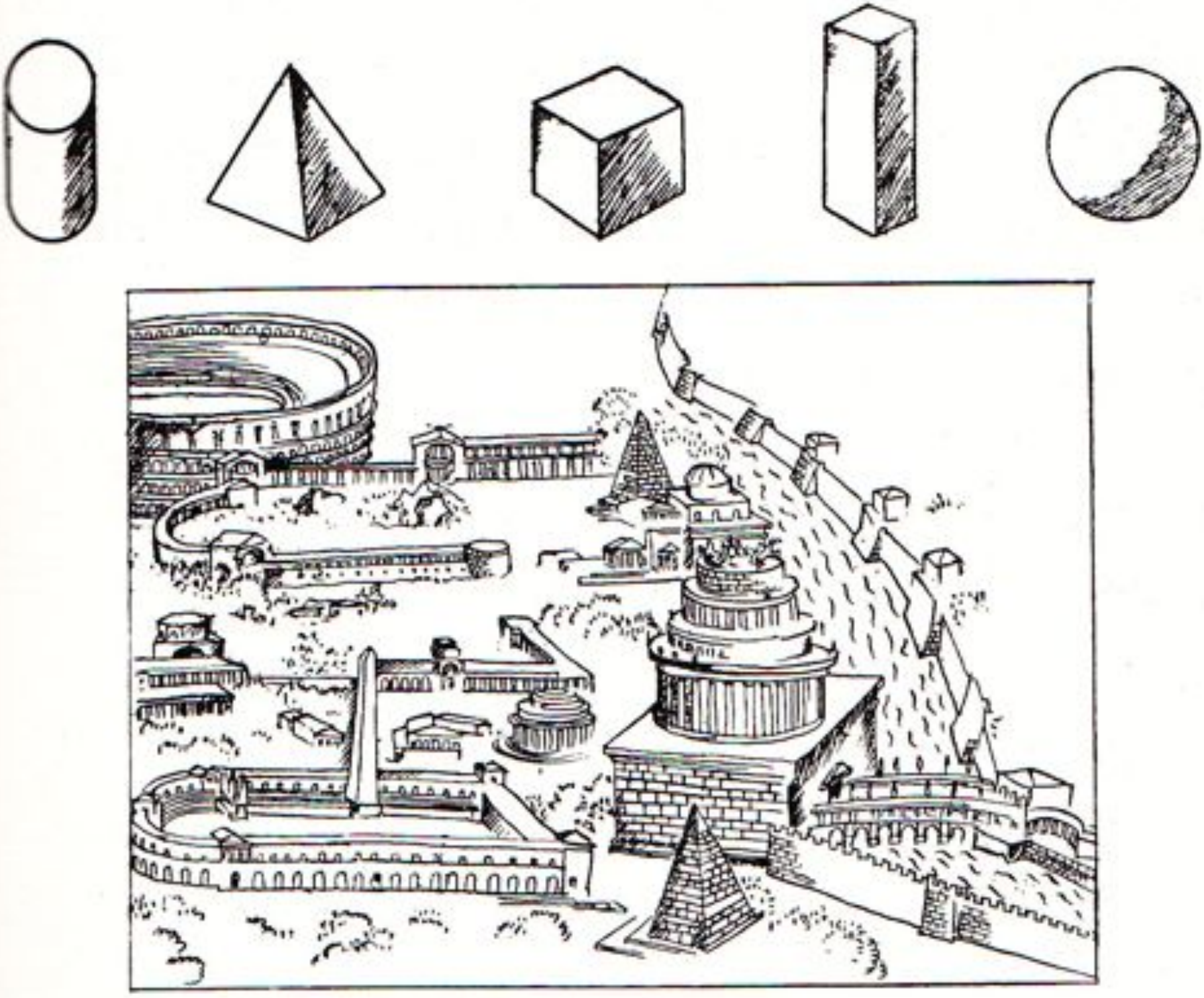


NOTRE DAME, PARIS


MONS
VATICANVS




0
10
40
m



a

b

a + b

22

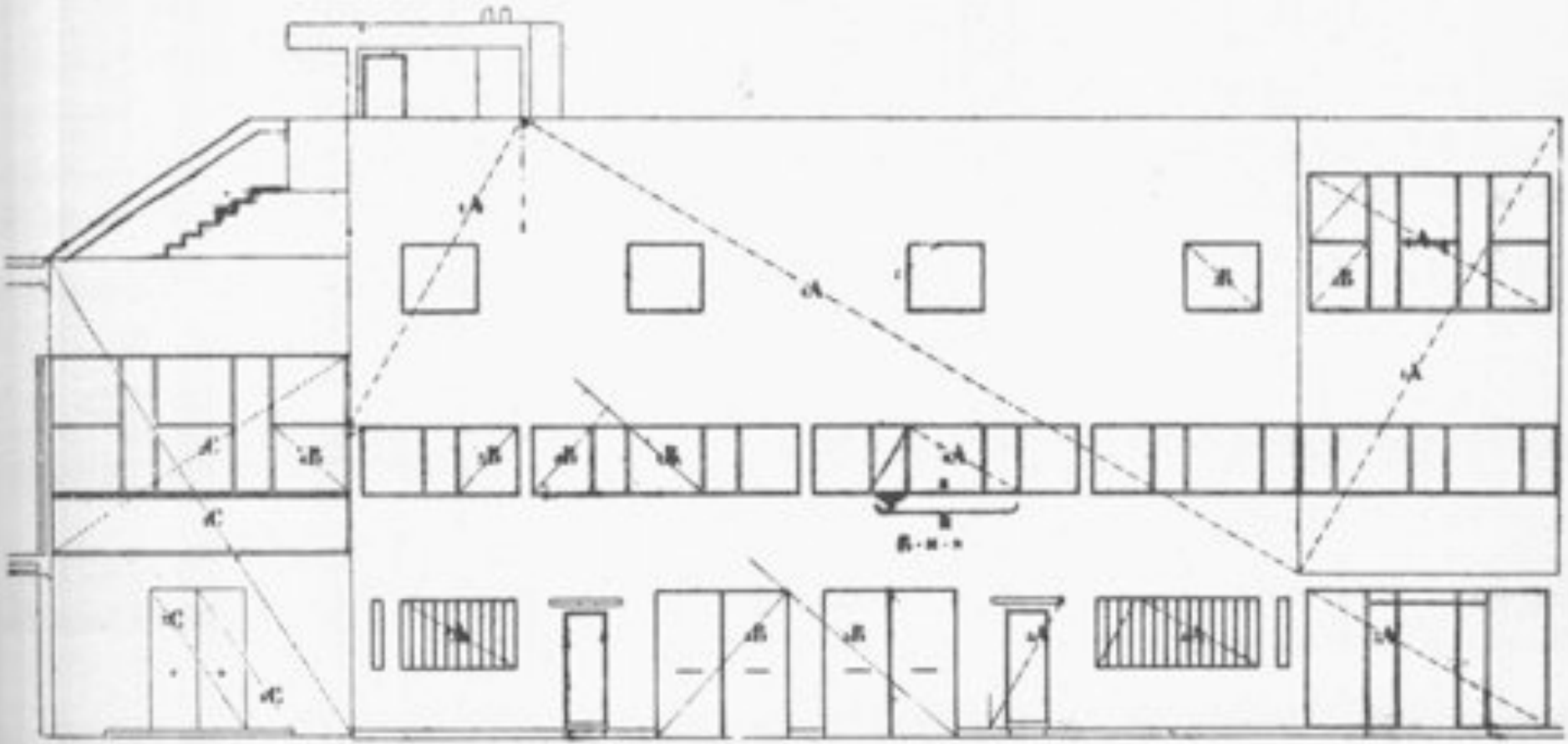
36

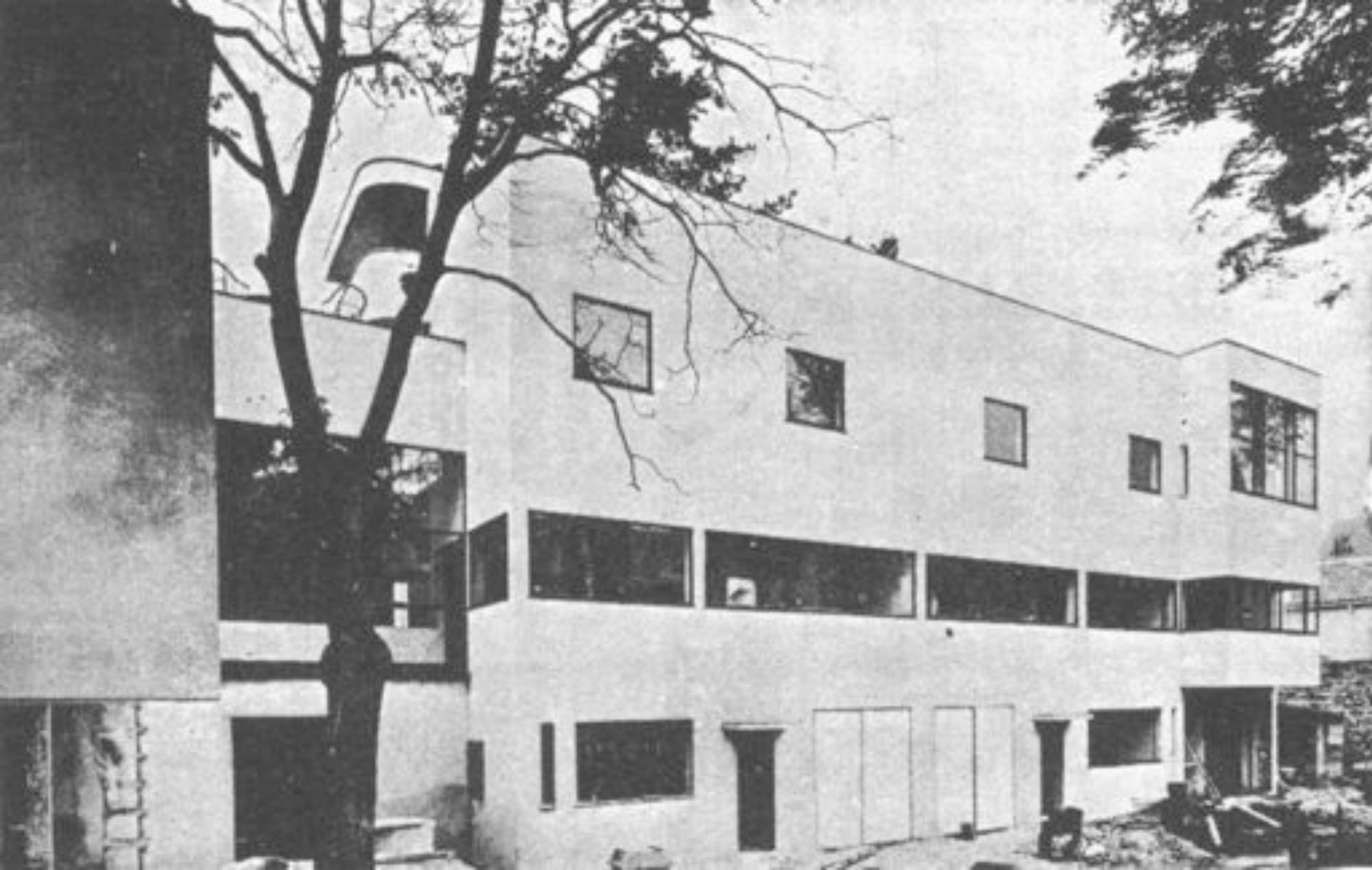
ca. 58 mm

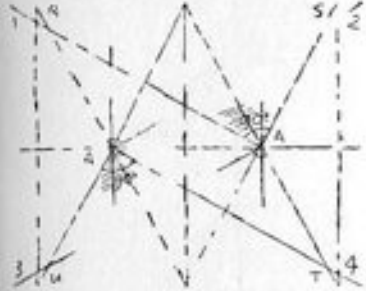
36

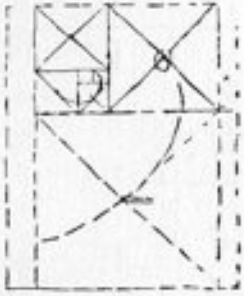
$$a:b = b:(a+b)$$

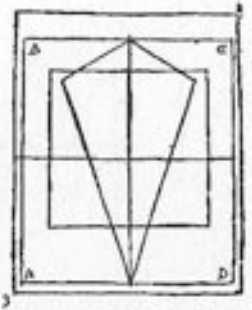
0
2,260
432
432
1,929
163
698
698
1,397
1,130
614
432
863
628
310
1,130
266
524
432
204
165
380
267
204
63 102
165
126
102
79
63
38
24
15
9
6
48
30
18
11
3
5
8
13

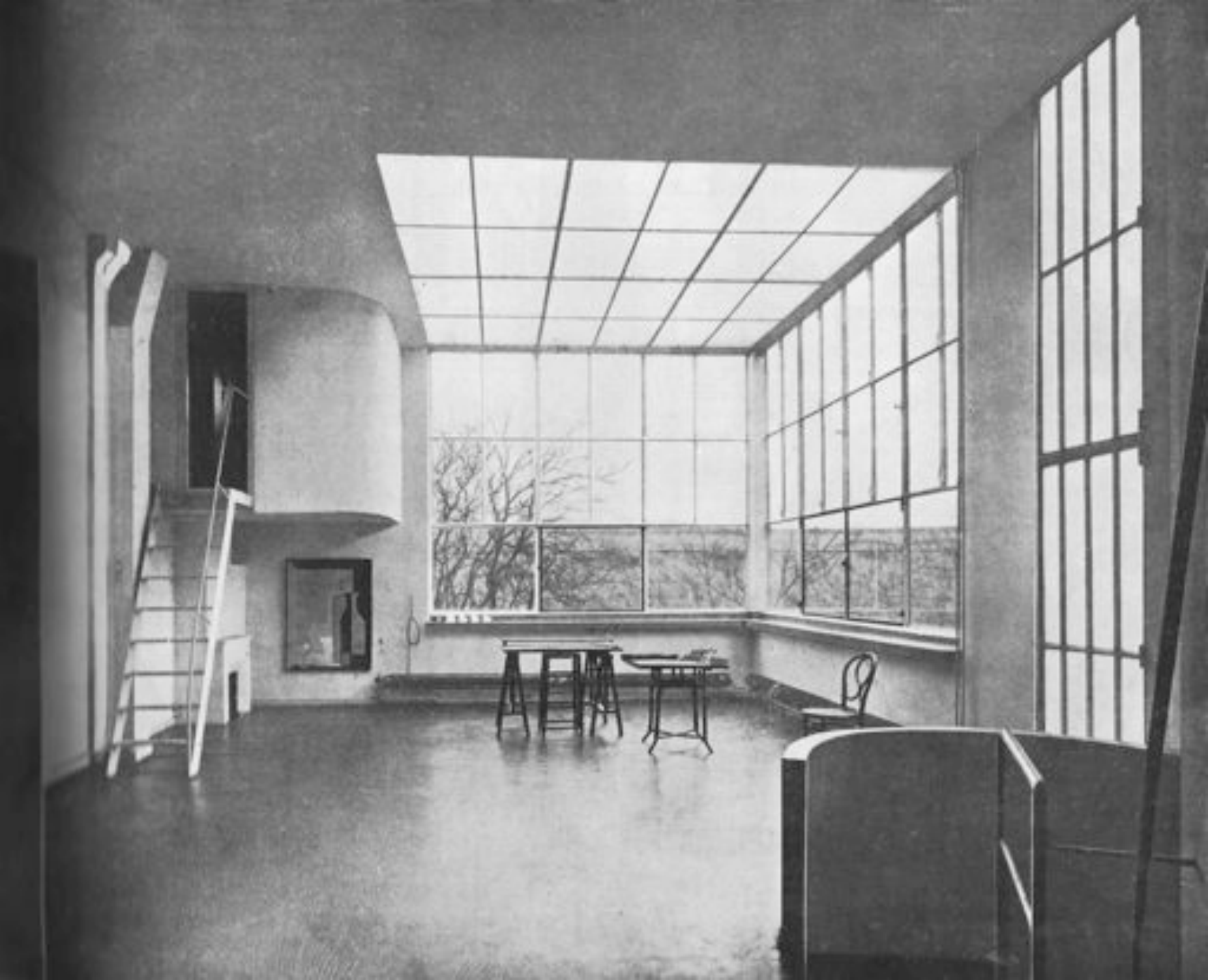




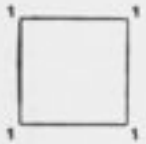








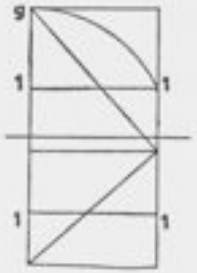
Meanwhile, the ASCORAL, too, was hard at work, and in particular Mlle Elisa Maillard.[1] An improved version of (A), completed on the 26th of December 1943, suggested



a square

its golden section

right angle set on the axis of the original square gives point 'i'



the line g-i is divided into two equal parts

or

the result is two contiguous squares, each equal to the initial square[2].

FIG. 7

Along the line g-i there appear certain significant measures, the relationships between which are infinitely rich in possibilities, but which did not yet seem to us to represent a system.

(1) Attached to the Musée de Cluny and author of an excellent book on regulating lines, *Du nombre d'or*, published by André Tournon et Cie.

(2) It will be seen at the end of this work that the absolute equality of the three squares evolved by this process is subject to certain reservations.

This drawing can be reversed, in which case the result will be as follows:

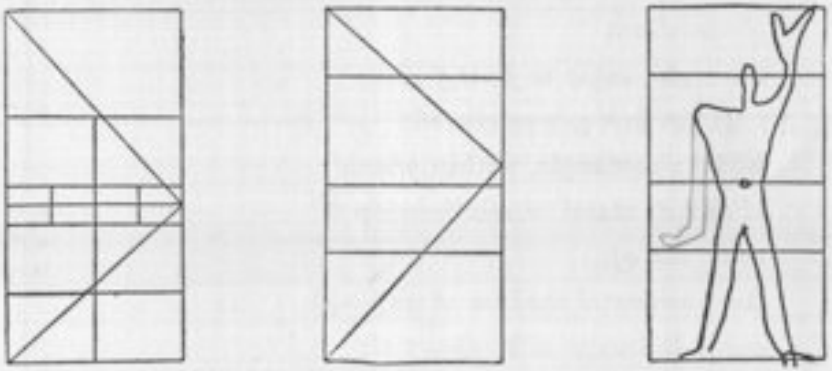
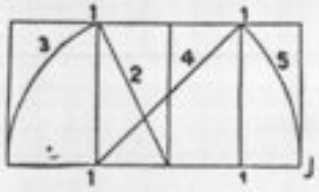
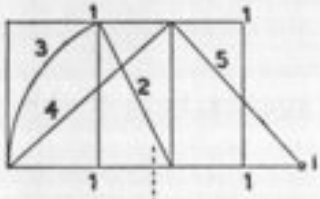


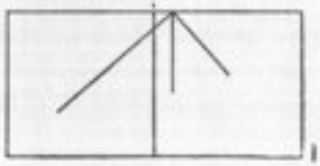
Fig. 9



We are then in the presence of two diagrams, almost equal in appearance but evolved by different processes: the Hanning diagram using the two diagonals of the initial square;

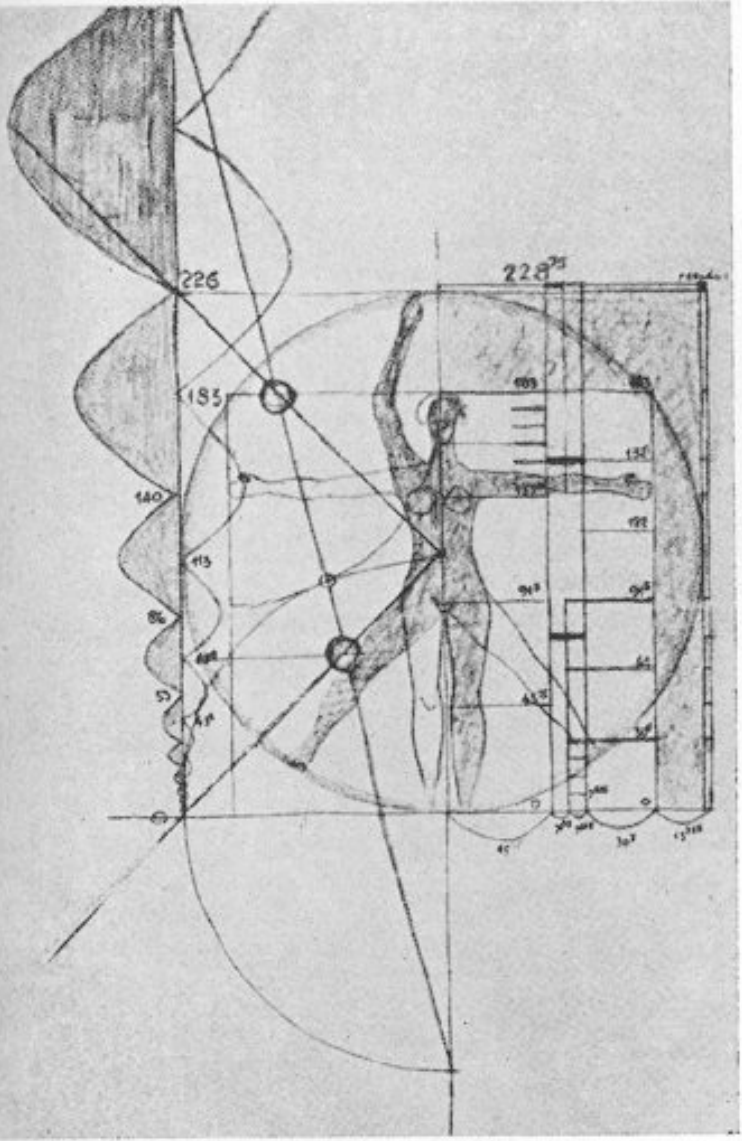


the Maillard diagram using the relationship Φ (arising from the first diagonal and leading to the establishment of the right angle, which gives point 'i').



Point 'i' establishes the presence of two contiguous squares equal to the initial square.

Fig. 10


226
228
185
140

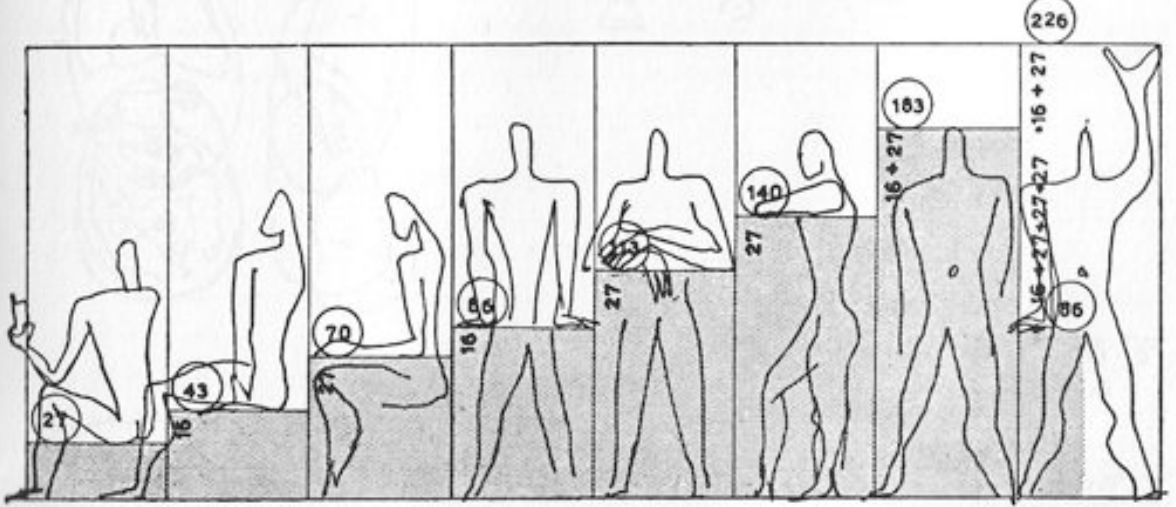


Fig. 26

A DEMONSTRATION: VALUES AND EXERCISES

VALUES

The limitless numerical values:

VALUES EXPRESSED IN METRES				VALUES EXPRESSED IN FEET AND INCHES	
Red Series: RO		Blue Series: BL		Red Series: RO	Blue Series: BL
cm.	m.	cm.	m.	inches	inches
95,280·7	959·80				
58,886·7	588·86	117,773·5	1,177·73		
36,394·0	363·94	72,788·0	727·88		
22,492·7	224·92	44,985·5	449·85		
13,901·3	139·01	27,802·5	278·02		
8,591·4	85·91	17,182·9	171·83		
5,309·8	53·10	10,619·6	106·19		
3,281·6	32·81	6,563·3	65·63		
2,028·2	20·28	4,056·3	40·56		
1,253·5	12·53	2,506·9	25·07		
774·7	7·74	1,549·4	15·49	304·962″ (305″)	609·931″ (610″)
478·8	4·79	957·6	9·57	188·479″ (188½″)	376·966″ (377″)
295·9	2·96	591·8	5·92	116·491″ (116½″)	232·984″ (233″)
182·9	1·83	365·8	3·66	72·000″ (72″)	143·994″ (144″)
113·0	1·13	226·0	2·26	44·497″ (44½″)	88·993″ (89″)
69·8	0·70	139·7	1·40	27·499″ (27½″)	55·000″ (55″)
43·2	0·43	86·3	0·86	16·996″ (17″)	33·992″ (34″)
26·7	0·26	53·4	0·53	10·503″ (10½″)	21·007″ (21″)
16·5	0·16	33·0	0·33	6·495″ (6½″)	12·985″ (13″)
10·2	0·10	20·4	0·20	4·011″ (4″)	8·023″ (8″)
6·3	0·06	12·6	0·12		
3·9	0·04	7·8	0·08		
2·4	0·02	4·8	0·04		
1·5	0·01	3·0	0·03	The Inch ..... 2·539 cm.	
0·9		1·8	0·01	The Foot ..... 30·48 cm.	
0·6		1·1			
etc.		etc.			

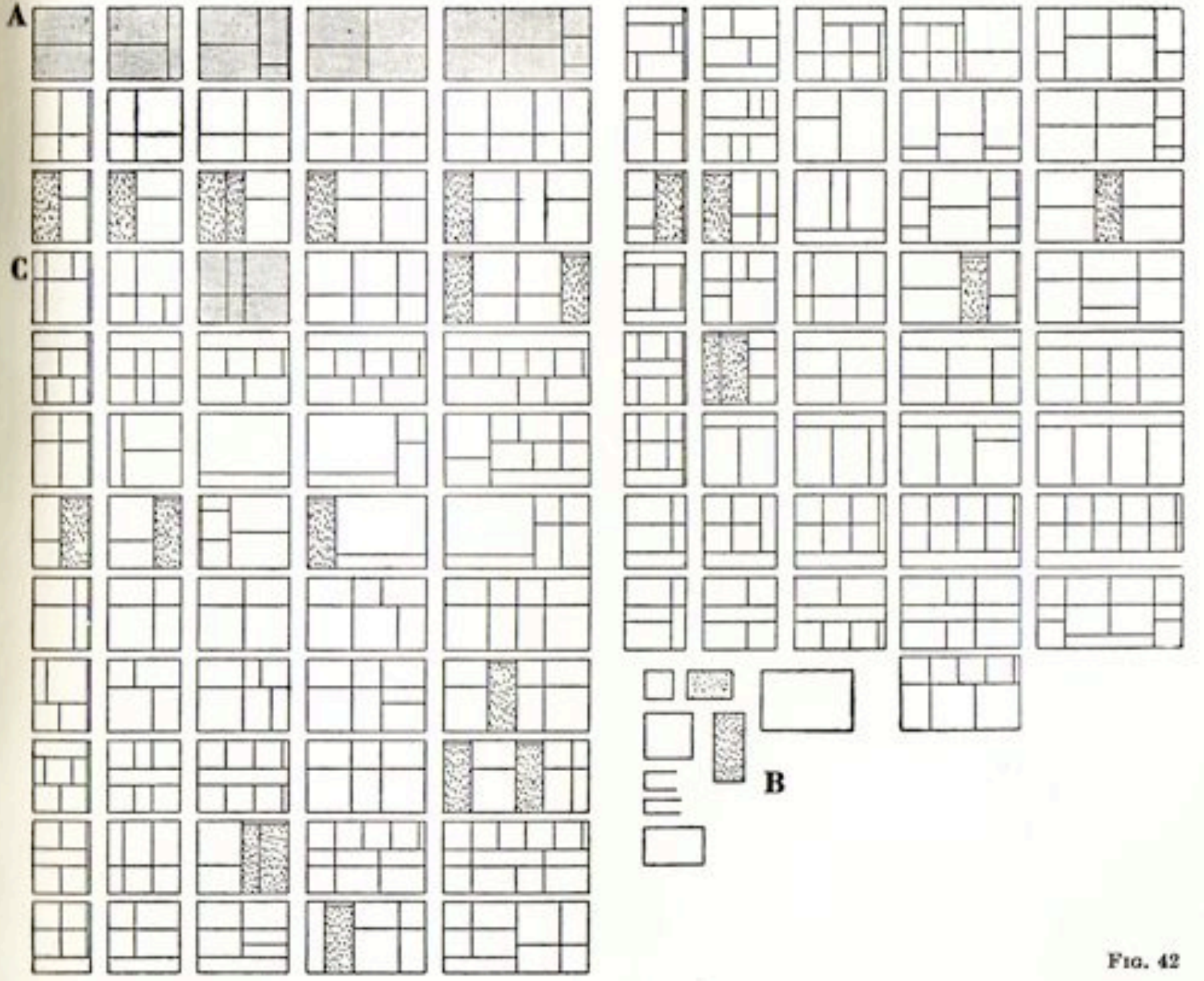
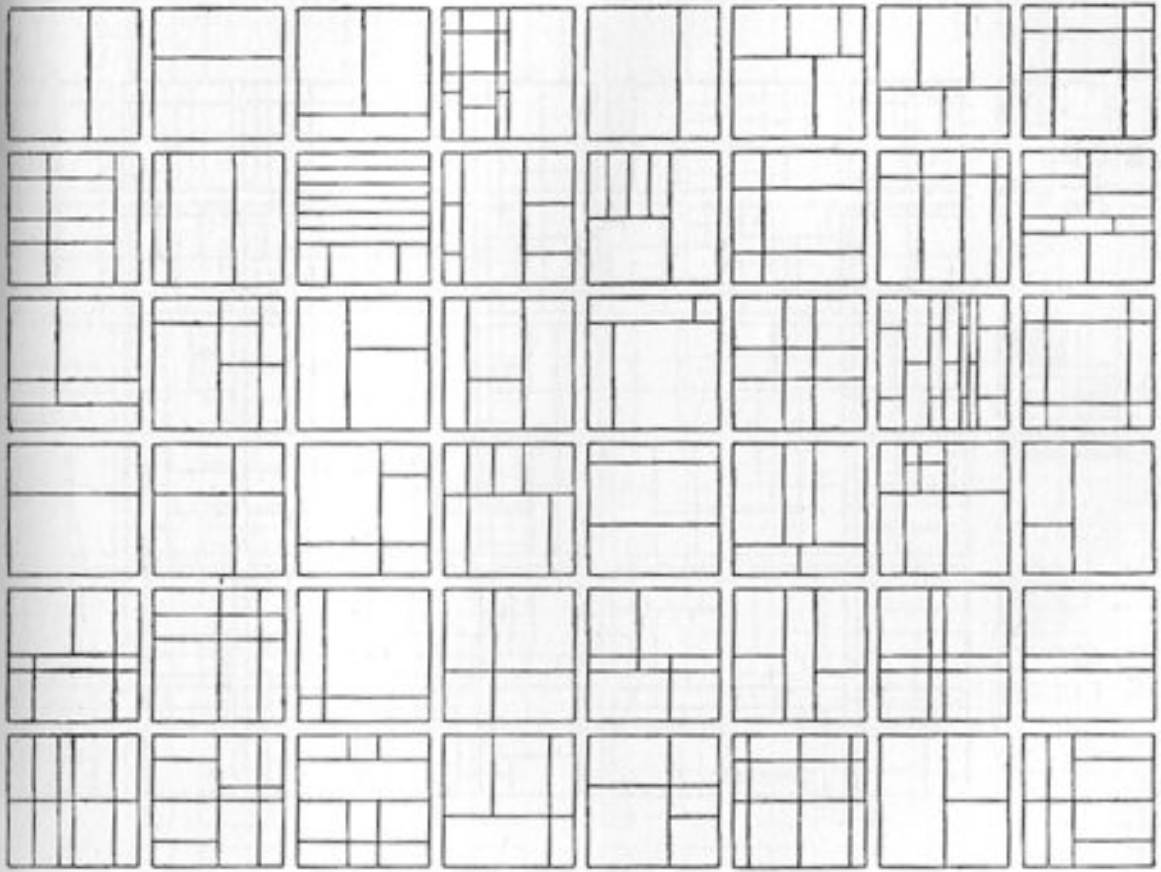


Fig. 42



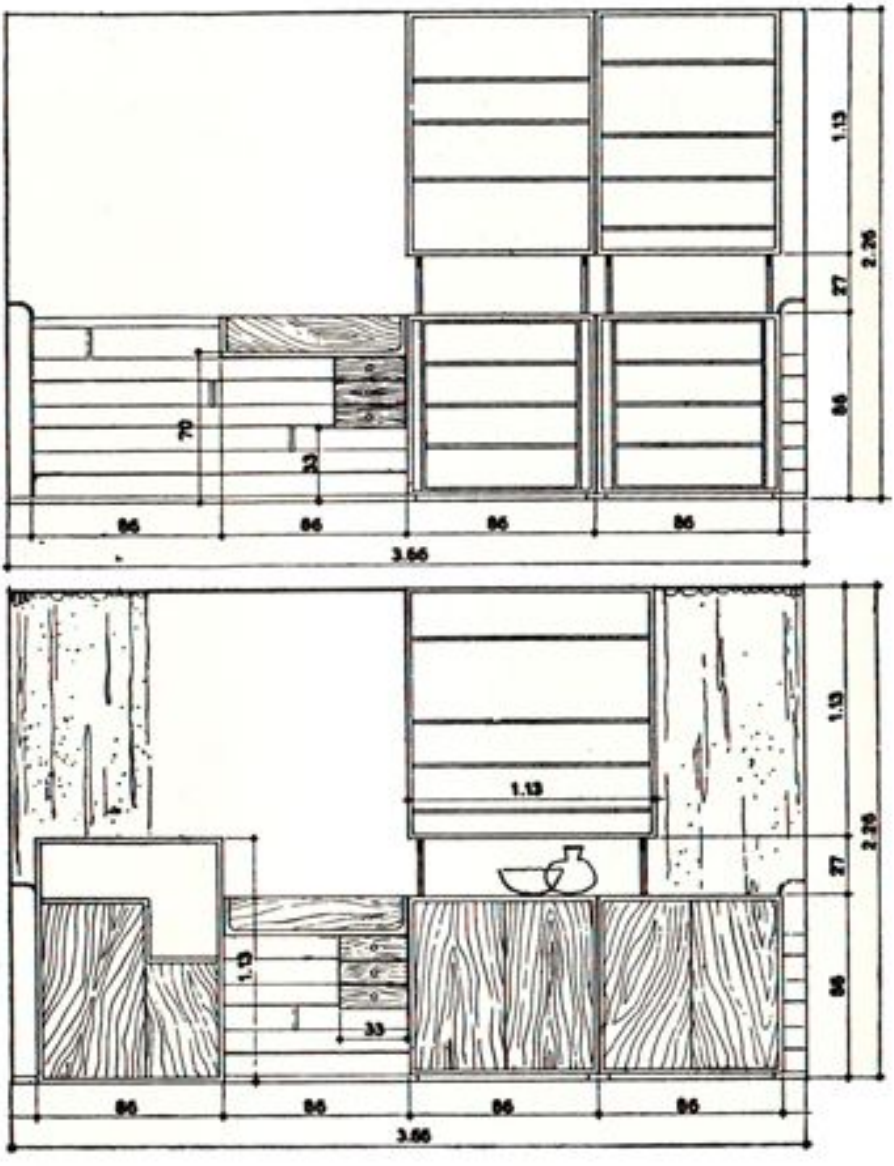

1.13
2.26
27
86
70
33
86
86
86
86
3.66
1.13
1.13
2.26
27
86
1.13
33
86
86
86
86
3.66

Fig. 61

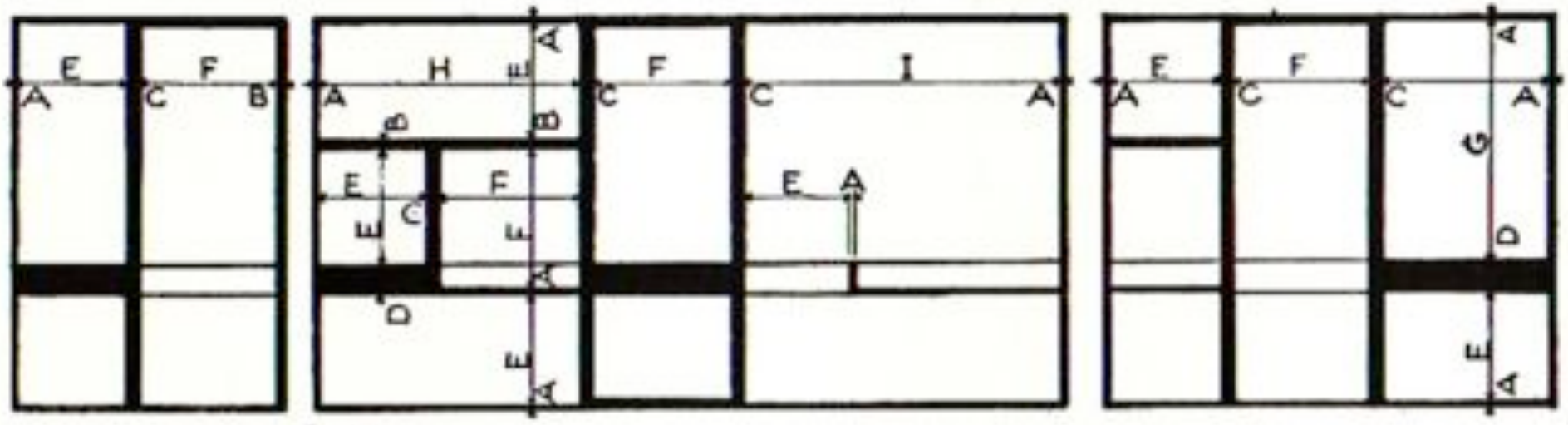
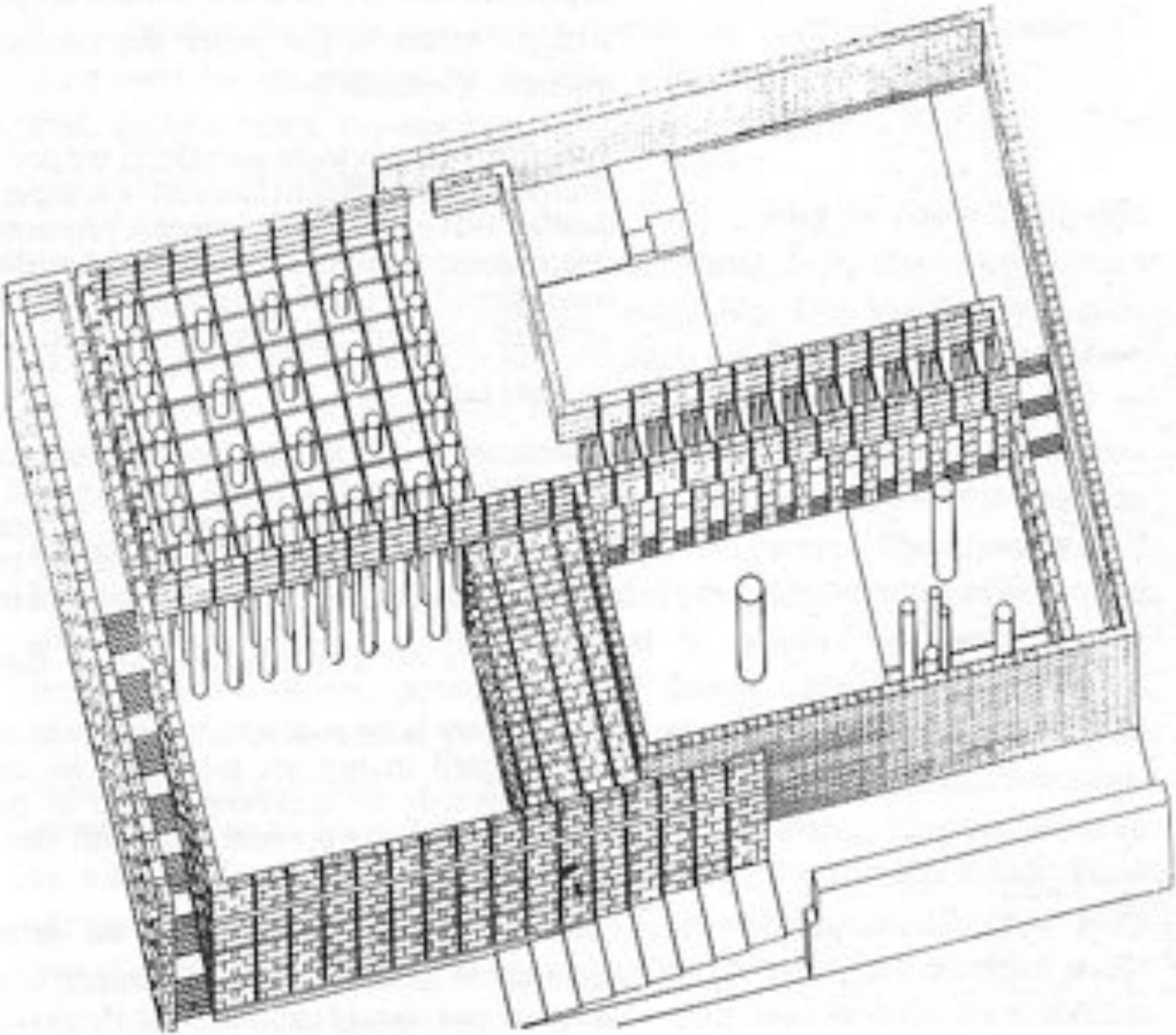


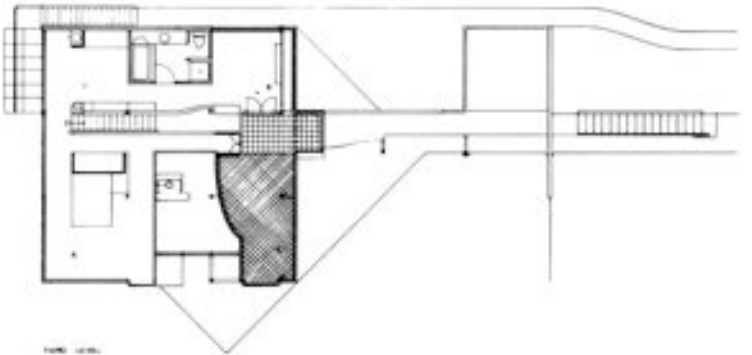
Fig. 66

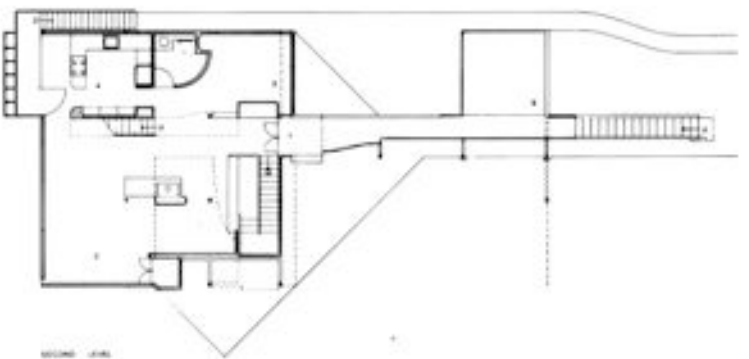
If the base here is 102 and 204, the 'special Modulor' is 165.

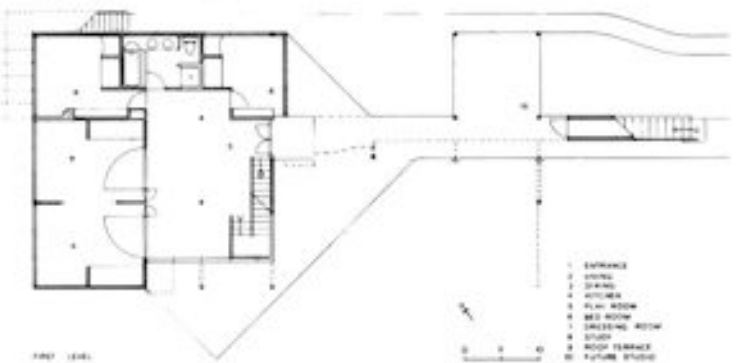
According to 'special Modulor' based on 165 Ro.

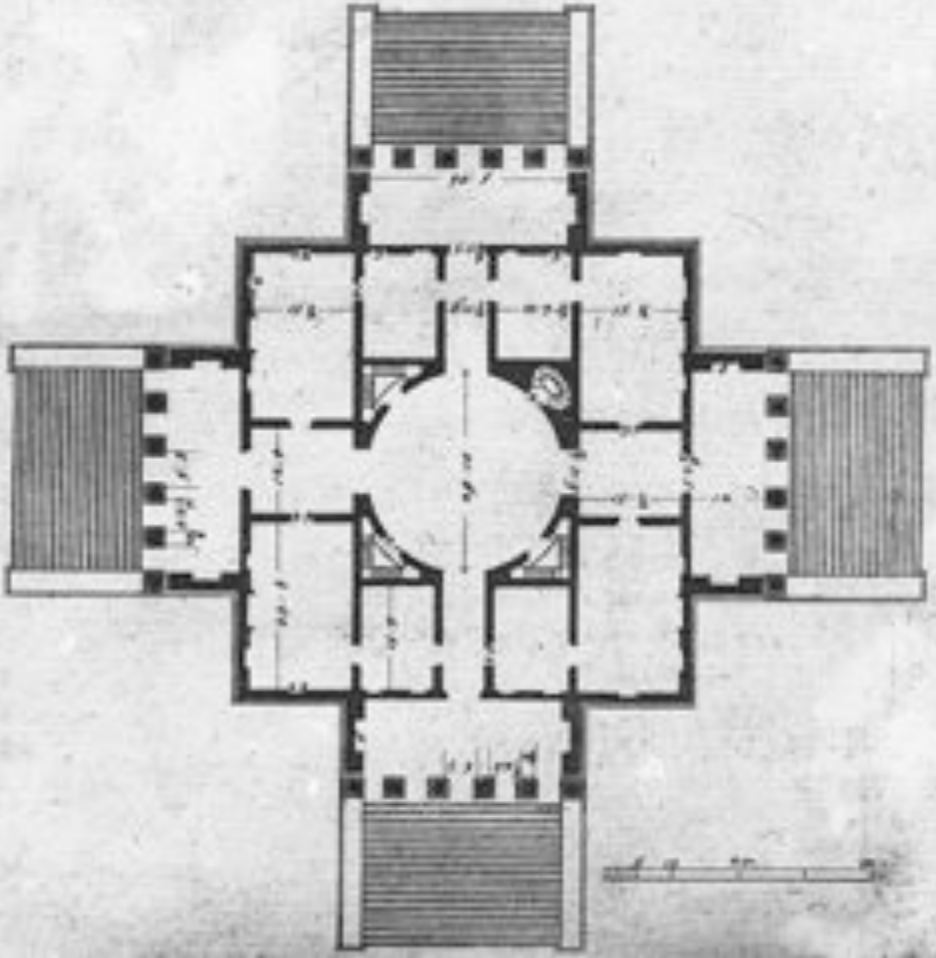
A	3 Ro.	
B	4 Bl.	
C	7 Bl.	
D	18^5	
E	58^3	= 39+15+B
F	73	= 63+11
G	123^5	= 102+A+D
H	138^1	= 102+30+6
I	169^1	= 165+B

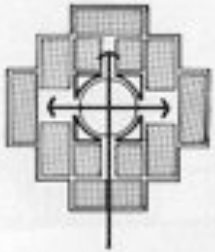




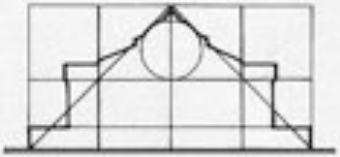


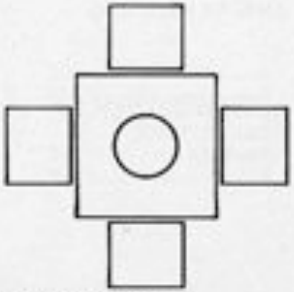

1 ENTRANCE
2 VESTIBULE
3 DINING
4 KITCHEN
5 FLAT ROOM
6 BED ROOM
7 DRESSING ROOM
8 STUDY
9 ROOF TERRACE
10 FUTURE STUDIO



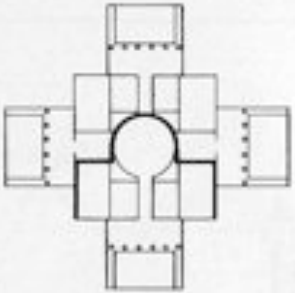


CIRCULATION TO USE

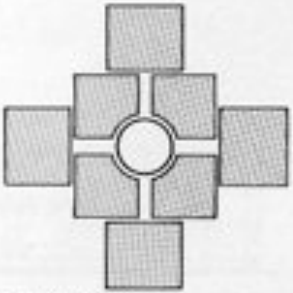




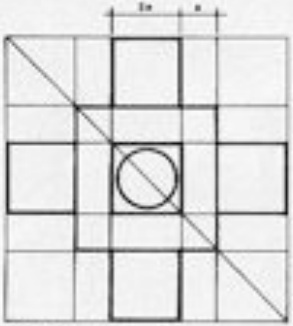
ADDITIVE AND SUBTRACTIVE



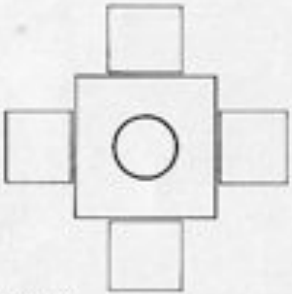
PLAN TO SECTION



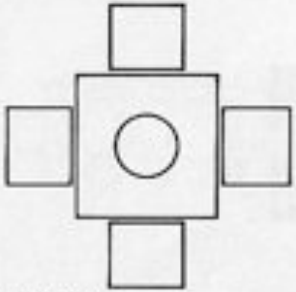
REPETITIVE TO UNIQUE



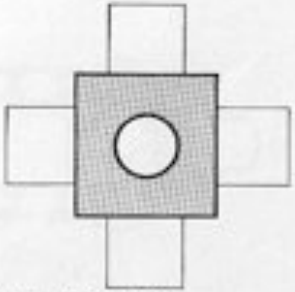
GEOMETRY



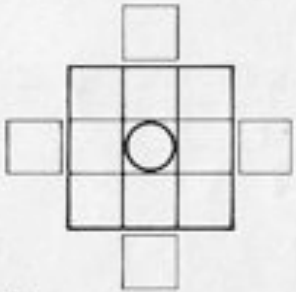
HIERARCHY



UNIT TO WHOLE



SYMMETRY AND BALANCE



PARTI