PARISIAN AVANT-GARDE WOMEN AND THE PRODUCTION OF "DOMESTIC" SPACE IN THE EARLY TWENTIETH CENTURY

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_____

Prof. Dr. Meliha ALTUNIŞIK
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

_____

Prof. Dr. Güven Arif SARGIN
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

_____

Prof. Dr. Belgin TURAN ÖZKAYA
Supervisor

Examining Committee Members

Assoc. Prof. Dr. Elvan Altan Ergut	(METU, AH)	_____
Prof. Dr Belgin Turan Özkaya	(METU, AH)	_____
Prof. Dr. Cânâ Bilsel	(METU, ARCH)	_____

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Name, Last name : Yıldız İpek Mehmetoğlu

Signature :

ABSTRACT

PARISIAN AVANT-GARDE WOMEN AND THE PRODUCTION OF "DOMESTIC" SPACE IN THE EARLY TWENTIETH CENTURY

MEHMETOĞLU, Yıldız İpek
M.A., Department of History of Architecture
Supervisor: Prof. Dr. Belgin Turan Özkaya
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Although the twentieth century artistic avant-garde's critical attitude towards conventional types of art production which would eventually fuse into their very existence had its impact on women too, the avant-garde groups' endeavor to destruct the autonomy of art and architecture has generally come to be associated with the power and productions of the masculine. Regarding the avant-garde circles, this thesis takes a reverse stance in order to look at the contextual dynamics of the attempt to re-establish the art-architecture and life bond not only through artistic products but also through the avant-garde's everyday spaces. While doing this it analyzes certain codified everyday spaces the avant-garde occupied in early twentieth century France, such as *salon*, *atelier* and "nature", by dwelling on the role of women, particularly Gertrude Stein, Charlotte Perriand, Sonia Delaunay and Natalie Clifford Barney.

The main questions that are raised focus on the threefold relationship constituted between these avant-garde women's productions, their everyday lives and their domestic environments in which they also produced their artistic works. Accordingly, the problematic relationships between domesticity, work, women, publicity, privacy and the avant-garde are crucial points of the investigation. It is

the claim of this thesis that the women could achieve the tie between art and everyday life as asserted by the avant-garde in the “domestic” environments attributed to them by both challenging the codes of those spaces and introducing the visions of their avant-garde stances.

Keywords: avant-garde women, domestic space, publicity, privacy, turn-of-the-century Paris

ÖZ

ERKEN YİRMİNCİ YÜZYILDA "DOMESTİK" MEKAN ÜRETİMİ VE PARİS'Lİ AVANGARD KADINLAR

MEHMETOĞLU, Yıldız İpek
Yüksek Lisans, Mimarlık Tarihi Bölümü
Tez Yöneticisi: Prof. Dr. Belgin Turan Özkaya
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Yirminci yüzyıl sanatsal avangardının geleneksel sanat üretimine karşı, kendi varoluşlarına da nüfuz edecek eleştirel tutumu kadınlar üzerine de etki etmiş olmasına karşın, avangard grupların sanatın ve mimarlığın özerkliğini yıkma çabası genellikle erkeğin gücü ve üretimiyle bağdaştırılmıştır. Bu tez, avangard çevreleri göz önüne alarak, karşıt bir bakış açısıyla; sanat-mimarlık ve hayat bağını yanlızca sanat üretimleriyle değil, avangardın gündelik yaşam mekanlarıyla da yeniden inşa etme girişiminin bağlamsal dinamiklerine bakmayı hedefler. Bunu yaparken, Gertrude Stein, Charlotte Perriand, Sonia Delaunay ve Natalie Clifford Barney gibi kadınların rolü üzerinde durarak; salon, atölye ve "doğa" gibi, erken yirminci yüzyılın Fransa'sında avangardın kullandığı belirli kodlanmış gündelik yaşam mekanlarını analiz ediyor.

Tezin ana soruları, avangard kadınların üretimleri, gündelik yaşamları ve sanatsal üretimlerini de gerçekleştirdikleri domestik çevreleri arasında kurulan üçlü ilişki üzerine odaklanmaktadır. Evsellik, iş, kadın, kamusallık, mahremiyet ve avangard arasındaki tartışmaya açık ilişkiler de araştırmanın kritik noktalarını oluşturmaktadır. Bu çalışmanın savı, avangardın savunduğu sanat ve gündelik

yaşam arasındaki bağın, kadınlar tarafından onlara bırakılmış "domestik" mekanlarda, hem bu mekanların kodlarına meydan okuyarak, hem de avangard bakış açılarını katarak oluşturulabildiğidir.

Anahtar kelimeler: avangard kadınlar, domestik mekan, kamusallık, mahremiyet, yüzyıl başı Paris'i.

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INTRODUCTION

The military term "avant-garde", meaning "advanced-guard", was first used in literary and artistic context in the words of Olinde Rodrigues, in the dialogue "L'Artiste, le savant, et l'industriel: Dialogue" in Saint Simon's book *Opinions Littéraires, Philosophiques et Industrielles*[1] in the nineteenth century, at a time when the tension in social and political grounds in France was at its peak.[2] It was used by Saint Simon and his circle for pointing to the potential power of the arts and the artists in disseminating new ideas to the public for leading the humanity towards an advancement of living;

> To Saint-Simon, the artist is the 'man of imagination' and, as such, he is capable not only of foreseeing the future but also of creating it.[3]

Avant-garde in the nineteenth century included certain "political radicalism" and "socialist anarchism" defining an advanced and revolutionary group that negated the conventional methods of production and instead presented itself quite active

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[1] "C'est nous, artistes, qui vous servirons d'avant-garde: la puissance des arts est en effet la plus immédiate et la plus rapide." Henri de Saint Simon, *Opinions Littéraires, Philosophiques et Industrielles* (Paris: Galèrie de Bossange Père, 1825), 341.

[2] According to Matei Calinescu, the term was first used in artistic means by Olinde Rodrigues, a Saint-Simonian mathematician from the circle of Saint-Simon, although the idea of artist in such a leading position was already developed by Claude Henri de Saint Simon, the French social theorist, and his disciples including Olinde Rodrigues, by the time. Regardless of the book *Opinions Littéraires, Philosophiques et Industrielles*' collective nature, the first use of the term is generally ascribed to Saint-Simon. Matei Calinescu, *Five Faces of Modernity: Modernism Avant-garde Decadence Kitsch Postmodernism* (Durham: Duke University Press, 1987), 101.

[3] Matei Calinescu, 102.

for the aim of a revolution in political and social terms.[4] Yet by the twentieth century, this stance tended to transform into a more 'artistic' negation, as asserted by the introducers of the term long ago. The term came to represent the group of artists that rejected the traditional modes of artistic production, in an action of difference and destruction, to draw public away from the popular culture and products of culture industry, and to destroy the borders of art so as to produce a totally free art; that was freed from any institution, any tradition, one that stood just at the heart of the very existence.[5] This liberation could be achieved through a revolution of life itself with art's genuine subversive power, where avant-garde followed a full insistence on the present and a rejection of the past. The very strong ties with its revolutionary history in fact conveyed it to a point where it could still keep its resistance against the established formations, and its hope to gain its art a pioneer role in the transformation of the society.[6]

Such an approach can be said to have appeared as a concept for the twentieth century avant-garde circles from Dadaists to Situationists, even though with different productions, manifestoes, manners and lifespans[7]; where the innovative, revolutionary, critical, and at times anarchic aspects of the avant-garde would lead the society, foster it to question and encourage the process of production for every

[4] Andreas Huyssen, "The Hidden Dialectic: Avantgarde – Technology – Mass Culture" in *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington: Indiana University Press, 1986), 4-5. Also, Calinescu refers to Olinde Rodrigues' words: even though the term is used within reference to art, Calinescu suggests that it also had strong military connotations. Matei Calinescu, 103-104.

[5] Peter Bürger, *Theory of the Avant-garde*, Michael Shaw trans. (Manchester: Manchester University Press, 1984), 72.

[6] See Andreas Huyssen "The Hidden Dialectic: Avantgarde – Technology – Mass Culture" in *Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington: Indiana University Press, 1986), 3-15. Matei Calinescu, *Five Faces of Modernity: Modernism Avant-garde Decadence Kitsch Postmodernism,* 112-116. Peter Bürger, *Theory of the Avant-garde,* Michael Shaw trans. (Manchester: Manchester University Press, 1984). Renato Poggioli, *The Theory of the Avant-Garde*, Gerald Fitzgerald trans. (Cambridge: Harvard University Press, 1968).

[7] See Ulrich Conrads, Michael Bullock, *Programs and Manifestoes on 20th Century Architecture* (Cambridge: MIT Press, 1975).

and each individual in it; turning "aura [of art] into mass, form into process, author into producer, and architect into organizer."[8] Renato Poggioli in his book *The Theory of the Avant-Garde* comments on this break away with the past and the traditional, towards the formation of a totally new and free art created from scratch, and reaching beyond the 'individual artist's sacred creation, as "[…] an ideal of the *tabula rasa* which spilled over from the individual and artistic level to that of the collective life."[9] The emancipation from any ideological or artistic ground, and rather merging with the everyday or the "collective"; would leave art with "no purpose", as proposes Peter Bürger in his seminal book, *Theory of the Avant-Garde*:

> When art and the praxis of life are one, when the praxis is aesthetic and art is practical; art's purpose can no longer be discovered, because the existence of two distinct spheres (art and the praxis of life) that is constitutive of the concept of purpose or intended use has come to an end.[10]

This intended merge is actually what differentiates avant-garde from modernism; and it acts as one of the key points in the examination of the six cases in this thesis. This merge with everyday life is further explained by Hilde Heynen's "Introduction" in *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture:*

> Whereas modernism insists on the autonomy of the work of art, is hostile towards mass culture and separates itself from the culture of everyday life, the historical avant-garde aimed at developing an

[8] Esra Akcan, "Manfredo Tafuri's Theory of the Architectural Avant-garde" in *The Journal of Architecture*, Vol.7 No.2 (Summer 2002), 149.

[9] Renato Poggioli, *The Theory of the Avant-Garde*, 96.

[10] Peter Bürger, *Theory of the Avant-garde,* 51. Yet this attempt ended in failure, which Bürger calls as "the death of avant-garde".

> alternative relationship between high art and mass culture, and thus should be distinguished from modernism.[11]

Within this intellectual environment, women were active as well. Avant-garde's basic idea, their critical attitude towards conventional types of art production which would eventually fuse into their very existence, and would lead to the proposing of an anti-style for everything had its impact also on the involvement of women in the struggle.[12] Women, as well, were acquiring a different place and role within the given taboos of the society; through their performances and art-architecture productions, but also with their living. Yet, the twentieth century avant-garde groups' endeavor to destruct the autonomy of art and architecture has generally come to be associated with the power and productions of the masculine. Regarding the historical avant-garde circles of the early twentieth century, this thesis takes a reverse stance in order to look at the contextual dynamics of the attempt to re-establish the art-architecture and life bond achieved by women, not only through artistic products but also through the avant-garde's everyday spaces. While doing this it analyzes certain codified everyday spaces the avant-garde occupied in early twentieth century France - specifically Paris, until the Second World War - such as *salon*, *atelier* and 'nature', by dwelling on the role of women, particularly of Gertrude Stein, Charlotte Perriand, Sonia Delaunay and Natalie Clifford Barney. The research on how women were active in the challenging and free production of art and living, and what differences they brought to the ideals and livings of the avant-garde brings to focus the period's

[11] Hilde Heynen, "Modernity and Domesticity: Tensions and Contradictions" in *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture*, Hilde Heynen, Gülsüm Baydar eds. (Oxford: Routledge, 2005), 5.

[12] Women were not only involved in modernity but also appeared as pioneers of the avant-garde movements within the period as recently discussed by Gill Perry, W*omen Artists and the Parisian Avant-garde: Modernism and Feminine Art, 1900 to the Late 1920s* (Manchester: Manchester University Press, 1995). Shari Benstock, *Women of the Left-Bank: Paris, 1900-1940* (Austin: University of Texas Press, 1986), Cornelia Butler, Alexandra Schwartz and Griselda Pollock eds., *Modern Women: Women Artists at The Museum of Modern Art* (New York: The Museum of Modern Art, 2010).

relatively freer milieu of Paris which differed from others in "its open cultivation of and respect for art and with its undercurrent of sexuality"[13]. Evidently, avant-garde formations found the proper and free ground for their artistic and intellectual productions as well as their "arts of living", to flourish in the habitats they formed in the pre-war Paris, and specifically on the Left-Bank, which set the scene for this population of avant-garde artists, bohemians, intellectuals and alike of the period with its relatively cheap apartments (Fig.1.1). For both the expatriate and the Parisian, the city offered something that many other metropolitan cities could not by the time: a freedom in financial, sexual, moral and creative terms.[14] The research aims to show how the free-minded avant-garde women actually envisaged their own livings inside this free environment.

The connection domestic space held towards the above mentioned three spaces is set as the ground of study. The *salon* examples show a primary opening of the domestic through the introduction of the public to the inside, whereas in *atelier* this opening is enhanced with the introduction of the 'production' and work, and in nature, it is further enlarged with the physical opening towards outside; which in the end define the order of the chapters. While doing this, certain avant-garde artist, writer and architect women are chosen based on these domestic spaces: the two avant-garde and queer writers, Gertrude Stein and Natalie Clifford Barney, are chosen to show how their literary and artistic *salons* contributed to the period's avant-garde life, and how those spaces challenged the existing social prescriptions with both the owners' literary productions, and everyday practices sustained in these settings. The inquiry also investigates whether the two writers' queerness had connections with the break of privacy and opening to public of their

[13] Donald Pizer, "The Sexual Geography of Expatriate Paris" in *Twentieth Century Literature*, Vol.36 No.2 (Summer 1990), 173.

[14] Amy Wells-Lynn, "The Intertextual, Sexually-Coded Rue Jacob: A Geocritical Approach to Djuna Barnes, Natalie Barney, and Radclyffe Hall" in *South Central Review*, Vol.22 No.3, Natalie Barney and Her Circle (Fall 2005), 86-87.

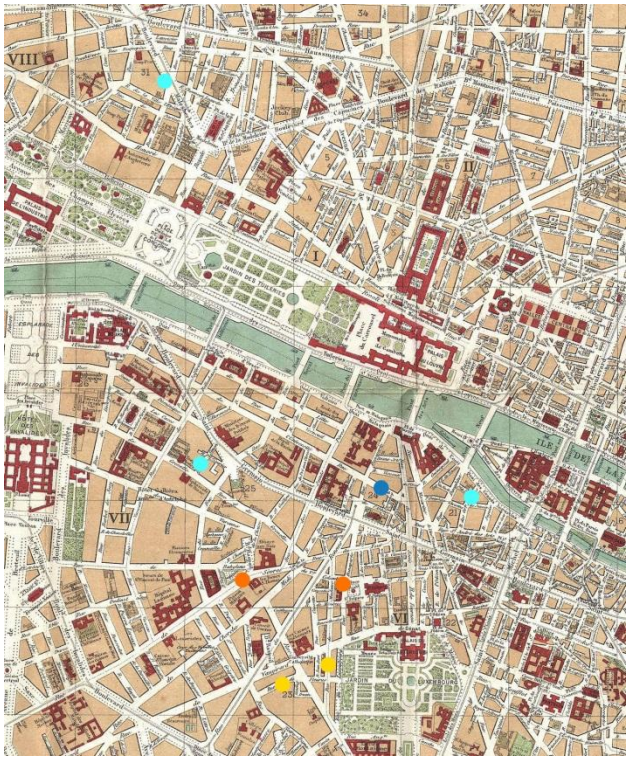

Figure 1.1 Plan of Paris, dated 1892. The coloured dots are added by author. Yellow, Stein families' *salons*. Blue, Barney's *salon* and garden. Cyan, Delaunay family's apartments. Orange, Perriand's house and Le Corbusier-Jeanneret's office. Except that of Delaunay's apartment in Rue Malesherbes, all were settled on the Left-Bank which offered cheaper apartments and a freer intellectual neighborhood.
Source: [data base online]
http://www.oldmapsofparis.com/system/maps/21/original/paris1892.jpg?1329724310.
[Accessed: 03.07.2014].

domestic units. The two queer examples differed from both previous and their contemporary *salon* gatherings in specifically two ways; first, they actually contributed to the artistic and literal discussions done inside the *salons* not only as hostesses but also as art producers, thus they were not only opening their living spaces to public, but their production spaces as well; and second, both were overt lesbians, and offered two different ways of opening the space, both physically, mentally, and sexually.

The designer Charlotte Perriand and artist / designer Sonia Delaunay have been chosen as the investigation subjects of the *atelier* space, for the relationships they held towards their male contemporaries, their familial domestic settings and how they achieved an equilibrium (or dominance) between their workspaces and their domestic spaces. The relationship between Perriand and the office of Le Corbusier – Pierre Jeanneret, and the relationship between Delaunay and her artist husband Robert Delaunay, bring to light these women's relations to concepts as 'work' and 'family'; which merge in the single space of their *atelier*-apartment. What differentiates them from other contemporary female artists is the fact that both managed to blur the discrepancies between 'crafts' and 'fine arts', or 'decoration' and 'architecture', by simply taking the production into the very existence. Having conventional families, they both incorporated the *atelier* not only into the house, but also to the produced artistic or architectural works, where an integration of family, atelier, and production became inevitable. The two achieved this integration in different fields; which at times appeared to have merged.

Finally, for the comparison of two differently characterized places of nature, namely, the isolated natural setting in a dense urban crowd, and the opposite, the nature in its free and deserted form; the garden of Natalie Clifford Barney in Paris city center, and refuges that Charlotte Perriand created in the mountains have been chosen to exemplify how in the two different contextual backgrounds these women achieved an integration of life to art, life to nature, and domesticity to open space; when regarded the endless and deep connections the two women held towards nature. This apparent connection to nature had its bold share in the artistic and architectural works of the two women and eventually differentiated them from others in the integration of the natural setting as an extension of the house (or house, as an extension of the nature) with the artistic/architectural production at a time where the 'going outside' of the borders of the house was itself a challenge for women. The outside, then, not only got to be 'lived in', but also reproduced.

Going hand in hand with the exploration of how certain women contributed to the avant-garde productions together with how they accomplished their own artistic and architectural creations; this study investigates what kind of relations were constituted in the everyday life of these avant-garde women to help better assess their significant role in the production of the everyday spaces that they used. The term 'social production' is used so as to refer to how avant-garde women appropriated certain mostly private and domestic everyday spaces as attraction points, and used those spaces as the battlefield for their own creations, as well as others' artistic and architectural productions and performances following the main objective of the avant-garde: 'life together with art'. It deserves attention that the mentioned spaces, which were used by avant-garde groups, were not always the designed works of these women, but also spaces that were appropriated by them. Thus the key verbs denoting the relationship between the women and the spaces are 'produce' (either socially or physically), 'design' and 'appropriate'.

In the investigation of this 'production', one important point is how the avant-garde women differently envisaged the life, and the art that they were leading, than did men. The notions of domesticity and domestic space are subjects of inquiry; and evidently, the way women connected themselves and their art to their home and to the outside differed from that of men severely. The challenges brought to domestic and everyday environments by pushing the encoded meanings of home, femininity, publicity and privacy certainly had their shares, as examined in different chapters of the thesis.

The thesis' main aim is to examine the overlooked image of women in avant-garde circles to shed light on them and their contributions to the history of the arts, the changes they brought to society, and as they asserted, to life itself; with the spaces they appropriated. Thus the main questions that are raised focus on the

threefold relationship constituted between these avant-garde women's productions, their everyday lives and their domestic environments in which they also produced their artistic works (the environments which appeared to have merged their *art of creating* and *living*): what was the relationship constituted between the everyday lives of these avant-garde women and their artistic productions; the relationship between their everyday practices and their domestic environments, or their domestic environments and their artistic productions. The problematic relationships between 'housewife' and 'working women', 'women' and 'public', or 'domestic' and 'avant-garde' are also crucial points of this investigation.

To better assess the role of the examined spaces in terms of these dual relationships, it is worth to examine the concept of 'domestic environment'. The term 'domesticity' appears with the emergence of industrial capitalism and the birth of the modernist era as the consequence of the break between the work place and home, which brings the human being into contact with real life only at work and with an "illusory" realm at the dwelling space.[15] The commitment of modern individual to this "illusory" idea of the 'home' in her/his new modern living is explained by André Jansson;

> […] the emerging bourgeois culture of the 19th century was influenced by romanticism and involved a new emphasis on the home as an environmental-aesthetic project – a place to really *feel at home* in discussion of 'at-homeness'). The increased pluralization of lifeworlds, the growth of anonymous urban areas, and industrial complexes, provided the home with a new meaning, since it could no longer be taken for granted as the prominent life context. The home had to be *constructed*, in aesthetic as well as functional terms.[16]

[15] Walter Benjamin, "Paris: Capital of the Nineteenth Century", in *Arcades Project*, Howard Eiland and Kevin McLaughlin trans. (Cambridge: The Belknap Press of Harvard University Press, 1999).

[16] André Jansson, *Image Culture: Media, Consumption and Everyday Life in Reflexive Modernity* (Sweden: Grafikerna Livréna i Kungälv, 2001), 171.

This "construction" was apparently, ascribed to the owner of the space, the woman; at the same time depriving her from the public arena, since the dwelling space, which is "turned into a means of self-expression – both its interior and exterior properties"[17], was the only arena reserved for women:

> Before the nineteenth century, the house was far less part of the private/public dichotomy that we have come to associate with it, nor did it bear the clearly gendered overtones that suggest that the house first of all belongs to the mother.[18]

Yet together with the appearance of this "private/public dichotomy" that Heynen mentions which enforces women to stay in the borders of the former; we begin to see challenges brought to this existence simultaneously, where women start to break the prescribed spatial codes of living:

> […] many women and their organizations bent the ideology of domesticity in such a way that it gave them access to public life and positions of substantial influence, rather than limiting them to the strict confines of their own household.[19]

The chosen cases of the thesis constitute such challenges to the prescribed image and function of the domestic interiors. The chosen places of artistic production are basically domestic units which challenge the 'interiority' of the house in an aim to bring a focus to the ways it opens the interior towards the 'outside world':

> In as far as modernity means change and rupture, it seems to imply, necessarily, the leaving of home. A metaphorical 'homelessness' indeed is often considered the hallmark of modernity.[20]

[17] Ibid.

[18] Hilde Heynen, 7.

[19] Hilde Heynen, 13.

[20] Hilde Heynen, 2.

Indeed, in this case, the examples offer new ways of breaking the limits of the "home" which provide the "homeless" soul of the artist a place where she could inhabit and turn into a product of art at the same time.

Departing from these analyses, the thesis sums up the avant-garde's main aims (merging art with the everyday, creating collective art, opening towards public and focusing on the process of production) in three basic chapters, in terms of the spaces that the processes of production inhabit. The first one is the *salon* which emphasizes the collectivity of artistic production (be it the painting or the writing) that differentiates it from individual production and turns it into one that is shared rather than admired, without a single author and the rest as beholders; and challenging the enclosed 'domestic' through the 'public' or the 'communal', as achieved inside the walls of the *salon*. The second is the *atelier*, which integrates the process of production into the way of living, challenging the 'domestic' through 'production' or 'work'. And the last one is 'nature', which changes the focus of production from the interior towards outside, following modernism's concern of opening towards the outdoors (both physically and mentally, following "a preoccupation with cleanliness, health, hygiene, sunlight, fresh air and openness"[21]) challenging the 'domestic' through the 'openness to the outside world'.

The exemplifying women are then chosen with regard to these three spaces. In the first chapter, the two expatriate, American avant-garde queer writers, Gertrude Stein and Natalie Clifford Barney appear as crucial figures with their *salon*s that

[21] Paul Overy, *Light, Air and Openness*: *Modern Architecture Between the Wars* (London: Thames & Hudson, 2007), 9.

gathered both male and female avant-garde artists, writers, photographers, philosophers of the time.[22]

The fashion and interior designer Sonia Delaunay and interior and industrial designer Charlotte Perriand have been chosen in the investigation of the *atelier*-apartments of the Parisian context. The existing scholarly works have created the ground for me to further my own analysis of the productions that took place in these *ateliers*, which eventually or directly had their impacts on the lives and living environments of these women. [23]

The last chapter looks at the relationship women formed to nature through their homes. Perriand's own creations Refuge Tonneau, Refuge Bivouac and her house in Méribel in France are examined.[24] The existing literature on these projects shed light on how Perriand realized through architecture her love of the mountains. The other example, Barney's garden, is further analyzed to read the atmosphere of the *salon* in Rue Jacob; but this time through the relationship it held to its garden and

[22] The writings of Gertrude Stein (1925), (1933), Diana Souhami (2009), James R. Mellow (2003), Sara Blair (2000), Wanda M. Corn with Tirza True Latimer (2011) in the examination of Stein, her art and her *salon*, and of Natelie Clifford Barney (1929), (1992), Amy Wells-Lynn (2005), Shari Benstock (1986), Sheila Crane (2005), Suzanne Rodriguez (2003), Tirza True Latimer (2005), and Barney's archives in Bibliothéque Littéraire Jacques Doucet in Paris have been used as references in revealing the relationships these women had formed between their *salons*, their lives, and their literary works.

[23] The works of Adela Spindler Roatcap (2003), Arthur Cohen (1978), Clare Rendell (1983), Sherry Buckberrough (1995), Stanley Baron with Jacques Damase (1995), Tag Gronberg (1998, 2002), and Whitney Chadwick (1993) on Sonia Delaunay; and Mary McLeod's edited book (2003), Perriand's autobiographical book (1998) and Arthur Rüegg's edited book (2004) on Perriand's works have been used as references in the investigation of this chapter. Also, Charlotte Perriand archives in Petit Palais in Paris have been conducted.

[24] Perriand's autobiography, Catherine Clarisse, Gabriel Feld, Mary McLeod and Martha Teall's article in Mary McLeod's edited book (2003) and Elisabeth Védrenne (2005), Charlotte Perriand archives in Petit Palais in Paris.

the *Temple à l'Amitié*, through the inquiry of certain rituals and gathering that took place in the setting, in addition to her and her circle's literary works.[25]

The fact that the four women hardly labeled themselves as 'feminists', and some even felt uneasy with the term; brings much to light about their avant-garde living; since they instinctively chose to envisage their own lives by actually 'living' it, and eventually rejecting any codes or etiquettes. All of the four women broke the perceptual boundaries of being of the "other sex" by living their lives in the way they were pleased, and not by mere discourses or labels. The way they pursued their avant-garde lives was already opposing to the patriarchal society's limits, their feminine ideals were way above these limits. They did not feel the need to challenge the limits by opposing, but rather by simply living, which can be argued as being quite avant-garde.

The study thus, shows how several women were active in the avant-garde productions; both with their artistic or architectural works, and with their very presence, their use of the domestic 'avant-garde everyday spaces'. The subjects individually - as the avant-garde women or their artistic productions - have come to appear as subjects of investigation lately, yet, what this thesis aims to show is the relation between these women, their everyday lives, and their domestic spaces of artistic production, as it is actually quite crucial, and neglected, in the writing of modern art and architectural history.

[25] Works of Natalie Clifford Barney (1929), (1992), Amy Wells-Lynn (2005), Baptiste Essavez-Roulet with William Pesson (2008), Sheila Crane (2005) and Suzanne Rodriguez (2003) and Natalie Clifford Barney archives in Bibliothéque Littéraire Jacques Doucet in Paris are used for this inquiry.

CHAPTER 2

SALON

2.1. Emergence of Private *Salons*

The idea of opening one's house to public for exchange of ideas about politics, science, arts and literature dates back to the ancient times[26]; but it is in the-sixteenth-and-seventeenth-century France that it gained another character which was based on the gender division, where an alternative began to emerge to the mainstream artistic circles of the time, the all-male academies.[27] Its initiators mainly women, the *salon* gatherings, also called *ruelles*[28], hosted both female and male guests and were grounded on talks; readings of literary works or discussions; as explained by Evelyn Beatrice Hall's book published under the pseudo name S. G. Tallentyre in 1901:

> The mind of France is more easily content to talk. In its Salon it talked to some purpose. They were the forcing-houses of the Revolution, the

[26] Though not bearing the same name, the ancient Greek 'symposia' had slightly similar characteristics with the seventeenth century European *salons*; which were also social gatherings, but for male citizens, for conversations and entertainment. See Fiona Hobden, "The Politics of the Sumposion" in *The Oxford Handbook of Hellenic Studies*, Boys-Stones, George, Barbara Graziosi, Phiroze Vasunia (New York: Oxford University Press, 2009) 271-280.

[27] Suzanne Rodriguez, "The Salonist 1909" in *Wild Heart: A Life: Natalie Clifford Barney and the Decadence of Literary Paris* (New York: Harper Collins, 2003), 177.

[28] The word *ruelle* was used as an alternative for *salon*; Erica Harth explains ruelle as: "[S]pace between the wall and the bed on which the seventeenth-century *salonnière* reclined to receive her guests, and which came to signify the social gathering itself, is emblematic of what in the male imagination were the mysterious feminine recesses of the boudoir." Erica Harth, "The Seventeenth-Century Salon: Women's Secret Publishing" in *Going Public: Women and Publishing in Early Modern France*, Goldsmith, Elizabeth C., Dena Goodman eds. (New York: Cornell University, 1995), 182.

> nursery of the Encyclopedia, the antechamber of the *Académie*. Here were discussed Freethought and the Rights of Men, intrigues, politics, science, literature. Here one made love, reputations, *bons-mots*, epigrams. Here met the brilliancy, corruption, artificiality of old France, and the boundless enthusiasms which were to form a new. [29]

The initiators, or the *salonnières*, who were mostly women, did not only act as the hostess of the house opened to public for these intellectual meetings, but also as the director of the discussions; though the role given to them seems to differ according to different historians as examined by Faith Evelyn Beasley. Beasley, quoting from the two French Historians Roger Picard's *Les Salons Littéraires et la Société Française* and Marc Ferro's *Histoire de France*, argues that according to general public opinion the roles of the *salon* and the hostess were reduced to a sort of social schooling, where good manners and social skills were prospered, with a silent role for the *salonnière*, who 'listens'.[30] Beasley takes issue with those arguments and claims that this small literary circle of a private environment had its effects on the mainstream French literature as well; both because of the judgments of the hostesses, and the hostesses' own writing contributions. Together with Beasley's argument, tracing Joan DeJean's remarks in "The Salons and Preciosity", makes apparent that these small private gatherings offered something of a challenge for the general intellectual institutions because of their alternative spaces as houses' drawing rooms or *ruelles*; and their new gender definitions in terms of the new social roles they offer where women gain a central position to create a new "world apart":

> It is fitting that these private academies were designated by temporal and spatial terms, for the essence of the salon's importance in literary

[29] S. G. Tallentyre, "Madame du Deffand", in *The Women of the Salons and Other French Portraits* (London: Longsmans, Green and Co., 1901), 1.

[30] Faith Evelyn Beasley, "Introduction", in *Salons, History, and the Creation of the Seventeenth-Century France: Mastering Memory* (Hampshire: Ashgate Publishing Limited, 2006), 3.

> life was bound up with its status as a world apart, a parallel sphere with its own rules, activities, and schedule. [31]

The *salon* tradition of France continued throughout the upcoming centuries, where in the eighteenth-century it gained a more philosophical direction with the Age of Enlightenment, and became the center for dominantly male figures, for the display of their own competence; and in nineteenth century, a still different atmosphere with the integration of the romantics together with their music; yet often sustaining the position of women as hostesses.[32]

By the twentieth century, the *salon*s continued to welcome several artists, writers, photographers, musicians and dancers, now with the emergence of a new alternative group that rejected the aristocratic *salons*' ties with the old century traditions; and who strived to create a new, modern art, named as the avant-gardes, hand in hand with the women *salon* owners who were also themselves avant-garde writers or artists. This chapter will investigate the two eminent avant-garde women figures of the early twentieth century and their *salons*; namely Gertrude Stein and Natalie Clifford Barney, from several perspectives; the relationships they constituted with their spatial surroundings and their own literary works; the spatial qualities of the *salon* spaces that symbolized their life styles; and how these life styles through the usages of the spaces affected both the users and the context in which they emerged. The study will take its cue from three issues; first I will look at how they related themselves to the spaces they occupied, particularly through their own representations and writings and how these spaces influenced their art. Secondly, I will investigate how their and the frequenters' avant-garde lifestyles complemented with the spaces of the *salons* through the

[31] Joan DeJean, "The Salons and 'Preciosity" in *A New History of French Literature*, Hollier, Denis, R. Howard Bloch eds. (Cambridge: Harvard University Press, 1994), 299.

[32] Joan DeJean, 303. Also see Peter Quennell ed., *Affairs of the Mind: The Salon in Europe and America from the 18th to the 20th Century* (Washington: New Republic Books, 1980).

openness and the freedom it provided and how these spaces influenced the way they live, creating a public atmosphere of private gathering rituals in a domestic place. This leads us to the third analysis, that of the challenges they brought to the terms of domesticity, publicity and privacy, through their own appropriations of space; how in turn they influenced the character of the space.

Hilde Heynen refers to the term 'adapting' in describing what inhabiting a house means in the etymological sense, the word's relation with the word 'habit'.[33] I believe, this adaptation, or formation of habit, comes to the front as an important term in understanding the relation between the occupants, objects, and the occupied at this point of research. The regular and repetitive touch of the inhabitant through objects (that carry values of memory) both physically and mentally produce the interior space of the house, and in return, the interior space with its spatial existence and utilization, reforms the inhabitant. This, in the end, forms an adaptation, a coexistence of both parties. The house, getting form from its occupant, also gives form to her.[34] This seems appropriate for the analysis of the two examples when the writings of the *salon* occupants are taken into consideration, as in the case of Barney's drawing of her *salon* and her own adaptation of the *salon* space in her writings as analyzed by Amy Wells-Lynn in *The Intertextual, Sexually-Coded Rue Jacob: A Geocritical Approach to Djuna Barnes, Natalie Barney, and Radclyffe Hall,* which will be dwelled upon in coming parts. A similar approach of analysis can be applied to Stein; for what Sara Blair puts in "Home Truths: Gertrude Stein, 27 Rue de Fleurus, and the Place of the Avant-Garde" as "In Stein's text, the home is nothing more or less than a

[33] Hilde Heynen, "Modernity and Domesticity: Tensions and Contradictions" in *Negotiating Domesticity: Spatial Productions of gender in Modern Architecture,*Heynen, Hilde, Gülsüm Baydar eds. (Oxford: Routledge, 2005), 21.

[34] Excerpt from my presentation, "Public House Domestic Nature: Reading the Everyday Spaces of Gertrude Stein and Charlotte Perriand" made in METU Architectural History Graduate Researches Symposium, December 2013. Forthcoming publication.

buzzing, blooming landscape of modernity, a dwelling-place for the social project of making it new."[35], arguing the notions of domesticity, home and its interaction with the avant-garde vision of creating the new, were subjects of concern in her writings, denoting to a "coextensiveness of avant-garde and domestic spaces". The "home" as the "landscape of modernity" implies the domestic space as the arena of creating the modern, which brings the everyday life that is carried out in the interior of this landscape to the front as the practice of the avant-garde.

The *salons* Stein and Barney opened, as well, offered "a parallel sphere with its own rules, activities, and schedule" as did the seventeenth century examples. The everyday practice taking place in them differed from those of the outside world not only because of the subjects of discussion of arts or literature, but also because of their new communities, which were more open and emancipated in terms of morals or relationships. Both Barney, and Stein were lesbians; and felt no need to hide it, rather lived it overtly; as we can trace from Barney's ideals of creating a revival of queer Sapphic community in the private place of her *salon* and its garden, and from Stein's letters for instance, to her lifetime partner Alice B. Toklas, where (unlike Barney's open relationships, or her several lovers she had all throughout her life) she refers to Alice as her wife.[36] Their lives and social – sexual choices contrasted with that of the conventional lifestyles, and could get sustained only in the free milieu of Paris in the early modern period, and the small habitats that they created in it.

The last subject of discussion of this chapter will deal with the two different images of the public and the private, with their gendered uses and affiliations, the "separate spheres", as in the words of Jane Rendell in the book *Gender Space*

[35] Sara Blair, "Home Truths: Gertrude Stein, 27 Rue de Fleurus, and the Place of the Avant-Garde", in *American Literary History,* Vol.12 No.3, History in the Making (Autumn, 2000), 422.

[36] Diana Souhami, "Gertrude and Alice" in *Getrude and Alice* (London: Tauris, 2009), 12.

Architecture: An Interdisciplinary Introduction: "an oppositional and hierarchical system consisting of a dominant public male realm of production (the city) and a subordinate private female one of reproduction (the home). The origin of this ideology which divides city from home, public from private, production from reproduction, and men from women is both patriarchal and capitalist."[37] The real life, 'executed' by men in the public arena resonates with reason, rationality, production, creativity, publicity, strength, power; whereas the domestic, 'illusory' environment is produced by its counterpart –the woman-housewife-mother- with an image of exactly the opposite values; coziness, comfort, emotion, consumption, privacy, family, sexuality, intimacy. The prescribed role for woman strictly differentiates from that of man; she leaves the place to man for him to become the leader of the 'reality', and sets herself deep in the sentimental domestic environment as the organizer, decorator, caretaker, housekeeper, or mother, as the sovereign of the privatized, secret world.[38]

This private world is everything within the house, and becomes associated with everything that is 'feminine', the housewife becomes the individual that gets her chance of "aesthetic self-expression and identity formation" as expressed by Lisa Tiersten[39], through decoration, and organization of this private interior space. Any constituent element inside becomes of primary importance in the domesticating, individualizing and privatizing of the house, everything within belongs to each other, and cannot exist without, be it the ordinary objects or the inhabitants, as

[37] Jane Rendell, "Introduction: Gender, Space" in *Gender Space Architecture: An Interdisciplinary Introduction*, Rendell, Jane, Barbara Penner, Iain Borden eds. (New York & London: Routledge, 2000), 103.

[38] Excerpt from my presentation, "Public House Domestic Nature: Reading the Everyday Spaces of Gertrude Stein and Charlotte Perriand" made in METU Architectural History Graduate Researches Symposium, December 2013. Forthcoming publication.

[39] Lisa Tiersten, "The Chic Interior and the Feminine Modern: Home Decorating as High Art in Turn-of-the-Century Paris" in *Not At Home: The Suppression of Domesticity in Modern Art and Architecture*, Christopher Reed ed., (London: Thames and Hudson, 1996), 19.

women. And anything that is from outside is perceived as 'the stranger', not welcomed, whether with its physicality, or its gaze.

Under the light of this general framework given for the domestic interior and its occupancy in relation to its different half, the public environment; I am looking at this discussion from a different perspective to question the position of the *salon*-interior that act as part of the 'private home'. I will try to advance my argument by dwelling on the role of women as key characters, to question their involvement in the process of destroying the bounds of domesticity by opening both the physical and mental doors of interior space.[40] The chosen *salons* differ from the uncontested codes of the domestic house, and act as publicized domestic spaces becoming public zones, forming the lieu for alternative public and private realms.

2.2. *Salon* in 27, Rue de Fleurus

Gertrude Stein, the writer and art collector, was an eminent figure in the intellectual life of the beginning of the twentieth century Parisian avant-garde, with her *salon*, at 27 Rue de Fleurus that she inhabited from 1903 to 1938, first with her brother and later with her life partner Alice B. Toklas. She was born in 1874, and she emigrated from San Francisco, the United States (where she spent her early life) to Paris, France in 1903, to live with her brother, Leo Stein, who was already living and travelling in Europe by then; first in Italy, then London and finally in Paris, at 27 Rue de Fleurus, where he settled to become an artist attending Académie Julian. Gertrude, who had already left her education in medical school in the United States, soon joined him to follow her will of

[40] Excerpt from my presentation, "Public House Domestic Nature: Reading the Everyday Spaces of Gertrude Stein and Charlotte Perriand" made in METU Architectural History Graduate Researches Symposium, December 2013. Forthcoming publication.

Figure 2.2.1a Leo, Gertrude and Michael Stein in the courtyard of 27, Rue de Fleurus, 1907.

Source: Wanda M. Corn and Tirza True Latimer, "Domestic Stein", in *Seeing Gertrude Stein,* (Berkeley & Los Angeles: University of California Press, 2011), 37.

becoming a writer, growing an interest for modern art with the influence of her brother in the meantime[41] (Fig.2.2.1a, 2.2.1b).

As Shari Benstock notes, Paris offered something that the United States could not back then; a freedom for the way one worked and lived, all in literary, practical and sexual terms. Although her writing was often concerned with America, (placing herself at a distance allowed her to be able to write about it), "for Stein *everything* in her adult life became a subject for and was subjected to her art."[42] She wrote through her life, through the traces of her unconventional, yet domestic

[41] Vincent Giroud, "Picasso and Gertrude Stein" in *The Metropolitan Museum of Art Bulletin*, New Series, Vol.64, No.3, Picasso and Gertrude Stein (Winter, 2007), 9.

[42] Shari Benstock, "Women of the Left Bank" in *Women of the Left Bank: Paris 1900-1940* (Austin: University of Texas Press, 1986), 14.

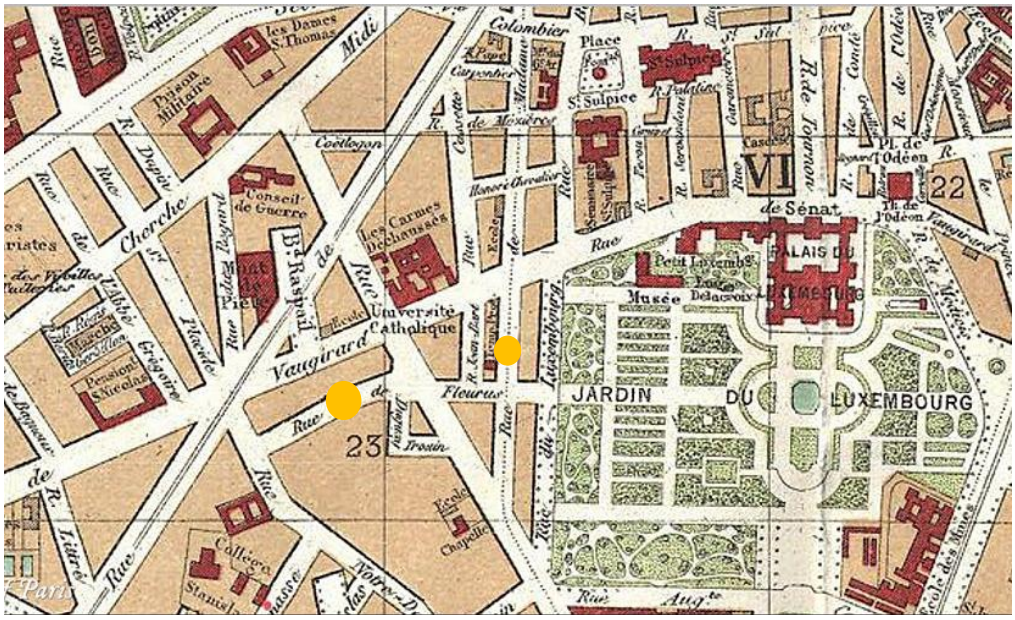

Figure 2.2.1b Plan of Paris dated 1892, showing Luxembourg garden, left Rue de Fleurus, parallel, Rue (de) Madame (yellow dots showing 27 Rue Fleurus and 58 Rue Madame, Gertrude Stein's brother and sister-in-law's apartment).
Source: [data base online]
http://www.oldmapsofparis.com/system/maps/21/original/paris1892.jpg?1329724310.
[Accessed: 03.07.2014].

living; "exploit[ing] the vocabulary, syntax, rhythms, and cadences of conventional women's prose and talk, the ordinary discourse of domesticity, to create her own new 'language'."[43], a language which contrasted with that of the previous century sharply in its form and content:

> There are many that I know and they know it. They are all of them repeating and I hear it. I love it and I tell it, I love it and now I will write it. This is now the history of the way some of them are it.

[43] Margueritte S. Murphy, "'Familiar Strangers': The Household Words of Gertrude Stein's 'Tender Buttons'" in *Contemporary Literature*, Vol.32 No.3 (Autumn 1991), 383-384.

> I write for myself and strangers. No one who knows me can like it. At least they mostly do not like it that every one is of a kind of men and woman and I see it. I love it and I write it.[44]

This contrast she offered included the way she lived and the way she positioned herself sexually. One might identify Stein as an example of the 'New Woman', carrying its "new spirit of the age and often act[ing] as an icon of modernity" together with its explicit feature of masculinity;[45] yet, in the words of Catharine R. Stimpson, she "sharply separate[d] herself from her sex in order to assail and herself enter a male world too strong for most women."[46], which prevents her from being named not only as the 'new woman', but any kind of 'woman'. She positioned herself as the 'male' one, in all aspects of her life; in her works of literature; as she "saw serious writing as a male activity, one to which she made claim by playing the role of the male, by seeing only male Modernists as her colleagues and competitors."[47], in her domestic life as in her relationship to Alice Toklas, where she took the role of the husband for her "wife" (Fig.2.2.2a, 2.2.2b). Yet, this sort of an embodiment of the traditional modes into new forms might suggest as well, as analyzed by Donald Pizer in "The Sexual Geography of Expatriate Paris", "[...] not so much the expression of new and radical faiths as the restatement of traditional beliefs in the new and radical forms of an open sexuality and an evocative Paris locale."[48] One may wonder, whether this masculinity she willingly put on herself was actually a mask that she wore to veil her queer / woman character which would be seen as an anomaly, or a weakness in America that she has long left; yet whose conventions of marriage, family, or domesticity

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[44] Gertrude Stein, "Martha Hersland" in *The Making of Americans* (Illinois: Dalkey Archive Press, 1995), 290.

[45] Hilde Heynen, 11.

[46] Catharine R. Stimpson, "The Mind, the Body and Gertrude Stein", in *Critical Inquiry*, Vol.3 No.3 (Spring 1977), 497.

[47] Shari Benstock, 12.

[48] Donald Pizer, "The Sexual Geography of Expatriate Paris", 178.

she may not have; reminding the words of Benstock upon Gertrude's 'means of creating a new language of literature' where a metaphor to her 'means of living her life and her lesbian sexuality' can be inferred;

> Leo Stein and many who came after him were to conclude that Gertrude's experimentation with linguistic convention was the result of her inability to deal effectively with language, *so that she made her greatest weakness into her most 'remarkable' strength*. [49]

The "weakness" which refers to her "inability to deal with the language", may as

Figure 2.2.2a, 2.2.2b Alice B. Toklas and Getrude Stein.

Source: Wanda M. Corn and Tirza True Latimer, "Domestic Stein", in *Seeing Gertrude Stein*, (Berkeley & Los Angeles: University of California Press, 2011), 75, 63.

[49] Shari Benstock, "Gertrude Stein and Alice B. Toklas: Rue de Fleurus", 152. (my emphasis).

well point out to her queerness which she compensated with a domestic arrangement that resembles to 'marriage' with Alice Toklas, or her being of the inferior sex, which she handled by adopting the attributes of the superior one; all of which distinguished her from another woman.

The relation between her sexual preferences and identity to her vocational life of writing might be enriched one step further with the relation she constituted to the spatial environment of her house. The *salon* in Rue de Fleurus, was a part of her first house in France (among other two: one summer house in Bilignin, and another house in Paris, Rue Christine that she moved in with Alice after moving out from Rue de Fleurus in 1938) (Fig.2.2.3a, 2.2.3b). The *salon* was actually a single room of nearly 42 square meters facing towards north. It was an extension of the two-storey house where there were living areas. Formerly, there were no passages from the house to the *atelier* and the only way to access it was going outside and then inside. It was positioned in the courtyard of the block 27 on the street Fleurus that is close to the Luxembourg Gardens. The building block was designed by the architect Gabriel Pasquier in 1896, and explained in *The Autobiography of Alice B. Toklas* by Gertrude Stein;

> [...] but now I must describe what I saw when I came.
> The home at 27 rue de Fleurus consisted then as it does now of a tiny pavillon of two stories with four small rooms, a kitchen and a bath, and a very large atelier adjoining. Now the atelier is attached to the pavillon by a tiny hall passage added in 1914 but at the time the atelier had its own entrance, one rang the bell of the pavillon or knocked at the door of the atelier, and a great many people did the both, but more knocked at the atelier.[50] (Fig. 2.2.4).

[50] Gertrude Stein, *The Autobiography of Alice B. Toklas* (London: Penguin Books, 1966), 10.

Figure 2.2.3a, 2.2.3b Getrude Stein in *salon* in 27 Rue de Fleurus.

Source: Wanda M. Corn and Tirza True Latimer, "Domestic Stein", in *Seeing Gertrude Stein,* (Berkeley & Los Angeles: University of California Press, 2011), 49, 97.

Gertrude and her brother Leo furnished this studio with collected paintings that they bought from neighboring art galleries; that first occupied the walls on eye level in one row, yet soon covered all the three walls, which turned the space

eventually into "the first museum of modern art"[51] (Fig. 2.2.5a, 2.2.5b). It was soon opened to public every Saturday and appeared as an attraction point for the artistic and literary circles of the time who first came to see the paintings, and which eventually turned the space into a literary gathering *salon*, including writers such as Ernest Hemingway, F. Scott Fitzgerald, Guillaume Apollinaire, as well as Pablo Picasso, Henri Matisse, Man Ray, Francis Picabia, Georges Braque, among many others, with their various paintings that were exhibited to this changing audience.[52] In *Seeing Gertrude Stein*, Corn and Latimer notes that:

Figure 2.2.4 Left, the entrance of the atelier. The small entrance to right was added later. Source: [data base online] http://www.ellensplace.net/27rue.jpg. [Accessed: 03.07.2014].

[51] James R. Mellow, "The Atmosphere of Propaganda", in *Charmed Circle: Gertrude Stein and Company*, (New York: Henry Holt and Co., 2003), 4.

[52] The reason behind the emergence of these gatherings is explained in Diana Souhami's book, *Gertrude and Alice* where she quotes Stein's own words: "Matisse brought people, everybody brought somebody [to see the collection] and they came at any time and it began to be a nuisance and it was in this way that Saturday evenings began."[my addition] Diana Souhami, "The Rue de Fleurus [1903-6]" in *Getrude and Alice*, 71.

> In the early years Leo and Gertrude turned the original utilitarian room into an improvisation, a contemporary art gallery where paintings came and went and nothing was stable or predictable. [53]

After the split of Gertrude Stein and her brother Leo Stein upon controversy[54] in 1913, Gertrude continued to play with the collection at her *salon*, now with Alice Toklas (who had already moved in with them by 1909); they changed constantly the paintings on the walls and the furniture in order to achieve the best way possible to impress the 'guests', the frequenters of the space[55] (Fig. 2.2.6). In *The Emergence of the Interior,* Charles Rice talks about the domestication of objects through collecting; appropriation of the individual elements into a whole with the touch of the collector, constructing a self-expression through the organization, which shows both the collection itself, and the collector's life; creating a 'narrative of self' through this process of collecting, classifying, decorating and rearranging.[56] One can sense Stein's domestic character that is revealed through the traces of her habit of collecting, her customs and her love of the routine, as explained in *Seeing Gertrude Stein*:

[53] Wanda M. Corn and Tirza True Latimer, "Domestic Stein", in *Seeing Gertrude Stein* (Berkeley & Los Angeles: University of California Press, 2011), 100.

[54] Diana Souhami attributes the split to Leo Stein's disapproval of Gertrude Stein and Picasso's works, which eventually led Gertrude to repudiate him. Diana Souhami, 75.

[55] With Alice moving in to the house, the interior space changed slightly from the old and spontaneous decoration of the time when Gertrude was together with her brother: "Once Leo left, Alice's homemaking took hold, and she created a tidy and artful living room out of bohemian disarray." For example; the construction of a hallway between the living areas and the *salon*, which helped to close the doors opening to outside, gaining them extra space for their furniture and decorative pieces. Wanda M. Corn and Tirza True Latimer, 97.

[56] Charles Rice, "Irrecoverable Inhabitations: Walter Benjamin and Histories of the Interior", in *The Emergence of the Interior: Architecture, Modernity, Domesticity,* (London: Routledge, 2006), 13. Excerpt from my presentation, "Public House Domestic Nature: Reading the Everyday Spaces of Gertrude Stein and Charlotte Perriand" made in METU Architectural History Graduate Researches Symposium, December 2013. Forthcoming publication.

Figure 2.2.5a, 2.2.5b Photos of the *salon*, top, 1904, bottom, 1913.

Source: Wanda M. Corn and Tirza True Latimer, "Domestic Stein", in *Seeing Gertrude Stein*, (Berkeley & Los Angeles: University of California Press, 2011), 96-97.

Figure 2.2.6 Alice B. Toklas and Gertrude Stein, 1922.
Source: Wanda M. Corn and Tirza True Latimer, "Domestic Stein", in *Seeing Gertrude Stein*, (Berkeley & Los Angeles: University of California Press, 2011), 73.

> She wrote at home and liked to eat and entertain at home… On travels and on walks in Paris, [Alice and she] they bought antiques and bibelots and continually arranged, rearranged and updated the furnishing of their homes. [57] (Fig.2.2.7).

As one can infer, she seems deeply connected to her house as a collector; believing that every object in the *salon* and in the house had a meaning and they could tell their stories. Probably, these characteristics of her explain why she created the *salon* as a public stage and a meeting place for painters, writers, models, photographers and took the world inside her *salon*, the hub for her own "strength", rather than taking herself outside to the world.[58] These in the end

[57] Wanda M. Corn and Tirza True Latimer, 61.

[58] Excerpt from my presentation, "Public House Domestic Nature: Reading the Everyday Spaces of Gertrude Stein and Charlotte Perriand" made in METU Architectural History Graduate Researches Symposium, December 2013. Forthcoming publication.

rendered the *salon* having two different faces; one for the collecting and exhibiting practice of its real occupants, and the other for meeting and talking practice that was attributed to all attending it.

Her *salon*, with its objects perpetually indeterminate, also had its users changing. Everyone was welcome to the Saturdays 'at home',

> The salons were casual affairs; all one needed to enter was a letter of introduction or a companion who already knew the Steins. Like crowded city streets, the salon had no fixed population… The room at 27 was modernity itself, unstable, in flux, mixing the known and the unknown. [59]

The openness, publicity of this place represents a far different pattern than the usual codes of the 'domestic home' of enclosed, private space, with its more modern, changing existence. With her *salon*, everybody attending the meetings became a part of the house, they brought in and out objects (paintings, for example, Stein's portrait made by Picasso) ideas, people, which changed continuously the atmosphere, taking it out of its strictness of belonging only to the inhabitant and turning it into a communal space that is shaped by the participation of each human being as well as object.[60]

> Since the modern individual's subjectivity is in a permanent state of transition, his or her interior should be able to answer to this condition of transitoriness and should be capable of continuous change and variability. The most radical version of this would consist of a completely anonymous interior that is only appropriated on a temporary basis… [61]

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[59] Wanda M. Corn and Tirza True Latimer, 100.

[60] Excerpt from my presentation, "Public House Domestic Nature: Reading the Everyday Spaces of Gertrude Stein and Charlotte Perriand" made in METU Architectural History Graduate Researches Symposium, December 2013. Forthcoming publication.

[61] Hilde Heynen, 22.

Figure 2.2.7 *Salon,* 1914-1915, right after Alice moved in.
Source: Wanda M. Corn and Tirza True Latimer, "Domestic Stein", in *Seeing Gertrude Stein,* (Berkeley & Los Angeles: University of California Press, 2011), 98.

Stein's *salon* definitely corresponds to the modern interior and the modern occupant/s described by Heynen in its social character, if not to modern architecture in its formal language. The effects of this interior's variability can be traced upon the individual as well as the variability of the life and state of the individual upon the interior that has now became a public stage where "the social meaning of the *salon* as a social space was being remade in the image of a fluid, labile, and democratic modernity." as suggests Sara Blair.[62]

Her will to break with the old, "to smash the significance of nineteenth century order and structure, to shuck off old habits of seeing and describing, and to let a

[62] Sara Blair, 420.

new art emerge"[63], had its equivalent in this small space to 'let a new life to emerge', with the life of a community it offered, which in turn shaped the 'owners' of whose rigidity now became blurred; yet contradictorily it did this with its Renaissance chairs and 19th century furniture; from a period that she obviously detested:

> Against the walls were several pieces of large Italian renaissance furniture and in the middle of the room was a big renaissance table, on it a lovely inkstand, and at one end of it note-books neatly arranged, the kind of note-books French children use […][64]
>
> The chairs in the room were also all Italian renaissance, not very comfortable for short-legged people and one got the habit of sitting on one's legs.[65]

2.2.1. The Other *Salons* of the Stein Family

It might be of interest here to look at the *salons* that other members of the Stein family inhabited in Paris, in order to compare them in architectural terms. Gertrude Stein's elder brother Michael Stein and her wife Sarah also held a *salon* in their apartment in 58 Rue Madame. Unlike their sister and brother who were themselves creating art as well as collecting it; the couple acted as patrons.[66] Their - especially Sarah Stein's - interest in the art of painter Henri Matisse also rendered the Rue Madame *salon* - where focus was on the judgments of its hostess and her beloved artist - slightly different from that of the Rue de Fleurus.[67] Yet in

[63] Diana Souhami, 68.

[64] Gertrude Stein, *The Autobiography of Alice B. Toklas*, 13.

[65] Ibid.

[66] Though, the Stein family helped Matisse financially in opening a school of painting and there Sarah Stein took painting lessons too. Alice T. Friedman, "Being Modern Together: Le Corbusier's Villa Stein-de Monzie" in *Women and the Making of the Modern House: A Social and Architectural History* (New York: Harry N. Abrams Inc. Publishers, 1998), 99.

[67] Ibid.

terms of their architectural settings, the two shared certain characteristics: being in the city center of Paris both occupied ancient buildings, 58 Rue Madame being designed by Alexandre de Valcourt in 1857. The interiors of the *salons* also shared this interest in the 'past' with their decoration; neglecting the period's modernist approach (Fig. 2.2.1.1a, 2.2.1.1b). The heavy furniture of Rue de

Figure 2.2.1.1a *Salon* in 1934. The heavy furniture is apparently contrasting with the modern paintings.
Source: Wanda M. Corn and Tirza True Latimer, "Domestic Stein", in *Seeing Gertrude Stein,* (Berkeley & Los Angeles: University of California Press, 2011), 100.

Fleurus obviously resembles the nostalgic taste of Michael and Sarah Stein, although the *salon* at 58 Rue Madame looks more luminous and bright with the sunlight taken from the windows facing east, and bigger, with the two columns that is dividing the room into two parts allowing more sitting areas and tables, whereas in Rue de Fleurus, the single space of the *salon* which was only illuminated with north-light looks somber.

This aspect of the two seems to strictly contrast with that of the house designed for the Michael and Sarah Stein by Le Corbusier, Villa Stein-de Monzie in 1926-1928. Apparently, the Steins had also some taste for modern architecture; and together with their friend Gabrielle de Monzie and her step-daugther, had a house built for them outside Paris, at Garches[68] (Fig. 2.2.1.2). The house (also named as Les Terrasses), one that was "praised as a milestone in the development of modern architecture"[69] and of Le Corbusier's career, offered quite a flexible, open and modernist design both in terms of its plan and its formal characters; its façade with different qualities on facing street or garden; its plan comprising of four

Figure 2.2.1.1b *Salon* at 58 Rue Madame, around 1909.
Source: Alice T. Friedman, Being Modern Together: Le Corbusier's Villa Stein-de Monzie" in *Women and the Making of the Modern House: A Social and Architectural History* (New York: Harry N. Abrams Inc. Publishers, 1998), 99.

[68] Friedman talks about the relationship between de Monzie and Steins as a friendship where "many things between the Steins and Madame de Monzie were shared, but their private lives remained separate.", where Michael Stein acted as the breadwinner of the family. Ibid., 98.

[69] Ibid., 94.

bedrooms for the inhabitants with a flexible terrace floor, accompanied by curvilinear forms in all four floors; together with the use of materials, and interior simplicity as well (Fig. 2.2.1.3, 2.2.1.4). Yet, what surprisingly resembled 27 Rue de Fleurus and 58 Rue Madame was the furnishings of the interior: The Steins decorated the interior of the house with all the "antique pieces" that they brought from their Parisian apartment in Rue Madame (Fig. 2.2.1.5);

> "Where Le Corbusier remained at odds with his clients, however, was on the question of furnishings. Although he had been aware from the beginning that the Steins were intending to bring many of their antique pieces (some acquired years before in Florence) with them, he never quite got used to the fact that the house was filled with heavy, dark furniture."[70]

Figure 2..2.1.2 Les Terrasses.
Source: Alice T. Friedman, Being Modern Together: Le Corbusier's Villa Stein-de Monzie" in *Women and the Making of the Modern House: A Social and Architectural History* (New York: Harry N. Abrams Inc. Publishers, 1998), 97.

[70] Ibid., 119.

The Stein family did not continue the Saturday gatherings[71] in their new house Les Terrasses (with the exception of visits from their artistic and literary circle of

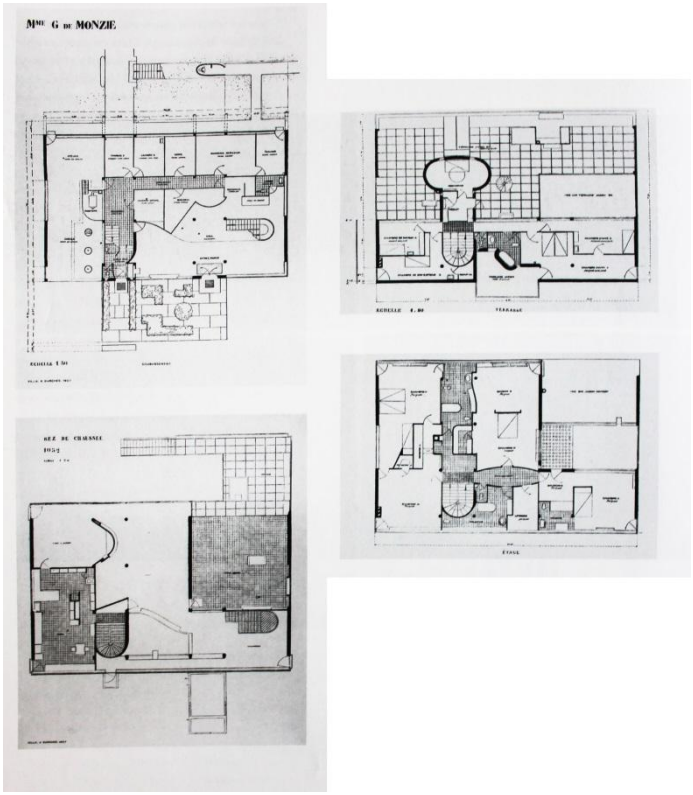

Figure 2.2.1.3 The plans of Villa Stein-de Monzie
Source: Alice T. Friedman, Being Modern Together: Le Corbusier's Villa Stein-de Monzie" in *Women and the Making of the Modern House: A Social and Architectural History* (New York: Harry N. Abrams Inc. Publishers, 1998), 114.

[71] Michael and Sarah Stein also held their *salon* evenings on Saturdays, yet, according to Linda Simon's book *The Biography of Alice B. Toklas*, "there was no rivalry between the two Saturday salons." Linda Simon, *The Biography of Alice B. Toklas* (Nebraska: University of Nebraska Press, 1991), 64.

friends[72]), and according to Michael Stein's letter to Gertrude Stein, they did not also hang any pictures on the walls[73] (yet it is not clear if this was a temporary case and changed after they completely moved in; since in the photographs we can see few paintings hung on the wall). This might be read as a move from being the patron of pioneering art to that of architecture, where now they had their concern on modern architecture.[74] Surprisingly, the interior of the living room with its two

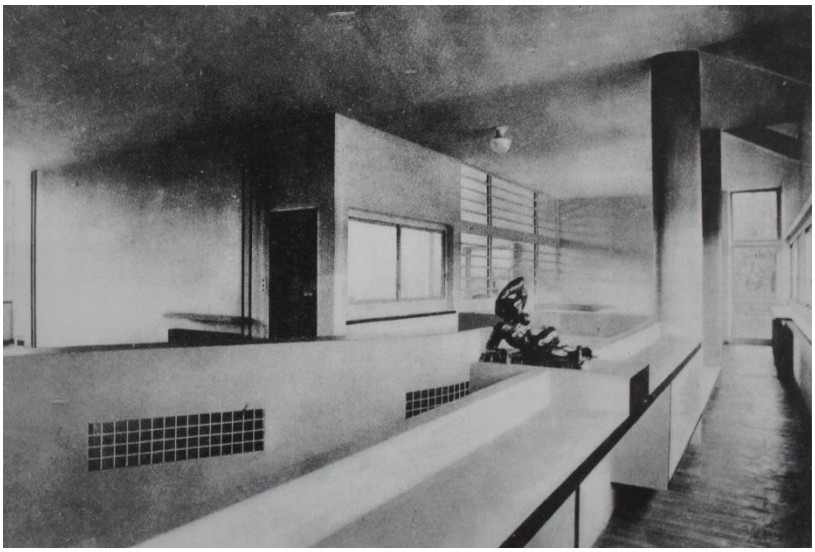

Figure 2.2.1.4 The living room facing towards the garden, 1929.
Source: Alice T. Friedman, Being Modern Together: Le Corbusier's Villa Stein-de Monzie" in *Women and the Making of the Modern House: A Social and Architectural History* (New York: Harry N. Abrams Inc. Publishers, 1998), 121.

[72] Alice T. Friedman, 117.

[73] Ibid.

[74] As Friedman quotes Michael Stein's letter: Now I have a grandson and live outside Paris in an ultra modern house of which I encose a postal card. After having been in the vanguard of the modern moevment in painting in the early years of this century, we are now doing the same for modern architecture." Ibid., 116.

Figure 2.2.1.5 The living room facing towards the entrance façade.
Source: Alice T. Friedman, Being Modern Together: Le Corbusier's Villa Stein-de Monzie" in *Women and the Making of the Modern House: A Social and Architectural History* (New York: Harry N. Abrams Inc. Publishers, 1998), 120.

columns in the middle and very bright and spacious interior reminds the *salon* in Rue Madame since the furniture and the oriental rugs on the floor does not tell very much about the actual modernist nature of the building. The two, clearly shared something in common, one that differed from Gertrude Stein's *salon*, who carried the avant-garde spirit rather in its social being than its dark and enclosed architecture.

Moving on from this comparison, the contradictions which Gertrude Stein chose to live with; between the setting of her *salon*, and her artistic taste, between her love for domestic, and the public life offered in her *salon*, her sexual preference, yet her commitment to "conventional modes" of relationship with a lifetime partner, help shed some light onto her means of coping with what she might have

seen as weaknesses of the modern 'man'; which is perfectly illustrated in her own words:

> If you are way ahead with your head, you naturally are old fashioned and regular in your daily life.[75]

2.3. *Salon* in 20, Rue Jacob

> Ai-je un salon?
> Il n'a rien, en tous les cas, d'officiel. Aucun parti, aucun parti pris n'y règnent. Rien n'y règne, et encore moins moi-même.[76]

Salon of Natalie Barney Clifford (Fig.2.3.1), was quite close to that of Gertrude Stein, in Rue Jacob again on the Left Bank, where a similar avant-garde group of intellectuals, writers, artists, dancers gathered; this time for Friday meetings. She was an American expatriate, born in the United States, Ohio in 1876. She moved to Paris in 1887 with her sister and her mother, Alice Pike Barney; who chose to live her life as the way she was pleased, apart from her husband; getting involved highly with painting by freeing herself from the traps and constraints that the patriarchal marriage put upon her before.[77] Barney, being educated by governesses, could speak fluent French by her early childhood. She and her sister continued their education in Les Ruches, in Fontainebleau, France. The independent image of her mother created the role model for Natalie Barney for the rest of her life; making her see both the damages of a conventional marriage upon women; and the possibility of ignoring any societal norm that might be imposed on her in creating her art, as well as in choosing the way she lived her life and her

[75] Quoted in Wanda M. Corn and Tirza True Latimer, 100.

[76] "Do I have a salon? There is nothing official in any case. No party, no prejudice does prevail there. Nothing reigns it, let alone myself." in Natalie Clifford Barney, *Aventures de L'Esprit* (Paris: Emile-Paul Frères, 1929), 273. (my translation).

[77] Suzanne Rodriguez, "Child of Witches and Saints: 1876-1890" in *Wild Heart: A Life: Natalie Clifford Barney and the Decadence of Literary Paris* (New York: Harper Collins, 2003), 23-49.

own sexuality.[78] She was a lesbian, and she rejected the role prescribed to women or lesbians as a 'subordinate species' - which forced them either to deny their sexual and social existences and to conform to the more decent image of the 'wife' or the 'mother', or to embrace the masculine image which nestles the belief that homosexual women were superior to heterosexual women in their convergence to men. Whereas, "she objected to any form of dress or behavior that suggested homosexual women were really men trapped in women's bodies,"[79] and rather praised the *other* image of the feminine. This impression of a woman conscious of herself and her own sexuality renders it understandable her rejection of any norm and rule of life except that of love, beauty and art:

> Only love is important, not the sex to whom it is directed. The rest is merely a question of rearing, selection and segregation of the species – our own faces a danger of quite another kind.[80]
>
> What have you loved best?
> -Loving.
> And if you had several choices?
> -I would choose love many times.[81]

Shari Benstock further comments on this character of Natalie Barney, as:

[78] Shari Benstock, "Natalie Barney: Rue Jacob", 270.

[79] Shari Benstock, "Women of the Left Bank", 11.

[80] Natalie Clifford Barney, "Illicit Love Defended" in *A Perilous Advantage: The Best of Natalie Clifford Barney*, trans. & ed. Anna Livia (Vermont: New Victoria Publishers Inc., 1992), 85.

[81] Ibid., "Little Mistresses", 104.

> Natalie Barney chose the life she led; no aspect of her life was left to chance. She turned her intelligence and common sense to constructing a life that would itself be a work of art, an aesthetic as well as a sensual experience. [82]

This conscious choice for breaking the conventional image of the feminine and the lesbian, and rather living in the aesthetic, sensual way could be said to have its reflections on the social gatherings she organized; first in her house in Neuilly, and which continued when she moved to 20, Rue Jacob in 1909; in the "poet's house, where women gathered to share literary creations and erotic relationships

Figure 2.3.1 Natalie Clifford Barney.
Source: [data base online]
http://theqouch.files.wordpress.com/2012/06/nataliewithdog.jpg. [Accessed: 25.05.2014].

[82] Shari Benstock, "Natalie Barney: Rue Jacob", 269.

with one another."[83] Gloria Feman Orenstein's interview with Berthe Cleyrergue, Barney's housekeeper for forty-five years of her sixty years residency in Rue Jacob, reveals that, like that of Gertrude Stein's, Natalie Barney's Friday meetings were as well, open to all[84] (Fig. 2.3.2). Although she welcomed both male and female, homosexual and heterosexual figures in her house creating a social and artistic network for professional contacts or financial support for those whose work she appreciated; the meetings were mainly dominated by female figures; favoring her ideal of a female cultural community.[85]

The seventeenth century *pavillon* in Rue Jacob that housed these gatherings was a 2 storey, single apartment unit located at an inner courtyard, surrounded by the buildings of Rue Jacob, Rue Visconti, Rue Bonaparte and Rue de Seine (Fig. 2.3.3). One would only have access to it through the gates from the street, and then, passing through a small inner-street to reach the *pavillon* that is just located across (Fig. 2.3.4, Fig. 2.3.5). Like that of Gertrude Stein's *salon*; Barney's *salon*, (which was located on the ground floor, separated from the kitchen with the entrance hall) differentiated from the private rooms of the house, which were located on the second floor. The *salon* space comprised of mainly two rooms – a sitting room and a connected dining room, facing the garden:

---

[83] This nineteenth-century description of the "poet's house', as Sheila Crane refers to in her article; is cited by Barney in her essay 'The Trial of Sappho: Fragments and Testimonies' in *Pensées d'une Amazon*, published in 1920. Sheila Crane, "Mapping the Amazon's salon: Symbolic landscapes and topographies of identity in Natalie Clifford Barney's literary salon" in *Gender and Landscape*, Lorraine Dowler, Josephine Carubia and Bonj Szczygiel eds. (Oxford: Routledge, 2005), 158.

[84] In the interview Cleyrergue reports that Le Corbusier was actually a neighbor to Barney; though was never invited to any of the receptions: "I asked her why we didn't invite him. She said, "Oh no, Berthe. We're not going to start inviting neighbors!" Gloria Feman Orenstein and Berthe Cleyrergue, "The Salon of Natalie Clifford Barney: An Interview with Berthe Cleyrergue", *Signs*, Vol.4 No.3 (Spring 1979), 492.

[85] In *Women Together/Women Apart: Portraits of Lesbian Paris*, Tirza True Latimer refers to this idea of creating a cultural community as "...the desire of comunity more than the fact of community." Tirza True Latimer, "One, Lesbian Paris Between the Wars", in *Women Together/Women Apart: Portraits of Lesbian Paris* (Rutgers University Press, 2005), 40.

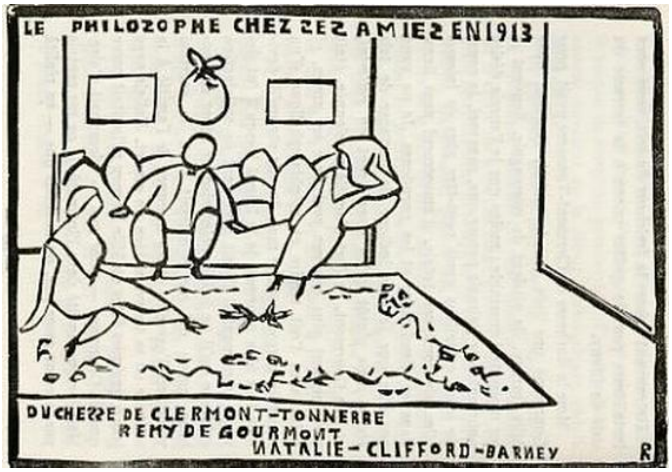

Figure 2.3.2 "Le philosophe chez ses amies en 1913 Duchesse de Clermont-Tonnerre Remy de Gourmont Natalie-Clifford-Barney" sketch by André Rouveyre, French caricaturist and writer, depicting a small gathering in Rue Jacob.
Source: [data base online] http://upload.wikimedia.org/wikipedia/en/8/8b/Rouveyre_-_Le_Philosophe_Chez_Ses_Amies.jpg. [Accessed: 02.07.2014].

> Barney was interested in conveying a credible likeness of the actual reception space of her salon on the ground floor of her residence. Although the main sitting room comprised the structure's formal reception space, during salon meetings guests mainly congregated in the adjacent dining room that was dominated by an octagonal table. [86]

The records of Suzanne Rodriguez in her book *Wild Heart: A Life: Natalie Clifford Barney and the Decadence of Literary Paris* about the furnishing of the house and the *salon* remind the old antique decoration of the Stein *salon*. Barney, like Stein, looks indifferent to the furniture that surrounded her; where for her case, this denoted to her indifference to possessions.[87] The two women's neglect of their surrounding interior reveals certain ignorance they held towards modern

[86] Sheila Crane, 147.

[87] Suzanne Rodriguez, "The Salonist 1909" in *Wild Heart: A Life: Natalie Clifford Barney and the Decadence of Literary Paris* (New York: Harper Collins, 2003), 176.

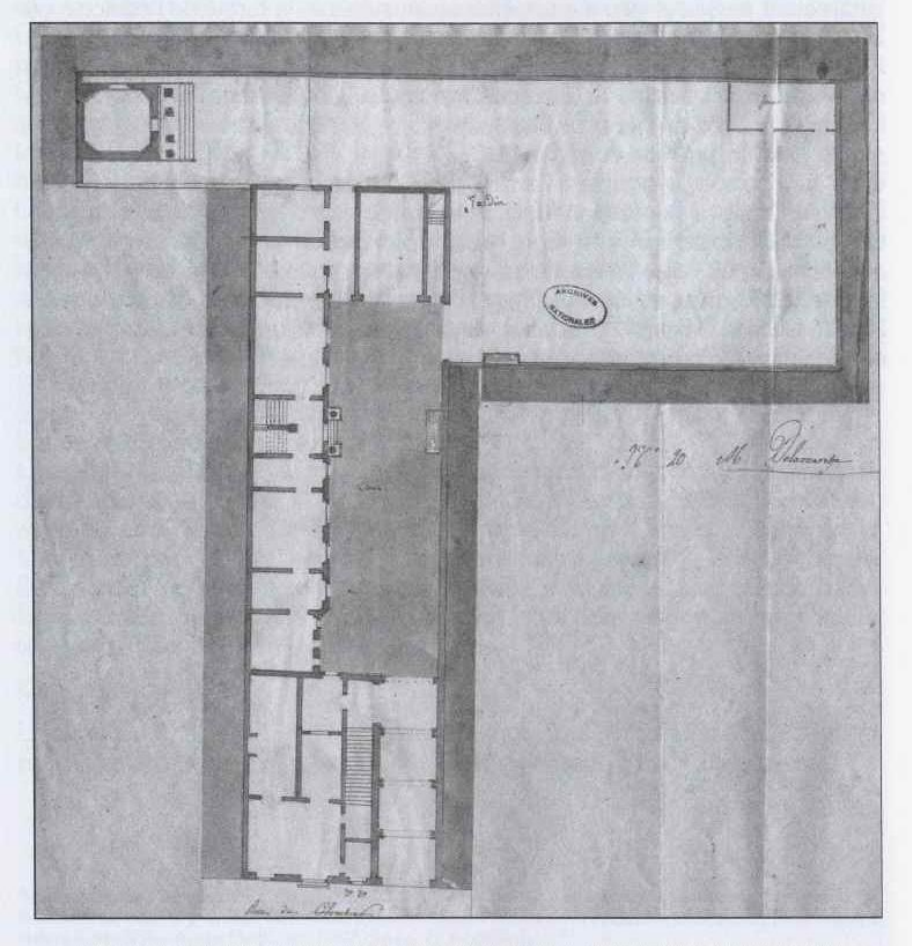

Figure 2.3.3 Cadastral plan of 20 Rue Jacob, dated 1821 or 1822. The pavillon is at center. The Temple is on top left.
Source: Baptiste Essavez-Roulet, William Pesson, "Le temple 'à l'amitié', rue Jacob à Paris: Mythes et réalites" in *Chronique d'histoire Maçonnique* No.62 (Institut d'études et de Recherches Maçonniques, 2008), 20.

architecture obviously; both of the spaces seem quite far from complying with the modern principles of design. Though, the lives carried on in the spaces certainly rendered them different than any traditional Parisian apartment of the period - avant-garde not in their formal, but social qualities.

This can be best traced through her own representation of the *salon*, a sketch (published in her own literary work titled *Aventures de l'Esprit*[88], as the frontspiece), giving an account of the attendants, friends and lovers; gives clues about the symbolic meaning she attached to them. The drawing is a representation

Figure 2.3.4 The pavillon reached through the passage-way from the gate of 20, Rue Jacob.
Source: [data base online]
http://www.ruevisconti.com/LaRueMysterieuse/TempleAmitie/Images/20_rue_Jacob_Atget_1910.jpg. [Accessed: 24.05.2014].

of the *salon* meetings actually, with the name written next to it "le salon de l'amazone". There is the huge space of the *salon* – the dining room – that

[88] The book has two sections where Barney recounts her relationships to her friends; the first chapter, to male writers such as Remy de Gourmont (who first named Barney as the *amazone*) or Oscar Wilde, whereas the second chapter is dedicated to women of the *Académie des Femmes* that Barney established in her *salon,* and the celebrations that took place in honor of those women. Natalie Clifford Barney, *Aventures de l'Esprit* (Paris: Emile Paul Frères, 1929).

dominates the paper, with a relatively little temple "A L'AMITIE" on top of it. There is a line that starts from the bottom of the *salon*, making zig-zags inside the space around the names and leaves the *salon* from its top part (opening to the garden) leading the steps of the temple. We also see the access to the space next to the dining room that comprises the sitting room of the *salon*, yet it is not even depicted in the sketch, but we see merely the openings to it. The only objects that are drawn inside the *salon* are an octagonal table with a teapot and glasses, and a buffet with small circles that denote to "fruits" or "whiskey".

Crane suggests that "the drawing represents a carefully constructed symbolic landscape"[89], and takes it as a valid evidence of Barney's conscious choices of symbols that surround her; the octagonal table, the buffet, teapot, or the temple in the garden; where the rest of the drawing is filled with not the possessions, but the

Figure 2.3.5 The east façade of the pavillon, facing towards the garden, the temple is on the back.
Source: [data base online]
http://www.ruevisconti.com/LaRueMysterieuse/TempleAmitie/Galerie/0209_g.jpg.
[Accessed: 25.05.2014].

names of people (one might suggest that, Barney possessed people, rather than objects) (Fig. 2.3.6). Berthe Cleyrergue's account of the gatherings, where; "[T]rays were passed around with little sandwiches. It was a reception where you took only your tea at the table. They had everything."[90], or Janet Flanner's words "we all clustered around the teapot" quoted by George Wickes[91], tell us about the character of the *salon*, noting on the importance given to make everyone *feel at home*; sitting, eating; and where mind is left free for art (Fig. 2.3.7).

Another aspect of the drawing takes us to the fact that *salon* was individualized from its context; no reference to the surrounding environment (except that of the garden and the temple that is considered to be a part of the *salon*, and the openings to the room next door) is given but rather the Parisian literary and artistic circle is taken *into* it; where Crane interprets this as,

> […] Barney's dramatic transformation of her notionally private dwelling into an important site within the broader topography of the Parisian literary scene. That is, even as Barney detached her home from its actual physical surroundings in both the drawing and the private ritual of the salon, she effectively reorganized the Parisian literary landscape within the space of her dining room. [92]

[90] Gloria Feman Orenstein and Berthe Cleyrergue, 488.

[91] Sheila Crane, 159. Crane gives reference to Barney's biographer George Wickes: "A Natalie Barney Garland" (The Paris Review, 1975), 86-134, and *Amazon of Letters: The Life and Loves of Natalie Barney* (New York: G.P. Putnam, 1976).

[92] Sheila Crane, 152.

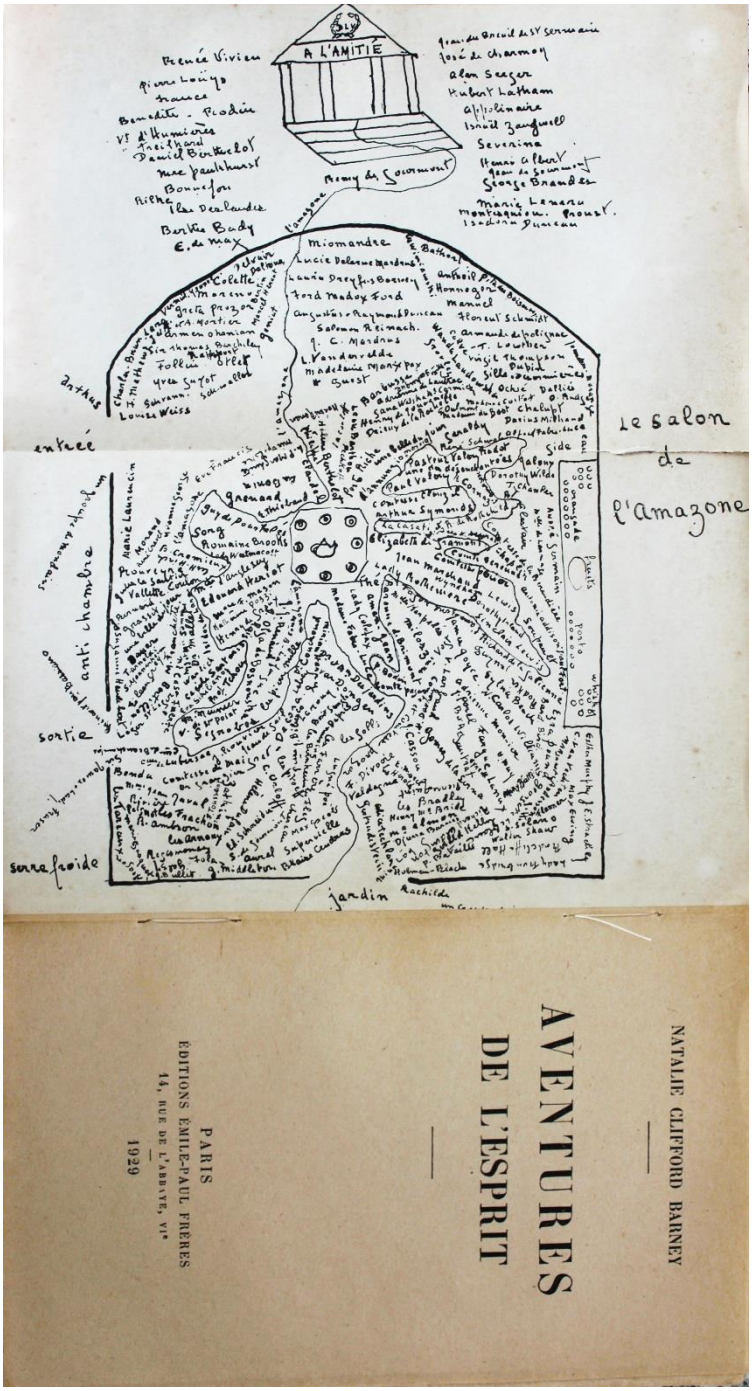

Figure 2.3.6 Barney's own drawing of her *salon* and temple with the names all around that frequent it.
Source: Natalie Clifford Barney, *Aventures de l'Esprit* (Paris: Emile-Paul Frères, 1929).

Like many other apartments in Paris, Barney's *pavillon*, situated in the inner courtyard, also had no direct connection to the street, creating an isolated, private atmosphere differentiated from the city and the street life; but what made it even more secluded was the garden behind, with its small temple that set the scene for several of the gatherings; which will be dealt with more detail in the following chapters. This isolation from the city scape offered something more than a domestic setting for the artistic, intellectual, literary meetings (where, women were certainly dominating, and in this sense merely, served an alternative milieu for the contemporary literary gatherings); it created the proper environment for the rituals, like theatrical performances, honorary celebrations, dances and alike, to take place which would otherwise cause the attendants to be excluded from public arena (Fig. 2.3.8); as explained by Shari Benstock:

> […] homosexual women of necessity were forced to define and create their own communities of friends; they could not assume that such support groups were a 'given' in the culture of any urban environment, although the city itself provided the meeting ground - in cafes, restaurants, bars - for these women. Paris lesbians, however, avoided public spaces and created their own private places within the city, redefining the nineteenth-century salon for their own emotional and intellectual purposes. [93]

This description gains another direction when coincided with the fact that these *salon* owners, Barney as well as Stein, were expatriate figures. Their rejection of the public scene for the sake of these semi private or domestic-public settings may be linked to their conscious or unconscious choices to create their own "parallel worlds" where relations to homeland would not be lost with most of the *salon* invitees being American expatriates, yet still, by standing in the context of Parisian city, they marked "the rejection of nation and family as the cornerstones of identity" as in the words of Tirza True Latimer in *Women Together Women*

[93] Shari Benstock, "The City They Left", 451.

Figure 2.3.7 Berthe Cleyrergue in the *salon.*
Source: George Wickes, *The Amazon of Letters: The Life and Loves of Natalie Barney* (London: W. H. Allen and Co., 1977).

Apart: Portraits of Lesbian Paris[94], where Latimer gives reference to Barney's words on Paris; "the only city where you can live and express yourself as you please", so that we can trace how Natalie Barney actually envisioned the life in Paris as a way ahead of any bondage: be it familial, national, literary or sexual.

This expatriation issue can be furthered with Amy Wells-Lynn's argument; where Wells-Lynn searches for a relationship between their literary works, geographic and simultaneous experiences; analyzing 20 Rue Jacob to see how this place is "written, coded and used to create a female Paris", and argues that the literature and written works can create or alter an actual space through encoding meanings

[94] Tirza True Latimer, "One, Lesbian Paris Between the Wars" in *Women Together/Women Apart: Portraits of Lesbian Paris* (Rutgers University Press, 2005), 42.

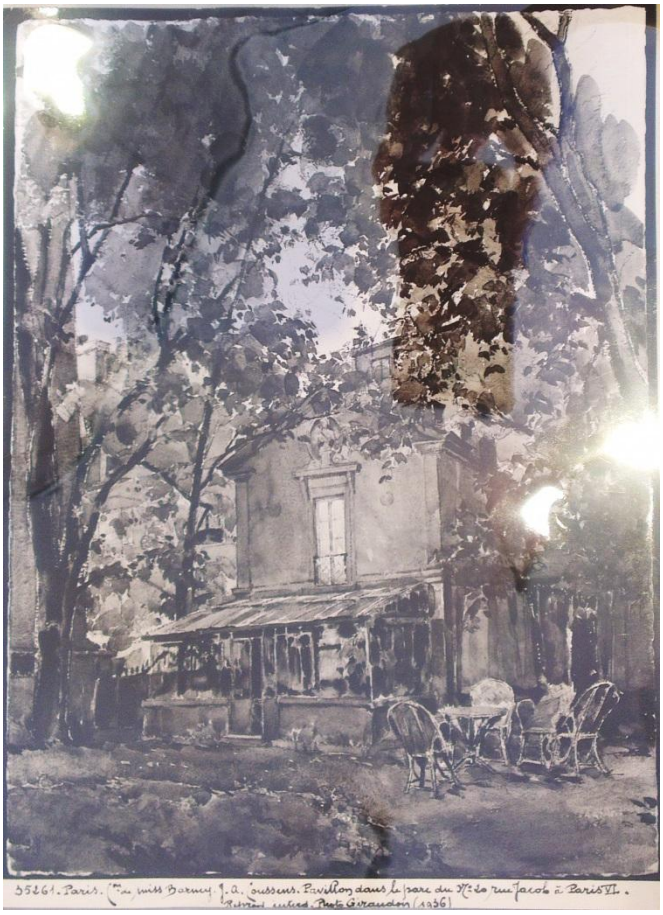

Figure 2.3.8 The drawing of the pavillon. "M. de Miss Barney. J. a. Coussens. Pavillon dans le parc du No 20 Rue Jacob à Paris VI." 1936 (?).
Source: Archives Bibliothéque Littéraire Jacques Doucet.

in it, through a language that is feminine, one that is visible only to the community that shares the space.[95] She dwells on the role of expatriation in the creation of the writer's identity; through geography – identity relation where "having two homes inspires creativity" for the mind:

[95] Amy Wells-Lynn, "The Intertextual, Sexually-Coded Rue Jacob: A Geocritical Approach to Djuna Barnes, Natalie Barney, and Radclyffe Hall", 78-112.

> A second home allows for another facet of identity to come to the forefront, which may contribute to feelings of empowerment, as the second geography allows the female writer or character to exhibit control over her own life through sexual or creative freedom. [96]

One, then, may think that *salon* was quite a suitable alternative space - forming a milieu for both the creative and sexual freedom provided by Paris, and the roots and bonds to the home country United States through people who participate - for the griping pains of those female expatriate figures that could not disclaim either of options; a space which in turn challenges not only the people in close contact with it, but the existing context of male-identified Paris as well; as in the words of Sheila Crane:

> The reiteration of the salon ritual was central not only to Barney's own self-fashioning; it also became a means of proposing and solidifying a community organized in relation to the salon's host and to the spaces of her home. 20 rue Jacob was not merely the location of her residence and literary salon but a landscape through which Barney self-consciously envisioned an alternative ethic, challenging normative literary institutions, social practices, gender definitions, and affective relationships.[97]

[96] Amy Wells-Lynn, 90.

[97] Sheila Crane, 146.

CHAPTER 3

ATELIER

3.1. Home versus Workplace, Domestic versus Public

With the occurrence of the concept of domesticity after the division of the workplace and home with industrial capitalism, the private interior of the dwelling unit had transformed into a space where one would simply escape from the 'realities' that the outside world represents. Walter Benjamin puts this in his seminal work *Arcades Project:*

> The private individual, who in the office has to deal with realities, needs the domestic interior to sustain him in his illusions [...] From this arise the phantasmagorias of the interior - which, for the private man, represents the universe.[98]

The "universe" here, defining the "illusory" world that comes into being in the interior space of the house, contrasts with the public and vital urban life of the outside. Experiences of the interior remain totally invisible, whereas public space becomes the arena for power struggles.[99] This sharp separation also led to the division of gender roles in society creating the separate spheres realm as mentioned before, where the realm of public space ruled by men and "illusory" world of the private space by women. Thus, embedded in the domestic "illusion"

[98] Walter Benjamin, "Paris: Capital of the Nineteenth Century", in *Arcades Project,* Howard Eiland and Kevin McLaughlin trans. (Cambridge: The Belknap Press of Harvard University Press, 1999), 19.

[99] Excerpt from my presentation, "Public House Domestic Nature: Reading the Everyday Spaces of Gertrude Stein and Charlotte Perriand" made in METU Architectural History Graduate Researches Symposium, December 2013. Forthcoming publication.

of the house, the woman became devoid of facing the 'reality of public outside' which was hid from her as was the public existence in the street.

In this chapter, I will investigate two *atelier*-apartments; painter, furniture and fashion designer Sonia Delaunay's, and furniture and interior designer Charlotte Perriand's *atelier*-apartments in the context of Paris. Both women's living environments enabled them to experiment with the ideas of modern ways of living, which eventually blended art with the domestic equipment and domestic interior; as in Perriand's designs for her own apartment's renovation through which she declared "an audacious manifesto of independence"[100] or Delaunay's apartment, as described in the words of Stanley Baron as; "a laboratory, a casserole in which the innovative ideas of the moment and of the future were always on the boil."[101]

Though Benjamin's suggested "phantasmagoria of the interior" differed severely from the reality of the street where one was in a constant struggle with 'living'; with the re-conception of the work-home unity in the house - the *atelier*-apartment that women inhabited, where she simultaneously lived what she created and created what she lived - the phantasmagoria was disturbed with the now vital, and conscious acts of its inhabitant. The world of the interior was broken with the conscious, intellectual, and aware touch of the user. The intellectual process of creating was taken back inside the walls of the cozy home, where one's comfort was obstructed by one becoming heroine of her own creations. The home itself set the scene for the realization of creations, through the self-expression of its female occupant who was well-aware of her own existence and in control of her own living. Nevertheless, departing from this stance, these women artists/architects

[100] Esther da Costa Meyer, "Simulated Domesticities: Perriand Before Le Corbusier" in *Charlotte Perriand: An Art of Living*, Mary McLeod ed. (New York: Harry N. Abrams, 2003), 26.

[101] Stanley Baron, Jacques Damase, "Paris and the Beginnings of an Artist's Career" and "Robert" in *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 79.

aimed at reaching the masses and actually achieved it with their designs. Heynen explains this as;

> Far from being an antidote to modernity, for most of these women, the home was indeed the place where modernity was enacted. And this home was not necessarily seen as constricting and narrow [...] In that sense, many women and their organizations bent the ideology of domesticity in such a way that it gave them access to public life and positions of substantial influence, rather than limiting them to the strict confines of their own household. [102],

since the space of the home also constituted the place of working. The idea applies reversely too; where the working place of the *atelier* was also the dwelling space of its heroine, allowing domesticity to penetrate into the relative solemnity of work. Thus, the idea of having one's domestic living collided and combined with the more public existence of the working environment which was taking references of the outside, went hand in hand with the affirmations of the modern interior of the new environments of *atelier*-apartments. *Atelier,* as the place where one mixed the street and the individual experiments of art-making, also got mixed with the space of the *home*. This united the individual existence of home with the individual experimentation of the *atelier*: the creation process got directly linked to the way the inhabitant / creator lived – also, where she lived – the experimentations done within the boundaries of the *atelier* were innately transferred to the habitation in the apartment, and vice versa. In this manner, the a*telier*-apartments that women inhabited differed from the library, or the drawing room that is associated with men; where men's connection to the rest of the house and the household was cut with the boundaries of his 'domestic' working space, for he does not need this bondage while he was working; women was still in

[102] Hilde Heynen, "Modernity and Domesticity: Tensions and Contradictions" in *Negotiating Domesticity: Spatial Productions of gender in Modern Architecture,* Heynen, Hilde, Gülsüm Baydar eds. (Oxford: Routledge, 2005), 12-13.

contact with other practices and spaces in the house that she spends the rest of her time.

Both Perriand and Delaunay actually envisaged their artistic creations first within their domestic environments where they lived with their family, establishing the space upon the idea of 'creating a family', - Perriand, with her first husband just after they got married, moving in to square Saint Sulpice in Left-Bank, and Delaunay, with her husband and son, through their three *atelier*-apartments they shared in Paris – which makes further evident the interpenetration of domesticity into which it was created within, the boundaries of the *atelier;* where the roles ascribed to them as 'wife' or 'mother' coexist with that of 'artist' or 'architect'.

Moving on from the conception of the interior of *atelier*-apartment space and the interrelation of home and work; I would continue to try to interpret the relationship set up between inside of the *atelier* -the private- and the outside -the public-; as having three ends. First, the very physical interaction constituted between the *atelier* and the street certainly challenged the domestic entity of the house. By taking the outside to the inside – be it with the existence of 'outsiders' as listeners, attendants, guests that come to the meetings, as in the case for Delaunays, or by objects, and arrangements, which brought another form of living and thus reminding the inhabitant that of the street as in the case for Perriand - the idea of *atelier*-apartment gained another form of working and living; where the sacredness of the artist's *atelier* and its artistic production were obscured with the interference of the collective or the public, to the domestic or the everyday. Heynen's mention of Benjamin's metaphor of the 'dwelling' to the 'shell', apparently works well for these cases; where; "The shell mediates between the body and the outside world, and in this mediating process effectuates a sort of

'translation'".[103] The image of the street got 'translated' into the living of the inhabitant by first passing through the intellectual production of the *atelier*. Thus, in that manner, *atelier*-apartment plays the role of 'shell' which integrates the street to the home.

In *The Studios of Paris: The Capital of Art in the Late Nineteenth Century*, John Milner talks about the character of the artist studios in Paris by the turn of the century.[104] Even though the subject of concern shows slight differences from my investigation area, I believe his remarks shed some light on the idea of the artist's *atelier* as the merging point of the street and the interior:

> Where they lived and worked reflected their role and standing in the city. They supplied its needs and in substantial part they supplied its image. The streets of Paris beyond the studio window were unsurpassed as a source of both inspiration and opportunity. The studio was part of the street and the street part of the studio. The relationship was symbiotic. [105]

Hence, the existence of the *atelier* within the boundaries of the house and the "symbiotic relationship" constituted between street and *atelier*, consequently entailed the inevitable connection to appear between the public street and the private home, in the cases of Perriand, who took the "expression of the street" into the heart of what she owned as "herself"[106], and Delaunay, who took use of "Simultaneity's [that she experimented with her husband Robert Delaunay] extension of art into the everyday life of the city."[107].

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[103] Hilde Heynen, 22.

[104] John Milner, *The Studios of Paris: The Capital of Art in the Late Nineteenth Century* (New Haven & London: Yale University Press, 1988).

[105] Ibid., 27.

[106] Charlotte Perriand, *Charlotte Perriand: Une Vie de Creation* (Paris: Odile Jacob, 1998), 23.

[107] Tag Gronberg, "Sonia Delaunay: Fashioning the Modern Woman", *Women: A Cultural Review*, Vol.13 No.3, (2002), 280.

Secondly, the fact that both women actually first experimented modernity within the context of their own apartments and then opened their visions to the public and coincidentally both through the Salon exhibitions of the period, also gives some clues about the interaction of the *atelier* place with the public, through the exposure of the domestic product to the public eye. This opening not only rendered the 'home' or the 'self' as a public entity, but also as a work of art; where the everyday life of the occupant was represented as the ideal; blending 'living' with 'creating art'. Thus, apart from the physical, direct contact with the street, this impact rather provided both the works of art effectuated within the walls of *atelier*-apartment, and the space itself, to gain a more public image; as Delaunay's textiles and dresses that she previously designed for her individual use and later sold under the name *Atelier Simultanée*, or Perriand's *Bar sous le toit* and *Salle à manger* that she designed for the interior of Saint Sulpice apartment, which eventually got the chance to be exhibited in Salon d'Automne.

And lastly, the reciprocal relation procured within the site of artistic creation of the women and the outside world – outside of their individual artistic productions - may as well be interpreted through the professional interactions they had with their male partners who shared their parts in image they held towards the public (and sometimes their spaces); in this case, Sonia Delaunay's husband, Robert Delaunay, and Le Corbusier and Pierre Jeanneret, Perriand's collaborators for ten years; where any success was achieved with the (or in spite of the) existence of a man. Apparently, the works of these women had certain impacts from the presence of their male peers; which eventually influenced and/or altered the way they pursued their own production – either in terms of style, or in terms of motives. We can chase this through the move of Delaunay from painting towards applied arts; or through Perriand's collaborative works that took a shift towards generic solutions for mass production in the office of Le Corbusier and Jeanneret.

At this point, what the actual existence of male inhabitants – the husbands - in these *atelier*-apartments brought to the architectural organization of the spaces seems vague. Robert Delaunay, as a painter, was far more concerned with his own artistic production rather than keeping the house in order; and apparently from her own writings on the designing of the house (where she constantly talks in first person, "parce que cette fois j'allais créer pour moi."[108]), Perriand was the only one who was in charge.

With regard to the above mentioned issues, this chapter aims to bring to light the different results that the two women offered to the discrepancies that were inherent to the essence of the *atelier*-apartments. The position of the *atelier*-apartment interior differentiated from that of the idea of 'home' in its living-working unification, and that of the 'street' with its domestic being; yet with the two qualities, it integrated both aspects within itself. The women, as well, rather than being bounded up to the 'illusory environment' of the home, in turn, got their chance of achieving the 'realities', that were until then attached to the work environment, within the walls of their *atelier*-apartments, through the mix of the 'living and everyday' with the 'creation of the artistic product'.

3.2. *Atelier Simultanée*: Sonia & Robert Delaunay's Family *Atelier*

The idea of artist's *atelier* as the sacred place for the production of its unique object of art as well had some changes within the context of the avant-garde, as in the case of Sonia Delaunay. A Russian painter of Ukrainian origin, she was adopted by her mother's brother and her wife, the Terks and lived in St. Petersburg, and had her education in Germany, Academy of Fine Arts in Karlsruhe. Later she chose to live in Paris that was seen as the artistic milieu in the beginning of the twentieth century. Her early life is explained in detail with

[108] Charlotte Perriand, *Charlotte Perriand: Une Vie de Création* (Paris: Odile Jacob, 1998), 23.

reference to her private writings, in *Sonia Delaunay: The Life of An Artist* by Stanley Baron in collaboration with Jacques Damase: her first marriage of convenience to William Uhde (an art gallerist and critic of the time) to be able to stay in Paris, her acquaintance with her future husband Robert Delaunay (a young and eager painter who frequented Uhde's gallery), and her early divorce with Uhde, to marry Delaunay in 1910.[109] This second marriage led to a lifetime cooperation with her artist husband where the roles of breadwinner, housekeeper, authentic artist, public-popular versus domestic figure would interchange constantly, without one overshadowing the other[110] (Fig. 3.2.1).

In her first years in Paris; her encounters with impressionists and fauves had their influences on her painting;[111] together with the memories of her childhood in Russia that left a sense for color in her (Fig.3.2.2); but it is with her husband that their "experimentation in the effects of simultaneous contrast" started, a play on colors, as in the words of Baron (Fig.3.2.3). She used Simultaneity not only on her paintings; but as well on anything that surround her in her everyday life; especially after she had to choose a new path of dealing with applied, decorative arts, and soon with textiles and fashion, so as to gain money to support her family; since Robert has chosen to deal with solely his painting.[112] Yet probably her first encounter with her talent and interest in decorative arts was when she made a baby quilt of patchwork for her son Charles when he was born in 1911, as many writers give credit for; as Adela Spindler Roatcap, quoting Sonia Delaunay's words:

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[109] Stanley Baron, Jacques Damase, "Paris and the Beginnings of an Artist's Career" and "Robert" in *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 13-24.

[110] Clare Rendell, "Sonia Delaunay and the Expanding Definition of Art" in *Woman's Art Journal*, Vol.4 No.1 (Spring – Summer 1983), 36.

[111] Stanley Baron, Jacques Damase, 14.

[112] Adela Spindler Roatcap, "Sonia Delaunay: Color Rhythm Simultaneity" in *Letter Arts Review*, Vol.18 No. 4 (October 2003), 8.

Figure 3.2.1 Sonia and Robert Delaunay.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 18.

> I tucked him in with a blanket made of scraps of fabric. The Russian peasants do that. Noticing the arrangement of the pieces of material my friends exclaimed, 'It's Cubist.' The mosaic of fabric was a spontaneous creation and nothing more. I continued to use this process on other objects – some art critics have seen this as a 'geometrization' of shapes and a celebration of colors which foreshadowed my works in the years to come.[113] (Fig. 3.2.4a, 3.2.4b).

[113] Adela Spindler Roatcap, 4.

As she denotes, her designed objects and textiles had something similar to her paintings; they were in an abstract fashion with color as the dominant element in

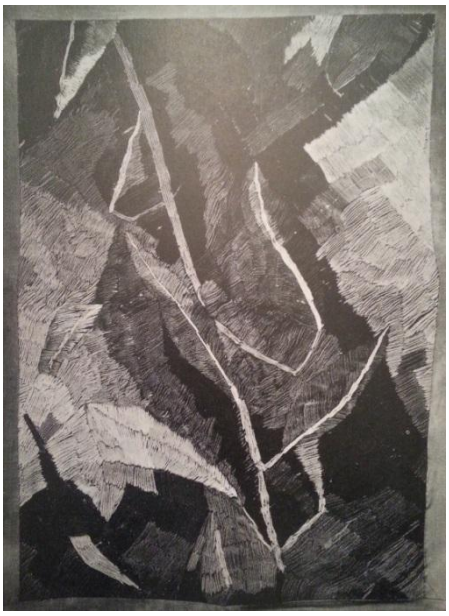

Figure 3.2.2 Sonia Delaunay's early work, an embroidery she made in 1909.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 23.

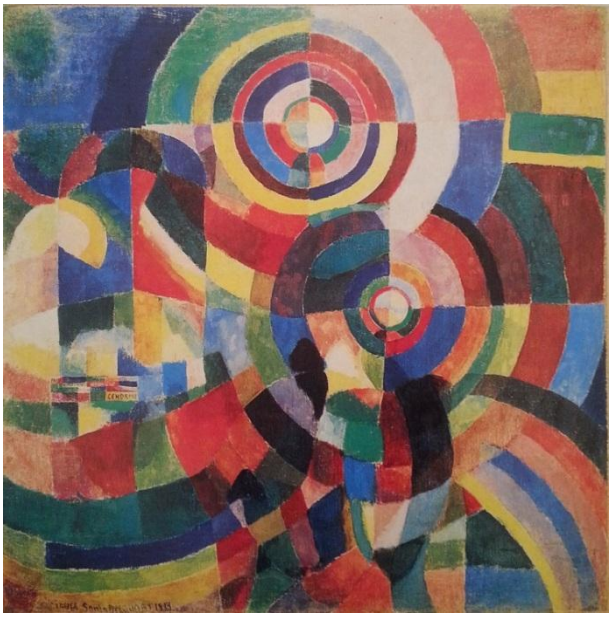

Figure 3.2.3 Sonia Delaunay's 'Electric Prism', following Simultaneous experiments of her and her husband, made in 1914.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 42.

use, and geometric shapes used to create the patterns of planar surfaces (Fig.3.2.5). Rendell's comment on her paintings and objects of design, I believe, clearly demonstrates the line Sonia Delaunay blurred between fine arts and applied arts:

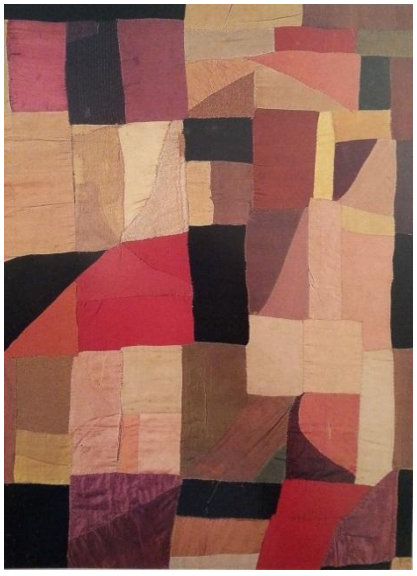


Figure 3.2.4a, 3.2.4b Sonia Delaunay's quilt she made for her baby child Charles, and a toy box she designed for him.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 37-38.

> She saw new possibilities of shape, color and design in all sorts of everyday objects and created simultaneist fashions, cushions, curtains, furniture, tapestries, books, wigs, and even a simultaneist car and interior […] There was no longer an easy distinction between a picture as an object of contemplation, set apart and self-contained, and decorative objects with their practical associations. [114]

This merging can be said to have something of her vision for art. Being an avant-garde artist she rejected to place art in a sacred status and rather aimed to put it inside the everyday life; "tak[ing] up a position among those groups of artists, including the Futurists and Dadaists, who sought to demolish the hegemony of

[114] Clare Rendell, 36, 38.

easel painting, to take art out of the studio and into the streets."[115], so that anyone could reach it.

We can also easily trace this approach of her to unite art with everyday life, fine arts with decorative arts in her own domestic environments. The couple's first apartment flat was 3, Rue des Grands-Augustins on the Left Bank, where they had both their *atelier* and home; and which also served as a *salon* for avant-garde meetings, open on Sunday to their close friends as Guillaume Apollinaire, Marc Chagall, or poet Blaise Cendrars, among others both from French or foreign origins[116] (Fig. 3.2.6). Yet, this *salon* space differs from that of Stein or Barney in a way that it was actually both the living space and working space of the artist

Figure 3.2.5 Sonia Delaunay's objects with patterns following her Simultaneous paintings, done in Madrid in 1918.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 59.

[115] Whitney Chadwick, "Living Simultaneously: Whitney Chadwick on the Artistic Partnership of Sonia and Robert Delaunay" in *Women's Art Magazine*, Issue 53 (July August 1993), 7.

[116] Adela Spindler Roatcap, 4.

couple's apartment; unlike Stein, who used the additional room (that was actually an extension of the house) only for gatherings and for the display of her collection, or Barney, who held the meetings in the space of the living and eating area as well, yet not attributing any other specific function to it as did Delaunays to their *atelier*. This tradition of artistic gatherings at Delaunays' continued in all of their flats in Paris; at their second house in 19, Boulevard Malesherbes on the Right Bank in a richer district that they settled towards 1920, after spending the wartime in Spain, Madrid, and their last apartment in 16 Rue Saint Simon in the Left Bank, where they moved in 1935 since they needed a more modest life than the relative comfort of the Right Bank, due to financial problems of the family[117] (Fig. 3.2.7, Fig. 3.2.8, Fig. 3.2.9, Fig. 3.2.10). Young artists were now meeting at their house on Thursdays to hear Robert Delaunay talk about art.[118]

The interiors of the *ateliers* also got their share from Sonia Delaunay's innovative designs. She constantly played with the interior of her house to better suit her life and her art; as explained in her own writings on Rue des Grands-Augustins, in Arthur Cohen compilation *The New Art of Color: The Writings of Robert & Sonia Delaunay*:

> Our apartment at that time was furnished in Empire and Louis-Philippe styles; the walls were papered. This bourgeois environment went well with the pictures of Douanier Rousseau that we owned. Little by little, the apartment was transformed: the walls were painted white and the lampshades and cushions dressed in a mosaic of paper and fabric.[119] (Fig. 3.2.11).

[117] Stanley Baron, Jacques Damase, "'Years of Liberation': Hard Times", 93-94.

[118] Arthur A. Cohen, 141.

[119] Arthur A. Cohen ed., "Collages of Sonia and Robert Delaunay (1956)" in *The New Art of Color: The Writings of Robert & Sonia Delaunay*, transl. Shapiro, David, Arthur A. Cohen, (New York: Viking Press, 1978), 210.

Figure 3.2.6 Delaunay in her apartment in 3 Rue des Grands-Augustins.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 31.

Figure 3.2.7 Delaunay in her *atelier* in Rue Malesherbes. The pattern on the wall, the textile floating down the table, the drawing on the table and the pattern on her skirt all resemble each other, 1923.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 78.

Seemingly she was unhappy with the old furniture and aimed for the 'new', as we can follow from her writings about their second house in Boulevard Malesherbes:

> We rented a place. We stayed two years without… well, without really getting settled. We had Empire furniture, which I didn't like at all, so afterward I designed some modern pieces.[120] (Fig. 3.2.12a, 3.2.12b).

[120] Arthur A. Cohen ed., "Interview with Sonia Delaunay (1970)", 217.

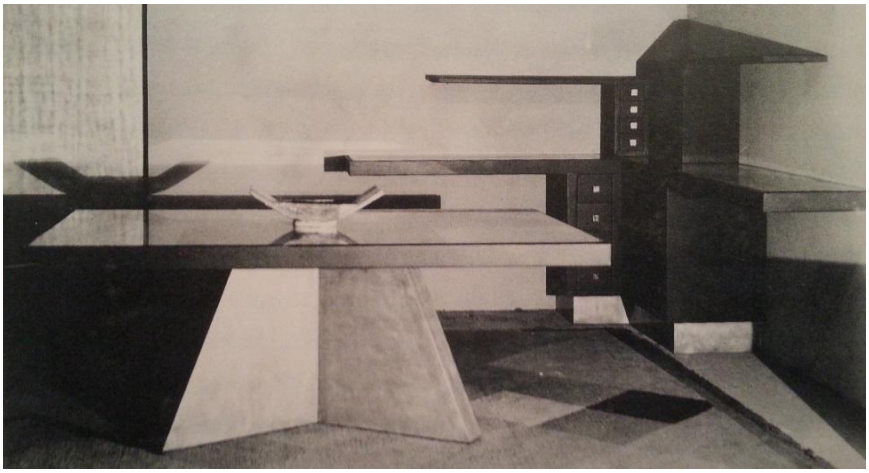

Figure 3.2.8 Delaunay's furniture she designed for her *atelier*-apartment in Rue Malesherbes.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 97.

Being an artist, she was not indifferent to the environment she was living in, and visibly had a taste for modern architecture[121], transforming the space through her new "simultaneous" way of seeing the world; merging painting, space and pattern. During the time they spent in Spain, she started a career in fashion opening a small shop named 'Casa Sonia' creating all sorts of textiles, clothes, along with her domestic designs; as cushions, lamps, screens, with geometric patterns and colors; and her researches on these textiles seems to have originated from her experiments with simultaneous painting (This commercial business of fashion and

[121] In the same interview with Arthur A. Cohen, Sonia Delaunay refers to the time's important architects as frequenters of her *atelier*:

"S.D.: […]It was in 1924 that I started making fabrics. Gradually I transformed our apartment into an entirely modern one, and all the German and Austrian architects came to our place: Gropius, Mendelsohn, Loos – Loos liked me a great deal – and the women bought all their clothes from me."

A.C.: That's extraordinary. I didn't know that you knew Gropius.

S.D.: Yes; one time Gropius came to Paris, I held a reception in his honor and invited sixty people. We really liked Gropius." Arthur A. Cohen ed., "Interview with Sonia Delaunay (1970)", 218.

Figure 3.2.9 Sonia Delaunay's design for the dining room in the *atelier*-apartment in Malesherbes.
Source: Vincent Bouvet, Gérard Durozoi, *Paris Between the Wars 1919-1939: Art, Life & Culture* (New York: The Vendome Press, 2010), 133.

textiles she continued after returning to Paris through her *atelier* in Malesherbes; *Atelier Simultanée*, creating clothes for famous figures, by mid 1920s). We come across similar disciplines she used in her own domestic space; and Sherry Buckberrough's following comment can reveal out more about this relationship she constituted between decoration – art – everyday life;

> The screens lean against the similarly covered walls of Delaunay's apartment / showroom, a multi-purpose avant-garde space or highly civilized tent blending art, business, and daily life. [122]

[122] Sherry Buckberrough, "Delaunay Design: Aesthetics, Immigration, and the New Woman" in *Art Journal*, Vol.54 No.1, Clothing as Subject (Spring 1995), 55.

The space of the *atelier* set the scene for her to perform her art as well as her daily life. Space was no more a separate unit that exists on its own as the shelter or container of the practices; rather it acts together with her art and even herself; her clothes and fabrics that also seem to act in accordance with the surrounding, in their style and patterns.

Figure 3.2.10 A later photograph of the apartment in Rue Saint Simon. The small compartment of the living room looks similar to a painting frame, as the one next to it.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 174.

The small shop Sonia Delaunay opened with Jacques Heim for the 1925 Exposition des Arts Décoratifs in Paris, *Boutique Simultanée*, just after her display in Salon d'Automne the previous year (for which Robert Delaunay created a moving mechanism for the fabrics to move perpetually on the front window of the store, that they used for *Boutique Simultanée* as well), probably best represents this mix[123] (Fig. 3.2.13, Fig. 3.2.14). Although the store was a small temporary public space, it represents similar formal attitudes that we can see in her *ateliers*. Robert Delaunay's own writings on this boutique can help us demonstrate how this space, created for the display of textiles actually appeared as a part of them:

> There is, certainly, in this nine-by-twelve-foot spectacle, which represents the entirety of the shop front, what Apollinaire was already calling *the art of the shop front:* possibilities of presenting a great show with many episodes, because, by means of an ingenious *brevity* system created by the painter Delaunay, famed for his portraits of poets and his Parisian landscapes, a spool device permits a simultaneous development of colored forms *ad infinitum.* At the same time it is capable, as was foreseen, of being unrolled in another direction besides a vertical one. Just as the Salon d'Automne, it can be unwound three-dimensionally-in every direction; it can also serve as a moving background for artists. [124]

Here, I would like to articulate more on this issue of background – surface for the works of Sonia Delaunay. The planar surface has come to be of primary importance both in the two dimensional paintings of Delaunay and her three dimensional objects and interior spaces that are decorated with planar textiles or geometric patterns, which in turn delude the eye to appear as having no volume:

> Great plain surfaces, without any relief decoration, suggest an element of fantasy which is provided by textiles, wall hangings, etc. Small

[123] Tag Gronberg, "The Art of the Shop-window" in *Designs on Modernity: Exhibiting the City in 1920s Paris* (Manchester & New York: Manchester University Press, 1998), 86-87.

[124] Arthur A. Cohen ed., "The Art of Movement (1938)", 140.

tables placed against walls do not go with architecture. Only wall decoration in its architectural form is impressive.
Planar decoration is connected with surfaces. It contributes to their expression; it creates forms which vivify the surfaces of objects. The elements of plane for decoration derive directly from pictorial research and are an integrating aspect of it. They are dependent upon the color relations between them. [125]

Figure 3.2.11 Apartment in Rue des Grands Augustins. Again here, the patterns dissolve into each other: the chandelier resembles the hats of the figures with its pattern; which bear similarities with the paintings on the walls.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 32.

[125] Arthur A. Cohen, "Rugs and Textiles (1925), 200. First published in *L'Art International d'Aujourd'hui*, No.15, Paris, Editions d'Art Charles Moreau, 1929.

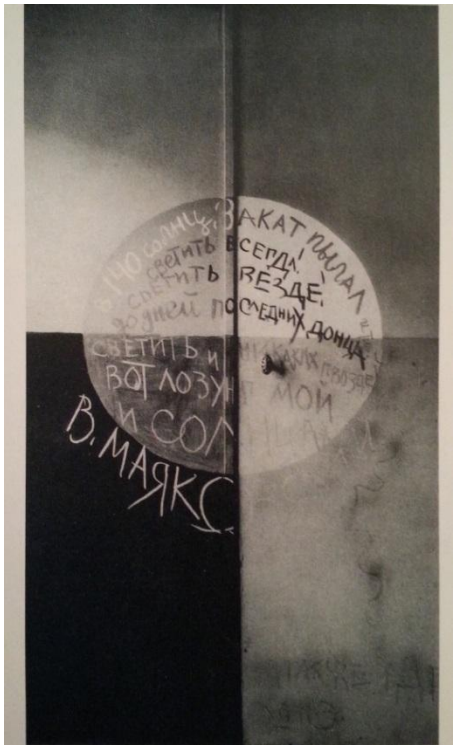

Figure 3.2.12a Delaunay's Malesherbes *atelier*-apartment details: A geometrically painted door
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 77.

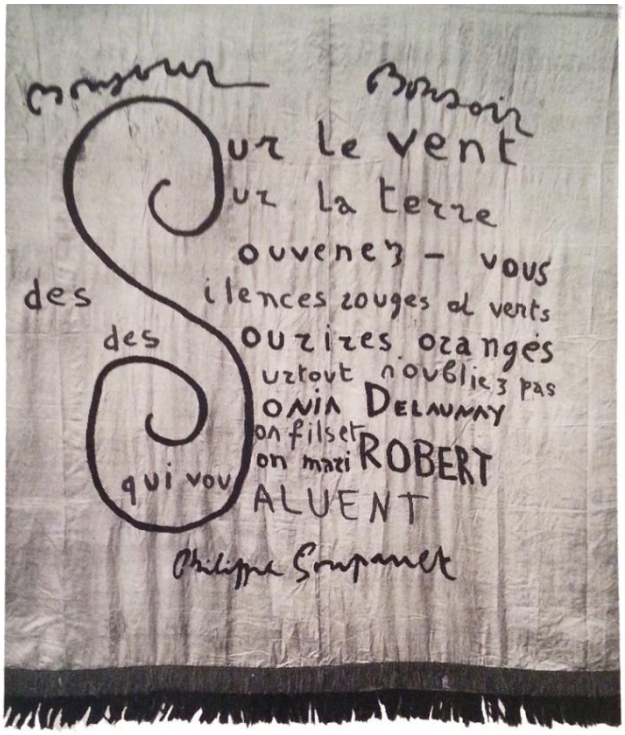

Figure 3.2.12b An embroidered curtain from Malesherbes.
Source: Stanley Baron, Jacques Damase, *Sonia Delaunay: The Life of An Artist* (London: Thames and Hudson, 1995), 77.

So, textiles, patterns, are a means of creating not only the painting or the clothes, but also the space. They cover architecture, furniture and the body, creating the private inside; as in the words of Buckberrough:

> As tents, they separate private space from public exterior. As clothing, they make the body private. Both remove the personal from public

> view, yet in their malleability, fragility, and softness, the personal never seems far out of touch. [126]

I would like to dwell on what the photographs show us in understanding this interplay of the two dimensional and the three dimensional in Sonia Delaunay's *ateliers*. Tag Gronberg in her article "Sonia Delaunay: Fashioning the Modern Woman" have also analyzed the photographs taken by Germaine Krull in the couple's *atelier* in Malesherbes, yet in terms of what could be inferred from them about the relationship between husband and wife through their positioning in the

Figure 3.2.13 Sonia Delaunay's display in Salon d'Automne in 1924.
Source: Tag Gronberg, "The Art of the Shop-window" in *Designs on Modernity: Exhibiting the City in 1920s Paris* (Manchester & New York: Manchester University Press, 1998), 87.

Figure 3.2.14 Boutique Simultanée in Exposition des Arts Décoratifs in Paris, 1925.
Source: Tag Gronberg, "The Art of the Shop-window" in *Designs on Modernity: Exhibiting the City in 1920s Paris* (Manchester & New York: Manchester University Press, 1998), 35.

[126] Sherry Buckberrough, 51.

photographs: husband is said to be the so-called master artist whereas the wife is a doer of the decorative arts[127] (Fig.3.2.15). Their status within the field of arts may be open to discussion about whom had more power for the so-called authenticity of its work (if such a domination ever existed); yet, I believe, the photographs might as well point out to something different: a collaborative work that has much less differentiation in value but rather showing the interplay of the two dimensional and three dimensional quality of the color works. And I believe, not only the figures, as Gronberg mentions, seems to emerge from the painting into three dimensionality; but also the limits of the space itself framed in the photograph looks like blurred both in terms of where it begins or ends (the void behind the painting of which the female figure to the left is situated, or behind Sonia Delaunay where the canvas ends; faintly shows that the space is extending, yet we see no limits and cannot visualize its actual size) and in terms of depth (as if the room is also continuing towards the painting; as if one can walk from the floor into the painting, and passing the discs, moving towards the Eiffel Tower). The similar attitude can be captured in other photographs of the *ateliers*, (as well as in the figureless photographs of the boutique). The simultaneity dissolved from painting first to space and then to the body through textiles, objects, clothes, colors, patterns (the eye hardly differentiates each one from other). The limits of the space disappear and get recreated through the limits of the patterns. And the figures, just as seated in a stage, are taking advantage of this dissolution; they become both patterns, a part of the painting, a part of the space, either two dimensional, or three dimensional, yet all simultaneously. The representation of the simultaneity is taken to the very heart of the daily life, the space, or to the human being's existence there. Gronberg's point about this stage-like domestic space helps us place the couple's avant-garde idea of simultaneous design through these photographs:

[127] Tag Gronberg, "Sonia Delaunay: Fashioning the Modern Woman", *Women: A Cultural Review*, Vol.13 No.3, (2002), 275.

Figure 3.2.15 Delaunay with two figures in the atelier in Malesherbes, in front of the paintings; wearing Sonia Delaunay designed textiles. The space is defined through the positioning of the huge paintings, where patterns not only mix with the space but also with the figures that also hold similar patterned textiles; the faces of the figures seem to merge with the paintings on the background.
Source: Tag Gronberg, "Sonia Delaunay: Fashioning the Modern Woman" in *Women: A Cultural Review*, Vol.13 No.3 (2002), 275.

> Self-consciously performative, even the 'private' domestic sphere became a public stage for the display of the couple's life as practicing artists. The Delaunays acknowledged the home as much as the throbbing urban street as an important area for the Simultaneous reformulation of modernity. [128]

Inevitably, it is by such a re-conception of physicality of the space through painting, pattern and textile that she combined through her domination in all fields

[128] Tag Gronberg, 278.

that the creation of a new environment for the avant-garde simultaneity was made possible.

3.3. Artist's *Atelier* – Le Corbusier & Charlotte Perriand

Charlotte Perriand, born in 1903 in Paris, appears as one of the most important interior and furniture designers of the same period. After graduating from Ecole de l'Union Centrale des Arts Décoratifs, she soon had her own *ensembles*[129] exhibited in Salon d'Automne in 1927 and Salon des Artistes Décorateurs in 1928, which were originally created for her own apartment studio (Fig. 3.3.1). She then entered Le Corbusier's office with the success of the former, and collaborated with Le Corbusier and Pierre Jeanneret for a decade until 1937.[130]

Her two *ensembles*, *Bar sous le toit* of 1927, and *Salle à manger* of 1928 may be used to reveal certain differences in her personal approach to designing interiors through the new means of modernity that she first boldly achieved within her own domestic environment - her apartment studio in Saint-Sulpice; as compared to the relatively formal, sterile atmosphere of Le Corbusier's *atelier* in 35 Rue de Sèvres and its projects undertaken; through the ways where both experimented – experienced the new ways of modern living. A possible difference and/or convergence in the outcome of the designed environments – those designed by Perriand herself, carried out in the space of her own *atelier*, and the others by the collaboration of the three in Le Corbusier's *atelier*; is the subject of investigation (Fig. 3.3.2).

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[129] *Ensemble* is a setting of furniture, unique and complete on its own, aimed at displaying to its audience and/or consumers another possible version of a living environment. Esther da Costa Meyer, "Simulated Domesticities: Perriand Before Le Corbusier" in *Charlotte Perriand: An Art of Living*, Mary McLeod ed. (New York: Harry N. Abrams, 2003), 22.

[130] Charlotte Perriand, *Charlotte Perriand: Une Vie de Creation* (Paris: Odile Jacob, 1998), 17, 26.

Figure 3.3.1 Perriand in her *atelier*-apartment in front of the glazed roof.
Source: [data base online] http://graphics8.nytimes.com/images/2011/04/03/t-magazine/03talk-brubach/03talk-brubach-tmagSF.jpg. [Accessed: 17.05.2014].

Her apartment flat (that she moved into after getting married to her first husband Percy Scholefield in 1926, and that she lived until their divorce in 1932), an ancient photographer's studio in the attic, was located at the corner of Saint-Sulpice square, 74 Rue Bonaparte[131] (Fig. 3.3.3). It comprised of an entrance and living area, a dining area, her *atelier* with the glazed roof overlooking the place, and a bedroom.[132] What makes this casual *atelier*-apartment favoring the challenges of modern interior was her own total re-conception of it; first with her *Bar sous le toit* (the bar that she created as the *salon*[133] of the flat, or rather the

[131] Charlotte Perriand, 23.

[132] Ibid., 24.

[133] Though not in the sense of the bourgeois *salon* of the time, which Perriand apparently rejected to conform to: "...no, it was only to welcome my friends and have parties in a more friendly, free, relaxed manner than sitting around a low table. I could not see myself in a salon." in Ibid.

gathering space of it), and later with her *Salle à manger* (the dining space of the *salon* that combined with the glazed roof). Her remarks about this renovation may show better her enthusiasm to both create and realize what she accepted as her own:

> To arrange, I felt liberated from the constraints of my teachers, probably because this time I would be creating for myself. And my 'myself' went well with the expression of the street. [134]

Figure 3.3.2 Le Corbusier, Percy Scholefield, Charlotte Perriand, George Djo-Bourgeois, Jean Fouquet, in Perriand's *Bar sous le toit* in Salon d'Automne, 1927.
Source: [data base online]
http://www.nicholasfoxweber.com/wp-content/uploads/2013/11/perriand1.jpg.
[Accessed: 17.05.2014].

[134] Charlotte Perriand, 23. (my translation).

Mary McLeod, Esther da Costa Meyer and Arthur Rüegg's independent investigations[135] of both *Bar sous le toit* and *Salle à manger* give us the necessary clues about her way of recreating and appropriating the space that she inhabited - through new methods, materials and manners of the living age – and changing it into *an art where one lives in* (Fig. 3.3.4, Fig. 3.3.5). Both the materialistic, spatial and social connotations of the *Bar* and the *Salle* challenged the existing living conditions or suppositions: the *Bar* was composed of a small entrance with a metal table, stool and a shelving area followed on the opposite corner with three bar stools made of steel and a curved nickel plated buffet within the slope of the roof, across which a sitting unit with leather upholstered lounge and a mirror card table for cocktails (that she had designed earlier, for a fashion designer, as mentioned by Meyer[136]) were located (Fig. 3.3.6, Fig. 3.3.7). The choice of materials was on its own a big challenge for the period's furniture trends; which shuffled between a style that had the remnants of the past (of which we can see traces in Perriand's earlier exhibits, such as in *Coin de Salon* of 1926[137]) and a new tendency towards machine aesthetics whose usage was much more diffident than the former - especially in domestic areas, - with its metal and leather and glass instead of wood and flowery fabrics.[138] Attracted to the machine-like image, she even bought a headlight from Salon de l'Auto for her apartment and changed the existing door of the apartment with a sliding door, despite its less security.[139] Citing Meyer's words;

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[135] Mary McLeod, "Introduction: Charlotte Perriand's *Art de vivre*", 10-21 and Esther da Costa Meyer, "Simulated Domesticities: Perriand Before Le Corbusier", 22-35. Arthur Rüegg ed., *Charlotte Perriand: Livre de Bord 1928-1933* (Basel: Birkhäuser - Publishers for Architecture, 2004), 17-27.

[136] Esther da Costa Meyer, 26.

[137] Ibid., 24-25.

[138] This aesthetic shift of the era is visible also in the examples given in Mary McLeod's "New Designs for Living: Domestic Equipment of Charlotte Perriand, Le Corbusier, and Pierre Jeanneret, 1928-1929" in *Charlotte Perriand: An Art of Living*, 36-67; as Georges Djo-Bourgeois or Maurice Dufrene (Perriand's teacher)'s Salon exhibitions of the same years.

[139] Charlotte Perriand, 23.

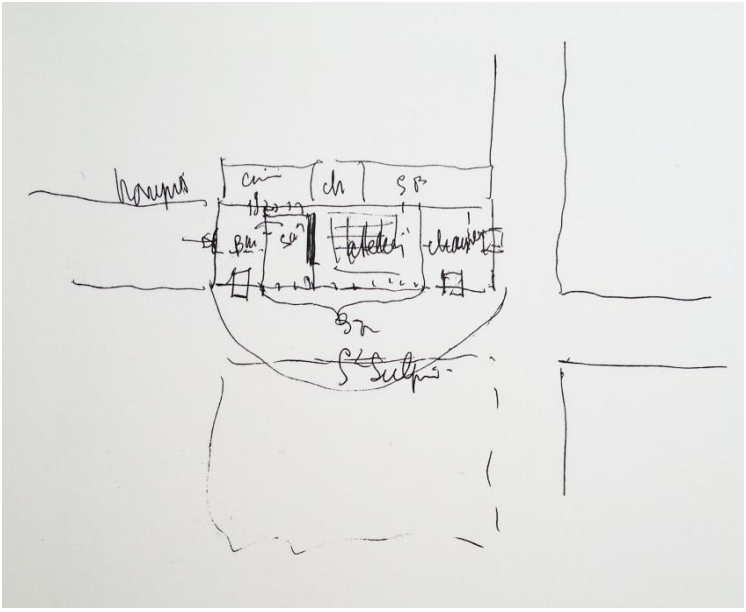

Figure 3.3.3 Plan of *atelier*-apartment in Saint-Sulpice. Bar, *salle à manger* followed by the *atelier*, facing towards Place Saint-Sulpice.
Source: Arthur Rüegg ed., Charlotte Perriand: Livre de Bord 1928-1933 (Basel: Birkhäuser - Publishers for Architecture, 2004), 23.

> With Bar in the Attic, Perriand reached a turning point in her career: her notions of interiority would never again exclude the outside world. The old genius loci was a thing of the past. [140]

The same is relevant for the *Salle à manger*, the large dining area composed of an extendable dinner table in front of a mirror glazed cupboard which reflects the light and the view of the glazed roof in a way to double the air - light - sun effect of the modernist vision of healthy houses; and a sitting unit in front of the window, that combines the dining with living, in a functionalist manner with all its simplistic, machinery-like tables and chairs together with the storage areas that help the eye to minimize the distractions, that might have been caused by the

[140] Esther da Costa Meyer, 30.

otherwise exposed objects, from perceiving the space as a whole (Fig. 3.3.8, Fig. 3.3.9).

Nevertheless, both of the spaces tell more than just their stylistic and functional qualities that differed from the period; their social connotations were similarly distinctive as McLeod points out, through the way they "suggest[ed] a new integration of service and sociability that dispensed with bourgeois formalities and needless domestic labor."[141] Going hand in hand with such a statement is the fact that (even though the idea of creating a bar *ensemble* in the Salon exhibitions were begun to be seen, as Meyer shows, or other designers were also experimenting

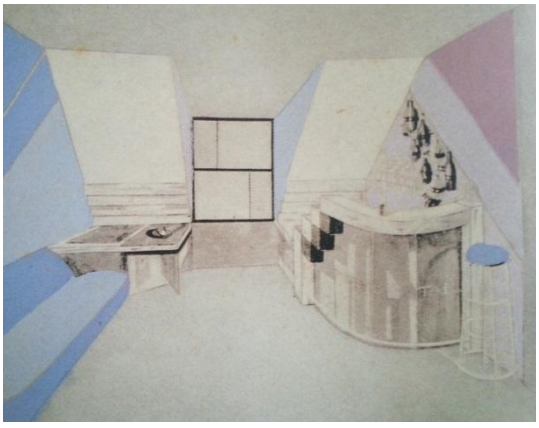

Figure 3.3.4, 3.3.5 Perspectives of *Bar sous le toit* and *Salle à Manger* drawn by Perriand.
Source: Arthur Rüegg ed., Charlotte Perriand: Livre de Bord 1928-1933 (Basel: Birkhäuser - Publishers for Architecture, 2004), 16, 22.

[141] Mary McLeod, "New Designs for Living: Domestic Equipment of Charlotte Perriand, Le Corbusier, and Pierre Jeanneret, 1928-1929" in *Charlotte Perriand: An Art of Living*, 40.

with similar materials[142]), Perriand's *ensemble* was actually *realized*, not only at one corner of the exhibition space of the Salon, but in a real domestic space. Such an affirmation of this new way of living, a "new kind of home and family life"[143], took shape both within, and with the creation of her *atelier*-apartment. The designed *ensemble* became the very space of its creation. The space becomes the art; where the artist/architect both creates and lives it. This sort of an individualistic creation mixes the borders of space - art - creator - daily life inextricably.

To better outline the break of the discrepancy between an *ensemble* and an actual domestic space in Perriand's work, I would like to refer to the words of Meyer on the character of the *ensemble*:

> It is crucial to study how these displays constructed meaning, what they said about the professional politics of the *ensembliers*, as a whole, and what statements they made about class and gender. These settings were not, of course, for 'living in': their contrived domesticity was geared toward a purely visual form of consumption. [144]

Evidently, this is not the case for Perriand, for the *ensembles* she created were exactly for "living in". The original endeavor of creating 'her own' living space later took the form of exhibiting them as *ensembles* in the two Salons, following the advice of her teachers.[145] She reversed the function of the Salon exhibition of decorative arts: from choosing among the exhibited representational ambiances an assemblage to 'live in', into the opposite: to exhibiting what one creates and lives

[142] Meyer indicates that the creation of bars with metal furniture began to be seen in other examples as well; as in Louis Sognot's *ensemble* created for the same Salon d'Automne of 1927, or as the film set that André Barsacq designed for *Maldonne*, 1928. Esther da Costa Meyer, 32.

[143] Mary McLeod, "New Designs for Living: Domestic Equipment of Charlotte Perriand, Le Corbusier, and Pierre Jeanneret, 1928-1929" in *Charlotte Perriand: An Art of Living*, 40.

[144] Esther da Costa Meyer, 34.

[145] Charlotte Perriand, 24.

in - from a consuming based activity into a creative activity and where the process of privatizing an obviously exposed public 'corner' is reversed as well into publicizing an actual private, domestic place. The 'created' becomes the 'living', merging art with daily life of its user / author. The process of modernist creation of a new living was based exactly on her own experimentations – as a user, as an author – with an experimental production of not only the physical environment, but also the daily life.

With the help of the first exhibition in Salon d'Automne -*Bar sous le toit*-, Perriand got the chance to enter Le Corbusier and Pierre Jeanneret's *atelier* as the "associate of furniture design"[146] (Fig. 3.3.10). The *atelier,* with its corridor-like shape, was located in an old convent, reached through the courtyard of the block. The orderly pattern of the high windows taking light from one side seems to have penetrated into the interior; first through the side-by-side aligned tables with the shelves filling the voids in between the windows, and on the opposite wall, continuing through the tables positioned successively with their lamps, and the drawings hanged on the wall with a racking system (Fig. 3.3.11, Fig. 3.3.12). Actually, one senses no big intervention done for the interior decoration of the space; the tables, chairs, lamps, storage units for the drawings all seem like standard, minimum, and appropriate elements for a place dedicated simply to designing and planning; except the huge mural painting on the wall made by Le Corbusier later, in 1948, which one sees the moment s/he enters (Fig. 3.3.13). With this exception, (and the drawings that each architect hang next to his or her table, and probably temporarily), the place looks as if eliminating any certain individualistic character.

[146] This process did not happen very smoothly though, as Perriand explains: "My decision was taken: I was going to work with Le Corbusier. I presented myself to his studio in 35, rue de Sèvres, an ancient convent. His cousin Pierre Jeanneret welcomed me, Le Corbusier being always absent in the morning.", yet this first encounter was not successful and she had to wait until Le Corbusier saw her work in Salon d'Automne. Ibid., 24-26.

Figure 3.3.6 *Bar sous le toit*, lounge and card table.
Source: Arthur Rüegg ed., Charlotte Perriand: Livre de Bord 1928-1933 (Basel: Birkhäuser - Publishers for Architecture, 2004), 14.

Figure 3.3.7 *Bar sous le toit*, entrance shelves, stool and table.
Source: Esther da Costa Meyer, "Simulated Domesticities: Perriand Before Le Corbusier in *Charlotte Perriand: An Art of Living*, Mary McLeod ed. (New York: Harry N. Abrams, 2003), 29.

Perriand's own records of the *atelier*'s atmosphere are remarkable for they further show us the milieu of the office environment. She uses both the metaphor of an "encampment" - and this looks visible through the photographs, and understandable since it's an office - and 'a grand family', where "[…] all languages were spoken, poor French, but everyone was speaking the same language."[147], both a formal, and a familiar space, at the same time. This feeling of familiarity can be related easily to her role and position in the *atelier*; and the

[147] Charlotte Perriand, 27 (my translation).

professional relationship constituted between the three collaborators. Mary McLeod refers to this as:

> […] one of genuine exchange and mutual influence. Le Corbusier introduced Perriand to the ideas of standardization, *objets-types*, and generic solutions. And through Perriand, Le Corbusier gained a deeper

Figure 3.3.8 *Salle à manger* in *atelier*-apartment in Saint- Sulpice.
Source: Arthur Rüegg ed., Charlotte Perriand: Livre de Bord 1928-1933 (Basel: Birkhäuser - Publishers for Architecture, 2004), 22.

Figure 3.3.9 *Salle à manger* in Salon des Artistes Décorateurs, 1928. Notice the glass roof is replicated in the Salon to look the same as the real one.
Source: Mary McLeod, "New Designs for Living: Domestic Equipment of Charlotte Perriand, Le Corbusier, and Pierre Jeanneret, 1928-1929" in *Charlotte Perriand: An Art of Living*, 42.

> understanding of such ideas with respect to the details of domestic life. [148]

We can trace this "mutual influence" through the works in which Perriand was involved when she entered the *atelier*; as the furniture designs where they sought

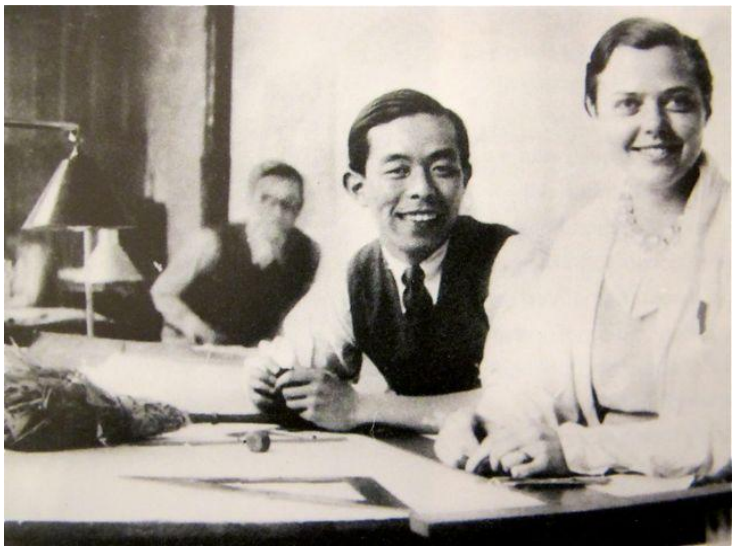

Figure 3.3.10 Charlotte Perriand in Le Corbusier's *atelier* with Kunio Maekawa, 1928. Source: Mary McLeod, "New Designs for Living: Domestic Equipment of Charlotte Perriand, Le Corbusier, and Pierre Jeanneret, 1928-1929" in *Charlotte Perriand: An Art of Living*, 36.

to achieve this standardization such as *the fauteuil grand* and *petit confort*, *chaise longe* and *siege à dossier basculant*. Actually, although they were designed in collaboration, it was Perriand who manually produced the furniture in her own *atelier*-apartment in Saint-Sulpice with the help of Labadie, the craftsman who helped her with the execution of the materials in his *atelier*, (and who also helped

[148] Mary McLeod, "Introduction", 12.

her with the renovation of the *atelier*-apartment, too).[149] In her memoires, Perriand talks about her departures from Le Corbusier's *atelier* to choose the materials for the designs they made, and to fabricate the prototypes - as she did in this case -, referring to Le Corbusier's words "Whatever you do, do it."[150] Apparently, regarding her former designs done for the *atelier*-apartment, she continued to act as the one who experimented what she designed, as she claimed, "It was not only necessary to draw, dream, but show, experiment. Corbu used to say 'No words, action.'"[151], which was mostly fulfilled on the side of Perriand, realizing the creation, which becomes the "living":

Figure 3.3.11 Le Corbusier and Pierre Jeanneret's *atelier* in 35 Rue de Sèvres. Flora Samuel suggests that the woman in the front is Perriand. Yet, since the mural painting was made only by 1948, the photo was probably taken after Perriand left to work in the *atelier*, but continued to frequent it for other works they collaborated.
Source: Flora Samuel, *Le Corbusier: Architect and Feminist* (Chicester: Wiley-Academy, 2004), 4.
Figure 3.3.12 *Atelier*, photo taken by Rene Burri, 1959.
Source: [data base online]
http://mediastore4.magnumphotos.com/CoreXDoc/MAG/Media/TR2/c/4/3/2/PAR163133.jpg. [Accessed: 17.05.2014].

[149] Charlotte Perriand, 33.

[150] Ibid.

[151] Ibid., 32.

Figure 3.3.13 Le Corbusier's mural painting "Femme et coquillage IV" 1948.
Source: [data base online] http://highlife.ba.com/Media/images/hero2-7013e0b4-965b-4313-9d0d-2f0c37c9cef2.jpg. [Accessed: 17.05.2014].

> Proud of the result, I invited Le Corbusier and Pierre Jeanneret to my *atelier*, without telling that the *fauteuils* were there, living, ready to welcome us, loyal to our drawings, to perform the surprise. It was complete, and after several remarks, Corbu finally said: "They are elegant." [152]

The *atelier*-apartment in Saint-Sulpice, thus, not only acted as an intellectual milieu of artistic production (which itself turned into an artistic product in the end), but also became the milieu of physical production too.

Perriand, Le Corbusier and Jeanneret soon decided to exhibit the furniture in an anonymous setting of an *ensemble, Equipement Intérieur d'une habitation*, in Salon d'Automne of 1929, to show their 'flexibility and functionalism' to the

[152] Ibid., 33. (my translation).

public.[153] This interior setting was composed of a kitchen, bathroom, 2 bedrooms, and a large living room, which were all separated by partitions of storage units, rather than solid walls[154] (Fig.3.3.14). McLeod comments that the setting was not only to display the *atelier*'s designed furniture which were aimed for mass production and for public use; but as well to display a 'manifestation' on the ideal of domestic space[155]; adding that it was also a setting for the ideal representation of the New Woman.[156] The suggested idea of this set-space was one which acted as a representation not only in terms of its function, style, or way of production, but also in terms of the living, or daily life which it promoted: showing not only where to live; but also how to live, and what to live: this "…flexible living space all presented an image of a home that was not only comfortable and efficient but gracious to live in."[157] Nonetheless, with its fictitious character, it aimed at no 'living in' but rather creating a public-image for the betterment of the living conditions that went hand in hand with mass-production, standardization, and plurality. The anonymity of the *Equipment* could be further understood with the comparison McLeod makes through the *atelier*'s approach to design:

> Le Corbusier, Jeanneret, and Perriand believed that architecture should be a backdrop for the ever-changing spectacle of daily life. In this respect, their vision of the modern interior differed sharply from that of Mies van der Rohe, who designated specific locations for his pieces of furniture and intended them to remain there. [158]

[153] Mary McLeod, "New Designs for Living: Domestic Equipment of Charlotte Perriand, Le Corbusier and Pierre Jeanneret, 1928-1929", 50.

[154] Arthur Rüegg, 43.

[155] Mary Mcleod, 50.

[156] Ibid., 66.

[157] Ibid.

[158] Mary McLeod, 54.

Figure 3.3.14 *Equipment intérieur d'une habitation* in Salon d'Automne, 1929.
Source: Arthur Rüegg ed., Charlotte Perriand: Livre de Bord 1928-1933 (Basel: Birkhäuser - Publishers for Architecture, 2004), 76-77.

It is clear that, through the design of the *Equipment*, the *atelier* did not ascribe any roles as individual, specific, or personal usages, and rather aimed to have an indirect impact on the daily life of others. This intention could be related to the collective mind of the *atelier* 35, Rue de Sèvres; since Perriand's own *atelier* actually did not match with this. The anonymity of the products then, can be in a way related to the anonymity of the office environment where Perriand herself got juxtaposed – the plural, public, more masculine 'place of artistic production' which aimed at reaching the daily lives of 'others' through visionary experiences of standard and mass produced objects and environments differed from that of the individual, personal, private *atelier* of Perriand which acted in its own as an 'artistic product', that was directly and practically related to the daily life of its author through her own physical experiments and experiences. Her practice-based approach was obviously what made her works which were in an aim of "collective transformation of daily existence"[159], even more significant.

[159] Mary McLeod, "Introduction", 10.

CHAPTER 4

NATURE

4.1. Producing / Inhabiting / Designing the Nature-place

The social or physical construction of space in a natural scene can be considered to require a different regard from the investigation of the urban place. Nature is an end in itself; one may not easily decide if it could already be defined as a public space with no human being attached, or if it gets to be produced as a public or private place with the existence of humans. Whatever the result of this question is, I wish to look at the issue from the point that the mere existence of a human being is enough to create memories and habits, and thus the natural, 'physical space' can be reproduced, appropriated and used as the container of human activities. The touch of the human being - as a designed architectural construction, or as a social or perceptual touch of memory - recreates the natural place, and in turn gets recreated.[160]

I believe in this context, studying the concept of natural place requires the examination of its counterpart; the inhabited built environment – which in my case, is a house, or a small dwelling unit – for their mutual existences as opposed

[160] For further readings on social and physical space, place, non-place, placelessness, see; Henri Lefebvre, *The Production of Space* (Oxford: Blackwell, 1991), Edward Relphe, "Prospects for Places" in *Place and Placelessnes* (London: Pion, 1976), Christian Norberg-Schulz, "The Phenomenon of Place" in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, Kate Nesbitt ed. (New York: Princeton Architectural Press, 1976), Marc Augé, *Non Places: An Introduction to an Anthropology of Supermodernity*, trans. John Howe (London: Verso, 1995), Andrew Merrifield, "Place and Space: A Lefebvrian Reconciliation" in *Transactions of the Institute of British Geographers*, New Series, Vol.18, No.4 (1993), 516-531.

to their physical and social differences. Nature is free, unknown and distant; in a way, out of touch of the human existence; whereas the house, is designed, constructed, appropriated and/or inhabited by them, to meet their need for enclosure within its determinate boundaries:

> Mountains are full of wonder… They are wild, stochastic, unpredictable. They have no discipline. They have no referent. Each mountain's identity is itself.
> A house is rarely wonderful. It is mostly a mundane composition of parts, frames, volumes and walls. It is willful, determined, controlled. Necessarily positioned at some distance from nature, it is regulated through architectural convention. [161]

These seemingly opposite values of house and nature (mountain) could intersect in certain ways; a house losing its determinate, enclosed and controlled private unity if in a coexistence with nature, or nature becoming appropriated and regaining an identity together with its built complement. Both may bring challenges to each other in achieving a new definition for lived human space.

With these in mind, I wish to elaborate this chapter on the relations constituted between nature-places and their potential occupiers, the women; first from the perspective of publicity and privacy. This analysis will try to reveal the different characteristics of the private and the public in the natural settings (which might be dependent to or independent from a built environment). It will dwell on the duality of interior-private and exterior-public and how these women mentally or physically cleared the wall between the two and opened the inside to outside and brought the outside to the inside living, with references to the two different contexts that the dwellings were set. It will question what sort of different spatial qualities in terms of this duality can be inferred from the garden attached to a

[161] Andrew Atwood, Anna Neimark, "How to Domesticate a Mountain", in *Perspecta 46: Error,* Joseph Clarke and Emma Bloomfield eds. (Cambridge: MIT Press, 2013), 51.

dense urban fabric in the case of Natalie Clifford Barney, or from the temporary shelters or the chalet of Perriand constructed at Mont Joly, a mountain that is freed from any disturbing building crowd; offering a total contrast from the case of Barney.

The analysis will go on with the notion of domestication of the natural environment. It will question how different characters and usages can be attributed to the formerly untouched and public space of nature so as to render it as a part of one's own domestic or social environment and own memories. In both cases, the spaces are then opened to public or to communal living. In Barney's case, this happens as an extension of an inhabited, domestic dwelling (or one might suggest the dwelling as an extension of the garden): the garden is as well domesticated, which is then opened to communal rituals, gatherings, etc. In Perriand's case, the house or the shelters, each domesticate the exact point where they are established and from then on exist only with the character of its natural setting. The dwelling and the nature, each act within the boundaries of each other, yet create something more than one enclosed private realm.

Another aspect of the relationship of these two women and nature might be read through modern human's new connection to hygiene; to "light-air-sun"[162], getting outdoors and opening towards the nature for physical health. In *Light, Air and Openness: Modern Architecture Between the Wars,* Paul Overy argues that "the deprivations of the First World War reinforced such arguments, and health, hygiene and the cult of sunlight and fresh air became dominant agendas in the

[162] See Andres Janser, Arthur Rüegg, "Selected Film Sequences with Commentary" in *Hans Richter New Living Architecture.Film.Space* (Lars Muller Publishers, 2002), 38-59, also referred to in Paul Overy "Introduction" in *Light, Air and Openness: Modern Architecture Between the Wars,* 9, as "Light Air Sun Make Life Possible".

1920s and 1930s…", along with a preoccupation with the healthy and the fit body.[163]

We might trace the effect of this new need, the eagerness to become fit and healthy, also in the life of these avant-garde women. This healthy body imagery, the use of outdoor spaces for bodily performances, can be followed through the photographs and writings of Perriand and Barney as well. As in the words of Perriand from her article "The Materials of Furniture: Wood or Metal?":

> The Man[164] of the XXth Century
>
> An Intruder? Yes, he is, when sur-rounded by antique furniture, and No, in the setting of the new Interior.
> *Sport, indispensable for a healthy life in a mechanical age.*
> Modern mentality also suggests: Transparency, reds, blues, The brilliance of coloured paint, That chairs are for sitting on, That cupboards are for holding our belongings, Space, light, The Joy of creating and of living ... in this century of ours Brightness, Loyalty, Liberty in think-ing and acting.
> *We must keep morally and physically fit.*
> Bad luck to those who do not. [165]

Another term, *openness,* Overy uses throughout his book:

> […] was usually employed rather than 'space', because it more specifically evoked the outdoors and the open air, and (especially) the interconnection and interpenetration of inside and outside, one of the major ideological articles of faith of modernist architecture and design

[163] Paul Overy, "Mountains & the Sea" in *Light, Air and Openness: Modern Architecture Between the Wars*, 98.

[164] Perriand's use of "Man" in reference to twentieth century brings some clues about her visions and evident indifference to feminist discourse. McLeod also suggests this as Perriand's "reservations about making [any] connotations" to feminism or womanhood, yet she infers that her experiences as a woman had their impacts on her art. McLeod, "Introduction: Charlotte Perriand's *Art de Vivre*", 11.

[165] Charlotte Perriand, "The Materials of Furniture: Wood or Metal?", *The Studio,* vol.97 (1929), re-published in *Journal of Design History*, Vol.3, No:2/3 (1990) 165.

> of the 1920s and 1930s. It also suggested a new openness of human relationships, less constricting and binding than previously. [166]

This social openness could be interpreted through the oppositions of these women to conform to the stereotypical lifestyles imposed by the society of their day, rejecting the general codes of femininity. 'Getting outside the physical interior' and metaphorically 'getting outside the social norms' may be linked. Through freeing the body with nature, fresh air and space; mind was also thought to be freed.

With the aim to search these new definitions, this chapter's cases of natural scenes will be the garden of the *salon* of Natalie Clifford Barney in Paris, and the refuges of Charlotte Perriand, alternatively produced or appropriated spaces that differ from the usual codes of domestic environments and public outdoors. Barney's garden acts as the extension of the publicized domestic space of her *salon*, offering an isolated atmosphere in the crowded Parisian cosmopolitan context. It becomes a domesticated public zone with the *salon* meetings taking place here. Perriand's Refuges Bivouac and Tonneau, and Chalet at Méribel in French Alps; got realized in public, extrinsic spaces of nature, which are domesticated in order to be inhabited temporarily. What merges the seemingly opposite characters of the two examples is the fact that they provide different public lives and privacies to their occupant/s within these domesticated natural settings.

4.2. Mountain Interiors

Nature seems to have constituted a fairly important and influential place in the life of Charlotte Perriand. Having Savoyard family roots, she was a lover of nature, and all throughout her life, she made several travels to rural areas, mountains and

[166] Paul Overy, "Introduction" in *Light, Air and Openness: Modern Architecture Between the Wars*, 11.

seaside, for skiing, climbing, swimming, hiking, resting; as an escape from the cosmopolitan Paris where she actually lived most of her life, to find relaxation in the still lands of serenity of her childhood[167] (Fig. 4.2.1a, 4.2.1b).

A woman of freedom and movement catching up with the needs of her time; she rejected the old tastes and conformity of the previous decades; creating the new language of modernism following the only rule of being humane starting from her own house.[168] Being free spirited against the general codes of femininity of the time which dictated the settlement of women in the throne of the domestic, feminine and private environment as the mother-housekeeper-housewife; "she refused to feminize the interior according to accepted cultural stereotypes."[169] We can follow her refusal of the conventional domestic lifestyle of the 'housewife' that is imposed upon women through marriage, in her own lines:

> I think that marriage at that time was the only possible way for the chrysalis to become butterfly. And a butterfly, it flies. [170],

[167] "Until the age 3, I lived this life drunk with freedom, air, light, scents and affection. Head close to the stars; I gained the love for nature in accordance with the seasons, and respect for all the peasants of the world, who are anchored into the earth more than anyone." Charlotte Perriand, *Charlotte Perriand: Une Vie de Creation* (Paris: Odile Jacob, 1998), 11 (My translation). "I love the mountains deeply. I love them because I need them. They have always been the barometer of my physical and mental equilibrium. Why? Because the mountain offers the man the possibility to overtaking which he needs. […] By a selfless effort, we eliminate all the toxins of the city, including that of thought." Exhibition catalogue of "Charlotte Perriand: De la Photographie au Design" (Archives Petit Palais Musée des Beaux-arts de la Ville de Paris), 128. See also Catherine Clarisse, Gabriel Feld, Mary McLeod and Martha Teall, "Charlotte Perriand and the Alps: Skiing for the Masses" in *Charlotte Perriand: An Art of Living*, Mary McLeod ed. (New York: Harry N. Abrams, 2003) 182-195, and *Charlotte Perriand: Carnet de Montagne*, Maison des Jeux Olympiques d'Hiver ed. under the direction of Pernette Perriand-Barsac (2007).

[168] See 3.3, Artist's *Atelier* – Le Corbusier & Charlotte Perriand.

[169] Esther Da Costa Meyer, "Simulated Domesticites: Perriand before Le Corbusier" in *Charlotte Perriand: an Art of Living*, 30.

[170] Charlotte Perriand, 22. (my translation).

Figure 4.2.1a, 4.2.1b Charlotte Perriand in trips to rural. Left, Entre-deux-Eaux, 1932. Right, taken by Pierre Jeanneret, 1934.
Source: Left: Philippe Régnier, "Charlotte Perriand: Maison au Bord de l'Eau in Miami Beach Louis Vuitton Tribute" in *The Art Daily News,* Special Issue (December 2013), 5. Right: [data base online] http://rosswolfe.files.wordpress.com/2013/12/charlotte-perriand-in-1934-left.jpg?w=800. [Accessed: 28.05.2014].

reminding that, marriage was necessary for a woman of the period to realize and set herself free, yet once she becomes free, she would "fly", as does the butterfly, to create her own independent life (Fig.4.2.2).

She saw harmony in the life of the peasant; and freed from constrains of the city life and its prescriptions, she derived her source of inspiration from stays in the rural (Fig. 4.2.3a, 4.2.3b):

> Yes, I learnt that there are no unuseable materials - what matters is how they are used. In parallel with my Parisian life, I often went to the mountains - I still do. During the move to the summer pastures, I saw shepherds make small seats from odd bits of wood, anything that came to hand. And I appropriate to their environment, the ecology, their

> economy and it meets their needs. The value was obvious, I could not go on dismissing it.[171]

She searched to achieve this natural wholeness of outside and inside in her own life, as well as in her designs where interior space and landscape become one; and where domesticity's narrow limits are challenged by opening the walls of the interior towards outside with,

> […] her deep appreciation of the lives of common people, especially peasants, whom she believed had achieved an integration of domestic life, work, and nature.[172]

Her architecture and furniture works constituted the design of domestic environments generally, yet she aimed to embrace all aspects of life in the design of the nearest environment of the human being. Her designs of interior domestic spaces - some of which have been subjects of discussion in the previous chapter - were in an aim of creating an art and architecture that touches upon occupier's life; an art for the life itself, through the design of not only the built environment, but also the way one lives in it. "An art of artlessness", as in the words of Mary McLeod, the naturalness of objects and environment where one lives, was what she valued: simplicity, harmony, integrity "that encouraged the collective transformation of daily existence"[173], where art is taken into the very existence of life just as the way nature is; where art becomes natural, and nature becomes art. And just as art should be reachable for all in the avant-gardist vision, so should be nature; her basic aim of design was to reach people and make this harmony visible to all.

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[171] Charlotte Ellis, Martin Meade, "Interview with Charlotte Perriand" in *Architectural Review* (November 1984). [data base online] http://www.architectural-review.com/archive/interview-with-charlotte-perriand/8659677.article. [Accessed: 16.04.2014].

[172] Mary McLeod, "Introduction: Charlotte Perriand's *Art de vivre*" in Charlotte Perriand: *An Art of Living*, Mary McLeod ed. (New York: Harry N. Abrams, 2003), 10.

[173] Mary McLeod, 10.

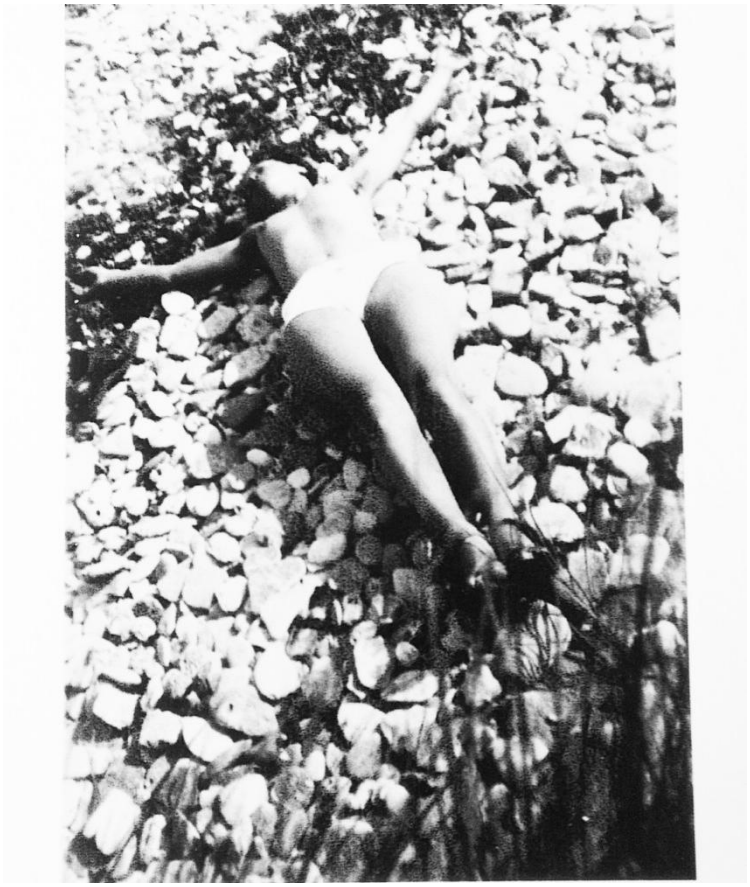


Figure 4.2.2 "Charlotte Perriand sur une plage de galets" taken by Pierre Jeanneret in 1934.
Source: Exhibition catalogue of "Charlotte Perriand: De la Photographie au Design" (Archives Petit Palais Musée des Beaux-arts de la Ville de Paris), 19.

We can trace interesting patterns of her passion for nature in her artistic creations; appropriation of natural objects, shells, vertebrae, rocks, fossils, the *art brut* objects that she collected from her travels with Pierre Jeanneret and Fernand Léger and her raw-art photographs[174] (Fig. 4.2.4a, 4.2.4b, Fig. 4.2.5), as well as her use of materials in her furniture and interior designs, which took a slight change throughout her career – from metal of *Bar sous le Toit*, to the use of wood

[174] See Jacques Barsac, *Charlotte Perriand and Photography: A Wide-Angle Eye* (Paris: Five Continents, 2001)

and rock in Méribel[175] (Fig. 4.2.6). Together with these, another form of architecture evolved from her love for mountains; a creation of a different kind of domestic environment in nature. In the investigation of her mountain interiors and her relations to them, I choose two different kinds of architectural space that she designed and lived in; first her temporary shelter architecture designed to house mountain refugee camps, house for skiers, and second, a mountain house for herself at Méribel.

Her refugee camp structures, the studies on "the concept of inexpensive vacation retreats"[176], were experimental units of small, temporal and portable houses for short stays in the mountains. The first example is the Bivouac; a prefabricated aluminum structure that Perriand designed in collaboration with Pierre Jeanneret (her friend and colleague from Le Corbusier's office) and the engineer André Tournon from *Aluminium Français,* and assembled with Jeanneret and Tournon's colleague Quetant in Mont Joly, Haute-Savoie of France, in 4 days in 1938[177] (Fig. 4.2.7). It was designed to accommodate 6 people in 4 to 2 meters rectangular space standing on pilotis (Fig.4.2.8). With its adaptable and compact furniture, it allowed users to spend their stays with all the necessary equipment fit for this small space. Several ecological aspects were also taken into consideration so as to answer to climatic conditions of the mountain, thermal needs or ventilation[178] (Fig. 4.2.9a, 4.2.9b).

[175] Esther Da Costa Meyer, "Simulated Domesticites: Perriand before Le Corbusier" in *Charlotte Perriand: an Art of Living,* 29.

[176] Catherine Clarisse, Gabriel Feld, Mary McLeod and Martha Teall, "Charlotte Perriand and the Alps: Skiing for the Masses" in *Charlotte Perriand: An Art of Living,* 182.

[177] Charlotte Perriand, 117.

[178] Catherine Clarisse, Gabriel Feld, Mary McLeod and Martha Teall, 184.

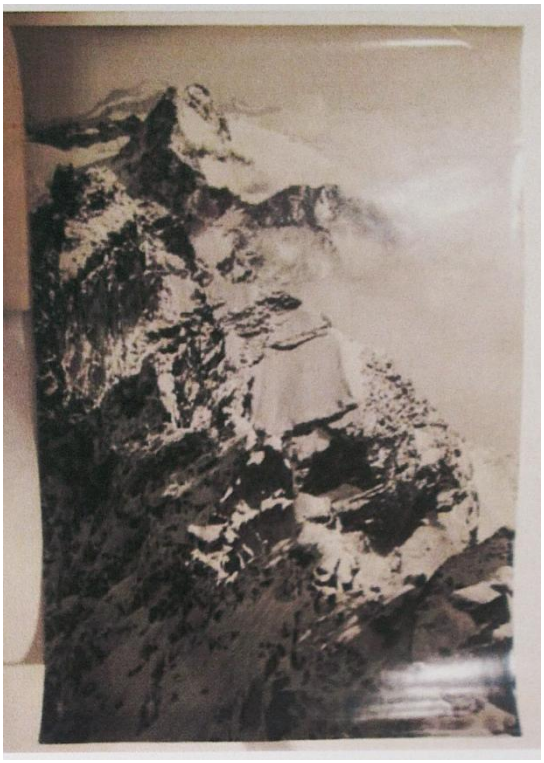


Figure 4.2.3a, 4.2.3b Top: "Bloc de glace 2" a block of ice, taken by Perriand, 1935, Fontainebleau forest.
Bottom: Mountain photography by Perriand, "Paysage de Montagne", date unknown.
Source: *Charlotte Perriand et la photographie dans les années 30* (Archives Petit Palais Musée des Beaux-arts de la Ville de Paris).

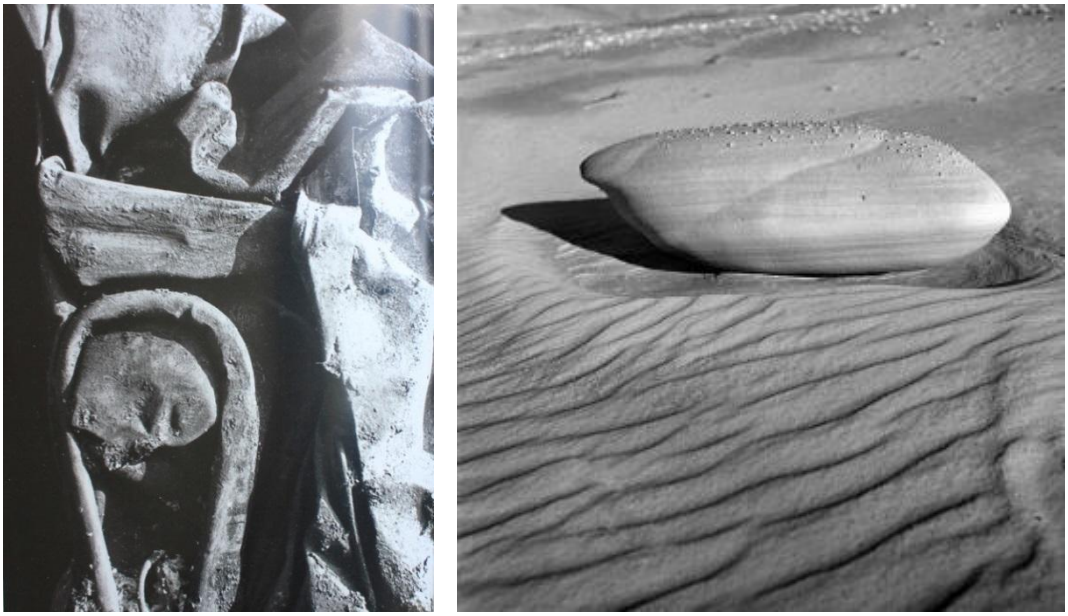


Figure 4.2.4a, 4.2.4b Photographs taken by Charlotte Perriand, *objets à réaction poétique*, taken during the trips done to rural.
Source: Left: Elisabeth Védrenne, *Charlotte Perriand*, transl. by Linda Jarosiewicz (New York: Assouline Publishing, 2005), 56. Right: [data base online] http://www.museeniepce.com/var/ezflow_site/storage/images/exposition/exposition-passee/charlotte-perriand/charlotte-perriand-bloc-image-3/7568-2-fre-FR/Charlotte-Perriand-bloc-image-3_2_colonnes.jpg. [Accessed: 24.05.2014].

Figure 4.2.5 The jewelery made by Charlotte Perriand between 1934-1972
Source: Exhibition catalogue of "Charlotte Perriand: De la Photographie au Design" (Archives Petit Palais Musée des Beaux-arts de la Ville de Paris), 117.

Another experimental example of her camp architecture is Refuge Tonneau, again designed with Pierre Jeanneret the same year, to find better solutions for the

Figure 4.2.6 House at Méribel.
Source: : Charlotte Perriand, *Charlotte Perriand: Une Vie de Creation* (Paris: Odile Jacob, 1998), Figure 77.

ventilation of the shelters (Fig. 4.2.10a, 4.2.10b, 4.2.10c). As a similar alternative to Bivouac, the structure included sleeping areas on its ground floor and upper mezzanine for 8 people, studying and storage areas, and a kitchen counter in a 380 cm diameter; with flexible furniture. Yet, it could not be realized because of the outbreak of the World War II[179] (Fig. 4.2.11).

[179] Charlotte Perriand, 118.

The second example chosen of her mountain interiors is her own house, a chalet that she rather named a "refuge", designed in 1960 at Méribel-les-Allues, in Savoy, France[180] (Fig.4.2.12). It is a small house, with a main, large living space

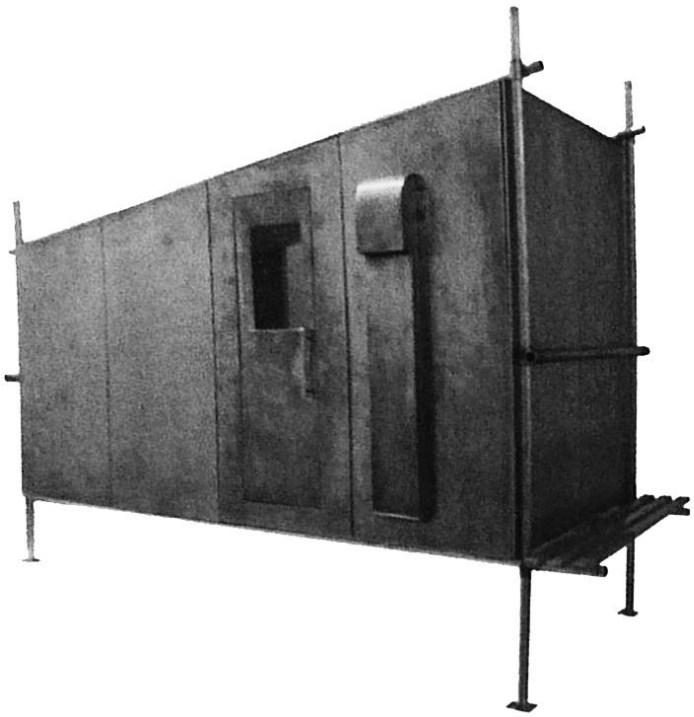


Figure 4.2.7 Model of Refuge Bivouac, 1936-1937.
Source: Exhibition catalogue of "Charlotte Perriand: De la Photographie au Design" (Archives Petit Palais Musée des Beaux-arts de la Ville de Paris), 117.

as the center, and two separate rooms on two floors that are both accessible from the outside. There is also a kitchen attached to the living room, yet what Perriand rather preferred as the cuisine is the big fireplace located in the main living

[180] Gennaro Postiglione, Kristell Weiss, "Charlotte Perriand 1903-1999, 1960-61 New Construction Méribel Les Allues, Savoy" in *100 Houses for 100 Architects*, Gennaro Postiglione ed. (Köln: Taschen, 2008) 313.

Figure 4.2.8 The construction of Refuge Bivouac on site.
Source: Exhibition catalogue of "Charlotte Perriand: De la Photographie au Design" (Archives Petit Palais Musée des Beaux-arts de la Ville de Paris), 115.

room[181] (Fig. 4.2.13). The large terrace and windows that render the landscape both visible and accessible from interior blurs the margins of interior and exterior, just the way Perriand would hope to do:

> I am in contact with the near firs, birds, squirrels, my terrace is the line of horizon, lost in the sky – the peak. [182]

[181] "Une pièce dans la pièce pour griller un marcassin, des brochettes, des saucisses, le chapon à Noël, des bananes sous la cendre, pour boire ou chanter, rêver la nuit tombée à la lueur des flammes, l'hiver, bercé par le bois qui chante, dans le silence de la neige qui tombe. Il y a bien une petite cuisine, mais c'est pour faire la vaisselle!" Charlotte Perriand, 235.

[182] Charlotte Perriand, 234. (my translation).

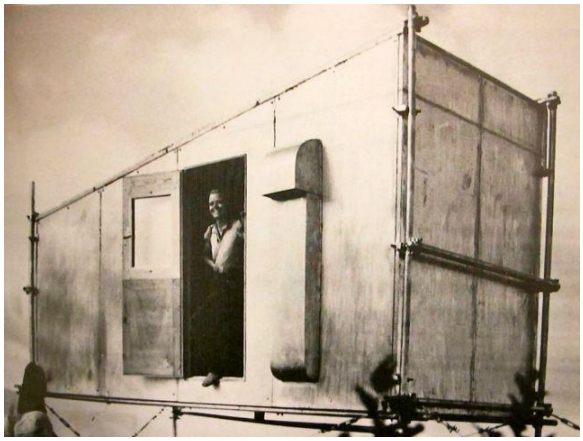



Figure 4.2.9a, 4.2.9b Refuge Bivouac, 1937.
Source: Left: Charlotte Perriand, *Charlotte Perriand: Une Vie de Creation* (Paris: Odile Jacob, 1998), Figure 42. Right: [data base online] http://circarq.files.wordpress.com/2014/02/20.jpg. [Accessed: 25.05.2014].

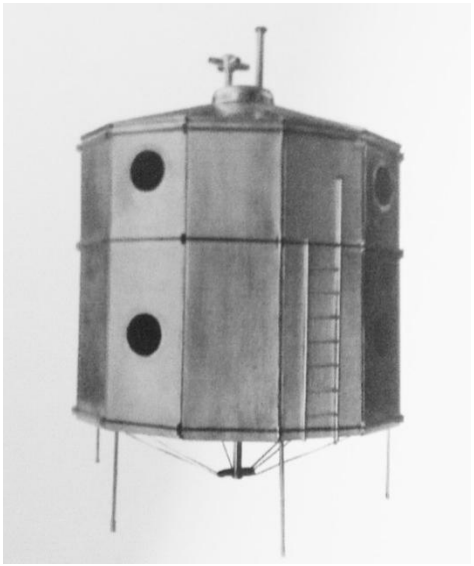


Figure 4.2.10a Models of Refuge Tonneau 1938.
Source: Exhibition catalogue of "Charlotte Perriand: De la photographie au Design" (Archives Petit Palais Musée des Beaux-arts de la Ville de
Paris), 116.

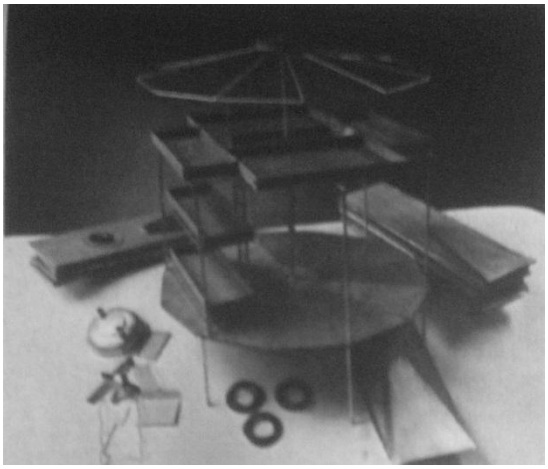



Figure 4.2.10b, 4.2.10c Modelsa of Refuge Tonneau 1938.
Source: Right: Exhibition catalogue of "Charlotte Perriand: De la photographie au Design" (Archives Petit Palais Musée des Beaux-arts de la Ville de Paris), 116. Left: [data base online] http://www.designboom.com/weblog/images/images_2/jayme/ton/ton05.jpg. [Accessed: 25.05.2014].

The house actually offers a different kind of domestic environment than usual; first with its small rooms, as in her shelters, equipped with adaptable furniture, walls, doors, curtains that allow for changing demands; distinguishing what she calls "architecture de jour, architecture de nuit"[183] (Fig. 4.2.14a, 4.2.14b). Secondly, with the suggested communal life where one would cook, eat, rest, and enjoy the fireplace or the vistas all in the same place; and where one is not only integrated with the interior and outside environment from where he stands, but also with the household (Fig. 4.2.15). The small house offers no more than the basic needs of any user, and without any restrictions or control, the simplicity and flexibility allows one to enter or exit the house from any opening, or to use the very same room for several occasions. Functions are not attributed to small compartments, rather, once one enters, one is everywhere, and everywhere is usable for all, as explains Perriand: "No partitions in the first floor, two beds

[183] Charlotte Perriand, 234.

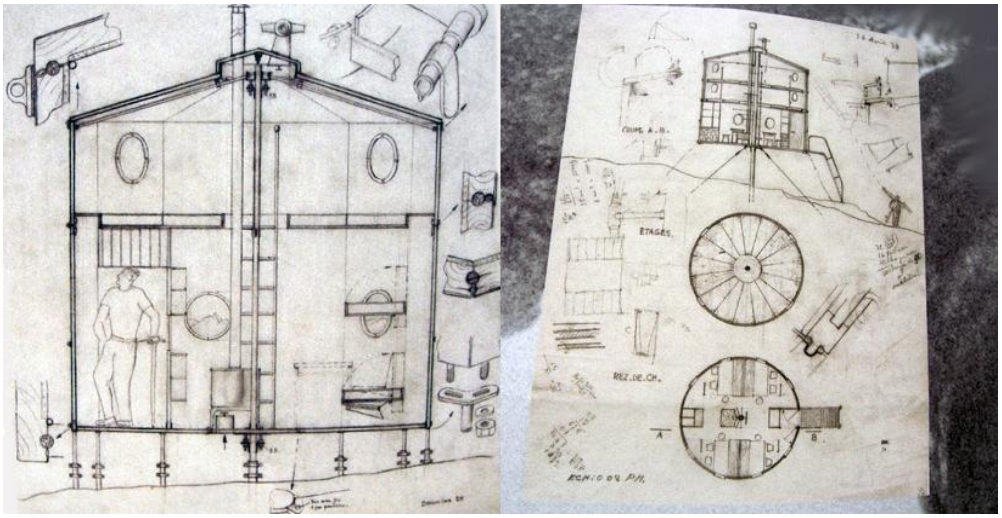


Figure 4.2.11 Drawings of Refuge Tonneau. Sections and plans.
Source: [data base online]
http://www.designboom.com/weblog/images/images_2/jayme/ton/ton06.jpg. [Accessed: 25.05.2014].

enclosed in Savoyarde style, nice niches that leave a grand, free, friendly space"[184]. One is taken inside and led outside, nature becomes interior and interior is in nature:

> My objectives: Reunite 3 or 4 fervents of mountain, ramble around and come back to smooth my hair in the sun, wash my socks, do some grill in the big fireplace and joyously sing with friends. [185]

[184] Charlotte Perriand, 234 (My translation).

[185] Ibid. (My translation).

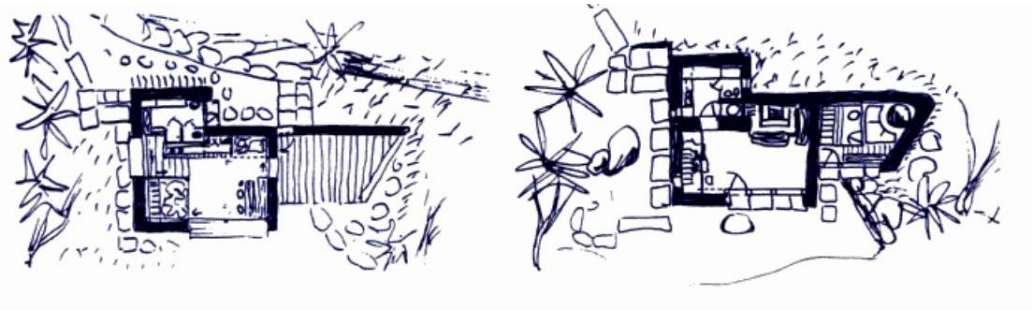


Figure 4.2.12 Plans of Chalet in Méribel.
Source: Gennaro Postiglione, Kristell Weiss, "Charlotte Perriand 1903-1999, 1960-61 New Construction Méribel Les Allues, Savoy" in *100 Houses for 100 Architects*, Gennaro Postiglione ed. (Köln: Taschen, 2008), 313.

Figure 4.2.13 The fireplace in the living area.
Source: Elisabeth Védrenne, *Charlotte Perriand*, transl. by Linda Jarosiewicz (New York: Assouline Publishing, 2005), 52-53.

Perriand's refuges, both the temporary shelter architectures and the mountain house, create alternatives in questioning the domestic-public duality. They appropriate the natural area and recreate it as a domesticated everyday 'place'. Once the hidden, distant and unknown nature now becomes, with the mere existence of the human being, a place; shaping the usages of its inhabitants, and effecting their modes of living for some time, yet in turn, gets recreated, constructed with the social inhabitant dwelling there. Nature together with the refuges, gain memories with a new spatial existence created through usages, and get reshaped complying with the new occupant's behavior. The refuges offer a different house and a different domesticity for the dwellers, forming a private realm of a communal life with less privacy, in its temporal, flexible and public being. The interiors the refuges offer, integrate with this appropriated landscape, they cannot exist without their exterior, and the exterior gains another meaning

Figure 4.2.14a The room on the upper floor with table and chairs, getting the outside view as framed through the window.
Source: Elisabeth Védrenne, *Charlotte Perriand*, transl. by Linda Jarosiewicz (New York: Assouline Publishing, 2005), 50-51.

Figure 4.2.14b The same area is integrated to the outside view through the opened window.
Source: Charlotte Perriand, *Charlotte Perriand: Une Vie de Creation* (Paris: Odile Jacob, 1998), Figure 81.

with these small, compact, now domestic units. The interiors of the refuges blur the contrast between public and private. The coexistence with nature changes the character of outdoor from public to an individual place, and the interior to a communal one.[186] As in the words of Vedrenne;

> […] her work inevitably returned to the notion of refuge, of cabin, of tent, of nest, of home for a nomad like the snail's shell that follows it everywhere. [187]

[186] Excerpt from my presentation, "Public House Domestic Nature: Reading the Everyday Spaces of Gertrude Stein and Charlotte Perriand" made in METU Architectural History Graduate Researches Symposium, December 2013. Forthcoming publication.

[187] Elisabeth Védrenne, *Charlotte Perriand*, transl. by Linda Jarosiewicz (Assouline Publishing, 2005), 22.

Figure 4.2.15 The adaptable bed area on the upper floor facing the table and chairs, defines not a closed bedroom, or dining room, but a coexistence of both.
Source: Charlotte Perriand, *Charlotte Perriand: Une Vie de Creation* (Paris: Odile Jacob, 1998), Figure 80.

In this intertwined image of public and domestic realms, we discover how Perriand's visions and designs form a new space, and get formed by it through new usages that the space offers. And these new practices of space could only exist with the specific challenges brought together with its occupant, and not the prescribed, gendered codes of living which impose women to stay in the domestic limits of the house, otherwise.

4.3. The Garden and the Temple

Following Perriand's spiritual connection to mountains and the blurry image she created of the distinction between the interior and the outside; the small garden attached to Natalie Clifford Barney's Parisian apartment pavilion appears as a different example, being nearly the opposite of Perriand's natural places freed from building crowds. The small pavilion is at the literary and artistic center of the already metropolitan Parisian urban fabric, on the Left Bank with narrow streets

and crowded apartment blocks, which also surround the garden. Only reachable through the gates that first lead to a courtyard, garden has no direct connection to any street, and in a way it is protected from the dense city life outside (Fig. 2.3.2). The contradictory scheme it proposes is explained in the words of Suzanne Rodriguez:

> What made Natalie's two-story, seventeenth-century house so unique was this: adjoining it was a wooded oasis, the last remnant of forests that had once stretched to the edge of the Seine… Here, in the very heart of Paris, a wild woodland offered its own winding path, wrought-iron chairs, marble fountain, and a deep well long fallen into disuse. [188]

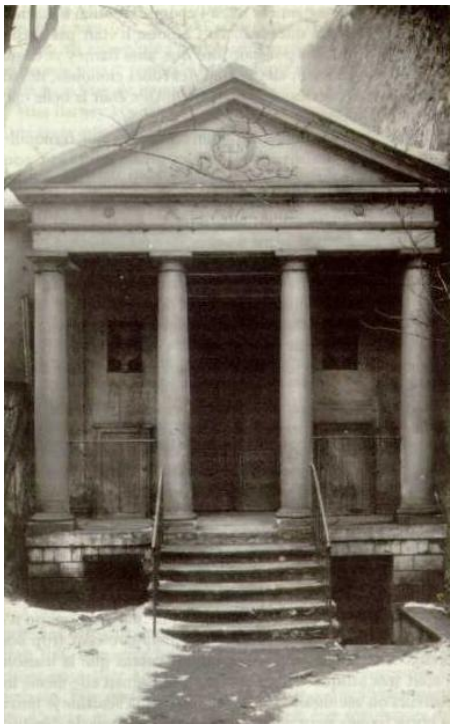
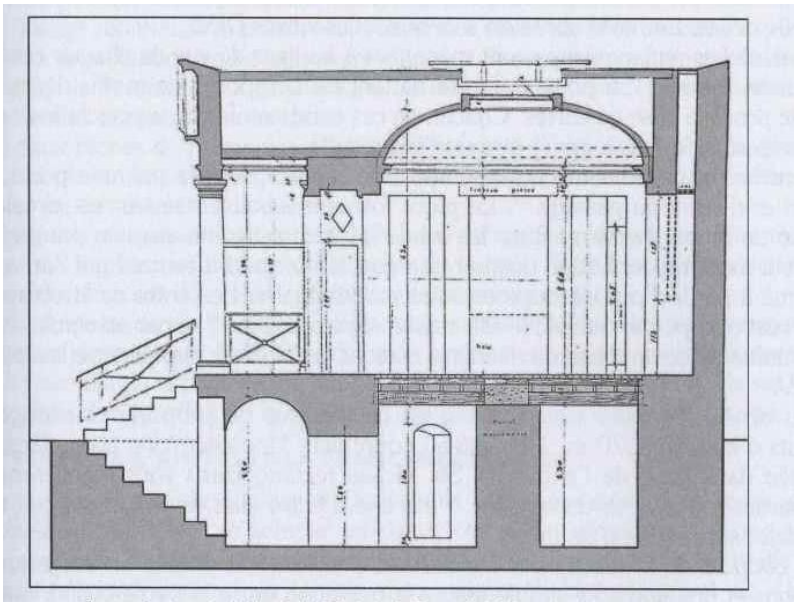


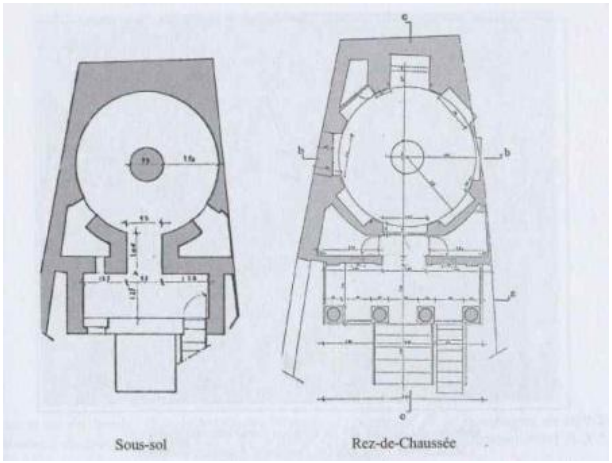
Figure 4.3.1a The Temple à l'Amitié.
Source: Baptiste Essavez-Roulet, William Pesson, "Le temple 'à l'amitié', rue Jacob à Paris: Mythes et réalites" in *Chronique d'histoire Maçonnique* No.62 (Institut d'études et de Recherches Maçonniques, 2008), 4.

Figure 4.3.1b The inscriptions on the pediment of the temple, 'D.L.V.' and 'A l'Amitié'. Source: [data base online] http://www.ruevisconti.com/LaRueMysterieuse/TempleAmitie/Images/Fronton.jpg. [Accessed: 25.05.2014].

This enclosed 'wooded oasis' appears to attract more of interest with its small nineteenth century neo-classic temple that is situated just at the northwest corner. It is a small temple, with a circular interior ground floor with a fireplace, and a basement floor of two rooms, four Doric columns on its façade, its pediment, and two inscriptions written, noting the probable reason of its erection: "À l'Amitié" (To Friendship) and "D.L.V." (Fig.4.3.1a, 4.3.1b, Fig.4.3.2a, 4.3.2b, 4.3.2c). Architectural historian William Pesson and Baptiste Essevaz-Roulet's account of the history of this temple; "Le temple 'à l'amitié', rue Jacob à Paris: Mythes et réalites" reveals a lot about its possible origins of construction and its name.[189] According to Essevaz –Roulet and Pesson, the temple is constructed sometime between 1804 and 1813, by the owners of the pavilion 20, Rue Jacob of the time, Nicolas Simon Delamarche and his wife Marie-Louise Doucet, for praising friendship and specifically one friend who helped them in getting this home, Marquis de la Vaupalière, who in turn got the chance to have his name written on the temple's façade, as 'D.L.V.'.

[189] Baptiste Essavez-Roulet, William Pesson, "Le temple 'à l'amitié', rue Jacob à Paris: Mythes et réalites" in *Chronique d'histoire Maçonnique* No.62 (Institut d'études et de Recherches Maçonniques, 2008), 5-25.





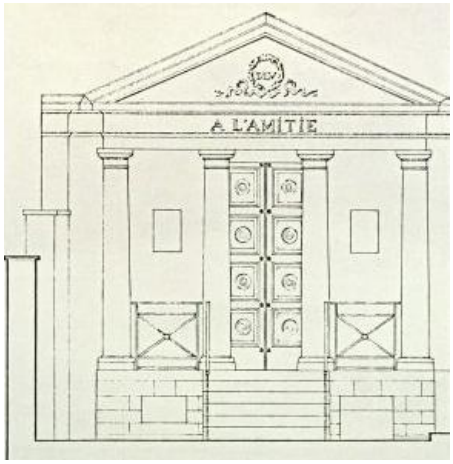


Figure 4.3.2a, 4.3.2b, 4.3.2c The section, plans and elevation of the Temple.
Source: Top: Baptiste Essavez-Roulet, William Pesson, "Le temple 'à l'amitié', rue Jacob à Paris: Mythes et réalites" in *Chronique d'histoire Maçonnique* No.62 (Institut d'études et de Recherches Maçonniques, 2008), 11. Bottom left: Baptiste Essavez-Roulet, William Pesson, "Le temple 'à l'amitié', rue Jacob à Paris: Mythes et réalites" in *Chronique d'histoire Maçonnique* No.62 (Institut d'études et de Recherches Maçonniques, 2008), 23.
Bottom right: [data base online]
http://www.ruevisconti.com/LaRueMysterieuse/TempleAmitie/Temple_de_l_Amitie.html[Accessed: 02.07.2014].

This spirit of friendship of the temple and the garden seems to have endured for one century from Delamarches to the time when Natalie Barney got the pavilion in 1909 (Fig.4.3.3). The garden together with the temple did not only act as the

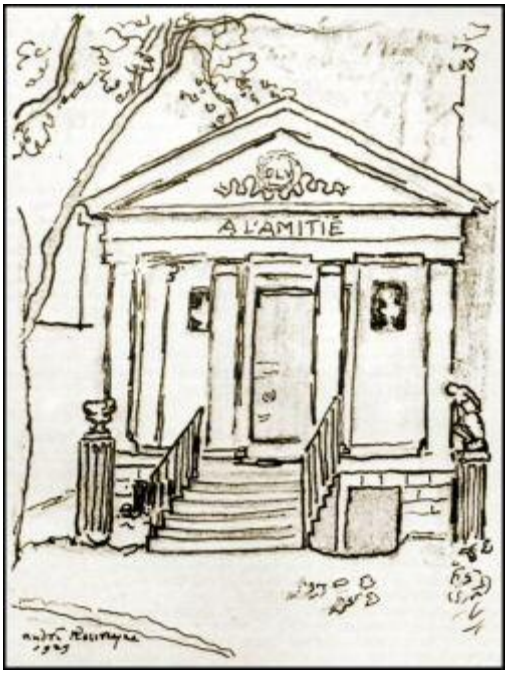


Figure 4.3.3 Drawing of the Temple by André Rouveyre.
Source: [data base online]
http://www.ruevisconti.com/LaRueMysterieuse/TempleAmitie/Images/rue_Jacob_20_Rouveyre.jpg. [Accessed: 02.07.2014].

extension of the pavilion as an outdoor space; but rather appeared on its own as the refuge or the stage for several social performances of its occupant and her companions, friends and guests, theatrical productions of ancient legends (as she was quite keen on the historical figure of Sappho[190]) creating its own spatial

[190] Sappho is the ancient Greek woman poet of 7th century BC, known for her praise of the love for male and female. Barney, in 1904, with poet Renée Vivien, one of her lovers, traveled to island

existence (Fig. 4.3.4). Detached from the interior of the *salon*'s literary character in its performative character, the garden acted as a space where its users found the isolated medium not only for their literary but also for their sexual expressions. As Amy Wells-Lynn quotes Shari Benstock's words in her text, where she talks about works of Barney and two of her contemporaries and friends, American

Figure 4.3.4 The interior of the temple.
Source: Suzanne Rodriguez, *Wild Heart: A Life: Natalie Clifford Barney and the Decadence of Literary Paris* (New York: Harper Collins, 2003).

writer Djuna Barnes and English writer and poet Radclyffe Hall, "The Intertextual, Sexually-Coded Rue Jacob: A Geocritical Approach to Djuna Barnes, Natalie Barney, and Radclyffe Hall",

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Lesbos where Sappho was born, in order to establish a "neo-Sapphic community". Yet, disappointed with the current condition of the island and the people, she returned to Paris, and followed the ideal of creating a Sapphic community there in her isolated habitats.
Anna Bunting-Branch, "Sappho's Time" (2012), 1-2. [data base online] http://www.annabuntingbranch.com/writing_files/Sappho.pdf. [Accessed: 23.06.2014].

> […] within the garden walls, safe from the intrusion of the outside world, the divided female spirit healed itself, rejoicing in short-lived freedom from patriarchal constraint. [191]

This "freedom" can be followed from the establishment of an *Académie des Femmes* by Barney in 1927 as an objection to then male-dominant academies of Paris.[192] The *Académie* served in a way as the ideal of Barney for the establishment of a Sapphic center for female art and literature. In *Académie* meetings female writers and poets, in the existence of male attendants too, gathered (and usually in the occasion of honoring certain women writers, such as Colette, or Gertrude Stein), read from their works in the garden of the *salon* with the temple as the stage; in an aim to "unite, honor, and draw attention to women writers."[193]

The temple, also served as the background for other rituals, as Sheila Crane notes, "as a memorializing space", for example, in the memorialization ritual of Renée Vivien. Sheila Crane explains this meeting as:

> […] a commemorative program in honor of Renée Vivien began with a reading of one of her poems in front of the temple before moving inside the main pavillon.[194]

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[191] Amy Wells-Lynn, 102.

[192] The idea of creating a women's academy was already in discussion among Barney and other women writers by early twentieth century, as Suzanne Rodriguez quotes the 1909 news in the United States that echoed this academy in France: "A strong movement is on foot in France for the establishment of a 'French academy' for women [...] The future 'forty immortelles' argue that literature is neither male nor female; that Belles-letters cannot be divided into two sections; that the question should resolve entirely into one of merit and not of sex." Suzanne Rodriguez, 252-253.

[193] Suzanne Rodriguez, 255.

[194] Sheila Crane, 153.

Natalie Barney's early ideal of creating a Sapphic circle of women was already visible in the meetings at her first residence in Neuilly (before she moved to the Left Bank), which set the scene for the theatrical performances in its garden, with Greek influenced plays, music and dances taking place[195] (Fig. 4.3.5). The tradition continued in Rue Jacob; the garden, now with the décor of the temple in

Figure 4.3.5 The dancing rituals taking place in the garden of the Neuilly house.

Source: Samuel N. Dorf, "Dancing Greek Antiquity in Private and Public: Isadora Duncan's Early Patronage in Paris" in *Dance Research Journal* Vol.44 No.1 (Cambridge University Press, 2012), 4.

addition, was the perfect gathering place for the attendants' sexually loaded social activities; such as costumed dances, worships, theaters, performances which

[195] Samuel N. Dorf, "Dancing Greek Antiquity in Private and Public: Isadora Duncan's Early Patronage in Paris" in *Dance Research Journal* Vol.44 No.1 (2012), 8. For Barney's interest in theatricals, see also George Wickes, "Theatricals" in *The Amazon of Letters: The Life and Loves of Natalie Barney*, (London: W. H. Allen and Co., 1977), 88-99.

praise the female love, body, beauty and art, with the participations of Colette or Isadora Duncan among others (Fig.4.3.6, Fig.4.3.7a, 4.3.7b).

Figure 4.3.6 "Nymph alone". Natalie Barney laying naked in forest. The photograph demonstrates the relationship between the body and the nature and reminds that of Perriand, laying naked on the pebbles in the beach. Yet, whereas Perriand's photo depicts a more natural connection to nature, Barney's show a mis-en-scène where nature acts as a stage in a way. Apparently, the two women who shared the love for nature, did it in different ways.
Source: Archives Bibliothéque Littéraire Jacques Doucet.

The open air activities resemble the modern man and woman's new connection to nature and health through bodily performances done in nature, and the new will to open towards outdoors. Samuel N. Dorf talks about the activities and performances taking place in Barney's garden and the connection they constituted with nature, quoting Duncan: "My idea of dancing is to leave my body free to the sunshine, to feel my sandaled feet on the earth […] My dance at present is to lift

my hands to the sky."[196] The openness of the *salon* towards outside, on the other hand, can help us understand the correlation of it with the social openness of the mind of its occupants – and this time, with the involvement of queerness -, as argued with reference to Overy above in the opening of this chapter. Yet the fact that it was achieved still within the boundaries of the wall surrounding the garden,

Figure 4.3.7a, 4.3.7b Some of the theatricals; left, Lady and the Page, right, Nymph and the Shepherdess.
Source: George Wickes, George Wickes, *The Amazon of Letters: The Life and Loves of Natalie Barney* (London: W. H. Allen and Co., 1977).

[196] Samuel N. Dorf, 10.

isolated and protected from the outside world denotes the rejection of the gendered codes of living by ‘getting outside the interior’ and ‘getting outside the social norms’, only within a limit (Fig.4.3.8).

Figure 4.3.8 Barney in an hammock in her garden, a later period.
Source: Archives Bibliothéque Littéraire Jacques Doucet

In her text, Amy Wells-Lynn analyzes how Rue Jacob *salon* and Barney’s garden were used, recreated, and written in the works of not only Barney but also of others that frequently attended, as a new center of the female Paris, a highly feminine, Sapphic, ritual space. She argues that spaces are redefined by literature works of its users, through meanings embodied in texts; which affect the actual spaces in return, through roles ascribed to them in the literary milieu. Thus, the actual space is recreated in the texts, and this recreation has its act in the new perception of the place. She derives four common references from texts of Barney, Hall and Barnes that are directly related to the spaces of 20, Rue Jacob, as

the address, its Parisian context and its relation to the street; the garden; with its fountain that does not work; and Temple à l'Amitié at the corner of the garden.[197] Wells-Lynn quotes from Hall's *The Well of Loneliness,* for example, to show this appropriation of the actual space in literary work:

> In Paris she tries to recreate Morton as the house at 35, rue Jacob, and there is no intrinsic reason why such a replacement should not work for Stephen as it worked for Natalie Barney […][198]

and Barnes' *Ladies Almanack*:

> wandering about the grassless sods of her Garden, leaning aver and anon upon the sun-dial without its Hours, or bending over the Fountain that never poured forth that gentle Spray for which it and she were pining, or just plain walking.[199]

and Barney's *Aventures de l'Esprit*:

> So ends this account of these few representative women and these adventures of the mind that had as their setting these old garden belonging to Racine, this house, certain parts of which date back to the Directory, and this mysterious little Temple of friendship surely built on the eve of the Revolution.[200]

[197] Amy Wells-Lynn, 78-112.

[198] Ibid., 102.

[199] Ibid., 101.

[200] Ibid., 97.

The *salon* itself played a crucial role in the literary life of Paris of the time, but apparently, the garden and the temple too, denoted something more than just the outdoors of Barney's house. They formed "the landscape within and against which Barney framed both herself and the community she gathered there"[201] (Fig. 4.3.9a, 4.3.9b).

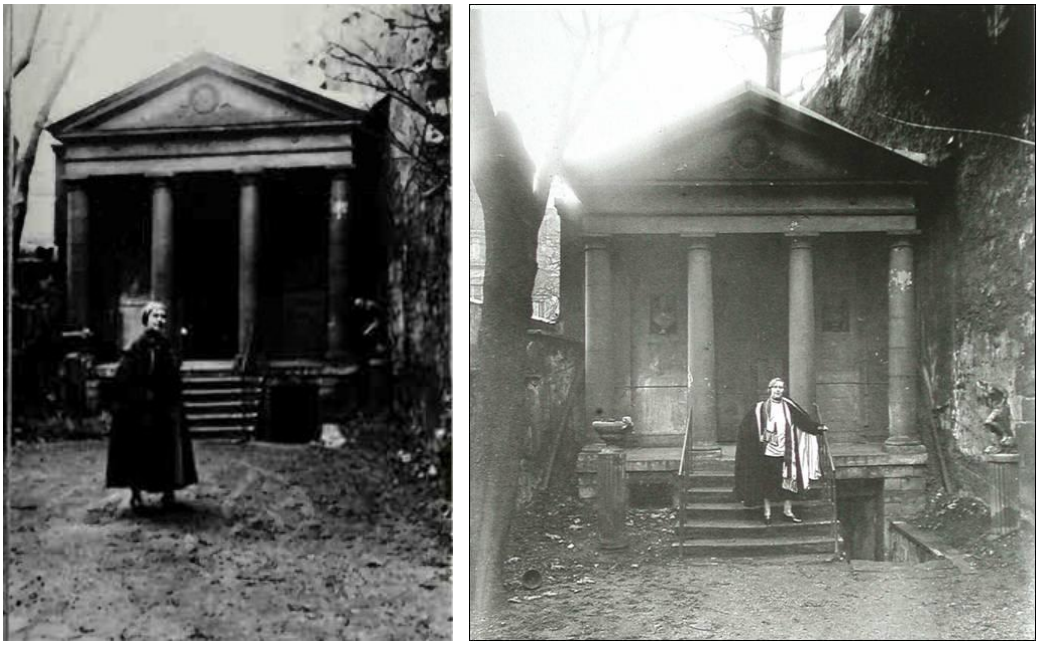

Figure 4.3.9a, 4.3.9b Natalie Barney in front of the temple.
Source: Left: George Wickes, *The Amazon of Letters: The Life and Loves of Natalie Barney* (London: W. H. Allen and Co., 1977). Right: [data base online] http://www.ruevisconti.com/LaRueMysterieuse/TempleAmitie/image037.jpg. [Accessed: 25.05.2014].

[201] Sheila Crane, 146.

Crane's analysis of Barney's own sketch of her *salon*, garden and temple appear here again in understanding the symbolism she attributed this time to the temple; which is seen as a special element both for its position in the drawing, and with the names written near it, being the beloved and influential figures for Barney that have long deceased. Crane argues that, the connection Barney established with her *salon* as well as her garden:

> […] demonstrates the thoroughness with which Barney appropriated existing structures to her own ends. Through the performative ritual of the salon, Barney's own writings, and her drawing, 20 Rue Jacob was thus transformed over time into a deeply symbolic moral landscape.[202]

Through this sort of a symbolic attribution and a physical connection she formed to her garden and the *Temple à l'Amitié*, I would suggest that a different kind of domestication was inherent. The physicality of the outdoor landscape was transformed into a visionary, a literary one. Eventually, this process of transformation affected the physical existence of the space together with its users. The new character of this visionary / real space then, appeared severely different from the everyday practice carried out outside the gates of 20 Rue Jacob. The outdoor space gained a dual character, one that was quite private and domestic, articulated through the symbolic visions of its owner and appropriated through these images with activities and usages attributed to it; and the second that is highly public with all the attendants that change constantly, each of them experiencing the space in a different manner, creating a communal atmosphere that is overly distinctive from both public and private realms of the outside world.

[202] Sheila Crane, 159.

CHAPTER 5

CONCLUSION

Recapturing the avant-garde vision of creating a new understanding of living that would be achieved through the synthesis of art and the practice of everyday life, it becomes apparent that France, and specifically Paris, set the proper stage for the realization of this project with the free milieu it provided in the flourishing period of the modernist movement:

> Paris is a palimpsest - at once both already charged with desire, imagination, and pre-established historical and cultural codes, yet spacious enough for the writer/reader to inscribe her own (new) meanings.[203]

With regard to this free context of Paris of the beginning of the twentieth century, the thesis aims to offer a new point of view to the issue of the avant-garde and to look at it from two different stances: first through a reading of the women and their artistic relationships to the notions of the avant-garde, and second, through a reading of the spaces that these women were engaged with – either in their design, their appropriation or production- within which they created and realized their works of art, and their conceptions of the 'new' living. In other words, the contributions the avant-garde women artists and architects introduced to the spaces that they inhabited have been the focal point of the investigation. In this scope, the existence and the role of women is questioned through spatial engagements they held in their domestic and everyday settings.

[203] Amy Wells-Lynn, 109. See endnote 37.

What one comes across is a form of appropriation of interior domestic spaces which eventually transformed the way these spaces were connected to the exterior – be it in the dense city scape of the capital Paris, or in the uninhabited nature - and in turn, appropriating the way these women experienced the 'outside' of their houses together with the 'inside'. Amy Wells-Lynn refers to these appropriations of the 'outside' as "geographical interpretations"[204], where plural experiences of the space is generated through each user; ending in concurrent existences of the place - in this case, plural cities, for each and every writer (artist, or architect). I might add the opposite image of nature to this remark; by commenting that, as opposed to the pluralization of the city through challenging and recreating one's own life; the appropriation of the nature is the reverse since it acts as an individualization of the uninhabited, lost or desolated 'space' turned into 'place'. Through this individualization of the nature-space into nature-place with the introduction of a domestic interior, the transformation of the exterior is achieved. Each recreation of interior leads to the recreation of a new way of living (by challenging the ascribed codes of living that is practiced for that particular place) and thus converting the experiences of its users. This ends in dissolving the 'outside' into layers, as in the case of the city; or combining the dissolved layers of nature into a single identity. This re-creation is not accomplished by the mere writing or designing of these avant-garde women, but also, by their challenges that they brought to the role of women, the domestic interior, and the ways of living, through a process of social production.

The most apparent challenge brought to the practices of the domestic unit is, evidently, the breaking of the duality of private-public spheres and creating an alternative which embodies both the private and the public in itself; where the border between inside and outside gets blurred together with the notions of owner, audience, guest, or host.

[204] Amy Wells-Lynn, 80.

The above mentioned challenge is traced through the three categories of domestic spaces: the *salon*, the *atelier*, and the domestic settings set up in nature, through four women, namely the writers Gertrude Stein and Natalie Clifford Barney, and designers Charlotte Perriand and Sonia Delaunay. The cases of research for the social or physical production of the aforesaid interiors comprise of the six spaces which are coupled with their certain shared characteristics. Firstly, the queer spaces of Barney and Stein are analyzed, where they gathered numerous avant-garde artists, writers, intellectuals around the subjects of artistic discussions, yet with certain similarities as well as differences in their personalities (sexual identities, relationship styles), characters of their communal meetings as well as in their purposes of gathering (female gatherings in Barney's versus male dominance in Stein's), and spatial qualities of their spaces (dominance of heavy, antique furniture, whereas the arrangements and functioning of the rooms showed differences where Stein's was more like a studio and Barney's was a dining-room). Secondly, Delaunay and Perriand's *atelier*-apartments are examined, which were established as domestic family spaces yet which in turn defined the occupant women's individual identities and the way they were connected both to their art and their public imagery, where Delaunay shared the creative functioning of the *atelier* with her husband, and achieved to integrate her artistic products and decorative objects as well as herself with her house and *atelier* with a dominance on her individualistic textile pattern experiments; Perriand with a similar fashion, created her whole house from scratch on her own individual architectural experiments and experiences merging the house, *atelier* and architectural product. And finally, the two different natural settings of Barney and Perriand, in which both created semi-private environments with direct relation to their art or architectural practices, yet where Barney created it as a communal gathering space inside the dense fabric of Paris, more like an "oasis" in an enclosed and expectedly private area, Perriand did the opposite, as domesticating a natural

setting, namely the mountains, through introducing her architectural structures which offer a communal living to its occupants and thus creating another form of "oasis" inside the isolated, infinite and overtly public nature, are taken as the subject of investigation. What binds the four figures is the fact that they all offer multiple identities and multiple attitudes to the avant-garde, be it with their living or productions; yet what they actually achieved in common was the production of avant-garde - domestic spaces that challenged both the outside and inside of the interiors.

They become the end products of (re)creations of the spaces; which are achieved by the very existence of women, and through the way they chose to live, even though in certain examples, as in the *salons* of Stein and Barney, the interior of the houses evidently contrasted with the modern principles of architecture in their formal qualities, with their furniture for example. The 'modern ways of living' carried in these houses, were not necessarily linked to the formal aspects of the interior architecture of these spaces. Rather, through the events that they housed, they achieved a social status of being avant-garde spaces. Where on the contrary, Perriand and Delaunay's *atelier*'s were in parallel with modern architecture; yet still succeeded in the integration of art, work and life, and in this way appeared as avant-garde spaces.

The social bond between domestic interior and woman is used as the starting point for this study in several ways. First of all, the women's use of the domestic space and their so-called dominance in the interior, allowed to get hold of the control of it different than the way did men, as in the case of Delaunay and Perriand who played with the equipment of their *atelier*-apartments as 'homemakers', whereas their husbands, Robert Delaunay or Percy Scholefield, were busy with their own occupations, and through this control, in the end, the women acquired their own individual stances in their works.

The existence of multiple actors actually is visible in all the four cases; none of them were single in their personal or professional lives, which renders it clear that they achieved to live and work as the way they chose, only with the existence of others. For Stein, it was Alice B. Toklas who acted as a "wife", a lover and a housekeeper; for Barney, it was more of a group of women that came and went to the salon, her several female lovers, and also her housekeeper Berthe Cleyrergue that helped her for forty five years, and for Perriand and Delaunay, it is apparent that their families played the role, as well as other professional connections, like that of Le Corbusier and Pierre Jeanneret for Perriand, who in turn helped her to experiment on her own profession.

Secondly, the opening of the home towards outside, be it socially, as in the cases of the *salons*; or physically, as in Barney's garden, or Perriand's refuges and chalet, also created a new form of feminine connection to private and public realms, both changing the enclosed privacy of the interior to an open and collective one, and reaching the publicity that otherwise they were deprived of. Thirdly, the distinctive line between modernism and domesticity appears to be different than that between avant-garde and domesticity, when we consider that the avant-garde actually aimed at reaching the 'everyday' – which, for women, evidently, is more apparent in the domestic space than anywhere else. Thus, the unity of avant-garde and the domestic space necessitates inevitably the 'real' owner of the domestic, the woman. Regarding this, it becomes even more apparent that the women could achieve this tie between art and everyday life as asserted by the avant-garde, in the (domestic) environments attributed to them; by both challenging the codes of those spaces and introducing the visions of their avant-garde stances.

To conclude, what these three examples of domestic environments, the *salon*, the *atelier* and the inhabited nature, reveal are different alternatives offering different domesticities, privacies and publicities to their users, in the modern era. Certain keywords and dichotomies such as women, domesticity, avant-garde, work-home division, public-private dichotomy, or queerness open up the definition of the 'modern space' and offer "other" solutions to its discussion. The borders appear to have been collapsed in these examples in defining outside's publicity attributed to men, and inside's domesticity to women. The four women traced other possibilities in terms of creating space as well as creating a living, both for themselves and other affiliated figures by getting out of the social and spatial codes given to femininity and its spatial engagements. All of the four women actually pursued totally different lives; they had different occupations, where Perriand was an architect and designer, Delaunay designed her interiors intuitively, and Stein and Barney did not bother themselves with interior design at all. The two had queer relationships, where on the other hand, Delaunay had a life-long marriage and the other, Perriand, a divorce. They also had quite different houses in terms of formal aspects; the two chose to design in parallel with the modern principles of architecture where the other two did not leave their formal ties with the previous century. Yet, what I aim to show is that, whether or not they were similar in terms of the way they chose to live, they brought the challenge to the domestic interiors, to social norms of women's place through their every-day practices and their domestic spaces that they inhabited. Even though the spaces were not formally modern with their formal architectural languages, they were avant-garde in their social beings, creating "other" socially modern spaces.

I believe the relationship between art which aimed "terminating authenticity and transforming into a form of living"[205] and women in the realization of this

[205] Ali Artun, "Estetik Modernizmin Modernlik Karşıtlığı ve Manifestolar" in *Sanat Manifestoları: Avangard Sanat ve Direniş,* Ali Artun ed. (İletişim: İstanbul, 2010), 26. (my translation).

objective that the thesis aims to reveal through a reading of these women's actual connections to their domestic spaces gets most apparent in the words of Sonia Delaunay:

> [B]ut I wasn't working – I was living – and that is the difference. [206]

[206] Cindy Nemser's interview with Sonia Delaunay, published in *Art Talk*, (New York: Scribner's, 1975), quoted by Clare Rendell, 38.

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APPENDIX A: TURKISH SUMMARY

Yirminci yüzyıl sanatsal avangardının geleneksel sanat üretimine karşı, kendi varoluşlarına da nüfuz edecek eleştirel tutumu kadınlar üzerine de etki etmiş olmasına karşın, avangard grupların sanatın ve mimarlığın özerkliğini yıkma çabası genellikle erkeğin gücü ve üretimiyle bağdaştırılmıştır. Bu tez, avangard çevreleri göz önüne alarak, karşıt bir bakış açısıyla; sanat-mimarlık ve hayat bağını yanlızca sanat üretimleriyle değil, avangardın gündelik yaşam mekanlarıyla da yeniden inşa etme girişiminin bağlamsal dinamiklerine bakmayı hedefler. Bunu yaparken, Gertrude Stein, Charlotte Perriand, Sonia Delaunay ve Natalie Clifford Barney gibi kadınların rolü üzerinde durarak; salon, atölye ve "doğa" gibi, erken yirminci yüzyılın Fransa'sında avangardın kullandığı belirli kodlanmış gündelik yaşam mekanlarını analiz etmektedir.

"Öncü kuvvet" anlamındaki askeri bir terim olan "avangard", edebi ve sanatsal bağlamda ilk olarak ondokuzuncu yüzyılda, sosyal ve politik çevrelerde gerilimin doruk noktasına ulaştığı dönemde Saint Simon'un kitabı *Opinions Littéraires, Philosophiques et Industrielles*[207] içindeki Olinde Rodrigues'in "L'Artiste, le savant, et l'industriel: Dialogue"unda kullanılmıştır. Saint Simon ve çevresi tarafından sanatın ve sanatçının, halkı daha iyi bir yaşayışa yönlendirmek üzere yeni fikirler üretmedeki potansiyel gücünü göstermek amacıyla kullanılmıştır.

Yirminci yüzyılda bu duruş, terimin ilk savunucuları tarafından ileri sürüldüğü gibi 'sanatsal' bir olumsuzlamaya dönüşmüştür. Halkı popüler kültür ve kültür endüstrisinin ürünlerinden uzaklaştırmak ve sanatın sınırlarını yıkarak her türlü

[207] "C'est nous, artistes, qui vous servirons d'avant-garde: la puissance des arts est en effet la plus immédiate et la plus rapide." Henri de Saint-Simon, *Opinions Littéraires, Philosophiques et Industrielles* (Paris: Galèrie de Bossange Père, 1825), 341.

enstitüleşme ve gelenekselleşmeden uzak, varoluşun tam kalbinde özgür bir sanat yaratmak için farklılık ve yıkım hedefiyle geleneksel sanat üretim yöntemlerini reddeden bir grup sanatçıyı temsil etmede kullanılmıştır.[208] Bu hedef, Dadaistlerden Durumculara kadar yirminci yüzyıl avangard çevreleri tarafından benimsenmiş bir kavram olarak karşımıza çıkar.

Renato Poggioli, kitabı *The Theory of the Avant-Garde*'da sıfırdan yaratılmış, tamamen yeni ve özgür sanat yaratımı için gerekli olan bu geçmiş ve gelenekten kopuşu yorumlar; bu sanat 'bireysel sanatçının kutsal yaratımından' sıyrılır.[209] Herhangi bir ideolojik ya da sanatsal bağlamdan özgürleşme ve bunun yerine gündelik ya da "kolektif"le bütünleşme, Peter Bürger'in kitabı *Theory of the Avant-Garde*'da savunduğu gibi, sanatı "amaçsız" bırakır. Avangardı modernizmden ayıran da tam olarak bu bütünleşmedir; ve bu tezdeki altı farklı durumun incelenmesinde kilit noktayı oluşturur.

Avangardın sahip olduğu böylesi bir entelektüel çevrede, kadınlar da erkekler kadar aktifti. Avangardın temel ilkesi olan geleneksel sanat üretimine karşı tutulan eleştirel tavır – ki bu, nihayetinde avangardın varoluşuna işlemiştir – ve her şey için bir anti-tarz önerme fikri kaçınılmaz olarak bu mücadeleye kadınların da dahil edilmesinde rol oynamıştır. Kadınlar, sanat-mimarlık üretimleriyle olduğu kadar, yaşayışlarıyla da toplumun varolan tabuları arasında kendilerine farklı bir yer ve rol edinmişlerdir. Özgür yaşam ve sanat üretimi için meydan okuyan kadınlar ve bu kadınların avangard idealler ve yaşamlar üzerine getirdikleri değişimler üzerindeki araştırma doğal olarak dönemin göreceli olarak daha özgür ortamını oluşturan ve diğer metropollerden "açık sanat üretimi ve sanata duyduğu saygıyla,

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[208] Peter Bürger, *Theory of the Avant-garde*, Michael Shaw trans. (Manchester: Manchester University Press, 1984), 72.

[209] Renato Poggioli, *The Theory of the Avant-Garde*, Gerald Fitzgerald trans. (Cambridge: Harvard University Press, 1968), 96.

ve cinselliğe olan gizli eğilimiyle"[210] ayrışan Paris'i ön plana getirir. Paris, bu dönemde diğer birçok şehrin sunamadığı ekonomik, cinsel, ahlaki özgürlükler ve yaratıcılıklar sunmaktadır.[211] Bu çalışma, özgür düşünceli avangard kadınların aslında kendi hayatlarını bu özgür ortamda nasıl tasarladıklarını göstermeyi amaçlar.

Araştırmanın zeminini domestik evin yukarıda bahsi geçen üç mekana olan bağı oluşturmaktadır. Salon örnekleri kamusalın iç mekana katılmasıyla oluşan domestiğin açılımındaki ilk aşamayı inceler; bunun yanında, atölyede bu açılım 'üretim' ve işin katılmıyla farklılaşmaktadır. Doğada ise, dışarıya fiziksel açılımla farklı bir boyut kazanır. Bu çizgi aynı zamanda tezin bölümlerinin dizilimini de belirlemektedir. Bunu yaparken, belli avangard sanatçı, yazar ve mimar kadınlar bu domestik mekan seçimleri baz alınarak seçilmiştir. Kuir ve avangard yazarlar olan Gertrude Stein ve Natalie Clifford Barney, edebi ve sanatsal salonlarının dönemin avangard hayatına nasıl katkı yaptığını ve varolan sosyal buyruklara hem sahiplerinin edebi üretimleriyle, hem de bu mekanlarda süregelen gündelik pratiklerle nasıl karşı koyduğunu göstermek amacıyla seçilmiştir. Araştırma aynı zamanda bu iki yazarın kuirliklerinin domestik birimlerinin mahremiyetini kırmaları ve onu kamuya açmalarıyla bağının olup olmadığını da araştırmaktadır. Bu iki kuir örnek, hem dönemlerindeki hem de onlardan önce gelen dönemdeki salon buluşmalarından iki belirgin yönüyle farklılaşmaktadırlar. Öncelikle, bu iki kadın salonlarında yapılan artistik ve edebi tartışmalara yanlızca ev sahibeleri olarak değil aynı zamanda sanat üreticileri olarak katkı koymuşlar, dolayısıyla yanlızca yaşama alanlarını değil, üretim alanlarını da kamuya açmış olmuşlardır. İkinci sebep ise, her ikisinin de lezbiyenliklerini açıkça yaşıyor oluşları

[210] Donald Pizer, "The Sexual Geography of Expatriate Paris" in *Twentieth Century Literature*, Vol.36 No.2 (Summer 1990), 173.

[211] Amy Wells-Lynn, "The Intertextual, Sexually-Coded Rue Jacob: A Geocritical Approach to Djuna Barnes, Natalie Barney, and Radclyffe Hall" in *South Central Review*, Vol.22 No.3, Natalie Barney and Her Circle (Fall 2005), 86-87.

dolayısıyla, mekan açılımına hem fiziksel, hem zihinsel, hem de cinsel olarak iki farklı tarz katmış olmalarıdır.

Tasarımcı Charlotte Perriand ve ressam ve tasarımcı Sonia Delaunay, atölye mekanının incelenmesinde, erkek çağdaşlarıyla kurdukları ilişkiler, aileleriyle yaşadıkları domestik mekanlar ve iş mekanları - domestik mekanları arasında kurdukları denge (ya da baskınlık) açısından örnek olarak seçilmişlerdir. Perriand ve Le Corbusier – Pierre Jeanneret'nin ofisi, ve Delaunay ve kendisi de bir ressam olan eşi Robert Delaunay arasındaki ilişkiler bu kadınların atölye-apartmanlarında bütünleştirdikleri 'iş' ve 'aile' gibi kavramlarla kurdukları bağları araştırmada yardımcı olmuştur. Bu iki kadını çağdaş diğer kadın sanatçılardan ayıran, her ikisinin de 'zanaat' ve 'güzel sanatlar', ya da 'dekorasyon' ve 'mimarlık' arasındaki farklılıkların üstesinden, üretimi varoluşlarının ve yaşayışlarının bizzat içine alarak gelmiş olmalarıdır. Geleneksel aile yapısına sahip olan bu iki kadın, atölye mekanını yanlızca eve değil aynı zamanda üretilen sanat ve mimari ürünlere de entegre etmişlerdir, ve bu sayede aile, atölye ve üretim arasında kaçınılmaz bir bağ oluşturmuşlardır. Her ikisi de bu bütünleşmeyi farklı alanlarda yapmış olsalar da yarattıkları entegrasyon, çalışma alanlarını da yakınsamıştır.

İki farklı bağlamsal çerçevede kadınların kurduğu hayat-sanat, hayat-doğa ve evsellik-açık mekan bağlarını örneklendirmek için ise Natalie Clifford Barney ve Charlotte Perriand'ın doğaya karşı duydukları derin bağlar göz önüne alınarak, yoğun kentsel bölgede izole edilmiş bir doğal çevre, Barney'nin Paris şehir merkezindeki bahçesi ve ıssız ve dokunulmamış doğal alan, Perriand'ın dağlarda yarattığı barınaklar olmak üzere iki farklı karakterdeki doğal yer seçilmiştir. Doğaya karşı duydukları belirgin bağ, bu iki kadının sanatsal ve mimari üretimlerinde kendini göstermiş ve evin sınırları dışına çıkmanın kadın için başlıca bir mücadele olduğu bu dönemde evin bir uzantısı olan doğal mekan (ya da doğanın bir uzantısı olan ev) ve sanatsal/mimari üretim arasında kurdukları

bağlar açısından onları diğerlerinden ayırmıştır. Bu örneklerde, dış mekan yanlızca 'yaşanabilir' değil, aynı zamanda yeniden üretilebilir hale gelmiştir.

'Sosyal üretim' avangard kadınların çoğunlukla mahrem ve domestik bir takım gündelik mekanları nasıl çekim merkezlerine dönüştürdüğü ve avangardın 'sanatla beraber bir hayat' hedefini göz önünde tutarak bu mekanları kendi üretimleri için olduğu kadar diğerlerinin sanatsal ve mimari üretimleri ve performansları için de nasıl birer arenaya dönüştürdüğüne işaret etmesi açısından kullanılmaktadır. Bunun yanısıra, avangard gruplar tarafından kullanılan bu mekanlar, her zaman bu kadınlar tarafından tasarlanmamış, ancak onlar tarafından sahiplenilmiş, ya da özelleştirilmişlerdir. Dolayısıyla, kadın ve mekan arasındaki ilişkiyi gösterir fiilerden bazıları (sosyal ya da fiziksel olarak) 'üretmek', 'tasarlamak', ve 'sahiplenmek'tir.

Bu 'üretim'in araştırılmasında önemli noktalardan biri, avangard kadınların yaşamı ve savundukları sanatı erkeklerden ne şekilde farklı olarak tasarladıklarıdır. Evsellik ve domestik mekan kavramları araştırmanın belirli noktalarını oluşturmaktadır. Kadınların hem kendilerini hem de sanatlarını evleriyle ve dışarıyla ilişkilendirme biçimleri erkeklerden açık ve net bir şekilde farklılaşmaktadır. Ev, feminenlik, kamusallık ve mahremiyet gibi konuların kodlanmış anlamlarını zorlayarak domestik ve gündelik çevreye yapılan müdahaleler tezin farklı bölümlerinde incelenmiştir.

Tezin ana hedefi çokça göz ardı edilmiş olan avangard çevrelerdeki kadınların sahiplendikleri mekanlarla topluma ve hayata getirdikleri değişimlere ışık tutmaktır. Tezin ana soruları, avangard kadınların üretimleri, gündelik yaşamları ve sanatsal üretimlerini de gerçekleştirdikleri (ve yaşam sanatı ve üretme sanatı arasındaki çizgiyi de bulanıklaştıran) domestik çevreleri arasında kurulan üçlü ilişki üzerine odaklanmaktadır. Bu avangard kadınların gündelik hayatları ve

sanatsal üretimleri; gündelik yaşamları ve domestik mekanları; ve domestik mekanları ve sanatsal üretimleri arasında kurdukları ilişkiler nasıldı sorularını cevaplamayı hedefler. 'Ev kadını' ve 'çalışan kadın', 'kadın' ve 'kamusal' ya da 'domestik' ve 'avangard' arasındaki problematik ilişkiler de araştırmanın önemli noktalarını oluşturmaktadır. Bu çalışmanın savı, avangardın savunduğu sanat ve gündelik yaşam arasındaki bağın, kadınlar tarafından onlara atfedilmiş "domestik" mekanlarda, hem bu mekanların kodlarına meydan okuyarak, hem de avangard bakış açılarını katarak oluşturulabildiğidir.

Araştırma konusu mekanların bu ikili ilişkiler açısından rolünü incelemede 'domestik mekan' kavramının araştırılması kaçınılmazdır. 'Evsellik' ya da 'domestisite' terimi, endüstriyel kapitalizm ve modern dönemin doğuşuyla beraber gelen işyeri ve ev ayrımının kaçınılmaz bir sonucu olarak doğmuştur. Bu ayrım sonucu, birey gerçek hayatla yanlızca iş ortamında yüzleşirken evinde "hayali" bir gerçeklikle yüzyüzedir.[212]

Bu "hayali" mekanın üretimi ise belirgin bir biçimde mekanın esas sahibine, yani kadına bahşedilmiştir; ki bu durum, aynı zamanda onu kamusal alandan da mahrum bırakmaktadır, çünkü domestik yaşam alanı, kadın için ayrılmış tek arenadır. Fakat bu kamusal/mahrem ayrılığıyla beraber kadının bu varoluşa, belirli mekansal yaşam kodlarını yıkarak uyguladığı bir takım müdahalelerle de karşılaşırız. Araştırma için seçilen örnekler de domestik iç mekanın kurallı bir takım imajlarına ve fonksiyonlarına yapılan benzer müdahaleleri kapsamaktadır. Seçilen sanatsal üretim mekanları esas olarak evin 'iç mekan' olma durumunu bozarak içerinin 'dış dünyaya' açılma biçimlerine odaklanan domestik birimlerdir.

[212] Walter Benjamin, "Paris: Capital of the Nineteenth Century", *Arcades Project,* Howard Eiland and Kevin McLaughlin trans. (Cambridge: The Belknap Press of Harvard University Press, 1999).

Bu analizlerden yola çıkarak, tez avangardın temel hedeflerini (sanatı gündelik hayatla birleştirme girişimi, kollektif sanat üretimi, kamuya açılma ve üretim sürecine odaklanma) üretim süreçlerine ev sahipliği yapan mekanlar üzerinden üç ana başlıkta inceler. İlki olan salon, kollektif sanat üretimini (resim ya da yazı) vurgular ve onu bireyselden ayrıştırarak sanat objesini hayran olunandan paylaşılana dönüştürür, ve yaratıcının tek ve kalan herkesin seyirci olduğu bir üretim olmaktan çıkarır. Bu yönleriyle, salonun duvarları içerisine kapalı olan 'domestiğe', 'kamusal' ve 'komünal' ile müdahale eder. İkincisi, üretim sürecini yaşam biçimine entegre eden ve 'domestiğe' 'üretim' ve 'iş' ile müdahalede bulunan atölyedir. Sonuncusu, 'doğa', üretim odağını iç mekandan dışarıya çıkararak modernizmin (hem fiziksel hem zihinsel olarak) dışarıya açılma kaygısını takip eder, ve 'domestiğe' 'dış dünyaya açılarak' müdahalede bulunur.

Örneklemek için seçilen kadınlar bu üç mekan göz önüne alınarak ayrıştırılmıştır. İlk bölümde Paris'e Amerika'dan göçmüş avangard kuir kadın yazarlar olan Gertrude Stein ve Natalie Clifford Barney, dönemin hem kadın hem erkek avangard sanatçı, yazar, fotoğrafçı ve filozoflarını birleştirdikleri salonlarıyla önemli figürler olarak karşımıza çıkar. Moda ve iç mekan tasarımcısı ve ressam Sonia Delaunay ve iç mekan ve endüstri ürünleri tasarımcısı Charlotte Perriand Paris bağlamındaki atölye-apartmanların incelenmesi için seçilmiş kadınlardır. Bu atölyelerde gerçekleştirilen üretimler ve bunların kadınların hayatları ve yaşam alanları üzerine doğrudan ya da dolaylı olarak yaptığı etkileşimler araştırmanın temelini oluşturur. Son bölüm kadınların evleri aracılığıyla doğaya kurdukları bağı araştırmaktadır. Perriand'ın tasarladığı geçici barınak strüktürleri Refuge Tonneau, Refuge Bivouac ve Méribel'deki evi incelenmiştir. Bu projeler üzerinde varolan literatür Perriand'ın doğa ve dağ sevgisini mimarlık yoluyla nasıl gerçekleştirdiğine ışık tutmuştur. Diğer örnek, Barney'nin bahçesi, Rue Jacob'daki salonun atmosferini bu kez bahçesi ve bahçedeki küçük tapınak *Temple à l'Amitié'*yle olan bağı üzerinden anlamak için analiz edilmiştir. Bu

mekanda gerçekleştirilen bir takım ritüeller ve toplaşmalar ve Barney'nin kendisinin ve çevresinin edebi eserleri de araştırmaya katkı koymuştur.

Bu dört kadının kendilerini 'feminist' olarak nitelendirmiyor olmaları ve hatta bir kısmının terime karşı antipati duyuyor oluşu avangard yaşam tutumlarıyla ilgili bir çok noktayı açığa çıkarmaktadır. Bu kadınlar, içgüdüsel olarak yaşamlarını 'yaşayarak' tasarlamayı seçmiş ve dolayısıyla herhangi bir kodu ya da etiketi reddetmişlerdir. Dört kadın da "öteki cins"ten olmanın algısal sınırlarını söylemler ya da etiketler vasıtasıyla değil yaşamlarını kendi istedikleri şekilde yaşayarak kırmışlardır. Avangard yaşamlarını sürdürdükleri biçim hali hazırda erkek egemen toplumun sınırlarıyla ters düşmektedir; nitekim kendi kadınsal idealleri bu sınırların çok üstündedir. Bu sınırlara yaptıkları müdahale; reddederek değil basitçe, yaşamlarını normal şekliyle sürdürerek olmuştur; ki bu tutum da son derece avangard olarak kabul edilebilir.

Sonuç olarak, bu çalışma, belli kadınların avangard üretimde hem sanatsal ve mimari işleriyle, hem de bizzat varoluşlarıyla ve domestik 'avangard gündelik mekanları' kullanımlarıyla nasıl aktif olduklarını gösterir. Bahsi geçen konular bireysel olarak (avangard kadınlar özelinde, ya da üretimleri özelinde) son zamanlarda araştırma konuları olarak işlenmiştir; ancak bu tezin amacı modern sanat ve mimarlık tarihi yazımında önemli bir yeri olan (ve çokça da gözardı edilen) bu kadınların, gündelik yaşamları ve sanatsal üretim ve domestik mekanları arasındaki üçlü ilişkiyi göstermektir.

İç mekanın sahiplenilmesi ya da özelleştirilmesi eninde sonunda içerinin dışarıyla kurduğu ilişkiyi de dönüştürür (ister Paris'in kalabalık kent merkezinde, ister el değmemiş doğada); ve dolayısıyla kadının 'içeriyle' beraber 'dışarıyı' da deneyimleme biçimini değiştirir. Amy Wells-Lynn 'dışarının' bu sahiplenme /

özelleştirmesi durumunu "coğrafik yorumlamalar" olarak adlandırır.[213] Bu, her bir kullanıcıyla beraber mekanın çoğul deneyimlemelerinin oluşturulmasına yol açar, ve sonuçta yerin eşzamanlı varoluşlarını ortaya çıkarır – bu durumda, her yazar (sanatçı ya da mimar) için çoğul kentler oluşmaktadır. Buna doğanın yarattığı zıt imajı da ekleyebiliriz: bireyin kendi hayatını yaratımıyla ortaya çıkan çoğul kentin aksine, doğanın sahiplenilmesi ıssız ve el değmemiş, kayıp 'mekanın' 'yere' dönüşmesi, kişiselleştirilmesi anlamına gelir. Domestik mekanın varılğıyla doğal 'mekanı' doğal 'yere' dönüştüren bu kişiselleştirmeyle beraber dışarının da dönüşümü sağlanmaktadır. İç mekanın her yaratımı (belirli bir mekan için pratik edilen yaşam kodlarına müdahale ederek) yeni bir yaşam biçimi yaratımına yol açar ve dolayısıyla kullanıcısının deneyimlerini dönüştürür. Bu, kent örneğinde olduğu gibi, 'dışarının' katmanlara dağılmasına ya da doğada olduğu gibi, farklı katmanların tek bir kimliğe bürünmesine yol açar. Bu yeniden yaratım, avangard kadınların yanlızca yazması ya da tasarlamasıyla değil, aynı zamanda kadın rolüne, domestik iç mekana, ve yaşam biçimlerine sosyal üretim süreciyle getirdikleri değişiklerle mümkün olmuştur.

Domestik birime yapılan en belirgin müdahale kuşkusuz mahremiyet-kamusallık ikililiğinin yıkımı ve hem mahrem hem de kamusalı barındıran bir alternatifin yaratımıdır. Bu yeni yaratıda içeri ve dışarının sınırları sahip, izleyici, misafir ya da ev sahibi kavramlarıyla beraber belirsizleşir. Bu araştırmadaki dört figürü bağlayan da her birinin üretimleri ya da yaşantılarıyla avangarda bakışta çoğul kimlikler ve çoğul tutumlar sergilemesine rağmen yarattıkları avangard – domestik mekanlarla hem dışarıyı hem de içeriyi dönüştürmeyi başarmış olmalarıdır.

Bu mekanlar kadınların varlığı ve yaşam biçimleriyle dönüşmüş ve yeniden yaratılmış olur. Bunun yanında Stein ve Barney'nin salonlarında olduğu gibi bazı

[213] Amy Wells-Lynn, 80.

örneklerde evlerin iç mekanları, örneğin mobilyaları, modern mimarinin biçimsel özellikleriyle açık biçimde uyuşmazlık göstermektedir. Bu evlerde sürdürülen 'modern yaşama biçimleri' iç mekanın biçimsel özellikleriyle direkt ilişki halinde olmamış, bunun yerine ev sahipliği yapılan etkinliklerle bu evleri avangard mekanlar yapan sosyal statü elde edilmiştir. Buna karşın, Perriand ve Delaunay'in atölyeleri tam da modern mimariyle paralel bir tasarım anlayışına sahiptir; ancak yine de başardıkları sanat – iş – hayat entegrasyonu yönünden sosyal avangard mekanlar olarak karşımıza çıkarlar.

Örneklenen dört kadının hayatında da çoğul aktörlerin varlığı görülmektedir; bu kadınlardan hiçbiri kişisel ya da profesyonel hayatlarında tek başlarına olmamışlardır – ki bu da kendi seçtikleri yönde çalışma ve yaşama biçimlerinin yanlızca başkalarının varlığı altında gerçekleşebilmiş olduğunu gösterir. Stein için "eş", aşık ve ev hanımı Alice B. Toklas olmuştur, Barney için, bu karakter çoğullaşmış ve salona gelip giden bir grup kadın aşığına dönüşmüştür, bunların dışında kırk beş yıllık ev hizmetlisi Berthe Cleyrergue de anılabilir. Perriand ve Delaunay içinse bu rolü profesyonel bağlantılarının (örneğin Perriand için Le Corbusier ve Pierre Jeanneret) yanı sıra ailelerinin oynadığı söylenebilir.

İkinci olarak, evin dışarı açılımı (salon örneklerinde olduğu gibi sosyal olarak, ya da Barney'nin bahçesi ve Perriand'ın barınaklarında olduğu gibi fiziksel olarak) aynı zamanda mahrem ve kamusal gerçekliklerle kadın arasında yeni feminen bir bağ oluşturmuştur; bu hem iç mekanın kapalı mahremiyetini açık ve kollektif bir yaşantıya çevirmiş hem de kadının mahrum bırakıldığı kamusala ulaşmasını sağlamıştır. Üçüncü olarak ele alınması gereken, avangard ve evsellik arasındaki bağın modern ve evsellik arasındaki bağdan farklı olduğu gerçeğidir. Avangard esas olarak 'gündelik' olana ulaşmayı amaçlar – ki bu da kadın için kuşkusuz domestik mekanda herhangi bir mekanda olduğundan çok daha belirgindir. Dolayısıyla avangard ve domestik mekan birlikteliği kaçınılmaz olarak bu

mekanın ‘gerçek’ sahibi olan kadının varlığını da gerektirir. Bu açıdan bakıldığında, avangardın savunduğu sanat-gündelik hayat birlikteliğinin kadın tarafından kendilerine atfedilmiş olan (domestik) mekanlarda gerçekleşmesi kolayca anlaşılabilir. Kadınlar bu mekanların kodlarını, avangard bakış açılarını katarak dönüştürmüşlerdir.

Sonuç olarak salon, atölye ve doğa olmak üzere bu üç farklı domestik mekanın, kullanıcılarına farklı evsellikler, mahremiyetler ve kamusallıklar sunmada farklı alternatifleri oluşturduğu görülmektedir. Kadın, evsellik, avangard, iş-ev ayrımı, mahrem-kamusal ikililiği ya da kuirlik gibi anahtar sözcükler ‘modern mekan’ tanımını açarak tartışmaya ‘farklı’ sonuçlar sunmaya yardımcı olmaktadır. Erkeğe atfedilmiş dışarının kamusallığının ve kadına atfedilmiş içerinin evselliğinin sınırlarının bu örneklerde belirsizleştiği izlenmektedir. Araştırma konusu dört kadının, mekan üretiminde olduğu kadar hem kendileri hem de çevreleri için yeni yaşamlar yaratımında da, kadına ait varolan sosyal ve mekansal kodların dışına çıkarak farklı seçenekler ve olasılıkları izledikleri görülmektedir. Dört kadın da esasen bambaşka hayatlar yaşamış, farklı mesleklerde ilerlemişlerdir: Perriand bir mimar ve tasarımcıyken, Delaunay mekanlarını öngörüyle olarak tasarlamış, Stein ve Barney ise kendilerini iç mekan tasarımıyla meşgul etmemişlerdir. Aynı zamanda biçimesl anlamda da farklı evlere sahip olmuşlardır; ikisi modern mimari prensiplerine paralel tasarımlar yapmışlar, diğer ikisi ise bir önceki yüzyılla olan biçimsel bağlarını koparmamışlardır. Tüm bunlar göz önüne alındığında, tezin esas olarak ortaya çıkarmayı hedeflediği nokta, bu dört kadının yaşam tarzları ne olursa olsun yanlızca gündelik pratikleri ve sahip oldukları ya da sosyal / biçimsel olarak yeniden yarattıkları, dönüştürdükleri evleriyle domestik mekan tanımına ve kadının yeri hakkındaki sosyal kurallara getirdikleri değişimlerin gözardı edilemeyeceğidir. Mekanlar, biçimsel dilleriyle modern mimariyi izlemiyor olsalar dahi, sosyal yapıları gereği avangarddırlar; yani “öteki” sosyal modern mekanları oluşturmaktadırlar.

APPENDIX B: TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

Fen Bilimleri Enstitüsü ☐

Sosyal Bilimler Enstitüsü ■

Uygulamalı Matematik Enstitüsü ☐

Enformatik Enstitüsü ☐

Deniz Bilimleri Enstitüsü ☐

YAZARIN

Soyadı : Mehmetoğlu
Adı : Yıldız İpek
Bölümü : Mimarlık Tarihi

TEZİN ADI (İngilizce) : Parisian Avant-Garde Women and the Production of "Domestic" Space in the Early Twentieth Century

TEZİN TÜRÜ : Yüksek Lisans ■ Doktora ☐

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir. ■

2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir. ☐

3. Tezimden bir bir (1) yıl süreyle fotokopi alınamaz. ☐

TEZİN KÜTÜPHANEYE TESLİM TARİHİ: