

Finding aid for the L'Architecture lettriste collection, 1968-1988 880210

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Special Collections

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Summary Information

- Repository:** Special Collections
- Creator:** Didier Lecointre et Denis Ozanne (Firm)
- Title:** L'Architecture lettriste collection
- ID:** 880210
- Dates:** 1968-1988
- Extent:** 58.17 Linear Feet (28 boxes and 4 flatfile folders)
- Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).
- Language:** Collection material is in French.
- Abstract:** A collection assembled for an exhibition in 1988 at Lecointre-Ozanne in Paris featuring maquettes, projects, plans and writings of Isidore Isou, Roland Sabatier, Alain Satié, François Poyet, Gérard-Philippe Broutin, Albert DuPont, and Micheline Hachette. Included are manifestos and bulletins; proposals for playgrounds and housing; designs for towns of the future; and decorative designs.

Preferred Citation

L'Architecture lettriste collection, 1968-1988, The Getty Research Institute, Los Angeles, Accession no. 880210.

<http://hdl.handle.net/10020/cifa880210>

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Biographical / Historical

Didier Lecointre et Denis Ozanne, also known as Librairie Lecointre-Ozanne, was a gallery and rare books dealer in Paris run by Didier Lecointre and Denis Ozanne. Lecointre and Ozanne opened a location in Odéon on the rue de Tournon in the early 1980s, specializing in twentieth-century avant-garde art movements, photography, and artists' books. They continuously published catalogues of their holdings and exhibitions, including *Vingt ans d'architecture lettriste* in 1988, *Reliures lettristes* in 1991, and

several catalogues related to the 1991 Biennale du livre d'artiste in Uzerche. In 1987, Lecointre-Ozanne opened a location in Drouot on the rue de Provence. This location would later operate as Chloé & Denis Ozanne Rare Books, while the original Odéon location became Didier Lecointre et Dominique Drouet booksellers. Both businesses continued to collect and sell artists' books and other works by avant-garde groups like the Lettrists and Situationists.

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Scope and Contents of Collection

This collection consists of materials assembled for an exhibition, *Vingt ans d'architecture lettriste*, held at Librairie Lecointre-Ozanne in Paris in March 1988. The works include maquettes, projects, plans and writings which date from 1968 to 1988, and were created by seven members of the Lettrist movement: Gérard-Philippe Broutin, Albert DuPont, Micheline Hachette, Isidore Isou, François Poyet, Roland Sabatier, and Alain Satié. Included are manifestos and bulletins; proposals for playgrounds and housing; designs for towns of the future; and decorative designs.

The avant-garde movement, Lettrism, was formed in 1945 by Isidore Isou and Gabriel Pomerand. The Romanian-born Isou came to Paris after World War II, and upon forming the group began issuing leaflets, manuscripts, and manifestos. The group alleged that arts have life cycles, defining two distinct periods before an art's "death," the *amplique* and the *ciselante*. The *amplique* is a period in which an artistic discipline grows and expands (amplifies) through the use of techniques drawn from other disciplines out of utility, rather than from pre-existing aesthetic techniques. The *ciselante* follows the *amplique* as a period in which the art looks inward and is deepened (chiseled in) through self-reflection, but becomes inaccessible to the amateur. It then dies due to a lack of possibility for original creation, and all subsequent efforts are known as "neo"-arts. Lettrists sought out originality in their work, and often denounced revivalist artistic movements as imitative. Early Lettrists named poetry and music as dead arts and cast Lettrism as a new art. The group drew from poetry and music for their *lettries*, compositions of letters assembled for the aesthetic purpose of pleasing the eye or ear. While formatted and often performed like poetry, unlike the poem, these works emphasize the forms and sounds of letters over words, and as such, have no translatable meaning; the letter becomes a visual object symbolic only as a phoneme.

The Lettrists' experimentation with notation systems continued into more visual works and expanded into other fields of art, asserting that, like music and poetry, literature and painting had reached their respective ends and there was no room left in either field for original creation. Lettrism sought to reinvent dead fields by injecting them with experimental techniques revolving around the letter, such as uniting pattern and typography, and utilizing pictographs and varied ink colors to arrive at works that were neither figurative nor abstract. This fusion between art and writing was first termed *metagraphics*, and grew into *hypergraphics* in the 1950s. While *lettries* stripped meaning from notational symbols to create purely aesthetic works, *hypergraphy* introduced diverse notational symbols into works to add layers of meaning. This allowed Lettrist paintings to be "read," while Lettrist novels wove together narratives

using all manner of symbols. Inserting images into a novel was termed *plasticizing*, and Isou's first hypergraphic novel, *Les Journaux des dieux*, was published in 1950.

The Lettrists' work regarding architecture can be traced back to Isou's 1968 "[Manifeste pour le bouleversement de l'architecture](#)," (#13 in the Lecointre-Ozanne sale catalogue), but would be more fully fleshed out with Roland Sabatier and Alain Satié's publication of "[Le Bouleversement de l'architecture](#)," in 1979 (#14 in the sale catalogue). Sabatier joined the Lettrists in 1963, Satié and Hachette in 1964, Poyet in 1966, Broutin in 1968, and DuPont in 1973. These artists would explore the relationship between Lettrist ideas and architecture in the works within this collection, both individually and collaboratively, as in the proposal for a façade in Fécamp and the exterior of the Mid Mad Mod store in Paris.

The Lettrists defined architecture up to the Modernists as the discipline's amplique period, and sought to usher the discipline through its ciselante period and into the hypergraphic. Isou proposed to liberate the architectural form from utilitarian goals, experimenting with typographical massing in his maquettes featured in this collection. Broutin's maquettes explore the Pyramid of Cheops' potential as a monumental hypergraphic structure, while Satié and Poyet's work explores the hypergraphic on an urban scale. Lettrist architecture focused on aesthetics and materiality, and experimented with the part as a whole. Like Lettrist work creating universal notation systems, *meca-architecture* encompassed a universal system of building materials, including any and all objects as possible building components, as illustrated in Micheline Hachette's piece, "Méca-esthétique pour la construction d'une demeure," where the rubber boot is presented as both possible building material and possible building form.

Lettrist architecture explored the unbuilt as construction projected in an imaginary dimension. This is tied to the group's notions of the *infinitésimale* and *super-temporelle*, which are inter-related Lettrist concepts of imaginary and impossible works which can only be suggested or represented by surrogates in reality. Infinitésimale works often involved stimulation of the senses, in which a work invokes another thing, sense, or memory. Two of Isou's maquettes utilize veils and incandescent lights to suggest symbolic and allegorical imagined projects, while two of Sabatier's pieces pair objects (a mirror and a vinyl record) with hand-written quotes to imply works that must be imagined by the public. These works require participation on the part of the viewer. Likewise, the super-temporelle requires audience intervention, it demands the audience "fill-in" the work with their own ideas, meaning that the work is perpetually in an unfinished state and cannot exist within a typical temporal framework, which allows it to transverse temporal existence. These concepts are illustrated in the many drawings and maquettes included in this collection.

Sources consulted:

L'architecture lettriste : Ciselante, hypergraphique, infinitésimale & super-temporelle (1968-1988) : 20 ans d'architecture lettriste : Livres, plans, projets, maquettes. Paris: Didier Lecointre-Denis Ozanne, 1988.

Acquaviva, Frédéric. *Isidore Isou, Hypergraphic Novels, 1950-1984.* Stockholm, Sweden: Rumäniska Kulturinstitutet, 2012.

Curtay, Jean-Paul, *Letterism and Hypergraphics : the Unknown Avant-Garde, 1945-1985.* New York: Franklin Furnace, 1985.

Failing, Patricia. *An Introduction to the Theory and Practice of Letterist Painting : As Exemplified in the Oeuvre of Maurice Lemaître*. Paper presented at the First International Symposium on Letterism, Lewis & Clark College, Portland, OR, May 26, 1976. Paris: Centre de Créativité, c. 1978.

Lemaître, Maurice. *What Is Letterism? : The Only French Avantgarde Movement Born Since Dada and Surrealism*. Paris: Centre de Créativité, c. 1979.

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Arrangement

Materials by individual artists/authors are grouped together following the order in the catalogue of the sale exhibition at Lecointre-Ozanne. Titles are drawn from the catalogue.

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Administrative Information

Conditions Governing Access

Open for use by qualified researchers. Contact the repository for information regarding access to the maquettes.

Publication Rights

Contact [Library Reproductions and Permissions](#).

Immediate Source of Acquisition

Acquired in 1988.

Processing History

The collection was rehoused upon receipt. Sara McGillivray wrote the finding aid in 2017.

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Related Materials

Related Archival Materials

For Lettrist writings see the [Lettrism papers](#), the [Lettrist movement papers](#), and the [Jean Brown Collection](#).

Separated Materials

Published material from the sale exhibition was separated from this collection and catalogued by the library. These materials consisted of sale exhibition catalogue number 13, "[Manifeste pour le bouleversement de l'architecture](#)," numbers 14 and 15, "[Le Bouleversement de l'architecture](#)," and number 49, "[Particuliers, promoteurs ne confiez plus vos constructions aux escrocs \[...\]](#)"

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Controlled Access Headings

Contributor(s)

- Broutin, Gérard-Philippe
- DuPont, Albert, 1951-
- Hachette, Micheline
- Isou, Isidore
- Poyet, François
- Sabatier, Roland, 1942-
- Satié, Alain, 1944-

Subjects - Topics

- Architectural design
- Lettrism

Collection Inventory

Title/Description	Containers
Broutin, Gérard-Philippe, 1987 <i>Scope and Contents:</i> Gérard-Philippe Broutin's work in this collection consists of a series of ten plaster maquettes depicting the Pyramid of Cheops, accompanied by hand-painted quotes.	

<p>Partons de la pyramide de Cheops, pyramide dont la fonction est religieuse... 19 x 18 cm;polyester plaster, Chinese ink</p>	<p>Double oversize box 2</p>
<p><i>Scope and Contents:</i> Sale exhibition catalogue number: 1. "Partons d'une pyramide, celle de Chèops par exemple, pyramide dont la fonction est religieuse..." inscribed on piece.</p>	
<p>Donnons-lui, comme Isidore Isou, la seule valeur d'objet esthétique... 19 x 18 cm;polyester plaster, Chinese ink</p>	<p>Double oversize box 2</p>
<p><i>Scope and Contents:</i> Sale exhibition catalogue number: 2. "Donnons lui, comme Isidore Isou, la seule valeur d'objet esthétique..." inscribed on piece.</p>	
<p>Analysons cette pyramide... 19 x 18 x 20 cm;polyester plaster, Chinese ink</p>	<p>Double oversize box 2</p>
<p><i>Scope and Contents:</i> Sale exhibition catalogue number: 3. Title inscribed on piece.</p>	
<p>Injectons-lui une dose de rêve... 19 x 18 x 20 cm;polyester plaster, Chinese ink, acrylic gouache</p>	<p>Double oversize box 2</p>
<p><i>Scope and Contents:</i> Sale exhibition catalogue number: 4. "Injectons lui une dose de rêve..." inscribed on piece.</p>	
<p>Et encore une dose de rêve... 19 x 18 x 20 cm;polyester plaster, Chinese ink, collage</p>	<p>Double oversize box 2</p>
<p><i>Scope and Contents:</i> Sale exhibition catalogue number: 5. "Et encore une autre dose de rêve..." inscribed on piece.</p>	
<p>Détruisons-la... 19 x 18 x 20 cm;polyester plaster, Chinese ink</p>	<p>Double oversize box 2</p>
<p><i>Scope and Contents:</i> Sale exhibition catalogue number: 6. "Détruisons la...(blocs juxtaposés de façon ha andeuse)" inscribed on piece.</p>	
<p>On pourrait même utiliser des êtres humains comme élément de construction... 19 x 18 x 20 cm;polyester plaster, Chinese ink, acrylic gouache</p>	<p>Double oversize box 2</p>
<p><i>Scope and Contents:</i> Sale exhibition catalogue number: 7. "On pourrait même utiliser des êtres humains comme éléments de construction..." inscribed on piece.</p>	
<p>Servons-nous de cette pyramide comme d'un support à une architecture hypergraphique... 19 x 18 x 20 cm;polyester plaster, Chinese ink, acrylic gouache</p>	<p>Double oversize box 2</p>
<p><i>Scope and Contents:</i> Sale exhibition catalogue number: 8. "Servons nous de cette pyramide comme d'un support à une architecture hypergraphique..." inscribed on piece.</p>	

<p>En dépassant la pyramide hypergraphique, pourquoi ne pas penser à d'autres architectures inexistantes ou possibles... 19 x 18 x 20 cm;polyester plaster, Chinese ink, acrylic gouache</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 9. "[?]ant cette pyramide [?]hique, pourquoi ne [?]r à d'autres archi- [?]nexistantes ou possibles" inscribed on piece.</p>	<p>Double oversize box 2</p>
<p>Vous pourriez même aider à construire et détruire ce monument pendant des siècles et des siècles... 19 x 18 x 20 cm;polyester plaster, Chinese ink</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 10. "Vous pourriez même aider à construire et détruire ce monument pendant des siècles et des siècles." inscribed on piece.</p>	<p>Double oversize box 2</p>
<p>DuPont, Albert, Projet de décoration d'une façade d'immeuble à Fécamp, 1978</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 11. Drawing of a decorative design for a façade in Fécamp, done in conjunction with Roland Sabatier and Alain Satié.</p>	<p>Flatfile 4</p>
<p>Hachette, Micheline, Méca-esthétique pour la construction d'une demeure, 1968; 29 x 17 x 35 cm;paint on rubber boot</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 12. Title inscribed on piece.</p>	<p>Double oversize box 3</p>
<p>Isou, Isidore, 1987-1988</p> <p><i>Scope and Contents:</i> Isidore Isou's work in this collection includes several maquettes of mixed materials and a typescript. Isou's other writings on architecture were separated from this collection and catalogued by the library; see "Manifeste pour le bouleversement de l'architecture," and "Le Bouleversement de l'architecture," (Sale exhibition catalogue numbers: 13-15).</p>	
<p>Projet pour le musée Isidore Isou, 1987; 30 x 16 x 75 cm;hand-painted balsa wood</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 16.</p>	<p>Double oversize box 4</p>
<p>Transformation de la jungle en Paris, élevée au rang de ville paradisiaque, 1987; 50 x 36 x 38 cm;hand-painted balsa wood</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 17.</p>	<p>Double oversize box 5</p>
<p>Proposition pour l'architecture cosmique, 1987-1988</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 18.</p>	
<p>Maquette</p>	

	Double oversize box 6 Box 7**	
Photographs	Oversize box 1	Folder 1
"Manifeste de l'architecture cosmique" <i>Scope and Contents:</i> Photocopy of corrected typescript.	Oversize box 1	Folder 1
Projet d'architecture esthapéïriste ou infinitésimale, 1987; veils, electric fan, lights <i>Scope and Contents:</i> Sale exhibition catalogue number: 19.	Oversize box 8 Box 9*	
De l'architecture ciselante à l'architecture infinitésimale, 1987; building maquettes, brick, electric fan, flashlight, veil <i>Scope and Contents:</i> Sale exhibition catalogue number: 20.	Double oversize box 10	
Poyet, François , Application de l'hypergraphie modulaire à l'architecture, 1967; 74 x 56 x 42 cm; polystyrene <i>Scope and Contents:</i> Sale exhibition catalogue number: 21. Maquette depicting a modular hypergraphic city of the future.	Double oversize box 11	
Sabatier, Roland , 1968-1970, 1980 <i>Scope and Contents:</i> Roland Sabatier's works in this collection include architectural drawings, quotes on graph paper, paintings, and mixed media works. Also included with Sabatier's work are the designs for the sign and exterior of the Mid Mad Mod store in Paris, done in collaboration with Maurice Lemaître, Alain Satié and Micheline Hachette. For Sabatier's writing on architecture, see " Particuliers, promoteurs ne confiez plus vos constructions aux escrocs [...] " (Sale exhibition catalogue number: 49).		
Dix projets d'architectures ciselantes et hypergraphiques, 1969-1970 <i>Scope and Contents:</i> Sale exhibition catalogue number: 22. Ten collages, ink and gouache presented together in a paper jacket. "Dix projets d'Architectures ciselantes & hypergraphiques" inscribed on piece.	Oversize box 1	Folder 2
Œuvre de narcissisme architectural, 1970 <i>Scope and Contents:</i> Sale exhibition catalogue number: 23. Title inscribed on piece.	Flatfile 2	
Architecture sonore (édifice infinitésimal), 1969		

<p><i>Scope and Contents:</i> Sale exhibition catalogue number: 24. Title inscribed on piece.</p>	<p>Oversize box 1 Folder 3</p>
<p>Récréation (architecture poudriste supertemporelle), 1970</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 25. "Je signe tous les dessins, châteaux de sable ou traces de pas, volontaires ou non, réalisés à dater de ce jour sur toutes les plages du monde, comme les éléments d'une vaste architecture poudriste supertemporelle intitulée: Récréation" inscribed on piece.</p>	<p>Flatfile 2</p>
<p>Le gardien du sommeil (édifice infinitésimal et supertemporel polyautomatique), 1970</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 26. "Je signe tous les rêves que vous effect[?] cette nuits et durant toutes les nuits à venir comme autant de "briques" possibles d'un édifice infinitésimal & supertemporel polyautomatique ou multi-instinctif intitulé: le gardien du sommeil" inscribed on piece.</p>	<p>Flatfile 2</p>
<p>Architecture tactile, 1969</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 27. "Touchez cette matière et [v]oyez-vous dans la sensation qui naîtra de cet acte (architecture tactile)" inscribed on piece.</p>	<p>Flatfile 2</p>
<p>Architecture esthapéiriste en forme de trilogie Hégélienne, 1970</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 28. "Architecture esthapéiriste en forme de trilogie hegelienne" inscribed on piece.</p>	<p>Flatfile 2</p>
<p>Les profondeurs (plan infinitésimal), 1970</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 29. "Je signe tous les trous qui seront réalisés à dater de ce jour, non comme des ready-made tardifs résultant de l'appropriation de la réalité, mais comme des éléments valables pour autant qu'ils permettent d'imaginer sur un plan infinitésimal les éléments inconcevables d'une oeuvre architecturale esthapéiriste intitulée: les profondeurs" inscribed on piece.</p>	<p>Flatfile 2</p>
<p>Incomplet (oeuvre d'architecture infinitésimale et supertemporelle), 1969</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 30. "Toutes les absences constatées en ce lieu ou en des lieux différents, par vous-même ou des personnes de votre connaissance, aujourd'hui et dans les jours à venir, participent à l'oeuvre d'architecture infinitésimale et supertemporelle intitulée: incomplet" inscribed on piece.</p>	<p>Flatfile 2</p>
<p>La construction des constructions, 1969</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 31. "Réunissez vous autour de cet emplacement pour réfléchir ensemble, dans un profond silence, sur les conditions d'un chef-d'oeuvre</p>	<p>Flatfile 2</p>

architectural inexistant et [invisible?] intitulé: la construction des constructions" inscribed on piece.

<p>Immeuble au centre hypergraphique, 1980</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 32. Title inscribed on piece.</p>	Flatfile 1	
<p>Ensemble architectural polythanasique, 1980</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 33. Title inscribed on piece.</p>	Flatfile 1	
<p>Projet d'une architecture polythanasée, 1980</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 34. Title inscribed on piece.</p>	Flatfile 1	
<p>Projet d'architecture hermétique dense et relâchée, 1980</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 35. "Projet d'Architecture hermétique (dense & relâchée)" inscribed on piece.</p>	Flatfile 1	
<p>Aire de jeux, 1972</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 36. Title inscribed on piece.</p>	Oversize box 1	Folder 4
<p>Architecture définition (Logement), 1968</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 37. "Architecture définition" inscribed on piece.</p>	Oversize box 1	Folder 3
<p>Architecture définition (Architecture), 1968</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 38. "Architecture définition" inscribed on piece.</p>	Oversize box 1	Folder 3
<p>Différentes briques, 1970</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 39. Title inscribed on piece.</p>	Oversize box 1	Folder 3
<p>Leçon d'architecture ciselante, 1969</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 40.</p>	Oversize box 12	
<p>Briques, 1969</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 41.</p>	Oversize box 13	

<p>Ecrits sur l'architecture, 1969</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 42.</p>	<p>Oversize box 14</p>	
<p>Pavillon de la propriété créatrice, 1980</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 43.</p>	<p>Oversize box 15</p>	
<p>Plan hypergraphique, 1968</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 44.</p>	<p>Oversize box 16</p>	
<p>La polythanasie de l'architecture, 1969</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 45.</p>	<p>Oversize box 17</p>	
<p>Projet d'architecture parlante, 1969</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 46. Title inscribed on piece.</p>	<p>Oversize box 1</p>	<p>Folder 5</p>
<p>Mur musical, 1969</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 47. Title inscribed on piece.</p>	<p>Oversize box 1</p>	<p>Folder 3</p>
<p>Projet de décoration extérieure du magasin MID MAD MOD, 1969</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 48. Exterior design for a store on the Rue de Buci in Paris. Designed with Maurice Lemaître, Alain Satié and Micheline Hachette. Architect: Yves Fernandez. Photographic montage, drawing, and maquettes of the building's sign created by all four participants.</p>	<p>Oversize box 1</p>	<p>Folder 6-7</p>
<p>Satié, Alain, 1969-1985</p>		
<p><i>Scope and Contents:</i> Alain Satié's works in this collection include two hypergraphic paintings, and materials for architectural projects consisting of drawings, maquettes, and photographs of the maquettes. These projects include proposals for playgrounds, housing, and towns of the future. Also included are additional drawings for the design of a façade in Fécamp, undertaken with DuPont and Sabatier.</p>		
<p>Plan de situation d'une ville nouvelle, 1980</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 50.</p>	<p>Double oversize box 18</p>	
<p>Décoration de façade, immeuble ou tour, 1984</p>		

<p><i>Scope and Contents:</i> Sale exhibition catalogue number: 51.</p>	Oversize box 19	
<p>Décoration d'une salle de billard, 1981-1982</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 52. Design for a billiard room, including photographic montage and drawings on one board.</p>	Oversize box 1	Folder 8
<p>Projet d'un ensemble commercial et d'habitation, 1978</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 53. Design for a commercial and residential complex.</p>		
<p>Maquette, 7 x 7 x 41 cm;wood</p>	Oversize box 20	
<p>Drawings and photographs</p>	Oversize box 1	Folder 10
<p>Projet de ferme modèle avec serre incorporée, 1985</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 54. Design for a farm with an incorporated greenhouse.</p>		
<p>Maquette, 39 x 21 x 10 cm;wood and plastic</p>	Oversize box 21	
<p>Drawings</p>	Oversize box 1	Folder 10
<p>Trois tubes renversés libérant des lettres, 1976</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 55. Design for a playground or schoolyard.</p>		
<p>Maquette, 60 x 47 x 10 cm;cardboard and plastic</p>	Double oversize box 22	
<p>Drawings and photographs</p>	Oversize box 1	Folder 9
<p>Tour d'habitation aux formes qui se complètent, 1978</p> <p><i>Scope and Contents:</i> Sale exhibition catalogue number: 56.</p>		
<p>Maquette, 47 x 34 x 33 cm;cardboard and plastic</p>	Double oversize box 23	
<p>Drawings and photographs</p>		

	Overdose box 1	Folder 10
<hr/>		
Projet de décoration d'une façade d'immeuble à Fécamp, 1978 <i>Scope and Contents:</i> Sale exhibition catalogue number: 57. Decorative design for a façade in Fécamp.		
<hr/>		
Photograph	Overdose box 1	Folder 10
<hr/>		
Drawings	Flatfile 3	
<hr/>		
Projet de tour d'habitation aux formes molles, 1978 <i>Scope and Contents:</i> Sale exhibition catalogue number: 58. Wood and plaster maquette.	Double oversize box 24	
<hr/>		
Project d'une ville nouvelle, 1979 <i>Scope and Contents:</i> Sale exhibition catalogue number: 59.		
<hr/>		
Maquette, 90 x 80 x 15 cm;wood	Double oversize box 25	
<hr/>		
Drawings and photographs	Overdose box 1	Folder 10
<hr/>		
Project d'une ville nouvelle, 1969; base 25 cm diameter, H 55 cm <i>Scope and Contents:</i> Sale exhibition catalogue number: 60. Wood maquette.	Double oversize box 26	
<hr/>		
Quatre projets de décoration entrant dans le cadre du 1%, 1973-1978 <i>Scope and Contents:</i> Sale exhibition catalogue number: 61. Cardboard and plastic maquettes.	Double oversize box 27 Box 27a	
<hr/>		
Projet de lotissement social, 1978; 48 x 16 x 8 cm;wood and cardboard <i>Scope and Contents:</i> Sale exhibition catalogue number: 62. Design for a subdivision.	Double oversize box 28	