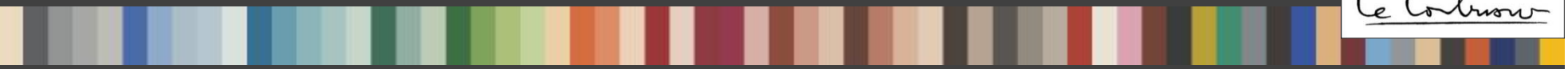
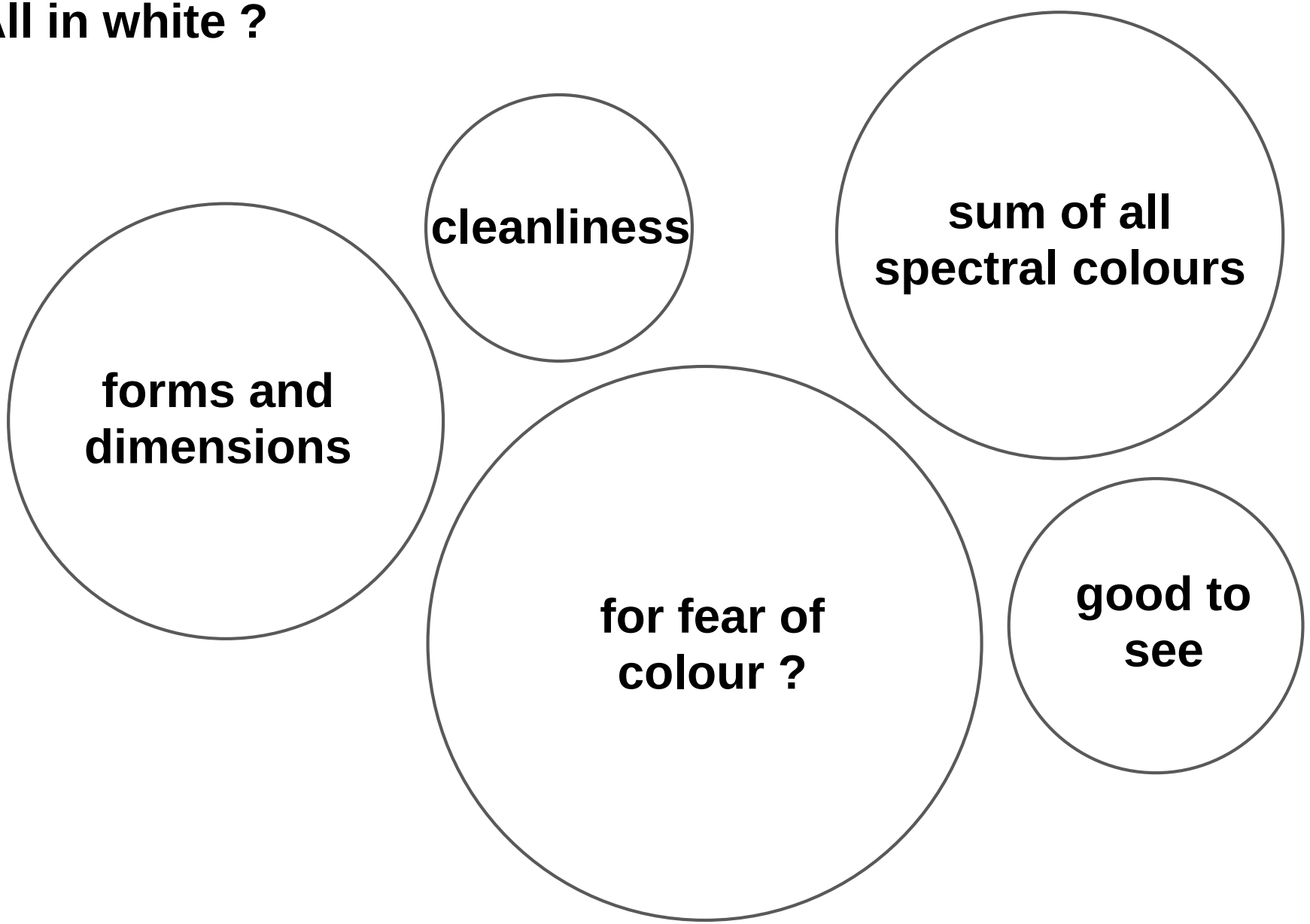
Les Couleurs® Le Corbusier

Faenza, September 2018



All in white ?



© Les Couleurs Suisse AG

Colour ?

*“ **Colour** is the characteristic of human visual perception described through colour categories …*

This perception of colour derives from the stimulation of cone cells in the human eye by electromagnetic radiation in the visible spectrum.

Colour categories and physical specifications of colour are associated with objects through the wavelength of the light that is reflected from them.
This reflection is governed by the object's physical properties such as light absorption, emission spectra, etc. … ”

Source: Wikipedia

‘ Colour ’ can be explained easily

3 characteristics

- Colour tone: grey, blue, red, …
- Lightness: how light or dark (on a white - black axis)
- Saturation: how colorful (how far away from the white – black axis)

Along the 3 various colour systems offer spaces for any number of colours.

But

- Which colour shades are suitable for architecture ?
- What are the effects of particular shades (what are most effective values) ?
- Which colours can be combined harmoniously ?
- How to design a skillful colour concept (to ensure that nothing is done wrong) ?

© Les Couleurs Suisse AG

Le Corbusier

“ … The ranges of the collections are numerous, maybe sufficient.

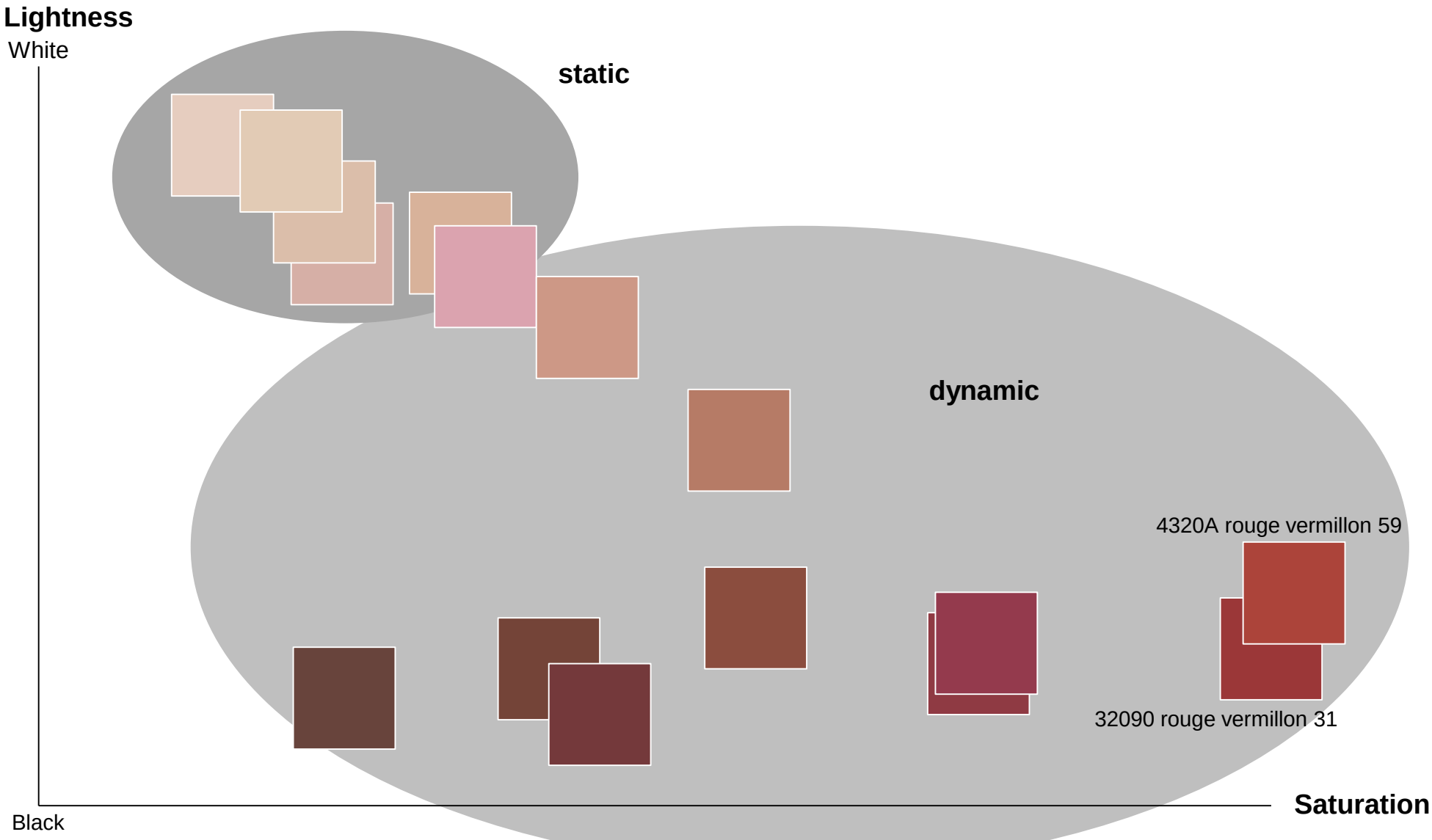
I looked at them more closely;
the ranges were not really sufficient;
the colour tones were more or less suitable for architecture.
Decidedly, for myself, the wall seemed to deserve a more precise polychromy.

First of all, I eliminated most of the pigment colours;
I kept ’ the noble range ’: white, black, ultramarine, blue, tones of English green, yellow ochre, natural sienna, a vermilion, a carmine red, the English red, the burnt sienna.

And for each of these tones, I researched, from the mural perspective, the most effective values.
For each colour, there are several values of intensity where the opulence is evident. “

Source: Le Corbusier, ARCHITECTURAL POLYCHROMY, Study by an architect (by the way also involved in the adventure of contemporary painting) for architects. Typeface, provided by the Fondation Le Corbusier.

Most effective values (red/red ochre)



© Les Couleurs Suisse AG

Effects of colour

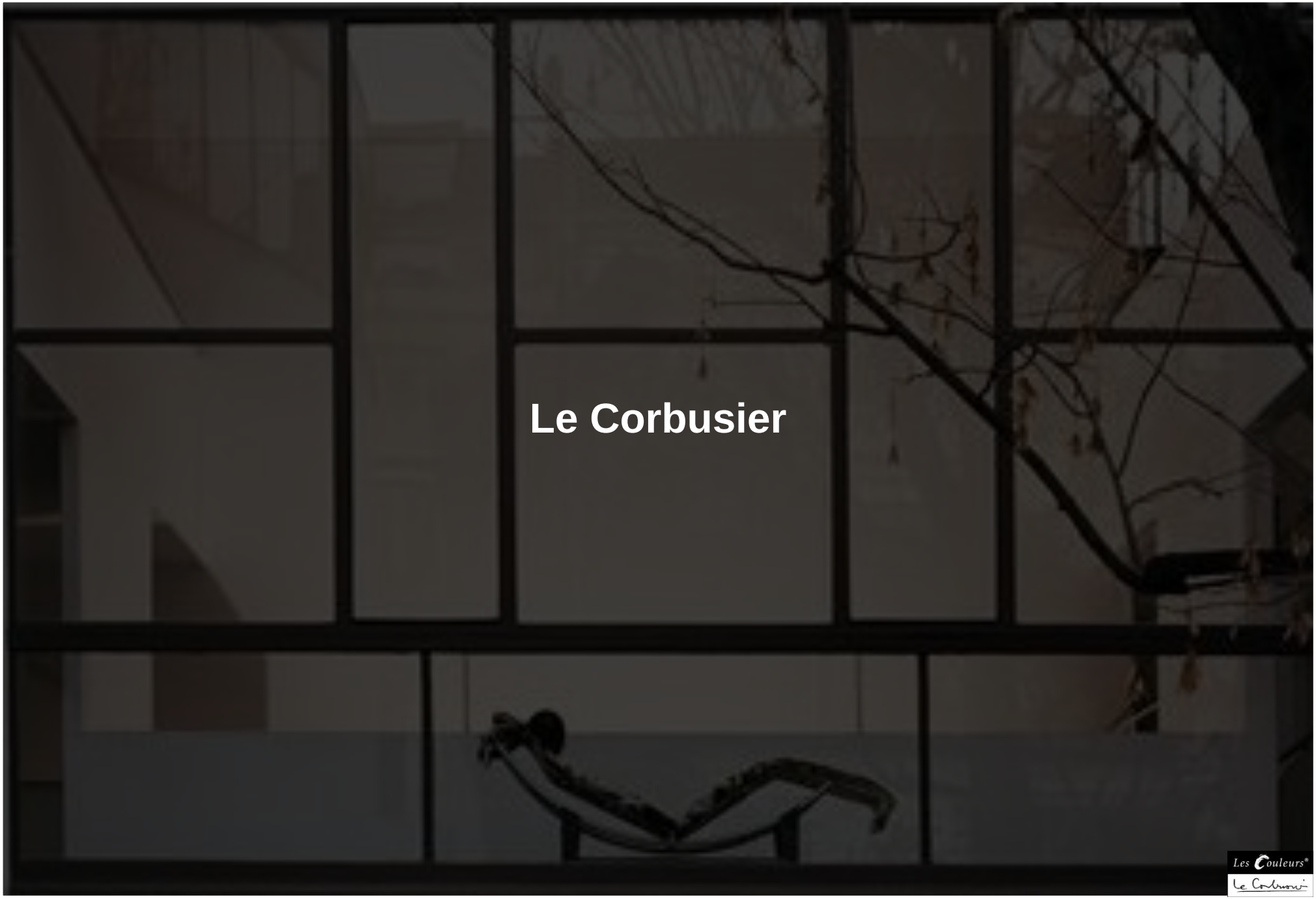
“ Colour is an incredibly effective triggering tool.
Colour is a factor of our existence.

‘ Colour modifies space ’

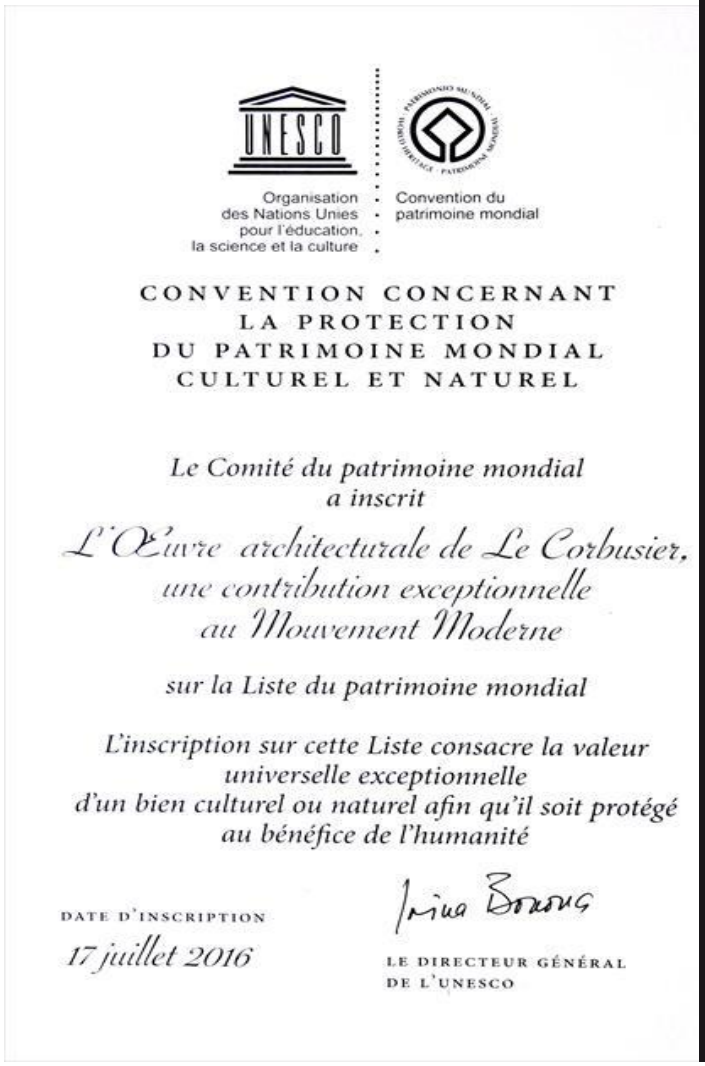
‘ Colour classifies objects ’

‘ Colour acts physiologically upon us and reacts strongly upon our sensitivities ’ “

© Les Couleurs Suisse AG; Fondation Le Corbusier; FLC/ADAGP


Le Corbusier

2016: UNESCO World Cultural Heritage



UNESCO

Organisation des Nations Unies pour l'éducation, la science et la culture

Convention du patrimoine mondial

CONVENTION CONCERNANT LA PROTECTION DU PATRIMOINE MONDIAL CULTUREL ET NATUREL

Le Comité du patrimoine mondial a inscrit

L'Œuvre architecturale de Le Corbusier, une contribution exceptionnelle au Mouvement Moderne

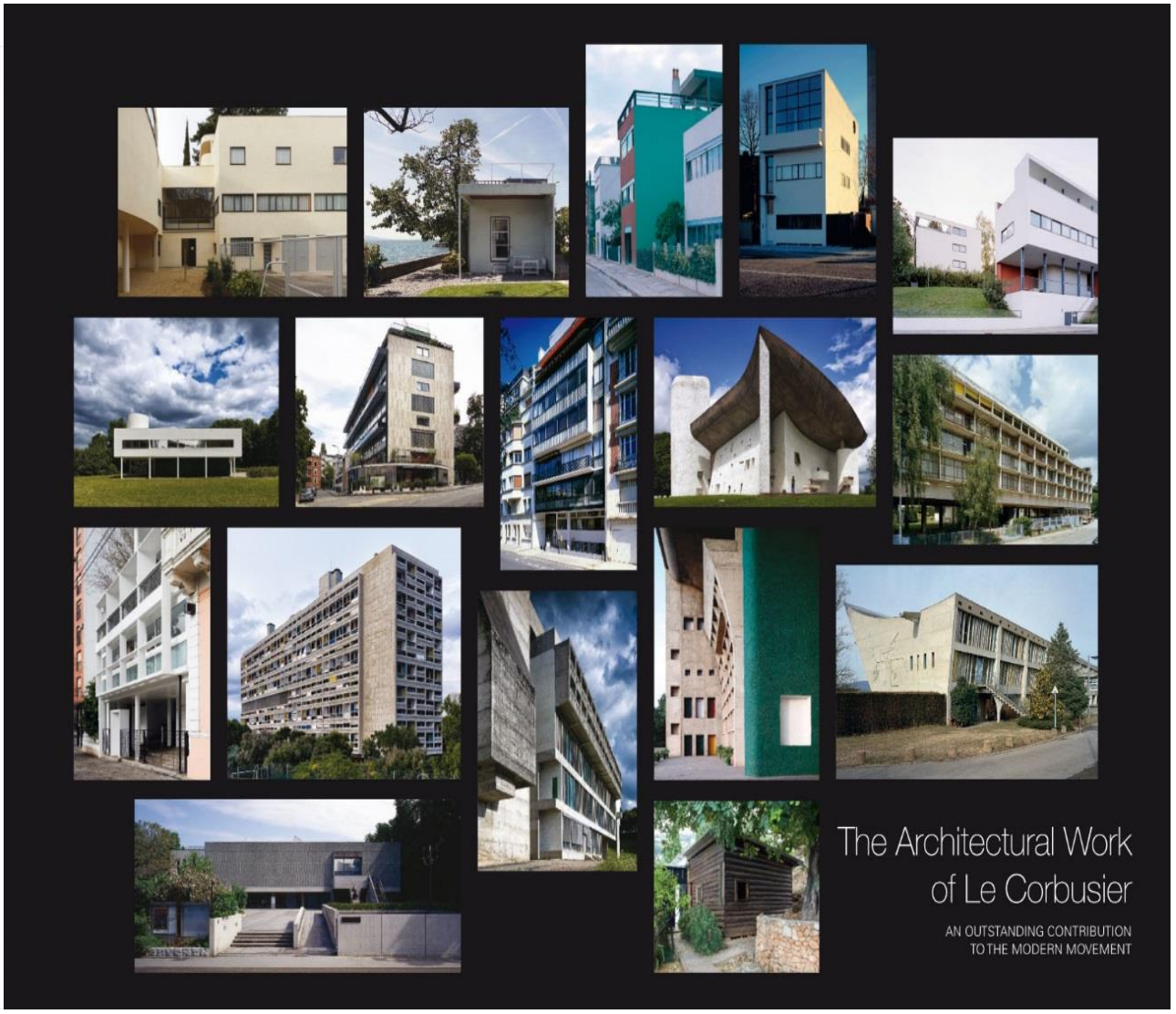
sur la Liste du patrimoine mondial

L'inscription sur cette Liste consacre la valeur universelle exceptionnelle d'un bien culturel ou naturel afin qu'il soit protégé au bénéfice de l'humanité

DATE D'INSCRIPTION

17 juillet 2016

LE DIRECTEUR GÉNÉRAL DE L'UNESCO



© Fondation Le Corbusier; UNESCO

Les Couleurs® Le Corbusier

Honours

Honorary doctor

- University **Zurich** (1933)
- ETH **Zurich** (1955)
- University of **Cambridge** (1959)
- University of **Colombia** (1961)
- University of **Geneva** (1963)

Honory member, Gold medal, Election

- **RIBA** - Royal Institute of British Architects (1937)
- **Royal Fine Arts Academy Stockholm** (1939)
- **RIBA -** Royal Institute of British Architects **(**1953)
- **American Academy of Arts and Sciences** (1956)
- **Royal Academy of Fine Arts Copenhagen** (1957)
- **American Institute of Architects** (1961)
- **Architectural Society of Boston** (1965)

Switzerland

- Honory citizen of **La Chaux-de-Fonds** (1957)
- Swiss National Bank – **10 Franc note** (1997)

France

- **Chevalier** de la Légion d'Honneur (1937)
- **Commandeur** de la Légion d'Honneur (1952)
- **Commandeur** de l'ordre du Mérite (1961)
- **Grand officier** de la Légion d'Honneur (1963)
- **Grand-croix de la Légion d'Honneur** (1964)

© Les Couleurs Suisse AG; Fondation Le Corbusier; FLC/ADAGP

Obviously ahead of time …

Villa Stein-de-Monzie, ‘ Les Terrasses ‘, Garches – Vaucresson (F), 1926

© Fondation Le Corbusier; FLC/ADAGP

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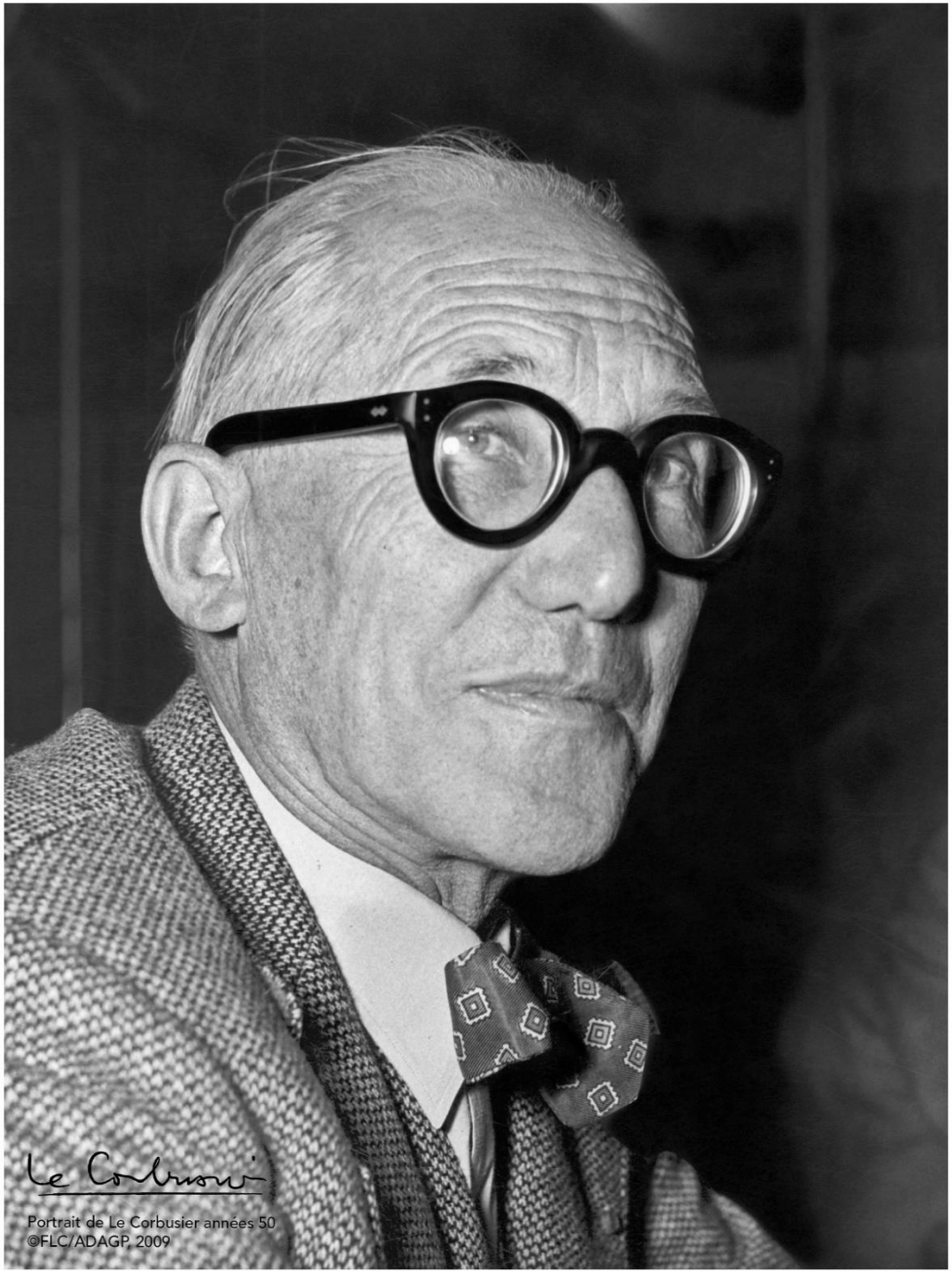


Portrait de Le Corbusier années 50
©FLC/ADAGP, 2009

Charles-Édouard Jeanneret-Gris,
known as Le Corbusier (1887 – 1965),
is regarded as most influential architect.

He shaped perceptions of modern architecture
and of modernity itself.

Le Corbusier built many pioneering buildings and drew up numerous urban development plans around the world.
He developed groundbreaking architectural theories and wrote lots of books and articles.

He created impressive art works and designed timeless furniture icons.

Based on his unparalleled experiences and
his continuous practice of the use of colour,
Le Corbusier developed the timeless theory of colours

– the Architectural Polychromy
(la Polychromie Architecturale)

Les Couleurs® Le Corbusier

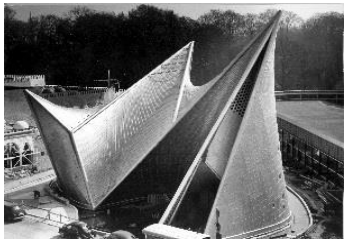
Pioneering buildings around the world

France

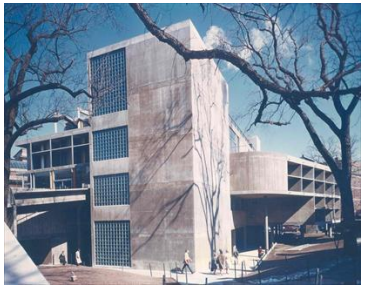
Switzerland

Germany

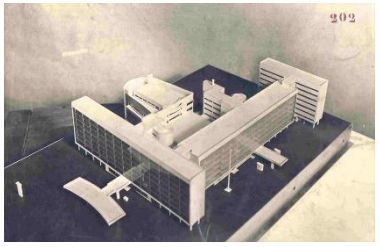
Belgium



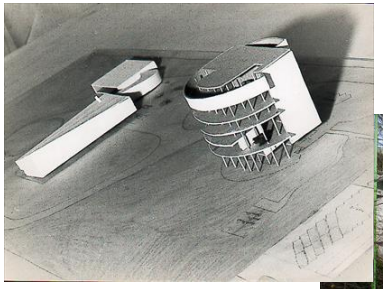
USA



Russia



Japan



South America

Africa

India

© Fondation Le Corbusier; FLC/ADAGP

Les Couleurs® Le Corbusier

Groundbreaking architectural theories

1927 – ‘ The five points of a new architecture ’

1. The pilotis
2. The roof garden
3. The open plan
4. The open facade
5. The horizontal window

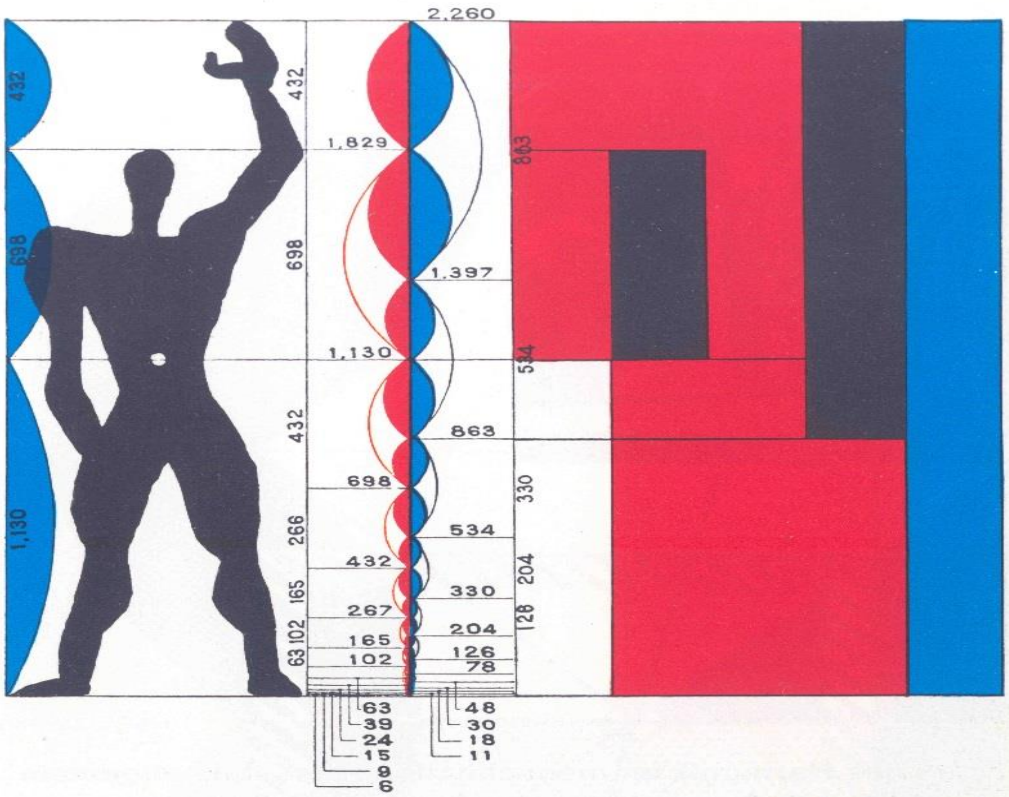
‘ The changes of modernity ’

‘ The absolute icon of Modern Movement ’

© Fondation Le Corbusier; FLC/ADAGP

Les Couleurs® Le Corbusier

Le Modulor



1945, Le Corbusier closed the researches on proportion that he had conducted for twenty years, and which had won for him the degree of Dr. h.c. in philosophy and mathematics of the University of Zurich.

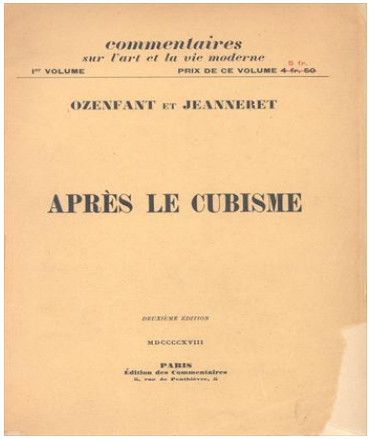
Professor Einstein :

“ It is a language of proportions which makes it difficult to do things badly, but easy to do them well ”.

© Fondation Le Corbusier; FLC/ADAGP

Les Couleurs® Le Corbusier

Publications



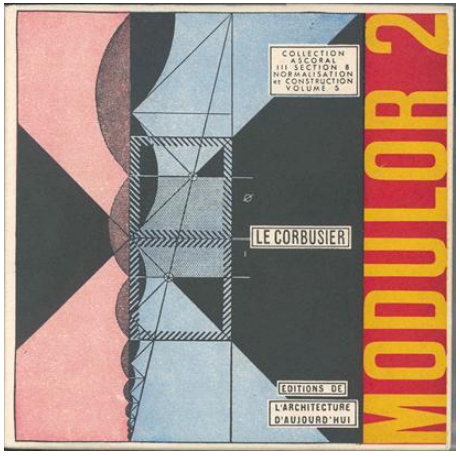
Après le cubisme , OZENFANT, Amédée et JEANNERET, Charles-Edouard, 1918

Vers une architecture, LE CORBUSIER, 1923

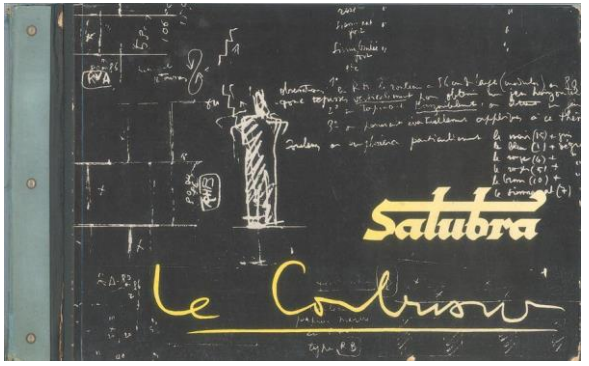
Urbanisme, LE CORBUSIER, 1924

Cover L'Esprit Nouveau, n°24, june 1924

Almanach d'architecture moderne, LE CORBUSIER, 1925



Le Modulor II, LE CORBUSIER, 1955



Salubra, claviers de couleur (2ème série), Author : LE CORBUSIER, 1959

© Fondation Le Corbusier; FLC/ADAGP

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Art work

Paintings

La cheminée, 1918

Sculptures

La cathédrale, 1964

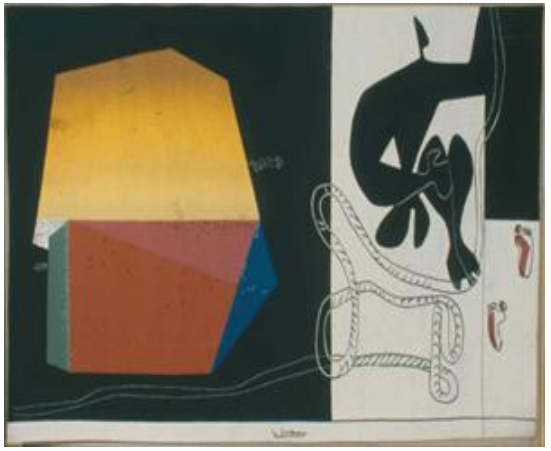
Drawings & Collages

Etude sur le thème de "la pyrénéenne" et nu féminin passant la porte, 1940

Enamels

Composition avec lignes géométriques jaunes, oranges, bleues, 1962

Tapestries



Traces de pas dans la nuit, 1957

Engravings

Bouteille, 1960

© Fondation Le Corbusier; FLC/ADAGP

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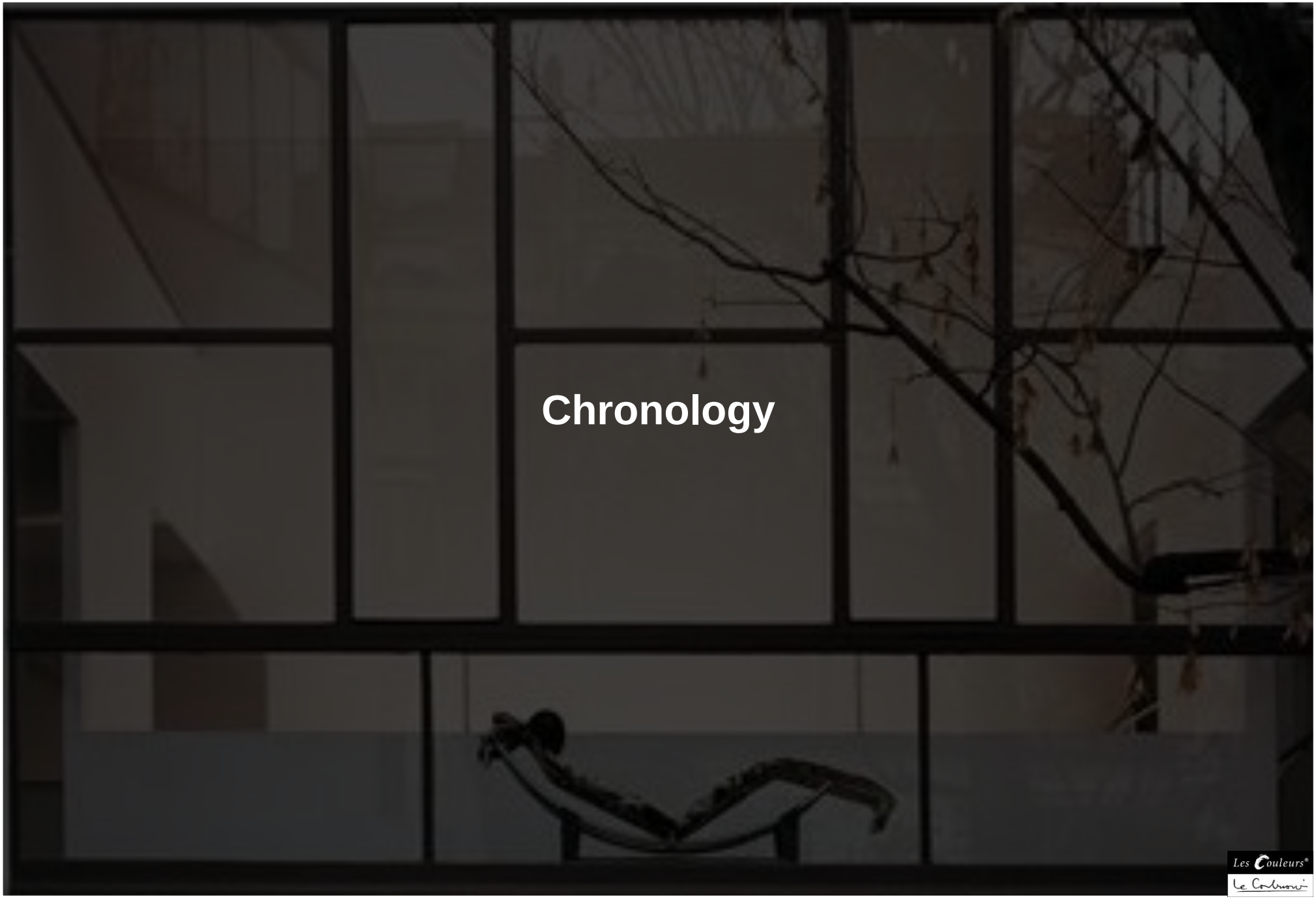
Furniture icons

Furniture presented at the Salon d'Automne, Paris, 1929

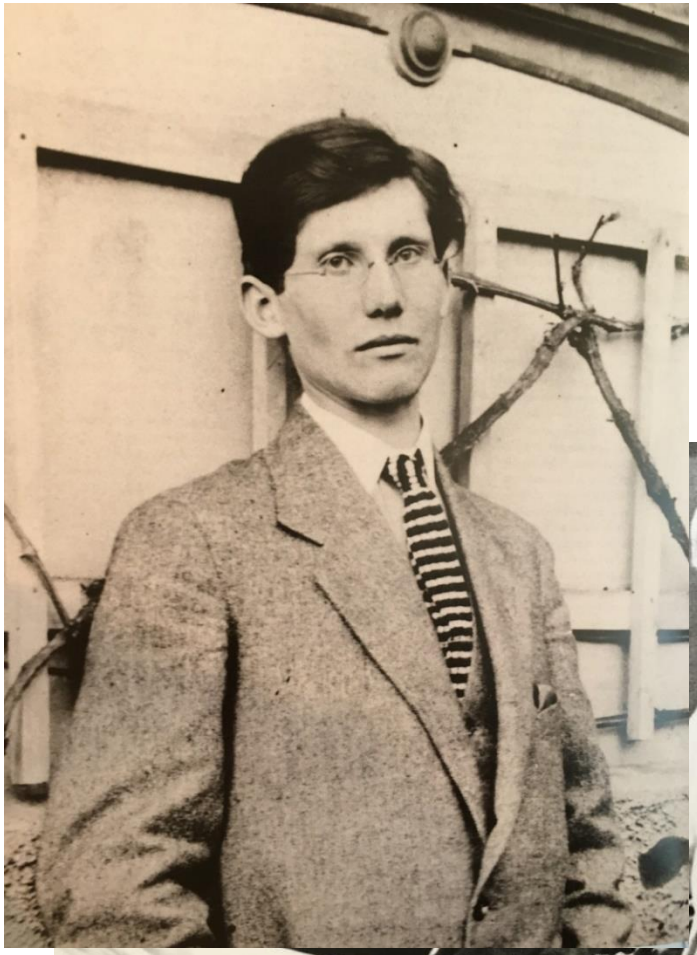
Le Corbusier, Pierre Jeanneret, Charlotte Perriand
LC4 - Chaise longue, 1928,
LC2 - Fauteuil Grand confort, petit modèle, 1928

© Fondation Le Corbusier; FLC/ADAGP; Cassina


Chronology

1904

Advanced Decorative Art School



1905 (age of 18)

Villa Fallet, La Chaux-de-Fonds (CH), 1905

© Fondation Le Corbusier; FLC/ADAGP

1912 (age of 25) - Maison Blanche

Villa Jeanneret-Perret (Maison Blanche), La Chaux-de-Fonds (CH), 1912

Its tendency is neoclassical,
influenced by
modern German architecture,
the popular architecture of the Balkans
and Greco-Roman tradition

© Fondation Le Corbusier; FLC/ADAGP

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Maison Blanche

Villa Jeanneret-Perret (Maison Blanche), La Chaux-de-Fonds (CH), 1912

© Fondation Le Corbusier; FLC/ADAGP

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1916 (age of 29) - Villa Schwob (Villa Turque)

Villa Schwob, La Chaux-de-Fonds (CH), 1916

Rich in symbols,
and with elaborate technical and aesthetic aspects

The ochre brick-work associated with concrete accentuates the oriental character of the house

© Fondation Le Corbusier; FLC/ADAGP

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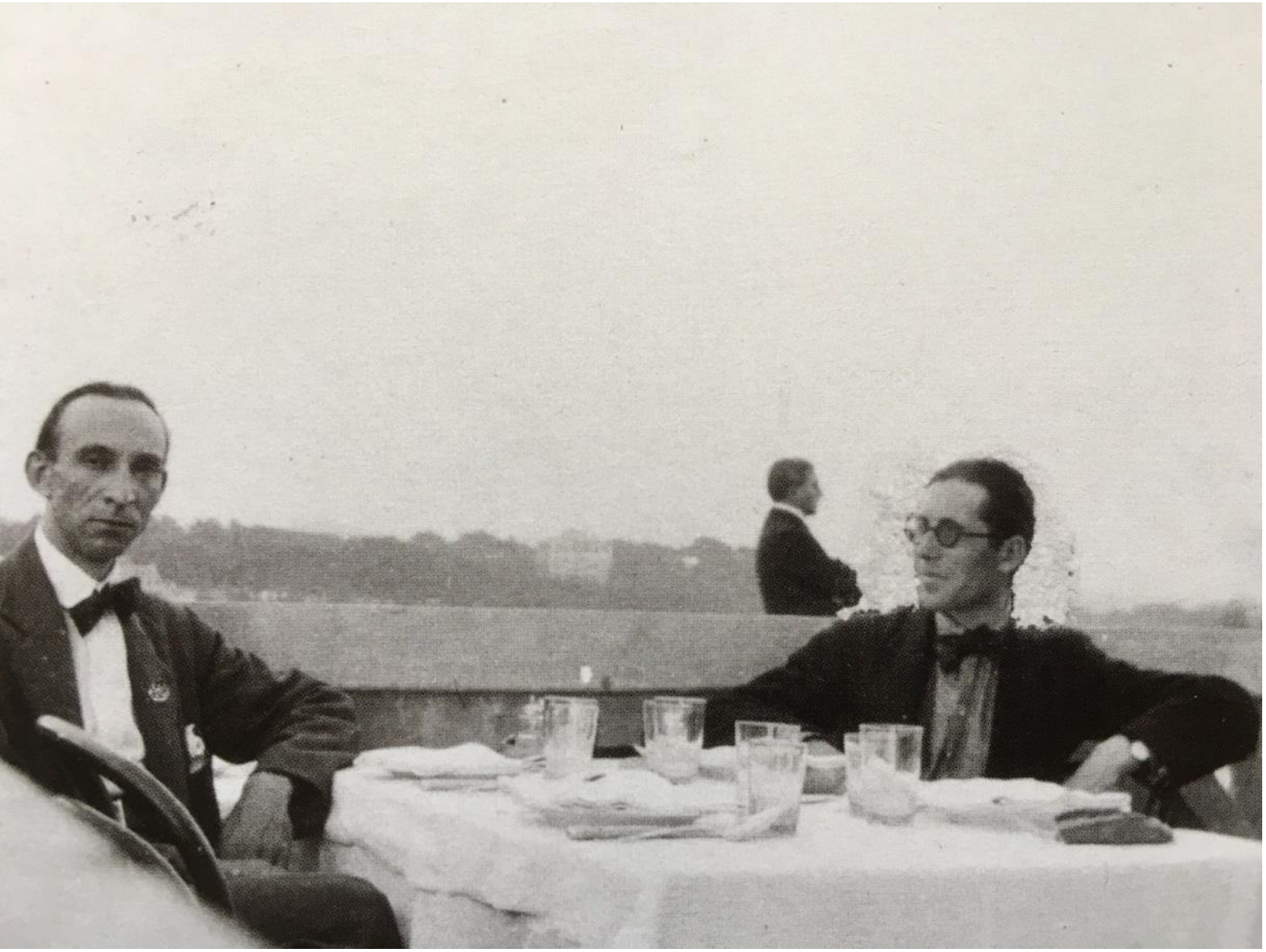
1917 - Paris



Le Corbusier
and Ozenfant
found the purism

© Fondation Le Corbusier; FLC/ADAGP

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1920 - Purism or effects of colour

Nature morte à la pile d’assiettes et au livre, 1920 ;
Oil on canvas ; Dimensions H: 0.81 x L: 1.00m;
Painting FLC Bâle, Musée des Beaux-Arts

Nature morte à la pile d’assiettes et au livre, 1920 ;
Oil on canvas ; Dimensions H: 0.81 x L: 1.00m;
Painting FLC 306, New York, Museum of Art

© Fondation Le Corbusier; FLC/ADAGP

1923/25 - Maisons La Roche-Jeanneret

Le Corbusier:
„ Entièrement blanche la maison serait un pot à crème “

„ Entirely white, the house would be a cream pot “

Maisons La Roche-Jeanneret, Paris (F), 1923 - 1925

© Fondation Le Corbusier; FLC/ADAGP

1923/25 - Maisons La Roche-Jeanneret

The colour strategies cause an additional interpretation of the houses

Maisons La Roche-Jeanneret, Paris (F), 1923 - 1925

© Fondation Le Corbusier; FLC/ADAGP

1923/25 - Maisons La Roche-Jeanneret

Maisons La Roche-Jeanneret, Paris (F), 1923 - 1925

© Fondation Le Corbusier; FLC/ADAGP

1923/25 - Maisons La Roche-Jeanneret

Maisons La Roche-Jeanneret, Paris (F), 1923 - 1925

© Fondation Le Corbusier; FLC/ADAGP

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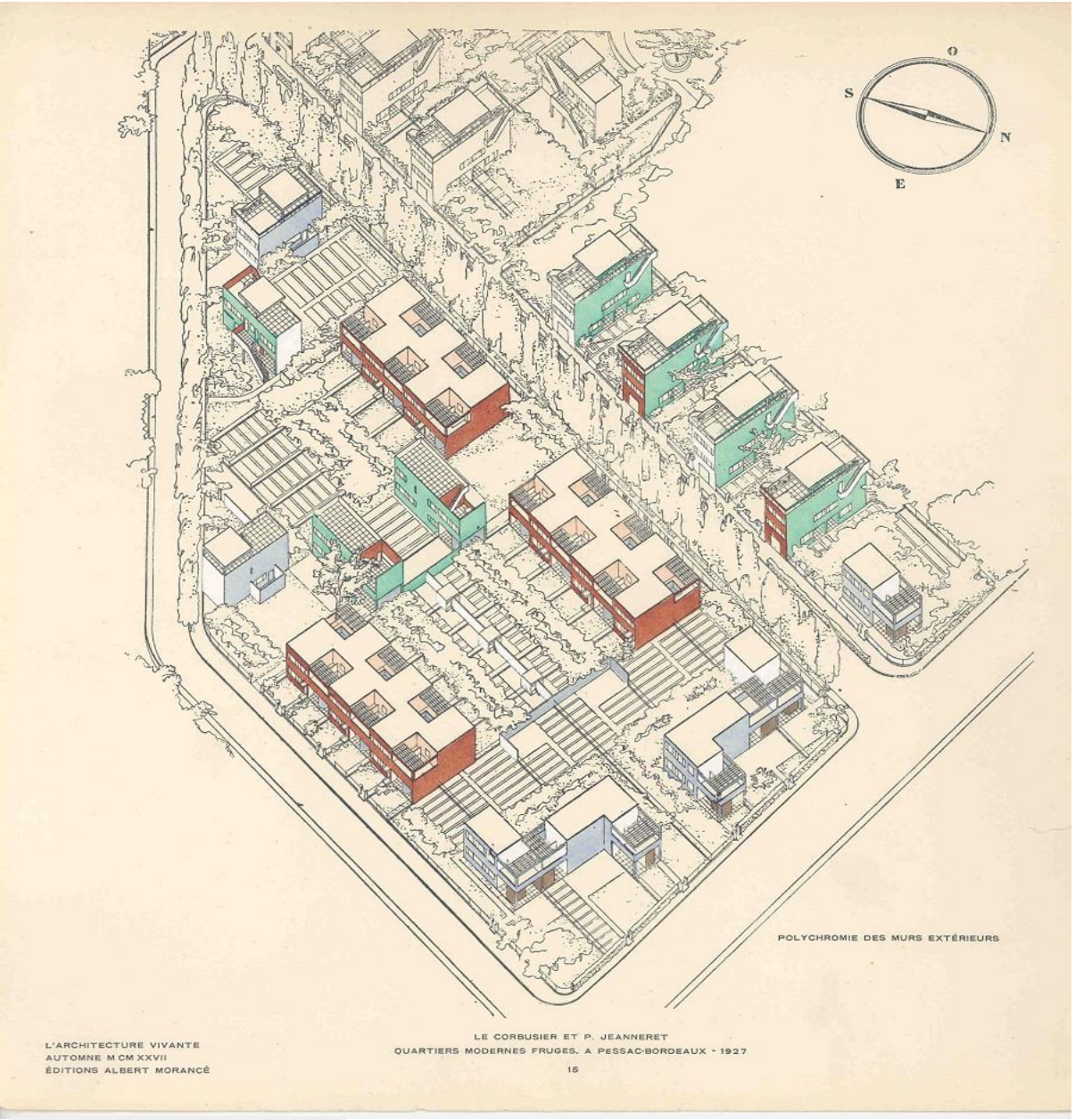
1924 - Cité Frugès



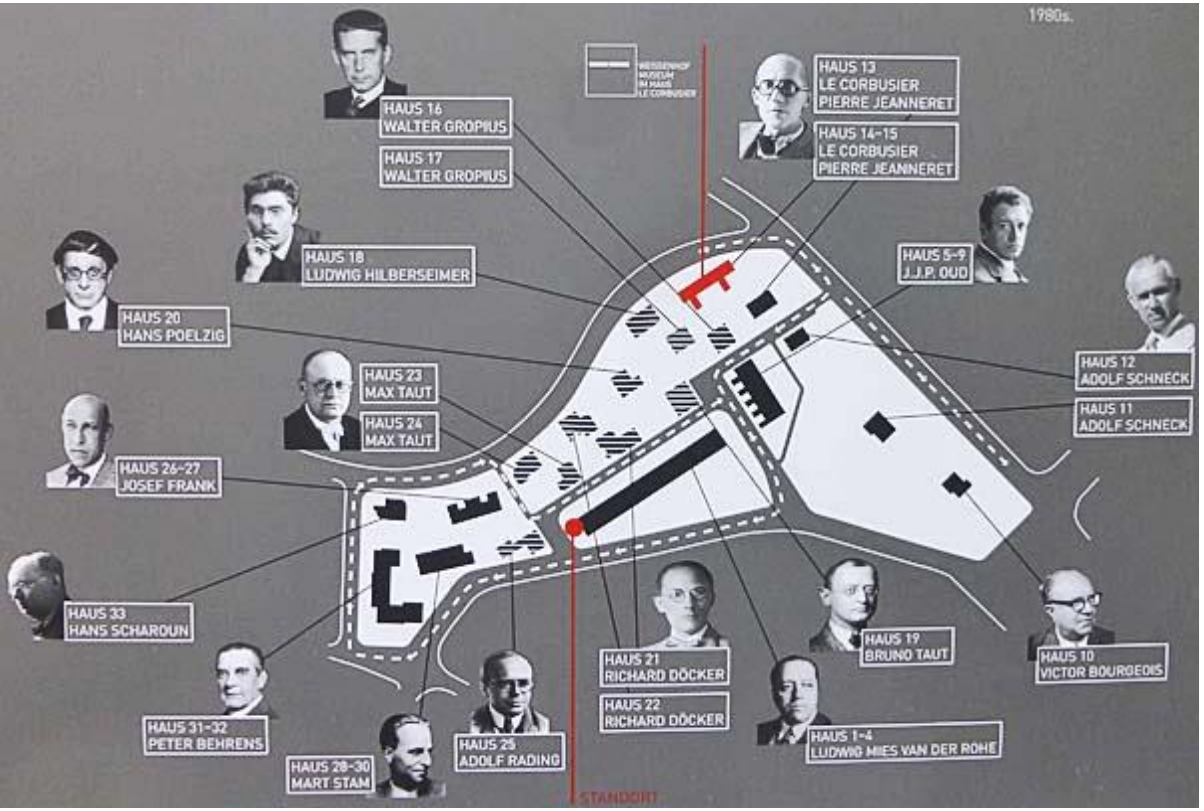
The prototype of standardized city;
an unmatched challenge for that period

Polychromy of the outside space

Cité Frugès, Pessac (F), 1924

© Fondation Le Corbusier; FLC/ADAGP

1927 - Weissenhof Estate



17 architects

Peter Behrens, Victor Burgeois,

Le Corbusier, Richard Döcker,

Josef Frank, Walter Gropius,

Ludwig Hilberseimer, Pierre Jeanneret,

Jacobus Johannes Pieter Oud,

Hans Poelzig, Adolf Rading,

Mies van der Rohe, Hans Scharoun,

Adolf Schneck, Mart Stam,

Bruno Taut, Max Taut

© Fondation Le Corbusier; FLC/ADAGP

1927 - Weissenhof Estate

Maisons de la Weissenhof-Siedlung, Stuttgart (D), 1927

© Fondation Le Corbusier; FLC/ADAGP

1927 - Weissenhof Estate

Illustrates the changes of modernity;

shows a synthesis of the arts in colour design

Le Corbusier employs his
‘ 5 points of a new architecture ‘

Maisons de la Weissenhof-Siedlung, Stuttgart (D), 1927

© Fondation Le Corbusier; FLC/ADAGP

1927 - Weissenhof Estate

Maisons de la Weissenhof-Siedlung, Stuttgart (D), 1927

© Fondation Le Corbusier; FLC/ADAGP

1928 - Villa Savoye

Villa Savoye et loge du jardinier, Poissy (F), 1928

‘ The absolute icon
of Modern Movement ’

© Fondation Le Corbusier; FLC/ADAGP

1928 - Villa Savoye

Villa Savoye et loge du jardinier, Poissy (F), 1928

© Fondation Le Corbusier; FLC/ADAGP

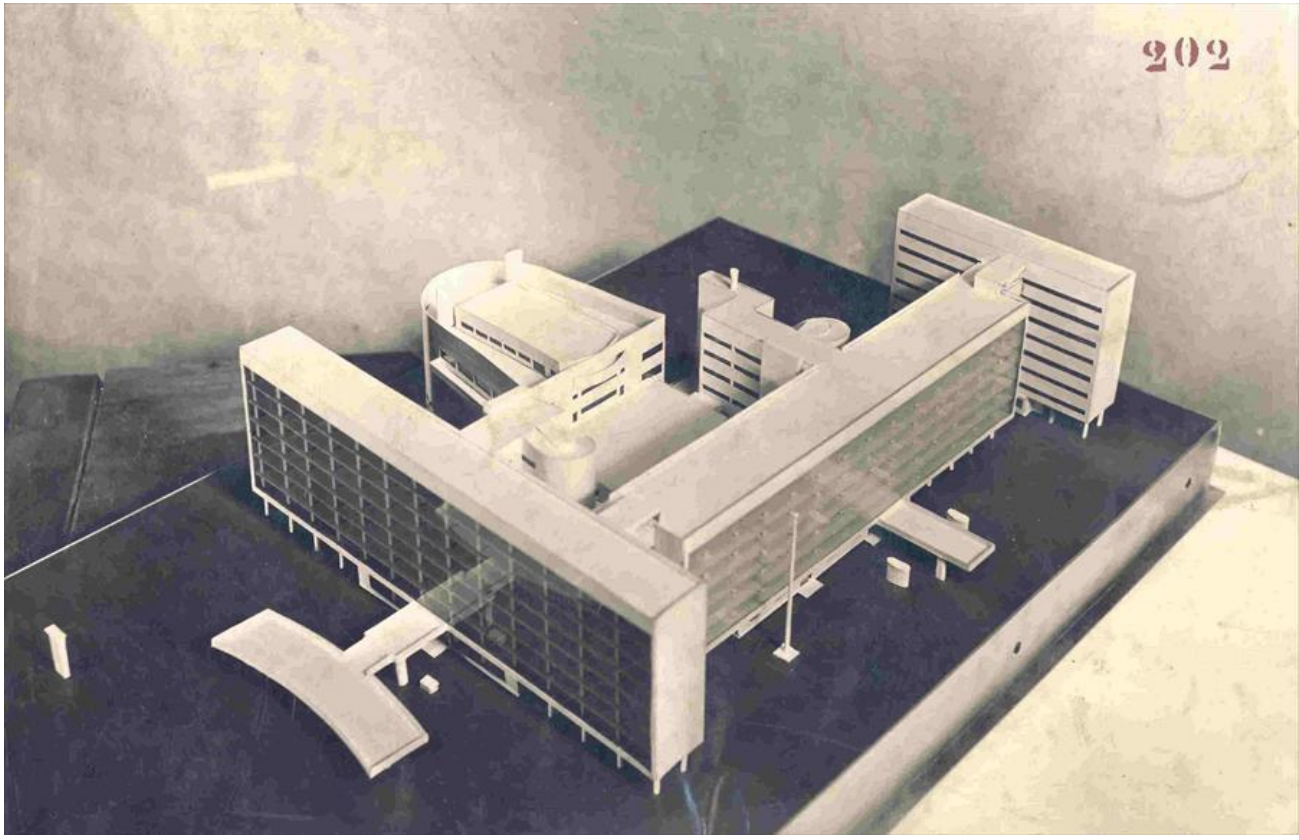
1928 - Villa Savoye

Villa Savoye et loge du jardinier, Poissy (F), 1928

© Fondation Le Corbusier; FLC/ADAGP

1928 - Russia

Modern offices for 3500 employees;
communal facilities such as a restaurant,
lecture halls, theater, club, physical culture, …
a unity comprising both work and récréation



Centrosoyus, Moscow, Russia, 1928

© Fondation Le Corbusier; FLC/ADAGP

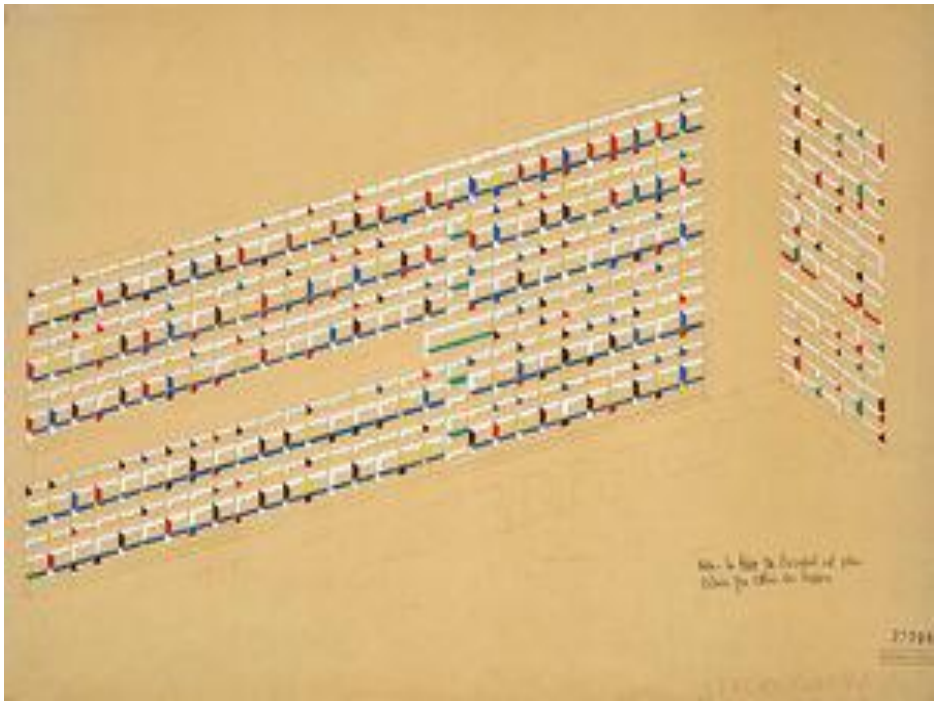
1931 - Immeuble Molitor

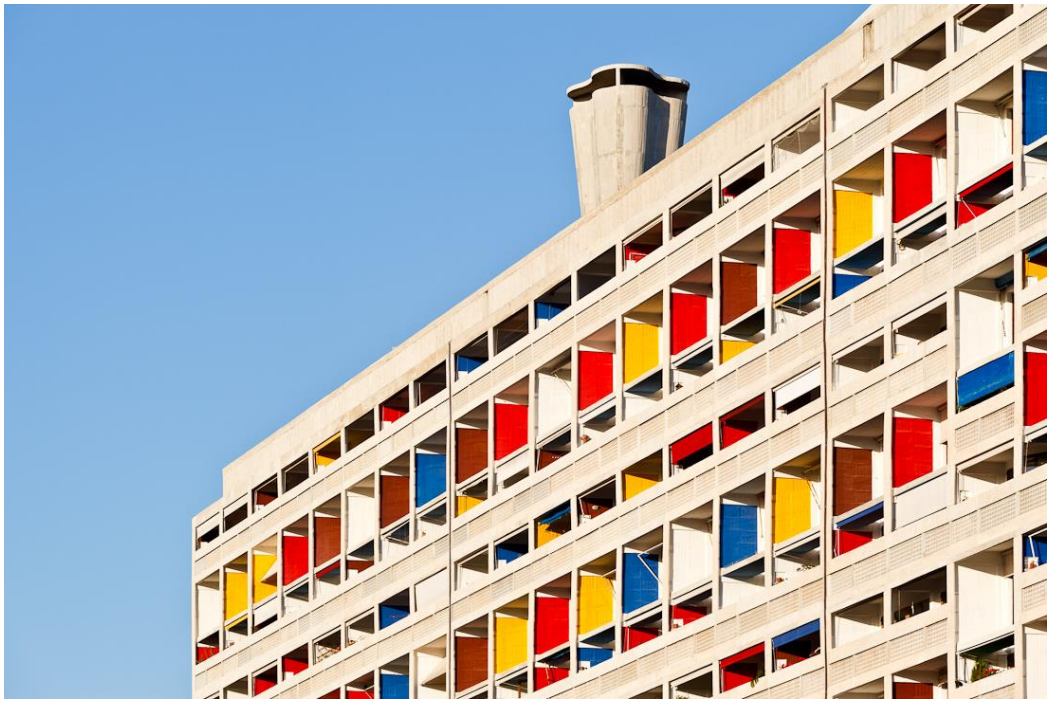
First apartment block with glazed façades

Immeuble locatif à la porte Molitor, Paris (F), 1931 - 1934

© Fondation Le Corbusier; FLC/ADAGP

1945 - Unité d'habitation





Unité d'habitation, Marseille (F), 1945

Founding work of **Architectural Brutalism**,
a major experiment of a new way of housing
based on the balance between individual and collective needs

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© Fondation Le Corbusier; FLC/ADAGP

1950 - Chapelle Notre Dame du Haut

The iconic work for sacred architecture

- a revolution in Christian architecture
of the XXth Century

Chapelle Notre Dame du Haut, Ronchamp (F), 1950 - 1955

© Fondation Le Corbusier; FLC/ADAGP

1950/1965 - Chandigarh, India

Le Corbusier in Chandigarh
with the map of the new capital
and the model of Modulor (1951)

In 1950,
Le Corbusier became consultant
to the administration of Punjab
for the planning of the new capital city
of Chandigarh,
with Pierre Jeanneret, Maxwell Fry
and Jane Drew

Indira Gandhi:

„ My father brought Le Corbusier to India
and give him a free hand in the planning
of our new capital of Punjab
and now we have Chandigarh,
a symbol of India's entry into the modern age “

© Fondation Le Corbusier; FLC/ADAGP

Chandigarh, Palace of Justice

Haute Cour (Palace of Justice), Chandigarh (India), 1952

© Fondation Le Corbusier; FLC/ADAGP

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Chandigarh, Parliament

Palais de l'Assemblée, Chandigarh (India), 1955

© Fondation Le Corbusier; FLC/ADAGP

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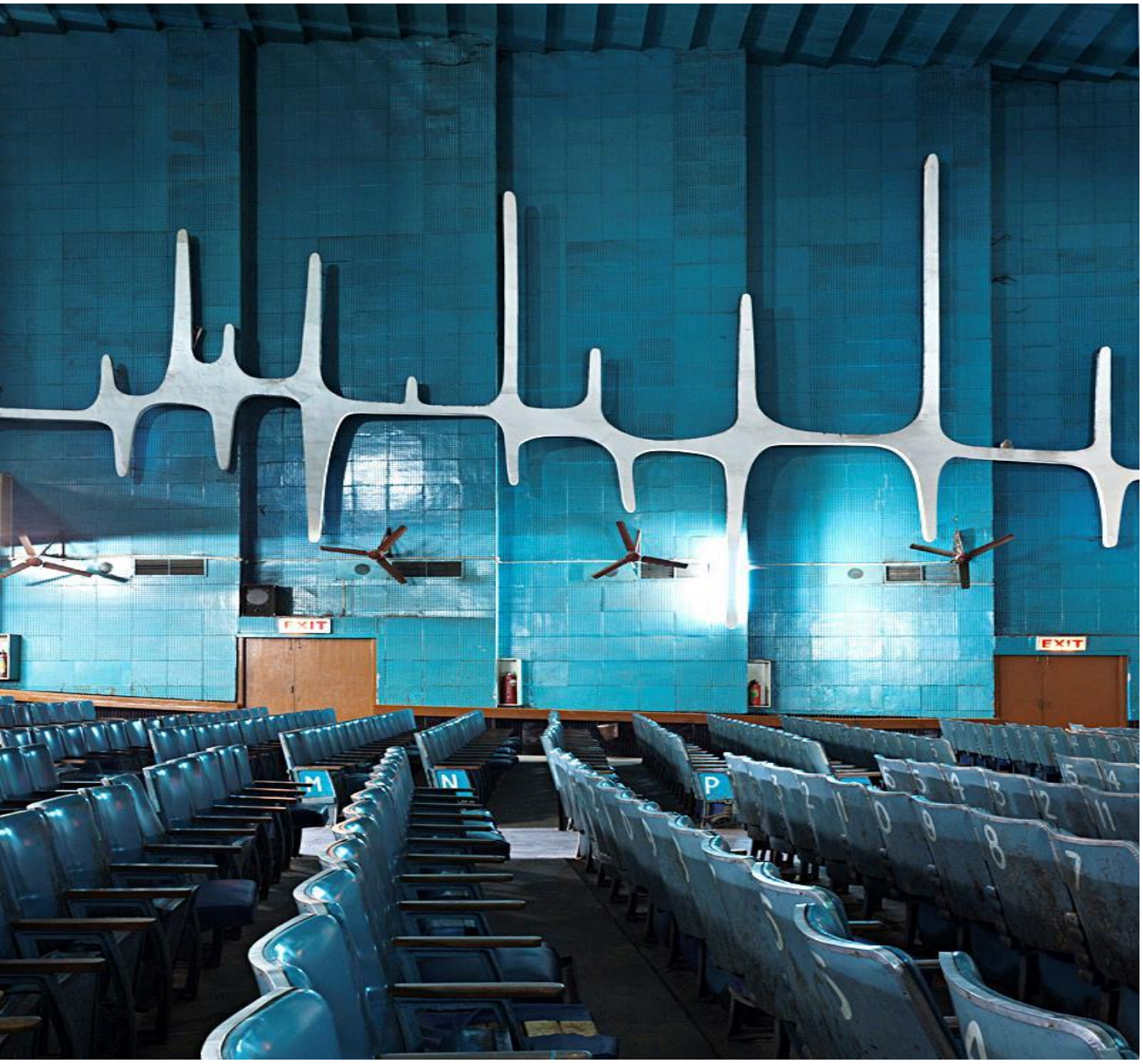
Chandigarh, Neelam cinema



Neelam Cinema Chandigarh,
Chandigarh (India), 1954

© Fondation Le Corbusier; FLC/ADAGP

Les Couleurs®
Le Corbusier

1951 - Cabanon de Le Corbusier

Cabanon de Le Corbusier, Roquebrune-Cap-Martin (F)

‘ A total art masterpiece
and the archetype of the
minimum cell
based on an absolute ergonomic
and functionalist system ‘

© Fondation Le Corbusier; FLC/ADAGP

1953 - Maison de la Culture

Maison de la Culture, Firminy (F), 1953

An innovating program
based on the concepts
of the Radiant City
and the Charte d'Athènes,
anticipation of modern
sculptural forms
in architecture

© Fondation Le Corbusier; FLC/ADAGP

1953 - Couvent Sainte-Marie de la Tourette

Couvent Sainte-Marie de la Tourette, Eveux-sur-l'Arbresle (F)

A unique synthesis
of the attainments
of the Modern Movement,
a combination of purist lines,
brutalist surfaces
and of
exceptional constructive solutions

© Fondation Le Corbusier; FLC/ADAGP

1953 - Couvent Sainte-Marie de la Tourette

Couvent Sainte-Marie de la Tourette, Eveux-sur-l'Arbresle (F)

© Fondation Le Corbusier; FLC/ADAGP

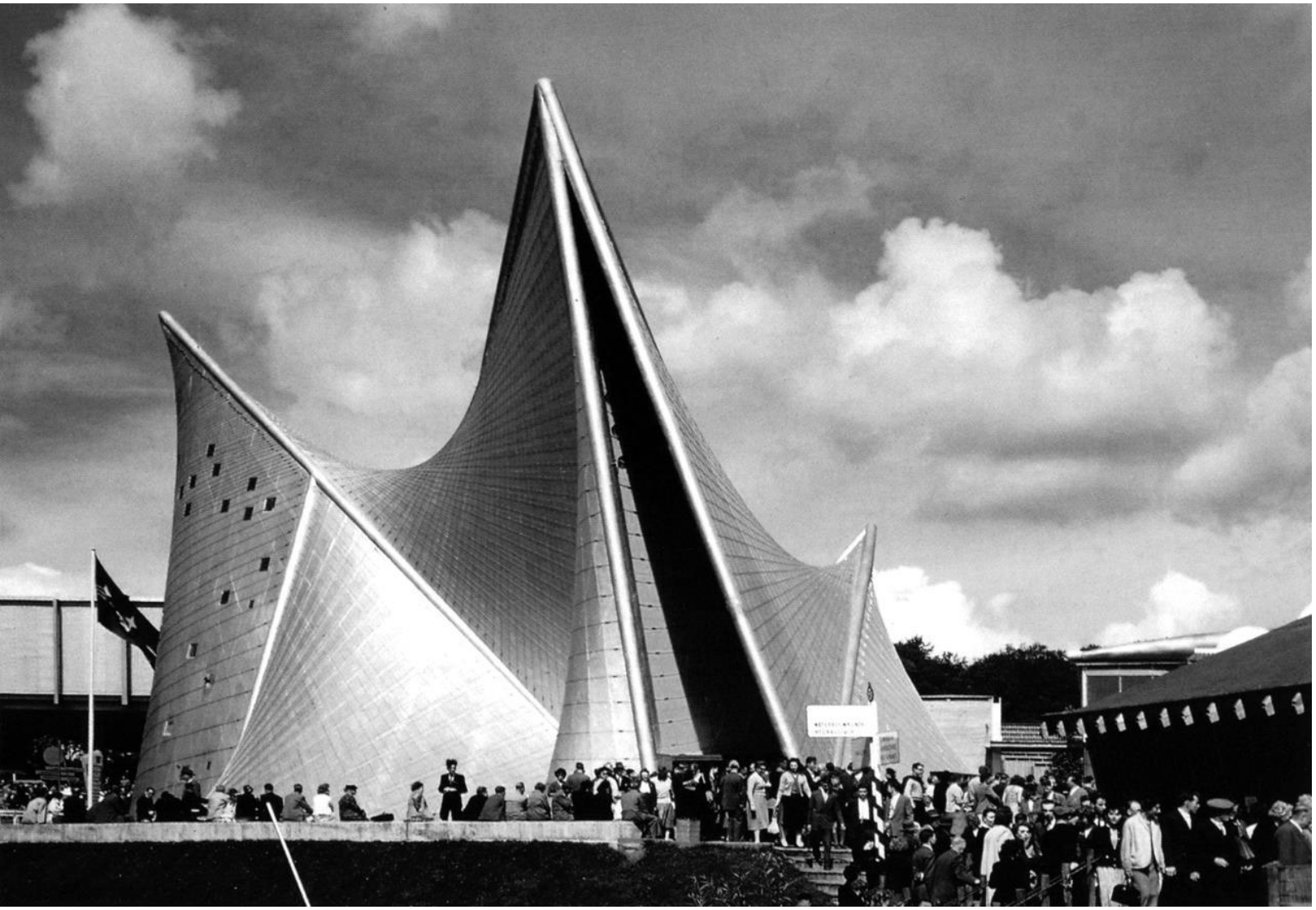
1955 - National Museum of Western Art

Prototype of the Unlimited development Museum,
a demonstration of the early reception of LC's work
in Japan and of the universality of the Modern Movement

Musée National des Beaux-Arts de l'Occident,
Taito-Ku, Tokyo (JP), 1955

© Fondation Le Corbusier; FLC/ADAGP

1958 - Pavillon Philips



Pavillon Philips, exposition internationale de 1958, Brussels (B), 1958

The structure is composed of hyperbolic-paraboloid shells

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1963 - Pavillon d'exposition

Pavillon d'exposition ZHLC (Maison de l'Homme), Zurich (CH), 1963

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Les Couleurs® Le Corbusier

Back to 1936

“ Colour in architecture

– a means as powerful as the ground plan and section.

Or better: polychromy, a component of the ground plan and the section itself ”

When Le Corbusier presented this thesis,
he did it not only on the basis of his continuous practice of using colour.

He had developed a theoretically well-founded approach for the ‘Polychromie Architecturale’ with which designs could be thought in colour from the very beginning.

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Colour in architecture

Le Corbusier's Polychromie Architecturale consists of 63 timeless colour shades which he created in two collections – in 1931 and 1959.

The 63 shades form a masterfully coherent system

- **All colours are colours of nature. They are naturally harmonious and can be combined impressively in any way**
- **They are selected as ' eminently architectural '**
- **They posess the highest qualification regarding the signification of colours and colour richness**
- **Each shade embodies spatial effects and causes characteristic reactions to our sensibilities**

The 63 colours are chosen in such a way that the desired effects can be designed easily.

A unique tool for convincing architectural colour design.

1st Collection (1931)
43 colours

2nd Collection (1959)
20 colours

32001	blanc
32010	gris foncé 31
32011	gris 31
32012	gris moyen
32013	gris clair 31
32020	bleu outremer 31
32021	outremer moyen
32022	outremer clair
32023	outremer pâle
32024	outremer gris
32030	bleu céruléen 31
32031	céruléen vif
32032	céruléen moyen
32033	céruléen clair
32034	céruléen pâle
32040	vert anglais
32041	vert anglais clair
32042	vert anglais pâle
32050	vert foncé
32051	vert 31
32052	vert clair
32053	vert jaune clair
32060	ocre
32080	orange
32081	orange clair
32082	orange pâle
32090	rouge vermillon 31
32091	rose pâle
32100	rouge carmin
32101	rouge rubia
32102	rose clair
32110	l'ocre rouge
32111	l'ocre rouge moyen
32112	l'ocre rouge clair
32120	terre sienne brûlée 31
32121	terre sienne brique
32122	terre sienne claire 31
32123	terre sienne pâle
32130	terre d'ombre brûlée 31
32131	ombre brûlée claire
32140	ombre naturelle 31
32141	ombre naturelle moyenne
32142	ombre naturelle claire
4320A	rouge vermillon 59
4320B	blanc ivoire
4320C	rose vif
4320D	terre sienne brûlée 59
4320E	noir d'ivoire
4320F	vert olive vif
4320G	vert 59
4320H	gris 59
4320J	terre d'ombre brûlée 59
4320K	bleu outremer 59
4320L	ocre jaune clair
4320M	le rubis
4320N	bleu céruléen 59
4320O	gris clair 59
4320P	terre sienne claire 59
4320R	ombre naturelle 59
4320S	orange vif
4320T	bleu outremer foncé
4320U	gris foncé 59
4320W	le jaune vif

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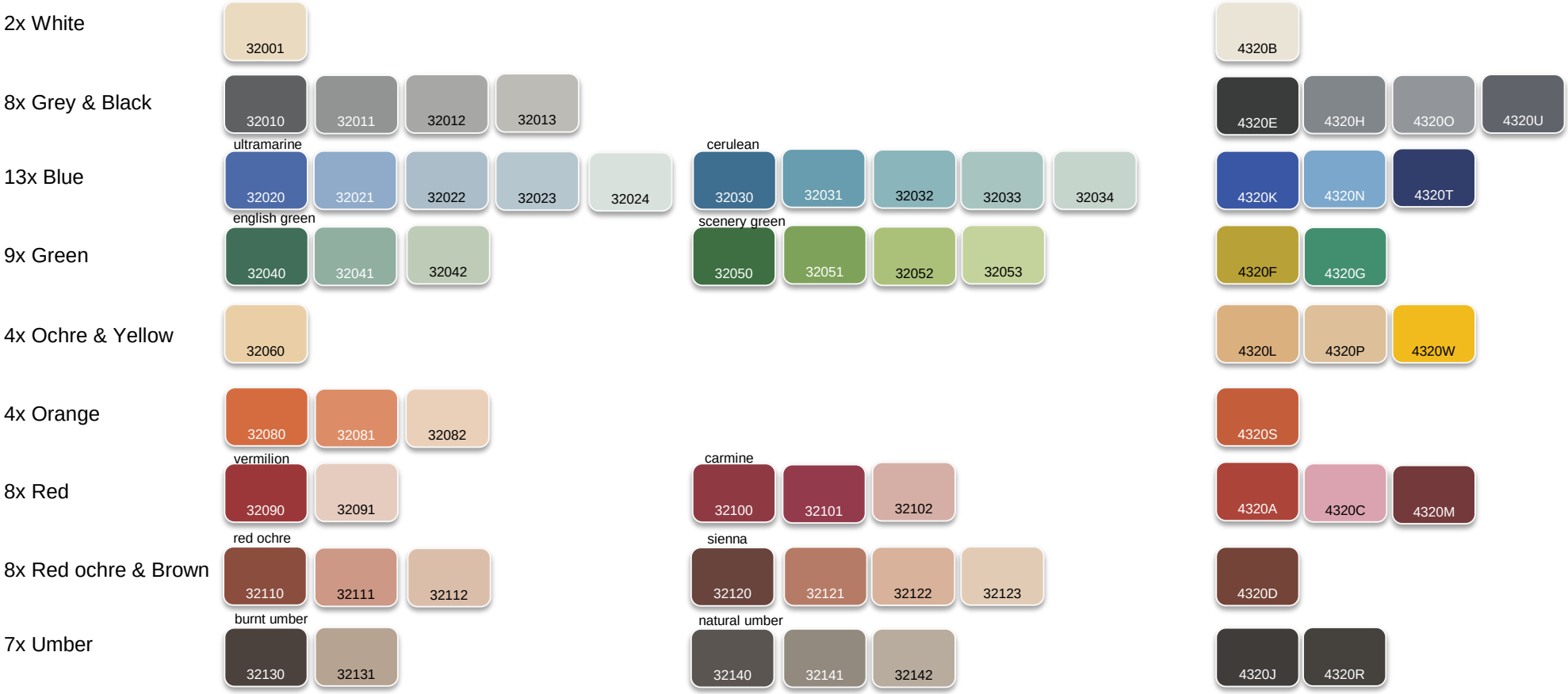
Architectural Colour Design



9 colour groups

43 colour shades of the 1. collection

20 shades of the 2. collection

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The grey shades

„ ... Grey, the indifference; calm, search for calm, need of calm…“

With the darker grey shades,
objects and surfaces can be placed into the background and into shadow.

With the brighter grey shades, a velvety atmosphere can be created.

The bright 32013 gris clair 31 is an alternative to white
- appears softer, makes rooms appear larger.

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With the blue tones…

… rooms can be loosened up; an airy expansion can be created,

walls and objects can be receded in the distance and almost made imperceptible,

the atmospheres are calming and create sentiments of water-landscape, sea and sky.

The lightest shades are also an alternative to white – to make rooms appear larger.

The saturated shades create deepness, fascination, infinity.

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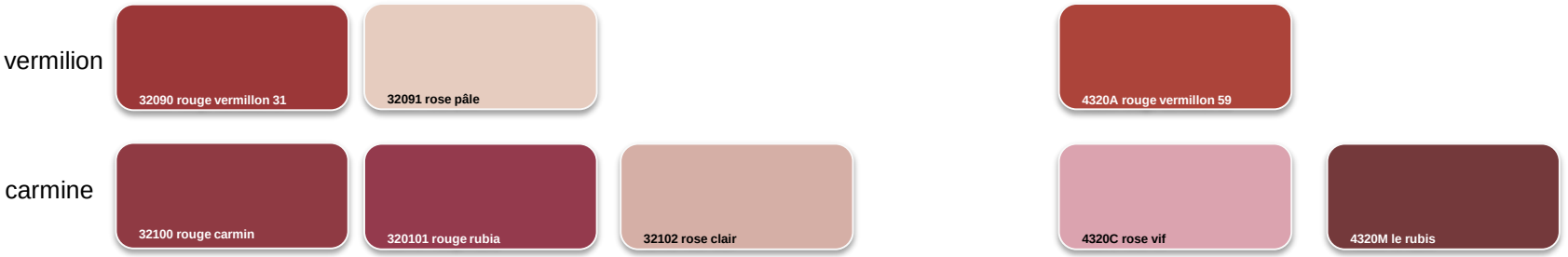
The red nuances



Red is stimulating and implicates sensations of force, intensity and action.

Red colours step forward, fix the wall and affirm exact position and dimension.
Objects in red appear substantial and present.

Already with slight brightening, the forward thrust of red colours is slacking.
No other colour group develops such a dynamic in the full tone
and no other one loses so much power with increasing lightening.

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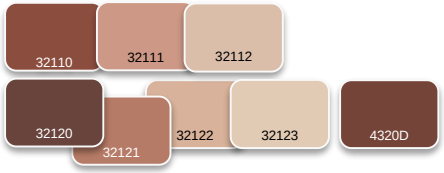
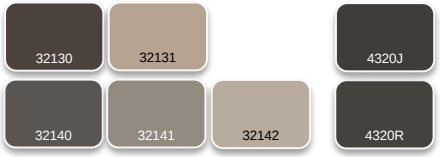
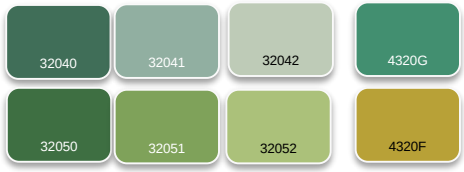


Red ochre - earthy; comfort and warmth.
With dark tones, surfaces can be fixed; they step forward.
The brighter shades appear discreet, like masonries.



Umber - latin: shadow.
Areas withdraw elegantly into the shadow and escape attention.
The lighter tones create a sandy atmosphere.

Ochre – greek: pale, pale yellow.
The earthy tones evoke mediterranean associations with sand, beach and sun.
With the **yellow**, emotions and reactions are much more intense.



Green - the colour of vegetation, spring and fertility.
English green (with blue) - quiet, cool, restrained.
Scenery green (with yellow) - vernally, slightly come towards.

Orange - lust for life, optimism or youthfulness.
With skilful brightening, the orange becomes sandy.

White - lightest colour, good to see; stands for cleanliness.
Emphasizes architecture most clearly.

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Colour characterizations

32023 outremer pale
The light ultramarine.
An atmosphere that recedes gently.
A ‘Space’ shade.

32140 ombre naturelle 31
The dark natural umber.
An elegant brown grey colour.

32141 ombre naturelle moyenne
The grey brown natural umber.
A balanced, aesthetic and appealing colour.

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The colour keyboards

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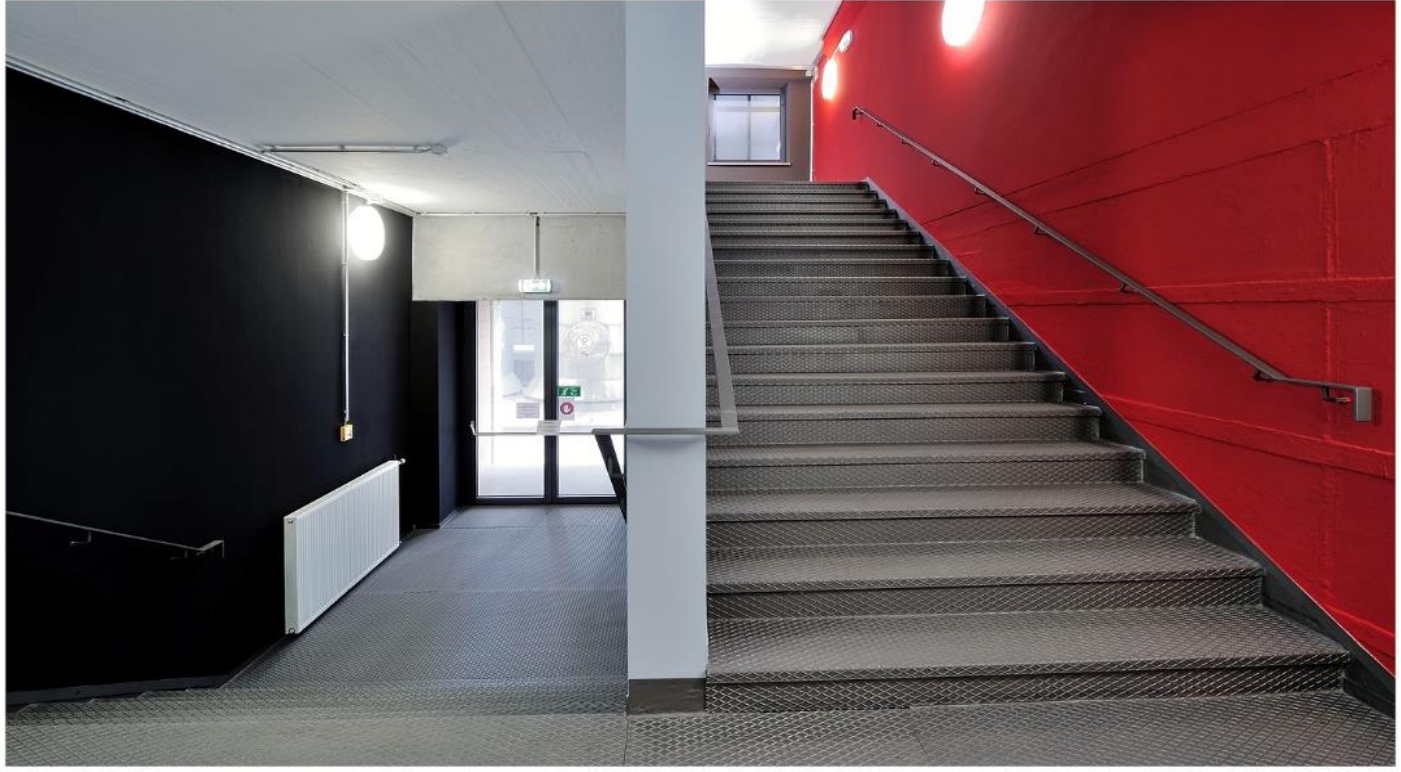

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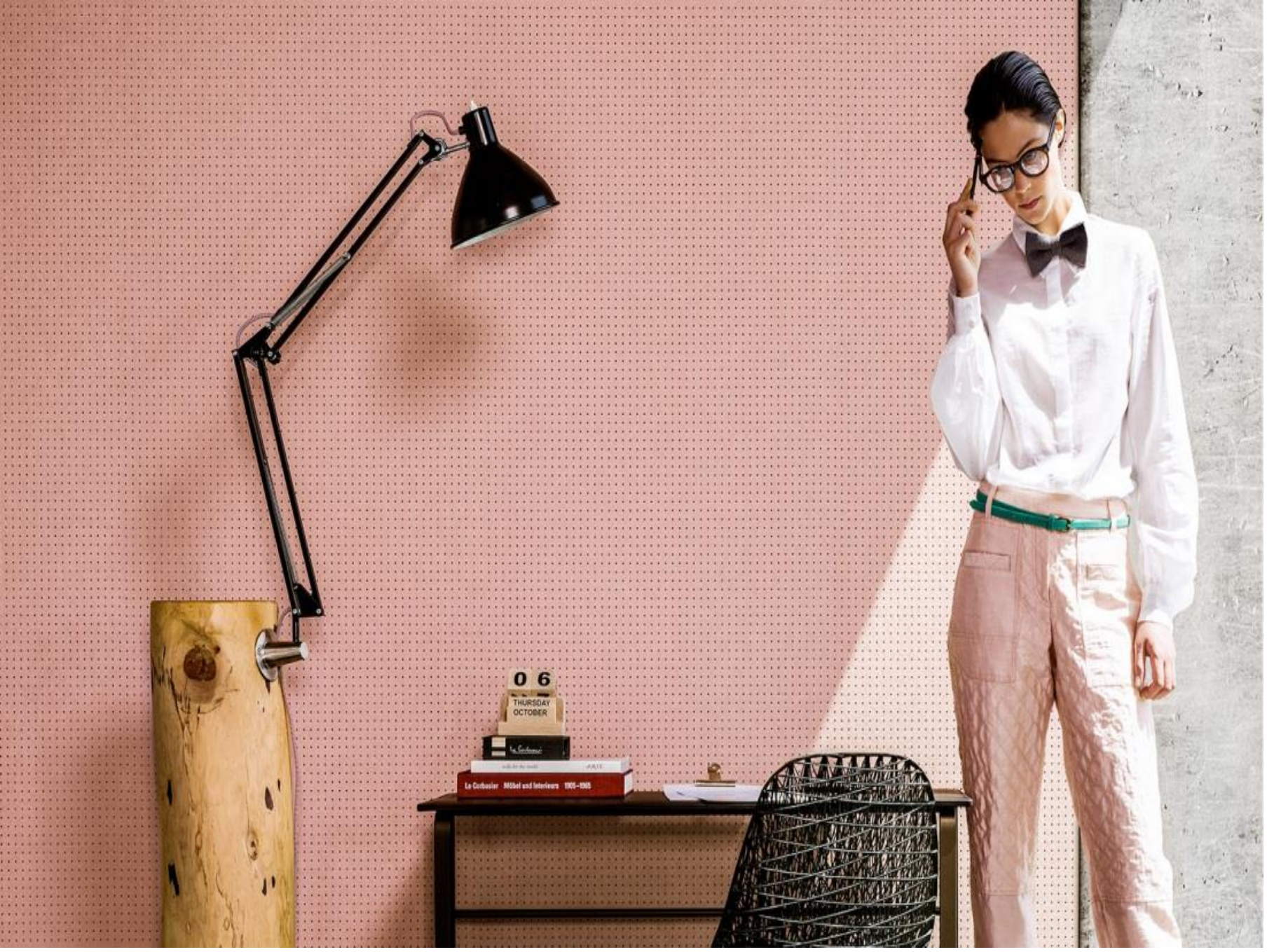

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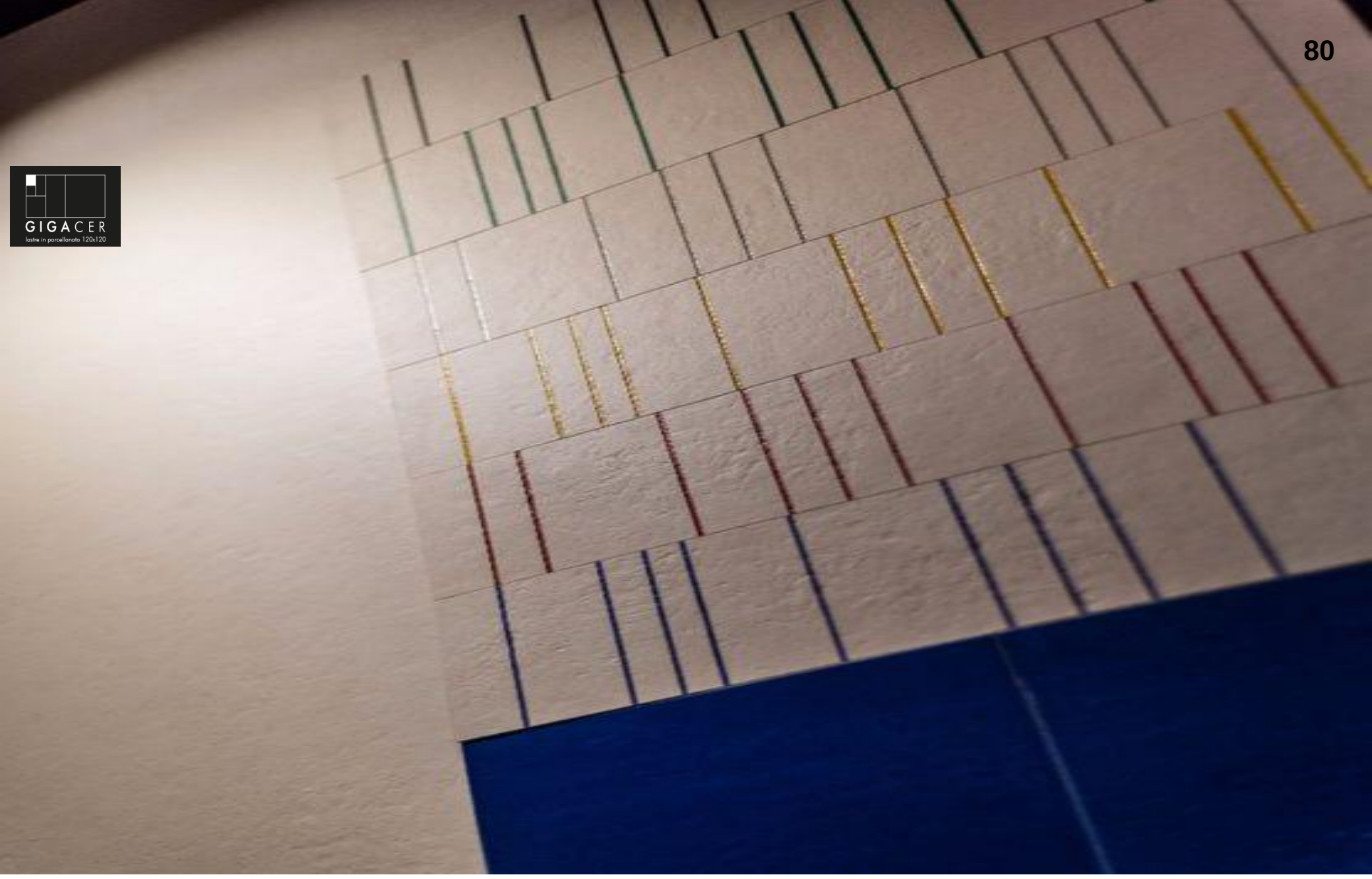

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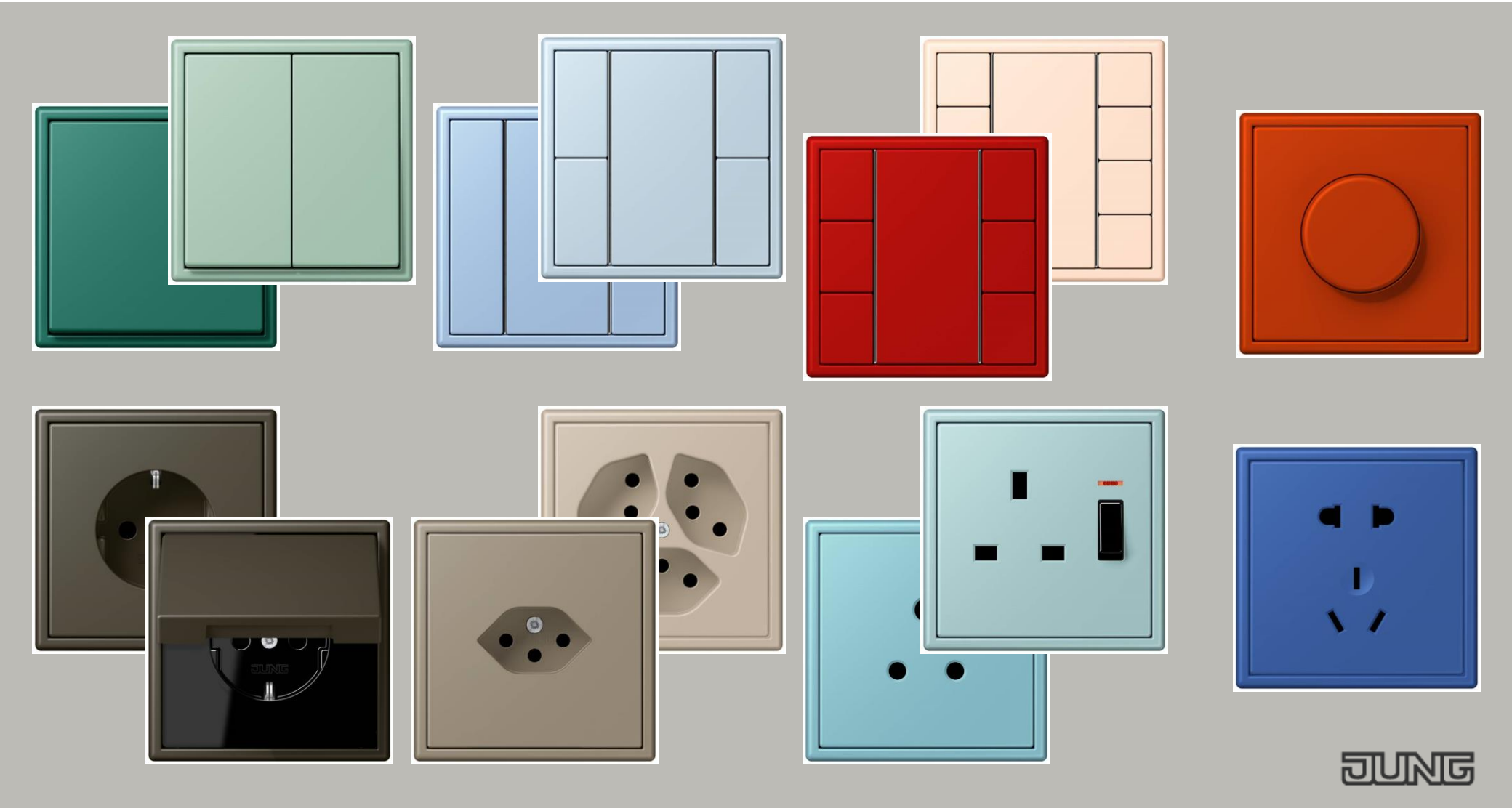

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