

# Le Corbusier

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W A L L C O V E R I N G S

based on Le Corbusier's Polychromie architecturale

*by*

ARTE®





ARTE®

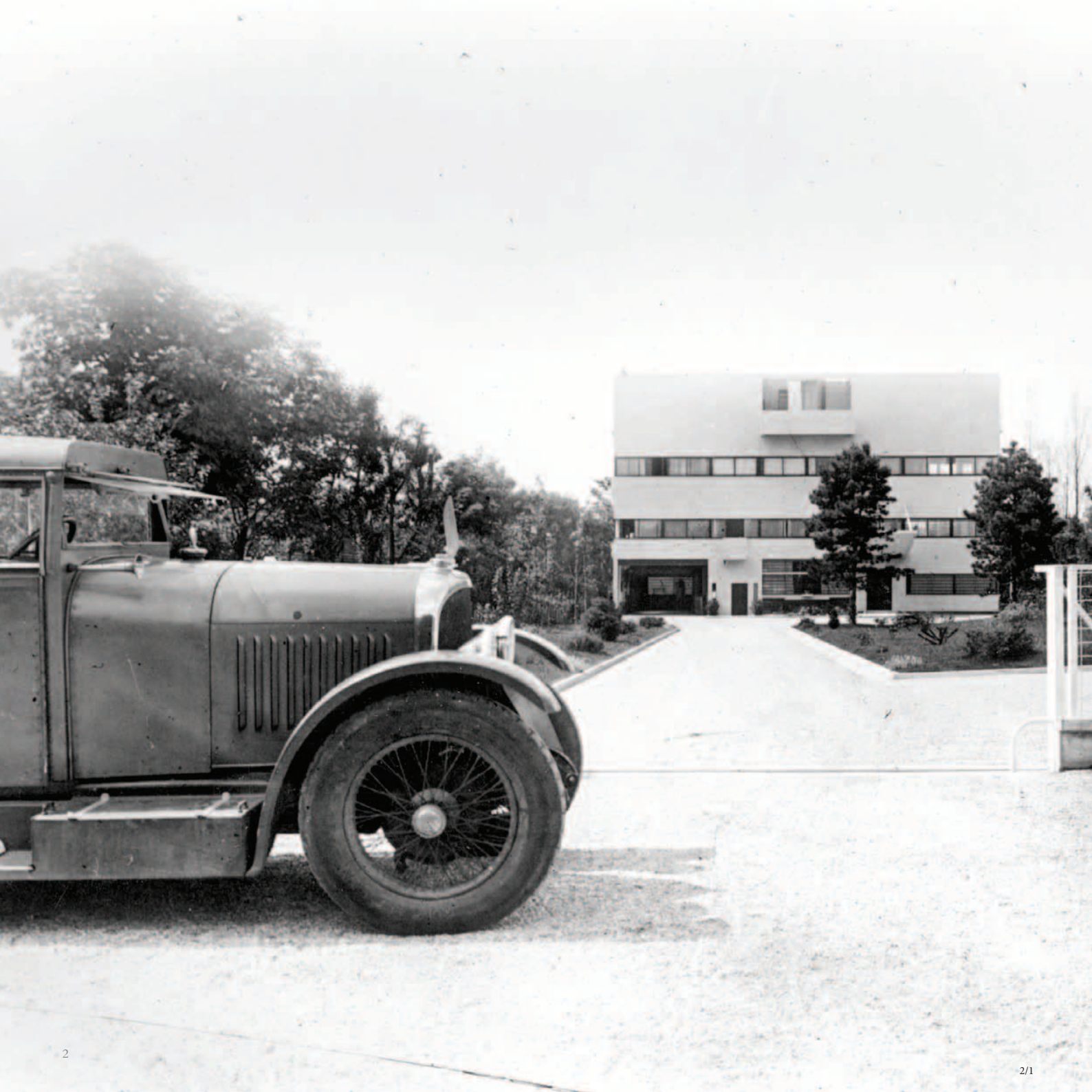
wallcoverings for the ultimate in refinement

de ultieme verfijning in muurbekleding

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# Le Corbusier

W A L L C O V E R I N G S

based on Le Corbusier's *Polychromie architecturale*

by

ARTE®

Stimulating, reflective, evocative... This collection is as much a homage to the world-renowned Swiss-French architect, Le Corbusier (1887–1965) as it is a celebration of his unique vision.

Architect, urban planner, painter, writer, designer, theorist... Le Corbusier was well ahead of his time across many domains. Indeed, his revolutionary views on life and living continue to influence contemporary architecture today, nearly 100 years on.

The adjacent photo captures this innovative spirit beautifully. The house and car depicted appear to originate from altogether different historical periods. And yet, they are both of the same vintage: the house, a Le Corbusier creation (Villa Stein-de-Monzie, “Les Terrasses”, Garches, France) was built in 1926. The car is a Voisin also dating from the twenties.

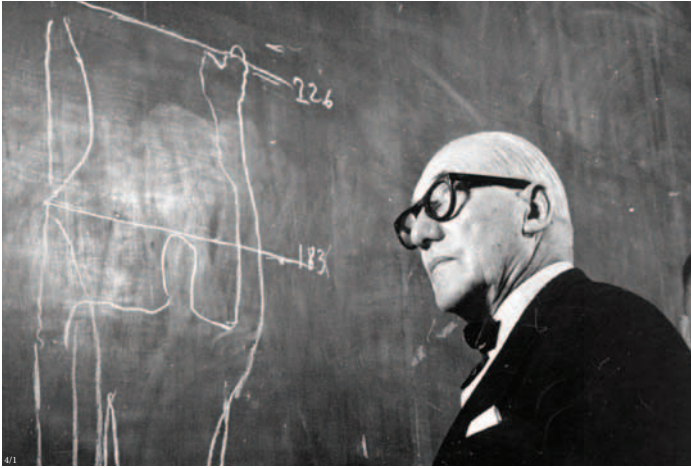
In addition to architecture, art and writing, Le Corbusier's creative oeuvre comprises the unique ‘*Polychromie architecturale*’, a peerless two-part colour system and a

masterpiece of art – initially launched as wallcoverings with different designs. Le Corbusier's ‘*Polychromie architecturale*’ has given rise to the present wallcovering collection. Our ambition is not to replicate Le Corbusier's own creations but rather to reinterpret them. With a new series of designs, the collection honours Le Corbusier as an exceptional personality and evokes the spirit of his impressive legacy.

Le Corbusier was very much driven by modern technology and innovative production methods. Arte works with the same spirit and has based the new series of designs on advanced technologies of the modern age. The Le Corbusier wallcovering collection by Arte forms part of our constant endeavour to extend the boundaries of the world of wallcoverings with use of new techniques. Our ambition is to firmly anchor this collection's place in the modern age while staying true to Le Corbusier's own unique philosophy.

This book has been produced in collaboration with Les Couleurs Suisse and La Fondation Le Corbusier.





## LE CORBUSIER

Charles-Édouard Jeanneret-Gris, better known by his pseudonym “Le Corbusier” (1887-1965), was a Swiss-French architect, artist and designer and is widely regarded as one of the founders of modernism. Well ahead of his time, he is without a doubt one of the most influential architects of the 20th century. He conceived homes and their functionality from the point of view of the needs of both their inhabitants and their surroundings, an approach previously unheard of at the time. Indeed, Le Corbusier’s work and ideas changed the face of architecture and the buildings drawn by his hand can still be found across the world – in Europe, the Americas, in India, Asia and Africa.

Le Corbusier’s creative domain, however, is not limited to architecture. It also comprises the fields of theoretical reflection, furniture design, arts, and in particular architectural colour design.

The images on this page offer just a glimpse of the breadth and richness of Le Corbusier’s oeuvre.

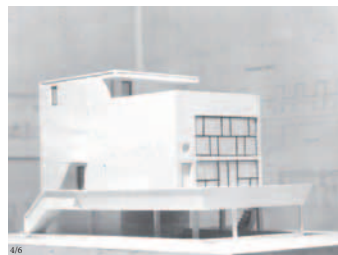
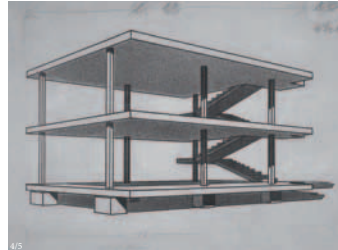
## ARCHITECTURE

Le Corbusier’s modernist houses stood in stark contrast to the creations of his contemporaries. A wide range of innovations – such as a self-supporting structure made from reinforced concrete (cf. Dom-ino House) or simply the way in which a building stands in relation to its inhabitants and environment (cf. l’Unité d’Habitation) – placed Le Corbusier’s architecture at a tangent to the conventions and norms typical of his era. The principles and concepts that gave rise to those innovations continue to influence architects today.



## DOM-INO

The Dom-ino principle comprises an open floor plan constructed from concrete surfaces supported by a minimum of thin, concrete columns. The open floor plan enables a wide degree of freedom when defining the layout of the actual building. This principle disposed the need for cumbersome supporting walls, enabling the integration of large window panes. For a long time, this principle formed the basis upon which Le Corbusier gave form to his buildings.



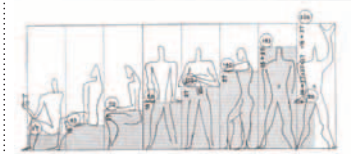
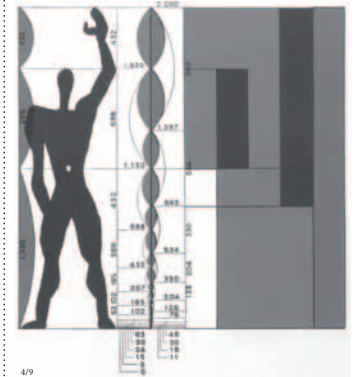
## L’UNITÉ D’HABITATION

The house, for Le Corbusier, is reconceived from the point of view of the functions it must fulfill, both internally for the inhabitants and externally with regards to its place in the immediate environment. The design process therefore devotes a great deal of attention to such factors as light and wind but also the broader context of the city of which the house is a part. The house becomes, to use Le Corbusier’s terminology, a “machine-à-habiter” (or “machine for living”). An example of this is L’Unité d’Habitation built in Marseille (France), Nantes-Rezé (France), Firminy (France) and Berlin (Germany). The building in Marseille contained not only 337 apartments, but also an indoor supermarket, bookshop, restaurant, daycare, medical facilities and sport facilities. There is also a rooftop with a running track and shallow paddling pool for children. Many of the convictions and reflections that gave rise to L’Unité d’Habitation can be found in Le Corbusier’s book *Vers une architecture* (toward an architecture).



## LE MODULOR

Le Modulor is a reference system developed on the basis of the dimensions of the human body. Le Corbusier divided the human body into two parts, above and below the waist, each divided again in turn at the knee and the neck. It was initially developed as a bridge between the metric and imperial systems, used by Le Corbusier to determine the proportions of his buildings and furniture. A reference system of human proportions, and a continuation, in Le Corbusier’s own conception, of da Vinci’s Vitruvian Man.



## PURISM

Purism was a movement founded by Le Corbusier together with artist and friend, Amédée Ozenfant. It was largely intended as a reaction to cubism, which Le Corbusier found overly decorative, and as an expression of the desire to return to the essential through the use of clearly ordered forms, simple colours and an absence of ornamentation.



## FURNITURE DESIGN

Le Corbusier's revitalising approach did not stop at the building but extended to the furniture it contains. This is why Le Corbusier developed a furniture collection in the same spirit as his buildings, he referred to his furniture as 'equipment' (hence: 'the house is a machine for living') or 'human limb objects' (conform Le Modulor). The furniture was designed in collaboration with Pierre Jeanneret (his cousin) and Charlotte Perriand.

The first items of furniture were presented to the public in 1928 during the "Salon d'Automne" in Paris.

Just like his buildings and his '*Polychromie*', these furniture pieces have undoubtedly preserved their contemporary character and continue to be sold today.



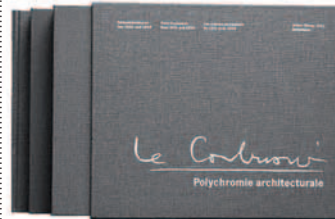
Photo: Casinà© FLC/Prolitteris



Photo: Casinà© FLC/Prolitteris

## POLYCHROMIE

Le Corbusier has created two sensational colour collections: in 1931 and in 1959. He renounced the common sampling by sample book and created diverse atmospheres, where each corresponds to specific virtues or to specific actions of colour at the same time as to fundamental manifestations of sensitivity. The shades are systematically structured in a way that the individual colour selection can be made very easily and effortlessly. The 'claviers de couleurs' (or colour keyboards), initially published in cooperation with the Swiss wallpaper company Salubra, touches each of us with a certain harmony. Today, Le Corbusier's '*Polychromie architecturale*' is the most wanted publication by Le Corbusier. Many architects ask for these colours as a reference for professional and reliable colour design.



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## TAPESTRY

Besides buildings, paintings, furniture and colours, Le Corbusier also designed tapestries. The most known examples are the ones he made for the High Court in Chandigarh. They form a unity with the building and they all tell a different story about the city, the people and their culture. In 1952, Le Corbusier wrote an essay about tapestry, a medium that he contended should now be 'a functional and not decorative element'.



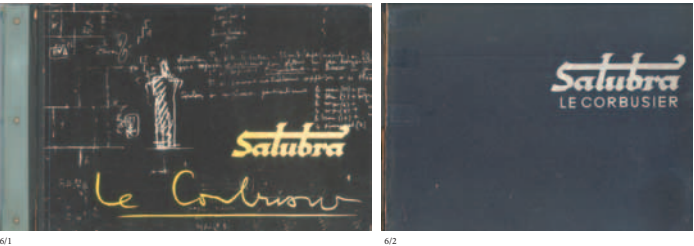
5/5



5/6

The impressive colours of this collection originate from Le Corbusier's unique 'Polychromie architecturale' - an inimitable colour system and a masterwork.

In view of the numerous natural colours, we decided to make a selection. On the opposite page you can see the colour stripe with all the harmonious Le Corbusier colours and the colours we selected. Each colour has its own specific characteristics and is accompanied by a short description.



LES COULEURS SUISSE

Les Couleurs Suisse AG holds the worldwide mandate and the exclusive rights from La Fondation Le Corbusier in Paris to preserve and promote the unique 'Polychromie architecturale' of Le Corbusier, the exceptional personality, the most famous architect, designer and artist of the twentieth century and far beyond.

Consistent with the philosophy of Le Corbusier, his impressive natural and harmonious keyboards of colour shall become authentically accessible in outstanding architecture and design.

In this spirit, Les Couleurs Suisse provides profoundly authentic services for an exquisite network of renowned Les Couleurs® Le Corbusier partners, differentiating themselves by premium positioning, excellent quality, creative and aesthetic design as well as entrepreneurship.

ARTE, known for its passion for exquisite wallcoverings, was asked to design a sensational wallcovering collection inspired by Le Corbusier and his masterpiece of colours.

Les Couleurs Suisse AG  
www.lescouleurs.ch



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LE CORBUSIER'S 'POLYCHROMIE ARCHITECTURALE'

*„To choose, one has to feel not successively, but synchronically. To choose, one has to see what it is about and the eye has to be like an agile tool in the service of a deep instinct. One has to make the task easier, eliminate the sterile fatigues (efforts of the memory). One has to classify, to spread out a choice. The eye has to see! Objectively, truly.“*  
(Le Corbusier)

As colours of nature, Le Corbusier's colours represent the original and fundamental. They are eminently architectural and are derived from spatial and physiological effects (modifying space, classifying objects, acting physiologically upon us and reacting strongly upon our sensitivities). Consistently harmonious and impressively combinable, universally valid and everlasting.

*„All of us, according to our taste and reactions, favour one or more dominating schemes of colour. Each individual is drawn towards some particular harmony which seems to accord with his inner feelings. The practical difficulty is to show colours in such a way that the individual can detect his own 'affinity'“.*  
(Le Corbusier)

Le Corbusier was impressed by the balanced harmony of colours in nature. He built his 'Polychromie architecturale' on an intelligent, artistic, emotional and passionate selection of pigments. The choice of colour tones is based on the characteristics of the colours themselves.

The first colour keyboards of 1931 consist of 43 shades of colour. The second collection of 1959 completes the 'Polychromie architecturale' with another colour keyboard of 20 colours.







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LE CORBUSIER COLOURS

ARTE SELECTION

COLOUR CHARACTERISTICS

|  |  |  |  |
|--|--|--|--|
|  |  | <p>Les Couleurs®<br/>gris foncé 31 32010</p> | <p>The iron grey. Soft, warm, expressive, like velvety iron; stable and dynamic in any light.</p>  |
|  |  | <p>gris 31 32011</p>                         | <p>The medium grey. More luminescent and elegantly restrained; stable and dynamic.<br/>Can cause walls to become more shaded and lightens up surrounding areas.</p>            |
|  |  | <p>gris clair 31 32013</p>                   | <p>The brightest grey from 1931. An almost fabric-like pearl grey; a static velvet colour. Weakly luminescent and airy. Also impressive in shady environments.</p>             |
|  |  | <p>outremer gris 32024</p>                   | <p>The blue grey. The imagination. Greyish restrained, embodying space. Dynamic and very effective in shadow. The brightest ultramarine of Le Corbusier's polychromic.</p>     |
|  |  | <p>l'ocre rouge 32110</p>                    | <p>The red of ancient architecture. Earthy and deeply luminescent; dynamic and stable, even in shaded environments. Can fixate walls and make them project forward.</p>        |
|  |  | <p>ombre naturelle 31 32140</p>              | <p>The very dark natural umber. An elegant grey brown shade with hints of red and green. It is stable and dynamic, especially in shaded environments.</p>                      |
|  |  | <p>ombre naturelle moyenne 32141</p>         | <p>The grey brown umber. The brightened natural umber. Masterfully defined, aesthetically balanced, elegant and stony, stable and dynamic in light and shadow.</p>             |
|  |  | <p>ombre naturelle claire 32142</p>          | <p>The light and very discrete natural umber. A shadow colour, ideal for combinations. It is stable and static in any light, very nice in shady surroundings.</p>              |
|  |  | <p>blanc ivoire 4320 B</p>                   | <p>The ivory white. Like elephant teeth. Elegant, quiet, balanced; stable, static - an ideal background. The impressive alternative to light dispersing industrial white.</p>  |
|  |  | <p>vert olive vif 4320 F</p>                 | <p>The unique olive green. A modern and very popular nuance, a Le Corbusier classic. In the course of light it metamorphoses from yellow green to green yellow.</p>            |
|  |  | <p>terre d'ombre brûlée 59 4320 J</p>        | <p>The dark, almost black, burnt umber. Resembles the widely known mahogany shade. Stable and dynamic in light and shadow. Camouflaging, hiding the supposedly inapparent.</p> |
|  |  | <p>ombre naturelle 59 4320 R</p>             | <p>The deeply dark natural umber. A brown shade, close to black. Matt, modest, stable and dynamic in any light. Ideal to camouflage or to emphasize other colours.</p>         |
|  |  | <p>bleu outremer foncé 4320 T</p>            | <p>The profound ultramarine blue. Appears deep blue and reflects infinity. The dynamic shade is fascinating in light and in shadow.</p>  |
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Tints

## PAVILION

Le Corbusier is most renowned for his purist, modernist architecture. And yet, the strict, minimalist forms associated with the movement were far from sacred for him. In his artworks, for example, we find a range of more organic forms and warm colours. Moreover, we know that this more organic approach also began to show in his architecture from the 1950s, most likely inspired by Le Corbusier's many travels. An example of this "warmer" and more organic approach can be found in his chapel Notre Dame du Haut in Ronchamp.

Among Le Corbusier's personal possessions, we also find a large number of primitive works of art. Objects that seem quite foreign to the purified forms of his modernist architecture. His personal painting studio, of which one wall was made from rough stone, also demonstrates how he enjoyed being surrounded by tactile materials.

We know that Le Corbusier studied primitive living and had an interest for tent constructions. In this wallcovering, we have combined the tent structure of the Philips Pavilion with Le Corbusier's affection for the more organic, imperfect and warm elements of primitive art.

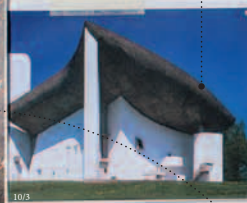
Chapel Notre Dame du Haut in Ronchamp. Built in 1954, this church embodies Le Corbusier's more organic and sculptural approach.



10/9



10/2



10/3



Chapel Notre Dame du Haut in Ronchamp. Built in 1954, this church embodies Le Corbusier's more organic and sculptural approach.



These images demonstrate that Le Corbusier had much affinity for the organic and primitive.

Our first paper weave structure with a line pattern that alludes to the structure of the Philips Pavilion and a texture inspired by a more organic and primitive sensibility.





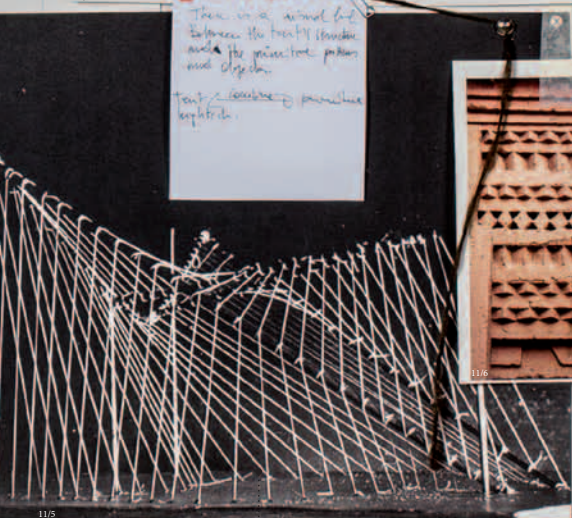
11/1



11/4

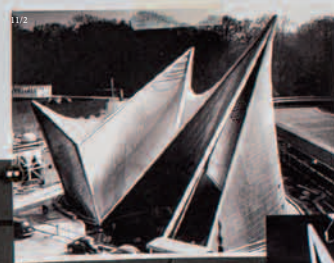
# TENT STRUCTURE

Then, in a natural but  
between the tent's structure  
and the pavilion's pattern  
and design.  
tent's structure provides  
inspiration.



11/5

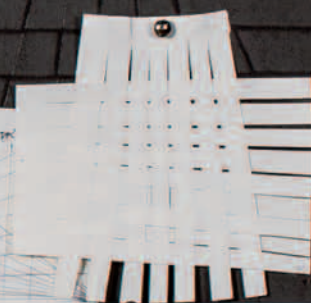
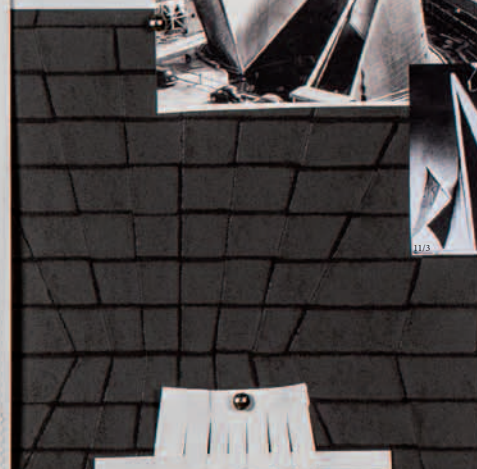
A wireframe of the Philips Pavilion's tent structure  
inspired us to create a similar pattern in paper.



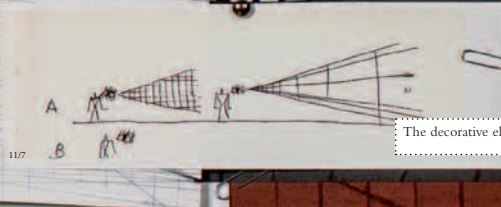
11/2



11/3



11/6



11/7

The decorative element of architectural drawing.



11/8





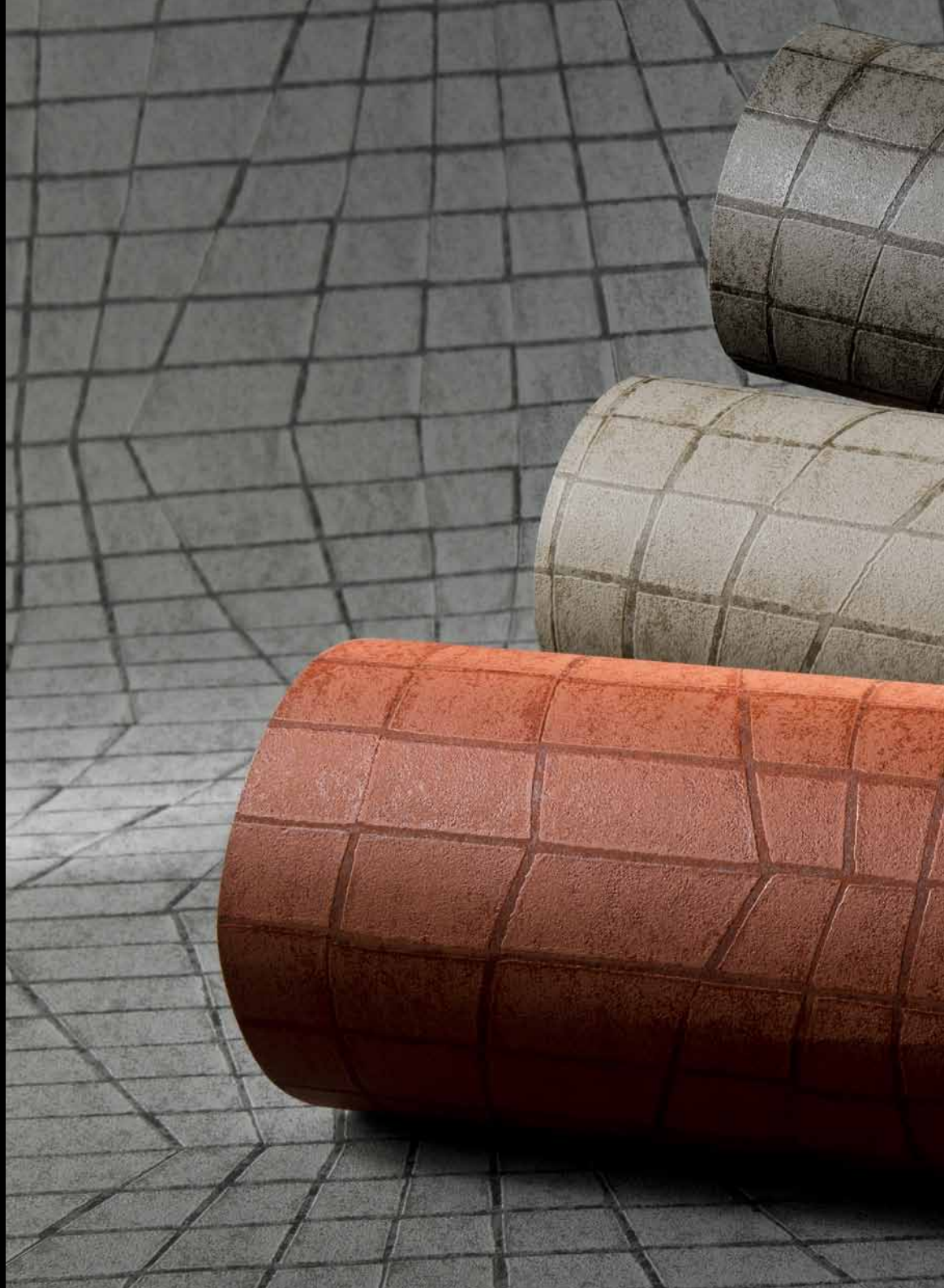


# 20545 Pavilion

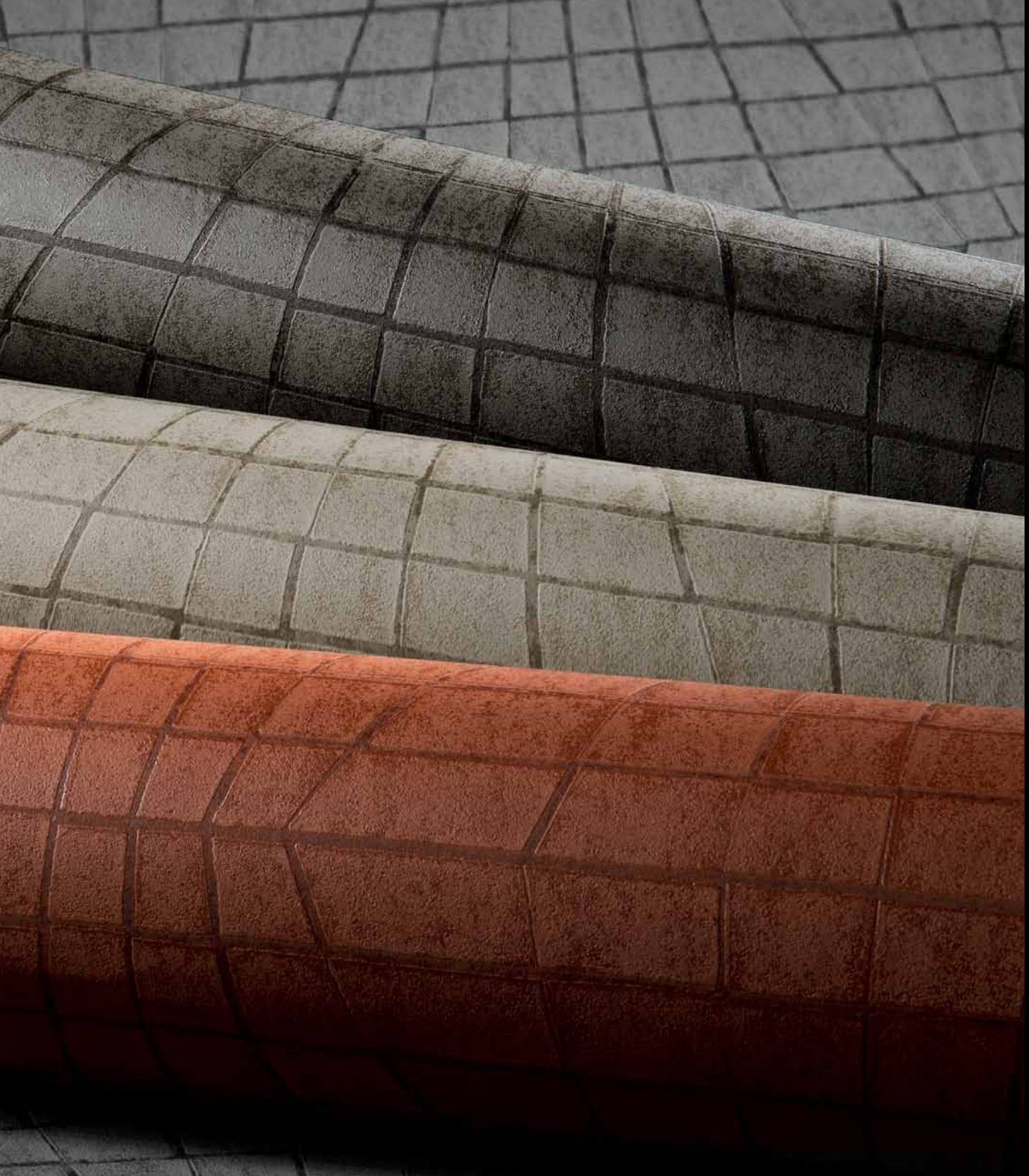


# 20540 Pavilion

# 20544 Pavilion  
# 20540 Pavilion  
# 20541 Pavilion  
# 20545 Pavilion







## UNITY

Le Corbusier is attributed with the claim that a window is not meant to let in air but light. In fact, he is responsible for the invention of several new window systems that enabled the maximum infiltration of light into buildings. Windows, for Le Corbusier, are “perforations” in the façade of a building, perforations that also strongly influence the look of a building. It is this perforation that we have raised to the level of motif in this wallcovering. Not the window as such but rather the rhythm in which windows define the exterior façade – in this case those of l'Unité d'Habitation in Marseille – form the inspiration for this design.

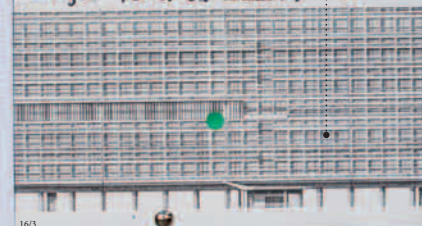
The look and feel of the wallcovering, however, is not confined to the strict forms of modernism but has a warmer and more earthy character, an influence that was more tangible in the second half of Le Corbusier's career.

16/4



16/1

OWNS = PERFORATIONS



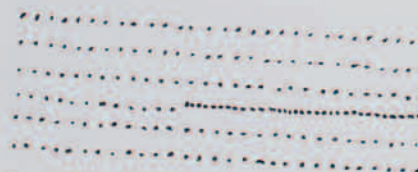
16/3



16/2

The rhythm of the windows in l'Unité d'Habitation in Marseille is reflected in that of the perforations in the wallcovering.

l'Unité d'Habitation



16/6



4  
• WINDO  
= PERFOR  
= SCAR  
L





The perforated wood which Le Corbusier often integrated in his collages.



17/3  
VHS

17/1

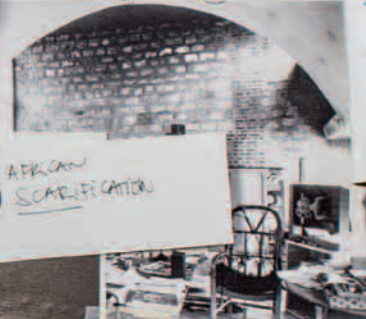
1960s Modern Art: Theories and Practices  
and the 1960s Modernism: Theories and Practices

17/2

1960s Modern Art: Theories and Practices  
and the 1960s Modernism: Theories and Practices



17/5



AFRICAN  
SCARIFICATION

17/4

I  
Nails for  
Perforation

17/6

The warmth of his purist paintings and the texture of his workshop define the tonality and texture of the wallcovering.



# 20506 Unity  
# 20526 Tints



# 20503 Unity  
# 20502 Unity  
# 20500 Unity





# 20500 Unity  
# 20503 Unity



# 20500 Unity  
# 20528 Tints



## STONE

During his early years, Le Corbusier spent time working with Auguste Perret. Perret was an architect and pioneer in the field of reinforced concrete. The knowledge that Le Corbusier acquired during those years played a major role in his later career. The use of reinforced concrete can almost be regarded as a constant in Le Corbusier's buildings. Le Corbusier often played with the typical texture of concrete, created by the wooden planks of the formwork. However, he would often use concrete as a canvas for other patterns and illustrations as well, lending an otherwise cold and bleak material a deeper sense of warmth. In line with this approach, Le Corbusier experimented with a faux marble print in one of his own wallpaper designs. It is from this second angle of attack that we chose to develop a wallcovering that occupies the middle ground between a concrete and marble structure. Modern techniques enable us to achieve a very rich and tactile wallcovering thanks to an engaging mix of textures and materials.

Examples of wood casting in Le Corbusier's buildings.





23/1

SALUBRA  
PATRICK



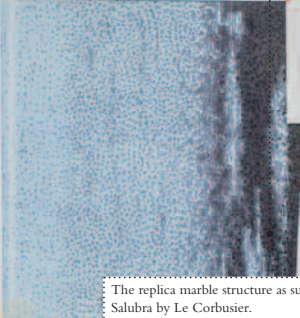
Wooden table from Le Corbusier. Illustrating his love for natural materials and textures.



23/2



23/3



23/4

The replica marble structure as supplied to Salubra by Le Corbusier.

SAND  
ROCK  
WATER  
WOOD  
SKIN

NATURAL

23/5



23/6



Photomural of natural materials made by Le Corbusier.

ONE FOR NATURAL  
TEXTURES

First tests with a simulated concrete structure.



ORIENTATION



23/7





# 20550 Stone  
# 20526 Tints



# 20554 Stone  
# 20528 Tints



# 20550 Stone  
# 20552 Stone  
# 20555 Stone  
# 20553 Stone







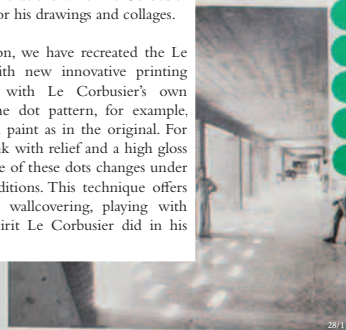


## DOTS

Le Corbusier was commissioned by the wallpaper factory Salubra S.A. to design a wallpaper collection back in 1931, which resulted in Salubra I. One of the wallpaper designs consisted of a dot pattern in two dot sizes, each in nine colours.

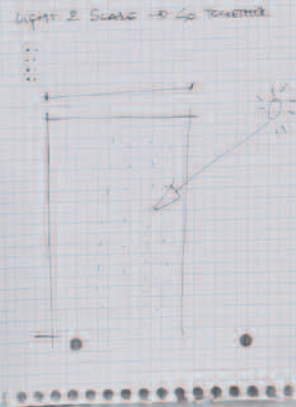
This dot pattern was inspired by the cardboard material with tiny perforations which Le Corbusier often used as a base for his drawings and collages.

With this composition, we have recreated the Le Corbusier design with new innovative printing techniques in line with Le Corbusier's own progressive spirit. The dot pattern, for example, is not made from oil paint as in the original. For the dots we use an ink with relief and a high gloss finish. The appearance of these dots changes under specific lighting conditions. This technique offers added value to the wallcovering, playing with light in the same spirit Le Corbusier did in his architectural designs.



The importance of light in architecture, embodied in a painting by Le Corbusier.

SCALE 1



28/2



28/3



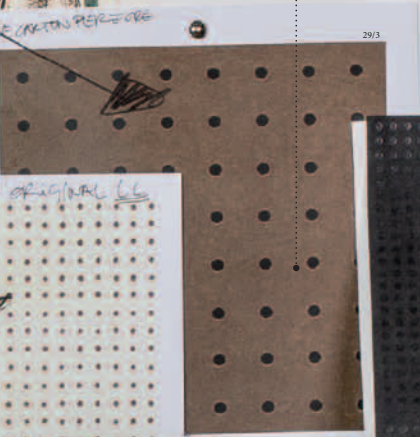
28/4

28/5



Perforated wooden panels which Le Corbusier used as a basis for his wallpaper and many of his collages.

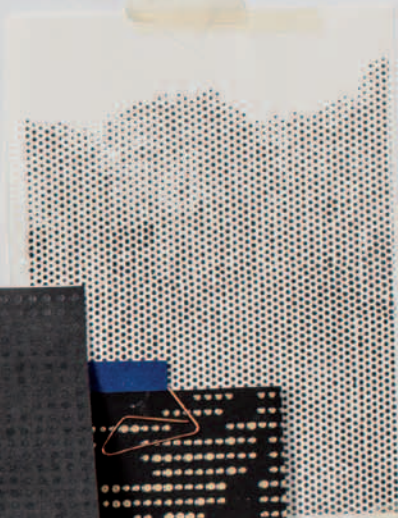
Our first tests.



29/3



REFLECTION

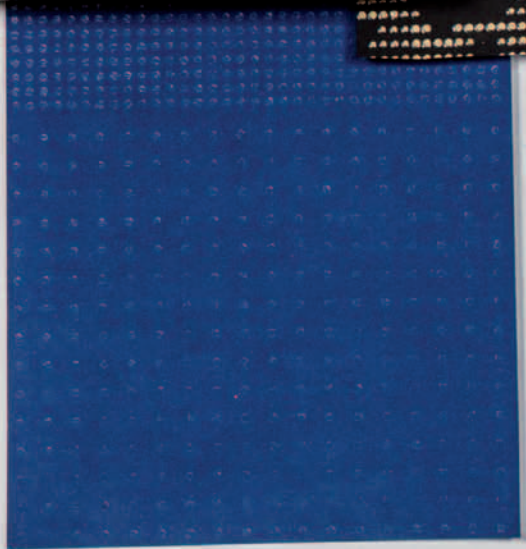


29/1

Handwritten text in German, likely a description or note related to the collage.



29/2







# 20566 Dots

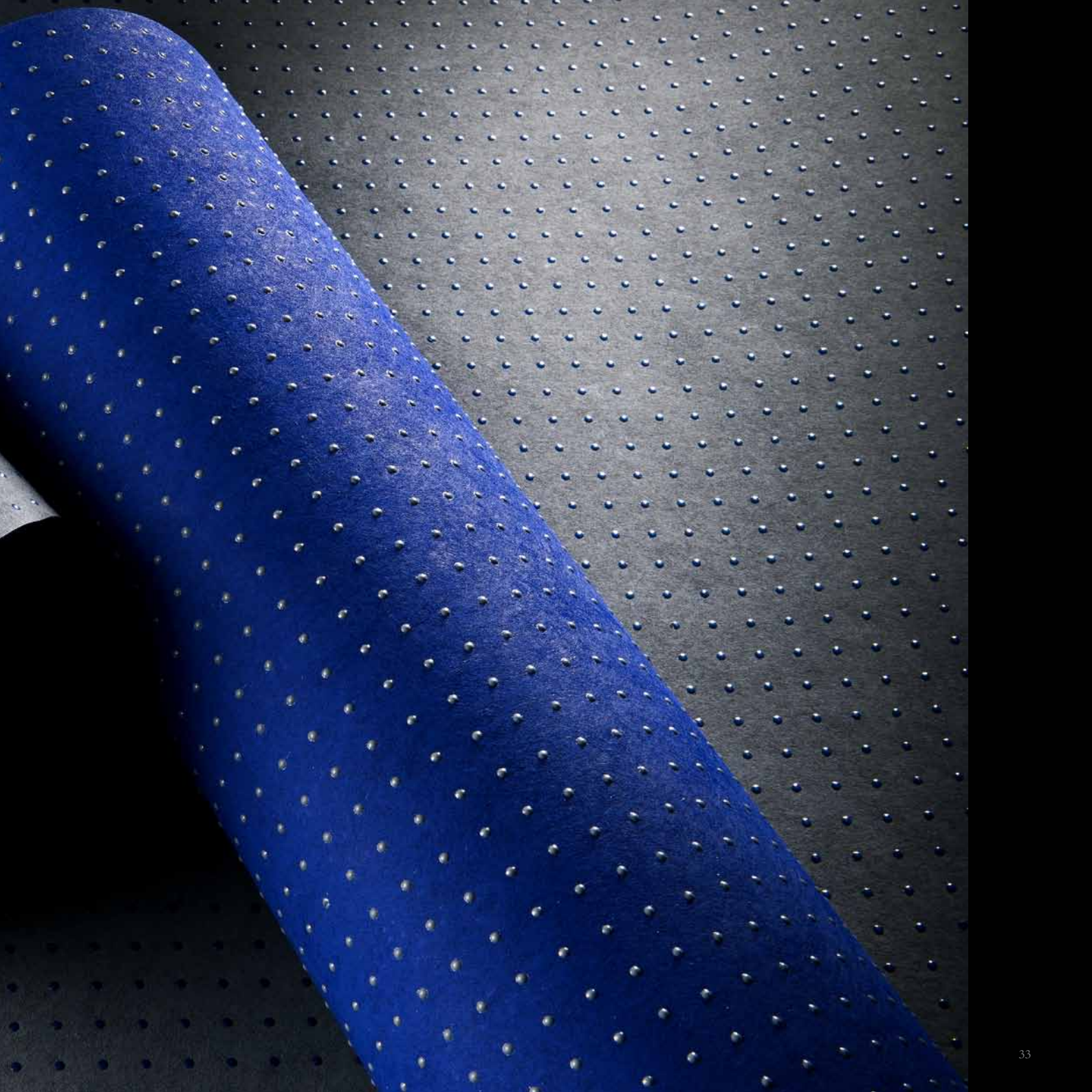


# 20567 Dots  
# 20530 Tints



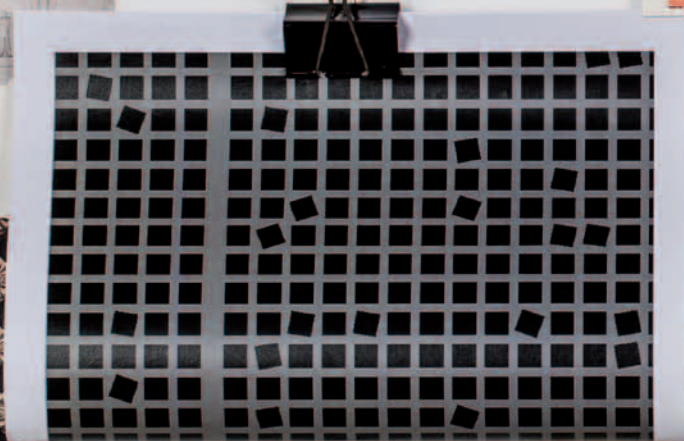
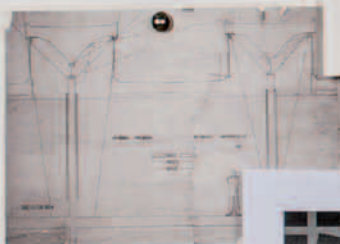
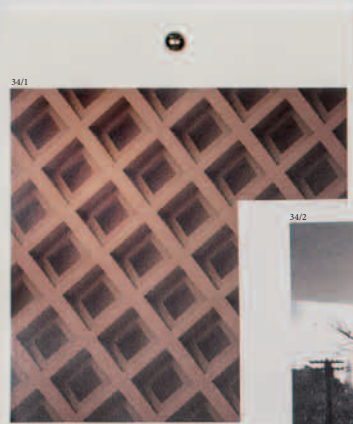
# 20564 Dots  
# 20563 Dots





## SQUARES

The inspiration for this pattern comes from the wallpaper “wall” designed by Le Corbusier for Salubra’s second collection in 1959. The design consists of large white surfaces surrounded by a grid of small squares. This grid made us think of the many windows Le Corbusier incorporated in his façades, which rendered both definition and rhythm to his buildings. The grid is interrupted at regular intervals by placing various elements at unexpected angles. This skewing of the design is intended as a reference to Le Corbusier’s angular ‘brise soleil’, for example to be found in the Assembly building in Chandigarh. We opted in favour of thermoformed textile instead of traditional printed paper. The result is a sleek and strong pattern combined with an extra degree of warmth and tactility.



The slanted concrete sun screens were the inspiration for twisting the pattern at several places.

Windows in Ronchamp.



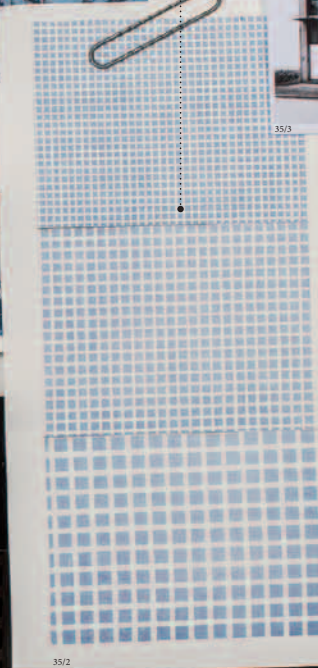
The square grid comes back in Le Corbusier's buildings but also in the pattern below which he created for the Salubra collection.



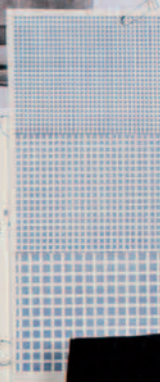
35/1



35/3



35/2



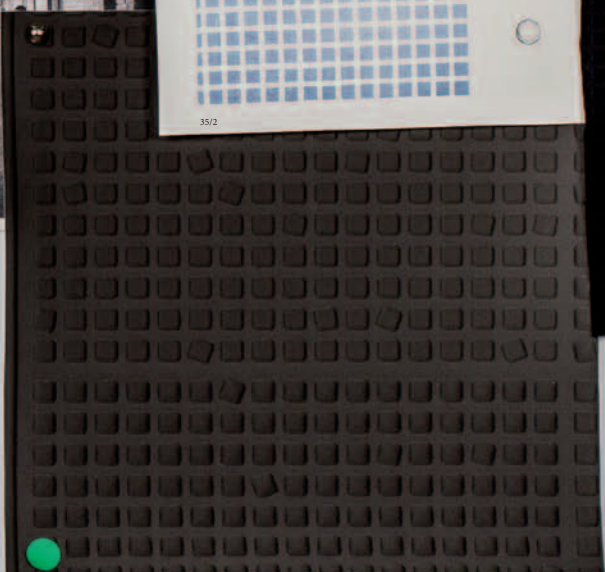
N° 3



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35/5

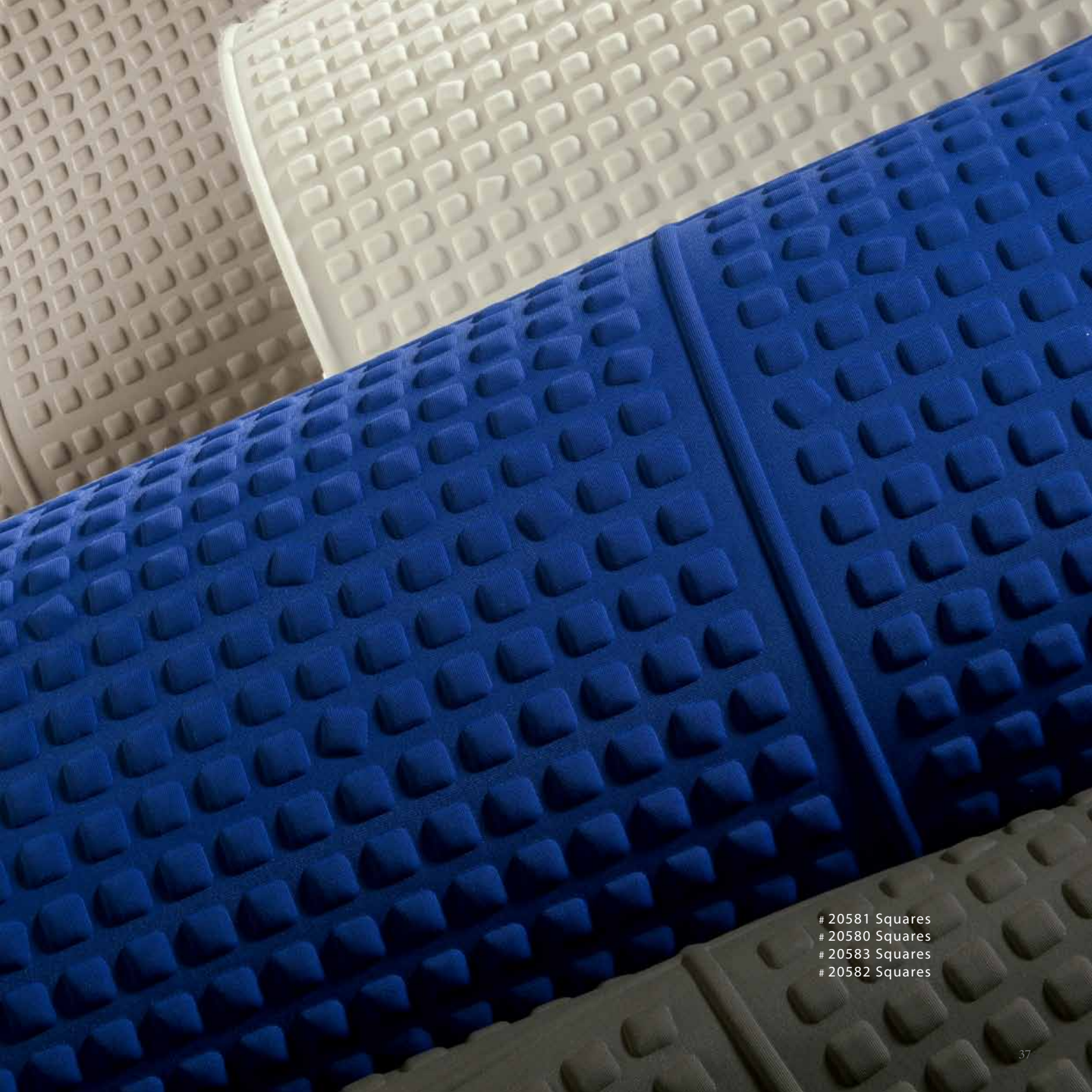


Our first tests.






# 20580 Squares



# 20581 Squares  
# 20580 Squares  
# 20583 Squares  
# 20582 Squares





# 20583 Squares





# LE CORBUSIER WALLCOVERINGS

Innovative, non-woven wallcoverings combined with three-dimensional textile wallcoverings, based on Le Corbusier's Polychromie architecturale.  
*Revêtement mural innovant basé sur la Polychromie architecturale de Le Corbusier, combinant intissé et textile tridimensionnel.*

Width / *Largeur*: 70 cm (27.56") / 90 cm (35.43") / 128 cm (50.39")  
Sold by cut length / *Livré au découpage*

Info and complementary samples available on request.  
*Info et échantillons complémentaires disponibles sur demande.*

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |  |  |  | Fire certificates available on request.<br><i>Les classifications résistance au feu sont disponibles sur demande.</i> |
| 20500-20508<br>20520-20572  | 20580-20583   | 20500-20508   | 20520-20572   | 20580-20583   |   |   |   |   |   |   |   |

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