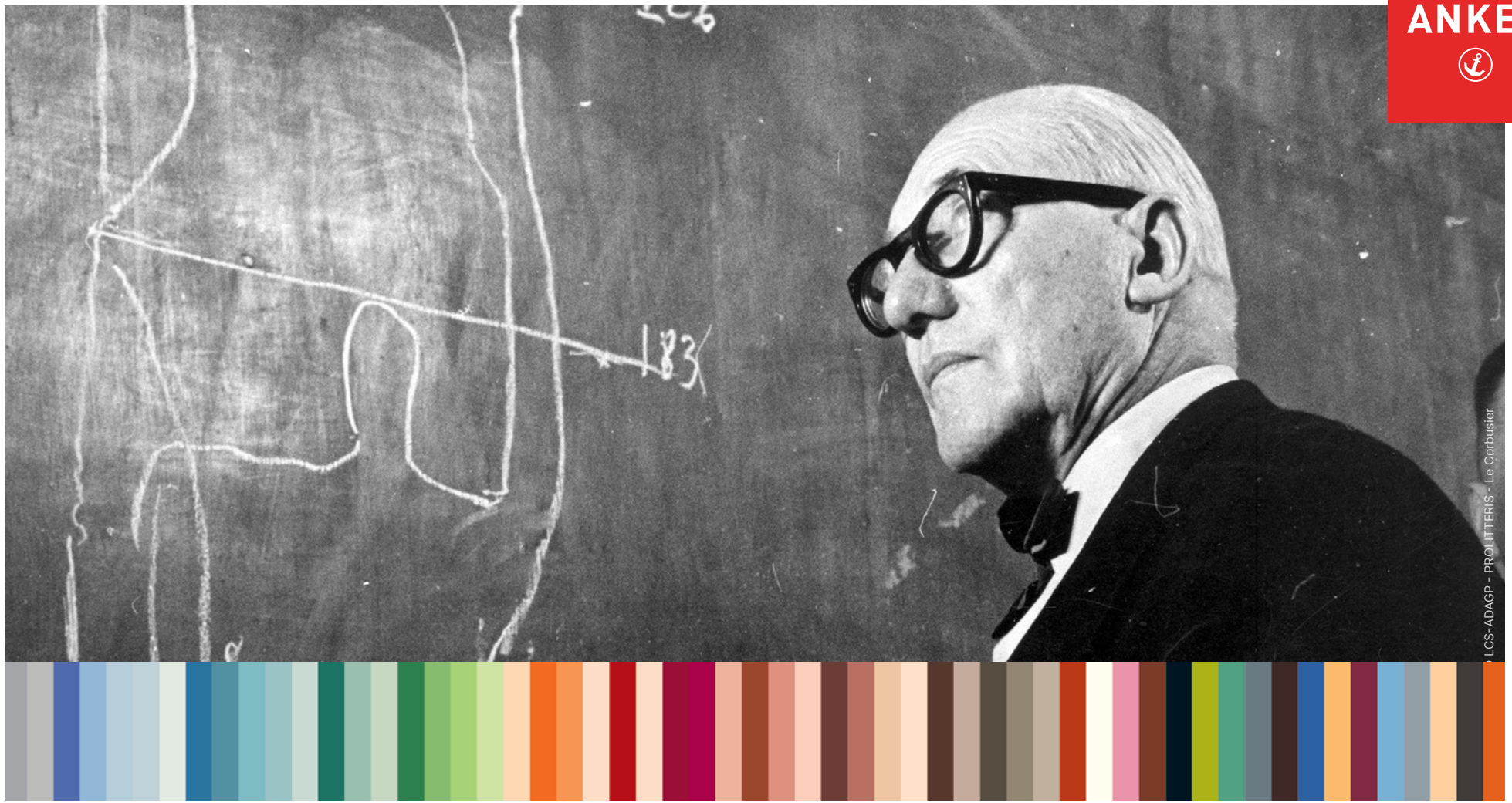
ANKER

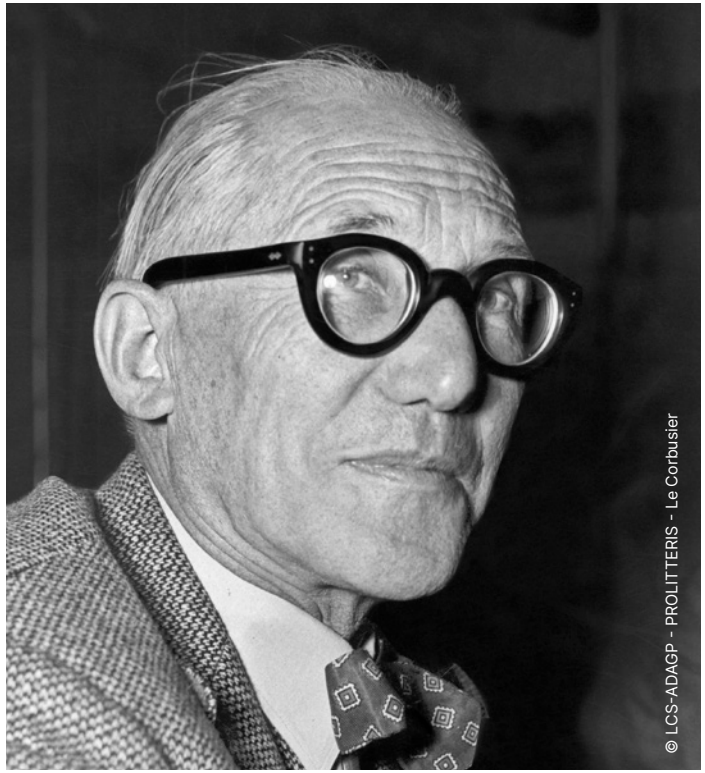


Le Corbusier

Portrait of an extraordinary personality

Le Corbusier

Charles-Édouard Jeanneret-Gris –
A veritable artist among architects



It is Thursday, 6 October 1887 when Charles-Édouard Jeanneret-Gris is born in the Swiss Jura, the son of an artisan and a music teacher.

Early on, he develops a fascination for art, aesthetics and especially architecture. And so, after an apprenticeship as an engraver at the age of 17, he finally begins training as an architect at a renowned arts and crafts school.

Shortly after beginning this training, he and fellow students design and build their first house, a villa for his teacher. A first and significant foundation stone for a passion that will henceforth shape his entire life and later make him one of the most influential architects of the 20th century.

Years of travelling across the European continent and beyond follow, during which he regularly visits and learns from architects who are important at the time. He visits numerous cities and metropolises and travels to the most diverse countries. Always in his luggage: countless travel impressions, which he records in articles, sketches and diary entries for himself and for others.

In 1917, he finally moves to Paris, his future centre of life, where he discovers not only architecture but also painting. Together with other comrades-in-arms, he founds his own journal for art, science and architecture there. At the same time, this is the birth of his stage name: „Le Corbusier. A pseudonym created in imitation of his great-grandmother‘s name, under which he will be publicly active until the end of his life. For Le Corbusier, Paris is finally the starting signal for an unprecedented career. With concepts, visions and ideas that are always a bit ahead of his time, he repeatedly causes a sensation in the years and decades that follow - in architecture as well as in the fields of art and design. In all this, Le Corbusier always sees himself as both a builder and artist. For him, aesthetics must have a function. And serve a very specific purpose. He pays attention to materials, shapes and proportions and at the same time knows about the effect of colours and light. And always with an eye for the big picture and a feel for every tiny detail.

To this day, he is regarded as a style icon and visionary whose work lives on in countless buildings and works of art – long after his tragic death in 1965.

The architect

„The house is a machine for living“ – Le Corbusier, 1924



Chapelle Notre-Dame-du-Haut, Ronchamp, 1950-1955

Hardly anyone else has shaped modernist architecture as much as Le Corbusier. At the same time, he always had his own view of the broad field of architecture. For him, the primary task of any architect was to intelligently combine practicality and economy with design. Curlicues, ornaments and similar decorations without any function had no place for him in his architectural considerations. A standpoint for which he was not always celebrated, but sometimes also earned criticism.

As early as the 1920s, Le Corbusier presented a manifesto with five points for a new architecture, which he continued to perfect in the years that followed.

Central to his concept was the use of posts and concrete slabs – an idea based on the DOM-INO principle he developed. This makes load-bearing walls superfluous, which opens up more free space and possibilities in many areas. In addition, there are long windows that are specifically integrated to achieve an optimum of light incidence and natural room illumination. A free facade design also ensures that interior and exterior architecture form a homogeneous unit. And creating roof gardens not only protects the integrated flat roof, but also offers the possibility of using it as a terrace or garden, complete with planting.

Le Corbusier‘s ideas and concepts have been turned into reality all over the world. And not only that. In the meantime, a total of 17 of his buildings in seven countries and on three continents have been declared World Heritage Sites.

Interior design

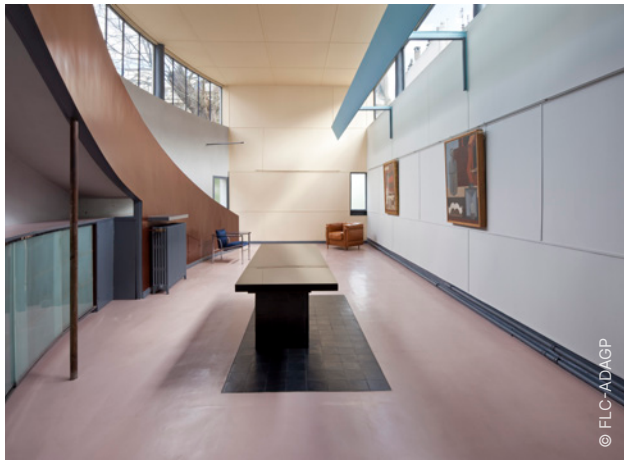
Between functional purism and colourful spatial experience

In addition to the construction of buildings, Le Corbusier was of course also interested in the design of interiors. In doing so, he strictly followed his ideas and concepts, which he also applied in the field of architecture. In this respect, the topic of interior design was a logical and consistent continuation from the outside to the inside for him.

Here, too, he placed the functionality of the rooms at the top of the list – puristically equipped and with practical furniture that could be both movable and permanently installed. At the same time, he was concerned with creating a special spatial experience, which he described with the term „promenade architecturale“ (architectural promenade). So he planned exactly how to move through the individual rooms. Always with the aim of creating a special space-time relationship in this way.

In doing so, he knew how to use colours skilfully. On the one hand, these served him to visually separate individual areas. On the other hand, however, also to impressively support the special, aesthetic atmosphere of the premises for him.









Furniture design

A perfect symbiosis of form and function

Especially in the years between 1925 and 1930, Le Corbusier also made a name for himself as a furniture designer. The LC series in particular, which was created during this time, is still considered an absolute style icon among designer furniture with its largely cubist appearance.

What was special (and almost revolutionary at the time) about Le Corbusier‘s designs was that the construction of the piece of furniture – i.e. the „supporting“ tubular steel frame – was not hidden but used as an expressive design element, usually in combination with high-quality materials such as leather or tear-resistant fabric. However, Le Corbusier was not only concerned with appearance and looks. As in other areas, such as architecture, it was important to him that the form and function of the piece of furniture complemented each other perfectly. A claim that is reflected in all the armchairs, sofas and tables he designed. And especially in the well-known as well as popular chaise lounge LC 4, on whose concept Le Corbusier worked the longest.





Sculptures

Continuation of art in the third dimension

For Le Corbusier, sculpture was always a play of shapes, colours and proportions. He saw himself less as a pure artist than as the artistic architect of his sculptures. So it was often not the artist himself who made the sculptures. Rather, he drew up sketches and plans that served as models for sculptor friends, who eventually translated Le Corbusier's ideas into reality according to his instructions.

However, this does not detract from the artistic performance. For Le Corbusier's unmistakable signature is clearly visible in all his sculptural works, which are characterised both by his spatial thinking and by an abstractness that is typical of him. In this respect, Le Corbusier is and remains the creator of his sculptures, which for him probably represented more or less above all the transformation of his painting in the third dimension.





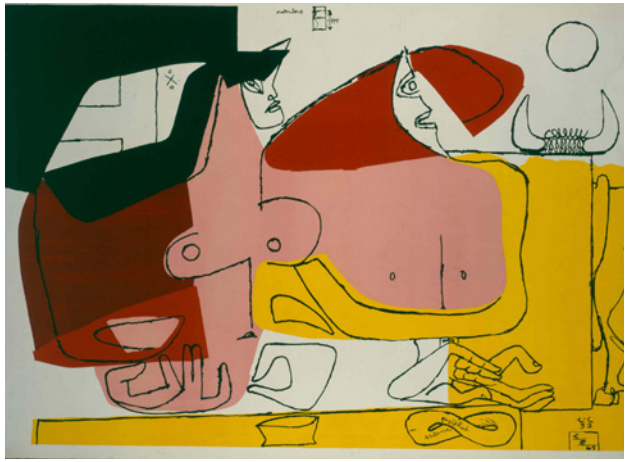
Painting

Expressive and often full of contradictions

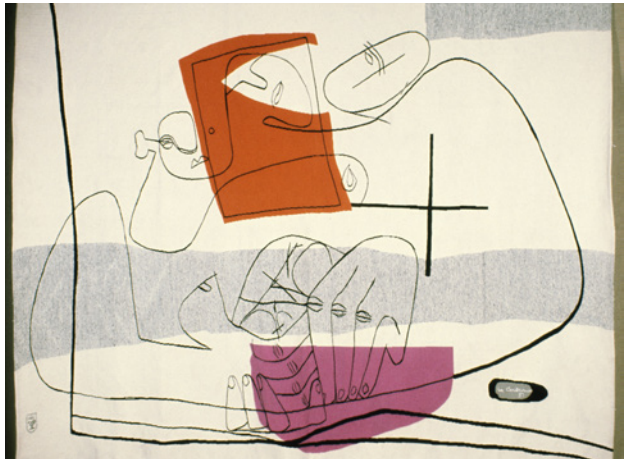
Even though Le Corbusier was already occupied with painting in his younger years and during his apprenticeship, it was not until he moved to Paris that a period began in which he devoted himself more intensively to this subject. Inspired by artists such as Picasso and Braque, he developed his own style, which was characterised by a purist style and which combined the most diverse influences from Cubism, Neoplasticism and Dadaism.

Over the years, he created numerous works that are often characterised by a strict structure with simplified, clear forms and that are not infrequently full of contrasts and contradictions. For example, warm colours alternate with cold tones, while organic-looking elements literally attract the viewer's gaze due to their disproportionality.

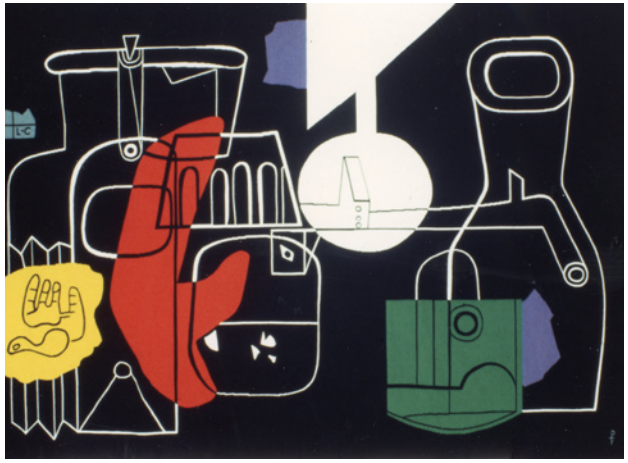
In addition to paintings, drawings and lithographs, Le Corbusier also designed various tapestries, which were always designed to integrate perfectly into the respective interior like a wall painting, thus building a bridge towards architecture as part of a living space concept.



© FLC-ADAGP – ARIANE ET PASIPHAÉ, 1961



© FLC-ADAGP – LES MAINS, WOOL TAPESTRY, 1951



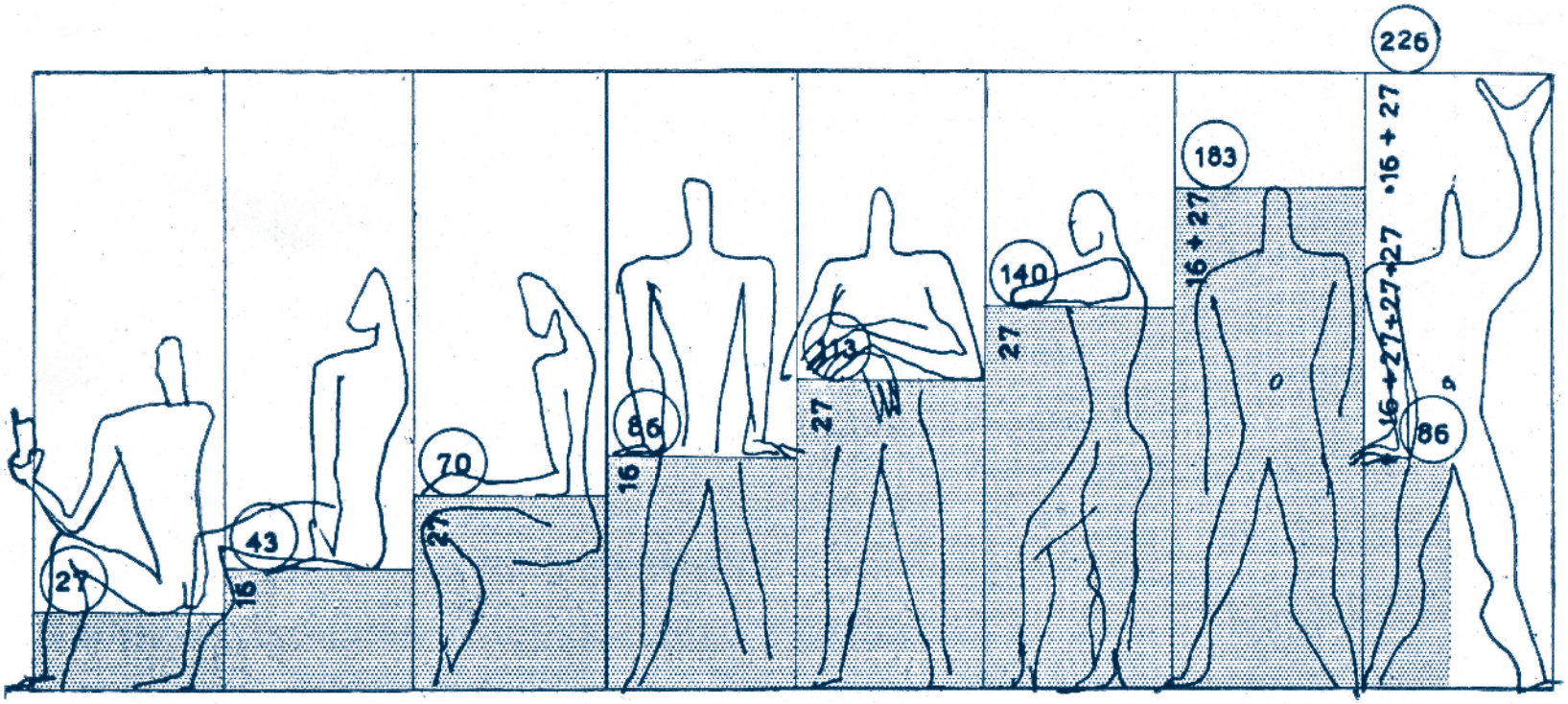
© FLC-ADAGP – NATURE MORTE, WOOL TAPESTRY, 1965



© FLC-ADAGP – TRACES DE PAS DANS LA NUIT, WOOL TAPESTRY, 1948-1957

Proportions

Man as the (architectural) measure of all things



© FLC-ADAGP – MODULOR

As disproportionate as le Corbusier's works in painting and sculpture may sometimes appear, he systematically and meticulously pursued the development of his own unit of measurement in architecture, which he himself called the „Moduler" and which he constantly developed, adapted and made more precise over the years.

The measure of all things for him was always, in the truest sense of the word, the human being or the greatness of the human being. Starting from an average standard height and various typically human body positions, which he in turn put in relation to the golden section, he derived various levels of his system of measurements, which he called the red and blue series.

In this way, he tried to combine certain logics of mathematics with aesthetic and ergonomic aspects and to harmonise them in the form of harmonious proportions – all with the aim of creating optimal residential and living situations that are perfectly tailored to people and their needs and requirements.

Polychromie architecturale

Creative colour diversity for endless possibilities

For Le Corbusier, architecture was not just about floor plans and forms. For him, colours, with all their potential and expressiveness, were at least equal and therefore an essential component for the conceptual planning and design of interiors as well as residential and living spaces.

In 1931, under the name „Polychromie architecturale“, he therefore created a harmonious colour palette with a total of 43 aesthetic shades (or their gradations and variations), which – depending on the spatiality and surroundings – can create the most varied effects and moods.

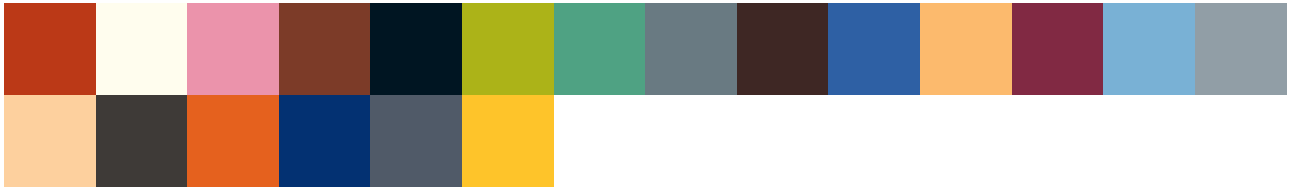
In order to create even more possibilities for variation and to further expand the aesthetics and radiance of the colour scale as a whole, Le Corbusier decided to further expand his colour palette in 1959, adding a further 20 more intense shades.

The fascinating aspect of the „Polychromie architecturale“, which comprises a total of 63 colour shades, is not only the radiance of each individual colour carefully selected by Le Corbusier in its respective context. The fact that everything can be combined with each other in any way, always creating a harmonious overall picture, also ensures creative freedom and finite possibilities when designing interiors.

The colour system of 1931



The colour system of 1959



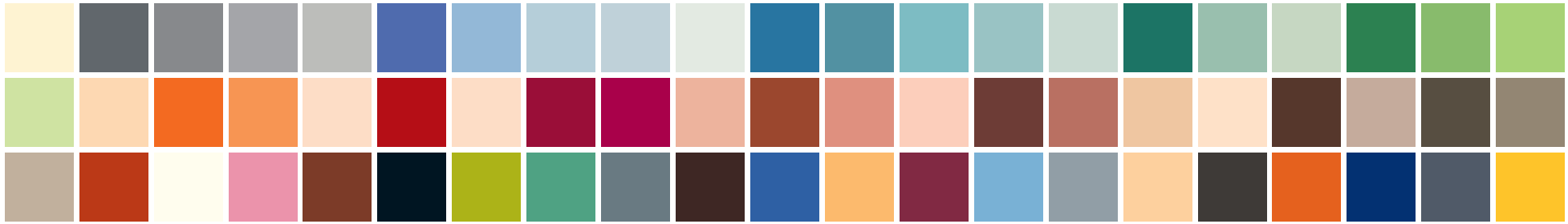
The colour system with 63 colours

A collection with all 63 colours – inspired and produced according to Le Corbusier's colour system

"Colour is as powerful a tool in architecture as the ground plan and the section. Or rather, polychromy, a component of the ground plan and the section itself."

Le Corbusier

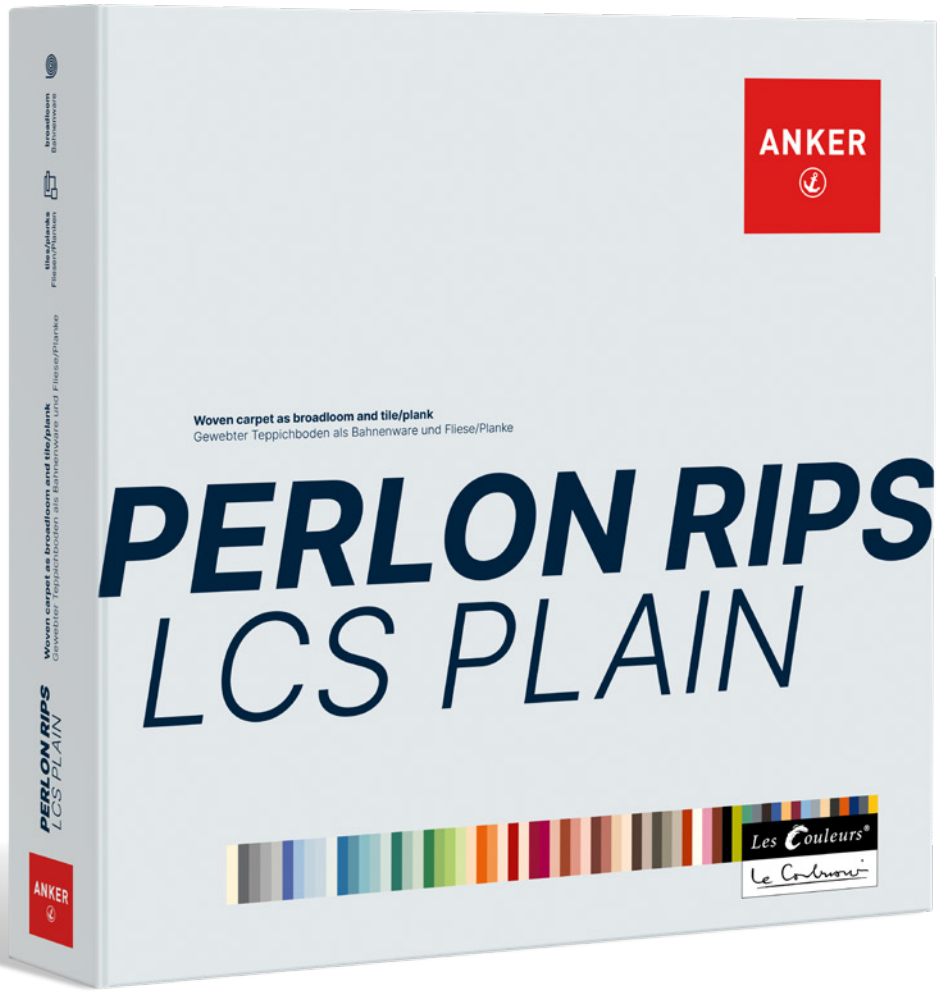
Colour system by Le Corbusier with 63 colours.



Les Couleurs® Le Corbusier

PERLON RIPS LCS PLAIN

A collection with all 63 colours – inspired and produced according to Le Corbusier's colour system



Les Couleurs®
Le Corbusier

www.lescouleurs.ch

ANKER
Gebr. Schoeller GmbH + Co. KG

Zollhausstraße 112
D - 52353 Düren
T +49 2421 804-0
anker@anker-dueren.de

anker-carpets.com