

Le Corbusier, Villa Le Lac, Corseaux-sous-vevey, Switzerland, 1924. Preliminary draft (Cahier n° 9), Perspective of the villa pink. © FLC/SPA, 1924 (before November).

The villa *Le Lac* by Le Corbusier and Pierre Jeanneret at Corseaux-sous-Vevey. The Color Rediscovered

BY ELISE KOERING

In 2011, the *Fondation Le Corbusier* took the fortunate initiative of requesting a historical study prior to the restoration of the villa *Le Lac*, built in 1924 at Corseaux-sous-Vevey in Switzerland. Submitted in 2012, the study sought to provide objective and factual information about the construction and physical evolution of the building, by exposing the initial intentions of the architect and his wishes, fulfilled or not, for its transformation, restoration or improvement, through research in several archives (Fondation Le Corbusier, Communal Archives of Corseaux and Vevey, G.T.A. in Zurich, Cantonal Archives...). The Corbusean archives¹, as well as the local archives and several periodicals and reviews of the period, both French and foreign, were combed. The research, based mainly on primary sources, was completed by reading the writings of the architect, his contemporaries and historians². Having been carried out prior to the material analysis of the building³, the study revealed a series of new features of the house and its environs, including the garden⁴. Thanks to an analysis of the numerous documents mentioned above, an attempt to put photographs of this evolving building in chronological order was carried out with Bénédicte Gandini.

This article seeks to examine one of these new features⁵. A feature of fundamental importance as it calls into question a well-anchored myth and is connected to recent discoveries made during restoration works on Corbusean villas of the 1920s⁶.

The Myth of the “White Box”

The history of architecture has clearly established the principle of a white modernity, even though it is contradicted by the obvious variety of external colors on certain buildings and the restoration of others. Black and white photographs, the writings of Le Corbusier — of which one in 1923 rejecting Dutch experiments with polychrome exteriors⁷ — and the belated restoration campaigns, gave rise to a truncated Corbusean iconography, the myth of architecture without color.

Le Lac, considered by everyone as one of the first *white* villas, doesn't escape from this myth. It attached itself to *Le Lac* very early as a result of the distribution of black and white images, and the absence of comments on its color. The images deceived even those close to Le Corbusier, such as William Ritter who speaks in 1926 of a “pretty little shiny white box”⁸. Myth consolidated by the Corbusean restoration of 1951.

However, my research in the Corbusean archives has clearly established, for the first time, that the façades of the main house were not at all white but green. A discreet green, pale or even imperceptible in fine weather, as revealed by several letters and confirmed by stratigraphy. Whereas in 1924, Le Corbusier asks that “the color green appears in a minimal quantity”⁹, in 1951 the architect Emile André compares the house, even though it is still green, to a “delicious white rectangle”¹⁰.

The Choice of Green

“I would be very grateful if you could permit my father to have a definite place of shelter for his later years, in conditions that will allow him to satisfy his passionate love of nature”¹¹.

At the same time as he's offering a *stone*-colored layer to the façades of the houses Besnus, Ozenfant, *La Roche* or *Jeanneret* (later *Savoie*), which echoes the color of the surrounding houses¹², Le Corbusier decides to paint the main villa a color that has no connection with the local architecture.

The reason for this choice is without doubt to be found, not in the neighboring buildings, but in the natural environment of the *petite maison*. For his father, who is in love with nature, Le Corbusier has erected a villa in “a magnificent site”¹³. Set between the hillsides and the “splendid panorama of the lake and the mountains”¹⁴, it is thought in an abundant garden composed of grass, trees, shrubs, a vegetable patch and flowers. His father's passion for nature and Le Corbusier's desire to make the house part of a reflection about the *site* — also illustrated by the use of long window or roof-terrace¹⁵ — can thus explain the choice of a color with “suggestive value”¹⁶ (Figure 07).

However, the plan before November 1924 to make a villa pale pink¹⁷ — like the polychromy of the houses in Pessac and Boulogne (Lipchitz-Miestchaninoff) — clashed with this

01 Le Corbusier and Pierre Jeanneret, Villa *Le Lac*, Corseaux-sous-Vevey, Switzerland, 1924, © FLC/SPA, Certainly June 1925.



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Essays



02 Le Corbusier and Pierre Jeanneret, Villa *Le Lac*, Corseaux-sous-Vevey, Switzerland, 1924-1925, garden and *mur brut* onto the lake, © FLC/SPA, 1925 (after April).

contextual interpretation because, far from integrating the building into its environment, pink detaches it from its environment and makes it stand out. Here, a *pictorial* interpretation — imagining the house and its site as a purist canvas — could resolve the enigma, as suggest Le Corbusier's comments on *Pessac*¹⁸ and especially this remark: "Lac Léman is gentle. Pale pearly blue complemented by pink to the east"¹⁹. Finally, we can add the importance of the relationship between the south façade and the lake, a façade-screen in which the water is reflected, their interplay accentuated by the addition of metallic *scales* in 1951²⁰.

Evolution of the Façades

From the Summer of 1923, Le Corbusier planed to build a small, "extremely economical"²¹ purist house for his parents, near Châbles-sous-Blonay where they were then living. After several months of research and the drafting of various plans for various sites²², Le Corbusier choose a piece of land on the edge of the lake, at Corseaux-sous-Vevey. After bitter negotiations, he convinced the owner, Julien Cornu, to sell his parcel²³, and his neighbors Vaudou to accept a plan to do the repairs to Bergère path that were necessary to build the house an acceptable distance from the lake²⁴.

The small house, named *Le Lac* at the end of 1925, is built between July and December 1924, its garden "completed" in April 1925. Of mixed construction (concrete-hollow bricks), *Le Lac* appears at first glance to be a *minimum* house, as comfortable and practical as a train coach: a machine for living²⁵. Its façades without cornices, and initially without awnings, exalt the edges and smooth surfaces of a "box lying on the ground"²⁶. A box that Le Corbusier wishes to be colored²⁷.

While a preliminary draft betrays his desire for a pale pink house, the letters exchanged with Colombo at the end of 1924 leave no doubt about the final choice of a green color. In November, the architect and the contractor considered applying this color to all of the façades of the house (200m²) and on the "side of the Vaudou property" to the west (35m²)²⁸. Le Corbusier imagines, with the painter Felli, using "lime with a bit of oil" tinted green and applied with a pump²⁹. But his absence from the site and an evident lack of communication caused Colombo, encouraged by Georges-Édouard, to paint the façades with a paintbrush. According to Colombo, lime applied with a pump to the façades without a cornice could not resist bad weather³⁰. He wrote: "As you want them to be green (which I consider a fine color [*couleur fine*]), to make the whitewash stick, we are obliged to apply it with a paintbrush", after putting on a coating³¹. During this period, Le Corbusier prefers sole-tinted coatings (plaster-stone or cement coating) — villas *Besnus*, *La Roche*, *Jeanneret*, etc. — and everything seems to suggest that here he wished to mix the coating and the whitewash to make a single *skin*³². The analyses done by the SUPSI confirmed the presence of coatings on certain façades, and of one or several layers of green paint on the entire area of the façades³³.

To the green of the façades is added a range of colors, making the house a polychrome object. While the soffit of the shelter (or *loggia*) is dark red or the gate of the roof-terrace and the metal closing-opening³⁴ of the east façade are

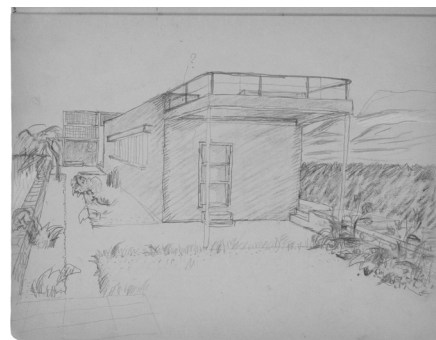
brown, the railing of the shelter is white, according to the stratigraphy, like its metallic columns³⁵.

Still ignoring Le Corbusier's advice, Colombo turns to a silicate paint for certain architectural features (parapet of the roof-terrace, chimney shafts, shutters, box, shelves...) and surfaces (especially cement), such as the planks of pre-fabricated cement of the wall to the east (blue in the first draft and finally painted red-brown) and its cement posts³⁶. The "crude wall" (*mur brut*) or "heightened wall" giving onto the lake (of which the exterior façade was to be painted "dark red") is finally painted with white lime, despite the insistence of Colombo that silicate be used, his reason being once again the fragility of lime whitewash: "It is certain that after the first rain nothing will be left"³⁷. During this period, Le Corbusier uses silicate, especially in the villas Lipchitz-Miestchaninoff, even though he seems to prefer lime³⁸.

It can be seen that polychromy makes the house an object that is both autonomous and inscribed in an architectural and natural environment³⁹.

Completed at the end of 1924, the villa is subjected from its first year of occupation to the outrages of a constant enemy: humidity. The proximity of the lake, "the rise and fall of its waters"⁴⁰, causes infiltrations, obliging the architect to make frequent repairs⁴¹. Suffering from the same symptoms — "being permanently cracked"⁴² —, the roof-terrace and the façades are the subject of many interventions, often affecting both at the same time. From April 1925, "small cracks"⁴³ appear; in October, the first program of repairs and improvements is carried out. Le Corbusier adds *marquises* (awnings) above the entry doors⁴⁴ of the north façade which is cracking. After "filling the cracks", the façade is repainted with oil paint (certainly green)⁴⁵. The windows are sealed, the bottoms of the entry doors — henceforth fitted with joint covers⁴⁶ — are repainted an unknown color. Finally, a double roll-up door is installed in the shelter. Several months later, the first repairs are made to the roof-terrace⁴⁷.

After strong rains in 1927, the foundations of the house move and "vertical cracks [appear] in the transverse walls and in the interior"⁴⁸. Water-proofing work is done to the roof-terrace before applying a white lime milk that is supposed "reflect the rays of the sun"⁴⁹. The cracks are filled "with Alucol and cêruse"⁵⁰, which makes it necessary to repaint (oil paint) one or several façades — certainly only the north façade according to the drawing of 1927.

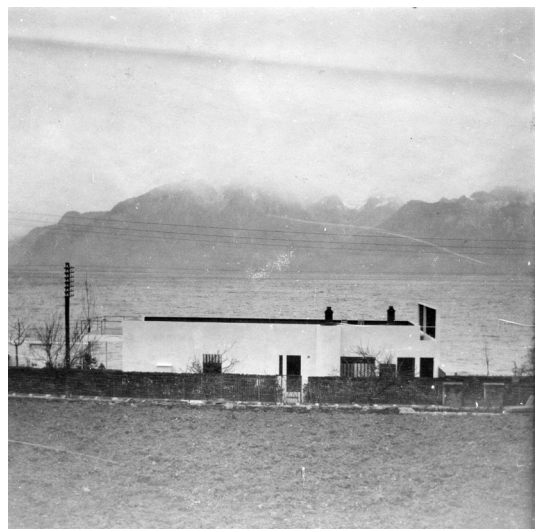


03 Le Corbusier, Villa *Le Lac*, Corseaux-sous-Vevey, Switzerland, 1924. Preliminary draft (*Cabier* n°9), Perspective of the villa pink. © FLC/SPA, 1924 (before November).

04-05 Le Corbusier and Pierre Jeanneret, Villa *Le Lac*, Corseaux-sous-Vevey, Switzerland, 1924, North façade before and after the metallic recovering and the construction of the wall on the road in 1931, © FLC/SPA, 1925 (between April and October) and 1932 (after May).



06 Le Corbusier and Pierre Jeanneret, Villa *Le Lac*, Corseaux-sous-Vevey, Switzerland, 1924, North façade with the new wall on the road, © FLC/SPA, End of 1931/beginning of 1932.



07 Le Corbusier and Pierre Jeanneret, Villa *Le Lac*, Corseaux-sous-Vevey, Switzerland, 1924, © FLC/SPA, 1925 (before October).

Restoration of the Façades and New Polychromy

The original color of the house has essentially been forgotten because of the re-covering [covering *Revêtement*] works of its façades in 1931 and 1951, and its being repainted in 1951.

After two programs of repairs that were obviously ineffective, in 1931, Le Corbusier takes the radical decision to insulate the north and west façades with bands of galvanized iron similar to the “shingles of galvanized steel, commonly used to keep out bad weather on the farms of Haut-Jura”⁵¹ (Figures 04–05). At the same time, he erects an annex and a wall on the road (cement-hollow bricks) (Figure 06), the inner and outer sides of were rough and painted white, while the top remains unpainted⁵². The beam, letter box, and gate seem to have been painted with two tones of grey⁵³. Moreover, it is highly probable that on this occasion the east façade is repainted⁵⁴.

In the 1940s, Marie-Charlotte-Amélie complains about “a constant humidity in the north and the west”. Inside, water streams down the walls, the varnish peels off, the linoleum “swells and explodes in many places”⁵⁵. In 1941, the weeping willow to the west is cut down. In 1945, the roof-terrace is repaired again with, if we believe Marie-Charlotte-Amélie, “asphalt and asphalt paper”⁵⁶.

By the end of the decade, roof-terrace and south façade are nonetheless in a deplorable state (Figure 07). The cracks causing leaks are multiplying and “cracking the parapet of the terrace almost to the level of the box housing the rolling shutters”; the bottom of the parapet “is clearly detached from the reinforced concrete slab”⁵⁷. At the end of 1950, a new program of works is begun to insulate the roof-terrace⁵⁸ and protect the south façade. After enquiring about the cost of covering it with Eternit⁵⁹, Le Corbusier returns to his initial position⁶⁰ by choosing to cover the façade with bands of aluminum sheet of the brand FURAL (Figures 08–09). An aluminum sheet, molded and matte, five millimeters thick, covers the whole of the façade giving onto the lake⁶¹. For Émile André “the effect is [...] very good”⁶².

At the same time, Le Corbusier defines a new exterior polychromy, which is only known through the content of two letters and a series of annotated drawings from April 1951⁶³. Intended for the parts that have been left uncovered, for the metal closing-opening elements and shutters, this polychromy is dominated by white, which covers in particular the last façade that is still green⁶⁴. 1951 thus sees the final disappearance of the original color, which had been preserved on the south and east façades, as evidenced by a note of Le Corbusier — “This wall white (instead of green)”⁶⁵ — and the comment made by Albert regarding the recovering of the south façade: “What would you think of the sage-green [*vert cendre*] on p. 19? It would be like the current façade”⁶⁶.

Published in its new attire in 1954, with no reference to its original *skin*⁶⁷, the *petite maison* finally enters the reality of the *white* (and metallic) *villa*, until then a myth which has today been deconstructed. ■

Notes

This text was translated from the French by Professor Robert Wintemute.

- 1 Drawings, notes, estimates, bills, brochures, diary of his father, correspondence, old photographs, etc.
- 2 See in particular Bruno Reichlin, “La petite maison à Corseaux. Une analyse structurale”, *Le Corbusier à Genève 1922–1932. Projets et Réalisations*, Lausanne, Payot 1987, p. 119–134.
- 3 Stratigraphic study of the polychromies carried out by the Atelier Saint-Dismas.
- 4 See also the study of *L’Atelier du Paysage Jean-Yves Le Baron Sàrl*, landscape architects.
- 5 For the full text of the study, see Elise Koering, *Villa Le Lac de Le Corbusier et Pierre Jeanneret à Corseaux, Suisse. 1923–1924. Étude Historique pour la Restauration*, Paris, Fondation Le Corbusier, 2011–2012 (unpublished).
- 6 See in particular Agence Pierre-Antoine Gatier, *Maison La Roche, Paris 16e. Étude Préalable: Restauration Générale de l’Édifice* (Research and Text: Bénédicte Gandini), Février 2006 and *Étude Préalable à la Restauration des Façades des Maisons La Roche et Jeanneret et des Espaces Extérieurs. Rapport*, Avril 2011, completed by a stratigraphic study of Ariel Bertrand, restorer.
- 7 Le Corbusier, “Salon d’Automne (Architecture)”, *L’Esprit Nouveau*, No. 19, Décembre 1923.
- 8 Ritter to Le Corbusier, 25.05.1926. FLC-R3(13). To our knowledge, no book or article of that period (French, Swiss or German) and nothing published by Le Corbusier about Le Lac mention the color of the house’s exterior.
- 9 Le Corbusier to Albert Colombo (contractor), 08.12.1924. FLC-H1(5)136.
- 10 André to Albert Jeanneret, 25.01.1951. FLC-H1(5)345.
- 11 Le Corbusier to Monsieur Cuénod, 21.09.1923. FLC-H1(5)50.
- 12 This tone was created by applying several kinds of imitation stone coating such as Cimentaline or Jurassite. These coatings, often polished sometimes painted (Ozenfant), were also planned for the Guette house and unbuilt projects such as a garage and the Villa Meyer.
- 13 Le Corbusier, *Précisions sur un État Présent de l’Architecture et de l’Urbanisme*, Paris, Vincent&Fréal, 1930, p. 130.
- 14 Jean Badovici, “Maison au Bord du Lac Léman, 1924, par Le Corbusier et P. Jeanneret”, *L’Architecture Vivante*, Hiver, 1925, p. 32.
- 15 “The window is 10.75m long. In winter the site “is there” as if one was in the garden. So the days are not sad anymore: from dawn until dusk, nature deploys its metamorphoses”. Le Corbusier, *Almanach d’Architecture Moderne*, Paris, 1926, p. 94.
- 16 “Monsieur Giedion having expressed his regret that we did not consider it possible to include the terms “sand”, “wall”, “sky” in the published collection of the work of “Le Corbusier/Salubra”, I must tell you that these terms — of which I understand perfectly the suggestive value — could very well appear in the explanatory texts...”. MR (Salubra) to Le Corbusier, 15.05.1931. FLC-B1(18)3. “It had to be built in harmony with the splendid panorama of the lake and the mountains and in such a way that, from the windows, the view would encompass the broadest horizon possible”. Jean Badovici, op. cit. Pale green was used in particular in interiors such as those of Auteuil (“English green”). Célio to Le Corbusier, 12.03.1925. FLC-H1(3)254. A sketch of the gardener’s lodge of the Savoye villa (27.05.1930) also refers to a “pale English green n° 2” (as well as to a “dark green” and to a “dark grey”). FLC 31871. Thanks to Bénédicte Gandini for showing me this sketch
- 17 FLC-Cahier n°9/FLC09419.
- 18 “Optical illusions are playing, impressions are multiplying, it has enormous joy, but a certain firmness”. Le Corbusier to Marie-Charlotte-Amélie Jeanneret, 26.05.1926. FLC-R1(6)125-126.
- 19 Le Corbusier to M-C-A.J, 28.08.1933. FLC-R2(1)194. We must stress here the choice of a blue color on the east and west walls, complementary of the pale pink of the façades.
- 20 “This façade is sumptuous. Seen from quite close, in the morning, lit up, it was so joyful and vigorous, remarkably animated by the play of the shadow on the horizontal streaks. In the evening, with no direct light, this façade was clear and so airy”. André to Le Corbusier, 25.05.1952. FLC-H1(5)380.
- 21 “It’s a question of [...] demonstrating value for money”. Le Corbusier to the contractors Boulenaz, Colombo, Zuretti, 10.01.1924. FLC-H1(5)2/H1(5)4/H1(5)57.
- 22 See especially FLC-Cahier No. 9. Also Rodolfo Corrente, “Cabier de Dessins No. 9: ‘ici: de page 3 à page 75 recherches pour un terrain pour la maison ‘Le Lac’ jeanneret-perret””, Massilia, 2005, p.18–31.



08 Le Corbusier and Pierre Jeanneret, Villa *Le Lac*, Corseaux-sous-Vevey, Switzerland, 1924, South façade with cracks, © FLC/SPA, between 1941 and 1951.



09–10 Le Corbusier and Pierre Jeanneret, Villa *Le Lac*, Corseaux-sous-Vevey, Switzerland, 1924. South façade before and after the metallic recovering in 1951, © FLC/SPA, 1925 (after April) and Eric Ed. Guignard, 1987

- 23 Research in the communal archives revealed that Le Corbusier owned a considerable number of plots of land in Corseaux-sous-Vevey.
- 24 Plan permitting the construction “to be moved back by one metre”. Le Corbusier to Vaudou, 27.06.1924. FLC-H1(5)94.
- 25 “We drew up a rigorous plan for the house, functional and responding exactly to the programme”. Le Corbusier, *Œuvre Complète*, 1910-1929, Zurich, Girsberger, 1960, p. 74.
- 26 Le Corbusier, *Une Petite Maison*, Basel, Birkhäuser-Publishers for Architecture, Fondation Le Corbusier, 2001 (1954), p. 10.
- 27 Obviously colored in the interior too with a range of colors that is still not well known today (white complemented by purist shades).
- 28 Estimate of Colombo, 22.11.1924. FLC-H1(5)128.
- 29 Le Corbusier to Colombo, 24.11.1924, 08.12.1924. FLC-H1(5)131/H1(5)136. “The estimate was made for lime milk paint, with a pump”. Georges-Édouard Jeanneret to Le Corbusier, 28.12.1924. FLC-R1(7)17.
- 30 “Would you have expected so many difficulties: the paint on the exterior remains despite the absence of any protection (pre-roof, etc.) against rain and bad weather?”. G-É. Jeanneret to Le Corbusier, 28.11.1924.
- 31 This choice increases the price of the work. “[?] you to apply this whitewash with a pump, as you had planned and I am sure that the lime mixed with oil will produce a satisfactory result [...]. Idem Façade Vaudou”. Le Corbusier to Colombo, 08.12.1924. Op. cit. “Not having received your reply, we have done the work as planned with a paintbrush”. Colombo to Le Corbusier, 12.12.1924. FLC-H1(5)138.
- 32 “In the month of September, before my departure and before the coatings had begun, I had proposed to give you the tone of tinted lime so that it could be applied the same day as the coating. You told me that you preferred to have the painting done once the coating was finished”. Le Corbusier to Colombo, 24.11.1924, op. cit.
- 33 *Scuola Universitaria Professionale della Svizzera Italiana, Indagini Sulle Policromie Esterne*, 2014. Thanks to Giacinta Jean and Francesca Piqué.
- 34 The metal work of the windows or the doors.
- 35 Le Corbusier to G-É. Jeanneret., 28.01.1925. FLC-H1(5)143. The frames of windows of the north and south façades seem to be clear grey.
- 36 Yellow or ochre? The planks of Vaudou’s common wall, planned to be blue and brown-red, are finally painted brick red without silicate (SUPSI). On the side of the external staircase, the wall is probably an ochre. The trellises of the battens of larch are painted later with an unknown color. On 7 August 1925, Georges-Édouard writes to his son: “Could you tell me what color we should varnish the lathing of the great wall...” FLC-R1(7)20.
- 37 Colombo to Le Corbusier, 28.11.1924, op. cit.
- 38 Potassium silicate (also called liquid glass) is a non-organic mineral binding agent with extremely long adherence, making the paint more durable.
- 39 The doors on the edge of the lake, allowing customs officials to enter, were planned to be white [Le Corbusier to G-É. Jeanneret, 28.01.1925. FLC-H1(5)143], but certain photographs reveal a dark color, certainly a red-brown. They are replaced in 1956 by doors made of Eternit.
- 40 Le Corbusier to André (?), 28.11.1950. FLC-H1(5)332.
- 41 On 3 November 1924, Georges-Édouard writes to Le Corbusier: “It has been raining heavily for forty-eight hours [...]. The external staircase is causing water to seep into the basement”. FLC-R1(7)16. In January 1925, he complains about the humidity in the laundry where the linoleum already seems to be coming off. Le Corbusier declares: “There is no house that is built more soundly than yours and all these questions of future leaks, future condensations are something that has been stuffed into your head to make you accept the badly installed linoleum...” The future would constantly prove him wrong. Le Corbusier to G-É. Jeanneret., 28.01.1925. FLC-H1(5)143.
- 42 Le Corbusier to Albert Jeanneret, 28.11.1950. FLC-H1(5)332.
- 43 G-É. Jeanneret, Diary, 08.04.1925. FLC-R1(2)433.
- 44 The awning of the service door is removed during the works of 1931-1932.
- 45 G-É. Jeanneret, Diary, 22.10.1925. FLC-R1(2)443.
- 46 Because “strong rain penetrates the inside, forming puddles that can no longer be tolerated, without considering that they completely damage the paint on the doors”. G-É. Jeanneret to Le Corbusier, 07.08.1925, op. cit.
- 47 Le Corbusier to M-C-A.J., 01.05.1926. FLC-R1(6)121.
- 48 Le Corbusier, Note and Drawing, 1927. M-C-A.J. to L.C., 05.09.1927. FLC-H1(5)405/R1(7)51.
- 49 Le Corbusier to Colombo, 06.10.1927. FLC-H1(5)406.
- 50 Le Corbusier, Note and Drawing, op. cit. Alucol is made of aluminium and lead, whereas ceruse is a pigment of white lead.
- 51 Confirmed by the bill, the estimate of the firm Felli&Fils stipulates: tiles of galvanised iron, window trim, buffering, panelling and window sills. 19.08.1931, 25.08.1932. FLC-H1(5)235/H1(5)260.L.C., *Une petite maison*, op.cit., p. 24.
- 52 Le Corbusier writes: “Felli can finish the coating of the closing wall and whiten it with lime (white lime, pure)”. His sketch has the following annotation: interior wall “in white”, “the edge white”, the interior of the east wall “to be painted white”. Le Corbusier to M-C-A. Jeanneret, 07.10.1931. FLC-R2(1)132. He insists that the “top of the new cement wall remains the color of natural cement”. But Felli fears that the “first rain” will make the covering disappear. A letter in December refers to lime milk on the inner side and paint, on the outer side of the wall and on the gate. Felli’s bill confirms the painting without indicating the colors and the types of paints. 25.08.1932. FLC-H1(5)260.
- 53 The gate was to be “clear grey (the inside in dark grey)”, the metal beam dark grey Le Corbusier to M-C-A. Jeanneret, 1931. FLC-R2(1)120. In the photographs that are taken after the works were completed, the letter box appears to be painted in clear grey, the gate and the metal beam in dark grey.
- 54 *Idem*.
- 55 M-C-A. Jeanneret to Le Corbusier, 12.03.1941. FLC-R1(7)96.
- 56 M-C-A. Jeanneret to Le Corbusier, 08.05.1945. FLC-R1(7)110.
- 57 Établissements Meynadier to Le Corbusier, 24.11.1950.
- 58 Meynadier provide “reinforced waterproof insulation”. Bill, 29.03.1951. FLC-H1(5)364. See Koering, op. cit.
- 59 “The effect would be harmonious. [...] It’s always made me feel bad to see this clear façade marked by the planned covering of sheet metal. I did it reluctantly. Conserving this work in its original purity counts for something all the same. One of the few witnesses of contemporary regional architecture”. André to Albert Jeanneret, 25.01.1951. FLC-H1(5)345. His opinion is shared by Albert who fears the effect of a “block or blockhaus” engendered by the sheet metal: “It also seems to me that, in fact, a white stain, lightly softened [façade with Eternit], would be a work of mercy”. Albert Jeanneret to Le Corbusier, 26.01.1951. FLC-H1(5)344.
- 60 “The only solution that appeared to me is to cover the south façade in the same way as the north façade with the same tiles of galvanised sheet metal”. Le Corbusier to Albert Jeanneret, 28.11.1950. FLC-H1(5)332.
- 61 “Long bands of alloy Aladur-15, transversally fluted”. Adolphe Stiller, “Une descente sur les lieux: Construction et détails techniques de la Petite Maison”, Le Corbusier à Genève 1922-1932. op. cit., p.135-142, p. 141. Works carried out by Von Gunten&Savary. FLC-H1(5)353. Le Corbusier also asks *L’Aluminium Français* to investigate possible façade covering tiles, both in terra cotta and in galvanised sheet metal. Letter of H. Bellin (*L’Aluminium Français*), 09.02.1951. FLC-H1(5)351.
- 62 André to Le Corbusier, 25.04.1951. FLC-H1(5)593.
- 63 Le Corbusier to Albert and M-C-A. Jeanneret, 24.04.1951. André to Le Corbusier, 25.04.1951. Le Corbusier, “Le Lac. Couleurs”, 25.04.1951. FLC-H1(5)411/H1(5)593/H1(5)407.
- 64 Certain colors are conserved, such as the white of the railing on the roof of the loggia and the dark red of its ceiling. Le Corbusier, “Le Lac. Couleurs”, op.cit. “The windows should be as they were before: the wood should be in white (if I’m no mistaken)”. Le Corbusier to Albert and M-C-A. Jeanneret, op.cit. For the detail of this new polychromy, see Koering, op. cit.
- 65 Regarding the east wall, Le Corbusier, “Le Lac. Couleurs”, op. cit.
- 66 Albert Jeanneret to Le Corbusier, 30.01.1951. FLC-H1(5)348.
- 67 Le Corbusier, *Une Petite Maison*, op. cit.

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