

VOICE FROM THE TOMB

**THE TRUE STORY
OF THE FOUR MODELS
OF FURNITURE
CREATED IN 1928 BY
LE CORBUSIER**

**THE POSTHUMMOUSLY DISCOVERED
TESTIMONY OF LE CORBUSIER**



LC 101



LC 102



LC 103



LC 104

LC 101, LC 102, LC 103, LC 104, Heidi Weber Production, 1958 Zurich

**THOUGHTS AND
REFLECTIONS
OF LE CORBUSIER
ON CHARLOTTE PERRIAND
AND PIERRE JEANNERET**

Le Corbusier describes
the disintegration of his
friendship and collaboration
with **Pierre Jeanneret** and
relates it to the influence
of **Charlotte Perriand**.
The relationship begins
to enter into crisis in the
period following the
arrival of **Perriand**.

(Author's note)

Reflections of Le Corbusier on Pierre Jeanneret and Charlotte Perriand

Ozon, 23. December 1940

I am writing with the pure and simple purpose of reasoning clearly. For many years Pierre's attitude has made me think. He is no longer fully dedicated to a cause, but a deaf rivalry, activity outside of me, renewed when the opportunity presents itself. This with the aim of equating my rights (my share in the profit) and an instinctive action to assert his moral status. There is no cohesion between us, only a silent battle through my books and my work in architecture and urban planning, who came up with the ideas for these architectural works. It was La Roche, Garches, Poissy, Centrosoyus, PDN, PDS, Pav. E.N., Pav. T. Nouveaux, the City of Refuge, plan of Algiers, plan.of Buenos Aires, masterplan of the Radiant City, Cartoucherie... etc.? I enriched myself through reading, travel, contact with elite men, the study of social and economic issues with people of common sense. My personality became more complex. Did Pierre undergo a similar development? Not at all. Instead he became an authoritarian personality exploding spasmodically. Prior to 1930 we were on amicable terms. But then afterwards the alignment of our thoughts was no longer the same. Because my role was to direct and create, I did not have to be involved in the technical work of the office. My presence in the afternoon was more than adequate. My travels - for which I never claimed a penny from the office - were considered by me as an exceptional means to solicit new business. These trips, all of them, were a serious duty to myself; they were studious, laborious and tiring. Not once did I play the "tourist". I alone know what I did. They never

roused the interest, or curiosity of Pierre. Pierre, rather considered them as tours of vanity, where I allowed myself to be taken advantage of by the "young" out there, who flocked to me to make their pitch. He expressed the same indifference about my books. Since 1926 (*Almanach d'architecture modern* - 'An Almanac of modern architecture'), Pierre considered my books as a manifestation of my personal ideas, an ostentatious manifestation of my personality (White Cathedrals): I no longer pursued ideas as in *Vers une Architecture* (Towards a New Architecture), but I personally showcased myself. An affirmation of ego. In 1935, when *The Radiant City* was published (a book that marked a decisive step in my life, **Charlotte Perriand** sought to rally my loyal young followers against me and to publish a book together, the "Anti-Radiant City" (Sert, Weismann, Bossu, Beaugé and later on Pellak, etc.). Pierre did not take my side, instead he chose to follow the movement. My hitherto devoted young following who were pulled into the communist movement in 1935, pitted against me. Bossu wrote a letter to me that was incredibly abusive. I showed this letter to Pierre and Charlotte. They

did not share my incredulity. This trend of division multiplied. Pierre worked with Charlotte on some personal work, without my knowledge. It was only by chance that I became aware of it. The provocative unfriendly act was to be my doing: In Volume II of the complete works, wherein the building 24 Nungesser was designed, I failed to mention Charlotte in the acknowledgements for my following who were pulled into the communist movement in 1935, pitted against me. Bossu wrote a letter to me that was incredibly abusive. I showed this letter to Pierre and Charlotte. They did not share my sense of incredulity. This trend of division multiplied. Pierre was working with Charlotte on some personal work, without my knowledge. It was only by chance that I became aware of it. The provocative unfriendly act was to be my doing: In Volume II of the complete works, wherein the building 24 Nungesser was designed, I failed to mention Charlotte in the acknowledgements for my apartment. But my apartment had been carefully designed by me, and only me (except the *kitchen*). **Charlotte hold her pencil very well in the studio, but neither more nor less than the designers who implemented all of our work.** Around 1933, the exhibition of "the young people" in the Zervos Cahier d'art: Sert (with our project Macia de Barcelona) Weismann, Bossu, Charlotte etc.. Dixit Zervos: "young people are sick of Corbu". I found out about a hotel initiative taken on by



Living room furniture in burl and palisander designed by Charlotte Perriand, 1926

Pierre gradually became absorbed in specific works, which he kept hidden from me until an incident brought them to light.

The case of 24 Nungesser was very poorly managed, indirectly causing some disastrous consequences (the loss of my apartment, the subsequent lack of success ? for terminating the building, the losses incurred by the contractors) since Pierre was in the Alps in Tyrol, Italy, during my absence on a trip with Charlotte. The meetings at the building site were not kept. The contractors and workers called Pierre "the little Jeanneret". In 1937, after my two years of struggle, and at the most perilous point in 1935, **Charlotte** presented a detailed report to the UAM, without my knowledge, opposing my Kellemann project and moved in to take my place. Pierre was involved in the preparation of this report.

In Brussels, two or three of my in-house designers went to work there without my knowledge. In 1936-37, Pav.T.Nx. **I was facing a growing battle, there was a real trend of betrayal and treason during this time when I was seriously ill and entrusted with such a responsibility.** It was necessary to break off everything. In 1937, at the 5th congress of the CIAM, colleagues from other countries frowned upon the noticeable absence of Pierre and all the other co-workers from Paris. In '33, at the 4th CIAM congress, after the reading of the resolutions which I chaired, **Charlotte,** **who had not participated for one minute extensive work carried out by the congress,** and my young followers suddenly put forward a project of dissident resolution, which was prepared unbeknownst to the board where Weismann represented them. As a result our group appeared torn before congress, not on a technical question, but with the introduction of communism into the subject of urbanism.

I noticed that the office had been empty for a long time in the mornings when I dropped in from time to time. Over the course of the days Pierre

It was not in Pierre's nature to manage two front offices. At least that's my feeling. Building crisis since 1933. Nonetheless, I managed to keep the office afloat, on a shoestring of course. But Pierre did not put aside any reserve funds during the boom years of 1926-1933. So since 1936, I have virtually received no pay (Pav Tps Nx, etc.) in order to subsidise Pierre's living. For five years I have not handed in my accounts to the office so as not to compound the situation. Suppose that the rule had been respected or enforced? Pierre would have been on his knees. Since 1933 or 1932, Pierre has almost completely cut off his friendly ties with Yv and myself, a striking contrast with the past. Politics had been introduced. Events revealed or lead to fightiness. If the office had followed the impetus we tried to give him, where would we be now? In 1940 Charlotte left for Japan. She told me about her departure in passing just a week before. At Ozon in June, I pressed Pierre to tell me about his projects, and only then did he tell me he was going to Japan where Charlotte would have some houses to build. They would call me if there was any *urb* work. Pierre and Charlotte had decided before the debacle to go to Japan. I was only to know after the event. Well! Now I knew that Pierre did not care what happened to my office without an office manager. That was his right. And I was set up. Japan did not deliver (war), so Pierre left for Grenoble in mid-December 1940 to set up a corporate office with Blanchon concentrating on Standard housing projects. This office was funded by Blanchon - with a fixed pay for Pierre. Charlotte was to join them. **Charlotte declared that she could not work with me. The feeling was mutual:**



No comment

Design Charlotte Perriand 1936

Chair in ash and straw based on the form of the Siège à Dossier Basculant of Le Corbusier,



LC 103

The light airy look of tubular steel **Dos Basculant (LC 103)**, was transformed by Charlotte Perriand by a chunky, heavy peasant look.

words and a waste of time, and completely different abilities. **Char-lotte** had hired Pierre to demonstrate equal treatment to me - he and I - "because we are a team". I answered that there were differences in abilities and intelligence - which was not accepted - but refused this attempt at equalisation.

In Grenoble, they were interested in using my skills and sent some proposals to me. When I asked about the Paris office, Pierre declared that he could easily commute between Paris and Grenoble to manage the two offices. I clearly stated that this was inadmissible, since experience had already proven our organisational weakness and Pierre was not really the organising type. I told Pierre that I had taken stock of his departure to Grenoble and his new business venture. He replied: but that does not change what is happening in Paris. Naivety or sheer madness. Pierre repeatedly expressed his theory: "the end justifies the means" (freemasons and communists, etc.). This goes against my very being.

Some times I would say to Pierre that many would feel happy in his place, to be teamed up with Corbu. He believed that this was reciprocal. It was he who went his own way, to follow the calling that had been imprinted in his life for eight years by relentless influences. As for me, I will continue my work on new ground, and according to future circumstances. Over the years Pierre became completely secretive, saying nothing about himself, his family and what he did. During our five months living side-by-side in Ozon, he was closed like a clam. For example, he frequently watched me paint (I finished 200 pieces there), but never uttered a single word on this subject that fascinates me so much. For weeks at meal times, I ostensibly opened the conversation on different interesting topics, reading books, various ideas. We always dropped the conversation. Pierre is violent, closed, stubborn and has a weak character. In his private life, it is not he who managed it, but stopped short, set the limits that must not be exceeded. He was submerged./ additi: the only times when I could not keep an eye on P Jeanneret led to instances of unforgivable architectural errors: the crowning... of the City of Refuge (above the cornice) the round chimney of Savoye, the first Stadium design for 100,000 spectators ... this disproportionate figureb/ his solution for issues and appropriations of the stadium, for which I imposed the exact opposite principle on my return from Rio. In 1935, the London GRPAC commissioned me along with Weismann and Sert to publish a book on the Athens congress (the V-R was just about to appear). **But Charlotte took it upon herself to take charge of**

Behalf of the freelancers in the Rue de S vres

PIERRE JEANNERET — EMERY — FRANCOIS FAURE — **I925** — ROTH — **I929** — WEISSMANN — FREY —
MÈKAWA — SERT — BURHAN — SOKOL — TSUCHIHASHI — RICE — WETTSTEIN — BUSZTIN — BOESIGER — COLLEY —
I930 — BEATHY — GEISER — SAPORTA — DUCRET — SIZE — **Mme PERRIAND** — SAFRANEK — MACIVER
— ERLICH — RENNER — MICHAELIDES — KOMTER — WEBER — VANEC — CHAVARDES — BRECHBOHLER — **I931**
— BOSSU — ALAZARD — DELPORTE — SENN — VON TOBEL — ORESTE MALTOS — ORAZÈM — SEDLAK — ANDRÈ-MAC-
CLELLAN — ALTHERR — WANNER — BOSSHARDT — JANSEN — SAKAKURA — SAMMER — POURSAIN — DAVID — GRUSON
— STEPHENSON — KEPES — **I932** — JOSS — WEST — WALDKIRCH — OSWALD — DAVILA — WHITE — STREIFF —
STREB — ADAM — CASTRILLO — FEINIGER — CRONSTEDT — **I933** — DIEHL — BURCKHARDT — NEIDHARDT — KROPF
— VERRIER — SEVER — SALOMONSON — GOMEZ GAVAZZO — REINER — MIQUEL — BERHAMNC — **I934** — BARKAI
— BOYER — RENTSCH — — POLLAK — FAWCETT — DUPRÈ — HORNSTRA — SCHNEIDER — **I936** — BRAEM
— MERCIER — PANTOVIC — BENES — **I937** — CHRISTEN — DUBOIS — **I938** — KRUNIC — RENARD — BURRI —
I939 — TÈPINA — ALMAIRAC — RAVNIKAR — WILLEM H. G. DE MOOR — EPIO BORG — WOGENSCKY — NIELSEN
TAGE — HANNING — **I940** — WELTI — ZUPO — PFISTER — ZUPENCIC — BOLLINGER — DE GRAAF — **I944**
— AUJAMES — DE LOOZE — **I945** — SOLTAN — **I946** — BODIANSKY — CANDILIS — GARDIEN — ZALEWSKY
— DUBOIS — **I947** — NADIR AFONSO — MICHAUD — ANDRÈINI — **I948** — GONZALES DE LÈON — MASSON —
SALMONA — WEISSMANN — Melle HIRVELA — **I949** — BRUAUX — KENNEDY — PROVELENGHIOS — VACULIC —
WOODS — HOESLI — OLEK KUJAWSKI — XÈNAKIS — CLÈMOT — SAMPER — SERRALTA — SOLOMITA — WURSTER —
TAKAMASA YOSIZAKA — WALTER — VALENCIA — Mme HEILBUTH — **I951** — MAISONNIER — MAZET — DOSHI — PÈREZ
— **I952** — MICHEL — LEMARCHAND — MÈRIOT — DUHART — KIM CHUN UP — Melle GABILLARD — **I953** — VÈRET
— TOBITO — SACHINIDIS — **I954** — TALATI — **I959** — JULLIAN — TAVÈS — OUBRERIE

8. April 1929

The existence of this following patent passed unnoticed and apparently remained in the possession of **Charlotte Perriand** until her death. It was not discovered because registered with the married name of **Perriand** (Scholefield) before that of Le Corbusier and **Pierre Jeanneret**. It is obvious that this document was not known to Le Corbusier who certainly would have been offended to find his name placed after that **Charlotte Perriand**.

(Author's note)

MINISTÈRE DU COMMERCE ET DE L'INDUSTRIE.

DIRECTION DE LA PROPRIÉTÉ INDUSTRIELLE.

BREVET D'INVENTION.

Gr. 9. — Cl. 4.

N° 672.824

Siège.

M^{me} SCHOLEFIELD née CHARLOTTE PERRIAND, MM. CHARLES-ÉDOUARD JEANNERET dit LE CORBUSIER et ANDRÉ-FRANZ JEANNERET résident en France (Seine).

Demandé le 8 avril 1920, à 16^h 31^m, à Paris.

Délivré le 24 septembre 1920. — Publié le 7 janvier 1930.

La présente invention est relative à un siège susceptible d'être utilisé indifféremment comme fauteuil ou chaise longue ordinaire, comme siège de repos, comme siège médical pour le repos des jambes, ou enfin comme rocking-chair.

Ce siège comporte essentiellement une armature, de préférence métallique, sur laquelle est fixé un hamac souple, ce qui peut être elle-même placée sur un tabouret dans des positions différentes, depuis une position extrême pour laquelle la ligne fictive rejoignant le sommet du hamac à son pied est la plus inclinée (fauteuil ordinaire) jusqu'à une position extrême contraire pour laquelle cette ligne fictive est inclinée en sens inverse (siège médical pour le repos des jambes), et ceci en passant par toutes les positions intermédiaires et, en particulier, par la position horizontale qui permet l'obtention d'un siège de repos ordinaire.

Selon une forme de réalisation, l'armature est constituée par deux longerons latéraux convenablement entretoisés, chacun de ces longerons comprenant une première membrure qui repose sur le tabouret ou sur le sol et une seconde membrure assujettie sur la première et sur laquelle est fixé le bord correspondant du hamac.

Les secondes membrures des deux longerons sont conformées de manière à ce que le hamac présente une partie légèrement bombée pour la tête, et trois surfaces plates, 35 disposées angulairement et respectivement destinées à recevoir le dos, les cuisses et les mollets de l'usager.

Le hamac est constitué par des lames flexibles, croisées et rattachées aux membrures du longeron correspondant par des ressorts ou moyens équivalents. Une saignée ou autre sapineerie recouvre ce hamac.

Selon une autre forme de réalisation, le hamac est constitué directement par une saignée rattachée aux longerons par des ressorts, lesquels peuvent être avantageusement recouverts par une patte de saignée.

La première membrure de chacun des longerons est cintrée, ce qui permet de se servir du siège selon l'invention, comme rocking-chair, auquel cas ces deux membrures reposent directement sur le sol.

D'autres caractéristiques et particularités de l'invention ressortiront de la description qui va en être faite en regard du dessin annexé dans lequel :

La figure 1 est une vue en élévation d'un siège conforme à l'invention utilisé comme rocking-chair.

La figure 2 montre l'application de ce

Prix du fascicule : 5 francs.

siège comme fauteuil ordinaire, en combinaison avec un tabouret-support.

Les figures 3 et 4 montrent schématiquement deux autres positions possibles du 5 fauteuil.

La figure 5 montre une variante de construction.

Le siège, selon l'invention, comprend un 10 siège proprement dit dont l'armature, de préférence métallique, est constituée par deux longerons latéraux respectivement désignés par 1 et 2. Chacun de ces longerons est formé d'une première membrure 3 cintrée et d'une seconde membrure 4 reliée 15 à la première soit par soudure, comme représenté en 5 et en 5', soit par l'intermédiaire d'une entrecroix comme représenté en 6. Les deux longerons 1 et 2 sont, eux-mêmes, reliés entre eux par des entrecroix 20 telles que 8, 8' 8" et 8".

Les deux membrures supérieures 4 des deux longerons 2 supportent le hamac qui, dans le cas représenté, est constitué par des lames flexibles 9 croisées et reliées, par 25 deux, à la membrure 4 correspondante, au moyen de ressorts 10. Les deux membrures supérieures 4 sont conformées de manière que le hamac qu'elles supportent, présente une partie légèrement bombée 11 pour la tête, et trois surfaces plates 12, 13 et 14 30 disposées angulairement et respectivement destinées à supporter le dos, les cuisses et les mollets de l'usager. Naturellement, le hamac peut être recouvert de toute tapisserie convenable, par une sangle, par exemple.

Ce siège proprement dit peut être, conformément à l'invention, appliqué en combinaison avec un tabouret désigné d'une 40 façon générale par 15 en forme de double T et comportant notamment deux rouleaux en caoutchouc 16 et 17 sur lesquels peuvent reposer les membrures inférieures 3 des longerons latéraux du siège.

Le siège peut ainsi recevoir de nombreuses applications. Il peut, comme c'est le cas représenté sur la figure 1, être appliqué sans tabouret, auquel cas les membrures inférieures 3 cintrées reposent directement 50 sur le sol et permettent l'utilisation du siège comme rocking-chair.

Dans le cas de la figure 2, au contraire,

les membrures 3 reposent sur les deux rouleaux de caoutchouc 16 et 17, de manière à ce que la ligne fictive qui rejoint la partie 55 11 à la partie 14 soit relativement inclinée. On peut alors se servir du fauteuil comme fauteuil ou chaise longue ordinaire.

En déplaçant les membrures 3 sur les rouleaux 16 et 17, on peut obtenir un grand 60 nombre de positions différentes du siège, pour lesquelles l'inclinaison de la ligne fictive varie. On peut, en particulier, obtenir un siège de repos complet, comme c'est le cas représenté sur la figure 2, lorsque cette 65 ligne fictive est sensiblement horizontale. On peut même, en déplaçant encore les membrures 3, obtenir un siège médical de repos pour les jambes (représenté sur la figure 4). On sait, en effet, que pour obtenir le repos complet des jambes, il est nécessaire que celles-ci soient à un niveau plus 70 élevé que le reste du corps. Les autres positions intermédiaires peuvent d'ailleurs être utilisées.

Naturellement, on pourra apporter à la construction de ce siège des modifications de détail. On peut, par exemple, réaliser un hamac comme représenté sur la figure 5, directement au moyen d'une sangle 18 80 reliée aux membrures supérieures 4 des longerons latéraux par des ressorts ou moyens équivalents. Une patte de sangle 19 peut avantageusement recouvrir ces ressorts.

Il va d'ailleurs de soi que l'invention n'a été décrite et représentée ici qu'à titre 85 purement explicatif et nullement limitatif et qu'on pourra y apporter des modifications de détail sans altérer son esprit.

RÉSUMÉ.
Siège susceptible d'être utilisé indifféremment comme fauteuil ou chaise longue ordinaire, comme siège de repos, comme 90 siège médical pour le repos des jambes, ou encore comme rocking-chair, siège comportant essentiellement une armature, de préférence métallique, sur laquelle est fixé un hamac souple et qui peut être elle-même placée sur un tabouret dans des positions 100 différentes, depuis une position extrême pour laquelle la ligne fictive rejoignant le sommet du hamac à son pied, est la plus inclinée (fauteuil ordinaire), jusqu'à une

position extrême contraire pour laquelle cette ligne fictive est inclinée en sens inverse (siège médical pour le repos des jambes) et ceci en passant par toutes les positions intermédiaires et, en particulier, par la position horizontale qui permet l'obtention d'un siège de repos ordinaire. ceci par simple glissement, sans aucune mécanique.

10 Ce siège peut être caractérisé en outre, par les points suivants, ensemble ou séparément :

a. L'armature est constituée par deux longerons latéraux convenablement entre-
15 croisés, chacun de ces longerons comprenant une première membrure qui repose sur le tabouret ou sur le sol et une seconde membrure assujettie sur la première et sur laquelle est fixé le bord correspondant du ha-
20 mac.

b. Les secondes membrures des deux longerons sont conformées de manière à ce que le hamac présente une partie légèrement bombée pour la tête, et trois
25 surfaces plates, disposées angulairement

et respectivement destinées à recevoir le dos, les cuisses et les mollets de l'utilisateur.

c. Le hamac est constitué par des lames flexibles croisées et rattachées aux membrures du longeron correspondant par des
30 ressorts ou moyens équivalents. Une sangle ou autre tapisserie recouvre ce hamac ;

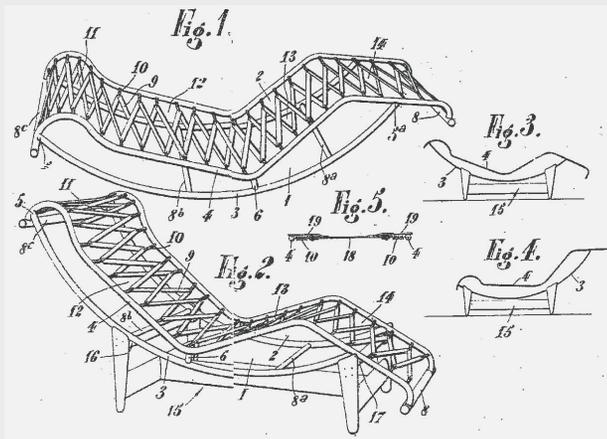
d. Selon une autre forme de réalisation, le hamac est constitué directement par une
35 sangle rattachée aux longerons par des ressorts, lesquels peuvent être avantageusement recouverts par une patte de sangle ;

e. La première membrure de chacun des longerons est cintrée, ce qui permet de se servir du siège selon l'invention, comme
40 crocking-chair auquel cas ces deux membrures reposent directement sur le sol.

M^{me} SCHOLEFIELD
née CHARLOTTE PERRIAND,
CHARLES-ÉDOUARD JEANNERET
dit LE CORBUSIER
et ANDRÉ-PIERRE JEANNERET.

Par invention :

Société BILMAN, STROZZER et ILIUT.



N° 672.824
M^{me} Scholefield née
Perriand, MM. Jeanneret
et (C.-E.) dit le Corbusier
et Jeanneret (A.-P.)

PL. unique

N° P UBLICITE 99104, a 99107, CLASSE IX^c

Deposant : Charles Edouard JEANNERET dit Le CORBUSIER, 24, rue Kungesser et Coli BOUTOGNE/S/SEINE
Société a.r.l. POLYTEC, 121, rue Championnet, PARIS
Madame Heidi WEBER 13 a Seestrasse à KUSNACHT / ZURICH (Suisse)

Nature du dépôt : 1 chaise longue - 1 petit fauteuil (grand confort)
1 grand fauteuil (grand confort)
1 chaise à dossier basculant

Numéro, date et lieu de dépôt : 64 737 du 19 juillet 1965 Conseil de Prud'Hommes de PARIS

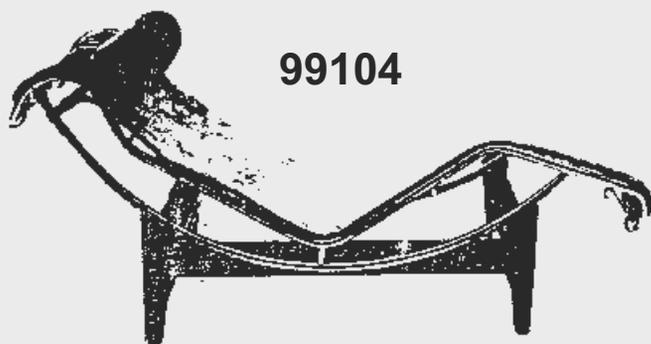
Date de la réquisition : 19 juillet 1965 N° du dossier : 77 783

Reproduction mise à la disposition du public depuis le 17 NOVE 1965

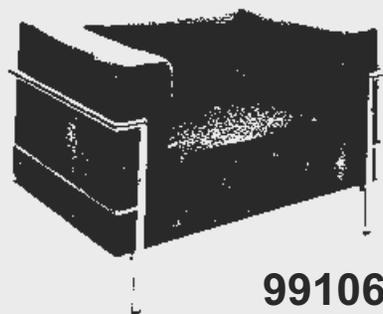
**Industrial registration obtained
by Heidi Weber with the names of
Le Corbusier, Polytec and her
own.**

**Registration undertaken with
the permission of Le Corbusier
and Polytec.**

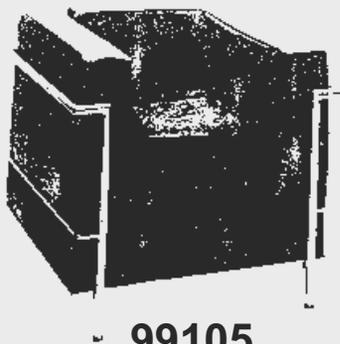
(Author's note)



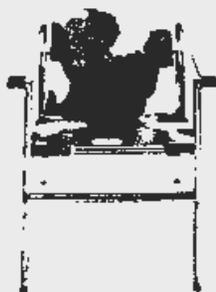
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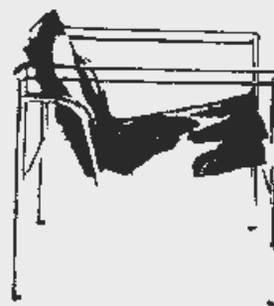
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99105



99107



Charlotte was commissioned to manage the business of our four furniture together with Thonet after 1929. That business could have been brilliant never brought us four cents

(Le Corbusier)

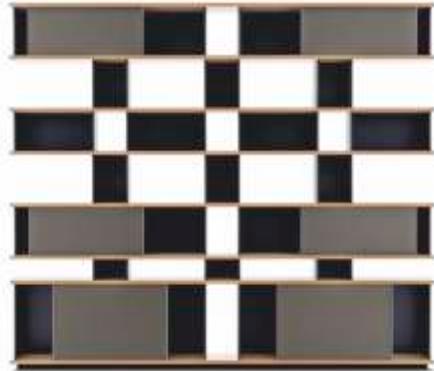
This however, was realised by Heidi Weber in 1958 by building a factory for the production of the four models of furniture created by Le Corbusier.

(Author's note)

The **Foundation Le Corbusier** in Paris plays her part in betraying Le Corbusier. It is clear that a lot of money is at stake for the **Foundation Le Corbusier**, and for the daughter of **Charlotte Perriand, Mdm. Pernette Perriand-Barsac**, the niece of **Pierre Jeanneret, Jacqueline Jeanneret** and the furniture

(Author's note)

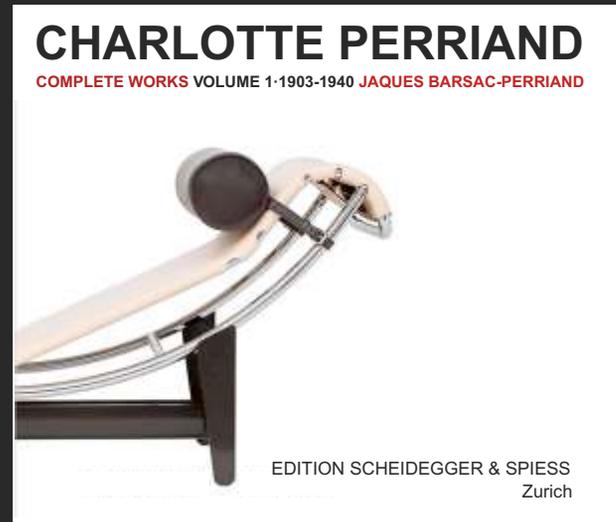
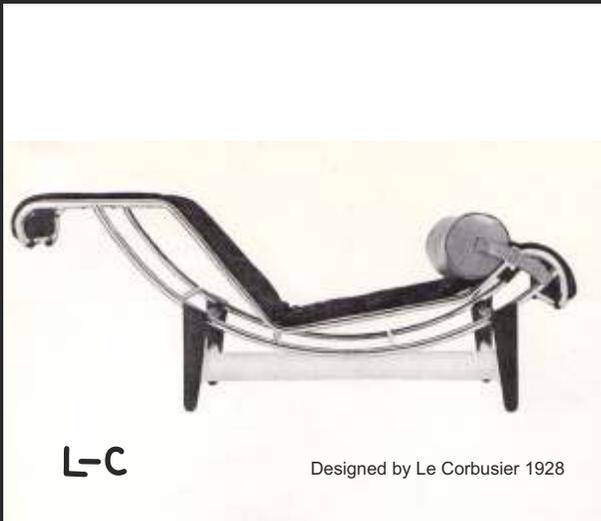
Today all the furniture designed by **Charlotte Perriand** is advertised by **Cassina** Italy under the name of **Le Corbusier/Charlotte Perriand/Pierre Jeanneret**. It is clear that the Name of Le Corbusier is now a Trademark.



(Author's note)

Edition 2014 _01

Le Corbusier: I created in 1928 in collaboration with Pierre Jeanneret and Charlotte Perriand four models of furniture **but of my invention.**



A posthumous response Voice from the tomb , to the 2014 published book: Charlotte Perriand, Complete Works