

# le corbusier

Press kit

The Order of Things



8.2. ——— 22.6.25

20 years  
Zentrum  
Paul Klee  
& Creaviva

  
Zentrum  
Paul Klee

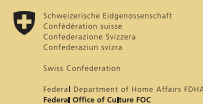
Founded by:

Maurice E. & Martha Müller  
and the heirs of Paul Klee

In collaboration with:



With the support of:





20 years of Zentrum Paul Klee. The first major special exhibition in the Jubilee Year is devoted to Le Corbusier: between 8 February and 22 June 2025 the Zentrum Paul Klee is showing *Le Corbusier. The Order of Things*. The exhibition focuses on the working process of the Swiss-French artist-architect, designer and urban planner, and places Le Corbusier's three-dimensional thought centre-stage. It offers a comprehensive overview of his entire output from an artistic perspective, and includes both iconic items and groups of works that have so far remained largely unknown.

### **Le Corbusier's working process as the core of the exhibition**

Charles-Édouard Jeanneret, world famous under the pseudonym Le Corbusier, is one of the most important guiding lights of modern architecture in Switzerland. He was also among the most prominent and globally influential protagonists of international modernism. Le Corbusier (b. 1887, La Chaux-de-Fonds, Switzerland – d. 1965 Roquebrune-Cap-Martin, France) worked not only as an architect, but also as an artist, urban planner, designer, author and theorist. Some of his architectural works have been on the UNESCO World Cultural Heritage list since 2016.

*'To be modern is not a fashion, it is a state.'*

*Le Corbusier, from: Jean Petit, Le Corbusier lui-même, Editions Rousseau, 1970, p. 184*

Le Corbusier shaped modern architecture with enormous energy, radical visions and provocative rhetoric. In his work he set out to design living and urban spaces in a new way. His approach combined art, design and architecture, pursuing the goal of creating a new living environment through functional and aesthetic architecture, and to improve the quality of people's lives. To achieve this, he made use of the new possibilities of technical progress, combining these with the classical principles of aesthetics such as the golden section. Le Corbusier proposed using the products of modern technologies such as ocean steamers, aeroplanes and cars as models for architecture, since these placed form in a direct relationship with function. He used reinforced concrete in his buildings, and developed methods to use the artistic and sculptural possibilities of this modern way of building in an innovative way.

*'Everything is in the intention, in the seed. Nothing is seen, appreciated or loved but what is so good, so beautiful that from outside we penetrate the very heart of the thing through examination, research, exploration. After taking a multiple path, we then find our way to the heart of the matter.'*

*Le Corbusier, from: L'Atelier de la recherche patiente, 1960, p. 201*

This exhibition centres around Le Corbusier's working process, his three-dimensional thought and the artistic experiment in the 'studio of patient research', as Le Corbusier described his artistic method. At this point we can clearly see how Le Corbusier finds his way towards form and the engagement with composition and space, light and colour. The presentation includes numerous drawings and sketches from the studio. Throughout his life, Le Corbusier saw drawing as a central way of capturing and treating what was seen, and developing new ideas. The exhibition also illuminates the sources that flow into the design process – from objects found on the beach to the architecture of antiquity.

### **The order principle**

'Order' was of great importance to Le Corbusier. With this concept, the exhibition also picks up an accessible and universal art and art-historical topic which extends back into antiquity, while at the same time remaining current today. Particularly in the 1920s, 'order' was a key concept in Le Corbusier's thought. Designing meant 'ordering' things. He saw the central task of art and architecture as being to understand and shape the world through order. It was only through order, he believed, that humanity could develop spiritually and free itself from the moods of nature, from chance and randomness.

*"Where there is order, there is well-being."*

*Le Corbusier, from: Vers une architecture, 1923, p. 39*

In architecture the principle of order is based first and foremost on the desire to bring forms and colours, light and space into a harmonic relationship with one another. Le Corbusier's understanding of order goes back to classical traditions in art and architecture, for example to the architecture of antiquity. Le Corbusier's preoccupation with order was also a reaction to the challenges of his time: the poor conditions of life in industrial cities, the destruction of the First World War, the everyday changes made by technical progress, the revolutions in Europe and the economic crises of the 1920s.

He shared with the artistic avant-garde of his time the radical impulse to question traditions and to reshape – to 'order' – the lived reality of people's lives. To this extent order is utopian, but also an ambivalent concept: it promises peace and security, but also requires rules and discipline. And in this way it leads from the design of spaces and the structure of cities to the question of the organization of coexistence. It connects art and architecture, culture and society.

### **Art, architecture and research**

The exhibition is arranged both thematically and chronologically and divided on three axes: art, architecture and research. The **art** axis shows Le Corbusier's artistic development between his training days and his late work. Art always played a central role for Le Corbusier, both as a stand-alone activity and as a stimulant for architecture and design. This part of the exhibition begins with nature, landscape and architecture studies that have seldom been shown. They demonstrate how the young Charles-Edouard Jeanneret engaged with space and architecture. These are followed by iconic paintings in the 1920s style of 'Purism' – an



avant-garde movement that Le Corbusier co-founded with the artist Amédée Ozenfant in Paris. The **art** axis also includes colourful, abstract paintings, startling sculptures and collages from his late work. They reveal a side of Le Corbusier that has previously been barely known.

The **architecture** axis focuses on Le Corbusier's design practice and his engagement with architectural principles of order. It is here that designs for projects both realized and unrealized are shown. They include remarkable sketches and drawings, designs and visions, models and visualizations for urban planning. Their artistic character is paramount, making the close parallels with Le Corbusier's artistic work apparent. On display are original designs for famous projects such as the Unité d'Habitation in Marseille (1945-1952), the city of Chandigarh in India (1950-1965), and the Chapel of Notre-Dame-Du-Haut in Ronchamp (1950-1955). The innovative, almost cinematic-looking sketches for Le Corbusier's modernist villas of the 1920s, which invite viewers to a 'promenade architecturale' ('architectural stroll'), are also included in the exhibition. Numerous photographs by Richard Pare allow the public to see the architectural sketches in relation with the built architecture. A large-format video installation by the Austrian artist Kay Walkowiak (b. 1980) about the present state of the city of Chandigarh rounds off the presentation.

The **research** section is the centre of the exhibition. This area is devoted to the idea of the 'Atelier de la recherche patiente' ('Studio of patient research'). It forms the link between architecture and art. Here the public gains an insight into the daily working life of Le Corbusier, who divided his activity between two Paris studios: his architecture office on the Rue de Sèvres and his artistic studio on the Rue Nungesser-et-Coli. In the **research** section Le Corbusier's collection of natural objects is shown, among other things. He saw these as 'objects à réaction poétique' ('objects causing a poetic reaction;'). They formed a major source of his design process. A selection of his photographs is also shown here. Furthermore, the Zentrum Paul Klee is showing Le Corbusier's postcard collection for the first time in Switzerland. This allows us to immerse ourselves in the artist-architect's unique pictorial cosmos. The exhibition also includes Le Corbusier's books and book designs. One room is devoted to his legendary lecture drawings, made in front of an audience. They were the result of his international travel and conference work, and testify to his passionate communication of modernist ideas.

### **Historic contextualization**

The work of Le Corbusier in its historical contexts is made accessible through numerous wall and object texts. Information about Le Corbusier's career is presented in the exhibition, and Le Corbusier's much-disputed relationships with politics, his ideological attitudes and his historical legacy is explored and conveyed in an accessible way. In terms of content in this respect, the Zentrum Paul Klee refers to the study '[Le Corbusier, Jews and fascism. Setting the record straight](#)', written by the historian Jean-Louis Cohen in 2012 on a commission to the city of Zurich, as well as the current state of research.



## 20 years of the Zentrum Paul Klee!

The Zentrum Paul Klee and the Creaviva are celebrating their 20th anniversary in 2025. We look back and into the future and celebrate together with our visitors and neighbours, with founders, sponsors and supporters, event customers and experts, music aficionados, art and literature lovers, companions and a programme full of highlights. Find out more: [zpk.org/20](https://zpk.org/20).

All visitors born in 2005 can visit the exhibitions free of charge all year round.

### Opening

The opening of the exhibition will take place on

**Friday, 7 February 2025 from 18:00.**

Admission to the exhibition is free on this evening.

### Curator

Dr. Martin Waldmeier, Zentrum Paul Klee

### Curatorial assistant

Amélie Florence Joller

### Cooperation

The exhibition is a cooperation with the Fondation Le Corbusier in Paris.

### With the support of

Kanton Bern, Federal Office of Culture (OFC), Burgergemeinde Bern, Ernst Göhner Stiftung, teo jakob

## Media preview

We cordially invite you to the media preview with curator Dr. Martin Waldmeier on **Thursday, 6 February 2025 at 10:00 at the Zentrum Paul Klee.**

Please register via [press@zpk.org](mailto:press@zpk.org).



## Catalogue

### Le Corbusier. Die Ordnung der Dinge

Edited by Martin Waldmeier and Nina Zimmer

With texts by Tim Benton, Marianna Charitonidou, Johan Linton, Danièle Pauly, Arthur Rüegg, Amélie Joller et Martin Waldmeier, numerous reproductions and a glossary of Le Corbusier's artistic and architectural concepts

Language: only available in German

ISBN 978-3-03942-220-3

256 pages, 240 reproductions, 18 x 24 cm

2025 : Verlag Scheidegger & Spiess, Zurich

On sale at the museum shop for CHF 39



## Digital Guide

There is a freely accessible Digital Guide to accompany the exhibition. It can be accessed from Thursday, 6 February 2025 via QR code or [guide.zpk.org/en/le-corbusier](https://guide.zpk.org/en/le-corbusier).

## English guided tours

Sunday, 16.3. / 1.6.2025, 15:00

## Family offers

### Interactive Exhibition *Tohuwabohu. Orderly chaos*

Tuesday – Sunday 10:00 – 17:00

For families with children from 4 years. Free admission

## Open Studio at Creaviva

Tuesday – Friday 14:00 / 16:00

Saturday – Sunday 12:00 / 14:00 / 16:00

Creative one-hour workshops on a variety of themes linked to the exhibition *Le Corbusier. The Order of Things*

For children from 4 years, teenagers, adults and the whole family

**You can find out more about guided tours, workshops and other offers on [zpk.org/en/ausstellung/le-corbusier](https://zpk.org/en/ausstellung/le-corbusier) or [zpk.org/en/creaviva](https://zpk.org/en/creaviva)**

## Biography Le Corbusier

### 1887–1906: La Chaux-de-Fonds

Le Corbusier, born Charles-Edouard Jeanneret on October 6, 1887, in La Chaux-de-Fonds, grows up in a Protestant family. The watch industry defines his social milieu. Le Corbusier's father, Georges-Edouard Jeanneret, is a watch enameller, and his mother, Marie-Charlotte-Amélie Perret, is a pianist and music teacher. In 1900, he begins his training in the applied arts at the Ecole d'Art in La Chaux-de-Fonds. His teacher is the artist Charles L'Eplattenier (1874–1946). L'Eplattenier facilitates Jeanneret's first building commission, the Villa Fallet in La Chaux-de-Fonds, which he builds from 1905 to 1907, together with René Chapallaz (1881–1976).

### 1907–1911: Study Trips through Europe

Between 1907 and 1911, Charles-Edouard Jeanneret undertakes several journeys to study the cultural history of the Mediterranean and the Balkans. From 1908 to 1909, he stays in Vienna. Afterward, he moves to Paris for a short time and works for Auguste Perret (1874–1954), a French pioneer of reinforced concrete construction. During a trip to Germany in 1910, he works briefly for Peter Behrens (1868–1940). He publishes his impressions of Germany's arts and crafts in his first book.

### 1912–1917: Early Architectural Career

After his travels, Le Corbusier returns to his hometown of La Chaux-de-Fonds. There he teaches in the Nouvelle Section of the École d'Arts, founded by Charles L'Eplattenier, until 1914. He establishes a practice in 1912 and begins to realize his own projects. During this period, he designs several villas, including the Villa Jeanneret-Perret (1911–1912) for his parents. In 1917, he leaves La Chaux-de-Fonds for good and settles in Paris, partly out of disappointment with Switzerland's neutrality during the First World War.

### 1917–1922: Entrance to the Parisian Avant-Garde

In 1918, Jeanneret meets the well-connected Parisian painter Amédée Ozenfant (1886–1966). Together, the two friends develop Purism. In 1920, Jeanneret uses the pseudonym Le Corbusier the first time in the journal *L'Esprit Nouveau*, while continuing to work as an artist under the name Jeanneret. In 1922, he meets his future wife, the model Yvonne Gallis (1892–1957). The same year, Le Corbusier and his cousin Pierre Jeanneret (1896–1967) establish an architecture firm. In 1924, the firm moves into a space at 35 Rue de Sèvres.

### 1923–1928: Architecture and Urban Planning

In 1923, Le Corbusier publishes the influential manifesto *Vers une architecture (Towards a New Architecture)*, which sets forth his architectural theories and principles. His projects include the Villa "Le Lac" (1923–1924), a building for his parents on Lake Geneva, and the Frugès workers' housing development in southern France. In 1925, he presents the radical *Plan Voisin*, which proposes demolishing central Paris neighborhoods and replacing them with high-rise buildings. In 1928, he begins to plan the Villa Savoye in Poissy, which later becomes an icon of modern architecture.

## **1929–1938: A Central Figure of Modernism**

At the end of the 1920s, Le Corbusier is one of the main champions of modernist architecture. He builds the Tsentrosoyuz (or Centrosoyuz) Building in Moscow (1928–1935), the Cité de Refuge for the Salvation Army in Paris (1929–1933), and the Immeuble Clarté in Geneva (1930–1932), among others. His architecture firm is so successful that it must turn down commissions for the first time. In 1929, at the age of only 42, Le Corbusier publishes the first volume of his catalogue raisonné. In 1930, he receives French citizenship and marries Yvonne Gallis. The global economic crisis that begins in 1929 leads to the cancellation of several building projects, prompting Le Corbusier to focus on his travels and artistic endeavors. In 1938, Le Corbusier has an exhibition at the Kunsthaus Zürich.

## **1939–1945: The Second World War**

When the Second World War breaks out, Le Corbusier offers his services to the French state. After Nazi Germany occupies most of France, he moves to the unoccupied zone in the south and seeks out contacts with the Vichy government but is unable to secure any commissions. Pierre Jeanneret joins the Résistance and ceases to work with Le Corbusier. Due to a lack of projects, in the early 1940s Le Corbusier concentrates on making art and writing books. Disappointed, he turns his back on Vichy in 1942 and moves back to Paris. From then on, he focuses on reconstruction projects for the post-war period.

## **1945–1951: The Postwar Period**

In 1945, Le Corbusier has the opportunity to design the Unité d'habitation in Marseille, a pioneering residential building that embodies his ideas on modern architecture and collective living. During this period, he also works on plans for reconstruction projects in the cities of La Rochelle and Saint-Dié. His exhibition activity picks up again and he creates sculptures for the first time.

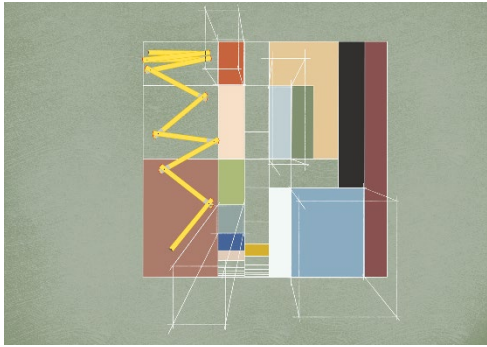
## **1952–1960: International Success**

Le Corbusier and Pierre Jeanneret reestablish contact with one another. In 1951, Le Corbusier is invited by the Indian government to design Chandigarh, the new capital of the state of Punjab. Pierre Jeanneret plays a major role in carrying out Le Corbusier's vision, taking charge of the detailed planning and construction of the buildings. With his design for the pilgrimage church Notre-Dame-du-Haut in Ronchamp (1950–1955), Le Corbusier breaks with his earlier rationalist principles and instead focuses on organic forms. A little later, Le Corbusier completes La Tourette, a Dominican monastery near Lyon (1956–1960).

## **1960–1965: Final Years**

In the final years of his life, Le Corbusier loses professional and psychological stamina. Nevertheless, he continues to work on various building projects and plans on a smaller scale. He tends to the publication of texts on his work and founds the Fondation Le Corbusier to maintain his legacy. In summer 1965, while at his French vacation house in Roquebrune-Cap-Martin, he dies during a swim in the Mediterranean Sea.





© 2025, Creaviva

Interactive Exhibition at Creaviva

## **Tohuwabohu. Orderly chaos** **8.2.- 5.10.2025**

How do we bring structure into our world? When is chaos productive and what does creative chaos look like at Creaviva? In the style of Le Corbusier, one of the most influential architects of the 20th century, we unite the seemingly opposing worlds of chaos and order, allowing them to play with each other and become mutually dependent.

*Tohuwabohu. Orderly chaos* encourages creative exploration of this exciting relationship and reflects the harmony between structure and open space in an experience-orientated way. The loft in the Creaviva, which is freely accessible every day, allows visitors to playfully explore the central themes of the artist and architect. In the search for ideal dynamics between form, colour and space, exciting compositions are created in the colour palettes defined by Le Corbusier: with geometric bodies of different sizes and colours, the spatial effect and overall atmosphere in the Creaviva loft is constantly changing.

With *Tohuwabohu. Orderly chaos* the Creaviva invites all visitors to try out an experience-orientated perspective on the exciting contrast between chaos and order in the context of art and architecture and to engage in an effective experiment.

### **Family vernissage on February 7, 2025, at 17:00**

For the opening of Tohuwabohu. Orderly Chaos, all visitors, young and young at heart, are invited to playfully experience the balancing act between chaos and order in art and architecture. Free admission.

### **Opening hours**

Tuesday – Sunday, 10:00–17:00, free admission

### **Concept**

Lorenz Fischer and Katja Lang

### **Thanks to**

The Creaviva would like to thank the Förderfonds of the Berner Kantonalbank BEKB and the Ursula Wirz-Stiftung for their valuable partnership and support and KAISER+KRAFT AG for their generous sponsorship of materials.

### **Further information**

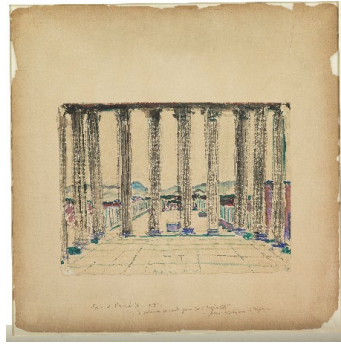
Katja Lang, Co-Management of Creaviva: [Katja.lang@zpk.org](mailto:Katja.lang@zpk.org)

Lorenz Fischer, Artistic Employee of Creaviva: [lorenz.fischer@zpk.org](mailto:lorenz.fischer@zpk.org)

## Press images

Download press images:  
[zpk.org/en/about-us/media](https://zpk.org/en/about-us/media)

All copyrights are reserved. The complete caption must be used and the artwork reproduced as illustrated. It is only permitted to reproduce the images in conjunction with coverage of the exhibition *Le Corbusier. The Order of Things*.



**01**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Untitled (Forum in Pompeji)*, 1911  
Watercolour and graphite pen on paper, mounted on Vergé paper  
45,3 × 45 cm

Fondation Le Corbusier, Paris  
© 2025, FLC/ProLitteris, Zurich



**02**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Untitled (open shell)*, 1932  
Graphite pen and pastel crayon on paper  
36,5 × 26,9 cm

Fondation Le Corbusier, Paris  
© 2025, FLC/ProLitteris, Zurich

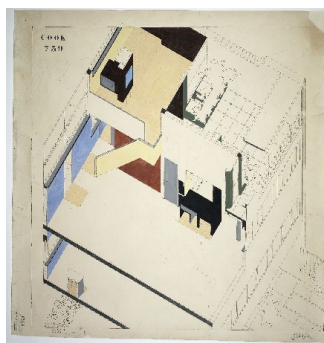


**03**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Guitare verticale (1st version)*, around 1920  
Oil on canvas

104 × 84,5 × 7 cm  
Fondation Le Corbusier, Paris  
© 2025, FLC/ProLitteris, Zurich



**04**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Axonometric of the Maison Cook*, 1926  
Gouache on print

91 × 86 cm  
Fondation Le Corbusier, Paris  
© 2025, FLC/ProLitteris, Zurich

Download press images:  
[zpk.org/en/about-us/media](http://zpk.org/en/about-us/media)

All copyrights are reserved. The complete caption must be used and the artwork reproduced as illustrated. It is only permitted to reproduce the images in conjunction with coverage of the exhibition *Le Corbusier. The Order of Things*.



**05**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Nature morte au siphon*, 1928

Oil on canvas

134 x 115 x 7 cm

Fondation Le Corbusier, Paris

© 2025, FLC/ProLitteris, Zurich



**06**

**Le Corbusier (Charles-Edouard Jeanneret)**

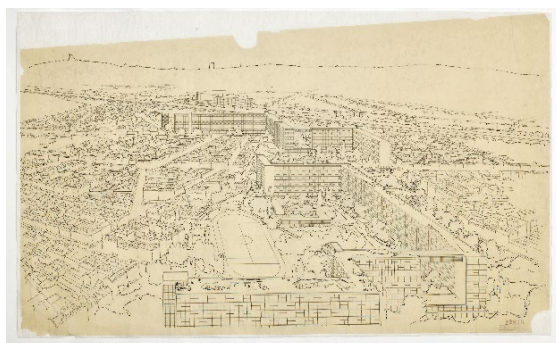
Conference drawing [*il faut tuer la «rue corridor»!*], 1929

Charcoal on paper

99 x 77 cm

Fondation Le Corbusier, Paris

© 2025, FLC/ProLitteris, Zurich



**07**

**Le Corbusier (Charles-Edouard Jeanneret)**

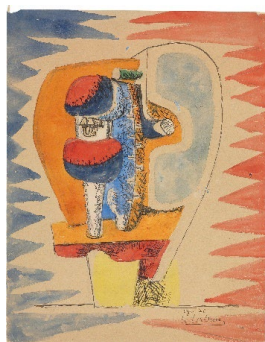
*Ilot insalubre n°6, Paris*, 1936

Indian ink on paper

75 x 108 cm

Fondation Le Corbusier, Paris

© 2025, FLC/ProLitteris, Zurich



**08**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Untitled (Study on the series «Ozon 40»)*, 1940

Graphite pen, ink and gouache on paper

27 x 21 cm

Fondation Le Corbusier, Paris

© 2025, FLC/ProLitteris, Zurich



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

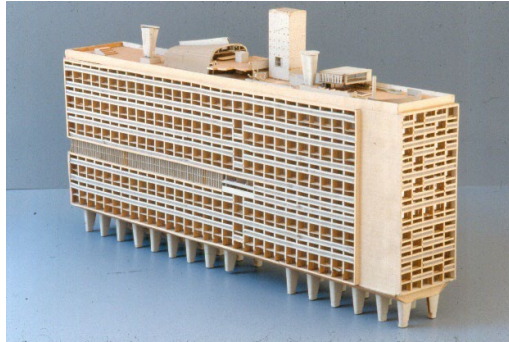
Eidgenössisches Departement des Innern ED  
Bundesamt für Kultur BAK

Press office  
+41 31 328 09 93  
[press@zpk.org](mailto:press@zpk.org)

Zentrum Paul Klee  
Monument im Fruchtländ 3, 3006 Bern  
[zpk.org](http://zpk.org)

Download press images:  
[zpk.org/en/about-us/media](http://zpk.org/en/about-us/media)

All copyrights are reserved. The complete caption must be used and the artwork reproduced as illustrated. It is only permitted to reproduce the images in conjunction with coverage of the exhibition *Le Corbusier. The Order of Things*.



**09**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Unité d'habitation Marseille*, n. d.

Wooden model

111 × 101 × 48 cm

Fondation Le Corbusier, Paris

© 2025, FLC/ProLitteris, Zurich



**10**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Untitled (abstract composition)*,  
around 1950

Gouache, pastel and glued paper on  
paper

39,5 × 47 cm

Fondation Le Corbusier, Paris

© 2025, FLC/ProLitteris, Zurich



**11**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Notre-Dame-du-Haut, Ronchamp*, n.  
d.

Indian ink and coloured pencils on  
paper

40 × 48 cm

Fondation Le Corbusier, Paris

© 2025, FLC/ProLitteris, Zurich



**12**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Poème de l'angle droit* (Portfolio,  
leave 17), 1955

Lithograph

32 × 49 cm

Fondation Le Corbusier, Paris

© 2025, FLC/ProLitteris, Zurich



Download press images:  
[zpk.org/en/about-us/media](http://zpk.org/en/about-us/media)

All copyrights are reserved. The complete caption must be used and the artwork reproduced as illustrated. It is only permitted to reproduce the images in conjunction with coverage of the exhibition *Le Corbusier. The Order of Things*.



**13**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Poème de l'angle droit* (Portfolio, leave 55), 1955

Lithograph  
32 × 49 cm

Fondation Le Corbusier, Paris  
© 2025, FLC/ProLitteris, Zurich



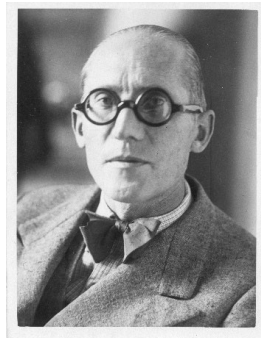
**14**

**Le Corbusier (Charles-Edouard Jeanneret)**

*Study for the Tapestry of the Courthouse in Chandigarh*, 1961

Gouache on heliography  
49 × 122 cm

Fondation Le Corbusier, Paris  
© 2025, FLC/ProLitteris, Zurich



**15**

*Le Corbusier (Charles-Édouard Jeanneret)*, 30s

Photographer unknown

© 2025 FLC/ProLitteris, Zurich

## Current and upcoming exhibitions at the Zentrum Paul Klee

**Rose Wylie. Flick and Float**

19.7.-5.10.25

**Anni Albers. Constructing Textiles**

7.11.25-22.2.26

## Kosmos Klee. The collection

**Fokus: The musical Klee**

22.2.-8.6.25

**Fokus: Cover Star Klee**

14.6.-14.9.25

**Fokus: Gego (Gertrude Goldschmidt)**

19.9.25-18.1.26

## Opening hours

Tuesday–Sunday

10:00–27:00

Monday closed

## Contact

**Anne-Cécile Foulon**

Head of Communication & Media Relations

[press@zpk.org](mailto:press@zpk.org)

+41 31 328 09 93

## Accreditation for media representatives



Admission to all exhibitions at the Zentrum Paul Klee is free for media representatives with a valid press card.

Please fill in the digital accreditation form which you can either access via [zpk.org/en/ueber-uns/medien/akkreditierung](https://zpk.org/en/ueber-uns/medien/akkreditierung) or by screening the QR