

Les Couleurs®
Le Coubroni

Le Coubroni

Le Corbusier

LCS Ceramics

Based on Le Corbusier's
Polychromie architecturale

A worldwide exclusive



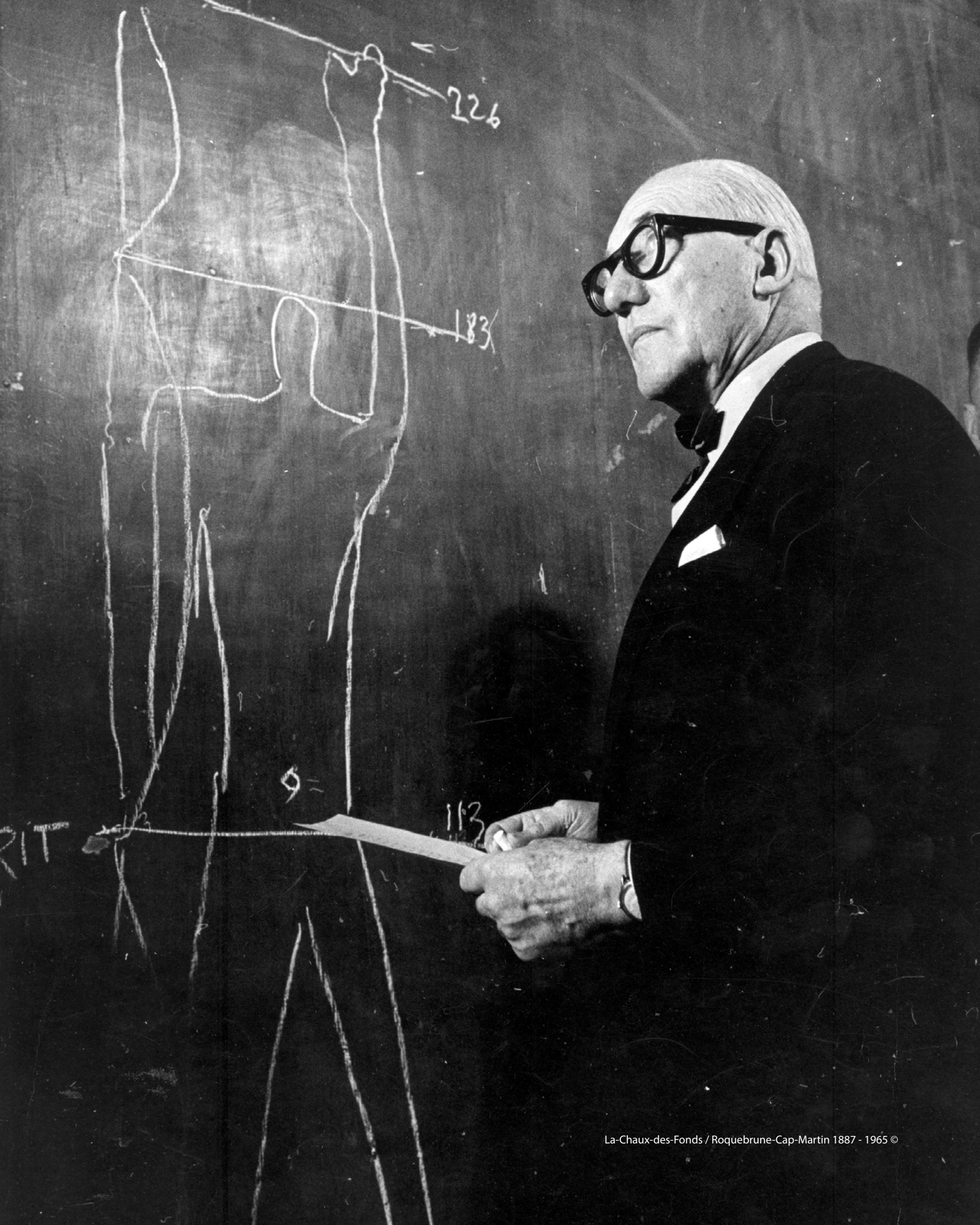
Biography

Charles-Edouard Jeanneret-Gris, conosciuto con lo pseudonimo di Le Corbusier (1887-1965) è considerato il più importante architetto dell'era moderna. Tra le figure più influenti della storia dell'architettura contemporanea e della cultura del XX secolo, viene ricordato come maestro del Movimento Moderno. Pioniere nell'uso del calcestruzzo armato per l'architettura, è stato anche uno dei padri dell'urbanistica contemporanea. Membro fondatore dei Congrès Internationaux d'Architecture moderne, fuse l'architettura con i bisogni sociali dell'uomo medio, rivelandosi geniale pensatore della realtà del suo tempo. Ancora oggi le sue opere influenzano autorevolmente l'architettura e il design. Ha progettato moltissimi edifici e numerosi piani di sviluppo urbano in tutto il mondo, e oggi buona parte delle sue architetture sono state riconosciute dall'UNESCO patrimonio dell'umanità.

Le Corbusier ha lavorato in numerosi campi artistici dando vita ad una serie di opere quali dipinti, sculture, disegni e collage, smalti, arazzi, incisioni e oggetti d'arredo dal design inconfondibile, divenuti vere e proprie icone. Per Le Corbusier gli aspetti cromatici dei suoi edifici o dei suoi oggetti di design erano tanto importanti quanto la pianta e la forma. Affascinato dai colori equilibrati della natura, Le Corbusier diede vita alla "Polychromie architecturale" basandosi su una selezione progettuale e artistica di pigmenti.

Charles-Edouard Jeanneret-Gris, known by the nickname of Le Corbusier (1887-1965), is considered the most significant architect of the modern era. Amongst the most influential characters of the history of contemporary architecture and of the 20th Century culture, he is remembered as the master of the Modern Movement. A pioneer in the use of reinforced concrete in architecture, he has also been one of the fathers of contemporary town planning. A founding member of the Congrès Internationaux d'Architecture moderne, he merged architecture to the social needs of the layman, revealing to be a brilliant thinker of his age reality.

His works still significantly influence both architecture and design. He developed a great variety of buildings and was involved in urban development plans the world over. A large part of his architectural achievements have been recognized by UNESCO as world heritage sites. Le Corbusier stretched to numerous artistic fields, giving life to paintings, sculptures, drawings and collages, enamels, tapestry, gravures and furniture fittings of unmistakable design, which have become real icons. For Le Corbusier, the chromatic aspects of his buildings and design objects were as important as their layout and shape. Fascinated by the balanced colors of nature, Le Corbusier created the so-called "Polychromie architecturale", based upon a planned artistic selection of pigments.



226

183

113

RIT

Polychromie architecturale

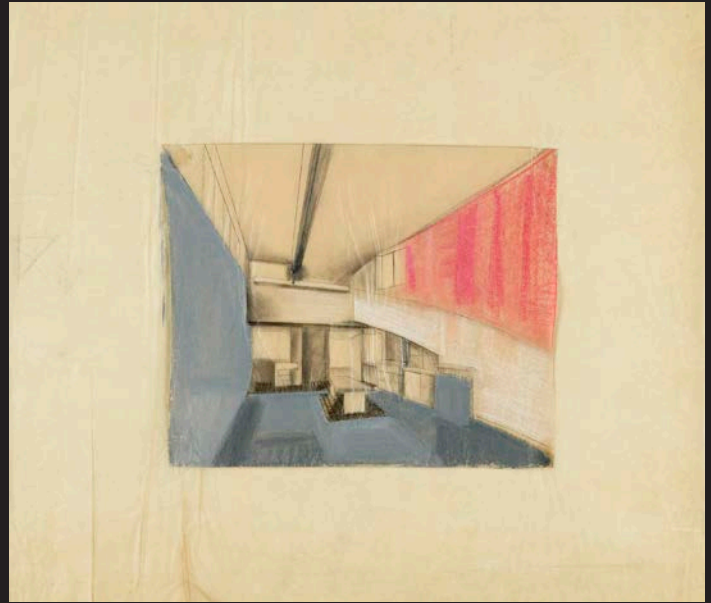
Per Le Corbusier l'aspetto fondamentale era l'armonia cromatica, l'effetto del colore sull'uomo e sullo spazio.

Per questo anche oggi la sua "Polychromie architecturale" resta un'importante fonte di ispirazione per la realizzazione di spazi ed edifici. Al contempo questo sistema cromatico unico è una garanzia progettuale in materia di colore e architettura.

La "Polychromie architecturale" si compone di 63 affascinanti sfumature, divise in due raccolte di colori, una creata nel 1931 con 43 sfumature tenui e una nel 1959 con 20 tonalità vivaci. I colori si presentano molto naturali e sono tutti sorprendentemente combinabili fra loro, divenendo un autorevole strumento di lavoro per designer e architetti.

Le Corbusier believed the key aspect in design was the harmony of colours, the effect colour had on man and space.

This explains why his "Architectural Polychromy" is still an important source of inspiration when designing spaces and buildings even today. At the same time, this unique colour system is a guarantee for any project as regards colour and architecture. The "Architectural Polychromy" consists of 63 fascinating shades, divided into two colour collections, one created in 1931 with 43 subdued shades and the other in 1959 with 20 bolder tones. The colours are very natural and can be remarkably combined with each other, becoming a highly respected tool for designers and architects.



Pad 7 maison La Roche Paris 1923 - © LCS-ADAGP

BETON BLANC - BETON GRIS



Unite d'Habitation - Marseille - 1945 ©

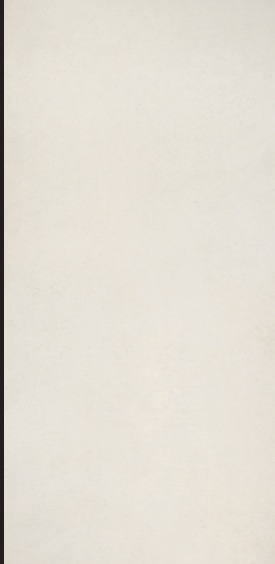
Il cemento in architettura.

Traendo ispirazione dai molteplici edifici di Le Corbusier circa l'utilizzo del cemento a vista, Gigacer ha realizzato Béton Gris e Béton Blanc, superfici in grès ceramico dai toni neutri che riprendono il carattere minimalista insito nel famoso Beton Brut. La gamma è ideale per utilizzi a pavimento e rivestimento di ambienti sia residenziali che pubblici e trova una naturale abbinabilità con i colori LCS Ceramics Le Corbusier.

Concrete in architecture.

Taking inspiration from the many buildings designed by Le Corbusier where he used exposed concrete, Gigacer has created Béton Gris and Béton Blanc, neutral ceramic porcelain surfaces which are reminiscent of the minimalist character of the famous Béton Brut. The range is ideal for wall and floor coverings for residential and public use and can be perfectly combined with the Le Corbusier LCS Ceramics colours.

BETON



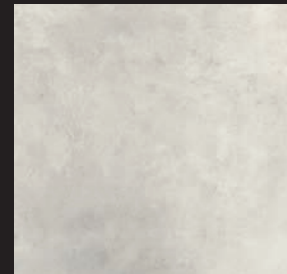
Béton blanc



Béton gris



Béton blanc



Béton gris

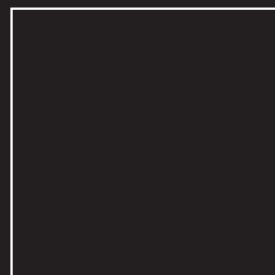


120x250
48"x100"



60x250
24"x100"

≠6 mm



120x120
48"x48"



60x120
24"x48"



60x60
24"x24"

≠12 mm

○
BETON
BLANC
120x250 . 48"x100"
± 6 mm



○
LCS1
4320E - NOIR D'IVOIRE
30x120 . 12"x48"
≠ 6 mm

○
BETON
GRIS
120x250 . 48"x100"
≠ 6 mm



LCS1 - LCS2



Maison des Jeunes et de la Culture - Firminy France - 1953 ©

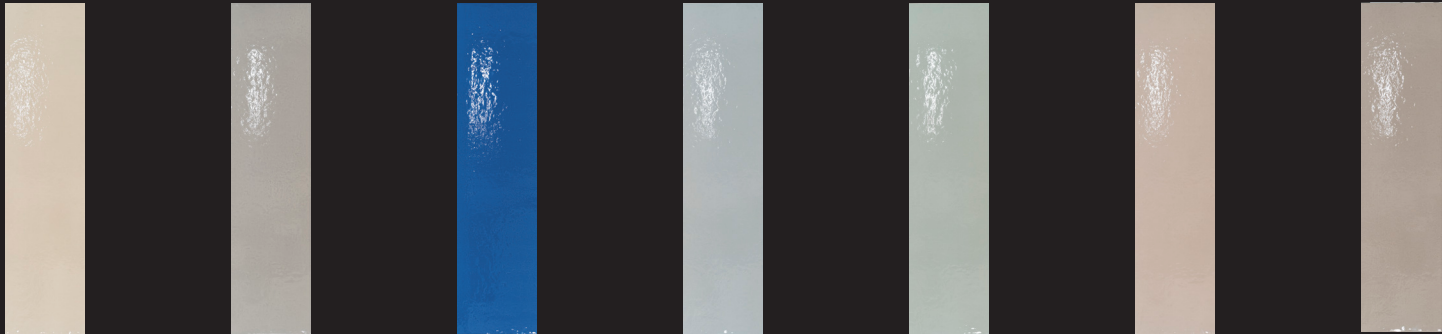
○
BETON
BLANC
120x250 . 48"x100"
≠ 6 mm

○
LCS1
32034 - CERULEEN PALE
30x120 . 12"x48"
≠ 6 mm

○
LCS1
32123 - TERRE SIENNE PALE
30x120 . 12"x48"
≠ 6 mm



LCS1 Glossy - LCS2 Line



32001 -
blanc

The cream white. Balanced, with stable aesthetics. The first mural 'Velvet' shade.

32013 -
gris clair 31

The pearl grey. Weakly luminescent and airy. The third mural 'Velvet' shade.

32020 -
bleu
outremer 31

The luminous ultramarine. Dynamic, imposing and much in demand.

32023 -
outremer
pâle

The light ultramarine. An atmosphere that recedes gently. The second 'Space' shade.

32034 -
céruleén
pâle

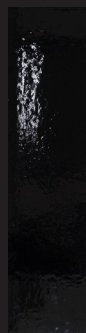
The sky reflected in ocean waves. Somewhat greenish.

32123 -
terre
sienne
pâle

The pale Sienna. A sandy, discreet and stable colour shade.

32142 -
ombre
naturelle
claire

The discrete natural umber. As shadow colour, ideal for combinations.



LCS1
30x120
12"x48"

4320A -
rouge
vermillon 59

The cinnabar red. A fiery shade which catches the eye and reduces the space.

4320B -
blanc ivoire

The ivory white. Elegant, charming, chalky. The calm background colour.

4320E -
noir
d'ivoire

The ivory black. Black as the night. Le Corbusier's only, impressive black tone.

4320G -
vert 59

The emerald green. A dynamic shade with luminous power.

4320W -
le jaune vif

The yellow colour of the sun. It shines impressively in good light.

○
LCS1
4320W - LE JAUNE VIF
30x120 . 12"x48"
≠ 6 mm

○
BETON
BLANC
120x250 . 48"x100"
≠ 6 mm



○
TOKYO
4320W - LE JAUNE VIF
120x120 . 48"x48"
≠ 6 mm

○
BETON
GRIS
120x250 . 48"x100"
≅ 6 mm



○
LCS1
4320E - NOIR D'IVOIRE
30x120 . 12"x48"
≅ 6 mm



○
TOKYO
4320E - NOIR D'IVOIRE
120x120 . 48"x48"
≅ 6 mm



TOKYO



The National Museum of Fine Arts of the West - Tokyo - 1955 ©

The Museum of Western Art - Tokyo

È l'unico esempio rappresentativo del lavoro di Le Corbusier in Estremo Oriente, e la recensione del New York Times sulla sua apertura suggeriva che l'edificio stesso presentava un "significato artistico e bellezza" che rivaleggiava con i dipinti all'interno. Il museo è a pianta quadrata con il corpo principale delle gallerie sollevate su "pilotis" al primo piano. Il layout è influenzato dal museo Sanskar Kendra di Le Corbusier ad Ahmedabad, progettato allo stesso tempo.

Sulla facciata principale, Le Corbusier ha utilizzato blocchi di ghiaia cementata anziché calcestruzzo grezzo, e abbiamo tratto ispirazione da questa innovazione per sviluppare la nostra gamma Tokyo.

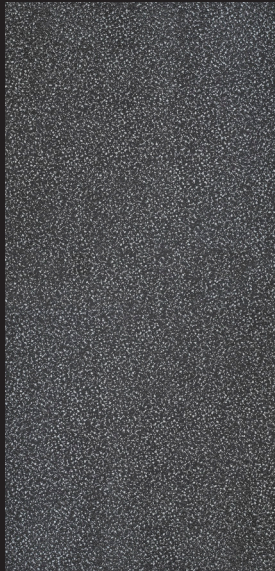
It is the only representative example of Le Corbusier's work in the Far East, and the New York Times review of its opening suggested that the building itself presented an "artistic significance and beauty" which rivaled the paintings inside.

The museum is square in plan with the main body of the galleries raised on "piloti" to first floor level.

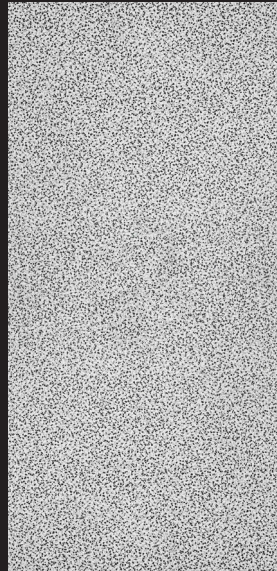
The layout is influenced by Le Corbusier's Sanskar Kendra museum in Ahmedabad which was being designed at the same time.

On the main facade, Le Corbusier used blocks of cemented gravel instead of raw concrete, and we took inspiration from this innovation to develop our Tokyo range.

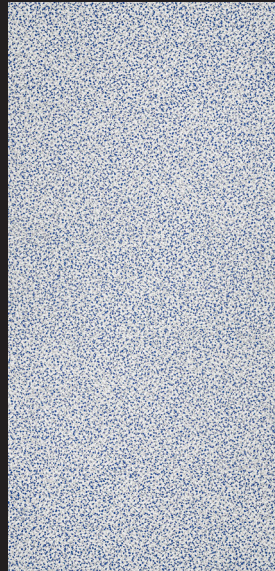
TOKYO



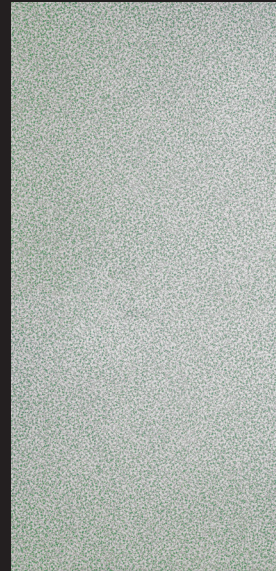
Tokyo
4320E - noir d'ivoire



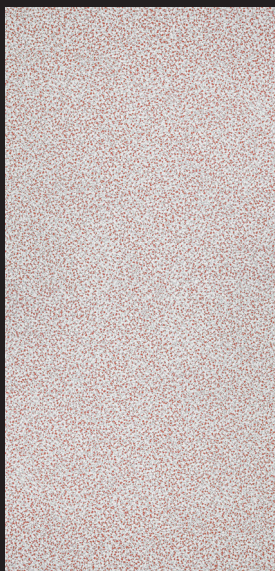
Tokyo
32013 - gris clair 31



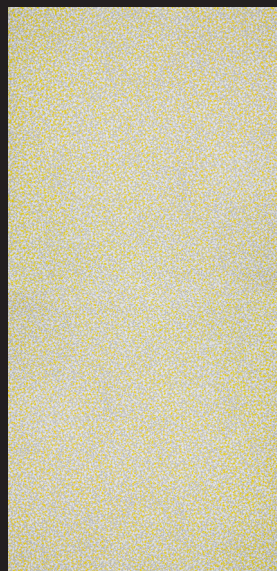
Tokyo
32020 - bleu outremer 31



Tokyo
4320G - vert 59



Tokyo
4320A - rouge vermillon 59



Tokyo
4320W - le jaune vif



120x250
48"x100"



120x120
48"x48"



60x120
24"x48"



30x30
12"x12"

○
BETON
BLANC
120x250 . 48"x100"
± 6 mm

○
LCS1
32013 - GRIS CLAIR 31
30x120 . 12"x48"
± 6 mm

COIFFEUR

○
TOKYO
32013 - GRIS CLAIR 31
120x120 . 48"x48"
± 6 mm

○
LCS1
32020 - BLEU OUTREMER 31
30x120 . 12"x48"
≠ 6 mm



○
TOKYO
32020 - BLEU OUTREMER 31
120x120 . 48"x48"
≠ 6 mm

MOLITOR



Immeuble Molitor - Paris - 1934 ©

Immeuble Molitor - 1931-1934

Immeuble Molitor è un condominio progettato da Le Corbusier e Pierre Jeanneret e costruito tra il 1931 e il 1934. Situato al confine tra la città di Parigi e il comune di Boulogne-Billancourt in Francia, è stato elencato insieme ad altre 16 opere architettoniche di Le Corbusier come patrimonio mondiale dell'UNESCO. Il progetto era limitato dalla stretta (12 m) e profonda (24 m) configurazione del sito e da severi codici di zonizzazione, che specificavano l'altezza del parapetto, la conformità al muro stradale esistente e persino il posizionamento dei balconi e dei bovindi. Tuttavia, l'inventiva dell'architetto è evidente nelle facciate interamente in vetro. Identiche in entrambe le altezze, contemporanee alla Maison de Verre di Bernard Bijvoet, ma Le Corbusier partì dal prototipo di soli mattoni di vetrocemento con l'aggiunta di aperture trasparenti. Esternamente le facciate offrono un contrasto tra mattoni in vetro massiccio e finestre trasparenti, ma internamente gli appartamenti sono inondati di luce attraverso l'intera parete.

Immeuble Molitor is an apartment building designed by Le Corbusier and Pierre Jeanneret and built between 1931 and 1934. Located at the border between the city of Paris and the commune of Boulogne-Billancourt in France, it has been listed along with 16 other architectural works by Le Corbusier as a UNESCO World Heritage Site. The design was constrained by the narrow (12 m (39 ft) and deep (24 m (79 ft) configuration of the site and by strict zoning codes, which specified the parapet height, conformance to the existing street wall, and even the placement of the balconies and bow windows. Nevertheless, the architect's inventiveness is evident in the all-glass facades. Identical on both elevations, contemporary to Bernard Bijvoet's Maison de Verre, but Le Corbusier departed from glass-brick-only prototype by the addition of transparent openings. Externally the facades offer a contrast between solid glass bricks and transparent windows, but internally the apartments are flooded with light across the entire wall.

○
LCS3
32140 - OMBRE NATURELLE 31
25x120 . 10"x48"
≠ 6 mm

○
MOLITOR
32140 - OMBRE NATURELLE 31
120x250 . 48"x100"
≠ 6 mm



MOLITOR



32140 -
ombre naturelle 31

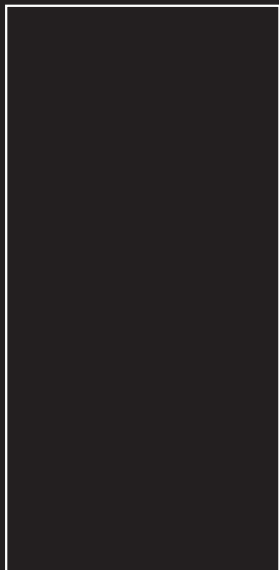
32141 - ombre
naturelle moyenne

32142 - ombre
naturelle claire

32013 -
gris clair 31

32011 -
gris 31

32010 -
gris foncé 31



120x250
48"x100"



60x250
24"x100"



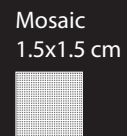
120x120
48"x48"



60x120
24"x48"



60x60
24"x24"



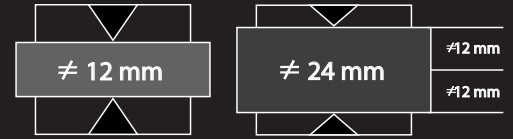
30x30
12"x12"

LCS3



25x120
10"x48"

MOLITOR



32140 -
ombre naturelle 31

32141 - ombre
naturelle moyenne

32142 - ombre
naturelle claire

32013 -
gris clair 31

32011 -
gris 31

32010 -
gris foncé 31



120x120
48"x48"



60x120
24"x48"



60x60
24"x24"

$\neq 12$ mm
 $\neq 24$ mm

$\neq 12$ mm



○
LCS1
32142 - OMBRE NATURELLE CLAIRE
30x120 . 12"x48"
≅ 6 mm

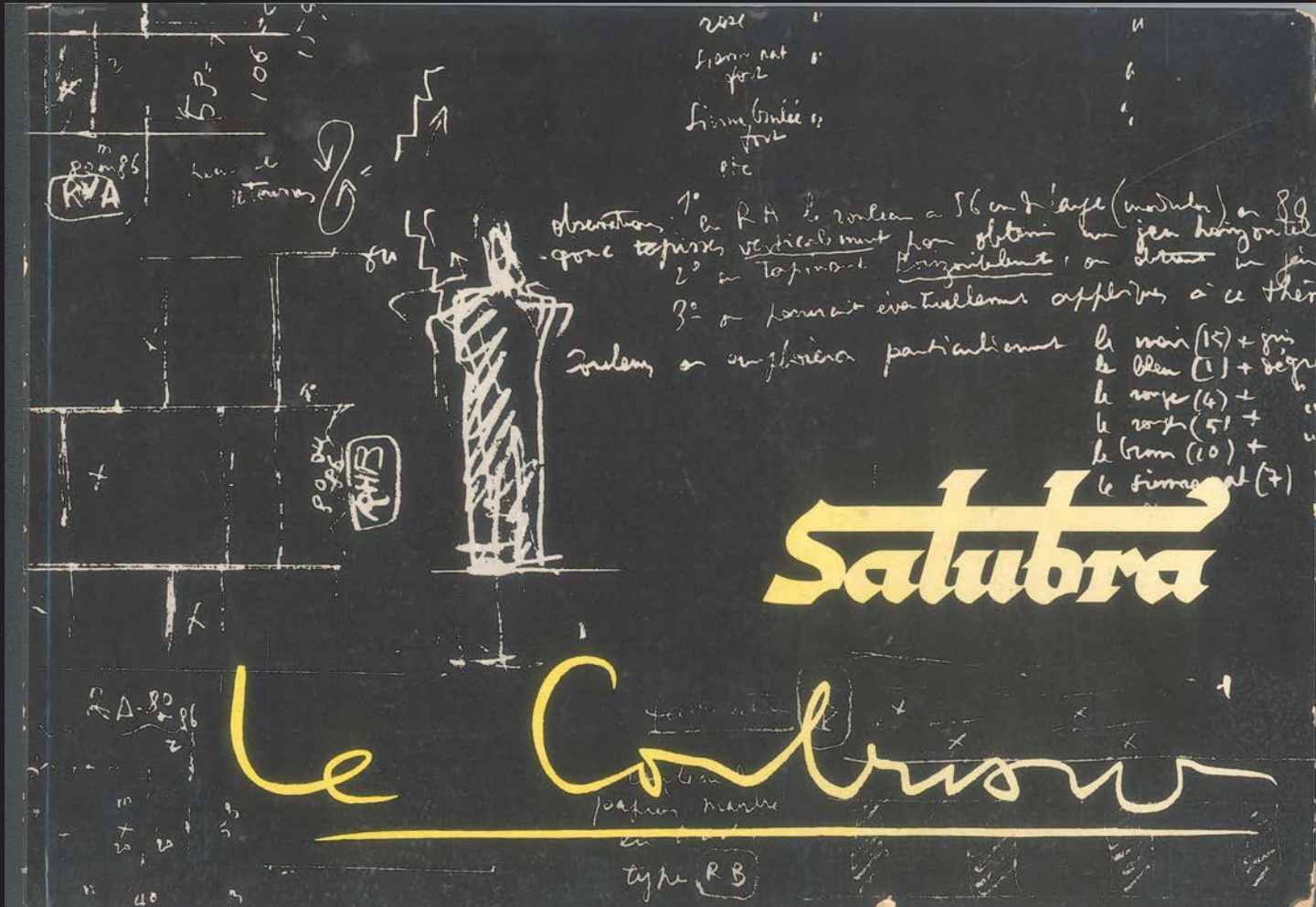
○
MOLITOR
32141 - OMBRE NATURELLE MOYENNE
120x250 . 48"x100"
≅ 6 mm

○
MOLITOR
32013 - GRIS CLAIR 31
120x250 . 48"x100"
≠ 6 mm

○
LCS3
32013 - GRIS CLAIR 31
25x120 . 10"x48"
≠ 6 mm



POINTILLE

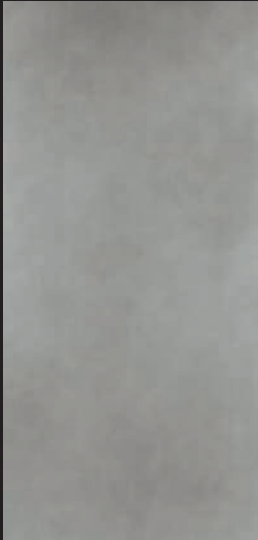


1959 ©

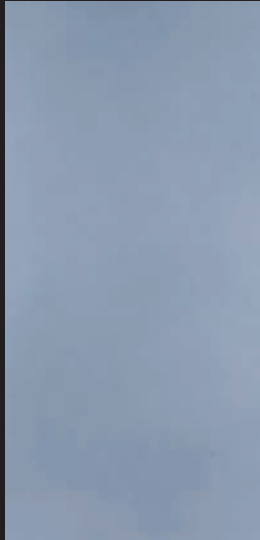
Pointillé è una reinterpretazione della carta da parati progettata da Le Corbusier per l'azienda svizzera Salubra, la stessa che diede inizio allo studio della Polychromie Architecturale. Pointillé è fedele allo spirito del maestro e utilizza la tecnologia contemporanea per riprodurre l'effetto sorprendente del colore a parete ricercato da Le Corbusier. Era il 1931 quando Le Corbusier creò il rivestimento per pareti basato su un motivo basilico quanto estemporaneo: il "puntino" tracciato allora ad olio su una tinta unita, per evitare che l'effetto di contrasto cromatico svanisse nel tempo per effetto della luce. La combinazione dei colori è rigorosamente tratta dalla Polychromie Architecturale.

Pointille is a reinterpretation of the wallpaper designed by Le Corbusier for the Swiss company Salubra, the same one that started the study of the Polychromie Architecturale. Pointille is faithful to the spirit of the Master and uses contemporary technology to reproduce the surprising effect of the wall color sought by Le Corbusier. It was 1931 when Le Corbusier created the wall covering based on a basic and extemporaneous motif: the "dot", later traced in oil on a solid colour base. This was made to prevent the effect of chromatic contrast fading away over time due to the effect of light. The combination of the colours is strictly taken from the Polychromie Architecturale.

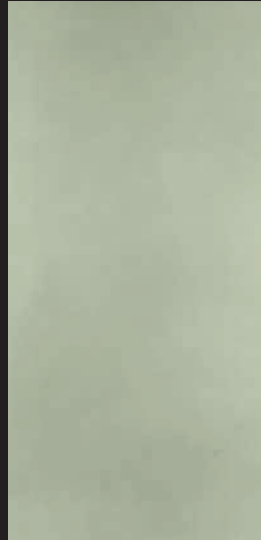
POINTILLE



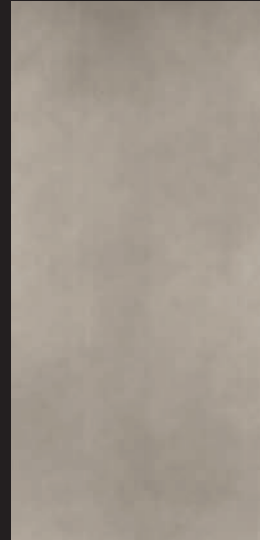
Pointillé
32011 -
gris 31



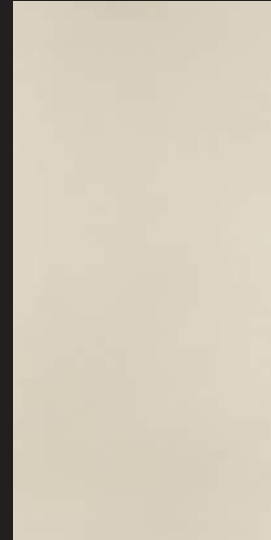
Pointillé
32020 -
bleu outremer 31



Pointillé
32042 -
vert anglais pâle



Pointillé
32142 -
ombre naturelle claire



Pointillé
4320B -
blanc ivoire



120x250
48"x100"



60x250
24"x100"



60x120
24"x48"



30x120
12"x48"



○
POINTILLE
32011 - GRIS 31
120x250 . 48"x100"
≠ 6 mm

○
TOKYO
4320E - NOIR D'IVOIRE
120x120 . 48"x48"
≠ 6 mm

○
BETON
BLANC
120x250 . 48"x100"
≠ 6 mm



○
POINTILLE
32042 - VERT ANGLAIS PÂLE
120x250 . 48"x100"
≠ 6 mm



○
BETON
BLANC
60x120 . 24"x48"
≠ 12 mm





POINTILLE
32142 - OMBRE NATURELLE CLAIRE
120x250 . 48"x100"
≠ 6 mm



MOLITOR
32140 - OMBRE NATURELLE 31
60x250 . 24"x100"
≠ 6 mm





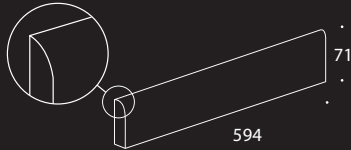
○
MOLITOR
32140 - OMBRE NATURELLE 31
120x120 . 48"x48" - 60x120 . 24"x48"
≠ 12 mm

Pezzi speciali . Special trims

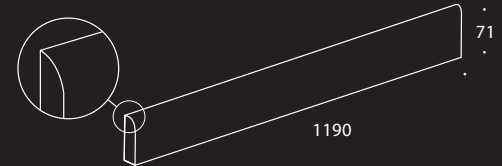
! Tutte le misure sono in millimetri . All sizes are in millimetres

Battiscopa . Skirting

Battiscopa 60
≠12mm



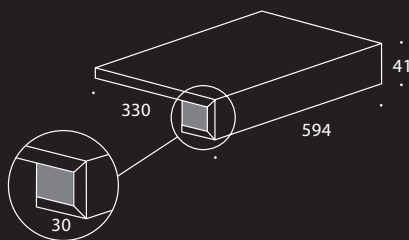
Battiscopa 120
≠6 mm



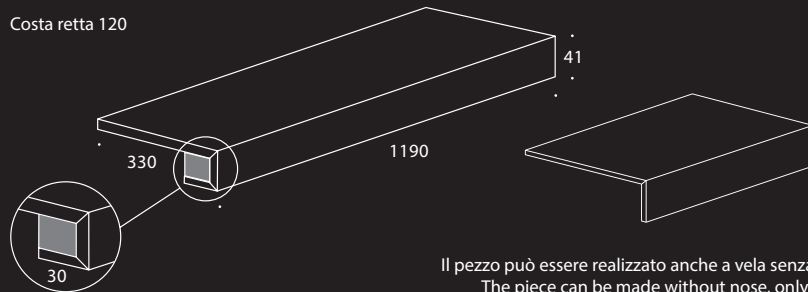
(!)
Tutte le misure sono in millimetri
All sizes are in millimetres

Gradoni costa retta . Costa retta steptreads

Costa retta 60



Costa retta 120



Il pezzo può essere realizzato anche a vela senza rientranza
The piece can be made without nose, only at 90°

Per dimensioni o spessori diversi da quelli rappresentati contattare Gigacer Service
For inquiries concerning different thicknesses and sizes from the ones indicated, please contact Gigacer Service

Coefficiente di attrito . Coefficient of friction

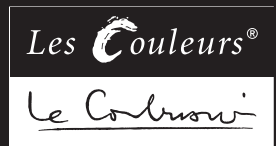
LASTRE DI GRES PORCELLANATO MULTISTRATO . MULTILAYER PORCELAIN SLABS ISO 13006 - G - Bia UGL (E ≤ 0,5%) UNI EN 14411 - G -

			SPESSORE THICKNESS	DIN 51130	DIN 51097	BCR	BRITISH PENDULUM BS7976	R9729 UPI/EMPA	DCOF (SECTION 9.6 ANSI A 137.1.2012)
	COEFFICIENTE D'ATTRITO COEFFICIENT OF FRICTION	TOKYO	≠6mm	R10	A	> 0,40	-	GS1	> 0,42 wet
		MOLITOR	≠6mm	R10*	-	> 0,40	-	GS1	> 0,42 wet
			≠12mm ≠24mm	R10	A + B	> 0,40	> 36 WET	GS2/GB1	> 0,42 wet
		BETON	≠6mm ≠12mm	-	-	> 0,40	-	GS1	> 0,42 wet

* Dipende dal colore scelto. It depends on the chosen colour.

Non si danneggia con i detergenti chimici anticovid. / Does not damage with chemical detergents anticovid.

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