

Objets bruts

Selection of masterpieces

Le Corbusier, Balkrishna Doshi | LC/BD-01-A | ca. 1960

Mill Owners' Association Building, Ahmedabad | 97,000 USD

Solid teak | 30(h) x 74.5 x 28 in (76.5 x 189 x 71 cm)

This console/desk has been designed by B. Doshi (who won the reputable Pritzker Prize in 2018) under the direction of Le Corbusier. It was designed for the Mill Owners' Association Building in Ahmedabad, India. The top has a slightly lower niche. The legs are wing-shaped. That creates a balance between the sculptural tabletop and the aerodynamic-appearing, rounded legs, giving the table a strong character. Everything is made from solid teak. Each part is still original. The object has been carefully restored, and the surfaces have been refreshed, keeping the original patina. Le Corbusier decided to use this design for his hospital project in Chandigarh, too. The desk is also available in a black paint finish and teak, with the latter being an extremely rare to find.

Provenance: Chandigarh hospital; private collection.

Literature: Le Corbusier Pierre Jeanneret, Chandigarh, India, ed. Galerie Patrick Seguin, 2014, p. 258, 288; Le Corbusier Pierre Jeanneret, L'aventure indienne, ed. Gourcuff Gradenigo, 2010, p. 498, 609; CH-DSGN, ed. Scala, 2024.

Exhibitions: This specific item was exhibited at the National Museum of the Sultanate of Oman in 2023.





Le Corbusier | LC-II | ca. 1954/55

Mill Owners' Association Building and Villa Sarabhai, Ahmedabad | 24,200 USD

Laquered steel and aluminum | 16.5(h) x 21.5 x 5.5 in (42 x 55 x 14 cm)

This wall light was designed by Le Corbusier as a facade element and done in steel and in aluminum, which was very ahead of its time. The shape is inspired by airplane wings. The expressive and dynamic lamp shade is competing with the rigid and symmetrical frame structure of the holder. It expresses simplicity; the sheet of the lamp shade is humble and industrial, looking for a charming normality. On the other hand, it has these sculptural qualities, which give that item an unexplained aura.

A similar version but without holders was first used in 1949 in the Le Corbusier-designed Unité d'habitation building in Marseille. This version was done in 1954 for the Mill Owners' Association Building and the Villa Sarabhai in Ahmedabad, India.

The surface is in its original state; it has not been repainted. The electricity has been redone.

Provenance: Produced in France by Guilux (Plan FLC P 1-11-92) or in India for the Mill Owners' Association and the Villa Sarabhai, Ahmedabad.

Literature: Le Corbusier Furniture and Interiors, 1905-1965, Rüegg, p. 351; Le Corbusier Pierre Jeanneret, Chandigarh, India, Galerie Patrick Seguin, p. 136.



Pierre Jeanneret | PJ-SI-06-A | ca. 1953

Residential buildings, Chandigarh | 34,200 USD

Solid sissoo and steel | 34.5(h) x 19 x 20.5 in (88 x 48 x 52 cm)

This chair comes from the early furniture development phase in Chandigarh, when Pierre Jeanneret was still experimenting in all directions, trying to find the right vocabulary and logic for the furniture items in Chandigarh. This is probably his most innovative time in India.

It is the only item where he tried to adapt the wood of the seat to the shape of the human body. Additionally, there are cut-outs for the steel rods, requiring a high level of technical skills from the carpenter. Sisso is a very hard wood, so this design was not suitable for large-scale production. Therefore, only a very few of them were produced.

The approach is unusual and poetic at the same time. A single metal rod coils like a snake and penetrates the seat and backrest, creating a sculptural object. The side of the seat is remarkable, where the metal rod penetrates twice and then continues at a 45° angle, becoming the base of the chair. A wonderful play is formed between the solid, heavy wood and the almost immaterial, light metal rod.

Provenance: Residential building, Chandigarh.

Literature: CH-DSGN, ed. Scala, 2024; Le Corbusier Pierre Jeanneret, L'aventure indienne, ed. Gourcuff Gradenigo, 2010, p. 557; CH-DSGN, ed. Scala, 2023.

Exhibitions: This specific item was exhibited at the National Museum of the Sultanate of Oman in 2023.



Le Corbusier | LC-TAT-07-A | 1958-1959

High Court or Secretariat, Sector 1, Chandigarh | 186,000 USD

Solid teak and teak veneer | 30(h) x 136.5 x 54.5 in (76 x 347 x 138 cm)

Thick tabletop, angled, with two feet in a V-shape and a central foot with two niches. Le Corbusier designed only a few furniture objects for Chandigarh. In Sector 1 of the Capitol, he undertook this task for the most important interiors. This table is characterized by a very expressive form. With very simple gestures, the table is given a sculptural quality and, at the same time monumental dimensions. All parts, including the screws, are original and have not been replaced. This is a late masterpiece by Le Corbusier.

Provenance: High Court, Chandigarh; private collection.

Literature: Le Corbusier, Pierre Jeanneret: L'aventure indienne, Design -Art - Architecture, Touchaleaume and Moreau, p. 579-580.

Exhibitions: This specific item was exhibited at the National Museum of the Sultanate of Oman in 2023.





Pierre Jeanneret | PJ-SI-59-B | ca. 1955

Private residences, General Hospital entrance hall | 36,000 USD

Solid teak and cane | 23.50(h) x 60.25 x 30.25 in (60 x 153 x 77 cm)

This item is the rare three-seater version of the easy chair called the Kangaroo Chair, which is the most iconic one of all Chandigarh items.

The silhouette is clear and has the flowing shape of a wave. The outline gets wider and thinner, giving the chair a dynamic feel. The strong wood frame and the thin caning create a nice contrast. Rounded corners and curved beams give the shape additional softness. While most items produced in Chandigarh had angular wooden parts, showing how simple wooden pieces can be connected, this bench has rounded edges and more complex joints. The slightly moulded backseat shows a slightly organic quality. The vertical wooden elements are reminiscent of a spine.

Provenance: Residential building, Chandigarh.

Literature: Le Corbusier Pierre Jeanneret, Chandigarh, India, Galerie Patrick Seguin, p. 204-205; Le Corbusier, Pierre Jeanneret: L'aventure indienne, Design-Art-Architecture, Touchaleaume and Moreau, p. 570-571.



Tom Strala | TS-CALMARES 2 | 2010

3/123, Zurich, Switzerland | 14,000 USD

Powder coated aluminium | 25.5(h) x 23.5 x 23.5 in (65 x 60 x 60 cm)

This ceiling lamp is from a limited series (3/125). A light ring attached to a bulky and clumsy rectangular plastic. It is the first energy-saving bulb with an electric control gear and the usual bulb socket from 1983. Calmares multiplies this misshaped energy-saving bulb 13 times and transforms its absurd circular shape into a chandelier. There is a confusing collision between the ugliness of everyday banality and the elegance of the bourgeois chandelier type. A tribute to banality and a critique of the flight into nostalgia.

Provenance: Tom Strala Studio, Zurich, Switzerland.

Literature: The Radicalism of Banality, P! Galerie, 2023.



Le Corbusier | LC-14 | ca. 1959

Designed for Le Cabanon, version teak for Chandigarh | 38,200 USD

Solid teak | 13(h) x 17 x 10.5 in (33 x 43 x 27 cm)

This stool was originally produced for Le Corbusier's holiday house, Le Cabanon, in Roquebrune-Cap-Martin in 1952. It's a small house with a size of 3.66m x 3.66m (now defined as a UNESCO World Heritage Site). He had previously used the design for a sketch in 1951. This object was designed to be a multifunctional item – a stool/step, and side table. There were several versions. The first was made in chestnut wood for Le Cabanon. Then a low-cost version with grey painted surfaces for the Unité d'Habitation in Nantes-Rezé. Later, with a large amount of wood for the Pavillon du Brésil in Paris and for the "Heidi Weber House" in Zurich too, it became an important item during his late work. Le Corbusier preferred to use them in his residential buildings, giving the furniture a flexibility, making it easy to move, and expressing a specific nonchalance. They were custom made for specific projects and were not available for sale anywhere else, which makes them very rare. The architecture office of Le Corbusier in Chandigarh decided to use them in the student hostels too.

The LC-14 was produced in two sizes. Both match the standardized Le Corbusier "Le Modulor" dimensions: 43 x 33 x 27 cm and 43 x 33 x 43 cm. It is a simple and smart item. Its basic shape creates an archetypal expression, reducing the idea of a seat to it's essence.

The holes are used as handles, and the corners have dented joints for additional stability.

Provenance: Student hostels, Chandigarh, India.

Literature: Le Corbusier: Furniture and Interiors, 1905-1965, Rüegg, p. 337; Domus IV, 1955-1959, Fiell and Fiell, p.107-111; CH-DSGN, ed. Scala, 2024.

Exhibitions: This specific item was exhibited at the National Museum of the Sultanate of Oman in 2023.





Pierre Jeanneret | PJ-SI-62-A | ca. 1960

Panjab University and residential buildings | 26,000 USD (available as a pair)

Solid teak and cane | 32(h) x 21.25 x 23 in (81 x 54 x 59 cm)

Floating is an important design element in this armchair. The backrest is only connected to the seat by the small link in the middle, making the backrest appear to be hanging in the air. The L-shaped arm pieces rest against this floating backrest and create a visually fragile balance. The shape is expressive. The L-shape of the arm piece and the L-shape of the back leg cross each other. This simple formal language emphasizes the sculptural quality.

Provenance: Residential building in Chandigarh; private collection.

Literature: Le Corbusier, Pierre Jeanneret: L'aventure indienne, Eric Toucha-leaume and Gerald Moreau, 2010, p. 571; Catalogue raisonné du mobilier Jeanneret Chandigarh", Jacques Dworczak, Assouline, 2019, p. 115,329.



Gerrit Rietveld | RED AND BLUE CHAIR | ca. 1950

Manufactured by G.A.v.d. Groenekan, De Buil, Netherlands | 54,000 USD

Painted wood and aluminum | 34(h) x 26 x 31 in (86 x 66 x 79 cm)

The chair was made by his craftsmen from the Netherlands, G.A.v.d. Groenekan and De Bilt, who worked under his direction from 1917 to 1951. It represents one of the first designs done by the De Stijl art movement. The De Stijl art movement was founded in the Netherlands as a reaction against the horrors of World War I. The visual language of the movement consisted of geometric forms and primary colors, which were used to find harmony and balance against the chaotic world events of that time. The chair was originally designed in 1917 but not painted in primary colors (red, blue and yellow). That came after 1923. Rietveld believed that there was a greater goal for the furniture designer than just physical comfort: the well-being and comfort of the spirit. Some of the first chair productions were made for the "Rietveld Schröder House" in Utrecht, Netherlands, also designed by him in 1924. Later, it was converted into a museum and listed as a UNESCO World Heritage Site.

The chair has a frame of black wood beams. It is an abstract spatial structure in which the red and blue panels are mounted. Spatial qualities and the mental rather than the pragmatic are sought here. This specific chair has its original paint and has never been repainted. It is one of the few originals that still exist.

Provenance: Acquired directly from Gerrit Rietveld by Mr. and Mrs. Engels, Curaçao; Auction, 2022; Private collection.

Literature: The Complete Rietveld Furniture, Vöge, p. 58-59; Gerrit Rietveld: The Complete Works 1888-1964, Kuper and van Zijl, p. 74-76.



Pierre Jeanneret | PJ- RARE CHAIR | ca. 1956

Residential buildings, Chandigarh | pair: 62,000 USD

Teak and wide cane | 32.5(h) x 19.5 x 22.5 in (83 x 50 x 57 cm)

Jeanneret's design stands out for its essential forms and simple materials, a balance between modern European ideals and traditional Indian spirit. Characteristic of these chairs are the two square elements, connected by one beam. The seat and the backrest are each done as a frames, covered with wide cane. Simple, without pretension, reduced to the most essential. The bulky and not rounded feet underline this simple character.

Only a few examples of this chair design are known. Four examples of this chair were ordered by the architect Michel Weill for his apartment in Neuilly, one pair by the architect Yves Korbendau for his home in Rabat, Morocco; and some from Chandigarh, ca. 1956.

Provenance: Residential building, Chandigarh; private collection.

Literature: L'appartement subtil, La Maison Française, no.103, Michel Weill, 1957, p. 44, 45.





Le Corbusier, Pierre Jeanneret | LC/PJ-TAT-14-A Boomerang Table | ca. 1963

Assembly building, Chandigarh | 123,000 USD

Solid teak with teak veneer | 29.5(h) x 95.5 x 47.5 in (75 x 243 x 121 cm)

This committee conference table is known as the "Boomerang table". The legs are the characteristic element of that table. They have the shape of two crossing, boomerang-shaped bows. In his later work, Le Corbusier loved to integrate elements of his philosophy into the shape. There were symbolic elements he started to add, giving his items a deeper meaning. Le Corbusier had long since left the path of a pragmatic and functional mindset and became more focused on the mystical and spiritualistic aspects. So, India was the perfect inspiration to express his ideas of a cosmic truth. That is one of the few pieces of design Le Corbusier designed for Chandigarh. It is one of the few tables that still has the original top veneer, which in most cases got replaced over time.

The curved legs of the table directly echo the curve of the daily path of the sun ("Le Jeu du Soleil", french), pictured on the entrance door of the Assembly building in Chandigarh.

Provenance: Assembly building, Sector 1, Chandigarh.

Literature: Le Corbusier, Pierre Jeanneret: L'aventure indienne, Eric Toucha-leaume and Gerald Moreau, 2010, p. 246-47, 582.



Pierre Jeanneret | PJ-R-26-A | ca. 1961

Panjab University Library, Chandigarh| 94,000 USD

Solid teak and aluminum | 65.5(h) x 60 x 18.5 in (167 x 152 x 47 cm)

This periodical bookcase is one of the most radical items of all Chandigarh items. It has sculptural qualities, like the facades of brutalist buildings by Le Corbusier, and casts strong shadows. It's all about proportions. The wooden part is like a frame, supporting the repetitive character. The doors are made of one piece of thick aluminum. They can be slid up with a simple sliding mechanism, opening the space behind. The edge of the doors is meant to hold books from the outside, providing an option for exhibiting books, documents, or small art pieces.

Nowadays, it is not just usable as a shelf; it is a sculptural room divider with a strong presence.

Provenance: Panjab University Library, Chandigarh, India.

Literature: Le Corbusier, Pierre Jeanneret: L'aventure indienne, Eric Toucha-leaume and Gerald Moreau, 2010, p. 377, 378, 596.



Tom Strala | TMS-290KG | 2021

Limited edition, Switzerland, Zurich | 38,000 USD

Concrete and reinforcing bars | 12.25(h) x 82 x 37.75 in (31 x 208 x 96 cm)

Tom Strala produces them as much as possible himself. He desires to fulfil his curiosity and personally experience the material. Only in this manner can a designer learn to comprehend and develop. A method that is still known by the old masters, in which design is more than merely satisfactory. Everything here is centered on experimentation. That is the only modern designer we consider to be sufficiently profound. The table has monumental dimensions. It nevertheless appears light with the legs, which are ultimately the reinforcing irons from the concrete. Very essential, but also banal. The top has this wonderful concrete surface where you can see the pebbles and look at them for hours. It reminds us of the Ryoan-ji temple (Kyoto, 15th-century Zen garden).

It is also a raw object that avoids any decorative nonsense. Everyday life and the present serve as inspiration, where the reality of building sites is brought to the center. In this way, it rebels against the nostalgic tendencies in current design.

Provenance: Tom Strala Studio, Zurich, Switzerland.

Literature: The Radicalism of Banality, P! Gallery, Zurich, 2023; CH-DSGN, Scala, London, 2023.

Exhibitions: This specific item was exhibited at the National Museum of the Sultanate of Oman in 2023.





Charlotte Perriand and Galerie Steph Simon, France | CP-BAHUT 4 | 1950

Cité Cansado, Mauritania | 77,400 USD

Oak, painted steel and masonite | 30.25(h) x 85 x 18 in (77 x 215.5 x 46 cm)

Storage was a vital issue for Charlotte Perriand, who believed that life was not possible without rational storage designed for smaller, modern homes. Perriand's opinion was that the people owned far too many things and too much furniture. She thought that we accumulated objects to give the impression of wealth and didn't agree with that idea. That's how Perriand's approach was the opposite of decoration. Her intention was to create emptiness to create space. That's how the modular system, created by her and embodied in her designs, seemed to be the answer to her own questions.

The history of this type of bahut started around 1958. They have been produced by Négroni and Métal Meuble for Galerie Steph Simon in Paris, France. There were different types of legs, some made of wood and some painted in color. The model for Cansado in Mauritania has been produced with metal legs. Cansado is a settlement with 750 houses for the iron mine workers of the association MIFERMA, designed by the architect Jean Dimitijevic and built between 1959 and 1963. Charlotte Perriand was responsible for designing the interiors. The wood is oak, the structure is enameled steel and aluminum, and the sliding doors are made of masonite. The round rivet-shaped screws are a typical element of Jean Prouvé items and have been designed by his atelier, with whom Charlotte Perriand had a very close collaboration. There were versions with two, three, four, or five sliding doors.

Provenance: Settlement for MIFERMA, Cansado; Nouakchott, Mauritania.

Literature: Jacques Barsac, Charlotte Perriand, Un art d'habiter, 1903-1959, Paris, 2005, p. 440-42; A Steph Simon prospectus, François Laffanour; Steph Simon Retrospective, 1956-1974: Prouvé, Perriand, Mouille, Jouve, Noguchi, exh. cat., Galerie Downtown, Paris, 2007, p. 67.



Charlotte Perriand and Galerie Steph Simon, France | CP-FORME LIBRE | 1957

Brazzaville, Congo | 218,000 USD

Solid dibetou wood | 28.5(h) x 93 x 42 in (72.5 x 236 x 107 cm)

The table known as Forme Libre was the priciest piece of furniture by Charlotte Perriand that was ever sold by the Galerie Steph Simon. To its extremely high retail price (170,000 francs in 1957), the client could add long delivery delays, largely due to the difficulty in procuring a supply of quality wood. But the Galerie Steph Simon offered a special treat to its buyers: the carpenter André Chetaille would craft their table. That information - a fact that was never mentioned on any official document or any price quotation - was by itself a pledge of quality because any piece of furniture produced by Chetaille's workshop was guaranteed to be exactly faithful to both the design and the spirit of Perriand. Any piece crafted by Chetaille also carried the assurance that it was made from the most noble of wood species, and that the wood's long drying time - sometimes exceeding ten years - would be such that, over time, it would not crack even a little bit. Perriand admired his exceptional know-how, and with him, Perriand also shared a passion for wood.

"The shapes of my tables [...] depended on the length of the wood logs". The wood length dictated the proportions in the fluid and elegant design produced by Perriand. True to her love of form, Perriand gave her table an inviting shape so that it would bring her guests together around it and draw their eyes to the center of the table. The simple shape of the table concealed the complexity of Perriand's design. The expert hands of Chetaille took care of the rest. As a truly artful carpenter, he assembled the wooden planks with spline joints, deliberately leaving the assembly details visible. The exceptional thickness was carved out of dibetou mahogany. Perriand acknowledged that Chetaille's talent and signature magnified her own finest creations.

Provenance: Air France employee's building in Brazzaville, Congo.

Literature: Charlotte Perriand, *Un Art d'Habiter*, Barsac, p. 437-439; Steph Simon: *Retrospective 1956-1974*, Laffanour, p. 68-71.



Pierre Jeanneret | PJ-L-12-A | ca. 1957

Administrative buildings and residential buildings, Chandigarh | 23,200 USD

Solid teak and upholstery | 17.75(h) x 74 x 36.50 in (45 x 188 x 93 cm)

The daybed is reduced to simple geometrical elements: the A-shaped legs and the square seating surface on it. Not more, not less. These kinds of legs are typical of many Chandigarh designs by Pierre Jeanneret. They are slightly rounded on the outer side, and sharp on the inner side. The upholstery for this piece was done with cord designed by Hedi Slimane.

Provenance: Residential building, Chandigarh.

Literature: Le Corbusier, Pierre Jeanneret: L'aventure indienne, Eric Toucha-leaume and Gerald Moreau, 2010, p. 591.





Charlotte Perriand and Galerie Steph Simon, France | CP-NUAGE | 1958

Cité Cansado, Mauritania | 93,000 USD

Oak or mahogany and metal | 27.75(h) x 110 x 13.25 in (70.5 x 280 x 34 cm)

The Nuage ("cloud" in French) appears to float, as if driven by the wind. Made of a thin metal sheet and long wooden boards, simple and modularly assembled. It works as a mountable structure, with the shape and size adaptable to the needs of each user. Connected with round rivet-shaped screws that were designed and produced by Jean Prouvé.

For Charlotte Perriand, storage objects were very important. She spent her entire career pondering the question of how to best integrate storage spaces into her interior design. In her manifesto "Un art d'habiter" (1950), she wrote: "What is the most essential element in household amenities? Let's answer without hesitation: storage space. Without well-conceived storage, empty spaces are unthinkable in a dwelling".

Charlotte Perriand is finally the mother of the flexible and modular Ikea concept, so the Nuage is simple to assemble and rearrange.

Provenance: Cité Cansado, Mauritania; private collection.

Literature: Charlotte Perriand, Un Art d'Habiter, Barsac, p. 420-423 illustrated variations.



Lina Bo Bardi | NO NAME CHAIR | 1953

Residential buildings, Sao Paulo, Brazil | 24,200 USD

Wood, iron and upholstery | 29.50(h) x 26 x 28.25 in (75 x 66 x 72 cm)

Armchair was designed by Italian-Brazilian architect and designer Lina Bo Bardi (1914–1992) and Giancarlo Piretti for Studio d'Arte Palma. The chair is made of wood with upholstered seats and stands on an iron hairpin frame. The combination of the metal legs, the wooden frame, and the upholstery shows a radical approach. It is not about taste criteria, but rather about experimentation. The playfulness of Lina Bo Bardi's approach becomes visible here. Showing how she enjoys combining different influences, materials, shapes and styles in a very liberated way. As an Italian-born architect who spent much of her life in Brazil, Lina Bo Bardi initially worked for the architect and designer Gio Ponti in Milan. After World War II, she left with her husband for a new life in São Paulo, where they soon got absorbed into artistic and intellectual circles. Her early work was quite modernist in style; however, the ethnic and emotional elements of Brazilian architecture and life gradually came to influence her thinking. Much of her design work was experimental as well as spiritual in character and included both simple houses and concrete Brutalist buildings with large dimensions. She was a communist but remained bourgeois. Full of contradictions, she found her own aesthetic and its freedom.

Provenance: Residential buildings, Sao Paulo, Brazil; private collection, NYC.

Literature: Brazil Modern, Aric Chen, 2016; retrospective at R & Company Gallery, New York on the work of Lina Bo Bardi and Roberto Burle Marx, 2015.



Marcel Breuer | MB-TI-1A | 1922-1924

Bauhaus, Weimar | 86,000 USD

Oak wood stained and fabric | 38(h) x 22 x 24.5 in (96.5 x 56 x 62 cm)

A wooden-slat chair called "TI-1a" is an authentic Bauhaus item designed by Marcel Breuer in 1922-1924 and crafted at the Bauhaus in Weimar. Breuer was a modernist architect, sculptor, and furniture designer, best known for the design of the most iconic chairs of the 20th century. He was one of the first students, pioneers, and later the teacher of the Bauhaus movement as well as the International Style. The wooden-slat chair was made during Breuer's first years at the Bauhaus school in Weimar. Its head of the school departments, the architect Walter Gropius, immediately recognized Breuer's talent and promoted him within a year to head of the carpentry shop. At the Bauhaus, Breuer produced the furniture for Gropius' Sommerfeld House in Berlin as well as his acclaimed series of "African" and "Slatted" chairs.

Breuer did remarkable design work with this wooden-slat chair, where he used a cantilevered frame as the construction method for the first time. Additionally, the chair serves as a reminder of significant collaborations between Breuer and the German textile artist Gunta Stölzl's Bauhaus weaving workshops. While the first version of 1922 still used two different kinds of wood slats, square and rectangular, this second version got more radical and used everything with the same dimension of slats, expressing a much stronger dynamic in the shape. The chair has a rigid wooden structure that is softened by the woven fabric, which allows for a gently sloping seat and back.

Provenance: Bauhaus School, Weimar; Auction, 2022; Private collection.

Literature: Cat. Bauhaus Archive Berlin, The Collection, Berlin 1987, p. 90.





