

Objets bruts

Pierre Jeanneret
Le Corbusier
Tom Strala
Charlotte Perriand



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a selection of
rare masterpieces

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The rough is not just an
attitude. It's the existential
effort to find the truthful!



5

The profiles of the artists

19

Seats

105

Interview

109

Tabeles and desks

149

Objects for storage

167

Lights

181

Others

183

Carpets

187

About Authenticity

Charlotte Perriand
1904–1999

Perriand was a French architect and designer who worked for Le Corbusier and is known for designing the studio's famous tubular steel furniture. In 1937 Perriand left Le Corbusier's practice, and began collaborating with Jean Prouvé in 1940. She also went to Japan around the same time and began to explore the country's rich culture of handicrafts, which inspired her to use more wood in her work and to develop a more subtle language.

Perriand was a free-spirited leftist, who, in her search for individual expression, abandoned the traditional architectural doctrine in favour of a more emotional and poetic language. Designing was a game for her, but one that had to be taken seriously, and thus we see in her work a more feminine approach to design that is based neither on ego nor the need for fame.



Charlotte Perriand at the Expo Sythèse
des Arts Tokyo, 1955

Pierre Jeanneret
1896–1967

Pierre Jeanneret was a Swiss architect who opened an atelier with his cousin, Le Corbusier. Together they designed some of the most famous buildings of the 20th century, such as the Villa Savoye and the Villa La Roche in Paris. Their cooperation ended with World War II, when Le Corbusier supported the Vichy regime while Pierre joined the French Resistance. In 1955 they united again to build the new city of Chandigarh, in the Indian Punjab. Le Corbusier spent relatively little time on the project, but Pierre Jeanneret continued to work on it for a further 15 years.

Pierre Jeanneret worked in Le Corbusier's shadow. However, his interests lay more in experimentation rather than success and Chandigarh afforded him the opportunity to play, and to break away from European architectural dogma.



Le Corbusier sitting on the Committee chair
and Pierre Jeanneret in the background.

Tom Strala
b. 1974

From an early stage in his career, the Swiss designer Tom Strala has worked in an experimental mode, avoiding both industrial and mass production. Design for him is both an art and a way of interpreting thoughts and ideas. Rather than a mere response to economic need or the general zeitgeist, he seeks out radical design solutions that express his world view and that are often based on contradictions, such as roughness and fragility.

It bothers him that design is rarely radical. To him, furniture doesn't have to act like a consumer good just because it is a utilitarian object. As a designer he expresses freedom and loves to reflect all facets of this existential topic.



Tom Strala is sitting on his prototype chair “Seefelder”.
The side table for the project “New York Times” is next to him.

Lina Bo Bardi
1914–1992

An Italian-born architect who spent much of her life in Brazil, Lino 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.



Jean Prouvé
1901–1984

Jean Prouvé was a French self-taught architect, designer and metal worker who was fascinated by the aesthetics of technology. He cooperated with Le Corbusier on architecture, and with Pierre Jeanneret and Charlotte Perriand on furniture. After World War II, when France needed many new buildings, he looked for intelligent, low-cost solutions that could be mass produced. While pragmatic ideas and design solutions were important, his designs were often poetic and artistic in character.

Jean Prouvé sought beauty in the banal. He thus developed an anti-aesthetical aesthetic creating all these utilitarian objects. He knew how to show that poor materials can enrich something.



Jean Prouvé in his house in Nancy sitting
on a "Fauteuil Cité"



LC-WITNESS BOX

Le Corbusier
1955

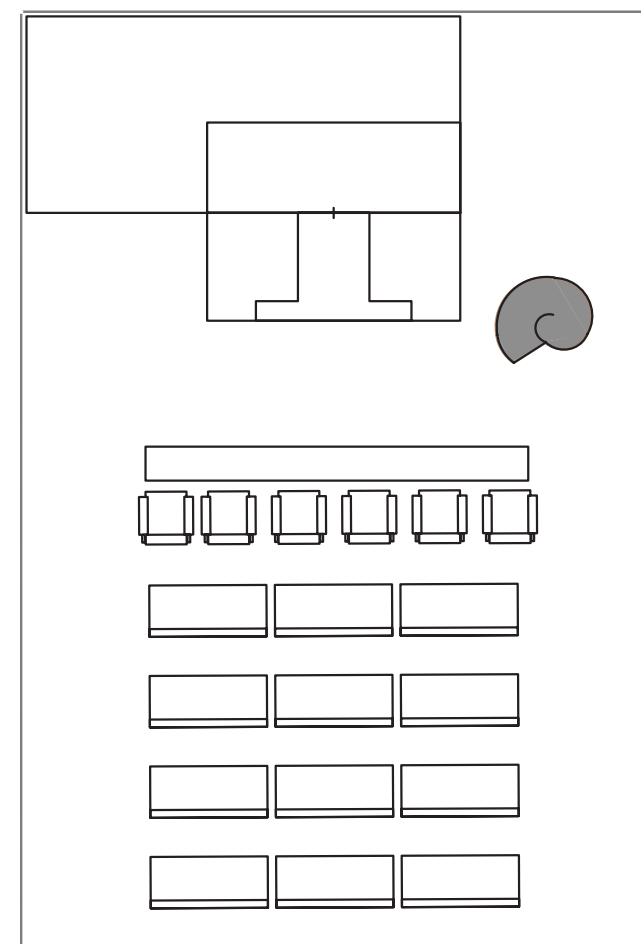
Rare and important collector
piece from the Court

High Court,
Chandigarh

The “Harmonic Spiral”, a coiled, shell-like diagram that articulates a series of decreasing measurements relating to the proportions of Modulor Man, is a visual device Le Corbusier references throughout his oeuvre, both in built and painted work.

At Chandigarh, he presents us with perhaps the purest interpretation of this spiral form now as a functional object, in the shape of the Witness Box. This exceptional piece stems directly from golden section proportions, being generated from a plan extrusion of the harmonic spiral. The centripetal, shell-like form encloses the occupant while also creating a powerful focus to this mise-en-scène. Intended solely as a witness box, and strategically positioned under the inclined weight of a parasol roof, as if to impose the entire weight of the building onto the shoulder of its occupant.

It is clear from even the earliest drawing produced in Paris that the spiral was central to his plan for the courtrooms, and it remained a constant feature across various iterations. The final composition positions the spiral of the witness box in a strictly orthogonal plan, epitomising Le Corbusier’s often-used technique of juxtaposing sculptural forms and curves against an overriding rectilinear order.¹





PJ-SI-07-A

Pierre Jeanneret
ca. 1953, early prototype

Very rare swing seat with chain
Massive teak, chain, cane, cord

Residential buildings,
Chandigarh





PJ-SI-04-A

Pierre Jeanneret
ca. 1953

Early prototype
Bamboo, bend iron, cotton cord

Residential buildings,
Chandigarh





PJ-SI-01-C

Pierre Jeanneret
ca. 1953

Variation of the first armchair
Bamboo, jute rope, cotton cord

Residential buildings,
Chandigarh





PJ-RARE-CHAIR

Pierre Jeanneret
ca. 1956, early prototype

Very rare pair of arm chairs
Teak, cane

Residential buildings,
Chandigarh





PJ-SI-06-A

Pierre Jeanneret
ca. 1953

Early prototype with molded seat
Sisso, iron

Residential buildings,
Chandigarh





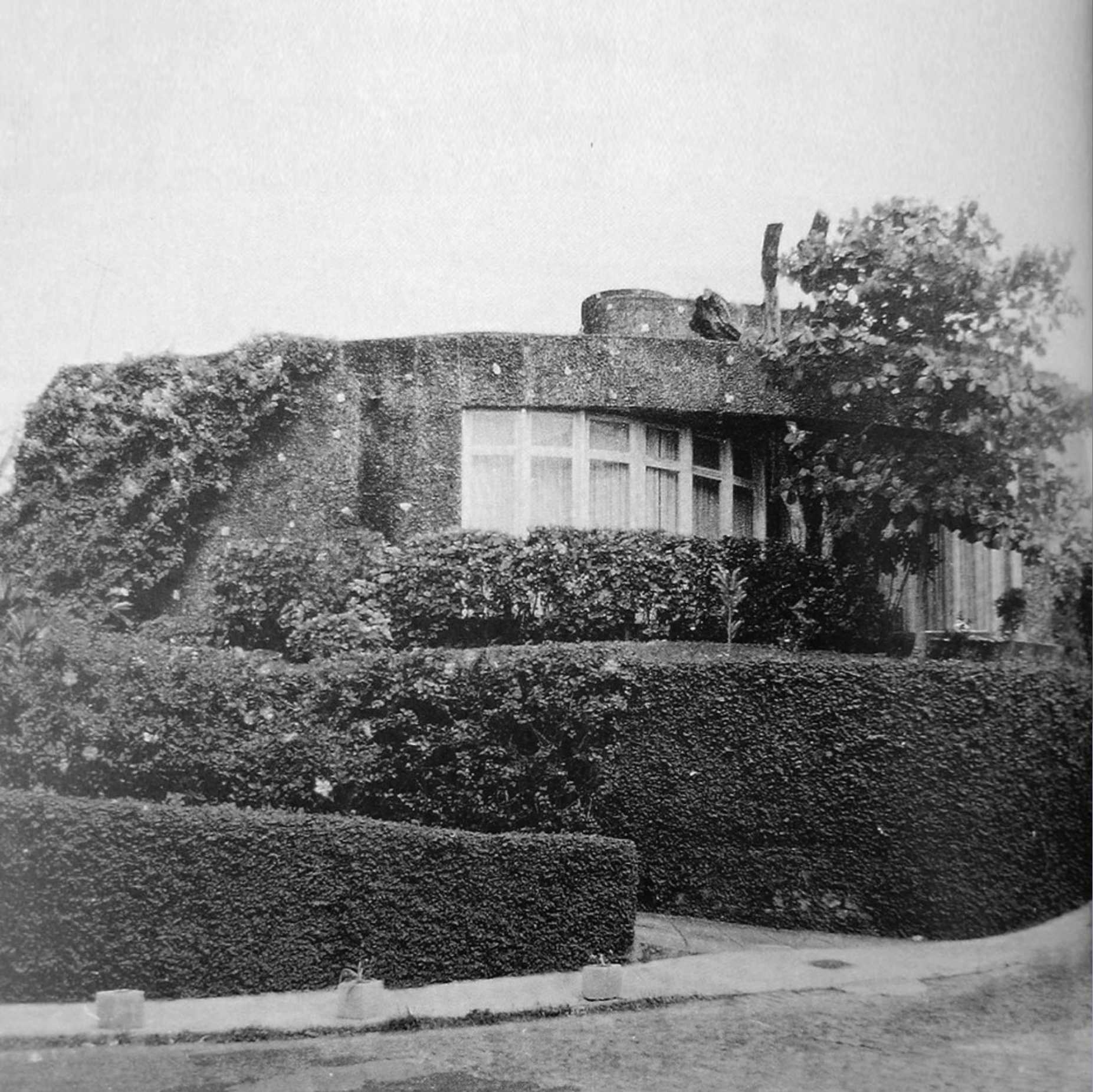
PJ-SI-61-A

Pierre Jeanneret
ca. 1960

Rare folding easy chair
Solid teak, cane

Residential buildings,
Chandigarh





LBB

Lina Bo Bardi
ca. 1953

Armchair with shaped foot
Iron, wood, upholstery

Residential buildings,
Sao Paulo, Brazil





GR-RED AND BLUE

Gerrit Rietveld
ca. 1923-1951

Red and blue chair
Painted wood, aluminium

Manufactured by G.A.v.d. Groenekan,
De Buil, Netherlands

It was designed by architect Gerrit Rietveld in 1917 and manufactured under his supervision before 1951 by his craftsmen G.A.v.d. Groenekan, De Bilt from Netherlands. It represents one of the first designs done by the De Stijl art movement.

Chair was originally designed in 1917 but variant painted in primary colors (red, blue, yellow) was applied later around 1923. Rietveld aimed for simplicity in his design. He designed furniture expected to be mass produced, not just handcrafted. With Red and Blue Chair Rietveld manipulated with vertical and horizontal planes in the same way he did in architecture. He hoped that the simple rectangular design would allow mass production and free the craftsmen from hard manual labor. Some of the first chair productions were made for the “Rietveld Schröder House” in Utrecht, Netherlands, also designed by Rietveld in 1924. The house is one of the best known examples of De Stijl architecture. Later it was converted into museum and listed as UNESCO World Heritage.

De Stijl art movement was founded in Netherlands as the reaction against the horrors of World War I. The visual language of the movement was 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 has it's original color and has never been repainted. It it one of the few original once which are existing.



MB-TI-1A CHAIR

Marcel Breuer
ca. 1922-1924

TI-1a Wooden -Slat Chair
Oak wood, fabric

Made at Bauhaus,
Weimar

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 20th century. He was one of the first students, pioneers and later the teacher of the Bauhaus movment as well as of the International Style.

Wooden- slat chair was made during Breuer’s first years at the Bauhaus school in Weimar. Its head of the school department, the architect Walter Gro-pius, immediately recognized Breuer's talent and promoted him within a year to the 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 with this wooden-slat chair where he used a can-tile-vered frame as the construction manner for the first time. The chair also represents an important series of collaborations between Breuer and the Bauhaus weaving workshops, led by German textile artist Gunta Stölzl.

While the first version of 1922 used still two different kinds of wood slats, square and rectangular once, this second version got more radical and used for everything the same dimension of slats, expressing a much stronger dynamic in the shape. The chair has rigid wooden structure which is softened by the woven fabric that allows for a gently sloping seat and back.



PJ-SI-10-A

Pierre Jeanneret
ca. 1955

Very rare demontable chair
Solid teak, cane

Residential buildings,
Chandigarh





PJ-SI-30-A

Pierre Jeanneret
1953-1954

Committee chairs
Solid teak, any upholstery

High Court of Chandigarh and
administrative buildings





PJ-SI-30-C

Pierre Jeanneret
1953-1954

Committee chairs with low backseat
Solid teak, any upholstery

High Court of Chandigarh and
administrative buildings



LBB-DIVA

Lina Bo Bardi
ca. 1955

Foldable chaise longue
Jacaranda solid wood, upholstery

By Studio D'arte Palma,
Brazil



PJ-SI-48-A

Pierre Jeanneret
ca. 1960

Easy chair with X-shaped legs
Teak, any upholstery

Administrative buildings,
Chandigarh



PJ-SI-32-C

Pierre Jeanneret
ca. 1955

Easychair
Teak, any upholstery

Administrative buildings,
Chandigarh



PJ-SI-30-D

Pierre Jeanneret
1953-1954

Committee chair
Solid teak, any upholstery

High Court of Chandigarh and
administrative buildings



PJ-SI-32-B

Pierre Jeanneret
1958-1959

Upholstered sofa
Solid teak, any upholstery

High Court on the Capitol,
Chandigarh



PJ-SI-32-A

Pierre Jeanneret
1958-1959

Upholstered easy chair
Solid teak, any upholstery

High Court on the Capitol,
Chandigarh



LC/PJ-SI-42-B

Pierre Jeanneret / Le Corbusier
ca. 1955

High Court sofa
Solid teak, any upholstery

High Court,
Chandigarh



LC/PJ-SI-42-A

Pierre Jeanneret / Le Corbusier
ca. 1955

High Court sofa chairs
Massive teak, any upholstery

High Court,
Chandigarh



PJ-SI-36-A

Pierre Jeanneret
ca. 1955

Easy chairs with compass-legs
Solid teak, any upholstery

Panjab University,
Chandigarh



PJ-SI-36-B

Pierre Jeanneret
ca. 1955

Sofa with compass-legs
Solid teak, any upholstery

Panjab University and administrative
buildings, Chandigarh



LC/PJ-SI-41-A

Le Corbusier / Pierre Jeanneret
1955-1956

Advocate and Press chair
Solid teak, any upholstery

High Court on the Capitol,
Chandigarh



LC/PJ-SI-41-B

Le Corbusier / Pierre Jeanneret
1955-1956

Advocate and Press sofa
Solid teak, any upholstery

High Court on the Capitol,
Chandigarh



PJ-SI-62-A

Pierre Jeanneret
ca. 1960

Arm chair
Solid teak, cane

Panjab University and
residential buildigs



TS-KALAHARIO

Tom Strala
2005

Chair
Aluminium, steel, leather

5 of 50
Signed



PJ-SI-08-A

Pierre Jeanneret
ca. 1953, early prototype

Take down armless easy chair
Solid teak, cotton stripes, cord

Designed for the house of
Pierre Jeanneret



PJ-SI-18-A

Pierre Jeanneret
1955-1960

Armless easychair
Teak, hides

Residential buildings and
institutes, Chandigarh



WG-LOOP

Willy Guhl
1954

Lounge chair
Fibrated concrete

Eternit AG,
Switzerland



PJ-SI-59-A

Pierre Jeanneret
ca. 1955

Kangaroo chair
Solid teak, cane

Panjab Secretariat Administration,
Sector 1, Chandigarh



PJ-SI-60-A

Pierre Jeanneret
ca. 1960

Lounge chair with curved back
Solid teak, cane

Residential buildings,
Chandigarh



PJ-SI-35-A

Pierre Jeanneret
ca. 1960

Armless easy chair with compass-legs
Teak, cane

Private residences,
Chandigarh



PJ-SI-45-A/B

Pierre Jeanneret
1955-1956

Sofa set with X-legs
Solid teak, cane

M.L.A Flats Building and
M.L.A hostels



PJ-SI-45-A

Pierre Jeanneret
1955-1956

Arm chair with X-legs
Solid teak, cane

M.L.A Flats Building and
M.L.A hostels



PJ-SI

Pierre Jeanneret
ca. 1961

Very rare cane-sofa
Teak, cane

Administration buildings,
Chandigarh



PJ-SI-49-A

Pierre Jeanneret, A. Prakash
1960-1961

Theater chair
Solid teak, leather

Tagore theater,
Chandigarh



PJ-SI-29-A

Pierre Jeanneret
1955-1956

Easy armchair
Solid teak or rosewood, cane

University housing and
administrative buildings, sector 14



PJ-SI-28-B

Pierre Jeanneret
1955-1956

Arm chair
Solid teak, cane

University housing and
administrative buildings



PJ-SI-28-A

Pierre Jeanneret
1955-1956

Arm chair with floating back seat
Solid teak, cane

University housing and
administrative buildings



PJ-SI-28-D

Pierre Jeanneret
1955-1956

Arm chair with L-shape
Solid teak, cane

University housing and
administrative buildings



PJ-SI-54-A

Pierre Jeanneret
ca. 1960

Box chair
Solid teak, cane

Secretariat Administration,
Sector 1, Chandigarh



NO 1 CHAIR

Donald Judd (USA)
1984

Chair
Copper

Limited Edition
Switzerland



TS-KALAHARI

Tom Strala
2005

Chair
Aluminium, steel, leather

1/1, prototype
With certificate

sold



PJ-SI-25-E

Pierre Jeanneret
1958- 1959

Student chair
Teak, black leather

Panjab University,
Sector 14, Chandigarh



PJ-SI-25-A

Pierre Jeanneret
1958- 1959

Student chair with compass-legs
Teak, cane

Panjab University,
Sector 14 , Chandigarh





PJ-SI-20-A

Pierre Jeanneret
1955-1960

Clerk's chair
Solid teak, cane

Various multi-occupancy
buildings and private homes





PJ/EC-SI-51-A

Pierre Jeanneret / Eulie Chowdhury
1952-1956 and 1960

Library chair
Solid teak, cane

Library of Panjab University and
High Court, Chandigarh





PJ-SI-53-A

Pierre Jeanneret
1960

Boxed chair with free backseat
Solid teak, cane

Panjab University,
Sector 14, Chandigarh





PJ-SI-26-C

Pierre Jeanneret
1960

Writing chair with slats
Solid teak

Panjab University,
Chandigarh



PJ-SI-26-A

Pierre Jeanneret
1960

Writing chair
Solid teak, cane

Panjab University,
Chandigarh



PJ-SI-26-E

Pierre Jeanneret
1960

Writing chair
Solid teak, cane

Panjab University,
Chandigarh



JP-STANDARD

Jean Prouvé
1950, by Les Ateliers Jean Prouvé

Standard chair
painted steel, oak

Cité Cansado,
Mauritania



MB-WB 301

Marcel Breuer
1933-1934

Chair model no. WB-301
Lacquered steel, painted wood

Embru-Werke,
Switzerland



TS-KALAHOCK

Tom Strala
2005

Stool
Aluminium, steel, leather

2 of 50
Signed



PJ-SI-29-E

Pierre Jeanneret
ca. 1965

Very rare low stool with compass-legs
Solid teak, cane

Residential building,
Chandigarh



CP-LES ARCS

Charlotte Perriand
ca. 1965

Stool with 3 legs
Solid pine

Les Arcs,
France



CP-SANDOZ

Charlotte Perriand
1968

Stools for les Arces, Savoies
Pine

MC-CARPET

Berber, Moroccan
between 1930- 1960

Hand knotted wool
Big slings, 93cm x 132cm



PJ-SI-24-A

Pierre Jeanneret
1955-1956

Square stool
Solid teak, cane

Residential buildings,
Chandigarh



PJ-SI-55-A

Pierre Jeanneret
ca. 1960

Low stool
Solid teak

Residential buildings,
Chandigarh



PJ-SI-57-A

Pierre Jeanneret
ca. 1960

Low stool
Solid teak, iron

Science Department of Panjab
University



PJ-SI-58-A

Pierre Jeanneret
ca. 1960

High stool
Solid teak, iron

College of Architecture,
Chandigarh



CP-BERGER

Charlotte Perriand
ca. 1947, for Galerie Steph Simon

Stool with 3 legs
Elm tree

The l'Equipement de la
Maison series



STOOL

Le Corbusier
ca. 1953-1954

Stool with three legs
Solid teak, enameled steel

Project in
Ahmedabad



PJ-SI-22-A

Pierre Jeanneret
1965-1966

Round stool with wood seat
Solid teak

Panjab University, and “Science
Block”, Sector 14, Chandigarh



PJ-SI-21-A

Pierre Jeanneret
1965-1966

Round cane stool
Solid teak, cane

Panjab University and “Science
Block”, Sector 14, Chandigarh



LC-14

Le Corbusier
ca. 1959

Box stool
Solid teak

Designed for Maison de Brésil
Version for Chandigarh



PJ-SI-68-A

Pierre Jeanneret
1955-1956

Rare sawer stool
Solid rosewood

Sawing workshop, University
buildings, Chandigarh



PJ-SI-40-B

Pierre Jeanneret
1955-1956

Low stool
Solid teak, fabric

Residential buildings,
Chandigarh



PJ-SI-34-A

Pierre Jeanneret
1955-1956

Cane stool with compass-legs
Solid teak, cane

Residential buildings,
Chandigarh



MXB-ULM

Max Bill
ca. 1954

Ulm stool
Solid spruce wood

Workshop at Ulm School of Design,
Germany



PJ-SI-33-C

Pierre Jeanneret
1955-1956

Bench without crossbar
Solid teak, cane

M.L.A. Flats Building,
Chandigarh



PJ-SI-33-E

Pierre Jeanneret
1955-1956

Bench with compass-legs
Teak

M.L.A Hostel
and flats



JP-SCAL-450

Jean Prouvé
1951, by Les Ateliers Jean Prouvé

Daybed
Steel, upholstery, cushion

Cité Cansado,
Mauritania

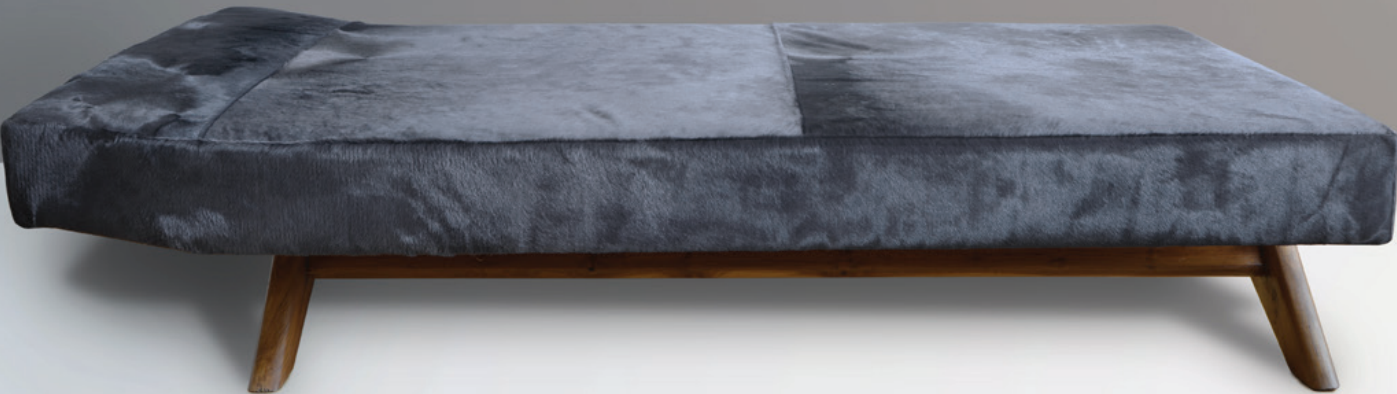


PJ-L-12-A

Pierre Jeanneret
1957-1958

Daybed with compass-legs
Solid teak, any upholstery

Residential building,
Chandigarh.



PJ-L-05-A

Pierre Jeanneret
ca. 1955-1956

Collapsible single bed
Solid teak, cotton stripes

M.L.A Hostels/ flats, P.U. student
hall and private residences



PJ-L-02-A

Pierre Jeanneret
ca. 1955-1956

Collapsible single bed with headrest
Solid teak, cane, cotton stripes

M.L.A Hostels/ flats, P.U. student
hall and private residences



PJ-L-12-B

Pierre Jeanneret
ca. 1957-1958

Daybed
Solid teak, upholstery

Private homes,
Chandigarh



Design as clone of the soul

An interview with Pedja Hadžimanović, the founder of P! Galerie

This interview explores the metaphysical character of Chandigarh's design rather than its historical context or facts. We are accustomed to employing our minds - our faculties of reason and intellect - so we understand easily the meaning and value of a work of art; but art is also metaphysical and emotional in nature and requires us to use our unconscious as well, especially when a work is complex and profound. Art and design is about more than just decoration, it also acts as a mirror of our own being.

What do you like about Chandigarh's design?

I love Le Corbusier and his cousin Pierre Jeanneret, both of whom left us fantastic buildings. There has to be a reason we consider them to be among the most important architects of the 20th century (laughs). Most architectural theorists respect their work because it promoted the concept of modernity, but what makes their opus so rich are the existential questions it raises, which give their designs a spiritual dimension. The philosopher Walter Benjamin highlighted the ritual aspect of art, and the fact that it acts as a gateway to our subconscious, with its fears, lusts and other emotions. This is where art and design become intense.

But they designed for a modern society promoting science-based rationalism. That contradicts your point of view.

Of course, and Chandigarh is a city that aimed to create an ideal of a modern and rational way of living. But, to be honest, their buildings were often complicated and not very functional (laughs). But they were also able to invest their rational ideology with an irrational and metaphysical aspect. Le Corbusier once defined architecture as serving the beast, the heart and the spirit (servir à la bête, et au coeur, et à l'esprit). That is quite anti-rational, and emphasises the animalistic aspect of perception. Behind the rational facade there exists a deeper layer, one that touches our soul.

Is that the key to understanding their objects and architecture?

I believe so, but I would avoid the word 'understanding'. Art is a medium that works with images and creates many different sense impressions. Some appear illogical and are not always even clearly understandable, so art acts more like an oracle. Through art we get a vision of the meaning of eternity, life, death, freedom, grandeur, playfulness or banality. The abstract nature of art encourages us to pose questions, which can be quite existential. Finally, we are concerned less about the artwork itself and more about its ability to express emotions or spiritual ideas, which are more profound than rational thought.

Can a simple table really contain such complexity?

Sure, otherwise it wouldn't touch us. For example, the Conference table¹ by Jeanneret looks really banal, and the proportions are clumsy. But that roughness also expresses radicality, thus provoking essential questions about being. This table represents purity, as if everything superfluous has been erased. We become curious about the existential or the unspoiled. Here art and design prompt us to reflect on ourselves and our inner being.

So you think the table shows some deeper truth?

Yes, in a way, but not as you think. Everything in Pierre Jeanneret's design appears to be pragmatic and honest, but truth in art is always an illusion. There is this fascinating contradiction in trying to appear true, which Jeanneret understood and played with. So, for the library table he designed a thick top, giving the impression of a single, solid piece. But when we look under the top we can see only the border is thick and the rest is thin. Truth and illusion are both present and show a specific world view.

So it's the complexity of the human being that you are trying to find in these objects?

That is what touches me most. These pieces are tools to understand ourselves, which are eternal topics and always relevant. I don't care about zeitgeist and mannerist questions, I need depth to become stimulated. However, I think that each person is touched by these objects in a different way: by their formal simplicity, informality, rough character, and rich patina, which bring each piece alive, and by the incredible story of these beautiful pieces, discarded in the 1990s like trash. There are so many layers in his objects and you see a new one each time.

Why are these design pieces priced so high today?

The topic of value is completely different from that of quality. OK, these objects are expensive because the most important 20th-century duo of architects designed them. Each piece is unique, with different dimensions, and quite different to the industrialised mass production of someone like Eames, Mies van der Rohe or Kjaerholm. Now that Chandigarh has finally become a World Heritage Site it is attracting much more attention. Additionally, these pieces have an incredible patina, which shows their history and this is quite rare for modern furniture. In economic terms, value reflects how rare and important an artwork is – issues that are essential for me as a gallery owner. But if you want to approach these objects more deeply, you need to have your own response and avoid preconceptions.

Don't you think it's perverse that this design for poor people has become so expensive?

Le Corbusier and Pierre Jeanneret made designs for rich and poor in the same way. They were looking for a language that suited humans but not one for any specific social class.

But now people pay €100,000 for a table by Pierre Jeanneret – isn't that crazy?

It's probably crazy if you have no money. If you can afford it, then your budget is higher and it looks different. Imagine that you are very rich and can choose between a good table that costs €1000 and my fantastic table costing €100,000. If you don't have to worry about money, why would you buy the cheap one? My table is magical, look, it's a primitive artefact – ascetic roughness, archetypical shape, its generosity. Additionally, this is one of the most important tables of the 20th century. That is the beauty of money (laughs), you can exchange it for something spiritual, like this piece of design. Yes, it may be perverse to pay €100,000 for a table, but I do it too. I'm not afraid to do things like that.



Pedja Hadžimanović, founder of P! Galerie

He studied architecture at the ETH Zurich. Then he taught art in the P. Jenny Chair at the ETH Zurich. He focused for a long time on Italian Mid-Century design and worked with auctioneers. Later on he specialised in rough French design.

The P! Galerie was founded in 2006. The P! Glasshouse opened in 2016 and in 2017 the P! Experimental in Marrakesh, specialising in non-commercial exhibitions.

He writes in the theoretical book "The essence of architecture" and in some smaller publications about Charlotte Perriand, Tom Strala and Le Corbusier.

1. *Le Corbusier, Extraits de l'architecture vivante, série 1, page 8 ff*
2. *Conference Table visible on page 117*



PJ-TAT-05-A

Pierre Jeanneret
1956- 1957

Collapsible console
Teak massive

Private homes,
Chandigarh





PJ-BU-16-A

Pierre Jeanneret
1957-1958

Rare Z-Element table
Solid teak, leather top

Secretariat and administrative
buildings, Chandigarh



PJ-BU-15-A

Pierre Jeanneret
1957-1958

Demountable administrative desk
Solid teak, teak veneer

Secretariat and administrative
buildings



PJ-BU-14-A

Pierre Jeanneret
1958-1960

Executive desk
Solid teak, teak veneer

Secretariat and administrative
buildings



PJ-BU-19-A

Pierre Jeanneret
ca. 1960

Rare administration desk
Solid teak, teak veneer

Administrative buildings,
Chandigarh



PJ-TA-12-A

Pierre Jeanneret
ca. 1960

Rare Secretariat desk
Solid teak, teak veneer

Administrative buildings,
Chandigarh



PJ-TA-01-A/B/C

Pierre Jeanneret
1960-1961

Conference table
Solid teak, teak veneer

Central State Library, College of
Art and College of Architecture



LC/PJ-TAT-14-A

Le Corbusier /Pierre Jeanneret
1963-1964

Boumerang table
Solid teak, teak veneer

Assembly building,
Chandigarh





CP-FORME LIBRE

Charlotte Perriand
ca. 1957

Solid Mahogany
A. Chetaille for Galerie Steph Simon

Air France employee's building,
Brazzaville, Congo

A table with 3 legs.

71cm (h) x 243cm x 108cm (top: 7cm thick)

Top is an organic shape, made of 6 solid mahogany boards, with square visible joints on the sides. One side has round stabilisation joints. Borders are angled and rounded. Very thick top, almost 7cm. It has 2 cylindrical legs and 1 streamlined thick leg.

Each of these tables was made for a specific client or project so each one has slightly different dimensions. This one has a slightly thicker top. This slight difference gives the table a much stronger, rougher appearance.

This is a unique piece. It has a very strong patina. All layers of lacquer have been carefully removed from the top. The legs are in great condition with a nice patina. The top has a fantastic raw patina.

A wonderful interview with Dr. Daniella Ohad about this design piece:

[Watch the video](#)





LC/BD-01-A

Le Corbusier / Balkrishna Doshi
ca. 1960

Consolde desk with sunken part
Solid teak, teak veneer

Mill Owners Association Building
Ahmedabad





PJ-TAT-08-A

Pierre Jeanneret
1955-1956

Library table
Solid teak, teak veneer

Assembly in Chandigarh and library,
Sector 14, Panjab University



PJ-TA-04-B

Pierre Jeanneret
1959-1960

Square table
Solid teak, zinc

Panjab University, cafeteria and
administrative buildings



PJ-TA-04-A

Pierre Jeanneret
1959-1960

Square table
Solid teak, teak veneer

Panjab University, cafeteria and
administrative buildings





PJ-TAT-13-D

Pierre Jeanneret
1963

Console
Solid teak

Assembly or any other
administrative buildings



PJ-BU-08-A

Pierre Jeanneret
ca. 1960

Student desk
Solid teak

Panjab University and College of
Architecture



PJ-BU-08-B

Pierre Jeanneret
ca. 1960

Working desk
Solid teak

Panjab University and College of
Architecture





PJ-BU-02-A

Pierre Jeanneret
1957-1958

Desk-bookcase
Solid teak, skai, aluminium

Administrative buildings,
Chandigarh



PJ-TA-11-A

Pierre Jeanneret
1960

Collapsible work table
Solid teak, solid cedar

College of Architecture,
Chandigarh



PJ-TA-09-A

Pierre Jeanneret
ca. 1954

Judge lunch table
Solid teak, teak veneer

High Court,
Chandigarh



TS-BARTOK

Tom Strala
2007-2008

Side table
Concrete, reinforcing bars

2 of 25
Signed



CP-BENCH

Charlotte Perriand
1958, France, Galerie Steph Simon

Long bench
Solid wood, enameled steel

Cité Cansado,
Mauritania





TMS-290KG

Tom Strala
2021

Side table
Concrete, reinforcing bars

Limited edition
Tom Strala Studio, Zurich



PJ-TB-03-C

Pierre Jeanneret
1961-1961

Triangular side table
Solid teak

Assembly or
residential buildings



PJ-TB-04-A

Pierre Jeanneret / Charlotte Perriand
1952-56, 1960

Round side table
Solid teak

Legislative Assembly,
Chandigarh





PJ-L-09-A

Pierre Jeanneret
ca. 1960

Caned bed usable as coffee table
Solid teak, cane

Residential buildings,
Chandigarh





PJ-TB-03-A

Pierre Jeanneret
ca. 1953

Triangular side table (early prototype)
Bamboo, solid teak

Residential buildings, as example
the home of Pierre Jeanneret





PJ-TB-05-A

Pierre Jeanneret
1960

Glass table with compass-legs
Solid teak, glass

University, Assembly, administrative
buildings and private homes





PJ-R-04-A

Pierre Jeanneret
1960

Double-sided bookshelf
Solid teak, teak veneer

Several Library buildings,
Chandigarh



PJ-R-26-A

Pierre Jeanneret
ca. 1961

Book case for periodicals
Solid teak, aluminium

Panjab University Library,
Chandigarh



PJ-R-26-A

Pierre Jeanneret
ca. 1960

Book case for periodicals
Solid teak, teak veneer

Panjab University Library,
Sector 14, Chandigarh



CP-BAHUT-4

Charlotte Perriand
1950, France, Galerie Steph Simon

Buffet with four sliding doors
Oak, painted steel, plastic

Settlement for MIFERMA,
Cansado; Nouakchott, Mauritania



CP-BAHUT-3

Charlotte Perriand
1950, France, Galerie Steph Simon

Buffet with sliding element
Mahogany, plastic, steel

Cité Cansado,
Mauritania



CP-NUAGE

Charlotte Perriand
1958, France, Galerie Steph Simon

Wall-mounted shelf with 3 levels
Mahogany, steel, aluminium

Cité Cansado,
Mauritania



PJ-R-14-A

Pierre Jeanneret
1957-1958

Cupboard with compass-legs
Solid teak

Palace of Ministries and
administrative buildings



PJ-R-09-A

Pierre Jeanneret
1955-1956

Bedside cuboard
Solid teak

Residential buildings and hostels,
Chandigarh



PJ-R-11-A

Pierre Jeanneret
1955-1956

Chest with drawers
Solid teak, aluminium

Residential buildings and hostels,
Chandigarh



PJ-R-07-A

Pierre Jeanneret
ca. 1960-1961

Rare portable book rack
Solid teak

Assembly, Capitol,
Sector 1, Chandigarh



PJ-R-27-B

Pierre Jeanneret
1957-1958

Rare file rack with 5 holes
Solid rosewood

Secretariat and
administrative buildings



PJ-R-27-A

Pierre Jeanneret
1957-1958

File rack with 6 holes
Solid rosewood

Secretariat and
administrative buildings



PJ-R-23-A

Pierre Jeanneret
1955

Dirty linen chest
Solid teak, cane

M.L.A. Flats buildings,
Chandigarh



PJ-R-13-A

Pierre Jeanneret
ca. 1960

Glassfronted bookcase
Solid teak, glass

Administrative buildings,
Chandigarh



PJ-R-16-A

Pierre Jeanneret
ca. 1960

Rare file rack
Solid teak, teak veneer

Secretariat and administrative
buildings, Chandigarh



PJ-R-05-A

Pierre Jeanneret
ca. 1957-1958

File rack with 20 holes
Solid teak

Secretariat and administrative
buildings, Chandigarh



BR-PLANTER

Bruno Rey
1954

Planter
Concrete, steel

Eternit AG,
Switzerland





TS-ANIMAL F.2

Tom Strala
2011-2015

Floor lamp
Concrete, brass

5 of 25
Signed



CP-1

Charlotte Perriand
ca. 1950

Wall lights, sets in different colors
Enamelles steel

For Galerie Steph Simon
Signed with Made in France Classe 1



TS-POMPIDU 2

Tom Strala
2008

Floor lamp
Concrete, aluminium, steel

50 of 50
Signed



TS-POMPIDU 1

Tom Strala
2008

Rotable wall lamp
Aluminium, steel, powder-coated

63 of 75
Signed



TS-CALMARES

Tom Strala
2010-2012

Lamp
Aluminium, iron

3 of 125
Signed



TS-CHAOS

Tom Strala
2016

Floor lamp
Metal

3 of 25
Signed



LC-III

Le Corbusier
ca. 1960

Reflector
Blue-grey lacquer, steel, aluminium

Designed for Mill Owner Association
and the Villa Sarabhai, Ahmedabad



TS-CALMARES III

Tom Strala
2016

Lamp
Steel, aluminium, concrete

7 of 50
Signed





LC-LU-02-A

Le Corbusier
1963-1964

Floor lamp
Aluminium painted, iron

Designed for the Assembly
Chandigarh



PJ-LU-04-B

Pierre Jeanneret/ Jeet Malhotra/
Eulie Chowdhury, ca. 1955-1956

Floor lamp with two lights
Teak wood, painted aluminium

Residential builds, M.L.A Hostels
Chandigarh



LC-EA-05-A

Le Corbusier
1952-1956

Ventilation shutters
Aluminium, steel

Secreatariat, Assembly or any
other administrative buildings



PJ-DIVERS-01

Pierre Jeanneret
1957-1958

Screen with 3 panels
Solid teak, cotton

Administrative buildings,
Chandigarh

BENI OUARRAIN

Middle Atlas, Morocco
ca.1960

Wool, boucle
137 x 95 cm



MEKNES AREA

Middle Atlas, Morocco
ca.1970

Wool
152 x 88 cm



BENI OUARRAIN

Middle Atlas, Morocco
ca.1960

Wool, cotton
180 x 150 cm



BENI OUARRAIN

Middle Atlas, Morocco
ca.1950

Wool
250 x 180 cm





AIT ELFERAHE

Middle Atlas, Morocco
ca.1950

Wool
340 x 190 cm



OUKAIMEDEN

High Central Atlas, Morocco
ca.1965

Wool
221 x 134 cm

General Informations about authenticity:

You are buying a valuable collector piece, so it's not all about shape. Authenticity is an essential component. So, it's worth choosing a gallery with a wealth of experience and an impeccable reputation.

Authenticity:

There are more and more completely fake or semi-authentic objects offered. Some wooden parts are new, made with old wooden boards or taken from other damaged, authentic Chandigarh objects. We don't do that. We want each wooden part to be originally from that Mid-Century piece. There are even some Chandigarh objects, which are not in catalogues, but from Chandigarh. They are probably authentic, but may not be designed by Pierre Jeanneret or Le Corbusier. So, we don't offer these either. We take our business very seriously. We only offer completely authentic items.

We love to focus on rare items and to take care of all the details. It is not just our passion to deal and work just with historical pieces. There is an ethical and juridical duty too. Pedja Hadzimanovic studied architecture at the elite university ETH in Zurich. After that, he wrote about the architecture of Le Corbusier and Pierre Jeanneret. Then he started to delve deeper and deeper into the topic of Chandigarh objects, learning more by going to Chandigarh often. Today he still picks each object on his own, not sending any employees to do that. That is quite unique. It is essential to see each piece unrestored, so all traces and important indicators are visible in still original condition. Old cracks, many layers of scratches, old traces of worn lacquer, acid from human handling, which made some parts more oxidised and darker, are important to see. So, we can guarantee authenticity.

Sometimes pieces have been repaired between 1960- 1985. These repairs have a strong patina and are a part of their history. That doesn't reduce the value as they are often very carefully and beautifully done and that makes them even richer. Nevertheless, we will mention that in our Certificate of Authenticity. Chandigarh objects

always imply destruction and repairs. They illustrate a collage of history. We don't want to hide that but we restore the pieces so that they can be used properly. Keep in mind that cane, cushions, and upholstery are never in their original condition. That is standard and doesn't reduce its value.

Certificates:

This object has not been sold in galleries or shops; at that time, they were quite simply utilitarian objects. So, there are no official invoices. That means there is no proper provenance in existence. Even if there were some later governmental auctions, these receipts are not specific enough to be accepted as valuable provenance documents. Additionally, it is easy to fake these kinds of documents or to pay someone to forge them. For that reason we focus on the patina. However, we will give you a Certificate of Authenticity in which we mention the history of these objects and their restoration. This document has a specific number and also remains in our register. If you resell that object, you can add that certificate too. The new customer can ask us about the original buyer.

