

# Objets bruts

Pierre Jeanneret  
Le Corbusier  
Tom Strala  
Charlotte Perriand





# P! GALERIE

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!





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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.



Le Corbusier  
1887–1965

The most important architect of the 20th century, Le Corbusier, had developed his own innovative and playful interpretation of rational modernism. His famous definition of architecture as a ‘machine for living’ suggests his approach to design was highly pragmatic, but he was also an artist who believed that buildings should touch our souls. His concept of the ‘promenade architecturale’, for example, was based on the belief that buildings should provoke multiple emotions and experiences.

He was extremely ambitious and was driven by a strong will to build. Yet, a desire for fame didn’t define his way of designing. As he had believed that buildings should touch our souls, his buildings were imbued with a much deeper meaning. His work expressed a rich ambivalence between the rational and the spiritual.



Le Corbusier painting  
in his studio in Paris.



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.



Lina Bo Bardi in her glasshouse  
Casa de Vidro in Sao Paulo.



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".



Eileen Gray  
1878–1976

The Scottish-Irish architect and designer, descended from the aristocracy, is still recognised as an icon of modernism. Her designs for furniture and buildings evoke playful apparatuses and machines. Gray is still considered to be a pioneer who was able to assert her position in the male-dominated world of architecture and design. Nevertheless, she did not achieve the recognition she deserved until after her death. In 1926, she realised one of the most important architectural works of the 20th century, Villa E-1027, in the south of France for her partner Jean Badovici.

Gray was a non-conformist and did not care much about society's traditions. Rather, she preferred to spend her time in Parisian bars dressed up as a man with her girlfriend, absorbing the great spirit of the 1920s.



Eileen Gray reading in her  
Paris apartment.



Gerrit Rietveld  
1888–1964

The Dutch architect and designer was a member of the artists' group "De Stijl". His fundamental influence as one of the most radical designers of the 20th century is indisputable. Rietveld completed a carpentry apprenticeship with his father and founded his own furniture studio in 1917. In 1919, he designed the famous "Red and Blue Chair", a piece of furniture that is reduced to a simple geometric structure. Rietveld's creations combined fine art, design, and architecture.

Rietveld was convinced that the strictly composed, precise geometry and open structure of his furniture would provide the highest level of universality. He was barred from his profession after the occupation of the Netherlands as a result of his anti-Nazi stance. Rietveld was allegedly a communist for which reason he received no support after the war.



Gerriet Rietvled with a model of  
one of his designs.

Marcel Breuer  
1902-1981

Marcel Breuer was from Hungary and is not only known as a groundbreaking designer but is also still regarded as one of the most important architects of the post-war period. He studied and lectured at the famous Bauhaus in Weimar. His dynamic shapes and lines rejected strict modernist dogmas and created a completely new sense of uniqueness. To produce his famous free-swinging models, he used the technique of bending and welding steel tubes for the first time in approximately 1925.

As Marcel Breuer felt uncomfortable with cold steel, all parts of the furniture that touched the user were supplemented with warmer, organic materials such as leather, cotton, wickerwork, and wood. Breuer realised ergonomic aspects in a visionary way, with the human being as a central point of reference.



Marcel Breuer sitting on one of his designs-  
the Wassily chair.





# LC-WITNESS BOX

Le Corbusier  
1955

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Rare and important collector  
piece from the Court

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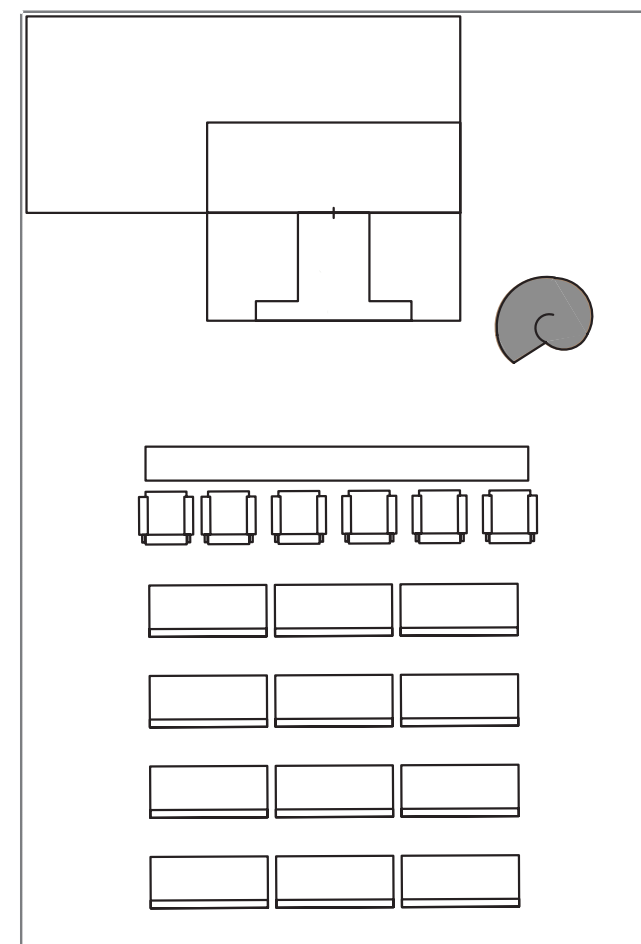
High Court,  
Chandigarh

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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.<sup>1</sup>







## 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

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Early prototype  
Bamboo, bend iron, cotton cord

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Residential buildings,  
Chandigarh

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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-61-A

Pierre Jeanneret  
ca. 1960

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Rare folding easy chair  
Solid teak, cane

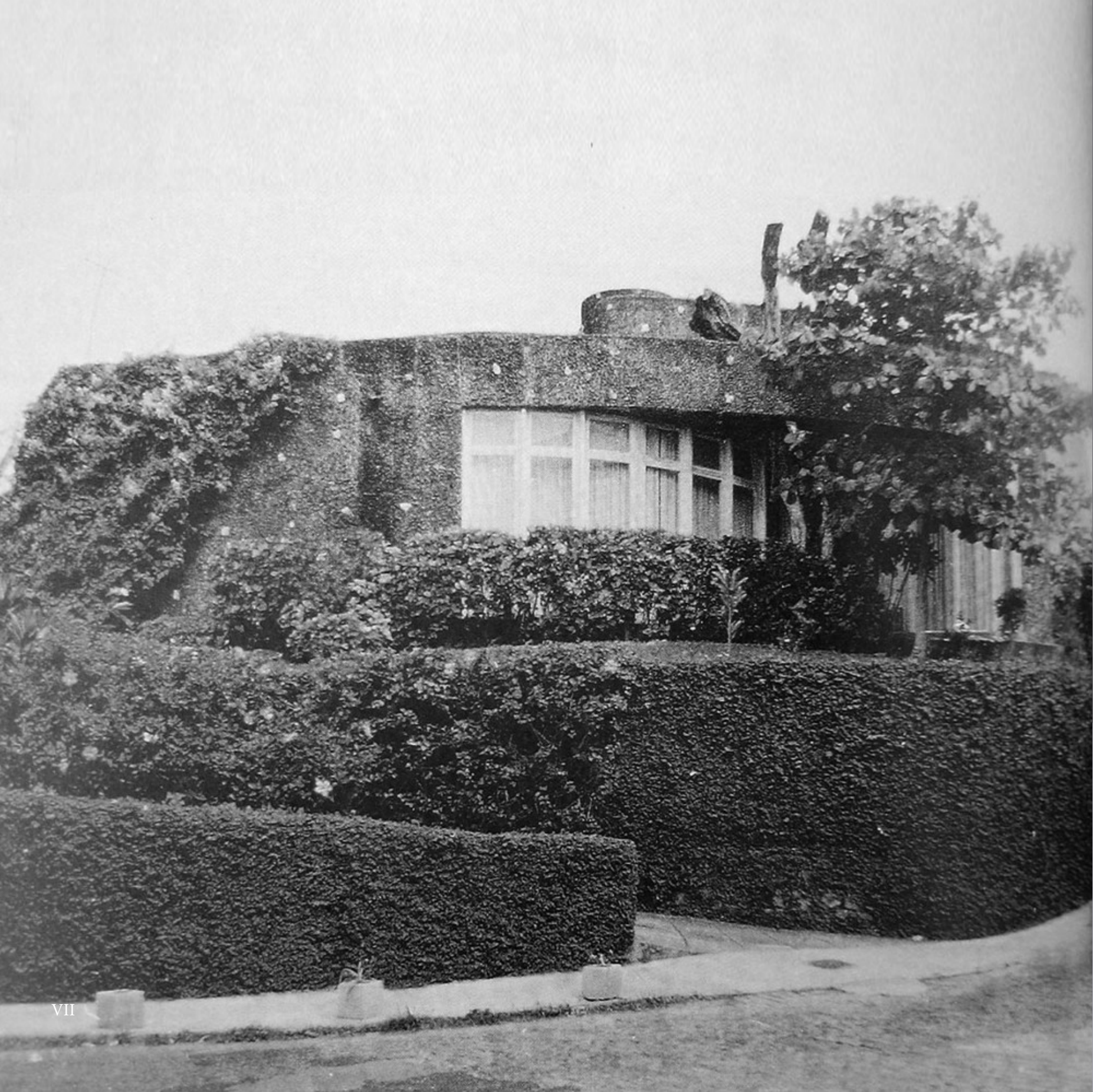
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Residential buildings,  
Chandigarh

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## LBB-ARMCHAIR

Lina Bo Bardi  
ca. 1953

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Armchair with shaped foot  
Iron, wood, upholstery

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Residential buildings,  
Sao Paulo, Brazil

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## MF-TORO

Miguel Fisac  
ca. 1950

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Armchair  
Oak wood, skai leather

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Manufactured by Fisac,  
Spain

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# 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.





# GR-BERLIN CHAIR

Gerrit Rietveld
1972-1974, designed in 1923
Berlin chair
Painted oak, laminated wood
Manufactured by G.A.v.d. Groenekan,
De Buil, Netherlands

In 1923, Gerrit Rietveld designed the 'Berlin Chair' and like the 'Red and Blue Chair', it is one of the designer's most famous designs. Aer the 1920s, Rietveld began using new formal elements: asymmetry and the composition of surfaces. is chair is held together by just eight planks. e colours of black, white and grey highlight the separated planes, but also create a coherent effect. e backrest gives stability and robustness. You will not find any traditional attributes of a chair here; the "Berlin Chair" is a historical document of avant-garde design history.



# GR-STELTMAN CH.

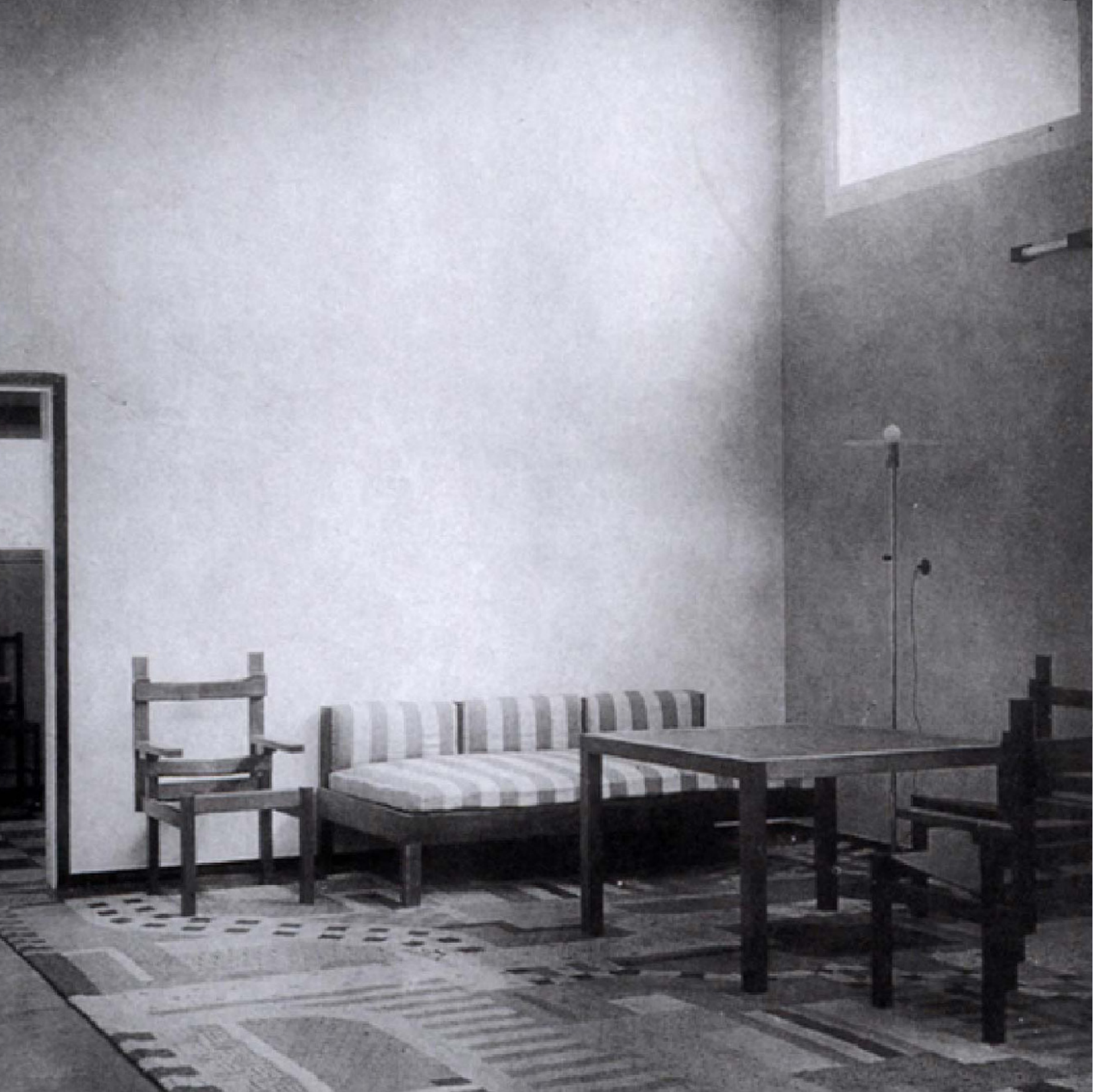
Gerrit Rietveld  
before 1971, designed in 1963

Steltman chair  
White painted oak

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

In 1963, Gerrit Rietveld created the asymmetrical "Steltman Chair" for the Dutch royal jeweller Steltman. is chair is built from eight planks and bars, no single element repeats or corresponds to another. A chair formed of three legs only, continuing above the seat, from where the backrest and a single armrest are taken up again. is chair is Gerrit Rietveld's major late work. Originally, the chair was covered in skai. Between 1964 and 1971, Gerard van de Groenekan manufactured only wooden models under Gerrit Rietveld's signature. Nowadays, this object and its design are regarded as a sculpture of furniture.





## MB-TI-1A CHAIR

Marcel Breuer  
ca. 1922-1924

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

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Made at Bauhaus,  
Weimar

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# SAFARI CHAIR

Eileen Gray
1932
Armchair
Painted wood, leather
Eileen Gray's personal collection
Villa E-1027, Roquebrune

The armchair originates from Eileen Gray's personal collection at Villa E-1027 in Roquebrune and from her flat in the Rue Bonaparte in Paris. The piece had belonged personally to Gray, until it was presented at Sotheby's Parke Bernet auction in Monte Carlo in 1980. It was originally designed for car designer Jean-Henri Labourdette and was offered by Galerie Jean Désert to complement his collection of African art.

## Literature:

Peter Adam, 'Eileen Gray: Architect/Designer' (New York: Harry N. Abrams Inc, 2000), 124-125.

Peter Adam, 'Eileen Gray: Leben und Werk' (Munich: Schirmer/Mosel, 2009), 287.

This specific arm chair was exhibited here:

Eileen Gray, Centre Georges Pompidou, Paris, February - May 2013.

Eileen Gray, Irish museum of Modern Art, Dublin, October 2013 - January 2014.









## PJ-SI-10-A

Pierre Jeanneret  
ca. 1955

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Very rare demontable chair  
Solid teak, cane

---

Residential buildings,  
Chandigarh

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## PJ-SI-30-A

Pierre Jeanneret  
1953-1954

---

Committee chairs  
Solid teak, any upholstery

---

High Court of Chandigarh and  
administrative buildings

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## PJ-SI-30-C

Pierre Jeanneret  
1953-1954

---

Committee chairs with low backseat  
Solid teak, any upholstery

---

High Court of Chandigarh and  
administrative buildings

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## PJ-SI-32-C

Pierre Jeanneret  
ca. 1955

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Easychair  
Teak, any upholstery

---

Administrative buildings,  
Chandigarh

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## PJ-SI-30-D

Pierre Jeanneret  
1953-1954

---

Committee chair  
Solid teak, any upholstery

---

High Court of Chandigarh and  
administrative buildings

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## PJ-SI-48-B

Pierre Jeanneret  
ca. 1960

Sofa with X-shaped legs  
Teak, any upholstery

Administrative buildings,  
Chandigarh



## PJ-SI-48-A

Pierre Jeanneret  
ca. 1960

Easy chair with X-shaped legs  
Teak, any upholstery

Administrative buildings,  
Chandigarh





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  
Solid teak, any upholstery

High Court,  
Chandigarh





## PJ-SI-36-A

Pierre Jeanneret  
ca. 1955

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Easy chairs with compass-legs  
Solid teak, any upholstery

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Panjab University,  
Chandigarh

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## PJ-SI-36-B

Pierre Jeanneret  
ca. 1955

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Sofa with compass-legs  
Solid teak, any upholstery

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Panjab University and administrative  
buildings, Chandigarh

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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-38-B

Pierre Jeanneret  
1954-1955

Early sofa  
Solid teak, any upholstery

High Court on the Capitol,  
Chandigarh



## ON-ALTA

Oscar Niemeyer  
1970

Lounge chair and ottoman  
Steel, plastic, leather

Mobilier de France,  
France



## LBB-DIVA

Lina Bo Bardi  
ca. 1955

---

Foldable chaise longue  
Jacaranda solid wood, upholstery

---

By Studio D'arte Palma,  
Brazil

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## BG-LIDO

Battista and Gino Giudici  
1946

---

Early edition of lounge sun chair  
Galvanized steel, canvas

---

Wohnbedarf AG,  
Switzerland

---





## 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



## 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-59-B

Pierre Jeanneret  
Designed 1955, produced 1964

Kangaroo sofa with letters  
Solid sisso, cane

Panjab Secretariat Administration,  
Sector 1, Chandigarh

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 sofa a dynamic. The strong wood frame and the thin caning create a nice contrast. Rounded corners and curved beams create an organic quality. While most objects 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 sightly organic quality. The vertical wooden elements are reminiscent of a spine.

This specific sofa has letters which show, that it is from the Punjab Secretariat Administration building, dated 1964, and defined with the exact price of 37.00 Rupees.

## 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.

PJ-SI-45-A/B

Pierre Jeanneret  
1955-1956

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Sofa set with X-legs  
Solid teak, cane

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

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PJ-SI-45-A

Pierre Jeanneret  
1955-1956

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Arm chair with X-legs  
Solid teak, cane

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

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## 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



## 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

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

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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





## 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

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## PJ-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-06-A

Pierre Jeanneret  
ca. 1953

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Early prototype with molded seat  
Sisso, iron

---

Residential buildings,  
Chandigarh

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## PJ-SI-53-A

Pierre Jeanneret  
1960

---

Boxed chair with free backseat  
Solid teak, cane

---

Panjab University,  
Sector 14, Chandigarh

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## RL-VALLARTA

Ricardo Legorreta  
1972

Chair  
Pine, woven palm

Camino Real Puerto Vallarta  
Mexico







## 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





## NO 1 CHAIR

Donald Judd (USA)  
1984

Chair  
Copper

Limited Edition  
Switzerland



## AH-ALAMBRE

Alfredo Häberli  
2017

Armchair  
Steel wire

Girsberger AG,  
Switzerland



# TS-KALAHARI

Tom Strala  
2005

---

Chair  
Aluminium, steel, leather

---

1/1, prototype  
With certificate

---

sold





## TS-KALAHOCK

Tom Strala  
2005

Stool  
Aluminium, steel, leather

2 of 50  
Signed



## MXB-ULM

Max Bill  
ca. 1954

Ulm stool  
Solid spruce wood

Workshop at Ulm School of Design,  
Germany; signed by Max Bill.



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





# CP-STOOL

Charlotte Perriand  
ca. 1965

---

Stool with 3 legs  
Solid pine

---

Les Arcs,  
France

---



# PJ-SI-66-A

Pierre Jeanneret  
1960

---

Low stool  
Solid teak, cotton

---

Residential buildings,  
Chandigarh

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CP-BERGER

Charlotte Perriand  
ca. 1947, for Galerie Steph Simon

Stool with 3 legs  
Elm tree

The l'Equipement de la  
Maison series



CP-BERGER

Charlotte Perriand  
ca. 1953

Stool with three legs  
Solid mahogany wood

Les Arcs ski resort  
France





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







## LC-STOOL

Le Corbusier  
ca. 1953-1954

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Stool with three legs  
Solid teak, enameled steel

---

Mill Owners' Association Building  
Ahmedabad

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PJ-SI-22-A

Pierre Jeanneret  
1965-1966

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Round stool with wood seat  
Solid teak

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

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PJ-SI-21-A

Pierre Jeanneret  
1965-1966

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Round cane stool  
Solid teak, cane

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

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## LC-14

Le Corbusier  
ca. 1959

---

Box stool  
Solid teak

---

Designed for Cabanon, Roquebrune  
Version for Chandigarh

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PJ-SI-67-A

Pierre Jeanneret  
ca. 1955

One of two only found cube stools  
Solid teak

Nursery school II  
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





## PJ-SI-68-A

Pierre Jeanneret  
1955-1956

Rare sawer stool  
Solid rosewood

Sawing workshop, University  
buildings, Chandigarh



## PJ-SI-29-E

Pierre Jeanneret  
ca. 1965

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

Residential building,  
Chandigarh



## 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

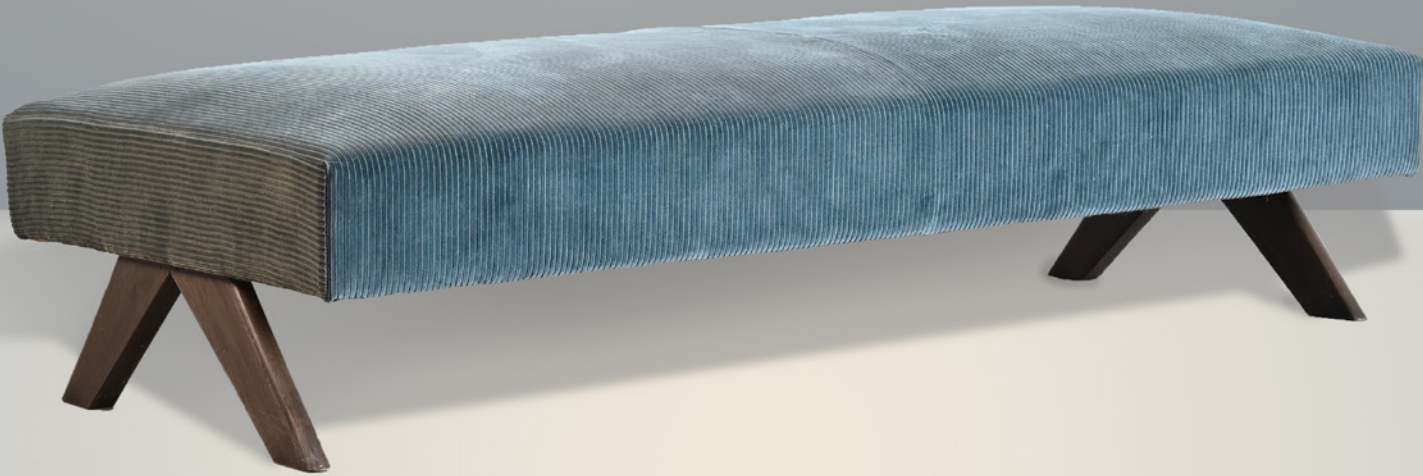
---

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

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## 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 table<sup>1</sup> 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.

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





XVII

## PJ-BU-02-A

Pierre Jeanneret  
1957-1958

---

Desk-bookcase  
Solid teak, skai, aluminium

---

Administrative buildings,  
Chandigarh

---







XVIII

## PJ-BU-16-A

Pierre Jeanneret  
1957-1958

Rare Z-Element table  
Solid teak, leather top

Secretariat and administrative  
buildings, Chandigarh







## 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

---







## 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-BU-13-A

Pierre Jeanneret  
1960

---

Very rare "curved executive desk"  
Solid and pleated teak wood

---

Administration build  
Chandigarh

---





# LC-TAT-07-A

Pierre Jeanneret  
1958-1959

Ministrial table  
Solid and pleated teak wood

High Court  
Chandigarh

Thick V-shaped tabletop with two V-shaped legs and a central leg with two niches. Le Corbusier designed very few of these desks for these ministrial tables. In Sector 1 of the Capitol, he designed just the most important pieces of furniture for Chandigah. With very simple gestures, the table takes on a sculptural quality and a monumental dimension too. All parts, including the screws, are original and have never been replaced. This is one of Le Corbusier's late masterpieces.

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.





# 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](#)









## 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-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

---





## 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-TA-05-A

Pierre Jeanneret  
1961-1962

Rare dining table table  
Solid and plated teak

Residential buildings  
Chandigarh



## PJ-TA-11-A

Pierre Jeanneret  
1960

Collapsible work table  
Solid teak, solid cedar

College of Architecture,  
Chandigarh





## 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-TAT-05-A

Pierre Jeanneret  
1956- 1957

---

Collapsible console  
Teak massive

---

Private homes,  
Chandigarh

---





## PJ-TAT-13-D

Pierre Jeanneret  
1963

Console  
Solid teak

Assembly or any other  
administrative buildings



## 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-NUAGE

Charlotte Perriand  
1958, France, Galerie Steph Simon

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

Cité Cansado,  
Mauritania

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.





# CP-BAHUT-5

Charlotte Perriand  
1950, France, Galerie Steph Simon

Buffet with five sliding doors  
Oak, painted steel, masonite

Settlement for MIFERMA,  
Cansado; Nouakchott, Mauritania

The history of this type of Bahut started around 1958. They have got produced by Négroni and Métal Meuble for Galerie Steph Simon in Paris, France. There were different types of legs, some in wood, 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 to design the interiors. The wood is in ash or oak, the structure in enameled steel, and aluminum, the sliding doors were done in masonite. The round rivet-shaped screws are a typical element of Jean Prouvé items and has been designed by his atelier, with whom Charlotte Perriand had a very close cooperation. 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.

## CP-BAHUT-4

Charlotte Perriand  
1958, France, Galerie Steph Simon

Buffet with four sliding doors  
Oak, painted steel, masonite

Settlement for MIFERMA,  
Cansado; Nouakchott, Mauritania



## CP-BAHUT-3

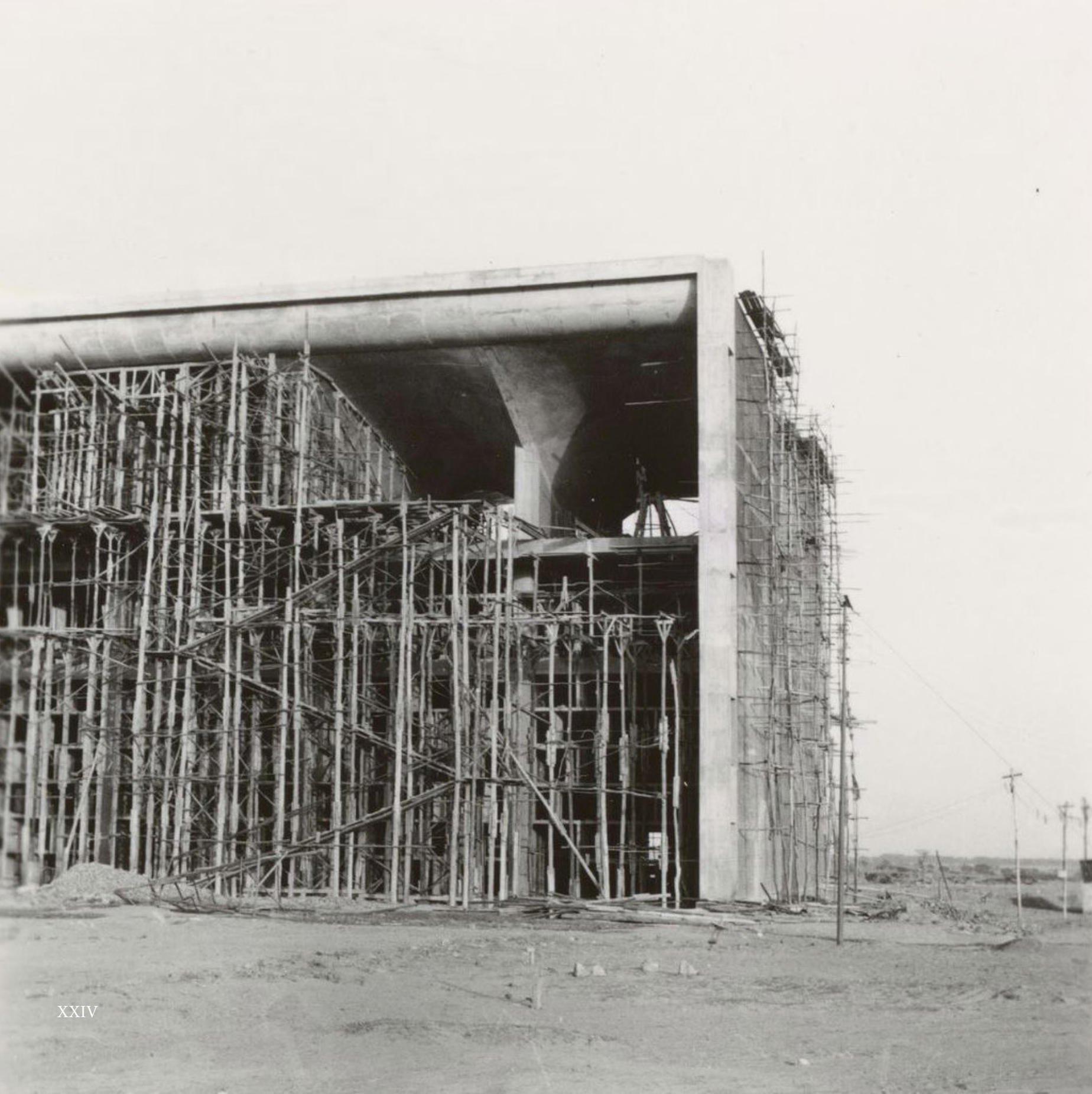
Charlotte Perriand  
1958, France, Galerie Steph Simon

Buffet with sliding element  
Mahogany, masonite, steel

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-16-A

Pierre Jeanneret  
ca. 1960

---

Rare file rack  
Solid teak, teak veneer

---

Secretariat and administrative  
buildings, Chandigarh

---



## PJ-R-13-A

Pierre Jeanneret  
ca. 1960

---

Glassfronted bookcase  
Solid teak, glass

---

Administrative buildings,  
Chandigarh

---







# GR-ELLING

Gerrit Rietveld  
1974, designed in 1919

Elling sideboard  
Painted and stained beech wood

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

This sideboard was created in 1919. Its name comes from the architect Piet Elling, who acquired the sideboard. e original model was destroyed by fire. In 1951, it was reconstructed under Rietveld's supervision for an exhibition at the Stedelijk Museum in Amsterdam and in 1958, a small number of them were produced on commission by Gerard van Groenken. e Elling sideboard is iconic and brilliantly captures the dynamic period in Rietveld's development as a designer. e piece looks like a building, the architectural characteristics are clearly recognisable, the balance of the components is once again programmatic.



# 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



# BR-PLANTER

Bruno Rey  
1954

Planter  
Concrete, steel

Eternit AG,  
Switzerland



## 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



## General Informations about authenticity:

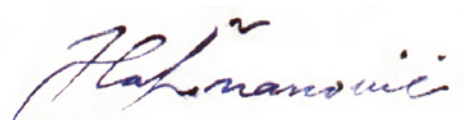
At our gallery, the authenticity of high-value design artifacts is essential. Recognized as one of the top eight galleries specializing in Chandigarh items and with an additional focus on rare radical design from the early modernism, we have been building a reputation for offering an unparalleled selection of rare pieces over the past three decades. Each item in our collection is meticulously catalogued, providing comprehensive details and provenance to assist collectors in making informed decisions.

Founded in 2004, our Swiss-based gallery adheres to stringent Swiss laws, where distribution of non-authentic or falsified objects is a serious criminal offense. This commitment ensures that each piece we offer is genuine and ethically sourced. The founder, Pedja Hadži-Manović, an architect educated at the prestigious ETH Zurich, personally travels to India to select pieces from Chandigarh prior to restoration, carefully verifying their authenticity.

Over the years, we have had the privilege of providing objects to renowned museums, including the Museum für Gestaltung, the National Museum of the Sultanate of Oman, and Fondazione Prada, as well as notable private collections. Our collaborations with leading auction houses such as Wright20, Piasa, and Christie's further attest to our standing in the design world.

As a trusted gallery recognized by 1stDibs, we offer a 10-day return policy (92% refund) to ensure our clients' security. Each piece is accompanied by a Certificate of Authenticity, complete with an individual identification number, affirming its genuineness. We provide full transparency about our restoration history. Our secure payment process is conducted exclusively via bank transfer, ensuring the safety and security of our clients' transactions.

These attributes collectively highlight our gallery's dedication to authenticity, reinforcing our esteemed position among connoisseurs and collectors of rare design artefacts.



Copyright:

I  
High Court Building on the Capitol by Le Corbusier  
-court room  
© FLC/ADAGP Paris 2025, p. 26 (Photos Studio Indiano.  
Archives Eric Touchaleaume, Paris)

II  
High Court Building on the Capitol  
P! Galerie's own photograph, p. 28

III  
Tower of Shadows on the Capitol  
P! Galerie's own photograph, p. 30

IV  
Pierre Jeanneret sitting in PJ-SI-01-C chair  
© Photos Studio Indiano. Archives Eric Touchaleaume,  
Paris, p. 32

V  
The Government Museum and Art Gallery of  
Chandigarh by Le Corbusier, p. 34 (P! Galerie's own  
photograph)

VI  
High Court Building interior  
© FLC/ADAGP Paris 2025, p. 36 (Photos Studio Indiano.  
Archives Eric Touchaleaume, Paris)

VII  
Chame-Chame House in Salvador de Bahía by  
Lina Bo Bardi  
© AA School Positive Dialogues, p. 38

VIII  
IBM Building by Miguel Fisac  
© Miguel Fisac Foundation, p. 40 (Carlos Traspaderne)

IX  
Fine Arts Museum by Le Corbusier - interior  
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Archives Eric Touchaleaume, Paris)

X  
The Palace of Assembly by Le Corbusier  
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photograph)

XI  
Natural History Museum by Shiv Dutt Sharma  
P! Galerie's own photograph, p. 100

XII  
Chandigarh Architecture Museum by S. D. Sharma  
P! Galerie's own photograph, p. 102

XIII  
Fábrica Automex  
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XIV  
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