

Cassina

LC14 TABOURET NANTES REZE'

Year of design **1952 / 1959**

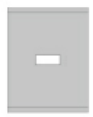
Year of production **2018**

This stool/low table was created for the children's rooms in the Unité d'Habitation in Nantes Rezé. Designed using the poetics of the *objet trouvé*, dear to Le Corbusier in the latter part of his life, this piece is now available with a number of added details compared to the original in the Cassina collection. Developed after the first design for the Tabouret Cabanon in 1952, whose main face measured 43cm x 43cm, this piece was a precursor to the 43cm x 33cm Tabouret du Brésil, the main difference being that its joints were less complex. The other two versions are characterised by dovetail joints while this version privileges simple right-angles. The different faces, in open-pore varnished oak, is available in two of the Corbusier palette colours: ultramarine blue and brown. The rectangular slots each side, featuring unrounded corners, are used for lifting and moving the stool.

Gallery



Dimensions



43 cm
16.9 "

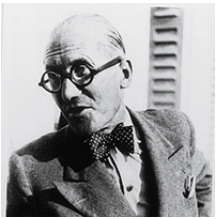


27 cm
10.6 "

33 cm
13.0 "



Designer



Le Corbusier

Charles-Edouard Jeanneret, known as Le Corbusier, was born at La Chaux-de-Fonds, in the Swiss Jura, in 1887; he died in France, at Roquebrune-Cap-Martin, on the French Côte d'Azur, in 1965.

Early in his career his work met with some resistance owing to its alleged «revolutionary» nature and the radical look it acquired from its «purist» experiments; in time, however, it won the recognition it deserved and it is still widely admired. His message is still being assimilated by an ever increasing number of people in the profession, but his far-out avant-garde attitudes should be interpreted with due consideration for the use of rational systems in his planning method, evidenced by extremely simple modules and formes based on the functional logic.

«Functionalism tending not so much to an exaltation of the mechanical function at the expense of the symbolic, as to the rejection of symbol that he now considers outmoded and insignificant and the restoration of the practical function as a symbol of new values»⁽¹⁾

In his activities as town-planner, architect and designer, his method of research continued to develop, at times going to the opposite extremes of a rich plastic idiom.

Instances of this are:

Unité d'Habitation, Marseille (1946-52);

the Chapel at Ronchamp (1950-55);

the Dominican Monastery «La Tourette» (1951-56);

the Centre of Zurich (1964-65)

the Hospital in Venice (1965).

Much the same commitment will be found in the furniture of the Equipement intérieur de l'habitation (tables, chairs, armchairs, sofas) designed for the Salon d'Automne, 1928, with Pierre Jeanneret and Charlotte Perriand and "Casiers Standard", system of container units designed for the Pavillon of the Esprit Nouveau, 1925, with Pierre Jeanneret.

Cassina repropose this furniture considered "up-to-date"; its clear and essential "form" is highly adaptable to change in time and in environment, constantly providing new significance.

⁽¹⁾ G.C.Argan, *Arte Figurativa* in the *Enciclopedia Universale dell'arte*, vol. 1, col. 760

<http://www.fondationlecorbusier.fr/>