

Tabouret Cabanon:

A solid chestnut stool in natural wood colour. Practical openings on each side make it easier to handle. The unique dovetail joint on each corner is exclusive and highlights the workmanship of the solid wood and exalts its qualities.

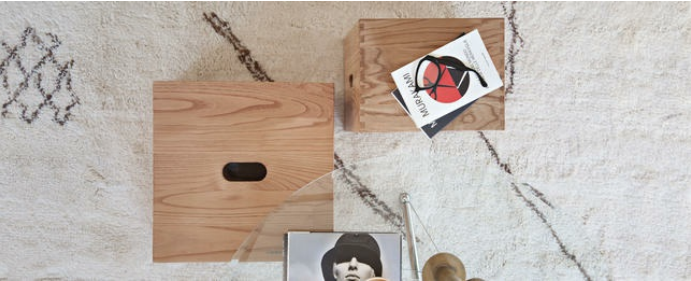
Designed for Cabanon, a place of intense design experimentation where, alongside numerous fixed pieces of furniture, mobile pieces are conceived as boxes. A simple seat that is also very refined, thanks to the dovetail joints which emphasise the links between the solid wood planes. The oblong hole on each side makes the Tabouret particularly easy to handle.

Tabouret Maison du Bresil:

A solid oak stool in natural wood colour. Practical openings on the two main sides make it easier to handle. The unique dovetail joint on each corner is exclusive and highlights the workmanship of the solid wood and exalts its qualities.

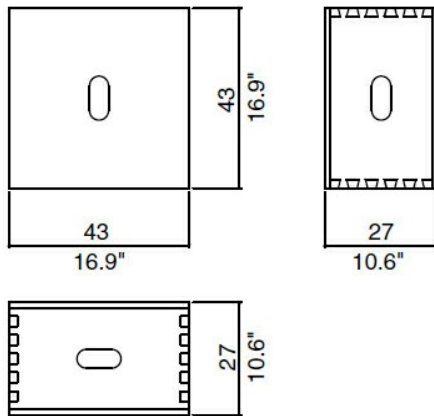
The Tabouret in its three-dimensional version, designed by Le Corbusier in 1959 for the Maison du Brésil, a university residence in Paris. A stool of understated elegance created in solid, natural coloured oak. Along the two main sides, the oblong openings make it easy to move and the stool can be placed either horizontally or vertically. The exclusive dovetail joint system on the corners emphasises Cassina's precision and skill in crafting solid wood.

Gallery

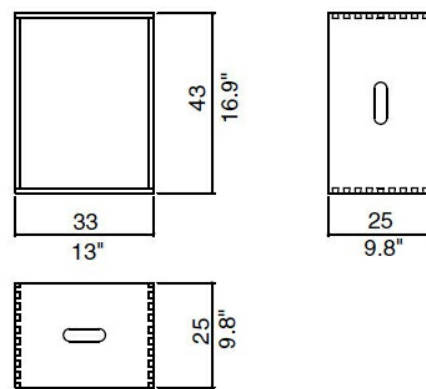


Dimensions

014 01 Tabouret Cabanon



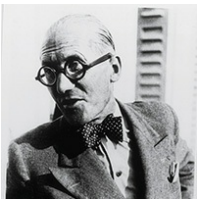
014 02 Tabouret Maison du Brésil



Authenticity

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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/>