

Table de travail avec rayonnages - Unité d'habitation, Nantes-Rezé

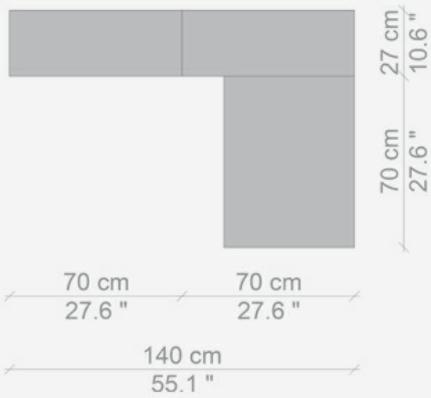
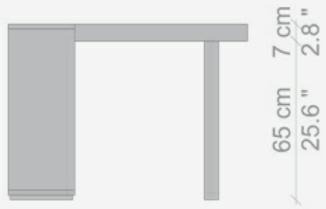
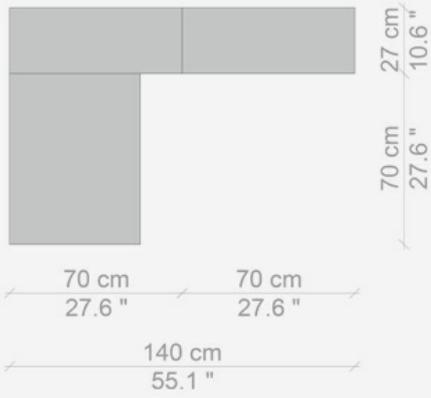
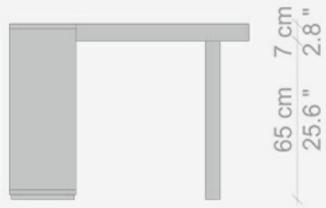
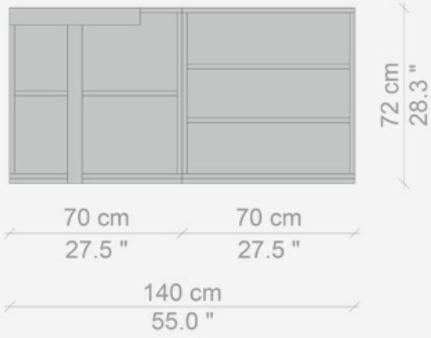
A system made up of a mobile storage units surfaced in natural matte coloured oak. The open compartment is equipped with fastened shelves. This system of furniture can be expanded with modular open elements.

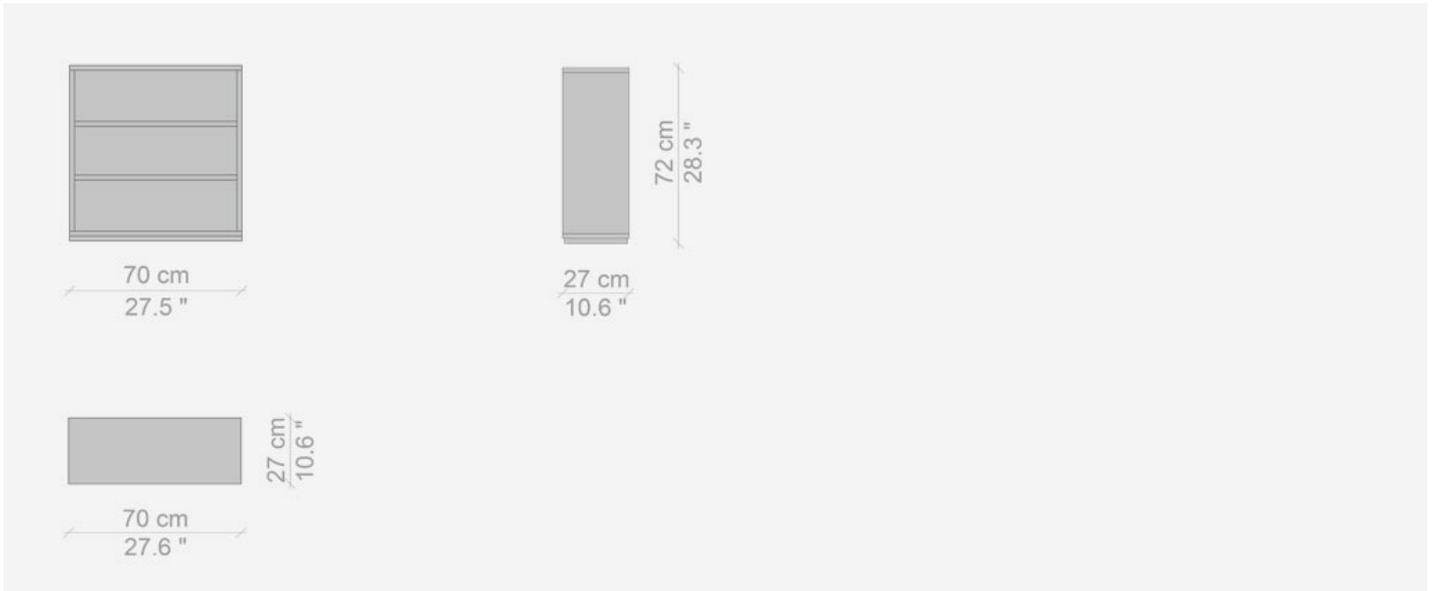
There are several versions of this small wooden writing-desk. Here Cassina reinterprets the project created for the children's bedrooms at the unités d'Habitation, Nantes-Rezé. The design of these spaces and the furniture within them is characterised by close attention to the harmonious organisation of both individual and collective life, with constant reference to the human body through the use of the Modulor visual measure system.

Gallery



Dimensions





Authenticity

All the models in the Cassina collection, by merit of their artistic content and particular creative character, are protected by copyright, a legal institution that is universally recognised and safeguarded; legal protection is assured for the whole life-span of the author and for 70 years after his/her death (or the death of the last surviving co-author).

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 reposes 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/>