

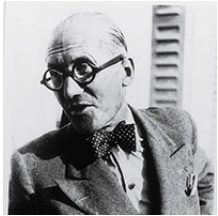
Cassina in collaboration with Richard Ginori and the Le Corbusier Foundation

The tableware, designed by Le Corbusier, was originally created for the Prunier restaurant in London. In 1961, owner Madame Prunier asked Corbusier to design a collection of tableware for her restaurant with the interlocking hands motif found on the bottom of the Les Mains tapestry, which was designed by the Master in 1951 and displayed in a private room of the establishment. Le Corbusier used the plates himself which, as he loved to say, combined quality and taste, or "the taste of forms". In collaboration with Richard Ginori, Cassina has reissued the tableware with full respect for the original project, paying close attention to and focusing on its authenticity. Service Prunier includes a plate, soup dish, dessert plate and coffee cup with saucer and is made of white porcelain, like the model, with Le Corbusier's original design applied by hand.

Gallery



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/>