

# MONUMENTAL

TIPPING THE SCALES OF HISTORICAL DESIGN

CHARLOTTE PERRIAND | LE CORBUSIER | JEAN PROUVÉ | PIERRE JEANNERET | SERGE MOUILLE | JOAQUIM TENREIRO | SERGIO RODRIGUES

LADBROKE HALL | LONDON



CARPENTERS WORKSHOP GALLERY

*MONUMENTAL* is a landmark exhibition from Carpenters Workshop Gallery that explores the theme of scale and its role in shaping our perceptions and experiences of the world around us.

Through nine individually innovative artworks from Le Corbusier, Serge Mouille, Charlotte Perriand, Jean Prouvé, Pierre Jeanneret, Sergio Rodrigues and Joaquim Tenreiro the exhibition celebrates artists who exemplify a unique perspective on problem solving through the exploration of scale and proportions – from the contorted and twisted and the multitude of materials and processes made to achieve them. Each designer articulates the vision of their commissioners, whether public or private, emanating their mastery from inception to completion.

Originally crafted for Palais des Ministères, Chandigarh, *Bureau des Ministres* by Le Corbusier is an exceptionally rare piece of design history. The desk features a two-part removable top and an open corner supported by three legs. The smooth wood and angular design of the desk compliments the geometric shape of Serge Mouille's *Large Lamp Wall Lamp with 6 Rotating Arms* – a unique wall lamp that was made by Serge Mouille for his studio in 1963 when he moved to Monthiers, France. The work is not just impressive for its scale, but it also features the artist's signature kinetic sculptural aesthetic with its six rotatable arms, sensually curved shades and bent metal arms that balance fragility and size in harmonious union.

*MONUMENTAL* also showcases a selection of previously unseen masterpieces, including Joaquim Tenreiro's *Credenza*, Charlotte Perriand's *Conference Table* and Sergio Rodrigues' *Bookcase*.

Joaquim Tenreiro's *Credenza* (1959–65), a large-scale sideboard created from Pau Marfim, reveals Tenreiro's mastery working in native woods through its exceptional diamond motif. *Credenza* showcases Tenreiro's fusion of artistic aesthetics and practical design while also highlighting the artist's mastery of craft within a modern and minimal aesthetic.







Stretching to more than eight metres, Charlotte Perriand's *Conference Table* (1947) is one of the artist's most imposing works and a prime example of her design output during this period, which was defined by prestigious public commissions. *Conference Table* was created for the France-United States Memorial Hospital in Normandy, France and was later used as a model created for the Palais des Nations, the United Nations headquarters in Geneva, Switzerland. The ingenuity of the design is exemplified by the perfectly proportioned aerodynamic lines. Brazilian designer Sergio Rodrigues' *Bookcase* (1960s), which draws inspiration from indigenous cultures in Brazil, anchors his style towards more organic materials to show the possibilities of what can be achieved through wood.

The exhibition extends outdoors into Ladbroke Hall's garden, where visitors can experience *Maison Démontable* (1944) by Jean Prouvé. Originally designed in the 1940s as a response to post-war housing needs, the design was concentrated on rapid assembly, functionality and easily accessible materials. The *Maison Démontable* house showcases Prouvé's pioneering approach to prefabrication and modular design. Following the exhibition, the work will be installed permanently as an outdoor Pavilion at Ladbroke Hall, a focal point of the new garden designed by acclaimed landscape gardener Luciano Giubbilei, opening to the public in mid-May in tandem with the exhibition.

**CHARLOTTE PERRIAND  
LE CORBUSIER  
JEAN PROUVÉ  
PIERRE JEANNERET  
SERGE MOUILLE  
JOAQUIM TENREIRO  
SERGIO RODRIGUES**

# JOAQUIM TENREIRO

CREDENZA  
1965

Imbuia Wood, Pau Marfim Wood  
76 x 390 x 47 cm  
29 7/8 x 153 1/2 x 18 1/2 in

This exceptional piece was made between 1959 and 1965 for a private commission and is very rare. The long sideboard is almost four metres long and boasts eight doors, showcasing a diamond-shaped decor, made entirely from wood. The interior of the cabinet is made of Pau Marfim, a rare light wood with a fine and delicate texture. The attention to detail and the quality of the finishes reveals Tenreiro's mastery of the natural material, fusing artistic aesthetics and practical design.

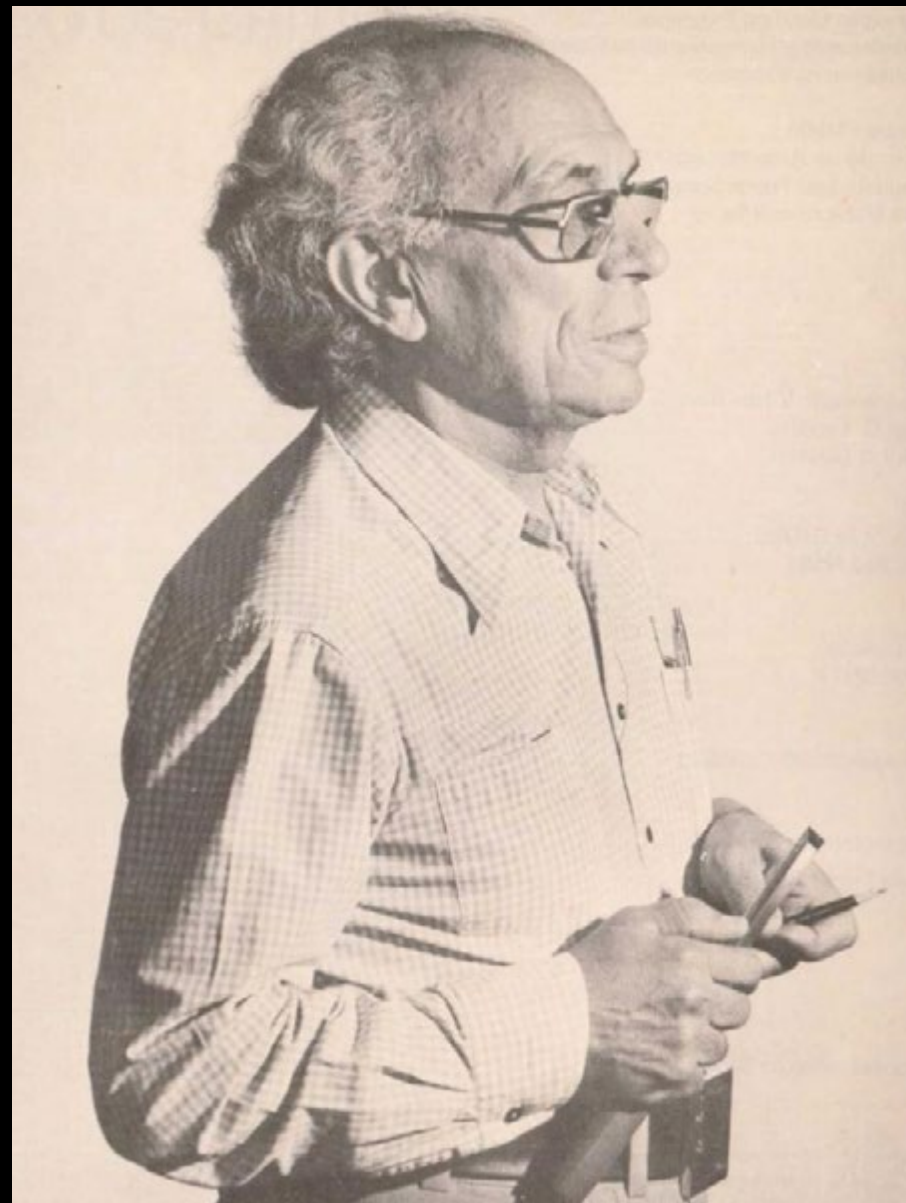
[➔](#) MORE OF THIS WORK











Joaquim Tenreiro



Exemplifies Joaquim Tenreiro's mastery of wood

Acquired directly from the family who commissioned the piece

Its streamlined design and polished surface speaks to Tenreiro's commitment to both form and function

# SERGE MOUILLE

LARGE LAMP WALL LAMP WITH 6 ROTATING ARMS  
1963

Steel, Aluminium, Brass, Light Fittings  
300 x 360 x 210 cm  
118 1/8 x 141 3/4 x 82 5/8 in

[→ MORE OF THIS WORK](#)



This unique wall lamp was made by Serge Mouille for his studio in 1963 when he moved to Monthiers, France. This work is monumental in size and has uniquely exceptional provenance, as it was conceived for the artist's personal studio and use. Serge Mouille's *Large Lamp with 6 Rotating Arms* (1963) follows his signature kinetic sculptural aesthetic, evoking a sense of movement in space. This lamp, with six rotatable arms, sensually curved shades, and bent metal arms, features the pared-down elegance made famous in Mouille's designs.







Serge Mouille



Originally crafted for the artist's personal use and studio  
Follows Serge Mouille's signature kinetic sculptural aesthetic  
Monumental in size at three metres

# CHARLOTTE PERRIAND

CONFERENCE TABLE  
1947

Cherry Wood, Metal  
76 x 806 x 149.5 cm  
29 7/8 x 317 3/8 x 58 7/8 in

[➔ MORE OF THIS WORK](#)

In the early 1930s, the architect Paul Nelson collaborated regularly with avant-garde creators like Charlotte Perriand, Jean Prouvé and Fernand Léger, all three of whom took part in the fitting out and interior decoration of the France-United States memorial hospital in Normandy, France – a building which stood as a symbol of post-war revitalisation.

Stretching to more than eight metres, this table was a special order for the conference room. It is one of Perriand's most imposing works due to its extraordinary dimensions, which enabled all 22 members of the hospital's board of directors to be comfortably seated around it. The work also incorporated perfectly proportioned aerodynamic lines, reminiscent of those found in the structure of an airplane. The table is a prime example of Perriand's design output during this period, which was defined by prestigious public commissions. It was also the inspiration for the tables created for the United Nations building in Geneva in the late 1960s.





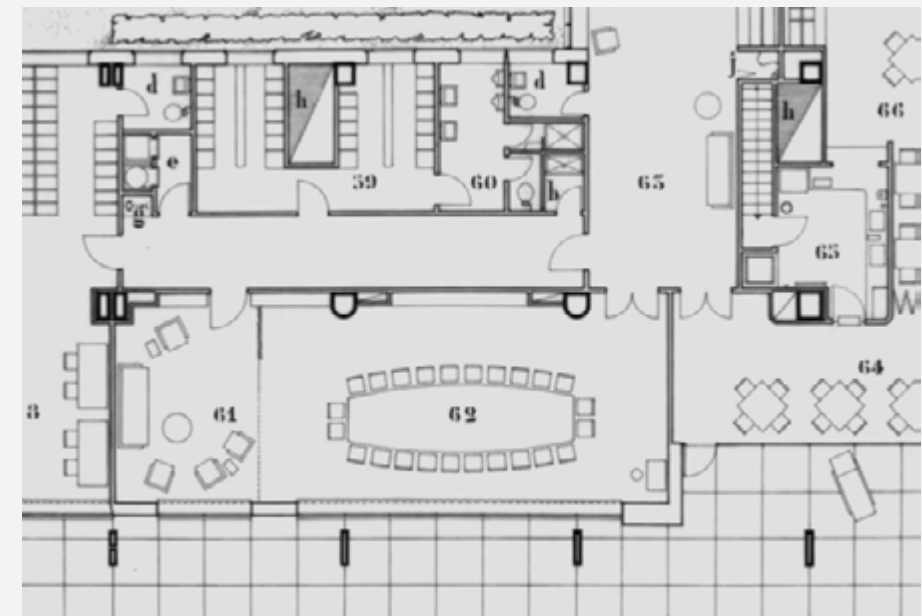
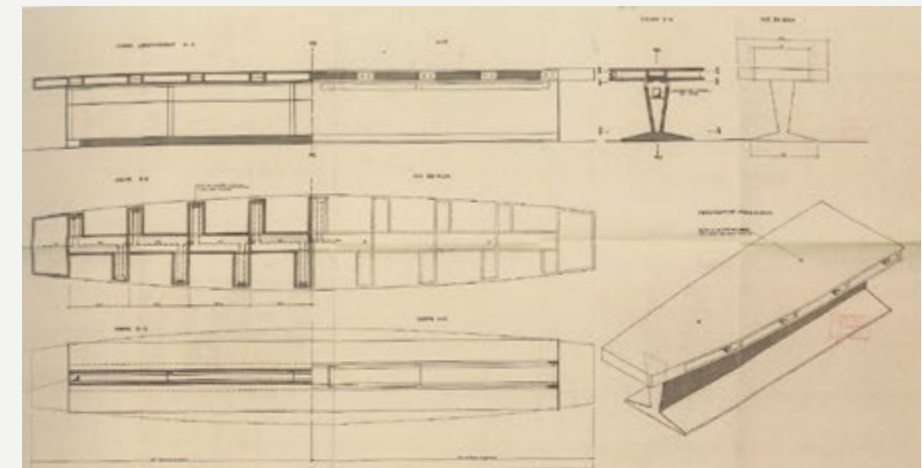








Charlotte Perriand  
 Photographed by Robert Doisneau | 1991



Originally created for the France-United States  
 memorial hospital in Normandy, France

One of Perriand's most imposing works due to  
 its extraordinary dimensions

Features perfectly proportioned aerodynamic lines

# LE CORBUSIER

BUREAU DES MINISTRES  
1959

Teak  
76 x 347 x 138 cm  
29 7/8 x 136 5/8 x 54 3/8 in

[➔](#) MORE OF THIS WORK

Le Corbusier's *Bureau des Ministres* was created for the Palais des Ministères in Chandigarh, originally designed for Nehru, the Indian Prime Minister at the time. It is one of the very few pieces that can be attributed with certainty to Le Corbusier alone, who was particularly involved in its creation. Approximately ten desks were designed by the architect, with four exported to Europe at the end of the 1990s, this example is the last available model in Europe and the only one available in the market today.

The tabletop of the desk comes in two parts, forming an open angle, and is set on three geometric legs. Crafted from redwood, *Bureau des Ministres* showcases generous proportions and embodies the ingenious design of Le Corbusier.







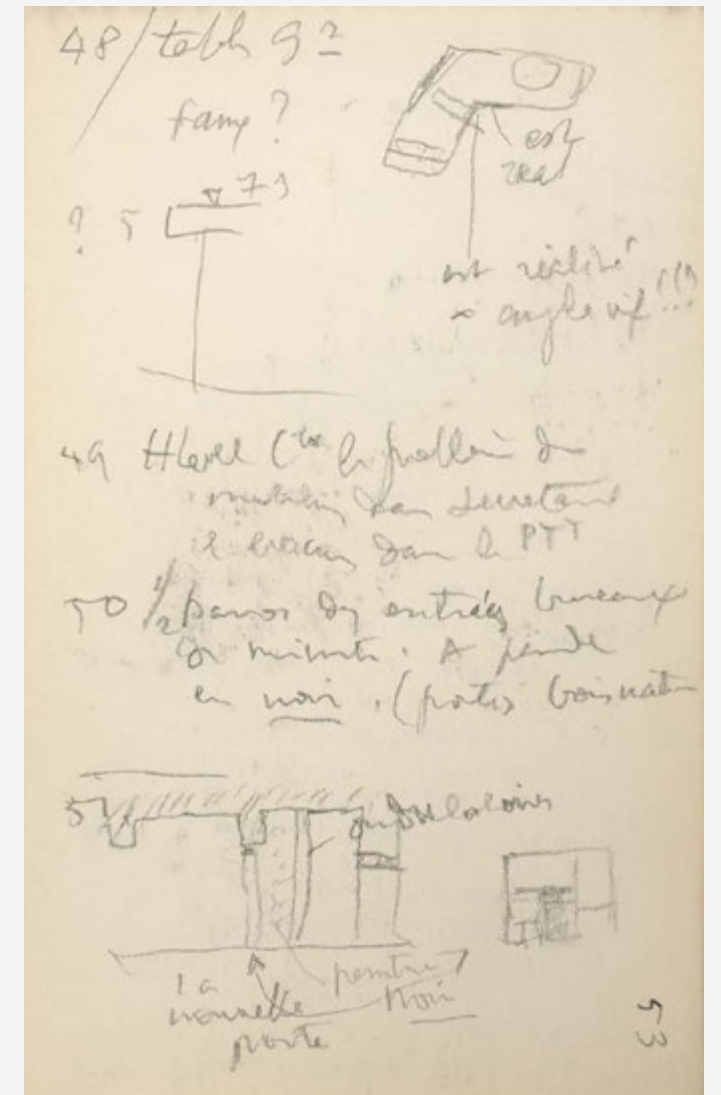
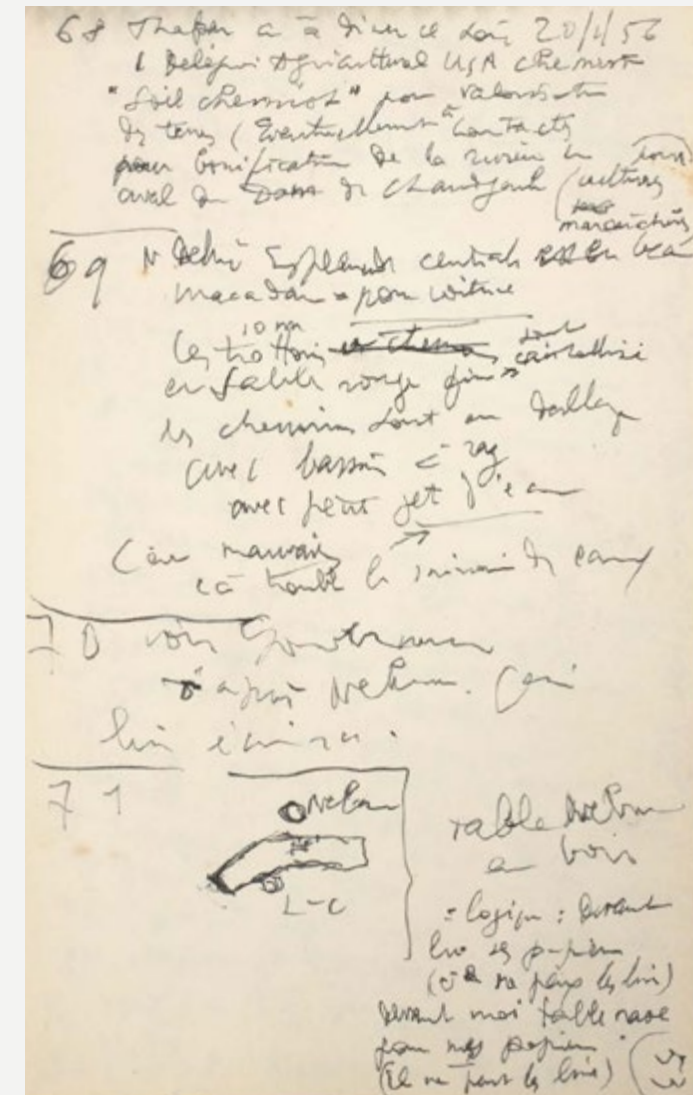








Le Corbusier and Jawaharlal Nehru  
CHANDIGARH, INDIA | 1955



Based on Le Corbusier's sketchbook, we know that he was personally involved in the creation of this desk

Its minimal design, clean lines and geometric shape speak to Le Corbusier's pursuit of innovation

Approximately ten desks were designed by the architect,  
this example is the last available model in Europe  
and the only one available in the market today

# PIERRE JEANNERET

ADVOCATE & PRESS CHAIR  
1956

Teak, Upholstery (Green Cowhide)  
91 x 65 x 66 cm  
35 7/8 x 25 5/8 x 26 in

[➔](#) MORE OF THIS WORK

Pierre Jeanneret was a Swiss architect, painter and designer, greatly influenced by Charles-Édouard Jeanneret (Le Corbusier), his cousin and mentor. He joined the UAM (Union of Modern Artists) in 1930 and worked with Charlotte Perriand and Jean Prouvé in the Le Corbusier-Pierre Jeanneret studio in Paris. In the 1950's, he created alongside with his cousin most of Chandigarh's (India) large civic architecture and design projects. The Advocate model was widely seen at the High Court. As one of the founding fathers of modernism, Jeanneret imagined his furniture as an extension of his architectural principles with an emphasis on function. His conception of design was one of rationality, purity of lines and geometrical sense of space. The timeless nature of Jeanneret's furniture has led to its incredible market renaissance in recent years.







Parmeshwari Lal Varma, Le Corbusier and Pierre Jeanneret  
 Photographed by Jeet Malhotra | 1955



Pierre Jeanneret was one of the founding fathers of modernism

Jeanneret assisted on most of the large civic architecture  
 and design projects in Chandigarh, India

The *Advocate Chair* was widely seen at the  
 High Court in Chandigarh

# SERGIO RODRIGUES

BOOKCASE  
1960S

Plywood, Imbuia Wood, Leather  
267.5 x 301 x 47.5 cm  
105 1/4 x 118 1/2 x 18 3/4 in

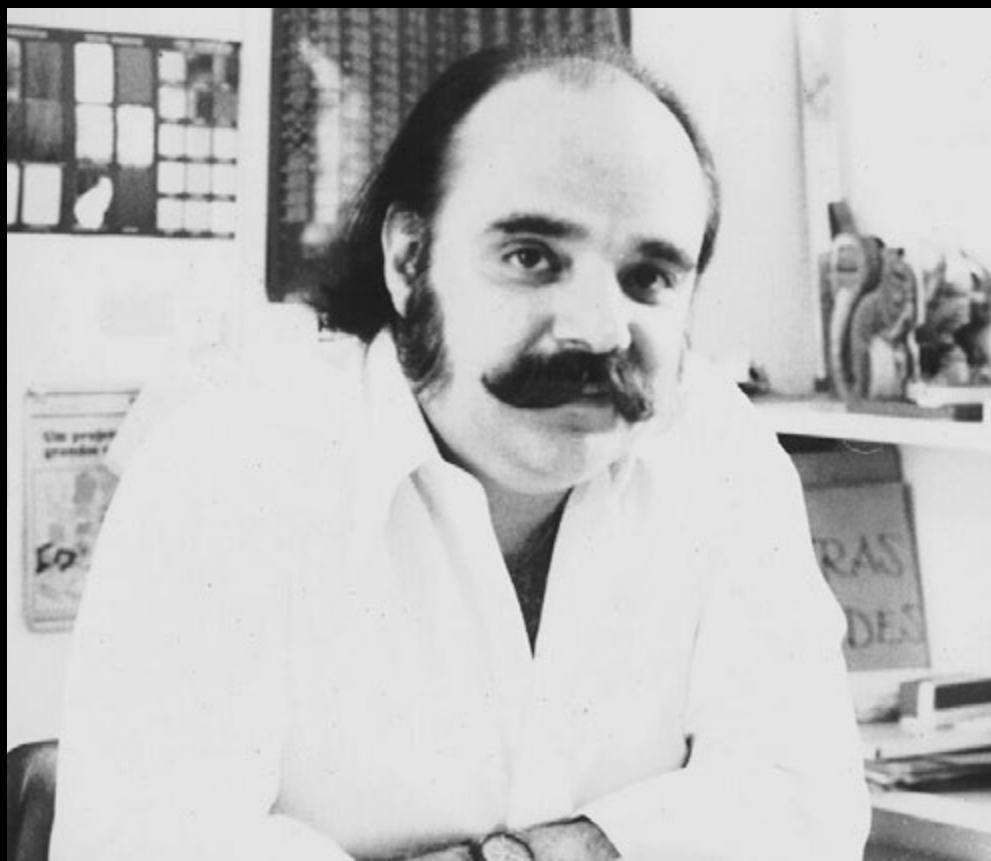
[→](#) MORE OF THIS WORK





Sergio Rodrigues was a Brazilian designer who contributed greatly to the emergence of Brazilian design on the world design stage. His focus was on creating furniture that was both truly Brazilian and modern, drawing inspiration from indigenous Brazilian culture and anchoring his style towards organic materials such as wood. The same sentiment has been applied to this bookcase, crafted from Plywood, Imbuia wood and Leather. This work is inspired by a catalogue model named *George Nelson* and is rare in both size and colour.





Sergio Rodrigues



Uniquely rare in size and colour within the artist's work

Inspired by indigenous Brazilian culture and natural materials

Serves as a timeless symbol of Rodrigues' design philosophy



# CHARLOTTE PERRIAND & PIERRE JEANNERET

BAHUT TROIS PORTES MOD. 4  
1948

Pine, Aluminium  
121 x 246 x 46 cm  
47 5/8 x 96 7/8 x 18 1/8 in

[➔ MORE OF THIS WORK](#)

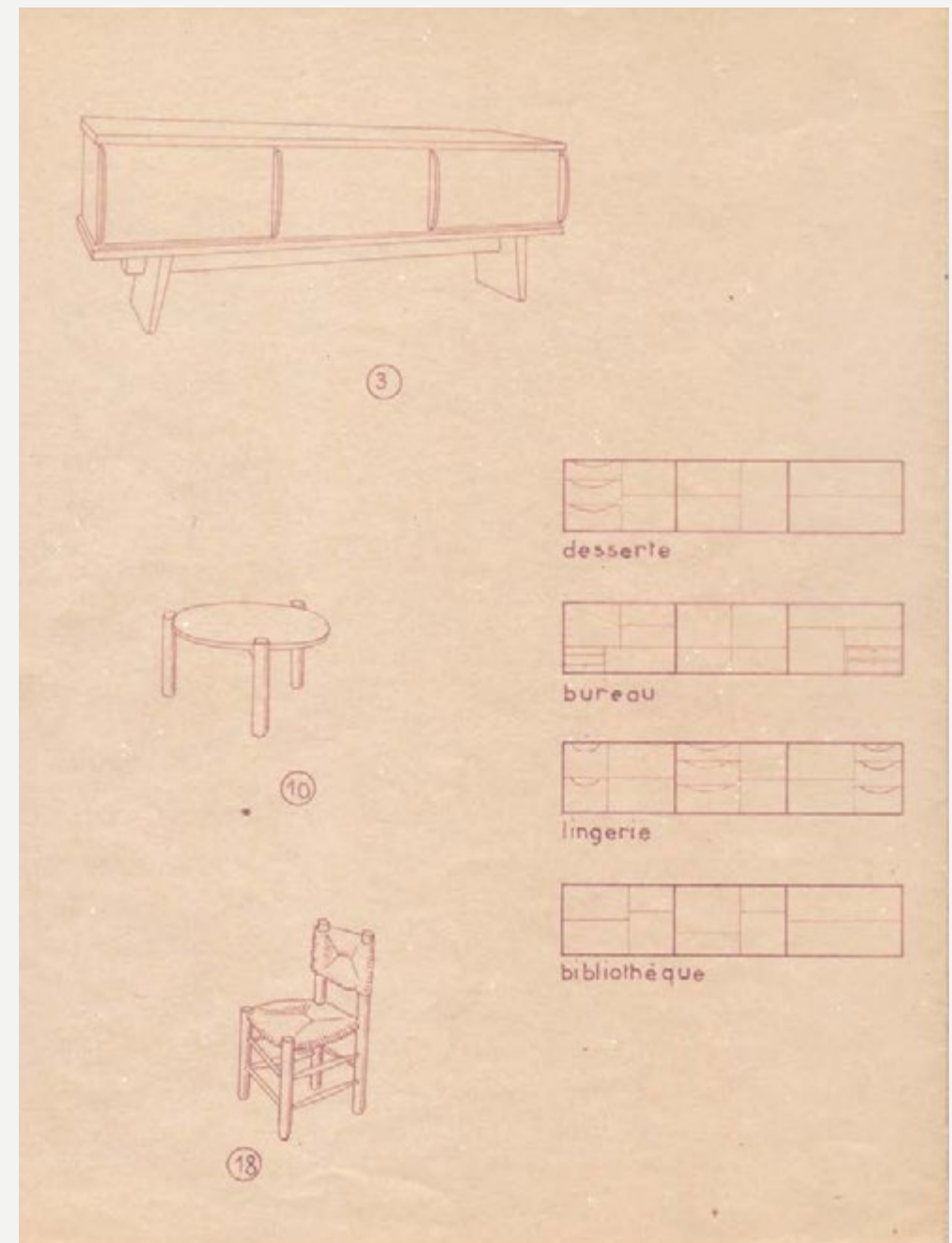
In 1940, Georges Blanchon, Pierre Jeanneret, Jean Prouvé, and Charlotte Perriand founded the BCC (Bureau Central de Construction) and produced a series of furniture, including sideboards. *Bahut Trois Portes mod. 4* is a rare version of Perriand and Jeanneret’s sideboards as it features aluminum doors instead of the traditional wood.

Instead of two-door storage, Perriand designed a more spacious three-plank sideboard for the Société d'histoire du Théâtre of Paris. This is an example of commissioned work that does not correspond to any edition as it departs from the dismantlable modular series.









Rare version of Perriand and Jeanneret's sideboards  
due to its aluminum doors

Commissioned for the Société d'histoire du Théâtre of Paris

Does not correspond to any edition as it departs  
from the dismantlable modular series

# JEAN PROUVÉ

CONSOLE  
1950

Metal, Wood  
81 x 400 x 48.5 cm  
31 7/8 x 157 1/2 x 19 1/8 in

[➔](#) MORE OF THIS WORK

Jean Prouvé has become a leading figure in the history of design and has worked alongside Le Corbusier, Perriand and Mallet-Stevens. Famous for applying industrial technology and processes to architecture and interior design without sacrificing aesthetic qualities, he developed the technique of the flattened tube which increases the resistance of the structure of his furniture. Prouvé revolutionised interior design in French universities through rationalised, ergonomic and resistant equipment that have become iconic and collectible items. *Console* comes with its original, professionally cleaned wooden top and a new custom-made one in accordance with the original model. Prouvé's lecture hall furniture remained in production until 1959 as the primary product of the factory.

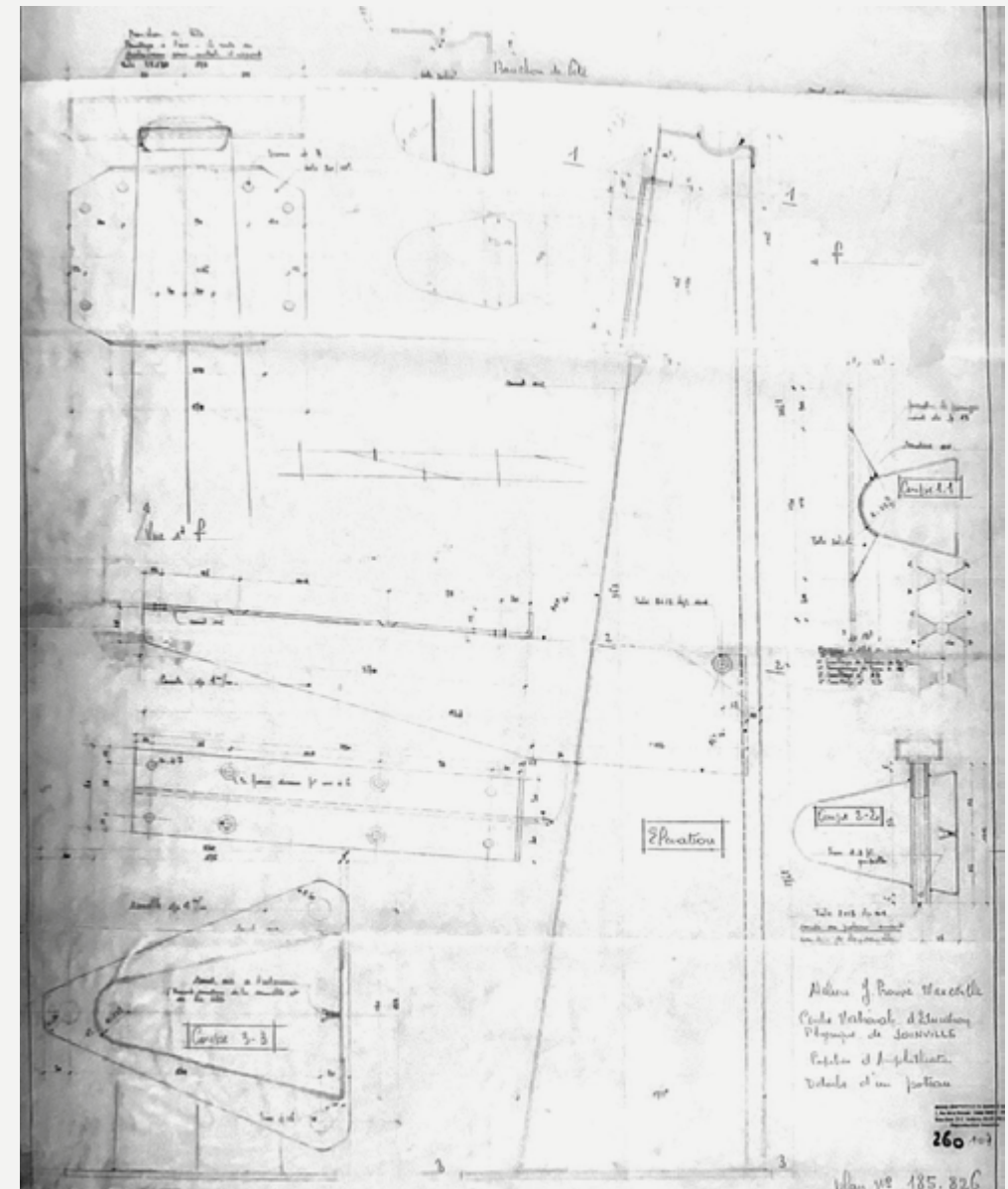








Jean Prouvé  
TOKYO | 1991



Prouvé revolutionised interior design in French universities through rationalised, ergonomic and resistant equipment

Console comes with the original wooden top and a new custom-made one

Exemplifies the principle of modern industrial design – functionality, simplicity and modern manufacturing efficiency



# JEAN PROUVÉ

MAISON DÉMONTABLE 6X6  
1944

Painted Steel, Aluminium,  
Partly Painted Fir, Glass  
600 x 600 cm  
236 1/4 x 236 1/4 in

[→ MORE OF THIS WORK](#)

At the end of World War II, the Atelier Jean Prouvé were commissioned to build temporary houses as a response to post-war housing needs. The design was concentrated on rapid assembly, functionality and easily accessible materials. The structure of the *Maison Démontable* is simple with the modular design reduced to its most essential qualities.

In 2022, *Maison Démontable* underwent a year-long meticulous process of restoration, keeping in line with the spirit of the original design. Elements including a 2-by-6 metre porch with accessible doors, airtight windows for increased isolation and underfloor heating were added and the painting of the structure was restored to its original condition. With its innovative construction and adaptability, this iconic structure continues to inspire modern architectural discourse today.

[▶ WATCH VIDEO](#)







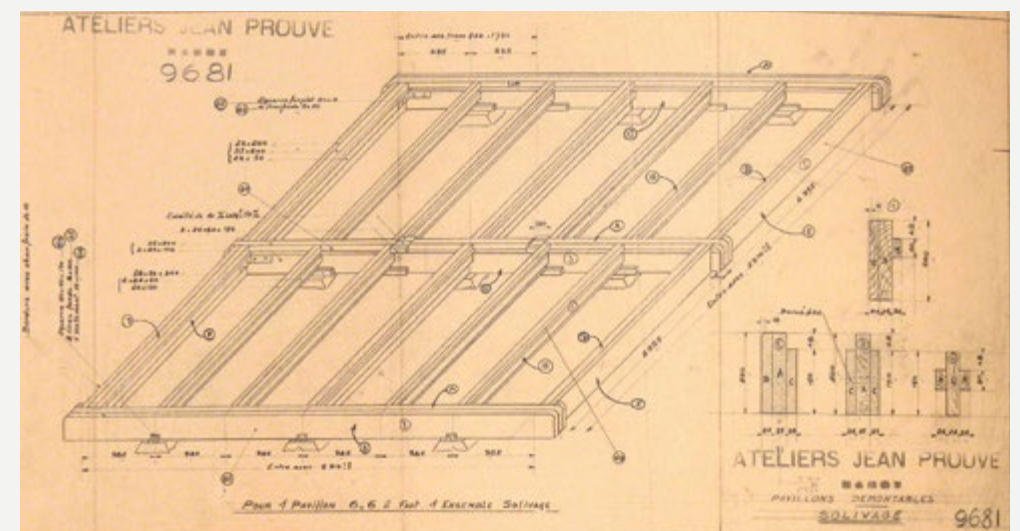
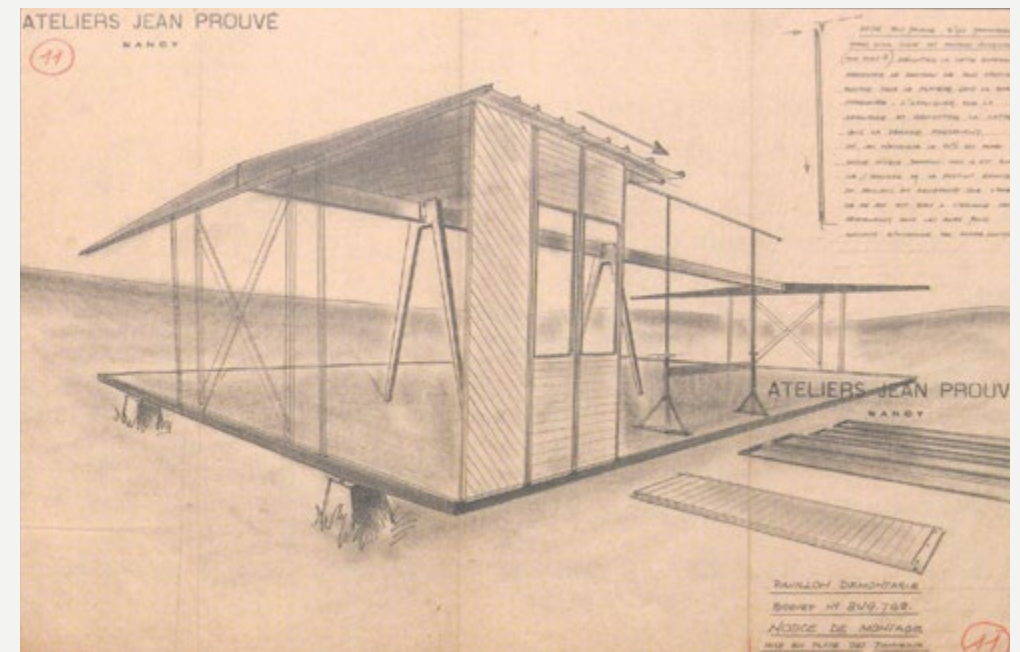












Structure is simple with a modular design reduced to its most essential qualities

This structure continues to inspire modern architectural discourse today

The 6x6 house exemplifies Prouvé's participation within this humanist design movement.



