



Grand Confort Armchair

Aram Designs Ltd

Not on display

Title/Description: Grand Confort Armchair

Artist/Maker: Aram Designs Ltd (Maker)

Born: 1968 c.

Object Type: Chair, Furniture

Materials: Chrome-plated steel, Leather

Measurements: h. 590 x w. 1000 x d. 680 mm

Accession Number: 31172

Historic Period: 20th century

School/Style: Modernism

The Grand Confort Armchair (LC 3), also known as *Fauteuil grand confort*, was designed in 1928. The chair is one of three iconic chairs which were the result of the collaboration between the architect Le Corbusier (1887-1965), the architect and designer Charlotte Perriand (1903-1999) and the architect Pierre Jeanneret (1896-1967). The chair is made of a tubular steel frame that holds five bulging leather cushions together. The other two chairs were *Fauteuil à dossier basculant* and *Chaise lounge basculante* which represents Le Corbusier's original idea of creating different chairs for different functions.

It was after Le Corbusier saw the tubular-steel furniture of contemporary German architects, Mart Stam, Mies van Der Rohe and Marcel Breuer at the Weissenhoff Siedlung-exhibition in Stuttgart, 1927 that Le Corbusier returned to Paris inspired to create his own versions of tubular steel furniture. To support this quest for his own personal contribution to steel-tube furniture Le Corbusier hired Charlotte Perriand as a design specialist in 1927-29. Through the use of tubular steel, the team developed new versions of existing types of furniture. The *Fauteuil grand confort* could be seen as a reinterpreted version of the classical club armchair that was turned inside out, which exposed its construction which was not handmade but visibly machine made. It brought a classic design into line with the new machine aesthetics. [1] This was an aspect that also corresponded with Le Corbusier's vision that was that a chair should be a "machine-for-sitting-in". [2] It was a design that would complement and correspond to the modernist architecture of the era that incorporated innovative materials like steel, concrete and glass, to create spaces that were spacious and often planned because of the possibilities that the materials and techniques gave.

Perriand compared tubular steel to concrete in architecture, a material that saw no constructional limits: "Metal plays the same part in furniture as it has done in architecture. It is a revolution. Aesthetics of metal." [3] It was through the combination of steel with other materials like marble, glass, india-rubber and leather, as in the case of the *Fauteuil grand confort*, that the team could create a range of combinations and "...new æsthetic effects...Unity in architecture and yet again in poetry." [4]

Therese Wiles, July 2022

[1] Rüegg, Arthur and Klaus Spechtenhauser. *Le Corbusier: Furniture and Interiors 1905-1965*. Paris: Fondation Le Corbusier, 2012, 115

[2] McLeod, Mary. "Charlotte Perriand: Her First Decade as a Designer." AA Files, no. 15 (1987): 7.

[3] Perriand, Charlotte. "Wood or Metal." *The Studio* 97, no. 433 (1929) 278.

[4] Ibid. 278.

Further Reading

Benton, Charlotte. "L'Aventure du Mobilier: Le Corbusier's Furniture of the 1920s." *The Journal of Decorative Arts Society 1890-1940*, no. 6 (1982), 7-22.

Benton, Charlotte. "Le Corbusier: Furniture and the Interior." *Journal of Design History* 3, no. 2 (1990), 103-124.

Jeanneret, P. *Œuvre complete vol. 2: Œuvre complete de 1929-1934*. Erlenbach-Zurich: Ed. d'Architecture, 1947.

McLeod, Mary. "Charlotte Perriand: Her First Decade as a Designer." *AA Files*, no. 15 (1987): 3-13.

Perriand, Charlotte. "Wood or Metal." *The Studio* 97, no. 433 (1929) pp. 278-79.

Rüegg, Arthur and Klaus Spechtenhauser. *Le Corbusier: Furniture and Interiors 1905-1965*. Paris: Fondation Le Corbusier, 2012.
