

# JEAN PROUVÉ

08.09.2012 - 27.10.2012

Nocturne le 18 octobre 2012 de 18h à 23h

“Développer l'économie de matériaux et de moyens est à l'origine des formes des constructions de Prouvé.

Son esthétique est une esthétique de résistance, parfois même jusqu'à l'exagération. Les lignes de force, la tension, le point d'équilibre vont donc vers une esthétique dynamique. À l'opposé de tout académisme, conforté par le refus de "l'esthétisme" comme facteur de beauté, sa pratique constructive débouche sur une véritable esthétique industrielle, issue d'une constante dialectique entre la conception et la matière. Le meuble permet une simulation d'édifice. "La chaise est faite de quatre pieds et d'un toit, il suffit d'en changer les dimensions", d'où le parallèle entre un piétement "Compass" et la béquille de la buvette d'Évian. Cette symétrie entre meuble et maison est unique, et induit une approche globale. En fait, dès que Prouvé commence à penser mobilier, il pense structure donc architecture, abolissant les frontières entre mobilier et bâtiment, ce qui lui permettra encore de penser les maisons mobiles, les modules démontables, inaugurant ainsi le nomadisme en architecture."

Philippe Jousse, 9 mars 1998

*"Prouvé's construction forms display an economy of materials and means. His aesthetic is an aesthetic of resistance, sometimes even exaggerated. Thus the lines force, the tension, and the point of equilibrium tend towards a dynamic aesthetic. Opposite from academicism, demonstrated by the refusal to accept "aestheticism" as a factor of beauty, his construction work reflects genuine industrial aesthetic, the result of an ongoing dialectic between the design and the material.*

*Furniture can be used to simulate edifices. "A chair is made with four legs and a roof, it suffices to changes their dimensions", hence the parallel between the Compass base and the kickstand at the refreshment bar in Evian. This symmetry between furniture and building is unique and induces a comprehensive approach. Actually, when Prouvé begins to think furniture, he thinks structure and therefore architecture, breaking down the frontier between furniture and building which gives him the opportunity to conceive portal houses, dismountable modules, marking the start of nomadism in architecture.*

*Prouvé faced a fight because he questioned to modes of construction and conventionnal materials. His quest in architecture was to achieve the highest degree of economy in materials and means, pledging to meet the needs of the largest possible number of people. In the end, this collective dimension was the real driving force of his research. As a dealer, his furniture almost instinctively appealed to me first, because they constitute the initial elements of an integral approach. That is also why it was of special importance to organize an exhibition at scale 1 of his architectural elements, considering that each segment can be featured individually and has its own conceptual autonomy."*

*Philippe Jousse, March 9, 1998*



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