

JEAN PROUVÉ

Prouvé's construction forms display an economy of materials and means. His aesthetic is an aesthetic of resistance, sometimes even exaggerated. Thus the lines of 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 roff, 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 buildings 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 portable houses, dismantlable modules, marking the start of nomadism in architecture

extract of the text "Why Prouvé?" Philippe Jousse, in Jean Prouvé, 1998, co-edition galerie Jousse Seguin – Enrico Navarra

Available pieces



Stool, 1951

seat in pressed sheet aluminum lacquered
"blood red"

16.5 x 16.5 inches



"Hublots" door, 1949

aluminum, wood
32.2 x 13.8 inches



Demountable wood/alu chair, 1947

wood, aluminum, steel
30.5 x 15.5 x 16 inches



"Potence" Wall-lamp, circa 1952

tubular steel, wood
96 x 40 inches

Provenance : Unité d'habitation Air France, Congo, Africa