

# Information Presse CCI

card - Lot 038 (1)

"Mobilier National - Vingt ans de création"

*Exposition réalisée par le Centre de Création Industrielle-  
Centre Georges Pompidou en coproduction avec le Centre Na-  
tional des Arts Plastiques/Mobilier National.*

*30 mai - 24 septembre 1984  
Galerie du CCI*

L'aide à la création est, en France, une composante importante de l'action des pouvoirs publics. Bien connue des artistes, elle a longtemps exclu les créateurs industriels. Alors que l'on a élargi le champ d'application du fameux 1 %, et que les incitations publiques à la création industrielle se multiplient -via ANVAR, Commission des marchés de l'Etat, Ministères de la Culture et de l'Industrie- il est utile de braquer les projecteurs sur le Mobilier National qui a souvent accompagné avec discrétion et efficacité la recherche des concepteurs.

Peu connu du public, le Mobilier National fait partie de ces institutions officielles que l'on pense chargées de conserver et de gérer un patrimoine mobilier historique. C'est l'autre visage du Mobilier National que le public est invité à découvrir à travers l'Atelier de Création dont cette exposition célèbre le vingtième anniversaire. Créé sur une initiative d'André Malraux en 1964, il a produit plus de trois cents prototypes et aidé quelques 70 créateurs. Bon nombre des designers qui ont marqué leur époque sont passés par là, et l'éclectisme, l'ouverture d'esprit qui ont présidé aux décisions de production, permettent de penser que les choix étaient judicieux et significatifs au regard de l'histoire de la création industrielle. Architectes d'intérieur, designers industriels, architectes, ingénieurs et artistes qui s'intéressaient au meuble se sont ainsi succédés depuis vingt ans dans les Ateliers de la rue Berbier-du-Mets.

Parmi eux, une vingtaine ont été retenus par le Mobilier National pour être présentés dans l'exposition. Ils jalonnent depuis 1964 les grands moments de l'histoire contemporaine, et sont les témoins de la succession des styles.

Roger Legrand, qui a participé à la création de l'Atelier et remporté le Grand Prix de la Triennale de Milan en 1964 ; Olivier Mourgue, qui contribua très largement à la création du style des années 70 ; Pierre Paulin, à qui fut confié notamment l'aménagement de l'Elysée en 1971, et qui a beaucoup travaillé avec le Mobilier National ; Roger Tallon, qui travaillait déjà pour la grande industrie et qui fut l'un des inspireurs des années 70 ; Etienne Fermigier, disparu prématurément en 1973, qui travailla beaucoup le plastique ; Roger Fatus, Joseph André Motte, Alain Richard, tous trois architectes d'intérieur qui s'intéressaient au mobilier de bureau ; Etienne Henri Martin, dont la chauffeuse pour collectivités est toujours éditée depuis 1970 ; des artistes comme

.../...

César, François-Xavier Lalanne et Serge Manzon ; puis, à partir de 1977, l'arrivée de nouveaux créateurs et l'émergence de nouvelles préoccupations : Jacques Carchon crée un bloc sanitaire pour collectivités, Jean-Louis Berthet, le groupe Nemo (François Scali, Alain Domingo), Jean-Pierre Vitrac proposent des sièges, Kim Hamisky une console sculpture, et les cinq créateurs -Marc Held, Annie Tribel, Ronald Cecil Sportes, Philippe Starck, Jean-Michel Wilmotte- choisis pour aménager les appartements privés de l'Elysée en 1983.

L'évolution des formes est étroitement liée à celle des matériaux et des technologies : la découverte des possibilités du plastique, le traitement du métal, de la mousse expansée, du jersey comme revêtement, du "modulaire", du mobilier de collectivités, les grandes expositions internationales, les grands chantiers de l'Elysée en 1972 à l'époque de Georges Pompidou et en 1984 avec François Mitterand. Le panorama qui s'offre est large et permet de mesurer le chemin parcouru. Ces meubles ont une histoire, ils la racontent chacun à leur manière.

Au moment où cinq designers viennent d'être associés à la réfection des appartements du président de la République, et où la volonté de faire entrer les exigences de la création auprès du plus grand nombre, est publiquement affirmée, cette exposition est peut-être une charnière entre la création vécue comme simple recherche et la création ressentie comme usage social.

En complément de cette exposition, un espace réservé à la consultation des dossiers sur les créateurs et le Mobilier National est aménagé dans la Salle de Documentation du CCI, rez-de-chaussée. Cet espace est meublé avec du mobilier provenant du Mobilier National : banquette mousse Amphys tricolore de Pierre Paulin, présentée à l'Exposition Internationale d'Osaka en 1970, et tables basses d'André Monpoix.

#### Catalogue

Format 20 x 24, 104 pages

comprenant le répertoire illustré complet de tous les prototypes créés de 1964 à 1983,

65 illustrations couleur et n/b

Prix de vente : 60 F.

# Information Presse CCI

A MAJOR EXHIBITION  
AT THE CENTRE GEORGES POMPIDOU  
IN PARIS  
FROM 8TH MARCH  
TO 28 MAY 1984

ONE OF THE PRINCIPAL LEIT-MOTIFS FOR WHICH THE CENTRE POMPIDOU HAS BECOME FAMOUS IS ITS SERIES OF LARGE, INTERCULTURAL EXHIBITIONS WHICH ENCOMPASS DIFFERENT DOMAINS OF ARTISTIC PRODUCTION AND OFFER NEW APPROACHES TO AND INTERPRETATIONS OF THE MODERN PERIOD. THE RENOWNED TRILOGY OF EXHIBITIONS, "PARIS-NEW-YORK", "PARIS-BERLIN" AND "PARIS-MOSCOU" (1977-1982) WAS THE MOST AMBITIOUS EXAMPLE OF THIS APPROACH. AFTER ITS SUCCESS, AND WITHOUT JUST CONTINUING THE "PARIS-....." FORMULA AD INFINITUM, ONE WONDERS HOW THIS VITAL CONCEPT OF INTERDISCIPLINARITY MIGHT BE PURSUED IN A NOVEL AND REFRESHING MANNER.

IN AN EXHIBITION TO BE OPENED IN THE POMPIDOU CENTRE'S "GRANDE GALERIE" (FIFTH FLOOR) ON MARCH 6TH 1984, THE "CENTRE DE CREATION INDUSTRIELLE" (ONE OF POMPIDOU CENTRE'S FOUR DEPARTMENTS) WILL ATTEMPT A RETURN TO --BUT NOT JUST A REPLICA OF-- THIS CRUCIAL NOTION OF INTERDISCIPLINARITY. THE TITLE OF THIS EXHIBITION IS :

## I M A G E S ET IMAGINAIRES D'ARCHITECTURE

PAINTINGS AND PHOTOGRAPHS  
DRAWINGS AND GRAPHIC ARTS  
CINEMA, THEATRE AND OPERA STAGE DESIGNS  
IN EUROPE  
FROM 1826 TO 1984

FOR FURTHER INFORMATION IN ENGLISH, PLEASE CONTACT RUTH EATON : 277/12/33/ (ext. 43.80)

Service de presse du CCI Centre Georges Pompidou  
Marie-Jo Poisson Centre de Création Industrielle  
Tél: 277 12 33 poste 42 05 75191 Paris Cedex 04

Centre Georges Pompidou



# Information Presse CCI

2

In over 600 original works, we will discover how both well-known and more obscure creators of the 19th and 20th centuries (1826-1984) have depicted their visions and fantasies of any and every conceivable type of architecture in many different artistic fields: painting, photography, illustration, artistic and technical drawing, cinema, opera and theatre designs and, most recently, computer-produced images. We shall be shown the power and diversity of the modern architectural vision in the work of artists such as Monet or Dubuffet, Niepce or Bill Brandt, Schinkel or Stirling, Meliès or Fellini, Hergé or Bob Wilson.

Architecture is the one cultural field in which mankind most strongly influences and conditions his own existence. It is the one form of artistic production which we cannot switch off or ignore and it is for this reason that Jean Dethier, director of the exhibition, has chosen European architecture (both built and unbuilt) as the common denominator in all the works presented. He hopes that this exhibition may help to counteract the sentiments of impotence which the public often experience in relation to their built environment.

The core of the exhibition, in quantitative terms, is made up of architect's drawings (accounting for over half of the works shown) gathered from about 200 collections in western Europe and for the most part never before exhibited to the public. The architect's drawing - from the first conceptual sketch to the finished presentation drawing - plays a vital role in the creative process and it is at this stage that the finished product is determined. Yet the architect's role has acquired such an aura of exclusive "professionalism" that the public erroneously considers itself unqualified to partake in or pass judgement on his work. It is hoped that this exhibition will familiarise the public with the architect's drawing, thus demystifying it and, possibly,



# Information Presse CCI

3

Centre Georges Pompidou



making a step towards a more reciprocal and democratic approach to our environment. The chronological design of the exhibition enables a clear understanding of the main changes in drawing styles and suggests their links with the changing relationship between architect and public over the last 160 years. It becomes evident, for example, that the heyday of the perspective drawing (the type of drawing most intelligible to the layman) in England was during the 19th century when architects were most keen to woo the wealthy decision makers into accepting their proposals. This concern for clarity and legibility is, however, no longer to be found in the drawings of the 1940s and 1950s when architects were fully employed and had less need to take account of the tastes of their future inhabitants. The drawings of the 19th century were aimed at a limited elite but perhaps, now, we could attempt to achieve a similar clarity destined for a wider public ?

The other half of the exhibition is made up of paintings, photographs (the date of the first photograph, 1826, has been chosen as the starting point of the exhibition), designs for cinema, opera and theatre sets, cartoons and other illustrations. The aims behind this varied selection of material are manifold : the organisers hope to indicate the wealth and variety of our fantasies about architecture ; to explore the similarities or differences between our real environment and that of which we dream ; to show how artists express our attitudes towards the architecture which surrounds us and to examine how they can criticise and/or influence it. Through the work of various artists, we feel the public's enthusiasm and fascination for certain constructions (such as the Eiffel Tower, painted in bright, joyful colours by Robert Delaunay, captured from every conceivable angle by umpteen photographers or reproduced on numerous objects from mugs to 'mouchoirs') or its dissatisfaction for others (such as the 'Modern'-style housing so cruelly and pertinently portrayed in the box-like sets of Jacques Tati's films).

Yet we are also made to see that architecture, despite a certain autonomy, is not produced in a vacuum apart from the other art forms but is the product of a wider cultural environment. By exhibiting works from different

./.

# Information Presse CCI

4

Centre Georges Pompidou



domains together, "Images et Imaginaires d'Architecture" also stresses these interrelationships and we see, for example, the striking similarities between the conceptual approach in photographs taken of the Bauhaus in the 1920s and the architectural drawings produced from within that building at the same time.

This exhibition presents the essence of two years' investigation in archives throughout Europe by a team of researchers at the Centre Pompidou : its aim is to encourage a wider appreciation and understanding of architecture but above all it is designed to be enjoyed. We hope that the final result will be a sort of architectural firework display on which both architects and laymen will feast their eyes with pleasure.

## Design of the Exhibition

The design of this exhibition (measuring 1,300 square metres) differs to most shown over the last few years, particularly in the Pompidou Centre, in that it attempts to revive some of the traditional 19th-century principals of museography and to combine and reconcile them with certain modern ideas on this subject. In the half of the exhibition devoted to the 19th century, this approach is particularly evident in the manner chosen of hanging the works and the colour schemes employed.

Unlike the labyrinthine schemes to which we have become accustomed of late, this exhibition is designed for clarity and the entire area is divided into two by a large axial gallery. This central corridor plays a double role : it is the structural backbone of the exhibition and it is also a theatrical place of leisurely repose. For here the enigmatic play of marble and mirrors creates a magical atmosphere to counterbalance the sobriety of the adjoining rooms. It is flanked on either side by a series of 14 rooms, each related to a different decade in which the contemporary work of painters, architects, photographers and other artists will be presented in simultaneous confrontation. It is hoped that this will enable us to appreciate fully the avant-gardes, the constants, the neo-isms, or, more simply, just the diversity of approaches to this subject existing synchronically across 13 different countries of Europe.

./.

# Information Presse CCI

5

## Images et Imaginaires d'Architecture : The Book

The exhibition is accompanied by a book of the same title published by the Centre Pompidou and designed by Marc Walter under the direction of Jean Dethier. It includes over 400 illustrations, the majority of which have never been published before, and 30 articles by leading European critics and researchers of our time. It also contains a series of 'open letters' by about 30 contemporary architects in which they explore and explain the role of imagery in their work.

Format : 21 x 30 cms.

No. of pages : 432

No. of illustrations : over 400 including 115 in colour

Retail price : 160 French Francs

Annexes: bibliography, glossary, list of architectural archives in Europe, indexes, etc...



Centre Georges Pompidou

# Information Presse CCI

6

## IMAGES ET IMAGINAIRES D'ARCHITECTURE

1826 - 1984

### SOME FACTS

- This exhibition will be shown in the 'Grande Galerie' (fifth floor) of the Centre Georges Pompidou from March 8th to May 28th 1984.
- The aim of the exhibition is to present a panorama of the pictorial representation of architecture in western Europe from the early 19th century to the present day.
- Emphasis will be placed on three major modes of representation : drawing, painting and photography. These will be accompanied by complementary material such as stills from films, designs for theatre sets, cartoons, etc.
- The date 1826 has been selected as a starting point on account of the production of the first photograph (itself depicting architecture) by Nicephore Niepce in that year.
- The exhibition will include approximately 50 paintings, 200 photographs and 400 drawings with work by many of the most celebrated artists of the last 160 years as well as that of certain lesser known 'petits maîtres' whose approach to the representation of architecture was of particular interest.
- As the title of the exhibition indicates, artworks depicting both imaginary and existing buildings will be included : those in the latter category must have been constructed in western Europe during the last two centuries.
- Our primary concern is to look at the evolution of the architectural image in modern society. The exhibition will also, inevitably, tell a secondary tale : the history of architecture itself since the beginning of the industrial revolution.
- The exhibition will be accompanied by a 432-page catalogue (format 21 x 30 cms.) with over 400 illustrations and articles by many of the leading theoreticians and practitioners of today.

Centre Georges Pompidou





# Information Presse CCI

7

-The exhibition has been directed by Jean DETHIER, architectural advisor and exhibition director at the Centre Pompidou, who has been responsible for numerous exhibitions there including "Le Temps des Gares" ("All Stations") and "Des Architectures de Terre" ("Down to Earth").

-With original material (most of it previously unpublished) from over 150 archives, this exhibition will provide the first attempt to date to present an interdisciplinary synthesis of the many images of architecture of 19th- and 20th-century Europe.

Centre Georges Pompidou

