

La Chaux-de-Fonds – Chandigarh – Brasilia

Utopie et réalité de l'urbanisme au XXe siècle

La Chaux-de-Fonds – Chandigarh – Brasilia

Utopia and the Reality of Urbanism in the 20th Century

Colloque international et interdisciplinaire organisé par
le Comité de l'Association Maison blanche, La Chaux-de-Fonds,
et la Section d'histoire de l'art de l'Université de Lausanne

La Chaux-de-Fonds
du 29 au 31 octobre 2010

Intervenants et résumés des conférences

SESSION I

La Chaux-de-Fonds : exception ou modèle ?

Jacques GUBLER

Historien de l'art, Jacques Gubler enseigne à Lausanne, Genève, Philadelphie, Newark, Mendrisio. Il s'est fait connaître, notamment, pour ses publications dans le domaine de l'architecture moderne de la Suisse et les avant-gardes internationales, tels qu'Alberto Sartoris, Viollet-le-Duc, François Hennebique et le béton armé, Jeanneret avant Le Corbusier, L.H. de Koninck, l'architecture contemporaine en Suisse française et au Tessin, l'histoire urbaine de La Chaux-de-Fonds, Fribourg, Arcachon et Newark, NJ.

La Chaux de-Fonds, «ville manufacture» :

Centralité, linéarité, mixité ;

Beauté anonyme > < beauté pittoresque

A partir de l'incendie fondateur (1794) et jusqu'aux événements médiatiques récents (Centenaire LC puis sceau de l'UNESCO) cette présentation survolera l'abondante iconographie locale, cherchant à préciser quelques notions générales qui pourraient illustrer le modèle d'urbanisme chaux-de-fonnier. Seront opposées les notions de centralité et de linéarité, de régularité orthogonale et d'irrégularité pragmatique, de zonage et de mixité, de beauté anonyme et de beauté pittoresque. L'accent portera moins sur les personnes que sur la richesse de la «mémoire collective». La critique virulente adressée par Jeanneret-Le Corbusier à l'urbanisme de sa ville natale (absence d'urbanité, nécessité de construire des ensembles monumentaux) restera dans l'ombre. Bien loin du projet utopique corbuséen, l'accent portera sur le pragmatisme mis en route il y a deux siècles par la «police du feu & des constructions», les ingénieurs et les entrepreneurs qui développent un plan d'habitation adapté au territoire de la «ville manufacture».

Jacques GUBLER

Jacques Gubler is an art historian who lectures in Lausanne, Geneva, Philadelphia, Newark (NJ) and Mendrisio. He is well-known for his publications on modern Swiss architecture and international avant-garde projects such as Alberto Sartoris, Viollet-le-Duc, François Hennebique and reinforced concrete, Jeanneret before he was called Le Corbusier, L.H. de Koninck, contemporary architecture in the French part of Switzerland and in Tessin, the urban history of La Chaux-de-Fonds, Fribourg, Arcachon and Newark (NJ).

La Chaux-de-Fonds, "factory city":

Centrality, linearity, mixity;

Anonymous beauty >< picturesque beauty

This lecture covers the period from the influential fire (1794) to recent events (the 100th anniversary of Le Corbusier's birth and the inclusion of La Chaux-de-Fonds in the UNESCO list of sites); it will touch on the abundant local iconography and indicate a few general notions to illustrate the urban model of

La Chaux-de-Fonds. Different ideas will be opposed: centrality and linearity, orthogonal regularity and pragmatic irregularity, zoning and mixity, anonymous beauty and picturesque beauty. The emphasis will be on the richness of "collective memory" rather than on the people. Jeanneret-Le Corbusier's virulent criticism of the urbanism of his hometown (lack of urbanity, need to build monumental units) will remain in the shadows. Far from Le Corbusier's utopian project, this presentation will concentrate more on the pragmatism applied two centuries ago by the "Fire and Building Department", by the engineers and builders who developed a housing plan adapted to the "factory city".

Dave LÜTHI

Né à La Chaux-de-Fonds, Dave Lüthi est professeur assistant en histoire de l'architecture et du patrimoine à l'Université de Lausanne. Ses recherches portent en particulier sur l'architecture suisse des XIXe et XXe siècles, l'histoire de la restauration des monuments historiques et le patrimoine funéraire de l'Ancien régime.

Relecture d'une ville : La Chaux-de-Fonds, patrie et musée imaginaire de Charles-Edouard Jeanneret

En dépit de son uniformité apparente, La Chaux-de-Fonds catalyse de nombreux courants architecturaux et urbanistiques européens du XIXe siècle qui, à la lumière des recherches récentes, s'avèrent d'une variété étonnante. Sans prétendre que ces différentes couches superposées ou juxtaposées ont toutes été perçues et comprises par Jeanneret, il vaut pourtant la peine d'en effectuer une relecture ; on remet ainsi en évidence l'extrême modernité formelle de la ville et l'importance de la circulation des modèles architecturaux, éléments qui ont sans aucun doute ouvert et stimulé l'esprit du jeune architecte.

Dave LÜTHI

Dave Lüthi was born in La Chaux-de-Fonds and is an assistant professor of History of Architecture and Heritage at the University of Lausanne. His research focuses on Swiss architecture in the 19th and 20th centuries, the history of the restoration of historical monuments and the funeral heritage (graveyards, etc) of the "Ancien Régime".

Revisiting a city: La Chaux-de-Fonds, Charles-Edouard Jeanneret's hometown and imaginary museum

In spite of its apparent uniformity, La Chaux-de-Fonds is a meeting point for a great number of European architectural and urban movements of the 19th century that really are, as recent research shows, astonishingly varied. These different aspects are juxtaposed or superposed and it's worth studying them again, although Jeanneret himself may not have perceived and understood all of them; thus the speaker will highlight the extreme formal modernity of the city and the importance of the circulation of architectural models, all elements which probably opened and stimulated the young architect's mind.

Franziska BOLLEREY

Prof. Dr. Franziska Bollerey reads Cultural History, History of Architecture and Urbanism and conducts research in these fields at the Delft University of Technology. She is head of the Institute of History of Art, Architecture and Urbanism (IHAAU). Her range of scientific interest includes History of Urbanism of the 19th and 20th century, especially of great metropolitan cities. Her research work is furthermore focused on utopian concepts and the politics and architectural designs of the 1920ies. On these topics she published numerous books and articles. More than fifteen monographs of great metropolises of the world from Berlin in 1982 to Mumbai in 2010 in their aspect as complex organisms form the core of her academic work. In 2008 she launched the edition of the IHAAU-Bulletin "Ezelsoren".

Innovation or "Nothing New under the Sun"

- 1. A style, its propagation, its mathematical base and its ethical claim*
- 2. The dissolution of cities; how the images compare*
- 3. The strength of the utopian*

What was genuinely innovative in the deeds and theories of the architects and town planners of the inter-war period? Or to what extent are they part of a process linking the past with the future? For the innovative is not per se something eruptive. The pursuit of the New, even when interpreted by its protagonists as a break with the old, draws consciously or unconsciously on what has gone before. But what was the New?

SESSION II

Chandigarh & Brasilia : deux utopies réalisées

Manmohan LAL SARIN

Senior Advocate, Manmohan Lal Sarin lives in Chandigarh since 1955. After studying at the St. John's High School in Chandigarh, he was accepted by the government College and studied at the Law Department in Chandigarh and at the Northwestern University in Chicago (USA).

Living in Chandigarh from January 1, 1955, onwards...

My parents owned a huge property in Lahore (Now in Pakistan) but had to abandon everything during the disastrous partition of the country in 1947. This brought them to India as Refugees. They had to start life again.

Chandigarh was planned by Le Corbusier and designed to rehabilitate the Refugees, like my parents, and at the same time to represent modern India.

In 1952 my parents bought 2500 sq.yards plot for Rs.12,500/- and all their colleagues thought they were mad as there was no habitation around.

My father being a lawyer moved down to Chandigarh on January 1, 1955 when the High Court building was complete. The High Court was inaugurated by the first Prime Minister of India, Pt. Jawahar Lal Nehru on 19.3.1955 when both my father and I (a small boy then) were present. It was designed for 9 Judges. With the passage of time the number of Courts were increased from 9 to 15 to 19 to 23 and now to 68. To go from one end of the High Court to the other, one has to walk almost one & a half kilometers.

Chandigarh has been a grand success. Thanks to the spirit of its people but it has also faced many problems.

High Court

In 1955 there were 35 lawyers and only one had a car. Today there are over 6000 lawyers and over 2000 cars come to the High Court daily which need to be parked. So currently a huge multi-level parking project is going on. There are daily traffic jams.

Le Corbusier had designed 9 tapestries, one for each Court. A few years ago our Chief Justice removed the largest tapestry in Court Room No.1 because his doctor told him that it was a dust collector and bad for his health. A few of us had to write to the President of India to have the tapestry restored. We won.

Similarly many changes have been made internally in the Court rooms which Le Corbusier had never dreamt of.

Chandigarh General

Though Chandigarh City was planned for only 5,00,000 people, we already have over 13,00,000 in Chandigarh and its surrounding areas. There is a huge pressure on the facilities provided in the original plan.

The values of land have shot-up and due to commercial pressures people/groups of people want to exploit the success of Chandigarh for monetary gains.

The Administration had permitted the conversion of homes into apartments which compelled a few of us to go and meet Mrs.Sonia Gandhi to stop further conversion as the very master-plan would be destroyed. We succeeded.

However, a lot of totally haphazard development within Chandigarh has taken place without any clear planning.

Citizens have had to resort to Public Interest Litigation to force the hands of the Government to make a master-plan for the areas yet not developed so that the same can be done professionally and in an organized manner. The exercise is in progress.

The Periphery of Chandigarh

Le Corbusier had planned to have a periphery of 10 miles around the City to provide for the future expansion of the capital and to prevent growth of slums and ramshackled construction. This, the Authorities have failed to enforce and haphazard and unplanned construction has come up on most sides of Chandigarh. The development on the side of Haryana is patently better than on the side of Punjab. This failure is attributable to the lack of political will of the elected representatives in the adjoining States.

Now the one area towards the North-West is being threatened as the State of Punjab has permitted multi-storied buildings to come up at a stones-throw from the Capitol Complex. Many citizens and others have objected but a lot has to be done.

Chandigarh, the City Beautiful, is a success no doubt but to protect it from becoming a total disaster, places a huge burden on those who love it and would like to preserve it, like me.

Gilles BARBEY

Architecte, Gilles Barbey a été formé à l'EPFZ avec Sigfried Giedion, alors secrétaire des CIAM. Après une brève carrière de projeteur-bâtitseur, il conduit diverses missions d'enseignement à l'EAUG et à l'EPFL. Dès 1970, il consacre ses recherches à la psychologie de l'environnement et à l'écologie sociale, au niveau international (IAPS). Il a fait l'exégèse de l'espace architectural, du logement et du chez-soi, et collaboré aux Inventaires d'architecture (FAS, INSA...) ainsi qu'à l'expertise des monuments historiques vaudois. Il enseigne la sauvegarde du patrimoine bâti (2ème et 3ème cycles EPFS). Fondateur de la collection "témoignages-archigraphy" aux Editions Infolio – travaux de recherche sur l'environnement construit – il travaille à l'adaptation d'une perspective phénoménologique susceptible d'étudier les valeurs immatérielles du patrimoine bâti (UNESCO 2003, ICOMOS 2008).

Gilles Barbey a travaillé à Londres en 1959 chez Maxwell Fry et Jane Drew, architectes associés à Pierre Jeanneret à Chandigarh entre 1950 et 1955 et spécialistes de l'architecture "tropicale". Trois visites à Chandigarh et des contacts avec d'anciens collègues de Pierre Jeanneret ont permis à Gilles Barbey de concevoir l'ouvrage actuellement en préparation aux Editions Infolio.

Rayonnement de Pierre Jeanneret, architecte d'envergure (1896-1967)

Une familiarité avec la vie et l'oeuvre de Pierre Jeanneret en France et en Inde permet de reconnaître le rôle capital de Pierre Jeanneret, seul et aux côtés de Le Corbusier. Les projets d'avant-guerre (1939-1945) souvent non réalisés, démontrent l'importance de Pierre Jeanneret comme concepteur de plans inventifs. A Chandigarh (1950-1965), Pierre Jeanneret est urbaniste en chef du Penjab, directeur de l'Ecole d'architecture et auteur de nombreux édifices, en plus de sa mission de réalisateur du Capitole, selon les plans de LC.

Modeste de nature, Pierre Jeanneret ne s'affiche guère. Il construit de ses mains du mobilier et des bateaux. L'influence qu'il exerce de son vivant et au-delà est importante et méconnue. Aucun hommage public ne lui a été rendu sous forme d'exposition magistrale, alors que ses compagnons de travail, Le Corbusier et Charlotte Perriand, ont été abondamment célébrés.

Les mesures d'encouragement à approfondir les valeurs immatérielles du patrimoine bâti sont un motif de rappel de l'oeuvre conçue par Pierre Jeanneret.

Gilles BARBEY

The architect Gilles Barbey trained at the EPFZ (in Zurich) with Sigfried Giedon, then secretary of the CIAM. After a brief career as a planner-builder, he conducted different teaching missions at the EAUG and at the EPFL (Lausanne). Since 1970 he has devoted his research to environment psychology and social ecology at an international level (IAPS).

He wrote a critical interpretation of architectural space, of housing and the home and collaborated on the architectural inventories (FAS, INSA, ..) as well as on the evaluation of the historical monuments of the canton of Vaud. He teaches building conservation (2nd and 3rd cycles at the EPFS). As the founder of the collection "témoignages-archigraphy", published by "Infolio" - research on buildings in their environment - he is working on the adaptation of a phenomenological perspective likely to study the immaterial values of our building heritage (UNESCO 2003, ICOMOS 2008).

Gilles Barbey worked in London in 1959 for Maxwell Fry and Jane Drew, associate architects of Pierre Jeanneret in Chandigarh from 1950 to 1955 and specialists in "tropical" architecture. Thanks to three visits to Chandigarh and contact with Pierre Jeanneret's former colleagues, Gilles Barbey has been able to conceive the book which is currently being prepared by "Infolio".

The influence of Pierre Jeanneret, architect of calibre (1896-1967)

The vital role of Pierre Jeanneret, who worked both alone and with Le Corbusier, is obvious to anyone familiar with his life and works in France and India. The pre-war projects, which were often not realised, show the importance of Pierre Jeanneret as a creator of inventive plans. In Chandigarh (1950 – 1965) he was Penjab's chief town-planner, director of the School of Architecture and designer of many buildings, as well as being the person who built the Capitole from Le Corbusier's plans.

He was naturally modest and did not seek the limelight. He built furniture and boats with his own hands. Many are unaware of Pierre Jeanneret's significant influence both during his life and since his death. No public tribute has ever been paid to him, no teaching exhibition for instance, whereas his companions, Le Corbusier and Charlotte Perriand have been abundantly celebrated.

The initiatives designed to encourage the study of the immaterial values of our building heritage will remind us Pierre Jeanneret and his works.

Carlos Eduardo DIAS COMAS

Carlos Eduardo Dias Comas studied architecture in Porto Alegre, Philadelphia and Paris and has written and lectured extensively on Modern Brazilian Architecture and Urbanism both in his native country and abroad.

He is Full Professor at the the Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil, and editor of its Graduate Program in Architecture's magazine ARQTEXTO.

Brasilia: stratégies monumentales / Brasilia: monumental strategies

Monumentality was of the essence in the design of Brazil's new capital by Lucio Costa and Oscar Niemeyer, but it was a modern, anti-monumental

and controversial monumentality even though it was pursued through the evocation of proper precedents and assimilation of proper attributes at several levels, from the whole city to the singular civic building, according to the best Beaux-Arts tradition. A detailed identification of those precedents and attributes enriches our understanding of the architects' efforts and contribution to 20th century architecture and urbanism.

Richard J. WILLIAMS

*Richard Williams is professor of history of art and visual culture at the University of Edinburgh. He is the author of three major books: *After Modern Sculpture* (2000), *The Anxious City* (2004), and *Brazil: Modern Architectures in History* (2009). His current research concerns the representation of sexuality in modern architecture, and is due to appear as a book, *Sex and Buildings*, in 2012. He maintains extensive interests in Brazil and Brazilian urbanism.*

Sexuality, public space and the modernist city in Brazil

Brazil has always been represented as a place of unusual erotic freedom. This image of freedom was created in the first instance by European colonisers, but it subsequently became part of the nation's self-image, and was auto-generated as much as imposed. In the twentieth century, it had clear expression in architecture and urbanism, resulting – through the work of Oscar Niemeyer and others – a version of modernism with clear allusions to sex. This paper explores this question with particular reference to modernist public spaces, focusing on the way they represent sexuality in their physical forms, and the way they stage it through their use. The key example discussed here is the reconstruction of the Avenida Atlântica in Rio de Janeiro by Roberto Burle Marx from c. 1971. This beachfront strip, perhaps the most famous beachfront in the world, stages all Brazil's ambitions for an erotically liberated society, but brings with it a unique set of problems too. The Avenida Atlântica is discussed in relation to a range of other modernist urban projects (including central spaces in Brasília) in which the beach is the key figure. The relationship between the erotic ambitions of these spaces, and their lived reality is a key question.

SESSION III

La ville globalisée : heritage ou subversion du modernisme?

Frédéric PYTHON

Ayant obtenu une licence ès lettres de l'Université de Genève, Frédéric Python a travaillé comme mandataire régulier de la Ville et du Canton de Genève.

Depuis 2009, il est assistant du Prof. Dave Lüthi (Histoire de l'architecture et du patrimoine, Université de Lausanne), préparant une thèse sur l'architecte Edmond Fatio, pionnier du mouvement Heimatstil.

Frédéric Python

After an MA at the University of Geneva, Frédéric Python worked regularly for the City and the Canton of Geneva.

Since 2009, he has been Prof. Dave Lüthi's assistant (History of Architecture and Heritage at the University of Lausanne) and has been preparing a doctorate about the architect Edmond Fatio, pioneer of the "Heimatstil" movement.

Stanislaus VON MOOS

*Art Historian, *1940 in Lucerne, Switzerland. Has published monographs on Le Corbusier (1968ff.; revised and updated edition 2009), Italian Renaissance Architecture (Turm und Bollwerk, 1976), the Architecture of Venturi, Scott Brown & Associates (1st volume 1987; 2nd volume 1999) and the History of Industrial Design in Switzerland (Industrieästhetik, ARS HELVETICA, vol.XI, 1992). More recently his publications include Le Corbusier Before Le Corbusier (ed., together with Arthur Rüegg, 2001) and Ernst Scheidegger. Chandigarh 1956 (ed., 2010). His current research involves the history of modern architecture in Switzerland and the cross-pollinations between architecture and the visual arts since 1970. He has been professor of Modern Art at the University of Zurich (1983-2005) and is presently Vincent Scully Visiting Professor at Yale University.*

Urban Form as Mass Medium

Brasilia and Chandigarh are powerful reminders that architectural history, in the last fifty years more than ever, is also media history. Not only is our conception of those cities to a large degree the result of carefully calibrated media campaigns that involve photography and film, in both cases the iconicity of the urban form itself (granted its profoundly different character) obeys a logic of identity construction and marketing.

The paper will examine some well known and some less well known aspects of both cities and their relation both to strategies of modernization and of issues of political representation.

Vikramāditya PRAKASH

Dr. Vikramaditya Prakāsh is Professor of Architecture and Adjunct Professor of Landscape Architecture at the University of Washington, Box 355720, Seattle WA

Chandigarh Unbound: The Modern City in the Age of Globalization

The discussion will be how Chandigarh, as the embodiment of national-modernism, is responding to the new forces of globalization. The lecture will present a critical reading of the staging of city as a 'heritage city' at three scales: the individual building (The Tagore Theatre), the urban complex (The Governor's Palace) and the master plan (the new developments at the periphery). The presentation will be based on the work of Vikramaditya Prakash as part of The Aditya Prakash Foundation, and as part of the University of Washington's Chandigarh Program.

Philip URSPRUNG

Born 1963 in Baltimore, Philip Ursprung is Professor of Modern and Contemporary Art at the University of Zurich. He is the author of Grenzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art (Munich, 2003), Die Kunst der Gegenwart (Munich, 2010), and the editor of Herzog & de Meuron: Natural History (Montreal, 2002).

Globalization Takes Command: Santiago de Chile since 1973

After the destruction of its democracy by Pinochet, in 1973, Chile was fully exposed to the rawness of a deregulated economy. Nowhere else the effects of the early phase of globalization be studied more clearly. How can these transformations be localized in the spatiality of the city ? Can one describe the edges of globalization ? Is there a specific spatiality of „Empire“ in the sense of Michael Hardt and Antonio Negri ?

Kornelia IMESCH OECHSLIN

Prof. Dr. Kornelia Imesch Oechslin, Professeur d'histoire de l'art de la période contemporaine à l'Université de Lausanne.

Domaines de spécialisation scientifique : système de l'art globalisé, théorie de l'art, activités et concepts artistiques, art et études de genre, cinéma et art, art suisse. Co-éditrice et auteur de diverses publications liées à l'art de la période moderne et contemporaine.

Ville, urbanisme et branding. HafenCity Hamburg & Saadiyat Island Cultural District

Par les exemples de la « HafenCity Hamburg » et du « Saadiyat Island Cultural District » les rapports entre urbanisme, architecture et branding seront thématiques dans une perspective historique, culturelle et sociocritique.

Kornelia IMESCH OECHSLIN

Prof. Dr Kornelia Imesch Oechslin, Professor of Contemporary Art History at Lausanne University.

Fields of scientific specialisation: system of global art, art theory, artistic activities and concepts, art and genre study, cinema and art, Swiss art. Co-publisher and author of various publications about modern and contemporary art.

Town, urbanism et branding. Hafen-City Hamburg & Saadiyat Island Cultural District

Through the examples of the "Hafen-City Hamburg" and "Saadiyat Island Cultural District", the relationships between urbanism, architecture and branding will be studied in a historical, cultural and socio-critical perspective.

SESSION IV

La ville moderniste : littérature, photographie, cinéma

Céline EIDENBENZ

Née en 1978, de nationalité suisse et française, Céline Eidenbenz a étudié l'histoire de l'art à Lausanne, Vienne et Paris. Sur la base de son mémoire de licence intitulé *Salomé ou la « déesse de l'immortelle Hystérie »* et dirigé par le Professeur Philippe Junod, elle a présenté une exposition thématique à la Fondation Neumann (Gingins) en 2003. Suite à différentes expériences dans les musées, elle a poursuivi ses recherches à Paris grâce à une bourse au Centre allemand d'histoire de l'art. Actuellement, elle est assistante à l'Université de Lausanne et prépare un doctorat interdisciplinaire intitulé *Expressions du déséquilibre. L'hystérie, l'artiste et le médecin (1870-1905)*, sous la direction de Prof. Dario Gamboni et Prof. Vincent Barras. Depuis 2008, elle est associée au module de recherche *Art et psychologie autour de 1900*, dans le cadre du programme doctoral *Art & Science* mené par les Universités de Berne, Fribourg, Genève, Lausanne et Zurich.

Céline EIDENBENZ

Born both Swiss and French in 1978, Céline Eidenbenz studied art history in Lausanne, Vienna and Paris. In 2003, she presented a thematic exhibition at the Neumann Foundation (Gingins) based on her MA dissertation entitled "Salomé ou la déesse de l'Immortelle Hystérie" and under the guidance of Professor Philippe Junod. Armed with her experience in different museums, she was able to continue her research in Paris thanks to a scholarship at the German Centre for art history. At present, she's an assistant at Lausanne University and is preparing an interdisciplinary doctorate called "Expressions du déséquilibre. L'hystérie, l'artiste et le médecin (1870-1905)" under Prof. Dario Gamboni and Prof. Vincent Barras. Since 2008 she has been participating in the research module Art et psychologie autour de 1900, as part of the doctorate programme Art et Science led by the universities of Bern, Fribourg, Genève, Lausanne and Zurich.

Hans-Peter MEIER-DALLACH

Hans-Peter Meier-Dallach, Prof. Dr.

Founder and Director of cultur prospectiv, a research institute, addressing projects in urban and regional development, dynamics of socio-cultural processes. The network organization World Drives initiated transnational research projects as well as cultural projects building bridges between social science and arts.

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Cendrars, Corbusier, Chevrolet

An essay on modern times made in La Chaux-de-Fonds

Is it a coincidence that three personalities have been born coevally in the same location, La Chaux-de-Fonds, and started from there as original protagonists for modernity? Despite of common motifs, the three men pursued different roads. The pervasive force of modernization is the mobility rush of Chevrolet who was the constructor and pilot of car races in the USA. Corbusier freed the habitations from its chthonic conservatism. Finally Cendrars is like an oversea bag of poetic and prosaic imaginations. Chevrolet fits a mono linear trajectory to modernity, the predominance of speed. Le Corbusier elaborates a multiple trajectory; in his work modern urbanism and architecture is influenced by the memory of archaic forms. But the most fascinating think tank of future is Cendrars playing with a rich repertoire of locations and time horizons back to the Middle Ages.

Mario LÜSCHER

Mario Lüscher est doctorant du FNS à la Section d'histoire de l'art de l'Université de Lausanne, auprès de la Prof. Dr. Kornelia Imesch Oechslin. Son poste fait partie du projet du FNS „Kunst, Kunstbetrieb und Wissensgesellschaft Schweiz. Konstruktionen kultureller Identität in der Schweizer Filmwochenschau“, sous la direction de la Prof. Dr. Kornelia Imesch Oechslin et de la Prof. Dr. Sigrid Schade, Institute for Cultural Studies in the Arts, Zurich.

La Suisse en photographie. Une exposition d'architecture itinérante en URSS

L'exposition *Architecture d'aujourd'hui en Suisse*, organisée par Pro Helvetia, fera itinérance entre 1968 et 1972 en URSS et dans les pays de l'Europe de l'Est. Elle se profile comme un événement de

transition de plusieurs façons. Ayant eu quelques antécédents suisses dans le champ de l'architecture, l'exposition de 1968 est confrontée à des conditions historiques, sociales et institutionnelles bien modifiées. Les codes de la représentation officielle suisse autant que le discours antisoviétique ainsi qu'ils sont articulés à l'occasion de l'Exposition nationale de 1964 sont dans un état de lente déliquescence, alors que le rôle institutionnel de Pro Helvetia, responsable des échanges culturels, dans les pays de l'Est notamment, s'est consolidé au milieu des années 60. Dans une atmosphère de guerre froide persistante, les diverses exigences de ce nouveau point de départ ont abouti à une solution courageuse dont le choix de l'architecture contemporaine (plus de 600 photographies sur des panneaux d'aluminium) comme sujet de représentation de bonne tradition était la confirmation ultime.

Mario LÜSCHER

Mario Lüscher is a PhD student for the FNS (Swiss National Fund) in the Department of Art History at the University of Lausanne with Prof. Dr Kornelia Imesch Oechslin. His research is part of the project "Kunst, Kunstbetrieb und Wissensgesellschaft Schweiz. Konstruktionen kultureller Identität in der Schweizer Filmwochenschau", under the guidance of Prof. Dr Kornelia Imesch Oechslin and Prof. Dr. Sigrid Schade, Institute for Cultural Studies in the Arts, Zurich.

Switzerland through photography. A travelling architecture exhibition in the USSR

The exhibition Architecture d'aujourd'hui en Suisse (Architecture in Switzerland Today), organised by Pro Helvetia, travelled through the USSR and Eastern Europe from 1968 to 1972. It can be considered as a transition event in several ways. This 1968 exhibition had to face very different historical, social and institutional conditions from those faced by the preceding Swiss architectural exhibitions. The codes of official Swiss representation, as well as the anti-Soviet speech used to express these codes at the 1964 National Exhibition, were slowly falling into disuse whereas the institutional role of Pro Helvetia, responsible for cultural exchanges especially in Eastern Europe, grew stronger in the mid 1960s. In the continuing cold-war atmosphere, the various demands of this new climate led to a courageous decision to show contemporary architecture (over 600 photographs on aluminium panels) – which confirmed the growing strength of the institution.

Heliana ANGOTTI-SALGUEIRO

Historienne de l'art par l'EHESS de Paris (prix de la meilleure thèse en 1992, publiée en 1997), chercheuse à São Paulo et commissaire d'expositions, Heliana Angotti-Salgueiro travaille sur les biographies intellectuelles (expériences de déplacement et transfert des modèles entre la France et le Brésil) inscrites dans l'histoire culturelle des villes et de l'architecture.

Brasilia, « ville radieuse » photogénique

Módulo, revue créée par Oscar Niemeyer pour soutenir la construction de Brasília, ouvre ses pages en 1955 avec une photo de Le Corbusier, en rappelant que son titre est redevable au « Maître ». Le Français Marcel Gautherot, principal photographe de cette revue, a été un lecteur des principes urbanistiques de Le Corbusier lors de sa jeunesse européenne, et a travaillé pour Niemeyer dès les premières oeuvres de celui-ci. Gautherot sera l'un des responsables de la diffusion de la nouvelle architecture brésilienne dans la presse spécialisée internationale. Il enregistrera le déroulement des travaux de Brasília à travers des séries photographiques qui nous amènent à étudier les survivances de la vision photographique moderniste de l'autre côté de l'Atlantique.

Heliana ANGOTTI-SALGUEIRO

Art historian at the EHESS in Paris, (prize for the best doctorate in 1992, published in 1997), researcher in Sao Paulo and exhibition organiser, Heliana Angotti-Salgueiro is working on intellectual biographies (experiments in the transfer of models between France and Brazil) in the field of the cultural history of cities and architecture.

Brasilia, photogenic "radiant city"

Modulo, a review created by Oscar Niemeyer to support Brasilia's construction, starts in 1955 with a photograph of Le Corbusier, reminding us that it owes its title to the "Master". The Frenchman Marcel Gautherot, main photographer for the review, had read about Le Corbusier's town-planning principles during his European youth and had worked for Niemeyer from the beginning. Gautherot, among others, was to be responsible for disseminating the new Brazilian architecture in the specialized international press. He recorded the construction of Brasilia through a series of photographs which allow us to observe the remains of the modernist photographic vision across the Atlantic.

François ALBERA

Professeur d'Histoire et esthétique du cinéma à l'Université de Lausanne, François ALBERA est notamment l'auteur de : "*Eisenstein et le constructivisme russe*" (1990), "*Albatros, des Russes à Paris (1919-1929)*" (1995), "*L'Avant-garde au cinéma*" (2008). Il a édité ou co-édité plusieurs ouvrages collectifs et des recueils de textes (dont "*Glass House*" d'Eisenstein, 2009 et "*Cinema Beyond Film*", 2010). Il est également l'auteur de différents articles sur le décor, l'espace, la maison au cinéma.

L'écran de l'architecture moderne

A la fin des années 1910 et durant les années 1920 le cinéma accompagne, se nourrit et parfois promeut l'architecture moderne (décors et sujets de films de fiction, documentaires sur des constructions ou des projets).

Ce mouvement qui procède d'un certain engagement partisan s'institutionnalise après la Seconde Guerre mondiale à travers le "genre" du film sur l'art et nombre de documentaires informatifs tandis que la fiction instille le soupçon à l'endroit de l'idéal moderne, accompagnant les courants d'opinion critiques qui font porter à l'architecture la responsabilité des problèmes sociaux.

François ALBERA

Professor of History and Cinema Aesthetics at Lausanne University, François Albera is the author of "Eisenstein et le constructivisme russe" (1990), "Albatros, des Russes à Paris, 1919-1929" (1995), "L'Avant-garde au cinéma" (2008). He edited or co-edited several collective books and collections of texts (e.g. "Glass House" by Eisenstein, 2009 and "Cinema Beyond Film", 2010). He's also the author of various articles about settings, space and houses in cinema.

The screen of modern architecture

At the end of the 1910s and during the 1920s, the cinema accompanied, was inspired by, and sometimes promoted, modern architecture (settings or topics of fiction movies, documentaries about buildings or projects).

This movement, which arose from a somewhat partisan attitude, became an institution after World War II through films about art and numerous documentaries, whereas fiction instilled a suspicion about modern art, as did critical currents in public opinion which blamed architecture for social problems.