APPENDIX-7

VALORISATION OF LE CORBUSIER'S WORKS

During the past two decades, no major museum show has addressed the many aspects that still make Le Corbusier's work, such an important point of reference for contemporary architecture and urbanism. The aim of these recent exhibitions is to present a decidedly contemporary view of Le Corbusier's work by incorporating the results of recent scholarly research, while also providing a comprehensive introduction to the subject for younger generations, who already regard his oeuvre primarily within the context of twentieth-century cultural history. The exhibition provides an historic survey of Le Corbusier's oeuvre, beginning with the early works in his Swiss hometown of La Chaux-de-Fonds, proceeding to the white, cubic buildings of the 1920s and culminating in the late monumental works of Ronchamp (1950-55) and the buildings for Chandigarh (1952-64). Yet the exhibition offers an interpretation of Le Corbusier's work that goes far beyond its chronological evolution and prolific range. Divided into three sections entitled "Contexts", "Privacy and Publicity" and "Built Art", the show also focuses on major themes in his work, such as his ongoing interest in the Mediterranean and the Orient, his drift toward organic forms in the 1930s, as well as his exploration of new technologies and media. The quality of the exhibition is enhanced by a rare selection of artefacts from the Fondation Le Corbusier. It includes his most important architectural works represented by both original and newly built models. Several reconstructed interiors demonstrate Le Corbusier's conception of domestic space. Among the highlights of the exhibition are the monumental mural painting from his own office at Rue de Sévres in Paris, a large-scale model of the Philips Pavilion (1958) that reflects Le Corbusier's anticipation of today's computer-generated architecture, original film footage shot by the architect in Arcachon and Rio de Janeiro, and a reconstruction of the model of Le Corbusier's utopian master plan for Paris, the Plan Voisin (1925), which established his reputation as one of the most advanced thinkers of the time. With a rich variety of media, the exhibition illuminates determining factors in the creative process of Le Corbusier's projects by identifying their historical sources and revealing some of their underlying technical, formal and philosophical preoccupations. An extensive catalogue features essays on major topics of the retrospective. Authors include Stanislaus von Moos, Arthur Ruegg, Jean-Louis Cohen, Beatriz Colomina, Niklas Maak and Mateo Kries among others. On display at the Netherlands Architecture Institute, Rotterdam between 26 May - 2 September 2007, at the Vitra Design Museum, 28 September 2007 - 10 February 2008. The works of Le Corbusier, maquette pour le projet de la gare d'Orsay were also displayed at Museum Berardo, Lisbon : 15 May - 15 August 2008, to be followed by a display at Royal Institute of British Architects, Liverpool :2 October 2008 - 11 January 2009, and the Royal Institute of British Architects, London:12 February - 17 March 2009.