

# Exploring Chandigarh

तलाश

चण्डीगढ़

Alliance Française  
Chandigarh  
College of Architecture  
Chandigarh

Pierrick Mouton,  
Visual artist  
Benoît Santiard,  
Art director



The project of Pierrick Mouton and Benoît Santiard which is interested in the architectural cultural and societal project developed in the city of Chandigarh in India, is in between research, documentary, experience, narration and speculation.

All these modes of interaction with reality seem to be the means chosen by the two French artists to try to understand the project as utopian as realistic, orchestrated by Le Corbusier and Pierre Jeanneret, two other men of the twentieth century.

Not only is this project based on exploring the strengths of ideologies to be located and embodied in various predefined territories, but also the methods orchestrated by Pierrick Mouton and Benoît Santiard matters. By linking spaces, actors and temporalities, their practices will try to create a space/time in which people and ideas will meet to understand the city and its challenges to a greater extent.

The challenges that will emanate from this above, will also be the means to question the human, will that under the guise of a better world, build structures forgetting the fragmentation of our realities.

Margaux Bonopera  
Assistant curator, Fondation Van Gogh, Arles



The open hand became the official emblem and logo of Chandigarh. This polysemous symbol expresses the will to act for the other, and with the other. Le Corbusier says: “Recognize this open hand, erected as a sign of reconciliation – open to give, open to receive”.

This ideological posture (giving, receiving) is at the heart of an artistic project orchestrated by Pierrick Mouton, artist, and Benoît Santiard, art director. Pierrick Mouton works with film and installation. Benoît Santiard is co-founder of the studio Building Paris, and has been teaching communication at the Architecture School in Marne-la-Vallée since 2008.

Their association within this residency crosses points of views through various mediums: interview, text, sound, photography, edition. Their research includes the inhabitants of Chandigarh, students of the Chandigarh College of Architecture and local craftsmen.

Pierrick’s work focuses on reinterpreting the city through its history, in order to reactivate elements of the past in the present and reveal them to the inhabitants. Each event or installation is documented. In collaboration with the students of the Chandigarh College of Architecture, Benoît seeks to establish a dialogue on heritage and uses, through field investigative work. A collection of photos made by the students becomes an own-growing material to tell the story of the city in the eyes of architecture apprentices.

The goal of this project is to be physically present in the city, through events and exhibitions. Pierrick and Benoît would like to follow-up the different projects in the city and maintain the relationships they established during their stay in Chandigarh. Open to give, open to receive.

Building Chandigarh  
15th september – 4th october 2019  
Pierrick Mouton & Benoît Santiard

Press conference  
Tuesday 17th september  
U.T Guest House, Chandigarh

Rose garden event  
Friday 27th september  
3 pm – 4 pm  
Rose garden, Chandigarh

Workshop  
Chandigarh College of Architecture (CCA)  
23th – 27th september

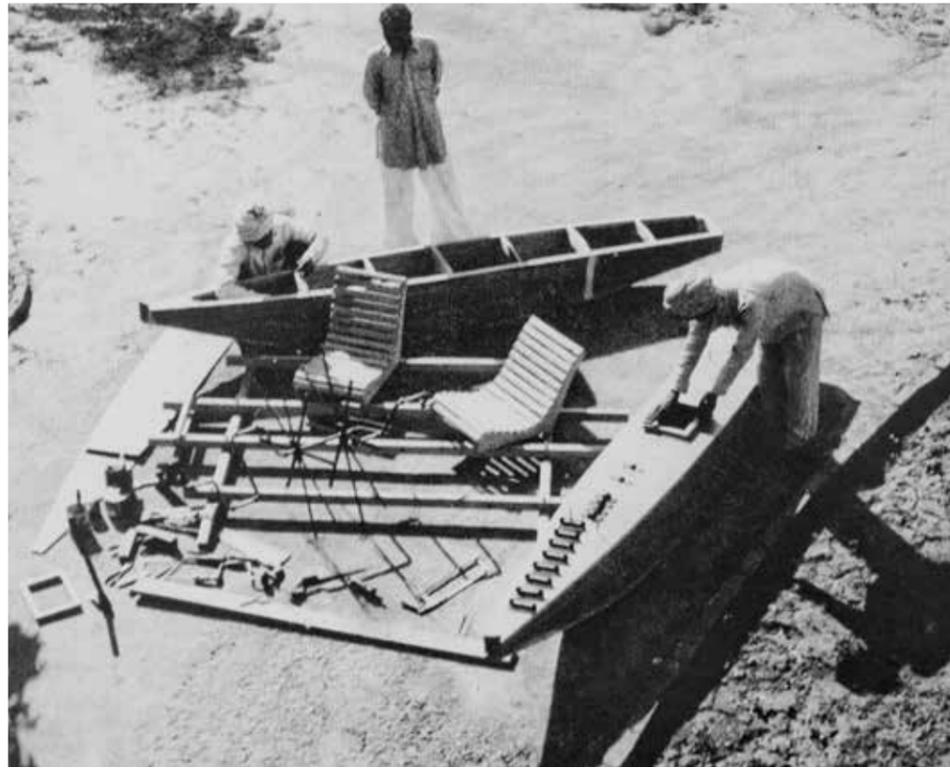
Pierre Jeanneret pedal boat event  
Tuesday 1st october  
4.30 pm – 5.30 pm  
Sukhna Lake, Chandigarh

Building Chandigarh  
Opening show  
Alliance Française, Chandigarh  
Tuesday 1st october  
6 pm – 9 pm



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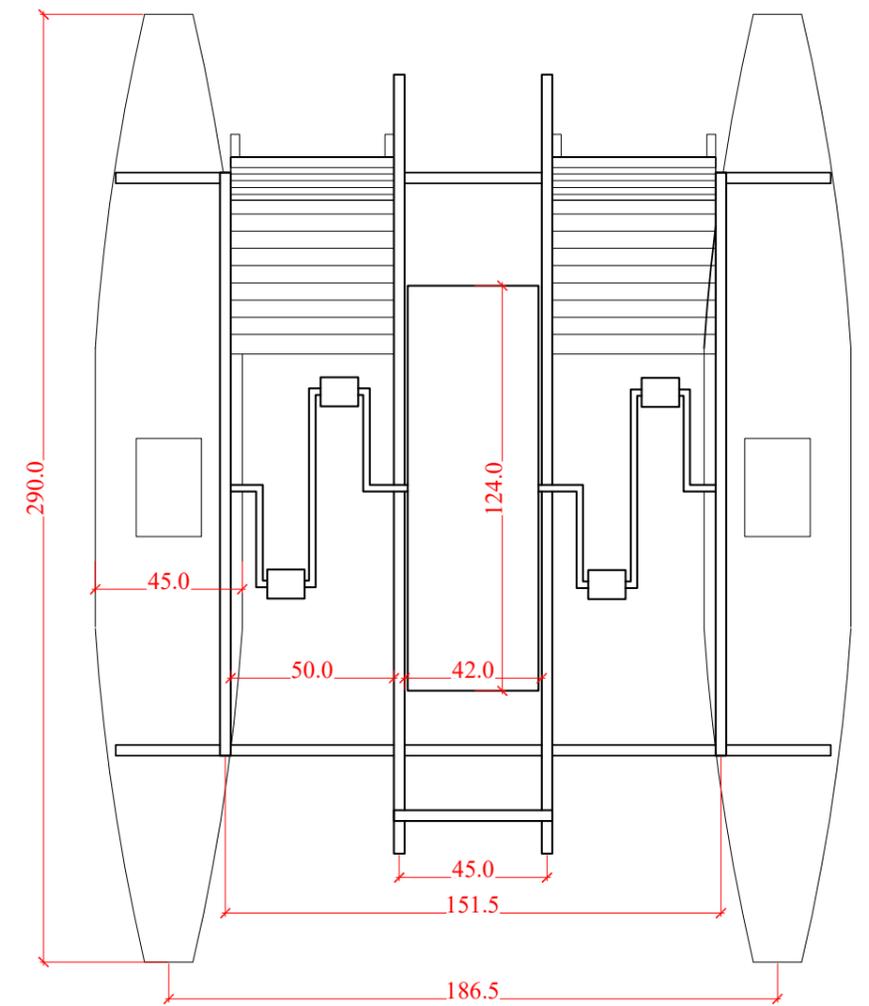
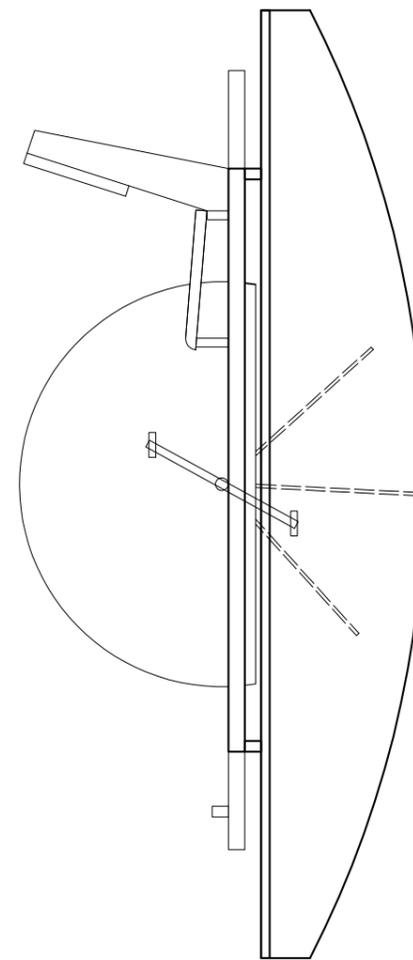
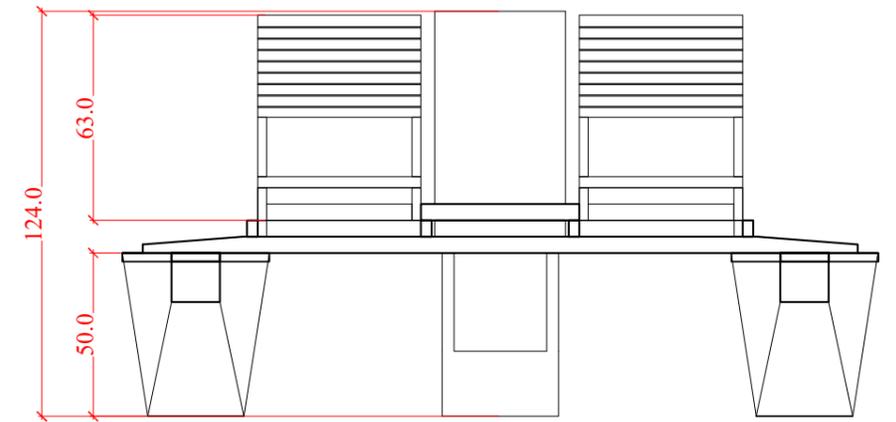


## A. Course around the lake

In 1954, Le Corbusier and the town planner P.L. Verma build Lake Sukhna, a large artificial lake on the northeastern part of the city of Chandigarh. Le Corbusier insisted on the prohibition of motorboats and Pierre Jeanneret realized a pedal boat specifically designed for the lake. The latter will ask at the end of his life that his ashes are scattered on this lake.



PEDALO  
 PIERRE JEANNERET  
 échelle : 1/20e  
 format : A4





















# Pierre Jeanneret-inspired wooden boat to start sailing on Sukhna from October 1

Rachna Verma  
@chandi@thehindu.com

CHANDIGARH: French artistes Pierrick Mouton and Benoit Santiard will be bringing back to life the 'Pedalo wooden boat', which would soon sail on the Sukhna lake.

The boat was originally designed by French architect Pierre Jeanneret. The reconstruction of the boat is part of the project initiated by Mouton and Santiard, 'Building Chandigarh', in collaboration with Alliance Francaise.

The project is based on the basic principle of Le Corbusier — open to receive and open to give, said Mouton.

Under the project, the two French artistes have revived



An old picture of Le Corbusier and Pierre Jeanneret in a wooden boat at Sukhna Lake in Chandigarh. HT FILE PHOTO

the lost design of the 'Pedalo wooden boat'.

The duo has gathered information through websites, photographs and artisans who

had potentially collaborated with Pierre Jeanneret.

The boat will be launched on October 1 and the design will be handed over to the UT



Our project is based on the basic principle of Le Corbusier — open to receive and open to give.

PIERRICK MOUTON, French artiste

administration. "Based on the Le Corbusier's open-hand ideology, we are here to give back to the city and its inhabitants.

The project is exploring the strengths of ideologies located and embodied in various pre-defined territories," Mouton said. "With the help of local craftsmen, we are creating tapestries which will be showcased in an exhibition at Alliance Francaise," he added. A branch of paulownia

to mentosa, an empress tree originally from China, will be brought to the rose garden. The parent tree was initially planted by Le Corbusier at Villa "Le Lac", located on the shores of Lake Geneva in Switzerland.

A gardener will be also deployed to look after the tree. Also in offing is a 15-day graphic design workshop with students of Chandigarh College of Architecture.

## B. Le Corbusier Imperial tree

In the garden of the villa “le lac”, built by Le Corbusier in 1924 in Corseaux (Switzerland), was a Paulownia tree. Originally from China, this tree has been planted by Le Corbusier so that its broad leaves serve as roof to the summer lounge. But, ill, the tree was cut in 2012.

Cuttings were replanted in Corseaux (Switzerland), Paris, Boulogne-sur-Mer (France), Roquebrune Cap Martin (France) and Brussels (Belgium) but did not catch. In November 2013, a seed began to grow in the wall of the terrace of the villa in Switzerland. This tree has been replanted at the Bourse aux Arbres (Lausanne).

This story is the starting point for an artistic intervention in the pink garden of Chandigarh. The first step of the project will be to go to import a cutting of the tree of Le Corbusier in Chandigarh.

The second step will be to transplant them to Chandigarh’s rose garden. A collaboration with the gardeners of the rose garden is needed so that they can plant this cutting on a dedicated site. A gardener will be in charge of the survival of this tree within the park.

The last step will be to inaugurate this tree in the presence of an audience, the city authorities and the local press. A wooden sign will be made informing the visitor of the context of this tree (date, place of origin, species...)









# कार्बूजिए के लगाए पेड़ की कलम रोपी रोज गार्डन में



## Plantation

चंडीगढ़ | सिविल जर्नल में साल 1924 में गार्डन किताब 'ली लॉक' कार्बूजिए ने बनाया था। उस गार्डन में उन्होंने पाउलोनिया टोमेन्टोसा ट्री को खुद लगाया था। उस पेड़ की पत्तियां गर्मी में उस लाउंज के लिए एक छत का काम करती हैं। कार्बूजिए के लगाए इसी पेड़ की कटिंग को ऑलियांस फ्रॉसिस के डायरेक्टर सिल्वेस ब्यां व पैरिक् माउटन ने अपनी टीम के साथ मिलकर शुकवार को रोज गार्डन में लगाया। इसे पैरिस बेस्ट आर्टिस्ट व ग्राफिक डिजाइनर पैरिक् माउटन और ऑलियांस फ्रॉसिस द्वारा चंडीगढ़ लाया गया। ख़ास बात यह है कि यह चीन का नेटिव ट्री है, जिसे प्रिमेस व एप्रेस ट्री भी कहा जाता है। यह पाउलोनिया टोमेन्टोसा ट्री तेजी से ग़ो करता है और यह तीस फुट का एक 'रोड ट्री' बन जाता है। हर साल तीन से चार फुट हफ़्ट से बढ़ता है। इसके लिए न ही स्प्रैयल की वैरायटी मायने रखती है और न इसे एयर पॉल्यूशन से फर्क पड़ता है।

# बिना बताए उन पर लिखी किताब



## C. Muralnomad tapestry

*Tapestry should never be used as a serving buffet (...). The tapestry must be offered to the eye at the height of a man. It can (and should) touch the ground. Its height is therefore decisive: 220cm or 290, or 360 (dimensions of the modulator diminished by 5 to 6 cm), so they will be considered as a useful element of composition in modern architecture and not as a decoration. The destiny of the tapestry appears today: it becomes the 'mural' of modern times. We became nomads by living in apartments (...); we change condition sometimes, neighborhood too. (...) We can not have a mural painted on the walls of our apartment. (...) This wall of wool which is the tapestry can be unhooked, roll, or take under the arm and hang somewhere else. This is why I called my tapestries 'Muralnomad'.*

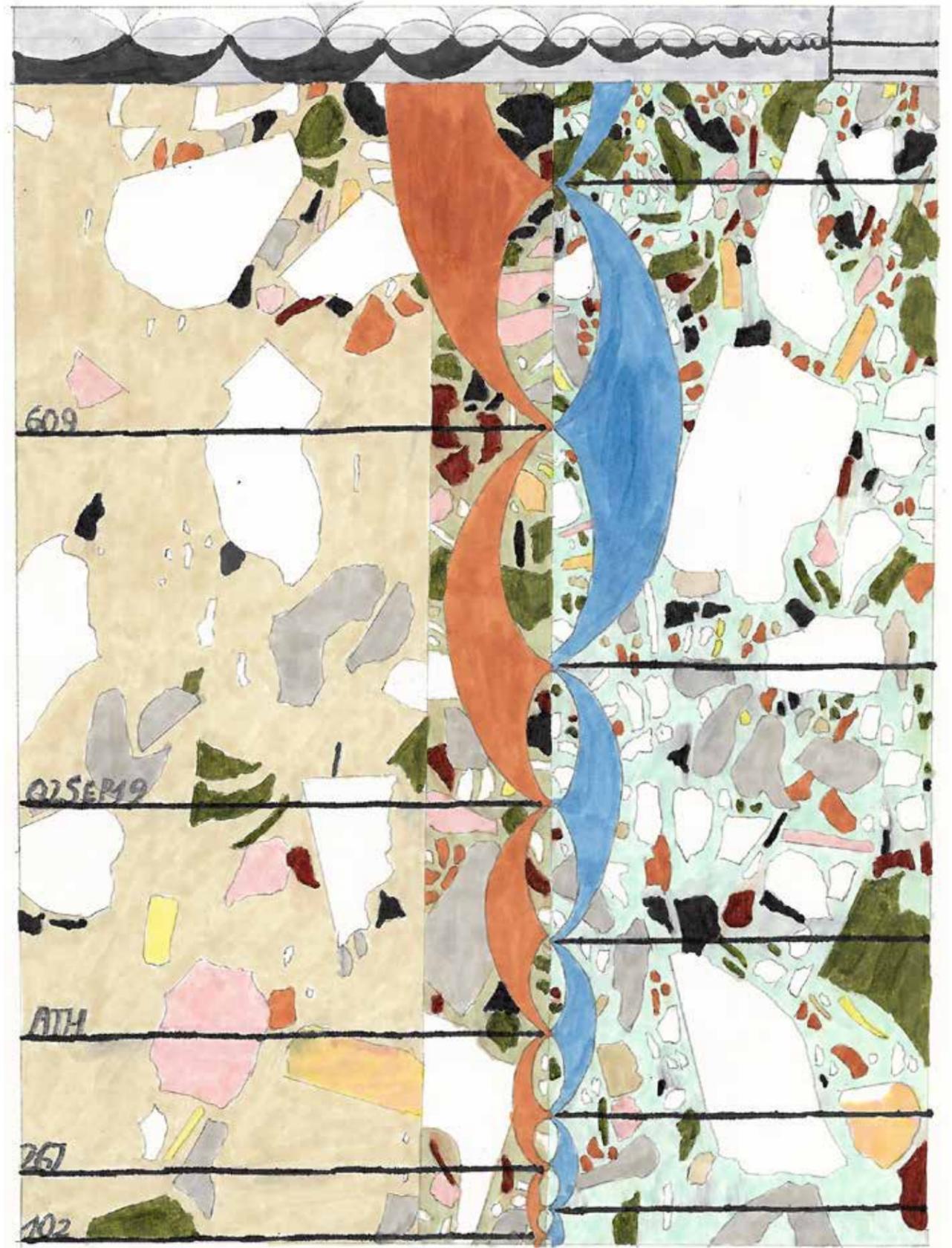
Le corbusier

Those "Muralnomad" tapestries of Chandigarh's administrative buildings are the starting point for an artistic intervention. A tapestry representing the artistic universe of Pierre Jeanneret will be executed by local craftsmens.

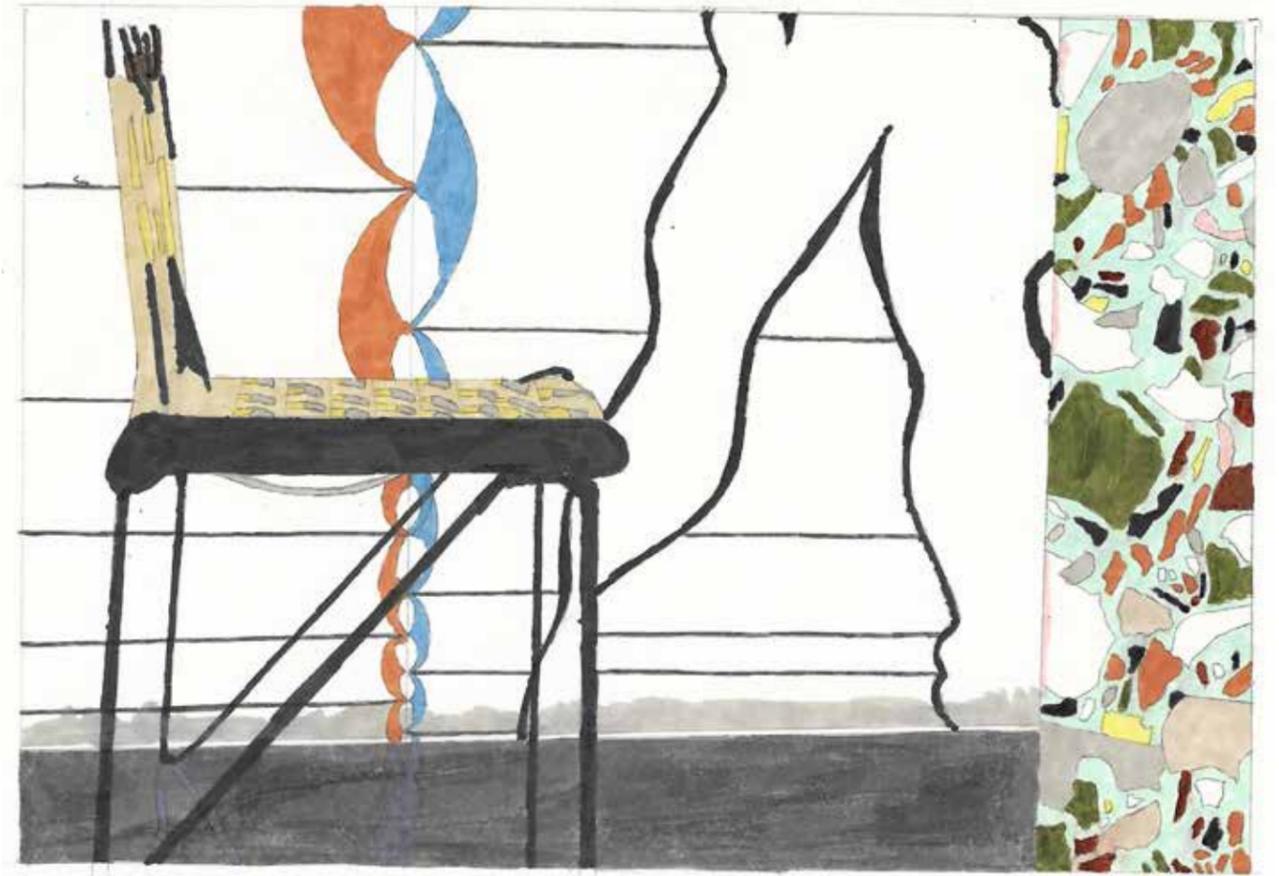
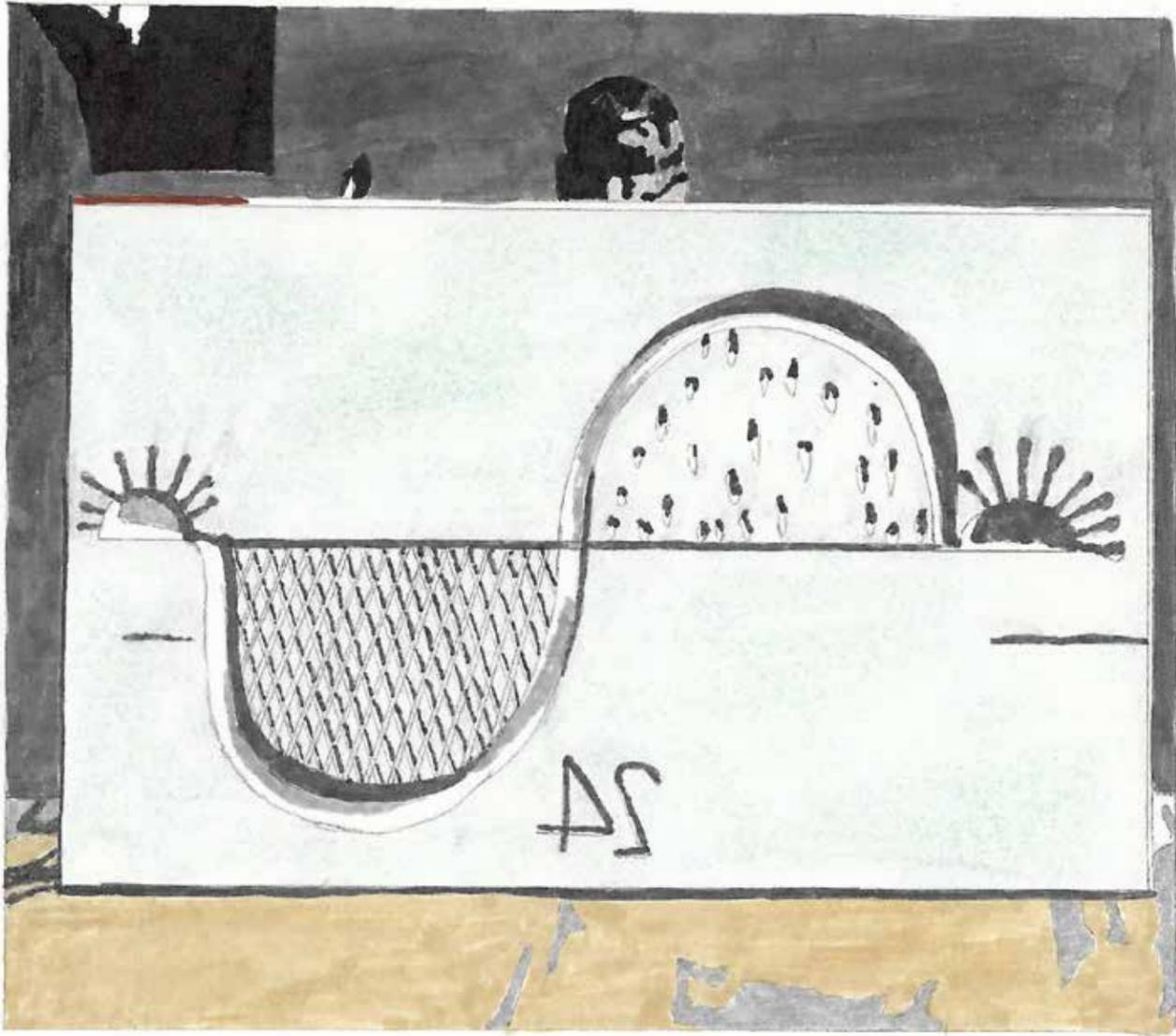
The first step is the drawing (done by the artist Marie Jacotey) following biographical elements of Pierre Jeanneret.

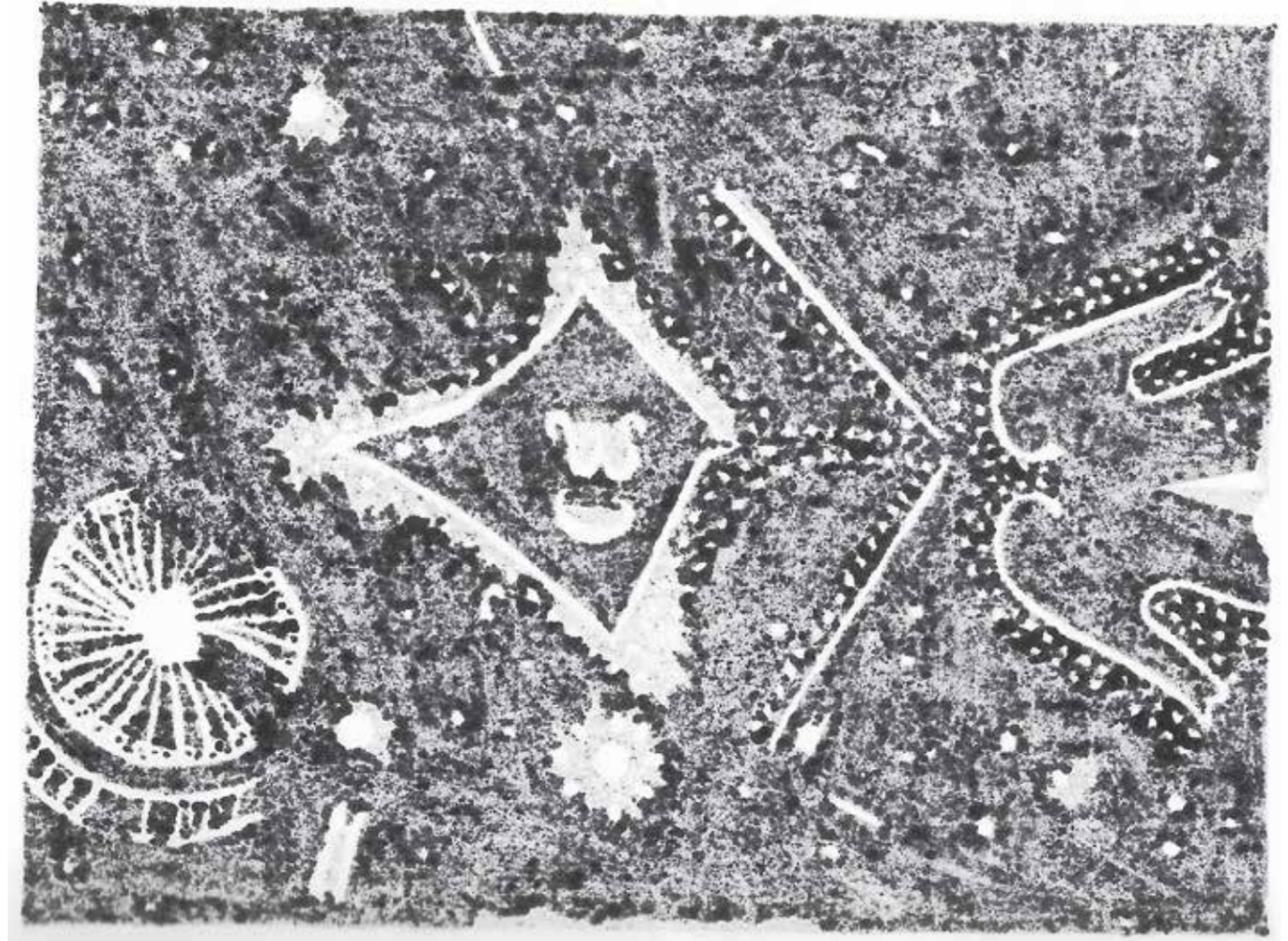
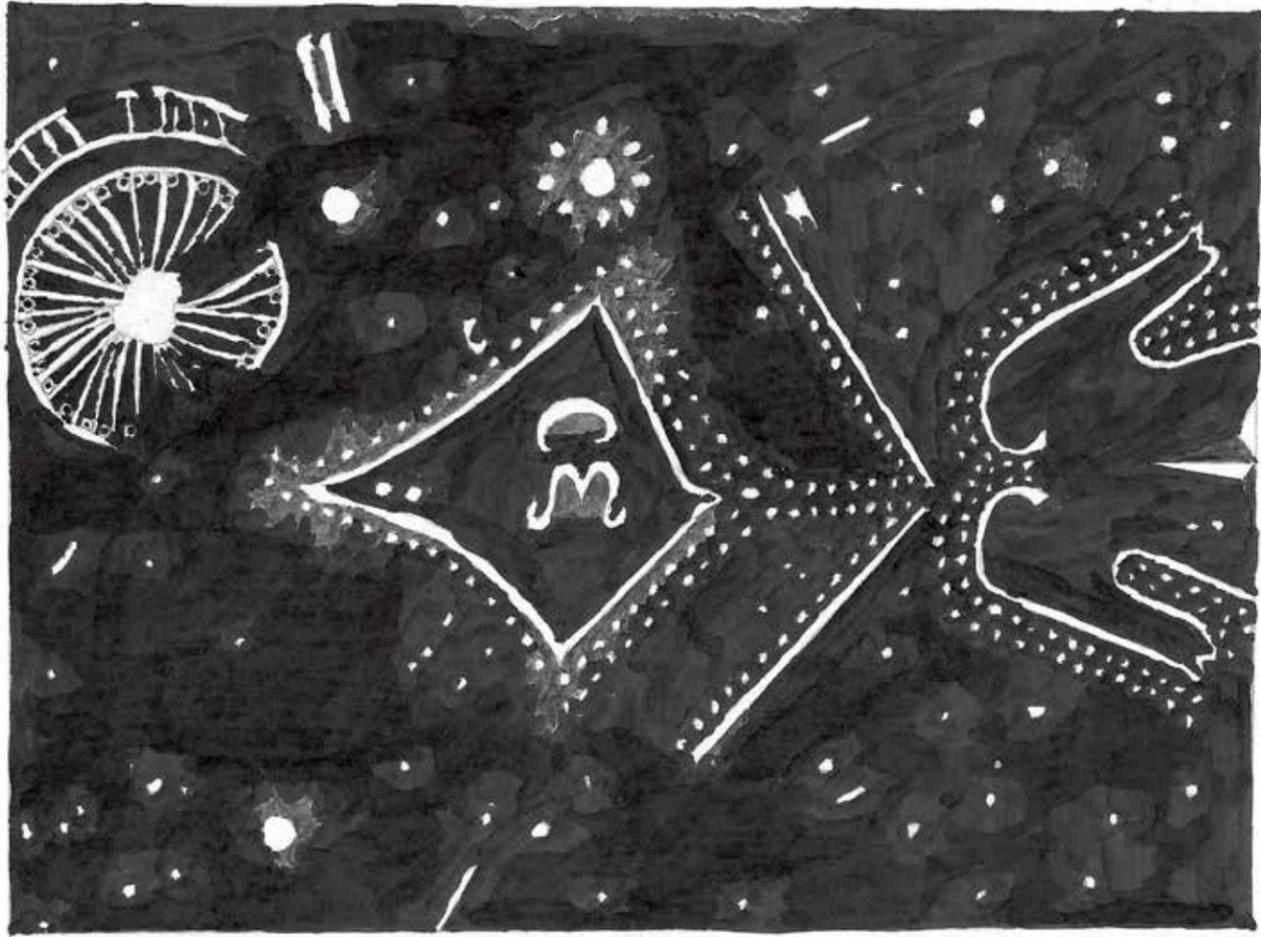
The second step consists in making the tapestry, with the help of seamstresses and fabrics available in Chandigarh on a format ratio modeled on the modulator principle: 220 x 330 cm.

This tapestry "Muralnomad" will be presented in the exhibition space of the French alliance of Chandigarh.











# D. Pierre Jeanneret

## Radio Podcast

In 1947, the Indian government decided to build a new capital in the Punjab region: Chandigarh. In 1951, Le Corbusier started to develop the project with his cousin Pierre Jeanneret. Pierre Jeanneret's role was very important in the achievement of this new capital.

This sound creation invites us to reconsider the legacy of Pierre Jeanneret, in the light of those who knew him or worked with him personally.

With the participation of:

- Shirdatt Sharma, Architect and collaborator of Le Corbusier
- Jeet Malhotra, Architect and collaborator of Le Corbusier
- Deepika Gandhi, Director, Le Corbusier Center
- Sangeeta Bagga, Director, Chandigarh College of Architecture
- Kiran Joshi, Professor, Chandigarh College of Architecture
- Pr Maristella Casciato, Historian and curator
- Bagha Surinder, Architect
- Students of the Chandigarh College of Architecture

This sound piece is produced in collaboration with DUUU radio, and will be broadcast as a podcast end of 2019.



Shivdatt Sharma (Architect and collaborator of Le Corbusier)







Bagha Surinder, Architect



Sangeeta Bagga (Director, Chandigarh College of Architecture)

# E. Photographic Essays

Photography workshop at Chandigarh College of Architecture

The goal of the workshop was to explore the city of Chandigarh with a new perspective. Students worked in teams of two and came up with a plan on what they wanted to capture prior to taking pictures. Their idea could be narrative, descriptive, based on details, graphic or vernacular elements. It had to be linked with the architecture of the city, its stories, the way the inhabitants (or nature) interact, whether they cope with it, appropriate it, or change it.

The idea is to form a collective set of images that reflects the way Chandigarh developed and is lived by its inhabitants. It is seen through the eyes of students of architecture with keeping in mind the heritage of Chandigarh.





*Conceded*  
Aakriti Zutshi, Gurpreet Singh

The modernist architecture and heritage of Chandigarh does not conform to the the conventional conceptions of the Indian city and its culture. In the photo series, we have tried to capture the essence of unacknowledgement and resentment towards this brutalist modernity and in the process, we have tried to preserve the elements being lost in the haze of changing character of the city.







## Street

Akanksha, Ridhima Garg

*Travelling far from miles apart,  
He stands there rejected  
Trying hard to sell the goods  
He had kept as assets  
All day he stands there waiting for the buyer  
With the hope that there will be a sale higher  
If you talk to him, you won't realize his strain  
As he would have a smile all through the pain  
As the day ends he packs up and leaves  
Just to start another day without any grief.*

This serie of photographs tries to capture the life of the street vendors who travel all the way from different parts of the city to sell their products and how their life has affected the essence of the streets. The streets for them are not just for walking but also their only source of income.







*Dark Chandigarh*

Pravir Pratap Singh Chaudhary

No matter how modern you made me  
How flawless i'm supposed to be

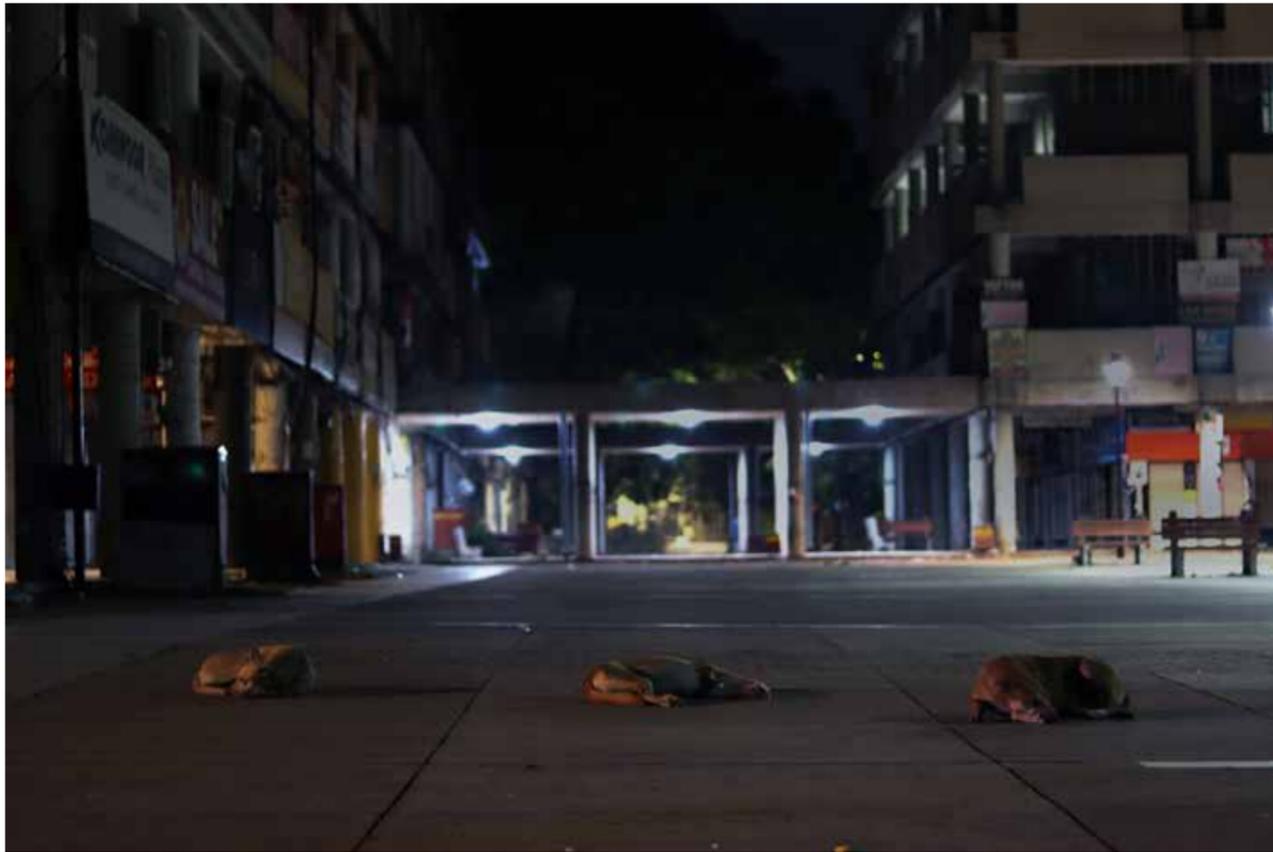
I close my open hand from time to time  
Unlike my brutal outlook  
To feel alive again

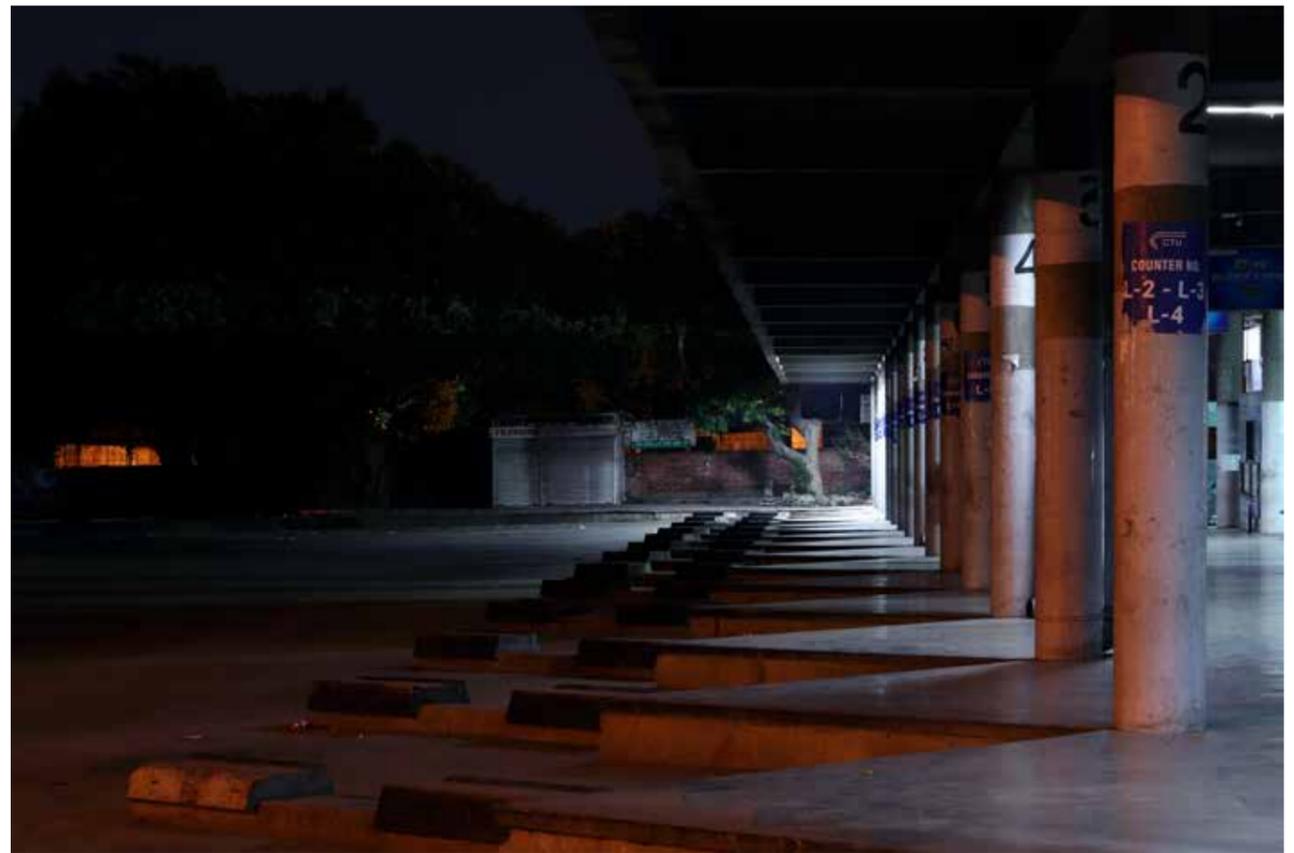
Embrace the yang to my yin  
Let me bleed  
Let the wolf howl  
Amidst the concrete forest

I'm planned but complicated  
Like an open book, turned around, upside down, flipped over...  
Just when you thought you figured me out  
I turned the page.

I welcome you to explore me now.







*Monumental*  
Arshdeep Singh

There is more to what meets the eye. These concrete giants are unknown to the thousands visiting the city for its brutal approach towards architecture. The series aims at uncovering the hidden monumentality of the City beautiful.



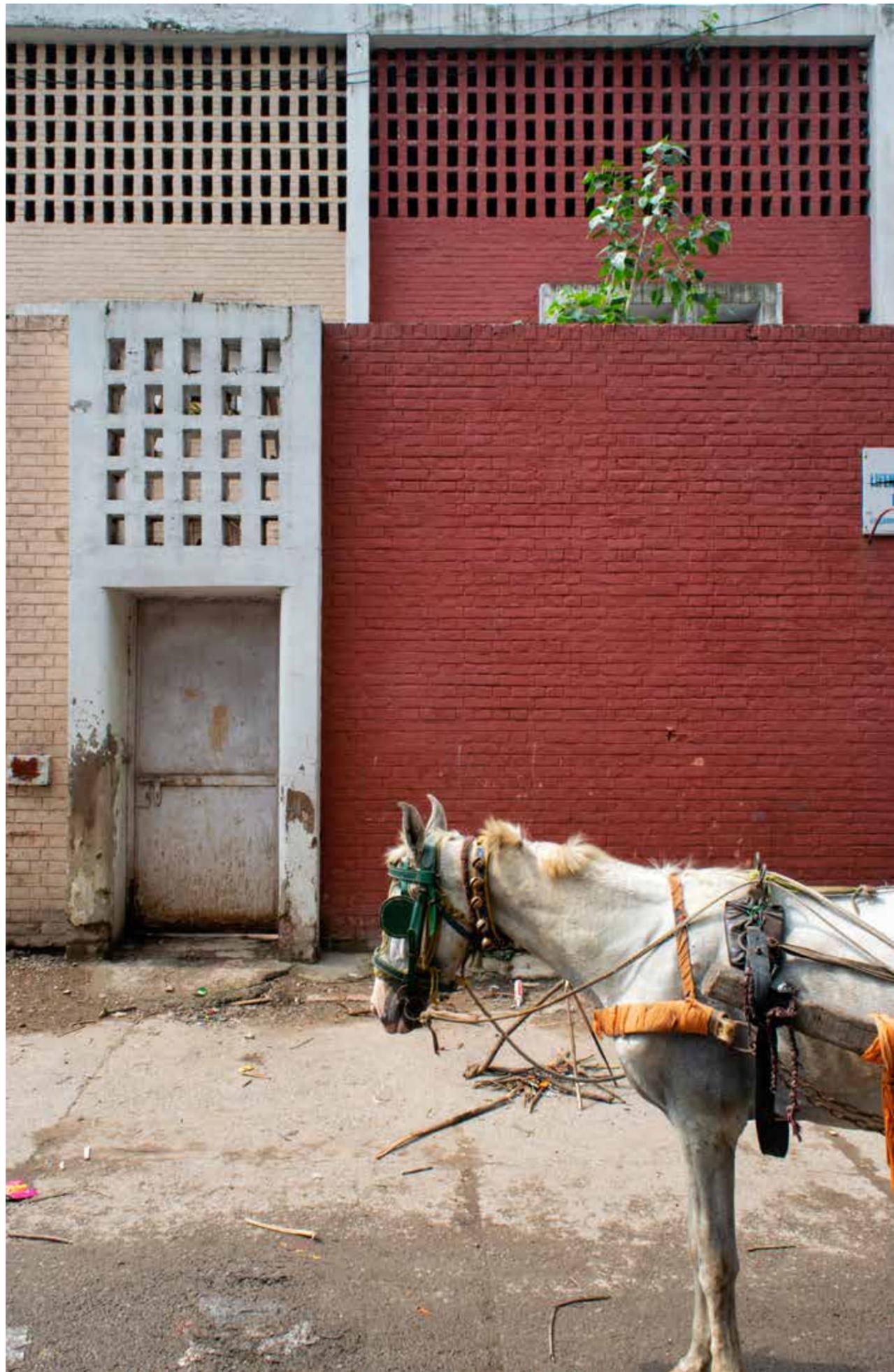




*Informal markets in Chandigarh*  
Harsh Vardhan Kher, Shivai Goel

Chandigarh is all about straight lines and formal meetings. But we forget a human, an animal, birds and insects; function inorganically in nature. We don't realise this reality. Markets become the hustling and bustling centres of these inorganic movements and hence, of economic growth. In this series of photographs, we have tried to capture not only the formalisation but the informalities that are intertwined with them. Some animals, some humans, some informal meetings; with the city.







*Vendors in sector 17*  
Kriti Dwivedi, Ananya Talwar

Showcasing how vendors bring contrast and variety to an otherwise sparse, monotonous and brutalist piazza. Capturing how culture and indigenous lifestyle perseveres through unfamiliar environment (an European style piazza).







*Farmers market (sector 26)*  
Ashna Bansal, Himangini Sharma

Ten images, that document the life throughout the day of the market. From early morning, with no setup for trade, the loading/unloading of the source trucks, to the setting up of each rehira (vendors), to the influx of buyers, to the eventual pickup that entails. Our aim is to capture the change of function of the space.





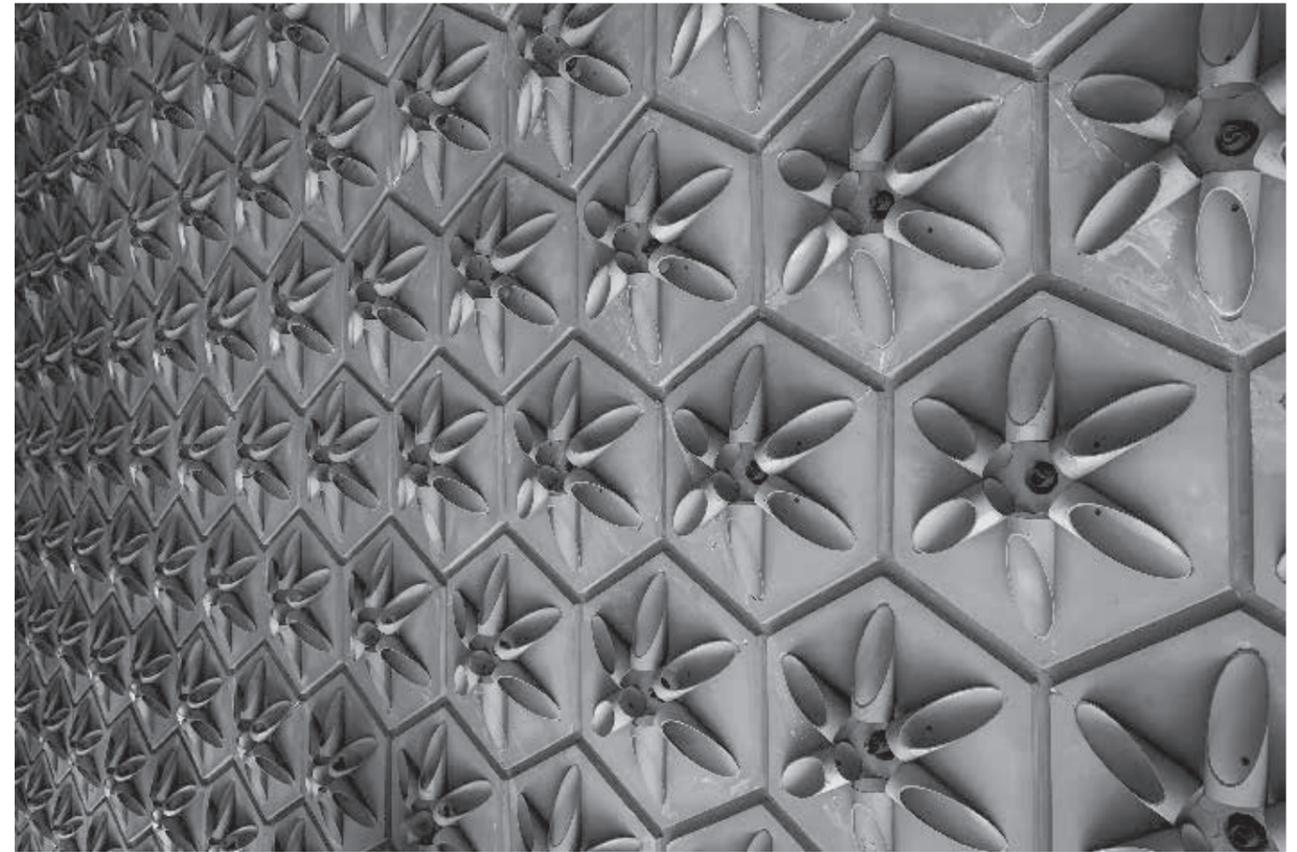


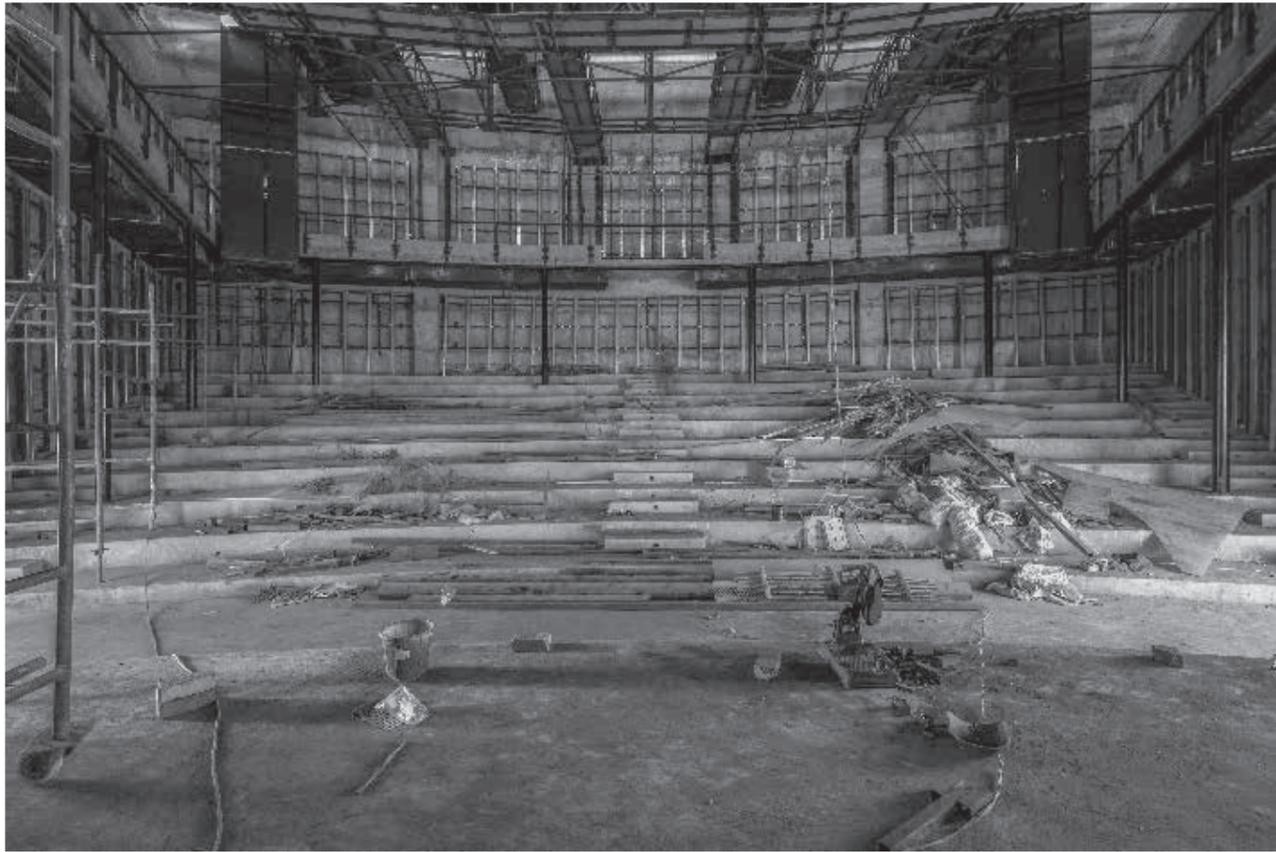
*Forsaken*

Jeevan Jyot, Hasrat Kaushal

Sometimes the hidden inner beauty of the most beautiful finites remain unknown to the world because the doors for the outside world to walk in never opened. The world knows our City Beautiful but there are some hidden gems that remain in the shadows and are unknown even to the City's residents. There are various abandoned buildings across the city that have been beautifully built, consciously structured and applauded for their outer facades but were never acknowledged and appreciated for their inner beauty.







*City and memory. Faces of Chandigarh.*  
Avneet Madan

When a man rides a long time through wild regions he feels the desire for a city. Here is a journey through the city's daily routine. The life and faces of Chandigarh in an ongoing cycle through every walk of life. Each face telling a different story, each moment compels you to think, how the city has influenced the life of people at every age.







*Chandigarh through the eye of the people*  
Chandni Mittal, Divya Bamba

Capturing the city through the eyes of different people, different jobs. The pictures would essentially have the back of the person, looking at the city through their own frame. With every pictures, the subject changes the view changes.







*Walking by*  
Paramvir Singh, Tanya

Urban icons as seen from the perspective of the inhabitants of the city by merging the architectural elements into the background and adding layers of people and nature. Our aim is to give a glimpse into what the people of the city observe on an everyday basis.



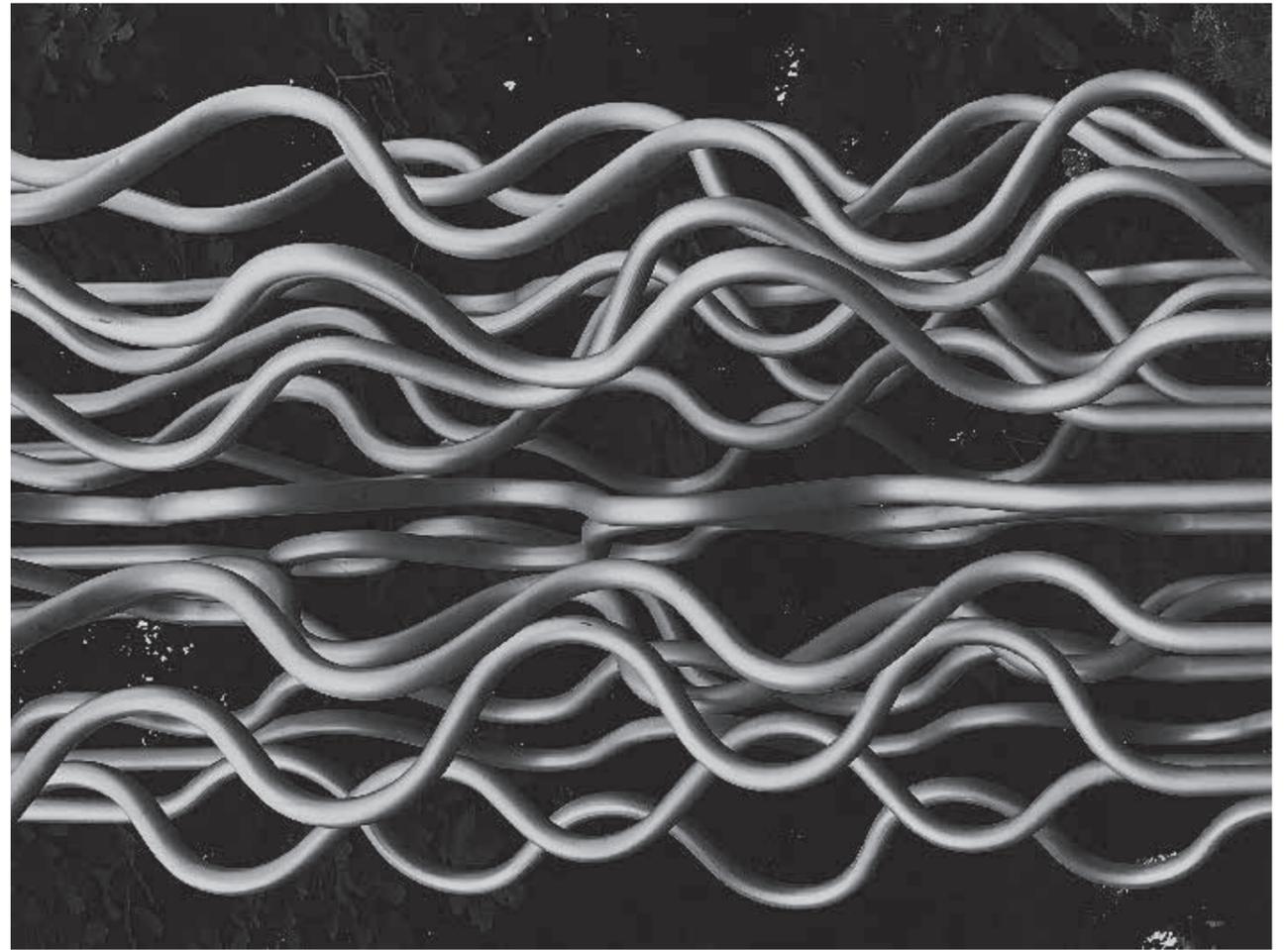




*Abstracttt.*  
Neha Rana, Kasturi Sengupta

Capturing abstract elements of the city that don't necessarily come in mind at first but participate in giving the city its identity. Our approach is quite subjective and minimalistic to emphasize this idea. We want to create simple but strong images that allow everyone's interpretation.







*Conversations within the city*  
Yachika Sharma, Tamanna Brar

Capturing the people of Chandigarh along with the iconic buildings, but also the architecture and landscapes that give the city its identity. Unveiling the essence of Chandigarh in a more discreet way and closer to the inhabitants' experience of the city. There are many conversations hidden within the city. Here's a glimpse through what makes the city and brings it life.







*Students life*  
Simran Kaur, Himani Garg

Capturing the essence of different schools of the city and how students interact with each other in designated or unformal areas, knowing that those places changes through the day. Our main focus is to get to know those school from the point of view of the student that inhabit them.







# F. Appendix

#### Publication credits

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Pierrick Mouton & Benoît Santiard

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