Exploring Chandigarh
तलाशचंडीगढ़

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.
Exploring 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
Exploring Chandigarh
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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.
Course around the lake
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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...).
Le Corbusier Imperial tree
Paulownia tomentosa
कार्बूजिए के लगाए पेड़ की कलम रोपी रोज गार्डन में

बेना 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 modulor 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 modulor 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:
• Shivdatt 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)
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 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 inter twined 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 rehire (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.
Abstract
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.
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