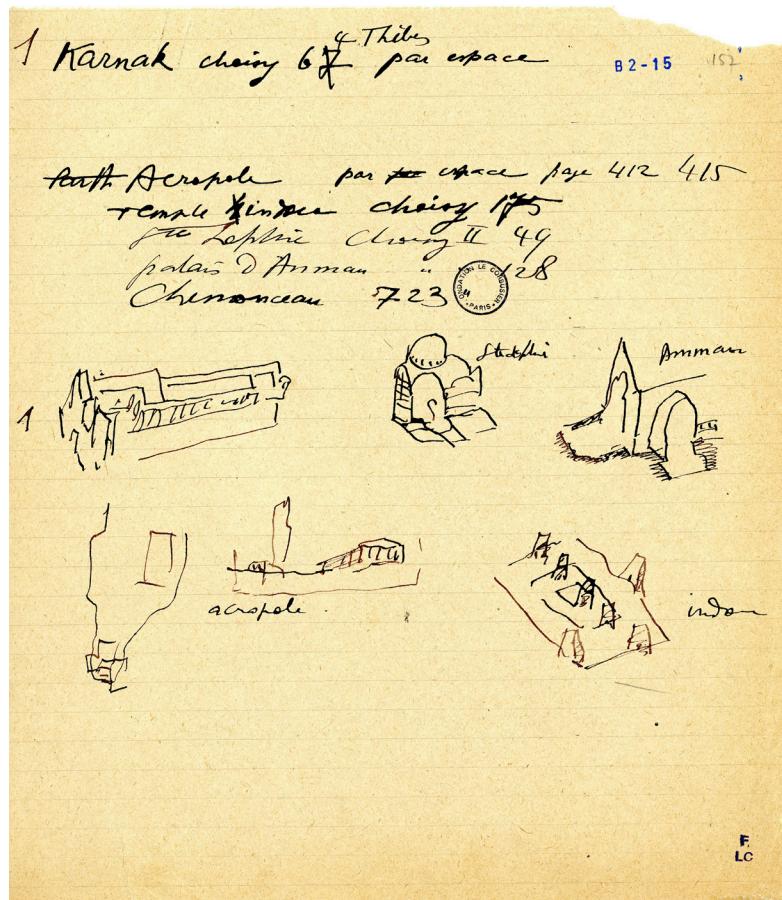


LC. #12 LE CORBUSIER CONTEMPORAIN



Le Corbusier. Dessin préparatoire pour la publication de *Vers une architecture* correspondant au chapitre : « Trois appels à messieurs les architectes. III Le Plan ». FLC B2(15)157.

Vers une Architecture in Teaching /

Daniela Ortiz dos Santos, Marta Sequeira, Veronique Boone, Frederike Lausch, Ciro Miguel.

Reading Vers une architecture, Otherwise /

Victor Beiramar Diniz, Sofia Pinto Basto, José Castro Caldas, Mariam Zahra Bouye, Fernando Kikuchi, Marta Sequeira.

*Vers une Architecture in
Teaching Workshop (gta,
Zurich, 2024). Photo: Ciro
Miguel (2025).*



VERS UNE ARCHITECTURE IN TEACHING

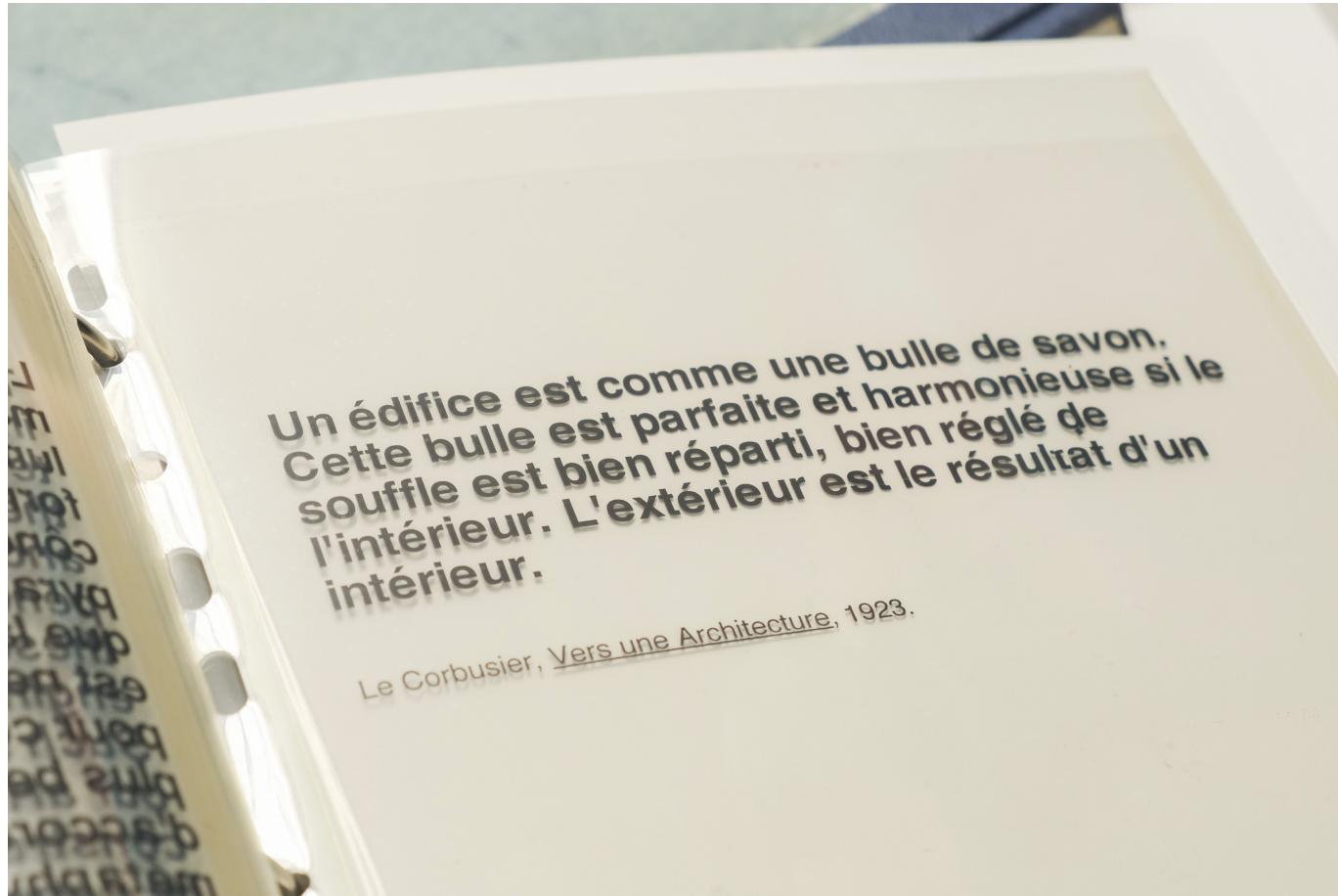
A century after the publication of *Vers une architecture* (1923), in October 2024 the workshop *Vers une Architecture in Teaching* was organised at the gta Archive of ETH Zürich, bringing together archivists, historians, studio professors and students to probe how Le Corbusier's manifesto still informs—and unsettles—architectural pedagogy. Rather than treating the book as a closed, canonical object, the workshop approached it as a shifting device: a matrix of images, slogans and arguments that has been repeatedly appropriated, contested and re-scripted within the school. Led by Véronique Bonne, Frederike Lausch, Ciro Miguel, Daniela Ortiz dos Santos and Marta Sequeira, this collaborative work culminated in the curatorial project "Vers une Architecture in Teaching", presented within the exhibition *Vers une Architecture: Reflections at the Pavillon Le Corbusier* (25 April–23 November 2025). By returning to student work, studio briefs, slides, models and other pedagogical artefacts preserved at the gta Archives, as well as interviews with current studio professors, the project mapped the concrete ways in which Le Corbusier's text has migrated from the printed page into the everyday routines of design teaching.

The two contributions gathered in this section emerge from that double movement—between historical distance and pedagogical practice. The first text, "Vers une Architecture in Teaching", is an analytical essay that reconstructs the research arising from the workshop and the curatorial project, charting how the manifesto and its imagery have been mobilised, questioned and re-situated within ETH Zürich's culture of teaching over several generations. The second text, "Reading *Vers une architecture*, Otherwise", assembles two interviews with contemporary studio professors at the school, conducted by participants in the workshop. Their conversations offer a more personal and speculative register in which the book reappears not as a stable reference, but as a productive source of friction: a document to be revisited and disputed, whose shifting place in architectural education reveals the evolving contours—and the ongoing fragility—of the modern canon.





FIG. 1
Vers une Architecture in
Teaching Workshop (gta
Archive/ ETH Zurich, 2024).
Photo: Ciro Miguel.



VERS UNE ARCHITECTURE IN TEACHING

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Abstract: *Vers une architecture in Teaching* investigates how Le Corbusier's seminal book has been interpreted, appropriated, and contested within the pedagogical context of ETH Zurich. Drawing upon archival materials, teaching documents, and testimonies from educators since the late 1950s, this research traces the oscillating presence of *Vers une architecture* in architectural education—from its canonical status to its critical reassessment. The study reveals how successive generations of design studio professors have mobilised Le Corbusier's text as a tool for aesthetic reflection, ideological debate, or historical distancing, exploring broader transformations in architectural culture. By juxtaposing these pedagogical practices, the article situates ETH Zurich as a microcosm of shifting modernist legacies: a space where the authority of the modern canon is continually questioned and reinterpreted. Ultimately, *Vers une architecture in Teaching* reconsiders how the teaching of architecture constructs its own histories through acts of reading, criticism, and reinvention.

Keywords: Architectural Pedagogy, Le Corbusier, Modern Architecture, ETH Zurich, Historiography of Architecture Education.

Résumé : *Vers une architecture in Teaching* analyse la manière dont l'ouvrage fondateur de Le Corbusier a été interprété, approprié et contesté dans le cadre pédagogique de l'ETH Zurich. S'appuyant sur des archives, des documents d'enseignement et des témoignages d'enseignants depuis la fin des années 1950, cette recherche retrace la présence fluctuante de *Vers une architecture* dans la formation architecturale—de son statut canonique à sa réévaluation critique. L'étude montre comment plusieurs générations de professeurs ont mobilisé le texte de Le Corbusier comme outil de réflexion esthétique, de débat idéologique ou de distanciation historique, tout en révélant les transformations de la culture architecturale. En confrontant ces pratiques, l'article situe l'ETH Zurich comme un microcosme des héritages modernes en mutation, où l'autorité du canon moderne est constamment questionnée. *Vers une architecture in Teaching* interroge ainsi la manière dont l'enseignement de l'architecture construit ses propres récits par la lecture, la critique et la réinvention.

Mots clés : Pédagogie architecturale, Le Corbusier, architecture moderne, ETH Zurich, historiographie de l'enseignement de l'architecture.

FIG. 2

Vers une Architecture in Teaching Exhibition (Pavillon Le Corbusier, Zurich, 2025). Photo: Umberto Romito & Ivan Šuta, Museum für Gestaltung Zürich/ZHdK.

Resumen: *Vers une architecture in Teaching* investiga cómo el libro fundamental de Le Corbusier ha sido interpretado, apropiado y cuestionado en el contexto pedagógico del ETH Zürich. A partir de materiales de archivo, documentos docentes y testimonios de profesores desde finales de los años 1950, esta investigación traza la presencia oscilante de *Vers une architecture* en la enseñanza de la arquitectura—desde su condición canónica hasta su revisión crítica. El estudio muestra cómo distintas generaciones de docentes han utilizado el texto de Le Corbusier como herramienta de reflexión estética, debate ideológico o distanciamiento histórico, revelando transformaciones más amplias en la cultura arquitectónica. Al yuxtaponer estas prácticas pedagógicas, el artículo sitúa al ETH Zürich como un microcosmos de los cambios en las herencias del moderno y reconsidera cómo la enseñanza de la arquitectura construye sus propias historias mediante actos de lectura, crítica y reinterpretación.

Palabras clave: Pedagogía arquitectónica, Le Corbusier, arquitectura moderna, ETH de Zúrich, historiografía de la enseñanza de la arquitectura.



This article resulted from a workshop held in the gta Archive at ETH Zurich, bringing together archivists, academics and studio professors¹, as well as students², to explore the role of Le Corbusier's book *Vers une architecture* (1923) within design pedagogy (Fig.1). This collaborative project served as both a methodological laboratory and a curatorial platform, culminating in the curatorial project *Vers une Architecture in Teaching*, held in the context of the exhibition *Vers une Architecture Reflections*³, shown at the Pavillon Le Corbusier from April 25 until November 23, 2025 (Fig.2). Engaging with archival traces—studio briefs, lecture notes, lecture materials and correspondence—the project adopted a historiographic and curatorial approach, merging research, teaching and display to interrogate the transmission of modern and contemporary ideas in education. The methodology combines archival analysis with oral histories, allowing the reconstruction of pedagogical genealogies and the identification of critical ruptures. Rather than celebrating or condemning Le Corbusier's influence, the inquiry focuses on mediation: how his work circulates, mutates, and is recontextualised within institutional frameworks and personal pedagogies.

Vers une architecture in Teaching, located in the underground space of the Pavillon Le Corbusier, begins with a provocation. The introductory section, "Vers une architecture Comes and Goes", provides an overview of Le



FIG. 3
Drawing of Le Corbusier, by Alfred Roth, pen sketch and collage on paper, 1987.

Corbusier's long-lasting influence on the school through three objects that illustrate his transformation from revered icon to controversial figure. The first image, a reproduction of a drawing/collage by Alfred Roth (1903–1998) found in the gta Archive, depicts Le Corbusier as a saint (Fig.3). Despite being created in 1987, at the height of postmodernism's irony, the image is a testament to Roth's long admiration for Le Corbusier. Next, an image of Le Corbusier appears with long blonde hair, eyeliner, and red lipstick (Fig.4). Along with similar *détournements* of Mies van der Rohe, Jacques Herzog, and Pierre de Meuron, this digital collage was created by the duo Völlm+Walther for the Parity Talks posters (2016), an event to promote the inclusion of women within ETH's faculty. The third image is a sequence of photographs from the 2018 performance *Theft is Vision*, in which students deliberately removed a Le Corbusier's tapestry in the entrance hall of the Department of Architecture (Figures 5 to 10)⁴. This



FIG. 4

Poster for the first Parity Talks featuring Le Corbusier, by Ursina Völlm + Martina Walther, 2016. Source: Parity Talks/ ETH Zurich and © Völlm + Walther.

provocative act, fueled by criticisms of Le Corbusier's painting over Eileen Gray's house and his links to Vichy, was celebrated by ETH students on social media with the hashtag "Le Corbusier is gone".

Documents by Hoesli, Rossi, Angélil and their students, gathered from the gta Archive and organized into the sections "Pro-Corbusier", "Anti-Corbusier?", and "Dancing with Le Corbusier" complete the Pavillion's wall. In the centre of the room, a 16-minute film⁵, produced using material from the one-week workshop, introduces the museum audience to the working spaces of the gta Archive and the historical context behind the teaching objects transferred from the archive to the Pavillon. It also features testimonies from former and current ETH studio professors discussing *Vers une Architecture* and the relevance of Le Corbusier's legacy from the 1950s until now.

Through this lens, *Vers une Architecture in Teaching* examines how *Vers une architecture* has been mobilised, contested, and reinterpreted by successive generations of educators at ETH Zurich. From post-war engagements that sought to translate Le Corbusier's principles into new didactic models, to later critiques that questioned his authority, the case studies discussed here reveal a complex and evolving dialogue between the modern canon and architectural education.

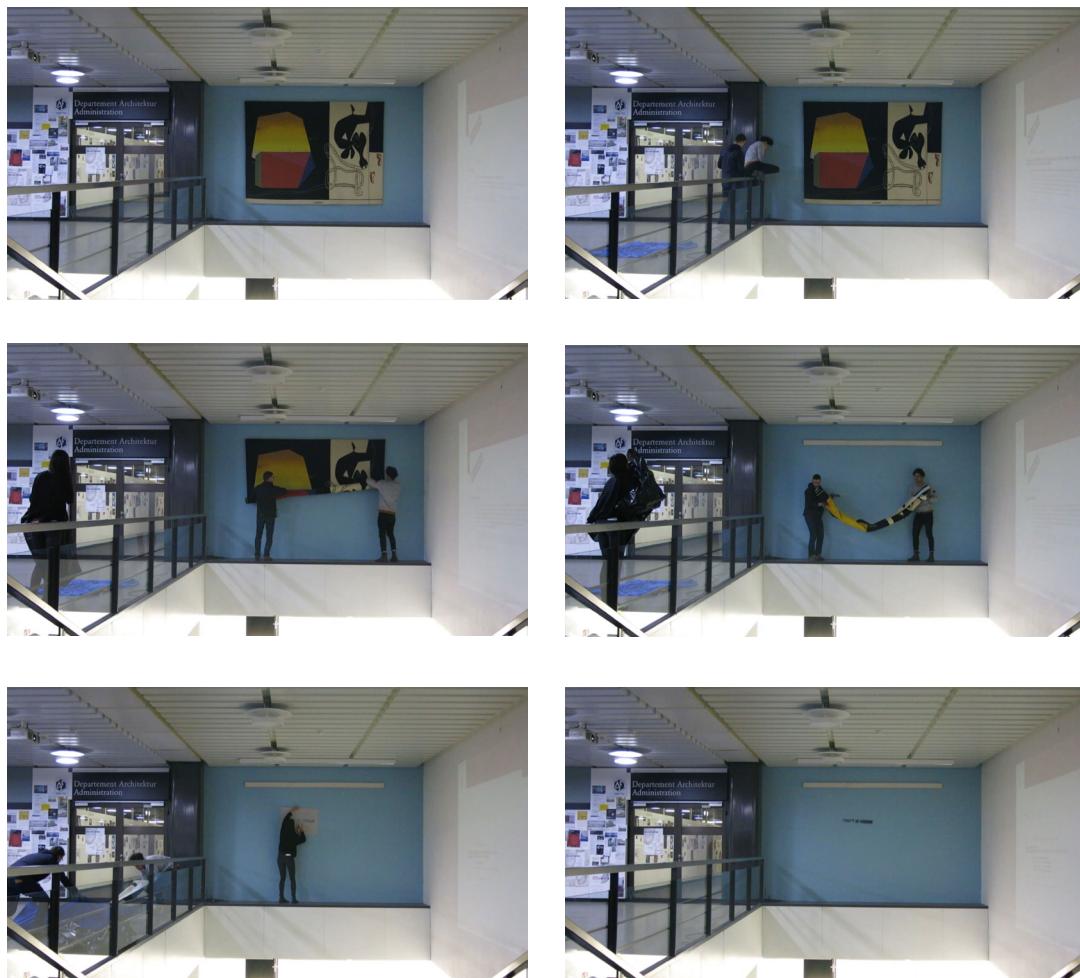


FIG. 5 - 10
Photographs of the Intervention "TRACES DE PAS DANS LA NUIT. Absenz (das Abwesendsein von einem Ort)", Seminar "Zweckfreie Räume" taught by Matthias Wermke, Chair of Karin Sander, ETH Zurich. Source: Lian Stähelin, Mara Simone, Stefan Liniger, Lorenz Wittmer, Matthias Wermke, 2017.

Reproducing Le Corbusier

It is in this context that the figure of Swiss architect Bernhard Hoesli (1923–1984)—who worked alongside Le Corbusier from 1949 until 1951 before redefining design teaching at ETH Zurich—marks the beginning of this genealogy.

Graduated at ETH Zurich in 1948, Hoesli worked in the atelier *rue de Sèvres* on projects like the *Modulor*, the *Maison Curutchet* in La Plata (Argentina) (Fig.11), and the *Unité d'habitation* in Marseille (France). In the 1950s, he was engaged on a series of pedagogical projects intersecting spatial practices and modernism at the University of Texas in Austin with teaching fellows, including Colin Rowe (1920–1999) and Robert Slutzky (1929–2005).

Both experiences —Le Corbusier's atelier and the experimental academic environment of Austin— were critical in shaping a pedagogical approach that Hoesli carried out and further developed once back in Switzerland by the end of the decade⁶. At ETH Zurich (1958–83), he reformulated the first-year design course⁷ supported by a large archive of his own photographs of Le Corbusier's buildings carefully stored and ordered in six metal boxes⁸.

This visual material unfolds a series of questions on Hoesli's methods in using historical examples from Le Corbusier's spatial theories and solutions⁹ as key elements to design studio teaching. Before exercising their own spatial creations, the students were exposed to a series of slide projections, being invited to see images of street-view facade patterns, interior solutions, crowds on roof terraces, structural design details, as well as building sites (Figures 12 and 13).

Preserved in the undergrounds of the building of the Department of Architecture at ETH Zurich, these slides are also complemented with teaching notes, diaries, grade lists, readers, and reproductions from *Vers une architecture*. Such a collection of circa thirty linear meters of shelving moreover includes students' models of various Corbusian projects that are reproduced in 1:50 scale, including the Villa Savoye in Poissy, the *Maison du Brésil* in the Cité internationale universitaire de Paris, the Carpenter Center for the Visual Arts at Harvard and the convent of La Tourette near Lyon. The model is in this case, for Hoesli, not only a pedagogical tool towards new spatial solutions, but also, and mostly, a useful instrument to exercise learning through reproduction.

Anti-Le Corbusier?

Whereas Hoesli had sought to rationalise the lessons of Le Corbusier into a system of perception and spatial order, the generation that followed approached the modern canon with suspicion rather than faith. The optimism of reconstruction had given way to political unrest and theoretical doubt; the idea of progress itself was under scrutiny. It was within this altered intellectual climate that the figure of Aldo Rossi (1931–1997) arrived at ETH Zurich, transforming *Vers une Architecture* from a guiding reference to a contested myth.

In 1972, the Italian architect Aldo Rossi was appointed to teach at ETH Zurich after being suspended from Politecnico di Milano, probably because he had embraced the protests of 1968¹⁰. For six years, Rossi and his assistants, the Swiss architects Bruno Reichlin and Fabio Reinhart, organised an educational programme that included monthly lectures, study trips, design studios, and supervised research projects on various forms of housing in Switzerland.

In his lectures and manuscripts, *Vers une Architecture* was repeatedly presented as an anti-reference (Fig.14): Rossi was interested in things, he wrote, “not in the sense of ‘*Vers une architecture*’ or a new architecture. On the contrary: objects from all times, fixed and rigid, with their overlapping meanings: haystacks, stables, factories, workshops, and objects of affection that reveal age-old questions”.¹¹ Rossi rejected the book's alleged fixation on novelty and progress, advocating instead for the exploration of past architectural forms and the memories associated with them.

At the same time, Rossi regarded and taught Le Corbusier's buildings as positive examples of fragmentary architecture based on historical and formal analogies (Fig.15). In particular, he saw the *Unité d'habitation* as a continuation of the utopian projects of the *Familistère* and the *Phalanstère* from the 19th century.¹²



FIG. 11
Maison du Docteur Curutchet in La Plata photographed by Bernhard Hoesli and stored in one of his six LC slide boxes, circa 1950-1960. Source: gta Archive/ ETH Zurich.



FIG. 12
Roof terrace of the *unité d'habitation* in Marseille photographed by Bernhard Hoesli and stored in one of his six LC slide boxes, circa 1950-1960, most probably taken during the CIAM IX that took place in Aix-en-Provence in 1953. Source: gta Archive/ ETH Zurich.



FIG. 13
Detail of the interior of the Villa Savoye in Poissy photographed by Bernhard Hoesli.

Despite this appreciation, Le Corbusier seems to have occupied an ambivalent position for Rossi. Arguably, Le Corbusier appeared to Rossi as a false messiah, concealing his devotion to the past, while performing the narrative of renewal with *Vers une Architecture*. In an hour interview done in the context of the *Vers une architecture* in Teaching international workshop, Marc Angélil recalled that “with Hoesli, Le Corbusier is still the hero; with Rossi, he is the antichrist”.¹³ Knowing both positions, Angélil retrospectively argued that they sought to do something else—neither heroization nor rejection.

Dancing with Le Corbusier

From 1996 to 2009, the first-year design course at ETH Zurich taught by the chair of Marc Angélil (1954) explored the idea of space in playful animated lectures. The students who crowded the lecture rooms at eight o'clock in the morning were introduced to an orchestrated performance supported by a cadence of slides projecting playful group images of Chair members, and photographs of Las Vegas in the spirit of Robert Venturi and Denise Scott Brown's celebrated study trip to the U.S. west coast.

Spatial practices were taught through the images of Picasso's collages, together with plans of Le Corbusier's houses from the 1920s in combination with both hand-made analytical sketches and statements from *Vers une architecture*. (Figures 16, 17 and 18) The lectures ended with a Tango dance, in which students had to draw the shifting spaces between the dancers, transforming theory into a performative experience.

Among the dozen of *Übungen* [exercises] that followed the lecture slot, “Promenade architecturale” stands for a short exercise prompting students to create small-scale models by selecting one particular material (wood, acrylic etc). In doing so, the exercise is both an exploration towards spatial conceptions and an instrument of referencing and reenacting Corbusian principles (Fig.19).

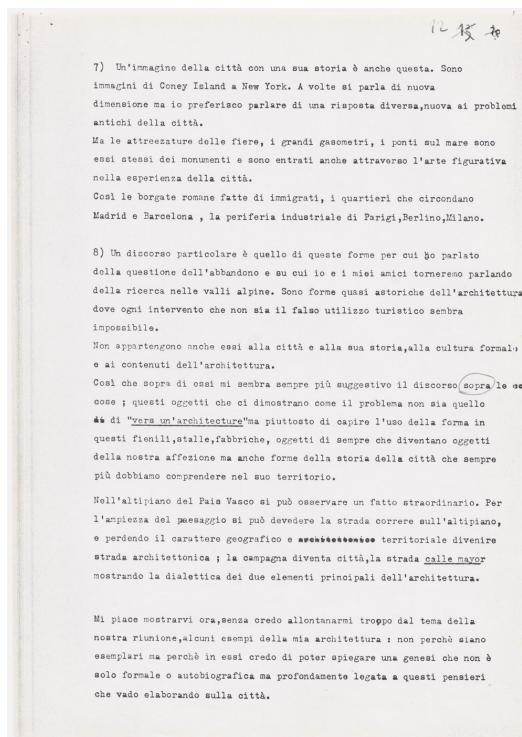
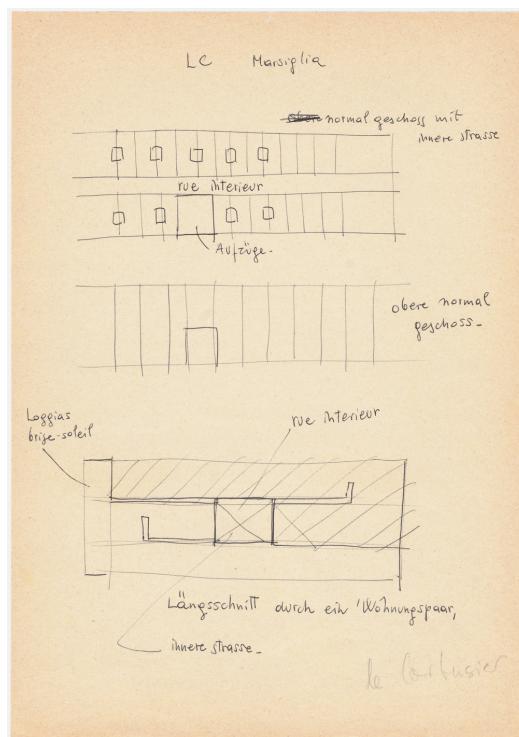


FIG. 15
Sketch of the unité d'habitation as part of Aldo Rossi's lecture on Housing ("Wohnungsbau"), held in November 1972. Source: gta Archive/ ETH Zurich.



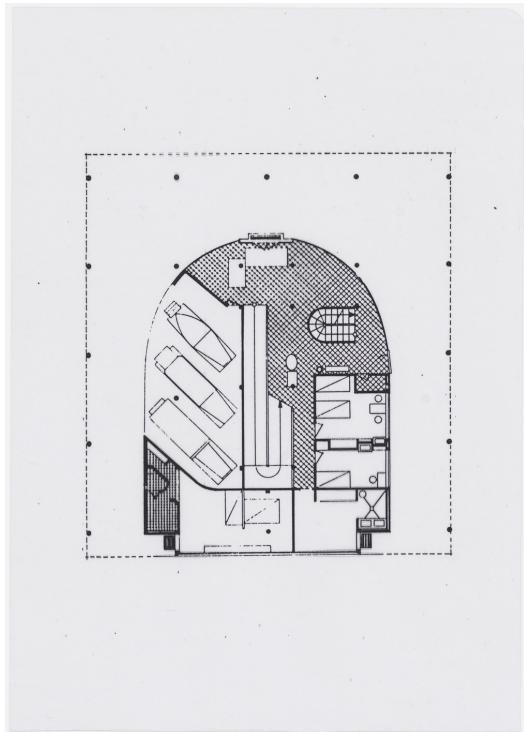
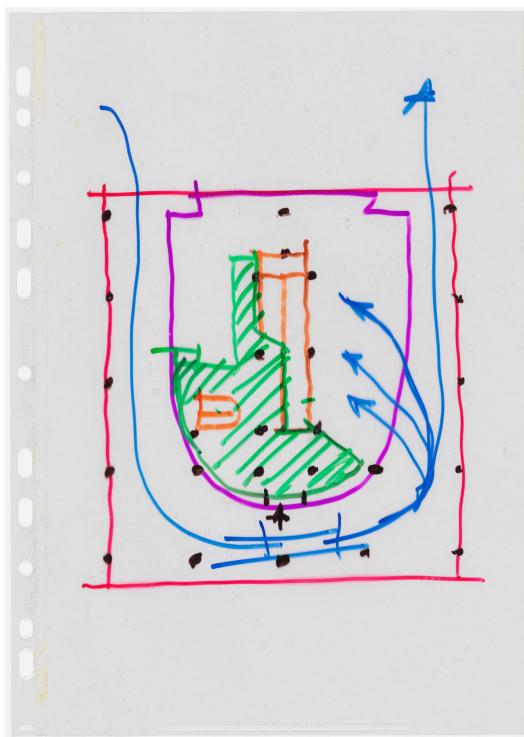


FIG. 16
Transparency displaying a sketch analysing the floor plan of Le Corbusier's villa Savoye in Poissy (1928-1930) used in Marc Angélil's survey course (*Grundkurs*) at the Department of Architecture, ETH Zurich, 1999/2000. Source: gta Archive/ ETH Zurich.

FIG. 17
Transparency displaying a sketch analysing the floor plan of Le Corbusier's villa Savoye in Poissy (1928-1930) used in Marc Angélil's survey course (*Grundkurs*) at the Department of Architecture, ETH Zurich, 1999/2000. Source: gta Archive/ ETH Zurich.

FIG. 18
Transparency displaying a sentence from *Vers une architecture* used in Marc Angélil's survey course (*Grundkurs*) at the Department of Architecture, ETH Zurich, 1999/2000. Source: gta Archive/ ETH Zurich.



L'architecture est le jeu savant, correct et magnifique des volumes assemblés sous la lumière. Nos yeux sont faits pour voir les formes sous la lumière...; les cubes, les cônes, les sphères, les cylindres ou les pyramides sont les grandes formes primaires que la lumière révèle bien; l'image nous en est nette et tangible, sans ambiguïté. C'est pour cela que ce sont de belles formes, les plus belles formes. Tout le monde est d'accord en cela, l'enfant, le sauvage et le métaphysicien. C'est la condition même des arts plastiques.

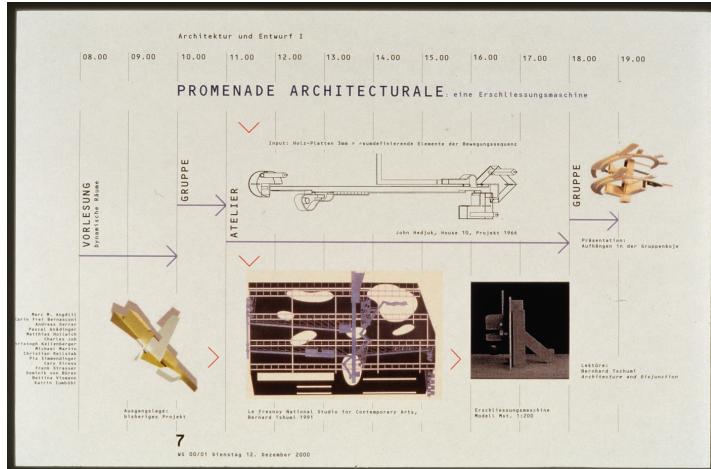
Le Corbusier, *Vers une Architecture*, 1923.

FIG. 19

Slide of the program and exercise "promenade architecturale" implemented in Marc Angélil's survey course (Grundkurs) at the Department of Architecture, ETH Zurich, 1999/2000. Source: gta Archive/ ETH Zurich.

FIG. 20

Façade of the Villa Savoye in Poissy photographed by Bernhard Hoesli and stored in one of his six LC slide boxes, circa mid 1960s. Source: gta Archive/ ETH Zurich.



Teaching tools in learning Le Corbusier

Teaching material on Le Corbusier appears across diverse media in the archives of the three teachers Bernhard Hoesli, Aldo Rossi, and Marc Angélil, reflecting distinct pedagogical approaches and interests. Rossi relied primarily on texts and drawings, Hoesli on slides and models, and Angélil on slides and transparencies, for all besides the often-compulsory reading of *Vers une Architecture*.¹⁴

Hoesli's extensive collection of 35mm diapositives covers much of Corbusier built work. Over the years, he built a vast archive of images, taken by himself during site visits. Using color diafilm, his casual images—surrounding buildings and people, even students, are visible in his images—differ from the timeless appearance of the historical black and white reproductions of Le Corbusier's architecture in the first wave of monographic publications that became available by architectural historians in the 1960s.¹⁵ While Le Corbusier's buildings are often represented in their pristine state, going through Hoesli's slide boxes at the gta Archive, one is for example caught with surprise by seeing images of the Villa Savoye as a ruin (Fig.20). Showing the color dias, as early as in the 1960s to his students, was confronting them with the material reality of the built Modernism—the buildings and their details. This collection was completed with images of drawings and plans that he and his students reproduced from the

publications of Le Corbusier, enabling him to prepare his classes through carefully composed slide sequences (Figure 25),¹⁶ combining architecture and the ideas beyond. This was complemented by other didactic methods, as seen above: the making of faithful models of the architecture of Le Corbusier, and the making of interpretative models of the concepts of Le Corbusier, where one can perceive the formal language of Le Corbusier that inspired the students.¹⁷

While Marc Angélil had a large collection of slides at his disposal, mostly reproductions that he realized from books, his teaching archive has many transparencies. Unlike slides, transparencies allowed him to draw directly onto the image in real time, turning his *Grundkurs* lectures for nearly 350 first-year students into live performances. Using plans of the Villa Savoye, Villa Garches, and a section of the *Unité d'habitation* as backgrounds (Fig.21), Angélil would highlight architectural elements, voids, transparencies, and flows with colored pencils. The resulting juxtapositions between his sketches and Le Corbusier's drawings reveal a playful teaching method concerned with topics such as movement, dynamic space, and everyday life. As for Hoesli, the didactic materials of these courses were complemented with the practical methods of realizing models, reinterpretations of spatial concepts of Le Corbusier (Fig.22). But one can, two generations further, perceive a much more liberated reinterpretation of the concepts to models that have barely any link anymore with the original architecture of Le Corbusier.

By using their different teaching and learning tools and methods, they incarnate and represent not only a generation of teachers, but also reveal to us their teaching attitude towards students. While Rossi's teaching material is limited to texts and drawings, it illustrates a rather unidirectional position as a lecturer towards his students. These weighted ways of passing knowledge to the next generation, avoiding to disturb the intellectual message by any peripheral visual element, can be seen as a translation of his attitude in architecture projects. The teaching posture of Angélil marks the opposite, as he seeks activation by his students through combining dia slides, life drawing on transparencies, and inviting them to experience space, all to enable the students to form a critical attitude on architecture. It is a teaching posture that reflects the *Zeitgeist* of the exploded views and spatial architecture projects of his generation to which he wanted to initiate his students.

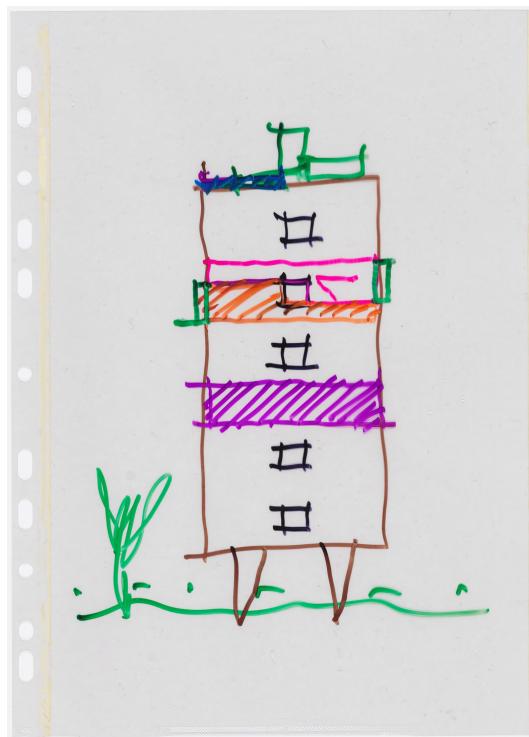
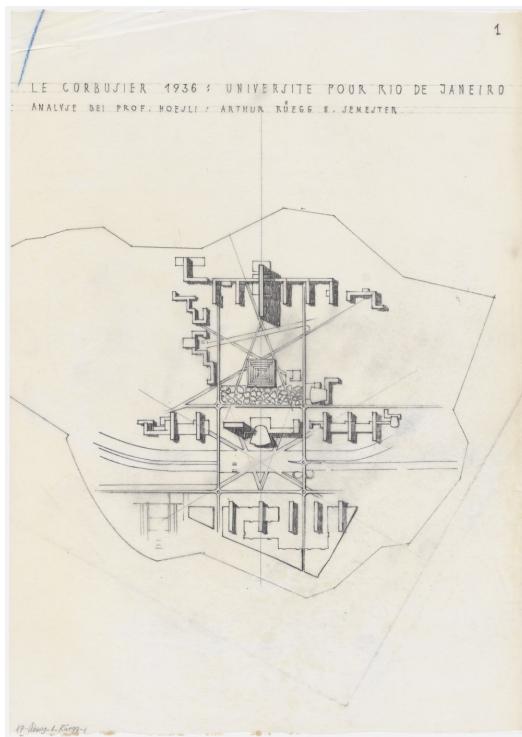


FIG. 21
Arthur Rüegg's spatial analyses reproducing Le Corbusier's drawings for the cité universitaire in Rio de Janeiro from 1936, which were made during Hoesli's classes in 1966. Source: gta Archive/ ETH Zurich.

FIG. 22
Transparency displaying a sketch analysing the elevation of the unité d'habitation in Marseille used in Marc Angélil's survey course (*Grundkurs*) at the Department of Architecture, ETH Zurich, 1999/2000. Source: gta Archive/ ETH Zurich.

Manifesto as a palimpsest

A century after its publication, *Vers une architecture* no longer operates as a prescriptive text proclaiming architectural truths; instead, it endures as a cultural artefact through which the discipline interrogates its own history and the shifting contours of modernity. Once a militant tract for the reform of architectural practice, the book now reads as a historical document—a condensation of the modern project in all its utopian intensity and ideological complexity. Its aphorisms and visual juxtapositions, which once embodied the promises of progress and the faith in the machine age, have become objects of critical archaeology. In this process of re-reading, Le Corbusier's text functions less as a manual than as a mirror—reflecting the changing assumptions of architectural thought itself.

Once revered as a foundational text—recited, drawn, and reinterpreted in the first years of architectural education—Le Corbusier's work now occupies a more ambiguous position within the academic imagination. For many of today's professors at ETH Zurich, his writings formed part of their early intellectual formation, often encountered alongside other canonical figures such as Mies van der Rohe or Alvar Aalto. Yet the way *Vers une architecture* is approached in contemporary teaching reveals the profound redefinition of architectural discourse that has taken place over the past two decades. The modern canon, once a body of exemplary forms and doctrines, has become a terrain of debate and revision. What was once transmitted as certainty is now approached as a historical construction.¹⁸

The heroic figure of Le Corbusier—once celebrated as the solitary modern genius and the author of a universal project—has been subjected to critical scrutiny. His image, once that of the rational prophet of the new age, has fractured under the weight of historical distance and ethical questioning. From Bernhard Hoesli's analytical exercises to Aldo Rossi's ideological reversals and Marc Angélil's performative experiments, *Vers une Architecture* has been repeatedly reinterpreted, its dogmas turned into open questions. Each of these pedagogical positions, in its own way, registers the tensions between the need to learn from the past and the desire to surpass it. Within an expanded and more diverse canon, Le Corbusier's rhetoric of purity, authorship, and progress appears increasingly distant from present concerns. The optimism that once accompanied his invocation of technology and engineering is now reframed through ecological, social, and political lenses.

Teachers and students alike no longer look to his texts for models to emulate, but for the ideological structures they disclose—the ways in which architectural theory has historically constructed its objects, audiences, and exclusions. The process of teaching *Vers une architecture* has thus shifted from one of transmission to one of interpretation. The text becomes a pedagogical instrument for uncovering the cultural matrices of modernity—colonial expansion, industrial capitalism, and gendered authorship—that underwrote its apparent universality. What was once an appeal to reason and standardisation is now read as an artefact of its age, shaped by its exclusions as much as by its ambitions.

In this renewed context, *Vers une architecture* becomes a site of reflection rather than instruction. Its persuasive prose, which sought to convince readers of the “correct path”, is reread as an expression of its time—emblematic of a modernity confident in its universalism yet blind to its own partiality. Contemporary pedagogies at ETH Zurich re-activate the book's imagery and arguments not to reaffirm them, but to reveal their limits and possibilities. The famous photographs of ships, silos, and aeroplanes—once triumphant emblems of the new spirit—are now displaced by images of ecological systems, collective infrastructures, or the labour conditions behind technological innovation. In this recontextualisation, the machinist sublime of the 1920s gives way to the planetary consciousness of the twenty-first century.

What emerges from this shifting reception is not a rejection of Le Corbusier but a transformation of his legacy. His work continues to serve as a mirror against which architecture measures its own anxieties and aspirations. In classrooms and studios, fragments of *Vers une architecture* persist as provocations: tools to question the narratives of modernity and to explore the multiplicity of architectural identities in a global and post-industrial age. Each re-reading becomes an act of reinvention, extending the life of the text through its contestation.

Rather than embodying certainty, Le Corbusier's text now participates in a plural, open-ended conversation, one that acknowledges history as a contested terrain and architecture as an evolving, collective practice. The manifesto, stripped of its dogmatic power, becomes a palimpsest: a layered text on which successive generations inscribe their doubts, their critiques, and their hopes.

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Notes

1 Marc Angélil, Leonie Bremser, Irina Davidovici, Tom Emerson, An Fonteyne, Almut Grunewald, Anna Puigjaner and Arthur Rüegg.

2 Ana Urbano, Andrea Salazar Veloz, Andreas Fabritius, Andreas Westphal, Anuschik Zeiler-Mkrtsian, Bruno Filipovic, Cecilia Heller, Delia Sloneanu, Fernando Kikuchi, Hugo López, José Castro Caldas, Lara Bernt, Maria Ana Aboim Inglez, Mariam Zahra Bouye, Michel D'hoe, Sofia Pinto Basto, Victor Beiramar Diniz. Workshop participants were affiliated to the following institutions: ENSA Paris-Val de Seine (France), ETH Zurich (Switzerland), Goethe-Universität Frankfurt (Germany) Universidade Autónoma de Lisboa (Portugal), TU Delft (The Netherlands), Université Libre de Bruxelles (Belgium) and Zürcher Hochschule der Künste ZHdK (Switzerland).

3 Curated by Damian Fopp and Simon Marius Zehnder.

4 It was within this evolving atmosphere that a group of five ETH Zurich architecture students undertook, in 2018, a performative intervention entitled *Absenz / Theft is Vision*. During a seminar on appropriation, they removed –without institutional sanction—a Le Corbusier tapestry that hung in the entrance hall of the Department of Architecture. On the bare wall they left a black stencil reading “theft is vision”, later covering it with plexiglass to preserve the trace. The tapestry itself was discreetly placed in the Luma Westbau Museum, amid an exhibition ironically titled Theft is Vision, while a canvas by Maurizio Cattelan was installed in its stead at ETH. What might at first appear as a transgression was in fact a complex, self-reflexive act of curatorial critique—a meditation on authorship, institutional memory, and the limits of veneration. The group’s video, silkscreen and publication subsequently entered the gta Archive, fixing the episode within the very institution it sought to question. In its fusion of humour and gravitas, the intervention translated the ethos of modernist provocation into the idiom of contemporary dissent, transforming the school itself into a site of historiographic performance. The intervention *Absenz / Theft is Vision* was conceived and carried out in 2018 by architecture students Mara Simone, Lian Stähelin, Lorenz Wittmer, Stefan Liniger, and Matthias Wermke from ETH Zurich.

5 *Vers une Architecture in Teaching*, project conceived by Ciro Miguel, Daniela Ortiz dos Santos, Frederike Lausch, Marta Sequeira and Veronique Boone, in cooperation with gta Archive, ETH Zürich. Film by Ciro Miguel, 2025. YouTube video, 16 min., <https://youtu.be/Y4GtZAj2Qhs>.

6 In addition to Le Corbusier, there were two figures equally central for Bernhard Hoesli: Mies van der Rohe and Frank Lloyd Wright. See, for example, Hoesli’s teaching notes, 1962, p. 1, gta Archive, 17-1962-VHS-1.

7 For further information on Hoesli’s collections and teaching practice see, Jürg Jansen, Hans-Ulrich Jörg, Luca Maraini, and Hans-Peter Stöckli (eds.), *Architektur lehren. Bernhard Hoesli an der Architekturabteilung der ETH Zürich*, Zürich: gta Archive, 1989; and Bruno Maurer, “Bestandsbeschrieb Heinrich Bernhard Hoesli”, *Website des gta Archivs / ETH Zürich*, April 2016, <https://archiv.gta.arch.ethz.ch/de/bestaende/heinrich-bernhard-hoesli>, accessed October 25, 2025.

8 In addition to the six metal boxes dedicated to structure Le Corbusier’s work, theories and travelling places, such as the Thoronet Abby, Hoesli structured his slides in either geographic or thematic categorizations: *Raum* (Space), *Neues Bauen* (Modern architecture), Post-modern, Chicago, Thailand, India etc. In this sense, images of Le Corbusier’s work were also and eventually stored in these boxes.

9 Colin Rowe, and Robert Slutzky, *Transparenz*, with a commentary from Bernhard Hoesli and an introduction by Werner Oechslin, Basel: Birkhäuser Verlag, 1997.

10 Angelika Schnell, “Von Jörn Janssen zu Aldo Rossi: Eine hochschulpolitische Affäre an der ETH Zürich”, *ARCH+*, no. 215, 2014, p. 20.

11 Aldo Rossi, “L’Architettura analoga”, lecture at ETH Zürich, July 5, 1976, p. 3, gta Archive 228-1-26. Translation by the authors.

12 Aldo Rossi, 2. *Vorlesung*, January 14, 1977, p. 7, gta Archive, 228-1-18.

13 Interview with Marc Angélil, October 10, 2024.

14 Initially used as an educational tool, these images today become documentation material for archival and heritage questions: Used for the first time in the publication *La villa Savoye. Icôna, rovina, restauro (1948-1968)* of Carlo Olmo and Caccia Susanna (Roma: Donzelli editore, 2017) to alter the historical images the images were also used by the Fondation Le Corbusier for the documentation of the life of the building in order to form a complete heritage overview.

15 Françoise Choay, *Le Corbusier* (The Masters of World Architecture Series), New York: George Braziller, 1960 (with photographs of Lucien Hervé); Stanislaus Von Moos, *Le Corbusier. Elemente Einer Synthese*, Frauenfeld: Huber Verlag, 1968.

16 Hoesli’s teaching notes on courses implemented in the U.S. and Switzerland—including lectures on Le Corbusier—are gathered in more than a dozen black hardcover blocks, as part of Hoesli’s collections in the gta Archive/ETH Zurich. See, for example, the notes for the lectures held in the Volkshochschule in Rapperswil in the summer 1962, in which Le Corbusier’s buildings and travelling places, as well as books—beginning with *Vers une architecture*—are listed next to notes on slides boxes, such as L-C M.MI. (a clear reference to the project of the unité d’habitation in Marseille). Bernhard Hoesli’s teaching notes, 1962, pp. 1–4, gta Archive, 17-1962-VHS-1/4.

17 On the reproduction of models by Hoesli’s students, see Rüegg, Arthur, and Bruno Maurer. *Le Corbusier and Zurich*. Zurich: Museum für Gestaltung / ZHdK, 2020, pp. 28-29.

18 Interviews with Anna Puigjaner, Tom Emerson and An Fonteyne, October 10-11, 2024.

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Daniela Ortiz dos Santos is assistant professor at the Art History Department of the Goethe University specialized in transatlantic studies of the built and imagined environments, exploring how their historiography have intersected with displacement. Daniela is a fellowship awardee from the 2005 Fondation Le Corbusier research grant program. In her PhD at ETH Zurich (SNF Funding Award), Daniela examined Le Corbusier's relations with the Brazilian Antropofagia (OA publication). Among her writings on modern architecture includes "Anthropophagic Affairs" (*LC Revue*, 2021), "Invisible Files in Visible Institutions: Notes on Max Cetto's Papers" (*CRITIQUE D'ART*, 2020), and "Blaise Cendrars et Le Corbusier: villes et voyages utiles" (*KOMODO21*, 2018), and the co-edition of the volume *Bauhaus Clouds. Challenges to the Nebula of Architectural Histories and Archives* (2025). Her current book project intersects transatlantic diaspora, architectural historiography and UNESCO in the Cold War.

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Veronique Boone is an associate professor, lecturing on architectural history and heritage of twentieth century architecture. She studied architecture and history of architecture at Ghent University, ENSA Paris-La Villette and La Sorbonne in Paris. She completed her PhD on Le Corbusier and the mediation of architecture by film and television, for which she received the *Prix de la Recherche Patiente* (Fondation Le Corbusier, 2017). Her research focuses on the modalities of representation and the mediation of modern architecture, the intellectual histories on architecture and new angle histories of architecture. She publishes regularly on these topics and is an author for Belgian and international architectural magazines on contemporary architecture. She worked on several exhibitions as curator. Recent publications include *Le Corbusier on Camera. The unknown films of Ernest Weissmann* (Birkhauser, 2023) and *Parcours d'architecte: Josse Franssen* (Mercatorfonds, 2025).

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