

Keywords Pierre Jeanneret, 20th-century historiography, power-knowledge, networks, complementary archive

Abstract The archives of Pierre Jeanneret (1896–1967) are dispersed in multiple public or private collections. This strongly contrasts with the centralized, well-organized, and accessible archives of his cousin and associate Le Corbusier (1887–1965), who conceived of the foundation dedicated to his archives and legacy, the Fondation Le Corbusier, during his lifetime. While Le Corbusier's prominence in architectural history has only grown since his passing, Jeanneret remains widely unknown, even though they co-founded the Atelier Le Corbusier et Pierre Jeanneret (1922–40), arguably the 20th century's best-known practice. Jeanneret's role in the Atelier, his other collaborations in the 1930s, the Second World War and reconstruction, and his activities in Chandigarh from 1951, have remained largely unstudied. This paper first examines how Jeanneret's work was perceived during his lifetime. Secondly, it considers how this perception has influenced the treatment of his archives and his integration in architectural history. Thirdly, it describes the construction of a complementary archive through the exploration of Jeanneret's network. Fourthly, it elucidates several common threads throughout his life and oeuvre, which nuance existing ideas on Jeanneret. The arguments presented result from literature and archival research, theoretically framed within archival and gender studies as well as reception history.

Résumé Les archives de Pierre Jeanneret (1896–1967) sont dispersées dans plusieurs collections publiques ou privées. En revanche, les archives de son cousin et associé, Le Corbusier (1887–1965) sont centralisées, organisées et accessibles à la Fondation Le Corbusier, qu'il a imaginée de son vivant. La notoriété de Le Corbusier a grandi depuis sa disparition, alors que Jeanneret reste largement absent de l'histoire de l'architecture et de la connaissance commune. Pourtant, leur Atelier Le Corbusier et Pierre Jeanneret (1922–1940) est certainement l'agence la plus connue du xx^e siècle. Le rôle de Jeanneret dans l'Atelier, ses autres collaborations pendant l'association, la Seconde Guerre mondiale et la Reconstruction, et ses activités à Chandigarh à partir de 1951, sont restées largement méconnus. D'abord, cet article étudie la perception de l'œuvre de Jeanneret de son vivant. Ensuite, il examine comment cette perception a influencé le traitement de ses archives et son intégration dans l'histoire. Troisièmement, il décrit la construction d'une archive complémentaire par l'exploration du réseau de Jeanneret. Quatrièmement, il élucide des éléments de son œuvre, qui nuancent les idées existantes sur Jeanneret. Les arguments présentés résultent d'une revue de la littérature et de recherches en archives, et sont théoriquement encadrés par l'archivistique, les études de genre et l'histoire de la réception.

Invisibility in Archives and History: Reflections on the Reception of Pierre Jeanneret's Work

Introduction

The archives of Pierre Jeanneret (1896–1967) are dispersed in multiple public and private collections. Each of these has a different history of custody, which has had consequences for their preservation, treatment, and accessibility. This article considers the perception of Jeanneret's work throughout his lifetime, and what influenced this; the treatment of Jeanneret's archives and the *status quaestionis* of research on Jeanneret, based on past archival research, using methods from archival and gender studies and reception history; the construction of a complementary archive on Jeanneret through an exploration of his network, to fill the gaps in his own archives; and, finally, several common threads in Jeanneret's life and oeuvre, based on recent archival findings.

“Sans faire de vagues”: Perception and Recognition of Pierre Jeanneret's Work during his Lifetime

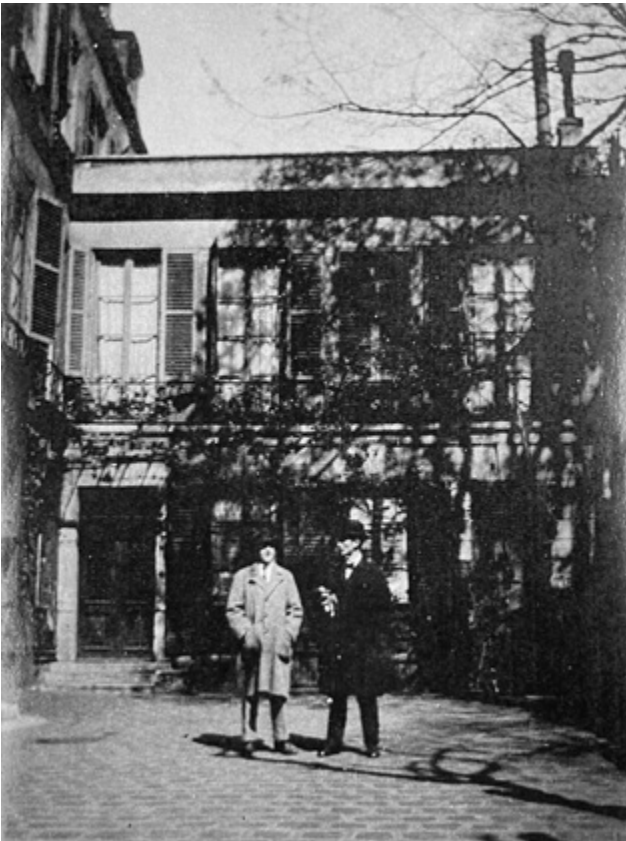
Jean Prouvé (1901–84), a *constructeur*, self-taught architect and designer with whom Jeanneret had an important professional partnership during the 1940s, summed up his memory of Jeanneret, in *Das Werk*, with the words: “He left without making waves” (Reverdin *et al.*, 1968: 383). The following paragraphs examine the recognition of Jeanneret during his lifetime, especially relating to his cousin and associate Charles-Édouard Jeanneret, better known to the

world as Le Corbusier (1887–1965), and what factors could have influenced this. These considerations will provide a useful framework for examining the treatment of Jeanneret's archives.

Literature on Jeanneret generally states that he left Genève in 1919 or 1920 to study architecture at the École Nationale Supérieure des Beaux-Arts in Paris (Barbey, 2005: 48; Dworzak, 2019: 38; Bauchet-Cauquil, 2014: 17). Letters from his family, addressed to Jeanneret's room in a hostel at 51 rue de Seine, suggest he was in Paris in 1919 and 1920, preparing for exams (Moser, 1919; M. Jeanneret, 1920). Notebooks on construction physics can be linked to these preparations (Jeanneret, 1919–20). Charles-Édouard Jeanneret's family correspondence confirms Pierre Jeanneret's presence in Paris in October 1919, and in January 1920, when he wrote to his parents: “Pierre Jeanneret has arrived...to attend the Beaux-Arts as an architect!” (Baudouï and Dercelles, 2011: 561, 578). Jeanneret himself mentions “1920: Ecole des Beaux-Arts de Paris” in a 1947 CV (Jeanneret, 1947). However, there is no mention of Jeanneret's name in the enrolment lists at the Beaux-Arts (“Dictionnaire”, 2024). In 1945, Jeanneret mentioned he worked for an architect named Wright (*s.a.*) in Paris in 1920, and for architects Auguste (1874–1954) and Gustave (1876–1952) Perret from 1921 to 1922 (Jeanneret, 1945). The Perret brothers' employment diaries note his presence from



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Fig. 1
Pierre Jeanneret in the Perret brothers' atelier, 25bis rue Franklin, Paris, 1921. Source: CCA, ARCH285165.

Fig. 2
Pierre Jeanneret and Le Corbusier at 20, rue Jacob, Paris, 1920s. Source: CCA, ARCH268904.

May 1920 to May 1923 (Perret brothers, 1920–25) (Fig. 1).

Jeanneret likely started working with Charles-Édouard Jeanneret alongside his work in the Perret atelier, in the framework of the Société d'entreprises industrielles et d'études (SEIE) (Petit, 1970: 52 in Bauchet-Cauquil, 1984: 6; Barbey, 2005: 48; Bauchet-Cauquil, 2014: 17). Jeanneret's 1947 CV confirms this (Jeanneret, 1947). Jeanneret, a young, talented architect (consistently obtaining top marks at Geneva's École Supérieure des Beaux-Arts), would have been a great asset to Charles-Édouard, who was qualified as an artist (Barbey, 2006: 48). The latter mentions Jeanneret in his notebooks from 1920 and writes to his parents in January 1921: "Pierre Jeanneret makes excellent architecture" (Baudouin and Dercelles, 2011: 614). Jeanneret worked on *L'Esprit Nouveau's* graphic design from its very first issue, which Le Corbusier (Charles-Édouard's pseudonym), painter Amédée Ozenfant (1886–1966), and poet Paul Dermée (1886–1951) released on 15 October 1920 (Bauchet-Cauquil, 1984: 5; *L'Esprit Nouveau*, 1920). Jeanneret later described this period as rich and formative, likely referring to his apprenticeship with the Perret brothers, and his introduction to the Parisian cultural scene with Le Corbusier (Barbey, 1968: 390) (Fig. 2).

The first documented collaboration between Jeanneret and Le Corbusier was a renovation of the Villa Berque, from September 1921. The cousins would produce the drawings and let another architect carry out the project. Jeanneret later proposed to take on the project with Georges Brochard (1887–1967), a friend from the Perret office (Bauchet-Cauquil, 1983: 4; Benton, 2007: 21; Jeanneret, 1924). Because Brochard was not up to his responsibilities, Pierre Jeanneret became responsible for the Berque site in the spring of 1922 (Charpentier, 1922), which was when Pierre Jeanneret proposed to Le Corbusier that they design and execute the Gault commission (Paris, January 1922–May 1922) without a third collaborator. Le Corbusier agreed, proposing that the fees be split: four-sevenths for himself and three-sevenths for Jeanneret (Jeanneret, 1924). This

agreement can be seen as the beginning of the cousins' association. Le Corbusier said: "[In] 1922, I partnered with my cousin Pierre Jeanneret...we devoted ourselves to creative research that gave us joy" (Bauchet-Cauquil, 1983: 5). How plausible is it that the co-founder of the Atelier Le Corbusier et Pierre Jeanneret, one of the 20th century's most (if not *the* most) known architecture ateliers, remained so little known during his lifetime? Many reasons may explain why Jeanneret was less well known than Le Corbusier during their lifetimes. In the context of this article, the following reasons seem worth mentioning. Firstly, from early on, Le Corbusier understood the power of communication as a tool to gain celebrity, and to construct a myth (von Moos, 1971: 5). Through specialized publications, such as *L'Esprit Nouveau* and the eponymous book series, the *L'Architecture vivante* series and issues of *L'Architecture d'aujourd'hui*; popular media, like lifestyle magazines and newspapers; as well as public lectures, Le Corbusier quickly became internationally known (Benton, 2009: 10; De Smet, 2005: 17). Jeanneret is generally only mentioned as co-author of specialized publications between 1927 and 1938 (De Smet *et al.*, 2005: 106–26), possibly indicating that he was more interested in recognition by his peers than in celebrity. Publications during their association, such as the *L'Esprit Nouveau*, *L'Architecture vivante*, and the *Œuvre complète* series, generally credit both Le Corbusier and Jeanneret for their collaborative oeuvre. However, Le Corbusier's later publications, in which he sought to emphasize the unity of his entire oeuvre, credit only him for the collaborative interwar projects (De Smet, 2005: 55), contributing to the perception that he was their sole author.

Secondly, accounts indicate that Le Corbusier had difficulties acknowledging Jeanneret's (creative) importance in their collaboration and association. Jeanneret, who was nine years younger than Le Corbusier, felt that he owed much to his cousin (see *infra*), certainly at the beginning of their association, and didn't expect equal recognition. Even so, he did express his frustrations early on regarding Le Corbusier's

lack of acknowledgement and the division of fees and expenses.¹ In 1923, he wrote: “It’s difficult for you to accept that today’s houses are the work of ‘Le Corbusier and Pierre Jeanneret’. I don’t quite understand that attitude, given how I tend to step back when it comes to general issues” (Jeanneret, 1923). An undated letter to Le Corbusier reads: “You told me that everything that was successful was thanks to you...I believe that in some cases our discussions have been useful, and in some cases my ideas have been adapted” (Jeanneret, *s.a.*). Referring to the mid-1930s, when Jeanneret partly emancipated himself from Le Corbusier through other collaborations (see *infra*), Le Corbusier wrote in 1940: “Charlotte [Perriand] had encouraged Pierre to ask me for an equal treatment, him and I, ‘because we’re a team’. I replied that there are differences in ability and intelligence. I refused this equalization” (Barsac, 2005: 259).

Pierre Emery (1903–82), the first to join the Atelier in fall 1924 (until 1926) (Bauchet-Cauquil, 1983: 10), said that Jeanneret questioned Le Corbusier’s doctrine, allowing them to clarify and deepen their thinking. Jeanneret wrote to Le Corbusier in 1925: “I discuss to test the depth of your decision” (Jeanneret, 1925). Alfred Roth (1903–98), employed at the Atelier in 1927–28, said that Jeanneret and Le Corbusier spoke about every aspect of studied projects, and that Le Corbusier regarded his opinion as highly important (Reverdin *et al.*, 1968: 384–87).

Thirdly, Jeanneret was *chef d’atelier*. Roth testified that Jeanneret worked on the elaboration of plans, technical details, spoke with entrepreneurs and clients, and visited building sites with Le Corbusier (Reverdin *et al.*, 1968: 384). Charlotte Perriand (1903–99), a close collaborator of Jeanneret and Le Corbusier at the Atelier from 1927 to 1937, remembered that Jeanneret “drew everything” (Barsac, 2005: 106). Renaat

Braem (1910–2001), working at the Atelier in 1935, stated that Jeanneret oversaw the employees (Braem, 1987: 44–45). Jeanneret was described as a “technical man”, “a mechanic of the *Temps Nouveaux*”, next to Le Corbusier (Barsac, 2005: 106; Reverdin *et al.*, 1968: 385).

Fourthly, Jeanneret, who greatly admired his cousin, also accepted to take on a subordinate role: “My position towards him inevitably led to constant hypocrisy, I acted subordinately, as was natural with his personality, but the irony was that my doubts grew stronger” (Jeanneret, 1965). Phrases such as “Without you, painting, your artists, your past, your ideas...I would probably be nothing in Paris (I may be pessimistic, but let’s look at it from that angle)” (Jeanneret, 1924), from the very beginning of their association, and “Corbu, you remain for me the great first of architecture, the perfect explorer of the modern aesthetic” (Jeanneret, 1941), from 1941, confirm Roth’s and Jeanneret’s accounts that he had assumed the important task of reassuring Le Corbusier (Reverdin *et al.*, 1968: 384).

From the mid-1930s, Jeanneret increasingly collaborated outside of his association with Le Corbusier, and was clearly recognized in left-wing movements (see *infra*). From the Second World War, Jeanneret worked with journalist and entrepreneur Georges Blanchon (1901–87), first in the context of the Bureau Central de Constructions (BCC, 1939–44), and subsequently as associates in the Bureau d’architecture Pierre Jeanneret (1944–50) (Blanchon, 1980). Throughout this partnership, Jeanneret was architect, Blanchon was general manager, and their primary partner for the realization of construction was Jean Prouvé (see *infra*).² After a successful period of constructing many demountable houses between Saint-Auban and the Montpellier region during the Second World War, the post-war years were particularly difficult.

1 The division of fees changed from four-sevenths for Le Corbusier and three-sevenths for Jeanneret to a respective division of two-thirds versus one-third from the Villa Besnus project (1922–23) onward. Jeanneret accepted this but found the equal division of general expenses unjust (Jeanneret, 1924).

2 Other collaborators included Dominique Escorsat (1906–*s.a.*), André Masson (*s.a.*), Charlotte Perriand, Jean Bossu (1912–83), Gérald Hanning (1919–80), Salvatore Bertocchi (*s.a.*) and Georges Pollak (1907–*s.a.*).

Projects undertaken without Le Corbusier, such as large-scale projects for housing units in Blainville (1946–47), Puteaux (1946–ca. 51) and Villeneuve-Saint-Georges (1949), remained unrealized, except for the Centre d'apprentissage in Béziers (1949–55) and Tan a Dour (1948–51), a vacation house on the island of Bréhat. His work with Prouvé, the project for Puteaux, and Tan a Dour were published in several specialized magazines in the 1940s, such as *L'Architecture d'Aujourd'hui*, *Techniques et architecture* and *La Maison Française*.

In India (1951–65), Jeanneret was greatly recognized by his local peers. He led Chandigarh's architecture office, where he was responsible for housing, schools, hospitals, and theatres. Jeanneret was also responsible for the realization of Le Corbusier's Capitol Complex (1951–64). He was appointed head of the Chandigarh School of Architecture and chief architect and town planning adviser of Punjab (Punjab Government, 1964). In France, Jeanneret's activities in Chandigarh were regularly published in *L'Architecture d'Aujourd'hui* and *L'Architecture vivante* in the 1950s and 1960s.

Homages by those close to Jeanneret, including Josep Lluís Sert (1902–83), Jean Bossu (1912–83), Lucien Hervé (1910–2007) and Walter Gropius (1883–1969) (see *infra*), published in *Das Werk* and in *L'Architecture d'Aujourd'hui*, describe Jeanneret as one of the most remarkable architects of the 20th century. Gropius, for instance, who knew Jeanneret and Le Corbusier since the 1920s and partook in CIAM from the 1930s, wrote: “I think Pierre has been overshadowed too much by his giant cousin, Corbu. I have always considered him to be one of the most reliable guides in contemporary architecture, full of talent and with ideas all his own” (Giedion *et al.*, 1968: 7).

Archon and Arkheion: Archives and Historiography and the Case of Pierre Jeanneret

Since his death, Jeanneret has been virtually absent from architectural history, in contrast to Le Corbusier, whose presence in history and collective memory seems only to have increased. This imbalance continues that of

perceptions of their work during their lifetimes and can be linked to the trajectories of their archival material. Derrida's use of the archive as a metaphor for the relationship between power and knowledge provides an understanding of the very different treatments of the archives of Le Corbusier and Jeanneret, both by the two architects themselves and others.

Derrida bases his understanding of an archive on the Greek *arkheion*, the residence of the *archon*, the head of state, who secured the conservation of his documents in this *topos*. Importantly, the *archon* held the “hermeneutic right” to put them in service of *consignatio*: a construction of an “ideal configuration” of his legacy (Derrida, 1995: 9–10). Archives are *loci* of power that control future “historical truth” (Derrida, 1995: 37), “narratives” (Schwartz and Cook, 2002: 13), “myths”, “idées-en-forme” (Barthes, 1957: 193, 197).

Le Corbusier ensured the safeguarding of his archives, which he had meticulously kept, in a foundation that would carry his name: Fondation Le Corbusier in Paris. Since its establishment in the 1960s, this foundation has conserved any document linked to Le Corbusier's life and work, giving rise to a formidable research centre. The *topos* Le Corbusier ensured was the Maison La Roche (1923–24), which client Raoul La Roche promised to donate to the future foundation in 1959. Le Corbusier's wish to have the neighbouring Jeanneret house linked to Maison La Roche was realized in 1970 (Fondation Le Corbusier). Today, all documents are digitized, enhancing their accessibility and ensuring their conservation.

By contrast, parts of Jeanneret's archives are currently held in various public and private collections, each having had different custodians in the past, with different capacities and interests, resulting in varied states of conservation and organization, visibility, and accessibility. Despina Stratigakos's essay “Unforgetting Women Architects”, elucidating mechanisms behind the *damnatio memoriae* of female architects, clarifies the relationships between power, archives, and knowledge. Stratigakos observes that male architects, more than female architects,

take an active role in preserving their legacy through publishing memoirs and carefully maintaining their archives (Stratigakos, 2016: 67). Based on these archives, the monograph, which has dominated 20th-century architectural history, “lends itself to the celebration of the heroic ‘genius’” (*ibid.*: 66). Stratigakos links this “heroic individualism” to the neglect of collaborations (*ibid.*). Putting archives to work in the service of those deemed worthy of memorialization is clearly recognizable in 20th-century architectural historiography. Gender studies offer a powerful framework for considering the marginalization of individuals or groups in archives and historiography (Leach, 2010: 78; Schwartz and Cook, 2002: 7, 11; Derrida, 1995: 12).

Literature on Jeanneret’s and Le Corbusier’s collaborative oeuvre largely consists of monographs dedicated to Le Corbusier, resulting from archival research at the Fondation Le Corbusier. In this Corbusian literature, Jeanneret is generally described as Le Corbusier’s right-hand man dedicated to the elaboration of plans and the realization of projects. As Tim Benton and H el ene Bauchet-Cauquil have pointed out, it is difficult to establish the dynamics of the collaboration between Jeanneret and Le Corbusier, as they developed their projects during live conversations, rarely leaving traces (Bauchet-Cauquil, 1983: 15; Benton, 2007: 215). Researchers have also rarely questioned Le Corbusier’s authority over the creative process, often overlooking contributions by Jeanneret and other collaborators.

Status Quaestionis of Literature on Pierre Jeanneret through the Lens of Archives

In the framework of the scant previous research on Jeanneret, the most important archives had been identified and partially consulted. However, most remained greatly unexplored. The following is a brief overview of these archives on Jeanneret, their trajectories, their current states, and possible voids, and the state of the art of existing literature based on them.

Until recently, the most important *topos* for archival material on Jeanneret was the Fondation Le Corbusier. As is the case for

all individuals and groups connected to Le Corbusier, the Fondation keeps a nominative file related to Jeanneret. It contains correspondence between the cousins from the beginning of their collaboration to the final years of their lives, when Jeanneret was in Chandigarh. It also contains several of Jeanneret’s diaries and notebooks from their collaboration, as well as documents relating to his projects with Blanchon and Prouv e during and after the war. Researchers have long depended on this file, which owes its existence to Le Corbusier’s meticulous conservation of his archives, as the only accessible archival material on Jeanneret.

The most important archive on Jeanneret, the Fonds Pierre Jeanneret at the Canadian Centre for Architecture in Montr el, exists despite his own nonchalance with his documents. Jacqueline Jeanneret, Jeanneret’s niece, wrote in November 1963 that she had found a pile of personal documents in his apartment at 20, rue Jacob in Paris, and that she had put everything in a red case (J. Jeanneret, 1963). This was shortly before Jeanneret’s health struggles, in the winter of 1963, when he spent time with Jacqueline Jeanneret in Geneva (Chaud, 1963). She possibly further ensured the safeguarding of Jeanneret’s documents when she accompanied Jeanneret back to Chandigarh in March 1964 (Jeanneret, 1964). In 1968, Gilles Barbey (1932–2017) sent transcriptions of some of Jeanneret’s manuscripts to Ren e Diamant-Berger (*s.a.*), editor of *L’Architecture d’Aujourd’hui* (Barbey, 1968). A selection of manuscripts and plans from the archive were also published in *Das Werk* in 1968, with Barbey’s involvement. This reinforces the hypothesis that what the Fonds Pierre Jeanneret is today was already present in Geneva from the mid-1960s.

H el ene Bauchet-Cauquil, whose master’s thesis (1983) was long the only comprehensive study on Jeanneret, did not consult this archival material, although she did interview Jacqueline Jeanneret. Bauchet-Cauquil complemented archival sources from Jeanneret’s nominative file and project files at the Fondation Le Corbusier with other sources, such as the above-mentioned reproductions in architecture magazines (Bauchet-Cauquil,

2024). She also interviewed key figures, such as Perriand, Bossu, Blanchon and Hervé, constituting important oral history sources. Through this approach, Cauquil constructed and interpreted Jeanneret's oeuvre on themes such as collaboration, technique, and political engagements.

Authors of the few publications that followed Bauchet-Cauquil's built on her work. They did not have access to the archival documents in Jacqueline Jeanneret's possession either. In 1987, Catherine Courtiau published short biographies on Jeanneret in *Le Corbusier à Genève* and in *Le Corbusier, une encyclopédie* (Courtiau, 1987a; Courtiau, 1987b). In 1999, Lisa De Visscher elaborated Bauchet-Cauquil's research in her master's thesis, primarily with 'Corbusian' literature (De Visscher, 2009). Gilles Barbey's proceedings for the 2006 Rencontres de la Fondation Le Corbusier, were also greatly based on Bauchet-Cauquil's research, completed with knowledge from his decades-long interest in Jeanneret (Barbey, 2006). The absence of the archives in Jacqueline Jeanneret's custody from literature raises questions about accessibility. When Bauchet-Cauquil interviewed Jacqueline Jeanneret in 1983, she was preparing a book on Jeanneret's realizations in Chandigarh. She preferred to share the archive only after having finished her book project, which she never did.

From 2010 to 2013, the archives were transferred in several stages from Jacqueline Jeanneret's residence to the Canadian Centre for Architecture. Various elements are to be considered regarding the integrity of the Fonds Pierre Jeanneret. Firstly, it is possible that some of the documents were simply lost. Jeanneret hadn't lived in his apartment full-time since 1940, and it regularly served as temporary accommodation for friends, who possibly displaced or discarded documents. If Jeanneret's documents were scattered in the apartment, as Jacqueline Jeanneret described, it is plausible that they suffered damage. Secondly, there are few traces of how Jacqueline Jeanneret collected the documents and subsequently organized them. She reworked them extensively, transcribing textual documents,

adding annotations, identifying photographs (correctly or incorrectly), and adding photocopies.³ Headers on the documents in her handwriting, such as "*Urbanisme*" and "*Anthropologie*", reveal traces of her method of ordering them (Jeanneret, *s.a.* e). Though she clearly dedicated much effort to it, her treatment of the archives raises questions. She was not only unqualified, not being trained as a specialised archivist, she was also a close family member to Jeanneret, which possibly affected her objectivity in handling the documents. In a way, the Fonds Pierre Jeanneret is also the archive of her own book project. Upon arriving at the CCA in 2010, the archive underwent modifications, changing the order and composition Jacqueline Jeanneret had left it in. Between 2012 and 2015, the archives were treated by qualified archivists at the CCA in three stages ("Fonds Pierre Jeanneret", 2024).

Despite the modifications and possible losses, the Fonds is a rich source of archival documents. It contains architectural plans from the Second World War, various studies, and mostly unrealized projects from the post-war years. Among others, plans of the Mushroom constructions (1940s), a communal housing project in Villeneuve-Saint-Georges (1949) and a preliminary project for Tan a Dour are worth mentioning. The greatest part of the Fonds is made up of plans and documents relating to Chandigarh, which is what the archive is primarily known for. Besides those, the Fonds includes the correspondence with multiple friends and collaborators, such as Le Corbusier, Blanchon, Escorsat, Perriand and Prouvé, pertaining to both professional and personal matters, mostly from the Chandigarh period. It contains dozens of manuscripts by Jeanneret, ranging from reflections on architecture and urban planning, theatre and art, and society generally (see *infra*). Photographs range from Jeanneret's very first photograph of his parents' house in 1914, to those he made of the Chandigarh region before and during construction, and of realized projects

3 Jacqueline Jeanneret also added her own personal and professional archive.



Première photo faite
avec mon app.
juillet 1914 6 1/2 9.
P Jeanneret
avenue Calan 3
genève Champel

3

Fig. 3

Pierre Jeanneret, photograph of the Jeanneret family home, Geneva, Switzerland; written on back: "First photo made with my 6 1/2 camera", July 1914. Source: CCA, ARCH269266.

Fig. 4

Pierre Jeanneret, photograph of rural housing near Chandigarh, India, 1950s. Source: CCA, ARCH265244.

Fig. 5

Lola Pluet, photograph of client Jean Pluet and his son Eric Pluet, during the construction of Tan a Dour, 1949. Source: Archives Georges Blanchon – Catherine Belfort.



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(Fig. 3–4). Unfortunately, the archive contains very few documents from before his separation from Le Corbusier. Though very valuable from a cultural perspective, the archive contains less documentation on material and technical details and the process of projects' conception.

Over the past decade, research of the Fonds Pierre Jeanneret at the CCA has contributed to the *status quaestionis* on Jeanneret. Since 2010, Maristella Casciato has undertaken an initial exploration of the archives, primarily focusing on plans and photographs from the Chandigarh period. She incorporated these in exhibitions and publications, such as *Chandigarh Casablanca* (2014), and the recently published facsimile of Le Corbusier's *Album Punjab*, from 1951, complemented with photographs by Jeanneret (Avermaete *et al.*, 2014; Casciato, 2024).

Jeanneret's work with Prouvé and his Chandigarh furniture have garnered great interest in recent years. In response to growing market interest, art dealers have assembled comprehensive, private archives on Jeanneret's work. These have led to well-documented publications by, among others, the Galerie Patrick Séguin with Héléne Bauchet-Cauquil (Séguin and Bauchet-Cauquil, 2014) and Laffanour Galerie Downtown (Laffanour *et al.*, 2013). Interest from the design market has entailed a greater presence of Jeanneret's work in common knowledge. This is reflected in art books, such as Assouline's 2019 catalogue raisonné of the Chandigarh furniture (Dworczak, 2019), in design magazines, and in reproductions sold by furniture retailers.

Constructing a Complementary Archive on Pierre Jeanneret

Publications and archival sources regarding Jeanneret's partners and collaborators, friends, and networks, are often richly documented on the parts of his life and oeuvre that lack in his nominative file at the Fondation Le Corbusier, in the Fonds Pierre Jeanneret at the CCA, and in market-related archival collections. An eclectic collection of sources has grown out of conversations with (indirect) connections to Jeanneret

and other researchers, visits to realized projects, and walks in neighborhoods such as Jeanneret's Saint-Germain-des-Prés. The following paragraphs elucidate the construction of a complementary archive on Jeanneret.

Most of Georges Blanchon's archives had been donated to the Centre Pompidou by his daughter-in-law, Catherine Belfort. Belfort also keeps part of the archives privately. These document the BCC, Jeanneret's and Blanchon's post-war association and their collaborations, Tan a Dour, built for Belfort's grandparents, and correspondence from when Jeanneret was based in Chandigarh (Fig. 5). The archives of the Ateliers Jean Prouvé at the departmental archives of Meurthe-et-Moselle (France), contain documents relating to the construction enterprise Prouvé founded in 1923, and moved to Maxéville in 1947 ("Fonds des Ateliers Jean Prouvé, entreprise", 2024). These archives contain relevant documentation on the collaboration between Prouvé and Jeanneret in the 1940s. A part of Jean Prouvé's archives is kept at the Centre Pompidou ("Fonds Jean Prouvé", 2024).

Corbusian literature allows a greater understanding of Le Corbusier's and Jeanneret's collaborative oeuvre. Depending on the authors' attention to or interest in their collaboration, these publications elucidate the cousins' dialectical way of conceiving architecture with each other and the atelier members. Benton pays great attention to their mutual interventions in his "genetic studies" of their work (Benton, 2007: 214). Publications by (or edited by) Jean-Louis Cohen (1987), Isabelle Charollais and André Ducret (Charollais *et al.*, 1987), Gilles Ragot and Olivier Chadoin (2016), Bruno Reichlin (2022), and Stanislaus von Moos (1971), among many others, contain valuable information on this collaboration. 'Corbusian' literature is also helpful in framing Le Corbusier and Jeanneret's collaborative work within their respective societal interests and understanding their personal and professional dynamic.

These publications have made it possible to identify architectural, urban planning, exhibition and publication projects, personal

files, photographs, and notebooks at the Fondation Le Corbusier that are relevant to (re)visit through a 'lens' focused on Jeanneret. Project files document correspondence of Jeanneret with collaborators, clients and contractors, his extensive calculations, and sketches of architectural typologies and technical solutions, which his nominative file do not contain. Recognizing Jeanneret's drawing style and handwriting in sketches, study drawings and plans is crucial to detecting his part in the architectural conception process. These sources allow a clearer understanding of the dynamics of his association with Le Corbusier and collaboration at the Atelier 35, rue de Sèvres. Nominative files of collaborators, such as Pollak and Escorsat, primarily document post-war projects relating to Jeanneret and Le Corbusier. The file on *L'Esprit Nouveau* testifies to Jeanneret's presence and involvement, and Le Corbusier's notebooks document the early collaboration between Jeanneret and Le Corbusier from 1920.

Publications on others close to Jeanneret, such as Perriand, Bossu, Sert, and Ernest Weissmann (1903–85), constitute valuable sources on Jeanneret's oeuvre, his many collaborators and friends, and his cultural, social, and political interests and engagements. This approach has led to several archival collections on architects, and architectural networks, in both public and private collections. Publications on Perriand are particularly richly documented on collaborative work with Jeanneret, and the cultural and political framework of the 1930s and 1940s, with documents from the Charlotte Perriand archives privately kept by Perriand's family in Paris. Perriand and Jeanneret were collaborators at the Atelier 35, rue de Sèvres, and worked together, independently from Le Corbusier, from the 1930s. They also had a close personal relationship. A few considerations can also be made regarding the direct family connection in the management of the Perriand archives. Although the publications certainly acknowledge Perriand and Jeanneret's rich collaboration, Perriand's creative role clearly is their focus.

A number of archival collections at the Cité de l'architecture et du patrimoine

(Paris) have proven valuable to construct a more precise biography: Auguste and Gustave Perret; engineer Gustave Lyon (1857–1936), collaborator on several of the atelier's architectural projects between 1926 and 1932; Jean Bossu, at Atelier 35, rue de Sèvres from 1929 to 1933, and collaborator of Jeanneret's in the 1930s and 1940s; André Lurçat (1894–1970), a member of CIAM and the Association des écrivains et artistes révolutionnaires (AEAR); and Louis Bonnier (1856–1946), head of the 1925 Exposition Internationale des Arts Décoratifs.

The archives of Ernest Weissman (1903–85), privately held at the UBU Gallery (New York) and at the Frances Loeb Library at the Harvard Graduate School of Design (Cambridge), testify to Weissmann's friendship and collaboration with Jeanneret, Perriand, Sert and Le Corbusier since his time at the Atelier 35, rue de Sèvres (1927–28), including preparations for the 1937 CIAM V (see *infra*). Documents in the Josep Lluís Sert Collection at the Frances Loeb Library attest to his great friendship with Jeanneret, beginning with his work at the Atelier 35, rue de Sèvres in 1929. Sert arranged for Jeanneret to work for Knoll in 1946. Sert and Alexander Calder (1898–1976) welcomed Jeanneret in New York with Joan Miró (1893–1983) (Sert, 1946). The CIAM Archives at Harvard contain documents on the 1937 CIAM V, for which Jeanneret was responsible with Perriand, Sert, and Weissmann, and of which Le Corbusier changed the theme of functional city to "*Logis et loisirs*" in 1936 (CIAM, 1938: 6; Barsac, 2005: 180).

In addition to architecture archives, other public and private archives have provided valuable sources. The Archives nationales de France (Pierrefitte-sur-Seine) hold documentation (correspondence, forms, manifestos, informative texts, etc.) on Jeanneret's involvement in the AEAR and the Maison de la culture in Paris in the 1930s, preparations of the 1937 International Exhibition, his efforts to participate in the reconstruction (1945–51), and the post-war Maison de la culture in Grenoble (1945). The archives of the Armée du Salut in Paris hold a rich collection of (iconographic) documents of

Fig. 6

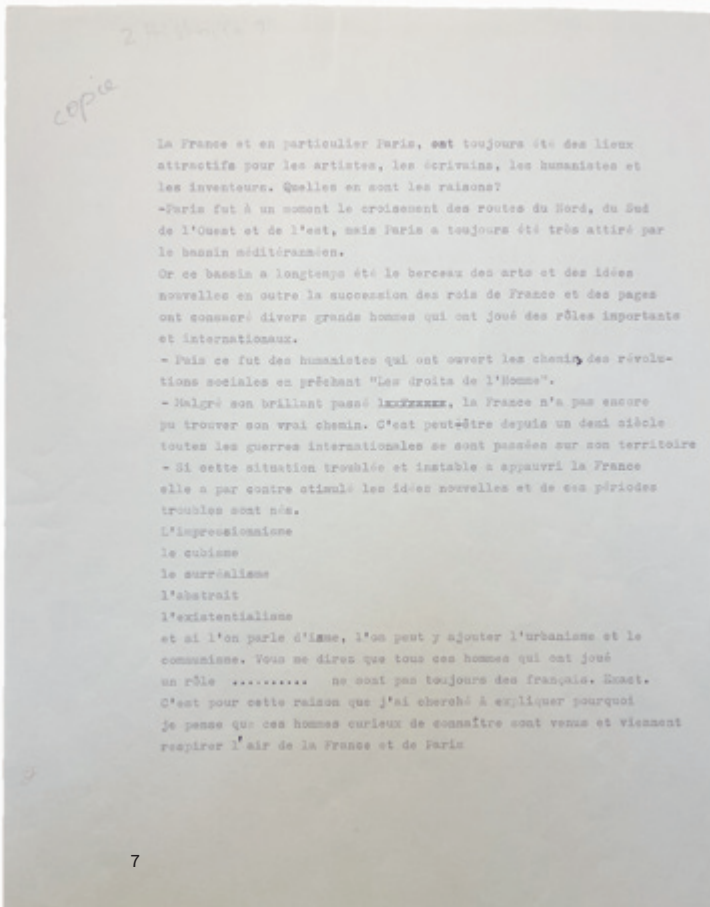
Lucien Hervé, photograph of the Cité de refuge by the Atelier 35, rue de Sèvres, 1950s. Source: Archives de l'Armée du Salut © Lucien Hervé.

Fig. 7

Pierre Jeanneret, manuscript "La France et en particulier Paris"; s.o. Source: CCA, ARCH264597, transcription by Jacqueline Jeanneret, CCA, ARCH264596.



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the Palais du peuple (1926), l'Asile flottant (1929–31) and the Cité de refuge (1929–33) (Fig. 6). Lucien Hervé's archives, kept privately by his wife Judith Hervé-Molnár in Paris, contain his photographs of Jeanneret's houses and other buildings in Chandigarh.

The diversity of these archives reflects the richness of Jeanneret's work, interests, and network, as well as the collaborative processes and his involvement in projects' development. This approach has led to the identification of relevant archives for future consultation, such as collections held at the gta Archives (Zurich) and communal archives of the Parisian suburbs for which Jeanneret developed housing and urban projects. Objects held in private collections related to the design market (see *supra*) will be examined as well.

"L'urbanisme et le communisme":

Common Threads in the Life and Work of Pierre Jeanneret through Archival Findings

In a manuscript likely dating from after the Second World War, Pierre Jeanneret wrote that Paris had always attracted artists and revolutionary thinkers, thanks to its troubled history:

If this troubled and instable situation has impoverished France, it has however stimulated new ideas, and from these troubled periods were born:

Impressionism

Cubism

Surrealism

The abstract

Existentialism

And if we speak of isms, we can add urbanism and communism. (Jeanneret, *s.a.* c)

(Fig. 7)

In this text, Jeanneret reveals several elements that interest him. Based on archival sources and literature, it is possible to recognize these as interlinked common threads throughout his life. The foundations of these elements were likely already present in Jeanneret's thinking since his youth and are continuously recognizable in his activities.

Jeanneret mentions social revolutions by humanists, who preached in support of human rights, possibly referring to the French revolutionaries of 1789. Charlotte Perriand testified that Jeanneret left Switzerland, "land of cowherds and bankers", in disagreement with the country's conservative spirit (Bauchet-Cauquil, 1983: 2; Barbey, 2006: 48). Leader of the Jeunes 37 (see *infra*) and collaborator of the BCC, André Masson used the same expression when recommending a book to him: "It is by one of your compatriots (neither a cowherd nor a banker) and his text helped us to get a better sense of the dimensions, or more precisely the space, of life" (Masson, *s.a.*). Masson was perhaps referring to the book by Sigfried Giedion (1888–1968) *Space, Time and Architecture*, which was first published in 1941 (Giedion, 1941). In 1965, Jeanneret said: "I was always more radically at odds with society than my cousin. So much so, that I didn't even know why" (Jeanneret, 1965). He was nine years younger than Le Corbusier, and perhaps marked by the 1917 Russian Revolution, like many of his generation. In 1932, after the project for the Palais des Soviets by the Atelier 35, rue de Sèvres wasn't selected, Jeanneret wrote: "The USSR is a new social and economic organization, and its vitality is perpetuated by an Ideal, by truths based on scrupulously reasoned theories and controlled by experience, and by linking education to a precise programme" (Jeanneret, 1932).

Jeanneret's preoccupation with social issues stands out as a constant throughout his oeuvre. His research on minimal spaces and serial construction with Le Corbusier from the beginning of their association fed into the vacation houses for working classes with Perriand, the pavilions with Prouvé and Blanchon in the 1940s, larger housing projects in Parisian suburbs after the Second World War, and housing in Chandigarh in the 1950s and 60s. In manuscripts from the 1920s–60s, Jeanneret emphasized the "economy" of the building: how architecture should strive to be efficient, to find a balance between resources, function, and comfort (Jeanneret, *s.a.* b).

Instead of conceiving architecture and urban plans within dogmas of 'styles', Jeanneret believed that they should respond to the specificities of the project: "The new expression of architectural forms is not given enough consideration, as it should be the expression of the times. Or if it is, it is on the surface, and we end up with these sad caricatures of the old, or the empty 'fashionable' object...we must remain free, have imagination, and find the architectural form that responds to the programme" (Jeanneret, 1932). Jeanneret's mention of avant-garde cultural movements since the end of the 19th century, from impressionism to abstraction, reflected his opposition to academism and formalism. He called for "invention and sincerity" for architecture to age well (Jeanneret, *s.a. d*). In 1960, he wrote in the architecture magazine *MARG*: "[W]ithout organic creation, a work will never last. In Chandigarh, though not everything is perfect, I think it is one of the few cities where a serious effort has been made to respond to needs, climatic conditions and habits that are valid for the future" (Jeanneret, 1960).

From the early 1930s onwards, Jeanneret frequently wrote about material equality and the importance of labour, proposing the working hour as an alternative to currency: "Let's go back to equality...by doing away with money...let's keep different living conditions" (Jeanneret, 1931). Jeanneret increasingly prioritized education and leisure for the working class, also central to the Soviet government, when his activities were connected to the French communist party. In 1935, Jean Nicolas (1906–80), who Jeanneret knew through the AEAR, asked him and Perriand to advise the Jeunes 37, a group of communism-sympathizing architects from the École Boulle (Barbey, 2006: 56). Jeanneret, Perriand and Bossu's project for the Jeunes 37 pavilion for the 1937 International Exhibition was centred around popular education and leisure. In this context, Jeanneret was involved in Paris's Maison de la Culture, linked to the communist party and the AEAR, inspired by Soviet community centres (Barsac, 2005: 140, 172).

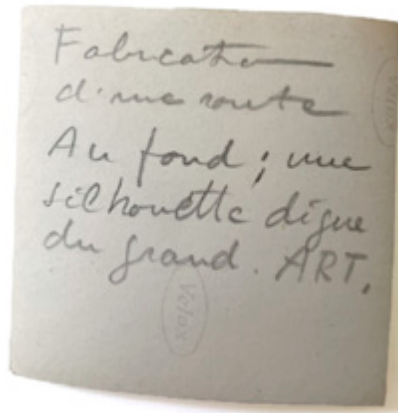
During the 1933 CIAM IV, Jeanneret was one of the signatories with, among others,

Weissmann, Perriand, Bossu, Sert, and Wells Coates (1895–1958), of alternate resolutions to those proposed by Le Corbusier, which they regarded as elitist and apolitical. They argued that a city could not be conceived without considering its economic, social, and political context, and pleaded for the prioritizing of collective interests, and the expropriation of land (Somer, 2007: 173). Their views echoed contemporary Soviet criticism of the Atelier 35, rue de Sèvres's urban planning propositions, calling them "detached from real life" (Cohen, 1987: 186). In 1935, Jeanneret, Perriand and Weissmann started work on the (never published) *Charte d'Athènes*, based on their resolutions from CIAM V (Somer, 2007: 184; Barsac, 2005: 134, 197), forming an alternative to Le Corbusier's *Ville radieuse* (1935), which later led to his own *Charte d'Athènes* (1942). Contemporarily, Jeanneret played a central role in the many preparatory stages of both the Pavillon des Temps Nouveaux and CIAM V (1934–37) (see *supra*), in which communist ideals were clearly linked to urban planning (Weissmann, 1935; Barsac, 2005: 135–80; Barbey, 2006: 56–57).

In the context of post-war reconstruction, Jeanneret was considered for several urban planning projects, such as in Meurthe-et-Moselle and the Paris region (Departmental Delegate, 1946). In 1945–46, he worked on an urban project for the Bastille in Grenoble (Blanc, 1951). In a manuscript from the Chandigarh period, "Concerning Town Planning", Jeanneret wrote: "Architecture and Town Planning are not two things, they are one and the same...a town should be divided into sectors, the dimensions of which should enable every inhabitant to satisfy his daily needs without having recourse to mechanical transport" (Jeanneret, 1956). In his notes on a proposed master plan for New Delhi, Jeanneret wrote: "Very often, I have heard that with the car and modern facilities of transport, the limits of the town are indefinite. For me, this is one of the biggest errors of town planning" (Jeanneret, *s.a. f*). These illustrate the importance he paid to the human scale of the city and socially driven urban planning (Fig. 8-9).



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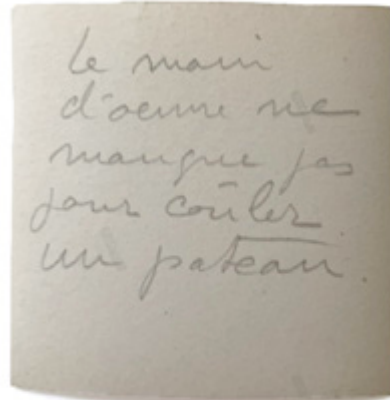


Fig. 8

Pierre Jeanneret, photograph of the construction of a road in Chandigarh, India, sent to Georges Blanchon and Lola Pluet; written on back: "Construction of a road. In the background: a silhouette worthy of high art", 1950s. Source: Archives Georges Blanchon – Catherine Belfort.

Fig. 9

Pierre Jeanneret, photograph of construction in Chandigarh, India, sent to Georges Blanchon and Lola Pluet; written on back: "There's no shortage of manpower to cast a column", 1950s. Source: Archives Georges Blanchon – Catherine Belfort.

Conclusion

Jeanneret co-founded the Atelier Le Corbusier and Pierre Jeanneret with his cousin and associate Le Corbusier. In collaboration with him and members of their Atelier 35, rue de Sèvres, Jeanneret played an essential role in the conception of their widely known and studied architectural oeuvre. Even so, Jeanneret remained greatly unknown during his lifetime, in contrast to Le Corbusier. Jeanneret likely accepted a less visible position. Le Corbusier possibly didn't fully acknowledge the importance of Jeanneret's creative contributions, and Jeanneret's more technical responsibilities contributed to the perception that he was a 'right-hand man' to Le Corbusier, significantly limiting the breadth of his activities.

This contrast in recognition is reflected in the respective treatment of their archives and reception in architectural history. Mechanisms recognized in archival and gender studies are evident in the safeguarding of Le Corbusier's archives by himself and by others, and their interpretation by dedicated historians. Through the same reading, we can understand the dispersion of Jeanneret's archives, as well as their troubled history of conservation and accessibility. By exploring Jeanneret's rich network, a complementary archive is constructed to fill voids regarding his activities at the Atelier 35, rue de Sèvres, which also allows a better understanding of

the collaborative design process of Jeanneret and Le Corbusier, his activities in communist circles in the 1930s, and in France and New York during and after the Second World War. Recent archival research has made it possible to confirm, elaborate, and discover Jeanneret's ideas and activities, which were consistently rooted in his left-wing social, cultural, and political convictions.

Michel D'hoë (1994) is an art and cultural historian (KU Leuven). He conducts his doctoral research as part of the FNRS-funded project "Pierre Jeanneret, architect and constructor" (ULB and UCLouvain), in collaboration with Émile Wiseur, and their supervisors Giulia Marino (UCLouvain) and Veronique Boone (ULB). In this framework, Michel examines Jeanneret's work, which always took shape in collaboration, within cultural history. An important part of the research focuses on the historiography of Jeanneret's work.

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