

# A André Bloc and The Architecture-Sculpture Debate

## André Bloc e il dibattito tra architettura e scultura

ANGELIQUE CAMPENS

Ghent University

This essay is part of my larger research on crossovers between sculpture and architecture through the materiality of concrete, and serves to document this form of structure, which reached its apogee in the 1960s and the role of André Bloc's within it. I wish to thank my supervisors prof. dr. Dirk De Meyer and prof. dr. Steven Jacobs at the Ghent University.

<sup>(1)</sup> A cross-disciplinary approach was addressed by architectural historian Frédéric Migayrou, who mentioned that the magazines were a medium for experimentation across the arts. He also briefly referred to the architecture – sculpture movement in the catalogue for the French pavilion of VI Mostra Internazionale d'Architettura de Venice, 15 September – 16 November 1996. Frédéric Migayrou, *Bloc: Le Monolithe fracturé, VIe Mostra Internazionale d'Architettura de Venise* (Paris, L'Architecture d'aujourd'hui: AFAA, 1996), 9. More recently the exhibition catalogue *L'Été 1954 à Biot: Architecture, Formes, Couleur: Biot, Musée National Fernand Léger, 25 Juin – 26 Septembre 2016* (Paris, Réunion des musées nationaux, 2016) looks at Groupe Espace and the role of André Bloc within it. Prior to this, there was no study that charted Bloc's influence on artists and architects working at the intersection of art and architecture. Still, there were some interesting studies that looked at one of the journals in specific, such as the work of Corine Girieud. Girieud's dissertation studies the 36 issues of *Art d'aujourd'hui*, published between June 1949 and December 1954. She examines how it was founded to promote geometric abstraction, the synthesis of the arts, as well as how the publication's main role was to bring the avant-garde to everyone. She speculates the contemporary role of the ideas that were disseminated in the magazine, for example, art in everyday life, art education in schools, and public recognition of art through institutional support in contemporary art museums. See Corine Girieud, *La Revue Art d'aujourd'hui (1949-1954): Une vision sociale de l'art*, PhD diss. (Université Paris-Sorbonne, Paris, 2011).

Furthermore, it is possible to mention the research of Cécilia Braschi, whose dissertation examines the relationship between artistic production in Brazilian and French scenes, as documented through art and architecture magazines from 1930 to 1960. She put on evidence how a figure like André Bloc, with his magazines widely distributed in South America, played a role in spreading the ideas of geometric abstraction and synthesis of the arts, as well as his influence on the Brazilian magazines and artistic production. See Cécilia Braschi, *Espaces construits: abstraction et synthèse des arts au Brésil, autour des revues d'André Bloc (1930-1960)*, PhD diss. (Université Panthéon-Sorbonne, Paris, 2019).

<sup>(2)</sup> In 1921, he met with Le Corbusier, Frantz, and Francis Jourdain, in addition to Henri Sauvage and Auguste Perret. See "Entretien avec André Bloc," *Aujourd'hui Art et Architecture*, 10, 59-60 (December 1967), 7. His admiration of Le Corbusier is also clear in their correspondence. Bloc wrote several post-cards and a letters to Le Corbusier between 1947 and 1951, but he did not receive a response. Their correspondence can be found in Paris, Archive Fondation Le Corbusier, folder E1-8-100, E1-8-99 to E1-8-103, and E1-8-50.

<sup>(3)</sup> Paris, Archive Fondation Le Corbusier, folder E1-8 43, letter Bloc to Le Corbusier, 25/01/1923; and "Entretien avec André Bloc," *Aujourd'hui Art et Architecture* 10, 59-60 (December 1967), 8.

Many pieces of sculptural architecture appeared in France and the francophone world in the 1960s, including works by key figures, such as Jacques Couëlle, Pascal Häusermann, Claude Häusermann, Daniel Grataloup, Claude Parent, and Pierre Székely. This desire to combine sculpture with architecture and create a synthesis of the arts (*synthèse des arts*) was particularly strong from the mid-1950s to the mid-1960s, when it resulted in the so-called "architecture-sculpture debate", which stood for the phenomenon of architects and artists working at the intersection of art and architecture. This essay aims to show how this debate can be largely connected to André Bloc (1896-1966), who worked in Paris in the first half of the 20th century and who served as an instrumental and intermediary figure in the promotion of the interrelations of the arts through the magazines he founded: *L'Architecture d'aujourd'hui* (Architecture of Today; 1930-present) and its spin offs, *Art d'aujourd'hui* (Art of Today; 1949-1954) and *Aujourd'hui Art et Architecture* (Today Art and Architecture; 1955-1967). These magazines distributed both ideas about and images of the overlaps between architecture and sculpture. In these journals, readers came into contact with the basic concepts of the debate – especially the idea of the "synthesis of the arts" and the social role of aesthetics – as well as with examples of architectural sculpture and sculptural architecture [Fig. 5.1].

After Bloc's death in 1966, a special issue of *Aujourd'hui Art et Architecture* was published in his honor. This issue included a retrospective of his own work as an artist and architect, as well as a survey of his contributions to the journal. However, Bloc's influence on artists and architects had not yet been addressed as such. This issue was the first publication to bring attention to Bloc's work as a whole, exploring his distinct contribution to the field. No monograph has appeared on his work since, nor has there been much literature on his oeuvre in the years that followed, although many articles and small exhibition catalogues were published on his work during his lifetime<sup>(1)</sup>.

**Abstract:** This paper explores the work of the French sculptor André Bloc (1896-1966) as an artist and editor, and in particular his influence on the crossover between art and architecture.

From the 1930s through 1950s, Bloc founded *L'Architecture d'Aujourd'hui* (Architecture of Today), its spin offs, *Art d'Aujourd'hui* (Art of Today) and *Aujourd'hui Art et Architecture* (Today Art and Architecture), as well as the movement "Groupe Espace." In these journals, readers came into contact with the basic concepts of the "architecture-sculpture debate" and the social role of aesthetics, as well as with visual examples of architectural sculpture and sculptural architecture.

More specifically, the paper focuses on the promotion and effects of the idea of the *synthèse des arts* (synthesis of the arts) and the development of public projects in France and beyond. This impetus to combine sculpture with architecture was paramount from the mid-1950s until its peak in the mid-1960s.

**Keywords:** André Bloc, Magazines, Synthesis of the Arts, Architecture-Sculpture Debate, Public Space

In this essay, I will recover the importance of Bloc's contributions, addressing how the crossover between art and architecture was spread through Bloc's magazines, both within France and internationally. I will examine the role of *L'Architecture d'Aujourd'hui*, *Art d'Aujourd'hui*, and *Aujourd'hui Art et Architecture*, as well as Groupe Espace and, most importantly, Bloc himself, in the development of architectural sculpture and sculptural architecture (referred to as the architecture-sculpture debate). This essay will also address the discussion of art in the public realm and the influence of that discussion on the development of public art; art built for public spaces was an important topic in the architecture-sculpture debate. Many architects and sculptors took up the ideas disseminated in the magazines or were in one way or another influenced by the concepts showcased in their pages.

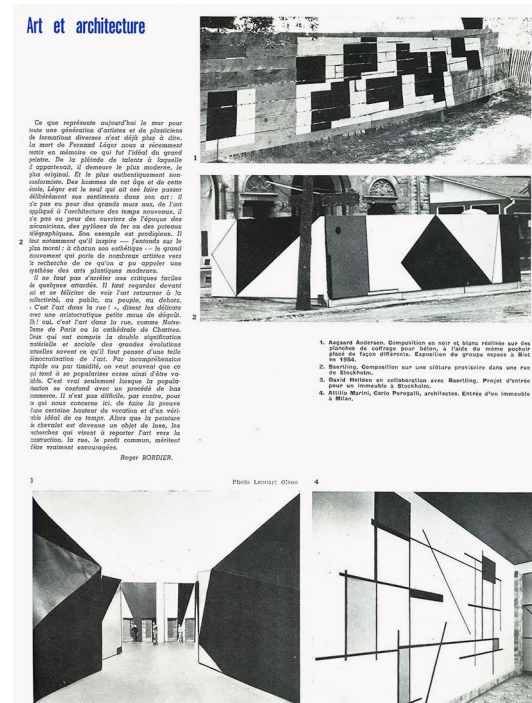
### André Bloc's Role in the Architecture–Sculpture Debate

André Bloc was best known for combining painting and sculpture with architecture with the aim of creating a new monumental form of art. Although he was trained as an engineer at the École Central de Paris and fixed rubber problems in turbines during the 1920s, Bloc quickly shifted his dedication to architecture. His interests in art and architecture began when he met Le Corbusier and his acquaintance with the magazine *l'Esprit Nouveau* (October 1920 – January 1925)<sup>(2)</sup>. Founded by Le Corbusier in collaboration with Amédée Ozenfant, this magazine was devoted to contemporary aesthetics and aimed to be transdisciplinary as it dealt not only with architecture but also with painting, sculpture, music, theater, and literature (and also to a lesser degree science and sports). It was of immense importance for Bloc, who stated in both a 1922 letter to Le Corbusier and in an interview from decades later that he was an avid reader<sup>(3)</sup>. His newfound passion for architecture led him to establish *L'Architecture d'Au-*

### 5.1

One of the various articles that encourage the integration of art into architecture, this article specifically addresses the use of the wall as a canvas.

(*Aujourd'hui Art et Architecture*, 4, 1955, 39)



<sup>(4)</sup> Bloc appointed the architect Pierre Vago as editor-in-chief in 1932.

<sup>(5)</sup> "André Bloc véritablement été élément moteur de la revue. Il avait besoin de nous bien sûr mais est lui qui toujours donné impulsion". Gilles Ragot, "Pierre Vago et Les Débuts de *L'Architecture d'aujourd'hui*, 1930-1940", *Revue de l'Art*, 89 (1990), 78-79. For more information on his role as co-editor of *L'Architecture d'aujourd'hui*, (1948-1975) see Pierre Vago, *Pierre Vago: une vie intense* (Bruxelles, AAM Éditions, 2000), 421-436.

<sup>(6)</sup> "Architectures Fantastiques," *L'Architecture d'aujourd'hui*, 102 (June-July 1962) and "Recherches", *L'Architecture d'aujourd'hui*, 115 (1964).

<sup>(7)</sup> Bloc waited out the conflict at this property in Biot Alpes Maritimes (he lived clandestinely in the South of France and returned to Paris in 1944).

<sup>(8)</sup> This was first mentioned in "l'Union pour l'art," *L'Architecture d'aujourd'hui*, 7, 6 (June 1936), 79. According to *L'Architecture d'aujourd'hui*, the leadership of the Union pour l'Art was as follows: president, Auguste Perret; vice-presidents, Le Corbusier, Aristide Maillol, Henri Matisse; general secretaries: André Bloc, Pierre Vago; adjoining secretary: Ossip Zadkine.

<sup>(9)</sup> Hors-Série *L'Architecture d'aujourd'hui*, 1ère numéro consacré aux arts plastiques, 1946 and Hors-Série *L'Architecture d'aujourd'hui*, 2ème numéro consacré aux arts plastiques, 1949.

<sup>(10)</sup> The context and basis of the synthesis of the arts in France is explained in an essay by the architectural historian Joan Ockman, in which she contextualizes the development of the synthesis of the arts in France from the 1940s to the end of the 1960s, from its rise to its decline under the minister of culture André Malraux, who instigated a 1 percent regulation for arts spending in all state-funded buildings. Joan Ockman, "A Plastic Epic: The Synthesis of the Arts Discourse in the Mid-Twentieth Century," in Eeva-Liisa Pelkonen and Esa Laaksonen, (edited by), *Art + Architecture: New Visions, New 6 Strategies* (Helsinki, Alvar Aalto Foundation, 2007), 30-55.

<sup>(11)</sup> José Lluís Sert, Sigfried Giedion, and Fernand Leger, "Nine Points on Monumentality," in Sigfried Giedion, *Architecture You and Me* (Cambridge, MA: Harvard University Press, 1958), 49.

<sup>(12)</sup> Sert, Giedion and Leger, "Nine Points on Monumentality", 49.

<sup>(13)</sup> "In Search of a New Monumentality", *The Architectural Review*, 621 (September 1948), 117-128.

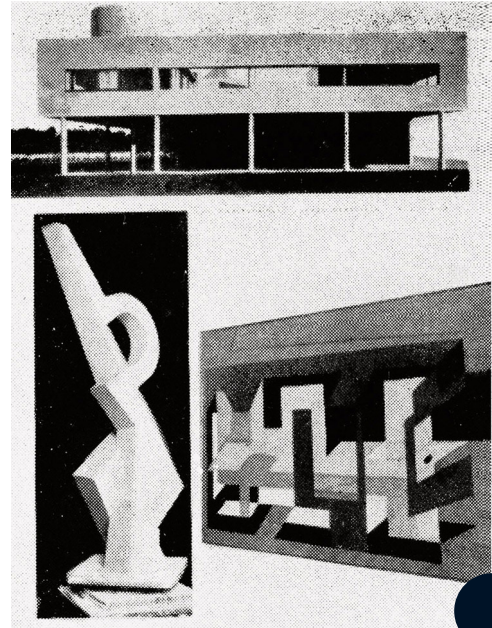
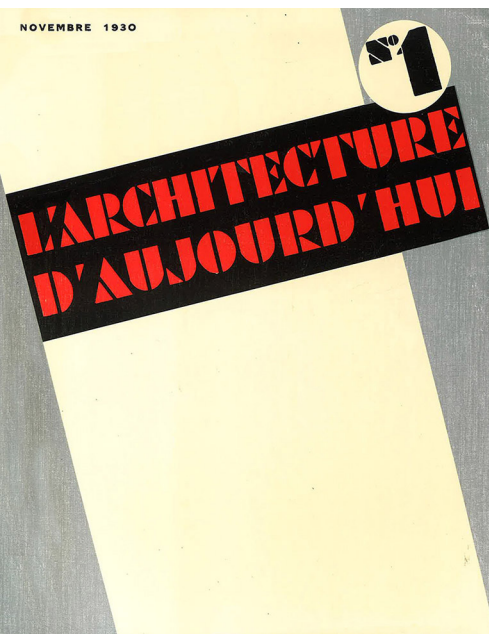
*jour d'aujourd'hui* in 1930<sup>(4)</sup> [Fig. 5.2]. The magazine quickly reached an international readership and showcased the works of Auguste Perret, Le Corbusier, Frank Lloyd Wright, and Mies van der Rohe. Bloc promoted their work in the magazine until his death in 1966. The co-editor of *L'Architecture d'aujourd'hui*, Pierre Vago, reveals that André Bloc was the driving force behind the magazine and that it was launched without monetary capital. Bloc earned the trust of his community to prefinance his magazine from proofs to final printing. Vago indicates that the magazine reached financial equilibrium that was ensured through subscriptions and the eventual sale of advertising that became very profitable<sup>(5)</sup>.

*L'Architecture d'aujourd'hui* presented an array of modern architectural practices, as well as domestic and international contemporary thought. It is clear, however, that the interests of the director took center stage. There were thematic issues, such as "Architectures Fantastiques" and "Recherches," as well as issues that focused on specific building typologies, such as schools, religious architecture, or hotels. Other issues focused on single architects, including Le Corbusier, Perret, Walter Gropius, and Alvar Aalto, in addition to those that focused on specific countries, such as Japan, Italy, Mexico, and Brazil<sup>(6)</sup>.

Aside from architecture, in the beginning attention was paid to the arts only sporadically through exhibition reviews. Bloc's interest in art and his own practice as an architect and artist developed alongside the appearance of art and its synthesis with architecture in the pages of *L'Architecture d'aujourd'hui*, a trend that continued until the magazine was suspended at the outset of the Second World War<sup>(7)</sup>. From 1936 onward, the arts became increasingly important in the journal. For example, Bloc founded l'Union pour l'art in issue 6 (1936) to stimulate collaborations between top architects and artists<sup>(8)</sup>. The union, for which Bloc served as chairman, was a kind of lobby for artistic projects and public commissions. Throughout the issues, Bloc emphasized the role of the visual environment in social welfare. Bloc also dedicated two special issues of *L'Architecture d'aujourd'hui* to art: one in 1946 and another in 1949. While the 1946 issue predicted the interest in the synthesis of the arts, that issue is less specific than the 1949 issue, which addresses more explicit connections between art and architecture and calls for the collaboration between artists and architects<sup>(9)</sup> [Fig. 5.3].

### Synthèse des Arts: Art d'Aujourd'hui, Issue 5, No. 4-5 (June 1954)

By 1949, Bloc's interest in the plastic arts had increased so much that he founded *Art d'aujourd'hui*, which focused exclusively on contemporary art [Fig. 5.4]. This publication ran until December 1954; it was called *Aujourd'hui Art et Archi-*



ecture after January 1955. The eventual change of the magazine from a focus on art to art and architecture followed from Bloc's thinking and his promotion of the *synthèse des arts*<sup>(10)</sup>. From 1949 on, this idea was developed within his magazines. The *synthèse des arts* discussed in these pages entails two elements: on the one hand, it concerns the combination of the arts (and the merging of the disciplines of architecture, sculpture, and painting), and on the other hand, it is focused on the collaboration between artists and architects.

*Synthèse des arts* was a term that was used by Fernand Léger and Le Corbusier, and their circle. The idea of a synthesis of the arts was launched in 1933 at the fourth Congrès Internationaux d'Architecture Moderne (CIAM) in Athens, where Léger gave a speech entitled "The Wall—The Painter—The Architect", in which he called for architects and painters to collaboratively think about the wall. This idea was further developed in 1943 by the architectural historian Sigfried Giedion, the artist Fernand Léger, and the architect José Luis Sert, who called for a collaboration between the different disciplines in relation to the monument<sup>(11)</sup>. Their key text expressing this vision was "Nine Points on Monumentality" from 1943, in which they stated: "A monument being the integration of the work of the planner, architect, painter, sculptor, and landscapist demands a close collaboration between all of them"<sup>(12)</sup>. "Nine Points on Monumentality" also declared an ambition for an expressive and symbolic role for the built environment in modern democratic society. These ideas were further elaborated in a 1948 symposium and in an issue of *The Architectural Review*, in which leading architects wrote definitions of monumentality<sup>(13)</sup>.

5.2

Cover of the first issue of *L'Architecture d'aujourd'hui*.  
(*L'Architecture d'aujourd'hui*, 1, November 1930)

5.3

Cover of Le Corbusier, *Hors Serie*.  
(*L'Architecture d'aujourd'hui*, 1<sup>ème</sup> numéro consacré aux arts plastiques, 1946)

5.4

Cover of *Art d'aujourd'hui*: Le Corbusier, Villa Savoye; on the left: sculpture, André Bloc; on the right: painting, Vasarely.  
(*Art d'aujourd'hui* 1, 1, June 1949)

Giedion, Léger, and Sert further underscored the discussion about collaboration (at least how CIAM saw the synthesis of the arts). Later on, it was very much Giedion who took the leading role in expanding the discussion about the synthesis of the arts through his involvement at the CIAM<sup>(14)</sup>. Much of this discussion expressed at CIAM would be built upon and taken up by Bloc, who also exposed it to a much broader public through his magazines. In 1951, in his publication *A Decade of New Architecture*, Giedion addresses the interactions between sculpture, painting, and architecture, recalling what was discussed at the first postwar CIAM conference in 1947 – the Sixth Congress in Bridgwater, England – as well as the following one in 1949 in Bergamo, CIAM 7, where André Bloc was present too<sup>(15)</sup>. It was during these conferences that the topic of the synthesis of the arts was discussed intensively. At the Bergamo conference the term “la synthèse des arts majeurs” was articulated in relation to the debate about architectural aesthetics. Moreover, the social function of the integration of the arts in urbanism was proposed, which Giedion described thus:

“Urbanism is the framework within which Architecture and other plastic arts must be integrated to perform once more a social function. This integration will be achieved through a synthesis of effort contributed by architects, painters and sculptors working in close cooperation and in true communion as a single team”.<sup>(17)</sup>

The underlying message was that the life of the typical man would be improved by bringing the arts into public space. Giedion therefore redefined the aims of CIAM 6 as follows: “To work for the creation of a physical environment that will satisfy man’s emotional and material needs and stimulate his spiritual growth”<sup>(18)</sup>.

These ideas by Giedion were later taken up and elaborated by Bloc. For example, the idea of bringing art to the common man and making the public space visually appealing for everybody and the idea that art should be integrated with life were also central to Bloc’s philosophy as well as that of Groupe Espace. Bloc, however, also paid attention to the artist’s perspective, whereas CIAM had approached the issue more from the architect’s perspective.

Many of the figures discussed in Bloc’s magazines were brought together by architect and critic Paul Damaz, who had worked with Bloc as an associate editor of *L’Architecture d’Aujourd’hui*. His book, *Art in European Architecture – Synthèses des Arts* (1956), provides a broad postwar survey of collaborations between architects, painters, and sculptors, similar to the ideas spread by Bloc

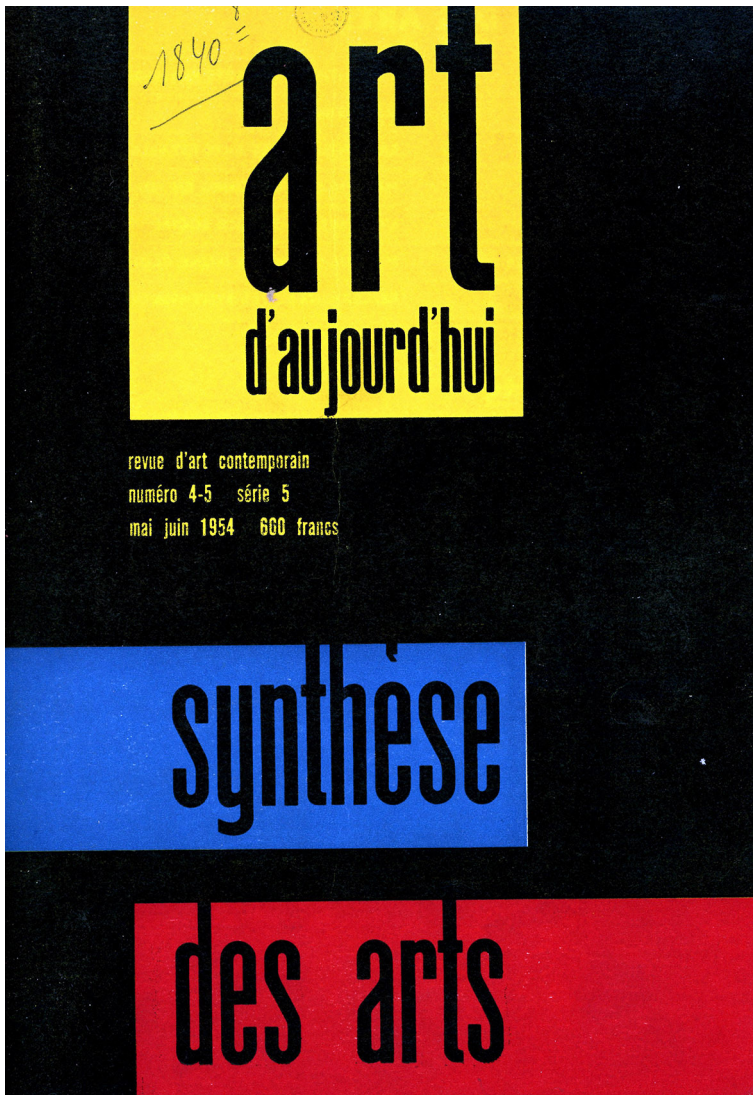
<sup>(14)</sup> This can also be concluded through the readings of the Documents of CIAM 6 and CIAM 7, in which Giedion pushed the conversations toward aesthetics, collaborations and the arts in general. *CIAM 7: Bergamo 1949: Documents* (Nendeln, Kraus Reprint, 1979); and *CIAM 6: Documents. International Congresses for Modern Architecture* (Bridgwater, 1947).

<sup>(15)</sup> “Le VIIe congrès CIAM a tenu ses assises à Bergamo, Italie, du 24 au 30 juillet”, *Art d’Aujourd’hui* 1, 3 (October 1949), n.p.

<sup>(16)</sup> Furthermore, it should be noted that the 1951 IX Triennale of Milan also focused on the synthesis of the arts as its main theme, which once again shows its popularity during that time.

<sup>(17)</sup> Sigfried Giedion, *A Decade of New Architecture* (Zürich, Girsberger, 1951), 39.

<sup>(18)</sup> Giedion, *A Decade of New Architecture*, 17.



5.5

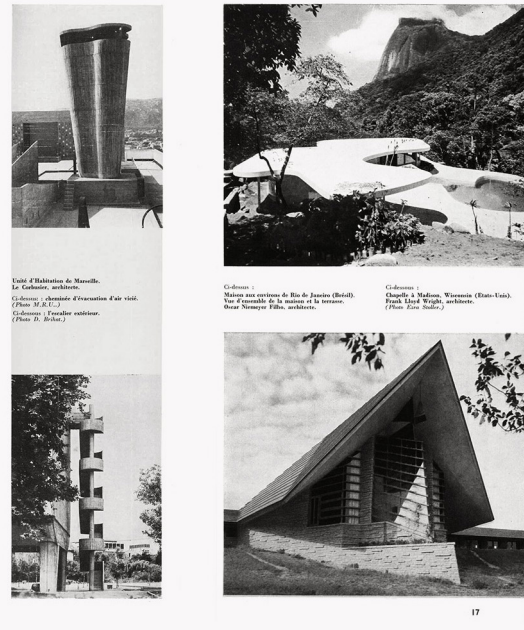
Cover of Art d'Aujourd'Hui. This number had been dedicated to the concept of *synthèse des arts*.  
(*Art d'Aujourd'Hui* 5, 4-5, May-June 1954)

in his magazines<sup>(19)</sup>. Damaz, however, used examples of the integration of the arts from an architectural perspective, focusing on murals, reliefs on public buildings, churches, factories, apartments, playgrounds, and even gardens. The book made the ideas that had already been discussed in Bloc's magazines accessible to a broader public because it was a bilingual publication in French and English<sup>(20)</sup>. Damaz's book was both a continuation and an in-depth analysis of the *synthèse des arts*, as well as the expansion of an issue of *Art d'Aujourd'hui* from 1954 that had been dedicated to this concept [Fig. 5.5]. This 1954 issue considered the *synthèse* as the meeting, or connection point, of disciplines rather than a perfect blend. The issue first provides an historical and cross-cultural overview starting with Ancient Egypt – the oldest culture in which painting and sculpture intermingled with architecture – Etruscan and Greco-Roman to Baroque artworks. Further on the magazine states that the crucial difference between this early occurrence and today's *synthèse* is that art now requires autonomy<sup>(21)</sup>. Sculpture had previously been seen in relation

<sup>(19)</sup> Paul Damaz, *Art in European Architecture-Synthèses des Arts* (New York, Reinhold Publishing Corporation, 1956). Le Corbusier wrote the introduction to this publication.

<sup>(20)</sup> But Damaz was the one who brought them all together and he promoted the idea of bringing art into the street again. His study was European oriented in order to put Europe back on the map after its power shrank following the war.

<sup>(21)</sup> Michel Seuphor, "La Synthèse des arts est-elle possible?" *Art d'Aujourd'hui*, 5, 4-5 (June 1954), 10.



Unité d'habitation de Marseille.  
Le Corbusier, architecte.  
Cité-jardin, l'Assemblée d'Association d'Art 1931.  
(Plan 30.0.11.2)

Cité-jardin :  
Maison aux pentes de Rio de Janeiro (Brazil).  
Viar d'ensemble de la maison et la terrasse.  
Oscar Niemeyer Filho, architecte.

Cité-jardin :  
Cité-jardin à Malindi, Kenyas (Etat-Uni).  
Frank Lloyd Wright, architecte.  
(Plan 30.0.11.2)

17

## 5.6

Roger Bordier introduces what he calls "des sculptures habitables" (sculptural residences), using as an example Oscar Niemeyer's Casa Canoas in Rio de Janeiro, which was Bordier's model for the *synthèse des arts* but he also cites Gropius, Aalto, Le Corbusier, and Carlos Villanueva as progenitors of synthesis of the arts. (*Art d'Aujourd'hui* 5, 4-5, May-June 1954, 17)

to architecture, mostly as an ornament rather than as an autonomous art form. For example, this perception of architecture was at work in Baroque architecture, Czech cubist architecture, and even the work of Gaudi, to name just a few. The idea that architecture could be sculptural was not new at the time and had also been expressed by Sert, who points further to the fact that buildings with sculptural ornament are sculpto-architectural units, saying:

We find examples of this type where the buildings as a whole are a sculpto-architectural unit, in certain Indian temples, parts of Gothic or Romanesque cathedrals, some works by Michelangelo, Borromini, Bernini, Churriguera, and Gaudi. It is difficult in these works to determine a line of separation between architecture and sculpture.<sup>(22)</sup>

After this short history, the issue of *Art d'Aujourd'hui* from 1954 also includes an article about the De Stijl movement and its importance to modern art and architecture, as well as an article entitled "L'Art est un service social" (Art is a Social Service)<sup>(23)</sup>. Written by art critic Roger Bordier, the article has a more architectural approach but nonetheless creates a link to social aspects in its relation to the ideas of Groupe Espace, which promoted the *synthèse des arts* as a "social service". Introducing Gropius, Aalto, Le Corbusier, and Carlos Villanueva as progenitors of this trend, Bordier introduces what he calls "des sculptures habitables" (sculptural residences), exemplified by Oscar Niemeyer's Casa Canoas in Rio de Janeiro, which was Bordier's model for the *synthèse des arts* [Fig. 5.6]. Moreover, Bordier discusses the possibilities of applying and integrating different forms of art, from murals to wall sculptures and paintings, mentioning sculptures such as the fountain in Milan by Cesare Cattaneo (architect) and Mario Radice (painter), and Goeritz's Museo Experimental El Eco in Mexico City [Fig. 5.7]. These examples demonstrate the diversity of the magazine's scope. In so doing, the issue of *Art d'Aujourd'hui* from 1954 was more experimental and heterogeneous than Damaz's book about the synthesis of the arts, which was more an overview that showed painting or sculpture that was dependent from architecture and therefore took architecture as the most important, dominant art form.

The 1954 issue also included opinions by other authors. For example, art critic Léon Degand thought that architecture should be the dominant art in the *synthèse des arts*, stating: "Dans la synthèse des arts plastiques il y a toujours un art dominant, et c'est toujours le même: l'architecture"<sup>(24)</sup>. Critic Michel Seuphor, by contrast, states that architecture and art should be on the same level:

<sup>(22)</sup> Josep Lluís Sert, 'Centres of Community Life,' in *The Heart of the City: Towards the Humanisation of Urban Life*, edited by Jacqueline Tyrwhitt, Josep Lluís Sert and Ernesto Nathan Rogers (London, Lund Humphries, 1952), 16.

<sup>(23)</sup> Roger Bordier, "L'Art est un service social", *Art d'Aujourd'hui*, 5, 4-5 (June 1954), 13-14, 21-22.

<sup>(24)</sup> "In the synthesis of arts, there is always a dominant art form and it's always the same: architecture." Léon Degand, "Réflexions Sur La Synthèse Des Arts Plastiques (Extraits)", *Art d'Aujourd'hui*, 5, 4-5 (June 1954), 33. Translated by the author.

Je ne vois rien qui puisse passer pour une véritable synthèse de peinture, sculpture et architecture. J'entends bien une œuvre de véritable synthèse ou ces trois disciplines ne sont pas seulement juxtaposées où superposées mais réellement fondues.<sup>(25)</sup>

Degand also provides an accurate definition particular to the research of this study in the way he explains the similarities and the differences between art and architecture: how they could be both sculptural but differ in their practical and aesthetic characteristics, art being free and autonomous whereas architecture needs to provide a place in which to situate its functions.

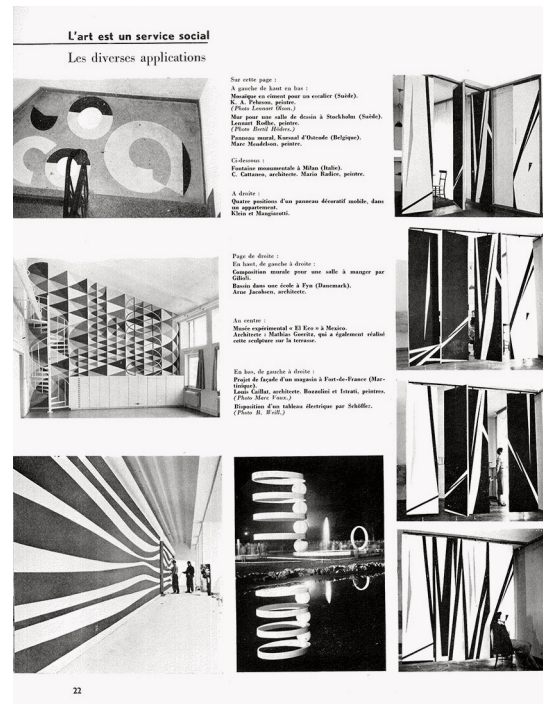
Part of what makes Bloc's work with the magazine so important, especially the 1954 issue, was that it provided readers with different ways of understanding the *synthèse des arts* and how architects, artists, and writers could adapt it to their own ideas. Bloc's opinions about the *synthèse des arts* resulted in the founding of Groupe Espace in 1951. With this group, Bloc sought to bring these visions of the synthesis of the arts into practice.

### Groupe Espace: An Art-Architecture Movement

Groupe Espace sought to bring together different art forms through exhibitions, public demonstrations, events, and urban planning projects in which they combined sculpture and architecture<sup>(26)</sup>. The group existed from 1951 to 1963. Their ideas were worked out earlier by the Association for a Synthesis of the Plastic Arts, a group that was founded by Le Corbusier and Bloc in 1949 to prepare an exhibition on the synthesis of the major arts (painting, sculpture, and architecture) at Porte Maillot, Paris, in 1950. The project never happened; its ideas, however, were taken up by Groupe Espace<sup>(27)</sup>.

The group was founded in France in 1951 by Bloc and Félix del Marle, who had close contacts with the Neoplasticism movement of the 1920s<sup>(28)</sup>. Other core members were Étienne Béothy, Sonia Delaunay, Jean Dewasne, Jean Gorin, Edgard Pillet, Ionel Schein, Nicolas Schöffer, Pierre Székely, and Victor Vasarely. Their intentions were outlined in a manifesto that Groupe Espace published in the October 1951 issue of *Art d'Aujourd'hui*. Their manifesto made an appeal for *non figurative* arts and a new form of constructive art that engaged with the community. For them, this meant bringing art outside of museums and into public space. Groupe Espace initiated the desire to make artwork present in the public sphere, a concept that was later adopted and then implemented in the 1960s.

It also meant going against the dissociation of the fine arts (painting, sculpture, and architecture). They spoke of the importance of the synthesis of the



### 5.7

Bordier discusses the possibilities of applying and integrating different forms of art, from murals to wall sculptures and paintings, mentioning sculptures such as the fountain in Milan by Cesare Cattaneo (architect) and Mario Radice (painter), and Goeritz's Museo Experimental El Eco in Mexico City. (*Art d'Aujourd'hui* 5, 4-5, May-June 1954, 22)

<sup>(25)</sup> "I don't see anything that could pass for a true synthesis of painting, sculpture, and architecture. I understand a work to be a true synthesis where these three disciplines are not only juxtaposed or superimposed but truly merged." Seuphor, "La Synthèse des arts est-elle possible?", 11. Translated by the author.

<sup>(26)</sup> These activities are only briefly mentioned in literature other than the manifesto; the magazines discuss the few exhibitions organized by the group, studio visits, and meetings between the members.

<sup>(27)</sup> Damaz, *Art in European Architecture*, 76.

<sup>(28)</sup> His contact with Van Doesburg and Mondrian was crucial for Félix del Marle, in addition, these ideas had a clear influence on Groupe Espace as well.



arts in the introduction to their manifesto and made clear in the manifesto their aim to bring sculpture, painting, and architecture back together and to reach a synthesis.

La dissociation des arts plastiques: peinture, sculpture, architecture, est fait déplorable, mais tellement admis par les artistes, les critiques et le public, que les essais les plus timides pour replacer les arts dans la vie courante apparaissent, à beaucoup, comme des audaces inutiles. Cependant, un groupe s'est formé en France pour aborder cette tâche difficile de synthèse, sans laquelle aucune civilisation ne peut affirmer sa présence.<sup>(29)</sup>

Geometric abstraction in both sculpture and modernist architecture were central to the group's aesthetic. As art historian Alan Fowler reflects: "Groupe Espace took the view that public sculpture should be in the same style as modernist buildings"<sup>(30)</sup>, which were characterized by flat planes and geometric forms. *L'Architecture d'Aujourd'hui* and *Art d'Aujourd'hui* covered Groupe Espace extensively. It is clear that Bloc was the driving force behind the group and that he was instrumental to the spread of artists and architects working at the intersection of art and architecture<sup>(31)</sup>. For example, in a 1953 article they set out their thoughts on the social role of artists and architects to make public space more visually appealing for the common man, and they point to the fact that architects and artists should work together:

Trop peu d'artistes sentent la nécessité profonde (une nécessité qui dépasse le cadre de l'esthétique pour déborder le social et conditionner l'éthique même de la vie communautaire) de leur contribution à l'architecture; comme trop peu d'architectes restent convaincus du rôle efficace de l'artiste venant enrichir l'éventail des «corps de métiers», artisans et techniciens du bâtiment, mis à leur disposition. Il est de notre devoir de renforcer ce climat de compréhension et d'échange et de provoquer de nouvelles et de plus nombreuses expériences.<sup>(32)</sup>

Through these magazines, Groupe Espace spread its ideas more quickly and on an international scale. The group expanded into branches in Belgium, Switzerland, Italy, and the United Kingdom<sup>(33)</sup>. One year after its founding, the list of members included fifty-two architects, twenty-two painters, eight sculptors,

<sup>(29)</sup> "The dissociation of the visual arts painting, sculpture, and architecture-is deplorable, but is so accepted by artists, critics, and the public that the most timid attempts to place the arts in everyday life appear to many as unnecessary audacities. However, a group was formed in France to address this difficult task of synthesis, without which no civilization can affirm its presence." Introduction to "Manifeste Groupe Espace," *Art d'Aujourd'hui*, 2, 8 (October 1951), 1. Translated by the author.

<sup>(30)</sup> Alan Fowler, "A Forgotten British Constructivist Group: The London Branch of Groupe Espace, 1953-59", *Burlington Magazine*, 149, 1248 (March 2007), 176.

<sup>(31)</sup> The manifesto was published in both numbers "Manifeste Groupe Espace", *Art d'Aujourd'hui*, 2, 8 (October 1951), 1; and "Le Groupe Espace Manifeste", *L'Architecture d'Aujourd'hui*, 37 (October 1951), v.

<sup>(32)</sup> "Too few artists feel the profound need (a necessity that goes beyond the aesthetic to approach the social and conditions the very ethics of community life) for their contribution to architecture. As too few architects remain convinced of the effective role of the artist to enrich the range of 'trades,' artisans, and building technicians at their disposal. It is our duty to strengthen this climate of understanding and exchange and to bring about new and more numerous experiences". "Groupe Espace", *L'Architecture D'Aujourd'hui*, 49 (1953), xxxi. Translated by the author.

<sup>(33)</sup> From 1954 on Giedion also became a member of the Groupe Suisse Espace. GTA Archive, *Statutes Groupe Suisse Espace*, 42-AR-21, 250-251.

twenty-six visual artists, as well as decorators, contractors, builders, mosaicists, upholsterers, glassmakers, and ceramists. Sixteen nationalities were represented, demonstrating how fast their ideas spread between nations<sup>(34)</sup>. The group also attracted internationally acclaimed architects such as Marcel Breuer, Walter Gropius, Ernö Goldfinger, Pier Luigi Nervi, Richard Neutra, and Jean Prouvé<sup>(35)</sup>.

Given the international distribution of Bloc's magazines, it is highly likely that they had a wide influence on the development of similar groups to Groupe Espace. As Fowler notes, these magazines were influential on a large scale and "were sold in London's leading art bookshops as well as extensively throughout Europe"<sup>(36)</sup>. It was also clear that *L'Architecture d'Aujourd'hui* was seen as a widely circulated magazine by the 1940s<sup>(37)</sup>. This can be concluded through a letter written from Sert to Giedion, which detailed how he would love to have a CIAMs publication printed by *L'Architecture d'Aujourd'hui*, "to reach as many people as possible"<sup>(38)</sup>.

In 1961 *L'Architecture d'Aujourd'hui* included an announcement for the tenth anniversary of Groupe Espace<sup>(39)</sup>. It counts more than 150 members and highlights the group's efforts to integrate the fine arts with architecture, the results of which are numerous. It does not, however, indicate that the integration of the arts had been achieved. The issue notices that artists were still called in later in the process of integrating artworks, and mostly after the architecture was already built. It thus calls for a closer and more immediate collaboration between architects and artists.

Nevertheless, Bloc put collaboration into practice through his membership in Groupe Espace and his participation in its exhibitions, publications, conferences, and organized studio visits. On these occasions, artists and architects were introduced to each other, often leading to collaboration. In addition, in his magazines, Bloc extensively covered collaborations between architects and sculptors, for example, the Sculpture House by Jacques Gillet, Felix Roulin, and René Greisch and the Fontana di Camerlata by Cesare Cattaneo and painter Mario Radice, as well as Bloc's own collaboration with Claude Parent. By 1959, however, Groupe Espace had decreased their activities, mostly because Bloc was concentrating more on his own projects in Brazil, Mexico, and India, as well as his participation in *documenta 2* (1959) in Kassel, Germany<sup>(40)</sup>. He exhibited the bronze organic sculpture *La double interrogation* (1957) in Kassel<sup>(41)</sup>. His crucial role in the movement thus caused the movement's success but also limited its expansion when his own interests took him elsewhere.

<sup>(34)</sup> "Groupe Espace", *L'Architecture D'Aujourd'hui*, 49 (1953), xxxi.

<sup>(35)</sup> The member list is published in Groupe Espace, *Espace: Architecture, Formes, Couleur, exhibition catalogue* (Paris, Société parisienne d'imprimerie, 1954), 9-11.

<sup>(36)</sup> Fowler, "A Forgotten British Constructivist Group", 173-179.

<sup>(37)</sup> According to Pierre Vago, co-editor of *L'Architecture d'Aujourd'hui*, they started with 1,200 issues printed in 1930 and by 1940 there were more than 10,000 printed total, with 1,600 circulated in South America alone. "Plus que les revues argentine et brésiliennes réunies" Gilles Ragot, "Pierre Vago et Les Débuts de *L'Architecture d'Aujourd'hui*, 1930-1940", *Revue de l'Art*, 89 (1990), 78. At the beginning of the 1950s 13,000 were printed. This is mentioned in the editorial of *L'Architecture d'Aujourd'hui*, 28 (February 1950). The magazine was distributed worldwide with agents in Italy, Switzerland, North and South America, Egypt, and New Zealand to name just a few countries. Bookshops are mentioned from London to New York to Sydney. At the beginning of the 1960s 15,800 were mentioned in *L'Architecture d'Aujourd'hui*, 88 (February 1960). By the middle of the 1960s 20,000 were printed, and when Bloc died, the 1966 issue had 22,000 prints of Architecture d'Aujourd'hui, 129 (December-January 1966-67). For *Aujourd'hui art et architecture*, the circulation was 6,000 at the beginning of the 1960s, and by the end of the 1960s the circulation was 7,000; the last edition had 11,000 copies, with the exception of the special on le Corbusier which had 13,000, *Aujourd'hui Art et Architecture*, 51 (November 1965).

<sup>(38)</sup> GTA archives, Letter from José Luis Sert to Giedion, November 8, 1947 42-SG-8-278.

<sup>(39)</sup> "Groupe Espace," *L'Architecture D'Aujourd'hui*, 94 (1961).

<sup>(40)</sup> Fowler, "A Forgotten British Constructivist Group", 179.

<sup>(41)</sup> *Il documenta '59: Kunst Nach 1945* (Köln, Du Mont Schauberg, 1959), 42-43.

à partir



de janvier 1955

ART d'aujourd'hui

s'intégrera dans

aujourd'hui

art et architecture

revue bimestrielle

consacrée

à l'avant-garde de

la création plastique

5.8

Announcement of *Art d'Aujourd'hui* merging into *Aujourd'hui Art et Architecture*.  
(*Art d'Aujourd'hui* 5, 8, December 1954, 2)

<sup>(42)</sup> "Espaces Sculptés et Architecturés," *Aujourd'hui Art et Architecture*, 53 (May–June 1966). On theater décor and object there were two thematic issues: *Spectacles 50 ans de recherches Textes et documents réunis par Jacques Polieri*, *Aujourd'hui Art et Architecture*, 17 (May 1958) and *Scénographie Nouvelle*, *Aujourd'hui Art et Architecture*, 42-43 (October 1963). And one thematic number on Le Corbusier, *Le Corbusier Hors Serie L'Architecture d'Aujourd'hui*, 1ème numéro consacré aux arts plastiques, 1946.

<sup>(43)</sup> "Espaces Sculptés et Architecturés", *Aujourd'hui Art et Architecture*, 53 (May–June 1966).

<sup>(44)</sup> "Architectures Fantastiques", *L'Architecture d'Aujourd'hui*, 102 (June–July 1962).

<sup>(45)</sup> "USA", *Aujourd'hui Art et Architecture*, 55 (January 1967), 158-159.

<sup>(46)</sup> Artforum was founded in the USA in June 1962; at that time, there were only a handful of magazines that were showing art of their time, such as *Art in America* (USA, 1913–present) that focused on the New York scene, *Art International* (France, 1956–1985), and *Art Review* (UK, 1949–present).

<sup>(47)</sup> Migayrou, *Bloc: Le Monolithe fracturé*, 8.

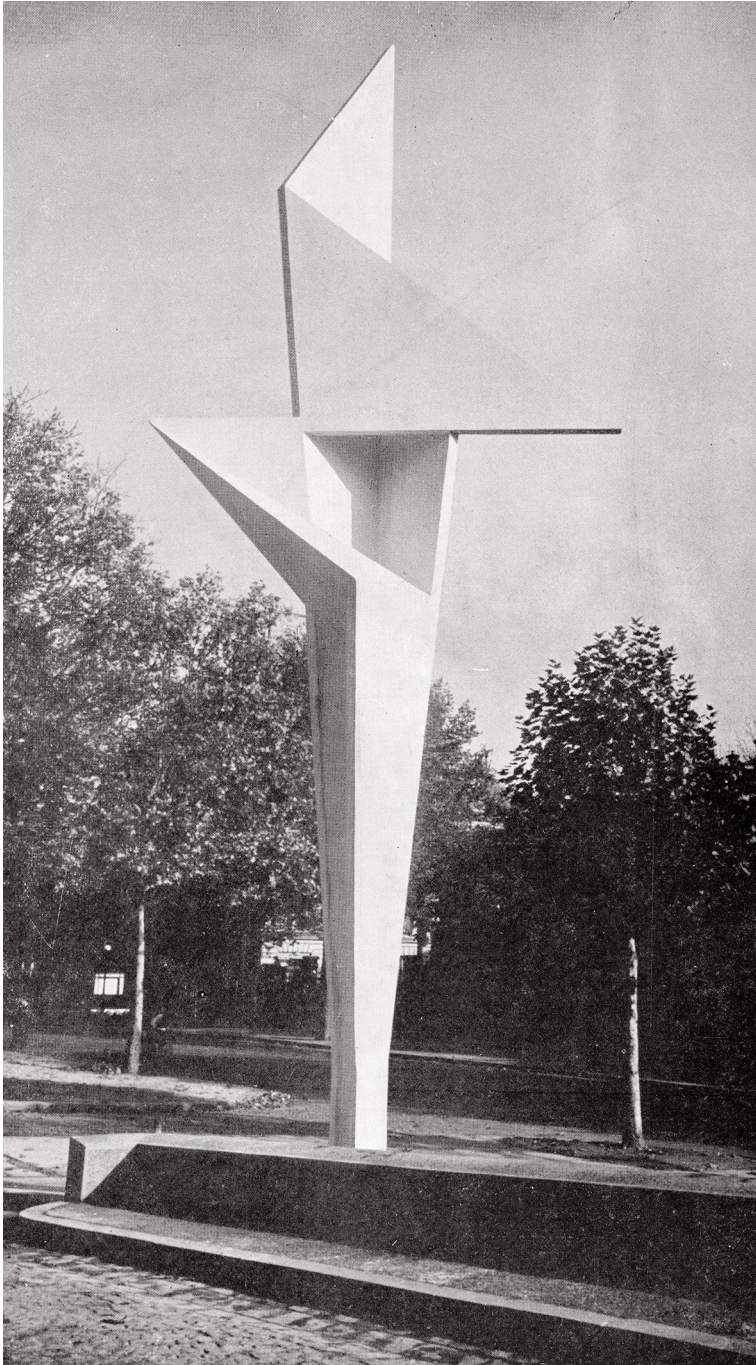
### Aujourd'hui Art et Architecture

From the moment *Art d'Aujourd'hui* became *Aujourd'hui Art et Architecture* in 1955, Bloc devoted himself to the *synthèse des arts* [Fig. 5.8]. The change of the magazine's title resulted in a more established and widespread publication – the crossovers and links that were made between the disciplines of art and architecture in *Art d'Aujourd'hui* were from this point onward divided into distinct sections – a section devoted to art and another one to architecture. Only a few issues explored cross-disciplinary themes, such as those on theater décor and objects; Le Corbusier's painting, sculptures, and architecture; and a 1966 issue called *Espaces Sculptés – Espaces Architecturés*, translated as *sculptured space – architectural space*<sup>(42)</sup>. The section on architecture in the 1966 issue looks at buildings through a sculptural lens. It includes designs by architects who had used a sculptural approach toward architecture, such as Frederick Kiesler, Walter Förderer, Hermann Finsterlin, Jacques Couëlle, and Constant Nieuwenhuys<sup>(43)</sup>. These ideas had previously been explored in a thematic issue of *L'Architecture d'Aujourd'hui* entitled "Architectures Fantastiques", in which Bloc paid attention to the sculptural architecture and architectural sculpture by Mathias Goeritz, Pascal Häusermann, Claude Parent, and Antoni Gaudí, among others<sup>(44)</sup>.

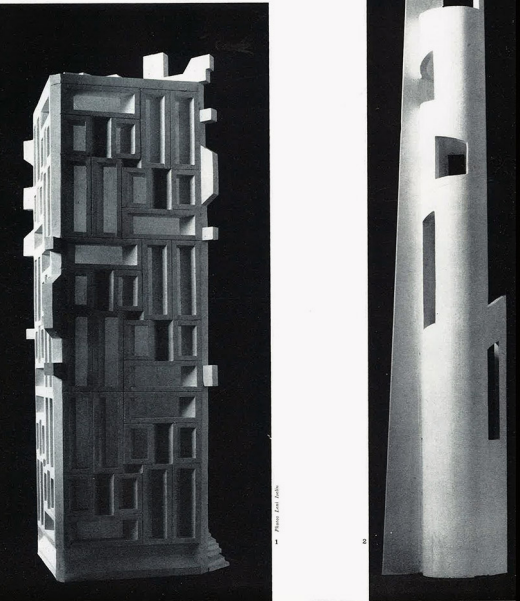
*Aujourd'hui Art et Architecture* had a pan-European focus, though there were also thematic issues on countries such as Italy, the United Kingdom, Brazil, Japan, and the United States. Issue number fifty-five, dedicated to the US, was published in January 1967, and it paid attention to Minimalist art with articles on Donald Judd and Robert Morris. It also included reviews of the *Primary Structures* exhibition at the Jewish Museum in New York in 1966 as well as the *Ten Sculptors* show at the Dwan Gallery in October 1966 – two exhibitions that would become seminal to the development of Minimalist art<sup>(45)</sup>. The same issue also contained posters with reproductions of works by Sol Le Witt, Morris, and Judd as an insert.

*Aujourd'hui Art et Architecture* was an important point of reference for its readers, architects and artists in Europe, to gain information on global art trends at a time when there weren't many art magazines that were showing contemporary art from Europe as America<sup>(46)</sup>. In addition to national trends, major international exhibitions were broadly reviewed in its pages, including the Venice and São Paulo Biennials. *L'Architecture d'Aujourd'hui* was also the first architecture magazine with worldwide circulation<sup>(47)</sup>.

André Bloc's own sculptural work was well represented in both journals, which gave him plenty of international exposure. As early as 1949, Bloc made his first monumental sculpture, *Signal*, at the Place d'Iéna in Paris for the centennial of the invention of reinforced concrete [Fig. 5.9]. This work established his reputation



5.9  
Photograph by Hernot, André Bloc, *Signal*, Place d'Iéna, 1949,  
concrete.  
(*Art d'Aujourd'Hui* 1, 5, December 1949, n.p.)



5.10  
Page from *L'Architecture d'Aujourd'hui*, this issue was dedicated to research and focused on the reciprocal influence between architects and sculptors. Bloc's own sculptural work was well represented in this issue. (*L'Architecture d'Aujourd'hui*, 115, 1964, 94)

<sup>(48)</sup> In contrast to his work as an artist, he did not work on his own as an architect, ever again after completing his own house in Meudon (1953). Instead, he only worked in collaboration, mostly with the French architect Claude Parent (1923-2016). It is worth noting that he commissioned a house from Italian brutalist architect Vittorio Viganò (1919-1996) only a few years after Meudon – La Scala in Pavese near Lake Garda, completed in 1958. The Viganò house is more sculptural than his own house in Meudon, partly due to the fact that Viganò worked solely in concrete and glass, but most of all it took on a sculptural quality because of its distinctive texture derived through the use of *béton brut* as well as the angular details in the house, such as the angular staircase.

<sup>(49)</sup> Beginning in the 1930s, Braem had a subscription to *L'Architecture d'Aujourd'hui* and therefore we can assume that he also had a subscription to *Art Aujourd'hui* from the start. His collection has, for example, issue 4-5 from 1954 (the one that was dedicated to *synthèses des arts*). Braem had experimented with biomorphic forms since his youth at the end of the 1920s. Nonetheless, Bloc's publication and actions still acted as a stimulus for him. Francis Strauven, interview by author, Brussels, Belgium, 9 May 2017.

as a pioneer in experimenting with concrete in monumental and architectural-scaled sculpture. In his early architectural works, Bloc attempted a synthesis bringing painting, sculpture, and architecture together. At this stage he laid the groundwork to what he would later describe as synthesis, demonstrating significant experimentations toward future attempts. His later works engaged with the sculptural form, which he arguably achieved in his intended synthesis. Bloc evolved from semi-abstract objects, architectural models, and sculptures for public space, to his later work, *sculptures habitacles*, – sculptures to live in – which brought architecture and sculpture closer together<sup>(48)</sup> [Fig. 5.10].

As a result, he made significant contributions through his own practice as an architect and artist, as well as through his publishing and editorial practices in his magazines, in which he propagated architectural sculptures and sculptural architecture, positioning the center of the architecture-sculpture debate. The combined force of these two roles – the constant interaction between Bloc as a creator and as a distributor of ideas as an editor – is crucial. For example, re-orientations in his own oeuvre – from architecture to sculpture – were reflected in the content of his magazines.

In many of Bloc's magazines the textual arguments are subordinate to the image that portrays the actual narrative. The image becomes more important and the story is often told through the images. The arrangement of the images is central to the articles, including in the issues that deal with the architecture-sculpture relations [Fig. 5.11]. The magazines contained illustrations that were selected and positioned with precision, articulating the arguments developed in the text. Occasionally, Bloc juxtaposed images that had little in common other than formal similarities. These kinds of arrangements of images particularly marked articles in issues dealing with architecture-sculpture. Such curated sections invited the reader to notice relationships between architecture and sculpture. Through visual storytelling, readers became familiar with the core of the architecture-sculpture debate.

In Bloc's magazines the photographs were not purely documentary material; they were often manipulated and constructed to promote the relationship between architecture and sculpture.

What made Bloc's role as an editor unique was his combination of postwar themes with an international reach and his willingness to let images speak for themselves.

Echoing what Fowler stated about the distribution and impact of these magazines in London, other scholars from differing countries, such as Belgium and South Africa said that these magazines were influential. Architectural historian

Francis Strauven mentioned that *Aujourd'hui Art et Architecture* was also well known in Belgium. For example, he recalled that it was highly appreciated by the students of the Schaarbeek Saint Lucas School of Architecture who were eager to know about the latest developments in contemporary art. This positive general perception of *Aujourd'hui Art et Architecture* was different from that of *L'Architecture d'Aujourd'hui*, which was a less critical publication and included a mixed bag of trends<sup>(49)</sup>. The issues were greatly influential to a number of artists and architects. For example, Renaat Braem and Juliaan Lampens had issues in their collection in Belgium<sup>(50)</sup>.

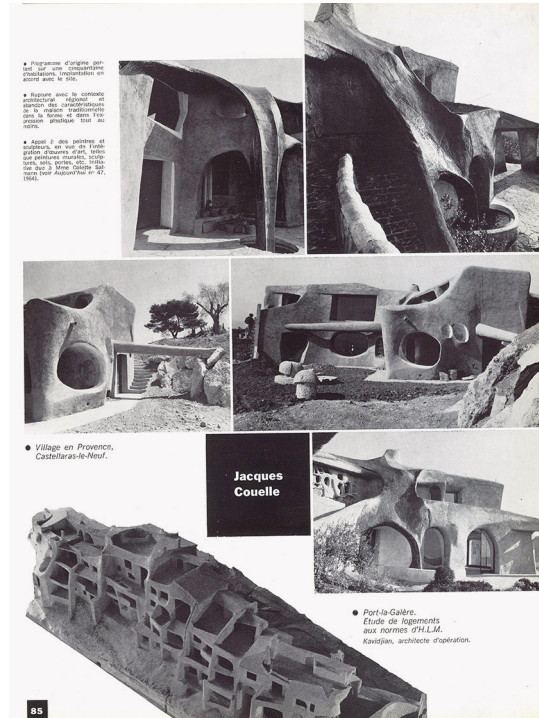
Strauven's observation was shared by architectural historian Robin Middleton, who mentioned that only the early issues of *L'Architecture d'Aujourd'hui* were of interest and that the later issues had a lack of focus, while *Art d'Aujourd'hui* and *Aujourd'hui Art et Architecture* were different. "As students in South Africa between 1947 and 1952 we looked avidly at the early issues [of *L'Architecture d'Aujourd'hui*], of the 30's, mainly for [Pierre] Chareau and Le Corbusier, but scarcely at all at the later issues," he said.

When I worked on *Architectural Design* between 1964 and 1970, we shrugged off the magazine of [*L'Architecture d'Aujourd'hui*], it was unselective and published too much we despised. It didn't really rank as a magazine. However we did like *Art d'Aujourd'hui*.<sup>(51)</sup>

Likewise, Denise Scott Brown confirms that the journals also circulated in schools in England and South Africa<sup>(52)</sup>. Sadly, *Aujourd'hui Art et Architecture* terminated when Bloc died on 8 November 1966<sup>(53)</sup>.

## Conclusion

Scholarship thus far has obscured Bloc's interdisciplinary approach based on Giedion ideas, as well as the international architecture-sculpture debate it triggered. Bloc's initial interpretation of the synthesis of the arts was to create a new monumental form of art by combining painting and sculpture with architecture. His ideas can largely be traced to Giedion's theory of monumentality and collaborations between artists and architects. Bloc negotiated this relationship through practice and debate, which prompted his editorial role in introducing architecture-sculpture to the broader public. This research has explored Bloc's methods of distribution as a realization and extension of Giedion's theories. Through the arguments and examples illustrated, I have demonstrated how Bloc's visual and written work contributed to the develop-



5.11

A page from the 1966 edition of *Aujourd'hui Art et Architecture*, a special edition that was called *Espaces Sculptés – Espaces Architecturés*, translated as sculptured space – architectural space. Thus, the influence of sculpture on architecture was reflected in the pages of a number of architects who had used a sculptural approach to architecture called *Espaces Architecturés*, such as Frederick Kiesler, Walter Förderer, Hermann Finsterlin, Jacques Couëlle, and Constant Nieuwenhuys.

(*Aujourd'hui Art et Architecture*, 53, May-June 1966, 85)

<sup>(50)</sup> Lampens mentioned how important the 1947 special issue of *L'Architecture d'Aujourd'hui* on Brazil was for him. This issue was the first architecture magazine he ever purchased. Thereafter he became an admirer of the publication and the visual display on its pages became a significant resource for his practice. Which he told me during one of the many conversations and then he showed me this specific number and articulated his special admiration for Oscar Niemeyer. *L'Architecture d'Aujourd'hui* magazine, 13-14 (September 1947).

<sup>(51)</sup> Robin Middleton, question in email by the author, 7 June 2018.

<sup>(52)</sup> Denise Scott Brown, question in email by the author, 6 June 2018.

<sup>(53)</sup> At this point the architecture sculpture debate had already reached his top and the crossovers between arts and architecture became more mainstream furthermore the climate changed and synthesis of the arts was criticized and more and more seen as impossible.

ment of a program of synthesis, evolved in an architecture-sculpture debate, and promoted the new phenomenon known as “sculptural architecture” or “architecturally scaled sculpture”.

Bloc’s lack of recognition as an intermediary figure is attributed to the fact that he did not distinguish himself as an extraordinary architect nor as an artist. His architecture was not particularly outstanding and fell short of the real synthesis he envisioned: he never succeeded in concretizing the idea of a house as functional sculpture. For example, in his own house in Meudon he curved the walls and staircases with painted monochromatic elementary forms in red and yellow directly on the walls. He did not achieve a synthesis of the arts by combining architecture and sculpture into a new form like he had originally envisioned. Perhaps his sculptures *habitaclés* were his closest attempts to being veritable laboratory experiments for the synthesis of the arts, as seen in their architectural proportions. After his death, these modernist sculptures were often shunned, probably because a new paradigm of architecturally scaled sculptures belonging to minimalism had begun and Bloc’s sculptures fell outside the canon of art history.

Instead, it was primarily his role as a promoter and the combined efforts of his practices in art and architecture that influenced others to work in this way. It was indeed his versatile production as an architect, painter, and sculptor; his collaborations with other architects; and his role as an editor that elevated him as the primary figure in the promotion of the synthesis of the arts and later architecture-sculpture debate. Bloc’s publications serve as a rich source of examples that present some of the earliest models of art in public space, architecturally scaled sculptures, and sculptural architecture in modernism. The main contribution of this essay is the recognition of Bloc’s pivotal role and his legacy as a practitioner and editor in the promotion of the architecture-sculpture field to the public. Thanks to him, the crossover between art and architecture was part of a larger history of thought. It foregrounded the link between architecture and sculpture on a national and international scale. The appearance of architectural sculpture around the world was therefore partly due to Bloc.

## BIBLIOGRAPHY

- Art d'aujourd'hui*, Boulogne-sur-Seine, 1949-1954
- Aujourd'hui Art et Architecture*, Boulogne-sur-Seine, 1955-1967
- "Architectures Fantastiques", *L'Architecture d'Aujourd'hui*, 102 (June-July 1962)
- Bordier Roger, "L'Art est un service social", *Art d'Aujourd'hui*, 5, 4-5 (June 1954), 13-30
- Braschi Cécilia, *Espaces construits: abstraction et synthèse des arts au Brésil, autour des revues d'André Bloc (1930-1960)*, PhD diss. (Université Panthéon-Sorbonne, Paris 2019)
- CIAM 6: Documents, International Congresses for Modern Architecture (Bridgwater, 1947)
- CIAM 7: Bergamo 1949, Documents (Nendeln, Kraus Reprint, 1979)
- Damaz Paul, *Art in European Architecture-Synthèses des Arts*, (New York, Reinhold Publishing Corporation, 1956)
- Degand Léon, "Réflexions Sur La Synthèse Des Arts Plastiques (Extraits)", *Art d'Aujourd'hui*, 5, 4-5 (June 1954), 33
- Il. documenta '59, Kunst Nach 1945* (Köln, DuMont Schauberg, 1959)
- "Entretien avec André Bloc", *Aujourd'hui Art et Architecture*, 10, 59-60 (December 1967), 7-11
- "Espace Architecture Couleur Formes", *L'Architecture D'Aujourd'hui*, 54 (1954), ix
- "Espaces Sculptés", *Aujourd'hui Art et Architecture*, 53 (May-June 1966)
- Giedion Sigfried, *A Decade of New Architecture* (Zürich, Girseberger, 1951)
- Girieux Corine, *La Revue Art d'aujourd'hui (1949-1954): Une vision sociale de l'art*, PhD diss. (Université Paris-Sorbonne, Paris, 2011)
- "Groupe Espace", *L'Architecture d'Aujourd'hui*, 49 (1953), xxxi
- "Groupe Espace", *L'Architecture d'Aujourd'hui*, 94 (1961), vii
- Groupe Espace, Espace: Architecture, Formes, Couleur*, catalogue, Biot (Paris, Société parisienne d'imprimerie, 1954)
- "Groupe Espace Manifeste", *L'Architecture d'Aujourd'hui* (December 1952), vii
- "Groupe Espace Manifeste", *L'Architecture d'Aujourd'hui*, 37 (October 1951), v
- Hors Serie *L'Architecture d'Aujourd'hui*, 1ème numéro consacré aux arts plastiques, 1946
- Hors Série *L'Architecture d'Aujourd'hui*, 2ème numéro consacré aux arts plastiques, 1949
- L'Architecture d'Aujourd'hui*, Boulogne-sur-Seine, 1930 -1967
- L'Été 1954 à Biot: Architecture, Formes, Couleur*, catalogue, Biot, Musée National Fernand Léger, 25 Juin-26 Septembre 2016 (Paris, Réunion des musées nationaux, 2016)
- "Le VIIe congrès CIAM a tenues assises à Bergamo, Italie, du 24 au 30 juillet", *Art d'Aujourd'hui*, 1, 3 (October 1949), no page
- Fowler Alan, "A Forgotten British Constructivist Group: The London Branch of Groupe Espace, 1953-59", *Burlington Magazine*, 149, 1248 (March 2007), 173-79
- "L'union pour l'art", *L'Architecture d'Aujourd'hui*, 7, 6 (June 1936), 79
- Migayrou Frédéric, *Bloc: Le Monolithe Fracturé : VIe Mostra Internationale d'Architecture de Venise* (Paris, L'Architecture d'Aujourd'hui, AFAA, 1996)
- Ockman Joan, "A Plastic Epic: The Synthesis of the Arts Discourse in the Mid-Twentieth Century", in *Art + Architecture: New Visions, New Strategies*, edited by Eeva-Liisa Pelkonen and Esa Laaksonen (Helsinki, Alvar Aalto Foundation, 2007), 30-55
- Ragot Gilles, "Pierre Vago et Les Débuts de 'L'Architecture d'Aujourd'hui' 1930-1940", *Revue de l'Art*, 89 (1990), 77-81
- Seuphor Michel, "La Synthèse des arts est-elle possible ?", *Aujourd'hui*, 5, 4-5 (June 1954), 9-12
- Sert Josep Lluís, Giedion Sigfried, and Leger Fernand, "Nine Points on Monumentality, 1943", in *Architecture You and Me* by Sigfried Giedion (Cambridge, MA, Harvard University Press, 1958), 48-51
- Sert Josep Lluís, "Centres of Community Life", in *The Heart of the City: Towards the Humanisation of Urban Life*, edited by Jacqueline Tyrwhitt, Josep Lluís Sert and Ernesto Nathan Rogers (London, Lund Humphries, 1952), 3-16
- "USA", *Aujourd'hui Art et Architecture*, 55 (Jan 1967)
- Vago Pierre, *Pierre Vago: une vie intense* (Bruxelles, AAM Éditions, 2000)