

Geneva

Cultural Trails

Museum to Museum

ville-geneve.ch/cultural-trails



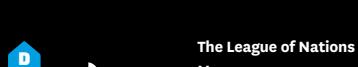
Conservatory
and Botanical Gardens



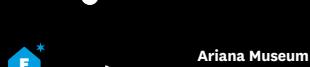
Museum of Swiss People
in the World



International Red Cross
and Red Crescent Museum



The League of Nations
Museum



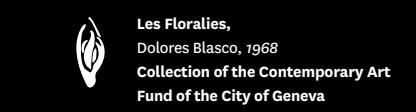
Ariana Museum



History of Science
Museum



Website
and audio-guided tour



Les Floralies,
Dolores Blasco, 1968
Collection of the Contemporary Art
Fund of the City of Geneva
Conservatory and Botanical Gardens



Christine Z II, 1982 (moule); 1987 (fonte)
Collection of the Contemporary Art
Fund of the City of Geneva
Conservatory and Botanical Gardens



Bell Honsen-ji
Park of the Ariana Museum



Fresque de la Paix,
Hans Erni, 2009 et 2012
Place des Nations



Broken chair, Daniel Berset, 1997
Place des Nations



L'effort humain, James Vibert, 1935
William Rappard Park



Sans titre, Paola Junqueira, 1993 – 1994
Collection of the Contemporary Art
Fund of the City of Geneva
Barton Park



Figures enlacées,
Laurent-Dominique Fontana, 1985
Collection of the Contemporary Art
Fund of the City of Geneva
Perle-du-Lac Park



Les Quatre Races, Paul Landowski, 1937
Place Albert-Thomas

Public transport

regional train, stop Sécheron; M4 mouette shuttle boat, De Chateaubriand landing stage; buses 5, 8, 11, 22, 28, F, V, Z and tram 15, stop Nations; buses 1, 11, 25, 28, stop Jardin botanique; buses V, Z, stop Penthes

Information correct as at December 2012
For further information: tpg.ch

Bicycle parking

Parc de La Perle du Lac in front of the History of Science Museum; Avenue de la Paix: near Place Albert Thomas by the main entrance to the Botanical Gardens, before the railway bridge, near the Ariana Museum opposite Avenue Appia, by the Hotel School; Museum of Swiss People in the World

Cycling is not permitted in the parks.
Cyclists are requested to leave their bicycles outside or to dismount.

Car parks

Place des Nations; P+R Sécheron; Museum of Swiss People in the World

Wi-Fi

Conservatory and Botanical Gardens;
Villa Le Chêne and Greenhouse;
History of Science Museum; La Perle du Lac Restaurant

WC

Botanical Gardens, Villa Mon Repos and in the museums

Places to eat

Le Pyramus Restaurant at the Botanical Gardens; Château de Penthes Restaurant; Ariana Museum cafeteria; La Perle du Lac Restaurant

People with reduced mobility

Full details of access to the buildings can be found on the website: accessibilite.ch

Duration

The trail lasts 1 3/4 hours, not including museum visits.

Public holidays

(see museum opening times for more information)
25 December, 1 January, Good Friday, Easter Monday, Ascension Day, Whit Monday, 1 August, Jeûne genevois (1st Thursday in September)

Free admission

Entrance to most of the museums is free on the 1st Sunday of the month

An itinerary is suggested, but the trail can be joined at any stage.



The trail in Geneva





1 Chemin de l'Impératrice



Conservatory and Botanical Gardens



The Conservatory and Botanical Gardens (CJB) cover an area of 28 hectares and contain a collection of some 16,000 species from around the world. They offer a range of approaches to the plant world and are divided into different sections: **arboretum, rockeries and collection of protected plants, medicinal and utilitarian plants, greenhouses, horticultural plants, the Garden of Smell and Touch, the Botanicum and an animal park** devoted to safeguarding. Don't be surprised if you happen to meet a peacock on your way!

The CJB as we know them today, are very different in appearance from when they were first created. Founded in 1817 by Augustin-Pyramus de Candolle in what is now the Parc des Bastions, the Botanical Gardens were transferred to the Console site (192 rue de Lausanne) in 1904, constructed by the Genevan architect Henri Juvet in 1902-1904 specifically to house the Delessert herbarium held at Bastions. The collections grew in 1911-12 with the gift of the Emile Burnat herbarium, then again in 1923-1924 with the posthumous donation of the de Candolle herbarium. With nearly 6 million plant samples, the CJB herbarium now ranks as one of the five most important in the world. The gardens themselves were designed by Jules Allemand.

The Botanical Garden's greenhouses initially remained at the Bastions site for financial reasons. Then, in 1910-1911, the architect

Henri Juvet built a Winter Garden along the former Chemin de Varembé, which was moved to its present location close to the railway lines following the construction of the Palais des Nations and the various associated urban redevelopments that took place. The elegant glass and iron structure is in line with constructions of this type in fashion in the second half of the 19th century. It originally comprised two adjacent but separate sections: the Winter Garden and a greenhouse, creating an asymmetrical effect. A symmetrical wing was added to the first in 1935. The greenhouses at Bastions were removed to make way for the Wall of the Reformers.

tel 022 418 51 00
web ville-ge.ch/cjb

Open daily 8.00 – 19.30
in summer (1 April–24 October) and 9.30
– 17.00 in winter (25 October–31 March)
Admission free



Les Florales, Dolores Blasco, 1968

Amidst the luxuriant vegetation of the gardens are sculptures to be discovered, most of which belong to the Contemporary Art Fund of the City of Geneva. The entrance to the play area is decorated by *Les Florales*, a piece by Dolores Blasco sculpted in 1968 for *Les Florales*, commemorating the 150th anniversary of the Conservatory and Botanical gardens. Bordering on Abstraction, it evokes a flower, a tulip or possibly a rosebud, whose forms coil and uncoil with seemingly natural fluidity



Christine Z II, 1982 (mould); 1987 (casting)

Behind the Villa Le Chêne, a young, slender, naked woman stands out against the background of a maple tree: *Christine Z II*. The Swiss sculptor Heinz Schwarz never tires of evoking adolescence. Geneva has two examples of his elongated figures, as distant as they are attractive: *La Clémentine* in the Place du Bourg-de-Four and *Christine Z II* in the Botanical Gardens. Although the artist draws his inspiration from models, he reworks his sculptures in order to draw away from their personality and nearer to beauty. Those strolling along the Quai Wilson cannot fail to remark – if they are not already familiar with it – *The Child and the Horse*, by the same sculptor.

a On leaving the Conservatory and Botanical Gardens by the gate next to the animal park, you come to the **Chemin de l'Impératrice**, that you then follow up to the estate of the Chateau de Penthes. The Empress Josephine, repudiated by Napoleon, came to Geneva in 1810, staying at the famous Hotel d'Angleterre which, from 1777 until its closure in 1842, was host to the great writers and crowned heads of Europe. There, she received Geneva high society, attended balls and a memorable Festival of the Lake in a boat drawn by two swans. In 1811, she acquired the Chateau of Pregny-la-Tour, located at 10 Chemin de l'Impératrice, refurbished it and lived there with her daughter, Hortense, before returning to Malmaison, where she died in 1814. It was only in 1976 that this street was named after her.

The **Festival of the Lake** attended by the Empress Josephine in 1810 is described in great detail by Georgette Ducrest, a member of the intimate circle of the Empress: "The inhabitants of the houses, on the enchanting banks of the lake, sent out their boats richly ornamented, and rowed by men dressed in white, with coloured girdles round their waists. Many of the boats were filled by musicians and, in the midst of this little flotilla, the grand city barge advanced majestically, rowed by the national guards, the band playing appropriate airs. In the evening, a magnificent display of fireworks was exhibited on the bridge, and thousands of rockets, fired from the boats, mingled with the shouts of the immense crowd which lined the shore. No description can convey an idea of the magnificence of the illuminated lake, or the aspect of Mount Blanc, rearing his head majestically amidst the glare of the fireworks." Extract from Memoirs of the Empress Josephine, 1828



18 Chemin de l'Impératrice

Museum of Swiss People in the World

The Museum of Swiss People in the World occupies the Chateau of Penthes, ideally situated in the Estate of Penthes which extends up to the top of the Chemin de l'Impératrice, offering a superb view of the lake and the Alps and whose tree-filled parkland provides a haven of peace away from any traffic.

The history of the Estate of Penthes dates back to the 14th century. Over the decades, a succession of noble families lived in the chateau. At the time, the building was a quadrilateral 19 m long and 9 m wide, with circular towers at the four corners. The estate was given its present name in 1650, when it was the fiefdom of the Seigneur de Penthaz. In 1870, Maurice Sarasin rebuilt the part of the chateau facing the lake. In 1950, the Sarasin family yielded the domain to the son of the founder of the Hispano-Suiza company, Louis Birkigt, who carried out major restoration work, giving the chateau the form it has today. The Republic and Canton of Geneva purchased the Estate of Penthes in 1972, handing it over for the use of the Foundation for the History of Swiss People in the World in 1978, enabling the latter to set up its Research and Documentation Centre there as well as its museum, which was in its turn housed in the chateau.

The museum presents an alternative view of the history of Swiss people, through the destinies of men and women who, temporarily or permanently, left their homeland to leave their mark on the world. Through a collection of objects, portraits, uniforms, weapons, engravings, souvenirs, paintings and writings,



illustrious figures emerge: Louis Chevrolet, the Piccard family and Maurice Koechlin, the engineer for the Eiffel Tower. Each room tells a different story: that of the history of Switzerland after 1291 and William Tell, right up to the present-day as well as that of the Swiss people who, over the course of time, have developed the vast global network that has earned the country its reputation. Exhibitions, lectures, films and inaugurations all enhance the displays.

tel 022 734 90 21
mail musee@penthes.ch
web penthes.ch

Open February to December
Tuesdays to Sundays, 10.00 –
12.00 and 13.00 – 17.00

Entrance fee: adults: 8 CHF; senior citizens, groups, unemployed, students 4 CHF; free admission for under 16s.
2 adults with children 10 CHF.
Guided tours on request

b From the Estate of Penthes, having passed the Route de Pregny, join the Avenue de la Paix, whose creation in 1936 resulted from the reorganisation of former roads between the lake and the Ariana museum in order to link the two key institutions dedicated to peace: the League of Nations on the higher ground and the ILO (International Labour Organization) by the lakeside in the

Centre William Rappard. The constitution of the ILO begins in fact with the affirmation that “universal and lasting peace can be established only if it is based upon social justice”. Three museums are located within a few hundred metres of each other.



17 Avenue de la Paix

International Red Cross and Red Crescent Museum

tel 022 748 95 11
mail musee@redcrossmuseum.ch
web redcrossmuseum.ch

Open Tuesday – Sunday; 1 April to
31 October 10.00 – 18.00, 1 November
to 31 March 10.00 – 17.00

Entrance fee: adults 15 CHF; young people (12-22 years) and over 65s (on presentation of an identity document), unemployed (on presentation of proof), people with disabilities, members of the Red Cross and Red Crescent 7 CHF; under 12s free; families 25% reduction on entrance fees for 1 – 2 adults accompanied by 4 children maximum; first Saturday of the month “Pay-what-you-wish” voluntary donation.
Guided tours on request

Geneva, the birthplace of the Red Cross, is home to the only museum dedicated to the work of Henry Dunant. Located opposite the Palais des Nations, it was inaugurated in 1988 and has been completely transformed for its reopening in 2013. Breaking with traditional museography, the new displays is an initiatory adventure into contemporary humanitarian action. First experienced and then described, its aim is to enable visitors to absorb and remember certain powerful messages.

The new permanent exhibition is structured into three thematic spaces designed by internationally-renowned architects from different cultural horizons: “Defending human dignity” by Gringo Cardia from Brazil, “Reconstructing

the family” link by Diébédo Francis Kéré from Burkina Faso and “Refusing fatality” by Shigeru Ban from Japan). The common spaces are the work of Atelier Oï from La Neuveville, Switzerland. In the On the Spot area, a large interactive globe will allow people to discover the latest news from the field.

The International Red Cross and Red Crescent Museum is located below the seat of the International Committee of the Red Cross (ICRC), a building constructed in 1873-1876 by Charles Boissonnas. Formerly home to the Thudicum boarding-school, it was the headquarters of the ILO from 1920 to 1926, prior to housing the Carlton Hotel until 1939 and subsequently the ICRC.





10 Avenue de la Paix



Ariana Museum Swiss Museum of Ceramics and Glass

Continuing down the Avenue de la Paix, you find yourself in the haven of greenery which surrounds the Ariana Museum. When the estate was the property of Gustave Revilliod (1817-1890) it extended right down to the lake. He bequeathed the land, together with the Ariana Museum, to the City of Geneva. In his will, he stipulated that the grounds should become a public park. With the construction of the headquarters of the League of Nations (now the Palais des Nations) and subsequent urban redevelopments, this requirement had to be waived. The main entrance of the Ariana Museum was moved from the lake to the Jura side and a large area of land was ceded to the League of Nations.

Gustave Revilliod, a wealthy scholar, art lover and eminent collector, built the Ariana Museum between 1877 and 1887 to house his collections and to provide access to them for a wider public. He named his museum Ariana in memory of his mother, Ariane, née De la Rive. For its construction, he commissioned a young, inexperienced architect, Émile Grobety, who struggled to complete the task. Jacques-Élysée Goss, already well-known, notably for Geneva's Grand Théâtre (1875-1879) and the Hôtel National (1875-1876, now the Palais Wilson), took over, enabling the Ariana Museum to open in 1884.

The building, eclectic in style with its dominant neoclassical and neo-baroque features, is a free reinterpretation of Italian palatial architecture. Its main elliptical hall is also exceptional. The interior decoration follows a complex allegorical schema which aims to assimilate the construction to Parnassus and to its founder, Apollo. The Ariana Museum was the second purpose-built museum in Geneva, after the Rath Museum, constructed in 1826. At the time – proof of its prestige – it was top of the list of places to visit in Geneva!



The Ariana Museum, the Swiss Museum of Ceramics and Glass, is the only one of its kind today in Switzerland and one of the most important in Europe in its field. With over 25,000 objects, its collections document seven centuries of creation in ceramics and glass in Switzerland and throughout the world. Permanent displays and temporary exhibitions illustrate the history of the fine arts from medieval times to the present day. Objects are displayed in an aesthetic and didactic approach that underlines the technical, historical and artistic contexts of their creation. Particular emphasis is placed on the constant interaction that links the history of Western ceramics with the Near and Far-East.

tel 022 418 54 50
mail ariana@ville-ge.ch
web ville-geneve.ch/ariana

Open Tuesday to Sunday 10.00 – 18.00

Entrance fees: adults 5 CHF;
senior citizens, unemployed,
students, groups of 15 people
3 CHF; free admission for under 18s
Guided visits on request
adp-ariana@ville-ge.ch



A surprising object awaits those who stroll through the grounds of the Ariana: a bell! Its history is the stuff of novels. Loaned by the Japanese for the World Exhibition of 1867 in Paris, it was subsequently stolen. Gustave Revilliod, a Swiss patron of the arts, found it by chance at the Rüestchi foundries in the Canton of Aarau and installed it near to the Ariana Museum. When the League of Nations was set up in 1919, some diplomats recognised it: cast in 1657, it had disappeared towards the end of 1867, after the fire at the Honsei-ji temple in Shinagawa, in the outskirts of Tokyo. Switzerland returned the bell in 1930, but sixty years later, this act was rewarded: Junna Nakada, the son of the man who had negotiated the return of the original bell to Japan, offered a replica to Geneva. This is the one that has been hanging since 1991 in the gardens of the Ariana Museum.



Palais des Nations
Entrance at the
Pregny gate,
opposite the ICRC

The League of Nations Museum



At a time when the importance of the international and transnational history of the inter-war period is now well established, the League of Nations Museum exhibits and questions its unique and original archives, inscribed on the Memory of the World Register of

UNESCO. The comprehensive display "From the League of Nations to the United Nations" takes visitors through key moments in the history of the first major inter-governmental political organization from 1919 to 1946, as well as evoking the people who brought it into

being. It presents the hopes and difficulties of a pioneering organization, offering a deeper understanding that is vital to face present-day challenges. Films, a chronological history and a temporary exhibition complete the visit.

c The trail, heading down the Avenue de la Paix, brings you to a number of interesting sights, the highlight of which is the Palais des Nations. Some background information for you... In 1919, Geneva was chosen as the seat of the League of Nations (LN), the first intergovernmental organisation with a political agenda. The need to unite the different buildings occupied by the LN in Geneva, which had become the centre for world diplomacy, soon became evident. The international architectural competition launched in 1926, to which Le Corbusier notably contributed, was stormy, to say the least, with the jury being unable to decide between the 377 projects. In addition, the location of this "temple of world peace", originally planned for the Perle du Lac site, had to be moved to a larger area as a result of the donation by John D. Rockefeller for a modern library. The Ariana estate was selected, thus contravening a clause in the will of its former owner, Gustave Revilliod, which stipulated that the land should become a public park.

Following the restricted competition of 1928, the architects Carlo Broggi (Italy), Julien Flegenheimer (Switzerland), Camille Lefèvre and Henri-Paul Nénot (France) as well as Joseph Vago (Hungary), were commissioned to produce a joint project. The construction work, lasting from 1929 to 1937, the biggest project in Europe at the time, gave rise to an edifice as vast as the chateau of Versailles. Although the complex, made up of five buildings, is characterised by stark academic monumentalism on the outside, its interior decoration comprises remarkable works of art, reflecting at the same time the cultural diversity of many countries and the Art Deco movement. Two wings were added in 1952 and 1973.

The League of Nations interrupted its activities with the onset of the Second World War. After its dissolution in 1946, the Palais des Nations became the European headquarters of the UN, then in 1966 the United Nations Office in Geneva. Today one of the largest diplomatic conference centres in the world with around 9,000 meetings and nearly 100,000 visitors per year, the Palais des Nations is an important symbol of multilateralism.



Fresque de la Paix, Hans Erni, 2009 and 2012

The two walls encircling the entrance to the Palais des Nations, and its majestic avenue of flags of the UN member countries, are decorated with the Fresque de la Paix (Fresco of Peace) by Hans Erni. This monumental work, commissioned from the artist by the City of Geneva, consists of three ceramic frescoes, each around 30m long and 2m high, composed of large stoneware tiles made by François Ruegg from the master's original paintings. Peace, Love, Justice and Liberty have always been among Hans Erni's favoured themes. In the fresco you can see familiar figures such as doves, as well as men and women walking, the wind, curves, water and the sky.

d A symbolic location at the heart of the international organisation district, the Place des Nations was created in 2007. This large square, known as the **Esplanade des Nations**, is constructed from 4m wide sections of granite from UN member producing countries – the "international" land – alternating with slabs of grey concrete

traditionally used for pavements in the City of Geneva – the "neutral" land. A fountain of 84 water jets representing all the international organisations present in the area that shoot up erratically from the ground animates the esplanade and can be turned off to provide a platform for public assemblies.



Broken chair, Daniel Berset, 1997

Broken Chair, a 12 metre high monumental work by the sculptor Daniel Berset dominates the Place des Nations. It was created in 1997 at the request of Handicap International as an appeal to all nations to sign the Anti-personnel Mine Ban Convention in Ottawa in December 1997. Then ratified by 40 countries, the Ottawa Treaty came into force on 1 March 1999, becoming an international legal instrument. Originally only meant to be exhibited for three months, Broken Chair was such a success that it is still there today. Standing on three legs, the fourth being shattered halfway, it evokes the fate of anti-personnel mine victims and calls on States to commit themselves to banning cluster munitions.

e To reach the History of Science Museum, you can go back through the Botanical Gardens – a constant source of splendour – and take the passage under the Rue de Lausanne and so enjoy the sensorial space Le Botanicum and admire the ivy-covered **Console**, which formerly housed the herbaria of the Conservatory and Botanical Gardens (CJB). Thanks to a generous donation by Roger and François Varenne from Geneva, this building is being completely renovated and upgraded to comply with current safety standards. It will then house most of the CJB's cryptogamic collections, that is, principally mosses, mushrooms, lichens and algae, as well as providing space for researchers studying these precious scientific collections.

Having gone past the Console, you come to the back of the **Centre William Rappard**. This was the first building in Geneva specifically designed to house an international organization, after the creation of the League of Nations in

1919. Constructed between 1923 and 1926 from plans by the architect Georges Épitaux, winner of the national competition of 1923, this neoclassical, Florentine style “palace” has rather austere façades, with lines of windows set close together, between which are found decorative medallions illustrating various trades, sculpted by Léon Perrin. Proving rapidly too small, several wings were added to the edifice. Over the years, donations of art works and decorative elements from member countries of the League of Nations, associations and institutions have come to enrich the Centre, thus concretizing the spirit of international cooperation. The building has been host to the International Labour Organization, the UN Refugee Agency (UNHCR), the library of the Graduate Institute of International and Development Studies and the Secretariat of the General Agreement on Tariffs and Trade (GATT), the predecessor of the World Trade Organization. Since 1995, it has been the seat of the World Trade Organization.



Parc de la Perle du Lac
128 Route de Lausanne

History of Science Museum

Continuing along the Quai Wilson, the History of Science Museum suddenly appears around a bend in the path. Discovering this building from a low angle viewpoint certainly does most justice to this Italianate structure of harmonious proportions, with the remarkable play of light on its façade and front bays. Constructed around 1830 by the French architect Callet at the request of François Bartholoni, a Genevan banker living in Paris, this residence falls outside the mainstream architectural trends of the time in Geneva.

The beauty of the house and its exceptional setting caused Hans Wildorf (the founder of Rolex) to exclaim “This is really the Pearl of the Lake” – thus giving the name “La Perle du Lac” to the whole estate. Remaining in the Bartholoni family until 1924, it was host to illustrious guests throughout the 19th century. It then became the property of the Wilsdorf family before being sold to the League of Nations and then being acquired by the City of Geneva in 1930.

The History of Science Museum opened its doors in 1964, following an initiative launched by Raymond de Saussure and sup-

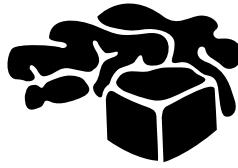


ported by the Administrative Council. Unique in Switzerland, it houses a collection

of historic scientific instruments from the studies of Genevan scholars from the 17th to the 19th century. These objects enable us to put today's science into perspective and to gain a better understanding of the evolution of certain disciplines – astronomy, microscopy, gnomonics, electricity and meteorology.

tel 022 418 50 60
mail mhs@ville-ge.ch
web ville-ge.ch/mhs

Open Wednesday to
Monday 10.00 - 17.00
Admission free
Guided tours on request



Figures enlacées, Laurent-Dominique Fontana, 1985

This walk would not be complete without a look down at the sculpture by Laurent-Dominique Fontana, a stone's throw away from the History of Science Museum. By the former Perle du Lac landing stage, the *Figures enlacés* (*Entwined Figures*) by Laurent-Dominique Fontana, sculpted primitively from giallo dorato marble, lie in the water, still anchored to the block of stone from which they were extracted, united in a single mass. This artwork comes from the second artistic period of the sculptor, strongly marked by people and the fragility of the human condition, their solitude sometimes, or, as here, their love. Fontana likes to select surprising sites for his statues, transforming the way passers-by view an ordinary place, integrating the environment into the artwork. Moreover, the naked, entwined figures aroused a certain amount of controversy when first installed in 1985.

f

One last stop: the **Villa Mon Repos (Plantamour)**. As well as being magnificently located on the shores of the lake and an interesting architectural example, due to the subtle play of projections and recesses of its facade, it also has a fascinating history.

Constructed after 1856 by Philippe Plantamour on a piece of land purchased from Henri Hentsch, the Villa Mon Repos was bequeathed to the City of Geneva in 1898. Throughout the 20th century, it has housed a succession of occupants: the Ethnographic Museum, the Académie Diplomatique Internationale, Geneva television, the French-speaking Swiss television company, the European Broadcasting Union and then, since 1974, the Henry Dunant Institute. However, before all of this, the villa was host to prestigious guests, including the famous Casanova in 1762. According to his writings, the great seducer spent a licentious evening there in the company of two brazen women from Geneva.

g

For the return journey, a stroll through the **wood of Sequoias** in the Parc Barton is not to be missed. In the mid-19th century, the giant Sequoia trees from California were very fashionable and were to be found in gardens everywhere. In 1858, Sir Robert Peel purchased what is now the Parc Barton, constructed a villa there (*Villa Lammermoor*) and had the Sequoia trees planted. These form a veritable wood through which winds a narrow path, plunging the walker into a very special atmosphere. Sir Peel's daughter, Alexandra Barton Peel, bequeathed the property to the Swiss Confederation in 1935, on condition that it should never be divided up and that the trees should prosper and not be cut down.



Les Quatre Races, Paul Landowski, 1937

Before regaining your starting point, the Conservatory and Botanical Gardens, take a look at *Les Quatre Races* (*The Four Races*), the granite monument by Paul Landowski erected in 1937. Standing at the centre of the Place Albert-Thomas, it represents workers from different trades and continents and bears extracts from speeches by Albert Thomas summarizing his thinking: "Le travail doit être placé au-dessus de toutes les luttes de concurrence, il n'est pas une marchandise." (Labour must transcend all competitive struggles, it is not a commodity). Albert Thomas (1878-1932) was a trade union activist, a Socialist Deputy close to Jaurès, Minister of Armament in 1916 and then the first Director of the International Labour Organization, at the time housed in the Centre William Rappard, from 1920 until his death. He can be seen on one of the bas-reliefs on the monument. It is to this French artist of Polish origin, Paul Landowski, that we owe the Wall of the Reformers (1909-1917, with Henri Bouchard) in the Parc des Bastions, as well as the famous statue of Christ the Redeemer (1931) on the Corcovado in Rio de Janeiro.

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