

Ronchamp, the noise of forms



DIRECTED BY : Garance Finger
WRITTEN BY : Pierre Eggimann, Garance Finger, Sabine Oppliger
ORIGINAL SOUNDTRACK : Pierre Eggimann
ARTISTIC PERFORMANCE : Sabine Oppliger
FILM WEBSITE : <http://www.vibrachroma.ch/ronchamp>
PREVIEW : <http://www.youtube.com/watch?v=fiUAQIENgxI>
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LONG SYNOPSIS (100 words)

The Le Corbusier chapel in Ronchamp as the protagonist in a new form of documentary.

Planetary myth on a hill near Belfort. Motionless sculpture open to the four horizons. The challenge set by three artists and a film crew. Bringing the concrete and space to life. Seizing one of the architect's favourite concepts, the modulator : so that it moves, produces sound and traces, in the interstices, skylights and alcove-starred walls.

The noise of forms is everywhere, but hush... without a word, the spectator will plunge into crossed performances of visual art, music, poetry and cinema... Such is the sensitive commentary for this experimental documentary, which has no voice-over.

SHORT SYNOPSIS (30 words)

The Le Corbusier chapel at the heart of a new experiment. The challenge: bringing the concrete and space to life. Visual arts, music, poetry and cinema...the film's only sensitive commentary.

ABOUT THE PROJECT :

When the chapel was inaugurated in 1955, Le Corbusier said: *“One respectable person was present nonetheless, the landscape, the four horizons. It was they that commanded. A true phenomenon of visual acoustics (...): forms are noisy and silent; some speak, others listen...”*

The landscape that struck the great architect and led to his decision to construct Ronchamp is still there, intact more than 50 years on. Like the small team of builders, who spent a year on the hill to extract a chapel of “loyal concrete” from the “dandelion grass”, a film crew of 13 people spent 5 days making a sensitive alternative experimental film.

It involved 5 years of preparatory work. Numerous trips to the Haute-Saône hill were also required for a better grasp of the “idea” that came from Le Corbusier’s spirit. And yet, the subject has no special effects, it is both simple and strong. To show Ronchamp to the public as never before! But to show it in its truth, with no varnish or artifice, by respecting the rules of direct expression and of the moment in a play of dialogue between the arts.

In the era of the omnipresent and overwhelming image, our project is calling for a return to essence. To transcend the avid need for representation, explanations, dialogues. The film invites the spectator to open their eyes, ears, pores and to feel.

“LET THE MUSIC ENTER RONCHAMP”

GRASPING THE MOMENT... AND THE PLACE

Visual art and graphic performances

All the visual art and graphic performances were conducted *in situ*, filmed directly. There was no post-production processing.

Music and sound

The music was made and played directly, *in situ*, with instant sound recordings (format 5.1) using a high quality system. No effects, overdub or post-production processing were used for the film’s soundtrack.

A specific electronic system was designed for the occasion.

Le Corbusier constructed the chapel in accordance with the modulator’s measurements. Pierre Eggimann designed an electronic algorithmic system of sounds and speakers by transposing the modulator’s rules to the site’s acoustics.

*“ALL IS WHITE OUTSIDE,
AND ALL IS WHITE INSIDE,
BUT ALL IS FREE”*

*The sea.
Marie.
The moon.
A bird.
Four poetic stained-glass windows inhabit the chapel.
A crab’s shell, on the roof of the chapel.
An ear that listens to the sea in a shell.
A body that floats without reference,
The sea
And the modulator, everywhere.*

***All the passages in italics are quotes from Le Corbusier.**



THE FILM'S TECHNICAL ASPECTS:

Shooting Format : HD video (1080i), colour HDCAM, 16:9

Screening Format : HD video 1920X1080 on DCP server
Digital betacam (downconversion to SD)
Blu-Ray disc (HD)
DVD (SD)

Sound Format : PCM sound 48 kHz 5.1 (uncompressed), diffusion using server DCP /
Sound Pro Logic (LtRt), compatible stéréo/mono, Digital Betacam
5.1 Dolby digital sound, diffusion via Blu-Ray disc or DVD

Running Time : 20 minutes

Shooting Location : Ronchamp Chapel, France (Haute-Saône)

Web site : <http://www.vibrachroma.ch/ronchamp>

Duration of filming : 8 days spread over 9 months (Sept. 2009 – May 2010)

End of production : October 2011



CREW :

Directed by : Garance Finger (CH)

Music composed & play live by : Pierre Eggimann (CH)

Visual art performances live by : Sabine Oppliger (CH)

Written by : Pierre Eggimann, Garance Finger, Sabine Oppliger

Produced by : Jura-Films/ Association Trans-Forme-Actions/ G. Finger (CH)

Editing by : Garance Finger (CH)

Director of photography : Patrick Buerge (CH)

Chief Lighting Technician : Uwe Arn

Sound Engineer : Fabian Schild (CH)

Assistant director : Jonathan Frossard

Assistant operator : Cédric Perler

Assistant sound engineer : Olivier Charmillot

Performance assistants : Blaise Tolck, Willy Schild

THE MAIN GRANTS RECEIVED FOR THE FILM :

Canton de Berne: Prize for encouraging film sound tracks and a grant for production.

Canton du Jura: Production grant.

The film also received funding from the Régio-films fund, the Fondation Suisa, the Fondation Sandoz, the Fondation Ursula Wirz and the Loterie Romande.