

THE WTO BUILDING





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Art and architecture at the Centre William Rappard

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FOREWORD

Few buildings have such a rich history as the Centre William Rappard, home of the World Trade Organization. Built in the wake of the First World War to house the International Labour Office (ILO), the building has accommodated a variety of organizations over the years and is endowed with a diverse range of artworks. Many of these works of art date back to the days of the ILO and were provided by members as a means of emphasizing the importance of global cooperation.

When the ILO moved premises in the mid-1970s, some of the artworks were also moved but the majority remained on-site, even if they sometimes remained concealed from the new occupants of the building. These occupants were the United Nations High Commissioner for Refugees, the library of the Graduate Institute of International Studies, the Conference on Security and Cooperation in Europe, the Secretariat of the General Agreement on Tariffs and Trade (GATT), and from 1995 the WTO.

In 2007, many of the long-hidden works of art were uncovered and put on permanent display following the discovery of some precious murals by a team of WTO and ILO volunteers. This was followed in 2008 by the start of a major renovation of the Centre William Rappard. The structure of the existing building was modernized and a new building constructed to bring all staff under the same roof for the first time.

Throughout the renovation, the WTO was careful to preserve the original features of the Centre William Rappard and to integrate some of its most highly valued artworks into more prominent locations within the WTO grounds. The WTO also continues to receive gifts from members, such as the Chinese Garden which was integrated into the WTO's grounds in 2013.

I invite you to begin your discovery of the art and architecture of the Centre William Rappard.

Roberto Azevêdo
Director-General



➤ Roberto Azevêdo, WTO Director-General since September 2013
(© WTO/Studio Casagrande)



HISTORY

The view between window panes in the South Building

BUILDING HOPE

Facing social turmoil, financial crisis and nationalist conflict, the world in the early 20th century was far from secure. Yet the "Roaring Twenties" were dynamic, optimistic times. From the ashes of the First World War, hope rose for a new era of international cooperation, and new international institutions were envisioned in furtherance of this ideal.

In 1923, construction began on what was to become the Centre William Rappard. This building, which would first house the International Labour Office (ILO) and later the World Trade Organization (WTO), fully reflected that optimism.

Its location could hardly be more appropriate. The building sits in a lakeside park in neutral Geneva; across the tranquil waters and beyond the foothills are the immaculate snow-capped peaks of Mont Blanc and the Alps. Privy to one of the most beautiful views in the city, the site embodied peace and stability. Three years later, the building was completed and became the headquarters of the ILO, the only organization created simultaneously with the League of Nations, which would lay the foundation for the United Nations. The ILO received gifts of many kinds from its constituents, representing peace, social justice, human progress and the glorification of labour. The commissioned artists were in their prime, artistically and by reputation.

DESIGN AND CONSTRUCTION

The original site of the Centre William Rappard was built on property belonging to the Bloch and Rappard families, and it already contained two mansions. The Villa Bloch was demolished in 1957 to make way for the south wing expansion of the Centre William Rappard. The Villa Rappard and land, situated to the north of the original site, were acquired by the ILO in 1963.

The Swiss Confederation acquired the estate in 1921 and donated it to the League of Nations in 1923. Later that year, the Lausanne-born architect George Épitoux (1873-1957) was commissioned, after winning a competition to this effect, to build the new ILO headquarters. His winning design was based on a classical Florentine villa, with an interior courtyard, grand entrance and a sweeping staircase leading up from the main entrance hall. Construction began the same year, and inauguration followed three years later.

The building soon proved to be too small. After a decade, wings were added to the north and south. By 1957, two further wings completed the south quadrangle, and a third floor was added to the north wing.

After the creation of the WTO in 1995, a conference centre was built next to Rue de Lausanne, by Ticino-born architect Ugo Brunoni. In 2008 work started on the renovation of the original building and to add new offices and conference rooms. Among other works, an atrium was built in the former north courtyard by group8 Architects of Geneva, and a new South Building was completed in 2013 by architect Jens Wittfoht of Stuttgart.

The Swiss Confederation acquired the estate in 1921 and donated it to the League of Nations in 1923.



➤ The building after completion in 1926
(© ILO Historical Archives)

KEY DATES

1785

Original Villa Rappard built in the property where the Centre William Rappard is located

1919

Treaty of Versailles signed.
League of Nations and ILO created

1923

Swiss Confederation transfers estate to League of Nations

1926

Inauguration of the ILO building

1947

General Agreement on Tariffs and Trade (GATT) created alongside Bretton Woods Agreements, housed in nearby Villa Bocage

1975

ILO moves to Grand Saconnex

1977

GATT moves to renamed Centre William Rappard (shares with UN High Commissioner for Refugees and Graduate Institute of International Studies' library)

1995

World Trade Organization replaces GATT, becomes main occupant of CWR

1998

Conference centre built next to CWR

2007

Hidden artworks rediscovered and restored

2010

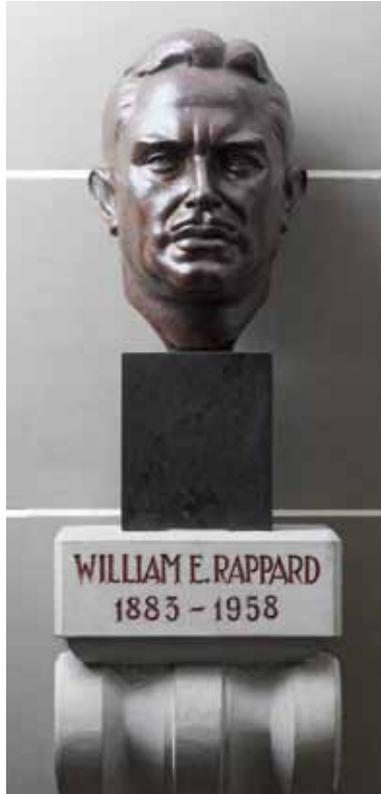
Transformation of north courtyard into the Atrium begins

2013

South Building inaugurated



➤ The ribbon cutting ceremony at the public opening of the new South Building, 30 June 2013. From left to right: Jens Wittfoht, architect of the South Building; Sandrine Salerno, Mayor of Geneva; Charles Beer, President of the Geneva State Council; Pascal Lamy, WTO Director-General; Johann N. Schneider-Amman, member of the Swiss Federal Council; Gabriel Barrillier, President of the Geneva Cantonal Parliament; and Ambassador Shahid Bashir, Chairman of the WTO General Council
(© WTO/Studio Casagrande)



➤ Bust of William Rappard, by M. Blum, in the main entrance hall

WILLIAM RAPPARD

William Emmanuel Rappard (1883-1958), Swiss diplomat and university professor, played a major role in bringing the League of Nations to Geneva. A leading internationalist, Rappard was the Director of the League of Nations' Mandates Section (1920-1925), member of the Swiss Delegation to the League of Nations (1928-1939), and a member of the Swiss Delegation to the ILO (1945-1956).

Rector of the University of Geneva in 1926-1928 and 1936-1938, Rappard co-founded with Paul Mantoux the Graduate Institute of International and Development Studies, originally located in the Villa Barton next to the WTO.

In 1977, the ILO building was renamed the Centre William Rappard in his honour. Rappard's bust (signed M. Blum) can be seen in the main entrance hall of the WTO. A portrait of William Rappard by Roger Pfund that was part of the "Face to face" exhibition (June 2009) in the UniDufour building of the University of Geneva, is now installed in the Visitors' Entrance.

THE WILLIAM RAPPARD PARK

The green space winding 1.5 km around the western bank of the lake near central Geneva is actually a combination of several lakeside parks.

The park immediately surrounding the Centre William Rappard features sculptures blended into the natural beauty of magnificent trees, including gigantic twin cedars of well over a hundred years old, a magnificent Arizona cypress (a gift of the Friends of the ILO in the United States of America in 1950) and a pedunculate oak (a gift of Latvia in 1923).

This park's largest sculpture is "The Human Effort" (1935), by the Genevan artist James Vibert (1872-1942). Other gifts include a giant statue, "The Tiber", above an ornamental fountain, by the internationally-known Italian artist Pietro Canonica (1869-1959). To build the north wing in 1937, "The Tiber" was moved from the park to its present location on the Rue de Lausanne side of the northern façade.

NEW TIMES, NEW OCCUPANTS

In 1975, the ILO moved to new and larger headquarters in the neighbouring district of Grand Saconnex. Some of the artwork decorating the building moved with it. Other pieces were left behind. Different occupants, different times, and different perspectives meant that some of the works disappeared from view. Panelled over or stored away, they faded from memory.

But not entirely. Some enthusiasts remained interested in the history of the Centre William Rappard and the relations between the two organizations. In early 2007, a group of ILO and WTO volunteers started to search the ILO archives for references to art that was believed to have been covered up when the building was renovated in 1975-77 or even earlier.

Their efforts led to the rediscovery of impressive works of art, some hidden from sight for more than 30 years. Viewed in the twenty-first century, these works are a valuable source of art and cultural history. They show the tastes and attitudes of the time of their creation, in their style and in their depiction of the ideals of raising standards of living and supporting development – both objectives shared by the WTO and the ILO.

VOLUNTEER SLEUTHS

On 31 March 2007, a group of WTO staff members and art experts cautiously removed the linen panels in the Salle des Pas-Perdus on the ground floor of the Centre William Rappard. They were armed with information and photographs compiled by colleagues at the ILO Archives. Before the morning was over, three paintings by the Swiss-French artist Gustave-Louis Jaulmes (1873-1959) were unveiled. The murals - hidden for over 30 years - were restored and are now brightly exposed to visitors. The atmosphere is transformed; the room looks bigger and warmer. Research continued, and other pieces of art were located: the Delft Panel by Hahn Jr., "Pygmalion" by Chicharro y Agüera and, most notably, the labour murals by Dean Cornwell. These pieces were restored and re-installed in their original locations, thanks to the painstaking work of archivists, historians, art experts and maintenance specialists at the ILO and WTO.

SELECTED WORKS

- **Luc Jaggi**,
"Peace" and "Justice"
- **Léon Perrin**,
Decorative sculptures
- **Eduardo Chicharro y Agüera**,
"Pygmalion"
- **Pietro Canonica**,
"The Tiber"
- **Maurice Sarki**,
"Genius" and "Three Graces"
- **Albert Hahn Jr.**,
Delft Ceramic Panel
- **Gilbert Bayes**,
"The Blue Robed Bambino"
- **Jorge Colaço**,
"Fishing", "Grape Picking"
and "Agriculture"
- **Maurice Denis**,
"The Dignity of Labour"
- **Gustave-Louis Jaulmes**,
"In Universal Joy",
"Work in Abundance",
and "The Benefits of Leisure"
- **Dean Cornwell**,
Labour Murals
- **Seán Keating**,
"Irish Industrial Development"
- **Catherine Bolle**,
"Outre Terre"
- **Jean-Claude Prêtre**,
"Danaé World Suite/11
September 2001"
- **James Vibert**,
"The Human Effort"

TAKE IT OR LEAVE IT?

When the ILO decided to move to its new headquarters, one important question was which works of art should move with it, and which should be left behind. There would be costs involved in moving the works and repairing any damage, and some of the works might not suit the new building.

David A. Morse, ILO Director-General at the time, and the members of the Governing Body felt that some artwork should remain in place to preserve the historical character of the old ILO building.

Furthermore, some of the gifts had been specially designed to integrate into its structure. These included several murals, which had been painted to fit the walls, window frames, ventilation ducts, and other architectural features in specific rooms.

Examples include the murals by Maurice Denis and Seán Keating, designed for the landing of the main staircase leading to the first floor, and the murals in Room A (one of the ground floor rooms off the Salle des Pas-Perdus) painted by the illustrator Dean Cornwell.

Some works were impossible to move, for example, the Delft ceramic panel in the main entrance hall and the Portuguese tiles by Jorge Colaço on the first floor.

Some would not find an appropriate space in the new ILO headquarters, such as the three large Gustave-Louis Jaulmes murals in the Salle des Pas-Perdus, or the reception counter made of silky-oak in the main entrance hall (a gift of Queensland, Australia in 1926).



➤ Uncovering the Delft panel after 30 years, 26 April 2007
(© WTO Archives)



LUC JAGGI

"PEACE" AND "JUSTICE"

Outside the Centre William Rappard, two imposing statues flank the main entrance: "Peace" (on the left facing the building) and "Justice" (on the right). They are by Genevan artist Luc Jaggi (1887-1976), and were a gift of the Swiss Government. "Peace" includes a child bearing an olive branch and "Justice" has a dove on her left hand and a serpent next to her feet. Jaggi also sculpted the door and window frames at the entrance.

Born in Geneva, Swiss sculptor Luc or Lucien Jaggi (1887-1976) was one of the artists hired by architect George Épitaux to decorate the original building. His work principally consisted of monuments and fountains.



➤ Depictions of "Peace" (left) and "Justice" (right) flank the main entrance to the WTO's home (Luc Jaggi, 1925)





Decorative sculptures on the west, south, and east façades of the original building (Léon Perrin, 1926)

LÉON PERRIN

DECORATIVE SCULPTURES

The ceiling panels in the library of the Centre William Rappard and the roundels on the west, south and east façades of the original building depict both realist and stylised images of labour, family and mythology. They illustrate different trades and represent common manual jobs representative of the most important labour unions at the ILO during its first decades. Léon Perrin (1886-1978) of La Chaux-de-Fonds, Neuchâtel was commissioned to create these decorative sculptures.

Swiss sculptor Léon Perrin (1886-1978) was a contemporary of Le Corbusier, having studied decorative arts under the same teacher, Charles L'Eplattenier, in La Chaux-de-Fonds. For a time Perrin, Le Corbusier, and class-mate Georges Aubert operated a workshop. Throughout his life Perrin taught the principles of ornamental craft to art students in the canton of Neuchâtel.



Examples of ceiling panels in the WTO Library, representing different professions (Léon Perrin, 1925)

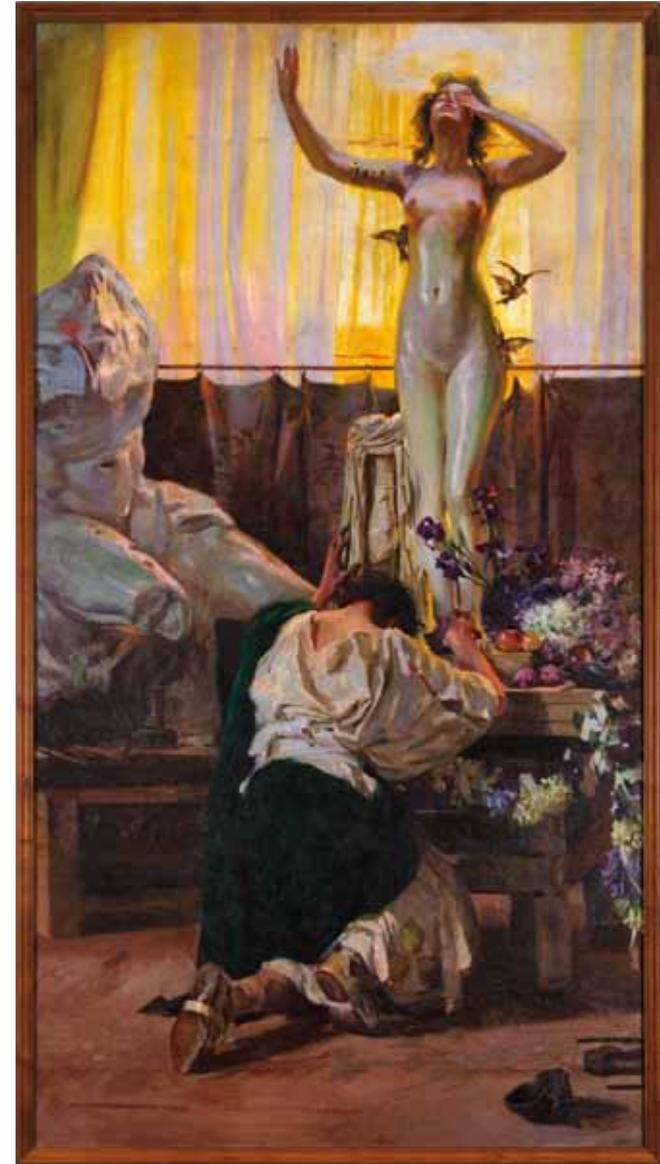
EDUARDO CHICHARRO Y AGÜERA

"PYGMALION"

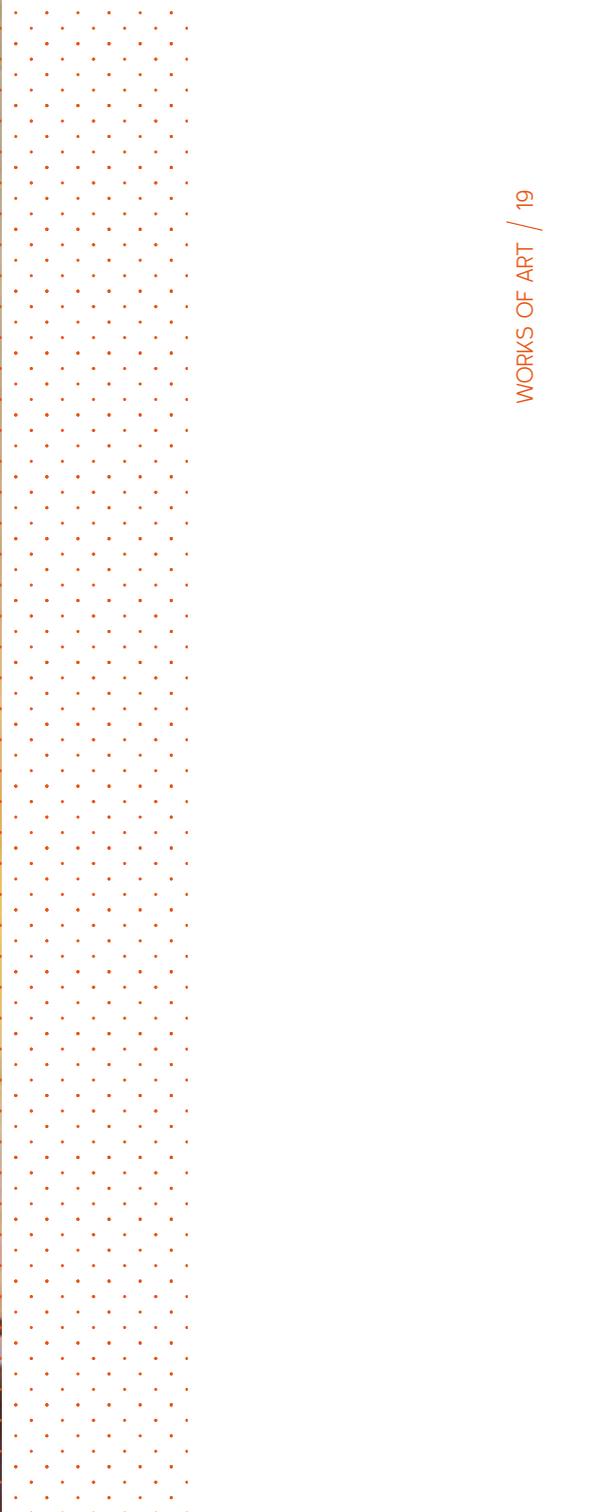
In this narrative oil painting, a gift of the Spanish Government, the artist illustrated the story of Pygmalion, the sculptor who falls in love with his statue of a female figure. Pygmalion makes a wish to Aphrodite that the sculpture would transform itself into a real woman. The goddess grants him this wish and sends Eros (in the form of birds) to kiss the statue's body, to bring it to life.

While most artists portray the statue, sometimes called Galatea, either as a silent figure or as a woman already human and in love with her creator, this painting depicts the exact instant of the awakening. This gives the picture a sense of eternity without past or future. It is the precise moment when the goddess provides the statue with a soul, evoking the experience of religious conversion. Currently Pygmalion graces the walls of Room Y.

Madrid-born Eduardo Chicharro y Agüera (1873-1949) was a disciple of Joaquín Sorolla y Bastida. An outstanding portraitist (including Alphonse XIII among his subjects) and landscape artist, Chicharro was influenced by Spanish Modernism. He was appointed Director of the Royal Spanish Academy. Among his followers were his son, the painter and poet Eduardo Chicharro Briones, and the Mexican muralist Diego Rivera.



🚩 "Pygmalion"
(Eduardo Chicharro y Agüera, 1925)





"The Tiber"
(Pietro Canonica, 1926)
(© WTO/Koen Van Beversluys)

PIETRO CANONICA

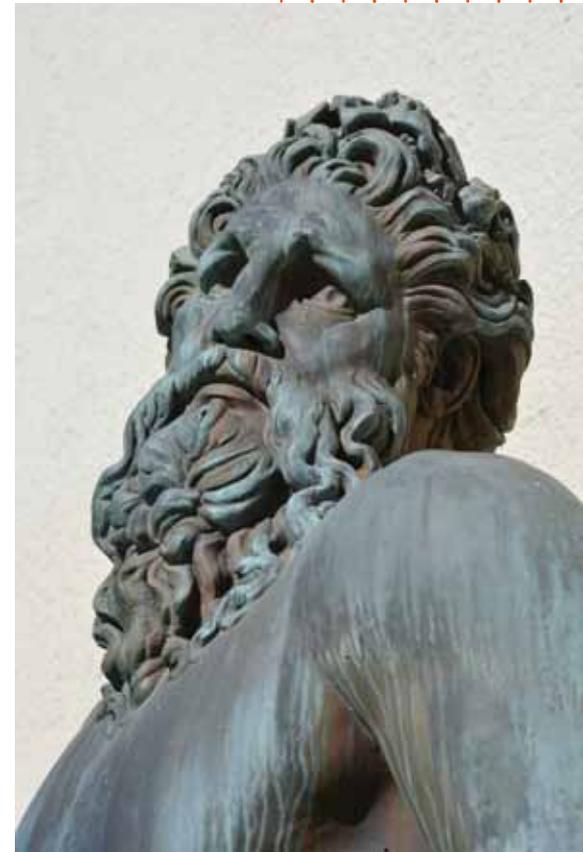
"THE TIBER"

"The Tiber" statue, by Pietro Canonica, was a gift from the Italian Government to the ILO in 1926. Initially it was located in the lakeside park of the Centre William Rappard, but when the north-east wing was built in 1937, the statue was moved to crown a basin located on the northern façade of the building.

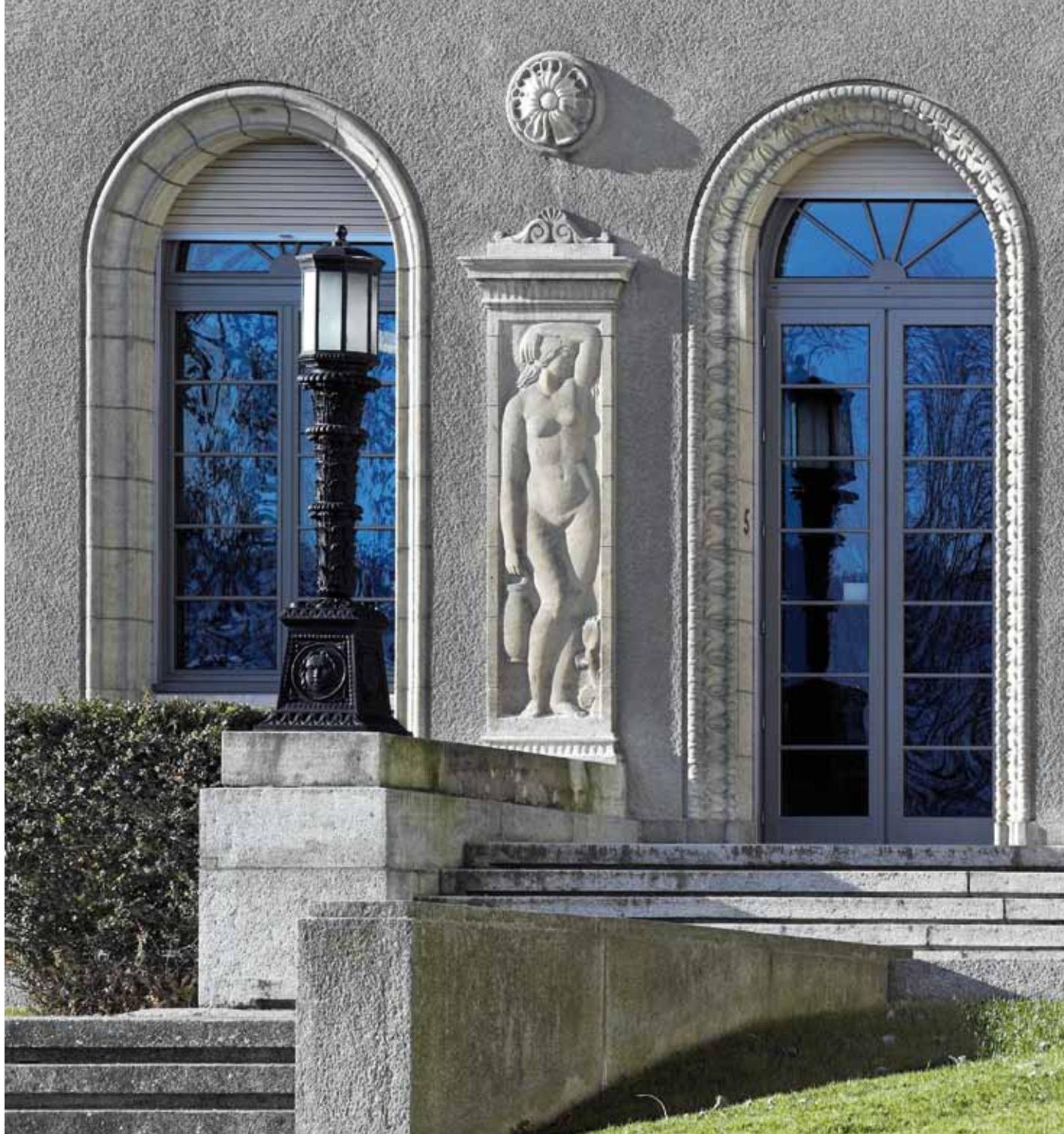
According to Roman legend, most rivers have gods who incarnate their soul. Tiberinus is the god of the Tiber, one of Italy's most significant rivers. The most prominent representation of Tiberinus, originally made for the Vatican, has been in the collection of the Louvre since the French Revolution. Canonica's statue is inspired by this very depiction.

The bronze sculpture depicts Tiberinus reclining with an olive branch representing peace or victory in his left hand, and an over-turned amphora nestled under his right hand. Modifications made to the statue around the time of its move to the basin permits water to flow, in good weather, from the amphora and from spouts nestled in the granite base. Inside the amphora, the face of the she-wolf, from the founding legend of Rome, is visible.

Italian sculptor, professor and life senator Pietro Canonica (1869–1959) specialized in monumental and commemorative works in bronze or marble. A prodigy, he already received commissions at 16, and his bronze sculpture "Ruth" was acquired by King Umberto I. His workspace on the grounds of the Roman Villa Borghese is an eponymous museum showcasing his work.



➤ Detail of the head of Tiberinus, before its restoration in 2014 (Pietro Canonica, 1926)
(© WTO/Jukka Piitulainen)



One of the "Three Graces",
bas-relief, lakeside terrace
(Maurice Sarki, 1926)



➤ "Genius" on north façade (Maurice Sarki, 1926)

MAURICE SARKI

"GENIUS" AND "THREE GRACES"

The monumental "Genius" on the north façade was sculpted in stone at the time of the building's construction. It is a nude figure of a winged human, with the face of a young man yet a female body. The "Genius" glares fiercely upon the lakeside, and seems to be ready to take flight and commence combat, as if perturbed by the dangers threatening the edifice. In Roman religion, the *genius loci* is the pervading spirit of sacred places or public buildings. In early Christian literature, and later also in Islamic tradition, guardian angels were depicted after the proscription of the genius cult.

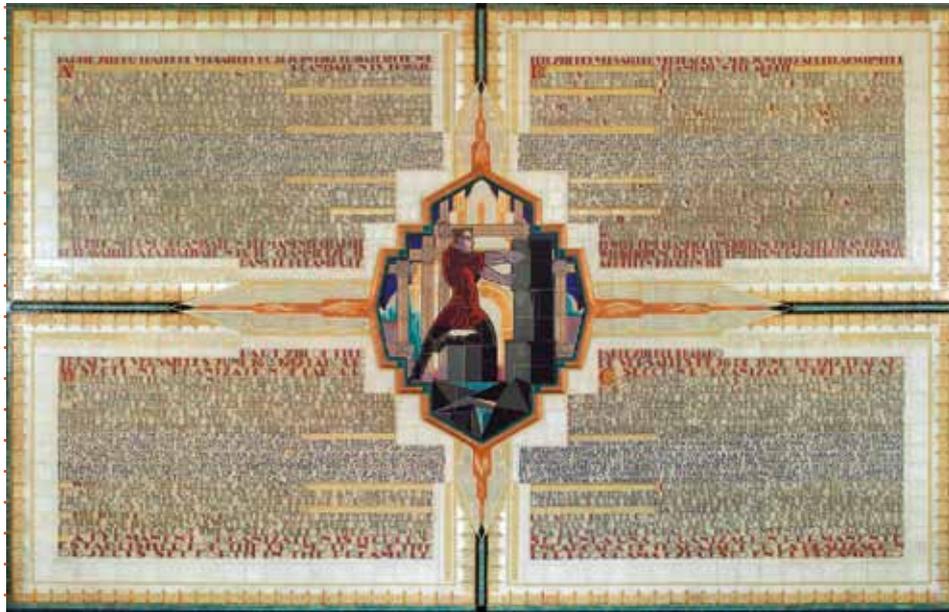
Thalia, Aglaia and Euphrosyne are known collectively in Roman mythology as the *Gratiae* (*Kharites* in Greek). The Graces normally number three and are depicted as beautiful women. As goddesses of inspiration, festivity, charm and fertility, they are the attendants of Venus. The "Three Graces", sculpted by Maurice Sarki, embellish the west façade of the Centre William Rappard. They are located between the doors of the former Salle des Commissions, where they form an elegant backdrop to the steps leading down to the terrace and the lakeside park.

Born in Georgia, Maurice Sarki (1882–1946) was one of the artists hired by architect George Épitaux to decorate the original building. He taught in the École des arts industriels in Geneva.

ALBERT HAHN JR. DELFT CERAMIC PANEL

The Delft ceramic panel behind the reception desk in the main entrance hall displays an extract from the Preamble to Part XIII of the Treaty of Versailles in four languages. The text, solidly typeset in Art Deco upper case, establishes the principle that universal peace is possible "only if it is based upon social justice". Additional text on the bottom of the panel expresses in Dutch that the panel was "offered by the International Federation of Trade Unions, Amsterdam, on behalf of approximately 14,000,000 organised workers".

The panel consists of more than 2,000 individual tiles numbered on the back for ease of assembly. The tiles were manufactured by the Dutch factory De Porceleyne Fles, otherwise known as Royal Delft. The artist was commissioned to create the panel by the International Federation of Trade Unions (IFTU). In Hahn Jr.'s tile panel, the text conveys a message beyond the meaning of the words. It can also be "read" through its qualities of shape, colour, and proportion relative to the central figure of the construction worker.



Albert Hahn Jr. (born Albert Pieter Dijkman, 1894-1953) contributed more than 1,000 illustrated covers and political caricatures to *De Amsterdammer* and *De Noten-kraker* (an anti-Nazi satirical magazine). He also designed posters and other political materials, and published his own books of illustrations.

📌 Delft Ceramic Panel
(Albert Hahn Jr., 1926)

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➤ A north-facing view of the lakeside terrace
(© WTO/Koen Van Beversluys)



➤ "The Blue Robed Bambino" (Gilbert Bayes, 1926)

GILBERT BAYES

"THE BLUE ROBED BAMBINO"

"The Blue Robed Bambino" statue and fountain was presented to the ILO by the National Sailors' and Firemen's Union (NSFU) of the United Kingdom in 1926. It was located in the inner courtyard until 2014, when it was restored and repositioned to the lakeside terrace. The statue is of a boy wearing a blue tunic and holding tenderly a fish with oversized fins and the leaves of a water lily. Water flows from the fish's mouth into an octagonal fountain.

The base is inscribed with "O stream of life run you slow or fast / all streams come to the sea at last" on the front, and "Presented by the National Sailors' and Firemen's Union – 1926" on the back. "The Blue Robed Bambino" statue was exhibited several times following its success at the Paris Exhibition of 1925, where it was seen by ILO Deputy Director Harold Butler. Butler later wrote to the NSFU, which commissioned Bayes to create the fountain statue for the Centre William Rappard.

Gilbert Bayes (1872-1953), born in London into a family of artists, gained public acclaim with his work entitled "Peace", exhibited at the Royal Academy in 1917, followed by "War" one year later. His best-known work is the ornate "Queen of Time" (1908), which supports the clock above the main entrance of Selfridge's Department Store on Oxford Street, London.



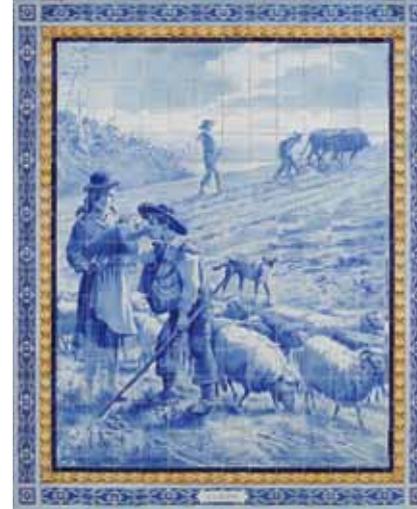
JORGE COLAÇO

"FISHING", "GRAPE PICKING", AND "AGRICULTURE"

Displayed at the top of the staircase on the first floor of the Centre William Rappard, Colaço's panels of glazed tiles represent food production through typical scenes of Portuguese rural life. They were presented to the ILO by the Portuguese Government in August 1928. The drama of labour is the common feature in these three panels. The subjects look strained as their work demands great physical and mental effort. They are exploiting the fruits of the earth and the sea, but they must struggle against the forces of nature to obtain them. The religious references are evident in the choice of common biblical scenes of fishing, grape picking and agriculture. Thirty-nine men and women work closely together in equal numbers even if they play different roles. There is a good working relationship among the subjects and there are no visible hierarchies (apart from the absence of footwear in the case of the women).

➤ "Fishing", "Grape Picking", and "Agriculture" (Jorge Colaço, 1928)

The Portuguese artist Jorge Colaço (1868–1942) studied in Lisbon and Madrid. He became interested in the ancient technique of *azulejos* (from the Arabic *al zulaydj*), a typical Moroccan style of mosaic based on painted and glazed ceramic tiles. Among Colaço's works are the breath-taking panels at São Bento railway station in Porto, portraying famous scenes of Portuguese history.





7 "The Dignity of Labour" (Maurice Denis, 1931)

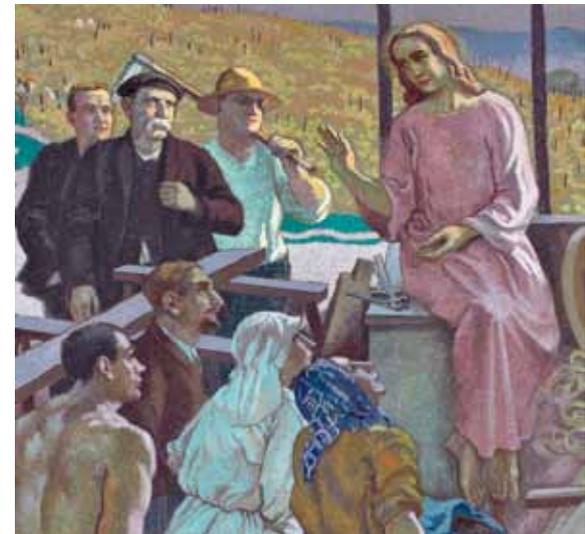
MAURICE DENIS

"THE DIGNITY OF LABOUR"

On the left side of the main staircase of the Centre William Rappard, the mural by Maurice Denis shows Jesus in his workshop in Nazareth talking to a group of workers. The painting was commissioned by the International Federation of Christian Trade Unions (ICTU) and presented to the ILO on 9 June 1931. Denis's mural focuses on Christ preaching to his fellow workers. A group of workers is quietly listening to Jesus. Only the people in the background are active, busy picking grapes, while those in the foreground are absorbed by the spiritual message. "The Dignity

of Labour" can be seen as a juxtaposition of elements from different times and places. The most obvious anachronism is the clothing, with some people dressed as they would have been in Jesus's time while others are wearing clothes from the period when the mural was painted. The elements from two different periods separated by nineteen centuries combine to represent the artist's perspective of the timeless nature of Christ's words and to emphasise their enduring and universal qualities.

Other works by Maurice Denis in Geneva are "The Life of Saint Paul" mural (1916) in St. Paul's parish church in Cologny, and the "Fiat pax in virtute tua" mural (1938) painted for the Assembly Hall of the Palais des Nations. Born in Normandy, Maurice Denis (1870-1943) received training at the Louvre, the Julian Academy and the National School of Fine Arts in Paris. With Paul Sérusier, Maurice Denis co-founded the "Nabis", a group of post-impressionist artists that was active in France in the last decade of the nineteenth century. Both the early death of his wife and the horrors of the First World War led him to dedicate his talent to religious art.



GUSTAVE-LOUIS JAULMES

"IN UNIVERSAL JOY", "WORK IN ABUNDANCE", AND "THE BENEFITS OF LEISURE"

In 1939 the ILO commissioned Gustave-Louis Jaulmes to decorate the walls of the newly constructed Salle des Pas-Perdus. The panel entitled "In Universal Joy" portrays a group of young women and children holding palm branches and parading towards the viewer. "Work in Abundance" depicts a grape harvest, with men and women carrying baskets of grapes

accompanied by a horse-driven cart. In the right-hand mural, "The Benefits of Leisure", the scene is of men, women and children talking, playing and gathering fruit in a terraced garden with a pergola. No longer on display, "The Triumphant Peace", depicted a woman driving a classic four-horse carriage and a cheerful crowd greeting her with garlands and banners.



➤ "In Universal Joy"



➤ "Work in Abundance"

Gustave-Louis Jaulmes (1873-1959) was born in Lausanne, and served in the French army during in the First World War. Jaulmes produced in an Art Deco style, creating a diverse series of decorations, including murals, paintings, advertising posters, book illustrations, sketches for decorative tapestry, as well as Sèvres pottery, furniture and even theatre curtains. Among his best-known works are decorations in the Villa Kérylos in Beaulieu-sur-Mer, the Palais de Chaillot in Paris, the Municipality of Arras, the Theatre of Carcassonne, the Synagogue of Boulogne-Billancourt, the Evian Royal Palace and Casino, and the Town Hall of Paris Fifth Arrondissement.



▮ "The Benefits of Leisure"
(Gustave-Louis Jaulmes,
1940)

DEAN CORNWELL

LABOUR MURALS

In June 1956, the spectacular murals painted by Dean Cornwell were hung in the Samuel Gompers Room, known to the ILO as the Workers' Room, and currently known as Room A. The American Federation of Labor (AFL) had commissioned Cornwell to paint the murals as a gift to the ILO before the Second World War, but they were only completed shortly before their installation.

In the large central section, two women are shown descending from heaven carrying a torch, flanking a worker. A shower of stars is raining down on the worker, as if to liberate him. Broken chains hang from his wrists and lie beside his left foot. References to the "discovery" of America point to the encounter between the Old World and the New World. The dark-haired woman represents Europe, seen as the Old World, and the fair-haired woman is North America,

perceived as the New World. In the artist's view, Europe brought to North America the instruments of modernization and progress, and now the Old World is literally passing the torch to the New World. Working in the "old" (European) way is associated with constraints or even slavery, like the ancient builders of Egypt's pyramids whereas in America workers are free from social hierarchies and limitations. Labour, personified by the worker, looks towards America and turns his back on Europe. Several other scenes are shown in the murals, all of them depicting realistic and contemporary work situations. The "symphony" of work, machinery, industry and progress can almost be heard, celebrating the harmonious nature of industrial and labour rules. Human energy is an integral part of the painting, depicted through the vigorous, lively attitudes of the people at work.

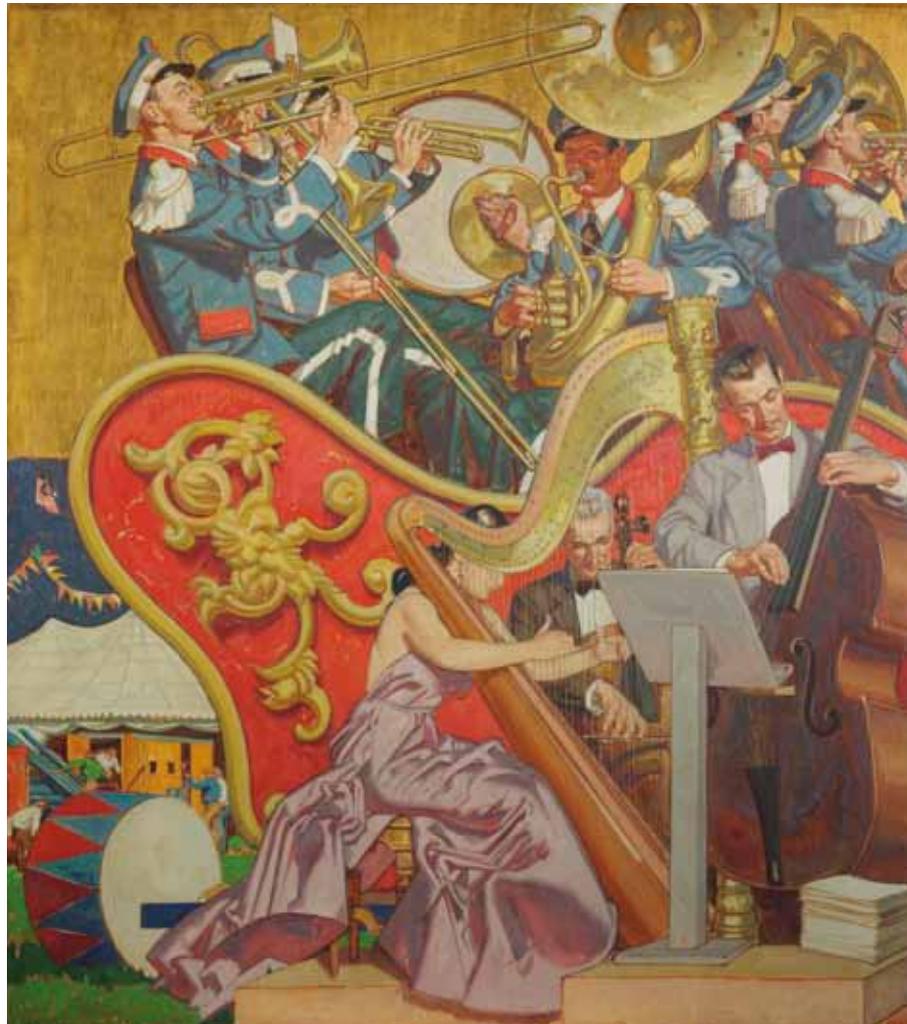
Dean Cornwell (1892-1960) was born in Louisville, Kentucky. He published illustrations for advertisements, articles and serialised stories in high-circulation magazines and newspapers. Dean Cornwell's most famous murals hang in 10 Rockefeller Plaza (formerly the Eastern Airlines Building) and the Raleigh Room at the Hotel Warwick in New York City, the US Post Office in Chapel Hill, North Carolina, the State Office Building in Nashville, Tennessee, the Los Angeles Public Library Central Rotunda, and the Lincoln Memorial Shrine in Redlands, California.



Labour Murals (Dean Cornwell, 1955), before restoration. Detail of the central section including allegorical representations of the New World (blonde-haired figure, left), Labour (male figure, centre) and the Old World (dark-haired figure, right).



↗ Detail of a teacher and her pupil...



↗ Brass band, with classical and jazz musicians, and circus...



↗ And secretaries at work (Dean Cornwell, 1955)



➤ Section of the mural depicting the automotive industry, before its restoration (Dean Cornwell, 1955)



SEÁN KEATING

"IRISH INDUSTRIAL DEVELOPMENT"

On 19 June 1961, Jack Lynch, at that time Minister of Industry and Commerce, formally presented the mural "Irish Industrial Development" on behalf of the Irish Government. It is located on the right side of the main staircase of the Centre William Rappard, facing Denis's "The Dignity of Labour". With flamboyant flair, "Irish Industrial Development" presents a traditional view of Ireland and, at the same time, a positive perspective of the country's development. Seán Keating's mural depicts various scenes of industrial and agricultural development in Ireland using the multiple-scene approach of simultaneously showing events that are taking place at different times or locations. Among groups of workers focusing on public works and agricultural landscapes, three scientists with white laboratory coats in the foreground of the mural are working on an imaginary computer. The scene may be viewed as a far-sighted vision of the country's economic development in the twenty-first century.

Seán Keating (1889–1977) was born in Limerick and was awarded a scholarship to the Dublin Metropolitan School of Art. He was accepted at the Royal Hibernian Academy, which elected him as its president from 1949 to 1962. He was very active in lobbying the government for support for the artistic community. He published numerous articles and was involved in broadcasting.



← Mural representing industrial development, left, and detail, right (Seán Keating, 1961)



➤ "Outre Terre" (Catherine Bolle, 2012)

CATHERINE BOLLE

"OUTRE TERRE"

In conceptualizing "Outre Terre" (2012), Catherine Bolle set out to evoke cultural references unique to the WTO, desiring to present a distinct juxtaposition with the labour-themed art created for the ILO. In nine rectangular acrylic panels, Bolle uses tempera and original materials to evoke the major commercial transit routes of the past. The waves of white, blue, grey, and a hint of poppy reflect the variety of products traded throughout history: sugar, spices, pigments, and textiles.

"Outre Terre" is nestled in alcoves outside Centre William Rappard conference rooms S1, S2 and S3. Its location close to some of the key WTO meeting spaces serves as a reminder to the delegates engaged in formal negotiations in the conference rooms and informal discussions in the halls that trade has long connected the world and will continue to do so, and that, above all, they are part of this global endeavour. Indeed, the reflective property of the acrylic base literally reflects those who admire them.



➤ "Outre Terre" (Catherine Bolle, 2012)

Lausanne-born Swiss and French artist Catherine Bolle (b. 1956) straddled the worlds of science and art for several years. As an artist, she has explored photography, printmaking and engraving, most recently focusing on tempera on acrylic. Her work has been acknowledged by the likes of the Fondation Leenaards (1999), and can be found in many public and private collections in Switzerland.

JEAN-CLAUDE PRÊTRE

"DANAÉ WORLD SUITE/11 SEPTEMBER 2001"



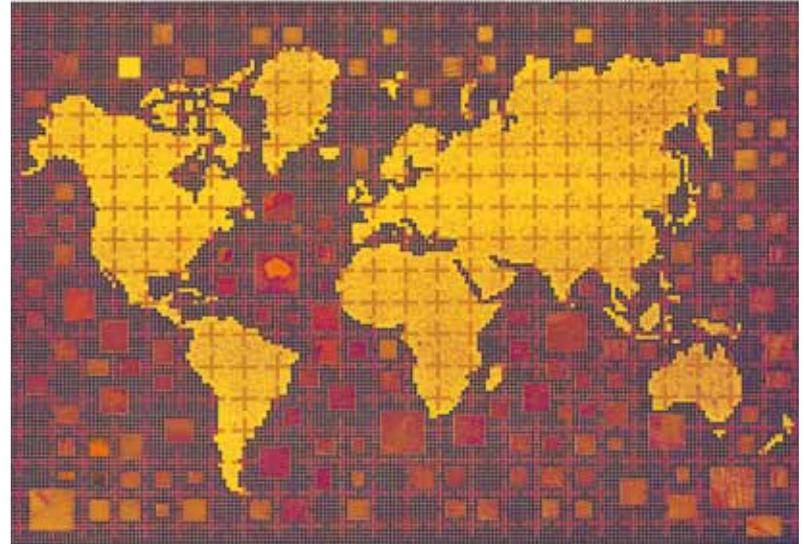
➤ The ground floor entrance of the South Building
(© Philippe Prêtre)

Swiss painter Jean-Claude Prêtre (b. 1942) was born in Boncourt (Jura) and has lived in Geneva since 1963. His work has been exhibited at the UN Office in Geneva, throughout Switzerland, and in London, Montreal and Vienna. In 1989, he was elected member of the Jurassian Institute of Sciences, Letters and Arts.

The "Danaé World Suite/11 September 2001" is a series of 49 world maps which draw inspiration from a variety of sources. The base for each image is a portrayal of the world inspired by cartographers Marinus of Tyre and Gerardus Mercator. Prêtre began this work after the September 11th terrorist attacks as part of his larger "Ariane, Danaé, Suzanne" suite.

Prêtre's work consists of four distinct series which evolve from global catastrophe to world peace, from destruction to rebirth. The spectrum between war and peace is depicted through changes in colour, shape and density. The layering of shapes is inspired by "White on White" (1918), a painting by Russian abstract artist Kazimir Malevich. The modulations in tone – plain, to red, to blue, to polychrome – draw upon the variations in the "Water Lilies" paintings (1914-26) by French impressionist Claude Monet. Finally the temporal evolution of the work is inspired by Franco-Polish painter Roman Opałka's works recording the passage of time.

The suite was acquired by the WTO in 2012 after being exhibited at the Palais des Nations in Geneva, and came to the WTO in 2013. Nearly half of the works greet visitors to the cafeteria in the new South Building while others are on display in other parts of the WTO building.



➤ "Danaé World Suite/11 September 2001", A1, C5, D1, D15 (Jean-Claude Prêtre, 2001)
(images © Jean-Claude Prêtre)



THE BUILDING

↘ The Centre William Rappard from the south
(© WTO/Yvon Labarthe)



↗ Passageway between the South Building and the central section of the Centre William Rappard

The Seán Keating mural,
viewed from a side staircase



ARCHITECTURE AND DECORATION

As Swiss writer Paul Budry observed, George Épitaux's building is extraordinary in its sobriety. The edifice avoids ostentatiousness, rather drawing strength through unity. He describes it as a "disciplined mass" united through the action of those working within its walls. The one notable departure from this moderation is the northern tower, reaching skyward like a lighthouse. The paradox of such a sleek building is that while it may appear simple, it requires an immense amount of forethought to execute such pure lines.



↗ Light fixture, one of several,
in the main entrance hall



↗ The northern tower
in the main entrance hall



↗ Base of ground floor stairway bannister, south-east corner of the original building (locksmith Edmond Hess, 1926)



↗ Door handle, Salle des Pas-Perdus



↖ A sheaf of wheat adorns the main entrance



↖ Main entrance hall floor. Highly stylized geometric shapes and symmetry are a common theme in different parts of the building

The mezzanine of the main entrance hall, with stairs leading up to the first floor



Architect George Épitoux called upon no fewer than 65 Swiss artisans and companies – carpenters, electricians, masons, sculptors, among others – to bring his vision to fruition.



➤ One of eight drinking fountains flanking the east and west sides of the ground, first, second and third floors of the original building. The family of cranes depicted here (visible on the east side of the ground floor and the west side of the first floor) are joined by peacocks, squirrels and deer elsewhere



➤ Ironwork, in main entrance (Uberti and sons, 1926)



➤ Steinway piano in Room X
(© WTO/Edmundo Murray)

ROOM X

Room X (also known as Delegates Room II) is located on the ground floor of the Centre William Rappard. It features stunning wood cabinetry executed by the St. Gallen-based Hector Schlatter firm.

The cabinetry was designed for the office of the Chairman of the ILO Governing Body, originally part of the central building completed in 1926. When a north wing of the building was completed in 1937, the entire office of the Chairman, cabinetry included, was moved wholesale to this new location, where it can be seen today.

The design elements of the room reflect its initial purpose: a discreet mail slot in the north-east corner of the room permitted notes to be passed to the Chairman from the conference room. Since the ILO vacated the Centre William Rappard, Room X has been repurposed as a general office and, most recently, as a small conference room.

It is also the home of the WTO piano, a baby-grand Steinway originally manufactured in 1928 and beautifully restored in 2012, donated by the Swiss Government to the WTO that same year.



↗ Detail of the wood cabinetry



↗ The mark of artisan Hector Schlatter
(© WTO/Edmundo Murray)



↗ Cabinets in Room X



→ The mail slot
(© WTO/Edmundo Murray)



The Brazil Room
(© WTO/Jessica Genoud)



BRAZIL ROOM

The Brazil Room, more commonly known as Room C of the Centre William Rappard, is a conference room located on the ground floor. The Government of Brazil contributed the decoration and furniture for this room to the ILO, with work beginning in 1949.

Several original elements are visible today. The goat skin wall is accented by the Brazilian coat of arms crowning the doorway. The centrepiece of the room is a gold laminated map of Brazil by Jean Desnos (1910-1950), an illustrator, painter, and artistic director of the French furniture firm Rambaudi-Dantoine. On this map, the capital is still Rio de Janeiro, dating from the pre-Brasilia era.

As part of the recent renovations to the Centre William Rappard, the National Confederation of Industries of Brazil graciously offered replicas of the original furniture made with sustainably-farmed Brazilian wood. The newly renovated Brazil Room was inaugurated on 9 September 2013.

🚩 The inauguration of the newly-renovated Brazil Room on 9 September 2013. From left to right: Brazilian Foreign Minister Luiz Alberto Figueiredo Machado, WTO Director-General Roberto Azevêdo, and Carlos Eduardo Abijaodi, representative of the National Confederation of Industries of Brazil

(© WTO/Jessica Genoud)

WTO LIBRARY

The entrance to the WTO Library, widely recognized as one of the most significant trade libraries in the world, is located on the first floor of the Centre William Rappard. It consists of a reading room and closed stacks spanning three floors above the reading room, housing 40,000 monographs, 1,000 periodicals, and 800 current yearbooks.

The reading room is adorned with cherry wood panelling manufactured by Albert Held of Montreux, the same design house which decorated many of the finest hotels of the Lake Geneva Riviera.

The decorative ceiling panels designed by Léon Perrin are illuminated by chandeliers, which are suspended from pairs of bronze statuettes depicting different branches of decorative arts. These statuettes were designed by Czech sculptor and professor of applied art Jaroslav Horejc (1886-1983) and moulded by Franta Anyz. Horejc's statuettes were originally displayed at the Paris Exposition of 1925 (International Exposition of Modern Industrial and Decorative Arts), where he won a grand prize.

Horejc has another link to international institutions: his nearly six metre relief "Earth and People" was slated to be a Czechoslovakian Government gift to the League of Nations in 1937, but never made it to Geneva due to the outbreak of the Second World War.



➤ Bronze statuettes
(Jaroslav Horejc, 1925)



The interior of the William Rappard Room

WILLIAM RAPPARD ROOM

(COUNCIL ROOM)

In 1994, the Swiss Confederation approved funding for a new conference building, the William Rappard Room, located next to the entrance of the Centre William Rappard. Also known as the Council Room, the William Rappard Room was constructed to provide a large-scale meeting area for the WTO. It was designed by Ticino-born architect Ugo Brunoni, known for the spectacular sphere-like Église de la Sainte-Trinité in the centre of Geneva. The building was constructed by the Foundation for Buildings for International Organizations (FIPOI), a non-profit private foundation created by the Swiss Confederation and the Canton of Geneva in 1964 to help international organizations manage their real estate. Construction of the William Rappard Room began in 1995, and the premises were inaugurated in 1998.



➤ The entrance hall to the William Rappard Room
(© Adrien Barakat)



The garden on top
of conference rooms
S1, S2 and S3

RENOVATION AND EXTENSION OF THE CENTRE WILLIAM RAPPARD

With the objective of housing the WTO Secretariat under one roof for the first time, on 1 August 2008 the WTO and the Swiss authorities signed an agreement to renovate the Centre William Rappard, to increase the available office and meeting space, and to build an extension. The works started that year and were completed on 30 June 2013.

The new, enlarged headquarters of the WTO maintains a link with the past, while at the same time looking towards the future. It combines the highest technological standards, in terms of functionality and environmental sustainability, with respect for this remarkable site's long history and surroundings.

To the south of the historical WTO headquarters, a new, modern building blends gracefully with the old site and within the natural landscape of park that surrounds it. The terms of reference for the international architectural competition ruled that the new extension should not mimic the old building. Rather, it should establish a dialogue between old and new, and should be of a modern, international and transparent architecture.



↳ The South Building viewed from the lake
(© Brigida González)



↳ "Danaé World Suite/11 September 2001", D8, D9, D10 (Jean-Claude Prêtre, 2001) in the ground floor entrance to the South Building
(© Philippe Prêtre)



✂ Gustave-Louis Jaulmes murals (1939) in the Salle des Pas-Perdus

↘ The Colaço tiles outside of the entrance to the library on the first floor (© Anders Bårg)



✂ Dean Cornwell murals (1955) in Room A



↗ "Pygmalion" (Eduardo Chicharro y Agüera, 1925) displayed in conference room Y



Conference room S1



The South Building at dusk
(© Brigida González)

THE SOUTH BUILDING

A growing WTO secretariat required more working space than the previous extensions of the Centre William Rappard could accommodate. Jens Wittfoht, of the German firm Wittfoht Architekten, unanimously won an international design competition for this mandate in 2008. In selecting the Wittfoht plan, the jury acclaimed the successful adaptation of the building into the topography of the William Rappard Park. Nevertheless the plans for extension required that the canton of Geneva authorize a derogation from the laws regulating the development of the lakeshore and parks. In 2009, a cantonal referendum in favour of the WTO extension was approved with 61.8 per cent in favour.

↘ A private working space



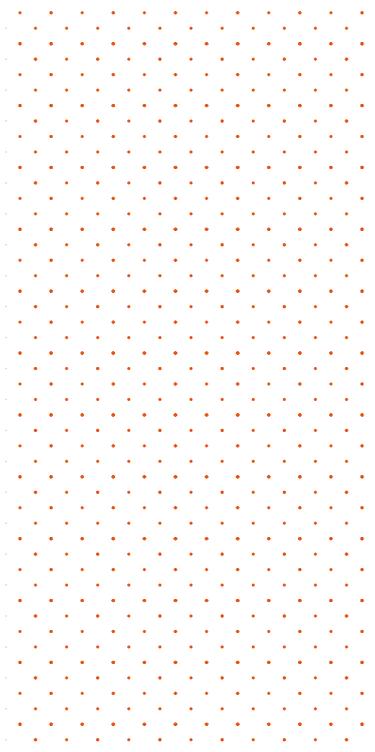
↗ A meeting space in the centre of the South Building



↗ An office on the fourth floor



The environmentally-friendly infrastructure - LED lighting, solar panels, use of the "Genève Lac Nations" water network for heating and cooling - responds to the growing demand for green and sustainable construction. The new building, commonly known as the South Building, was completed in 2012 and inaugurated in 2013. In September 2013, the South Building was certified MINERGIE-P, a top-level sustainability classification for new and refurbished buildings, promoted by the Swiss Confederation.



➤ Looking west to the Rue de Lausanne from the South Building



A new, modern building blends gracefully with the old site.

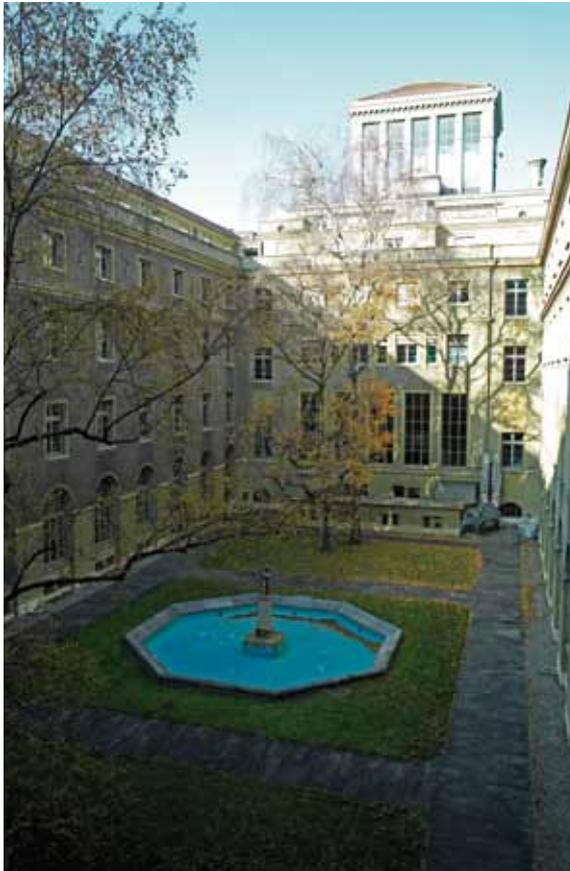
➤ A meeting room on the lakeside



The park side of the South Building



The Atrium



➤ The original north courtyard, with "The Blue Robed Bambino" (Gilberto Bayes, 1926) visible in the centre

THE ATRIUM

Before its transformation, the Atrium was originally a garden in the middle of the Centre William Rappard. This inner courtyard with grass, trees, benches and a fountain provided the home for Gilberto Bayes' "The Blue Robed Bambino".

Between 2010 and 2012 the inner courtyard was modernized by the Genevan architecture firm group8. The space was redesigned and a glass roof was installed to form an atrium. Natural light permeates this new informal meeting area. A central information desk was added while an elegant shallow fountain recalls the Bayes fountain. The ficus planted in the centre of the Atrium is a reminder of the original courtyard.

Wrought-iron gates, a gift of the Grand Duchy of Luxembourg to the ILO in 1927, were installed as decoration on the south wall of the new Atrium. Designed by Guillaume Haagen of the eponymous Luxembourgish ironworks firm, these gates had originally added a spiritual touch to the Centre William Rappard, acting as gateways to the ground floor spaces, similar to those in an abbey. Removed by the ILO when they vacated the premises in 1975, they re-joined the Épitaux building in 2012.



➤ The fountain

➤ The Luxembourg gates in their new home
(© WTO/Edmundo Murray)





The pavilion

THE GUSU GARDEN

In late 2012, the main entrance of the WTO was enhanced by the addition of the Chinese Gusu Garden, a joint gift of the Ministry of Commerce of China and the Municipal Government of Suzhou, reflecting China's strong commitment to the global multilateral trading system. To ensure the authenticity of the Gusu Garden, over 100 tons of construction materials were imported from China, including wood, stalagmites and pebbles. Chinese craftsmen undertook its construction. The Gusu Garden was inaugurated in 2013.

The Gusu Garden, named after the ancient city of Suzhou, evokes the UNESCO World Heritage listed Classical Gardens of Suzhou. These private gardens grew out of the desire of intellectuals to connect with nature, and are characterized by a mix of painstaking craftsmanship and beauty. The hallmark of the Gusu Garden is a pavilion. The entrance is flanked by a pair of male guardian lion statues. The perimeter of the Gusu Garden is bordered by several gates, including a moon gate and a vase-shaped gate, framing the garden.



➤ View through the moon gate on to the vase gate



➤ Detail of pebble floor design

➔ Inauguration of the Gusu Garden, 7 February 2013. From left to right, Yi Xiaozhun, China's Ambassador to the WTO, and WTO Director-General Pascal Lamy
(© WTO/Fernando Perenzin)



THE WILLIAM RAPPARD **PARK**

Eastern view onto Lake Geneva, including "The Human Effort" (James Vibert, 1934)

The William Rappard Park is home to a number of trees gifted from far and wide. In 1923, the Latvian delegation to the ILO donated an oak tree on the occasion of the laying of the foundation stone for the new building. In 1927, the International Girl Guides, in Geneva for their camp, donated a cypress to the ILO as a thank-you for their visit. In 1931, the Japanese newspaper "Asahi" presented 51 Japanese cherry trees to the ILO. The cherry trees were planted on all sides of the building, but unfortunately they did not withstand the local climate, and are no longer visible today. In 1960, the Friends of the ILO in the United States of America provided an Arizona cypress.



↖ The Arizona cypress provided to the ILO in 1960 by the Friends of the ILO in the United States of America
(© WTO/Edmundo Murray)

↘ "Skanderbeg" (Odhise Paskali, 1939) was provided to the Canton of Geneva in 1997 by the Geneva-based organization SOLIDEST, which fosters civil society and development in Eastern European countries. It represents George Kastrioti Skanderbeg (1405-1468), the Albanian national hero.



↗ "Equestrian statue" (Osken Koggi, 1995) was gifted to the Canton of Geneva in 1995 by Slovenia.

"The Human Effort" (James Vibert, 1934)
seen from the back



JAMES VIBERT

"THE HUMAN EFFORT"

The creation of "The Human Effort" (*L'effort humain*) pre-dates the Centre William Rappard. This monumental symbolist sculpture, measuring 9.75m long, 3.5m wide and 3m high is the chef d'oeuvre of James Vibert (1872-1942), a Genevan sculptor and Professor of Fine Arts who trained in decorative iron-work and who later spent several years in Gustave Rodin's workshop.

Small models of "The Human Effort" were shown in Paris, first at the 1897 *Salon des Cent*, and then at the 1903 *Salon d'Automne*. The 1903 model was acquired by the French Government, who had it cast in bronze in order to display it at the Musée de l'Orangerie in Paris. When the symbolic foundation stones were placed at the site of the future Centre William Rappard in 1923, a circle of Genevan artists decided to form a committee to give a full-scale version of Vibert's work to the ILO. So began several years of fundraising, with contributions from the federal, state and communal governments, as well as an ILO committee. Vibert finished the sculpture in late 1934, and it was inaugurated in spring 1935.

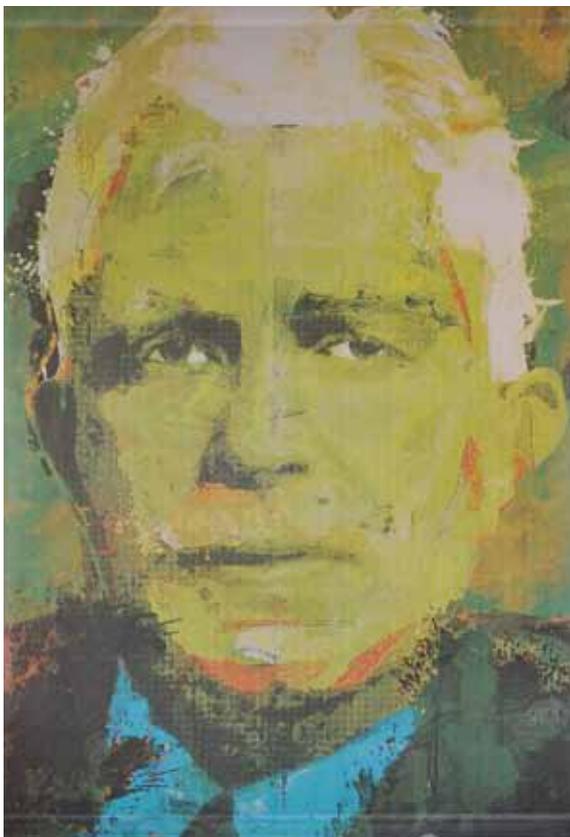
In conceptualizing "The Human Effort", Vibert was influenced both by his mentor, Rodin, and Michelangelo's "Dying Slave", reflected in the arc of the torso of the lone lyre-player trailing the procession. At the front, straining labourers pull a plough. They carry the weight of their family, including a mother burdened by her sick child. The huddle of figures ends with a hopeful prophet whose left palm is turned toward the sky, scanning the horizon for better times ahead. The sculpture, though reflecting the exhaustion of the working class, also raises hope by showing the possibility of a better future. The magnificent trees which frame this work provide a beautiful backdrop to this sculpture.



➤ Front view of "The Human Effort"
(James Vibert, 1934)



**VISIT THE
CENTRE
WILLIAM
RAPPARD**



➤ Portrait of William Rappard (Roger Pfund, 2009), from the "Face to face" exhibit displayed at the UniDufour building at the University of Geneva (June–September 2009). It is based on an original photo from *Varia politica: printed or reprinted on the 70th birthday of William E. Rappard* (Zurich: Éditions Polygraphiques SA, 1953). This portrait can be seen in the Visitors' Entrance of the Centre William Rappard.

Thousands of visitors come to the Centre William Rappard every year - ministers, ambassadors and trade officials attending meetings, heads of state on official missions, and students and members of the general public who just want to know more about the WTO and its home.

We hope that your visit will help you better understand the WTO's role in the world, and leave you with a sense of the building's history and its close involvement in strengthening cooperation and understanding between nations.

To visit the Centre William Rappard, join the guided tour organized on the first Friday of every month. During one hour, visitors can discover the history of this building, its works of art such as sculptures, paintings and murals, as well as decorative items donated by countries over the years. They can also learn about the history of the organizations housed at the Centre William Rappard and admire the surrounding park, which offers one of the most beautiful views of Lake Geneva. More information is provided on the WTO website: www.wto.org.

The WTO Building provides a fascinating insight into the artwork and architecture of the Centre William Rappard (CWR), home of the World Trade Organization. The book describes the origins and evolution of the CWR, highlighting the many works of art created and donated to adorn the building over the years. This expanded edition looks at how the building has evolved to meet the changing needs of the WTO. It covers the extension of the CWR, the transformation of an inner courtyard into an atrium, and the latest steps taken to preserve the building's historic artworks.

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