

FIG. 5
Le Corbusier: Ideas and Forms, 1st edition, Japanese, Kajima Institute Publishing Co. Ltd, Tokyo, 1992. Translation by Kenichi Nakamura. Preface by Fumihiko Maki. The cover image is exactly the same as that used on the English 1st edition, Phaidon Press, Oxford, 1986. It is a photo of the Capital in Chandigarh taken by the author in 1984.

RESURRECTION OF ARCHITECTURE. PREFACE TO THE FIRST JAPANESE EDITION

Fumihiko Maki

<https://doi.org/10.4995/lc.2026.26259>

Le Corbusier died at the age of 78 in his much-loved summer home in the south of France, near the Mediterranean coast. In Chapter¹ (Chapter 12 in Second Edition) of *Le Corbusier: Ideas and Forms*, there is a snapshot of him from behind, sitting at a table in the shade of a tree in the garden overlooking the Mediterranean Sea, with his upper body naked as he worked on a sketch. In summer, the Mediterranean area here has strong sunshine, but the air is extremely dry. Staring at the small leaf of photograph, I fall into an illusion as if a cool, refreshing breeze has momentarily condensed the time of the giant's life and blew through it for a moment.

The author, William Curtis, sums up his entire life in three parts: the formative years up to the age of 35, then the second period, which began with the development of his architectural ideas and responded to social realities, and the last two decades of his work under the theme of a sense of antiquity that runs through it. The many leaves of episodic snapshots as mentioned above, the artist's sketches and drawings, and the carefully selected photographs of his work, together with a text backed by the author's deep research and insight into Le Corbusier, make this book full of fragrance.

In his introduction, Curtis states that his own interest and fascination with Le Corbusier began with a chance encounter with a collection of his complete works in his school library when he was only 15 years old and without any knowledge of the history of art or architecture.

I imagine that many young architects, including myself, have had similar experiences, to a greater or lesser extent. In the post-war world of architecture, especially as far as Le Corbusier is concerned, there was what might be called an international mafia. His closest friends and direct disciples formed a small nucleus at the top, with a slightly wider circle of researchers interested in his own architecture, and a large number of Le Corbusier fans.

The various anecdotes about Le Corbusier that sometimes leaked out from these few mafia members were enough to gradually deify him during his lifetime. I may have been one of these influences.

My own journey of encountering and documenting his many masterpieces, which are also included in this book, from the end of the 50s to the beginning of the 60s, starting with the scorching Ahmedabad and Chandigarh, was also my own tribute to him.



FIG. 6
 Japanese version 2nd edition, horizontal fold out of thick paper jacket showing front, spine, rear and flaps. A fine graphic composition combining Japanese calligraphy and English typography.

Around the time of his death, more and more texts and books about him began to be published. The human Le Corbusier was put down from his divine position, and a more objective perspective on his work began to emerge in an attempt to discover the meaning behind his architecture for the present day. Starting with an analysis of the form of Colin Rowe, who was teaching at Cornell University at the time, many interesting essays were published in "OPPOSITIONS", the journal of the IAUS, the Institute of Urban Studies and Architecture in New York, from the end of the 1960s until the beginning of the 1980s. They also symbolized the passage of time regarding him. It was also around this time that several works by Yuzuru Tominaga, which deciphered works of Le Corbusier, were produced in Japan.

Curtis's *Le Corbusier: Ideas and Forms* chronologically traces his life, but also attempts to offer a perspective on what the 20th century was for our architects through the currents present in his work. I first met the author six years ago (1986) when we spent a few days together in Geneva to judge the triennial Aga Khan Prize. At that time, the original book had just been published by Oxford, and he immediately donated a copy to me, which was one of the reasons why the Japanese translation was made possible.

He preceded this book with the center's director, E. Seckler, with a book entitled *Le Corbusier at Work*, which is also a detailed record of Le Corbusier's only US work, the Carpenter Centre for the Visual Arts at Harvard University, from idea to realization.

At the beginning of his conclusion, Curtis quotes Le Corbusier as saying that modernity is a 'present' situation, and that by understanding history we can discover a continuity between past, present and future. Curtis is clearly trying to establish that Le Corbusier's modernity was derived from a historical sense. He says. Part of the tension of Le Corbusier's art derives from its fusion of paradoxes and polarities. A utopian with one eye on the future, he turned to the past for inspiration; a rationalist and lover of systems of classification, he experienced the world mythopoeically in all its uniqueness..... He was the supreme formal dialectician, placing rectangular against curved, open against closed, centric against linear, plane against volume, mass against transparency, grid against object, object against setting...² The reader of these words must recall Robert Venturi's famous analysis of the plan and section of the Villa Savoye in his book 'Complexity and Contradiction in Architecture'.

He says that if we are to learn anything from his architecture, it is only to learn the process of the principle of transformation that developed within him to constantly reveal the 'present', i.e. modernity.

Let us return to the leaf of picture mentioned at the beginning of this article. The conflict between faith and wisdom has always been a central issue in European culture. In the figure of the artist sketching alone, we can see the affirmation of humanity, which was the ultimate state of the Renaissance man, and the shadow of solitude derived from it. It is also possible to see him as a Nietzschean figure, superimposed on the image of the superman. But what Le Corbusier shows us is in fact a spirit of modernity, the essence of which, while based on the ancient sense, as Curtis mentioned, is ultimately a belief in rebirth as expressed in the Christian term 'Resurrection'. This book describes the life of one such prophet.

Notes

1 Octavio Paz, *In Search of the Present*

2 Adapted from p. IX of the Foreword

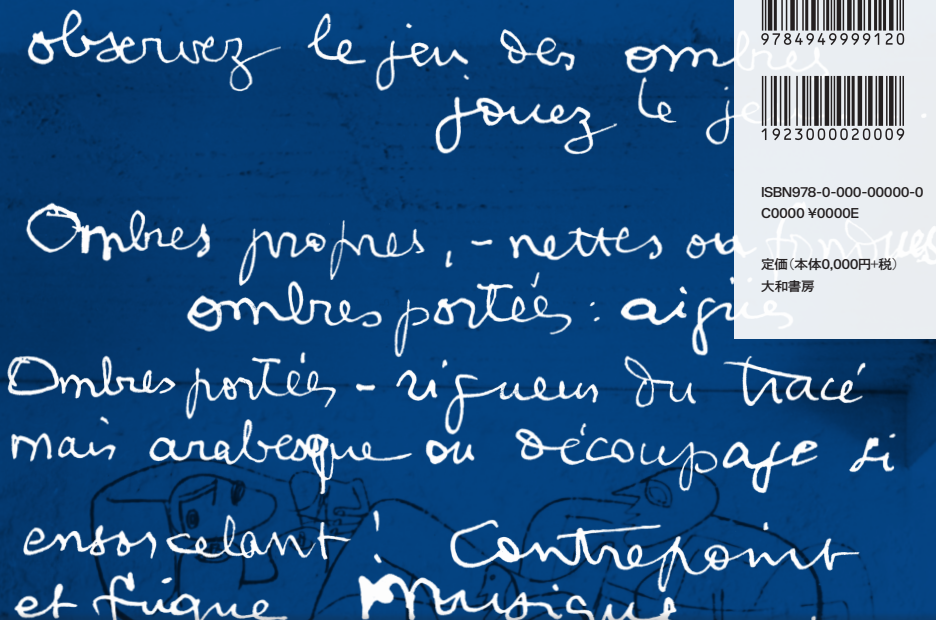
帯+カバー| 全景

ウィリアム・J・R・カーティス

歴史家、批評家、芸術家、写真家。ロンドンのコートールド美術研究所およびハーヴァード大学で学んだ。ハーヴァード大学、AAスクール(英国建築協会付属建築学校)、ケンブリッジ大学など多くの大学で教鞭を執り、ケンブリッジでは美術のスレード教授を務めた。フランク・ロイド・ライト、アルヴァ・アアルト、ルイス・カーンといった近代建築の巨匠だけでなく、安藤忠雄、アルヴァロ・シザ、ラジレワル、ラファエル・モネオといった近年の優れた建築家について、多くのテキストを発表している。代表的な著作に、『近代建築の系譜 1900年以後』(1982, 1987, 1996)と『ル・コルビュジエ 理念と形態』(1986, 2015)があり、いずれも広く翻訳され、『古典』として参照されている。米国建築・関連芸術名誉協会タウ・シグマ・デルタ金メダル、フランス建築アカデミーのメダルなど受賞多数。2016年には、『ル・コルビュジエ 理念と形態』第2版が、国際建築批評家委員会(CICA)のブルーノ・ゼヴィ著作賞において優秀賞を授与された。

中村研一(なかむらけんいち)

建築家、中部大学教授。東京大学大学院修士課程修了後にコーネル大学大学院修士課程に在籍。帰国後、横総合計画事務所勤務。独立後に中村研一建築研究所を主宰し、2002年から現職。主な著書に、『サヴォワ邸/ル・コルビュジエ』(東京書籍、2008)、『都市型住居の設計手法』(共著、新建築社、1981)、『香港 超級都市』(共著、SD第330号、1992)、『ヴィジュアル版建築入門5 建築の言語』(共著、彰国社、2002)、『都市のあこがれ』(共著、鹿島出版会、2009)、訳書に『ルネサンス都市』(ジュリオ・C・アガン著、井上書院、1983)、『集合体に関するノート』(横文彦著、ja16、新建築社、1994)、『ル・コルビュジエ 理念と形態』(ウィリアム・J・R・カーティス著、第1版、鹿島出版会、1992)、『不条理な建築』(ジョン・シルバー著、鹿島出版会、2011)。主な建築作品に、『バクスタン・イスラム共和国大使館』、『西町インターナショナルスクール 図書館メディアセンター』、『山桜のあるコートハウス』など。



ISBN978-0-000-00000-0
C0000 ¥0000E

定価(本体0,000円+税)
大和書房

- | I | シャルル・エドゥワール・ジャンヌレの形成期 1887—1922 | 1. 生誕地 | 2. 個人的原理の探求 | 3. ジュラ地方のための古典主義 | 4. バリ、ピュリスム、レスブリ・ヌーヴォー | II | 建築的理想と社会的現実 1922—1944 | 5. 新たな工業都市のための建築型の定義 | 6. 住宅、スタジオ、ヴィラ | 7. 機械時代の宮殿と公共施設 | 8. 意図の構造：サヴォワ邸 | 9. 集合体の提示：難民センターとスイス学生会館 | 10. 機械化、自然、地域主義 | 11. 政治、都市計画、旅行 | III | 古代の感覚：後期作品 1945—1965 | 12. モデュロール、マルセイユ、地中海の神話 | 13. 聖なる形態、古代の連想 | 14. インドにおけるル・コルビュジエ：チャンディガールのシンボリズム | 15. アーメダバードの商人たち | 16. 回顧と創造：最後のプロジェクト | IV | 原理と変容 | 17. 建築的理念の領域 | 18. 形態の起源 | 19. 独自性と典型性 | 20. 変容するル・コルビュジエ | 21. 終章：モダニズム、自然、伝統

Essayer de regarder les images à l'envers, ou tournez-les d'1/4. Vous découvrirez le jeu!

理念と形態
ウィリアム・J・R・カーティス 著 | 中村研一 訳 | 大和書房

Le
Corbusier

Ideas
and Forms

William J R Curtis

ル・コルビュジエ 理念と形態

ウィリアム・J・R・カーティス——著
中村研一——訳

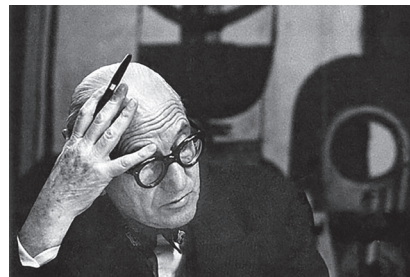
カーティスの「ル・コルビュジエ 理念と形態」は、彼の生涯をクロノジカルに追跡しながら、一方において彼の作品に存在する流れを通して、20世紀とはわれわれ建築家にとって何であったかについて考える一つの視点を提供しようとするものである。(中略)しかしル・コルビュジエがわれわれに示してくれるものは、実は一つのモダニティの精神であり、その精神の本質とはカーティスのいう古代の感覚に基づきながら、究極にはキリスト教のいう復活(Resurrection)に示される再生への信仰ではなかったのではなかろうか。この本はそうした一予言者の生涯を描き出している。

建築の復活 | 横文彦

米国建築史学会創設者賞、
国際建築批評家委員会最優秀著作賞ほか受賞多数

20世紀最大の建築家の
生涯と創作を包括的にとらえた
世界的第一人者による
ル・コルビュジエ研究の集大成かつ決定版

アーキテクチュラルレコード、
シカゴトリビューン紙ほか有名メディア絶賛



これは作品集ではない。
数々の作品に息づく
コルの鼓動が
生々しく聞こえてくる
稀有な書である。

伊東豊雄氏
推薦

大和書房

Le
Corbusier
Ideas
and Forms

ル・コルビュジエ
理念と形態