

# Textos Contributions

## Blanco y negro Shadows of Le Corbusier

Le Corbusier continúa transitando de las luces a las sombras. En 2015, el cincuentenario de su muerte coincidió con la publicación de tres libros redactados por François Chaslin, Xavier de Jarce y Marc Perelman que examinaban sus vínculos con el régimen de Vichy (véase la reseña, bajo el título ‘Las grietas del mito’ en *Arquitectura Viva* 176), dando lugar a un formidable escándalo. Cuatro años después, una petición promovida por Jarce y Perelman reclama en *Le Monde* que el Estado francés deje de homenajear su figura, suspendiendo la subvención a la fundación parisina que conserva su legado, cancelando el proyecto de museo en Poissy y retirando su estatua en esa localidad, asociada al arquitecto por haber levantado allí Les Heures Claires, la canónica Villa Savoye. Pocos meses antes, en los últimos compases de 2018, se había publicado un demolidor volumen, coordinado por los mismos Jarce y Perelman, que a través de ocho autores de cinco países mostraba el perfil más oscuro del maestro de La

LE CORBUSIER continues to pass from lights to shadows. In 2015, the 50th anniversary of his death coincided with the publication of three books written by François Chaslin, Xavier de Jarce, and Marc Perelman that examined his links to the Vichy regime (see review titled ‘Las grietas del mito’ in *Arquitectura Viva* 176), sparking a big scandal. Four years later, in the spring of 2019, a motion initiated by Jarce and Perelman has demanded in *Le Monde* that the French State stop honoring his figure, suspending subsidies to the Paris-based foundation that safeguards his legacy, canceling the project for a museum in Poissy, and removing his statue in this commune, associated with the architect because that is where he built *Les Heures Claires*, the canonical *Villa Savoye*. A few months earlier, with 2018 drawing to a close, a devastating book had been published, coordinated by the same Jarce and Perelman, where eight authors from five countries showed the darkest side of the master from La

Chaux-de-Fonds; y había aparecido también un luminoso libro de Chaslin —uno de esos autores, pero que rehusaría firmar la petición de *damnatio memoriae*— donde el arquitecto y crítico utilizaba su reconstrucción minuciosa del *affaire* Le Corbusier para reflexionar lúcidamente sobre el mundo contemporáneo, entreverando erudición y poesía con una inesperada colección de dibujos de aves entre las que aletea el gran artista que se quiso cuervo.

El libro colectivo sobre el maestro franco-suizo comienza con un golpe de timbal: Le Corbusier era la arquitectura moderna como Martin Heidegger era el paradigma del pensamiento. Y aunque matizada después,



a brilliant book by Chaslin – who was one of those authors, but who would refuse to sign the *damnatio memoriae* – where the architect and critic used a detailed reconstruction of the 2015 *Le Corbusier affaire* to reflect on the contemporary world, interspersing erudition and poetry in this commune, associated with the architect because that is where he built *Les Heures Claires*, the canonical *Villa Savoye*. A few months earlier, with 2018 drawing to a close, a devastating book had been published, coordinated by the same Jarce and Perelman, where eight authors from five countries showed the darkest side of the master from La

The collective book on the Swiss-French master begins with a stroke of a drum: *Le Corbusier* was modern architecture in the way that Heidegger was the paradigm of thought. And though this is later nuanced, comparisons with the rector-Führer of

the University of Freiburg are nourished by the architect’s close ties to the *Faisceau* of Georges Valois (the French Mussolini), his stay in Vichy, the anti-Semitic remarks found in his letters, and his October 1940 hail to Hitler as someone who could “crown his life with a great work: the construction of Europe.” Mary McLeod had already explored his ominous political dimension in several articles of the early 1980s, but the 1997 piece by Marc Antliff that is reproduced in the volume shows *Le Corbusier*’s influence on the aesthetic criteria and urbanistic ideas of the French fascist party, while Jarce and Perelman extend the theses in their respective books by exploring

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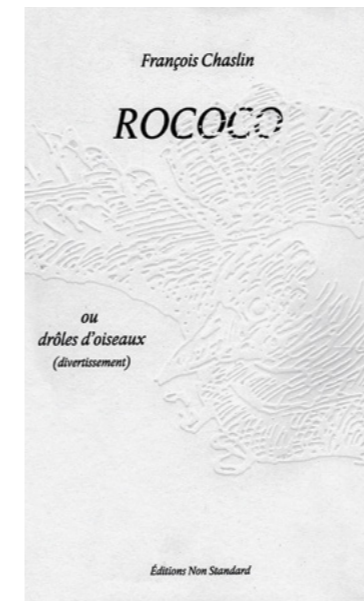
relman extienden el argumento de sus libros respectivos con la exploración de su deuda con el eugenismo, y de su fascinación con un biologismo totalitario que conduciría del Plan Voisin de 1925 a los desastrosos ‘grands ensembles’ construidos en los años 50 y 60 o al ‘Bigness’ genérico de Koolhaas. En el último artículo, Frank Zöllner denuncia el antropomorfismo del Modulor, que relaciona con los sistemas de normalización y proporción de Ernst Neufert, ‘el módulo del fascismo’, preconizados junto con Albert Speer como herramientas de la ‘guerra total’ en 1943. Pese a su filiación nacional-socialista, Neufert continuó desarrollando su carrera en Alemania después de 1945, y en 1951 formaba parte del círculo de reflexión sobre la reconstrucción del país que invitó a Heidegger a pronunciar allí su famosa conferencia ‘Construir, habitar, pensar’, que tantos citan eludiendo su contexto.

En contraste con este genuino ‘libro negro’, y curiosamente publicado por la misma editorial —que hace constar siempre, además de los créditos y características técnicas, una detallada descomposición de los

his debt to eugenics, and his fascination with a totalitarian biologism that would lead from the Plan Voisin of 1925 to the disastrous ‘grands ensembles’ built in the 1950s and 1960s or the generic ‘Bigness’ of Koolhaas. In the final article, Frank Zöllner denounces the anthropomorphism of the Modulor, which he relates with Ernst Neufert’s systems of normalization and proportion, ‘the module of fascism,’ advocated by him and Albert Speer as tools of ‘total war’ in 1943. Despite his national-socialist affiliations, Neufert continued his career in Germany after 1945, and in 1951 he was part of the circle for reflection on the reconstruction of the country that invited Heidegger to deliver ‘Building Dwelling Thinking,’ the philosopher’s famous lecture that so many quote from while eluding its context.

In contrast with this genuine ‘black book,’ and curiously published by the same house – which in addition to technical credits and features, always presents a detailed breakdown of the costs of a volume, in rare exercise of transparency –,

costes del volumen, en un insólito ejercicio de transparencia—, el delicioso libro de Chaslin aborda la figura del arquitecto con la misma empatía que manifestó en *Un Corbusier*, y de nuevo con una destreza literaria lindante con el barroquismo que le valió el adjetivo ahora usado como título, *Rococo*, donde también resuenan los cacareos y gorjeos de las aves que a manera de divertimento se encierran en los pliegos no cortados de cada ejemplar. Tras usar el abrecartas para liberar sus más de 500 páginas, lo que se presenta a la mirada es a la vez un balance del *affaire* de 2015, con titulares de periódicos de medio mundo incluidos; un caleidoscopio de consideraciones intelectuales y líricas que



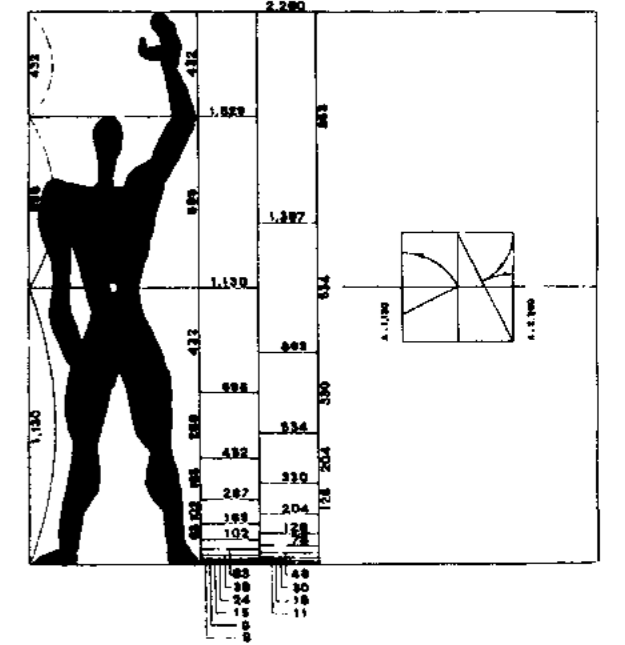
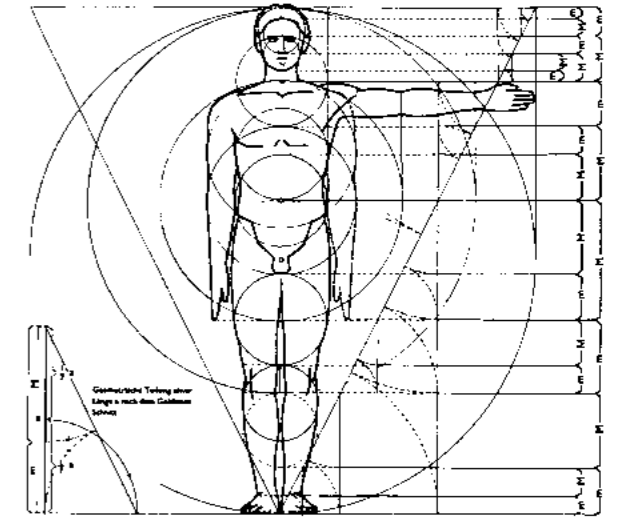
Chaslin’s delicious book tackles the figure of the Swiss-French architect with the same empathy he demonstrated in *Un Corbusier*, and again with a literary skill bordering on the ‘barroquism’ that earned him the adjective now used as a title, *Rococo*, which also resounds with the crowing and chirping of birds that in the manner of a divertimento inhabit the uncut folds of each copy. After using the letter opener to free its over 500 pages, what comes to one’s attention is an assessment of the 2015 *affaire*, with headlines from newspapers and magazines of half the world included; a kaleidoscope of intellectual and lyrical considerations that quotes or evokes two hun-

dra o evoca dos centenares de libros recogidos en una bibliografía cronológica, que se extiende desde el *Gilgamesh*, el Génesis, Esopo o Confucio hasta Alain Minc, Peter Sloterdijk o Alain Finkielkraut; y una ornitología dibujada que muestra la agudeza del ojo y la destreza de la mano del autor, que prolonga su recorrido gráfico con una selección de croquis de la obra de Le Corbusier: una figura gigantesca que, si se aproximó al fascismo, también trabajó para el Frente Popular de Léon Blum, y que *Rococo* trata con la complejidad que merece, sirviendo también de excusa para representar polifónicamente el universo literario y artístico de François Chaslin.

Luis Fernández-Galiano



dred books listed in a chronological bibliography, which stretches from the *Epic of Gilgamesh*, the *Book of Genesis*, *Aesop’s Fables*, or *Confucius* all the way to Alain Minc, Peter Sloterdijk, or Alain Finkielkraut; and a drawn ornithology that proves the sharp eye and talented hand of the author, who extends his graphic journey with a selection of his own sketches of several buildings by Le Corbusier: a giant figure who did flirt with fascism, but also worked for the Popular Front of Léon Blum, and whom *Rococo* treats with the complexity he deserves, serving also as a good excuse to polyphonically represent the literary and artistic universe of François Chaslin.



El sistema de proporciones creado por Ernst Neufert se publicó por primera vez en su *Bauentwurfslehre* de 1936, y después en su *Bauordnungslehre* de 1943, el mismo año en que Le Corbusier desarrolla el Modulor, presentado como libro en 1948 y 1953.

Jarce & Perelman (Eds.)  
**Le Corbusier, zones d’ombre**  
Éditions Non Standard,  
París, octubre 2018  
272 páginas; 25 euros

*Ernst Neufert’s system of proportions was first published in his *Bauentwurfslehre* of 1936, and subsequently in his *Bauordnungslehre* of 1943, coincidentally the year that Le Corbusier developed the Modulor, presented as a book in 1948 and 1953.*

François Chaslin  
**Rococo, ou drôles d’oiseaux**  
Éditions Non Standard,  
París, noviembre 2018  
520 páginas; 28 euros