

Le Corbusier: The Villas La Roche-Jeanneret

勒·柯布西耶导读系列

拉罗歇－让纳雷别墅

[法] 雅克·斯布里利欧 编著

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Foreword

"Once again, as beholders of the modern age, we are witness to the creation of architectural features that shall belong to posterity: the pilotis, the longitudinal window, the roof garden and the glass facade. Yet it must be remembered that when the time comes, we must learn how to fully appreciate what is available to us, and reject what we have learned before, so that we can pursue truths that inevitably arise from the use of new techniques and a new spirit created by the machine age".

Le Corbusier (1)

In his famous diagram entitled "les quatre compositions", published in 1929 in Volume 1 of his "Œuvre Complète", Le Corbusier portrays the Villas La Roche-Jeanneret in the following light: "belonging to a somewhat elegant, colourful and turbulent genre, they are nonetheless endowed with a certain structural order" (2). Le Corbusier made this comment after the completion of certain other projects following the Villas La Roche-Jeanneret, namely the Villa Stein de Monzie (1927), the two Villas Weissenhof Siedlung (1927), and the Villa Savoye (1929), the style of which could evoke the idea that they were created merely on an artistic whim. This would however be completely erroneous, and for this reason it would perhaps be interesting to begin by drawing on a comparison between the radical architectural style of the Villa Savoye and the more contextual style of the Villas La Roche-Jeanneret, since the former seems to be poles apart from the latter.

The Savoye villa marks the end of a particular phase of modern architecture; built in the shape of a superb abstract cube, facing all four points of the compass, it expresses a certain indifference to its surroundings. The Villas La Roche-Jeanneret however, seem to be a product of the site itself that allows for the constraints that accompany it. It must be remembered that the word "site" refers not only to the land and its features, but also to each of the contextual elements that lie at the very core of this piece of architecture; these include requirements as specified by the architectural

前言

“作为现代建筑的旁观者，我们再一次见证了属于子孙后代的建筑特征的产生：首层架空柱，长条窗，屋顶花园，玻璃立面。然而我们必须牢记当新的时代来临的时候，我们应该懂得去欣赏那些对我们有用的要素，摒弃那些我们已知的陈旧落后的方法，这样我们才能寻求到由于机器时代产生的新技术和新精神的应用而必然带来的真理。”

勒·柯布西耶¹

在1929年出版的《勒·柯布西耶全集》第1卷中，勒·柯布西耶在著名的标题为“勒氏四点”中以插图的形式对拉罗歇-让纳雷别墅作出了如下的评论：“虽然别墅被赋予了一种略带文雅、华丽以及稍微有点张扬的建筑风格，但是它们仍然有着某种结构秩序。”²勒·柯布西耶是在完成拉罗歇-让纳雷别墅之后的其他几个项目，也就是斯坦·德·蒙齐别墅(Stein de Monzie, 1927年)、魏森霍夫居住区的两栋别墅(1927年)和萨伏伊别墅(1929年)后作出这番评论的。这种风格唤起了只产生于艺术灵感的思想。这种观点应该是完全不正确的吧。为了说明这个问题，我们不妨从比较萨伏伊别墅的激进主义建筑风格和拉罗歇-让纳雷别墅注重文脉的建筑风格开始。因为这种建筑形式看上去与后来的建筑形式截然相反。

萨伏伊别墅标志着现代建筑的一个特定时期的结束：以一个极度抽象的立方体形式，面对着罗盘的四个方向，表达出对周围环境的某种漠然的态度。但是拉罗歇-让纳雷别墅看起来像是本身受到场地限制的产物。我们必须记住“场地”这个单词不仅仅指的是陆地和它的特征，而且还包括存在于这个建筑每个角落中的各个元素；这些元素包括许多要求，例如建筑设计和客户的具体要求，在这个例

plan and the clients, in this case on the one hand, Le Corbusier's own brother and family, and on the other, Raoul La Roche, a rich young banker, soon to be a famous art collector.

Hence with this project, begun just after that of the house/art studio for the painter Ozenfant (1922) and that of the Villa Besnus in Vaucresson (1922), C.E. Jeanneret, yet to take on the name Le Corbusier, and his cousin Pierre Jeanneret (3), were able to continue their exploration for a new architecture. This was made possible by the support they received from an enlightened clientele, some of whom were friends, others relations (4), but virtually all of whom belonged to that certain fringe of the Parisian bourgeoisie interested in avant-garde culture, whether architecture, painting or music. These new patrons included such personalities as Raoul La Roche, Dalsace, the Noailles family, the Stein de Monzie family and the Comtesse de Mandrot, to name but a few; their commissioning of various architectural projects (5) meant that they had placed total trust in their architects and were prepared to share in the perils of an adventure into the complete unknown.

As is often the case with Le Corbusier's work, the Villas La Roche-Jeanneret need to be interpreted on two different levels. Firstly, one must decipher those elements that promote the theory behind the work, set forth so carefully and painstakingly, both in the numerous texts he wrote, and in his realised and non-realised architectural projects.

Secondly, one must interpret how Le Corbusier put his theory into practice in this project, despite the constraints with which he was faced, thus producing an "original" form of architecture, without precedent in terms of style or model.

In the Villas La Roche-Jeanneret, one can see the key features of the modern architectural style that Le Corbusier was later to codify in 1927, and which he would entitle: "5 Points d'une Architecture Nouvelle" (The 5 Points of a New Architecture). Thanks to the genesis of his design, specific elements have also been introduced here, such as the "reversed layout plan"

子中。一方面勒·柯布西耶的兄弟和他的家庭。另一方面是劳尔·拉罗歇，一个年轻的银行家，不久以后成为了一名艺术收藏家。

因此，这个项目就使后来改名为勒·柯布西耶的夏尔·爱德华·让纳雷和他的堂兄皮埃尔·让纳雷³完成画家奥赞方的住宅兼工作室（1922年）和在沃克里松的博斯纽别墅（1922年）后，能够继续他们的新建筑探索。这也许是来自他们从开明的客户那儿获得的支持。那些主顾中有一些是他的朋友，或是其他关系。⁴事实上，这些客户处于巴黎中产阶级的边缘，而且对先锋文化感兴趣。不论是建筑、绘画还是音乐。举其中一小部分例子，这些赞助人包括劳尔·拉罗歇、达尔札斯、诺爱伊家族、斯坦·德·蒙齐家族和曼德洛特伯爵夫人。他们的各种建筑设计委托⁵意味着他们完全信任他们的建筑师，准备冒险分享这种完全未知的奇遇。

就像在勒·柯布西耶其他作品中经常看到的情况一样，也需要在两个方面理解拉罗歇-让纳雷别墅。第一，人们应该理解这个工程所提出来的建筑设计理论。这些理论在勒·柯布西耶以前的众多文章和他设计的已经实现和未实现的建筑方案中都曾经谨慎、仔细地提出来过。

第二，人们必须了解勒·柯布西耶是怎样把他的理论在这个项目中付诸实现的。尽管受到诸多约束，他仍然创造了在风格和形式上没有先例的“原创”的建筑形式。

在拉罗歇-让纳雷别墅中，人们可以看到勒·柯布西耶后来在1927年整理的标题为“新建筑五点”中所提到的现代建筑的一些主要特征。由于是起源于他的设计，在这里要介绍一下几个典型的设计理论，例如“相反的布局方案”和“建筑伪装”的理论，这两个

and the theory of "architectural camouflage", two inventions among others that serve to represent the theory that lies behind this project.

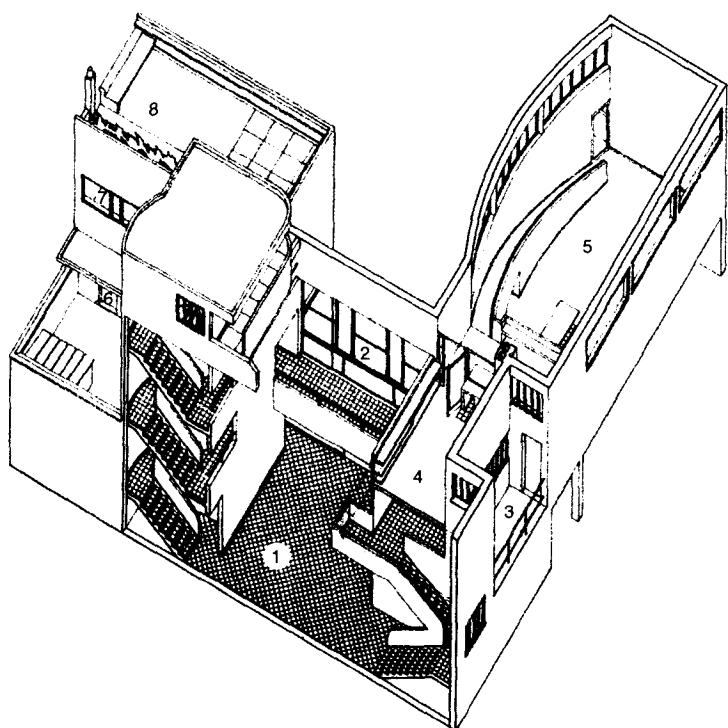
This work, aside from the message it conveys, reflects the exceptional saga that the Modern Movement represented at the beginning of the twentieth century. It therefore comes as no surprise that the research undertaken by Le Corbusier in the interrelated fields of urban planning, architecture, and interior design, should have crossed paths with the work also being carried out at that time by other architects from the French and European avant-garde movement.

It could thus be said that by rediscovering the Villas La Roche-Jeanneret and by examining the unusual background to their creation, we will to a certain extent be able to appraise the very roots of our own modernity.

手法只是这个工程中所运用的众多现代建筑设计理论中的少数几个例子。

除了这个工程本身所传递的信息外，这个作品还反映了发生在20世纪初的那场充满传奇的现代主义建筑运动。这个工程无疑是产生于勒·柯布西耶对城市规划、建筑设计和室内设计等相关领域的现代主义理论的研究，我们也可以通过这个工程了解那个时代在法国和欧洲的先锋派建筑师的某些设计理念。

因此可以说，通过重新探讨拉罗歇-让纳雷别墅和检查它们所产生的不寻常的背景，我们可以在一定范围内理解现代建筑的真正根源。



Villa La Roche:axonometry

- 1 - Entrance Hall
- 2 - Glass Wall
- 3 - South-East Balcony
- 4 - Library
- 5 - Art Gallery
- 6 - Dining Room
- 7 - Purist-Style Bedroom
- 8 - Roof Garden

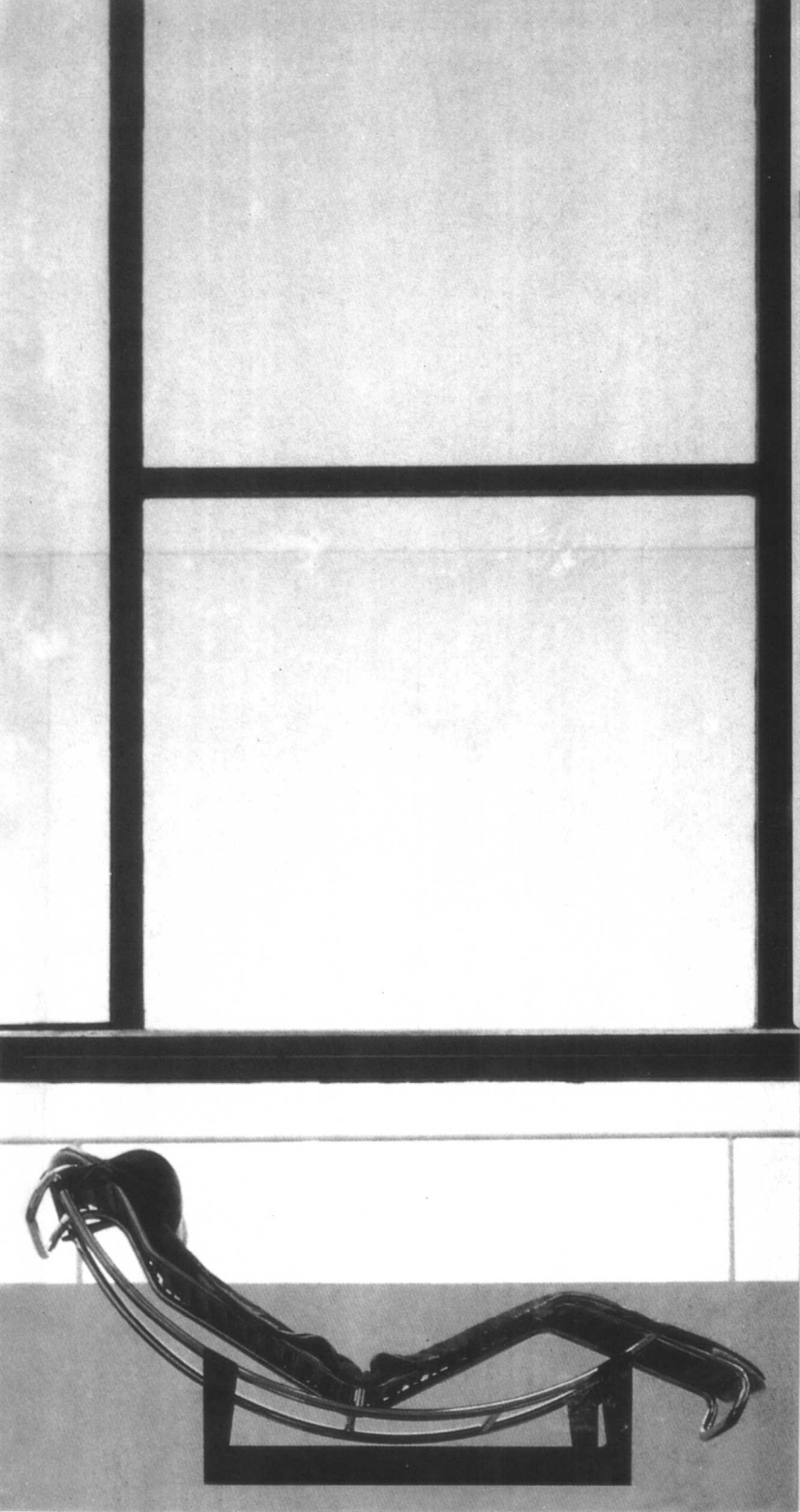
拉罗歇别墅：轴测图

- 1 - 入口大厅
- 2 - 玻璃墙面
- 3 - 东南面阳台
- 4 - 图书馆
- 5 - 艺术画廊
- 6 - 餐厅
- 7 - 纯粹主义风格的卧室
- 8 - 屋顶花园



An Orientation Guide

导 览



Promenade architecturale

建筑漫步







