

Le Corbusier: The Quartiers Modernes Frugès

勒·柯布西耶导读系列

弗吕日现代居住区

[法] 玛丽莲·费兰德，让-皮埃尔·弗加

伯尔纳德·勒·罗伊，让-吕克·韦雷

编著

李东哲 吴晶晶 译



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For Le Corbusier, the years 1920–1923 represented: “A period of great problems, a period of analysis, of experiment, a period also of great aesthetic confusion, a period in which a new aesthetic will be elaborated”. (1)

Le Corbusier's beliefs, which in 1923 rapidly took the form of a doctrine through the publication of his book “Vers une Architecture”, were based on the following assertions:

“In architecture the old bases of construction are dead. We shall not rediscover the truths of architecture until new bases have established a logical ground for every architectural manifestation.” (2)

“Modern life demands, and is waiting for, a new kind of plan, both for the house and for the city.” (3)

“A great epoch has begun.

There exists a new spirit.

Industry (...) has furnished us with new tools adapted to this new epoch, animated by the new spirit (...).

The problem of the house is a problem of the epoch.

Industry on the grand scale must occupy itself with building and establish the elements of the house on a mass-production basis.

We must create:

- the mass-production spirit.
- the spirit of constructing mass-production houses.
- the spirit of living in mass-production houses.
- the spirit of conceiving mass-production houses.” (4)

Upon reading the above, Henry Frugès an industrialist from Bordeaux decided in 1923 (5) to commission Le Corbusier and Pierre Jeanneret with a project. (6)

1920~1923年这段时间对于柯布西耶而言，有着特殊的意义：既存在很多未决的问题，也正在进行很多分析和实践；有着许多对已有美学理念方面的困惑，同时也是新的美学理念正在孕育的时期。¹

柯布西耶在1923年出版的《走向新建筑》(Vers Une Architecture)一书中所表达的信念很快在大众中形成了一种教科书式的理念。他在书中宣称：

“在建筑学中，旧的建造模式已经死亡。在新的模式为所有的建筑行为提供出一个逻辑平台时，我们将重建建筑学的原理。”²

这个说法基于以下论点：

“现代生活要求并且等待着建筑师对房子和城市做新的设计尝试。”³

“一个伟大的时代已经开始，其中存在着新的精神。工业赋予我们适应这个新时代的新工具，并被这新的精神所鼓舞。

住房问题是时代问题。宏观上，工业的发展必将渗透到建筑业之中。在批量生产的基础上，工业将制造住房的基本元素。为此，我们必须创造：

- “批量生产”的精神。
- 建造“批量生产”的住宅的精神。
- 居住在“批量生产”的住宅中的精神。
- 构思“批量生产”的住宅的精神。”⁴

基于我们上面所读到的情况，一个波尔多(Bordeaux)葡萄酒公司的工业家亨利·弗吕日(Henry Frugès)在1923年⁵决定将一项工程委任给柯布西耶(Le Corbusier)和皮埃尔·让纳雷(Pierre Jeanneret)。⁶

He described this as a "small workers' housing estate in the grounds of a factory (a sawmill) that I have just acquired in the Arcachon region (...) the construction of half a dozen four- or five-roomed dwellings in Lège". This was followed by another project in 1924 for a garden city in Pessac, comprising 130 to 150 houses with shops.

For Le Corbusier and Pierre Jeanneret, the construction of these two housing schemes between 1924 and 1926 fitted neatly into their research on the Dom-Ino and Citrohan Houses, which addressed the issue of the *machine à habiter* (machine for living in) and standardisation. Lège and Pessac thus acted as a testing ground for the architects, enabling them to gauge the public's opinion with respect to their concepts on applying standardisation and mass-production techniques to housing estates: "classify, typify, slot in the cell and its elements – Economy – Efficiency – Architecture! always, when the problem is clear", declared Le Corbusier, for whom the project served as a doctrinal manifesto to which he would unceasingly refer. (7)

Guided by their research into the standard plan, standard here interpreted as "that which is modelled to perfection", and by the principles of industrial construction, the architects were gradually able to fix the base element, cell or module, that could be mass-produced. This process entailed prefabricating components ranging from the shell right down to the interior fittings, with the aim of minimising costs – a specific request formulated by their client.

This crusade for a universal construction process was to take material shape through the perfection of a regular system of structural bays linking stanchions, panels and beams into one reinforced concrete framework which "enables pre-

亨利·弗吕日将这个工程描述为："在我刚刚拿到的一块位于阿卡雄(Arcachon)地区的工厂(锯木厂)厂址上,建造'年轻工人'居住区。这个项目包括在莱日(Lège)建造6栋4~5个房间的住宅。"1924年,紧随这个工程之后,亨利·弗吕日又委任给他们一项新的工程,即位于佩萨克(Pessac)的一个包括130~150套附带商业配套住宅的花园城市社区。

对于柯布西耶和皮埃尔·让纳雷来说,1924~1926年之间的这两个住宅区项目的设计恰恰可以应用他们在多米诺(Dom-Ino)住宅和雪铁龙(Citrohan)住宅的研究成果。在多米诺和雪铁龙项目中,他们提出了"居住的机器"和"标准化设计"的概念。由此,莱日和佩萨克的这两个项目就扮演了实验田的角色,建筑师可借此揣测大众对于在居住区中使用标准化设计的概念和大量建造技术的看法。柯布西耶宣称:"结论很明显:分类、典型、单元中的狭缝和它的构成元素形成了经济、高效的建筑。这样,所有的问题都解决了。"对于他来说,这个工程是一个宣言,用于宣告他所不断提到的理念。'

在他们研究的引导下,我们可以获得标准化的设计生产过程。这里的标准化是指"对完美的模仿",通过工业化建造的原则,建筑师可以逐步设计出能够用于大量生产的标准化的元素、单元或是成套的模式。这一程序使得从顶棚到内部家具都可以使用预制构件,从而节约了资金。这一点也符合委托人的特殊要求。

这样对于整个建造过程的改革就是通过一个完美的、有规律的结构体系使原料成型。这一结构体系是指将结构的柱、梁、板组成一个坚实的框架结构,从而"能够使得初步的草案

liminary sketches and design studies to be drawn up in an independent, more or less abstract fashion" (working from a grid system of 5 m x 5 m) "and designates the parallelepiped as the absolute architectural volume".

The architectural independence of this structure, coupled with the abstraction generated by the system, guarantee an "architectural certitude" and "fundamental unity" that Le Corbusier envisaged in two forms:

" - the same construction process must be applied to all types of housing, both luxury and ordinary".

" - the same process provides a solid base for tackling the issue of urban layout". (8)

This design process which proposed "a new plan for the house" was not only adopted for Lège and Pessac but also for a number of other projects built around the same time, such as Ozenfant's studio and the Villa Besnus at Vaucresson in 1922, along with the Villas La Roche-Jeanneret in 1923 and the Pavillon de l'Esprit Nouveau in 1925.

Both collectively and individually, these works were the proving ground for the "Five Points of a New Architecture", which were not to be formally defined until 1927, at the inauguration of the Weissenhof Housing Development in Stuttgart:

1. the pilotis
2. the roof garden
3. the free plan
4. the strip window (*fenêtre en longueur*)
5. the free facade

The projects likewise served as a laboratory for the architects' research into interior and exterior polychromy.

和设计以独立的、或多或少抽象的形式展开"(通过一个5m×5m的网格系统工作), "并且将平行六面体定义成为一个完全的建筑体量".

结构相对于建筑的独立性和通过系统产生的抽象化保证了"建筑上的确定性"和"基本的不变性", 柯布西耶将其设想为两种形式:

"同样的建造过程适合于各种类型的房屋, 无论是豪华的还是普通的."

"同样的设计过程为处理城市设计中的问题提供了坚实的基础。"⁸

这一被称为"新的设计房屋的方法"的设计过程不仅适用于莱日和佩萨克, 同样适用于在同一时期建造的大量其他工程。例如1922年建造的奥赞方(Ozenfant)工作室、同年建于沃克森(Vaucresson)的贝尼(Besnus)别墅、1923年建造的拉罗歇-让纳雷(La Roche-Jeanneret)别墅和1925年建造的"新精神馆".

这些工程都具有共性和特性, 即它们都是对"新建筑五点"的体现。而柯布西耶直到1927年在斯图加特(Stuttgart)举行的魏森霍夫(Weissenhof)居住区发展项目的开幕式上才正式提出如下这五点:

1. 底层架空柱;
2. 屋顶花园;
3. 自由的平面;
4. 水平长条窗;
5. 自由的立面。

另一方面, 这两个住宅区项目也成为建筑师们进行室内外色彩研究的实验室。

This quest for a standard plan also induced exploratory study on "a new plan for the city" and it is in this respect that Pessac stands unique among Le Corbusier's *œuvres*. In line with his belief that "the exterior is the result of an interior" (9), Le Corbusier's concept of urban layout was based on a redefinition of the relationship between a unit and its exterior environment, closely linked with a focus on plasticity involving light and movement. Hence, although Pessac is rich in references to the garden city model (10), at the same time it is clear that there is a purposeful break: a continuum of green spaces has stepped into the place of juxtaposed individual gardens and a subtle play of volumes structures the urban space.

This interplay is further enhanced by use of polychromy on the exterior facades of the dwellings – one of the most striking elements of the Cité Frugès. Le Corbusier described this process in 1925:

"A new, unexpected aesthetic has emerged from the housing constructed in Pessac. But this aesthetic is licit, conditioned by imperatives imposed at once by construction requirements and by the primordial requisite for architectural sensation – volume. The prisms stacked side by side comply with the rules of proportion and we have sought to render the relationships between them eloquent and harmonious. We have also drawn on an entirely new concept of polychromy, inasmuch as we have focused on a purely architectural objective: sculpt the space through the physical quality of colour – bring forward some volumes while making others recede. In short, compose with colour in the same way as we have composed with form. This is how architecture is transformed into urbanism". (11)

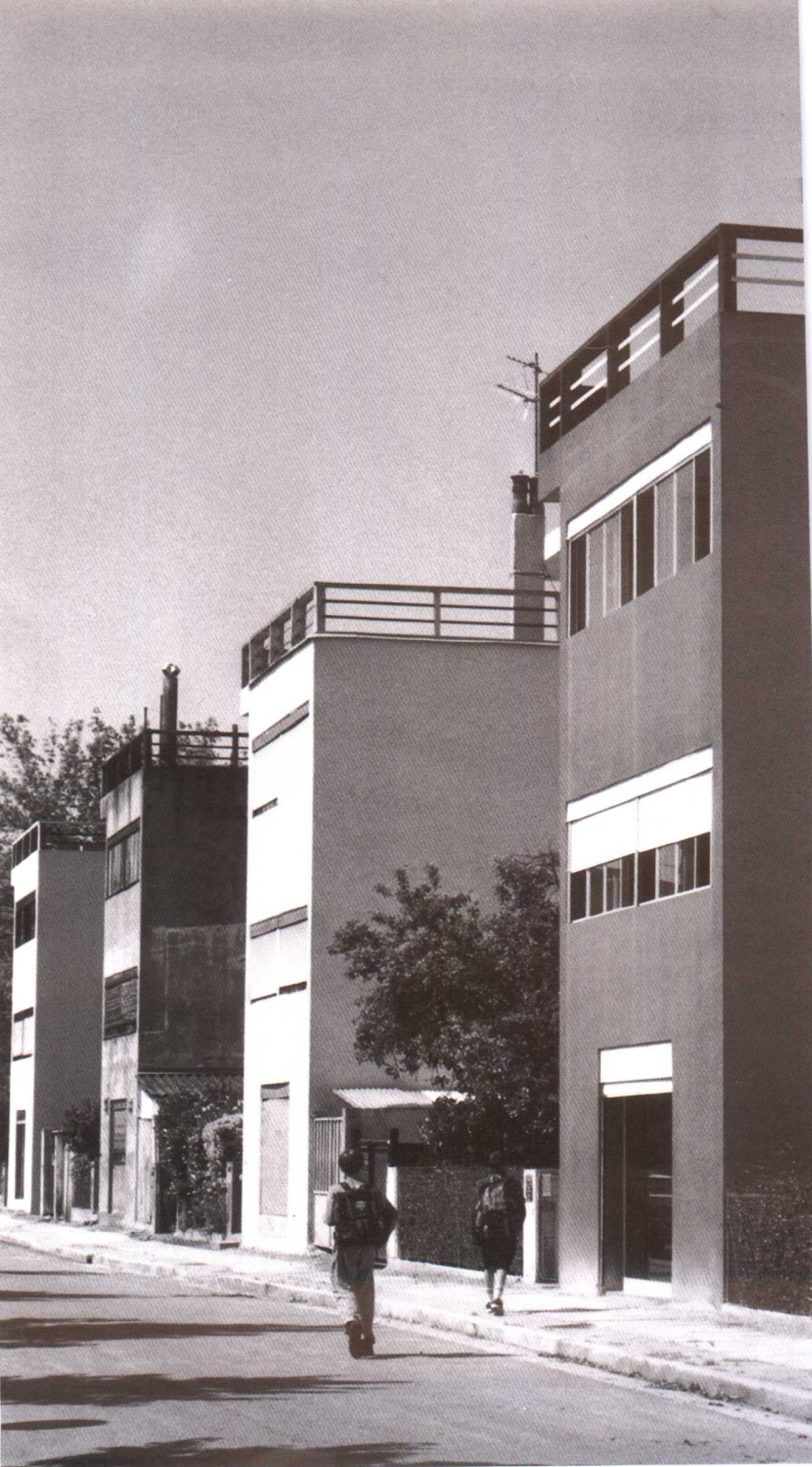
对于标准平面的探索和演绎成了对“城市设计新方法”的研究，这也就是在佩萨克工程与柯布西耶其他作品的不同之处。柯布西耶的城市设计概念与他信仰的“外部是内部的结果”⁹异曲同工。柯布西耶在城市设计中以重新定义单元和外部环境的关系为基础，同时密切关注色彩的变化和可塑性。因此，佩萨克不仅成为花园城市的典范¹⁰，同时很明显地它还带有目的性的突破：连续的绿地代替了独立的相互并列的花园，微妙的体量变化构成了城市的空间。

弗吕日城(Cité Frugès)住宅外立面对色彩的利用进一步强化了这种演绎，这也正是弗吕日城设计中最显著的要素。1925年，柯布西耶这样描述这个过程：

“伴随这个在佩萨克的住宅群的建设，一个全新的、令人意想不到的艺术品出现了。但是，这个艺术品又是合乎逻辑的。一方面，它切合了特殊的建造需求；另一方面，它也与原始的、所必需的建筑感觉——体量——所协调。”这些房子以一定的比例关系堆积在一起，我们可以寻找到它们之间优美和协调的关系。我们同时能够注意到关于色彩的全新概念：通过色彩的物理性质来创造空间——既可以突出一些体量，也可以使得一些体量相对后退。简而言之，就是以构建形式的方法构建色彩。这一方法也正是建筑学转化为城市规划的方法。¹¹

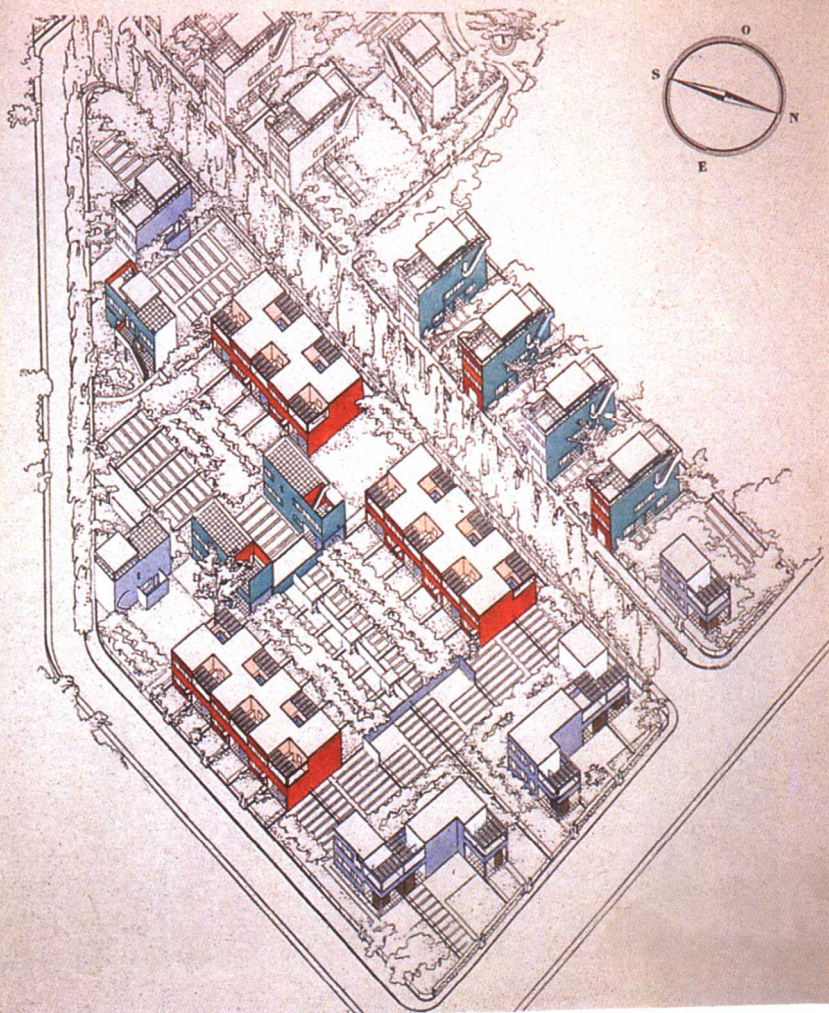
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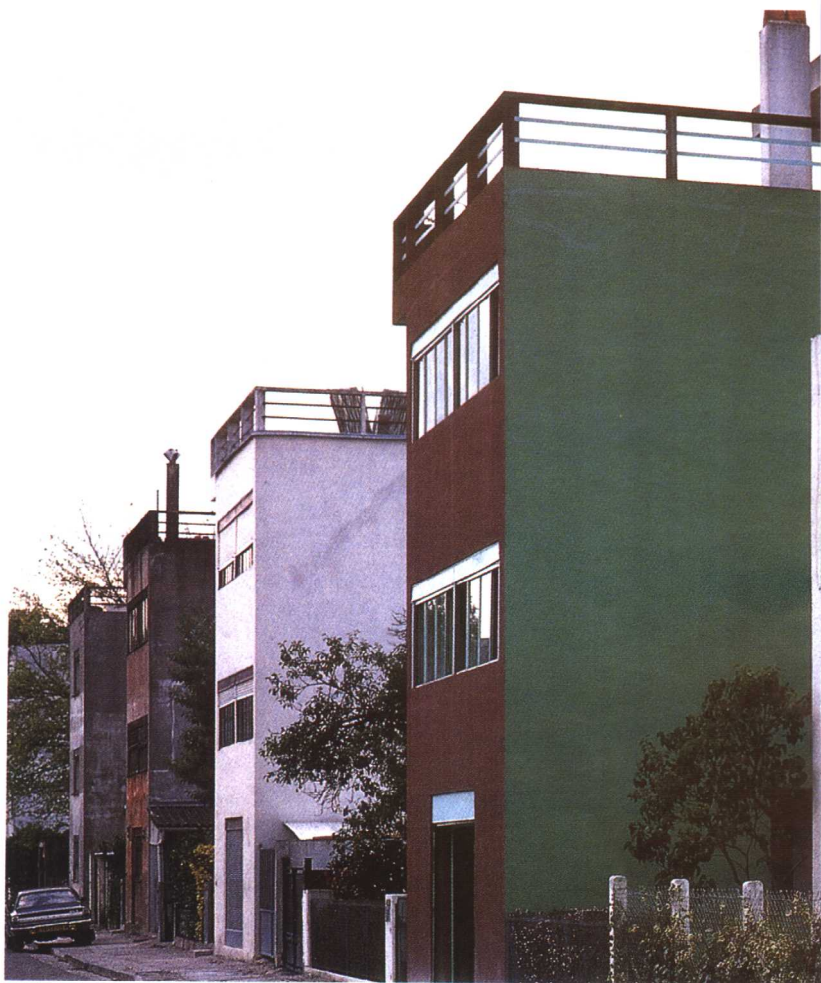
导 览



Promenade architecturale

建筑漫步





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3



