

大师系列



# Charles Garnier

查尔斯·加尼叶

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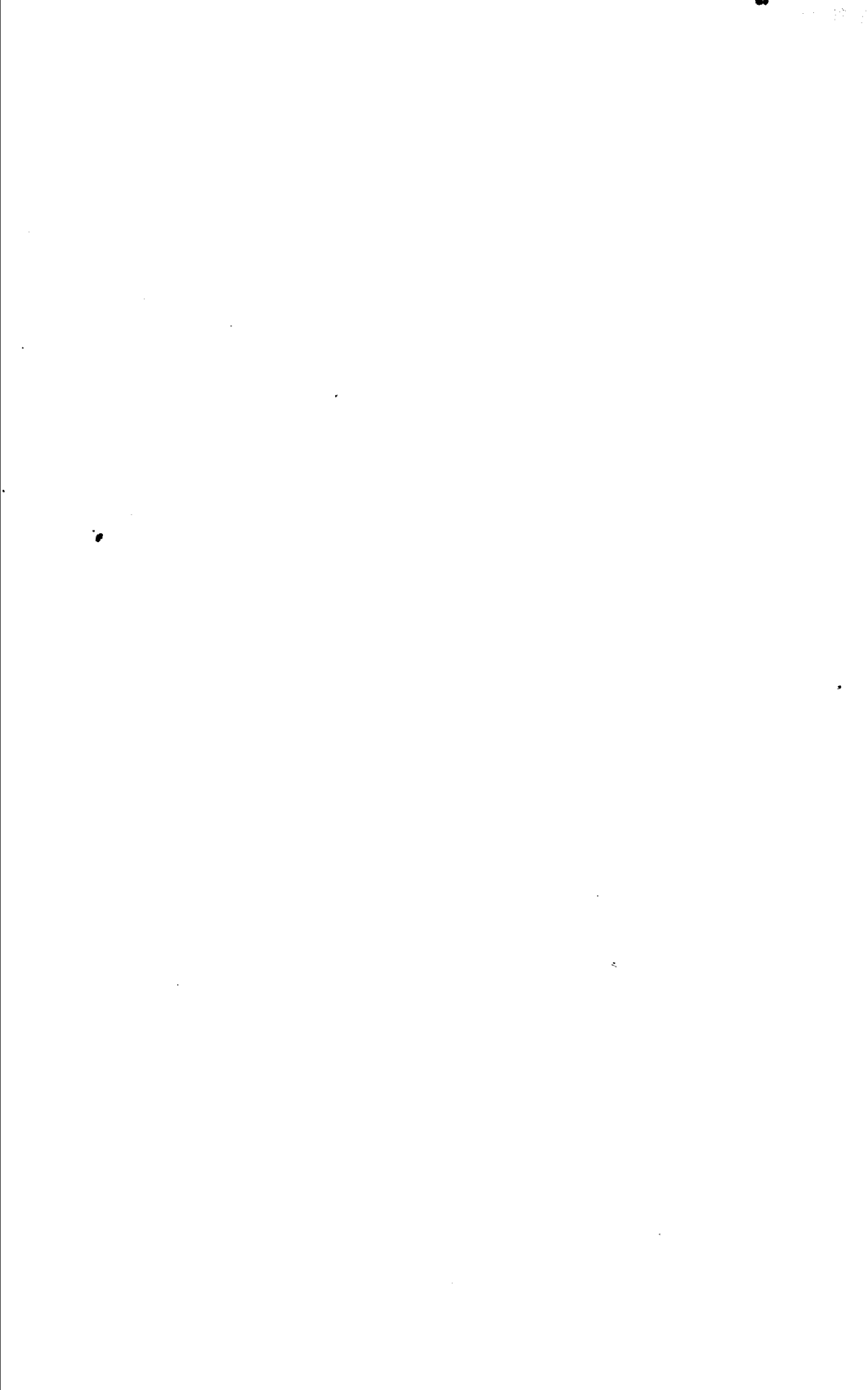
王晓华 卞小杰 译

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查尔斯·加尼叶创造了新古典主义、文艺复兴主义和巴洛克风格。巴黎歌剧院是他的巅峰作品，代表了19世纪的建筑风格并将其发扬光大。在他的歌剧院设计和其他作品中，人们都可以清晰地体会到传统和创新相混合的建筑风格，看到他对细节的无限追求及对大量新兴材料的使用。本书介绍的查尔斯·加尼叶的作品有巴黎歌剧院、加尼叶别墅、阿特琳达别墅、蒙特卡洛赌场音乐厅、尼斯天文馆、马里尼剧场等10余个案例。内容包括每个设计案例的设计建造地点、施工时间及设计说明，以图文结合的形式讲述了大师的成就。

Charles Garnier

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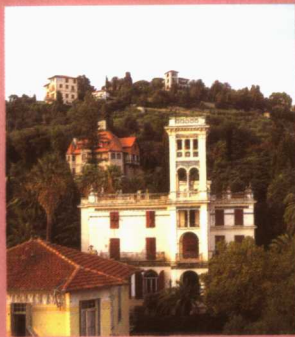




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加尼叶的巴黎歌剧院  
Garnier's Opera, Paris



阿特琳达别墅  
Villa Etelinda



蒙特卡洛赌场音乐厅  
Concert room, Monte-Carlo Casino

查尔斯·加尼叶的成名作品是 19 世纪后半期法国耗资最巨、工程最艰的巴黎歌剧院。毫不夸张地说，这是建筑史上极具意义的一次尝试。

加尼叶的作品极具多样性：诸如公墓、娱乐场所、私人建筑以及他退休后在波尔蒂克拉设计的私人住宅。然而无论是哪件作品，建筑的规模与其内在的风格都保持着紧密的联系。加尼叶崇尚纯粹的理性主义风格。与此同时他又结合了当时诸如维奥莱·勒迪克 (Viollet-le-Duc) 和亨利·拉布鲁斯特 (Henri Labrouste) 等建筑大师推崇的自然主义风格。加尼叶的所有作品都展现了古典主义建筑风格与创新理念的完美结合。

The main source of Charles Garnier's fame is the Paris Opera House, the most costly and ambitious French project of the second half of the nineteenth century. It is, without exaggeration, an endeavor that will establish a historic moment in the history of architecture.

Garnier's works can easily be seen to take in a wide diversity of projects of different sorts: he is the creator of mausoleums, of public recreational spaces, of private establishments, and of private homes built in his retirement in Bordighera, on the Italian Riviera. But in his every piece the volumes keep to a strict relation with the internal spaces, for Garnier respects the purest rationalist style while fusing it with a more natural intuition marked by the older rationalism of architects of the period, people like Viollet-le-Duc or Henri Labrouste. All of Garnier's work posits an alliance between tradition and innovation since, on the one hand, he used building features taken from classical architecture and, on the other hand, he firmly believed in the advantages of the new use of iron and technology. To each element he knew how to allot a pinch of his alchemy, as witness the original decorative gestures given the mausoleums, or the display of a more easygoing fantasy in the Bordighera buildings than what is found in the Parisian architecture.





加尼叶的巴黎歌剧院  
Garnier's Opera, Paris



尼斯天文馆  
Nice Astronomical Observatory

他的建筑特色一方面来源于古典主义，另一方面来源于新材料和新技术的使用。其作品的共同特点在于：线条流畅、精雕细琢、多材运用、视觉震撼。加尼叶继承并发展了19世纪的建筑艺术，开创了一种新的卓越的建筑风格。

A close and measured analysis of his work shows an array of characteristics that are never absent: minuteness of detail, the use of a range of materials, and a sure visual understanding of the whole composition.

Garnier transformed and revitalized the beaux art tradition of the nineteenth century. He created an innovative and brilliant architecture without losing sight of the academic origins and requisites, and this is all visible in his impeccable technique.

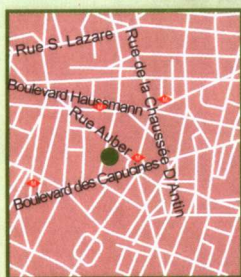




• ACADEMIE NATIONALE DE MUSIQUE •



# 加尼叶的巴 黎歌剧院 Garnier's Paris Opera



**位置:** 法国 巴黎 斯克瑞博  
**建造时间:** 1861~1875 年

**Location:** Rue Scribe, Paris, France  
**Date of construction:** 1861~1875

1860年，查尔斯·加尼叶参加了巴黎歌剧院的设计竞标。他凭借“拿破仑 III”这一方案击败当时人们普遍认同的设计师维奥莱-勒迪克的设计，获得评委的青睐。此工程耗时 14 年，成为他的巅峰之作，更使之声名远播。这座建筑由各个不同功能的区域组成。整个剧院分为两个区域。一部分为大厅、楼梯和观众席；另一部分为舞台和办公区域。整个建筑呈现多边形，没有凹凸。巨大的穹顶原为废弃的燃气通道。外部装饰出自很多艺术家之手，运用了大量的雕刻作品。整个建筑和这些雕刻融为一体。整个建筑线条流畅，样式别致，色彩华丽，给人以强烈的视觉震撼。

In 1860, Charles Garnier entered his bid in the competition for the construction of the Paris Opera House. Although the preferred architect just then was Viollet-le-Duc, Garnier convinced the judges with his project, which he called “Napoleon III style”. The building took fourteen years and represents his peak work, to the point of bearing his name. The modular subdivisions the building presents organize the space by its respective uses. The total area is divided into two zones: in one of these is the vestibule, the stairway, and the auditorium; in the other, the stage and the administrative offices. The architect makes the polygonal shape of the building's emplacement consequence of the design and not the reverse. The building is crowned by a large dome whose original purpose—the extraction of gases—went out of fashion with the advent of electricity. The decoration of the façades is the work of different artists, and dressed with a wide array of sculptural forms. But the monument seems to have devoured the sculpted pieces that make it up. An artistic synthesis is the result, making for movement, forms, and color to create a great architectural spectacle.







