

Le Corbusier

勒·柯布西耶

林崇华 梁爽译



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勒·柯布西耶是20世纪最著名的建筑大师、城市规划师和作家，是现代建筑运动的激进分子和主将。他丰富多变的建筑作品和充满激情的建筑哲学深刻地影响了20世纪的城市面貌和当代人的生活方式，是后辈建筑师取之不尽的灵感源泉。本书介绍的勒·柯布西耶的作品有拉罗什别墅、萨伏伊别墅、救世军大楼、马赛公寓、朗香教堂、撒丹别墅等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。

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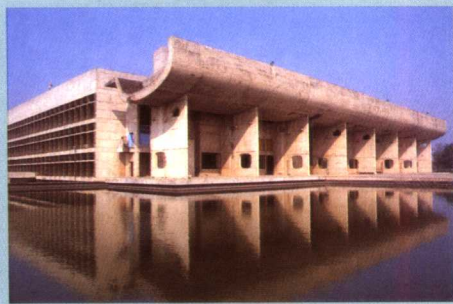
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勒·柯布西耶：生活的创造者（机器时代） A machine for living

勒·柯布西耶（1887 ~ 1965）原名查尔斯·爱德华·珍妮特。1920年他继承了古老的家族姓氏遂改名为勒·柯布西耶。其父从事钟表制造业并希望他继承家业。勒·柯布西耶年少时在故乡的钟表技术学校学习，读书期间他的一位老师查尔斯·拉波拉特尼（1874 ~ 1946）鼓励他放弃家业学习建筑。勒·柯布西耶在他的家乡完成了几处房屋设计之后开始了他对欧洲当时著名设计工作室的参观与学习之旅。1908年，他拜访了维也纳的约瑟夫·霍夫曼（Josef Hoffmann, 1870 ~ 1956）工作室。1909年，又在里昂拜见了托尼·加尼尔（Tony Garnier, 1869 ~ 1948）。之后他开始在巴黎贝瑞兄弟工

Charles Édouard Jeanneret (1887~1965), who called himself Le Corbusier from 1920 onwards in honor of an old family surname, was the son of a clock engraver. He studied in the School of Arts and Crafts in La Chaux-de-Fonds, Switzerland, where one of his teachers, Charles L'Eplattenier (1874~1946), encouraged him to take up architecture instead of continuing with the family business, as his father had hoped he would do. After building several houses in his home town, La Chaux-de-Fonds, Le Corbusier set out on a tour of the most prestigious architecture studios in Europe: in 1908 he visited Josef Hoffmann (1870~1956) in Vienna; in 1909 he met Tony



作室 (studio of the Perret brothers) 中做兼职。不久后，他在柏林彼得·贝伦斯 (Peter Behrens 1868 ~ 1940) 工作室就职了 5 个月，此间他结识了沃尔特·格罗佩斯 (Walter Gropius) 和路德维西·密斯·凡·德·罗 (Ludwig Mies van der Rohe)。1917 年他定居巴黎。此时他又接触到先锋派运动 (avant-garde movements)，其广博的知识由此得到更进一步的完善。在巴黎，他与画家奥占方 (Amédée Ozenfant, 1886~1966) 一起起草了立体派之后的“纯粹主义宣言” (Purist manifesto, After Cubism, 1919)，和诗人保罗·德尔梅 (Paul Dermée) 合作编辑了《新精神》杂志 (L'Esprit Nouveau)。

Garnier (1869~1948) in Lyons and then went on to work part-time in the studio of the Perret brothers in Paris. Shortly afterwards, in 1910, he spent five months in the Berlin studio of Peter Behrens (1868~1940), where he met Walter Gropius and Ludwig Mies van der Rohe. This extensive training was complemented by decisive contacts with the avant-garde movements when he settled in Paris in 1917. There, he drew up the Purist manifesto ("After Cubism", 1919), along with the painter Amédée Ozenfant (1886~1966), and edited the magazine "L'Esprit Nouveau", in collaboration with the poet Paul Dermée.



柯布西耶认为，现代建筑不仅仅意味着水泥和铁等新兴材料的运用，同时应展现空间新概念和生活新理念。他意识到建筑元素应有其自身遵循的逻辑。这些可能性还没有被完全开拓出来，例如从梁到门、窗的连续性。带着这种理念，柯布西耶与其他同时代的设计师于1928年发起了国际现代建筑会议（CIAM），旨在为大家提供一个讨论的平台，解决当时出现的建筑方面的问题。会上，勒·柯布西耶提出了建筑设计方面的五个理论。萨伏伊别墅可谓这“五要素”最为恰当的范例。

这五个理论分别是：

- 底层架空——房屋主要的使用部分放在二层以上，底层全部或部分架空，留出独立的支柱；

Le Corbusier considered that the modernization of architecture involved not only the use of new materials like cement and iron—a path already explored by Garnier and the Perret brothers, among others—but also a new conception of space and lifestyles. He also realized that these elements follow their own logic in construction and that their possibilities had not been fully exploited—for example, in the serialization of all building components, from beams to doors and windows. With these concerns in mind, in 1928 Le Corbusier and other architects of his generation created the International Congress of Modern Architecture (CIAM), which assembled on a regular basis to debate, and try to solve, the architectural problems of the day. It was also in these years that Le Corbusier formulated the famous five points of his architectural theory, illustrated primarily by the Villa Savoye.

- Construction on pilotis (piles) as a structural system, to absorb the strain of the entire building and make it possible to freely distribute the walls.



- 屋顶花园；
- 自由平面；
- 自由立面；
- 带形长窗。

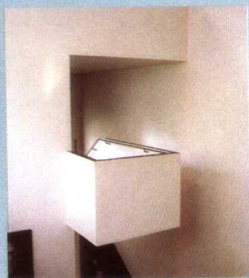
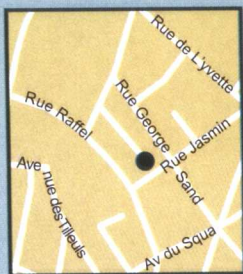
这些设计理念具有很大的发展空间，勒·柯布西耶在第二次世界大战前的作品大都受到这些设计思路的影响。1950 ~ 1955 年，柯布西耶发表了他的新书《模数理论》(Modulor) 中的两个章节。这个理论给柯布西耶和其他设计师都带来很大影响。这一理论后来得到了更广泛的发展，促使柯布西耶致力于设计、建筑简单舒适的居住环境。

- The incorporation of garden terraces on the roof.
- The use of open-plan floor space.
- The creation of continuous windows, to take the fullest possible advantage of sunlight.
- The free design of façades, without any reference to pre-established schemes.

These postulates, which were conceived as proposals for research rather than as a canon to be strictly followed, exerted a great influence on all of Le Corbusier's output, particularly his work before World War II. Between 1950 and 1955 Le Corbusier published two parts of the book "Modulor", which proposes a system of proportions designed as a tool for measuring and building anything from houses to small objects on a human scale. This approach had a profound effect not only on Le Corbusier's own work but also on that of other architects, and it grew out of his previous concerns, such as his interest in mass production and the design of a simple but comfortable living environment.



拉罗什别墅 Villa La Roche



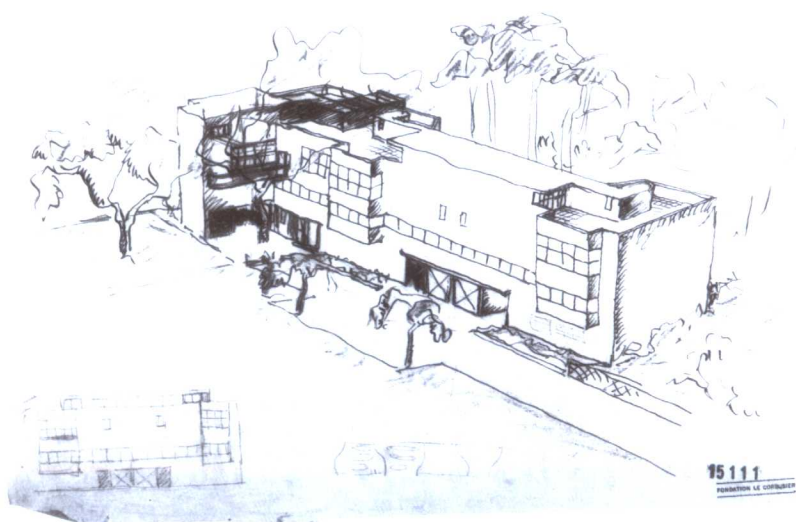
位 置：法国 巴黎
建造时间：1923 ~ 1925 年

Location: 10 Square du Docteur-Blanche,
Paris, France

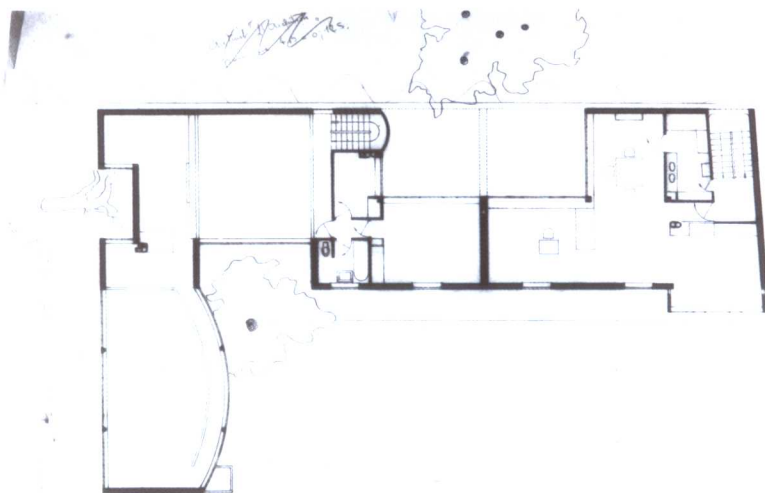
Date of construction: 1923~1925

这两座房子是为雷欧·拉罗什 (Raoul La Roche) 一家和阿尔伯特·让奈瑞 (Albert Jeanneret) 而建造的。别墅位于一块与众不同且朝北倾斜为死角的位置上。因此，建筑的高度和景观设计都受到了一定程度的限制。拉罗什是法国里昂信贷银行主席，同时也是著名的现代艺术品收藏家。此处建筑要求既具现代先锋派风格，同时也要豪华、舒适，以符合他们的身份。建筑位于整块地的后部，由两个建筑单体连接成直角。位于死角处的小楼设计成椭圆形艺术馆，用来陈列主人的收藏品。另一个矩形建筑为两个家庭的住所，由两个样式完全相同的小楼相连而成，使两家房子和当地地形完美地结合起来。这幢住宅最显著的特点是三层高的门廊，极具特色的陈列室弯曲斜坡。柯布西耶基金会现设于此，他的很多设计样本保留在这里。

The two houses built for the families of Raoul La Roche and Albert Jeanneret (the architect's brother) were put up on an unusual north-facing plot of land, partially bounded by a cul-de-sac, which determined the height and vistas. Raoul La Roche was both the chairman of the Crédit Commercial de France and a major collector of modern art, and he wanted a house that combined avant-garde architecture with the luxury and comfort appropriate to his social status. The complex, made up of two units set at a right angle, occupies the rear of the plot. The smaller, round unit contains a gallery to display its owner's collection and closes the cul-de-sac. The other unit is rectangular and holds the two homes, unified by the identical layout of the openings. Apart from the intelligent adaptation of the two homes to the difficult terrain, the most striking features are the large triple-height entrance hall and the characteristic curved ramp of the gallery. It now houses the Le Corbusier Foundation, and many of the architect's original designs are stored here.







J. Moschetti

12.12.1935

总平面图
Plan



