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Sarabhai House, Ahmedabad, India. 1955

Shodhan House, Ahmedabad, India. 1956

Edited and Photographed by Yukio Futagawa

Text by Balkrishna V. Doshi

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紹丹別墅 / 印度，阿密達拜 / 1956年

建築師 / 勒·柯比意

攝影 / 二川幸夫

本文 / 巴克里希納·弗·陶希

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一個建築家的綻現 —— 撰 / 巴克里希納·弗·陶希

The Unfolding of an Architect, by Balkrishna V. Doshi

就某種意義而言，有創造力的人，並無歷史、時間或空間的障礙。他們能夠感知並且以無比的熱情與新意來反應內在的情境。他們的秩序意識，非僅繫於其專業領域；往往是經由他們獨特才份的媒介而披露的一種宇宙秩序感。

可能發生的情況大概是：他們對一個問題持有見地，並且以某種方法發展一套系統來解決它。這個系統含有一種經常被論述，但卻往往是無法解明的情節與經驗秩序。筆者稱之為“直覺或天份”。

設若是一個天才，其所賴以解決問題的秩序，係依從無例可循或未知的途徑，因而具有更重大的意義。此乃因天才人物內在精神之自由奔放所致。

在勒·柯比意身上，上述說法似乎都能應驗。他的作品從這個世紀以來，已歷經演變，而每次改變都表現出對此實質環境世界——形狀與形態——特別是對都市計劃及其構成要素之一——建築物——的新概念。

自從他早年宣稱那時常被錯用的宣言“住宅乃居住的機器”之後，55年間，柯比意致力於發展其適應斯時、斯地及未來的

Creative persons, in a sense, have no barriers of history, time or space. They re-act to the mood and respond to it with the utmost intensity and freshness. Their sense of order is not only related to the field of their expertise but it is usually the sense of the cosmic order expressed through a medium which is their specialization.

What perhaps happens is something like this: they take view of a problem and develop somehow a system to solve it. The system has an order of situations and experience, quite often spoken of or written about, but many a time unexplainable. I call it “intuition or talent”.

In case of a genius the order takes even greater significance because of its unconventional or yet undiscovered paths. These are based again on the total freedom of the spirit which lives in them.

In Le Corbusier's case, all this appears to hold good. His work, since the turn of the century, changed many times and every time it expressed a new concept of looking at the world of physical environment—shapes and forms—particularly in city-planning and in one of its components—buildings.

From his earlier and often misquoted statement “A House is a machine to live in” he over a period of 55 years, evolved his city-planning and architectural theories to suit the needs of place, the time and its own future. He was, as he often used to say lately, “searching for

都市計劃與建築理論。就如他後來常說的，他是在「追求一種和自然的契合。」

從1928年的迦太基別墅和1929～30年間波瓦西的薩伏瓦別墅到完成於1951～55年間的紹丹別墅和撒拉海別墅。雖然他們都只是個別而特定的建築物，可是在其間柯比意都演示了他所一貫關切的主題。

很明顯的，他這種態度上的演變，以及這種演變對建築設計、都會複合體規劃或都市計劃的影響，除非我們詳細地去研究它；否則將難以領會。表面上看來，這些演變似乎是源生自創造一些新奇或震撼性事物的企圖；然而事實並非如此。他所真正尋求的，乃是恒久存在且能觸發性靈的建築真理。為了尋求這種特質，他必須經常和自己奮鬥，並探索新途徑。1954年在馬丁岬（柯比意的渡假別墅所在，位於法國南部）他對當時香地葛的主任工程師法瑪先生與我解釋說：「真理並非靜止，它流動、變幻一如河中漣漪。既不繫形於河堤、也不攀附邊岸。在我的建築裡，我尋找的就是這種動態真理的本質。」

「每當我到了一個地方，和業主們討論他們的需求，我總設

a pact with nature”.

From the Villa at Carthage designed in 1928 and the Villa Savoy at Poissy built in 1929-30 to the Villa Shodhan and Villa Sarabhai built between 1951-1955, he demonstrated the above concern, even though they were individual and particular buildings.

Apparently this change in his attitude, and its influence in the design of buildings, urban complexes or city plans are difficult to grasp unless one studied them in detail. Superficially these changes may seem to be born out of the desire to create something new and shocking, but in fact it is not so. What he was really searching was the truth of architecture which is ever present and touches the soul. To search this quality, he had to constantly struggle with himself, and find new paths. In 1954 at Cap Martin he explained to Mr. Varma, the then Chief Engineer at Chandigarh and to me “Truth is not static, it flows like a ripple in the river, which does not attach to any bank, or take any side. In my architecture, I search for this quality of dynamic truth.”

“When I visit a place, discuss with a client his/her needs, I attempt to understand the problem as presented. In each case, I try to discover its uniqueness and express it as an event which is the soul of art.”

Working in his study, strangely enough, he never theorized or discussed the quality of space, volume, form

法去了解業主所提出來的問題。在每一個案子裡，我試著去發掘它們的獨特性，並且當做藝術精髓般地表現它。」

在他的研究過程中，非常奇怪，他從來不將空間、量體或造形的性質理論化或加以討論。我猜想他認為這些性質很自然的就屬於建築，建築裡怎麼可能會沒有這些性質呢？！由於這種態度，他可以毫無束縛地去發現空間、量體和造形的各種獨特的形態。於今觀之，它們正是建築歷史的塑造者。這種態度的自由精神一直滲透到每一個建築要素並且賦予它們各自表現的生命與節奏。他所企圖的乃是經由適切的編譜，達成多重要素的和諧。這種追求新旋律的企圖，使柯比意無時無刻都有新的機會。他能不斷地再探索建築物每一部份的價值，並賦予它一種更深刻的意義。薩伏瓦別墅裡的水平長帶窗，或後期如音樂旋律般起伏的窗戶、或色彩的運用、或各種表面材質的嘗試，僅是其中少數的幾個例子。在紹丹別墅裡，人們定能察覺到各種建築要素表達自我的那種自由奔放的特性。

這種創新的態度在實際的工作中很難倣效，除非能有柯比意那種整合與創造整體震撼效果的能力。正如布魯諾·塞威所說：

etc. He, I suppose, thought that these qualities naturally belong to architecture and how can they be not there! As a consequence of this attitude he was without any constraints and thus was able to discover particular types of spaces, volumes, forms, etc. These have, now made architectural history. The freedom of this attitude percolated right down to each element and gave it its own life and rhythm of behaviour. What he attempted to achieve was the harmony of various elements through appropriate orchestration. This desire to discover new melody gave Le Corbusier a new chance with every passing moment. He was able to re-question the value of each part of the building and give it a more profound meaning. The strip window at Villa Savoy, or the undulating musical window in his later years, or the use of colour, or texture in various ways are but a few examples. In the Villa Shodhan one could perceive the freedom with which each element expresses itself.

This attitude of fresh approach is difficult to follow in practice unless one had Le Corbusier's capacity to intergrate and create a total impact. As Bruno Zevi says – "For a total impact it is unessential to expect, in fact dangerous to expect, the same high aesthetic quality in all parts of the building. Rather to increase the impact of space, volumetric, and plastic value can be sacrificed or deprived of independence." In Villa Shodhan the

「對一種全盤的震撼性而言，期盼建築物的每一部份都具有相同的高度美感特質是不必要的，事實上也是危險的。我們寧可提高空間、量體的衝擊力，而犧牲其可塑的價值或剝奪其獨立自主性。」因此，紹丹別墅的外形，許多地方如果分開來看，便沒有什麼趣味，它們並非意在獲得一致的（視覺）強度；求取整體的震撼效果才是設計觀念的精髓。

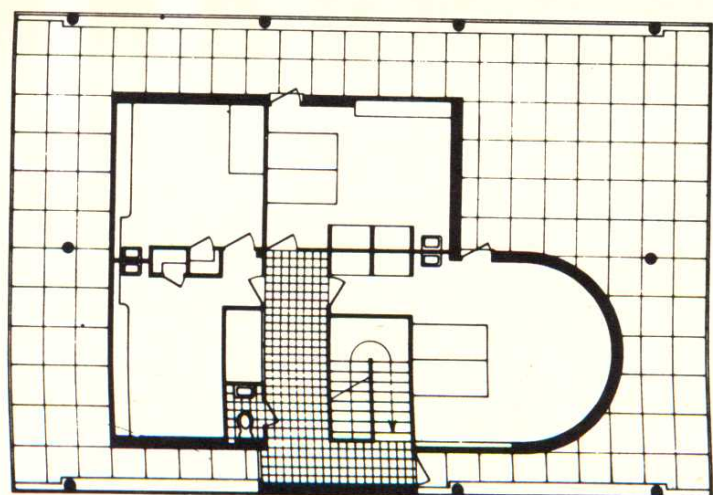
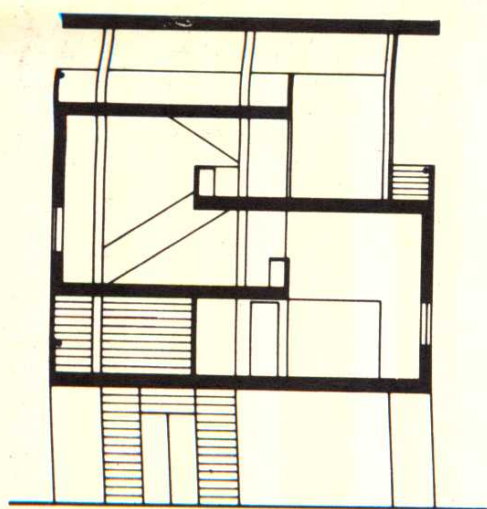
像許多富有創造力的藝術家或建築師一樣，柯比意回顧他那些具有永恒意義的早期設計概念。他的紹丹別墅就是薩伏瓦別墅和迦太基別墅更入時、深刻的發展。同樣的，撒拉海莊園也是許多他早期使用平行承重牆和磚拱計劃案的實現。這種對自己所熱衷的概念持續不斷地予以充實的欲求，或許是源自柯比意對繪畫的涉獵。「別人都只知道我是個建築師，沒有人認定我是個畫家。而我却是透過繪畫來獲得建築的靈感。我想，作為一個建築師，如果我的作品能帶來任何意義的話，這一切必須歸功於我建築工作的幕後功臣——繪畫。既不是開始，也不是結束；繪畫、雕刻、建築以及都市計劃實乃互為表裡之事物。」

GA第32期之所以選擇紹丹別墅和撒拉海莊園，乃為了一窺

facades, if seen seperately are uninteresting in many parts; but, they were not attended to with the same intensity, in order to achieve a total impact which is the soul of the concept.

Le Corbusier, like many creative artists/architects reviewed his earlier concepts which had lasting significance. His Villa Shodhan is an updated and profounder version of his Villa Savoy and Villa at Carthage. Similarly the Sarabhai house is an updated version of his many earlier schemes of parallel load bearing walls and brick vaults. This desire to continuously enrich the concept one liked most, perhaps stems from his involvement with painting. "I am known only as an architect. No one wants to recognize me as a painter. And yet it is by the channel of my paintings that I came to architecture. I think that if any significance is accorded to my work as an architect, it is to that secret labour that its deep value must be attributed. Neither beginning nor end, painting, sculpture, architecture and city planning going hand in hand."

The selection of the Villa Shodhan and the Villa Sarabhai for presentation in this volume of GA 32 is just to give a glimpse of Le Corbusier's ever renewing philosophy of architecture. As he said "Each problem has within it, its own solution, only one must search for it." In these two Villas, one can experience the total diversity



Villa at Carthage, Tunisia, 1928

柯比意這種永遠求新求變的建築哲學。就如他所說：「在每一個問題裡面均孕含有它本身的解答。只是我們必須追尋才能得到。」在這兩棟住宅中，我們可以經驗到兩種截然不同的表現。這和聆賞印度音樂的經驗非常類似。一種“Raga”（註），一種“心境”，任何藝術家都可以唱它；每個人各以自我獨特的方式來表現它，而仍能保有它原來的味道。在此，大師柯比意以兩種不同的方式來詮釋同一個問題——“別墅”。

人們或許因此要問，在同一個城市，同一段時期內，柯比意因何能以迥然不同的手法去解決類似的問題？激發柯比意如此富有創意的表現的，又究竟是什麼？

果不其然，答案就存在於柯比意從空間的、機能的、心理的與精神的意義去了解問題的企圖以及他一貫的主張之中。他針對每一個業主，每一個問題，提出一種獨特的解決方案，例如：紹丹別墅是為將結婚的單身漢胡塞辛先生設計的，它必須表現出所有人的生活風格。（在這幢建築尚未動工之前，紹丹先生便將這個計劃從胡塞辛先生手中買過來）。胡塞辛先生十分好客，這幢住宅因此必須能表現出其社會、經濟地位。而另一方面，撒拉海

of expressions. It is very close to an experience of listening to Indian music. A “Raga” a “mood” can be sung by any artist and each master presents it in his unique way, still retaining the mood. But here, it is one master building two versions of the same problem “a Villa”.

One may therefore ask how did Le Corbusier arrive at these diverse expressions for a similar problem in the same city and within the same span of time. What did motivate Le Corbusier to such inspired expression?

Again the answer lies in his desire to understand the problem spatially, functionally, psychologically and spiritually significant and coherent terms. He presented to each client a particular solution to each problem. For example, the Villa Shodhan, designed for Mr. Hutheesing, a bachelor about to marry, had to express the life-style of the owner. (Before construction started Mr. Shodhan bought the plans from Mr. Hutheesing.) Mr. Hutheesing enjoyed entertaining friends and had to express his social and economic position. On the other hand Mrs. Sarabhai, a widow, with two unmarried, but college-going sons, needed according to Le Corbusier, a relaxed house, quite close to the ground, surrounded by trees, a house which can induce peace. Here the attempt, naturally, was to suppress all normally attempted expressions of architecture, and design a house with a suppressed profile so that its role of a ‘home’ is played quietly within the walls rather

夫人是一位寡婦，她和兩個未婚而大專在學中的兒子住在一起。根據柯比意的說法，他們想要的是一幢使人心神鬆弛的房子；儘量接近地面，四周樹木圍繞，是一座可以散發出平和氣氛的莊園。不用說，這種企圖正是要抑制建築的一般表現，而將房屋設計成一種抑制的形貌。如此，它做為一個“家”的角色乃是在牆內沈靜地表現出來，而不是顯露在它的外觀。相反地，紹丹別墅却必須從老遠就予人深刻印象，並且表現出其中每日生活中的歡樂氣息。

採用平行承重牆磚砌拱頂屋面，外表不顯示任何結構表現，這是柯比意為撒拉海夫人提出的解決方案。而為胡塞辛先生提出的解決方式則是採用混凝土框架式結構，其間安置了各種不同量體的混凝土匣。為了使住宅的機能很適切的配合當地的狀況，他不僅考慮當地氣候上之需要，同時也研究了反映當地居民生活風格的印度型生活方式。

他在設計這些建築物時曾說：「建築師必須適應對立的需求。舒適就是要涼爽，它是一股氣流，是陰影；但太陽在合宜的季節、適當的時間，還是必須能照得進來。這裡到處是蚊子，窗子

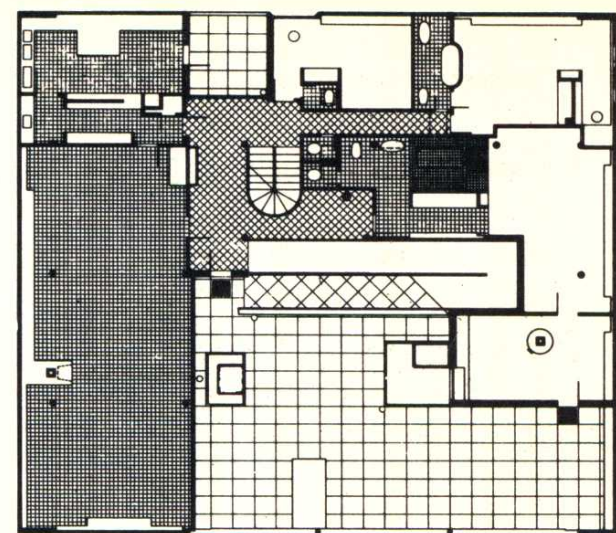
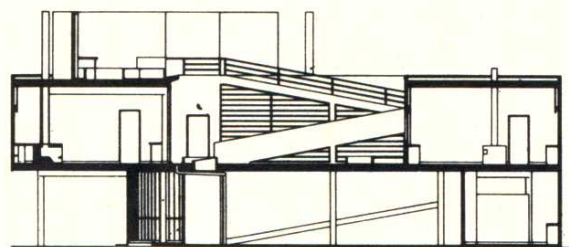
than from outside. What became later, the Villa Shodhan, on the other hand, had to be impressive even from a distance, and express the gaiety of life that went in throughout the day.

The parallel load-bearing wall-structure with catalonian brick vault roof without any structural expression from outside was Le Corbusier's solution for Mrs. Sarabhai. The concrete frame structure with various volumes, also in concrete, placed within was the solution for Mr. Hutheesing. To make them function well in the local conditions he not only considered the climatic needs of the place but also studied the Indian miniatures which illustrated the life-style of the people of this region.

As he said while designing these buildings “An architect must adapt to the antagonistic requirements. Comfort is coolness. It is the current of air, it is the shade, and yet the sun must penetrate at the proper time, in the favourable seasons. Mosquitos are everywhere and windows cannot be left open without special provisions being made.”

He further added “The conditions of the problem are constantly dictated by a constant merciless sun with the state of temperature, humidity and dryness varying from one month to another, —all contradictory factors. To play the role of a modern architect under these conditions is not easy.”

Villa Savoye, Poissy, 1928-31



必須打開；但不能不考慮到特殊的防蚊設備。」

他更進一步的解釋道：「這裡的問題是酷熱的陽光和一年四季不同的氣溫以及乾濕的狀況——這些全是互相矛盾的條件。要在這種情形下，扮演一個現代建築師的角色是不容易的。」

結果，在撒拉海莊園裡，他順著低矮的拱頂構造，在頂上覆植草皮並安置自動撒水系統。他所創設的這個策略，企圖儘可能達到最好的遮蔭和自然通風效果。而房子的座向和深邃的走廊則是根據經常性的風向來決定。

至於胡塞辛先生的別墅，他在一個大傘下建立了一系列不同尺度、不同高度的遮蔭平台，藉以引入戶外的微風。紹丹別墅的平面，雖然是脫胎於迦太基別墅的早期研究，但由於需求的改變而轉換成適合印度的形式。從圖面上來比較這些建築物的平面和剖面，便可以解釋他在設計上的演進。（參考薩伏瓦別墅、迦太基別墅的平面、剖面以及紹丹別墅的早期草圖和最後定案之平面。）

基本觀念既立，且由於他的信念——“平面本身孕含有一種它所決定的基本韻律”，建築各部空間與高度的設計發展，均在

As a result, for Villa Sarabhai, he followed the construction of low vaults, covered with grass and watered by an automatic system. The plan that he devised attempts to realize the best possible conditions of shade and natural ventilation. The orientation of the house and the deep verandahs are dictated by prevailing breezes.

For the Villa Hutheesing, he created series of shaded terraces of various sizes and at various levels under one large umbrella to invite the outside breeze. The plan of Villa Shodhan, though based on the earlier studies of Villa at Carthage, became Indian with required changes. A comparison of the plans and sections of this building with the pictorial miniatures explains his innovation. (Ref. plans and sections of Villa Savoy, Villa at Carthage and earlier sketches and final plans of Villa Shodhan.)

With these basic concepts established, and with his belief that “the plan bears within itself a determined primary rhythm”, the work develops in area and in height in accordance with his prescriptions, with consequences of the same law ranging from the simplest to the most complex. “The unity of the law is the law of the good plan: A simple law, infinitely modulable; rhythm is a state of equilibrium, preceeding from simple to complex symmetries or studied compensations.” He thus developed the final concepts of these Villas.

However, the richness of its spatial qualities did not

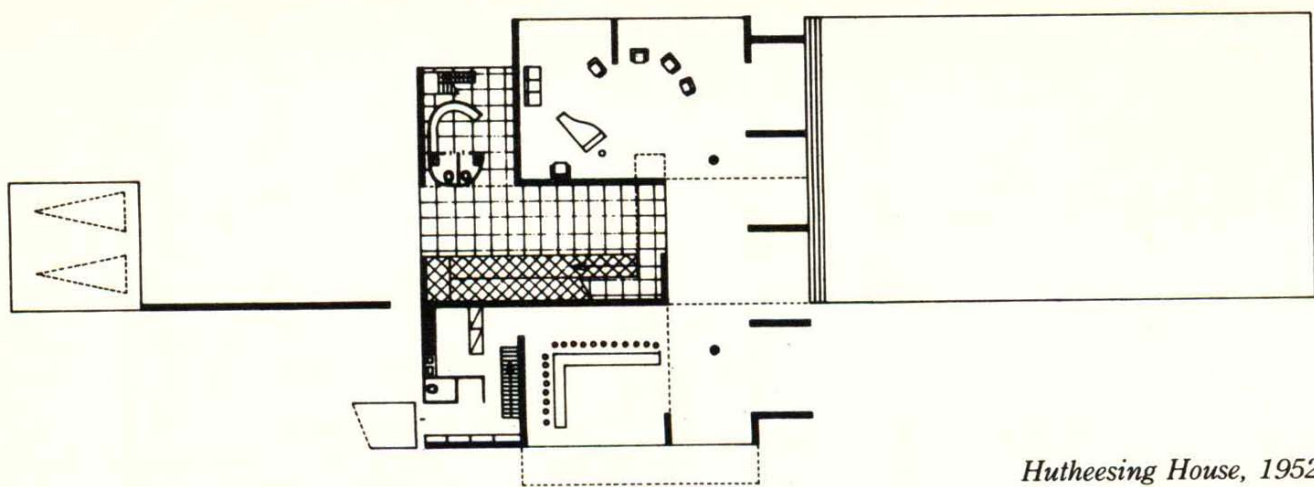
他的掌握之下，均是他駕簡馭繁的同一法則的產物。「法則的統一是一個好平面的法則：模距分割的無限性是一種單純的法則；而韻律，則是更高於不論從簡單到複雜的調和或細心補償的一種均衡狀態。」柯比意即是據此發展出這些住宅的最終概念。

然而，豐富的空間品質絕非朝夕之功，柯比意經年累月地研究、發掘每一要素的新意義。如此，這些要素才能在時空中確立其位置。讓我舉個例子：在設計胡塞辛／紹丹別墅的時候，發現類似薩伏瓦別墅裡的圓柱有諸多束縛。圓柱在本質上是獨立而避免任何接觸的，甚至玻璃也都須避開其圓形表面。又如牆，例如撒拉海莊園中的牆如果它承載重量，它就不可能自由。欲造就獨特的空間，則自由是必須的；可是它們却又必須互相連結以顯示其一致性。於是從一根圓柱演變成方柱使它能和牆相連接、形成室內、外空間，而表現出空間和結構多重機能的需求。在撒拉海莊園，承重牆上有一根深梁架在牆和拱頂之間，如此使得牆壁幾乎自由，可以在任何想要的地方開洞。

柯比意相信，任何基於問題本身而提出來的好主意，必定可以產生許多好的解決方式。這種堅定的信念，使他在這兩幢住宅

come the first day. Over the years, studies were made to discover a new meaning in each element, so that the element can assert its position in space and time. To illustrate, let me give an example; while working on the Hutheesing/Shodhan house, it was discovered that the round column as in Villa Savoy had many constraints. By its nature it wanted to be independent of any other contact, even the glass had to be away from the rounded surface. A wall, like in the Sarabhai house, cannot be made free, if it is to carry loads. If the spaces have to become unique, freedom is essential, but, they must also be tied together to indicate their oneness. Thus from a round column a rectangular column was evolved so that it could attach itself to a wall and allow the spaces to be formed either inwards or outwards, expressing the multi-functional need of space and structure. The loadbearing walls at the Villa Sarabhai with a deep beam between the vault and the wall, made the walls almost free; so that desired apertures could be made wherever required.

Le Corbusier believed that any good idea based on its own problem must generate many good solutions. This conviction gave him opportunities to create the spaces, volumes and forms in a totally different way, in both these Villas. In the Villa Sarabhai, the spaces, though move horizontally, are poised. For example, the spaces formed by low brick vaults resting on the brick walls



Hutheesing House, 1952

中，有許多機會從一個全然不同的角度去創造空間、量體和造形。在撒拉海莊園裡，空間雖然水平移動，却能保持均衡。例如：由架在磚牆上的低矮磚拱所形成的空間，是經過計算的開口，然而由於牆上一根又大又深的梁，牆壁看起來幾乎是自由的，就好像將要滑動一般。這個開口因此表現出一種和由拱與牆所形成的單向運動相反的側向、垂直的運動感。雖然只是一個簡單的平面、但當我們穿這棟房子的時候，卻可以感受到不同方向運動的特質。當所有的房門一打開，空間馬上表達出單一方向性，走廊和戶外空間變成了室內的一部份。另一方面，當房門關起來時，空間的方向性又改變了。這種尺度低矮的空間，其方向感、空間的變化，和紹丹別墅比起來是大異其趣的。此外，這種室內的經驗，從外表是沒有任何跡象的，這主要是由於垂直混凝土牆所形成的拱頂之壓迫感所造成的。這種室內、外的雙重體驗是由於柯比意相信，每一種場合，都必須能微妙地表達出它深層的意義而來的。

相反的，由於頻繁活動的需要，紹丹別墅則強迫人們多方向的去移動，不斷地改變位置去瀏覽多方向的量體，並使人體驗新

are made by calculated apertures, yet by providing a large and deep beam on the walls, the walls which carry the load seem to be flexible almost, as if about to slide. The openings thus express a sense of lateral and perpendicular movement in opposition to the one directional sense created by vaults and walls. This quality of varied directional movement, through a simple plan, can be felt as soon as one moves through the house. Again the house expresses its single direction, as soon as the doors are opened, and the verandahs and the outside spaces become part of the interior. On the other hand when the doors are closed, the direction of space again changes. This sense of directional and spatial change, with low volumes, is a different experience compared to that of the Villa Shodhan. In addition, this internal experience does not have the slightest indication from the outside, due to suppression of vaults by vertical concrete walls. This dual experience from within and without comes from the belief that each occasion must express subtly its deeper significance.

By contrast, the Villa Shodhan, with its demands for exuberant actions, forces one to move in multi-directions and directs one to change positions, look around the multi-directional volume and make one realize the new element: the polychromed ceiling expressing subtly the spaces above.

的要素——多色彩飾天花板所巧妙展現的上部空間。

為了增強這兩個住宅的相異性，像開口部及外表等要素均在其領域中各自扮演了不同的角色。

紹丹別墅由於結構元素和非結構元素的組合，很巧妙地暗示了外部主要面和次要面的不同。而壁體雖然是混凝土牆，却因其並列的安置方式，讓人覺得柱子是用來承重的，而牆却是非承重元素。與之類似的是撒拉海莊園承重磚牆上開口部的處理方式，也暗示了把牆視為一可移動牆版的企圖，並強化了水平空間。我們可以想像到，大師如何在這兩幢住宅中，藉著這許多變數的組合，以全然不同的方式，成功地捕捉了光線。

巨幅畫面和精心擘劃的表面色澤組合，更使得空間體驗令人難忘。

從這些體驗中，我們開始了解柯比意堅信的所謂每一個要素均可以有無限的表達。任何人如欲領會其中奧妙，則勢必嘗試在維持主要目標的情況下，從同一要素創造出變異的形式，於不同的時間表達出不同的價值。各立面獨立設計的多變及其整合性的震撼力，形成柯比意粗獷與近乎紀念性手法併行的表現方式，而

To enhance these divergent qualities of both these houses other elements such as openings and surfaces have also played different roles in each of them.

The Villa Shodhan, with its combination of structural and non-structural elements, has created surfaces which subtly suggest their main and subsidiary role. The panel walls though in concrete are placed in juxtaposition to establish the function of the column as a supporting element and walls as non-supporting elements. Similarly the openings in the load-bearing brick-walls in the Villa Sarabhai are placed in a manner to suggest the desire to make the walls appear as sliding panels, enhancing the quality of horizontal space. With the combination of so many variables, one can imagine the master's successful handling of light within the Villas in two totally different ways.

Use of large photomurals and selected coloured surfaces make the experience even more memorable.

From such experiences, one begins to understand Le Corbusier's belief that there are infinite things that each element is capable of saying. And if one desires to sustain interest, it is necessary to create variations out of the same element expressing different values at different times retaining its main objective. This subtle mode of expression, with the bold and almost monumental expression juxtaposed through variety in the facades designed

這種微妙的造形表達，正是對他早期建築標準立面的最大挑戰。其早期作品中的形式概念，僅係基於理論，而現在新的理解乃是：爲了整體的感動力，甚至必須抑制每一部份的品質，而將焦點放在表現主要元素的精髓。這就正是柯比意在這些成熟的設計案中所點明的意念。

如果仔細研究紹丹別墅的四個立面，顯然它們的比例、韻律、均衡感，以及虛實對比是難以令人接受的。但把它們組合起來却很有利於造形之表達，它似乎等著涼風吹過遮陽板和陰影覆蓋的陽台。

雖然我們可以在薩伏瓦別墅或許多柯比意早期的作品中得到類似的體驗，但1950年以後所建造的這些房子，體驗上的差異也委實令人驚歎。這些建築物所給予我們的啓示是：從大自然的變化以及領悟它所得到的感動力，遠勝於僅由抽象理論而生之表面的精確與優雅。這兩個住宅表達出它們不僅僅是隨著季節而變，由於它們乃對應陽光和陰影而設計，每天都自有其變化。建築物上所形塑的陰影變幻更造成一種浮雕般的感覺。

現在人們開始了解比例以及光線、空間形態變換的價值。這

independently and yet with an altogether integrated impact, is the greatest challenge that he posed to his uniform facades in his earlier buildings. The notion of form in building in his earlier works was based only on theory. This new understanding that for total impact it is necessary to even suppress high quality in every part and rather express the spirit with focus on the main element is what he demonstrated in these mature designs.

If carefully studied it is apparent in the four facades of the Villa Shodhan that each facade is not acceptable in its proportions, rhythms, equilibrium or contrasts between solids and voids, and yet they all hold together in favour of the form, which seems to be awaiting for the cool breeze to enter through the sun-breakers and the shaded terraces.

Though similar experiences can be had at Villa Savoy or many of Le Corbusier's earlier buildings, the difference of this experience in the buildings built after 1950 is astonishing. These buildings suggest the strength through variation and understanding of nature, rather than the superficial niceties born out of only abstract theory. The expressions of these two houses not only change, during season, but also during the day since they are made to respond to the sun and the shade. The shadows they cast are varied and give a sense of relief.

As a result one begins to understand the value of

種不斷豐富以及創新的表現，似乎並不屬於柯比意的早期作品，因爲它們大多是柯比意理論的表達，而非其對生命之態度的實踐。於此吾人得見柯比意——這位成熟建築家的理念；“生命如同一個完整的過程”。感性和知性間的對話，很自然地在這些建築上呈現出來。我們確能體會，柯比意著重的，乃是他所堅信的真實的建築以及建築對滋潤生活的重要性。

在最後一次拜訪紹丹別墅，赴機場臨行前，他對我說：「我——勒·柯比意，已經68歲，我覺得我現在是個建築家了，這些房子可以說真正是我的建築了。」

二川幸夫先生透過這些了不起的照片，讓我們有機會去感受這兩棟建築。但除非我們能親臨實地去研究它，否則無法獲得真切的體驗。不過，這本書也可說得上是最接近原物的替身了。

〔譯註〕Raga：一種印度音樂悅耳的曲式，具有以傳統方式表現的和諧形式、旋律和裝飾。

proportions, changing pattern of light and space. This continuously rich and ever present freshness does not seem to belong to Le Corbusier's earlier works, because they were mostly the expressions of his theory rather than his attitude to life. Here one begins to see Le Corbusier, the mature architect expressing "life as a complete process." The dialogue at emotional as well as intellectual level is easy to establish with these buildings. Here one does perceive the sense of priorities that he had in regard to what he believed to be true architecture, and how important architecture is to nourish life.

During his last visit to Villa Shodhan, before leaving for the airport he said to me "I am - Le Corbusier - at the age of 68! I feel that I am now an architect. These houses can be said to be my architecture."

Mr. Futagawa, through these magnificent photographs, is giving all of us the opportunity to experience the qualities of these two Villas, which cannot be experienced unless without studying them in situ. However, this volume is a substitute next only to the original.

Le Corbusier

Sarabhai House, Ahmedabad, India. 1955

Shodhan House, Ahmedabad, India. 1956







