

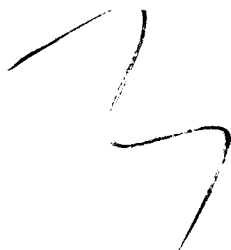
本书获美国建筑师协会优秀国际建筑图书奖



约瑟普·路易斯·塞特

JOSEP LLUIS SERT

西班牙建筑大师



约瑟普·路易斯·塞特

(西) 亚美·夫里瑟 著
付超 译

j o s e p l l.
sert

Jaume Freixa

本书由西班牙 GG 出版社授权辽宁科学技术出版社在中国出版简体中文版。版权登记号 6-2003-128

图书在版编目 (CIP) 数据

约瑟普·路易斯·塞特 / (西) 亚美·夫里瑟 (Freixa, J.) 著;
付超译. — 沈阳: 辽宁科学技术出版社, 2005. 9
ISBN 7-5381-4434-X

I. 约… II. ①亚… ②付… III. 建筑设计 - 作品集 - 西班牙 -
现代 IV. TU206

中国版本图书馆 CIP 数据核字 (2005) 第 052068 号

出版发行: 辽宁科学技术出版社

(地址: 沈阳市和平区十一纬路 25 号 邮编: 110003)

印刷者: 利丰雅高印刷 (深圳) 有限公司

经销者: 各地新华书店

幅面尺寸: 143mm × 210mm

印 张: 7.5

字 数: 30 千字

印 数: 1 ~ 4000

出版时间: 2005 年 9 月第 1 版

印刷时间: 2005 年 9 月第 1 次印刷

责任编辑: 陈慈良

封面设计: 耿志远

版式设计: 原 姝

责任校对: 周 文

定 价: 36.00 元

联系电话: 024-23284360

邮购热线: 024-23284502 23284357

E-mail: lkzsb@mail.lnpgc.com.cn

http://www.lnkj.com.cn

目录

- 8 致谢
- 9 1.成型时期 第一批计划方案
- 14 Costa Brava 夏季胜地的开发 (赫罗纳)
- 15 Sant Vicenscovede, 地中海西部岛屿 (巴利阿里群岛) 画家小型公寓房间计划方案
- 16 巴塞罗那 Muntaner 大街的复式公寓
- 20 和 Josep Torres-Clave 设计的巴塞罗那 Garraf 的度假屋
- 24 巴塞罗那的 G.A.T.E.P.A.C. 总部
- 26 巴塞罗那, Palausolitar 的小学
- 27 巴塞罗那, Bogatell 大街的综合学校
- 28 Galobart 住宅, 巴塞罗那
海边别墅
- 29 Gava 的合作协会总部, 巴塞罗那
- 30 罗卡角珠宝商店, 巴塞罗那——和 Antonio Bonet 设计
- 32 1935 年 为肺结核病人建造的中心诊所, 巴塞罗那——和 Josep Torres-Clave 及 J.-B. Subirana 设计
- 34 1934 年 巴塞罗那的城市娱乐中心 “Ciutat de repos i de Vacances” G.A.T.C.P.A.C. 的工程项目
- 38 Macià 计划 对巴塞罗那 G.A.T.C.P.A.C. 项目的总体规划的研究
- 42 Sant Andreu 中的《Casa-bloc》, 巴塞罗那和 Josep Torres-Clave 及 J.-B. Subirana 设计
- 46 为在巴黎召开的国际展出而建的西班牙展示厅——和 Luis Lacasa 合作
- 53 2. 1939-1953
- 58 Cidade dos Motores, 巴西
- 60 Chimbote 新城镇, 秘鲁
- 64 麦德林的总体规划, 哥伦比亚
- 66 热带环境提议方案
- 67 Pinos 岛上带有庭院的房屋住宅区的发展, 古巴带有挡空气板和挡墙立面的租用公寓建筑街区, Pomona, 委内瑞拉
- 68 波哥大的总体规划, 哥伦比亚
- 74 委内瑞拉新城镇工程项目
- 75 Puerto Ordaz 市中心教堂, 委内瑞拉——计划项目
- 76 哈瓦那试验计划, 古巴
- 80 Locust 河谷 Sert 房屋, Long Island, 纽约

Contents

- 8 Acknowledgements
- 9 1. Formative period. First projects
- 14 Summer resort development on the Costa Brava (Gerona)
- 15 Artists' studio-apartments in Sant Vicens cove, Menorca (Balearic Islands). Project
- 16 Duplex apartment building in Muntaner street, Barcelona
- 20 Weekend houses in Garraf, Barcelona – with Josep Torres-Clavé
- 24 Headquarters for G.A.T.C.P.A.C. in Barcelona
- 26 Elementary School in Palausolitar, Barcelona
- 27 School complex in Bogatell avenue, Barcelona
- 28 Galobart house, Barcelona
Beach houses
- 29 Headquarters for the Cooperative Union in Gava, Barcelona
- 30 Roca jeweller's shop, Barcelona – with Antonio Bonet
- 32 Central Dispensary for tuberculosis patients, Barcelona – with Josep Torres-Clavé and J.-B. Subirana
- 34 “Ciutat de Repòs i de Vacances”, recreational centre for the city of Barcelona. G.A.T.C.P.A.C. project
- 38 The Macià Plan. Study for a general plan for Barcelona. G.A.T.C.P.A.C.
- 42 “Casa bloc” in Sant Andreu, Barcelona – with Josep Torres-Clavé and J.-B. Subirana
- 46 Spanish Pavilion for the International Exposition in Paris – with Luis Lacasa
- 53 2. 1939-1953
- 58 Cidade dos Motores, Brazil
- 60 The new town of Chimbote, Peru
- 64 General plan for Medellín, Colombia
- 66 Proposals for the tropical environment
- 67 Houses with courtyard for a residential development on the island of Pinos, Cuba
Block of rental apartments with façades of blinds and shutters, Pomona, Venezuela
- 68 General plan for Bogotá, Colombia
- 74 New towns in Venezuela – projects
- 75 Church in the civic centre of Puerto Ordaz, Venezuela
- 76 Pilot plan for Havana, Cuba
- 80 Sert house in Locust Valley, Long Island, New York

- 82 剑桥的 Sert 房屋, 马萨诸塞
- 86 世界宗教研究中心, 哈佛大学, 剑桥, 马萨诸塞
- 88 巴格达美国使馆, 伊拉克
- 92 英格兰气电协会办公室, 剑桥, 马萨诸塞
- 94 斯特商业区, 马萨诸塞 工程项目
- 96 “南站”商业和运输中心, 波士顿 工程项目
- 98 Interama: 拉丁美洲文化中心, 迈阿密, 佛罗里达州工程项目
- 100 政府中心(行政中心)的小礼拜堂, 波士顿, 工程项目
- 102 Passeig de la Muralla 的房屋, Ibiza (巴利亚利群岛)
- 103 Punta Martinet 公寓 Ibiza (巴利亚利群岛)
- 104 Punta Martinet 房屋 Ibiza (巴利亚利群岛)
- 108 Cala d'en Serra, Ibiza (巴利亚利群岛) 工程项目
- 109 宝石海湾, Virgin Islands, 工程项目
- 110 Froul 岛, 马赛, 法国, 和 Delta Atelier d' 建筑师合作的工程项目
- 112 “Carmel de la Paix”修道院, Mazille, Saone-et-Loire, 法国——和 Dominique Escorsa 合作
- 114 巴塞罗那 Les Escales 公园公寓建筑物——和 Anglada, Gelabert, Ribas 合作
- 118 马丁路德金小学, 剑桥, 马萨诸塞
- 122 Bunker Hill 小学, 查理士城, 马萨诸塞
- 124 办公楼 “44 Brattle 街”, 剑桥, 马萨诸塞
- 126 地中海高速公路上的 “Porta Catalana” 服务区, 工程项目
- 127 卡特罗纳储蓄银行总部和文化中心的建筑——草图设计
- 129 3. 艺术之所
- 132 地区艺术学校, Bensanco (法国) 工程项目
- 134 画家 Joan Miro 的工作室, Palma de Mallorca (巴利亚利群岛)
- 136 画家乔治巴拉克的房屋, Saint-Paul-de-Vence, 海洋阿尔卑斯山 (法国) 工程项目
- 138 Marguerite 和 Maeght Foundation, Saint-Paul-de-Vence, 海洋阿尔卑斯山 (法国)
- 146 研究当代艺术的中心, Miro Foundation, 巴塞罗那
- 82 Sert house in Cambridge, Massachusetts
- 86 Study centre for the world's religions, Harvard University, Cambridge, Massachusetts
- 88 United States embassy in Baghdad, Iraq
- 92 Offices for the New England Gas and Electric Association, Cambridge, Massachusetts
- 94 Business district in Worcester, Massachusetts – project
- 96 “South Station” commercial and transport centre, Boston – project
- 98 Interama: Latinamerican Cultural Centre, Miami, Florida – project
- 100 Chapel in Government Center, Boston – project
- 102 House in the Passeig de la Muralla, Ibiza (Balearic Islands)
- 103 Apartments in Punta Martinet, Ibiza (Balearic Islands)
- 104 Houses in Punta Martinet, Ibiza (Balearic Islands)
- 108 Cala d'en Serra, Ibiza (Balearic Islands) – project
- 109 Sapphire Bay, Virgin Islands – project
- 110 Frioul Islands, Marseilles, France – project
- 112 “Carmel de la Paix” convent, Mazille, Saone-et-Loire, France
- 114 Les Escales Park apartment building in Barcelona
- 118 Martin Luther King Elementary School, Cambridge, Massachusetts
- 122 Bunker Hill Elementary School, Charlestown, Massachusetts – project
- 124 Office building “44 Brattle Street”, Cambridge, Massachusetts
- 126 “Porta Catalana” service area on the Mediterranean motorway – project
- 127 Building for the headquarters and cultural foundation of the Savings Bank of Catalonia, Barcelona – sketch design
- 129 3. Places for contact with the arts
- 132 Regional School of Art, Besançon, France – project
- 134 Studio for the painter Joan Miró, Palma de Mallorca (Balearic Islands)
- 136 House for the painter Georges Braque, Saint-Paul-de-Vence, Maritime Alps, France – project
- 138 Marguerite and Aimé Maeght Foundation, Saint-Paul-de-Vence, Maritime Alps, France
- 146 Centre for the study of contemporary art, Joan Miró Foundation, Barcelona

- 159 4. 大学校园的设计规划
 164 波士顿大学, 校园中心
 170 波士顿大学, 学生中心
 174 Guelph 大学, 安大略湖, 加拿大
 180 学生住宅, M.I.T., 剑桥, 马萨诸塞
 182 Holyoke 中心, 哈佛大学, 剑桥, 马萨诸塞
 188 理科中心, 哈佛大学, 剑桥, 马萨诸塞
 196 已婚学生区, 哈佛大学
 205 5. 平衡居住区的说明。城市设计作品
 210 "East Hills" 伊萨卡岛, 纽约——工程项目
 212 罗斯福岛, 纽约
 222 罗斯福岛, 3 区
 224 河岸景观, 扬克斯, 纽约
 230 伊斯法罕示范地区, 伊朗——工程项目
 234 传记
- 159 4. Layouts for university campuses
 164 University of Boston, Central Campus
 170 University of Boston, students' centre
 174 Guelph University, Ontario, Canada
 180 Students' residence, M.I.T., Cambridge, Massachusetts
 182 Holyoke Center, University of Harvard, Cambridge, Massachusetts
 188 Science Center, University of Harvard, Cambridge, Massachusetts
 196 Married students' quarters, University of Harvard
 205 5. Notes for a balanced habitat. Urban design work
 210 "East Hills", Ithaca, New York – project
 212 Roosevelt Island, New York
 222 Roosevelt Island, lot 3
 224 Riverview, Yonkers, New York
 230 Pilot sector for Isfahan, Iran – project
 237 Biography

致谢

Acknowledgements

这本书中所介绍的工程项目是合作者们共同协作共同劳动的结晶。在这些人当中我必须对以下所说的人所作出的贡献表示最衷心的感谢：

我以前的同事：Josep Torres-Clave, Sixte Illescas 和 Joan B. Subirana 及巴黎的 G. A.T.E.P.A.C 的其他成员 Luis Lacasa 和 Antonio Bonet；纽约的城镇规划公司的合作伙伴，Paul Lester 和 Paul Schulz；拉丁美洲的 M. Benacerraf, C. Guinand, F. Carrillo, J. Gaitan, H. Ritter, M. Rodriguez, L. Dorich, C. Arbelaez, F. Ramirez, M. Suito, M. Romanach, A. Iriarte 和 R. Gutierrez；在马萨诸塞，剑桥我的合作伙伴 H u s o n Jackson, Joseph Zalewski, Paul Krueger, William Lindemueller 和 Ronald Gourley；及我的合作者们 K. Bastlund, R.B. Brown, R. Campbell, M. Corea, J. Freixa, A. Goodwin, H. Goyette, J. Herold, K. Herdeg, G. Howes, J. Ingwerson, R. Kramer, F. Maki, C. Michaelides, T.A. Monacelli, R.L. Mullin, A. Ozawa, H. Russell, E. Schumacher, D. Schnebli, M. Takeyama, E. Tsoi, G. Tully, J. G. Williams, K.S. Woo；伊比沙岛的 R. Torres 和 A. Ferran；马略卡岛的 A. Juncosa；巴塞罗纳的 J. Anglada, D. Gelabert, J.M. Fargas 和 E. Tous；戛纳的 Cabinet Lizero；尤其要感谢的是苏黎世的 Knud Bastlund，感谢所有 Artemis 编辑社全体工作人员耐心的工作，能够出版我作品的第一部书。而且还要感谢和我一起工作了九年的 Jaume Freixas，在他的合作下最终如我所愿将我的作品汇集成一本书，最终得以和广大读者见面。

Josep Lluís Sert

The projects which this book presents were the outcome of joint work by a team of partners and collaborators. Among the people whose contribution I must call attention to, and to whom I express the most sincere thanks, are:
my former colleagues:

Josep Torres-Clavé, Sixte Illescas and Joan B. Subirana and the other members of G.A.T.E.P.A.C.; in Paris, Luis Lacasa and Antonio Bonet; in New York, my partners in Town Planning Associates, Paul Lester Wiener and Paul Schulz; in Latin America, M. Benacerraf, C. Guinand, F. Carrillo, J. Gaitán, H. Ritter, M. Rodríguez, L. Dorich, C. Arbelaez, F. Ramirez, M. Suito, M. Romañach, A. Iriarte and R. Gutiérrez; in Cambridge, Massachusetts, my partners Huson Jackson, Joseph Zalewski, Paul Krueger, William Lindemueller and Ronald Gourley; and my collaborators K. Bastlund, R.B. Brown, R. Campbell, M. Corea, J. Freixa, A. Goodwin, H. Goyette, J. Herold, K. Herdeg, G. Howes, J. Ingwerson, R. Kramer, F. Maki, C. Michaelides, T.A. Monacelli, R.L. Mullin, A. Ozawa, H. Russell, E. Schumacher, D. Schnebli, M. Takeyama, E. Tsoi, G. Tully, J.G. Williams, K.S. Woo; in Ibiza, R. Torres and A. Ferran; in Mallorca, A. Juncosa; in Barcelona, J. Anglada, D. Gelabert, J.M. Fargas and E. Tous; in Cannes, Cabinet Lizero; and in particular Knud Bastlund, thanks to whose patient labours the publishers Editorial Artemis, of Zurich, were able to produce the first book dealing with my work; and to Jaume Freixas, who after nine years of working in collaboration with me has brought the difficult task of expanding the content of my work to successful completion with the production of this book, accessible to all, as I wished it should be.

Josep Lluís Sert

1937 ~ 1939 形成阶段 第一批设计¹

在 Sert 就读于 E.T.S.A.，一所巴塞罗那建筑学院（1921 ~ 1928）时，他和一些同学联合组织了一次抗议活动，主要是抗议当时学校正在使用的教学方法，这些教学方法来自于一些学术传统。在去往巴黎的旅途中，Sert 获得了由 Le Corbusier 写的第一批书——*Vers une architecture*，*L'Art décoratif aujourd'hui*，*Urbanisme*——在他返回巴塞罗那之后，这些书对于他的同学们也带来了极大的影响。结果他们创建了一个小组，目的是想致力于现代建筑的发展。这个团体举办一些展览，比如说在 Galerías Dalmau 召开的一次，在那里依照 Costa Brava 发展所做出的“Pueblo de veraneo”计划得以展现。同时他们还邀请到 Le Corbusier 于 1927 年在巴塞罗那作了演讲。在那次演讲之后 Sert 被邀请到这位伟大建筑师的巴黎工作室工作。他在这个 35 Rue de Sevres 著名的工作室里的第一份工作就是关于新的国际联盟建筑。

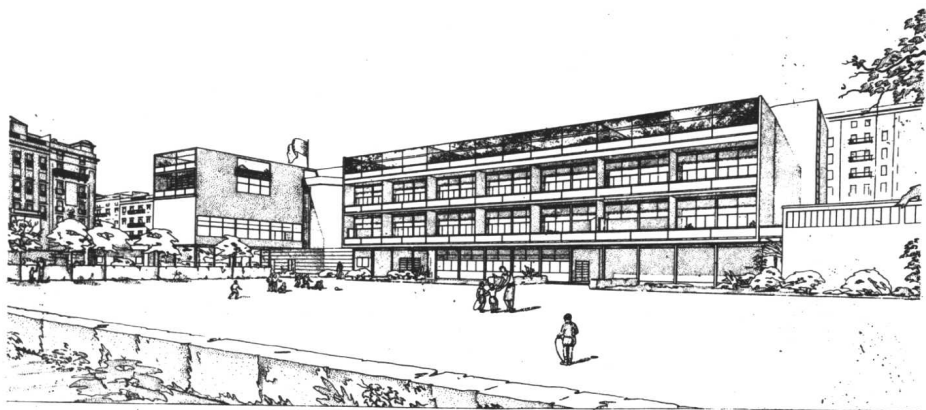
大约在 1929 年，这个巴塞罗那小组以一种极大的凝聚力开始拟定出他们的目标。当时的国家处于巨大变化的开端，这种新的建筑象征着社会和政治方面变革的渴望。巴塞罗那那组建的小组和马德里及巴斯克类似的团体进行联系目的是建立起国家的标准。

1937-1939 Formative period. First projects¹

During his years of study at the E.T.S.A., Barcelona's school of architecture (1921-1928), Sert, together with a group of fellow students, organised a movement of protest against the teaching methods in use in the school, rooted in academic tradition. On a trip to Paris Sert had picked up the first books by Le Corbusier – *Vers une architecture*, *L'Art décoratif aujourd'hui*, *Urbanisme* – and on his return to Barcelona these made a great impact on his fellow students. The outcome was the setting up of a group which wanted to dedicate itself to the development of modern architecture. The group mounted exhibitions such as the one in the Galerías Dalmau, where the plans of the “Pueblo de veraneo” resort development on the Costa Brava (see p. 14) were put on show. This group also invited Le Corbusier to lecture in Barcelona, in 1927, as a result of which Sert was invited to work in the great architect's Paris studio. His first job in the famous office at 35 Rue de Sèvres was on the project for the new League of Nations building. Around 1929 the Barcelona group developed a greater cohesion and started to define its objectives. The country was on the threshold of great changes, and the new architecture set out to symbolise the aspirations to social and political transformation. The group established in Barcelona made contact with other similar groups in Madrid and in the Basque Country in order to set up the

1 这篇文章当中的大部分是摘自于 A.C. 杂志——文献 d'Activitat Contemporània

1. The greater part of this text has been drawn from the journal A.C. – *Documents d'Activitat Contemporània*.



G.A.T.E.P.A.C.²同时要求加入C.I.R.P.A.C.,这个组织是C.I.A.M.的行政部门,同时也是现代建筑的国际议会。这个巴塞罗那小组,G.A.T.E.P.A.C.,在一个非常特别的日子设立了它的总部。1931年4月14日,在这一天,西班牙共和国宣布成立,同时加泰罗尼亚自治。自治的加泰罗尼亚地区政府有大量的建筑项目,比如说,学校,医院,社区服务,所以这些成为了G.A.T.E.P.A.C.年轻的建筑师们工作的主要方向。在那几年当中加泰罗尼亚和西班牙从总体上成为了欧洲建筑的领导者们关注的焦点,就像是Sert和Le Corbusier之间的信函所证明的那样,这些领导者们有一种强烈的期待,因为他们正处于创造的时期,正在研究一个有前途的一块土地的缩小比例尺模型,同时也在研究20世纪20年代苏联研究过多次的一项试验。³在共和国所带来的自由与集体热情的带动下,Sert和他的那些建筑师们将建筑的发展复苏了,和国家文化的其他领域的变化发展同步进行,而且还惊喜的看到了新的建筑原则落实到了政府的实施

G.A.T.E.P.A.C.² at a national level and to ask to be admitted into the C.I.R.P.A.C. (Comité International pour la Résolution des Problèmes de l'Architecture Contemporaine), the executive branch of the C.I.A.M., the International Congress of Modern Architecture. The Barcelona group, G.A.T.C.P.A.C. (Grup d'Arquitectes i Tècnics Catalans per al Progrés de l'Arquitectura Contemporània), opened its headquarters (see p. 24) on the very day – the 14th of April, 1931 – of the proclamation of the Spanish Republic, and the autonomy for Catalonia which came with it. The autonomous Catalan government had, among other things, had vast projects for the construction of schools, hospitals and community services, and the activities of the young architects in the G.A.T.C.P.A.C. were directed towards these projects. The eyes of the vanguard of European architecture were focussed on Catalonia and Spain as a whole during several years, as the correspondence between Sert and Le Corbusier attests, in eager expectation that they were on the point of creating, on a reduced scale, a model of that land of promise and experimentation which the Soviet Union of the 1920's had been for many.³

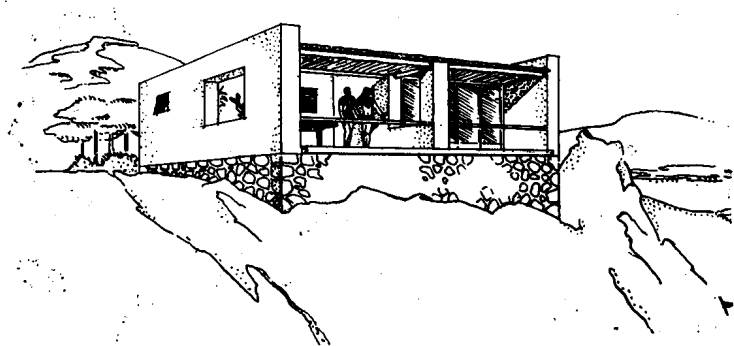
In the heat of this climate of freedom and collective enthusiasm which the Republic had brought with it, Sert and his fellow architects forged a revival in architecture parallel to that taking place in other branches of the country's culture, and experienced

2 西班牙的建筑师与技师的联合体,旨在保护现代的建筑

3 E. Donato, "Sert: 1929~1953", 摘自 *Cuadernos de Arquitectura*, 93号

3. E. Donato, «Sert: 1929-1953», en *Cuadernos de Arquitectura*, n.º 93.

3. E. Donato, "Sert: 1929-1953", in *Cuadernos de Arquitectura*, no. 93.



计划方案当中去，这真是个奇迹。下面的这个信念的宣言就可以作为 G.A.T.E.P.A.C. 意识形态的阐述：

“过去建筑的历史风格不是幻想或突发奇想的产物。那些风格是对特定的历史阶段，特定的地区意义深远的特点的表达式，它反映的是社会组织，建筑方法，特殊材料的应用，经济条件和精神上的渴望。”“我们的这个世纪是以全世界范围内的复兴运动为特点的。新的社会结构正在出现。逐渐的现代社会会被一种集体的需求所统治，和社会的发展程度相符合，这种集体的需求更加趋于一致性。这些标准将被应用于工厂，学校，运动中心，住房设施，市中心，运输，交通以及城市设计当中。新的技术过程和新的材料都是我们今天所熟悉的。我们必须在工程当中应用这些工序及材料。建筑物的结构应当根据所使用的材料进行更改。”“经济方面的考虑要求快速的建筑方法，而且工业能够以大规模的生产要素，生产形式来满足这些要求。我们处在一种新的精神，新的生活方式的开端，正趋向于根除一些旧的风俗习惯。为了变得更加普遍，现代的建筑应该符合这些变化”。

4 E. Donato, (Sert: 1929 ~ 1953), 摘自 *Cuadernos de Arquitectura*, 93 号

the miracle of seeing the new architectural principles converted into governmental plans of action.⁴ The following declaration of faith may be taken as an indication of the G.A.T.E.P.A.C. ideology:

“The architecture of the past, the historical styles, was not the product of whims or fancies. Those styles were the expression of the profound character of a particular period and a particular region, reflecting the social organization, the methods of construction, the particular materials used, economic conditions and spiritual aspirations. “Our era is characterised by a universal movement of renewal. New social structures are emerging. More and more, modern society is governed by collective needs which tend towards greater uniformity in proportion to the degree of development of the countries involved. These criteria will apply to factories, schools, sports centres, housing, civic centres, transport, traffic and urban design. The new technical processes and the new materials are perfectly familiar to us today. We must adopt these processes and materials in our projects. The structure of a building will be modified according to the materials used in its construction. “Economic considerations call for rapid construction methods, and industry is capable of meeting these requirements with the mass production of elements and types. We are on the threshold of a new spirit, a new way of living, tending to the eradication of customs and traditions. In order to become more

4 E. Donato, «Sert: 1929-1953», in *Cuadernos de Arquitectura*, n.º 93.



“要想在现今应用历史风格，相当于历史条件的永存，而且是对我们这个时期的否定。”在一些地方的风格当中唯一永久的因素就是那些和气候有关的因素：当地的风俗习惯，生产过程都随着时期的改变而改变。基本的因素都保留下来，其余的次要形式都消失了。如果我们只考虑那些与气候，或永久性因素有关的建筑形式的话，我们就能明白南部的建筑利用生产过程来减少太阳辐射的道理，而且也能够明白在北部建造房屋时利用大面积的光滑表面来抗热抗强光的道理了。“建筑应该既遵循功利主义的要求又要满足最高的精神要求。最重要的就是我们应该记住许多不同的因素：程序，原料，空间和照明设施；既要考虑到需要改造的内部（功能）又要考虑到外部（建筑物的正面）；我们必须寻找最简单的建筑表现形式，体现一种比例美、次序美还有均衡美。我们必须将多余的装饰以任意的形式分配，当然这些装饰不属于整体建筑物的整体部分。我们必须避免模仿过去的形式，要将建筑带回到自然的表达形式之中，把他们与原本分离的目的的技术，社会及经济条件紧密的连接起来。这就是G.A.T.E.P.A.C.所提出的精确的基础程序（为大多数人所接受却很少有人执行），我们打算通过调整我们的努力和改善集体的工作来保证这个基础程序。”

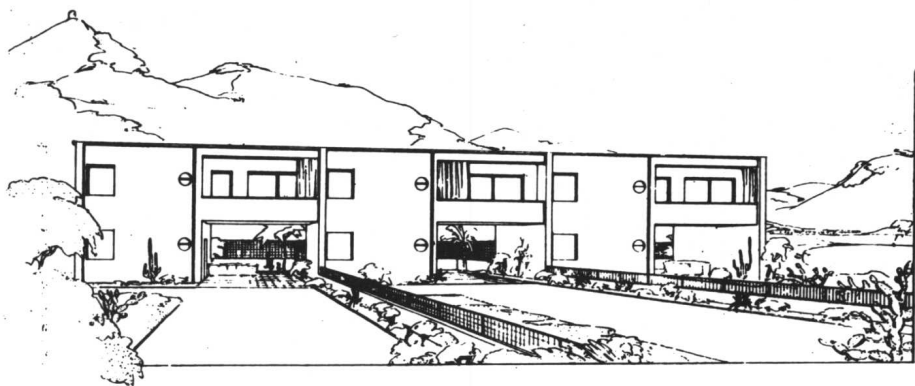
universal, contemporary architecture should align itself with these changes.

“To apply historical styles nowadays is equivalent to perpetuating the conditions of the past, and a denial of our times. In regional and local styles the only permanent factors are those relating to the climate: local traditions, customs and procedures change with the times. The fundamental elements are conserved, the secondary forms pass away. If we consider only those architectural types connected with climate or other permanent factors, we see that southern construction makes use of procedures to attenuate or diffuse solar radiation, and is thought out from the point of view of protection against heat and glare, while buildings in the north make use of large areas of glazing. “Architecture should both obey utilitarian requirements and satisfy the aspirations of our highest intellectual needs. Above all, we should bear in mind a number of different factors: the programme, the materials, the space and the lighting; both the interiors (functions) and exteriors (façades) need to be developed; we must look for the simplest constructive expression, beauty of proportion, order and equilibrium. We must dispense with all superfluous ornamentation, tacked on in arbitrary fashion, which is not an integral part of the building. We must refrain from imitating past styles, and bring architecture back to its natural

G.A.T.E.P.A.C.通过它的期刊杂志A.C.文献 *d'Activate Contemporania* 来影响公众们的意见,这本书当中主要是写一些和已有的风格有争议的一些东西,批评了对于分区制和卫生设施缺乏立法的管理,并号召对巴塞罗那的建筑应该有一个统一的规划。1936~1939年的内战使G.A.T.E.P.A.C.组织当中发生了篡权事件(同时许多组织成员死亡,其中包括 Sert 最密切的合作者 Josep Torres-Clavé),粉碎了他们的讲坛,并且造成组织的大部分成员被放逐。

expression, closely linked to the technical, social and economic conditions of the present, from which it has been separated. This is precisely the basic programme (agreed to by many but implemented by very few) put forward by the G.A.T.E.P.A.C. group, which we propose to defend by coordinating our efforts and developing our work in teams."

G.A.T.E.P.A.C. was able to exert influence on public opinion through its journal A.C. – *Documents d'Activitat Contemporània* – from whose pages it engaged in a polemical confrontation with established styles, criticizing the lack of legislation concerning zoning and sanitation and calling for a general plan for Barcelona. The Civil War, from 1936 to 1939, brought with it the demise of G.A.T.E.P.A.C. (as well as the death of a number of its members, among them Josep Torres-Clavé, Sert's closest collaborator), demolished the platform which had made it historically possible, and caused the exile of the majority of its members.

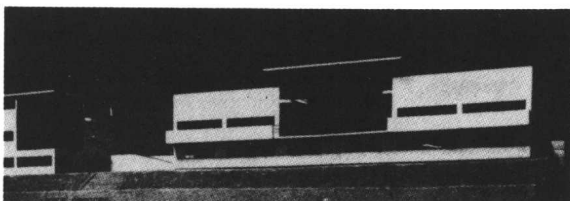


1929 年 Costa Brava(赫罗纳)夏日胜地的开发

对于 Costa Brava 的 Platja d'Aro 地区的计划方案是在 Galerías Dalmau 的当代建筑展览会上展出的，以前这个地区是无人居住的地区。这个项目包括：a. 住宿设施：旅馆，串联别墅（有五种样式）；b. 社会休闲娱乐场所：娱乐场，航海俱乐部，各种样式的剧院，高尔夫球场，咖啡馆和餐厅；c. 服务行业的基础设施建设：市政厅，市场，火车站，商店，公共汽车终点站等等。

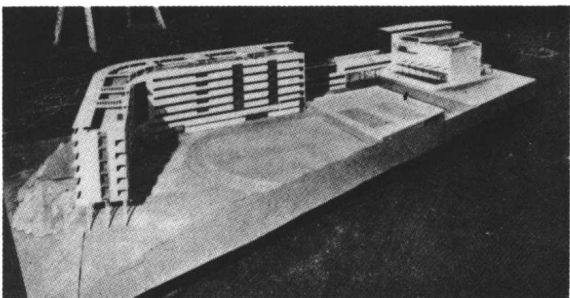
1929 Summer resort development on the Costa Brava (Gerona)

This project for the Platja d'Aro area of the Costa Brava – at that time quite uninhabited – was put on show in an Exhibition of Contemporary Architecture in the Galerías Dalmau. The programme consisted of: a) accommodation: hotels, villas in series (5 types); b) social amenities: casino, sailing club, variety theatre, golf, cafes and restaurants, and c) service infrastructure: town hall, market, railway station, shops, bus terminals, etc.



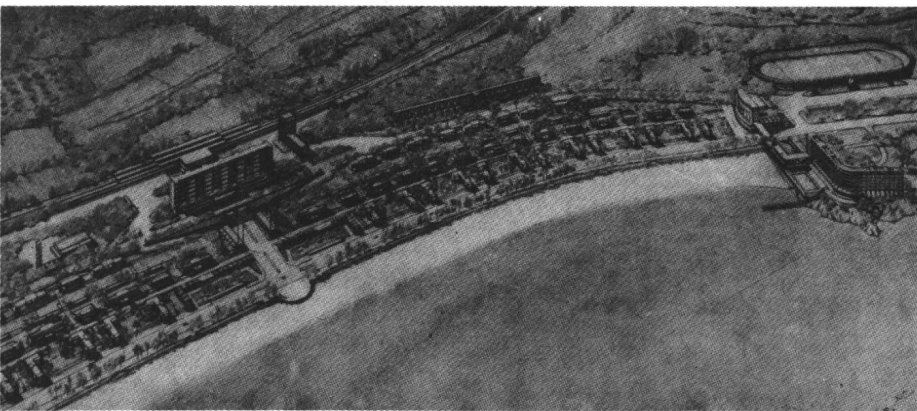
私人别墅模型

Models of the private villas



旅馆、娱乐场和航海俱乐部模型

Models of the hotel, casino and sailing club



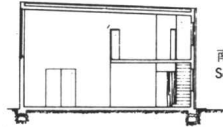
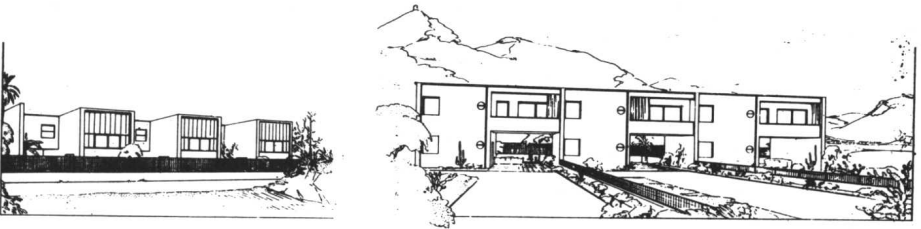
整个建筑物的投影

Perspective of the complex

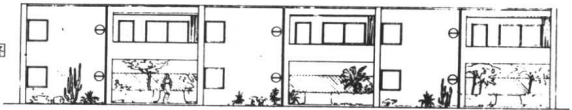
1930 年 Sant Vicenscovede, 地中海西部岛屿 (巴利阿里群岛) 艺术家小型公寓房间方案

该方案是在 G.A.T.E.P.A.C. 背景之下设计出的, 呈现出一组小型公寓房间, 在这些公寓房间的设计中, 生活空间的突出和空间利用的灵活性是这个设计的革新之处。

1930 Artists' studio-apartments in Sant Vicens cove, Menorca (Balearic Islands). Project Worked out within the context of G.A.T.E.P.A.C., this project presented a group of studio-apartments in which the predominance of the living area and the flexibility in the use of the spaces gave the layout its innovative character.



南部建筑物立面图
South elevation



北部建筑物立面图
North elevation



剖面图
Sections

第一层

GROUND FLOOR

第二层

FIRST FLOOR

1. 工作室
2. 餐厅
3. 厨房
4. 入口
5. 带屋顶的走廊

1. Studio
2. Dining area
3. Kitchen
4. Entrance
5. Roofed gallery

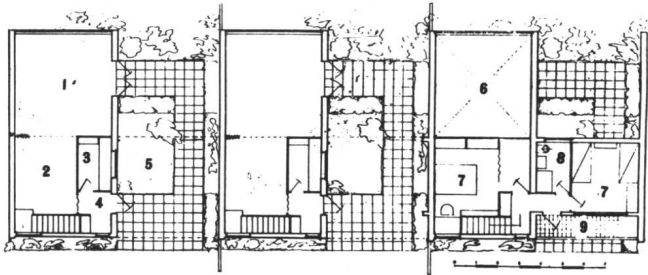
6. 工作室上的开放空间
7. 卧室
8. 浴室
9. 走廊

6. Open space over studio
7. Bedrooms
8. Bathroom
9. Gallery



投影
断面图和建筑物的立面图

Perspectives,
sections and elevations

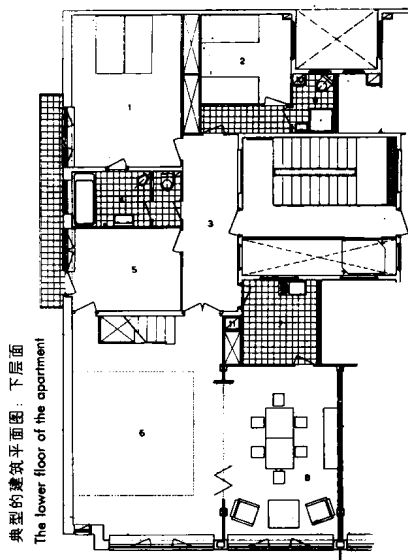


1931 年 巴塞罗那 Muntaner 大街的复式公寓

有六个价位适中的出租复式公寓。每个公寓的入口都在下层面上，在这个层面上还有一些公用房间，楼上是卧室。在顶楼有两个工作室通往带花园的阳台，顶棚是用帆布覆盖的。支撑柱都是钢制的，由一些空心砖组成的墙，正面是经过粉刷的。这些支撑柱通过不同种类的通道来达到功能上的转变。

1931 Duplex apartment building In Muntaner street, Barcelona

There are six duplex rented apartments in the middle of the price range. The entrance to each apartment is on the lower level, where the public rooms are situated, with the bedrooms on the floor above. In the attic there are two studios opening onto terraces with gardens, screened by canvas canopies. The structure is of steel, with walls of hollow brick and a rendered façade, which expresses the changes in function on the interior by means of openings of different kinds.



典型的建筑平面图：上层面

Plantade un piso-tipo, nivel superior
Typical floor plan: upper level

剖面图
Section

