

大师系列

# Victor Horta



维克多·霍塔

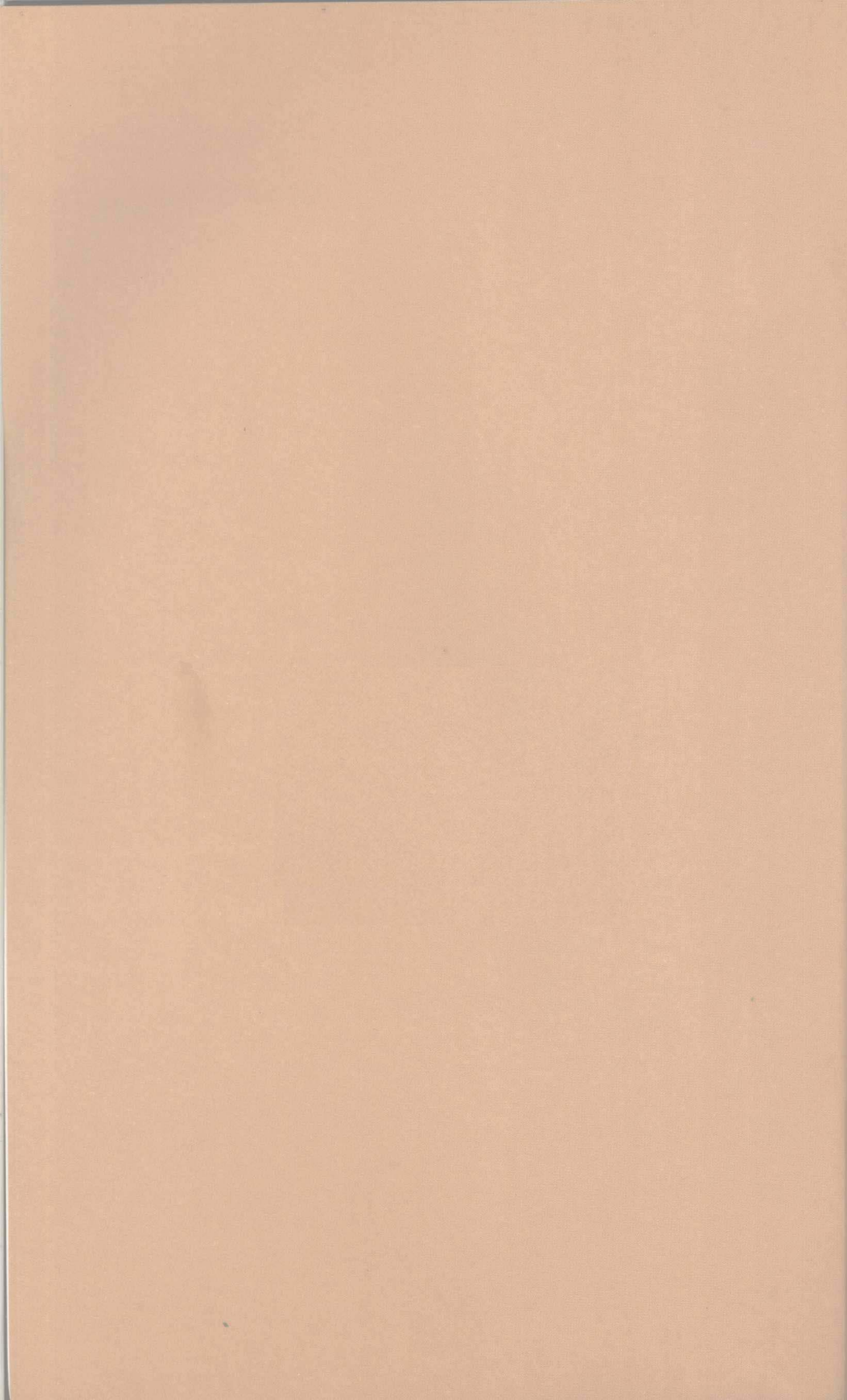
林崇华 史艳琨 译



中国电力出版社  
www.cepp.com.cn

Victor Horta

# Victor Horta



大师系列

# 维克多·霍塔

Victor Horta

林崇华 史艳琨 译



中国电力出版社  
[www.cepp.com.cn](http://www.cepp.com.cn)

维克多·霍塔是新艺术运动的杰出代表人物之一。霍塔致力于探求与其时代精神相呼应的建筑表达新形式。在家庭住宅中，人们同样能发现霍塔对于内部装饰物的精心设计。在他所设计的公共建筑中，已毁坏的人民之家引发了人们极大的兴趣。本书介绍的霍塔作品有奥垂科住宅、塔瑟尔住宅、温斯格住宅、索尔维住宅、德普雷住宅、霍塔工作室、沃奎兹购物中心等 10 余个案例。内容包括每个设计案例的建造地点、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。

Victor Horta

ISBN 3-8238-5542-5

© 2003 LOFT Publications

All rights reserved. No part of this book may be used or reproduced in any manner without written permission from the publisher, except in the context of reviews.

Simplified Chinese translation edition copyright © 2008 by China Electric Power Press.

本书中文简体字翻译版由中国电力出版社出版。未经出版者预先书面许可，不得以任何方式复制或抄袭本书的任何部分。

北京市版权局著作权合同登记号：01-2007-4882

## 图书在版编目 (CIP) 数据

维克多·霍塔 / 林崇华，史艳琨译。—北京：中国电力出版社，2008

(大师系列)

书名原文：Victor Horta

ISBN 978-7-5083-6854-2

I. 维... II. ①林...②史... III. ①霍塔, V. (1861~1947) —生平事迹②建筑设计—作品集—比利时—现代  
IV. K835.646.16 TU206

中国版本图书馆CIP数据核字 (2008) 第017769号

中国电力出版社出版发行

北京三里河路6号 100044 <http://www.cepp.com.cn>

责任编辑：曹巍 责任印制：陈焊彬

北京盛通印刷股份有限公司印刷·各地新华书店经售

2008年4月第1版第1次印刷

635mm×965mm 1/16·5印张·124千字

定价：28.00元

### 敬告读者

本书封面贴有防伪标签，加热后中心图案消失

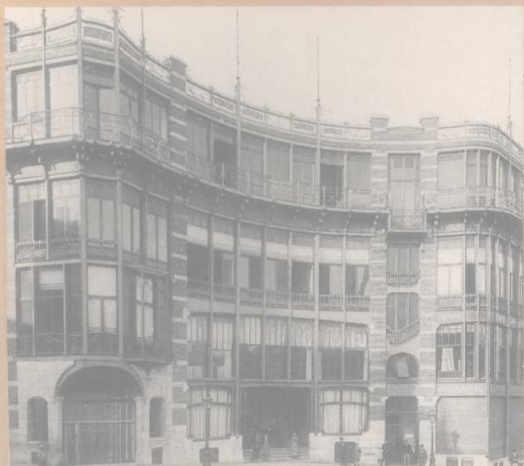
本书如有印装质量问题，我社发行部负责退换

版权专有 翻印必究

本社购书热线电话：(010-88386685)



- 10 奥垂科住宅  
Autrique House
- 14 塔瑟尔住宅  
Tassel House
- 22 温斯格住宅  
Winssinger House
- 28 索尔维住宅  
Solvay House
- 34 凡·埃特维德住宅  
Van Eetvelde House
- 44 德普雷住宅  
Deprez House
- 48 霍塔工作室  
Horta Studio (Horta Museum)
- 56 马克斯·哈莱特住宅  
Max Hallet House
- 64 沃奎兹购物中心  
Waucquez Shopping Mall
- 68 布鲁格曼医院  
Brugmann Hospital
- 76 霍塔作品年代表  
Chronology of Horta's works



人民之家，布鲁塞尔，比利时  
House of the people, Brussels, Belgium

可以肯定的是，布鲁塞尔因很多新艺术建筑而著称，如保罗·汉卡住宅（Paul Hankar House）、老式英国商店及哈农住宅（Hanon House）等等，这些建筑使其街道大为增色。维克多·霍塔是新艺术风格中最受关注的先驱者之一，他还确立了一套非常个性化的建筑设计方式。

与一般想法不同，新艺术并没有将自身局限于新兴资产阶级的私人住宅。实际上，公共建筑在新艺术趋势的影响下也在发展。在这个意义上，霍塔利用提高结构体系设计了一些建筑，如布鲁格曼医院和已毁坏的人民之家——与隶属工会的工人紧密相连的精神和物质上的象征。

One can affirm—offering examples such as the Paul Hankar House, the Old England store, or the Hanon House—that Brussels is outstanding for the wealth of Art Nouveau architecture that graces its streets. Victor Horta was one of the most interesting forerunners of this breakaway style, and he established a highly personal way of doing architecture.

Contrary to what is commonly believed, Art Nouveau did not limit itself to private residences of the rising bourgeoisie. In fact, other, institutional type buildings were also put up under the influence of this trend. It is in this sense that Horta will contribute with his architecture, raising structures like the Brugmann Hospital or the House of the People—no longer standing—a symbol of the moral and material solidarity linked to organized labor.



Van Eetvelde 住宅，布鲁塞尔，比利时  
Van Eetvelde House, Brussels, Belgium



沃奎兹购物中心，布鲁塞尔，比利时  
Waucquez Shopping Mall, Brussels, Belgium

不幸的是，对霍塔作品的研究仅限于建筑本身，原因是他在 1945 年搬家时，毁坏了很大一部分资料。尽管文件缺乏，但仍然可以确定，其老师阿方斯·巴拉特（利奥波德二世的御用建筑师）是影响霍塔树立古典理性主义典型的卓越范例的因素之一。霍塔曾经对波拉尔特、加尼叶和 Viollet-le-Duc 的设计非常喜好；受埃菲尔铁塔的影响，他开始在建筑的某些部位（窗户、有色玻璃、天窗——这都明显地影射了法国工程师设计的埃菲尔铁塔）上使用铁和钢材。

然而，霍塔的伟大成就是将建筑从新古典主义和哥特式的保守形式中解放出来，转而具有表达更多自由、具备更多实用精神的新形式。他使建筑与实际环境相适应，并采用大量当地的传统材料来表达。

Unfortunately, the study of Horta's work is limited to the contemplation of his buildings themselves because in 1945, when he was changing residences, the greater part of his files was destroyed. But in spite of the scantiness of documentation, it is still possible to identify among the influences his master Alphonse Balat—the official architect of Leopold II—who for Horta constitutes the representative par excellence of the classical and rationalist paradigm. He would also experience a fascination for Poelaert, Garnier, and Viollet-le-Duc; from Eiffel he would take the use of iron and steel (for windows, stained-glass mounts, and skylights—all clear allusions to the French engineer's Eiffel tower).

However, Horta's great achievement was to free architecture from the guardianship of neo-Classical and Gothic lines to reinvent forms with greater freedom of expression and a more practical spirit. He will thus adapt architecture to real programs and express it by way of a very substantial array of materials which his times were placing at the disposal of the builder.





布鲁格曼医院，布鲁塞尔，比利时  
Brugmann Hospital, Brussels, Belgium



布鲁格曼医院，布鲁塞尔，比利时  
Brugmann Hospital, Brussels, Belgium

上述是我们认识塔瑟尔住宅的前提，塔瑟尔住宅（Tassel House）蕴涵着关于材料的新精神，并被视为比利时第一座新艺术建筑。

维克多·霍塔非常了解曲线的优势——与直（和较冷的）线相比，曲线富有吸引力及动态感，可以表现细微的差别。霍塔所有的作品都建立了二者的平衡关系，而且从未打破建筑规则。另外，由于有非凡的想象力，霍塔将持续不断地革新。其创新形式是为了让建筑适应变化多端的建设要求。

Under the aforementioned premises do we perceive the Tassel House, which conceives architecture with a new spirit in regard to material and which is considered to be the first of Belgium's Art Nouveau buildings.

While Victor Horta was well acquainted with the advantages the use of the curved line would bring him—it is attractive and dynamic, and expresses nuances—by comparison with the straight (and colder) line, all of his compositions would establish a balanced relationship between the two without ever breaking building imperatives. Additionally, owing to his exceptional imagination, he would constantly submit to renovation his own creative forms in order to adapt them to highly varied programs.



塔瑟尔住宅，布鲁塞尔，比利时  
Tassel House, Brussels, Belgium



塔瑟尔住宅，布鲁塞尔，比利时  
Tassel House, Brussels, Belgium

对霍塔来说，作品的每个部分都应因其他部分的存在而得以完整，作品整体应该相互关联，并要密切地适应客户的敏感度。雕塑、装饰图案、锻铁作品、装饰线脚、彩色玻璃、照明系统、地毯都应视为独立的实体加以提高，以组成高贵建筑的一部分，霍塔从不重复自己的作品，并称赞元素自身的创意。

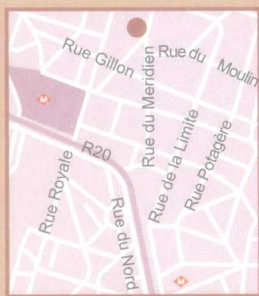
他对作品的精细设计反映在方案中：剖面图和正立面图经常调整——有节奏的设计维持了整体的协调，并明确了建造时间；每一部分都要对其材料及该部分与建筑的关联进行整体性的详细研究。当他很难用手绘表达出石材、木材、铁件、大理石或铜材的复杂细节时，他会先做出石膏模型。在职业生涯的开始，霍塔就认识到其工作的美好与创造性来源于对细节问题的解决，这就是为什么霍塔经常使建筑细节复杂化的原因，目的就在于达到更加和谐的效果。

For Horta, each part of a work should be completed by another: the whole should link and adapt intimately the client's sensitivity. Sculptures, ornamental motifs, wrought iron work, moldings, stained glass, lighting systems, carpets, were all treated as independent entities and elevated to form part of a noble architecture. Horta never accepted the repetition of his creations, and extolled the originality of the elements themselves.

His elaborate system of work is reflected in the plans: the sections and elevations always translate rhythmic plans that maintain a formal balance and make evident the research time dedicated; each section is possessed of a detailed study of materials and of their relation to the work as a whole. Even when it is difficult for him to express in a drawing some of the innumerable details of stone, wood, iron, marble, or bronze, he will first order molds of plaster. From the beginning of his career, Horta was aware of the way beauty and originality are often born of solutions to specific problems, and this is why he often complicated his building details for the sake of achieving a more harmonious result.



# 奥垂科住宅 Autrique House



位置：比利时 布鲁塞尔  
建造时间：1893~1895年

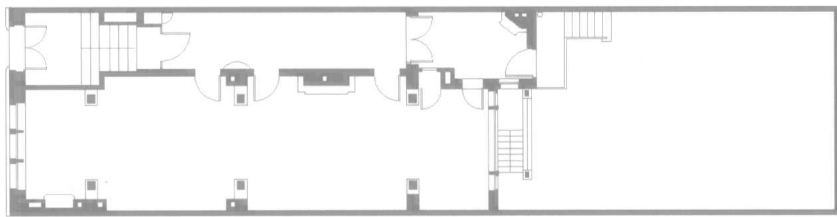
**Location:** Chaussée de Haecht 242,  
Brussels, Belgium

**Date of construction:** 1893~1895

这是霍塔设计的第一幢私人住宅，他热心地接受了建筑设计的委托，客户是他的一位朋友，一位布鲁塞尔共济会的成员。霍塔依照私人住宅的传统类型设计了三个并排的房间，并避免了豪华奢侈。这幢住宅展示了霍塔对一些问题的实际解决方案，他将在塔瑟尔住宅中明确地展示其革新主义风格。霍塔想象力在建筑的正立面中显现出来，使得不对称的立面相得益彰。顶层走廊空间位于两个圆柱之间，使空间更为宽敞。这是面对消极空间和积极空间以及高窗和无窗墙之间垂直联系要求的一种偶然划分。整个建筑立面得益于细节的处理：花岗石墙壁装饰，带曲线檐口的窗户，不对称的形式等等。霍塔的设计热情很高，他甚至可以为了在建筑立面使用白色石灰石而放弃酬金，因为采用这种材料必然会超过预算，这种材料结合了红色灰泥，产生出别致的颜色对比。

Horta enthusiastically accepted the commission of the construction of this home, his first such private residence, from an adept of Freemasonry from Brussels with whom the architect had begun a friendship. Built according to the traditional typology of the private dwelling, with three rooms arranged in a row, free of luxury and extravagance, this dwelling shows Horta's experimentation with some solutions that already announce the Tassel House, where he will clearly reveal his innovative style. Horta's imagination has left its mark in the façade, whose asymmetric composition highlights each aperture. On the top floor, the void of the gallery situated between two columns contributes to the dilation of the space. It is a distribution that comprises a chance bet in the face of the demands of the perpendicular correspondences of negative and positive spaces, of clerestory axes and walls lacking windows. The entire front is marked by the use of detail: granite wall decorations, curved cornice windows, the asymmetrical forms ... Horta's enthusiasm can even make him waive his fees just to be able to use white limestone in the façade—no doubt already over budget—a material which, combined with red stucco courses, creates a chic color contrast.





总平面图  
Plan

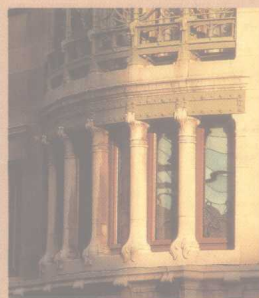
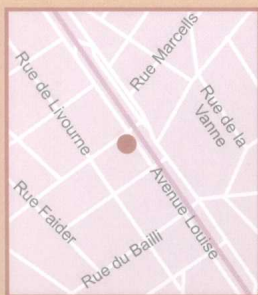




# 塔瑟尔住宅

## Tassel House

位 置：比利时 布鲁塞尔  
建造时间：1893~1895 年



**Location:** Rue Paul-Émile Janson 6,  
Brussels, Belgium

**Date of construction:** 1893~1895

奥垂科住宅还未完工之际，霍塔的另一位朋友，一位几何学老师塔瑟尔决定委任他一个新工程。狭长的地形和必需的高度给住宅的建造带来了难度。但是霍塔设法让建筑拥有一个非常自由的形式，完全不同于周围的建筑。建筑师的对称设计反映在正立面上，立面的中心元素是弧形窗，窗周围是赭石和蓝色的石头，这是霍塔作品中具有典型特征的部分。入口上部的檐口突出了作品富于装饰的风格。但是，带有建筑师特色的重要弧形窗却拒绝所有的形式技巧。在非常动态的铁栏杆上放置了装饰性的石材元素，使其金属形式的栏杆显得更为稳固。作品结合了所有霍塔风格的主题：结构和装饰的关系，连续性和不连续性的关系，材料的协调关系等等。恰恰对称地解决了该项目的研究与决议。

Autrique House had still not been completed when another of the architect's friends, the geometry teacher Tassel, decided to commission Horta with a new piece. The narrowness and the depth of the terrain as well as the height that would be required of the construction were not easy requisites to fulfill. But Horta managed to make this structure stand out among the rest with a great freedom of forms. The symmetry planned by the architect is reflected in the façade, whose central element is a bow window in the ochre and blue stone that is such a characteristic part of Horta's works. The cornice over the entrance constitutes the composition's figurative support. And yet it is this central bow window that brings across the architect's mastery, rejecting all stylistic artifice. On the iron railing, a highly dynamic touch, the decorative stone element is placed, giving the metallic forms greater solidity. The composition unites all of the themes of Horta's language: the relation between structure and ornament, continuity, discontinuity, coordination of materials ... And the symmetry is precisely what resolves the exploration and resolution of the project.



