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世界建築

Alvar Aalto

La Maison Louis Carré

Bazoches-sur-Guyonne, France. 1956-59

Edited and Photographed by Yukio Futagawa

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世界建築 No. 10

路易士・卡萊住宅／法國

巴索樹・休爾・塞納／1956—59年

建築師／阿瓦・奧圖

攝影／二川幸夫

本文／武藤章

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無形之形 —— 撰 / 武藤章

Form Without Forms, by Akira Muto

最近，要讓人理解阿瓦·奧圖(Alvar Aalto)的建築的內涵，似乎變得愈來愈困難。即使放映其作品的幻燈片，亦不能引起強烈的共鳴。或許當他們親眼看到其作品時決不致有此狀況，然而欲以照片來解說其作品却幾乎產生不了效果。簡言之，就是奧圖的建築的氣質是很難經由照片而感受的。這當中有許多因素，其中最主要的一點應該是在於他所賦予建築物的造形，而對這些造形却是要花費許多心力才能理解的。目前整個趨勢變成較容易接受在開始鑑賞時便能立即瞭解之事物，而認為去找尋不顯在的內涵價值是困難之事而不願費心神去追求。這樣地依循較少抗阻力的方式本為無可厚非之事。因自從建築從現代形式 (Modern Style) 的束縛中解放出來，而陷入一種對“造形”的狂熱崇拜之中，我們可以看到全世界的建築物的外觀，都呈現出一種新的“造形”之銳不可當的變化。它們在照片上所呈現出的外形，沒有一個是和另外一個有所關連。在這百花齊放之狀況下；先行嘗試了解比較容易理解的事，當然成為一種有理由自我辯護的說詞。本來，就造形而言“易於理解”與“美”二者之間並不是必要一致的。然而，匆促地將所有的事情之關係短縮地相連接是這個資訊化社會的一個特性。不知不覺中“奧圖是難以理解的”已經被縮化成“奧圖是不值得去理解的”了。

It would seem that it is becoming more and more difficult to make certain people appreciate the quality of Alvar Aalto's architecture. Even when shown colored slides of his works, they elicit no strong reaction either way. This is by no means true when the works themselves are actually viewed. But photographs are of little effect. This simply means that the quality of Aalto's structures is difficult to perceive through photographs. Among many reasons for this, the main one seems to be that the form with which he has endowed his structures is of a kind which demands strenuous effort to appreciate. There is a trend nowadays to turn to those things which are easy to understand at first appraisal, without going to the difficulty of searching for less apparent values. It is not unnatural to follow the path of least resistance. Since architecture was freed from the restrictions of the Modern Style to go on a binge of intemperance homage to "form", we have seen the appearance all over the world of architecture which makes a display of an overwhelming variety of new "forms", unfolding themselves in photographic layouts, with no thread of connection one to another. It may be a case of justifiable self-defense to try first to understand those things which are easy to understand. Originally, as far as form was concerned, to be easy to understand and to be of beauty were not necessarily in accord with each other. However, it is a characteristic of the information society that things are connected in haste on shortened circuits. They don't seem to notice that "Aalto is difficult to understand" has been short circuited to "Aalto is not worth understanding."

So, what do we mean when we say that a form is

“造形是難以理解的”，當我們說這句話時究竟代表了什麼意義？每一個人都生活在造形的世界中，我們不僅要以感覺去接受它，而且最後還有必要認可它以便日常生活之運作。愈來愈多的資訊發生則有愈迅速地認知之必要性的壓力加諸我們的身上。即使在建築的造形領域中，日常生活的這種步調，讓我們養成靠認知的判斷比靠感覺的判斷要更重要的習慣。換句話說，如果一個造形難以理解的話，就表示去認知它是困難的；也可以說是對它成形的過程中，是如何組成以及其和其他事物的關係之理解並不清晰。甚至，對其形的特徵無法適當地概念化。

通常對建築物作出讚賞的評論時，我們常聽到這樣的敘述：“明快之美”、“簡潔之美”、“充滿動態之美”，這是對於特定的造形將它們的個性抽象地表達在“明快”、“簡潔”、“動態”的意念中。但是說這些造形之優美是由於它們明快、簡潔或是動態則是相當曖昧的。法蘭克·洛伊·萊特說：“簡單就是美”(Simplicity is beauty)，這應該被視為具詩意的象徵性說法，因為幾乎沒有人會說其所設計的建築是簡單的。當然，在優美的造形中有些是明快和簡單的，但最主要的，對於美的感覺應與認知作用及概念化作用有所不同。像“一種不可言喻的美”這種描述顯示某些既存的形具有一種形而上的美，理所當然地它們

difficult to understand? Each of us is living amidst a world of forms. We not only accept them with our senses but we eventually have to recognize them in order to live our daily lives. The greater the quantity of information with which we are bombarded, the greater the pressure on us for instantaneous recognition. The very pace of our daily lives has caused us, even in the area of architecture, to fall into the habit of letting judgement by recognition take precedence over judgement by our senses. In other words if a form is difficult to understand, it means that recognition is difficult, that is, delayed, and conversely, that the process of formation, how it was composed and its relation with others are not clear. Moreover, its characteristics are not properly generalized.

Often when making admiring comments on architectural structures we hear the descriptions "lucid and beautiful", "simple and beautiful" or "dynamic and beautiful". This is the recognition of certain forms whose characteristics are being abstracted and expressed in such concepts as "lucid", "simple" and "dynamic". However it is usually quite vague as to whether those forms are beautiful because they are lucid, beautiful because they are simple or beautiful because they are dynamic. Frank Lloyd Wright said "Simplicity is beauty". This should be seen as a poetic, figurative expression because there are few people who would define his architecture as simple. There are of course among beautiful forms some which are lucid and simple. But primarily, the sense of beauty is something different from the act of recognition and the act of generalization. As the expression "of unspeakable beauty" indicates, there exist some forms which possess tran-

歸屬於難以理解的造形之部類中。

現代建築史中，密斯·凡·德羅的造形是最簡單而明快的。1920年代，密斯在歐洲的現代建築中導出了一個極端的方向；造形被濃縮成只是比例的問題。沒有比這種形式的造形更容易理解。那些說“不理解”奧圖建築的人便不能對密斯說同樣的話，但是對密斯的建築而言他們或許會說那是很單調的。單調的意思可能就是說造形太過簡單而沒有什麼變化，所以引不起他們興趣。根據一個生物學上的實驗，蜜蜂會被較複雜的外型所吸引，人類同樣地也會對太過簡單的外形感到無趣。不管怎樣，在1950年代末期，世界上的建築都為著如何從單調的拘束中解放出來而奮鬥。埃羅·沙利南苦痛於在簡潔單純的造形裏如何將情感結合；路易士·康則像希臘哲學家一般追求形的元素；而且像早他半個世紀的塞尚一樣，不斷地從事將形恢復成一種純粹幾何的圓和正三角形。除此之外，藉著自由運用所有能想到的突如其來的變化：如切去立方體的角；將它們的頭部斜切；在方形平面中分割出有角的空間；甚至將普通的凸窗改向內凹，這些像試驗般的處理主要在嘗試發現一些既“容易理解”且“保持趣味”的形。在試驗的過程中所追求的是量體而不是比例；是對比而不是調和。這種價值上的轉變極像有著明確而輕快造形的早期文藝復興時期

scendental beauty and needless to say they fall within the category of those forms which are difficult to understand.

In the history of Modern Architecture, the forms of Mies Van der Rohe were the most simple and lucid. Mies carried architecture to the extreme of one of the directions found in Modern Architecture in Europe in the 1920's. Forms are so concentrated as to become simply a matter of proportion. None is easier to understand than is this type of form. Those who say they “do not understand” the architecture of Aalto cannot say the same thing about that of Mies. But, of Mies', they may say it is monotonous. Monotonous means, perhaps, that the forms are too simple and afford no variations, so they are devoid of interest. According to a biological experiment, honey bees are attracted to forms with more complex outlines. Human beings, too, become bored with oversimplified shapes. At any rate, since the late 1950's, the architecture of the world has been struggling with the problem of how to cast off this shell of monotony. Eero Saarinen takes pains to incorporate his sentiments in simple unitary forms; Louis Kahn has pursued the element of form like the Greek philosophers and has proceeded in the same direction as Cezanne, half a century earlier, of restoring it to the geometrical pureness of circles and equilateral triangles. Beyond this, through the free use of all conceivable incidental variations to cut corners off cubes, to slice off their heads diagonally, to cut space at an angle within a square plan, to make the bay window protrude inside instead of outside — experimental manipulations tried in order to find forms which are “easy to understand” but still “maintain interest”. Mass rather than proportion and

轉變到形式主義的過程。我很粗略地描繪出現代建築史的輪廓，主要是強調在卡萊住宅（La Maison Carré）被創造時，奧圖將其全力專注於“難於理解”之造形的純化工作，而遠離了一般的趨勢。

當我在寫SD選集系列中“阿瓦·奧圖”一書時，我盡可能忠實地循著追尋奧圖所有作品所表露出來的本質，以企圖掌握住他的全部旨趣，然而有一疑惑一直在心中不解。那就是二次世界大戰後於芬蘭最早的重要作品——西納斯阿羅（Säynätsalo）鎮公所（1950~52），和他以前作品間之斷層。彼作品是他頭一次用單面斜屋頂架構的概念來界定一個中庭。中庭形式的空間架構之發生可因北歐民族對空間的感覺而有所解釋。單面斜屋頂能被理解是因為像平屋頂所需的防水材料之建材在大戰後是很短缺的，因而選擇了防水方法簡單之斜屋頂，同樣的理由也說明了為什麼選擇磚塊作為主要的建材。然而其他的重點——使他的建築難以理解的量體複雜構成，為什麼會突然出現在此一時代？不加思索地我們可以依一般說法歸因於它類仿了中世紀義大利的城鎮。的確，在鎮公所量體的組合上所表現出來的情趣是和中世紀托斯卡納（Toscana）的磚城非常相似。奧圖深愛義大利而且特別被中世紀的城市所吸引。我曾經看過他所繪的聖·吉米那諾（San

contrast rather than harmony were the expressions pursued. This transition in values is much like the process that occurred when the direct, light forms of the early Renaissance veered toward Mannerism. I have sketched this rough outline of the history of modern architectural modelling in order to emphasize that just at the time La Maison Carré was being created Aalto was devoting himself to the refinement of his own original “difficult to understand” forms, aloof from the general trend.

When I was writing *Alvar Aalto* of the SD Selected Book Series, I followed as scrupulously as possible the substance expressed through Aalto's entire works in an attempt to grasp his full meaning, but there was one point I could not understand. This was the break in continuity between the first important work in Finland after World War II, the Town Hall in Säynätsalo, and his previous works. This was his first use of the concept of a shed roofed structure surrounding a courtyard. The space structure of the courtyard is understood from the sense of space of Northern European peoples. The shed roof can be understood from the unavailability of waterproofing materials necessary for a flat roof because of the shortage of buildings materials after the war. The same fact explains the selection of brick as the main structural material. But another major point: why did the complicated composition of mass, which renders his architecture difficult to understand, make its abrupt appearance at that time? I temporized by constructing an analogy with mediaeval Italian towns. Surely, the sentiment embodied in the composition of mass of this Town Hall is very similar to that of the mediaeval brick towns in Toscana. Aalto loves

Gimignano) 草圖，我想托斯卡納城確實讓他留下深刻的印象。但是單以這個理由而推論至：當他手中掌握了磚石建材而促使他去建造一棟建築是因為義大利城市的意象突然地浮現於他的腦海，這樣的結論似乎太急躁了。為什麼同樣的想法在他設計也使用磚塊的貝克之家 (Baker House 1947~48) 時沒有浮現呢？就算義大利的城市和西納斯阿羅鎮公所之間有某種關連，是什麼使得奧圖用如此果決的態度採取這個方向呢？

1927 年，奧圖開始大量地從事他的工作。早期的作品像圖倫·薩諾馬特 (Turn Sanomat 1927~29) 和在派米歐 (Paimio) 的療養院 (1927~1933)，均為對當時歐洲的現代建築有強烈影響之作品。白牆、直線形、水平帶狀連續的窗等——當時樣式化的元素都被採用。這個簡單有力的概念，造成版和牆的末端向外延伸露出，使建築物產生一種紀念性的效果。但是這種概念在奧圖設計過一次建築後便沒再用過。它却成為路易斯·康在設計理查德醫藥研究中心 (Richards Medical Research Building) 的主要設計意匠。這棟建築同樣地被認為是聖·吉米那諾的意念的重現。如果注意到在過去十年間，同樣是中世紀義大利的城市和兩種截然不同的建築造形，有直接而明顯的關係是很有趣味之事。

Italy and is especially attracted to mediaeval towns. I have seen his sketches of San Gimignano and the towns of Toscana may have left a deep impression on him. But, I think it too hasty to jump to the conclusion that the image of Italian towns flashed through Aalto's mind when the brick building materials he held in his hand urged him to create a building. Why then did this image not come to him when he designed the Baker House (1947-48) for which bricks were also used? Even if there had been a linkage between the Italian towns and Town Hall of Säynätsalo, what was it that made Aalto take this course in such an assertive manner?

It was in 1927 that Aalto was into his work on a full scale. Such early works as Turn Sanomat (1927-29) and the sanatorium at Paimio (1927-33) show a strong influence of the European Modern Architecture of that period. White walls, rectilinear forms, horizontal continuous windows — all the conventional elements of the period were employed. This simple and powerful concept made up of slabs and walls with the ends of the members extended, exposed to produce a memorable architectural effect. But this concept was never used again by Aalto in designing a building. It became the main design motif of Louis Kahn from the Richards Medical Research Building onward. This building too is said to recall images of San Gimignano. It is interesting to note in passing that the same mediaeval Italian towns came to have a direct linkage with two quite different styles of architecture within ten years.

Modern Architecture in Europe had changed considerably from the 1920's to the 1930's. In Le Corbusier's Villa Savoye (1929-31), his former vertically reaching form was

從 1920 年代到 1930 年代，歐洲的現代建築有很大的改變。就柯比意 (Le Corbusier) 的薩伏瓦別墅 (Villa Savoye 1929~31) 而言，他以往垂直向上的造形已經變成水平延伸的形。他在巴黎的週末別墅所使用的材料重新採用復古的素材——磚和石。同時，奧圖的建築也開始改變，下面三點顯示出在 1930 年代發生的徵候：

1 內部空間經由階梯及其他要素的使用而使這些連續不斷的空間構成漸次地發生變化。

2 木材在裝修上積極的使用。

3 波浪形狀的出現。

以上幾點的表現可說是奧圖表露出他自身的個性，以整體而言，可以看出奧圖的建築逐漸趨向自然，這些很顯著地表現在他的梅瑞亞別墅 (Villa Mairea) (通常和路易士·卡萊住宅作比較)，它在某些形的地方是和西納斯阿羅鎮公所同歸於“難以理解的造形”一類，似乎都是自然成形的，但在本質上却不盡相同。

1939 年，芬蘭抵抗蘇聯而發生戰爭，接著就捲入二次世界大戰直到 1944 年。戰後當芬蘭對戰敗處理結束後，奧圖在 1950 年重新他的創作工作。1940 年代對他而言是段空白，他沒有從事創作

transmuted to a horizontally expanding form. In his weekend house in Paris materials recalling pre-modern times made their appearance — bricks and stones. At about the same pace, Aalto's architecture also began to change, as seen in the following three points which are indicative of what happened in the 1930's.

1. The composition of the interior space was changed by connecting consecutive spaces, themselves being altered little by little, through the use of stairs and such.
2. Assertive use of wood as a finishing material.
3. Use of undulating forms.

The manifestation of these points means that Aalto was revealing his own character. Overall, it could be seen that Aalto's architecture was getting closer to Nature, as is rather conspicuous in his Villa Mairea (often compared with the Maison Carré), which has something in common with the Town Hall in Säynätsalo in that its form is of the “difficult to understand” category, seeming to have been shaped spontaneously. But it is not of the same quality.

In 1939, Finland went to war against the Soviet Union and then rushed into World War II which lasted until 1944. After Finland's defeat, when the postwar disposition was over, Aalto took up his creative work again in 1950. The 1940's were a blank for him, he did practically no work. But not entirely blank, for there was the Baker House at M.I.T., and a few plans. But it was a decade that permitted him to produced no other outstanding works.

And then, after such a unproductive period, town Hall in Säynätsalo made a rather sudden, abrupt appearance. The character of this building, entirely different from his

，然而也不是全然的空白，像MIT的貝克之家和一些計畫，祇不過在那10年間沒能讓他創造出其他的傑作。

經過這一段毫無建樹的時期後，西納斯阿羅鎮公所突然出現了。這棟建築物的特徵與他在1930年代的建築是全然不同，暗示了在大戰期間，奧圖內心的思想產生了不尋常的轉變。同時期，外形像一把剪刀的毛姆喪禮堂（Funeral Church of Malm）的計畫也被發展出。我想只有在奧圖經歷過某些特定的精神啓發後，才能提出像張著剪刀如此優雅的角度。也就在這段期間，奧圖開始畫出了他獨特的“顫動著手的素描”。這種素描是用6B鉛筆以顫抖的手刻畫在一種類似軟質打字紙的描圖紙上。這隻手擺動的是如此地輕微和優雅，並不是將心中成形之物描繪下來的，這些鉛筆線條的運動是奧圖在全精神貫注下所產生的；它好像一個活的物體爲了追尋一些未知造形的線條而在紙的表面移動。這似乎說明了一種狀況，即他的形只有在這種描繪方式之下才能表達出。

在奧圖內心意象的世界中究竟發生什麼事端？這可能是一種形態的崩潰。從派米歐的療養院所能看到在其病房之側面那簡單有力的組合及在當年所設計具有一些白色塊體的單純的建築物，轉變到西納斯阿羅鎮公所的過程，難道不和一個用水和沙混合塑

成的方塊，當水分隨著時間消逝而蒸發，逐漸破碎的過程是一樣的嗎？在奧圖的內心意象世界中，建築的造形已不再是方形和平版，它們只是有著圓滑的角的形、碎破的形和有裂紋的形而非其他。我們開始感覺到爲何鎮公所和古代托斯卡那城鎮有所類似了，這個古老的磚城一定名符其實地曾經有過一個高貴莊嚴而堅固的城堦。但是現在，卻有一個柔軟而稍圓的外表，它的外形顯已被自然的力量重新塑造地超過了數百年。我們可以感覺到顯現在外形上巨大尺度的時間，也就是說，就造形而言，它是大自然的一部份。它確實地是一個“自然的人工物”。

如同奧圖對托斯卡那鎮所作的素描，路易士·康將塔向上高聳矗立的活力萃取而出，或許康在描繪之時是想像它們在建造的時期，城鎮的牆壁逐漸地向天空伸展而完成。相反的，奧圖的素描則將自然抽象化。那是一件奇異的事，兩個年紀相仿的建築師，同樣喜愛義大利，特別是對托斯卡納城和布魯內勒斯基（Brunelleschi）的作品；都描繪過同樣的景色，卻對所見的東西的形有如此相反的看法。結果康拒絕了不明確的造形，而追求一個由構成主義之嚴格規則所支配的世界；而奧圖則避免使用直線和幾何學的造形，同時走向“無形之形”的世界。無形之形的世界只靠人類抽象的能力是無法達到的，它是需要豐富創造力的感性

buildings of the 1930's, suggests that there had been some unusual transformation in Aalto's inner world of images during the war decade. It was in this period also that the plan for the Funeral Church of Malm, suggestive of the shape of a pair of scissors, was developed. It is thought that the delicate angle at which the scissors open came forth only after Aalto had undergone a certain spiritual enlightenment. It was also in this period that Aalto's peculiar "sketches of the shaking hand" were drawn. These were drawn on a kind of tracing paper of somewhat the same texture as soft typing paper with a 6B pencil, while the hand is shaking ever so slightly and every so delicately. These are not sketches rendered after the forms have been created in the mind. They show the movement of a pencil to which all of Aalto's nerves and being are concentrated so that it moves like a living creature over the surface of the paper in search of the lines of an unknown form. It seemed to show a state in which his forms could be expressed in no other lines than those drawn in this way.

What had happened in Aalto's inner world of images? Perhaps it was a kind of dis-integration of forms. Isn't the process of transmutation from the simple forceful structures seen in the composition of the ends of the sanatorium at Paimio and the simple structures of a few white square masses seen in the buildings designed in those years to those of the era of the Town Hall in Säynätsalo something like the process in which a cube made by molding sand mixed with water gradually crumbles as the water evaporates with the passage of time? In Aalto's inner world of images, the architectural forms are no longer square and plain. They are none other than forms with

their corners rounded off, forms crumbling and with cracks. We begin to sense why the Town Hall is like the ancient towns of Toscana. The old town of brick must have had the solidity of a citadel, with dignity and gravity. But now, it has taken on a soft, roundish appearance, its contours have been reshaped over several hundred years by the forces of Nature. We feel the element of time on a gigantic scale, that is, of Nature, in the forms. It is simply a "natural man-made object".

In his sketches of the towns of Toscana, like Aalto, Louis Kahn abstracted the vigor of the towers soaring upright. Perhaps Kahn sketched them as he imagined them at the time of their construction, the towns being completed with the walls stretching gradually up toward the sky. In contrast, Aalto's sketches abstracted Nature. It is a wonder that these two architects of about the same age, both loving Italy and especially the town of Toscana and the works of Brunelleschi, both having sketched the same scenes, should have envisaged the objects in such contrasting forms. As a result, Kahn rejected indistinct forms and proceeded to a world governed by constructively strict rules, while Aalto evaded straight lines and geometrically angular forms and made his way toward the world of "forms without form". The world of forms without form — it is impossible to arrive there with only the abstract power of the human being. It is a world to which only the creatively fertile sensibility can gain admittance, and only Aalto's shaking pencil can reveal it.

During the ten years from the Town Hall to La Maison Carré, Aalto's 6B pencil has traced out many "forms without form". Leonard Mosso's catalogue of Aalto's

才能進入的世界，也是只有透過奧圖顫抖的鉛筆才能顯現的世界。

從鎮公所到路易士·卡萊住宅的十年間，奧圖的 6 B 鉛筆描畫出了許多“無形之形”。李諾·摩索 (Leonard Mosso) 所編奧圖作品目錄，列出了從1918到1967，五十年間之一七七件作品和計畫；但是其中三分之一和大多數重要的作品都集中在1950年代，這可說是奧圖的黃金時期。

約莫在黃金時期的中期，就在他受到“無形之形”的啓發之後，巴黎一個傑出的畫商卡萊 (M. Carré) 要求奧圖替他設計一棟在巴黎近郊巴索樹 (Bazoches) 的住宅。這斜坡的基地可以俯視整個如田園詩畫般的美景。建築物於1959年完成於基地的頂端。但從一殘存的草圖中可判斷，奧圖的最初的概念是一片和基地有同樣坡度的巨大斜屋頂，草圖上的視點是從基地的底部向上看。和以往一樣，屋頂並不是直角的：包括一些歪斜線和類似插在頭髮上的裝飾品，於兩側同樣的位置凸出。這種歪斜的屋頂無可避免的會使樓層的平面成為複雜的形態。平面的形態接近放射狀的平面，成為他作品中的一個特例。可以看出放射狀的平面是有效用的，就如同萊特的作品一樣，它是將建築的空間和廣闊的基地融合一體時所產生之形態。

works lists 177 works and projects in the fifty years between 1918 and 1967. Nearly one third of these, and most of his major works, were concentrated in the decade of the 1950's. This can be called the Golden Age of Aalto.

It was about the middle of this Golden Age, several years after his enlightenment toward “forms without form”, that Aalto was asked by M. Carré, a prominent art dealer in Paris, to design his house. Located at Bazoches near Paris, the sloping site over-looked a panorama of pastoral scenery. The building was completed in 1959 near the top of this site. Judging from the available sketches and such, Aalto's first concept seems to have been a huge shed roof with a slope about the same as that of the site. His point of view in the sketches was near the bottom of the site looking up. As is usual for him, the roof is not a straight rectangular affair: it contains a distortion and resembles an ornament struck in the hair, projecting out sideways in some places. Such a contorted roof inevitably gave rise to a floor plan of complexity, rather approaching a radial plan, a rarity among his works. It can be seen that the radial plan is useful, as practiced by Wright, to assimilate the building to the space of a broad site and surroundings.

Though the floor plan is rather complicated, the exterior appearance does not seem so. This is perhaps because the huge single plane of the shed roof covers most of the space. The overall length of the shed roof is about 25m. There just may be no other house with such a gigantic shed roof. From an engineering point of view, the first concern to come to mind is the danger of leaking near its lower part in a big downpour. This has been taken care

雖然樓層平面相當複雜，然而從外表卻察覺不出，或許是因為巨大的斜屋頂覆蓋了大部分的空間。斜屋頂全長約25公尺，似乎沒有其他的住宅有如此巨大的斜屋頂。若從技術的觀點來看，一般最先考慮的應是在傾盆大雨時如此巨大的屋頂面較低部分的排水問題，在此的對應措施即在斜屋頂中央安裝了水平方向的排水導溝，將排水的區域分成兩部分。

這棟建築和維克仙尼斯卡 (Vuokenniska) 教堂 (1956~59) 同時計畫的，這教堂也是奧圖另一個傑出的作品。我們很容易忽略了這兩棟建築物令人驚訝的相似，即使最後的造形不同，基本上空間的構成方法卻是相同的。兩棟均有大空間為中心——在教堂是禮拜堂，在卡萊住宅則是從門廳到客廳的連續空間——在直角方向則有一些附屬的空間接連著。

兩棟建築物天花板的表面都是由兩個鋸齒狀的部分形成曲面，為另一個相同點。在教堂的禮拜堂，安裝在凹處的電動隔間牆將空間分成三部分，卡萊住宅卻沒有。然而這並不表示卡萊住宅一點也沒有考慮分隔的空間，卡萊住宅的門廳同樣可以作為展示畫廊，(梅瑞亞別墅也是一個住宅兼畫廊，展示廊和客廳也是連續的) 奧圖或許曾經考慮過在起居室和飯廳之間裝設隔板；雖然沒有明顯的証據顯示，但是在摩索的目錄中所收錄的草圖中，其

of by installing a horizontal gutter midway of the roof slope to divide the catchment area into two parts.

This building was conceived just during the same period as that of the church in Vuoksenniska (1956-59), also one of Aalto's outstanding works. The fact is apt to be overlooked, but these two buildings are surprisingly similar. Though the final shapes are different, the structure of the spaces is fundamentally the same. Each has a large space at the center of the building - in the church it is the nave, and in La Maison Carré it is the continuing space from the entrance hall into the living room - with auxiliary spaces connected at right angles to it.

The surfaces of the ceilings are curved with two indented areas in both buildings, another point of similarity. In the church nave, electrically operated movable walls are installed in the depression to partition the space into three. La Maison Carré has nothing like this. But it is not that there is no indication of dividing space at all. The entrance hall of La Maison Carré also serves as a gallery for art works. (It is also true of the Villa Mairea that it is a residence with an art gallery, and there too the gallery and living room are continuous.) Aalto may have considered at one time installing partitions between the living room and the hall and the dining room. There is no clear evidence of this, but in Mosso's catalogue, some of the section sketches are in the same form as those of the church, and something like partitioning lines are found at the depressions. In all probability, the partitioning was given up and only the depressions kept, it being difficult to sustain the flow lines of circulation, and/or there was no need for partitioning after all.

剖面的草圖有些和教堂的形式相同，同時在較低處發現一些類似隔間的線條。隔間被放棄而高低差保留，或許其有礙於保持流暢的動線，或是隔間設置之必要性並不甚強烈而儘在天花殘存了痕跡。

當時奧圖似乎沉迷於電動隔間牆的想法。電動隔間牆在猶瓦斯蓋拉市（Jyväskylä）教育大學（1952~57）的大禮堂已經被採用了，在卡萊住宅之後，它們也用在烏布沙拉（Uppsala）的Västmanland-Dala 學生聯盟（1963~65）之大廳，在此有巨大的隔牆垂直突出於這棟建築。甚至我們可以認為在梅瑞亞別墅中從客廳面向花園之整個門窗框架都可滑動的門也是基於同樣的想法。

由於沒有隔間的限制，卡萊住宅中門廳之空間才可能有自由的形態。從客廳到門廳由直線和弧線所形成連續不斷的天花板剖面是相當優美的，而且似乎比教堂的更為輕鬆自在。天花板中間只有大約3公分微小的高差，這亦是極小心地避免過份精細的形，而創造“無形之形”之措施。因中央部分的展示廊的個性是如此的強烈，或許把這棟建築稱為一個有住宅的藝廊比稱為一個有藝廊的住宅更為適切。

從觀賞這棟建築到現在已經有十年了，偶而將所拍攝的幻燈

Aalto seems to have been obsessed by the concept of electrically operated partition walls. They had already been used in auditorium of the Institute of Education of Jyväskylä (1952–57), and after La Maison Carré, they were used in the Student Union of Västmanland-Dala at Uppsala (1963–65). There a gigantic partition wall receptacle protrudes at right angles to the building. It can be considered that the sliding doors from the living room onto the garden of Villa Mairea, which are opened by sliding the whole sash frame itself, is of the same concept.

Freed from the urge to partition, it was possible to accord unrestricted form to the space of the entrance hall in La Maison Carré. The ceiling section plans, drawn with straight lines and arcs at the continuance of the living room into the hall, are quite beautiful and seem more easy and relaxed than that of the church. Along the way, there is a slight skip in the ceiling of about 3cm, a scrupulous consideration taken to avoid perfect forms and create “forms without form.” The character of the central space of the gallery is so strong that it may be more appropriate to define this building as an art gallery with residence, rather than a residence with gallery.

It has already been ten years since I went to observe this building. I occasionally take out the slides I took for a review, but the details have become vague in my memory. But the overwhelmingly strong impression I had when I entered the gate and saw this building for the first time remains vivid to this time. It was an impression of the beauty of form, and at the same time I had an eerie feeling. The white buildings of Aalto with the shadows of trees outlined on them in dim light that I had seen so

片拿出來回顧，細部的記憶已經模糊不清了。然而在當我進入大門第一次看到這建築所留下強烈深刻的印象至目前依然鮮明，那是一種優美造形的印象；同時也有一種奇異的感覺。由於在朦朧的光線中，樹的陰影投射在奧圖的白色建築上；雖然這種景色在過去亦有經驗，但在強烈的光線和寬闊的地方看起來却是赤裸裸的。梅瑞亞別墅已經被透過樹的柔和光線所融合了。但是在此，白牆像希臘房子般的將光線反射，而將空間籠罩包被於其中。

在卡瑞住宅之後，奧圖所追求的“無形之形”，引導他從事艾森歌劇院（Essen Opera House）的平面的可塑性，或許亦可名為“不定形”（formless）。這個建築計畫似乎尚未有被建造的跡象。但是，如果它真能實現，將是刺激新造形的一個作品。二十世紀所產生具有多重知覺的偉大感受性，其後並未再帶給我們如1950年代那般輝煌的作品。我真誠的希望有更多難以理解的作品一個接一個的創造出來，帶給我們第二個奧圖的黃金時代。

現在，現代建築低迷於毫無秩序而不調和的造形中。1950年代奧圖所追求的“無形之形”的概念，或許值得去思索玩味。我是否太多慮了？

many times before, now looked naked in the strong light and great expanse. The Villa Mairea had been merged with the quiet soft light of many trees. But now, the white walls, like the Greek houses, embrace the space within itself, reflecting the light back from its walls.

After La Maison Carré, Aalto's pursuit of “forms without form” led him to the plasticity of the Essen Opera House plan, which may be termed “formless”. It does not seem as if this building will be constructed. But if it should be completed, it may serve as a stimulus to even newer forms. This great and perceptive sensibility, born of the Twentieth Century, has not given us recently works of the same brilliancy as those of the 1950's. It is my sincere hope that more works that are difficult to understand will be created one after another to bring about a second Golden Age of Aalto.

To us now, to a modern architecture dangling helplessly in a chaos of incongruous forms, the concept of “forms without form” which Aalto has pursued since the 1950's, just may have something to say.

Or am I going too far?

(Translation from Japanese original by James Wilson)

Alvar Aalto
La Maison Louis Carré
Bazoches-sur-Guyonne, France. 1956-59













