



欣賞建築

Appreciation in Architecture

觀賞名建築物及上好音響的音樂廳

李文枝◎著/譯
Amy Wen - Chi Chen



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APPRECIATION IN ARCHITECTURE
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發行人／ 張秉中

出版者／ 科技圖書股份有限公司

地址：台北市忠孝西路一段 50 號 17 樓之 35 室

電話：886-2-23707080 · 傳真：886-2-23706160

網址：<http://www.techbook.com.tw/>

電子郵件：books@techbook.com.tw

郵撥帳號：0015697-3 科技圖書股份有限公司

發行所／ 成陽出版股份有限公司

業務 ▶ 電話：(02)2225-6562 · 傳真：(02)2225-8783

物流 ▶ 電話：(03)358-9000 · 傳真：(03)358-1688

印刷／ 海王印刷事業股份有限公司

地址：台北縣中和市中正路 800 號 11 樓之 2

初版／ 2006 年 2 月

定價／ 新台幣 400 元

I S B N／ 957-655-410-1

版權所有 · 翻印必究

國家圖書館出版品預行編目資料

飲欣賞建築:觀賞名建築物及上好音響的音樂廳
= Appreciation in Architecture / 李文枝著.譯.

-- 初版 -- 臺北市：科技圖書，2006【民 95】

面：公分

中英對照

ISBN 957-655-410-1 (平裝)

1. 建築藝術-文集 2. 音樂廳-建築

923.07

95002689

74242
20063

科技圖書

港台書

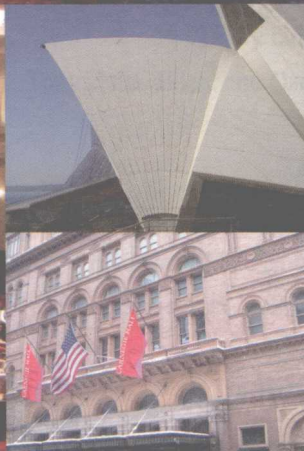


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Amy Wen - Chi Chen



謹以此書

獻給我的家庭

Tony, Julia, Ellen, and Daniel

以及

紀念我的雙親

先父李諱阿木 先母劉諱大妹

This book is dedicated

To my family

Tony, Julia, Ellen, and Daniel

And

In memory of my beloved late parents

Lee, ah-mu and Liu tai-mei

欣 賞 建 築

Appreciation in Architecture

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前言

一代的台美人離鄉背井，飄洋過海，來到北美洲留學。而後成家就業，而後散落在廣大的北美洲，而後奮鬥一輩子，人人多有所成。李文枝就是這樣千千萬萬的台美人之一。帶著故鄉台灣之夢在北美洲落地生根，來到秋收年歲，文枝握起文筆彩繪多彩多姿的一生，已結集成篇而出版了兩本書。現在又要出版第三本書。第三本是有關建築藝術欣賞，總共有十二篇。前三篇是美國名建築，而後九篇是世界各地音響頂棒的音樂廳。

傳統紅磚三合院坐落在綠意盎然的檳榔林下，位於秋風中搖曳的金黃稻穗田園的後緣，一彎溪水院前綿延而過，幾隻水牛悠悠地躺在水邊泥漿裡滾動。這樣的景象呈現在遠山前，是一幅台灣農村優美的建築景觀。這是我童年稚年歲時留下的深刻建築之美。讀著文枝的篇章，勾起童年的家鄉傳統三合院及周邊景觀之美的回味。

建築之所以美，我想它的外觀必須與周邊景觀相得益彰，而後融成一體。就像上面描述的台灣傳統三合院及它的座落環境交會而成的景觀美。

文枝的第一篇章「美國賓州落水鄉居別墅」，介紹名建築師萊特這一世界公認的有名建築，就著重點出別墅與瀑布、河床、岩壁、林木交融成一體。她畫龍點睛地指出：

…萊特設計這間別墅主題是：他把大自然的景象——樹叢花草，鳥蟲流水，土地空氣和日光完全融合在個人的生活，回歸自然，珍惜自然，擁抱自然。

你看著文枝替你配置的落水鄉居別墅之圖片，相信必能感受周圍景觀與建築相互擁抱之美。這間落水別墅就在我居處不遠的賓州西部的山林裡，開車不到兩小時。二十多年來，前後去過四次。我頗能體會文枝的觀感。的確，對萊特的落水鄉居別墅之美，每次都有新的領會。

名建築師路易斯·康設計的「金博爾藝術館」是文枝介紹的第二篇。該館就在文枝居住的隔村福沃市。金博爾的建築主要是拱形鋼筋水泥。文枝這樣讚賞著：

…將動情的人群與靜態的建築物建立起感情，…把館內精心設計好了後，…就全力來製造人為的大自然景觀。

文枝點出康建築師如何營造人造景觀，如何將建築的內裡與外面環境打成一片。值

得你細讀。

另外第三篇就是安藤忠雄的傑作「現代藝術館」，也在福沃市。安藤如何設計這座藝術館？文枝說：就是掌握配合周邊已有的景觀，包括早在三十年前就建成的有名的金博爾藝術館。因此，安藤的新建築與就在隔壁的「金博爾藝術館」相得益彰。文枝深入淺出地、細緻地描述著，讀來令人動懷。

建築不是我的專業。不過，有這方面的文章，我可也很喜歡讀。紐約時報就經常有建築的觀賞評論文章。大約兩年前吧，紐約時報就有一篇評介安藤忠雄的福沃市的這間現代藝術館。與文枝的篇章一樣，都特別點出設計的特色之一：藝術館浮在水上的奇妙景觀。不過，我卻偏愛文枝的描述。因為，文枝將音樂的聲波藝術帶進來，融入了這座有水光、日光、藍天白雲交映的光影藝術，加深了你的感受，而令人有要身臨其地的衝動之情。建築之美與音樂之美的交匯是文枝這本書的特色，這也可以看出為何後面九篇就都是音樂廳了。

這些名建築與音樂廳都是文枝親身造訪過，經過她的建築專業、音樂素養、藝術眼光及豐碩的人生閱歷，寫就這十二篇獨特的建築之美的觀賞記錄。愛美是人之天性，對建築之美人人都心嚮往之，我也是。多年前在編輯「台灣公論報」的副刊，初次讀到文枝的建築藝術篇章，對她就建築與音樂融於一體的本事，有深刻的印象。譬如，她詮釋「建築是凝結的聲樂旋律。」透過她的十二篇篇章，對建築光影之美與聲樂旋律之美的交會，我漸漸有所體會。

以上，我只提到她前三篇，只點出李文枝筆下的建築的外觀之美。事實上，她還花費不少篇幅介紹建築的內在之美。不過，我想就不用我多囉嗦了。總之，篇篇都是美妙的篇章。值得您跟隨文枝的腳步，登堂入室，探窺其美。

我誠懇地邀請您，一起來，手握一杯茶，坐下來，靜心來讀這些篇章。同時，欣賞文枝為您配置十二座建築裡裡外外的圖片，相信您會和我一樣，捕捉到文枝所描述的這些建築之美

胡民祥寫於賓州茱里鄉
(2005年5月8日母親節)

胡民祥 現職美國西屋 (Westinghouse) 評鑑工程師。台美人作家。
台大機械系學士，美國紐約州立大學博士。前台灣公論報副刊編輯。

Foreword

During 1960-1970, the first generation of Taiwanese-Americans left their homeland, sailed across the ocean and arrived in North America for graduate study. Upon graduation, they worked, married, and raised their families while spreading throughout North America. They worked diligently in their careers, and achieved their goals marvelously. Indeed, Ms. Amy Chen is one of the hundreds of thousands of admirable Taiwanese-Americans. She carried a dream from her homeland Taiwan over 30 years ago and remains deeply rooted in North America. Now, she becomes her retirement age. Her diligence allowed her to enjoy her fruits of harvests. Amy picks up her pen to illustrate her colorful life. Although, she has published two books, a compilation of her own articles, she will soon publish her third one. The third book consists of twelve essays about the joys of architectural art. The first three articles involve famous architectural landmarks in America, while the other nine essays depict world renowned music halls known for their finest acoustical resonance.

Colorful red bricks characterize the traditional Taiwanese U-shaped rural country house as it sits along the green betel grove. There lies in front of the house a rice paddy with near ripe golden rice kernels swaying from the autumnal wind. A winding creek flows around the front yard, and several water buffalos rock leisurely in a muddy creek bank. It is truly wonderful to see a scenic view of Taiwanese rural farming landscapes as it appears in front of a distant mountain. This imprint of architectural beauty remained in my mind as a memory from my innocent childhood. Reading Amy's articles remind me fondly of the charm of my hometown's traditional U-shaped house with its surrounding rustic scenes.

Architecture is exquisite only if its appearance compliments the surrounding scenes thus mingling into one unity, I think. Such an example is the above described Taiwanese traditional U-shaped rural country house that merges harmoniously with its environment to achieve great beauty.

Amy's first article is about "Fallingwater." This article introduces the reader to the world renowned architectural house designed by Mr. Frank

Lloyd Wright. Amy emphatically points out the integrity of the house with its waterfall, riverbed, cliff, and woods. She singles out the following:

Wright designed this house with a theme to integrate into daily life with the great natural views and images, such as trees, flowers, grass, birds, insects, flowing water, ground, air and sunshine; the theme emphasizes to return, cherish and embrace the nature.

If you look at the pictures of Fallingwater that Amy specifically arranges for you, you will absorb its allure. Fallingwater lies in Western Pennsylvania's mountainous forests not far from my house, specifically, it is within two hours driving time. Over the last twenty-some years, I have visited it four times. Truly, I appreciate Amy's viewpoint. Indeed, each visit brings me a new feeling to the beauty of Fallingwater.

Amy's second article is about the Kimbell Art Museum designed by the famous architect Mr. Louis I. Kahn. This museum is located in Fort Worth, Texas, a neighboring city to Amy's residence in Arlington. The Kimbell was built in an arch vault modular form of reinforced concrete construction. Amy admired the architect Mr. Kahn's creation of manufactured materials combining the architectural interior with the exterior environment. Amy addressed as follows:

It was Kahn's superior inventive artistry as an architect, builder, and poet that set his remarkable vision for the designing theme of Form and Light. Furthermore, he with the landscape architect George Patton carefully laid out the garden landscape with natural harmony within the existing park.

The third article concerns architect Mr. Tadao Ando's remarkable contemporary building: the Modern Art Museum, also located in Fort Worth, Texas. How did Mr. Ando design this art museum? Amy explains the focus of correlating the new with the existing surrounding area, such as the famous Kimbell Art Museum built over 30 years ago. In Amy's view, Ando's new building truly compliments the neighboring Kimbell. Her simple words and deep meaning touches each reader's heart with subtle feeling.

Although architecture is not my profession, I do enjoy reading any architectural related articles. There are often articles about famous buildings in the art section of the New York Times. I remember, about two years ago, there was an architectural review of Mr. Ando's Modern

Art Museum of Fort Worth. Just like Amy's article, both pointed out one of his unique effects: The marvelous view of the art museum floating on a pool of water. However, I prefer Amy's presentation because she brings the sound art of musical waves into the visual art of water-light, sunshine, blue skies with white clouds. The combination of both audible musical and visual architectural arts deepens your feeling and exerts a magnetic-like force triggering your strong desire to be there. This sparkling encounter of the architectural and musical beauties is indeed the unique character of Amy's book, and you finally realize why the last nine articles are all about music halls.

Amy has visited many famous buildings and music halls. She has written these twelve articles to record her appreciation of beauty in architecture. These articles are rich with her professional architectural insight, musical cultivations, artistic visions and numerous life experiences. It is only human nature to look for beautiful things. We are attracted to the beauty of architecture, and I am no exception. Many years ago, as editor of the literary sections of the Taiwan Tribune, I read her first article relating to architectural art. I was so impressed by her unusual ability to blend architecture with music. For example, she interprets architecture as a frozen musical melody. Through her twelve articles, I gradually understood the beautiful connection of the architectural light and image with the musical sound and melody.

Although I mention only her first three articles, I did touch upon the exterior beauty of the buildings described in Amy's writings. It is wise for me to say no more, since every article directs you into those buildings to explore its beauty.

I sincerely invite you to bring a cup of tea, sit down and read these articles. At the same time, you can enjoy many exterior and interior pictures of these twelve buildings that are carefully arranged by Amy. I am sure, like me, you will catch the beauty of these buildings described by her.

Chris Hu at Murrysville, Pennsylvania

August 10, 2005

Chris Hu -

A Fellow Engineer, Westinghouse Electric Company. A Taiwanese-American Writer.

B.S., National Taiwan University. PhD, State University of New York at Buffalo.

Editor (1998-2002), Taiwan Tribune.

自序

自美國德州大學建築系的建築工程組畢業後，鑒於語言溝通以及藝術思維的障礙，隨即轉攻土木系研究所的結構工程學。畢業前，順利謀職於美國聯邦政府陸軍部一工程機構。當了十年的結構工程師後，於1992年竟不務正業，棄工而從商迄今。

千禧年的前後，我作了跟班隨美國匹茲堡交響樂團（Pittsburgh Symphony Orchestra）到世界各地的音樂廳欣賞音樂。爾後，愉快的回憶和記述起音樂廳的建築欣賞。若不是驚艷於日本文化會館（Tokyo Bunka Kaikan）的外貌與演奏廳，還一直以為自己早就把建築拋棄於九霄雲外；而雪梨歌劇院（Sydney Opera House）的結構建築，竟使我如此狂熱地重溫起結構專業的舊夢。

十二篇建築觀賞文章裡，除了本地達福地區有名的兩棟藝術館——金博爾藝術館（The Kimbell Art Museum）和福沃市現代藝術館（The Modern Art Museum of Fort Worth）之外，其餘座落於賓州匹茲堡鄰村的落水鄉居（Fallingwater）一篇以及九篇音樂廳均與小女兒的工作關係而結緣。

一切都是偶然的機遇，也算是「音樂緣」的福氣，為了舒緩日常在繁瑣厭倦的商務生活，無意中忙裡偷閒，在參觀名建築物以及於音樂廳聆賞音樂之後，我高興地先後完成了建築觀賞的漢文初稿。為了在美國生長的三個孩子都不識漢文，旋即嘗試自己下廚來個粗淺的英語翻譯，希望孩子們會記得他們的母親，既然沒有其他嗜好，卻敢來舞文弄墨有關建築與音樂的文章。日後，我也將依舊選擇以「建築與音樂」相關的「視與聽」之旅程規劃而樂。

在探索建築與音樂之間的相關哲理一段時間之後，我就逐漸大膽地繼續將自

己的領悟或錯覺，作出一點專業性的觀賞感想，或者點綴一些連篇夢話來自我陶醉一番。藝術是抽象也是主觀，各表自述是常態，不可也不宜作出激烈偏見的概論，必須要有「根據」的推論。

建築藝術的欣賞完全是我個人的看法，故特意輕描淡寫的記述，以別於專業性的分析，文章的鋪陳儘量採用簡易通俗的方式說明，以及附有相關像片旁證，以幫助瞭解或不至於嚴肅枯燥，希望能夠傳達給讀者信息。欣賞建築物是一種生活的享受，而在一級棒音響的音樂廳聆賞優美的音樂，更能讓心靈得到開懷與滋潤，進而有助心靈層面的昇華。

李文枝

(2005-3-8於美國德州阿靈頓城)

Preface

A total of thirteen articles (twelve of them are architectural reviews) were written in Mandarin first and then translated into English at a later date.

As a retired structural engineer, I hold deep regards for the great architectural landmarks. Mr. Frank Lloyd Wright's Fallingwater was my first impulse to write after my visit. Both the Sydney Opera House and the Tokyo Bunka Kaikan greatly influenced my desire to continue writing on my personal appreciations on music halls and the great architectures.

As a music lover, I have traveled with the Pittsburgh Symphony Orchestra on their international tours during recent years. I am completely thrilled and have enjoyed the wonderful concerts performed in the best acoustical music halls around the world.

Although I am no longer active in architectural or structural professions, both aspects within my musical activities surround my life. I strongly believe it is the "musical faith" that brings three subjects : architecture, structure and music, together in order for me to appreciate what great pieces of art.

This delightful architectural review is my personal viewpoint; not necessarily a professional judgment but a simple explanation with associated pictures displayed for easy comprehension and appreciation.

Amy Chen
(2005-3-8 Arlington, Texas, USA)

致謝

所有採用的相片均請准在先，疏忽難免特於此致歉。相片之原主所有權均於各相關文章篇幅特別註明。

首先要向各相關機構及人士致謝：貝斯音樂廳、波士頓交響音樂廳、金博爾藝術館以及福沃市現代藝術館等機構容許個人前往取景拍攝；維也納 Grosser Musikvereinssaal 音樂廳機構，達拉斯邁亞紳音樂中心攝影師及小提琴家Mike Itashiki 則免費提供全部採用的相片；波士頓學院 Jeffery Howe 教授以及馬里蘭州大學Stephen Wright 博士慷慨允許轉載落水鄉居相片。

感謝余正美女士，阿久津史江女士，大木浩史先生等三位美國航空公司職員的熱心協助幫忙，讓我於兩千零三年一月，取得東京文化會館攝影師木之下晃先生的首肯，惠于轉載相片的許可。

謝謝德州大學 Jay Henry 與 Lee Wright兩位建築系教授的春風化雨。特別要向音響專家及德高望重的學者、前哈佛大學及麻州理工學院電機系副教授Leo Beranek博士致最高的敬意，感謝他於過目全部英文原稿後，熱誠地提供資訊與建議之外，也給予我高度的嘉獎與鼓勵。

謝謝台美人週報【台灣公論報】多年來提供發表園地，全單照收刊登漢文篇章。多謝台南南一書局陳君慧小姐及楊正傑副總的貴人相助，使本書能夠順利由台北科技圖書出版。當然也要感謝「讀書樂」讀者，一起來分享建築藝術之美。

最後，感恩先嚴先慈賜予我樸實天性與毅力。以及感激我的小家庭給于家庭溫馨的憐愛與希望。同時也要多謝兩個貼心的女兒，非常有耐心地為我的英文原稿修辭。

李文枝

(於美國德州阿靈頓城 2005-9-6)

Credit and Acknowledgements

A diligent effort was made to secure permissions for the reprint of the pictures. Sincere apologies to all in case any omissions occurred. The granted permissions and copyrighted holders are addressed and credited on each of the associated articles.

Special thanks to the following organizations for granting me the permission for taking on-site photos: Bass Hall, Boston Symphony Hall, Kimbell Art Museum, and Modern Art Museum of Fort Worth. Deepest appreciation goes to the organization of the Vienna Grosser Musikvereinssaal and a violinist Mr. Mike Itashiki, the photographer of Dallas Meyerson Center, for the granted copyrighted images. Also, thanks to Professor Jeffery Howe of Boston College and Dr. Stephen Wright of the University of Maryland for their supports and granting the images of the Fallingwater.

I would like to thank the American Airlines personnel who helped me in securing the permission from photographer Mr. Akira Kinoshita of the Tokyo Bunka Kaikan in January 2003: Ms. Masami Yee of San Francisco, Ms. Fumie Akutsu of Narita Airport, and Mr. Hiroshi Oki of Dallas.

Thanks to my Professors Jay Henry and Lee Wright of the University of Texas at Arlington. Thanks go to the acoustical expert and a distinguished scholar, the former Associate Professor of M.I.T. and Harvard University, Dr. Leo Beranek for his generosity on providing information, advice, and in addition reviewing the English manuscripts with praise and encouragement.

Thanks to Taiwan Tribune, a Taiwanese-American weekly newspaper in America for publishing all articles in Mandarin version. Thanks to Tainan Nan I Book Enterprise personnel, Editor Ms. Jun-Hwei Chen and