



Global Architecture

# 世界建築

*Luis Barragán*

*House and Atelier for Luis Barragán, Tacubaya, Mexico City. 1947*

*Los Clubes, suburb of Mexico City. 1963-69*

*San Cristobal, suburb of Mexico City. 1967-68*

*(with the collaboration of arch. Andrés Casillas)*

*Edited and Photographed by Yukio Futagawa*

*Text by Emilio Ambasz*

Global Architecture  
**世界建築**

世界建築 No. 48

路易·巴拉罕自邸及工作室／墨西哥市·塔古巴雅／1947年

洛斯·庫魯貝斯／墨西哥市近郊／1963—69年

聖·克里斯多勃／墨西哥市近郊／1967—68年

建築師／路易·巴拉罕

攝影／二川幸夫

本文／艾米略·安巴茲

中譯／黃模春

審訂／浩群建築師／蔡榮堂 陳乃城 黃模春 楊逸詠

黃長美建築師

發行人／陳桂英

發行／胡氏圖書出版社

地址／台北市忠孝東路二段39巷2弄2號

電話／3926657·3917597

製版／王子彩色(股)·飛虎彩色

印刷／尚峰彩色(股)

初版／1983年8月

定價／新台幣400元整

《版權所有·翻印必究》

行政院新聞局登記證局版台業字第二九〇〇號

700127745

Global Architecture

# 世界建築

*Luis Barragán*

*House and Atelier for Luis Barragán*

*Tacubaya, Mexico City. 1947*

*Los Clubes, suburb of Mexico City. 1963-69*

*San Cristobal, suburb of Mexico City. 1967-68*

*(with the collaboration of arch. Andrés Casillas)*

*Edited and Photographed by Yukio Futagawa*

*Text by Emilio Ambasz*

世界建築 No48

路易·巴拉罕自邸及工作室／墨西哥市，塔古巴雅／1947年

洛斯·庫魯貝斯／墨西哥市近郊／1963—69年

聖·克里斯多勃／墨西哥市近郊／1967—68年

建築師：路易·巴拉罕

攝影：二川幸夫

本文：艾米略·安巴茲

中譯：黃模春

審訂：浩群建築師／蔡榮堂 陳乃城 黃模春 楊逸詠

黃長美建築師

TJWb/f.p.8p

胡氏圖書

223104

# 路易·巴拉罕及聖克里斯多勃——撰 / 艾米略·安巴茲

House & Atelier for Luis Barragán and San Cristobal (arch. Andrés Casillas, Collaborator)  
by Emilio Ambasz

本刊要介紹的，是墨西哥建築家路易·巴拉罕所設計的兩幢私邸。兩者的建造年代，前後相隔廿年之久。先建的一幢，是巴拉罕自邸；後建的一幢，則是為朋友設計的。這位朋友，為了誘使巴拉罕接受設計委託，賦予巴拉罕設計上絕對的權力，並要他把這幢房子當成自己的一樣來設計。

1947 年建造，位於墨西哥市塔古巴雅區的巴拉罕自邸，房舍與庭院緊密結合，渾然一體。由於左鄰右舍住的都是勞工朋友，建築師為了不使自己的住宅在四鄰街坊中太過於惹眼，建築的外觀除了入口大門和一扇高過平常視線的大窗之外，幾乎一片空白。從窗裡向外望，也只能看到天空。

這一幢住宅，展現了巴拉罕苦心經營，他所最愛的墨西哥傳統建築的精粹——農舍、村落和修道院風味。整幢建築之中，瀰漫著寧靜祥和的氣氛。「這是我的避難所」，巴拉罕談到他自己的住宅

This publication illustrates two private houses designed by the Mexican architect Luis Barragán. Twenty years separate the creation of one from the beginning of the other. The first was built by Barragán for himself; the second for friends who, to entice him into accepting the commission, gave him *carte blanche* and suggested he consider their house as if it were his.

Barragán's own house, built in 1947 in the Tacubaya neighborhood of Mexico City is at once garden and house, inextricably bound together. The house sits in a neighborhood of working people. By its purposeful modesty the house joins rank with the surrounding houses. Its façade is almost blank except for entrances and a large window, placed high above the normal sightline so that only the sky can be seen from the inside.

The house represents a subtle elaboration of that part of Mexico's architectural tradition Barragán loves most: its ranches, villages, and convents. The house is pervaded by a deep feeling of serenity. Barragán has said of this house that it is his refuge "... an emotional piece of architecture, not a cold piece of convenience."

時說：「……是一件注入感情的創作，而不是冷漠的實用品。」

這幢住宅基本上區分為兩個樓層以及一處開濶、以高不及頂的矮牆予以分割連結的起居空間。這些隔間很巧妙地製造了柔和的陰影以及光線的擴散效果。起居空間上方的天花板面則是由許多強調水平量感，間隔緊密的橫樑排列而成。一道以松木板懸挑，格調優美的樓梯，從客廳邊緣凌空而起，直通到那門雖設而常關的夾層。雖說這道樓梯的構造相當粗獷，但放在整個空間的組織裡，卻變得十分雅緻。總讓人覺得，似乎只有身輕如燕的人，才能攀扶而上，一窺那緊閉的門後，帶有幾分神秘的夾層的究竟。客廳裡，四處瀰漫著舒緩安寧的氣息，空間在精美陳設物的烘托下，顯得高貴怡人。粗糙塗刷的牆面和天然火成岩塊以近乎原始的狀態，與打磨光潔的木板地和長毛編織的天鵝絨地毯直率地銜接；再配上精心擺設的木雕，陶器和編藝品，點活了這幢建築質

Physically, the house is divided into two levels with a vast double height living-room space, modulated and articulated by low walls which do not reach the ceiling. These partitions create carefully elaborated areas of mellow shadows and zones of diffused light. The ceiling plane, hovering high above the living area, is composed of closely spaced beams which emphasize its horizontal weight.

A very graceful stairway of cantilevered pine boards leads to a door in the mezzanine, which is always kept closed. Although of very robust construction this stairway appears dainty to the observer. When the stairway is seen leading to the mysterious mezzanine space which lays behind the closed door one has the feeling that only a weightless being could ascend it.

Throughout the living-room there is a soothing feeling of willed silence, flowing majestically and cascading rumourless over parapets and furniture. The space is sensorially enriched by the high quality of the household furnishings. Left in their near-natural state, roughly plastered walls and volcanic rock tiles are juxtaposed to

樸而典雅的神韻。

客廳另一頭，正對著庭院的，是一片落地長窗，窗緣的玻璃嵌入牆身，窗心以十字形窗樞一分為四。這扇窗有似隔膜，光線由此穿透而入。（巴拉罕把餐桌擺在近窗處，午餐前，他總是先在窗前的紅磚平台上丟撒穀物，餵食小鳥。之後，巴拉罕再拉起窗外浪型的大窗簾，開始用餐。）

庭院四周圍起，三邊是高牆、一邊則正對建築物的背立面。剛搬來時，巴拉罕把庭院整理得井然有序。後來，他逐漸讓宅生長成一種帶有野生趣味的姿態。庭院的一角有個小天井，地上滿鋪磚塊，四周圍以高牆。宅僅有的開口是一道門和一條甬道。小天井之內，十二個高高的陶罐擱在那兒，活像一群失落傳統的哨兵。一泓泉水低低的依附在天井的一面牆根，泉水從如楔般嵌入牆中的木樁上流下，好似這壁體的精髓由木楔戳截的傷口中汨汨湧

polished wooden floors, fabrics, and deep velvety carpets. Carefully placed wood-carvings, ceramics, and textiles austere enhance and adorn the house.

At the other end of the living-room, facing the garden, is the largest window. Its glass is set flush into the wall but divided into four panes by cruciform mullions. This window is like a diaphragm through which light is allowed to permeate the inside. (Barragán has placed the dinner table nearby. Before having his lunch he has the birds served grain outside on the pink brick terrace, next to the grand window. Then, a large, open-weave curtain hanging outside is drawn over the window, and the meals start).

The garden is enclosed on all sides; high walls on three sides while the fourth is defined by the house's rear façade. When Barragán first moved into the house he maintained the garden in a very formal way. Slowly, he has let the garden assume the guise of a controlled form of wilderness. On one side of the garden is a small patio, fully paved in brick and enclosed on all four sides by walls; the only openings are a door and a passage way. Inside the patio a dozen tall ceramic vases stand like sentinels of a forgotten

現。

然而，隨著年歲推移，建築與庭園之美，在巴拉罕的眷愛之中反不如那些屋頂平台。巴拉罕擅長於平面佈局的高妙手法，在界定、圍繞各露台的厚重壁體上展露無遺。這些牆面的配置，雖然嚴格地遵守著建築物外圍輪廓的限制；但是，不論色調的處理或經由臨接面的相互節制，每一處牆面都各有其獨自的特性。這些牆壁使我們覺查到它們所範圍及包被的真實而適切的空間。一言以蔽之，在我們的認識之中，這些壁體將永遠是“牆”此一意念的最佳化身。

就像庭院一樣，屋頂露台也是歷經變遷。剛建好時，面向庭院的一端，圍有低矮的木欄柵。若干年後，巴拉罕把欄柵的高度提升到與四周的圍牆齊平。再隔幾年，又把木欄柵改砌成磚牆。即便牆面的色彩，也有所改變，起初，每一道牆都漆白，數年後，

tradition. A low fountain runs along one wall, receiving the water slowly dripping through a square wooden log driven like a wedge into the wall. It is as if the wall bled its substance through the wedge closing the scar.

But house and garden have, over the years, given place in Barragán's affection to the roof-terrace. Here Barragán's masterful control of planes is superbly evidenced in the strong walls defining the terrace, enclosing it. The walls follow the house's outer perimeter, accepting this fact as an inexorable restriction. But, then, each wall is given independent identity either through color treatment or by the articulation of adjoining planes. When we perceive these walls we may experience them defining and enclosing a real, measurable space. However, in our memory, we will always remember them as if they had all fused into the idea of The Wall.

The roof-terrace, like the garden, has also undergone changes. When the terrace had just been finished there was a wooden low parapet on the side where the terrace faced the garden. In later years, Barragán had the parapet's height raised to that of the surrounding walls. A few years

一道漆成紅色，另一道則改爲土棕色。此外，巴拉罕在較比寬大的一面牆上嵌入一個磚砌而表面與其他牆壁同樣灰泥塗刷的大十字架。好多年後，巴拉罕又把這面嵌有十字架的牆壁整個刷平。然而，只要一下雨，原先十字架的痕跡，在乍乾還濕的牆面上，卻是依稀可辨。

如今，已經無法再在這房屋的露台上，縱覽四周蒼茫遼闊的都市景觀了。露台已經成爲須以都市生活的無上恩物——空間——來襯飾的神聖領域。庭院深深、四時流轉，露台也只能隱退爲一方小天地，但憑天眷。

1967年，巴拉罕爲艾葛史德隆家族，在墨西哥市郊，設計並建造一處馬廄、馬塘、游泳池和房舍的宅邸。艾葛史德隆家族在這座獨特的馬廄中養育純種馬，並訓練牠們成爲賽馬。

巴拉罕心中最大的願望，是爲這些馬廄裡的駿馬，創造一個讓

牠們一展身手的舞台：一片讓馬匹神馳昂揚的遼闊空間。因此，馬廄的牆面便悉依馬身的尺度來設計。在奔進緊鄰的跑馬場之前，馬群先在一個由漆成粉紅與紅褐色牆壁圍成的空地上熱身。艷陽天，在大水池的映照之下，這種建築背景的安排，頗有奇幻莫名的意味。粉紅色灰泥塗刷的長牆，就像一條難以捉摸的彩飾橫帶，輕騎過處，馬影翻飛，直如牆身上躍動著浮雕。馬群就這樣游走在粉紅色長牆的兩處絕妙開口之間。騎士從屋裡出來，可以輕快地走近馬廄，而馬伕則經由兩道平行的紫牆之間進出馬場。

面對馬房的鋪道，以緩坡伸入池底。鋪面上的卵石，使池水變得色彩繽紛。一天當中，總有一段時間，在馬蹄聲韻律的伴奏下，陽光好似能把卵石溶入光影斑斕的池水之中。

從頂住馬舍端部，紅褐色長牆的邊緣，一股急流不斷注入池中，乍看之下，這堵牆的背後似乎另有天地。近處細觀，才發現牆

later he had the wooden wall replaced by a brick one. Also the color scheme changed; while at the beginning all walls were white in later years Barragán had one of the walls painted red, and another an earthy brown. Also, on one of the larger walls Barragán had imbedded a large cross, made of bricks and covered with rough plaster, like the rest of the wall. Many years later he covered up the cross and had the wall plastered flush. However, whenever it rains it is still possible to recognize the cross' traces by the damp figure on the slowly drying wall.

It is no longer possible to see the sprawling city surrounding the house from the terrace. It has now become a sacred precinct, adorned with the finest of urban luxuries: space. Once open onto the garden and the flow of seasons the terrace has now retreated into itself, to commune with the sky.

In 1967 Barragán designed and built "San Cristobal," a stable, horse pool, swimming pool, and house for the Egerstrom family on the outskirts of Mexico City. The Egerstroms breed in this unique stable thoroughbreds,

training them as race horses.

Uppermost in Barragán's mind was the desire to create a stage for the promenade of the stable's horses: a grand space where they would assume the role of Olympian demigods. The walls of the stable are, therefore, designed to the horses' scale. Before running in an adjoining field the horses are exercised in a set defined by pink and red-rust colored walls. Under the sun, and reflected in the large water mirror the architectural setting acquires a legendary significance. The long pink stucco wall assumes here the role of an abstract frieze against which the horses' profiles turn into dynamic bas-reliefs. The horses enter and exit through two masterful openings cut into a long pink wall. The riders approach the stable from the house, in a simple manner, while the grooms enter and leave the stage through two parallel purple walls.

The pavement facing the box stalls ramps down gently to create the pool's basin. The pavement's cobblestones lend their color to the water, and there is a moment of the day when it seems as if the sun, combined with the rhythm of the horses' hoofbeats, could have melted the cobble-

中有隙。事實上，這堵看來厚重的牆壁乃是兩個壁面中間夾著一條水道。在水池的對面，平行豎立著一道留有缺口的粉紅色高牆，牆上的缺口更強調了它平板的性格，而這些狹長的缺口正是牆後乾草堆棧的通風孔。

艾家住宅的設計，相形之下較為簡單。巴拉罕在這個住宅設計中採用了一種類似新風格運動中新造形主義的組織手法，把建築物當做由若干不同高度的樓層複合而成的空間體。這幢住宅最引人入勝之處，大概是那道遮蔽通往入口開放長廊的雙層牆。

住宅的旁邊有一座游泳池，池中一角是環池逐層下降的踏面，另一角則有涼亭遮蓋。浸入池水的踏步，露出水面的半截倒影在水中。反過來看好像上層幾個踏步由下伸展到濃稠的氣團之中。站在玄關的遮蓬下朝游泳池望過去，那種景象使人感覺到如同闖入了一個水、氣交融的秘境。

stones into the pool's water.

A gush of water feeds the pool sprouting through an edge of the red-rust colored wall shielding visually the stable wing from one of the entrances. This wall, at first sight, suggests that there exists a space beyond. Looking from closer we discover that it contains a space within itself. In reality, the seemingly solid wall is made up of two planes with water running in-between. Parallel to this wall on the other side of the pool stands a tall, pink wall, modulated by cuts enhancing its planar characteristics. These slots are the ventilation holes for the haystacks standing behind.

The Egerstrom's house itself is given a simpler treatment. Barragán utilizes here a compositional method dear to the neoplasticists of the De Stijl movement, conceiving the house as a multi-layered series of planes of different height defining a volume. The house's most accomplished feature is, perhaps, the double wall shielding a long open corridor leading toward one of the entrances.

The house has a swimming pool with steps descending into the water, partly covered by a baldacchino-like

艾氏莊園的設計可以說是巴拉罕最了不起的傑作。在一些特殊的限制之下，巴拉罕以很少量的建築素材，完成了一幕不尋常豐盛的建築演出。就像在一齣希臘戲劇中，當英雄人物盡皆逝去，「馬」成了完美世界最後的見證。在那種完美的境地裡，人的存在，只不過是瞬息的擾攘罷了。

蘊含在巴拉罕使用材料、色彩來塑造其建築結構與感性特質的強大震撼效果，實在無法從設計圖面中臆測於萬一。大概只有靠高明的攝影，再配合技巧的文字，或能給予生動的描述。如果把談論的焦點侷限於巴拉罕組織力表現的構成手法，未免流於學院派的空談。巴拉罕主張「感性的建築」，而他的創作泉源也都來自對於「美」萬物莫贖的執着。試想在奧秘感性的驅遣之下，組合了絕少的素材而創造出戲劇般雍容有度的建築。潛藏在巴拉罕建築的豐饒，不禁令人目眩神迷。他的建築，總是以提升色彩，

structure. The steps entering into the pool's water echo a similar set of short steps above the water. By this device of inversed symmetry it would seem as if the higher set of steps were also descending into a gaseous mass, denser than air. When perceived from the entrance to the pool's area, standing underneath the canopy, one has the sensation of having intruded upon a secret ceremony between water and air.

The Egerstrom's house is Barragán's most accomplished creation. With extraordinary restraint and very few architectural elements he has achieved an extraordinarily rich architectural ensemble. As in a Greek play, after all human heroes have departed, the Horse remains the last testimony of a perfect state where human presence is but a temporary disturbance.

The powerful effect of Barragán's architectural compositions and the emotional properties of his materials and colors would never have been guessed from his drawings or plans. Only photographs and, perhaps, an evokative text can render it vividly. A discussion confined to the mere constructivistic aspects of his compositional method would

訴諸最深的知覺印象來完成一種嚴密掌握的效果。色彩在所有巴拉罕的創作之中，扮演著極重要的角色。它一方面統合了建築的各構件，而又同時標明了各自獨立的個體。巴拉罕對色彩的敏銳感性，與他對事物物的靈異遐思有關，巴拉罕似乎（在感情上）將事物物個別賦予神靈。在他的建築中，牆壁有殼也有核，殼硬而核漿。如果刺穿牆面，像前文所述巴拉罕自邸中的小天井，牆壁內核的精髓就會經由栓塞一般的木楔流出。把東西劈開來，像艾家馬房的那堵紅褐色牆壁，它的內部本來就是漿液。這些並不是巴拉罕作品唯一的超現實表現。一如超現實繪畫，巴拉罕創造了許多雙層牆，牆的兩壁對峙而立，而其厚度則正好均衡了壁面間彼此的衝撞。牆壁對著人的一面，閃爍著陽光耀眼的色彩，另一面則總是籠罩在迷濛的陰影之中，如同暗示著舞台上等候演員出場時那種幽闇莫明的情境。

result in an empty academic exercise. Barragán believes in an "emotional architecture," and his architecture results from an almost redemptive commitment to beauty. The richness of Barragán's dramatically sober architecture is dazzling if we consider the few elements utilized who seem held together by a mystical feeling. His is an austerity of exalted colors and deep perceptual impressions. Color pervades all of Barragán's creations, uniting its component elements at the same time that it also defines each one as a distinct entity. Intimately bound to Barragán's sensitivity for color is his animistic feeling for matter. It would seem as if he endowed matter with a soul of its own. In his work the wall is assumed to have a skin and a core, the former is hard, the latter is liquid. If a wall is punctured, like in the case of the above described patio of his own house, the wedge turns into a spigot through which the wall exhales its liquid core. Whenever matter is split open, as in the case of the red-rust colored wall of the Egerstrom's stable, its inner core is shown to be liquid. These are not the only Surrealist aspects of Barragán's work. As in Surrealist painting, Barragán creates two-sided walls, one impinging

巴拉罕的美學傾向及其組織手法中的紀念性，跡近乎配景藝術。事實上也確乎如此，因為巴拉罕正乃近代建築運動中純粹主義所急欲忘却的重要建築傳統——劇場建築——最傑出的詮釋者。巴拉罕的建築，含有背景，中景及前景的組織，它們那散發著紀念性的特質，總叫人凜然有感。

巴拉罕在建築上的偏好，與形成其作品的根基——他對墨西哥民族建築的喜愛與美學上的執著——之間存在著一種微妙的調適狀態。然而，他並非撿拾墨西哥傳統建築的殘餘剩羹或因襲俗腔濫調。巴拉罕的建築風格，實建立於對延續墨西哥豐饒的建築遺產的探索。

墨西哥建築的特徵，主要在以一種內斂的姿態來反映當地風力強、陽光猛以及雨勢大的物理環境特性。並由此發展出四周圍繞、封閉式的天井或隔離的庭院等內部世界。這種建築的傳統形式

on the other; while the wall's thickness stands as the only element preventing the clashing encounter of both surfaces. One side of his walls, facing the viewer frontally, reveals the sun's colors; the other side is always shrouded in shadows, suggesting absent presences who seem to await their call to enter the stage.

Barragán's aesthetic preferences and the monumental sense of his compositions have justly been perceived as scenographic. And so they should be, for Barragán is the outstanding exponent of an important architectural tradition the puritanism of the Modern Movement has wanted forgotten: stage architecture. Barragán's compositions possess background, middleground, and foreground; monumental in quality they are deliberately hieratic in feeling.

This aspect of Barragán's architectural preference is subtly reconciled with another aspect which runs deep in his work: his love and aesthetic debt to the popular architecture of Mexico. But, rather than slavishly reutilizing the most accessible and easily recognizable aspects of Mexico's architecture, the character of Barragán's architecture results from his seeking to establish a contem-

在於「虛」、「實」空間的相互融滙：房舍環繞著天井內庭。在這個傳統之中，「虛空間」扮演了許多角色：它既是光線的孔道，又同時是各個「實體」之間組合上的連結物。巴拉罕熟知這種「虛空間」的傳統功能，但他突破了「實體」四面包圍天井的形態，把更強有力，更動態的性格注入其中。尤有進者，他把圍繞「虛空間」的「實體」轉換成“面”，如此牆壁便順理成章地取代了原先圍繞的房舍以及居住其間的人所扮演的角色。

巴拉罕並不遵行任何理論體系或學院派的規範，他的每一個作品均各自獨立存在，均各自表露其內在的理念。從事這種方式的創作，必須具備敏銳的感性與判斷上的洞察力。巴拉罕的創作泉源亦僅取自構成其精鍊建築語彙的每一要素。像這樣的創作手法，形成巴拉罕簡約而深刻，絕少圓轉餘地的設計風格。同時，我們也應當明白，巴拉罕透過美的尋求所展現既古典又不拘泥時代

porary continuity with Mexico's splendid architectural heritage.

Mexico's architecture has responded to its physical milieu of strong winds, sun, and heavy rains with an introspective attitude, creating enclosed forms with interior worlds of patios and secluded gardens. The formal properties of this architecture involve the interplay of void and solids: the patio and the rooms surrounding it. In this tradition the void plays several roles: it is a funnel for light and at the same time it is the compositional nexus binding the different solids. Barragán recognizes similar roles for the void but forces it to assume a stronger and more dynamic character by removing some of the solids once defining the patio's four sides. Going still further, the solids once defining the void are turned into planes, and the wall assumes thusly the role of surrogate of the rooms once surrounding the patio and the life once therein dwelling.

Barragán does not follow theoretical systems or academic rules, each project is an entity onto itself, whose inner principles must be revealed. This mode of creation

的創作手法，使我們從新認識到墨西哥文化與建築傳統的熱情。

巴拉罕的建築是自傳體的，而他本人則是一種永不衰竭、推陳出新的原型心象的作者。透過此一心象，巴拉罕戮力開創了帶有抒情內涵的建築語言。並藉此，從所謂現代墨西哥的角度表達了人類恒久的願望。假如這只是一個個人的傳奇，那麼它的意義也應該是偉大建築史詩中，全人類的共同遺產。

requires great sensibility and selective intuition. Barragán deals only with the inner tensions of each element composing his frugal vocabulary. Such procedure has lead him to concise and profound creations, hard to improve upon. At the same, it should be recognized that while his design approach is classical and atemporal, it is through the haunting beauty of his creations that we have come to conceive of the passions of Mexico's cultural and architectural traditions.

Barragán's architecture is autobiographical. He is the author of one archetypal image inexhaustibly reformulated. Through it Barragán has endeavoured to create an architectural language of lyrical content with which he expresses man's eternal longings in the context of contemporary Mexico. If the story is a private one its meaning belongs to our common heritage of great architectural poetry.

*Luis Barragán*

*House and Atelier for Luis Barragán*

*Tacubaya, Mexico City. 1947*

*Los Clubes, suburb of Mexico City. 1963-69*

*San Cristobal, suburb of Mexico City. 1967-68*

*(with the collaboration of arch. Andrés Casillas)*













