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Global Architecture

世界建築

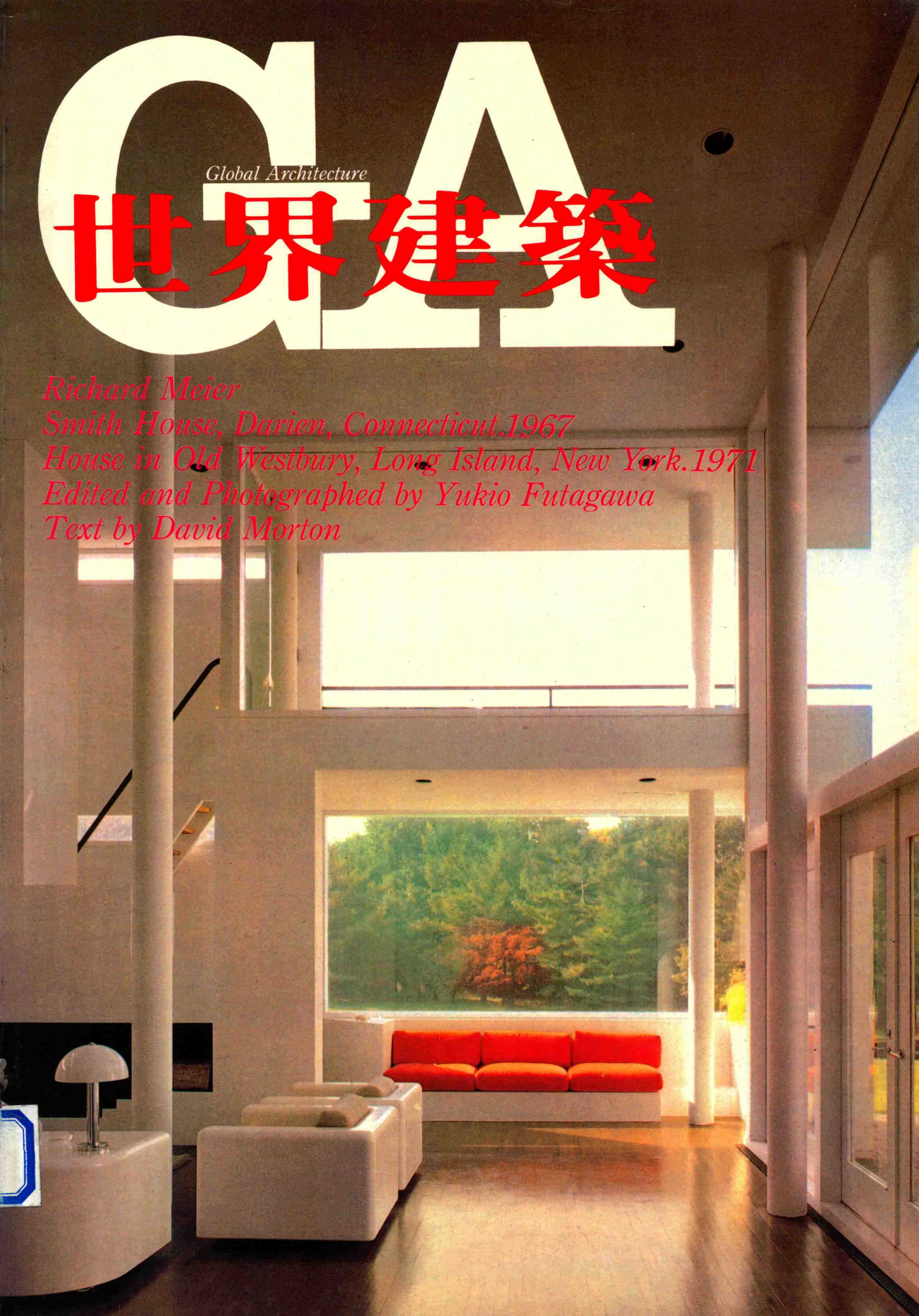
Richard Meier

Smith House, Darien, Connecticut. 1967

House in Old Westbury, Long Island, New York. 1971

Edited and Photographed by Yukio Futagawa

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建築師 / 理查・邁爾

攝影 / 二川幸夫

本文 / 大衛・摩頓

中譯 / 吳光庭

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理查·麥爾 —— 撰 / 大衛·摩頓

Richard Meier, *by David Morton*

在當今美國建築界，理查·邁爾算得上是一個奇才。年紀輕輕地卅幾歲，而且自從在紐約開業以來短短10年間，便已完成一連串包括文教、工業、商業與大規模住宅等令人印象深刻的作品。呈現在我們眼前的這些作品，無異是向大眾展示其“邁爾式”的建築。而其中最能顯示出邁爾獨特而高度個人性手法的，則似非蘊函於彼等不凡的私人獨戶住宅中，不斷茁長的思想主體莫屬。因為比起其他類型的建築，唯其在私人住宅的設計中，所謂的“創意”，在無礙於種種繁雜或個別要求的明快計劃下，才能有機會凝聚並具體呈現。

由於住宅設計的內容並無玄奧難解之處，它可能在建築師的作品中佔有獨特的地位與份量。事實上，它能夠鮮明地標示出建築師的建築理論與設計理念。然而即使住宅設計的內容如此地清晰易懂。正如邁爾的作品所明白顯示的形態，却使住宅變得錯綜而複雜。本書將介紹邁爾設計的兩個住宅，它們都是直接衍生自邁爾複雜、極端個人性的建築理念。而且與之具有糾結的必然關

聯。

位於康州達潤城的史密斯住宅，與遠大於史氏住宅，位於紐約長島老衛斯伯里的住宅。兩者在各方面雖說是顯然有別，但是却可發現它們源自柯比意作品與思想的共同身世。最顯而易見的可能是使用格子形排列的柱子來支撐水平的樓版。因此而將牆壁的承重機能解放，使之自由而只當做包被空間的工具來支配它。雖然這兩個住宅的入口處以及史密斯住宅的其他地方都使用了承重牆，但是由於柱列結構系統所帶來的明快感與穿透性，使內部空間得以恣意安排。正因此，在這兩個住宅中，平面的形狀隨著空間體的變動而一層層錯移。

對於室內與戶外光線的相互關係，在這兩個住宅設計中，邁爾都下了相當的功夫，他的用心尤其顯露在對室內自然光的調節上。每一個住宅都仔細地對準方位，使晨曦射入臥室，而較為輕柔的午後陽光則射入起居空間。尚且，太陽的運轉對這些建築物而言，還有更深一層的涵意。它們從外表到內部全被髹成白色，

Richard Meier is something of a phenomenon in American architecture. Still in his thirties, and in practice for only ten short years, his New York office has accomplished an impressive array of work that ranges from institutional, industrial and corporate buildings to large-scale residential towers. These and other of his many projects would tell much about Meier's architecture, but his unique and highly personal approach is perhaps best expressed in a growing body of extraordinary, single-family private residences; for only in the design of the private house do ideas have an opportunity to become synthesized and crystallized in the forceful expression of a program that, perhaps more than any other, is unencumbered with a multitude of diverse or special requirements.

Because there are few mysteries in the program for a house, it can occupy a unique position in an architect's work; it can, in effect, stand testament to his architectural theories and design ideas. But even though this program may be well understood, the form that results, as Meier's work clearly shows, may be highly intricate and complex. Two of his houses are shown here; they have emerged di-

rectly from, and are inextricably bound to, a complicated, highly personal repertoire of architectural ideas.

The Smith house in Darien, Connecticut, and the much larger house in Old Westbury, New York, although quite dissimilar in many respects, find some common antecedents in the work and thought of LeCorbusier. This is perhaps most readily seen in the use of a grid system of columns that supports the horizontal planes, and thus liberates the walls of their supportive function and frees them for use only as a means of enclosure. Although bearing walls are used at the entry plane of both houses, and elsewhere in the Smith house, the ensuing clarity brought about by the column structural system allows spaces to be freely disposed within the interior volume. Consequently, in both houses the form of the plan shifts from level as the volume shifts.

In both houses the interplay of light, both inside and outside, has been of paramount concern, but particular attention has been given to the balance of interior natural light. Each house is oriented so morning sunlight enters the bedrooms and the softer, afternoon light comes into the living areas. But the movement of the sun has further im-

使能在一天當中的不同時刻，反射自然光的各種色澤。如此，邁爾解釋說，將使建築與自然形成對比，並因而強化了它的存在。邁爾更進一步表示，白色有助於吾人覺知自然色澤的千變萬化。

當色彩被刻意地使用時，它即因此而必須具有更重大的義含。邁爾對色彩的運用非常謹慎，但通常在陽光照射不到或無法覺知自然色澤的地方，他的用色却非常強烈。由於色彩在不同之場所，因著不論自然光或人工光線的強度，會呈現出不同的內涵，它們的主要功用僅只是爲了經營視覺效果——塑造一種情調，加強或削弱空間元素，如門扇或一些家具的空間角色，或者是加重牆面在空間中的雕塑性。

邁爾在這兩個住宅中以類似而直接的手法，反映出業主對諸如更具私密性、親切而且封閉的空間，以及寬敞而且更社交性的開放空間等，予以清楚劃分的要求。同時在這兩個住宅中，藉著一個複雜的垂直與水平連絡通道系統，來控制並調節這些不同空間的分隔狀態。這個通道系統因而在每一個住宅中成爲主宰空間

plications for these houses. Both of them are painted white, on the exterior and in the interior, to reflect the various colors of natural light at different times of the day. This, Meier says, brings the houses into contrast with nature, thereby reinforcing its presence. The whiteness, he adds, also helps one to perceive the colors of nature, in all of their changing manifestations.

When color is deliberately used, it then necessarily takes on greater meaning. Meier uses it sparingly, but strongly, and generally only in areas where one is not able to perceive the colors of nature, that is, where there is no sunlight. But since colors take on different connotations in different places in relation to the intensity of light, whether natural or artificial, they are mainly used only for visual reasons—to create a mood, to emphasize or deemphasize elements such as doors or pieces of furniture, or to accentuate the sculptural quality of a plane in space.

In both houses, Meier has responded in a similar and direct manner to the clients' needs for a clear division between the more private, intimate and closed spaces and the large, more public open spaces. In both houses the separa-

組織的角色。換句話說，連絡通道絕不僅只是爲了滿足從一個地方通到另一個地方的路徑這種單純機能上的需求。相反地，它們的存在是爲了在住宅的有機組織中，貫穿多重的樓層與區域，掌握並安排一種高度依附、緊密連繫的運動與流通系統。

史密斯住宅

完成於1967年的史密斯邸，是一個爲了有兩個小孩的家庭而設計的住宅。它的結構系統是建築物圍閉的半邊使用木構架承重牆四周圍繞；而在開放的起居間的另半邊則爲一系列等距離排開的鋼柱，支撐樑的一端，另一樑端則架在木構架承重牆上。起居空間的外牆是大片的玻璃面，而建築物的對側表面則以垂直的木牆板覆蓋。

位於康州邊緣達潤城，俯瞰長島灣（註）的這個五房住宅，座落於一處岩石與樹叢交錯之地。經由細心的方位的安排，正好使它取得了面向海灣、海岸以及遠方海洋的最佳視野。這片土地

tion between these different kinds of spaces is controlled and mediated by a complex system of vertical and horizontal circulation paths, which consequently have become the dominant organizing devices within each house. The circulation paths, in other words, no longer serve only the simple functional requirement needed for passage from one place to another; instead, they assume the much larger purpose of controlling and ordering a highly coherent and interconnected system of movement and flow throughout the various levels and zones within the organism of the house.

SMITH HOUSE

The Smith house was completed in 1967 for a family with two children. Its structural system is organized around wood-framed bearing walls surrounding the enclosed half of the house; in the open, living spaces a line of evenly-placed steel columns support beams at one end, which return to the bearing wall for support at the other end. Walls in the living area are enclosed with large panes of glass, while those for the other side of the house are covered with ver-

大體上仍保有其原始之風味；在進口車道兩旁稠密的常綠植栽，遮掩了從公路上看過來的視線。在另一邊，地勢或起或落，一直延伸到礁石散佈的岸邊。這一片土地的等高綫，順著一個明顯的走向，彷彿這一系列的地層指示了基地的一種強烈的方向感，並塑造出這個基地的軸向。這個建築物被安置在基地面向海洋的一側，正好是地形上一個隆起的滑落處，而不是在這個隆起地形的高處。將建築物配置在地形的隆起處或許是一種較常見的手法，但是，如果那樣做的話，無疑將破壞這個基地上最重要的自然特質之一。（註）Long Island Sound 為一海灣，介於康州與紐約長島之間。

就建築於基地上之座落方向與其本身之平面與空間體而言，在由斜交與直交以及開放與封閉之概念所構成的對立關係中，存在著一種複雜而生動的相互作用。對這些由對立關係所構成的空間形態，實無法僅就其中的一個角度來討論它，由於這種對立關係的結合，形成一個非常嚴謹的概念框架；正因著它而建構了建築的基調、組織及其方向性。

tical wood siding.

Located in Darien on the Connecticut shore overlooking Long Island Sound, the five-bedroom house is set among rocks and trees where it has been carefully oriented in response to the magnificent view of the cove, the beach and the water beyond. The land has remained essentially untouched; dense evergreens at the entrance drive shield the house from public view. Beyond, the land clears and rises before it drops to the rocky shoreline. The contours of the land follow a dominant direction as a series of layers that brings a strong sense of progression to the site and creates its axis. The house is placed on the side of the site facing the water, just beyond the rise of the land, rather than on the rise itself, which would have been more usual and which would certainly have destroyed one of the most important natural attributes of the site.

In the orientation of the house to the site, and within the plan and the volume of the house itself, a complicated and dynamic interaction exists in the oppositions set up between the diagonal and the orthogonal, and between the concepts of open versus that of closed. One of these pairs

一進入基地，方向性由一條被蒼鬱林木包圍而與基地斜交的車道所導引。但這個方向性很快地在車道盡頭的車庫處轉向，車庫的方位與基地直交，但與宅邸却呈斜交關係。車庫的方位由宅邸的軸綫轉了 45°，從車庫轉入步道，方向又轉變為與基地斜交，步道橫越過基地上的一片開闊空間，引導至直角、方形，大體上是實體而封閉的建築物入口的一面。在這個正面兩側的兩顆大樹，進一步增強了空間的包被感與私密性，它們延伸了屏障的感覺，並且使建築物的正面得到一種概念上的穩定作用。

在基地上屬於主宰性形體的宅邸本身，以對角的方式配置，而在建築物的內部空間，沿著縱剖面，由懸挑的書房、起居室到餐廳，在空間上構成了另一組對角之關係。雖然，在平面的空間組織上，並未嵌入任何斜角的形式，但是，由住宅前方之室內樓梯延伸至後側戶外樓梯的連絡通道，在觀念上，似乎可視之為一種對角的形式。

儘管前文所述的斜交與直交關係，可能是對掌握基地以及配

of oppositions cannot be discussed without considering the other, because together they form a highly disciplined conceptual framework that establishes the basic mood, organization and orientation of the house.

On entering the site, progression is through a dense, closed grouping of trees shielding a drive that is in diagonal relationship to the site, but which soon turns before finally terminating at the garage, which is orthogonally related to the site but which is diagonally related to the house. The garage is turned precisely 45 degrees from the house, and from its walkway, which returns to an orientation diagonal to the site, one transverses the site through an open space before ending at right angle, squarely in front of the essentially solid and closed entry plane of the house. Here, the sense of enclosure and privacy is further heightened by two large trees on each side of the entry plane; they continue the sense of the barrier and conceptually stabilize the frontal plane of the house.

The house itself, which is the dominant form on the site, is placed on the diagonal. Inside the volume of the house another diagonal is established in longitudinal section

置在基地上之建築形態，一種強而有力的影響因素；但是在建築物內部，我們會發現，最主要的支配力量，乃是存在於開與閉、公與私、實與虛等概念中的對立狀態。雖然整個建築物內部的活動路線與空間排列，均衍生自一種鮮明的直交座標系統。但顯而易見的，支配整個空間結構的意念，則是開放與封閉的對立。

建築物內部的行動始於連結而封閉的入口側牆，延伸至一系列私用的、封閉的房間。其次，行動轉入通道的過渡性空間，最後接入高挑的、嚴格說來彷彿要向戶外迸裂似的透明的起居空間。但是上述開放與封閉，實與虛的對應手法並不只此，邁爾將這種對立觀念帶入室內牆面的處理：在某一視覺開放面（開口部）的對側必定是實牆。

事實上，對建築物內部的每一行動，空間上都存在著某一種對應關係。詳察其平面與剖面，當可知其中普遍存在著某種推與拉的對應形式。例如，玄關好像是被推入建築物的一個空間，而與之對應的，壁爐在建築物的對側被拉出來。從剖面上看，在屋

乳牛的地方。乍看之下，這個住宅的方位有點怪異。但是，如果把建築物轉為面向濃密樹叢阻隔視線的公路，則又可能顯得矛盾。進而言之，更重要的是，配置的方位使晨曦能夠照入臥室，從屋子裡也可以將越過牧草地望向池塘的田園風光盡收眼底。

在進入這一片土地時，首先映入眼簾的景象是這棟房子，在陰鬱樹林前方，歪斜、輕盈地停放在地形自然隆起的稜綫上。這個住宅的佈局是一個拉長的、直率的直交座標形態，這個形態是因為在公路旁以及建築物前方、後側呈綫形分佈的樹牆所造成的。正如邁爾典型住宅作品的一貫作風，基地上的自然性格儘可能不去改變它：只有少數幾棵阻礙車道的樹移植至別處，池塘的形狀略為修整，起居空間的位置稍稍提昇，使得高度上能夠俯瞰池塘的全景。

由於業主這一家人十分好客，家中時常高朋滿座，包括小孩子們的朋友與祖父母。而且他們還有一個留宿的幫傭，因此這個住宅要求一個不尋常數目的臥室——11間——以及若干浴廁。這

through the overhanging trays of the living room and library over the dining area. But while there are no diagonals actually built into the plan, the circulation paths are conceptually related to an implied diagonal that extends from the front, interior stairs to the rear, exterior stairs.

While the diagonal-orthogonal relationship may be a strong influence on the site and on the forms placed on it, the main influence within the house is seen in the oppositions that exist between the ideas of open and closed, public and private, solid and transparent. Movement throughout the house, and the disposition of spaces within it, are based on a strong orthogonal pattern, but the dominant idea that emerges is one of open versus closed.

Movement begins at the solid, closed entry plane, followed by a zone of essentially private and enclosed rooms. Next, progression is into the transitional area of circulation, and finally out into the high, transparent living area that literally seems to explode to the outside. But the dialogue between open and closed, transparent and solid, does not stop here, for Meier has carried this opposition to the interior walls where, when vision is possible in one direction,

it is not possible in the opposite direction.

In fact, for every action in the house, there is a counter response. A sense of pushing and pulling has been established throughout the volume of the house, both in plan and in section. The entry, for instance, seems to push into the house. In reaction to it, the fireplace pulls out of the other side. In section, the enclosure on the roof leading to the roof garden is pulled from the house vertically in reaction to the pushing in of the entry. And in the relationship between the layering of spaces within the interior volume, an enclosed space on one plane may be met by a void on another plane.

Ultimately, and somewhat incredibly, all of these concepts are coherently brought together—the tensions, dynamics, contrasts and oppositions that occur throughout the site and within the house—into an astonishing richness where, Richard Meier says, “something happens in what is otherwise a fairly simple, box-like building.”

頂上通往屋頂庭園的突出物，是垂直於建築物拉起的一塊，而與入口處的推入相對應。再就內部空間各層樓版的安排關係上來看，某一層的包被空間很可能與另一層的虛空間重疊。

最後，而且有點不可思議的是，所有在基地上以及建築物內部隨處存在的張力感、動態、對比以及對立形式等概念，竟然能夠以如此嚴整有秩的方式熔於一爐而創造出驚人的豐饒效果。對此，理查·邁爾的說法是：「從另一種角度看來，絕對單純，方盒也似的建築中寓有玄機。」

老衛斯伯里住宅

規模遠較史密斯宅為大，座落紐約州老衛斯伯里的另一個住宅，完成於1971年，計劃為有6個小孩的家庭居住。結構上，它完全是一種規則方格狀的鋼柱鋼樑框架系統。而一如史密斯宅，以承重牆自建築物的外部將住宅的私用側包被起來。

建築物配置在呈和緩坡度的基地深處，過去這兒一度是放養

些眾多而重複的空間要素的特性，再加上家族成員們對於住在這麼一個大房子裡，能夠互相感覺到彼此的存在以及保持視覺上溝通的慾望，暗示著動線系統的主幹，將成為這個住宅設計首要的空間組織元素。於是乎，邁爾採用了一種直率的綫形動綫脈絡。通常被認為並不適用於住宅的坡道，在這個住宅中，很有效而狡黠地被用來將動綫向垂直方向伸展，並因此而提供了豐富的視覺變化，同時使住宅內部的運動具有高度的連續性。

在概念上，一如史密斯宅，內部空間的組織也是順著一種直交座標的形式。屬於同類、重複的私用房間，連同服務性質的房間，都緊密地在單一樓層中排列成組，而與每一層的動綫主軸分離。相對地，在綫形動綫軸另一頭的公共空間，則以不等高度錯置的樓版，相當自由地交織成一個空間體。其中，高聳的玻璃牆面增添了無盡的開敞感，而幾何形構成的空間也更加戲劇性地溶入外部的自然世界。

在住宅開放的一邊，是一個圍成合院的庭園，從庭園可以透

HOUSE IN OLD WESTBURY

The much larger house in Old Westbury, New York, was completed in 1971 for a family with six young children. Structurally, it is composed of steel columns in a rigid grid pattern, steel beams and framing system and, as in the Smith house, a bearing wall that establishes the plane enclosing the private side of the house from the outside.

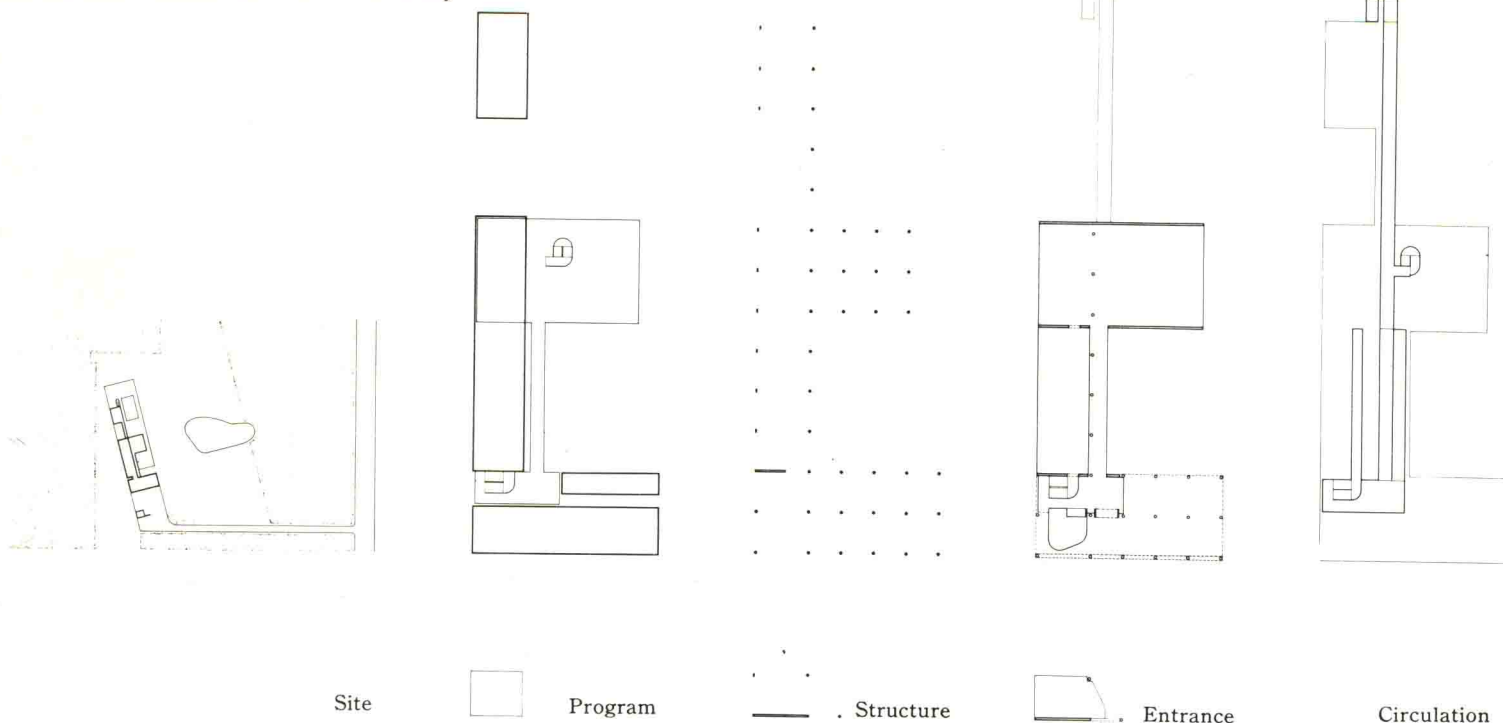
The house has been placed deep into the gently sloping site, which was formerly used as a pasture for grazing cattle. The orientation of the house appears strange at first; but while there may seem to be a contradiction in turning the house to face the public road, a dense barrier of trees shields it from that view. Furthermore, and more importantly, this orientation allows morning sunlight into the bedrooms and allows the house to take advantage of the pastoral view across the meadow to the pond.

On entering the land, one first sees the house obliquely, set against a dark background of trees, resting lightly on the edge of a natural clearing. The house is sited in a straightforward, orthogonal manner that is established by the public road and by a natural, linear plane of trees in

front and in back of the house. As usual in Meier's residential work, the natural characteristics of the land were altered as little as possible; only a few trees were removed from the driveway, the pond was slightly reshaped, and the grade was raised slightly to bring the living area of the house to an elevation that would overlook the pond.

Because the family often entertains guests, including the children's friends and grandparents, and because they have a staff who live on the premises, an unusually large number of bedrooms—eleven—and baths were required. The nature of these repetitive elements, coupled with the family's desire to be able to maintain a sense of awareness and visual communication with each other in the large house, indicated that the main circulation route should become the major organizing element of the design. Consequently, it was given a strong linear expression. Ramps, which are rarely considered appropriate for residential use, have been effectively and intelligently used to extend the circulation into the vertical dimension, thus offering rich visual possibilities while providing a highly coherent continuity of movement throughout the house.

Diagrams of the House in Old Westbury



見整個坡道，顯露出它高度表演性、動態的內部運動綫。在建築物的南端，運動的路徑轉成為客廳與游泳池畔更衣室間有蓋的戶外廊道。它的頂部則成為跨越家族起居室與泳池更衣室上方遊戲室之廊橋。而在建築物另一頭，動綫軸連接於入口玄關，玄關則位於挑高兩層的柱廊遮蓋之下。在玄關近側，一個向柱廊鼓突的儲藏室，有意地設計成彷彿把來客接引入內的特殊形狀。另一個與正屋分離而和入口玄關相對的工具室，則是有意安排的一種對應關係，由它來進一步增強進口處引入來客的感覺。緊接著工具室的旁邊，是一道孤立的柱樑框架，作為動綫軸一個象徵性的終點。它同時也作為建築物方格列柱系統的一個指示記號。

再回頭來看建築物的內部，我們發現連接客、餐廳的是一座旋轉梯，它迂迴迴旋於空間中，沒入客廳頂部天花，顯露其輕盈優美的姿態，這個鋼造的螺旋體一直盤旋而上三樓，突出於客廳的頂部，成為一個包裹的塊體，銜接到三樓的臥室層。而在建築物動綫軸的另一端，又有一個接通室內各層的樓梯間。

Conceptually similar to the smaller Smith house, the interior here is also organized according to an orthogonal pattern. Rooms of a more private nature, those with repetitive and service elements, are tightly organized into a series of single-level spaces off of the main circulation axis of each level. In contrast, the public spaces on the other side of the linear axis are more freely organized into volumes of shifting heights. High, glazed walls enhance the sense of vast openness here, where the geometric spaces are dramatically oriented to the outside world.

On this open side of the house, a garden courtyard pierces the volume to expose the entire length of the ramp, thus revealing a highly expressive, dynamic interior line of motion. At the southern end of the house, the line reappears as an open, covered passage between the living room and poolhouse; its roof is an open bridge between the family room and a playroom above the poolhouse. At the other end of the house, the axis is continued by the main entry, which is protected under a high, cut-out portico below the third floor. Near the entry, protruding into the portico, a storage unit has been especially designed to en-

歸結而言，這個建築物的架構是環繞著它的動綫系統而形成的。坡道、樓梯以及廊道彼此間的聲應氣求，使得行走於建築物內部時獲得接連不斷的視覺舒展體驗。而所有的運動在這個建築物之中，都可經由不同的路徑，兜轉自如。

courage the sensation of pulling one into the house. Beyond it, an outside tool shed is designed to interact with the entry, and thus to further enhance its sense of pulling. Next to the shed, a free-standing column on the structural grid symbolically terminates the linear circulation axis while, at the same time, it signals the grid pattern of the columns within the house.

Returning to the interior of the house, one finds that the living and dining rooms are connected by a spiral staircase that sweeps through the space as a beautiful, kinetic object before it disappears into the living room ceiling. This steel, helical form continues to the third floor where it reappears encased on the open roof terrace that is level with the third-floor bedrooms. At the opposite end of the house an additional set of stairs connects directly to all levels within the volume.

Ultimately, the house's meaning is primarily centered around its system of circulation. The interaction between the ramps, stairs and passageways makes the experience of moving through the house one of constantly unfolding, where all movement finally returns on itself in a different path.

Richard Meier

Smith House, Darien, Connecticut. 1967

House in Old Westbury, Long Island, New York. 1971













