

Global Architecture

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Frank Lloyd Wright
Houses in Oak Park and River Forest, Illinois. 1889-1913
Edited and Photographed by Yukio Futagawa
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攝影 / 二川幸夫
本文 / 威廉・馬林
中譯 / 徐裕健
審訂 / 浩群建築師：蔡榮堂 陳乃城 黃模春 楊逸詠
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光輝的新紀元 —— 撰 / 威廉·馬林

The Era Which Became An Epoch, by William Marlin

法國詩人維克多·雨果(1802~85)曾經預言：「20世紀將會有一個偉大的建築天才出現，就像但丁激盪了13世紀般，可能會使我們受到意想不到的震驚。」

雨果在1885年逝世，無法證實他所講的話。但是在那一年的威斯康辛州麥迪遜城人名冊中，18歲的佛蘭克·洛伊·萊特被登錄在“繪圖員”的名單中。萊特僅在大學裡待了一年，替工學院院長亞倫·康諾佛工作。這個“繪圖員”當時要扶養母親和兩個姊妹，他做一些辦公室小弟日常所做的零碎工作，學習處理一些結構的基本原理，並且要在嚴寒的冬天裡，幫忙老闆把房子屋頂的桁架用金屬夾子釘牢。在這段期間內雨果寫的“巴黎聖母院”和羅斯金所寫的“建築的七盞明燈”是萊特在葛羅罕姆街的公寓常存的兩本書，也是他在工作之餘逃避現實的庇護所。

Victor Hugo had something. “The great advent of an architectural genius may startle us unexpectedly in the 20th Century, as Dante startled the 13th.”

Hugo passed on in 1885, too soon to tell. But that year, in the directory of Madison, Wisconsin, an 18 year old named Frank Lloyd Wright was listed as “draughtsman.” Wright spent barely a year at the University, working for its dean of engineering, Allen Conover. The “draughtsman” was supporting a mother and two sisters, did routine officeboy chores, got a handle on basic principles of structure and, in the dead of winter, found himself pounding metal clips onto his boss’s roof trusses. All the while, Hugo’s “Notre Dame de Paris” and Ruskin’s “Seven Lamps of Architecture” were home at the Gorham Street flat, advising escape.

1887年初期，萊特沈重地徘徊於芝加哥的人行道上。對於一個下定決心將建築作為終生事業的年輕人而言，他還能找什麼工作呢？芝加哥在當時來說，已經變成中西部資源的中心——經濟的、工業的，還有表現這些方面發展的建築的中心。高層建築的興起，不僅只是結構技術上的創新，而且也證明了社會形態的革新——這一點是那些設計高層建築的人物所仔細衡量和充分了解的，這些知名的建築師有：威廉·勒·巴倫·堅尼，侯拉勃與羅許，丹尼爾·班罕，約翰·威爾勃·路特，以及特別是丹克瑪·愛特羅和他的熱情衝動、激進魯莽的，如今是傳奇性人物的合夥人——路易·沙利文。

就是沙利文——萊特從1887年晚期到1893年的老闆，把芝加哥當時社會世俗的需求鑄以精神的光輝，他用鋼鐵和玻

By early 1887, Wright was pounding pavement. Chicago pavement. But what else was a young man, driven to architecture, to do? Chicago, need it be said, had become the locus of Midwestern energy——economic, technological and, expressing these, architectural. The tall building had risen not only as a structural innovation but also as a social innovation——an aspect carefully measured and well understood by those who brought the tall building about: William Le Baron Jenny, Holabird and Roche, Daniel Burnham, John Wellborn Root and, especially, Dankmar Adler with his impetuous, now legendary partner, Louis Henri Sullivan.

It was Sullivan——Wright’s boss from late 1887 to 1893——who cast Chicago’s secular needs in a spiritual light, sending it skyward in shafts of steel and glass, combining the material means of the engineer with the moral

璃把他的見解化爲一棟棟聳立的高樓，昂然朝向天空，使工程材料的技術和藝術家心靈的創造合而爲一。1908年歷史學家湯瑪斯稱其爲芝加哥學派，從這時期開始，都市社會生活及外表和以前就完全不一樣了。

雖然萊特離開了沙利文，但他仍受到沙利文作品的影響。他們兩人在1889年簽訂了五年的合同，在這段期間內萊特結了婚，並且在橡樹園西邊村莊建造了一棟自己的住家，離芝加哥環狀道路八哩，在森林路和芝加哥路相交的轉角處，且有一棵柳樹高出屋頂。很快地當地人便知道了它，同時因爲其地教堂林立，便稱呼它爲“聖地”——橡樹園是一個有教養的人住的地方，時常舉辦室內樂演奏會、詩歌朗誦等等（現在仍是如此）。也是使像萊特一樣來回奔波的人背上債務的一個地方。他的孩子需要鞋子，因此他只有私下從事爲

imagination of the artist. From this period, on, one later named the Chicago School by historian Thomas Tallmadge (1908), urban society would never live or look the same again.

Sullivan's example never left Wright, though he left Sullivan. Suddenly so. The two had entered into a five-year contract (1889) on which Wright took advances to launch a marriage and build a house in the westerly village of Oak Park, eight miles from the Loop—that house at corner of Forest and Chicago Avenues with the willow tree through the roof, as locals soon knew it. Called “The Saintly” because of all its churches, Oak Park was (still is) a place for civilized manners, chamber ensembles, poetry readings, the rest, It was also a place for a commuter like Wright to get in debt. His kids needing shoes, he secretly

人所熟知的“地下”住宅設計。共有九棟這種住宅建造完成，有幾棟距離他自己的房子很近，大部份（萊特自己承認）是尚未成熟的作品。沙利文聽到視如自己親子的萊特竟然會做出這種事，感到十分意外，因而開始對他不信任，這個裂隙花了十七年的時間才彌補過來。

由於萊特對於他所有鄰居的住宅都是“高而緊密”感到不滿，1893年開始，他要“打破盒子式”的建築，他主要的作品都是在他那簡單的木瓦屋頂的山牆住宅內設計的，爲了業主的方便，有時也使用在市中心和愛特羅、沙利文二人共同設計的史基勒大樓內的辦公室，他的大部份業主都住在橡樹園或附近的河林區。

在1894~95年時，萊特開始了自宅的增建工程，將它改成工作室，首先，他增加了一間極富幻想力的拱頂娛樂室

took on what are known as the “bootlegged” houses. Nine of these were built, several within shouting distance of his own, and most (by Wright's own admission) half-baked. Hearing of this ruptured Sullivan's trust in this son he never had, so to speak—a rupture which took 17 years to repair.

So, with all his neighbors' houses “tall and tight,” Wright set out in 1893 “to beat the box,” working mostly out of his gabled, shingled, simple residence, but also using a downtown office at Adler & Sullivan's Schiller Building for the convenience of clients, most of them living in Oak Park or nearby River Forest.

In 1894-95, Wright added to his house which, from then on, became The Studio—first a fanciful, barrel-vaulted playroom (to get the kids out of his hair, among other

（供小孩遊玩，以避免他們的干擾）。接著是緊臨芝加哥路人行道邊的工作室。一直到1910年，萊特已經扭轉了以前所作的，到此時，他過的是一種安穩的郊區生活，工作室是他生活的中心，也是他在建築史發展上具有決定性的傑作之發源地。

一般人（甚至專業者）認為萊特初期的奮鬥，是把其精力用於尋找業務上，但剛好相反地，他雖的確努力於各方面的奮鬥，但主要面對的仍是內在的設計工作，他不屈不撓地工作，一一克服了所有面臨的困難。

萊特第一件業務是1893年在河林區為威廉·文斯洛所設計的住宅，基地靠近 Desplaines 河附近，樹木相當茂盛。就像萊特早期大部份的業主一樣，文斯洛是一個保守而富有的人（從事於裝飾性的鐵工廠），醉心於藝術，不惜花費重

things) and, then, the workshop itself which edged right up to the Chicago Avenue sidewalk. Until 1910, when Wright wrenched himself from what had become, by then, a safe, suburban existence, The Studio was the center of his life, and the source of some of the most decisive developments in the history of architecture.

Contrary to popular (even professional) understanding of Wright's first years, his struggle was not without—which is to say, there *were* jobs. The struggle was within, on many fronts, and Wright fought them through.

The first job was a house for William Winslow in River Forest (1893), built on a wooded site near the Desplaines River. Like most of Wright's early clients, Winslow was a conservative in the best sense of that word, with adequate money (from an ornamental ironworks) to

金，他相當賞識這位26歲的建築師，尤其對他草原式的住宅構想更為贊同。

文斯洛住宅促成了萊特草原式住宅的產生，更預見了十年後成熟發展的威廉茲（willets）住宅（在高地公園），丹納（Dana）住宅（在伊州中部的春田城），孔禮（Coonley）住宅（靠近河濱區），而以完成於1909年的羅比（Robie）住宅達到發展的頂點。羅比住宅位於芝加哥南方，是超越時代的不朽之作，為橡樹園年代寫下了一個燦爛的句點。不像大部份其他在1890年期間為了公私兩方面獲得平衡所完成的工程，文斯洛這件作品具有一種寧靜的，充滿自信的手法——這是一種自我訓練，並且非常地精緻優美。裝飾仍受沙利文的影響，同時也具有沙利文嚴謹的、幾何構成的作風，大大地提昇了其平靜的感覺。接下來的七年中萊特所作一系列

indulge an artistic bent. What's more, he meant to conserve, attuned with his 26 year old architect, the character of the prairie.

The Winslow House harkens to the prairie, anticipating by a decade the full flowering of the Willets House (Highland Park), the Dana House (downstate at Springfield), the Coonley estate (nearby Riverside), culminating with the timeless Robie House (on the southside of Chicago) which closed out the Oak Park years in 1909. The Winslow job, unlike most other projects done during the balance of the 1890's, was a serene and confident stroke—self-disciplined, yet full of subtlety. Sullivan's influence with respect to ornament, severely contained and geometricized, enhanced this serenity. For the next seven years, Wright would struggle for the strands of an independent idiom in

的住宅，都是在努力建立起自己獨特的建築語言，雖然這一系列作品在很多方面都是具有紀念性的，但仍表現出過分注重外在形式的缺點——所謂內在本質，萊特的意思就是誠實、和諧、自然。我們回想起萊特一再強調其追求單純的目標，同時也想起毛姆說過：簡潔單純就是從不顯露出其所必須作的努力。一直到1900年，很多萊特的作品都不免顯露了其努力的痕跡，但却可說是其日後決心追求目標的前奏，也是十分重要而有益處的——這種全心全意、努力不懈的奮鬥決心，便是新古典的草原式住宅產生之原動力。

自從在 Edward Bok 的“婦女家庭雜誌”上刊登了兩個設計開始，萊特的聲名就遠播到伊利諾州之外，而在同時很多這種標準的住宅，就在萊特工作室附近的街道上蓋起來了

例如 Heurtley 住宅（1902）就在不遠的街角，而湯瑪

a series of houses which, though memorable in many respects, show the strains of stylism as opposed to intrinsic style—a word which was, for Wright, synonymous with integrity, with ease, with the natural. One recalls his oft-stated aim for simplicity and, at the same time, W. Somerset Maugham's description of it: "Simplicity will never reveal the effort it required." Much of Wright's work until 1900 did reveal the effort, and is important and instructive as a prelude to the resolution which followed—the resolution of internal and external forces into the now-classic Prairie House.

Beginning with two designs for publication in Edward Bok's Ladies' Home Journal (1900), Wright's reputation spread outside Illinois at the same time that many of these benchmark buildings were going up right down the street

斯住宅（1901）也只有數步之遠。幾年後，孔禮夫人來拜訪萊特，並且告訴他要委託他設計住宅，因為他覺得萊特的作品具有“原則的容貌”——這件事正證實了萊特的努力是值得的了。

萊特心中所堅持的原則是什麼呢？欲探其究竟，我們必須由他後來近乎四分之三個世紀中所再度關心的事情來看——他所關心的不僅是其作品的外觀，而在於其外觀所代表的內涵和意義。

萊特爲了達到簡潔單純所作的努力，是儘量減少結構和空間的構件，並把兩者和自然的環境、地形互相融合在一起。尤有甚者，他使用自然界的材料，（總是先了解新材料的本質和特性）徹底地分辨它們在色彩和質感上的微小差別。萊特認爲自然界的元素——微風、陽光——是可以觸知的資

from The Studio—for instance, the Heurtley House (1902) just around the corner, and the Thomas House (1901) a few steps farther. A few years later, Mrs. Avery Coonley would come by and tell Wright that she wanted him because his work bore "the countenance of principle"—congenial confirmation that the struggle had been worth it.

What were the principles Wright perceived? To recall them is to account for the re-emerging interest in Wright nearly three-quarters of a century later—an interest grounded not in the "look" of his work but in the outlook it represents.

In the struggle for simplicity, Wright reduced structural and spatial components to a minimum, interweaving both with the native terrain. Trekking further, he used natural materials (always understanding the nature of new ones),

產；人體尺度也幾乎成爲他一種時刻不忘的意念（今天我們對此亦有同感）。至於某些人稱爲“實用的”發明，更是不勝枚舉的——例如萊特所稱呼的車庫、或他所首先採用的固定式真空清潔系統，或間接照明等。

萊特的草原式住宅群和以後50年的作品中所一脈相承的哲理就是萊特本能的對於建築作更深一層次範圍的掌握——這些範疇我們現在歸之於行爲的、社會的和環境的方面。他也了解，當我們從事於建築時，技術雖然也可以幫助人類作決定，拓展一些觀念的可行性，但它並不能取代這些決策，也不能替人們界定他應該有怎樣的價值觀。萊特並不是盲從的自然主義者，但他看到了自然界的韻律和型式，認爲其可以作爲提昇我們日常生活力量的新方法、新觀念、新的端倪之來源。只有現在當我們聚集了很多經驗後，才會理解到萊

特，這位充滿感情和想像力的人物，事實上也可說是一位理性主義者的萊特了。

就如萊特所說的，浪漫和理性二者，不是可能沒有任何區別的嗎？

carrying nuances of their color and texture throughout. Natural elements—prevailing breezes, sunlight—were tangible assets. And human scale became almost an obsession (as it might well be with us). In terms of what some might call “practical” inventions, they are numerous—right down to the carport, which he named, or the built-in vacuum cleaning systems he adapted, or indirect lighting.

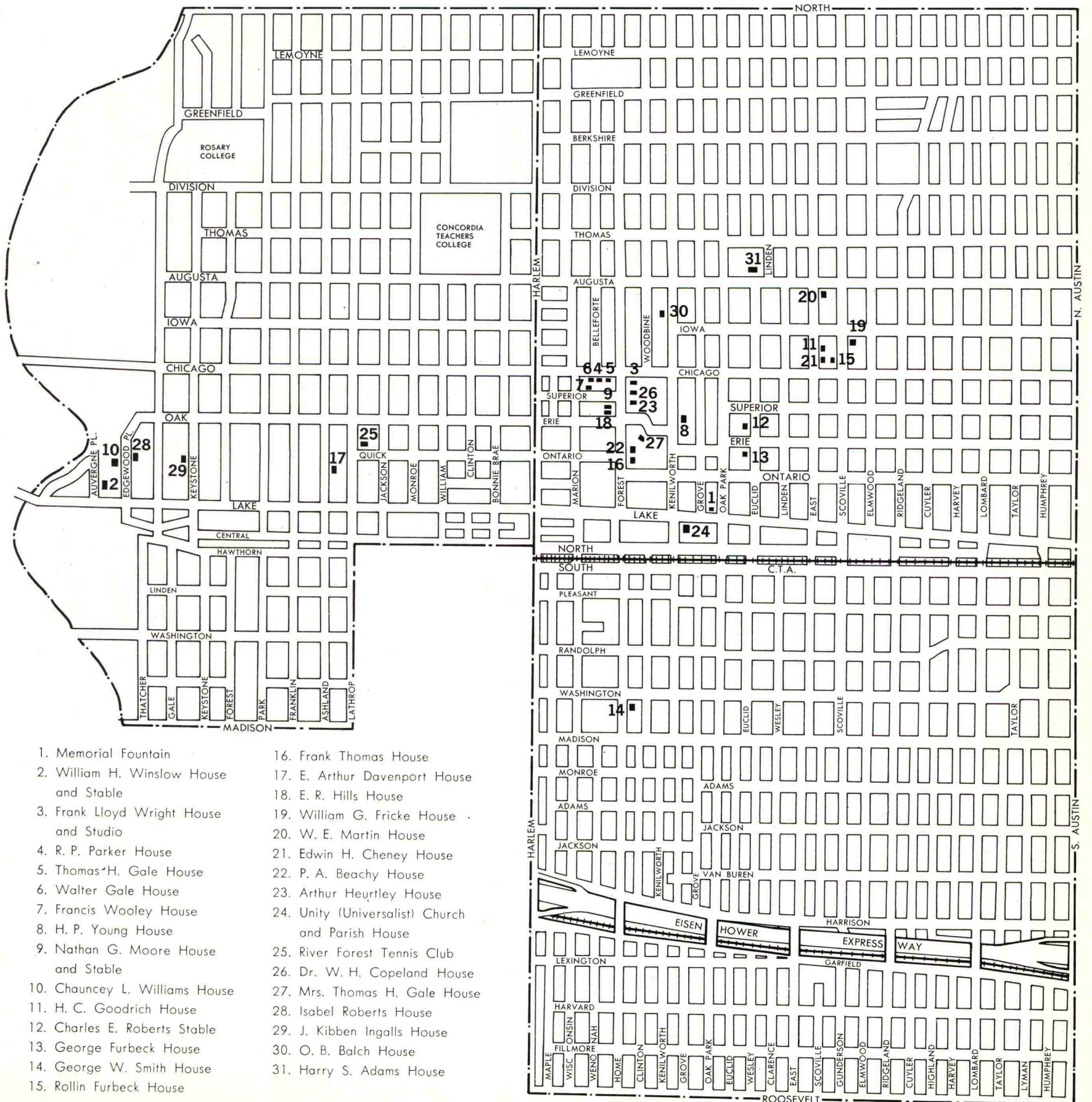
The line of continuity threading through the Prairie Houses, and one threading through the next five decades of work, was Wright's instinctive command of the deeper dimensions of architecture—dimensions we now characterize as behavioral, social, environmental. He also understood, as events are forcing us to, that while technology can service human decisions, stretching our concept of what is possible, it can not supplant those decisions, nor define for

man what his values should be. Without being naturalistic, Wright saw the rhythms and patterns of nature as an accessible source of new means, new ideas, new clues to the forces which might enhance daily life. It is only now that we realize, gathering from collective experience, that Frank Lloyd Wright, the romantic, may just have been Frank Lloyd Wright, the rationalist.

Could it be, as he said, that there isn't any difference?

RIVER FOREST

OAK PARK



1. Memorial Fountain
2. William H. Winslow House and Stable
3. Frank Lloyd Wright House and Studio
4. R. P. Parker House
5. Thomas H. Gale House
6. Walter Gale House
7. Francis Wooley House
8. H. P. Young House
9. Nathan G. Moore House and Stable
10. Chauncey L. Williams House
11. H. C. Goodrich House
12. Charles E. Roberts Stable
13. George Furbeck House
14. George W. Smith House
15. Rollin Furbeck House
16. Frank Thomas House
17. E. Arthur Davenport House
18. E. R. Hills House
19. William G. Fricke House
20. W. E. Martin House
21. Edwin H. Cheney House
22. P. A. Beachy House
23. Arthur Heurtley House
24. Unity (Universalist) Church and Parish House
25. River Forest Tennis Club
26. Dr. W. H. Copeland House
27. Mrs. Thomas H. Gale House
28. Isabel Roberts House
29. J. Kibben Ingalls House
30. O. B. Balch House
31. Harry S. Adams House

Frank Lloyd Wright

Houses in Oak Park and River Forest, Illinois. 1889-1913







