

*Global Architecture*

# 世界建築

*Venturi and Rauch*

*Vanna Venturi House*

*Chestnut Hill, Philadelphia, Pennsylvania. 1962*

*Peter Brant House, Greenwich, Connecticut. 1973*

*Carl Tucker III House, Westchester County, New York. 1975*

*Edited and Photographed by Yukio Futagawa*

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萬納・范吐利住宅／賓州，費城，栗子坡／1962年  
彼得・布朗特住宅／康涅狄克州，格林威治／1973年  
卡爾・塔克住宅Ⅲ／紐約州，西卻斯特郡／1975年

建築師／范吐利 洛奇

攝影／二川幸夫

本文／保羅・勾伯格

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# 范吐利與洛奇的住宅 —— 撰 / 保羅·勾伯格

Venturi and Rauch: Houses, by Paul Goldberger

范吐利及洛奇所設計的住宅，都在簡單中蘊含著複雜及深奧。他們在尋求樸實，實際上却十分苦心地經營；並探索今日社會中，住宅在建築及文化上的實質意義。因此，在這些住宅中極富與住宅本身有關的象徵意義。如主要入口處的山牆等。但這種象徵手法在其他設計中常以一些新的面貌出現，打破一般習慣性的形象而予以變形，強而有力地迫使我們以不同的觀點去理解它。

西元1962年，范吐利為他的寡母在賓州費城栗子坡上興建了一棟住宅，從此以後這事務所的作品一直遵循著上述方向發展。栗子坡住宅完成後，事務所的設計小組中加入了兩位生力軍——丹尼斯·史考特·布朗及史蒂芬·伊喜洛爾(Denise Scott Brown and Steven Izenour)。雖然隨著規模的擴充，事務所的業務範圍日益擴展，但是它在栗子坡住宅所表明的多項主題仍然還是繼續發展，成為往後有關住居建築設計案中尋求設計靈感的泉源。

范吐利和洛奇在評估住宅意義的同時，同樣重要的一個目標是探討房子本身應具有的特別感覺。他們在構思“住宅”的單純

形象時，並不意欲著去嘲弄某些東西，有如普普藝術中的呈現；抱持的心態幾乎是充滿了稱頌及讚美。這些住宅原本僅是希望它們和別的住宅一樣，只是一棟房子而已，但却從來沒有做到過，建築師也知道這是不可能的。基本而明確的“住宅風味”與建築技巧的有效運用必然相互牽引而產生緊張關係，此種關係是創造住宅性格的要素。

栗子坡住宅呈現了上述的“緊張關係”。它在開始設計時是以對稱的平面為其基本藍圖，在與機能要求的相互折衝下，終於脫出對稱的窠臼。當它屹立於大地上時，我們可感覺到近乎古典的秩序在經過順應實際需要的合理變更後，原秩序與新的變更之間相互平衡。這住宅的平面處理得相當精鍊，雖然在構思上源於古典的對稱概念，但却打破了古典對稱的外殼，加以辨證的手法而賦予真正的意義。如果在處理上更為平易明快或者是更形直率，或者是更加脫離古典秩序的束縛而偏離中心，它的成功皆會因此遜色。

The houses of Venturi and Rauch are at once simple, complex, and profound. They play at being plain, are in fact quite elaborate, and exist at bottom to explore the notion of what a house means, both architecturally and culturally, in the society of the present day. They are rich, therefore, in symbolism connected with the idea of the house — gables, major entry articulation, and so forth — but this symbolism is almost always used in some sort of new way, twisted out of its normal context to force us to perceive it differently.

The firm's work has been developing along these lines since Robert Venturi's house of 1962 for his widowed mother in Chestnut Hill, Philadelphia, Pennsylvania. Since then his firm's design team has expanded to include Denise Scott Brown and Steven Izenour, and the scope of its work has widened along with this growth, but the general themes that are evident in the Chestnut Hill house have continued to provide the inspiration for the design of

subsequent residential projects.

But equally important to Venturi and Rauch as the act of commenting upon the idea of the house is that very idea of the house itself. In other words, the plays upon the simple image of "house" are not intended to be mocking, as in Pop Art, but are almost celebratory. The houses want to be houses like all other houses, and while they never are, and the architect knows they never will be, the tension between sophisticated architectural gesture and basic, plain "house-ness" is a crucial factor in creating the houses' characters.

The Chestnut Hill house illustrates this tension. It begins with an essentially symmetrical plan, twisted out of its symmetry by conflicting program requirements; as the house stands, we feel a balance between the almost classical order and a rather pragmatic alteration of it. The plan works well, but it is given its real meaning by the dialectic it sets up with the classical symmetry from which



栗子坡住宅完成後舉世聞名，直到現今已成為後現代主義的經典之作。它實為一種啟發性的作品，不僅影響了范吐利及洛奇往後的設計，同時更影響了其他無數的建築師受其思想感召。如今，它已成為建築系學生們景仰的聖地。

它退隱於計劃道路的裏側，經由一條長而筆直的道路進入。它經過慎重處理而超越一般房屋尺度的綠色正面，隱約可見的範圍在進入的同時越來越大及越清晰。此正面幾乎完全對稱，對應內部的機能要求在細部上適度變形、處理。它和平面一樣同時賦與兩個層面——它是一幢簡單而平實的“住宅”，也是一棟複雜而超俗的建築物。

此住宅的整個立面為一片巨大的山形牆所控制，山形牆是美式住宅意象中一個基本要素。這山形牆遠大於它實際上的需要，隱喻著古代別墅的形象。在中央處縱切破開出一條細縫，其破縫的處理明顯地受到布倫亨館（譯註）的影響，但在整個比例上改以較大的尺度。這凹縫和范吐利許多的作品一樣，蘊含了許多意

it has burst forth. Had it been plainer and more straightforward, or had it been more eccentric and less constrained by an initial order, it would have been less successful.

The Chestnut Hill house has, in the years since its completion, become one of the classic pieces of post-modern design. It is a seminal work: it has influenced not only other Venturi and Rauch designs but the work of a number of other architects, and it is now a pilgrimage spot for architectural students.

Set back from the suburban road, it is approached on a long, straight driveway, its green facade, deliberately overscaled, looming larger and larger. The facade, like the plan, is almost symmetrical but altered to reflect programmatic demands within, and it manages to read both as a plain, simple “house” and as a complex and unusual object.

The facade is dominated by a large gable, the essential

義。它是對於堂皇的郡主宅邸譏諷的影射，本身自存強而有力的傳統形態強化了山形牆的尺度及力感，在視覺上精巧地強調隱於構架中央而突出於凹縫後方的“煙囪”建築元素。

（譯註）：布倫亨館（Blenheim）位於英國，是名建築師約翰·凡布魯（John Vanbrugh）（1664~1726）的代表作，是為馬博羅將軍（Marlborough）的官邸，他於1704年在布倫亨擊潰法軍，故以此為館名。

為了避免居中的煙囪單元造成過度的對稱，在整個煙囪構架中實際的煙囪於偏心位置露管而出。入口門廊上方居左側位置設一小窗，更加強調其不求完全對稱的意向。門廊本身是另一個超越正常尺度的單元，誇大其空間而在正面中央佔了很大的位置，支持了這房子尋求對稱的強烈慾望。真正的入口不在門廊內正前方，而另置於門廊內右側角落，使內部的平面安排得以更加合理。門廊上方有一木質的弧形線腳，誇大其比例，有意的強調了這棟住宅與當時反裝飾的現代建築習尚有著顯著的差別。

piece of American house-imagery. The gable is larger than it needs to be, alluding to villas of old; it is split down the middle, an obvious reference to Blenheim, but done here at proportionately larger scale than Vanbrugh's break. The split, like so much of Venturi and Rauch's work, carries several meanings. It is an ironic reference to a grand manor house, a strong formal gesture in itself to underscore the scale and power of the gable, and a visual device to emphasize the large chimney element which rises behind the split through the center of the structure.

Lest the central chimney element create an excessive symmetry, the actual chimney itself emerges from an offcenter point in the chimney structure. And a small window to the left of the entrance loggia further emphasizes asymmetry. The loggia itself is another overscaled element, made large in the center of the facade to support the house's symmetrical impulse; the actual doorway is not ahead but on the right side of the loggia to permit a more



在住宅內部，仿帕拉底歐式(Palladian)的平面扭曲轉換了好多次，每次總有其相當的理由。例如說，入口處的右側是廚房，左側是臥室，兩者對應於中軸線的兩側却在格局上並不完全配合。餐廳的上方是為四分之一圓弧提升的天花頂，配以壯麗的高窗；其對側房間的室內處理則不完全呼應，此房間的天花為一般高度的平頂，屋頂下多餘的空間供作上面臥室的儲藏空間。

壁爐是主要客廳的重心，它的巨大的結構體溫和地暗示著它本身在正面外觀造型中的重要性。樓梯置於壁爐的後側向上緣升，和壁爐競爭住宅核心的地位。理所當然，這兩個要素在美國傳統斜屋頂住宅中，皆居於中心的地位；范吐利告訴我們一件事，在今日經濟蕭條的時代，對應如此緊縮的空間競爭下，如何維持斜屋頂住宅開濶型態的意象，各空間各爭其一席之地。樓梯本身底部寬大，至上部却予縮小，象徵了在主要樓層的公共性尺度，並在各處適當地提供了休憩空間。

第二層整個空間做為一間臥房。一槓拱形的窗子幾乎充滿了

reasonable plan within. The loggia is topped by applied wood moulding, further increasing scale and, not incidentally, underscoring the distance between this house and the anti-ornamental modern tradition.

Within, the almost Palladian plan is distorted several times, and always for good reason: the kitchen, to the right of the entrance, does not quite match its opposite bedroom, for example, and the ceiling of the dining area, which leaps up in a quarter arc to provide a clerestoried grandeur, is not echoed either on the opposite side of the house, where a bedroom ceiling at regular height leaves room for closet space for the bedroom above.

The fireplace is the central element of the main living floor, its large structure a gentle allusion to the form of the facade itself. The staircase rises behind the fireplace, competing with it for the dominance of the house's core; both elements, of course, are traditionally central in Shingle Style houses, and one of the things Venturi is

整個後側牆壁，它自屋子外緣退縮一段距離，做為一個小巧的平台。此住宅在正面牆壁向外開窗，充實了一個大構架，此構架在外觀上被視為整個煙囪的包覆框架。一個可以瀏覽外景的窗戶，配合著一座非所意料蜿蜒爬升的“無特定目標的樓梯”(stair to nowhere)，整體有如一座階梯，導引着臥室以一種與眾不同的感覺上昇而觸及前面的牆壁。

很顯然的，栗子坡住宅是個經由數年設計，極盡複雜的建築物。但它的複雜性皆源之於習之成性的傳統，加以扭曲及變形以幫助我們能夠更生動地理解建築的真諦——平面，外殼及象徵的本質。

如果栗子坡住宅是如芬生·史谷尼(Vincent Scully)所說的“一棟在兒童畫中可能出現的原始住宅(ur-dwelling)”那麼人們可以把1974年完成的布朗特住宅(Brant House)比做一棟原始的別墅(ur-villa)。就其結果而言，它也是很複雜的；但在此幢別墅中，范吐利和洛奇不僅嚐試著重新喚起住居的基本

telling us here is that in today's limited economy, Shingle Style expansiveness must give way to this tight spatial competition. The stair itself, however, is wide at the bottom and narrow at the top, symbolizing the more public scale of the main floor, as well as providing useful seating space where it is needed.

Upstairs, a single bedroom fills the space. An arched window almost fills the rear wall, which is set somewhat back from the edge of the house to provide space for a small deck. The bedroom opens up to the front to fill the large structure which, from the outside, reads as the chimney enclosure. A window looks out to the front, and a tiny “stair to nowhere” rises whimsically, like a ladder, from the room to the front wall.

Clearly, it is as complicated a small house as has been designed in many years. But its complexities are all in the mannerist tradition, twists and changes to help us perceive the reality of architecture — the nature of plan, of



形象，更進一步提供了一個新的造型——對應汽車時代及郊區文化的一棟地主大宅邸。

這住宅是覆以綠色上釉面磚的矮胖構造體，在設計的初期，它如同栗子坡住宅一樣以對稱方式處理，但卻為住者的需要而放棄對稱的構想。它的正面包容了兩種尺度：大尺度的仿古典門廊及配以巨大窗框兼具工業化色彩的鋁帷幕窗；小尺度的二層樓窗戶及遊戲室小門。向外膨脹的弧形曲面為其主要正面，表面覆以面磚，使用水平帶狀的圖案加以裝飾；這些時斷時續的水平線飾有如卡通畫家往往為了在一光滑表面上表現光的反射所畫的水平綫一般。

它是一奇妙的形象，多多少少含着不能令人踏實的感覺。這住宅座落於平坦的草原上，殷切地希望著能成為一棟鄉村別墅，但却如此明顯而近乎傲慢地摒棄了世俗的華麗。在此，建築意象的表現不似先前栗子坡住宅那樣前後一貫——它有着帕拉底歐式對稱的諸項暗示，包浩斯現代主義的影子（在汽車入口的立面特

enclosure, of symbol — more vividly.

If the house at Chestnut Hill is, as Vincent Scully has written, “an *ur*-dwelling as a child would draw it,” then one might call the Brant House, completed in 1974, an *ur*-villa. Ultimately, it is too complicated for that, however, for here Venturi and Rauch have attempted to recall not the basic imagery of a house but to suggest a new form — a grand manor house for the automobile age and the suburban culture.

The house is a squat structure of green glazed brick, beginning, like the Chestnut Hill house, with a symmetry that is given up to the demands of the interior. Its facade has two scales: a large scale of classical-like portico and industrial-looking aluminium windows with huge mullions, and the smaller scale of the first floor windows and playroom door. The brick of the rounded, swelling facade is decorated in a pattern of horizontal lines like those used by cartoonists to suggest reflections on a smooth surface.

別明顯），新藝術主義的片面鱗爪（餐廳旁側層層退縮的牆面可見其梗概）。栗子坡住宅雖然複雜，我們仍可得到某個單一意象去解釋它；但在布朗特住宅，我們却無法以任何單純的形象去描述它，兩幢住宅截然不同。

布朗特住宅最成功之處是嚐試着將鄉村別墅的形象與實際的郊外景象結合成一體，平面佈局上可以清楚地看到此種意向。這房子不僅可由車庫直接進入，也可從車庫旁邊的走廊漫步而入，反映出在今日這個時代使用汽車的本義；面對大草原的主要正面中，居於中心位置的門廊裝設帷幕窗而沒有設門，顯示出現代客廳使用的情景；廚房擔任了中心空間的角色，更進一步強調了它在今日社會中的優先地位。

車庫及走廊開口皆朝向具有玄關性質的前廊，地面鋪以黑白相間的大理石，如同任何其他門廊般正式而莊重，清楚地顯示出具有英國喬治時代富麗堂皇的建築風格。我們經由一段六步台階的階梯，登堂而入主要的客廳，室內擺設充滿了屋主個人所珍

It is an odd, and somewhat disquieting image — the house, sitting on a flat grassy site, would suggest a country villa but for its obvious and almost arrogant lack of prettiness. Here the imagery is less consistent than at the earlier Chestnut Hill house — there are hints of Palladian symmetry, hints of Bauhaus modernism (in the auto-entry elevation especially) and hints of art deco (as in the zig-zag shape of the dining alcove). There is no possible reading of the house in terms of a single image, always an option at Chestnut Hill despite that house's complexity.

The house is most successful where it attempts to wed country-house imagery to suburban reality, and this is clearest in plan. The house is entered either directly from the garage or from a breezeway beside the garage, reflecting the reality of automobile use; the central portion of the main facade toward the lawn is appropriately given over to windows, not a door, and the kitchen assumes the central space to further underscore present-day priorities.



藏，新藝術主義及普普藝術的藝術品。

在此建築物長達八十一呎的容積中，擠入了相當數量的各種空間，平面安排得很優雅——不僅在將之比為鄉村式大別墅的意念上見其優雅，即使是以數學證明的觀點而論，也足以見其雅緻。建築師在一個完整的立方體中，將三個小孩房集中於房子的側翼，完全獨立於房子的其他部分。第二層另設一主臥房及獨立使用的客房，書房設於廚房旁側，必要時可兼做家庭用餐，另有一遊戲間鄰近廚房而設立，內有專用樓梯可直通小孩臥室群。

塔克住宅完成於1975年，比布朗特住宅小得很多。它在受委託設計時，業主是個單身漢，只為其個人的需要而建此宅。設計計劃雖然單純，發展出來的結果却可能是范吐利和洛奇的最佳作品——對於斜屋頂板型美式住宅平實形象，以及習之成性而具固定風格的傳統意念皆能尊重的一個獻禮。有如栗子坡住宅一般，此住宅正面的處理仍為山形牆所控制；雖然在實際運作上，山形牆是四面傾斜的屋頂，向上急升交集於中央一點而成形。四邊牆

The garage and breezeway entrance open to a vestibule with black and white marble floor, as formal as any entranceway and a clear allusion to Georgian grandeur. A flight of six steps heads up to the main living space, filled with the owners' superb collection of art deco objects and Pop Art.

There is a remarkable amount of space squeezed into the 81-foot long bulk of the building. The floor plans are elegant — not in the sense that a chateau is elegant, but in the sense that a brilliantly conceived mathematical proof is elegant. The architects have managed to interlock within a single mass a three-bedroom children's wing entirely isolated from the rest of the house, a master bedroom on a separate level, an isolated guest room, a library situated to double as a family dining area and, next to the kitchen, a playroom with stairs to the children's wing.

The Tucker House, completed in 1975, is far smaller than the Brant House; at the time it was commission-

面皆有出挑很遠的斜屋頂，其中三面都是簡單的斜頂，牆面開窗也僅是配合著室內的需要。窗戶尺度有兩種，在底層全開小窗，顯示出室內是屬家庭使用的私密性空間；在第二層全面開設大窗戶，顯示其為日常活動的主要空間。如果將栗子坡住宅的正面比喻為二度空間下小孩子對於住宅的意象，則在此住宅中，此意象已昇展至三度空間。基本上，這房子給人的感覺是一個木製而高聳的個體，在這青草茂盛半具鄉村風味的基地內，很自然地佇立於樹林中。

進口的層面安置了許多實用的空間——一個可兼做用餐場所的小玄關，一間廚房，一間臥室及一間同時供應臥室及公共空間使用的浴廁。一個樓梯，底部較寬，順著一道牆壁往上爬昇，在牆盡頭轉向帶入第二層，到達經過特殊設計的主要客廳。

此空間實際上就是整個住宅的本體。它在寬大中同時呈現出親密感，在正式而傳統的格局中另顯出輕鬆的氣氛。三面牆壁都裝設了大型的窗戶（窗內覆以威尼斯式的百葉簾，是為范吐利偏

ed, its client was a bachelor and wanted quarters only for himself. But from this simple program has evolved what may be Venturi and Rauch's finest house — a loving tribute both to the plain American shingled house and to the tradition of mannerist gesture. As at Chestnut Hill, the facade appears to be dominated by a gable, although here it is in fact a pitched roof, rising steeply to a central point. There is a wide overhang on all four sides, and three of the elevations are simple shingled walls with windows placed only to reflect interior demands. There are two scales — small windows indicate the domestic uses at the lower level, and large windows the major space that fills the second floor. If the facade at Chestnut Hill was a two-dimensional child's image of a house, here the image expands to three dimensions, for what is basic here is the sense one has of this building as an object, tall and wooden, sitting among the trees in its lush semi-rural site.

The entry level is devoted to practical spaces — a small



好的裝置)，第四面牆是貼緊樓梯的牆壁，以一個巨大的火爐為其重心，樓梯在其後側昇降。與栗子坡住宅同出一轍的是壁爐成為住宅造型的焦點。

壁爐左右的牆面在基本上處理相同；但在正對著壁爐的牆面上，除了兩樘方窗外，在其上方有一巨大的圓窗，它以充滿活力的態勢突破了樓板的枷鎖，其外觀也超越了檐板水平線的限制，凌霄而上。它所把玩的僅是過去建築中屢見不鮮的眼窗，而今突然之間這極小的單元被賦與相當的活力，展現了生命。

這圓窗——在實際尺度上面，上下方向稍微拉長，因此我們在下看會覺得它是正圓形——供給光綫給放置書架的小閣樓，此閣樓位於客廳大空間的上空，延著三面斜屋頂的下端牆面挑出而構成。它因為直接朝向下側的客廳開放，不僅不像是隱匿於屋頂內的小閣樓，倒是成為較正式的閣樓。它可經由一階梯到達，此階梯和主要樓梯一樣，隱於壁爐後側潛行而上。

三樓平台空間，在某種意念上是一項機智的產物，它是如此

hall which doubles as a dining area, a kitchen, a bedroom, and a bath arranged to serve both the bedroom and the more public spaces. A stair, wider at the bottom, rises against one wall of the house, turning at the top to open to an extraordinary major living space above.

The space really is the house. It is at once grand and intimate, formal and relaxed. Three walls have large windows (covered with Venetian blinds, a favorite Venturi detail) and the fourth, the stair wall, is dominated by a large hearth behind which the stairs rise and descend. As at Chestnut Hill, the fireplace structure echoes the shape of the house.

The walls on either side of the fireplace are essentially similar; opposite the fireplace, however, the double-hung windows are topped by a huge round window, which bursts exuberantly through the ceiling and, on the exterior cuts through the cornice. It is a play on every oculus in the history of architecture: suddenly that tiny element is given

巧妙的空間上的技巧，實在不是在如此小的住宅中能夠預料出現的空間手法。但它却是純粹娛樂性的空間。它的風範主義手法不但肯定了它本身的趣味，也能與整體的空間內容有着合理的關係。古老而可敬的象徵意念向來是為構成住宅形象的主要泉源，這平台空間就如同這建築本身，范吐利和洛奇堅守意念，結合了富於機智而可愛的形式，創造出此項傑作。

power.

The window — which is actually a slightly elongated circle, so as to appear round from below — gives light to a small, book-lined mezzanine which runs across the top of three sides of the large space. It is not unlike a little lantern, hidden away at the house's summit, and yet, since it is open to the space below, it resembles a more formal mezzanine as well. It is reached by a stair which, like the main stair, steals up behind the fireplace structure.

The balcony space is, in one sense, a conceit; it is too elaborate a spatial trick in a small house not to be. But it is a space of genuine joy; its mannerism does not deny either its pleasure or its rational relationship to the building program. So it is like the building itself: a set of witty, loving gestures wedding mannerist intent to the old and honored symbols which make up the image of a house.



*Venturi and Rauch*

*Vanna Venturi House*

*Chestnut Hill, Philadelphia, Pennsylvania. 1962*

*Peter Brant House, Greenwich, Connecticut. 1973*

*Carll Tucker III House, Westchester County, New York. 1975*



























