

# GA

*Global Architecture*

# 世界建築



*Carlo Aymonino / Aldo Rossi*  
*Housing Complex at the Gallarate Quarter*  
*Milan, Italy. 1969-1974*  
*Edited and Photographed by Yukio Futagawa*  
*Text by Pierluigi Nicolin*



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蓋勒瑞提斯區集合住宅 / 義大利 / 米蘭 / 1969—74年  
建築師 / 卡洛·艾模尼諾 / 阿爾多·羅西

攝影 / 二川幸夫

本文 / 比爾魯吉·尼科林

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胡氏圖書



# 蓋勒瑞提斯區集合住宅 —— 撰 / 比爾魯吉·尼科林

Housing Complex at the Gallarate Quarter, by Pierluigi Nicolin

緊鄰戰後規模最大的社區“蓋勒瑞提斯”，位於米蘭市西北端的綠帶內，沿著一菱形台地聳立著一建築群。其中兩棟座落在邊線上，第三棟則位於對角線上，第四棟較低的建築物，係由阿爾多·羅西所設計，則與第三棟平行排列。此建築物之產權目前屬米蘭市政府所有，由米蘭市政府分配予其員工做為住宅，總共容納了約2,400人。雖然根據卡洛·艾模尼諾之原意，該「都市」集合住宅區內應有許多公共設施，如學校、托兒所和商店等，但此項計劃迄今仍未付諸實現，而且原本準備公用之部份不是業

In the green belt on the north-west limits of the city of Milan and on the edges of the largest post-war residential quarter — “Gallaratese” — one finds three building blocks arranged along a rhomboid-shaped platform: two lie along adjoining sides, the other along the diagonal. A fourth, somewhat lower block, designed by Aldo Rossi, runs parallel to the latter. This building block now property of the City of Milan which has allocated it for residences for its employees, houses something like 2,400 people. Although Carlo Aymonino meant this “urban” complex to have a good many social services such as schools, nursery schools, shops, etc., so far this programme has not been carried out and the parts intended for collective use have

經縮小，就是仍然空無一物。基於符號與意義之間的差距，由於空空蕩蕩反而提升了該建築物的「戲劇性」效果，其原因主要有二：其一，上開三棟主要建築物之分佈狀態彷彿是一把箭之柄自露天戲場的中央部份向外輻射。其二，這些建築物，據原設計者之意，係具有象徵作用，此項作用不受其他因素之影響。事實上，這些建築物之大小，複雜性與存在等等，彷彿是原設計者用於創造一種介於「國民住宅」與市民活動中心之間的大眾生活方式，是一種完全為未來社會所設計，訴諸於直覺、具反傳統效用之

been reduced or are still empty. With the gap between sign and meaning, this emptiness accentuates the “theatrical” character suggested by the block, not only because the three main building blocks shoot out from the “head” of an open-air theatre like the shafts of arrows, but above all because of the “representative” function that these buildings are supposed to fulfil, *in spite of everything*. Indeed, it is as if the size, complexity and availability of these buildings were expected to promote some kind of communal life half-way between the idea of a “palais social” and that of a civic centre. A kind of intuitive counterform designed for a society still unborn.

The railing enclosing the area and the active use of



社區。

整個社區四周圍以欄杆，出入口雖有多處，但僅其中之一使用頻率較高，因而大大地提高了整個社區的「獨立性」，反而未如原設計者心目中所要達成提高與外界接觸之目標。

總之，我們可以說，此一「蓋勒瑞提斯第二」社區設立迄今，歷史雖短，却已在歷史上佔一席之地。該社區係於1967—69年間為一家私人不動產代理商所設計，但其設計却配合了當地市政府所擬定之計劃，所有公寓僅供出租之用，而且還特別設計供數

only one of the big entrance doors heightens the institutional tone of the “Unité” much more than the outside contacts originally planned.

In any event, it may be said that even in its short existence this “Gallaratese II” has accumulated something of a history. It was designed from 1967—1969 for a private real estate agency but with a programme drawn up along with the local town council. Flats were offered only on a rental basis and provision had been made for a number of functions not allowed under the guide-lines currently in force in Italy in matters of public housing. In fact the block was meant to be a show-case project in regard to both programming and formal values.

種用途，這些功用根本不符合意大利之現行國民住宅法規規定。事實上，整個社區計劃，依原設計者之意，係準備作為規劃與造型之範例。

社區之配置故意不將其座落地點列入考慮，其座落地係一塊平坦，莫以名狀的台地，四周為10到12層樓高的一般國民住宅群，原設計者希望設計出一緊湊的結構體，至少讓人一望而知為一獨立之建築物。

此種大規模集中式的建築社區構想，很可能使得該「蓋勒瑞

The layout deliberately ignores the site itself — a flat nondescript terrain surrounded by the usual ten-to-twelve-story public housing blocks — and a compact form was sought which would at least appear to be that of a single construction.

This idea of a large unified architectural complex will probably make this “Gallaratese II” project — together with the Cor Viale complex now under construction in Rome — another example of the *large-scale architectural projects* which developed in Italy in the '60s as a result of many projects and discussions, a type of project which Aymonino had already tried out in his design for the Turin and Bologna business centres and that he had offered as



提斯第二」社區計劃連同科維爾社區計劃成為艾模尼諾繼其為都寧市和波隆那市完成商業區設計後的另一次試驗性計劃，而且亦証實了艾模尼諾本人所謂市鎮應依其地形興建之主張。科維爾社區計劃目前正在羅馬進行中，係「大規模建築計劃」的另一個實例，此種計劃係於1960年代歷經無數探討與規劃之成果。

此種「富足都市設計」構想根源於意大利經濟景氣年代，自構想公開迄今已歷經多次修正與檢討。為解決目前意大利廉價國民住宅一向缺乏之問題，有人主張捨清除貧民區以及更新使用現

proof of his contention that a town should be constructed for morphologically defined places.

Conceived in the years of the Italian boom, this "affluent urban design" has for some time now been the subject of extensive revisions and considerable self-criticism. This has led to the present excesses in which only slum-clearance and the renewed use of already existing housing are regarded as feasible policies for dealing with the chronic lack of public low-cost housing in Italy. In 1974, when the building yard had begun to apply the last touches, the "Gallaratese II" complex was, so to speak, inaugurated by poor squatters, who occupied it for several months. Though first planned during the years of

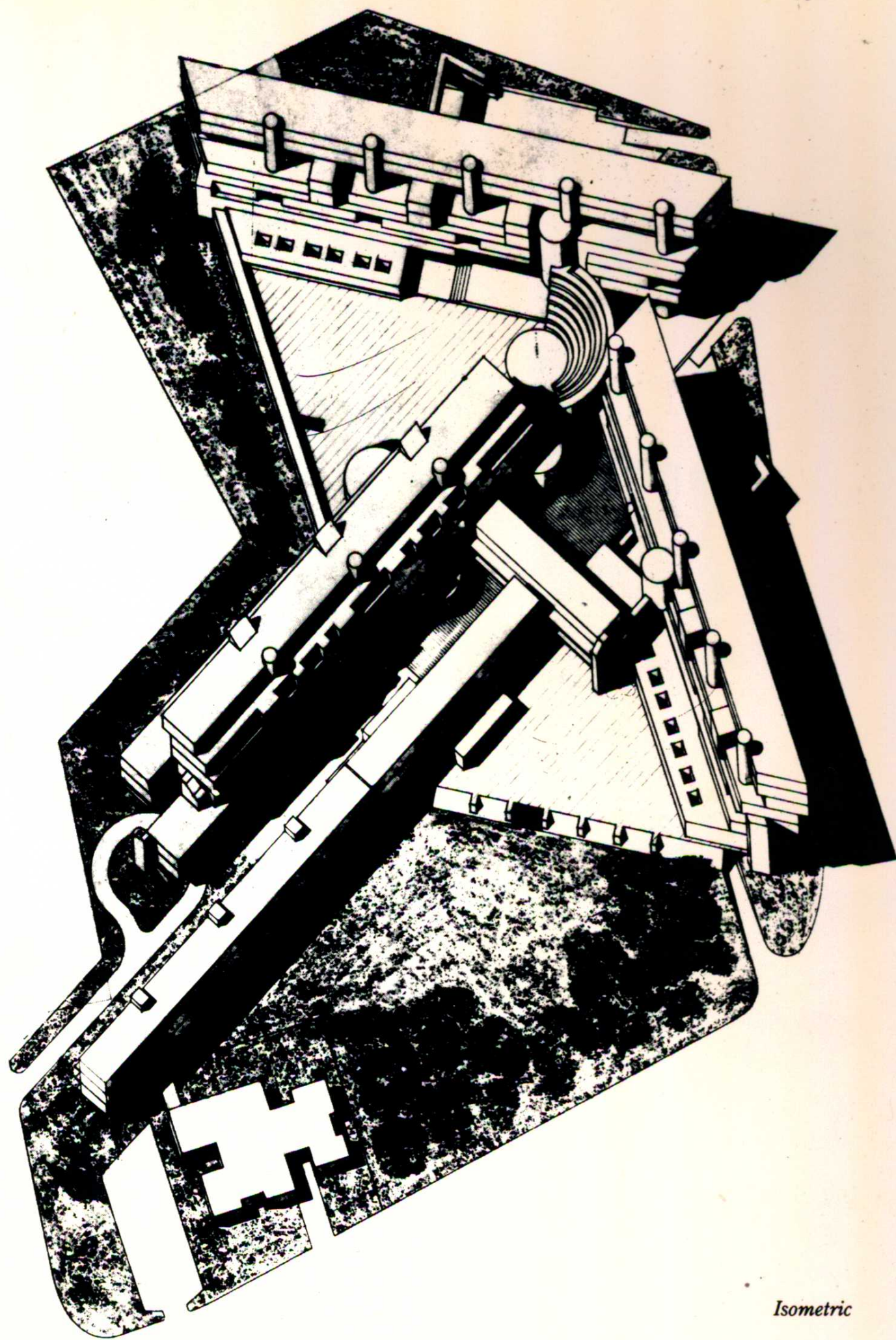
有住宅外別無他法。當「蓋勒瑞提斯第二」社區內之建築物於1974年進入完工階段時，其居民竟為一批貧窮的非法居住者，他們住在裡面達數月之久。該社區計劃雖係於「意大利奇蹟」年代所設計者，整個社區建築物完工時却正逢意大利陷入經濟蕭條之秋，因此首批「住戶」即為該批約2,000左右之非法居住者，他們大部份來自意大利南部。

歷經此種強烈之激盪後，這些建築物的優劣點也因而一一展現。其居民對之感到相當驚愕，因為這些建築物的外觀與一般人

the "Italian miracle", the group was only completed in the midst of the recession, so the first "tenants" sitting in judgement were those thousand or so squatters, most of them from the south.

Subjected to this kind of drastic test, the buildings showed both their good and bad points. The occupants were surprised and puzzled by these buildings, which were so unlike the usual models of bureaucratic or speculative housing so well known everywhere. What struck them most were the emblems of community life, but they could not understand why tenants casually concentrated in these buildings were supposed to carry on particular social relations. To this kind of relationship, they preferred the





Isometric

心目中由政府興建或民間投機性的集合住宅大不相同。而最令他們感到驚訝的是，它所給予人的社區生活氣氛。設計者原希望這些不約而同住在這些建築物內者能培養出特殊之社會關係。關於此點，這些居民感到大惑不解。他們寧願住在更寬敞的居住空間內，以及從工作上可獲得的更大社會關係。因此，他們批評迴廊太寬，空間太浪費（如由羅西所設計建築物之拱廊走道），與之成對比的是：他們的公寓內部之空間又太狹窄（此為誤導），表面裝修也相當草率。

concept of a much larger quarter and social relations on the job. Consequently, they criticized the width of the corridors and what they considered a sheer waste of space (for example, the arcade in Rossi's building), contrasting them with what they conceived to be the tight spaces of the flats themselves (an illusion) and the carelessly executed finishings.

The colour schemes, too, disturbed and surprised them. The general feeling was that these were not low-cost houses at all but residences for the rich. At all events, subjected as it was to the now ritual defacement of scrawls and loaded clothes-lines, this residential complex by Aymonino and Rossi seems to have held up rather well and

對於建築物的色調，他們也感到混身不自在和驚愕。威信，這些建築物並不價廉，而是蓋給有錢人住的。不過，儘管這些建築物已被人在牆亂塗，而且家家戶戶門外架滿了晒衣繩子，此一由艾模尼諾和羅西所設計的住宅社區至今仍然迄立不搖，筆者唯一感到遺憾的是，對於當初未曾預料到因非法居住者之「介入」所產生之問題，我們迄未有機會進行一次較深入的探討。

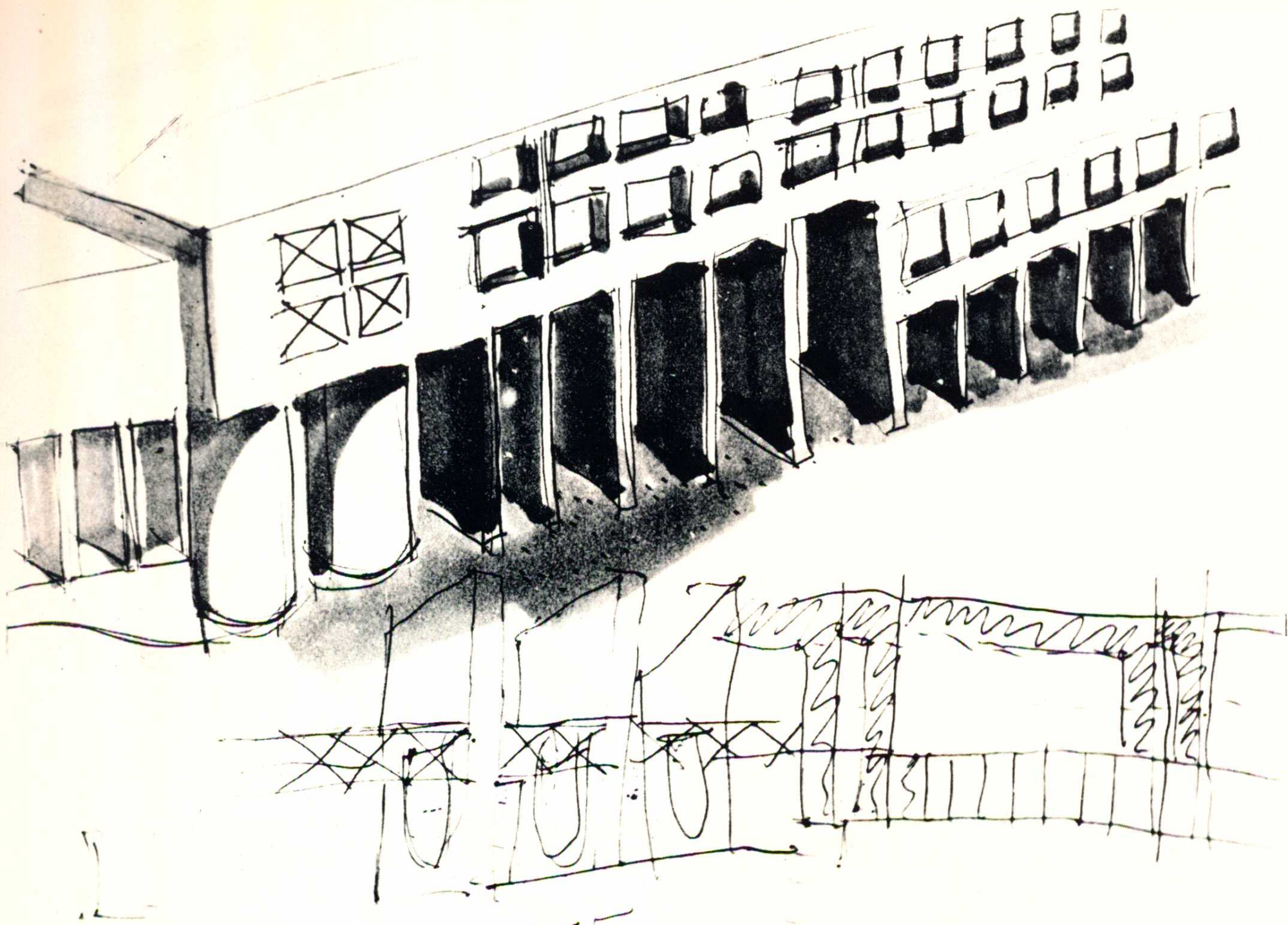
不數月，所有的非法居住者終於被警察攆出該社區，如今已算完工的大樓所有權已由米蘭市政府取得，而且將之分配予其員

my only regret is that we missed a chance for a more thorough debate on the problems raised by the unforeseen circumstance of squatter "participation".

After a few months the squatters were finally ejected by the police and the now finished buildings were acquired by the Milan town council, which reserved them for city employees.

Thus, this huge "palais social", imagined as being open to public use but constructed by a private company, finally achieved its semi-public institutional guise, and the council, keeping a few of its original characteristics, gradually directed it towards the golden mediocrity of the middle class.





工居住。

是以，此一原擬做為公用却由私人公司建造之大「國民住宅」，終於披上了其半公用的外衣，而米蘭市政府也因設法保存其原設計特色，而逐漸賦之以中產階級所具的高雅與平凡特色。

就意大利建築而言，這些建築物係從事於住宅類型學與都市形態學研究者之心血結晶，住宅類型學與都市形態學係由艾模尼諾與羅西於1960年代首創於威尼斯的建築學院。據他們兩人表示，人類已邁入一新紀元。根據此一共同之理論架構，這些比肩而

立的結構體，強調了他們兩人研究工作的對比成果。此外，就其說明理論分析和規劃之間的歧異而言，這些建築物一方面展現了設計者的智慧，另一方則為造型符號之武斷性質做了註腳。

紅色的牆面使得整個社區呈現出一種浩瀚的氣氛，配以黃色的窄橋和藍色的迴廊，此點和由羅西所設計之白長欄杆形成了明顯的對比。

艾模尼諾於此可謂集其建築材料之大成，如簡單的幾何圖形、分割零散的畫面、人行步道、都市關係和複雜的斷面等。許多

For Italian architecture these buildings represent the end-product of a certain kind of study in housing typology and urban morphology initiated in the early '60s by Aymonino and Rossi at the School of Architecture in Venice. They also indicate that we are now entering a new phase. Thanks to this common theoretical base the structures, side by side, emphasize the opposite outcomes of that research work. At the same time they are a demonstration of the intelligence of their authors insofar as they confirm the gap existing between theoretical analysis and planning on the one hand and a striking instance of the arbitrary nature of the architectonic sign on the other.

Red plaster, which gives a monolithic tone to the whole and is interrupted only by the yellow of the foot-bridge and the blue of the corridors, makes a striking contrast with the white plaster of Rossi's long railing.

Aymonino concentrates and accumulates all the materials of his architecture — simple geometrical figures and their broken-down versions, walks, urban relations, and the complex section. A whole range of residential models — court-yard, duplex flats on the upper floors (passing through the gallery-like organization of the middle floors) — has been applied in the complex stepped section, out of which the big cylinders of the lifts protrude at regular intervals. It almost looks like an attempt to rise out





*Sketch of D block (Aldo Rossi)*

住宅形態的模式，如前庭、樓中樓公寓（經由中層樓面以走廊相通），均被用於複雜階梯式剖面上，而圓筒型的電梯管道間則自該階梯面上等間隔地突出於外。一望彷彿是整個圓形結構體想從一般建築物中升起，竄入另一個大結構中，充份利用了「物」之簡單性與均等性而提高了「材料」的混淆效果。

艾模尼諾的實驗作品所產生匠心獨運的亂中有序效果，正好與羅西的高聳長廊配合得天衣無縫，該長廊以密集行列的壁柱和綴以公寓之等間距方形窗的長牆為特色。

of the scale of the normal building into that of the “macrostructure”: a confusion of “materials” attenuated by the simplicity and homogeneity of the “matter”.

Counterbalancing the tempered tumult of Aymonino’s experiment is Rossi’s high gallery, marked by serried ranks of septa and dominated by a long wall perforated at regular intervals by the square windows of the flats.

A sharp crack parallel to the point of dilation splits the long block into two parts, supported at that point by four enormous cylindrical pillars rising before the big flight of stairs leading up to the arcade on the next floor.

Here the type of linear porticoed house is offered axiomatically as a typology. However, the split serves to

一條狹長的細縫將整棟長形建築物垂直分割為二，細縫處再由四根巨大的圓柱支撐。圓柱位於寬大的樓梯前，由此梯可通往二樓的拱廊走道。

此種線形迴廊式建築顯然就是一種類型學之運用。不過，它的分割却是分解和組合過程之重複表現，此即羅西作品一貫的明顯特色。

也許「蓋勒瑞提斯第二」集合住宅說明了1950年代中羅馬有機主義學派與米蘭理性建築學派之間的敵對終將握手言歡。

indicate the repetition of the process of composition and break-up which underlies the apparent fixity of Rossi’s work.

Perhaps here at “Gallaratese II” the old rivalries of the ’50s between Roman organicism and Milanese Rational Architecture will finally make way for the disenchanted embrace of an “historical compromise”.



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