

Global Architecture

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Koerfer House (with Herbert Beckhard)

Moscia, Tessin, Switzerland 1963-67

Stillman House III (with Tician Papachristou)

Litchfield, Connecticut 1972-74

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Edited and Photographed by Yukio Futagawa

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建築師：馬歇爾·布魯爾 赫伯特·貝克哈德 替伸特·帕帕克里斯朵

攝影 / 二川幸夫

本文 / 史坦力·亞伯克朗畢

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胡氏圖書

馬歇爾·布魯爾的三棟住宅 —— 撰 / 史坦力·亞伯克朗畢

Three Houses by Marcel Breuer, by Stanley Abercrombie

由馬歇爾·布魯爾和他的夥伴赫伯特·貝克哈德及替申特·帕帕克里斯朵合作設計的住宅近作中，最顯明易見的特色就是平易而質樸。布魯爾依循他早期專心傾注於住宅業務時所發展出的一貫模式來作設計。在當時，通常年輕建築師所能承攬到的業務都是住宅。無論他們繼續設計住宅，或是爾後事務所在從事更大規模的商業或公共複合建築的設計業務上，一直是不落窠臼的。這意味著，在實際從事這些住宅業務的設計時，並非為博取利潤，而是著眼於其他的動機。

依據布魯爾的自我剖白，對他而言，住宅設計一直是他印證自我理念的實驗室。從某些角度來看，這似乎是一個事實——在住宅作品中，必然會出現前所未見的細部設計（例如：無框架的滑動玻璃板或是軟木天花板）這些細部業已精鍊地引用在成功的

The most obviously remarkable thing about the recent houses by Marcel Breuer and two of his partners, Herbert Beckhard and Tician Papachristou, is simply that they exist. Breuer followed the customary pattern by concentrating on residential work early in his career; young architects are often trusted with no other work. They deviated from custom, however, in *continuing* to design houses, long after the firm had expanded and reorganized itself for the design of the largest sorts of commercial and institutional complexes. This means, practically, that the houses have not been designed for profit but for some other motive.

Breuer's own explanation is that house design has continued to serve him as a laboratory for testing his ideas. This seems true to some degree: certainly there are details (such as a frameless sliding glass panel or a cork ceiling) which have first appeared in a house, have been refined in

住宅作品中，並且終於推展應用到更大型的建築作品裡。無論如何，那些認定住宅業主是如同供作實驗犧牲品的觀念是絕對錯誤的。這些住宅作品所表現的第二樁值得注意的事，即是它們其中顯見的嚴謹性。這個特色在與當時一般建築師所設計的住宅相提並論時，特別顯得可貴。一幢布魯爾所設計的住宅不會具備有連續數層樓高挑空的戲劇性空間，也不會有懾人心魄的中庭，或是華麗奪目的形式及精心經營的裝飾。簡而言之，這些住宅多半沒有任何空間上或視覺上效果的賣弄，其實上述作法也並不全然適合一棟住宅應有的品味。不論將住宅作品當作實驗室與否，布魯爾和他的夥伴從不以諸如惠特尼博物館的造型或是聖法蘭西斯·第·塞爾斯教堂超人的體量等手法用在住宅上作為實驗。也許部份的原因，是因為這個事務所始終同時從事於其他型態建築的設

succeeding houses, and have finally been put to use in larger works. Any inferred notion of the house owner as guinea pig would be quite wrong, however. For a second remarkable thing about these houses is their sensible restraint. This is particularly striking when the houses are considered in the company of current house designs by some other architects. A Breuer house is not likely to have the drama of several floors opening to dramatic shafts of space. It is not likely to have an overwhelming atrium or flamboyant shapes or elaborate decoration. It is not likely to have any spatial or visual effect, in short, that is not entirely appropriate for a house. Laboratories or not, Breuer and his partners have never used a house for experimenting with, say, the form of the Whitney Museum or the extraordinary volume of the St. Francis de Sales church. Perhaps partly because the firm has, all along, been designing other building types as well, its houses have none

計，所以他們的住宅作品一點也沒有沾上當代許多其他住宅作品易致的低劣品質。這些低劣品質肇因於試圖將原本適合大規模建築（但尚未被委託設計）的尺度觀念用在住宅設計之中。

本文收集了布魯爾的三個住宅作品，如同他所有其他的住宅設計一般，具有其自己的戲劇性效果和趣味性，但是這三個作品的手法似乎是較為收斂的：一個超乎想像穩固的結構系統，豐富或者說是具美感的材料，思慮周全的細部設計，位置恰當適中的牆壁。由這些深切引人注目的特徵裡，人們可以從中覺察出布魯爾堅持住宅設計應有其質樸的本色，也正因為這樣做得十分出色，所以他十分熱衷於住宅的設計工作。

布魯爾聯合事務所在住宅設計上的嚴謹是確然無疑的，因此之故，帶給他們許多過量的業務機會，與赫伯特·貝克哈德合作

of the desperate quality of some contemporary work, a quality that comes from trying to build at residential scale ideas appropriate for larger (but uncommissioned) buildings.

Three houses that are presented here, like all other Breuer houses, have their own drama and their own pleasures, certainly, but these are likely to be quiet ones: an unexpectedly sturdy construction, a rich or beautiful material, a thoughtful detail, a perfectly placed wall. It is in observing these features that one comes to suspect that Breuer insists on continuing to design houses simply because he loves doing it, and he loves doing it because he does it supremely well.

The Breuer partnership's restraint in residential design is most clear in the house that must have presented the most opportunities for excess, the extensive Koerfer house

設計的克爾佛住宅，位於瑞士摩西亞地方，幅員相當廣闊，它無論是在尺度、材料以及其配置（位於一個面對拉古·瑪其歐的斜坡上，視野壯麗但又幾乎無法建築，都是相當特別的，但它一點兒也不顯得跋扈或浮誇。

在基地上有兩個分離的建築元素——主要住宅和位於山頂上具有天窗的池中小亭，主要住宅有三層，均為 RC 樓板，這個混凝土結構和混凝土牆及欄杆一樣，均會在許多情況中顯現出來，同時具有精心製作的石造收頭。另外在室內外顯著的建材有：石質的地板、粗石砌的牆、花崗石牆版、長凳和桌子，以及許多面向景觀的大片玻璃。高大的常綠樹由其上方平台中的開口伸出來，和蒼翠的植物有將混凝土硬質的表面加以軟化的效果。

主要住宅的三個水平層面清楚明確地依其用途劃分：最低層

designed in collaboration with Herbert Beckhard and located in Moscia, Switzerland. In its size, in its materials, and in its siting (on a nearly unbuildable slope with a spectacular view of Lago Maggiore) it is extraordinary. Yet it is at no point overbearing or grandiose.

There are two separate building elements on the site, the main house and, up the hill, a skylighted pool pavilion. The main house is on three levels, each a reinforced concrete slab. This concrete structure, as well as concrete walls and parapets, is exposed in many cases, and given a carefully bush-hammered finish. Other prominent materials, outside and in, are stone flooring, fieldstone walls, granite wall panels, benches, and tables, and generous amounts of glass facing the view. Lush planting, including tall evergreens projecting through openings in upper terraces, soften the effect of these hard surfaces.

The three levels of the main house are clearly divided

作車庫及佣人房；中間層作起居空間和一個精心設計包含臥房、浴室、更衣室、書房和打字間的主人套房；最頂層作小孩臥房和客房。每一層都有各自遍佈各處的戶外平台，這些平台由數個鋼鐵、混凝土和花崗岩的戶外階梯相互聯繫，均帶有事務所傳統典雅的細部設計。

內部空間有一個額外的特別需求，即住宅內需提供主人所蒐集各類繪畫作品的展示空間，這個需求以大片的石質牆面來解決，這石質牆面更加強了整體沉穩質樸而堅固的印象。這個住宅設計具有難以處理的基地環境，繁複的設計需求和佔地廣袤的住宅規模，即便在種種這些複雜的條件之下，這個作品仍顯得相當的沉穩，令人感覺輕鬆，並且具有使人讚歎的統一效果。

布魯爾設計的第一棟哥加林住宅建於1954年，如同他所遇到

as to their use: the lowest level for garage and servants' rooms; the middle level for living areas and an elaborate masters' suite of bedrooms, baths, dressing areas, study areas, and a teletype room; the top level for children's rooms and guest rooms. Each level has its own network of outdoor terraces, and these are interconnected by a number of steel, concrete, and granite exterior stairs, detailed with the firm's customary elegance.

A further requirement of the interior was that the house should accommodate the display of the owner's extensive collection of paintings. This requirement has resulted in large expanses of masonry wall surfaces which reinforce the general impression of quiet solidity. For all the complications of the difficult site, the complex program, and the large scope of the house, it still seems serene, relaxed, and admirably unified.

的許多業主一般，哥加林家族接著又再度找布魯爾設計了更多的住宅。他們的新住宅是布魯爾與替申特·帕帕克里斯朵合作設計的。完成於1975年，與稍早的一棟住宅共據一個林木蒼蔥的小山腳。這個住宅較早先的一棟規模小而單純，因而也就更適於當家庭中孩子長成遷離後的家庭生活型態。第二棟哥加林住宅雖然小巧、單純，甚至看起來有點簡樸，却具有一種源自豐富材料的偉麗觸感。如同克爾佛住宅一般，第二棟哥加林住宅的基本結構也是採用超乎住宅所需的穩固材料。它的外牆是石構造，主要地板是RC造，部份屋頂利用鋼樑達成其跨距的可行性，但是克爾佛住宅位在瑞士崎嶇的基地上，規模也較大，更因為大跨距的需求而自然採用堅固、永久性的建材。比較起來，哥加林住宅以其平常的規模和在起伏平緩的康涅狄克丘陵之情況下，仍採用如此堅

Breuer's first Gagarin house was built in 1954. Like many of his clients, the Gagarins have come back for more. Their new house in collaboration with Tician Papachristou, finished in 1975, shares the same wooded hillside with the earlier one. It is a smaller, simpler house than the earlier one, and therefore more suited to family life after the children have grown and moved away. Small, simple, and even austere as it may seem, the second Gagarin house is not without a touch of grandeur that has its source in opulent materials. Like the Koerfer House, the second Gagarin House's basic structure is of materials atypically sturdy for residential work. Its exterior walls are masonry, its main floor slab is reinforced concrete, and some of its roof spans are made possible by the use of steel beams. But whereas such strong and permanent materials seem natural in the Swiss house because of its size, its large spans, and its craggy site, they are somewhat unexpected luxuries for

固永久的材料，多少顯得有些奢華了。

華美的材料一直延續到室內，例如主要的起居、用餐、烹飪空間滿佈柚木：用長形柚木條鋪成的地板、一個獨立的島式烹飪台、開放式的柚木烹飪置物架、柚木書櫃。整體外觀呈現出一致、合宜而豐富的印象。

在入口門廳和主人套房上方，有一些階梯下到這個主要空間及其鄰近的陽台和一組次要臥房。後面的這些空間均覆蓋在一個大型的主屋面之下，這種屋面是該事務所慣用的“蝴蝶”形式。這些空間共同所有的大片玻璃牆正面對著山下的景觀，它們被一些座落在懸挑混凝土構造上的鰭狀磚牆巧妙地分割開，並在玻璃面上形成有趣的陰影。這片牆面在此住宅中塑造出強烈而極富戲劇性的立面效果，外部的其他相關部份，則蓄意將之安排成為片

the Gagarin house's more conventional size and for its gentle Connecticut hill.

Fine materials continue inside. The main living-dining-cooking space, for example, is awash with teak: a floor of teak strips, a freestanding teak kitchen island, open teak kitchen shelving, teak bookshelves. The effect is consistent, handsome, and rich.

Beyond the entrance foyer and master bedroom suite, there are a few steps down to this main space, its adjacent terrace, and a pair of subsidiary bedrooms. These last spaces are all housed beneath the main roof form, one of the “butterfly” forms the firm has often used. The glass wall which these spaces share faces the downhill view and is interestingly broken and shaded by brick fin walls resting on concrete cantilevers. This wall constitutes the strongest and most dramatic of the house's elevations; other parts of the exterior, relative to it, are deliberately

斷而次要的處理；這片牆面，可說是此住宅趨於一個高潮的焦點。

然而，當我們忽略上述的焦點，哥加林住宅的特質乃是建立在一種似是有意製造對比的本質上：直接而簡樸的開放棚架對比於繁複多變的森林，純粹而不虛矯的平面和相關的小尺度對比於重型構架和永久性材料，平易的細部處理對比於毗鄰的一棟裝飾繁瑣的建築，這是一棟依循幾個慣用解決方式設計而成的住宅。

位於康涅狄克州立奇費爾德地方的史提曼住宅，如同哥加林住宅一樣，是與帕帕克里斯朵合作設計的。這是布魯爾為業主史提曼所設計的第三棟住宅。這是一棟充滿了美感的住宅。在他許多精鍊的住宅作品中是極突出的，似乎也是他最精彩的作品之一。

fragmented and minor. At this wall the house comes to a climactic focus.

Yet, despite this focus, the Gagarin house's character is based on qualities that seem intentionally contradictory: the direct simplicity of open shelving contrasted with luxurious woods, the unpretentious plan and relatively small size contrasted with heavy construction and permanent materials, ordinary finishes and details abutting extraordinary ones. It is a house which relies on few orthodox solutions.

The Stillman house also in collaboration with Papachristou, like the Gagarin house, is in Litchfield, Connecticut. It is the third Breuer design the Stillmans have built for themselves. And it is a house of very great beauty. Outstanding in a career rich in masterful house designs, it seems one of the most masterful.

很顯然地，布魯爾早期在麻薩諸塞州威爾佛立特地方所擁有的一棟渡假別墅，是這棟史提曼住宅的原型——該別墅曾被他的朋友魯佛斯·史提曼造訪並讚賞過。史提曼家族如同哥加林家族一樣，自知他們家中的成年孩子只是偶然返家探親的訪客；在威爾佛立特設計案中對此點提出了一個理想的架構：一個結合緊密的主要住宅和一個完全分離的客廂房，在不需使用時，可各別關閉，不用時亦可切斷暖房負荷。這兩個居住元素共用一個上有頂蓋的進口庭院。在頂蓋之上，一個有鋪面的小平台，可以眺望下方的美麗山谷、池塘和它的卡爾德雕塑。

然而威爾佛立特住宅原型全是木構造，史提曼住宅則是部分木造，部分以粗石砌的承重牆構築。材料的對比是史提曼住宅設計意念的重心，並且使得它具有一種與早期住宅作品全然不同的

It obviously had Breuer's own early vacation cottage in Wellfleet, Massachusetts — a house his friend Rufus Stillman had visited and admired — as its origin. The Stillmans, like the Gagarins, found themselves with grown children who were only occasional visitors, and the Wellfleet design offered an ideal arrangement: a compact main house and a completely separate guest wing which could be closed (and left unheated) when not needed. These two elements share a covered entrance court and, beyond the cover, a small paved terrace with a view of the beautiful valley beyond, its pond and its Calder sculpture.

Whereas the Wellfleet prototype was entirely of wood, the Stillman house is partly wood, partly heavy walls of rubble stone. This contrast of materials is the heart of the Stillman design and gives it a character completely different from that of the earlier house. The new house is by no means a repetition or even a reinterpretation, but a

特性。這棟新住宅絕不是以往作品的複製品，也不是舊觀念的再現，而是一個嶄新的設計。

沿著一條傍臨早期建築傾頹了的基礎石牆的路，可以通達這棟住宅，在路的彎道附近這棟住宅首先映入眼簾的，主要是一群白漆石牆的組合。與這些石造物對比的則是數個高聳瘦削的煙囪（這個住宅裡有相當多數量的壁爐）和橫跨在進口中庭之上的薄屋面。

此住宅予人的第一印象是類似地中海村落中常見的低矮建築群體。由於住宅中所有外露的木構造元件皆著成深棕色——事實上幾乎是黑色，因此石構造儘可能的使之呈顯白亮的色澤。這些色彩有時搭配上卡爾德雕塑的橙紅色，帶給這棟住宅引人注目的，並具抽象意味的外觀。

wholly new design.

The house is approached by a road alongside the ruined stone foundation walls of an earlier building, and, around a bend, the first view of the house is primarily a composition of white-painted stone walls. Contrasting with the masonry are several tall, thin chimneys (the house has a remarkable number of fireplaces) and the thin roof spanning the entrance court. The first impression is one of a group of humble houses in some Mediterranean village. The whiteness of the stonework is made as white as possible by the fact that all exposed wood elements of the house are stained a very dark brown — practically black, in fact. These colors, spiced occasionally by an orange Calder, give the house a strikingly abstract aspect.

Entering the main house from the court, one first passes through a long, rather narrow vestibule and then is immediately in the main room. The opposite wall, the

從入口中庭進入主要住宅之際，首先要穿越一個長而窄的廊道，緊跟著就倏忽進入正房之內了。正對側的牆壁是這個空間裡最高的面，它大半是開向山谷景觀的玻璃面。無論如何，值得注意的一點是，必先穿過厚重堅實的石牆，方克進到一個懸挑在山頂邊緣，輕巧而整齊的木構架之中。

進口左側是主要的起居休憩空間；右側是用餐和烹飪空間，兩者完全相互開敞。越過廚房和洗衣房，則是一間舒適的主臥套房。從這個簡單的矩形平面凸出在山谷上空的部份是兩個懸挑出的空間（如同在威爾佛立特住宅一樣）：一個自臥房挑出的更衣間和一個自起居空間懸挑出的有屏幕的門廊，具有顯著張力的木製對角斜撐使門廊的突出顯得十分戲劇化，並且這個類似玄關的門廊與主要的矩形大空間長向軸成直角相交，這種方向的變化在

tallest in the space, is mostly glass and opens to the valley view. Also notable, however, is the fact that one has passed through the walls of sturdy masonry into a light, taut wooden cage hanging at the edge of the hilltop.

The main seating area is to the left of the entrance; dining and cooking areas to the right, all perfectly open to each other. Beyond the kitchen and a laundry-utility area is a comfortable master bedroom suite. Projecting over the valley from this simple rectangle are two cantilevered elements (as at the Wellfleet house): a dressing room projecting from the bedroom, and a screened porch projecting from the living area. Diagonal wood braces, in obvious tension, dramatize the porch's projection, and the porch, like the entrance vestibule, has its long dimension at right angles to the main rectangle. These changes of direction create an intriguing tension between the house's parts.

住宅的各部空間裡，塑造了引人的張力。

空間內方向感的張力，輕重質材料的對比，深淺色澤的對照，似斷而實續的建築元素——這些出之於布魯爾事務所作品手法的精髓使得這棟住宅之內具有才情、刺激和魅力；而這些事實上是出之於建築師最精妙的發揮。由於這些效果在住宅作品中發展成如此明快、直截而又十分的平易，使得這個成就更予人深刻的印象。

克爾佛住宅、第二棟哥加林住宅、第三棟史提曼住宅，三者是全然獨立而有各自特性的作品，但很明顯的全是出自於布魯爾和其夥伴的創作，在經過了半個世紀的創作活動之後，這些作品證明了布魯爾的才能是延續不衰的。

Tension between direction of spaces, contrast between heavy and light materials, contrast between light and dark colors, the ambiguity of separate but linked building elements — these give to the house the wit, the piquancy, the fascination of the Breuer firm's work at its best, indeed of architecture at its best. And the fact that these effects are achieved in a house so clear, so straightforward, and so admirably *plain* makes the accomplishment that much more impressive.

These three houses — Koerfer, Gagarin II, Stillman III — are each quite individual and independent works, but all are unmistakably products of Breuer and his partners. Coming after half a century of productivity, they demonstrate that Breuer's talents continue undiminished.

Marcel Breuer

Koerfer House (with Herbert Beckhard)

Moscia, Tessin, Switzerland 1963-67

Stillman House III (with Tician Papachristou)

Litchfield, Connecticut 1972-74

Gagarin House II (with Tician Papachristou)

Litchfield, Connecticut 1973-74



Koerfer House











