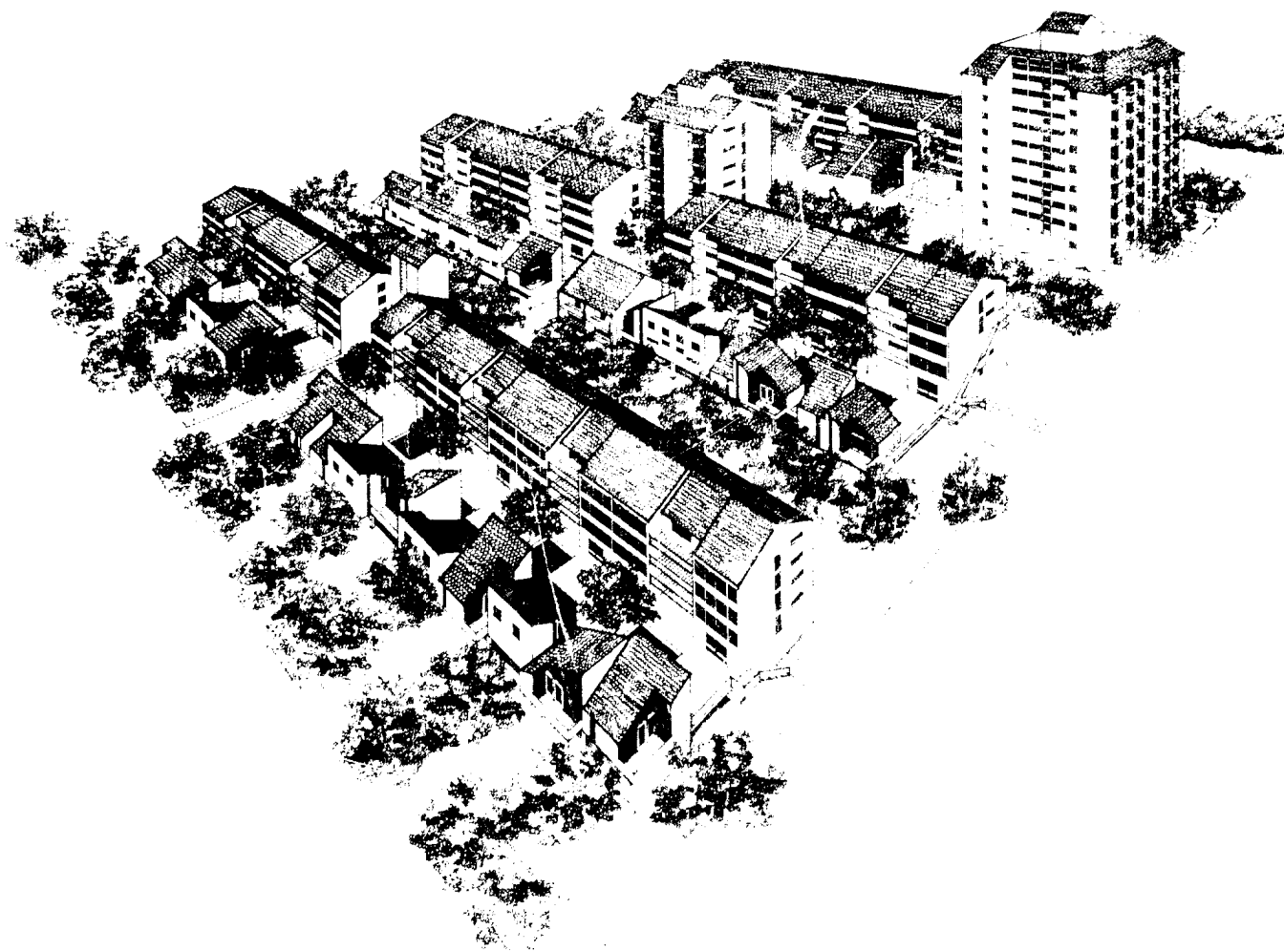


集居住宅

譯者 王德生



六合出版社印行

集居住宅

譯者 王德生

六合出版社印行

集居住宅

編譯者：王德生

發行人：張肖飛

出版者 六合出版社

台北市光復南路四七三巷十三弄七之一號

電話 7043347

郵政劃撥 第一〇二四三七號帳戶

內政部登記 局版台業字第二〇〇八號

初 版 中華民國七十一年三月

版權所有 / 不准翻印

定 價 新台幣三百五十元整

David Mackay

Multiple Family Housing

From Aggregation to Integration

目錄

- | | |
|---------------|------------------------------|
| 6. 譯序 | 90. 櫻田庭院村莊和櫻田村— |
| 7. 緒論 | 94. 莎薇庫普— |
| 26. 連棟住宅— | 98. 東方共濟會花園城— |
| 30. 山邊平頂住宅— | 102. 哈比塔'67— |
| 34. 連棟住宅— | 106. 羅賓虎得花園公寓— |
| 38. 多機能建築— | 110. 黑勒玻和勃凱玻— |
| 42. 比內達教師住宅— | 114. 聖塔阿古達度假社區— |
| 46. 別墅群— | 118. 梅肯翰住宅— |
| 50. 波那諾瓦住宅— | 122. 雙園公寓— |
| 54. 查發加路住宅— | 126. 方德林住宅群— |
| 58. 雨園住宅— | 130. 蓋葛貝肯— |
| 62. 階梯式住宅— | 134. 李林頓花園公寓— |
| 67. 卡頓住宅— | 138. 南門— |
| 70. 合作消費社住宅— | 142. 葛蘭得— |
| 74. 塔培奇斯翠塞住宅— | 146. 馬基奇斯— |
| 78. 聖約翰村莊— | 152. 泰晤士梅德— |
| 82. 托列斯布蘭卡— | 158. 註釋(Notes) |
| 86. 春之湖公寓— | 159. 索引(Mdex/Namensregister) |

譯序：

世界人口快速的成長，住宅問題已成為各國關心的對象。台灣地狹人稠，人口壓力更是嚴重，集合住宅是政府近年來大力推行的政策方針。不過，住宅問題牽涉層面很複雜，觸及社會、人文、財政、建築等方向，其挑戰性自然不言可喻。身為環境塑造者的建築一份子，應當正視這些問題。

本書提供了豐富且多樣的案例，反映出世界各國、各文化對於住宅問題的努力，也示範了各種住宅型態。作者首先由建築史導引出社區住宅的淵源與重要性，然後，舉出世界各國的住宅案例，分別加以分析與評論。俗謂“他山之石，可以攻錯”，由別人的經驗中，我們可以針對自己本身的環境與困難，嚐試著尋出我們應有的方向。同時，從本書中還可獲得關於建築評論的知識，評論必須合理與負責，作者雖然有時略顯苛刻，不過立意總在鞭策以求其完美。從建築史、社會文化、建築型態和建築評論的觀點來看本書，將會有很豐碩的收穫。

部份譯文承同窗好友黃麗貞小姐幫忙，謹致謝意。此外，感謝六合張金章先生，由於他一再的督促，本書得以付梓。翻譯有誤漏之處，尚祈指正。

譯者謹致於台北

70年11月20日

作者引言

本書的目的乃是希望能提供那些關心本國住宅環境品質的人一份工作備忘錄。構成本書的主要部分是住宅專集，它包括了來自世界各地社區住宅（community housing）的實例。選取這些案例的原因是基於兩點想法，第一是何以要收集世界各地案例的想法，因為我相信社區住宅的問題是普遍地存在於世界各文化中；第二，我想從這些不同的案例中，我們能夠學習到一些東西。

表達這些案例最主要的方式是根據其住戶的數目，因為，所牽涉的問題是會因案例的大小而改變的。當然，文化、社會和經濟諸項變數也是很重要的，但是由於這種考慮無規則可循，因此，試圖以這些變數為考慮原則，而加以分類的想法也就只好放棄了。不過，在比較各個建築物時，心中仍要顧及這幾項因素。公共性和私人住宅間的差異，使得建築師與業主的關係也是不同的；經濟、文化和氣候的配合也會引申出不同的設計方式。但是，本書主要的論點認為，社區住宅的代表性問題和建築創新的可行性是世界各地皆相同的。

社區住宅到底代表著什麼意思呢？狹義的說，它包含了一些獨立的家庭單元組織，而在各家庭之間並不存在著什麼關係。自然這包括單棟的大廈或房舍，所以，這只是指個別的住宅集合在一棟建築物內。不過，若是僅僅將住宅疊在另一住宅上面，那實在不能代表社區性建築，必須在各住戶間、住宅群間、住戶與都市涵構間，再加上一些關係。

社區住宅及其周遭的環境將是二十世紀建築主要關心的對象。

Introduction

The notion of a community spirit, as opposed to feudal paternalism, first developed in the public mind during the French Revolution. Its long drawn out education, forged upon the bitter fires of industrial and agricultural social strife and national wars, only came to maturity after the Second World War. The English Romantics nurtured the idea in its infancy, protesting against the miseries of the Industrial Revolution. William Blake, Samuel Taylor Coleridge, and William Wordsworth awakened the consciousness to the evils of the industrial exploitation of the working class, first with hopes of more immediate results from the French Revolution, then, disenchanted, with praise of rural life and Utopia. There was some response from industrialists like Josiah Wedgwood for his workers in his factory Etruria at Hanley, but until the popular pamphlets of William Cobbett the workers never identified themselves as a class. To combat rising unemployment (due to rising population, itself the result of better sanitation, nourishment, and decreasing mortality, the ending of the Napoleonic wars, rapid mechanization of production and enclosure of public land), Robert Owen, a self-made man who began work as a shop assistant at the age of 10, started his own weaving business at 19 and at 28 in 1799 bought the spinning-mills of New Lanark on the upper Clyde in Scotland. It was he who had the original idea of creating an ideal physical environment for small communities of between 500 and 1500 but preferably 1000 (ill. 1). These 'villages of unity' were to be almost self-contained economic units needing $1\frac{1}{2}$ - $1\frac{1}{2}$ acres of land per person. Each village was to be formed by a large square with one long dwelling (up to 4 stories high) down each side, three of the dwellings for families with children up to 3 years old, and the fourth for all the other children; in the centre of the square would be three public buildings, one for the communal restaurant and kitchens, and the other two for infant and primary schools with libraries and meeting-rooms for adults, as well as a lecture-

緒論

社區精神是不同於封建式精神，社區的觀念是在法國革命時首次引起大眾的注意，而在經歷了工業與農業的衝突和國內戰爭等等的痛苦，這種觀念在第二次世界大戰後才逐漸的成熟。

英國浪漫主義在發展初期便有了社區的觀念，目的是保護因工業革命所帶來的痛苦。威廉·布拉克（William Blake），沙繆·泰勒、柯勒立齊（Samuel Taylor Coleridge），和威廉·華德華斯（William Wordsworth）等致力於喚醒工人階級關於工業開發的種種害處。起初希望在法國革命後立即能有結果，而在希望落空後，轉而稱讚鄉村生活和烏托邦的理想。有些工業家如喬沙·威季伍德（Josiah Wedgwood）在考慮他工廠的工人時，曾有因應的措施。但是直到威廉·柯貝特（William Cobbett）那本暢銷的小冊子出版後，工人才體認到他們是自成一階級。羅勃特·歐恩（Robert Owen）是位自修成功的工業家，他十歲時擔任商店傭員，而在十九歲時開始他自己的紡織工業；他為了應付增加的無業者（由於衛生設備的改良、營養的增加、死亡率減少，人口增加，拿破里戰爭的結束，迅速生產的機械化和空地開發的結束等等因素），而提出一個想法，希望創造一理想的實質環境，能夠容納500到1,500人（最理想是1,000人）的小社區（圖1），這種“一體村莊”（Villages of unity）將是一個自給自足的經濟單元，每人擁有 $\frac{1}{2}$ ~ $1\frac{1}{2}$ 公畝的土地。每個一體村莊是由圍著方形廣場的住宅所構成（大約四樓高），其中三幢住宅是供給擁有三歲以上兒童的家庭，另外一幢是供給有其他年紀兒童的家庭。廣場的中央有三幢公共性建築，一幢是公眾使用的餐廳和廚房，另外兩幢是幼稚園、小學、圖書館和作講堂及教堂功能的成人聚會大廳。住宅

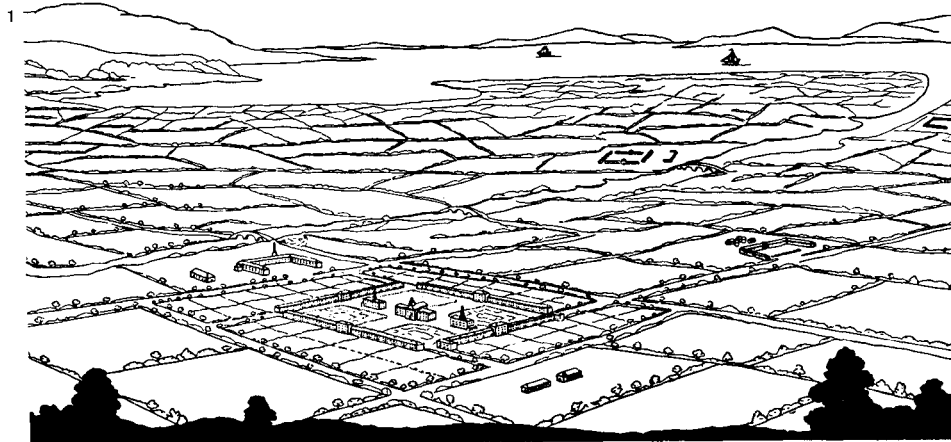
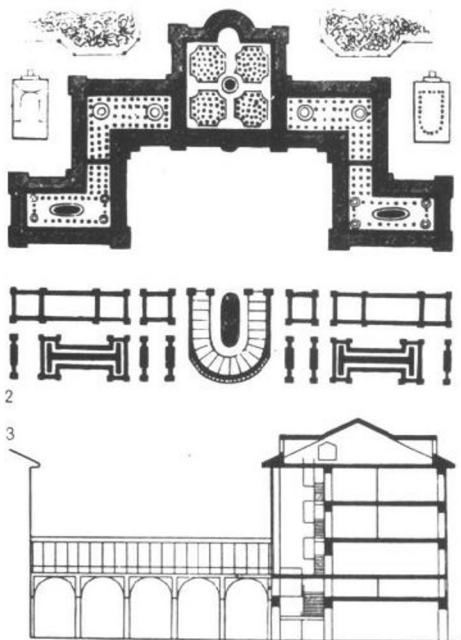


圖1 羅勃特·歐恩“一體村莊”1817

1. Robert Owen. Village of Unity. 1817.

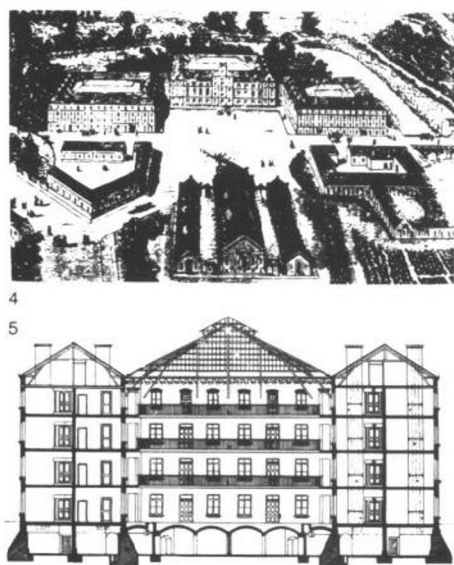


2,3. Charles Fourier. Phalanstère. 1829/30.

圖 2、3 查理士 傅利葉“共營村莊”1829~30

圖 4、5 金 葛丁“家庭村莊”1859~77

4,5. Jean Godin. Familistère. 1859-77.



room and chapel. The dwellings themselves were to be arranged so that the sitting-rooms overlooked the community square and the bedrooms, on the quiet side, the gardens and country.

Although one must admit that Owen's Village of Unity has the air of a military barracks, complete with parade ground and messrooms, its break with street planning and its substitution of communal dwellings for individual urban rooms while maintaining the privacy of the perimeter gardens shows the clear understanding that Robert Owen had of human nature. His far-reaching ideas provoked interest and criticism, but he was unable to translate them into practice and eventually followed other Utopians to the land of hope: the New World of North America. He bought the village of Harmony from the German religious reformer Georg Rapp in Indiana in 1825, renaming it New Harmony; two years later, however, it failed for economic and human reasons. Owen returned to England, which after the shock of the Peterloo massacre in Manchester in 1819 had repealed the combination laws so that workers' associations could be more or less freely formed. Co-operative movements grew in strength, as did trade unions, but they were mainly concerned with economic conditions rather than Owen's principal concern for a proper community environment.

Small harmonious societies that cast aside moral inhibitions and competition between individuals or classes but respect the rights of others formed the basis of the philosophical and political system which Charles Fourier first published in 1808 and developed over the years. He rejected the small individual house as being unsociable and proposed communal accommodation in order to concentrate services and human relationships. Apart from detailed regulations which would control development, anticipating our building regulations today, his main contribution to community housing was his idea that a single building (like Le Corbusier's 'Unité') should be the basic city unit. This unit, or Phalanstère (ills. 2,3), was to house between 1,500 and 1,600 people in a 'regular' building signifying its rational order, articulated to reduce its scale. Pedestrian traffic was to be set on a first-floor street within a three-storey-high glass gallery which was common to all the individual apartments. Between buildings the street-galleries were to be connected by glass-enclosed bridges. The ground floor was left free for vehicles, community rooms and accommodation for the elderly and children. Fourier's formal model, however advanced his revolutionary thoughts, was limited by its adherence to the neo-classical palace of the aristocracy. His idea went no further forward than that the workers too should live in palaces.

In the United States, Fourier's ideas spread and more than forty communities were founded, the most famous being Brook Farms, West Roxbury, Massachusetts. In France his ideas

failed to take root until Jean Godin, who had an iron foundry at Guise, built a smaller modified version of the Phalanstère between 1859 and 1877, which he called the 'Familistère' (ills. 4,5). Instead of the street galleries the buildings consisted of dwellings built around a large glazed central court. The community services were accommodated in separate buildings. Up to the Second World War the buildings and the co-operative were still in use. The vision of a new world continued to inspire Utopian projects, such as Etienne Cabet's Icaria which precariously survived for 50 years, moving from Nauvoo, Illinois, to Corning, Iowa, with splinter groups in California. Many of the Utopians were religiously inspired, for example the Harmonists founded by Georg Rapp, or Amana, Bethel, Noyes, Bull, and of course the Mormons who founded Nauvoo in 1839 and Salt Lake City in 1847. Even more recently we find the kibbutz settlements in Israel which began at Degania in 1910 and now number over 200, housing some 80,000 people. But the most influential visionary of them all was Ebenezer Howard who, with his book *Tomorrow: a Peaceful Path to Real Reform*, first published in 1898 (re-issued in 1902 as *Garden Cities of Tomorrow*), rallied reformers to Arcadia with a proposal for a network of new towns housing 32,000 people each. Like most original thinkers who express themselves simply in diagrammatic form, Howard (ill. 6) was misinterpreted, with the result that many people now live happily in dormitory garden suburbs, safely independent of the formal responsibilities of architectural communities. The resulting destruction of the countryside and the strengthening of class divisions with the discrimination involved in speculative building and land values, may have improved the physical health of the individual, but the social, political and economic health of the community as a whole has undoubtedly suffered. This comfortable isolation has created indifference on the part of one half of the community for the problems of the other half.

Friedrich Engels, who in 1844 had described the condition of the English working class, and Karl Marx, whom Engels met in Paris the same year, rejected this social paternalism in favour of the participation of the working class itself in building its own future. They made clear their approach in the 'Communist Manifesto' of 1848. However, the right of the working class to determine its own environment still remains an unrealized vision. Meanwhile it was the paternal Utopian socialists, and other reformers, who began the actual experiments. The Reform Bill of 1832, championed by John Fielden to extend the franchise, the Factory Acts of 1833 and 1847, Edwin Chadwick's sanitary report 1842, followed by the Public Health Act 1848, and 1855 building regulations, reflected the growing awareness on the part of Disraeli's rich half of England that they had a 'duty' towards the poor half. The evangelical conscience was also awakened, as J. N. Tarn

本身的處理是將客廳均面向社區廣場，臥室則面向安靜的花園或田野。

任何人都會承認歐恩的一體村莊實在有點軍營的味道，尤其是排列的型式和大眾共用的餐廳，但是他摒棄了街道式的計劃，並且取代了單棟的郊外房子，而改用公共住宅，而且由於周圍是花園也保留了私密性，這些都表現了羅勃特、歐恩的自然人文思想。他這種前進的思想引起了其他人的興趣和批評。不過他的想法終究無法實施，就如同其他烏托邦主義者一般，他也將這套想法弄到北美洲的新世界，而於 1825 年在印地安那建立了“和諧村莊”(Village of Harmony)，兩年後却因為經濟及人文原因，結果仍然失敗了。歐恩回到英國，這時候曼徹斯特已經通過法律，工人聯盟能夠自由的組織，聯合運動的力量正逐漸的成長，但其主要著重在經濟條件的改善，而不是歐恩所強調的社區環境。

一個和諧的小社會能夠拋開道德的桎梏，避免人群或階級間的競爭，而尊重別人的權利。這是傅利葉(Charles Fourier)的基本哲學和政治體系，他於 1808 年第一次發表，並在隔年繼續研究發展。他反對小的獨棟房子，認為那是非社會性的，他主張公用的住宅，因為這能集中服務和增進人際關係。除了控制發展的詳細規則(早在我們今天的大廈管理規則之先便有的)，他對於社區住宅的主要貢獻，是他認為單棟式建築(譬如何必意的聯合大廈“Unite”)應該是一個基本的城市單元。這個單元“共營村莊”(Phalanstere)是在一幢規則的建築裡容納 1,500 到 1,600 人(圖 2、3)，有著合理的秩序並分成幾段以減少建築物的尺度。行人的交通放在二樓的玻璃廊道它通達各個單棟公寓，在各棟建築物之間便以街道式通廊與玻璃封閉的橋來連接。地面層是供機車使用，或是做老年人及兒童的住宅。傅利葉這種整齊的造型增強他那革命性的思想，不過由於他堅持這是提供貴族階級的新古典宮殿，而受到抑制，他的觀念裡，工人還不應該住在宮殿裡。

在美國，傅利葉的觀念廣為流行，並且促成 40 個社區的建立，最有名的是麻塞諸塞州、西羅斯貝利的布魯克農莊(Brook Farms)。在法國，他的觀念却失敗了，直到金葛丁(Jean Godin)，這位在古塞地區擁有一鐵工廠的人，於 1859 年到 1877 年之間建造了一棟改進的“共營村莊”，他稱之為“家庭村莊”(Famillistere 圖 4、5)。他放棄了街道式通廊，而在包含住宅的建築物中央設置了一個大玻璃覆蓋的中庭。社區的服務是由各棟建築

分別供應。一直到第二次世界大戰，這棟建築和合作型態仍然繼續使用著。對於一個新世界的夢想繼續鼓勵著烏托邦者的思想，如艾亭涅·卡貝特的依卡利亞(Etienne Cabet's Icaria)，大約存在了 50 年之久，它是從依利諾州的諾美(Nauvoo)搬到愛荷華州的柯寧(Corning)，然後分散在加州各處。很多烏托邦主義者都是宗教狂熱的，譬如建立“和諧之家”的喬弋瑞普(Harmonists, Georg Rapp)，或者阿瑪那(Amana)、貝舍(Bethel)、諾伊(Noyes)、布爾(Bull)，當然還有摩門教徒，他們在 1839 年建立諾美，並在 1847 年建立鹽湖城。甚至最近，我們還可在以色列發現集體農場，這是 1910 年在德加尼亞(Degania)開始，現在已達 200 個，容納了 80,000 人。不過最具影響力的還是霍華德(Ebenezer Howard)，他那本“明天——通往實際改革的和平之道”，先在 1898 年出版，而在 1902 年從新以“明日的田園市”刊行，鼓勵改革者到加拿大東南部地區，並提出一個新鎮工作計劃，每個新鎮能容納 32,000 人。如同其他的思想家般，霍華德也以圖形來表現他的觀念(圖 6)，其結果使得許多人如今幸福地生活在郊區的花園公寓裡。獨立安全原是社區的責任，不過由於建築和土地價值的分區，造成鄉村的破壞和階級隔離的強調，社區的健康雖然得到了，但是社區的社會性、政治性、經濟性諸項的缺失，無疑的都要忍耐了。這種舒適的隔離造成社區中對其他遭遇困難的人漠不關心。

1832 年，約翰·菲爾登(John Fielden)所致力英國選舉法修正案擴充了人民的公民權，而在 1833 和 1847 年工廠條例也分別發佈，1842 年愛德文·查德威克(Edwin Chadwick)發表他的報告，隨後 1848 年公佈公共健康法。1855 年公佈建築規則；這些都反映了英國的有錢階級意識的覺醒，他們意識到對那些窮苦的人應負的責任與義務，基督教也體認到這點。泰恩(J.N. Tarn)在他的書“十九世紀英國工人階級住宅”中便指出這些觀念，這本書也使得亨利·羅勃特(Henry Roberts)成為全國矚目的人，羅勃特設計了幾棟試驗性的集合住宅，其中最有趣的一棟是“模型住宅”(Model Houses)(圖 7、8)，這是 1850 年建於倫敦的布倫貝利，有著通廊做為過道以及通風作用。另外，慈善組織委託亨利·達比夏爾(Henry Darbishire)的建築(圖 9)，雖然樸拙但却是經過細心的處理，也為大眾所欣賞，但是由於它那高昂的房租和數目不多的完成建築並不太成功。西德

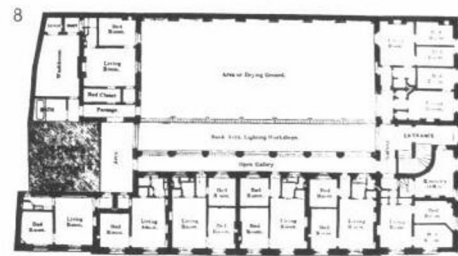


6. Ebenezer Howard. Garden City. 1898.
7,8. Henry Roberts. Model Houses for Families, Bloomsbury, London. 1850.
9. Henry Darbishire. Peabody building in Spitalfields. 1864.

圖 6 霍華德“田園市”1898

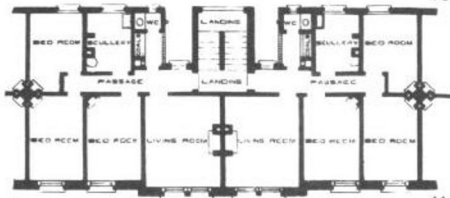
圖 7、8 亨利·羅勃特“模型住宅”布倫貝利，倫敦 1850

圖 9 亨利·達比夏爾“比巴第建築”史匹塔非，1864





10



11



12

圖 10-11 H 麥考萊 "工業化住宅公司競圖入選" 1874

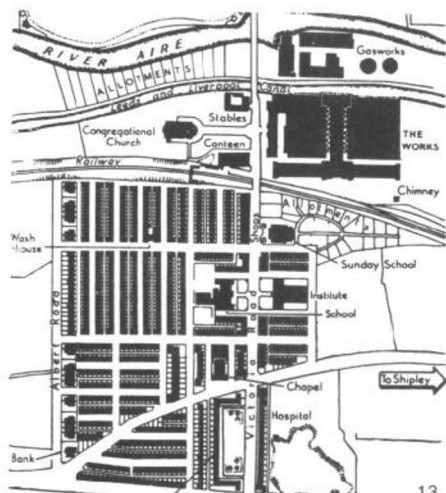
圖 12 亨利 達比夏爾 "哥倫比亞廣場" 倫敦 1859~62

圖 13 沙塔雷 布雷德福特 1851

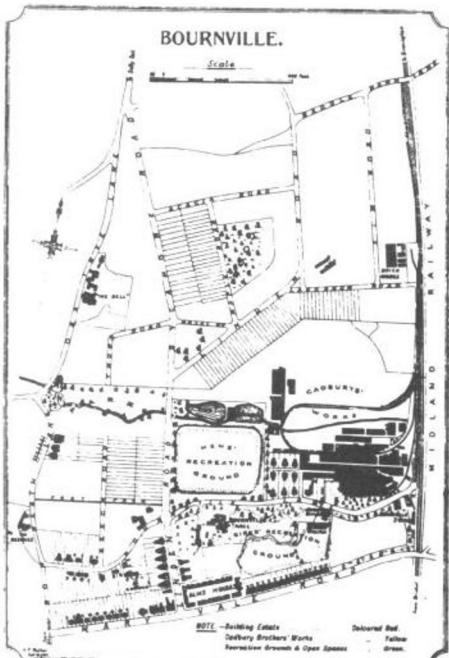
圖 14 日光港 1887

圖 15 波恩威利 1895

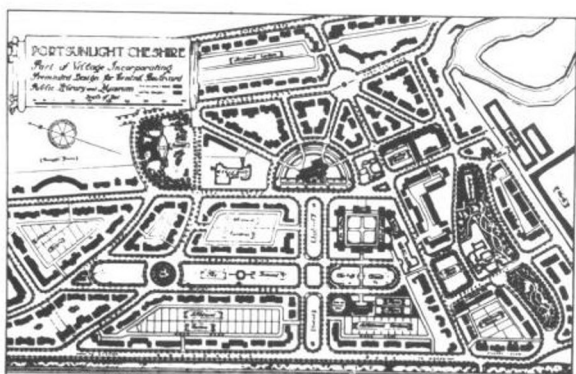
- 10, 11. H. Macaulay. Competition entry for the Improved Industrial Dwellings Company. 1874.
 12. Henry Darbishire. Columbia Square, Bethnal Green, London. 1859-62.
 13. Saltaire, near Bradford. Founded in 1851.
 14. Port Sunlight. Founded in 1887.
 15. Bournville. Founded in 1895.



13



15



14

has pointed out in his book *Working-class Housing in 19th-century Britain*, which brought the architect Henry Roberts into national prominence under Lord Shaftesbury. Roberts designed several experimental communal houses, one of the most interesting being his Model Houses for families in Bloomsbury, London, in 1850, with its gallery access and through ventilation (ills. 7,8). Philanthropic organizations like the Peabody Trust, with its dull but well-managed buildings designed by Henry Darbishire (ill. 9), failed to meet the appalling housing conditions, mainly because of high rents and the relatively small amount of building work undertaken. Sidney Waterlow's Improved Industrial Dwellings Company tackled the city housing problem with efficiency (ills. 10,11), while Angela Burdett-Coutts, with Dickens' advice, her money, and Darbishire's gothic architecture, built Columbia Square, Bethnal Green (1859-62; ill. 12), four blocks around a communal court with community services and social rooms in the attic. Factory villages were also built, such as Saltaire near Bradford in 1851 (ill. 13), Port Sunlight in 1887 (ill. 14) and Bournville in 1895 (ill. 15). Apart from Liverpool, Frankfurt and Amsterdam, housing did not become a public problem until after the rude shock of the First World War.

Architects had hardly touched the problem of designing these buildings, except in works of criticism, such as those of Robert Kerr or Banister Fletcher, or as followers of the school of William Morris and Philip Webb, such as the L. C. C. Architects Department, until bourgeois clients allowed Victor Horta to apply his skill to the Hôtel Tassel (1893), Auguste Perret to 25a Rue Franklin (1902/03), Antoni Gaudí to the Casa Batlló (1905-07) and Casa Milà (1905-10).

These clients, of course, built for themselves or their likes, and were therefore isolated from the social problems of community housing. However, the importance of such bourgeois houses lies not only in their special architectural features and styling, but also in their historical role as the forerunners of a series of architectural models that were to replace the old aristocratic ones. In other words, the feudal cottage, the summer lodge, or neo-palace in the form of town terraces, were to be replaced by a new building type designed in scale and comfort to suit the needs of the bourgeoisie within the urban fabric.

Apart from the famous sinuous ironwork to the staircase hall, Horta's Hôtel Tassel (ill. 16) is notable for the free articulation and spatial sequence of the internal rooms, albeit symmetrical, which reflect a more informal life-style. The exposed metal structure contrasts with the English wall-paper patterns and thus indicates the new fashion towards progress and industry.

In contrast, Auguste Perret built his house in Rue Franklin (ills. 17,18) in reinforced concrete, assimilating the design to its rectangular framework with panel infill. The structure,

尼·華特婁 (Sidney Waterlow) 的工業化住宅公司有有效的解決了都市住宅的問題 (圖 10、11)。安吉拉 (Angela Burdett-Coutts) 採用狄肯恩的建議與達比夏爾的哥德式建築，建造了哥倫比亞廣場。(1859~62年，圖 12)。四個街廓圍著公共的中庭，社區服務和社交性房間在閣樓。工廠式村莊也是有人建造的。譬如 1851 年，靠近布雷德福特 (Bradford) 建的沙塔雷 (Saltaire) (圖 13)，1887 年的日光港 (Port Sunlight) (圖 14)，1895 年的波恩威利 (Bournville) (圖 15)。除了利物浦、法蘭克福、阿姆斯特丹外，在第一次世界大戰以前，住宅一直不是公共的問題。

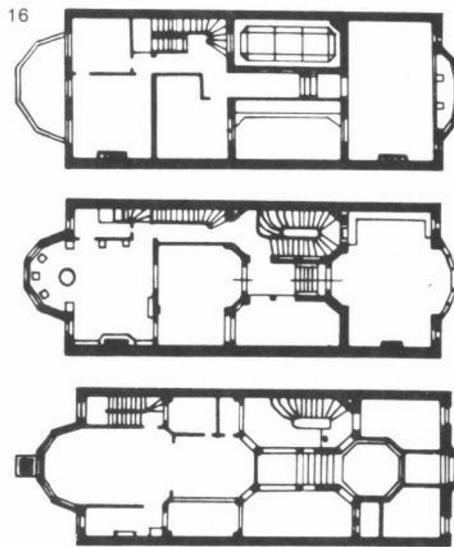
建築師也很少接觸到這些建築設計的問題，只是會批評，譬如羅勃特·柯爾 (Robert Kerr)，貝尼斯特·佛萊契 (Banister Fletcher)，威廉·莫里斯與菲利浦·威伯 (William Morris and Philip Webb) 及其門徒等。這種情況延續到中產階級興起後才有改善，他們允許維克多·荷塔 (Victor Horta) 在泰塞旅館 (1893 年) 充分發揮他的技術，另外還有奧各斯特·貝瑞特 (Auguste Perret) 的法蘭克林街 25 號，安東尼·高地 (Antoni Gaudí) 的巴特羅大廈和米蘭大廈。

當然，這些業主大多是為他們本身需要或個人愛好而建的，所以也就沒有顧慮到社區住宅的社會問題，無論如何，這些中產階級建築的重要性不僅是因為它特殊的外表，更重要的是它們在建築潮流上的前導角色，它們代替了過去的貴族式建築，亦即封建式的鄉村小寨，夏天渡假別墅、仿宮庭的城市建築，這些都被新的建築型態代替了，新建築著重於尺度和舒適性，為滿足都市中產階級的需要而設計。

荷塔的泰塞旅館除了它那著名的彎曲鐵製樓梯間外，其內部房間的自由隔間與空間效果也都值得注意 (圖 16)。儘管是對稱的，但卻反映出一個自由的生活型態，外露的金屬結構被英國壁紙襯托著，這指出趨於進步和工業化的流尚。

相反的，奧各斯特·貝瑞特在法蘭克林建造的房子 (圖 17、18)，採用的是鋼筋混凝土，融合於整齊的版式架構。然而，結構並沒有外露，而在外表貼上瓷磚，內部平面是以自由的隔間圍繞著凹陷的平台。這再度顯示出中產階級的社會性生活。服務空間保持隔離且迂迴的。這和萊特在美國北方所設計的如威里特住宅 (Willitts，高原公園，伊利諾州，1902) 有所不同，他是為一自由的社會設計的平面。

安東尼高地在巴特羅大廈的設計中 (圖 19



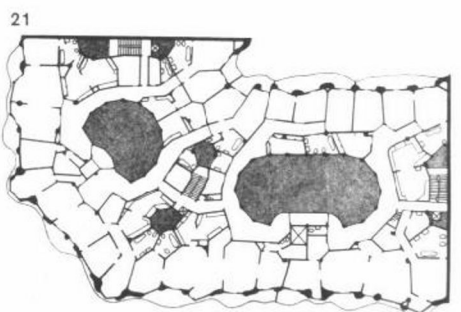
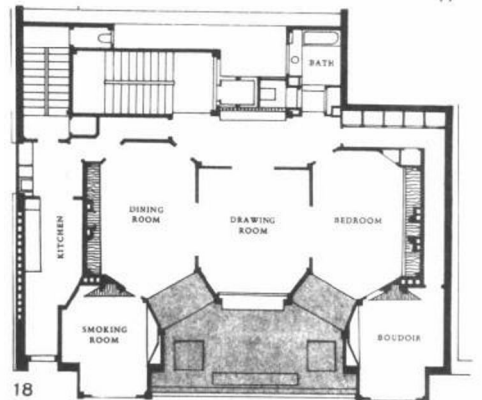
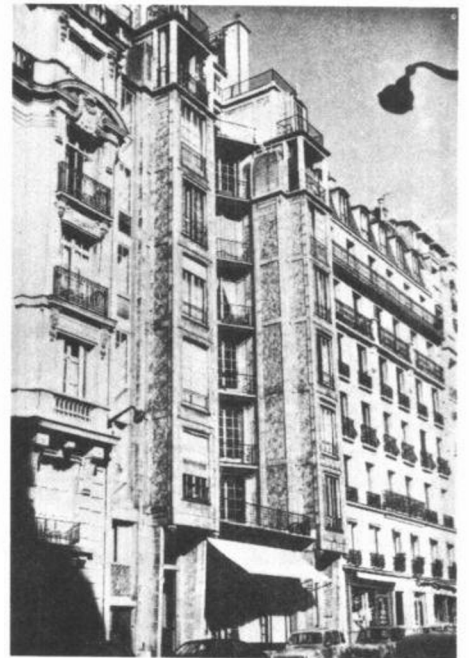
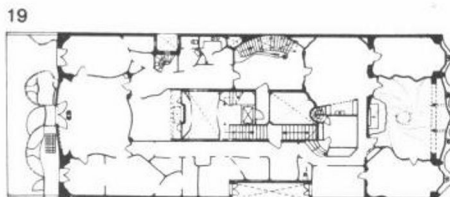
16. Victor Horta. Hôtel Tassel, Brussels. 1893.
17, 18. Auguste Perret. House at 25a Rue Franklin, Paris. 1902/03.
19. Antoni Gaudí. Casa Batlló, Barcelona. 1905-07.
20, 21. Antoni Gaudí. Casa Milà, Barcelona. 1905-10.

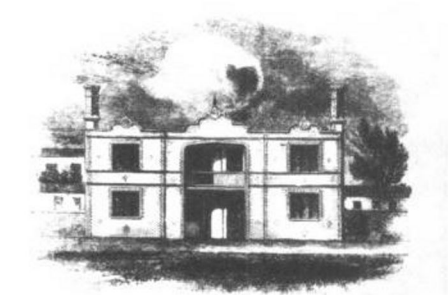
圖 16 維克多·荷塔“泰塞旅館”布魯塞爾 1893

圖 17、18 奧各斯特·貝瑞特“法蘭克林街住宅”巴黎 1902/03

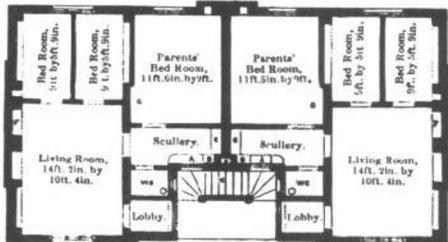
圖 19 安東尼·高地“巴特羅大廈”巴塞隆那 1905~07

圖 20、21 安東尼·高地“米蘭大廈”巴塞隆那 1905~10





22

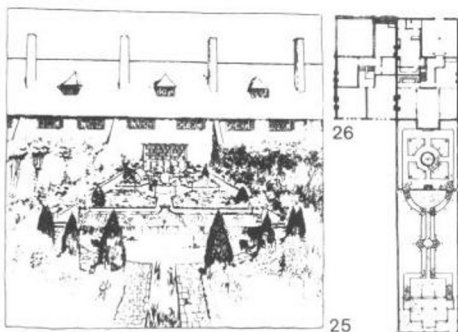


23



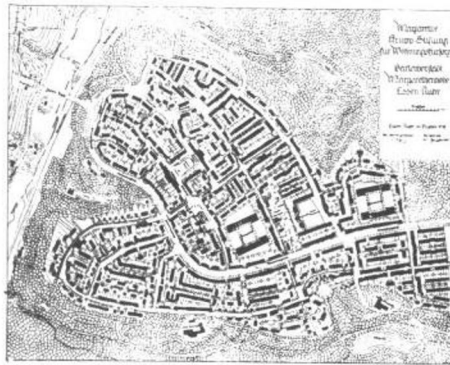
24

- 22,23. Henry Roberts. Model Houses for Four Families. 1851.
 24. Edwin Lutyens. House at Munstead Wood near Godalming. 1896.
 25,26. M.H. Baillie Scott. Terrace house. 1906.
 27. Margarethenhöhe, Essen. Founded 1906.
 28. Levittown, Pennsylvania. 1952-65.
 29. Milton Keynes. Under construction. (Detail.)



26

25



27

- 圖 22、23 亨利 羅勃特 四戶住宅的模型住宅 1851
 圖 24 艾德文 路坦 曼斯泰德住宅 葛達明 1896
 圖 25、26 M.H. 貝利 史考特 花園住宅 1906
 圖 27 馬加雷斯厚爾 艾森 1906
 圖 28 李維鎮 賓夕凡尼亞 1952~65
 圖 29 密爾頓凱尼斯 建造中



28



29

however, was not exposed but sheathed in glazed tiles. The internal planning was freely articulated around a concave terrace again reflecting the needs of bourgeois social life. Servant spaces remained segregated and tortuous, unlike Frank Lloyd Wright's plans for a freer society in the northern United States, as in the Willitts house (Highland Park, Illinois; 1902), for example.

Antoni Gaudí flexed both muscle and mind in his remodelling of the Casa Batlló (ill. 19), making the most of the colourful spatial sequence of the staircase and lift up through the various floors. He brought the public face of street architecture into the communal patio of the vertical access. This he did with even more success in his steel-framed Casa Milà (ills. 20,21), where vehicles were absorbed into the bosom of the house with circular ramps and connecting patios. Not only did he realize that the steel frame gave extraordinary possibilities for free planning, different on each floor, but he rejected the economic discipline of the steel frame itself so that many a column rests upon a beam and spans vary at will. He also, perhaps for the first time, separated the lifts from the staircase, which released the hierarchy of rooms from the straightjacket of concentrated accesses in multi-storey buildings. Each dwelling became almost as free as a house standing in its own grounds, with servant entrances on one side, and the main entrances on the other.

Architecture's involvement in housing was mainly concerned with the picturesque in Arcadia, either in flight from the town with Henry Roberts (ills. 22,23), Norman Shaw, C.F. A. Voysey and Philip Webb, or in an attempt to exploit the vast open countryside of North America with Frank Lloyd Wright and McKim, Mead and White. But the real popular masters were Edwin Lutyens, who laid the solid foundations of English suburban picturesque with Munstead Wood (1896; ill. 24), Deanery Garden and other projects, and Baillie Scott who published *Houses and Gardens* in 1906 which contained a terrace house designed in the same English domestic vernacular (ills. 25,26). Raymond Unwin's design for Hampstead Garden Suburb in 1908 for Henriette Barnett applied Howard's Garden City concept to reality (Unwin's Letchworth competition design was built later) with buildings designed by Lutyens. The German Hermann Muthesius spent the years 1896-1903 studying this peculiarly English phenomenon, as a result of which he published *Das englische Haus*, which no doubt influenced Krupp in building his Margarethenhöhe district in Essen (1906; ill. 27).

In a way the Garden City concept was a release from the burdens of community planning, since it encouraged the excuse of 'getting away from it all', which culminated in the Tudor-Walters report in 1918 and 'Peacehaven' fit for the heroes of the First World War and finally Levittown, Pennsylvania 1952-65 (ill. 28), and Milton Keynes new town now under con-

），將內部和外表都加以曲線化，創造樓梯間多采多姿的空間效果。他將平凡的街道建築外表引進到垂直通路的公用天井，關於這點，他在米蘭大廈的鋼構架建築更為成功（圖20、21），他將垂直運輸工具隱藏在房屋中間部份，諸如使用斜坡和相連的內庭。他不僅了解鋼構架能提供優越的自由平面可行性與變化，同時也運用了鋼構架的經濟性。因此，許多柱子都依其想法置於樑或樓板上。他或許是第一次嘗試將樓梯和電梯分開，這造成高層建築裡，房間階層和集中的通路分開了，由於服務入口和主入口分離，每個住戶變得如同地面上房子般的自由。

住宅所涉及的建築方面主要是關注在桃花源般的圖畫式外觀，這包括主張離開城市的亨利·羅勃特（圖22、23）、諾曼·蕭（Norman Shaw）、佛塞（Voysey）和菲利浦·韋伯（Philip Webb），或者試圖利用大量戶外庭院的北美建築師如萊特·馬金（McKim）、梅德（Mead）和懷特（White）。但是真正受歡迎的大師是艾德文·路坦（Edwin Lutyens），他將英國的鄉村景象帶進曼斯泰德（1896圖24），德努利花園公寓及其他案子。貝利·史考特（Baillie Scott）於1906年出版的“住宅與花園”便包括他在英國設計的住宅（圖25、26）。雷蒙·盎文（Raymond Vwwin）於1908年為漢普斯泰德郊區花園所做的規劃，將霍華德田園市的觀念付諸實現，（盎文的李奇沃斯競圖設計稍後建造），這規劃案的建築設計是由路坦完成。德國人荷曼·馬塞舒斯（Hermann Muthesius）於1896～1903年之間，研究英國這些特殊的現象，而出版了“英國住宅”，這本書無疑地影響了克魯普（Krupp）在艾森地區所設計的建築（1906圖27）。

就某方面而言，田園市的觀念是從社區規劃的桎梏中解脫出來，它鼓勵了完全遠離都市的藉口。這在屠德·瓦特（Tudor Walters）1918年的報告以及為第一次世界大戰英雄所建的“和平天堂”後，達到頂峯，最後賓夕凡尼亞州的李維維（1952～65，圖28）和密爾頓凱恩斯（Milton Keynes）的新鎮都正在建造中（圖29）。究竟，它那圖畫式具人性的家庭生活確實解決了大型住宅群的主要建築問題，使得單獨的個體成為社區的一份子，這種解決方式是介於鄉村別墅和都市宮殿之間。

亨德里克·彼特勒斯·布雷格（Hendrik Petrus Berlage）在社區規劃上的工作已顯然地表現了建築的本質，特別是他阿姆斯特丹的草案（圖30），這是他應市政當局的委託，

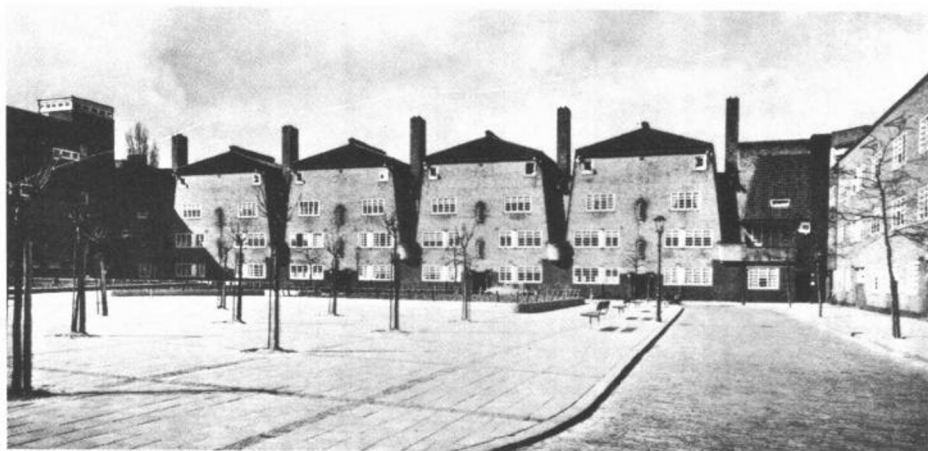


30. Hendrik Petrus Berlage. Amsterdam-Zuid. Plan of 1915.

31. Michel de Klerk. Henriette Ronner-Plein flats, Amsterdam-Zuid. 1920/21.

32. Michel de Klerk. Amstellaan flats, Amsterdam-Zuid. 1920-22.

31



32



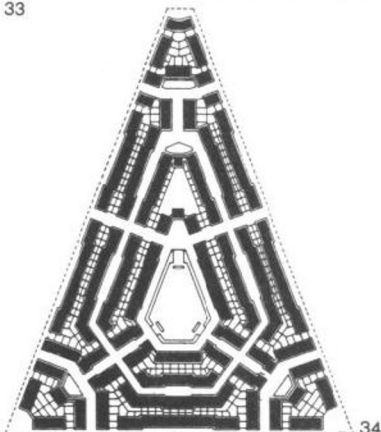
圖 30 亨德里克 彼特勒斯 布雷格 阿姆斯特丹計劃 1915

圖 31 麥可 克拉克 阿姆斯特丹 1920～21

圖 32 麥可 克拉克 阿姆斯特丹住宅 1920～21



33



34

33. J.J.P. Oud. Stepped and staggered houses for Scheveningen. 1917.

34. J.J.P. Oud. Oud-Mathenesse district, Rotterdam. 1922.

35, 36. J.J.P. Oud. Terrace houses, Hook of Holland. 1924.

37, 38. J.J.P. Oud. Kiefhoek district, Rotterdam. 1925.

圖 33 J.J.P. 歐德 逐層退縮住宅 樹文寧根 1917

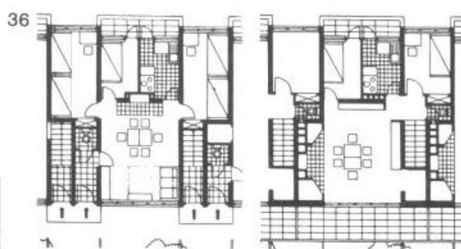
圖 34 J.J.P. 歐德 馬塞尼斯地區 鹿特丹 1922

圖 35、36 J.J.P. 歐德 平頂住宅 荷蘭鹿克 1924

圖 37、38 J.J.P. 歐德 凱佛克地區 鹿特丹 1925



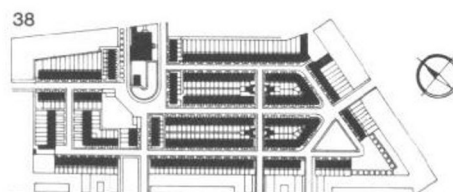
35



36



37



38

struction (ill. 29). Nevertheless, its picturesque human domesticity cannot be denied a part in the reality of that major architectural problem of solving mass housing for the individual as a member of the community. The solution must lie somewhere in between the suburban villa and the urban palace.

Hendrik Petrus Berlage's work must surely exemplify the very nature of architecture in community planning, particularly his scheme for Amsterdam-Zuid (ill. 30). He was commissioned by the city authorities to draw up a plan between two rivers which he did during the years 1902-07, amending it giving greater density before its final approval in 1915. His main concern was to continue the urban image of Amsterdam, incorporating the advantages of the Garden City not in the form and image of private property but with the use of public and semi-public parks and gardens. He used the simple geometric formula of city blocks 50 m wide by either 100 or 200 m long, with enclosed garden courts, to be treated as an architectural whole. The streets were wide enough to carry both vehicular and pedestrian traffic and to separate the different styles that would naturally occur throughout the time needed to build the district. The size of each block was adjusted to the size of the undertaking of a particular building co-operative, according to L. Benevolo in his *History of Modern Architecture*. The plan was formal, symmetrical and almost academic, but any rigidity in style was alleviated with a spicing of informalism introduced by the slight bending of the street system, which helped the plan reflect and adjust to the original twisting canal system of the seventeenth-century city. Berlage's design was so clear and practical that after the war Michel de Klerk (ills. 31, 32), Pieter Lodewijk Kramer, Hendrikus Theodorus Wijdeveld (flowers of the Amsterdam School) were able to remain faithful to the plan without sacrificing their own architecture. This is what we may term 'soft town-planning', just as we will later refer to 'soft architecture', quiet evolutionary building lacking the brilliance of the monumental.

Jacobus Johannes Pieter Oud adopted a position theoretically opposed to the Amsterdam School (the Wendingen Group) with the apparently more progressive De Stijl movement. This was immediately apparent in his project for stepped and staggered houses along the beach at Scheveningen (1917; ill. 33) which is broken up rather than unified. In his first attempts at town-planning Oud rather timidly followed Berlage's tradition, of which his plan for the triangular site 'Oud-Mathenesse' (1922; ill. 34) is the most typical in its symmetry and central enclosed public green. It was too near to the Garden City concept, with its single-storey cottages and private gardens, to be any advance upon Berlage. But Oud's twin-terrace houses at the Hook of Holland (1924; ills. 35, 36) are uncompromisingly modern, with rounded ends, cantilevered canopies, strip windows and walls rendered white; realism

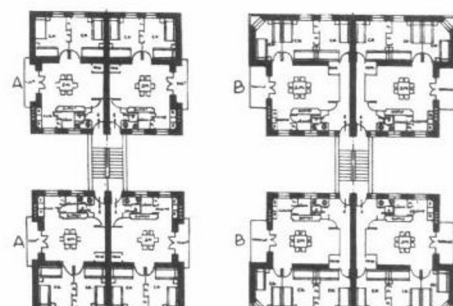
於 1902 ~ 07 年間完成的，在兩條河流間的一個規劃設計，在 1915 年最後的建議案中，改變成較高的密度。他主要的關注是希望能承續阿姆斯特丹的都市意象，融入田園市的優點，而不採用田園市的造型，以及私人財產的印象；不過採取田園市公共或半公共花園與公園的想法。他使用簡單的 50 公尺寬，100 ~ 200 公尺長的街廓，圍繞著一個封閉的花園庭院，做為一個建築單元。街道有足夠的寬度支持汽車和行人的交通，並且分成不同的形式，依地區建造的時間，自然的配合。每一街廓的大小是配合建築物間能否協調而決定的。平面是規則、對稱的，有點學術味道，不過，風格上略微的僵硬却因添加了一些不規則、略彎曲的街道系統而改善了，同時也顯得清晰和實際。因此在大戰後，阿姆斯特丹學派的麥可·克拉克、彼得·羅吉威克·克拉瑪（Michel Klerk、Pieter Lodgewick Kramer）等等（圖 31、32），都保持對該計劃的敬重，並沒有加入他們個人的建築想法，這就是我們所謂的「軟調都市計劃」（soft town planning），就像我們後面將會討論的「軟調建築」（soft architecture），屬於革命性建築，摒棄了紀念性的炫耀。

彼得歐德（Jacobus Johannes Pieter Oud）提出一項理論，反對阿姆斯特丹學派，這就是很前進的風格運動（De Stijl），他在樹文寧根海灘的設計中立即表現出來，採用了逐層退縮的住宅（1917 圖 33），它打破了整體化。歐德第一次做城鎮規劃的嘗試時，仍然膽怯地依循布雷格的傳統，在馬塞尼斯地區的三角形基地上（圖 34），使用標準對稱型式及中央封閉的公共綠地。單層的住宅和私人的花園只是對布雷格一點點改進而已，太接近田園市的觀念。不過歐德在荷蘭鹿克地方的雙平頂住宅（twin-terrace houses 1924 圖 35、36）就相當的現代化，圓形的端部，外挑的兩庇，長條形的窗和漆白的牆壁，配上磚造台度與門檻。這種風格被大眾認同與欣賞，不過，由於它太具活力，使得它與鄰近地區隔離了。這種失敗，歐德在鹿特丹的凱佛克地區又重複了一次（圖 37、38）。荷蘭鹿克的平頂住宅所急於表現的是要讓每一住戶前都有寬大的前院，這是在複雜的結構系統內將一樓搭在另一樓上，但是，這卻限制了內部的計劃。

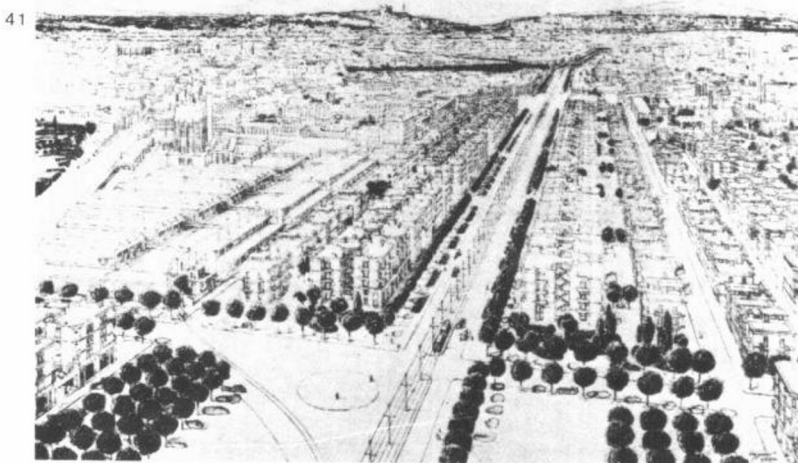
東尼·蓋尼爾是另一位反對田園市的建築師，他是以 1901 ~ 04 的工業城規劃而為人所知（圖 39），那是使用極簡單的處理手法，就和柯斯達（Costa）的巴西首都一樣，將機能明確的分開。有一區實際已建好，那是 1928



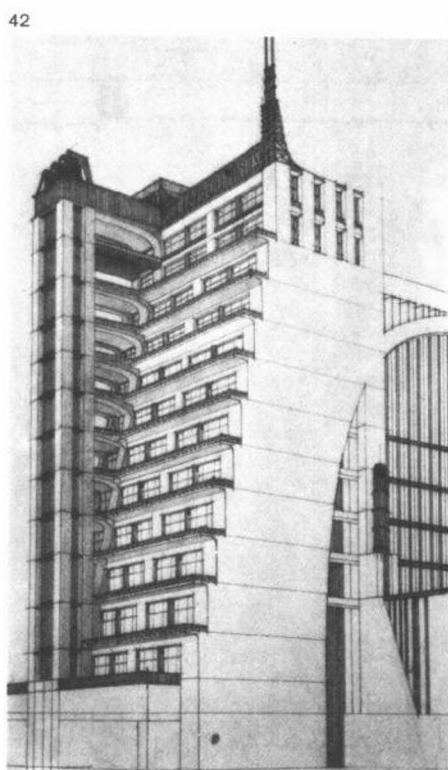
39



40



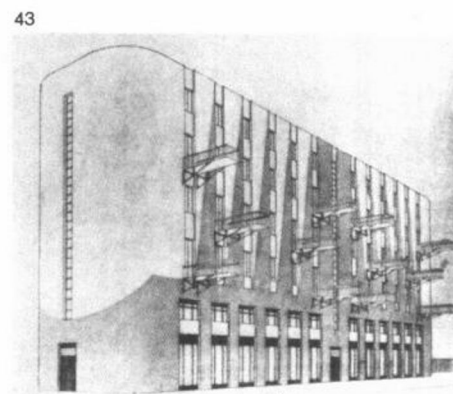
41



42

39. Tony Garnier. Cité Industrielle. 1901-04.
40, 41. Tony Garnier. Etats Unis district, Lyons. 1920-35.
42. Antonio Sant'Elia. Staggered house. 1914.
43. Mario Chiattoni. Block of flats. 1914.

圖 39 東尼 蓋尼爾 工業城 1901~04
圖 40、41 東尼 蓋尼爾 優寧地區 萊恩 1920~35
圖 42 安東尼奧 逐層退縮住宅 1914
圖 43 馬利奧 凱東 住戶建築 1914



43

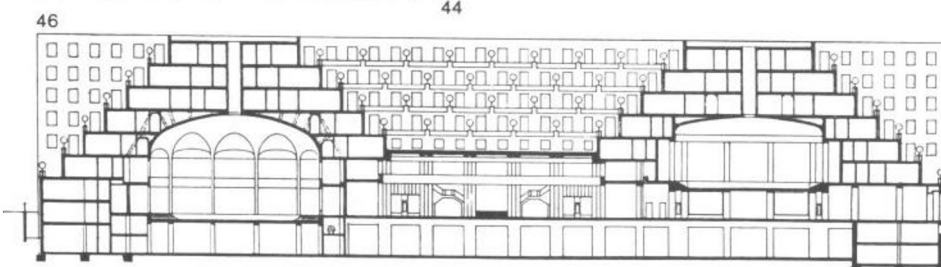
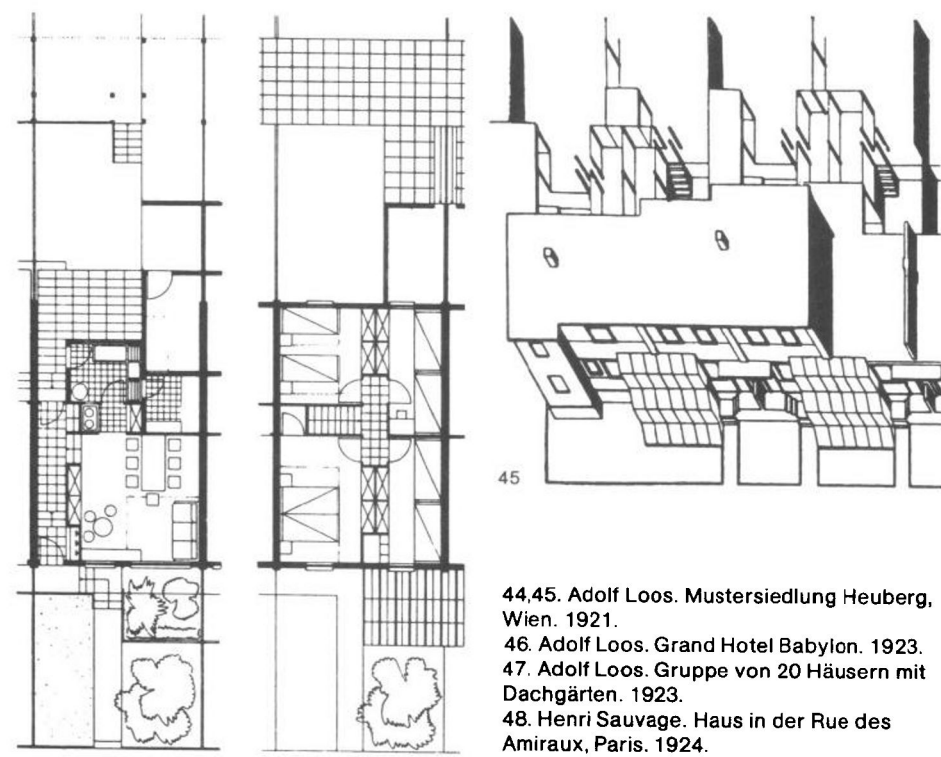


圖 44、45 阿道夫 魯斯 休勃格住宅群 魏恩 1921
圖 46 阿道夫 魯斯 巴比倫旅館 1923
圖 47 阿道夫 魯斯 柯特 20 住戶 1923
圖 48 亨利 薩瓦吉 阿米羅克斯住宅 巴黎 1924



was introduced with brick dados and thresholds. The style imposed communal identity but at the same time was so vigorous that it set the buildings apart from their neighbours, a failing that Oud repeated in the Kiefthoek district in Rotterdam (1925; ills. 37,38). What is curious in the Hook of Holland terraced houses is the wide frontage given to each dwelling by the placing of one floor of dwellings upon another within a rather complicated structural system imposed by the entrance and staircases, which thus restricts the internal planning.

Tony Garnier was another anti-Garden City architect, well known for his plan of 1901-04 for a 'Cité Industrielle' (ill. 39), which was drawn with magisterial simplicity like Costa's Brasilia with its functions clearly separated. One quarter was actually built, the 'Etats Unis' district in Lyons between 1928 and 1935, based on Garnier's plan of 1920 (ills. 40,41). Originally the buildings were four or five stories high, with dwellings designed in groups of two or four per staircase, so that each city block contained a line of buildings with a lineal park for pedestrians in between, alternating with fast traffic. Unfortunately the economy of the plan put the bedrooms on the outer sides of the buildings, facing the road, with the living area on the inside overlooking the neighbours. Opposed to both the Garden City architecture for the individual and the soft architecture of Berlage and to some extent Garnier, were the designs of Antonio Sant'Elia (ill. 42) and Mario Chiattone (ill. 43) and the radical communal super-blocks of the Socialist administration in Vienna which decided in 1923 to build 25,000 dwellings, a target later raised to 60,000. Influenced by Berlage's city blocks for the Amsterdam Co-operatives the Vienna municipal authorities decided in favour of the super-block which fitted in administratively with their social-development plan. One architect the authorities did not call upon was Adolf Loos, whose architectural style was too daring for them, even though he had been municipal architect from 1920-22 and tackled the design of workers' housing with vigour and complete identification. For Loos the problem of the workers' house was pre-eminent amongst the problems of a new society completely identified with the purpose of modern architecture. One of his most prominent designs in the field of housing is the Heuberg estate (1921; ills. 44, 45) only part of which was built according to his intentions. The axonometric drawing suggests a system building, while the cascade of glass covering the winter garden reminds one of James Stirling's later buildings. His plans for the Hotel Babylon (1923; ill. 46) again used the stepped profile of his 'set-back' houses, but showed haste and lack of discipline, unlike his group of twenty houses on the Côte d'Azur (ill. 47) designed in the same year, where the roofs of each lower house become a succession of terraces and gardens. He was always anxious to recover this 'lost' space for chil-