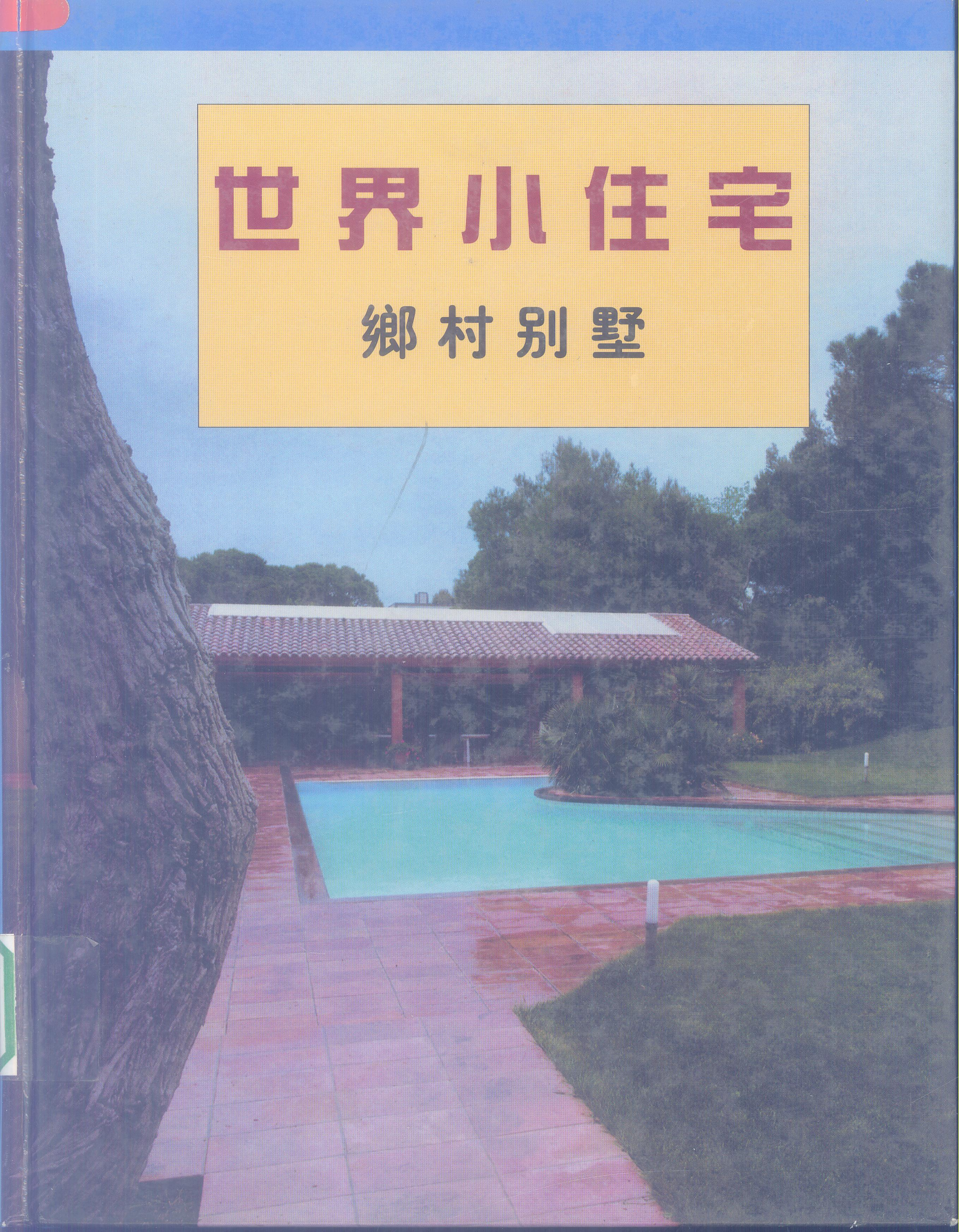
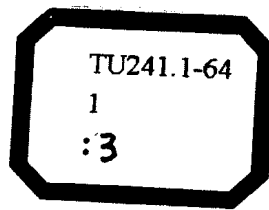


世界小住宅

鄉村別墅





世界小住宅

3

鄉村別墅

[西] F·阿森西奧 著

岳 軍 譯

叁 木 校



中國建築工業出版社

(京)新登字035號

圖字：01-96-1437

圖書在版編目 (CIP) 數據

世界小住宅/(西班牙)阿森西奧(Asensio, F.)編著;于立等譯.

—北京:中國建築工業出版社,1997. 4

ISBN 7-112-03112-5

I. 世… II. ①阿… ②于… III. 住宅, 小型-世界-圖集 IV. TU241-64

中國版本圖書館 CIP 數據核字 (97) 第 02395 號

Houses of the World

Country Houses

©Francisco Asensio Cerver, 1995

Axis Books

Ganduxer 115, 08022 Barcelona

本書中文版經西班牙 **Axis Books** 出版社正式授權

中國建築工業出版社在中國(包括臺灣、香港地區)出版、發行

世界小住宅 (3)

鄉村別墅

[西] F·阿森西奧 著

岳軍 譯 叁木 校

責任編輯:張惠珍 董蘇華

中國建築工業出版社出版、發行(北京西郊百萬莊)

新華書店經銷

利豐雅高印刷(深圳)有限公司

開本:787×1092 毫米 1/10 印張:12

1997年5月第一版 1997年5月第一次印刷

定價:500.00元(共5卷)

ISBN 7-112-03112-5

TU·2399(8247)

版權所有 翻印必究

如有印裝質量問題,可寄本社退換

(郵政編碼 100037)

目 錄

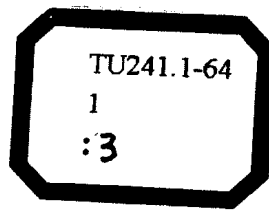
■ 引言

- | | | |
|-----------|------------------------|-----|
| 1 | 西班牙馬雷斯梅區的鄉村住宅 | 10 |
| | 建築師：普拉茨和阿梅特勒/埃斯皮內特和烏巴奇 | |
| 2 | 法國普瓦西的私人住宅 | 16 |
| | 建築師：白里安和卡丹 | |
| 3 | 意大利布雷西亞的鄉村住宅 | 26 |
| | 建築師：貝爾塞利和卡西那 | |
| 4 | 西班牙希龍納的馬西亞住宅 | 34 |
| | 建築師：BDM 建築室 | |
| 5 | 美國紐約東漢普頓的住宅 | 46 |
| | 建築師：格瓦思米·西格爾建築事務所 | |
| 6 | 意大利托斯卡納大區的農舍 | 58 |
| | 建築師：富爾維奧·迪羅薩 | |
| 7 | 荷蘭的獨戶住宅 | 66 |
| | 建築師：塞斯·達姆建築事務所 | |
| 8 | 美國新澤西州的獨戶住宅 | 74 |
| | 建築師：約翰·基恩和特倫斯·賴利 | |
| 9 | 美國康涅狄格州的加里住宅 | 82 |
| | 建築師：格瓦思米·西格爾建築事務所 | |
| 10 | 美國新澤西州的鄉村住宅 | 90 |
| | 建築師：理查德·邁耶 | |
| 11 | 美國紐約的韋斯特切斯特住宅 | 100 |
| | 建築師：理查德·邁耶 | |
| 12 | 美國加州的奈普斯蔡爾德住宅 | 110 |
| | 建築師：貝蒂和麥克 | |

世界小住宅

3

乡村别墅



世界小住宅

3

鄉村別墅

[西] F·阿森西奧 著

岳 軍 譯

叁 木 校

中國建築工業出版社

(京)新登字035號

圖字：01-96-1437

圖書在版編目 (CIP) 數據

世界小住宅/(西班牙)阿森西奧(Asensio, F.)編著;于立等譯.

—北京:中國建築工業出版社,1997. 4

ISBN 7-112-03112-5

I. 世… II. ①阿… ②于… III. 住宅, 小型-世界-圖集 IV. TU241-64

中國版本圖書館 CIP 數據核字 (97) 第 02395 號

Houses of the World

Country Houses

©Francisco Asensio Cerver, 1995

Axis Books

Ganduxer 115, 08022 Barcelona

本書中文版經西班牙 **Axis Books** 出版社正式授權

中國建築工業出版社在中國(包括臺灣、香港地區)出版、發行

世界小住宅 (3)

鄉村別墅

[西] F·阿森西奧 著

岳軍 譯 叁木 校

責任編輯:張惠珍 董蘇華

中國建築工業出版社出版、發行(北京西郊百萬莊)

新華書店經銷

利豐雅高印刷(深圳)有限公司

開本:787×1092 毫米 1/10 印張:12

1997年5月第一版 1997年5月第一次印刷

定價:500.00元(共5卷)

ISBN 7-112-03112-5

TU·2399(8247)

版權所有 翻印必究

如有印裝質量問題,可寄本社退換

(郵政編碼 100037)

目錄

■ 引言

- | | | |
|-----------|------------------------|-----|
| 1 | 西班牙馬雷斯梅區的鄉村住宅 | 10 |
| | 建築師：普拉茨和阿梅特勒/埃斯皮內特和烏巴奇 | |
| 2 | 法國普瓦西的私人住宅 | 16 |
| | 建築師：白里安和卡丹 | |
| 3 | 意大利布雷西亞的鄉村住宅 | 26 |
| | 建築師：貝爾塞利和卡西那 | |
| 4 | 西班牙希龍納的馬西亞住宅 | 34 |
| | 建築師：BDM 建築室 | |
| 5 | 美國紐約東漢普頓的住宅 | 46 |
| | 建築師：格瓦思米·西格爾建築事務所 | |
| 6 | 意大利托斯卡納大區的農舍 | 58 |
| | 建築師：富爾維奧·迪羅薩 | |
| 7 | 荷蘭的獨戶住宅 | 66 |
| | 建築師：塞斯·達姆建築事務所 | |
| 8 | 美國新澤西州的獨戶住宅 | 74 |
| | 建築師：約翰·基恩和特倫斯·賴利 | |
| 9 | 美國康涅狄格州的加里住宅 | 82 |
| | 建築師：格瓦思米·西格爾建築事務所 | |
| 10 | 美國新澤西州的鄉村住宅 | 90 |
| | 建築師：理查德·邁耶 | |
| 11 | 美國紐約的韋斯特切斯特住宅 | 100 |
| | 建築師：理查德·邁耶 | |
| 12 | 美國加州的奈普斯蔡爾德住宅 | 110 |
| | 建築師：貝蒂和麥克 | |

Country Houses

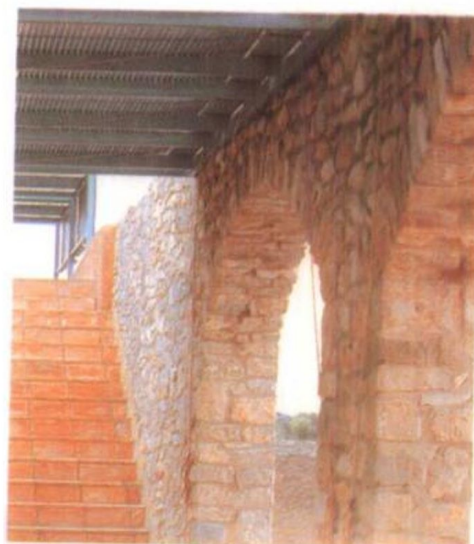
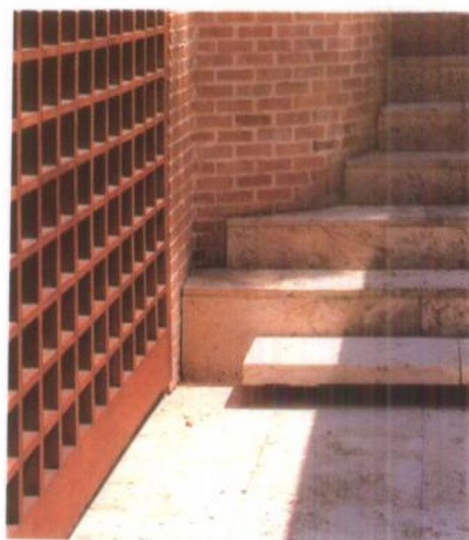
Introduction

In this volume, we contemplate the possible alternatives country life can offer today and the advantages of this lifestyle vis-à-vis life in a large metropolis, where the majority of the population works, studies and socialises in a stressful and competitive environment.

The concept of the country house has always been closely related to rural economic activities. It was born of the necessity to live near the work place, which was even more critical at a time when daily transport from home to work was unavailable. This also explains the phenomenon of seasonal houses in agricultural areas, situated some distance from the main dwelling and even from nearby towns. Originally, the country house was made up of a series of interior and exterior spaces, each one with a clearly defined function; pens and yards for animals, chicken coops, cellars and tool sheds, among others, were all an integral part of the farmhouse. Thus, a rural property was seen as a unit for the economic exploitation of the land including its fields, forests, pastures, small seasonal structures and even the irrigation channels or ponds around it. In the broadest sense, therefore, it amounted to a small, medium or large business with a dual aim: on one hand, to fulfil the family's primary needs; and on the other, to participate in the market economy as a supplier in the most general sense of the term. This view of rural society explains its economic development, and the traditions governing social relationships.

One characteristic which many of these buildings have in common is their isolated situation. This phenomenon of the dispersion of dwellings throughout the countryside was influenced by three main factors: the search for water, the need for proximity to woods and the topography of the terrain.

It is clear that rural constructions were intrinsically shaped by work in the country. Their function was to provide shelter for farmers and ranchers, and sufficient space for storage and to house and attend to animals and even space for craft production. However – and this is the reason for this brief survey of the history of the country house, and gives us an understanding of the current state of affairs – the houses displayed in this volume are often defined by very different principles from those which originally determined their design. Today, these hous-



es are havens where people go to seek rest and the charms and advantages of a life in direct contact with nature. They seek the peace and beauty of the countryside, a world which has totally disappeared in large cities.

These country houses, however, have had to undergo a long and continuous evolution to arrive at this point and fulfil this new function.

We can therefore establish a parallel – or contrast, depending on one's approach – between the different significance of these secondary residences throughout their history. For the emerging bourgeoisie, the class that formulated the concept of trade and commerce, the country residence represented a temporary change in their activity of work, the change of residence was done to carry out a specific task. For the aristocracy, however, who already enjoyed all the free time they wanted and the economic means to enjoy it, these houses were refuges in which to rest and enjoy themselves in every possible sense, giving a new dimension to the concept of a country residence. Finally, modern man has gone beyond class differences and has transformed these residences into places of rest and leisure, places where people may at times carry out some more or less concrete activity, but which mainly allow their inhabitants to disconnect themselves from the stress brought on by their professional activity, and to exchange this intensive work for exclusive dedication to personal and family relationships and spiritual peace.

In this context, man rediscovers, and above all can enjoy, a state of liberty and vacation in the etymological sense of the Latin word *vacare*, meaning to vacate or be empty. But for this freedom to be absolute, a solution must be found which provides continuity and a new way of life, and this is where the second home is a key factor. Thus, many people now seek relaxation in a vacation or weekend residence, regardless of their social class. Trapped by intense activity, especially if they work in the city, people nowadays find it difficult to allocate time to their personal or family life, and this can be a serious problem. Since periods of leisure are absolutely necessary in a balanced lifestyle, people see this summer residence as a total break with the rhythm of their daily life. Thus what was once the specific function of these country houses is transformed, and likewise the function of some rural towns and villages formerly dedicated to agricultural and livestock rearing. In this framework, the choice of a place and a lifestyle, and the importance given to body and spirit, are the most important aspects to be taken into account.

As far as construction is concerned, the solution may be found in two totally different alternatives: on the one hand, the renovation and conversion of an old mansion that satisfies the needs and comforts required by modern society, and on the other, a new structure designed and purpose-built for a modern household.

鄉村別墅

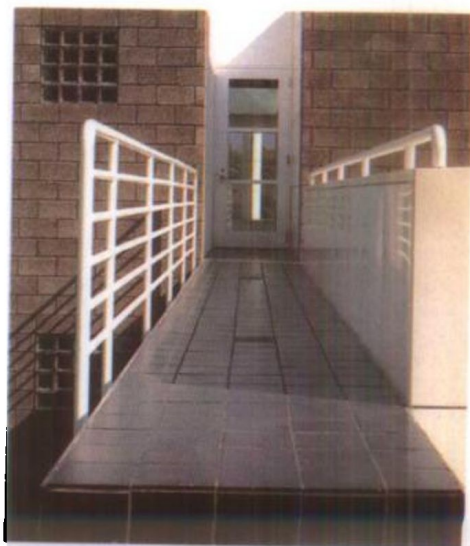
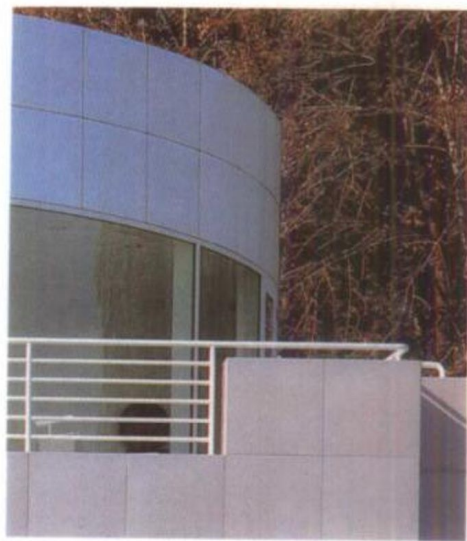
引言

在這一卷中，我們關注的是當今可供選擇的鄉村生活方式，以及這種生活方式與都市裏大多數人在緊張的競爭性的環境中工作、學習和社交的生活方式相比的優越性。

鄉村房舍的概念歷來與農業經濟活動密不可分。它起源於人們需要靠近工作場所居住，在從居住地到工作場所還沒有日常交通工具的年代更是如此。這也解釋了在農村地區存在季節性房屋這種現象。這些季節性房屋遠離居住者的常住地或與之最近的小鎮。最初，鄉村房舍是由一系列室內室外空間組成，其中每一部分都有其明確的功能。圈養動物的圍欄和小院、雞舍、地窖以及用具室等等都是農舍的組成部分。這樣，這一時期農村房產被看成是土地經濟開發的一部分，包括農田、森林、草場、一些季節性小屋，甚至還有環繞它的灌渠或水塘。因此，從廣義上講，田舍等同於那些具有雙重目的規模不同的商業活動：一方面是為了滿足家庭的最基本需求，另一方面，從更普遍意義上說是以一個供應商的身份參與市場經濟。從這種角度看鄉村社會，可以解釋其經濟發展模式以及支配鄉村社會關係的那些傳統習俗。

這些房舍所共有的一個特點是孤立於鄉間。這種遍佈於鄉村的散居現象受三個主要因素支配：有水源，要靠近樹林以及地形環境適合居住。

我們知道以前的農村建築，從本質上講，是在鄉村的工作中形成的。其功能包括要為農民或牧民提供住所，為貯存食物提供足夠的空間，為圈養動物提供場地，甚至要為手工業生產提供作坊。然而，簡短地回顧鄉村房舍的歷史，並使我們理解其現狀不是本書的目的，此處要說明的是，本書介紹的這些田舍通常是按完全不同的原則定義的。這些原則從一開始便決定了建築設計方案。今天，這



些房舍成了人們尋求休息、娛樂及享受貼近大自然生活等優點的天堂。他們追尋鄉村那寧靜而優美的環境。這種環境在大城市中幾乎完全消失了。

可是，鄉村房舍是經歷了一個漫長而持續的過程才達到這一點，實現這種新的功能。

因此，對這些作為第二住所的鄉村房舍在整個發展過程中所具有的各種含義，我們可以進行相似類比或不同對比，這取決於你所使用的方法。伴隨着貿易與商業的發展，出現了有閑階層，鄉村住宅體現了他們工作活動的臨時變化，更換住宅是為完成某項具體任務。可是，對貴族階層來說，他們有時間并有錢去享受一切，這些房舍完全成為他們休息與享樂的庇護所，這在概念上賦予鄉村住宅以新的含義。最後，當代人已經超越了這種階級劃分，鄉村住宅變成他們休息或悠閑的場所，有時他們也在此處理一些具體事務，但房舍的主要功能仍是要讓其居住者擺脫其職業活動帶來的壓力，使他們把注意力從其日常工作中移開轉而投向個人和家庭生活中，恢復精神平和。

就此而言，人們重新認識到，最重要的是懂得去享受一種自由、空閑狀態，源於拉丁文“空”字的空閑一詞，意思是騰空或處於空的狀態。但要取得這種完全自由狀態，就要找到一種有一段持續時間和新的生活方式，擁有第二住宅就成為實現這種生活方式的關鍵。這樣，現在有許多人，無論屬於那個階層，都在假期或周末住宅中尋求消遣，尤其是那些生活在城市裏的人，被緊張的社會活動所束縛，現今他們發現要留出一點時間給自己和家庭生活是很困難的，這有可能成為一個很嚴重的問題。由於一段時間的休閒以使生活保持平衡是絕對必要的，人們把這類夏季住宅看作是完全打破日常生活節奏的場所。因此，這些鄉村房舍原有的特殊作用發生了改變，一些原先是為了發展農業和畜牧業的鄉村小鎮和村莊所起的作用也同樣隨之改變。在這種框架之下，住宅地點與生活方式的選擇以及對身體和精神上的重要影響是人們考慮最多的幾個方面。

就建築方面涉及的問題而言，總體上有兩種不同的修建方案，一種是修繕和改進老房舍，以滿足現代人對一些基本條件與舒適性方面的要求，另一種是設計新的結構，根據現代家庭的需求建造新的住宅。



1 西班牙馬雷斯梅區的鄉村住宅

建築師：普拉茨和阿梅特勒/埃斯皮內特和烏巴奇

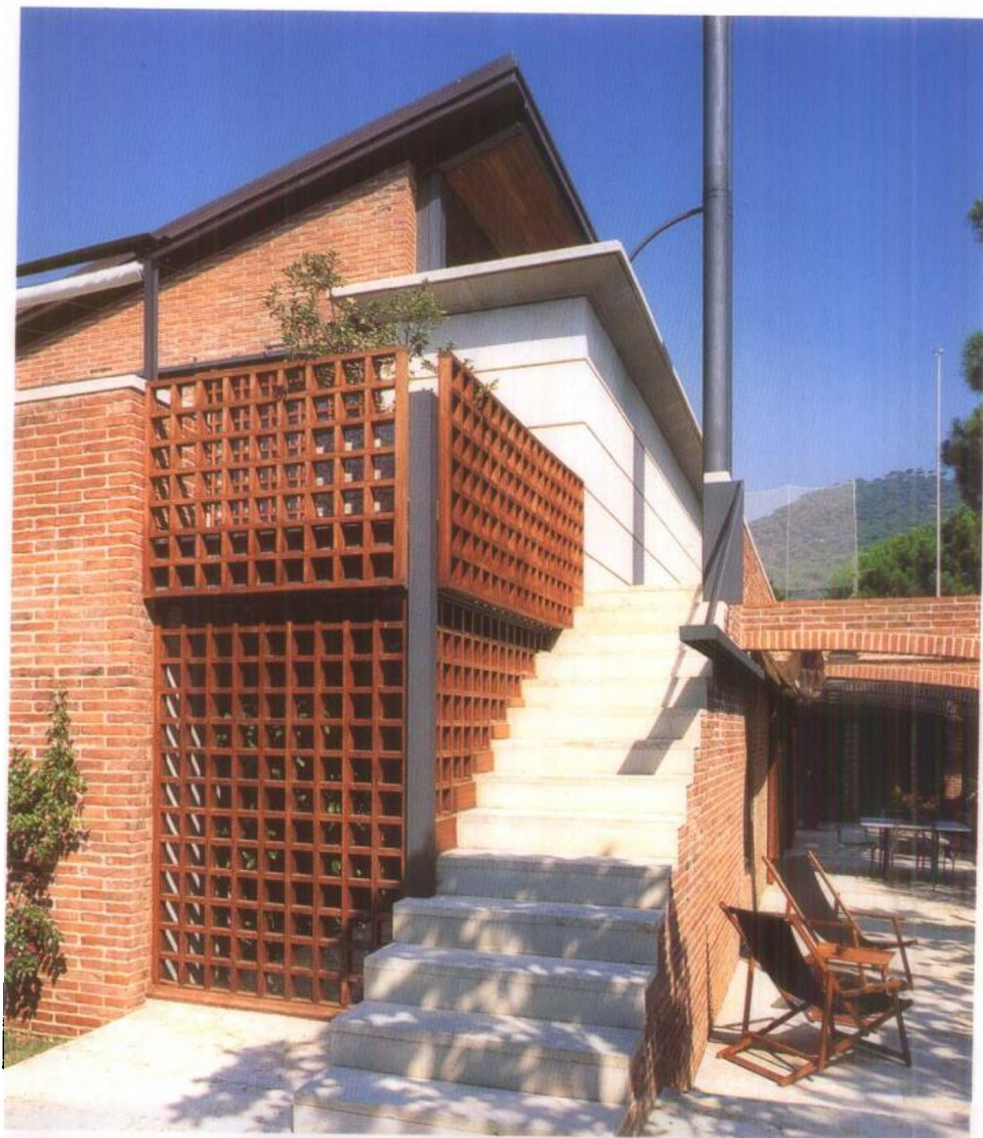
This house is located in Premià in the Maresme region of the Catalan coast just north of Barcelona, Spain. It was constructed on a large, flat site, enjoys beautiful views of a mountainous landscape, and is surrounded by luxuriant vegetation. The house is a single-volume, two-storey building, although the original intention was to build only one storey, facing the garden and pool.

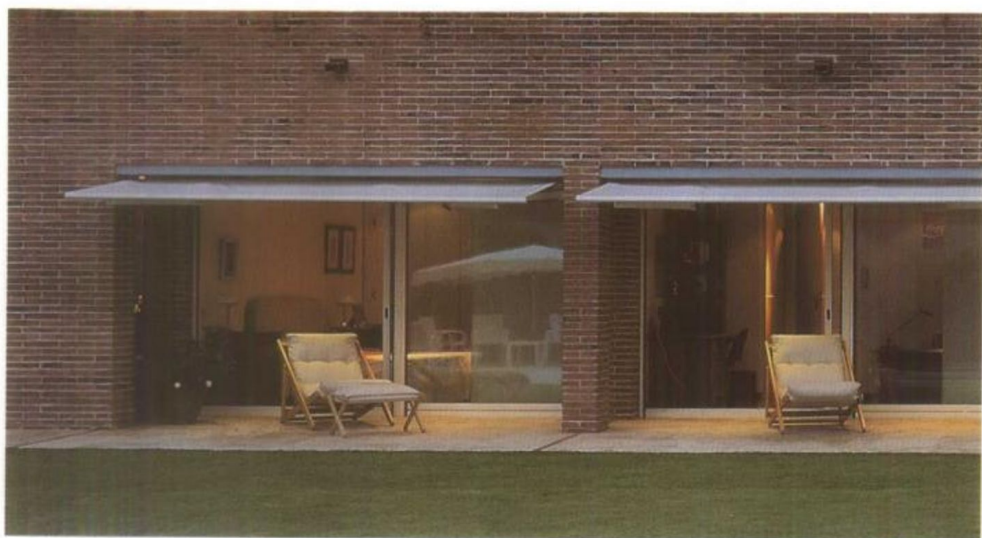
The interior decorators and designers were Prats & Ameller, from Interdec who, working together with architects Espinet & Ubach, were responsible for the design of the house. The house is built of exposed brickwork in a warm reddish colour. On the main facade, this material alternates with large glass panels on both floors. These glass walls allow natural light to enter the house drawing the interior closer to the surrounding landscape.

The porch is supported by columns, and constitutes a well-defined covered area next to the sizeable garden. Two different areas are clearly defined in the garden: the pool, and a second area in a corner at the other end of the garden featuring a granite table

The house is in Premià, near Barcelona, on a large, regular site surrounded by trees and with fine views of the hills inland. Light and greenery fill the interior, which becomes one with its environment.

這棟鄉村住宅位於巴塞羅那附近的普雷米亞，建在一塊地形極為普通的開闊地上，四周樹林環繞，一派十分優美的山地景觀。陽光和綠色充滿房舍的室內，與周圍的環境融為一片。

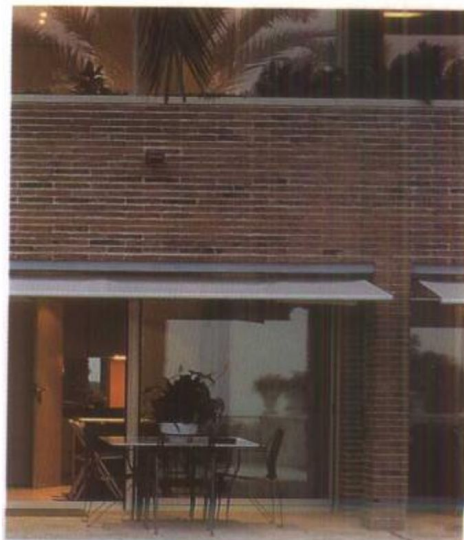
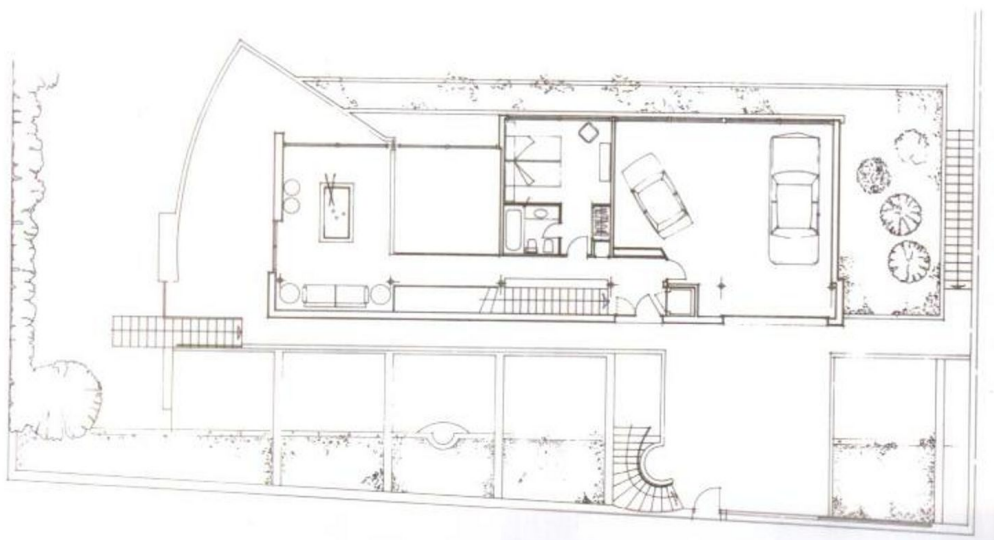
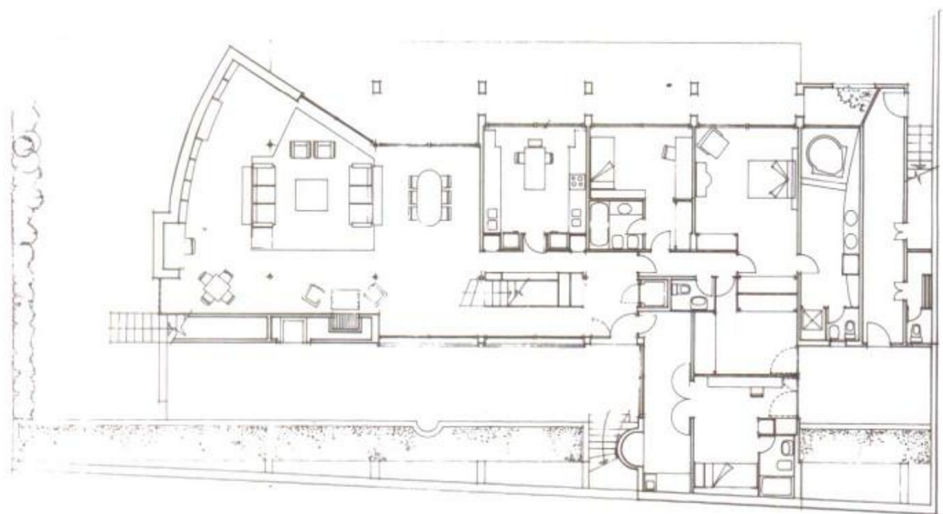




incorporating a copper water fountain. All the exterior paving is upolished Banyoles stone.

To the left of the main facade, a circular window in the brickwork wall affords a view of the plants in the interior garden from outside the house. The main entrance to the house is on the rear facade. This area is also paved with Banyoles stone, and the wooden grid wall is teak. The summer garden is in the southeast of the house.

In the main entrance area a low wooden partition serves as a banister, office and staircase at the same time. The long corridor leading away from the main door features a Turkish kilim. The right side of the building contains the bedrooms with en suite bathrooms, and on the left, a single large space contains the split-level living room, the library and dining area, all looking out onto the garden.



The marble flooring is from Carrara, the sofas are upholstered with a soft plush material and the Burguesa table is a design by Oscar Tusquets. A woodbe grid wall acts as a proective element which also lets in light, filtering it and giving it a touch of the mysterious. The woodenfloored area around the fireplace is in a corner of the living room on a different level separated by a marble step. The entire space supported by two white circular columns.

The living area is completed by the dining room on a different level which has a wooden floor. This area is also separated by a marble step. The furniture is Isabelline, although the light above the table is a much more modern design by a Catalan architect. This area is connected to the garden through one of the covered porches. The kitchen is cosy and functional; the metal furniture is painted grey, and the central wooden table is a reproduction of an antique design.

這棟鄉村住宅位於西班牙巴塞羅那北面的卡塔蘭海岸馬雷斯梅區的普雷米亞鎮。這裏地勢平坦開闊，四周繁茂樹林環繞，一派美麗山地風光。雖然設計者原先是想建一座平房，但建成的是一棟二層的獨樓，正面有花園和游泳池。

室內裝飾設計者是來自國際裝飾設計室的普拉茨和阿梅

特勒。他們與建築師埃斯皮內特和烏巴奇合作完成了房舍設計。房舍是用溫暖的微紅色磚塊砌成的。上下兩層的正面紅磚牆中間採用了巨大的玻璃板，使自然光能進入室內，縮短了室內空間與周圍景觀的距離。

門廊由磚柱支撐，形成一片緊靠巨大花園的廊庭。花園中有兩塊清晰界定的區域，一

The structure of the house follows a single axis consisting of two floors overlooking the garden.

住宅在建築構造上圍繞單一的軸綫，由兩層樓組成，均可眺望樓外的花園。

