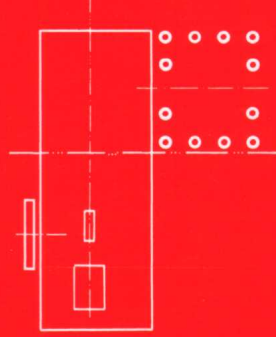
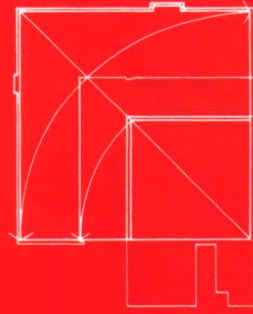
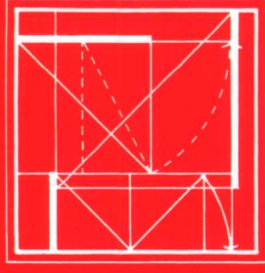


世界建筑大师名作图析 (原著第三版)

PRECEDENTS IN ARCHITECTURE

ANALYTIC DIAGRAMS, FORMATIVE IDEAS, AND PARTS



[美]
罗杰·H·克拉克
迈克尔·波斯
著

汤纪敏 包志禹 译

中国建筑工业出版社

世界建筑大师名作图析

(原著第三版)

[美] 罗杰·H·克拉克
迈克尔·波斯 著

汤纪敏 包志禹 译

中国建筑工业出版社

著作权合同登记图字：01 - 2006 - 11112 号

图书在版编目 (CIP) 数据

世界建筑大师名作图析 (原著第三版) / (美) 克拉克, (美) 波斯著; 汤纪敏, 包志禹译. —北京: 中国建筑工业出版社, 2006
ISBN 7-112-08112-2

I. 世... II. ①克... ②波... ③汤... ④包... III. 建筑艺术—作品—世界—图解 IV. TU-861

中国版本图书馆 CIP 数据核字 (2006) 第 014694 号

责任编辑: 董苏华 张惠珍
责任设计: 崔兰萍
责任校对: 张树梅 王金珠

本书通过建筑总平面图与平、立、剖面图等, 集中对勒·柯布西耶、密斯、阿尔托、迈耶等 100 余位世界著名建筑大师的 400 余个著名建筑实例进行详细的图解分析。本书所选择的建筑实例均具有重要的历史意义, 代表了一个时代、一类功能或一种风格; 设计富有创意, 具有深厚功力, 品位很高。通过对这些建筑的分析比较, 发掘出设计构思中的共同属性, 体现出建筑的形体构思是超越文化和时代的界限的。本书是研究设计范例的经典之作, 是解剖建筑方案的必备工具, 它提供了一种对建筑学进行分析思考的方法, 可以帮助建筑系的学生们和建筑师们去理解设计大师的作品, 同时创造自己的设计。

世界建筑大师名作图析 (原著第三版)

罗杰·H·克拉克 著
[美] 迈克尔·波斯
汤纪敏 包志禹 译

中国建筑工业出版社出版、发行 (北京西郊百万庄)
新华书店经销
伊诺丽杰设计室制版
北京建筑工业印刷厂印刷

开本: 880 × 1230 毫米 横 1/16 印张: 22 字数: 600 千字
2006 年 5 月第一版 2006 年 5 月第一次印刷

定价: 60.00 元

ISBN7-112-08112-2

(14066)

版权所有 翻印必究

如有印装质量问题, 可寄本社退换

(邮政编码 100037)

本社网址: <http://www.cabp.com.cn>

网上书店: <http://www.china-building.com.cn>

Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis,

3 ed./Roger H. Clark, Michael Pause

Copyright © 2005 by John Wiley & Sons, Inc.

All rights reserved.

Translation Copyright © 2006 China Architecture & Building Press

本书中文版经美国 John Wiley & Sons 图书出版公司正式授权我社在世界出版、发行

To Judy and Kathy

献给 朱迪和凯西

序言

第一版序言

这是一本关于建筑学的书。

特别要说明的是，本书的着眼点是建筑学的一种思考方法，这种思考方法强调的是建筑在本质意义上的相同之处，而不是不同之处。我们重视的是那延续不断的传统，正是这种传统使过去蕴含在现代之中。我们并不提倡部分或全部地照搬传统风格。我们希望，通过自觉地领悟那些显示不同风格和主题的范围，来推荐一种建筑的形体构思方法，它可能对建筑形式的发展有所帮助。

建筑学包括的范围很广，而我们只注重建筑的形体方面。我们不想涉及建筑学中社会的、政治的、经济的或技术的等方面问题。设计构思的范围就存在于建筑学的形体和空间的范畴之中，所以它正是本书所要探讨的领域。

显然，一个合理的建筑构思，作为设计的手段，并不一定能产生优秀的设计作品。我们可以想像到，许多令人生厌的建筑很可能也是经过一番形体构思而做出来的。充分意识到建筑典型格式在设计中具有潜力，并不会削弱对其他问题和建筑本身重要性的关注。无论如何，本世纪和过去时代的那些著名

建筑所具有的共同属性，是人们对基本建筑构思的理解所进行的形象表达，这种形象表达体现为形体的模式。

我们的分析和阐述都是关于建筑的形体方面的，所以不一定与建筑师的想法或其他人的解释相符。这种分析并不涵盖全面，它只限于那些可以用图解方法来分析的特征。

本书是为了帮助人们理解建筑历史，考察历代建筑师们设计中的基本相同点，清楚认识各个时代用来解决设计问题的一般办法，以及使分析成为设计的一种手段。重要的问题是要找出一种通过分析实例来说明设计构思的方法和手段。通过这样的分析，你所得到的历史知识是那种在只记人名和日期的历史中难以得到的。这种努力的结果是得到了一种设计语汇，这种语汇是各个时代逐渐演进形成并经过时代考验的。我们深信，使建筑师获益的是对构思的形成、概念的组织和本构图元素的综合理解。

为了使资料丰富实用，本书提供了64个建筑翔实的图形资料，其中有对每个建筑的详细分析，每个建筑师的一组作品，对设计产生的形体构思的编辑，建筑形象的收集，以及作为技术分析的照片。其中一些资料是其他地方无法得到的。

我们感谢格雷姆美术高级研修基金会对本书的出版所给予

第二版序言

的支持。

任何一部精心之作都是许多个人和各种思想的参与和交流的结果，但对本书而言其中一位的贡献最为突出。通过几年前与小乔治·E·哈特曼的一番谈话，使我们逐渐明确了对某些建筑和历史问题的看法。从那以后，他还不断热情地给我们以支持和鼓励。詹姆斯·L·内格尔、路德维希·格拉泽、威廉·N·摩根和已故的威廉·考迪尔等人都慷慨地帮助我们获得格雷姆基金会的资助。罗杰·坎农、罗伯特·休曼和戴比·布法林在查找资料和信息方面提供了可贵的帮助。我们要感谢设计学院的下列各位对我们的帮助：克劳德·E·麦金尼主任、威妮弗雷德·霍奇和各位秘书与图书馆员。我们班的学生们不断提出问题，充实、促进了我们的思想，并且鼓励我们把这些载入此书。我们对他们十分感谢。

特别应当感谢丽贝卡·H·门茨和迈克尔·A·涅米宁，他们以卓越的才能绘制了本书中的那些插图。如果没有他们的技能、耐心、勤勉和奉献精神，本书是难以成功的。

我们还要感谢我们的家人，他们的牺牲、挚爱和理解帮助了我们的工作。

对于所有其他对本书给予鼓励或以某种方式作出贡献的人们，我们在此一并致谢。

通过提供在本书中所展示的资料，我们希望能拓宽对建筑范例的理解，以实例阐明一种对学生、教师和实际从业人员都有用的教学方法，以及演示一种分析技巧，这种技巧影响着如何确定建筑的形体和空间。

初版的成功表明了对有关建筑学的概念和分析方面知识的需求。我们在初版以后的十年里得到的经验说明，这种材料作为一种教授建筑学的工具是很有用的。它提供了一种分析语汇，这种语汇帮助学生和建筑师们去理解别人的作品，并帮助他们去创造自己的设计。这种方法仍然是有用的，因而没有必要修改第一版的内容。不但如此，第二版还使我们有机会增加7位建筑师的作品来扩展原先16位建筑师的内容，并充实“分析”部分。增加这些作品是由于它们有一些有重要的历史意义，有一些在文献中较少提及，还有一些则是在第一版发行之后这些建筑师的名声愈来愈大，并且他们创作出了很有深意的作品。所有选人的作品都是确实有功力、有品位和富有趣味的。我们的目的就是要继续表明形体构思是超越文化和时代界限的。我们仍按照原有的模式，按每个人二至四个建筑实例和分析资料，来增加这7位建筑师的作品。

有的人可能发现本书中某一位建筑师或某一幢建筑非常有用，但我们的目的不是为了详尽地介绍任何一个建筑或建筑师（例如照片、文字说明，或合同文件等等）。实际上，我们的意图是通过比较来发掘设计构思中的共同属性。为了达到这个目的，我们仍运用第一版采用的图解方法。虽然有些建筑师或建筑书籍作者也曾运用图解方式来解释或介绍过本书中的建筑，但本书中所有的图解是我们自己的创作。

除了在初版序言中提到的所有应当感谢的人以外，以下各

位都曾为本书的再版给予过帮助。

格雷姆美术高级研修基金会又一次支持了我们的工作，我们对此深表感谢。VNR出版公司为实现再版此书提供了赞助金。这两项资金赞助了我们的研究，其中还包括插图的制作。

虽然难以向所有对我们的计划作出贡献或产生影响的人一致谢，但其中有几位还是应当让大家知道。首先，我们感谢温迪·洛克纳，是她说服我们做出再版的决定，她的支持和鼓励起了关键作用。VNR出版公司的编辑人员给予了我们充分的自愿和可贵的帮助。詹姆斯·L·内格尔、维克多·赖格纳和马克·西蒙则以鼓励、建议和推荐作品等方式支持我们的工作。彼得·博林和卡罗尔·鲁舍慷慨地贡献了其中一些建筑师作品的珍贵资料。对于设计学院的工作人员自愿给予我们的帮助，我们在此一并致谢。

特别应该向大家介绍的是，玛拉·默多克，她独自一人以非凡的技能、奉献精神 and 耐心，绘制了所有新的插图。

最后，我们要向所有我们的学生表示感谢，是他们使我们看到研究范例是学习设计的极有价值的手段，也是他们，仍在不断地向我们提出种种问题。

第三版序言

我们建议读者阅读本书第一版和第二版的序言，其中大部分内容对我们，以及就我们对本书的感觉而言，依然是中肯的。本书提供的理解建筑学的方法仍然有用，第三版让我们有机会

增加8位建筑师每人两件作品的实例分析，来充实“分析”部分。

和前两版一样，我们继续挑出一系列的图解来剖析建筑原型的构思，意在挖掘设计构思的共性以供比较。当然，我们意识到，书里提到的建筑师们如果并不像我们所解释的那样思考和处理这些问题，他们也许不会认同这些图解。所以，这些图解是我们自己的解释，其中的一些比别人的解释更加详尽。显然，这些图解是从我们所关注并限定的主题中提取出来的。就一个特定的建筑师或建筑而言，单张的图解可能更加清晰或更富有启迪，它也许暗示了这个建筑师当时的关注点。通过对建筑某些同类问题的探讨，也许能看见建筑师与建筑之间不断互动的微妙关系。我们也知道建筑有多样的表达——社会的、技术的、经济的、文化的、法律的以及政治的，其中之一或是全部因素，就如同一位个体的建筑师或业主个人的喜好或一时冲动一样，会对建筑的最终形式产生冲击。

第三版增收的建筑师中，例如西古德·莱韦伦茨，我们知道他并不循规蹈矩。他也许不同于本书中别的知名建筑师，也许是因为他不著述也不教学。幸好近几年里，有几家出版社整理出版了他的生平和作品。我们发现有意思的是，他的早期作品是用一种精致的、却是原创的、古典的语言（例如复兴小教堂）；后期作品，例如本书中位于瑞典克利潘的圣彼得教堂*，拒绝了这种语言。然而，正如分析图解所揭示的那样，早期作品和

* 原文误为圣约翰教堂。——编者注

晚期作品之间却又有几分相似。他的作品证明的是一种有节制的和收敛的想像力，这种想像力带来了并不拘谨的和神秘的建筑。

斯蒂文·霍尔似乎从生物学和地质学借用了一些概念，创造出雕塑般的流动空间。他的建筑面向文脉，而他显然对在建筑室内引入自然光和控制自然光感兴趣。如何用草图和水彩来把握他对建筑的感觉，非常重要，所述甚详，然而他早期对于几何关系的兴趣依然体现在他最近的作品里。

这一版收录的拉斐尔·莫内奥作品，显示出他对场地的充分利用，其结果是紧凑的建筑与基本占满的场地。通过这种紧凑，莫内奥在作出自治的和生动的内部空间的同时，回应了场地文脉。另一方面，赫尔佐格和皮埃尔·德穆隆把建筑的外表画，即把表皮置于作品的优先地位。也许他们想要创造一种视觉的和有质感的表面，以此产生建成形式中已失去的感觉。

抛开各自的兴趣点和切入点，这些建筑师的共同思路是，建造出建筑学范畴内物质和空间所构成的形式。建筑不是没有形式的。最终的建成形式也许比时下关注的热点和思考更加持久。本书剖析的话题也许不在这些思考之列。我们的图解提供了理解建筑的一种途径，其中的一些实例也许有助于建立一种形式语汇。书中剖析的实例也许是把一种思路整理或组织起来的手段，也许是产生一款设计的途径。在任何一个实例中，我们能图解出那些已经做的东西，但不是为什么必须做它。

第三版做的工作和前两版的形式一样。新增的版面按照字母顺序融入在“分析”部分。这个部分现在在有31个建筑师。他

们一起代表了历史上的重要建筑师，以及近年来创作出有意义的建筑作品的建筑师。他们的人选不仅是因为作品的质量和实力，而且因为通过比较，他们对得起建筑探索的机会和他们的构思。

20世纪70年代，我们开始探索分析建筑的名作，第一次发表在北卡罗来纳州立大学设计学校（现学院）的学生出版物上。1978年本书面世，书名为《名作分析》(Analysis of Precedent)。

1985年，Van Nostrand Reinhold出版了本书的第一版，1996年出版了第二版，分别重印多次，并被译成西班牙语和日文。我们还知道它们意外地出人意料地译成了中文和朝鲜语。第二版获得了美国建筑师学会的国际建筑学书籍奖。该奖的评审委员，在世界各地出版的书籍基础上，评价道，“本书提供了一种建筑学的分析语汇，有助于建筑师理解他人的作品并产生原创理念。无论是初学者还是职业建筑师，该书都能充实读者的设计语汇。”

本书的成功和持久生命力表明了有一种对建筑学知识的需求。当我们开始着手收集第三版的素材之际，我们敏锐地意识到这项研究的最初前提是设计理念的共性和意义超越时空。随着工作的进展，这些假设得到了支持。建筑构思是建筑学的基础，扎根在社会的、技术的、经济的、文化的、法律的以及政治的种种之上。

除了第一版和第二版序言中提到的所有应当致谢的人以外，我们希望感谢与第三版直接相关的人，当然，向所有对本书产生影响或作出贡献的人——致谢是殊为困难的。我们还要感谢

那些他们自己也不一定知道是否影响过我们的人们，但其中有几位值得特别提及。约翰威立出版公司的玛格丽特·卡敏斯，她和我们进行了第三版的接洽，并从约翰威立公司为我们的工作争取到了赞助，她的说服、建议和鼓励极其关键。威立出版公司的其他编辑、美编和制作团队也让我们受益。彼得·Q·博林、詹姆士·L·内格尔以及维克托·赖格纳则以鼓励和推荐的方式支持我们。我们也要感谢设计学院全体员工真诚的援助。

本书所有的图从原作而来。同时，我们对这些图的内容负

责，詹森·米勒以其勤奋、耐心和杰出技巧诠释了我们的草图，并作出了新增的32页内容，特此致谢。

最后，和以前一样，我们要向我们的学生致谢，他们充实、挑战，并且不断地质疑，同时证明了分析过程作为设计的一种工具是有价值的。他们让每天都妙不可言。

罗杰·H·克拉克

迈克尔·波斯

PREFACES

PREFACE TO THE FIRST EDITION

This book is about architecture.

In particular, it focuses on a way of thinking about architecture that emphasizes what is in essence the same, rather than different. Our concern is for a continuous tradition that makes the past part of the present. We do not wish to aid the repetition or revival of style whether in whole or part. Rather, by a conscious sense of precedent that identifies patterns and themes, we hope to pursue archetypal ideas that might aid in the generation of architectural form.

While architecture embodies many realms, we concentrate on built form. Without apology, we make no attempt to discuss the social, political, economic, or technical aspects of architecture. The domain of design ideas lies within the formal and spatial realm of architecture, and thus it is this arena that is explored in this book.

Obviously, a sound architectural idea will not, as a tool for design, inevitably lead to a good design. One can imagine many undesirable buildings which might originate with formative ideas. To be sensitive to the potential of archetypal pattern in design does not lessen the importance of concern for other issues or for the building itself. However, one commonality shared by the great buildings of this era with those of the past, is a demonstrated understanding of basic architectural ideas which are recognizable as formative patterns.

Our analysis and interpretations are of built form and, therefore, may not necessarily coincide with the architect's intentions or the interpretations of others. The analysis is not all-inclusive in that it is limited to characteristics which can be diagrammed.

The intentions of this study are to assist the understanding of architectural history, to examine basic similarities of architects' designs over time, to identify generic solutions to design problems which transcend time, and to develop analysis as a tool for design. Of importance is the development of a vehicle for the discussion of ideas through the use of example. The understanding of history derived from this kind of investigation can only be obtained by far greater labor than that involved in acquiring a knowledge of history that focuses on names and dates. The reward for this effort is a design vocabulary that has evolved and been tested over time. We believe designers benefit from a comprehensive understanding of formative ideas, organizational concepts, and partis.

As a resource, this book offers factual graphic information on 64 buildings, a detailed analysis of each of these buildings, a range of designs by individual architects, a compilation of formative ideas for design generation, a collection of architectural images, and a reference for a technique of analysis. Some of this information is not readily available in other sources.

We are indebted to the Graham Foundation for Advanced Studies in the Fine Arts for support to make this study possible.

Any effort of this nature is the fruit of many encounters with individuals and ideas, but one debt in particular stands out as significant. Through a series of conversations with George E. Hartman, Jr., several years ago, some of our thoughts and ideas about architecture and history were focused. Since that time, he has continuously and enthusiastically offered support and encouragement. James L. Nagel, Ludwig Glaser, William N. Morgan, and the late William

Caudill each generously sponsored our efforts to secure assistance from the Graham Foundation. Roger Cannon, Robert Humenn, and Debbie Buffalin provided valuable help in locating material and information. For their assistance and support we thank several persons in the School of Design: Dean Claude E. McKinney, Winifred Hodge, the secretaries, and the librarians. The students in our classes have enriched, stimulated, and challenged our ideas, and encouraged us to record them in this volume. We fully acknowledge our debt to them.

A special acknowledgment is reserved for Rebecca H. Mentz and Michael A. Nieminen, whose considerable talents were used to draw the sheets reproduced in this volume. Without their skill, patience, diligence, and dedication this volume would not have been possible.

Our gratitude is extended to our families who have aided our efforts through sacrifice, devotion, and understanding.

To all other persons who have encouraged or in some way contributed to this study we collectively give thanks.

By making available the information that is presented in this volume, we hope to expand the understanding of precepts in architecture; to illustrate an educational technique that is useful to students, educators, and practitioners; and to demonstrate an analytic technique that can have impact on architectural form and space decisions.

PREFACE TO THE SECOND EDITION

The success of the first edition indicated that there was a need for conceptual and analytic information about architecture. Our experience with the first edition over the past decade demonstrated that the material has been useful as a tool for teaching architecture. It has provided a vocabulary for analysis that helps students and architects understand the works of others and aids them in creating their own

designs. This approach continues to be useful and there was no apparent need to revise the information. Instead, the second edition gave us the opportunity to enrich the content of the analysis section by adding the works of seven architects. They were chosen initially to augment the content of the original sixteen architects. Some were selected for historical significance, some for lack of widespread documentation of their work. Others were picked because of emerging reputations and the production of a meaningful body of work since the publication of the first edition. All were selected because of the strength, quality, and interest of their designs. It is our intent to continue to show that design ideas transcend culture and time. Keeping the same format, we have added factual and analytic information on two or four buildings by each of the seven new architects.

While some may find this book useful for information about a particular architect or building, it is not our primary purpose to present any one building or architect exhaustively (e.g., photographs, written descriptions, or contract documents). Rather, our intention is to continue to explore the commonality of design ideas through comparison. To achieve this we have used the diagrammatic technique that was developed in the original study. While some of the architects and architectural authors have used diagrams to explain or inform others about the buildings included in this volume, the diagrams in this book are our own creation.

In addition to the acknowledgments cited in the preface of the first edition the following have helped make this edition a reality. The Graham Foundation for Advanced Studies in the Fine Arts supported our work for a second time; for this we are grateful. Van Nostrand Reinhold also contributed grant money to make this edition possible. Both of these sources aided our research and allowed for the production of the drawings.

While difficult to acknowledge all individuals who have contributed to or influenced our ideas, certain people's

efforts deserve recognition. We are indebted to Wendy Lochner for persuading us to attempt a second edition. Her support and encouragement were critical. The editorial staff at Van Nostrand Reinhold provided us with willing and valuable assistance. James L. Nagle, Victor Reigner, and Mark Simon supported our efforts through encouragement, suggestions, and recommendations. Peter Bohlin and Carole Rusche generously contributed valuable information on the works of some of the architects. Collectively, we thank the staff of the School of Design for their willing assistance.

Special recognition goes to Mara Murdoch who single-handedly, with great skill, dedication, and patience, drew all of the new pages.

Finally, we wish to acknowledge all of our students, who have shown us that the study of precedents is a valuable tool for learning to design, and who continue to challenge us.

PREFACE TO THE THIRD EDITION

We commend to the reader the Prefaces to the first and second editions of this volume. Much of what is included in those Prefaces remains pertinent to us and our feelings about this work. The approach to understanding architecture presented herein continues to be useful and this edition again gave us the opportunity to enrich the Analysis section by adding factual and analytic information on two buildings by each of eight architects.

As with the previous editions, we have chosen to continue to present the buildings as a series of analytical diagrams that examine archetypal ideas. Our intention is to continue to explore the commonality of design ideas for comparison. We, of course, are aware that the architects examined herein may not have embraced the subjects of the diagrams nor, if they did consider the issues, approached them in the same way we have interpreted them. Thus, the diagrams are our

own interpretations and some are more interpretive than others. Obviously these diagrams are then abstractions that focus on an issue that we have identified. For a particular architect or building a single diagram may be clearer or more revealing, which might suggest the identification of an issue of interest to the architect involved. By examining the buildings through the same issues it is possible to see relationships and nuances of development between architects and their buildings. We also understand that architecture has many manifestations—social, technical, economical, cultural, legal, and political. Any or all of these areas can impact the final form of the building, as can an individual architect's or client's personal predilection or whim.

Of those architects, for instance, that have been added for this edition, we know of Sigurd Lewerentz's interest in not doing things the conventional way. He is perhaps not as well known as some of the other architects in this volume, probably because he did not write about his work and did not teach. Fortunately, some publications have appeared in recent years that have chronicled his life and his work. We found it interesting that while he began with a refined, yet original, Classical language (at the Chapel of the Resurrection, for instance), is later work, represented here by the St. John's Church in Klippan, rejected that language. Yet there are similarities between the earlier and later work, as revealed by the analytical diagrams. His work demonstrates a subdued and restrained imagination that resulted in uncompromising and mysterious buildings.

Steven Holl seems to borrow from concepts of biology and geology in making sculpturally fluid spaces. While his buildings gesture toward their context, he has an obvious interest in the introduction and manipulation of natural light for the interior spaces of his buildings. Much has been written about the importance of his sketches and watercolors in capturing the feelings he desires for a building, yet his early interest in geometries is still demonstrated in his recent buildings.

Rafael Moneo's work included in this edition shows his intense use of the site, resulting in a building that is compact and basically fills the site. Through this compactness, Moneo reacts to the urban context while providing an autonomous and animated inner world. Herzog and de Meuron, on the other hand, give obvious priority in their work to the skin, the surface, of their buildings. Perhaps their desire is to create a visual and tactile surface that will create the perception that the built form has disappeared.

The common thread is that each of these architects has, regardless of their interest or considerations, produced built forms that include the physical and spatial realms of architecture. Architecture is not formless. In the end the built form may outlast the current fascinations and considerations. The issues we examine here may not be part of those considerations. Our analytical diagrams afford a way to understand buildings. In some cases they may help build a formal vocabulary. The issues examined could be the means for ordering or organizing an idea, or they may possibly be a way to generate a design. In any case, we can diagram what has been done, but not necessarily why it has been done.

The work that has been used for this third edition is in the same format as the previous editions. The new pages have been seamlessly inserted into the Analysis section in alphabetical order. This section now includes the work of thirty-one architects. Collectively they represent architects of historic importance and those who have produced meaningful work recently. All were selected not only because of the quality and strength of their work, but also because they afford the opportunity to explore buildings, their organizations and ordering ideas, through comparison.

We began exploring the analysis of architectural precedents in the 1970s and first published such work in a student publication of the School (now College) of Design at North Carolina State University. That volume, titled *Analysis of Precedent*, appeared in 1978. Van Nostrand Reinhold pub-

lished the original edition of *Precedents in Architecture* in 1985 and the second edition followed in 1996. Both editions have been through several printings, and each has been translated into Spanish and Japanese. We are also aware that these editions have been translated on an ad-hoc basis into Korean and Chinese. The second edition received an International Architecture Book Award from the American Institute of Architects. The jury for this awards program, which included books from publishers worldwide, commented that "*Precedents in Architecture* provides a vocabulary for architectural analysis that helps architects understand the works of others and aids in creating original ideas. Whether a novice or professional, this work enriches the reader's design vocabulary."

The success and longevity of this work suggests there is a need for this information about architecture. As we started to produce the material for this third edition, we were keenly aware of the initial premise for the study—the commonality and significance of design ideas that transcend time and place. As the work progressed, these assumptions have been reinforced. Architectural ideas are the underpinnings of architecture upon which other concerns—social, technical, economical, cultural, legal, and political—are layered.

In addition to the acknowledgements cited in the prefaces to the first and second editions, we wish to recognize some people directly related to this edition. It is always difficult to thank adequately all of the individuals who have had an influence on this work or have contributed to its development. We are indebted to each of them whether they knew they had an influence or not. Certain people, however, deserve to be mentioned specifically. This edition would not have existed at all without the efforts of Margaret Cummins of John Wiley and Sons. She approached us about considering a third edition, and she made it all possible by securing for us a grant from John Wiley to support our work. Her powers of persuasion, suggestions, and encouragement were

critical. The other members of the editorial, art, and production staff at Wiley were also helpful. Peter Q. Bohlin, James L. Nagle, and Victor Reigner encouraged us through suggestions and recommendations. We also thank the College of Design, its administration and staff, for their willing assistance.

As with previous editions all of the pages in this edition are from original drawings. While we are responsible for the content of the drawings, Jason Miller has with diligence,

patience, and great skill interpreted our sketches to create these thirty-two new pages. We owe him a special thank you.

Finally, as we have done previously, we wish to thank our students, who reinforce, challenge, and question constantly while demonstrating that analytical processes are valuable as a tool for design. They make each day an interesting pleasure.

Roger H. Clark and Michael Pause

导 言

对建筑历史和历史性建筑范例的兴趣又重新燃起并不断增长，这种兴趣集中到一点就是要求认清历史与设计之间的联系。那种只看到历史在时间与空间中的连续性的学院派式地研究，或者说绝对学究式地去认识过去，都会把我们建筑师的知识局限在仅仅知道人名、时间和建筑风格的范围内。建筑学一般是以前历史风格来分类并以各种历史风格表现出来的，从各个层面的历史风格中，或从超越这些历史风格的层次去观察和研究历史，就能使历史成为丰富建筑设计的源泉。

本书中所做的探索是为了寻求一种超越时间而能显露建筑构思的理论。这种探索采取的方法是对建筑进行认真的考查和分析。我们希望这种探索的结果能够形成一种理论，以此发展建筑设计的构思。

本书由两部分组成：第一部分集中对104个建筑进行分析，它们都以常用的制图——总平面、平面、立面和图解来表现。第二部分鉴别和描绘出建筑典型模式或形体构思，建筑正是从这里逐渐演变而产生的。我们可以看出某些模式历时不衰，而且和场所没有明显的关联。

我们选择的建筑都代表了一个时代、一类功能或一种风格，我们选择的建筑师都代表了创作建筑的明显不同的方法。我们

的选择受到资料的局限，还有些建筑师或建筑未包括在内，这是由于我们掌握的资料不足以进行充分的分析。

在建筑实例和设计方案中，我们优先选用前者，只有那些能代表某一种构思的设计方案才被选人第二部分内。虽然本书中运用的分析方法也适用于建筑群，但本书则仅限于分析单体建筑作品。

关于这些人选的建筑，我们所获得的资料在有些方面是有矛盾的。当出现这种不相符的资料时，我们尽一切努力去辨明资料的确切性。如果无法完全辨明，就作出合理的假设。例如，罗伯特·文丘里从未画过塔克住宅的总平面图，所以，在本书中所展现的总平面图是从其他资料中推断出来的。

有时某个建筑在文献中有不只一个名称。例如，安德烈亚·帕拉第奥所做的圆厅别墅常被称为卡普拉别墅，偶尔还根据最初建造者的家族姓氏称为阿尔梅里科别墅。当发生这种重复现象时，我们都引用最常用的名称，而在索引中注明其他曾用过的几个名称。

关于有些建筑的日期也有不同看法。由于完成一个建筑要用相当长的一段时间，或者由于历史的记载不精确，所以要确定一个建筑绝对准确的日期，或几个日期，是很困难的。日期的

重要性在于把作品放在一个时间表的上下衔接之中。当各种原始资料出现矛盾时，我们也是采用最常用的一个。

毫无疑问，建筑的复杂性往往使它难于把一个作品归于一个人。建筑，不管它们在何时完成，显然都是合作的产物，是若干人参与的结果。然而，为了明确起见，本书中所有建筑都归于一般认为是设计者的人。例如，查尔斯·穆尔的名字后面没有列出他的每个合作者，类似的，罗马尔多·朱尔戈拉也是作为他所合伙的事务所的代表而载人的。

在本书的分析部分中，任何一个建筑的平面、立面和剖面都是以同样的比例尺绘制的。然而，两个不同的建筑的比例尺就要根据建筑的大小和表现形式而采用不同的比例尺。总平面的朝向一般与平面相符，并且标明朝北方向。

为了使本书中建筑分析和形体构思两部分互相能沟通，我们使用了一种或一套图解。这些图解都是一些抽象的图形，目的是为了表达建筑中具有的基本特征和它们的相互关系。正因为如此，图解着眼于明确的形象特征，这样就可以脱离风格、形式、功能和时代等因素，而使各个建筑之间的同类特征可以相

互比较。这些图解都是由三向的形体和空间形式构成的，它们所涉及的信息比通常表现在平面、立面和剖面上的更多。为了把建筑还原到它最基本的本质，图解都是有意简化了的。忽略其他，而只考虑最重要的部分，就使剩下的部分既是主要的又使人印象深刻。

为了进行分析，有必要制定一个制图标准，才有可能使图解之间能相互比较。一般地说，在每个图解中粗线条用于要强调的问题。为了使目标明确，形体构思部分的平面、立面和剖面都是以细线画的，而要进行分析和对比的问题则以粗线或阴影表示。文前第xx页上的图例表示分析部分的图解所采用的制图标准。

本书并不是面面俱到的，更确切地说，它所包括的实例都是为了阐明构思的细微差异。很难找到一个建筑形式绝对单纯地只含有一种构图主题。更常见的是各种模式的变化彼此层层叠合——建筑的多姿多彩的潜力，正是从这种多层的渗透中取得的。本书中阐述了最主要的一些模式，但这并不意味着没有其他的模式。

INTRODUCTION

The renewed and growing interest in architectural history and historic architectural example has focused the need to clarify the link between history and design. History studied in the academic sense of seeing our place within a continuum, or in the strictly scholarly sense of knowing the past, can limit our knowledge as architects to little more than names, dates, and style recognition. Seeing between and beyond the layers of historical styles, within which architecture is generally categorized and presented, can make history a source of enrichment for architectural design.

The search, in this study, is for theory which transcends the moment and reveals an architectural idea. The technique for this search is the careful examination and analysis of buildings. The desired result is the development of theory to generate ideas with which to design architecture.

This volume is organized into two parts. The first concentrates on the analysis of 104 buildings which are presented in both conventional drawings—site plan, plan, and elevation—and diagrams. The second identifies and delineates formal archetypal patterns or formative ideas from which architecture might evolve. It can be observed that certain patterns persist through time, with no apparent relationship to place.

Buildings that represent a range of time, function, and style, and architects who exemplify seemingly different approaches to architecture, were selected. This selection was tempered by availability of information; some architects and some buildings were not included because the material available did not permit thorough analysis.

Preference was given to built buildings in lieu of projects, which are included in the second part only when they represent pertinent examples of an idea. While the analytic technique utilized in this volume is applicable to groups of build-

ings, this study is limited to single works of architecture.

The information available for the selected buildings contained inconsistencies in some areas. When discrepancies did occur, every effort was made to verify the accuracy of the information. If it could not be totally verified, then reasonable assumptions were made. For example, a site plan was never drawn by Robert Venturi for the Tucker House; therefore, the site plan indicated in this volume is inferred from other information.

In some instances, particular buildings are cited in the literature by more than one name. For example, La Rotonda by Andrea Palladio is often referred to as Villa Capra. Less frequently it is called Villa Almerico, after the name of the family for whom it was originally built. In cases where such multiplicity occurs, buildings are identified in the body of this study by the most frequently used name and in the index by the several names used.

Opinion also differs about dates attributed to several buildings. Because of the length of time it takes to complete a building or because of the imprecision of recorded history, it is often difficult to establish an exact date or series of dates for a building. The significance of the date is simply to place the work in a chronological context. When conflict did occur between sources, the date that is ascribed most often is the one used.

Undoubtedly, the complexity of architecture often makes it difficult to attribute a building to a single person. It is clear that buildings, regardless of when executed, are the products of partnerships or collaborations and the result of inputs from several persons. However, for the sake of clarity, the buildings in this study are assigned to the person who is normally recognized as the designer. For instance, Charles