

Global Architecture

世界建築

*MLTW/Moore, Lyndon,
Turnbull and Whitaker
The Sea Ranch, California. 1966-
Edited and Photographed
by Yukio Futagawa
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建築師 / MLTW: 摩爾, 林頓, 特恩布及懷塔克

攝影 / 二川幸夫

本文 / 威廉·特恩布

中譯 / 孫全文

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“西浪棲”，加州海濱住宅群 —— 撰 / 威廉·特恩布

The Sea Ranch, by William Turnbull, Jr.

“西浪棲”是加州離舊金山灣90英里，約5,000英畝大的加州海岸住宅群。基地約有10英里長。從一些漂亮的海灘及岩石向北延伸，包括一片廣大的草地及牧場，一直到北邊瓜拉拉河入海口處。這一塊海邊草地分成許多由用來擋風的柏樹所圍成的景園空間。在這以柏樹做為擋風牆的盆地東邊，穿過一條一號公路，而附近為一座佈滿叢林的山脊，約高出整個基地數百英尺，形成一個俯視整個海岸的地方。原來在這附近長滿了紅木、主教松及樺樹。但由於1880年至1890年間的舊金山開發計劃需要大量木材。因此這附近的老森林被大量砍伐而拖曳至附近海岸，再裝載至小心地停泊在沿岸之帆船上。“黑海岬”是指這一塊有住宅群、餐廳及汽車旅館的基地，在1904年時曾是一個由木材廠、穀倉、一些住戶及旅館所構成的小村莊，當木材的砍斷剪枝等工作完成之後，原伐木工所住的住處，變成了牧童及羊群的住處。其他地方皆加以點火燒毀木材的廢棄物，然後讓空地上長草。五十年來這“西浪棲”海岸長滿了牧草，同時人們種植柏樹以保護家畜。後來這“黑海岬”的名稱被人放棄，而約於1950年，“西浪棲”這個名稱被用來代表這一塊如畫一般的牧場景觀。

在1960年初期北加州沿海的牧羊業經濟被另外一種經濟；土地

The Sea Ranch is a 5,000 acre development on the California coast, approximately 90 miles north of San Francisco Bay. It is a long narrow piece of property, 10 miles in length, running from the ocean's edge with numerous protected beaches and rocky cliffs to a large coastal meadow stretching the entire length of the Ranch and terminating on the north where the Gualala River bends westward to meet the sea. This coastal grassland is subdivided into formal landscape spaces by parallel lines of cypress hedgerows planted for windbreaks at right angles to the ocean. The coastal plateau, with its cypress walls, is enclosed on the east by Highway One and a forested ridge rising several hundreds of feet above the meadow, offering magnificent overviews up and down the coastline.

Originally the land was completely forested by old stands of red-wood, Bishop Pine and fir, but the development of San Francisco in the 1880's and 1890's created the demand for timber and the old forests were logged and the timber dragged down to the ocean edge to be shipped by steam schooners from precarious anchorages along the coast. Black Point, the site of the condominium and restaurant motel, was in 1904 a thriving little village with log loading chutes, houses, barns and even a small hotel complete with telephone. Upon the completion of the cutting, logging and loggers' habitations were superseded by ranchers with their bands of sheep. The cutover acreage was burned to clear the logging debris and germinate new grasses. For fifty years the Sea Ranch coast was grazed and the cypress trees were planted to shelter the livestock. Black Point was

開發所取代。大洋產業公司，一個卡氏與庫克的附屬公司，在貝克氏的領導下發見在這個地區潛伏著一種發展的機會，就是為那些同時需要都市與鄉村生活的人們，開發一個特殊鄉村娛樂中心，為他們服務。為了將這種機會實現於如今所稱“西浪棲”基地上，貝克聘請了哈普林來負責基地計劃，同時邀請埃序利建築師及摩爾、林頓、特恩布、韋太克建築師負責設計初期的建築。

哈普林和他的地理生態學家理察瑞諾領導他們的事務所對於整個基地的物理因素及其影響；做了一次徹底而完整的分析，以決定該地區視覺上的特徵。

透過對該地區植物、土壤、排水、風向、天氣、以及地形的研究，完成一個正確的了解，由此發展出一個規劃程序，以對許多人介紹此地海岸景觀。哈普林尊重並提高現有的條件，而提出一個綱要計劃，使所有在此地區建築物，皆能利用此“西浪棲”地區寧靜而空曠的特色。各種建築緊密配置於柏樹籬牆之內，一方面使籬牆在此涼爽而多風的地區有保護作用，另一方面也能利用樹木的排列，和建築物相互組織成各種不同的形式與趣味。基地上各種空間儘量開放使大家皆可享受。建築物加以退縮以顯示基地後面可供建造的地區，而公共部份的所有權中，規定保留一些

abandoned and by the 1950's Sea Ranch had evolved as a picturesque pastoral landscape.

By the early 1960's the economics of sheep ranching along the Northern California coast had become replaced by another set of economics; that of land development. Oceanic Properties, a subsidiary of Castle and Cook, under the leadership of Alfred Boeke, saw the opportunities for a special type of rural recreational community for the enjoyment of people whose working lives required urban and suburban locations. In order to translate these opportunities into what is now known as the Sea Ranch, Boeke retained Lawrence Halprin and Associates for land planning, and the firms of Joseph Esherick & Associates and Moore, Lyndon, Turnbull, Whitaker as architects for the initial buildings.

Halprin, with his geographer-ecologist Richard Reynolds, led his office into a thorough and complete analysis of the physical components of the landscape and their interactions which in turn determine the visual characteristics of the place. Vegetation, soil, drainage, wind and micro-climate studies coupled with topography provided a rational comprehension from which to start a planning process that would, in the end, introduce people in great numbers to this coastal landscape.

The desire to respect and enhance the existing conditions led Halprin to suggest a masterplan that would allow all residents to enjoy the quiet open character of the Sea Ranch. Houses were to be tucked up to the hedgerows, both for climatic protection in this cool and windy environ-

私密性空間，不准任何人造的結構物出現於此處。在山地叢林旁開設的公路，儘量使其減少對景觀視覺上的破壞，建築基地位置的選擇，使其有廣闊的視野，並使每棟建築各存其最有利的地位。又考慮到基地上人爲因素的視覺影響，特別限制刺激性色彩及刺激眼睛的反射性材料。

哈普林與貝克及埃序利建築師，摩爾等（MLTW）建築師們不斷研究討論的結果，澄清而確定了建築師所面臨的設計問題。當地的陽光、風向等氣候因素及暴露的地形，使他們特別重視如何使建築物能展示它們的外形，並使建築物同時變成圍繞外部空間的屏障。由於終年從西北方向吹來的風吹動海洋的水分造成寒涼的氣候，而且夏天不斷造成濃霧，因此重視如何避免基地上產生陰影，而儘量捕捉陽光，所以在建築物上儘量避免採用懸挑式的結構方式，而擋風視爲他們的重要設計準則。

埃序利事務所在發展計劃當中，將傳統的個別建築以簇群狀配置於第一排柏樹籬牆旁迎風之處。這些建築以6棟成爲一群，屋頂成爲傾斜狀，使風不易吹入溫暖的南向內庭，庭園的圍牆與建築物連結在一起。建築物的外牆貼上木瓦而在一些屋頂上鋪上草皮，顯得簡樸而精緻，並與人爲及自然的景觀融合在一起。從遠

ment, as well as the utilization of the dominant tree lines to organize potentially diverse forms and tastes in building. Space between was to be common and open for the enjoyment of all. Setbacks were drawn to indicate areas on the rear of lots where houses could be built and ownership intermediate to the common was described as a reserve private space where no man-made structure could intrude. Roads on the forested hillside were located to minimize their visual intrusion on the landscape and lots were situated where opportunities for views and private vantages occurred. Concerns about the impact of man-made elements in landscape led to the formation of restrictions to prevent indiscriminate use of jarring colors and eye catching reflective finishes.

Halprin's work and on-going discussions with Boeke and the Esherick and MLTW offices clarified and crystallized the design problems facing the architects. The climatic factors of sun and wind coupled with exposed topography caused a premium to be placed on buildings that would provide their own exterior as well as interior shelter. The ever present wind from the Northwest moving over cold ocean water created a cool climate with summer fogs where shade was not pleasant and sunlight was a welcome addition. Overhangs were not desirable and "wind shadows" became a newly found design criteria.

The Esherick office explored as one part of the development the opportunities for the traditional individual houses clustered together on the windward edge of the first hedge row. The houses, six in number, were grouped with

處望去，斜屋頂與由風吹成的樹木的特殊輪廓相配而成爲一個和諧的整體。

這些建築群在另一方面要因應不同的居住問題。這裡所面臨的挑戰與任務是：如何建立一個系統，以維持景觀的特色，同時能夠維持一個比一般單棟住宅較高的居住密度。最後在公路與高地之間較受限制的35英畝大的基地上，發展出許多不同的居住單元。我們做了研究與分析，以尋求如何安排並強調現有的景觀，且使其變成各區的地標，如岩石的顯露，長滿青草的低窪地等。我們的意圖是使每棟建築利用它領域上的互助性質，明示及加強各種景觀的不同要素，以創造每棟建築配置上的特點。我們建立每種簇群大小與配置的基本目標與原則，覺得應符合林頓所擬的如下計劃要點：

“基地計劃準則：

所有居住單元必須配合這一塊特殊的基地，每個單元必須具有一個獨特的向海洋的視野。如果視野直接向西或平淡地面對海洋，尚不能被看做一個圓滿的解決，每一個單元必須設有直接通往景觀的通路，最好每一個單元朝南。每一個單元的配置必須考慮到擋風的功能，基地上通路，若影響居住單元的私密性之處，必

shed roofs sloped to pitch wind over warmer south facing courtyards while garden walls link the structures together. The exterior siding selected was a wood shingle and the use of sod on several roofs neatly and succinctly brought together and intermingled the man-made and natural landscapes. From a distance the pitch of the roofs and the wind-shaped silhouette of the hedgerow complement each other and provide a harmoniously integrated total unit.

The condominium on the other hand was a response to a different kind of residential problem. Its challenge and task was to evolve a system for preserving the character of the landscape while housing people in higher numbers and tighter densities than single family housing is capable of achieving. To this end we explored various types of unit relationship on a severely restricted 35-acre section of coastland between the highway and the edge of the rocky cliffs. Our analysis sought to identify and locate existing micro landscapes which in turn could be characterized by their micro-landmarks such as a rocky outcrop or grassy swale. It was our intent that buildings reinforce and clarify the identity of each landscape element and through such territorial partnership create a validity for their own location. As a set of goals or ground rules for the disposition and size of each of the groups of units we felt that they should meet the following requirements as described by Donlyn Lyndon in his program notes:*

“Site criteria:

All units must have 'identity' with this specific site. This can be interpreted to mean each must have a distinctive

須以樹木及圍牆來阻擋。

‘建築物的設計準則：

室內空間儘量使其開敞，以創造一種大而整體的空間效果。在一般性的空間裡面儘量創造一些特殊的地方如(a)一個較陰暗的壁爐區。(b)一個開敞的日光浴空間及走廊（在惡劣的天氣可以關閉）。(c)廚房與浴室的合併與簡化。(d)睡眠區（利用整體空間）採光用的開口必須考慮強烈的視覺效果，並使其助以創造大空間的效果。較大型儲藏空間置於車庫，以避免減少這小型居住單元的可用面積。

‘對一般問題的建議：

每一個單元的配置，必須使其加強自然的基地形式及尺度。停車必須集中於簇群的內庭，以一方面簡化路面的結構，並維持一個單元儘量與地面相連，使其成為整個簇群中統合性的特點。許多單元須連結成一個大尺度的組合體，而不只成為幾個單元的累積而已。建築材料必須粗糙且簡潔，而此種對簡潔與方便的考慮，也能應用到廚房與浴室。將居住單元連在一起，儘量使它顯得巨大。在基地上及建築上的各種處理必須考慮此點。建築群不可顯得隱蔽或藏匿於景觀當中。”

ocean view. Views directly west, or simply out to sea, should not be accepted as satisfactory.—Units must have direct accessibility to site.—Southern exposures are highly desirable.—Arrangement of units should act as wind breaks.—Road should be screened either by trees or walls where they affect the privacy of the unit.

‘Building criteria:

Interior spaces should be kept open to create the effect of as generous a unit as possible.—Within general space there should be specific places created for: (a) A dark fire place center. (b) An open solarium/porch (capable of being closed off in inclement weather). (c) Simplified kitchen-bath combination. (d) Sleeping areas (taking advantage of the entire space).—Light openings should be placed for striking view effects and in such a manner to create the sensation of large interior space.—Large dead storage areas should be placed in carports to avoid reducing already small unit square footage.

‘General recommendations:

Units should be sited in a manner reinforcing the natural land forms and scale.—Cars should be grouped in courts to simplify road structure, maintain a workable unit adjacent to the ground, and be a positive unifying feature for the clusters.—Units should work together making a large-scale composition that is more than an addition of pieces.—Materials should be rough and simple and this attitude of simplicity and convenience applies as well to kitchen and bath.—Units, by their number, will bulk large and architectural on the site and advantage should be taken of this fact.

* 世界建築 2, 約翰多那主編。

根據這些準則，我們發展出一個綱要計劃，其中包括10至20個居住單元的簇群。在第一期工程，採取一個10個居住單元的簇群做為樣品屋，同時為此選一塊特殊的基地，以靠近埃序利設計的商店與售貨辦公室。這一塊基地原來是長滿了青草而被風吹襲的小山（史前時期曾是礁灘）。附近是多岩石的懸崖，下面海水澎湃。這裡是一個陰鬱，荒涼而令人驚嘆的地方。

在這裡我們開始安排10個居住單元。採用24立方呎做為建築模矩。每個單元的配置首先考慮視野然後加以調整，以創造一個較封閉的戶外空間。每一個單元集中在一個順著基地的坡度而蓋的大斜屋頂下。屋頂變成了整個建築的主宰，並成為與整個基地相呼應的尺度。

在24英尺立方體內，我們儘量創造一個高度包被的感覺及一種在內而被保護的感覺。因此只開了一些供溫暖的陽光射入的天窗。立方體外面設置玻璃間，平台、陽台、及有圍牆的庭園。即使外部空間為擋風而相當封閉，我們比起內部更考慮外部空間。各部份的連結，視野的特點以及基地的高低關係皆能使每個單元有所不同，並具有各自的特性。同時共同具備空間的組合原則及結

They should not be hidden or made to merge into the landscape.”

*World Architecture 2, John Donat, editor.

Working from such a set of rules, we evolved a master-plan for the acreage with clusters of between 10 and 20 units. An initial grouping of 10 units was chosen as a demonstration model and a specific site was selected for its proximity to the Esherick store and sales office. The site itself was a grassy windswept mound (the remnant of a prehistoric reef) adjacent to the rocky cliffs with the surf pounding below; a moody, barren and magnificent place.

On this site we set out to arrange our 10 units using a building cube of 24'. Each unit was located initially for views and then adjusted to create protected outdoor living spaces. The individual units are collected under the single large roof which follows the slope of the site. The roof acts as an organizer and creates a scale for the whole that is related to the larger scale of the landscape.

Inside the 24' cubes we tried for a maximum sense of enclosure, of being inside and protected, with few openings except for the numerous skylights which admit the always welcome warmth of the sun. Outside the cubes went glass bays, terraces, decks and walled gardens, more outside than in, even when they are enclosed against the wind. Conditions of linkage or connection as well as idiosyncrasies of view or relationship to the grade allowed opportunities for each unit to be varied and have its own personality while at the same time partaking of the spatial discipline and structural organization of the whole.

構上的整體感。

結構系統是由10吋×10吋的木柱及4吋×10吋的水平繫材所構成。在此結構體上又加了4吋×4吋的交叉補強材，同時利用切自三尺直徑金屬圓盤的環節加以固定。柱子的配置儘量使其減少數量，並使水平連繫材層層排列。所有的大型木料保留其原本廠鋸開後的粗糙感。而此粗糙的紋理及結構的率直表現看來與基地的原始而粗野的特色相配。在巨大的木屋架上釘上粗製的垂直板條。形成一個巨大的穀倉似的內部空間。同時在外部牆面釘上紅木垂直板條。對於每個單元的內部空間，我們希望儘量保持寬敞，而看起來也顯得很大。除此我們也定了一個目標，使度假日的場所與一般住處有所區別。我們發展出一個方案，利用巨大的家具來取代傳統房間的分割。睡覺的地方變成一個一層高而帶四根柱的床。這床底下是一個陰暗而溫暖舒適的壁爐。廚房與浴室變成二層的小室，同時在這五斗櫃又做出空間做為更衣室及儲藏室。屋頂高度與斜度允許時，又做成附加的睡眠空間。睡眠時的私密性是利用大型帆布做視覺上的處理。當帆布放下時，一方面可以從天窗將陽光引入，同時對內部空間造成溫暖的光輝。家具是由較光滑的木材所做成，並使其與粗糙的牆面隔離。同時塗以

The structural system evolved as a heavy timber frame comprised of 10"×10" columns and 4"×10" horizontal girt members. These were cross-braced with 4"×4" and rigid connections were achieved by using segments cut from a circular three foot metal disc. Column positions were located to minimize the number required and girts set one upon another in a layered and lapped fashion. All the heavy timber was left rough sawn as it came from the mill saws and the rough texture and the straightforward expression of the structure seemed psychologically appropriate for the raw and wild qualities of the site. Onto the heavy timber frame rough sawn vertical boards were nailed completing the big barnlike interiors and providing a surface for the exterior vertical redwood boards.

For the interiors of the units we were desirous of keeping the space as open and seemingly as large as possible. To this end and toward the goal that a vacation place is special and different from one's work-a-day abode, we developed a scheme that used super-scaled furniture pieces in lieu of traditional rooms. A sleeping place became a four-poster bed, itself a story high, and sheltering underneath its legs a dark cozy fireplace area. The kitchen and bath became a stacked two-story cabinet and this functional bureau was hollowed out for dressing places and storage as well as additional sleeping spaces when grade and roof height allowed. Privacy for the sleeping was provided visually by huge canvas tents which, when down, did a double service on catching the sun from the skylights and providing a warm glow for the interior of the unit. The furni-

光亮的顏色以強調家具的特性，各單元的連結造成更多的特殊空間、走廊及平台。

由於開發者對於房屋的銷路不十分有把握，故有些單元是以樓梯做成傳統的空間處理。如將閣樓做為睡眠區而分成二個臥室、傳統的廚房、浴室及結構系統與材料皆被保留。

在建築物的外面，汽車集中停放於一個只能遮風雨的簡單的棚子下。當地所產的材料，如紅木被廣泛使用。木造的外形從遠處望去，很像一塊巨大的木造岩石。在這無時間性的鄉村景觀中，顯示其本地特有的無時間性的特色。

這些居住單元完成以後，開始銷售其他建築用地時，感覺到需要建造一些娛樂設施，因此我們被要求與哈普林一起為這先驅性的住宅區建造一個小型游泳池與網球場。基地選在第二排柏樹籬牆東邊排水用低窪地區，這地區的一處谷地形成一個自然的庇護及空間的安閑感，但也同時造成地下工程的極大困難。當時大家所面臨的問題有三：第一，設計一個較小而不昂貴的娛樂設施，同時順著景觀的坡度而不破壞景觀。第二，游泳池及網球場必須從強烈的北風中加以阻擋。第三，儘量創造一個溫暖的感覺，使游泳池四圍的戶外空間變成富吸引力的地方。解決之道乃是將這

ture pieces are constructed of smooth wood to set them apart from the rough spatial enclosure and painted in bright colors to further emphasize their furniture characteristics. Linkages created extra special rooms, porches and outside decks.

Because the owner-developer was unsure of his market, some of the units were more traditionally handled with upstairs loft sleeping areas divided into two bedrooms. The kitchen-bath cabinet was maintained as well as the structural system and materials.

On the exterior cars are collected in a walled compound under simple sheds for weather protection. Local materials, in this case redwood, are used throughout and the composition, as it weathers, especially at a distance, takes on all the characteristics of a great wooden rock, indigenous and timeless in the timeless rural landscape.

With the completion of the condominium and the commencement of land sales the Sea Ranch enjoyed a success that led to the need for organized recreational facilities. We were asked at this point, in conjunction with Lawrence Halprin, to provide a small swimming pool and tennis court for these new pioneer residents. The site was a drainage swale just east of the second hedgerow. A fold in the land provided some shelter and a sense of "place" but maximized subsurface construction difficulties.

The problem was a triple one: first, to design a small and inexpensive facility that would be part of the sweep of the landscape and not an interruptoin of it; second, to shield the swimming pool and the tennis court from the brisk, strong north wind; and third, to create the sensation

一塊基地的地形稍加改變，使其成為無風的袋狀空間而將游泳池與網球場置於其中。游泳池北邊面對著二層高的紅木板條牆壁。由牆面伸出的附壁兼具擋風與反射陽光的功能。附壁之間的空間加以封圍或加蓋紅木瓦頂及半透明的塑膠板屋頂，以做為更衣間、淋浴間及三溫暖室。鄰近的空間則做為儲藏室。在內部空間白色的夾板牆上，巴巴拉·史陶法赫用各種顏色做出許多視覺圖案設計，極富一種生動而驚人的尺度感，與外面幽靜的草原形式形成極強烈的對比。沿公路旁草地上種植了較矮的松樹以阻隔公路，同時視覺上將坡地上的樹林向東延伸。

由於大家的喜愛，再加開發者良好的銷售組織與方式，使這一塊基地上的土地銷售活動愈顯活躍。但由於開發及經濟條件的改變，使當初哈普林對於密度的配置計劃需要加以改變。當愈多的人來到此海岸別墅地，或建造愈多的房屋，他們愈感需要興建更多的娛樂設施。因此他們從古老的馬房開闢一條路至基地東邊游泳及滑水勝地——瓜拉拉河邊以做賽馬活動。最後由於第一座網球場及游泳池已經無法應付所需，故於1968年終於興建了第二座娛樂設施。

新的娛樂設施建於柏樹籬牆的南邊。如此可以靠近馬房，也使

of warmth necessary to make the outdoors alongside a swimming pool an attractive idea. The solution evolved with a reshaping of the land itself into wind-free pockets containing the swimming pool and tennis court. On the north side of the pool a two-story unfinished redwood wall with attendant buttresses serves as "wind dam" and sun reflector. Spaces between buttresses when enclosed and covered with redwood shingles or translucent plastic roofs form locker rooms, showers and saunas for men and women, with their adjacent storage areas. Interiors have been painted by Barbara Stauffacher with multi-colored patterns of graphic overlay on white plywood walls, which produce a vivid, overscaled counterpart to the quiet, serene grass forms of the exterior. Seedling pines were planted in the natural grasses along the highway to screen it and form an extension of the forested slopes to the east.

Continuing interest on the part of the public coupled with a well organized selling campaign led to more lot sales. Pressure for development and economic conditions within the developing company led to relinquishing of the earlier Halprin planning ideals regarding density and lot arrangement. As more people came to the Ranch and built more houses, other recreational facilities were required. Horseback riding was introduced from the old stables and a road was cut down to the Gualala River behind the eastern ridge of the Ranch for summer swimming and splashing. Eventually the pressure on the first tennis court and swimming pool became excessive, and in 1968 plans went ahead for a second recreational facility.

游泳區形成一個無風地區。新設施的建築物比起舊的建築更為複雜，並建於游泳池南邊，使其對網球場也能提供擋風的效果。建築物中央的牆壁形成輻射網狀，由兩個有半透明屋頂的走廊連結於此。整個建築群上突出三個塔狀物，中央的部份做為男人日光浴的地方。相鄰的塔狀空間做為女用三溫暖的戶外空間。另一突出的部份，一方面做為游泳池的標誌，另一方面做為由低窪的步道至海邊的視覺上的端景。更衣室在從入口處連續配置的一連串的空間，包括私用更衣室及一般游泳及網球用更衣室。出口處在底層，旁邊也有淋浴及更衣的地方。三溫暖室分設男女用及家庭用，內有窗戶可望外面的景觀。也有盛冷水的大浴盆。內部空間的輝煌的顏色及採光方式令人聯想羅馬時代的大沐浴場。在室外，網球場設於低於基地之處，以增加擋風的效用，同時周圍加以築高也用來阻擋海風的吹襲。用來供大家日光浴的木造“礁石”置於靠近游泳池處。其中高起的塔狀物，一方面用來安置機械設施，另一方面提供小孩子們滑水之用。游泳池中設置小島以區別競賽用的25公尺區與一般戲水區。

“西浪樓”的規劃與設計同時考慮了公共空間及私密性空間的特性。我們在“西浪樓”所建的三棟住宅充分顯示建築與基地之

The new facility is situated just south of the cypress hedgerow adjacent to the stable-barn and located to provide a wind-free condition for the pool area. The structure, a more complex version of its predecessor, was placed south of the pool in a position to provide a wind shadow for the tennis courts. The central wall in this case acts as a spine against which two translucent roofed corridors are nestled. The whole is punctuated by three towers; a central one for men's sunbathing, an attached exedra form to celebrate the ladies' outdoor sauna slide and a free standing element that marks the pool and terminates the vista of the sunken walkway to the beach. The locker room are a series of spaces experienced in orderly sequential process of public entrance, private changing to swimming or tennis clothes, thence lower exit, and then later the reverse procedure of shower and change. Saunas are provided for each sex as well as a family unit with windows for exterior views. Interior cold water plunges are provided and the grand, brightly painted and sunfilled spaces recall the "baths" of another era.

On the exterior the tennis courts are dug into the landscape for additional wind protection and berms are further used to screen them. A wooden "reef" for sunbathing lies adjacent to the pool and its tower, while functionally acting as a place for the mechanical equipment, also containing a water slide for children of all ages. An island in the pool divides the 25-meter olympic area from the less serious minded efforts.

As well as the public places and their spirit, the Sea

間的特殊處理與調和，同時也顯示我們對使用者需求的考慮與態度。

哈茵莊位於松樹林中陡峻的坡地上，而透過松樹林可望礁石海岸上動人的景色。這棟住宅是為週末來此度假的一對夫妻及他們的兒女及孫兒們所建。由於空間上巧妙的安排可以保持與鄰棟住宅之間的私密性，同時也能保持各種空間的安閑感及眺望。基地的地形及景觀特色在此均受到尊重，有變化的建築物的配置也提供了雙重的居住功能。大的建築供家屬之用。附屬的臨時性建築供其他來訪的親戚及客人使用。在坡地上建築物的排列，考慮到加強斜坡基地的特色，同時考慮到西方軸向的眺望。同時在斜角方向對海岸的視線盡頭，建造一處陽光明媚的庭園，裸露的結構，天窗的巧妙安排及高低不同的動線，更加強了一種包被的空間感。特殊的起居空間是由中央結構體伸出的斜屋頂所界定的空間所形成，以不同大小的空間因應住宅的各種機能與需要。這一棟住宅是考慮到哈茵家庭及他們對自然的愛好而製造許多不同的空間體驗，同時考慮到在此寧靜的自然樹林旁造成一個人為的特殊景觀。

可吉爾莊却座落於西浪棲南端海灣的台地上。哈茵莊是位於基

Ranch is a collection of private places and personalities. Two of the houses which we have constructed at the Sea Ranch demonstrate their own individual attitude toward the site and our response to their owners' requirements.

The Hines House sits in the forest on a steep slope and contains two dramatic views of the rocky coast through vistas of Bishop Pines. Living accommodations for this weekending couple, their visiting children and grandchildren had to be organized in such a manner that privacy from neighboring lots was insured, an individual sense of place and view attained, while site grades and existing landscape were respected. The varied and changing population of the house suggested a dual habitation: a "big house" for the immediate family, and its attendant "bunk house" for transient members and other guests. Juxtaposition of the structures to the grade helps dramatize the sloping site and axial western vista while simultaneously providing a sunny courtyard at the head of the long diagonal dramatic ocean view. Exposed structural framing, critically placed skylights and varied high circulation spaces reinforce the spatial concept of the house as a "hollow wall". Specific living spaces are formed by shed roofs projecting as giant bays from the central spine and are sized to accommodate needs and functions of this varied house. For the Hines' and their love of nature, the house tries to provide the variety of experiences while quietly intruding on the forest scene as a man-made outcrop.

Conversely, the house for the Caygills finds itself perched above the ocean surf in an embayment on the south part of

地的外緣，以取靠近樹林及眺望的有利地位。而可吉爾莊却位於基地的內緣，靠近海邊的台地上，看來如同一座在這涼爽的北海邊漂浮在海上的可愛的花房。平滑而簡潔的東向立面與海上動人的景色形成強烈的對比，同時令人無法想像內部空間的趣味。連續的斜屋頂沿著中心空間形成反時鐘方向展開，一直延伸到西南邊封閉的內庭上部，該住宅的內部空間是由一座橋及其周圍垂下的蔓藤所主宰，所有的其他空間在視覺上與這座橋及被光線照射的蔓藤相關聯。內部的牆壁是由當地的樅木板條所成。地板上則鋪著深色的磁磚。內部空間中儘量設法捕捉光線與外景，同時強調個別空間與海邊的關係。

總之這海邊住宅西浪棲是包含許多特殊地點的別墅區。每當人到此地，皆能參與各種不同的空間體驗，同時也能欣賞這原始的佈滿青草及柏樹的鄉村景觀，真是令人回味無窮。這裡的景觀與建築皆能顯示這永不停止的生長，變化與結果的永恒的哲理。

the Ranch. Where the Hines house turned outward to take possession of the forest and its long vistas, the Caygill's house turns in and around a skylit platform to create a fragrant floating greenhouse in an otherwise cool north coast climate. An almost blank eastern facade belies the dramatic ocean view and deceptively screens the interior volume. A sequence of shed roofs pinwheel down counterclockwise around the central space and come to rest above a walled private southwest courtyard. The interior of the house is dominated by the greenhouse bridge with its cascading vines. All spaces visually relate back to it and its sunlit plants. The interior walls are native resawn fir and the floor a dark tile. The inside space holds the light and views and provides a personal relationship to the ocean's edge.

The Sea Ranch is, in the end, many such special places. It is memorable to the participant as a collection of experiences, a special geography, an evolution from the grass and cypress landscape of a previous rural generation. Both the landscape and the architecture represent ideas in the ever ongoing processes of growth, change and fruition.

*MLTW/Moore, Lyndon,
Turnbull and Whitaker
The Sea Ranch, California. 1966-*













