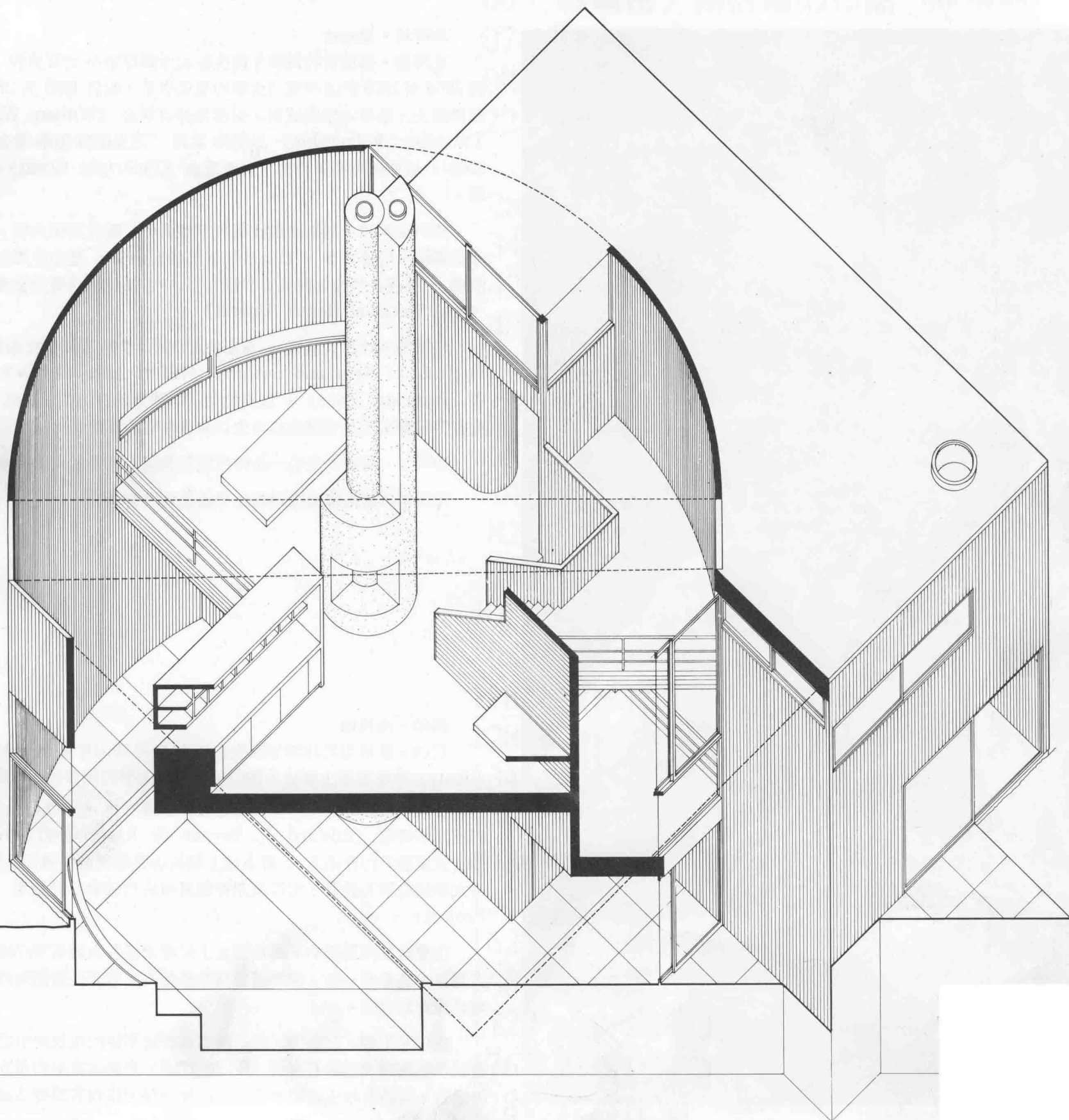


查理斯·葛斯密與羅伯·西格爾之住宅作品一九六六—一九八二

譯者 許麗淑
林尚信

查里斯·葛斯密與羅伯·西格爾之住宅作品 1966-1982

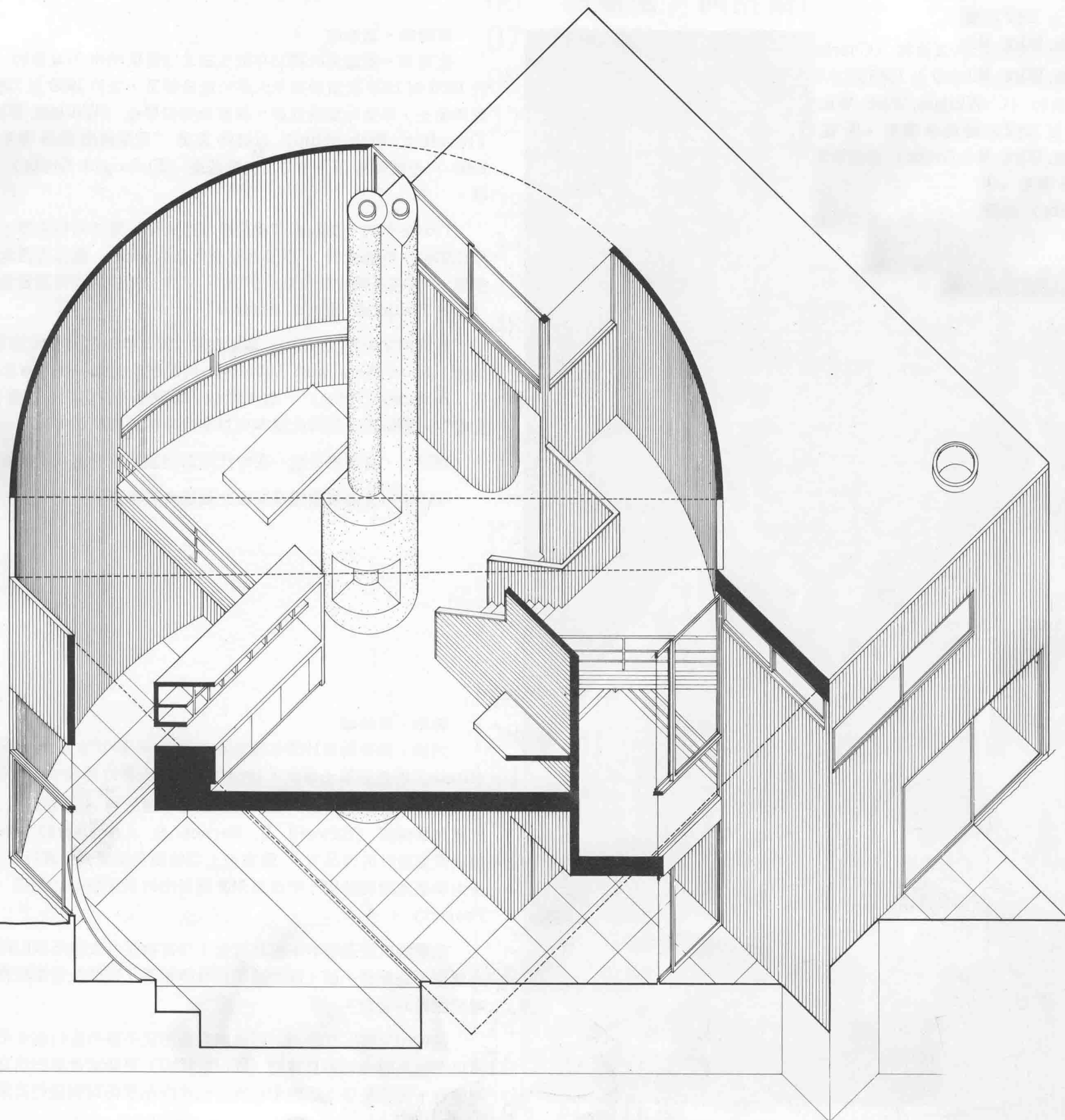
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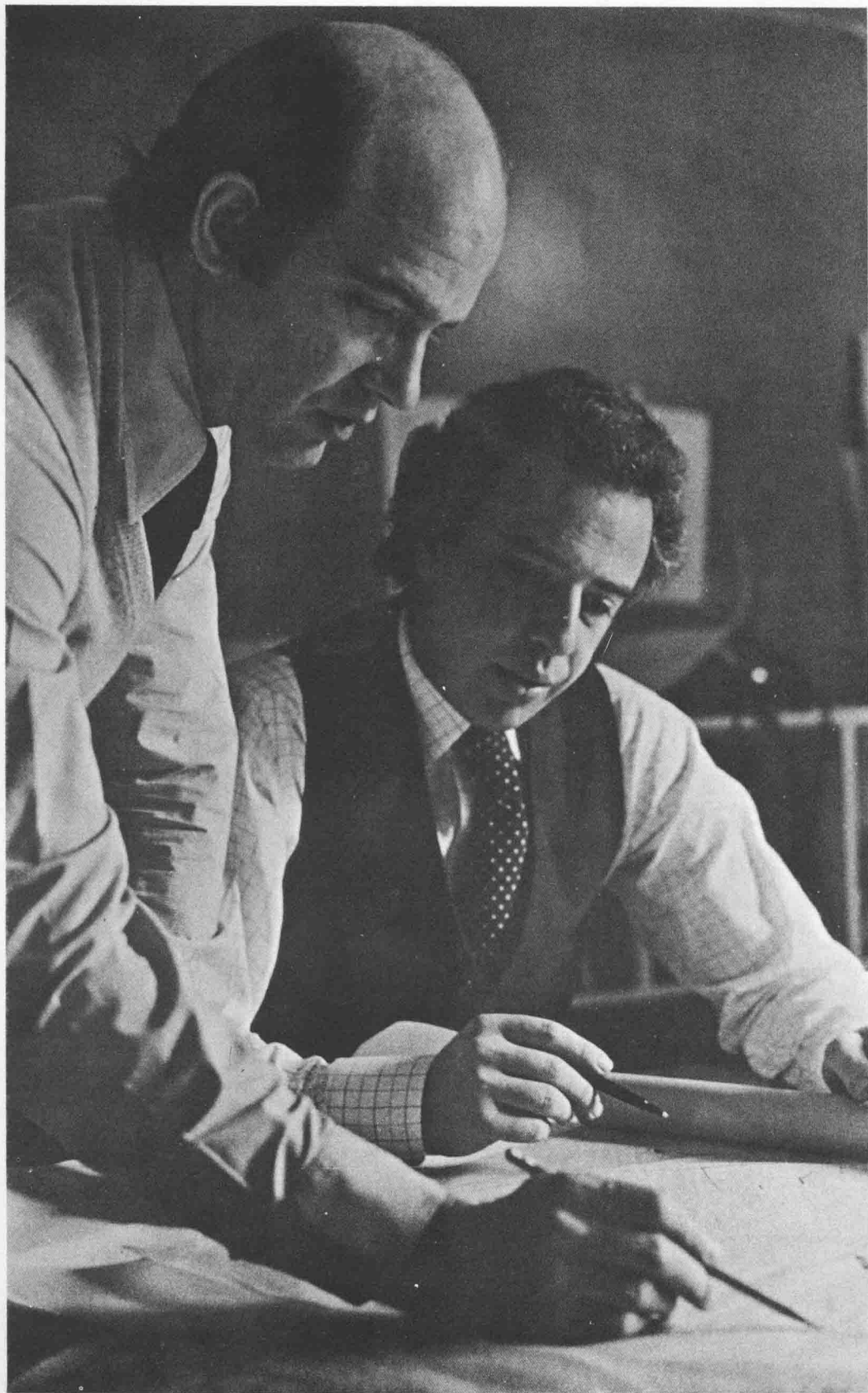
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圖為葛斯密（左側）及西格爾工作時的情形。

查里斯·葛斯密

查里斯·葛斯密於1938年誕生在北卡羅萊納州的夏洛特（Charlotte）。於1956到1959就讀於賓州大學的建築學系，並於1959至1962獲得耶魯大學建築碩士，畢業時榮獲威廉·溫徹斯特獎學金（William Wirt Winchester Traveling Fellowship）以獎勵其為“建築傑出的畢業生，”在1962到1963，他獲傅爾布萊特文化交流基金（Fulbright Grant）的贊助到法國留學。

1964從年起，葛斯密即授課於耶魯大學、普林斯頓大學、哥倫比亞大學、庫伯聯校、哈佛大學，以及洛杉磯的加大分校。他亦曾於全美境內各地應邀演講，並任各類設計競圖的評審，其中包括美國建築師協會的國家榮譽競圖（AIA National Honor Awards）。

經過四年的私人業務，葛斯密於1970年得到國家文藝協會（National Institute of Arts and Letters）所頒贈的每年一次的布魯納獎（Arnold W. Brunner Prize），以獎勵他“以建築師身份在建築藝術上所作的卓越貢獻”，葛斯密是頒發此獎有史以來最年輕的建築師。

1974年，葛斯密是唯一在時代雜誌美國版榮登名人錄的建築師。

1976年，葛斯密被選為國家文藝協會的會員

羅伯·西格爾

羅伯·西格爾於1939年誕生在紐約市，1962年獲普拉特學院（Pratt Institute）的建築學士學位，1963年獲哈佛大學的建築碩士學位。

在尚未組織葛斯密／西格爾建築師事務所前，西格爾是紐約市愛德華·巴恩斯事務所（Edward L. Barnes & Associates）的一員。在此時期他所負責設計的作品有：麻省波士頓的新英格蘭商人銀行及辦公大樓，芝加哥大學擴建綱要計劃。密蘇里州肯薩斯市的皇冠中心計劃案（Crown Center Project）。

在整個執業過程中，西格爾先生經常擔任各大建築學院的設計顧問。他與查里斯·葛斯密一樣，深深體認到教學相長，藉著教書能對自己的作品重估並增進設計的功力。

從1966年起，葛斯密／西格爾事務所就不斷的在競圖中名列前茅；1976年更以普林斯頓大學的惠格廳（Whig Hall）更新案及紐約州立大學普查斯分校的宿舍、餐廳及學生活動中心設計兩件作品而得到美國建築師協會的榮譽獎。

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也許葛斯密／西格爾事務所在當代最傑出的一些作品是他們的住宅設計；本書中所發表的作品多以等距透視圖（Axonometrics）的方式，由於與當代其他建築師是如此的不同，所以也只能以等距透視圖來表達他們處理量體的方式。

在六〇年代及七〇年代，他們的作品中所表現的複雜並非毫無章法的，往往包含於規則的幾何原形（錐體、立方體、切割立方體、薄錐體、45°的切角等），即使外行人也能輕易的了解，相同作風的一些建築師，例如葛瑞夫（Grave）、莫爾（Moore），及史坦（Stern）就不是那麼容易能使人進入情況了。

這樣的解釋使我們很快就能瞭解他們作品中的特質了；就我而言，拿他們的作品與柯布二十世紀的作品作一比較及對照討論他們最容易的方式是，兩者相同之處是對於幾何形體——方體的喜愛。平滑無特徵表面（大家必須原諒這個國家對石灰（Stucco）的摒棄：沒有什麼能比石灰表現得更滑潤，更抽象了）漂浮無重量的（體積空間的虛無飄渺）塊體、水平帶狀開窗、井然有序的對稱立面、樓梯扶手

、陽臺的處理，這些特色都讓人想起柯布的早年作風。這些雷同之處較易列舉，而差異之處則較為困難，但也更為有趣。

我們先拿目前正在施工中的而且被視為葛斯密／西格爾事務所典型設計的艾利亞·巴希住宅（Elia Bash）來討論。這件作品對我而言較為單純；比起其他作品更具代表性。很明顯地，在這棟房子裡葛斯密和西格爾在處理「組合立方」及「積體」時和柯布同樣地有趣，只是這次他們對立方體有完全不同的看法。正立方體的六面毫不故作。樓板緊接地面，屋頂頂著天空，與柯布國際樣式紀念性的薩伏伊住宅（Savoye House）的「壁柱」及花驢的屋頂裝飾手法迥然不同。

再者，強調水平線的觀感已消失了。巴希住宅的立面不予人任何水平感，因此它的開窗讓我們想起了葛羅培的迪梭住宅（Dessau masterhouse），而毫無柯布的遺風。柯布在葛契斯（Garches）所設計的史坦住宅（Stein），那種強烈的水平矩形塊體，與巴希住宅那種規矩四方體的高大寬敞的感覺是完全不同的。

第三點，討論其切法與裝飾，他們附加的裝飾構件都與柯布的手法不同。柯布

Maybe the best works of Gwathmey Siegel to date are their house designs. It is fitting that they are published as axonometrics, since unlike any other architects of their generation, they deal with volumes that can be seen only this way.

The complexities so beloved in the 60's and 70's are, in their work, so disciplined, contained in rigid primary geometric shapes. (Cylinders, cubes, cut out cubes, sliced cylinders, 45° penetration) that the layman can easily understand the drawings. A similar axonometric of a Graves, a Moore, a Stern would never be understandable.

Which at once projects us to the central character of their work. It is easiest for me to discuss it in comparison with and in contrast with Le Corbusier's work of the twenties. The interest in geometry—the *prisme pur*, the cube is the same. The smooth featureless characterless surfaces. (One must regret the decline of stucco in this country: there is nothing smoother, more abstract.) The floating weightlessness of the volumes, the ribbon windows, the sleek asymmetry of most of the facades, the stair railings, the balcony treatments; all this recalls early Le Corbusier. It is easy to point to the similarities, the differences are less easy, but much, much more interesting.

Let us take the Elia Bash house, now under construction, as the prototype design of Gwathmey Siegel's work. It seems to me purer; more paradigmatic than any other. It is clear here that Gwathmey Siegel are as interested as Le Corbusier in the "composition cubique", the "prisme pur", only they see the cube completely differently. There is no interest here in the six sides of the volume. The floor sits on the ground, the roof stays against the sky, unlike that monument of the International Style, the Savoye House, with its "pilotis", its fancy roof decoration.

Second, the emphasis on the horizontal is gone. So far from horizontality are the facades of the Bash house that the fenestration recalls Gropius' masterhouses at Dessau rather than anything by Le Corbusier. Le Corbusier's "prisme pur", the Stein house at Garches, was a strongly horizontal rectangular volume, not the cube of the Bash house which is an exact cube, as high as it is wide.

Third, the cuts and flourishes, the additive decorative elements are all different from Le Corbusier. Le Corbusier held fast to his "prisme". His flourishes on the roof or under the "pilotis" could be arbitrary shapes. (Shapes usually derived from the

Introduction: Notes on Gwathmey Siegel by Philip Johnson

對於他的“稜狀”掌握的很快速。他對於屋頂上或是「基柱」(pilotis)下的裝飾處理可能是任意的形狀(其形狀通常是產生自其「純粹主義」的繪畫中)。但一直是很清楚。薩伏伊住宅就十足像是繪畫。巴希住宅的樓梯間處理是半圓柱體(單純有餘)，但置於角落處却打破了「稜狀」的形像。而更怪異的是踏步的上升之勢則裸露於外，樓梯間最後離地八呎懸浮。風琴室為一個 $\frac{1}{3}$ 圓柱體(cylinder)，我們所習見的全圓柱體也還好；半圓柱體也馬馬虎虎；但 $\frac{1}{3}$ 圓柱體，却是使人不知所措！而且這間30英尺高的房間還是整個分割空間的組合關鍵。

第四點，立方體是削鑿的，而非「純淨的」(Pury)，有時在平面上留下個 $\frac{1}{3}$ 圓柱體讓人「玩味」；有時在立面上攔腰直落個高窗(Clerestony)。

第五點，整個組合的起點是(幾乎是獨立、自由支撐)柱子，清楚的置於立方體的中央。(受了萊特及他的「Nothing In The Middle」的說法影響)。

無論如何，設計最重要的一點是對室內空間的安排。風琴室為三層樓高，起居室為二層樓高。三樓的臥室可下眺起居室(下層)及風琴室(下二層)，起居室可

下望風琴室。但這三個房間彼此並非堆積的，藉著放射狀的45°欄牆(Parapet)，所有的陽臺都相互交錯，而並不顯得「複雜」，陽臺的邊緣從「固定」的中央柱放射出來。

平面的安排亦獨具匠心，環繞柱子的象限都各有巧妙，但却清楚不致迷失。當面對北面時，右側象限是塊方形，左側為 $\frac{1}{4}$ 圓形，遠右側則為一塊方形加上半圓形；遠左側在兩方向上各凹去三分之二。

這本書所呈現的是由平面、剖面及等距透視所組合而成，與一般建築師利用漂亮的透視圖表現出他們心中所想的不同：畫出具有說服力的三向度幾何空間，而非附加的空間，清晰有力的表現而非朦朧的美化，緊湊而非鬆散。

在他們的語彙裡或多或少地企圖去挖掘出並置量體(Juxtaposed Volumes)的基本觀點，使之連續而互滲；他們企圖使量體能有計劃、有次序的在複雜中尋求統一。

建築在此刻充滿了各樣不同的方向。這也正是葛斯密及西格爾精湛之處。

shapes in his “Purist” paintings). But the “prisme” was always clear. The Savoye House suffices as illustration. The Bash house stairway is a half cylinder (simple enough) but placed on the corner it “ruins” the “prisme pur”. Also heretically it is suspended at a steep angle eight feet off the floor. The organ room is a one third cylinder. A cylinder, OK, a $\frac{1}{2}$ cylinder, OK, but a $\frac{1}{3}$ of a cylinder! And yet this 30 ft. high room is the key to the whole disturbing space composition.

4. The cube is gouged, not “pur”. Once, in plan, to let the $\frac{1}{3}$ cylinder “read”; and once in elevation right down the middle for a clerestory.

5. The guide point of the whole composition is a (mostly independent, free standing) column placed clearly in the middle of the cube. (Shades of Frank Lloyd Wright with his “nothing in the middle”).

The most important part of the design, however, is the interior space play. One room, the organ room is three stories high, one room, the living room, is two stories high. The bedroom on the third floor looks on the living room (one story down) and the organ room (two stories down). The living room looks on the organ room. But these rooms are not stacked. With the help of a radial 45 degree parapet, all the balconies are staggered. Yet there is nothing “complex”, the balcony edges radiate from the “fixed” center column.

The play in plan is as ingenious. The quadrants around the column are all different yet clarity is never lost. As you face north, the near right quadrant is a square, the near left is a quarter circle; the far right is a square plus an added semi-circle; the far left is notched out by two-thirds in both directions.

The very fact that the book is composed of axonometrics, plans and sections rather than pretty perspectives indicates what the architects had in mind: to illustrate their overwhelming interest in 3 dimensional geometric space, rather than additive spaces, clarity rather than picturesqueness; compactness rather than ramble.

In more or less their own words, they aim to exploit the basic clarity of juxtaposed volumes, making them continuous and interpenetrated; they aim to make volumes formally complex and, in program, hierarchical.

Architecture at the moment is full of many many directions. This is one and Gwathmey and Siegel are good at it.

近廿年來葛斯密／西格爾事務所的住宅作品採合了新英格蘭派的直爽——清疏、自足、暢快、各種極端親密的理念以及柯布的國際樣式——老練、都市化及前瞻性，當然這兩種世界都有其相同之處，但對住宅建築而言，兩種風格結合的困難，則是最值得注意而重要的。葛羅培及布魯爾一些早期的美國門徒都在住宅的設計上，想把兩派風格融為一體，產生的結果却都顯得過份僵硬、歐化，而難令人折服。葛斯密／西格爾的建築的確是不易的，因為其作品已達到了無數前輩建築師所想要追求的建築風格，其建築似乎很「正確的」合乎這個時代及場合的要求，並且已成功的融合了兩派的風格。

往往我們可用不同的途徑來「讀」其作品——開放且封閉的；抑制的而又訴乎情感的；精練而又粗獷的；屬乎時代的却又不合於時代的；高度秩序却又極易變更的；多變却又合乎人類需求的；常是固步自封的而又開放收頭的；屬於一偉大的傳承，却是全然新奇的；堅強有力足以為人效仿，而又自成一格難師其趣。從二次大戰以來他已使住宅建築發展到以嶄新而超乎時空的途徑來觀看「庇棚」。

也許葛斯密／西格爾事務所對住宅建築最偉大的貢獻還是他們處理室內設計的手法；柯布雖然提倡模矩的理論，建議更正確的劃分高度，但在他的晚年的設計，却常以一層及兩層樓高的空間並列手法來處理不同的室內空間。當然，在更早期萊特曾使用增加空間高度及自然採光的處理手法來表達在心理上分割空間的可能性。

在葛斯密／西格爾事務所的作品中，空間經常由於不同的天花板高度、空間的連續性、及整體與基地的關係而變化。這些空間的觀念常與其用途相配稱，看來很自然而又生機盎然，同時最重要的一點是以特殊而有效的方法處理採光及視野，其達臻情趣的方法使用得恰到好處，不偏不倚。

對某些建築師而言，同時使用曲線、切角及矩形的造形，往往會失去控制而導致混亂，但在葛氏的作品中却發覺使用幾何造形的手法，才趣橫溢而未見其贅。造形往往是配合空間的用途而滋長，且常利用某些相互矛盾的因素如——心理學、尺度的問題、材料、業主需要、以及對時空的認知，而將整個複雜體作一認知並巧妙地結合為一體。

傳統的新英格蘭派建築使用木材的方法是非常高明的，而葛氏與西氏已得其精髓而運用在設計中。那些歐洲前輩利用混凝土、石灰於混凝土及疊石上，產生出一種滑潤、連續的表面。這是由於連續的表層、光線、緊張的內聚力統合了這種效果，但事實上也是事物的表面使然。最重要的是葛斯密與西格爾對尺度的掌握，完美的細部處理，使得他們這種融合作品與早先其他建築師的風格大異其趣。這些作品看來是那麼自然，毫不矯揉費勁——當然這也就是他們的秘訣。

葛斯密與西格爾顯示出一個才華出眾的建築師以更新、組合、創新的各種設計，對於古老的問題提出不同的新答案；簡而言之，就是他們創造了藝術品。

Gwathmey-Siegel's residential work of the last decade combines New England's rectitude — sparseness, self-sufficiency, straightforwardness, any excesses closely reasoned; with Le Corbusier's International Style — great sophistication, urbanity and forward-looking, implying other worlds. Of course these two principal precedents have much in common, but the difficult marriage is noteworthy and important for residential architecture. Some of Gropius's and Breuer's early American followers had attempted a similar marriage earlier, but the results almost always seemed strained and foreign, and were not always convincing. Gwathmey-Siegel's architecture is altogether a different matter, for out of their multiple antecedents has grown an architecture which seems "right" for its time and place, and which has succeeded in enlarging the scope of both its predecessors.

It can be "read" many ways and is simultaneously many things — open and closed; reticent and sensuous; refined, yet robust; of its time, yet timeless; highly ordered, yet adaptable to change; sophisticated, yet responsive to human needs; usually complete within itself, yet open ended; belonging to a great tradition, yet completely fresh; powerful enough to attract many imitators, yet always retaining the architects' own stamp. Since World War II it has gone as far as any residential architecture in establishing a simultaneously new and timeless way of looking at shelter.

Perhaps their greatest contribution to residential architecture is encompassed in their handling of interior space. Until relatively late in his career, Le Corbusier almost always varied interior space by juxtaposing one and two story high spaces, in spite of his Modulor theory, which suggested more subtle divisions of height. Of course, much earlier Frank Lloyd Wright had demonstrated the possibilities of psychologically varying space through increasing heights and natural lighting intensity by subtle increments, determined by use. In Gwathmey-Siegel's work the space is constantly changing through the use of varying ceiling heights, sequenceness of space, and the relationship of the whole to the site. These spatial concepts are always appropriate to their use, seem natural, are vital, and, above all, utilize light and view in unique and very effective ways. Above all, the means to achieve this sensuousness is always modest and direct.

The juxtapositions of curved, angled and rectangular forms in the hands of lesser architects might result in chaos, but in the work of Gwathmey Siegel they are employed with complete control and are never gratuitous. The forms actually chosen always grow out of their use, and are welded together through their recognition of complex and sometimes contradictory forces — psychology, problems of scale, materials, the needs of the owner, and recognition of time and place.

Traditional New England architecture utilized wood in very efficient ways and Gwathmey Siegel have adapted it to their needs. Their European antecedents utilized concrete and stucco over masonry or concrete, giving a smooth, continuous surface. It is the continuous surface, the light, taut sheathing which unites them, but this is, literally, the surface of the matter. Much more important is Gwathmey-Siegel's generosity of scale, modulated by impeccable detailing which separates their works from some of the earlier marriages. It all looks so effortless — that, of course, is the secret.

The body of work to date by Gwathmey Siegel demonstrates anew the inexhaustable capability of highly talented architects to renew, combine, react, create anew, present viable answers to age old problems. In short, they create works of art.

在近代建築思潮中出現兩股主流。這兩種態度雖然彼此之間並非互斥的，但可看作是對立的；不過要細分他們思想的實際模式，那或多或少可看作是相對的南北兩極了。

第一類認為組成是文化上的象徵性及神秘性表現的一部份。這一類人堅信有某種建築思想可將文化的價值轉換成實際的物品以及一象徵主題的相關解釋。此主題需要人們的認知來連結文化價值及建築語言，這一類的說法本質上認為造形的特色多少可看作是一種表徵。

第二類的建築立場本質上是抽象的，基於歐幾里德式幾何學與人類的行為之間有某種關係的假設，人類活動的模式與幾何學的基軸之間是互相平行的。這類建築主要的依據是對變遷的相反差異，其餘則利用此二因素（幾何與人類行為）發展出來的自然張力。

這類說法的另一個特點是幾何外形的可行性，或滲透性能藉表平面及剖面發展出空間的連結（interlock）。象徵幾何派的說法通常表現空間一致性的方法是儘可能不加矯飾使之澄清人類行為與幾何有關係的基本假設。

若不是葛斯密／西格爾事務所的作品，我們實在很難對第二類說法的思想模式給予精確的定義，由於他們是具有獨特理念的傑出作者，因此使抽象的建築得以具體化，並不斷地以其卓越的創造能力孜孜於此一學說的更強陣容。

There appear to be two major positions in current architectural thought. These two attitudes can be seen as opposing orientations although they are not mutually exclusive. However in attempting to characterize them as intrinsic modes of thought they are nonetheless generally seen as polar.

The first can be characterized as constituting a part of the symbolic and mythic representations of the culture. This position holds that there is an architectural thought process in the transfer of cultural values to physical artifacts and a corresponding interpretation of symbolic themes which requires one's perception to make the connection between cultural value and architectural symbol. This architectural position must by its nature rely on somewhat literal characteristics of form which could be thought of as representational.

The second architectural position is primarily abstract in nature, based on the assumption that there is a correspondence between Euclidian geometry and human action; there is a parallel drawn between the cardinal axes of geometry and human movement patterns. This architecture which relies heavily on the counter distinctions of passage and rest is able to capitalize on the natural tension established by these two phenomena. An additional interest of this position is that provided by the possibilities of geometrical overlay or transparencies which contribute toward a spatial interlock developed through plan and section. The abstract geometric devices used to articulate these spatial correspondences are generally unadorned and read as minimal in order to clarify the original assumption of man's action related to geometry.

Without the work of Gwathmey Siegel we would not be able to give precise definition to the latter mode of thinking, as they are significant authors of the genuine ideas embodied in an architecture of abstraction and continue to develop the strengths of that position by the sheer artistry of their compositions.

葛斯密 / 西格爾的住宅作品 凱及保羅·布雷斯勞

Gwathmey Siegel Houses by Kay and Paul Breslow

「在科技的每一種秩序中，工具決定了最終的成果……而往往知識及對工具使用的感覺促發此一成果。」

保羅·凡勒雷 (Paul Valéry) 在一篇「藝術的創作」講辭中曾這樣闡述著，這句話對於本書中所介紹的住宅有著特別實際的意義。因為這些住宅都是建築製作立體的嚴謹運用的成果，其分析的過程及模式激起了空間的界定及結構。

葛斯密及西格爾設計的住宅屬於建築的中間傳統；文明需要住宅，而其歷史不論是考古的或是記載的，都與住宅的歷史淵源牢不可分。住宅成為建築的關鍵點是難以決定的，從人類學的遺跡顯示，幾乎微乎其微的狀況能使我們觀察出其秩序空間的創造。而深信住宅即是建築也不是反常的事，像未來派那樣嘲笑的态度或是甘願隨技術主義的預定論點的風潮，當作在空間的計劃構成及其結構的概念上，包括住宅的其他所有建築的認同感 (identity)。葛斯密／西格爾的住宅實際上是涵括了整個建築論題的範圍：基地的方位、引進、動線、尺度、比例、採光，公私領域的劃分、結構的技術、建物與周圍環境的關係。這些住宅的造形與創造程序的統合在建築師時設計其他建築物需並無二致；研究的過程及演繹的分析已成為調查及設計的工具。

住宅的觀念正視為一棟依建築設計程序創造的建築，其品質及特徵的認知並不

“In every order of technique the means react upon the end... and quite frequently a knowledge, a sense of the means engenders the end.”

Paul Valéry's statement, in a lecture on “The Creation of Art,” has a specific and quite untheoretical bearing upon the houses shown here, for these houses are products of the rigorous application of a method of architectural work in which procedures and modes of analysis interanimate structures and definitions of space.

The houses of Charles Gwathmey and Robert Siegel belong to the central tradition of architecture. Civilization requires houses, and its history, both written and archaeological, is inseparable from the history of houses. The point at which housing became architecture is impossible to determine: the evidence of anthropology suggests that there are remarkably few, if any, situations in which the creation of ordered space cannot be observed. It is hardly eccentric, then, to conceive of houses as architecture; but it is perhaps unusual, amidst assertions of vaguely futurist cynicism or resigned intimations of technological predestination, to come upon a substantial body of architectural work that both assumes and demonstrates the identity of houses and other buildings in conception of structure and the organization of a program in relation to spaces. The houses of Gwathmey Siegel are in fact buildings that address the entire range of architectural issues: orientation to site, arrival, circulation, scale, proportion, light, the separation of private from public spaces, the technology of construction, the relation of the building to the community of which it is a part. The integration of creative process and built form in these houses is no different from that which exists in other buildings by these architects; the same procedures of research and interpretive analysis have been used as tools of investigation and design.

It is implicit in the conception of the house as a building created by an architectural

僅是先入為主的意象表現。同樣的，作品的決定原則並不僅特定於個性表現的公式化，而是從需求及可行性經仔細檢討得來的。這些住宅的造形當然很快的與居住者切合，但其提出解答的整體效果比一般美國的建築更具包容性及廣涵性。在此作品中並未有任何引用或戲謔的不一致性。也沒有故意無視於需要特別細密考慮的地方。當然，一連串發展，反映的例證，重複的連續性駕馭於造形及觀念的變更上。

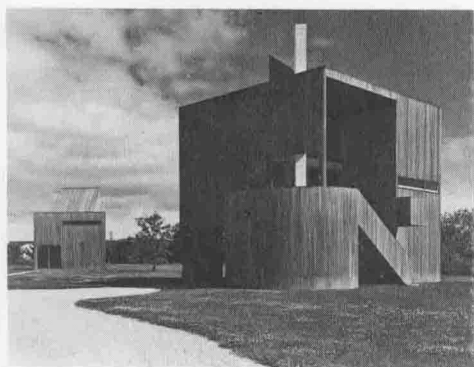
此作品中的一貫性不僅明現於可理解的造形中，也存在於造形發展與實現的程序中。在一個例子中可看到水平計劃的格子與垂直比例系統的結合。垂直系統為柯布的模矩，水平格子為從經驗中洗練得來的結果。

在葛斯密住宅中，最原始的平面系統是基於——4英尺中心線格子。在以後繼續的住宅設計裡，企圖統合較複雜科技與計畫性需求及平面格子而利用於其餘的水平系統。位於罕普敦橋 (Bridgehampton) 的住宅是首次使用3英尺6英吋的中心線方格；此系統由於其對空間的適應性，建造的技術及模矩彼此間的關聯而運用於後來幾棟住宅中。「格子」不應被誤認為造形的決定因子，而是設計的實際工具，及一種幾何性的關係，以有意義的變化及特別強調的感覺測量其有限的距離。再者，水平格子與垂直比例系統之間的關係對於葛斯密／西格爾的建築其垂直及水平空間關聯上佔有很重要的角色。

process of design that the qualities and characteristics that are perceptually available are not merely expressions of a preconceived set of images. Similarly, the determining principles of this work are not specific to a formula of accommodation expressive of personality, but arise from a less arbitrary analysis of requirements and possibilities. The forms of these houses have, of course, immediate relevance to the occupants, but the ensemble of solutions presented is more inclusive and comprehensive than that which is normally seen in domestic architecture. There are no quotations or jocular inconsistencies in this work, no hidden disavowals of an attentive engagement with particulars. There are, of course, sequences of development, and instances of reflection; multiple continuities run alongside modifications in form and concept.

That which is constant in this work is not only apparent in realized form, but also existent in the instrumental procedures by which form is developed and realized. An example is available in the use of a horizontal planning grid in conjunction with a vertical proportional system. The vertical system is Le Corbusier's Modulor. The horizontal grid has evolved from experience.

In the Gwathmey house, the initial plan system was based on a 4 foot center line grid. In the design of the immediately succeeding houses, attempts to integrate more complex technological and programmatic requirements with the plan grid led to the use of other horizontal systems. The houses in Bridgehampton were the first in which a 3 foot 6 inch center line grid was used; this system was maintained in the later houses because of its correspondence to spatial accommodation, building technology and the Modulor. The grid, it must be understood, is in no sense a schematic arbiter of form. It is a practical tool of design, and a geometrical reference investing departure from its limits with a sense of



葛斯密住宅與工作室

在創造量體視覺連續性空間時，此作品與其他建築物的觀點相同，在設計上以相關主題的敘述與分離為其重點。它是一棟外表具有張力的建築物，強烈的雕塑及清晰的量體。外形可能被看為不透明量體的外表，是向內發展量體的流動邊界。觀察者仔細地做一比較，即可看出有些建築，絲毫不遜於葛羅培與布魯爾之類的先驅大師輝煌的住宅作品（後者在麻州韋蘭（Weyland）的住宅使用了垂直勾縫的造形，韋蘭住宅的內部組織與無量感的外形）。勾縫的杉木外牆在此發生關聯了；木材的質感與接合相當地滑潤，且附屬於表層的輪廓。造形本身並不藉簡單的接點結合。人們可以感覺到不僅是連結與包圍的動作；住宅這種可塑性造形的觀點簡直是雕刻的語言，可與著名的魯里斯坦（Luristan）的「獸形神像」相比擬。

在這些住宅裏，問題與解決的方法都融於葛斯密住宅中；當中並未有任何「形式」的構成宣言。當然基地是「造形賦予者」，在意義上是視野、方位、出入道路及地形的因素支配了虛實部份的配置，並決定了住宅外形輪廓的某種程度。

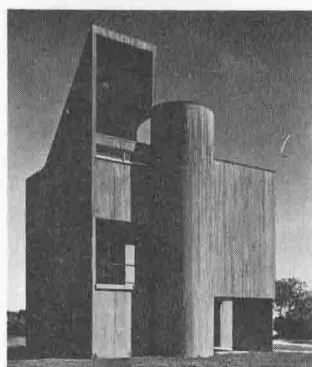
在人口密度不高時，基地往往被視為非都市尺度。但面對既有道路及考慮附近100英尺周圍內的鄰人成長它似乎又合乎都市尺度了。住宅造型因此設計成相當接近於鄰舍的側面，開窗比較注重採光而非視野，建築物主要的開窗是很合理的，它朝南而面向海洋。不論如何，面對海洋的視野未被干擾，則主要的起居空間必然配

meaningful variation and a special intensity. Moreover, the relation between horizontal grid and vertical proportional system has functional relevance to the design of interlocking vertical and horizontal spaces characteristic of Gwathmey Siegel architecture.

In the creation of volumetric, visually continuous space, as in so many other aspects of this work, the Gwathmey house is a point of departure and a statement of relevant issues. It is a tight skinned building, strongly sculptural and clearly volumetric. Shapes which might be read as the surfaces of opaque masses are by implication presented as the flowing boundaries of inwardly developing volumes. The observer gropes for comparisons, and finds few, even among the celebrated houses of such pioneers as Gropius and Breuer (whose house at Weyland, Massachusetts uses a form of vertical siding to create a non-volumetric box with a clotted internal organization). The cedar siding here interlocks; the texture of the wood and joints is relatively smooth, and decidedly subordinate to the contours of the surface plane. The forms themselves do not join by simple abutment. One senses that more than linkage and wrapping is operative; this aspect of the plastic form of the house is comparable in sculptural terms to the integration of distinct bodies in the "zoomorphic juncture" of Luristan bronzes.

As in all these houses, problems and solutions to problems are fused in the Gwathmey house; there is no intermediary proclamation in the form of "styling." Certainly the site is the "form-giver" in the sense that the particulars of view, orientation, access, and topography began to suggest the limits within which solids and voids might be disposed and the house configured.

The site was seen to be non-urban in the sense that the density of population was low, but also urban in that a street existed, and the potential of neighbors within a hundred feet



葛斯密住宅

置於樓上。

關於基地的基本特點是與計畫的要求配合：提供建築師父母的起居空間，分離的客房設施，主人臥室兼作為藝術家工作室。當考慮基地的內容時，這個看似與空間的配列關係相當不特殊的計劃需要，獲致空間特定的程度。

設計的程序始於這些因素的分析，住宅最後的組織及配置則反映出分析，雖然不僅是答案的累積，答案的份量比發問的問題要多，因為一個基本答案回答了許多的問題，同時也解釋了造形。

葛斯密住宅不大（24英尺乘28英尺的面寬及進深；1,200平方英尺樓板面積）。但其雕刻狀的造形激勵了大尺度的期望，其垂直感與尺度也加深了此一印象。大尺度並非刻意造成，但藉由垂直的流動，空間的認知而與延伸的量體發展發生關聯。房子的外表提供了自身的繪像，對於空間內部的機械主義（Mechanism）本質上是真實的：無統一，冰凍的意像，只是多重意像的系統。任何一個視景（Perspective）挑起了再觀察其他視景的期望；觀察者存在於他所界定的空間之中。

內部的空間既非隱蔽，亦非裸露，它藉由精確、緊張，而如詩的內涵，令人油然而起愛撫之衝動。外表的稜體及錐體藉著開窗，無言地露出量體的用途，而非喧

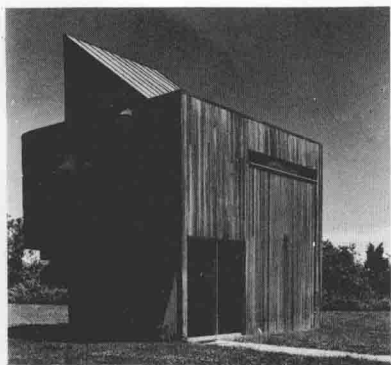
had to be recognized. The diagrammatic organization of the house therefore provided for comparatively closed sides facing neighbors, with openings related more to light than to view, while the major opening in the structure would logically have to be southward toward the ocean. However, the view to the sea was not unobstructed, and that fact, if nothing else, called for placement of the major living spaces above grade level.

The basic facts concerning site were joined to the requirements of program: the provision of living quarters for the architect's parents, separate guest facilities, a master bedroom serving also as an artist's studio. Thus the program, which was quite unspecific with regard to the disposition of spaces, acquired a degree of spatial particularity when considered in the context of the site.

The process of design began from an analysis of such facts, and the final organization and siting of the house can be seen to respond to the analysis, though not by a mere cumulation of solutions. There is more weight to the answers than to the questions asked, for one element answers many questions and also participates in the description of form.

The Gwathmey house is small (24 feet by 28 feet in ground plan; 1200 enclosed square feet). Its sculptural form encourages an expectation of large size, and its verticality and scale contribute to this impression. In an important sense, the suggestion of large size is not deceptive, but is correlative to the development of extensive volume by vertical movement through, and perception of space. The house on the outside presents a picture of itself that is fundamentally true to the mechanism of space within: no unitary, frozen image is presented, but a system of multiple images. Any single perspective arouses expectations of observation from another perspective; the viewer exists within spaces that he participates in defining.

Inner volumes are neither cloaked nor totally revealed, but are caressed, as it were, by a



葛斯密工作室

嘩的叫囂態度。舉個例來說，餐廳區域乃是以一長而水平的窗戶表示，其內部正好是坐下時的視水平面。同樣的窗櫺在視覺上扮演著立面及三度空間組合的一部份統合角色。窗戶也具有分割尺度的潛在機能，表明了餐廳區域的空間，實際上是開向起居間，但感覺上却是分別獨立的。

休憩陽臺 (Sleeping balcony) 與工作室以及公共空間的關係，如果陽臺只是被視為一開放「樓層」的話。會顯得很單純，而實際上它提供了相當豐富的視覺體驗，因其功能為居住的平面及組成空間的參與角色兩者的組合。舉例來說休憩陽臺的下側即為餐廳空間的天花板。同樣地，位於居室空間的側面提供作圖片懸掛壁 (Photo-Mural)，其另一側則變為儲藏室單元及臥室——陽臺的欄杆，它不但具有傢俱的功能，同時也界定了空間，在空間的轉換中扮演了媒介的功能，也保障了其所界定區域的私密性。陽臺的安插於主要空間內感覺上很「正確」，這可能是由於它激起了建築物內水平及垂直空間觀念的統一。對這兩位建築師而言，三度空間的設計並不僅是水平及垂直的幾個固定交錯點，它是整個狀況的形象。

開窗在空間上並非是自我的宣洩，它與量體空間的知覺流動及其空間的延伸有關。西側立面的左上角方窗在此連繫上就顯得相當有趣。從外界觀看有如一核心點，有不確定的空間內涵(雖然它很形式化的轉向角落)；此種不確定性格及其外形的

container that is precise, taut, poetical. The prism and cylinder of the skin are relieved of muteness by openings that mention the use of the volumes behind without blatantly proclaiming them. The dining area, to take one example, is represented by a long, horizontal window, which is internally at the eye level of a seated person. The same window slot plays a unifying perceptual role both in elevation and as part of a three-dimensional composition. The window also functions as a scalereducing device internally, by articulating the space of the dining area, which is literally open to the living room, but which is sensed as being separate.

The relation of the sleeping balcony and studio to the public space, which may appear simple if the balcony is considered to be no more than an open "floor," actually provides a visual experience of considerable richness, for its function as a level of accommodation overlaps its participatory role of forming space. One example of this is the fact that the underside of the sleeping balcony becomes the ceiling of the dining space. Correlatively, the object that supports a photo-mural on its living-room side within the space becomes, on its other side, a storage unit and a parapet for the bedroom-balcony; it acts as a piece of furniture, but it also defines space, mediates the transposition between spaces, and protects the privacy of the area it demarcates. The intervention of the balcony into the main space is sensed as "correct" partly because it evokes the unity of vertical and horizontal conceptions of space at work in this building. Design in three dimensions is, for these architects, more than the projected intersection of the horizontal and the vertical at certain points; it is the configuration of a total condition.

Openings that are spatially not self-revelatory have been related to perceptual movement through volumetric space, and to extensions of that space. The square window in the upper



特蘭住宅 (Tolan house)

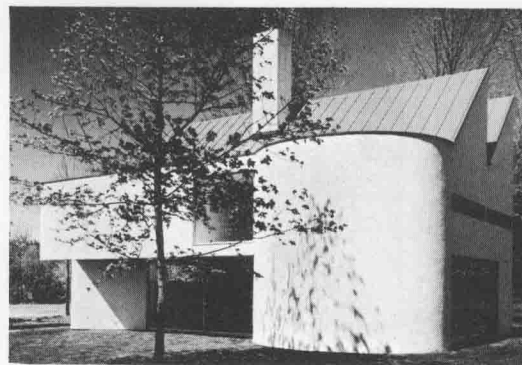
澄清性發展出建築內部的座標系統，觀者雖然見不到地面，但却能辨認出它的位置。心靈的眼睛的各種透視效果助長了激發相關於建物內部空間及遠側空間的個人位置屬感。這幢住宅內最大的開窗位於毗鄰甲板的起居室，它同時侵蝕幾何造形及延伸了空間：延展空間的邊緣是由室外屋頂線所界定；屋頂的延伸也遮擋了起居室的陽光。室外空間設計成與室內空間相鄰接；兩者是有著曖昧的關係，藉著滲透性及延伸性的特色，統一成一可能流動穿越空間的形場，而起居室的立方量體感覺在其延伸的內涵裏加強了。

葛斯密住宅的垂直組織和量體滲透感及其後幾件作品都需要與葛斯頓·巴奇勒 (Gaston Bachelard) 在「空間的詩學」(The Poetics of Space) 一文中所討論的水平性作一對比。巴奇勒寫道：「大城市裏的居民居住在層層重疊的箱子內」「家」變得只是水平感而已。由不同房間組成的起居區域擠塞於同一樓層上，而缺乏了相互親密度的區別及階層的最基本原則。以葛斯密／西格爾的垂直感作一對比，它創造出了一三度空間。空間在平面及剖面上都捕捉到了親密、豐富及滿足。因為它是隱蔽的，又是敞坦的；因為它宣露了可行性，延伸的知覺，滿足了期望；其可塑性是與其實際性一致並與之牢不可分。

舉例而言，私密性是建築上特別重要的一點；按照巴奇勒的說法是親密度的區

left corner of the west facade is of interest in this connection. It is seen from the outside as a neutral spot, of uncertain spatial implication (though formally it turns the corner); that uncertainty about its meaning works with the clarity of its shape to establish its referential meaning inside the building, and the viewer understands his location though the ground cannot be seen. The variant perspectives in the mind's eye help to provoke a sense of the individual's position in relation to the inner space of the building and to the space beyond. The largest opening in the volume of the house, that of the living room adjoining the deck, is simultaneously an erosion of a geometrical form and an extension of space: the edge of the extended space is defined by the roof line outdoors; the roof extension also shades the living space from the sun. An outdoor space is created next to an indoor space; the two are paradoxically, by virtue of transparency and extension, united as a shaped field of possible motion through space, while the sense of the living room as a cubic volume is reinforced in the context of its extension.

The vertical organization and volumetric interpenetration of the Gwathmey house and its successors should be seen in contrast to the horizontality that Gaston Bachelard has discussed in *The Poetics of Space*. "The inhabitants of the big city live in superimposed boxes," Bachelard wrote. "Home has become mere horizontality. The different rooms that compose living quarters jammed into one floor all lack one of the fundamental principles for distinguishing and classifying the values of intimacy." By contrast, verticality in the Gwathmey Siegel houses is at one with the creation of three-dimensional space. Space conceived both in plan and in section is dense, rich and satisfying because it unfolds and enfolds; because it reveals possibilities, extends perceptions, fulfills expectations. Its plasticity is consistent with its practicality and inseparable from it.



史特勞斯住宅 (Straus House)

別及階層化所必要的。傳統住宅中每個房間具有的私密性是由地面上的牆壁所決定，同時它也失去了視覺上的趣味。凡是外觀上令人滿意的住宅往往都變得在內部處理上單調乏味及令人失望。這是因為它們保護私密性的作法只不過是將牆面交替的豎直而已；房子變成了是門及牆面的組合。垂直的組織如同牆壁一樣，提供了樓板的互變，以保障私密性。樓板因而變為公私領域的分離物，水平面上的線條，却比牆面更具效率，更具想像力而達成其任務。空間上的不同層面可經由設計而感覺是整體的一部份（當然這些層面是具社會性及結構性的），而它們能以較合適較完整的姿態來保障私密性，而不只是隔牆的副產品而已。對於光線的不同處理也變得較活潑了，各種不同類型的用途也可完成，流通動線的媒介既合理又性具雕塑感，因為三度空間的流動排列比起那些水平走廊（或是房間的連鎖）是遠具有更大的自由度。

藉由垂直的組織，量體的空間發展得更為合適及完全。而水平的組織是歷史性的，其本質連結上平坦而平面化的設計。不論如何，「美國早期殖民式平面」(Colonial Plan) 房屋的垂直構成並不是隨著風俗習慣地使用以綜合量體空間；水平構成也不妨礙空間的三度觀念。此處所展示的三棟葛斯密／西格爾所作的公寓更新是脫離了他們原先的箱形平面及用途的限制，以其他的發明、櫥櫃、玻璃的曲狀牆面、室內玻璃、鏡子，及拉式門創造性流動的空間及提供量體的認知。

Consider, for example, the vital architectural issue of privacy; the need, in Bachelard's terms, to distinguish and to classify the values of intimacy. The privacy of rooms is established in conventional houses by planar walls that offer little visual interest. Houses that are satisfying in their exterior forms often become monotonous and disappointing from inside because they create the requisite privacy only by erecting walls at seemingly arbitrary intervals; they become houses of cards and doors. Vertical organization offers the alternative of using floors, as well as walls, to guarantee privacy. The floor thusly conceived permits a separation of public and private areas that is more imaginative and more efficient than that which can be accomplished by walls established as lines on a horizontal plan. Separate levels of space can be designed to be perceived and felt as parts of a whole (which, of course, they are, socially and structurally), and they can protect a privacy that is all the more adequate and complete for not being a by-product of compartmentalization. Varied treatment of light is also made possible; finer distinctions among types of use can be accomplished; the means of circulation can be rational and also sculptural, for the permutations of movement in three-dimensional space are as great in number as those of the horizontal corridor (or chain of rooms) are few.

Volumetric space is developed most appropriately and fully by vertical organization, while horizontal organization is historically, and by its nature, linked to flat, planar design. However, the vertical organization of the "Colonial plan" house was not customarily used to generate volumetric spaces; and horizontal organization does not preclude a three-dimensional conception of space. The three Gwathmey Siegel apartment renovations shown here cut loose from the restrictions of their former box-like plans and use, among other devices, cabinetwork, curving walls of glass block, interior glass, mirrors; and sliding doors to create

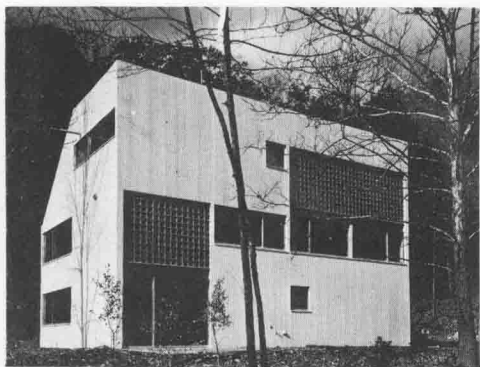
對於住宅建築的平面設計之傳統作法，在本世紀以來一直都是受到不當的限制及不必要的技術處理。空間的度量以平方英尺，以及二向度設計使得立方英尺的空間度量及三向度的設計被忽視了。對於量體空間的使用，不論如何僅僅是技術上的成就；雖然在住宅建築其角色是新近才抬頭，但自古以來紀念性、宗教性、及公共建築物多半具備了量體的觀念。沒有必要籲求任何的文化決定論(Cultural Determinism) 的精鍊理論來支持文化偏見，如同暖房及通風設備的限制，在住宅的設計中扮演了一部份角色。在傳統住宅建築的趨勢中有一件不可忽視的事，最少在歐洲及美洲不僅是社會的一部份；地下室的使用不只是為了視覺上的考慮，地下室可作為儲酒的倉庫，或培養菌類的場所，以及反映出建造者及木匠羞赧或猶疑於隱匿閣樓的僵硬幾何形。在非工業化民族中的建造者往往不受各種困擾的限制，譬如以凱馬利族祭典住宅(Kaimari Ceremonial Houses) 為例，其整體的垂直量體就如同劃分的空間一樣。

在史特勞斯住宅 (Straus House) 中，就直接面對了反對量體空間宣洩的偏見。這棟住宅很傳統的構成了地面層的主要起居空間，以及中央壁爐及樓梯間，而其臥室位於二樓。設計過程與遠離傳統過程的關係是不值一提的。「都市計畫分區法所規定的斜坡屋頂的迅速反應」。查理斯·葛斯密解釋道，「是檢討歷史上出現的

flowing spaces and to provide perceptions of volumes.

The historically traditional notion of planar design in the architecture of houses has been seen in this century to be unduly constricting and technically unnecessary. The measurement of space by square feet and design in two dimensions have given way to the measurement of space by cubic feet and design in three dimensions. The use of volumetric space is not, however, a merely technological achievement; though its role in residential building emerged relatively recently, a volumetric conception is inherent in much of the monumental, religious and civic building of the past. No elaborate theory of cultural determinism need be invoked to support the supposition that cultural prejudice, as well as the limitations of heating and ventilating equipment, played a part in confining the design of houses. For one thing, it is impossible to ignore the tendency of traditional residential architecture, at least when made available to other than a miniscule portion of society, in both Europe and America, to burrow underground only to close off its depths from visual regard, in a cellar considered appropriate to the storage of alcohol, or the cultivation of fungi, and the corresponding shame or hesitation that led to the concealment in an attic of the solid geometry of builders and carpenters. Builders among non-industrial peoples have not been constricted by such worries, as one can see, for example, in Kaimari ceremonial houses, where the entire vertical volume is available as a participatory space.

In the Straus house, prejudice against the revelation of volumetric space is directly confronted. It is traditionally organized to the extent that it has its main living areas on the ground floor, with a central fireplace and stairway, while its bedrooms are on the second floor. The relation of its departures from conventional organization to the design process is worth noting. "The immediate reaction to the zoning requirement of a pitched roof,"



布特納住宅

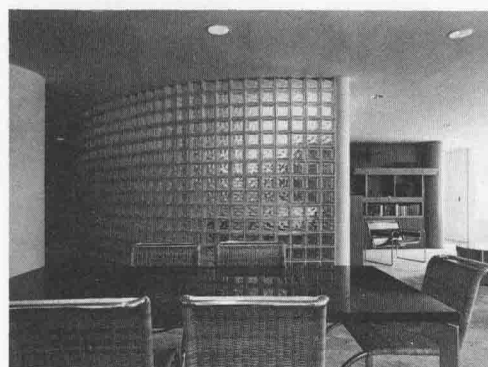
這類型屋頂，並理解它們是被當作戴在一個量體上的帽子，以水平樓板所創造的閣樓使外露的幾何真實性變為不可能。斜坡屋頂能防風雪，但它主要存在的功能是由於木材構成的可能向度，藉著三角形裝配的使用而更有效支撐大跨度的空間。而一個人往往很少理會量體空間中創造的對角幾何形式。我們決定使用美國早期殖民式平面，一個中央大廳平面，而同時能有對角屋頂信念的組成或加以利用為構成的原則。此二屋頂平面於是乎從東至西的組成了，動線系統與其垂直系統。這多少是一交叉軸的平面，如同一中央大廳平面，其構成允許了二樓的垂直性的延伸，於是從室外對角線看去也可以體驗，感覺到建築物的內部。鋸齒狀的屋頂得到了連續穿越室內空間的採光。」

木結構系統的使用，創造了垂直的組織及表露了立體的空間，雖然對於木材的性質經過了改革及研究，但其結果並不是最後技術選擇的成品。這兩位建築師並沒忽略使用新建材、新設施的可能性，他們從過去的建築物中汲取了其中的精華及技術方法，而不陷於其窠臼之中。他們使用的實際知識使僅熟悉傳統的已知建築程序及造形的工人和匠人，也能輕易的瞭解。

這幾棟住宅中基本材料選用的主要原則是，在多重設備及造形，結構及內涵中取得一致的和諧。企口對接的杉木外牆一直重複使用於這些住宅設計中（最先使用

Charles Gwathmey has explained, "was to examine the history of such roofs, and to realize that they were normally treated as hats set down on a volume, and that the exposure of places with geometric reality was made impossible by creating an attic with a horizontal floor. The pitched roof to some extent dealt with rain and snow, but it came to exist mainly because the available dimensions of lumber could be used to span large spaces most effectively by the use of triangular assemblages. Yet one rarely perceived in the volumetric sense the diagonal geometry that was created. It was decided to employ the Colonial model plan, a center-hall plan, but at the same time to have the form of the diagonal roofs perceived or implied as the organizing device. The two roof planes are thus organized from east to west, with the circulation system perpendicular to them. It is, in a sense, a crossaxial plan, as well as a center-hall plan. The organization allows the erosion vertically of the second floor, so that the diagonals seen from outside can also be sensed and experienced inside the building. The sawtooth roofs also allow continuous clerestory lighting across the internal spaces."

The use of wooden structural systems to create vertical organization and to reveal volumetric spaces, though innovative and the result of research into the properties of wood, is not a product of the last moment's technical opportunities. Characteristically, these architects have, without neglecting the possibilities of newly available materials and equipment, distilled from the building of the past the principles and methods of techniques, rather than the mannerisms to which these techniques were first harnessed. They have used the operational information thus acquired to render intelligible to builders and craftsmen such procedures of building as were already known only in the context of habitual practices and received forms.



公寓更新案

的是葛斯密住宅），而其適應性則從未被當作是特殊歷史內涵或木材固有特質的必然推論。對各種類型的木材中已經過無數次精研，而發展出各種適用性與維護的方便性，易於施工，以及舒恆的視覺美感。同時可有多種油漆方式，其長度也易於控制。杉木被發覺是一種相當柔軟的材料而且易於操作，同時杉木的極微小的收縮膨脹變化在視感上亦無大礙。杉木還能承受漂白油（bleaching oil）（通常是使用於木板上）的碳酸成份，而成為良好的染色防腐材。但一方面使用杉木外牆板，同時也很少不使用層層重疊的搭接方式。從建築造形的觀點來看，研究的最重要結果是發現杉木能以企口接合的方式搭接，對接接合（butt joints）創造了一種外表，看來有如能創造流動的可塑空間的平面，其中充滿了虛實的變化。由於接合點的處理僅產生一些許質感及細分的感覺。很明顯的，看來很小的選擇代表了他們對於對接接合方式的喜好遠超過對V型接合（V-Joints）的喜好，而與在此作品中避免誇張的分節化及細心研究質感效果的精神頗為一致。

它同時也明示了這兩位建築師捕捉到了杉木的本質與其使用模式的不可分性，基本的材料已被區分作特別的用途。外部及內部外表面處理在色彩及材料的一致性一直是基於不變的觀念。在史特勞斯住宅的石灰使用創造了一種綠林叢中一點白的繪畫效果，白色的布特納住宅也同樣的在森林地中強烈的澄清了量體感覺。總而言

The major principle in the choice of primary materials in these houses is that of concordance between the multiple requirements of form, structure and context. Tongue-and-groove butt joint cedar siding has been used in many of the houses (starting with the Gwathmey house), but its fitness was never conceived of as an imperative deduced from the inherent properties of wood or from a specific historical context. Intensive research was undertaken into the types of wood that would combine the attributes of durability, ease of maintenance, workability, and visual aptness. Alternatives to paint, and the availability of convenient lengths were explored. Cedar was found to be sufficiently soft and malleable to allow easy handling; softness was also seen as desirable because it gave the wood minimal expansion and contraction properties. Its ability to accept a creosote-based bleaching oil (normally used on shingles) that produced appropriate coloration and acted as a preservative contributed to its utility. But, while the use of cedar clapboard or shingles was familiar, there had been minimal use of the material to describe planes without lap joints. From the standpoint of architectural form, the most important result of the research was therefore the understanding that cedar could be used in tongue-and-groove, butt joint form to create a surface which would read primarily as a plane creating a flowing, plastic volume in which solids and voids could be delineated, while yielding only a subsidiary sense of breakdown and texture because of the joints. It is evident that the seemingly small choice represented by the preference of butt joints to V-joints is consistent with the avoidance of exaggerated articulation and abrasive textural effects in this work. It also demonstrates the way in which these architects conceive the nature of materials to be inseparable from the mode of their usage. Primary materials have been varied for specific purposes. Consistency between outside and inside surfaces in color and materials has been an invariant basic conception. The use of

之，在這些住宅設計中一直考慮發展出白色的概念來達到更堅硬、更具二向度的外表，而不是柔軟的，具有強烈雕塑感的住宅，開口也以較強烈、明瞭及相當中性的面來處理。

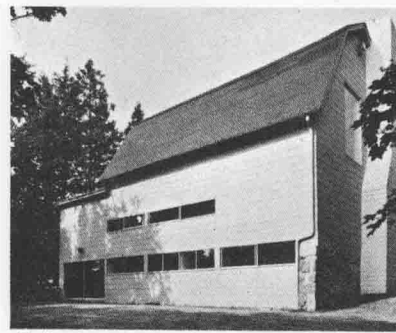
大玻璃面的處理提供了另一種毫無偏解的材料發展。玻璃的造形，一開始是工廠建築的要素，在三〇年代成為像威廉·李斯卡茲（William lescaze）一類建築師作品中的一種工廠建築的象徵。在葛斯密與西格爾的手中則變為一種具通融性的材料，適用於各種情況，對維護及耐久性亦具特點。玻璃是一種半透明的材料，能對私密性提供某種程度的遮隱，同時，還能藉著透明性的特質，激起對於其後包被空間的一種期望。光線的滲透及折射使空間實際的視覺得以確定，並且也使模糊曖昧的造形及厚實的量體得以產生。

材料的使用為建築程序的一種觀念，使造形的實現始於情報的交互關連。不論是實際的或分析的，都屬於建築的一般領域及特別的內涵。空間關係的假設使實質界定的物體經驗變得不統一，但卻包含了從散亂事實到統合現況過程中原動力的心理因素，對於行動知覺的注意更甚於對先天實際本質的表現，並與理念一致，而實際上是建築的公理。含蓄為陳述空間的較佳方法，而雕刻構成法的常用模式是消去（Substraction）。也由於這種原因，在這些住宅中，空間都具有透明性及延展性

stucco in the Straus house arose from the painterly notion of creating a white object in the green forest. Intensification of the clarity of the volume within the wooded site is also achieved by the white staining of the Buettner house. In general, whiteness has been considered to establish, in those houses that are externally harder and more two-dimensional than the soft, sculptural houses, a strong, clear and relatively neutral plane of reference for the manipulation of openings.

The use of glass block provides another example of the deployment of materials without prejudice. Originally an industrial building element, this form of glass became, in the 1930's, an industrial reference in the work of such architects as William Lescaze. In the hands of Gwathmey Siegel, it becomes a flexible material, adaptable to many situations, valued for its ease of maintenance and durability as well as for its manifold perceptual attributes. It is a translucent material which can provide sufficient opacity to afford privacy; at the same time, it can arouse, by virtue of its transparency, an expectation of space behind it. The refraction and transmission of light it accomplishes make possible the creation of a certitude of perception of its literal intervention in space, or the suggestion of intangible forms and deep volumes.

The instrumental use of materials is one aspect of the conception of the architectural process as an action in which the realization of forms begins with the cross-referencing of information, both practical and analytical, belonging both to the general realm of building and to the specific context, with postulations of spatial relationships in which the experience of physically defined properties is not static, but includes a psychological correlative to the dynamics of the passage from scattered facts to integrated actualities. Attention to active perception, rather than the expression of supposed innate physical essences, conforms with



穀倉(Barn)更新案

。像葛斯密住宅及艾利亞·巴希住宅（Elia Bash House）皆為複合、緊張外表的建築，設計中用的是大幾何造形的手筆，觀者經由移動可捕捉整體的空間。尺度的感覺也考慮到觀賞者的參與尺度與比例系統的秩序發生及關係，並且產生錯覺的效果。

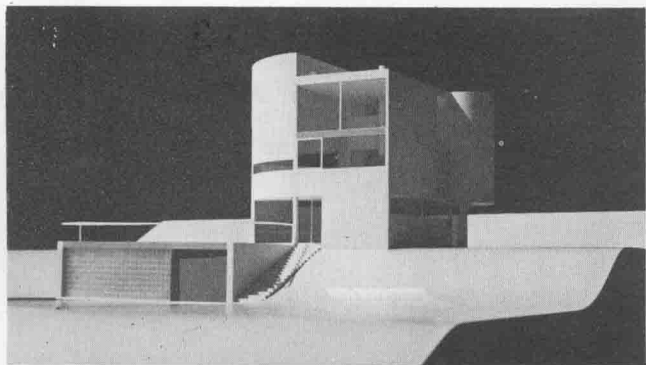
尺度的複雜問題及建物彼此之間的關係可由葛斯密住宅工作室以及特蘭住宅（Tolan House）的配置中看出其端倪。在一塊平坦的基地上座落的三棟建築物以外面的一棵樹木為基準點（這棵樹在興建葛斯密工作室時，同時種植的），這棵樹統御了特蘭住宅的軸線，並與葛斯密住宅的底部成對角排列，並與工作室的動線軸並排。網球場的高牆（12英尺高，120英尺長）是作為基地的參考點，並仲裁了其他棟的建築物，因此，它不只是一建築牆面而已。牆面的頂端與其說是與甲板樓面並排，還不如說是與房子上的橫列甲板並排，而澄清了兩個物體間過渡面的發展。擋風的牆面一方面作為尺度的區分面，一方面協調基地與建物兩者尺度的記號面。

在格林威治的穀倉（Barn）更新案中，對於尺度的一般感應是利用「縮小建築的外觀強化內部的量體感覺」，由於尺度歪曲的效果，建物的外表看來較小。門的一般尺寸通常是10英尺高，窗戶通常配合視覺水平，置於樓板上6英尺高度，其窗高為4英尺。通往室內大空間進口的處理很驚人，強調了此35英尺的立方量體。

this idea, and is in fact axiomatic in this architecture, in which implication is the preferred method of spatial statement, and subtraction is the prevailing mode of sculptural composition. It is also for such reasons that, in all of these houses, space is activated by transparencies and extensions. In composite, tight skinned buildings such as the Gwathmey house and the Elia Bash house, the large geometrical forms are carved away in design, and implicitly reconstituted by virtue of the observer's tendency to perceive wholes. An active participation by the observer in the reading of scale is assumed and utilized. The treatment of scale interrelates to the order of the proportional system, but also may make use of illusion.

Complex problems of scale and the relation of buildings to one another are seen in the grouping of three buildings constituted by the Gwathmey house and studio and the Tolan house. The three objects on a flat field have been sited with reference to the external point marked by a tree (which was planted at the time of building the Gwathmey studio). The tree point generates the axis for the Tolan house, and it aligns with the diagonal at the base of the Gwathmey house and with the axis of circulation of the studio. The tennis court wall (which is 12 feet high, and 120 feet long) is treated as a site reference and arbiter for the other buildings, not as a building wall. That the top of the wall aligns with a deck railing on the house, rather than with the floor of the deck, clarifies the establishment of a plane intermediate between objects. The windbraces of the wall act as scale devices, marking a rhythm and notating a plane compatible with the scale both of the buildings and of the site.

In the Greenwich barn renovation, normal expectations concerning scale are used "to diminish visually the exterior of the building while magnifying the volumetric interplay on the interior." The building is read from the outside as small because of the distortion of



艾利亞·巴希住宅 (Elia Bash House)

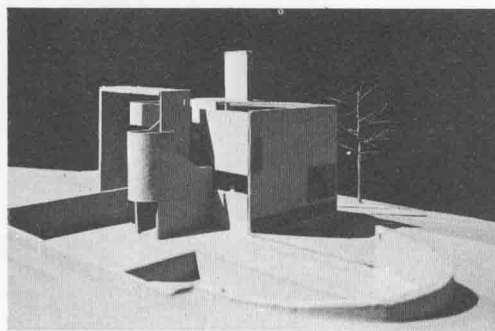
此作品的連續性，一如變化的動力，不停的持續，在各高潮處中有一些停滯點。如此，雖然葛斯密住宅具有座落於都市及鄉村內涵基地問題的出發點，木構架的利用，水平及垂直方格，垂直性，以及將立方體當作知覺要素的觀念，兩棟位於罕普敦橋 (Bridgehampton) 的住宅以第一棟住宅的基本雕刻性程序加以擴展到某一程度以建議再次——評估 (Re-Evaluation)。查理斯·葛斯密曾爭論在兩棟罕普敦橋的住宅，其內部空間的分割非常不適於計畫的複雜性及尺度。無論如何，由罕普敦橋住宅所得到的經驗在解決寇根住宅 (Cogan House) 的尺度及空間模式問題時就有了很寶貴的貢獻。其對於艾思齊爾森住宅 (Eskilson) 計畫案中所發展出的新造形也是很明顯的。

在艾思齊爾森住宅計畫案中其具雕刻性處置的原則是一三向度的構架，或可謂因為處理塑體與量體時產生窒碍所肇致的外表面的限制，與前面的住宅設計大為不同的是——什麼最有助於瞭解，而不是一絕對的範疇——基於對先前造形的「肯定」觀點，換句話說，直接反映至內部空間（雖然不盡然是照文學字眼）。艾思齊爾森住宅設計的方式有一部份是反映於杜那威公寓 (Dunaway apartment) 設計的既有容量的工作經驗發展出來的，因而就從特殊的情況中產生應採取何種分析的方式，而不是造形的形態。在葛斯密／西格爾事務所的住宅作品中，艾思齊爾森住宅

scale. A door appearing to be of usual size is actually ten feet high; a window apparently at eye level is in reality placed six feet above the floor, and extends four feet above its sill. The element of surprise upon entry to the large internal space intensifies the perception of the 35 foot cubic volume.

The essential continuity of this work, as well as the motive force of change, is in its process, and no single work can be said to embody unchangeable precedents; there are naturally plateau points as well as peaks of development. Thus, although the Gwathmey house is a starting point inclusive of references to such major problems as siting in a context at once rural and urban, the use of wood framing, the horizontal and vertical grids, verticality, and the conception of cubic space as a perceptual phenomenon, the two houses in Bridgehampton expanded the basic sculptural procedures of the first house to a size that suggested a re-evaluation. Charles Gwathmey has argued that in both Bridgehampton houses the breakdown of internal space is inadequate to the scale and complexity of the program. However the experience of the Bridgehampton houses contributed significantly to the encounter between problems of scale and spatial modulation resolved in the Cogan house. The relevance of the Eskilson project in developing new forms of procedure is evident.

The principle of sculptural being in the Eskilson project is that of a three-dimensional frame, or exterior confine, within the limits of which plastic, volumetric manipulations take place. The distinction from the previous houses — which is offered in assistance of understanding, not as an absolute category — is based upon the observation that the earlier forms are “positive” and, in a sense, correspond directly to interior spaces (though not in a wholly literal way). The Eskilson approach developed partly in response to the experience of having worked within a pre-established container in the design of the Dunaway apartment,



艾思齊爾森住宅 (Eskilson)

計畫案的方法以及其他較早的作品的運作方法就運用在寇根住宅的設計裏，葛斯密住宅的雕刻性、幾何性的設計程序當然也就運用於後來的幾個作品中，以艾利亞·巴希住宅為例，就是一棟圍繞一中心柱穿插方塊的圓環幾何性的組合建築物。

瞭解了這個作品的建築設計程序，就可更深入、更廣幅的理解寇根住宅的設計了。它是一棟易於理解而又不失簡潔的建築物，其組織的模式，以人類動作的變化來確定其空間交織的常態，但它却不與建築的主題、基地的內涵以及結構的邏輯脫離關係。

基地本身提供了兩種層面的景觀（一小湖，在地面層即可見到，以及遠方的海洋，從地面層上方 $1\frac{1}{2}$ 樓高可見）。游泳池的加入造成了第三種層面的景緻。南向的視野由於東向、北向及西向鄰棟建築物的加入而顯得更有力。於是藉著調整土地上的質感及色彩就能更配合建物之間的關係。此住宅成為其基地的「飛簷」和其延展的物體，從遠方眺望，是位於水湖邊緣上方 500 英尺的緩斜坡草坪「地毯」的頂端。大片的綠色草坪處理成有如建築物延伸出來的平面；同時也使可用的基地與大片（較接近黃色）的稀疏自然作物的景觀分離。

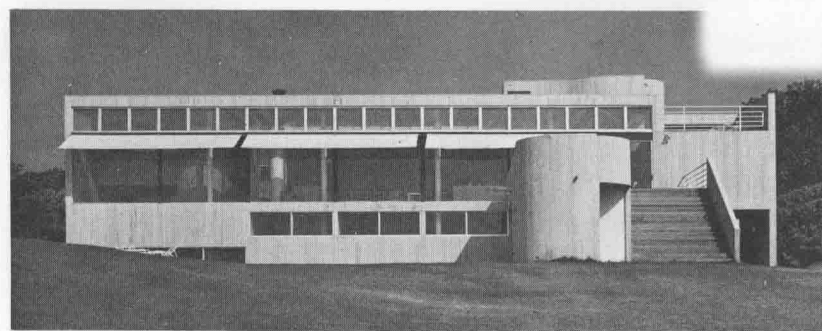
該案的分析主要區分為三部份：孩童區、主人臥室設施、以及客房設施。公共區域被處理成散佈於私人區域之間。一連串的戶外設施（包括游泳池、籃球場、開放式的餐廳及日光浴空間）都與室內空間統合了。

and thus exemplifies the way in which methods of analysis, rather than gestures of form, have been derived from specific situations. In the Gwathmey Siegel residential work, the method of the Eskilson project is, in the Cogan house, combined with the approach of the earlier work. The sculptural, geometrical procedures of the Gwathmey house have, of course, been utilized where applicable in later work, as in the Elia Bash house, a composite building geometrically conceived as a circle with an inscribed square around a central column.

Understanding of the architectural process of this work can be deepened and broadened by careful attention to the Cogan house. It is a lucid and intricate work, multiple in its mode of organization, confident in its manner of inweaving the constants of space with the variants of human motion, but it never swerves away from architectural issues, the context of its site, and the logic of its structures.

The site offered a view of two bodies of water (a pond, visible at ground level, and the ocean, which can be seen from one-half level above grade). A swimming pool was to add a third scale of water. The primacy of the view to the south was reinforced by the presence of neighboring buildings to the east, west and north. It was possible to establish the building's relation to its site partly by adjusting the texture and color of the land. The house becomes a “cornice” to its site, and also an extension thereof, when seen in context, at the head of a large “rug” of trimmed grass sloping gently down some 500 feet to the natural edge of a pond. The dark green sod is treated as a plane that becomes in reverse an extension of the building; it also separates the usable site from the larger (and more yellow than green) landscape of untrimmed vegetation.

Analysis of the program called for zoning into three private sectors: a children's area, a master bedroom suite, and a guest suite. The public spaces were conceived of as being



寇根住宅 (Cogan house)

住宅的配置組合概念開始於一相當中性（無性格）的容器——以非文學的字眼來看，就是箱子或矩形——可能被浸蝕，或延伸，或擠塞。其觀念構架和模式的操作都是統一的，並包括地面層及外表質感。因此，車道的外形及室外平臺確定了餐廳甲板及樓梯間的延伸，並只有水平線連結的作用。

此建築物的結構系統是與其計畫相一致的；雖然與早期設計的房子不同，但在空間範疇的組合上及切割空間，清除及重疊的手法，在程序上與其他住宅是一樣的。在矩形構架內，進行兩種構造方法，依照空間、尺度及計畫的需求時合時離。地面層包括有幼兒房、遊戲室，及服務設施，其興建的方法與其他住宅類似，使用承重牆。牆壁系統的插穿創造出較低層面的小空間，是一種鋼柱組成（結構上及視覺上）的構架方格。這些柱子支撐了大的起居空間之屋頂。換句話說，地面層是由一連串平行的牆面所組成的。全部都是相同的尺度，以標準型的住宅建築方式興建；此較低部份有如其屋頂關係，但却是上層起居空間的樓板之要素所構成。水平平面（首次在這些住宅設計中出現）與上方的「閣樓式」平面分離，此建築的最高，最名符其實的屋頂變為座落在柱頭上的陽傘。在地下層柱子成了第二記號，也模範化了整體空間。

與基層的感覺相提，閣樓成了另一種結構物，雕刻化的建築物在頂層安排了訪

appropriately interspersed among the private sections. A series of outdoor facilities (including pool, basketball area, open air dining, and sunbathing spaces) was integrated with the interior zones.

The configuration of the house began with the idea of establishing a relatively neutral containing reference — in non-literal terms, a box or rectangle — that could be eroded, extended and extruded. The operation of the conceptual frame and its modifications is unitary and inclusive of the ground plan and surface texture. Thus, the shaping of the driveway and exterior terrace validates the extension of the dining deck and stairs, and acts as a horizontal interlock.

The structural system of the building is consistent with its program; although departing from the earlier houses, it is procedurally at one with them in making possible the compounding of spatial categories and in enabling space to be incised, unveiled and layered. Within the rectangular frame, two kinds of construction are at work, together and separately, according to the requirements of dimension, scale and program. The ground level, containing children's bedrooms, playroom, and service facilities, is built in a manner similar to the other buildings, using load-bearing walls. Intromitted into the wall system that creates the lower level of small spaces is a system of steel columns forming a (structural and visual) framing grid. These columns support the roof of the larger, living level. In other words, there is a ground floor, made up of a series of parallel walls, all of small scale, built in a manner typical of residential architecture; this lower sector is framed over by an element standing in relation to it as a roof, but establishing a floor in relation to the upper living level. The horizontal base level is (for the first time in these houses) made literally separate from a "pavilion" level above. The topmost, actual roof of the building becomes a parasol

客設施，迴轉式樓梯間、甲板平臺、而戶外樓梯，服務設施則置於底樓。此單元是構架與承重構造。它隱沒於大建築物中，且其插入使柱子系統得以支撐（其插入時即持續下去），然後再繼續由柱子從地面到屋頂在門廊完全表白。

到達寇根住宅時就發覺是兩棟住宅的分叉起點。涼廊（Portico）同時兼作結構物、空間、大門通道、及構架；從其中，有可敞露的屋頂（從上方的水平開窗可看見天空）、柱子、第二棟雕刻化的建築、坡道，及（穿越過遊戲室的玻璃）建物末端的空間。

對此一住宅若要有全盤的瞭解，就必需深入注意動線及入口系統所扮演的角色，因其聯結了水平及垂直的平面，同時也加以組織以提供通往客房、服務、起居、臥室，及室外區域的通道。從入口處升起一迴轉式的樓梯間，經過起居空間，到達上層的客房與屋頂甲板。有兩座次要的樓梯間：其中之一聯接三間臥室與遊戲室；另外一座聯接主人臥室及書房兼遊戲室。從海岸邊的地面層起，甲板的延伸及起居空間可經由寬廣的室外樓梯通達。對於水、基地，及閣樓的一種適合的尺度，此樓梯間拉緊了閣樓對於地面的關係，並且也註解了它輕快的力量。

坡道幾乎是動線系統的最重要構成體，它本身在建物中也是主要的空間，它能使住宅內的流通便利，而且也組成並參與了空間之間的表現，同時坡道能組織建築

sitting on the columns. Within the base level, the columns become a secondary notation, while also modulating the spaces.

Joined to the sense of base and pavilion is the presence of another structure, the sculptural building accommodating a guest suite at its top level, the circular staircase, deck extension, the outdoor staircase, and the service facilities at grade. This unit is of framed, wall-bearing construction. It merges with the larger building, and its interposition permits the column system to be suspended (for the duration of its interruption, as it were), and then to be resumed by the column that is fully revealed from ground to roof at the portico.

Arrival at the Cogan house becomes an approach to the intersection of two buildings. The portico is at once structure, space, gateway, and frame; from within it, there are revealed the roof (and sky through the horizontal opening above), the column, the sculptural second building, the ramp, and (through the glass of the playroom) the space at the end of the building.

Full comprehension of the house requires careful attention to the role played by the circulation and entry systems, which interlock vertically the several horizontal levels, and which also are organized to provide access to (and between) the guest, service, living, bedroom, and outdoor areas. A circular staircase rises from the entry, through the living level, to the upper guest room and roof deck. There are two sets of substairs: one connects the three bedrooms to the playroom; another joins the master bedroom to the study-game room. From grade level on the ocean side, the deck extension and living level can be reached by the wide outdoor staircase. Sympathetic in scale to water, site and pavilion, this staircase tautens the reference of the pavilion to the ground, while also acknowledging the power of its buoyancy.