

G.P.J.Y

TEN HOUSES

Edited by Oscar Riera Ojeda

世界小住宅 7

Peter Forbes & Associates

吴葱译

SUZUKIGOMA-10163.COM

G.P.J.Y



SUZUKIGCMA-I@163.COM

G.P.J.Y

TEN HOUSES

Edited by Oscar Riera Ojeda

世界小住宅 7

Peter Forbes & Associates

吴葱译

中国建筑工业出版社

SUZUKIGGMA-I@163.COM

G.P.J.Y

图字：01-2000-0377号

图书在版编目(CIP)数据

世界小住宅.7/(美)奥赫达编;吴惠译.—北京:中国建筑工业出版社,2000
(世界小住宅设计经典译丛)
ISBN 7-112-04260-7

I.世... II.①奥... ②吴... III.①住宅—建筑设计—图集②住宅—室内装修—图集 IV.TU241-64

中国版本图书馆CIP数据核字(2000)第21019号

Copyright © 1995 by Rockport Publishers, Inc.

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

本套图书由美国Rockport出版公司授权我社在中国翻译、出版、发行该套图书中文版

责任编辑:张惠珍 程素英
美术编辑:黄燕 姜敬丽

世界小住宅设计经典译丛

世界小住宅 7

彼得·福布斯事务所
奥斯卡·列拉·奥赫达 编
吴惠 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

利丰雅高印刷(深圳)有限公司印刷

开本:255mm×230mm

2000年6月第一版 2000年6月第一次印刷

定价:68.00元

ISBN 7-112-04260-7

TU·3358(9717)

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)

SUZUKIGGMA-I@163.COM

Contents 目录

6 序 奥斯卡·列拉·奥赫达

8 引言 皮拉尔·维拉达斯

精选作品

彼得·福布斯 撰文

12 锡尔湾的住宅, 缅因州, 锡尔湾

16 马特波伊西特的住宅, 马萨诸塞州, 马特波伊西特

26 迪尔岛上的住宅, 缅因州, 迪尔岛

38 大克兰伯里岛上的住宅, 缅因州, 大克兰伯里岛

50 马里恩的住宅, 马萨诸塞州, 马里恩

58 罗西耶尔角的住宅, 缅因州, 罗西耶尔角

62 波托马克河畔的住宅, 华盛顿特区, 波托马克河

72 芒特迪瑟特岛上的住宅, 缅因州, 芒特迪瑟特岛

84 奥卡特港的住宅, 缅因州, 奥卡特港

94 萨里的住宅, 缅因州, 萨里

104 精选建筑与项目简介

106 公司概况

108 照片提供者

Foreword 序

by Oscar Riera Ojeda

第一次接触彼得·福布斯的作品是在我迁居数月之后。那时，我刚从遥远、湿热的阿根廷大草原来到了风景如画但气候恶劣的新英格兰地区。

虽然很大程度上仅是出于本能和直觉，我还是对他的建筑一见倾心，兴趣盎然，相信他的设计思想及每件作品能经得起细推敲。

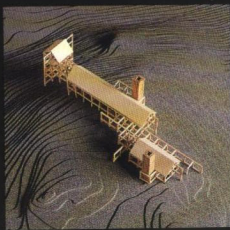
经过对新英格兰地区的几次考察以及与这位建筑师长期接触，我最初的印象得到了加深。这时我才发现，生活的各个方面对他的作品都有经久不衰的巨大影响。

其中最重要的，也许是他深谙并热爱着建他主要住宅作品的这块土地。这种挚爱使他每一作品进行构造和技术革新时，能够了解可能遇到的困难（如狂风暴雨对建筑的袭击）。很多材料细部他都能处理得十分老道，同时不改变他惯有的至少主义（minimalism）精神以及充满建筑内外的静谧和庄重。

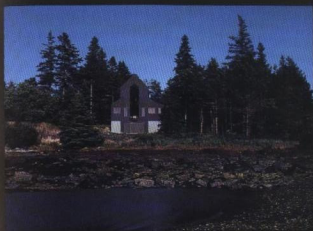
彼得·福布斯作品中另一个有趣之处是对地方传统的尊重，包括形式语言及构造做法。不过，即使有些住宅在这方面做了很大让步，最后结果仍明白地反映出他无可非议的现代主义本色。

他对地方传统的适应能力很强，因而在本书这10处住宅中，实现了一个艰难而宏伟的目标：融入自然景观并为之增色。

奥斯卡·列拉·奥赫达



House at Cape Rosier 罗西耶尔角的住宅



House at Seal Cove 獐尔湾的住宅



House in Mattapoisett 马特波伊西特的住宅



House in Deer Isle 迪尔岛上的住宅



House on Great Cranberry Island 大克兰伯里岛上的住宅



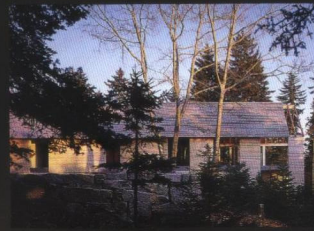
House in Marion 马里恩的住宅



House on Potomac River 波托马克河畔的住宅



House on Mount Desert Island 芒特迪瑟特岛上的住宅



House at Orcutt Harbor 奥卡特港的住宅



House in Surry 萨里的住宅

Introduction 导言

by Pilar Viladas

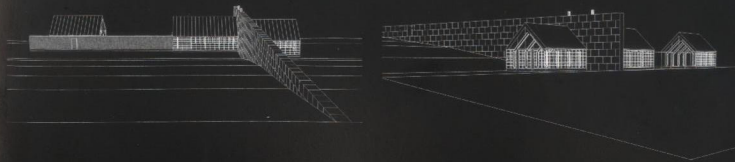
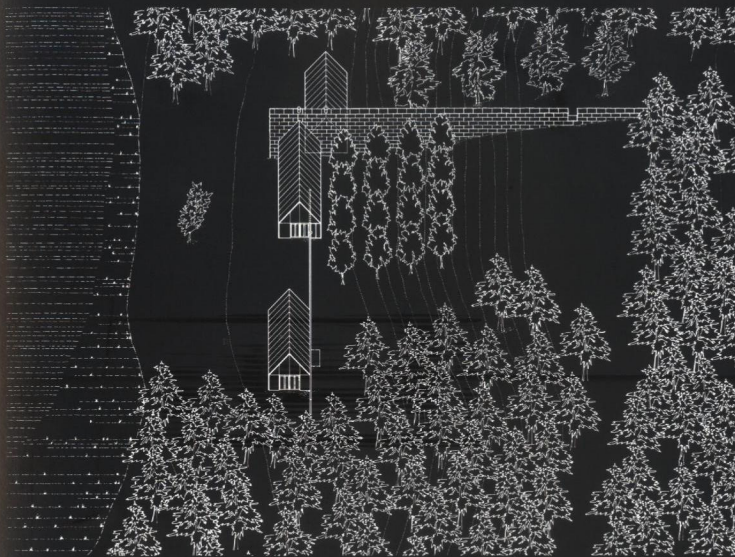
彼得·福布斯有一次对记者说，在建筑中，“简约和简单之间有一个很窄的界限”。这句话也适合于新英格兰地区粗犷的自然景色中福布斯所设计的很多住宅。这些住宅大多地处多树、多石的缅因州及马萨诸塞海岸，与所处环境一样特点鲜明，不可多得，同时也捕捉到了自然景观的平易和优美。

新英格兰对福布斯的美学信条和个人世界有着很大的潜移默化作用。他在缅因州沿海小岛上的一栋住宅里度过了几个夏天，那栋房子布局松散、不通电，具有“1896年墙板风格”（1896 shingle-style）。在这里，他像个饥渴的水手，饱尝了北大西洋气候的苦与乐，学会了欣赏轮船的功能之美，从而造就了他严谨而不失感性的建筑设计方法。他认为，设计住宅就像设计轮船一样，应使之恰到好处地发挥作用，但同时能够（实际也应该）使之优美。

轮船与建筑的相似性使勒·柯布西耶在《走向新建筑》中赞美蒸汽轮船，这不足为奇。在书中他忠告建筑师“机械地尊重传统不如尊重自然之力……最佳解决方案源自清晰表达的问题。”福布斯接受的是现代主义建筑教育，他了解并十分景仰密斯·凡·德·罗，他与路易斯·康是耶鲁大学的同学。与直接沿用历史式样相比，他更喜欢强烈、清晰、抽象的形式。但是，他作品中的抽象形式绝非空穴来风，而是体现了对具体基地和文脉的悉心关注。他惯用的材料是明确的现代派，有木、钢、石、玻璃和混凝土等，然而就算他理性地调配这些材料，仍能得到暖意融融的效果。对比例的美感，对细部的入微关注，引导着福布斯确定其建筑的形式和材料，这一点决定了他至少主义的倾向，也往往使其住宅十分简约而绝非简单。

G.P.J.Y

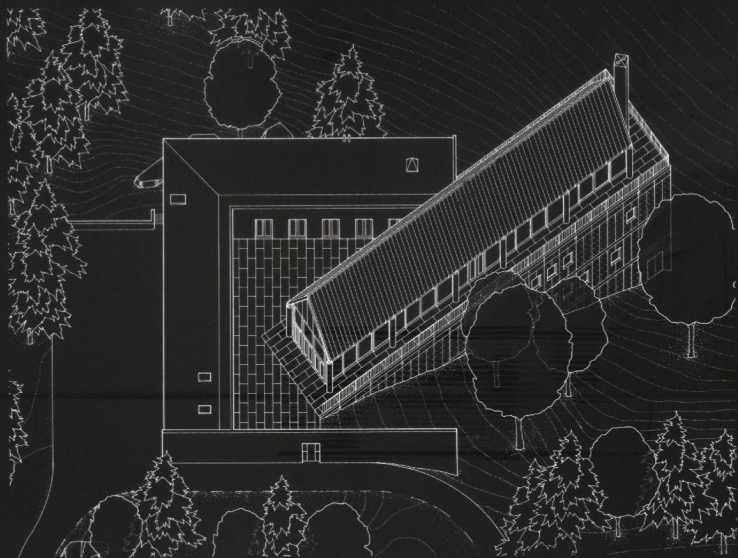
9



SUZUKIGCMA-I@163.COM

G.P.J.Y

10



SUZUKIGCMA-I@163.COM

与其他建筑师不同,福布斯有幸在风光优美的基地中设计其大部分住宅作品。这些房屋位于密林与多石海岸之间,因此具有双重属性,这一点设计者从未忽视。福布斯对这类基地的处理如出一辙:最大程度地利用视线和景观,并把对基地的干扰减小到最少。房子既可长而狭,也可小而高,如缅因州芒特迪瑟特岛的锡尔湾的住宅。

前一种类型中有几座又分化成一系列亭子式的部分,但两者都可使住宅的不同部分得到最优化的采光和视线,同时又遵从基地的轮廓。缅因州巴尔港(Bar Harbor)附近的大克兰伯里岛和萨里的住宅就是这种例子。这两处的亭子都设计得尽量开敞,只是手法有所不同。克兰伯里岛的住宅由一系列承重横墙构成,因此两侧纵墙可全用玻璃;萨里的住宅则用一组混凝土柱支撑屋顶,故而亭内空间开敞、畅通。在这两例中,建筑所侵占的景观比其框定的范围要小。

在所有的住宅中,福布斯将新英格兰地区土生土长的坡屋顶、墙板和石砌烟囱以抽象的形式语汇重新诠释,使其建筑几乎带上了一种原型的色彩。说“几乎”是因为当中并没有任何原汁原味的东西,经过福布斯的处理,简单的山墙和庞大的烟囱变成了至少主义的雕塑,而且两者浑然一体。即使是直接使用历史样式,如麻省马里恩和马特波伊西特的住宅,他在骨子里仍是个现代主义者。例如,马特波伊西特的住宅里,传统的山墙、墙板外表里面,围着敞开、简化的室内,结构材料用不锈钢索代替了木材。

福布斯并非只在未开发的郊野做他的住宅文章。在华盛顿特区郊外一个拥挤的社区,他改建了一处1950年代的普通住宅。纵贯原有废墟加建了两层坡顶房屋,墙体和屋顶用包铅铝铜,这着棋使该住宅在相邻住宅中

显得既朴素又具有城市特点,仅在玻璃山墙处透出敞亮的室内。

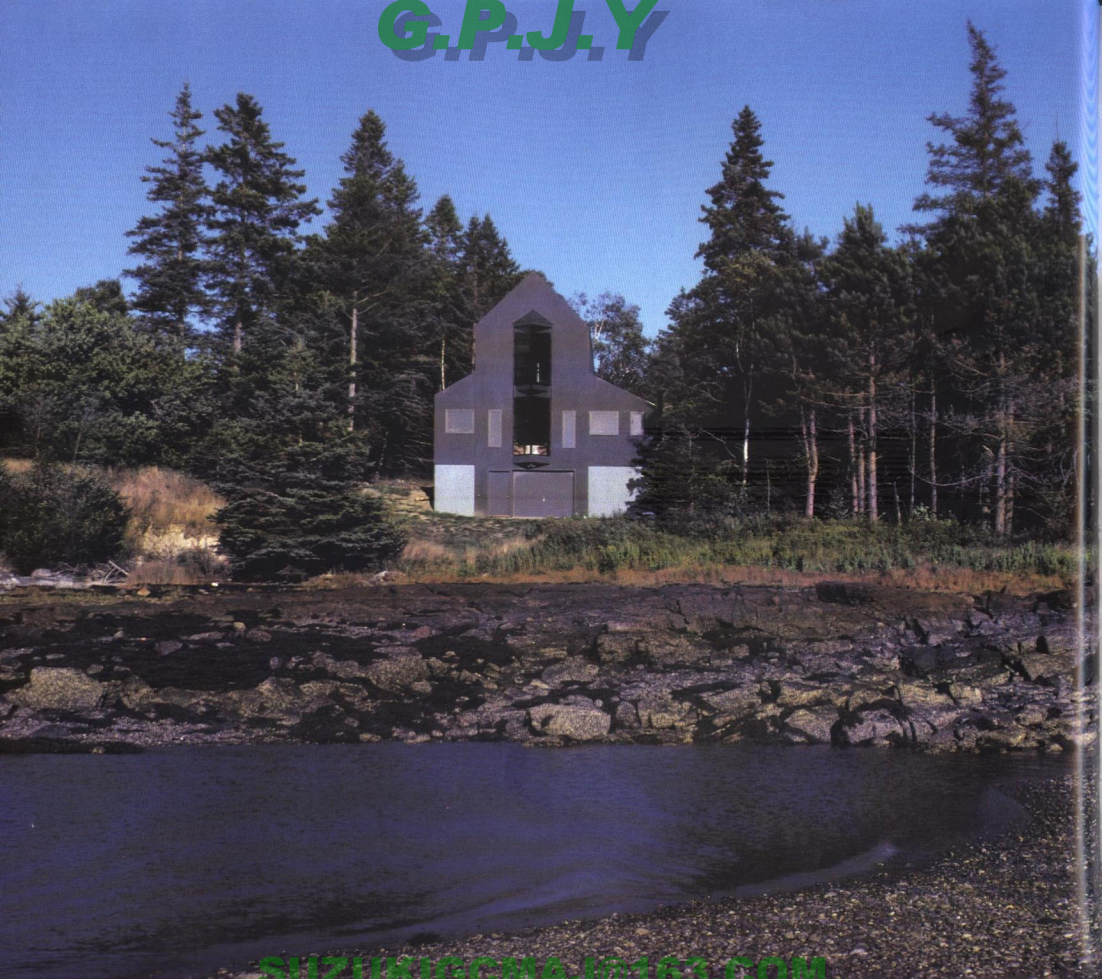
很明显,因为有那些个性鲜明的住宅点缀在缅因州沿海及附近岛屿,福布斯将会流芳百世,或许不会家喻户晓,但在一些修养深厚、眼光独特、善于独立思考的业主中间会得到认同。福布斯仍在探索住宅类型的可能性,比如在为一位思想极为开通的老太太设计的住宅中,以及在最近刚完成的奥卡特港住宅中,使用了钢管结构,后者是一座狭长的房子,开端是传统的山墙和墙板形式,随着向海边推移,形式逐渐消解,演变成由玻璃、线框和露明椽子构成的门廊。房屋沿这一路线稍作弯曲,与房主的无线电发射塔的“力场”做概念上的呼应。但这种现代主义的姿态,也可以被读作历史主义的:弯曲的墙体让人想起了过去的墙板风格。这是福布斯典型的轻描淡写处理方式。像许多干练、有修养的东部沿海人士一样,福布斯的住宅像是向出言谨慎美德的集体献礼。

皮拉尔·维拉达斯

前页(P9)图: 缅因州米尔岛(Mill Island)的住宅(度假别墅)。轴测图和透视图,彼得·福布斯事务所设计,1986年。

左页图: 波士顿的住宅。轴测图、大样图、一层平面,彼得·福布斯事务所设计,1986年。

G.P.J.Y



51211810016 10103 COM

House at Seal Cove

Seal Cove, Maine

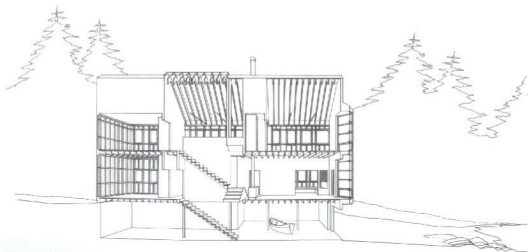
锡尔湾的住宅

缅因州，锡尔湾

本住宅布局简明，贯穿于一条指向大海的中轴线展开。沿此轴线从陆地方向走向靠海一侧，建筑渐次透明：横带上的窗户越来越多、越来越大、越来越密。向远处加速递增。轴线的高潮是跨两层的三角带形窗，由此观察山坳和布卢希尔湾(Blue Hill Bay)视角可达180°。

住宅入口所在层是完全独立的主人居室，其上一层可接待夏季来客，下一层向海滨开放，可供操作、修理之用。

因预算紧张，房屋装饰十分简洁。这与简单的线条和强烈的几何造型完全符合。室内空间丰富，结构框架故意暴露，做工一流。

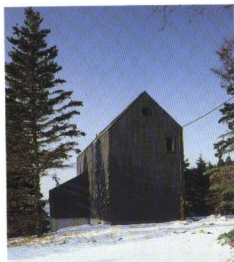


Above: The color, as well as the form of the house evolved from the environmental palette of dark rock ledges and sharply pointed fir trees; the house appearing to grow out of the landscape, a bold form, but one in harmony with nature.

Opposite Page: The strong vertical of the two story bay window and the steep roof give a much greater presence than the small area of the house would otherwise suggest. The proportions of the building are in sympathy with the scale of the landscape, commanding the cove and the ocean beyond.

上图：房屋的色彩和形式来自周围黝黯的礁石和杉木的尖角。整个住宅像是从周围景色中生长出来的，形式粗犷，但与自然水乳交融。

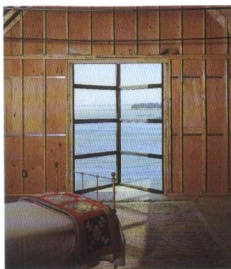
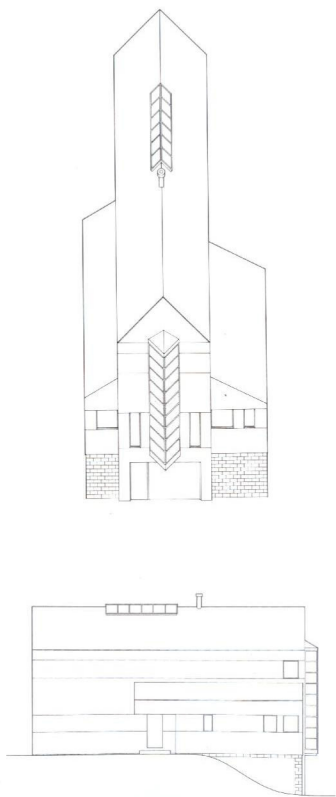
左页图：住宅占地不多，但两层高的竖向带形窗以及陡坡的屋顶很有表现力。房子在比例上与周围景观的尺度相协调，并俯临着小海湾及附近海域。



Second Floor Plan 二层平面

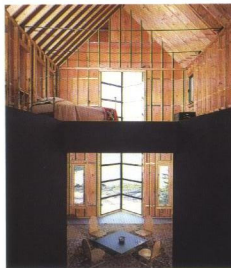


0 10 feet



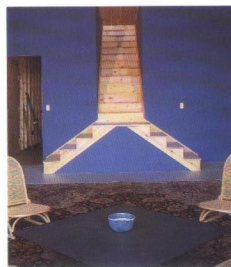
House at Seal Cove
锡尔湾的住宅

15



本页：轴线的效果因重复的结构部件而得到加强，如露明的墙体和屋顶框架、拉杆和脊梁等。空间随房间、楼梯的结构形式，通过对结构的表演而实现它们与室外的关联。

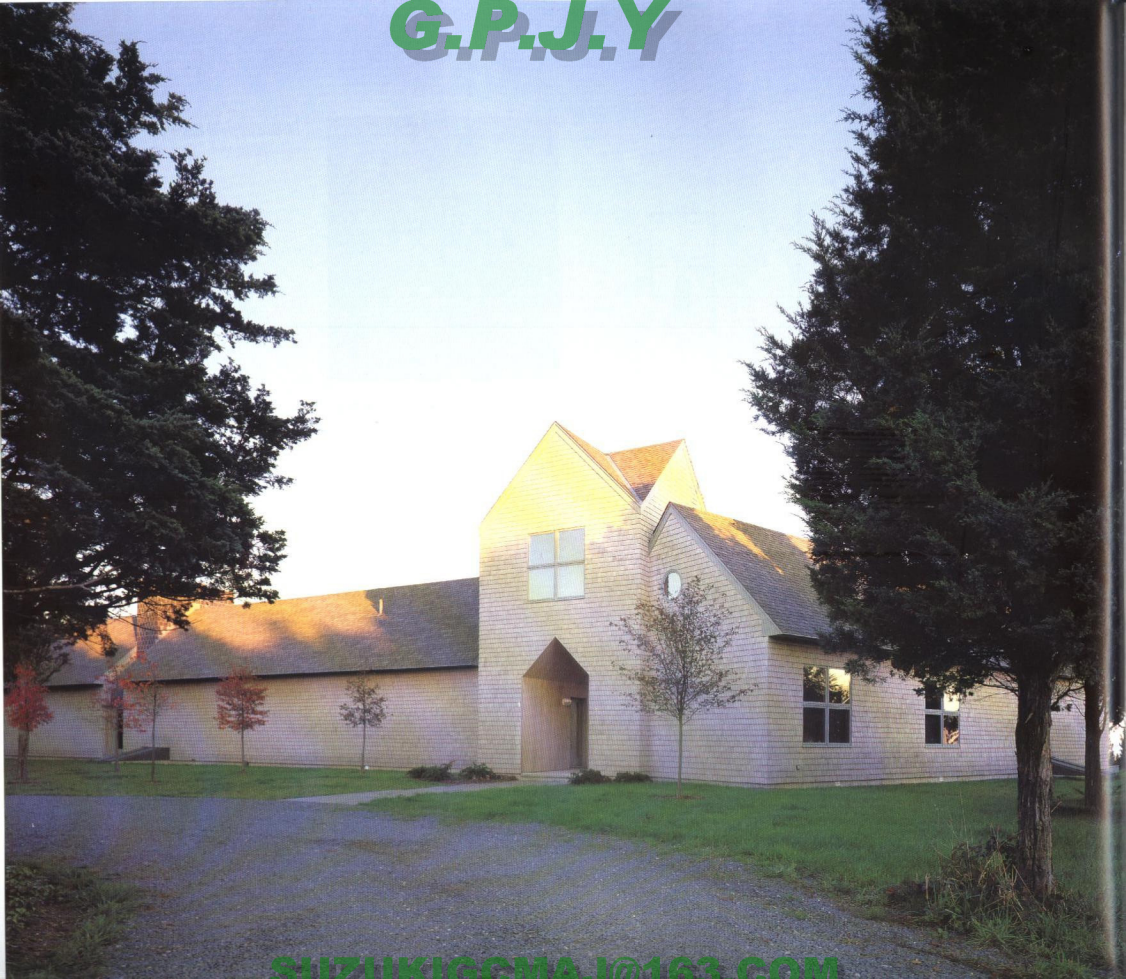
左页图：从陆地方向朝里走，未经装饰的形式要素直接暴露，让人想起缅因地区的谷仓和实用建筑。不过已抽象，简化为一种雕塑形式。



This Page: The axial force of the house is reinforced by the repetitive sequence of the structural elements: exposed wall and roof framing, tie rods and ridge beam. The spaces follow the structure with rooms, stairs, and their relationship to the outdoors articulated by the expressed construction of the building.

Opposite Page: The unadorned elemental form of the house, immediately apparent as it is approached from the land side, is reminiscent of the barns and utilitarian structures of Maine, but reduced and abstracted to a sculptural icon.

G.P.J.Y



SUZUKI@CNA.I@163.COM

House in Mattapoisett

Mattapoisett, Massachusetts

马特波伊西特的住宅

马萨诸塞州，马特波伊西特

本住宅坐落在一个多沙的岛屿上，距最高潮位线仅14英尺（约4.2m）。设计任务提出了一系列相互冲突的要求：需要看到巴泽兹湾(Buzzards Bay)和伊丽莎白白岛(Elizabeth Island)的壮观景色，但这样又必然使建筑的这一面完全暴露，房屋朝南对越冬有利，但对夏季无休止的东南风又毫无防范。长年居住和临时接待夏季访客，也构成了私密性和规模的矛盾。

解决方案是：设计一个由三层吊窗组成的立面，总长100英尺（约30.5m），人们从各个位置都能走到室外平台及远处沙滩上。窗外置10英尺（约3m）见方的木制窗板，用独立的钢结构支撑，开启时可遮阳避风，关闭时阻挡季节性风暴，固若金汤。建筑本身横向展开，用剪力墙和斜向不锈钢索与连续的后墙相连接，形成坚固的弹性结构体系，传统建筑材料雪松墙板和地方性的简洁几何形，简化成最简单的形式，省掉所有修琢和装饰，强调了“住宅”的抽象本质。

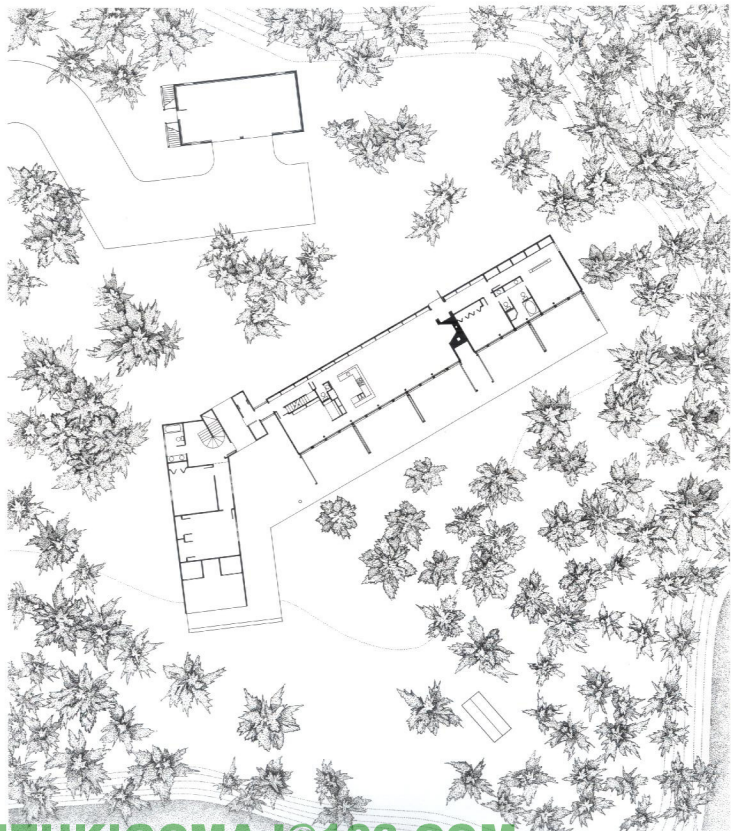
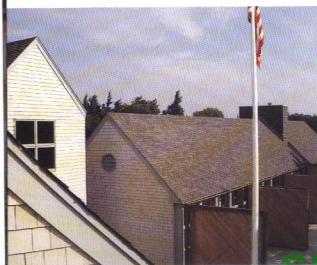


Above Right: The entrance, sharply carved through the tower that connects the main wing with the guest wing, offers a carefully framed view of lawn, cedar trees, and the ocean beyond. It is a gate to the private realm of the house.

Opposite page: The front of the house facing a public road and the harsh northern exposure is closed, largely windowless, forming a protective enclosure against intrusion and the winter winds.

右上图：入口从主楼和客房的搭接处中穿越，并构成精巧框景：草地、雪松、远处的海面。这是一个通往住宅私密领域的大门。

左下图：住宅的正面是公共道路，醒目的北面为封闭的面积实体，防止外界干扰和冬季冷风侵袭。





House in Mattapoisett

19

马特波伊西特的住宅

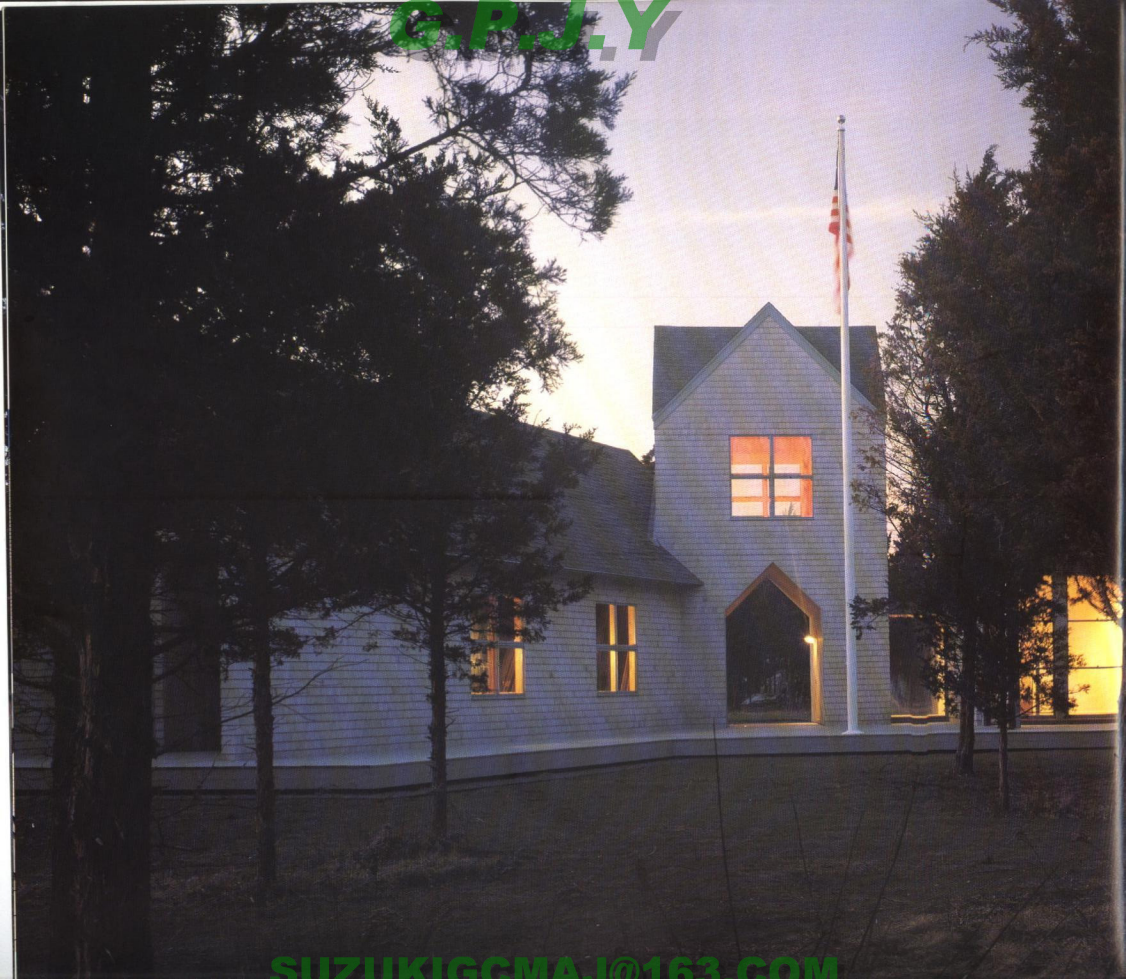
左图：在两翼围合的区域内，住宅的构图由吊窗、防风窗板和平台组成，既可抵御自然风雨侵袭，同时也是一个家庭户外起居和客人娱乐的雅致空间。

左页图：屋脊线简明、修长，在入口塔楼和烟囱处断开，与相邻的沙滩、沙堤以及远处海面的水平线条相呼应。

Left: Within the enclosing wings of the house the building unfolds in a composition of triple-hung windows, storm shutters, and decks; still prepared to resist the force of the natural elements, but offering a gracious space for family outdoor living and entertaining guests.

Opposite Page: The long, simple ridge line, broken only by the entrance tower and the chimney, resonates with the powerful horizon of the adjacent beaches, sandbars, and the open ocean beyond.

SALE



SUZUKIGGMAJ@163.COM

G.P.J.Y

SUZUKIGCMA-1@163.COM

House in Mattapoisett

马特波伊西特的住宅

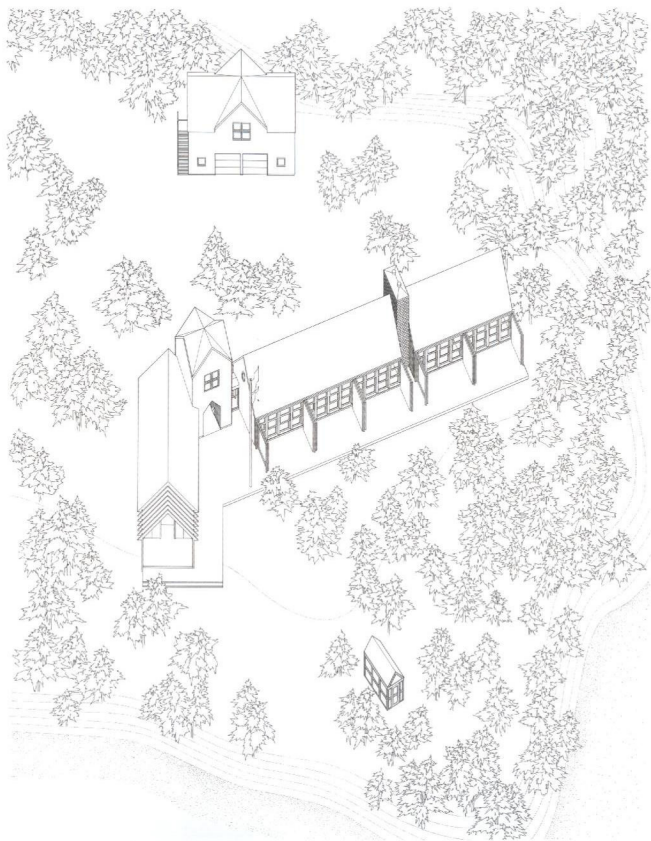
右上图：有了吊窗，从任何房间都可以走到连续的平台（此系房主的特别要求），并可在炎热的夏季加强通风。

右图：此地系新英格兰海岸多数飓风侵袭的地区，为防范海洋风暴，设置了10英尺（约3m）见方的木制钢架窗板。

Above Right: The triple-hung windows provide unobstructed access to the continuous decks from every room of the house, a particular requirement of the owners, and allow ample ventilation in the warm, humid summers.

Right: To protect the house from ocean storms—this site is the exact point where most hurricanes strike the New England coast—ten-foot square shutters constructed of wood reinforced with steel can be closed over the continuous wall of triple-hung windows.





House in Mattapoisett

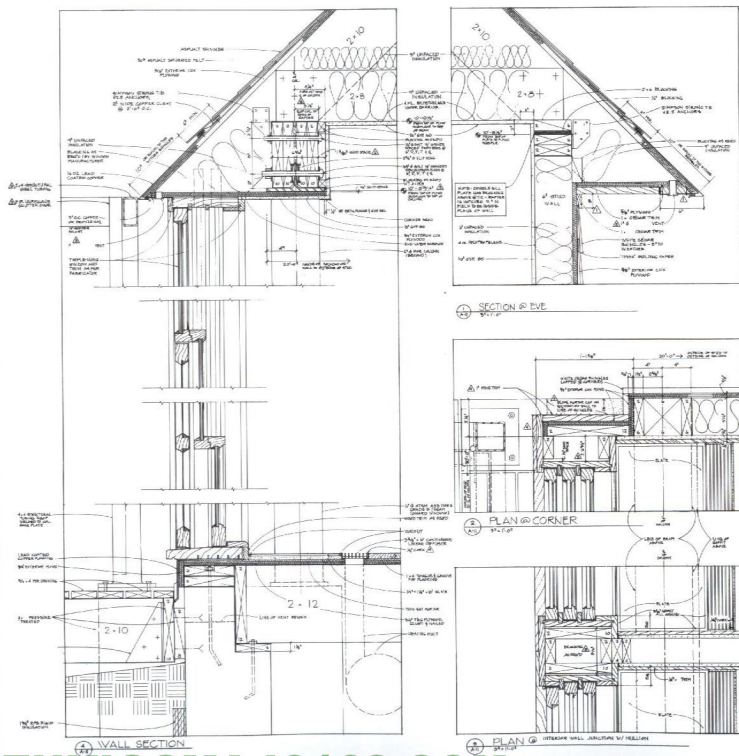
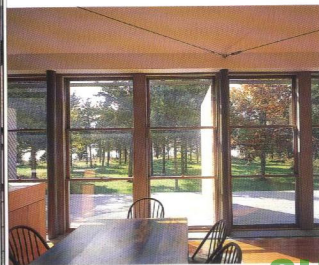
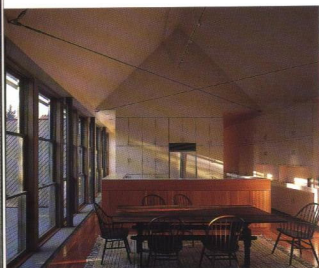
23

马特波伊西特的住宅



Above: During the winter, the low sun penetrates through the south-facing window wall to provide substantial solar heat, which augments the deep-well geo-thermal heating system of the house. In the summer the windows are shaded by the slightly over-hanging roof and the shadows of oak and cedar trees.

上图：冬季，低斜的阳光透过南向的窗户，带来了太阳的温暖，增强了深井地热采暖系统。夏季，窗户可庇荫在稍稍突出的屋檐、橡树和雪松的树荫下。



马特波伊西特的住宅



左图：大房间是起居、进餐和烹调的空间，其室内也反映出其外观形式。房间的中心是一个不同寻常的“壁炉”，即用砖石垒砌的壁龛，其内是一个烧柴的炉子。壁龛的作用是吸收并释放炉内的热量，同时保护周围的石膏墙体。

左页图：开启的防风窗板与窗户外垂，形成了可直接接触阳光和空气的室外房间，并把下午的强劲海风阻挡在外。

Left: The Great Room serves as living, dining, and kitchen space, and reflects the exterior form of the house in the interiors. The room is focused on an unusual "fireplace," a niche constructed of brick and stone, within which is an iron wood-burning stove. The niche serves to absorb and then radiate the heat of the stove, while protecting the surrounding plaster walls.

Opposite Page: The open storm shutters, perpendicular to the window wall, form exterior rooms, open to the sun and air, but gently protected from the strong afternoon ocean breezes.

C.P.J.Y



SUZUKI@GMAIL.COM

House on Deer Isle

Deer Isle, Maine

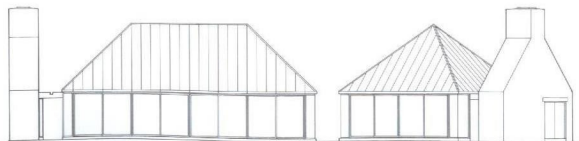
迪尔岛上的住宅

缅因州，迪尔岛

海边的美非同寻常，稍纵即逝。由此产生了这样一个设计。人工之物与自然环境并列而置。本住宅的几何形式及材料(玻璃、铝铜合金、琢石)都是不折不扣的人工之物，它在不失形式完整性的情况下融入了周围景观。

住宅由两个亭子式的小屋组成：主卧室和起居—餐厅—厨房组合体。亭子四角由混凝土柱限定，角柱承托管钢屋架，上面覆盖雪松屋面板。外墙因不承重而采用玻璃，巨石砌成的烟囱与亭子若即若离，看上去是锚固在周围的礁石上。

设计任务要求建造几个为不同家庭成员及其客人使用的次级用房，以玻璃房为主体。所有房屋构成整个家宅。玻璃房由父母居住，是用餐和社交的主要聚会场所。这组房屋的布局引导着人们对环境的游赏，并构成了一个修剪整齐、装扮一新、安宁祥和的内部空间。在这个文明范围之外，白桦、云杉、礁石、海岬以及汪洋大海，这些自然要素立刻成了主角。

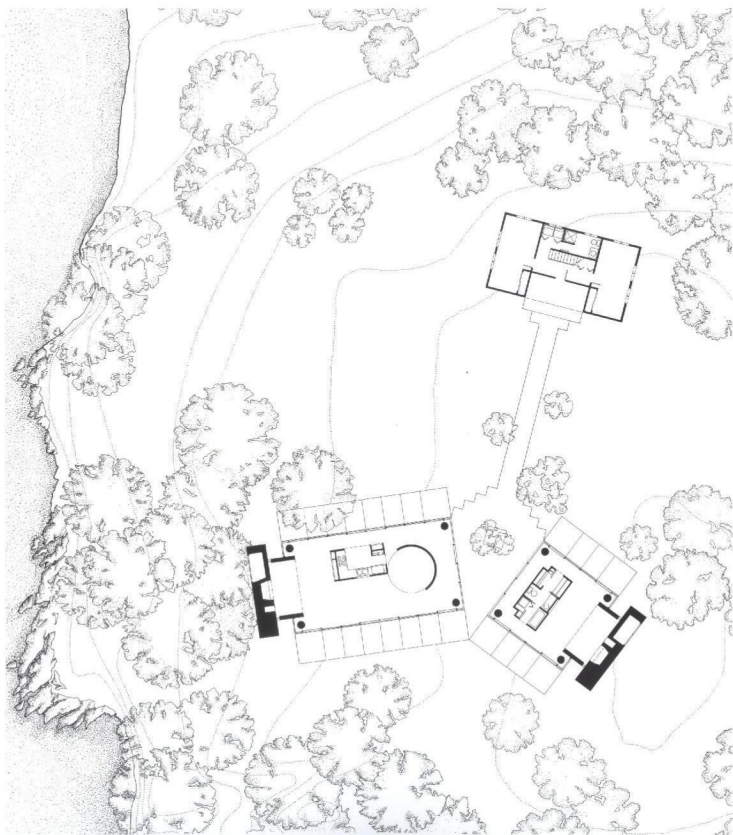
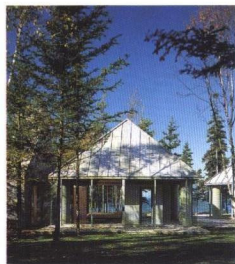
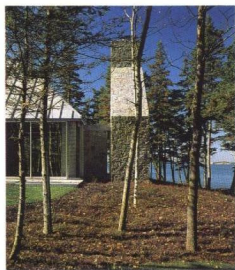


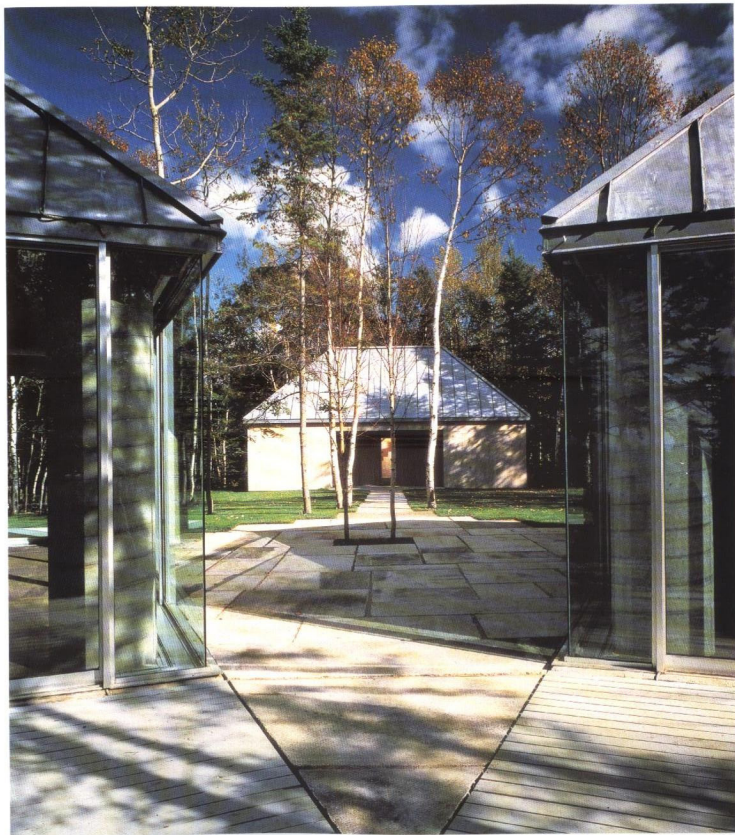
Above: Seen from the sea shore, the house appears to grow out of the rock ledges that form the site. The chimneys are built of native stone, blending into the landscape. The attached pavilions become transparent tents, ephemeral structures reflecting every change in season or weather.

Opposite Page: The transparent pavilions form a screen to the magnificent view; controlling the observer's experience in a series of glimpses between columns, trees or chimneys until the moment when each vista is revealed, each enhanced by the sense of anticipation developed by the experience.

上图：从海边看，房子像是从礁石里长出来的。烟囱用当地石材砌筑，与周围景色融为一体。附着于上的亭子变成了透明的帐篷和多变的结构，映射着春夏秋冬、阴晴雨雪的种种变化。

左页图：透明的亭子形成了壮观景色的屏障，随着观者走过，在不同时刻里，柱子、树木或烟囱之间气象各异，步移而景异。





House on Deer Isle

迪尔岛上的住宅

29

左图：在三个亭子的构图中，最富魅力之处是两玻璃亭之间的楔形空间。两透玻璃墙的压力以及石板路尽头第三个亭子的出现，使空气似乎凝聚了。由此处观着，大海恰好完全显露出来。

左页图：玻璃亭两两相对，交换并反射着空间的连续。

Left: The most powerful spatial moment in the composition of the three pavilions is the wedge of space between the two glass buildings, as if the air were made more dense by the pressure of the two glass walls being forced apart and the presence of the third pavilion at the end of its stone path. This is the point from which the view of the ocean is ultimately revealed.

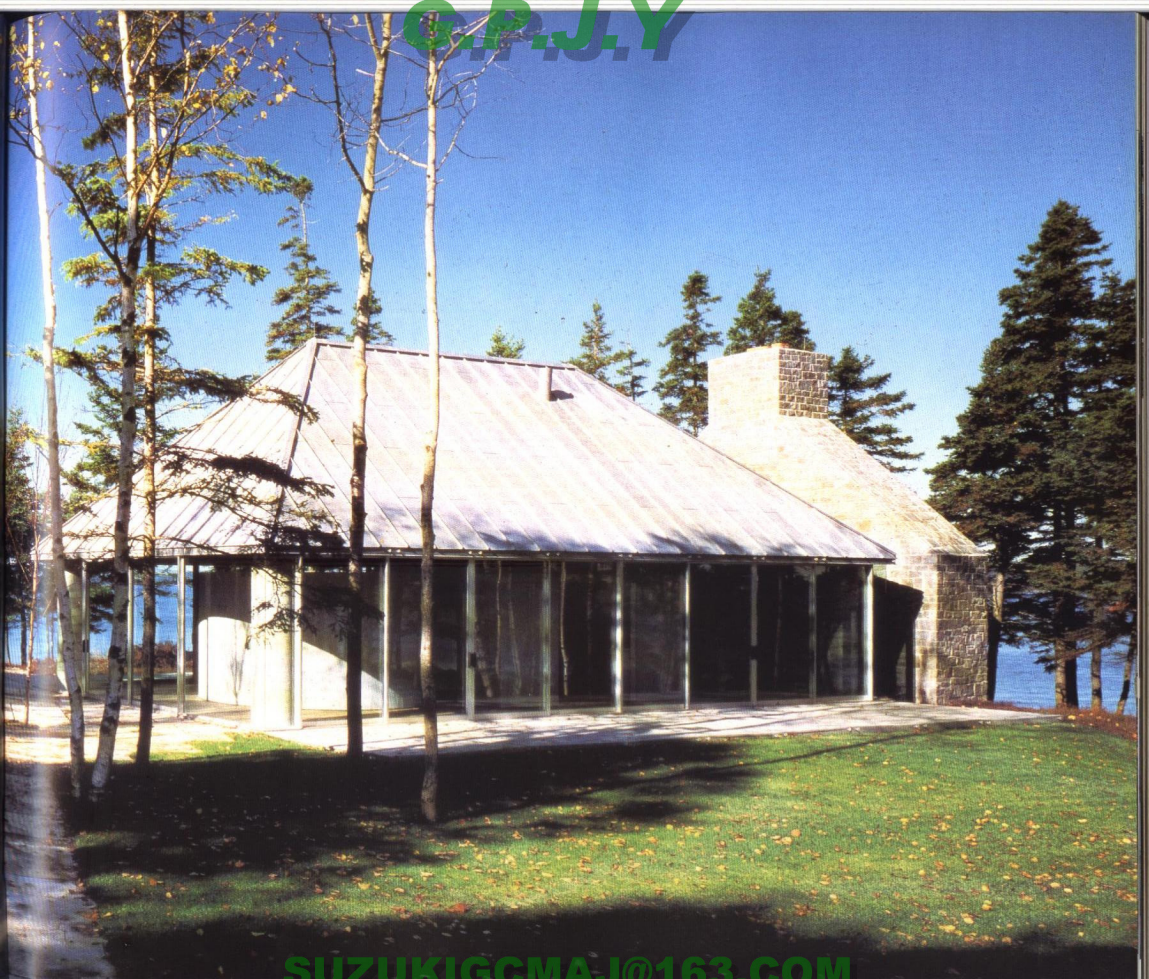
Opposite Page: The glass pavilions are opened to one another, exchanging reflections and a continuity of space.

G.P.V.V.



SUZUKIGCMA-0153.COM

G.P.J.Y



SUZUKIGCMA-I@163.COM

G.P.J.Y



SUZUKIGCMA_I@163.COM

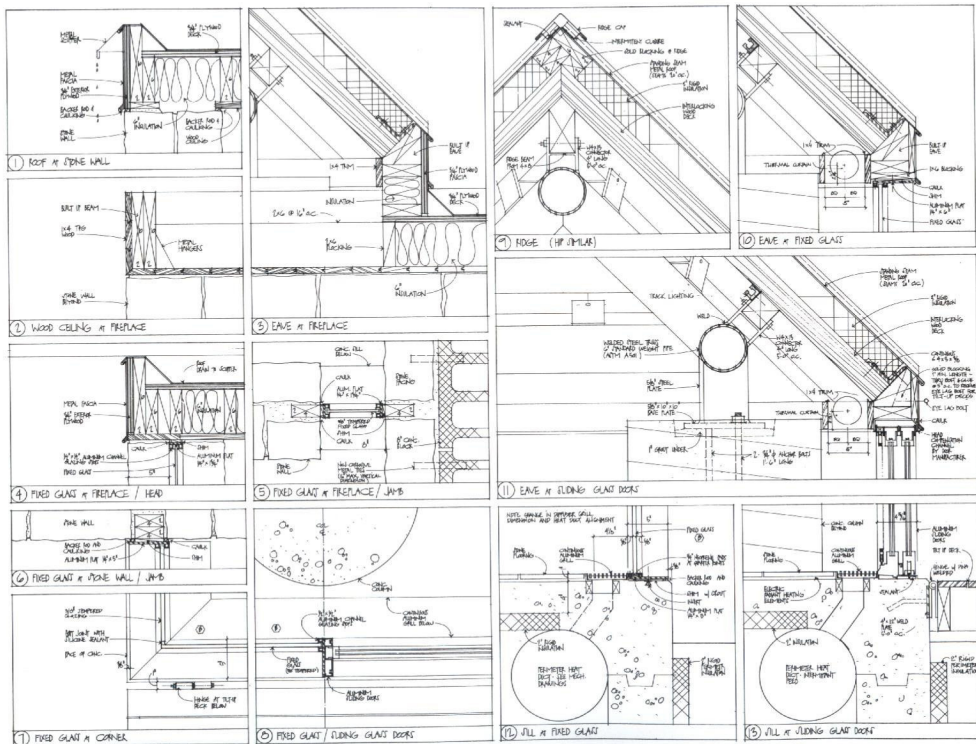


House on Deer Isle

33

迪尔岛上的住宅







House on Deer Isle
迪尔岛上的住宅

35

左上图：烟囱在亭子屋顶以下的部分形成了一个较深的炉边空间，单独的壁炉间或壁炉本身仿佛成了可居住的空间。

左图：帐篷似的屋顶钢管结构和雪松板以下是各自分隔围合的餐厅和厨房。餐厅区用灰色雪松屏风的围合，厨房占据一个“房中房”，窗户对准远处的岛屿和灯塔。



Above Left: Where the chimneys penetrate under the pavilion roofs, a deep inglenook is formed, a separate room for the fireplace or, as if the fireplace had become an inhabitable space.

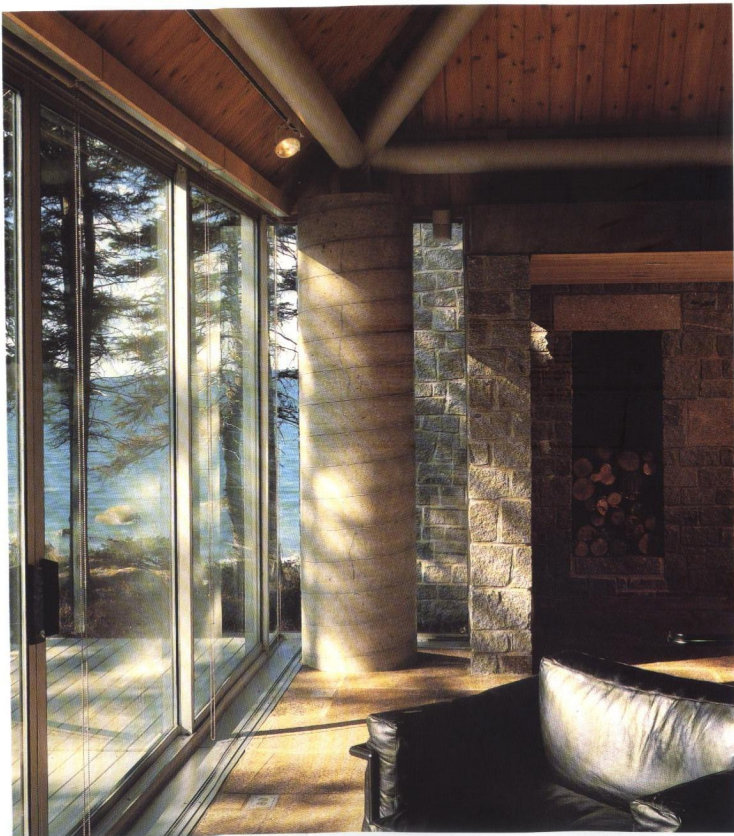
Left: Under the tent-like roof structure of steel tubes and cedar planking are separate enclosures for the dining area and the kitchen. The dining area is contained within a curved screen of gray cedar. The kitchen inhabits a separate "house," complete with a window that aligns with a distant island and light house.

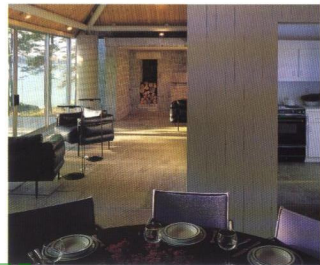
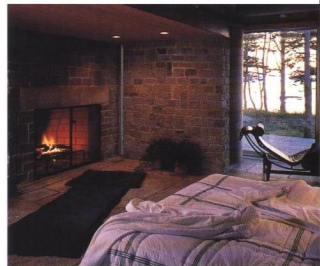
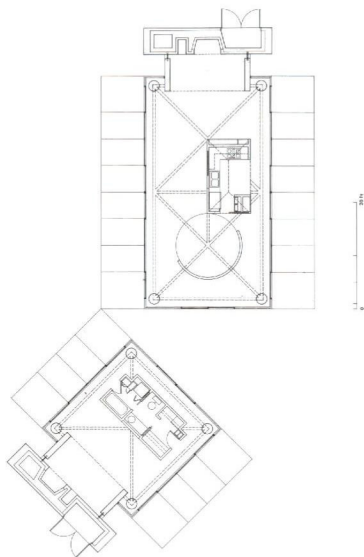
右图：虽然主要的两个亭子实际都是单一的房间，但由于房内各类组成要素的摆放，空间复杂多变，高潮迭起。

右页图：贯通贯穿亭子，形成醒目的炉边空间。厨房、卫生间所在的“房中房”与外墙玻璃隔断形成了进入、经过、到达的空间序列。

Right: Although both of the principal pavilions are essentially a single room, both achieve a great deal of spatial complexity and excitement from the juxtaposition of the sub-spaces within the rooms.

Opposite Page: The chimneys penetrate to form strong hearth enclosures, the separate “houses” of the kitchen and bathroom describe a sequence of entry, passage, and arrival spaces by their relationship to the exterior glass partition.





C.P.J.Y



SUZUKIGOMA@163.COM

House on Great Cranberry Island

Great Cranberry Island, Maine

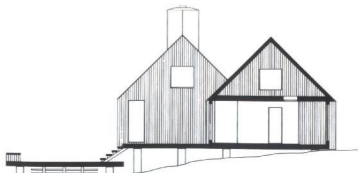
大克兰伯里岛上的住宅

缅因州，大克兰伯里岛

本住宅由两栋以玻璃为墙面的狭长房屋组成，位于海边茂密树林与开阔草地的交界处，强化并连接了这一景观的自然分界，两栋房子的交接处断开，用石头砌成高大烟囱，从而构成了一个入口，从一片葱郁的树林经此可走到荒芜的海滩，也可进入住宅。

住宅分为家庭居室和客房，在空间构图和几何形式上故意设计得十分简洁，以便衬托周围的自然美景，一侧是林中地面上的石块青苔小景，另一侧则是稀疏草皮、黑色玄武岩和辽阔大海构成的壮观景色。

在结构和形式上，住宅由一组承重横墙支撑屋面板，墙上开大大小小的洞口以使各房间形成连续的空间序列。外纵墙无任何承重作用，全部做成了玻璃推拉门窗，以柚木和红木做框。室内外所有表面均用木材，选用雪松、红木或杉木。



Above: Seen from the shore across its open meadow, the house hugs the ground, the roof ridge line below the trees, the entire composition consciously subordinate to the natural condition of the site, but defining the transitions from open space to dense forest, meadow grass to pine woods.

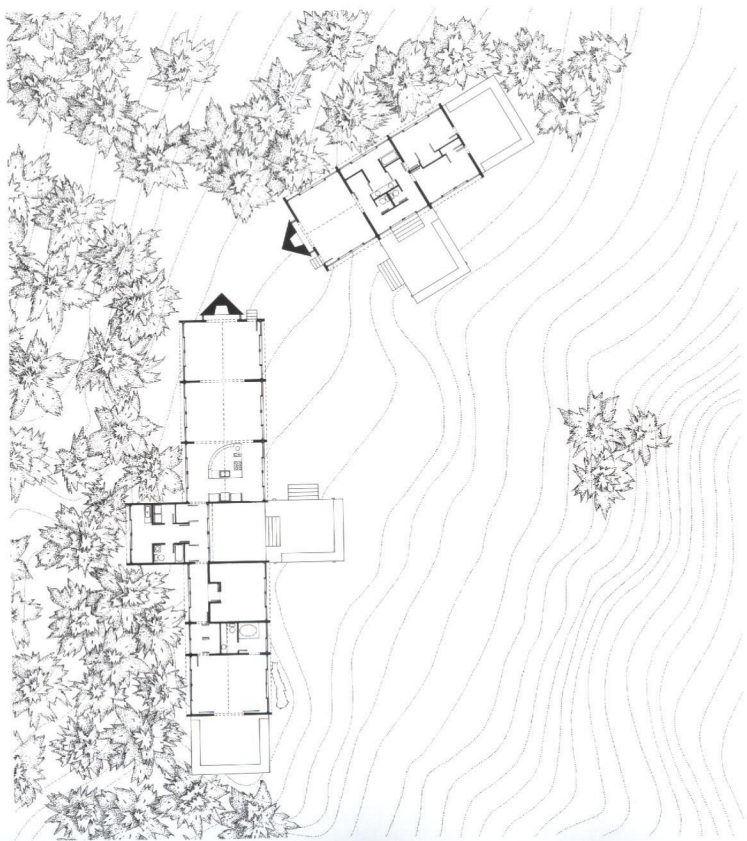
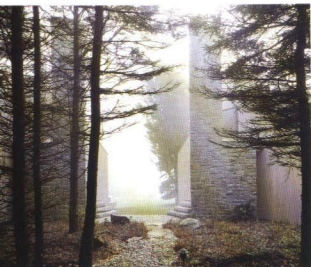
Opposite Page: Beyond Great Cranberry Island there is no other land, no further islands only the open sea. The gateway formed by the stone chimneys directs and frames the view to the ocean, articulating even the distant horizon that would otherwise remain an indefinable expanse.

上图：从海岸通过草地望去，住宅迎合着大地，屋脊低于树冠，整个构图有意识地服从于基地的自然因素，但控制着从空场到密林、从草地到松树的过渡。

左页图：大克兰伯里岛以外没有岛屿，只有大海，入口处的烟囱为大海构成了一个框架，将远处无边无际的地平线拉了进来。

40 House on Great Cranberry Island

大克兰伯里岛上的住宅





House on Great Cranberry Island 41

大克兰伯里岛上的住宅

左图：住宅两翼与斜向伸入海面的礁石对齐，并不是对齐海岸。

左页图：住宅暴露在极端海洋气候条件下，常常大雾笼罩，因此必须能经受狂风肆虐，又能耐住几乎不间断的潮气侵袭。住宅像船一样，采用防腐木料如雪松和柚木。连烟囱也是石制“压舱物”，用于锚固木构，抵抗风力。

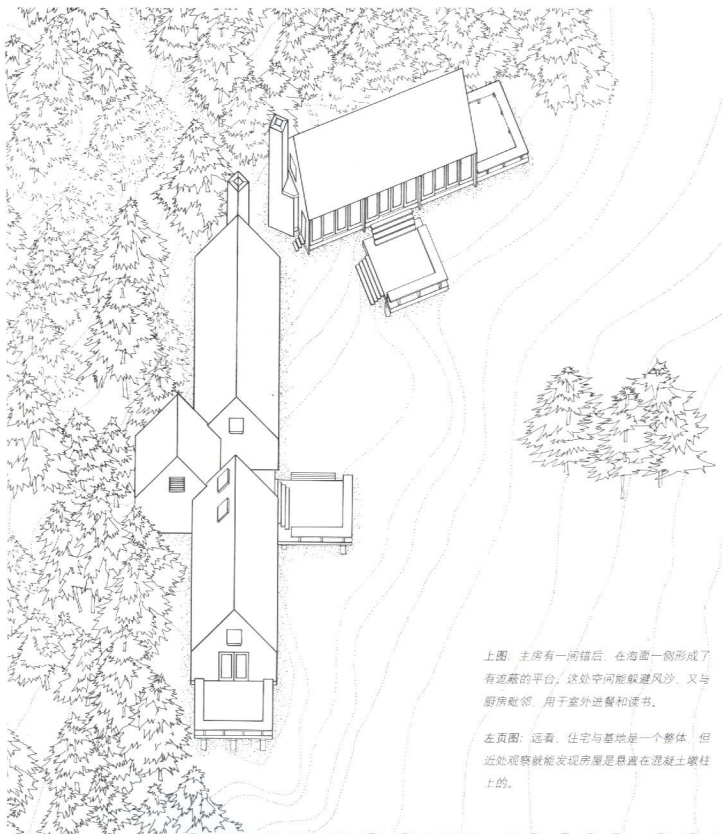
Left: The two arms of the house align not with the edge of the sea shore, but, rather, with the rock ledges that run obliquely into the sea.

Opposite Page: Exposed to extreme ocean weather conditions and often shrouded in fog, the house had to be built to withstand both violent forces and the effects of nearly continuous moisture. Like a boat, the house is built of rot-resistant woods, such as cedar and teak, and lead for weather proofing. Even the chimneys act as stone "ballast," anchoring the wood structure against the force of the wind.

G.P.J.Y



SUZUKIGCMA-I@163.COM



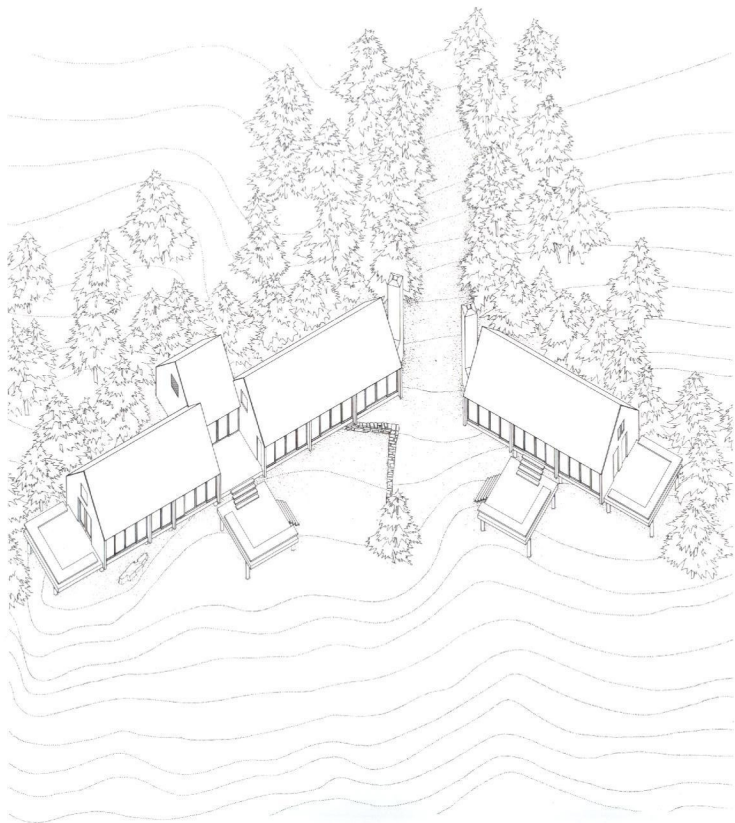
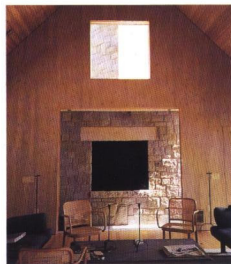
上图：主房有一间错后，在海面一侧形成了有遮蔽的平台，此处空间能躲避风沙，又与厨房毗邻，用于室外进餐和读书。

左页图：远看，住宅与基地是一个整体，但近处观察就能发现房屋是悬置在混凝土墩柱上的。



Above: One bay of the main house is pulled back into the woods to form a sheltered deck on the ocean side. Out of the wind, adjacent to the kitchen, this space is used by the owners for outside dining or reading.

Opposite Page: From a distance the house is quite integral with the site. However, at more immediate range it can be seen that the long pavilions hover over the contours of the land on concrete piers.

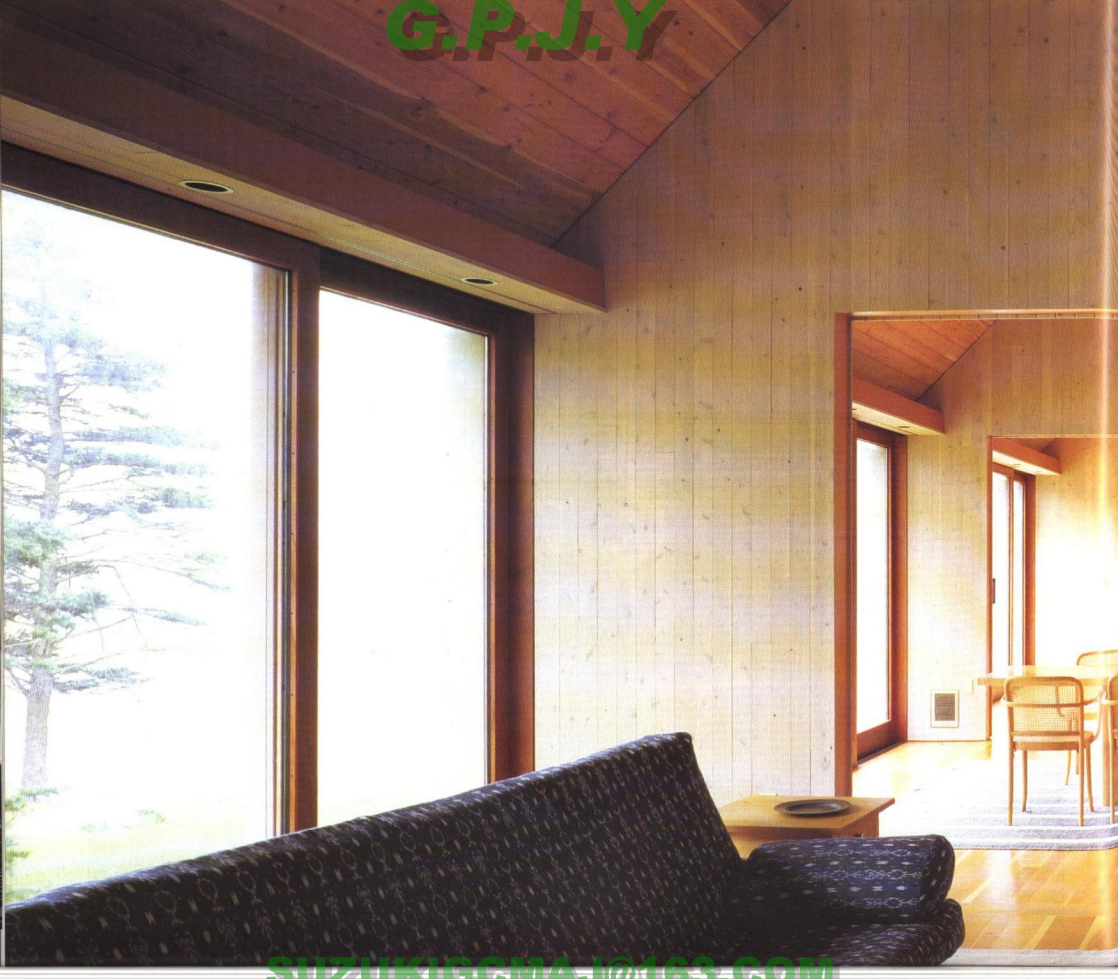


G.P.J.Y



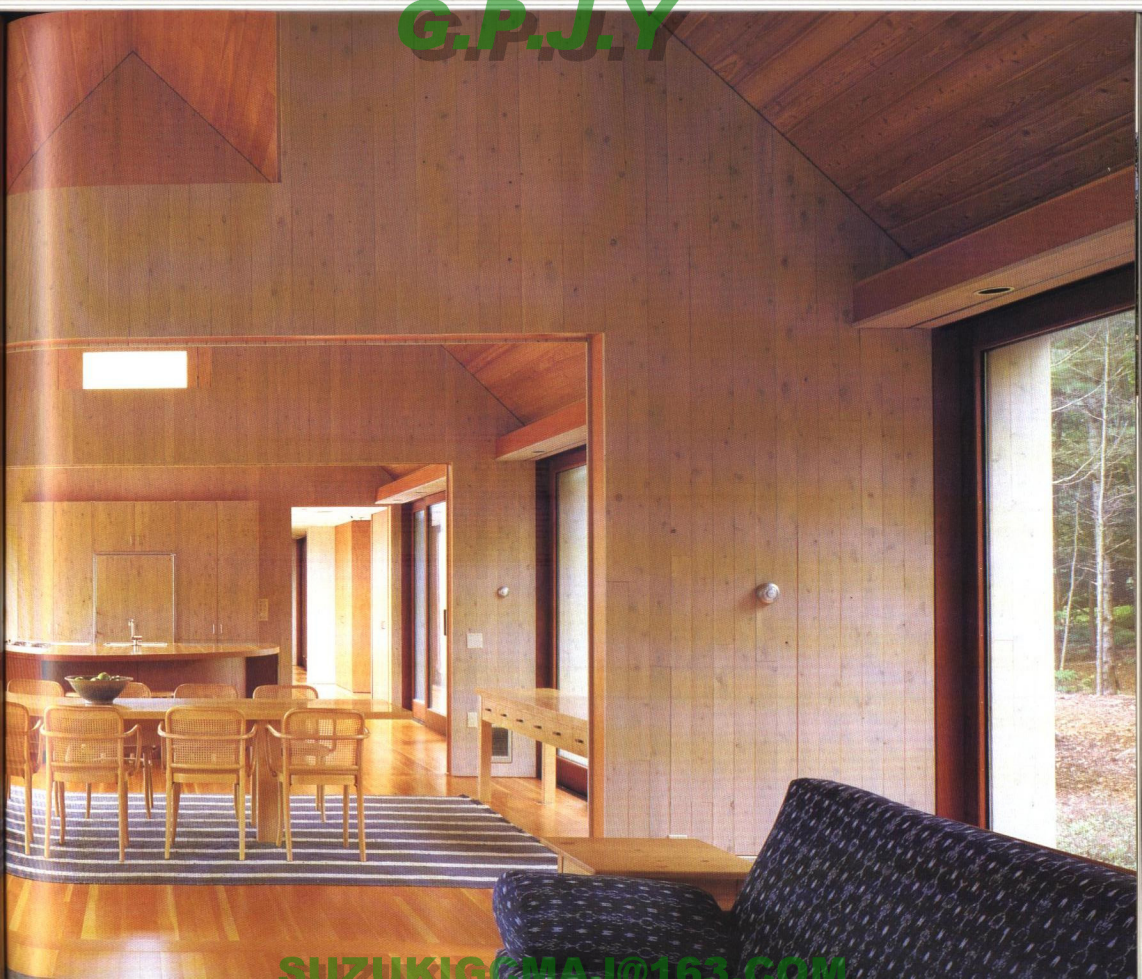
SUZUKIGCMA-I@163.COM

G.P.J.Y



SUZUKIEMA10163.COM

G.P.J.Y



SUZUKIGOMA@163.COM

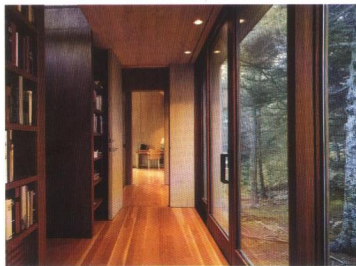


House on Great Cranberry Island 49

大克兰伯里岛上的住宅

左上图：厨房、餐厅、起居室分别由跨度16英尺（约5m）的承重墙限定。但是，从烟囱到厨房，沟通空间的开口越来越宽，利用反透视效果产生了“望远镜”效应。

左图：住宅的用材贯彻贯彻了结构概念，所有承重墙用雪松板包面，非承重墙用桃花心木，跨间部分如屋顶和地板则用道格拉斯杉木。



Above Left: The kitchen, dining room, and living room are each defined by the bearing walls that span the house every sixteen feet. However, the “telescope” effect of each opening getting progressively wider from the chimney to the kitchen connects the spaces by reversing the effects of perspective.

Left: An order of materials articulates the structural concept of the house. All structural walls are clad in cedar. All non-structural walls are of mahogany. All spanning materials—roof and floors—are of Douglas fir.

C.P.J.V



SUZUKIGEMA-1@163.COM

House in Marion

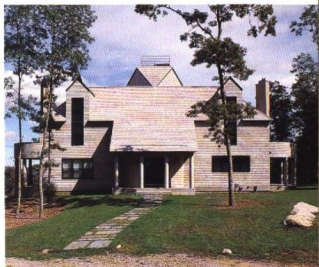
Marion, Massachusetts

马里恩的住宅

马萨诸塞州，马里恩

本住宅高踞遍植苍松的山顶上。就其位置、几何形式和对称性来说，虽尺度平易，但外表气度不凡。建筑形式由两端山坡开始，上升到半圆形门廊，高耸的烟囱和陡峻的屋顶，最后以中央塔楼达到高潮，是对“栏杆屋顶”(widow's walk)的当代诠释。

与设计相关的内在因素还有，房主是位帆船竞技的爱好参与者，故而多了一些要求。住宅所处地位视野开阔，可看到巴泽兹湾赛船区域，塔楼、门廊和屋角是主人感受天气和风向的理想场所。船帆可晾挂在塔楼内屋顶活板门以下部分，为次日比赛做准备。住宅的中心是跨越两层半的高耸空间，中央楼梯曲折而上，沟通了所有空间。最美妙的是在夏日清晨，第一缕微风轻轻吹拂着涤纶质地的三角帆帆上，于是声音、色彩和对未来的期盼就都悄悄地弥漫在了整栋住宅里。



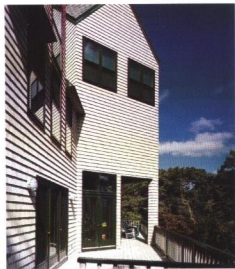
Above: The approach to the house is modest, with small-scale elements such as the low front porch and first floor windows reducing the impact of the extensive roof and tower beyond.

Opposite Page: From the ocean side, where the house confronts first a steep hillside, then a great meadow, and lastly the sea shore itself, the scale is much grander. The tower, dormers, verandah, and the scale of window and door openings all are in keeping with the relationship of the building mass to the larger landscape.

上图：住宅入口平易，只有一些尺度较小的元素，如低矮的门廊，底层的窗减弱了延伸的屋面和后塔楼的影响。

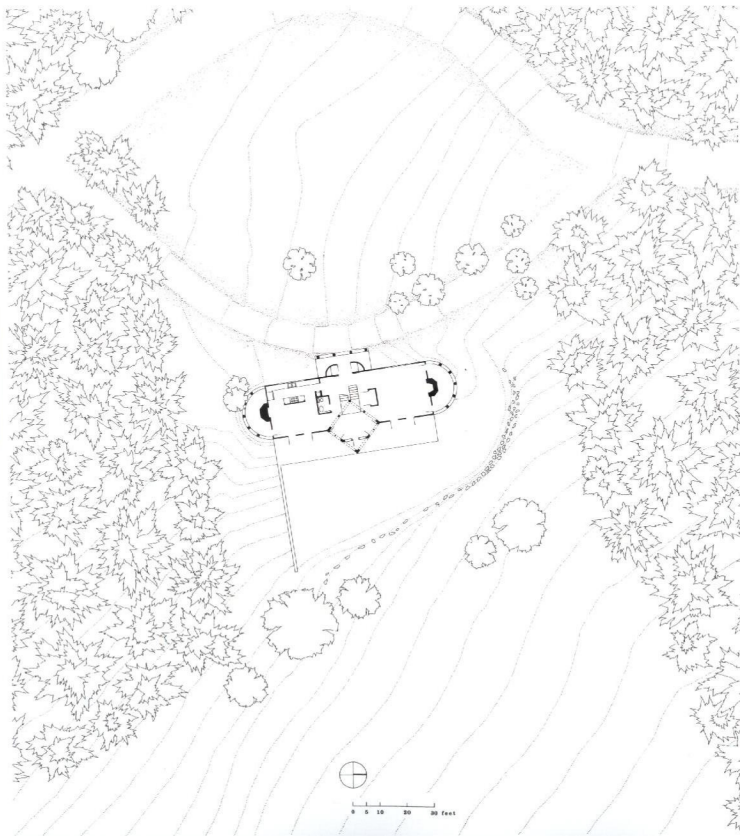
左页图：在靠海一侧，住宅前先是陡坡，继而是大片草地，最后是海湾，尺度越来越大。塔楼、天窗、阳台和门窗开口的尺度，与建筑体量景观的关系保持一致。





Above: The verandah penetrates the tower, both internally and externally breaking down the distinction between interior and exterior space and facilitating circulation, an important consideration for the owners' use of the house for entertaining groups of people.

上图：阳台与塔楼相穿插，亦内亦外，打破了室内和室外空间的界限，并提供了交通上的方便，房主希望房子能接待很多人来此聚会娱乐，因此这点也很重要。





House in Marion

53

马里恩的住宅

左上图：靠陆地一侧，入口由曲线形的前厅及衣帽间组成，像其他门廊一样，混凝土柱从基础到檐口支撑着入口屋顶。

左图：从山面看，住宅是个细窄但复杂的形式，元素由下而上形成序列，当住宅从山坡上一道墙转换到远处背景中一座塔楼时，构图也从纵向过渡到横向。



Above Left: The entry, on the land side of the house, is formed by a curved vestibule and coat room within the cover of the roof overhang. Like all the porches, the entry is constructed of concrete columns, which extend from the foundation to the eaves.

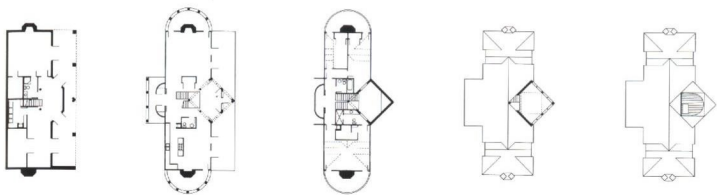
Left: Seen from the ends, the house is a narrow but complex form, building up in a sequence of elements. The composition is designed to make the transition from longitudinal to transverse, as the house shifts from being a wall along a hillside to being a tower confronting the distant view.

右图：冬天，房主暂停帆船活动，但住宅仍是活跃的第二个家。当枝头树叶落尽，大地银装素裹之时，住宅的山地特征就更为明显，复杂的屋顶形式以及金字塔式构图，与基址的特征十分吻合。

Right: In the winter, with the sailing exploits of the owners temporarily suspended, the house remains an active second home. With the leaves gone from the surrounding trees and the landscape abstracted by a blanket of snow, the topographic quality of the house becomes much more apparent. The complex roof forms and the pyramidal composition of the house tie it directly to the form of the site.

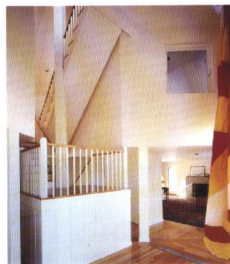
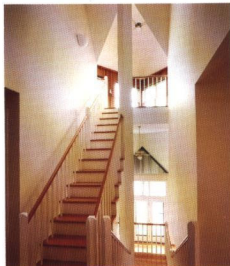


马里恩的住宅



Above: Across the great meadow, the apparent scale of the house is much larger than its actual modest size. The careful manipulation of the roof forms, the exploitation of the plastic quality of shingles, and the articulation of the geometry, in order to cast strong shadows, all serve to relate a small house to its large context.

上图：通过大草地望去，住宅尺度不大，但气度非凡。精心设计的屋顶形式、塑料般的墙板表面、几何形穿插组合造成的光影效果，所有这些都使小巧的房屋与广袤的基地环境



SECTION C-C
1/4" = 1'-0"



SECTION B-B
1/4" = 1'-0"



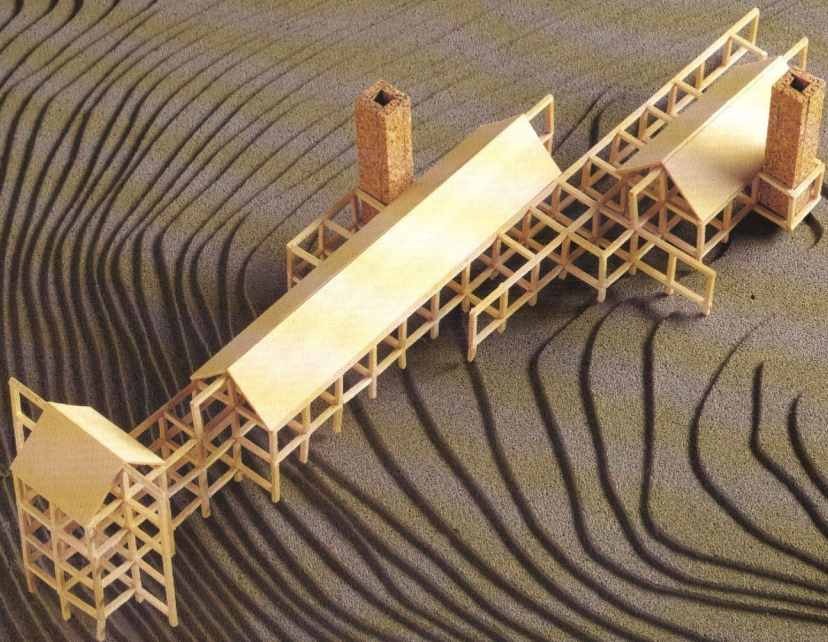
SECTION A-A
1/4" = 1'-0"

G.P.J.Y
G.P.J.Y



SUZUKIGCMA-I@163.COM

G.P.J.Y



SUZUKIGOMA-10163.COM

House at Cape Rosier

Cape Rosier, Maine

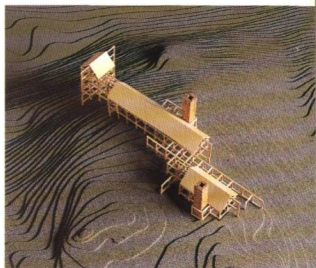
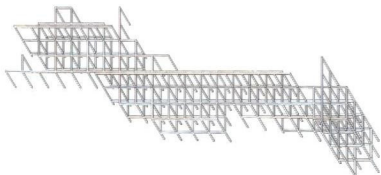
罗西耶尔角的住宅

缅因州, 罗西耶尔角

本住宅位于伸入佩诺布斯科特湾(Penobscot Bay)的一处海角。基地上有稀疏的云杉林, 林间岩石突兀, 地面青苔浅淡, 前景是一片树林, 悬崖遮住了近海, 远景是开阔的海面与海岛。在这种透明的景致里, 房屋的构图也是透明的, 围墙极少。

房屋的结构和形式秩序由8英尺(约2.5m)见方的三维网格构成, 每个立方格用断面8英寸(约20cm)见方的木料搭接, 横跨基地, 网格又分成三个区域, 主人居室、客房和书房, 围合的密度似乎反映了使用的频繁程度。环廊、凉棚和天桥相对稀疏, 使网格仅剩独立的柱梁, 渐渐消退到林中, 模糊了透明的建筑与树林之间的界限。

这三个围合区域均为至少主义风格, 厨房、浴室和贮藏室成为独立的家具, 而家具本身则尽可能最少, 惟独在两处壁炉附近, 即别墅的核心区域, 空间才变得非常厚重, 与石砌烟卤结为一体。

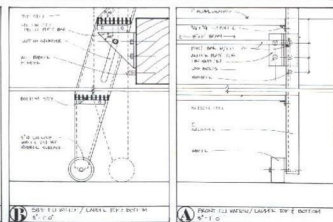
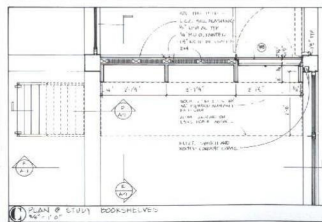
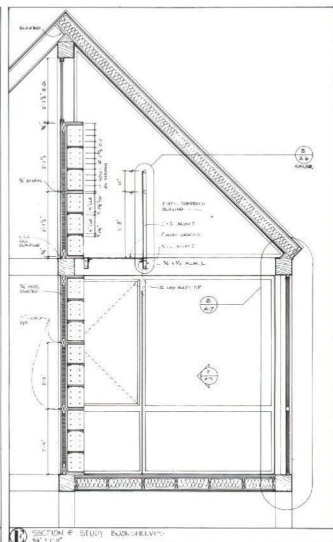
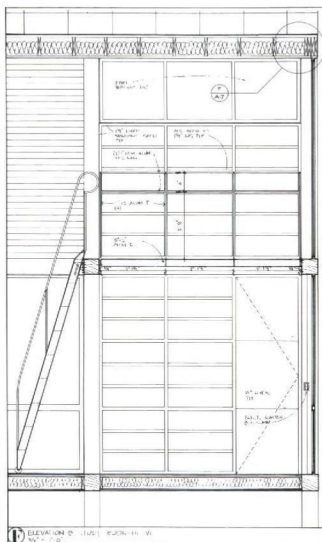
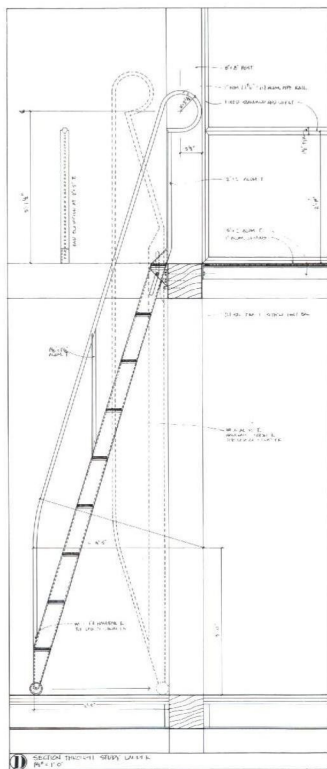


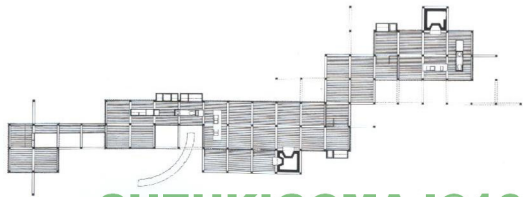
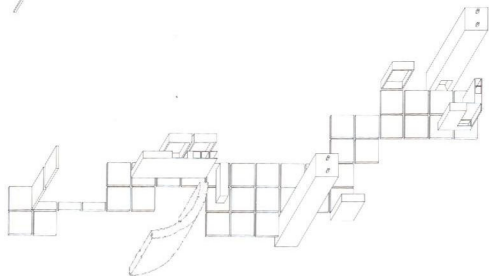
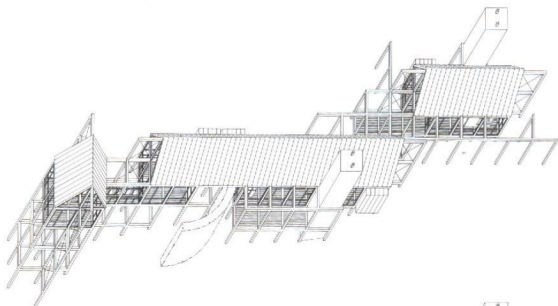
Above: Access to the house is a path that wraps around a prominent knoll to arrive at the off-set of guest and main pavilions. Drawn by glimpses of the ocean through dense woods, the explorer navigates through internal sub-structures and the grid itself to discover the trestle to the study and the ultimate resolution of the experience in a view of a distant island.

Opposite Page: The enclosed living space, defined by the simple roof forms, shift in response to the landscape, view, and sequence of spatial exploration.

上图: 通往住宅的小路环山而上, 可到达主人居室和客房的错层处, 透过层层树林可看到海洋, 访客受此吸引会穿过内部结构和网格本身, 发现通往书房的天桥, 并体验到设计者为海岛景观而花费的匠心。

左页图: 围合出的居住空间, 用屋顶限定, 随景观、视线和行进中的空间序列而曲线变化。





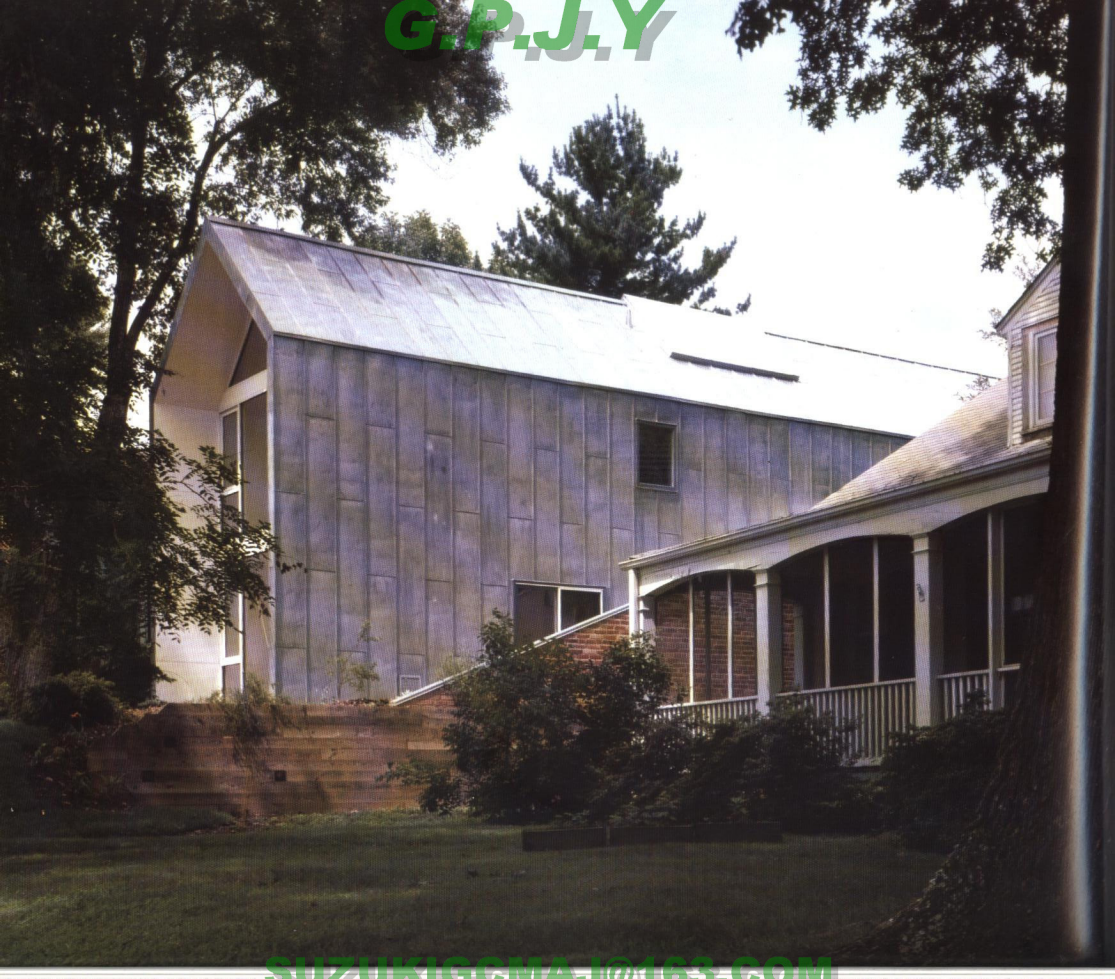
左图：构造节点明显采用“套装构件”，木结构框架的柱梁，用隐藏的紧固件连接，整个结构以重复性构件装配而成，包括地板及内部家具和设施，细纹钢窗，以及由胶合板或由齐松预制的储藏间隔板。

左页图：书房里的书架直达屋顶，靠嵌入木框架中的轻钢夹层沟通上下。

Left: The construction of the house is clearly articulated as a "kit of parts." The structural frame of timber posts and beams is assembled with hidden fasteners. All of the construction fits as replicable components: floor panels within which are packaged all the utilities, walls of either glass in thin steel frames or pre-fabricated storage modules of plywood and cedar.

Opposite Page: in the study, bookshelves extend up to the ridge and are accessible via a light steel mezzanine system clipped to the timber frame.

G.P.J.Y



SUZUKISAMA10163.COM

House on Potomac River

Washington, D.C.

波托马克河畔的住宅

华盛顿特区，波托马克河

本住宅地处典型的郊区环境，建在一排1950年代建成的独立式住宅中间。这些住宅平面几近相同，间距12英尺（约3.7m），沿波托马克河边一条美丽的街道一字排开。

为求严格对齐，现有住宅均稍稍偏离了对景。本住宅系在其中一个住宅“废墟”上重建，在此稍作扭转，改为与河岸线垂直；同时，嵌入原有住宅基底部，也恰当地保持了与相邻住宅的关系。残留的砖墙做成入口、厨房及小院，并切入新建部分，成为餐厅和楼梯井的墙体。

新建部分为轻质木框架结构，屋顶和外墙用包铅紫铜，与许多南部传统建筑的包锡做法并无二致。在平面布局上则采用与夏季主导风向及对景方向一致的开敞风雨廊（breezeway）形式，虽然与相邻建筑十分接近，但住宅仍保证了每个家庭成员的私密性，并服从于周围环境的格局和尺度。



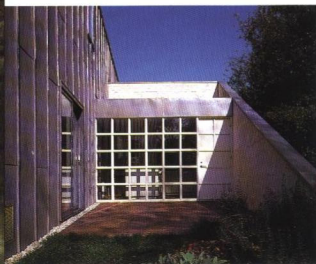
Above: The simple pewter-colored lead-coated copper walls make a pleasing foil for the patterns of shade and flowering trees that are the most important defining element of the neighborhood.

Opposite Page: Within the context of the suburban neighborhood, the house consciously follows the precedent of simple forms and small scale, while breaking with that tradition to more accurately reflect the realities of neighborliness in a congested living situation.

上图：墙面上的锡铅色铅包紫铜薄片，映衬着树影婆娑，令人惬意。这些树木花草是附近街区的最重要的限定元素。

左页图：在郊外社区环境中，本住宅有意识地继承了原有的简单形式和小巧尺度，同时打破传统，更准确地反映出拥挤的居住条件中的亲邻。

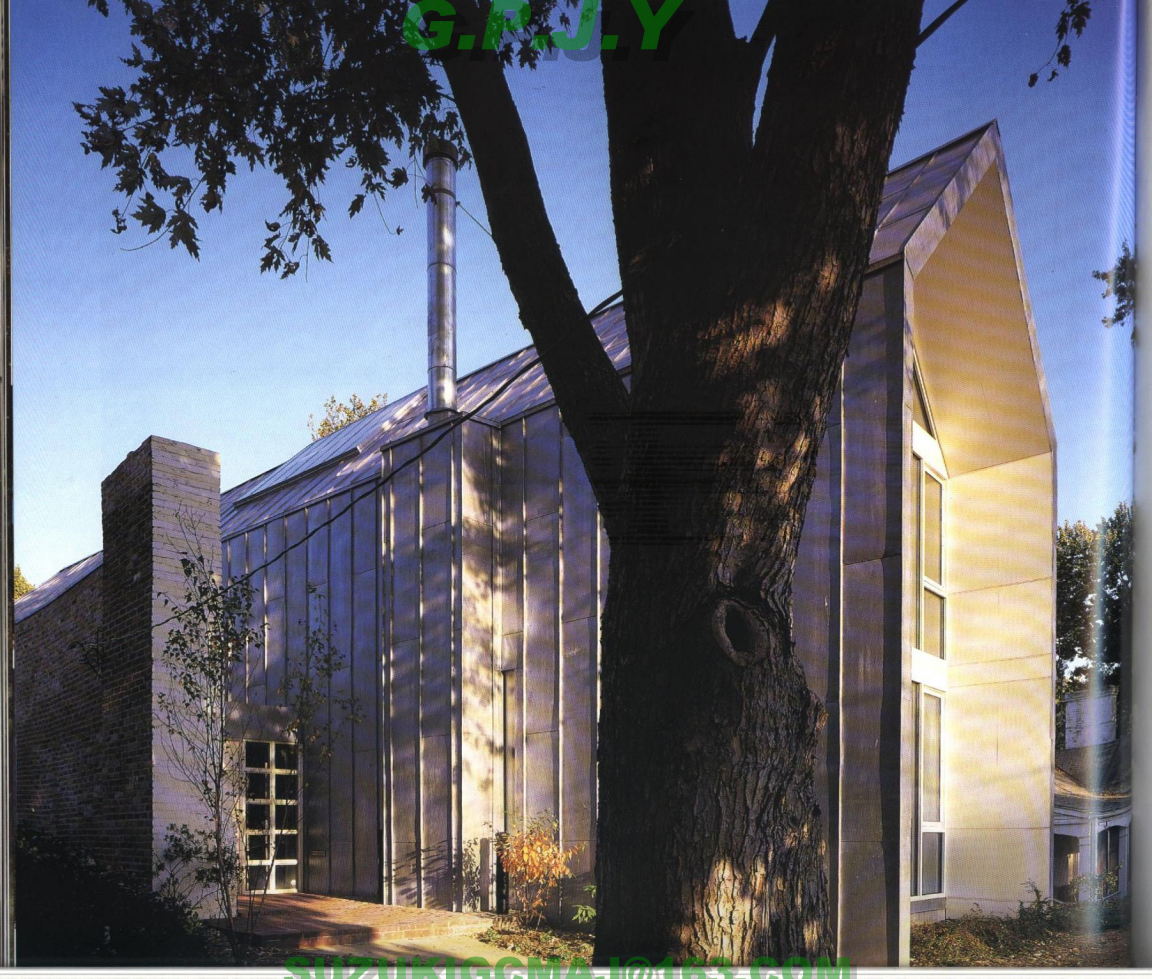




G.P.J.Y

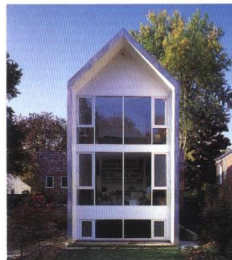
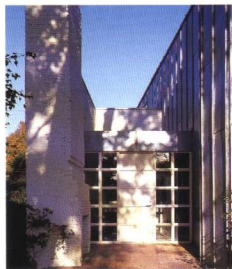
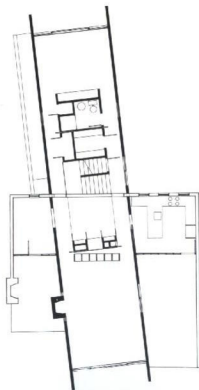


SUZUKIGCMA-I@163.COM



G.P.J.

SUZUKI@GMAIL.COM



House on Potomac River

67

波托马克河畔的住宅

上图：室外棚罩在两端山墙向外延伸，以使居住空间不受天上飞机噪声的干扰。

中图：入口设在原有“废墟”和新建部分之间。

下图：房屋的后山利用层次变化为底层公寓开设窗户。

Top: The exterior jacket of the house extends beyond the line of enclosure at each end to shield the living space from the noise of overhead aircraft traffic.

Center: The entrance occupies space between the existing "ruin" and the new construction.

Bottom: The rear of the house takes advantage of grade change to provide windows to a lower-level apartment.



House on Potomac River

69

波托马克河畔的住宅

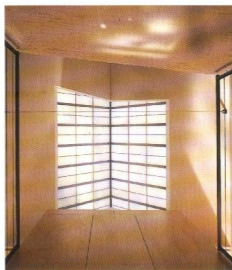
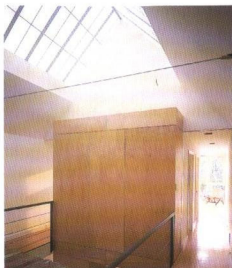
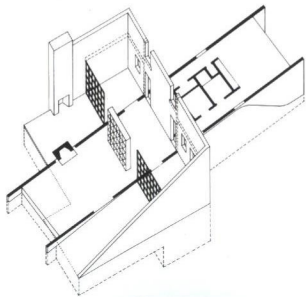
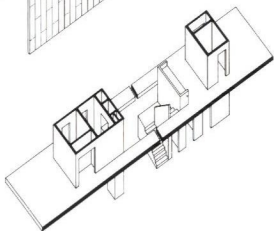
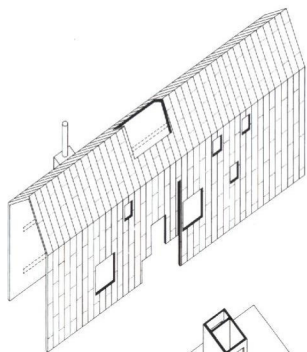
左图：因为坐落在风景优美的圆丘街道高处，故而在匆匆过客眼前，透明的房屋并没有失去多少私密性。只有在河边的公园里（用好事的建筑摄影家手中的镜头）房屋的透明内部才能看到。在街上，房屋是黄昏中一个光芒四射、高深莫测的珠宝盒。

Left: Elevated a full story above the street on a landscaped knoll, the transparent house loses little privacy to the immediate passer-by. Only from the park along the river (and with the prying lens of the architectural photographer) is the true extent of the transparency revealed. From the street, the house remains in the dusk a glowing enigmatic jewel box.

G.P.J.Y



SUZUKIGCMA-1@163.COM



House on Potomac River

71

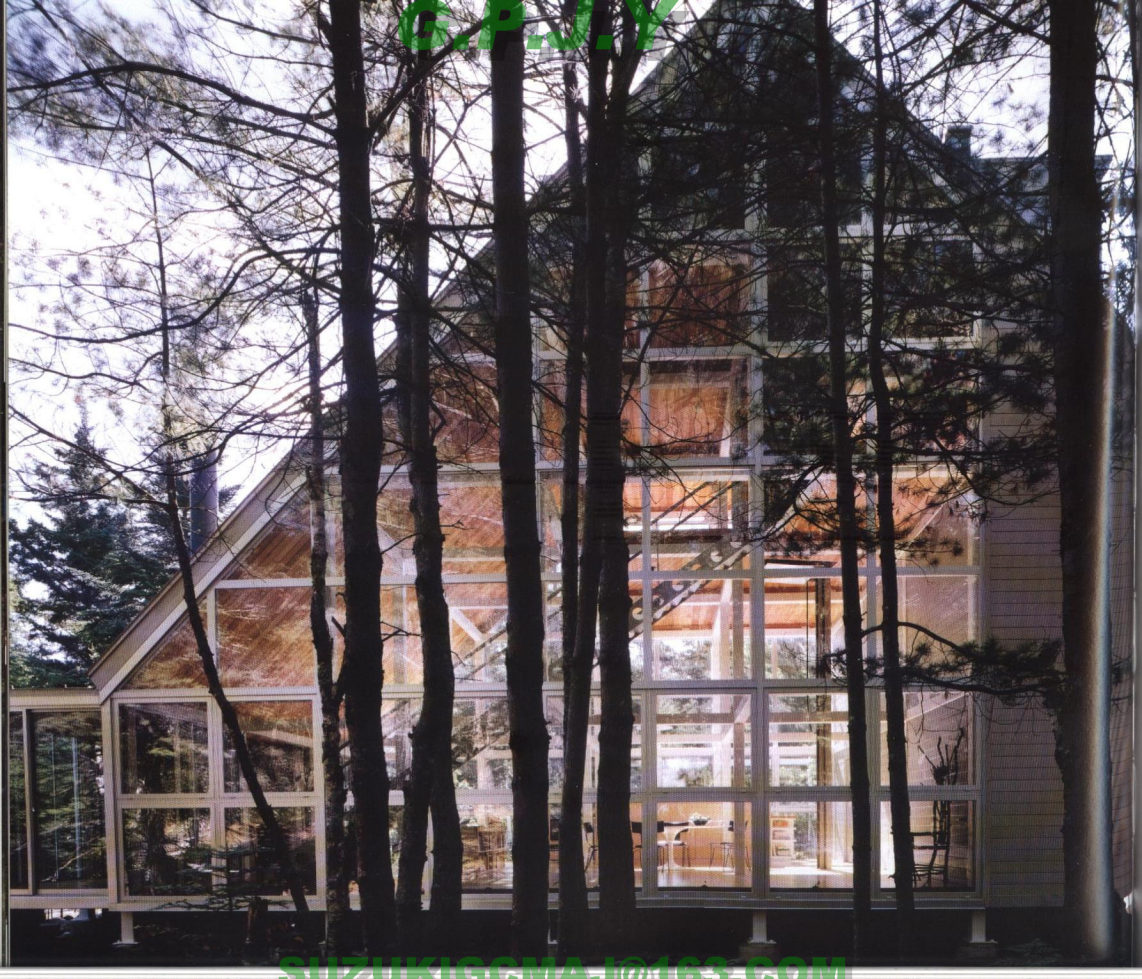
波托马克河畔的住宅

左图：在两个空间体量，即原有低矮结构和新建高耸中厅的交接处，空间无阻碍地上升到屋顶及半透明天窗处。

左页图：从穿过新建部分和厨房的入口处看，空间的层次通过不同的表面材料和光线特点加以区分。

Left: At the intersection of the two spatial volumes—that formed by the low pre-existing structure and the lofty nave of the new—the space rises unobstructed to the roof and a translucent insulated skylight.

Opposite Page: Looking from the entry through the intersection of the new building to the kitchen beyond, the layering of space is articulated by both the materials of each sequential surface and by the different qualities of light in each space.



© S.P.W.

SUZUKISOMA@163.COM

House on Mount Desert Island

Mount Desert Island, Maine

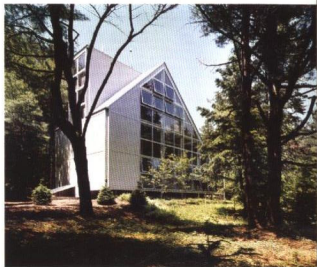
芒特迪瑟特岛上的住宅

缅因州，芒特迪瑟特岛

本住宅的形式秩序取决于房主所关心的三个相互关联的重要因素。第一，这里远近的风景是房主日常生活中至关重要的因素；第二，日日夜夜，春夏秋冬，自然光线和时间的流逝是房主快乐的源泉；第三，房主对很多物质过敏，不管是天然的还是人造的，都不能接触太久。

针对以上要点，一个用钢管构筑的开放框架应运而生。开放可避免霉菌和积尘，钢具惰性不会引起过敏。框架的地板和房间仿佛漂浮着的平台。室内仅有的隔墙用在浴室和壁橱，均采用水斑装饰的雪松板。由于胶合板、灰泥板、石膏和大部分油漆都会发霉，产生毒素，故而未用在住宅中。起居空间的外墙则全用玻璃和铝。

玻璃围合的开放空间里充满着阳光，一年四季，朝朝暮暮，变化万千。钢框架和窗框光影交织，开放、透明的结构融入风景，成为一层层观赏与体验自然的林中平台。登上40英尺（约12m）高的平台，可观赏近处景色并眺望阿卡迪亚（Acadia）国家公园的群山。



Above: Rising in a clearing on the brow of a hill, the house gently commands its site without disturbing the natural surroundings. The land was disturbed as little as possible during construction and replanted with native blueberry and bunchberry sod. A grove of white birch trees has been planted on the same grid as the house structure to mediate the transition from man-made to natural environment.

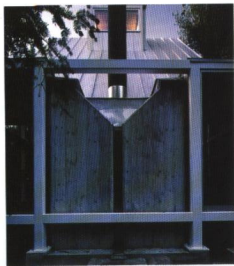
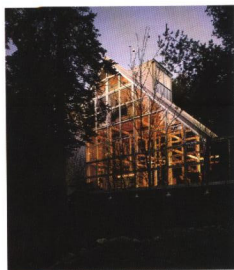
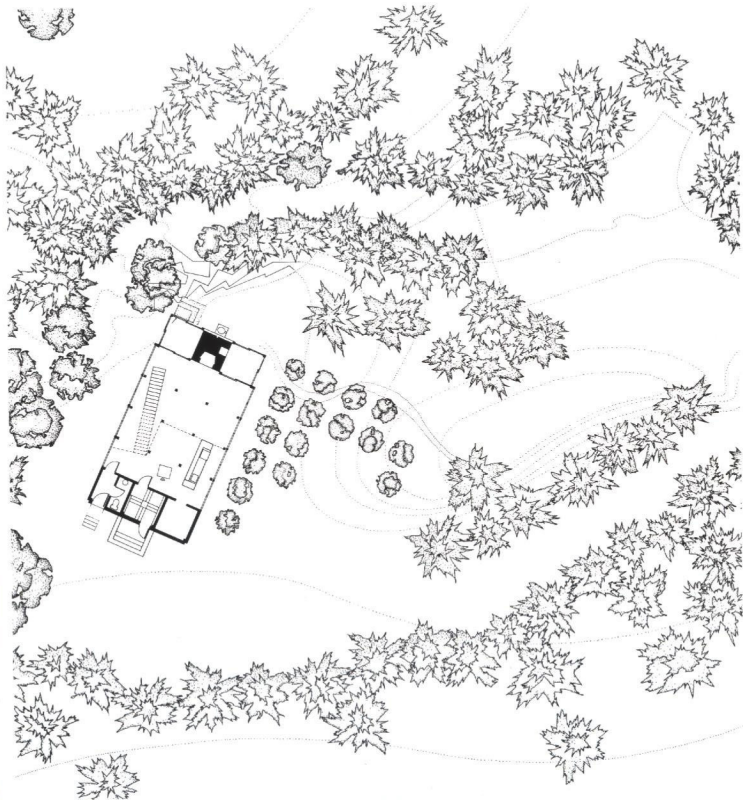
Opposite Page: The elements of the house construction are of a scale in keeping with the trees, rocks, and landforms of the site. This scalar relationship is as important as the transparency of the house in establishing its intimacy with the landscape.

上图：住宅建于山顶一处空地上，虽俯瞰着整个基地，但并不干扰自然环境。在施工期间，尽量减少了对周围的破坏，并重新种植了当地的基姆和御膳藤草皮。在人工结构和自然环境的过渡地带按相同的网格尺寸种植了白桦林。

左页图：住宅建造时的因素是如何与基地中的树木、岩石和地形保持一致。在让住宅模仿外界景色时，这种尺度关系与房屋的透明

74 House on Mount Desert Island

芒特迪斯特島上的住宅





House on Mount Desert Island 75

芒特迪斯特岛上的住宅

左图：为加强从外界环境到建筑的过渡，入口前放置几块当地花岗岩条石作为台阶踏步。屋顶上不锈钢雨水管将水排到石刻接水槽中。

左页图：壁炉占据住宅网格中的一格，用湿混凝土筑成，也是一个特大的雨水管道，可排除陡峭的金属屋顶上的雨水。

Left: To effect the transition between land and structure, a set of monumental slabs of rough-cut native granite form the entrance steps. The stainless-steel roof scupper spills into a carved-stone catch-basin.

Opposite Page: One of the cubes of space defined by the house grid is occupied by the fireplace, a cube of concrete sculpted to also function as a massive scupper draining the steep metal roof.

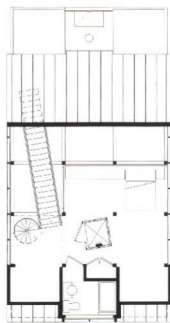
76 House on Mount Desert Island

芒特迪瑟特岛上的住宅

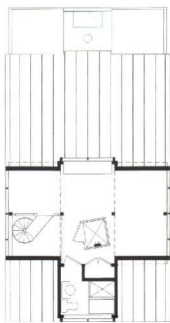
右图：室内高大的居住空间与低矮入口、门廊及壁炉的交汇区域，形成一个过渡区，以适应由室内到室外的环境变化。住宅其他地方的设计都意在消除室内外的差别。因此，这种过渡也是一个仪式性的重要过程。

Right: The intersection of the lofty interior living space with the low entry, porch, and hearth forms a transition zone of preparation for a change in environment, from inside to outside, a ceremonial event essential in a building where every other design gesture seeks to eliminate the separation of those two realms.

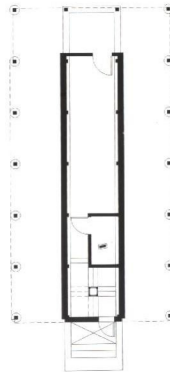




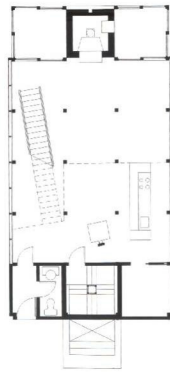
Second Level Plan 二层平面



Dormer Plan 顶层平面



Foundation Plan 基础平面

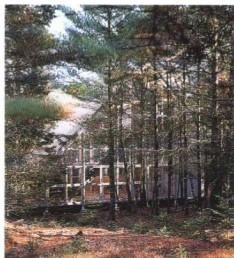
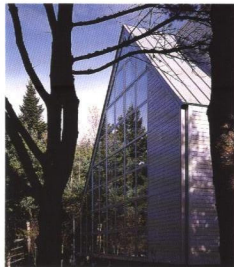


First Level Plan 首层平面



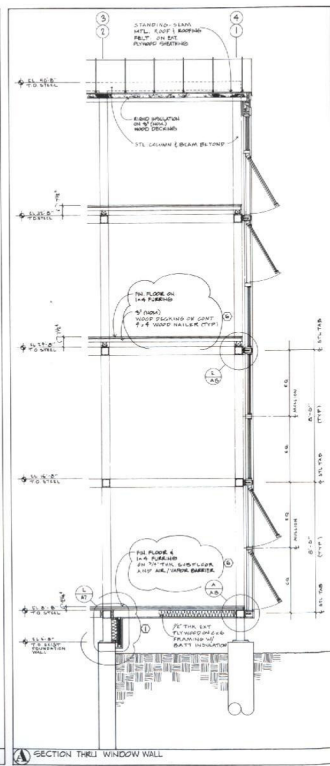
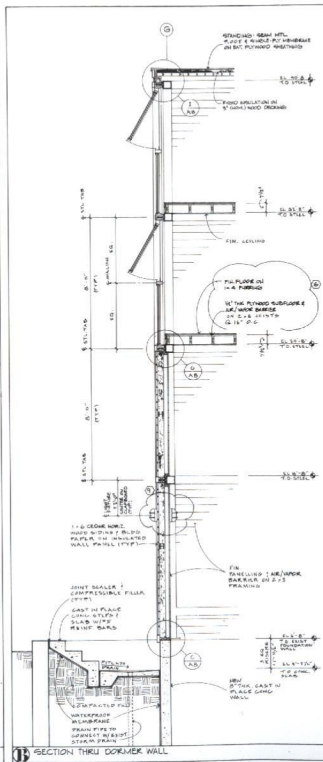
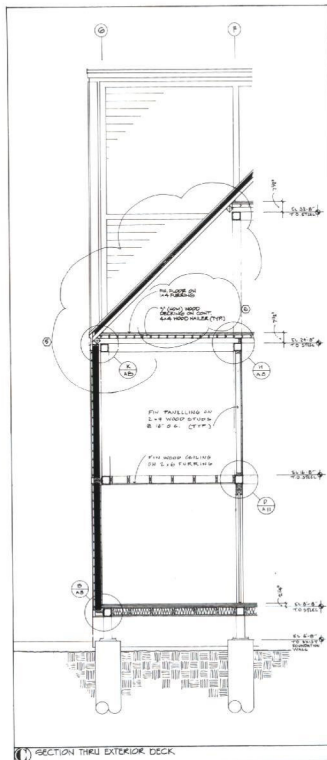
House on Mount Desert Island 77

芒特迪蒙特岛上的住宅

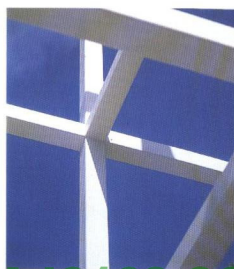
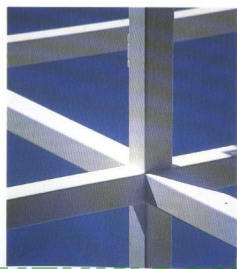
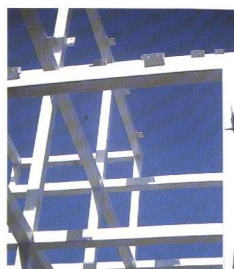
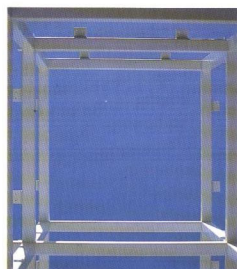
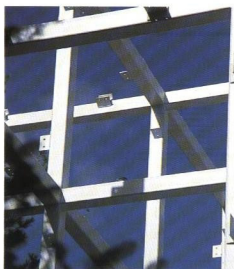
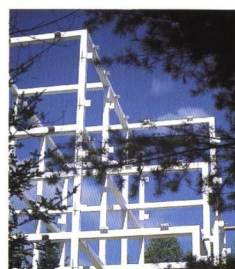


This Page: At different times of day, and in different seasons, the house changes from an opaque object set in the landscape to an elusive mirror reflecting its surroundings to a transparent prism, camouflaged by nature itself.

本页图：朝暮晨昏，春夏秋冬，住宅有时是景物中不透明的实体，有时是一面变幻莫测的镜子，反射着周围景色，有时则成了伪装在自然中的透明棱柱。



G.P.J.Y

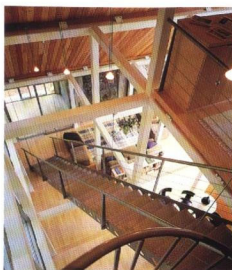
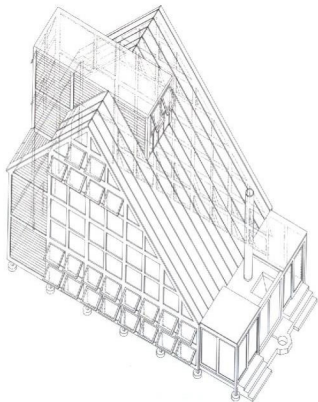
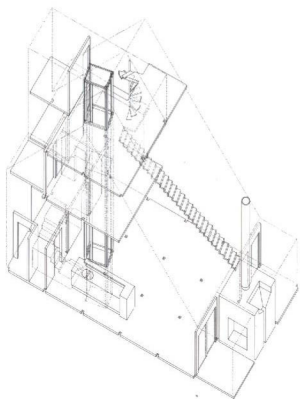


SUZUKIGCMA1@163.COM

右图：焊接的钢管满足了不用内墙而围合空间的要求。因为房主患有多种过敏症，需要畅通无阻的通风和换气，故而有这种要求。在钢架格子里，房间可以是悬置在空间的平台，只用空间和几何体分隔。

Right: Welded steel tubes satisfy the requirement for a structure that encloses space without interior walls, a requirement dictated by the multiple allergies of the owner and the need to circulate and exchange air without impediment. Within the steel grid, rooms can be platforms hanging in space, separated by space and geometry alone.





House on Mount Desert Island 81

芒特迪瑟特岛上的住宅

上图：二层平台上，空间在一间栏杆处盘桓流动，绕楼梯两侧而下，与底层的空间连为—体。

中图：二层平台的电梯用精致的金属孔网围合，像是剧场的粗纹网帘布。

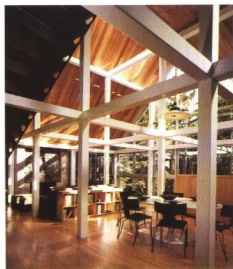
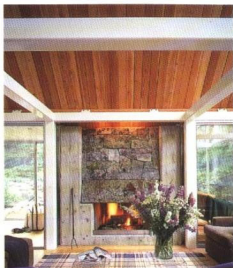
下图：主楼梯以倾斜的角度穿过网格，构成了一个交通格子，后设电梯，再上为螺旋楼梯。

Top: From the second-level platform, space flows over the cabinetry that forms a parapet, down through the grid cut by the stair, around the structure to join with the space below.

Center: On the second level the elevator is enclosed with finely perforated metal screen, which acts like a theater scrim.

Bottom: Leaping through the grid at an oblique angle, the main stair establishes a grid for circulation, which is followed by the orientation of the elevator beyond and the spiral stair above.

82 House on Mount Desert Island | 芒特迪瑟特岛上的住宅

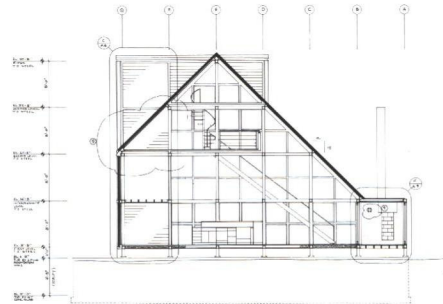
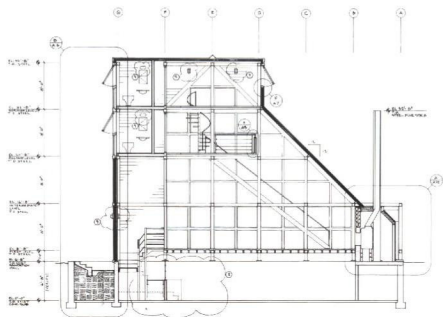


本页图：虽然整个居住空间没有任何隔断，但是网格具有强烈几何特点。在整个封闭范围内限定了不同的居住区域。壁炉附近的方格单元虽然与摆放餐桌的方格单元相互毗邻，但还是有明显不同的空间感。

右页图：玻璃电梯穿行于格子中，这里没有与任何楼板相连，由此观看，住宅的棱柱形状最为明显。

This Page: Although the entire living space is un-partitioned, the strong geometry of the grid defines different living areas within the larger envelope. There is a distinct sense of spatial differentiation in the cube of space by the fireplace, as opposed to the cube of space inhabited by the dining table, even though these two areas are immediately adjacent.

Opposite Page: Seen from the glass elevator rising through the open grid, disconnected from any floor, the prismatic quality of the house is most apparent.



G.P.J.Y



SUZUKIGGMA-I@163.COM

G.P.J.Y



SUZUKIGCMA-1@163.COM

House at Orcutt Harbor

Orcutt Harbor, Maine

奥卡特港的住宅

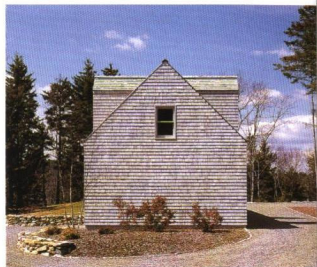
缅因州，奥卡特港

本住宅的秩序和形式可归为三种序列。首先是横穿基地的建筑形式序列。序列从住宅的入口开始，延伸到水边结束。住宅像一座形式的桥梁，沟通了密林深处和海边陡峭的礁石，从一种设防的封闭形式开始逐渐敞开以因借风景。

在功能层面，住宅的序列从封闭的辅助用房如车库、工作间和洗衣房开始，逐步过渡到私人领域的卧室，再到公共娱乐的开敞区域。像形式序列一样，既定的功能序列也表现在外在形态上：封闭实墙逐渐消解并转化为玻璃。四壁限定的封闭感也逐渐为无边际的豁然之感所取代。

除形式和功能上的过渡，还有一个历史性的序列，即从美洲古代住宅原型，过渡到当今无序社会中短暂、相对的居住观念。建筑从非常传统的山墙形式开始，在周围环境中安然矗立。随山墙向远处延伸，洞口的尺寸和密度越来越大，老虎窗、墙体及屋顶逐渐消失。到另一端，住宅成为纯玻璃，露明椽子和紧绷的线条的构图，简直要离开地面。在序列的加速变化中，也有唯一一处停顿，房主的无线电发送塔暗示出力场，于是直线形式在此产生了轻微变形，这一停顿还得到圆形入口平台的加强，指示了大门，并形成一条贯穿烟囱和室内壁炉的横向轴线。

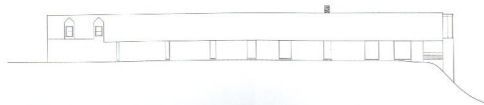
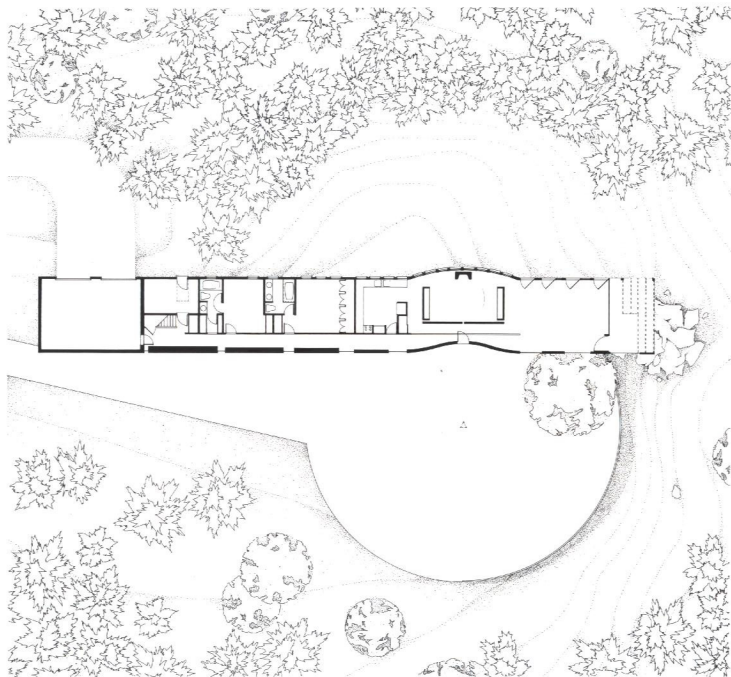
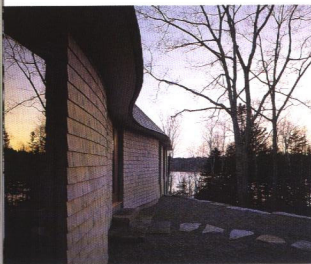
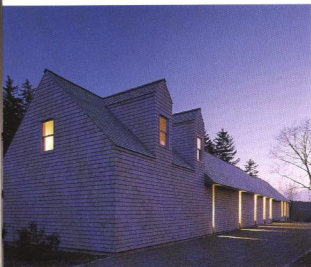
左页图：经过墙角才能看到住宅修长的轮廓和逐渐消解的形式。当建筑序列加速向海岸改变时，天窗、烟囱等实体要素变得越来越少，最终彻底消失。相反地，门、窗、门廊则变得越来越多，越来越大，直到墙面和屋顶化为乌有。

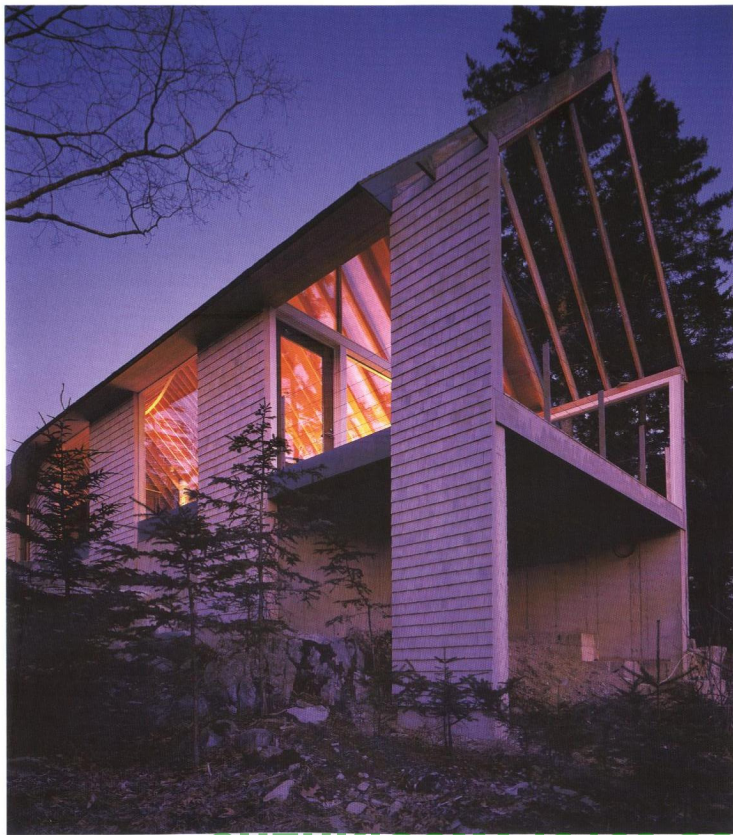


Above: Upon entering the site, the first view of the house is this gable end, highly evocative of traditional New England structures. Only the rigorous elimination of trim and detail reveal its modernist antecedents in addition to its traditional ones.

Opposite Page: Turning the corner of the house, its extraordinary length and the gradual dissolution of the form are exposed. As the building accelerates toward the shore, the spacing of solid elements—dormers, the chimney—become less frequent and then disappear completely. Conversely, openings in the fabric of the building—doors, windows, porches—occur more frequently and become larger until the wall and roof dissolve.

上图：一进入住宅的基址，第一眼看到的是入字山墙，让人想起传统的新英格兰建筑。只是极少量的装饰和细部才显示出传统以外的现代主义渊源。





House at Orcutt Harbor

87

奥卡特港的住宅

左图：在房屋面海一侧，取消了屋顶，露出了椽子，墙变到最薄，跨间玻璃也被撤去。

右页图：在房屋的北面，沿着向海面跌落的地势，小小的玻璃窗洞下沿形成一条与之呼应的曲线。

Left: At the ocean end of the house the roof enclosure dissolves, exposing the naked rafters, the walls reach their minimum thickness and glass is eliminated from the openings.

Opposite Page: On the north side of the house, severely minimal openings filled with fixed glazing proceed toward a horizon formed by the edge of a steep drop toward the ocean.

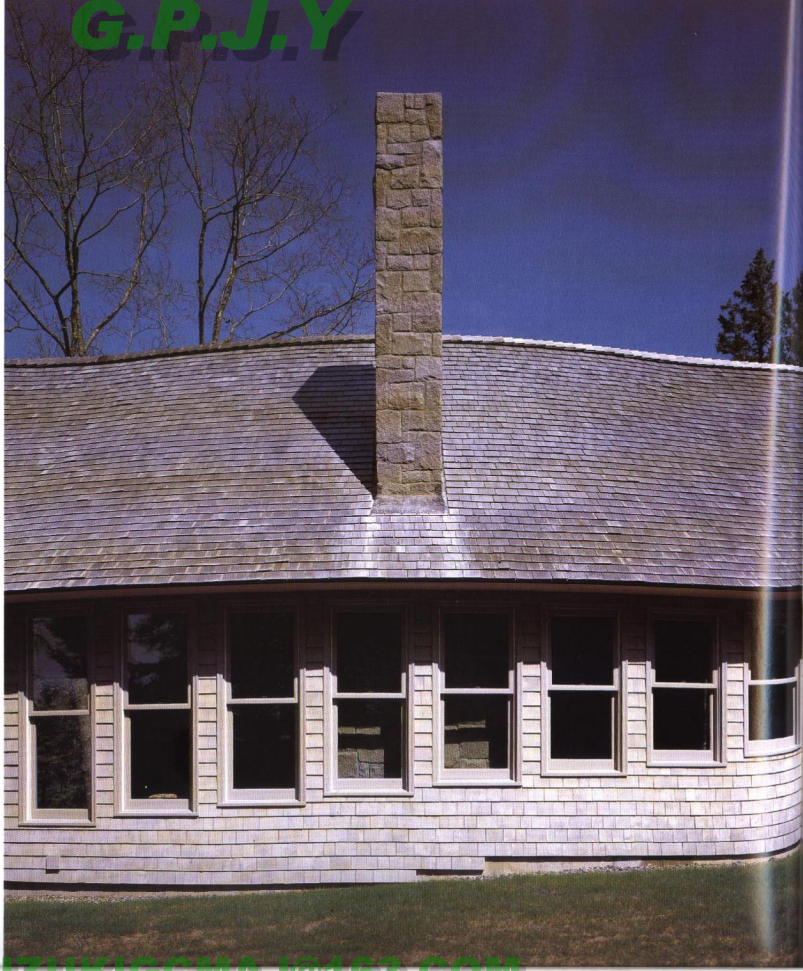
奥卡特港的住宅

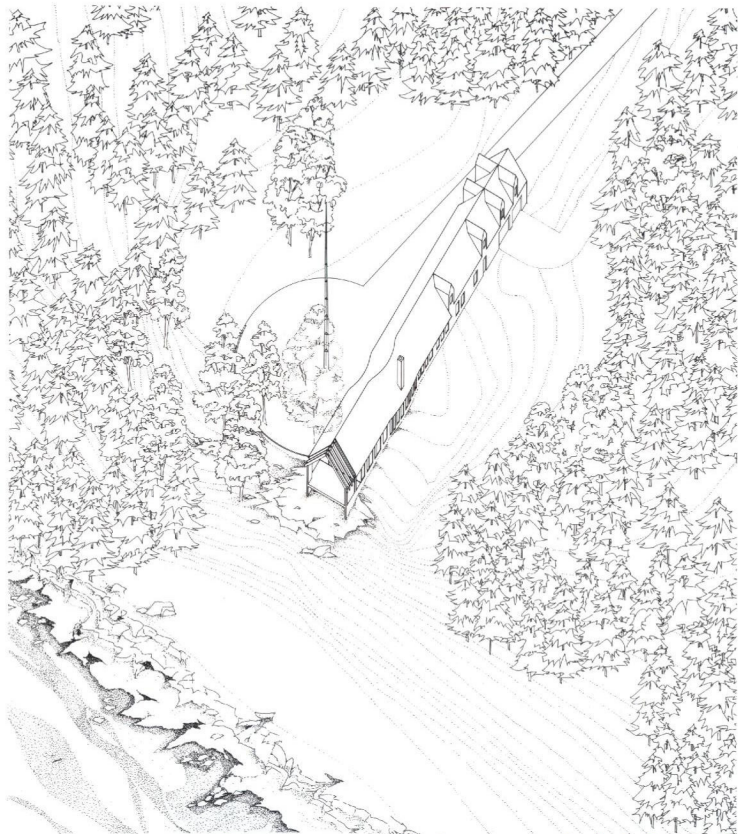
右图：与前门处内凹的曲线相反，由于壁炉与烟囱在内，房屋在南端现出弯曲，窗户高度的逐渐增长更强调出这曲线和墙体构造的消融。

右页图：住宅的画海一端，悬挂于伸向海边的陡坎边缘及人花岗石块砌成的挡土墙上，从脚踏实地的墙体过渡为悬空漂浮的平面，也有利于这种加速律变的表达。

Right: Opposite the inward curve at the front door, the house curves out on the south side, absorbing the fireplace and chimney within the building. The curve and the dissolution of the wall fabric is articulated by a gradual increase in the height of windows defining the bay.

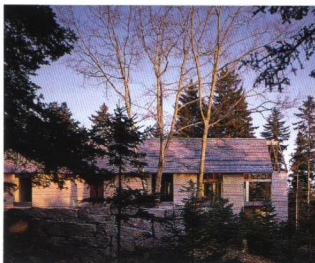
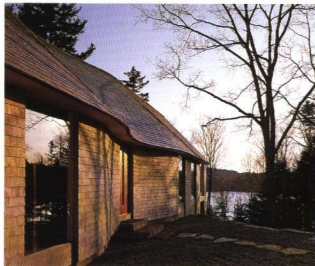
Opposite Page: As the house reaches its seaward end it projects over the lip of a steep drop toward the shore and a retaining wall of massive granite blocks. The effect of this transition from firmly grounded wall to floating plane contributes to the expression of acceleration.

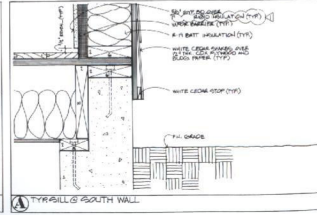
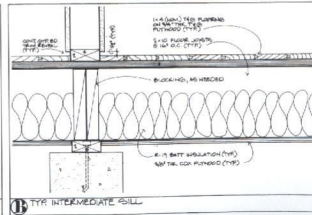
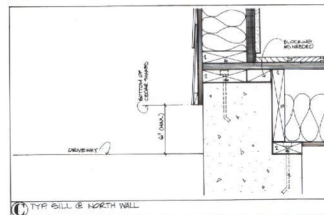
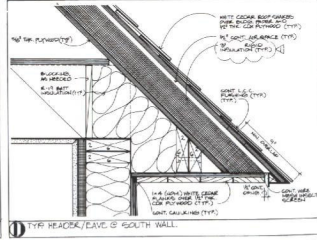
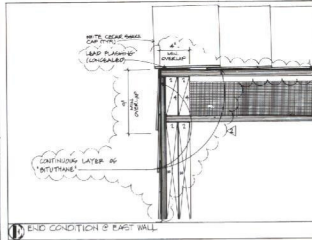
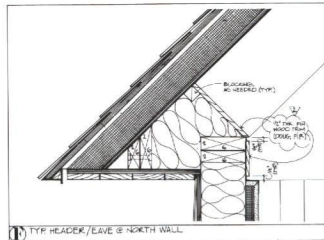
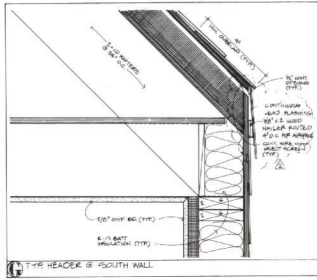
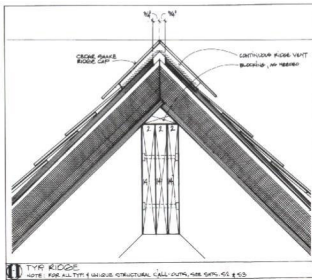
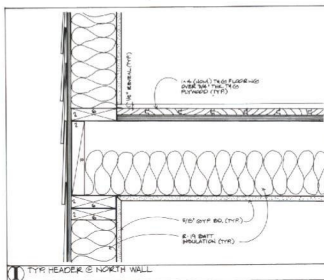




House at Orcutt Harbor

奥卡特港的住宅







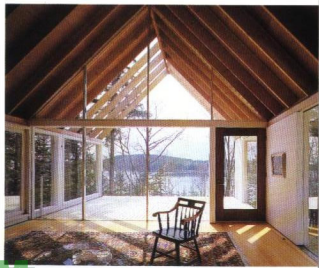
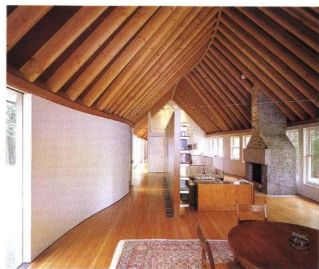
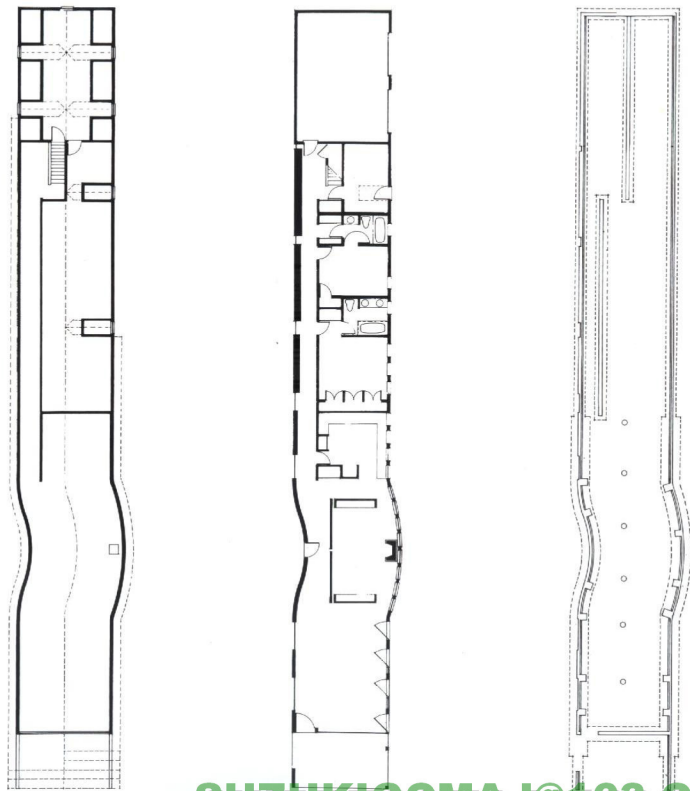
右图：沿建筑的北面，一道走廊连接起各个居室，最后连通了起居室兼餐厅。走廊外侧随窗户的开口逐渐变薄。

右页图：室内装修在8英尺（约2.5m）以下非常考究，8英尺（约2.5m）以上，屋顶粗壮的结构则暴露出来。由道格拉斯杉木制作的椽子蜿蜒曲折，形成了建筑有意味的曲线。

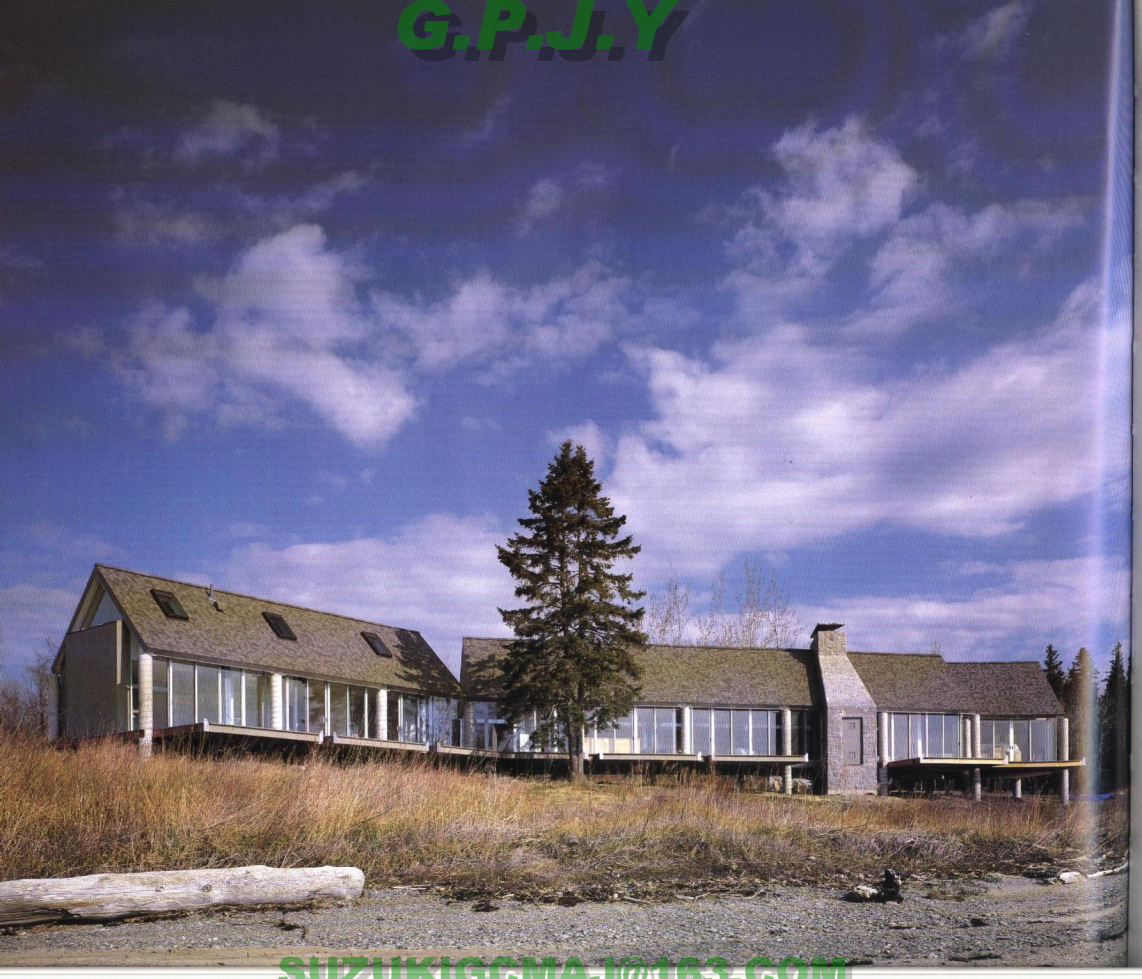
Right: Along the north side of the house a corridor connects the various private living spaces, ultimately opening into the more public living/dining room. The exterior wall of this corridor becomes progressively thinner at each window opening.

Opposite Page: To a height of eight feet the interior finish of the house is highly refined. Above the eight foot level, the muscular structure of the roof is revealed. The structure of Douglas fir rafters ripples and flexes to accommodate the sensuous curves of the building.





G.P.J.Y



SUZUKIGCMA-1@163.COM

House in Surry

Surry, Maine

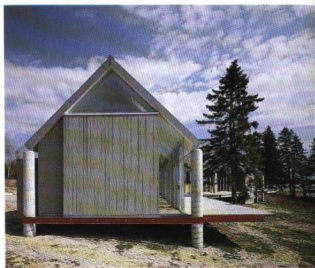
萨里的住宅

缅因州，萨里

自然景色、几何形体和光线交相辉映，构建了这栋海滨住宅。本住宅是一夫妇退休后的住所兼画室，他们的亲朋好友在暑期也会来此暂住。房主几十年来积累了很多财产，非常希望能将艺术品陈列在整洁的空间内。因此，住宅需要一个开敞的平面，还要有附于墙体内侧的预制式储藏间。设计出来的主要起居空间高大敞亮，长58英尺（约18m），尽头是本地花岗岩砌筑的高大烟囱墙壁，整个空间内没有柱墙等承重结构。

基地是一片草地，树木不多，但有一片宽阔的卵石海滩，还有布卢希尔海湾(Blue Hill Bay)和芒特迪瑟特岛的怡人景色。因地处泛滥平原区，按规范要求，住宅地面架空，用混凝土柱支撑，立柱一直上延到檐口，支撑着屋顶。它们成对组合，曲尽变化，以容纳周围景色，柱顶接钢梁、钢椽，形成了悬浮于地面上的连续长屋。整个结构秩序井然，储藏间、封闭的卧室、可折叠的平台、厨房和浴室，像是插入其中的独立物体，并用玻璃围合或分隔。

基地阳光炽热、充沛，加上约25码（约23m）远的水面反射，更是金光闪亮，阳光沐浴着建筑的每一构件，消融了结构，使各部分结为一体，创造了一个捉摸不定、令人心动、有如梦幻的建筑形式。



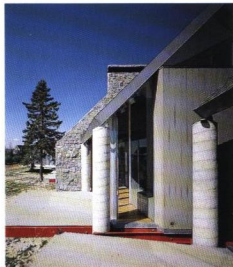
Above: The end elevation reveals the basic structure of the house repeated at each bay, every sixteen feet for the length of the building. A pair of columns rise from the ground to carry, first, paired steel beams at floor level, and then extend to eave height to bear a composite roof structure of steel angle rafters infilled with wood panels.

Opposite Page: At the minimum allowed distance from the ocean, the house hinges at its mid-point to follow and embrace the curve of the shore. Located in a flood plain district, the house was required by regulation to be built above ground level.

上图：山面展示了住宅每间的基本结构，每16英尺为一间，每跨设一对柱子。在一层地面处支撑钢梁，并向上通达檐口，承载复合屋面结构的荷载，该屋面由角钢屋架及内镶木板组成。

左页图：从海面上允许的最近距离观者，房屋在中点处打开“合页”，与海岸曲线吻合。由于地处泛滥平原区，规范要求房屋须架高地面。



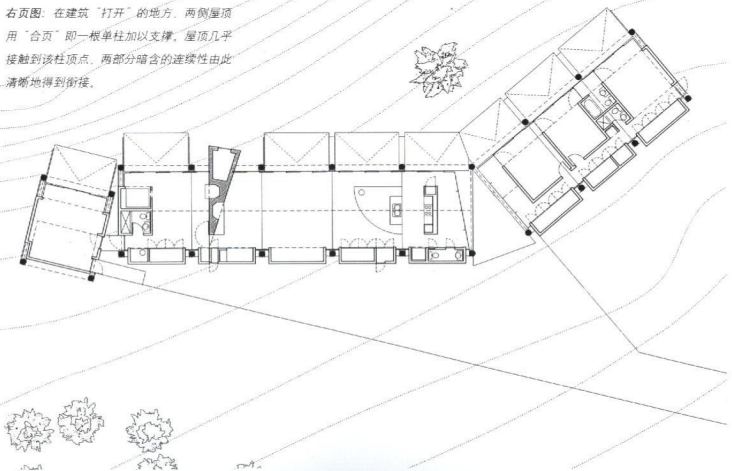


Above: Free from any load-bearing requirements, the envelope of the house can be entirely glass. Expressed at each corner, glass meets glass in a minimalist transparent joint, sharply contrasting with the sturdy structural column outside it.

Opposite Page: At the moment where the building opens, the "hinge," a single column bears both pavilion roofs. The roofs nearly touch at this apex, clearly articulating the implied continuity of structure from one pavilion to the next.

上图：房屋外墙不承重，全做玻璃。在各转角处，玻璃与玻璃的交接点，简洁透明，与外部粗壮的柱子形成鲜明对比。

右页图：在建筑“打开”的地方，两侧屋顶用“合页”即一根单柱加以支撑。屋顶几乎接触到该柱顶点，两部分隐含的连续性由此清晰地得到衔接。



G.P.J.Y

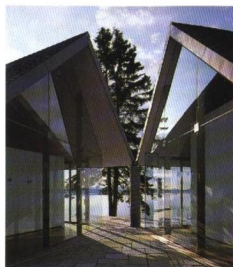
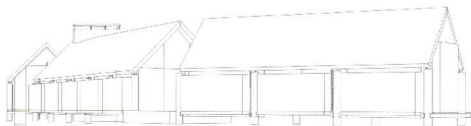


SUZUKIGCMA-I@163.COM

右图：屋顶由外柱支撑，内部隔墙不起主要承重作用，故而设在各房中心，围合成相应空间。由此观看，这一空间的山墙置于玻璃表皮内部，象是单独的一个片。

Right: Under the externally supported roofs, internal partitions, again free of any major structural requirement, are organized to enclose a consistent block of space down the center of each pavilion. Seen here, the end wall of that partitioned interior space appears as a free-standing plane within the enclosing glass envelope.

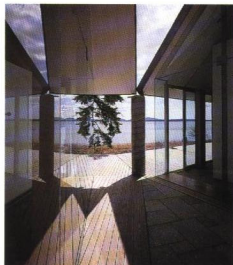




House in Surry

萨里的住宅

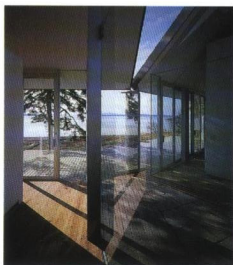
99



上图：在住宅两大部分的分界处，无框玻璃墙将连续的空间一分为二。

中图：走近靠海一侧的入口通道，视野的宽度是由玻璃幕墙透露并反射出来的。

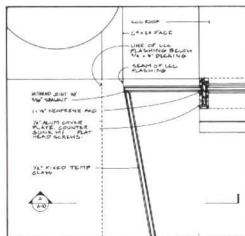
下图：光的反射和折射、景色以及建筑本身似乎消解了结构和维护，强化了连续屋顶的重要性。



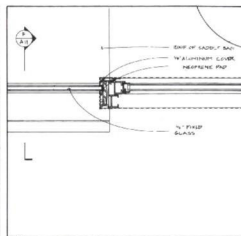
Top: At the division of the two principal sections of the dwelling, the continuous space is sliced by mullion-less glass walls.

Center: Approaching the ocean side of the entrance penetration, the full breadth of the view is both revealed and reflected in the enclosing glass walls.

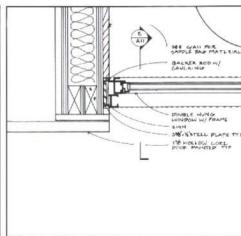
Bottom: Reflections and refractions of light, view, and the building itself appear to dissolve the structure and the enclosure, heightening the importance of the continuous sheltering roof.



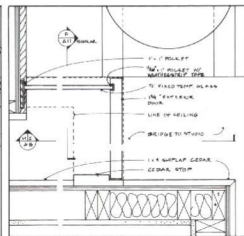
1 FIXED GLASS TO STAIRCASE
8'-11\"/>



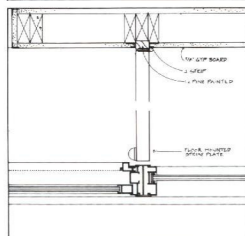
2 DOUBLE WINDOW TO STAIRCASE
8'-11\"/>



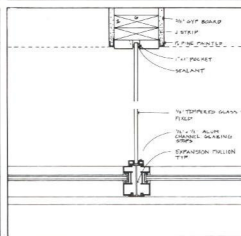
3 DOUBLE WINDOW TO STORAGE UNIT
8'-11\"/>



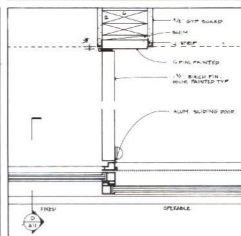
4 FIXED WINDOW TO WINDOW DOOR
8'-11\"/>



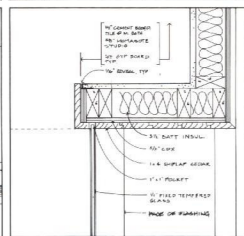
5 DOOR WITH FIXED GLASS JAMB
8'-11\"/>



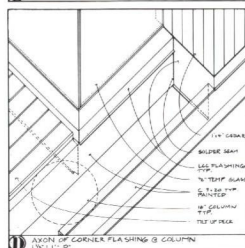
6 FIXED GLASS & SLIDING JAMB
8'-11\"/>



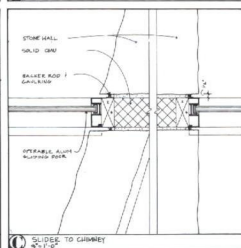
7 DOOR WITH FIXED GLASS JAMB
8'-11\"/>



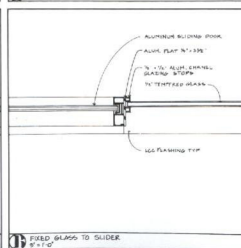
8 FIXED GLASS TO WALL
8'-11\"/>



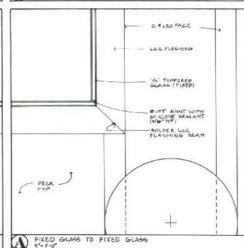
9 AXON OF CORNER FLASHING & COLUMN
8'-11\"/>



10 SLIDING DOOR TO CABINET
8'-11\"/>



11 FIXED WINDOW TO SLIDER
8'-11\"/>



12 FIXED GLASS TO FIXED GLASS
8'-11\"/>

G.P.J.Y



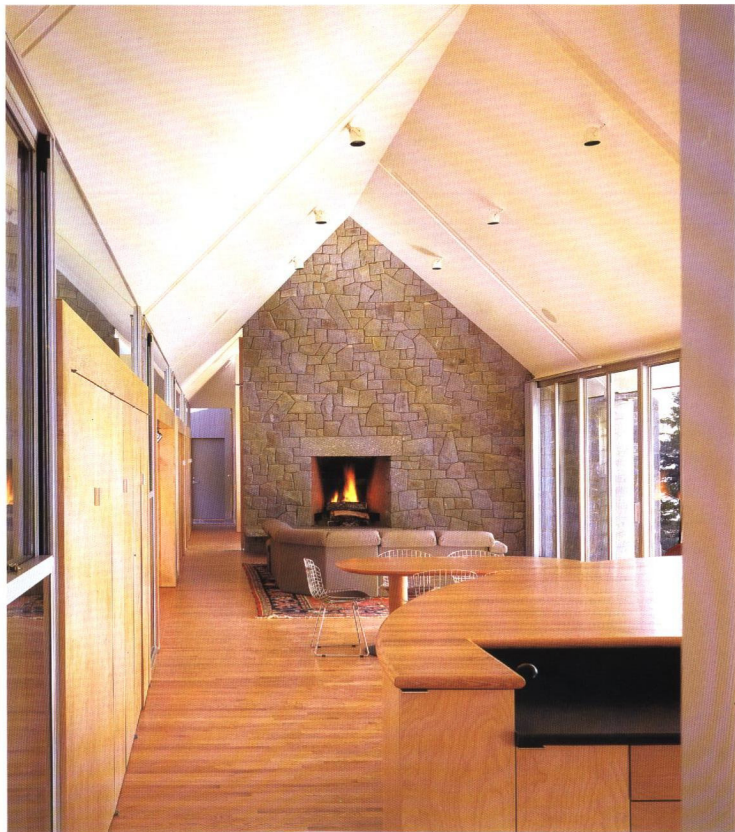
SUZUKIGCMA-I@163.COM

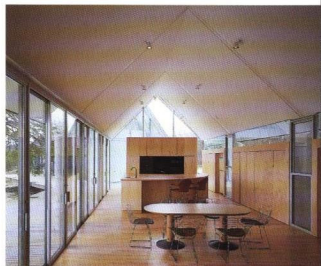
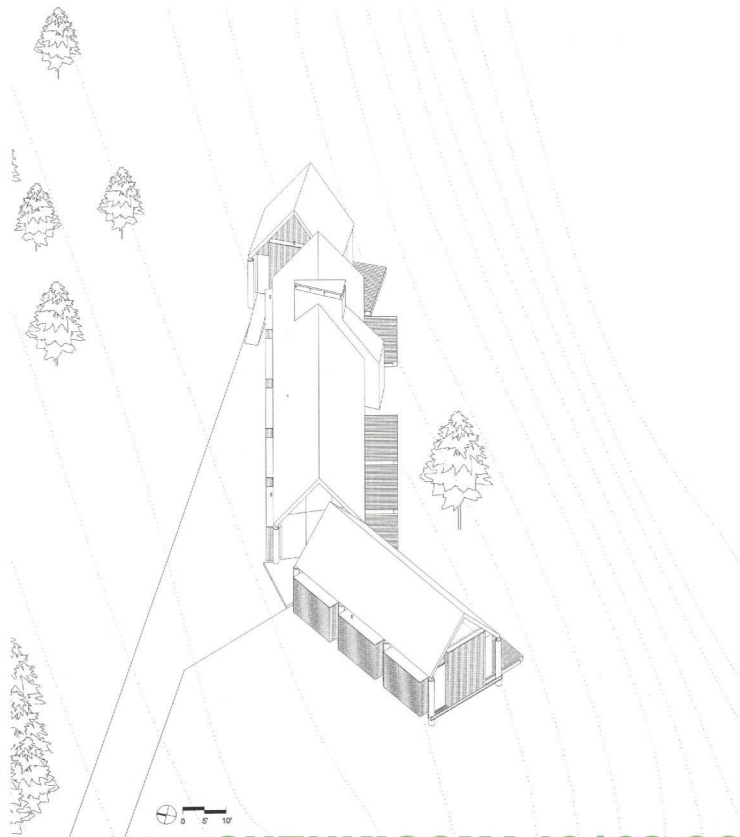
右图：住宅的公共和私密区域用花岗岩砌筑的烟囱分割。近处是一间包括起居室、餐厅和厨房的大房间，烟囱后边是主卧室和浴室。

右页图：在背海一侧，住宅配有预制标准间，包含了储藏室、浴室、洗衣设施等内容。标准间上部开有带形高侧窗，柱子附近则设有开启的通高窗户。

Right: The public and private realms of the main house are divided by the granite chimney. On the near side is a great room encompassing living, dining, and kitchen. Beyond the chimney is the master bedroom and bath.

Opposite Page: Along the inland side of the entire house are a series of prefabricated modules, which contain storage, bathrooms, laundry facilities, pantry, and the like. A continuous ribbon of clerestory window runs above the modules, interspersed at each column with floor-to-ceiling operable windows.





Selected Buildings and Projects

精选建筑与项目简介

锡尔湾的住宅 缅因州, 锡尔湾

顾问: Louis Conklin (结构)
主承建者: Victor W. Mercer, Inc.
占地面积: 1.5 英亩 (0.6ha)
建筑面积: 1250 平方英尺 (约 116m²)
设计年代: 1982 年
竣工年代: 1983 年

马特波伊西特的住宅 马萨诸塞州马特波伊西特

顾问: Stone and Webster (结构), Megatech
Cooperation (机械)
主承建者: Fisher and Rocha
占地面积: 7 英亩 (约 2.9ha)
建筑面积: 3600 平方英尺 (约 353m²)
设计年代: 1984 年
竣工年代: 1985 年

迪尔岛的住宅 缅因州, 迪尔岛

顾问: Zaldastani Associates, Inc. (结构);
Goldman Associates, Inc. (机械)
主承建者: Prin Allen and Sons
占地面积: 5 英亩 (约 2ha)
建筑面积: 2300 平方英尺 (约 214m²)
设计年代: 1984 年—1985 年
竣工年代: 1985 年

大克兰伯里岛的住宅 缅因州, 大克兰伯里岛

顾问: Zaldastani Associates (结构)
主承建者: Victor Mercer, Inc and Michael
Westphal, Builder
占地面积: 4 英亩 (约 1.6ha)
建筑面积: 3000 平方英尺 (约 280m²)
设计年代: 1985 年—1987 年
竣工年代: 1987 年

马里恩的住宅 马萨诸塞州, 马里恩

顾问: Louis H. Conklin c/o Stone and
Webster (结构)
主承建者: Houdlette Co.
占地面积: 4 英亩 (约 1.6ha)
建筑面积: 3800 平方英尺 (约 353m²)
设计年代: 1985 年—1987 年
竣工年代: 1987 年

罗西耶尔角的住宅 缅因州, 罗西耶尔角

占地面积: 5 英亩 (约 2ha)
建筑面积: 4000 平方英尺 (约 372m²)
设计年代: 1989 年

波托马克河畔住宅 华盛顿特区, 波托马克河

顾问: Lewis H. Conklin (结构)
主承建者: Peterson and Collins
占地面积: 7100 平方英尺 (约 660m²)
建筑面积: 3200 平方英尺 (约 298m²)
设计年代: 1989 年—1992 年
竣工年代: 1992 年

芒特迪瑟特岛上的住宅 缅因州, 芒特迪瑟特岛

顾问: Zaldastani Associates, Inc. (结构);
Panitsas Associates, Inc. (机械)
主承建者: John Ruger Associates
占地面积: 5 英亩 (约 2ha)
建筑面积: 2000 平方英尺 (约 186m²)
设计年代: 1991 年—1993 年
竣工年代: 1993 年

奥卡特港的住宅 缅因州, 奥卡特

顾问: Zaldastani Associates, Inc. (结构);
Panitsas Associates, Inc. (机械)
主承建者: Phil Urban Fine Homes
占地面积: 5.1 英亩 (约 2ha)
建筑面积: 3700 平方英尺 (约 344m²)
设计年代: 1991 年—1993 年
竣工年代: 1993 年

萨里的住宅 缅因州, 萨里

顾问: Zaldastani Associates, Inc. (结构);
Panitsas Associates, Inc. (机械)
主承建者: Phil Urban Fine Homes
占地面积: 4 英亩 (约 1.6ha)
建筑面积: 3200 平方英尺 (约 298m²)
设计年代: 1992 年—1993 年
竣工年代: 1995 年

Peter Forbes and Associates, Inc.

1980-1995:

彼得·福布斯事务所员工名单(1980年-1995年):

Peter Forbes, FAIA

彼得·福布斯, 美国建筑师协会会员

Kathy Bartels

Victoria Beach

William Biolosky

Lorin T. Breahtout

Roger Comee

John Scott Crowe

Barry Dallas

Marilyn Feldmeyer

Anne Forbes

James Guise

Gerrard Gutierrez

Michael Haskovec

David Henderson

Daniel Hewett

Patrick Hickox

Sheryl Kolasinsky

Wayne Lapinski

James A. Leet

Maya Ying Lin

Alan Mayer

Patricia A. Morton

Elizabeth Nemura

Richard Pedranti

Catarina Roiatti

William Ruhl

Jeri Spurling

David Tobias

Bradford C. Walker

Timothy Weiler

Charles von Weise



Firm Profile

公司概况

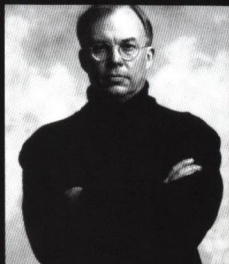
彼得·福布斯事务所由美国建筑师协会会员彼得·福布斯于1980年在马萨诸塞州波士顿创办。事务所在四年当中发展壮大，成立了缅因州和纽约市分所。业务遍及美国全境。从此，福布斯事务所的作品以形式简洁明快、选址注重景观、细部一丝不苟开始得到赞誉。

1981年，事务所开始崭露头角，上了《建筑实录》杂志(Architectural Record)12月号的封面故事。随后，1983年、1986年、1987年、1989年获得“建筑实录住宅奖”(Record House Award)。1986年事务所以其缅因州迪尔岛上的住宅荣膺“国家荣誉奖”(National Honor Award)。这是迄今缅因州获得的第三个国家荣誉奖，而住宅获此殊荣在该州也是唯一一个。随着该住宅又六次得奖，以及世界各地建筑出版界对该住宅的出版介绍，福布斯事务所步入为数极少的以设计住宅起家而登峰造极的事务所行列。在设计时尚瞬息万变的时代里，他们属于另类，追求一种材料耐久、既不新潮也不古板的永恒建筑。事务所因此获得的奖项超过30个，欧、美、亚各洲的专业期刊均有详细的介绍。

在事务所的发展过程中，接过很多不同类型的建筑设计。除住宅外还有商业建筑、市政建筑和公共建筑。所有项目及建成建筑均有一个共同点，就是要求走革新之路以解决没有或少有先例可循的设计问题，无论是探求对环境无毒的替代材料，还是为军队设计耗能低、对环境干扰小的结构，或者提出减轻城镇居住密度和噪声污染(包括现今普遍存在的飞机噪声)的住宅模式，每个项目及类似问题都不陷入窠臼，重复过去的老路，每个项目都必须对计划任务、业主和基地情况进行深入分析，并往往会发展出革新性的材料、体系和构造技术。福布斯事务所处理建筑没有风格上的包袱，他们仅仅按业主的需求和愿望以及基地的规定性提出解决复杂问题的新方案。

与花费在技术革新上的气力一样，事务所对隐藏在社会需求背后的文化因素也十分重视。他们对建筑的基本信条是：设计实质上是解释——对功能、设计对象的地位或普遍意义的解释。技术革新只有通过秩序、礼仪和文化观念的协调关系，才能在满足功能要求之上有所超越。设计只有与人的本心而不是什么人为理念产生共鸣时，才能从遮蔽所升华为真正的建筑。这种共鸣时时在变，决定了探索也要坚持不懈。这正是福布斯事务所孜孜以求的。

G.P.J.Y



Above: Peter Forbes

上图：彼得·福布斯

没有好业主就没有好建筑师。在这些住宅设计中，彼得·福布斯事务有幸遇到了这些业主的支持：

Daniel and Nancy Mahoney; Natalie Miller; David and Mardee Nordberg;

Richard and Anne Silven; Michael Sinclair; Robert and Irene Sinclair;

Gregg and Lisa Stone; Rodman and Susan Ward; Ned and Patty Wharton;

Gary and Joyce Wenglowski.

SUZUKIGCMA-I@163.COM

Photographic Credits

照片提供者

Paul Ferrino

House at Seal Cove

House on Deer Isle; pp. 2, 26, 27, 28,
29, 30-31, 35, 36, 37.

House on Mount Desert Island;

pp. 74, 76, 77, 79, 80, 81, 82, 83.

Timothy Hursely/The Arkansas Office

House in Marion

House in Mattapoisett

House on Great Cranberry Island

House on Deer Isle; pp. 32, 33, 35, 37.

© Scott Frances/ESTO

House on Potomac River

Paul Warchol Photography

House on Mount Desert Island;

pp. 72, 73, 75, 81.

Nick Wheeler Photography

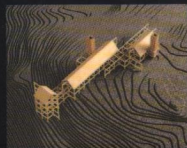
House at Orcutt Harbor

House in Surry

Clark Quin Photography

Model, House at Cape Rosier

G.P.J.Y



TEN HOUSES

Peter Forbes & Associates

ISBN 7-112-04260-7



9 787112 042609 >

(9717) 定价: 68.00元

SUZUKIGGMA-I@163.COM