

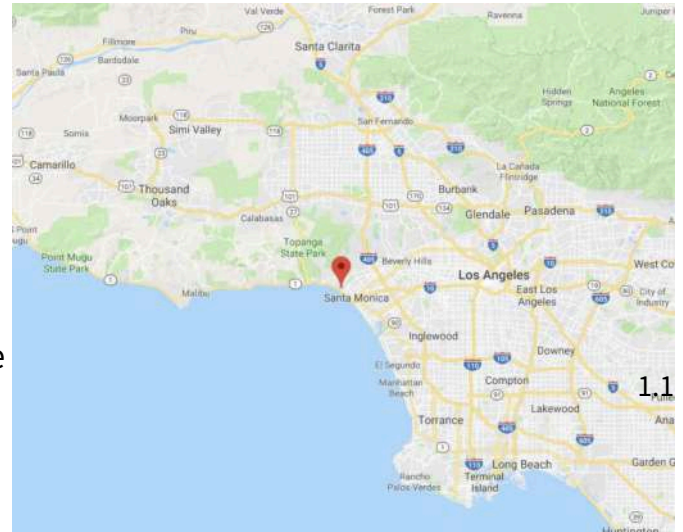
Eames House

Conservation Management Plan Overview

History of The Place

The Site 基地位址

The Eames House site is located in the Pacific Palisades neighborhood of the city of Los Angeles, California. It sits on a bluff overlooking Santa Monica Bay, on the northern edge of Santa Monica Canyon (Figure 1.1).



伊姆斯之家坐落於帕西菲克帕利塞茲（Pacific Palisades）的聖塔莫尼卡峽谷斷崖上，俯瞰著聖塔莫尼卡灣（圖1.1）。

In 1887, Abbot Kinney planned to build a residential

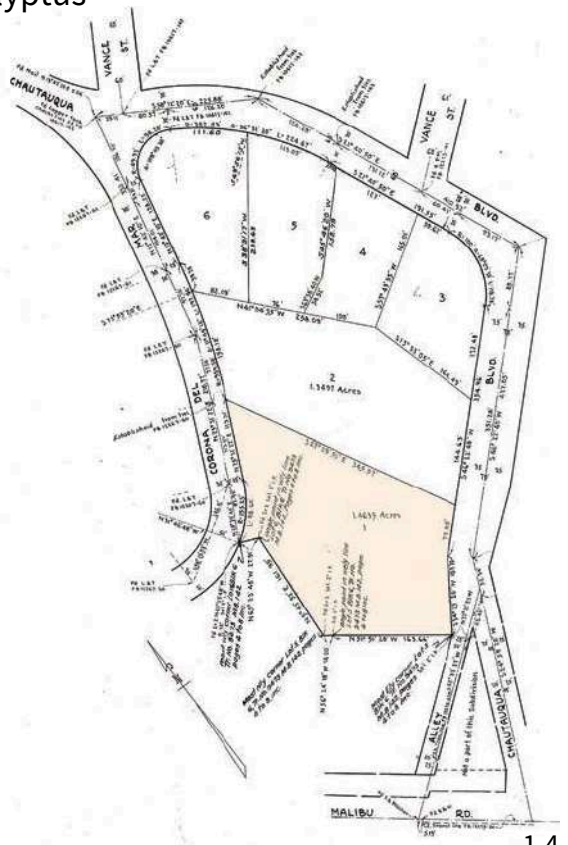


district called Santa Monica Heights (Figure 1.2). Eucalyptus trees were planted to use as a windbreak and an ornamental tree, later on these trees became one of the most important element in Eames House's landscape design. (Figure 1.3).



1887年，土地開發專家阿博特·金尼計畫在聖塔莫尼卡峽谷斷崖上，規劃住宅區稱作聖塔莫尼卡高地(Santa Monica Height)眺望海灣（圖1.2）。在金尼計畫期間，大量種植尤加利樹作為擋風和觀賞的作用。這些樹在日後也成為伊姆斯之家相當重要的元素之一（圖1.3）。

After many land exchanges. In 1945, John Entenza, purchased a five-acre parcel as an incubation site for his Case Study House Program (Figure 1.4).



此區土地在多次的買賣中，約翰·恩特札於1945年，取得了5英畝的土地，作為「案例研究住宅」的孵化基地（圖1.4）。

1.1

2.2

1.2

1.3

1.4

Case Study House Program

Case Study House Background 案例研究住宅背景

Post-World War architecture, in Europe, as a result of massive destruction, focused on finding ways to rebuild large numbers of buildings quickly and inexpensively (Figure 2.2), exploring "more broadly social and architectural", which can be seen in the Weissenhof-Siedlung in 1927(Figure 2.1). Interestingly, Charles Eames attended this exhibition, which influenced his work in his later days.



2.1



2.2

歐洲戰後的建築，因為為主要戰場，都市中的住宅許多都被炸毀。歐陸所面對的課題是如何以最快速、低成本的方式建造住宅。最後以模矩化、工業化的方式減少了建築的時間和成本（圖 2.2）。在1927年，在德國斯圖加特舉辦了一場魏森霍夫住宅展（圖 2.1）。查爾斯·伊姆斯在當時有參加這場展覽，這場展覽對於伊姆斯之家、與伊姆斯家具有深遠的影響。



2.3

In the Untied State, due to the vastness of the land, also the return of soldiers from the Pacific after the war, as well as the American new riches of the 40s and 50s, California, especially the bay area of Santa Monica near the Pacific Ocean, became the first choice for these new riches to settle down (Figure 2.3, 2.4).



2.4

反觀在美國本土，在戰後因為不是主要戰場且土

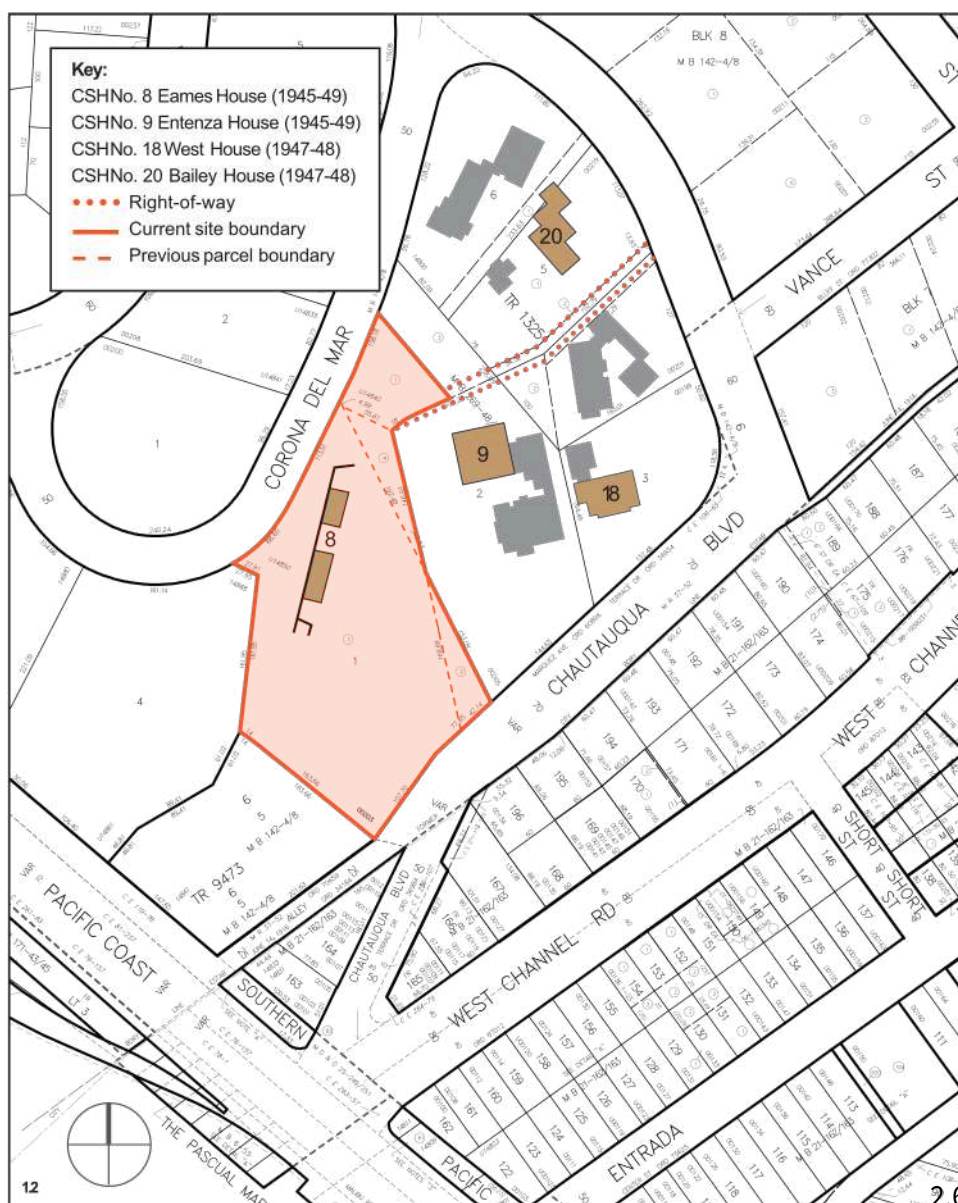
地資源雄厚、經濟狀況良好，發展出的住宅形式大多以獨棟別墅為主（圖2.3, 2.4）。聖塔莫尼卡因眺望太平洋而吸引了許多新中產階級在此居住。美國在戰後所產生的住宅問題，為大量從太平洋返家士兵的第一個落腳點為加州，且加州的娛樂、氣候是很多人嚮往的，所以在加州產生了許多的住宅的需求，這也是約翰·恩特札開啟「案例研究住宅」的原因。



Charles, Ray Eames and John Entenza (Order left to right).

John Entenza, the editor-in-chief of Art and Architecture (Figure 2.5), also a member of the nouveau riche class, saw the opportunity and bought a plot of land on the Pacific palisades/Huntington Palisades terrace. He assembled eight designers and unveiled "The Case Study House Program" (Figure 2.6) in 1945, preparing to realise the "experimental house" on the land.

約翰·恩特札，藝術與建築雜誌的總編輯（圖2.5, 2.6），同時也是新中產階級的人物之一，看到了在聖塔莫尼卡峽谷斷崖上的帕西菲克帕利塞茲社區作為案例研究住宅的基地。恩特札邀請了八位建築師，並於1945年在藝術與建築雜誌宣布「案例研究住宅」（圖2.6）。



Eames Family

Charles Eames 查爾斯·伊姆斯

Charles Ormand Eames was born in St. Louis, Missouri, on June 17, 1907. He entered Washington University in 1925, however Eames was asked to leave the university in 1927 after just two years, owing in part to his espousal of Frank Lloyd Wright's ideas. During his lifetime, Eames had been a draftsman, Instructor, movie editor, head of the industrial design department, editorial associate, architect.

查爾斯·伊姆斯，生於1907年06月17日，聖路易，密蘇里州。在1925年進入華盛頓大學就讀建築系，但在2年後因與學校理念不同而休學。在查爾斯·伊姆斯是建築師、發明家、設計師、工藝師、科學家、電影人、教授。但總而言之他是一位創造家，他的創作並非是一系列獨立的成就，而是一種統一的美學觀，其中有許多分支式的表現。

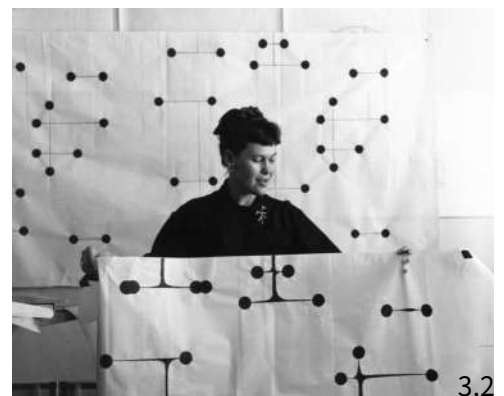


Charles Eames and Eero Saarinen (right), with whom Charles shared a lifelong friendship.

Ray Eames 蕾·伊姆斯

Ray Eames studied under the guidance of Hofmann, she honed her sense of color, pictorial structure, and space. At Hofmann's studio, Ray was part of a community of like-minded artists, and in 1936 she became a founding member of the American Abstract Artists. Her sense of color and space is eventually used in architecture and interior design projects that Eames family took responsibility for.

蕾·伊姆斯，曾經是美國抽象表現主義畫家漢斯·霍夫曼的學生。在霍夫曼的指導下，蕾磨練了她對於色彩、圖像結構和空間的領敏度。在1936年蕾成為美國抽象藝術協會的創始人之一。蕾在30年代的訓練在日後許多的建築、家具、織品上都可以看到她的影子。



Marriage and Furniture Design

In their spare time, Charles and Ray continued experimenting with molded plywood in their apartment, building on the lessons learned from the MoMA Organic Design competition (Figure 3.4), and eventually developing the basic method by which plywood could be molded on a mass production level (Figure 3.5, 3.6, 3.8).



Ray Eames working on the mold for La Chaise with staff members. Frances Bishop (left) and Robert Jacobson (center), 1948.

婚後，伊姆斯夫婦從MoMA有機設計比賽的經驗（圖3.4），繼續實驗壓製合板設計的可能性，最後使用模具將壓制合板變成可以由工業機器製造的構件（圖3.5, 3.6, 3.8）。



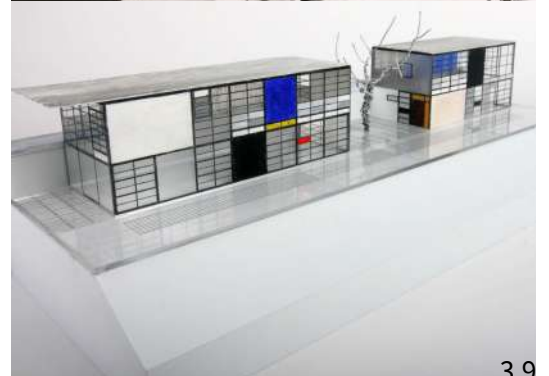
Right. Wooden 2010s Herman Miller Eames DSR Eiffel Side.

Left. Turquoise Blue 1950s Herman Miller Eames DSW Dowel Side



Through their furniture, corporate projects, World's Fair displays (Figure 3.7), and in the aesthetics of their own California Case Study home, the Eameses exemplified modern living in postwar America.

從家具、建築、世界博覽會（圖3.7）的作品中，伊姆斯夫婦充分的詮釋了當時戰後50年代的現代美國生活。



Eames most famous corporate project-Eames Lounge Chair and Ottoman

The Building Complex

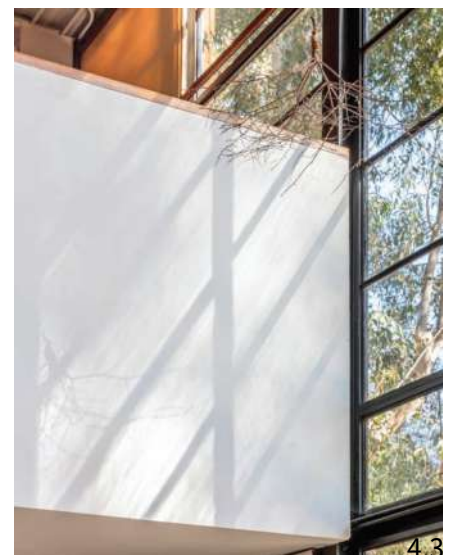
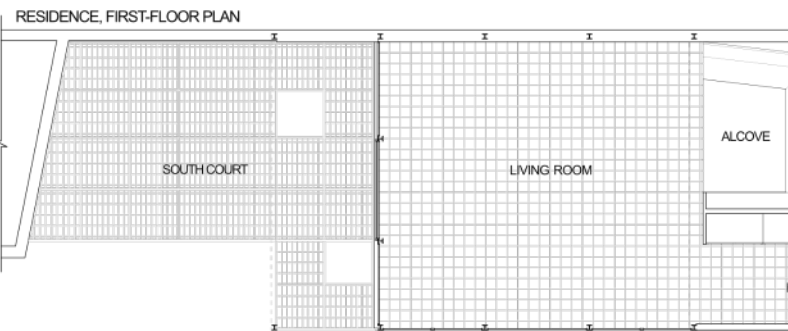
Compact Floorplan 簡潔的平面

In comparison to other Case Study Houses on the lot, which embraces the upper middle class style of dwelling, the Eames chose a compact plan (Figure 4.1). Their approach to this layout can be traced back to their visit to Europe, where the minimum habitable dwelling was in high demand after WWII.

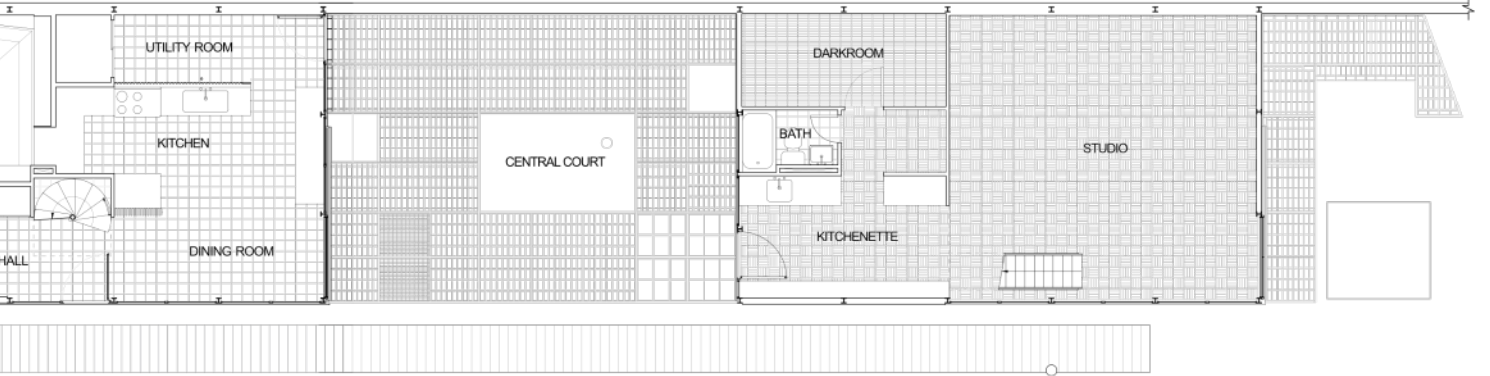
在同一基地的其他案例研究住宅中，大多以美國別墅的方式規劃，唯獨伊姆斯之家選擇了簡潔的平面做建築規劃（圖4.1）。這種簡潔的平面和構造方式是查爾斯·伊姆斯，在1929年到德國斯圖加特魏森霍夫住宅展所吸取到歐洲的經驗。

The Eames House exemplifies many of the architectural ideas of the postwar period. It seam-lessly integrates indoor and outdoor spaces through its use of glass walls and sliding glass doors (Figure 4.2, 4.3). This integration is further achieved through the open central courtyard, which functions as both a circulation space and an outdoor room, and through the south court, which serves as a second outdoor room. The soaring, light-filled spaces of the living room and studio (Figure 4.4) foster an engagement with the landscape from the interior of the House. The use of movable parti-tions and open floor plans creates flexible spaces(Figure 4.5, 4.6).

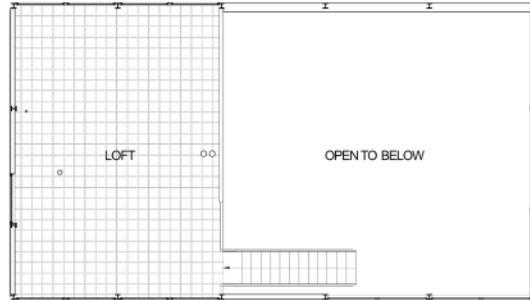
伊姆斯之家體現了戰後時期的許多建築理念。透過玻璃牆和滑動玻璃門將室內和室外空間整合在一起（圖4.2, 4.3）。這種室內外的整合透過開放的中央庭院和南庭院又再進一步實現，庭院既充當流通空間，又充當室外房間。高聳的客廳和工作室（圖4.4）、光線充足的空間促進了與房子內部與外部景觀的接觸。可移動隔間和開放式平面圖的使用創造了靈活室內的空間（圖4.5, 4.6）。



STUDIO, FIRST-FLOOR PLAN



STUDIO, SECOND-FLOOR PLAN



4.1



4.4



4.5

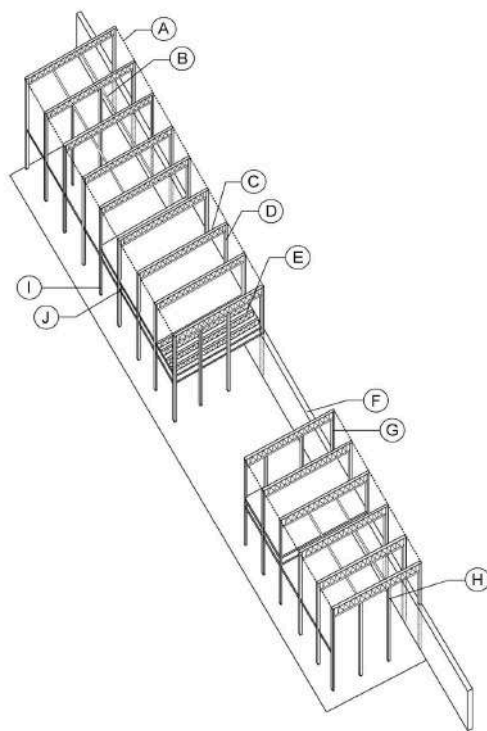


4.6

The Structure

Modular Construction 模矩化的構造

The building materials for the Eames House was entirely supplied by Truscon Steel Company, steel components were manufactured and shipped to site for assembly (Figure 5.1, 5.2). The Case Study house Program aims to set a example for the common American Household. If Eames's modular framing system were to apply to the suburban housing, one can imagine the endless combination of layout, facade and material composition (Figure 5.3, 5.4).



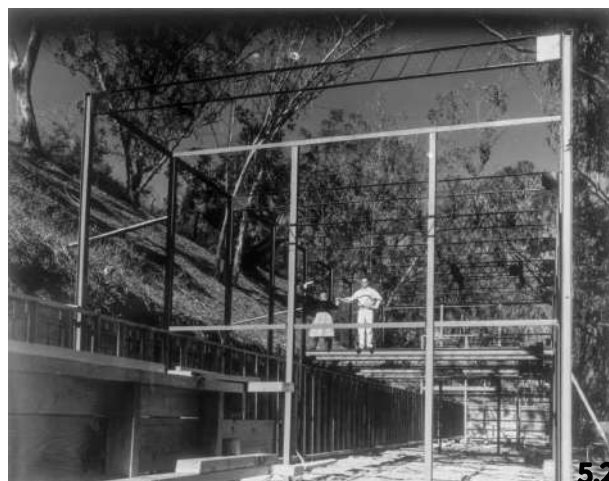
5.1

伊姆斯之家的結構是由一家位於芝加哥的鋼鐵公司

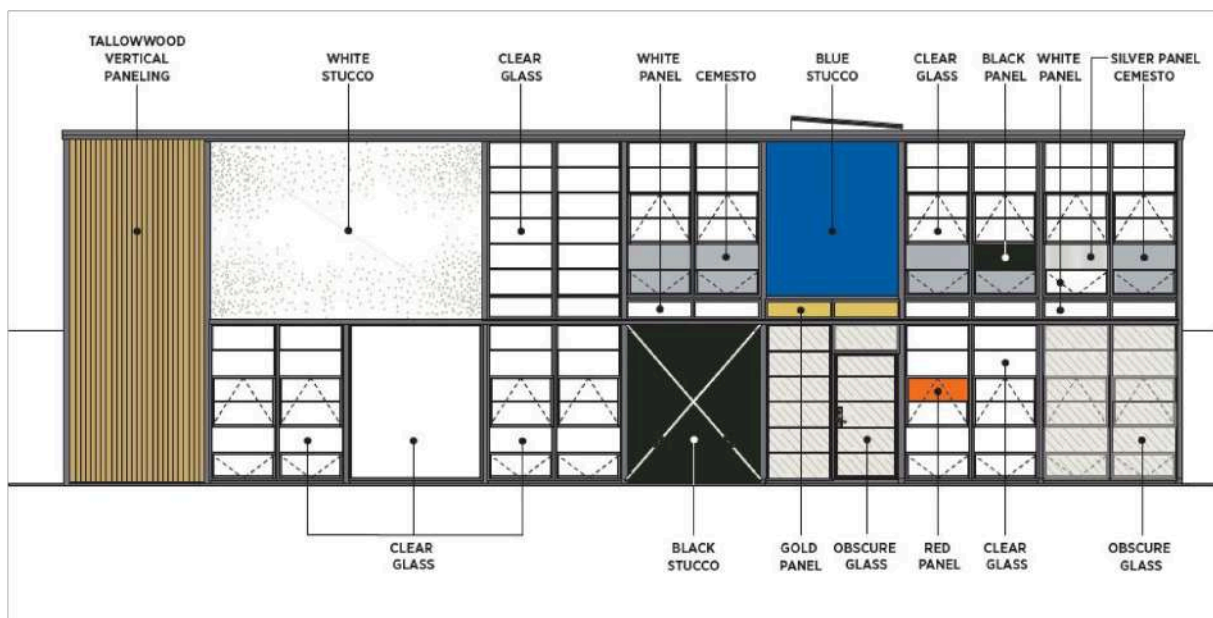
「Truscon Steel Compay」所贊助的。模矩化的構架以一天半的時間組裝，外牆再由不同顏色的石膏板、透明、不透明玻璃等方式構成（圖5.1, 5.2）。快速的構造方式可以想像，在美國郊區的住宅如果以這種方式建構，使用者可以完全依照自我的喜好填充模組與模組之間的空隙（圖5.3, 5.4）。



5.3



5.2



5.4

Managing the Eames House

Key Stakeholder: Eames Foundation 主要關係人：伊姆斯基金會

The Eames Office (Figure 6.1) acted as a founding partner of the Eames Foundation alongside Vitra and Herman Miller, the two furniture companies that have held a lasting relationship with Charles and Ray's furniture since the 1940s. Additionally, the Eames Foundation's partnership with the Getty Conservation Institute is helping secure the physicality of the house and its collections through special ongoing conservation projects. The Eames House is considered one of the most influential post-World War II residences in the world—one in which we hope will continue to inspire architects, designers, and an array of people across the globe.

伊姆斯工作室與家具品牌Vitra 和 Herman Miller 一起作為伊姆斯基金會的創始合作夥伴，這兩家公司自 1940 年代以來一直與 Charles 和 Ray 的家具保持著持久的合作關係。此外，伊姆斯基金會與蓋蒂保護研究所的合作夥伴關係透過正在進行的特殊保護計畫來幫助確保房屋及其藏品的實體性。伊姆斯之家被認為是世界上二戰後最具影響力的住宅之一，伊姆斯工作室希望它能繼續激勵全球建築師、設計師和許多人。

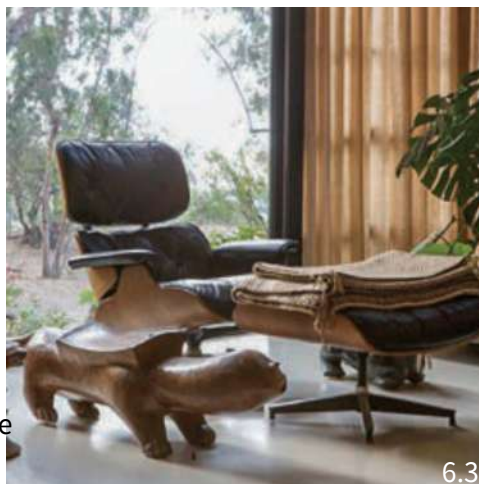


Figure 6.2, 6.3, 6.4. Preserving the atmosphere of The Eames House.

The Five Attributes that Contribute to the Significance of the Eames House Site



1. Function 機能

Current and former uses, activities, and practices.

當前和以前的用途、活動和儀式。



2. Form 形式

Design, details, spaces, configuration, scale, and character of the place.

場所的設計、細節、空間、配置、規模和特徵。



3. Fabric 品質

Physical material, landscape elements, interiors, related contents and collections, artifacts, documentation, subsurface, archaeological remains.

實體材料、景觀元素、室內裝飾、相關內容和收藏、文物、文獻、地下、考古遺跡。



4. Location 地點

Setting, views, and relationships between site elements.

意境、景觀和建築與環境的關係。



5. Intangible Values 無形價值

Traditions, associations, meanings, techniques, and management systems; the spirit, experience, and feeling of the place, which is often passed through oral tradition and social practices or events.

傳統、協會、含意、技術和管理體系；地方的精神、經驗和感覺，透過口頭傳統和社會實踐或事件傳遞。