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Global Architecture

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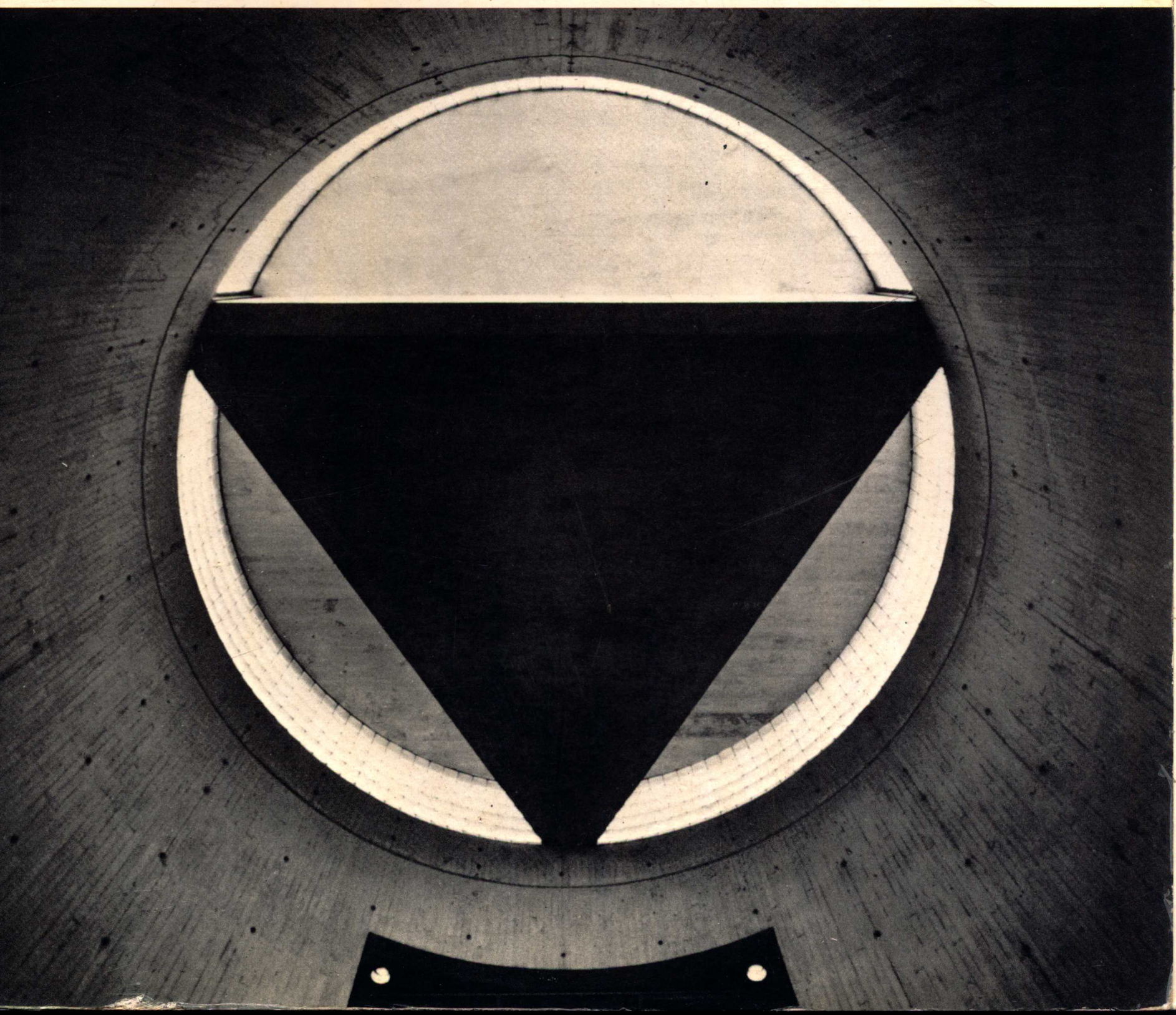
Louis I. Kahn

Yale University Art Gallery, New Haven, Connecticut. 1951-53

Kimbell Art Museum, Fort Worth, Texas. 1966-72

Edited and Photographed by Yukio Futagawa

Text by Marshall D. Meyers



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耶魯大學藝廊 / 康乃狄克州・紐海汶 / 1951—53年
金貝爾美術館 / 德克薩斯州・福特渥斯 / 1966—72年

建築師 / 路易士・康

本文 / 馬歇爾・梅爾斯

攝影 / 二川幸夫

中譯 / 康大中

審訂 / 浩群建築師 / 蔡榮堂 陳乃城 黃模春 楊逸詠
黃長美建築師

發行人 / 陳桂英

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胡氏圖書

耶魯大學藝廊及金貝爾美術館 —— 撰 / 馬歇爾·梅爾斯

Yale University Art Gallery and Kimbell Art Museum, by Marshall D. Meyers

耶魯大學藝廊與金貝爾美術館是根據類似要求而建的兩幢建築物，其間跨越了路易士·康十五年瀝練的執業生涯。各建築物的需求內容、基地環境、業主性格皆有其特殊狀況，“建築物的預期形象”與之交互影響，有其不可分離的關係；路易士·康在這兩幢建築物，以具體事實證明了他對此種關係的深刻認識。兩者異同之處更展現了他所關心的兩個主題——“造型與設計”以及“自然光在建築中所扮演的角色”。

在耶魯，路易士·康接受委託的計畫雖然困難但並非不可能。新藝廊增建於既存的哥德式藝廊旁側，原藝廊暫時容納建築及美術學系。康在設計上的特徵主要是一系列不具特性的無柱空間、矩形平面，以及位居中央的服務核心——此核心內含樓梯、電梯、管道間及廁所。這些“無柱空間”是以40呎跨距的柱列構架而成。平面佈局擺脫了結構的侵擾，依據需求組合成藝廊、辦公室、教室等不同機能的空間。此建築物在地面上興建四層，開窗面設於北側及西側，開窗樣式及細部沿用密斯·范得羅所創而盛行於當時的“玻璃帷幕牆”模式。建築物南側面臨禮拜路（chapel street）的牆面沒有開窗，所見者是一整片厚重的磚牆

The Yale Art Gallery and the Kimbell Art Museum are buildings of similar program which span the fifteen years of Louis Kahn's mature work and demonstrate his expanding awareness of the interplay between "what the building wants to be" and the specific circumstances of program, site, and client. The similarities and differences present his concern with "form and design" and the role of natural light in architecture.

At Yale, Kahn was commissioned to design an Addition to the existing Gothic style Art Gallery which would also temporarily house the Department of Architecture and Graphic Design, a difficult if not impossible program. Kahn's design is characterized by a series of anonymous loft spaces, rectangular in plan, with a central service core containing stairs, elevators, duct shafts, and toilets. The forty-foot column span frames the loft spaces, leaving them free of structural intrusions and allowing the different functions of gallery, office, and studio to be composed as required. The four floors above the basement have windows to the north and west and these facades owe much to the then prevalent window-wall detailing of Mies van der Rohe. The south facade on Chapel Street has no windows and its solid brick wall, relieved only by

，僅在各層交接處襯以白色的石灰石條狀橫帶；令人在詫異之餘體認出新建築對老建築的尊重。

從外觀來看，此棟房子與一般所見的建築物並無多少差異；但當人們一旦進入它，即會注意到它在1953年完成時即隨之名噪一時的主要特徵。此特徵就是天花的設計，其構想萌芽於初步計畫完成以後，在整個建築計畫發展的後期才予定型。令人印象最深刻的是康的“統合”意念，將設備、電氣、音響、照明各系統“統合”於一個特別設計的混凝土架構中。耶魯大學出版的（*Perspecta*）雜誌第四號，康曾有下列敘述：

“統合者自然之道也，我們可從自然之中去學習。”

如何供應空間所需的光綫、空氣及寧靜必須納入空間秩序的概念中，在此前提下，有關上述供應所需的設施皆應有其特定位置而予以隱匿安置。

服務性的較小空間在供應主空間時，常成為主空間形態上的特色。儲藏室、管道間及其他空間體等服務設施不應在單一空間構架中任意隔間，我們必須給予它們屬於自己的構造。

limestone belt courses at each floor, has a startling but sympathetic respect for the older Art Gallery.

From the exterior, the building presents little out of the ordinary and it is only upon entering that one becomes aware of the major feature which distinguished it upon completion in 1953. This is the ceiling design, an idea which came late in the development of the building and only after the initial plan had been established. The most impressive feature is the integration Kahn achieved of the mechanical, electrical, acoustical, and lighting systems with a modified concrete space-frame structure. In Yale's Architectural Journal, *Perspecta* 4, Kahn wrote:

"Integration is the way of nature. We can learn from nature. How a space is served with light, air, and quiet must be embodied in the space order concept which provides for the harbouring of these services.

The nature of space is further characterized by the minor spaces that serve it. Storage-rooms, service-rooms and cubicals must not be partitioned areas of a single space structure; they must be given their own structure.

The space order concept must extend beyond the harbouring of the mechanical services and include the

空間秩序的概念必須擴展，不僅涵蓋了機械設備的隱匿，同時更需顧及爲了服務主空間的需要而鄰近設置的服務空間。

如此，方能賦予空間的層次有意義的形態。

在古時，人們使用堅實的岩石建築。

在今日，人們則是用有孔穴的石頭建築”

康在1957年寫這篇文章時已經完成了紐澤西州特稜頓市猶太市民中心游泳更衣室的設計(Trenton Bath house)，並且正在設計賓州大學醫學研究所。這兩個設計案都具體呈現了一個概念——“提供服務的空間”與“接受服務的空間”，此概念在耶魯大學藝廊的天花設計中已可見到它初期的表達方式。

對於一般機械設備侵擾空間的問題，康提出的解決方案是將有關設備予以統合，放入一個別具意味而在視覺上頗爲明快的架構系統內，在天花和其下側的展覽品之間塑造了某種張力。文生·史葛利(Vincent Scully)稱之爲“一個強有力的環境，以其本身的自然秩序與藝術抗衡，……這不是粉白的平面所能做到的。”我們可以理解他在當時的美術館長群中找不到知己，他們都要求

*'servant spaces' adjoining the spaces served.
This will give meaningful form to the hierarchy of spaces.
Long ago they built with solid stones.
Today we must build with 'hollow stones'.*

At that writing in 1957, Kahn had completed the Trenton Bath House and was at work on the Medical Research Laboratories for the University of Pennsylvania, two projects which carried this idea of “served” and “servant” spaces beyond his initial statement in the ceiling of the Yale Art Gallery.

More than a demonstration of a solution to the problem of what to do with the usual encroachment of mechanical services, Kahn's integration of these devices in a meaningful and clearly visible structural system created a tension between the ceiling and the works of art exhibited beneath it. Vincent Scully called it “a forceful environment with its own physical order to counter (the art) ... as no white plane of plaster could have done”, a realization that was to find no friends among the school of Museum Directors who demand an anonymous, pure, abstract “ground” of white walls and ceilings with which to isolate the “work of art”.

使用白色的牆壁及天花，造成一個沒有特色，純靜而抽象的場所，來孤立展出的“藝術品”。

金貝爾美術館是一座位於德州福特渥斯市公園內的一個美術館，它和耶魯大學藝廊在時間上相隔15年之久。我們在其中仍可具體看到康的執著——他以“服務”及“被服務”的空間區分所發展出來的空間秩序概念，他對自然光的尊崇，他相信建築是“房間的製作”(“Making of a room”)，他認爲進入房間的光綫即應是房間固有的光綫。

1966年金貝爾美術館長理查·布朗在選定建築師之前四個月，於6月1日撰寫籌建計畫時曾顯示出他對康的設計理念頗有同感。其文如下：

“在室內照明中，自然光必須擔任一個重要的角色……。觀賞者必須偶而能與自然界建立瞬間的關係——至少能確實地看到一小片葉子，一部份天空，一體兒太陽及一小撮清水。天候的變化，太陽的運行及季節的移轉等自然現象應該貫穿建築物，融合於觀眾及藝術品的照明中。欲求創造出理想而全面的觀賞情勢，

Fifteen years separate the Kimbell Art Museum from the Yale Art Gallery, but Kahn's developing thoughts on the “served” and “servant” spaces, his reverence for natural light, his belief that Architecture was the “making of a room”, and that “the light that enters a room should be the light of that room itself”, all found their place in Kimbell, a museum set in a park in Fort Worth, Texas.

The sympathy of Dr. Richard F. Brown, Director of the Kimbell Art Museum, to Kahn's ideas can best be seen in his Pre-Architectural Program written on June 1, 1966, four months before the selection of an Architect:

“Natural light should play a vital part in illumination ... The visitor must be able to relate to nature momentarily from time to time – to actually see at least a small slice of foliage, sky, sun, water. And the effects of changes in weather, position of the sun, seasons, must penetrate the building and participate in illuminating both art and observer. The creation of the ideal total visual situation, of course, involves the physics, physiology, and psychology of it, i.e. all levels of perception. But, we are not after a measurable physical quantity, or a physiological reaction; we are after a psychological effect through which the

當然是涵攝了物理學、生理學、心理學等各層次的感覺。但是，我們並不探求可以量度的物理特性或生理反應，我們所希望的是達到某種心理感應，使參觀者能夠感覺到他和藝術品一直是這個真實而多變的世界中的一部份。”

康在金貝爾美術館完工6年後的1972年6月寫道：

“在此建築物內各空間有其範疇，人們在其界定處皆能感覺到自然光；不論你感應的程度如何，你都可因此感覺到彼日彼時的氣氛。我一向認為一件藝術品即是一個生命的創造者；當那飄過上空的雲層映入室內時，觀賞者知道在房間外側即為活生生的大自然。不僅使這房間與人們相融合，同時更反映出藝術品所給予的生命。……如此，自然光實為這世界的偉大製造者。那些僅能於一定時間內由電燈炮發出的人工光綫，無論如何也絕不可能替代它的地位。自然光在一天中的各時刻，在一年中的各季節瞬息變幻，隨著時光的流轉，日復一日，年復一年，氣象萬千。”

museum visitor feels that both he and the art he came to see are still a part of the real, rotating, changeable world.”

As construction was being completed six years later, in June 1972, Kahn's own words were:

“... where are the bounds within it where one can realize that natural light, whatever degree you can get, from which you can feel the mood of the time of the day. And the cloud that passes over gives the room a feeling of association with the person that is in it, knowing that there is life outside of the room, and it reflects the life-giving that a painting does, because I think that a work of art is a giver of life ... So light, this great maker of presences, can never be in any way brought forth by the single moment of light which the electric bulb has; and natural light has all the moods of the time of day, the seasons of the year, and that year for year and day for day, be different from the day preceeding.”

The site is the most obvious distinction between the two buildings. The Yale Art Gallery, on an urban site, is tight to the street and multi-story, obtaining natural light

基地環境的不同是這兩幢建築物最顯著的差異。耶魯大學藝廊座落於市區，緊鄰著大路和高樓，自然光仰仗西北兩側的窗戶及南側凹陷的中庭。金貝爾美術館則座落於郊區，位於廣闊的公園內；由於具備如此條件，公衆的展覽場所可以全部安置在一個樓層，整個建築物的外觀大體看來是一幢低矮及單層的建築。

一層樓建築物的特徵之一是它的屋頂能成為自然光的供應來源，康深知此點並予以有效利用。這種採光的便利再配合貫穿內部的“光庭”，成為他原始概念中的一個基本特色。同為特色的主要觀念是重覆使用相同的單元來包容美術館的所有要素——光、空氣及電力，並一律以20呎的寬度做為展示空間的基本尺度。這些特徵，或者可說是康氏語彙中的「型」，以先見之眼光創造出結構系統的精鍊設計、光綫反射板的精細處理以及平面的特殊組合。康於1959年出席CIAM會議時，曾在荷蘭渥特婁市參觀過凡·德·費爾德（Van de Velde）所設計的克羅勒·繆勒博物館（Kroller-Muller Museum），時常提及在自然光綫下觀賞梵谷作品時，它所呈現的非凡氣勢。康設計此幢公園中的藝廊，室中開展的視野創造了它自己的世界；“型”的概念與繆勒博物館相

from windows on the north and west and a ~~sunken~~ court on the west. At Kimbell, the site is suburban. A generous park allows the public gallery to be entirely on one floor and the building appears from most aspects as a low, one-story structure.

Kahn knew that a characteristic of a one-story building was its ability to use its roof as a source of natural light. This availability, together with the use of penetrating “light courts”, was a fundamental feature of the initial concept, as was the idea of a repetitive “element” to contain all of the essentials of the museum: light, air, electric power, and a constant 20-foot width to serve as the basic dimension for the exhibits. These characteristics, or “form” in Kahn's terminology, predated the refinements of design of the structure, the detailing of the light reflectors, and the specific composition of the plan. The “form” idea of a gallery in a park, inward looking, creating its own universe, was not unlike the basic scheme of Van de Velde's Kroller-Muller Museum at Otterlo, the Netherlands. Kahn had seen the gallery when he attended the CIAM Conference in 1959 and often spoke about the remarkable quality of the Van Goghs seen in the flood of natural light. But, there the similarity ends.

形之下並無不同，但相似之處也僅止於概念而已。

康崇信活動隔間，相信它可成為安置機械設備的場所，藉以統合構造與照明。康所謂的“單元”迅速發展，1967年11月底大體成形，其主要特色也已獲得業主的諒解及接受。這“單元”是一個高拱頂的空間，拱頂是旋輪綫形的後拉混凝土薄殼構造，拱寬23呎，拱長跨越了100呎。拱頂上方有一列2 2/1 呎寬的狹縫，每10呎為一段而貫通全長，各段長孔之間以最小寬度的版做為兩側弧形版連繫的橋樑。自然光透過這些孔穴而照入室內。拱與拱之間的交接處為一長條形而較為低矮的平頂空間，寬達10呎，光綫則借自拱頂的自然光。此低矮空間的天花板內藏匿了空調的管道。對於這些低矮而次要的空間，康計劃在此放置手推咖啡車，或者展示尺度較小而在視覺上偏重親密性的藝術品——遵從設計原意為一個活用的“提供服務的空間”。

在我們的頭頂上，吊掛於拱頂下方的是反曲形的反射鋁板，上有無數經過精密處理的小孔，表面磨得非常光滑。這些小孔傳遞部份自然光，觀賞者藉之能夠看到外界天空，使反射板本身產生了“非物質化”的效果。康喜歡稱呼這裝置為“自然光照明器

Kahn believed in moveable partitions, a position for the mechanical services, and an integration of structure and light. The development of his “element” proceeded quickly and by the end of November 1967 its essential characteristics were known and accepted by the client. Basically, it is a high vaulted space, framed by a 23-foot wide, thin-shell, post-tensioned concrete cycloid with the capability of spanning over a hundred feet. A two-and-one-half-foot wide slot at the top of the cycloid, running its full length and minimally bridged every ten feet, formed the aperture to admit natural light. Where one cycloid joins another, they form a lower flat-roofed space ten feet wide which borrows its natural light from the higher one. The ceiling of the lower space harbors the air conditioning ducts. Kahn referred to this lower subordinate space as the place of the smaller, more intimate gallery, or the place where a tea cart could be stored — a resourceful “servant” space.

Overhead, suspended under the cycloid, is a gently curved reflector made of finely perforated aluminum, highly polished on its upper side. The perforations allow a portion of daylight to be transmitted, affording the visitor a view of the sky above as well as dematerializing

” (Natural light Fixture)，它的曲綫經過電腦詳細計算，能將天空中的散光直接反射到旋輪形混凝土拱頂表面。這種裝置使得有害於繪畫的天光不會直接照射到作品上，却又同時製造了布朗博士所要求的“心理效果”。更進一步來說，間接地充滿於室內的自然光、經由庭院以及反射板而擴延的視野，使人一直保持在“無止境的情態展示”(endless display of mood)之中。反射板同時提供了充分的場所裝設白熱電燈類的照明設備，發出對繪畫無害的人工光綫。

在美術館的早期概念中，康即曾指出對於一個藝術品的照明需考慮兩種光，來自反射板的光為“銀光”，來自中庭植栽的光為“綠光”。銀光具有神秘性並普及整個空間，綠光明確而樸素。庭中景色如一片綠葉，一朵鮮花或一座雕像等……，皆能使得人們凝目觀賞，眼睛也因此而得到短暫的休息。這些光庭各個不同，均有其特色及作用。其中一個位居南側，長寬各20呎，供應南側展示廊側面光綫；庭中有洞石砌成的噴泉池，波笛尼(Bourdelle)的“波涅勒培”塑像(“Penelope”，希臘神話中奧狄休斯之妻)，黃色德州玫瑰的格子棚。另一個中庭的長寬各為36

the reflector itself. The curve for this device, which Kahn liked to call a “Natural Light Fixture”, was developed by computer to mirror the diffuse light of the open sky and direct it onto the surface of the concrete cycloid. This provided the “psychological effect” Dr. Brown sought without placing injurious daylight directly on the paintings. Rather, daylight filled the space indirectly and, together with the views to the courts and the view through the reflector, kept one in touch with the “endless display of mood.” The reflector itself became sufficiently resourceful to support the light-track with incandescent fixtures which light the exhibits with safer artificial light.

From the earliest conception of the Museum, Kahn referred to the light from the reflector as the “silver” light and that from the light courts as the “green” light of the planting. The “silver” light was mysterious and prevalent; that of the courts was specific, literal, and allowed the eye to rest by giving it a vista to focus on: a leaf, a blossom, a statue, as well as a reminder of the world outside. The light courts themselves are specific, each unlike the others, each with its own character and purpose. One is 20-foot by 20-foot, glazed on two opposite sides to provide side lighting to the south gallery, and contains a travertine

呎，四週都是玻璃，供應北側展示廊充足的光線，此展示廊主要用於展覽立體的藝術。庭中立著麥洛爾(Maillol)的“L' Air”雕像，四角放置著戶外用桌椅。第三個中庭的長寬也各為20呎，陷入於地下層，將自然光導入管理部門及兼用儲藏的工作室。

利用基地的傾斜地形，康將基地切割成兩個層面。低層位於東側，駕車者經此進入；高層位於西側，成為庭園式的入口。從庭園入口處看來，此美術館是一個一層樓的建築物，位居前側的開闊門廊有如一項奉獻——一個“有戶外雕像”的意外禮物，與水池及噴泉共同形成絕佳的休憩所在。門廊的構造對外展示了建築物內部的結構系統，兩者不同處僅是門廊的牆面不需要考慮掛畫而已。康說：“此設計觀念的背景是源自對文藝復興時期建築的認識，這時期的建築在臨街面皆設有拱廊，雖然它在機能上沒有設置的必要。”

在耶魯及金貝爾的材料應用上，康表明了他個人的喜好以及對於材料秩序所抱持的態度。結構體是現場搗灌混凝土，自耶魯大學藝廊以來舉凡他所設計的建築物一直使用這材料，沒有例外。但是，有關非承重建材或是填充性材料的使用，在耶魯及金貝

fountain, Bourdelle's "Penelope", and trellises of yellow Texas roses. The 36-foot by 36-foot court, glazed on four sides to provide generous daylight to the north gallery for the display of three-dimensional objects, contains Maillol's "L'Air" and space for outdoor tables and chairs. The third court, also 20-foot by 20-foot, penetrates to the lower level to bring light to the Administration area and Conservation Studio.

Taking advantage of the site's gentle slope, Kahn cut the land to give a lower level automobile entry at the east and an upper level garden entry at the west. The garden entrance presents a single story image of the Museum with open porticos as an "offering" — an unprogrammed presentation "like a piece of sculpture outside" associated with water and fountains as a place of rest. These porticos are an exterior introduction to how the building is made on the interior, but "without the obligation of paintings on its walls". Kahn explained, "The background of that is the realization behind Renaissance buildings which gave the arcade to the street, though (it) itself didn't need an arcade for its own purposes."

In his selection of materials at Yale and at Kimbell, Kahn demonstrated his attitudes about the hierarchy of

爾兩個設計案中並無一貫性。在耶魯大學，面臨禮拜路的磚牆將混凝土柱子隱藏於內側，但在西北兩側的玻璃屏幕却完全裸露了混凝土架構。而在金貝爾，外觀的表達顯得明確而乾淨，柱列及薄殼屋頂之結構系統完全裸露於外。非屬承重的部分依據採光的需求與否分別設置洞石牆或玻璃屏幕。在設置洞石牆的部分，沿著牆頂上緣及拱頂底緣之間，藉用一條細長的玻璃橫帶隔離了牆與拱頂；不僅顯示出這些牆壁並不支撐屋頂，同時絲毫不貶抑了屋頂跨越100呎的“奇蹟”。

康所以選擇羅馬出產的洞石，是因為他希望使用和混凝土相近的材料。他說：“……這種材料和混凝土具有相同的色調。我們可以說，洞石非常像混凝土，它有某些特性使它有時被誤認為即是混凝土。進一步而言，它使建築物如同一整塊巨岩，不會感覺是一堆零零碎碎的東西。”

乍看起來，金貝爾有如耶魯，顯得直率單純。但就格局而言，兩者是截然不同的。耶魯將機能上所需求的空間（展示空間、辦公室、工作室）散置於概括性的無柱空間中；金貝爾則將全部的展示空間收歸於上層的長跨距構造體中，辦公部門及零售店安

materials as well as his personal choice. The structure is poured concrete, the material he used exclusively for his buildings, beginning with Yale. However, his use of non-loadbearing, or infill, materials is less consistent at Yale than at Kimbell. The brick curtain wall on Chapel Street hides the concrete columns, but the glass walls on the west and north facades reveal them. At Kimbell the statement is clear and definite: The columns and thin-shell roof structure are of concrete and are totally exposed. The non-supporting walls are either travertine or glass, depending on the need for light. The travertine walls are separated from the concrete roof structure by a narrow band of glass along the edge and at the ends of the shell to reveal that these walls do not support the roof and thus do not detract from the "miracle" of its 100-foot span.

Kahn chose Roman travertine because he wanted a material which would have a low contrast with the concrete: "... while that (material) which has a similar tone to concrete, let us say travertine is very much like concrete, it has almost the character at times that concrete and travertine look like the same material. That makes the whole building again monolithic and it doesn't separate things."

置於建築物底層的簡單構造體內。儘管從金貝爾的平面圖看起來，它似乎僅是同樣空間的重覆組合，但若親臨實地，則全然不是那麼回事。人們不論是在東側較低的地方下車步入，或是在西側經由草地及門廊漫步而入，都會發現這個具有傳統意味、左右對稱的空間佈局予人以意料之外的多變與驚奇。拱形薄殼屋頂的均衡排列雖然呈現出一片平靜，康却使用明亮的中庭及活動的展示板時刻轉移人們視線的焦點，打破了沉寂的氣氛。在跨越 100 呎長而帶進自然光的構架中，不論順著或垂直於光帶的方向流連觀賞。在秩序井然及一目瞭然的環境中，觀賞者能夠非常自由地選擇觀賞路線。

在金貝爾及其後的作品，康對其“房間的製作”達成了他的早期作品中所欠缺的完整性。

“房間是一種場所，其構造形式及製造方法均顯示在光線的作用之中。正方形的空間自有其跡象可辨認其為正方形、長方形的空間自有其跡象可辨認其為長方形……因為結構就是光的給予者。正因如此，柱子顯得多麼美妙。它們是光的實際供應者。這

At first sight, Kimbell appears as straightforward and simple as the Yale Gallery. However, where the functions at Yale (exhibit space, offices, studios) are interspersed in the generalized loft floors, the galleries at Kimbell are reserved for the long span structure on the upper floor and the offices and shops are situated in the simpler construction of the building's base. What seems to be a repetitive composition in Kimbell's plan belies the experience of the visitor. Whether one enters by car at the lower level or by foot from the lawn and porticos, the formal and symmetrical organization gives way to unexpected variety and surprise. The serenity of the ever present dome-like shells is interrupted by the counterpoint of the light courts and moveable display panels. The visitor moves both along the 100-foot light-giving structure and at right angles to it. He is given the freedom to choose his own way in an ordered and readily understood environment.

In Kimbell, as in his other later work, Kahn achieved that completeness his earliest lacked, the “making of a room”:

“The room is a place where its structure and how it is

就是金貝爾。金貝爾正是自然光及製作房間的實證，這兩個概念是渾然不可分的。”

對路易士·康而言，自耶魯藝廊到金貝爾美術館是一條漫長但筆直的旅程。他當時在新哈芬寄以關切並付諸實現的概念，在福特渥斯並未擱置一旁，反而更因他對自然光的意圖日趨成熟，以及對“形與設計”的認識愈益透徹，而得到加強與豐潤。康處理結構秩序的明快原理，統合機械設備的堅定信念，展示藝術品的彈性手法，施之於材料選擇的敏銳感性，在金貝爾美術館此一後期鉅構之中，均一一表露無遺。

made (is) in its light: a square having that which distinguishes a square, the oblong having that which distinguishes the oblong ... Because the structure is the giver of light. That is why these columns are so wonderful. They are actually the giver of light. This is Kimbell. Kimbell stands as natural light and the making of a room, which are really indivisible.”

The journey from Yale Art Gallery to Kimbell Art Museum was a long, but direct, one for Louis Kahn. His earliest concerns demonstrated in New Haven were not laid aside in Fort Worth, but were amplified and enriched by his mature desire for natural light and his realizations about “form and design”. His clear principles of structural order, his belief in the integration of the mechanical services and the need for a flexible means of displaying art, and his keen sensitivity in the choice of materials are clearly shown in this late masterpiece.

Louis I. Kahn

Yale University Art Gallery

New Haven, Connecticut. 1951-53

Kimbell Art Museum, Fort Worth, Texas. 1966-72





