

The background of the cover is a photograph of the interior of the Pfeiffer Chapel. It features a series of large, geometric skylights with dark frames, set into a light-colored, angular concrete ceiling. The light from the skylights creates a warm, golden glow throughout the space. In the lower part of the image, a balcony with red upholstered seating is visible. The overall architectural style is modernist, characterized by clean lines and the use of light and shadow.

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Global Architecture

世界建築

*Frank Lloyd Wright
Pfeiffer Chapel, Florida Southern College
Lakeland, Florida. 1938
Beth Shalom Synagogue
Elkins Park, Pennsylvania. 1954
Edited and Photographed by Yukio Futagawa
Text by Bruce Brooks Pfeiffer*

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世界建築 No. 40

佛羅里達南方學院菲佛教堂 / 佛羅里達州，雷克蘭 / 1938年
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建築師 / 佛蘭克・洛伊・萊特

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本文 / 布魯斯・布魯克斯・菲佛

中譯 / 康大中

審訂 / 浩群建築師：蔡榮堂 陳乃城 黃模春 楊逸詠
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胡氏圖書

安·菲佛教堂及貝斯·撒隆會堂 —— 撰 / 布魯斯·布魯克斯·菲佛
The Ann Pfeiffer Chapel and The Beth Sholom Synagogue, by Bruce Brooks Pfeiffer

當今20世紀不僅研究出許多新的建築材料及施工方法，日新月異的機械技術，更使古典建築樣式引以為據的構造方法成為過去。古老的建築形式是某種原則的結果，它迄今仍能啟發我們，並象徵着人類內心深處的高貴本質，以追求建築領域中的美感。如果那些古典形式不是根據某種原則而展現出視覺效果，充其量而言不過只是枯燥無用的新奇產品；除了對於潮流需求下的濫加使用有所警惕外，毫無意義。

工業技術漫無止境的發展，同樣孕育了無止境的危險及前景。機械發展使我們可以輕而易舉的得到許多便利，但絕不能受其套牢而供其役使；我們唯有統御機械，方可得到一個真正的有機建築。舉一例而言：我們在懸索吊橋中可以清楚看到鋼索的作用；可在混凝土中埋置鋼筋而增加相當的強度，在在顯示了鋼筋具有良好的拉張應力，使得懸挑構造成為可能，解除了傳統柱梁構造的枷鎖，也使建築可以無限變通。建築物不再侷限於古老的柱梁構造，也因此不再必要是一個或一群方盒子。

佛蘭克·洛伊·萊特在結構及形式上都正面接受現代工技的挑戰而賦予生命；建築不再束縛於方盒子的外殼而得以完全解放。舊日多將支柱置於建築的四角，現在將它從角落移往內側，讓樓版邊緣延伸於外；不僅取得視覺上的平衡，同時也使支柱具有

The new materials and new ways of building, the machine techniques characteristic of the twentieth century, have rendered the construction methods for architectural orders of the past obsolete. It is only where the older forms were conceived as a consequence of principle that they are still capable of inspiring us as symbols of man's innate nobility made manifest in his quest for beauty in the realm of architecture. Without the vision that flowers out of principle, old forms become arid curiosities, meaningless except as warnings against misuse of our present-day advantages.

The rampant developments of technology breed the same danger — and the same promise. It is only by mastery of the machine, rather than servility to the facile expedients it thrusts upon us, that a truly organic architecture will be achieved. As but one example, steel in tension, as we see it in a suspension bridge, or as embedded within concrete for reinforcement, has made possible the cantilever, forever abolished the necessity of the traditional post and beam, and made architecture infinitely flexible. No longer does a building need to be rigidified by the old post and beam method and, therefore, it no longer needs to be a box, or a series of boxes.

Frank Lloyd Wright envisioned the means, in both structure and form, that would forever liberate architecture from the enclosure of the box. The post (that had supported the building at the corners) he now moved in

力感。舊日陰暗的角落在今日自然消失。代之以明亮的玻璃，在我們希望的位置將外界景觀引進室內。

構造體的周圍不再因為結構上承重牆的需要而必須封閉。現今，這些承重牆可在建築物內隨處移動，正如“屏幕”一般；建築大師們以此為名，表示出它們的特徵，並顯示出它的使用及彈性。在建築物的配置、挖孔的處理及玻璃的嵌裝上，無窮盡的方式以應建築師創意上的需求。

由於他對現代機械所供應的新方法能予直覺地掌握，對於各種材料了解深刻而能順應其材質本性有效運用，萊特創造了一種新的建築，名之為“有機建築”。萊特將建築藝術帶往一個新的境界——“根源藝術”，他相信它是文化的極致表現。

「到底建築是什麼？」萊特寫道：「自古至今，為迎合各種人類不同口味，已經完成了無數的建築物，新建築是否即為這群建築物的大集匯呢？我認為不對。因為，我認知建築是生命，或者說至少因為有生命而有其形式；它在我們出生前已經存在於這世界，今日以至永遠它都可能屹立不搖；因此，它是生命最真實的記錄。我所認知的建築應為一偉大的生命。它絕對不是各種已由地球上人類所建的建築物的綜合體……，現在大部分已成或即將成為垃圾堆。建築應是一項偉大而不朽的創造生命，一代傳至

from the corners to let the edges project out, balanced and therefore stronger. The once-darkened corner was now gone. Glass came in to illuminate it and to let the outside in wherever desired.

It was no longer necessary for the load-bearing walls to encumber the sides of the structure. They were now moveable within the building, as “screens,” so named by the master architect to denote their character and the infinite number of ways in which they could be placed, arranged, perforated for light, inset with glass — in use and variety totally responsive to the creative imagination.

With his intuitive grasp of the new methods afforded by the machine, his understanding of the materials and their use in consonance with the nature of each, his creation of a new architecture which he called “organic,” Frank Lloyd Wright brought the art of building to its place as the mother-art which he believed it to be as the highest expression of culture.

“What is architecture anyway?” he wrote. “Is it the vast collection of the various buildings which have been built to please the varying taste of the various lords of mankind? I think not. No, I know that architecture is life; or at least it is life itself taking form and therefore it is the truest record of life as it was lived in the world yesterday, as it is lived today or ever will be lived. So architecture I know to be a Great Spirit. It can never be something which consists of the buildings which have been built by man on

一代，一世紀傳至一世紀；遵遁著人類的本性以及日異變遷的環境習俗，不斷地延續，發展及創造。這才是真正的建築。

「……我們喜愛建築，我們也認知建築如同是——音樂、繪畫、雕刻或生命本身——等任何意識的偉大構造。我們必須以某種形式扮演媒介者的角色——可能成為傳教士。

「當業主不信任建築師，不相信建築師所相信的，不是因為對建築師有信心，知道建築師的能力範圍而委託他設計時，沒有人能為這樣的業主蓋出理想的房子。我認為這是業主與建築師之間存在的本質上的關係。當一個人要建造一棟房子時，他不是要尋找一位詮釋者嗎？他尋求某一個人能夠以專門技術展現出他所切身希望但却無法自己做到的某些理想。所以，當有人來找我為他設計一棟房子時，他必須有所準備。我將盡我所能實現他的理想。」

佛羅里達南方學院的魯德·史匹非教授，貝斯撒隆會堂的雷比·牟提摩·柯漢，兩人都信仰佛蘭克·洛伊·萊特，信任他能以幻想性的天賦尋求適當的解決，設計出一建築物能傳達及實踐他們物質及精神上的需要。這篇文章將介紹兩棟雙方信心結合而成的建築物。

萊特於1938年開始為佛羅里達南方學院進行設計，當時整個

earth mostly now rubbish heaps or soon to be ... Architecture is that great living creative spirit which from generation to generation, from age to age, proceeds, persists, creates, according to the nature of man, and his circumstances as they change. That is really architecture.

“... We who love architecture and recognize it as the great sense of structure in whatever is — music, painting, sculpture, or life itself — we must somehow act as intermediaries — maybe missionaries.

“... No man can build a building for another who does not believe in him, who does not believe in what he believes in, and who has not chosen him because of this faith, knowing what he can do. That is the nature of architect and client as I see it. When a man wants to build a building he seeks an interpreter, does he not? He seeks some man who has the technique to express that thing which he himself desires but cannot do. So, should a man come to me for a building, he would be ready for me. It would be what I could do that he wanted.”

Dr. Ludd Spivey of Florida Southern College in Lakeland, Florida and Rabbi Mortimer Cohen of the Beth Sholom Synagogue, Elkins Park, Pennsylvania, each fired by his belief in Frank Lloyd Wright and faith in his visionary genius, sought his solution of an architecture that would interpret and fulfill their physical and spiritual needs. Illustrated in this volume are two of the buildings

校園的全盤配置圖已規劃完成。基地上是一片柑樹林，毗連於荷莉沃湖的湖畔。這棟建築在處理上有意造成一個形象能包容於柑樹林中，成為自然的庭園景觀的一部分。經過了大約20年的漫長歲月，陸續加建了一些新的建築物後整體校園計劃得以全部完成，這群建築物結果成為萊特畢生接受委託而建造完成的最大計劃案。

此學院所在地區的氣候尚屬溫和，有益於陽光下的戶外活動；在那較溫暖的日子裏，人們更樂於在柑樹群中，徜徉於繁茂而帶芳香的枝葉下。

建築整體環境與四週氣氛相調和，各個建築個體之間利用有遮頂的遊廊互相連繫，它們皆以混凝土支柱懸挑出鋼筋混凝土屋頂版，提供了受人喜愛的蔭涼處及遮蔽物。

在1952年，萊特寫道：「佛羅里達南方學院的院長，魯德·史匹非教授，坐機北上至泰利雅森，明白表示能在美國至少提供一個模範學院，在實際的建築物中體會出現代生活享有了現代科學及藝術的成就。他說他所期待我的是與建築素養同樣豐盈的哲學修養。我回答說這兩者是不可分的。

「自此以後，由於史匹非教授不斷地努力，學院中各單元建築的組合一直毫無間斷的成長著。整個學院戶外庭園的安排為其

that resulted from that faith.

His designs for Florida Southern College were begun in 1938 when an overall plan was submitted for the entire campus. The site was a citrus grove which bordered on Lake Hollingsworth, and the buildings were arranged in such a manner as to merge with the grove and become part of the natural garden-scape. During a period of nearly twenty years the master plan was fulfilled, with the exception of a few projects, and the group of buildings eventually became the largest commission executed by Frank Lloyd Wright.

The climate in which the college is situated is temperate, conducive to life out-of-doors in the sun or, during the warmer times of the year, under the perfumed branches of citrus trees. Harmonious with this out-of-doors atmosphere, the structures are connected by means of a covered esplanade flowing from building to building, its reinforced concrete roof-slabs cantilevered out beyond the concrete block supporting piers, thus affording welcome shade and shelter.

“About fifteen years ago,” wrote Frank Lloyd Wright in 1952, “when Dr. Ludd M. Spivey, the presidential good-genius of Florida Southern College, flew North to Taliesin, he came with the express and avowed purpose of giving the United States at least one example of a college

特徵，意欲表達佛羅里達州花開茂盛的一面。如果你希望知道所謂“有機建築”這類房子，你將會從內往外研究這些建築物……

「任何時候你看到你喜歡的建築物必會提出疑問，或者當你不能確定是否喜歡你看到的東西時，你就會開始循著真實文化的途徑尋得答案。如果屬於我們自己的建築不能煥發出整體文化，我們大家即不可能有值得誇耀的生命；因此，我們稱之“有機建築”所遵循的途徑，就是我們所居住美國各州本土文化的中心。我斷言，事實上沒有任何其他的文化可以辦到。

「美國人民的活動、學習及工作的一部分在這建築物內是如此真實而持續的進行著，如果你誠心誠意嘗試著去了解這些佛州南方學院的建築物，渴望確實知道它們整體是何回事時，將會發現某些與我們國家是民主之邦同樣重要的東西。不僅因為這些建築將永久存在，同時在這建築內你可於此時此地看到明日將擁有的某些東西已在今日擁有。」

安·非佛教堂是在這學校中興建的第一幢建築物。它很漂亮地被安置在一個緩緩升起的山坡上，位於一個宛如熱帶花園的環境中，是一棟在精神上追求沉思的理想化建築物。除了在二層挑出的陽台外，在建築物內任何地方都無法看到外面。水泥磚砌起的外牆上以抽象手法鑿孔，其中嵌以有色玻璃，讓微弱而帶色的

光線通過牆面投入一樓的室內。第一層供應了柔和的光線，人們進入室內後，他的眼睛將會被直上方光輝耀眼的塔式天窗所吸引，此天窗在聚會堂頂上直上雲霄，將圖案形的光線帶入室內。因此，在此建築內部，地面層非常安靜而有助於沉思，上方却是高聳而明亮，配合著多重的稜角及複合的形態，構成了建築的全貌。當人們站在某處，往上觀看天窗，希望找到它的重量和支撐時，將會發現天窗高塔中散置著許多木鉢，溫和的光線經由半透明天窗滲入室內時，栽植於木鉢內的蔓藤及花朵更加加強其效果。所有的重點部指向天空，那是供應千變萬化光線及陰影的泉源。

應用複合形建築形式構成統一的整體，一向是萊特作品強力的特徵，不僅呈現於這棟建築物，並在綜合學院各建築物的全盤設計規劃中現其梗概——在卓越而明晰的意識下，各部分息息相關，各單元又與整體有著密切的關係。

這座教堂內部的設計觀念來自於某個靈感，此靈感創造了頗有聲譽的空間——伊利諾州“一體教堂”，設計時間大約在35年前。如同“一體教堂”內所展現的，產生這種形式及空間是來自於其“建築哲學”。若能深刻了解“一體教堂”創造過程中專心投入的設計原則，我們即可藉之對於教堂的品質有清楚的認識。幸運的是，在建築師的自傳中有幾篇重要文章揭露於世，他在其

today.”

The Ann Pfeiffer Chapel was the first building to be constructed on the campus. Beautifully placed on a slightly rising slope in a tropical garden-like environment, it is ideally a building for the meditative spirit. No view extends to the outside, except from balconies that project from the second level. The concrete block walls are perforated by abstract designs within which are set colored glass, admitting light in subtle tones through the walls of the ground floor of the interior. Above this lower level in subdued light, the eye is drawn to the glowing lantern tower directly overhead, rising above the congregation to bring in daylight in light-pattern. Thus, the interior, quiet and conducive to contemplation at ground level, is lofty and illuminated above; and multiple angles and forms compose the whole. Where one looks up into the lantern tower, expecting to find weight and support, the soft light filters in through translucent skylights enhanced by flowers and vines planted in great angular bowls suspended within the tower. All emphasis is directed toward the sky, the source of ever-changing light and shadow.

The use of a multiplicity of architectural forms to comprise a unified whole, not only in this building but in the overall design of the college complex, is intensely characteristic of the mastery of Frank Lloyd Wright — the parts related to one another and all related to the whole in

wherein modern life was to have the advantages of modern science and art in actual building construction. He said he wanted me as much for my Philosophy as for my Architecture. I assured him they were inseparable.

“And ever since, owing to Dr. Spivey's unremitting efforts, this collection of college buildings has been in a continuous state of growth. Their outdoor-garden character is intended to be an expression of Florida at its floral best. Study these buildings from the inside out if you would know something about the kind of building we call Organic Architecture....

“Ask why whenever you see Architecture you like or if you like what you see and you would start along the path of a true culture. The path we call Organic Architecture is along the center-line of an indigenous culture for these States in which we live because there can be no great life for our people without the integral culture of an Architecture of our own. I should say there is really no other kind of culture possible.

“So as for these buildings in which a true portion of America moves, studies, works and has its being, if you would honestly try to understand these Florida Southern College buildings and would really know what they are all about, something important to our country's future as a democratic Nation will transpire. Because not only do buildings last long but in these buildings here and now you may see something of your own tomorrow that is yours

中一頁對於“一體教堂”啓發的概念提出了特殊的看法。

「腦海中浮起的第一個意念是建造一個高貴的空間，此空間就是整座大廈，我們在內部看到的空間就是外面所見的建築物。」

「空間本體是在內部自由安置四根支柱撑起屋頂構造而建造起來。這些混凝土支柱中間鏤空，自由安置管道，得以經濟及平均供應冷暖氣給室內。巨大的支柱固定安置於平面上四個角落，角柱之間設置階級式座席，因此在建物四周構成了兩層的凹室。陽光經由凹室的上方瀉入室內，當那風和日麗的日子裏，可將外界快意的氣氛帶入室內。爲求給予明亮的感覺，四個巨大支柱中間構架成一個巨大的中央天花供應自然光。陽光經由巨大混凝土梁的交叉空洞篩濾後，經過琥珀色玻璃天窗過濾而入室內。因此，不論外界是陽光普照或細雨綿綿，進入室內的光線都具有太陽光中溫暖的感覺。在夜間也可應用人工照明並發生類似的效能。照明計劃是如此精緻，光線擴散了整個室內使得房間非常明亮，各個房間都很清澈。」

「偉大而高貴的空間感覺不僅存在於此建築中——它也可能被視爲設計的精神。神聖的空間形成不是使用雕刻的建築材料來建造一個核心，僅是單純地屏隔於內不讓外面看到而已。……它成功地成爲此棟建築活生生的“主題”。

a transcendent sense of serenity.

The concept of the great chapel interior is related to the inspiration that created the renowned space of Unity Temple in Illinois, designed some 35 years earlier. And as in Unity Temple, it is the *philosophy* of architecture that gave rise to its form and space. An understanding of the principle involved in the creation of Unity Temple will serve to clarify the quality of the Ann Pfeiffer Chapel, and it is fortunate that one of the most revealing passages by the architect in his autobiography deals specifically with the concept that informs Unity Temple:

“The first idea was to keep a noble ROOM in mind, and let the room shape the whole edifice, *let the room inside be the architecture outside.*

“The room itself was built with four interior free standing posts to carry the overhead structure. These concrete posts were hollow and became free-standing ducts to insure economic and uniform distribution of heat. The large supporting posts were so set in plan as to form a double tier of alcoves on four sides of this room. Flood these side-alcoves with daylight from above: get a happy sense of a happy cloudless day into the room. And with this feeling for light the center ceiling between the four great posts became a skylight, daylight sifting through between the intersections of big concrete beams, filtering through amber glass ceiling lights. Thus the interior light would, rain or shine, have the warmth of sunlight.

「這建築物中所有的建築形態，無論是就個體或全體而言，都是由木造箱框鑄造出來的實體。但是，我們所能看到的僅是一個“主題”，“內部”即是“外部”。成堆的巨石雖各有其千變的外貌，但皆具正方形的特徵，絕不離開“單一意念”的原則。」

「就以建築材料的觀點而言，這是一個建築材料堆積的實體，證明了如果我們需要，建築可以再度成爲一個自然的有機體，再度具有生命。這是一棟建築物，生根於現代的工程技術、建築材料及建築思想，這些在建造當時頗爲盛行。它一心一意秉持著“主題”的中心思想。建築形式也忠實於設計概念。」

1953年，雷比·牟提摩·柯漢先生前來訪問佛蘭克·洛伊·萊特，請教他是否樂意爲賓州厄爾琴斯公園的貝斯撒隆聚會團體設計一棟猶太教會堂，地點靠近費城。當建築師接受這項委託並着手進行設計時，雷比帶給他許多他覺得有關猶太教的東西：史實文獻、照片、記事、說明書及提案等，希望這些文件都能協助說明猶太教重要的象徵，這些象徵是在設計猶太人“神的家”時必須表現的。

意味深長的是，建築師最後出來的設計案並不僅是這些資料積聚而成的結果。萊特不是僅以旁觀者的立場去研究這些資料，此設計案實爲他深入看透到信仰深處後所表現的一個抽象觀念，

Artificial lighting could take place there at night as well. This scheme of lighting was integral, gave diffusion and kept the room space clear.

“The sense of the great room is not only preserved — *it may be seen as the soul of the design.* Instead of being built into the heart of a block of sculptured building material, out of sight, sacrosanct space is merely screened in it comes through as the living ‘motif’ of the architecture

“Such architectural forms as there are, each to each as all in all, are cubical in form, to be cast solid in wooden boxes. But *one* motif only may be seen, *the ‘inside’ becoming ‘outside.’* The groups of monoliths in their changing phases, square in character, do not depart from that single IDEA.

“Here is entity again to prove that architecture may, if need be, live again as the nature-of-the-thing in terms of building material. Here is one building rooted in such modern conditions of work, materials and thought, as prevailed at the time when it was built. Single-minded in motif. Faithful in form to the concept.”

In 1953 Rabbi Mortimer Cohen called upon Frank Lloyd Wright to ask whether he would design a synagogue for the Beth Shalom congregation at Elkins Park, Pennsylvania, near Philadelphia. When the architect accepted the commission and began work on the project, the

或是以建築形式來表達其根本思想的一種宣言。

在1926年，萊特曾經設計了一座聯合各教派的教堂，其內可以容納各種不同宗教的主教座堂。它是一個以鋼鐵和玻璃構造而成的閃閃發光的建築物，其形式為一巨大的角錐體，架在混凝土底座上，升騰高聳至極高的高度。以此意念為根源出發，發展而成這聚會所的設計，貢獻給美國的猶太人。當建築師將初步的設計概念送給雷比過目時，針對設計案附帶寫了一封信：

「敬愛的雷比：

現此奉上允諾為您設計的“和撒那”（譯註：此為讚美之聲）——一座會堂，它確實是一個對於永存我們心中的上帝最虔誠的獻禮。猶太教需要在美國設立一個如此的教堂。為您盡力使我深感榮幸。平面計劃上容許無盡的變化，可能擴大或縮小，可在想像範圍內建造成不同的形狀。

平面計劃實際上相當單純。結構系統則是儘其可能地超越現代技術。鑄壓印花圖案的銅質金屬板拼裝成整個架構，銅質外殼的內部灌注混凝土，加入必要的鋼筋補強。各個構架單元的端點皆可現場裝卸，因此不需要任何模板。

先於內部架設臨時鷹架後，建築物在其上側組立起來。外牆是雙重的，內側為藍色塑膠板，外側是鐵絲網玻璃，兩者之間為

Rabbi sent him voluminous material which he felt was pertinent to Judaism: documents, photographs, descriptions, explanations, suggestions, all intended to help illustrate the important symbols that should be expressed in the design of a house of worship for Jews.

It is significant that the architect's final design was not the result of the accumulation of that material. It was, instead, an abstraction, an expression of profound insight *into* the faith rather than a looking *at* it, a statement in architectural form to embody the Idea in its essence.

In 1926 Frank Lloyd Wright had designed an inter-denominational cathedral to house cathedrals of various faiths within it, a shimmering structure of steel and glass in the form of a vast pyramid soaring from concrete masses to great heights above. Out of the seed of this idea grew the design for the synagogue now dedicated to the Jews of America. When the preliminary designs were sent to Rabbi Cohen, the architect enclosed a letter about the project:

“Dear Rabbi:

“Herewith the promised ‘hosanna’ — a temple that is truly a religious tribute to the living God. Judaism needs one in America. To do it for you has pleased me. The scheme in plan is capable of infinite variation, and could be expanded or diminished and made into different shapes as might be desired.

“The scheme is truly simple. Construction is modern as

大約一吋厚的空氣層。熱氣自樓板沿壁而上。染色的玻璃窗可取材自聖經中的故事。

在這裡，你可表現出一貫的信仰。我希望它能取悅於你和你的同胞們。

敬愛你的

佛蘭克·洛伊·萊特

1954年3月15日」

「你掌握了猶太歷史中至高無上的時刻——上帝在西奈山上授摩西十誡，傳達給以色列人重要的啓示。」雷比回答着：「你將這時刻所代表的意義，潛移默化成為一個優美而虔誠的設計。一言以蔽之，你的建築就是西奈山的縮影……」

某些與猶太教息息相關的特徵成為設計意念中的一部分。平面呈多角形，會堂本體上方架設的屋頂緩緩升起，如同寶石般的有著許多雕琢小平面。它們意欲的形象正如萊特所言：“是想創造一個建築物，當人們進入時，你會感覺到置身於上帝巨大的手中”。大樑架構有如三腳架，懸掛著玻璃的牆面及屋頂（在這棟建築物內兩者合而為一），大樑外皮包覆著圖案式印花處理的銅板，明顯地標示出來樑的造型，成為一個巨大的鏤刻明燈，代表

can be. Stamped copper shells erected for structural members are filled with concrete in which the necessary steel rods are embedded for stresses. The tops of the shells are removable for this purpose, thus no forming is necessary.

“The building is set up on an interior temporary scaffold. The outer walls are double: wire glass outside, a blue-tinted plastic inside — about an inch air space between. Heat rises at the walls from the floor. The stained glass windows could be composed from scenes from the Bible.

“Here you have a coherent statement of worship. I hope it pleases you and your people.

Faithfully,

Frank Lloyd Wright

March 15, 1954”

“You have taken the supreme moment of Jewish history — the revelation of God to Israel through Moses at Mt. Sinai,” replied the Rabbi, “and you have translated that moment with all it signifies into a design of beauty and reverence. In a word, your building is Mt. Sinai...”

Certain features pertinent to Judaism were made part of the design. The shape of the plan and the gently sloping facets of the main floor of the Temple itself were intended, as Mr. Wright stated, “... to create a kind of building that people, on entering it, will feel as if they

着孟洛勒（譯註：此為耶路撒冷廟宇中專用蠟燭台）——分支為七支蠟燭的蠟燭台。聖櫃、天使的雙翼、神聖的碑文都各以建築的形態出現在這會堂中，它們成為關連於全體構造的建築單元，而不僅是零碎的組合——這是一項不間斷的連續性設計，設計意念依循著一定的原則進展，每個地方都可見其精闢之處。自古以來，西奈山意味了神的啓示，這啓示同義於陽光，陽光是這棟大廈的中心。

在貝斯撒隆會堂，我們看到了一個設計方法：一個鋼鐵、混凝土、玻璃、金屬及塑膠的集體構造轉換成為以陽光為主體的建築表現，正如其形式所示。在室內往上看，牆面和結構溶合成一體，整個空間瀰漫着陽光。這些因素再加上聖殿中緩緩升起的看台，的確喚起了這棟建築所期待的感覺，我們好像置身於神的手掌中。

我們平常都傾向於將教堂、寺院、禮拜堂或會堂視為“神的家”。但是萊特設計這棟房子時，仍舊秉持他早先設計“一體教堂”及“非佛教堂”的觀點，將之做成“人們的教堂”。人們對於最高理想達成的祈求，對於蒙神感召的需要，對於永垂不朽的願望，都在這建築物獲得提升，是為對於人類靈魂極其崇高的讚頌。

were resting in the very hands of God.” The large tripod beams from which are suspended the glass walls and roof (one and the same thing in this building) are marked with designs stamped in metal, which become large sculptured lamps to represent the Menorah — the Seven Branched Candles of Light. The Holy Ark, the Wings of the Seraphim, the Sacred Inscriptions are all there in the Temple as features of the architecture, parts of the building related to the structure as a whole, not as fragments assembled — a perpetual continuity of design, wherein idea proceeds from principle everywhere apparent. Mt. Sinai traditionally denotes revelation; revelation is synonymous with light; light is the essence of this edifice.

In the Beth Sholom Synagogue we witness the means by which a construction of steel, concrete, glass, metals and plastics has been transmuted into an architectural expression of light as form. Walls and structure seem to dissolve within the interior; light permeates the space; and these elements, with the sloping floor of the Sanctuary, do indeed evoke the feeling, as the architect intended, of resting in the hands of God.

We generally refer to a temple, cathedral, or hall of worship as “a house of God.” But Frank Lloyd Wright made this house of God — as he did with Unity Temple and the Ann Pfeiffer Chapel — a temple for Man. Man’s yearning for fulfillment of his highest ideals, his need for

萊特曾經寫到：「建築物之能稱為“建築”，應是從心中生長出來，永遠伴隨著大地及樹木，它是人們在精神領域中真實反應的結果。人們的建築物因此也是一個奉獻精神的所在。在這地方他尋求庇護，再創造及休息，不僅是在物質上，更特別是在精神上有此需要。

「我們已經察覺到任何偉大的建築，在其當時都具時代意義，任何建築具有時代意義而得以流傳後世時，保存在建築物中的價值通常只剩下人類的價值。我一再說明，對於具有深長意味的現代建築，只有那些仍在見習的外行人才會覺得它新鮮。那些感動我們使其具有時代意義的建築原則，同時也會感動法蘭克人、哥德人、印第安人、馬雅人及摩爾人。這些原則都具有相同的本質，甚至可以使阿特蘭提斯獲得重生。如果在戰神或維納斯時代有建築，或者至少他們有屬於自己的宮殿——這建築的本質仍是存在，並發揮作用。

「真理是屬於全人類的。」

inspiration, and his desire for immortality are exalted in this building, an ennobling expression of the human soul.

Frank Lloyd Wright has written: “The building as architecture is born out of the heart of man, permanent consort to the ground, comrade to the trees, true reflection of man in the realm of his own spirit. His building is therefore consecrated space wherein he seeks refuge, recreation and repose for body but especially for mind.

“We have already observed that whenever architecture was great it was modern, and whenever architecture was modern human values were the only values preserved. And I reiterate that modern architecture in this deeper sense is novelty only to noviciates, that the principles moving us to be modern now are those that moved the Frank and Goth, the Indian, the Maya and the Moor. They are the same principles that will move Atlantis recreated. If there is architecture in Mars or Venus and there is, at least there is the architecture of Mars and Venus themselves — the same principles are at work there too.

“Principles are universal.”

Frank Lloyd Wright
Pfeiffer Chapel, Florida Southern College
Lakeland, Florida. 1938
Beth Sholom Synagogue
Elkins Park, Pennsylvania. 1954













