

Global Architecture

世界建築

Philip Johnson

Johnson House, New Canaan, Connecticut. 1949-

Edited and Photographed by Yukio Futagawa

Text by Bryan Robertson



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強生住宅 / 康涅狄克州，紐凱南 / 1949年—

建築師 / 菲利普·強生

攝影 / 二川幸夫

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菲利普·強生：康涅狄克州，紐凱南莊園 —— 撰／布萊恩·羅勃生

Philip Johnson: The Compound at New Canaan, Connecticut, by Bryan Robertson

宛如普羅斯帕羅公爵（註）沉緬於倫理的人文主義伏爾泰的機智一般，菲利普·強生在紐凱南建造了他自己的莊園。強生是一個對役使物質具有洗鍊的精神，同時具備機敏而好奇的想像力的人；一個不受時光拘限的人。如果人類依然是衡量一切事物的基準，則此山林莊園便正是測度菲利普·強生的指標。在開發康涅狄克州自己這片土地的自然資源，並且爲了契合廿五年來自我生活的發展而形塑其固有的形式與空間的潛在可能性，強生以最嚴厲的批判眼光來爲自己工作。對權衡事物之尺度的建立，強生似乎從不需要估量事物的傳統手段，座落於其土地上的那些建築物，在形態、配置、以及其間的相互關係上，顯得如此自在、渾然天成，好似彼此的形貌就正是相對的關聯的存在。紐凱南莊園實可視之爲強生對地景與建築之相互依存性質的一種個人宣言。也許是衍生自廿世紀的智識與覺知、對自然秩序的一種古典感性，強生在紐凱南的作風也帶頭開創了未來的境地：因爲無論就建築與地景間之一體性，或與其構成之形式單元間的關係而言，這一片莊園委實是一種與歐洲風格迥然有別的美國藝術。它們的空間結構與成長徹底地反映出強生以其非凡的專注與澎湃活力，神馳激盪於胸豁間的大膽而細膩的洞察力。

〔註〕普羅斯帕羅：莎士比亞劇作“暴風雨”中的主人翁。

地平線往往受限於混凝土面或是其它的實質因素：諸如岩脈的聳突、鄰近的樹叢、傾斜的邊坡或直立的牆面；有時候則是綿延山谷，一望無際、蒼茫遼闊的遠景。在康涅狄克州這片略呈起伏的原野間，到處滿是樹林、灌木叢、傾斜地、陡坡、溪流、鵝卵石與水塘。它所呈現的是一幅典型的新英格蘭維吉尼亞型的田園風光；透過強生靈妙之手，這片莊園的空間結構的起落，就如同呼吸般自然而順暢：毫無勉強、富有韻律感，而且健康。莊園

As if Prospero were steeped in the ethical humanist wit of Voltaire, Philip Johnson inhabits his domestic compound at New Canaan: a man of spiritual refinement with material needs and an alertly questioning imagination; a man for all seasons. If man is still the measure of all things, the compound is exactly the measure of Philip Johnson. In developing the natural resources of his land in Connecticut, and thus shaping innate formal and spatial potentialities to match the evolution of twenty-five years of his own private life, Johnson has worked for himself as his own most severe critic. In establishing his 'measure', it is as if Johnson had no use for traditional instruments of calculation, so natural and instinctive in their form, distribution and inter-play are the relative features of the buildings on his land. The compound can be seen as Johnson's private declaration of interdependence in terms of landscape and architecture. Referring to natural order with a classical sensibility derived from an essentially 20th century intelligence and awareness, Johnson has also precipitated the future: for the compound as architecture, in relation both to the landscape as a whole and in its constituent formal units, is a work of art without parallel in Europe or America. Its structure and growth reflect perfectly the assured but delicate, rapier force of Johnson's imaginative thrust in its ingenious concentration and expansive vitality.

Sometimes the horizon is circumscribed by concrete, physical factors: An outcrop of rock, a clump of nearby trees, a sloping hillside or a vertical wall; at other times the vista opens up and stretches endlessly away across huge valleys. This gently rolling Connecticut landscape is filled with woods and thickets, sudden declivities, escarpments, streams, boulders, and ponds. The compound is typical of the surrounding Virgilian countryside of New England; the ebb and flow of its spatial structure under Johnson's inspired manipulation is as natural and inevitable as breathing: Unforced, rhythmic and healthy. The formal dialogue constantly darting and flashing across the compound is alive with an imaginative energy that provides space itself with unexpected formal

間活潑靈動的形式對話，如幻似真地躍現眼前；更因此而使空間本身獲得了意想不到的形式界定。

由於強生在形塑空間上所施展的手法，遠在一般美國建築所共守的“效率主義”之上；它顯得那麼精純，一如經過冶煉、並且是由其內含之神髓所提取；這種手法的操演實已超越了建築的具象境界。在建構一個建築物時，強生也會以同樣的創作姿態試圖改變自然或偏離自然；他對空間的駕馭，往往相當個人化，從一開始的單純明快，逐漸進入深層的感覺與複雜狀態。藉著難以覺察、層疊對照的美學闡釋，強生的手法非僅指向達成目的，它更跨越了現實利害的層次，達成寓繁盛於簡約的境界。

在創造紐凱南莊園時，強生已然與包浩斯分道揚鑣。據推測，他與包浩斯那一套嚴格的形式規範的早期關聯，尚且不及塞尚所受尼可拉·普桑那點薄弱的影響。包浩斯嚴謹的機能思潮，與強生所身受的美國中西部革新的清教主義總是格格不入：對所謂適切性，它那貴族式而有彈性的作風，與德國清教主義的束縛、靜態作風，可真是南轅北轍。對傑佛瑞·史考特的“人本主義建築”——地景建築師的建築信條——一向尊崇的強生，以其日與俱增的獨創力確立了人本主義的精義。

而且，專業的歷鍊，使強生具備了駕馭裝飾原理的能力，當裝飾原理統合於建築的基本結構之中，人們可以感受而非眼見其存在。如是傳達一種內隱華麗的共鳴，就好比在樸素的大衣中加上華貴的毛皮襯裡。至於強生完全擺脫包浩斯拘謹作風的形跡，可以很清楚地從他最近在莊園中所加建，完成於1970年秋天的雕塑館看得出來。這個非比尋常的傑作，從外面看來，顯然十分平實而端正，然而在這個平穩的外表下，却是一個狂縱、令人無法料想的、各種角度戲劇化地聚散縮放的內部。從外表看，它像是

definitions.

For the way in which Johnson inhabits space goes further than mere 'efficacious politics' in the sense of an architecturally virtuous American utility: It is so distilled as an essence and caught up by its own instinctive verve that it travels far beyond architectural *realpolitik*. In constructing a building, Johnson will also change or deflect nature with the same creative gesture. Always personal, his command of space has become, from forthright beginnings, increasingly sensual and complex. Illuminated aesthetically by invisibly reflective two-way mirrors and multiple cross-references, it serves its purpose but transcends expediency and thus achieves a condition of frugally stated opulence.

In creating the compound, Johnson has moved away from the Bauhaus with gathering momentum. His supposed early relationship to its rigid formal precepts were never greater than Cézanne's tenuous allegiances to Poussin. The severely functional ethos of the Bauhaus was always inadequate for Johnson's mid-West American, innovatory puritanism: So opposed in its aristocratic and flexible sense of fitness to more earthbound and static German counterparts. A consistent admirer of Geoffrey Scott's "*Architecture of Humanism*," the architectural creed of a landscape-architect, Johnson has established its principles with increasing originality.

Johnson has also possessed, throughout his career, a flair for suggesting the principles of ornament and decoration by integrating them with the basic architecture so that their presence is felt rather than seen, thus conveying the resonance of concealed luxury, like a fur-lining in a plain coat. The total departure from any vestige of Bauhaus circumspection can be seen clearly in Johnson's most recent addition to the compound: The Sculpture Gallery, completed in the autumn of 1970. This extraordinary invention, so apparently plain and decorous from its exterior approach, has an extravagantly unforeseeable interior that ricochets from one dramatically angular convergence and divergence to another. From the outside, it resembles a Spanish barn and retains something of that characteristic inside, though with brilliantly emphatic

一座西班牙式的穀倉，並且內部也保有穀倉的某些特徵，雖然它像是一頭馴良的家畜；近觀細閱之下，它却是儼然鬚爪俱張的龍。然而，在對它作終極的探索之前，我們最好以強生自己的宅邸為觀察的樞紐，從建於1949年、著名的玻璃屋開始，對出自強生之手，存在於這些建築物與地景間的關係有所追蹤。

在一個略為擴大，且從玻璃屋望去能妥善隱蔽車輛的下坡車道終點，人們開始徒步前往玻璃屋，頃刻間，感覺舒放而精神為之一振，因為在接近路徑的獨特步調變化中，玻璃屋以其純淨的簡潔與典雅之姿，驀然躍現眼前，它並非漂浮空中或盤旋於地表之上，而是以最自然的姿態停靠地上。踏上玻璃屋前做為階梯的兩片長方形薄石板，它們以對比的方式強調出垂直窄長的門道，而此種對比的關係也正足以使來訪者更鮮明地意識到，那些以細長鋼框架設、勾勒出玻璃屋的比例輪廓、方形或長方形玻璃片之間的對位關係。

人們實在無法抗拒步入屋內的誘惑，在穿越門道的瞬間，一種緊縮的壓迫感與期待感油然而生。這種感覺的產生乃是導源於強生所偏愛的手法之一：藉由出奇高窄的門框將門道的垂直空間予以誇張的緊縮或狹窄化，以強調從某一空間過渡到另一空間的戲劇性效果。

一旦跨入門檻，在一個無形的門廳中，空間不論在意象上或實質上豁然開展；雖然事實上它是一個包含某些隱形隔屏與廊道的開放的大房間，然而家具的佈置，却十分明確地界定出各房間的領域。這種運用家具與其它物體的配置所反襯的空間領域與量體，取代了實質的房間與通道。位於入口右側有一外形類似圓形磚柱之龐大的壁爐煙囪，除非人們更往內進，否則將會誤以為它只是一個煙囪而已。圓形磚柱右側與玻璃牆之間是一排藉以分隔

強生的寢室與其它大片空間的矮櫃與懸吊式的櫥櫃。這個包括一張床、一張桌子、電話與燈、一張書桌及座椅的寢室，是一個具有不尋常私密性的空間，它顯然與玻璃屋的其它部分有著絕對不同的氣氛。

從浴室、更衣室一帶兜轉過來，很自然地再回返入口玄關處，再進前則跨入玻璃屋的核心。核心區右邊地面鋪了一塊長方形的米黃色地氈，地氈對側是一張密斯·凡德羅矮睡椅；地氈長向的一端是兩張密斯椅，另一端則是一隻密斯無靠背椅。地氈最右側有一具強生自己設計、帶有東方簡樸意味的立燈；地氈右側再過去一點，以最基本的方式界定出起居室範圍的，是一幅懸掛畫架上的畫。這幅畫是普桑傳奇的風景人物畫。地氈的中央尚有一張密斯設計的玻璃桌。

無論如何，玻璃屋內部方位感的關鍵，在任何空間方位或包圍區域開始明朗化之前，早被初進此屋時的室內景象衝激所取代。在一個大空間裡，盈溢著經堅實而環繞的透明玻璃牆透射進來的陽光，著實令人目眩神迷。藍天、綠野由四方一覽無遺；而在某種“距離”外的真實地景透過玻璃框的分割，就如同捕捉到大片地景壁畫的片斷。隨著四季節氣的變化，玻璃面上的反射光影，塑造了一種令人眩惑的空間曖昧性，然而，建築與地景間之相對位置，以及玻璃牆所呈現出來、宛如不透明堅硬實體的擬態現象，却是恆常不變。強生的建築群毫無自然崇拜的跡象：他只是在建築與地景之間進行一次深思熟慮的擘劃。身為藝術家，強生很清楚地察覺到自然之可被接受唯有加以改造與潤飾，或者對其顯然的特性能予活用。他更進一步指出在建築物屋角利用樹叢的巧妙形塑以改變自然面貌的方法。派屈克·布朗蒂論及他頗負盛名的女兒們：「她們總喜歡表現她們沉醉於未經修飾之自然的不

disruptions of any apparently coordinating module. Like an innocent-seeming domestic animal, seen at a distance, the building turns out, on closer inspection, to be a full-fledged dragon. But before exploring this culminating point, it is best to begin with the famous Glass House, built in 1949, and trace the relationships established between all the buildings and the landscape from Johnson himself, standing in his own home and serving as a pivot.

Arriving at the Glass House on foot, for cars are very properly concealed from the house at the enlarged terminal point of the descending driveway, the senses instantly expand, the spirits rise. For the approach has its own change of pace and the Glass House suddenly is disclosed in its pristine simplicity and elegance. It does not float in space or hover over the earth but rests on the ground in the most natural manner. Ascending the two long, shallow, rectangular slabs which, as doorsteps, counterpoint the narrowly vertical, rectangular doorway gives any visitor a heightened awareness of the related counterpoint between the square or rectangular panes of sheer glass, framed by steel strips, which delineate the proportions of the Glass House.

Walking into this house is irresistible. Going through the doorway there is a momentary feeling of contraction, of expectancy caused by one of Johnson's favorite tactics: To rather exaggeratedly constrict or attenuate the vertical space of a doorway by means of an unusually tall and narrow door-frame and thus emphasize the drama of transition from one space to another.

Inside, there is instant expansion, imaginatively and physically, in an invisible lobby; separate room areas are clearly suggested by the arrangement of furniture, although in reality there is one vast open room with invisible partitions and corridors. The disposition of furniture and objects contrast spatial areas and volumes which act as surrogates for rooms and passages. On entering, the fat curve of the vertical brick chimney-column is to the right, but undisclosed as a chimney until you advance further into the room. Around the curved brick column to the right, between the curve and the glass wall, a long low line of cupboards or hanging

closets separates the rest of the big room from Johnson's bedroom: A space of extraordinary privacy, very separate in atmosphere from the rest of the Glass House. It consists of a bed, a table and lamp with telephone, a desk and a chair.

Returning from the bathroom-cloakroom area, the natural instinct is to go back to the entrance and advance further into the center of the Glass House. To the right of center is a rectangular off-white rug with a Mies van der Rohe low reclining couch on the far side, two Mies chairs at one end of the rug and a Mies stool at the other. Beyond the far right end is a standing lamp of oriental simplicity, designed by Johnson; slightly away from the rug space, which indicates in the most elementary way the living-room area, is a painting on an easel: A Poussin legendary landscape with figures. On the rug, there is a glass table by Mies.

But keys to direction are superseded by the initial impact of the interior of the Glass House, before any spatial directions or enclaves are apparent. It is disconcerting to find a huge space, filled with light from transparent glass walls, so reassuringly solid and enclosed. Sky and trees can be seen on all four sides; but landscape is 'distanced' behind the glass, set in frames almost to resemble sections of a vast landscape mural, and thus trapped. At different times of day, reflections flash back from the glass, creating a spatial ambiguity of an interrogatory kind; but the distancing of landscape and the simulation of a nearly opaque solidity by glass walls is still constant. There is no nature worship on Johnson's compound: He merely arrives at a discreet arrangement with the landscape. As an artist, Johnson clearly finds nature only acceptable if adapted and modified, or if its immediate proximity is freshly utilized. To point more tellingly at the corner angle of a building, he changes nature by the subtle shaping of a bush. Patrick Brontë said of his famous daughters: 'They often expressed themselves greatly pleased with the beautiful irregularity of uncultivated nature.' The reverse is true of Johnson: He enjoys nature, there are magnificent views from the compound,

規則美。」反之，對強生而言亦然：他陶醉於自然，在這莊園中滿佈秀麗山林，這對它們而言似乎無所拘束。然而當他以專業的身份進入工作之際，日本園丁的造景精神便立刻支配了整個活動。對他而言，建築物便是他的庭石。

在玻璃屋內部，空間的流動藉著精確量度、暗示其存在的分界點或隔屏，以各種不同的方式將注意力聚集於某部份空間或過道，達成其連結性的、清晰的定向作用。一進門，左邊便是一組不怎麼引人注目的長條形廚具。在這組廚具與玻璃牆之間無形中造成了一個長方形的“廊”。左邊更末端，與白地氈成直角關係的是一張長餐桌和幾把座椅。廚具尾端與餐桌末端之間是一座略小於人身、艾利·納德門的雙人雕塑。這尊雕塑放在一個座子上，而對玻璃屋的核心區。這種安排，再一次暗示了相對尺度的關係。特別是當人們審閱普桑風景畫中細小的人像，而發現畫中人物與雕塑相向却不正好面對的關係位置時，將會恍然領悟這種用心所隱含對人類尺度的附加詮釋。

在雕像與其後方的牆面間形成一個無形的過道，此過道意味著，正好是餐桌與玻璃牆之間或廚具末端與玻璃牆之間的連結通道的中心，人們在室內循著一種隱形的格狀佈局游走，但行動上絲毫不會對它有任何強制之感。在玻璃屋內，人們的活動自由、開放而不受拘束，與今日習以為常，以規則化的有形牆面強制分割空間的情況迥然不同。值是距離與比例將喚發潛在意識，行為終將具現為動作。

所有的東西從玻璃屋的四週向外放射出去；在它內部，有一系列發散訊號的裝置，或者以形式對位以及正一負對應的觀點來看，是一種鏡面效應。其中圓柱狀的高大煙囪從地板上垂直升起，並衝破突出於玻璃屋的屋頂面上。這在玻璃屋全是由水平的矩

which in itself seems unconfined; but the moment he is professionally engaged, the shaping instinct of a Japanese landscape-gardener controls every issue. His buildings are his stones.

Inside the Glass House, the spatial flow continues; clearly directional with different ways of focussing attention on spaces or thoroughfares through the definition of exactly calculated, invisibly suggested, demarcation points or barriers. To the immediate left of the doorway, on entering, is the kitchen unit: A long, self-effacingly anonymous rectangle with its own kitchen 'gallery' implied by the space between that functional unit and the glass wall. To the far left, and at a right angle to the white rug, is a long dining table and chairs. Between the end of the kitchen unit and near-end of the dining table, a sculpture of two figures by Elie Nadelman, just smaller than life-size, rears up from its raised base and confronts the central area of the Glass House. Relative scale is again suggested, especially after scrutinizing the very small figures in the Poussin landscape which is at the opposite end of the room to the sculpture but does not, with its additional commentary on human scale, face it.

Behind the sculpture, a corridor is implied through the distance between the sculpture and the wall behind it as the central point of a sustained passage exactly equal between the dining table at one end, or the extremity of the kitchen unit at the other, and the same glass wall. You move all the time on an invisible grid but there is no sense of being coerced into any action. Movement in the Glass House is effortless, free and open, not conventionally regulated or forced into submission by visible walls. But distances and proportions induce subconscious respect, and finally behavior crystallizes as conduct.

Everything radiates outward on all sides from the Glass House; inside, a series of signalling devices begins, or mirror images in terms of formal counterpoint and positive-negative references. The tall cylindrical chimney ascends vertically, cleaving its way through the roof of the Glass House: The only rounded vertical shape in contrast to the horizontal rectangularities

形或正方形，或者是由數個正方形組合而成矩形單元的情形下，此唯一的圓形體與玻璃屋的其它部分相較，顯然是一種尖銳的對比，而且它也是唯一突現於這個建築外殼——其他的一切盡在其中——的形體。

與透明光亮的玻璃屋相對的，是不透明長方形的磚造客屋，其外形之所以用極端細長的窄門分割，顯然是為了使厚實的立面不至於一片空白。客屋緊臨一片弧面上升的斜坡，其左側並有一叢矮小的鐵杉。離客屋門邊右前側不遠處，另有一叢矮鐵杉，它使客屋與弧形的山坡之間建立了初步的呼應關係，然而真正的決定性因素還在於客屋左側的鐵杉樹叢。當下坡在客屋左側漸趨傾斜情況下，鐵杉樹叢在屋角上以一種近乎遮蔽和觸接的方式，形成半圓形的扇狀分佈，並且在緩慢的“步調”中與後方的地景形成弧曲狀的接觸。這個巴洛克式、擴散形、表面毛絨絨的鐵杉樹叢，有一種經過仔細剪裁的輪廓；而同時，樹叢的綠葉紅花抵銷了長方形桃色磚塊秩序性的對稱。形式上，鐵杉樹叢正好位於地景與建築物之間的中介位置：不像磚頭那麼井然有序，但却是比地景更有控制的形態。深綠色的樹叢，呈現在淺綠色的草地背景之前，樹叢的綠葉與草皮散發出一片近乎統一、調和的綠意。

客屋包括一間書房與一間臥室。臥室形如“子宮”，在室內以「保護性」的高大拱弧列柱兩側圍成，弧曲線的運動從一側的柱頭連續到另一排的柱頭，使面對床鋪的天花面亦呈弧曲形。室內的照明裝置，是一種以手調節明暗度的人工照明，可以調節出從黎明、白晝、黃昏到全然漆黑，全天的光線循環。臥室內的兩扇窗是大型的圓形絨窗，可以用圓形的窗板將它遮閉。不過基本上，客屋與“開放的”玻璃屋相較，是一個完全封閉的實體。

藉由小徑的導引，從客屋沿著傾斜的山丘通達完成於1965年

and squares, or multiples of squares as rectangular units, implicit elsewhere in the Glass House. It is also the only form to emerge from the House: Everything else is contained inside.

Opposite the transparent and glittering Glass House is the long, opaque, rectangular Guest House made of brick: Its shape pierced and almost divided by an unusually tall and narrow door. Otherwise the solid facade is blank, though linked to the curving and receding hillside of the rise of land beside it, to the left, by a dwarf hemlock-tree shaped to form a bush. There is another dwarf hemlock planted further forward, and away from the Guest House, to the right of the doorway. This provides for the Guest House the first echo-link with the curving hillside; but the decisive factor is the dwarf hemlock on the left, almost appearing to mask and touch the edge of that corner of the Guest House to make a semi-rounded fan shape which slopes more emphatically downward to the left, at a slower 'pace', to provide a curving connection with the landscape behind that side of the building. The open, Baroque, splayed, fuzzy figuration of the bush has a carefully shaped contour; whilst its green foliage with red flowers, off-sets the ordered symmetry of the rectangular pink brick. Formally, the bush is the half-way meeting point between landscape and the building: Not as controlled as the brick, more controlled than the landscape; the bush's foliage and the grass being a nearly unified green with the dark-green bush seen against light-green grass.

The Guest House contains a study, and a bedroom which is womb-like in the 'protective' interior structure of the high arched curves between a series of pillars which flank each side of the bedroom and continue the movement around the third side facing the bed. A lighting mechanism, manually controlled, dims or brightens the artificial illumination through complete cycles: From dawn to mid-day through to dusk and finally blackness. The two windows here are big circular portholes which can be masked by round fitted shutters. But essentially, in opposition to the 'open' Glass House, the Guest House is completely closed.

From the Guest House, a sloping hill and eventually a path

、建於地表下的繪畫館。客屋與繪畫館之間則是一座圓形的游泳池；在一片碧藍的池水旁，伴有一塊與游泳池平行的狹長形花崗石日光浴板，其細長的比例就猶如一塊跳水板。當人們離開那完全透明的矩形玻璃屋，迎向對面那座完全不透明的長方形磚造客屋，人們所意識到的是玻璃屋前的矩形門階以及貫穿屋頂的大圓柱。透過想像力的延伸，玻璃屋頂那個厚實的筒狀煙囪就好像是那池水經常滿溢至邊緣、近乎平坦的圓盤狀水池的翻版；而池旁細長的日光浴板在視覺上則可回溯至玻璃屋外長方形的踏階。這般情境，宛如玻璃屋本身變幻無常的透明—半透明性，以及玻璃牆上矩形與方形玻璃交互掩映間已然暗示，介乎直接關聯與明確對立間的一種曖昧模糊的迷思。

強生運用雙關語及引喻手法的本領，從他對普桑風景畫的擺設方式充份顯露無遺：對人物與地景間之可能結合的一種室內詮釋，雖然暗示性的畫中地景，對玻璃屋而言，是一種近乎神話、外在的、而且是超越的、事實上並不存在的意象。而且強生之擁有普桑的繪畫，有其深刻的意義：在普桑的古典構成中，畫中人物幾乎遍歷每一處醒目的風景的各個細部：從莊嚴的洞窟到疊惑的森林，以至於由一個石塊所標示的某一處所。這些畫中的景物都可以說是以古典秩序的地景結構，以及某些定點上人類神聖姿態的統合符號，將神話及傳奇的儀式予有形化。強生對於大地與建築間之尺度、形態、以及距離等符號的結合連用，無不殫精竭慮。

在強生的建築群落中，每一個要素每一個構件均有其明確對位的性格。如果強生澄澈的洞察力帶有古典的色彩，那麼他展現這種洞察力的風格便有巴洛克的意味，如果巴洛克風格有若干含意是：一種動作或運動的連續，貫穿擴展性、向心的、每一元素

lead forward toward the subterranean Painting Gallery, completed in 1965. Between the two is the swimming pool: A perfect circle of blue, flanked by a narrow, rectangular, granite sunbathing terrace as exact in elongated proportion as a diving board parallel to the pool. It is here that Prospero's magic, steeped in the wit of Voltaire, really begins. For you have left a transparent, rectangular Glass House faced by an opaque, rectangular Guest House made of brick, aware of the rectangular doorsteps and the circular column piercing the Glass House. The solid cylinder of the chimney top at the Glass House is paraphrased through imaginative extension by the absolutely flat, circular disc of the pool, for the water is always filled precisely to the brim. The shape of the attenuated rectangle for sunbathing by the pool refers back, visibly, to the long rectangle of the steps outside the Glass House. An equivocal pause between direct links and clear oppositions is already suggested by the variable transparency-translucency of the Glass House itself, and the play between rectangles and squares in the glass walls.

Johnson's flair for puns or metaphors starts to reveal itself with the siting of the Poussin landscape: An indoor commentary on the possibility of connections between figures and a landscape which, though mythological and outside and beyond the Glass House in allusion, is not physically exterior to it. And it is significant that Johnson has a Poussin painting: For in the classical compositions of Poussin, the personages travel from one salient landscape detail to another: From a sacred grotto through an enchanted wood to an assignation point marked by a boulder. These are landscapes for the formalized rites of myth and legend, with integrated signals both in terms of a classically-ordered landscape structure and through the hieratic gestures of human reference at fixed points. Johnson's use of connecting devices as signals for scale, shape and distance between land and buildings is equally elaborate.

Every factor, each element, in Johnson's compound has a distinct, contrapuntal identity. If Johnson's lucid insights seem

循序顯露另一元素的整體。

繪畫陳列館建構於一個半圓形的土丘之下，而這個新登場的圓形建築顯然與先前所見的矩形建築群是對立的。不過，就另一方面而言，它與水池、圓形煙囪、客屋的舷窗以及呈半圓扇狀的樹叢却又是相關的。同時，與掩藏繪畫館之大土丘的封閉曲線極端對比的，是附近溪流上輕巧小橋的開放曲線。繪畫館的入口是經由緩降坡的導引而後進入其內部；反之，當人們離開繪畫館，經由此一坡道向上回走時，就會面對一座平懸在上前方空間的瞭望台。由此處能將莊園之全貌盡收眼底，包括在玻璃屋遠方下坡處的湖，以及依傍湖側、藉周邊林立或不連續的柱列而造成開放或封閉空間的浮亭，以及湖心的一處噴泉：從這兒噴灑出來的水柱高可達 120 英尺，此乃“柱”之另一形式，當然它不是實體；相反地，水柱上下奔騰跳躍，搖曳變幻成壓實厚重的泡沫或隨風飄散的水幕。偶爾，水霧散如薄紗，整個地景的視野可以越過湖面伸展至遠處。從玻璃屋遠側的散步平台可以遠眺這潭湖水及湖中的噴泉與浮亭；然而從這個瞭望台的有利位置，更可明顯地看出它們之間的構成所建立的更高層次的空間向度，以及施予整個莊園的尺度憑藉。如果普桑的風景畫是強生創作的內在關鍵，則噴泉所顯現的無拘束、不定的形態便提供了一種括陳強生艱深策劃的外在的衡量標竿。

繪畫館內部基本上是不規則的苜蓿葉形構造，藉由三根具有不同迴旋周界的圓柱為中心，將繪畫懸掛於可旋轉的簾幕上。此迴旋式的收藏架，按離入口的距離，最遠處者最小，然後依次是左側的中型收藏架及右側的大型收藏架。這種排列方式乃順應外部土丘的不均勻傾斜而成。當這些可旋轉的牆式簾幕定位成方形的三面時，一種房間的幻象於焉產生；然而它却可能是，而且它

to be classical, his style in revealing this vision is Baroque if the implications of Baroque can mean, in part, a succession of actions or movements through an expanding centripetal whole, with one element organically disclosing another.

The Painting Gallery is built under a half circular mound and this new, rounded shape opposes the angular buildings seen previously but relates to the pool, the circular chimney, and the porthole windows of the Guest House as well as its half-rounded fan-shaped bush. There is also an *open* curve described nearby in the small springy bridge over a stream, which contrasts with the *closed* curve of the big mound containing the Painting Gallery. Entrance to the Painting Gallery is down a slightly descending ramp which leads to the doorway and then through into the interior: But on leaving the Gallery you walk back up the ramp and then straight ahead to a viewing platform poised above space. This is the one point in the entire compound from which everything can be seen, including the lake far below the Glass House with a floating Pavilion to one side, with open and closed spaces delineated by bordering columns or their absence; and a fountain in the center of the lake: A vast single jet of water which leaps to a height of one hundred and twenty feet. This makes another column, but not rigid: Fluctuating, instead, from a spume-like thick compression to softer dispersal in certain winds; sometimes partially veiling with spray the landscape vista stretching far beyond the lake into the distance. The lake, the fountain, and the Pavilion can all be seen earlier, from a terrace-promenade on the far side of the Glass House; but it is from this vantage point, the viewing platform, that they function most clearly in establishing further dimensions and an extended scale to the entire compound. If the Poussin landscape is the interior key to Johnson's creation, the fountain provides an exterior measuring rod which, in flexibility, epitomizes Johnson's elusive plan.

The Gallery's interior is an irregular cloverleaf construction with three columns of increasing girth serving as the center for revolvable screens on which the paintings are placed. The smallest

也的確是一個能藉著收藏架的迴轉，在繪畫的組合與關係上產生無數排列方式的持續變化的空間。

就如同強生所有的作品一樣，繪畫館的細部處理也是無懈可擊：上自天花照明燈槽的關係，下至磨石地坪的嵌銅條無一不精。也正如此建築群的每一建築，繪畫館本身含有一避免造成孤立的結合要素，而且這些線索，在對此莊園作更深入的探索時，愈顯現其精巧、週延與多面性。繪畫館內的圓柱可從其圓形平面，經由小橋而回溯到圓池、客屋的圓窗、以及玻璃屋的圓筒。繪畫館的坡道及內部的長廊，雖然在進入的過程中可以很自由地轉移位置以取得適於觀畫的視距，但它却將人們一直引入高敞的苜蓿葉形畫廊的核心。館內磨石地坪採用中性的象牙色調，與懸吊掛畫幕上的相同色調，對於展示的繪畫而言實乃完美的視覺隔離的手段。強生在繪畫蒐藏方面已經達成相當可觀的規模，足以使之成為一座美術館。在此莊園上的每一棟建築物，均已成為藉它或經由它來觀察其他事物的媒介：比方說這座繪畫館，以其消極而簡樸的嚴苛性格言之，實在是一個接納色彩的完美容器。然而若論強生對所謂華麗感的秉性，在此可以覺察已經從材質的層面回歸到空間本身。而且這種空間的形態愈來愈顯露出它們的高深莫測與炫爛。

觀覽繪畫的過程中，人們必然會順著迴繞動線，穿越那些可以開展的楔形縫隙，依循展示架的外環緩步移動；當這些掛畫“牆”轉而至定位時，人們更可從這一個三面包圍的房間中央觀覽幕牆上懸掛的作品。觀諸強生所蒐集的藝術品，基本上乃是傾向於年輕、前衛的表現，這些作品顯然對他產生激勵的作用。這或許是因為他從藝術家的作品，較之從其他建築家的作品中，更有所領略底緣故罷！

circular storage stack, the middle scale and the largest range (a) from the point furthest to the entrance; (b) to left; and then (c) to the right; and follow approximately the asymmetrical gradients of the exterior hill-mound. When the revolving wall-screens are exactly in position to form three sides of a square, an illusion of a room is created; but it can be, and is, a continuously changeable room by swinging the stacks around to provide endless permutations in the grouping and relationships between paintings.

The detailing of the Art Gallery, as in all Johnson's work, is flawless: From the relationship of light tracks on the ceiling to the brass inserts between the terrazzo paved floor. Like each building on the compound, the Gallery contains one connecting element which helps it to lose its separateness, and these clues become increasingly ingenious, protracted and multifaceted as the compound is explored further. In the Gallery, the three supporting circular columns can be translated back from the round floor areas, via the bridge, to the circular pool, the round windows of the Guest House, and the chimney-stack of the Glass House. The ramp of the Painting Gallery and then the long interior hallway lead you immediately to a higher ceiling and the central point of the cloverleaf shaped gallery, though it is easy to move from one side to another in order to view paintings from relevant distances. The cool honey-ivory neutrality of the terrazzo in the Gallery and the same tone of the carpeted screen-walls, are a perfect vehicle for the visual isolation of the paintings. Johnson has made a magnificent storage system serve as an art gallery. Each building on the compound is a catalyst with which and from which to see other things: The Painting Gallery, in its passive but crisp austerity, is perfect for receiving color. But Johnson's innate sense of luxury, however plainly stated, is now receding from materials into the spaces themselves which have become increasingly unpredictable and luxurious.

It is irresistible to follow the circular flow of movement and explore the paintings through expansive wedge-shaped apertures as you move around the perimeter of each stack, as an alternative

此一建築物之個別構成要素的細部處理，隱示著整體的一般性格：在統一的、猶如“不可見”色的色調下，其理性化單純的、恬淡雅緻的內部，顯得出奇的無足輕重。而以不均勻的方式，輕描淡寫地將秩序打散，則使此建築物予人人性化的感受。強生在藉形式延伸或聯繫的多重關聯點以抑制誇張方面，確有多方面的才華，然而他在這個繪畫館的色彩運用，却帶給我們另一種無可名狀的困思：就正面而言，它表現出有節制的熱情；就負面而言，它對轉移人們在繪畫上的注意力却無能為力。

經過一段和緩上昇的坡地，人們到達莊園中最遠端，以磚及玻璃建造於1970年的雕塑館。在顯著的對比下，此棟建築物立時顯現出：對強生之一切所為，它如同是一個間接共鳴箱的角色，而接近此建築物所必然產生的那一份期盼感則是不言可喻。在以西班牙式的穀倉為藍本起草此一形式糾結但却帶有紀念意味、看似沉靜却內蓄震顫的雕塑館時，強生對居於主導美國繪畫與建築、詩詞與音樂的地位，賦予美國藝術張力與鮮活生命的“南、北風格的對立”，達成了一種不比尋常的綜理與調和。他整合了北歐人或者說是德國人的那種嚴密建構秩序的精神，以及南歐人或者如此處所說的西班牙人那種較具戲劇性、支離而開散、又比較難以捉摸的心境。

置身雕塑館，人們馬上會陷入一種全然共謀的效應之中：你是被建築物拉引進去的，同時你也成為某種莫名的儀式的主角。這裡沒有任何虛假的“場面”，因為強生的清教主義排斥任何外來矯飾的暗示。你朝著許多不同形狀、開放或封閉、以一種近乎螺旋形秩序下降的平台前進的時候，環顧上下四方，最後停止於一個穿越拱道而浮現的不對稱空間。這種過程本身，就如同在探索如何將許多聚斂的傾斜面與V形頂接點契合，及許多呈銳角交

to viewing several paintings from the center of a three-sided room when these 'walls' are rolled around and into position. Johnson's collection of works of art is radical and slanted toward youthful expression which obviously stimulates him. It is probable that he has found more to consider in the work of artists than in other architects.

The discrete detailing of the component parts of this building suggest the general character of the whole: The logically simple, unobtrusively elegant interior, with its unifying, tonality as 'invisible' color, is curiously weightless. The gentle disruption of order by asymmetry humanizes the building. Johnson's capacity for calm surprise through formal distension or multi-referential points of contact has many guises, but his use of color in the Gallery provides us with another equivocal pause: Positive in its restrained warmth, negative in its incapacity to distract attention from his paintings.

At the farthest point of the compound, from a gently ascending gradient, you approach the Sculpture Gallery, built of brick and glass in 1970. The arrival has its own excitement of expectancy because this building, as you enter, instantly acts as an indirect sounding board, by apparent contrast, for everything that Johnson has done. In basing the intricate but monumental, serene and yet galvanic design of his Sculpture Gallery on a Spanish barn Johnson has achieved an extraordinary synthesis or reconciliation between those oppositions of north and south which play such a predominate part in American art and architecture, poetry and music, and which give to American art so much tension and vibrant life. Johnson has brought together the Nordic or Germanic spirit of tightly disciplined order with the more dramatically fractured and opened-out, less predictable spirit of the Southern, or in this case, Spanish vision.

Inside the Sculpture Gallery, you are immediately involved in an act of total complicity: The building draws you in, you become a main protagonist in some un-named ritual. There is no false 'drama' for Johnson's puritanism avoids any suggestion of extraneous theatricality. You stand gazing down and around at a

接牆面間的相互推擠、戳刺。半鏡面的玻璃屋頂，由於設計成帶狀，與低溫陰極燈管平行交替排列，而更刻畫出它的透明性。白天，耀眼的陽光穿過半透明的玻璃，盈溢於整個室內，室內所有的物品與屋面在地上造成的黑色棒狀陰影，構成一幅斑紋狀的堅硬景像。這種情境對任何雕塑而言，都似乎過於強烈或不安，但事實却不然：雕塑會因此際遇而受到鼓舞，並呈現其新次元（的景象）。夜間，玻璃屋頂變成反射面，在低溫陰極燈管各個不同水平面的空間以及收容其間的雕塑之間，形成鏡面效應。

強生同時把光線當作一種軟化或潤飾的元素，以及一種戲劇力量，役使光線來達成他出神入化的演出。強硬的光線擊射在純白粉刷、做為樓梯欄杆的磚牆垂直面上，陰影沉靜而均勻。但是對照之下，階梯狀的牆頂面，燈管在陽光下一片耀眼的白，視覺上，它們彷彿以一種較快的“速度”向上或向下“移動”；而下方暗晦而未經粉刷的磚砌踏步，則呈現較遲緩的運動。

順著不斷轉折改變方向的磚砌樓梯而下，就好像陷入一個逐漸活躍的空間信號體系之中，因為每一個局部開放的平台或封閉的圍場都是彼此間互相關照對應的註腳，或者是內部空間所顯示的各個不同的形貌。雕塑館讓人置身其中，會有互相包涉、渾然一體之感；相形之下，繪畫館只是較淡漠地接納人們：因為雕塑之所以為雕塑，在於它能喚起人們的立體感。而廁身此偉大建築之中，使人感到自己如同參與其間的雕塑，此節理分明嚴密構築的空間量體中，推拉吐納之力道竟是這般強烈。空間中的每一樣事物，彼此均以最大的力量集結；然而不論雕塑的或建築的個別屬性，却都受到相當的尊重。即使是樓梯邊緣的短磚牆亦與牆壁間脫開一狹窄的垂直縫隙，要不然，它們與結構牆便會纏夾為一體。正因如此，每道牆面都能保有其獨立的形態與明確的方向性

progression of stages of various shapes, open or closed, that descend in a roughly spiralling order, ending in an asymmetrical floor span which flows out through an archway that is, in itself, a study in converging tilted planes to match the many V-shaped climaxes and thrusts of sharply angled walls. The semi-mirrored glass roof is given an intense life of its own through the striped design which alternates between parallel cold-cathode light strips. In daylight, sun blazes fiercely and evenly through the semi-transparent glass to flood the whole building, and every object in it, with the toughest imposition of black horizontal bars of shadow: Zebra-like and adamant. This might well seem too emphatic or confusing for any sculpture to survive, but it is not so: The sculpture is invigorated by the encounter and takes on new dimensions. At night, the glass roof becomes reflective, mirroring between the cold-cathode strips all the multi-level spaces and the sculptures contained by them.

Johnson also makes great play with light as a softening or qualifying factor, as well as a dramatic agency. The hard light hitting the pure-white painted vertical sides of the stepped brick walls, which act as solid balustrades for the staircase, is muted and evenly shadowed in contrast to the stepped horizontal planes at the top of the walls which the lighting makes brilliantly white and which also ‘move’, in ascension or descension, at a different and faster ‘speed’ than the slower moving and darker unpainted brick of the stairway itself.

To walk down the brick stairway, which continually shifts in direction, is like descending into an increasingly active system of spatial semaphors, for every partially open stage or closed arena acts as a comment on each other or a different aspect of the interior. The Sculpture Gallery involves one’s whole being whilst the Painting Gallery is more coolly receptive: For sculpture evokes our stereognostic sense and one feels in this great building like a participatory sculpture, so powerful is the pull and thrust of exactly articulated spatial volumes. Everything is held together with maximum force, but separate identities, sculptural or architectonic,

而不與其它牆面相混雜。在計劃這座雕塑館時，強生所矛盾地懸念於心的，乃是愛森斯坦在「伯坦金戰艦」裡所描述的一系列奧底薩階梯的景象；他同時預想至少有40個人四處活動於空間中，與靜態雕塑的潛在運動形成鮮明的對照。

強生使用反諷對位法的逆說形式，顯示於事實上的就是：你向下走進此一玻璃屋頂且“開放”的雕塑館，雖然你是看著它而且是從地面層進入它，正如與此相反的情況：你是由下傾斜坡進入其實是建造於地面層之上，却因包被於土丘之下而顯得“封閉”的繪畫館。探索此一建築群之奧秘，就像是積極參與有機幾何學的研究一般。

如果繪畫館是一朵純淨的花——如苜蓿或菊花，那麼雕塑館便具有一種與之截然不同的有機性質：像是一種肌理粗糙的海盤車。從剖面或從某些特定的角度觀之，它看來就像是布蘭庫希的“雄雞”（Le Cog）裡，由上揚的連續線或邊緣所強化而成的昂揚的鋸齒形；此種效果主要是館中脊樑處的上下層錯開斷接所造成的。當人們環遊室內並感受其挑釁般的氣氛，建築物的雕塑性便會相形消退：因為館內多向的角度與多變的高度對雕塑品而言，實在是帶有濃厚諛媚阿諛的意味，結果是屈從於它所收容的雕塑品。

夜間照明所使用的低溫（陰極）燈雖有極大的調幅，但它能製造出像室外天光那般均勻、無色、相同強度的照明效果，且不受閃爍光或浮雲的影響。可是，如果這個建築物的表面不是純白色的話，絕無法達到如此高度的效果：以一個完整的實體而言，此建築物已成為一個光源的象徵；事實上，就其外在與內在而言，它都能算是一個統合的捕光器。從坡下的游泳池向上仰望，當天幕泛白之際，雕塑館硬實的體積便會銷溶於背景之中。即使如

are respected. Even the short bordering brick walls of the staircase allow space to penetrate through slim vertical gaps, wherever a structural wall would otherwise cleave them: And so each wall retains its own form and precise direction without merging into another. In planning the Sculpture Gallery, Johnson thought paradoxically of the Odessa Steps sequence in Eisenstein’s “*Battle-ship Potemkin*” and would like to see a minimum of forty people moving around the spaces, in contrast to the movement implicit in static sculpture.

Johnson’s penultimate gesture of ironical counterpoint is in the fact that you go *down* into the glass-roofed and ‘open’ Sculpture Gallery, though seeing it and entering it at *ground level*, as opposed to the sloping entry to the interior level of the ‘enclosed’ Painting Gallery which in fact is erected *above* ground level though contained inside a mound. To explore the compound is like taking an active part in organic geometry.

For if the Painting Gallery is like an immaculate petalled flower, a cloverleaf or a daisy, the Sculpture Gallery has a new and different kind of organic quality: Like a rough-textured starfish. In sections and from particular angles, it also resembles the exultantly soaring serrations reinforced by a continuous line or edge of ascension in *Le Cog*, of Brancusi; an effect in the Gallery caused by the stepped break at the ridge beam. The sculptural nature of the building recedes as you move around in it and meet its challenge: The wide spectrum of angles and heights is very flattering for sculpture. It is, finally, subservient to whatever it contains.

The cold-cathode night lighting can create an amplified equivalent to the full intensity of outdoor sky-lighting in its evenness of strong, colorless light, unaffected by vagrancies of shifting light or clouds though capable of infinite modulation. It could not work at such high pitch if the exterior of the building were not pure white: The building as a complete entity becomes a symbol for a source of light; or in reality, both in exterior and interior, a unified light-trap. Seen from below, from the swimming pool, the solid

此，當其體積消失之時，輪廓線却依然殘留：依稀可辨於樹林罅隙間，白牆與屋頂凝縮成單純的輪廓線。如此看來，天空彷彿掠奪、侵佔，並且吞噬了雕塑館的一個基本向度。

對照之下，當人們從湖邊某一個陡峻的角度向上眺望玻璃屋時，除了透過樹林與天空掩映所烘托出的輪廓線外，它和周遭的環境事實上是交融為一體的：這種景象與在同一地面上初次對它半反射玻璃牆的透明與半透明狀態所感到的衝擊，真是大相逕庭。懸繫於這兩種或實或虛的狀態之間，縱使神秘難解，此建築物終將證實其存在之真實性。

最後，由眺望台綜覽莊園全景，自然與人工構造物關係之全貌盡現眼底。在玻璃屋坡下的心形小湖，因其不規則邊緣的圓盤形狀而將基地上其他的圓形秩序弄複雜了。依傍湖邊的浮亭，是依位於曼裘爾之杜卡宮的矮人國尺度而建造的。它之如同強生思想的象徵，就如同是普桑繪畫的翻版。從上向下眺望，它所呈現的就像是一座荒唐的阿房宮景象，因為在某種視距下的透視效果，它標示出一座足尺比例的建築。由玻璃屋端部沿小徑逐步接近之際，它漸漸變得不成比例。自湖邊登上浮亭，坐在襯有金箔的屋頂下，透過拱形的連續柱列、打破浮亭實心地坪、內包的、偏心的方形水池、以及透過以直角秩序集散的凹縮形柱列間隙所見到的景象，人們可以很清晰地覺知開放與閉鎖空間的對比。每個“房間”或開放空間都是方形或是複合的方形，從水面升起的亭榭；由於垂直方向的倒影與四周水域連成一氣，小噴泉則使浮亭中的小水池變得生機盎然；不過，這些都只是相對於近湖心處高大噴泉的一種近似物。噴泉的向上迸射，無形中接繫了上方的莊園建築群。按尺度論它是一種激騰聳躍的形態。

噴泉是整個莊園基本的尺度決定物、統合的要素，以及整個

mass of the Sculpture Gallery *dissolves* when the sky becomes white. But as it disappears, the mass retains its edge: Trapped between trees, the white walls and roof are reduced to pure contour, alone, so that the sky appears to invade, occupy and devour one basic dimension of the Gallery.

By contrast, when the Glass House is seen on high from the lake, at a steep angle, it can *merge* into its surroundings except for its contour through the reflection of trees and sky: So different to its first impact at ground level when the semi-reflective glass walls seem both transparent and translucent. Poised between the two attributes, the building then establishes itself as a reassuringly substantial if mysterious volume.

But it is from the viewing platform, finally, that the complete gamut of relationships between nature and man-made constructions in the compound are best understood. Below the Glass House, the pond is heart-shaped, an indented disc to complicate the network of other circular shapes on the estate. Floating at the side is the Pavilion, based proportionately on the dwarf's quarters in the Ducal Palace at Mantua. This Pavilion, as much an emblem of Johnson's thoughts as the Poussin painting, is a *trompe l'œil* folly seen from above, for it registers as a full-scale building from the perspective of distance. Walking down the path from the end of the Glass House, it gradually diminishes in scale. Boarding it, near the water's edge, you can sit under a roof lined with gold leaf and become intimately aware of the contrasts between open and closed space through the use of arched columns; the inclusion of water as a rectangular pool, a *receptacle*, just off-center of an otherwise solid floor; and the endless revelations of perspective obtained by receding columns which converge and diverge at right angles. Each 'room' or open space is a square or multiple of squares, and the raised Pavilion is related to the surrounding water by vertical reflection. Small jets of water animate the miniature pool inside the Pavilion; but these are in relatively close proximity to the immensely tall fountain which shoots upward near the center of the lake, linking it to the main domestic compound above. There

莊園的評判者。從瞭望台上遠望噴泉水柱，縱然它在噴射的頂點洩了力，却仍可視其為堅韌、細薄的實體、擺動而擴張的水柱、或四濺的水幕。其景象就如同克里福·史提爾的繪畫裡所表現的那種量體的緩慢移轉。噴泉結合了莊園裡的一切，並且將包括建築物、土地、湖泊，以對等立場所合構的強生莊園之中，一切直接或簡略喻示的終極意義，於變幻無常間，有如一種解放的不定符號一般，確立了最終的尺度，藉著各種知覺角度的交互作用支配這些元素，並透過整序、透視以及比例的運用，強生造就了一種絕不將自身定型於某一最終形態的持續的形態規範。

在開發紐凱南的這塊土地並建構其分佈廣泛的莊園時，強生在不知覺中完成了一種美國的奇妙縮影。在其中蘊含著一種對風土建築的回憶，譬如說像在愛達荷或北方其它各州，在嚴冬氣候下，絕對必要的地下殼窖；摻雜使用無光澤的、磨光或刷白的磚、古代的墳丘、無數美國城市建築所採用的光輝耀目的玻璃、樹林、水塘以及多數田野地帶都有的岩石、一個盛滿只有在黃石公園裡才找得到的那種明亮澄藍池水的光耀奪目的藍色游泳池；距離感的征服，以及如同約塞美提溪谷裡新娘面紗瀑布般的巨大噴泉等。從浮亭以及普桑的油畫作為明顯的表徵視之——身為一個真正的“世界公民”，強生並非對美國文物感到索然乏味：作為一個建築師，他的風格非但是個人獨有，且是放諸四海而皆準的。

is a drastic jump in scale.

The fountain is the essential scale-determinant, unifying factor, and commentator for the entire compound. This towering jet of water, from the viewing platform, can be positive, thin and hard, though softening at its climactic point; a wavering and broadening column of water; or a veil of spray, not unlike the slowly shifting masses of a Clyfford Still painting. The fountain unites everything within the compound and variably sets the final scale as an inconstant signal of release for the ultimate detonation of all the direct or elliptical allusions in Johnson's home, which consists of buildings, land and water on equal terms. By using all these elements with the interaction of angles of perception, through alignment, perspective and proportion, Johnson makes a continual formal pact which refuses to stabilize itself as a final treaty.

In developing his land at New Canaan and constructing a widely distributed home, Johnson has unconsciously achieved a strange microcosm of America, with implied memories of domestic buildings like the subterranean barns of Idaho or the Northern States, so necessary in bad winters; the basic sophistication of matt, polished or white-washed brick; ancient burial mounds; glittering glass that animates countless buildings in American cities; the trees, ponds and rocks of the more Arcadian terrains; a bright blue swimming pool with that surreal intensity of blue water to be found only in Yellowstone Park; the conquest of distance; and a huge fountain not unlike the Bridal Veil waterfall in Yosemite. The Pavilion and the Poussin canvas are tokens of the obvious fact that Johnson, as a true *citoyen du monde*, is not remotely interested in Americana: His style as an architect is personal but internationally valid.













