


**MIES  
VAN DER ROHE**

**FARNSWORTH  
HOUSE**

密斯·凡·德·罗导读系列

范斯沃斯住宅



[瑞士] 维尔纳·布雷泽 编著  
王又佳 金秋野 译

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著作权合同登记图字：01-2005-4055号

图书在版编目 ( C I P ) 数据

范斯沃斯住宅 / (瑞士) 布雷泽编著; 王义佳, 金秋野译.  
北京: 中国建筑工业出版社, 2005  
(密斯·凡·德·罗导读系列)  
ISBN 7-112-07758-3

I. 范… II. ①布…②王…③金… III. 住宅-建筑设计-美国-图集 IV. TU241-64

中国版本图书馆 CIP 数据核字 (2005) 第 100073 号

Copyright © 1999 Birkhäuser Verlag AG (Verlag für Architektur), P.O. Box 133, 4010 Basel, Switzerland

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Mies van der Rohe, Farnsworth house; weekend house. Werner Blaser

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责任编辑: 孙 炼

责任设计: 崔兰萍

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密斯·凡·德·罗导读系列

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中国建筑工业出版社出版、发行(北京西郊百万庄)

新华书店经销

北京海通创为图文设计有限公司制版

北京建筑工业印刷厂印刷

\*

开本: 889 × 1194 毫米 1/20 印张: 4<sup>1</sup>/<sub>5</sub> 字数: 150 千字

2006 年 1 月第一版 2006 年 1 月第一次印刷

定价: 26.00 元

ISBN 7-112-07758-3

(13712)

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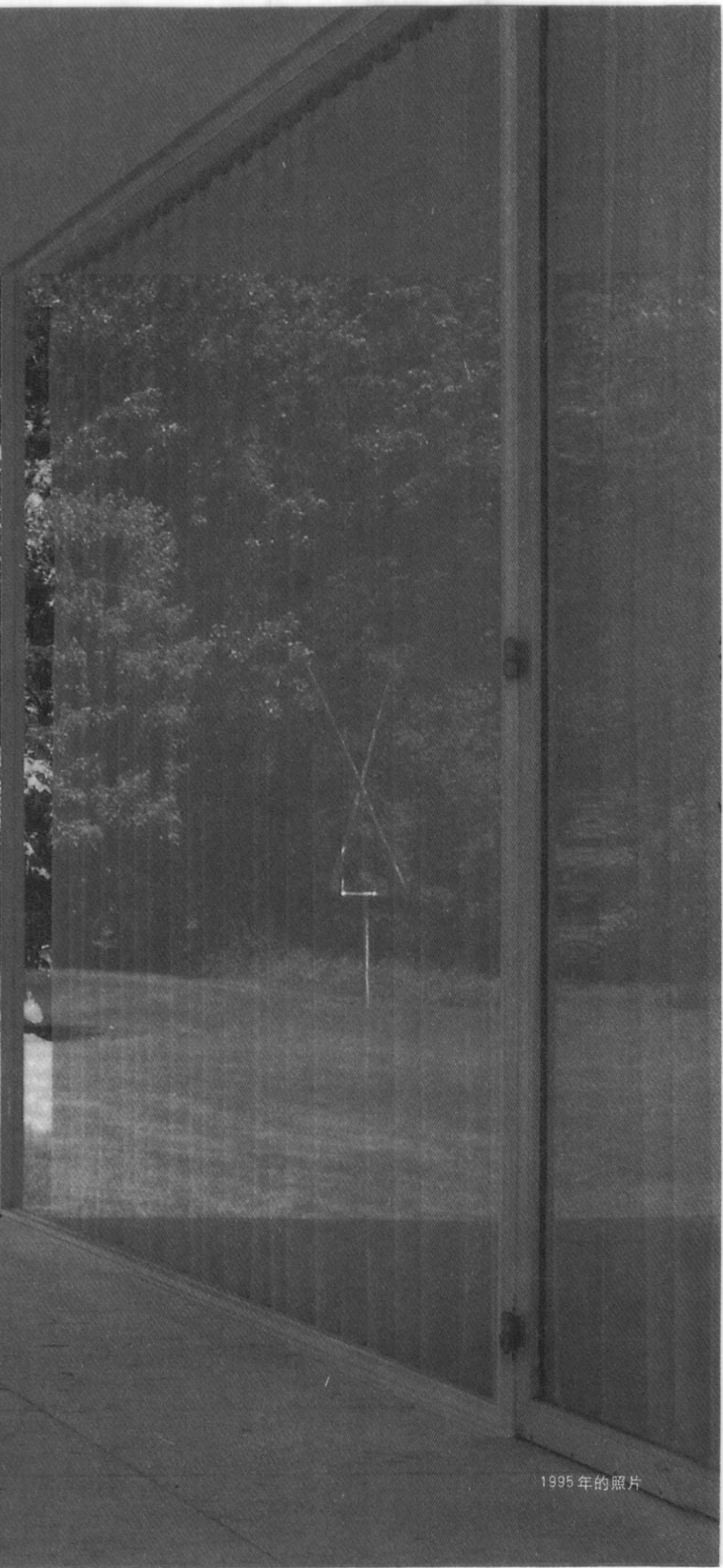
(邮政编码 100037)

本社网址: <http://www.cabp.com.cn>

网上书店: <http://www.china-building.com.cn>

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1995 年的照片

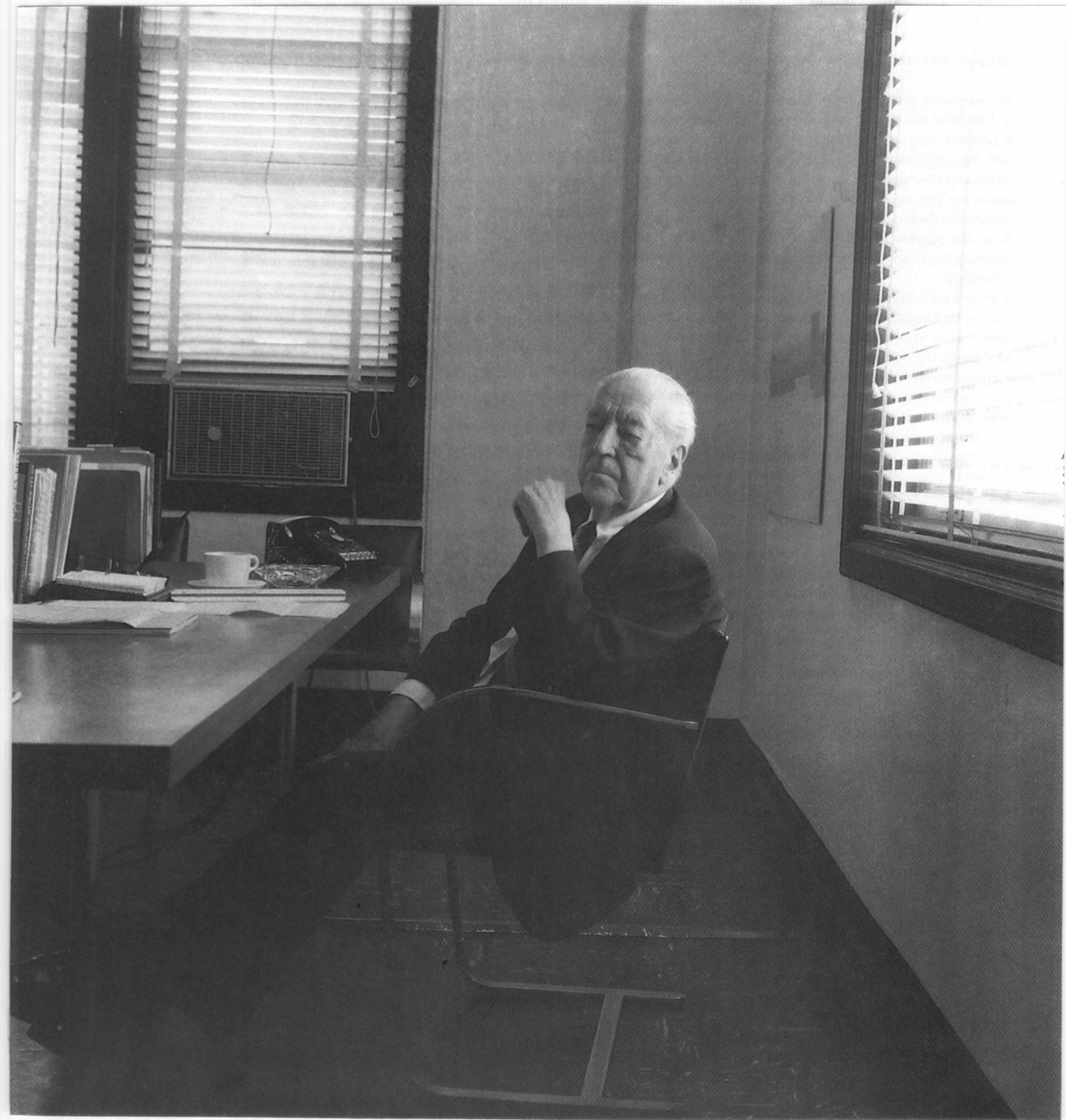


Farnsworth House isn't an object that lives up to the commonplace notions of the citizen or the architect. What's missing are the "nonessentials." The essentials for living are floor and roof. Everything else is proportion and nature. Whether the house pleases or not is inconsequential. What's important is that it remains an archetype, a carrier of inspiration, with high standards for the building volume. It begins unfolding and communicating itself to the outside only with the change of the seasons. Then, the view, in high spirits, reaches through the masses of the trees to the other bank of Fox River - the cell of urbanism as a meditative, almost monastic production. The ever-changing play of nature guides the inner life of the inhabitants through sensual space towards selfrealization. Felix Schwarz wrote: "The elementary relationships, the white color and preciseness, evoke feelings that could best be described through Winckelmann's noble simplicity, silent greatness."

范斯沃斯住宅并不是市民与建筑师平常概念中的建筑，惟一缺失的东西乃是“非本质”的部分。生活空间的要素是地面与顶棚，其他的部分也都精心推敲、返璞归真。这个住宅是否令人愉悦是不重要的，重要的是通过高度标准的建筑体量，使这座建筑成为一个原型，成为一个灵感的承载者。它仅仅通过季节的变化向外界展示与表达自身，而其视野却兴致勃勃地穿过丛林，抵达福克斯河 (Fox River) 的彼岸——作为一种沉思默想的，几乎是僧侣式的乡村生活的组成部分。不断变化的自然穿越感性空间，将居住者的内在生活引向自我实现。费利克斯·施瓦茨 (Felix Schwarz) 写道：“基本的关系、纯白的颜色和严格的精确所唤起的感受，用温克尔曼 (Winckelmann) 的‘高贵的单纯与静穆的伟大’可以得到最恰当的表达。”

Portrait of Mies in his studio on  
East Ohio Street in Chicago, 1964

密斯在工作室中的照片，  
芝加哥东俄亥俄大街，1964年



The weekend house made of glass and steel is situated on Fox River in a natural environment. The steel skeleton is painted white, the terrace and interior are decorated with travertine marble, the curtains are made of natural Shantung raw silk. The building is raised 1.20 meters above the ground in order to give it the impression of weightless floating. The concrete slabs of the ceiling and floor are supported between the eight columns. The ground plan is open, and walls of glass point in all four directions.

A simple pillar construction provides the freedom of the interior that completely permeates Mies' developments. However, it also determines the relationship with the landscape: the house stands like a crystal in an unaltered nature, entirely foreign, an artifact. There is no suggestion, no hint that would point to the environment, which, after all, forms the grand scenery.

By reducing over and over again, until only the innermost structure of a building appears, Mies leads it back to the elements of pure beauty and spirit. In this respect, Mies said: "I've always wanted to express a building as it really is. I don't want to hide its construction. It doesn't make sense to want to apply the forms of the past to our architecture. One can not go forward while looking backward; those who live in the past will never get ahead. Architecture is the will of an era, expressed in spatial terms, alive and capable of change. It's not the yesterday or the tomorrow. Only the today can be provided with form."

Reflecting upon the weekend house also led Mies to a form of expression that approached the building style of the Far East. But it is devoid of any imitation, as is demonstrated by the wall as a nonsupporting spatial termination, which allows for ground plans that are as open as possible and for the extension of the living space into the garden. In the context of the idea of "skin and bones," the uniform treatment of materials and the concept of "adaptation to nature," today the elementary buildings - more than historic architecture - catch the attention of those architects who look to the past for inspiration for contemporary architecture. The concept of organic structure and the house as a third skin of the human being, but also the abolition of the principle of load and support, are being reassessed.

这座由玻璃和钢建成的周末度假别墅，坐落于福克斯河畔的一个自然风景区。钢质的框架被粉刷成白色，露台与室内的饰面是石灰华大理石，窗帘由天然丝质山东绸制成。建筑从地面抬起1.20m，以获得无重量的飘浮感。混凝土的顶棚和地面由8根柱子支撑。地面层是敞开的，而通高玻璃环绕四面八方。

简单的柱支撑结构使得建筑内部空间灵活自由，其中完全渗透了密斯所发展出的那些理念。而这也决定了住宅与周围景致关系：住宅就像是在不变的自然环境中的晶体一样矗立着，完全是异质的、人工的。没有任何联想与暗示指向环境，指向形成壮丽风景的环境。

密斯通过将建筑不断简化，直至其最内在的结构显现出来，使建筑回归到纯粹的美学与精神的要素中去。关于这方面，密斯曾说：“我总是想表达建筑真实的样子，我不想隐藏它的结构。将过去的形式用于我们的建筑是没有意义的。当人们回头看的时候是不能前进的；那些活在过去的人们也永远不会进步。建筑通过空间的语汇表达时代的意向，建筑是充满活力的，包容变化的。要赋予建筑以形式，只能是赋予今天的形式，而不应该是昨天的，也不应该是明天的。”

对于这座周末度假别墅的思考将密斯导向了一种有表情的形式，一种接近远东（Far East）建筑风格的形式。但它没有一丝模仿，这可以通过其中的墙体来证明：墙作为一种非承重的空间界面，使得地面层获得了最大程度的开敞，同时也使生活空间延展到花园中。今天在“表皮与结构”理念、对待材料的统一态度和“顺应自然”概念的语境中，基本建筑——而不是历史性的建筑——更能吸引在历史中为当代建筑寻求灵感的建筑师的注意力。有机结构的概念、建筑是人类第三层皮肤的概念，以及废除负载与支撑的理论正在得到重新评估。

Beyond useful functions of a building, Mies van der Rohe was able, by determining the proportion and scale, to perceive its innermost order and distinguishing features and to express them in space and form. The development of new technical and aesthetic possibilities helped him to create a solid basis in his architecture. The simple glass house, built on a vast meadow with a variety of trees along the Fox River, was created in order to enable the inhabitants to experience the rural silence and the passing of the seasons. Thus, this house, and living in it, involves trust in the environment. The free view on all sides enlarges the space and leaves the park and meadow almost without any caesura with the living space. The basic idea was thus realized – fusing the interior with the exterior. With the concept of the weekend house, Mies van der Rohe has deeply marked the architectural culture, not to mention the art of material selection, construction and aesthetic perception. One can say that the spirit of these principles, despite all of the changes that have occurred over the years, still has a tremendous influence on architectural forms. Because in our architecture we find the direct reflection of a holistic work of art, where architecture flows together as a unity right up to the design of the furniture. The softness of nature flows into the softness of the space, light creates a subtle modulation within. Both create an aura that solidifies sensibly where the inner and outer worlds meet.

The house in perfect nature – without any garden architecture. There are no pathways, beds, or flowers. A large maple tree protects the raised travertine marble terrace. The discrete white of the steel construction and the transparent glass panes make the house almost invisible; it offers its respect to nature. Anything secular is missing, and the parking is disassociated from the house. Only the “divine” nature and the human being becoming one with nature.

密斯·凡·德·罗超越功能的实用性，通过确定比例与尺度，来感知建筑最内在的秩序，辨别其最内在的特征，并通过空间与形式将其表达出来。新的技术与新的美学所提供的可能性的拓展是其建筑创造的坚实基础。简单的玻璃房子坐落于辽阔的草地上，福克斯河沿岸长满了各式各样的树木，其创作的意图即是使居住者感受到田园的静谧与季节的更迭。这样，这座房子以及其中的生活就包含着密斯对环境的热望。面向四面八方的自由视野扩展了空间，并使得公园和草地与生活空间之间没有任何的间隔。这样就实现了密斯一个基本的理念——将室内与室外两相融合。密斯·凡·德·罗这座周末度假别墅的理念给建筑文化带来了深刻的影响，更不用说其在材料的选择、结构和美学方面的领悟力对建筑文化造成的冲击了。可以说，虽然时经多年，变化在所难免，这些原则的精神仍对建筑形式有极大的影响力。因为在我们的建筑中可以发现历史艺术作品的直接反映，建筑就像家具设计一样，是作为一个整体向前发展的。温柔的自然流进温柔的空间，光在其中创造着微妙的调和。两者同样创造了一种气氛，感觉上这种气氛凝固了，内部世界与外部世界相遇了。

这座房子在完美的自然中——没有任何公园建筑。没有小径，没有花坛，也没有鲜花。一棵大树守护着抬起的石灰华大理石的露台。分立的白色钢结构和透明玻璃板使得这个房子几乎不可见；它把它的敬意献给了自然。任何现世的因素都不存在，停车与建筑毫无关系。在这里仅仅存在“神圣”的自然，以及成为自然一员的人类。





1951年的照片

The Farnsworth House, Plano, Illinois, has this in common with Cannery Row in Monterey, California: It is a poem, a quality of light, a tone, a habit, a nostalgia, a dream. It has about it, also, an aura of high romance. The die for the romance was cast from the moment Mies van der Rohe decided to site the house next to the great black sugar maple – one of the most venerable in Kendall County – that stands immediately to the south and within a few yards of the bank of the Fox River. The rhythms created by the juxtaposition of the natural elements and the man-made object can be seen at a glance – tree bending over house in a gesture of caress, a never-ending love affair – and felt – when the leaves of the tree brush the panes of glass on the southern elevation. In summer, the dense foliage of the sugar maple shields the house from the torrid heat and ensures its privacy from the river. The interrelationship of tree and house was the principal factor that governed the policy of the late Lanning Roper when he began the task of landscaping the property. But more of that anon.

With its glass walls suspended on steel piloti almost two meters above the flood plain of the meadow, life inside the house is very much in balance with nature, and living an extension of nature. A change in the season or an alteration of the landscape creates a marked change in the mood inside the house. With an electric storm of Wagnerian proportions illuminating the night sky and shaking the foundations of the house to their very core, it is possible to sit in the thunderstorm and remain quite dry! When, with the melting of the snows in spring, the Fox River becomes a roaring torrent that bursts its banks, the house assumes the character of a house-boat, the water level sometimes rising perilously close to the front door. On such occasions, the approach to the house is by canoe, which is tied up the steps of the upper terrace.

The overriding quality of the Farnsworth House is one of serenity. It is a very quiet house. I think this derives from the ordered logic and clarity of the whole, from the way in which the house has been lovingly cragged, and from the sensitive juxtaposition of fine materials, such as the way in which the core of primavera wood rises from a floor of travertine marble. Whatever the formula, the fact remains that anxiety, stress, or sheer fatigue drop away almost overnight, and problems that had seemed insoluble assume minor proportions after the “therapy” exerted by the house has washed over them for a few hours.

## 范斯沃斯印象 彼得·帕伦坡

伊利诺伊州普莱诺的范斯沃斯住宅与加利福尼亚州蒙特利 (Monterey) 的罐头工厂市街 (Cannery Row)<sup>1</sup> 建筑有如下共同之处: 它是诗, 是光, 是情调, 是习俗, 是乡愁, 也是一个梦。它还包含着浓郁的浪漫气氛。当密斯·凡·德·罗决定将住宅建在那株巨大的黑色糖枫树——肯德尔 (Kendall) 县最古老的树之一——旁边的時候, 一段住宅的传奇就此埋下伏笔。那株枫树矗立在福克斯河南岸, 离河水仅有几码的距离。当树叶拂过南立面的玻璃墙, 自然元素与人工元素的并置就创造出一种显而易见的韵律——树以爱抚的姿态弯向住宅, 可以感觉到片刻未曾停止的柔情蜜意。在夏天, 浓密的糖枫树叶遮蔽着这座别墅, 不仅隔绝了酷热, 还将住宅与河水分隔开, 保证了住宅的私密度。后来当兰宁·罗珀 (Lanning Roper) 开始完成这块宅基地的景观设计任务时, 树与住宅的内在关系成为他决定设计指导方针的首要因素。之后更是如此。

住宅的玻璃墙吊挂在底层架空的钢柱上, 离草坪地面的距离大概有 2m, 因此住宅内的生活与外界自然之间获得了很好的平衡, 生活成为自然的延伸。季节的更迭, 景色的变化使得住宅内部的气氛也随之发生显著的改变。瓦格纳 (Wagnerian) 式的电闪雷鸣照亮了夜空, 动摇了这座住宅核心的基础, 它却仍能处于暴风雨之中岿然不动! 当春天冰雪融化的时候, 福克斯河汹涌的激流冲出了堤岸, 住宅变成了船屋, 有时水位能涨到接近前门的高度。这种情况下, 需要借助小船才能进入住宅, 小船就系在上部露台的踏步上。

范斯沃斯住宅最重要的品质是那份恬静。它是一座非常宁静的住宅。我认为这种宁静来自其整体逻辑的有序与清晰, 来自其建造的方法, 来自精美材料的感性组织, 例如一束白桃花心木从石灰华大理石地面升起的节点处理。无论乘

<sup>1</sup> 罐头工厂市街原本是东方劳动业与蒙特利沿岸工业的混合体, 这里曾制造出无数的沙丁鱼罐头, 因此于 1953 年将海景大道更名为现在的罐头工厂市街。蒙特利海洋馆 1973 年在此开幕后, 这些罐头工厂随即歇业。现今的罐头工厂市街, 虽已开发成为购物美食及观光休闲的胜地, 短短的几条街道就集结了近 75 家的商店, 但这些商家其实都是由原来的罐头工厂改建而成。——译者注

The start of the day is very important to me. At Farnsworth, the dawn can be seen or sensed from the only bed in the house, which is placed in the northeast corner. The east elevation of the house tends to be a bit poker-faced – the dawn greets the house more than the house welcomes the dawn. Shortly after sunrise the early morning light, filtering through the branches of the linden tree, first dapples and then etches the silhouette of the leaves in sharp relief upon the curtain. It is a scene no Japanese print could capture to greater effect.

Before I purchased the property from Dr. Edith Farnsworth in 1962, I extracted a promise from my close friend, Lanning Roper, that we should spend a minimum of one week gardening together, year in, year out, in spring and autumn. Funds in the first few years were restricted due to exchange control regulations, and progress was painfully slow. No more than five or six trees were planted each visit, the remainder of the time being spent planning for the future and possible reorganization. In this latter connection, our first act was to remove the pathway of crazy paving that led up to the house. To me it struck the wrong note. I saw the house very much like the temple at Paestum, rising like a jewel out of the informal setting of a rough cut meadow. Lanning felt the same. We debated the age-old question of whether great architecture should be exposed and distanced from its surroundings, so as to be seen to maximum effect from afar, or whether it should render up its secrets gradually, through a series of tantalizing glimpses, the full impact only becoming apparent in the near view.

The proximity of the black sugar maple to the house told Lanning all he needed to know of the architect's intentions. From then on, he decided to "shrink" the large meadow surrounding the house with strategic tree planting of species indigenous to the territory – honey locust, linden, ash, oak, maple, willow, hackberry, redbud, alder, and river birch. Later on he was to add amelanchier, spirea, burning bush, red and yellow dogwood, eunonymus, pachysandra, periwinkle – the last spread underneath the house to soften the line made by the edge of the grass and the black soil beyond – and drifts of snowdrops, chionodoxa, dwarf iris, hortensia, narcissus, daffodil, crocus, hosta, and dwarf cyclamen. Later still we began to make the wildflower walk, which now bears his name, through the woods. But before all that, two important and basic projects had to be undertaken. The first was to screen a section of the property's western boundary, completely exposed to the newly made highway, by planting fast-growing maples for height and willow and

性如何、无论身处何种境遇，人们的焦虑、紧张与彻底的疲乏经过一夜都会散去，似乎解决不了的问题经过这座住宅的“治疗”都会变成小事，几小时后就会被冲刷殆尽了。

一天的开始对我来说很重要。在范斯沃斯住宅里，清晨可以在屋里惟一的床上看到、感受到，这张床放在住宅的东北角。住宅的东立面有些面无表情——更多的时候，是清晨在问候住宅，而不是住宅在欢迎清晨。太阳升起后不久，早晨的阳光经过菩提树枝丫的过滤，最初是斑斑驳驳的，然后就会蚀刻过树叶的边缘，图像清晰地投射到窗帘上。没有什么比日本的版画更能传神地描述这种场景了。

1962年，在我从伊迪丝·范斯沃斯 (Edith Farnsworth) 医生那里买下这个地产之前，我得到了密友兰宁·罗珀的承诺，即年初、年尾、春天与秋天，我们会花至少一周的时间一起从事园艺。最初几年因为一来需要商讨操作原则，二来资金有限，所以进展缓慢。每次在那里逗留，仅种五六棵树，其余的时间都用来计划将来以及可能的重新组织。经过后来的沟通，我们所做的第一件事就是去除那条通向住宅的弯弯曲曲的小路，对于我来说，它与建筑是不协调的。这座住宅在我眼中就像是帕埃斯图姆 (Paestum) 的神庙，像一粒宝石长在修剪粗糙的草地上。兰宁的看法和我相同。我们争论着一个古老的问题，即是否伟大的建筑应该从它们的环境中突出与显现出来，是否应该从很远的地方就能看到其最佳的效果，或者是否它应该通过一系列引人入胜的看点，逐步展示它的秘密，而完整的效果仅仅在近距离的欣赏时才显现出来。

那棵黑色的糖枫树同住宅的亲近告诉了兰宁所有他需要知道的建筑师的意图。从此以后他决定“缩减”住宅周围大面积的草坪，有策略地种植本土的树种——皂荚树、菩提树、岑树、橡树、枫树、柳树、朴树、紫荆、桤木与河桦树。之后他又加种了唐棣、绣线菊、燃烧灌木、红的和黄的的山茱萸、卫矛、富贵草、玉黍螺——后来它蔓延到住宅下，软化了草地与黑土所形成的边界——还有雪花莲、四萼齿草、矮鸢尾、绣球花、水仙、黄水仙、番红花、玉簪和矮樱草。日后我们修了一条穿过树林的野花小路，现在这条小路用他的名字命名了。但在所有的这些事情之前，还必须完成两项既重要又基本的工程。首先，因为这块宅基地的西边界完全暴露在新建的高速公路的视野里，所以要通过种植快速生长的枫树来



burning bush for low cover. The second was to make a new entrance drive. Dr. Farnsworth had retained the contractor's drive, which went from point A to point B in the most efficient manner, from the main gate straight down the hill to the house at the bottom. The result of this arrangement, divorced now from its primary purpose, was harsh and insensitive. It meant, moreover, that cars were parked in front of the house. Lanning's solution was to make a new drive about 150 yards to the east of the original, and, following the contour of the hill, to wind that drive down to a parking lot. The tree-lined approach became softer and more genteel; cars were banished from the immediate surroundings of the house and concealed from view by a line of trees that already existed. People ask me how practical the Farnsworth House is to live in. As a home for a single person, it performs extremely well. It was never intended for anything else. The size of its single room, 55 feet by 28 feet, is a guarantee of its limitations. On the other hand, for short periods of time it is possible to sleep three people in comfort and so much privacy that one or another of them can suddenly appear where he is least expected. This is a measure of the flexibility of space, and indeed it would be odd if this was not so, for flexibility is the hallmark of all of Mies's work. I believe that houses and structures are not simply inanimate objects, but have a "soul" of their own, and Farnsworth House is no exception. Before owning the house I had always imagined that steel and glass, by their constitutions, could not possess this quality - unlike brick, for example, which is a softer, more porous material that seems to absorb as well as emanate a particular atmosphere. But steel and glass are equally responsive to the mood of the moment. The Farnsworth House is equable by inclination and nature. It never frowns. It is sometimes sad, but rarely forlorn. Most often it smiles and chuckles, especially when it is host to children's laughter and shouts of delight. It seems to eschew pretension and to welcome informality.

Living in this house I have gradually become aware of a very special phenomenon: the man-made environment and the natural environment are here permitted to respond to, and to interact with each other. While this may derive from the dogma of Rousseau or the writings of Thoreau, the effect is essentially the same: that of being at one with Nature, in its broadest sense, and with oneself. If the start of the day is important, so is the finish. That tone and quality of light shared with Cannery Row is seldom more evident than at dusk, with its gradations of yellow, green, pink, and purple. At such times, one can see forever

遮挡高处的视线，柳树和燃烧灌木用来遮挡低处的视线。其次要做一个新的汽车入口，范斯沃斯医生保持着合同中的车道，一种从A点到B点最直接的一条路径，这条路从大门开始直接下山通达下面的房子。这种安排的结果背离了原来方案的设计意图，是生硬的、无意义的。而且它意味着汽车将直接停在住宅前。兰宁的解决方案是在起点的东侧做一条新的150码的车行路，沿着山的等高线盘旋而下。到达停车场，树林边的路径坡度较小，很平缓，汽车不再直接出现在住宅周围，并且被一排已经存在的树遮挡住了。有人问我范斯沃斯住宅的实用性，作为一个单身住宅，它是非常好的。我从未想过它会有其他用途。它惟一的房间尺寸是55英尺×28英尺，保证了它最大限度的使用。另一方面，在较短的一段时期内，它可以很舒服地睡下3个人，并可以保证足够的私密，以至于他们当中的一位或另一位可以突然出现在一个意想不到的地方。这是空间灵活性的衡量标准。确实，如果它不是这样就会很奇怪，因为灵活是密斯所有作品的共同特征。我相信房子和结构并不是简单的没有生命的物体，而是有它们自己的“灵魂”，范斯沃斯住宅也不例外。在拥有这座住宅之前，我总是想像不出，钢和玻璃通过组合会有这种品质——例如，它们不像砖，砖是一种更柔和更多孔的材料，一种似乎可以吸收并释放某种气氛的材料。但钢与玻璃也同样可以对一时一刻的气氛作出响应。范斯沃斯住宅是意愿与自然之间的平衡。它从未皱过眉头。它有时会伤心，但却从未绝望。大多数的时候，尤其是在它充满小孩子欢快的笑声和叫声的时候，它总是在微笑着，轻声地笑着。它似乎避开了一切做作的虚荣，崇尚一种非正式的简洁。

住在这座房子里，我逐渐感悟到一种非常特殊的现象：在这里允许人工环境和自然环境相互响应，相互作用。虽然这种情形可以从卢梭（Rousseau）的信条与梭罗（Thoreau）的著述中衍生出来，它们的本质效果是相同的，是人与自然，是最广博的感受，是人与自己本身，即人与自然同在。如果一天的开始是重要的，那么它的结束也同样重要。住宅内的光影气氛和品质与罐头工厂市街建筑相同，在黄昏的时候通过有层次的黄、绿、粉红与紫，最清晰地表现出来。在这种时候，常常能够惊喜地看到一种明净。坐在外面的平台上，感觉像朵莲花，从未被打湿过的莲花一样浮在水面。11月，