

世界
建筑大师
名作图析

[美]
罗杰·H·克拉克
迈克尔·波斯



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汤纪敏 译

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Precedents in Architecture 2nd ed. / Roger H. Clark, Michael Pause.

本书中文版经美国 VNR 出版公司正式授权中国建筑工业出版社在中国出版、发行

本书通过建筑总平面图与平、立、剖面图等,集中对勒·柯布西耶、密斯、阿尔托、迈耶等 100 余位世界著名建筑大师的 400 余个著名建筑实例进行详细的图解分析。本书所选择的建筑实例均具有重要的历史意义,代表了一个时代、一类功能或一种风格;设计富有创意,具有深厚功力,品位很高。通过对这些建筑的分析比较,发掘出设计构思中的共同属性,体现出建筑的形体构思是超越文化和时代的界限的。本书是研究设计范例的经典之作,是解剖建筑方案的必备工具,它提供了一种对建筑学进行分析思考的方法,可以帮助建筑系的学生们和建筑师们去理解设计大师的作品,同时创造自己的设计。

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To Judy and Kathy

献给 朱迪和凯西

序 言

初版序言

这是一本关于建筑学的书。

特别要说明的是，本书的着眼点是建筑学的一种思考方法，这种思考方法强调的是建筑在本质意义上的相同之处，而不是不同之处。我们重视的是那延续不断的传统，正是这种传统使过去蕴含在现代之中。我们并不提倡部分或全部地照搬传统风格。我们希望，通过自觉地领悟那些显示不同风格和主题的范例，来推荐一种建筑的形体构思方法，它可能对建筑形式的发展有所帮助。

建筑学包括的范围很广，而我们只注重建筑的形体方面。我们不想涉及建筑学中社会的、政治的、经济的或技术的等方面问题。设计构思的范围就存在于建筑学的形体和空间的范畴之中，所以它正是本书所要探讨的领域。

显然，一个合理的建筑构思，作为设计的手段，并不一定能产生优秀的设计作品。我们可以想像到，许多令人生厌的建筑很可能也是经过一番形体构思而做出来的。充分意识到建筑典型格式在设计中具有潜力，并不会削弱对其他问题和建筑本身重要性的关注。无论如何，本世纪和过去时代的那些著名建筑所具有的共同属性，是人们对基本建筑构思的理解所进行的形象表达，这种形象表达体现为形体的模式。

我们的分析和阐述都是关于建筑的形体方面的，所以不一定与建筑师的想法或其他人的解释相符。这种分析并不涵盖全面，它只限于那些可以用图解方法来分析的特征。

本书是为了帮助人们理解建筑历史，考察历代建筑师们设计中的基本相同点，清楚认识各个时代用来解决设计问题的

般办法，以及使分析成为设计的一种手段。重要的问题是要找出一种通过分析实例来说明设计构思的方法和手段。通过这样的分析，你所得到的历史知识是那种在只记人名和日期的历史中难以得到的。这种努力的结果是得到了一种设计语汇，这种语汇是各个时代逐渐演进形成并经过时代考验的。我们深信，使建筑师获益的是对构思的形成、概念的组织和基本构图元素的综合理解。

为了使资料丰富实用，本书提供了64个建筑翔实的图形资料，其中有对每个建筑的详细分析，每个建筑师的一组作品，对设计产生的形体构思的编辑，建筑形象的收集，以及作为技术分析的照片。其中一些资料是其他地方无法得到的。

我们感谢格雷姆美术高级研修基金会对本书的出版所给予的支持。

任何一部精心之作都是许多个人和各种思想的参与和交流的结果，但对本书而言其中一位的贡献最为突出。通过几年前与小乔治·E·哈特曼的一番谈话，使我们逐渐明确了对某些建筑和历史问题的看法。从那以后，他还不断热情地给我们以支持和鼓励。詹姆斯·L·内格尔、路德维希·格拉泽、威廉·N·摩根和已故的威廉·考迪尔等人都慷慨地帮助我们获得格雷姆基金会的资助。罗杰·坎农、罗伯特·休曼和戴比·布法林在查找资料和信息方面提供了可贵的帮助。我们要感谢设计学院的下列各位对我们的帮助：克劳德·E·麦金尼主任、威妮弗雷德·霍奇和各位秘书与图书馆员。我们班的学生们不断提出问题，充实、促进了我们的思想，并且鼓励我们把这些载入此书。我们对他们十分感谢。

特别应当感谢丽贝卡·H·门茨和迈克尔·A·涅米宁，他们以卓越的才能绘制了本书中的那些插图。如果没有他们的

技能、耐心、勤勉和奉献精神，本书是难以成功的。

我们还要感谢我们的家人，他们的牺牲、挚爱和理解帮助了我们的工作。

对于所有其他对本书给予鼓励或以某种方式做出贡献的人们，我们在此一并致谢。

通过提供在本书中所展示的资料，我们希望能拓宽对建筑范例的理解；以实例阐明一种对学生、教师和实际从业人员的都有用的教学方法，以及演示一种分析技巧，这种技巧影响着如何确定建筑的形体和空间。

再版序言

初版的成功表明了对有关建筑学的概念和分析方面知识的需求。我们在初版以后的十年里得到的经验说明，这种材料作为一种教授建筑学的工具是很有用的。它提供了一种分析语汇，这种语汇帮助学生和建筑师们去理解别人的作品，并帮助他们去创造自己的设计。这种方法仍然是有用的，因而有必要修改第一版的内容。不但如此，第二版还使我们有机会增加7位建筑师的作品来扩展原先16位建筑师的内容，并充实“分析”部分。增加这些作品是由于它们有一些有重要的历史意义，有一些在文献中较少提及，还有一些则是在第一版发行之后这些建筑师的名声愈来愈大，并且他们创作出了很有深意的作品。所有选入的作品都是确实有功力、有品位和富有趣味的。我们的目的就是要继续表明形体构思是超越文化和时代界限的。我们仍按照原有的模式，按每个人二至四个建筑实例和分析资料，来增加这7位建筑师的作品。

有的人可能发现本书中某一位建筑师或某一幢建筑非常有用，但我们的目的不是为了详尽地介绍任何一个建筑或建筑

师（例如照片、文字说明，或合同文件等等）。实际上，我们的意图是通过比较来发掘设计构思中的共同属性。为了达到这个目的，我们仍运用第一版采用的图解方法。虽然有些建筑师或建筑书籍作者也曾运用图解方式来解释或介绍过本书中的建筑，但本书中所有的图解是我们自己的创作。

除了在初版序言中提到的所有应当感谢的人以外，以下各位都曾为本书的再版给予过帮助。

格雷姆美术高级研修基金会又一次支持了我们的工作，我们对此深表感谢。VNR 出版公司为实现再版此书提供了赞助金。这两项资金赞助了我们的研究，其中还包括插图的制作。

虽然难以向所有对我们的计划做出贡献或产生影响的人一一致谢，但其中有几位还是应当让大家知道。首先，我们感谢温迪·洛克纳，是她说服我们做出再版的决定，她的支持和鼓励起了关键作用。VNR 出版公司的编辑人员给予了我们充分的自愿和可贵的帮助。詹姆斯·L·内格尔、维克多·赖格纳和马克·西蒙则以鼓励、建议和推荐作品等方式支持我们的工作。彼得·博林和卡罗尔·鲁舍慷慨地贡献了其中一些建筑师作品的珍贵资料。对于设计学院的工作人员自愿给予我们的帮助，我们在此一并致谢。

特别应该向大家介绍的是，玛拉·默多克，她单独一人以非凡的技能、奉献精神和耐心，绘制了所有的插图。

最后，我们要向所有我们的学生表示感谢，是他们使我们看到研究范例是学习设计的极有价值的手段，也是他们，仍在不断地向我们提出种种问题。

罗杰·H·克拉克
迈克尔·波斯

PREFACES

PREFACE TO THE FIRST EDITION

This book is about architecture.

In particular, it focuses on a way of thinking about architecture that emphasizes what is in essence the same, rather than different. Our concern is for a continuous tradition that makes the past part of the present. We do not wish to aid the repetition or revival of style whether in whole or part. Rather, by a conscious sense of precedent that identifies patterns and themes, we hope to pursue archetypal ideas that might aid in the generation of architectural form.

While architecture embodies many realms, we concentrate on built form. Without apology, we make no attempt to discuss the social, political, economic, or technical aspects of architecture. The domain of design ideas lies within the formal and spatial realm of architecture, and thus it is this arena that is explored in this book.

Obviously, a sound architectural idea will not, as a tool for design, inevitably lead to a good design. One can imagine many undesirable buildings which might originate with formative ideas. To be sensitive to the potential of archetypal pattern in design does not lessen the importance of concern for other issues or for the building itself. However, one commonality shared by the great buildings of this era with those of the past, is a demonstrated understanding of basic architectural ideas which are recognizable as formative patterns.

Our analysis and interpretations are of built form, and therefore, may not necessarily coincide with the architect's intentions or the interpretations of others. The analysis is not all-inclusive in that it is limited to characteristics which can be diagrammed.

The intentions of this study are to assist the understand-

ing of architectural history, to examine basic similarities of architects' designs over time, to identify generic solutions to design problems which transcend time, and to develop analysis as a tool for design. Of importance is the development of a vehicle for the discussion of ideas through the use of example. The understanding of history derived from this kind of investigation can only be obtained by far greater labor than that involved in acquiring a knowledge of history that focuses on names and dates. The reward for this effort is a design vocabulary that has evolved and been tested over time. We believe designers benefit from a comprehensive understanding of formative ideas, organizational concepts, and partis.

As a resource, this book offers factual graphic information on 64 buildings, a detailed analysis of each of these buildings, a range of designs by individual architects, a compilation of formative ideas for design generation, a collection of architectural images, and a reference for a technique of analysis. Some of this information is not readily available in other sources.

We are indebted to the Graham Foundation for Advanced Studies in the Fine Arts for support to make this study possible.

Any effort of this nature is the fruit of many encounters with individuals and ideas, but one debt in particular stands out as significant. Through a series of conversations with George E. Hartman, Jr. several years ago, some of our thoughts and ideas about architecture and history were focused. Since that time, he has continuously and enthusiastically offered support and encouragement. James L. Nagel, Ludwig Glaser, William N. Morgan, and the late William Caudill each generously sponsored our efforts to secure assistance from the Graham Foundation. Roger

Cannon, Robert Humenn, and Debbie Buffalin provided valuable help in locating material and information. For their assistance and support we thank several persons in the School of Design: Dean Claude E. McKinney, Winifred Hodge, the secretaries, and the librarians. The students in our classes have enriched, stimulated, and challenged our ideas, and encouraged us to record them in this volume. We fully acknowledge our debt to them.

A special acknowledgment is reserved for Rebecca H. Mentz and Michael A. Nieminen, whose considerable talents were used to draw the sheets reproduced in this volume. Without their skill, patience, diligence, and dedication this volume would not have been possible.

Our gratitude is extended to our families who have aided our efforts through sacrifice, devotion, and understanding.

To all other persons who have encouraged or in some way contributed to this study we collectively give thanks.

By making available the information that is presented in this volume, we hope to expand the understanding of prece- dents in architecture; to illustrate an educational technique that is useful to students, educators, and practitioners; and to demonstrate an analytic technique that can have impact on architectural form and space decisions.

PREFACE TO THE SECOND EDITION

The success of the first edition indicated that there was a need for conceptual and analytic information about archi- tecture. Our experience with the first edition over the past decade demonstrated that the material has been useful as a tool for teaching architecture. It has provided a vocabulary for analysis that helps students and architects understand the works of others and aids them in creating their own de- signs. This approach continues to be useful and there was no apparent need to revise the information. Instead, the sec- ond edition gave us the opportunity to enrich the content of

the analysis section by adding the works of seven architects. They were chosen initially to augment the content of the original sixteen architects. Some were selected for historical significance, some for lack of widespread documentation of their work. Others were picked because of emerging reputa- tions and the production of a meaningful body of work since the publication of the first edition. All were selected be- cause of the strength, quality, and interest of their designs. It is our intent to continue to show that design ideas transcend culture and time. Keeping the same format, we have added factual and analytic information on two or four buildings by each of the seven new architects.

While some may find this book useful for information about a particular architect or building, it is not our primary purpose to present any one building or architect exhaus- tively (e.g., photographs, written descriptions, or contract documents). Rather, our intention is to continue to explore the commonality of design ideas through comparison. To achieve this we have used the diagrammatic technique that was developed in the original study. While some of the ar- chitects and architectural authors have used diagrams to ex- plain or inform others about the buildings included in this volume, the diagrams in this book are our own creation.

In addition to the acknowledgments cited in the preface of the first edition the following have helped make this edi- tion a reality. The Graham Foundation for Advanced Studies in the Fine Arts supported our work for a second time; for this we are grateful. Van Nostrand Reinhold also contributed grant money to make this edition possible. Both of these sources aided our research and allowed for the production of the drawings.

While difficult to acknowledge all individuals who have contributed to or influenced our ideas, certain people's ef- forts deserve recognition. We are indebted to Wendy Lochner for persuading us to attempt a second edition. Her support and encouragement were critical. The editorial staff at Van Nostrand Reinhold provided us with willing and valu-

able assistance. James L. Nagle, Victor Reigner, and Mark Simon supported our efforts through encouragement, suggestions, and recommendations. Peter Bohlin and Carole Rusche generously contributed valuable information on the works of some of the architects. Collectively, we thank the staff of the School of Design for their willing assistance.

Special recognition goes to Mara Murdoch who single-

handedly, with great skill, dedication, and patience drew all of the new pages.

Finally we wish to acknowledge all of our students who have shown us that the study of precedents is a valuable tool for learning to design, and who continue to challenge us.

Roger H. Clark and Michael Pause

简介

对建筑历史和历史性建筑范例的兴趣又重新燃起并不断在增长,这种兴趣集中到一点就是要求认清历史与设计之间的联系。那种只看到历史在时间与空间中的连续性的学院派式地研究,或者说绝对对学究式地去认识过去,都会把我们建筑师的知识局限在仅仅知道人名、时间和建筑风格的范围内。建筑学一般是以历史风格来分类并以各种历史风格表现出来的,从各个层面的历史风格中,或从超越这些历史风格的层次去观察和研究历史,就能使历史成为丰富建筑设计的源泉。

本书中所做的探索是为了寻求一种超越时间而能显露建筑构思的理论。这种探索采取的方法是对建筑进行认真的考查和分析。我们希望这种探索的结果能够形成一种理论,以此发展建筑设计构思。

本书由两部分组成:第一部分集中对 88 个建筑进行分析,它们都以常用的制图——总平面、平面、立面和图解来表现。第二部分鉴别和描绘出建筑典型模式或形体构思,建筑正是从这里逐渐演变而产生的。我们可以看到某些模式历时不衰,而且和场所没有明显的关联。

我们选择的建筑都代表了一个时代、一类功能或一种风格;我们选择的建筑师都代表了创作建筑的明显不同的方法。我们的选择受到资料的局限;还有些建筑师或建筑未包括在内,这是由于我们掌握的资料不足以进行充分的分析。

在建筑实例和设计方案中,我们优先选用前者,只有那些能代表某一种构思的设计方案才被选入第二部分内。虽然本书中运用的分析方法也适用于建筑群,但本书则仅限于分析单体建筑作品。

关于这些入选的建筑,我们所获得的资料在有些方面是有矛盾的。当出现这种不相符的资料时,我们尽一切努力去辨明资料的确切性。如果无法完全辨明,就做出合理的假设。例如,

罗伯特·文丘里从未画过塔克住宅的总平面图,所以,在本书中所展现的总平面图是从其他资料中推断出来的。

有时某个建筑在文献中有不只一个名称。例如,安德烈亚·帕拉第奥所做的圆厅别墅常被称为卡普拉别墅,偶尔还根据最初建造者的家族姓氏称为阿尔梅里科别墅。当发生这种重复现象时,我们都引用最常用的名称,而在索引中注明其他曾用过的几个名称。

关于有些建筑的日期也有不同看法。由于完成一个建筑要用相当长的一段时间,或者由于历史的记载不精确,所以要确定一个建筑绝对准确的日期,或几个日期,是很困难的。日期的重要性在于把作品放在一个时间表的上下衔接之中。当各种原始资料出现矛盾时,我们也是采用最常用的一个。

毫无疑问,建筑的复杂性往往使它难于把一个作品归于一个人。建筑,不管它们在何时完成,显然都是合作的产物,是若干人参与的结果。然而,为了明确起见,本书中所有建筑都归于一般认为是设计者的人。例如,查尔斯·摩尔的名字后面没有列出他的每个合作者,类似的,罗马尔多·朱尔戈拉也是作为他所合伙的事务所的代表而载入的。

在本书的分析部分中,任何一个建筑的平面、立面和剖面都是以同样的比例尺绘制的。然而,两个不同的建筑的比例尺就要根据建筑的大小和表现形式而采用不同的比例尺。总平面的朝向一般与平面相符,并且标明朝北方向。

为了使本书中建筑分析和形体构思两部分互相能沟通,我们就使用了一种或一套图解。这些图解都是一些抽象的图形,目的是为了表达建筑中具有的基本特征和它们的相互关系。正因为如此,图解着眼于明确的形象特征,这样就可以脱离风格、型式、功能和时代等因素,而使各个建筑之间的同类特征可以相互比较。这些图解都是由三向的形体和空间形式构成的,它们

所涉及的信息比通常表现在平面、立面和剖面上的更多。为了把建筑还原到它最基本的本质，图解都是有意简化了的。忽略其他，而只考虑最重要的部分，就使剩下的部分既是主要的又使人印象深刻。

为了进行分析，有必要制定一个制图标准，才有可能使图解之间能相互比较。一般地说，在每个图解中粗线条用于要强调的问题。为了使目标明确，形体构思部分的平面、立面和剖面都是以细线画的，而要进行分析和对比的问题则以粗线或阴

影表示。文前第 15 页上的图例表示分析部分的图解所采用的制图标准。

本书并不是面面俱到的，更确切地说，它所包括的实例都是为了阐明构思的细微差异。很难找到一个建筑形式绝对单纯地只含有一种构图主题。更常见的是各种模式的变化彼此层层叠合——建筑的多姿多彩的潜力，正是从这种多层的渗透中取得的。本书中阐述了最主要的一些模式，但这并不意味着没有其他的模式。

INTRODUCTION

The renewed and growing interest in architectural history and historic architectural example has focused the need to clarify the link between history and design. History studied in the academic sense of seeing our place within a continuum, or in the strictly scholarly sense of knowing the past, can limit our knowledge as architects to little more than names, dates, and style recognition. Seeing between and beyond the layers of historical styles, within which architecture is generally categorized and presented, can make history a source of enrichment for architectural design.

The search, in this study, is for theory which transcends the moment and reveals an architectural idea. The technique for this search is the careful examination and analysis of buildings. The desired result is the development of theory to generate ideas with which to design architecture.

This volume is organized into two parts. The first concentrates on the analysis of 88 buildings which are presented in both conventional drawings—site plan, plan, and elevation—and diagrams. The second identifies and delineates formal archetypal patterns or formative ideas from which architecture might evolve. It can be observed that certain patterns persist through time, with no apparent relationship to place.

Buildings that represent a range of time, function, and style, and architects who exemplify seemingly different approaches to architecture, were selected. This selection was tempered by availability of information; some architects and some buildings were not included because the material available did not permit thorough analysis.

Preference was given to built buildings in lieu of projects which are included in the second part only when they represent pertinent examples of an idea. While the analytic technique utilized in this volume is applicable to groups of

buildings, this study is limited to single works of architecture.

The information available for the selected buildings contained inconsistencies in some areas. When discrepancies did occur, every effort was made to verify the accuracy of the information. If it could not be totally verified, then reasonable assumptions were made. For example, a site plan was never drawn by Robert Venturi for the Tucker House; therefore, the site plan indicated in this volume is inferred from other information.

In some instances, particular buildings are cited in the literature by more than one name. For example, La Rotonda by Andrea Palladio is often referred to as Villa Capra. Less frequently it is called Villa Almerico, after the name of the family for whom it was originally built. In cases where such multiplicity occurs, buildings are identified in the body of this study by the most frequently used name, and in the index by the several names utilized.

Opinion also differs about dates attributed to several buildings. Because of the length of time it takes to complete a building or because of the imprecision of recorded history, it is often difficult to establish a date or a series of dates that are exact for a building. The importance of the date is to place the work in a chronological context. When conflict did occur between sources, the date that is ascribed most often is the one used.

Undoubtedly, the complexity of architecture often makes it difficult to attribute the work of a building to a single person. It is clear that buildings, regardless of when executed, are the products of partnerships or collaborations, and are the result of inputs from several persons. However, for the sake of clarity, the buildings in this study are assigned to the person who is normally recognized as the designer. For in-

stance, Charles Moore is listed rather than the several associations which might be included for each building. Similarly, Romaldo Giurgola is acknowledged instead of the firm in which he is a partner.

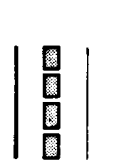
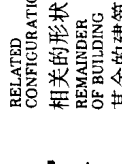
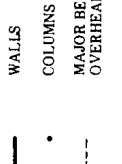


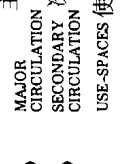
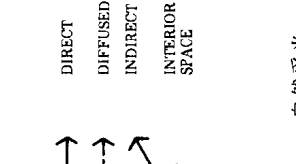


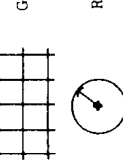
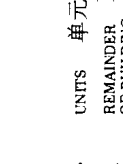
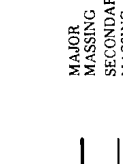
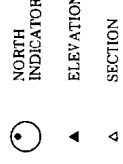

In the analysis part of the study, the plan, elevation, and section for any individual building are drawn at the same scale. However, the scale between any two buildings varies depending upon building size and presentation format. Site plans are oriented to correspond generally to the orientation of the floor plan, and north is indicated where known.

To communicate the analysis of the buildings and the formative ideas in this study, a diagram or a set of diagrams is utilized. The diagrams are drawings that, as abstractions, are intended to convey essential characteristics and relationships in a building. As such, the diagrams focus on specific physical attributes which allow for the comparison of that attribute between buildings independent of style, type, function, or time. The diagrams are developed from the three-dimensional form and space configurations of the building. They take into account more information than is normally apparent in a plan, and elevation, or a section. In

order to reduce the building to its essentials, the diagrams have been intentionally simplified. This elimination of all but the most important considerations makes those that remain both dominant and memorable.

For the analysis, it was necessary to establish a graphic standard so comparison could be made between the diagrams. In general, heavy lines are used on each diagram to accent the issue. In the formative idea part of the study, the plan, elevation, or section of the building is drawn lightly for orientation purposes, while the issue being analyzed and compared is indicated by heavy line or shading. The legend on page 15 indicates the specific graphic standard used on the diagrams in the analysis section.

This study is not exhaustive; rather, examples, are included to illustrate the nuances of the idea. It is rare to find a building configuration which embodies a single formal theme in absolute purity. More normal is a variety of patterns layered upon one another—the consequence of which is the potential for richness that can evolve from multiple interpretations. In this study dominant patterns have been identified, but this is not to suggest that others do not exist.

<p>LEGEND 图例</p>	<p>STRUCTURE 结构</p> <p>WALLS 墙 COLUMNS 柱 MAJOR BEAMS OVERHEAD 主梁</p> 	<p>PLAN TO SECTION 平面到剖面</p> <p>RELATED CONFIGURATION 相关的形状 REMAINDER OF BUILDING 其余的建筑</p> 	<p>REPETITIVE TO UNIQUE 重复到独特</p> <p>UNIQUE 独特的 REPETITIVE 重复的 REMAINDER OF BUILDING 其余的建筑</p> 	<p>SYMMETRY AND BALANCE 对称和平衡</p> <p>OVERALL SYMMETRY 总体对称 LOCAL SYMMETRY 局部对称 OVERALL BALANCE 总体平衡 LOCAL BALANCE 局部平衡 REFERENCED COMPONENTS 参照体 POINT AND COUNTERPOINT 相对应之部位</p> 
<p>NATURAL LIGHT 自然采光</p> <p>DIRECT 直接光 DIFFUSED 散射光 INDIRECT 非直接光 INTERIOR SPACE 内部空间</p> 	<p>PLAN TO SECTION 平面到剖面</p> <p>MAJOR CIRCULATION 主交通路线 SECONDARY CIRCULATION 次交通路线 USE-SPACES 使用空间 REMAINDER OF BUILDING 其余的建筑 VERTICAL CIRCULATION 垂直交通</p> 	<p>GEOMETRY 几何图形</p> <p>SQUARE 正方形 1.4 RECTANGLE 1.4 长方形 1.6 RECTANGLE 1.6 长方形 DIMENSION OR UNIT 尺度或单位 ANGLE 角 GRID LINES 网格线 RADIUS CENTER 半径圆心</p> 	<p>ADDITIVE AND SUBTRACTIVE 加法和减法</p> <p>ADDITIVE UNITS 加法单元 SUBTRACTION 删减 WHOLE 整体 SUBTRACTIVE UNIT 减法单元</p> 	<p>HIERARCHY 等级体系</p> <p>MOST DOMINANT 最主要的 TO 至 LESS DOMINANT 不重要的</p> 
<p>FACTUAL SHEET</p> <p>NORTH INDICATOR 指北标记 ELEVATION 立面 SECTION 剖面</p> 	<p>UNIT TO WHOLE 单元到整体</p> <p>CIRCULATION TO USE-SPACE 交通路线到使用空间</p> 	<p>MASSING 体块组织</p> <p>MAJOR MASSING 主要体块 SECONDARY MASSING 次要体块</p> 	<p>UNIT TO WHOLE 单元到整体</p> <p>UNITS 单元 REMAINDER OF BUILDING 其余的建筑</p> 	<p>UNIT TO WHOLE 单元到整体</p> <p>UNITS 单元 REMAINDER OF BUILDING 其余的建筑</p> 

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