

世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES II

DARYL JACKSON

Selected and Current Works

达里尔·杰克逊

中国建筑工业出版社

China Architecture & Building Press

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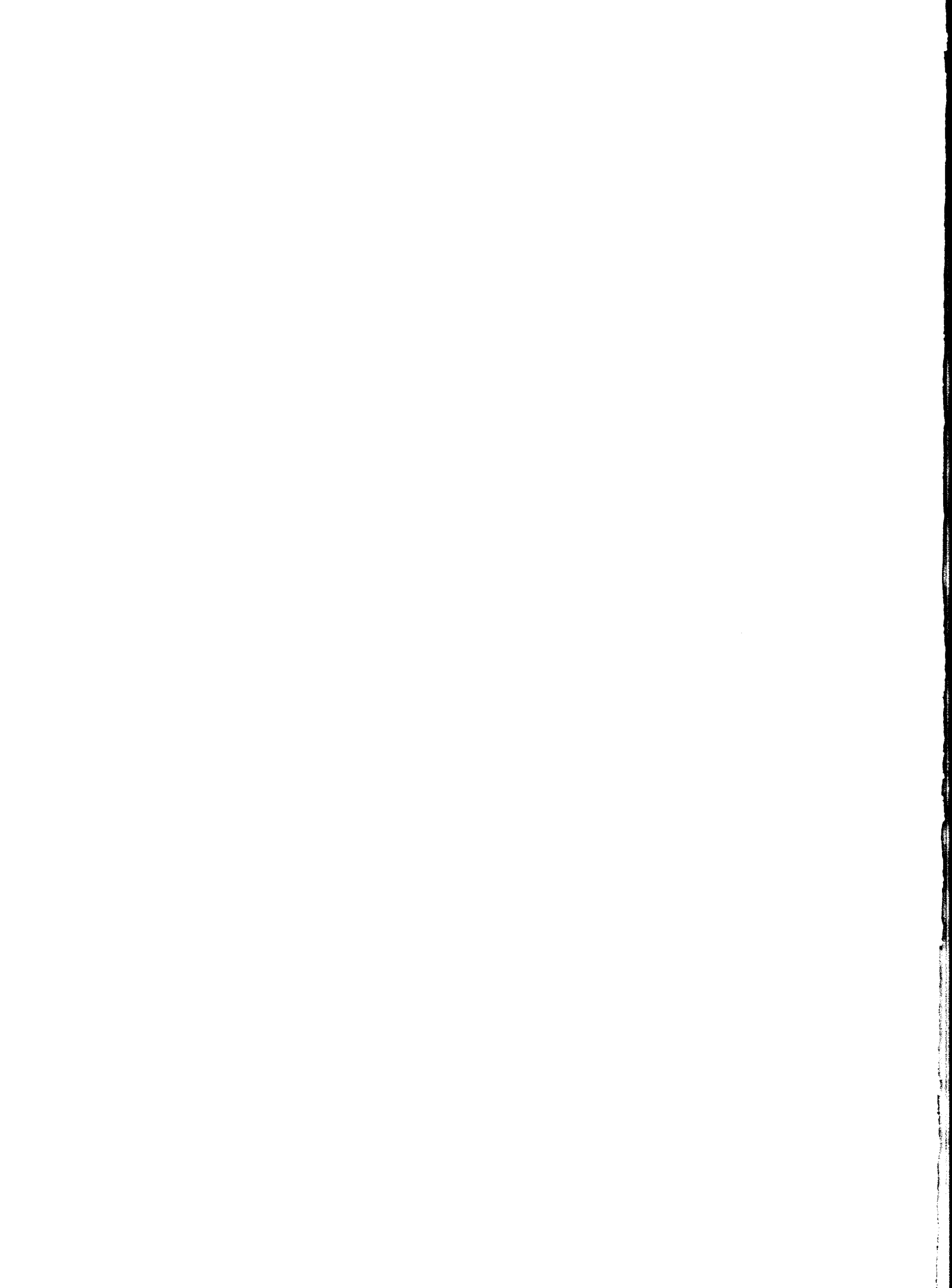
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姚 煌 吴采薇 译
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T H E M A S T E R A R C H I T E C T S E R I E S I I

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(京)新登字 035 号
图字: 01-98-2125 号

图书在版编目(CIP)数据

世界建筑大师优秀作品集锦: 达里尔·杰克逊/澳大利亚 Images 出版公司编; 姚煌译. - 北京: 中国建筑工业出版社, 1998

书名原文: Master Architect Series

ISBN 7-112-03724-7

I . 世… II . ①澳… ②姚… III . 建筑设计-世界-图集

IV . TU206

中国版本图书馆 CIP 数据核字(98)第 39786 号

责任编辑: 程素荣 张惠珍
美术编辑: 姜敬丽

First published in Australia in 1996 by
The Images Publishing Group Pty Ltd
ACN 059 734 431
6 Bastow Place, Mulgrave, Victoria, 3170
Telephone (61 3) 9561 5544 Facsimile (61 3) 9561 4860

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National Library of Australia Cataloguing-in-Publication Data

Jackson, Daryl, 1937-
Daryl Jackson: selected and current works.

Bibliography.
Includes index.
ISBN 1 875498 52 4
Master Architect Series ISSN 1320 7253

1. Jackson, Daryl, 1937-. 2. Architecture, Modern—20th century—Australia. 3. Architecture—Australian.
I. Title. (Series: Master architect series 2).

720.92

Edited by Stephen Dobney
Designed by The Graphic Image Studio Pty Ltd,
Mulgrave, Australia
Film separation and printing by Everbest Printing H.K.

本套图书由澳大利亚 Images 出版集团有限公司授权翻译出版

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世界建筑大师优秀作品集锦

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童林旭 刘 衡 校

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

恒美印务有限公司印刷厂印刷

开本: 787×1092 毫米 1/10

1999 年 4 月第一版 1999 年 4 月第一次印刷

印数: 1—2 000 册 定价: 260.00 元

ISBN 7-112-03724-7

TU·2869(9011)

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(邮政编码 100037)

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INTRODUCTION

绪 论

Introduction

Yet another synthesis

By Daryl Jackson

As a practising architect operating in a discourse of increasing complexity, I feel the need to clarify my position—to outline a theory. A theory offers a conceptual framework for practice and a basis on which to generate, comprehend and criticise work; hence the title of this essay, which is posed as a spiritual, even ironic question.

My theory is personal and value-based. It is presented as a series of dynamic themes linked over time by a unified intent. It is prejudiced on at least two counts. Firstly, by the belief that architecture is, above all, a cultural pursuit, reflecting and developing the conditions and aspirations of the society it serves and feeds upon. Secondly, by the belief that the future of Australian architecture is intrinsically bound up with a larger concern: the metropolitan form of the city, from suburban fringe to commercial and institutional centre.

Conditional culture

Australian culture is caught within a series of dialectics: an inherited, implanted form of Western culture, it is constantly being adapted and mediated by Antipodean socio-political conditions which are the product of geographical detachment. Through the heritage of our parent cultures, we address our real (and imagined) habitat of open space: an environment of unique climate, topography, built form, flora and fauna, into which Australia's increasingly divergent cultural milieu continues to forge an existence.

While we are geographically detached, we are simultaneously tied to the rest of the world via a communications system that supports intellectual, economic and material exchanges. But this is nothing new. For the last 150 years or so, our prominent and impressive beachhead capital cities have mediated between incoming international culture and rich Antipodean mythologies based on the power of the land and the epic battles of the people. There need be no contradiction about living in an urban Australia, appreciating a rural Australia, and participating in the modern world.

Evolutionary synthesis

Australian culture, in all its richness, growth and diversity, is one I am pleased to be part of and to which I enthusiastically respond. This response requires me to embrace a complex and dynamic evolutionary approach.

As an architect, I want to be in touch with a continually expanding, universal intelligence, and I want to work upon a wide range of material in the construction of our place. This is the nature of Modernism, or indeed of science, the arts or architecture in general; and it is an attitude which demands that change and experience be constantly embraced, to find yet another synthesis.

绪 论

又一种综合

作为一名从事建筑实践的建筑师，在论述不断增加复杂性的事物时，我感到需要澄清我的立场——概述一种理论。这种理论为实践提供了概念性框架以及产生、理解与批判工作的基础。因而文章的标题提出了一个超凡的、甚至带讽刺性的问题。

我的理论是个人的且具有价值基础的。它是一系列由统一内涵跨越时空连接在一起的充满活力的主题。然而，至少在两点上存在偏见：第一，认为建筑首先是一种文化追求，反映与发展其所服务与先具其中的社会条件与社会意愿；第二，认为未来澳大利亚的建筑，本质上与这样一个概念密切相关，即大都会形态的城市，从郊区的边缘直至商业中心地带。

非绝对的文化

澳大利亚文化处于一系列辩证关系之中：它继承、移植西方的文化形式，并不断适应承换由地理位置隔离而形成的澳大利亚的社会政治条件。通过继承我们的母文化，我们称广阔空间的真正（及想象的）聚居地为拥有得天独厚的气候、地形、建筑形式、动植物的自然环境。在此环境中澳大利亚不断变异的文化环境持续地成为一种存在。

虽然我们在地域上是隔离的，但是通过通讯系统，把知识、经济与物质的交流带给我们，使我们与世界上的其他地方联系起来。这已不是什么新鲜的事物。在过去的150年左右，我们闻名的且令人流连忘返的海岸大都市在外来的国际文化与基于土地权力、人民史诗般斗争的丰富的澳洲神话之间逐渐形成。生活于澳洲城市，欣赏澳洲乡村风光同参与现代世界生活之间没有任何矛盾之处。

进化的综合

澳大利亚文化以其丰富的内涵、高速增长与多样性使我为能成为其中的一员而感到荣幸并愿热情地予以回报。它要求我接受这一复杂且充满活力的演化进程。

作为一名建筑师，我要与不断发展的全人类知识保持紧密联系，并且愿为建设我们的家园在广泛的题材中去工作。总体上看，这就是现代主义的本质，科学、艺术与建筑的真谛：这是一种态度，需要经常地接受变化与经验，去寻找另一种综合。

Vision and idea

A synthesis that embraces and participates in change must be based on vision, just as architectural theory and criticism are formed around visionary ideas. In the process of design, ideas are transformed to encapsulate in a project the designer's visionary intent; ideas instantly apprehend the general and specific to transform the perceived "ideal" value into an actual experience. The process is both intuitive and rational. The ideas can develop from a myriad of sources: behavioural, technical, internal, external, visible, invisible. They can be derivative or original, but the end result must transcend and transform the purely functional and pragmatic to include the poetic and visionary as well.

Idea-making on behalf of society is a necessary function of architecture. The future can be as we imagine it.

Modernist critique

Modernism has always encouraged propositional, visionary explorations. Yet the revolutionary and visionary fervour that marks the Modernism of this century has had its limitations.

The admirable social hypotheses of the early 20th century about a democratic society have always been confused by ideas of personal freedom and individuality. There is an undue emphasis on self-awareness and the importance of the individual. This has hindered the development of new collective viewpoints about design that could benefit the cultural condition of society as a whole.

Consequently, design issues are too frequently seen as particular and separate. Any connection between designers and society is limited. Rarely is any critique of society expressed through their work, and those Modernists unprepared for complexity have aligned themselves with the simple economic goals of an "industrial" or "commodities" society. This was not the original intention. The homogeneous nature of the original Modernist code has now broken up into a more fertile, wider range of ideas to be applied to architecture.

Modernism still has much to offer: emphasis on the social condition, and the desire to embrace technology and change are tenets of the Brutalist ethos that I continue to support. The spatial revolution, perhaps Modernism's crowning achievement, remains a keystone to my compositional tactics, Cubism in particular. Revealing and celebrating the content; complexity and abstraction; deconstruction and reconstruction; shift and refocus of meaning; and object/subject fluctuations—all are appropriate devices for the expression of today's social dialectics.

However, the point at which Cubist abstraction lost its figurative associations stands as a warning. Architecture's associative function—its power to convey meaning—has been all too easily dismissed. Yet it is the critical umbilical magic that links human purpose to tectonic premise—the very structure of our art.

想像力与观念

一种接受并参与变化的综合，必须建立在想像的基础之上。正如建筑理论与评论就是围绕想像的观念而形成。在设计过程中，思想观念就转换成把设计者的想像意图囊括到实际工作中。思想及时领会总体与细节以把理解的“观念”价值转化为现实。这个过程不但是直觉的，而且是理性的。这些思想观念可以从无数的行为、技术、内在与外在的、可见与不可见的来源中逐渐发展形成。它可以是衍生的或原始的，但最终的结果应把纯粹的功能与实用升华转化成涵括诗意与想像力的观念。

代表社会的思想观念的形成是建筑学的必要功能之一。未来将成为我们所想像的那样。

现代主义评论

现代主义一贯提倡主题和想像力的探索。但标志着本世纪现代主义的革命性的、不切实际的狂热有其局限的一面。

20世纪初，令人景仰的民主社会假说一直为个人自由论与个人主义思想所混淆，过分强调自我及个人的重要性。这就妨碍了可使社会文化条件全面受益的新型集体设计观念的发展。

因而，设计问题常被看成是特殊的、孤立的。设计者与社会之间的任何联系均被限制住，很少有社会评论通过其作品来表达。那些对于复杂性未做准备的现代主义者把自己同“工业”社会或“商品”社会的简单经济目标联系在一起。这并不是最初的意图。早期现代主义者那些规则的单一本质，现在已分解成更加丰富、广泛的思想观念，应用于建筑学上。

现代主义仍然提供大量的东西，例如强调社会条件、渴望采纳技术和变革，这是我一直支持的野兽派作品精神气质的信条。空间革命，可能是现代主义者的最高成就，仍然是我的构成策略的基石，特别是立体主义。

揭示与赞扬这些内容，即复杂与抽象，解构与重构，意思的转换与重聚，主观与客观的波动——所有的一切均是表达当今社会辩证法的恰当手法。

然而，立体派的抽象化失去作为其象征的联想，这一点已是一个警告。建筑学的联想功能，即其传递内涵的能力，极易于被忽视。而这正是把人的意图与建筑学前提连接起来的魅力所在，也就是我们艺术的真正构架。

Complexity and evolution

The heterogeneity and pluralism of contemporary society permits a wider, more wholesome divergence of thought about the substance and expression of architecture, leading to a critical review of precedent and content, social conditions and the urbanity of the city. There is now a broader base for architectural concerns that includes issues of context, meaning, history and, above all, a renewed understanding of ideas about continuity as well as change.

I am reminded of a discussion of Joyce's novel *Ulysses* by Noel Riley Fitch:

Ulysses contains eighteen episodes, each written in a different style to match the contents, as if eighteen authors had written the book. The most innovative technique...was the use of the interior monologue or what Joyce called the uninterrupted unrolling of thought.¹

For me, each design project represents that kind of process: each is episodic and real; each is different and deals with, and is uniquely affected by, its particular parameters.

Presence and legibility

The essential purpose of architecture is to celebrate human presence. Architecture's role is to affirm where we have come from and to invoke a vision of where we are going. It must also reinforce and enhance our emotional and physical presence in symbolic and functional systems of expression.

The objects in our lives have no meaning other than via associations. Things recall, represent and challenge other familiar things and stimulate enquiry. For architecture, such associations are fundamental; real delight, beyond the time-honoured demands for distinctive presence and functional purpose, comes only from a representative, artistic intention and substance. Legible imagery is crucial to the way architecture works.

As Suzanne Langer states:

The importance of an art symbol cannot be built up like the meaning of a discourse, but must be seen in totality first; that is, "understanding" of a work of art begins with an intuition of the whole presented feeling. Contemplation then gradually reveals the complexities of the piece, and of its import ... in art the complex whole is seen or anticipated first.²

This I define as "configuration" or "strategy". We have been taught to analyse, sieve and construe data as a basis for understanding the way things work, but in architecture the essential task is confrontational. To put it *all* together, poetic synthesis and the integrity of the whole are essential.

复杂性与演化

当代社会的异质性与多元论使得对建筑学的本质和表现可以进行更广泛的、更有益的不同思考。这引起了对优先考虑的内容、社会条件与城市形成的批判性回顾。现在已经为建筑学所涉及的问题打下广泛的基础。这些问题包括前后关系、含义、历史等，更重要的还有对连续性与变革观念的重新理解等问题。

我想起了诺埃尔·赖利·菲奇对乔伊斯小说《尤利西斯》的一段论述：

“《尤利西斯》包括 18 个情节，每一部分均以不同的风格与总内容吻合，如同 18 位作家来写成的这本书。其最创新的手法技巧就是运用内心的独白或乔伊斯所称作的思想意识的连续展开。”¹

对于我来说，每个设计项目均体现了这样的过程：每一项目都是插曲式的与真实的；每个都是不同的但又互相联系，并由其特定的参量所制约。

存在与易识性

建筑学的基本目的是赞扬人类的存在。建筑学的作用是确认我们来自何处并观察一下我们正在向何处去。这必须在象征主义与功能主义的表达体系中加强和增进我们的情感与身体的存在。

我们生活中的事物若不相互联系就毫无意义。一些事物重唤再现另一些事物，并向其挑战，这就激起了探究。对于建筑学来说，这种相互间的联系是最根本的。真正令人喜欢的东西只来自有表现力的艺术意图与实体，而非为特定的存在与功能目的所提出的由来已久的需求。易于辨析的意向对于建筑作品来说是至关重要的。如苏珊娜·兰格所陈述的：

“艺术符号的重要性无法像论题的展开那样建立起来，首先必须从整体去看待它。也就是说，理解一件艺术品必须从洞察其所描述的全部情感开始。先凝视，然后逐渐揭开作品的复杂面及其重点……在艺术上，复杂的整体必须先观察处理。”²

这就是我所定义的“构型”或“策略”。我们曾被要求分析、筛选与解析数据作为理解事物的基础。但对建筑学而言，根本的任务是比较对照。总之，充满诗意的综合与整体的完整是最根本的。

1. Fitch, Noel Riley. *Sylvia Beach and the Lost Generation: A History of Literary Paris in the Twenties and Thirties*. New York: Norton, 1973, p. 67.

2. Langer, Suzanne Katherine. *Feeling and Form: A Theory of Art Developed from Philosophy in a New Key*. London: Routledge & Kegan Paul, 1953.

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2. 兰格，苏珊娜·凯瑟琳 《感觉与形式：艺术以新的方式发展哲学的理论》伦敦：罗利爵 & 基康·保罗，1953 年

Style and configurative ideas

How things appear (their iconography) is of critical importance to architects. Traditional definitions of "style" have to be reviewed. Modernism handed down a model of the "master" architect stamping out a personal "style" which was easily recognised and usually consistent in content and symbol over a life's work. The current intellectual climate supports stylistic divergence. In our free, scientifically advanced state, with its permissive artistic codes, we are presented with relativities, not a world of absolutes.

For me, style expresses a consistent way of thinking, seeing, and doing. I work with a series of configurative models, a broad schema or language of ideas which enables me to "image" or structure the brief as "concept". While there is consistency in the process, each building is unavoidably different. For me, design is the central act, a process that is evaluative, critical and creative. Each design reflects my particular sensibility for highly legible configurations of assemblage and form. A range of compositional tactics are deployed, depending on the commission. This vocabulary is not static, and I am always searching for devices that might better communicate ideas.

There is consistency in the compositional process and in the intelligence attached to authorship. Always there is a strong commitment to imagining, formulating and correlating, sieving and dismissing, refining and testing, and finally implementing each project.

City building

Ever since I began practising architecture (in 1960), one sustaining idea has gathered strength: a renewed belief in the urbanity of the city. Central to this is a conviction that each architectural intervention is not only an object in its own right, but also contributes to a vision of the city as a whole. Similarly, the form of the city is itself crucial as object, and not just as a product or subject of its architecture. Buildings may be mortal but cities and the ideas they embody are immortal.

In Australia there are six prototypical physical contexts: the wilderness, the countryside, the country town, the outer suburbs, the historical inner-city suburbs, and the institutional and commercial city centre. Each possesses a different morphology of built form. Each demands a different understanding, with responsible solutions based upon the particular physical and social conditions.

Because of the social, economic and physical complexity of the city, aesthetic issues have to be addressed in parallel with all the inherent forces: the expression of content—emotional and physical—is as imperative as the expression of object.

风格与构型概念

如何用图形表现事物，对建筑师而言是至关重要的。“风格”的传统定义应当重新审视。现代主义流传下来关于建筑“大师”的一种表现其个人“风格”的模式，在其一生的作品中，内容与符号通常是一致的。当今理智的社会风气鼓励体裁上的多样化。在我们自由的、科学高度发达的国家，在其许可的艺术规则之下，我们应用相对论来描述，而非一个绝对化的世界。

对于我而言，风格表达了想、看、做的持续过程。我用一系列的组合模型、关于想法的大比例的草图或语言去想像或构成简要的“概念”。虽然过程是和谐一贯的，但每幢建筑物毫无疑问是不相同的。对我来说，设计是个中心行为，即评价、决定及创作的过程，每一设计均反映了我对清楚明了的构成组合与形状的特定制感。依据委托，产生一种构图思路。此语汇不是静态的，我一直在寻找能更好表达思想的方法。

构图过程与创作者的智力活动是一贯的。总是有一股强烈的责任感去想像，去系统表达并使之互相关联，筛选与剔除，深化与试验，最后完成每一个项目。

城市建设

自从我于1960年开始建筑设计实践以来，一个持续的思想越来越强烈：城市规划观念的更新。其中心所在就是确信城市中每一建筑物不仅是具有自身存在价值的物，而且应有助于城市的整体景观。同样，城市形式本身也是具有关键意义的物，而并非仅为建筑的产品或主体。建筑物可以毁坏，但城市及其所体现的观念是永恒的。

在澳大利亚有六大自然环境原型：荒野、乡村、城镇、远郊区、历史形成的内城郊、商务和商业中心。每种原型都有其不同的建筑形态，要求不同的理解以及基于特定的自然和社会条件下负责任的解决方案。

由于城市的社会、经济和自然的复杂性，美学问题必须同所有的内在力量一起阐述，即对内容的情感与物质的表达，同对物体的客观表达一样重要。

Urban form and public space are still largely controlled by economic determinism. There is an absolute need to review the manner in which the architecture of the larger metropolitan frames is achieved. Of particular urgency is the need for new, powerful, formal imagery for the public and commercial zones of the suburbs—imagery which introduces a civic/social dimension from which we may learn to celebrate and value each other, not just the material artefacts we possess. This means rethinking the patterns of habitation, commerce and conviviality, and rendering the built components as figurative objects, so that the city has meaning and memory beyond the simple expression of fiscal values.

Australia's future lies in the consolidation and reconstruction of its beachhead cities. The role of the architect is to formulate another urban *reality* that is understandable, useful, legible, challenging and memorable. City building requires optimism and opportunity, love and care, critique and theory. The idea that we are building worthwhile habitable places must be paramount. It remains the architect's role to drive a personal dream which can, at best, include other people's truths. The key is to be able to interact with the people one builds for: to be able to look, listen, learn, and importantly, to lead.

The best part about being in Australia is the belief that its future is going to be more important than its past, and that the dream continues to be driven by the joy of incompleteness.

城市的形式和公共空间仍然在很大程度上受经济决定论控制。绝对有必要去观察大都市建筑框架形成的方式。特别紧迫的是需要可运用于市郊公共与商业区的新型的强有力的适当概念——引入城市/社会的尺度，由此我们可学会彼此赞赏和尊重，而不只是关心我们所拥有的物质产品。这意味着重新考虑居住、商业与娱乐的模式，并把建筑的各组成元素作为表现的象征物，这样城市就超越了简单的经济价值表现而具有意义并给人们留下记忆。

澳大利亚的未来在于统一与改造其海滨城市。建筑师的作用就是系统地阐述另一种易于理解的、有用的、可辨别的、挑战性的与值得记忆的城市现实。城市建设需要乐观与机遇、爱心与关心、批判与理论。我们所建立起来的关于聚居地的理念是至上的。建筑师的作用是驾驭个人的梦想，最好能同时涵括其他人的真理。其关键是能与想要造房子的人们相互沟通、能够观察、听取、学习，更重要的是对他们的引导。

生活在澳大利亚的最优之处在于相信其未来比过去更为重要，建筑师的梦想将一直为未完成的喜悦所驱使。

——达里尔·杰克逊

精选及近期作品

文教建筑

- 16 卫理公会女子学院音乐学校
- 20 韦斯利学院高级学校
- 24 澳大利亚影视广播学校
- 28 堪培拉艺术学校
- 30 堪培拉音乐学校
- 34 技术与继续教育综合楼
斯温本大学, 霍索恩
- 38 斯温本大学总体规划
- 40 邦德大学总体规划
- 44 墨尔本大学管理学研究生院
- 48 信息技术与电气工程大楼, 墨尔本大学
- 52 格里菲斯大学重新规划
- 54 莫那斯大学多功能训练中心
- 56 北部大学总体规划
- 58 人文/法律系馆, 北部大学
- 60 锅炉房改建的讲堂, 堪培拉大学
- 62 南布里斯班技术与继续教育学院,
食品技术大楼
- 64 金宁德拉湖学院

SELECTED AND CURRENT WORKS

Education

- 16 Methodist Ladies College Music School
- 20 Wesley College Senior School
- 24 Australian Film, Television and Radio School
- 28 Canberra School of Art
- 30 Canberra School of Music
- 34 Technical and Further Education Complex,
Swinburne University, Hawthorn
- 38 Swinburne University Master Plan
- 40 Bond University Master Plan
- 44 Graduate School of Management, University of Melbourne
- 48 IT & EE Building, University of Melbourne
- 52 Griffith University Plan Reviews
- 54 Monash University Multi-Disciplinary Centre
- 56 Northern Territory University Master Plan
- 58 Arts/Law Building, Northern Territory University
- 60 Boiler House Lecture Theatre, University of Canberra
- 62 South Brisbane College of Technical and Further Education,
Food Technology Building
- 64 Lake Ginninderra College

Methodist Ladies College Music School

Design/Completion 1992/1994

Kew, Victoria

Methodist Ladies College

7,500 square metres

Rendered concrete block, painted fibre cement sheet with metal deck roof

卫理公会女子学院音乐学校

设计/竣工 1992年/1994年

基尤区, 维多利亚

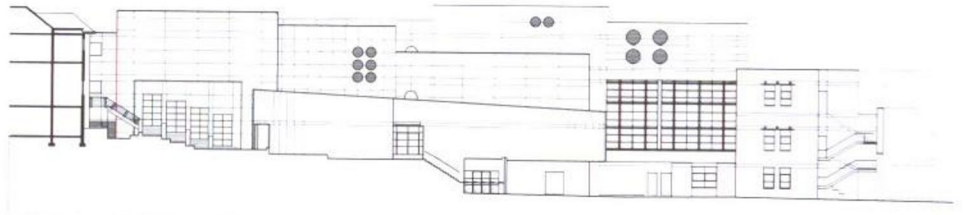
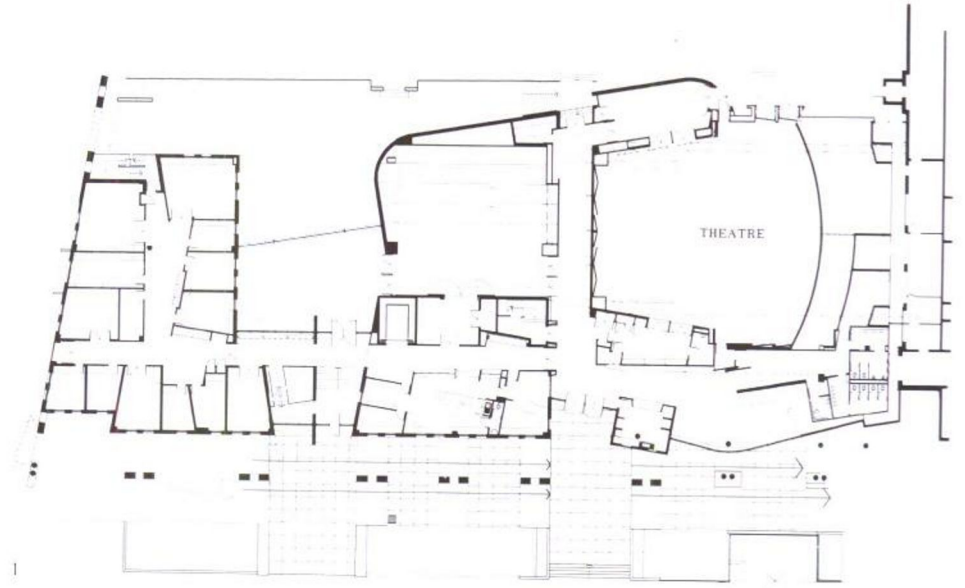
卫理公会女子学院

7,500m²

混凝土砌块抹灰, 纤维增强水泥板刷漆, 金属板屋面

Located at the centre of the college, the Music School conveys its importance via an external colonnade at the eastern edge of the building. A multi-purpose auditorium seats 360 people for performance, rehearsals or lectures, while a two-level foyer incorporates a stepped performance area for informal occasions. A rehearsal hall and instrumental suites, studios, classrooms and laboratories accommodate teaching, performance and instrument storage. The building is cubist in its sculptural form, in part acoustically determined; the interior of the auditorium is finished in timber panels to mimic the idea of "instruments".

音乐学校坐落于学院的中心, 通过建筑物东侧的柱廊显示出其重要地位。可容纳 360 人的多功能音乐厅用于表演、排练与讲课, 带有阶梯表演区的双层门厅用于非正式的场所。排练厅、乐器房和工作室用于教学、表演以及乐器的贮存。建筑是立体派的造型, 部分是由声学决定的。音乐厅的内部用木材镶板装饰以模拟“乐器”的形象。



2



3

- 1 底层平面
- 2 立面
- 3 建筑入口
- 4 窗的细节

- 1 Ground-floor plan
- 2 Elevation
- 3 Building entry
- 4 Window detail