

世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES

BARTON MYERS

巴顿·迈尔斯



中国建筑工业出版社

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Selected and Current Works

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巴顿·迈尔斯

郝春荣 译

中国建筑工程出版社

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Barton Myers — Shifting Perspectives

By John R. Dale

导 言

巴顿·迈尔斯——变换的视角

约翰·R·戴尔 (John R. Dale)

巴顿·迈尔斯在加拿大和美国经历了25年多的实践活动，已经形成充满思想、精细严谨的建筑风格，这种建筑公然反抗那些流行着的建筑特征，并且对常规的都市建设设想提出了质疑和挑战。在迈尔斯的作品中通常看不到一种容易被公认的风格或者是一种易被重复使用的形式；而是对如何建立建筑和城市之间的关系作出精心的推敲、严密的组织。这种准则将构造技术、建筑材料、总体规划要素和设计要素统一到一幢建筑中去。这样，该建筑立刻就变得不拘于形式，而且是优雅的、实用的、经济的、亲切的。他在探索的前进途中试图将公众与发展商之间相互对立的期望统一起来，将作品的艺术性与经济性这样一个谁为主次的矛盾统一起来。这种探索指导他设计出解决问题的方法，这些方案在概念上是复杂的、创新的，并且是对城市设计方法比较全面理解的一种反应。

巴顿·迈尔斯指出他的作品是“便利的建筑”。他设计的平面是划分明确的，但在空间上却是混合复杂的。通过雅致的细部和精心的施工安装与润饰——这两者是同等重要的——他的建筑被赋予了比例上与装饰上的美感。

从艺术形式上讲，一件作品需要结合多种相关的内容以增加更多可能解决问题的办法。这些相关的内容取自历史的、本土的以及当代的艺术的资源。一个办公楼的项目试图建立一个社会效益和环境效益密切结合的模板，在这块模板上，外在的形式和内部的程序能够互相支持，并且在这里关于当代城市重要的问题都被强调出来。

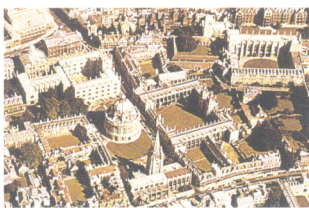
(巴顿·迈尔斯，选自《当代建筑大师》，圣马丁出版社，1980。)

这种以在建筑上的多元取向为基础的观念对其建筑风格有着多样的影响。20世纪50年代，迈尔斯在美国马里兰州的安纳波利斯海军学院接受教育。随后他成为一名美国空军直升飞机驾驶员，服役于西部各州和英国⁽¹⁾。安纳波利斯吸引着他，使得他开始尊重传统并关注公共建筑；在舰船和新型直升机飞行的训练中，对于技术的热衷，机器固有的精致以及经济实用的使用方式使其产生的赞赏之情逐渐地浸入他的心灵。在牛津大学和剑桥大学⁽²⁾建筑师们用新的方式在传统的坚固的结构框架之中建造房屋，他被建筑师的这种能力而深深地鼓舞。牛津大学博物馆，以其新哥特式的石材构造，加上用通透的玻璃和钢设计建造的穹顶，成为现存的最受喜爱的新老建筑相结合的典范⁽³⁾。

作为宾夕法尼亚大学的研究生（1961年—1964年期间）以及随后的几年建筑师学徒，迈尔斯为路易斯·康的建筑风格所着迷⁽⁴⁾。康的这种影响应该归功于他对那些纯几何形体的偏爱和对平面秩序的强烈追求，对如何准确地表达一幢伟大公共建筑的永久性的一种追求。然而，巴顿·迈尔斯的作品并不是纯“康”式的。他早期接受的教育和训练对他产生的多样化影响使他更接近于一个民主主义者。康在服务空间里细心地组织机械系统或者将它们制成高度精致的元素，而迈尔斯早期的建筑则直接暴露这些系统，并且一直沿用这些带有材料自身的美感的基本构件。康的建筑是统一的并且是自身相关的，迈尔斯的建筑包罗万象：现成的实物，“流行的”雕像，老建筑的碎片，这些全部被娴熟地组织到一个秩序井然且互相密合的整体中去。



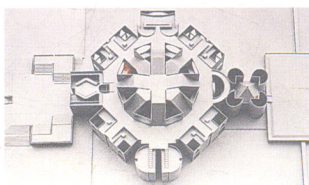
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With a career spanning more than 25 years of practice in Canada and the United States, Barton Myers has developed a thoughtful, rigorous architecture which defies popular characterizations and challenges conventional assumptions about the making of cities.

The common trend in Myers' projects is not an easily recognizable style or a repeated formula; rather, it is a carefully constructed syntax of how to make buildings and cities. This syntax unites construction techniques, materials, programmatic elements and design partis into an architecture which is at once informal and elegant, pragmatic and gracious, lean and accommodating. His ongoing quest to unite the opposing aspirations of communities and developers, and the conflicting priorities of art and economics, have led him to design solutions which are conceptually complex, innovative and reflective of his comprehensive approach to the design of cities.

Barton Myers refers to his work as "an architecture of accommodation". His plans are clearly ordered but spatially composite. His architecture is endowed with a sense of scale and ornamentation by means of elegant details and carefully juxtaposed fittings and finishes.

Stylistically the work combines multiple references drawn from historical, vernacular and contemporary sources to increase the possible meanings. The projects of the office attempt to achieve a closely knit social and physical matrix where form and program are mutually supportive and the important issues of contemporary cities are addressed.

(Barton Myers, *Contemporary Architects*, St Martin's Press, 1980.)

Underlying this multi-valent approach to architecture are diverse influences. In the 1950s Myers was educated at the United States Naval Academy at Annapolis, Maryland and then became a jet pilot in the United States Air Force, serving in the western States and in England.⁽¹⁾ Annapolis engendered in him a reverence for tradition and a respect for institutions; training on ships and in state-of-the-art jet fighters instilled in him a passion for technology and an admiration for its inherent elegance and economy of means. At Oxford and Cambridge⁽²⁾ he was inspired by the ability of architects to build in new ways within the strong framework of tradition. Oxford's University Museum, in its juxtaposition of Neo-Gothic masonry with brilliantly engineered glass and iron vaults, remains a favorite paradigm for the combination of old and new.⁽³⁾

As a graduate student at the University of Pennsylvania (1961-64) and as an apprentice architect in the years immediately following (1964-66), Myers came under the spell of Louis Kahn.⁽⁴⁾ To Kahn's influence can be attributed his preference for pure geometries, strongly ordered plans and the search for a timeless architecture as the appropriate expression for great public institutions. However, Barton Myers' work has never been purely "Kahnian". The multiple influences of his upbringing and training have resulted in a more populist approach. Where Kahn carefully contained mechanical systems in servant spaces or customized them as highly refined elements, Myers' early architecture exposes and celebrates them as "found" objects with an intrinsic beauty of their own. Where Kahn's architecture is unified and self-referential, Myers' is inclusive: ready-made objects, "pop" icons, fragments of older buildings, are all skillfully woven into a carefully ordered, coherent assemblage.

迈尔斯对于时尚工艺品的迷恋可以和另一位费城建筑师罗伯特·文丘里相媲美。一个更持久的影响力使他更加倾心于新旧建筑相结合和精雕细琢的细部处理，据他自己坦称这应该归功于他对卡罗·斯卡帕的作品的赞赏。

迈尔斯的多元化取向是他被贴上许多各式各样的标签，从“高技派”到“后现代”，但是他的建筑远远超出了这些限制性的定义。也许，正是由于巴顿·迈尔斯少年时代对于故乡城市弗吉尼亚州诺福克的记忆，使他的城市设计观念根植于此，并且正在探寻一个更加密集，多样化的城市环境。诺福克在18世纪和19世纪开始发展起来，成为一座密集、喧闹的港口城市，它通过海港运输逐渐形成丰富的码头连续格网、栈桥、街道和广场。大商场、办公楼以及公共建筑被沿街排列的住宅紧紧包围着。他自己家的房子是一幢殖民地时代的乡间别墅，用砖砌成，显得十分亲切。房子位于镇中心附近，现在被保留下来作为一个博物馆⁽⁵⁾。迈尔斯亲眼目睹了由于城市化大规模的进展而对其家乡产生的一系列的破坏：高速公路和停车场的扩建无情地将诺福克与滨河地带以及内部错综复杂的河口深处地带截然切断分开了。这一经历帮助巴顿成为一名坚持保护密集地区混合功能环境的倡导者，并且坚守自己的职责。在20世纪60年代后期，他移居多伦多并与合伙人A·戴蒙德建立事务所，很快就开始了拯救同他的故乡有着相似命运的城市。

变换的视角：在洛杉矶的几年

1968年到1975年，多伦多是巴顿·迈尔斯崭露头角的用武之地，最初迈尔斯作为戴蒙德-巴顿事务所的搭档，随后在1975年到1987年他成为巴顿·迈尔斯联合事务所单独的负责人。在加拿大，迈尔斯建设了一个项目实体，正是这一工程明确清晰地阐述了他的城市主义者的信条并且在国际上得到了认可。

1980年，迈尔斯参加了洛杉矶邦克山竞赛，这使得他又进入到一个新的领域⁽⁶⁾。作为开发者小组的主要规划者和主持建筑师，他参加这个耗资10亿美元的洛杉矶市中心复兴竞赛项目，迈尔斯发现自己将与“全明星”建筑师合作，这些“全明星”建筑师包括西萨·佩里、查尔斯·穆尔、弗兰克·盖里、里卡多·莱格里塔、休·哈代、哈代·豪斯曼·普菲福尔。巴顿受到哈维·佩尔罗夫——后来成为加利福尼亚大学建筑规划学院院长——的鼓舞后，开始将他的实践转移到加利福尼亚南部，并于1987年在加利福尼亚定居并建立了工作基地。邦克山成为在20世纪80年代以发展建设为特征的一系列巨大工程的开端。在这些巨大工程中包括菲尼克斯市中心，通过一个包括12个中心街区平面设计，为重塑菲尼克斯市的形象特征提供一个机会；巨大工程还包括加利福尼亚大学西北校区的校园扩建，这项扩建工程将在现存的高层学生公寓之间建设网球场，形成一个1200个学生生活的学生村；多伦多CBC总部大楼的概念设计，包括300多万平方英尺的广播设施，办公楼以及住宅；还有最近的2700座的多功能表演艺术中心，这是新泽西州纽瓦克市中心恢复建设中的第一个重要的项目。

这些新时期的工程项目在设计方法上提出了变化的要求：这些建筑的尺度及复杂程度需要建筑师、客户、顾问、其他建筑师及城市设计师之间更深入、更广泛的合作。这些地段经常是由城市恢复计划提供的空地。如何将这些建筑融入到一个更大的社区环境中是对他们最富有意义的挑战。

除新建筑的尺度、环境或历史时期的因素，大量相似的方案继续渗透在巴顿·迈尔斯的作品之中。



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His fascination with popular artifacts parallels the explorations of another Philadelphia architect, Robert Venturi. A more abiding influence which underscores his fascination with old-new combinations and carefully refined detailing is his self-confessed admiration for the work of Carlo Scarpa.

Myers' pluralistic approach has earned him many labels, ranging from "High Tech" to "Post-Modern", but his architecture defies such restrictive definitions. It is, perhaps, the childhood memory of his native city, Norfolk, Virginia, which is at the root of Barton Myers' urban design preoccupations and his search for a denser, more diversified urban environment. A dense, bustling port city which grew to prominence in the eighteenth and nineteenth centuries, Norfolk literally pushed out into its harbor, forming a rich, continuous grid of quays, piers, streets and squares. Warehousing, offices and public institutions were tightly ringed by street-oriented housing. His own family home, a gracious brick townhouse from the Colonial era, stood near the center of town and survives today as a museum.⁽⁵⁾ Myers witnessed the subsequent destruction of his city due to wholesale urban renewal. The relentless pressure of highway and parking improvements cut Norfolk off from its waterfront and left gaping holes in its intricate fabric. This experience helped to shape his position as an advocate for preserving dense mixed-use environments. Moving to Toronto and setting up a practice with partner A.J. Diamond in the late 1960s, he was soon fighting to save his adopted city from a similar fate to his home town.

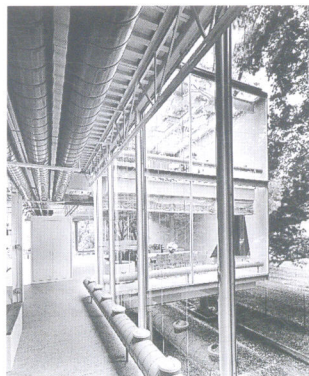
Shifting Perspectives: The Los Angeles Years

Toronto was Barton Myers' proving ground, first as a partner in Diamond and Myers from 1968 to 1975, and then as sole principal of Barton Myers Associates, from 1975 to 1987. It was in Canada that Myers established a body of projects which clearly demonstrated his urbanist credo and earned him international recognition.

Myers' participation in the Bunker Hill Competition in Los Angeles in 1980 propelled him into a new arena.⁽⁶⁾ As the master planner and lead architect on a developer team competing for a \$1 billion mixed-use redevelopment in downtown Los Angeles, Myers found himself collaborating with an "all-star" team including Cesar Pelli, Charles Moore, Frank Gehry, Ricardo Legoretta and Hugh Hardy (of Hardy Holzman Pfeiffer). Encouraged by the late Harvey Perloff, then Dean of Architecture and Planning at the University of California, he began to shift his practice to Southern California, establishing his permanent home and base of operations in Los Angeles in 1987. Bunker Hill marked the first of a series of "mega projects" which characterized the evolving practice in the 1980s. Among them are the Phoenix Municipal Center, an opportunity to recreate Phoenix's identity through a master plan that included 12 downtown blocks; the expansion of the University of California's Northwest Campus, which infilled tennis courts between existing high-rise dormitories to form a village for 1200 students; a concept design for the CBC Headquarters in Toronto, encompassing over 3 million square feet of broadcast facilities, offices and housing in the central city; and, most recently, the 2700-seat multi-purpose Performing Arts Center, the first element in a major redevelopment of central Newark, New Jersey.

This new generation of projects has demanded a shift in design approach: their scale and complexity require in-depth collaboration between architect, client, consultants and, often, other architects and urban designers. Their sites are often clean slates made available by urban redevelopment programs. Weaving these projects into a larger community context is one of their most significant challenges.

Regardless of the scale, context or period, a number of familiar themes continue to permeate Barton Myers' work.



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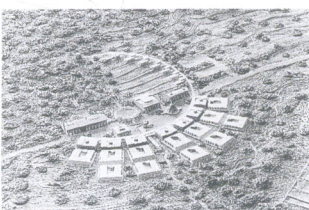
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现货供应构件

在已经建成的环境当中存在着大量的现成的工业化产品——这些现货供应构件带着自身美学与实用效果。他们在旧环境的改造创新上扮演着极具影响力的角色。迈尔斯早期对钢和铝工业化的探索导致了他创造了惊人简洁的空间，这些空间包括住宅、公共室内空间。当这些工业化的轻质装备放到一个新的环境中时，它们就被处理成餐馆或图书馆内优雅的装饰小圆台；带有沟状的铝制壁板成了美观的室内嵌镶板（如 Alcan 办公楼）并且“1”字型梁成为精心加工的立面上的横楣（如 Wolf 住宅）⁽⁷⁾。

过去，对工业化生产建材的简洁应用经常是出于经济的需要，是一种创造性的反映，然而，对于这些构件的继续运用已经成为迈尔斯的设计当中不可或缺的元素。这种创造方法在近来的一些项目上引起了一定的争议，因为这些项目在原预算中可以有可能会使用一些更贵的材料，并根据建筑自身需要可以运用一定的装饰。塞里图斯表演艺术中心在这方面就是一个例证⁽⁸⁾。这个复合体的核心部分是一个多功能剧院，可以有五种不同的布置方式。在形式上，五种布置方式都与其传统的表演空间相适应，从音乐厅到歌剧院。这种传统的感觉又通过柱子、柱头、小圆台以及大厅侧面线形排列的包厢得以强化。然而，包厢在空中转动和滑动的角轮都是运用建筑的手法，清晰的处理表达出来。木质柱子、檐板和柱头都被处理成填充式的嵌镶板系统，成为一个自支撑的纤细的钢框架束。同样的方法，顶棚也马上运用传统的嵌格顶棚和用途颇多的钢质格栅装饰，这样可以用来解决各种各样的舞台灯光和功能房间的需要。栏杆和踏步都是涂了清漆的铜质装饰条而不是采用传统的黄铜和青铜。那些贵重丰富的木质薄板的运用使人们感受到这些传统空间富有亲切温暖之感，同时，包厢前沿和嵌格顶棚细部构造的品质又彻底地赋予这个空间全新的时代感。

原型建筑体块

巴顿·迈尔斯的设计很少被看作是“只使用一次”的东西。他们通常被作为建筑原型在更广泛的领域，如私密空间，公共建筑或者是城市开放空间的设计中得到反映。他自己的私人住宅是一幢带有前厅的现代住宅，建在多伦多的一群维多利亚式房屋的邻居之间，这一原型在此后一系列的住宅项目中成为极具生命力的要素⁽⁹⁾。同样类似的，迈尔斯住宅的剖面设计为他的著名的艾伯塔大学居住展馆提供了基本的剖面设计，这个项目以 HUB 居住联合体而著称⁽¹⁰⁾。

无论迈尔斯设计剧院、办公街区还是居住综合体，他都不断寻求一种可衍生的建筑模式：大堂可以变成中庭，雨棚可以转换成回廊，走道可以重新利用成为展廊，同时停车场可以改造成花房。这种将普通空间转化成具有都市意义的建筑逐渐有了重现的意向。

近年里，随着将重点不断地放到公共设施项目上，迈尔斯的建筑逐渐地，但却是截然地从一种原型建筑理念——那些大的仓库易于不断地转变为可供工作和生活的空间——到寻求一种永久的甚至是一幢个“永恒”的建筑。最近，在新墨西哥州的一项土著美洲人预备学校的竞赛中，他的参赛作品将重点放在了塑造纯净的、永恒的几何形体上，这样一来，就同时表达了对该地区古老建筑传统的尊重和对于新式公共建筑追求的愿望⁽¹¹⁾。考虑到材料、规划以及与自然景观的关系等诸多方面，期望它能成为一个比建筑自身更具生命力的场所，随着时光的推移，作为这幢建筑的废墟，它将成为该地区自然景观的一部分。

在创作新泽西表演艺术中心这件作品时，重点放在了建造一幢由抽象、永恒的元素构成超大尺度的建筑上——这些建筑体块将重现这些建筑元素：穹顶的圆形大厅、由石质柱墩和横跨其上的桥状钢桁架组成的舞台凯旋门、一个带有拱顶的宴会大厅、砖石砌成的拱廊⁽¹²⁾。这些元素的韵律和尺度与19世纪末20世纪初纽瓦克中心城区占主导地位立面形式有着很好的呼应，但是它的通透性和明确性与城区过去的建筑形成了鲜明的对比。该建筑力图作为这个完整的城市的一部分，占有永恒的位置。

适应性再利用：新旧的结合

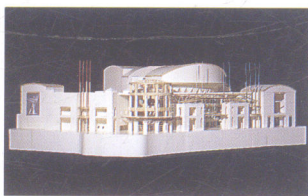
对于巴顿·迈尔斯的作品重要的一个方面是他对于现存的城市肌理的适应性再利用的承诺。建筑可以看作是超大尺度的，与生俱来就可以重新诠释其秉性的，不用定制的物体。像约克广场和西格拉姆这样很有开拓性的项目展示了迈尔斯在建造新旧结合的环境方面的成熟。在约克广场，对维多利亚式的住宅的尺度和肌理做了有序的规划设计，使之成为一个小型带有中庭的商业综合体，这个小商业综合体在气质和效果上都完全是现代的。在西格拉姆博物馆里，突出了历史上一个19世纪的酒桶仓库，作为纪念性部分的入口展示空间⁽¹⁴⁾。

近来越来越多的项目包含了相对来说比较现代的建筑的改建问题，例如洛杉矶音乐中心的阿曼森剧院和最近竞标多伦多安大略艺术画廊的可行性研究。对于现存建筑重新诠释和修饰包括有选择的新层和先前存在的那层。过去的痕迹是永远不能完全抹煞的。对于早期建筑项目遗迹的保护为确定建筑的历史年代及在此期间不断发生的变化提供了极具意义的参考价值。相对于20世纪70年代粗野主义对安大略艺术画廊的加建，画廊的新层完全不抹煞它的记忆，对原有大跨度结构的韵律做了很好的呼应，这是对其并不遥远的过去一种有意识的人性化的行为。从这种意义上讲，迈尔斯的建筑与其说是联结历史的，不如说是修订校正的。

都市填充

在迈尔斯作品中，另一个占据重要位置的观点是城市整合统一的理念。他将过度开发的城市与那些在工作和生活环境上有着较好的平衡关系的城市一起讨论，他更喜欢人口密度均匀分布的城市，而不是那些差别悬殊，有着摩天大楼和高密度内核的单一中心的城市。其结果是，他的基本工作不得不处理这些填充式的工程。迈尔斯认为城市复兴不需要导致产生孤立的居住街区 and 空旷的街道这一后果，多伦多的丹得斯·沙尔伯恩填充式住宅是他这一信条有力的证明⁽¹⁵⁾。在这里如同在许多其他居住项目一样，迈尔斯说明了在保留现存居住建筑肌理的同时增加人口密度是可以实现的。他通过在中间街区的小路两侧插入线型住屋，保留了现存街道前的土地，从而达到了他的目的。

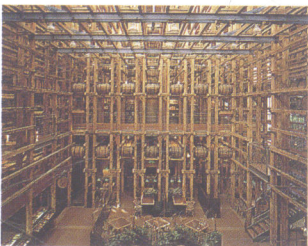
由于迈尔斯的实践重点很快转移到大型公共设施项目上，因此他对于都市综合整理的兴趣就一直保持不变了。所以，在新一轮的伍兹沃斯学院竞标中，使他想起了约克广场——迈尔斯最早期的填充项目之一。伍兹沃斯学院位于多伦多市区校园的中心地带。学院新加建的建筑对于原有的建筑来说是增量的而且是非常敏感的，保留了街道景观和后面的一个被收回的花园空地。一排维多利亚式的房子保留了下来，并且在后面建造了一个新的四方形中庭，中庭两个边界由学院的“L”形的两翼限定出来。结果公共空间、室内和室外空间形成了一个新的研究生自由艺术社团活动中心，并且为前来参观的毕业生校友提供了一个感受强烈的地方⁽¹⁶⁾。



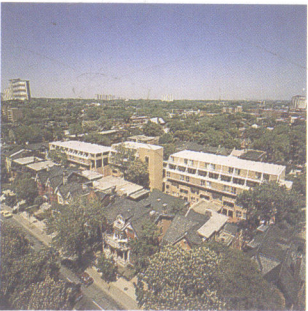
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In creating an architecture for the New Jersey Performing Arts Center, the emphasis is on a super-scaled architecture composed of discrete, timeless elements—building blocks reconstituted as architectural icons: a domed rotunda; a triumphal proscenium arch composed of masonry piers and a soaring, bridge-like steel truss; a vaulted banquet hall; brick arcades.⁽¹²⁾ The rhythm and scale of elements echo the turn-of-the-century facades which still dominate downtown Newark, but their transparency and accessibility are in marked contrast to their predecessors. This is a building which is intended to take a permanent place as an integral part of the city.

Adaptive Re-use: Old-New Combinations

A critical aspect of Barton Myers' work is his commitment to the adaptive re-use of the existing urban fabric. Buildings can be seen as super-scaled "off-the-shelf" objects with inherent qualities capable of re-interpretation. Seminal works like York Square⁽¹³⁾ and the Seagram Museum demonstrate Myers' sophistication in the creation of environments which combine old and new. At York Square the scale and texture of Victorian houses are used as the ordering device for a small commercial courtyard complex which is entirely contemporary in spirit and execution. At the Seagram Museum, the nineteenth century barrel warehouse of a historic distillery complex is hollowed out as an entry pavilion of monumental proportions.⁽¹⁴⁾

More recent projects have even involved the creative re-use of relatively modern buildings, for example the feasibility study for the Ahmanson Theater at the Music Center in Los Angeles and the recently completed Art Gallery of Ontario in Toronto. The re-interpretation and modification of existing buildings involves a selective layering of new and pre-existing. The past is never completely obliterated. The preservation of remnants of earlier building programs provides a meaningful measure of time and change in the midst of constant transformation. The layering of new galleries against the Brutalist additions of the 1970s at the Art Gallery of Ontario still echoes the rhythms of the existing wide-span structures as a conscious act of "humanizing" the recent past without totally erasing its memory. In that sense, Myers' architecture is mediating rather than revisionist.

Urban Infill

Another underlying preoccupation of Myers' work is the idea of urban consolidation. He argues for more intensely developed cities with a better balance between living and working environments, and favors a more even distribution of density rather than the sharp differentiation of uni-centered cities with high-rise, high density cores. As a result, his seminal work has to do with infill projects. The Dundas Sherbourne Infill Housing in Toronto is a testament to his conviction that urban renewal need not result in isolated housing blocks and empty streets.⁽¹⁵⁾ Here, as in many of his other housing projects, Myers demonstrated that it was possible to increase population densities while preserving the existing residential fabric. He did so by inserting linear mews housing in mid-block locations, thus preserving existing street frontages.

As the emphasis of Myers' practice has increasingly shifted towards major institutional projects, the interest in urban consolidation has remained constant. Thus, the newly completed Woodsworth College, in the heart of the University of Toronto's downtown campus, recalls nearby York Square, one of Myers' earliest infill projects. The college's new buildings are added incrementally and sensitively to existing buildings, preserving the streetscape and recapturing garden space behind. A row of Victorian houses is preserved and a new quadrangle created behind them, defined on two sides by a new L-shaped, cloistered academic wing. The resulting communal spaces, indoor and out, form a new focus of activity for the graduate liberal arts community and provide a strong sense of place for visiting alumni.⁽¹⁶⁾

文脉主义

对于迈尔斯来说，在都市环境中建造房屋最重要的是在共同合作上进行努力，这种努力必须考虑城市发展过程中已经建立起来的模式和当地建筑文化遗产留下的最宝贵的特征。由于这个原因，他的建筑语言随着建筑所处环境的不同而作出调整，从它相邻的建筑中寻找线索，加强能够促进城市环境健康发展的那种模式。位于俄勒冈州的波特兰表演艺术中心，多伦多安大略艺术画廊的复原和扩建工程，就是20世纪80年代展示他通过建造实体建筑表达对历史文脉偏好的两项工程。两个作品都将重点放在了强调街道的边界上，在尺度、材质和色彩上与相邻的建筑相一致并延续。在他之前，那些过去的建造者和建筑师使这个城市初具规模，并且留下了许多作品，这些就成了迈尔斯在自己设计方案时，探索解决问题办法的重要参照物和切入点。

今天，在美国各大都市的近郊正在建设大量的公共建筑。在城市的历史文脉中寻找线索，在现存的建筑模式中寻求和谐统一的综合整治办法，是迈尔斯最善用的方法，这种方法经常用在一些富于挑战性的环境当中接受考验。这一点在塞里图表演艺术中心的方案中尤为确切。塞里图是延伸在洛杉矾和南面新港海滩之间的连续地段。这块地在几十年前是一块养牛的牧场，后来汽车经销商在这里建设了一条高速公路，成为这个地区最为显著的特征，直到最近几年才改变这种状况。一个新的体现民众活动中心的总体规划出台了，它近似于商业办公的庭院，并带有一个矗立在车水马龙之间的建筑实体。迈尔斯的反应是想检验一下在这个地段上，这一系列的建筑外轮廓线对于重新塑造城市形象所能起的作用有多大。结果不是单个建筑实体的影响，而是各个因素集中复合的结果，包括每个特定角色的自身特点的说明或者是包括剧院综合体在内的功能上的要求。社区会议大厅、大堂入口、住宅的楼梯、演员的平台、观众会场都作为有特性的，甚至是抽象的元素来进行设计，通过对这些元素进行组合，获得了庭院和花园，并且与地段的边界和主要的交通出入口相呼应。最后这些建筑体块的组合近乎一个村落——一个很好地界定了室内外空间的矩阵，这个矩阵就像一个微缩的城市。这个复合体近乎是自身完备的，然而在它最终有可能发展成一个更庞大更稠密的城市核心的地方，到那时这个复合体就破裂了。

都市房间

与巴顿·迈尔斯寻求响应正确的文脉主义紧密相连的是他对于公众领域贡献力量的热望。他对于一个工程内部整体性的关注与帮助设计规划城市街道、广场和庭院的热切愿望是一致的，而这些街道、广场、庭院又对一个城市整体的欢娱快乐作出了巨大贡献。对于迈尔斯来说，一块停车场对于城市空间的意义与剧场的前庭对于剧院有着同等重要的潜力。他的菲尼克斯市政中心方案就是一个重要的例子⁽¹⁸⁾。在这里，一个公共的广场横跨在一条交通主干线上，并由四个市政办公街区环绕着，形成了一个“城市房间”。这个大综合体的中央是一个供菲尼克斯市民聚会的永久性空间；象征着市政府的焦点所在——它的议会大厅和办公厅都被推到了外圈来环绕并强调这个公共的广场。

随着迈尔斯的实践向南加利福尼亚的推进，他日渐受到传统大花园的影响，在那里气候使得植物在一年内都是绿的。南加州的一些最好的建筑师都是通过对西班牙传统建筑的再挖掘而成长起来的。建筑师像伯特伦·古德赫、麦伦·亨特和茨威拜尔斯都将重点放在拱廊、院落和花园上，无论在公共建筑还是居住综合体都将它们作为重要的组织要素。这些是绿色的空间，但远不如意大利城市广场那么活跃；它们更像是一个可供凝神冥想的场所，而不是一个众多人群集会的场所。虽然如此，它们仍不失为设计细密并且富有内容的空间。迈尔斯对于花园庭院的兴趣。



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Contextualism

For Myers, the act of building in an urban context is essentially a collaborative effort which must take into account established patterns of development and the essential characteristics of the local architectural heritage. For this reason, the language of his architecture adjusts to each new context, seeking clues from its neighbors, reinforcing the patterns which promote a healthy urban environment. The Portland Performing Arts Center in Portland, Oregon⁽¹⁷⁾ and the renovation and expansion of the Art Gallery of Ontario in Toronto are two institutional projects of the 1980s which demonstrate his preference for contextualism over object-making. Both projects place emphasis on reinforcing the street edge and deferring to the scale, texture and colors of neighboring buildings. The work of past builders and architects who have shaped the urban context before him becomes a key reference and starting point for his own design explorations.

Today, a great deal of institution-making is taking place on the suburban fringes of the American metropolis. Myers' favored approach, searching for clues in the historical urban fabric and seeking consolidation of existing building patterns, is often put to the test in such challenging contexts. This was particularly true in the case of the Cerritos Center for the Performing Arts. Cerritos is part of the suburban continuum that stretches between Los Angeles and Newport Beach to the south. The site was a cow pasture a few decades ago; car dealerships lining a freeway have been, until recently, the community's most recognizable feature. The city's master plan for a new civic center resembled a commercial office park with isolated object buildings in a sea of cars. Myers' response was to test a series of multiple building configurations capable of redefining the site. The result was not a single-statement object building, but a complex assemblage of elements, each a declaration of a particular role or function within the theater complex. The community meeting hall, the entrance lobby, stage house, actors' block and audience chamber are all designed as distinct, almost discrete elements which are composed to capture and define arrival courts and gardens, and respond to site alignments and key circulation points. The final composition of these building blocks is almost village-like—a matrix of well-defined indoor and outdoor spaces which act as an urban microcosm. The complex is nearly self-contained, yet fragmented to the point where it might ultimately contribute to a larger, denser city core.

Urban Rooms

Closely associated with his search for the correct contextual response is Barton Myers' desire to contribute to the public realm. His concern for the internal integrity of a project is matched by his desire to help define streets, squares and courtyards which contribute to the enjoyment of the city as a whole. For Myers, a parking lot has as much potential for an urban room as the forecourt of a theater. His project for the Phoenix Municipal Center is a prime example.⁽¹⁸⁾ Here, a central public plaza straddling a major artery and surrounded by four blocks of municipal offices becomes the "city room". The centerpiece of the complex is a permanent gathering place for the citizens of Phoenix; the symbolic focus of the municipal bureaucracy, its council chamber and offices, are pushed to the periphery to surround and reinforce the public square.

With the shift of his practice to Southern California, where the climate allows planted areas to be green year round, Myers has become increasingly influenced by the traditions of great gardens. Some of the greatest architecture in Southern California grew out of a rediscovery of Spanish building traditions. Architects such as Bertram Goodhue, Myron Hunt and the Zwiebels, placed emphasis on the arcade, courtyard and garden as prime organizing elements of both institutional and residential complexes. These are green spaces, more passive than the urban spaces of Italian piazzas; places of contemplation rather than venues for mass gatherings. Nevertheless, they are also well-defined and contained rooms. Myers' interest in garden courts is

在塞里图斯表演艺术中心、加利福尼亚大学西北校区扩建⁽¹⁹⁾、儿童/家庭发展中心（1993 年建成）、和伊凡·莱特曼工作室（1993 年建成）中得到了反映。西格拉姆博物馆和尤尼恩威尔图书馆都处于寒冷的气候之中，它们体现的那种典型的内向气质，即在建筑当中仍有建筑的景象，统统让位于趋于外向的建筑群，它们是室内外空间组合连结在一起的，这些群落形成一个连续的，界定清晰的空间序列。

城市作为实验室；办公楼作为工作室

巴顿·迈尔斯的工作包括有意识地抱着教育和研究的态度来完成建筑设计、规划及城市设计的实践。每一个新的项目都是探索根本性的城市问题和对于城市建设提出一个更广泛的议案的一个机会。如果城市是他进行研究的实验室，他的办公室就是他探索协调解决问题办法的工作室。巴顿·迈尔斯联合事务所的办公室以建筑学院的设计室为模型，很像路易斯·康的办公室，他从宾夕法尼亚大学毕业后就在那里工作。迈尔斯的贝弗利山办公室基本上是一个非常大的独立房间，这个大房间由所有的工作人员共享；那里没有私人办公室。在这个环境里，一个工程的问题能够很迅速地传递到其他人那里。这个工作室的环境允许巴顿·迈尔斯可以热心地参与到每个项目之中去。同时，每个独立的项目工作组都是面对着方案及其产生的问题，而这些方案和问题与整个办公室都是有关系的⁽²⁰⁾⁽²¹⁾。

迈尔斯同时将这种方法应用于工作，并能保持着与学术界共同进步的关系，这就不令人吃惊了。他仍然在加利福尼亚大学教书，而且他与研究生的工作经常与其办公室的工作相类似。住宅设计室已经为将研究应用于新的居住建筑和多功能原型建筑提供了实践机会，这种机会是整合广阔的郊区环境的一种探索。洛杉矶经常成为被关注的焦点或作为被学习的对象，或者可能为使其成为更有生命力的城市而进行改造的地方。学术工作室一直避免倾向于建造大型体块的项目，这些项目需要参照更大范围的都市环境。他们期望学生能将严肃的科学研究结合到设计的探索上，就像能结合到办公室的工作一样，并且通过方案的分析，形成一个关于城市及公共建筑的知识共享体。

一个初绽头角的重点：剧场设计及其实践所涉及的问题

巴顿·迈尔斯对表演艺术建筑设计的不断关注是他 25 年来实践的自然结果。尽管迈尔斯的实践不断地强调城市设计、规划和建筑设计不同范围及其差别，但就是在设计剧场的公共空间时，不管是为音乐会提供演奏的房间还是演戏剧的舞台，有如此多的方案和他先前作品的原型都很自然地涌现出来并且相互交织在一起。他注意到剧场是文化生活中最重要的公共设施；它的演出空间是所有都市房间中最好的一个，因为它具有将有着不同的艺术修养的市民在同一个时间和地点招集统一在一起的能力。而且是空前的，剧场将传统与新技术结合起来创造了一个既现代又永恒的舞台。

表演艺术中心已经成为美国城市发展变化最重要的催化剂。塞里图斯表演艺术中心已经成为郊外社区明确的文化活动中心了，过去这里则一直由高速公路占统治地位的。新泽西表演艺术中心位于纽瓦克衰败的市中心地带，它成为都市复兴乐观的先驱。这些建筑是市民的，而且是具有地域性意义的，他们的建筑必须最终在这个社区特征上起到象征性的作用。它们既要体现多功能表演空间的广泛用途，同时还要在都市背景下体现出特定的环境。



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reflected in the Cerritos Center for the Performing Arts; the University of California Northwest Campus expansion⁽¹⁹⁾; the Child/Family Development Center (completed 1993); and the Ivan Reitman Studio (completed 1993). The introverted image of buildings within buildings, as typified by the Seagram Museum and the Unionville Library (1981), both in colder climates, has given way to extroverted assemblages where indoor and outdoor spaces interlock in a continuous, well-defined spatial sequence.

The City as Laboratory; the Office as Studio

Barton Myers' work involves consciously integrating the practice of architecture, planning and urban design with teaching and research. Each new project is an opportunity to explore fundamental urban issues and to make broader propositions about the making of cities. If the city is a laboratory for his ongoing research, his office is a studio in which to explore ideas collaboratively. The office of Barton Myers Associates is modeled closely on the studios of architectural schools and on offices like those of Louis Kahn, where he worked after graduation from the University of Pennsylvania. Myers' Beverly Hills office is basically a single large room shared by the entire staff; there are no private offices. In this environment, the issues of one project frequently spill over into others. The studio environment allows Barton Myers to participate intensely in each project. At the same time, each individual project team is exposed to the themes and issues that concern the office as a whole.⁽²⁰⁾⁽²¹⁾

Given this approach to work, it is not surprising that Myers also maintains an ongoing relationship with the academic world. He continues to teach at the University of California and his work with graduate students often parallels the work in the office. Housing studios have been an opportunity to push research on new housing and mixed-use prototypes as the quest for consolidation in a largely suburban context continues. Los Angeles is frequently the focus of attention as a place both to learn from and, potentially, to modify in order to make it a more viable city. The academic studios consistently avoid object-making, favoring projects which demand reference to a greater urban context. Students are expected to incorporate rigorous research into their design explorations in parallel to the office, and, through case study analysis, contribute to a shared body of knowledge about the city and its institutions.

An Emerging Emphasis: Theater Design and its Implications for the Practice

Barton Myers' increasing focus on the design of facilities for the performing arts is an appropriate outcome of 25 years of practice. While Myers' practice continues to address a diverse range of urban design, planning and building projects, it is in the venue of the theater, whether as a room for concerts or a stage for drama, that so many of the themes and preoccupations of his work naturally come into play with each other. He considers the theater to be one of civilization's greatest institutions; its performance space the best of all urban rooms, because of its ability to unite a diverse citizenry with the arts at a single point in time and space. More than ever before, theaters unite tradition and technology to create settings which are simultaneously contemporary and timeless.

Performing arts centers have come to be prime catalysts for change in American cities. The Cerritos Center for the Performing Arts⁽²²⁾ has become a tangible focus of cultural activity for a suburban community dominated by freeways; the New Jersey Performing Arts Center is the optimistic harbinger of urban Renaissance in the heart of Newark's decaying core. These are institutions of civic and regional significance whose architecture must ultimately play a symbolic role in the identification of a community. They embody both the universal needs of multi-use performance spaces and the particular context of an urban setting.

John R. Dale is an Associate at Barton Myers Associates, Inc.

Theaters/Performing Arts Centers

- 14 Citadel Theatre, 1973
- 20 Portland Center for the Performing Arts, 1982
- 28 Cerritos Center for the Performing Arts, 1987
- 36 New Jersey Performing Arts Center, 1990

剧场/表演艺术中心

- 14 锡特代尔剧院, 1973
- 20 波特兰表演艺术中心, 1982
- 28 塞里图斯表演艺术中心, 1987
- 36 新泽西表演艺术中心, 1990



Citadel Theatre

Design/Completion 1973/1976

Edmonton, Alberta, Canada

Citadel Theatre Company

Auditorium, back of house, fly tower: reinforced concrete frame

Lobby: steel frame

Red brick, clear glass, painted steel curtain wall,
glass and steel canopy

The commission for the Citadel Theatre resulted from a design competition victory. The theater is organized around a central pedestrian mall which leads from Churchill Square, facing the theater, through downtown Edmonton. Access to the lobbies for the main 700-seat proscenium theater, the 300-seat experimental theater and a 250-seat cinema/lecture hall, is direct from the central mall. Also located on the mall are a restaurant and lounge, the theater shop, and classrooms which form part of the ongoing educational program of the Citadel Theatre.

The lobby, which wraps around the main auditorium in the form of a city-scaled porch, is highly transparent, constructed of a lightweight exposed steel frame with a metal panel and glass skin. From the lobby, the surrounding streets, the square and the automobile entrance are all visible, giving a sense of the space as an active and dynamic link with the city. The main theater is raised over the pedestrian mall with the underside of the seating forming a dynamic sculpted roof, providing views between the theater lobbies and the mall.

能够获得锡特代尔剧院这项委托任务是这场设计竞赛胜利的结果。这个剧院组织在一条步行商业街附近，商业街从邱吉尔广场开始一直穿过埃德蒙顿市中心，正对着剧院。人流集散的大厅与商业街在一条直线上，这个大厅为 700 座的舞台式剧场、300 座的排练剧场和 250 座的电影院兼报告厅提供了出入口。在商业街上还有餐馆、休息室、剧院商店和排练室，这些排练室形成锡特代尔剧院教育排练节目的一部分。

环绕着主观众席的大厅以一种城市尺度的走廊的形式出现，它是高度通透的，由轻质暴露的钢框架和金属板以及玻璃表层构造而成。从大厅里向外望出去，周围的街道、广场还有机动车出入口都尽收眼底，有一种将这个空间与周围这座活泼动感的城市相联系起来的感受。主剧场高度在步行商业街之上，底层的座位处形成了动态雕刻般的屋顶，同时为剧院大厅和商业街之间提供了景观。

锡特代尔剧院

设计/建成 1973/1976

埃德蒙顿，艾伯塔，加拿大

锡特代尔剧院公司

观众厅，建筑后部，高耸塔楼：钢筋混凝土框架

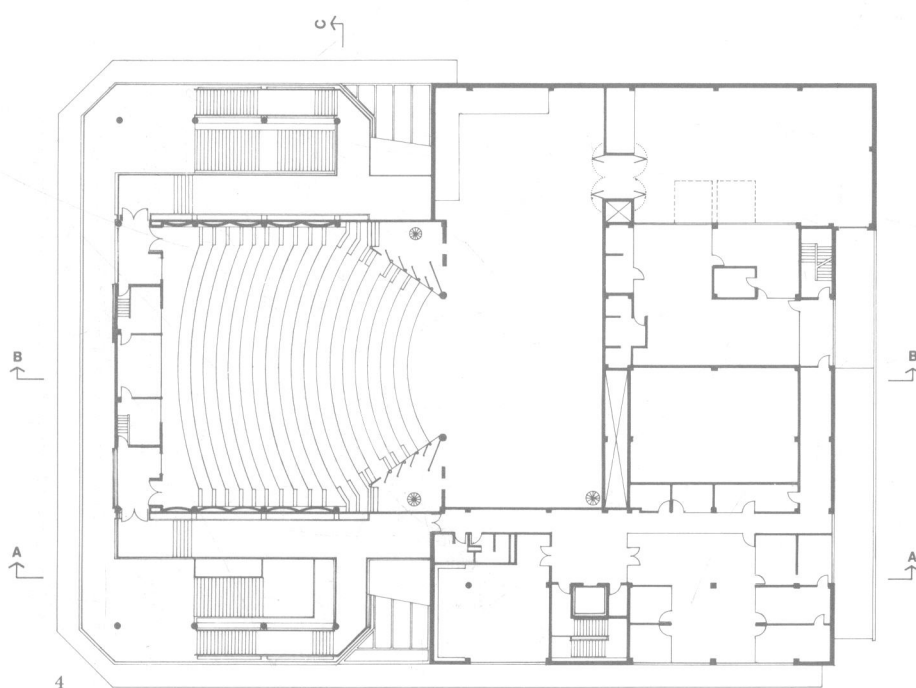
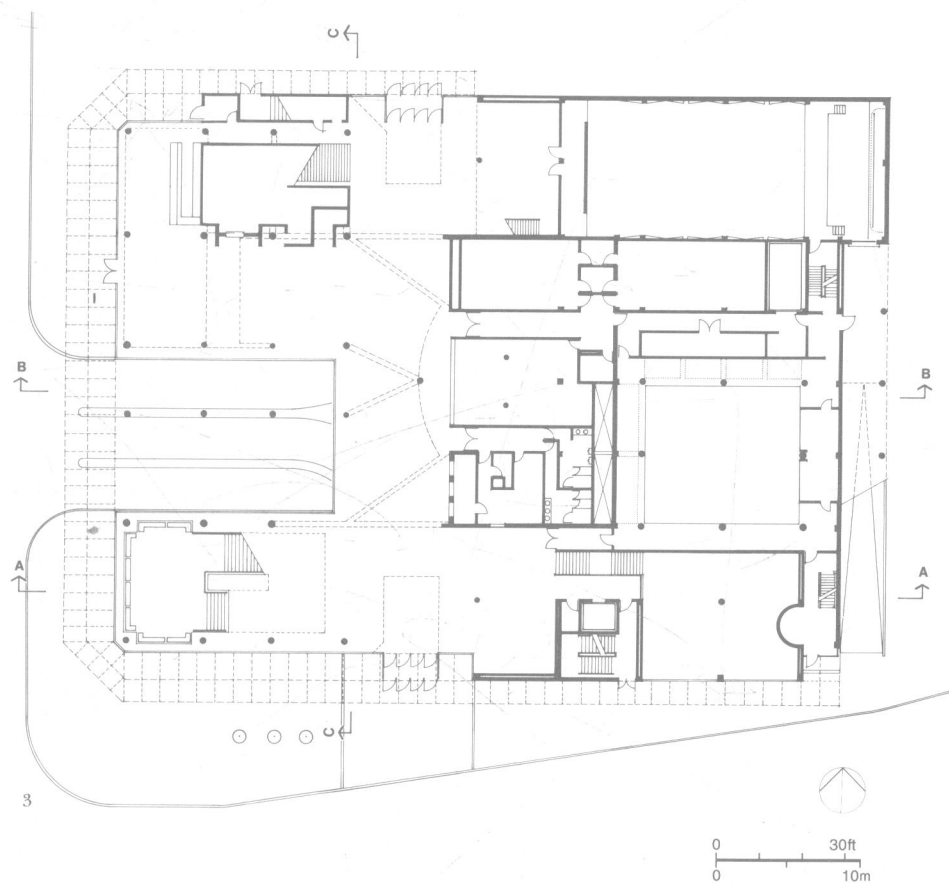
大堂：钢结构

红砖，透明玻璃，喷漆的钢框架幕墙，
玻璃和钢顶棚



- 1 The theater at night; view from the south-west
- 2 The theater seen from above, from the south-west
- 3 Street level
- 4 Upper level

- 1 剧院夜景；从西南方向看
- 2 剧院鸟瞰；从西南方向看
- 3 街道层平面
- 4 二层平面



5 The lobby and main staircase, during intermission

6 A view of the black-box theater

7 The theater at night; detail of the south-west corner with the upper and lower lobbies

5 休息时间的大厅和主要楼梯

6 黑色包厢剧场透视

7 剧院夜景；西南转角上层和底层大厅细部

