

# 澳洲金岸法界新佛殿即將完工

## The New Buddha Hall of Gold Coast Dharma Realm Is to Be Completed Soon

建築師陳其鋒文 / 王立夫 中譯

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因為大殿的正門面對著一片受保護的木麻黃林，因此佛殿沒有傳統的殿前廣場。大殿正門朝向東方，不僅可以迎接清晨的第一道曙光，並且可以接納自東北主風向的涼風。

金岸法界佛殿由大廳和附屬設施組成。大廳約210平方米，藉著木柱迴廊和附屬建築相連。大殿的設計靈感來自日本奈良的唐招提寺。它是由第一個將佛教戒律帶到日本的中國法師鑒真和尚於759年建立的。因此，唐招提寺的寺廟有著中國唐代佛教寺廟的顯著特徵。

在座落於黃金海岸腹地的金岸法界，作為法總在澳洲的第一座寺廟，法師們同樣希望佛殿具有唐代寺廟建築風格的三大特點：

一，屋頂四面都有適度彎曲的弧度，檐角上挑。

二，木質結構的「斗拱」，斗拱是一系列由木質結構件穿插而成的懸臂木支架，用來支撐屋頂結構的橫樑。

三，建築美學，包括比例、材料和形式。而不是用來點綴的飾品或現代佛教的裝潢雕刻。

我們的設計思路吸收了這三個特點，保持了屋頂的適度弧度，表達了支撐結構，並使用傳統的建築材料，如木材、石頭和泥土。從下方的磚砌牆基到上方的木質桁架，再通過金屬構件和屋頂相

(Continued from the front inner cover)

Unlike a traditional Buddhist temple that faces a large courtyard, Gold Coast Dharma Realm's entrance opens into the *Allocasuarina* forest, acknowledging the Glossy Black cockatoos' habitat. The entrance is oriented toward the east to receive the first sun in the morning, at the same time capturing the prevailing northeasterly breeze which ventilates the temple.

Gold Coast Dharma Realm consists of the Shurangama Buddha Hall and service buildings at the back of hall. The hall is approximately 210 square meters and surrounded by veranda with wood columns that leads to the service buildings at the back.

The design of the temple is based on Toshodaiji Temple in Nara, Japan. It was founded in 759 by the Chinese Buddhist Monk Jianzhen, who was the first Chinese monk to bring the Vinaya to Japan. For this reason Toshodaiji temple has many characteristics of a Chinese Tang Dynasty Buddhist temple.

Similarly, the Buddhist Sangha at Gold Coast Dharma Realm wanted in their first temple to be established in Australia, a Tang dynasty style Buddhist temple incorporating the traditional three characteristics:

1. A modest curved hipped tiled roof with a slight upward curvature at the end of hip.

2. Expressive timber framed structure 'dou gong' framing system. The system is a series of cantilevered wood brackets on the top of the columns to support the crossbeams that support the roof structure.

3. Architectural aesthetics that draws beauty from proportions, material and form, rather than overly embellished ornaments and carvings of contemporary Buddhist temples.

We draw design ideas from these three characteristics, maintaining the modest form of the roof, expressive supporting structures and use traditional building materials such as timber, stone and clay. From the brick base to the timber columns and the metal plate that connects to the timber roof truss, one can begin to appreciate how the heavy terracotta roof tiles are supported.

There are three sets of sliding doors in the front of the temple and one set of sliding door on both sides. The sliding door panels are approximately 3.6m tall

連，從而支撐起整個沈重的屋頂，結構之美一覽無餘。

大殿的正門有三套推拉門，和一套兩側滑門。滑門面板大約3.6米、高2.4米寬。這個比例和我們3.2米高的諸佛像的高寬比例遙相呼應。大門洞的設計是爲了削弱我們個人的空間感，進而增加佛像的視覺高度。比傳統寺廟略大的入口也最大限度地利用自然通風和自然光線。當滑動門完全打開時，大殿和外部的木麻黃樹林似乎融爲一體。

從屋頂上方如同吊燈般垂下十六根水晶光明佛龕。每個光明佛龕上序列擺放著六十四尊黃色琉璃佛像，象徵著十方如來雲集之處。其次，利用懸空的佛龕設計避免了將這些小佛像擺在兩邊牆上的傳統布置方法，因為那樣會破壞了樑柱白牆簡潔樸素的唐風古韻。在佛殿的兩邊的吊頂上，有兩個懸空的八角式壇場。這是根據《楞嚴經》上所描述的楞嚴壇場為設計靈感，包括了蓮花、鉢和穹頂面鏡等元素。

### 信眾馮永堅的迴響/英譯：鍾耀明

還記得當初第一次看到金岸法界大殿的設計時，很自然地脫口而出地說：「好莊嚴啊！」後來聽說因為要保護一種瀕臨絕種的鳥類所棲息的樹種，新大殿前方庭院可能會被縮小，不能直接看到大雄寶殿，只能透過密密麻麻的樹林，隱隱約約地看到大殿的存在時，我突然興起一些正面的想法：這座大殿還真的寓意非凡。

一者，不砍掉樹木和傷害鳥族居住環境下，也可順利的建造大殿，寓意著佛菩薩是在恒順眾生和不傷害眾生的情況下成就佛果的。

二者，縮小了前面庭院。寓意著佛菩薩願意敞開自己廣闊的胸懷，去容納那些不分層次的頑強眾生(那些不允許被移開的樹木)。

三者，不能直接看到大殿，要在樹林間隱隱約約中發現。大殿就猶如我們的佛性，不是每個人都能輕易發現，雖然他本來就在那裏。需要用功修行，才能慢慢地發掘出來。再者，不用擔心不會到達那大殿：只要每個人都照著那已經鋪好的道路(佛陀的教誨)，直直(上人常說：直心是道場)地前往，最終都能順利地抵達大殿(佛果)的。❀

and 2.4m wide. It is in a similar proportion to the three bronze Buddha statues which are about 3.2m tall. A large main entrance for all three doors is to convey grandeur as the visitors enter the Buddha Hall and to appreciate the scale of the Buddha statues. The large door openings also provide more natural light for the hall as compared to traditional temples and also to maximize natural ventilation. When the sliding doors are fully opened, the exterior *Allocasuarina* forest is blended into the interior.

The roof truss holds 16 pendant lights. Each pendant light holds 64 small yellow glass Buddhas, symbolizing the Buddhas coming from everywhere to gather in the hall. Secondly, the suspended pendant lights removes the need to place small Buddhas on the walls, which would compromise the expression of the wooden structure and plain walls of the Tang dynasty style. On either side of the hall, there is an octagon shaped suspended ornamental ceiling. The design is based on the octagon altar described in the *Shurangama Sutra*. The symbolized lotus, alms bowls and polished dome mirror are the elements in the octagon altar.

### Response from disciple Michael Foong/ English Translation by Richard Chung

I still remember that the first time I saw the Gold Coast Dharma Hall design, I spontaneously exclaimed, "How magnificent!" Later I learned that the old black sheoak trees would be kept, thereby reducing the size of the cloister area in front of the new Hall. This is to protect the habitat of an endangered bird species. This meant that the new hall would only be able to be seen through the thick trunks of the oaks.

I suddenly realized the extraordinary implications in this subtle but positive and meaningful design:

1. The act of not cutting down trees to preserve the endangered birds' habitat may also facilitate the Hall's construction. This principle brings forth the fruit of the Buddha's teaching, and embodies the Buddhist principles of being compassionate toward and not harming living beings.

2. Reducing the size of the front yard by keeping the trees as habitat for the endangered birds demonstrates the Temple's willingness to accommodate and value all forms of life.

3. Although with this design one cannot directly see the new Buddha Hall, and must look through the woods, this actually reflects the idea that the new Buddha Hall is like our own Buddha nature, not everyone can find it easily, even though it is right there in front of us. We need to cultivate diligently to slowly discover it. We must look through the trees.

The Buddha nature is there, but we should not be concerned about failing to reach it – merely because we can't see it clearly. As long as we follow the paved road — the Buddha's teachings—and walk the path, we will successfully reach the destination, the Hall, and Buddhahood. For as the Venerable Master said, "A straight mind is the Way." ❀