

世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES

COX ARCHITECTS

COX 建筑师事务所



中国建筑工业出版社

THE MASTER ARCHITECT SERIES

COX ARCHITECTS

Selected and Current Works

~~fu~~ 206 (237)

世界建筑大师优秀作品集锦

COX 建筑师事务所

仁豪景观 (RHS) 译

中国建筑工业出版社

著作权合同登记图字：01-2003-0643号

图书在版编目 (CIP) 数据

COX 建筑师事务所/澳大利亚 Images 出版集团编; 仁豪景观 (RHS) 译.
—北京: 中国建筑工业出版社, 2004
(世界建筑大师优秀作品集锦)
ISBN 7-112-06692-1

I. C... II. ①澳...②重... III. 建筑设计-作品集-澳大利亚-
现代 IV. TU206

中国版本图书馆 CIP 数据核字 (2004) 第 082926 号

Copyright © The Images Publishing Group Pty Ltd

All rights reserved. Apart from any fair dealing for the purposes of private study, research, criticism or review as permitted under the Copyright Act, no part of this publication may be reproduced, stored in a retrieval system or transmitted in any form by any means, electronic, mechanical, photocopying, recording or otherwise, without the written permission of the publisher. and the Chinese version of the books are solely distributed by China Architecture & Building Press.

本套图书由澳大利亚 Images 出版集团有限公司授权翻译出版

责任编辑: 程素荣
责任设计: 郑秋菊
责任校对: 赵明霞

世界建筑大师优秀作品集锦
COX 建筑师事务所
仁豪景观 (RHS) 译

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
北京嘉泰利德公司制版
恒美印务有限公司印刷

*
开本: 787×1092 毫米 1/10 印张: 25% 字数: 600 千字
2005 年 1 月第一版 2005 年 1 月第一次印刷
定价: 218.00 元

ISBN 7-112-06692-1
TU·5846 (12646)

版权所有 翻印必究

如有印装质量问题, 可寄本社退换
(邮政编码 100037)

本社网址: <http://www.china-abp.com.cn>
网上书店: <http://www.china-building.com.cn>

7	导言
	随笔
	作者：菲利普·考克斯与迈克尔·雷纳

精选作品

13	公共及商业建筑
59	体育与娱乐中心
79	旅馆与度假村
103	总体规划与城市设计
145	教育设施
175	住宅建筑群
197	住宅
217	修复与利用

事务所简介

236	个人简历
240	建筑及项目年表
247	获奖情况、竞赛与展览
250	参考文献
254	致谢
255	索引

Introduction

An Essay

By Philip Cox & Michael Rayner

导 言

随笔

作者：菲利普·考克斯与迈克尔·雷纳

COX 建筑师事务所的作品所涉及的范围可能比其他任何一个澳大利亚的同行都更为广泛。从悉尼学派的鼎盛时期开始在澳大利亚设计项目以来，该事务所的作品代表了 30 多年来建筑的发展，它们领导了一场运动，这场运动可能造就了惟一的为大众所认可的一种当代建筑学，这种建筑观念在澳大利亚正在不断地发展和显现出来。这种建筑观希望创造一种与这个国家和其地域影响相关的设计精神。然而，澳大利亚的许多建筑师在此发展方向上踌躇不前，“学派”也消散得无影无踪了。在我们整个的生命历程中，我们一直坚定地推动澳大利亚建筑设计的发展，同时，我们也在不断地追求新的理念和方法来实现这一目标。

我们保持与当代的关联性的方法是不断地回顾和理解这个国家的建筑历史。虽然它仅有 200 年的历史，但它却受到许多方面的影响，首先是来自英国，然后是美国，然后可以说是国际式风格。到现在，我们正不断加强对土著的文化历史的了解，并建立与澳大利亚的亚洲邻国之间的更为紧密的联系。与许多其他国家一样，澳大利亚的文化日趋多元化，但是，塑造我们社会的文化影响力必须适应这块在气候、地理和历史方面都与其他国家有显著差别的土地。澳洲大陆是一个广袤的有着各种地形的岛屿，每种地形都要求有完全不同的处理方式，它们为革新和创造提供了广阔的天地。

本书所展示的建筑创作的根源来自环境，包括自然和建成环境，也植根于澳大利亚的乡土特征。早期的羊毛剪理捆装场和谷仓直接体现了其用途、大地景观和气候条件，它们在形式上具有非常突出的创新意义，并且它们几乎总是表达出其结构特征。我们的建筑创作是对这种毫无名气的建筑学的本能的回应，它被认为是具有天生的场所精神，并有着演化成为一种充满无限精神和活力的当代建筑学的潜力。我们经常对它进行重新阐释，从而对当代和城市文脉、新兴技术以及不断出现的问题作出回应，但是，我们一直坚持着这样的一条道路，那就是：以一种直接的和诚实的方式用源于结构和围护体而不是那些嵌花般的小技巧的诗意品质来解决设计中的问题。

我们的事务所是澳大利亚最早在设计中关注乡土建筑的相关性的事务所之一。我们一直致力于将其浪漫的品质转化成一种比 20 世纪 60 年代早期盛行的建筑更为人性的建筑学，在这一点上，我们早期设计的建筑比后期作品来说对这种阐释显得更为直接。托克尔的 C·B·亚历山大农业大学可能就是这种探索的一个缩影。这是一个砖木结构的建筑，它反映了前人创造的许多方面——工艺、开放的叠加式规划、结构的表现和重复、本土材料的使用，以及与大地景观的和谐。我们相信，它是一种经受了时间考验的建筑思想，并且在 30 年之后仍然保留着与各种要素之间的相关性。

The work of Cox Architects covers a wider ambit than possibly any other practice in Australia. It represents 30 years of architecture, beginning with domestic projects designed at the height of the Sydney School, a movement which perhaps created the only collectively identifiable contemporary architecture yet to emerge in Australia. This architecture sought to create a spirit of design relevant to the country and its regional influences. Many of its architects, however, floundered in direction and the “school” dissipated. Throughout our lifespan, we have steadfastly maintained the promotion of Australian design, while constantly pursuing new attitudes and techniques to achieve that aim.

Our method for sustaining contemporary relevance is to persistently review and understand the history of the country’s architecture. Barely 200 years old, it has been subjected to many influences, firstly from Britain, then America, then internationalism generally. A better understanding of Aboriginal cultural history and closer ties with Australia’s Asian neighbours are now being fostered. Australia, like many countries, is becoming increasingly multicultural; however, the cultural forces which shape our society have to adapt to a land distinct from any other in climate, geography and history. The Australian continent is a vast island of dramatically varied terrains, each demanding widely divergent solutions which lend themselves to innovation and improvisation.

The roots of the architecture illustrated in this book are in the environment, both natural and built, and in the Australian vernacular. The early woolsheds and barns, while being directly responsive to their function, the landscape and the climate, were remarkably innovative in form and they nearly always expressed their structure. Our architecture is an intuitive response to this unpedigreed architecture, recognisable as having an innate spirit of place and the potential for evolving into a contemporary architecture of enormous spirit and vitality. We have often reinterpreted it to respond to contemporary and urban contexts, to newly available technologies and to emerging issues, but a constant course has been steered toward solving problems of design in a direct and honest manner with poetic qualities derived from structure and envelope rather than from applique.

Ours was one of the first practices in Australia to embrace the relevance of the vernacular. We endeavoured to translate its romantic qualities into a more human architecture than was generally prevalent in the early 1960s, our earlier buildings being rather more direct interpretations than the later. The C.B. Alexander Agricultural College at Tocal perhaps epitomises this quest. It is a brick and timber structure reflecting many aspects of earlier precedents—craftsmanship, open additive planning, structural expression and repetition, use of indigenous materials, and harmony with the landscape. It is, we believe, an architecture which has stood the test of time, remaining relevant some 30 years later.

我们最令人满意的追求之一是在钢结构上。就如同使用木材那样，在早期的风力装置、预制小屋和水塔上使用钢材也成为了一种充满特色的澳大利亚传统。这些建筑往往体现出独特的骨架感，它们使用最小的钢结构，大多数都简单地用波状铁板来贴面。当我们开始使用钢材时，我们认为钢材的多功能性和极富表现力的特征在当代澳大利亚建筑中还未能得到充分的发掘。

堪培拉国家体育场和配套的室内运动和训练中心是我们探索最低限度地运用钢材的最早的设计方案。在这个体育场的设计上，我们努力去设计一种让屋面盘旋在大地景观之上的效果，用桅杆和缆绳来减轻结构重量，而这种效果是用木结构完全无法实现的。在运动和训练中心上，我们使用大型的钢柱并将屋面部分支撑在悬挂于这些柱子之间的缆绳上。在这两个建筑中，我们都欣喜地看到结构的力量在发挥着作用，它们被清晰地展示出来，而又以它们的优雅与轻盈掩饰了其复杂性。

这些项目在许多方面成为以后那些探索钢材其他潜能的设计方案的催化剂。尽管钢材硬度大，但是它确有惊人的延展性，而且我们还发现它很容易被铸造、塑造和雕刻成一些形状来反映或表达某一特别的文脉。例如，在国家海洋博物馆上那些层层跌落而下的拱顶与悉尼会展中心的悬索式骨架结构完全不同，虽然这两个建筑都是设计来反映海洋这个主题和反映皮尔蒙特半岛上的工业文脉。国家网球中心的标志是它那可移动的钢屋面，但是我们主要的目标是要反映毗邻的那些骨架式的建筑塔尖，比如在维多利亚艺术中心、城市中的高层塔楼和墨尔本板球运动场照明支柱上。在这些对钢材的可能性的探索工作中最令人激动的是为1998年新西兰博物馆竞赛所做的设计。在这个方案中，采用了各种材料和形式来处理那些直接的关系，并为那些更难以触摸的联系提供隐喻的表达，特别是在那些与毛利人的文化相关的联系上。

另一个项目成了以后作品的催化剂，并在某种意义上概括了我们对当代本土风格的追求的项目是在乌鲁鲁（艾尔斯岩）的尤拉拉旅游度假村。由于位于这个国家的沙漠中心地带并远离其他人口密集地区和常规性的服务设施，这个项目要求体现出一种即兴创作的品质，而澳大利亚人在这方面已声名远扬。在那里有着创造一个在物质上、社会上和文化上都充满着澳大利亚特色的城镇所需要的各种因素。

尤拉拉与澳大利亚城镇的原型有着很大的不同，传统的澳洲城镇在中央有一条主要街道，车辆可以在其中通行。尤拉拉的镇区沿着一个位于沙丘脊之间的蛇形山谷而成略微蜿蜒展开，在各个部分之间的活动完全靠人们步行。设计中的要素都与这些主要的环境条件相呼应，在大多数屋面上都设置了太阳能收集器来为整个小镇提供能源，而且双层纤维薄膜能降低室内空间的温度。用来保护步行通道的双曲面形状的帐篷结构也是简单的遮阳设施，它们让人回想起从前的轻质遮蔽物。

One of the most satisfying pursuits has been in steel structures. As with the use of timber, there has also been a characteristic Australian tradition in the use of steel, in the early wind devices, prefabricated sheds and water towers. They tended to have an extraordinary skeletal quality, using minimal steel structure, and most were simply clad in corrugated iron. When we began using steel, we felt that its versatility and expressive qualities had not been fully explored in contemporary Australian architecture.

The National Athletics Stadium in Canberra and its associated National Indoor Sports and Training Centre were the first of our schemes to explore the minimalist use of steel. In the stadium, we endeavoured to create the effect of a roof hovering over the landscape using masts and cables to lighten the structure in a way not possible with timber supports. For the Sports and Training Centre, we used great sentinel steel columns and supported the roof on cables slung between them. In both buildings, there is a delight in seeing the structural forces at work, clearly displayed, yet with a grace and ease belying their complexity.

These projects were in many ways catalysts for later schemes in which other potentials of steel have been explored. Despite its hardness, steel is surprisingly malleable and we found that we could easily mould, sculpt and carve out forms to reflect or express a particular context. The cascading vaults of the National Maritime Museum, for instance, are dramatically different from the skeletal frames suspending the Sydney Exhibition Centre, yet both are designed to convey maritime themes while reflecting the industrial context of Pyrmont. The National Tennis Centre's emblem is its movable steel roof, but our main objective was to reflect the neighbouring skeletal building peaks such as on the Victorian Arts Centre, the city towers and the lighting stanchions of the Melbourne Cricket Ground. One of the most exciting explorations into the possibilities of steel has been for the Museum of New Zealand competition of 1988, where the materials and forms were used to resolve immediate relationships and to create metaphors for less tangible connections, especially those relevant to Maori culture.

Another project that became a catalyst for later work, and in a sense epitomised our pursuit of contemporary indigenous idiom, was Yulara Tourist Resort at Uluru (Ayers Rock). Located in the desert heart of the country, remote from other population centres and from conventional services, this project required qualities of improvisation for which Australians have a recognised reputation. The ingredients were there to create a characteristic Australian town physically, socially and culturally.

Yulara differs from archetypal Australian towns which traditionally are main street towns accessible by vehicle. The township of Yulara winds gently through a serpentine valley between sand dune ridges, with movement between components being entirely pedestrian. The design elements respond to the prevailing conditions, with solar collectors over much of the roofscape providing energy to the town, and double layers of fabric membrane cooling internal spaces. Hypar-shaped tent structures, developed for protecting pedestrian ways, are simple shade devices recalling early lightweight shelters.

这个项目进一步加强了我们对多年来认为很重要的一些方面的关注。这些包括对节能的需要、对大地景观和色彩的需要以反映那些直接性的文脉，对保护自然景观的需要以及艺术与建筑相结合的需要。在尤拉拉设计中，色彩的使用产生了独特的效果：比如，沙漠的红色和赭色被用在墙面和基座上以伪装其存在，但是色调则从地面到屋面由深到浅地发生渐变，而屋面上纯白色的船帆结构反映了在艾尔斯岩的天空中独特的积雨云的云层结构。

尤拉拉项目提高了事务所在处理大型的总体规划和建筑设计项目上的声誉。尤拉拉项目有着一个城市的结构，与大地景观形成共鸣，而且它并不缺乏革新和独创性。在为科威特设计的滨海城市项目上能够看到在尤拉拉项目上的一些基本原则的应用，滨海城市项目是一系列的“城市”岛屿，在岛屿上散布着红树林岛屿，它们对水进行过滤并形成自然生态系统。这些岛屿是通过由底格里斯河和幼发拉底河所形成的泥滩进行开挖而形成的。从而利用在波斯湾已经存在的生态状况来形成了“绿色”城市的效果，与被沙漠覆盖的内地形成了强烈的对比。

在全世界范围内，现有的城市都在重新评估城市发展应该延伸到多远。随着原有的分散的城市中心合并到一起构成难以名状的大都市圈，许多城市正在失去其历史的特性。在澳大利亚，如果不是为了保留国家公园，悉尼、纽卡斯尔和伍伦贡都会毫无疑问地被合并在一起，而在布里斯班，黄金海岸和阳光海岸也已经扩展并加入到大都市地区了。城市中心区的更新成为20世纪晚期的关注重点，尽管我们正见证着国外的一些拙劣的结果，特别是在那些交通拥挤和运输压力仍未得以减轻的地方。在悉尼市，随着达令海港的新生而进行的皮尔蒙特半岛更新项目和在布里斯班市的纽斯蒂德与特纳里夫城市更新项目都是一些主要的项目，而我们事务所参与了这些项目的设计。两者都被规划成可识别的城市社区，而不仅仅是城市中心的扩展。在主要想通过居住活动来使主城区边缘地区获得新生的同时，设计将重点放在保持现有的自然景观和历史建筑上，后者更多的是被改造成为一个为周边地区服务的零售、就业和教育设施。

本书所展示的住宅建筑群项目代表了多种对适宜形式和关系的探索，一个主要目的便是“非制度化”的公共住宅。本书列举了一些私人的和公共的城市住宅群项目，并没有大量展示它们之间的差别。本书主要强调的是对私人空间和公共空间的限定、与公共街道之间的界面以及居住者个人的自我表现的机会。我们探索的一部分是关于形式和符号的，人们已经认识到并开始珍惜它们的价值，在探索中我们有时候会放弃自己的偏好。

The project reinforced a number of concerns which we had considered important for many years. These included the need for energy conservation, for landscape and colour to reflect immediate context, for preservation of natural landscape, and for the integration of art and architecture. Colour is used to particular advantage at Yulara: for example, the reds and ochres of the desert are used on walls and bases to camouflage their presence but are graded from dark to light towards the roofscapes where stark white sail structures reflect the cumulo-nimbus cloud formations characteristic over Ayers Rock.

Yulara reinforced the practice's reputation for being able to handle large projects in both master planning and architecture. It has an urban structure, a resonance with the landscape, and it involves innovation and originality. The principles used to form Yulara can be seen in the Sea Cities projects for Kuwait, a series of "urban" islands interspersed with mangrove islands which filter the water and generate natural ecosystems. These islands are created by excavating the mudflats spilled out by the Tigris and Euphrates rivers. The effect is that of a "green" city contrasting with the desert interior, using ecology that once existed in the Persian Gulf.

Throughout the world, existing cities are simultaneously re-evaluating how far development should spread. Many cities are losing their historic identity as previously separated urban centres merge to form amorphous conurbations. In Australia, were it not for national parks, Sydney, Newcastle and Wollongong would undoubtedly merge, and in Brisbane, the Gold Coast and Sunshine Coast have already spread to join the metropolitan area. Inner urban renewal has become the late 20th century focus, even though we are now witnessing some poor outcomes overseas, especially where congested traffic and transport remain unrelieved. In Sydney the Pyrmont renewal project, following Darling Harbour's revitalisation, and in Brisbane the Newstead Teneriffe urban renewal project, are major initiatives with which our practice is involved. Both are planned as identifiable urban communities rather than as mere extensions of city centres. While principally intended to revitalise inner urban fringe areas through residential activity, emphasis is placed upon retaining existing landscape and historic fabric, much of the latter being converted for retail, employment and educational facilities serving the precincts.

The housing projects illustrated in this book represent a variety of explorations into appropriate forms and relationships, a key objective being to "de-institutionalise" public housing. A selection of both private and public urban housing is illustrated, showing little distinction between them. The primary emphases are on the definitions of private and communal space, the interface with the public street, and the opportunity for individual self-expression by the occupants. Part of our search is for forms and symbols with which people already identify and which they value, sometimes at the expense of our own predilections.

在设计各个住宅时都有很大的不同，虽然像文脉和环境等许多问题仍然非常重要。与业主和最终居住者直接地合作让我们有机会实现对他们来说最重要的希望，而这也是我们经常承接这类项目的主要原因之一。在这类设计中我们也进行了大量的试验，有时把它们当作是其他大型项目的先行者，而有些个案则与我们发展的理论相关联。

我们目前重要的项目之一是悉尼2000年奥运会比赛场地的设计。我们现在进行的工作包括运动设施的总体规划，用于游泳项目的水上运动中心，以及用于大型田径比赛的主运动场。由于该用地是位于悉尼西郊中央部分的一个古老的已废弃的屠宰场，对整个设计来说它在环境上没有任何可取之处，因此，这些项目是对独创性的真正考验。我们的方案重新创造了一个澳大利亚乡村景观，其典型特征是由起伏蜿蜒的山丘和冗长弯曲的道路构成。这种特征在这里通过将平坦宽阔的区域模式改造成一系列蜿蜒的狭道和小路而得以重现，这些通道的模式让人回忆起土著人所梦想的小径，它刻意要向世界传达那种在澳洲文化和环境中所固有的品质。

虽然建筑物体形庞大，但它们下沉到地形之中，因而从场地外望去仅仅可以看清它们的屋面部分。钢结构运用得尽可能如金银细丝工艺般的轻柔，从而屋顶显得像是漂浮着，看上去好像没有与其基座连接在一起。当周围景观本身成为了该区域典型地形的一种抽象的时候，这些建筑则试图传达更广泛的有关建筑与大地景观之间关系的国家性主题的信息。

一些先前从未出版过的作品也被收录在本书中，我们认为它们不仅保持了我们的哲学观，而且还探究了在设计上的新方向。这些作品包括在昆士兰州的布里斯班和凯恩斯市的会议中心。它们在造型上相互之间以及与我们在悉尼设计的同类建筑不同，体现了我们根据文脉来设计建筑的思想。我们在西澳大利亚州、维多利亚州和东南亚也设计了许多同样令人兴奋的项目。它们包括大型的总体规划设计、珀斯附近的琼达拉普城市中心以及新加坡电信大楼等项目。

对我们而言，澳大利亚有一种压抑不住的个性。它是世界上最大的岛屿国家，而从天空俯瞰，从太平洋一直涌到东海岸的起伏的波涛似乎以红色沙丘的方式绵延跨跃内陆地区，然后又重新出现在西边的印度洋中。这个国家从南到北多样化的环境非常明显——从凉爽雨林到塔斯玛尼亚崎岖的地形，维多利亚州漫长而曲折的海岸线、热带草原和沿东海岸的看似没有尽头的山脉、神秘地布满巨大岩石和峡谷的蛮荒而稀疏的沙漠内陆，以及整个昆士兰州和北方地区的潮湿闷热的热带气候，这些环境都充满着各自的特色。

There is a difference in designing individual houses, although many issues such as context and environment remain important. Working directly with clients and eventual occupiers provides us with the opportunity of fulfilling those aspirations most important to them, and it is one of the reasons that we maintain a regular contingent of this type of work. A considerable degree of experimentation is also undertaken, sometimes as a precursor to other large projects, in other cases in relation to theories being developed.

One of our current important projects involves the Sydney 2000 Olympic Games venues. Our present involvement includes the sports facilities master plan, the aquatic centre for swimming events and the support stadium for the major athletics venue. These projects are genuine tests of ingenuity since the site, Sydney's old abandoned abattoirs in the middle of the city's western suburbs, offers little environmental encouragement. Our proposal re-creates a rural Australian landscape which typically comprised undulating, meandering hills and long, winding tracks. This character is repeated by moulding the flattish expanse into a series of serpentine berms and pathways in patterns reminiscent of traditional Aboriginal dream trails, in a deliberate attempt to convey to the rest of the world qualities that are inherent in Australian culture and environment.

Although large, the buildings are submerged within the topography so that only the roofscapes are apparent from beyond the immediate site. Steel structure is used in as light a filigree as possible, so that the roofs appear to hover over, and seem unconnected to, their bases. While the landscape itself is an abstraction of typical regional geography, these buildings are intended to convey broader national themes about the relationship of architecture and landscape.

Several previously unpublished works are illustrated here which we believe maintain our philosophies but explore new directions in design. These include the Brisbane and Cairns convention centres in Queensland. Their difference in form, both from each other and from their Sydney equivalent, also demonstrates our concern for designing to context. A number of similarly exciting projects are occurring in Western Australia, Victoria and South-East Asia. They include large-scale master planning, the work at Joondalup City Centre near Perth, and the Singapore Telecommunications Tower.

For us, Australia has an irrepressible identity. It is the world's largest island country and from the air, the undulating waves which roll into its eastern seaboard from the Pacific Ocean seem to continue across the interior in the red sand dunes, before re-emerging in the Indian Ocean westwards. The diversity of the country's environments is apparent from south to north—the cool rainforests and rugged terrain of Tasmania, the dramatic and rugged coastline of Victoria, the savanna lands and seemingly endless ranges lining the east coast, the brutal and sparse desert interior mysteriously pockmarked by huge rocks and canyons, and the humid sweltering tropics through Queensland and the north, are all distinctive.

我们的论点是：一个民族的文化反映了大地景观的特征。上个世纪的乡土建筑充分说明了这个观点，因为它不仅适应了不同的地域，而且也反映了其居民的生活方式。例如，外走廊或围绕着建筑的周边空间已经成为了澳大利亚人个性的象征。那些对早期定居者们而言显得陌生的大地景观和气候产生了在历史和当代文学中不断被描述的使澳大利亚人名扬世界的个性品质。

毫无疑问，目睹这本书的读者将会看到在形式和特征上的巨大变化，而我们希望有人能够在看到一条将这些在自然和建成环境之间显示出一种和谐感的作品编织在一起的线索。我们将不断地寻求既注重实效又富有诗意，并推动建筑艺术发展的解决办法。

Our contention is that the culture of a people reflects the character of the landscape. The vernacular architecture of the last century well illustrates this point as it not only adapted itself to different regions but reflected its inhabitants' lifestyles. The veranda, or perimeter space around buildings, for example, has become symbolic of the Australian character. The landscape and climate, alien to the early settlers, generated qualities of personal character for which Australians are renowned and are repeatedly described in both historic and contemporary literature. No doubt some viewing this book will see an extraordinary diversity of form and character; others, hopefully, will see a thread woven through the work demonstrating a rapport between the natural and the built environment. Consistently, we search for solutions that are both pragmatic and poetic, and which advance the art of architecture.

Public and Commercial Buildings

公共及商业建筑



- 14 Sydney Exhibition Centre
- 20 Australian National Maritime Museum
- 26 Sydney Aquarium
- 30 1 Pacific Highway
- 32 Australian Pavilion
- 34 The Cornerstone
- 36 Joan Sutherland Performing Arts Centre
- 38 Westralia Square
- 40 Gloucester Street Offices
- 42 Museum of New Zealand
- 46 Joondalup Rail Station
- 50 Brisbane Convention and Exhibition Centre
- 54 Singapore Telecommunications Tower
- 56 Cairns Convention Centre

- 14 悉尼展览中心
- 20 澳大利亚国家海事博物馆
- 26 悉尼水族馆
- 30 太平洋大道 1 号大厦
- 32 澳大利亚馆
- 34 科纳斯通大楼
- 36 琼·萨瑟兰表演艺术中心
- 38 韦斯特拉利亚广场
- 40 格洛斯特街办公楼
- 42 新西兰博物馆
- 46 琼达拉普火车站
- 50 布里斯班会展中心
- 54 新加坡电信大楼
- 56 凯恩斯会议中心

Sydney Exhibition Centre

Design/Completion 1985/1988

Darling Harbour, Sydney, New South Wales

Darling Harbour Authority/Leighton
Constructions

25,000 square metres plus 1,000 car spaces

Concrete base and steel superstructure, steel
cladding panels and glazing

悉尼展览中心

设计/竣工：1985年/1988年

新南威尔士州，悉尼市，达令港

达令港口管理局/莱顿建筑公司

25000m²、另有1000个车位的停车场

混凝土基础，上部构造为钢结构

钢饰面板和玻璃幕墙

The Sydney Exhibition Centre was the first major exhibition centre to be built in Australia and it comprises five interconnected halls, each of 5,000 square metres. It is one of three public buildings undertaken by the practice in the Darling Harbour Redevelopment Area adjacent to Sydney's central business district and constructed to celebrate Australia's 1988 Bicentenary.

The concept for the centre principally arose from four objectives. The first was to continue the tradition of structurally innovative exhibition centres dating back to Joseph Paxton's steel, wood and glass Crystal Palace in London. The second was to establish an integral relationship with a new park stretched along one frontage. Thirdly, it sought to convey a distinctive maritime theme conducive to a historic harbour port, and finally it needed to achieve 100 metre spans without resulting in a massively scaled edifice.

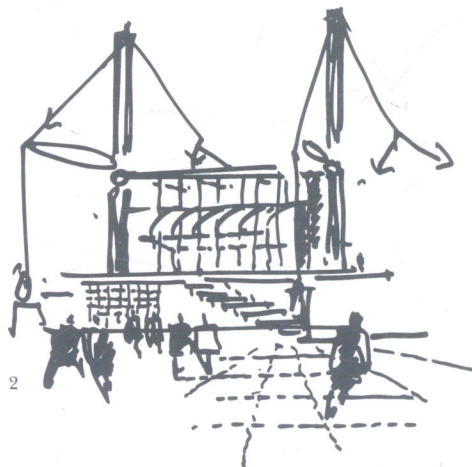
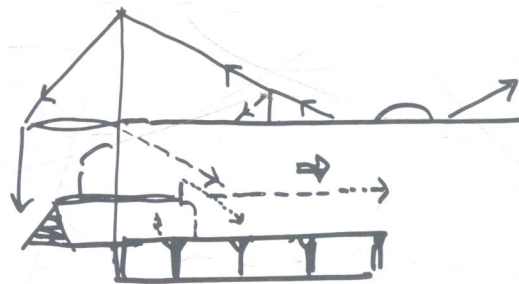
Continued



1

悉尼展览中心是澳大利亚建造的第一个大型展览中心，它由五个相互连接在一起的大厅组成，每个大厅的面积是5000m²。这是该事务所在靠近悉尼商业中心的达令海港新开发区内取得的三个公共建筑设计项目之一，修建这个中心是为了庆祝1988年的澳大利亚发现200周年纪念。

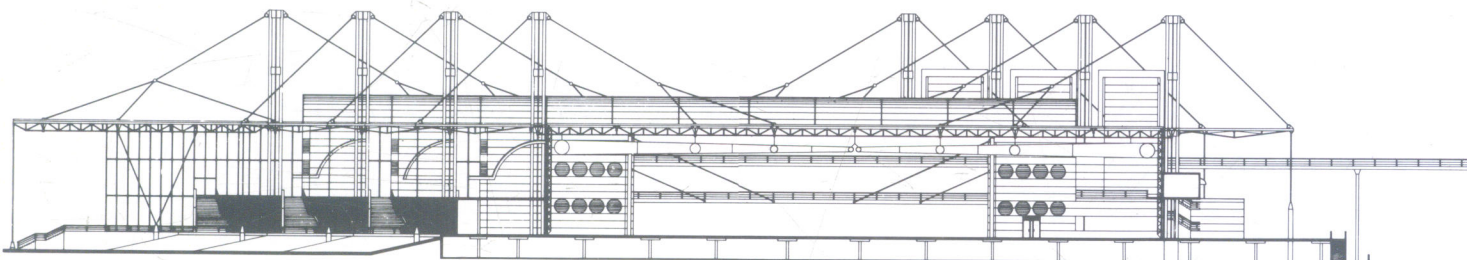
该展览中心的设计主要有四个目标。第一是要延续展览中心在结构上不断创新的传统，这种传统可以追溯到约瑟夫·帕克斯顿在伦敦用钢、木和玻璃建造的水晶宫。其次是要与沿着展览中心的一个长边延伸的一个新公园建立起一种整体性的关系。第三则是试图表达一个充满特色的海洋主题，使之有益于一个具有历史意义的港口，最后一点就是该设计既需要实现100m的跨度，又不会形成一座体量巨大的大型建筑物。



2

- 1 Aerial view
- 2 Preliminary sketches
- 3 End elevation
- 4 View across gardens

- 1 鸟瞰景色
- 2 最初的草图
- 3 侧立面图
- 4 从花园看展览中心



3



4

These objectives were met by a continuous mast and cable structure, proving to be economical and also allowing a low horizontal scale to be developed.

A characteristic aspect of the centre is the staggering of the halls, which both articulates the park face and makes more efficient use of the structure. The total project, from design concept to completion, took only 32 months.

这些目标通过一个连续的桅杆和缆绳组成的结构而得以实现，这种结构被证明是经济的，并使该建筑在一个低而水平的尺度上展开。

该中心充满特色的地方是大厅之间的错列布置，这样不仅将临公园的立面连贯成一个整体，而且能更有效地利用其结构。整个项目从设计构思到竣工仅用了32个月。

