

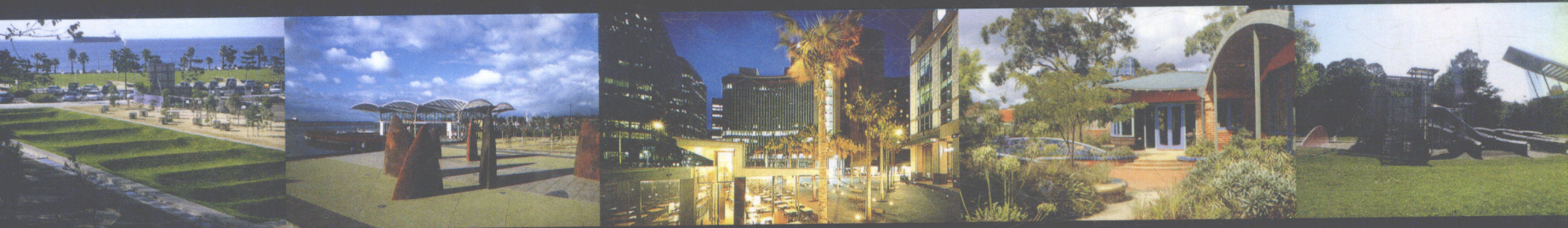
# 澳大利亚 AILA 获奖景观作品选

AUSTRALIAN AILA AWARD WINNING LANDSCAPE ARCHITECTURE

(1996-2002)

聂建鑫 陈向清 编著

Nie Jianxin Chen Xiangqing



中国建筑工业出版社

CHINA ARCHITECTURE & BUILDING PRESS

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# 引言

## 澳大利亚景观建筑师学会奖简介

澳大利亚景观建筑师学会奖分为国家级和州级两种，分别由国家景观建筑师学会和各州景观建筑师学会组织评奖。澳大利亚景观建筑师学会奖从1986年开始举行，每两年评奖一次。

澳大利亚景观建筑师学会奖要求参赛建筑师必须是澳大利亚景观建筑师学会的会员，评奖的目的是通过评奖和展出作品鼓励对优秀作品的认识和理解，使会员们在专业上得以交流和提高。

评奖分为多个奖项，每一个奖项有一个获奖作品，另有一至两个优秀奖。每年在所有的参赛作品中还要评选出一个年度卓越景观设计奖，以表彰其在景观设计中的突出表现。

获奖的分项每年有所不同，在提交方案前公布，主要分为景观设计类（实际工程类）、规划类和研究类三大部分。

1. 设计类：主要是针对已经建成的景观建筑工程进行评奖。其中主要包括住宅环境设计、公园和娱乐设施环境设计，公共空间景观设计，商业和基础设施景观设计，休养地、学院景观设计，景观保护和重建以及街景设计等。

2. 规划类：表彰景观建筑师大量的概念设计和规划工作，这些工作将对今后的景观设计产生一定的指导意义。这里不包括景观研究和未完成的景观工程，主要包括的内容有：景观总体规划、政府政策和立法、景观分析和环境评估，如视觉评估、自然资源评价，以及景观管理和保护规划等。

3. 研究类：包括发表的文章、展览作品和其他媒体的展示，这一类要说明研究的目的、采用的方法、过程的澄清和内容，目标观众群及研究将会产生的影响等等。

本书收录的获奖作品选自从1996年至2002年8年中的四次评奖结果，其中以设计类的获奖作品为主，并有少量的规划作品。希望本书的出版，能够对景观建筑师、建筑师和相关设计领域的教师和学生带来新的设计思想和设计手法，从而设计出更好的景观作品。



# Foreword

## Introduction to AILA Award

NATIONAL PROJECT AWARDS in Landscape Architecture, The AILA National project Awards commenced in 1986 and are held every two years.

### PURPOSE

The purpose of the AILA National Project Awards is to foster awareness and recognition of the profession and to encourage good practice amongst its members by presenting awards and publicising the projects.

The Awards are presented biennially for projects within and outside Australia by Landscape Architects who are registered as members of AILA, except in the cases outlined in the Eligibility Criteria below.

### AWARDS

The major awards in each category will be Project Awards. In addition, Merit Awards will be allocated to other projects deemed to be of a meritorious nature.

One project from all the entries and from any category may be selected for the Award in Landscape Excellence which acknowledges outstanding achievement in landscape architecture.

### CATEGORIES

The categories may change from time to time and Council will confirm the list for each Award Program. The categories agreed by Council in 1996 are:

1. DESIGN. This category recognises constructed landscape architectural design and encompasses all scales of work. Typical entries in this category may include:

Housing projects, Parks and recreational facilities, Residential design, Public spaces/Civic design, Commercial and infrastructure facilities, Resorts, Institutions, Landscape conservation; landscape preservation and restoration, Streetscapes.

2. PLANNING. This category recognises the wide range of a landscape architect's activities that can lead to, guide or provide evaluation of landscape architectural design. This category does not include research or incomplete projects that would if completed have been entered in Category 1.

Typical entries in this category may include:

Landscape master plans, Recreation plans, Government policies or programs, Legislation or regulations, Landscape analysis e.g. environmental assessment, visual assessment, natural resource assessment, Conservation - Restoration plans, Landscape management plans.

3. RESEARCH AND COMMUNICATIONS. It may include published or public documents, exhibits and other media presentations. Entries in this category should address the following:

Purpose of the work (identification of the issues and objectives), How it was undertaken (methodology), Clarity of process and content, The nature of the target audience (outcomes), The impact of the work (reception).

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1996 年

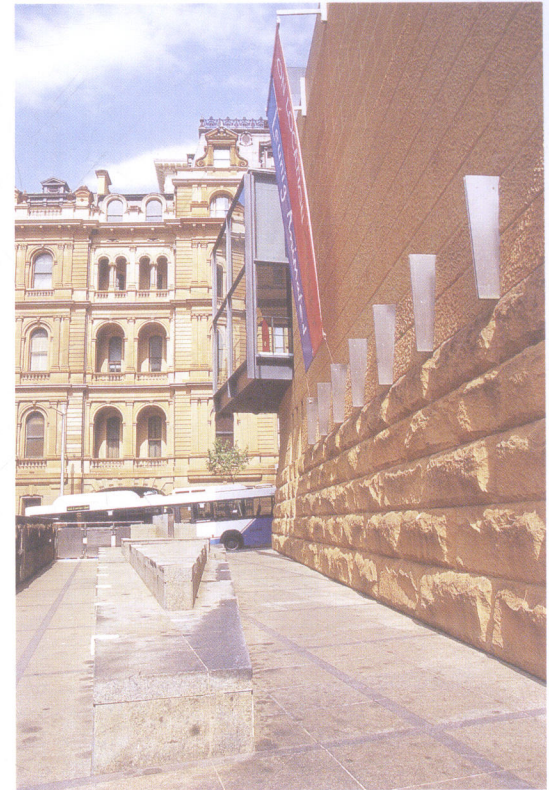
## 第一总督府, 悉尼

First Government House, Sydney

悉尼第一总督府的开发是一整个城市街区的重建, 建筑密度很高, 其中包括新建两座塔楼和一个博物馆, 保护几栋遗产建筑, 更重要的是要保护澳大利亚早期欧洲移民的遗址。景观建筑的任务是为这个大开发提供一个高质量的人行环境。

场地的概念设计简单而强烈, 对遗产建筑的保护涉及到景观建筑师、规划师、建筑师、考古学家、特殊工程师和材料科学家。对遗址中建筑基础的保护从考古学上来说最好的办法是把它们封存在地下, 因而景观设计在遗址建筑的基础之上设立了一个广场, 这个广场同时也作为悉尼博物馆的一个室外广场。广场以不同颜色的石头铺地, 铺出了原有建筑的复原平面图。在有些局部, 一些基础被暴露出来展示给公众, 这涉及到很严肃的技术问题: 光线和湿气对基础的保护是十分不利的。设计邀请了新南威尔士大学的材料科学家, 加上特殊工程师的帮助, 设计了一个观看装置, 其中可以控制光线和湿度。这种装置看起来就像是铺地的一部分被抬高从而暴露了基础。另外, 为了方便考古的需要, 设计在整个场地中设立了  $2\text{m} \times 2\text{m}$  的网格, 以黑色的花岗石镶嵌在铺地中。

这个工程创造了一个有意义和有生命的一系列新的城市和社会空间, 人们可以休息、集会, 学习场地的历史, 在餐厅吃饭, 感受这个特殊的场地中特殊的气氛。



北立面局部  
Part of north elevation

The First Government House Development in Sydney involved the redevelopment of an entire city block. The design problems posed by the brief (an international design competition) were highly complex, requiring two tall office towers, a museum, the retention of heritage buildings and conservation of arguably the most important archaeological remains of early European settlement in Australia. The task facing the landscape architects was to provide an appropriate setting for this massive development which not only respected the spirit of the place (and in particular respected its historical significance) but which also provided a high quality environment for pedestrians.

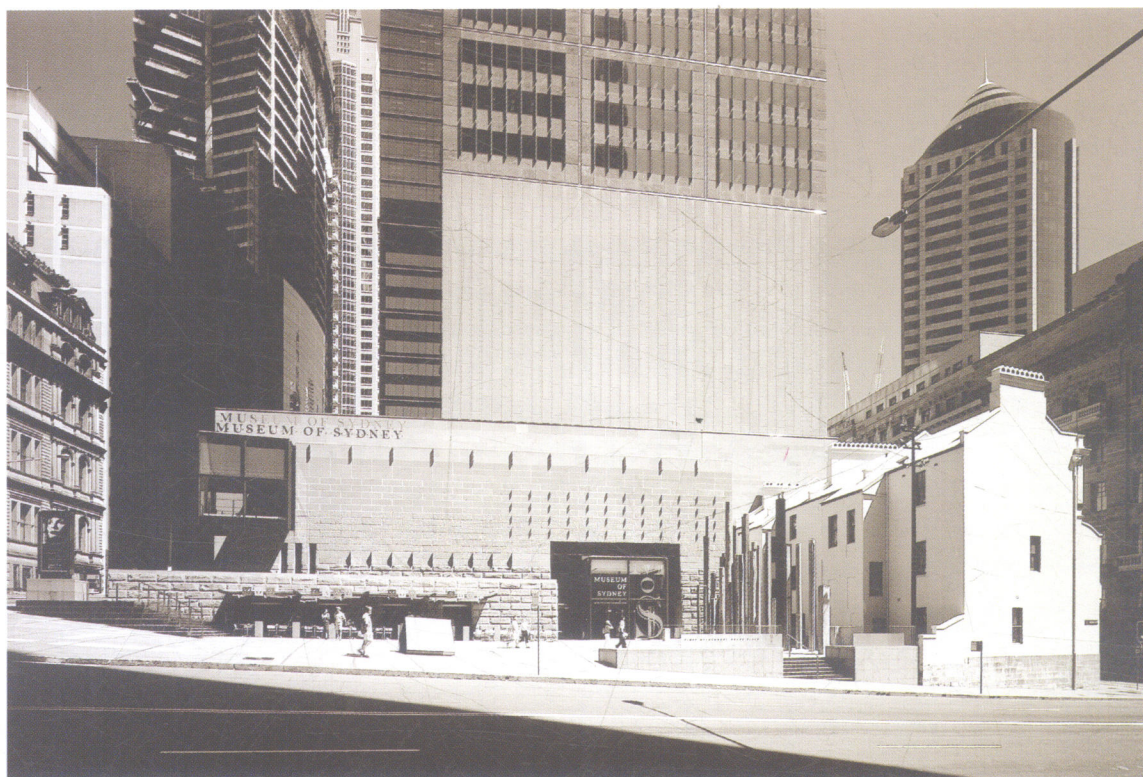
The design concept is strong and simple, aiming to respond to those needs. The conservation of the historic footings required a major team effort between the landscape architects/urban designers and the architects, archaeologists, specialist engineers and materials scientists to produce the best possible response. Clearly building development over the footings was out of the question and therefore we created a 'square' over the footings - Governor's Place - as a setting for the interpretive Museum of Sydney. The best way to preserve the footings from an archaeological point of view was to seal them in the ground and this was done, with the outline of the footings marked by different coloured stone in the paving above. However, we also wished to expose some of the footings to public view, which created a serious technical problem; exposes the footings to light, humidity etc, which are inimical to conservation. Thus we involved the materials scientists at the University of NSW and with the help of specialist engineers, designed a viewing structure with controlled light, humidity and condensation. This was designed to appear as if a portion of the paving had been 'pulled up' to expose the footings, finally to aid archaeological research we placed a two metre grid over the entire site, marked by black granite inlays, which will enable future digs to be made with accuracy.

The project has created a significant and vital new series of urban and social spaces. It is a public place for people to use to rest and meet, learn about the site, eat in the café and enjoy the atmosphere of a special place.





鸟瞰  
Bird eye view



北立面  
North elevation





广场  
The Square  
摄影：聂建鑫



第一总督府广场  
First government house  
place

## 博士山社区艺术中心, 墨尔本

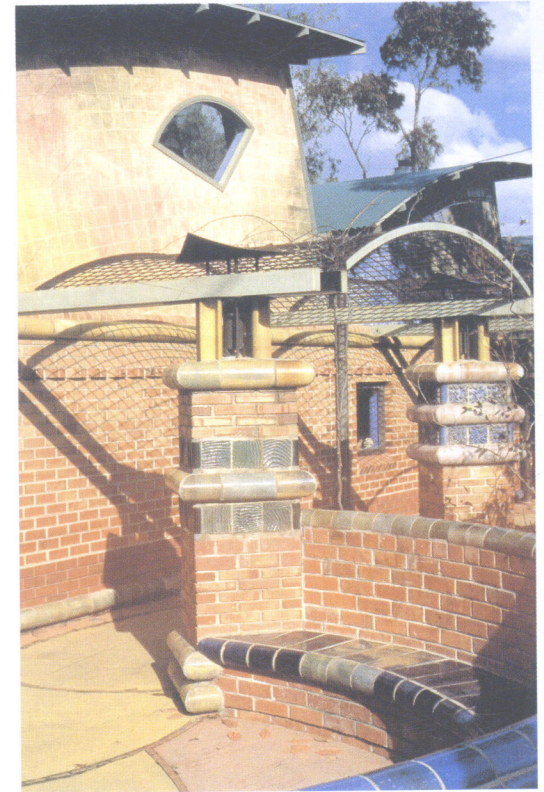
Box Hill Community Arts Centre, Melbourne

1988年受博士山市政府的委托进行了博士山社区艺术中心的环境规划研究,研究的中心是博士山社区对艺术和艺术精神的要求,期间对中心已有的使用者和潜在的使用者以及整个社区进行了广泛的调研,同时与Gregory Burgess建筑师事务所及其他艺术家,特别是陶艺艺术家Maggie Fooke协同工作,发展了中心的景观规划概念设计。这种紧密协作的关系反映在自由的曲线型设计中,在视觉和空间上把室内外空间统一到了一起。不同颜色的材料、质感和颜色在建筑、景观和艺术品之间相互渗透,使整个环境充满一种在以往的公共空间中少有的艺术特征。

和艺术家的协同工作创造了一些有趣而色彩丰富的元素,如富有装饰性的铺地、座椅、排水管和柱子,每一样元素都经过精心的设计,达到了与整个建筑和环境的协调统一。

博士山社区艺术中心从1991年建成以来受到了广泛的关注和好评,这是对公众协作的设计过程和高质量的建筑环境的肯定。它的设计过程和结果说明景观建筑师、社区、艺术家和其他设计专家的合作具有极大的潜力。





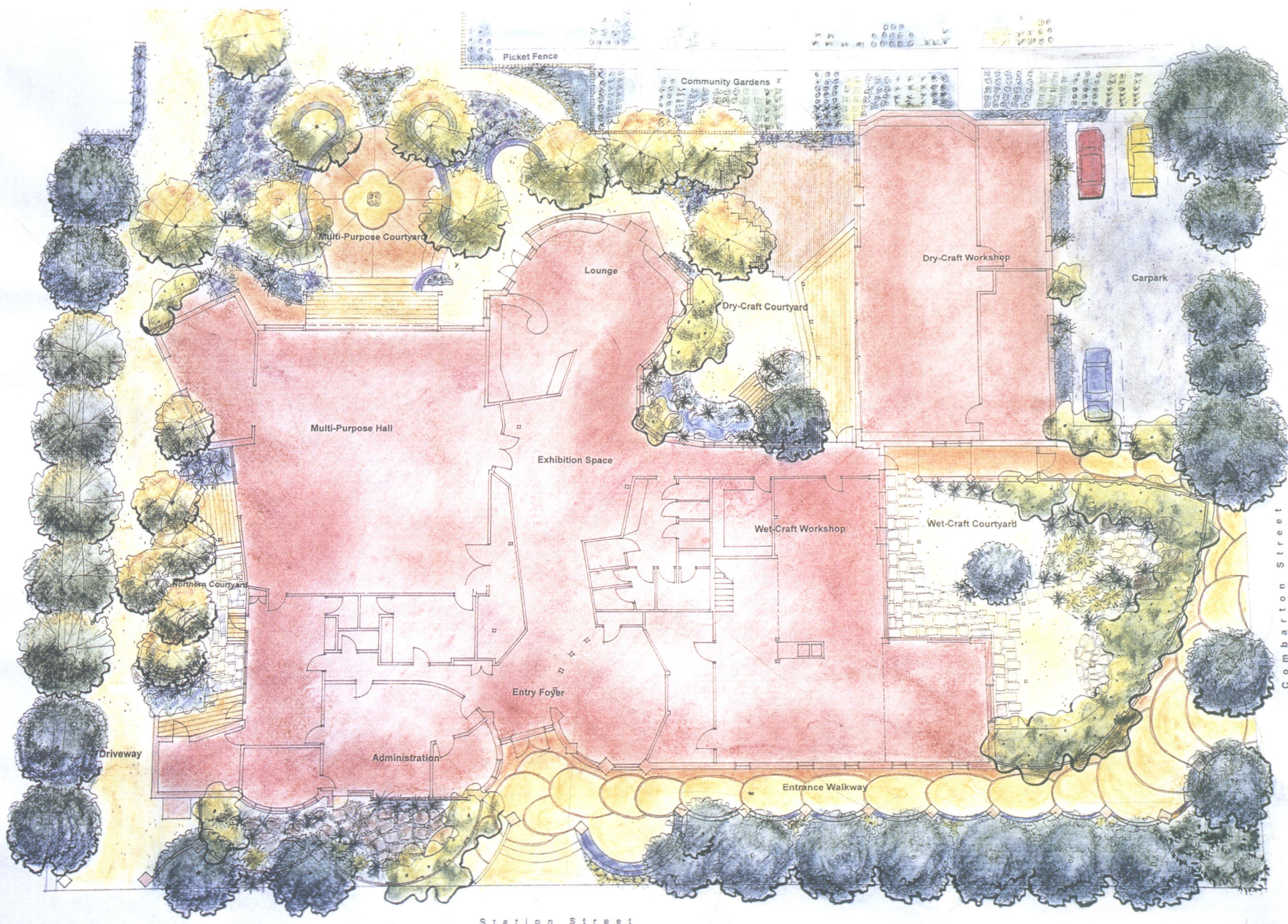
侧入口的柱子和座椅  
Side entrance pillars and seats.

In 1988, Kevin Taylor was engaged by Box Hill City Council to conduct a forward planning study for the Box Hill Community Arts Centre. This study focused on identifying the need of arts and aspirations of the Box Hill community and involved extensive consultation with existing and potential user groups, and the wider community. Taylor and Cullity then worked in collaboration with Gregory Burgess Architects and artists, principally ceramic artist Maggie Fooke, to develop the concept design for the Centre. This close working relationship is reflected in the free flowing exuberant design that integrates internal and external spaces both visually and spatially. A rich palette of materials, textures and colours permeates the architecture, landscape and artworks resulting in an environment with a crafted character rarely seen in public development.

The close collaboration with the artists is reflected in the playful and colourful elements such as decorative paving, seats, drainage grates and pillars, with each element carefully integrated into the overall design of the building and landscape.

Box Hill Community Arts Centre has received much attention and many awards since its completion in 1991 both for its community based design process and the quality of the built environment. The process and outcomes of the landscape design demonstrates the exciting potential that exists for collaboration between landscape architects, the community, artists and fellow design professionals.

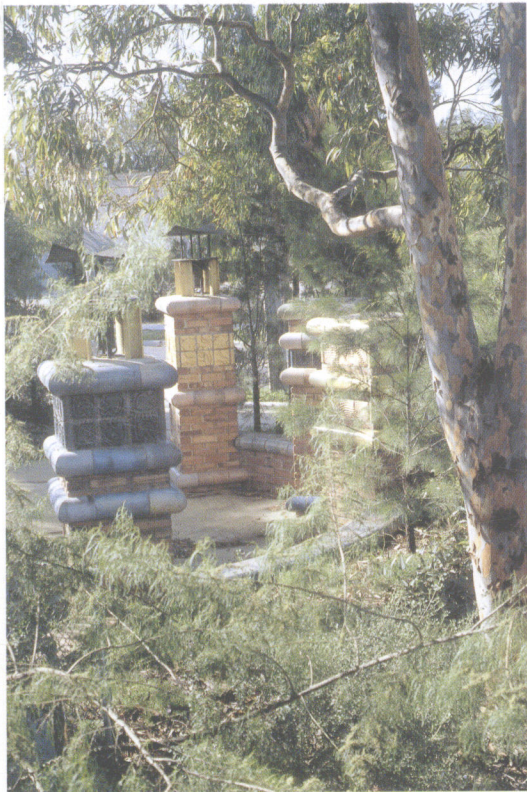




总图设计。每一个室内空间对着室外空间开敞，支持了整个艺术中心的活动

Site plan. Each internal space opens out into an exterior courtyard that supports the activities of the arts centre.

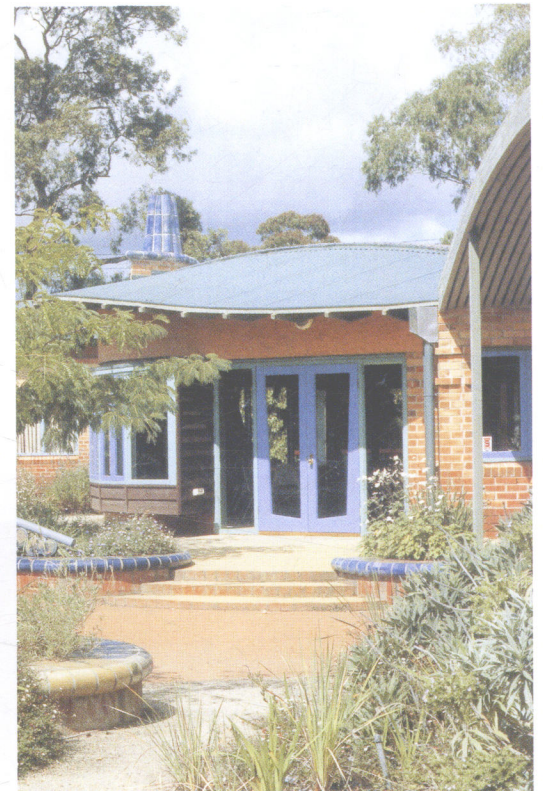




侧入口的柱子和椅子，以及手工制造的陶质花砖  
Side entrance pillars and seats with hand made ceramic tiles.



入口贴有手工制造的陶砖的柱子以及贴着手绘彩砖的建筑  
Entrance pillar with hand made ceramic tiles and building clad in hand coloured tiles.



中央庭园从建筑中伸出，由大的弧形的彩色陶质座椅包围着圆形的空间  
Central courtyard flows out from the building with large curved coloured ceramic seats surrounding the circular space.





细部。陶质座椅和植物  
Detail. Ceramic seat and planting.



有趣的尖桩栅栏和中心的使用者设计的独立的尖桩  
Playful picket fence with individual pickets created by  
arts centre users.