

# 英国 建筑

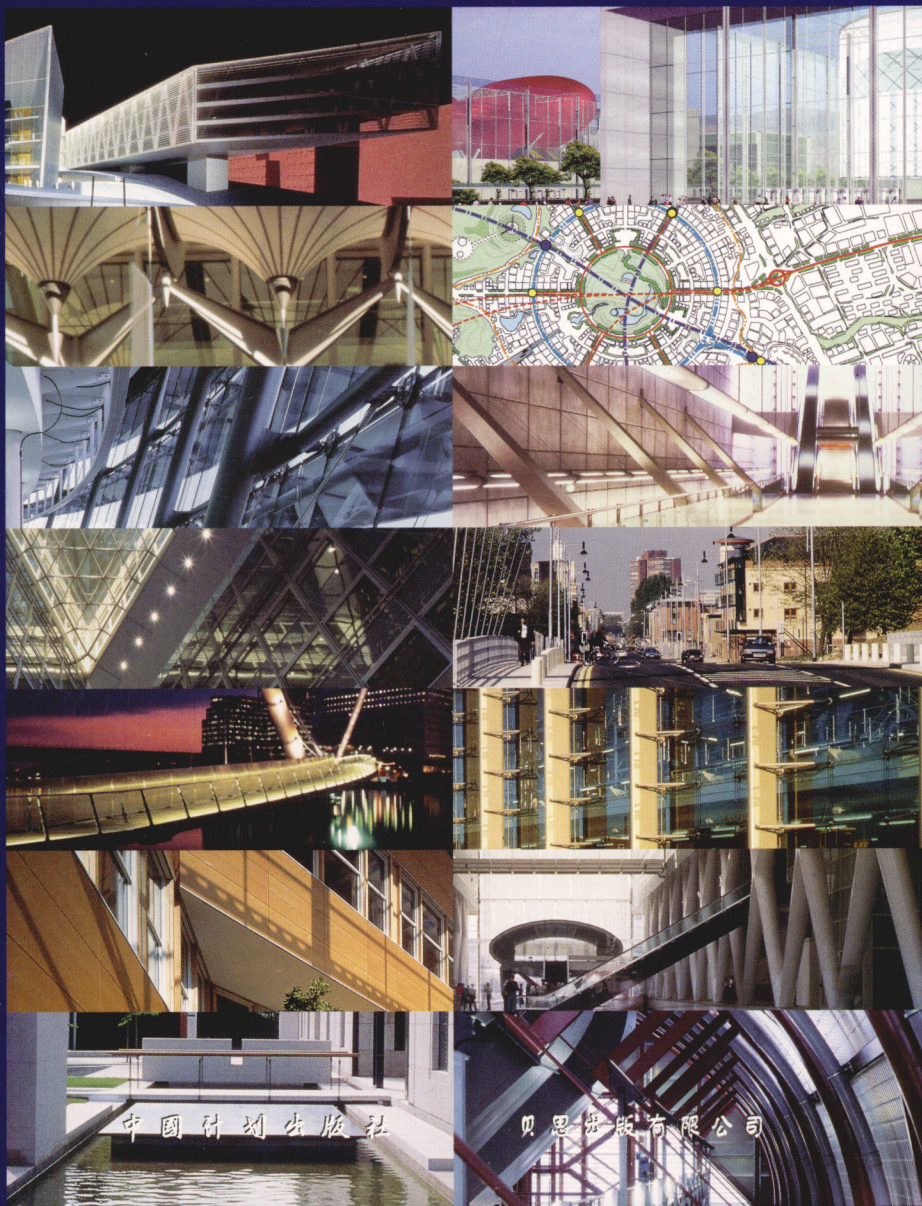
# British ARCHITECTURE

中國计划出版社

贝思能版有限公司

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阿里斯和摩利臣建筑师事务所  
Allies & Morrison



Sarum Hall School



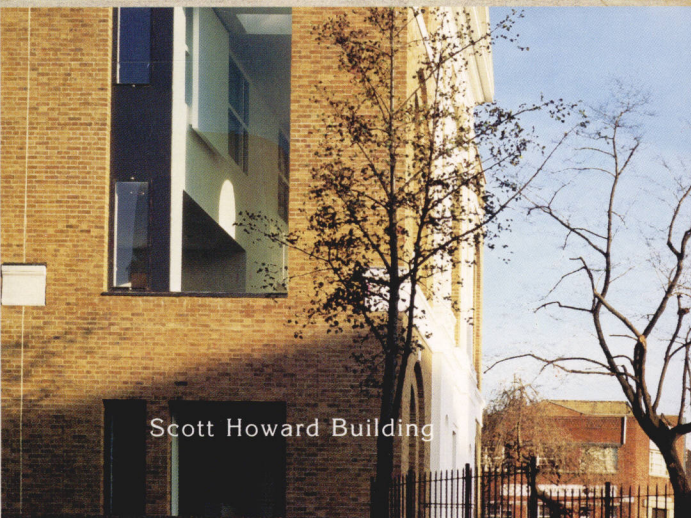
Stephen Bulls Bistro & Bar



Blandford Street



Newman College, Cambridge



Scott Howard Building



Bisley Showroom

## Company Profile

Allies and Morrison began as an informal collaboration, carried out in the evenings and at weekends. Its first success came in 1983 with the first open competition it entered for the design of a new public space at the Mound in Edinburgh. The postponed implementation of the project (in 1989) delayed the foundation of the practice proper to the point at which Graham Morrison left his full-time post at YRM Architects in 1985, to be joined by Bob Allies (then a lecturer at the University of Cambridge) in 1988.

Between 1985 and 1998, the practice has built over 35 projects and grown to its current size of more than 65 people. Within the last 3 years, Allies and Morrison have won 6 RIBA awards; had a monograph published on their work to coincide with an exhibition of their work touring schools of architecture in the United States; and been voted Up and Coming Practice of the Year in the 1997 Building Awards.

Allies and Morrison was selected as one of six practices to be included in an exhibition of new British Architecture held in Tokyo in October 1994 and one of 15 practices invited to participate in the exhibition New Works/Future Visions: an exhibition of British Architecture organised by the Architecture Centre.

Completed commissions include the new British Embassy in Dublin; major commercial projects for Land Securities, MEPC, Argent Plc and Mercury Asset Management; university buildings for Goldsmiths College, London and Newnham College, Cambridge; the Abbey Mills Pumping Station for Thames Water and the new public square at the Pierhead, Liverpool.

Current commissions include the redesign of the public landscape at the Tate Gallery, Millbank site, two projects for the London Institute at the London College of Printing and Chelsea College of Art, and lottery-funded projects for the Horniman Museum, The London School of Contemporary Dance and the Queens House, Greenwich. Commercial projects include an £18m office development at Paternoster Square, London for Mitsubishi and a further £12m building for Argent at Brindleyplace, Birmingham.

## 公司概况

阿里斯 (Allies) 和摩利臣 (Morrison) 这个组合始于二人在晚上及周末进行的非正式合作。1983年, 他们首次参与公开比赛, 以位于爱丁堡蒙得一个新公共空间设计胜出。格雷姆·摩利臣 (Graham Morrison) 看准时机, 于1985年辞去了YRM建筑师楼的全职工作, 但该项工程则延至1989年才展开, 阻碍了建筑设计事务所的创办, 而波比·阿里斯则于1988年加入 (当时在剑桥大学任讲师)。

在1985年到1998年间, 阿里斯和摩利臣设计了35个以上的工程项目, 发展到超过65人的当前规模。在过去3年内, 阿里斯和摩利臣已获得6项英国皇家建筑师学院的奖项; 发表了一部专著, 介绍他们的设计, 以配合在美国的建筑学院作巡回展出; 并在1997年建筑大奖评选中被选为最有前途的建筑设计事务所。

阿里斯和摩利臣获选参加1994年10月于东京举行的新英国建筑展览会, 成为入选的六家建筑设计事务所之一, 也是应邀参加由建筑设计中心举办的新工程/未来展望展览的15家事务所之一。

阿里斯和摩利臣的设计工作就规模和内容来说均十分广泛。最近完成的建筑设计项目包括都柏林的英国大使馆, 大型商业建筑项目如下: Land Securities, MEPC, Argent Plc and Mercury Asset Management, 伦敦哥尔德史密斯学院信息服务大楼, London and Newnham College, Cambridge, 为泰晤士河而设的艾比工厂新污水泵站, 利物浦的凸式码头。

其他项目包括: 重新设计Tate Gallery的庭园设计, 位于Millbank的两项设计--London College of Printing及Chelsea College of Art, 由彩票基金赞助的Horniman博物馆, The London School of Contemporary Dance及格林威治的Queen's House。其他商业项目包括位于伦敦Paternoster Square, 耗资1800万英镑的三菱办公大楼及在伯明翰的1200万英镑的Argent Building。

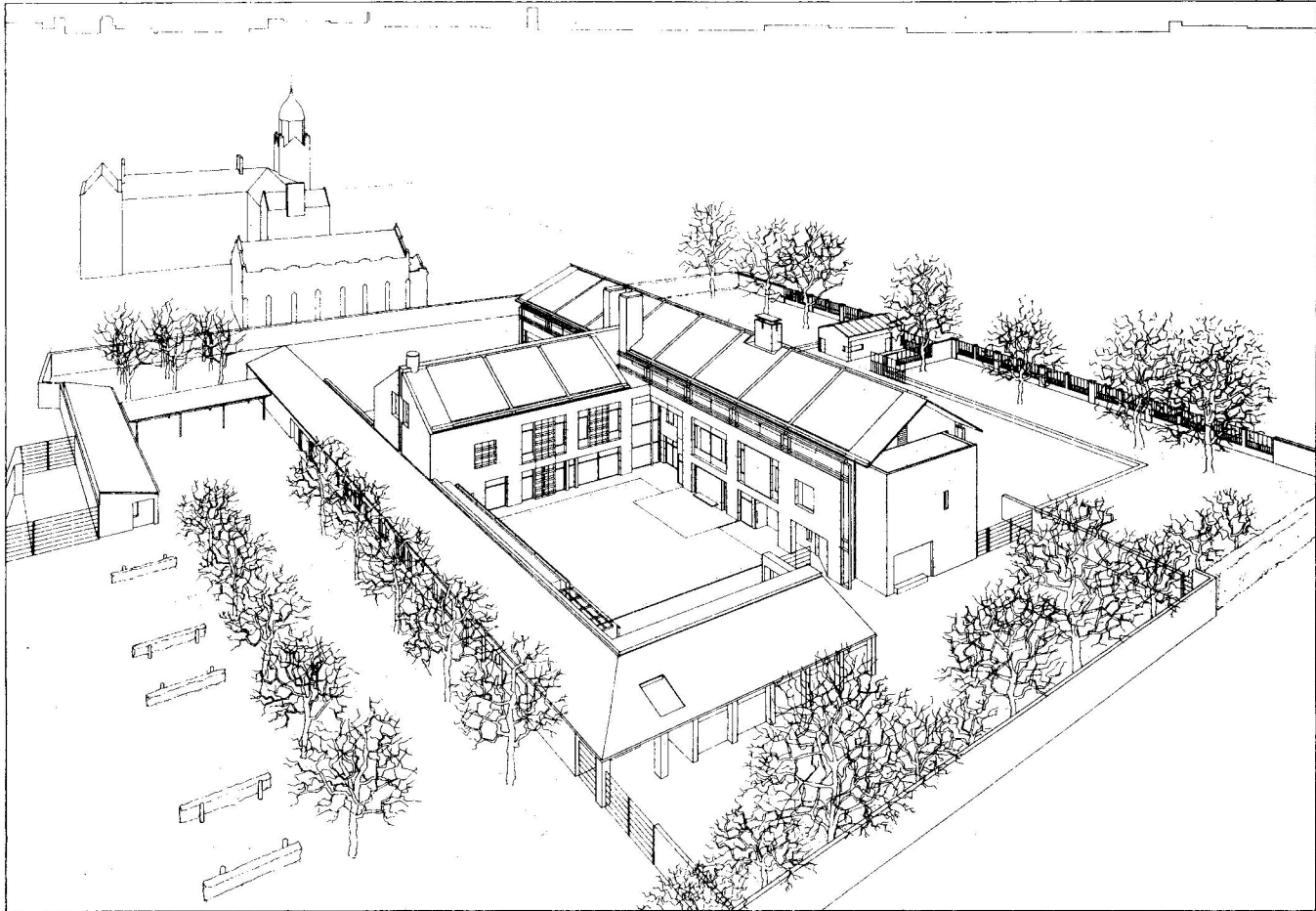


Bob Allies (right) and Graham Morrison  
波比·阿里斯 (右) 和格雷姆·摩利臣



# 英国大使馆 (都柏林)

## British Embassy, Dublin



BRITISH EMBASSY OFFICES DUBLIN

ALLIES AND MORRISON

The site for the new British Embassy is located immediately north of the existing British Embassy, between the Royal Dublin Society showground at Simmonscourt and the Merrion Road. As with the existing Embassy, the public entrance to the new building is from the Merrion Road, while a separate staff and service entrance were provided at the rear via a shared access road within the showground.

Positioned towards the middle of the site, setback from the Merrion Road, the Embassy is designed as a series of interconnecting buildings grouped around an inner courtyard. This cloister-like space provides a central focus for all the activities of the Embassy in an arrangement which also recalls the form of many of Dublin's major buildings.

新的英国大使馆的现址紧靠着原有的大使馆的北边，在皇家都柏林学会的在赛伊蒙考特的展出场与麦里翁路之间。由于与原有的大使馆在一起，新大楼的公众出入口是从麦里翁路走的，同时一个分开的职员和服务出入口设在后面，通过展出场中间的一条合用的通道。

由于其位置向着基地的中央，由麦里洪路缩进，大使馆的设计是一系列的建筑物聚集在一个内院的周围。这个像修道院似的空间把大使馆的全部活动的中央作为焦点，其布置也引起了对许多都柏林的主要建筑的格局的回忆。



在平面上，由于大使馆职员从内院的出入口与麦里翁路那个主要是公众走的出入口十分靠近，不但是方便了保安工作（接待员可以同时看到两个出入口），而且促使大使馆的全体人员以及他们的来访者也穿过内厅——一个主要的两倍高度的空间，在此可俯瞰中央内院，设置这样一个空间，为大使馆的生活创造了一个汇总点，就像乡村房屋的大厅和楼梯间。这个空间在原有的大使馆里显然是没有的，而且对新大楼来说，其布局上也是内向的而不是外露的。

The close proximity in the plan between the private staff entrance from the courtyard and the main public entrance from Merrion Road not only facilitates security (the receptionist is able to oversee both) but also encourages all members of the embassy and their visitors to pass through the inner hall, a major double height space overlooking the central courtyard. The provision of such a space, noticeably lacking in the existing Embassy, and implicit rather than explicit in the brief for the new building, creates a focus for the life of the Embassy, like the hall and staircase of a country house.







North West elevation



North East elevation



The individual buildings that together form the courtyard vary in height from one to three storeys, with the highest block facing onto Merrion Road. This block accommodated all the main elements of the Embassy and established its primary public facade onto the street.

In the design of this facade, a clear distinction was made between the Embassy entrance, positioned centrally in the formal stone-faced, five-bay section of the elevation, and the more informal entrance for consular enquiries, located separately at the north-east corner of the building. Similarly the internal organisation of the Embassy is represented in the Merrion Road elevation through its tripartite division into base, piano nobile and attic storey. This facade, which like the elevations to the courtyard is faced in Wicklow granite, was further articulated by a trabeated metal grid, or framework which, as well as defining the positions of piers and floors, also gave support to the roof. The roof itself was faced in natural slate, composed as individual panels set within metal surround.

聚集起来形成内院的各幢建筑高度是不等的，从一层到三层，最高的一座楼则是面向麦里翁路。这一座楼容纳了大使馆的所有的主要部门而且其主要的面向公众的立面建在临街的一面。

在这个立面的设计中，将大使馆的出入口放在五开间的立面的正中，用正规的石块饰面，与领事馆问讯处的相对不大正规的位置开放在大楼东北角的出入口，清楚地区别开来。同样，大使馆的内部机构以麦里翁路的立面作为代表，穿过其分成三个部分的分隔进入底层、钢琴室和阁楼层。这个立面，像面向内院的立面一样，用威克罗花岗石贴面，另外用梁柱结构的金属网格，或是框架连接起来，这个框架用于砖砌与楼板的定位，也用于支撑屋顶。屋顶本身用天然石板铺面，由单独的板块镶嵌在金属的框子中。

The single storey buildings, which enclose the service yard and staff car park, were constructed not of granite but of red brick, selected to relate both to the adjacent Thomas Prior House and the neighbouring domestic structures. Similarly, while the boundary wall and gatehouse on the Merrion Road were faced in granite, the enclosure to the rear of the site was provided by a simple red brick wall, creating an unassertive backdrop to the Simmonscourt showground.

Within the site, extensive landscaping was proposed to establish both an appropriate public forecourt to the embassy and a relaxed series of garden spaces towards the rear of the site. All existing trees were retained wherever possible.

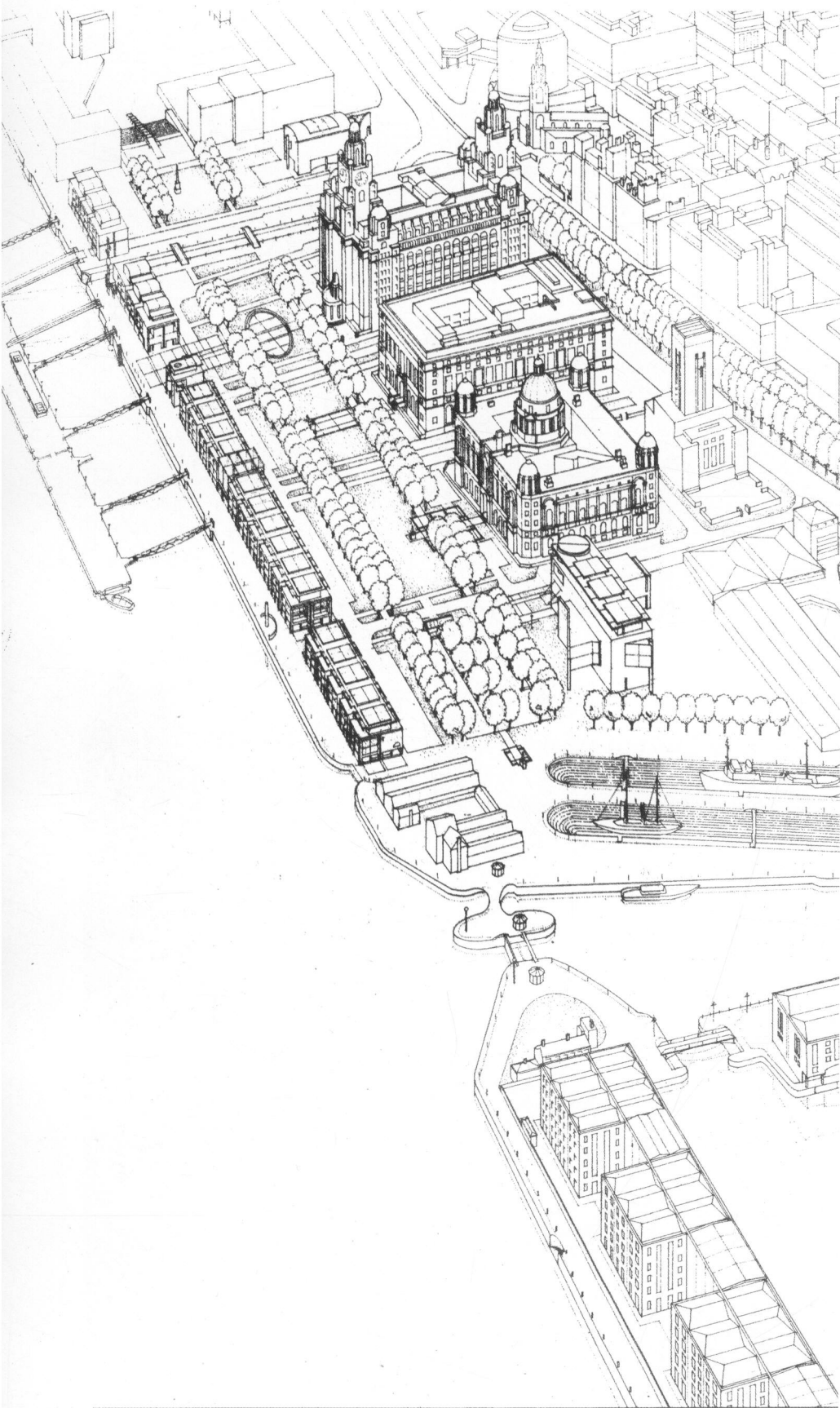
那些单层建筑，围绕着服务场和职员停车场，用红砖是因为要与相邻的汤麦士·帕里阿房子以及相邻的住宅的建筑相配合。同样，在麦里翁路上的围坪和门楼用花岗石贴面，基地后面的围护结构则是采用简单的红砖墙，创造一个与赛伊蒙考特展出场相比下比较谦逊的背景。

在基址中，建议设置广阔的绿化，形成一个大使馆的合适的公众前院，而在基址的后面则形成一个轻松的花园空间的系列。全部现有的树木尽可能地予以保留。



# 凸式码头(利物浦)

## Pierhead, Liverpool



It would be hard to exaggerate the importance of the Pierhead site to the City of Liverpool. Constructed on an area of land fill within the broad band of the docks, it provides both a physical and symbolic bridge-head connecting the commercial centre of the city to the river. Indeed, the three great Edwardian buildings that occupy the site have, in a remarkably short period of time, come to represent the city, standing as symbols of Liverpool's maritime tradition and of the prosperity it created.

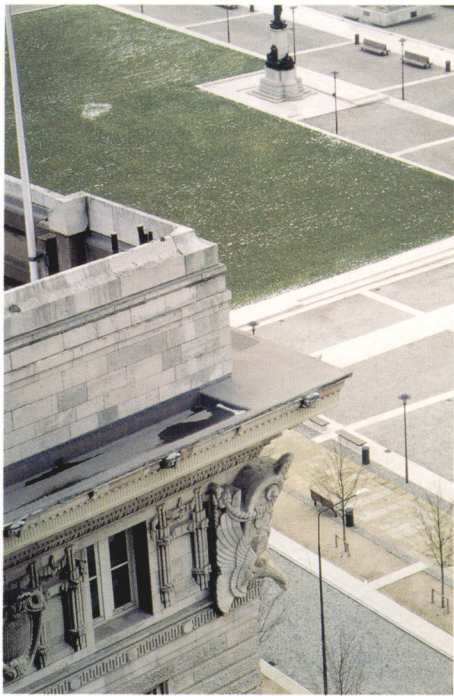
The space in front of the three buildings, however, never fully matched their grandeur, and the steel-framed structure of the bus terminal, constructed in the 1960s, which dominated the waterfront, had in recent years, become increasingly dilapidated.

Today, as the docks are undergoing a major programme of renewal and redevelopment (among the first products of which were the adjacent Maritime Museum and the recently opened Tate Gallery), an opportunity arose to re-establish the significance of the site.

很难来夸耀利物浦凸式码头的  
位置有多重要。在一条几个码头的  
宽带中，建造一个用填土筑起来的  
区域，它同时起到了实质的和标志  
性的桥头堡，将城市的商业中心和  
河连接起来。说真的，那三座爱德  
华时期的大楼占了这个位置，在显  
著的短时期中已经代表这座城市，  
作为利物浦的海运的传统标志和它  
所创造的繁荣而屹立在那里。

三座大楼前的空间，从来没有  
充分地与其壮观相匹配，而那座  
建造于60年代的公共汽车的钢  
构架结构却统治着河边，而近年  
来，却损坏得越来越厉害了。

今天，由于几个码头正在进行  
一个重要的更新和改造的计划（首  
先要进行的是相邻的海事博物馆和  
最近开放的泰脱画廊），产生了一  
个机会来重新树立这个位置的重  
要性。现在重新组织作为一个主要



市民空间, 这个凸式码头不仅仅是那三座大楼的合适的背景, 而且朝南是所有那些新建的娱乐场所聚集在河边的焦点, 朝北则是促进码头区的恢复和更新的因素。

在1990年春进行建筑方案的竞赛, 竞赛的优胜者阿里斯和摩利臣建筑事务所(Allies & Morrison)遵照茂西赛依德开发公司和利物浦市政府的要求进行了更详细的凸出码头的设计, 并且编制了周围区域的改进的主平面图。

1990年11月, 这些建议向公众展出, 征求了当地社区的意见和评论, 同时与所有那些对这个位置有特殊利害关系的单位进行了正式咨询, 那些单位是茂西旅行社, 海运博物馆, 三座标志性大楼的业主以及利物浦继承权局, 皇家精品艺术委员会和英格兰继承权局。

Reorganised now as a major civic space, the Pierhead is not only an appropriate setting for the three great buildings, but the focus for all the new amenities assembled along the waterfront to the south, and a stimulus to the restoration and regeneration of the dockland areas to the north.

Following the architectural competition held in spring 1990, the competition winners, Allies and Morrison Architects, were asked by Merseyside Development Corporation and Liverpool City Council to develop in more detail their design for Pierhead and prepare a master plan for the improvement of the surrounding areas.

These proposals were placed on public exhibition in November 1990, and the views and comments of the local community sought. Formal consultations were also held with all those organisations with a particular interest in the site - Mersey Travel, the Maritime Museum, the owners of the three landmark buildings - as well as with the Liverpool Heritage Bureau, the Royal Fine Art Commission and English Heritage.





