

# PETER PRAN

## 彼得·普瑞安建筑作品精选集

Edited by Ligang Qiu 邱立岗 编著

THOM MAYNE, DANIEL LIBESKIND, ODILE DECQ, statements, 2006

FUMIHIKO MAKI, essay, 2006



Articles by KENNETH FRAMPTON, CHRISTIAN NORBERG-SCHULZ, JUHANI PALLASMAA  
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**PETER PRAN**

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彼得·普瑞安  
2006

The book is dedicated to the artist Siri Blakstad – my love, inspiration and partner-in-life.

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Peter Pran  
2006



## 汤姆·迈恩

Thom Mayne

彼得·普瑞安的作品是关于相互交错的力的矢量、加速变幻的时间、瞬息变化及不稳定状态的充满活力的动态建筑——是运动主题的赋格曲，每一个作品都在以不同的方式反复演绎这一中心主题。这种将具体的形式赋予抽象的动力学与速度的概念，不得不让人联想起Marinetti在未来主义的宣言中的声明：“神奇的世界因一种新的美丽而更加奇妙——速度的美。”在Marinetti艺术宣言将近一百年后的今天，我们始终还着迷于充满运动的世界，或者更准确地说，是对时间变化的速率：快餐/烹饪；高生产效率/消遣娱乐；媒体的时间/生物学时间等等。

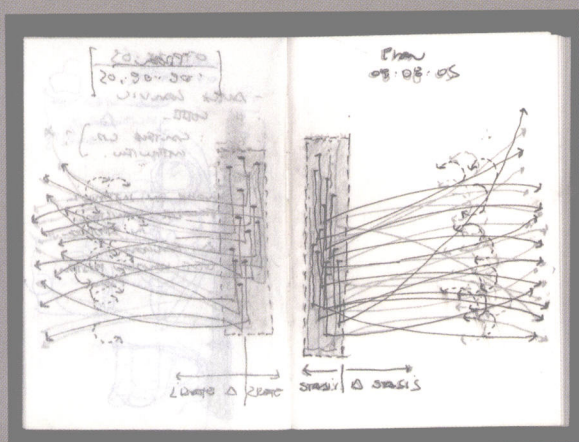
纵观他的作品，彼得重新定义他的动态建筑来适应他概念的要求，即对这种先入为主的运动、无限制、加速的轨迹等概念的拓展。例如，彼得的西雅图的办公楼——这里表皮的层次分解，平板面之间的滑移或错位，建筑立面与体量的分离……或者他的加利福尼亚基金会的项目——一个具体体现其社会理想的乐观、形象化的结构，它仿佛包含着向前冲击的力量……北京商务中心规划——是将这些动态的视觉概念运用在都市尺度上的尝试，在这里没有任何东西保持固定或稳定的状态，这里没有过去或明确的未来，只有其间摇摆的现在。

2006

Peter Pran's work is a kinetic architecture of intersecting force vectors, accelerated time, ephemera, instability – a fugue on the theme of movement, each project reiterating this central motif in a different voice. This formal crystallization of dynamism and speed cannot help but acknowledge its origins in Marinetti's declaration "that the world's magnificence has been enriched by a new beauty; the beauty of speed." Today, nearly one hundred years after Marinetti's visionary Manifesto, we are still obsessed with a world of movement, or more precisely, with the rate of change of time: fast food/slow food; productivity/relaxation; media time/biological time, etc.

Throughout his work, Peter redefines the kinetic to suit his conceptual demands: expansions of this preoccupation with movement, open-endedness, trajectories of accretion. Take, for example, his Seattle office building: the de-lamination of surface, a slippage or de-alignment of planes, the facade escaping the body... Or consider his California Foundation project, an optimistic, iconic structure embodying its social ideal, its envelope a projecting force field. His Beijing Business District plan applies these ideas of movement to the urban scale, where nothing remains fixed or stable: there is no past or definitive future, only an oscillating present.

2006



Drawing by Thom Mayne for the Statement on Peter Pran's work



# 丹尼尔·李布斯金

Daniel Libeskind

- 在当今充满了通过计算机的键盘操作而几乎自动生成建筑形式的设计世界里，彼得·普瑞安的作品仍然属于那类坚持反映和表现人类的洞察、智慧及灵魂的建筑。
- 这本书所展现的建筑属于设计公司一类的设计作品。然而随着我饶有兴趣地深入了解他的设计作品，我发觉彼得·普瑞安的建筑作品无疑是美国大型建筑设计公司中最优秀设计的代表。他个人坚定的建筑信念，通过他自身旺盛的精力和令人钦佩的天才的创造力而不断地演变，使得通常陈腐而平庸的设计，在大规模尺度的建筑实践中，升华到勇于革新和大胆尝试的高度。
- 该书所包含的内容提供了一系列给人留下深刻印象的商业及多功能建筑的实践，在这些作品中，可以看到普瑞安尝试突破常规的建筑界限，力图开拓一个崭新的，具有潜力的而令人兴奋的设计领域。

2006

- In a world filled with computer design buttons, with which forms are produced almost automatically, the oeuvre of Peter Pran still reflects the human eye, the human intellect, and the human soul.
- This book deals with an architect whose work is part of the corporate world. I have followed with interest his architectural work, which surely represents the best among large American architectural firms. His personal commitment to architecture has been to elevate, through his energy and his own considerable creative talent, the often banal and expedient to the level of large-scale innovation and the untested.
- The contents of this book offer an impressive array of commercial and mixed-use works that attempt to expand the limits of architecture and establish a new and exciting realm of possibility.

2006

Prologue

序



**奥黛利·戴克** ( Odile Decq Benoit Cornette建筑师与城市规划师事务所, Benoit Cornette是奥黛利·戴克的丈夫兼合伙人, 已于1996年去世, 但公司仍以二人名字命名 )

Odile Decq (of Odile Decq Benoit Cornette, Architects–Urbanists. Although her partner and husband, Benoit Cornette, died in 1996, the firm is still called Odile Decq Benoit Cornette.)

- 我第一次接触到彼得·普瑞安的作品是在20世纪80年代末, 通过他所设计的JFK国际机场的模型, 当时我立刻就被模型所表现出的令人赏心悦目的形式和它所结合的飞行因素而着迷。体量的组合所激发的能量被直接体现出来, 非常符合航空港动态而活力充沛的个性。这些都在这个设计作品中得到证实。
- 从那时起一直到现在, 我会经常回顾他的作品并观察到其设计风格由体量的组合演变为平滑流畅的形式过程。
- 目前, 在项目设计和竞赛中, 他的悦目的形式赋予了设计项目更加感性的动态特征。他的创作总是形式多样但又不过分繁琐, 总是在所能控制的范围内达到极至。彼得·普瑞安是一位杰出的设计师, 我非常钦佩他的设计的表现力。
- 在当今的建筑设计的舞台上, 彼得·普瑞安经常被东亚和中东的客户邀请作设计, 这主要是那里的人们喜欢不受任何限制和不拘泥于任何形式地表达他们自身的价值。西方社会严谨的公司企业文化中, 没有给他具有强烈表现力的建筑设计得以实现的机会。然而当彼得·普瑞安设计一个更加严谨的建筑, 比如在奥斯陆的特伦诺集团总部时, 他也找到了一种赋予形式、空间与建筑动态品质的方法。建筑敞开的内部空间、沿着玻璃廊下开敞的走道给工作的人们带来了舒适的自然光线和更多室外的景色, 在这个阳光不充裕的国家更显得珍贵。因此他的建筑不仅仅局限于形式而具有更宽泛的内涵。在特伦诺集团总部的项目中, 形式和功能不是二元对立的, 而是以一种更有效的方式成为一体, 给使用该建筑的人们更多的价值。

2006

- I first encountered the work of Peter Pran at the end of the 1980s, in the model for the JFK International Airport project. I was immediately fascinated by the model's expressive combination of flying elements and joyful play with forms. The energy in the assemblage of the volumes expressed directly but simply the energy and dynamism of the activity of an airport terminal. The project's statement was made in the physical evidence of its form.
- Since that first experience of Peter Pran's work, I have had the opportunity to review his work and to observed its evolution from the assemblage of forms to the shaping of smoother, more fluid forms.
- As with the JFK International Airport proposal, in which the joy in manipulating forms gives a sensual dynamism to the project, his forms always reach beyond the ordinary, but never too far, never too excess. His expression always moves toward the extreme limit, but always with a firm sense of propriety and control. Peter Pran is a great designer, and I very much admire his capacity for expressing his unique vision.
- In today's theater of architecture, his work is particularly sought after in the East, where clients like to represent themselves without restriction and beyond the limits of formalism. The strict corporate vision of the West lacks the flexibility and experimental courage to allow for the full realization of his strong expressive architecture. Nevertheless, even when Peter is working within more constrained design parameters – as, for example, in the Telenor World Headquarters in Oslo – he finds a way to dynamize the forms, the space, and the building. The opening of the interior space, including the open corridors along the glass facades, provides for employees the pleasure of light and access to many outside views in a northern land where light is treasured because it is less readily available. In other words, his architecture is a gesture not only of form, but of generosity. In the Telenor project form and function are not separate, but efficiently blended to benefit the people who use the building.



楨文彦

Fumihiko Maki

- 当今世界持续增长的复杂性被视为当代的鲜明特征，也暗示了人类将通过理性的途径来理解和把握这个日趋复杂的世界。近几年来普瑞安精力充沛地积极地从事了多项重要而显著的项目设计，来充分证明他的设计理念。在这些作品中，我想将位于普瑞安家乡挪威奥斯陆的特伦诺总部大楼单列出来作为他长期职业生涯的总结。
- 动感、片段、不连贯及电影片断剪辑的设计手法，使他的设计似乎抓住了当代充满复杂变化世界的时代精神的某种基本的核心特质。当我们时代的周期性以螺旋上升的模式不间断地步入未来时，彼得·普瑞安似乎是准备面对这种挑战的少数建筑师中的一员，在大规模或小尺度的工程上来进行着令人兴奋的实践。在一个充满争议和叛逆的时代，普瑞安富有诗意的建筑形式将使任何言词缄默，令人重新领略到用言语难以描述的艺术境界。

(节选自书中文章)

2006

- "The modern era has been characterized by a world constantly increasing in complexity, and an implicit human will to understand that world rationally. During the last several years, Peter Pran has been working energetically on a number of significant projects that amply attest to his philosophy of architecture. Out of all of these, I would like to single out the Telenor World Headquarters in Norway (Pran's native country) as the most significant achievement in his long professional career.
- Kinetic, fragmentary, and cinematic, his designs seem to capture something essential about the spirit of this era of complexity and change. As our cyclical age spirals incessantly into the future, Peter Pran seems to be one of the few architects who can meet the challenge of executing this kind of exciting work convincingly on both large and small scales. In an age of intellectual controversy and irony, the poetry of his forms has the ability to silence words and remind us of the ineffable."

(Statement from his essay)

2006

Prologue

序



- 010** TELENOR WORLD HEADQUARTERS  
OSLO, NORWAY, 1997-2003  
**特伦诺总部大楼**  
挪威, 奥斯陆, 1997-2003年
- 066** 505 UNION STATION, VULCAN HEADQUARTERS  
SEATTLE, WASHINGTON, USA, 2001  
**505 联合车站, Vulcan总部**  
美国, 华盛顿州, 西雅图, 2001年
- 076** THE SAIL @ MARINA BAY - CDL/AIG  
SINGAPORE, 2003-2008  
**海滨港湾银帆公寓**  
新加坡, 2003-2008年
- 084** NEW TERMINAL, LAS VEGAS INTERNATIONAL AIRPORT  
LAS VEGAS, NEVADA, USA, 2001  
**拉斯维加斯国际机场新航空港**  
美国, 内华达州, 拉斯维加斯, 2001年
- 088** SEOUL DOME  
SEOUL, SOUTH KOREA, 1998  
**首尔体育馆**  
韩国, 首尔, 1998年
- 096** NEW YORK STATE PSYCHIATRIC INSTITUTE  
MANHATTAN, New York City, NY, USA, 1992-1998  
**纽约州精神病学研究院**  
美国, 纽约州, 纽约市, 曼哈顿, 1922-1998年
- 106** BINGHAMTON UNIVERSITY, SUNY  
BINGHAMTON, NY, USA, 1991-1998  
**纽约州立大学宾汉姆敦校区**  
美国, 纽约州, 宾汉姆敦, 1991-1998年
- 112** NEW YORK POLICE ACADEMY  
New York City, NY, USA, 1992  
**纽约警察学院**  
美国, 纽约州, 纽约市, 1992年
- 118** 163 CASTLEREAGH TOWER/BOVIS LEND LEASE  
SYDNEY, AUSTRALIA, 2002  
**163卡索瑞格塔楼**  
澳大利亚, 悉尼, 2002年
- 120** BERGOGNONE-HINES OFFICE BUILDING, FASHION DISTRICT  
MILAN, ITALY, 2001  
**BERGOGNONE-HINES办公大楼, 时尚街区**  
意大利, 米兰, 2001年
- 124** MINISTRY OF JUSTICE AND MINISTRY OF THE INTERIOR  
THE HAGUE, THE NETHERLANDS, 2002  
**司法部、内政部政府办公大楼**  
荷兰, 海牙, 2002年
- 128** AKERSELVA ATRIUM - NCC  
OSLO, NORWAY, 2005  
**NCC阿克塞尔瓦中庭**  
挪威, 奥斯陆, 2005年
- 132** BEIJING CENTRAL BUSINESS DISTRICT(CBD) FINANCIAL CENT  
BEIJING, CHINA, 2001  
**北京市商务中心CBD金融中心区**  
中国, 北京, 2001年
- 140** KWUN TONG TOWN CENTRE  
HONG KONG, CHINA, 1998  
**昆同新城中心**  
中国, 香港, 1998年
- 142** WORLD TRADE CENTER  
NEW YORK CITY, NY, USA, 2001  
**世界贸易中心**  
美国, 纽约州, 纽约市, 2001年
- 144** ARRIVAL/MAINTENANCE BUILDING,  
DALLAS FW INTERN.AIRPORT  
DALLAS, TEXAS, USA, 1999  
**航班入港区及辅助维修用房,  
达拉斯-福特沃斯国际机场**  
美国, 得克萨斯州, 达拉斯, 1999年
- 146** JFK INTERNATIONAL AIRPORT - AA/NW TERMINAL  
New York City, NY, USA, 1989  
**美国航空公司/西北航空公司,  
JFK国际机场新航空港**  
美国, 纽约州, 纽约市, 1989年
- 150** CULTURAL FOUNDATION  
VENICE BEACH, LOS ANGELES, CALIFORNIA, USA, 2000  
**文化基金会**  
美国, 加州, 洛杉矶, 威尼斯海滩, 2000年
- 154** OSLO HOTEL/CONFERENCE CENTER  
VIPPETANGEN, OSLO, NORWAY, 2000  
**奥斯陆宾馆/会议中心**  
挪威, 奥斯陆, 维普坦根, 2000年
- 156** VIKING STADIUM  
STAVANGER, NORWAY, 1999-2004  
**VIKING体育场**  
挪威, 斯塔万格, 1999-2004年
- 158** KENDALL SQUARE MEDICAL OFFICE BUILDING  
CAMBRIDGE, MASSACHUSETTS, USA, 1999  
**肯德尔广场D号楼**  
美国, 马萨诸塞州, 剑桥, 1999年



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	建筑拼贴集锦, 加拿大蒙特利尔建筑中心收藏 加拿大, 魁北克省, 1999年
162	MANGGARAI CENTRAL TRAIN STATION JAKARTA, INDONESIA, 1996
	曼嘎瑞交通中心 印度尼西亚, 雅加达, 1996年
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	雅加达80层多功能塔楼 印度尼西亚, 雅加达, 1996年
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	TNB总部办公塔楼 马来西亚, 吉隆坡, 1995年
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	萨马瑞克公司总部大楼 沙特阿拉伯, 吉达, 1992年
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	波特菲诺钻石C公寓楼 美国, 佛罗里达州, 迈阿密, 1994年
180	DELOITTE AND TOUCHE HEADQUARTERS WILTON, CONNECTICUT, USA, 1988-1991
	德勤顾问公司总部室内 美国, 康涅狄格州, 威尔顿, 1988-1991年
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	基多大众银行 厄瓜多尔, 1990年

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	伊瓦拉大众银行 厄瓜多尔, 1990年
200	SCHOOL OF ARCHITECTURE, UNIVERSITY OF MINNESOTA MINNEAPOLIS, MINNESOTA, USA, 1989
	明尼苏达大学建筑学院(扩建) 美国, 明尼苏达州, 明尼阿波利斯, 1989年
204	NEW RIKSHOSPITAL OSLO, NORWAY, 1990
	新锐克斯综合医院 挪威, 奥斯陆, 1990年
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TELENOR WORLD HEADQUARTERS, OSLO, NORWAY, 1997-2003  
特伦诺总部大楼，挪威，奥斯陆，1997-2003年

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