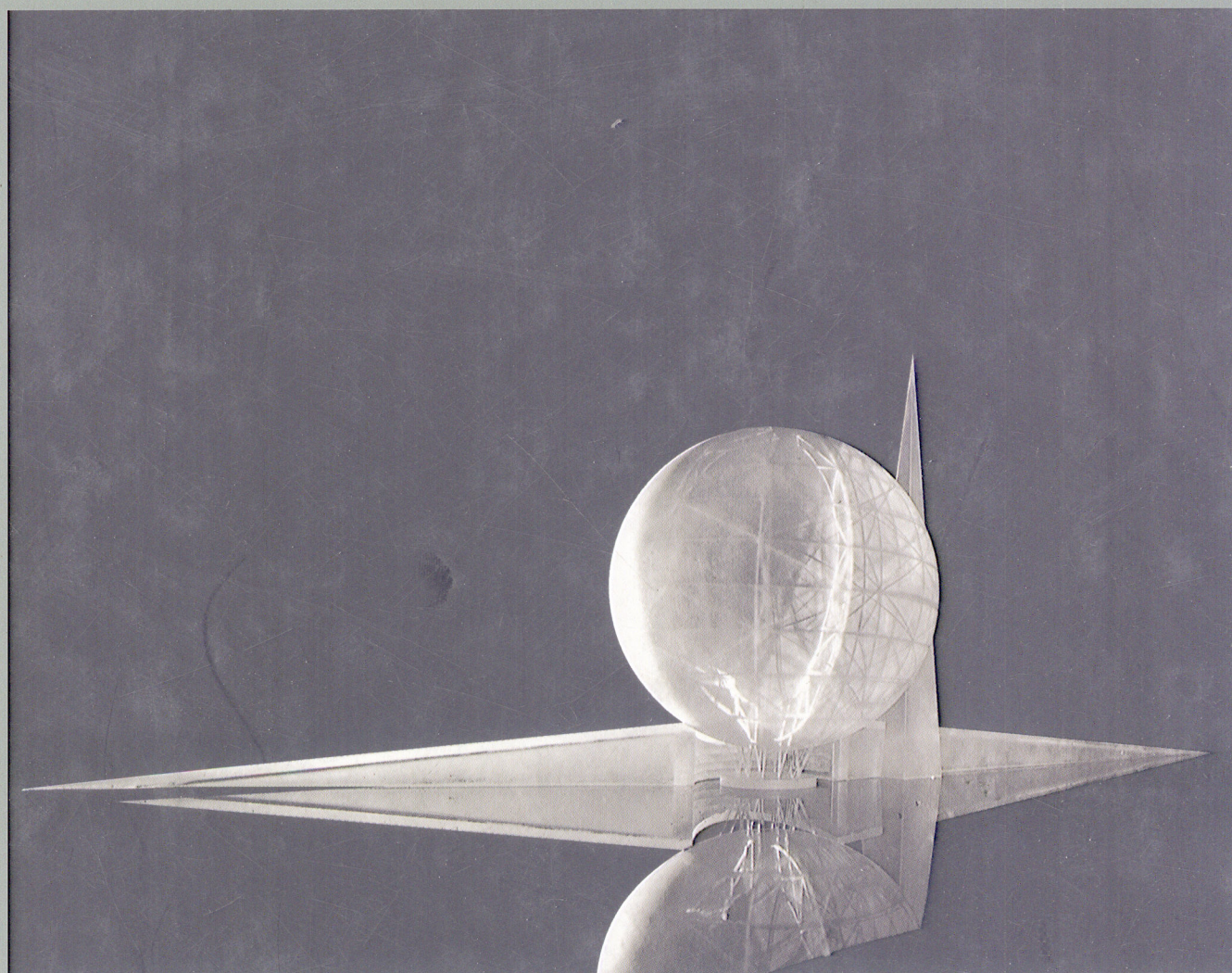


世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES

# SOM

SOM 建筑师事务所



中国建筑工业出版社

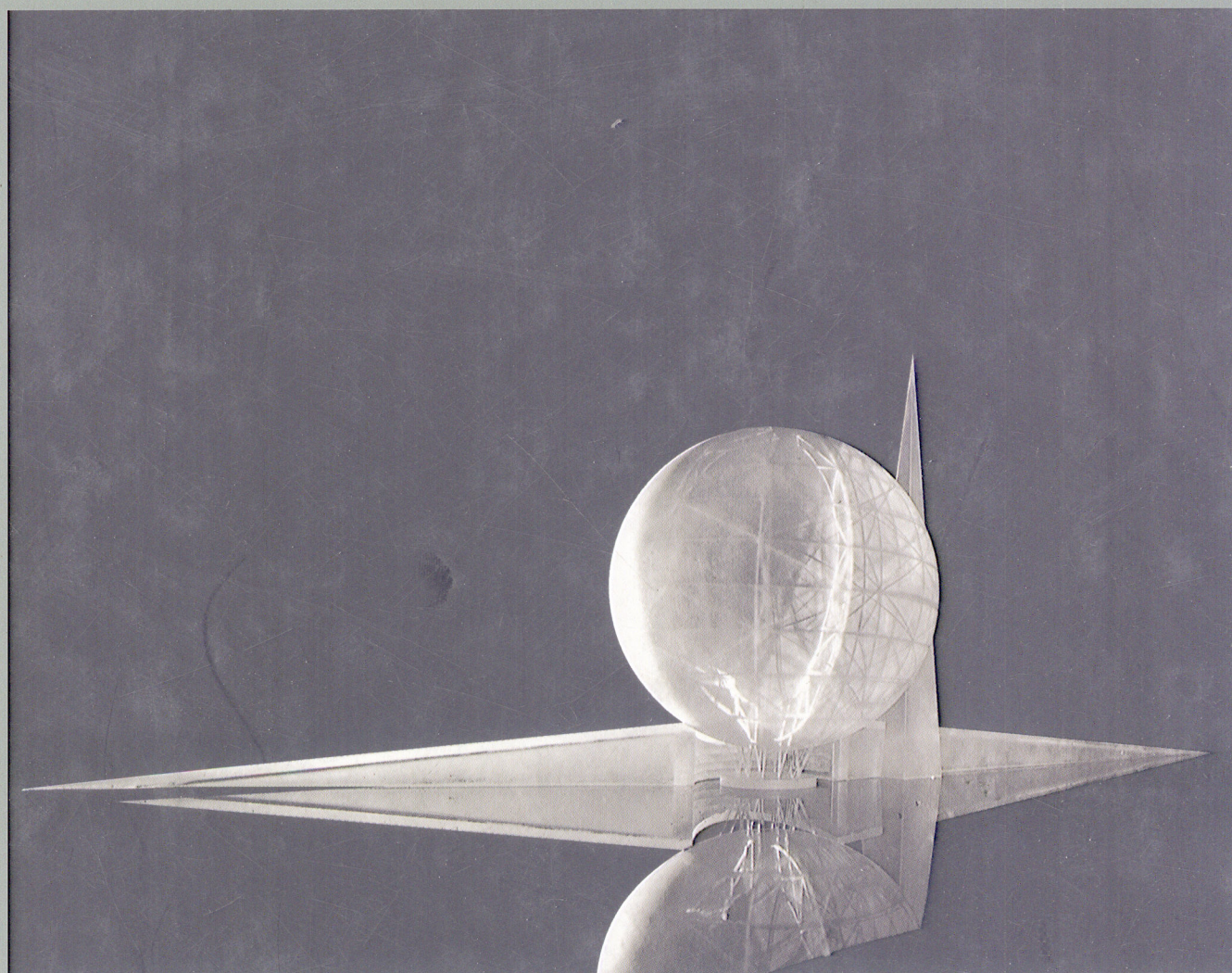


世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES

# SOM

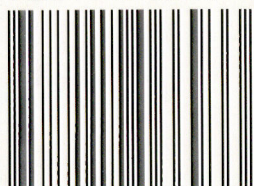
SOM 建筑师事务所



中国建筑工业出版社



ISBN 7-112-06693-X



9 787112 066933 >

(12647)



TU206  
C88

TU206/C88

世界建筑大师优秀作品集锦

SOM 建筑师事务所

陈震宇 韩靖 译

中国建筑工业出版社



著作权合同登记图字：01-2003-0644号

图书在版编目(CIP)数据

SOM 建筑师事务所/澳大利亚 Images 出版公司编;陈震宇,韩靖  
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 7-112-06693-X

I. S... II. ①澳...②陈...③韩... 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 058092 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

SOM 建筑师事务所

陈震宇 韩靖 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 7-112-06693-X

TU·5847 (12647)

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>



## 9 导言

SOM 事务所的 1984~1994 年

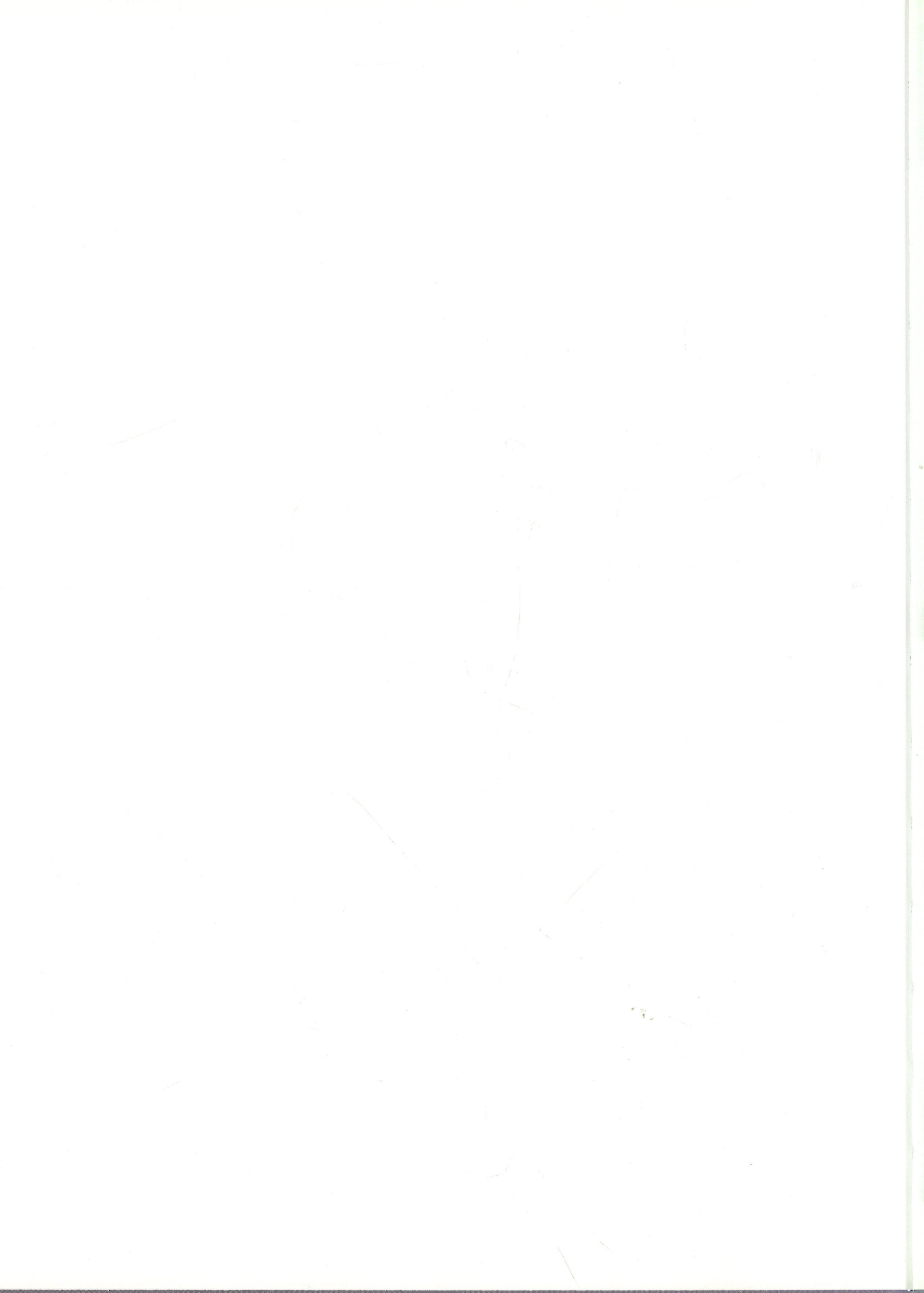
约翰·奥克曼撰写

## 作品精选

### 商业建筑设计

- 18 布罗德盖特开发项目
- 24 拉德盖特开发项目
- 28 罗伊斯码头
- 32 厄巴纳阿拉梅达重建
- 34 哥伦布中心
- 36 曼谷 CSC 综合体
- 38 Kuningan Persada 总体规划
- 40 Sentul Raya 广场
- 42 深圳国际经济贸易中心
- 44 城市改造局 A 地块酒店
- 46 商业公会贸易中心
- 48 列克星敦大街 570 号, 通用电气公司大楼
- 50 东南金融中心
- 52 法院广场上的 Citicorp 总部大楼
- 54 迪尔伯恩大厦
- 56 AT&T 公司中心
- 58 福本银行中心
- 60 吉达国家商业银行
- 64 Rakyat 广场
- 66 煤气公司大厦
- 68 市场大街 388 号
- 70 麦迪逊西路 303 号
- 72 东普拉特大街 100 号
- 74 联合海湾银行
- 80 比尔曼 21 号
- 82 世界中心
- 84 阿拉伯—美国石油公司
- 86 默特罗泰什的蔡斯金融服务中心
- 90 施皮格尔公司
- 92 查利检查站的达斯美国商务中心
- 94 中国工商银行
- 96 森特鲁拜尔波尔特洛
- 98 奥林匹克村的阿特斯酒店
- 102 海军系统司令部扩建工程
- 104 太阳人寿保险协会行政中心
- 106 Stockley 公园
- 108 蔡斯曼哈顿银行业务中心
- 110 哥伦比亚储蓄和信贷公司
- 112 亚洲发展银行总部
- 114 太平洋贝尔公司行政综合体
- 116 幸运—金星集团总部
- 118 莱瑟姆和沃特金斯律师事务所
- 122 太阳银行中心
- 126 利奥奈信贷事务所
- 128 莱瑟麦戈文博维斯有限公司办公楼
- 130 梅里尔林奇公司加固工程







公用建筑设计

- 138 加那利码头
- 142 休斯敦河南岸总体规划
- 144 米申湾总体规划
- 146 南西贡总体规划
- 148 波茨坦
- 150 唐克斯特休闲公园
- 152 悉尼港娱乐城
- 154 布罗德盖特休闲俱乐部
- 156 阿灵顿国际赛马场
- 158 休伯特·H·汉弗莱体育馆
- 160 '98 里斯本世界博览会展馆
- 162 帕利奥餐馆
- 164 芝加哥城市住宅
- 166 索拉那万豪酒店
- 170 大荣双穹顶酒店
- 172 喜来登皇家酒店
- 174 麦考密克展览中心扩建
- 176 芝加哥美术学院二层欧洲艺术画廊翻新工程
- 178 圣·霍利教堂
- 180 纽约伊斯兰文化中心
- 184 奥罗拉地方审判中心
- 188 米尔施泰因医院大楼
- 192 永泰新城
- 194 无家可归者的过渡住宅
- 198 基希斯泰根费尔达
- 200 西北边境省农业大学
- 202 东北走廊开发项目
- 206 杜勒斯国际机场主航站楼扩建
- 208 洛根机场的现代化改造计划
- 210 国际航站楼, 旧金山国际机场
- 212 新汉城首都机场设计竞赛
- 214 KAL 作业中心, 金浦国际机场
- 216 翠贝卡桥
- 218 莫罗水坝
- 220 科芒韦尔斯爱迪生公司, 东湖传播销售中心

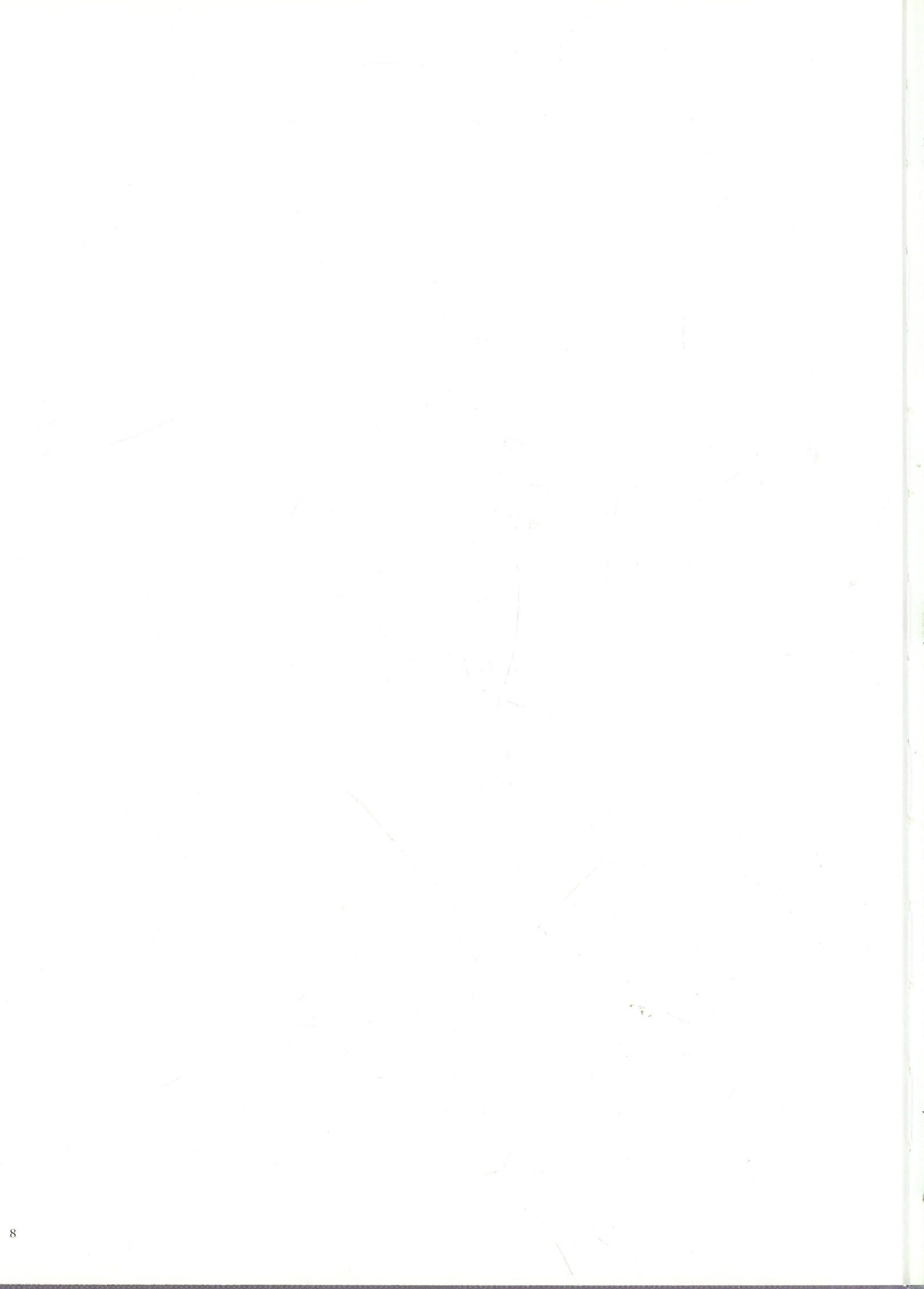
未来建筑蓝图

- 224 俄罗斯大厦
- 226 金茂大厦
- 228 国际金融广场
- 230 世界贸易中心原型

公司简介

- 237 合伙人
- 238 全球范围内的各种荣誉
- 244 参考文献
- 253 致谢
- 254 索引







## Introduction

### SOM 1984-1994

By Joan Ockman

作为世界上规模最大、最有名望的建筑设计公司之一，斯基德莫尔、奥因斯和梅里尔 (SOM) 为美国的合作设计业务树立了长达半个世纪的榜样。在二战后的几十年里，SOM 的名字与那些最著名的国际风格的建筑紧密地联系在一起。近年来，随着现代主义正统思想得到修正，这个公司继续保持了在设计领域的领先地位，既增强了艺术的多样性，又拓展了业务的地域，主导了从国际式风格向全球主义实践的转变。

在过去的 40 年中，SOM 的系列作品集为这种变化提供了相关线索。在 20 世纪 50~60 年代的分册中，美国境外的项目仅占项目总数的 10%。在 70 年代的分册中，由于大量的委托项目来自中东，这个数字已经翻了 1 倍。在这本分册中，几乎一半的工程项目来自境外。

伴随着资本积累的新影响，SOM 的作品遍及全球，从曼哈顿到莫斯科、从芝加哥到上海、从伦敦和柏林到吉隆坡、雅加达和胡志明市。十分具有历史讽刺性的是，世界建筑界中的现代主义愿望却是在“后现代主义”的文化背景下实现的。同时很不寻常的是，恰恰是那些见证了美国最激烈的国际冲突的地区——德国、日本、俄罗斯、中国、韩国、越南——他们为 SOM 提供了一些本国最重要的设计机会。

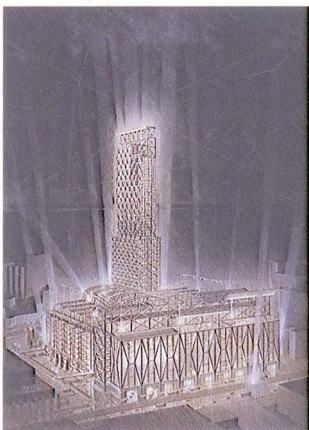
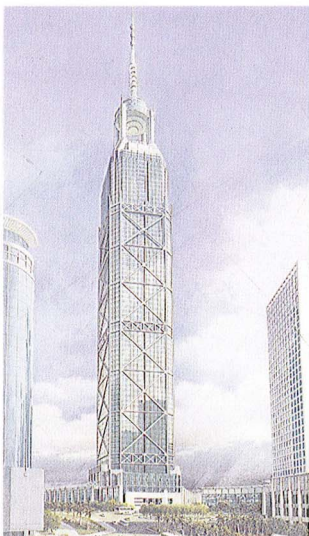
SOM 的经历反映了过去 10 年中影响建筑业的戏剧性变化。随着冷战结束和新兴的计算机与通信技术，促使了建筑设计向远程设计方式的转变，1987 年的经济衰退对建筑师产生了更加直接的不确定性，这 10 年中，众多已经开工的宏伟的商业和城市开发计划被中止了。为了应对变化，SOM 与其他国内外同行一样，缩减规模并调整方向。长期以来，它以专业齐备的内部结构而著名，使它能够提供综合性的建筑设计、规划、室内设计以及工程服务，而现在公司强调灵活性的高效性。事务所内部的一些特定专业被削减，而增加了事务所间的小组合作和外部咨询。新技术为这种转型提供了极大便利。

除了这些组织上的变化外，全球化的影响已经在所谓的新“世界观”方面有所显现。从这个意义上看，SOM 正在设计的一个位于夏威夷的项目，被设计成为一种原型而几乎没有纪念性。

## 导言

### SOM 事务所的 1984~1994 年

约翰·奥克曼撰写



As one of the largest and most prestigious architectural firms in the world, Skidmore, Owings & Merrill (SOM) has for half a century set the standard of American corporate design practice. In the decades after World War II, SOM's name was synonymous with some of the most illustrious examples of International Style architecture. In more recent years, as modernist orthodoxy has been revised, the firm has continued to occupy the forefront of a field that has become both more aesthetically diverse and more geographically fluid, presiding over a transition from International Style to global practice.

A relative index of this change is provided by the series of monographs SOM has published over the last four decades. Of the projects included in the volumes for the 1950s and 1960s, those outside the United States accounted for barely 10 percent of the total. In the volume for the 1970s, when major commissions came from the Middle East, this number doubled. In the current volume, almost half the work is in foreign countries.

Following the new inroads of capital accumulation, SOM's projects today range the globe from Manhattan to Moscow, Chicago to Shanghai, London and Berlin to Kuala Lumpur, Jakarta, and Ho Chi Minh City. It is a historical irony that the modernist aspiration to a world architecture is being realized within a "postmodernist" cultural climate. It is also remarkable that precisely the areas that have witnessed America's greatest international conflicts—Germany, Japan, Russia, China, Korea, Vietnam—are now offering SOM some of its major opportunities.

SOM's experiences exemplify the dramatic changes that have affected the profession in the last decade. While the Cold War's end and new computer and telecommunications technologies promised to transform practice in far-reaching ways, a recession in 1987 created more immediate uncertainties for architects, halting an ambitious array of commercial and urban development schemes launched earlier in the decade. In response to these changing conditions, SOM, like other large practices at home and abroad, scaled down and shifted orientation. Long known for its multi-disciplinary in-house structure, which enabled it to offer comprehensive architecture, planning, interior design, and engineering services, the firm now emphasizes flexibility and efficiency. Certain specializations have been eliminated in some of its offices and the use of inter-office teams and outside consultants has increased. This restructuring has been greatly facilitated by the new technologies.

Beyond such organizational changes, the impact of globalization has manifested itself in what is literally a new "world view." In this regard, a project now being designed by SOM for a location in Hawaii but planned as a prototype

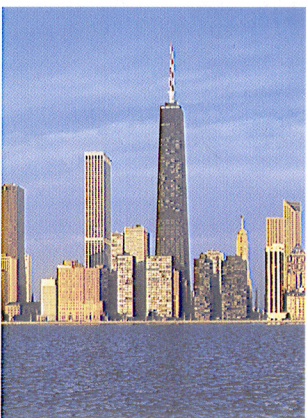
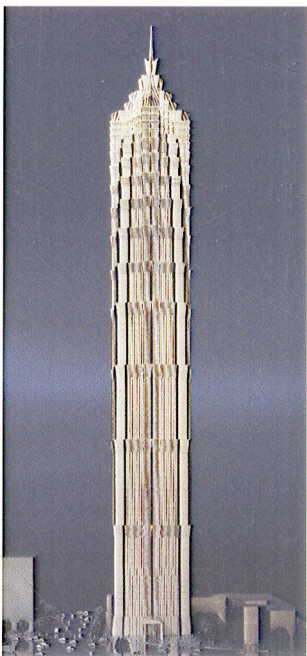
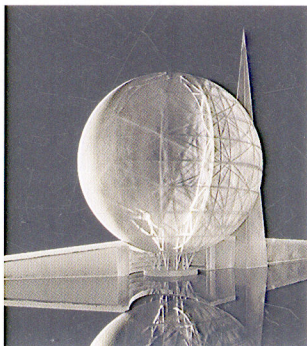


SOM 设计的这座世界贸易中心原型是一个巨大的球形娱乐和商业中心，它以一座位于巨大中庭之上的多功能体育馆为中心，通过天桥与金字塔形的电梯塔相连。球体弯曲的内外壳体表面成为巨大的显示屏，上面是计算机演示的世界大事。

建筑中的国际主义的梦想——最初形成于 19 世纪后半叶的世界博览会中，遍及于诸如勒·柯布西耶设计的 Mundaneum 一样的乌托邦式理想的现代建筑作品中——它们很少受到进步与产品精神的激励，而更多的来自于经济与游戏的理念。然而，在富于纪念性的形式与高技术的结合中，这种理想的表现却顺理成章。与 1939 年的纽约世界博览会（一个给了 SOM 早期工程并帮助它在职业道路上发展的博览会）的核心部分所表达的对未来的看法相似，夏威夷世界贸易中心的球体将流行文化、当代美学趋势和先进工程技术集合在一幅 20 世纪末资本主义的大胆的图画中。

在过去的 10 多年中，没有比 SOM 设计的摩天大楼更能够象征着这样一个多民族文化和全球交流的时代雄心。这些高层建筑并包括大量“超高层建筑”甚至超过了芝加哥的西尔斯大厦（SEARS）（那个高度仍然还是蓝图），展示了业主具有支配如此大量的楼面和建筑空间的实力和影响。除了工程技术问题以外——超过 90 层的高层建筑必须执行更加严格的结构规范——为突破现有天际线而持续不断的竞赛更加剧了经济负担和环境压力等基本矛盾。

然而，当代的业主更加倾向于那些可以表达象征意义的建筑项目。一座上海的摩天大楼就不应该和中国或芝加哥的其他建筑相似吗？答案取决于特定的经济、政策和文化之间的联系。位于发展中国家的超高层建筑首先是一根投资的指挥棒和向经济体系注入资本的“注射器”（hypodermic）。本世纪的最后 10 年里，建筑师们深情地提出了地域主义这个课题，是为了保护文化差异性。对不发达地区从驴车到超音速飞机的嬗变，建筑师即使引入熟悉的表现形式，也无法得到缓解。从更加实际（抛开感情因素）的观点来看，西方建筑师被邀请在发展中国家进行设计有如下两个主要原因：为解决复杂的设计问题而提供专门技术和为那些要体现标志性的建筑提供交流和



could hardly be more emblematic. An immense spherical entertainment and commercial center, SOM's World Trade Center Prototype centers on a multi-use stadium at the base of a vast atrium and is linked by a bridge to a pyramidal elevator tower. The curved surfaces of its inner and outer shells double as giant telescreens onto which a computer maps world events.

The architectural dream of internationalism—initially embodied in the world's fairs of the second half of the 19th century and permeated with utopian idealism in modernist projects like Le Corbusier's Mundaneum—is here animated less by the spirit of progress and production than by that of profit and play. Yet it appears no less optimistic in its wedding of monumental form to high technology. Between the virtuosity of SOM's global theme park and such formal predecessors as Boullée's Cenotaph for Newton with its awesome metaphysical interiority or Leonidov's lightly tethered Lenin Institute aspiring toward the perfect socialist society, a long distance has been traveled. Closer in its vision of the future to the centerpiece Tylon and Perisphere at the 1939 New York World's Fair (a fair which gave SOM early work and helped to boost its career), the sphere for Hawaii combines popular culture, current aesthetic trends, and advanced engineering into an audacious icon of late 20th century capitalism.

No less symbolic of the ambitions associated with an epoch of multi-nationalism and global communications are the tall buildings designed by SOM during the past decade. These high profiles, including a handful of "supertowers" exceeding Sears in Chicago (at this point still on paper), convey the power and affluence of clients that can command so formidable an amount of ground and air space. Apart from the problems of engineering them—above 90 stories they exact increasingly rigorous structural demands—the continuing competition to dominate the skyline raises basic questions of economic feasibility and environmental impact.

Contemporary clients, however, often tend to be more concerned with matters of symbolic representation. Should a skyscraper in Shanghai look like buildings in China or Chicago? The answer depends on the specific conjunction of economics, politics, and culture. A supertower in a developing area of the world is above all a lightning rod for investment, a hypodermic to inject capital into the economy. The subject of regionalism has been rather sentimentally broached by architects in the last decade as a matter of preserving cultural differences. But the transition from donkey cart to supersonic jet is not necessarily palliated by the recall of familiar forms. From a more realistic (and less patronizing) standpoint, Western architects are called to build in developing countries today for two principal



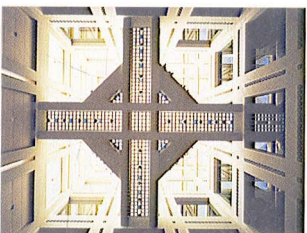
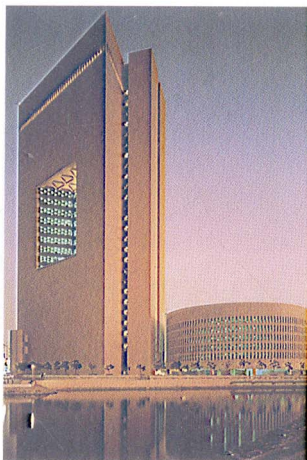
文化价值。SOM 的设计试图运用熟练的技巧来满足这些需求。

全球的摩天大楼也在进一步发展，对于当地文脉作出了动人和冷静的回应。一个值得尊敬的实例是 SOM 设计的位于沙特首都利雅得的国家商业银行。当 20 世纪 30 年代，现代建筑师首次发明了遮阳墙以后，它就成为建筑物应对热带气候的基本方法。然而到了 20 世纪 50 年代至 60 年代，遮阳墙在很大程度上成为了一种应用在玻璃盒子式建筑外的陈腐手法。在 SOM 为这座沙漠城市设计的银行中，对于恶劣环境中的高层建筑的类型学进行了彻底地重新思考。三个连续的实墙立面上完全避免开窗，除了那个多层空中广场，把阳光和视线引入可以从透明的办公室隔墙俯瞰的空中花园中。建筑单纯的三角形体量，仿佛一座简洁的雕塑从平坦的大地上升起，只不过把现代主义的透明棱柱体变成了简洁的实体。同时，地面铺装中重复使用的三角形图案和丰富的材料，都通过一种含蓄的方式表达了阿拉伯文化的主题，在传统民族的环境中，为一个历史悠久的商业机构建立了一座有力的纪念碑。

另一座与之相似而规模较小的中东地区的银行建筑，是位于巴林首都麦纳麦的联合海湾银行，通过了优美组合的弧形平面遮阳幕、架空十字天桥和钻石形的细部构成了一种富于高技术和纪念性的形式，体现了当地气候和传统文化。

在这两个例子中，SOM 几乎能够为项目开发的各个阶段提供设计。然而，这样的机会正在变得越来越少，因为商业建筑中的“建筑”因素越来越多地被表皮、顶冠和休息厅所取代。这种现象源于两个因素。第一，技术进步使高层建筑的工程设计与其外立面设计的分离成为可能，大厦成为被建筑表皮覆盖这样一个结构体，主旋律中的一种变奏（a variation on a theme）。计算机与设计过程的结合更促进了这种现象，通过更加简便的研究而增加了可视化的可能性。第二，当代商业建筑的业主们都为其建筑物大部分的公共空间追求更加突出的形象，因此无论是在地面部分还是楼层部分，他们都要求摩天楼的可出租空间具有最大限度的灵活性和可变更性。

这两个原因说明了 SOM 的重大变化。尽管 SOM 的大部分工程仍然是商业建筑，过去的业



reasons: to provide expertise in handling complex design problems, and to give currency and cultural value to a focal building intended to function as a monumental sign. SOM's buildings tend to fulfill these requirements with great skill.

Ideally the global skyscraper also goes further, offering an eloquent and unsentimentalized response to its context. An admirable example is SOM's National Commercial Bank in Jeddah, Saudi Arabia. When, in the 1930s, the brise-soleil wall was first invented by modern architects, it represented an original solution to building in tropical climates. By the 1950s and 1960s, however, it had largely become a cliché applied reflexively to the universal glass box. In SOM's bank for this desert city, the typology of the high-rise in a harsh environment is entirely rethought. The window wall is abandoned for three stark facades uninterrupted except by multi-story square apertures that filter sunlight and views into elevated courtyards overlooked by glazed interior office walls. The building's pure triangular volume, a minimalist sculpture rising from the flat landscape, comments on the transparent modernist prism, but now translated into the taut planarity of travertine. At the same time, the triangle's reiteration at the scale of the paving patterns and the opulent materiality recall motifs of Arabic culture in a nonliteral way, creating a powerful monument for a sophisticated commercial institution in a traditional national setting.

Similarly but at a smaller scale, another bank building in the Middle East, United Gulf in Manama, Bahrain, uses an elegantly articulated curved plane of sunscreening, aerial cross-walks, and jewel-like detailing to make high technology and monumental form sympathetic to local climate and cultural tradition.

In both instances, SOM was able to carry its design through most stages of development. Such opportunities, however, are becoming rarer as the "architecture" component in commercial buildings is increasingly relegated to the skin, crown, and lobby. This phenomenon is a function of two factors. First, advances in technology have enabled the high-rise's engineering design to be dissociated from its surface, making the tower a structure to be sheathed, a variation on a theme. The computer's integration in the design process fosters this game, multiplying visual possibilities by enabling alternatives to be studied readily. Second, while commercial clients today seek a distinctive image for the most public parts of their buildings, at ground level and on the skyline, they require maximum flexibility and interchangeability for the rentable space within.

This too represents a significant change for SOM. While the major portion of its work has always been commercial, in the past its primary clients tended to be owner-occupants, hiring SOM to take



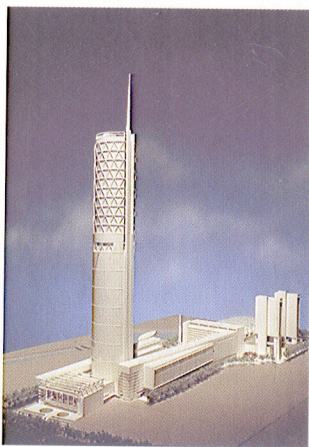
主往往就是建筑的拥有者，他们要求 SOM 提供“从总体规划到烟灰缸”的全面设计。今天，很少有业主可以承担房地产开发的风险，因此他们更乐于成为投机家，寻找更加符合市场的通用办公空间。通常，综合性和国际化的开发公司，往往通过分散责任和委托知名建筑师的办法以控制成本、降低风险。

SOM 在设计领域的声誉和良好信誉，总是基于建筑整体而不仅仅留于表面化的“签名”。然而，当代建筑设计过程的分离化，在超越立面形式主义方面，对自以为荣的建筑学提出了全新挑战。在 SOM 近来的一个对于墨西哥城边缘的阿拉梅拉公园中网格、层次和元素的综合表现，或许已经是位于上述状况的阐释。在与弗兰克·盖里和里卡多·莱戈雷塔合作设计的背景下，由三家公司共同设计的交通塔将“魅力的蒙太奇”作为主题。

另一项突破传统的设计合作，在深圳国际经济贸易中心的设计竞赛中取得了入围奖。为了这个位于中国的 88 层大厦和多功能开发项目，SOM 的一个设计小组专门到达现场，与深圳大学的国有设计院的建筑师共同设计；如果这个项目继续运作的话，SOM 将继续与那些建筑师共同工作。特别是在规章或政策能够确保将项目委托给本地建筑师或咨询师的家中，这样的合作管理是一项不断增长的业务。全球主义的新现实为创新性的对话与合作提供了空前的机会，同时需要更新方法和策略以控制设计的质量和作品。

与这些飞速的变化相矛盾——或许是一种无意的避免——过去 10 年中的建筑展现了一种极度丰富的材料与细部。SOM 不仅总是以其在建筑和产品方面的严格标准而闻名，而且多年来也以其室内设计的高水准而著名，近年来的设计仍然保持了这种传统。但是最近，密斯式的建筑细部占据了统治地位，精致的含义似乎与金属和玻璃的工业化精度联系在一起。从过去关注金属窗棂和建筑的窗下墙到现在过量使用琢石、抛光木材和由技工根据计算机图纸定制的家私，都是一个时代的错误吗？

在这个机械复制和城市变迁的时代，手工艺技术的复兴仅仅是财富的额外补充。蔡斯曼哈顿银行和联合 Carbide 银行的纯净的国际式细部，



the design “from master plan to ashtrays.” Today, however, when fewer owners can afford to be burdened by real estate contingencies, clients tend to be speculators seeking a marketable image for generic office space. Often composite and unlocalized entities, they prefer to control costs and risk by decentralizing responsibility, looking to architects especially to confer prestige.

The reputation of SOM’s architecture, to its great credit, has always been predicated on the overall building rather than on a superficial “signature.” Yet the disjunctiveness of the contemporary design process poses new challenges to an architecture that prides itself on more than facadism. Perhaps the hybrid play of grids, layers, and elements in its recent scheme for the edge of Alameda Park in Mexico City is already a commentary on this condition. This project occurred in context of a collaboration with Frank Gehry and Ricardo Legorreta, in which the three firms designed adjacent towers in a spirited “montage of attractions.”

Another unconventional association produced a winning competition entry for Shenzhen International Economic Trade Center. For this 88-story tower and mixed-use development in China, a SOM team traveled to the site to join architects from the state-chartered design institute of the local university; should the project go forward, SOM will continue to work with the same architects. Especially in countries where regulations or politics ensure that a design’s execution is entrusted to local architects or consultants, such collaborative arrangements are increasingly routine. Offering unprecedented opportunities for creative dialogue and engagement, the new realities of globalism demand innovative methods and strategies for controlling the design’s quality and outcome.

Contradicting the implications of such radical changes—perhaps unconsciously to ward them off—architecture during the last decade exhibited a taste for extremely rich materiality and detailing. SOM has always been known for its superb standards of construction and fabrication, as also demonstrated over the years by the caliber of its interior design, and its recent work remains within this tradition. But in the days when the deity in the details was Miesian, the meaning of refinement seemed to be linked to the industrial precision of metal and glass. Is it an anachronism that the care once taken with expressing steel mullions and spandrels is now also being lavished on cut stone, polished wood, and custom fixtures by artisans working from computer drawings on fast-track contracts?

The revival of craft technique in an age of machine reproduction and urban flux is purely a perquisite of wealth, and yet the rarefied International Style details of Chase Manhattan Bank or Union Carbide, for all their restraint, did not come off the

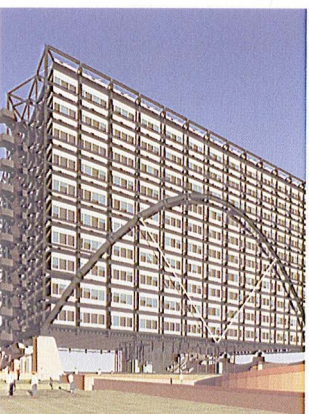
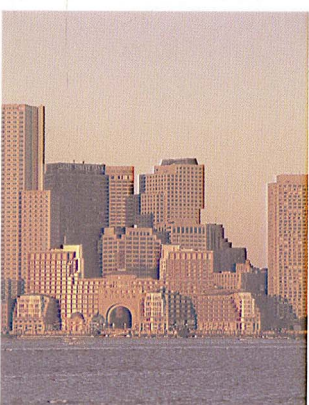


尽管曾经遭到人们的反对，但并没有消失。如果 20 世纪 80 年代豪华的门厅和奢侈的材料显著地体现了其所有者拥有的特权的话，如果阿道夫·路斯知道这些话，那么或许与寻求更强烈的感官愉悦的社会要求相比，“文化退化”仅仅是一件小事。旧金山喜来登风格对于一座古老旅馆的成功改造、纽约的世界贸易中心的梅里尔林奇联合总部的几百万平方英尺的室内设计，对此都是一种佐证。如果这样的愉悦能够为大众所共享的话，那么这种讨论更多是劝告性的。

事实上，对于现代主义原则的修正导致了强调对于公共空间的高度服从和重视，特别是在城市的尺度上。无论这是否会弱化或弥补全球化日益广泛的影响，20 世纪末期联系着过去与未来的建筑设计实践，都展示了其最生动的一面。在过去 10 年中，这样的主题在 SOM 所承接的许多城区改造项目中得到了充分的验证，建筑要从属于增强公众使用的要求。

伦敦的加那利码头是一座毁于第二次世界大战轰炸的 19 世纪码头区，SOM 承担了这里的总体规划、设计原则的制定和四栋办公楼的设计。尽管设计方案采用了古典主义风格的规划和爱德华时代的建筑风格，但历史主义的形式反映了过去 20 年的当务之急，SOM 还是提供了设计完善、工艺精美和现代时尚（与一家优秀的名为阿纳/奥林的景观设计公司协作）的公共空间。波士顿的罗伊斯码头的情况与之相似，建筑设计与城市设计相结合，体现了过去的那个将建筑的纪念性作为首要要求的时代。

毫无疑问，那些已荒废的 19 世纪的港口和铁路成为城市复兴计划的首要焦点地区。引人入胜的场所和后工业社会对工业社会的废墟的怀念，都使得那些从前进行工业生产的巨大空间非常适宜改造为混合型的公共和商业区。SOM 设计的曼哈顿南岸规划、旧金山的米申湾、汉堡的商业公会贸易中心和大阪坂井港都进一步证实了这种趋势。曼哈顿南岸规划戏剧性地说明建筑师需要持续不断地获得与项目基地相关的政策和经济支持。那里的总体规划经过 700 余次与业主、社区委员会和其他当地同行的会议才得以定案（事实上，对于一个像纽约这样的大城市并不是为奇）。



shelf. If the posh lobbies and extravagant materials typical of 1980s taste conspicuously display their owners' privilege, perhaps it is less a matter of "cultural degeneracy," as Adolf Loos would have had it, than of society's need for greater sensual delight. The Sheraton Palace in San Francisco, an expert restoration of a historic grand hotel, gives evidence of this, as does the several million square feet of interiors designed for Merrill Lynch's corporate headquarters in the World Financial Center in New York City. The argument is all the more persuasive when such pleasures are shared generously with the public.

Indeed, the recent revision of modernist orthodoxy has resulted in a welcome emphasis on highly amenable and representative public space, especially at the scale of the city. Whether this is to ignore or to compensate for the universalizing effects of globalization, it is here that the ambivalence between past and future reveals itself most dramatically within late 20th century architectural practice. The theme is amply illustrated in several ambitious urban redevelopment schemes undertaken by SOM in the last decade, where architectural primacy is subordinated to the enhancement of collective use.

At Canary Wharf in London, a 19th century dock area extensively damaged by World War II bombs, SOM was responsible for the master planning, design guidelines, and four office buildings on the site. While the classicism of the plan and the evocations of Edwardian taste reflect the past two decades' preoccupation with historical forms, SOM has also provided public space that is well designed, beautifully crafted, and up to date (in consultation with a talented landscape firm, Hanna/Olin, Ltd.). The same is true at Rows Wharf in Boston, where architecture and urban design merge to affirm a past when architectonic monumentality was a civic virtue.

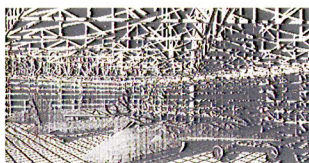
It is no accident that obsolescent 19th century ports and railyards have become a prime focus for such urban regenerations. Their often spectacular sites and the nostalgia that a post-industrial society attaches to industrial ruins make these large-scale former places of production ideally suited for conversion to zones where public and commercial space overlap. SOM's master plans for Riverside South in Manhattan, Mission Bay in San Francisco, the Hanseatic Trade Center in Hamburg, and Osaka Sakai Seaport further illustrate the trend. Riverside South dramatizes the stamina required of architects given the political and economic stakes associated with such sites; the master plan there resulted from over 700 meetings with the client, community boards, and other local interests (actually not so surprising in as contestatory a city as New York).



布罗德盖特可以看到过去 10 年中 SOM 所设计的杰出的城市设计和高品质的建筑单体实例，那里是伦敦另外一个重要的改造区，它重复利用了 19 世纪的地下基础。这个基地的独特自然条件——正好位于利物浦街车站的铁轨上——形成了一种与环境的全新的对话。同是与阿纳/奥林匹克公司合作设计的富于动感的中心广场，成功地成为联系火车站巨型铁制拱形棚架和它对面 SOM 设计的墨绿色交易大楼的纽带。建筑物突出的钢框架横跨在铁轨上，与一组巨型拱架隐喻了火车站的屋顶。起先它是一个混合型结构，是基地漂浮的能量和连续性的完美结合。最后到达了开敞式架空大厅的一个雅致的入口处。

在既有工业基础结构适应新的使用要求的同时，SOM 的设计师和规划师把更多的精力转向了旧交通设施的更新和 21 世纪交通设施系统的设计。公司提出的沿着联邦铁路局（Federal Railroad Administration）和全国铁路客运公司东北走廊的总体规划以及旧火车站改造，在纪念全美火车旅行的同时又增加了其活力。与此同时，SOM 在美国主要城市和境外的航空港工程中，使用了金属加工中的切削技术。在一项正在为韩国航空公司进行的设计中，位于汉城的一座机库三面支撑在一座 8 层的附属办公楼上，展现了一种对于建筑体系的创造性应用。这座建筑使用标准构件装配而成，它的屋顶结构是 V 型的双曲线拱形金属桁架，支撑于三根方形支柱上。富有韵律感的巨大连续空间恰好适于容纳有翼飞机。

从高技术的结构到细部精美的室内设计，从超大规模的办公大楼到城市空间设计，SOM 的工作涉及了建筑设计的绝大部分领域，证明公司能够在委托设计服务方面，提供最多样化选择的可能性。同时，SOM 工作的诸多方面都表现了这里所强调的全球化与后工业主义的新影响。这本书的第二章列举了 SOM 的许多著名作品，包括博物馆、宗教建筑、法院、传统住宅和其他国际式建筑。这些进一步证明了它在提供独具特色的公共设施设计方面的成就。在“公共建筑”一章中，SOM 精心设计的医疗、健身和服务设施值得注意。有时候，“不可见”的环境制约会拓展当代建筑设计实践的范围。



Probably the outstanding example of public urban design and high-quality architecture built by SOM in the last decade is to be seen at Broadgate, another major redevelopment site in London which again involved reusing a 19th century infrastructure. Here the site's special nature—air rights over Liverpool Street Station rail lines—produced a contextual dialogue of an entirely different sort. The fluid central plaza, also designed with Hanna/Olin, Ltd., effectively mediates between the great arching ironwork shed of the train station and the dark green cage of SOM's Exchange House facing it. The building's extruded steel framework straddles the tracks, incorporating a series of four giant parabolic arches that alliterate the station's roof. It is at once a hybrid structure and a very pure synthesis of the site's levitational energies and flows. The latter arrive at an exquisite threshold in the building's suspended open lobby.

Besides adapting former industrial infrastructures to new usages, SOM's planners and designers have also turned their energies to revitalizing older transportation facilities and designing 21st century systems. The firm's master plan and renovation of historic stations along the Northeast Corridor for the Federal Railroad Administration and Amtrak celebrate train travel in America while also promoting its viability. At the same time, its work at air terminals in major American cities and abroad exploits cutting-edge technology. In Seoul a hangar bracketed on three sides by an eight-story office annex, currently under design for Korean Airlines, displays an innovative use of building systems. Fabricated from standard components, its roof structure consists of convexly and concavely arched steel trusses arranged in a V-formation and supported on three box columns. The huge uninterrupted span poetically alludes to the winged aircraft housed beneath.

From high-tech structures to finely detailed interiors, from superscale office towers to urban place-making, SOM's work traverses an extremely wide range of architectural practice, demonstrating the firm's commitment to the broadest possible provision of design services. While those aspects of its work that most reflect the new impact of globalization and post-industrialism have been emphasized here, the second section of this catalogue illustrates SOM's distinguished handling of museums, religious edifices, courthouses, transitional housing, and other institutional building types. These further reveal its success in providing exceptional levels of public amenity. Also notable within the category of design "for the public" are its carefully executed health, leisure, and service facilities. These sometimes "invisible" environmental interventions help to extend the purview of contemporary design practice.

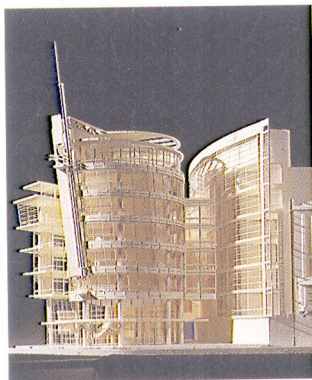
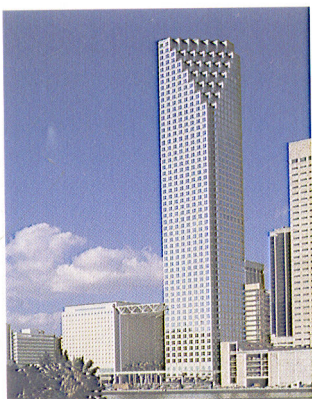


工程项目在地理和审美方面的多样性，令 SOM 在设计领域取得了独特的成就，反对雷同。由于公司的集体合作总是代表着合作者和设计小组的不同个性，在过去的时间里，它的建筑设计仍然遵循着规范的建筑发展框架，例如 Lever House 和 Inland Steel。这些都不再是问题。那么类似这样的 SOM 作品还能够被识别出来吗？像迈阿密的西南金融中心或长岛 Citicorp 总部大楼那样的建筑优雅地延伸了公司的理性主义传统；伦敦和休斯敦的码头工程展示了历史主义的风貌；或者说，柏林的查利检查站综合开发项目竞赛的获奖方案受到构成主义的影响，似乎代表了意识形态对阵美学原则的全新角度。SOM 与建筑杂志和建筑院校所热衷的先锋性争论保持着距离，然而他们的争论在 SOM 的作品中有所体现，不仅证明了建筑学领域中理论与实践之间相互渗透的关系，而且也肯定了 SOM 在设计投标这个由受到媒体强烈影响、“多元论”（pluralism）盛行的充满竞争的领域中所取得的成绩。

同时，当今的 SOM 的设计作品首先是一种精确“适应”业主、建筑师和地区文脉的产品。例如决定一座建筑是使用花岗石和大理石还是使用钢和玻璃，都是这种关系而非意识形态的作用结果。这种选择的差异性来自于有意识的经验主义而非随意性的折衷主义。就这个意义来说，SOM 近来多样化的作品，摆脱了二战以来的规划，重新定义了现代主义“解决问题”的传统。建筑师将设计概念轻看成一种服务业务，或者对于标准化设计的复杂现实冷嘲热讽，都可能天真地认为他们的作品能够成为艺术理论的重要代表作，或是形式创作的创举。最终能够对建筑职业和建筑环境产生最重要影响的，还是目前正塑造着世界的最基本的新经济和社会文化因素。在这种变化的背景下，能够继续使 SOM 的作品与众不同的因素是其将当代设计实践的条件转化为建筑物严谨而持久的艺术性的非凡能力。

约翰·奥克曼 (Joan Ockman)

哥伦比亚大学建筑规划保护学院研究生院，美国建筑 Temple Hoyne Buell 研究中心主任



The programmatic, geographic, and aesthetic diversity inherent in this extensive body of work makes SOM's achievement unique in the field and resistant to generalization. While the firm's collective signature has always stood for the different personalities of its partners and design teams, its architecture in the past could still be placed within the developmental framework of canonical buildings like Lever House and Inland Steel. This is no longer the case. Is it, then, still possible to recognize a SOM building as such? Buildings like Southeast Financial Center in Miami or Citicorp in Long Island City, which elegantly extend the firm's rationalist tradition; the wharf projects for London and Boston with their historicist imagery; or, say, the winning competition project for a mixed-use development at Checkpoint Charlie in Berlin, animated by constructivist kinetics, would seem to represent disparate points on an ideologically embattled aesthetic spectrum. SOM has remained distanced from the vanguard debates that preoccupy journals and architecture schools, yet their traces are reflected in its work, attesting not only to the osmotic relationship of theory to practice in architecture, but also to the firm's bid for currency in a competitive field where taste is strongly shaped by the media and "pluralism" is a current watchword.

At the same time, a building by SOM today is above all a product of a precise "fit" between client, architect, and context. The decision as to whether it is made of granite and marble or glass and steel is an outcome of this relationship, not a matter of ideology. Diversity derives from conscious empiricism rather than willful eclecticism. In this sense, while SOM's variegated recent work departs from post-World War II orthodoxy, it redefines modern architecture's tradition of "problem solving." Architects disdainful of the notion of design as a service profession or made cynical by the complex realities of normative practice may naively imagine their art can be principally a matter of aesthetic theory or bravura form-making. Such attitudes, however intellectually and visually provocative at times, contribute to the profession's lamented marginalization. Ultimately having a far more powerful impact on the future of both the architectural profession and the built environment are the radically new economic and sociocultural forces that are currently reshaping the world. In this context of change, what continues to distinguish a SOM building is its masterly ability to translate contemporary conditions of practice into an exacting and sophisticated art of building.

Joan Ockman

Director of the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University Graduate School of Architecture, Planning and Preservation.



