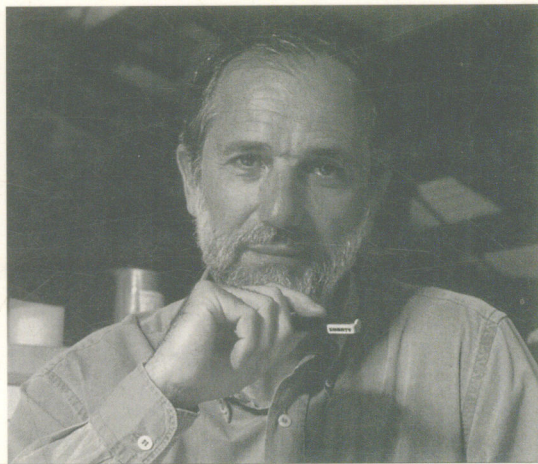
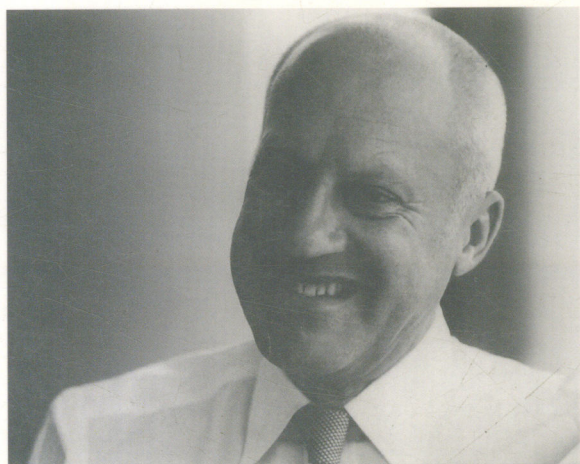


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NORMAN FOSTER

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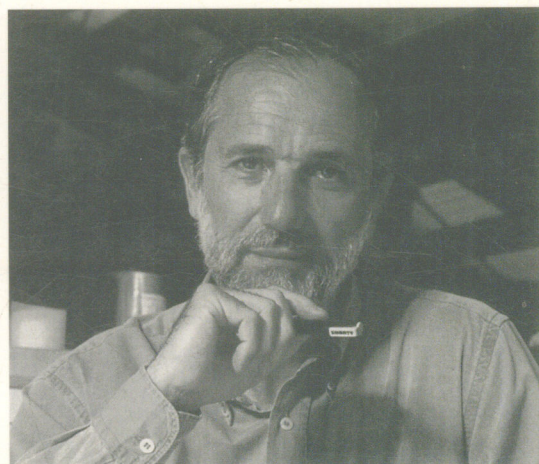
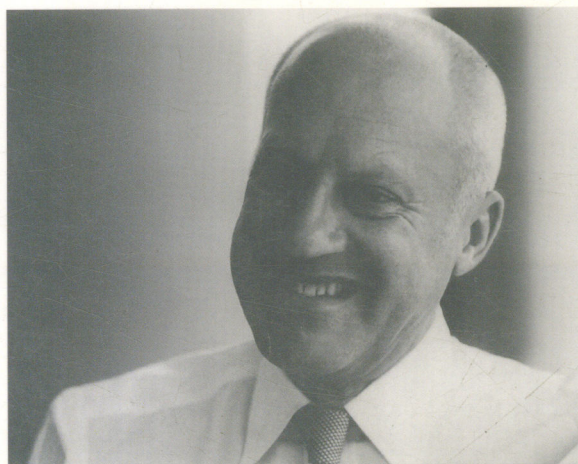
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Norman Foster

A Passion for Perfection / Michael Webb	12
Offices for Electricité de France, Bordeaux	20
University of Cambridge Faculty of Law, England	30
Millennium Tower, London	38
Millennium Bridge, London	42
Daewoo Electronics Headquarters, Seoul	44
Scottish Exhibition and Conference Centre, Glasgow	50
British Museum Redevelopment, London	56
New German Parliament, Reichstag, Berlin	60
Design Centre, Essen	64
Chek Lap Kok Airport, Hong Kong	68
Bilbao Metro, Spain	74
Al Faisaliah Complex, Riyadh	80
Commerzbank Headquarters, Frankfurt	84
American Air Museum, Duxford, England	88
Business Promotion Centre, Duisburg	92
Century Tower, Tokyo	98
Riverside Apartments and Offices, London	102
Private House, Germany	106

Renzo Piano

Interview : The Virtue of Transparency / Renzo Piano + Richard Ingersoll	114
The Winged Ear - Renzo Piano in the 1990s / Richard Ingersoll	122
Beyeler Foundation, Basel	128
NewMetropolis Science and Technology Center, Amsterdam	142
Brancusi Atelier, Pompidou Center, Paris	154
Lyon International Center	160
Renzo Piano Building Workshop and UNESCO Laboratory, Vesima	172
Jean Marie Tjibaou Cultural Center, New Caledonia	184
Lodi Bank	190
Padre Pio Church, Foggia	194
Auditorium, Rome	202

诺曼·福斯特

- 追求完美 / 迈克尔·韦布 12
法国电力公司办公大楼, 波尔多 20
剑桥大学法学院, 英格兰 30
千年塔, 伦敦 38
千年桥, 伦敦 42
大宇电子科技总部大楼, 汉城 44
苏格兰会展中心, 格拉斯哥 50
不列颠博物馆改建工程, 伦敦 56
德国新国会大厦, 柏林 60
设计中心, 埃森 64
赤鱘角机场, 香港 68
毕尔巴鄂地铁工程, 毕尔巴鄂 74
阿尔·费萨尔建筑群, 利雅得 80
商业银行总部大楼, 法兰克福 84
美国航空博物馆, 杜克斯津, 英格兰 88
商业促销中心, 杜伊斯堡 92
世纪塔, 东京 98
河滨公寓暨办公大楼, 伦敦 102
私人住宅, 德国 106

伦佐·皮亚诺

- 访谈录: 透明之美 / 伦佐·皮亚诺和理查德·英格索尔 114
带翼之耳——1990年代的伦佐·皮亚诺 / 理查德·英格索尔 122
贝埃勒基金工程, 巴塞尔 128
新都市科技中心, 阿姆斯特丹 142
布兰苏西工作室, 蓬皮杜艺术中心, 巴黎 154
里昂国际中心 160
伦佐·皮亚诺建筑工作室暨联合国教科文组织实验室, 维斯玛 172
让·马利·奇芭欧文化中心, 新喀里多尼亚 184
洛迪银行 190
皮欧神父教堂, 福贾 194
音乐厅, 罗马 202

Norman Foster

诺曼·福斯特



Norman Foster was born in Manchester in 1935. He studied both Architecture and City Planning at Manchester University. After graduating in 1961 he was awarded a Henry Fellowship to Yale University where he received a Master's Degree in Architecture.

In 1967 Norman and Wendy Foster established Foster Associates. Norman Foster worked with Buckminster Fuller on a number of projects between 1968 and 1983. Foster and Partners is now an international practice whose work has, since its inception, received over 125 awards and citations for excellence and won 21 international competitions.

In 1983 Norman Foster received the Royal Gold Medal for Architecture and in 1990 he received a Knighthood in the Queen's Birthday Honours. Since 1991 he has received the Mies van der Rohe Award for European Architecture, the Gold Medal of the French Academy of Architecture, the Arnold W. Brunner Memorial Prize of the American Academy and Institute of Arts and Letters in New York, the Officer of the Order of the Arts and Letters from the Ministry of Culture in France and has been awarded the Order of North Rhine-Westphalia. In 1994 he received the American Institute of Architects Gold Medal for Architecture and in 1995 the practice was awarded the Queen's Award for Export.

Norman Foster is a member of the Royal Institute of British Architects; member of the Royal Academy of Arts, London; a Royal West of England Academician; Honorary Fellow of the American Institute of Architects; a Royal Designer for Industry; Fellow of the Chartered Society of Designers; Honorary Member of the Bund Deutscher Architekten; a member of the International Academy of Architecture, Sofia; Council Member of the Royal College of Art; Foreign Member of the Royal Academy of Fine Arts Sweden; Honorary Fellow of the Institution of Structural Engineers; Honorary Fellow of the Royal Academy of Engineering; Honorary Fellow of the Kent Institute of Design; Foreign Honorary member of the American Academy of Arts and Sciences; holds Honorary Doctorates from the Royal College of Art, the Technical University of Eindhoven and the Universities of London, Bath, East Anglia, Humberside, Manchester, Oxford and Valencia and is a holder of the Japan Design Foundation Award and the Kunstpreis awarded by the Akademie der Künste Berlin. He is an Associate of the Academie Royale de Belgique, a member of the Ordre des Architectes Français, a member of the Department of Architecture, Akademie der Künste.

Norman Foster has lectured throughout the world and taught architecture in the United Kingdom and the United States of America. He has been Vice-President of the Architectural Association in London and a Member of the Board of Education and Visiting Examiner for the Royal Institute of British Architects.

Major buildings include the Willis Faber & Dumas Head Office in Ipswich, England, which has been awarded 'listed building' status, Sainsbury Centre for Visual Arts in Norwich, The Hongkong and Shanghai Bank in Hong Kong, The Sackler Galleries at the Royal Academy in London, Stansted, London's Third International Airport, the Century Tower in Tokyo, the Torre de Collserola, A communications tower in Barcelona and the Carré d'Art, an art gallery and cultural centre in Nîmes.

Masterplans include King's Cross and Greenwich, London, Nîmes and Cannes in France, Berlin and Duisburg in Germany and Rotterdam in Holland.

Most recent projects include a new headquarters for Commerzbank in Frankfurt, a new airport at Chek Lap Kok for Hong Kong covering an area of 1,248 hectares, thus the largest project in the world, a Congress Centre for the city of Valencia, new German Parliament, Reichstag, Berlin, the Al Faisaliah Complex in Riyadh and a 58 metre long aluminium hulled ocean going yacht. One-family houses have been built in Corsica, Germany and Japan. New ranges of furniture continue to be designed for Tecno in Milan.

Exhibitions of the work of Foster and Partners have been held in Antwerp, Barcelona, Berlin, Bilbao, Bordeaux, London, Lyon, Madrid, Milan, Munich, New York, Paris, Tokyo, Valencia, Venice and Zurich. The work of the practice is represented in the permanent collection of the Museum of Modern Art in New York and the Centre Georges Pompidou in Paris.

诺曼·福斯特 1935 年生于曼彻斯特。1961 年毕业于曼彻斯特大学建筑和城市规划专业。后来，他在耶鲁大学取得建筑学硕士学位，并获得亨利奖学金。

1967 年，诺曼·福斯特和温迪·福斯特成立了福斯特合作事务所。1968—1983 年间，诺曼与巴克明斯特·富勒合作，参与了许多工程的设计。现在，福斯特设计事务所已闻名世界，从创建到现在，获得了 125 个奖项，赢得了 21 个国际竞标。

1983 年，诺曼·福斯特获得英国皇家建筑学会金奖；1990 年在英国女王生日庆典上，获得爵士称号。1991 年以来，诺曼·福斯特获得过密斯·凡·德·罗欧洲建筑奖、法国建筑科学院金奖、美国科学院和纽约文学艺术研究院颁发的阿诺德·维·布鲁诺纪念奖、法国文化部颁发的文学艺术勋章、北莱茵-西伐利亚勋章；他还于 1994 年获得美国建筑师学会金奖，1995 年获得女王输出奖。

诺曼·福斯特是英国皇家建筑师协会会员、伦敦皇家艺术协会会员、皇家西英格兰院士、美国建筑师研究院的荣誉院士、皇家工业设计师、注册设计师协会会员、德国建筑师联盟荣誉成员、索菲亚国际建筑学会成员、皇家艺术学院理事、瑞典皇家美术学院外籍会员、结构工程师院荣誉院士、皇家工程学会荣誉会员、肯特设计院荣誉成员、美国艺术科学学会的外籍荣誉会员；他还是很多学校的荣誉博士，这些学校包括：皇家艺术学院、爱因霍温技术学院、伦敦大学、巴恩大学、东英吉利大学、亨伯赛德大学、曼彻斯特大学、牛津大学和巴伦西亚大学；诺曼还得到过日本设计基金会奖、柏林艺术学会授予的艺术奖；他还是比利时皇家学院的非正式成员、法国建筑师协会会员和德国艺术学院建筑学会成员。

诺曼·福斯特经常在世界各地讲学，在英国和美国教授建筑学；他是伦敦建筑协会的副主席，是英国皇家建筑师研究院教育委员会委员和特邀督查。

诺曼·福斯特的主要作品包括：英国伊普斯威奇的维利斯·弗伯尔暨杜马斯公司大厦，这个工程曾获得“登录入册建筑物”的重要地位；诺维奇的塞恩斯伯里视觉艺术中心；香港汇丰银行；伦敦皇家艺术学院的萨克洛美术馆；伦敦第三国际机场——斯坦斯特德机场；东京世纪塔；巴塞罗那通讯塔和法国尼姆集艺术馆和文化中心为一体的艺术广场。

诺曼·福斯特作的总体规划的城市有：国王大十字地区、格林尼治、伦敦、法国的尼姆和戛纳、德国的柏林和杜伊斯堡，以及荷兰的鹿特丹。

诺曼·福斯特完成的最新项目有：法兰克福商业银行的新总部大楼；香港赤鱘角占地 1 248 公顷的新机场，这是世界上迄今为止最大的工程；巴伦西亚市议会中心；柏林德国新国会大厦；利雅得阿尔·费萨尔建筑群和一艘 58 米长铝制航海游艇。

诺曼·福斯特在科西嘉和德国、日本建造过私人住宅，他还一直为米兰特克诺公司设计新型家具。

福斯特事务所的作品在许多地方展出过，如：安特卫普、巴塞罗那、柏林、毕尔巴鄂、波尔多、伦敦、里昂、马德里、米兰、慕尼黑、纽约、巴黎、东京、巴伦西亚、威尼斯和苏黎世。纽约现代艺术博物馆和巴黎蓬皮杜艺术中心都收藏有福斯特事务所的作品。

A glance down a list of our projects suggests an unusual architectural practice. How is it that masterplans for city centres can coexist alongside designs for a range of door handles or a control-switch? Between these two extremes there are designs for metro systems and railway stations, airports, bridges, communications structures, museums, offices, banks and even an electric vehicle and an ocean going yacht.

In any project the philosophy and values that inform the design process are the same. Although there are individuals with specialist expertise and although we have branches around the world, we are still in essence one team. That might explain why every project is equally important regardless of size and why each would receive the same degree of commitment, energy and loving care. The diversity of our work is a logical outcome of our evolution through the core activity of designing buildings. Since the earliest days of the practice we have always believed that design extends down to the scale of the smallest components. This is the opposite of the traditional method in which the architect selects the most expedient products from a catalogue.

Through an understanding of the methods and materials for making things, a typical project might lead us to design a new lift car, or a metro symbol; an escalator or a desk; an outside wall, an internal partition or a carpet. The list is endless, but the justification is always the same : to get better quality, performance and value for money for our clients and the end users. Not infrequently, a product that we design in the context of a specific building will later be adopted by the manufacturers for sale on the open market - so that in turn they can be specified by other architects and designers. Given that background, it is logical that manufacturers should be approaching us to design products for them to expand their existing markets. Unlike most product designers, we not only start with a wealth of related experience, but we also understand the potential for interfacing with the adjoining systems in a building.

But what about the other end of the scale - the tendency to be involved in planning on a large scale?

We have always believed that architecture should integrate the private needs inside a building with the public

这一系列工程项目展示了我们非凡的建筑成就。怎样能在进行城市中心总体规划的同时，又设计各种门把手或控制开关？在这宏大和细微之间，还要设计地铁系统、火车站、机场、桥梁、通讯建筑、博物馆、办公楼、银行、甚至电动车辆和航海游船。

在每一个项目中，设计的基本原理和价值观是相同的。虽然公司由具备专业知识的个体组成，虽然我们在世界各地有分公司，本质上我们还是一个团队。所以，每一个项目，不管大小，都要付出同样的努力，投入同样的精力，给予同样的关注。建筑设计是我们的核心工作，设计多样化是公司发展的必然结果。从一开始我们就坚信，设计模式已发展到最小组件领域。这和传统的做法是截然不同的，以前建筑师只图方便，从市场上选出适合自己的产品。

通过了解制作方法和制作材料，我们会在某个项目中设计一个新电梯厢、一个地铁标志、一个自动楼梯或一个写字台、一堵外墙、一个内隔间或一块地毯等各种不同的东西。但是，目的是相同的，都是为了给业主和最终使用者提供更好的质量、更好的性能，提供物有所值的服务。常常，我们在某个建筑中设计的产品，后来会被制造商采用并生产，在市场上公开销售，然后又会被其他建筑师或设计师用进工程中。在这种情况下，制造商就会找到我们设计新产品，以扩大市场，这是很自然的事。和大多数设计师不同的是，我们不仅具有大量的相关经验，我们还清楚在建筑设计中与相邻体系进行交叉的可能性。

另一方面，是参与大规模工程的规划和设计。我们一直相信：建筑应把内部私密性空间和外部公共空间

domain of its exterior. Individual buildings are important elements in a city but they are only a part of the story. It is also the space between buildings that creates the character of a neighbourhood or a city, whether in the form of streets, squares, parks or other urban landscaping which establish connections and give that place its special quality.

Because of our experience in urban design, it is easy to see how that has expanded into a concern with large-scale planning. Given the importance of the spaces between buildings, or the different quarters of a city, we research issues such as the history, culture, tradition, economy, climate, geography and other characteristics of a place. All of these and more can help us discover the underlying urban structure that will inform the design of new spaces, or buildings, to take shape in the context of their particular location. Our buildings, with very few exceptions, are so integrated that they could not be transplanted elsewhere. Meanwhile, we have concern for the experience of pedestrians in cities, and believe the small scale infrastructure to be so important that we have developed designs for street furniture, from waste bins to bus-stops, as part of a consultancy to aid movement and communication in a modern city.

There is another aspect growing importance: the question of energy conservation and sustainability. The look of our buildings is not only based on aesthetics or functional requirements: increasingly we find that these issues are inseparable from the ecology of a building. This is a developing field, but one that we have been aware of since our earliest projects. Devising a heating system for a national parliament based on totally renewable energy sources such as vegetable oil, with a major underground heat storage system which could contribute energy to the surrounding neighbourhood may be a dramatic example; gardens in the sky in a spectacular high-rise with openable windows is another. Yet on an everyday scale, a wide use of solar panels, brise soleils and a variety of shading devices in even modest buildings has been present from the beginning; while a continual search for new design elements to save precious energy and cut costs is an essential part of our prac-

有机地结合起来。个体建筑是城市的重要元素，但不是全部。楼与楼之间的空间同样显示出城市或社区的与众不同。街边广场公园和其他城市景观建立相互联系所采取的形式不同，会使一个地方的性格也不同。

有了城市设计的经验，我们开始关注大范围的城市规划。考虑到城市楼房之间、不同区域之间空间的重要性，我们开始研究一个地方的历史、文化、传统、经济、气候、地质和其他特点。所有这些有助于我们发现城市的内在结构，用于对空间、对楼房的设计，使它们和谐地存在于一个特定的区域环境中。我们所建的楼房，已和环境融为一体，很少能把它们搬往别处。同时，我们还关注到城市行人的活动，认识到小型基础设施的重要性，开发设计了街道设施，如废品箱、公共汽车站等，促进了现代城市的活动和交流。

另一个日益重要的问题是能源的保护和节约。楼房建筑要美观，要符合功能要求，这和楼房的生态是密不可分的。这是一个发展中的领域，但我们在早期的工程中已意识到这个问题。为国会大厦设计的供暖系统可利用像植物油这样的再生能源；地下储热系统可向周围区域供热；雄伟的高楼能自动开窗通气；楼顶建起空中花园。这些都是引人注目的尝试。在更普遍的意义上是广泛使用太阳能接收板、百叶窗和各种各样的遮阳设施。为了节约宝贵的能源，降低费用，我们仍在不懈地寻求新的设计元素，这是我们的一项重要工作，也是我们希望在未来的建筑设计中能够达到的一种境界。

我们还清楚地认识到建筑综合利用的好处。私密性空间与公共空间混合，居住设施和工作设施混合，零售业和娱乐业混合。这一切可使一个区域24小时充满活力，而以前一天中或一周里总有部分区域处于休眠

tice, and one in which we are making a tangible contribution to the future.

We are very much aware of the benefits of mixed use in buildings, with private and public spaces, living and working accommodation, retail and recreation, together generating a 24-hour life in quarters that previously may have been dormant at different times of the day or week. The benefits are manifold - economically, ecologically, and socially. We have also developed a concern to integrate the new with the old, whether in single buildings or in historic quarters, in such a way as to enhance the old and create maximum enjoyment in the new. At Nimes, the Carré d'Art has become a wonderfully popular space with visitors and residents alike, and with its views of the adjacent Roman temple celebrates the city's historic centre. The Royal Academy is one of London's most important public art institutions. There, the stripping back of accretions which obscured an important eighteenth century facade has opened the building up, allowing us to create an exciting approach to new, top-floor galleries as well as a light-filled and airy setting for the Academy's sculpture collection. After thirty years we are now sometimes asked to add to or adapt our own buildings - a rewarding process, since we have always regarded the capacity for change and renewal as a key element in a building.

More and more, we are asked to design buildings or structures that will reflect the pride of a country, a city or an organisation. The poetic lines of the Daewoo Electronics Headquarters in Seoul are not a mere design whim but respond to hidden light angles and express the vision and success of the Corporation. Sometimes, too, our projects mark a new political freedom, or a new transparency between governments and people, organisations and the outside world. Our design for the Reichstag in Berlin incorporates a gallery from which people can look down on the politicians who serve them, and light reflection which will shine at night as a symbol of parliament. Meanwhile, buildings in the new Micro-Electronic Park in Duisburg invite the public gaze, drawing local residents into the public space surrounding them, and integrating clean new industries into the community.

Projects begin with social preoccupations, with the needs of the people who generate them and a passionate

状态。这样做的好处是多方面的——经济的，生态的，社会的。我们还非常关注新旧古今的结合，不管是在同一栋建筑中，还是在历史遗迹区，给古老的建筑注入新内容，充分享受现代风格是我们的目标。尼姆的艺术广场已成为游客和居民都非常喜爱的去处，它也突出了不远处罗马神庙作为城市历史中心的位置。皇家艺术学院是伦敦最重要的公众艺术机构，但这座18世纪重要建筑的正面被封闭了很多年，现在层层附着物已被剥去，使它展露出了真颜，人们能参观顶层新建的艺术馆，也能在光线充足、空气流通的艺术学院里欣赏过去珍藏的各种雕塑。30年过去了，人们有时要求我们增建或改建我们做过的工程，这是一件十分有益的工作，因为我们早就考虑到改变更新的可能，认为这是建筑中的重要元素。

越来越多的人要求建筑设计能反映出一个国家、一个城市或一个组织的特征。汉城大宇电子科技总部诗一样的线条不只是设计者的奇思妙想，而是为了符合遮挡光线角度的需要，表达公司的理念，证明公司的成功。有时，我们的工程还标志着新的政治自由，标志着政府与人民、组织和外部世界之间新的透明度。我们对柏林国会大厦的设计增加了一个过廊，公众可以俯视为他们服务的政治家；还增设了夜晚发光的反射灯作为国会标志。同样，杜伊斯堡新的微电子园的建筑吸引了公众的注意，当地居民被吸引到里边的公共场所，清洁的新型工业融入了社区。

设计起始于社会观念的表达，起始于满足设计建造者们的需要，他们深信，好的方案和好的建筑可以提高生活质量。在大部分工程中，我们都强调了更具人性化和富有诗意；让自然光能进入建筑内部，有时从上

belief that good planning and good architecture are life-enhancing. In most projects there is an emphasis on the humanising and poetic dimension that natural light can impart to interior space - sometimes reflected from above or sideways into areas which are deep or below ground. Lighting, whether solar or artificial, is often married to the expression of a structure. This in turn can give a sense of order, orientation and scale both to the inside spaces and to the exterior. But the concerns of lighting and optimum structures remain closely allied with ways of saving or contributing to the demand for energy; and the pleasure of contact with the elements will create a more harmonious and productive place for human beings to live and work in.

We can never forget issues of cost, and the budgets for the majority of our buildings are very modest - either based on government limits for public or social projects or, in the commercial sector, determined by market forces. For example, a small cluster of dwellings around a garden for a Scottish Mental Health Authority has maximised the tightest budget to create a sympathetic and homely environment for the patients; while London's Third Airport at Stansted was built for less than any other major BAA terminal in the country. Sometimes, it is in timing and logistics that savings are made. On a new man-made island Hong Kong's new airport, Chek Lap Kok, is in the advanced stages of construction. Just one terminal building will house the equivalent of all four of London's Heathrow terminals, achieved in less than one tenth of the time. It is currently the largest construction project in the world and will handle more international passengers than any other airport. Yet, when it opens, the transition of operations from the old airport to the new is scheduled to take place within a mere six hours.

Looking back at our projects, we can see how all these and other themes have evolved over the thirty years since the practice started. Although it is possible to single these out for discussion, in reality they are all integrated into the design of the final building or product - all part of the vision that gives each project its unique character and meaning. Written by Norman Foster

面、有时从侧面反射到地下部分。自然光和人工照明常常结合起来，表现出建筑物的风采，也使建筑所表现出的时尚感、方向感以及它的品位能传导到建筑内部，散发到建筑外部。但是考虑照明采光和结构优化不能忽视节约能源，要能满足能源方面的要求。与大自然的愉快接触能为人类的工作和生活创造一个更和谐、更有益的环境。

还不能忘记费用问题。我们大多数工程的预算都不高，有些是由于政府对社会公共项目的限制，有些是在商业领域受市场杠杆调控的结果。比如：在为苏格兰精神卫生组织围绕着花园建一组房子时，我们最大化地利用了非常紧缺的预算资金，为病人创造出一个家庭般的温馨环境。建造伦敦斯坦斯特德第三机场的预算也是英国主要航空站中最低的。有时，要靠节省时间和精密运算降低成本。在人工筑成的新岛上，香港赤鱓角新机场，它能容纳相当于4个伦敦希思罗机场的旅客流量，而所用的建造时间还不足希思罗机场的十分之一。这是到目前为止世界上最大的建筑工程，能够接纳大量的国际乘客，而且，交付使用时，只用6个小时就能把运营工作从老机场转到新机场。

回顾我们做过的项目，从中可以看出，30年来这些理念和其他原则是怎样发展起来的。虽然能把这些挑出来一个个地讨论，但在现实中它们融入了最终建筑和产品的设计，组合在一起成就了一座座独特的有意义的建筑。

Michael Webb

迈克尔·韦布

"The buildings that inspire me are at the cutting edge of current technology," declares Sir Norman Foster, one of Britain's most progressive architects. The Eiffel Tower and the early-19th-century palm house in London's Kew Gardens share his pantheon, along with the steel and glass Eames house in California, the Cape Canaveral Space Assembly Building in Florida, and the Gossamer Condor experimental aircraft. Flying his own plane and skiing cross-country are the architect's favorite recreations. Lean and energized, he often looks as though he is leaning into the wind in preparation for take-off. He likes to be thought of as an engineer and inventor, as much as an architect, constantly searching for better, more economical ways to build-whether it is a private house or the new Hong Kong Airport. The legendary American maverick, Buckminster Fuller, with whom Foster briefly worked, praised his Sainsbury Centre art gallery in England, then asked: "How much does the building weigh?" Its architect had to admit that it was more than he would have liked.

It is easy to understand, therefore, why Foster, asked to narrate a BBC television film on a favorite building, picked the Boeing 747 airplane. He praised it as a fusion of engineering and architecture that derived its beauty from the elements of speed, efficiency, power, strength and dependability contained within its frame. "I believe all modern architecture is capable of this intrinsic style and beauty without compromising its function," he declared.

The buildings that have won Foster international acclaim - such as the Hongkong and Shanghai Bank, Stansted Airport in England, and the telecommunications tower in Barcelona - all eliminate excess bulk and simplify the patterns of use. The architect is equally celebrated for his skill in matching new to old. Successes include the airy steel and glass library / art pavilion he built as a neighbor to the Roman temple in

诺曼·福斯特爵士是英国最具创新思想的建筑大师之一。他说：“只有展现前沿科技的建筑才能够感染我。”埃菲尔铁塔和伦敦邱园内19世纪初的棕榈暖房都可跻身于这一行列，还包括加利福尼亚的埃姆斯钢架玻璃大厦、佛罗里达州卡纳维拉尔角的航天装配大楼，以及超轻型“神鹰号”实验飞机。

大师最喜欢的娱乐活动是自己驾机飞行和越野滑雪。他人很精干，常给人一种好像随时准备迎风飞翔的感觉。他喜欢别人不仅认为他是建筑师，还是工程师和创造者，不管是建私人住宅，还是香港新机场，他永远在寻求更好更经济的建筑方法。巴克明斯特·福乐是个标新立异的美国传奇人物，诺曼·福斯特曾一度和他共事。他称赞福斯特在英国塞恩斯伯里视觉中心的艺术馆，并问：“这个艺术馆有多重？”建筑师承认重量超出了他的期望。

所以不难理解，当BBC电视台请他在一个电视片里对自己最喜爱的建筑发表看法时，他选择了波音747飞机，称赞它是建筑学和工程学的完美结合，包含了多种元素的集成之美：速度、效率、力量、可靠等，“我相信所有现代建筑都能够既保留其实际功能，又展现这种风格的内在美”。

许多这样的建筑为福斯特赢得了国际声誉，比如香港汇丰银行、英国的斯坦斯特德机场，以及巴塞罗那的通讯塔，都完全摒弃了繁杂多余之物，风格素朴实用。福斯特在新旧融合上也同样杰出。他成功地在法国尼姆的罗马神庙旁建立起一座钢筋玻璃艺术中心；在伦敦一座20世纪30年代的古典建筑上扩建出一间温室；为美国中西部城市奥马哈的约斯林艺术博物馆建了座引人注目的配楼，这是他在美洲的第一个工

Nîmes, France; a conservatory that extends a classic 1930s modern house in London; and a sensitive addition to the Joslyn Museum of Art in Omaha, in the mid-western United States - his first commission in the Americas. "It's important to articulate an addition so that it is sensitive to the past, without mindlessly aping it," he says. "It should clearly state that it belongs to the present day."

Foster was born in 1935 in Manchester, England, and studied with Richard Rogers at the Yale School of Architecture - an experience that imbued both men with an enduring commitment to modernism. The two friends and their wives set up practice under the name Team Four in a two-room London apartment in 1963. Within five years they had split up and opened their own offices, but the several inventive houses they designed together laid the foundation for their later triumphs. "We learned a huge amount," Foster recalls, "thanks to trusting friends and relations who were guinea pigs. Each house was specific to its site and its owner's personality, but each was designed to achieve privacy and exploit views on a confined site."

In 1990, Foster received a knighthood from the Queen. He renamed his practice Sir Norman Foster and Partners - currently Spencer de Grey, David Nelson, Graham Phillips, and Ken Shuttleworth. They head a team effort that now extends around the world, with branch offices in Europe and Asia. A majority of the 400 plus architects, engineers and support staff work in London, in a lofty, open-plan studio. It runs the length of a mixed-use building the firm designed on the south bank of the Thames. Glass walls frame the river and a colorful Victorian suspension bridge of brightly painted iron, which was named for Prince Albert, the moving spirit behind the Crystal Palace of 1851. It is a fortuitous link with the engineering tradition Foster so admires.

The office never closes ; at least a few staffers are there at all hours, building models, preparing dossiers to

程。“重要的是扩建部分要关注过去，而不是盲目地模仿过去”，他说，“应清楚地展示它们属于现在”。

福斯特 1935 年生于英国曼彻斯特，曾和理查德·罗杰斯一起就读于耶鲁大学建筑学院，在那里的学习铸就了他们不懈追求现代风格的决心。1963 年，两个年轻人和他们的妻子在伦敦一个两居室的公寓开创了“四人组合”事务所。不到五年，又各自成立了自己的事务所，但是他们共同设计的几座创造性房屋为他们以后的成功奠定了基础。“我们受益匪浅”，福斯特回忆说，“多亏了朋友、亲戚们的信任，让我们拿他们的房子当试验品。每一座房屋在它所处的位置都是独特的，对房主来说也是独一无二的，但是每一个设计都追求清静，并充分利用有限场地的景观”。

1990 年福斯特获得了女王授予的爵士称号，他把事务所重新命名为“福斯特爵士及其合伙人事务所”，合伙人有斯潘塞·迪·格雷、大卫·内尔森、格莱海姆·菲利浦斯和肯·沙特尔沃思。他们领导的团队已发展到全世界，在欧洲和亚洲都有分公司。公司共有 400 多名建筑师、工程师和辅助员工，大部分都在伦敦总部工作。总部高大、敞开式的工作间位于公司设计的一座综合大楼里，大楼坐落在泰晤士河南岸，透过玻璃幕墙能看到泰晤士河上的风光和漂亮的维多利亚时代的悬桥——阿伯特桥，这座桥是以传说中游荡在 1851 年水晶宫后的幽灵阿伯特王子的名字命名的。这种和传统工程奇妙的联系是福斯特非常喜爱的。

工作室从不关门，一天到晚总有一些人在里边忙碌：制作模型，为竞标准备文件，绘制图表或在电脑前处理一些问题。公司就像一条大船，平稳地向未来驶去，船上的一切机器仪表都在船长和船员们的熟练

meet a competition deadline, sketching ideas, or solving problems on a computer screen. It evokes a great ship, cruising calmly into the future, its captain and crew exercising an easy authority over their engines and instruments. Foster joins his colleagues whenever he returns from far-flung job sites and presentations, working at an uncluttered round table on the main floor, visible to all. The chromed wire Eames chairs that are used throughout are another symbolic link to the ideals of modernism: like the buildings, they are light, tensile, durable and elegant. The architect lives upstairs, in a penthouse over the office, atop three stories of apartments. Terraces wrap around the double-height living room and the master suite, which are separated by a reflecting pool.

"I'm an urban creature, and I sold my place in the country to spend my free time here," says Foster. "The idea was to embrace the view towards the river and the city. When you are high up, you look down on the rooftops; here, you are at that magical level where you are most aware of the skyline, of the constant changes of the light and seasons. The other places I've lived were conversions; this penthouse is about me, and it is totally malleable, like a lump of clay. It's in the nature of a house to evolve. People change and develop, and a house should adapt to that."

Many large architectural firms find it hard to scale down to small jobs, or to justify working for modest fees. Foster still finds time to undertake jobs that may prove financially unrewarding. The office designed a solar-powered electric bus that is currently transporting elderly and disabled visitors around Kew Gardens in London. A Scottish housing project that provides a humane environment for the mentally handicapped, and a technology library near London, were built on shoestring budgets, yet won acclaim for their quality. However much Foster values such projects, his office is sustained and his reputation enlarged by working on some of

控制之中。福斯特会去各地的施工现场或参加会议，但只要回来，就总是和同事们一起工作。他的圆形办公桌上总是井井有条，大家都能看到他。工作室里使用的都是镀铬埃姆斯椅，这是现代风格理念的又一体现。这些椅子就像高楼大厦一样：轻巧，拉力强，耐用，典雅。大师就住在公司楼上一套顶层公寓里，露天阳台环绕着两层高的起居室和主人套房，中间是一个波光粼粼的泳池。

“我是城里人，卖掉了乡下的房子，以便在这里度过闲暇时光”。福斯特说，“就是想饱览这里迷人的河流和城市风光。人们住在高楼中，往往看到的是别人的房顶。这里是一个魔幻般的高度，使你与天际相接，感受光线和季节的变化。我住过的房子都是改建的。这套公寓就像我一样，是完全可塑的，就像一团胶泥。房屋是要进化的。人类在变化中发展，房屋也应该适应这种变化和发展”。

许多大型建筑公司觉得很难屈身承接小项目，或接受费用有限的工程。福斯特却能挤出时间承接一些经济上可能没有回报的项目。他们设计过一种太阳能电动公共汽车，现在正用来拉载老人和残疾人参观伦敦的邱园。他还承担了为精神病人提供人文环境的苏格兰房屋工程和伦敦附近的技术图书馆项目，预算额都非常低，但都为公司赢得了质量上的声誉。福斯特看重这样的工程，事务所也一步步走过来，随着世界上规模最大、挑战性最强的工程的建造，福斯特已蜚声世界。

初期的三个工程已指明了方向。在福斯特的整个建筑师生涯中，也许位于英国伊普斯维奇的维利斯·克鲁大厦（1973—1975年）是被拍摄最多的。这是一座玻璃幕墙保险大楼，顺着弯曲的中世纪街道蜿蜒

the largest, most challenging buildings in the world.

Three earlier projects pointed the way. The Willis Corroon building¹⁹⁷³⁻⁷⁵ in the English town of Ipswich may be the most photographed of Foster's entire career: a mirror-walled insurance company office, that curves sinuously to follow the medieval street line. It is remarkable on several counts. First, it brings vitality and business to the old town center without overwhelming it. By day it reflects its surroundings and becomes an invisible presence in the townscape; at night, interior lighting renders it transparent, revealing its structure and occupants. Within, it is an intensely social structure, in which offices are ranged around a central atrium on only two floors, promoting casual encounters among the 1,350 people who work there. There is a company swimming pool at the ground-floor service level, and a garden and restaurant at roof level. It is filled with natural light, and is insulated (by its depth and by the roof garden) to reduce the energy required for heating.

A complex of buildings¹⁹⁸²⁻⁸³ for the Renault automobile company parts distribution center, warehouse, staff training center, offices, showroom, and restaurant are brought together under a steel suspension structure that is painted in the company's signature color - a vibrant yellow. It comprises 42 modules which can be increased to 60, each suspended from a 16-meter-tall steel mast. Steel and glass roofs and walls are laminated to assure good insulation, and the whole cluster appears to float above the surrounding greenery.

Richard Rogers made his mark on the international scene with the Pompidou Center in Paris, which he co-designed with Renzo Piano¹⁹⁷¹⁻⁷⁶. It took Foster a decade longer to impress the world - with the Hongkong and Shanghai Bank¹⁹⁷⁹⁻⁸⁵. The commission came as the bank was making a similar transition - from regional to global operations - generating the profits that would finance a \$500 million headquarters. From the start, it

而建，在几个方面都是无与伦比的。首先，它没有破坏古镇中心的风貌，却为它带来生机和繁荣。白天，它反射出周围的风光，自己却隐入城市景观之中；夜晚，内部的灯火使它闪亮透明，建筑结构和里边人们的活动身影都清晰可见。里边是个密集的社会团体，办公室都围绕着中庭分布在两个楼层上，促使在这里工作的1350名员工有机会相识和交往。底层服务区有公司的游泳池，顶层有露天花园和餐厅。阳光普照，节能性好（靠厚度和楼顶花园），因此取暖能源费用大大降低。

雷诺汽车公司中心（包括零部件分发中心、仓库、员工培训中心、办公楼、展厅和餐厅）（1982—1983年）整个被置于一个悬挂式钢结构之下，钢结构漆成了公司的标志色——明黄色。其中共有42个单元，也可扩充到60个，每个都悬挂在一个16米高的钢柱上。为了保证节能性能，钢和玻璃的屋顶使用了层叠手段。整个建筑好像是浮在葱翠的绿地之上。

理查德·罗杰斯以他和伦佐·皮亚诺共同设计的蓬皮杜艺术中心（1971—1976年）而登上国际建筑设计舞台，福斯特通过香港汇丰银行（1979—1985年）的建造，多用了10年的时间才让世界认识他。银行当时也在转轨——从区域转向全球业务，产生的利润能为总部融资5亿美元。从一开始，建设者就不惜代价要设计成世界上最好最灵便的银行，并在今后50年中节省运营和维修费用。两年中，设计经历了曲折的审视推敲。从坚固的岩石中凿出一条隧道引进海水制冷，雇来的风水专家建议入口斜向一角，来吸引神灵保佑。福斯特注意到当地盛行的遮阳门廊，提升了建筑的地面高度，建起了凉爽的地下室。对银行大