

THE MASTER ARCHITECT SERIES II

KPF

Selected and Current Works

T H E   M A S T E R   A R C H I T E C T   S E R I E S   I I

# KPF

Selected and Current Works



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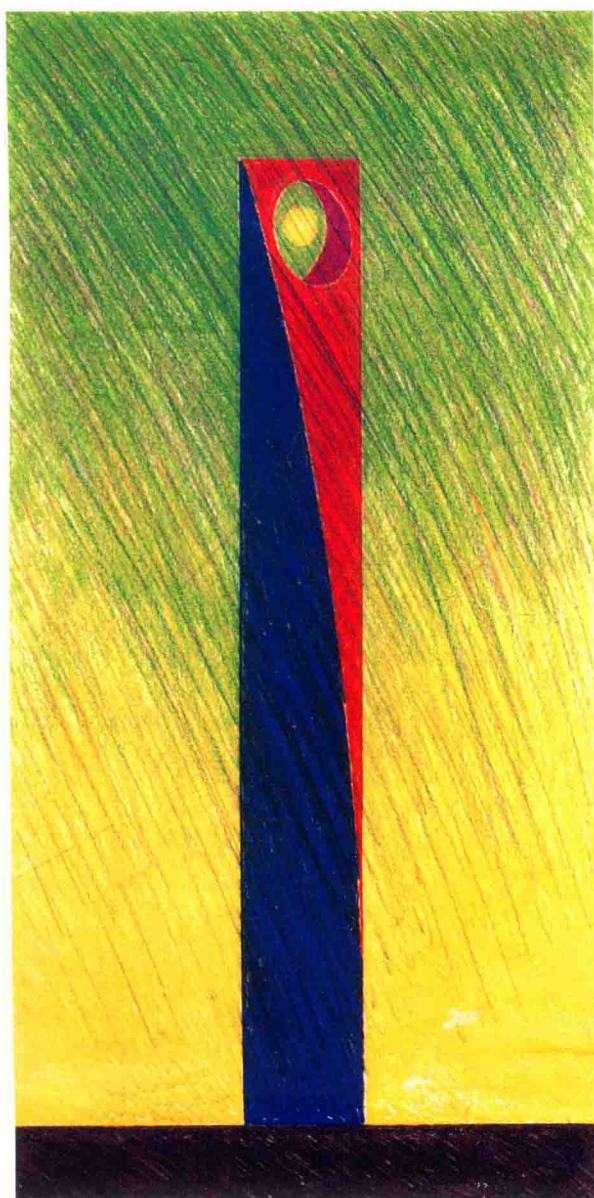
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# INTRODUCTION

## Preface

The Partners of Kohn Pedersen Fox have always provided the inspiration, leadership, and opportunity in our pursuit of one dominant objective: to produce architecture of the highest quality. It is our belief that the quality of the whole is equal to the quality of the sum of its parts in both our work and organizational structure. Our process and our practice have evolved to meet this objective.

This book is a celebration of the work of KPF and, most importantly, an acknowledgment of the process by which we create distinctive architecture. The format is a departure from that of previous publications of our work and as such is intended to reveal a closer view of both the structure of our firm and the process that has led to a significant body of work.



# Introduction

By Gregory Clement  
AIA, Principal

There is neither a formal credo nor a rigid organizational structure by which we practice architecture at KPF. There is not a single guiding hand overseeing the creation and execution of the work. We work within a conceptual framework with few boundaries limiting the exploration of any particular design challenge. Our structure has deliberately evolved throughout the firm's 21-year history to best exploit our diverse and changing talents. There are philosophical and organizational threads that bind the fabric of the office and its intentions. They are most apparent in the measure of responsibility that is entrusted in the senior architects, as evidenced by their work, and in the potential for participation and creative expression available to every member of a project team.

To be able to meet the complex and varied demands of designing and building both large and small scale projects, we have created an environment that possesses the intimacy of a small studio combined with the resources of a large, highly proficient office. By assigning the responsibility for all aspects of a project to a single dedicated team for the duration of a project, we engender in each member of that team the ambition to participate in a meaningful way in the development of the work. This is the collaborative spirit from which our best work emerges, and it sponsors a palpable sense of pride in each individual's contribution and in the collective efforts of the project team, who perhaps will work together as a group only once. This is vital to our success. We strongly believe that it is due to each member's personal investment in their contribution to the work that the work is made better. It is evident in the smallest detail of a project, such as in the refinement of a door pull, that acknowledges the larger intentions of the design yet clearly has the unique imprint of its designer.

The success of any project also involves the influences of forces beyond the talents in our office. They include the clients who seek innovative solutions, historical sources that are the intuitive underpinnings of our search, and of course elements of climate, orientation, and context. The thorough analysis and balancing of all of these influences is the essence of our design process,

and leads to the uniqueness of each solution. We work in a comparative method, preparing alternative studies, always striving to engage these often disparate forces into a three-dimensional equilibrium that, in the final solution, exceeds the project goals.

We consider the client to be an essential collaborator in the development of a project. It is only through understanding the clients' needs and aspirations and encouraging their participation in the design process that a truly great work of architecture can emerge. We seek this involvement from a project's inception and encourage continuing participation, throughout the ensuing phases.

KPF is clearly a global practice, as evidenced by the scope of work completed and currently under design. Essential to the success of these projects is that they are not designed in satellite offices scattered throughout the world, but only in offices in New York and London. By concentrating the focus of our creative efforts in just two locations, all of the fundamental aspects of our practice remain intact and the work is more clearly identifiable as part of the same family. While this puts a tremendous pressure on the firm's resources, we believe it is the only way to ensure consistency in the quality of our work.

We have evolved to be able to adapt to the varied challenges presented by the diverse cultures in which we work. These include not only the professional cultures endemic to corporations, developers, academic institutions, governments, or the arts, but also the cultures of the people of different states and nations that are manifested in the history, customs, religion, language, and societies of each place.

The evidence of programmatic and/or cultural influences playing a role in our creative response is most apparent in projects such as the Bank Niaga Headquarters in Jakarta, Indonesia, which includes a mosque as an integral part of the program and consequent composition of a corporate headquarters. The design of the First Hawaiian Bank in Honolulu cleverly addresses local zoning regulations by locating the elevators at the exterior of the building, thereby maximizing the internal floor area potential

and, in addition, integrates a branch of the Honolulu Museum of Contemporary Art as part of its main banking hall, as if the two were always meant to be together. The form and material of the IBM Headquarters in Armonk, New York, reflect not only the past growth of a preeminent technology corporation but an expression of its future as the leader in that industry. The Rodin Pavilion in Seoul, Korea, creates a transcendent environment for two masterpieces of 20th century sculpture by August Rodin contained within a structure made entirely of glass. Lastly, the Foley Square and Portland courthouses not only meet the demanding requirements of Federal courts buildings, they are expressions of civic pride in our judicial system and in the cities in which they were built.

Each of these projects was led by individuals who inspired a team to develop a distinctive work of architecture. Each team creatively interpreted and translated the initial vision into a reality that challenged the idea and thereby made it better. It was their diligence and perseverance in developing and overseeing the work in the field as well as in the office that ultimately led to achieving the quality we sought.

Our exposure to the clients, programs, cultures, and environments we encounter continues to broaden and extend the dimensions of the firm's personality, especially in an ever-shrinking world where cultures increasingly cross-pollinate. Each experience informs some aspect of our body of knowledge and our thought process, often unpredictably, which increasingly inspires us to reach beyond our own limits as individuals and as a firm.

Out of these guiding principles, what has emerged from KPF's rapid ascendancy is a personality that is surprising for a firm of the dimension of this office and for the scale of work undertaken. It is an ethos that recognizes the importance of diligently shepherding the execution of the design intention as much as its creation.

