

世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES

KPF

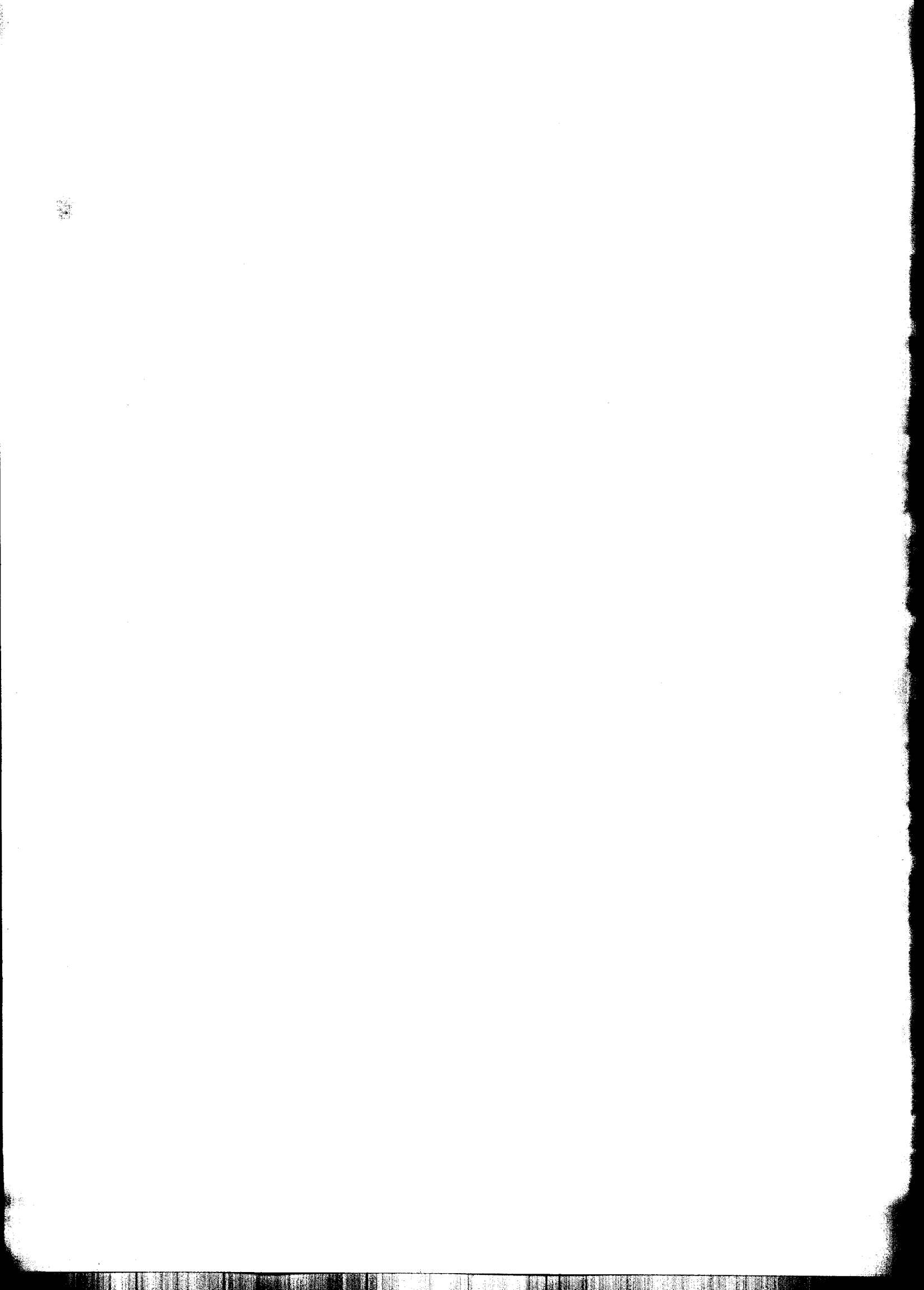
Selected and Current Works

KPF 建筑师事务所

刘 衡 译

中国建筑工业出版社

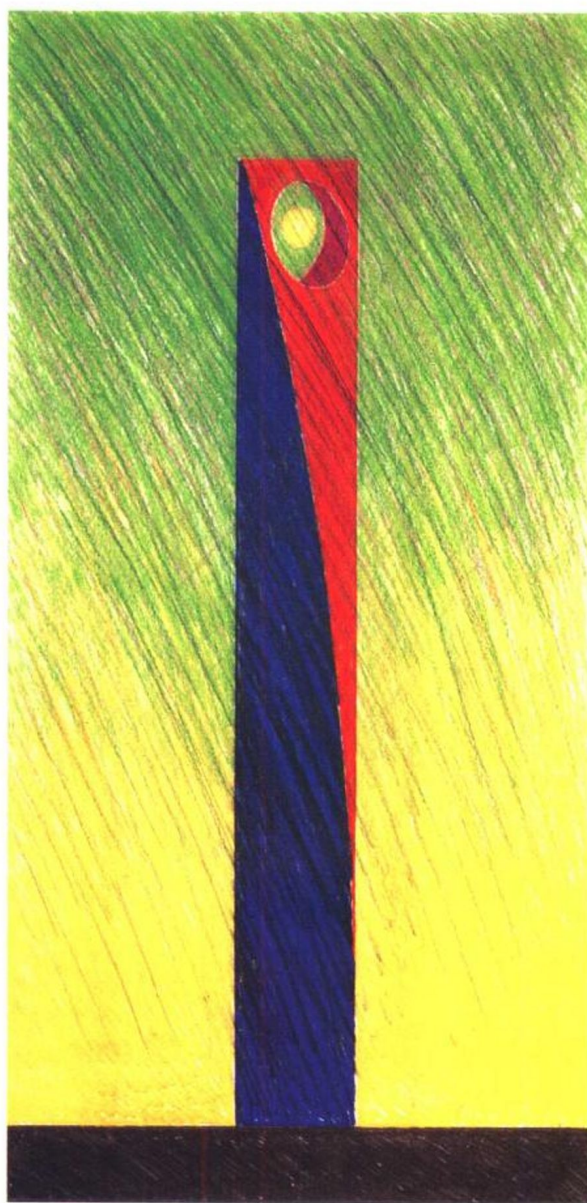
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T H E M A S T E R A R C H I T E C T S E R I E S I I

KPF

Selected and Current Works



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INTRODUCTION

绪 论

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.

在追求一个既定的目标——建造高质量建筑的过程中，KPF 事务所的建筑师们一直在提供给我们以灵感、机会和领先的设计方法。我们坚信在自己的作品和事务所的组织机构中，整体的素质和它各部分素质的总和是一致的。我们的方法与实践促使我们朝这个目标迈进。

这本书是对 KPF 事务所的作品，更重要的，是对 KPF 事务所竭力创造个性鲜明建筑的设计方法与进程的致意与庆贺。本书的版式脱离了以前作品集的形式，试图更进一步揭示事务所的构成，揭示导向一个辉煌作品体系的设计进程。

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,

绪 论

格雷戈里·克莱门特

我们在 KPF 事务所进行的建筑实践没有刻板的信条，没有僵化的组织结构，也没有特定的权威人士指导监督建筑创作与实施的过程。我们以一种没有界限的、概念性的框架形式工作，以免限制对任何特定的、具有挑战性的设计方案的探索。我们的组织机构经过事务所 21 年的不断发展，已经能够有效地挖掘建筑师们多样而变化的思维。通过机构和哲学两条线索，我们将事务所组成及其观念紧密地组织起来。这些清楚地反映在资深建筑师们所采取的负责的态度（他们的建筑作品就是最好的例证），反映在设计小组每一个成员所投入的热情和具有的创造性设计上。

为了能够满足设计与建造复杂而多变的、大小规模各异的不同建筑的需求，我们创造出良好的工作环境，使之既有小工作室密切的气氛，又有大公司高度专业化的人员优势。通过将项目整个过程中各方面的责任都指定给进行设计的那个小组，我们使小组的每一位成员都带着参与的自信加入到项目的发展过程中。正是这种合作的精神产生出我们最好的作品。同时也在每个成员的奉献中，在每个设计小组的集体创作中，激发出一种参与的自豪感，尽管大家作为一个整体，合作的机会也许只有这么一次。这是我们成功的关键。我们坚信正是每位成员对自身潜力的不断挖掘并付诸于设计，才使我们的工作做得更好。设计者既能准确把握设计的总体趋向，又能清晰表达个人的独特风格。在项目的细部处理中——比如一个门把手的精雕细刻——这点表现得尤为明显。

建筑项目的成功也包含许多超出事务所能力范围的影响力。它们包括寻求新颖构思的业主、直观上支撑起我们设计意图的历史渊源，当然还包括气候、朝向、环境等因素。对所有这些影响因素的彻底分析与平衡是我们设计进程的要素，并引向每个项目独一无二的解决方案。我们用一种比较的方法进行创作：总是准

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

备不同研究方向的设计方案，努力将这些迥异的设计构思组织成三维的平衡。最终，设计方案往往超越了最初的目标。

我们将业主看作是项目发展过程中重要的合作伙伴。只有通过领会业主的需求与意图，同时鼓励他们参与到设计过程中，才能产生真正伟大的建筑作品。从项目一开始我们就寻求这种参与，并在随后阶段促使参与连续不断进行。

显然，KPF 事务所开展的是全球性的设计活动，已建成的和正在设计的建筑所遍布的范围就是明证。这些项目成功的关键在于它们不是由遍布全球的分支事务所设计，而是全部出自位于纽约和伦敦的两个事务所。通过将设计力量集中在这两处，使我们设计的基本观点保持完整，并使建筑项目作为同一设计体系的个体而易于识别。当然，这会给事务所的项目来源造成巨大压力，但我们相信这是保持设计作品的质量稳定与连贯的唯一途径。

我们已发展到能够适应来自不同文化背景的设计考验。不仅包括公司、土地开发商、学术团体、政府部门及艺术家等不同的职业文化，也包括来自不同国家与民族的、体现在各自历史、习俗、宗教、语言与社会生活中的不同地域文化。

规划与文化对我们的建筑创作产生影响的现象在例如印度尼西亚雅加达市尼亚加公司总部等的项目中是非常明显的。这个项目包含的清真寺作为规划不可缺少的一部分与公司总部紧密地组织在一起；美国檀香山第一夏威夷银行的设计通过将电梯设于建筑外部巧妙地回应了当地对建筑分区规划的要求，最大程度地增加了室内建筑面积，同时将檀香山当代艺术博物馆的一个分支整合为它的主要银行大厅，看起来两者仿佛本该建在一起；纽约阿芒克 IBM 总部的形象与材料不仅反映出一个优秀科技企业过去的发展状况，而且表达出作为这个行业领先者的未来；韩国汉城的罗丹厅由玻璃构成，为两尊由奥古斯特·罗丹创作的 20 世纪艺

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.

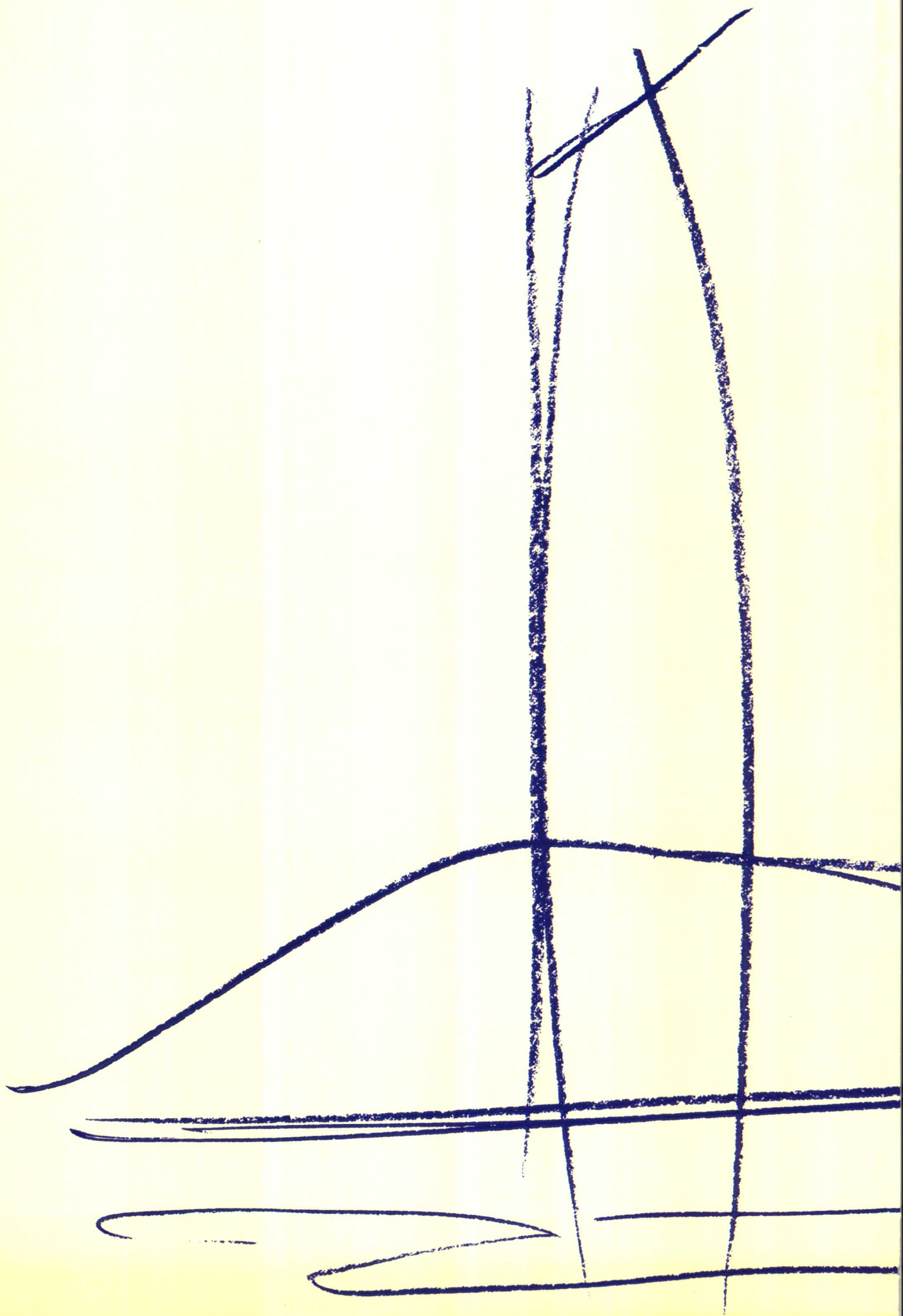
Out of these guiding principles, what has emerged from KPF's rapid ascendancy is a personality that is surprising for a firm of the dimension of this office and for the scale of work undertaken. It is an ethos that recognizes the importance of diligently shepherding the execution of the design intention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

术杰作提供了卓越的环境；最近的弗利广场和波特兰法院不仅满足了联邦法院建筑的要求，同时它们在司法系统及在它们所建造的城市中已成为公民的骄傲。

每个这种项目都由指导设计小组的建筑师把握方向并发展成独特的建筑作品。每个设计小组都创造性地将最初的构思演绎为对原构思具有挑战性的现实，并使之更好。正是由于他们在项目发展与监督过程中——无论是在工地还是在事务所——的勤奋与忍耐，最终使建筑达到了我们预期的质量。

我们对业主、对项目、及对文化与环境的开放政策逐步扩大与延伸了事务所的个性空间，这在世界日益缩小、文化交融逐渐加强的当今尤为重要。每一次设计经历都常常出乎意料地对我们的知识体系与思维过程的某方面产生启发，逐渐促使我们作为个人或作为事务所，超越了原有的局限。

除了这些指导性的原则，随 KPF 事务所的快速崛起出现的是一种令人惊讶的独特现象：对于本事务所这样规模的公司却承揽着如此大规模的建筑项目。承认勤奋地引导建筑设计意图走向实现的重要性等同于建筑创作本身是精神所在。



[Handwritten signature]

333 Wacker Drive, Chicago

Design/Completion 1979/1983

Chicago, Illinois

Urban Investment & Development Company

1,040,800 square feet

Steel frame, marble, granite, glass, stainless steel

Granite, terrazzo, stainless steel

Designed in 1981, this building creates a dialogue between figural expression and abstract expression. In one sense, it can be viewed as a classical composition of three parts: base, middle, and top. Simultaneously, it can be seen as an abstract composition, the architectural equivalent of a Brancusi sculpture.

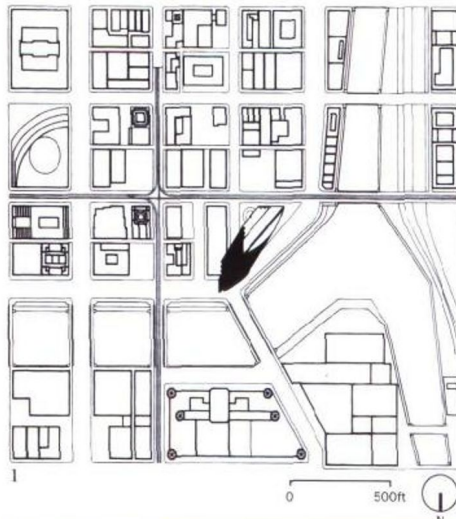
The building is located at a bend in the Chicago River, on the only triangular site in Chicago's grid. While monolithic in volume, it presents two contrasting faces: one is faceted and addresses the city; the other is curved and echoes the river's geometry. The curving face is made more dynamic by the linear slice carved from the upper floors. The building's base is expressed as a weighty mass of stone rooted to the earth, in contrast to the lightness of the glass volume above. Ironically, the building engages its context by contrasting its sculptural, horizontally-striated glass body with the massiveness of the stone buildings that surround it.

William Pedersen

设计于 1981 年的这座建筑在具象表达与抽象表达之间形成对话。在一定意义上,它可被看作经典的三段式组合:基础、中部与顶部。同时,它又可被看作抽象的组合,一种布兰科希雕塑式的建筑平衡体。

这座建筑位于芝加哥河的一段拐弯处,一块芝加哥城市网格中唯一的三角形基地。体量尽管单一,却有两个形成对照的立面:一是平直的立面回应城市建筑,二是弧形的立面反映芝加哥河的几何特征。弧形的立面由于顶部切削出的线形体块更具有动感。建筑的底部以石材的沉重体量根植于大地,与上部玻璃体量的轻盈形成对照。出人意料的是,这座建筑通过用它具有雕塑感的、水平划分的玻璃体与周围厚重的石头建筑形成的对照加入到它的环境中。

威廉·佩德森



3

瓦克大道 333 号办公楼,芝加哥

设计/建成 1979 年/1983 年

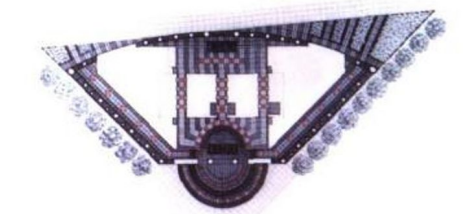
芝加哥市,伊利诺州

都市投资与发展公司

1,040,800 平方英尺

钢框架,大理石,花岗岩,玻璃,不锈钢

花岗岩,水磨石,不锈钢



- 1 基地环境图
- 2 底部架空廊近景
- 3 芝加哥河对岸办公楼全景
- 4 瓦克大道方向建筑底部设计
- 5 城市街区方向建筑底部设计
- 6 首层平面图
- 7 自高架铁路所见办公楼全景

- 1 Site plan
- 2 View of base along arcade
- 3 View from across the Chicago River
- 4 Base of building on Wacker Drive
- 5 Base of building on downtown side
- 6 First floor plan
- 7 View from elevated train tracks



Procter & Gamble General Offices Company Complex

Design/Completion 1982/1985

Cincinnati, Ohio

Procter & Gamble

823,000 square feet

Grey granite, white marble, limestone, dark metal, double-glazed tinted and reflective glass

普罗克特和金波儿公司总部办公综合体

设计/建成 1982年/1985年

辛辛那提市, 俄亥俄州

普罗克特和金波儿公司

823,000 平方英尺

灰色花岗岩, 白色大理石, 石灰石, 深色金属, 双层着色反射玻璃

This new building joins with an existing 1960s structure to form the world headquarters of Procter & Gamble. As an ensemble, the two create a large L-shaped figure focused on an exterior garden.

The buildings are situated on the eastern edge of Cincinnati's downtown core and are therefore required to be both a gateway and a terminus to the city. The duality of this role is exploited by positioning two tower forms at the joint of the L-shaped figure. Externally, they symbolize a gateway to the city. Internally, they focus on and embrace the garden which terminates the eastern edge of the city.

An entry pavilion is introduced as a mediator between garden and building. This structure contains a fountain which becomes the eastern counterpart to the historic Fountain Square in the center of Cincinnati.

The building's limestone cladding connects it to the existing structure, while white marble accentuates the structure, bringing it to a higher visual pitch.

William Pedersen, Alexander Ward

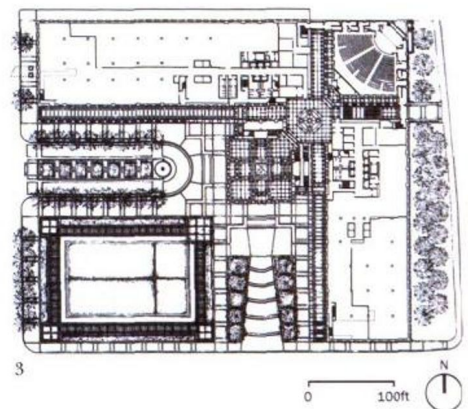
这座新建筑与现有 60 年代的老建筑共同构成普罗克特和金波儿公司的世界总部。两者围绕一个外部花园组成巨大的“L”形整体。

由于坐落于辛辛那提市中心的东部边缘, 建筑形象需要同时成为城市的大门和界标。这个双重性的角色通过将两座塔楼置于“L”形的连接处而实现。对外, 它们象征进入城市的大门; 对内, 它们围绕花园收紧, 界定出城市的东部边缘。

一个入口方亭被引入作为花园和建筑之间的过渡。内部有一座喷泉作为辛辛那提市中心历史悠久的喷泉广场在东部的呼应。

建筑的石灰石面层使之与老建筑形成联系, 而白色大理石强调了主体建筑并把它带向视觉的高潮。

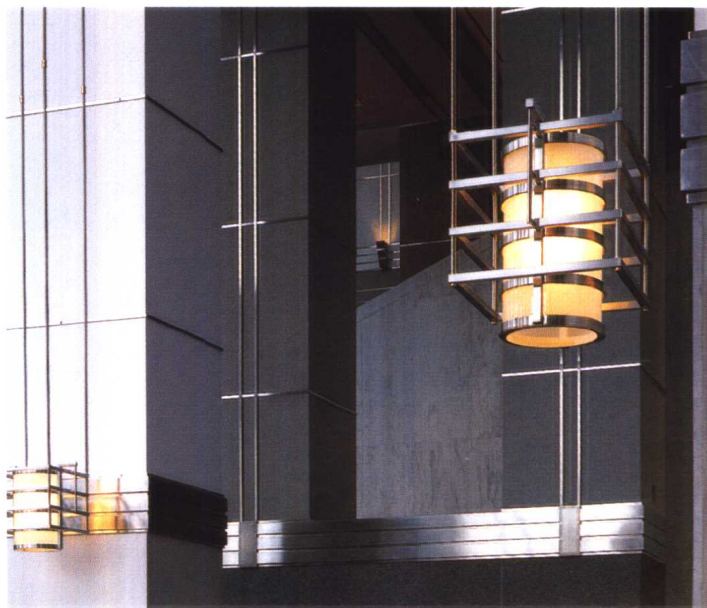
威廉·佩德森 亚历山大·沃特



- 1 View from northeast towards downtown Cincinnati
- 2 Aerial view of complex from west
- 3 First floor plan
- 4 Dining hall
- 5 Lobby
- 6 Light fixture
- 7 Fountain detail



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- 1 东北方向朝向辛辛那提市中心的景观
- 2 自西部鸟瞰综合体全景
- 3 首层平面图
- 4 餐厅
- 5 大厅
- 6 灯具
- 7 喷泉细部