

世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES II

NBBJ

Selected and Current Works

NBBJ 建筑师事务所

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*Front row, left to right: Helman, Böhm, Anderson
Back row, left to right: Hoedemaker, Pangiazio, Bain, Jonassen, Zimmerman, Wyatt*

前排，从左到右：赫尔曼、伯姆、安德森
后排，从左到右：潘格拉齐奥、赫德梅克、贝恩、乔纳森、齐默尔曼、怀亚特

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Our vision for NBBJ is to be the best design firm in the world. Clients, their concerns, and their projects are our reason for being; our studios are the medium through which we serve them. We believe that good design always adds value: to our clients' endeavors, the users, the community, society, and the environment.

We are citizens of the world and global practitioners, deeply committed to socially and environmentally responsible design. At the same time, we practice regionally and encourage a rich diversity of beliefs, approaches, and solutions. Our team members share certain essential talents: lively intelligence, superior skills, superb training informed by a broad education, and the ability to communicate persuasively. We are creative, curious, passionate, responsible, and willing to take and share risk. We emphasize personal and professional growth, in a spirit of creativity, innovation, collaboration, and commitment.

As partners, we take honesty and integrity to be the unshakable core of our practice. As a firm, we are dedicated to the future.

The NBBJ Partners

我们为 NBBJ 构想的未来，是要使它成为世界上最优秀的建筑事务所。我们为着不同的业主，他们所关注的问题，以及他们的设计项目而存在。我们的工作室是我们为业主提供服务的中介。我们相信好的设计永远都是增值的，其中包括我们为业主付出的努力所具有的价值、用户的价值、社区的价值、社会的以及环境的价值。

我们是这个世界的公民，是这个世界的设计实践者，我们对社会和环境负有不容推卸的责任。与此同时，我们的设计实践以地域性特质为依据，我们鼓励富于多样性的观点、方法和设计结果。我们设计小组的成员们具有某种必备的多方面的才能：其中包括活跃的思维，超常的技能，通过广泛的教育而获得的良好训练，以及具有说服力的与他人的沟通能力。我们富于创造性和好奇心，充满热情和责任感，同时我们甘愿承担风险。我们注重设计者个人及其职业能力以一种创造性精神、革新精神、合作精神和勇于承担义务的精神得到发展。

作为 NBBJ 的合伙人，我们全力以赴担当起 NBBJ 设计实践中不容动摇的核心力量；相对于一个建筑事务所而言，我们要为它的未来而奋斗。

——NBBJ 合伙人

Introduction

NBBJ—Designing Common Ground

By Erika Rosenfeld, PhD

“Every culture requires some avenue for addressing and thereby explicating its identities, accomplishments, and needs.”¹

NBBJ is not quite like any other architecture practice. It has a staff of 600 and projects—as many as 900 at any one time—all over the world, but it doesn't “feel” large or global. It practices in 19 studios, spread among six offices in the US, but it is not diffuse or disconnected. It has a strong, coherent identity and mission, but gives its staff extraordinary autonomy and freedom. No building or interior designed by NBBJ reflects a single, firm-defining style, but every project is informed by the same set of complex, deeply held principles. Its leadership is rigorously businesslike and architecturally visionary, as committed to serving its clients and society as it is to producing exceptional design.

If NBBJ sounds utterly paradoxical, it is—by design.

“Design,” of course, is what architects do: they design buildings, interiors, places. But an examination of the word's multiple meanings—conceive, invent, plan, draw, create, compose, intend—reveals a rich, even contradictory, texture: the notion of design becomes an interestingly paradoxical marriage of intuition and reason, imagination and logic, words and images. Such texture and paradox are at the heart of NBBJ, informing not only its *raison d'être*, but the practice itself. NBBJ has designed itself as a firm, designs the process by which it sees projects through, designs each relationship with a client.

Today, NBBJ is a major player in the global business of architecture. It is the sixth largest architecture firm in the world—the second largest in the US—with projects throughout North America, the Far East, Europe, and South America. There are few, if any, building types it has not designed.

It is also well on its way to being a significant shape-giver to the art of architecture, and here, too, the firm's approach is complex and unusual. In firms of NBBJ's size and reach, design excellence is often sacrificed to the care and feeding of the organizational machine. Others are known for a signature style, issuing in sketch form from the imagination of a single designer and identifiable in every project.

NBBJ has instead embraced a firm-wide allegiance to exceptional design that emerges from and is created for the people, culture, and ethos of a particular place—design for “context” in its greatest complexity and sophistication. In that view, architecture is necessarily an integrated physical response to a diverse set of values and needs. Good architecture is emphatically of its time and of its place, balancing economic benefit, environmental asset, and enduring experiential delight. No single, underlying design characteristic marks NBBJ's projects as the work of one hand, nor are they driven solely by academic theory. Rather, the firm has adopted a form of regionalism as the common denominator, the prism through which the primary design influences—program, site, climate, and historical and architectural

绪论

NBBJ——为共识而设计

“任何一种文化都需要某种表达的途径，以便阐明其种种特征、成就以及需要。”^①

NBBJ 与其他建筑事务所有很大的区别，它拥有 600 名员工，其业务范围遍布世界各地，且始终拥有不少于 900 项的设计项目。但 NBBJ 并没有因此认为自己有多么庞大或具有多么稳固的垄断地位。NBBJ 下设 19 个工作室，这些工作室分布在美国的六个机构之中，但 NBBJ 并没有因此而管理散乱或缺乏联系。NBBJ 具有强有力的凝聚力和共同的使命，与此同时它也给予其员工相当大的自主性和自由度。在 NBBJ 完成的建筑设计和室内设计中，没有哪一项设计仅仅反映某种单一的、只代表事务所自身形象的风格，然而每一项设计都是在相同的一整套复杂的且始终坚持的原则支配下，使作品充满活力。事务所的决策层极为注重实效，同时对建筑设计充满幻想，一旦接受业主或社会的委托，事务所总是力图设计出与众不同的作品来。

如果有人说不 NBBJ 完全充满着矛盾，那么，这其中的矛盾便是由设计本身所决定的。

勿容置疑，“设计”，是建筑师所从事的工作，他们设计建筑，设计室内空间，设计场所环境。但是，当我们对设计一词作多义性探讨时，它还包括构思、创意、规划、绘图、创作、构图、意向等内容。由此可见，设计一词揭示了一种丰富的甚至是相互矛盾的本质特征，因此，对设计一词的阐释演变成了一种有趣的矛盾结合体，即直觉与理性的结合，意向与逻辑的结合，言语与形象的结合。事实上，这样的特征和矛盾性就存在于 NBBJ 的内部，它不仅揭示了 NBBJ 存在的理由，也构成了 NBBJ 设计实践本身。NBBJ 已将其自身设计成一个事务所，它构思了一种设计过程，借此事务所可以自始至终把握设计的全过程，同时事务所还设计了多种与业主的关系。

今天，在全球建筑业中，NBBJ 扮演着重要的角色。它是世界上第六大建筑事务所，是美国第二大建筑事务所，它的设计项目遍布北美、远东、欧洲以及南美各地，它所设计的建筑类型几乎无所不包。

在建筑艺术领域，NBBJ 同样是一支优秀的造型力量，而且正是在这一方面，NBBJ 探讨问题的方式方法是综合性且非同寻常的。一些与 NBBJ 具有相同规模和业务范围的事务所，为了维持事务所组织机构的正常运作，常常以牺牲好的设计为代价。这些事务所往往因某种个人“签名式”风格的设计而闻名，而这种风格往往出自某个设计者个人的构思意向，并且这样的风格几乎在每个作品中都有所体现。

NBBJ 的设计实践并没有采取以事务所自身的利益为重的设计模式，取而代之的是一种从人、文化及特定的场所特质出发并为此而进行的特殊的设计，即在上述要素最具复杂性和缜密性的基础上，为“文脉”而进行的设计。依据这种观点，建筑势必是对一整套多样性的价值和需求体系作出的具有综合性的物质响应。好的建筑应该体现出其设计和建造的时间和场所特征，平衡经济利益，环境资源，同时还应遵从人们已有的习俗。在 NBBJ 的设计作品中，没有哪一位设计者的设计特色，构成 NBBJ 的唯一特色，同时 NBBJ 的设计并非仅仅出自学院派理论。相对而言，NBBJ 采用了某种地方主义的形式作为其共同的设计基础，因为这种共同的设计基础可以折射出影响设计的一些最为重要的因素，其中包括规划、场

¹ Thomas B. Farrell, *Norms of Rhetorical Culture*. Yale University Press, 1993, p. 9.

① 托马斯·B·法雷尔，《修辞文化准则》。

耶鲁大学出版社，1993年，第9页。

precedents, among others—are refracted. Given the variety of its projects and clients, of the locations in which it works, even of its own partners and staff, discovering and giving form to that concept presents NBBJ with its most challenging task: the design of common ground, within the firm itself and where client, society, environment, and the architect's vision meet.

If NBBJ arrived at its present eminence and philosophy by design, its beginnings and early years followed a less deliberate path. But the circumstances of its founding and growth, the character of its leadership, and the radical changes of the marketplace in recent decades combined to give NBBJ its singular identity and strengths.

Designing NBBJ

In 1943, Seattle architects Floyd Naramore, William Bain, Clifton Brady, and Perry Johanson banded together to take on a number of war-time projects. At the war's end, they formalized their relationship, practicing as Naramore, Bain, Brady, and Johanson—hence NBBJ—and were responsible for major projects in their home town throughout the ensuing three decades. By the mid-1970s, the firm had expanded considerably in size and range, successfully pursuing work well beyond its regional base.

When, in 1976, NBBJ received the commission to design a major project more than 2,000 miles away in Columbus, Ohio, the firm's partners entered into a collaboration with the Columbus-based firm of Nitschke-Godwin-Böhm to undertake the project. A year and many probing conversations later, the two firms merged, eventually becoming NBBJ.

This development initiated what was to become a pattern for NBBJ's growth over the following decade, as it sought and won opportunities for work farther and farther afield. Within a relatively short time, NBBJ had multiple offices and a variety of relationships with other practices. No longer a Seattle- and Columbus-based firm, it was truly national.

In the early 1980s, NBBJ entered a period of re-evaluation, reaffirming its core values and committing to an ambitious mission: to be "the best design firm." From an intense process of analysis and strategic planning there emerged a new structure, modus operandi, and, gradually, a clearly articulated design approach which responded in equal measure to the firm's character and ethos and to the realities of contemporary architectural practice.

Several factors converged to influence these decisions. NBBJ had by then a long history of socially and environmentally responsible design, combined with a commitment to client service based as much in a principle of ethical practice as in that of good business. At the same time, the growing number and variety of its commissions made NBBJ increasingly attractive to exceptionally talented architects, leading inevitably to the setting of higher standards of design as well as a broader range of specialization. And NBBJ recognized that the continuing satisfaction of its bright young staff demanded opportunities to expand their skills, advance within the firm, and make a contribution to the field of architecture.

地、气候，以及历史的及建筑的一些先例等影响因素。面对不同的设计项目，不同的业主，不同的场所环境，即便是 NBBJ 自己的合伙人和员工，也都会为着 NBBJ 的设计理念，去寻求并提出最具有挑战性的设计方案来，即一种基于普遍共识的设计。这样的设计能使事务所自身，使业主、社会、环境以及建筑师的梦想融为一体。

如果说 NBBJ 目前通过设计已达到了事业的辉煌和设计思想体系的日趋成熟的话，那么，NBBJ 的起步及其早期的设计实践则是有失深思熟虑的。然而，NBBJ 创立和成长的环境，它的决策层所具有的特质，以及近几十年来建筑市场所发生的根本性的变化，这些因素综合在一起，促使 NBBJ 形成了其独一无二的特性和实力。

NBBJ 的设计

1943 年，西雅图建筑师弗洛伊德·纳拉莫尔，威廉·贝恩，克里弗敦·布雷迪和佩利·约翰逊联合在一起，承接了大量的战时设计项目。战争即将结束时，他们正式确立了彼此间的关系，其主要成员包括纳拉莫尔，贝恩，布雷迪和约翰逊。因此，在随后的 30 年里，他们在本土以 NBBJ 的名义承接重要的设计项目。到 70 年代中期，事务所的规模和业务范围均有了相当大的发展，其设计实践也扩展到了本土以外的地区。

1976 年，NBBJ 在俄亥俄州距哥伦布市 2000 英里以外的一个地区，承接了一项重要的设计项目，事务所的合伙人与哥伦布本地的尼奇—戈德温—伯姆事务所合作，共同承担了这一设计任务。一年以后，经过多次尝试性的协商，两个事务所最终合并成 NBBJ 事务所。

随着 NBBJ 在更广泛的范围内寻找并获得更多的设计机会，两个事务所的合并预示了 NBBJ 在随后十多年里的成长模式。在一段较短的时间内，NBBJ 已拥有了多个办公机构，同时与其他事务所之间建立起了多样性的联系。至此，NBBJ 已不再是仅仅基于西雅图和哥伦布的建筑事务所，它已成为一个活跃于全美范围内的事务所。

80 年代初期，NBBJ 进入了一个重新评价自身的阶段，评价的内容包括重新肯定事务所的核心价值，同时为事务所确立了一个雄心勃勃的目标：即要使 NBBJ 成为“最优秀的建筑事务所”。经过一番认真的分析和战略性的筹划，事务所形成了新的组织结构，新的运作方式，同时也逐渐形成了一种条理清晰的设计方法，这种设计方法以同等的标准对待事务所自身的形象、特性以及当代建筑实践的现实性这双重问题。

以上决策的形成曾受到一系列因素的影响。到 80 年代初期，NBBJ 已拥有了相当长的一段对社会和环境负责的设计历史，这是一种与对业主的服务承诺相结合的，既基于道德设计原则又基于理想的业务原则的设计历史。与此同时，随着事务所承接的设计任务的数量不断增加，以及设计种类的日趋多样化，NBBJ 对一些具有特殊才能的建筑师越来越具有吸引力，而有才能的建筑师必然是产生高标准设计的前提条件，同时，有才能的建筑师也必然导致更为广泛的专门化设计。不尽如此，NBBJ 还认识到，不断满足事务所内部富有聪明才干的年轻员工们寻求拓展其专业技能的要求，将促进事务所自身的发展，同时也将对整个建筑领域有所贡献。

事务所的决策层也意识到，在全球范围内商业、政治和社会的界限变得越来越模糊的同时（或越来越趋于一体化的同时），另一种与之相对立的发展趋势正变得越来越强盛，这便是人们寻求强化

The firm's leadership was aware, too, that, as business, political, and social boundaries blurred across the globe, a countering force was gaining strength: one that seeks the enhancement and protection of regional characteristics and cultural identity. NBBJ itself mirrored these opposing trends: it was a large firm, practicing globally from offices in locations with a strong sense of regional personality and pride.

In redesigning NBBJ, the partners sought not to alter the fundamental principles, character, and strengths of the firm, but to create structures and practices to sustain them. They began by reorganizing NBBJ as a firm with two foci: the Eastern region, administered from Columbus and responsible for offices in New York City and North Carolina; and the Western region, administered from Seattle and comprising additional offices in San Francisco and Los Angeles. The firm was further subdivided into studios, of no more than 35 people each, which in turn furnished teams for individual projects.

The resulting structure responds to more than just the need to manage efficiently a large and far-flung organization; it is, as NBBJ's partners conceive it, a vehicle designed expressly to enable the complex processes by which the firm's paradoxes are held in dynamic balance.

Designing Studios

These processes are reflected in the make-up and practices of NBBJ's studios—in effect a collection of medium-sized firms operating in a supporting matrix that only a very large firm can provide. Each group is small enough to ensure that all members are fully aware of the status of their studio's projects, but large enough to provide a complete balance of skills. Though studio members may have different talents and experience, collectively they are the “complete architect.” Notwithstanding their individual strengths and responsibilities, each is expected to be adept in every aspect of architecture as NBBJ practices it: the design of communication with clients; of the functional requirement of various building types; of the process for managing a project; of systems and aesthetics. Studio leadership is similarly balanced—by a triumvirate: the process designer, who is the operations lead; what the firm calls the “spiritual” designer, responsible for keeping faith with the project's vision; and the building systems designer, or technical lead.

A second, more fluid organizational pattern, cutting across studio and geographic lines, brings together ad hoc groups of principals to address such issues as practice, operations, marketing, special initiatives, and strategy. Weaving the whole NBBJ fabric together are the partners, who serve as leaders, teachers, and mentors, ensuring that a coherent and consistent ethos permeates the firm and that the next generation is nurtured and encouraged.

Most unusually for a large firm, NBBJ assembles the entire project team from the start and keeps it intact throughout the process, ensuring the balanced and continuous involvement of people with multiple skills. This approach provides for a diversity of perspectives that enhances the potential for true innovation.

和保护地域性特色和文化的可识别性的发展趋势。NBBJ 自身即反映了这些相对立的趋势：表现在事务所本身就是一个大型事务所，它的设计实践是由分布在全球不同地区的分支机构实现的，而这些分支机构即具有一种很强的地域性特性和对地域性的自豪感。

在重塑 NBBJ 的过程中，事务所的合伙人所寻求的不是要改变事务所的基本原则、特性和实力，而是要建立起事务所的组织结构和设计实践，以达到加强已有的原则、特性和实力的目的。NBBJ 的合伙人自此开始将事务所看作是由两个中心组成的事务所，中心之一位于美国的东部地区，其管理机构设于哥伦布市，它负责分管纽约和北卡罗来那地区的分支机构；另一中心位于美国的西部地区，其管理机构设于西雅图市，它负责分管旧金山和洛杉矶的另一些分支机构。在分设两个中心的基础上，事务所进一步划分为若干个工作室，每个工作室的人数都不超过 35 人。对于不同的设计项目，工作室的成员可以依次组合成不同的设计小组予以承担。

事务所组织结构的设置，不仅仅是对有效地管理一个大型的且分布广泛的事务所机构作出的反应，事实上，这种组织结构正如 NBBJ 的合伙人所构想的一样，它就像一辆经过刻意设计的车辆，它能使事务所内部相互矛盾的复杂过程在动态平衡中得到控制。

工作室的设计

上述过程也反映在 NBBJ 工作室的组织结构和设计实践中。实际上，NBBJ 的工作室是一些中等规模的事务所的集合体，而这些中等规模事务所的运作，是在只有一个相当大的事务所才能提供的总部的支持下进行的。工作室中的每一个设计小组都具有尽可能小的规模，以确保小组内所有成员能充分意识到工作室所承担的设计项目的状况，但同时，每个设计小组也具有足够大的规模，以便为不同的工种配合提供一种全面的平衡。虽然工作室成员可能都具有不同的才能和设计经验，但从整体上说，他们是“全能的建筑师”。尽管他们具有各自的实力和负有各自的责任，但当 NBBJ 需要他们时，事务所希望它的每一位成员在建筑领域的方方面面都是内行，其中包括筹划与业主的联络；满足不同建筑类型所提出的不同功能需求；为管理某一设计项目策划设计的全过程；设计不同的建筑体系同时满足不同的审美需求等。工作室的领导层处于由三人共同负责的同样的平衡状态中：其一是项目进程的策划人，他是整个项目设计的领导者；其二是被称之为事务所的“灵魂”的设计人，他负责使大家对项目设计的前景充满信心；其三是建筑体系的设计人或称之为技术方面的领导者。

另一种更具流动性的组织结构模式，打破了工作室之间及地域之间的界限，它尤其将一些重要的设计小组联合在一起，以共同解决诸如设计实践、管理运作、市场竞争、特殊倡议以及设计对策一类的问题。事务所的合伙人是整个 NBBJ 的领导核心，他们担负着 NBBJ 的领导者，教导者和辅导人的角色。他们确保具有凝聚力的某种一贯性的精神能够渗透到整个事务所的内部，同时，他们确保事务所的下一代能够受到这种精神的教育和鼓舞。

对一个大型事务所来说，最为不同寻常的是，NBBJ 从一开始便集结了所有的设计小组，并且在整个设计过程中自始至终保持这些小组的原有格局不变，这确保了不同工种的设计人员在设计过程中的平衡，以及他们对整个设计持续不断地参与。这种运作方式为事务所提供多姿多彩的前景，它增强了事务所进行真正意义上的改革的潜在可能性。更为重要的是，或许正因为所有参与设计的人员都能亲耳聆听到业主对方方面的意见，都能亲眼看到业主对他们所作出的反应，因此，在项目进程向前推进的过程中，与业主之间

More critically, perhaps, because all the participants hear first-hand what the client has to say and see the client's reactions for themselves, communication with the client and within the team is greatly facilitated, saving time and eliminating second-guessing as the project moves forward.

The size and structure of the studio also hold individual initiative and team effort in careful balance. NBBJ gives its staff considerable latitude to exercise their own judgment, and, with this, equally great responsibility for and sense of ownership of their projects. Even on a fast-track job, a studio may begin with a day-long discussion of individual styles of communication and differences of approach, in effect designing an approach to the project that invests each member in its outcome and ensures a common ground within the studio and with the client.

Designing Balance and Diversity

There is a further purpose to the studio system and to the firm's operational style that goes to the heart of NBBJ's culture: seeking balance in diversity. This is nowhere more evident than among the nine partners, whose backgrounds, education, age, and personalities are enormously varied. Differences of perspective, cultural assumptions, and skills are not merely accepted, they are actively sought and cultivated.

Throughout NBBJ, a similarly compatible diversity has been shaped by the continuous design of common ground. Not surprisingly, the design process is essentially narrative: a community, after all, is a group of people who know the same stories. The creation and nurturing of community involves discovering common myths, themes, and metaphors and collaborating on the design of new ones.

NBBJ's architects spend much time listening, talking, and writing to one another. Because the firm is collegial, its consensus-driven decisions made by staff rather than handed down by fiat of the partners, constant and open communication at all levels is essential to its culture. Although much of this activity is concerned with the minutiae of running a complex company, even more is devoted to exploring and articulating differences and similarities of belief and ideas, whether about organization, management, or architecture itself. NBBJ actively fosters intellectual inquiry—its architects are uncommonly well read across a wide range of disciplines, and the firm's Oregon program sends groups of younger designers to study and explore architecture overseas—as well as the sharing of learning and discovery.

Over the years in which the process of designing the firm was at its most intense, members of NBBJ met frequently and in various configurations, not only to discuss, refine, and promulgate decisions, but to establish common storylines. Each studio—comprised of local natives and “transplants” from other regions and NBBJ offices—in turn makes the firm-wide narrative its own, adding the color and detail of its members' personalities and educational and practical experience. The result is a constancy of basic themes, retold with great variety of detail and imagery in the local language and culture.

的沟通以及在设计小组内部的交流,就显得相当顺利,既节省时间,同时又排除了彼此间的猜测。

工作室的规模和组织结构也使得设计者个人的创造力与设计小组的努力保持在一种恰到好处的平衡状态中。NBBJ 给予它的员工相当大的自由度使他们能够对设计作出自己的判断,同样, NBBJ 也使它的员工对其承担的设计项目负有极大的责任感和主人翁意识。即使针对一项短周期的项目设计,工作室也会花上一整天的时间,以对不同风格的设计的交流以及对解决问题不同的方式方法的讨论来开始这一设计。实际上,为项目设计寻求某种解决问题的方式方法,这使得工作室的每个成员都投入到了项目的设计成果中,同时它确保了在工作室内部及与业主之间建立起了某种共识。

平衡与多样性的设计

相对于工作室体系以及已深入到 NBBJ 文化核心的事务所的运作风格而言,存在着一个更为长远的目标:即在多样性中寻求平衡。这方面最为显而易见的表现莫过于存在于 NBBJ 几位合伙人之间的多样性的关系,他们各自所具有的背景、受教育程度、年龄以及个性都具有相当大的差异性。他们不仅接受不同的观点、不同的文化设想以及不同的技术,他们对这一切还有着积极的探讨和追求。

通过对设计中共识的不断探讨,在整个 NBBJ 的内部同样形成了一种充满和谐多样性特质。毫不奇怪,设计过程从根本上是可以加以描述的:一个集体,说到底是由一些了解同样的历史的人组成的。创建和培育一个集体,包括发掘这一群人所拥有的共同背景,共同主题,以及共同隐喻,同时还包括在进行一些新的项目设计中与他人的合作。

NBBJ 的建筑师们花费大量的时间,用于彼此间听取意见,面对面交谈以及书面交流。因为事务所是大家共同的组织,因此,事务所具有共识性的决策更多地来源于员工的见解而不是由事务所合伙人传达的命令所形成,在所有层面上展开的持续不断的且开放式的交流,是事务所企业文化的根本。尽管这类活动中的大部分内容与经营一个复杂的企业的庞杂琐事相关联,甚至更多地涉及到对事务所的组织结构、管理方式或建筑设计本身所具有的不同的或相同的观点和意见的探讨和协调。NBBJ 积极鼓励理性的探讨,通过范围广泛的培训, NBBJ 的建筑师们成为知识面极为广博的专业设计人员。同时事务所推行的“俄勒冈诺计划”将一批又一批的青年设计人员送往国外学习和研究建筑,也使他们在学习和研究的同时能分享到因学习和新的发现带来的愉悦。

事务所的设计过程在过去的几年里处于最为紧张、激烈的状态中,这期间, NBBJ 的成员们频繁地接触,并且以不同的组合方式出现。他们不仅讨论、推敲和宣传他们的决议,而且确定了他们共同的准则。每个工作室的成员均由工作室所在地的当地人,从其他地区移居该地的“移民”,以及 NBBJ 机构的人员组成,每个工作室依次在事务所范围内展示其自身的特性,其中包括工作室成员所具有的个性色彩和方方面面的细节特征,以及他们受教育的程度,设计实践经验等。其结果导致了一种恒定不变的基本设计主题的确立:即设计人员通过运用地方性语言和文化中所蕴含的大量丰富多样的细部和形象,再现基本设计主题。

与此同时,这种不断进行的讨论缓解了 NBBJ 组织结构上的两大潜在的弊端,即由竞争和分裂造成的不利影响。不可避免的是,工作室这种形式使设计人员在做项目设计的同时,便“拥有”了他

At the same time, such on-going discussion helps mitigate two potential drawbacks of NBBJ's structure: competition and fragmentation. Inevitably, studios—"owning" their projects as they do—develop a sense of competitiveness; and the close working environment of each studio leads to the development of a culture that, in isolation, may diverge from the firm-wide ethos. But the ongoing conversations, particularly within the mentor groups made up of studio leaders, ensure the sharing of insights and learning, airing of professional issues, and cultivation of common ground and mutual support. Moreover, the firm's absolute insistence on individual responsibility extends from that individual's immediate assignment to the entire practice: collaboration is necessitated by the over-riding rule that, simply put, "no one wins unless everyone wins."

Just as the process of sustaining such balance is ongoing, complex, and thoughtful, so is NBBJ's approach to its work—to the design of client relations, process, and project—which requires in equal measure the practical, psychological, cultural, and visionary.

Designing Communication

In NBBJ's culture, achievement is measured not by a design's conceptual excellence, but by its realization, the keys to which—funds, timing, will, and interpersonal relations—are held by the client. Thus it should come as no surprise that, especially on complex projects, NBBJ designates a "communications designer," charged with ensuring that the client both is and feels well served.

To a large extent, NBBJ's client relations are based in its own business acumen, combined with an extensive and continually renewed understanding of the markets it serves and the forces that act on them. The firm's sports facilities experts have as firm a grasp of the economics of team ownership and operations as they do of stadium design; the commercial building specialists are conversant in financing; the health care designers envision the future of medical practice. Quite apart from establishing a community of knowledge with clients, such expertise also enables the firm to make good on its commitment to provide whatever a client may need, even when that extends well beyond traditional services.

With respect to individual clients, however, NBBJ approaches each relationship without preconceptions, taking pains to understand the values, concerns, objectives, even fears that motivate each member of the client team. The relationship and the process that sustains it throughout a project are designed, through exploratory sessions, informal discussion, and consensus-building, to reflect and support the client's issues and personality. The consequent clarity and openness of communication about every aspect of a project help establish a common ground of expectation, both in the process and its outcome.

What NBBJ calls its "culture of partnership" with clients involves the design of the business relationship as well. In order to ensure that the firm's ethos is truly all-pervasive, the administrative functions are also organized into a studio, with the same internal structure and design-based processes as the other studios, who are its clients. Administrators, too, are responsible for and vested in each project's success, designing their procedures and documentation to each client's specific practices and needs.

们的项目,因此可以说正是工作室自身促成了某种竞争意识;而且每个工作室封闭式的工作环境,导致了一种隔离状况下发展起来的文 化,这种文化有可能与整个事务所的精神相悖。但是,不断进行的对话,尤其是在由工作室领导组成的顾问小组内部进行的对话,确保了事务所的成员们能够分享到决策层对一些事物的判断和见解,确保了专业性论点的传播,同时确保了对设计共识的探寻以及工作室间的相互支持。更值得一提的是,事务所绝对强调设计者个人应负的责任,它包括从设计者个人直接接受任务分配开始,到整个设计实践的全过程中应负的责任:在此过程中,依据事务所普遍认同的规则,设计人员之间必须彼此合作,简而言之,“除非每个人都获胜,否则将不会有任何一个人获胜”。

在维持这种平衡进行的过程之中,过程本身充满了复杂性和思想性,而 NBBJ 对待其工作的方式方法也不例外:事务所设计与业主之间的关系,策划整个设计过程,同时设计项目本身,这一切都要求设计人员以同等的标准协调设计实践方面、心理方面、文化方面,以及视觉方面的种种需求和问题。

联络方式的设计

在 NBBJ 的文化内涵中,衡量成就高低的标准,不是依据设计概念上的杰出与否,而是依据设计能否实现。其中的关键性要素包括项目经费的多少,设计时间的长短,业主愿望的实现情况,以及人与人之间关系的处理情况等,这一切均在业主的掌握之中。因此,出现以下的情形就不足为奇了!尤其在复杂的设计项目中,NBBJ 指定了一种“联络设计人”,他们负责使业主既能获得,同时又能感受到他们获得了很好的服务。

在很大程度上,NBBJ 与业主的关系建立在事务所自身所具有的业务技巧上,这种业务技巧与事务所对它所服务的市场,以及对市场产生影响的种种因素所持的一种广泛而不断更新着的理解结合在一起。事务所的运动设施专家,不仅能胜任体育馆本身的设计,而且能全盘掌握业主的经济状况和运作状况;商业建筑的专门设计人员精通财经信息;康复建筑的设计人员能够预见未来医疗事业的发展需求。且不说事务所建立起了一种能理解业主的“联络设计人”组织,具备以上这样的专业知识,同样使事务所能够更好地完成其所承担的设计任务,为业主提供他们所需要的一切,即便是业主的需求远远超出了传统的服务范围也必有求必应。

然而,相对于一些特殊的业主而言,NBBJ 不带任何先入之见地去交涉每一层关系,煞费苦心地去了解这些业主的价值观,了解他们所关注的问题以及他们所要达到的目的,甚至包括了解使业主队伍中的每一员都会产生担忧的那些事情。在做某个项目设计时,事务所与业主的关系以及维持关系的整个过程,都是经过精心设计的。通过与业主试探性的接触,通过非正式性的讨论,同时通过对彼此间具有一致性看法的建设的了解,达到反映出并维持业主的观点和个性的目的。随之而来的是,从一个设计项目的各个方面与业主进行清晰而坦诚的沟通;使彼此间建立起某种共同的期待值,这种期待值既反映在设计过程中,也体现在设计结果中。

被 NBBJ 称之为与业主之间的“合作伙伴式的文化”,也包含了业务关系的设计。为了确保事务所的精神能够得到真正全方位的贯彻,管理层的 关系也被组织成了一个“工作室”,它具有与其他工作室相同的内部组织结构和基于项目设计的管理过程,它为其他工作室提供管理性服务。管理人员同样对每一项设计的成功负有责任,同时他们全力以赴对待每一项设计,他们要为每一位业主的特殊习俗和需求设计工作程序,编写设计文件。如果业主提出超常的

If this requires uncommon flexibility, it also results in unusually comfortable client relations and significant efficiencies.

Efficiency is not an objective customarily associated with design excellence. For NBBJ, however, the design of management methods and a supporting organization that create great efficiencies is essential to sustain what for many firms would be a prohibitively costly approach to design. That approach rests on the assumption that serving clients, society, the environment, and the art of architecture calls for full and open-minded participation in the client's goals, sensitive and thorough definition of issues, and the development of alternatives not bound by existing paradigms.

Once again, the key lies in balance—in this case, of control and rigor with freedom and creativity. At the beginning of each project phase, the entire studio meets to develop a strategy for that phase and to establish project benchmarks that are revisited in weekly tactical meetings. The strategy responds to questions about where design dollars can and should be spent, how functional requirements can best be satisfied, where value can be added through exceptional design. By determining which elements can truly benefit from exhaustive design exploration and which are better served by more standard approaches, where energy should be focused, and how to help the client make decisions necessary to advance the project, NBBJ is able not only to take on projects whose restrictive budget and tight schedule others might find daunting, but also to make of them some of its greatest successes.

Designing Architecture

Balance is also the principle that holds in creative tension the paradoxes inherent in the definition of design that NBBJ so enthusiastically embraces. The creation of multiple, often unexpected alternatives requires an environment that enables the participation of diverse minds, logical and intuitive, and of multiple skills. Insisting on the early and continuous involvement not only of the project team and client, but of engineers, estimators, builders, and others, the firm encourages rigorous questioning and challenge. Exposure to a diversity of skills, talents, and intelligences helps the architects resist the impulse to accept the first solution that presents itself. The firm's culture invites individuals to contribute to issues outside their expertise and places a high value on the different perspectives and approaches to problem-solving that are born of varying experience and ways of thinking.

As they are applied to the design of buildings and interiors themselves, NBBJ's principles and practices are equally complex. And as it does internally and with its clients, the firm also seeks to identify and design a common ground with the components of a regional narrative, located through exhaustive research, investigation, experience, reflection, and analysis.

This emphasis on region and community speaks importantly to an essential of NBBJ's design ethic: that its work is created for a cultural and social setting in which judgment is passed by, and

灵活性的要求，事务所最终必将以非同寻常的令业主满意的关系和显著的效率满足业主的需求。

通常情况下，与设计的杰出性相比较，效率算不上是一个客观实在的目标。但是，对 NBBJ 来说，对管理方法的设计以及对能创造巨大效率的组织结构的设计，是维持项目设计所必需的，这在许多事务所看来都是一种不予采纳的认为是代价昂贵的设计途径。NBBJ 的这种设计方式基于以下推断，即认为为业主、社会、环境以及建筑艺术服务，就要求要以全方位开放的思维参与到业主所追求的目标之中，要求对各种问题具有敏锐的充分的阐释，同时要求不受已有的条条框框的影响，允许事物的发展具有选择性。

这里，平衡再一次成为关键性要素，在这种情况下体现为控制与自由之间的平衡，严谨性与创造性之间的平衡。在每个项目设计的初始阶段，工作室的全体员工都聚集到一起，为设计阶段出谋划策，同时为项目确立设计标准。在每周若干次的设计策略研讨会上，成员们会对设计标准进行反复的讨论，针对设计中哪些环节可以并且应该投入经费，如何达到最令人满意的功能设计要求，哪些部分经过特殊设计可以使其价值得到提升等问题，工作室制定出相应的设计策略。通过断定哪些要素经过详尽的设计探索可以真正从中获益，哪些方面通过单为标准化的处理可以使其得到更为理想的服务，哪些方面设计人员应投入更多的精力，以及如何帮助业主作出对推进项目设计所必需的决定，NBBJ 不仅能够承担起那些设计预算受到限制，设计期限也有严格的要求，在其他事务所看来会望而止步的设计项目，而且还能够将这类项目设计成事务所最成功的作品中的一些。

建筑的设计

平衡也是制约创造性张力的有效原则，这种创造性张力是设计一词本身所蕴含的固有的矛盾统一体，NBBJ 十分热衷于对这一矛盾统一体的探讨。在多数项目的创作过程中，常常会有意想不到的选择可能性，这便要求能有一种环境，使得多种多样的见解参与进来，其中包括逻辑的和直觉的见解，以及多种多样技能的见解。事务所一贯坚持不仅让项目设计小组和业主尽早地且持续不断地参与到设计中来，而且也让各工种的工程师、预算师、营造商以及其他人士参与到设计中来，事务所鼓励参与的各方进行严肃的争论，也欢迎来自各方的挑战，坦诚地面对不同的技术、不同的才能及不同的思维。这使得建筑师们能够克服一时的冲动而接受能反映建筑自身规律的最佳解决方案。事务所的文化氛围吸引着人们对他们专业以外的问题为设计出谋划策，而且十分重视由不同的经验和不同的思路产生的解决问题的不同观点和方法。

当运用这些方式方法进行建筑设计和室内设计时，NBBJ 的设计原则和设计实践具有同等的错综复杂性。同时当这些方式方法运用于事务所内部并与业主发生关联时，事务所同样寻求运用地域性语汇的构成要素去识别并设计出一种共识来，而这其中的地域性语汇的构成要素是通过不懈的研究、调查、体验、思索以及分析后确立的。

对地区及社区环境特质的强调和重视，十分明晰地表明了 NBBJ 设计观的本质特性：即 NBBJ 的作品是为某种特定的文化和社会环境而进行的创作，对于这样的作品，人们对它没有批评指责，有的只是来自业主、用户及路人对它的赞誉。那些每天都生活或工作在这些建筑环境中的人们，可以从其身临其境的建筑中挖掘出建筑的含义来，其中包括建筑所反映出的良好的功能关系，以及对地

welcomed from, the client, the users, passersby. The meaning found in a building by people who experience it daily is a function of its reflection and enhancement of regional values.

Context is always a challenge. NBBJ has chosen to make context, in its broadest and richest sense, an inspiration. Seeking the elements of invention from the regional characteristics of the places in which it works, the firm goes well beyond issues of local aesthetics, geography, climate, or materials, to include components of what might be called the "personality" of a region and its people. The firm explores the culture and ethos of a place, the myths as well as the realities that comprise the narrative community. History—local, architectural, even personal—is woven together with characteristics that reveal important clues about relationships: formality or informality, accessibility or exclusivity, community and privacy.

The process of discovery is painstaking. Even when the firm practices on one of its home grounds, it goes to extraordinary lengths to avoid preconceptions, challenge its own assumptions, and look with a fresh and inquisitive eye at its surroundings. But the value of such exploration reveals itself even more plainly when NBBJ leaves its own communities to practice in other cultures, where even the most obvious local attribute—color or material or motif—may have important embedded meaning. Taking nothing for granted, the firm makes of each project a search for an appropriate regional architectural language that has consistent, predictable communal meaning, through which to tell a story that is at once familiar and new and, above all, respectful of the regional ethos.

Story-telling is enjoying a resurgence of popularity, not only in literature, but in the law, medicine, and in all the arts, including architecture. Narrative, it seems, is necessary: it is the fundamental unit of knowledge, the foundation of memory, the way in which people make sense of their lives. Since story-telling is essentially a communal activity, it is also, significantly, the way in which groups—whether family, firm, or region—make and renew their bonds.

Such continual making and renewing is the engine that motivates NBBJ. It is not accidental that the word "designing," like "story-telling," suggests continuity and process. NBBJ is determined always to be in a state of becoming. It resists stasis strenuously and with all its resources, looking constantly for ways to test itself, to put an edge on its work and its practice.

NBBJ makes architecture the way story-tellers have always made narratives: by collecting images, themes, values, ideas, and metaphors and then, with artistry and craft, designing a work that unites and enriches a community. The best of the firm's work does just that: it engenders in those for whom it was made strong feelings of possessiveness and affection for a place they recognize as their common ground.

Erika Rosenfeld is a New York-based writer who specializes in architecture and related fields.

域性价值的提升。

文脉永远都是某种富有挑战性的因素。NBBJ 选择了以文脉所具有的最为广泛，最为丰富的含义作为设计灵感。通过寻求设计作品所在场所的地域性场所特征，并将其作为创造性设计的设计要素，事务所在成功地协调好地方美学、地理、气候、或建筑材料等问题的同时，还成功地处理了人们所称之为一个地区或这一地区的人们所拥有的“个性”的一些因素。事务所探讨某个场所的文化及其特质，探讨构成充满情节性的这一社区所具有的神话故事，同时也探讨它的现实性的一面。地方性的历史，建筑的历史，甚至个人的历史共同交织成一系列特征，这些特征成为揭示正式与非正式，亲近与排斥、公共和秘密关系的重要线索。

挖掘场所文化及特质的过程是相当辛苦的。即使事务所的设计实践在其本土的某个场地进行，设计人员也需花费相当长的时间去避免先入为主的偏见，去挑战自己的推测，同时以一种清新且好奇的眼光去看待周围的环境。但是，当 NBBJ 离开它自己的社区，到另一种文化氛围中从事设计实践时，新环境中即使是最为显而易见的地方性特质，如色彩、或材料、或主题特色，都可能具有令人难忘的含义，这时，进行上述同样的探讨，其意义便显得相当平淡无奇。NBBJ 从不拿任何事情想当然，事务所以寻求某种特定的地方性建筑语言的方式对待每一项设计，而这样的地方性建筑语言中常常蕴含着一贯性的及可预示性的社会含义。借助这种建筑语言，NBBJ 的设计作品将向人们讲述一段故事，它使人们立即感到既熟悉又清新。更为重要的是，作品显示出其对于地域性特质的尊重。

讲述故事常常采用通俗性的方式，这不仅仅表现在文学领域，还表现在法律、医学以及所有的艺术领域，其中包括建筑领域。如此看来，叙述性的方式是十分必要的，它构成知识的重要组成部分，是人们记忆的基础，通过这种方式人们明白了他们生活的意义。既然讲述故事从根本上说是一种社会行为，那么，值得一提的是，它也是一种十分重要的方式方法，无论是家庭，公司（事务所），或一个地区之类的团体，都可以借叙述性的方式缔结和更新联盟。

持续不断地缔结和更新联盟，是激励 NBBJ 发展的动力。NBBJ 将“设计”视为“讲述故事”不是偶然的，它使人联想到事物的连续性及发展过程。NBBJ 决心永远保持在一种与社会相适应的状态，它极力抵制停滞不前，它将以它所拥有的人力、物力及资源，不断寻找不同的方向检验其自身，同时它将以更高更严的标准对待自己的工作 and 设计实践。

NBBJ 以讲故事人常用的叙述式的方式设计建筑：在对多种意象、主题、价值、观念以及隐喻进行采集之后，NBBJ 以富于艺术性和技巧性的方式设计某个作品，这样的作品与它所形成的社会联系在一起，并且丰富和充实了社会的内涵意义。NBBJ 最理想的设计作品必定会达到以下效果：即作品形成于具有特定人群的社会环境之中，对这里的人们来说，建筑使他们产生强烈的归属感以及对某个场所的眷恋之情，而这种归属感和眷恋之情正是人们视为“共识”的内涵意义所在。

——艾丽卡·罗森费尔德博士

艾丽卡·罗森菲尔德是专门研究建筑学及相关领域的纽约作者

商业建筑

- 18 科雷吉多尔 - 巴丹纪念碑
- 19 第四大街 1001 号办公大楼
- 20 锡特卡印第安人村落再开发规划
- 21 1974 年世界博览会美国展馆
- 22 檀香山市政办公大楼
- 23 梅里尔广场适应性再利用、修复及加建
- 24 四季奥林匹克旅馆改建和修复
- 26 历史性建筑的修复和适应性再利用
- 30 市场广场大厦
- 32 第二联合广场大厦
- 44 太阳山胜地旅馆
- 48 亚利桑那州政府办公大楼
- 52 西雅图 - 塔科马国际航空港中央候机大厅扩建
- 54 美国海军家属度假村
- 58 西湖联合中心
- 62 “世界之门”综合大厦
- 66 Suyoung 港湾总体规划
- 68 中国远洋公司总部办公大厦
- 70 复兴大厦
- 72 麦康奈尔基金会总部
- 74 杜拉里普文化博物馆
- 76 海厄特摄政旅馆扩建
- 78 代顿文化及商业中心
- 80 EBH Bodi 大厦
- 81 雅加达多功能大厦

Corregidor-Bataan Memorial

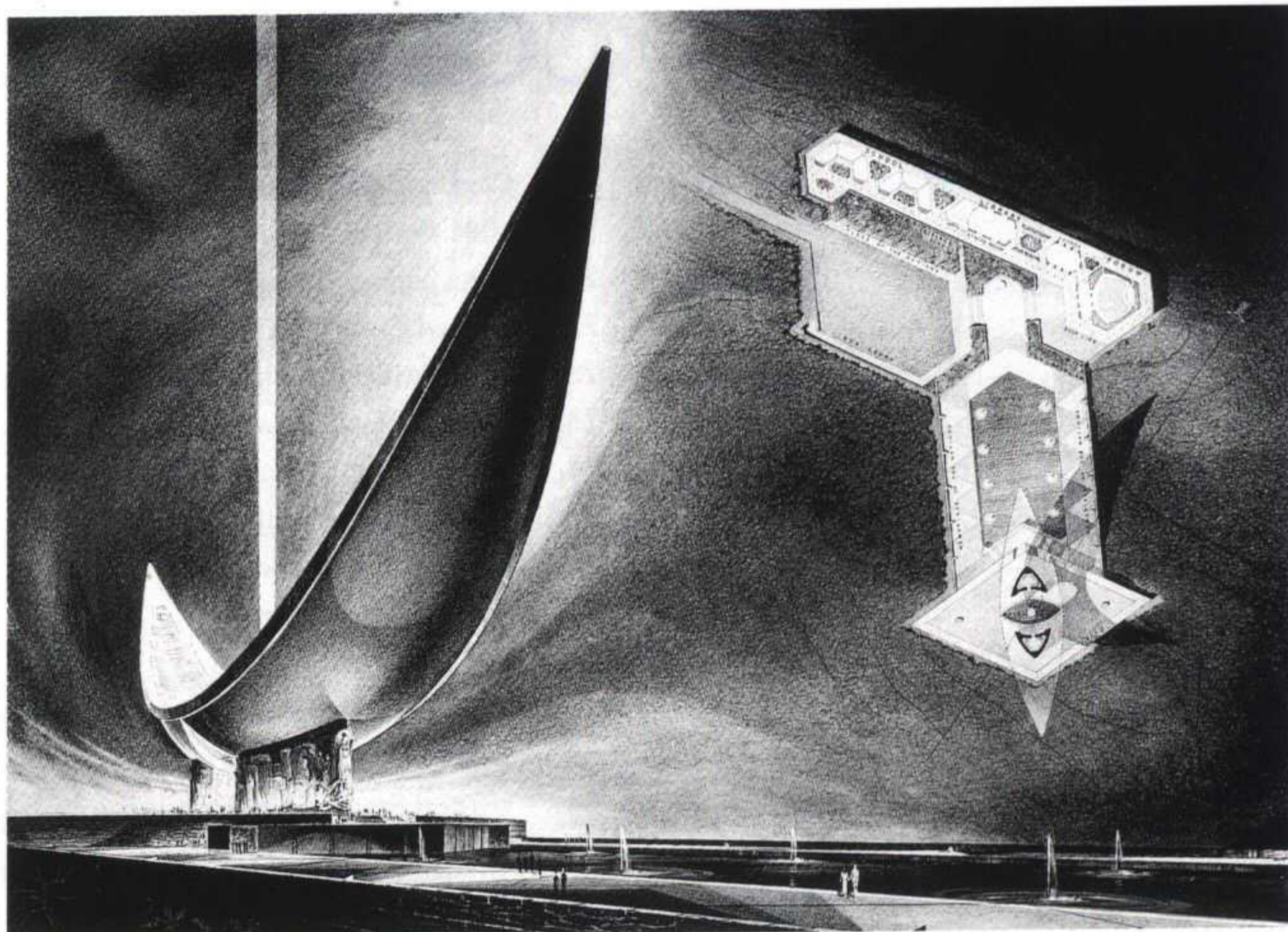
Design 1957
Corregidor Island, The Phillipines
World War II Pacific Theater War Memorial Commission
Winning competition entry

科雷吉多尔—巴丹纪念碑

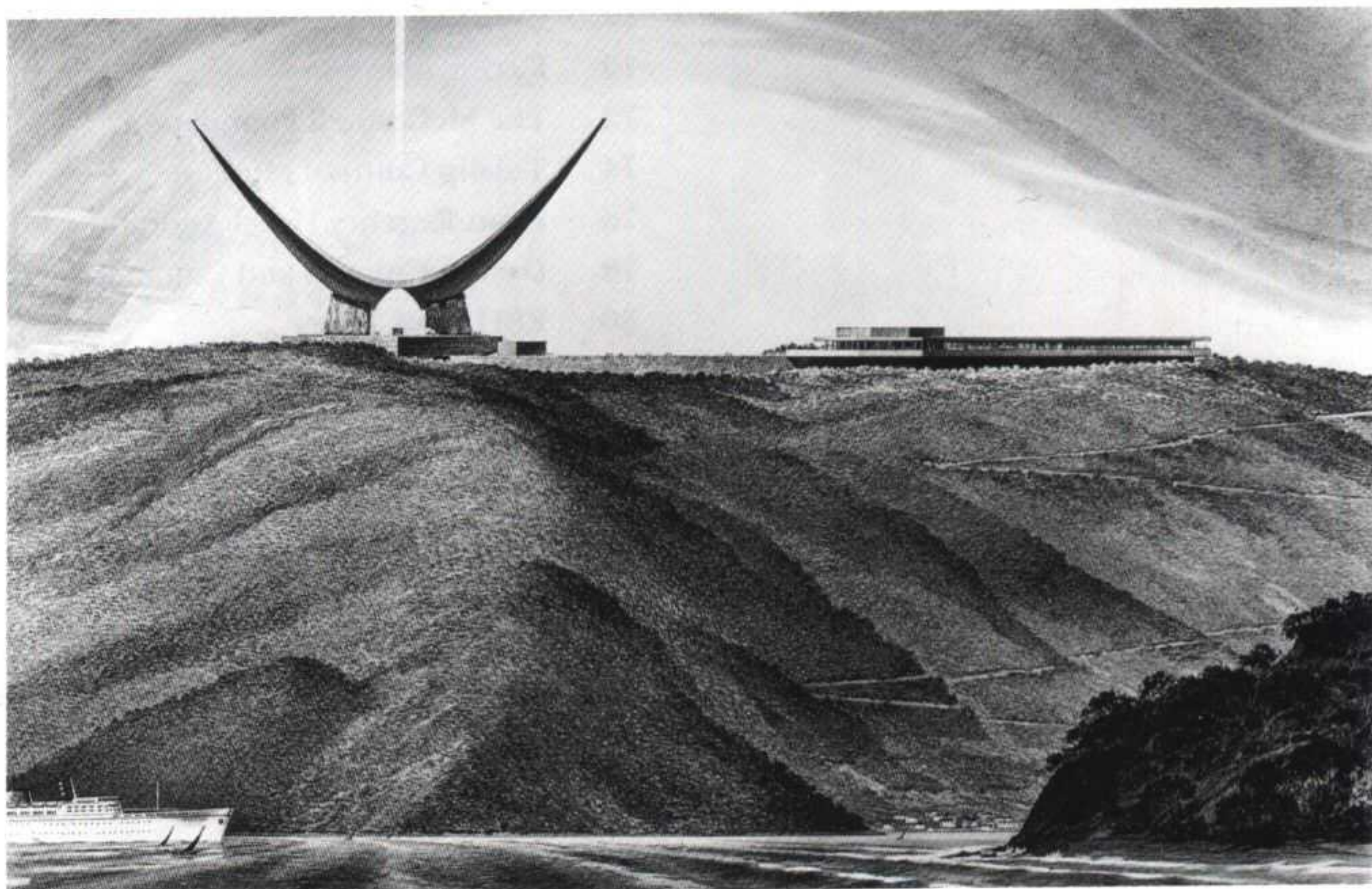
设计 1957年
菲律宾，科雷吉多尔岛
第二次世界大战太平洋战区纪念委员会
竞赛获奖方案

This was the winning entry in an international competition to memorialize World War II in the Pacific. The project was constructed many years later under the constraints of a sharply reduced budget, so the design illustrated here was never realized.

这是为纪念在太平洋战区进行的第二次世界大战而举办的一次国际竞赛的获奖方案。该设计在许多年后得以建成，但却是在被迫大幅度削减经费的情况下建成的。因此，这里所展示的方案永远都没能付诸实施。



1



2

- 1 透视图及平面图
- 2 从海港方向看纪念碑

- 1 Perspective and plan views
- 2 View from the harbor

1001 Fourth Avenue

Design/Completion 1968/1970

Seattle, Washington

Seattle-First National Bank

50 stories: 1 million gross square feet (650,000 square feet office, 7,000 square feet retail, and 800-car parking)

Steel

Bronze anodized aluminum

For many years Seattle's tallest building, this 50-story tower was designed to accommodate the headquarters of Seattle-First National Bank (Seafirst) and a substantial number of tenant offices.

The tower is supported by four massive steel corner columns and a central elevator core. Each exterior wall consists of Verendeel steel trusses for optimum efficiency and economy. The truss system transfers vertical, seismic, and wind loads to tapered corner piers at each floor, which graduate in size as the load increases. This configuration eliminates the need for interior supports and frees the floor plan for maximum size and efficiency.

Sheathed in bronze anodized aluminum, the building towered for years above all others on the Seattle skyline, and earned praise from critics such as Ada Louise Huxtable.

这座 50 层的大厦在过去许多年里一直是西雅图市最高的建筑。它是西雅图第一国家银行总部的所在地，同时大厦内还设有大量的出租办公室。

该大厦由四个巨大的钢制角柱及一个中央电梯核心筒体支承。为了达成最有效、最经济的结构方案，大厦的每一个外墙面都采用了 Verendeel 钢桁架体系，这种钢桁架体系将垂直荷载、地震力引起的荷载以及风荷载传递到位于每一楼层逐渐变细的角柱上，角柱的尺寸随着荷载的增大而逐渐变化。这样的结构设计取消了室内空间的支撑构件，同时使楼层平面获得了最大尺度的同时，也是最高效率的空间自由度。

这幢大厦的外墙面采用镀铝铜板饰面，它曾矗立在西雅图天际线中，独领风骚许多年，该大厦还赢得了评论家埃达·路易斯、赫克斯泰布等的赞扬。

第四大街 1001 号办公大楼

设计/竣工 1968 年/1970 年

华盛顿州，西雅图市

西雅图第一国家银行

50 层：总建筑面积 100 万平方英尺（其中办公面积为 650,000 平方英尺，零售面积为 7,000 平方英尺，另设有可容 800 辆小车停车位的停车库）

钢；镀铝铜板



1

1 大厦面向海港方向的东立面

1 East façade, looking towards the harbor

Sitka Indian Village Redevelopment Plan

Design/Completion 1972/1974
 Sitka, Alaska
 Sitka Village Planning Council

锡特卡印第安人村落再开发规划

设计/竣工 1972年/1974年
 阿拉斯加州，锡特卡
 锡特卡村落规划委员会

By the early 1970s, the Sitka Indian Village on the southeast coast of Alaska had become a dilapidated enclave on a stretch of prime waterfront, its people refusing traditional notions of urban renewal that sought to relocate them to public housing projects.

Though tribal income precluded private sector mortgages, the Village Planning Council convinced the Sitka Borough Assembly to ameliorate the decline, which included substandard housing and inadequate water and sewer services. The Borough responded, and matching funds were granted from state and federal agencies on the condition that a comprehensive plan be devised.

NBBJ sent a planner and his family to live in the village for five months. A provisional plan was completed with the active participation of the naturally reserved Tlingit community. The subsequent redevelopment project preserved historic clan houses, stabilized the village, forestalled relocation, and prevented outside speculative development.

70年代早期，位于阿拉斯加东南海岸的印第安人村落，已变成了一个处于主海岸延伸区的、部分已受到损坏的“飞地”。村落的居民拒绝接受试图将他们安置在公共住宅中的惯例式的城市更新观点。

尽管印第安部落不允许将私有领地作为抵押，但村落规划委员会说服了锡特卡县议会，建议他们改善村落的衰退状况，其中包括对低标准住宅的改善，对不充足水源及排水设施的改善。锡特卡县政府承诺支付改善所需费用的一半，另一半则由阿拉斯加州政府和联邦政府机构资助，条件是要拿出一套综合性的能让人们理解的方案来。

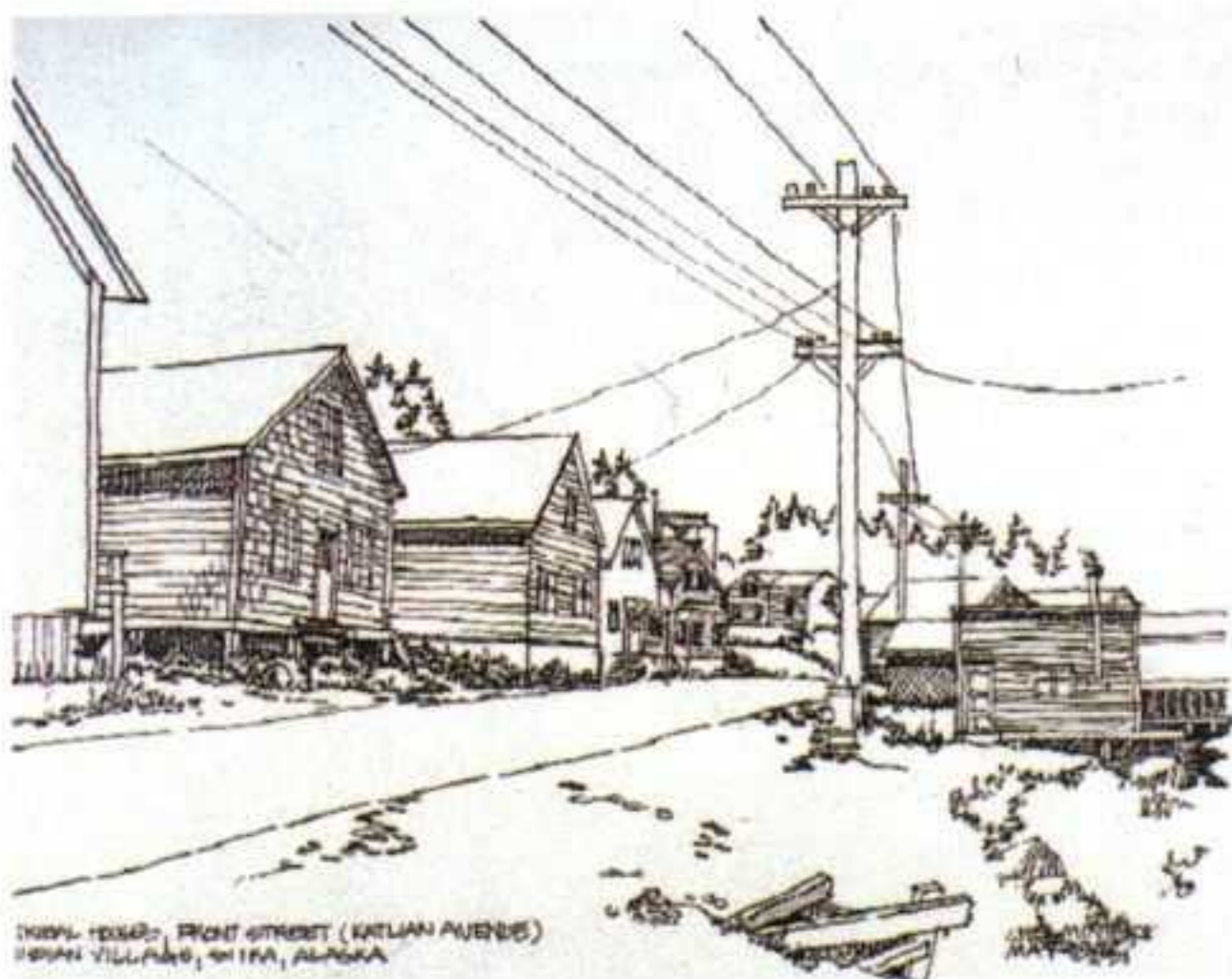
NBBJ 将一位规划师连同他的家人一起送到了这个印第安人村落，让他们在那里生活了五个月，而后由这位规划师完成了一个临时性的方案，在方案的形成过程中，以自然形态保存下来的美洲印第安人社区给予了积极的参与。随后的再开发方案设计保护了具有历史意义的部落住宅，稳定了这个村落，阻止了重新安置计划的实施，同时也制止了外界纯理论式的开发模式。



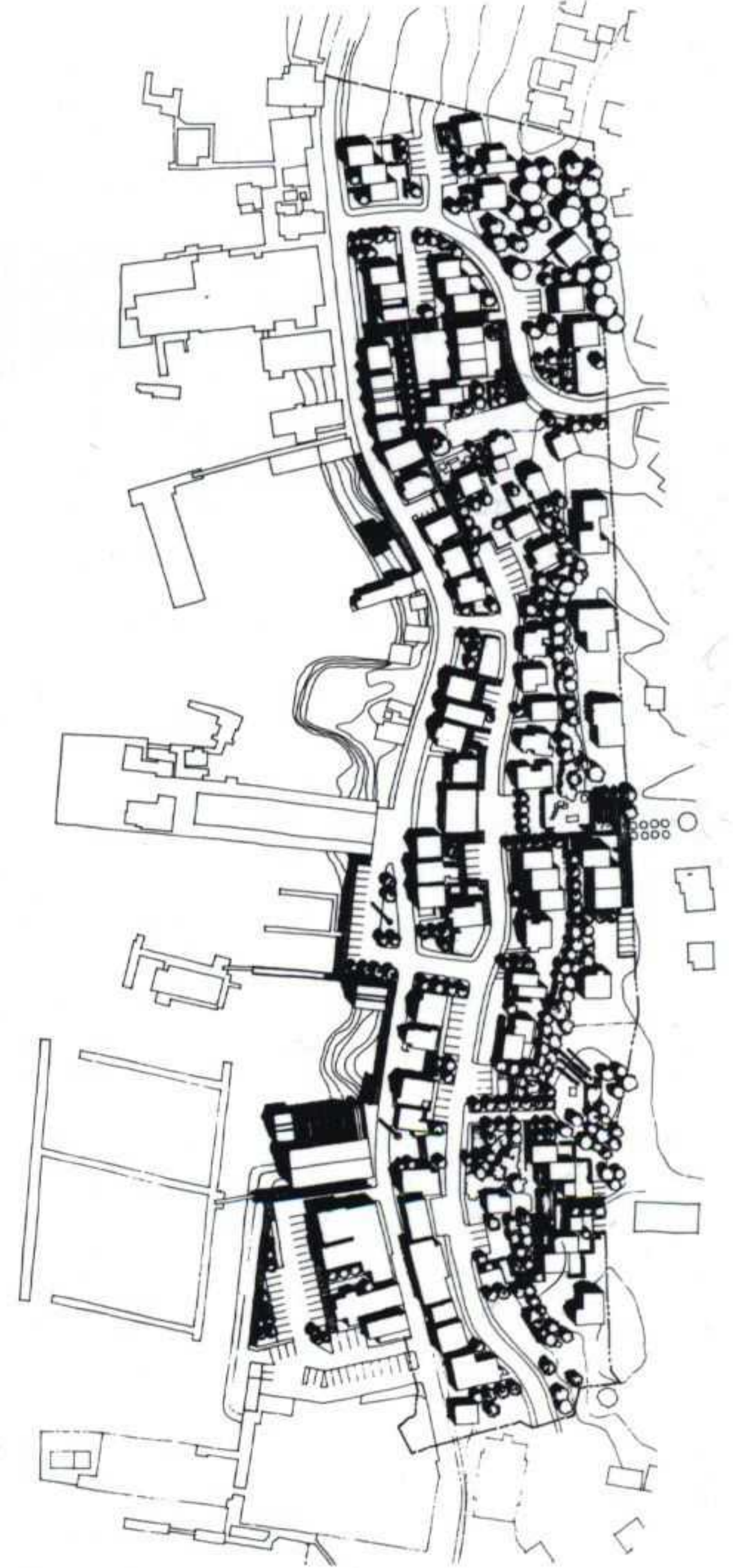
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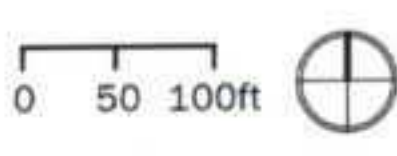
2



3



4



1&2 Existing village
 3 Sketch of existing village
 4 Plan of village

1&2 现存村落
 3 现存村落草图
 4 村落规划

United States Pavilion, Expo '74

Design/Completion 1973/1974
Spokane, Washington
US Department of Commerce, General Services Administration
180,000 square feet
Fiberglass fabric over stressed cable; earth berms

Designed as a temporary structure for the 1974 World Exposition, the United States Pavilion proved so popular with Spokane citizens that it remains standing today, a permanent fixture on the Spokane skyline.

Covered with Teflon-coated translucent fiberglass fabric, the pavilion exhibit area comprised the center third of the US Pavilion Complex, with a permanent Federal Action Center to the west and an 850-seat I-Max theater to the east.

The off-white soft-shell roof spans 320 feet over a network of stressed cables, forming a hyperboloid of revolution around a leaning mast.

Because of planning delays, NBBJ was selected to design the pavilion just three months before construction was scheduled to begin. The firm responded with a design concept in three weeks and the pavilion, subsequently featured on the cover of *Progressive Architecture* magazine, opened on time.

该美国展馆是为 1974 年世界博览会设计的一个临时性的构筑物，斯波坎市的市民十分喜爱它，一直将它保留至今。因此，该构筑物已成为矗立在斯波坎天际线中的一道永久性的景观。

该展馆以半透明的玻璃纤维织物外加特氟纶面层的复合材料盖顶，其中的展览区域构成了美国展馆综合体三个组成部分中的核心部分，展馆的另外两部分分别是：位于西侧的一个永久性联邦活动中心，以及位于东侧的一个拥有 850 座的环球剧院。

由预应力钢丝网结构体系支承的灰白色柔性壳体屋面，其跨度达 320 英尺，以此形成了一个环绕一倾斜钢桁架支柱展开的双曲面屋顶。

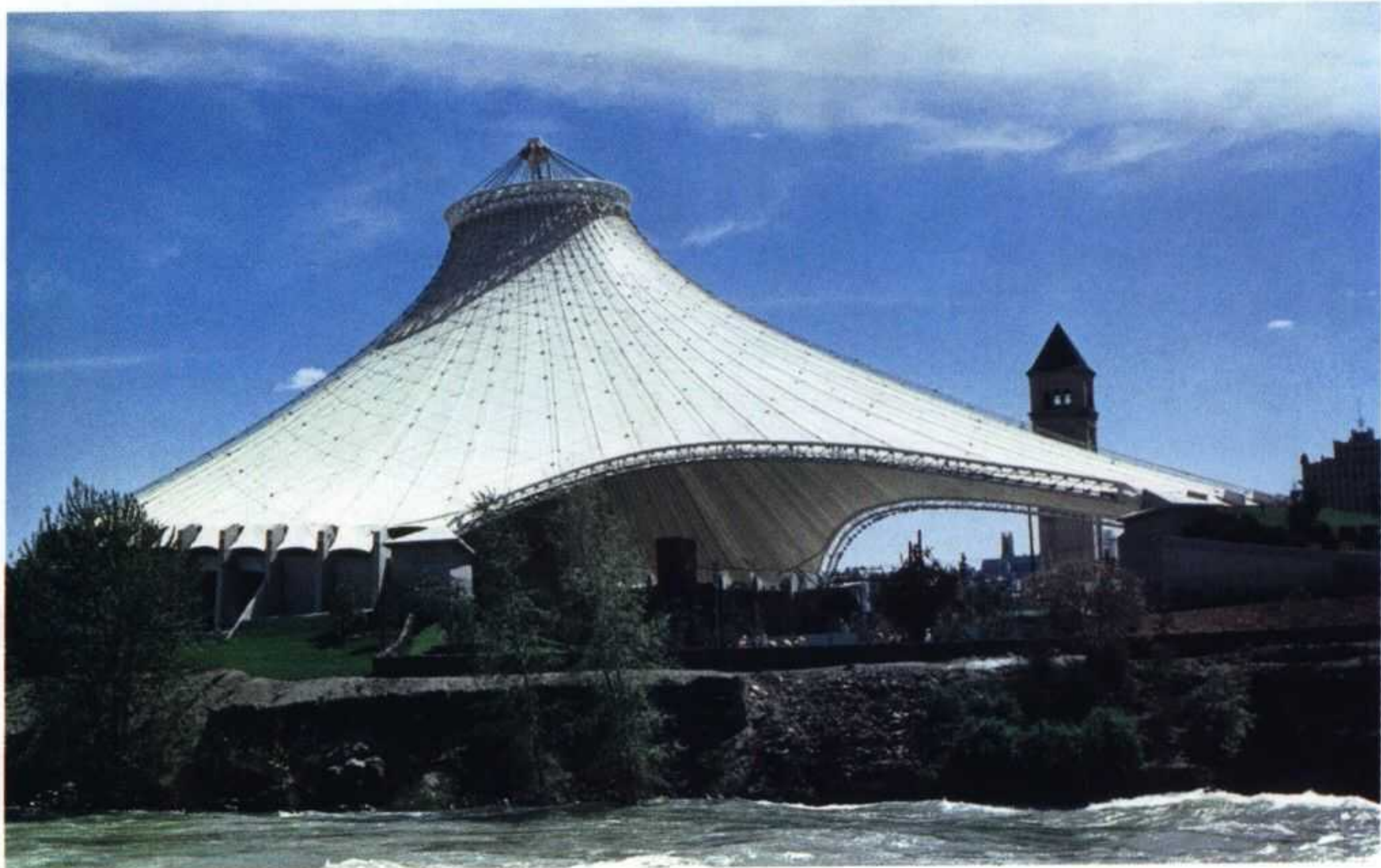
由于设计计划的推延，NBBJ 在该展馆动工建造前三个月才接到设计任务。但事务所仅用了三周的时间便拿出了该展馆的设计构思。其后，展馆的设计方案被刊登在《进步建筑》杂志的封面上，同时工程也如期开工。

1974 年世界博览会美国展馆

设计/竣工 1973 年/1974 年
华盛顿州，斯波坎市
美国商务部，公共服务管理处
180,000 平方英尺
预应力钢丝绳上覆以玻璃纤维织物；地面小搁板铺地



1



2

1 Trussed support mast
2 View from the river

1 钢桁架支柱
2 从河流方向看美国展馆

Honolulu Municipal Office Building

Design/Completion 1970/1975
 Honolulu, Hawaii
 City and County of Honolulu
 17 stories: 450,000 gross square feet/385,000 net square feet
 Exposed reinforced concrete
 Glass
 Winning competition entry

Constructed of reinforced concrete, the Honolulu Municipal Office Building steps outward to each side, with floors 66 feet wide at the second story and 88 feet wide at the fifteenth. As the building rises to broader floors it requires less support, providing a progressively larger duct area as the solid portion of each column gradually diminishes towards the top. Air from the rooftop mechanical system enters this space and is distributed laterally to each floor through hollow girders.

The corner column design insures a column-free interior office plan that provides a clear span of at least 117 feet at each floor for maximum flexibility. The design also greatly diminishes solar loading: as each floor extends 18 inches beyond the floor below it, windows are shaded from the tropical sun, yet still take in sweeping views of the surrounding mountains and ocean.

The Municipal Building stands near the Hawaii State Capitol Building and the historic Iolani Palace.

檀香山市政办公大楼采用钢筋混凝土材料建造而成，建筑楼板自下而上逐层向每侧外墙面出挑，第二层楼板为 66 英尺宽，而至第 15 层该尺寸已增至 88 英尺宽。随着建筑层数的增加，楼板尺寸也随之加宽，同时楼板所需的支承构件也逐渐减少，而随着自下而上每层柱的实体部分的减小，这种设计便进一步为建筑提供了更大的设备管线空间。空气通过屋顶的设备系统进入到管道空间，最后通过一系列掏空的柱体分配到每一楼层空间内。

该建筑的角柱设计为办公空间的室内无柱设计创造了条件，它为每层楼面提供了一种纯净的跨度至少达到 117 英尺的最大的空间灵活性。这种设计同样最大限度地减小了太阳对室内空间的照射：随着每层楼板都比其下一层楼板向外出挑 18 英寸，所有的窗都避开了赤道的阳光而处在阴影之中。不仅如此，该设计也使人们能够从室内空间将周围的山峦及大海的景色尽收眼底。

该市政办公大楼与夏威夷州议会大厦及具有历史性意义的约拉尼宫殿毗邻而建。

檀香山市政办公大楼

设计/竣工 1970年/1975年
 夏威夷，檀香山市
 檀香山市、县政府
 17层：总建筑面积：450,000平方英尺；
 净面积：385,000平方英尺
 外露钢筋混凝土；玻璃
 竞赛获奖方案



3

- 1 Plan at second story
- 2 Plan at thirteenth story
- 3 View from the Capital grounds

- 1 二层平面
- 2 第十三层平面
- 3 从州议会大厦场地内看市政办公大楼

Merrill Place, Adaptive Reuse, Restoration and Additions

Design/Completion 1982/1984
 Seattle, Washington
 Heritage Group, Inc.
 7 stories: 61,000 square feet
 Heavy timber with steel columns
 Brick veneer skin

This redevelopment project in Seattle's historic Pioneer Square district presented a unique opportunity to reopen the history book and add a dramatic new chapter. Combining historic restoration with new construction, the adaptive reuse project reclaimed a block of aging office buildings as a mixed-use complex to create an urban environment in which living, leisure, and work co-exist harmoniously and provide a strong anchor to neighborhood revitalization.

As the façades of the main building were required to be restored by historic ordinances, one of the smaller structures was cut away on the interior of the block and re-skinned with a tiered glass curtain wall that infuses the complex with natural light and opens onto a courtyard with reflective pool and waterfall. The courtyard revitalizes the site, providing a rich contrast between old and new, and drawing passersby through the alley to discover a surprising garden area in the midst of downtown. The trees and the sound of falling water dampen the noise from an adjacent elevated roadway.

位于西雅图市具有历史性意义的先锋广场区的这个再开发项目，为人们提供了重新翻开历史典籍，同时给其中增添上充满戏剧性的崭新篇章的唯一的一次机会。适应性再利用计划将历史性的修复与新建相结合，通过利用几幢陈旧的办公建筑，将其改建成具有多种用途的建筑综合体，从而创造了一种都市环境。在这种环境中，生活、休闲以及工作等功能和谐共存，它为复兴邻里间的活力提供了一种极佳的环境依托。

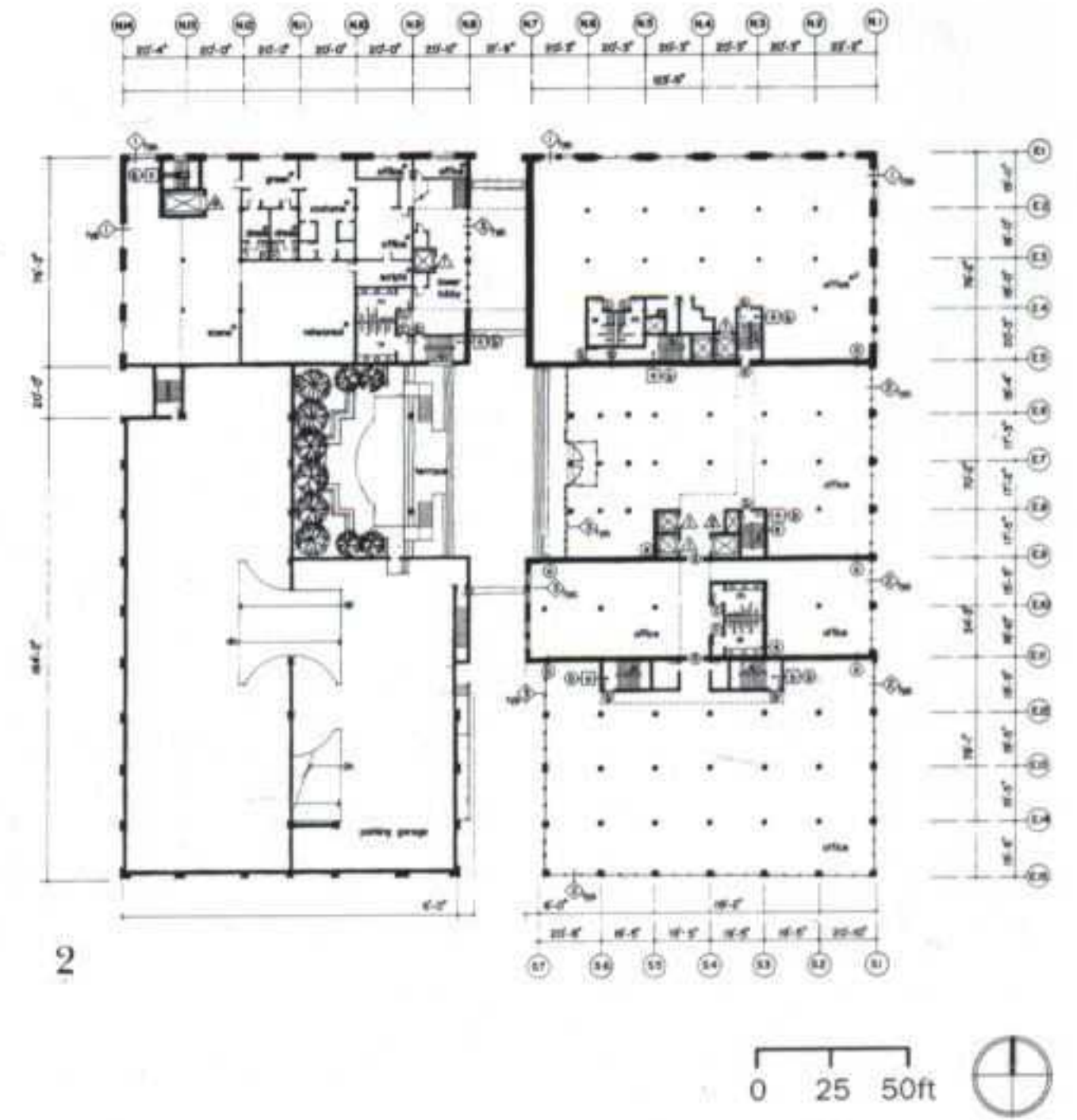
主要建筑各立面设计要求按传统风格进行修复，建筑的室内拆除了一些最细小的结构构件，代之以一种层层递退的玻璃幕墙作为这部分的二次饰面材料，这种处理使整个建筑充满自然光，同时也使该建筑与设有水池和喷泉的一处庭院空间相连通。庭院给整个场地带来了生机与活力，它使新旧环境之间充满了对比，同时也吸引着街上的过往行人，使他们能够在喧闹的市中心地带找到一处令人不可思议的庭园空间。庭院内的绿树和流水声减弱了来自邻近高架公路的嘈杂声。

梅里尔广场适应性再利用、修复及加建

设计/竣工 1982年/1984年
 华盛顿州，西雅图市
 传统集团公司
 7层：61,000平方英尺
 钢柱支承优质木料；砖饰外墙面



1



2



3

- 1 View from the courtyard looking east
- 2 Plan view
- 3 View from the garage looking northeast

- 1 从庭院方向看建筑的东立面
- 2 平面图
- 3 从停车场处朝东北方向观看

Four Seasons Olympic Hotel, Renovation and Restoration

Design/Completion 1979/1981
Seattle, Washington
Urban Investment and Development Company/Four Seasons Hotels Ltd
506,000 square feet
Exterior masonry walls reinforced with steel studs
Terra cotta; glass-reinforced concrete castings and finishes

Built in the Italian Renaissance style by architect George B. Post & Sons in 1924, the Olympic Hotel was always a haven of cultured elegance in the frontier wilds of the Pacific Northwest, and is now listed on the National Register of Historic Places.

As part of the renovation, the hotel's intricate terra cotta trim was painstakingly cleaned, and damaged pieces repaired with glass-reinforced concrete castings and finishes matched to the originals. Much of the cast-iron was recast and replaced. Where pieces of the fascia had been demolished by earlier additions, new molds based on original shop drawings were designed and new pieces cast.

The most dramatic and visible exterior improvement was the removal of an enclosed motor entry and ballroom addition from the 1950s and the construction of a new entrance. Other additions included a glass-enclosed pool house and health club over the south lobby.

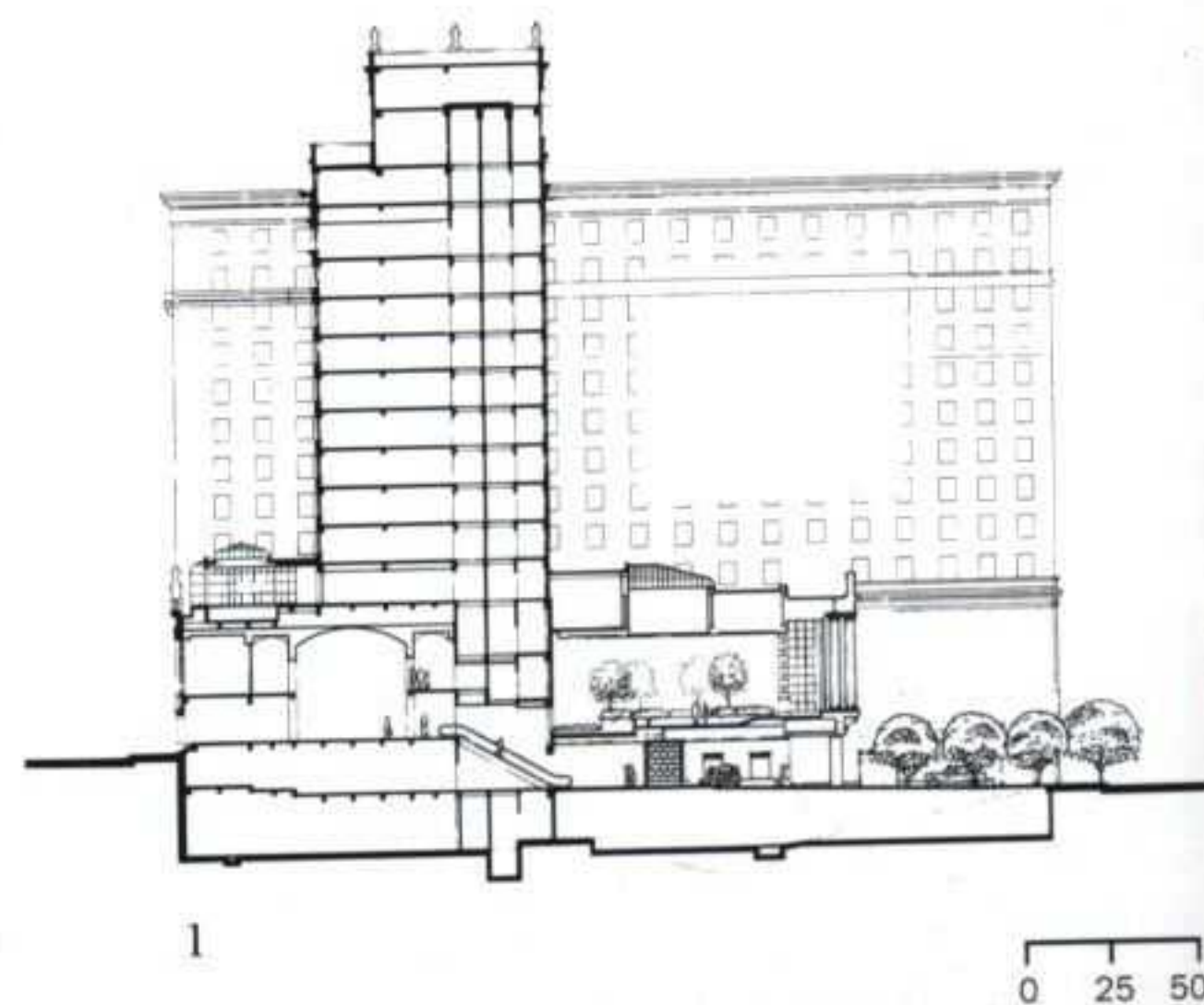
1924年由建筑师乔治·B·波斯特父子设计的具有意大利文艺复兴风格的奥林匹克旅馆，过去一直是太平洋西北边界荒野中的一个社会文化名流的理想去处，现今，该建筑已被载入美国国家级历史文物保护之列。

作为改建的内容之一，该旅馆错综复杂的陶瓷砖装饰部分，被人们煞费苦心地清理干净，一些损坏的部分则采用玻璃(纤维)增强混凝土现浇或预制而成，其修复程度可以与原件相媲美。建筑中许多铸铁构件经重新铸造得以更换。有些装饰线脚曾因早期的加建受损，而新的装饰线脚依据旅馆的原始施工图被设计和建造出来。

最具戏剧性同时最显而易见的室外空间改建是，拆除了一处封闭的机动车入口及一个50年代加建的舞厅，同时加建了一处新的入口。该旅馆的加建部分还包括：一处由玻璃围合成的游泳大厅，以及一个位于南侧门厅之上的健身俱乐部。

四季奥林匹克旅馆的改建和修复

设计/竣工 1979年/1981年
华盛顿州，西雅图市
都市投资和开发公司/四季旅馆股份有限公司
506,000平方英尺
外墙为钢筋加强的石墙；陶瓷砖；
预制玻璃(纤维)增强混凝土，表面磨光



2

- 1 North-south section through entry court
- 2 New entry court
- 3 New pool and spa
- 4 Dining room entry from lobby
- 5 New pool above former main entry

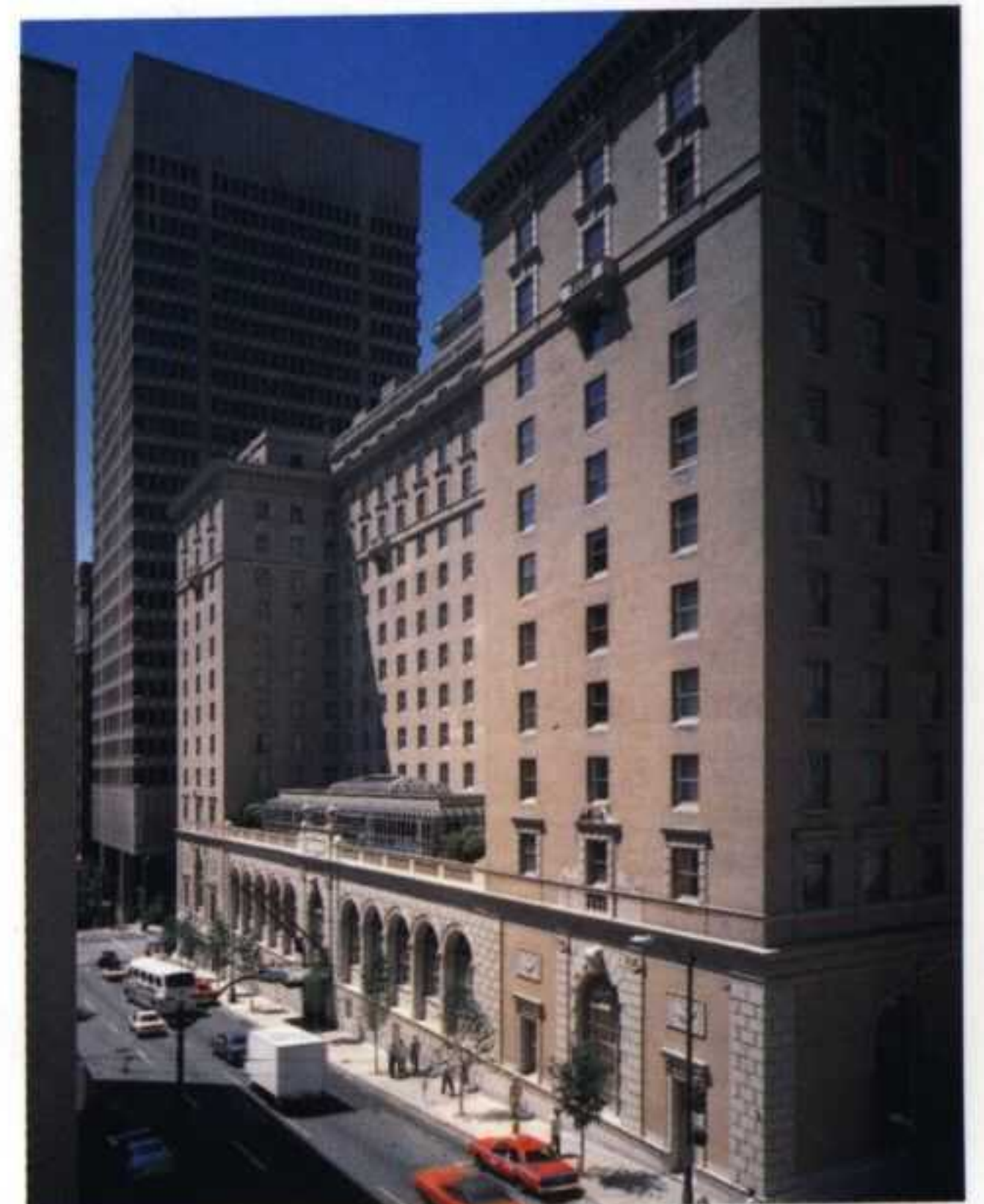
- 1 通过入口庭院的南-北向剖面
- 2 新的人口庭院
- 3 新游泳池及温泉
- 4 从门厅通往餐厅的入口空间
- 5 位于原建筑主入口之上的新建游泳池



3



4



5

The Heritage Building Restoration and Adaptive Reuse

Design 1982
Seattle, Washington
South Jackson Street Associates
5 stories: 72,000 square feet
Wood frame with sandstone and brick

The meticulously restored façade gives little hint of the comprehensive interior reconstruction that transformed this 1904 landmark warehouse, listed on the National Register of Historic Places, into the western headquarters of NBBJ.

Structural and mechanical improvements included seismic upgrading, new plywood diaphragms for each floor, steel beam supports at each column, new relocated stairs and elevators, indirect lighting, and air conditioning.

While the brick load-bearing walls and heavy timber structure were cleaned and left exposed, the building's five floors, basement, and roof were refitted to serve NBBJ's studio system. A custom partition system establishes a highly flexible modern work environment in the midst of the preserved historic shell.

Continued

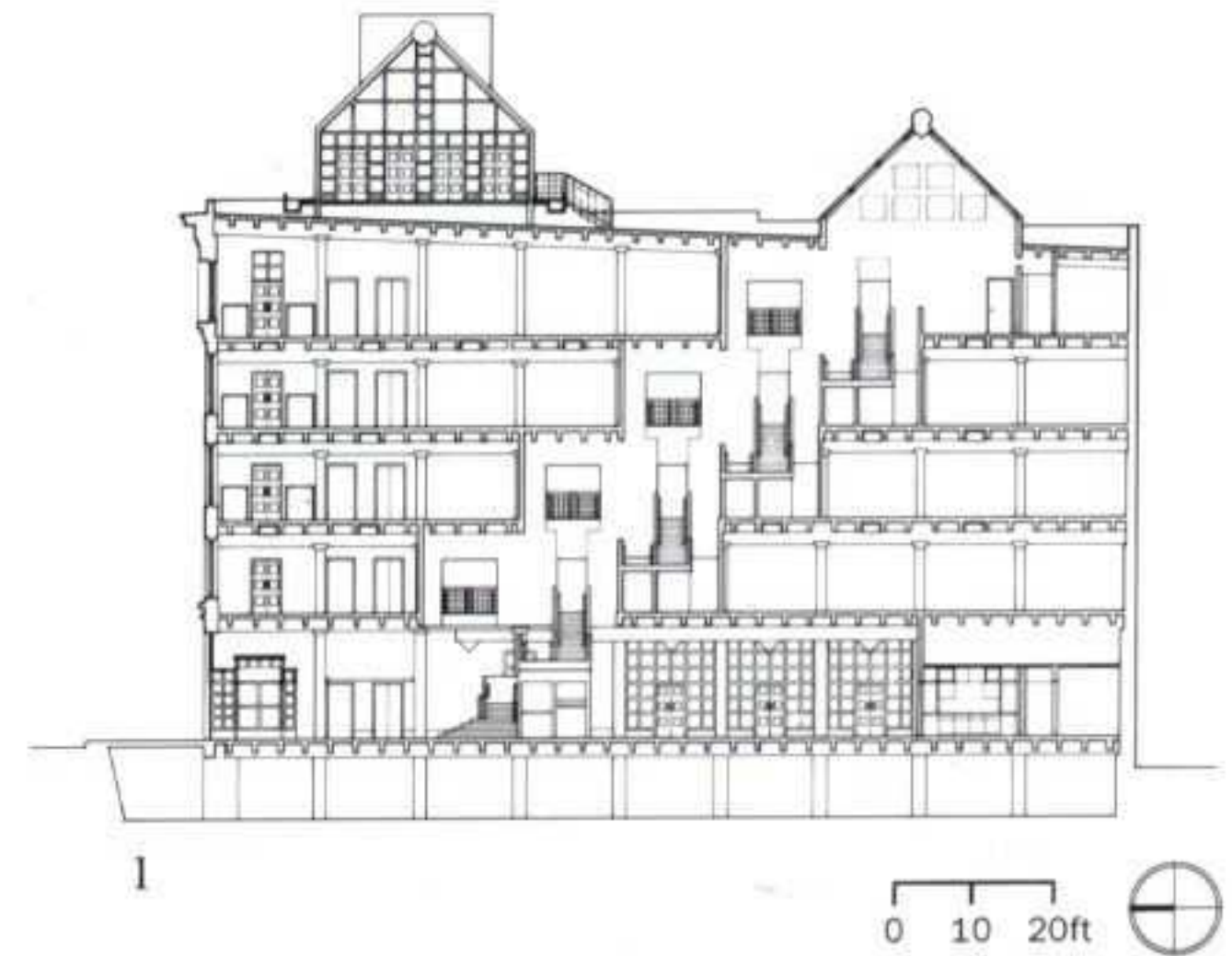
该建筑经过精心修复后的立面效果，使人很难将其与全面重建的室内空间联系在一起。该建筑原本是一幢建于1904年的十分引人注目的仓库建筑，现已被载入美国国家级历史文物建筑之列。经修复和改建后的这座建筑作为NBBJ在美国西部的总部予以启用。

建筑结构和设备的改造包括建筑抗震等级的提高；为每一楼层增设新的胶合板隔墙；用钢梁支撑每一根立柱；新增设一些楼梯、电梯、间接照明设备及空调设施等。

随着砖承重墙体及优质木结构构件被清理干净，同时仍使这些部分保持外露状态，这幢建筑的五个楼层、地下室，以及屋顶均被整修一新，为NBBJ工作室系统提供了理想的工作环境。在这个被保留下来的具有历史性外表的建筑的内部，通过采用一种常规式的室内分隔系统，建筑师的建立起了一种具有高度可调节性的工作环境。

历史性建筑的修复和适应性再利用

设计 1982年
华盛顿州，西雅图市
南杰克逊大街事务所
5层：72,000平方英尺
木框架结构承重，砂岩及砖砌筑



2

- 1 North-south section through new central stair
- 2 North façade
- 3 New central stair from entrance lobby

- 1 通过中央楼梯间的南-北剖面
- 2 北立面
- 3 从入口大厅看新建的中央楼梯部分



A switchbacked central stair climbs through the building, weaving in and out of one of its enclosing walls and culminating in a giant skylight. Reminiscent of an Italian hilltown streetscape, balcony-like portals overlook the stairs and encourage impromptu greeting and conversation.

A glazed greenhouse-style belvedere that opens onto a landscaped deck offers an all-purpose, sunlit getaway from the offices below, providing a rooftop lunch and meeting area as well as a starlit pavilion for receptions and parties. With neither cooling nor heating, the year-round pavilion offers shelter from Seattle's winter rains while admitting light and warmth and preserving a panoramic view of downtown Seattle, Elliott Bay, and the distant Olympic Mountains.



4



5

在建筑的中部，一段弯曲的中央楼梯攀沿向上，楼梯时而盘旋在围护墙体的内侧，时而又处于墙的外侧，在一个巨大的天窗之下，楼梯达到其顶层高处。露台式的入口正门使人们可以俯看到楼梯间内的活动，同时这里也为人们提供了一处临时性迎来送往和进行交谈的场所。这部分的空间处理使人联想到意大利山城的街景。

一个暖房式的玻璃亭子向屋顶观景平台开敞，它具有多种功能；既可以为人们提供白天从下层办公室疏散的出路，提供一处屋顶用餐和聚会的空间，同时也是人们星夜举行招待会和舞会的理想场所。玻璃亭子内既无冷气也无暖气，但这个“四季亭”在引入自然光和温暖的气息的同时，还为人们提供了一处躲避西雅图冬天的雨季的避护处。从这里，人们可以将西雅图市中心、伊里奥特港湾以及远处奥林匹克群山的全景一览无余。



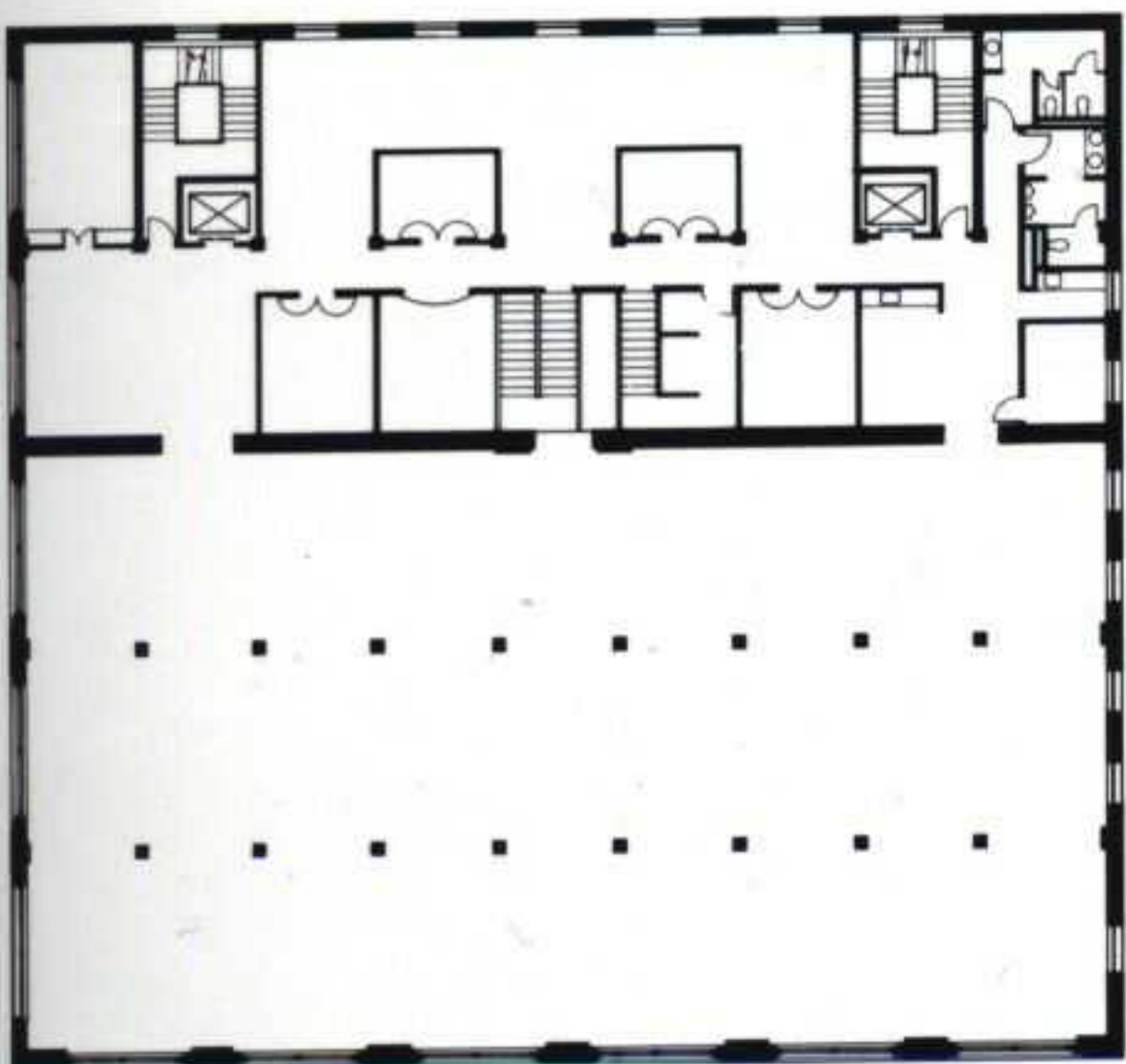
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- 4 Lobby looking east
- 5&6 Rooftop pavilion
- 7 Balcony overlooking central stair
- 8 Fourth floor plan
- 9 First floor plan
- 10 View from central stair looking east

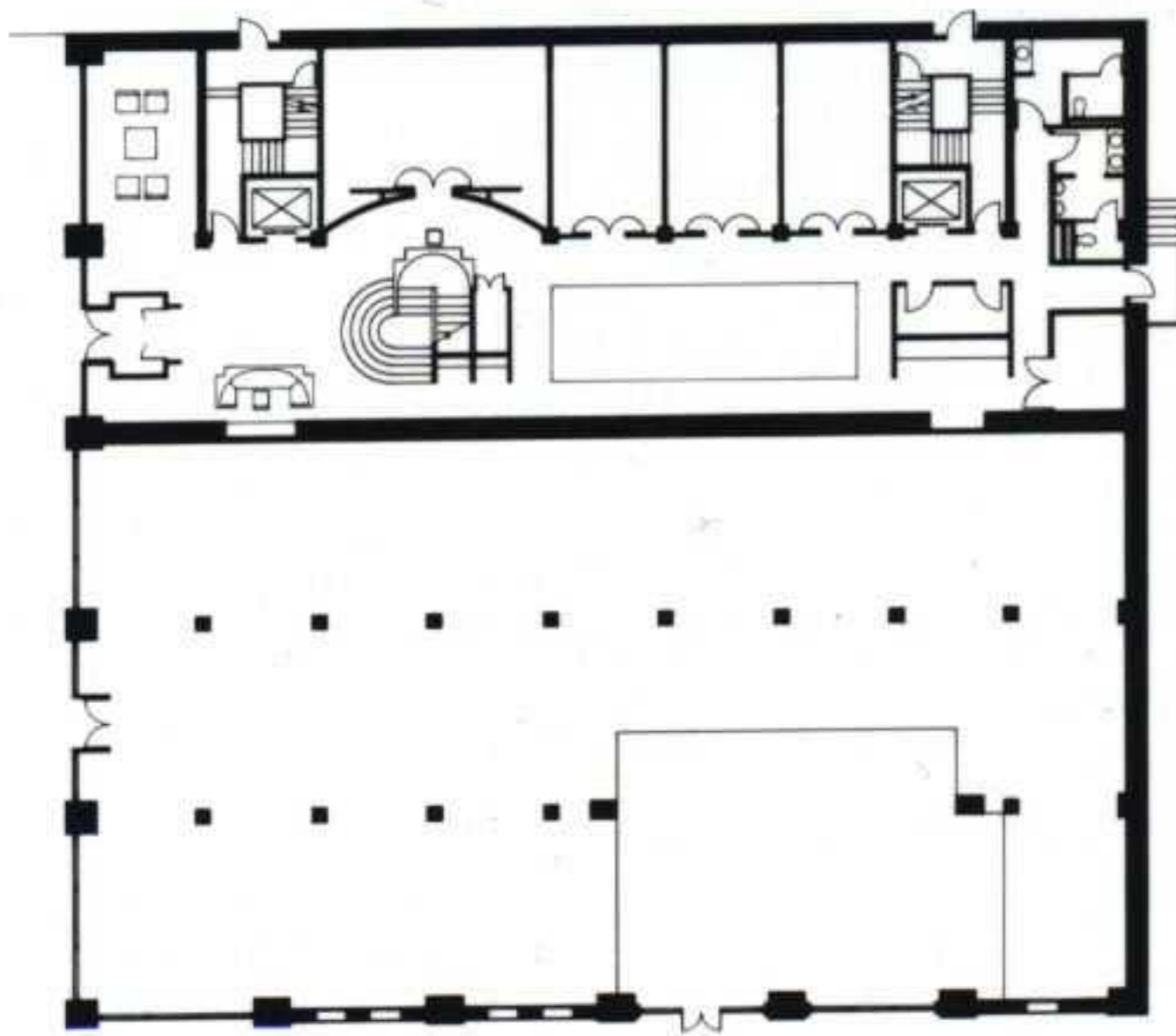
- 4 门厅东侧空间布置
- 5&6 屋顶玻璃亭(内、外景)
- 7 从露台部分俯瞰中央楼梯间
- 8 四层平面
- 9 一层平面
- 10 中央楼梯间东侧空间效果



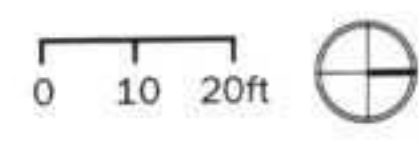
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8



9



10

Market Place Tower

Design/Completion 1987/1988

Seattle, Washington

The Koll Company (Koll Development Real Estate Group)

17 stories mixed use: 193,099 square feet retail and office,
35,000 square feet residential, 200-car parking

Structural steel frame over four-story concrete parking structure

Green Burlington slate base with white marble accents; windows
in aggregate granite grid

The greenhouse-like elements of high-end condominiums climb against the Seattle skyline filling a zoning “envelope” and recalling the steep and often densely packed hills of Seattle’s residential neighborhoods. Commercial offices, retail at street level, and parking in the steeply sloping base are the other components of this mixed-use mid-rise.

Office and residential users have separate entrances of appropriately different character. Individual stainless steel mailbox covers etched with the markings of canceled stamps and bearing the names of each condominium owner are individually lit above cantilevered glass shelves in the residential lobby. Opposite, a fireplace—the quintessential Northwest symbol of hospitality—welcomes visitors and offers a pleasant area for waiting.

Cast glass screens in the office lobby suggest Seattle’s watery environment and refer to its reputation as one of the world’s great centers of glass art.

该大厦的顶部设置了一个个像暖房一样的住宅单元，这一部分在西雅图天际线的反衬下节节向上，形成了一个“包裹式”的区域。这种造型使人联想到位于西雅图一些陡峭山地上高密度住宅群。大厦中的商务办公及零售空间设置在临街一层，停车空间则设置在位于陡峭地段的带坡度的底层空间内，以上功能构成了该多层综合性建筑中除居住功能之外的其他功能性组成部分。

大厦中办公和住宅的用户分别设有特征十分鲜明的出入口。每个住户的不锈钢信箱表面都蚀刻上了已注销的邮票作为标记，同时还刻有每户住户的姓名。住宅门厅内装有一系列悬臂玻璃支架，支架上的一盏盏灯具分别为每一信箱提供照明。在这些信箱的对面设置了一个壁炉，壁炉是西北地区热情好客的一个相当重要的标志，它迎接着来访者的到来并且为人们提供了一处令人愉悦的等候空间。

大厦办公部分的门厅内采用了压铸玻璃幕墙，幕墙的视觉形象暗示了西雅图多水的环境特色，同时也与该公司作为世界上最大的玻璃艺术中的一员的声誉相吻合。

市场广场大厦

设计/竣工 1987年/1988年

华盛顿州，西雅图市

科尔公司(科尔房地产开发集团)

17层综合使用：零售及办公：193,099平方英尺；

住宅：35,000平方英尺；200辆小汽车停车位

四层以上采用钢框架结构承重

停车库采用混凝土结构承重

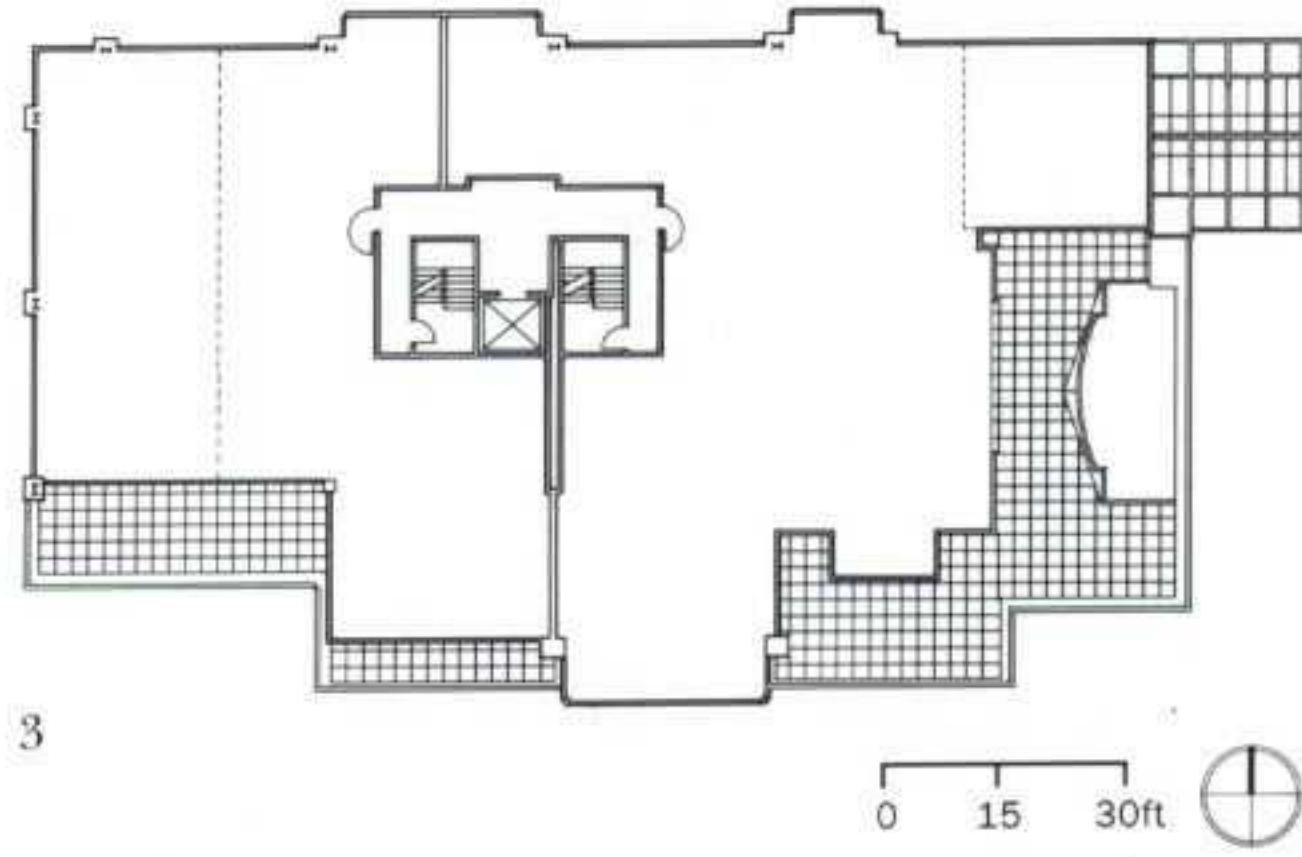
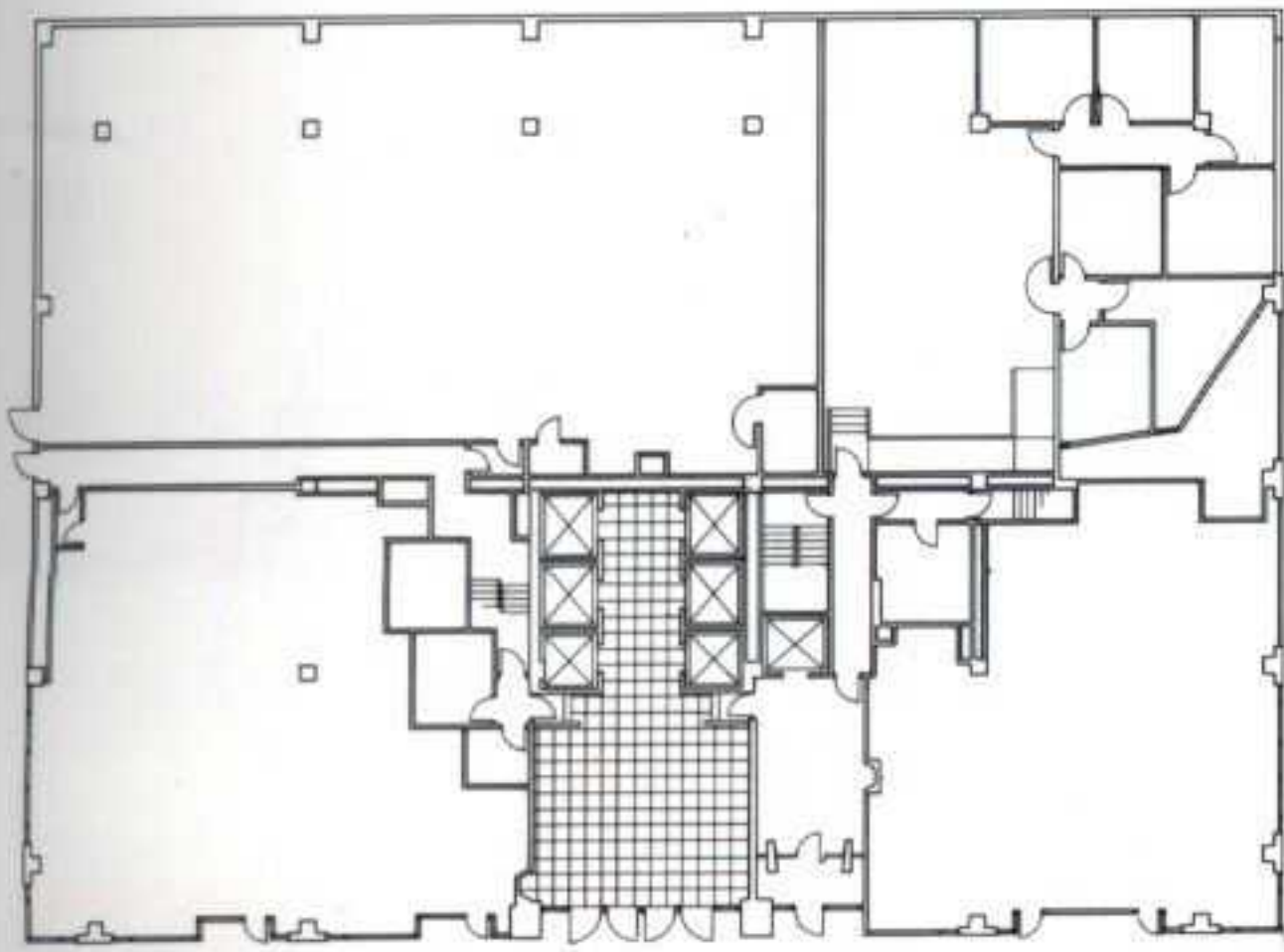
白色大理石基调上饰以绿色伯灵顿石板；窗户采用混合花岗岩窗格



1

- 1 East façade with office and residential entrances
- 2 Typical office level plan
- 3 Typical condominium level plan
- 4 Office lobby with glass screen
- 5 View from condominium
- 6 Residential lobby with individual mailboxes

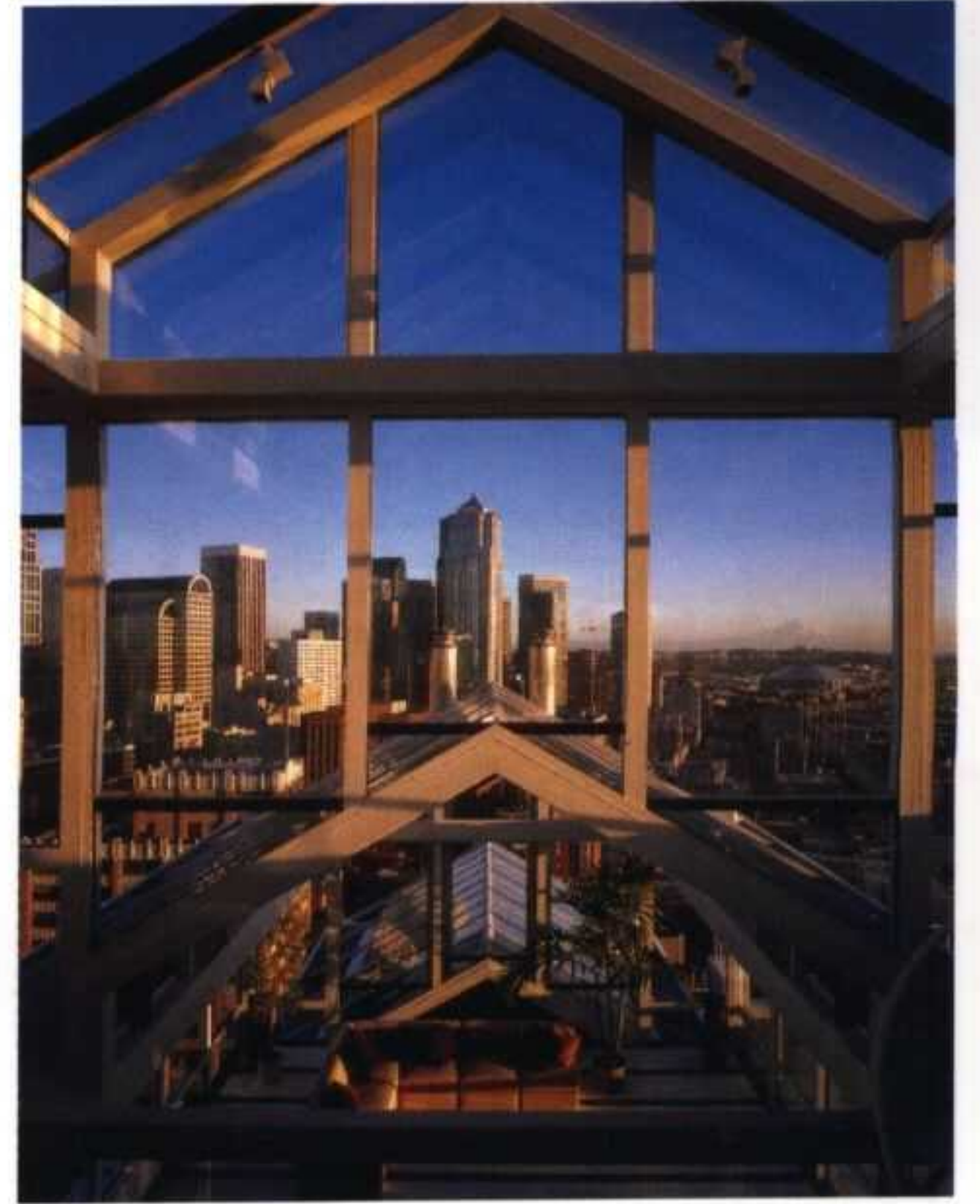
- 1 设置有办公及住宅入口的东立面
- 2 办公楼层标准层平面
- 3 住宅楼层标准层平面
- 4 设有压铸玻璃幕墙的办公空间的门厅
- 5 从住宅室内观赏室外景观
- 6 设有住户信箱的住宅门厅



2

3

0 15 30ft



5



4



6

Two Union Square

Design/Completion 1985/1989

Seattle, Washington

Unico Properties, Inc. with Metropolitan Life Insurance Co. & Security Pacific Bancorp

1,206,300 gross square feet (910,000 net square feet office; 45,000 net square feet retail and gardens; 1000-car garage)

Steel-braced frame with concrete-filled steel pipe columns

Reflective glass curtain wall with white metal spandrels

"A step forward in high-rise design. Poetic, lyric, and responsive to the urban setting. It is one of the best high-rises, both nationally and internationally, in the past few years."
Peter Pran, AIA Honor Awards Juror

Unlike anything previously built, Two Union Square embodies new design concepts, new building materials, and new construction techniques in the most advanced application of a highly ductile composite column system.

Rising from a sparkling three-tiered retail plaza in the heart of downtown Seattle, 2U2 (as it is noted in shorthand) celebrates several firsts: the first tower to utilize steel pipes filled with a concrete stronger than any used commercially before (at 19k psi, a 35 percent increase for a new world record); the first to employ uniquely efficient viscoelastic dampers and belt-truss framing to control building movement; the first to provide

Continued

“高层建筑设计中有一种超前的趋势，充满诗意，充满活力，同时对城市环境富有责任感。在过去的若干年里，这是最理想的高层建筑之一。它既是本土性的也是国际性的。”

——美国建筑师协会优秀奖评委
彼得·普兰

第二联合广场大厦(2U2)不同于以往建造的任何建筑物，它体现了新的设计理念，运用了新的建筑材料，同时也采用了新的建造技术，即以最先进的方方式采用了一种高塑性复合柱支承体系。

2U2 从位于西雅图商业区中心地带的造型活泼的三层零售广场上拔地而起，大厦的设计创下了几项第一：它是第一幢运用钢管中填充混凝土作为支承构件的高层建筑，这种结构体系比以往商业建筑中采用过的任何结构体系都更具承载力(其承载力为 19 千磅/英寸²，创下了增加 35% 的一项新的世界纪录)；它是第一幢唯一采用高效粘弹性减震器同时运用桁架传送带结构形式控制建筑位移的建筑；它是第一

第二联合广场大厦

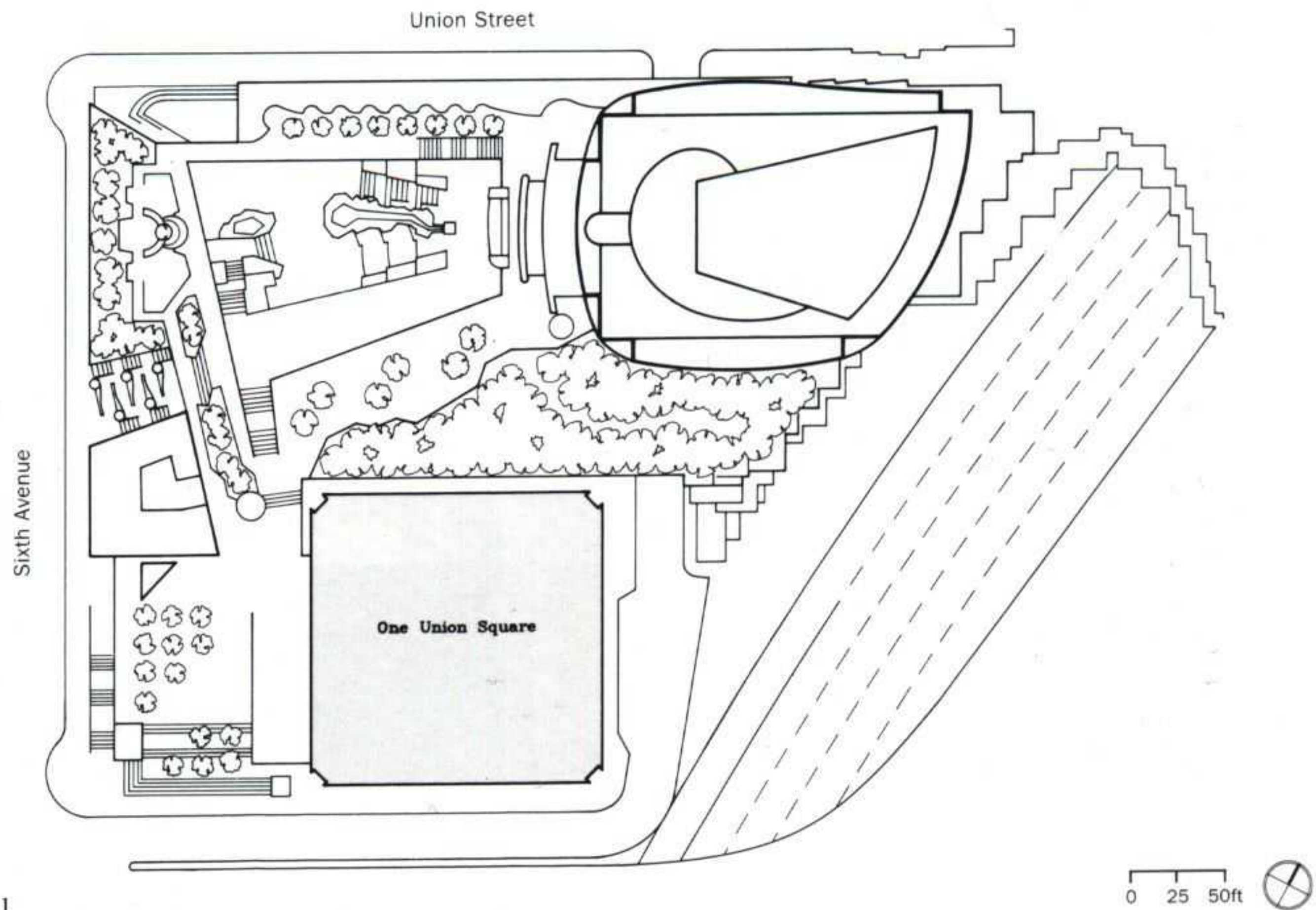
设计/竣工 1985年/1989年

华盛顿州，西雅图市

尤尼科财产及都市生命保险联合公司，以及太平洋安全 Bancorp

总建筑面积：1,206,300 平方英尺(其中办公空间的使用面积：910,000 平方英尺，零售及花园面积：45,000 平方英尺，车库容量：1000 辆小车停车位)

钢支承框架结构承重(混凝土填充空心钢管作为承重柱)；窗户采用反射玻璃幕墙，上下窗间墙面采用白色金属板构件



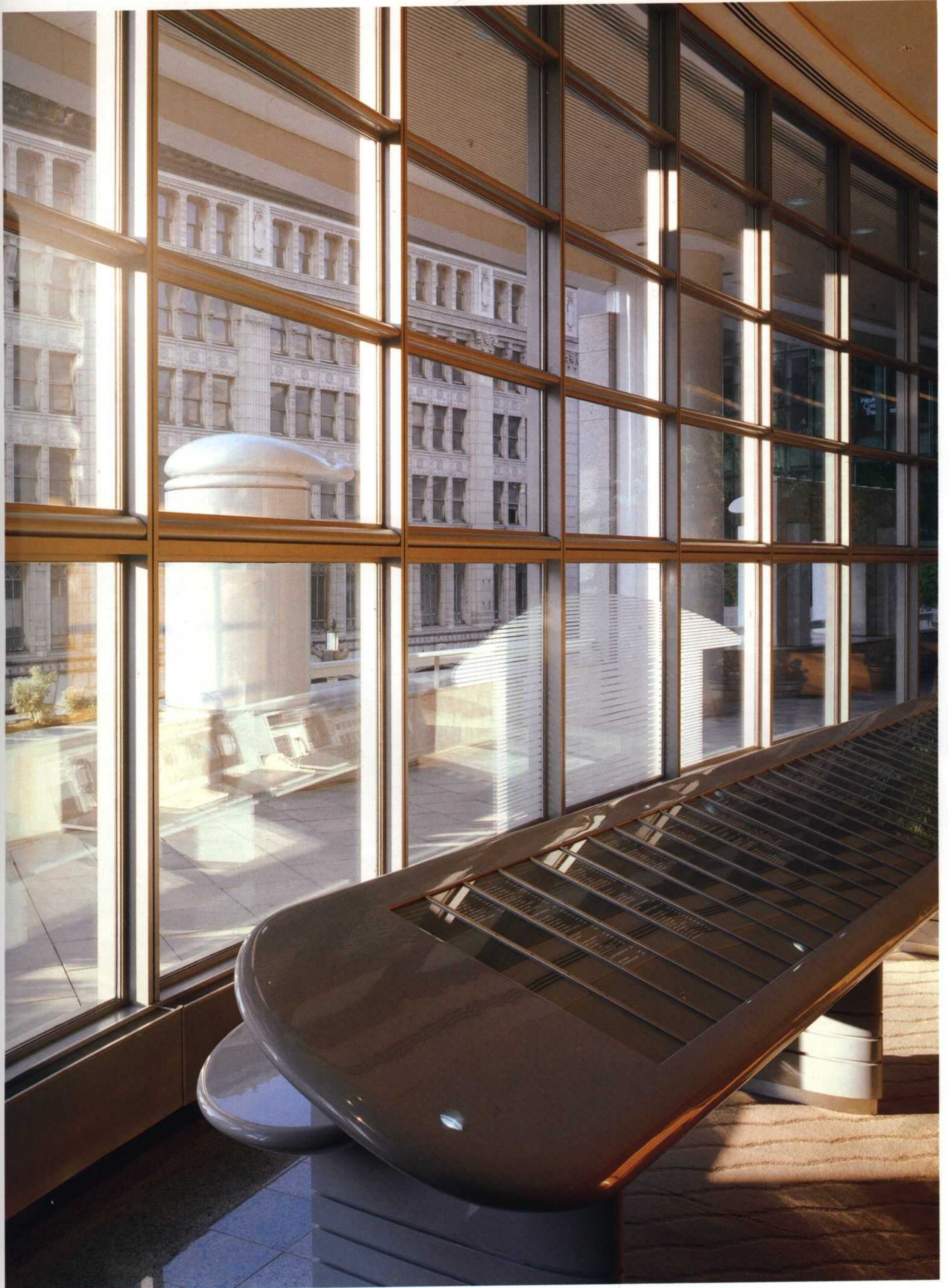
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2

- 1 Site plan
- 2 Two Union Square at the heart of downtown Seattle
- 3 Main lobby, third floor, details

- 1 总平面
- 2 位于西雅图商业区中心地带的第二联合广场大厦
- 3 主门厅，三层平面及一些细部



unequaled exterior column spacing of as much as 46 feet (contrasting the conventional 15 to 20 feet) thus allowing each floor as many as 10 cantilevered corner offices with continuous wraparound windows. Admirable accomplishments alone, these technical feats also increased performance, shortened construction time (structural floors of 23,000 square feet were completed at a rate of one every 10 working hours), and reduced estimated structural costs by \$10 million.

Its unprecedented footprint of soft curvilinear forms complements its older companion, One Union Square, by recalling established themes and proportions while presenting an inspired reinterpretation of both its immediate urban context and the Pacific Northwest region.

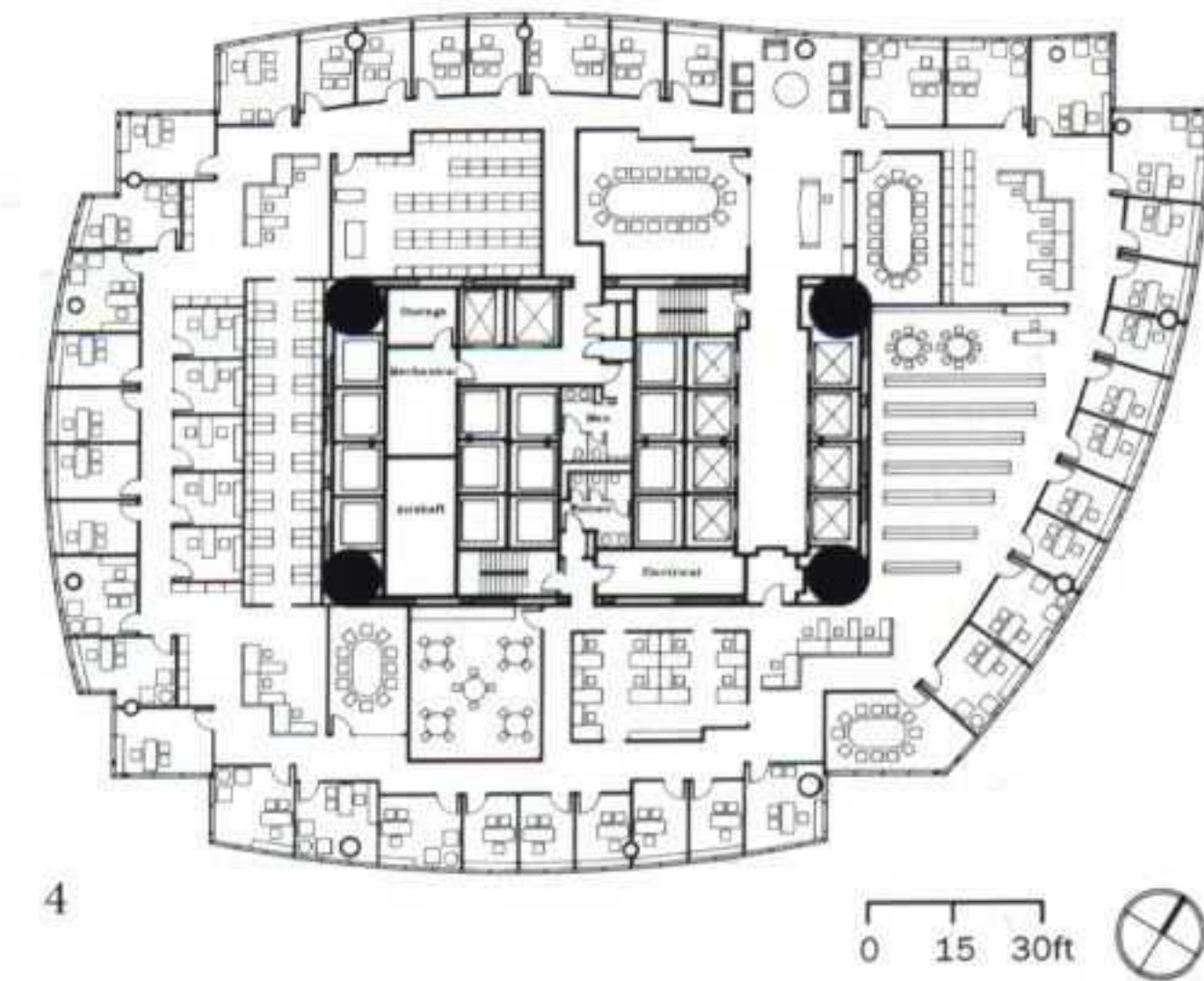
A flowing wave form provides a guiding design motif that unexpectedly reveals and rhythmically repeats itself throughout the building. Sometimes suggesting a sail or prow or the aerodynamic plane of a metallic wing, the form insistently evokes

Continued

幢提供室外柱距不等间距的建筑，其中最大柱距达 46 英尺（而常规尺寸仅为 15~20 英尺）。由于采用柱距不等间距设计，它使得建筑的每一层在转角处最多可出挑 10 间具有连续不间断带型窗的办公室。这些技术成就不仅令人惊叹，而且增加了建筑的表现力，缩短了建造时间（拥有 23,000 平方英尺的结构层以平均每 10 个工作时完成一层的速度向前推进），同时还减少了估计达一亿美元的结构造价。

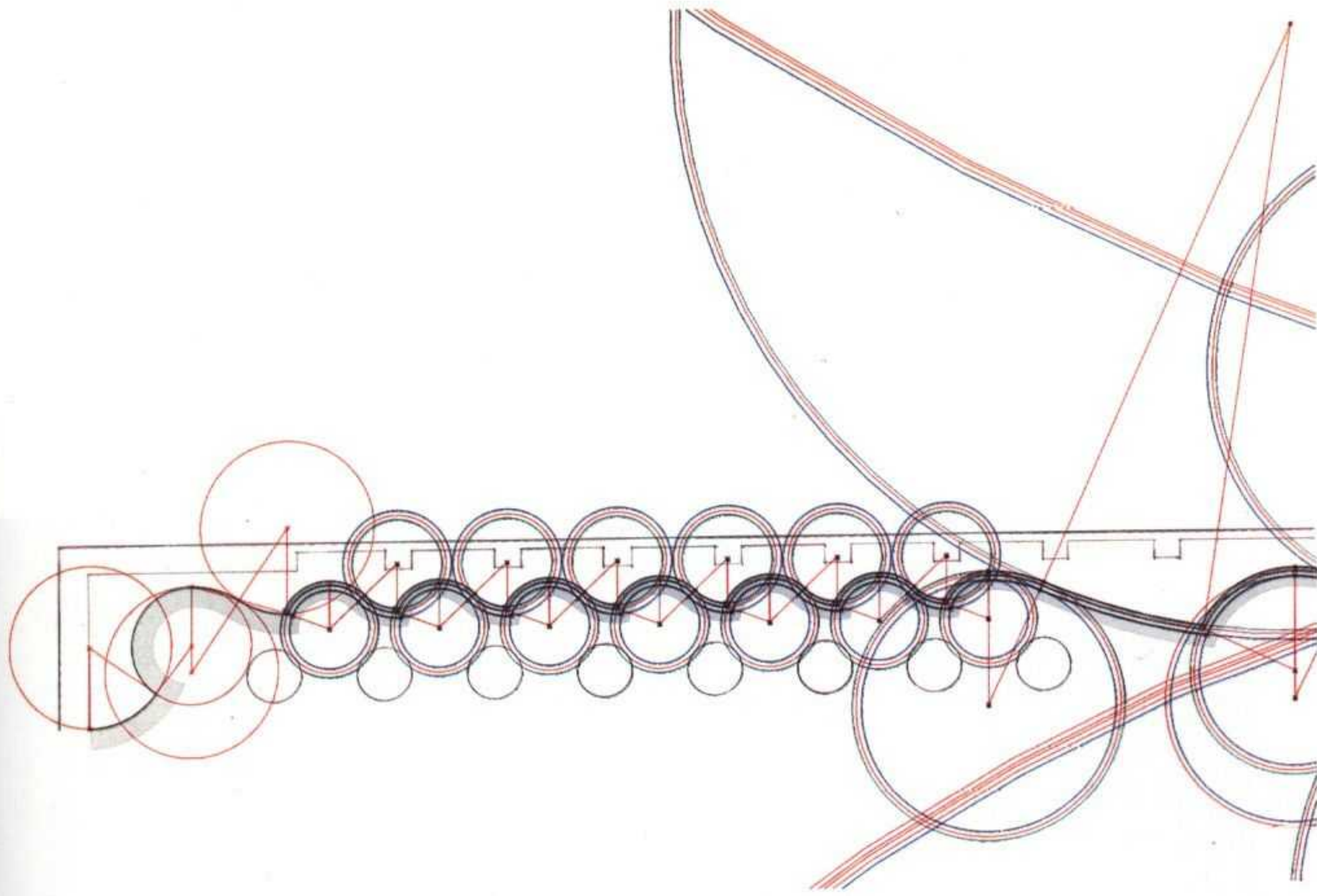
设计中通过唤起人们对环境中已有的一些主题要素及比例关系的记忆，同时通过对与该建筑最邻近的城市文脉及太平洋西北地区文化作出富有灵感性的再阐释，该建筑以其独特的曲线型底层造型，对原有的与之相邻的第一广场联合大厦作出了形体上的补充设计。

一种流畅的波浪形造型要素为大厦设计提供了某种具有导向性的设计主题，它不时地出现并成节奏地在整个建筑中得到重复运用。曲线形有时代表一片风帆或是飞机的头部造型，有时又代表带有金属翼翅的气体动力学飞机的造型。这种造型明显使人联想到西雅图的喷气



- 4 Typical office floor plan
- 5 Courtyard with wave-form benches; details from earlier building on this site
- 6 Geometric construction of wave-form benches
- 7 One of two adjacent entry markers illustrating plans of One and Two Union Square towers
- 8 Northwest images and related design manifestations

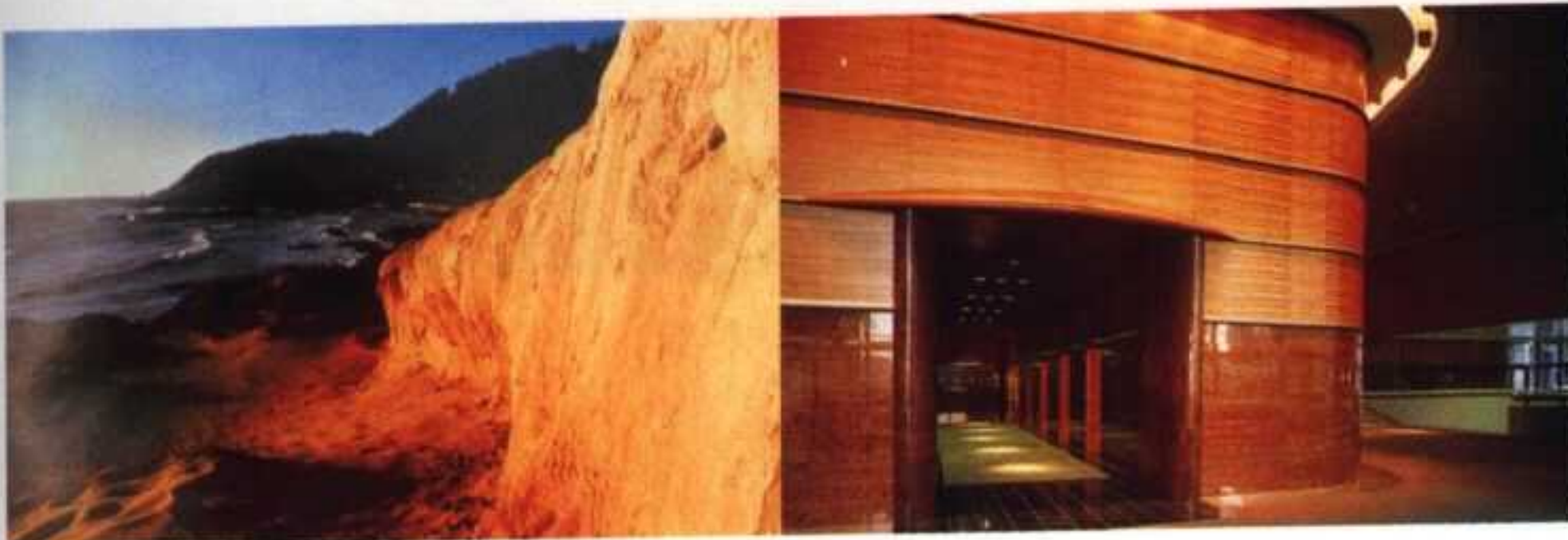
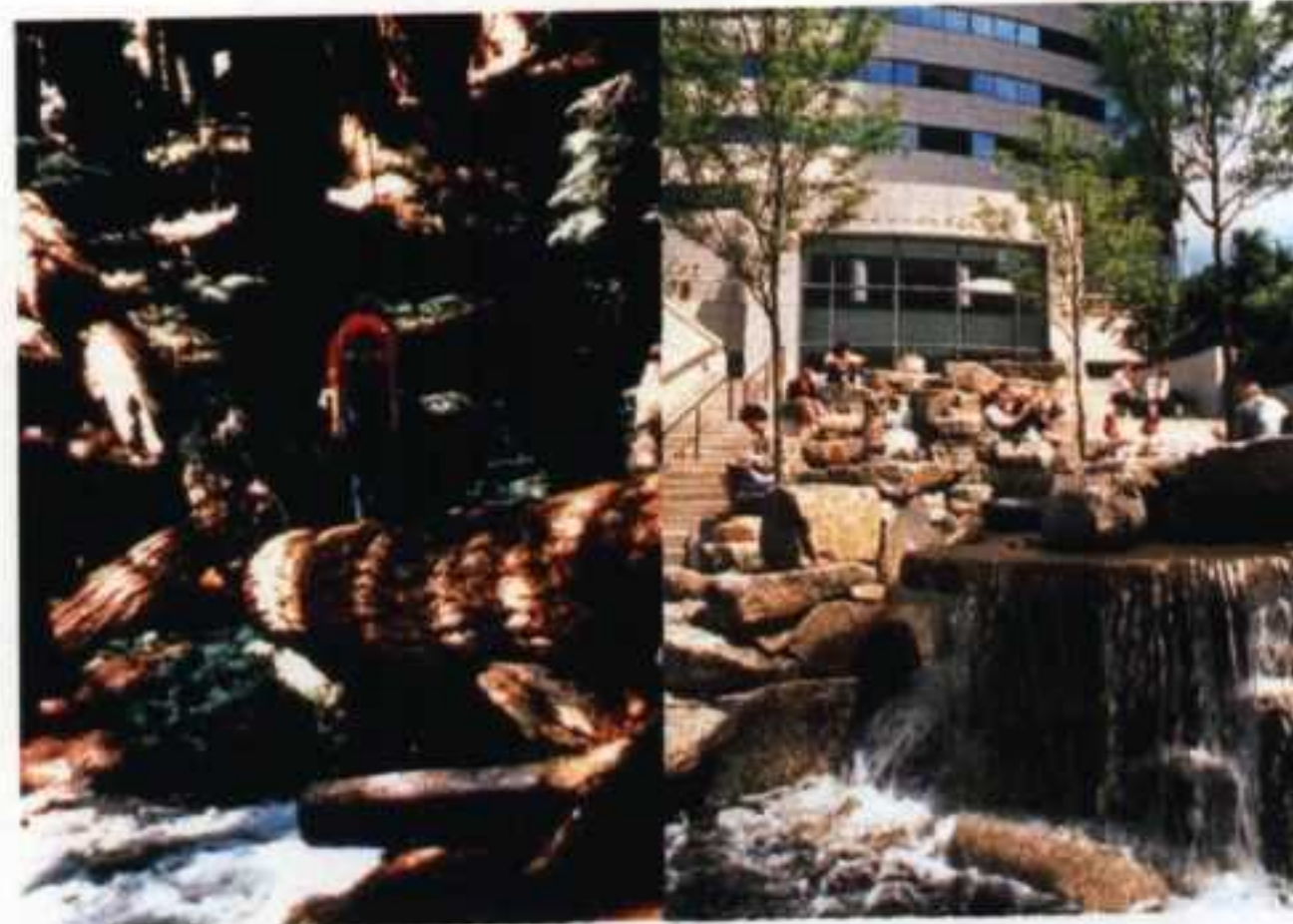
- 4 办公空间标准层平面
- 5 庭院中带波浪形的长椅，其细节设计取材于该基地内较早建成的建筑的细部
- 6 波浪形长椅的几何构成
- 7 两个相邻的入口标识物中的一个，注明了第一及第二联合广场大厦的平面关系
- 8 西北地区的意象以及相关的设计表示



6



7



8

Seattle's culture of jets, hydrofoils, ships, and sailboats, as well as the region's defining elemental forces of wind and water.

Drawing inspiration from Seattle's history as a maritime and aerospace port and as a forest-rich, mountain-nestled lumber town, NBBJ architects modeled the tower's external shape and internal appointments on the landscape—city and region—that it reflects and helps organize as one of the city's tallest buildings. Thus, 2U2 becomes an icon of the values, natural environment, and economic resources of the Northwest.

At ground level, entry steps represent ocean surf leading into a lobby beach of ocean-spray carpet custom-designed with a patterning of rippled sand. Elevator corridors evoke the magnificent Northwest forests with Makore wood and Baltic Brown granite panels, moss green doors and carpets, and dappled light. High above, the tower peaks with the snow-white cap of a streamlined penthouse that evokes

Continued

式飞机、水翼船、轮船以及帆船等相关文化，同时也使人联想到这一地区特有的重要的风力及水力资源。

通过将西雅图作为一个邻海航空港，同时也是一个依偎在大山怀抱的林木资源丰富的城市加以看待，NBBJ 的建筑师们从西雅图的城市历史中寻找到了创作灵感。他们在城市及地区景观层次上塑造该建筑的外部形象特征以及室内家具设施。这样的设计反映出也使人们认识到该建筑是西雅图最高大的建筑之一。因此，2U2大厦已成为多种价值观，自然环境以及太平洋西北地区经济资源的一种象征。

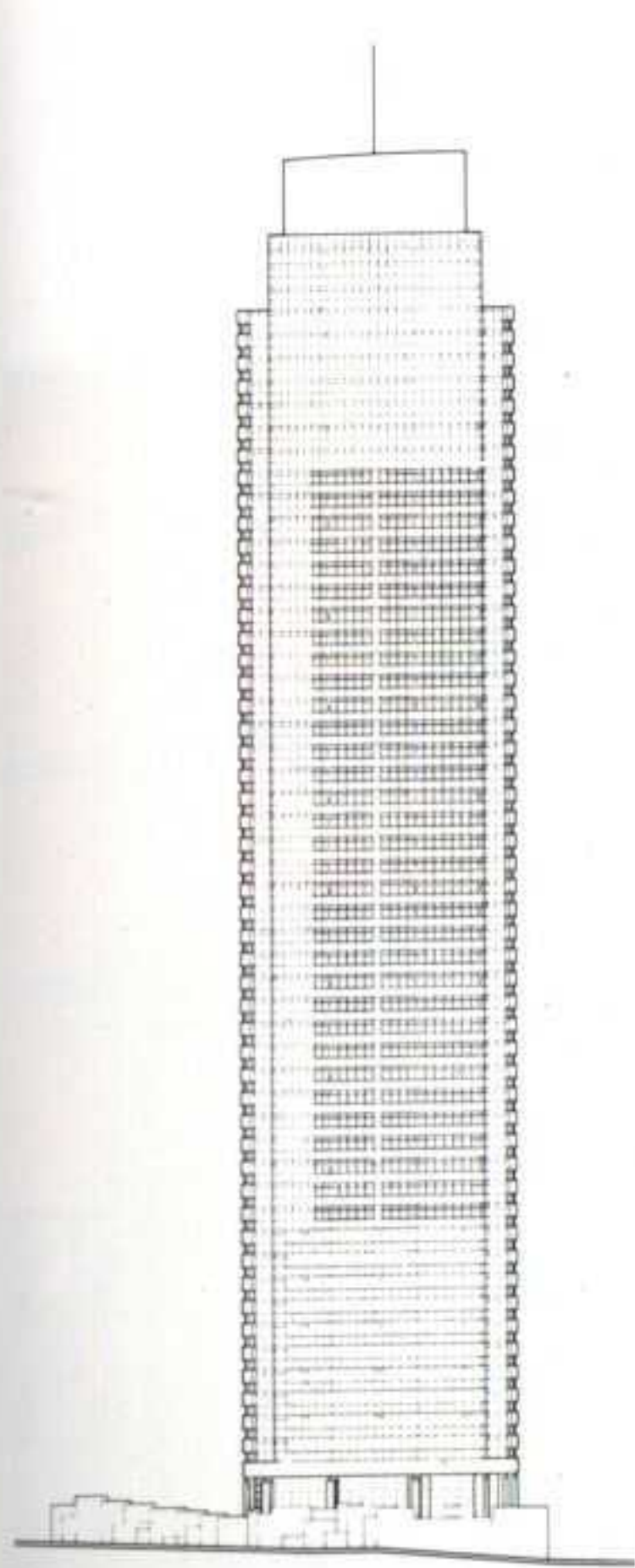
在大厦的底层空间设计中，入口处一系列台阶代表海平面，台阶一直延伸到有着海滩般气氛的门厅空间，门厅内地面铺着按惯例设计的带有微微起伏沙滩图案的海浪式的地毯。电梯厅走廊采用 Makore 木料和波罗地海棕色花岗石板材装饰，这里苔藓式绿色的门和地毯，以及斑驳的灯光照明效果，都使人联想到太平洋西北地区壮观的森林景象。尤其是该建筑的顶部采用雪白色的流线型屋顶造型，它既可能唤起人们对周围群山的联想，也可能使人将其与飞速行驶着的水上飞机的机翅相联系。因此，



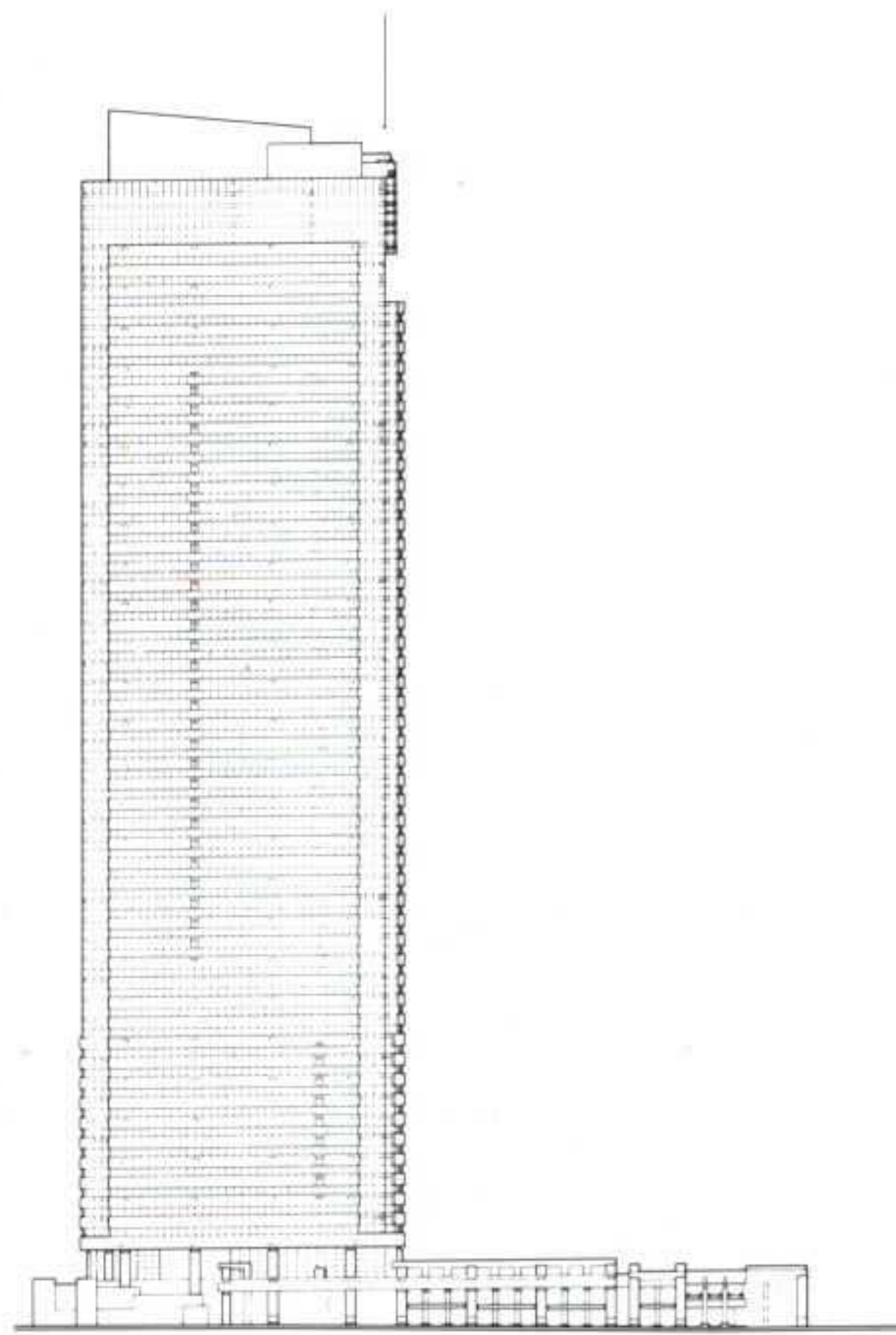
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- 9 Sidewalk arterial view
- 10 East elevation
- 11 North elevation
- 12 West elevation
- 13 South elevation
- 14 Courtyard elevation (near distance)

- 9 人行道景观
- 10 东立面
- 11 北立面
- 12 西立面
- 13 南立面
- 14 庭院立面(近距离)



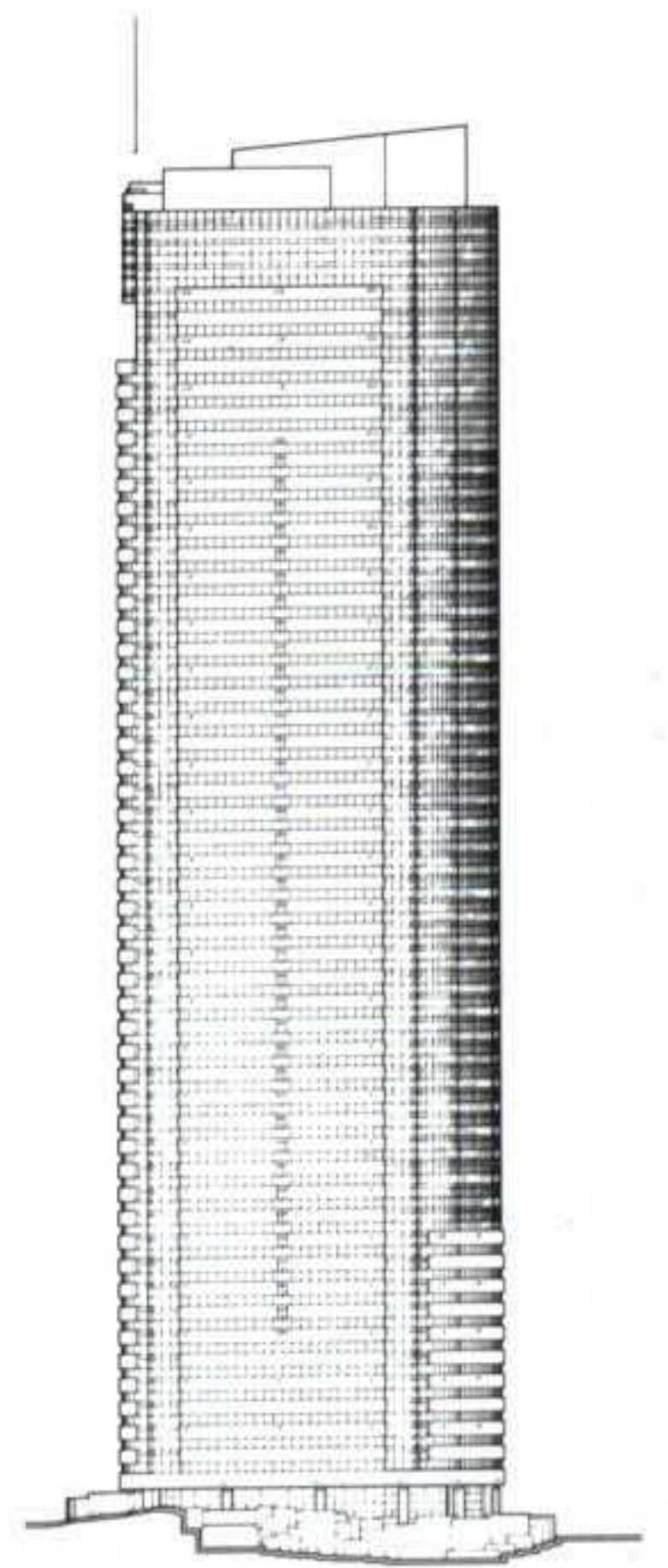
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both the surrounding mountains and the fin of a racing hydroplane—thus suggesting both the natural and technological riches of the region.

Brilliant white horizontal spandrels on 2U2 relate to the façade of the more stout One Union without overpowering it, rather playing on the towers' relationship by visually reversing the latter's horizontal patterning. Slightly inset from the corners, these bands also lend the larger building a more slender carriage than its great width might otherwise present, and at the same time suggest the striped bark of indigenous cedar trees, the full sails of merchant clipper ships that established Seattle, and the aerodynamism of airfoils and jet wings that guide the city's future.

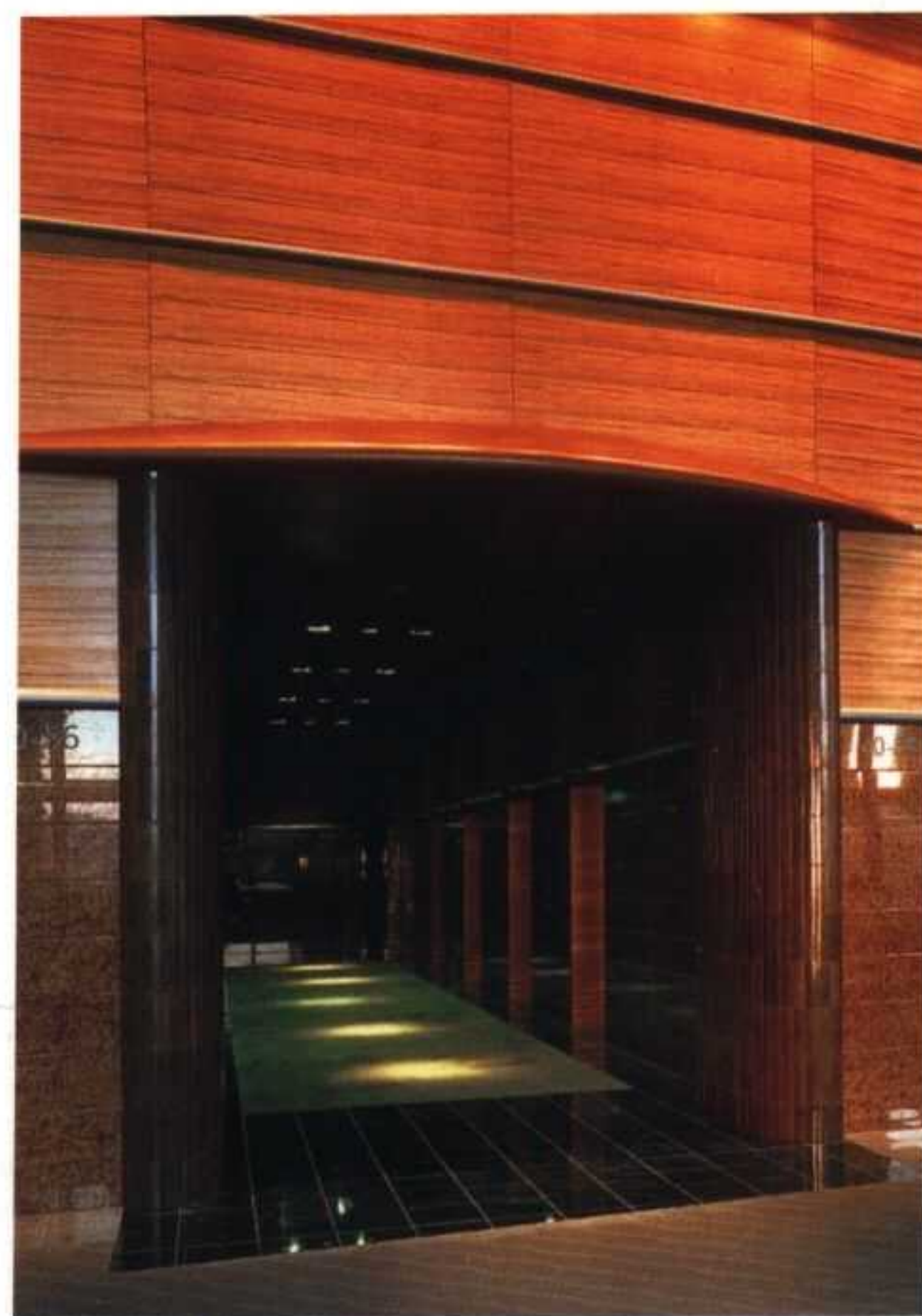
Similarly, materials vary as the building rises, from a solid granite base with flame-finish adding texture at eye level, to polished stone at lobby level, to the unadorned metal-and-glass upper stories reaching to the white-cap peak.

Continued

这种造型设计暗示了这一地区在自然资源及科技资源方面的双重丰厚感。

2U2大厦的立面采用明亮的白色水平向墙间墙设计，这种造型特征与第一联合广场大厦相对粗犷的立面造型取得了呼应但又没有压过后者，通过将后者水平向的构图关系进行视觉上的反转处理，使两幢大楼之间建立起了某种联系。设计中大厦的四个转角处均微微向内凹入，由此获得的竖向线型关系也使得这一庞大的建筑比它按实际尺寸呈现的形象要纤巧挺拔得多。与此同时，这种造型也暗示了本地生长的香柏树带条纹的树皮，或是快速行驶的商船鼓满的风帆，或是空气动力学中的机翼及喷气式飞机的机翼，而以上这一切正是支配着这座城市的未来的关键要素。

同样，随着建筑的升高，材料也随之变化，自下而上，从视平线高度所采用的坚固的花岗石(经火烧制后带纹路)基础，到门厅层所采用的抛光石料，再到上层所采用的不加修饰的金属和玻璃，直至最顶端的白色顶部造型。



15



16

- 15 Forest-like elevator lobby with dappled light
- 16 Courtyard entrance from west with ramp for handicapped
- 17 Exterior walkway; north side at lobby level

- 15 布满斑驳光影，具有森林一般景象的电梯厅
- 16 起伏地面上设有坡道的西侧庭院入口
- 17 位于门厅层的北侧室外步行道



These subtle metaphors distinguish the building's four faces as well, their curvatures deriving from a series of interlocking circles and echoing the neighborhood approaching a given side.

This satisfying aesthetic response to the surrounding environment derives from the structural strategy of placing all wind- and earthquake-resisting elements within interior core walls—which increased space planning efficiency by 10 percent and assured open office space that fully enjoys the tower's splendid-in-all-directions vistas.

The tower's quartet of 10-foot-diameter interior columns comprised 5/8-inch steel pipes filled with the strongest concrete ever used in a commercial structure. Nearly four times stronger than conventional concrete, yet far less costly than steel framing, this innovative material allows the building's primary load to rest on the four interior columns with 14 smaller support columns at the perimeter. The result is an exceptionally marketable

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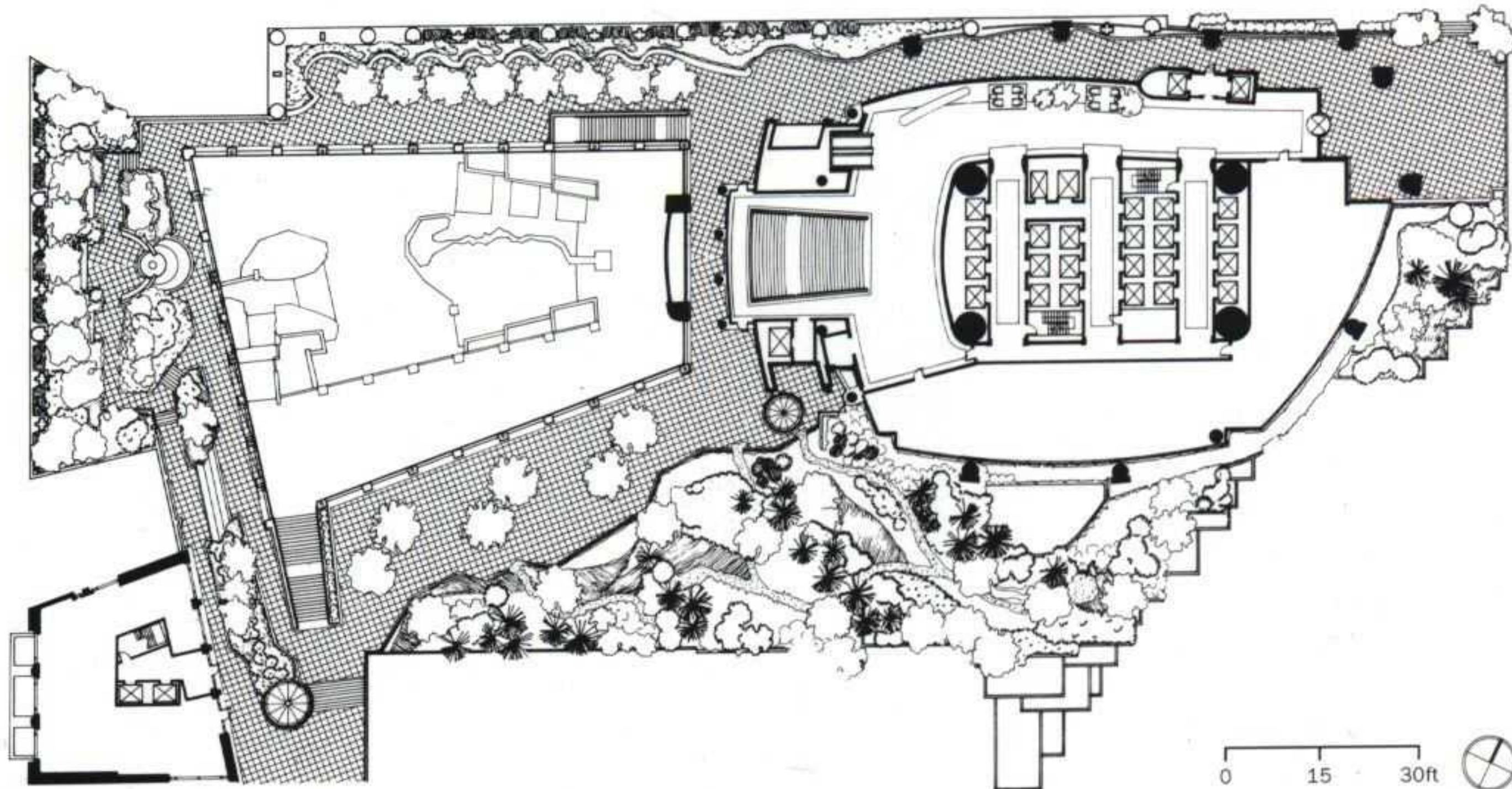
这些微妙的隐喻同样也赋予该大厦四个不同的立面造型，其立面曲线形造型既是源于一系列相互关联的圆形构图关系，也是对与各立面相邻的环境作出的响应。

这种因与周边环境寻求呼应而产生的令人满意的审美效果，来源于合理的结构设计方案，即结构上将所有抗风力、地震力的结构构件均设置在室内核心筒体中，这使得空间布局效率提高了10%，同时为开放式办公空间的设计提供了保障，它使人们能够完整地欣赏到塔楼带给人们的全方位的壮观景象。

该大厦四根直径为10英尺的室内立柱，是由壁厚为5/8英寸的钢管内填最高强度的混凝土形成的，这种结构形式曾在—座商业建筑中运用过。它的承载力比普通混凝土提高了四倍，然而又比钢框架结构更经济。这种创新式构件的运用，使得该建筑的主要荷载作用在四根室内立柱上，而建筑的周边只须用14根较小的支承柱。这使得该建筑拥有了特别具有市场前景的楼层平面设计，同时，它从结构设计上保证了平均每层转角处获得10间自由式办公空间的实现。



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18 Courtyard as seen from the building's twentieth floor

19 Third floor plan

20 Courtyard panorama

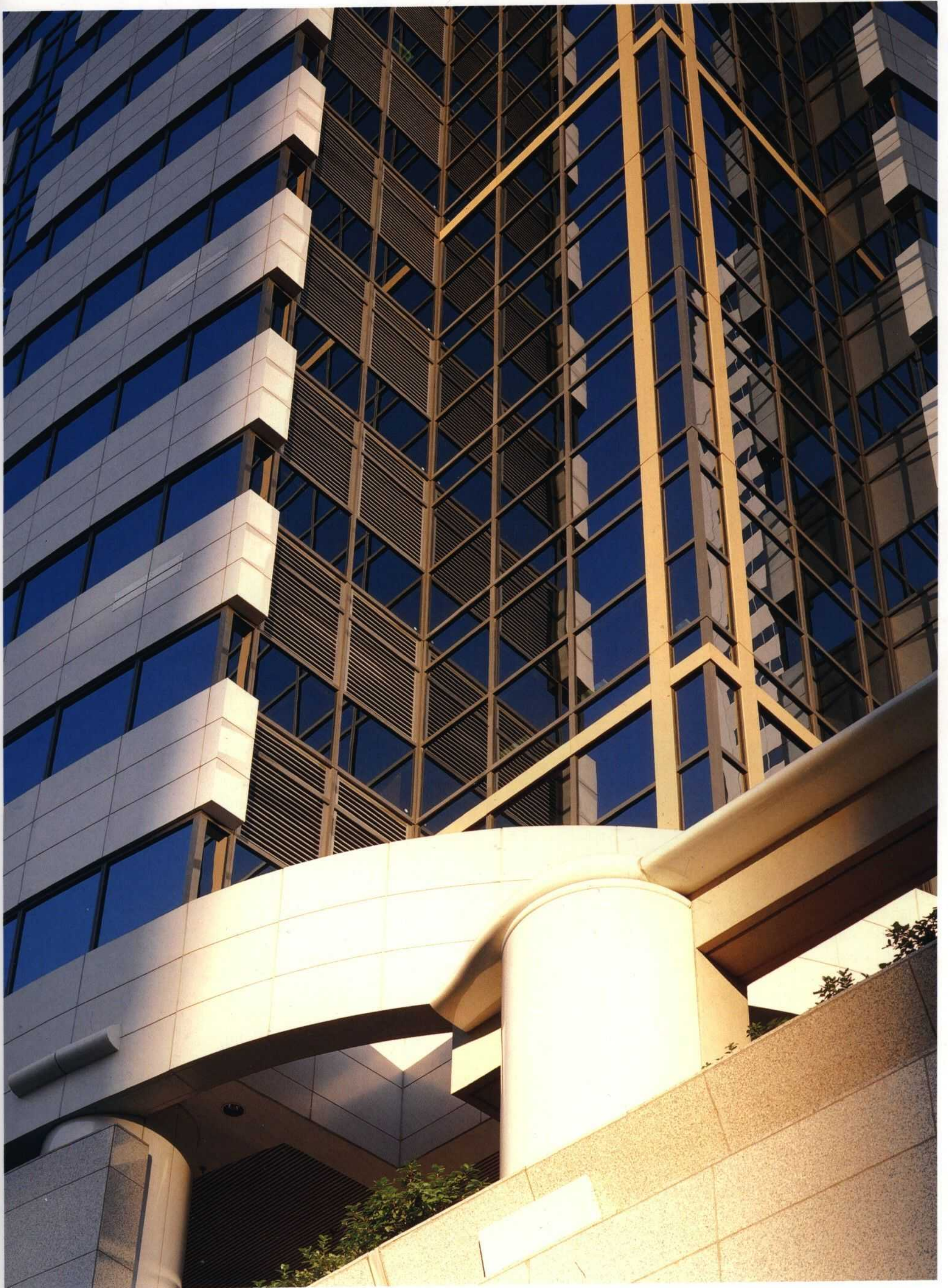
21 Exterior from below

18 从建筑的第20层上观看庭院景观

19 三层平面

20 庭院全景

21 自下往上层建筑外部造型



floorplan assuring numerous structurally free corner offices—an average of 10 per floor.

2U2 assumes an integral place in the city with a full acre of public open-air courtyard. This block-long landscaped plaza with terraced walkways comprises half the site, and at ground level organizes restaurants and shops. Sited for maximum exposure to midday sun throughout the year, the open area brings fountains, stepped boulders, a creek and waterfall, and regional flora into an inviting urban context, and establishes a powerful focal point for Seattle community and culture.

As such, 2U2 stands as not merely a reflection of but a focal point for Seattle and the Northwest region.

2U2 大厦以一块完整的场地作为公共开敞式庭院空间，这使其自身担当起城市空间中一个主要场所的角色。这个占有整个街区长度的充满景观设计的广场，伴随着分层设置的步行廊道，组成了场地一半的内容。在这些空间的底层，还设置了多处餐厅和商店。开敞式空间的布局，考虑到了全年能最大限度地争取到正午的阳光照射。庭院将喷泉、阶梯式大石块，一股溪流和瀑布，以及一些地区性的植物组合在一起，形成了一处对人们具有吸引力的都市环境，同时也建立起了一处有益于西雅图社区及文化的强有力的焦点空间。

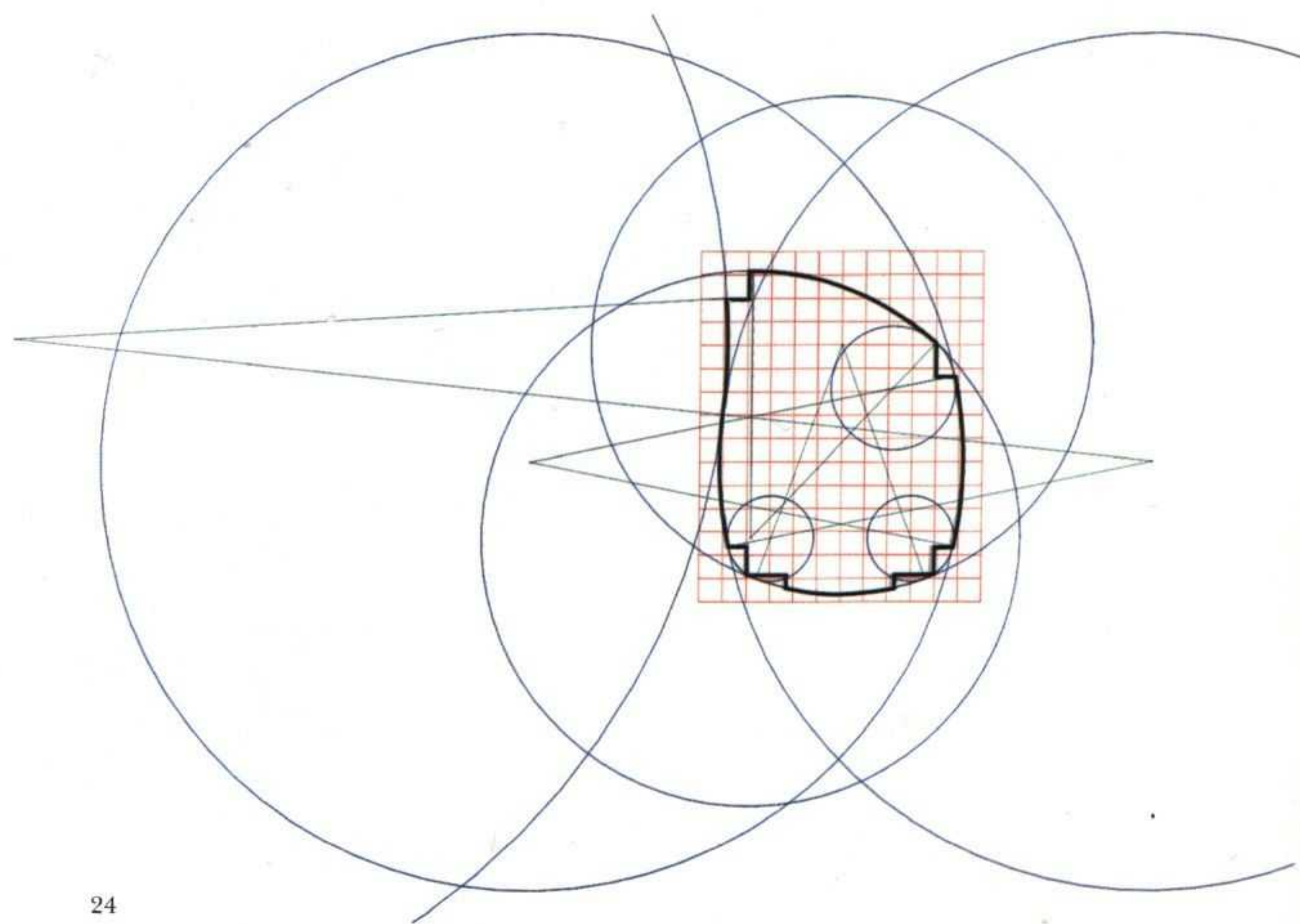
正因为如此，2U2 大厦的建成，不仅仅反映了西雅图及西北地区的多种价值观，同时也成为了这一地区的一处焦点空间。



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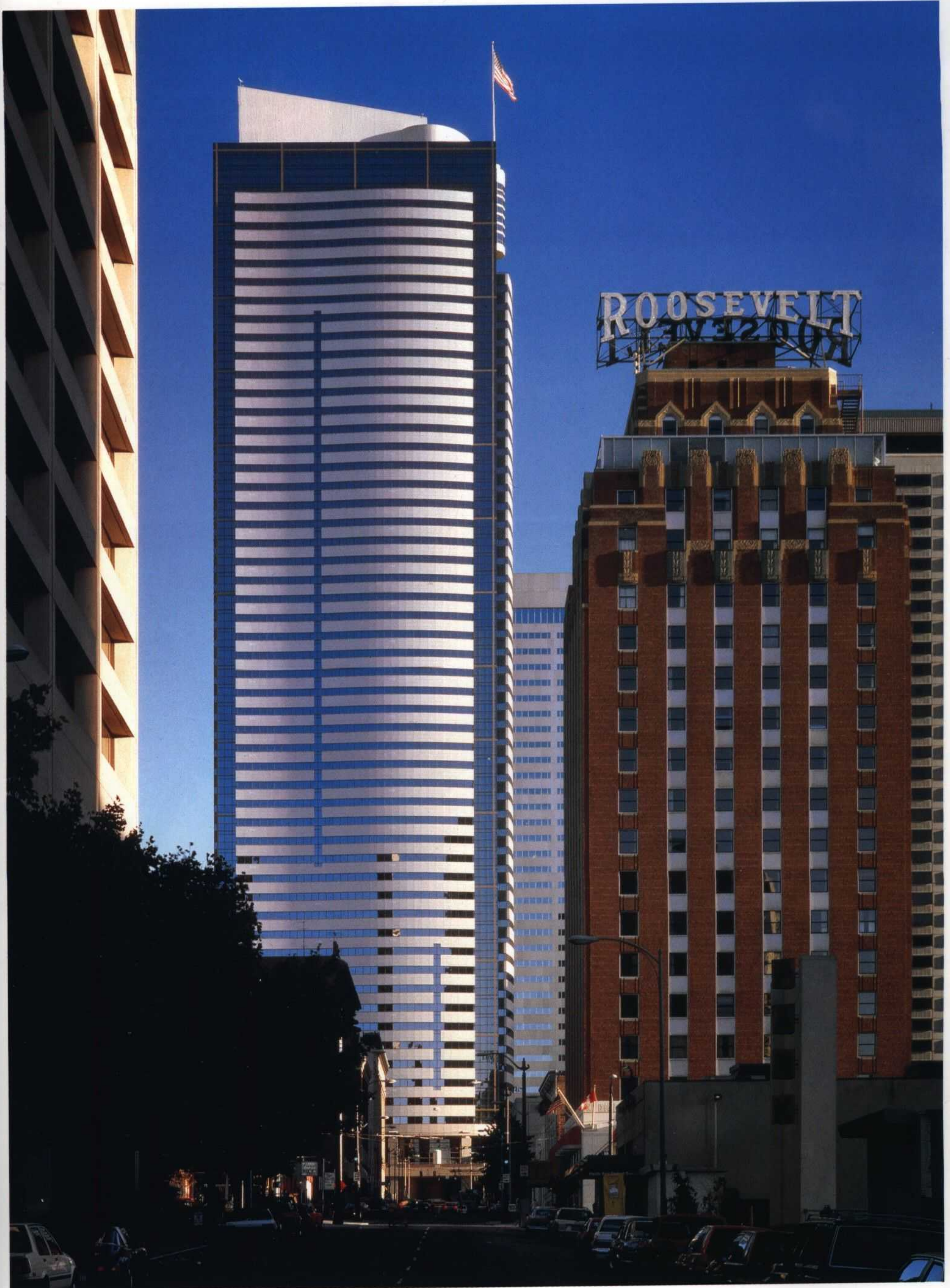
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- 22 View from the west
- 23 View from the east
- 24 A geometric construction of the tower plan
- 25 North elevation with vertical lines keyed to adjacent streets

- 22 西侧观赏效果
- 23 东侧观赏效果
- 24 塔楼平面设计的几何形组合关系
- 25 北立面采用的竖向线性设计要素与邻街环境密切相关



Sun Mountain Resort

Design/Completion 1987/1988 (Phase I), 1987/1991 (Phase II)
Winthrop, Washington
Sun Mountain Resorts, Inc./Village Resorts, Inc.
Two buildings in phased renovation and expansion
Exposed wooden beams

With exposed wooden beams, stone fireplaces, and handmade quilts evoking grand turn-of-the-century and Depression-era WPA lodges, Sun Mountain's design respects both the massive scale of the surrounding North Cascade Wilderness Area and the elegant simplicity of the local culture. The goal of upgrading the 30-year-old lodge and bringing it to four-star status was achieved through close attention to detail and careful responsiveness to setting and local resources.

The original Sun Mountain Lodge was built in 1962 (by Northwest architect Roland Terry) and consisted of a small lodge with separate guest room buildings. The first phase rebuilt these original structures while the second phase added a larger lodge building with guest rooms.

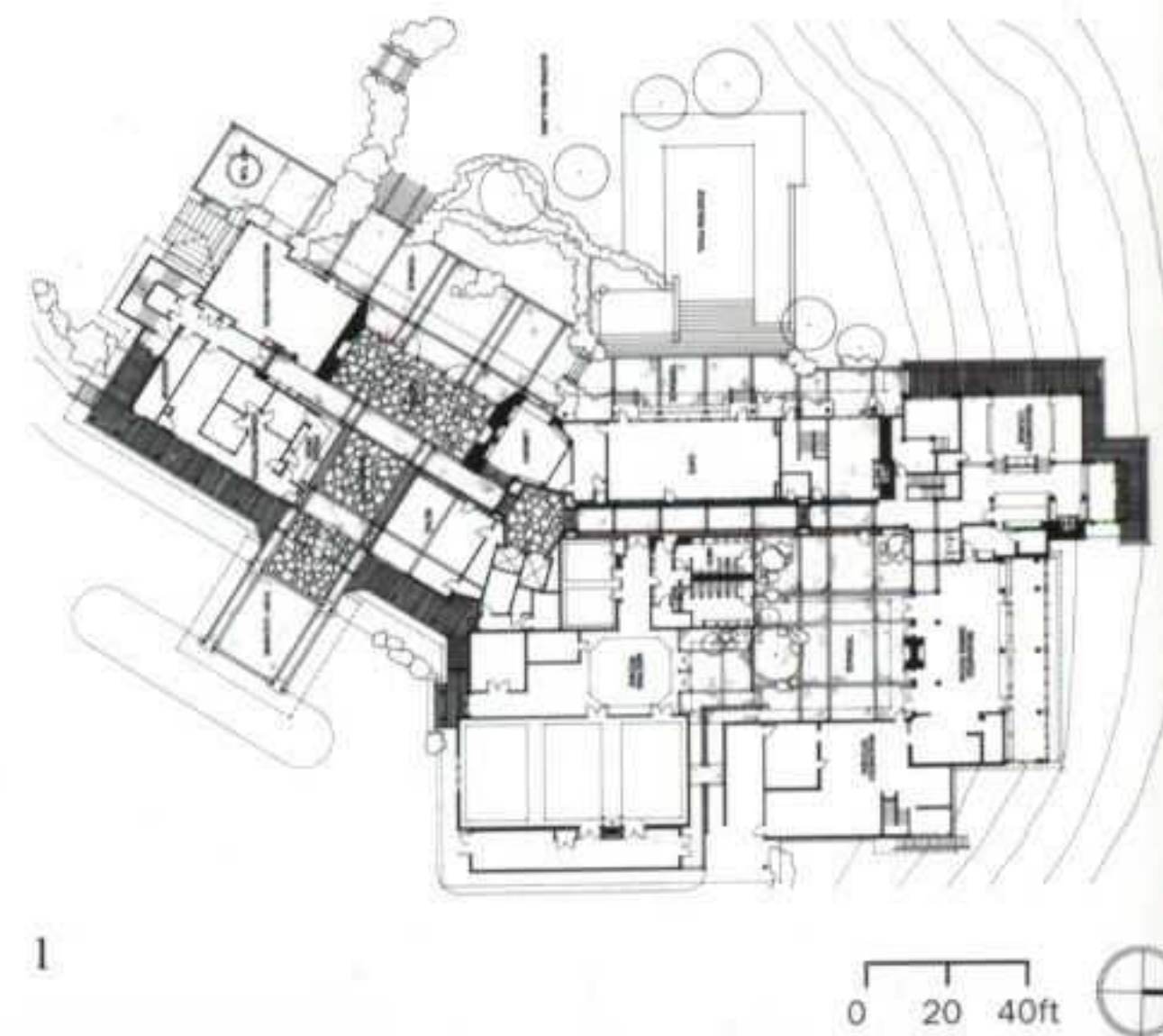
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太阳山胜地旅馆外露的木梁，石头建造的壁炉，以及手工缝制的棉被，这一切都唤起人们对伟大的世纪之交的联想，同时也使人想起商业萧条年代美国公共事业振兴署(WPA)建造的木构建筑。旅馆的修复与扩建设计，既尊重了其周边北喀斯喀特荒原地带巨大的环境尺度，也兼顾到了地区性文化所特有的优雅的简洁朴素的特质。通过以精致的细部设计吸引人们的注意力，同时使建筑十分密切地与周边环境和地方资源取得呼应，该设计达到了改善这个已有30年历史的木构旅馆建筑的质量，同时赋予其四星级旅馆应有的形象的目的。

原太阳山胜地旅馆建于1962年(由西北地区建筑师罗兰·特里设计)，它由一系列分散布局的木构客房建筑组合而成。第一期工程对原有建筑的结构部分进行了改建，同时第二期扩建了一处由客房组成的较大规模的木构建筑。

太阳山胜地旅馆

设计/竣工 1987年/1988年(一期工程)
1987年/1991年(二期工程)
华盛顿州，温斯洛普
太阳山胜地旅馆联合公司/村落胜地联合公司
两部分建筑分期进行修复和扩建
外露木梁



- 1 First floor plan of main lodge
- 2 New west façade of main lodge
- 3 Library fireplace detail
- 4 Plan of guest room building showing new bathrooms and entrance decks
- 5 Library
- 6 Main lodge from guest room building

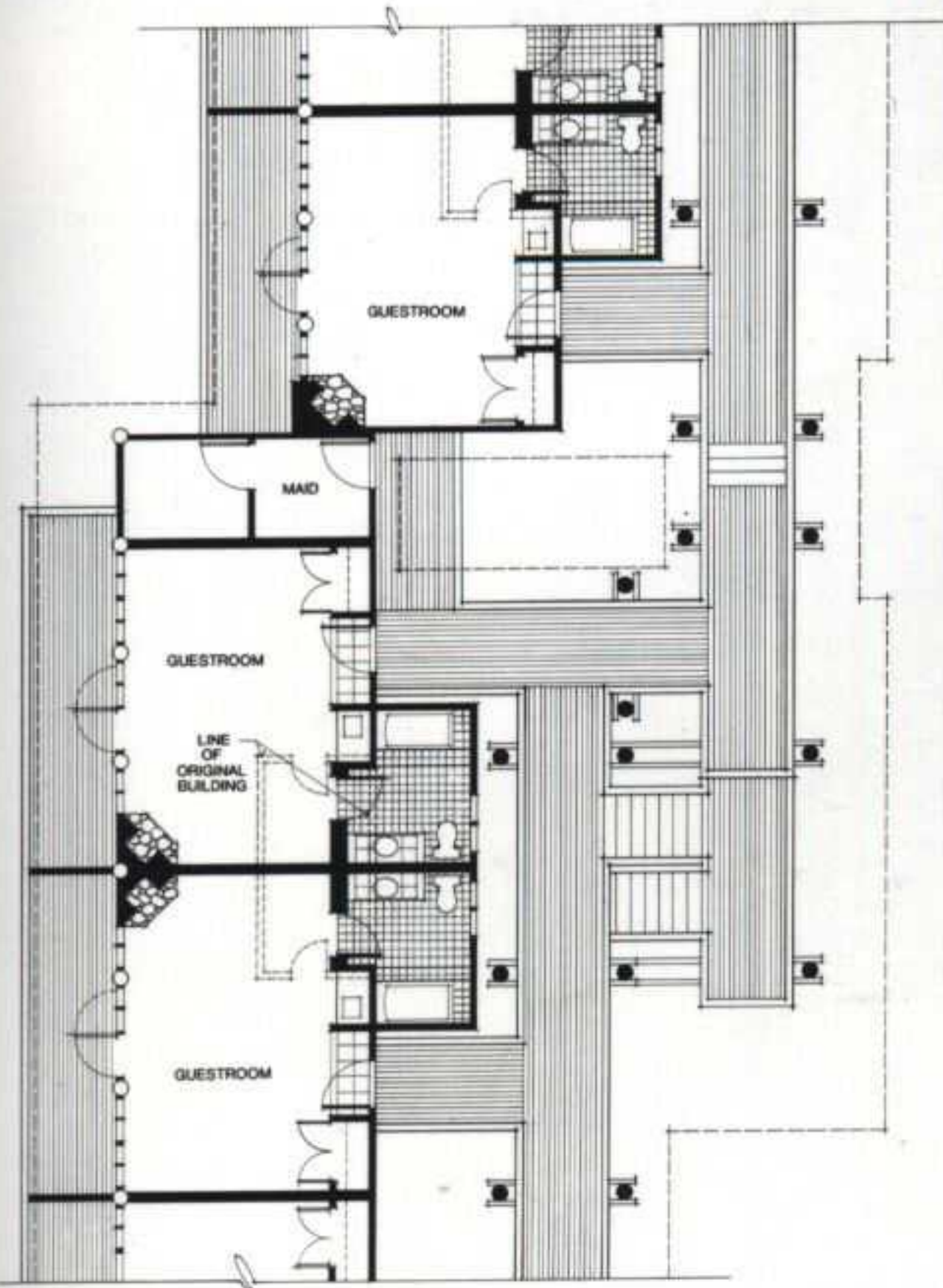
- 1 作为旅馆主要组成部分的一层平面
- 2 旅馆主体部分的新扩建的西立面
- 3 图书室内的壁炉细部
- 4 客房建筑的平面展现了新建浴室及入口门廊设计
- 5 图书室
- 6 从客房部分观赏主体旅馆



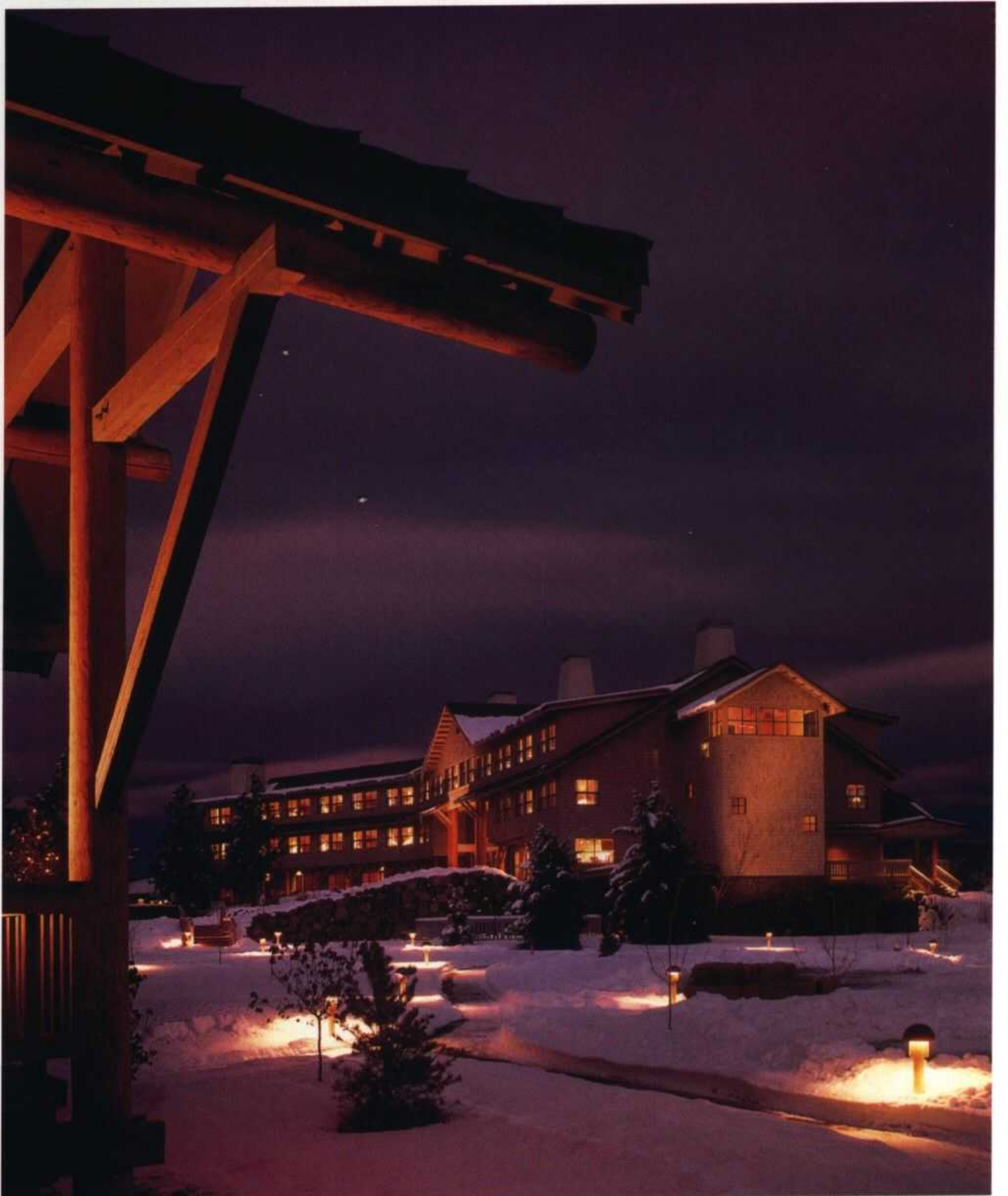
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The lodge's remodeling and expansion responded to the culture, climate, and natural environment of the area by involving local artisans in building and furnishing the resort, located near Winthrop, a town that bustled with gold mining in the 1890s. Rusted iron fixtures, carved fireplace mantles, split log bar and registration counters, handcrafted furnishings, and carved details were the result of a collaboration between architect and artists. The lodge has now become a showplace for regional arts and crafts.

通过使当地的工匠参与到该旅馆的修复和扩建中来，通过兴建一个在 19 世纪 90 年代曾因金矿的开采而繁忙过的城镇（一个紧邻温斯罗普胜地的城镇），该旅馆的修复和扩建设计反映了当地文化、气候及自然环境特质。旅馆内所采用的锈铁式的装置，雕刻的壁炉罩，开裂的原木吧台和登记处柜台，手工制作的家具以及精致的雕刻细部设计，都是建筑师和艺术家通力合作的结果。该旅馆目前已成为一处展示地区性艺术及工艺品的展示场所。



7

7 Typical guest room
8 New main lobby

7 标准客房布局
8 新建的主门厅



State of Arizona Department of Administration Office Building

Design/Completion 1989/1992
Tucson, Arizona
State of Arizona, Department of Administration
144,000 square feet
Red brick veneer with steel-framed atrium

Arizona's DOA Office Building, which joins an existing office building with a large open atrium between, completes the development of this state property in downtown Tucson.

A curved north wall of patterned brick sweeps away from the basic rectilinear form of the building to follow the curve of a major urban arterial and to maximize floor space. The large floor plate of 27,000 square feet provides great flexibility for future reconfiguration, while a 9,000-square-foot steel-frame and aluminum atrium links the new north building with its southerly companion and establishes the primary orientation of the complex. While shading the building's south-facing windows, the open air, solar-screened atrium preserves southern vistas and provides garden-like views of its own.

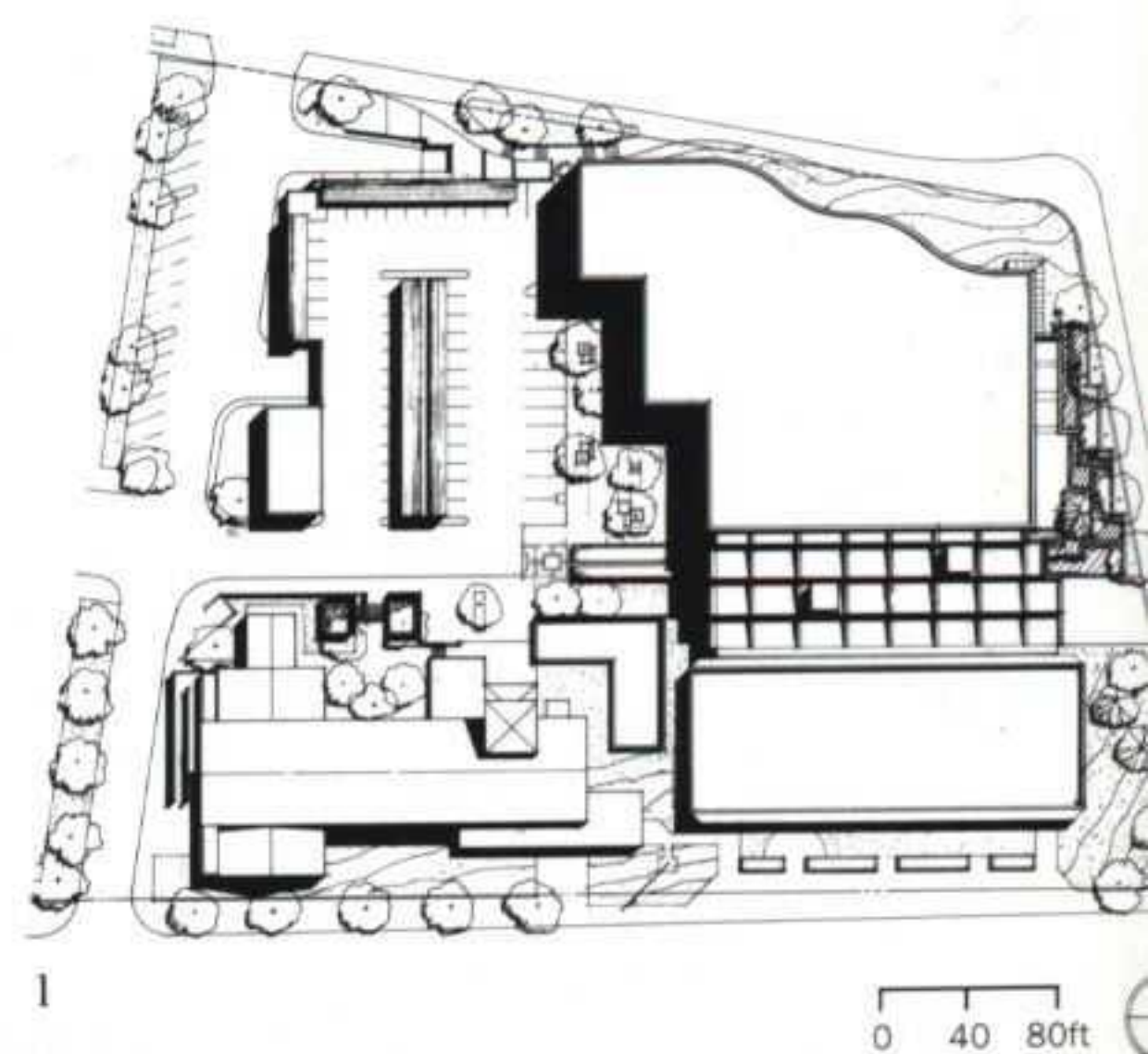
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亚利桑那州政府办公大楼，以一个大型开放式中庭空间将新旧两部分建筑连成一体。该设计完成了州政府对图森市的投资发展计划。

一片带有砖饰图案的曲线形墙体十分舒展地从以直线形为基本构成要素的新建筑的北侧蜿蜒伸展开来，该墙体既与城市主干道的曲线形走向相吻合，又使该建筑获得了最大的楼层空间。宽大的楼面面积达 27,000 平方英尺，为未来的空间重组提供了极大的灵活性。同时，一个面积达 9,000 平方英尺的由钢框架和铝板组建成的中庭空间，将北侧的新建筑及位于南侧的与新建筑相邻的原有建筑连成一体。另外，中庭的设置也确立了整个建筑综合体的主要方向。当建筑的南向窗户作遮挡处理时，开敞且遮阳的中庭空间仍能使人们欣赏到南面的远景，同时为人们提供中庭空间平身具有的花园一般的景观享受。

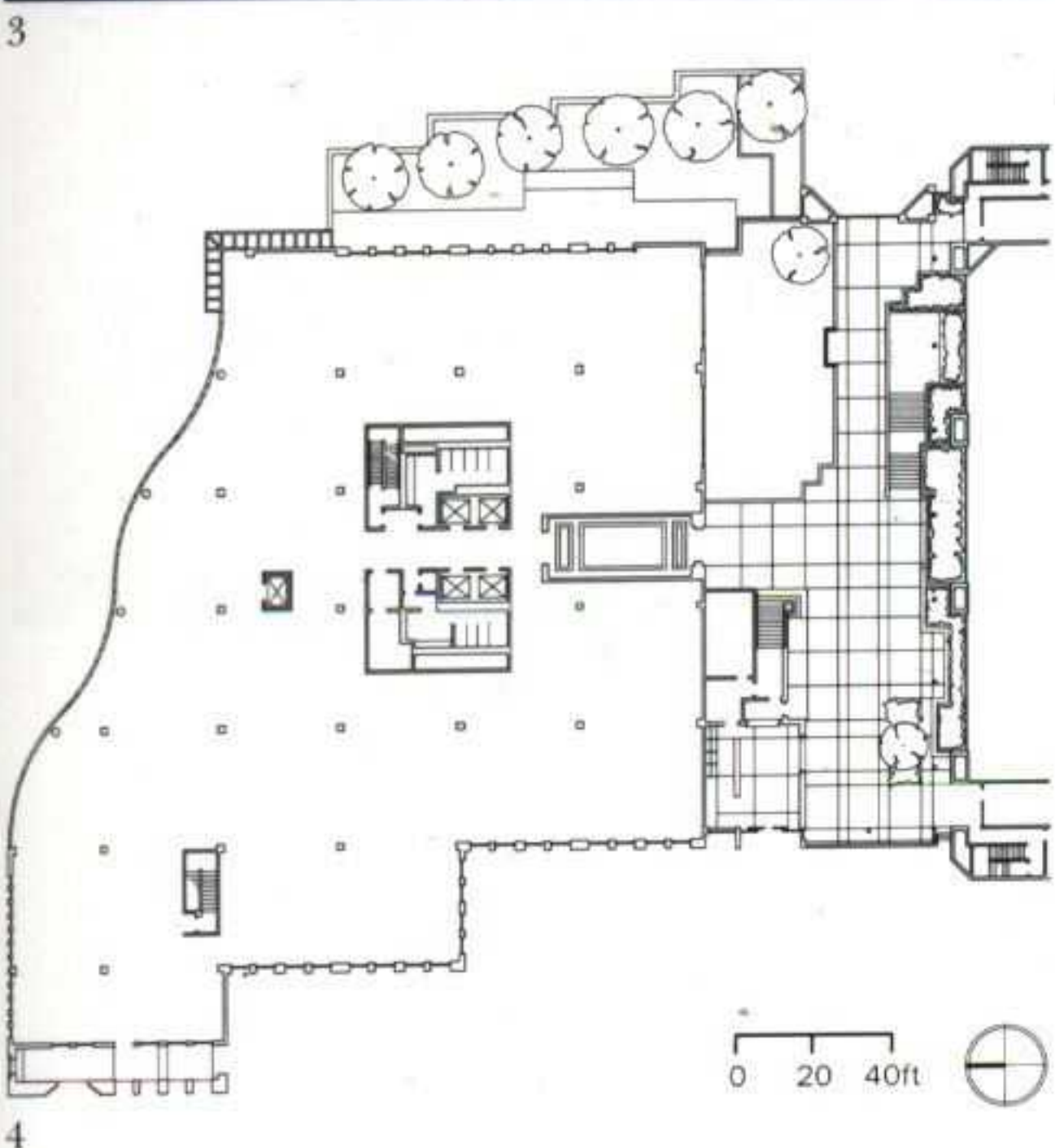
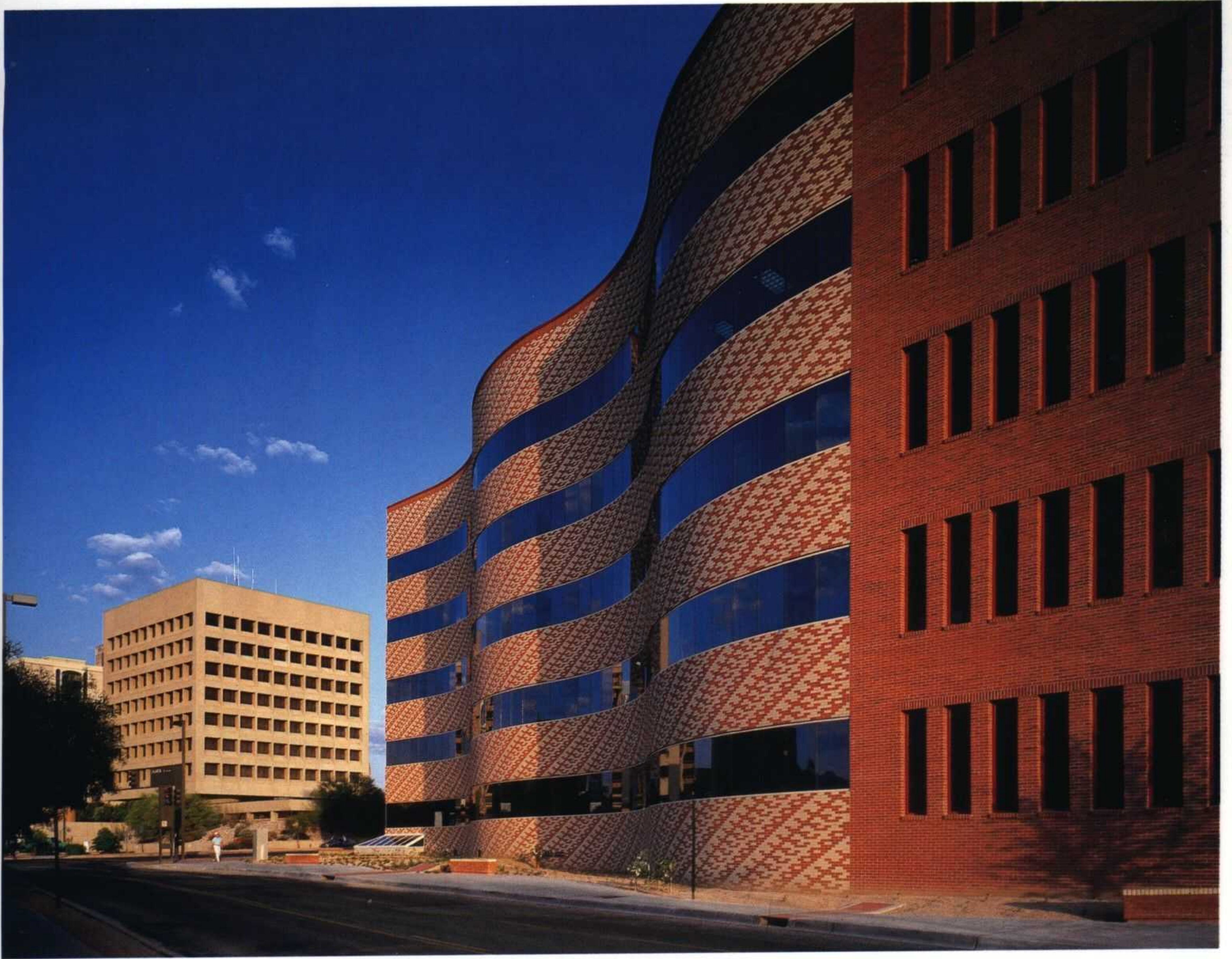
亚利桑那州政府办公大楼

设计/竣工 1989年/1992年
亚利桑那州，图森
亚里桑那州，政府部门
144,000 平方英尺
红砖饰面，中庭屋顶采用钢框架结构支



- 1 Site plan
- 2 Connecting atrium looking west
- 3 North façade of new building
- 4 Street level floor plan

- 1 总平面
- 2 面向西侧看联系中庭
- 3 新建筑的北侧立面效果
- 4 与街平面相一致的建筑平面图

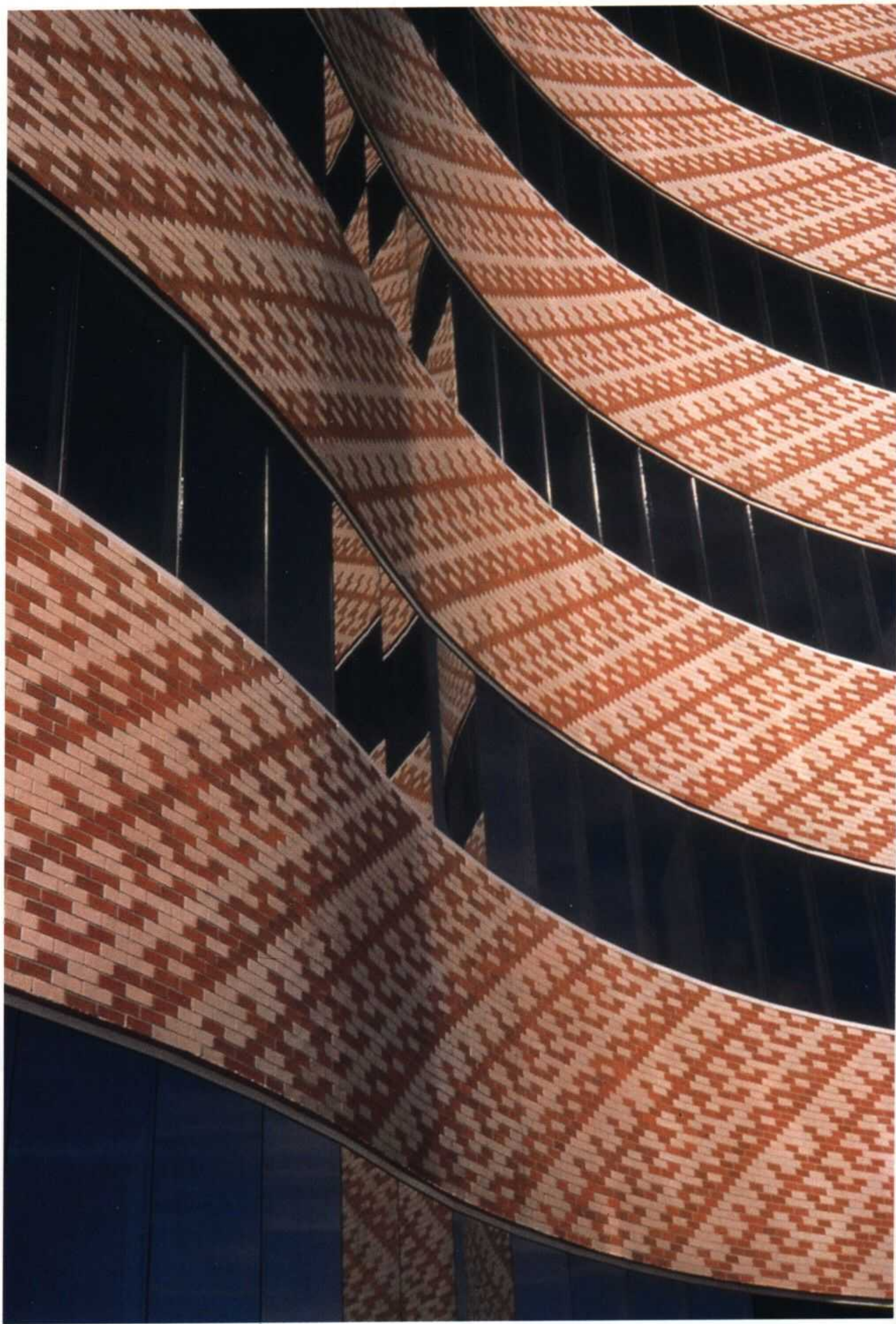


From the atrium visitors can move north into the new State Office Building lobby, south into the earlier State Office Building, up the stairway to the second-floor meeting room, or down the stairway to the cafeteria.

The DOA Office Building renews the traditional red brick detailing of the existing State Office Building on its northern side in a spontaneous signature pattern: red bricks interweave with cream bricks that suggest the sandy hue of a nearby complex. East and west façades use bricks identical in shape and color to those of the existing building.

来访者经中庭向北可进入新的州政府办公楼门厅，向南可进入原州政府办公建筑内，沿楼梯上到第二层是会议室，而从中庭下楼后可抵达自助餐厅部分。

该 DOA 办公建筑以一种自然的图案效果重新设计了原办公楼北墙面所具有的传统式的红砖砌筑细部，改建后的墙面将红砖和米色砖交织在一起砌筑，它暗示了邻近建筑所具有的含砂质色泽。新建筑的东、西立面均采用与原有建筑形状和色彩一致的砖建造而成。



5

5 Detail of curved window wall
6 Lobby connecting new building to atrium

5 曲线形的窗与墙的细节设计
6 将新建筑与中庭空间连成一体的门厅



Seattle-Tacoma International Airport Concourse Improvements

Design/Completion 1991/1993

Seattle, Washington

Port of Seattle

455,000 gross square feet (156,000 gross square feet new construction)

Renovating appearance of and widening existing 30-gate Concourses B-D; adding seven new gates to Concourse D

With its emergence as a key gateway between the Pacific Northwest and the Pacific Rim, Sea-Tac International Airport required expansion in the early 1990s to meet burgeoning growth.

The new additions create distinct pavilions along each concourse to mitigate their apparent length, while widening them and increasing ceiling heights. Between 12 and 38 feet of width were added to various sections of each concourse to improve pedestrian traffic and allow larger concession areas, additional exits, and enlarged hold and VIP rooms. More than 30 gates were replaced, and Concourse D was extended by 400 feet to accommodate seven new gates. This distinctly white and bright airside identity contrasts sharply with the dark bronze and glass landside identity of the main terminal.

随着太平洋西北地区与太平洋海域之间建成一个关键性的通道的愿望越来越迫切，西雅图-塔科马国际航空港为了满足通航量急速增长的需要，于90年代初期提出了扩建的要求。

新加建的航空港拓宽了大厅的尺寸，加高了室内的净高，同时沿每一个中央候机大厅分设了特征鲜明的尖顶(亭子)空间以缩短这些大厅的外表面长度。与此同时，为了改进步行交通状况，提供更大的特殊空间，为了增设安全出口，增大旅客的滞留量，并且为重要人物提供接待空间，每个中央候机厅的不同断面宽度均加宽了12~38英尺。有30个以上的出入口得以更换，D候机大厅的长度加长了400英尺以容纳七个新设置的出入口。中央候机大厅在停机坪一侧所具有的清晰的浅亮色的外形特征，与作为主要终点站外侧所具有的深色铜质及玻璃的外形特征形成了鲜明的对比。

- 1 Plan showing concourse modifications
- 2 Airside view of Concourse D addition
- 3 Typical concourse section showing additions on both sides
- 4 Section through Concourse D addition
- 5 Concourse C alterations with sculpture by Nori Sato
- 6 Concourse D addition
- 7 Interior view showing transparent and translucent wall and ceiling panels
- 8 Translucent panels become opaque from exterior during daytime

西雅图-塔科马国际航空港中央候机大厅扩建

设计/竣工 1991年/1993年

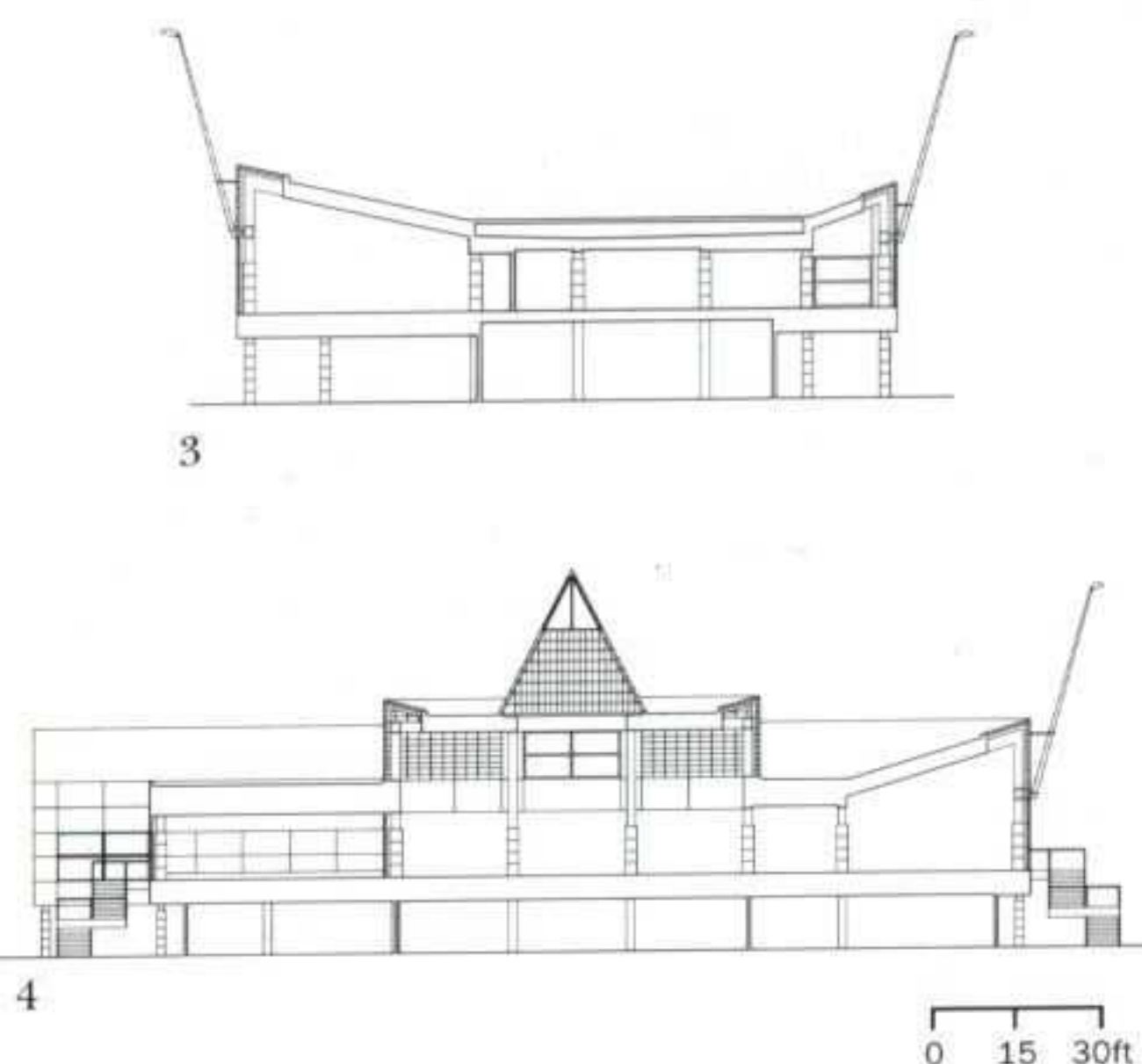
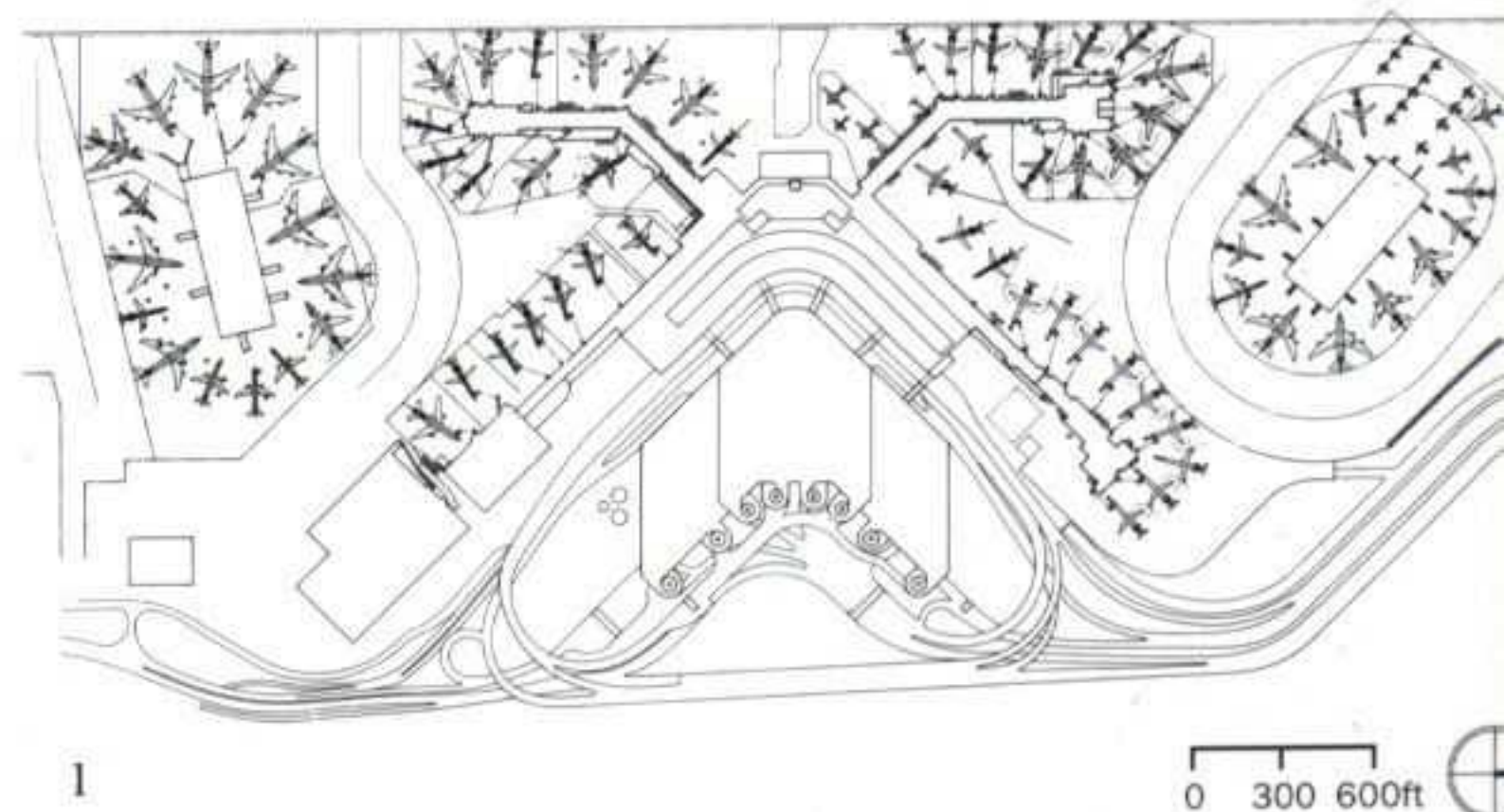
华盛顿州，西雅图

西雅图航空港

总建筑面积：455,000平方英尺

新建面积：156,000平方英尺

改建中央候机厅的外貌，加宽从B厅~D厅的原有的30个出入口，同时，D厅增加7个新的出入口



- 1 总平面显示出中央候机厅更改后的情形
- 2 从登机坪一侧在D候机厅的扩建部分
- 3 标准中央候机大厅剖面显示出其两侧的加建部分
- 4 通过D中央候机大厅扩建部分的剖面
- 5 C中央候机大厅选择了诺里·萨托的雕塑作品
- 6 D中央候机大厅的扩建部分
- 7 室内景观显示所采用的透明及半透明墙面及天花板材料
- 8 白天从室外观赏，半透明板材变成了不透明状的板材



6



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8

United States Navy Family Support Complex

Design/Completion 1991/1995

Snohomish County, Washington

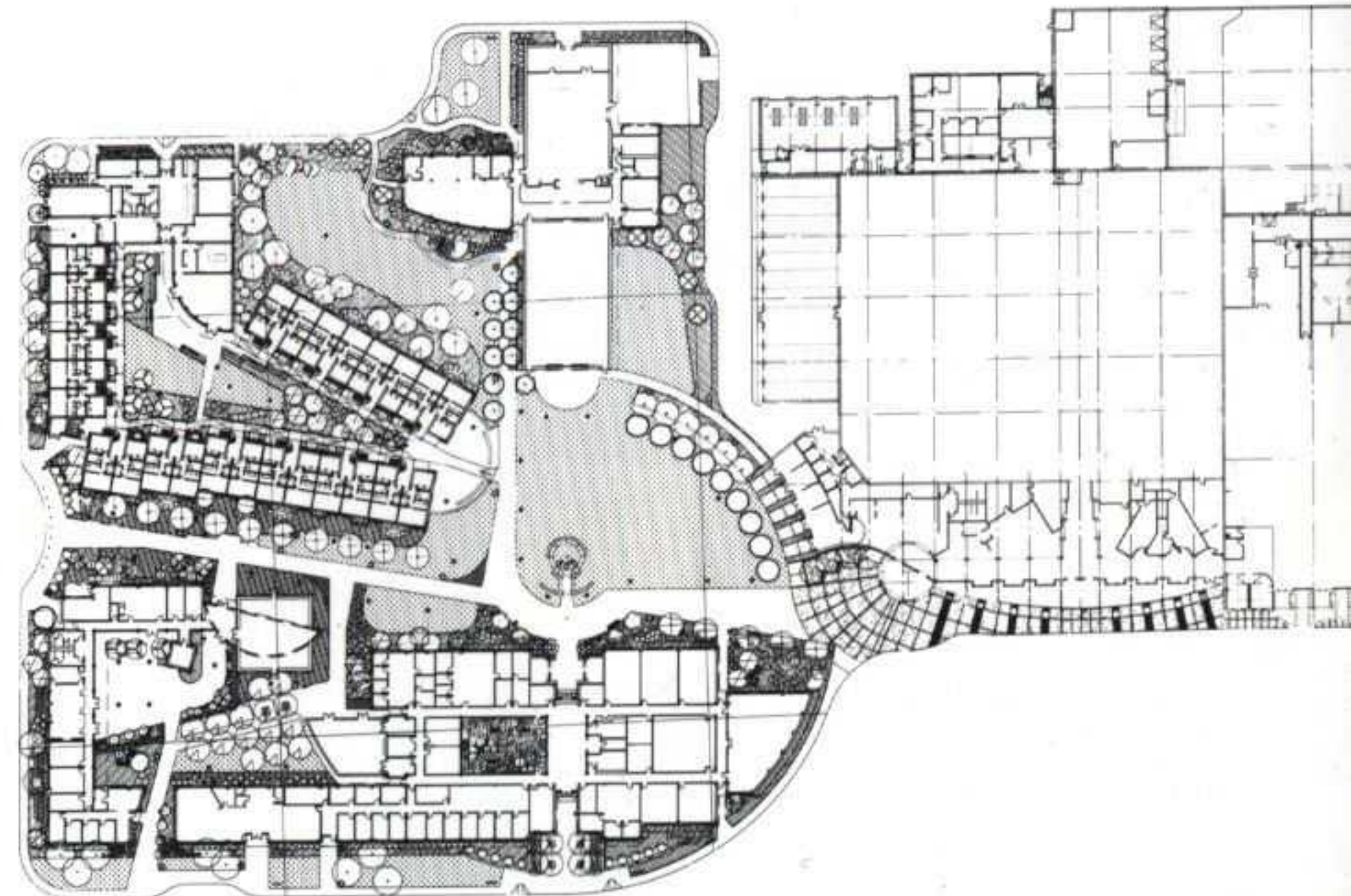
United States Navy

256,000 square feet on 52 acres

Brick; masonry; preformed metal panel; standing seam zinc/aluminum roof; steel moment framed construction with a high degree of glazing on clerestories and in atrium-type spaces; translucent roof in chapel

The 52-acre Family Support Complex lies just north of Marysville, Washington, some 9 miles northeast of the Everett Navy Homeport it serves. The \$37 million Smokey Point project was planned as a comprehensive village to accommodate short-term residential, recreational, and support needs. Each building was designed to announce its distinct character, identity, and function.

The campus organizing device is a large circle, segments of which are revealed at the entrances to the Base Exchange and the residential quarters, and in the landscape.



0 40 80ft

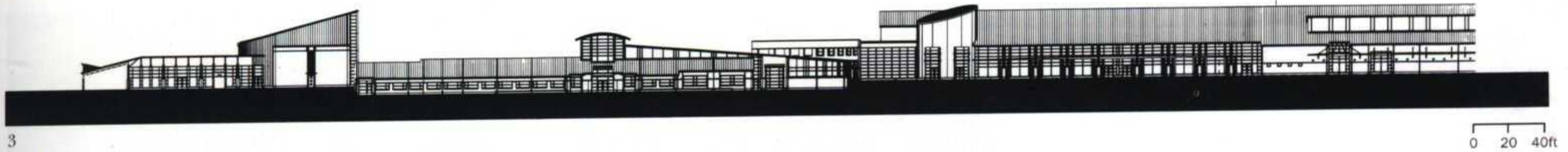
占地面积达 52 英亩的美国海军家属度假村，位于华盛顿州马里斯维尔的正北部，同时处于它所服务的埃弗里特海军基地东北部约 9 英里处。这个耗资 3.7 亿美元的项目（标有护林熊标志，即森林防火标志），计划作为能满足人们短期住宿、娱乐及后勤供给需求的综合性度假村加以兴建。“村落”中的每个建筑都具有鲜明的个性特征，可识别性及功能性意义。

校园式的基地布局是通过一个大的圆形组织各功能部分，其中一部分是位于入口处的基地商店，另一部分是住宿区。所有这一切均处于景色优美的基地环境之中。



- 1 Site plan
- 2 Curving brick wall marks entrance to the Base Exchange
- 3 East elevation
- 4 Primary campus entrance

- 1 总平面图
- 2 曲线形砖墙面标志着通往基地商店处的入口空间
- 3 东立面
- 4 基地主入口



3

0 20 40ft



4



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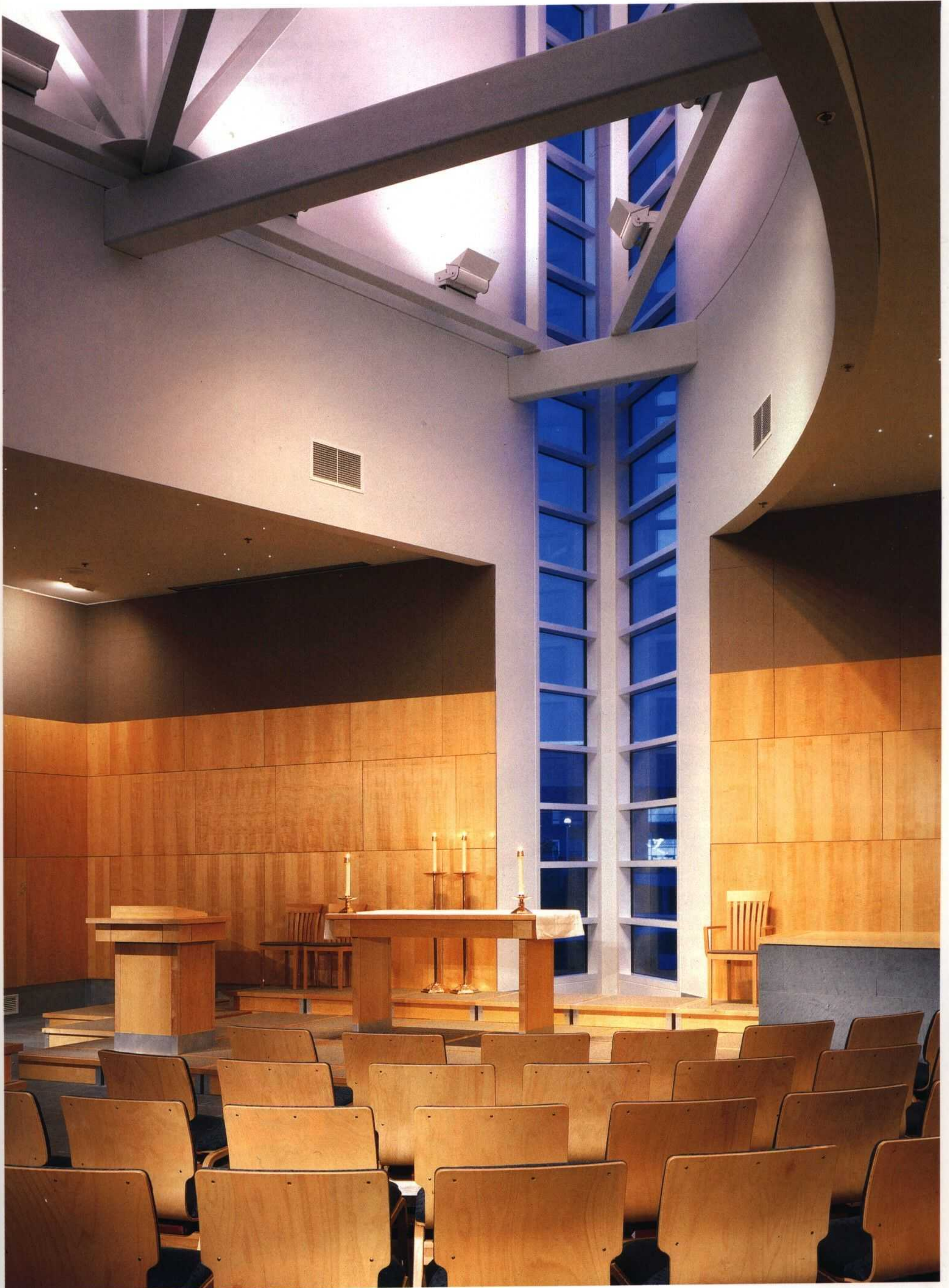
6



7

5 Chapel entrance
6 Chapel courtyard
7 Campus as seen from the south entrance road
8 Interior view of chapel

5 教堂入口
6 教堂庭院
7 从南面入口道路方向看基地建筑群
8 教堂室内景观



West Lake Union Center

Design/Completion 1990/1994

Seattle, Washington

Fisher Properties, Inc.

10 stories: 380,000 square feet (including 22,000 square feet retail, 166,000 square feet parking)

Concrete and glass

西湖联合中心

设计/竣工 1990年/1994年

华盛顿州，西雅图市

渔民财产联合公司

10层：380,000平方英尺(其中包括零售：22,000平方英尺；停车库：166,000平方英尺)

混凝土，玻璃

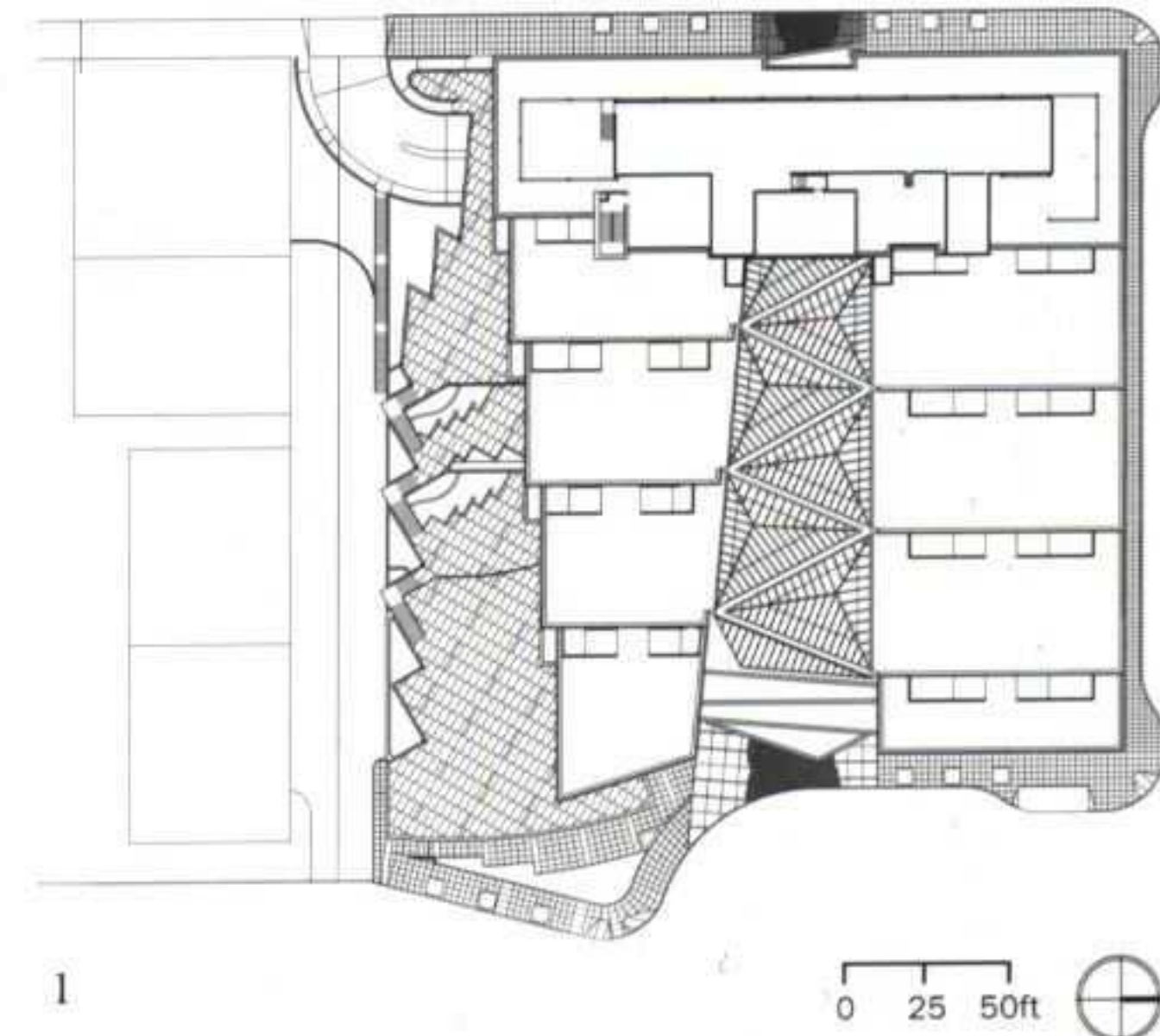
Difficult yet attractive, the steeply sloping hillside proved to be the site's primary design consideration, not least because of a city ordinance limiting the building height to 65 feet to preserve an existing view corridor. The design represents a new generation office building that serves individuals working alone or in small groups, often using multiple computers.

The horseshoe-shaped West Lake Union Center cascades to the shores of Lake Union in stepped tiers that modulate the 380,000-square-foot building into varied office spaces, almost all with views of the lake. The building's shape and terracing also insure that an unusually high number of perimeter offices are accompanied by open areas, realized as interior balconies and exterior decks throughout the building.

Continued

该建筑的基地位于一处陡峭的山地一侧，基地条件对设计具有难度但也具有吸引力。如何处理建筑与基地的关系是本设计重点考虑的问题，这主要因为城市建设法规为了保护城市已有的景观视野通廊不受遮挡，将建筑高度限定在65英尺以下。该办公建筑的设计代表了新一代办公建筑的设计趋势，它为那些常使用联网计算机的工作者个人或小组成员们提供了良好的工作环境。

平面形状为马蹄形的西湖联合中心建筑以层层叠叠的错层式布局向联合湖岸方向跌落，这种布局方式将面积为380,000平方英尺的建筑调节成了形式多样的办公空间，它使得从几乎所有的办公空间内都可以观赏到湖面的景色。该建筑的形状及露台也使得相当数量的周边办公室拥有了开敞的室外空间。这些开敞空间既包括临近中庭的室内阳台，也包括室外露天平台。

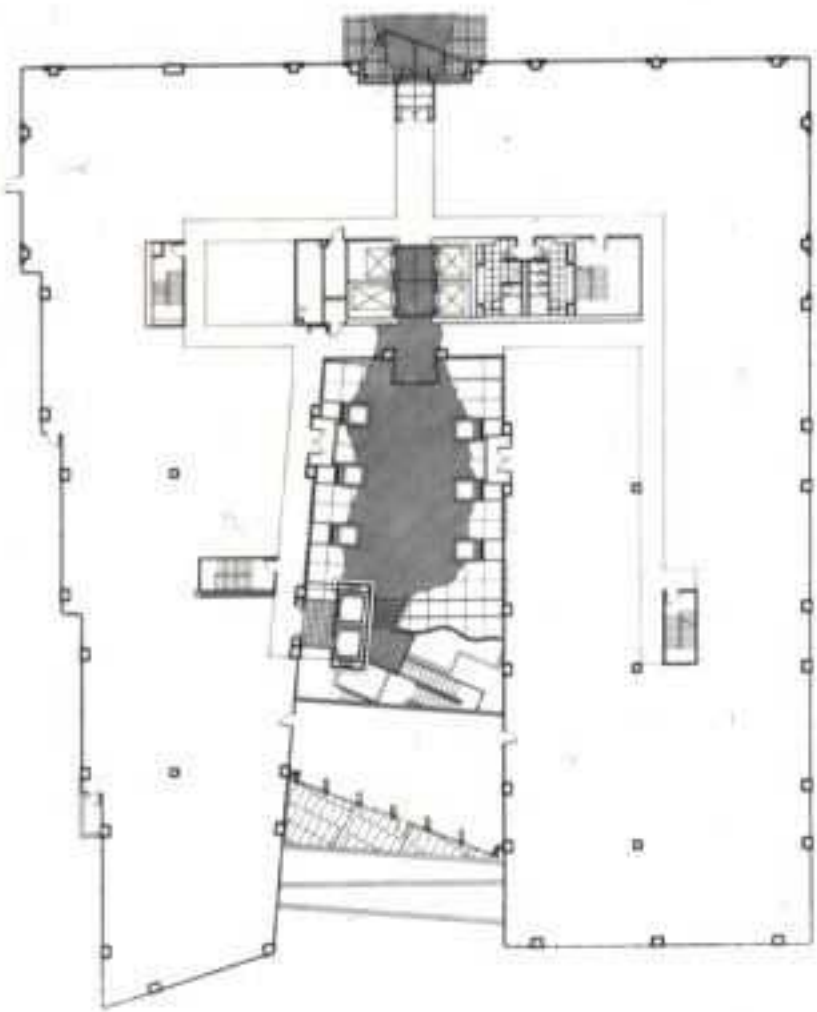


- 1 Site plan
- 2 Atrium
- 3 View from southeast
- 4 Typical floor plan
- 5 Terrace view looking east

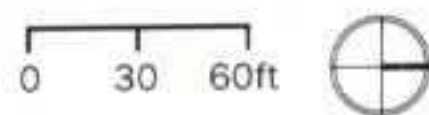
- 1 总平面
- 2 中庭空间
- 3 建筑的东南立面效果
- 4 标准层平面
- 5 从露台处朝东面看



3

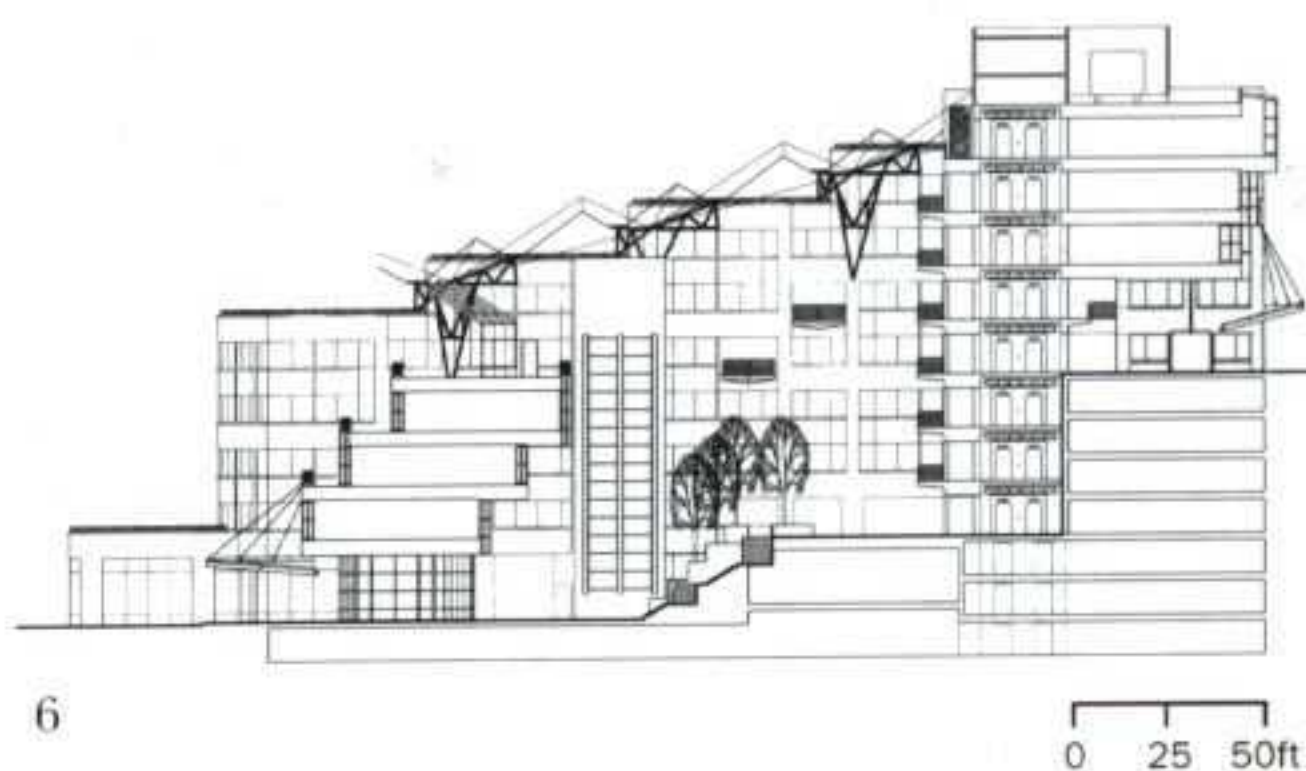


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Origami, the Japanese art of folding paper, inspired the building's skylight of variously angled tetrahedrons that catch and reflect light, suggesting the appearance of water tumbling down the hill to the lake. The 8,500-square-foot court, finished with maple panels and granite column covers, establishes an open, airy community square with trees, interior balconies, and a steel-framed, glass-enclosed elevator.



6



7

该建筑中庭顶部的天窗，由多个角度各异的四面体组合而成，这种天窗既能遮挡光线又能反射光线。天窗的创作灵感来源于日本的折纸工艺，其整体造型暗示从山上滚滚而下流向湖中的水流。一个面积为 8,000 平方英尺的内庭院采用了枫木板材饰面，同时柱表面饰以花岗石板。该庭院空间创造出了一个开放的、空气清新的社区广场。其中种植有树木，设有室内阳台，还有一部由钢构架承重、玻璃围合成的电梯。

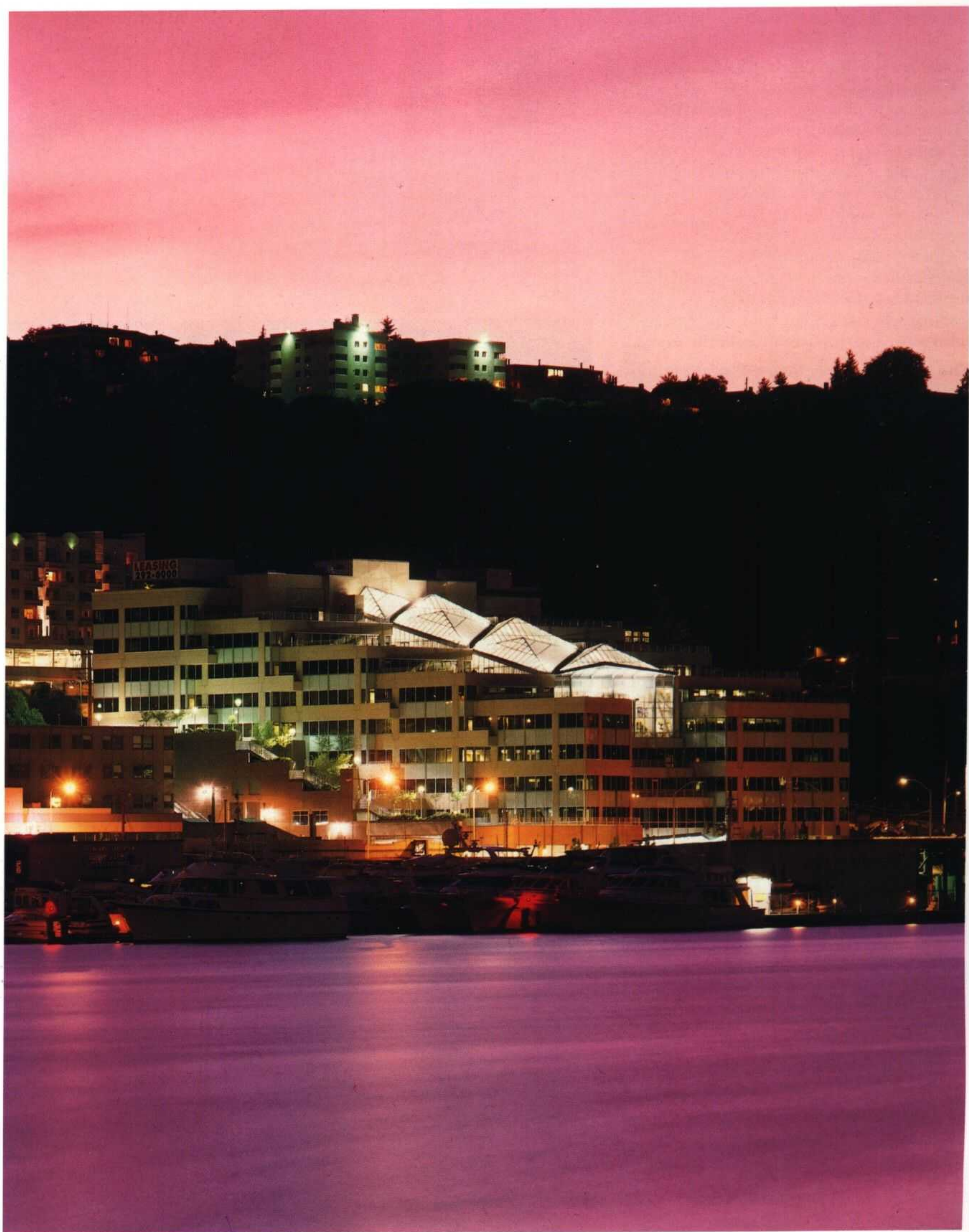


8

6 Section through atrium looking south
7 Atrium detail from above
8 Tenant lobby
9 Night view from the southeast

6 面向南方看到的建筑剖面(剖切过中庭)
7 从上部观赏中庭的细部设计
8 出租门厅
9 从东南面观赏到的夜景

Global Outlook
Business
Economic
Social
Environmental
Technological
Political



Global Gateway

Design/Completion 1995/1997
 Changwon, Kyong Nam Province, South Korea
 Samsung Corporation
 165,000 square meters (1.7 million square feet)
 Various materials in a mixed-use complex of five structures
 Winning competition entry

"Let us open the door to our buildings, rooms, and ... that of our minds so that we can see the world."

Chairman Lee Kun-Hee's declaration of the Samsung Corporation's new management philosophy permeates this competition-winning design for a 1.7-million-square-foot mixed-use development. Embracing the guiding principles of synergy, unity, and humanity—as codified in Samsung's program of quality management, multifaceted integration, and globalization—Global Gateway celebrates the foundations of Korean ingenuity and industry while reaching out to the diverse influences and opportunities of the world.

The Global Gateway "pentad" of structures incorporates disparate programs: retail and office space; self-improvement (fitness, educational, and medical facilities); sports and leisure accommodations (such as Samsung's visionary Future Dream World and Windows to the World); convenience and hospitality (quality restaurants and hotels); and parking. Global Gateway integrates

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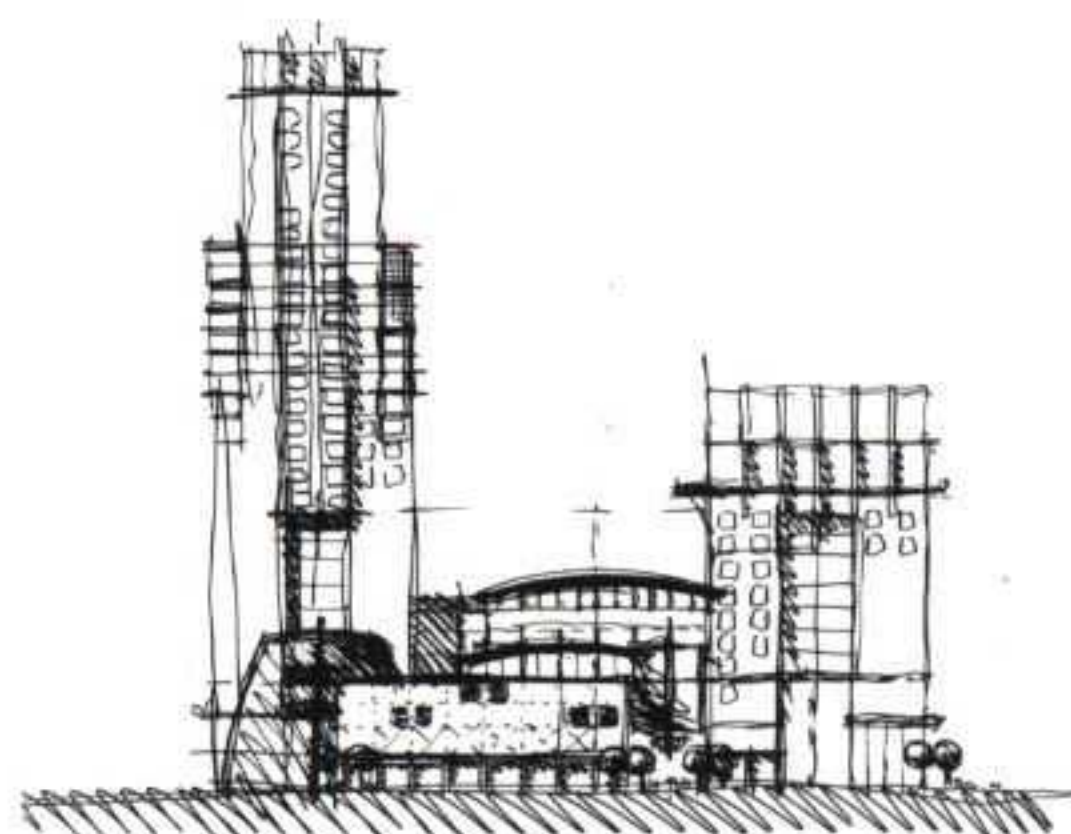
“让我们为我们的建筑，为我们的空间，为我们的思想敞开大门，这样，我们可以观察到这个世界。”

这个面积为 1,700,000 平方英尺的多用途获奖方案的设计，充分体现了三星集团主席李广鹤所倡导的三星集团新的管理哲学。与三星集团制定的优良管理计划，多方面综合计划以及全球化计划的目标一样，三星信奉的指导思想是：协作、团结和人道精神。“世界之门”的设计宣告了韩国在面对世界范围内的多重影响因素，多种机遇的同时所树立起的独创性精神和勤奋不懈的精神。

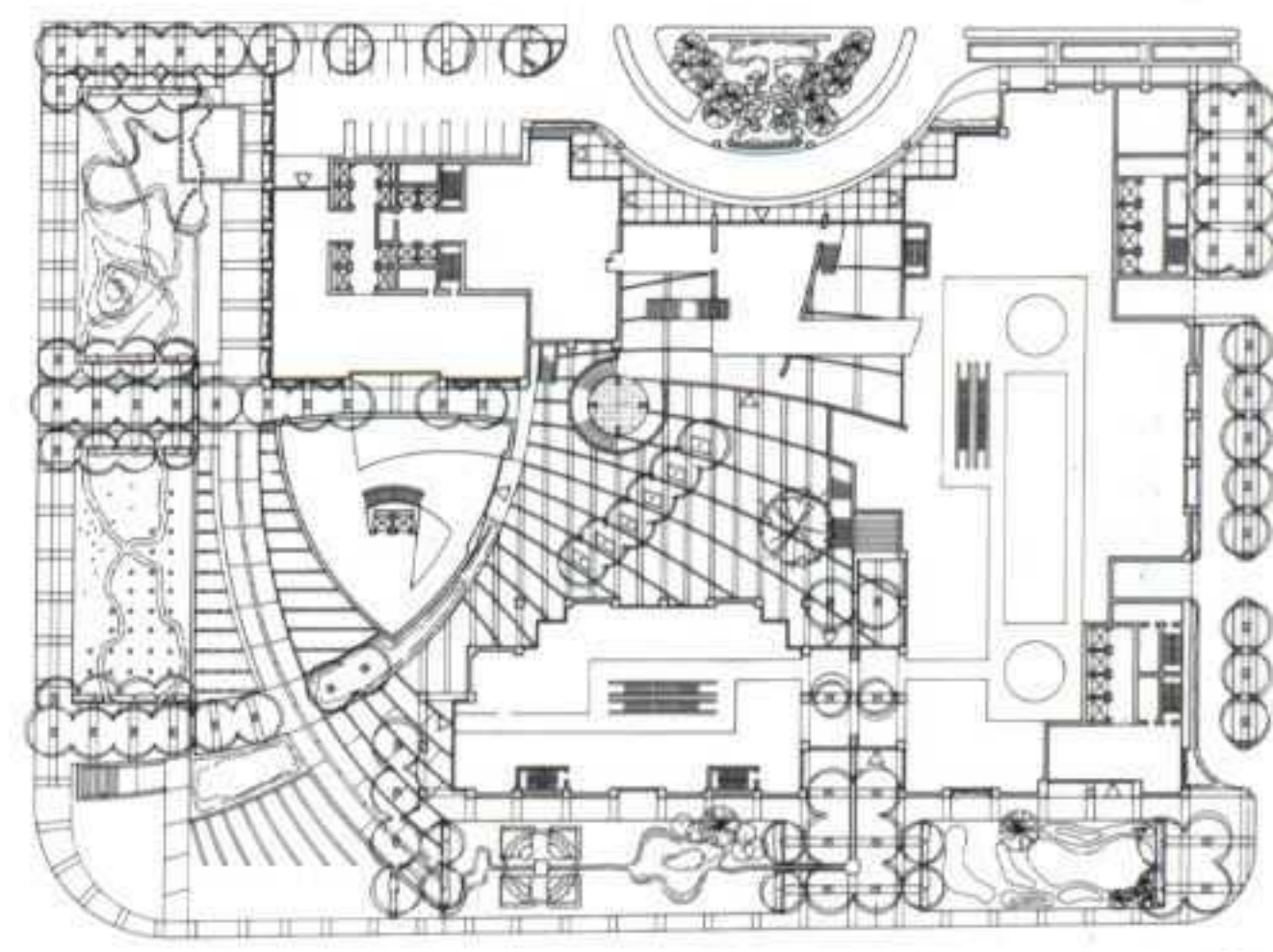
“世界之门”的功能要素，由类型全然不同的五大部分组成。其中包括商品零售及办公空间；促进自我完善的空间（含保健、教育、医疗设施）；体育及休闲设施（含三星所幻想的“未来梦幻世界”及“面向世界之窗”）空间设计；方便及服务周到的设施（含高质量的餐厅、旅馆）；以及停车空间。“世界之门”将这些性质完全不同的功能性要素组合在一起，使之成为某种密切统一的整体环境的补充组合

“世界之门”综合大厦

设计/竣工 1995年/1997年
 韩国，京南省，昌原
 三星集团
 165,000m² (1,700,000平方英尺)
 在五层综合性多用途建筑中运用了多种材料
 竞赛获奖方案



1



2

0 15 30m



3

- 1 Concept sketch
- 2 Site plan
- 3 View from the south
- 4 Courtyard view

- 1 构思草图
- 2 总平面
- 3 建筑的南立面效果
- 4 庭院景观

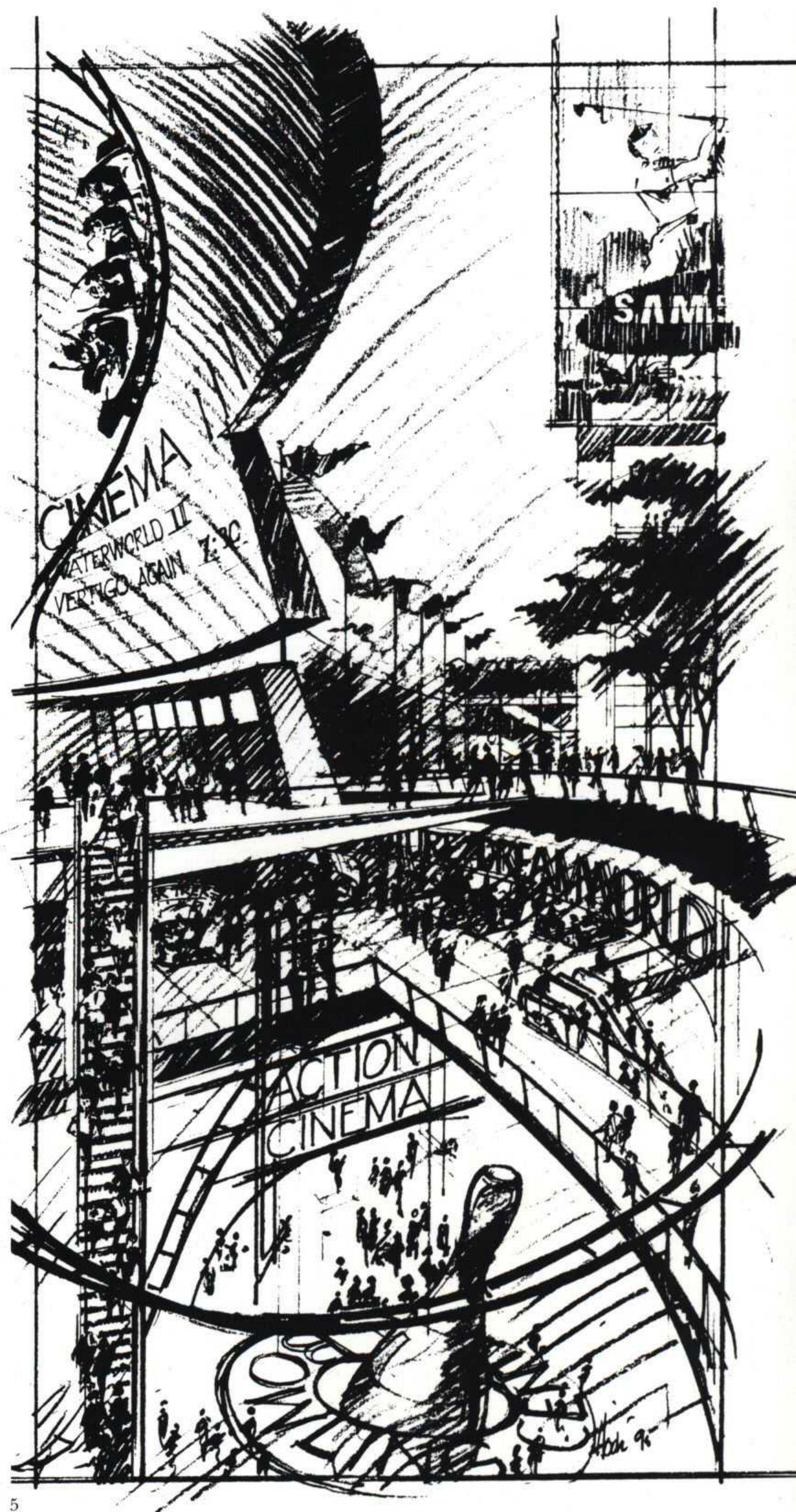


these contrasting elements as complementary components of a seamless, unified environment that balances Korean tradition with technological expressions appropriate to the dawn of a new internationalist millennium.

Stone columns and beam frames define the lower levels and convey the strength and enduring spirit of Samsung and Korea. As the high- and mid-rise towers rise from this solid foundation, they assume a more open character with a glass and silvery metal façade that looks out to the surrounding mountains and the world beyond.

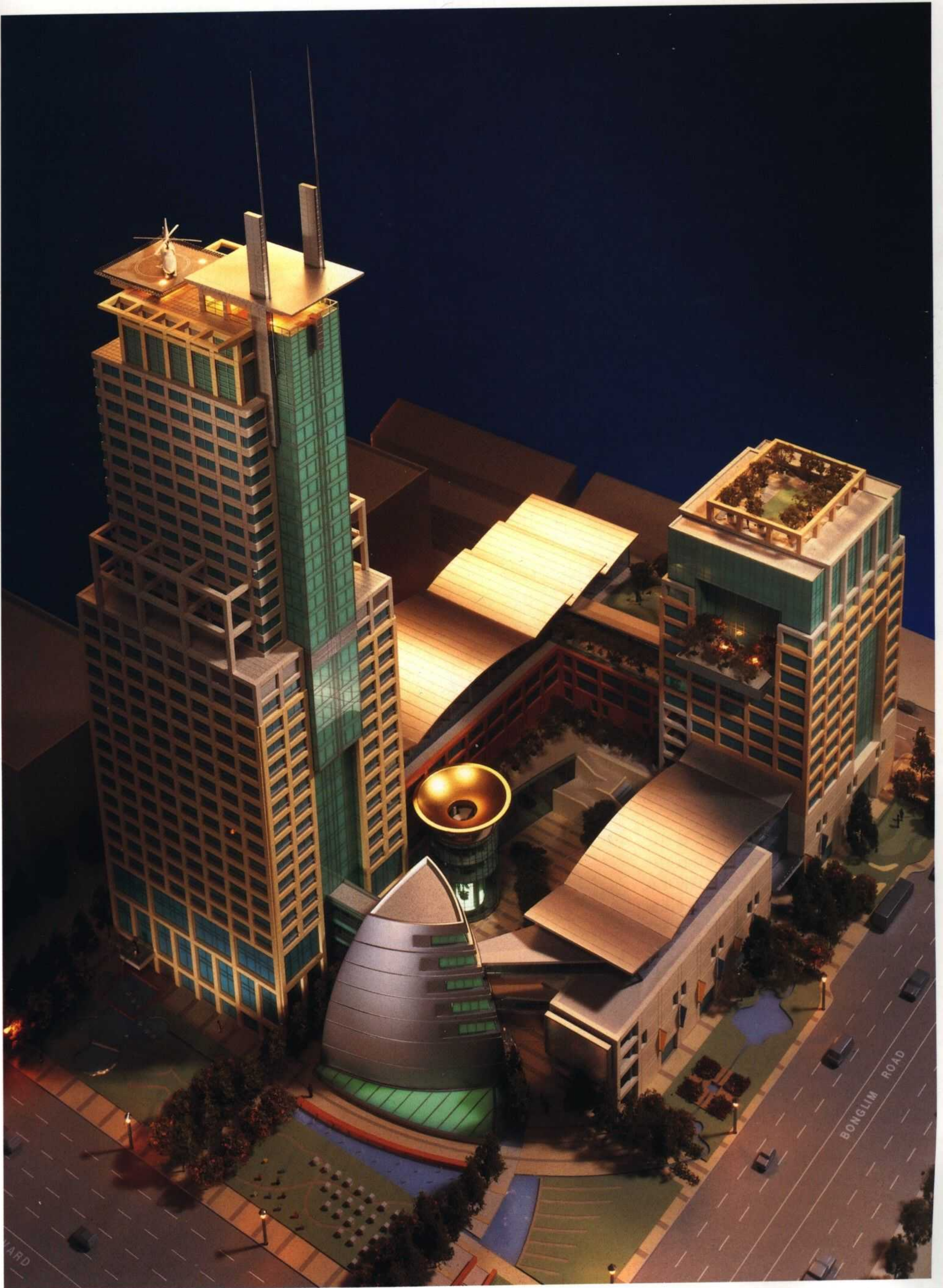
部分，而正是这种环境使韩国已有的传统与适合于一种新的国际主义黄金时代来临的技术形态之间达成了一种平衡。

大厦在临近地面的若干层以石梁柱结构体系承重，这种结构既传递了建筑的荷载，又体现了三星集团和韩国坚韧不拔的精神。随着高层及多层塔楼从这一坚实的基座上的升起，建筑采用了更具开放性特质的玻璃和银色金属板材作为立面饰面材料，这使得人们从建筑的室内可以观赏到周围的群山环境及外界景色。



5 “未来梦幻世界”构思草图
6 模型的南侧观赏效果

5 “Future Dream World” concept sketch
6 Model view from the south



Suyoung Bay Conceptual Master Plan

Design/Completion 1994/1999
 Pusan, South Korea
 Daewoo Corporation
 1.4-million-square-meter (345-acre) mixed-use waterfront development
 Second place competition entry

The object in this 10-block multi-use development plan was to establish a community rich in variety. The guiding planning principles included demonstration of Korea's central role in the emerging information, telecommunications, and electronics industries, and celebration of the rich cultural heritage of the gateway port of Pusan and the resort town of Haeundae ("place of sea and clouds").

Image and activity reinforce each other in a complex of memorable structures and engaging functions. Among the uses incorporated are multi-family residences, vacation hotels, office and retail, recreational and athletics facilities, entertainment and education complexes, an aquarium, and multi-use performance halls.

The office tower is envisioned as a shining beacon for the people of Korea, a landmark to their success as they voyage into the next millennium. As host to the 2002 Asian Games, the city of Pusan and Suyoung Bay have the potential to be a centerpiece of international activity.

这个占有 10 个街区的多功能开发规划设计，其目的在于要建立起一个富于多样性的社区环境。设计的指导思想包括要通过该设计表明在即将到来的信息、远程通信以及电子工业领域中，韩国所占有的中心地位，同时赞美作为门户港口的釜山市所拥有的丰富的文化遗产，突出海云台镇（有“海洋及云彩之乡”的美称）重建的意义。

在这个有令人难忘的形象以及引人注目的功能关系的建筑群设计中，设计观念和人的行为互为补充，彼此加强。其中多样性的功能组合关系包括：多种家庭结构的住宅，假日旅馆，办公和商品零售，娱乐及体育设施，游艺及教育综合体建筑，还有一个水族馆及多功能表演大厅。

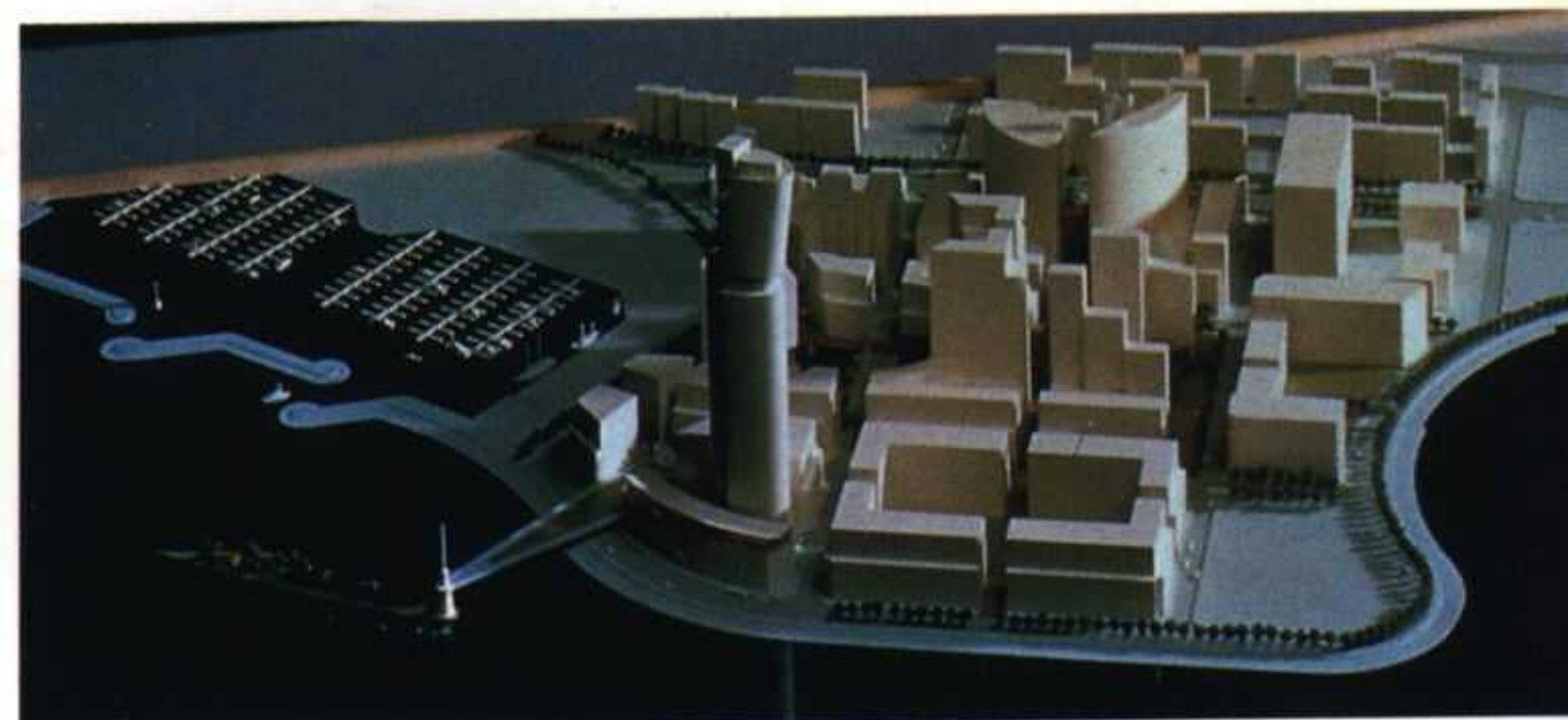
建筑群中的高层办公建筑，被构思成一个伴随韩国人民成功地迈向下一个太平盛世的闪亮的灯塔。它成为整个环境中的一个地标性的建筑。作为 2002 年亚运会的东道主，釜山市和 Suyoung 港口有可能成为一个国际性的活动中心。

Suyoung 港湾总体规划

设计/竣工 1994 年/1999 年
 韩国，釜山
 大宇集团
 1,400,000m² (占地 345 英亩)，水边多功能建筑群
 开发设计
 参赛二等奖



1



2

- 1 View of office tower
- 2 Site model
- 3 Concept sketch
- 4 View of inner harbor

- 1 高层办公塔楼的形象设计
- 2 规划模型
- 3 构思草图
- 4 港湾内景象



3



4

China Ocean Shipping Company Building

Design/Completion 1995/1998
 Beijing, People's Republic of China
 China Ocean Shipping Company (COSCO)
 96,000 square meters (1,033,344 square feet)
 Concrete frame, stone exterior
 Winning competition entry

中国远洋公司总部办公大厦

设计/竣工 1995年/1998年
 中国, 北京
 中国远洋公司(COSCO)
 96,000m² (1,033,344 平方英尺)
 混凝土框架结构, 外墙采用石材饰面
 竞赛获奖方案

Combining historical Chinese massing with the sinuous lines of ocean freighters, this design won an international competition in 1994 for Cosco's new headquarters.

As a major competitor in international shipping, Cosco asked that its new facility reflect the sensibilities of its central Beijing location yet announce its global vision and role with a building embodying both modernity and aspiration for the future.

The 96,000-square-meter complex brings Cosco's 15,500 square meters of administrative core together with 56,910 square meters of retail and rental office space, and three levels of underground auto and bicycle parking.

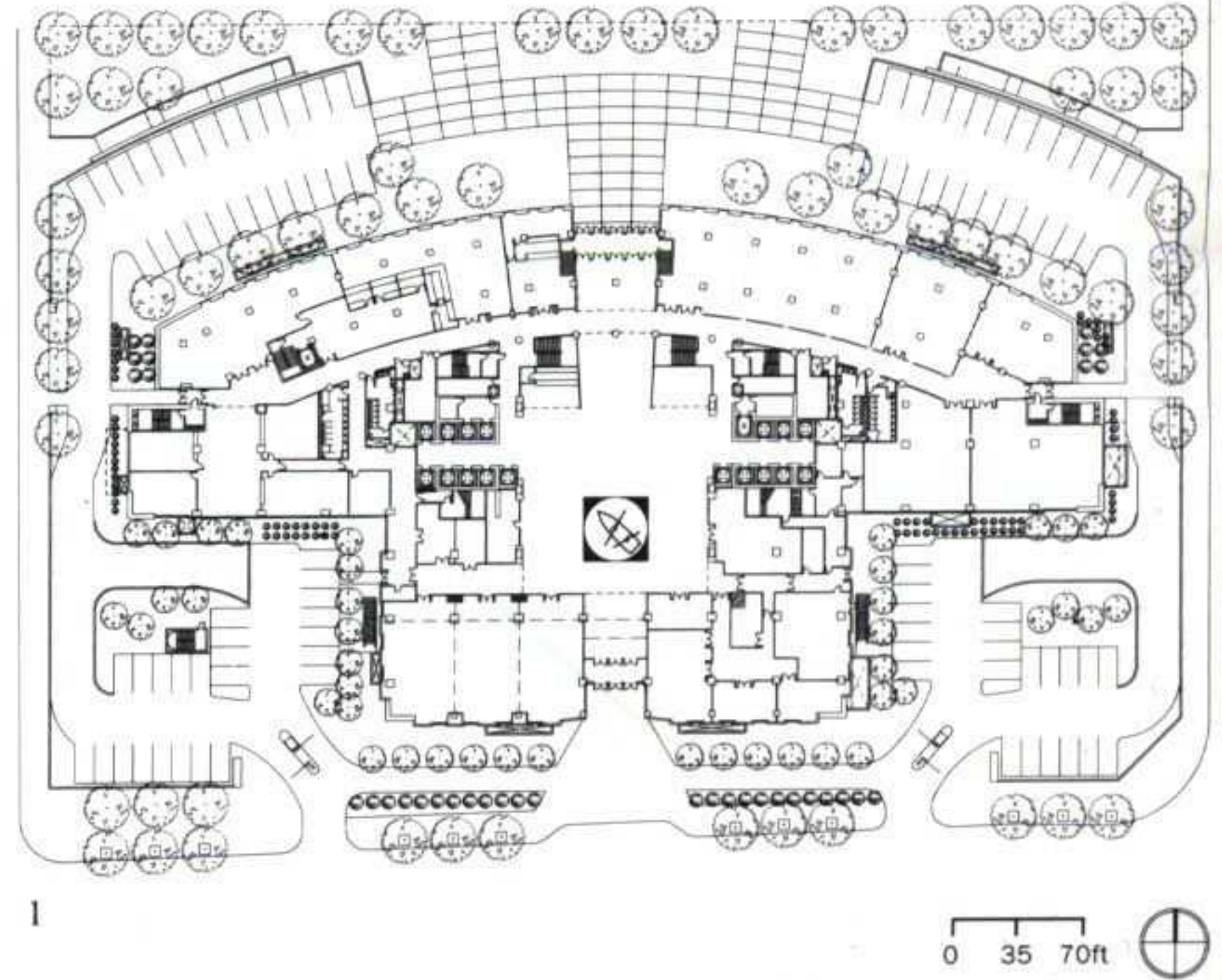
The result is a headquarters building that honors Chinese precedents and recalls maritime commerce, incorporating these influences in a distinctly modern statement that expresses Cosco's bold vision of its future.

此方案在 1994 年举办的中国远洋公司总部新的办公大厦设计的国际性竞赛中获奖。方案将具有历史性意义的中国式建筑体量与海洋运输船的流线型造型要素结合成一体。

作为国际远洋业领域中的一个重要的竞争公司, COSCO 要求通过建造一个既能体现现代性又能体现未来感的建筑, 使新的总部办公大厦反映出它地处中国首都北京的中心感地位, 同时展现出公司所具有的全球性眼光和起到的全球性作用。

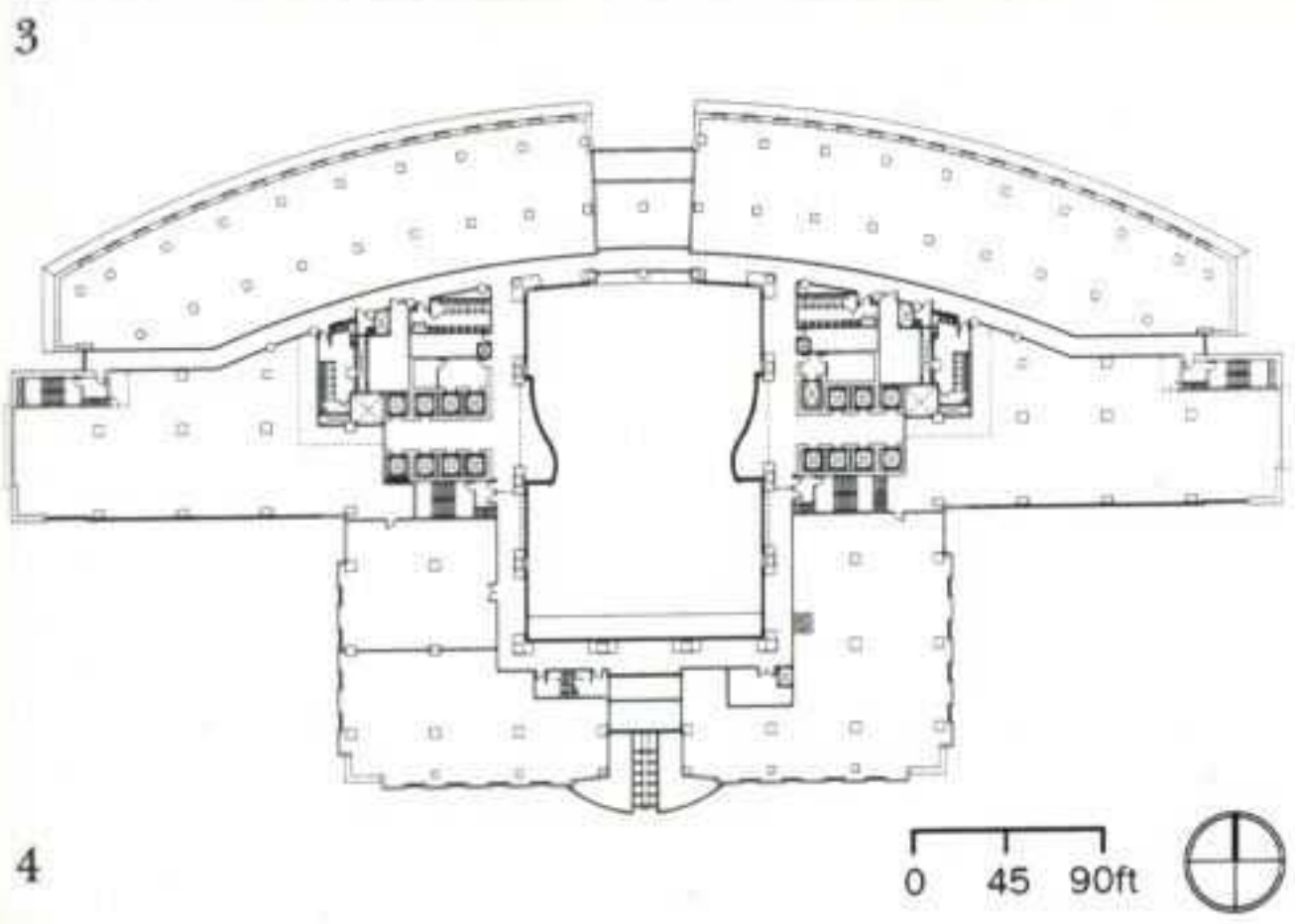
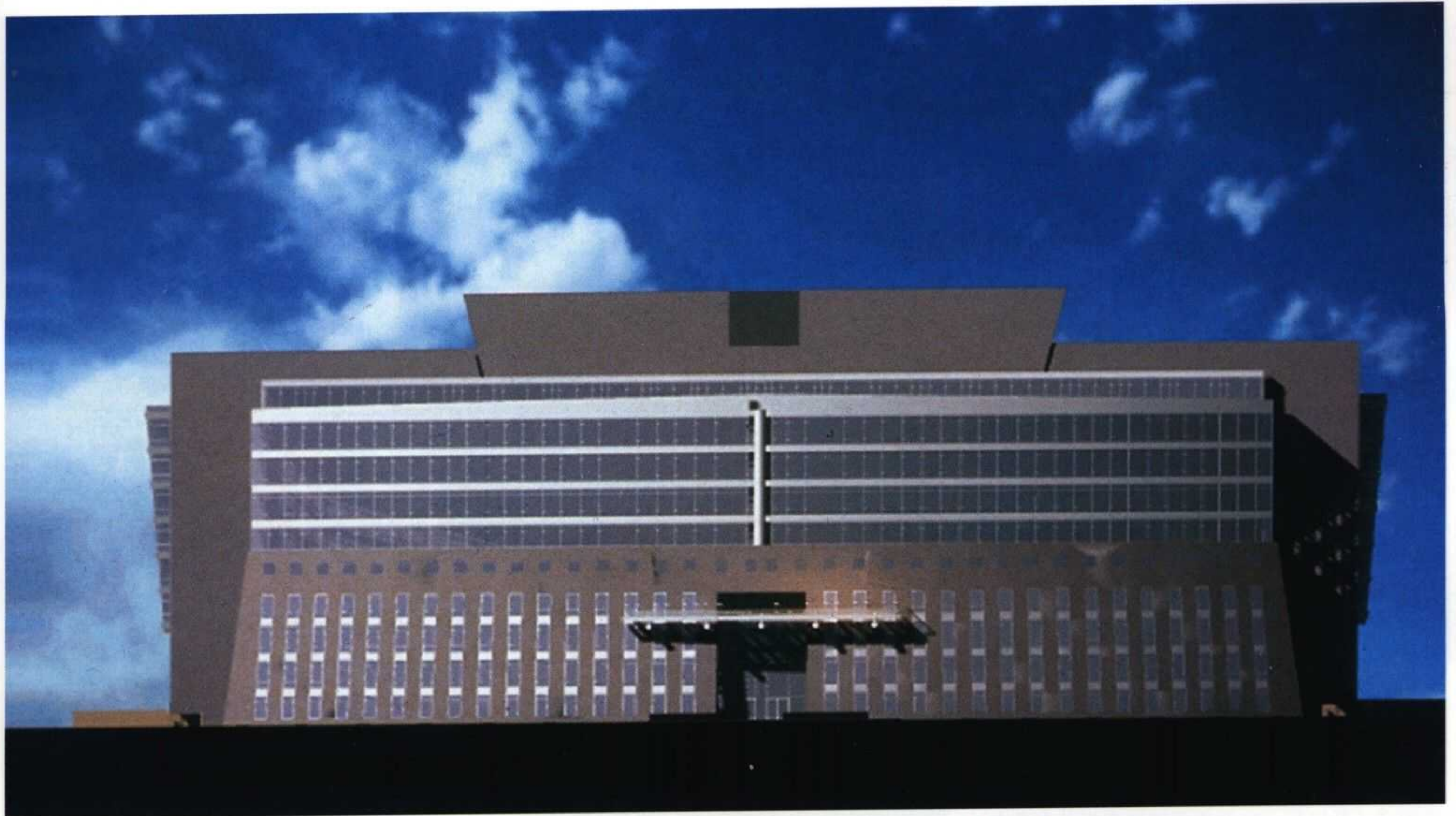
该综合性大厦总建筑面积为 96,000m², 其中总部管理核心部分为 15,500m², 另有 56,910m² 的商品零售和出租办公面积。建筑的地下三层为汽车及自行车的停车库。

该总部办公大厦的设计既尊重了中国的设计传统, 也使人联想到远洋贸易。设计以一种十分鲜明的现代式外部形态特征, 将以上多种要素融合为一体, 这本身就表明了 COSCO 对其光明未来的大胆展望。



1 Site plan
 2 South elevation
 3 North elevation
 4 Typical floor plan
 5 East elevation

1 总平面
 2 南立面
 3 北立面
 4 标准层平面
 5 东立面



5

Fuxing Mansion

Design/Completion 1995/1997
South Bund, Shanghai, People's Republic of China
Shanghai Li Hua Real Estate Company
120,000 square meters (1.3 million square feet)
with 8-story podium and two 38-story towers
Concrete structural frame
Stone, glass, metal

Standing at the important intersection of Zhongshan and Fuxing roads, the connecting point between the developing South Bund district and Old Shanghai and the YuYuan Gardens, this mixed-use complex serves as a defining architectural nexus between the old and new centers of town.

The two towers collaborate in a single curving composition addressing the main corner of the site. The eastern tower presents to the Huang Pu River a formalized frontal posture honoring the architectural traditions of the adjacent historic Central Bund.

A podium moving from five to eight levels provides the 102,000-square-meter office and retail complex with its unifying element, and anchors it at street level to the neighborhood, while the towers rise to pedestrian bridges linking public open spaces and crossing Zhongshan Road to Huang Pu River.

复兴大厦位于上海中山大道和复兴大道重要的交叉路口旁，也处在黄浦江南岸开发区与老上海豫园花园的交界处。这个多功能建筑综合体是作为上海市新旧两个中心之间的一个重要的建筑联系要素加以兴建的。

大厦的两个塔楼在裙房部分以一个曲线形体连成一体，这种造型设计与基地主要转角处环境形成了良好的呼应关系。东侧塔楼的正立面面向黄浦江，表现出对与其相毗邻的历史性中心南岸区建筑传统的尊重。

裙房从5层到8层体量关系有所变化，这使得拥有120,000m²的办公和商品零售的建筑综合体获得了统一的造型要素，同时也使这部分体量关系在街道层平面上与周围环境融为一体。与此同时，伴随着塔楼的升高。一段段步行天桥将由四周建筑围合成的开敞式公共空间及跨过中山大道面向黄浦江的区域空间联系在一起。

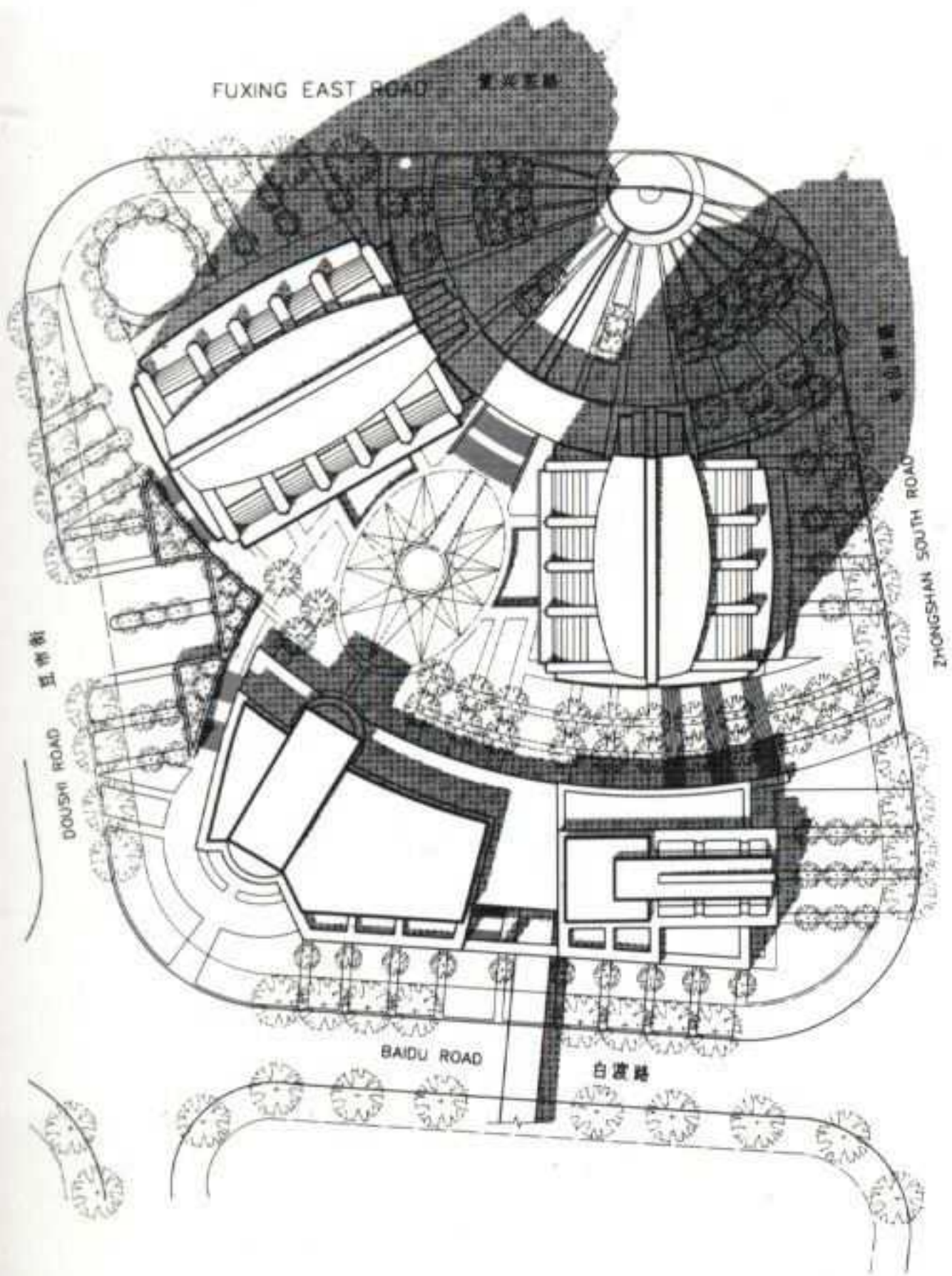
复兴大厦

设计/竣工 1995年/1997年
中国 上海 黄浦江南岸
上海李华房地产公司
120,000m² (1,300,000平方英尺)
由8层裙房及两个38层的塔楼组成
混凝土框架体系；石材；玻璃；金属

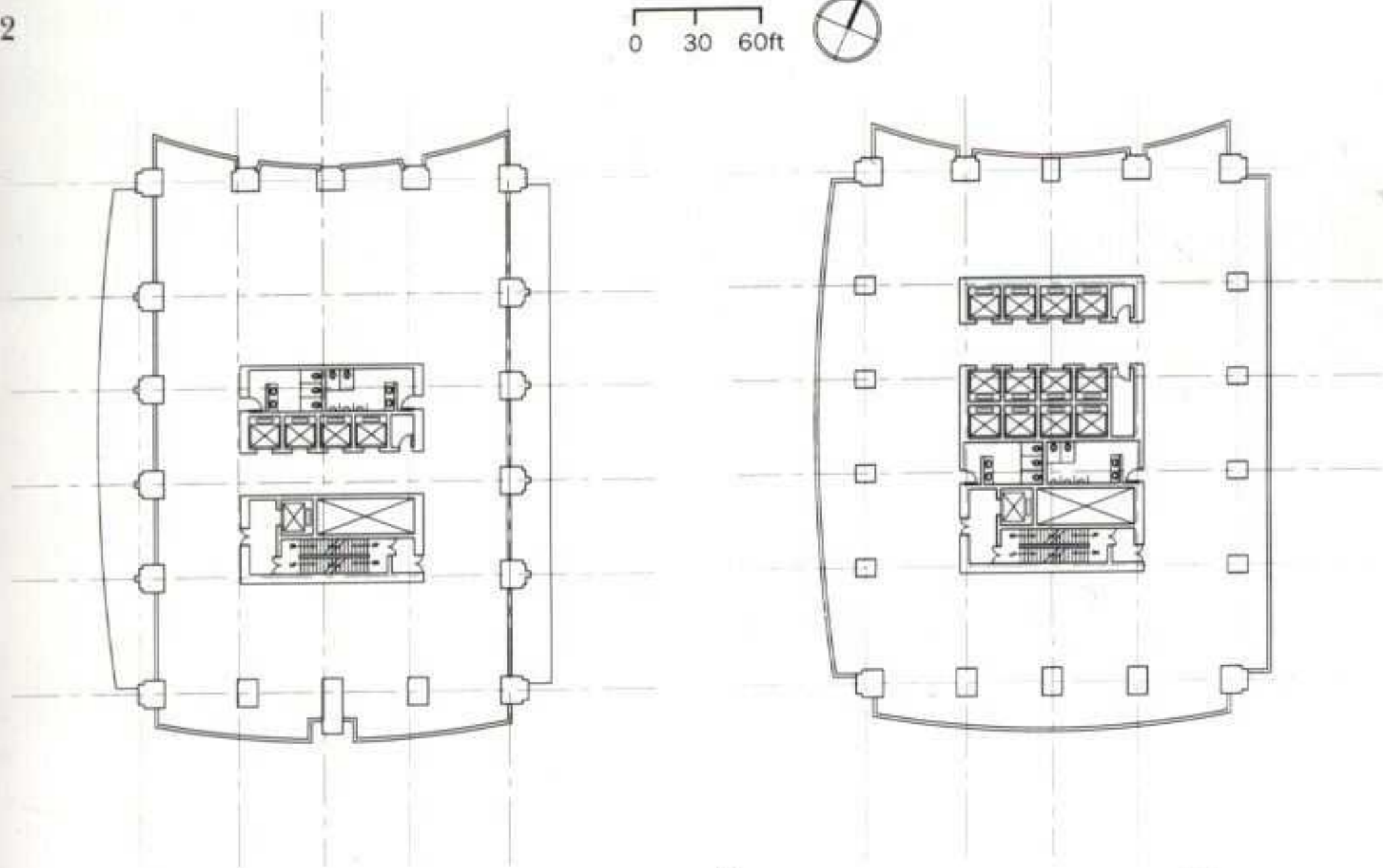
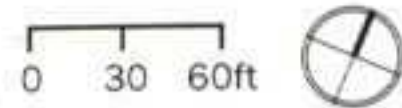


- 1 Model view from the north
- 2 Site plan
- 3 West tower, high-rise plan
- 4 West tower, mid-rise plan
- 5 East tower, high-rise plan
- 6 East tower, mid-rise plan
- 7 Model view from the south

- 1 模型的北面效果
- 2 总平面
- 3 西侧塔楼顶部若干层平面
- 4 西侧塔楼中段若干层平面
- 5 东侧塔楼顶部若干层平面
- 6 东侧塔楼中段若干层平面
- 7 模型南面鸟瞰效果

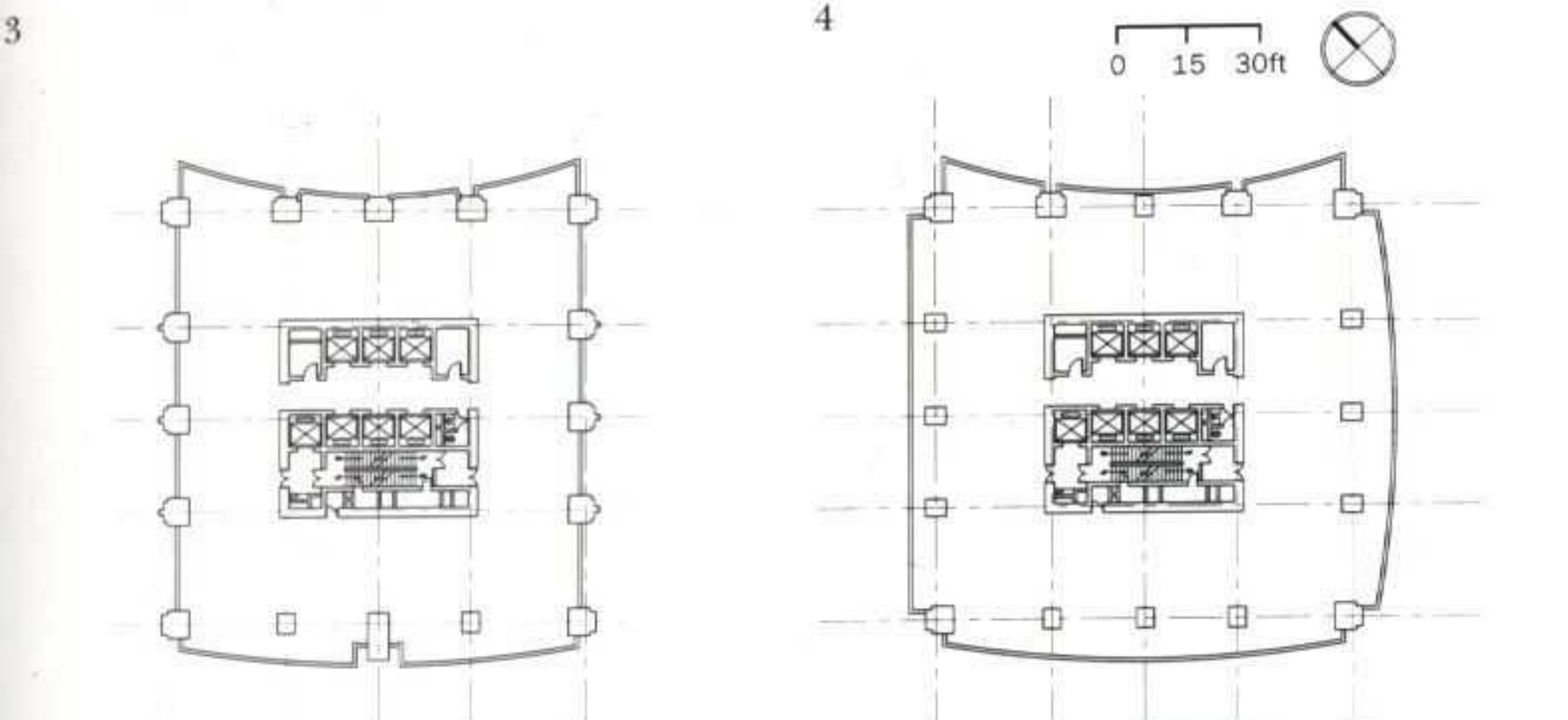
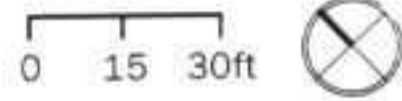


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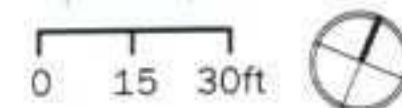
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4



5

6



7

The McConnell Foundation

Design/Completion 1993/1997
 Redding, California
 The McConnell Foundation
 36,000 square feet (150-acre site)
 Exposed Douglas fir timbers; stone floors; copper roof

Located on a 150-acre site with five lakes, this small headquarters building is built on a dam between two of the lakes and commands views of the nearby mountains of northern California.

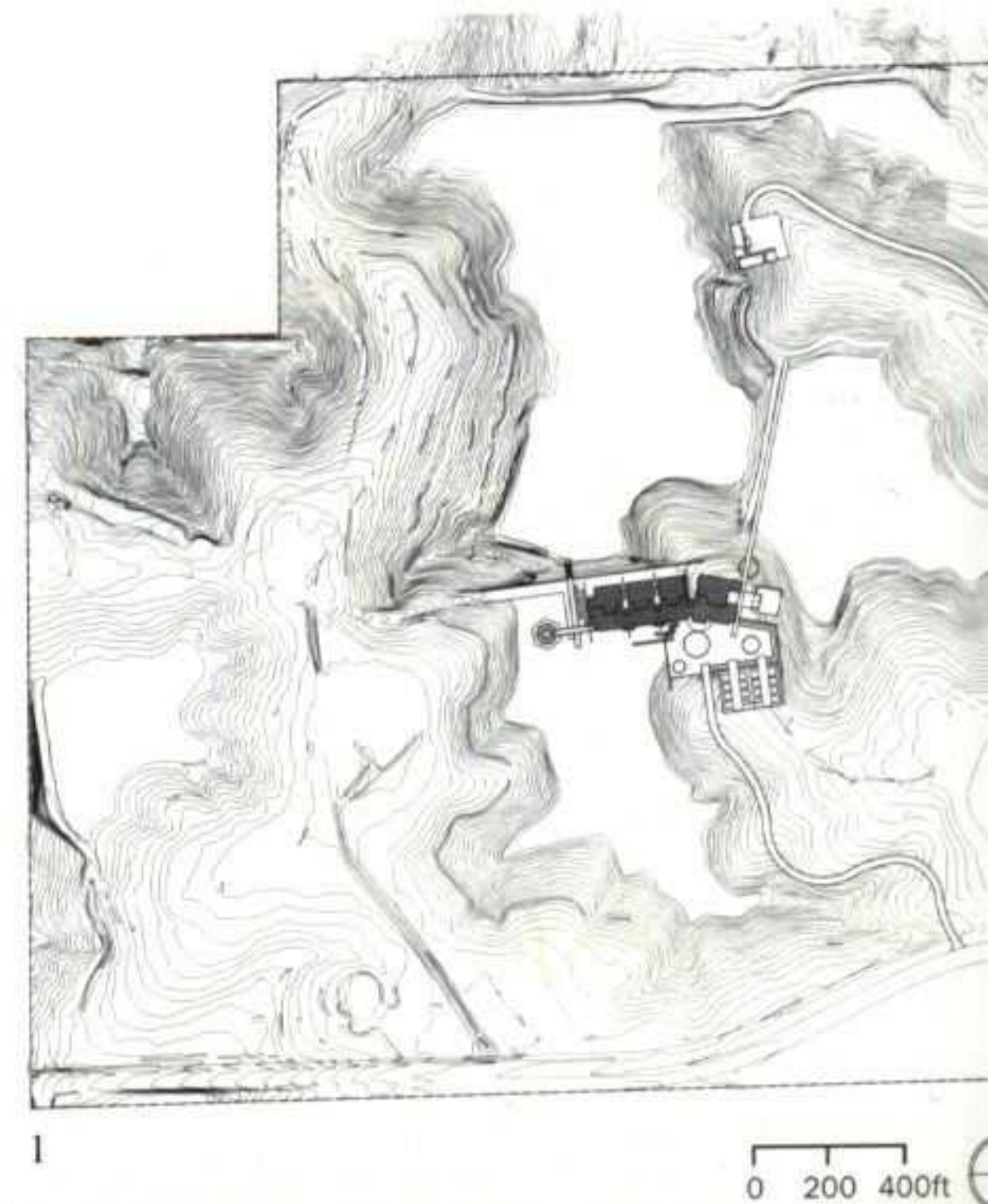
The building is approached across a gracious cobbled granite entry plaza surrounded by open sun-shading arcades and a meeting pavilion. The structure is of recycled old-growth Douglas fir with stone floors and a copper roof.

这个规模不大的基金会总部建筑，坐落在一片占地面积为 150 英亩的基地上。基地周围有 5 个湖泊，该建筑就建在横跨其中两个湖泊之间的一座水坝上。

经过铺设雅致的拼花花岗石的入口广场，人们可以接近该建筑。广场由一条开敞的遮阳拱廊及一个供人们聚集的亭子环绕。该建筑所采用的材料包括重复使用的老洋松树，以及石质地板及铜质屋顶的运用。

麦康奈尔基金会总部

设计/竣工 1993 年/1997 年
 加利福尼亚州，雷丁
 麦康奈尔基金会
 36,000 平方英尺(占地 150 英亩)
 外露洋松树木料；石质地板；铜质屋



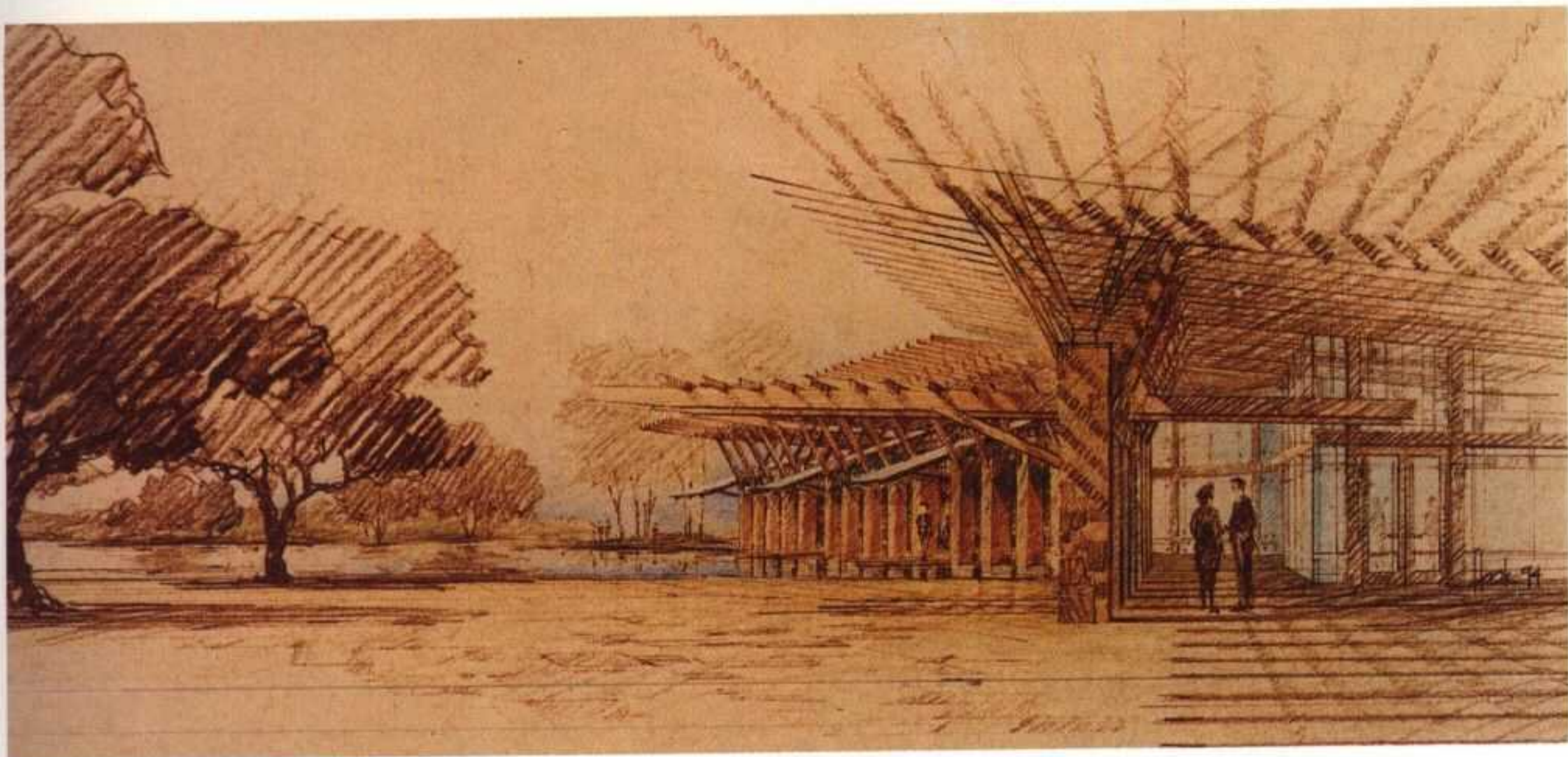
2

- 1 Site plan
- 2 East façade model (partial)
- 3 Model, roof study (partial)
- 4 Entry plaza at east façade

- 1 总平面
- 2 模型(局部)东立面
- 3 模型(局部)屋顶研究
- 4 位于东立面的入口广



3



4

Tulalip Cultural Museum

Design/Completion 1995/1997

Marysville, Washington

The Tulalip Tribes

43,900 square feet

Concrete columns; glue-laminated beams; cedar walls

The Tulalip Indian tribe asked the design team to “capture the essence of the longhouse,” their traditional gathering place. Large structural members, cedar walls, vast space, and light filtering through apertures at the ridge of a simple roof are to them the most significant characteristics.

Built of concrete columns and glue-laminated beams, the museum adopts the construction logic of the original longhouse. The seasonal nature of the tribe is reflected in the expression of the structure in the landscape. The exposed structure of walls and roof recall the longhouse during summer when, stripped of its cedar planks, the log frames stood exposed.

The museum is divided into three programmatic zones: artifact processing and administration (archives); galleries (past/present); library and classrooms (learning/future). These zones are bridged by skylit exhibit corridors of great height for the display of artifacts.

长屋是印第安人传统的聚会场所，杜拉里普印第安人部落要求 NBBJ 设计小组在这个文化博物馆的设计中，能“捕捉到长屋的本质特征”。此方案最突出的设计特点包括：对巨大的结构构件的运用，对香柏树木质墙体的运用，对巨大的空间形式的运用，以及对透过造型简洁的屋顶上的屋脊缝隙引入光线的采光方式的运用。

该博物馆的建造采用了混凝土立柱及多层胶合梁构件，这正是原型长屋建筑所采用的建造逻辑。处于优美自然环境中的博物馆的结构造型，反映了部落的季节性特征，即当揭去建筑的厚木板且将原木构架暴露在外时，外露的墙体及屋顶构件便使人联想到夏季的长屋形式。

该博物馆分成三个功能性区域：其一是展品制作及管理(档案)空间；其二是展廊空间(今昔展示)；其三是图书室及教室(学习及未来)。三个区域均由具有相当的空间高度由天窗采光的艺术品展廊空间连成一体。

杜拉里普文化博物馆

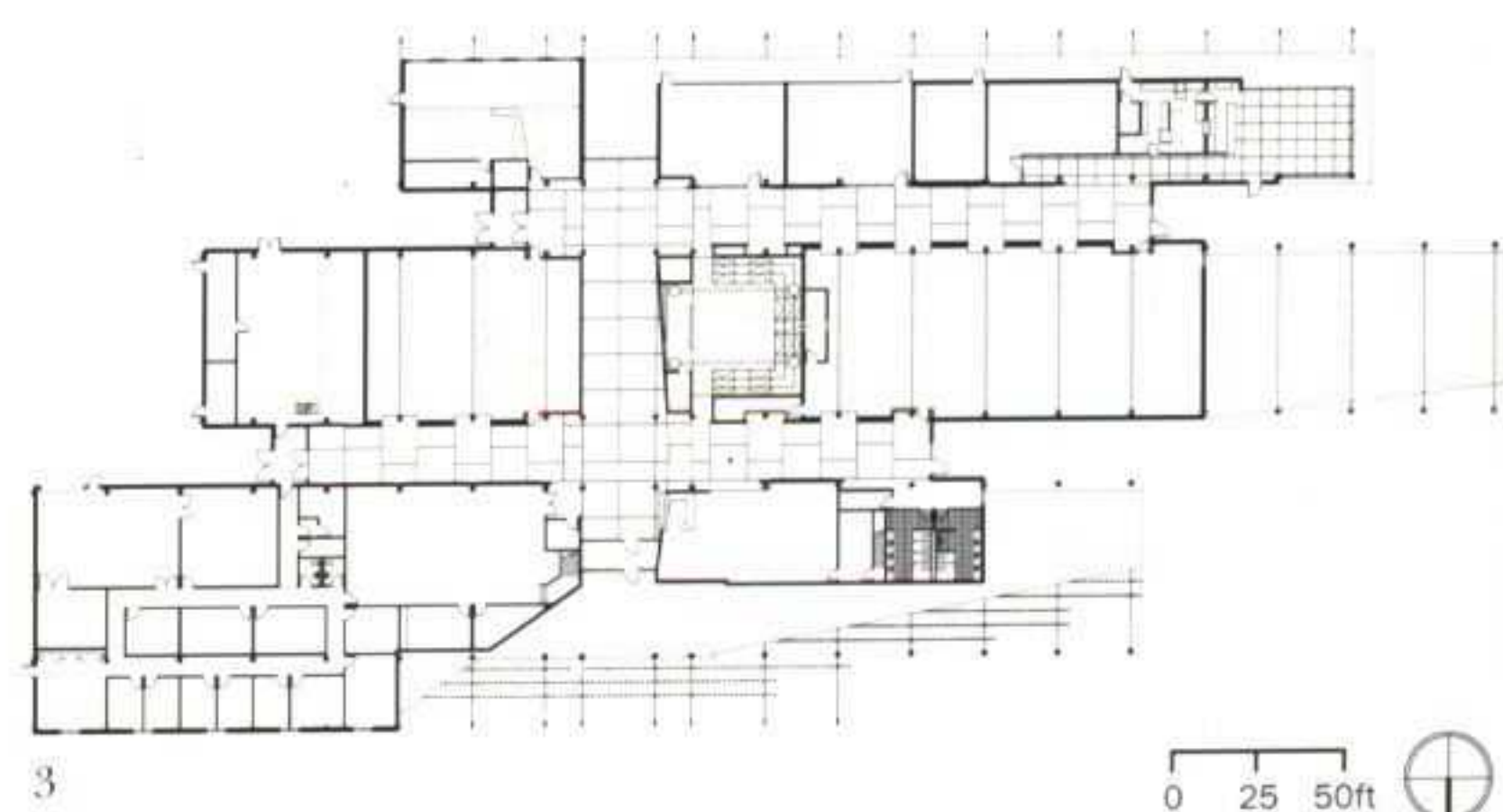
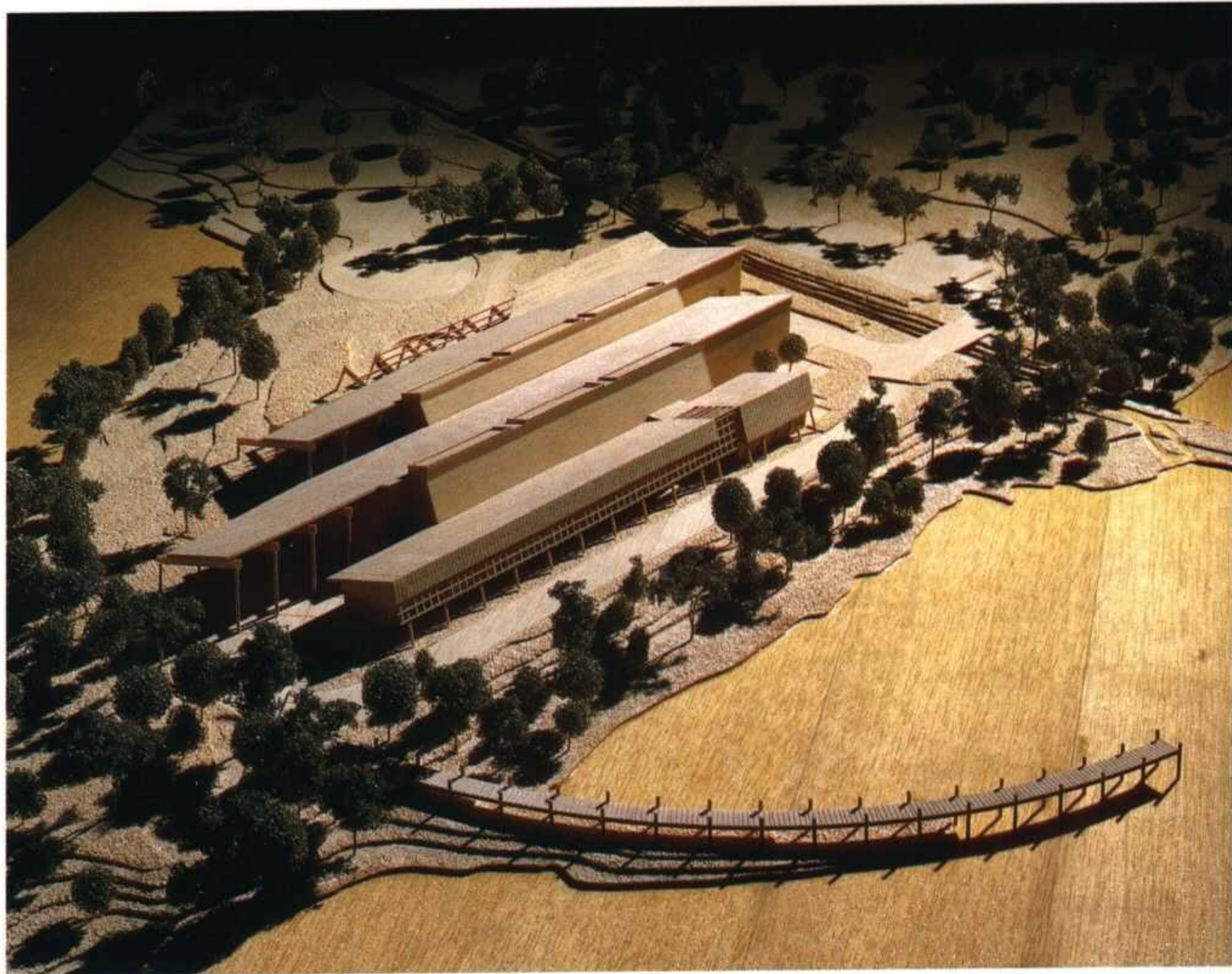
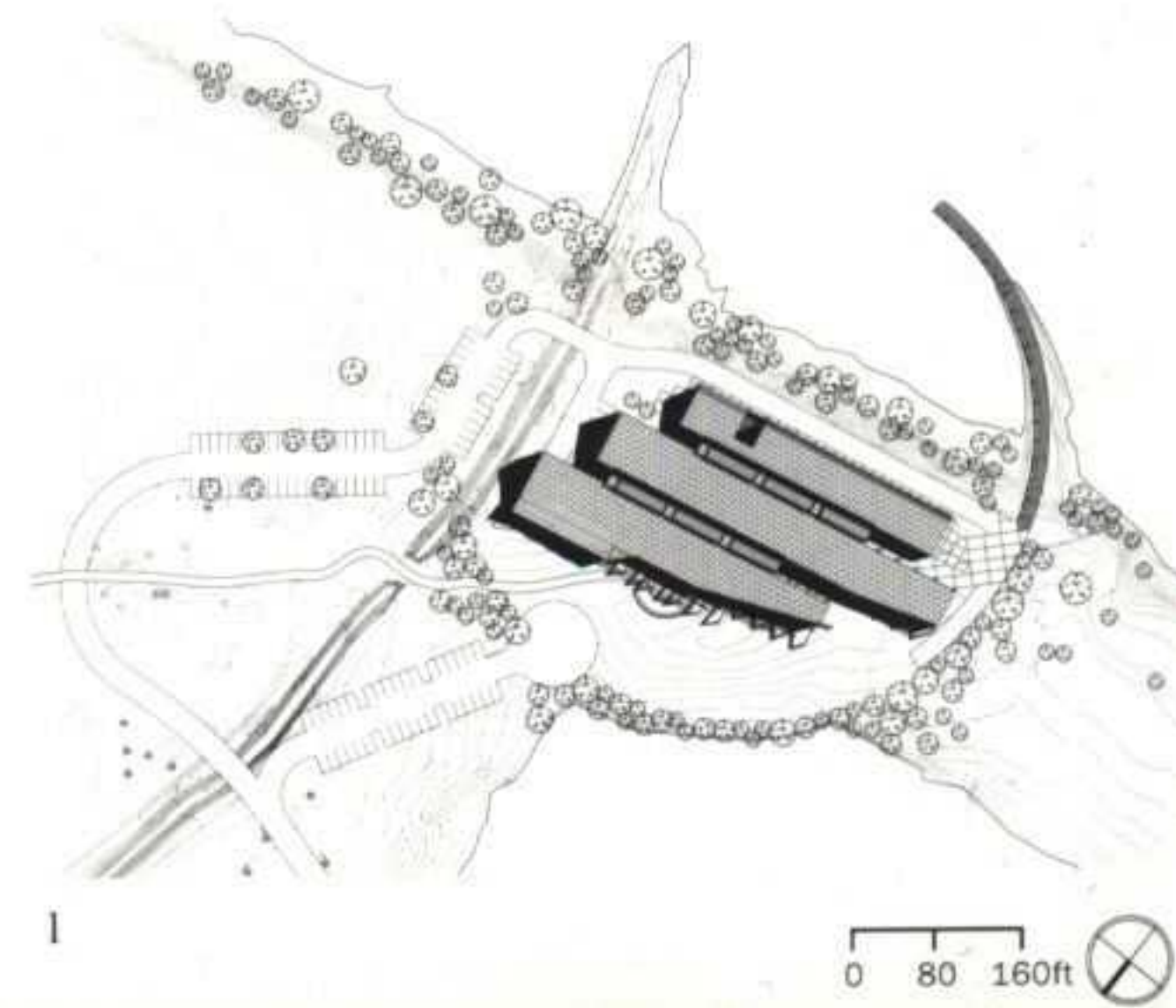
设计/竣工 1995年/1997年

华盛顿州，马里斯维尔

杜拉里普部落

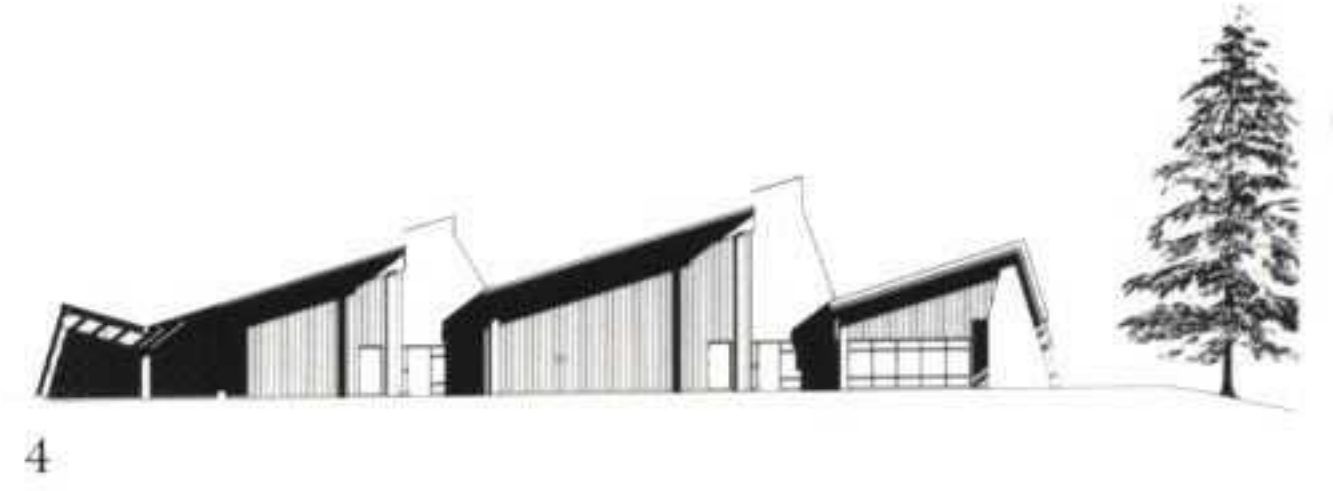
43,900 平方英尺

混凝土柱体；多层胶合梁；香柏树木墙体

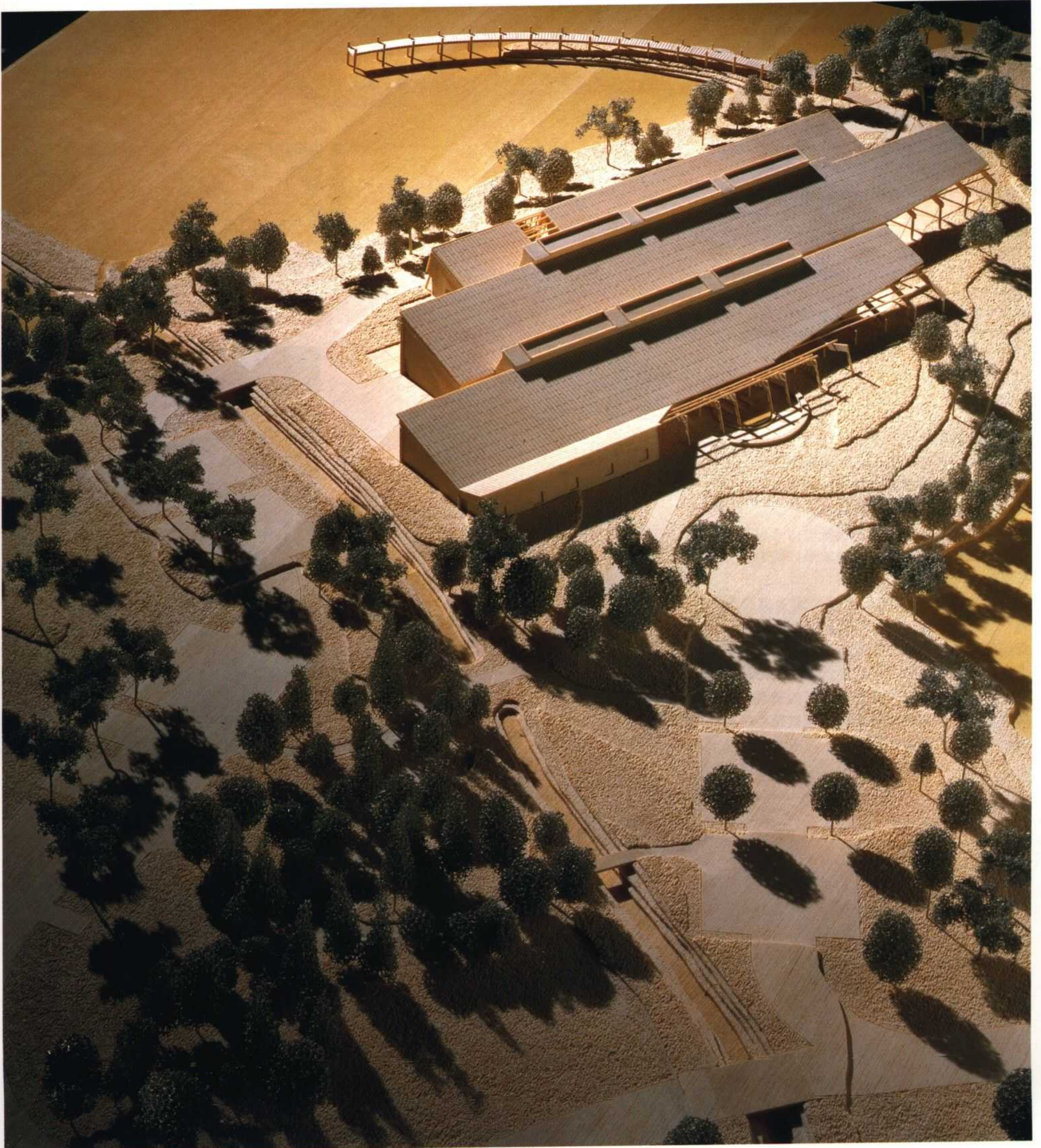


- 1 Site plan
- 2 Model view from the southwest
- 3 Floor plan
- 4 East elevation
- 5 Model view from the northeast

- 1 总平面
- 2 模型的西南侧观赏效果
- 3 博物馆平面
- 4 东立面
- 5 模型的东北侧观赏效果



4



5

Hyatt Regency Hotel Addition

Design/Completion 1995/on hold
Columbus, Ohio
Ohio Center Hotel Co., Ltd
192,000 gross square feet
Steel structure; precast concrete
Aluminum curtain wall

Anchoring the northern end of the downtown business district in Columbus, this 300-room addition to the existing Hyatt Regency Hotel occupies a small, restricted triangular site at the entry to the existing hotel. Maintaining views from existing hotel rooms and retaining the existing entry and lobby were important considerations.

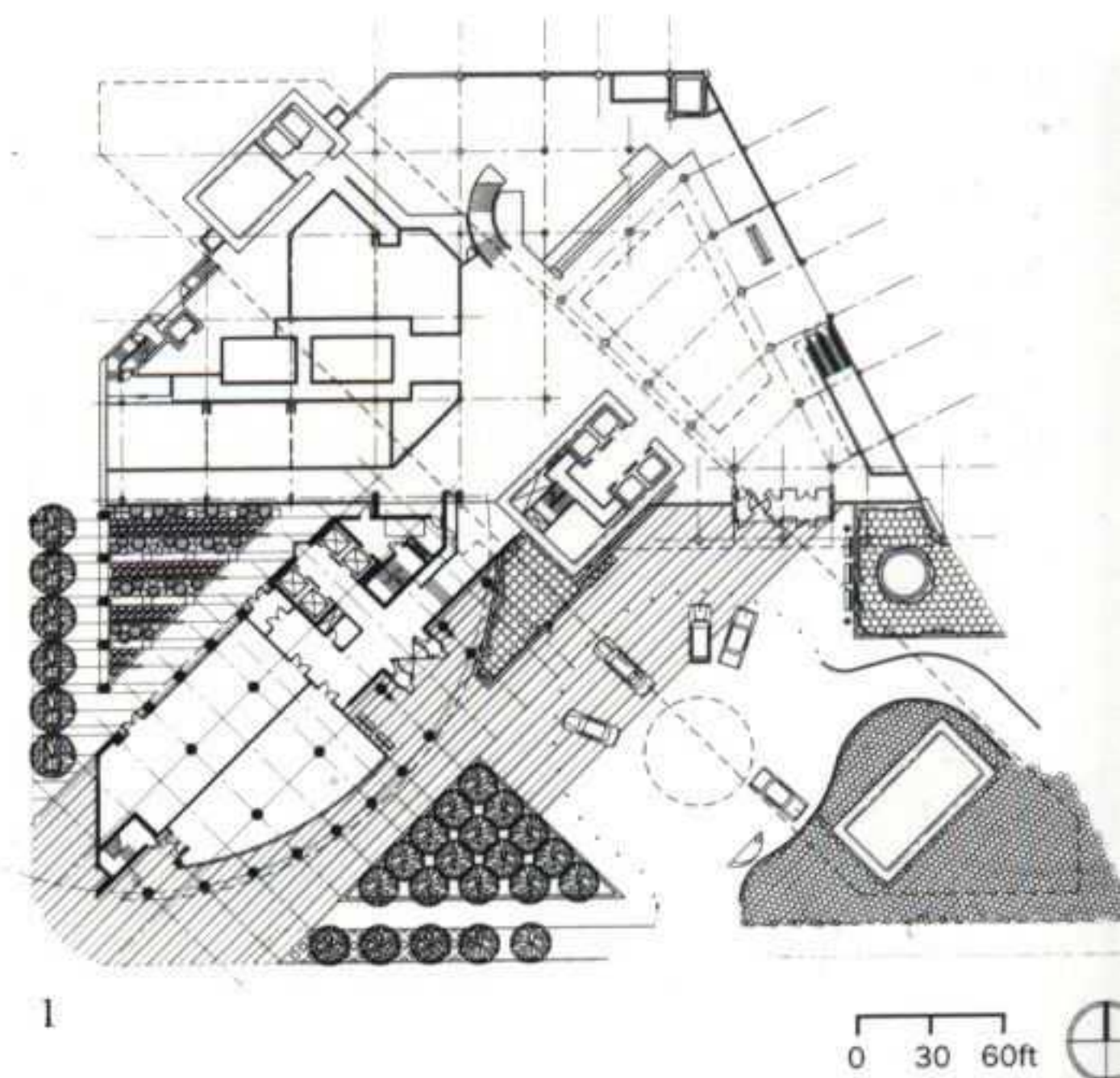
The new Hyatt Regency addition is located at the corner of a major urban intersection which it addresses at a 45-degree angle, consistent with structures on the other corners. Its narrow configuration preserves views from the existing hotel and offers new vistas of the historical area to the north and the central city to the south.

海厄特摄政旅馆位于哥伦布市市中心商业区的北端，其扩建部分是在原摄政旅馆的基础上进行的，新建部分拥有 300 间客房，扩建基地位于原旅馆入口处一块面积十分有限的三角形场地内。扩建设计的主要考虑因素包括要维持原旅馆各客房良好的景观效果，同时保留原旅馆已有的入口及门厅空间。

扩建部分位于城市主要的交叉路口的一侧，且与路口成 45°角布局，这种布局使得新建部分与基地另外几个转角处的建筑部分求得了协调一致的关系。扩建建筑薄薄的形体组合关系使得原旅馆客房保持了较好的景观效果，同时也将位于北侧的历史性区域以及位于南侧的城市中心区新的远景引入了其室内空间。

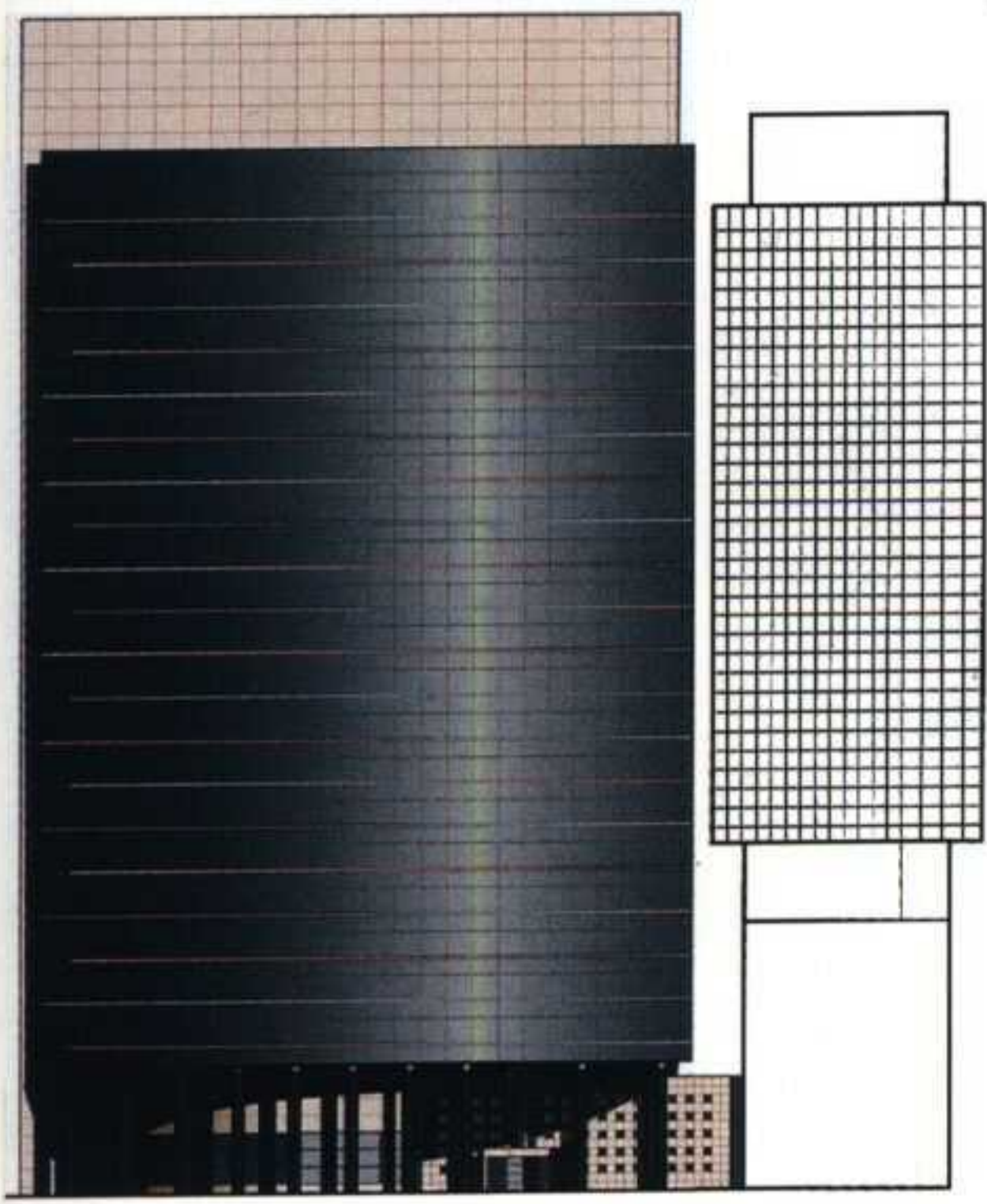
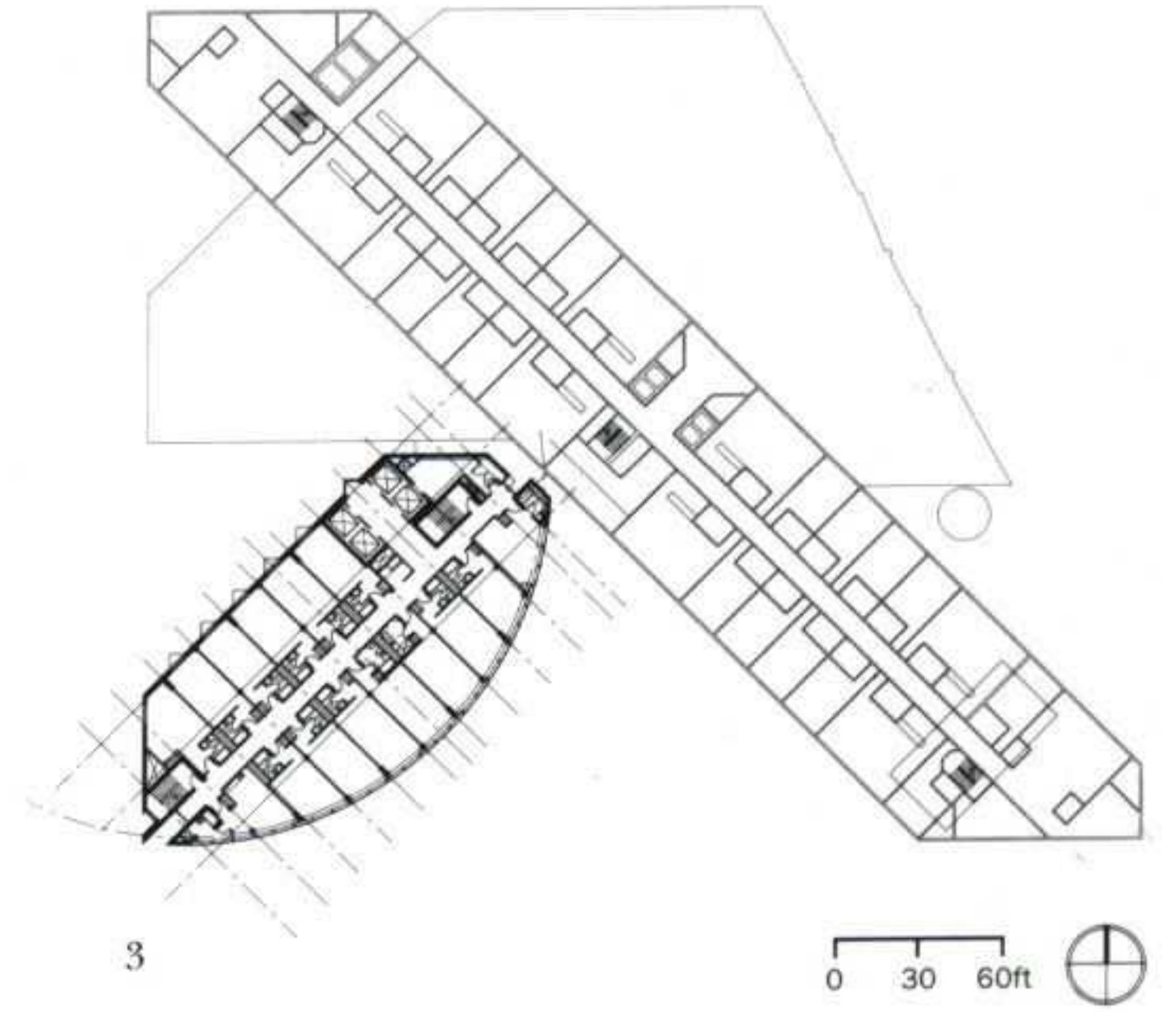
海厄特摄政旅馆扩建

设计/竣工 1995 年/进行中
俄亥俄州，哥伦布市
俄亥俄中心旅馆股份有限公司
192,000 平方英尺(总面积)
钢结构；预制混凝土构件；铝质幕墙面

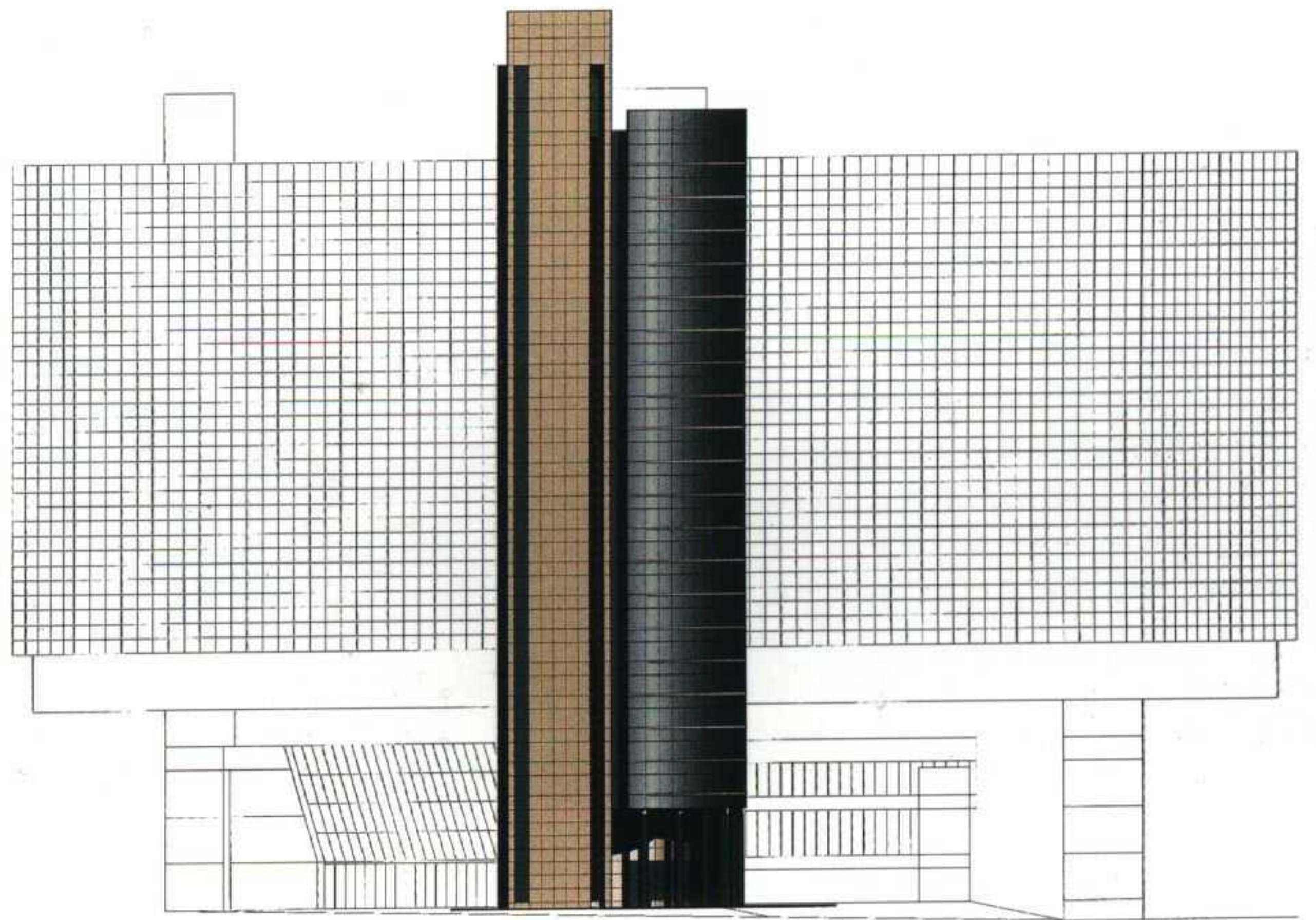


- 1 Site plan
- 2 View from the southwest
- 3 Typical floor plan
- 4 Southeast elevation
- 5 Southwest elevation
- 6 Northwest elevation

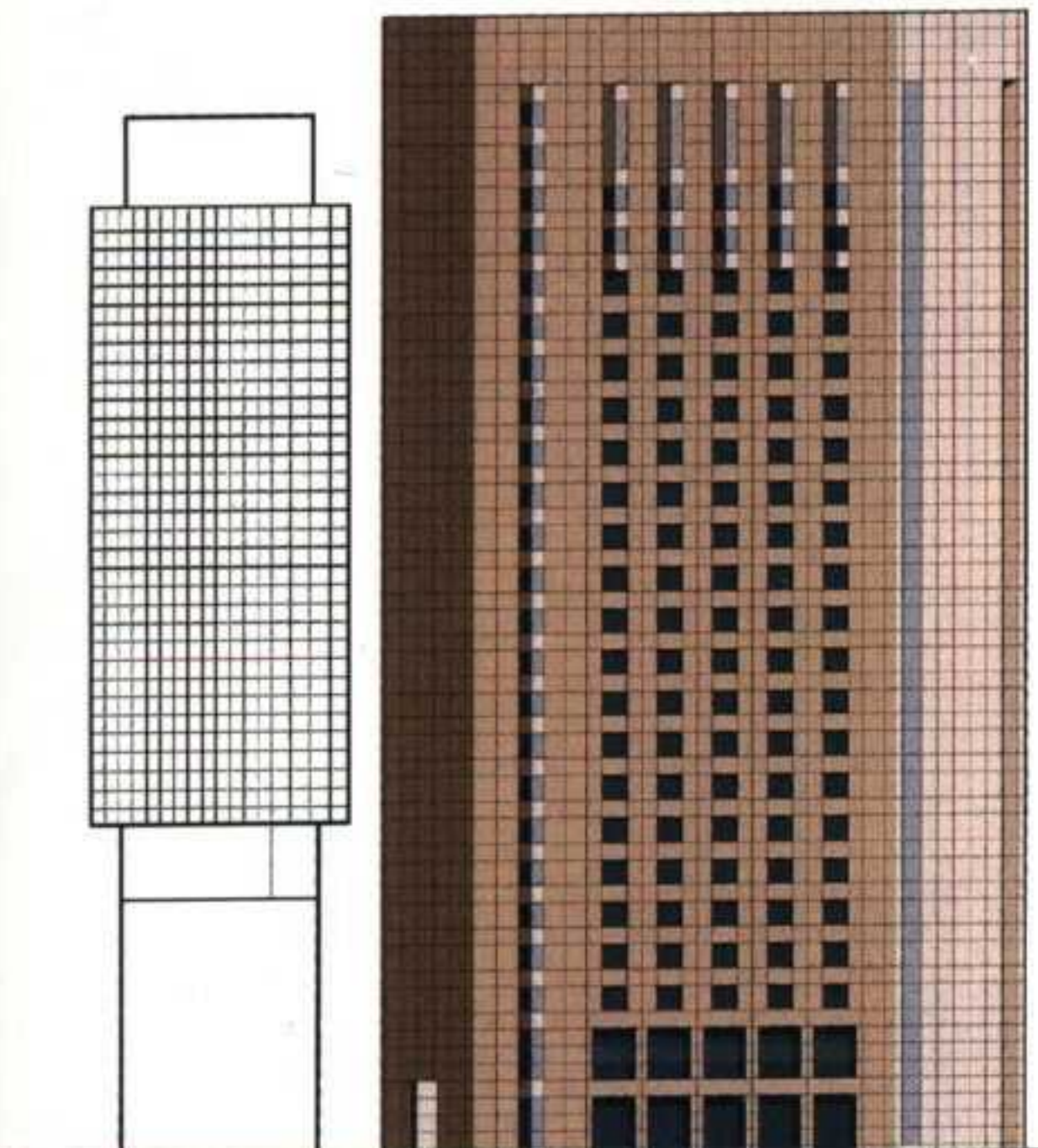
- 1 总平面
- 2 旅馆的东南面观赏效果
- 3 标准层平面
- 4 东南立面
- 5 西南立面
- 6 西北立面



4



5



6

Dayton Cultural and Commercial Center

Design 1996
Dayton, Ohio
Second & Main Ltd/ Downtown Dayton Partnership
850,000 square feet
Winning competition entry

Located on an important site in the center of Dayton, this mixed-use project is the key to an emerging renaissance in this aerospace city famed as the home of the Wright Brothers.

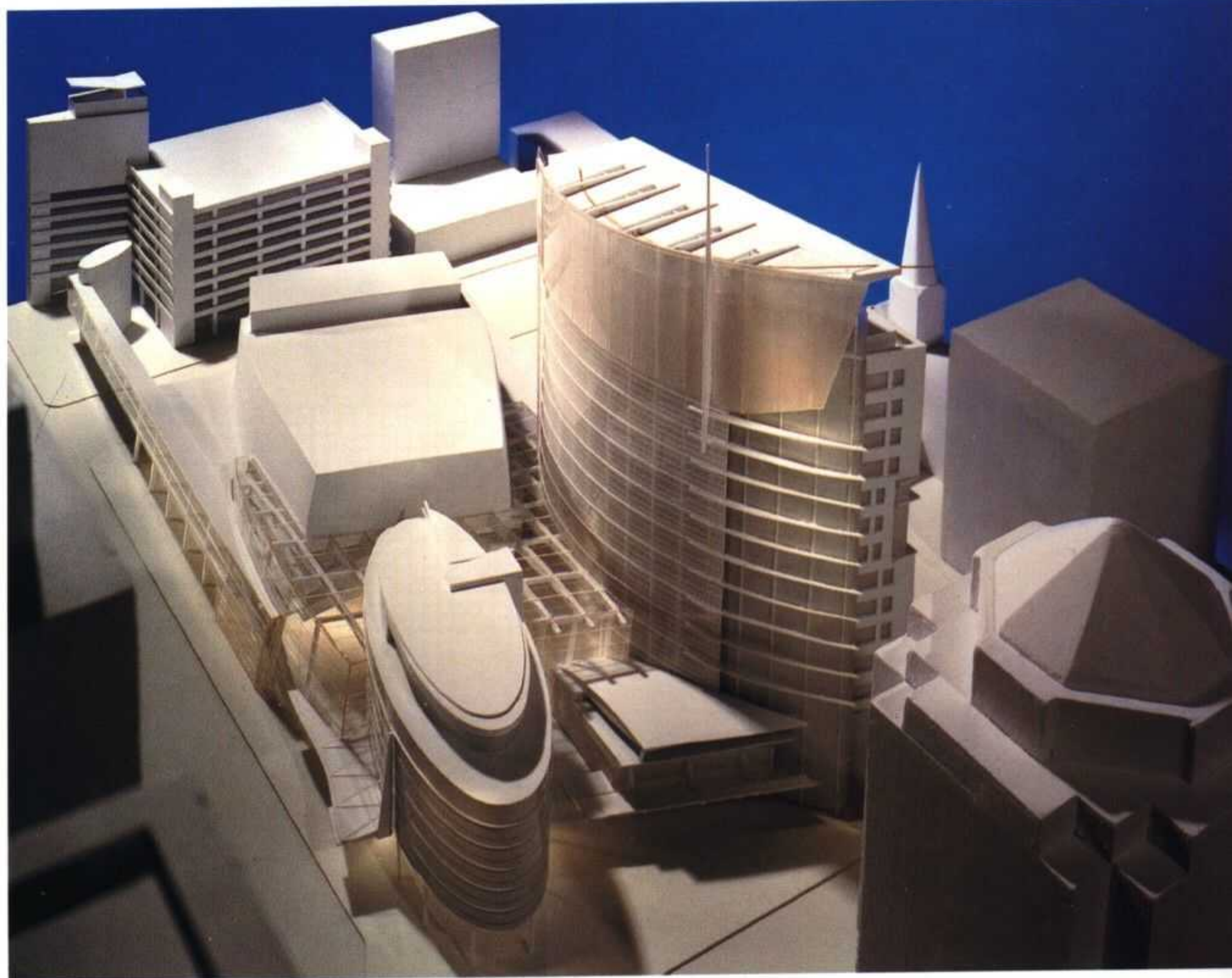
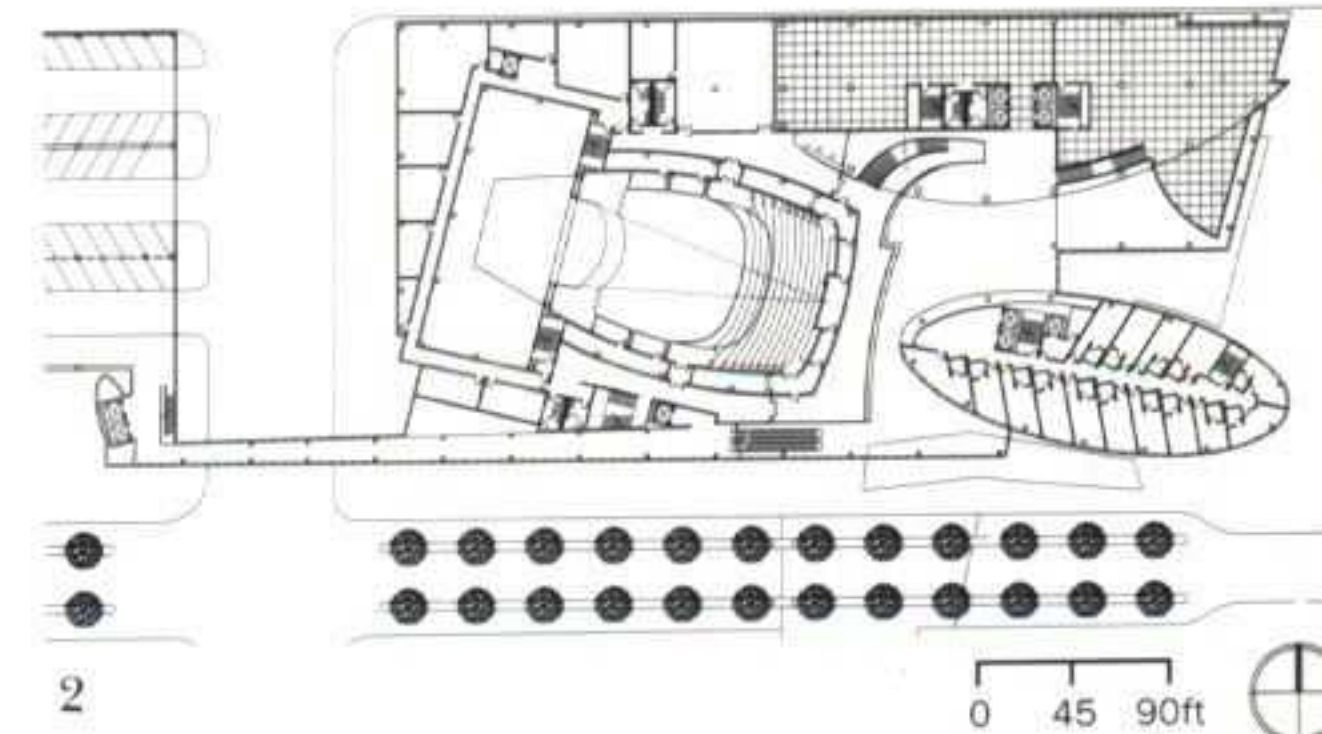
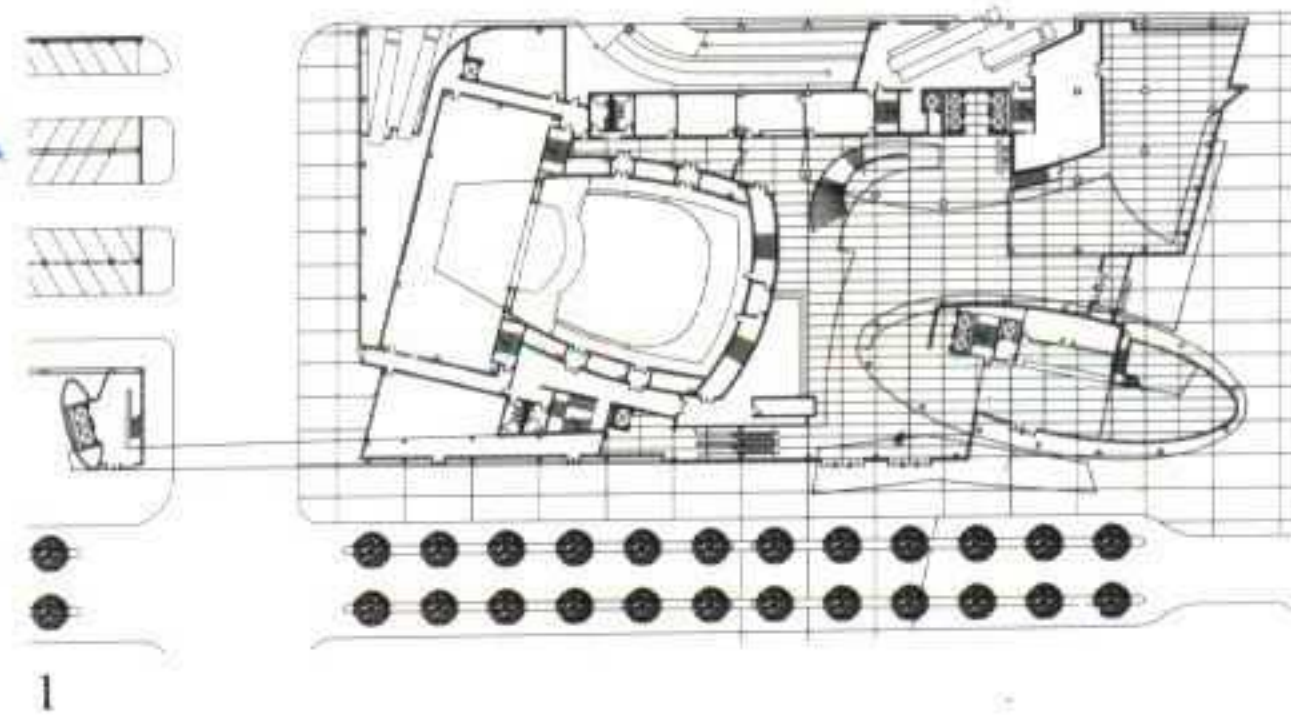
While the office building tower, housing, and parking conform to the rigid orthogonal grid of the surrounding area, the 2,200-seat performing arts theater and 100-room luxury hotel take on fluid and dynamic forms, subtly recalling Dayton's aerospace heritage while enlivening the city center. The space between hotel, theater, and office is enclosed as an atrium that serves all three.

代顿文化及商业中心位于代顿市中心一处重要的场地上，在这个作为莱特兄弟故里而闻名的航空城市中，这个多功能中心的设计是正在形成中的城市复兴计划的核心内容。

当高层办公建筑，住宅及停车库均遵循周边环境中生硬的横平竖直的坐标体系进行布局与设计时，拥有2,200座的表演艺术剧院以及拥有100间客房的豪华旅馆，却采用了充满活力的流线型造型。这种造型特征在赋予城市中心生机与活力的同时，使人隐隐约约联想到代顿市的航空历史。旅馆、剧院及办公建筑共同围合出一处中庭空间，同时中庭空间也为三部分功能性空间所共享。

代顿文化及商业中心

设计 1996年
俄亥俄州，代顿
第二及主要股份有限公司/代顿商业中心合作公司
850,000平方英尺
竞赛获奖方案



- 1 Ground level plan
- 2 Level two, mezzanine plan
- 3 Aerial view of model from the southeast
- 4 Street level view from the southeast

- 1 一层平面
- 2 二层及夹层平面
- 3 模型东南向俯瞰效果
- 4 从东南向街道层观赏“中心”



4

EBH Bodi Tower

Design/Completion 1995/1999
Ulaanbaatar, Mongolia
EBH Bodi Financial Services (Mongolia) Ltd
25 stories: 40,508 square meters (436,033 square feet)
Concrete structure
Glass/metal panel exterior

This 25-story office building in Ulaanbaatar is the first skyline symbol of Mongolia's leap into the global marketplace. The tower incorporates state-of-the-art technology to accommodate the developer's specific request that its offices meet or exceed the expectations of the international companies that will tenant the building.

Adopting the rounded contours of the *ger*, the traditional dwelling of Mongolia's desert culture, the tower offers a curved face to the robust winds of the northwest region. The *ger* is more literally alluded to at the street-level Opar Plaza, with its round two-story rotunda sheathed in glass at the southwest corner. The Mongolian past finds further reference in a sculpture of eight running horses, beasts which were a vital part of traditional nomadic culture.

The uppermost floors feature a members' club offering the latest appointments for relaxation and entertainment. A top floor observation platform affords residents and visitors an unprecedented vista of the city and surrounding countryside.

位于乌兰巴托的这个 25 层的高层办公建筑，已成为蒙古跃入世界市场的第一个象征性高层建筑。塔楼的设计将现代化的技术与满足开发商的特殊需求结合在一起，其办公空间的设计满足了有的甚至超过了那些即将租借该建筑的国际性公司的期望值。

建筑的外形通过采用蒙古具有沙漠文化特质的传统居住建筑(蒙古包)的圆形外轮廓造型，塔楼将一片圆弧形的墙面面向西北地区强劲的风力方向而设置。在基地的西南角，一个圆形的由玻璃围合成的二层圆厅建筑，从街平面开敞的广场上更直观地暗示了蒙古包的造型。一座以 8 匹奔跑的骏马为主题的雕塑作品，使人们能从中看到蒙古人的过去，也能借此展望他们的未来。雕塑作品中马的形象的运用，体现了传统游牧文化中充满活力的组成部分。

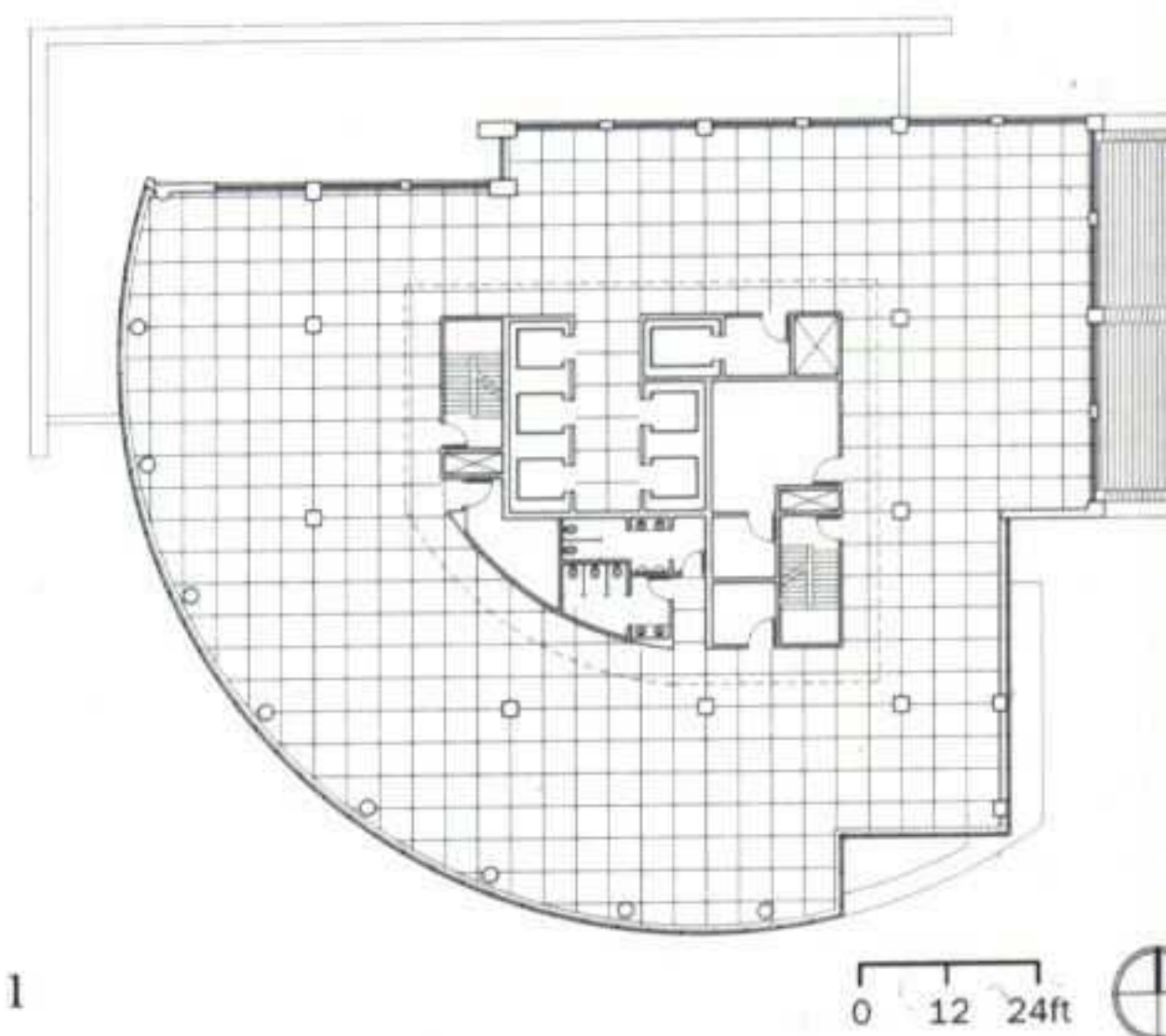
大厦最高层设置了财政部成员俱乐部，其中设有供人们休闲、娱乐的最新的设施。屋顶观景平台为大厦内的留住人员及来访者提供了观赏城市及周围乡村远景的独特的赏景场所。

EBH Bodi 大厦

设计/竣工 1995 年/1999 年
蒙古，乌兰巴托
EBH Bodi 财政部(蒙古)股份有限公司
25 层: 40,508m² (436,033 平方英尺)
混凝土结构承重; 玻璃; 外墙面采用金属板

- 1 Typical office floor plan
- 2 View from the south

- 1 办公室标准层平面
- 2 大厦的南面观赏效果



Jakarta Mixed-Use Tower

Design 1996
 Jakarta, Indonesia
 Pt. Binapuri Lestari
 60 stories of office, 500-room four-star hotel, 1,000-car parking,
 renovation of existing 12-story building
 Composite steel/concrete structure
 Glass curtain wall
 Winning competition entry

This 80-story mixed-use complex is located in Jakarta's prominent Golden Triangle district. The shimmering tower leans out from its base and then curves skyward, giving the building a sensual and unusual perspective both from street level and from a distance.

The lower part of the tower is dedicated to hotel use, with the adjacent retail space in an existing building enveloped by a giant video screen. Films, video clips, and advertisements projected on the screen generate interest and excitement at the entrance level. Above this is an unusual fin-shaped room with towering glass walls which can be used as a ballroom or conference center.

The upper part of the tower houses office space from which double-decker elevators provide access to a series of sky atriums with spectacular views.

这个 80 层的多功能综合性建筑，坐落在雅加达著名的金三角地区，微微泛光的塔楼从规整的裙房基座之上倾斜而出，呈曲线形体直上云霄。这种造型使人们从街平面和远距离均可以观赏到建筑所具有的让人耳目一新非同寻常的透视效果。

塔楼临近地面的若干层是旅馆，与其相邻的是一处作为商品零售空间启用的原有建筑，该建筑的外墙面附着一片巨大的电视屏幕，屏幕上播放着形形色色的电影、电视和广告节目，这使得人们在建筑的入口层平面即产生出对该建筑的兴趣和兴奋之情。商店的上层是一个形状非同一般的鱼翅形空间，其外表装有高耸的玻璃幕墙，这个空间既可作为舞厅，也可作为会议中心启用。

塔楼的上部是办公空间，这里设有多部双层电梯，借此人们可以通达一系列拥有壮观景象的空中中庭空间。



1

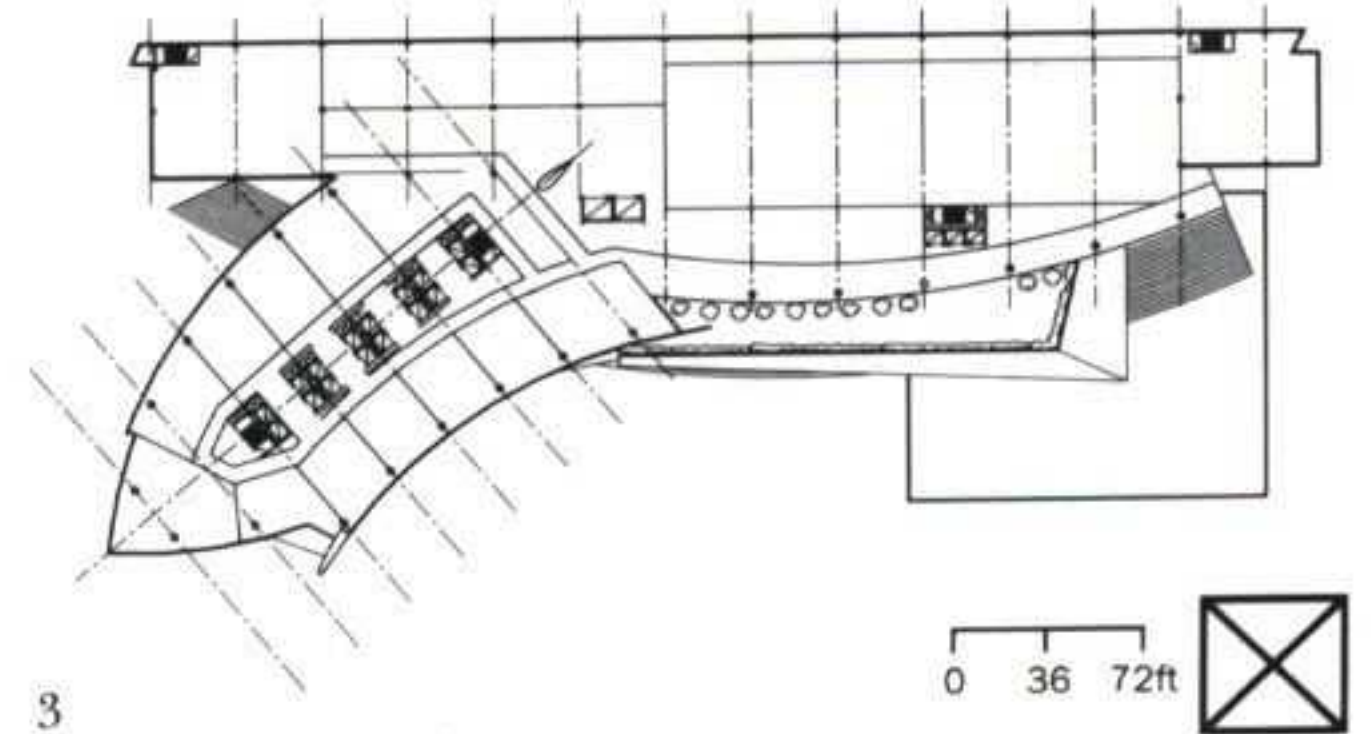
- 1 Aerial view
- 2 Office floors at top of tower
- 3 Hotel lobby level
- 4 Typical office floor plan

雅加达多功能大厦

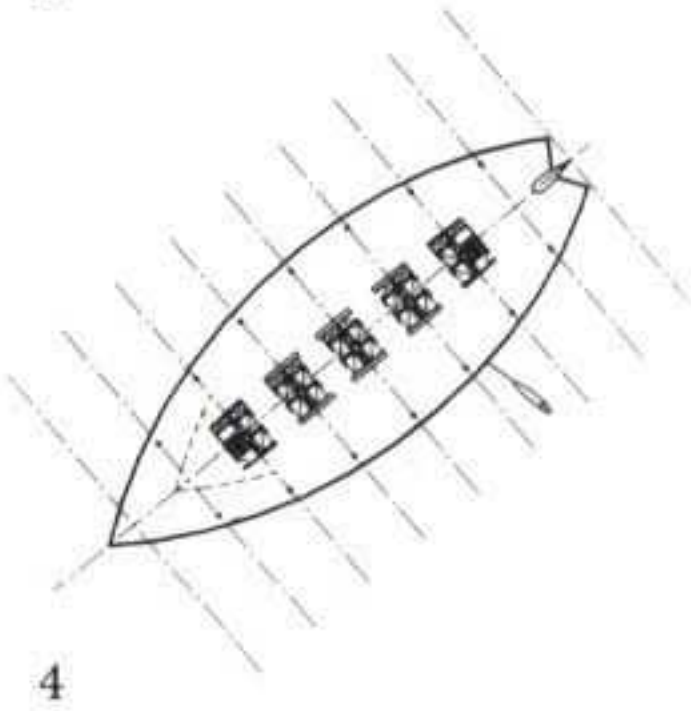
设计 1996 年
 印度尼西亚，雅加达
 委托方：Pt · Binapuri Lestari 公司
 含 60 层办公空间；500 间客房的四星级旅馆；能容纳 1,000 辆小汽车的停车库；改建一个已有的 12 层建筑
 钢和混凝土混合承重结构；玻璃幕墙
 竞赛获奖方案



2



3



4

- 1 鸟瞰建筑
- 2 位于塔楼顶部的办公部分
- 3 旅馆门厅层平面
- 4 办公空间标准层平面

Selected and Current Works

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GNA Corporate Headquarters

Design/Completion 1989
Seattle, Washington
Great Northern Insured Annuity
134,000 square feet (8 floors)

GNA 公司总部

设计/竣工 1989年
华盛顿州，西雅图市
大北方年金保险公司
134,000 平方英尺，共 8 层

Complex philosophical challenges inspired elegant design solutions for the corporate headquarters of Great Northern Insured Annuity. A progressive company enjoying rapid expansion, GNA wanted a humane, engaging employee environment with functional flexibility to accommodate future growth at minimum cost. NBBJ responded with an open-office plan that playfully stretches traditional modular workstation dynamics.

Ethospace systems form a fanning pattern with their spines perpendicular to the central core on each of eight floors, thus preserving the unique curves of the Two Union Square tower and its splendid views of downtown Seattle, Elliott Bay, and the mountain ranges surrounding the city. Circulation perimeters establish vantage points for these vistas as well as easy office access and conversation areas. Adjustable, interchangeable components allow employees to relocate between workstation neighborhoods and personalize their spaces with ease.

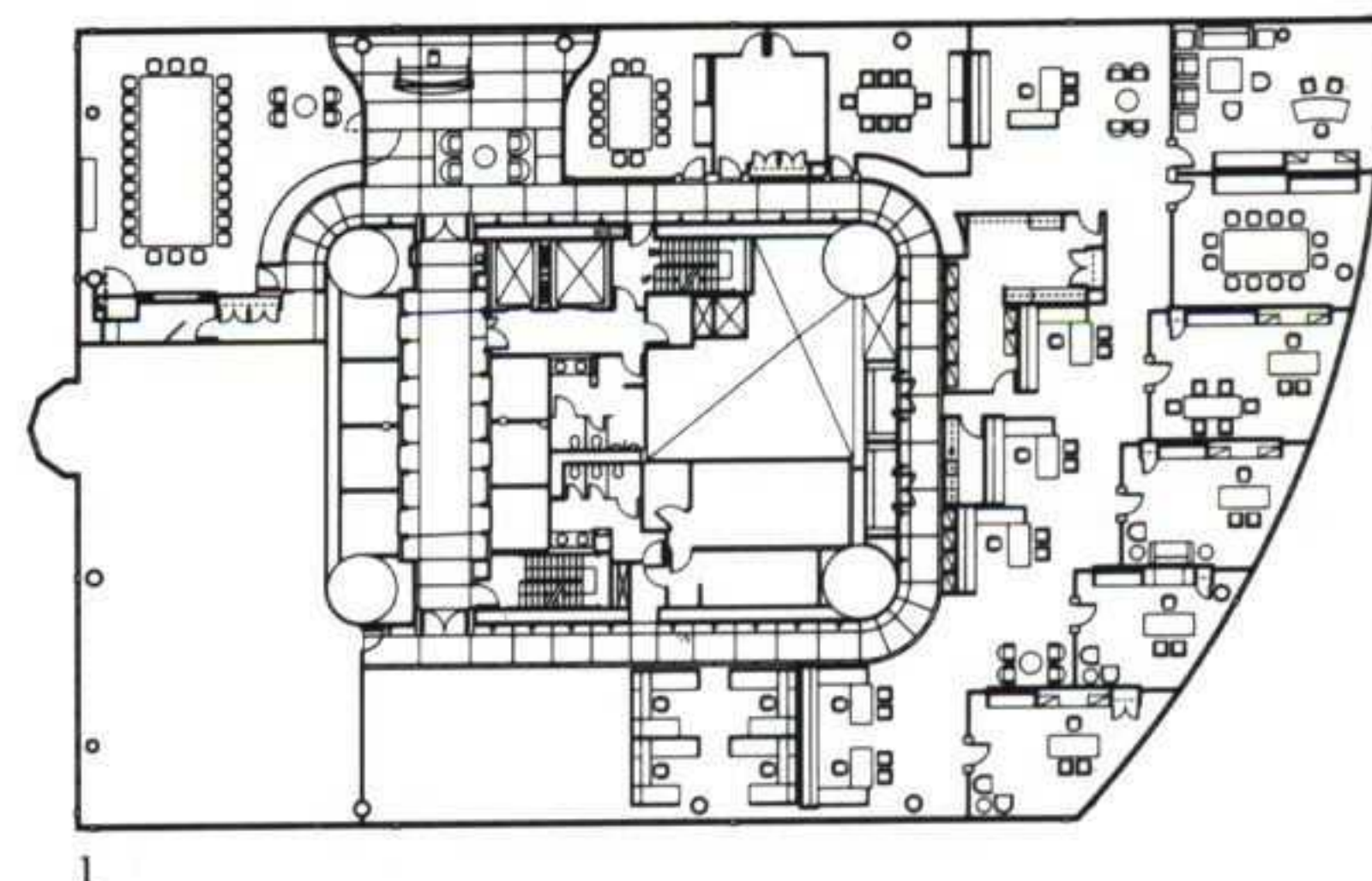
GNA 公司总部一流的室内设计灵感，来源于公司自身所提出的综合性且富于哲理性的功能需求。一个上进的公司必定乐于求得快速的发展。GNA 寻求获得某种具有人情味，对其职员具有吸引力的工作环境，而为了适应公司未来的发展，这种环境必须以最少的投资满足功能方面的灵活性需求。NBBJ 特意为该公司设计了一种开放式的办公室空间，它使得传统模数式的工作站活力得到了戏剧性的扩展。

Ethospace 系统的运用构成了一种呈扇形布局的空间模式，在这个 8 层的办公空间中，Ethospace 系统中的所有脊部都与建筑的中央核心筒体成垂直关系，因此，它维持了第二联合广场大厦唯一的一组曲线形墙面，它使人们能够从室内观赏到西雅图市中心区，伊利奥特港湾，以及西雅图城市周边山区所拥有的壮观景色。

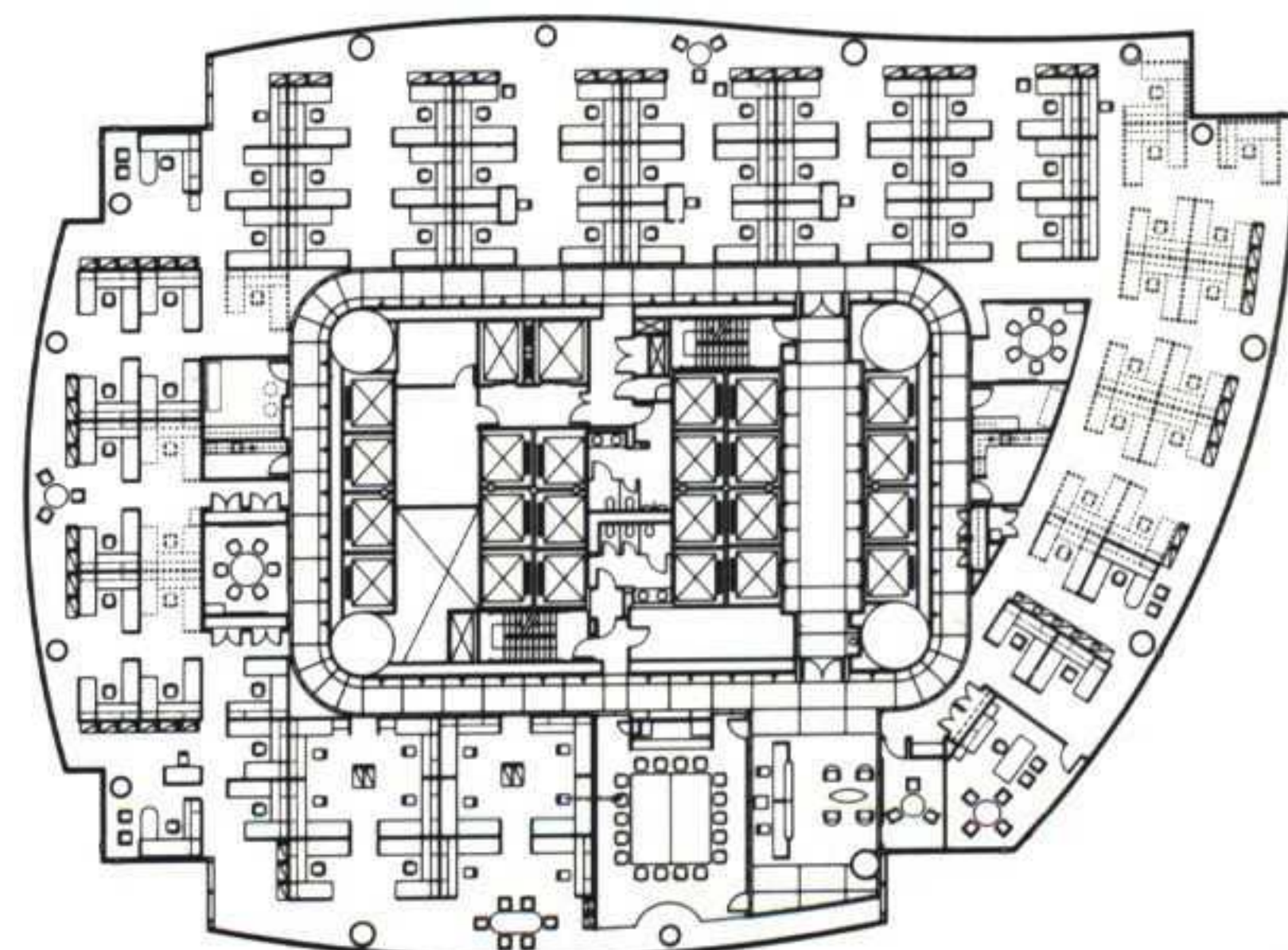
开放式办公空间的交通流线沿周边设置，它为人们提供了赏景的最佳观赏点，为职员们提供了抵达各自办公室的便利的通道，同时还为人们提供了一系列进行洽谈与交流的场所。具有可调节性及可交换性的多种家具组合部件，使职员们可以在相邻的工作站之间进行重组，同时使他们易于使各自的办公空间拥有个性化特征。

- 1 Executive suite floor plan
- 2 Typical workstation floor plan
- 3 Conference area with view
- 4 Executive suite reception area

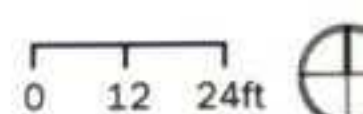
- 1 行政办公空间平面组合形式
- 2 工作站标准组合形式
- 3 可观赏外部优美景观的会议厅
- 4 行政办公部分的接待处



1



2



3



Seafirst Gallery

Design/Completion 1993
Seattle, Washington
Seafirst Bank
2,700 square feet

锡弗斯特展室

设计/竣工 1993年
华盛顿州，西雅图市
锡弗斯特银行
2,700平方英尺

Creating a highly flexible gallery for the display of art in an irregular space located in a high-rise office tower was the design challenge of Seafirst Gallery. Display panels pivot around steel support columns placed off-center within each panel, allowing 8-inch-diameter bronze spheres at the panel ends to inscribe arcs of different radii on the hardwood floor. Shallow bronze tracks record the arcs with sinuous patterns on the floor. Ironwood handles at the ends of each partition withdraw cane bolts from strikes in the floor when lowered, and serve as levers for rotating the panels.

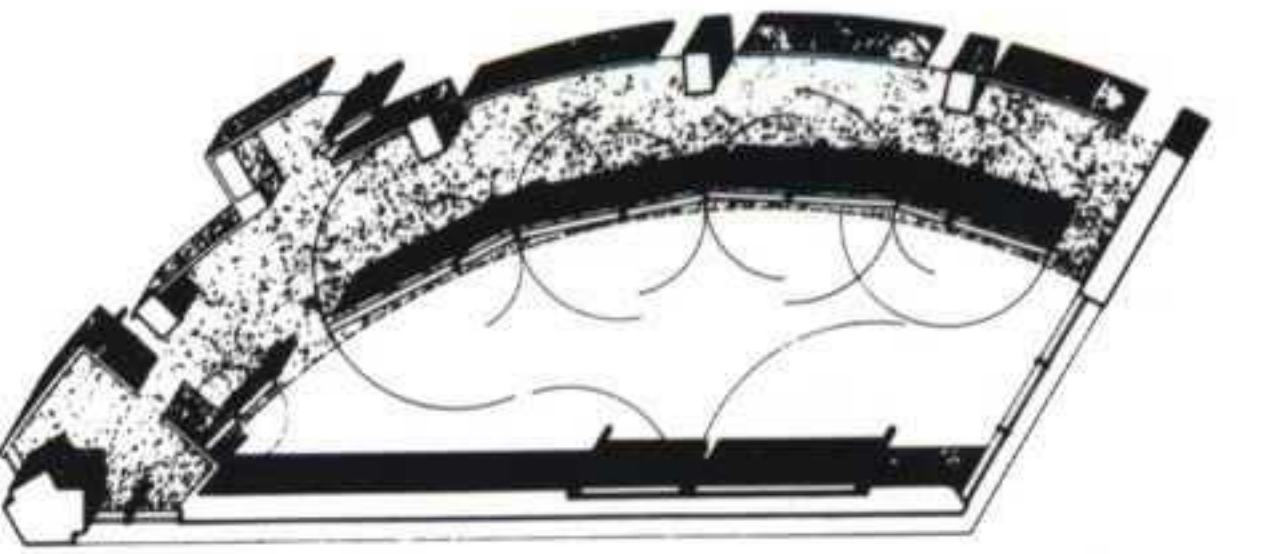
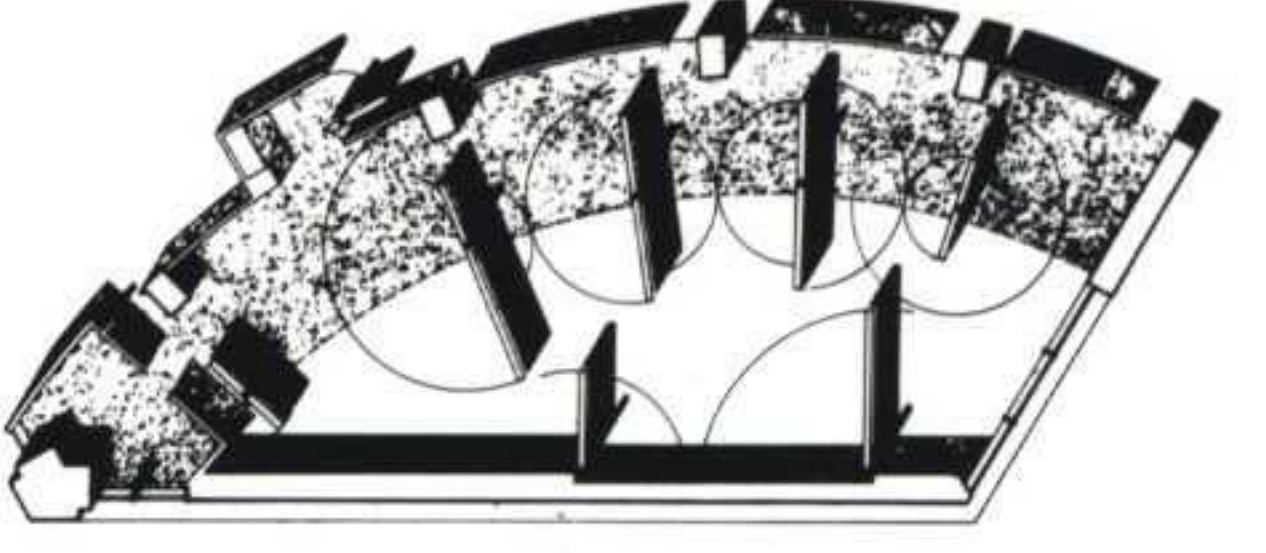
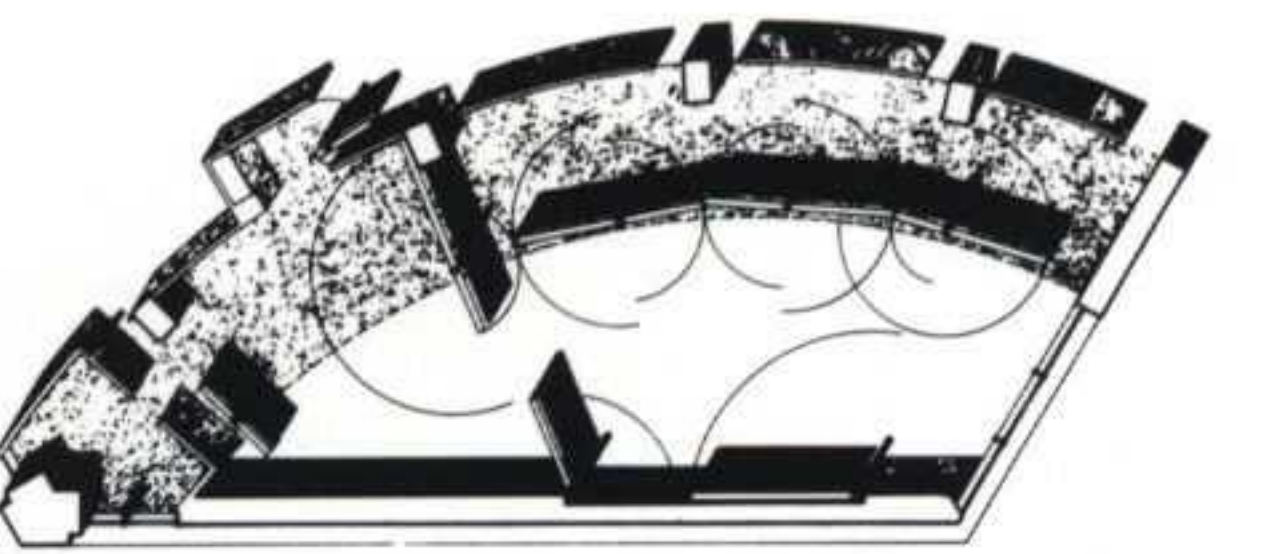
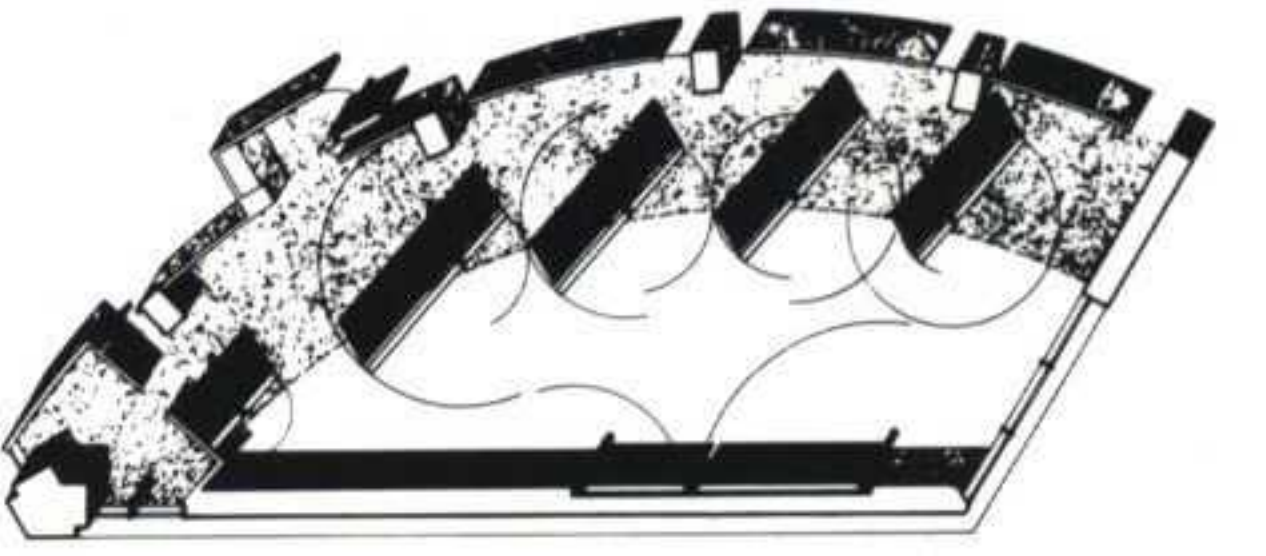
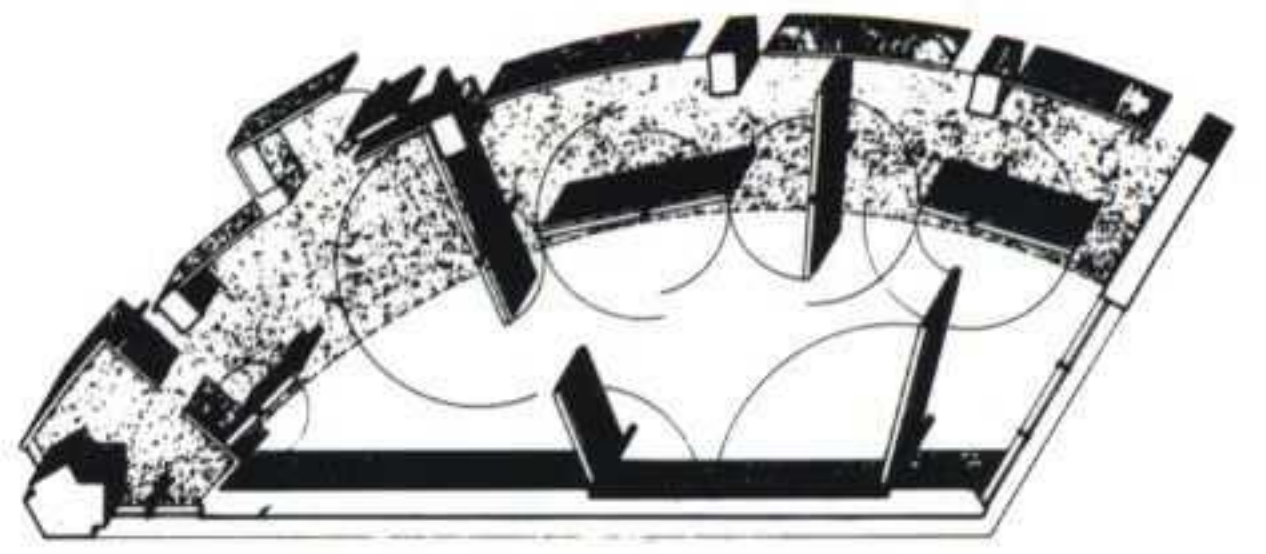
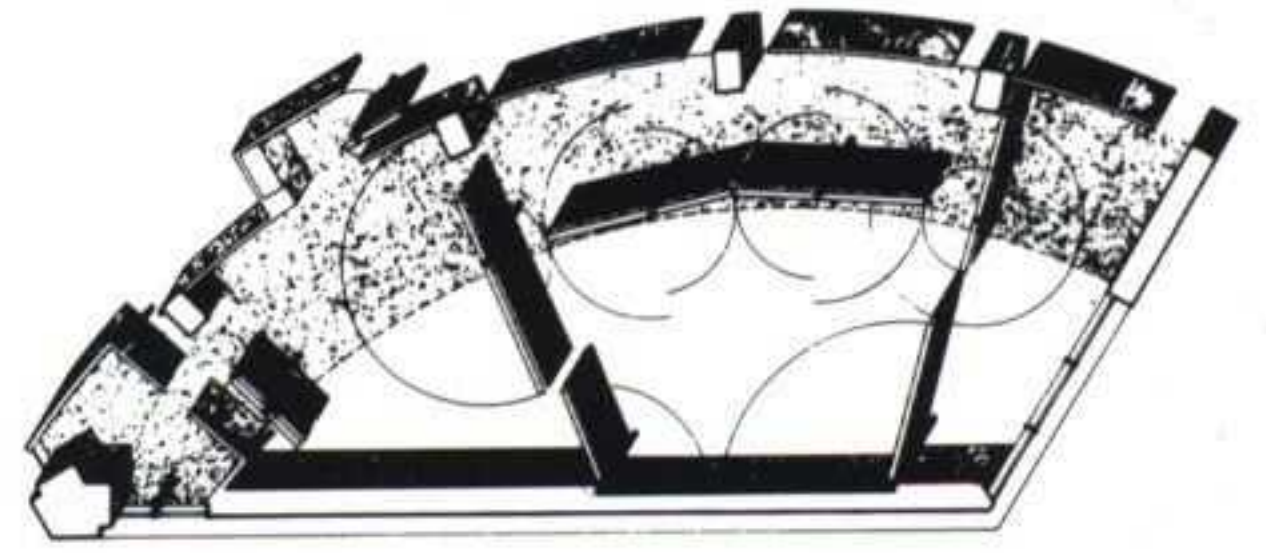
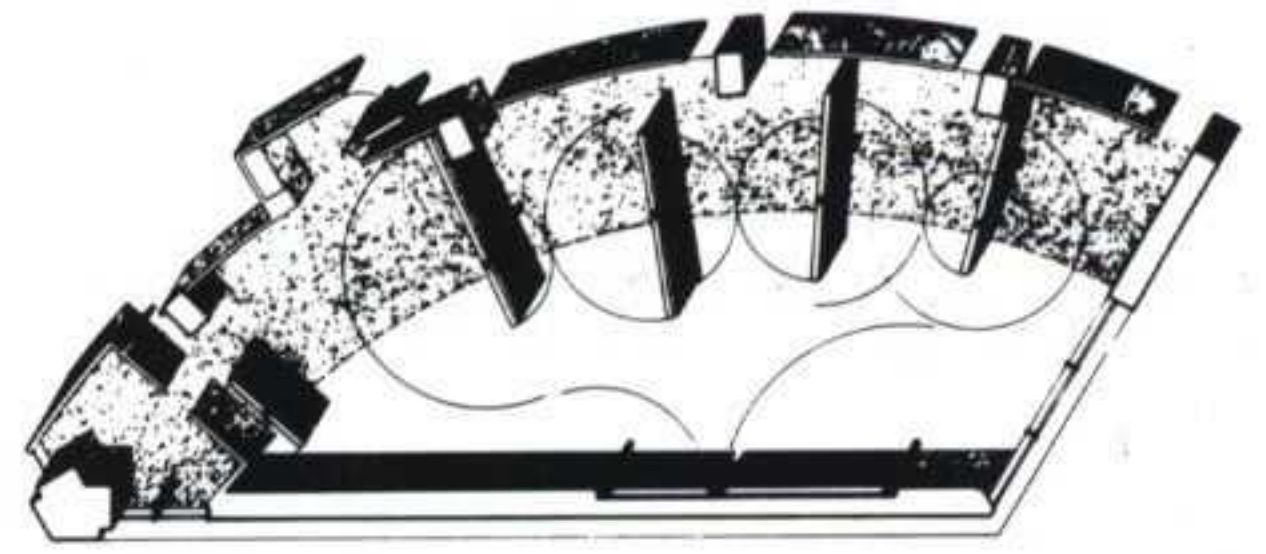
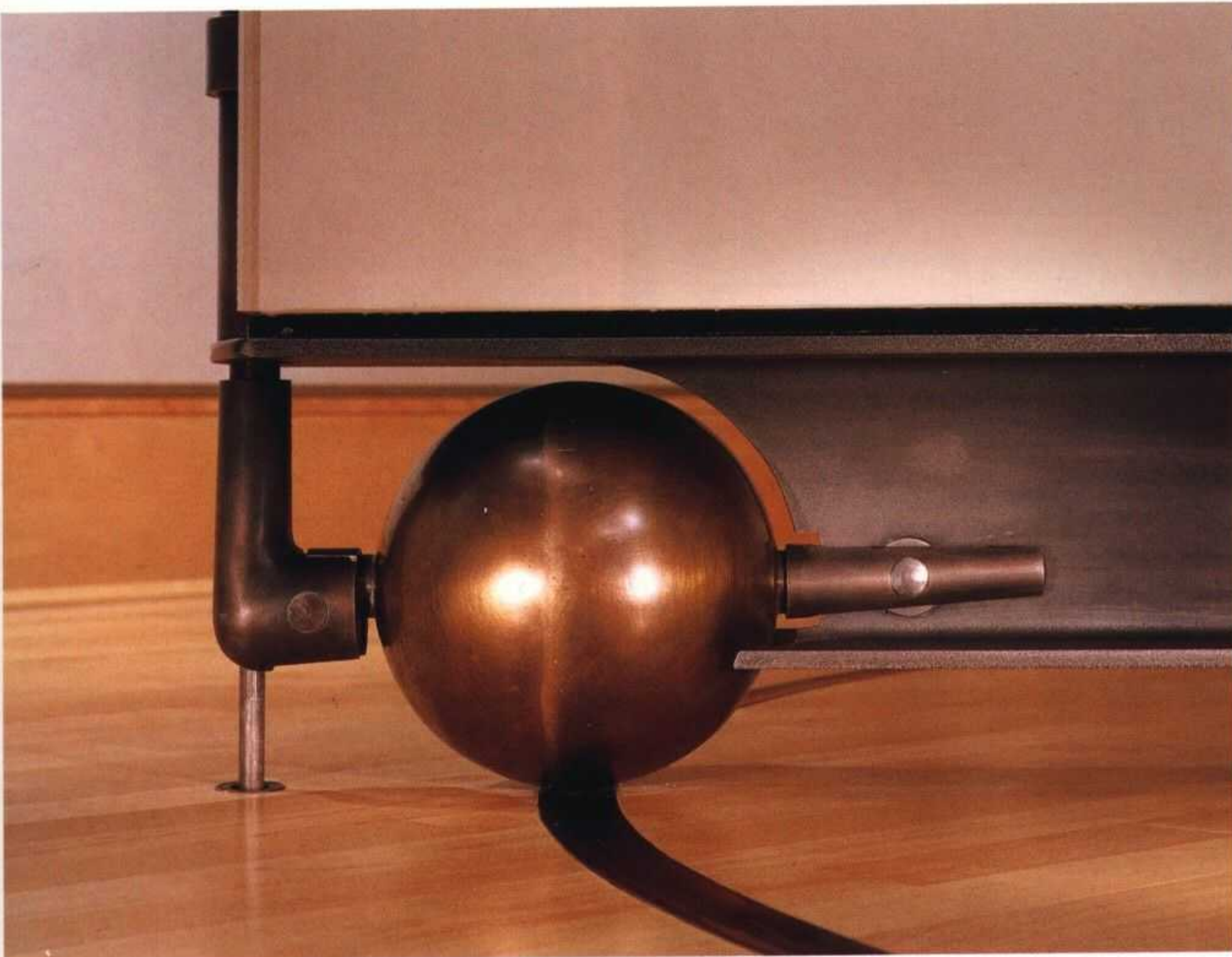
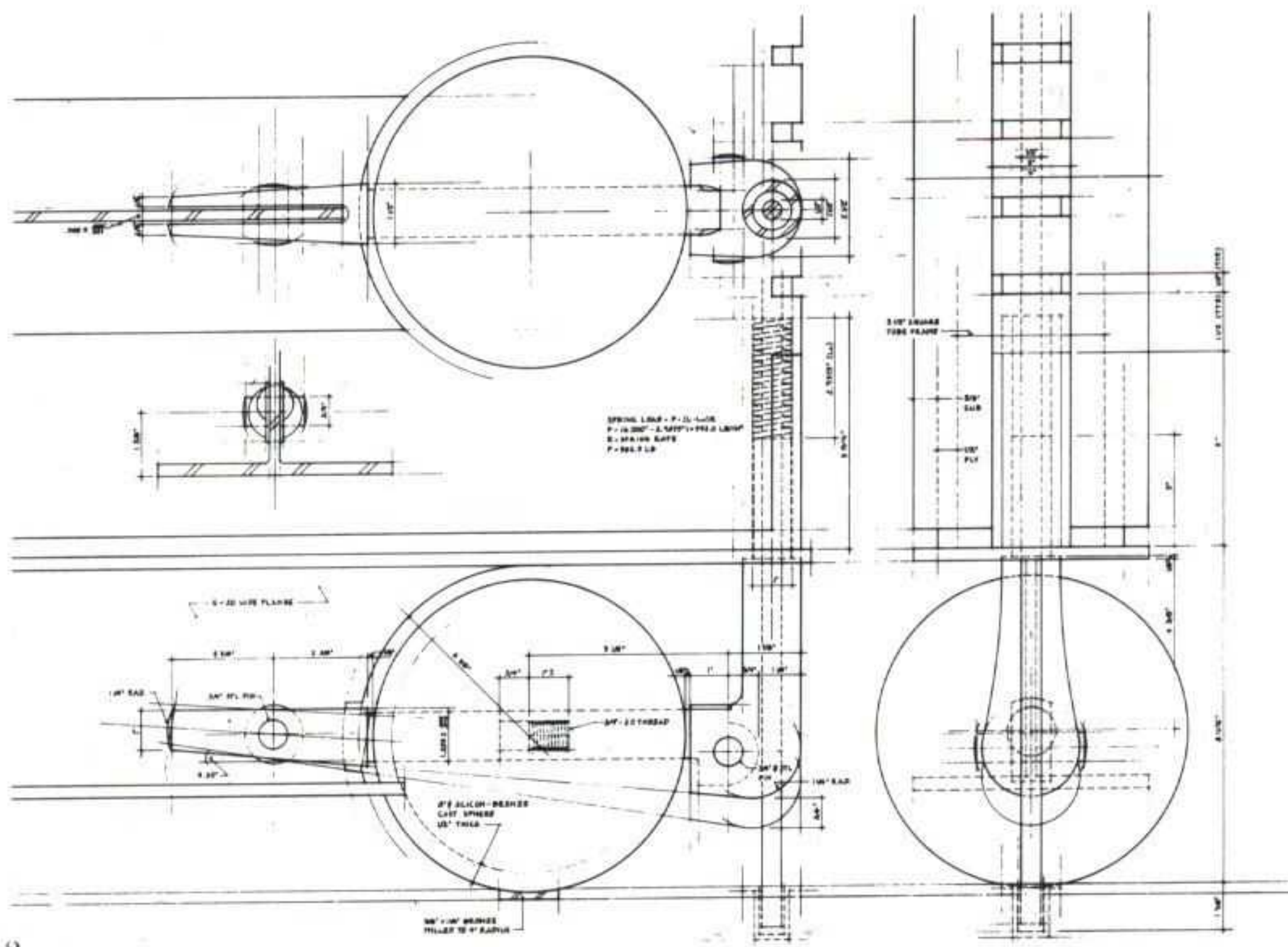
锡弗斯特展厅设计所面临的难题是，要在—幢高层办公建筑的不规则形的空间内为艺术品的陈列创造出一种具有高度灵活性的展厅空间来。NBBJ的设计是，所有展板均可绕着设置在展板中的一钢支承柱旋转，而展板中的钢柱并没有设置在板的中央处。因此，各展板两端的铜球(直径为8英寸)在展板的硬木地板上刻画出许多不同半径的圆弧线。浅铜色的轨迹在展厅地板上记录下富有流线型图案的条条圆弧线。当压低展板两端的硬木把手，便拔出了插在地板上的插销，同时，硬木把手还可用作转动展板的握杆。



1

- 1 Pivoting display walls
- 2 Cast bronze spherical caster design schematic
- 3 Cane bolt and cast bronze caster detail
- 4 Schematics of primary partition configurations
- 5 Alternating fan wall configuration

- 1 内设钢支承柱的展板
- 2 铸造铜球铸件的设计图解
- 3 插销及铸铜铸件的细部
- 4 图示展厅空间的几种主要分隔布局方式
- 5 可供选择的扇形展板组合方式





Herring Newman Offices

Design/Completion 1990/1991

Seattle, Washington

Herring Newman Direct Response Marketing Company

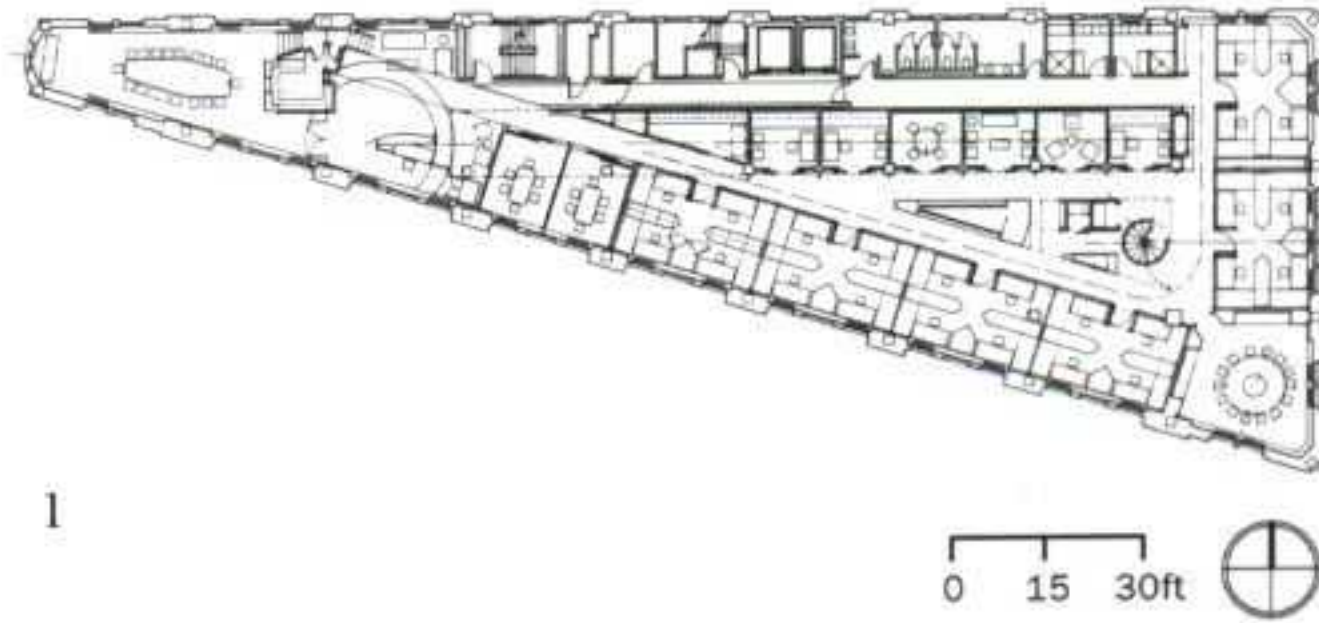
17,000 square feet

Stock construction materials: pre-fabricated wood trusses; corrugated fiberglass; plywood; framing lumber; chainlink fencing; perforated metal mesh; raw steel; copper and concrete; whitewashed chipboard; builder's felt; galvanized pan decking

This national direct mail advertising agency sought an office design that would inspire employees, clients, and vendors to "feel that anything is possible—a place in which solutions have no boundaries and conventional wisdom has no place." Specifically, Herring Newman wanted an atmosphere that gave its workers "permission to think 'outside the box' and encourage creativity in every aspect of their jobs."

That remarkable challenge was met first with site selection: the third and fourth floors of a historic, five-story flatiron in downtown Seattle that had once housed the city's daily newspaper. Taking its cue from the building's triangular shape, the two-story office complex avoids inter-floor separation with a large, open triangle that joins the floors visually and acoustically. A spiral stair of raw milled steel ascends on axis with the center of the opening, which serves as both the nucleus for art layout and center stage for the firm's creative process.

这是为美国国家级直接邮件广告部所作的办公室设计，设计力求达到以下效果：即要使办公环境能激励该机构的雇员、业主以及卖商，使他们“感到这是一个任何事情都可能办成的地方，在这里，解决问题的方式方法是无限多样的，而因袭的条条框框是没有立足之地的。”特别值得一提的是，赫林·纽曼要求办公空间为工作人员提供一种氛围，这种气氛“允许人们思考‘超出有形空间’之外的问题，同时激励人们在工作各个方面发挥创造力。”设计首先遇到的最突出的难点问题是建筑的选址问题。最终，一个位于西雅图市中心的 Historic 五层平顶建筑中的三、四、五层被选中。这幢建筑曾一度是西雅图新闻日报的报社。设计中通过减小建筑中三角形平面转角处的面积，使这个二层的办公空间避免了室内上下楼层之间的分隔，从而获得了一个两层空间范围内视线和声音均可以沟通的大而开敞的三角形通层空间。在建筑的中央开敞空间内，一段未加修饰的锈钢制成的螺旋形楼梯，沿着一段竖直中轴向上攀升。该楼梯既作为建筑中艺术设计的核心要素，又象征该公司创造性进程中的一个起始步骤。



1

赫林·纽曼办公室

设计/竣工 1990年/1991年

华盛顿州，西雅图市

赫林·纽曼直接回复市场公司

17,000 平方英尺

预制木桁架；波形玻璃纤维；胶合板；木框架构件；链式连接的栅栏构件；穿孔金属网眼；原钢；铜和混凝土；石灰水粉刷刨花板；建筑用毡制品；镀锌平屋顶



2



3

- 1 Floor plan, lobby level
- 2 Reception lobby
- 3 Central production area

- 1 门厅层的楼层平面
- 2 接待门厅
- 3 中央成果区

Burger King Corporate World Headquarters

Design/Completion 1992/1993
Miami, Florida
Burger King Corporation
300,000 square feet on four floors
Translucent glass curtain walls

汉堡包大王联合世界总部

设计/竣工 1992年/1993年
佛罗里达州，迈阿密
汉堡包大王联合公司
300,000平方英尺，共4层
半透明玻璃幕墙

After Hurricane Andrew devastated downtown Miami in the fall of 1992, leaving only the roof and structural frame of Burger King's headquarters, the fast food giant took the opportunity to review its corporate culture and operations, and renew both with renovated headquarters offices.

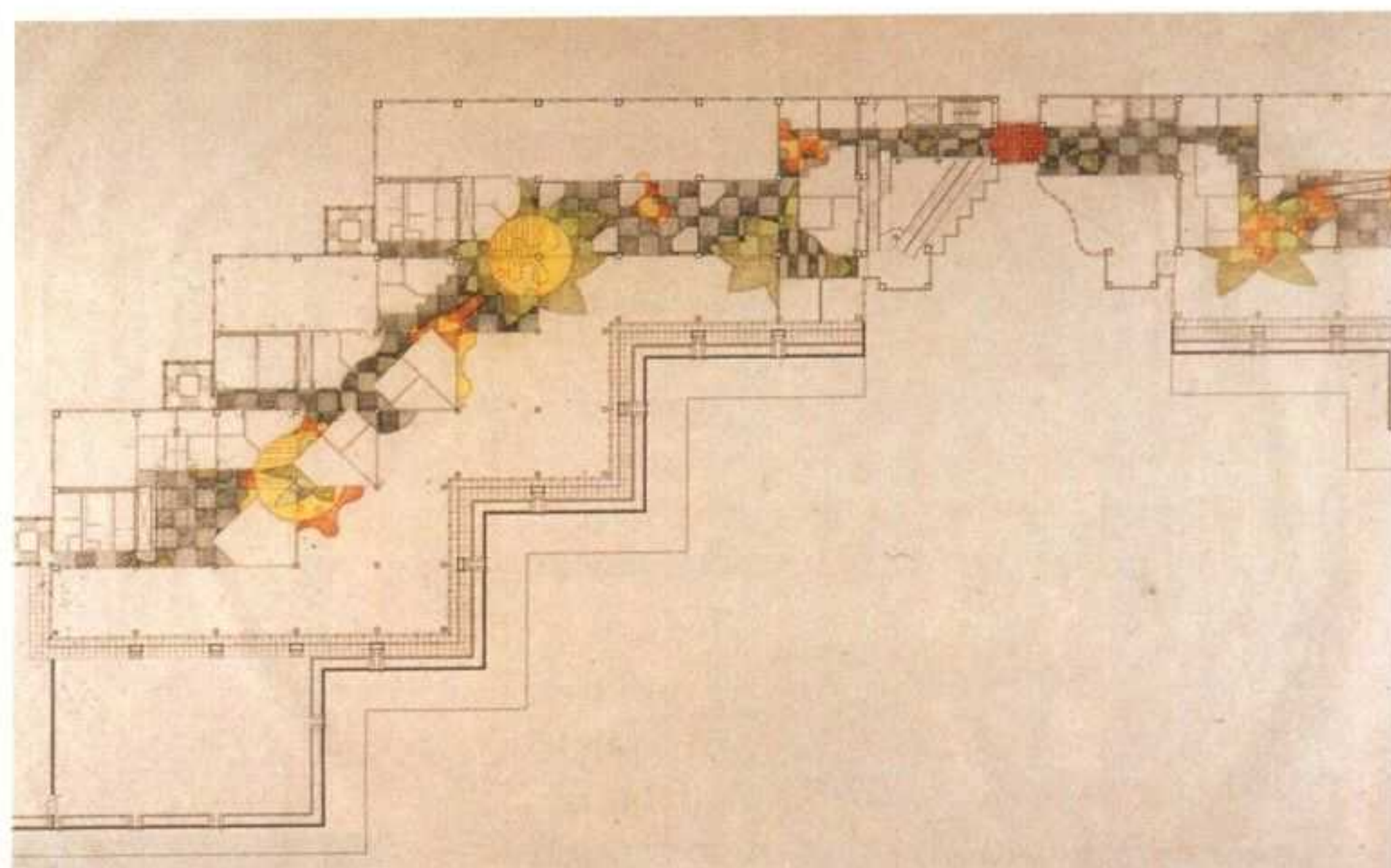
Burger King's new plan contributes to a strong corporate community environment. An adjacency strategy redistributes executive offices from an isolated cluster to proximity with their specific employee group or division, each in turn positioned near other related or interdependent groups or divisions.

Imaginative integration of color and pattern reinforce the urban plan concept by delineating "Main Streets" and "Neighborhoods" with distinctive mixes of shapes and hues drawn from the elements of Burger King's product: mustard, ketchup, lettuce, tomatoes, pickles.

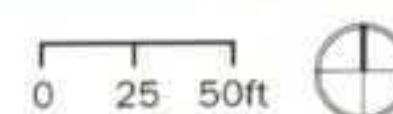
1992年秋，安德鲁飓风袭击迈阿密市中心区之后，汉堡包大王总部建筑只剩下屋顶和结构框架部分。这个快餐巨头抓住这次契机，重新审视了公司的合作文化和经营策略，借更新的总部办公建筑赋予了其合作文化和经营策略新的内涵。

该总部建筑新的设计方案注重对某种牢固的合作团体环境的设计。设计依据一种毗邻的原则将一组孤立的行政办公空间进行了重组，使这些办公空间与其特殊的雇员小组和相关部門相鄰近，而每处办公空间及雇员小组(或部門)又依次处在与其相关或有内在联系的小组或部門相鄰近的位置上。

通过从汉堡包大王总部的食品(包括芥末、番茄沙司、莴苣、西红柿、泡菜等)中提取一些特征鲜明的形和色的混合要素，并以这些要素刻画该建筑中的“主要街道”以及“相邻空间”，富于想象力的色彩和图形的综合，强化了该总部建筑中都市设计的构思意向。



1



2

- 1 Typical floor plan with carpet plan
- 2 "Main Street"
- 3 Conference room off "Main Street"

- 1 铺有地毯的标准层平面
- 2 “主要街道”
- 3 远离“主要街道”的会议室



Herman Miller Regional Sales Office and Showroom

Design 1995

Seattle, Washington

Herman Miller

4,500 square feet

Cork flooring; non-endangered wood veneers; non-toxic finishes; laminate-faced sliding doors

The program for this furnishings company was both direct and oblique: provide office space suitable for eight regional representatives, yet in an atmosphere conducive to showcasing the diverse Herman Miller merchandise. The classic Meisian office tower chosen by the company as its new home offered an appropriate setting for displaying its product line of custom systems furniture and accessories: an attractive and efficient office presenting and representing important and effective office products.

The design solution illustrates the dual nature of the facility as office and showroom by integrating existing architectural features with new construction, and realizing furnishings as architectural elements inspired by Herman Miller's own designs.

这个装修公司的销售办公及展示空间的设计，既具有直截了当的特征又兼有间接隐喻的特质。它为8个地区性的代理人提供了十分理想的办公空间，同时这种办公空间也具备了展出赫尔曼·米勒公司多种多样的商品的良好氛围。该公司选择了具有传统风格的迈希安办公大厦作为公司新的部门所在地，建筑原有的古朴风格为展出定制的一系列家具及其配件提供了十分适宜的展示环境：一个具有吸引力的且高效率的办公空间，显示并代表了该公司主要的和高效率的办公产品。

通过运用新的建造方式对原建筑的组成要素进行综合性设计，同时将出自赫尔曼·米勒自己创作灵感的家具作为建筑空间不可或缺的重要组成部分加以看待，本设计最终体现了建筑空间既作为办公空间又作为展示空间的双重特性。

赫尔曼·米勒地区性销售办公及展示空间

设计 1995年

华盛顿州，西雅图市

赫尔曼·米勒

4,500平方英尺

软木地板；无害本质饰面材料；无毒装饰材料；薄金属板饰面推拉门



1



2



3

- 1 Reception/gallery
- 2 Product display corridor
- 3 Conference room door detail
- 4 Entry/product display

- 1 接待展廊
- 2 产品陈列长廊
- 3 会议室大门细部处理
- 4 入口处产品展示



Starbucks Coffee Company Urban Campus

Design/Completion 1993/present
Seattle, Washington
Starbucks Coffee Company
360,000 square feet
Brick, concrete, natural wood

斯塔巴克咖啡公司本部

设计/竣工 1993年/进行中
华盛顿州，西雅图市
斯塔巴克咖啡公司
360,000平方英尺
砖；混凝土；天然木料

When Starbucks Coffee Company decided to move its corporate home to a stout old warehouse building in Seattle's industrial area, it provided the opportunity to give the building and its 17-acre site a new life, and to encourage the development of new office, retail, and residential development in the area.

The project organized the façades of the existing buildings, added an elevator core and mechanical/electrical infrastructure, developed green spaces, and built out three floors of office space.

Worn brick, concrete, natural wood and tropical colors borrowed from Starbucks retail graphics animate the office space. The 120,000-square-foot floor plates are organized around diagonal corridors fronted by conference, copy, and informal lounge rooms, and coffee rooms serving Starbucks' own rich brews. The corridors intersect at a central commons on each floor where the company's young employees gather to share the excitement of its latest incursion into the international retail marketplace.

当斯塔巴克咖啡公司决定将其公司本部迁移到西雅图工业区一幢造型坚实的旧库房时，这便使得这幢库房建筑以及建筑所在地的17英亩场地环境获得了复兴的契机，同时也为这一地区开发新的办公建筑、商业建筑，以及住宅建筑提供了机遇。

本方案对原库房建筑的各立面进行了重新设计，为建筑新增设了一处电梯间，新增了设备/电器基础设施，开发了绿化空间，同时建成了一处三层的办公空间。

建筑原有的砖墙面、混凝土、天然木材，以及取材于斯塔巴克零售图案的热烈的色彩，都使办公空间充满了生机与活力。面积达120,000平方英尺的每一楼层空间，其木地板的排列均围绕斜向布局的走道而设置。会议室、复印室、各种咨询休息室，以及供应公司自产的多款饮品的咖啡室，均串联在走道的两侧。每一楼层不同方向设置的走道，均在建筑内一处公共空间处汇集。在这里，公司的年轻雇员们可以聚集在一起，共同分享因公司新近加入国际零售市场的成功而带来的喜悦。



1

- 1 Stair detail
- 2 Roasting and tasting area
- 3 Lounge
- 4 Typical connecting stair

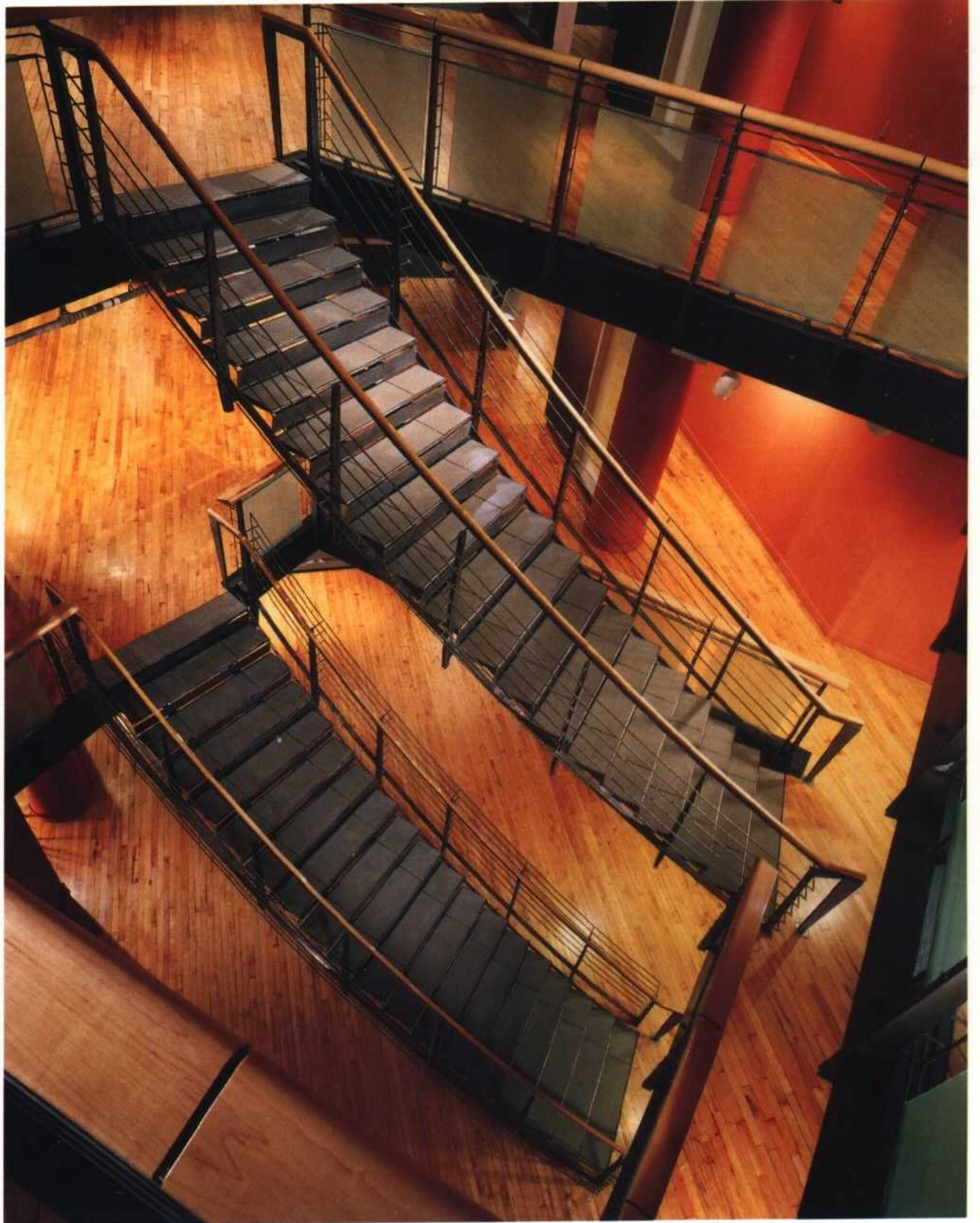
- 1 楼梯细节设计
- 2 咖啡加工及品尝区
- 3 休息室
- 4 主要上下联系楼梯



2



3



4

HEALTH CARE

- 98 Scottsdale Memorial Hospital North Pavilion
- 104 Central Washington Hospital Additions and Alterations
- 110 Pomona Valley Hospital and Medical Center Women's Center
- 114 Children's Hospital and Health Center Patient Care Pavilion
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- 140 Kangbuk Samsung Hospital
- 142 Rainbow Babies' and Children's Hospital Renovations and Bed Tower Additions
- 143 Genesys Regional Medical Center
- 144 Koo Foundation Cancer Center
- 145 University of Rochester, Ambulatory Care Center

康复建筑

- 98 斯科茨代尔纪念医院北院
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- 122 奥尔特曼医院加建及改建
- 124 哈里森纪念医院挂号部及外科诊疗部扩建
- 127 普罗维登斯医疗中心东翼扩建
- 128 摩尔地方性医院医疗及保健中心
- 130 阿拉斯加地方医疗中心
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- 143 杰纳西斯地方医疗中心
- 144 顾氏基金癌症治疗中心
- 145 罗切斯特大学流动护理中心

Scottsdale Memorial Hospital North Pavilion

Design/Completion 1981/1983 (Phase I), 1983/1989 (Phase II)
 Scottsdale, Arizona
 Scottsdale Memorial Hospital
 Phase I: 3 stories, 164,340 gross square feet, 120 beds
 Phase II: 5 stories, 225,000 gross square feet
 Cast-in-place concrete walls with stucco or gypsum surfaces, metal deck

With the growth of Scottsdale's central hospital constrained by its site, a new facility was required to serve the burgeoning leisure community some 9 miles northeast of downtown. Sited on 38.5 acres bisected by an arroyo (dry stream bed), the new hospital called for a flexible design that could be constructed in stages over several years, yet would stand apparently complete at each stage.

Noted by *Progressive Architecture* for its "skillful contextualism," SMH North presents a relaxed, almost resort-style façade derived from the patterns and hues of the indigenous desert culture. The east façade is protected from intense morning sun by deep recesses that screen the windows and create a rich play of light and shadow. The western areas of the building remain windowless against the searing afternoon sun.

On the inside it is a modern health care facility, the transition from desert sun to welcoming reception area accented by a

Continued

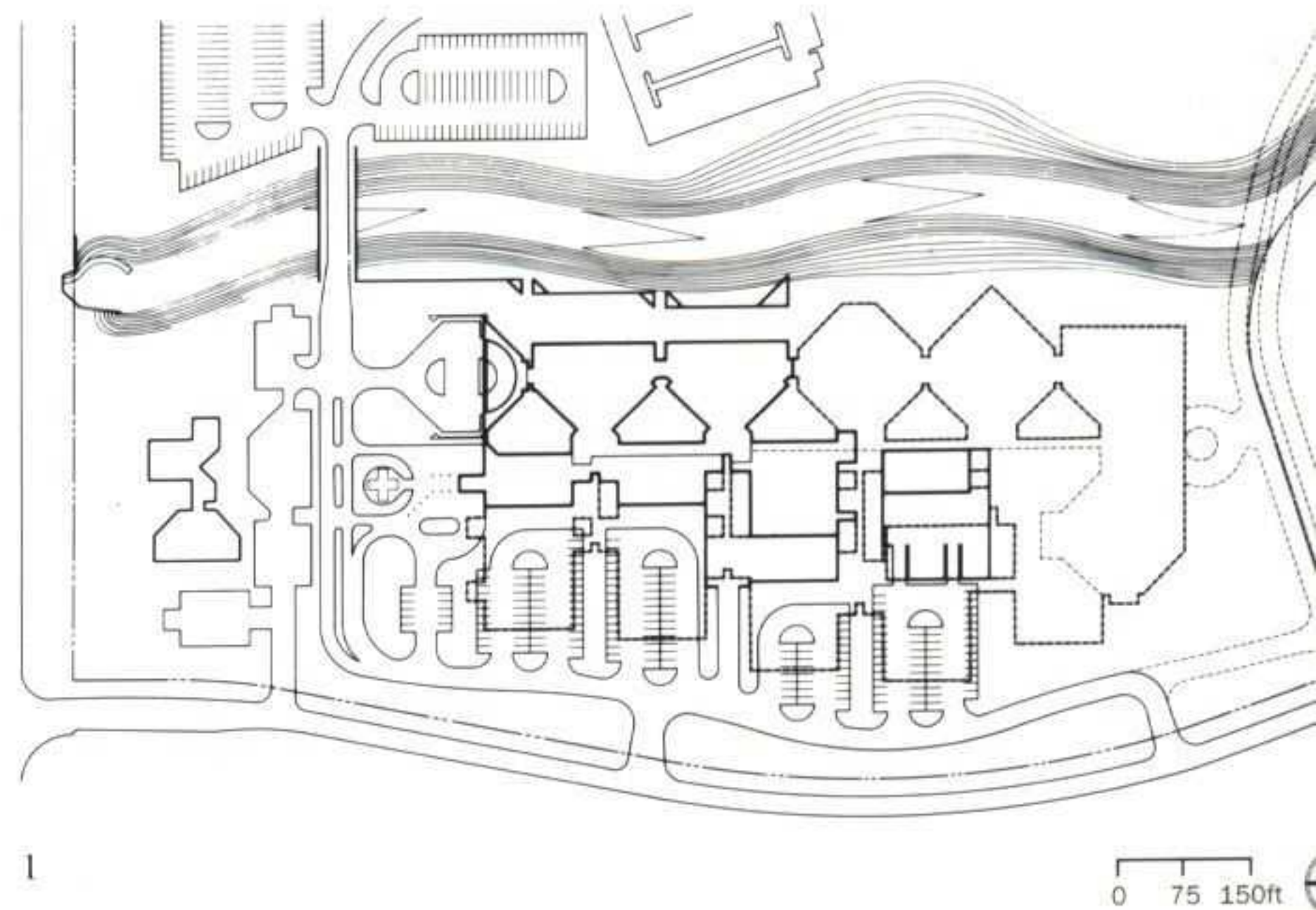
因斯科茨代尔中心医院的发展受到基地条件的限制，为满足市中心东北部约9英里处迅速发展的休闲阶层的就医需要，需兴建一所新的医院。

新医院基地占地面积为38.5英亩，一条干涸的河壑横穿基地并将其一分为二。为了达到在若干年内分期建造的目的，同时也为了使每期的建设都具有其自身的完整性，新医院的设计需满足灵活性设计的要求。

SMH北院曾被《进步建筑》杂志评论为“巧妙的文脉主义”设计之作，它呈现给人一种使人无拘无束的甚至近似于娱乐建筑风格的立面，而这其中运用的形式和色彩均来源于沙漠文化本身所具有的特质。建筑东立面的玻璃窗凹入墙面许多，以使其室内免受早晨强烈阳光的照射，同时营造出了一种十分丰富多样的光影投射效果。建筑的西立面则采用无窗的实墙面设计，以抵挡下午灼热的阳光。

斯科茨代尔纪念医院北院

设计/竣工 第一期工程：1981年/1983年
 第二期工程：1983年/1989年
 亚里桑那州，斯科茨代尔
 斯科茨代尔医院
 (一期)总面积 164,340 平方英尺
 3层，120张床位
 (二期)总面积 225,000 平方英尺，5层
 现浇混凝土墙体外饰拉毛粉刷或灰泥板面层；
 属平屋顶



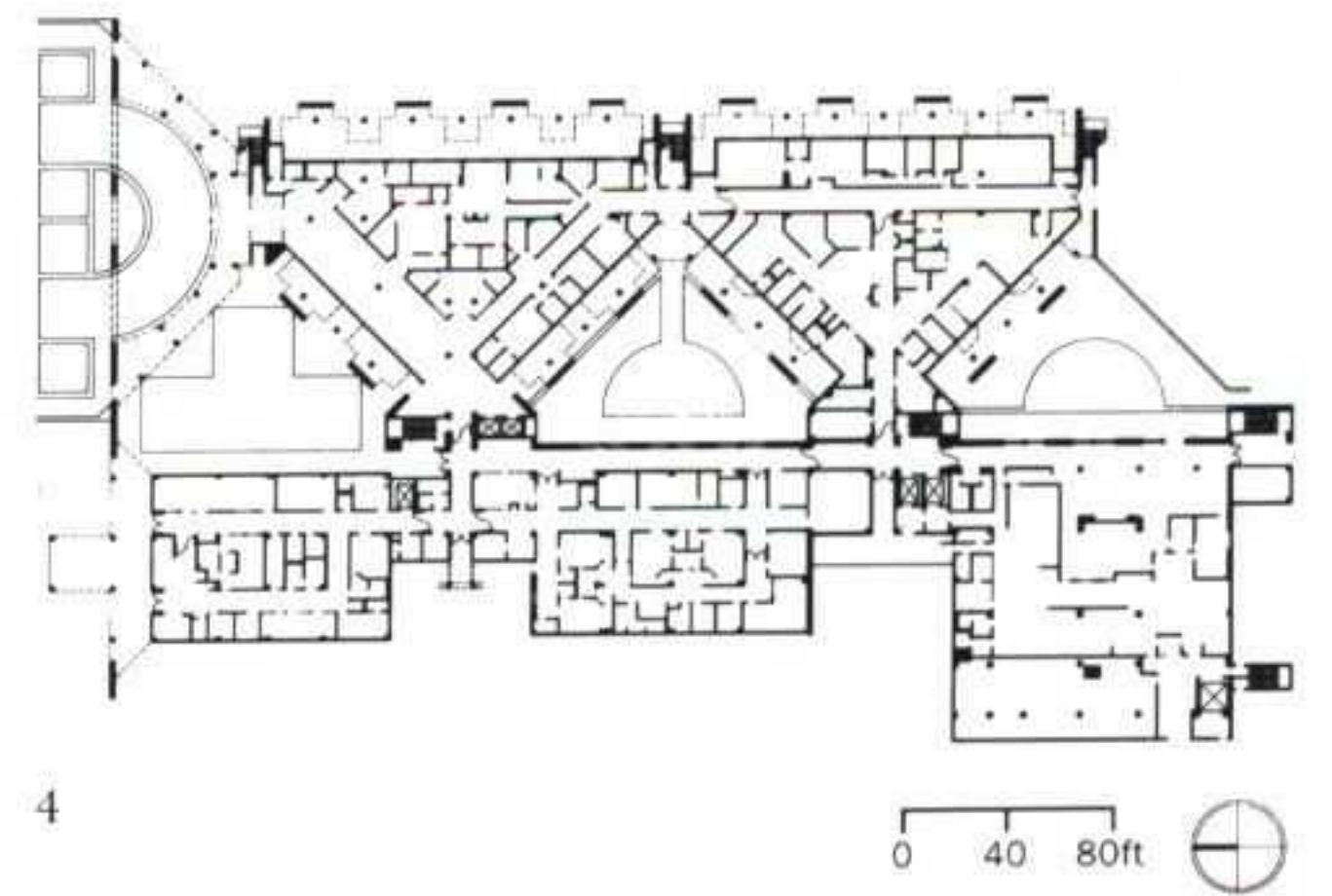
2

- 1 Site plan
- 2 Typical courtyard
- 3 View from the northeast
- 4 Entry level floor plan

- 1 总平面
- 2 标准医院空间
- 3 医院建筑的东北面观赏
- 4 入口层平面



3



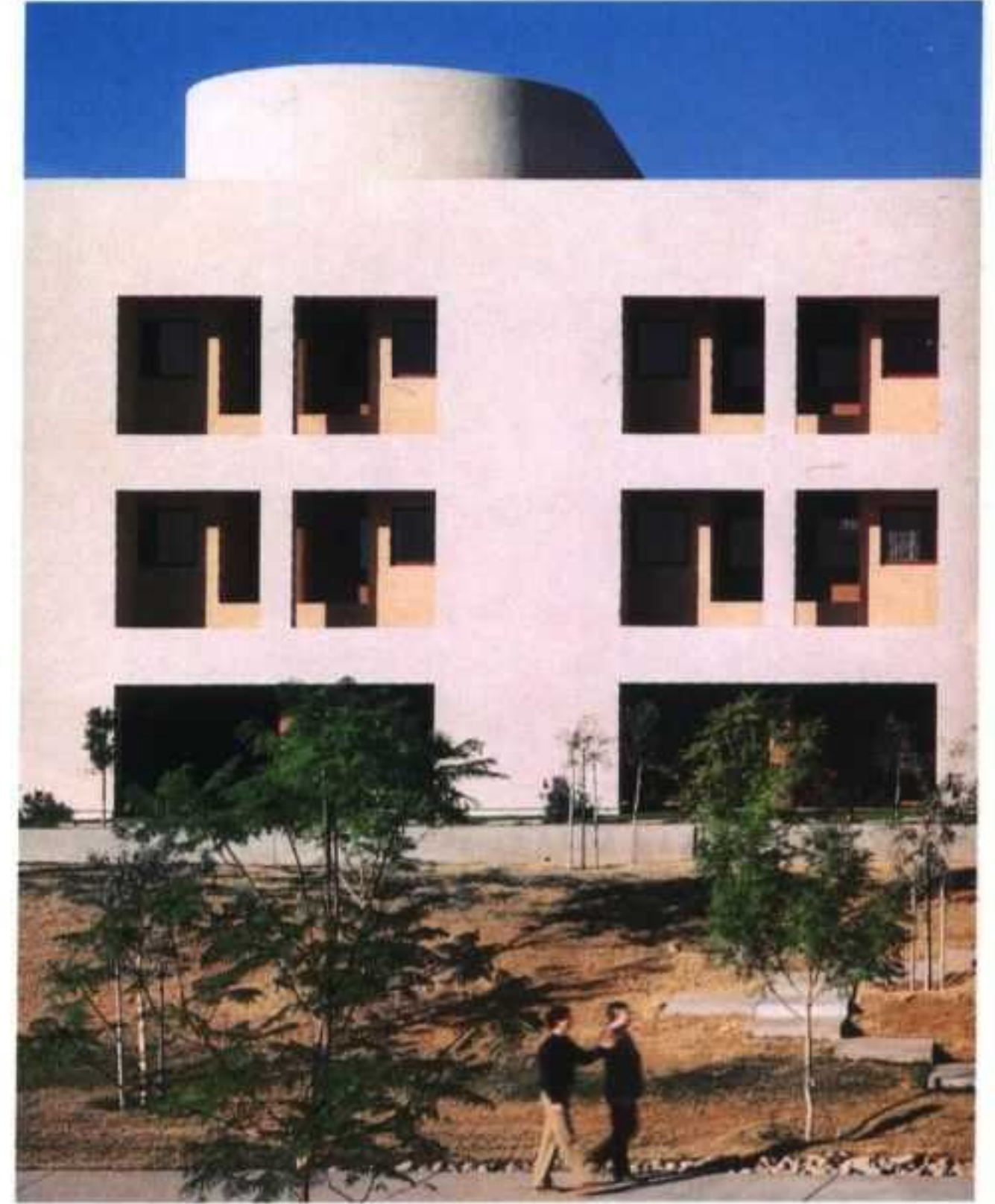
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portico that veils the main entrance in cool shadows. A central circulation spine organizes the triangular complex; nursing units cluster along this north-south avenue and establish entries to various departments, which can respond independently to workload changes for immediate and long-range expansion.

Phase I established a primary health care hospital with 120 beds, four operatories and X-ray rooms, an emergency department, and food services with cafeteria.

The private patient rooms promote the facility's reassuring atmosphere, with special attention paid to comfort, ambience, view, and light to minimize the institutional qualities typical of most hospitals. Vistas of surrounding deserts

Continued



5

医院室内配备有先进的康复设施。内外空间之间一段门廊的设置，将主入口掩映在凉爽宜人的阴影之中，并以此强调了从室外沙漠阳光地带向室内诱人的接待空间之间的过渡和转换。一条中央交通枢纽将三角形的医院综合体组织在一起；护理单元沿着这条南北向的廊道成组布置，从而确立了通往不同科室的入口空间，其中这些科室均可以根据其工作量负荷变化的需要进行近期的或远期的扩建。

一期工程建造了一个主要的康复医院，其中包括 120 张病床位，4 个手术室及 X 光室，一个急救室，以及一个带自助餐厅的食品服务部。



6

- 5 East façade
- 6 Detail showing façade layering
- 7 East façade at stair

- 5 东立面
- 6 细部设计显示出立面的层次感
- 7 楼梯间处的局部东立面



7

and distant mountains are emphasized wherever possible, and triangular internal courtyards permit sunlight and comforting views.

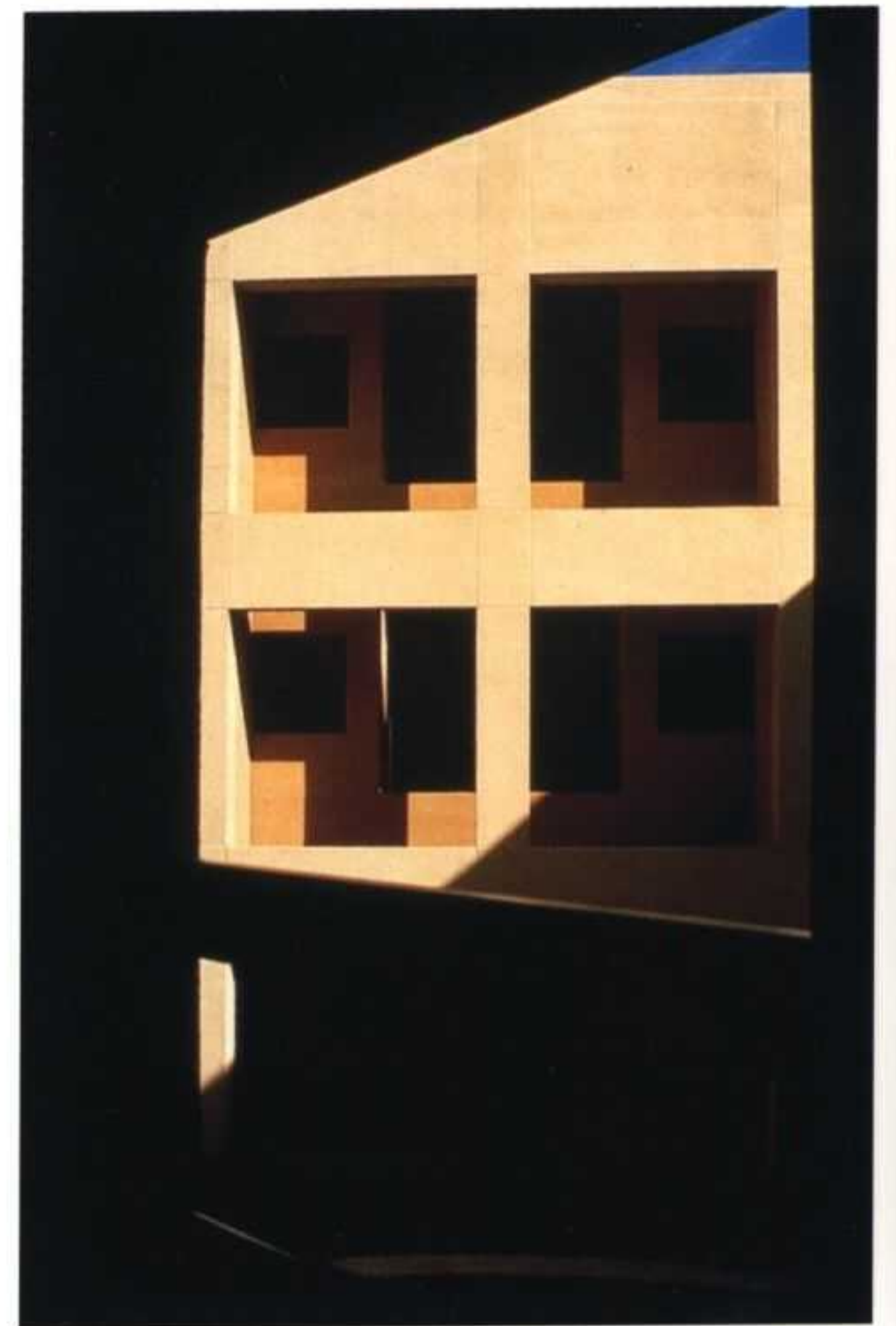
Appended directly to the south of the initial buildings, Phase II more than doubled the facility to 262 beds and 14 operatories. At fulfillment of the master plan, SMH North will again double to comprise 500 beds in a comprehensive care facility.



8

单间病房的设计尤其注重室内空间的舒适度、气氛、景观及采光的设计，这使得大多数医院病房所具有传统式的典型空间气氛在这里几乎看不到。在整个医院的设计中，设计者尽可能地突出周围沙漠及远山的景观效果，同时在三角形内庭院中引入了太阳光及令人赏心悦目的景色。

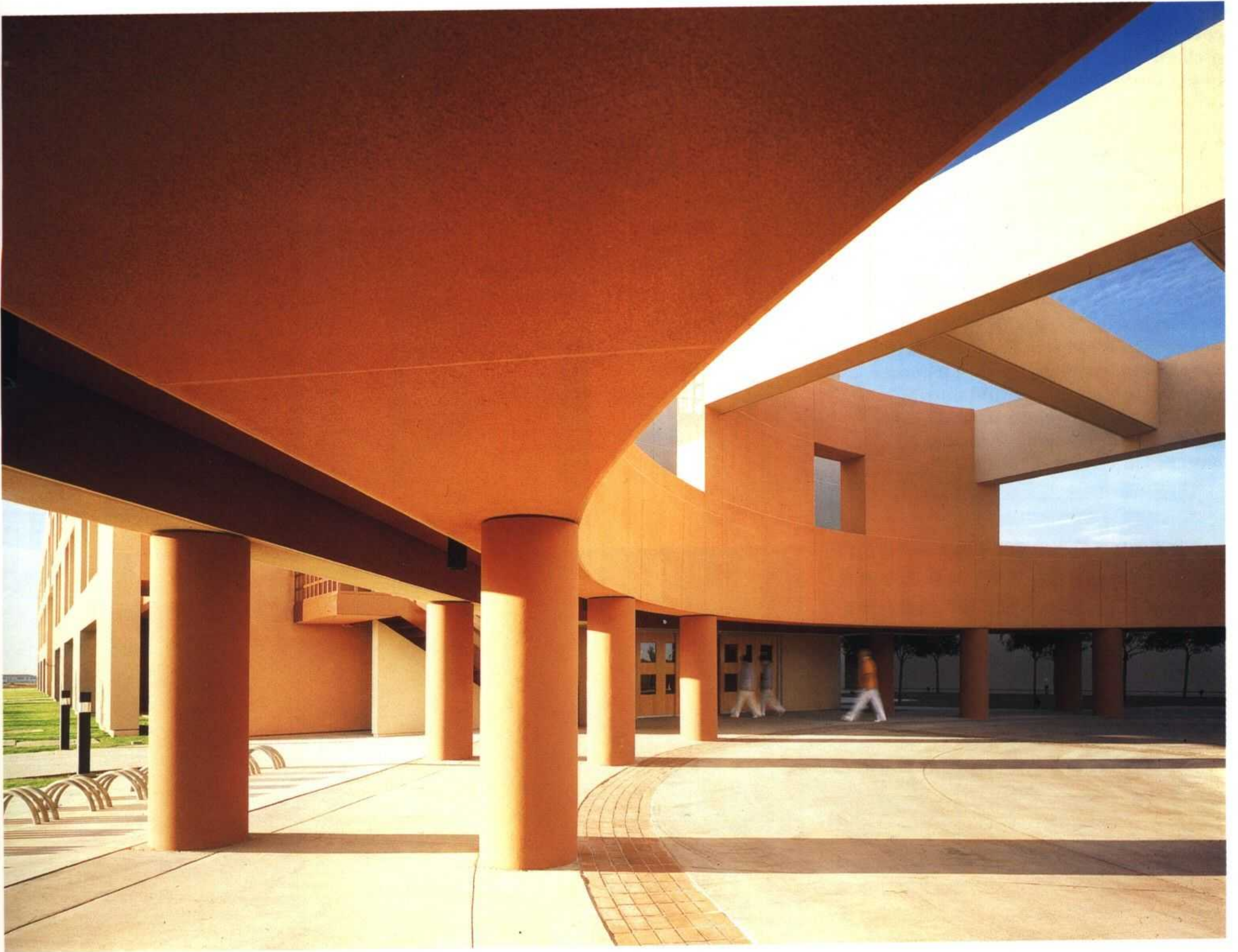
医院二期工程在一期工程的南面直接进行扩建，其规模超出一期工程的一倍以上，含262张病床位及14间手术室。依据医院建设的总体规划，SMH北院将再次呈双倍规模地进行扩建，以达到500张拥有综合性护理设施病床位的规模。



9

- 8 Distant view of west façade
- 9 Window detail
- 10 Entry court

- 8 西立面远景
- 9 窗洞细部处理
- 10 入口庭院空间



Central Washington Hospital Additions and Alterations

Design/Completion 1990/1992
 Wenatchee, Washington
 Central Washington Hospital
 200,000 square feet
 (38,971 square feet new; 27,000 square feet remodel)
 65,971 square feet new work in 200,000 square feet total site
 Integrally colored stucco over load-bearing concrete block (treatment areas), clear glass with clear anodized aluminum mullions (lobbies)

This regional hospital serving a four-county area in eastern Washington's orchard belt has more than doubled in size during each of its three decades of operation. NBBJ was commissioned to address further growth with two major additions and a main facility renovation.

The one-story 9,500-square-foot Ambulatory Surgery Wing (ASW) accommodates same-day interventional care (a growing trend in hospital services in which patients are admitted, undergo treatment, recuperate, and return home in a single day). Sited with its companion Emergency Treatment Facility (ETF) in the existing hospital's northwest corner, the ASW comprises a central nursing area organized around a rotunda, and 22 single-bed recovery rooms that face onto two interior courtyards.

Continued

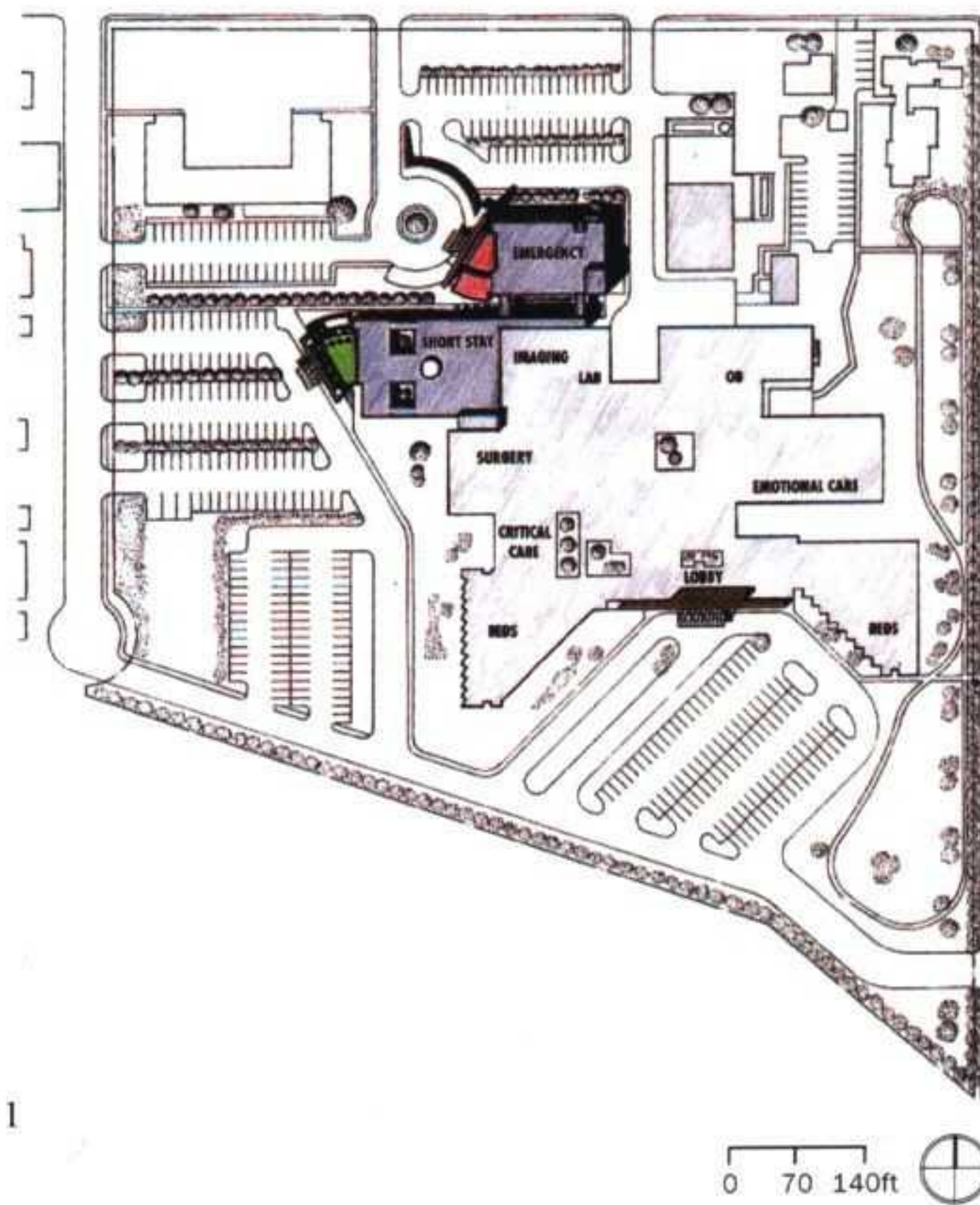
这所地区医院为华盛顿东部水果产区的四个区县提供医疗服务。医院平均每30年规模扩大一倍以上。NBBJ承接了该医院进一步扩建的设计任务，其中包括对医院两大主要组成部分的加建设计，以及对原医院一处主要建筑的改建设计。

在一个楼层为一层，面积为9,500平方英尺的流动外科诊疗区(ASW)的建筑内部，装备有全天性的多项康复治疗设施(医疗服务的一种发展趋势，病人可以在一天内经历治疗、康复的整个过程，然后回家)。ASW紧邻紧急治疗区(ETF)而建，而ETF又位于原医院建筑的西北角。ASW围绕一中央大厅组织成一个中央护理区域，该护理区拥有22个单人床的康复病房，所有的病房均面向两个内庭院空间设置。

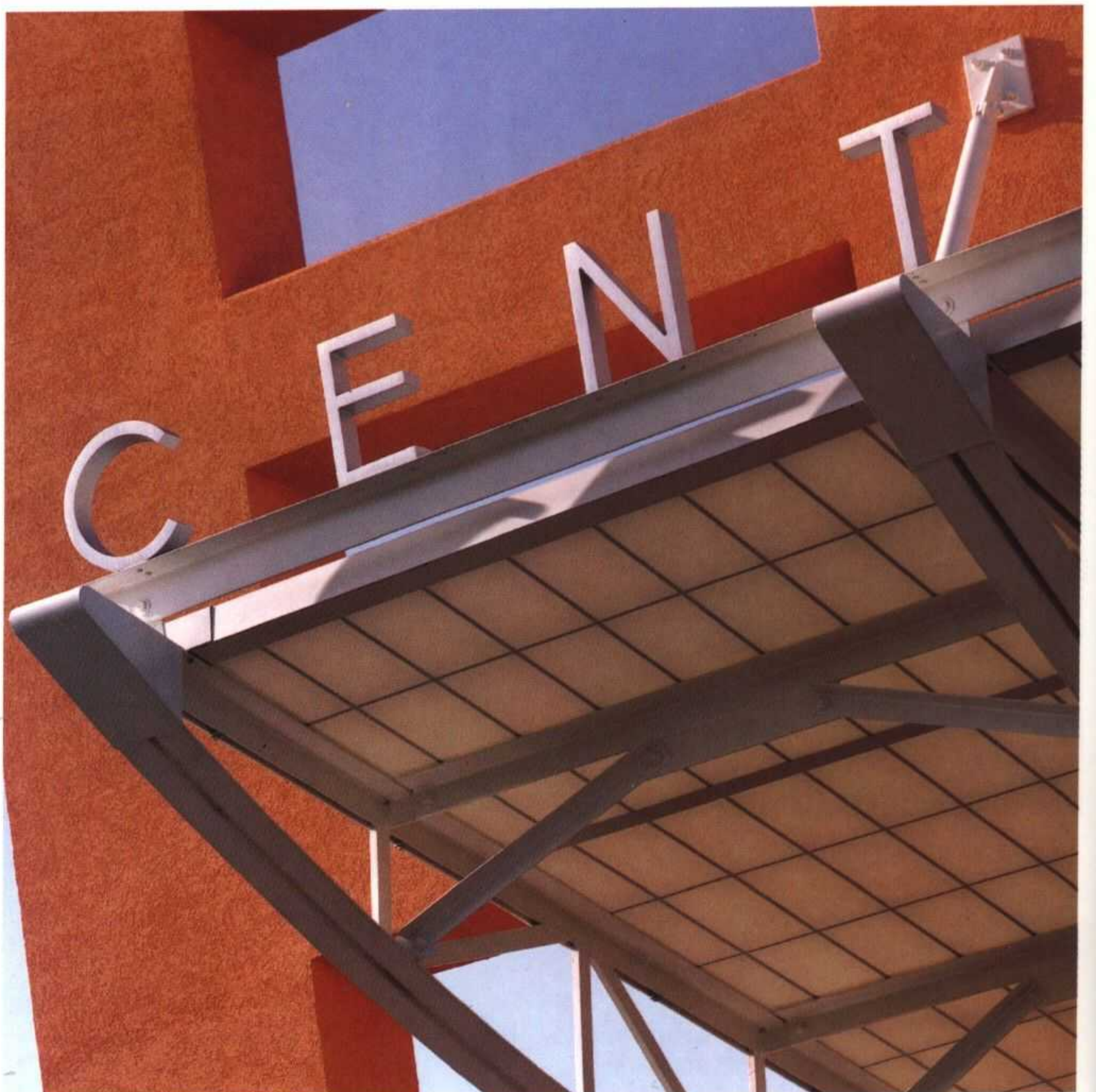
华盛顿中部医院加建及改建

设计/竣工 1990年/1992年
 华盛顿州，韦纳奇
 华盛顿中部医院
 200,000平方英尺(其中新建面积38,971平方英尺；改建面积27,000平方英尺)；总基地面积200,000平方英尺

治疗区采用承重混凝土砌块外饰整体着色灰泥面层；门厅采用透明玻璃加上明亮的镀锌铝质门框。



1



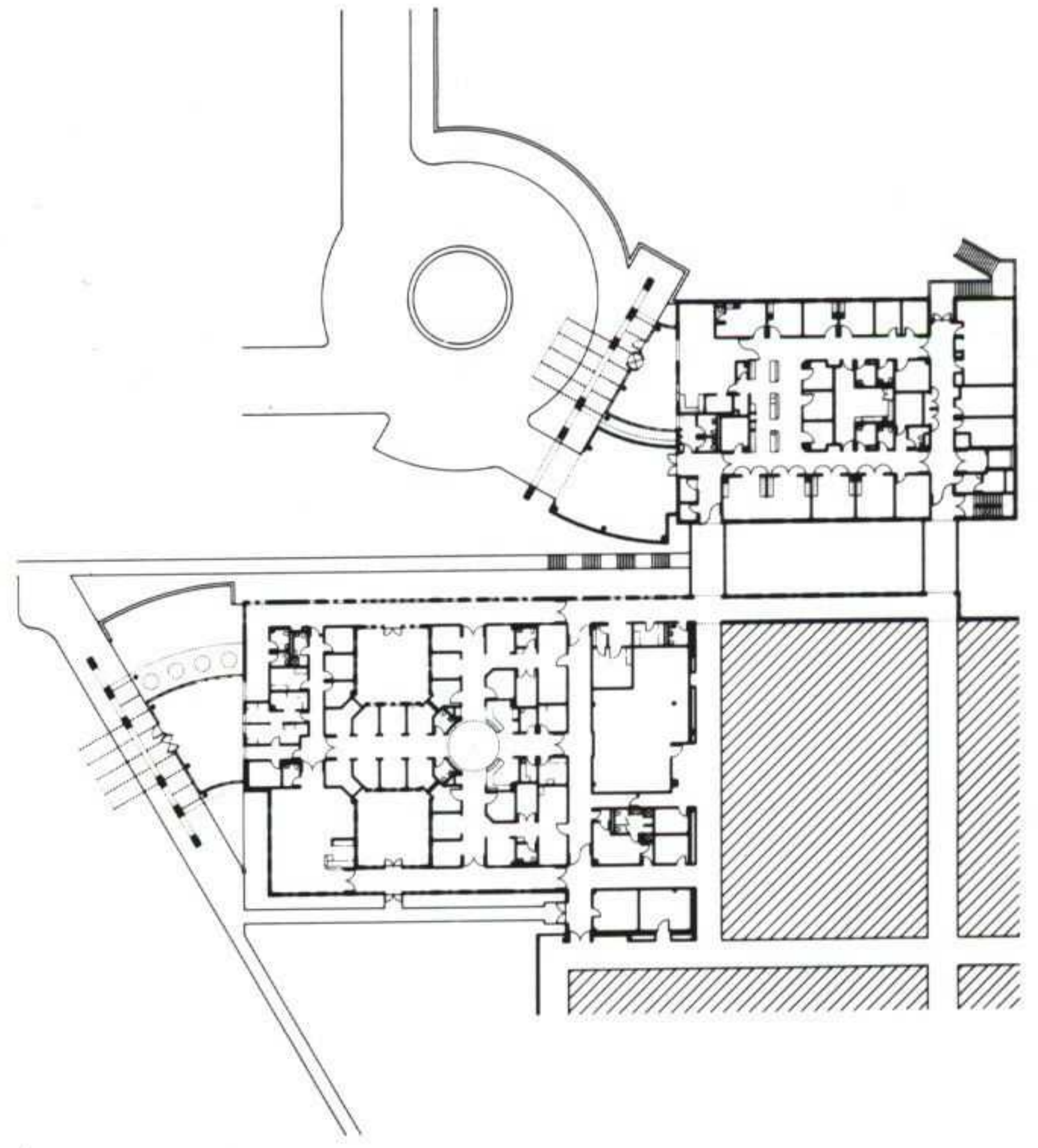
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- 1 含医院加建部分在内的总平面图
- 2 主入口细部设计(雨棚及经电镀处理过的铝制字母符号)
- 3 流动外科诊疗区的入口柱廊
- 4 新加建部分的一层平面
- 5 外科诊疗区(紧急救护治疗区位于其左后方)

- 1 Site plan with hospital growth diagrams
- 2 Main entrance detail showing canopy and anodized aluminum letters
- 3 Ambulatory surgery wing entry arcade
- 4 Ground floor plan for new additions
- 5 Surgery entrance with Emergency Treatment Facility in left background



3



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These private rooms, smaller and homier than typical recovery wards, assure comfort and ready access to supervising nurses, while taking full advantage of the pleasant mountain views and the recuperative effects of flora and sunlight.

High-ceiling wedge-shaped waiting areas in both the ASW and ETF derive from space left between the new octagonal wings and their angled entry walls. With three sides of floor-to-ceiling glass windows, the lobbies are sunny public spaces that provide views through the identifying entry wall to landscaped areas and nearby landmarks.

The two-story 7,500-square-foot Emergency Treatment Facility, which extends north from the hospital proper, triples CWH's emergency department, providing 12 treatment stations, four large trauma rooms, two small emergency treatment rooms, and substantial office space on the main floor. The upper floor emergency services divide into walk-in patient care on the wing's north side, ambulance patient care on the south side,

Continued

这些单人病房比典型的康复病房小而具有家庭般的温暖感，它确保病人在获得舒适感的同时，能够使他们十分便利地抵达监护区域。与此同时，这些病房可以使病人充分享受到令人愉悦的山地景观，使他们充分感受到当地植物及阳光对康复的辅助疗效。

ASW 和 ETF 两部分建筑的候诊空间，均由高净空的楔形空间组成，这两处空间都是由新扩建医院的一片外墙边界与呈斜向布局的入口墙体之间界定的空间所形成。入口门厅的三个垂直界面均采用从地面到天花板的整片落地玻璃窗，以此营造出一处阳光充足的公共空间，它使人们能够透过特征鲜明的入口墙体欣赏到外部优美的自然景观及邻近环境中的地标类建筑。

层数为二层，面积为 7,500 平方英尺的紧急治疗区建筑(ETF)，是在原医院建筑的北面进行扩建的，其规模相当于中部华盛顿医院急救区的三倍之多，其中包括 12 个治疗站，4 间大型外伤住院病房，两间小的急救室，以及位于主楼层的坚固的办公空间。位于上一层的紧急救护服务区分为二个部分：即设于北翼供可步行患者启用的治疗服务区，以及设于南翼的



6

- 6 Surgery rotunda at control desk
- 7 Emergency entrance with ambulatory surgery beyond
- 8 Ambulatory surgery with garden court
- 9 South elevation, ambulatory surgery

- 6 外科诊疗区的中央大厅中的管理台
- 7 急救处入口(流动外科诊疗区位于其侧翼)
- 8 带花园医院的流动外科诊疗区
- 9 流动外科诊疗区的南立面效果



7

8

9

and nursing stations and support areas at the center for efficient staffing and maximum supervisory control. At the main floor level, office, reception, and waiting areas all have courtyard views.

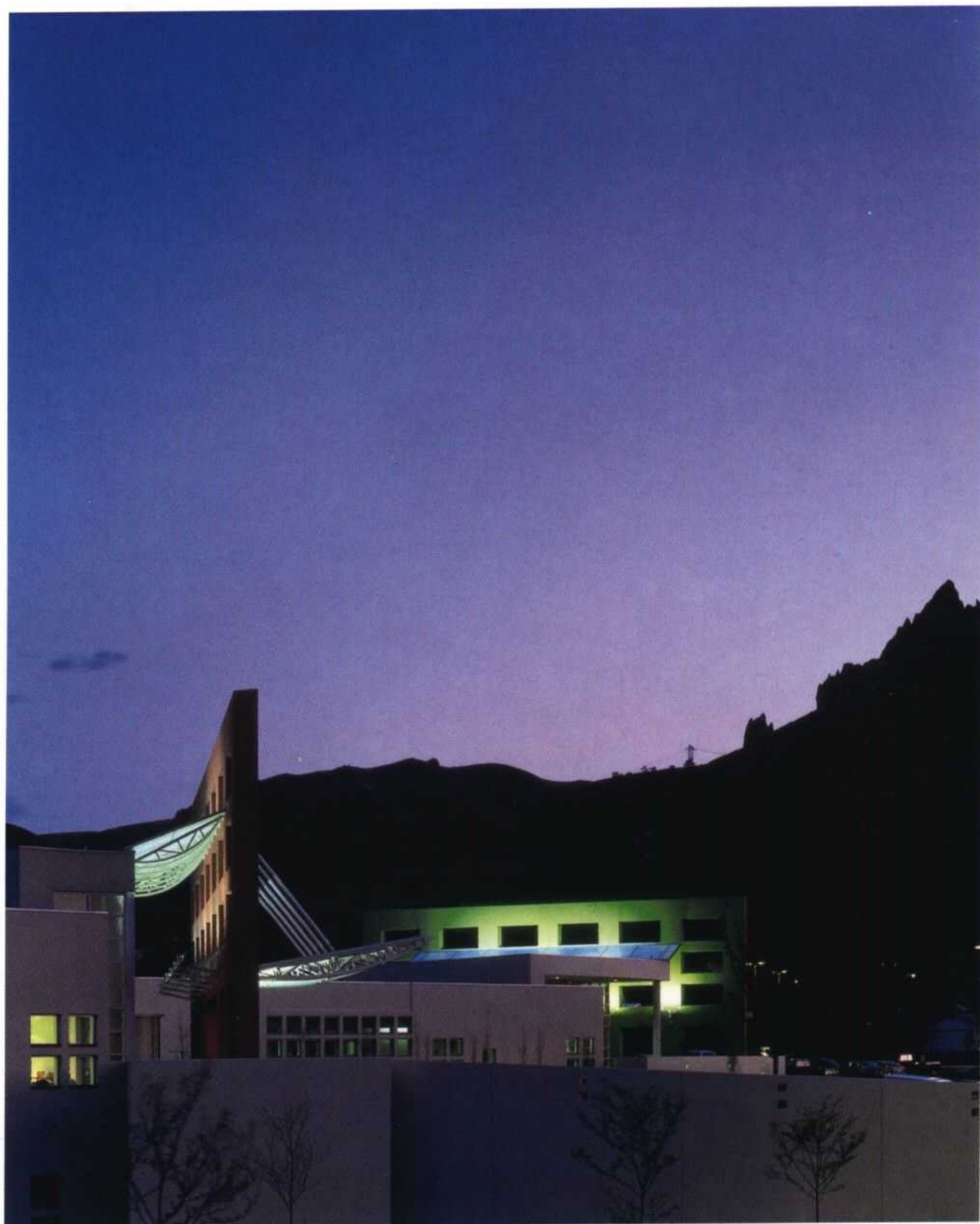
The most dramatic changes on the site are the three 34-foot stucco entry walls that designate the two-wing additions and the main facility; these elements lend both unity and a sophisticated new image through a distinctive architectural symbol.

Deriving their colors from the orchard fruit of the Wenatchee region, these vibrant walls clearly identify the hospital's three primary entrances and lend a distinctive character to the overall complex.

急救患者治疗服务区。同时护理站及相应的供应区设于中央部位，以使医护人员能够高效地从事工作，使他们最大限度地实施监护管理。在主要的一层空间内，从办公室、接待处及等候区，人们均可以观赏到庭院景观。

基地内最具戏剧性变化效果的是三片 34英尺高的入口粉饰灰泥墙体的设计，这些墙体突出了加建的两翼及医院的主体建筑；这里的建筑元素通过鲜明的建筑符号，向人们展示了统一感，以及娴熟的新意象。

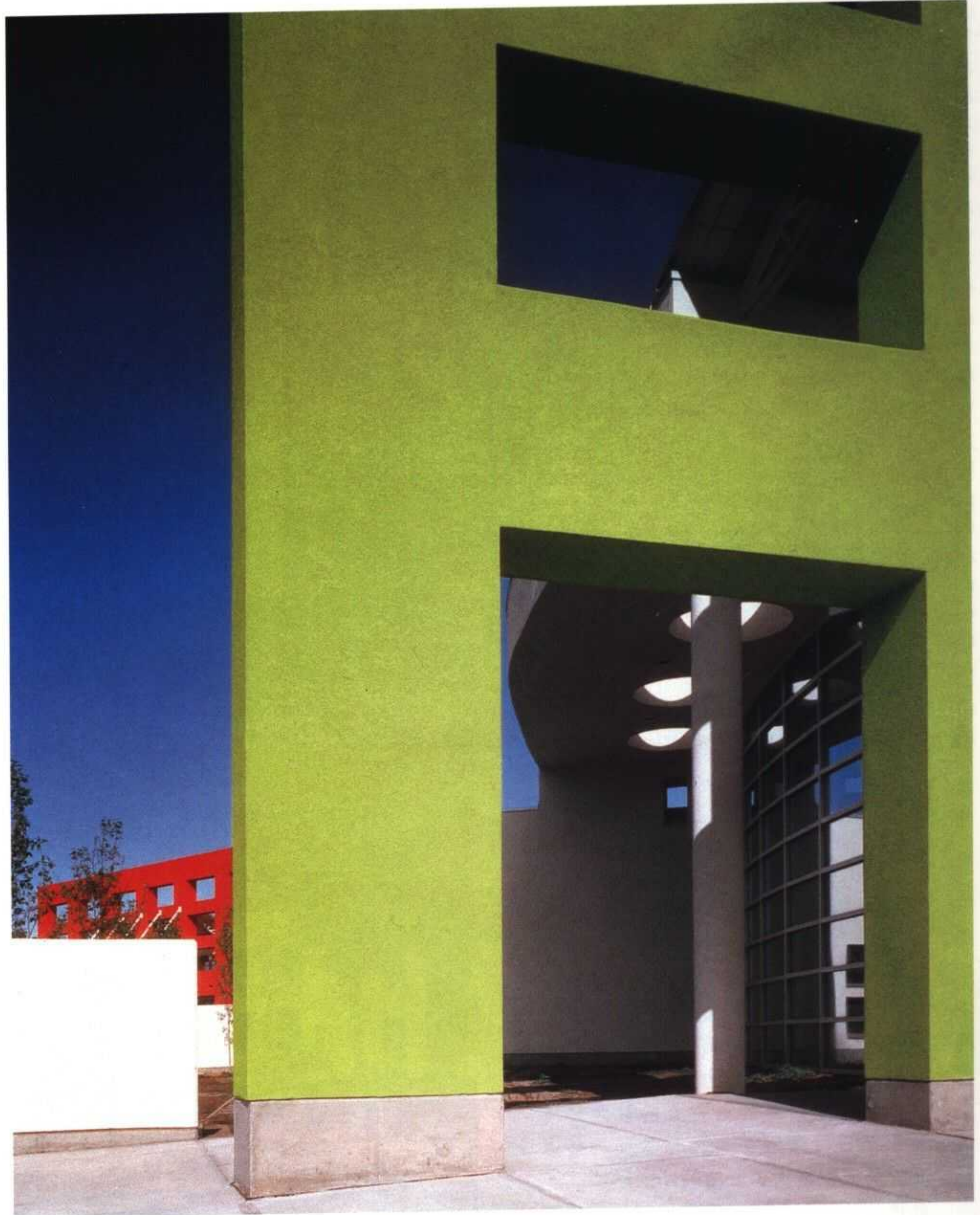
这几片生气勃勃的墙体的色彩，取材于韦内奇地区水果的颜色。它使人们能清晰地辨别出医院的三个主要入口，同时也为整个医院综合体提供了具有鲜明识别性的形式特征。



10

10 Night view of entries with mountain backdrop
11 Detail, ambulatory surgery

10 以大山为背景的入口处夜景
11 流动外科诊疗区的细节设计



11

Pomona Valley Hospital and Medical Center Women's Center

Design/Completion 1988/1992
 Pomona, California
 Pomona Valley Hospital and Medical Center
 190,000 gross square feet (133,000 net square feet)
 Sandstone, precast concrete panels

As the first of five phases in Pomona Valley Hospital's replacement and expansion master plan, the Women's Center establishes the facility's architectural framework and provides integrated inpatient and outpatient services for women and newborns. The center wed alternative birthing concepts and modern technology for a home-birth ambience with optimal medical support. Challenged to provide a gracious, comfortable environment accessible to a diverse clientele, the plan adopts a non-institutional appearance and straightforward circulation pattern.

A red sandstone base underlies the building's cream-colored precast concrete panels. Windows include large precast surrounds with cool green patina finishes and white accents. Main public circulation routes follow perimeter walls, enhancing orientation and providing abundant natural light.

The 190,000-square-foot facility takes special account of the sunny climate with interior courtyards that provide cool,

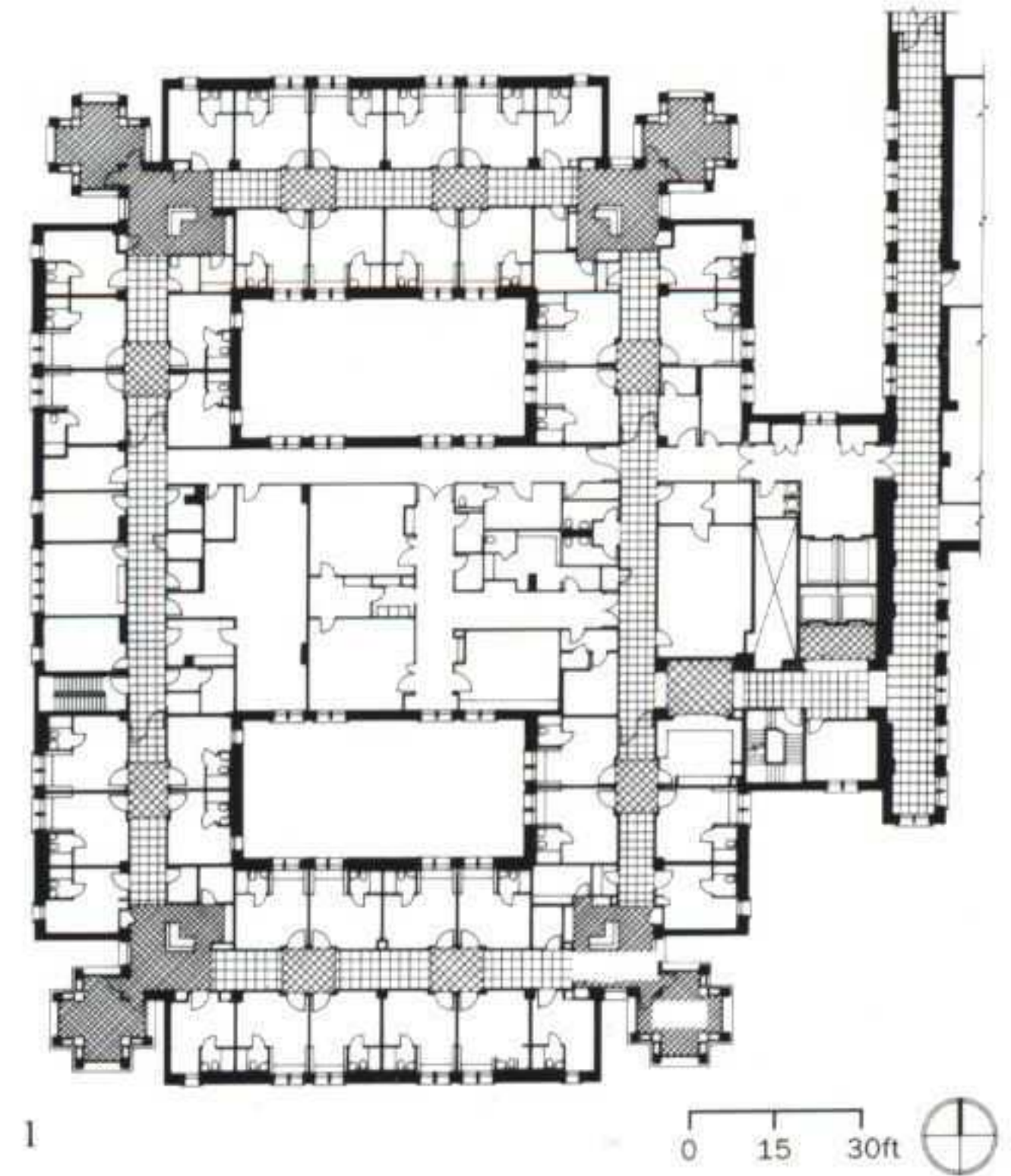
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波莫纳山谷医院的更替和扩建的总体规划分五期进行，作为第一期工程设计的妇女诊疗中心构筑起了该医院的建筑性的框架，并为妇女和新生儿提供了完整的住院及门诊服务。该中心以最佳的医疗服务，为一种家庭式的生育环境创造了可供人们选择的生育观及现代化的技术条件。具有挑战意义的是，为了使不同类型的病人都能享受到舒适宜人的就医环境，“中心”的设计采用了一种非常规的外观设计，同时为人们提供了直接的环形结构。

红色的砂岩石基座使整座建筑乳白色的预制混凝土板显得更为突出。窗户都带有巨大的预制混凝土窗框构件，这些构件具有冷绿色的涂层表面，局部以白色点缀。主要的公共交通路线沿建筑的外墙延伸，这种布局既加强了建筑的方向性，又为室内空间提供了充足的自然光。

波莫纳山谷医院及医疗中心·妇女诊疗中心

设计/竣工 1988年/1992年
 加利福尼亚州，波莫纳
 波莫纳山谷医院及医疗中心
 总面积：190,000平方英尺(净面积133,000平方英尺)
 砂石岩，预制混凝土板材



- 1 Typical birthing floor plan
- 2 Main entrance
- 3 Connecting gallery to hospital with corner "porch" beyond
- 4 Exterior balcony at interior courtyard

- 1 产科病房标准层平面
- 2 主入口
- 3 通过位于转角一侧的门廊将廊道和医院联系在一起
- 4 内庭院中的外阳台



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tranquil spaces for relaxation and natural light for interior patient rooms. Each of the 26 birthing suites contains a small inglenook for family members and a bed, fully but unobtrusively equipped for birthing, that can be curtained off for privacy or in emergencies. Head walls of sliding fabric and cherry trim panels allow immediate access to otherwise hidden gas, power, and telemetry connections.

The inglenook has a large, broad window with inset sofa bed and retractable table that folds into surrounding woodwork. The niche allows family members to gather without disturbing the mother, and provides a comfortable setting for celebratory dinners.



5

总建筑面积为 190,000 平方英尺的这座医院，设计中特别考虑到内庭院的设置能在晴朗的季节里为病人的休息提供凉爽通透的空间环境，同时为病房提供自然光线。26 个婴儿室中的每一间都留有一处供家属休息的空间，还设置了一张装备完善却并不显眼的产床。当有私密性和紧急救护需要时，可用帘幕分隔这些空间。滑动的窗帘之上的墙体及樱红色的装饰墙板，将新风口、暖气口及遥控装置隐藏起来，但又能使这一切对病房产生直接效应。

供家属休息的空间内，都设有大而开敞的窗户，内置沙发床和可折入周围木制家具中的折叠桌，这种适宜的布置使得家庭成员的聚集不会对产妇造成干扰，同时也为喜庆性聚餐提供了一处舒适的环境。



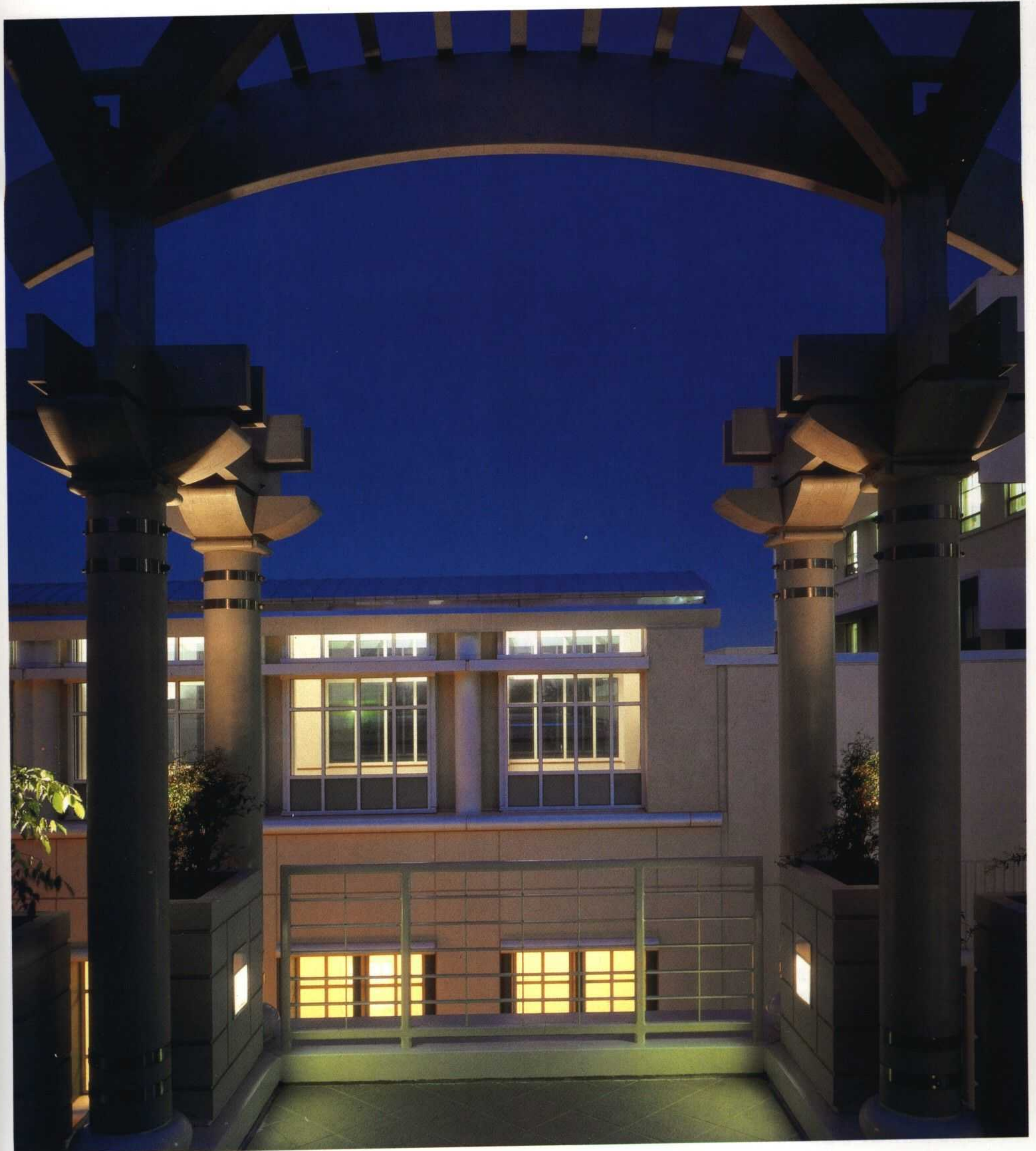
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7

- 5 Typical labor/delivery/recovery/post-partum room
- 6 Interior courtyard
- 7 Sitting area
- 8 Night view of the connecting gallery from a corner "porch"

- 5 标准产房显示了分娩后康服用房的布置情况
- 6 内庭院
- 7 休息空间
- 8 从转角处门廊观赏连廊的夜景效果



Children's Hospital and Health Center Patient Care Pavilion

Design/Completion 1989/1993
San Diego, California
Children's Hospital and Health Center
187,000 square feet
Stucco, terra cotta

This new 187,000-square-foot addition to San Diego's prestigious Children's Hospital answers simultaneously several key issues. In addition to alleviating severe crowding at the 40-year-old hospital, addressing the specific needs of pediatric care, and announcing a fresh image to its community, the 114-bed Patient Care Pavilion embodies a unique vision for health care in creating an environment specially tuned to the sensibilities of its patients.

The pavilion incorporates playful forms and details that mollify the traditional institutional character of hospitals that can so frighten children. The 29.5-acre campus comprises inviting human-scale elements in the familiar shapes of the architectural forms of the surrounding culture: ample windows in lively articulated façades of sandy stucco (with darker, patterned masonry at the base); pitched metal roofs in warm terra cotta tones (reminiscent of the landmark Hotel del Coronado); chimney-shaped ventilation cores; a playful 60-foot clock

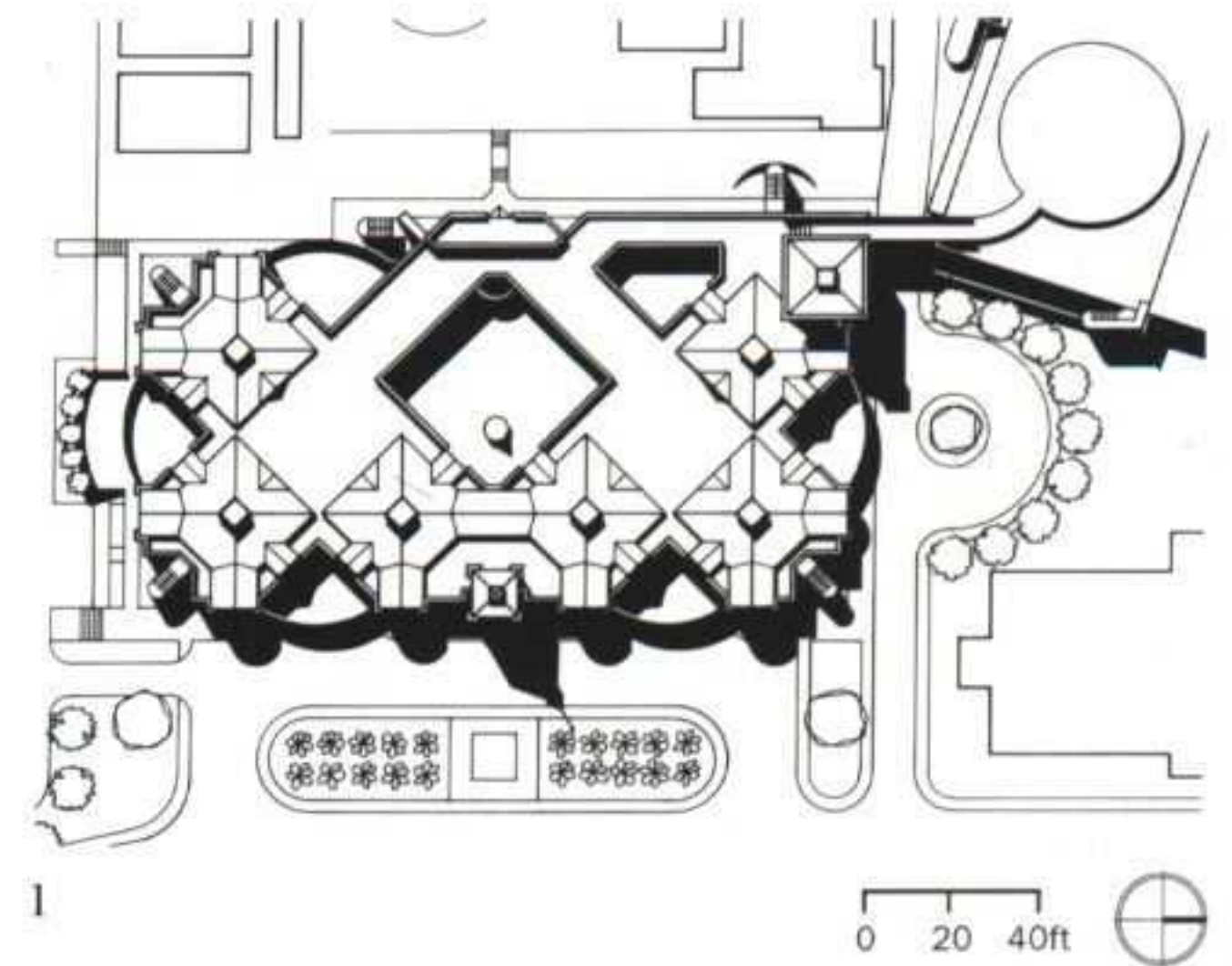
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这座面积为 187,000 平方英尺的新建筑，是为圣迭戈市极负胜名的儿童医院所作的加建设计。该设计同时解决了几个关键性的问题。除了缓解了这座已有 40 年历史的儿童医院严重的拥塞状况，提出了儿科护理所具有的特殊需求，同时向公众展现了一个全新的医疗建筑的形象之外，这座拥有 114 张床位的病员护理大楼的设计，营造出一种特别注重病人的情感的医院环境，体现了对康复护理认识上的独特视角。

大楼的设计融合了活泼的建筑造型和细部处理手法，修正了那些传统式的医院所具有的令孩子们望而生畏的环境特征。占地 29.5 英亩的医院环境建设中，引入了尺度宜人的造型要素，这些要素正是周围环境中所拥有的人们已熟悉的建筑造型要素，其中包括在有着沙质拉毛水泥饰面的造型生动的立面上（建筑底部是深色的带图案的砖石）开设大大的窗洞，在暖色的陶瓷基调上构筑起金属屋顶（它使人联想到具有标志性含义的科罗拉多旅馆的形象）。还有烟囱状的通风筒体，一座 60 英尺高的外形生动活泼的钟塔，休息凉台及 8 个景观

儿童医院及健康中心·病员护理大楼

设计/竣工 1989 年/1993 年
加利福尼亚州，圣迭戈市
儿童医院及健康中心
187,000 平方英尺
拉毛水泥，瓷砖



2

- 1 Site plan
- 2 East entry façade (from across a freeway)
- 3 Exterior stair and courtyard balcony

- 1 总平面
- 2 (从高速公路对面看)东入口立面
- 3 室外楼梯间及庭院阳台



3

tower; patios; and eight landscaped courtyards. Designed to comfort children arriving at the hospital, such engaging details continue throughout the facility: the first floor lobby's circular reception desk (finished in stainless steel and plastic laminate) appears much like a toy drum.

"The philosophy that happy kids heal better and faster is what this place is all about," CHHC President Blair Sadler has said of the pavilion. "It's a place that expresses healing, where families know they're getting the best care possible."

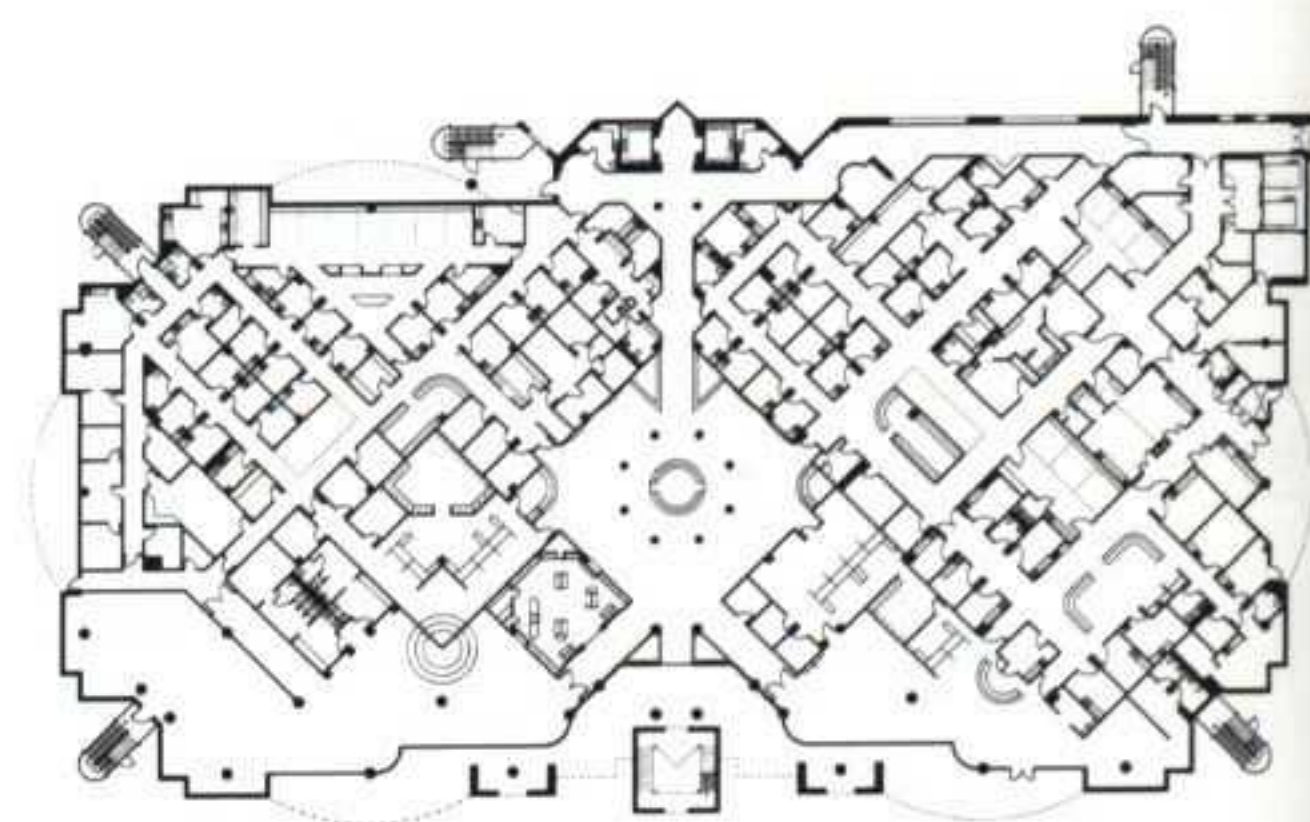
The first floor includes outpatient clinics, a gift shop, and the vibrant parti-colored Children's Way Cafe (announced in glowing neon). The second floor is organized around 30-bed nursing sections presented as distinct neighborhoods of 10-bed clusters of "houses." Nursing stations at the center of each neighborhood allow immediate access to each child, accentuate the pavilion's human scale, and emphasize a residential atmosphere that encourages the relaxation and sociability essential to

Continued

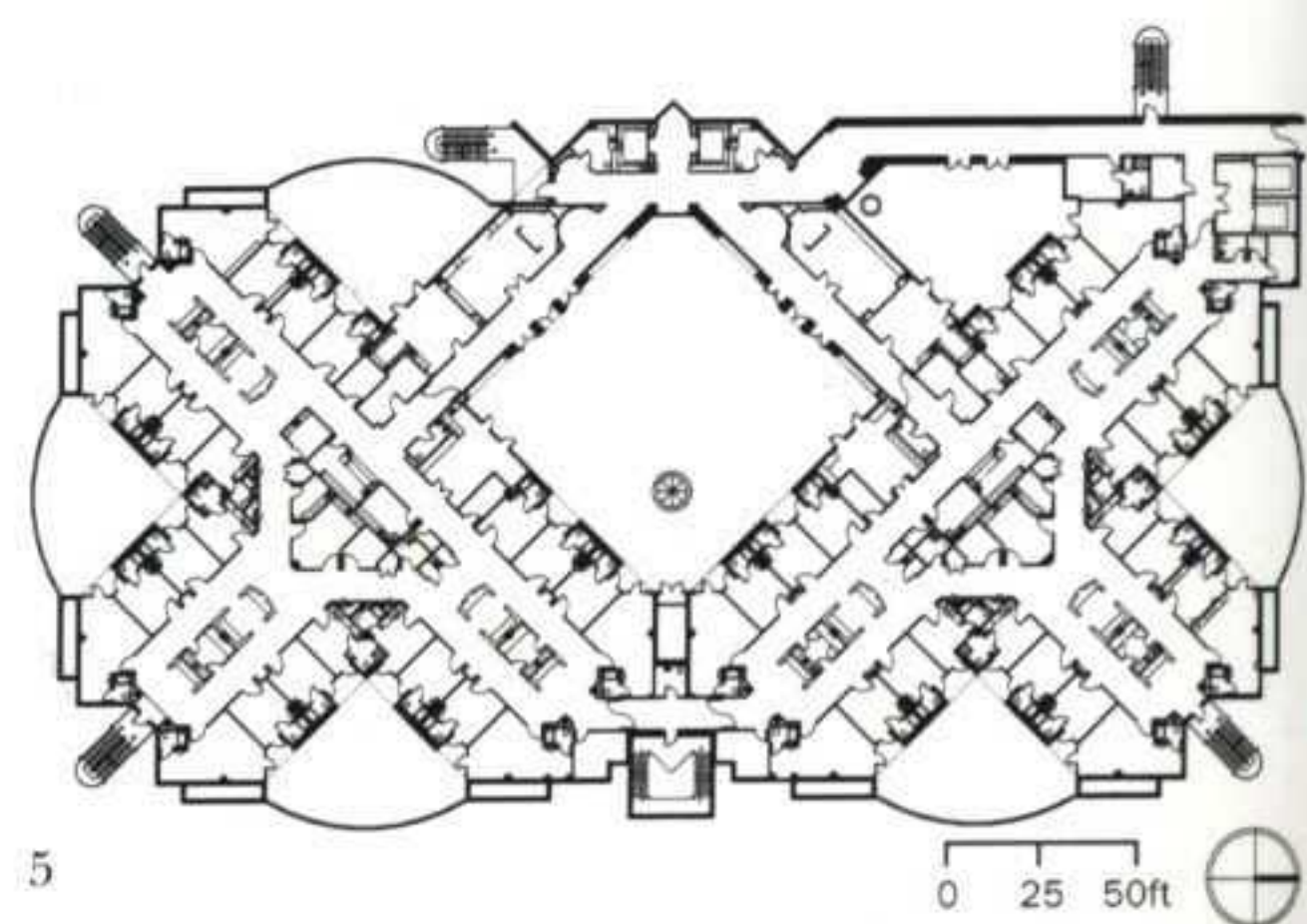
庭院的设计。为了使来到医院的孩子们能获得舒适亲近感，设计中一些生动的细节处理贯穿了整座建筑。如：一层门厅内的一张圆形接待桌(以不锈钢及塑料饰面)，看上去更像一个玩具鼓。

儿童医院及健康中心的主席说：“我们的观点是：快乐的孩子恢复得更好更快，这正是这座大楼的意义所在。”他又说：“这是一个体现治愈观念的地方，在这里，孩子们的家长知道，他们正获得他们有可能获得的最好的治疗。”

建筑的一层包括门诊医疗室，玩具店和一处饰有斑驳色彩的儿童用餐区。建筑的二层则围绕 30 床位的护理区，并以每 10 床一组的“住宅组团”划分不同的病区，位于每个病区中央的护理站，均具有接近每个病童的最短路线，这样的设计强调了大楼宜人的尺度设计，同时也突出了其中的居住氛围，这种氛围能够激发孩子们治疗过程中所必需的轻松感和与他人的交往欲望。



4



5



6

- 4 Entry level floor plan
- 5 Second level floor plan
- 6 Reception lobby
- 7 Typical single patient room
- 8 Typical double patient room

- 4 入口层平面
- 5 二层平面
- 6 门厅接待处
- 7 单间标准病房
- 8 双人间标准病房



7



8

recovery. Each distinct station comprises a “garden courtyard” of reception and administrative space fronting an office “house” with peaked roof and chimney-shaped mechanical spaces. Globe lights provide cool moonlighting accented with twinkling fiber-optic “constellations” (unique to each floor) in the ceiling. This neighborhood format helps to diminish the building mass, and insures natural lighting throughout the facility. Second-floor playcourts open to the sunlight give children a place to recuperate with outdoor play. Each room retains state-of-the-art medical technology, albeit artfully concealed: head wall spaces for oxygen and other necessities are shaped like ice-cream cones.

Individual rooms carry the atmosphere of home further with bright colors (each door different for easy identification), personal cabinets and work counters in geometric forms reinforcing the overall design, marker boards and a selection of decorative artwork to help personalize each room, and televisions and VCRs recessed in columns echoing the pavilion’s landmark clock tower.

每一个独立的护理站都是由一个带接待处和管理部分的花园式内院组成，管理部分面向一个“住宅”式的办公室空间，其上部是高高的屋顶和具有烟囱状造型的设备间。每一楼层的天花板上都装有闪烁发光的“群星”般的球形灯具，这些灯具产生出冷冷的类似月光式的照明效果。病区的划分与布局有助于减小建筑的体量感，同时确保整栋大楼获得良好的自然光。二楼的露天嬉戏庭院为孩子们提供了一处通过户外活动恢复体质的场所。每一间房间都配备了先进的医疗设施，但这些设备均被巧妙地隐藏了起来。例如：顶部墙体内隐藏着供氧设施及其他必需设施，这部分造型看上去更像冰淇淋蛋筒。

单人病房内采用明亮的色彩装饰，使其更具居家式的气氛(每个房间的门都与众不同，以使人们易于识别)，几何形的专用壁柜和工作台使设计更具整体感，计数板和经过挑选的装饰性工艺品使每间房间更具个性化特征。嵌入柱与柱之间的电视和录像机，与大楼钟塔的造型形成了呼应关系。



9



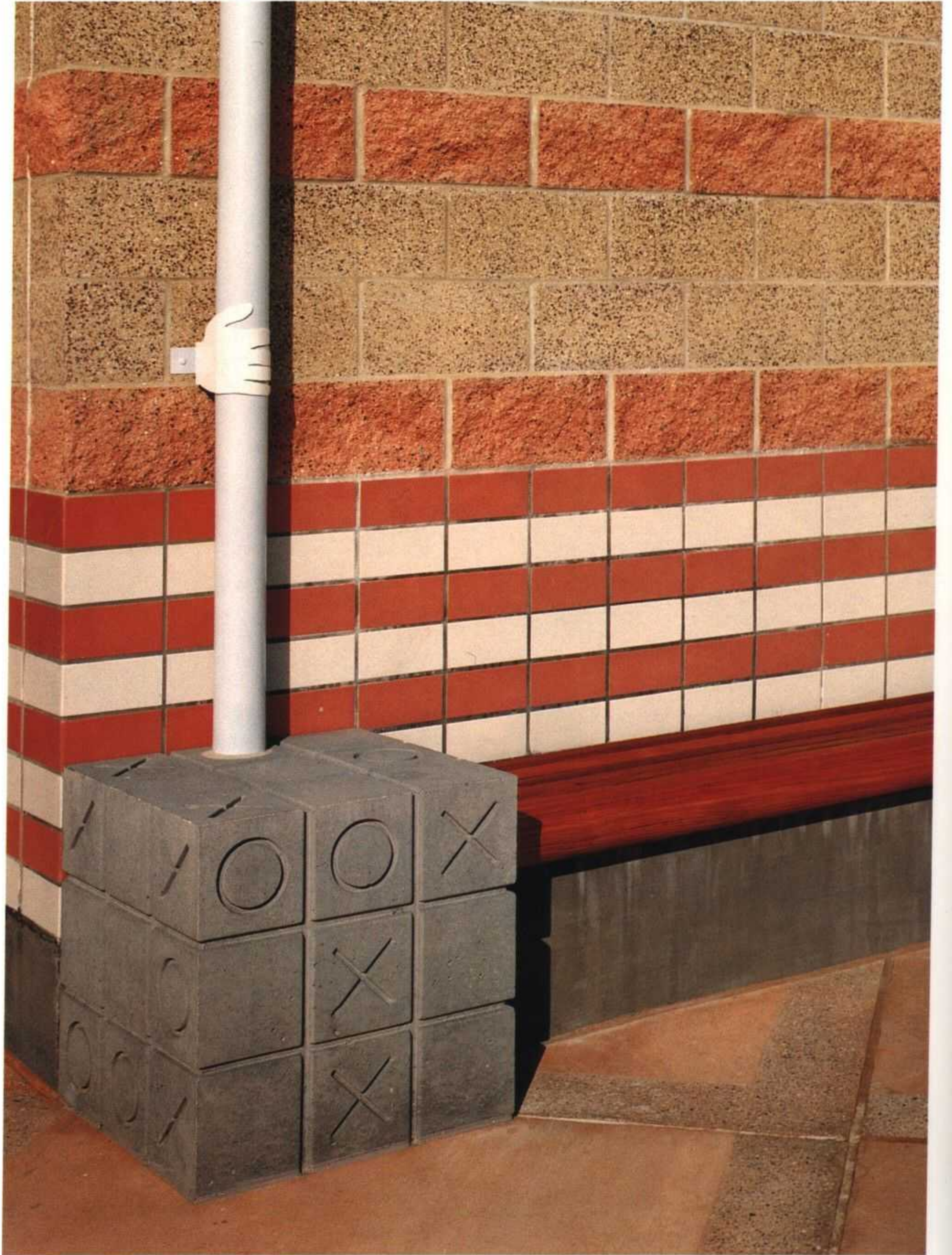
10

9 Children's Way Cafe
10 Family waiting room
11 Elevation, central courtyard

9 儿童用餐区
10 家属等候区
11 立面造型及中央庭院



11



12

- 12 Downspout details
- 13 Typical nursing station with fibre-optic star field overhead

- 12 落水管细部设计
- 13 有如星空一般照明效果的标准护理站



13

Aultman Hospital Addition and Renovation

Design/Completion 1991/1994
Canton, Ohio
Aultman Hospital
125,932 square feet
Brick, steel
Glass curtain wall

Seeking both harmony and revitalization with the addition of a new wing and parking garage, the design team used an altered geometry, extensive glass, and large new lanterns while carefully incorporating details, color, and materials used in the existing buildings.

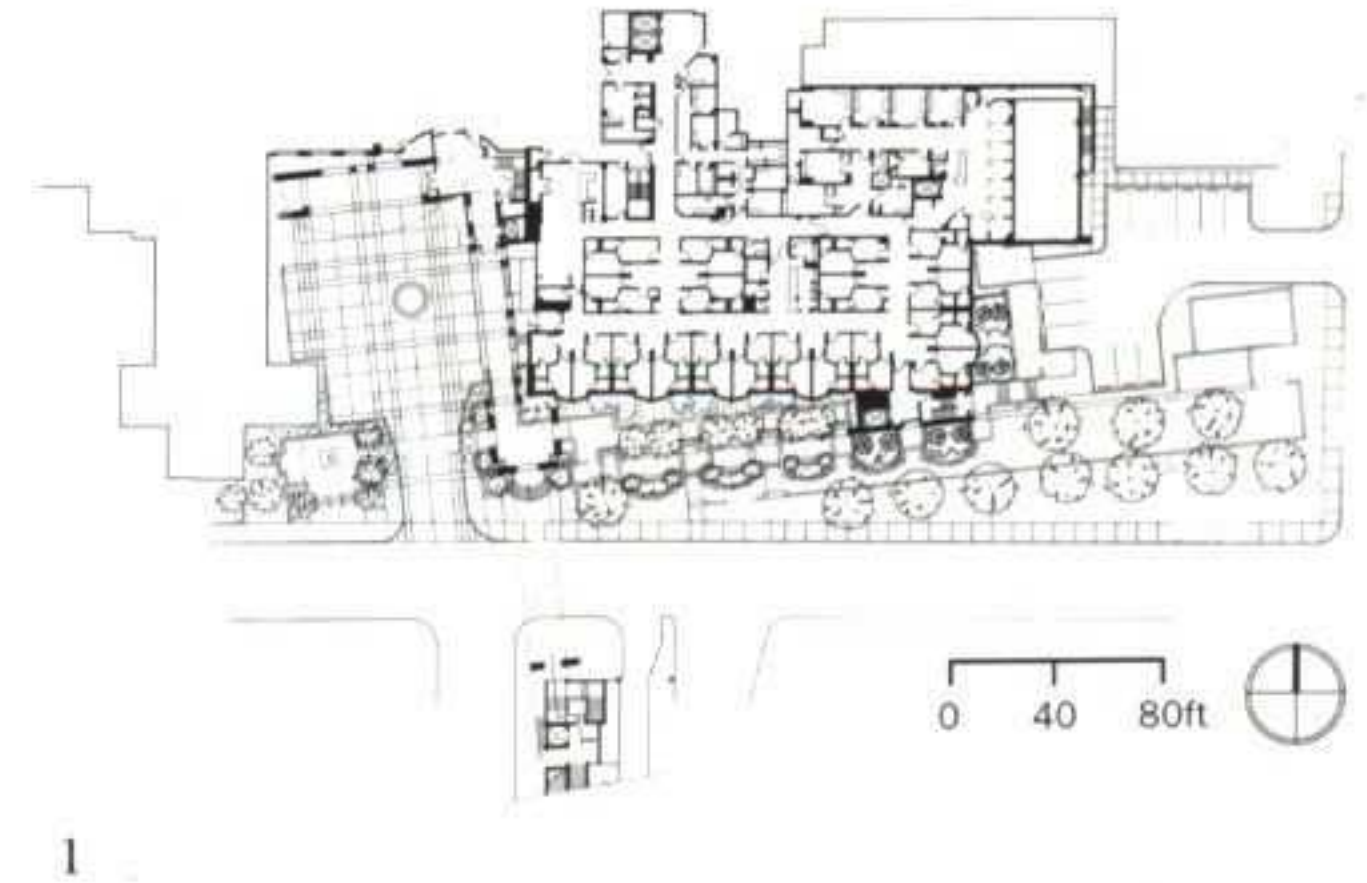
Site design and landscape are carefully coordinated to enhance way-finding on the campus, and to provide secluded seating in small courts and gardens. This is particularly noticeable along the south façade where site design elements also serve to conceal underground mechanical equipment.

为了寻求新旧建筑之间的协调一致，并且使医院的加建部分及停车库的设计获得生机与活力，NBBJ 的加建设计在精心地采用原医院建筑所具有的细部，色彩及建材的同时，运用了变换的几何形，大片的玻璃幕墙，以及大量新的(灯笼式)天窗。

场地设计及景观设计均密切地与增加人们在医院环境中的觅路意图相一致，同时也与要在小庭院及花园中为人们提供幽静的小憩空间的意图相一致。这样的设计手法在医院建筑的南立面设计中尤为引人注目，这里，作为场地设计的要素同时也兼有隐蔽地下层机械设备的作

奥尔特曼医院加建及改建

设计/竣工 1991年/1994年
俄亥俄州，坎顿市
奥尔特曼医院
125,932 平方英尺
砖；钢材；玻璃幕墙



- 1 Site plan
- 2 View looking northeast to new surgery addition
- 3 Small sculpture court adjacent to main entry court
- 4 Exterior courtyards and walkway along south façade

- 1 总平面
- 2 位于东北侧的新加建的外科部
- 3 与主入口庭院相邻的小型雕塑庭院
- 4 沿南立面设置的室外庭院及步行道



4



3

Harrison Memorial Hospital Patient Registration and Surgery Expansion

Design/Completion 1993/1995
 Bremerton, Washington
 Harrison Memorial Hospital
 3 stories: 54,000 square feet
 Concrete and splitface limestone

The only site available for expansion of the increasingly crowded Harrison Memorial Hospital was a courtyard formed by its three existing wings, each representing distinct architectural styles and diluting any sense of unity. Early conversations with hospital administrators revealed a clear interest in enlivening and unifying the facility's identity as well as expanding its capability. The subsequent three-story addition to the Patient Registration and Surgery included improvements to the facility's basement, ground, and first floors that significantly increased its operational capacity and unified its appearance and circulation routes.

Functionally, the project comprises a new patient registration lobby and waiting area and seven new operating rooms. Service areas for the new operating rooms include patient interview rooms and waiting areas, outpatient pre-operative exam rooms, office space for surgery personnel, and warehouse loading and storage space.

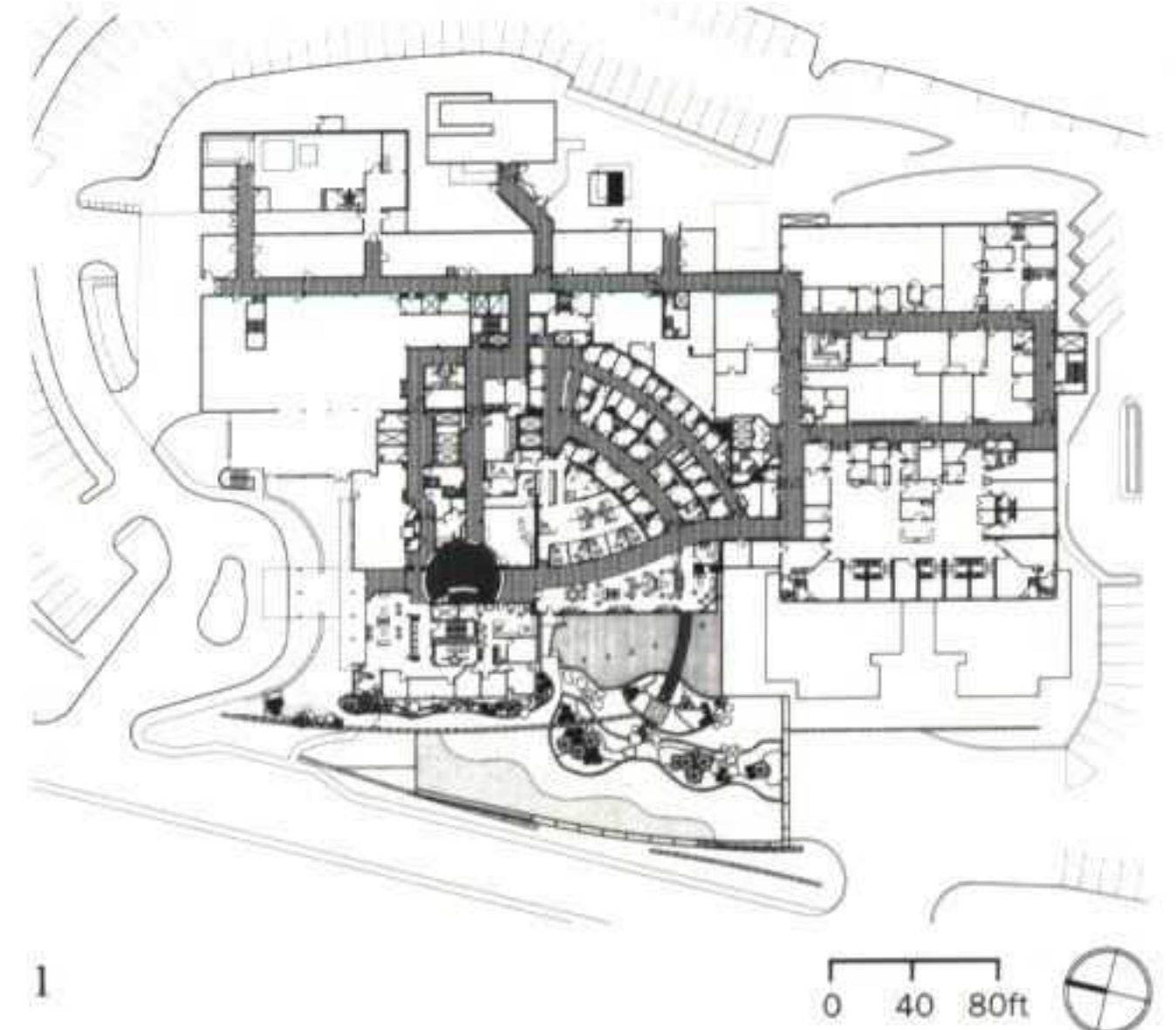
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原哈里森医院日益拥挤，可供该医院扩建的唯一一块基地，是由原医院建筑的三翼围合成的一处庭院空间。原有建筑各部分之间风格迥异，整个建筑缺乏整体感。设计早期，在与医院管理层的沟通过程中，设计人员了解到医院一方对富有生气与活力的具有整体感造型特征的关注，丝毫不亚于对建筑功能扩建的兴趣。随后扩建的三层的挂号部及外科诊疗部，包括对地下室(设备层)、一层以及二层平面的改建。改建后的医院大大提高了运作效力，建筑外观和交流线也得到了统一。

在功能方面，该方案设计包括一处新的患者挂号大厅和等候区，以及七间新的手术室。新手术室的服务性空间包括病人接待室和等候区，门诊病人术前检查室，外科人员工作室，装卸及贮物空间。

哈里森纪念医院挂号部及外科诊疗部扩建

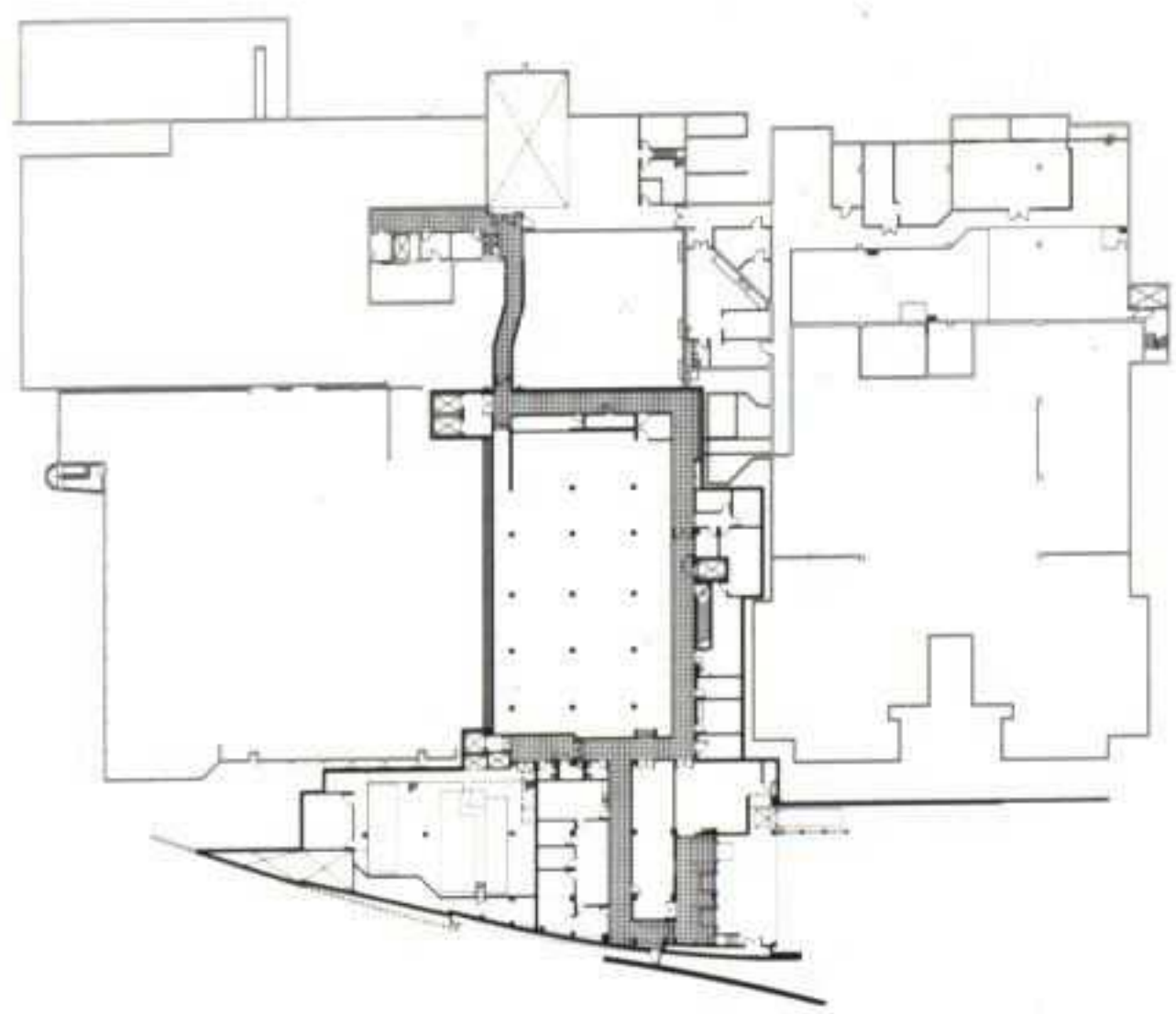
设计/竣工 1993年/1995年
 华盛顿州，布雷默顿
 哈里森纪念医院
 3层：54,000平方英尺
 混凝土；分面石灰石



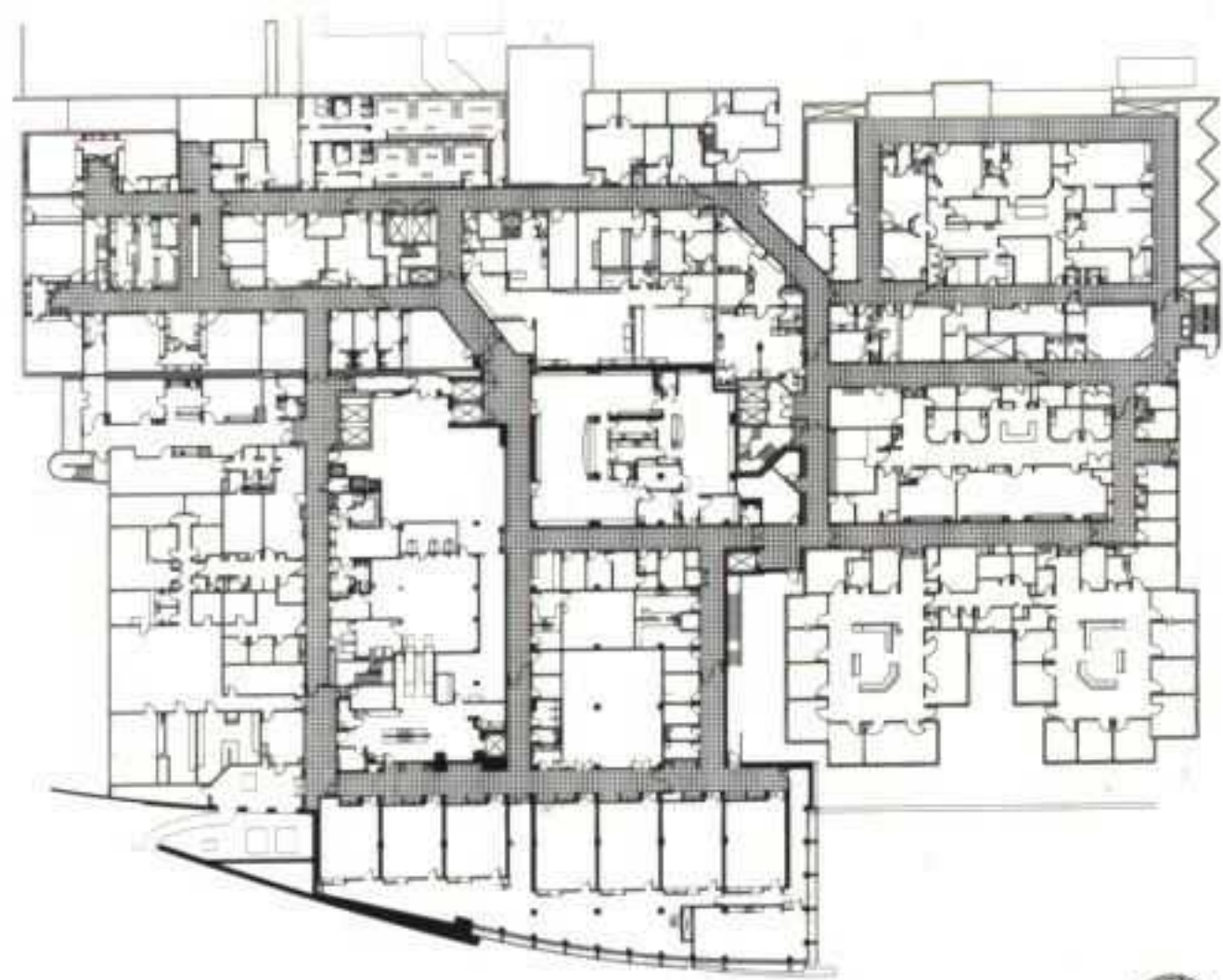
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- 1 Site plan
- 2 Covered terrace
- 3 Ground floor plan
- 4 Surgery floor plan
- 5 West elevation

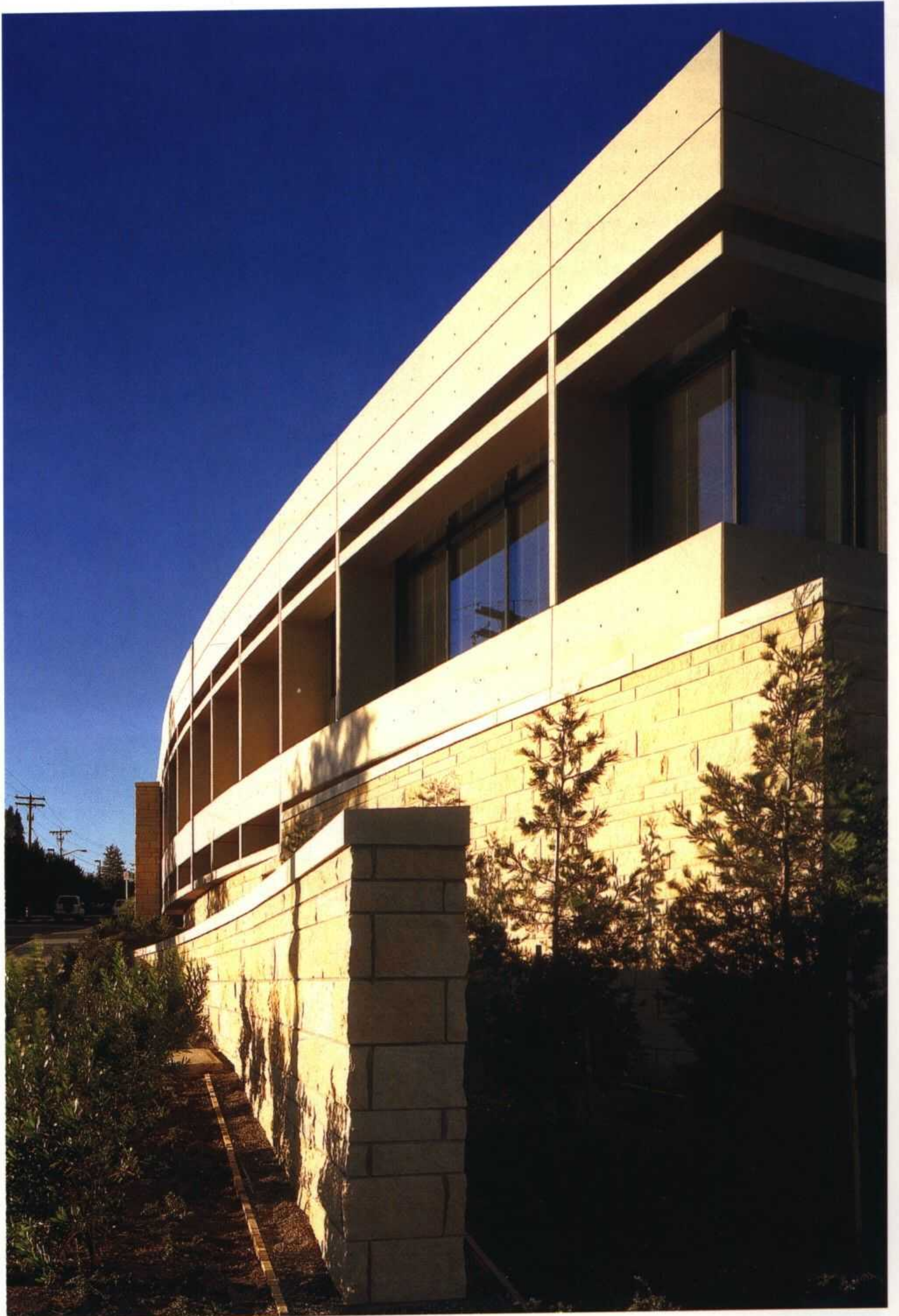
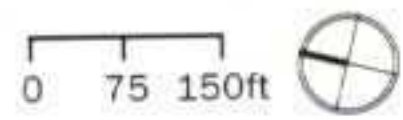
- 1 总平面
- 2 带顶盖的大平台
- 3 一层平面
- 4 外科诊疗部平面
- 5 西立面



3



4



5

The interior atmosphere reflects the staff's commitment to welcoming the community in a comfortable patient-focused setting. A light-filled waiting area with a focal fireplace creates a non-institutional atmosphere unlike any hospital reception area in the region. A large landscaped roof terrace abuts the lobby, offering a protected outdoor waiting area with views of mountains and water, reinforcing the hospital's patient-focused philosophy by integrating daylight, landscape, and access to fresh air.

This new addition provides a strong visual base that unifies the campus with a consistent structural gesture, a series of curving landscaped walls. The effect of supporting the existing wings with a series of related landscape elements achieved the required spatial expansion yet mitigated the massing of a new addition.



6

医院的室内气氛反映了医务人员的承诺，即要以舒适的、以病人为中心的环境迎接人们的到来。光线充足、以壁炉为中心的候诊区域，营造出了与当地任何一家医院的候诊区所不同的非同寻常的氛围。大型屋顶景观平台与门厅毗邻而建，为人们提供了一处有别于露天环境的室外候诊区。从这里，人们可以观赏到自然的山光水色。而日光，自然景色，与被导入室内的新鲜空气的结合，更强化了医院以病人为中心的指导思想。

扩建部分具有强烈的视觉基调，它以一种统一的建筑组合形态，即通过一系列曲线形的景观墙面使整个建筑统一为一个整体。通过对一系列相关景观要素的运用，该设计与医院的原有部分取得了呼应关系，获得了所要求的空间扩展效果，同时削减了扩建部分的巨大体量感。



7



8

6 Surgery corridor
7&8 Terrace detail

6 外科诊疗部走廊
7&8 屋顶景观平台细部

Providence Medical Center East Wing Expansion

Design/Completion 1988/1991

Seattle, Washington

Providence Medical Center (Sisters of Providence)

7 stories: 138,000 gross square feet/120,000 net square feet

Brick with steel framing

This seven-story tower successfully responded to a number of difficult design challenges: containing a large program (five units of 36 single beds) within a small site; complementing a nearby landmark beloved to hospital staff and the local community; replacing the original Providence Hall, built in 1929; meeting stringent setback requirements; joining new patient, staff, and supply circulation to an existing patchwork of elevators and pathways; and improving PMC's image and position within the competitive health care market. A compact plan solved all these concerns while providing superior services in acute medical, surgical, and psychiatric care. Special concern for pedestrian distances and window and street setbacks were simultaneously addressed.

The PMC East Wing takes visual cues from the adjacent 1910 building. The highly modeled wing recalls the tripartite massing, materials, colors, and fenestration, not by reproducing them but by recasting them as crisp textural juxtapositions that also suggest the state-of-the-art technology within.

层数为七层的该医疗中心的扩建设计，成功地解决了一系列设计上的难题，其中包括在一块面积十分有限的基地上兴建这样一个庞大的建筑(含5个护理单元，每个单元拥有36张病床)；在邻近医院的基地上为医院员工和当地民众增添了一处可亲可近的建筑物；以新扩建的部分替代了1929年建造的原普罗维登斯医疗中心大楼；满足了原医院因功能严重滞后而提出的新的要求；将新入院就诊的患者，医护人员及供应流线，与已有的电梯和道路混杂的流线系统结合成一体；在康复领域竞争日趋激烈的形势下，改善了PMC的形象，提高了PMC的地位。缜密的扩建设计在为患者提供一流的急症救治、外科治疗以及精神病治疗服务的同时，成功地解决了备受人们关注的上述一系列问题。该设计还特别注意到人行道的间距设计，以及窗、街道的退后等设计。

PMC东翼的造型设计，参照了与之相邻近的1910号建筑，从材料、色彩到开窗方式上对后者的大量仿效，使扩建的三部分体量关系获得了整体感造型，但这里的仿效并非简单的重复性建造，而是对其中的一系列造型要素进行全新的排列组合，重新塑造，这其中也包括对内在的现代化的技术要素的重新塑造。

普罗维登斯医疗中心东翼扩建

设计/竣工 1988年/1991年

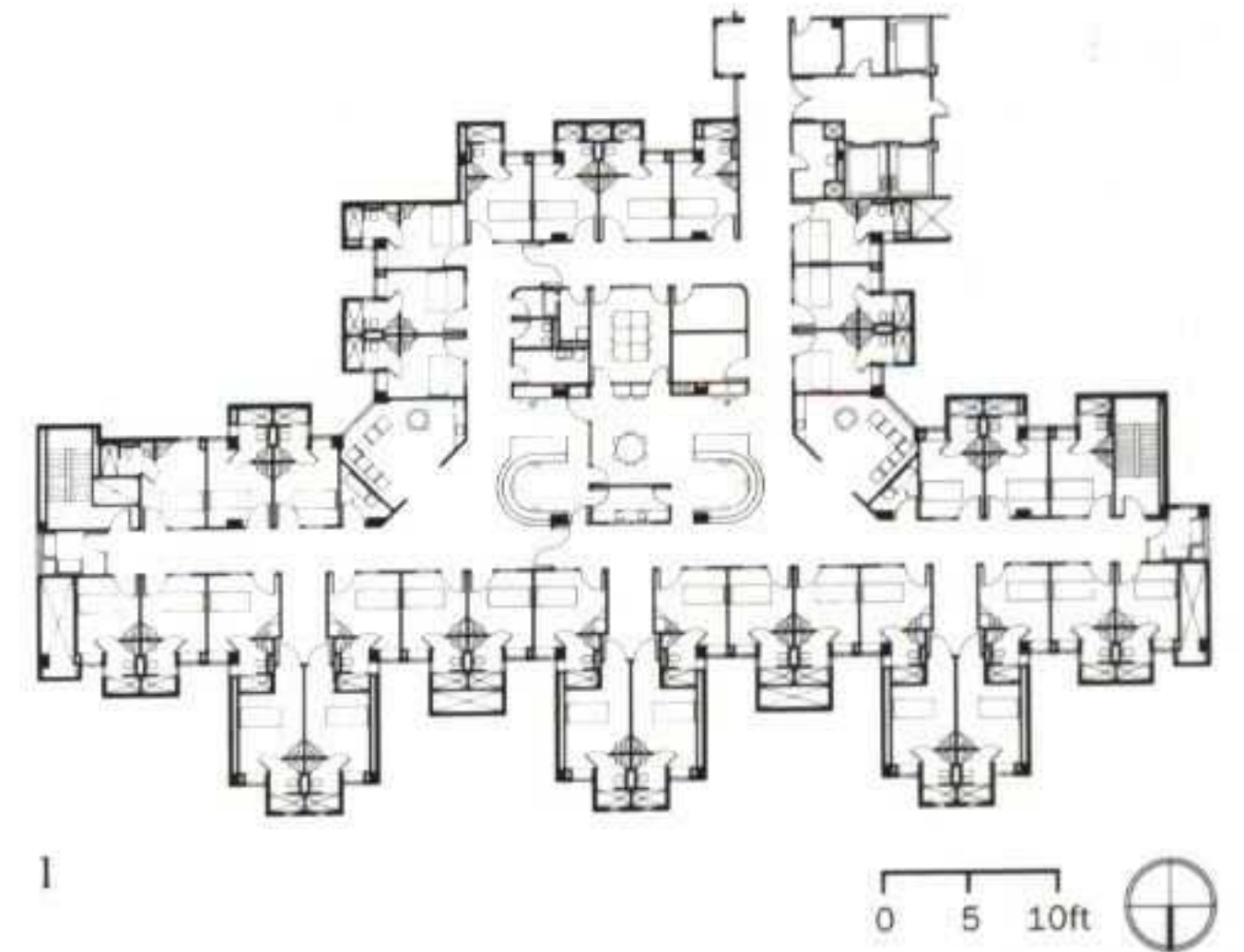
华盛顿州，西雅图市

普罗维登斯医疗中心(普罗维登斯姐妹医院)

7层：总面积138,000平方英尺；

净面积120,000平方英尺

钢框架结构；砖



3

- 1 Typical nursing floor plan
- 2 North elevation
- 3 View of northeast corner

- 1 护理区标准层平面
- 2 北立面
- 3 东北角观赏效果

Moore Regional Hospital Health and Wellness Center

Design/Completion 1992/1995
 Pinehurst, North Carolina
 Moore Regional Hospital
 48,571 square feet
 Brick, painted steel, precast concrete columns
 Glass curtain wall

Situated on a knoll overlooking Moore Regional Hospital, the MRH Health and Wellness Center combines recreational and clinical facilities particularly geared to sports and fitness in a building with colors, materials, and massing that reflect its southern heritage.

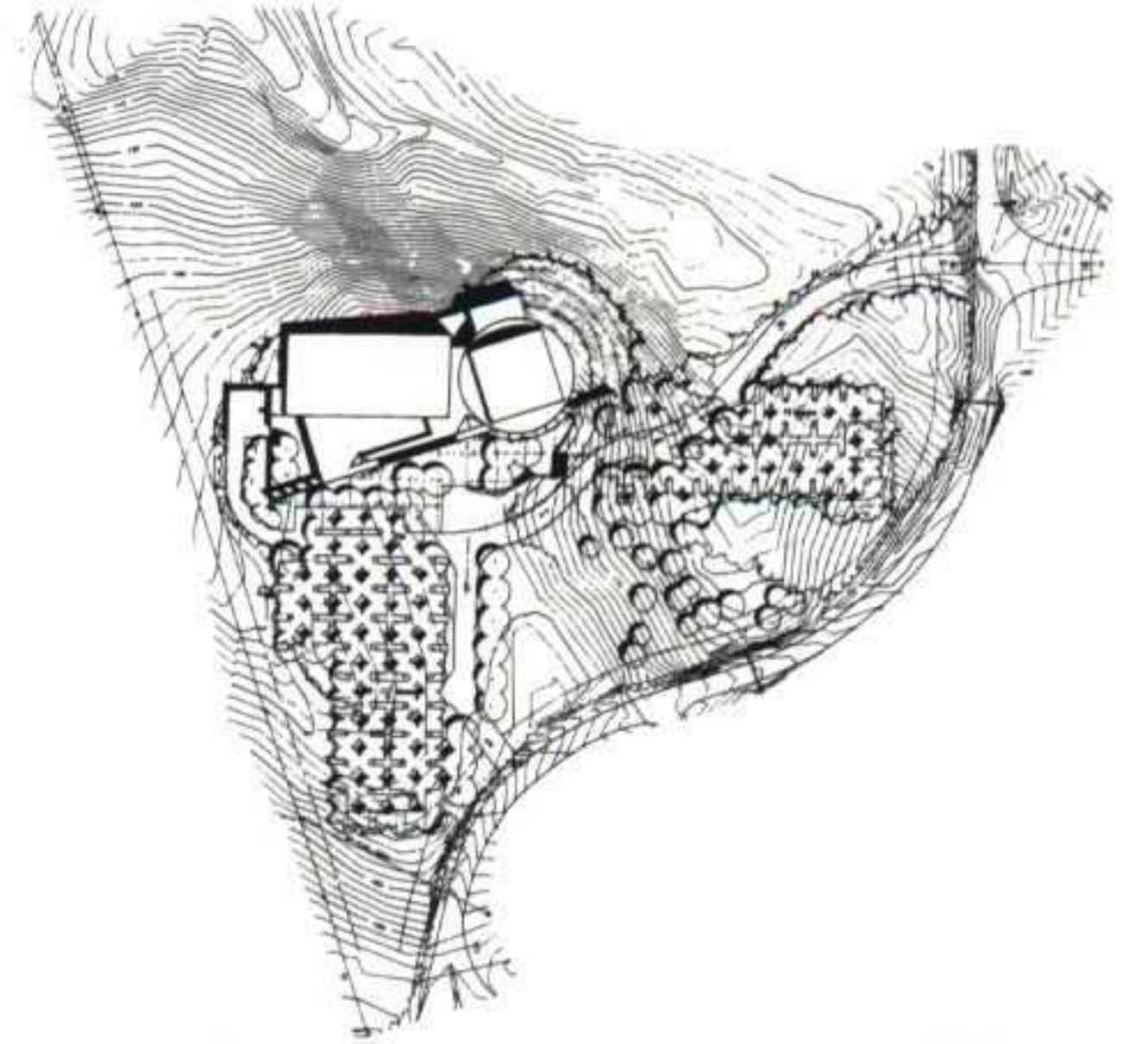
Recreation facilities comprise the majority of the center's 48,571 square feet, with weight training, an aerobics studio, a combined volleyball and basketball court, an indoor running track, three racquetball courts, a 25-yard pool for competition and leisure, a whirlpool, and a sauna room. Clinical services affiliated with the hospital consist of patient evaluation and treatment rooms for physical, occupational, and cardiac rehabilitation therapy. Public spaces include a lobby and lounge with a juice bar, lockers, a pro shop, and a child care room.

摩尔医院医疗及保健中心坐落在一座可俯瞰摩尔医院的小山丘上。“中心”将娱乐休养及临床诊疗设施结合在一起，这尤其适合于人们在室内从事健身运动。建筑采用了位于其南面的摩尔医院所具有的色彩，材质及体量关系。

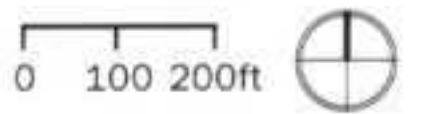
娱乐休养部分占据了整个“中心”48,571平方英尺中的主要部分。其中含有体量训练室，氧气室，一个篮排球合用场地，一条室内跑道，三个网球场，一个25码的用于比赛及休闲的游泳池，一个涡漩温水浴池及一间芬兰浴室。临床诊疗部与医院部分合为一体，其中包括用于各种生理性疾病、职业病、心脏病的诊断和治疗室。公共部分由一处门厅空间，一处带饮品吧台的休息室，一个小卖部及一处儿童看护室组成。

摩尔地方性医院医疗及保健中心

设计/竣工 1992年/1995年
 北卡罗来纳州，派恩赫斯特
 摩尔地方性医院
 48,571平方英尺
 砖；镀色钢材；预制混凝土柱；玻璃幕墙



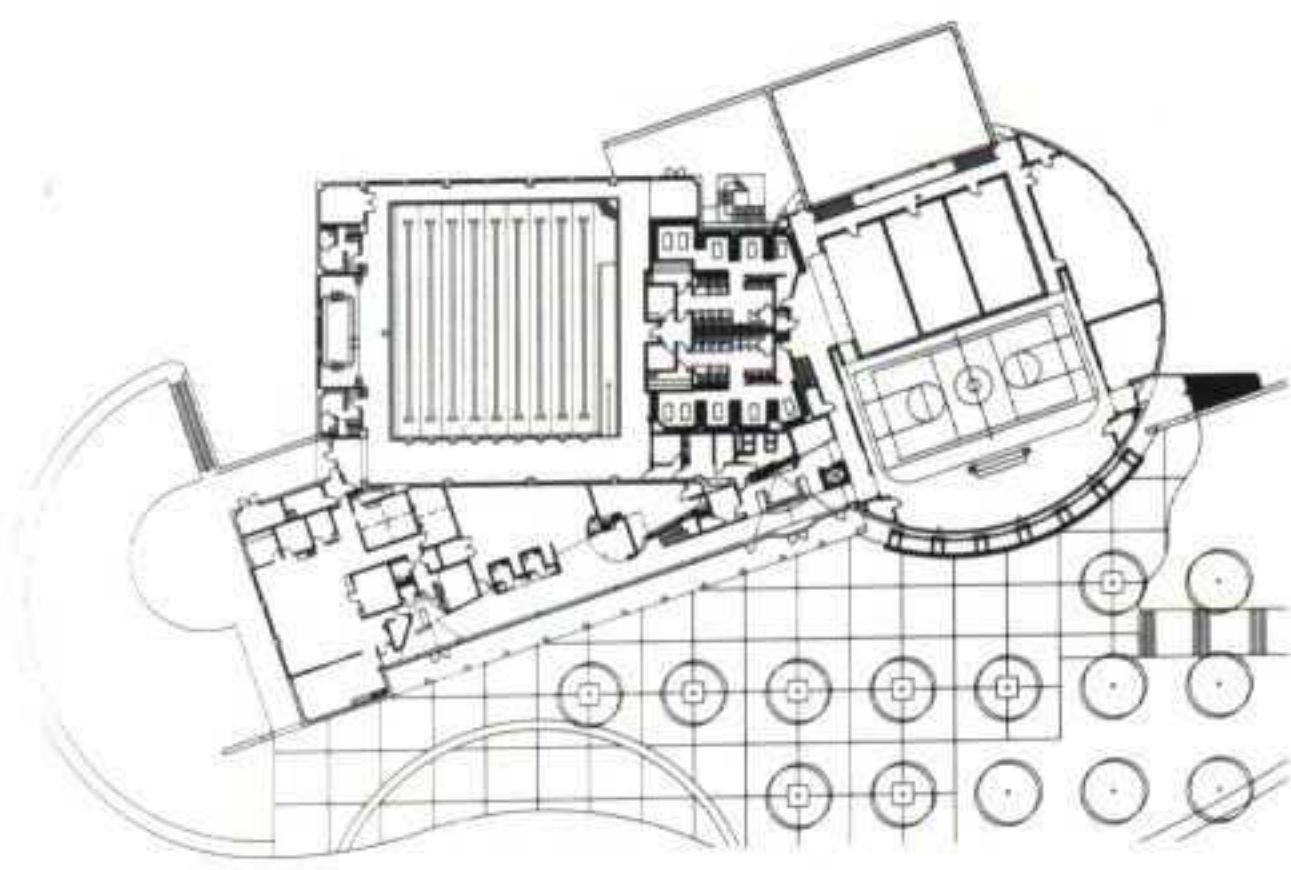
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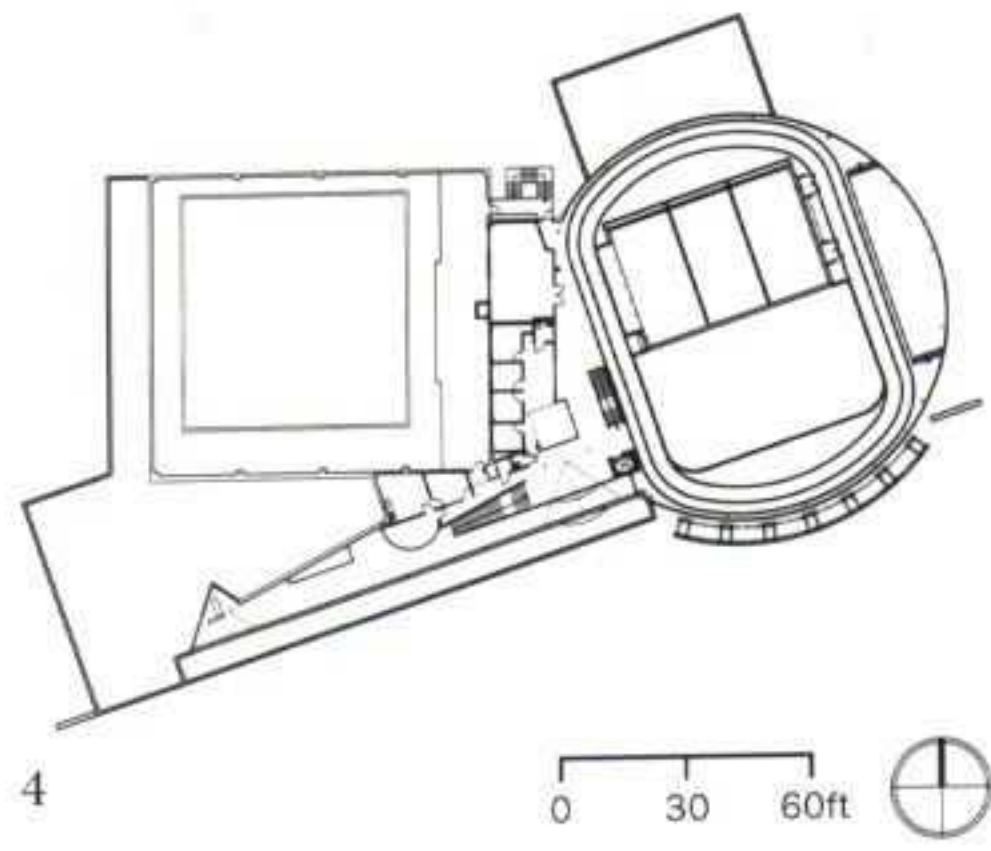
2

- 1 Site plan
- 2 View from the east
- 3 First floor plan
- 4 Second floor plan
- 5 View from the southeast

- 1 总平面
- 2 东立面观赏效果
- 3 一层平面
- 4 二层平面
- 5 东南立面观赏效果



3



4



5

Alaska Native Medical Center

Design/Completion 1991/1996

Anchorage, Alaska

United States Public Health Service

380,635 square feet over several structures

Steel structure, brick exterior, precast membrane, copper, and turn-coated steel roofs, storefront glazing and punched windows, skywall for entry canopy and steel structure

The largest project ever undertaken by the US Public Health Services, this 380,635-square-foot replacement facility serves as a regional medical center for the native peoples of Alaska. Comprising 150 acute care beds, a 59-bed hostel, and the Center for Disease Control Arctic Investigations Lab, ANMC fulfills a severe need for advanced medical care while remaining sensitive to the modest scale, intimate nature, and distinct values of the local culture. Aware that many native residents had never seen large structures, and sensitive to capturing the deep sense of community, NBBJ designers researched Native Alaskan life and art for 18 months before beginning their conceptual design.

Villagers and tribes were assured participation in all formal reviews and presentations throughout the design process through the Community Central Design Committee. From initial to final concept, native communities were asked to recommend ways to tailor the end product to the specialized needs of their people.

Continued

ANMC 是美国公共健康组织承担过的最大的工程项目。该设施共有 380,635 平方英尺。它作为阿拉斯加当地居民的地区医疗中心，替代了原有设施，由 150 个急症护理床位、一座 59 床位的宿舍楼和疾病控制中心北极调查实验室组成。ANMC 满足了高级医疗护理的严格要求，同时具有易让人接受的合适尺度。并且在设计中，非常重视建筑与自然的亲和，以及当地文化的独特价值。考虑到当地许多居民从未见过如此巨大的构筑物，同时也为了准确把握公众的深层感受，NBBJ 的设计者们在开始设计构思之前，对阿拉斯加当地的生活和艺术研究了 18 个月。

在整个设计的过程中，通过社区中心设计委员会的沟通，确保村民和部落成员们参加了所有正式的方案讨论，并提出他们的意见。设计者在构思的整个过程中邀请当地的社团提供一些办法，以使最终建成的建筑能满足居民的特殊要求。

阿拉斯加地方医疗中心

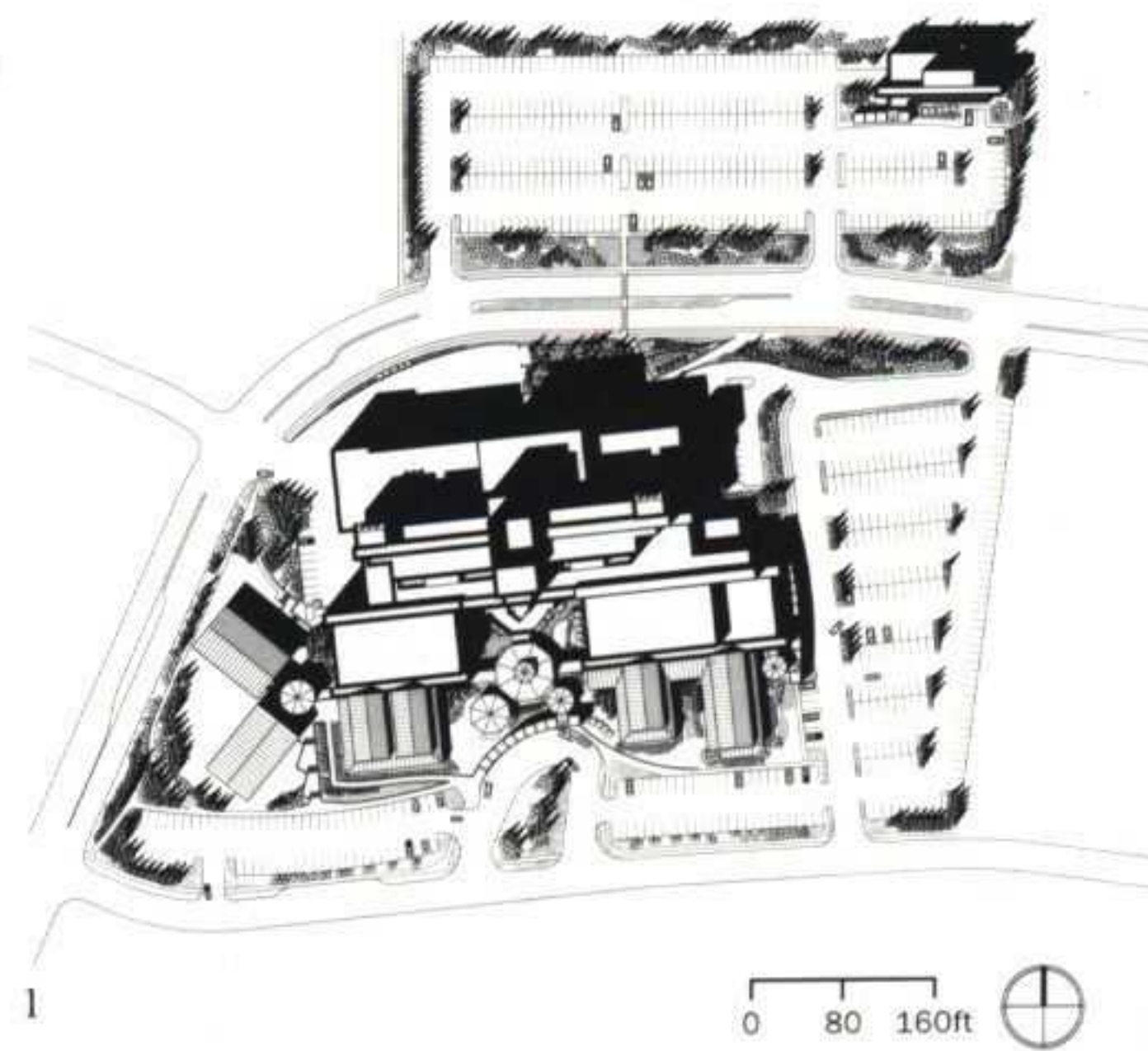
设计/竣工 1991 年/1996 年

阿拉斯加州，安克雷奇

美国公共康复组织

总面积：380,635 平方英尺

钢结构，砖饰面，预制薄膜，铜，间隔涂层的钢制屋面，洞口般的沿街玻璃窗

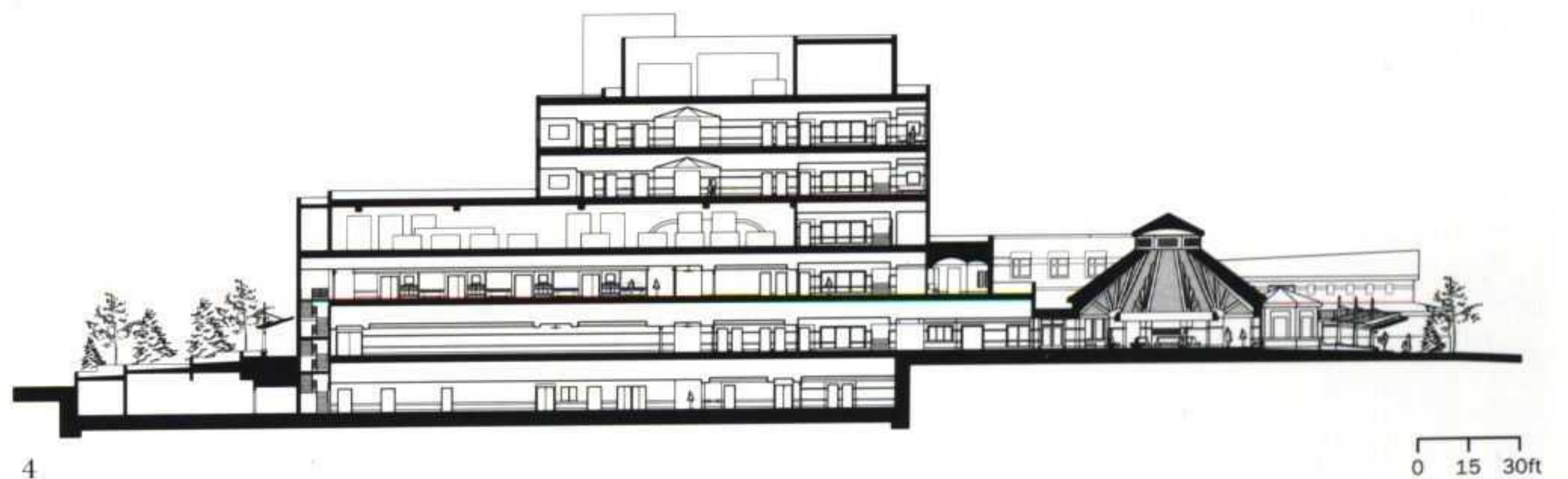


- 1 Site plan
- 2 Exterior Detail
- 3 View from the west
- 4 Cross section looking east

- 1 总平面图
- 2 外景一角
- 3 西向外景
- 4 东剖面图



3



4

0 15 30ft

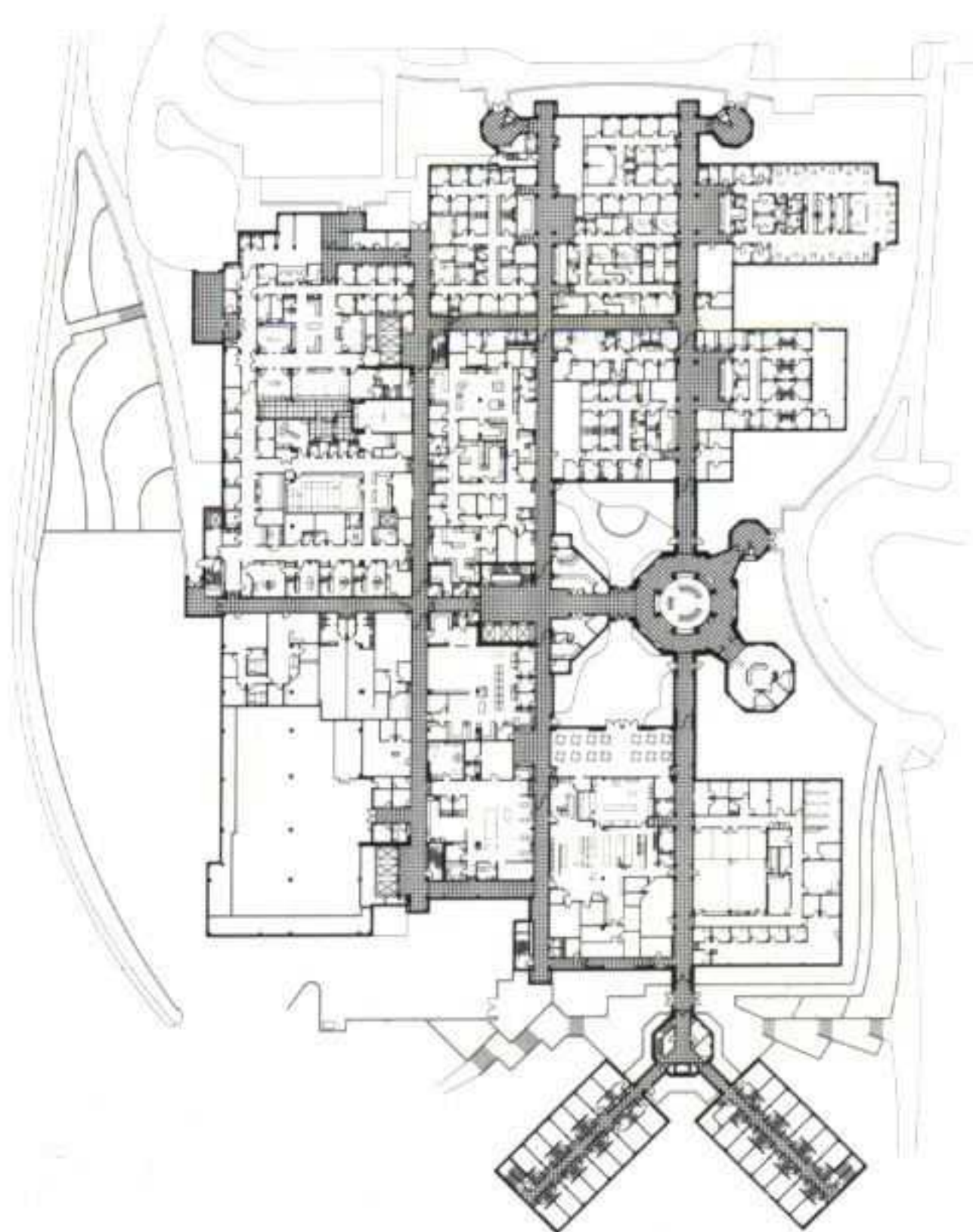
ANMC responds to cultural cues by creating a series of warm, friendly gathering spaces throughout the facility. Areas focused around a central point are characteristic of native cultures. Thus, the hospital's main lobby adopts the form and atmosphere of a community hall or lodge where people can meet and socialize with family and friends. Upper level lobbies emphasize gathering space and the region's spectacular mountain views—visually delightful to all patients but especially important to Native Alaskans, who frequently orient themselves using natural landmarks.

The complex steps back to the north to allow daylight to flood its interiors, and to de-emphasize its scale and reduce its apparent mass. A series of one-story pavilions with sloped roofs cluster along the front of the center to establish a village-like setting more familiar in scale and appearance to most Native Alaskans. This important design decision, a direct reference to the traditional Tlingit Whale House, makes the building less intimidating.

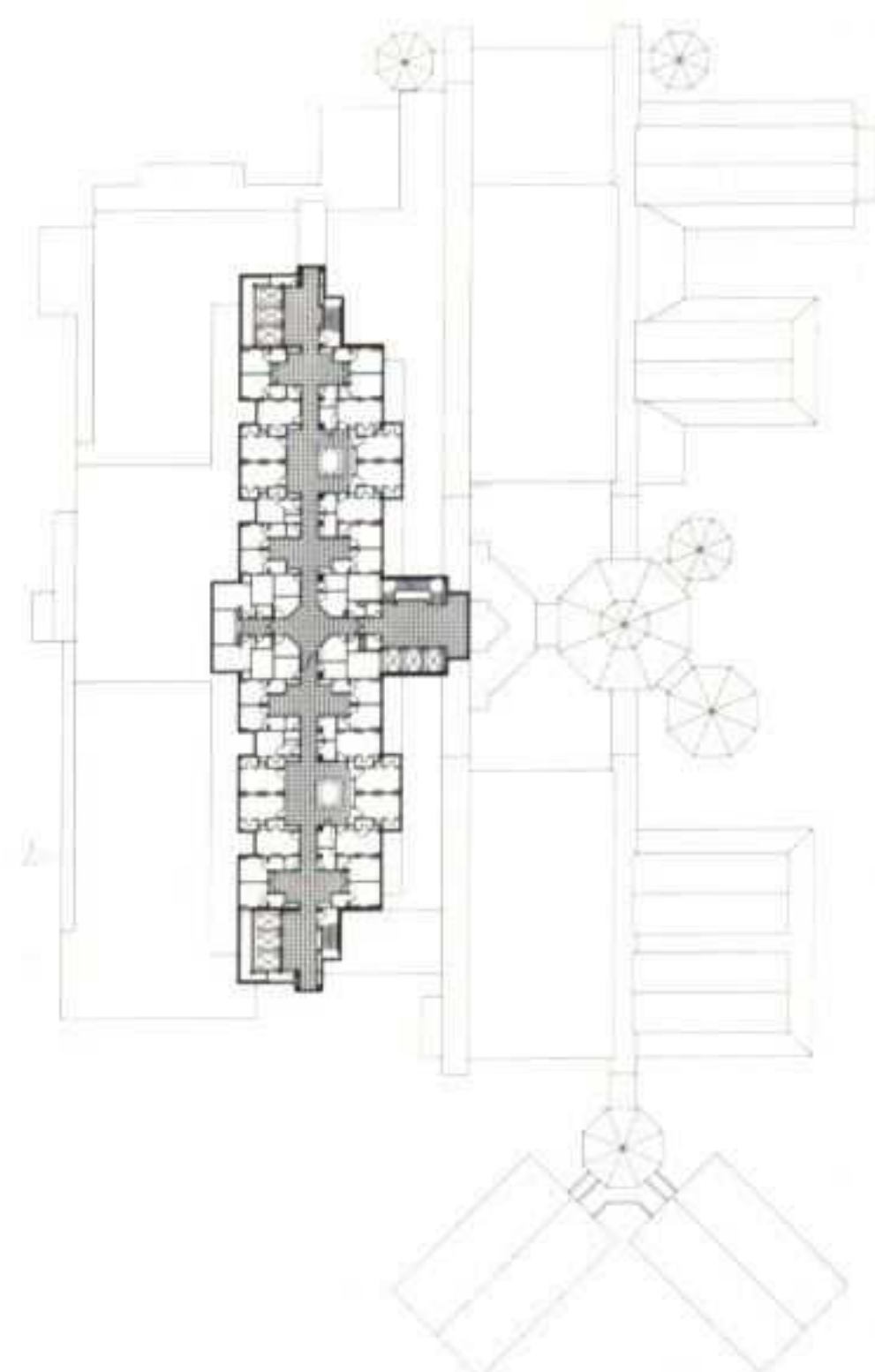
Continued

ANMC 通过创造一系列贯穿整个设施的温暖而友好的聚集空间来呼应当地的文化特征。(其特征表现为各空间区域围绕一个中心焦点来展开。)因此,医院的主门厅采用了公共大堂或大厅的形式和氛围。人们在这样的公共厅堂里可以与家人团聚,与朋友会面、交往。医院上层的大厅设计强调了聚集空间和当地壮观的山野风光,以使所有病人产生视觉上的愉悦。由于当地的阿拉斯加人常常偏爱自然之物,因而对他们而言,视觉愉悦尤为重要。

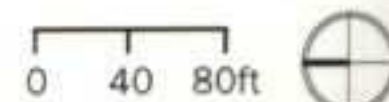
该综合体的造型呈阶梯状,由南至北逐渐升高,这样可以使日光充分照入室内。这种型体处理弱化了建筑的尺度感和颇惹眼的体量感。一系列单层坡顶廊架沿医疗中心的正面排成一列,创造了一个在尺度和外观上为大多数阿拉斯加居民更熟悉的村落式场景。这个重要的设计理念的形成直接参考了特林基特人传统的“韦尔住宅”,使建筑物少了威压之感。



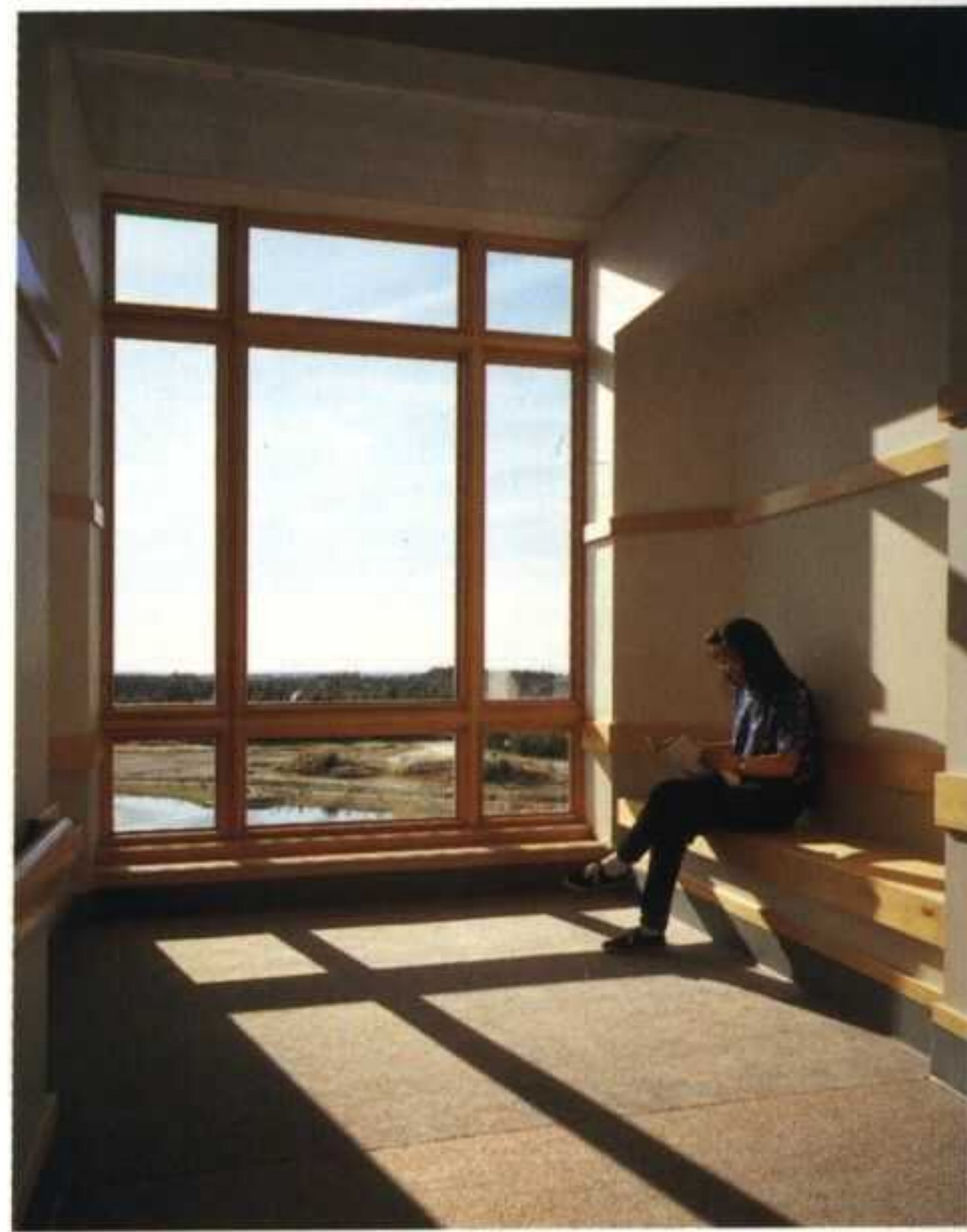
5



6



7



8

- 5 First floor plan
- 6 Typical nursing floor plan
- 7 West elevation of nursing tower
- 8 Typical seating area at corridor end
- 9 West courtyard

- 5 首层平面图
- 6 标准护理层平面图
- 7 护理大楼西立面
- 8 标准层走廊端头的座位区
- 9 西边庭院

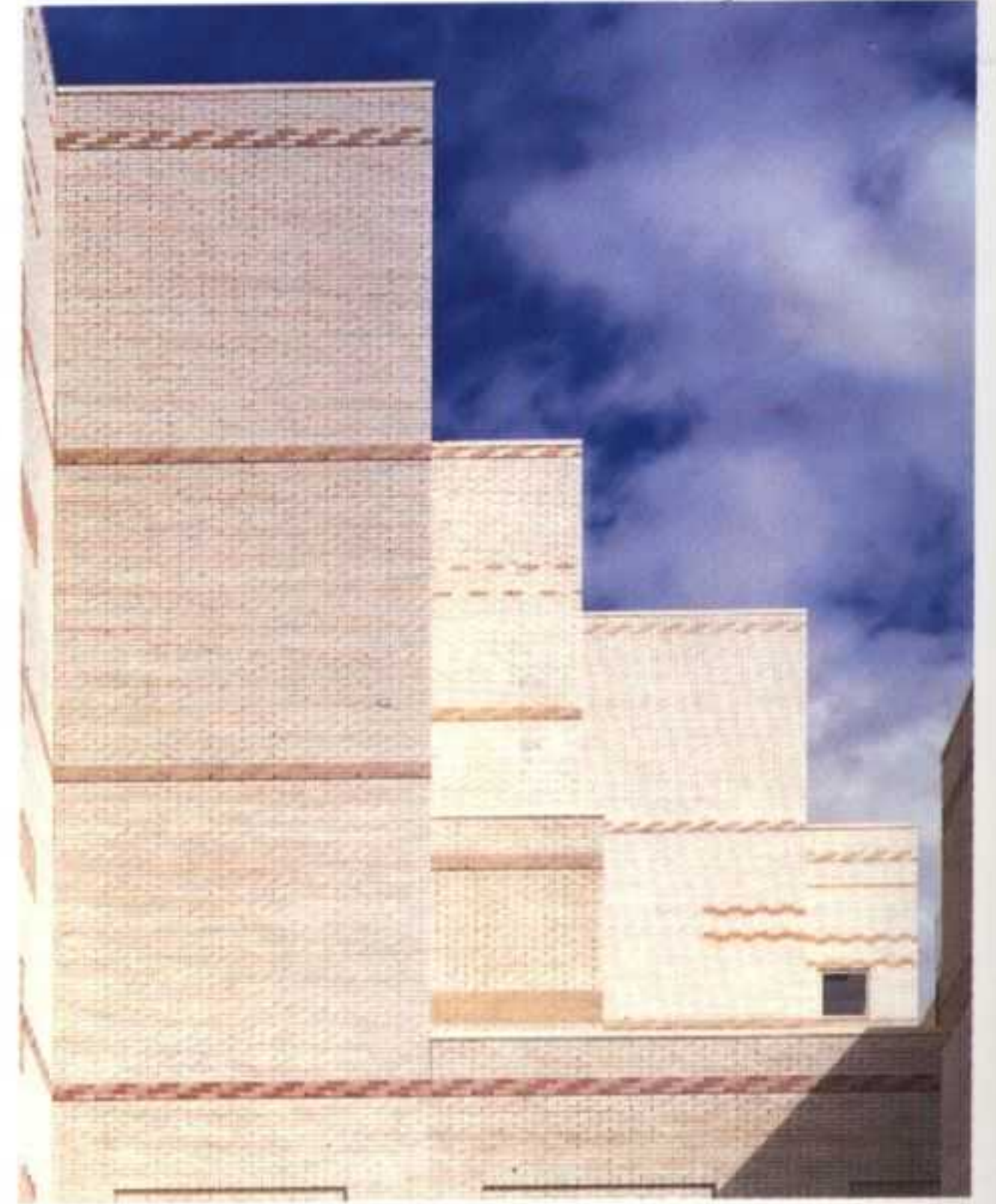


Direct imitation of the traditional forms and styles of Native Alaskan architecture, arts, and crafts was avoided, the architects choosing rather to evoke the familiar by understanding its underlying principles. For instance, entrances with expressed structural frame canopies recall the whalebone-frame structures of Inupiak communities. The colored brickwork patterning of ANMC's exterior stitches together the facility's mass and form in an abstract reference to the Athabascan tradition of emphasizing seams and joints with intricate ornamental designs. (In their clothing, watertight seams are essential to survival.) Elsewhere the brickwork and sloping roofs suggest the gabled sod-brick *barabaras* of the Aleuts.

该设计避免直接模仿阿拉斯加本土建筑艺术、美术及手工艺的传统形式和风格，而选择了另一种方式。即通过在设计中理解性地诠释那些最本原的东西，来求得人们的认同感。例如，入口处雨篷的那种结构框架的运用，使人想起讲伊努皮克语的社区那种鲸骨框架的建筑物。ANMC 外表的彩色砖工图案将建筑从体块到形式都统一成一体。这种手法借鉴了阿萨巴斯卡人的传统。在他们的服饰上，衣缝的密不漏水是生存必不可少的。他们使用了复杂的装饰图案来重点处理衣服的接缝部位。此外，砖墙和坡顶也使人联想起阿留申人的那种人字形的、草砖制成的“巴拉巴拉斯”。



10



11



12

- 10 Meditation space
- 11 Detail of brick pattern
- 12 View from the east
- 13 View from the northwest
- 14 Detail at employee entrance

- 10 中介空间
- 11 砖墙图案的细部
- 12 东向外景
- 13 西北向外景
- 14 员工入口的细部



13



14

Swedish Medical Center Southeast Wing Addition

Design/Completion 1992/1996

Seattle, Washington

Swedish Medical Center

671,000 square feet

Precast concrete panels with granite aggregate and silver-finished metal

瑞典医疗中心东南翼扩建

设计/竣工 1992年/1996年

华盛顿州，西雅图

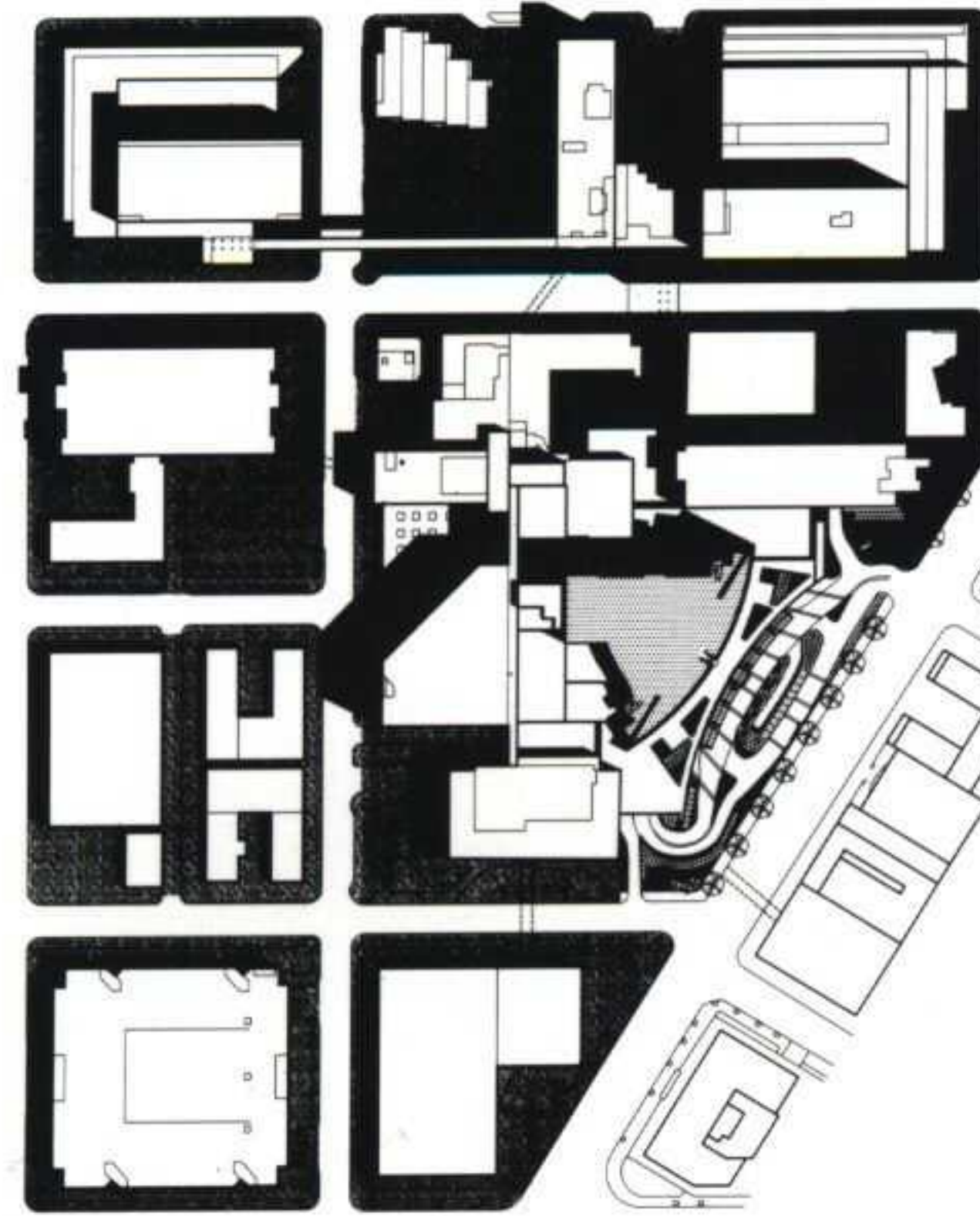
瑞典医疗中心

671,000 平方英尺

预制混凝土嵌板，花岗岩，银面金属

The Southeast Wing takes its gestural curves from its site, a nexus between Seattle's downtown and First Hill districts. A convex crescent, the tower's primary facade, presents a sturdy presence on the skyline of this hilly city. The embracing concave curve of the three-story base welcomes patients, families, and staff. The center of the complex is established by the entry rotunda dome, 24 feet in diameter, which is internally lit for a memorable welcome.

The building program comprises the entrance and lobby rotunda; ambulatory care; a pharmacy; an intensive care unit; 24 operating rooms with recovery, interventional and imaging areas; special care nurseries; labor delivery recovery suites; 180 nursing beds; central supply; and underground parking for 600 automobiles.



1

0 80 160ft



2

该设计根据场地条件将医疗中心的东南翼处理成曲线造型。(这块场地是连接西雅图中心区与弗斯特希尔地区的一条纽带。)塔楼的主要立面向外凸，呈月牙形，使之在这座山城的天际线上体现出一种坚定的姿态。底部三层向内环抱的曲线造型则欢迎着病人、家属和医院员工。这座综合大楼的中心由一个圆顶直径达 24 英尺的入口大厅形成，其内部的照明给人以一种难以忘怀的热忱。

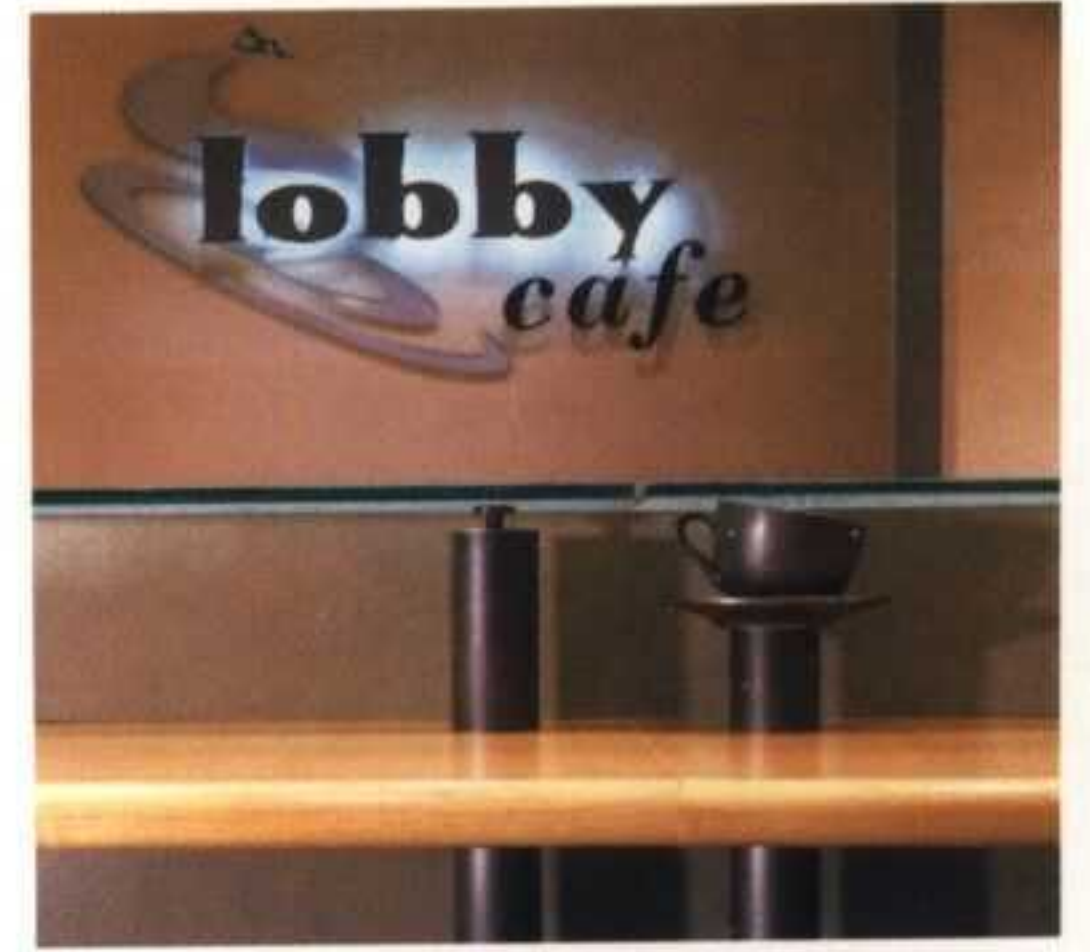
该建筑包括入口和圆形大厅，流动护理区，一间药房，一个深切护理单元，24 间带有术后康复、介入疗法和拍片等功能的手术室，特别护理室，产妇病房，180 张护理床位，中心供应站，和有 600 个车位的地下停车库。



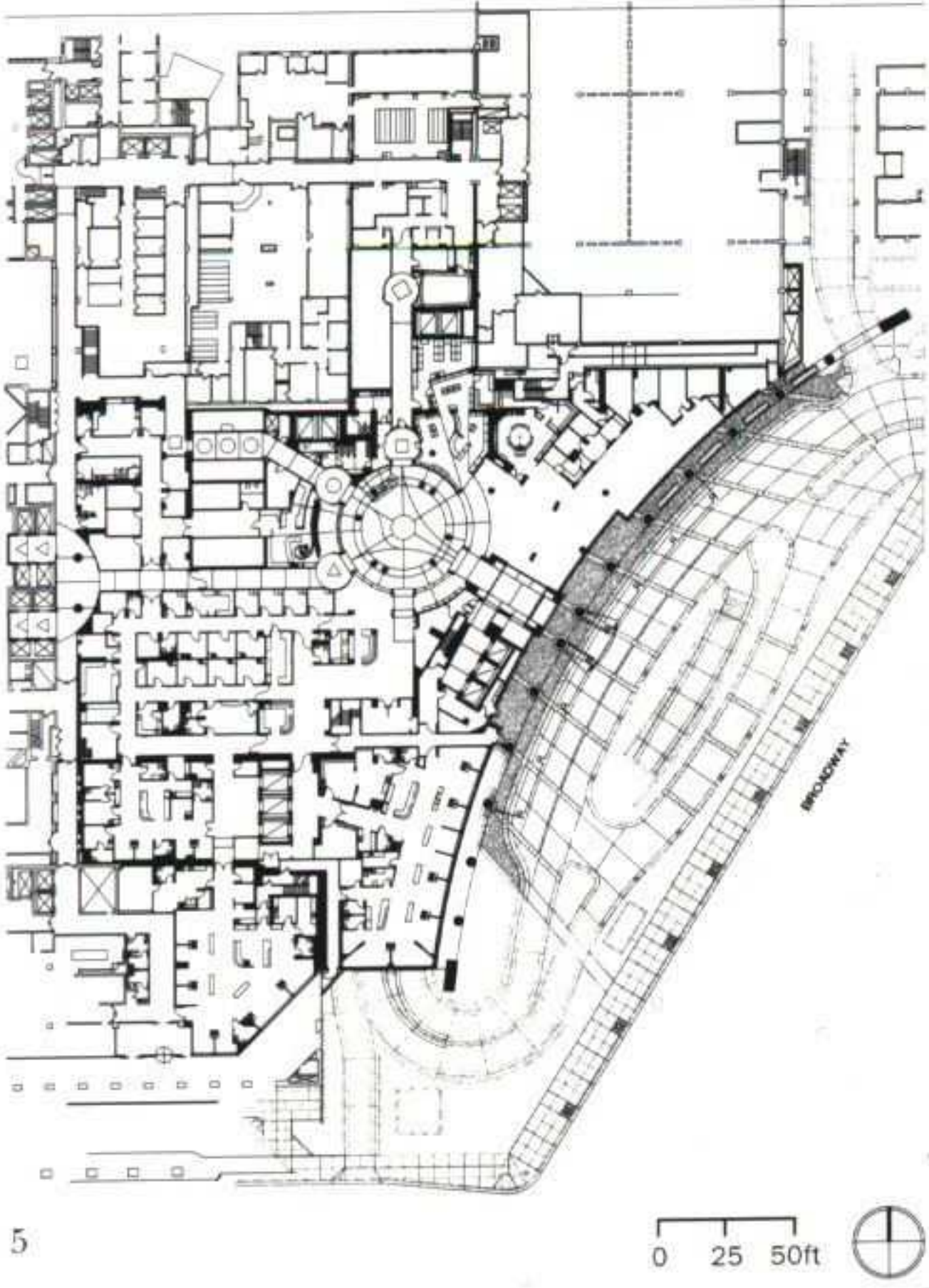
3

- 1 Site plan
- 2 Rendering showing completed tower
- 3 Phase I, main entrance
- 4 Detail
- 5 First floor plan
- 6 View at main lobby
- 7 Entrance rotunda

- 1 总平面图
- 2 建筑表现图
- 3 一期工程的主入口
- 4 细部处理
- 5 首层平面图
- 6 主门厅
- 7 入口大厅内景



4



5



6



7

Masan Samsung Hospital

Design/Completion 1995/2000
 Masan, South Korea
 Samsung Corporation
 74,530 square meters (800,000 square feet)
 Concrete and steel composite structural system
 Winning competition entry

马山三星医院

设计/竣工 1995年/2000年
 韩国, 马山
 三星集团公司
 74,530m² (800,000 平方英尺)
 钢筋混凝土结构体系
 竞赛获奖方案

This 800,000-square-foot facility will provide diagnostic services and referral support for other hospitals in Masan Province, as well as 700 acute and intensive care beds and a regional center for nursing education.

The campus design expresses the owner's corporate philosophy of clarity, simplicity, and order, in the relationship of functional parts to unified whole and the relationship of architectural mass to landscape. The striking double-curved tower takes its airfoil-like shape from its site: it stands in a narrow valley with hills channeling wind around it on either side. The tower will serve as a regional beacon for patients who, once inside, will encounter clear pathways to services in a simply ordered healing environment.

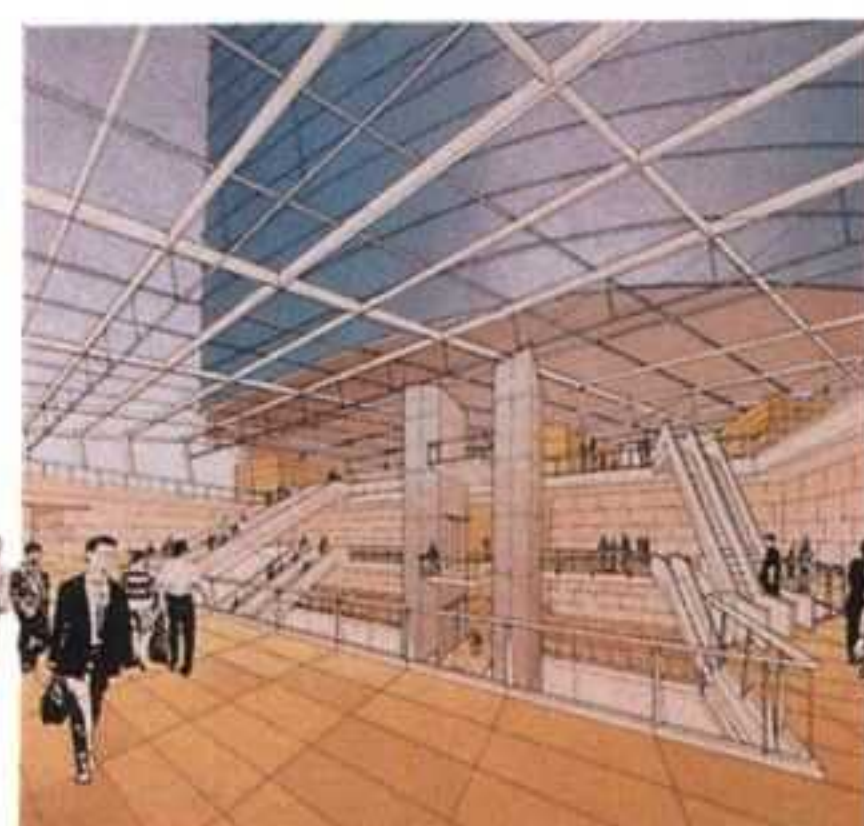
面积为 800,000 平方英尺的这所医院, 将为马山的其它医院提供医疗诊断服务, 并接受由这些医院转院来的病人。医院拥有 700 张供急性病症和深切护理使用的病床, 同时还作为地区性的护理教育中心。

这所医院的设计, 从功能布局与协调一致的整体关系上, 从建筑的形体与景观的关系上, 表达了医院的所有者对于清晰、简洁及秩序所持的总的哲学态度。建筑坐落于一处窄窄的峡谷之中, 这里山风袭袭。双曲面形的医院塔楼以飞机机翼式的造型拔地而起, 十分引人注目, 同时也有利于疏导建筑两翼的山风。

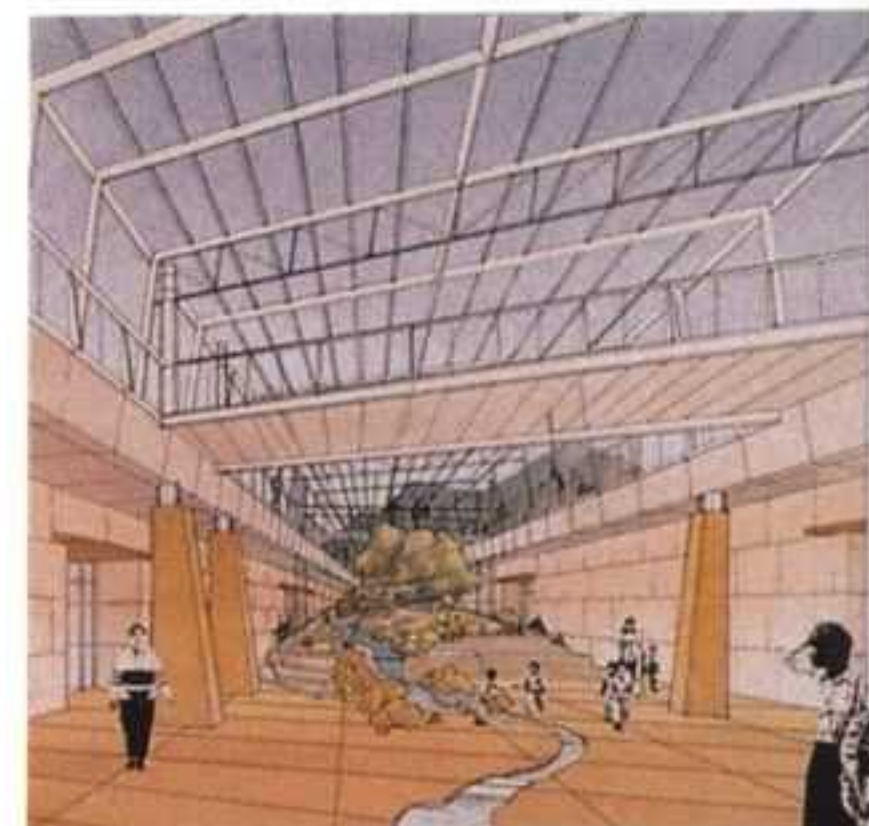
这座医院将成为在此就诊过的患者在这一地区就诊的首选医院。病人将踏着洁净的庭院小径, 通往布局井然有序的各诊疗区域环境。



1



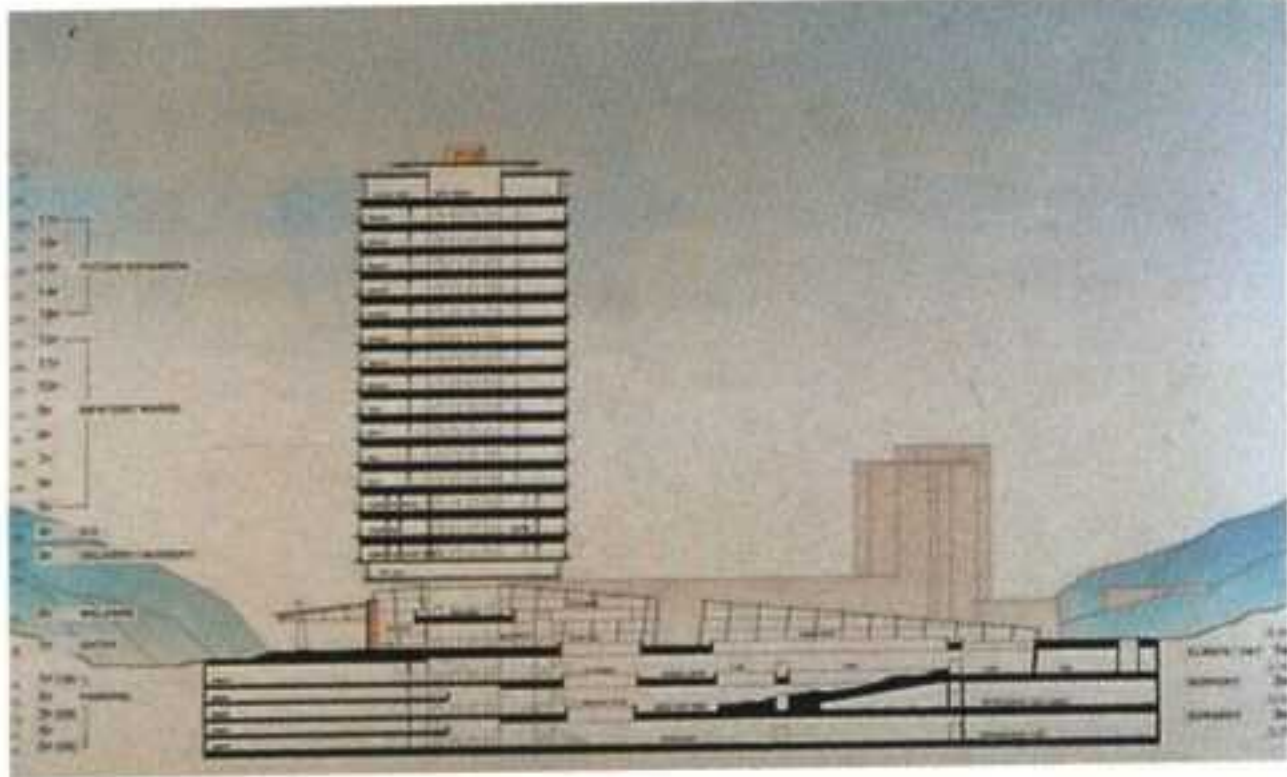
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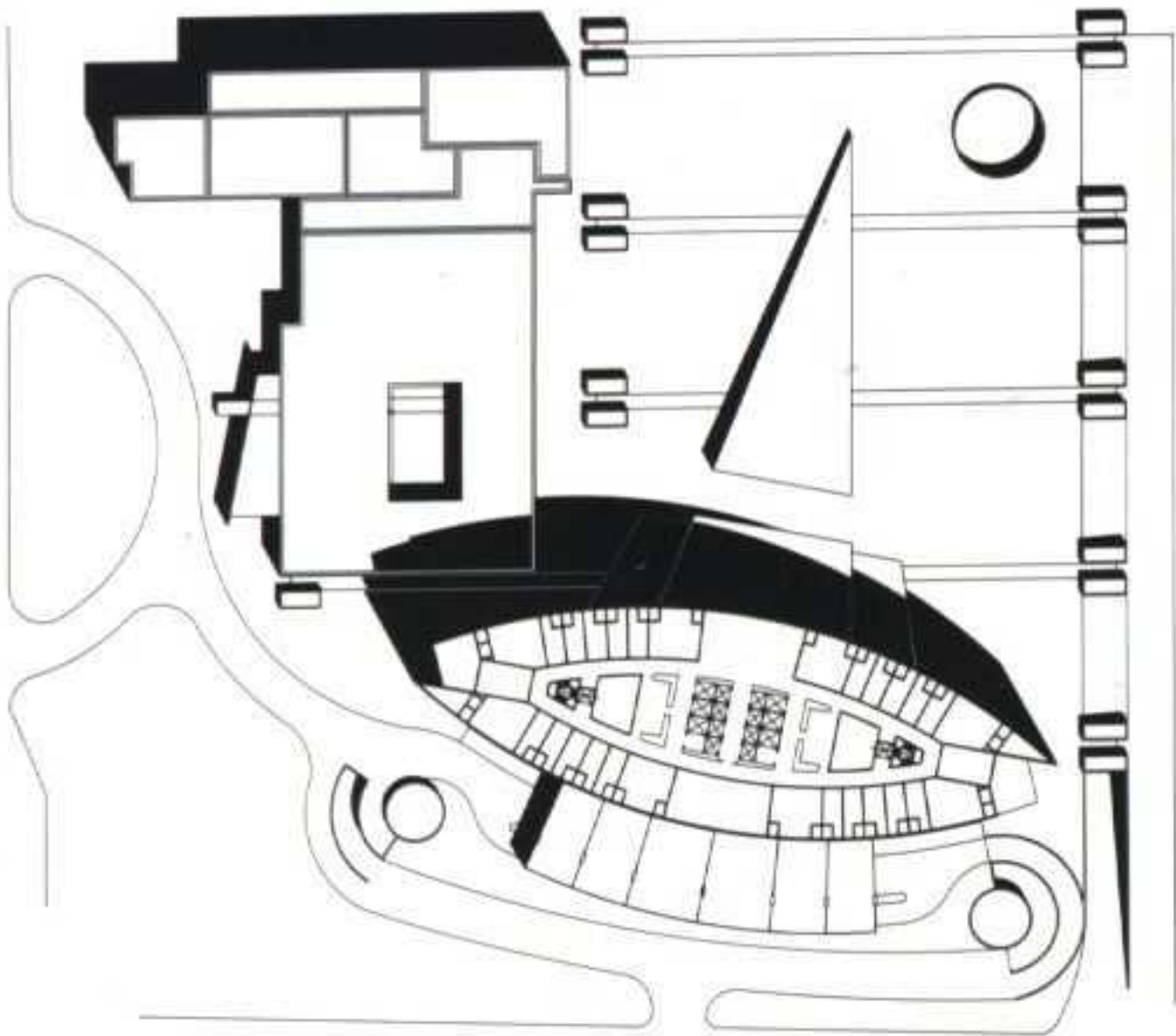
3

- 1 Courtyard view from the southeast
- 2 Outpatient clinic lobby
- 3 Outpatient clinic level
- 4 Transverse section
- 5 Typical inpatient floor
- 6 Outpatient clinics
- 7 Perspective view from the north

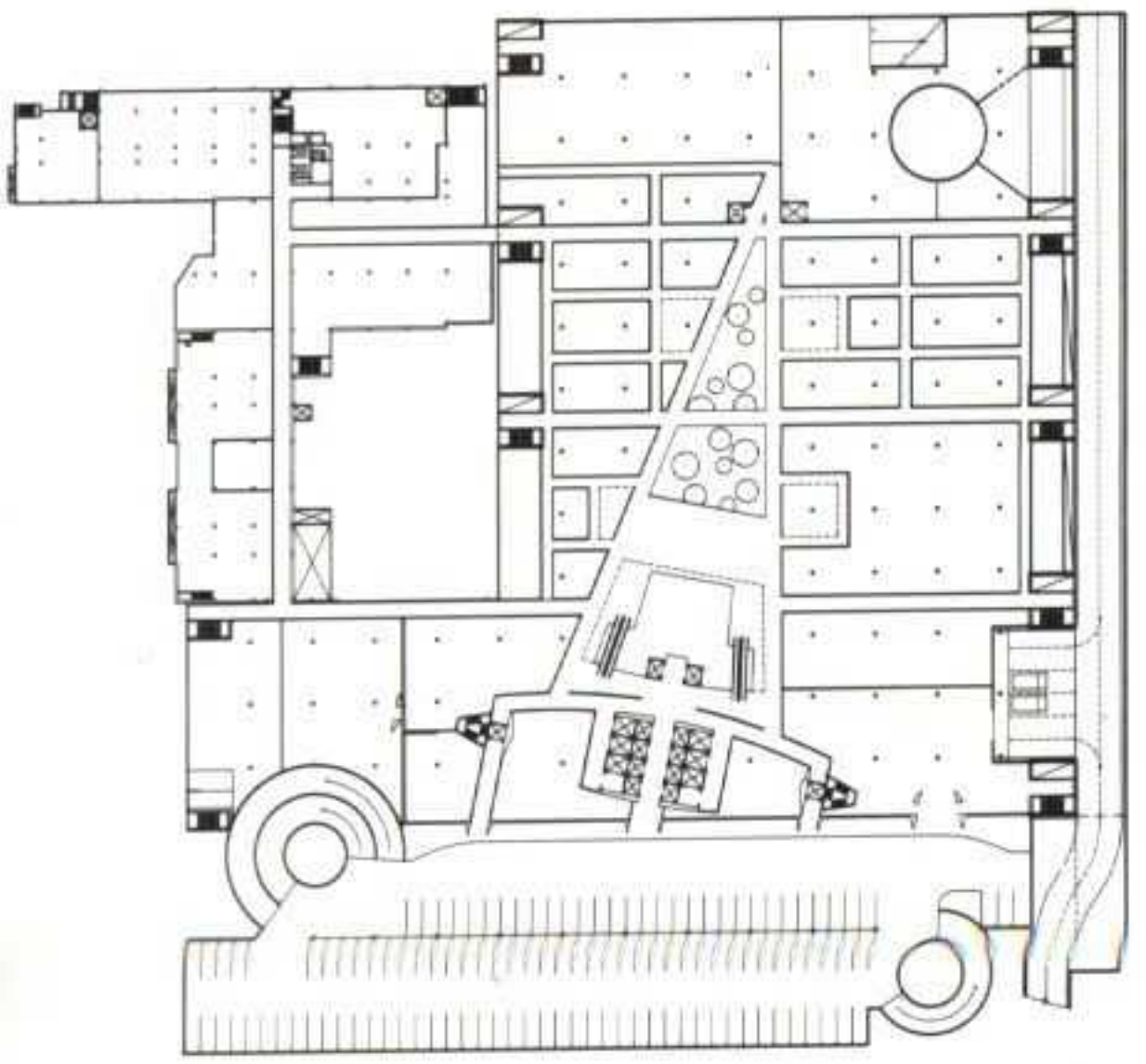
- 1 从东南向观赏庭院
- 2 门诊部门厅透视效果
- 3 门诊部楼层透视效果
- 4 横剖面
- 5 住院部标准层平面
- 6 门诊病人就诊处平面
- 7 北侧观赏透视效果



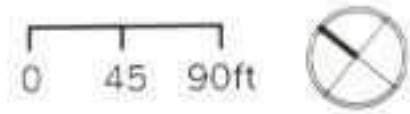
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5



6



7

Kangbuk Samsung Hospital

Design/Completion 1995/1999
Seoul, South Korea
Samsung Corporation
900,000 square feet (83,643 square meters)
Stainless steel panels, stone, glass, metal
Winning competition entry

Kangbuk Samsung Hospital overcomes complexity to create a clear statement about place, order, and access to modern health care. It makes a single, clear visual statement of its purpose and importance in a dense urban neighborhood, and it combines three elegant building forms with the existing Boyoung Tower. It further accommodates a complex functional program while offering patients and visitors graceful access and clear paths to their destinations.

The external form of the hospital expresses the integration of its functional parts, and the means of access to each. The four bundled towers are clearly joined, yet at the point of connection invite daylight to pass between.

Kangbuk 三星医院克服了复杂的设计因素，清晰地表达了有关场所、秩序以及现代康复治疗的理念。在一个十分拥挤的城市区域环境中，该医院以其简洁明晰的视觉形象阐明了它的目的性和重要性。同时，医院将其三个造型优美的建筑形体与原有的 Bovoung 大厦结合在一起。另外，在为病人和来访者提供能通往不同的诊疗区域环境的优雅的人口和洁净的通道的时候，该医院进一步提供了一种复杂的功能布局。

医院的外部形象特征表达了其内部各功能性分区的组合关系以及通往每部分的途径。这四幢塔楼清晰地连接在一起，在每两部分体量的交接处，日光被导入到室内同时渗透到两部分空间之中。

Kangbuk 三星医院设计

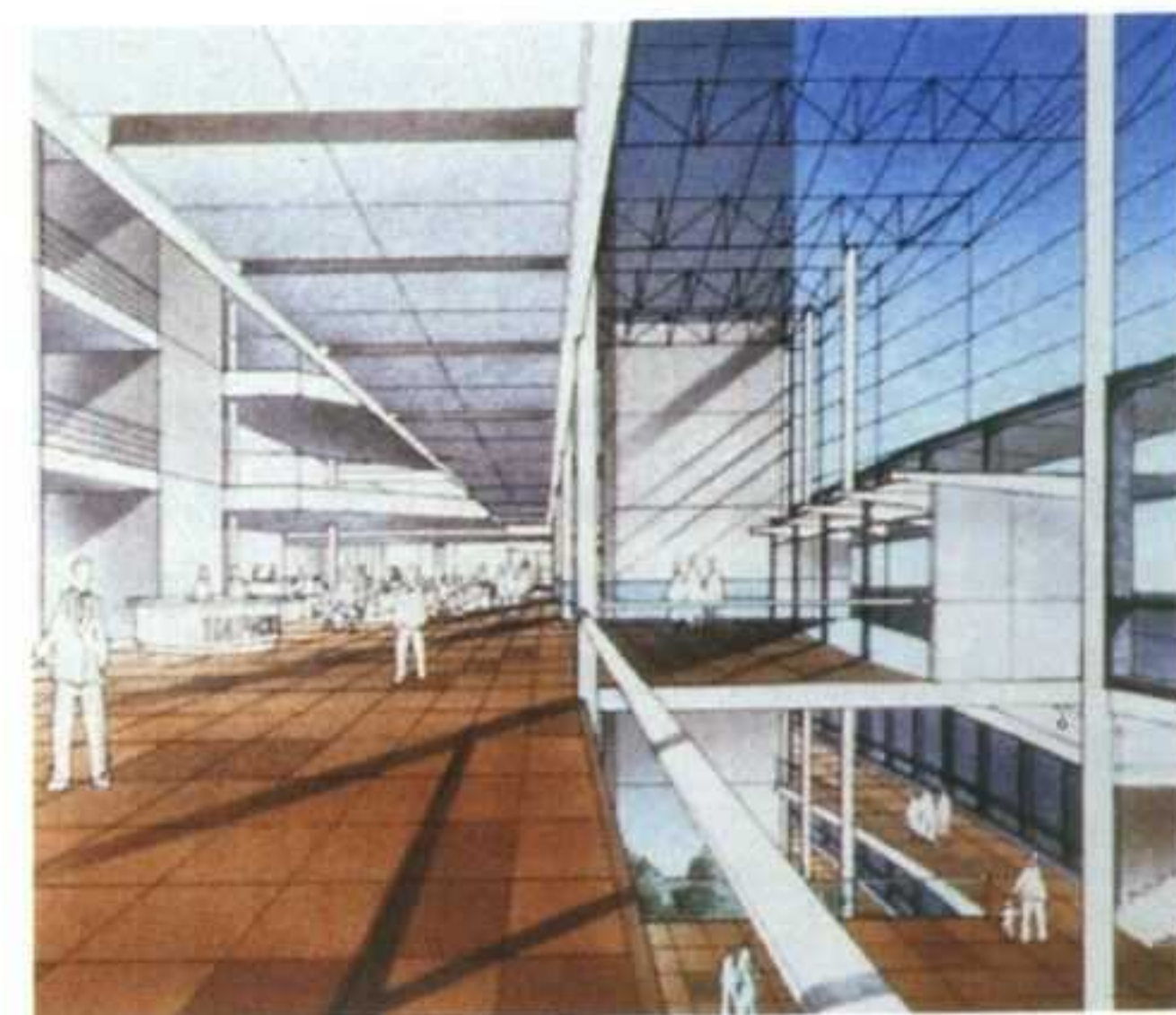
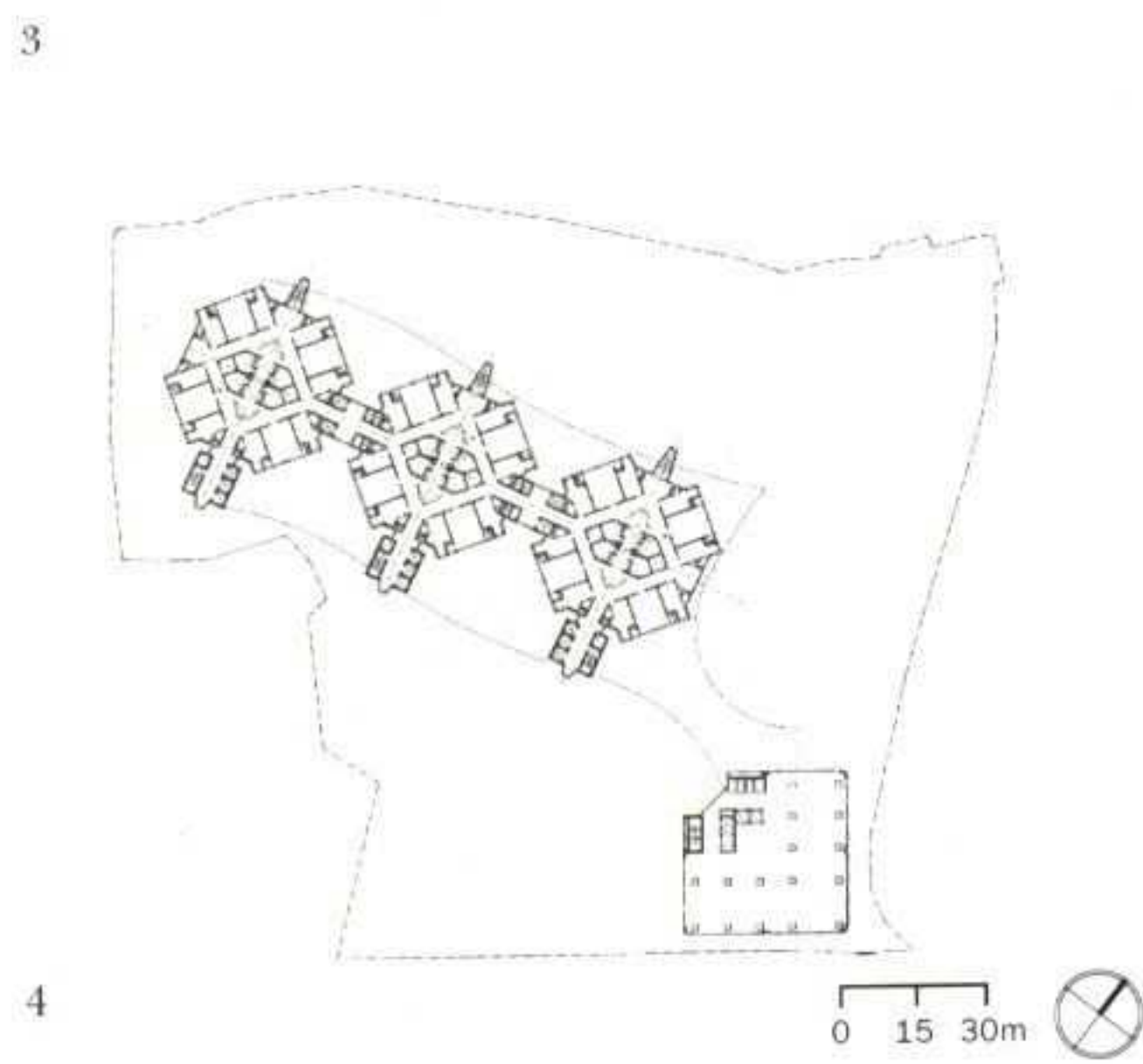
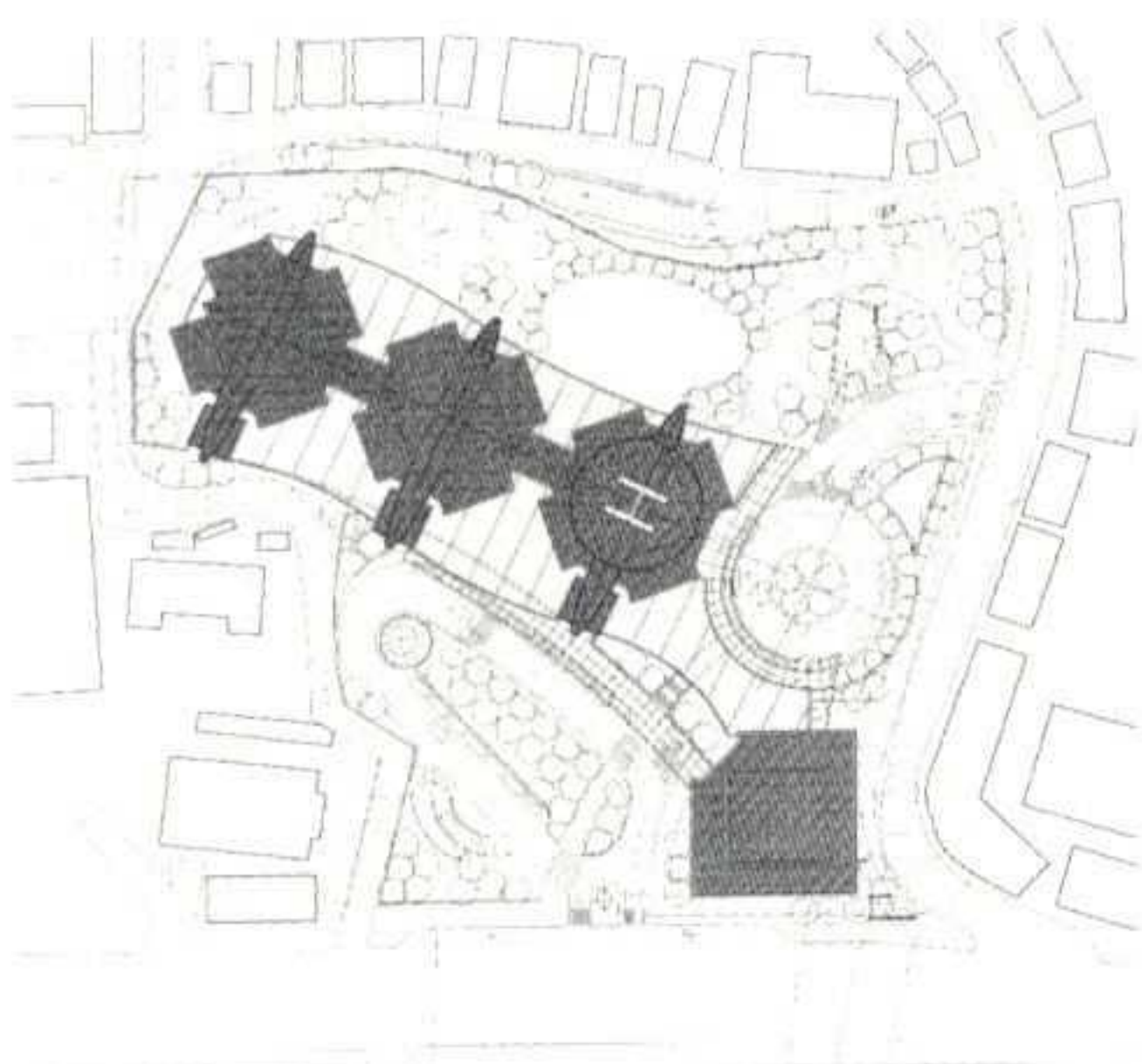
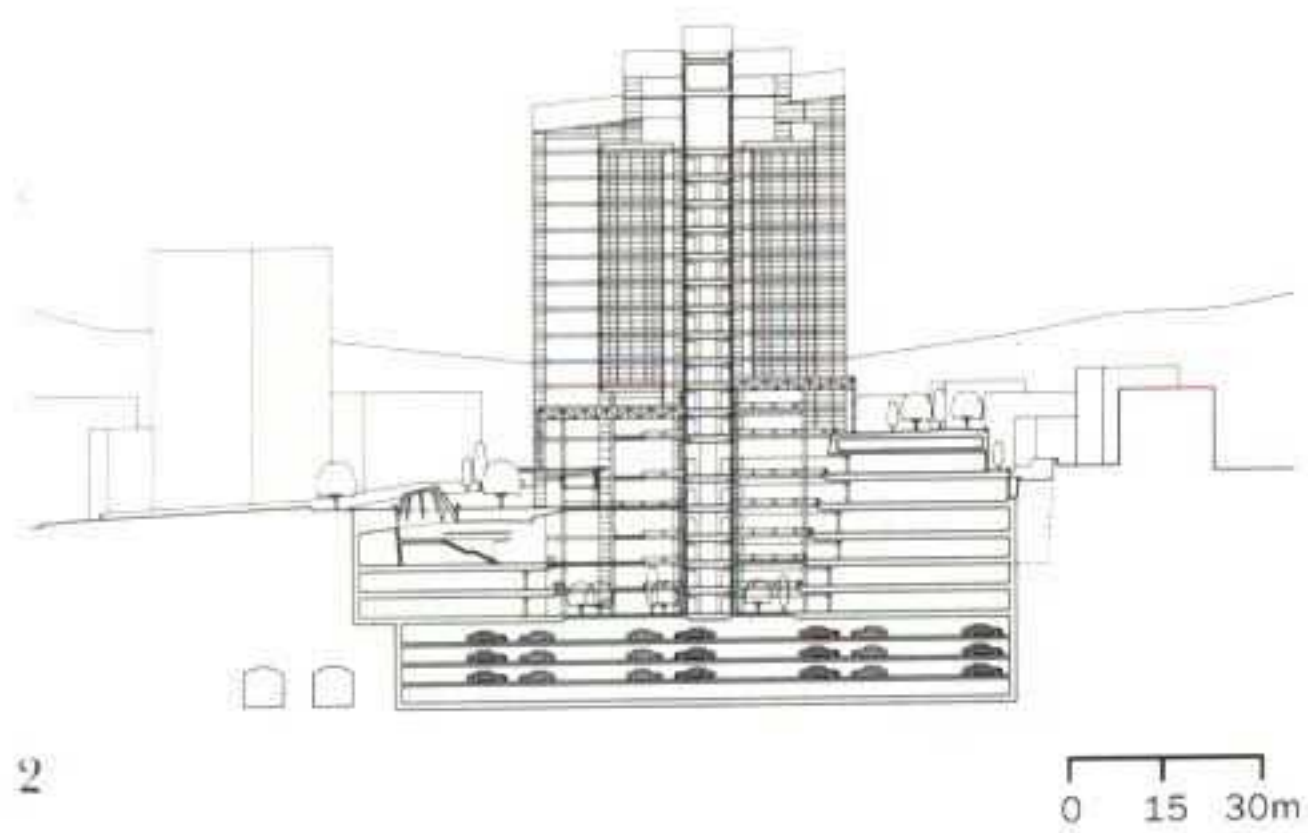
设计/竣工 1995年/1999年
韩国，汉城
三星集团公司
900,000平方英尺(83,643m²)
不锈钢板材；石材；玻璃；金属构件
竞赛获奖方案



1

- 1 Aerial view looking west (model)
- 2 Section looking west
- 3 Site plan
- 4 Typical tower plan
- 5 Aerial perspective
- 6 Atrium interior
- 7 Interior view at entry

- 1 模型东侧鸟瞰效果
- 2 往西向观看时的剖面效果
- 3 总平面
- 4 低层标准层平面
- 5 鸟瞰透视效果
- 6 室内中庭
- 7 入口处室内透视



Rainbow Babies' and Children's Hospital Renovations and Bed Tower Additions

Design/Completion 1995/1998
 Cleveland, Ohio
 University Hospitals of Cleveland
 189,000 square feet new; 44,000 square feet renovation
 Brick, metal, and glass

彩虹儿童医院改建及住院大楼扩建

设计/竣工 1995年/1998年
 俄亥俄州，克利夫兰
 克利夫兰大学医院
 新建 189,000 平方英尺；改建 44,000 平方英尺
 砖，金属，玻璃

A world-renowned pediatric hospital pioneering family-centered health care, Rainbow Babies' and Children's Hospital addressed its severe need for renewal with major renovations including a state-of-the-art 175-bed tower addition.

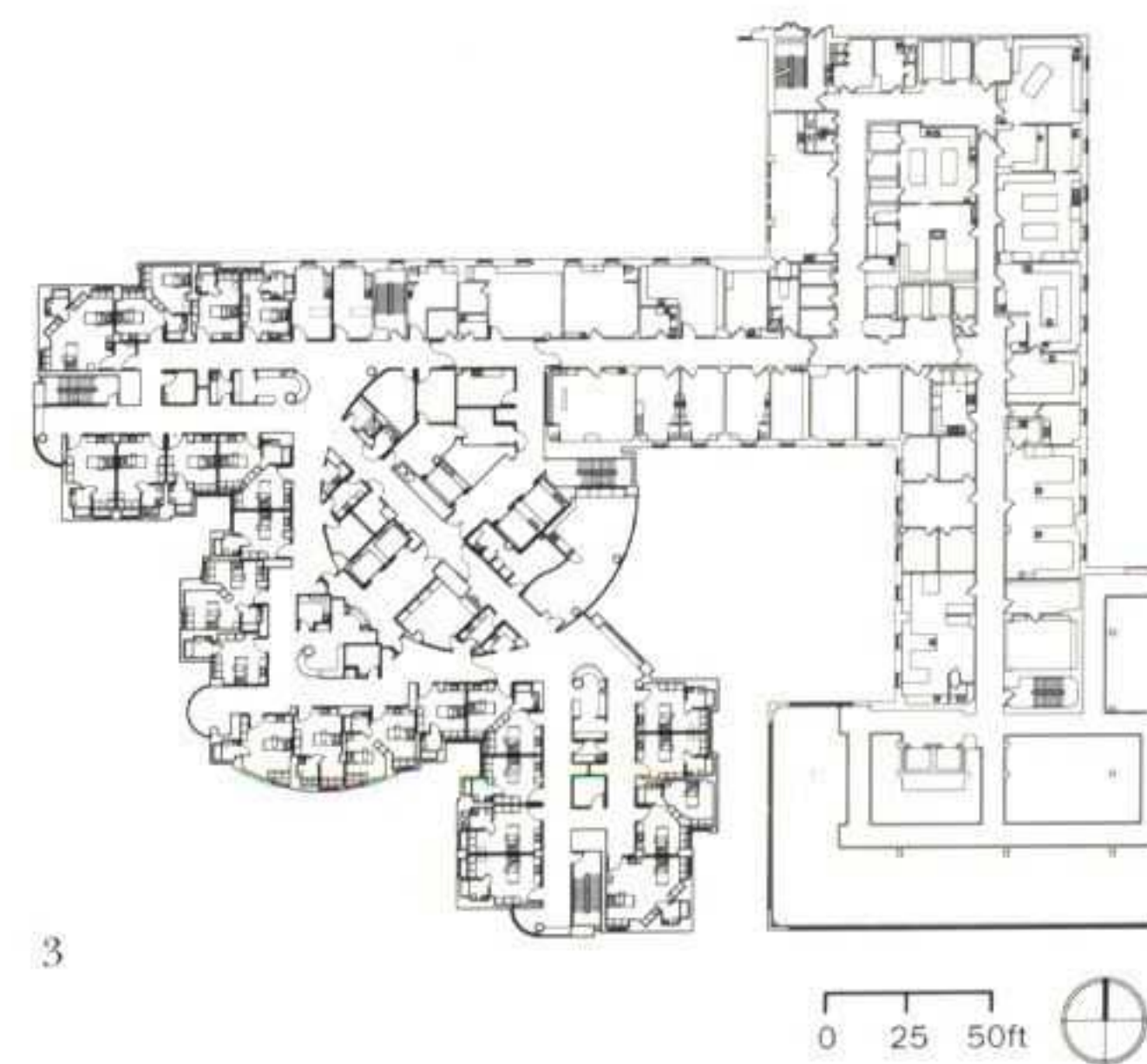
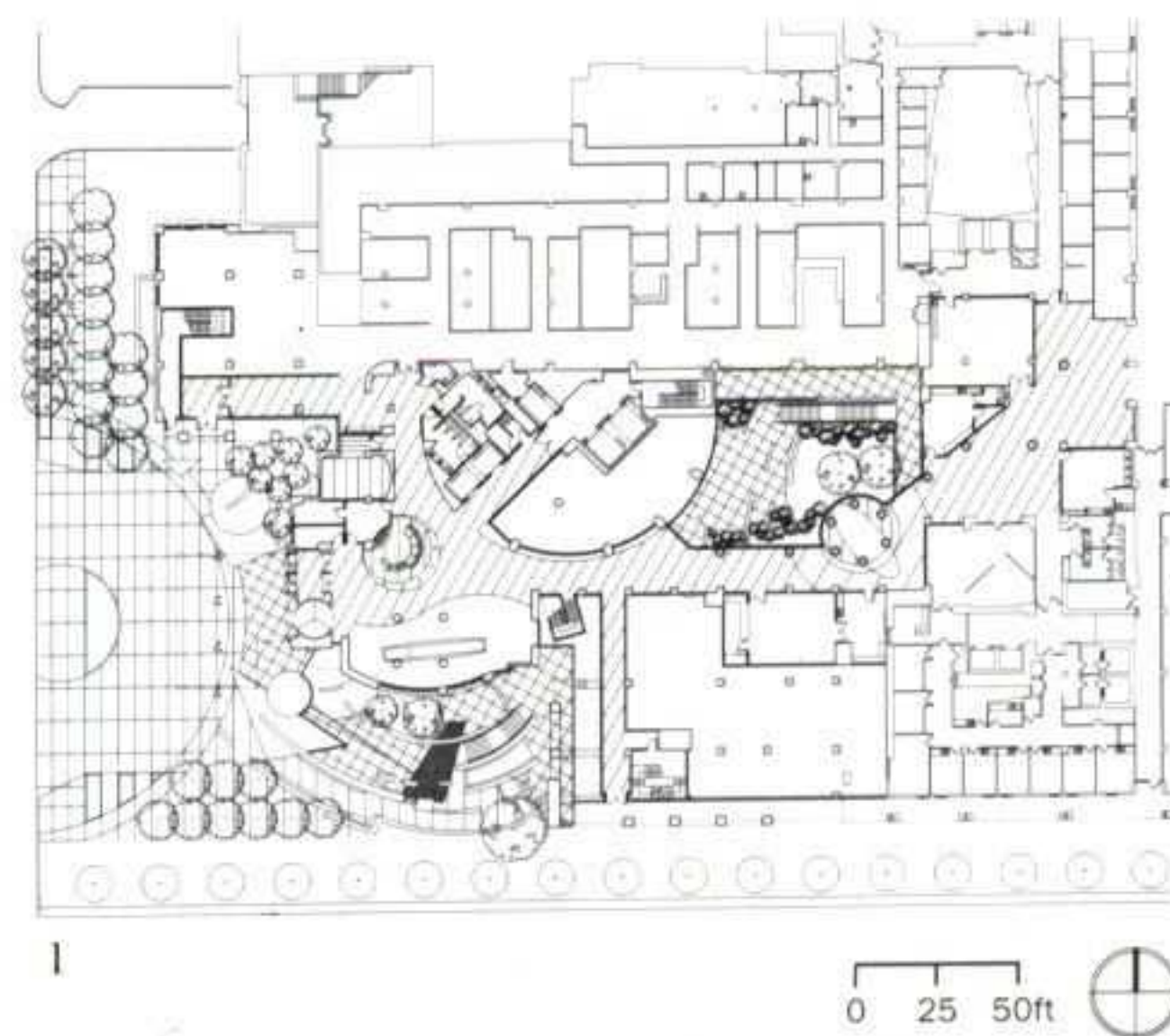
With the aim of providing a positive healing environment supportive of children's physical, social, and developmental needs, the RBCH renovation was planned to appeal to children while acknowledging family needs and accommodating changes in health care delivery.

Each floor is organized into small communities (distributed according to age or acuity) with entertaining themes drawn from the community to nurture a sense of familiarity and belonging for patients and families. Playrooms on each floor overlook an interior courtyard that invites natural light into the hospital.

作为一个开创过以家庭为中心进行康复护理历史的世界闻名的医院，彩虹儿童医院急需通过主体建筑的改建，以及一幢拥有现代化医疗设施的住院部大楼的扩建(含 175 张床位)，以使医院的面貌焕然一新。

为了提供一种适合儿童生理、社交及发育所必需的积极的医疗环境，该医院的改建设计力求达到在满足儿童对家庭的需求，以及适应康复治疗的种种变化的同时，使整个医院环境能对儿童产生吸引力。

医院的每一层都被组织成一个个带有娱乐性主题的小组团(根据病童的年龄和病症的程度划分)，源于每一组团的快乐氛围都能培养病童之间的亲近感，使病人及其家人有一种归属感。位于每一层的活动室都能使人们俯瞰到内庭院的景观，庭院空间又将自然光引入到医院的室内空间。



1 Site plan
 2 View from the east
 3 Typical floor plan

1 总平面
 2 东侧观赏效果
 3 标准层平面

Genesys Regional Medical Center

Design/Completion 1992/1997
Grand Blanc, Michigan
Genesys Health System
820,000 square feet on a 440-acre site
Steel frame
Burnish block and EIFS exterior
Winning competition entry

GRMC merges four traditional hospitals into a unified complex. This \$90 million health care park comprises seven individual diagnostic and treatment centers grouped around a four-story landscaped atrium with all destination points in full view.

Designed as a fully integrated medical campus, GRMC aligns 100,000 square feet of physician offices with their respective diagnostic and treatment areas. For instance, open-heart surgeons can enter the cardiac catheterization lab directly from their individual office suites.

Each center acts as an independent mini-hospital totally responsible for all the care needs of its patients, and fully equipped with inpatient/outpatient facilities, procedure space, diagnostic imaging, laboratory, and pharmacy.

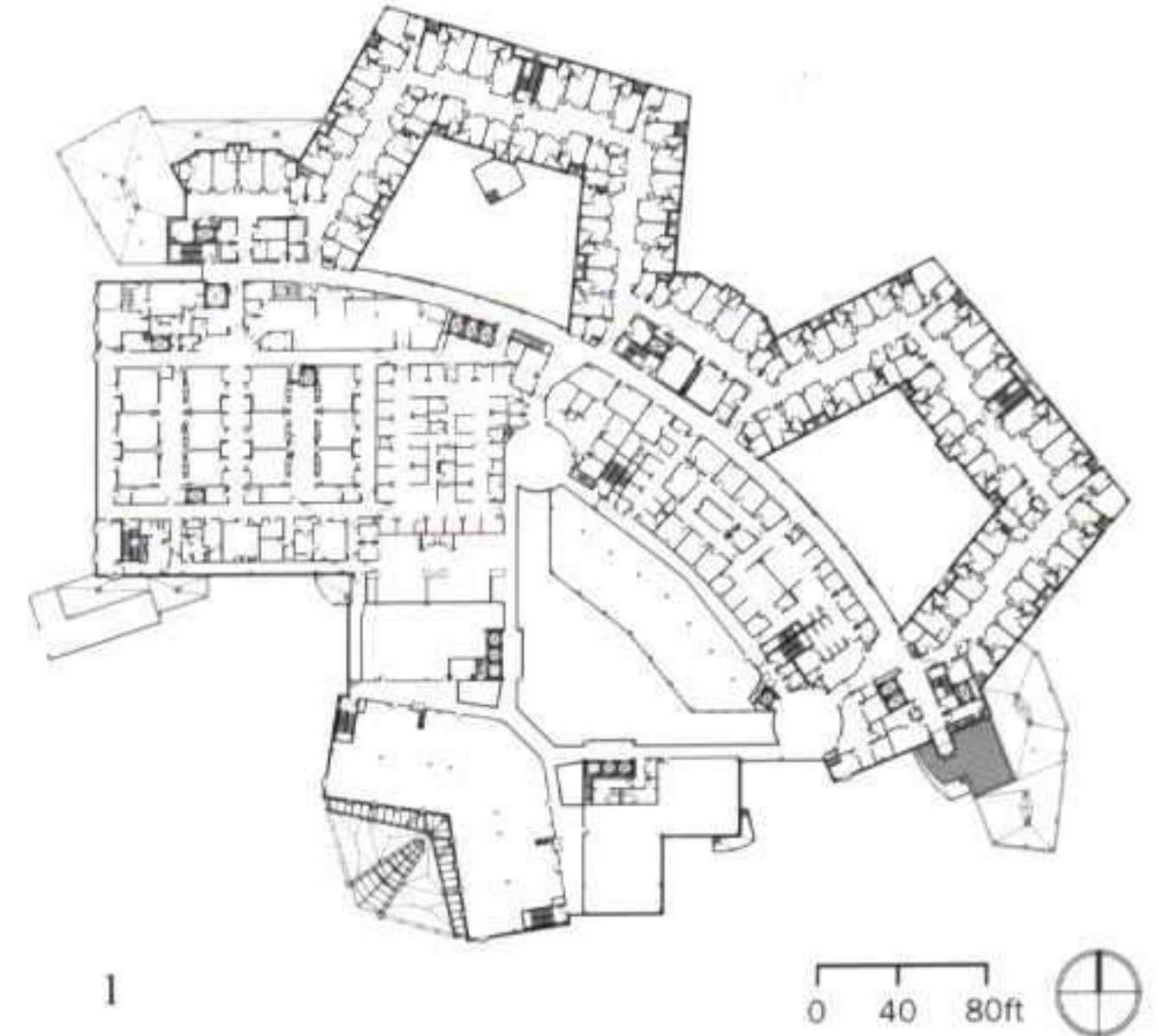
该医疗中心 (GRMC) 将四个传统的医院合并成一个统一的综合体。这个耗资 9,000 万美元的康复园由七个单独的诊断和治疗中心组成，这些“中心”均围绕着一个四层高的景观中庭布局。置身于中庭空间，人们对他们将抵达的各诊疗区域均一目了然。

GRMC 是作为一个完全一体化的医疗园加以设计的。面积为 100,000 平方英尺的外科办公室与其各自的诊断和治疗区组合在一起。例如，做心脏手术的医生可以从他们各自的办公套间直接进入心脏导管实验室。

每个中心都作为一个独立的小型医院，全面负责病人对康复治疗提出的所有需求，同时每一中心都具有装备完善的为住院及门诊病人服务的设施。其中设有办理各种手续的空间，另外，诊断拍片室，实验室，药房等一应俱全。

杰纳西斯地方性医疗中心

设计/竣工 1992年/1997年
密执安州，克利夫兰
杰纳西斯卫生系统
820,000 平方英尺 (占地 440 英亩)
钢框架结构；抛光块材及 EIFS 外饰面
竞赛获奖方案



1 Typical floor plan
2 Aerial view from the southwest

1 标准层平面
2 西南向鸟瞰效果

Koo Foundation Cancer Center

Design/Completion 1993/1997

Kwan Tu (near Taipei), Taiwan, Republic of China

Koo Foundation

700,000 square feet (577,000 square feet of medical facility, the rest parking): 7 floors above ground and 2 below

Concrete frame

Curtain wall, ceramic tile exterior

Taiwan's first comprehensive cancer care facility blends innovative Western health care systems with culturally sensitive patterns of use in a healing environment organized around principles of feng shui, the Chinese philosophy of spatial harmony.

Recognizing natural light and landscape as essential to the healing process, the design solution for the 577,000-square foot facility achieves a complementary relationship between natural setting and created element for an atmosphere of peace and well-being. Located northeast of Taipei at Kwan Tu at the edge of Yan Ming Shan National Park, the Center opens to the lush tropical landscape of the foothills surrounding the Tamshui River basin.

The central lobby/atrium focuses on an exterior garden with a waterfall that encourages quiet reflection.

这是台湾第一座综合性的癌症康复建筑。它将西方创新的康复体系与在文化层面上易于为人所感知的，并运用于治疗环境中的空间模式结合在一起。这种空间模式是根据风水原理，即中国“天人合一”的哲学形成的。

在认识到自然光和风景是治疗过程中的必要因素的基础上，这个面积 577,000 平方英尺的设施在设计处理上的一个成功之处是使自然环境和人工创造的元素相辅相成，以获得一种祥和、安康的氛围。该中心位于台北东北的关渡，紧邻阳明山国家公园，面对淡水河流域。流域四周山丘上葱郁的热带风光尽入眼帘。

中央大厅(即中庭)围绕着一个室外花园布局，花园里的水瀑尽情地回应着周围安静的景象。

顾氏基金癌症治疗中心

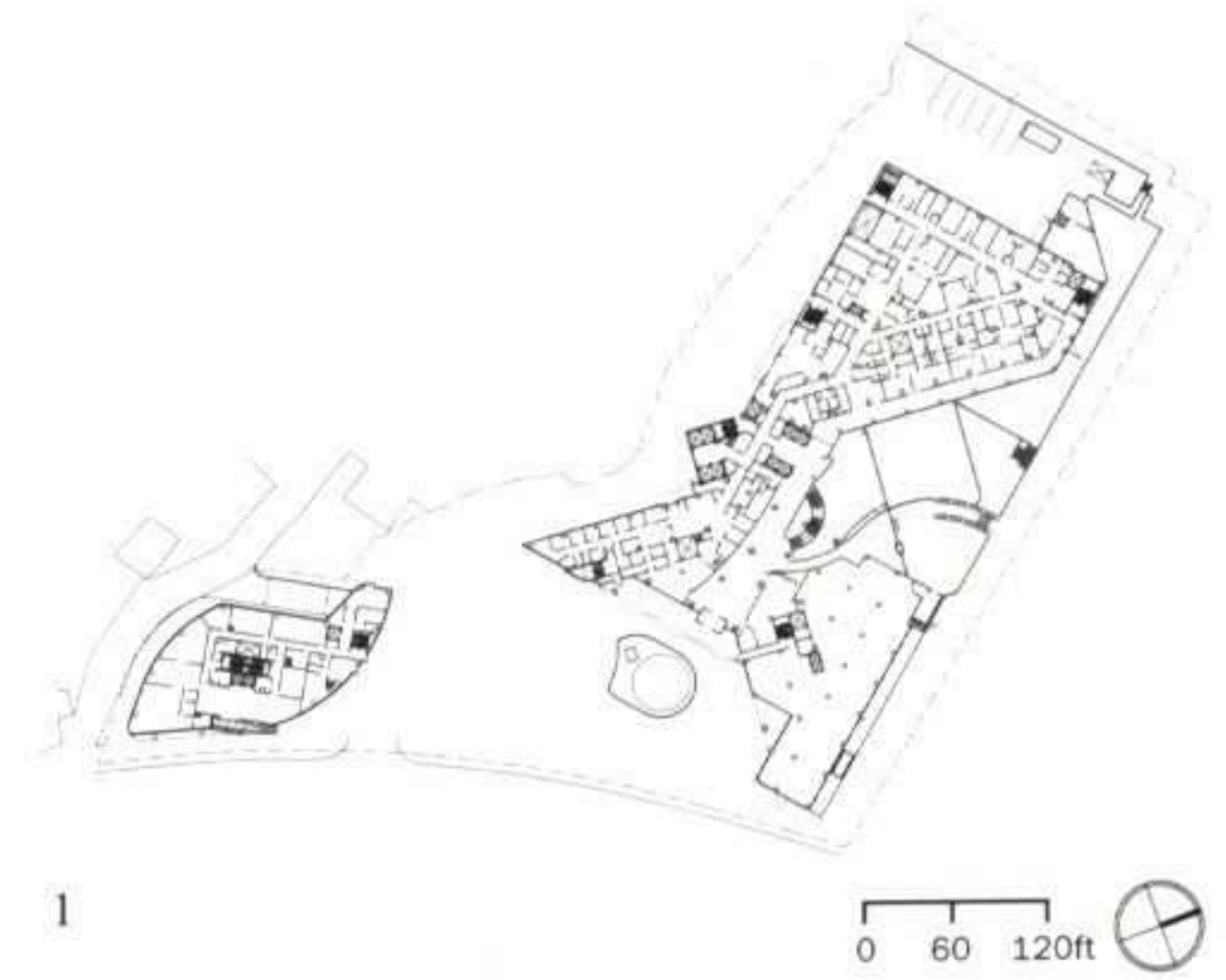
设计/竣工 1993年/1997年

中国，台湾省，关渡(台北附近)

顾氏基金会

700,000 平方英尺(医疗设施占 577,000 平方英尺，其余为停车部分)

混凝土框架，幕墙，外贴陶瓷面砖



2

1 Site plan
2 View from the south

1 总平面图
2 南向外观

University of Rochester, Ambulatory Care Center

Design/Completion 1992/1996
 Rochester, New York
 University of Rochester
 321,000 square feet
 Brick, cast stone, curtain wall

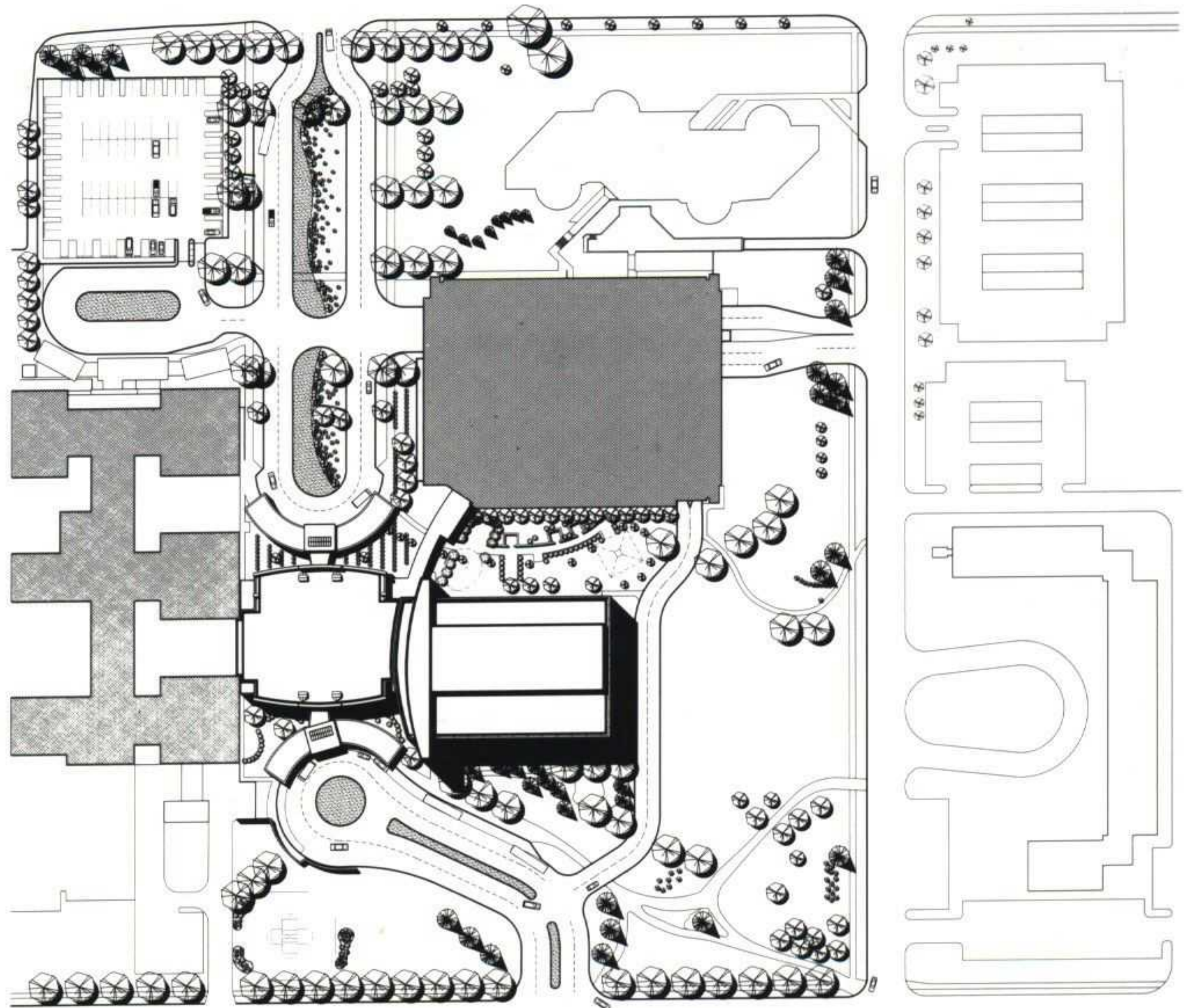
罗切斯特大学的流动护理中心

设计/竣工 1992年/1996年
 纽约州，罗切斯特
 罗切斯特大学
 321,000平方英尺
 砖，铸石，幕墙

The new 321,000-square-foot Ambulatory Care Center for the University of Rochester's Strong Memorial Hospital consists of a consolidated medical center entrance (Access Center), an Ambulatory Care Building, improved access roadways, and a 1,200-car parking garage.

The Access Center creates a new paradigm for patient reception, integrating business, medical records, nursing, laboratory, and radiology functions for seamless reception of both inpatients and outpatients. Designed for the movement of up to 15,000 patients and visitors a day, the Access Center provides clearly defined entries and pathways that encourage quick and orderly movement, provide clear orientation, and reduce stress, confusion and anxiety.

The patient-focused character of the project is further emphasized through the integration of daylight and orientation to nature. The Ambulatory Care Building incorporates modular planning for the efficient delivery of clinical care and easy remodeling with minimal disruption to the delivery of care.



1

0 40 80ft

罗切斯特大学斯权威的纪念医院新建的这座 321,000 平方英尺的流动护理中心由一个统一的医疗中心入口(即：入口综合体)、一幢流动护理大楼、改进过的通行车道和一座有 1,200 个车位的停车库组成。

入口综合体为病人的接待创造了一个新范例。它将同时接受住院病人和门诊病人的各职能部门结合在一起，如就诊程序办理、医疗记录、护理、化验、放射诊疗等。该综合体按每日有超过 15,000 名病人和探访者活动进行设计。它的入口和就诊路径清晰明确，使得人流的各种活动能快速有序地进行，也使得人们能容易地找到自己要去的地方，从而减小了他们紧张、混乱和焦虑的感受。

该项目的特点是以患者为中心，设计中结合日光，处处体现自然，使得这个特点更加突出。流动护理大楼按照标准尺寸设计，使临床护理程序能有效衔接，同时也使大楼本身在最低限度影响护理运作的情况下易于改造。



2



3

1 Site plan
 2 South lobby
 3 Ambulatory Care Building

1 总平面图
 2 南门厅内景
 3 流动护理大楼外景

Selected and Current Works

精选及近期作品

RESEARCH

- 148 Battelle Memorial Institute Northwest Technical Research Center (Richland Campus)
- 150 Battelle Memorial Institute Seattle Conference Center
- 152 Salk Institute Cancer Research Animal Facility Addition
- 154 University of Washington Fluke Hall (Washington Technology Center)
- 160 University of California Davis Medical Center, Medical Research Buildings I & II
- 162 ZymoGenetics New Corporate Headquarters
- 165 University of Wyoming Environmental Simulation Facility

科研建筑

- 148 巴特勒纪念协会西北技术研究中心(里奇兰校园)
- 150 巴特勒纪念协会西雅图会议中心
- 152 Salk 学会动物癌症研究建筑加建
- 154 华盛顿大学 Fluke 教学大楼(华盛顿技术中心)
- 160 加利福尼亚大学戴维斯医疗中心医学研究大楼一期和二期工程
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- 165 怀俄明大学环境模拟大楼

Battelle Memorial Institute Northwest Technical Research Center (Richland Campus)

Design/Completion 1966/1976 (Master Plan), 1966/1967 (Phase I), 1968/1969 (Phase II), 1968/1970 (Phase III), 1974/1976 (Phase IV)
 Richland, Washington
 Battelle Memorial Institute Pacific Northwest Laboratories
 373,000 square feet total
 Diverse precast concrete elements, stucco, glass, aluminum

Under continuous phased development from 1966 to 1976, Battelle Northwest was designed to accommodate advanced research over a broad spectrum of scientific investigation.

Located in a semi-arid area along the Columbia River, the building is surrounded by irrigated fields of alfalfa. The interior courtyard pool serves as an organizing device for the campus and as an evaporative cooler for the mechanical system. The Battelle campus was named "Laboratory of the Year" in 1968 by *Industrial Research and Development* magazine.

在从 1966 年到 1976 年连续的分阶段发展下，巴特勒西北中心被设计得能应对大范围科学调查的深入研究。

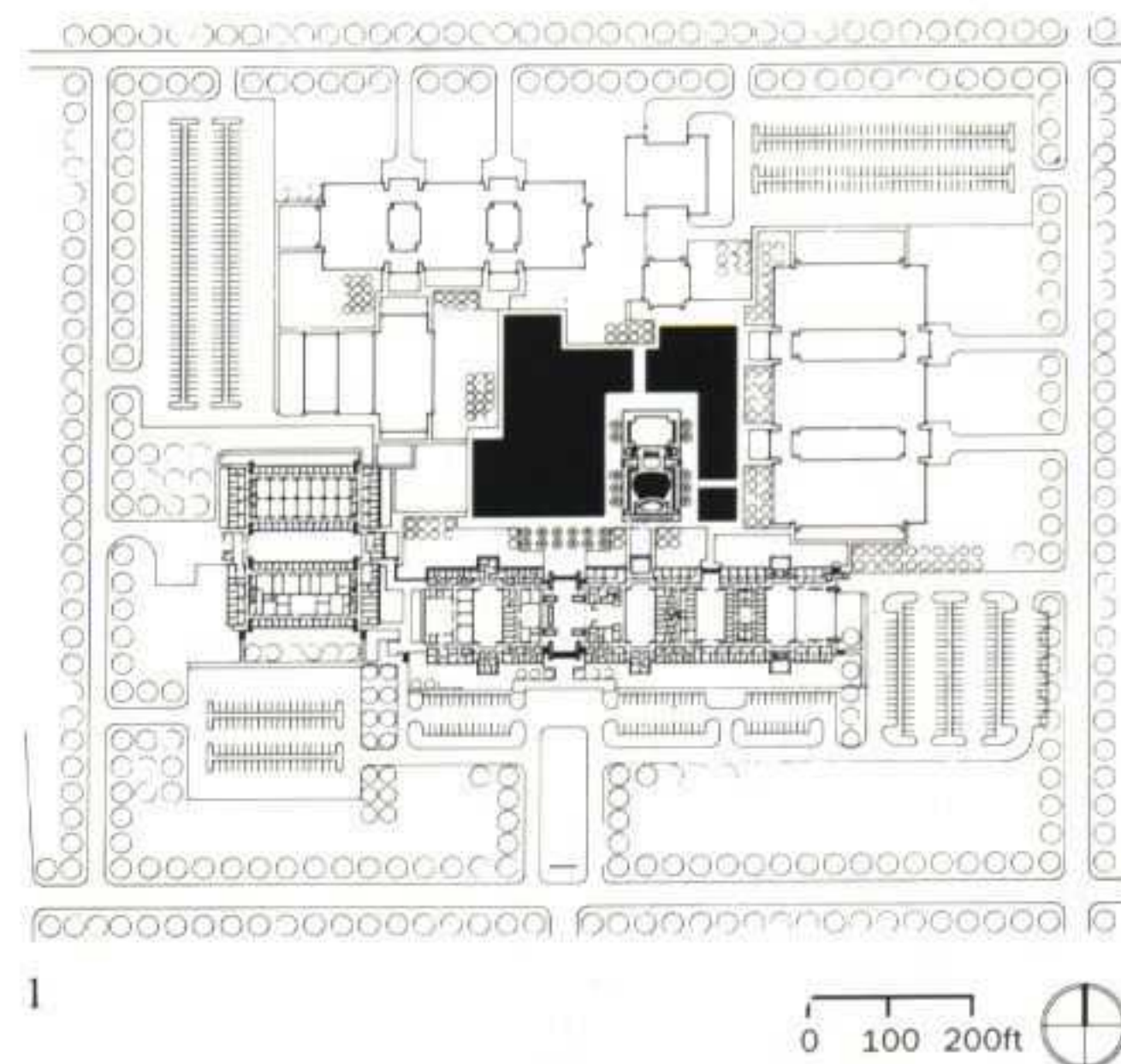
该中心位于沿哥伦比亚河边的一片半荒芜区域内，四周是灌溉的紫花苜蓿地。设计将由建筑物围合成的内部庭院水池做为组织校园布局的一种手段。（水池也起到机械系统蒸汽冷却器的作用。）

巴特勒纪念协会所属的这个园区在 1968 年被《工业研究和发展》杂志评为“年度最佳实验机构”。

巴特勒纪念协会西北技术研究中心 (里奇兰校园)

设计/竣工 1966 年/1976 年(总体规划);
 1966 年/1976 年(一期);
 1968 年/1969 年(二期);
 1968 年/1970 年(三期);
 1974 年/1976 年(四期)

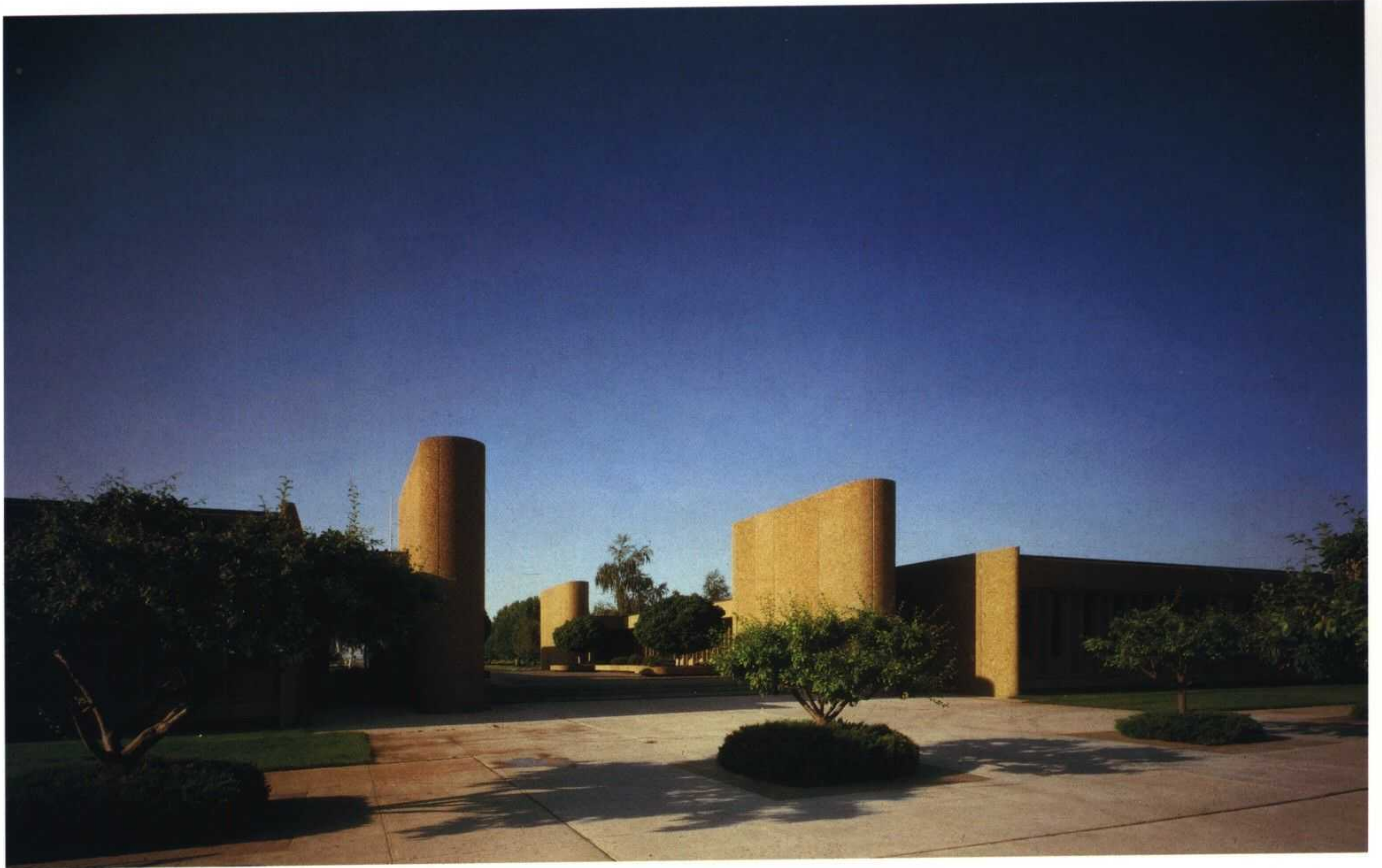
华盛顿州，里奇兰
 巴特勒纪念协会太平洋西北实验室
 总面积：373,000 平方英尺
 各种预制混凝土构件，拉毛水泥，玻璃，铝材



2

- 1 Site plan
- 2 Central reflecting and cooling pond
- 3 Main entrance
- 4 Large autoclave

- 1 总平面图
- 2 中央水池兼冷却池
- 3 主入口
- 4 大型压热器



3



4

Battelle Memorial Institute Seattle Conference Center

Design/Completion 1968/1969 (Phase I), 1968/1971 (Phase II)
 Seattle, Washington
 Battelle Memorial Institute Northwest Laboratories
 60,222 gross square feet over 18 acres of a 20-acre site
 Dark-stained cedar

巴特勒纪念协会西雅图会议中心

设计/竣工 (一期)1968年/1969年;
 (二期)1968年/1971年
 华盛顿州, 西雅图市
 巴特勒纪念协会西北实验室
 (总面积)60,222平方英尺
 在一块20英亩的基地上建筑用地超过18英亩
 深色雪松木材

Located in a residential district, the Battelle Seattle Conference Center was designed as an international seminar and research facility for visiting scholars and scientists.

A secluded and tranquil environment was created in the midst of an urban neighborhood by reclaiming 18 acres of tree-lined swamp and departing from the rigid grid pattern of the adjacent suburb. As Battelle's self-proclaimed "tungsten tower," the complex is an internally focused hermitage, constructed of dark-stained cedar and situated in a natural basin about 20 feet below the surrounding land.

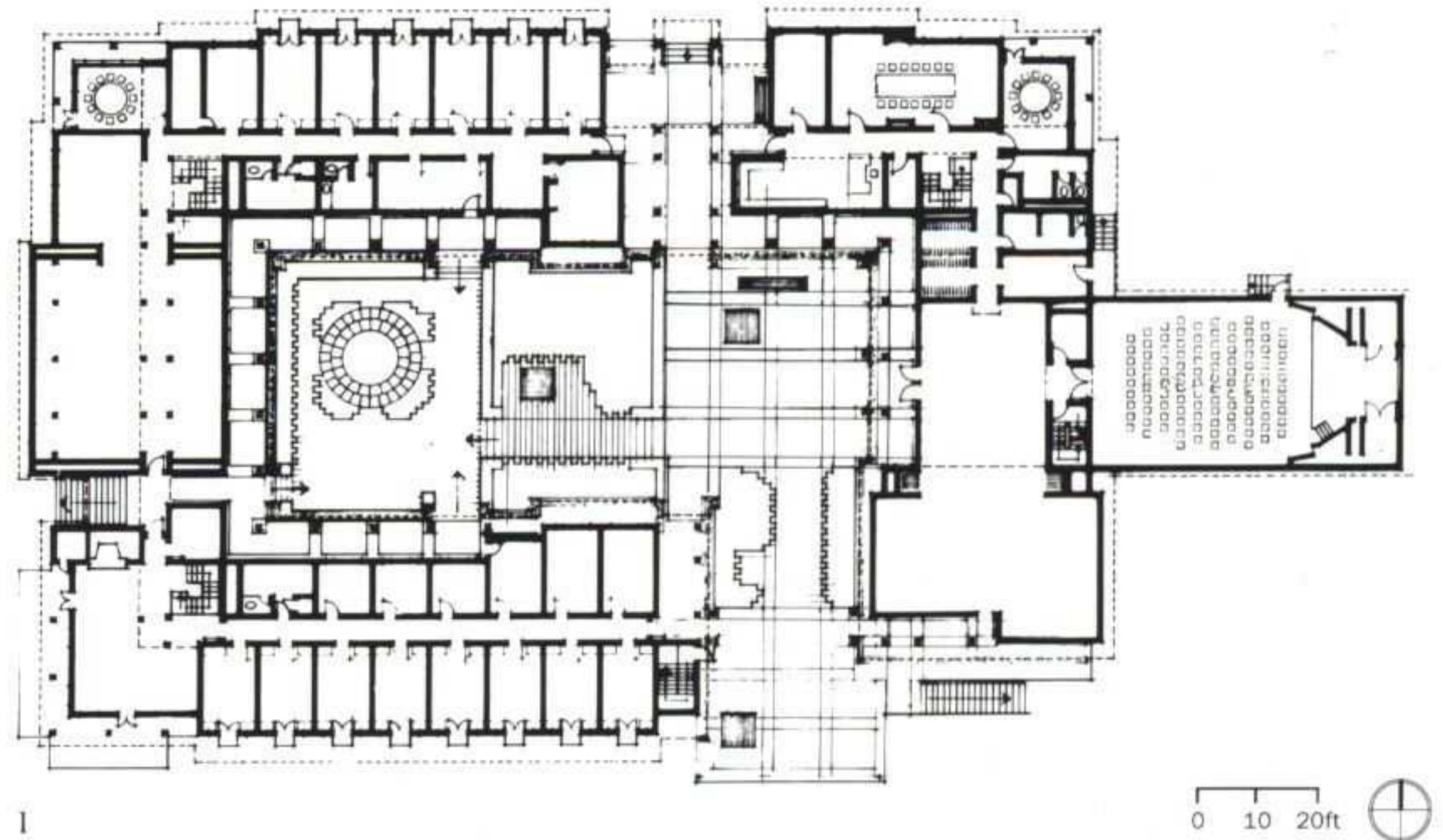
With the sheltering roofs of its focal courtyard and its quiet lake (once a part of a larger nearby lake), the center epitomizes the Pacific Northwest's architectural blending of Scandinavian and Japanese traditions. This was the world's first application of weathering steel (Corten) as a roofing material.

该会议中心坐落于一片居住区之中，它是作为一个供访问学者和科学家举行国际性研讨会，从事学术研究的建筑而设计的。

在市郊地带，通过开垦18英亩树木成行的沼泽地，通过摒弃近郊地带那种严格按网络体系进行设计的模式，会议中心创造出了一种幽僻、宁静的环境氛围。

这座被巴特勒人自称为“钨塔”的综合体，是一个内聚型的僻闹求静的建筑。它由深色的雪松建造而成，并且坐落在一处低于周围环境约20英尺的自然盆地之中。

建筑的中央庭院设有能遮风蔽雨的棚架，还有一处宁静的湖泊(曾经是附近一个更大的湖泊的一部分)，这一切使该中心成为将斯堪的纳维亚建筑风格与日本传统的建筑风格融为一体的、太平洋西北部建筑风格的典型范例。该中心也是世界上首例运用风化过的钢材(低合金高强度钢)作为屋顶材料的建筑。



- 1 Floor plan, seminar building
- 2 Staff offices
- 3 Dining facility
- 4 Courtyard, seminar building

- 1 研究建筑部分的平面图
- 2 工作人员办公室
- 3 用餐部分
- 4 庭院及研究建筑部分



3



4

Salk Institute Cancer Research Animal Facility Addition

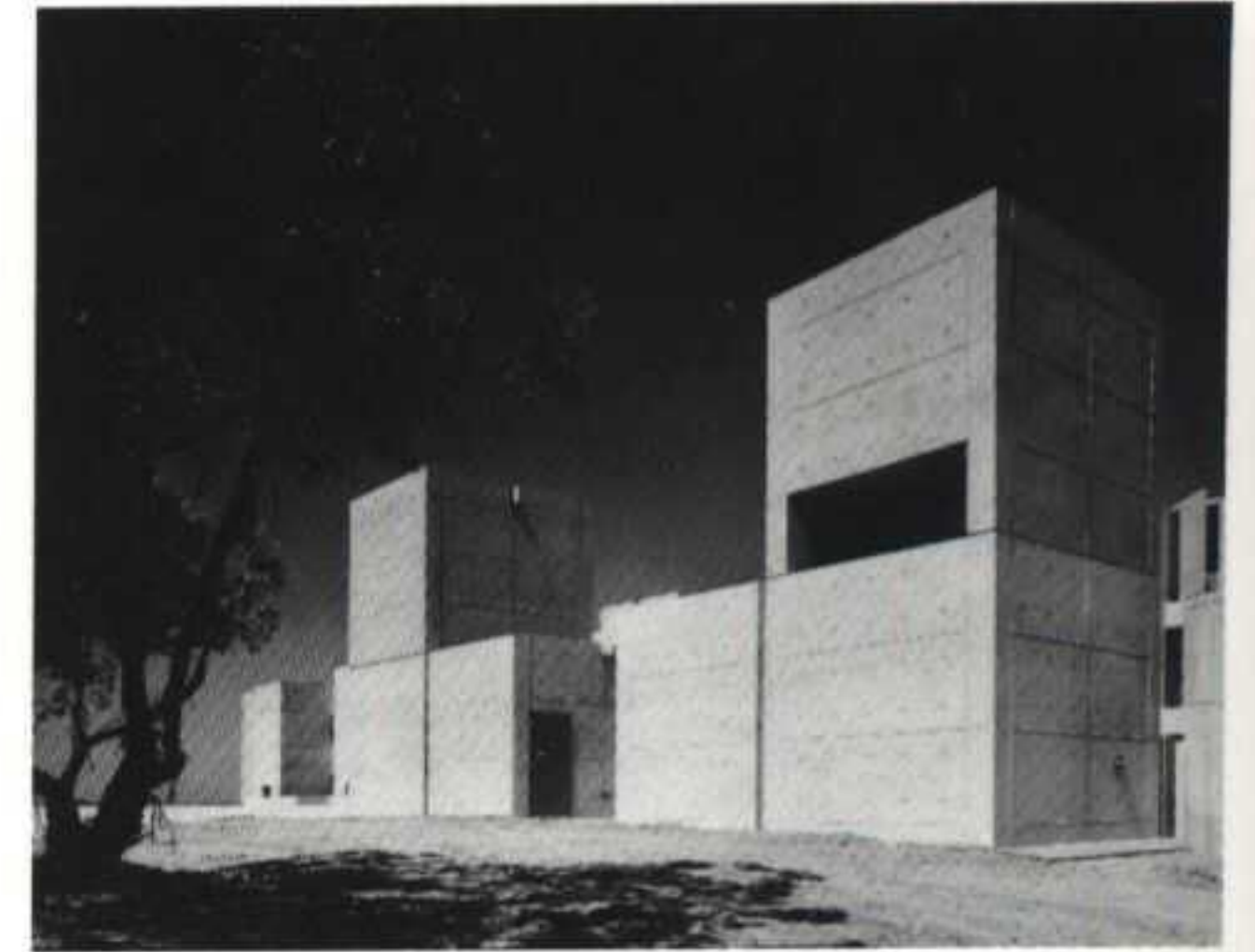
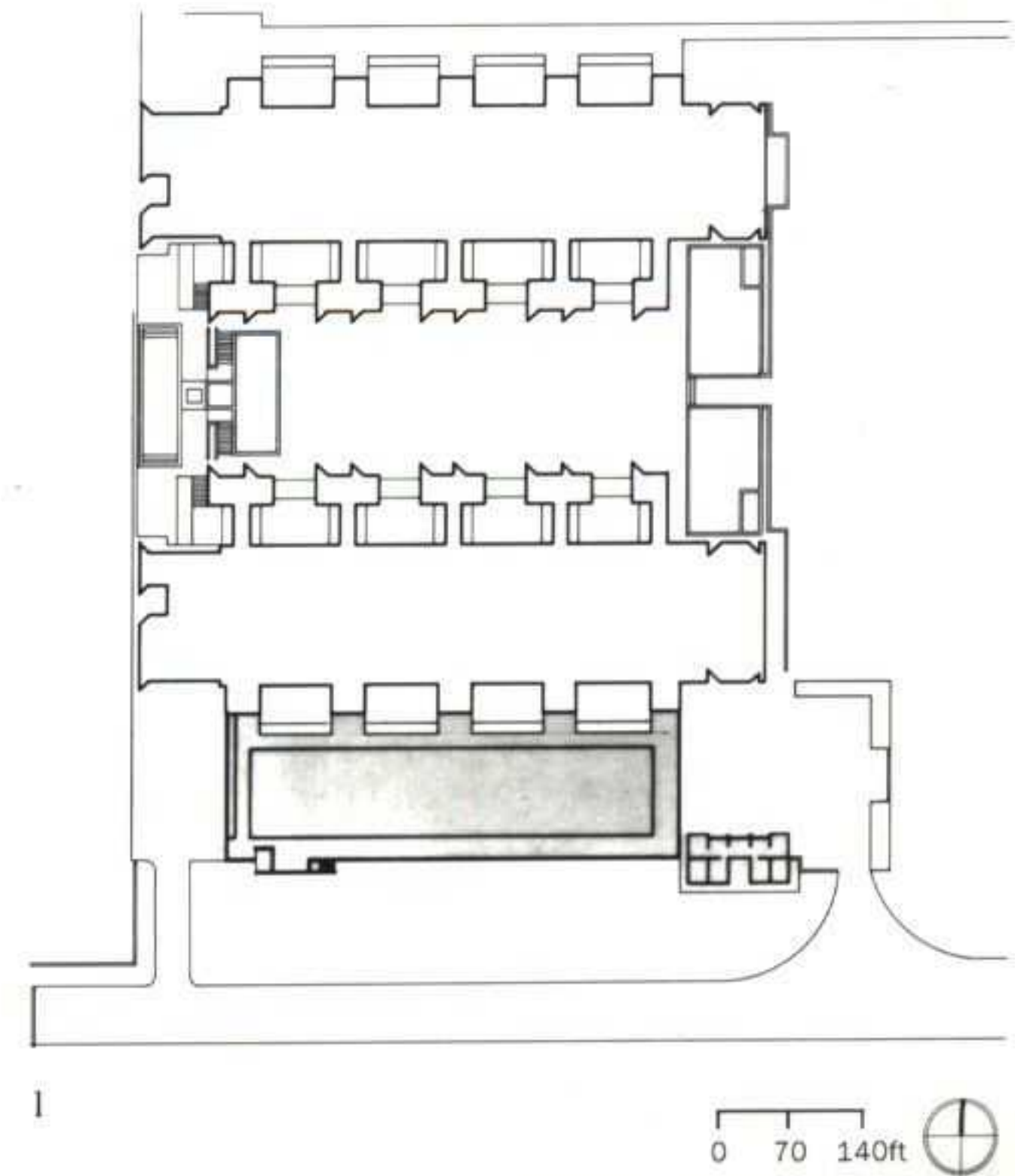
Design/Completion 1976/1978
 La Jolla, California
 Salk Institute for Biological Studies
 23,000 gross square feet
 Concrete

At the urging of the architect, this major addition to one of the nation's most prominent research institutes—and most beloved of Louis Kahn's architectural landmarks—was sited below grade along the south facade of the existing building. Only the service court, the raised lawn, surrounding perimeter walls, and the twin towers at the southeast corner (often perceived as part of the original structure) evidence this respectful addition to one of the century's most revered edifices.

由于建筑师的努力，该研究机构(美国最杰出的研究机构之一，其建筑是路易斯·卡恩建筑作品中最受人们喜爱的作品)的主要加建部分，选址于路易斯·卡恩设计的建筑之南面较低一级的基地上。仅从加建部分的服务内院，种植的草坪，周边的院墙以及位于东南角的双塔(常被当作原有建筑的一部分)来看，就足以说明该加建部分的设计对本世纪最受人推崇的建筑名作，采取的是一种谦逊，礼让的姿态。

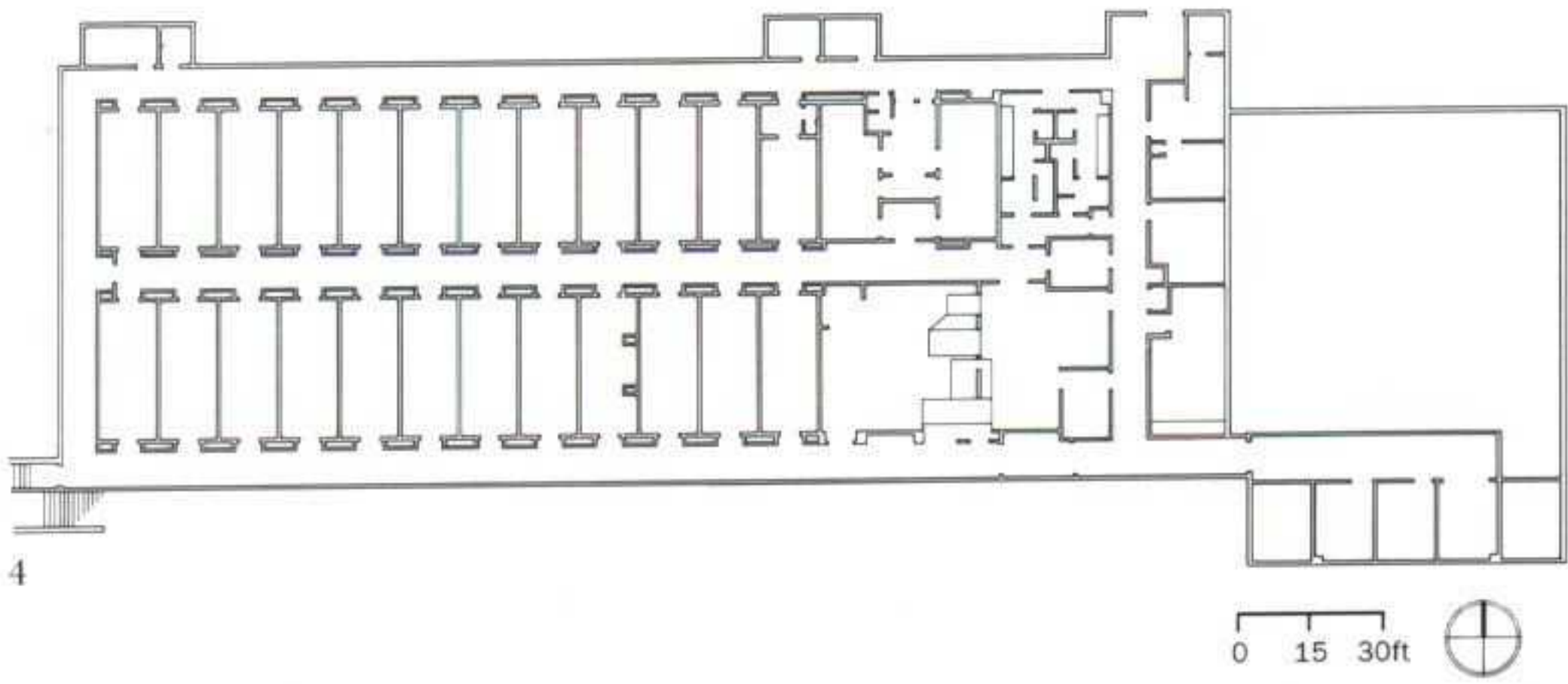
Salk 学会动物癌症研究建筑加建

设计/竣工 1976年/1978年
 加利福尼亚州，拉霍亚
 Salk 生物研究协会
 (总面积)23,000 平方英尺
 混凝土



- 1 Site plan
- 2 View from the southwest showing lawn over the new edition
- 3 Air intake and exhaust towers
- 4 Floor plan
- 5 View from roof of new addition with new towers and walls on right

- 1 总平面
- 2 从西南向看新加建部分的草坪
- 3 进风及排气塔
- 4 平面图
- 5 从新加建部分的屋顶可以观赏到其位于右侧的新建双塔及墙体部分



University of Washington Fluke Hall (Washington Technology Center)

Design/Completion 1984/1990

Seattle, Washington

University of Washington

60,000 square feet

Masonry (brick and concrete) and metal-clad structures

A "technology transfer" facility for a broad range of research activities, Fluke Hall is a cooperative effort between the university and industry conducted by the Washington Technology Center, a consortium specializing in the fields of microelectronics, biotechnology, manufacturing engineering, computer science, and advanced materials. Its mission is to accelerate the spread of research and ideas from laboratory to marketplace by providing a campus home for industry researchers to work closely with academic researchers.

Fluke Hall represents a direct response to site and programmatic requirements, articulating WTC's three functional elements: lab, support, and service/circulation. Sited on a steep slope descending to the flat eastern edge of the campus, the 60,000-square-foot hall reflects both the collegiate Gothic architecture of the parent university and the industrial character of the university's eastern boundary.

Continued

Fluke 教学大楼是在华盛顿技术中心(一个在微电子学、生物技术、制造工程技术、计算机科学以及先进的材料等领域专门从事研究与开发的联合性科研组织)的引导下,由大学和产业界通力合作的成果。这座“技术转化”大楼,为研究活动提供了广阔的空间。大楼的使命是通过为产业界的科研人员提供一处“校园之家”的研究场所,使他们能够与学术界的同行们更紧密地联系在一起,共同攻关,以加速推广实验室的研究成果和理论,使之尽快走向市场。

该教学大楼的设计直接反映了基地环境和设计要求,它清晰地体现了 WTC 的三大功能性要素:实验室,后勤供应及服务性交通流线的组织。面积为 60,000 平方英尺的该大楼坐落在一片地势陡峭的坡地上,坡地一直坡向校园东侧的一块平地。大楼的设计既反映了华盛顿大学学院派哥特建筑的风格,又与校园东部的工业建筑的特征取得了呼应关系。

华盛顿大学 Fluke 教学大楼(华盛顿技术中心)

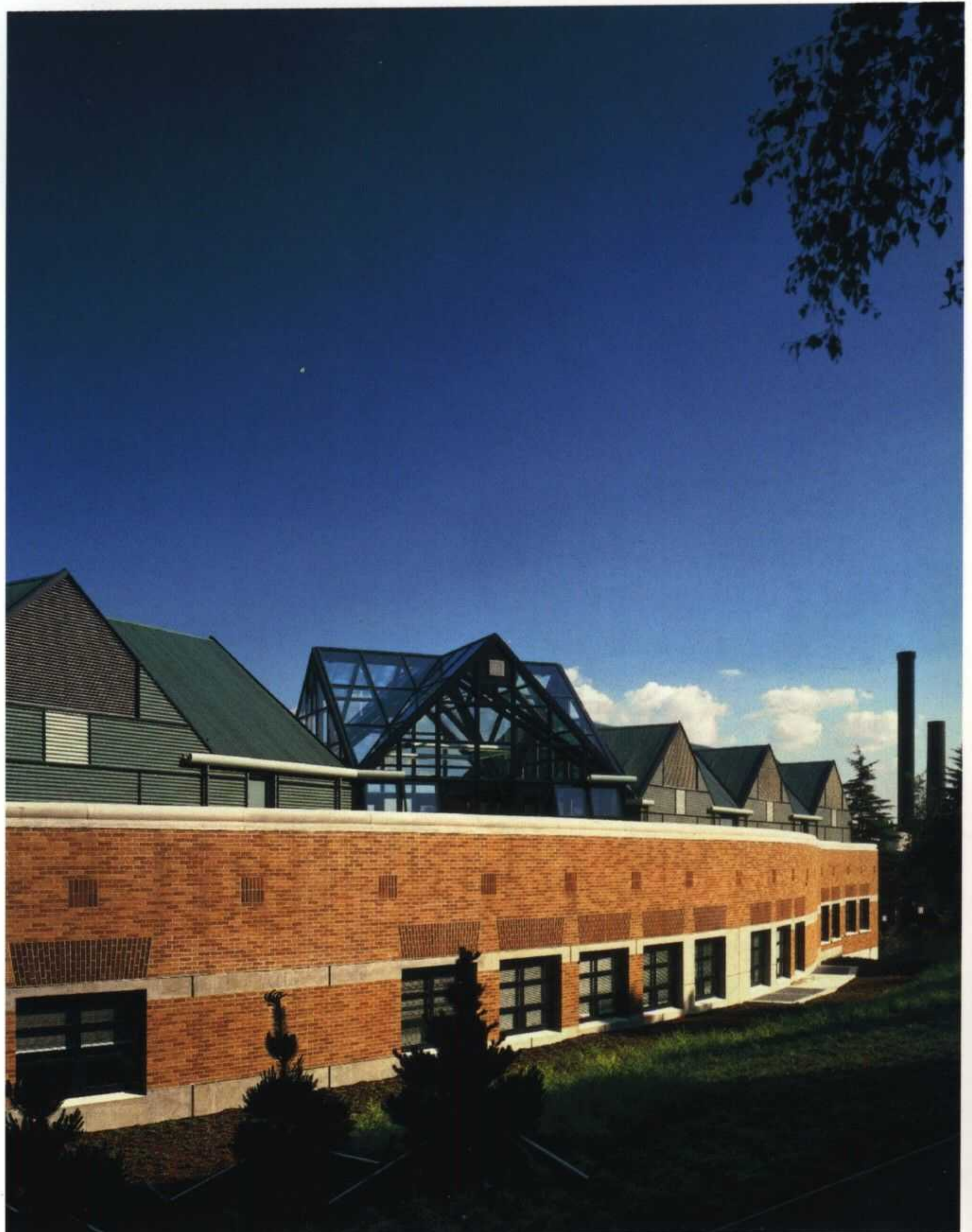
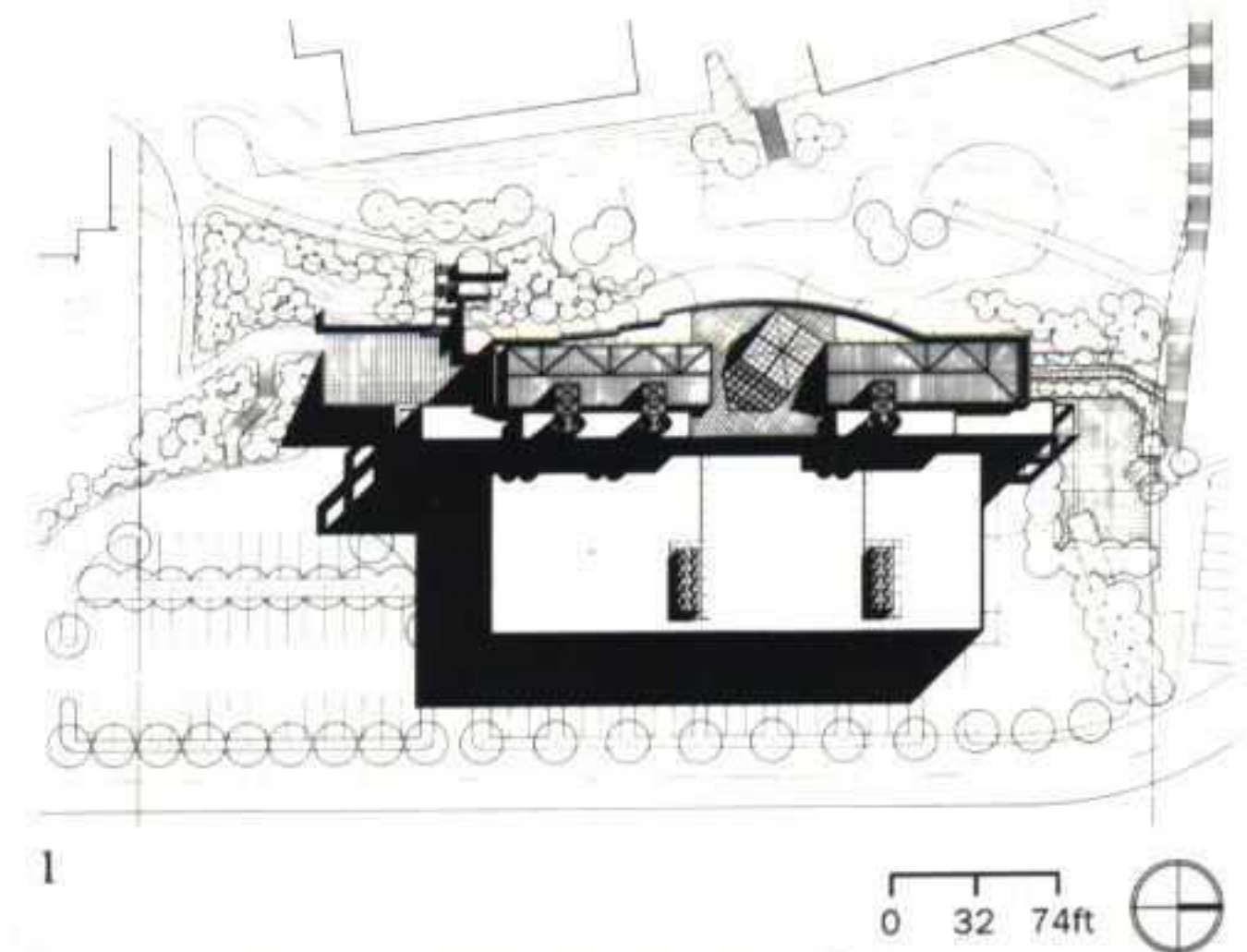
设计/竣工 1984 年/1990 年

华盛顿州,西雅图市

华盛顿大学

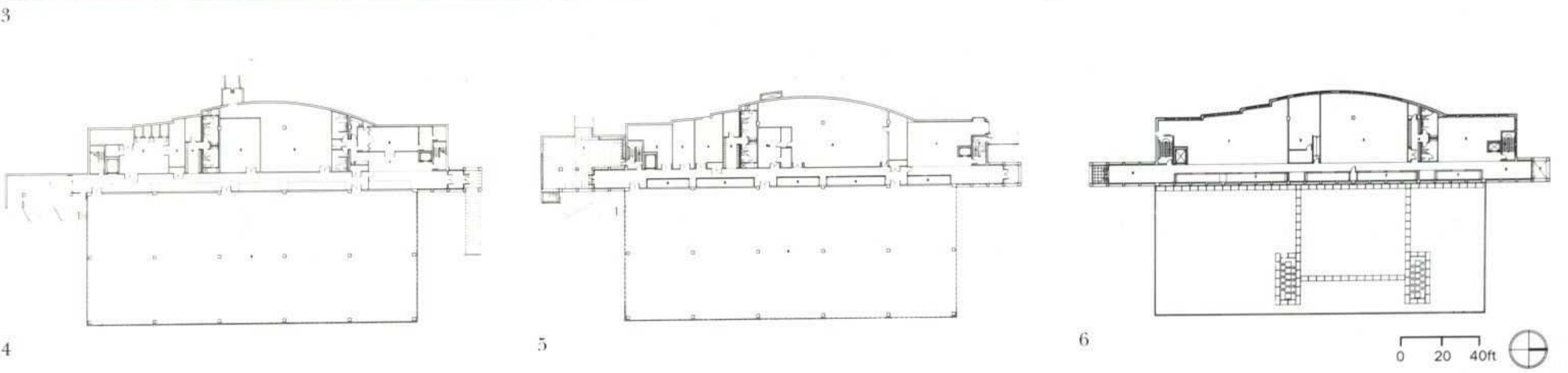
60,000 平方英尺

砖石(砖和混凝土),覆以金属面层的结构构件



- 1 Site plan
- 2 View of west elevation looking southeast
- 3 View from the southwest showing support areas, central circulation, and research area
- 4 First floor
- 5 Second floor
- 6 Third floor

- 1 总平面
- 2 朝东南向观赏该建筑的西立面
- 3 位于西南侧的后勤供应区；中央交通区及研究区
- 4 一层平面
- 5 二层平面
- 6 三层平面





Administrative and support areas are housed in a two-story masonry structure set into the sloping hillside. Lab space resides on the flat lower portion of the site in a two-story metal-clad building that reflects its industrial purpose and relates to industrial support activities of the campus. A concrete spine of circulation corridors and ductwork for mechanical systems joins the two wings. Extending the full three-story height of the complex, this open, rectangular slot features clerestory windows that fill the space with light and accent enormous stainless steel air ducts and other services serving the laboratory spaces.

该大楼的管理和后勤供应部门，设置在斜坡地上的一座两层楼的砖石建筑之中。实验室则位于地势较低的一处平地之上，这是一座有金属饰面的两层楼的建筑。这部分设计反映了建筑自身所蕴含的工业化的目的，也与校园内产业性的支持活动相关联。建筑的两翼由一条有混凝土顶盖的交通廊道及机械管道系统连成一体。一处开敞的，贯穿整个建筑三层高的矩形窄长的空间之上开设了高侧窗，这使得室内空间充满了自然光，也使得那些巨大的不锈钢送风管及实验室服务设施显得更为突出。



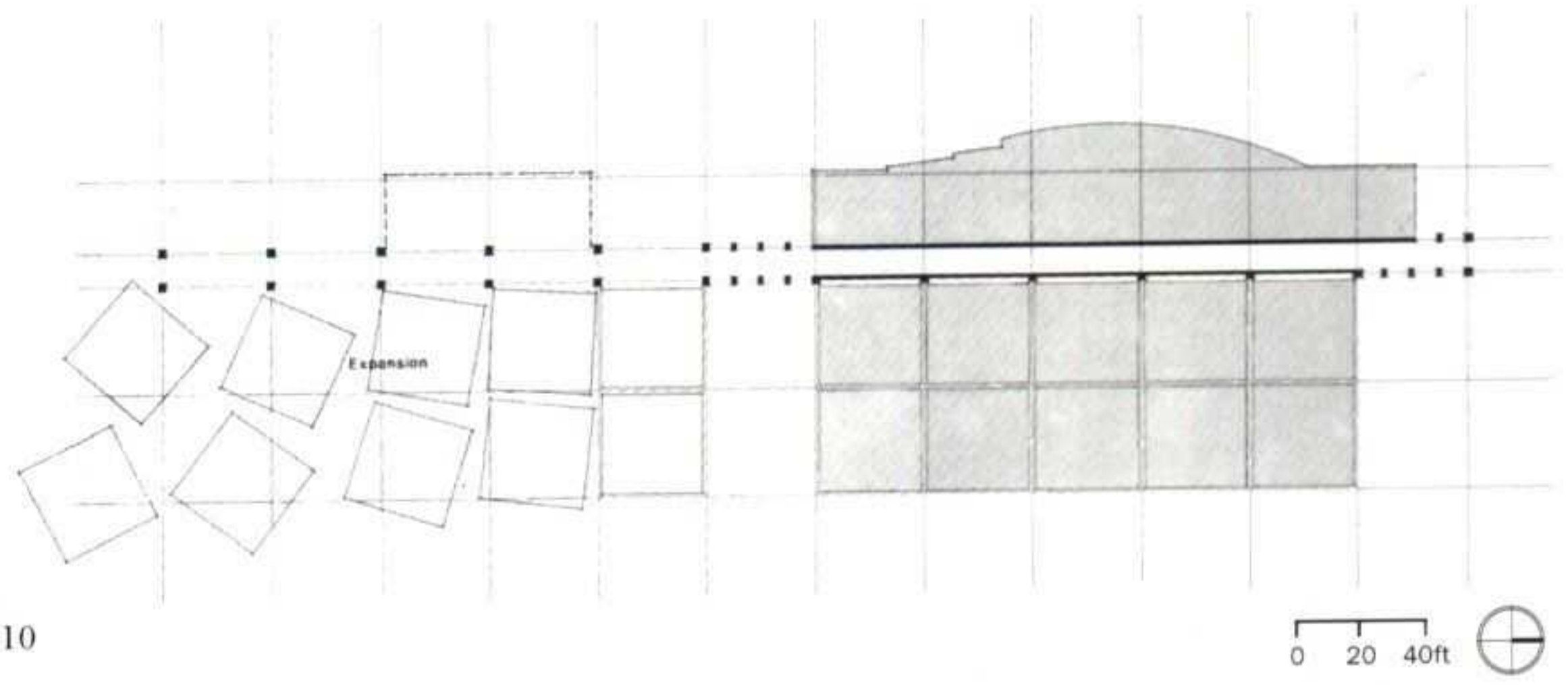
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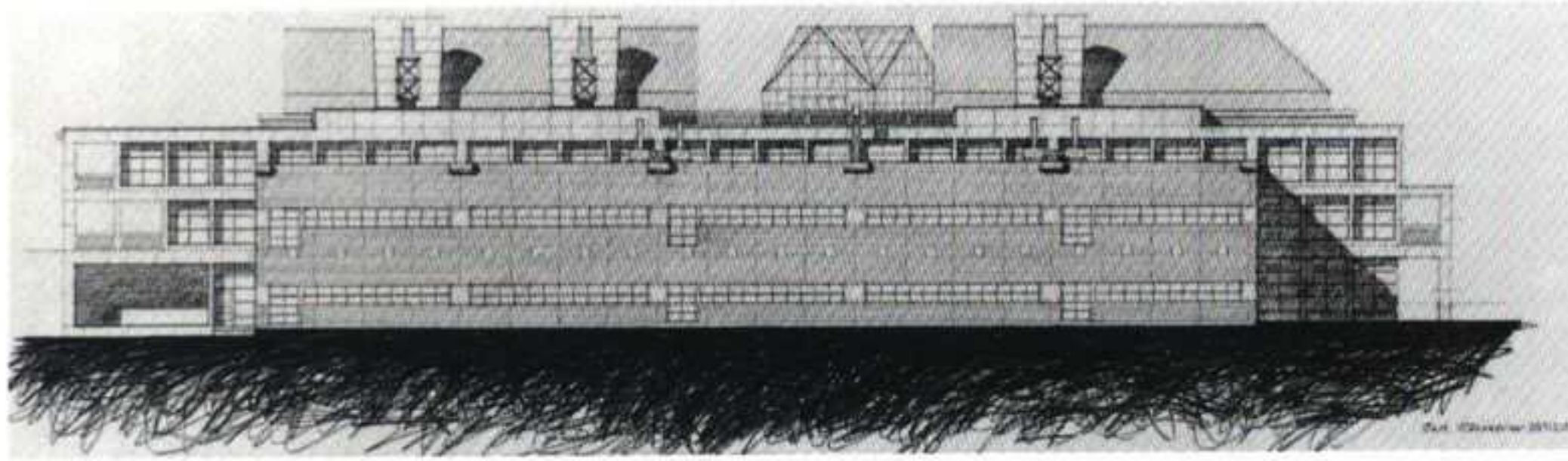
- 7 Central circulation corridor
- 8 Rooftop conference pavilion and mechanical enclosure
- 9 Flexible research space with built-in floor and ceiling services

- 7 中央交通廊道
- 8 屋顶会议厅及设备间
- 9 带嵌入式楼板及天花板下设施的、具有可调节性的研究大厅

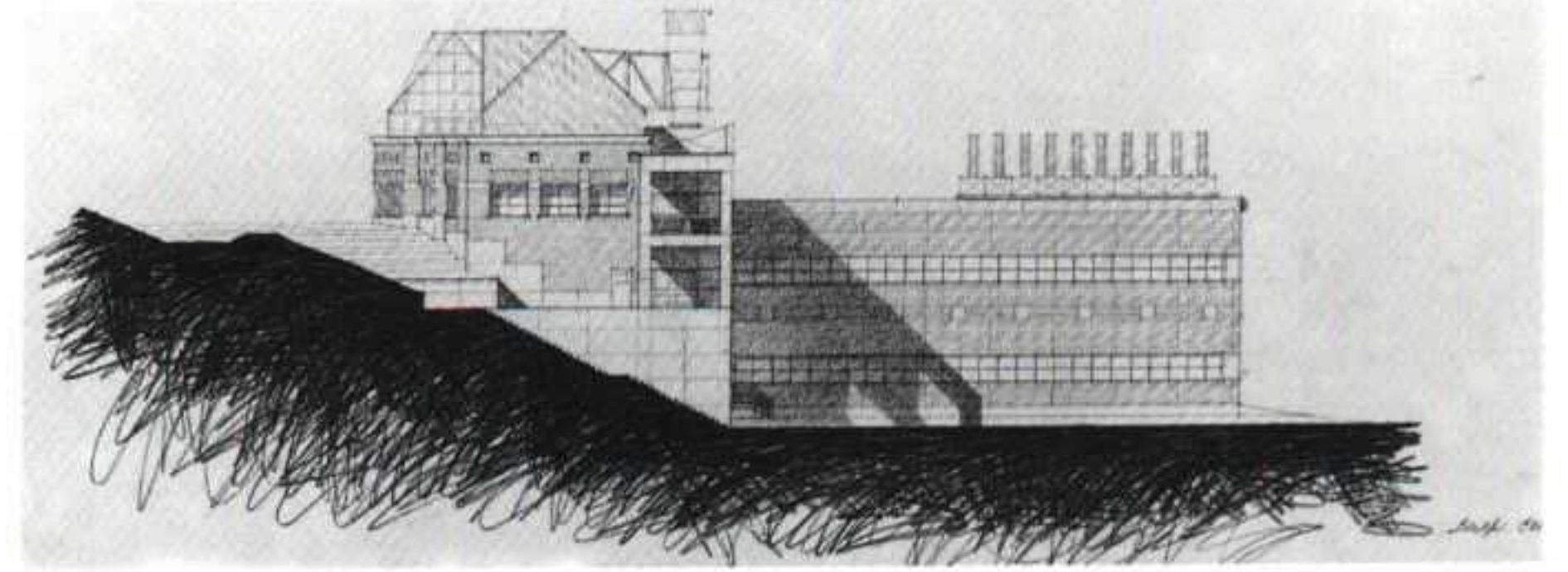


- 10 Expansion diagram
- 11 South elevation, central circulation corridor
- 12 East elevation study
- 13 South elevation study
- 14 East elevation study
- 15 Relocatable exit stair, east elevation

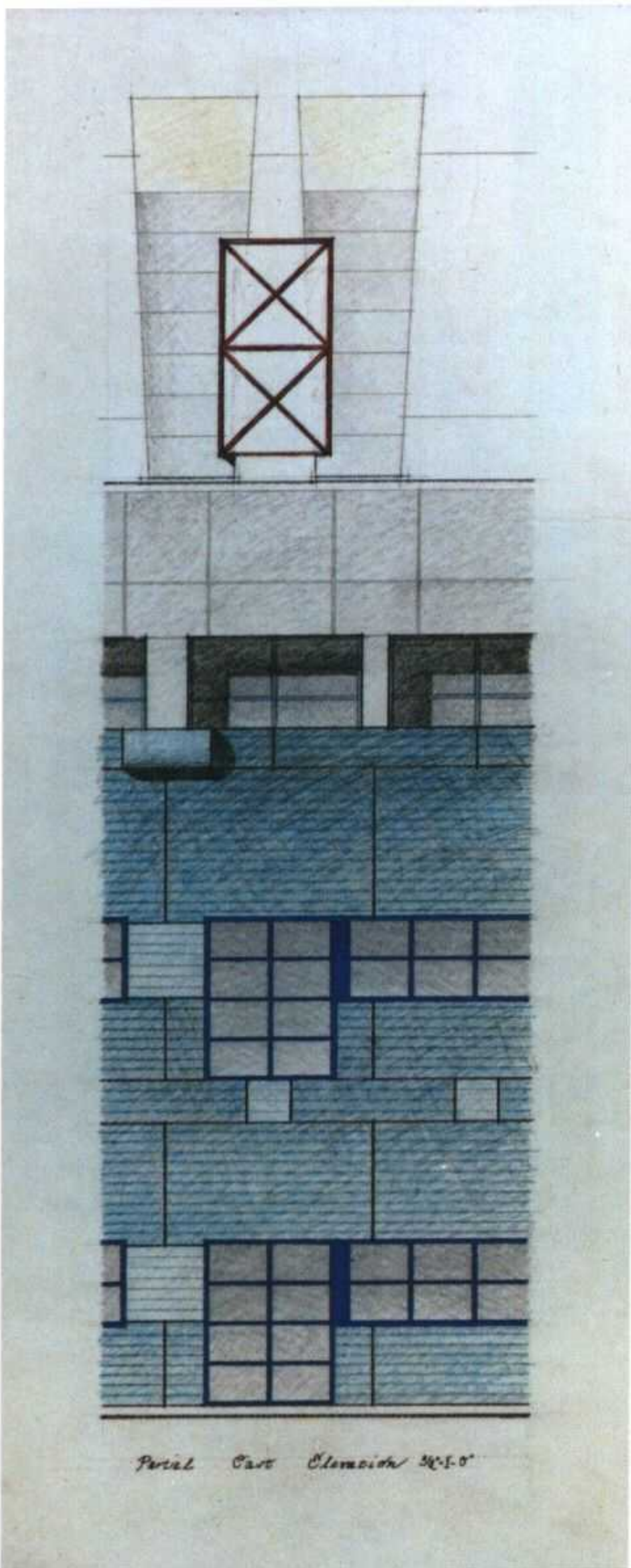
- 10 图示扩建部分
- 11 南立面及中央交通廊道
- 12 东立面设计
- 13 南立面设计
- 14 东立面(局部)设计
- 15 重新布局的安全疏散梯及东立面效果



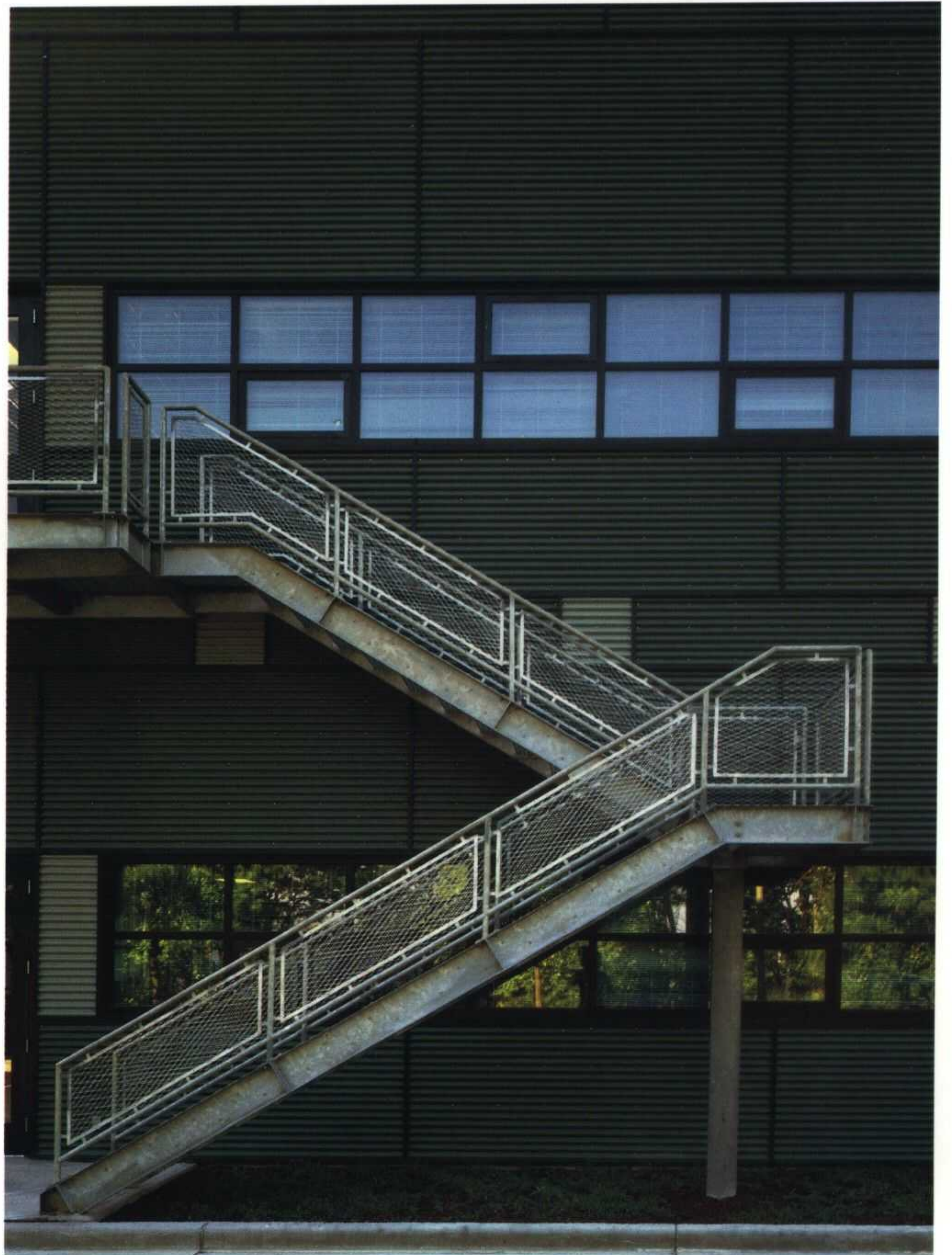
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14



15

University of California Davis Medical Center, Medical Research Buildings I & II

Design/Completion 1988/1992
 Sacramento, California
 University of California, Davis Medical Center
 MRB I: 32,600 square feet
 MRB II: 44,400 square feet

加利福尼亚大学戴维斯医疗中心， 医学研究大楼一期和二期工程

设计/竣工 1988年/1992年
 加利福尼亚州，萨克拉门托
 加利福尼亚大学，戴维斯医疗中心
 一期工程：32,600平方英尺
 二期工程：44,400平方英尺

NBBJ's master plan for UC Davis Medical Center's 20-acre Instruction and Research Zone included establishment of building sites, phased construction strategies, and designation of an academic quad and urban wildlife preserve. Two buildings for biomedical and clinical research were subsequently designed and constructed.

The twin structures are designed as flexible environments fostering both collaborative effort and private reflection. A traditional collegiate image is reinforced with brick, exhaust chimneys, and punched openings. The Central Valley's agricultural ties are reflected in simple shapes, strong roof profiles, and deep shade. The industrial quality of research is emphasized by steel tracery elements and a factory curtain wall.

NBBJ 为加利福尼亚大学戴维斯医疗中心占地 20 英亩的教育与研究区所做的总体规划包括以下内容：建筑基地的建设和分期建造的策略，以及确定一个学术区和城市野生生物保护区的建筑地点，随后设计、建造出来的两幢大楼分别用于生物医学和临床研究。

这两栋大楼所形成的灵活的空间环境既是一个公众性场所，同时也能满足私密性的要求。设计运用砖体、烟囱和院落空间强调出一个传统的学院形象。简洁的外形、有力的屋顶轮廓和深重的立面阴影传达了中部峡谷地区的农业文脉。钢制花饰窗格构件和工厂化的幕墙则突出了研究本质所含的工业性质。



1



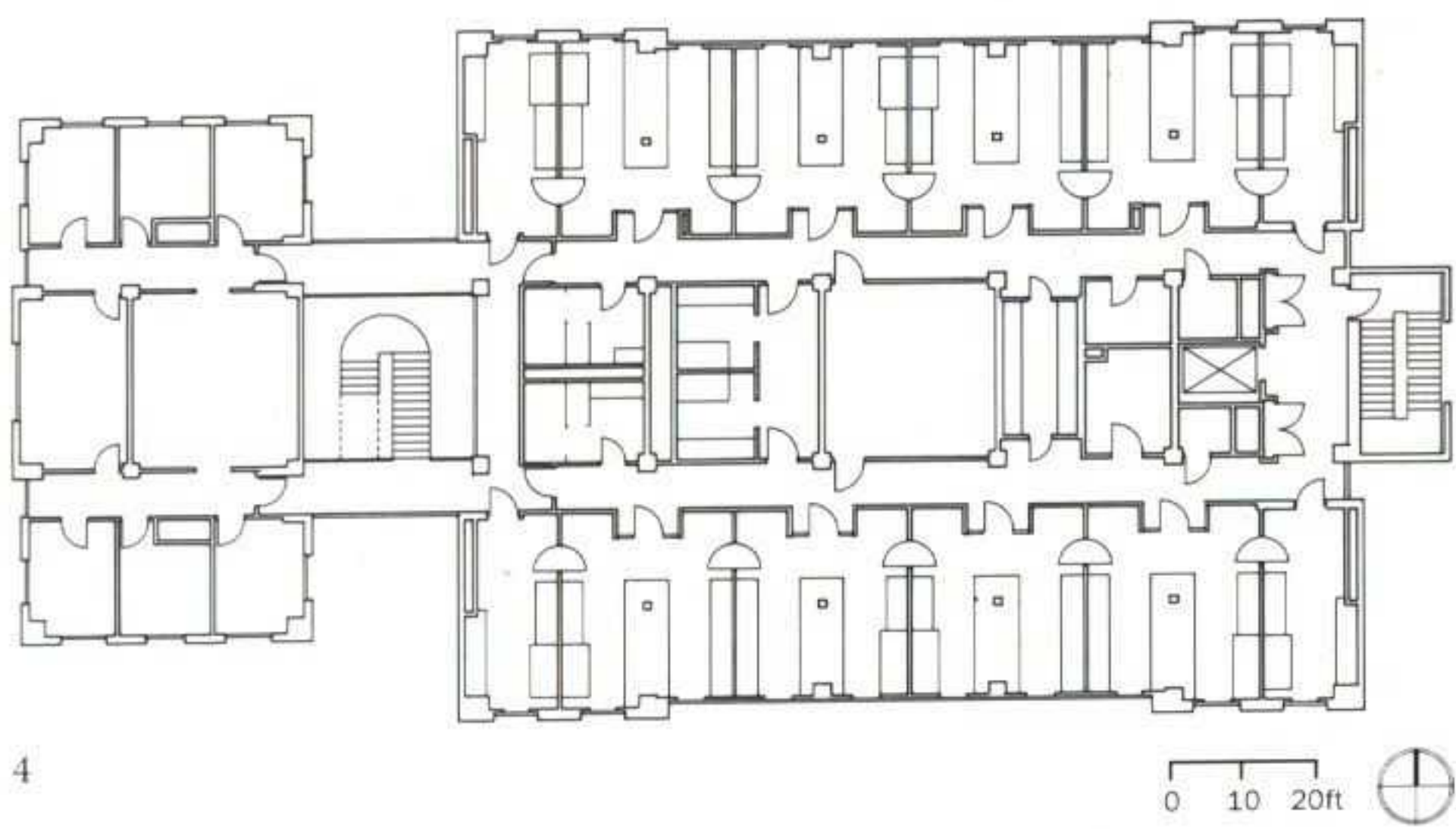
2

- 1 Elevation study
- 2 Master plan showing new campus green and ultimate development
- 3 Medical research building with office block in foreground and laboratories beyond
- 4 Typical floor plan
- 5 Roof detail

- 1 立面研究
- 2 总体规划(展示新校园绿化和最终发展前景)
- 3 医学研究大楼(办公部分在前，实验室在后)
- 4 标准层平面图
- 5 屋顶细部



3



4



5

ZymoGenetics New Corporate Headquarters

Design/Completion 1992/1994

Seattle, Washington

ZymoGenetics/The Koll Company

174,346 square feet

Reinforced concrete and brick exterior renovation and total new interior construction

齐摩杰尼迪克斯公司新总部大楼

设计/竣工 1992年/1994年

华盛顿州，西雅图

齐摩杰尼迪克斯公司/科尔公司

174,346 平方英尺

外部修复材料——钢筋混凝土和砖；内部全部新修

Built in four phases between 1911 and 1922, Seattle's historic Lake Union Steam Plant became a large, open trapezoidal concrete shell perched at the water's edge on 2,000 original-growth timber pilings, and made still more prominent with seven 60-foot smokestacks and banks of tall, slender windows facing the lake. After 72 years of duty, the plant was closed, and designated a historic landmark in 1989. ZymoGenetics, a rapidly growing biotechnology firm, selected the unused plant in 1992 as its corporate headquarters and main laboratory.

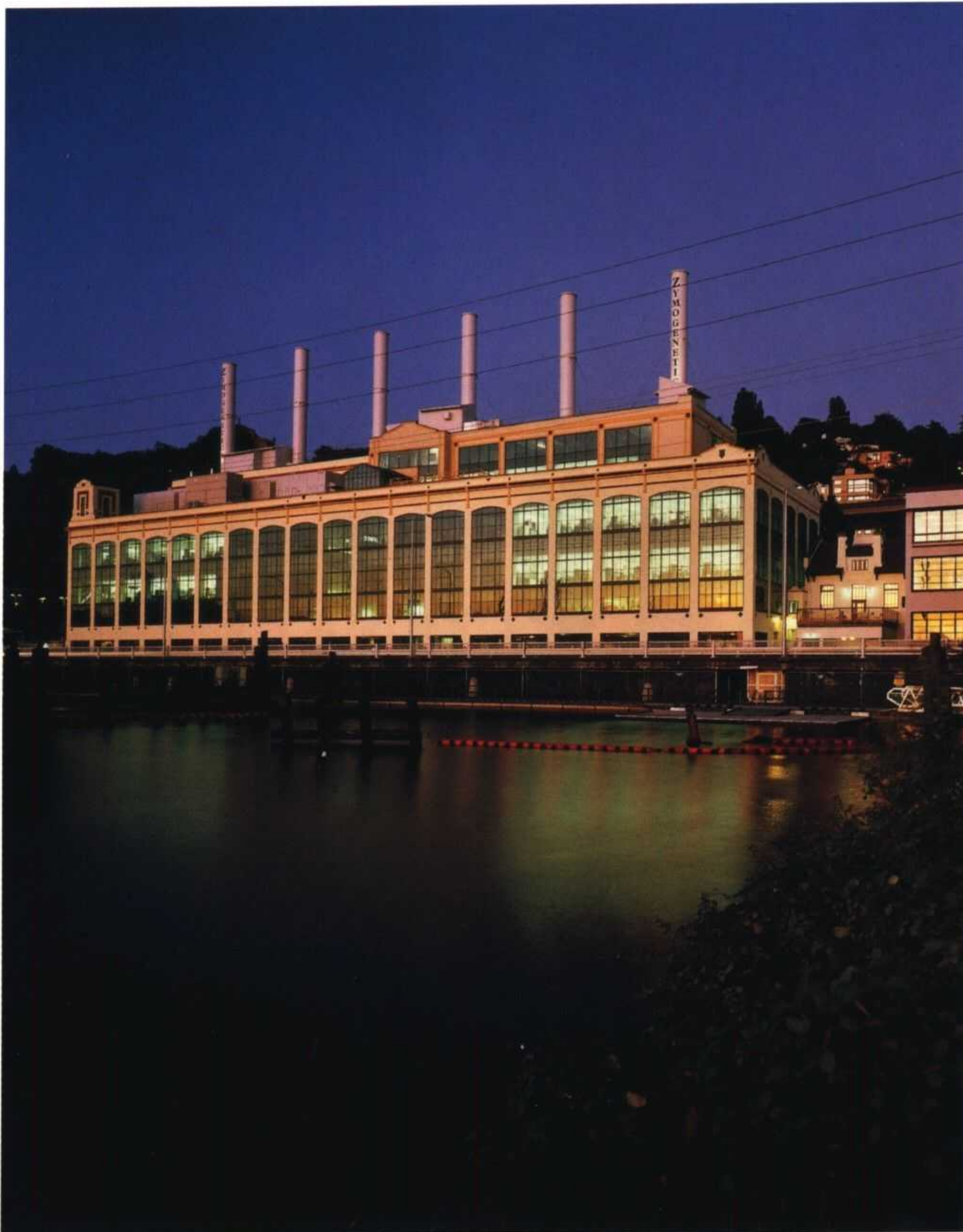
The original plant's main floor comprised one vast room with 40-foot-high ceilings to hold massive boilers, generators, turbines, and relay and support conduits—23 million pounds of equipment and materials that had to be removed at the beginning of reconstruction. Tremendous foundation floors, battered and scarred by the heavy equipment, were removed, the first floor slab replaced and the remaining space subdivided into functional floors for research.

Continued

西雅图历史上著名的湖区联盟蒸汽工厂经过从 1911 年至 1922 年间分四期的建造，成为一座巨大而开敞的、不等边四边形的混凝土壳体建筑。它坐落在水边，由 2000 棵原木桩支撑着。七个 60 英尺高的烟囱和一排排面向湖水的窄高长窗使它更加引人注目。

该工厂在运作了 72 年后关闭了，并于 1989 年被评为一座有历史意义的标志性建筑物。1992 年，齐摩杰尼迪克斯公司——一个迅速发展中的生物技术公司看中了这个遭弃用的工厂，把它作为公司的总部和主要实验室。

原来的工厂主要由一个顶棚高达 40 英尺的大空间构成。该空间内有大体量的锅炉、发电机、汽轮机及各种管道。这些重达 2300 万磅的设备和材料在改建开始时都不得不搬走。因重型设备损坏的巨大基层地板被清理掉了，而首层楼板则换了新的，保留下来的空间被细分成实用的若干层作为研究室。



- 1 View from the west
- 2 Typical laboratory floor plan
- 3 Typical laboratory
- 4 Central elevator core

- 1 西侧观赏效果
- 2 标准实验室层平面图
- 3 标准实验室
- 4 中央电梯核



2



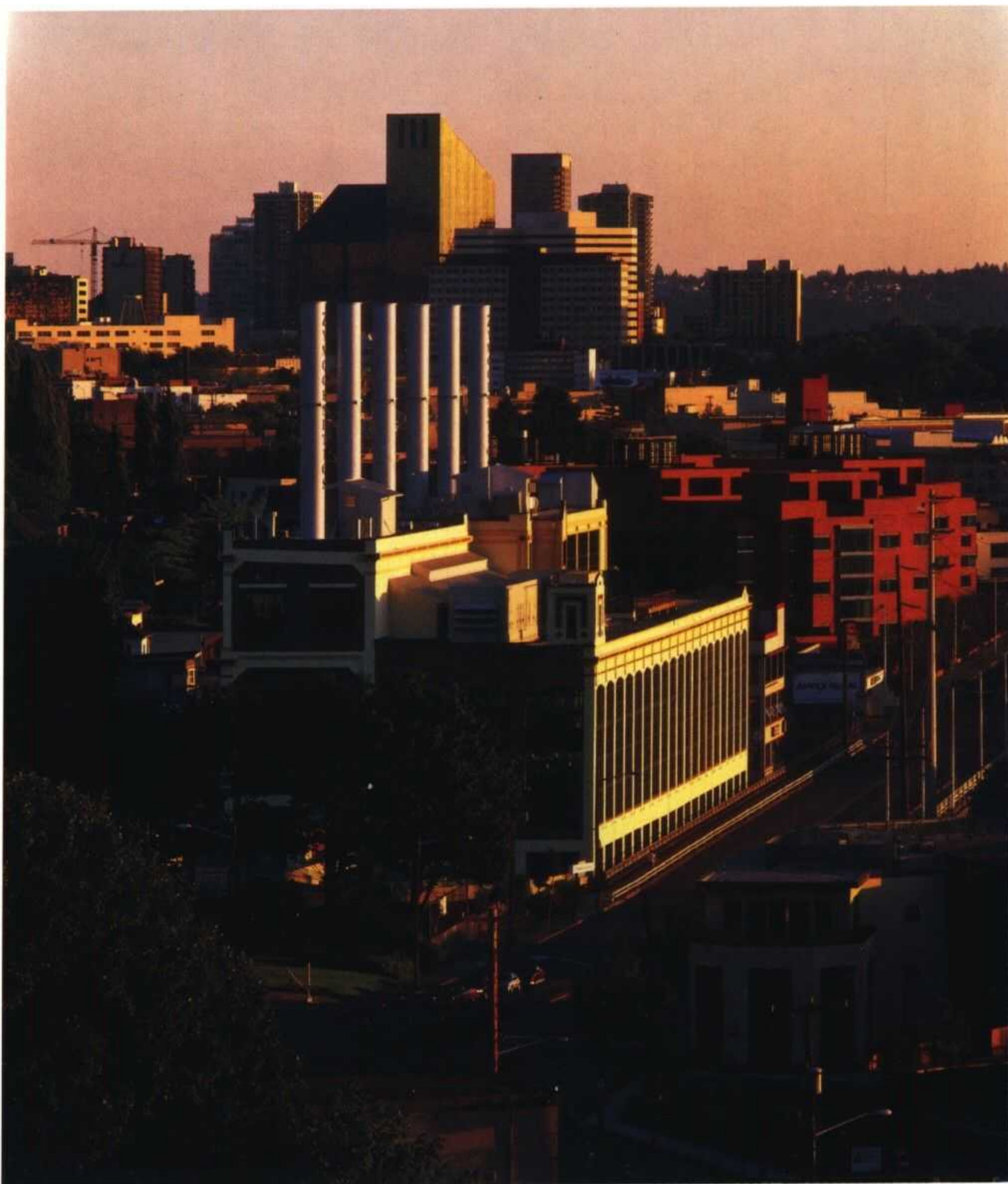
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Located within a mile of downtown Seattle, the resulting complex provides 113,000 square feet of office and research space on five floors, and two levels of underground parking. While the distinctive external appearance of the original facility has been retained, a comprehensive internal transformation has been achieved, from open shell housing electric generating equipment to versatile and sophisticated administrative offices and research laboratories.

这座改建而成的综合大楼位于距西雅图中心区一英里的范围内。它提供了五层共 113,000 平方英尺的办公和研究空间及两层地下车库。在保留原建筑的独具特色的外观的同时，对其内部空间进行了成功的改造，由一个容纳发电设备的开敞空间变成为多功能的、复杂的管理办公空间和研究实验空间。



5



6

5 View from the north
6 Central stair vignette

5 北侧观赏效果
6 中央楼梯井

University of Wyoming Environmental Simulation Facility

Design/Completion 1995/1996

Laramie, Wyoming

University of Wyoming Center for Environmental Simulation Studies

71,916 gross square feet (37,418 net square feet)

Split and ground-faced exposed and precast concrete masonry, metal roofing, clear and frit glass, painted metal

怀俄明大学环境模拟大楼

设计/竣工 1995年/1996年

怀俄明州，拉勒米

怀俄明大学环境模拟研究中心

总面积：71,916平方英尺

净面积：37,418平方英尺

大块分面的预制混凝土块，金属屋面，透明的熔结玻璃，喷漆金属

The Environmental Simulation Facility (ESF) establishes a national center for advanced research in environmental and natural resources and the effects of pollution such as oil spills and toxic waste storage. The first facility to offer such a breadth of capabilities, ESF simulates the interaction of water, soil, plants, and climate at scales representative of natural conditions using sophisticated lysimeters.

The three-story building continues the development of a northeastern corner of the University of Wyoming campus designated as a scientific research and development zone that includes the prominent Centennial Complex and the Animal Science and Molecular Biology Building. Constructed of precast and exposed concrete, and finished in brick, clear and frit glass, and painted metal roofing, ESF combines collegiate and industrial design elements.

这座环境模拟大楼(ESF)是一个国家高级研究中心，从事环境资源、自然资源以及污染影响(如石油泄漏和有毒废物贮存等影响)的深层研究。作为第一个提供如此广泛研究能力的设施，ESF按照典型自然状态下的比例关系，用精密的溶度计模拟水、土壤、植物及气候间的相互作用。

这座三层建筑物的建设是怀俄明大学校园东北角开发的延续。那里被划定成一个科学研究和开发区域。该区包括著名的百年纪念综合大楼、动物科学和分子生物学大楼。

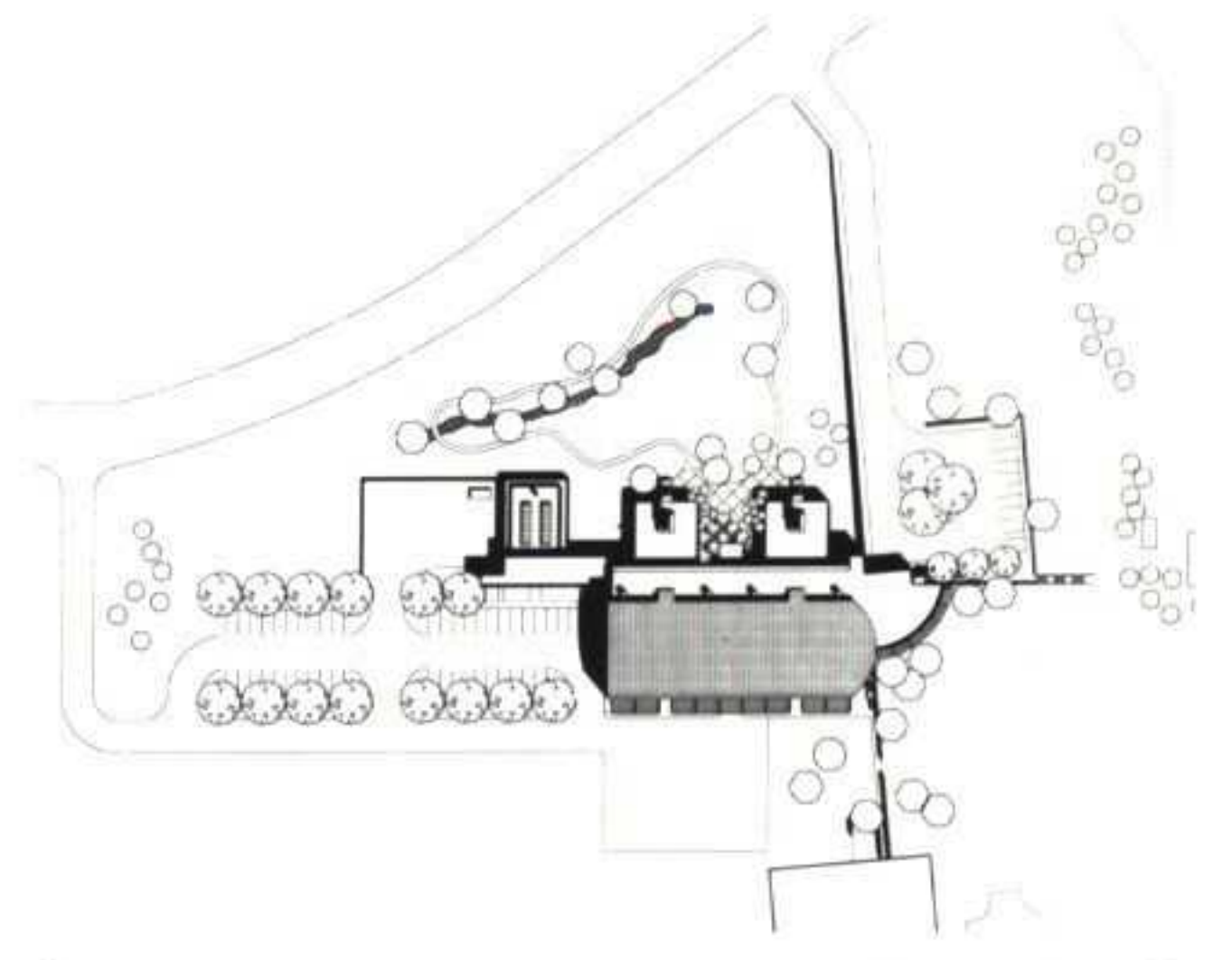
ESF使用了预制的裸面混凝土构筑其骨架，用砖、透明的熔结玻璃饰面，并覆以喷漆金属屋顶。这座建筑将学院的和工业的设计要素结合在一起。

- 1 模型的东北向外景
- 2 总平面图
- 3 剖视图
- 4 横向剖面图
- 5 一层平面图
- 6 三层平面图
- 7 二层平面图(主入口)

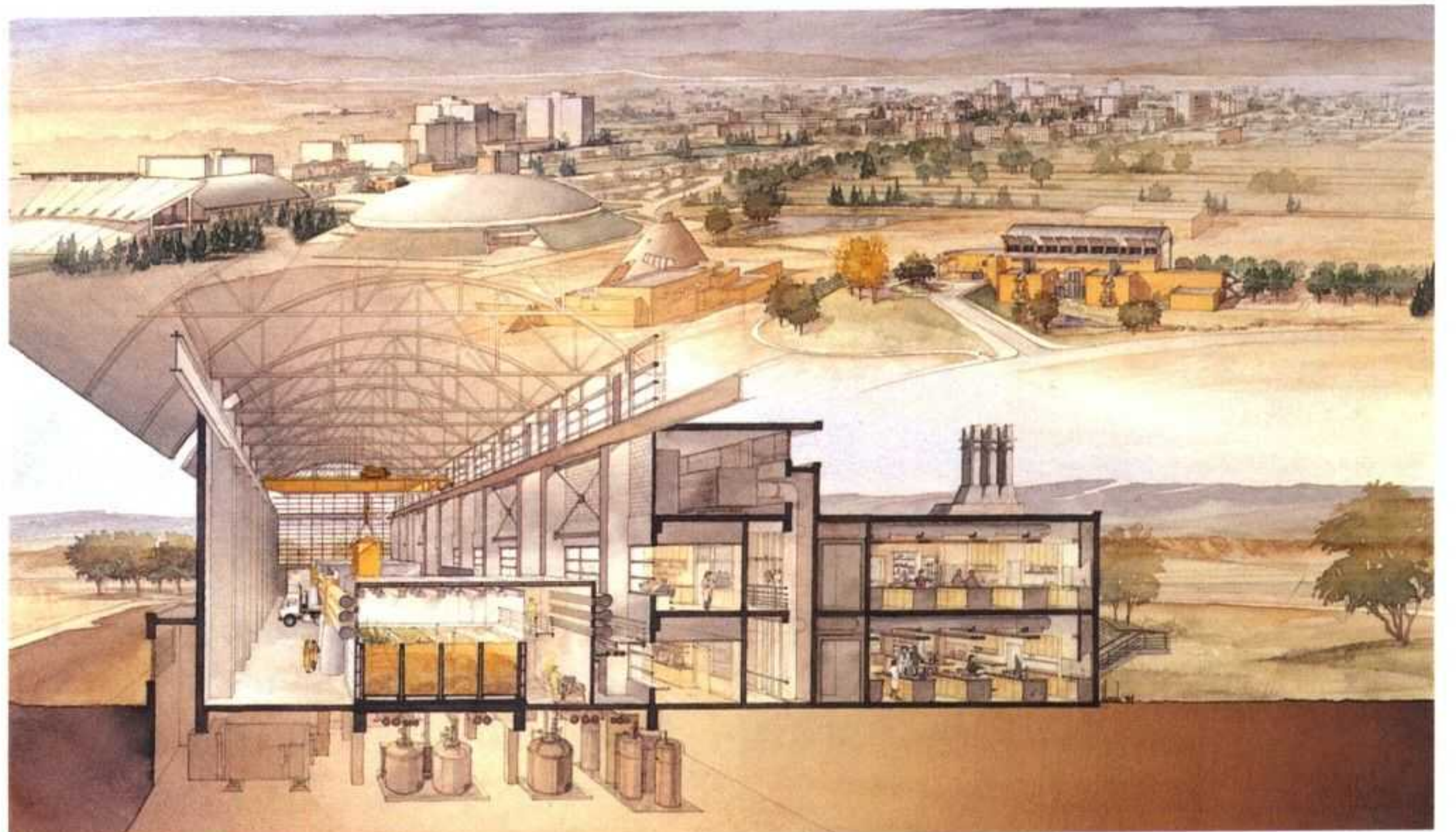
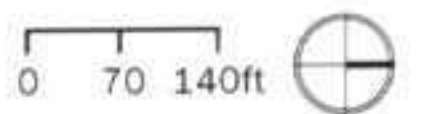
- 1 View of model looking northeast
- 2 Site plan
- 3 Artist's sectional perspective
- 4 Transverse section
- 5 First floor plan
- 6 Third floor plan
- 7 Second floor plan (main entrance)



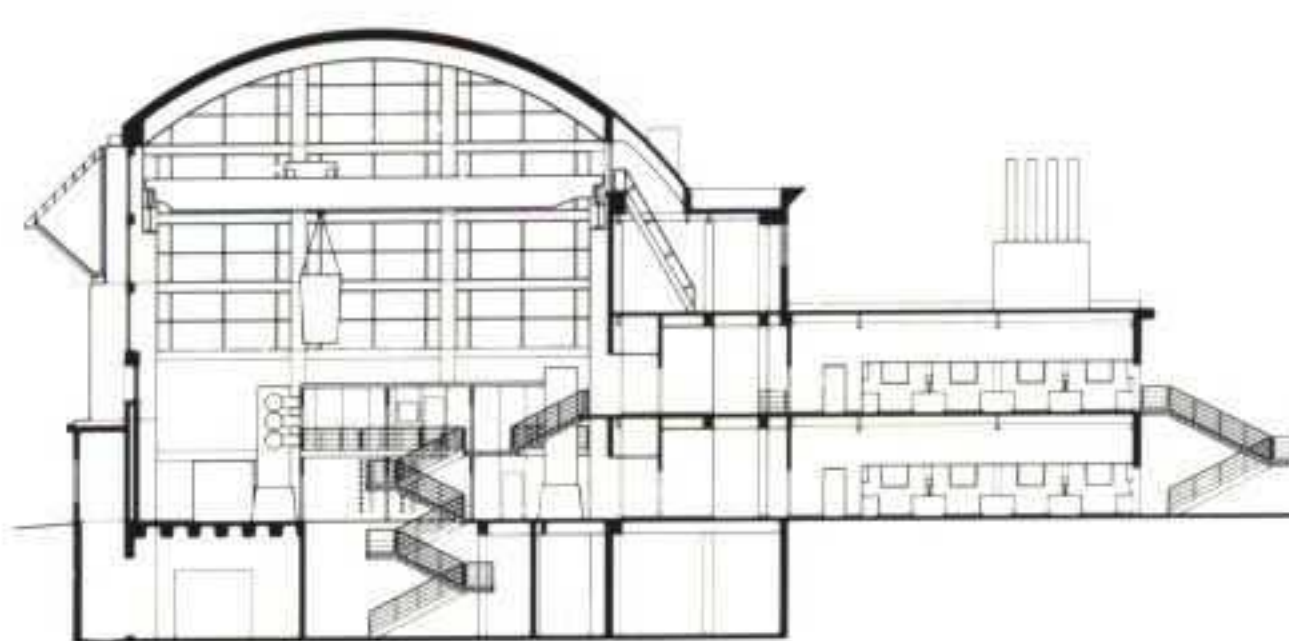
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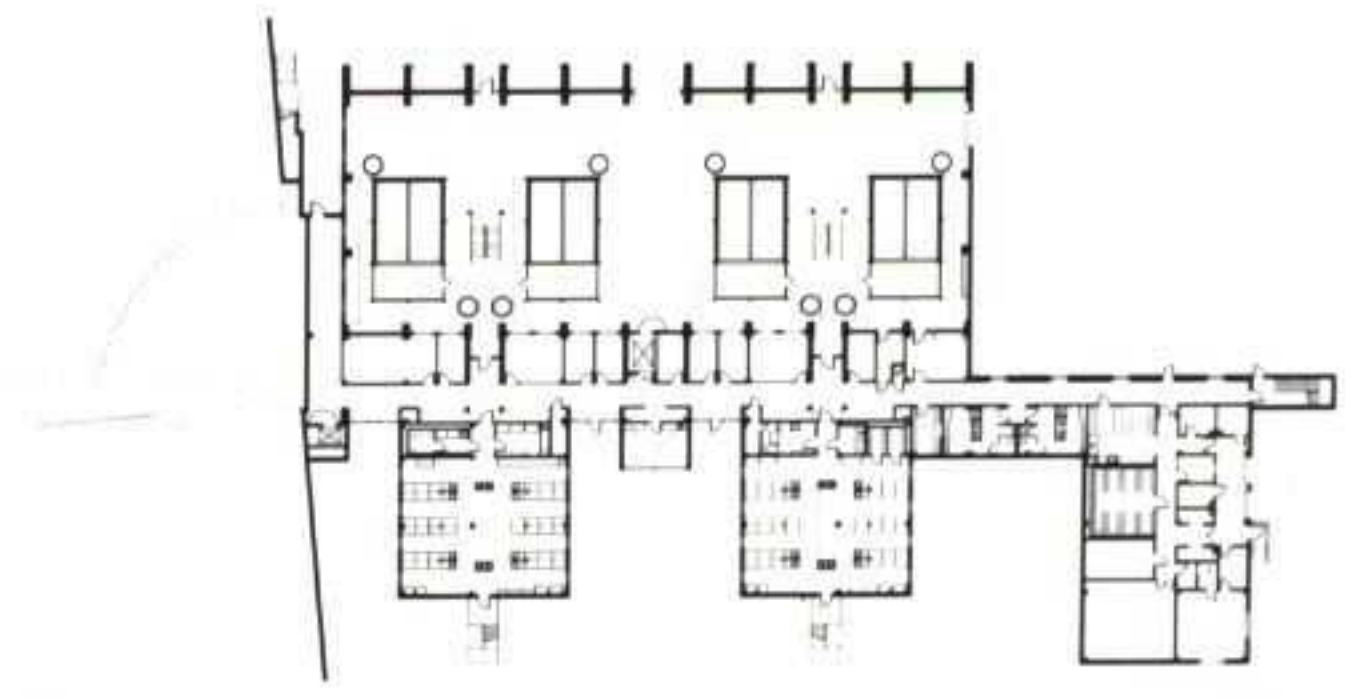
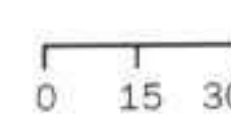
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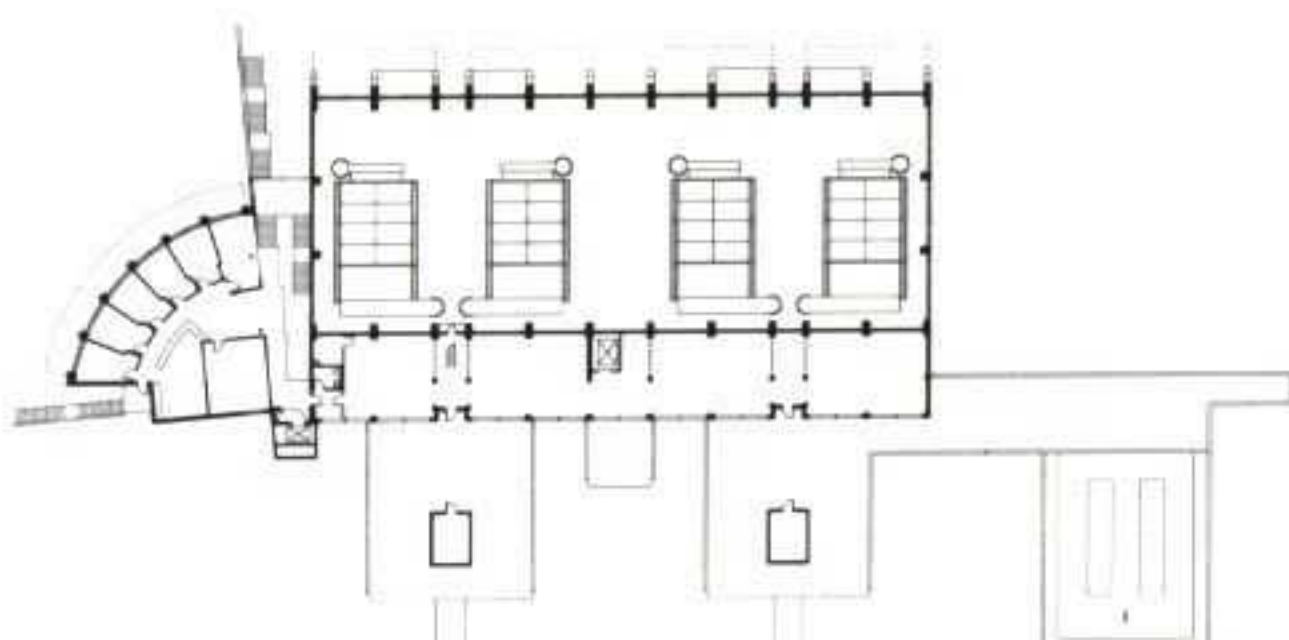
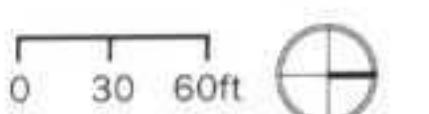
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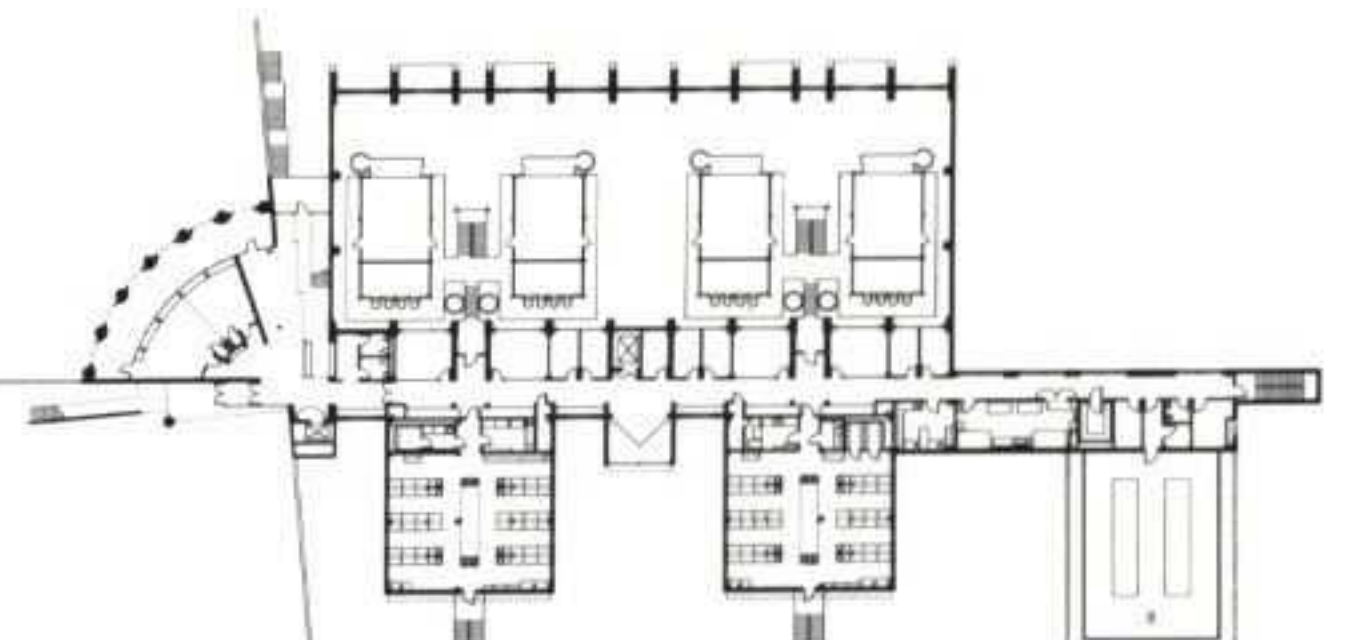
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7

EDUCATION

- 168 Washington State University, Fine Arts Building
- 170 Worthington Kilbourne High School
- 172 Canyon View Elementary School
- 174 DeMiguel Elementary School
- 176 Howard E. LeFevre Hall, Central Ohio Technical College/
Ohio State University at Newark
- 180 Harold M. Nestor Academic Center
- 182 Center Hall (University of California San Diego Classroom Building I)
- 186 Shanghai American School
- 188 Ohio Wesleyan University, The James A. Young Memorial Walk (JAYwalk)
- 189 California Maritime Academy

教育建筑

- 168 华盛顿州立大学美术大厦
- 170 沃辛顿·基尔波尼中学
- 172 峡谷景观小学
- 174 DeMiguel 小学
- 176 俄亥俄中心技术学院霍华德·E·勒菲弗教学大楼
- 180 哈罗德·M·内斯特学术中心
- 182 中心教学大楼(加利福尼亚圣迭戈大学一号教学楼)
- 186 上海美国学校
- 188 俄亥俄州韦斯利安大学, 詹姆斯·A·扬纪念步行街区
- 189 加利福尼亚海洋学院

Washington State University, Fine Arts Building

Design/Completion 1968/1971
 Pullman, Washington
 Washington State University
 96,024 square feet
 Brick infill panels set in sandblasted exposed concrete frame

华盛顿州立大学美术大厦

设计/竣工 1968年/1971年
 华盛顿州, 普尔曼
 华盛顿州立大学
 96,024 平方英尺
 砖(填充嵌板)砌入表面喷沙的混凝土框架

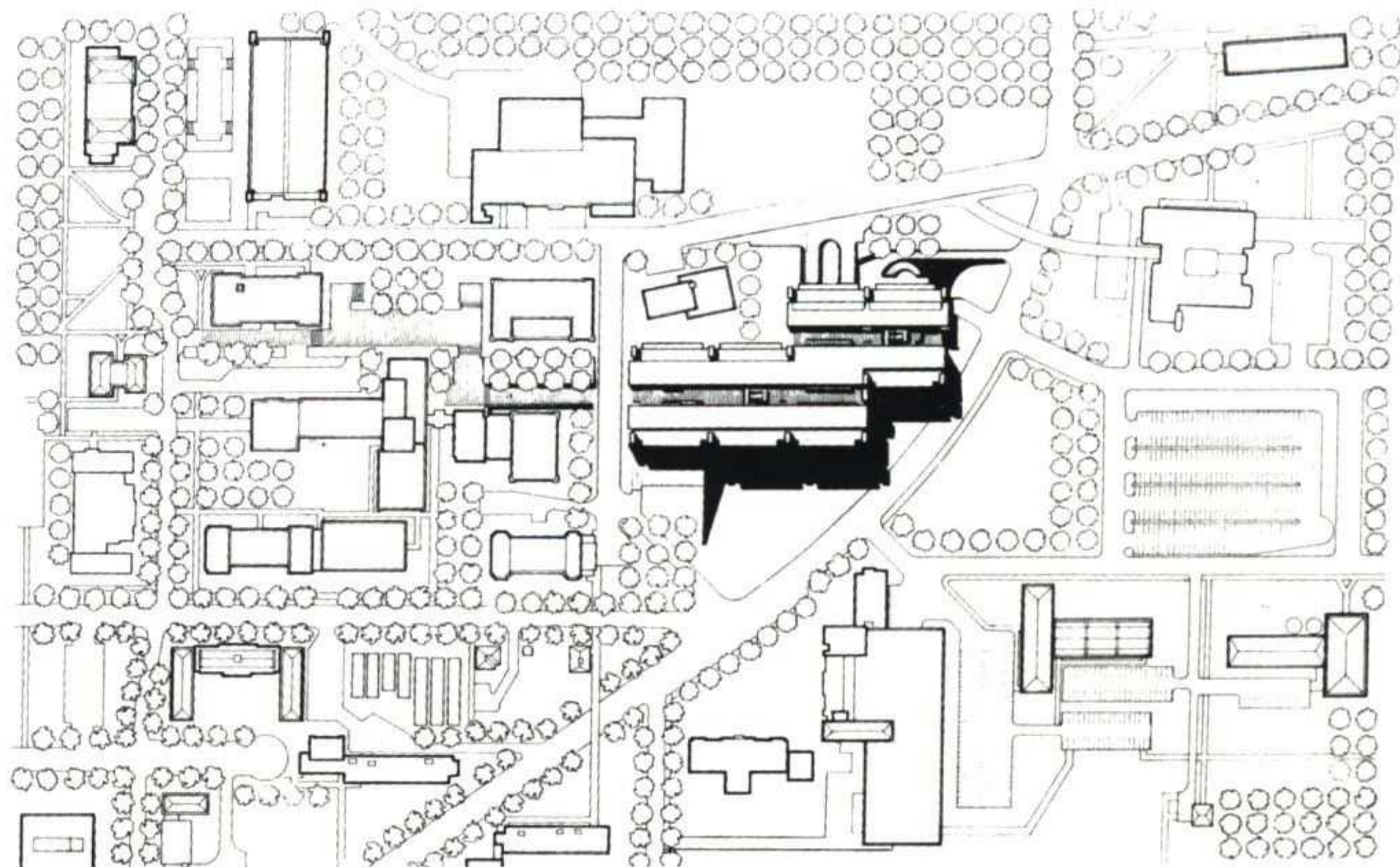
Designed as a multi-story linear loft structure to accommodate the departments of Architecture, Fine Arts, Landscape Architecture, Interior Design, and Industrial Design, the building follows the steeply sloping site with studios on the upper levels and parking on the lower levels.

A clerestory-lit pedestrian street with open stairs, balconies, lounges, and display areas provides a dynamic setting for the interplay of activities. The opening of the studio spaces to the pedestrian street provides a source of natural light.

美术大楼作为一座线性布局的多层建筑，容纳了建筑系、美术系、景观建筑系、室内设计系和工业设计系的学生。

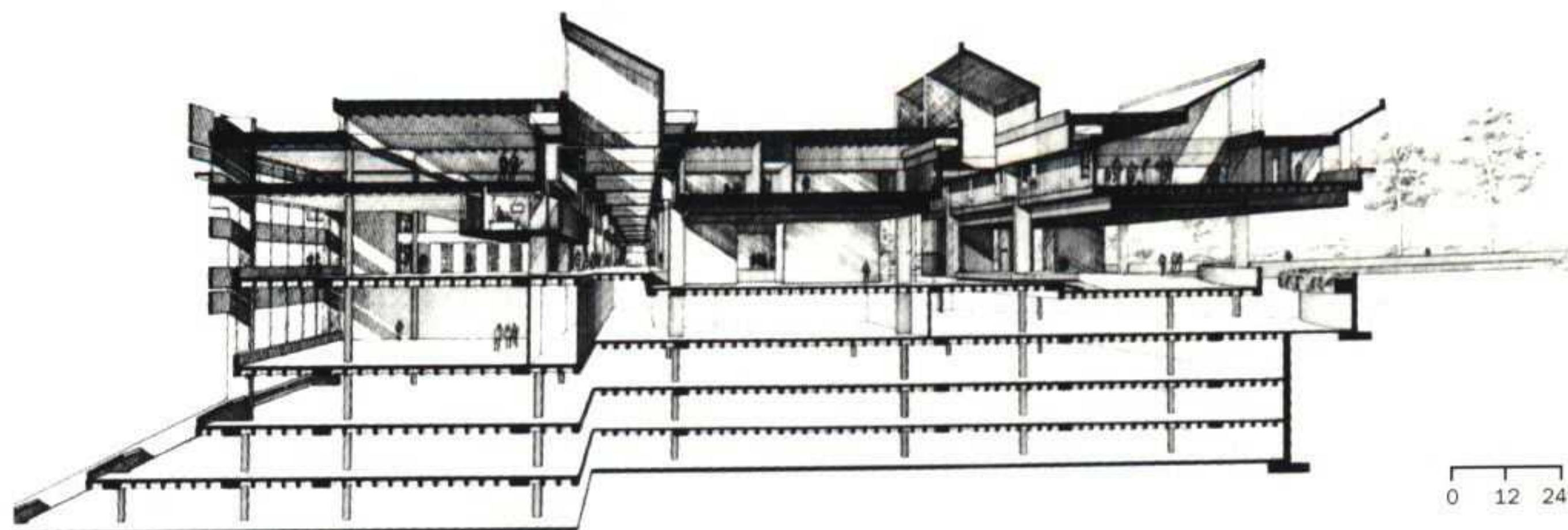
该建筑顺应陡峭、倾斜的场地条件，把工作室放在上几层，而把停车场地置于较低的层面。

大楼内靠顶部天窗采光的步行廊道设有开敞的楼梯、阳台、休息室和展示区，为学生各种活动的相互促进提供了一个充满活力的环境。工作室面向步行廊道一面的开敞空间为其提供了自然光源。



1

0 70 140ft



2

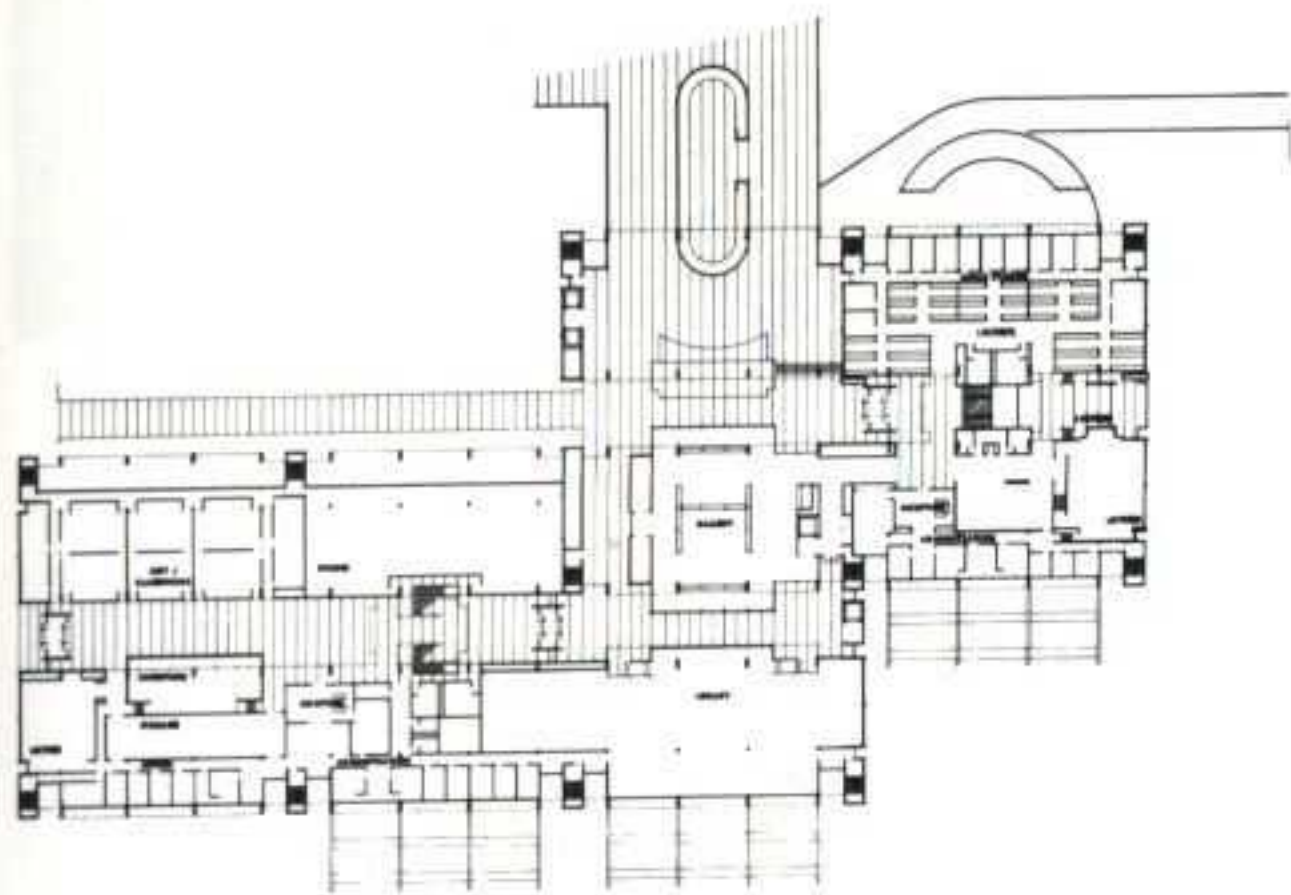
0 12 24ft

- 1 Site plan
- 2 Sectional perspective
- 3 View from the southeast
- 4 Entry level
- 5 Studio level
- 6 Parking/classroom level

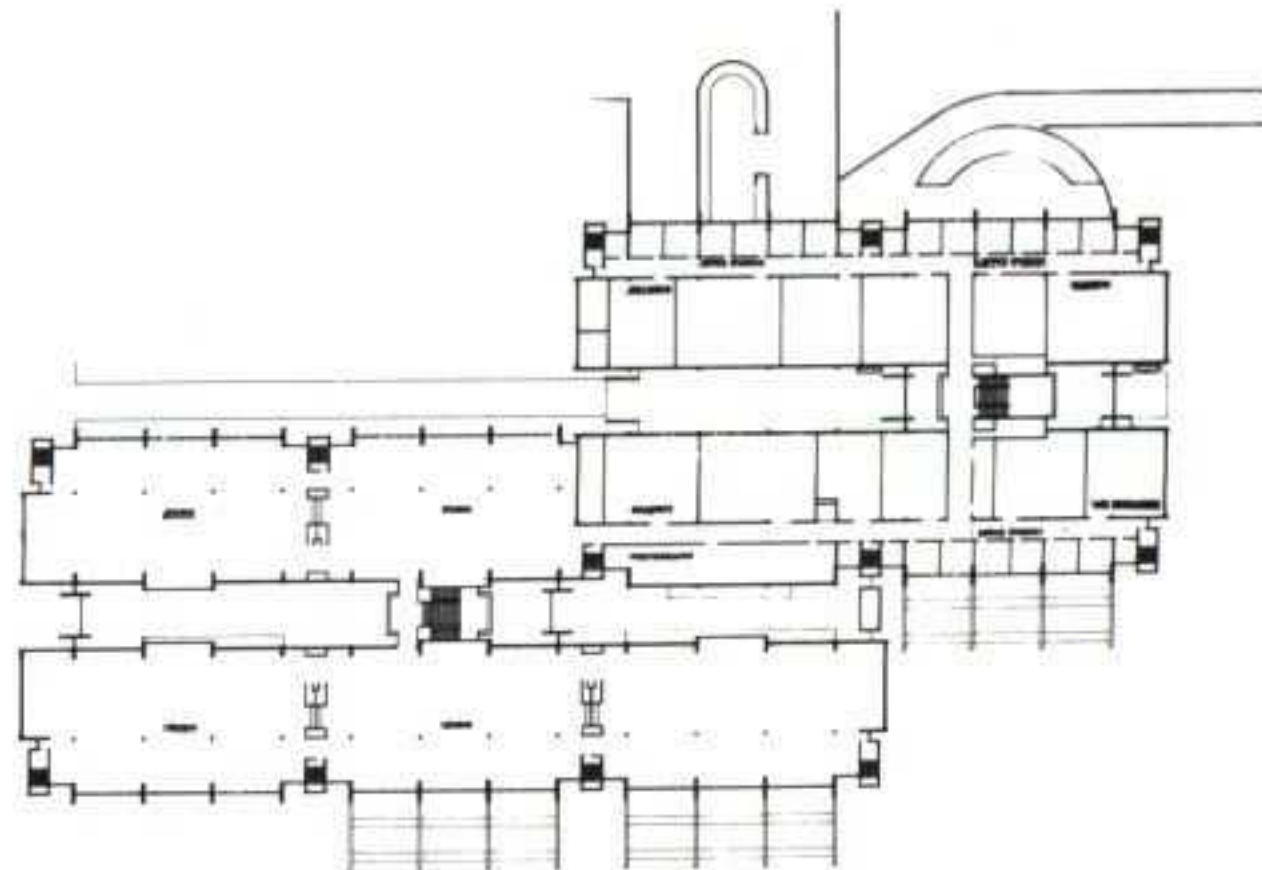
- 1 总平面图
- 2 剖视图
- 3 东南向外观
- 4 入口层平面图
- 5 工作室层平面图
- 6 停车及教室层平面图



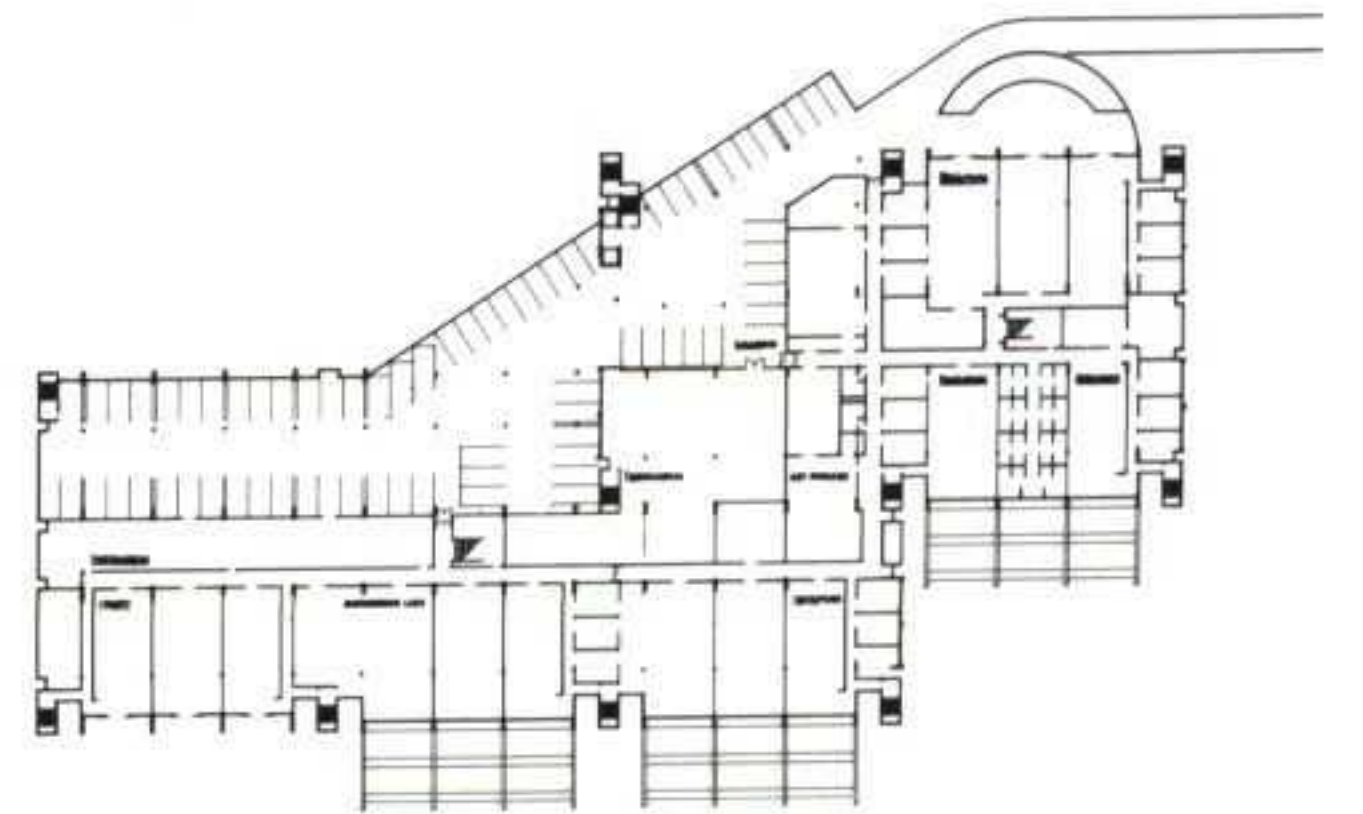
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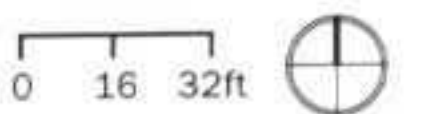
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Worthington Kilbourne High School

Design/Completion 1989/1991

Worthington, Ohio

Worthington School District

272,000 square feet

Steel structure, exterior brick on block, interior block demountable partitions

Pitched roofs, carefully detailed brick, and residentially scaled windows contribute to an architectural expression that is compatible with the surrounding residential neighborhood and conveys the importance assigned education in the Worthington community. The spanning of a site ravine is viewed by the staff as a metaphor for their mission of providing an educational bridge from childhood to adulthood, while an open walkway beneath the classroom-bridge allows evening football crowds to cross without compromising school security.

Worthington Kilbourne High School serves 1,500 students and includes a 13,000-square-foot library, a 750-seat auditorium, a 2,000-seat gymnasium, and 65 classrooms and laboratories.

该中学设计采用了出挑的屋面构件，精心设计的砖墙，以及具有居家式比例的窗户，这一切都体现了一种与周围居住环境相协调的建筑形式特征，同时也表明了该中学在沃辛顿社区承担着重要的教育职责。学校横跨一处天然沟壑而建，教职员工作将此看作是对他们所承担的教育职责的一种隐喻，即它象征着为人们提供了一座从童年迈向成年的教育桥梁。“桥”上是学校的教室，“桥”下则是一条开敞的步行道。傍晚时分，熙熙攘攘踢足球的人群可以从这里穿过，但不会对学校造成干扰。

沃辛顿·基尔波尼中学可容纳 1,500 名学生，学校建有一个 13,000 平方英尺的图书馆，一个 750 座的报告厅，一个 2,000 座的体育馆，另外还有 65 间教室和实验室。

沃辛顿·基尔波尼中学

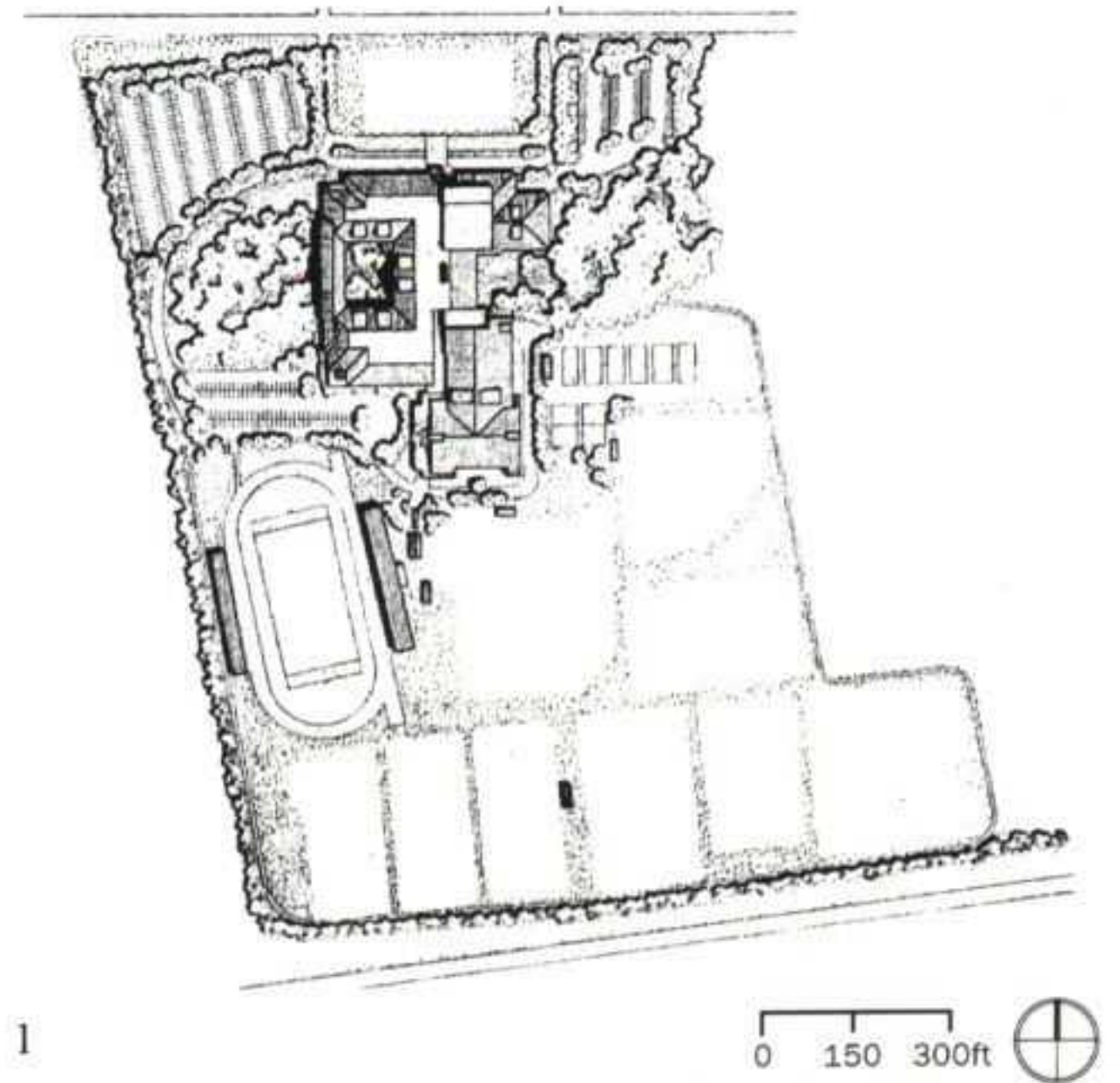
设计/竣工 1989年/1991年

俄亥俄州，沃辛顿

沃辛顿校区

272,000 平方英尺

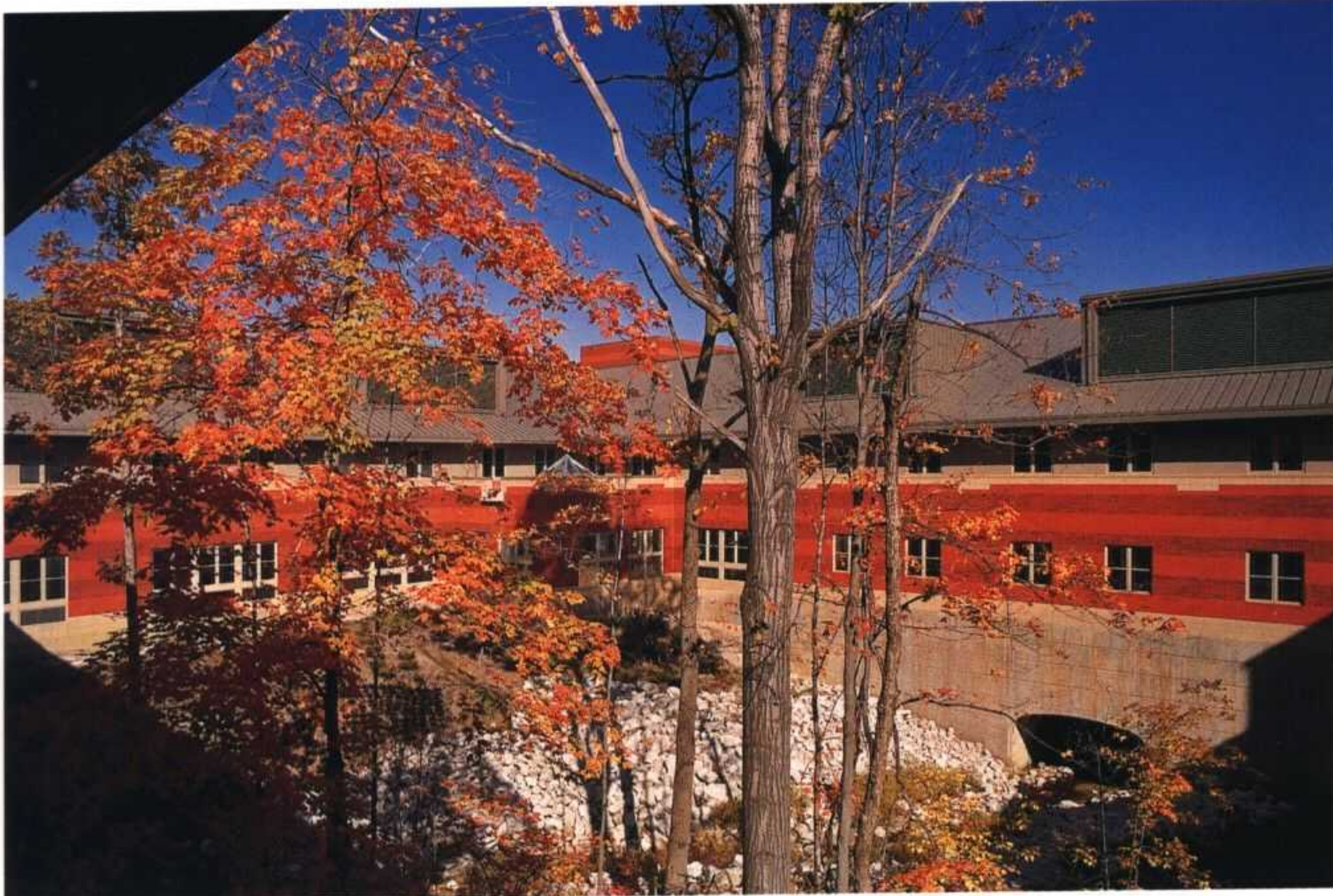
钢结构；外墙为砖砌体墙；室内采用可拆卸隔墙



2

- 1 Site plan
- 2 Classroom bridge
- 3 Courtyard
- 4 First floor plan
- 5 Second floor plan
- 6 Bridge with open walkway
- 7 Gymnasium, view from the east

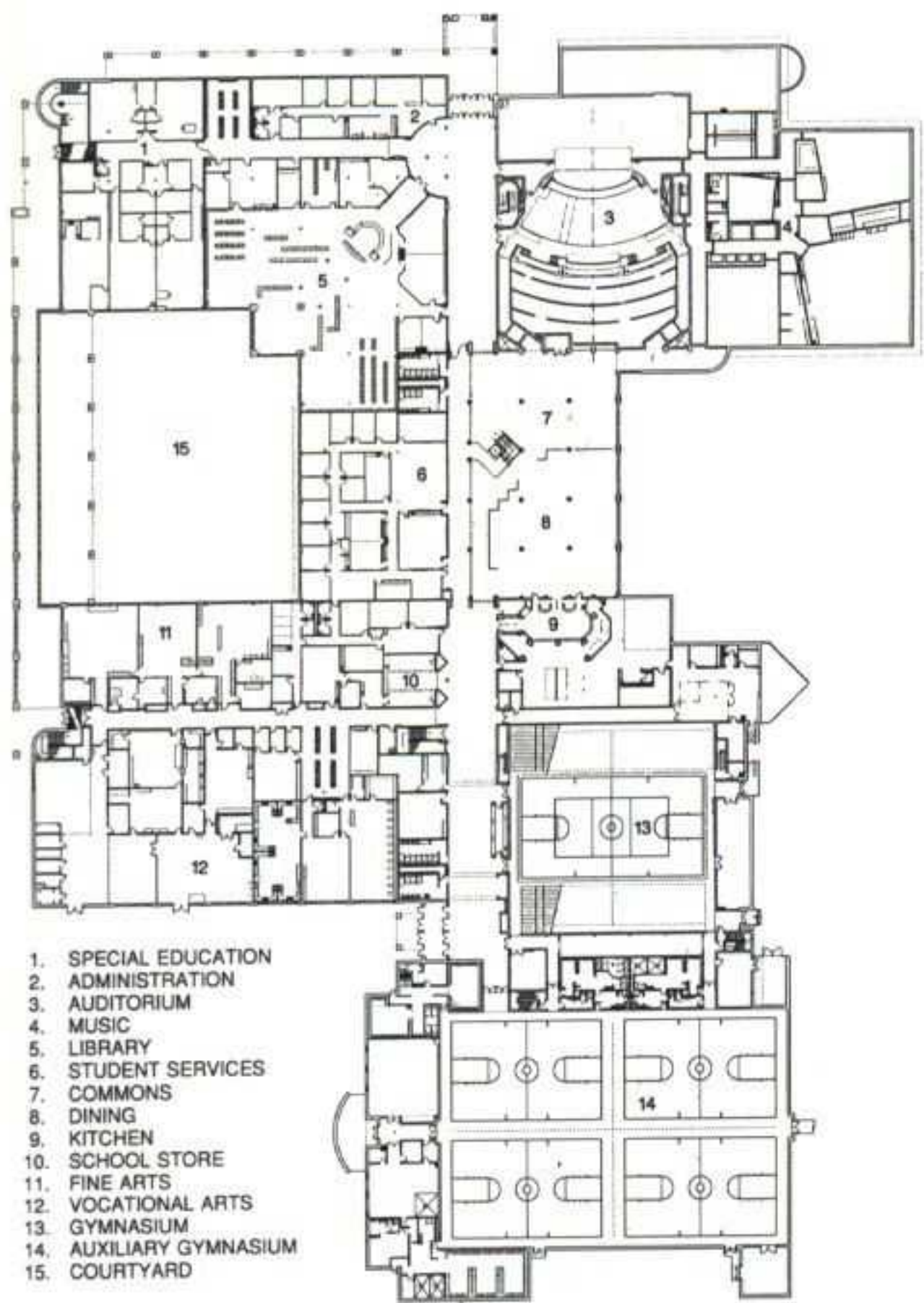
- 1 总平面
- 2 “桥”上教室
- 3 庭院内景
- 4 一层平面
- 5 二层平面
- 6 “桥”以及桥下开敞步行通道
- 7 体育馆的东立面观赏效果



3



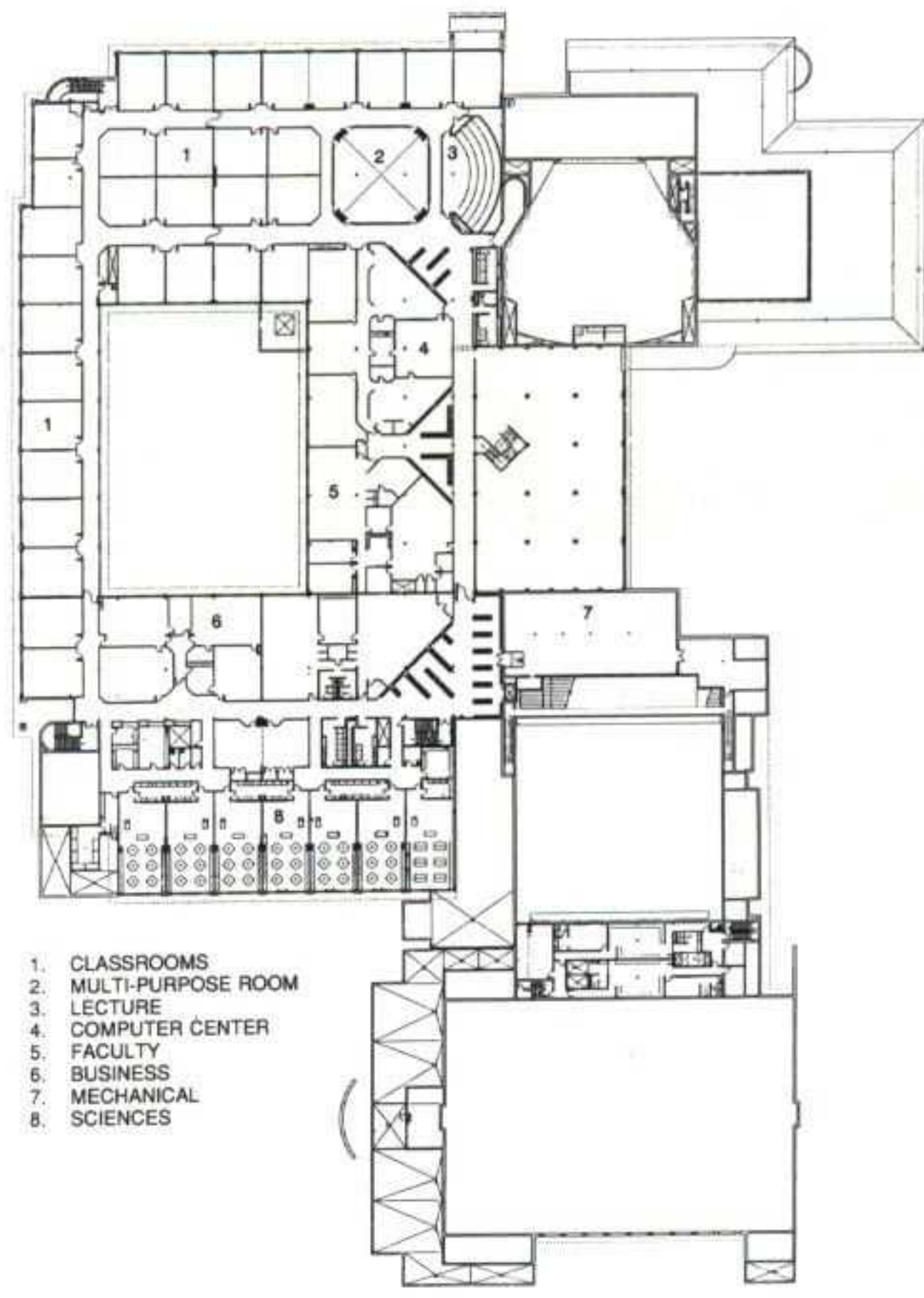
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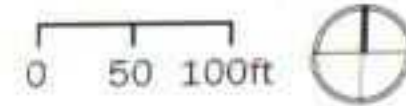
- 1 特殊教育用房
- 2 管理室
- 3 观众厅
- 4 音乐室
- 5 图书室
- 6 学生部
- 7 公共食堂
- 8 用餐区

- 9 厨房
- 10 学校贮藏
- 11 美术室
- 12 职业技艺室
- 13 体育馆
- 14 体育馆辅助用房
- 15 庭院



5

- 1 教室
- 2 多功能用房
- 3 报告厅
- 4 计算机中心
- 5 教职员工用房
- 6 业务用房
- 7 设备室
- 8 科学研究室



7

Canyon View Elementary School

Design/Completion 1984/1989
 Tucson, Arizona
 Catalina Foothills School District
 54,160 square feet over 11 structures
 Concrete block with brick coping

Straddling a natural arroyo in the rugged foothills of the Catalina Mountains, and close to Sabino Canyon National Monument and a new low-density development, Canyon View Elementary comprises 11 desert-hued buildings constructed of concrete block with brick coping. A pedestrian bridge spans the arroyo as the central component of a network of covered walkways in galvanized steel painted vibrant blue. As well as directing circulation and linking distinct sections of the campus, the canopies also provide deep shade from the intense Arizona sun.

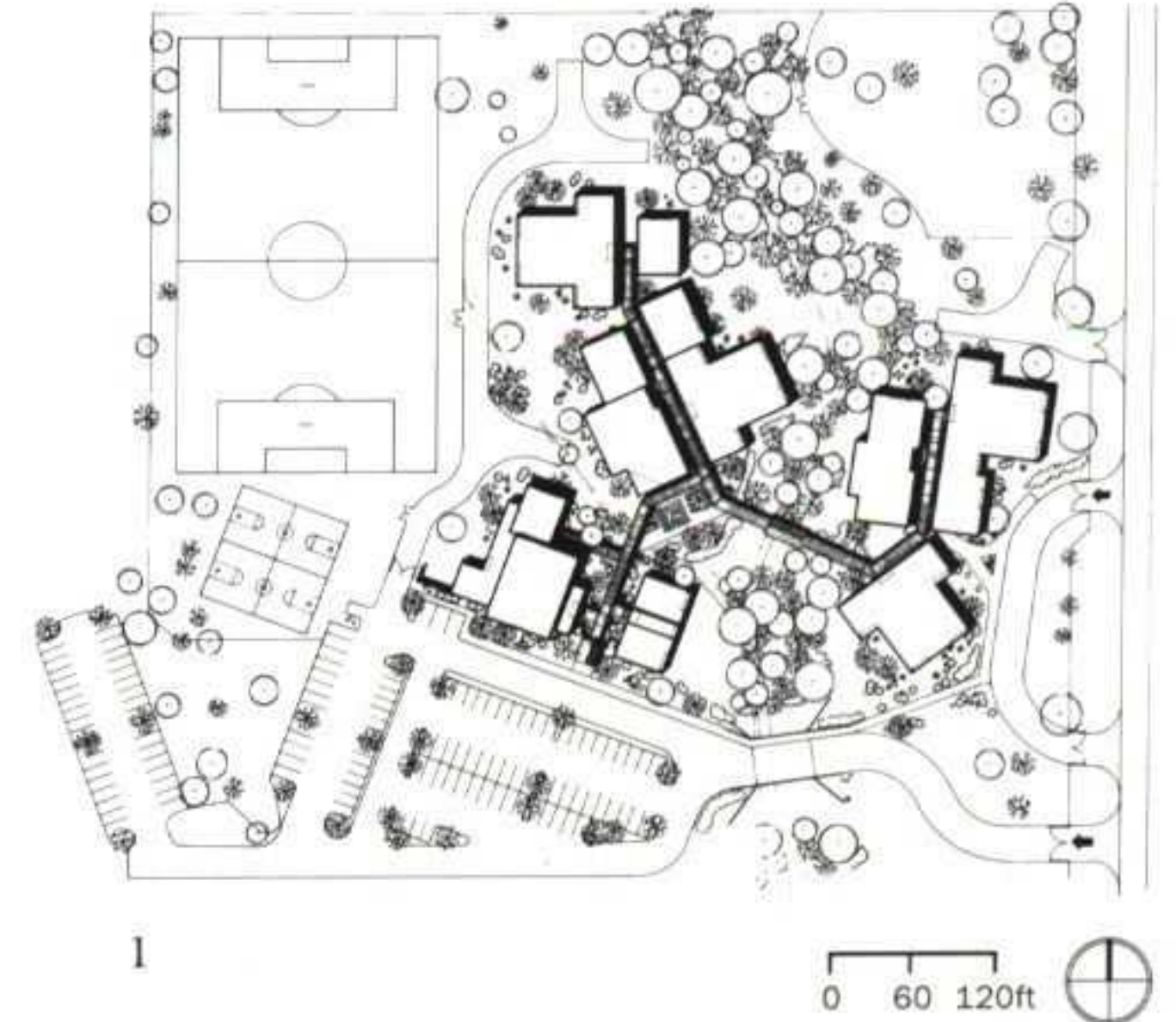
Dramatic views of the landscape, dotted with saguaro cactus and paloverde, are preserved with the open corridor plan, large windows, and broad play areas. The library faces the mountains to the north, and includes a windowed reading nook that looks out into the arroyo.

峡谷景观小学由 11 幢沙漠色泽的建筑物组成。学校地处卡特利娜山区崎岖不平的丘陵地带，跨越一处天然河谷而建，而且还与沙比诺峡谷国家纪念碑以及一处新建的低密度住宅开发区相毗邻。一段步行天桥横跨河谷两端，成为整个带顶盖的步行交通网络（涂有明快三色调的镀锌钢材建造）的中心组成要素，这些步行空间既起到了引导交通，联系校园内不同组成部分的作用，同时也为人们躲避亚里桑那强烈的阳光提供了一片阴凉。

通过采用开敞式走廊的平面，开设大的窗洞口，同时设置宽敞的游戏场地，该校园设计成功地保留了点缀着仙人掌和假紫荆花的极富戏剧性的基地景观。学校的图书馆面向北面的群山布局，其中设有一处由玻璃窗围合成的阅览角，从这里人们可以观赏到优美的山谷景色。

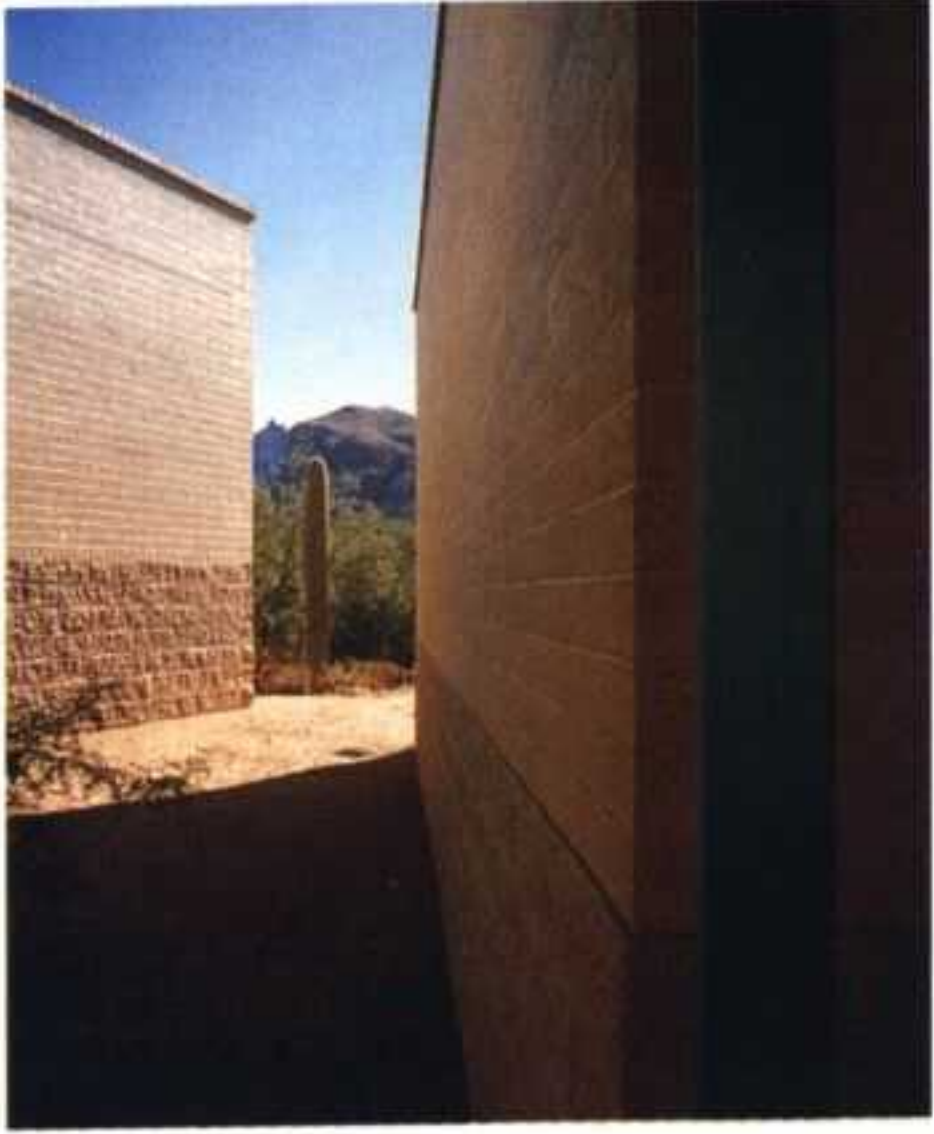
峡谷景观小学

设计/竣工 1984 年/1989 年
 亚里桑那州，图森市
 卡特利娜丘陵地带校区
 54,160 平方英尺（共 11 幢建筑）
 混凝土砌块墙体；砖饰面层

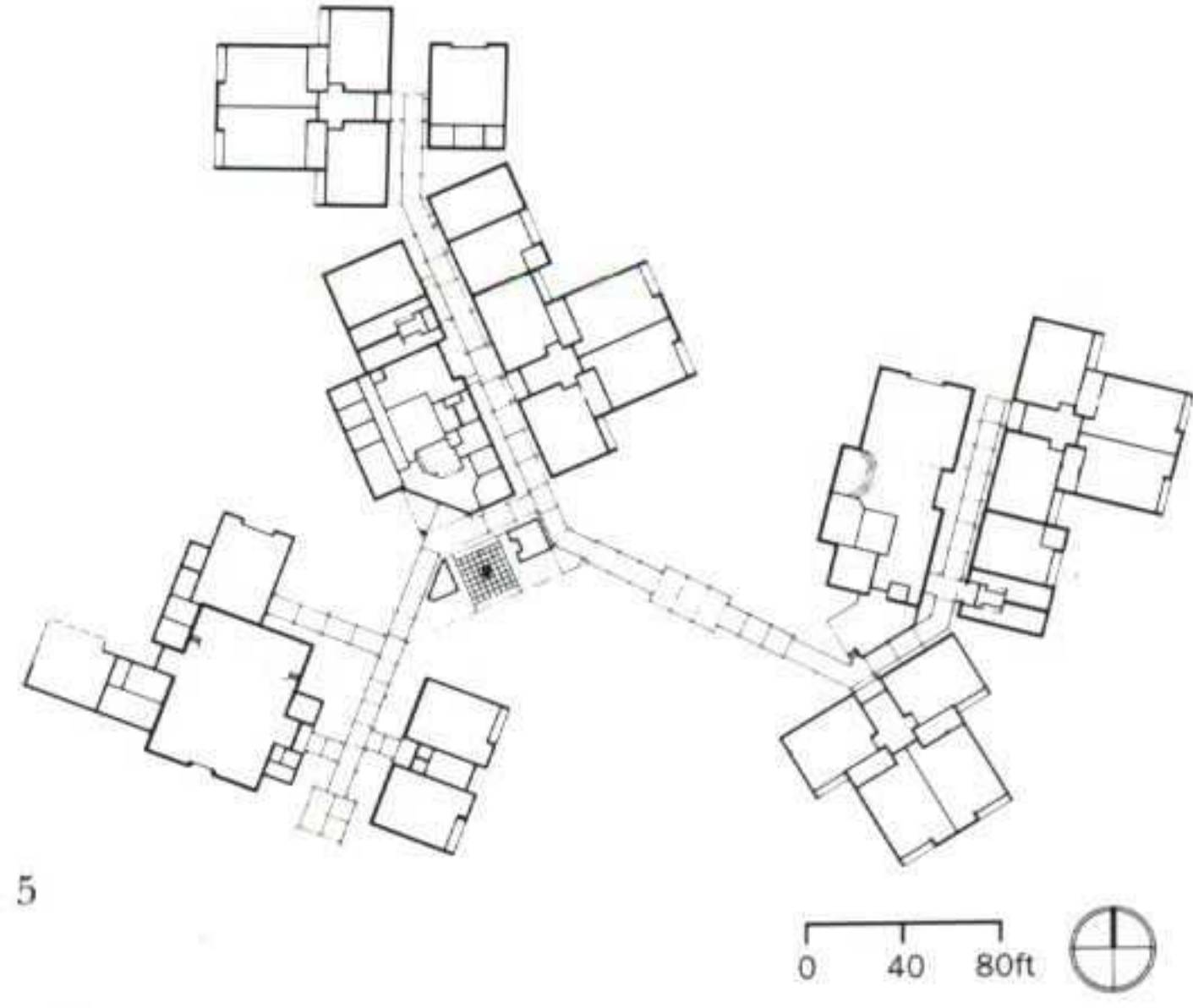


- 1 Site plan
- 2 Arroyo bridge from the southeast
- 3 Interior court
- 4 Vignette with saguaro cactus
- 5 Floor plan
- 6 Looking northeast toward Catalina Mountains

- 1 总平面
- 2 从东南侧观赏跨越河谷上的“桥”
- 3 内庭院
- 4 虚光照中的树形仙人掌植物
- 5 楼层平面
- 6 往东北向观赏卡特利娜群山景色



4



5



6

DeMiguel Elementary School

Design/Completion 1988/1990
 Flagstaff, Arizona
 Flagstaff School District
 65,000 square feet
 Brick, metal trim and roof

Sited amid a Ponderosa pine forest, DeMiguel Elementary School embraces its good fortune with a plan that simultaneously integrates and preserves the landscape.

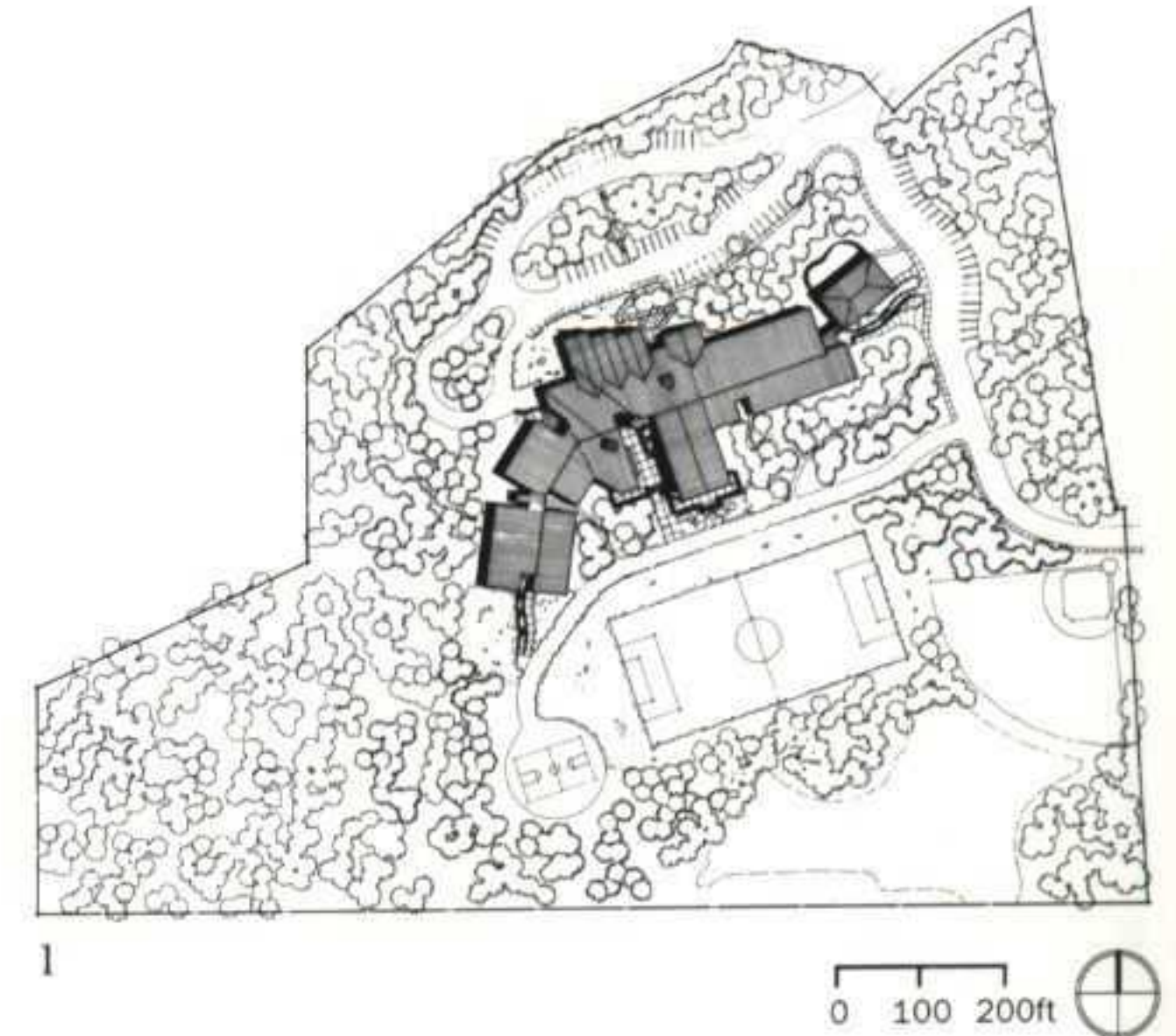
The desire for a "clear and logical, but also dramatic and inviting" campus was achieved by following the site's steep contours, which both minimized construction cuts and fills and maintained stands of trees. The sloping site is accommodated by a two-tiered circulation spine, along which all classrooms are arrayed. A continuous south-facing clerestory along the spine serves both to frame forest views and to act as a passive solar heater during the often severe Flagstaff winters.

DeMiguel 小学坐落在一片黄松树林之中，学校将其美好的未来与成功地结合景观、保护景观的校园平面设计联系在一起。

学校沿着陡峭的基地等高线布局，它实现了人们所期待的“清晰、富有逻辑性，同时充满戏剧性和吸引力”的校园设计的构想。这样的设计，不仅使建造时开挖及回填的土方量减小到最低限，而且保住了大量的树林。倾斜的基地上设置有两层交通廊道，廊道的两侧排列着一间间教室。一段沿廊道上部设置的连续不断的天窗的设置，既可以将森林的景色引入室内空间，同时又能在弗拉格斯塔夫常见的数九寒冬的季节里作为一种被动式太阳能加热器加以启用。

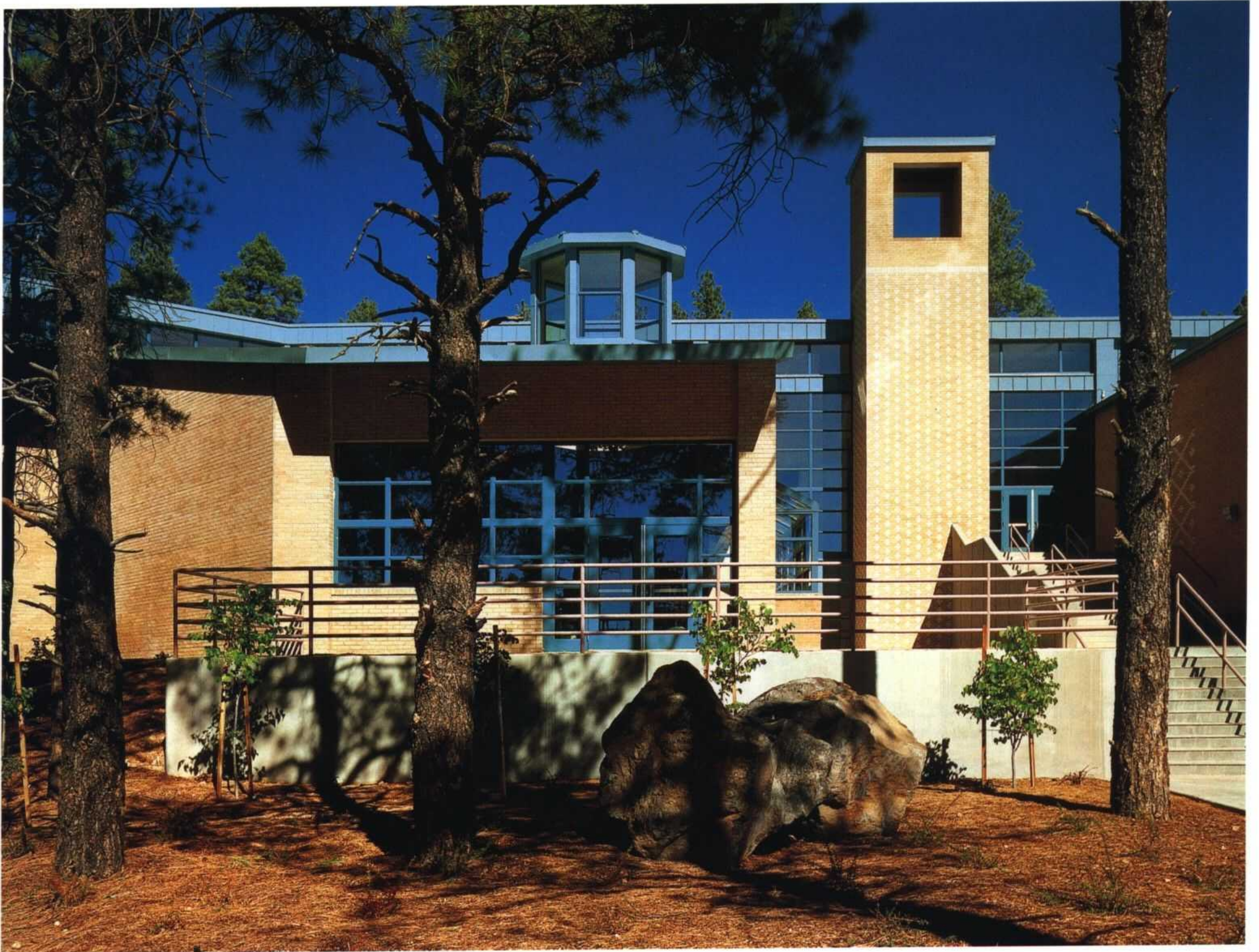
DeMiguel 小学

设计/竣工 1988年/1990年
 亚里桑那州，弗拉格斯塔夫
 弗拉格斯塔夫校区
 65,000平方英尺
 砖；金属贴面及屋顶



- 1 Site plan
- 2 View looking north
- 3 Academic piazza, south side
- 4 Central circulation area with gym beyond
- 5 Floor plans

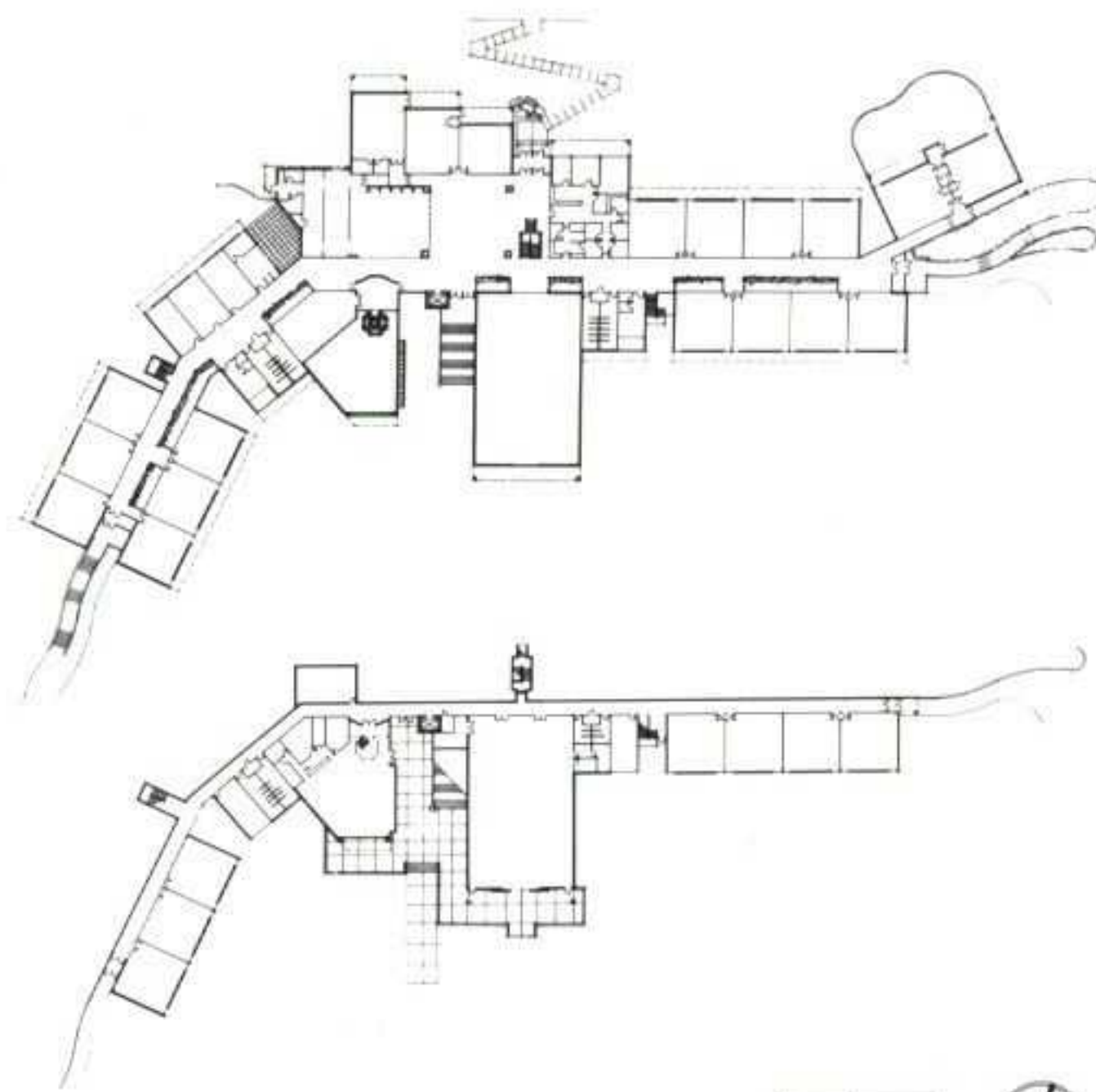
- 1 总平面
- 2 朝北向观看校舍
- 3 位于南侧的学校门廊
- 4 中央交通区(从这里可以看到位于另一侧的体育馆)
- 5 平面图



3



4



5

Howard E. LeFevre Hall, Central Ohio Technical College/Ohio State University at Newark

Design/Completion 1990/1993

Newark, Ohio

Central Ohio Technical College/Ohio State University at Newark

55,000 gross square feet

Rough concrete masonry with brick protrusions and metallic wall panels

Howard E. LeFevre Hall brings together in one building classes in electronics and industrial technology and classes in dance, drama, music, and the fine arts. It serves as a focal point for Central Ohio Technical College, a small commuter branch campus of the Ohio State University.

This "right brain/left brain" structure expresses both technical and artistic programs while responding to the equally dichotomous site, which rests along the western edge of the foothills of eastern Ohio and marks the beginning of the Midwestern plains. These topographical changes find overt reference in the building's slow rise from single-story western volume to two-story eastern volume. The dichotomy finds further expression in the exterior mechanical louvers, which cant away from the wall in the way a painting hangs. End-grained wood floors, revered by artists and dancers for their suppleness and warmth and favored by industrialists for their loading capacity and durability, are used on the interior.

该教学大楼将电子和工业技术类，以及舞蹈、戏剧、音乐和美术类功能融合在同一幢建筑物之中。大楼作为俄亥俄中心技术学院的一处重点建筑，是俄亥俄州立大学供走读生就读的一幢教学楼。

建筑采用了“右脑/左脑”式的功能布局结构，表达了对技术与艺术的双重侧重，同时也恰到好处地与两分的基地环境形成了呼应关系（基地位于俄亥俄以东丘陵地带的西侧，它标志着中西部平原的开始）。地形的变化十分明显地反映在建筑物形体关系的变化上，表现为建筑由西向东逐渐由一层的体量增加到两层的体量。建筑的室外由机械调控的百页窗的设计更进一步体现了二分法的概念：百页窗斜挑出墙面，一幅油画作品也以斜挑的方式悬挂着。建筑的室内采用镶边的木地板，这种材料因其特有的柔性和温暖感而深受艺术家和舞蹈家的钟爱，同时也因其良好的承载性和耐久性而深受实业家们的欢迎。

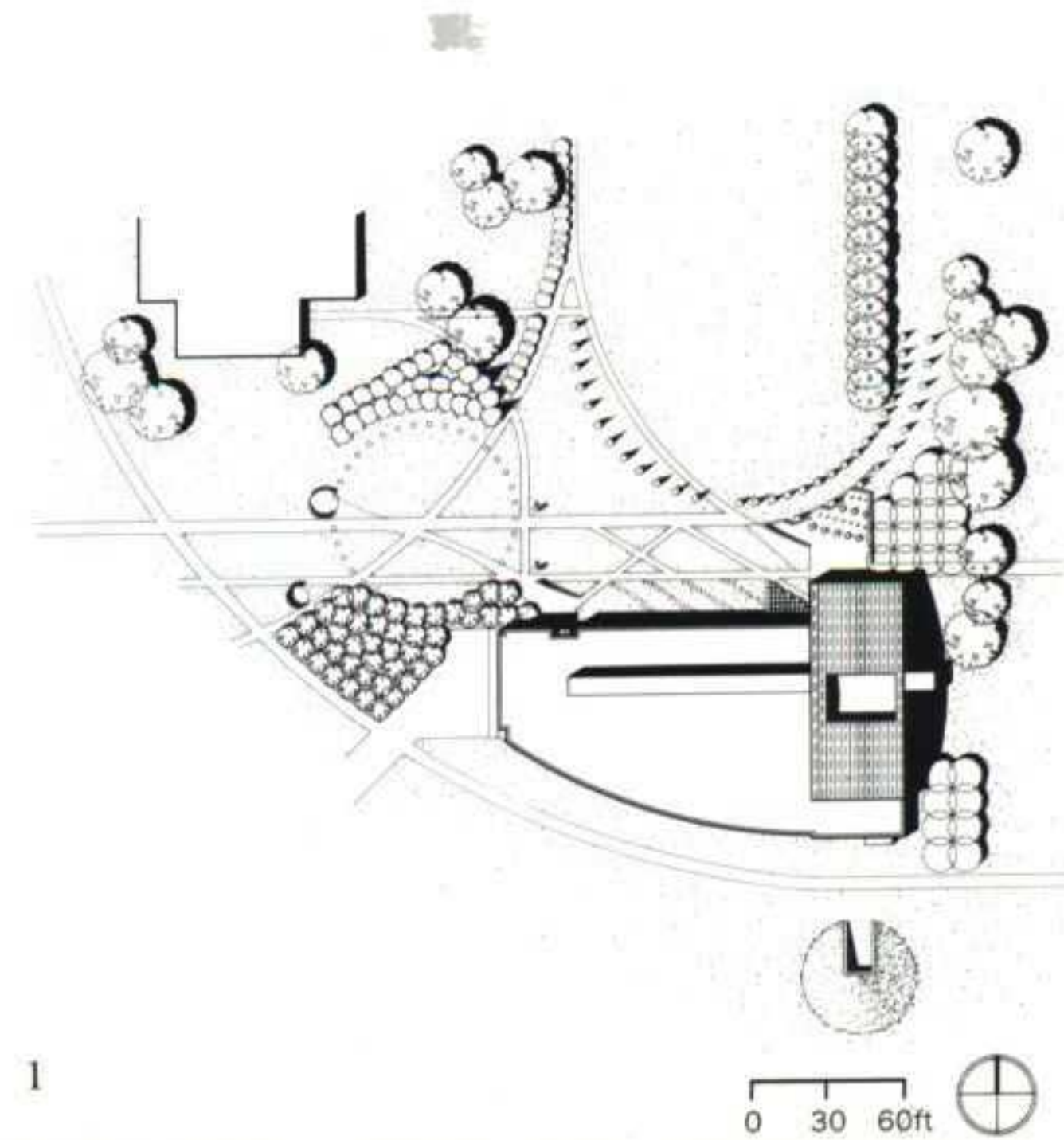
俄亥俄中心技术学院霍华德·E·勒菲弗教学大楼

设计/竣工 1990年/1993年

俄亥俄州，纽瓦克

俄亥俄中心技术学院/纽瓦克俄亥俄州立大学
(总面积)55,000平方英尺

粗混凝土石墙面饰以突出的砖钉；金属墙板



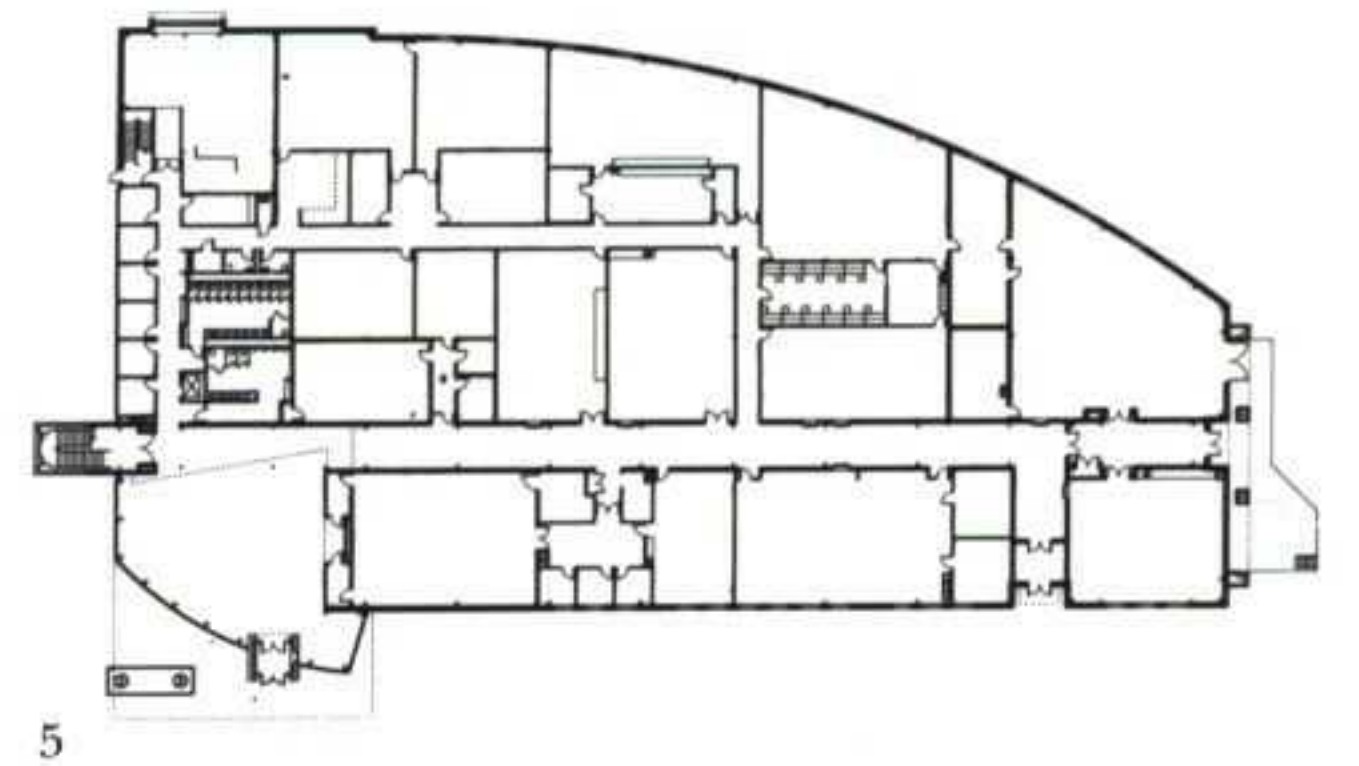
2

- 1 Site plan
- 2 Entrance
- 3 Exterior wall detail
- 4 Exterior wall at stair
- 5 First floor
- 6 Second floor

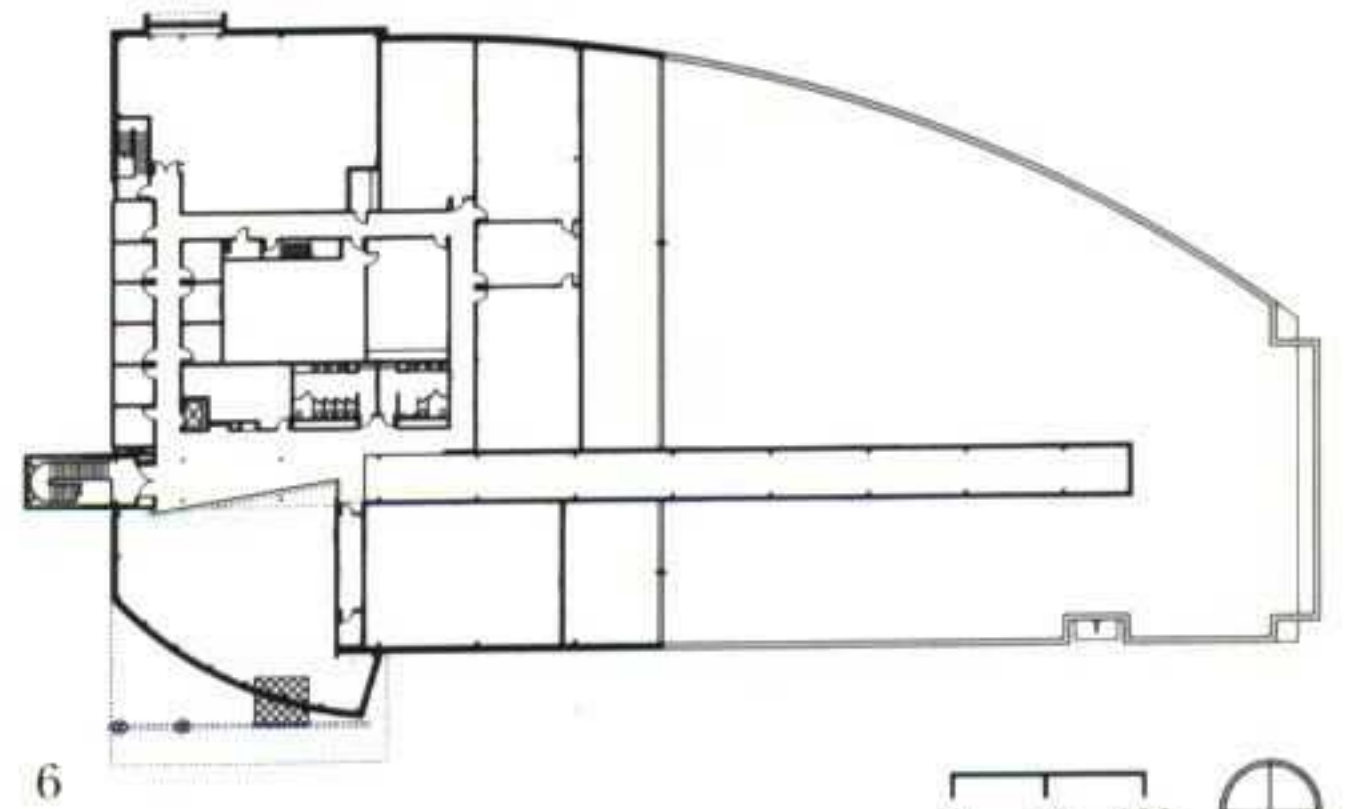
- 1 总平面
- 2 入口
- 3 外墙面细部设计
- 4 楼梯间外墙效果
- 5 一层平面
- 6 二层平面



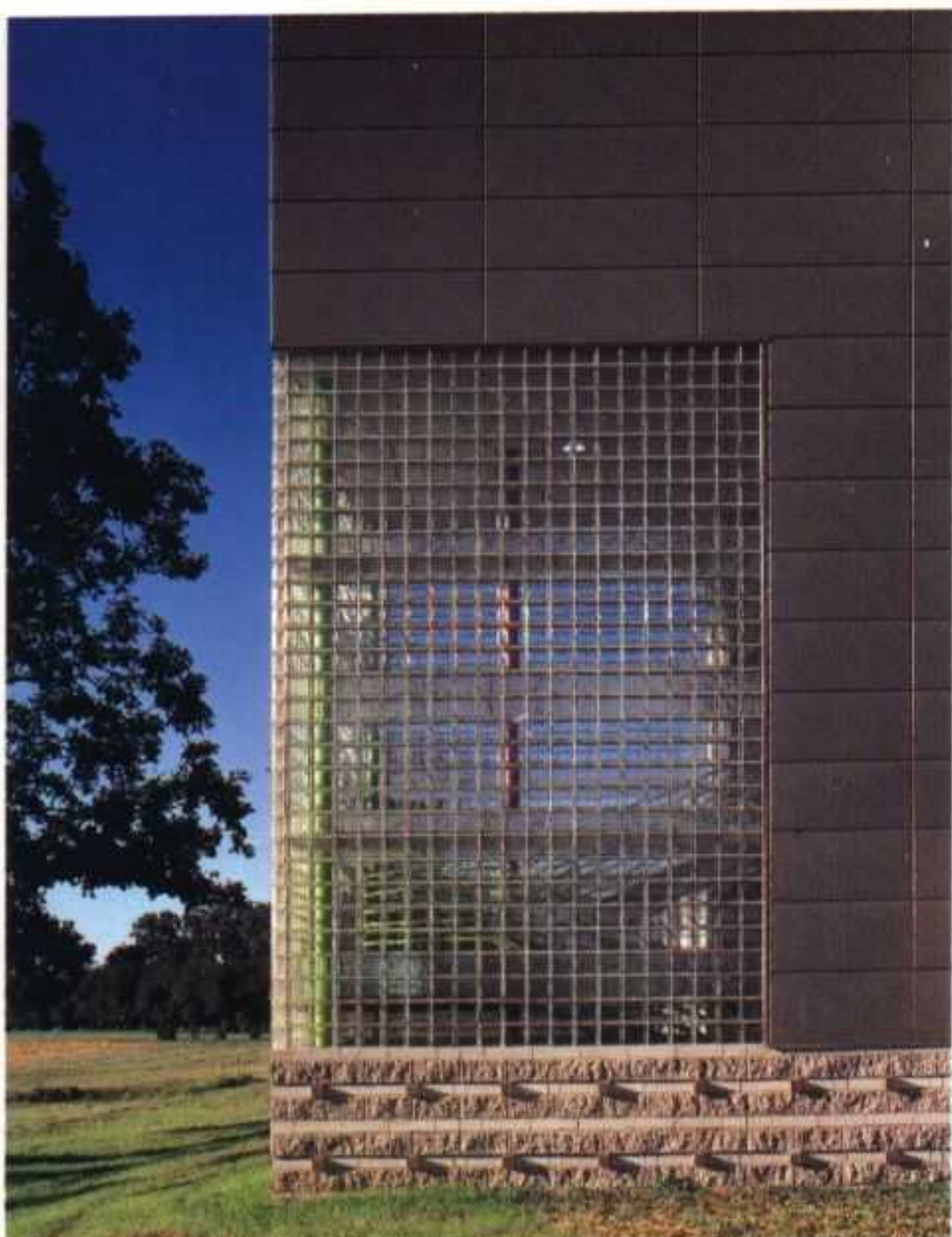
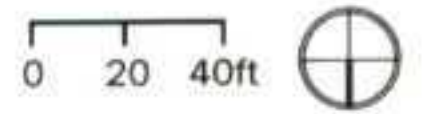
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- 7 Central corridor
- 8 View from the south

- 7 中央廊道
- 8 建筑的南立面效果



8

Harold M. Nestor Academic Center

Design/Completion 1992/1993

Columbus, Ohio

Columbus State Community College

128,000 square feet (5 stories)

Steel frame

Iron spot beige and patterned red brick veneer, polished black granite, corrugated metal

哈罗德·M·内斯特学术中心

设计/竣工 1992年/1993年

俄亥俄州，哥伦布市

哥伦布市政府社区大学

128,000 平方英尺(共五层)

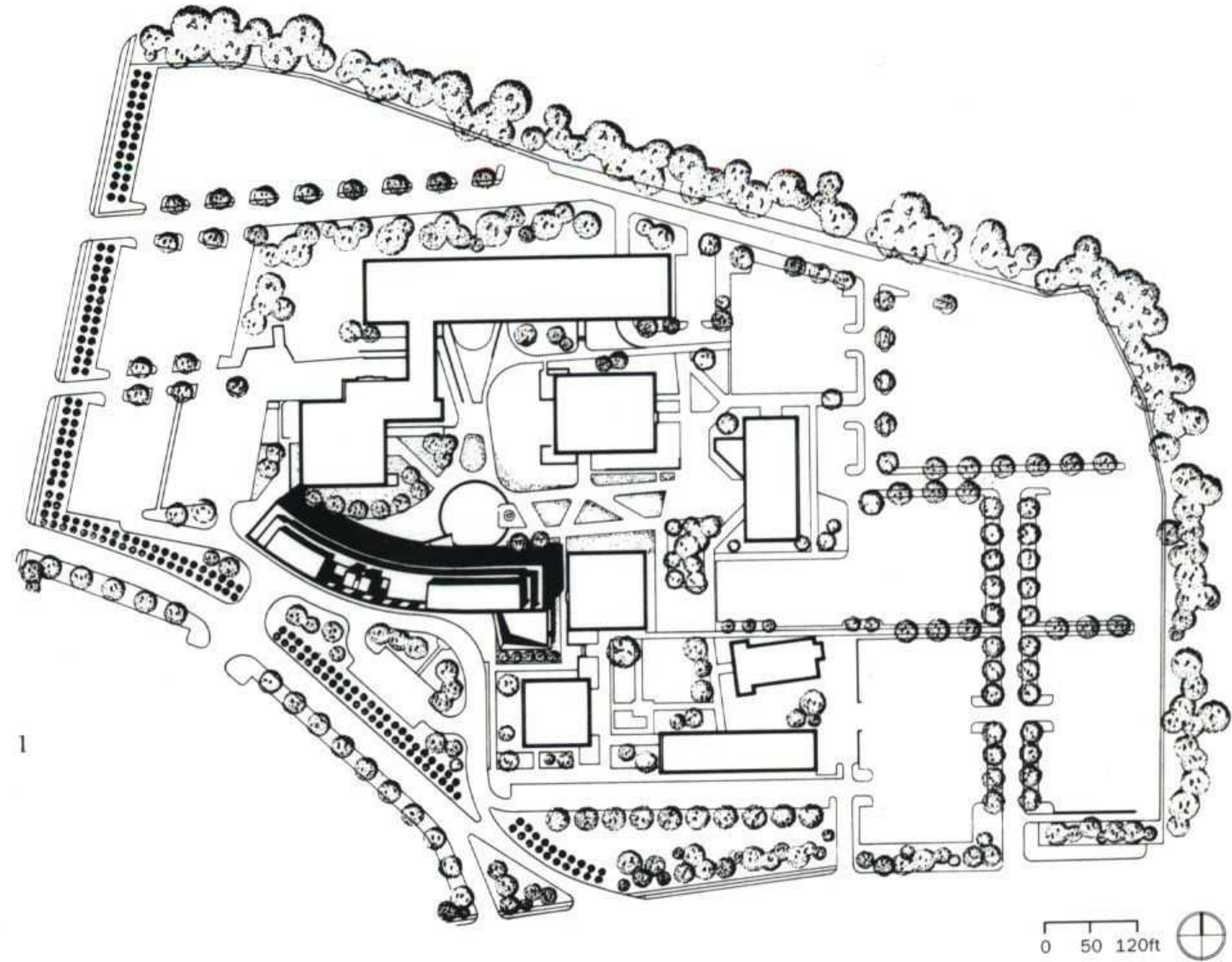
钢框架结构；铁件点饰于米色外墙而且以图案化的红砖墙饰面；带纹路的黑色花岗石；波形金属构件

The curving facade of Nestor Academic Center becomes the new urban face of Columbus State Community College, serves as a gateway to the campus, and encloses its main quadrangle.

The Center comprises 48 classrooms, 9 laboratories, 80 faculty offices, a seminar center, conference and music rooms, and a 375 seat auditorium.

内斯特学术中心大楼的设计，以曲线的立面造型赋予了哥伦布州立社区大学新的都市形象。“中心”作为大学校园内一个“门户式”的建筑物呈现在人们面前，并以其形体组合关系围合出了一处十分重要的合院空间。

该“中心”由 48 间教室，9 间实验室，80 间教职员办公室，一个研究中心，以及会议室，音乐室及一个拥有 375 个座位的观众厅组成。



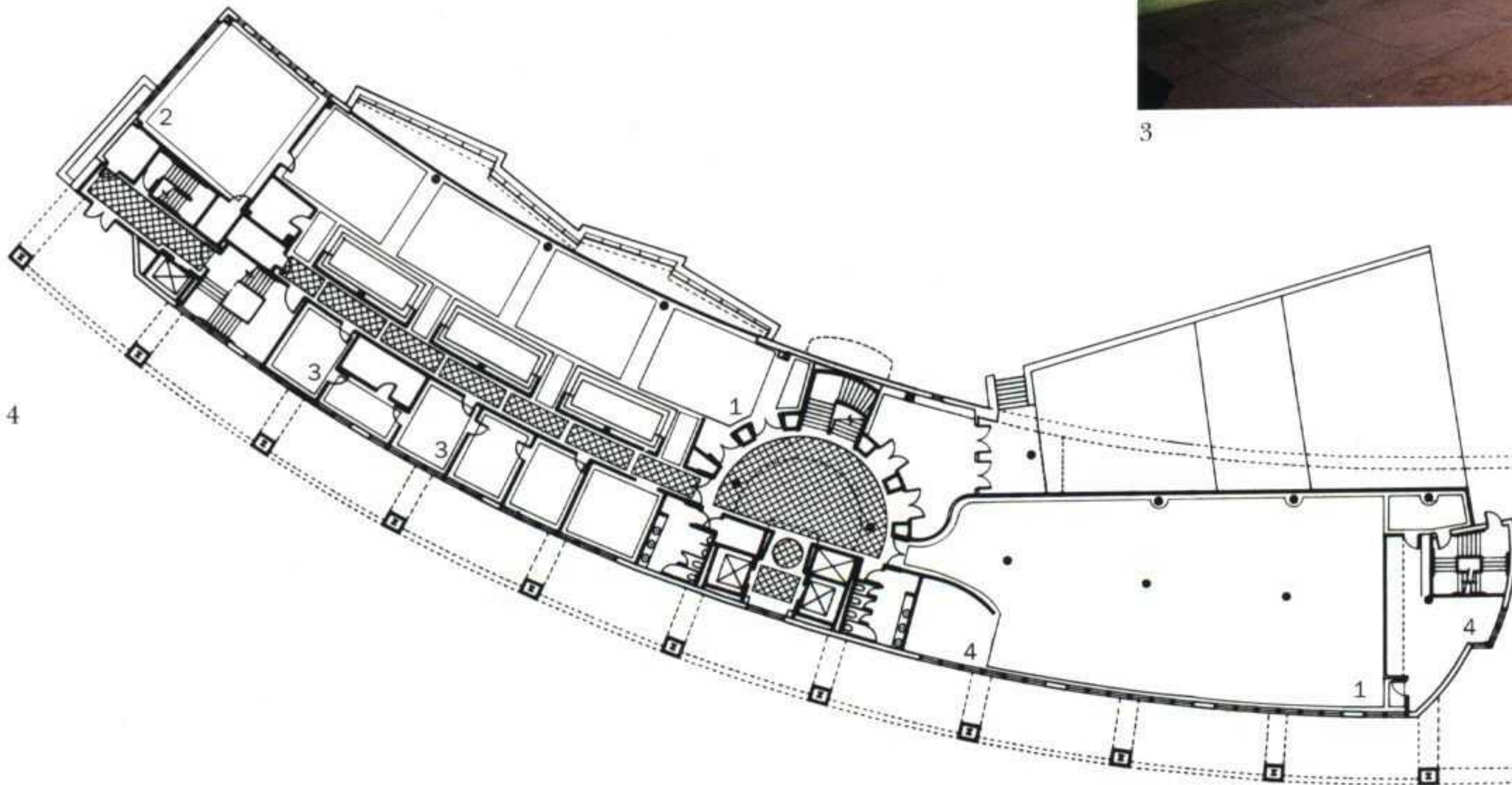
2

- 1 Site plan
- 2 Gateway entrance, front
- 3 Night view of quadrangle courtyard
- 4 First floor plan
- 5 Second floor plan

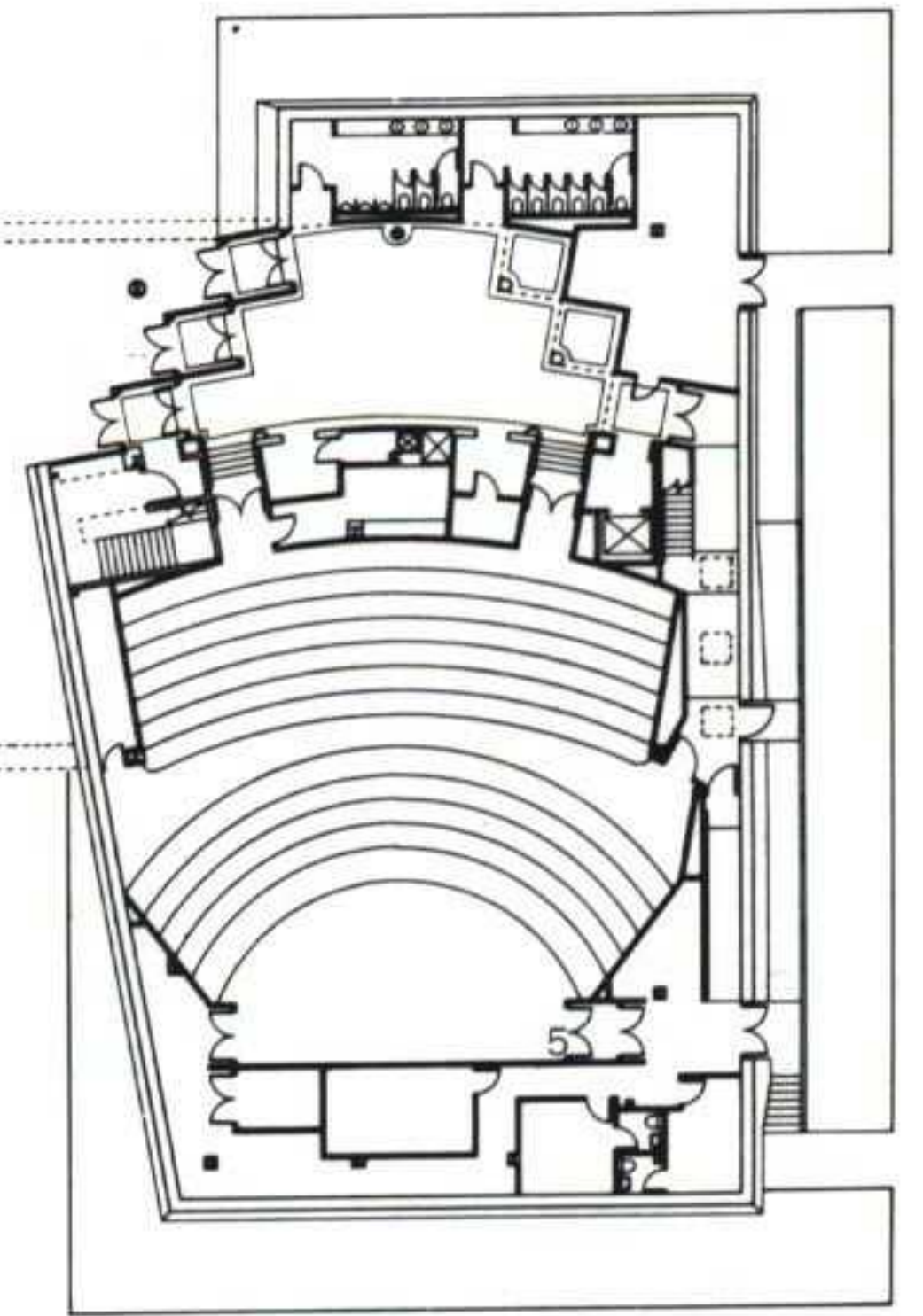
- 1 总平面
- 2 “门户式”中心大楼的正面入口
- 3 方院夜景
- 4 一层平面
- 5 二层平面



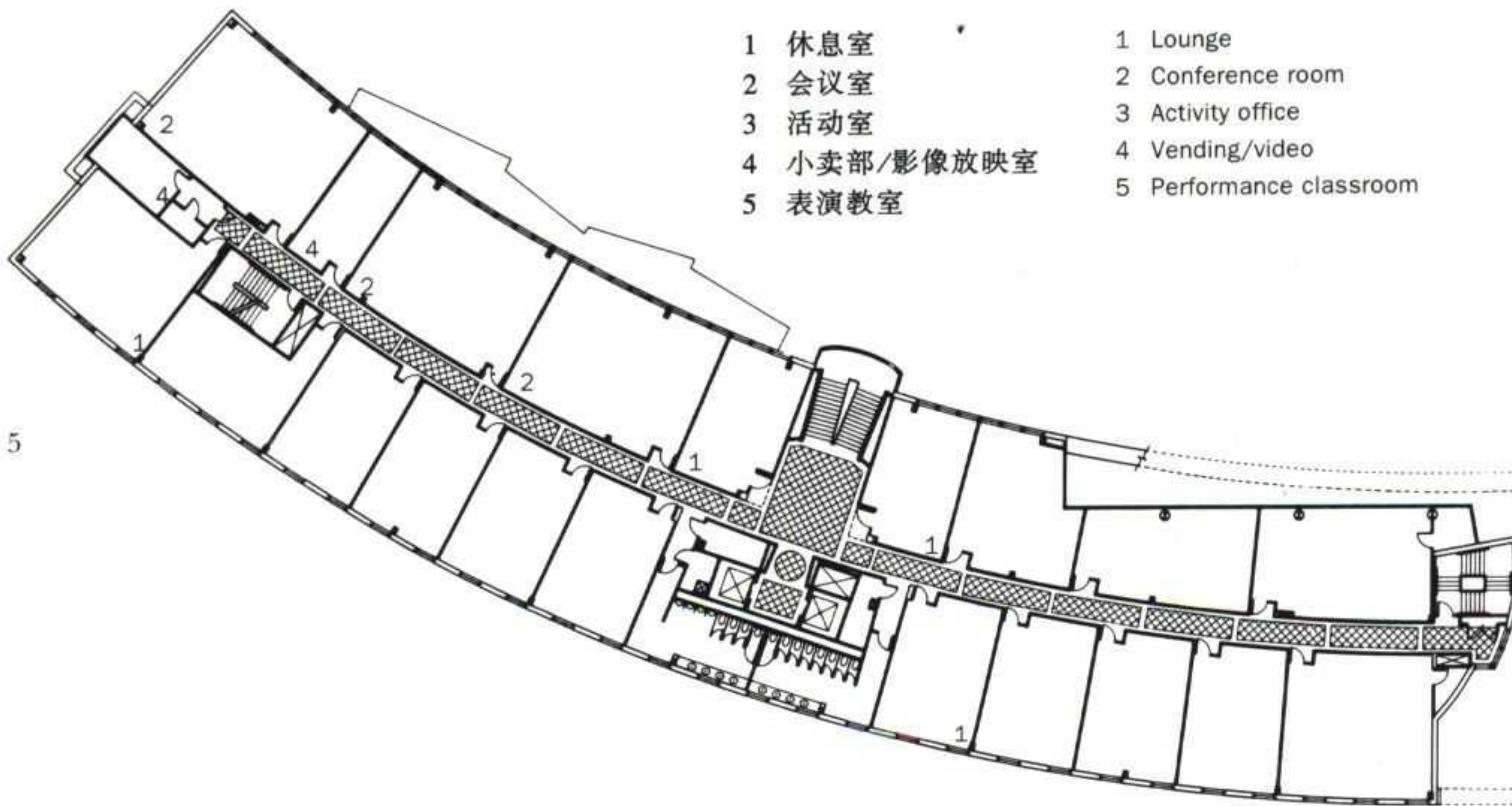
3



4



- | | |
|-------------|-------------------------|
| 1 休息室 | 1 Lounge |
| 2 会议室 | 2 Conference room |
| 3 活动室 | 3 Activity office |
| 4 小卖部/影像放映室 | 4 Vending/video |
| 5 表演教室 | 5 Performance classroom |

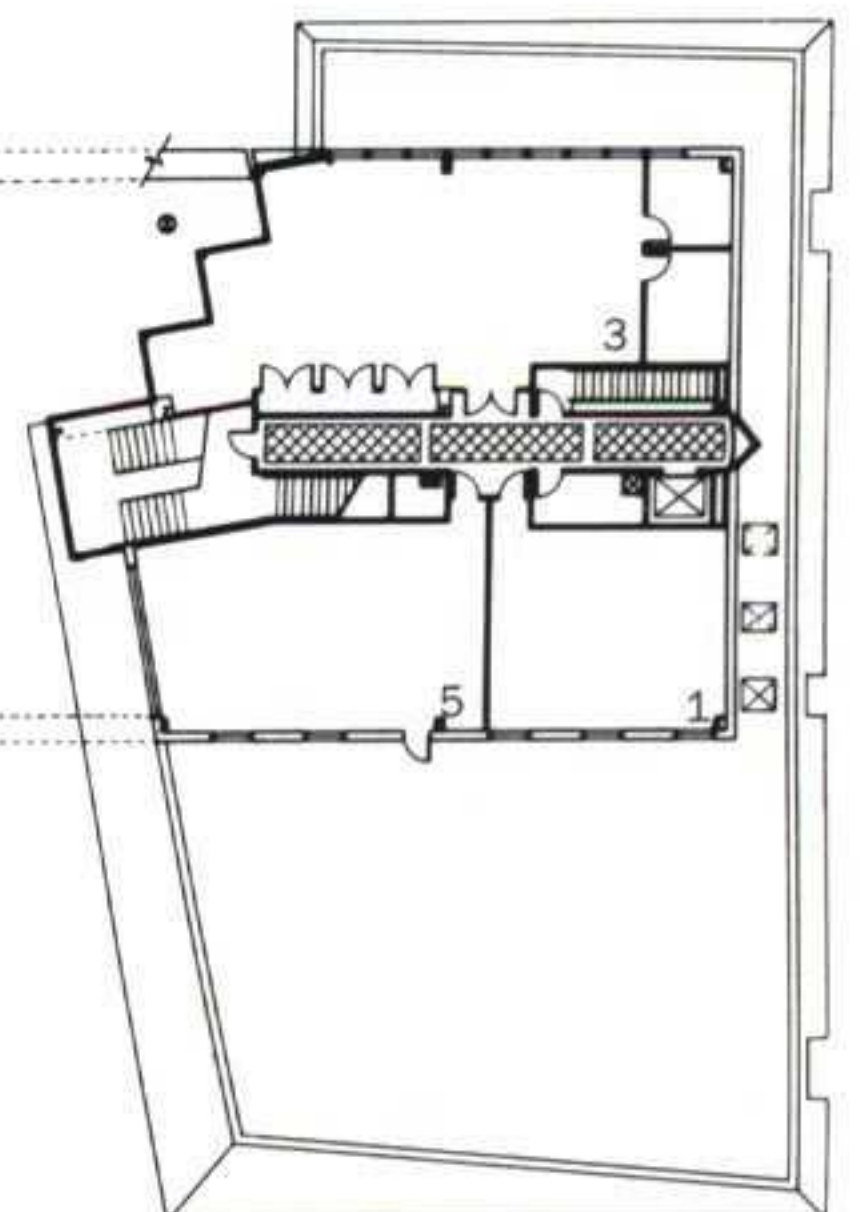


5

- 1 教室
- 2 计算机教室
- 3 音乐实验室
- 4 (教学)设备室
- 5 (机械)设备室

0 14 28ft

- 1 Classroom
- 2 Computer classroom
- 3 Music laboratory
- 4 Equipment room
- 5 Mechanical



Center Hall (University of California San Diego Classroom Building I)

Design/Completion 1993/1995
 San Diego, California
 University of California, San Diego
 63,580 square feet
 Split-faced concrete block, stucco, and steel

Center Hall houses 16 general assignment classrooms and lecture halls with combinations of 30, 80, 120, 150, 200, and 300 seats for a total seating capacity of 2,000. The new facility forms two adjacent sides of a proposed new quadrangle, and includes computer labs, seminar rooms, office and tutoring space for the Office of Academic Support and Instructional Services (OASIS), and video production and editing labs for the Center for Teaching Development (CTD).

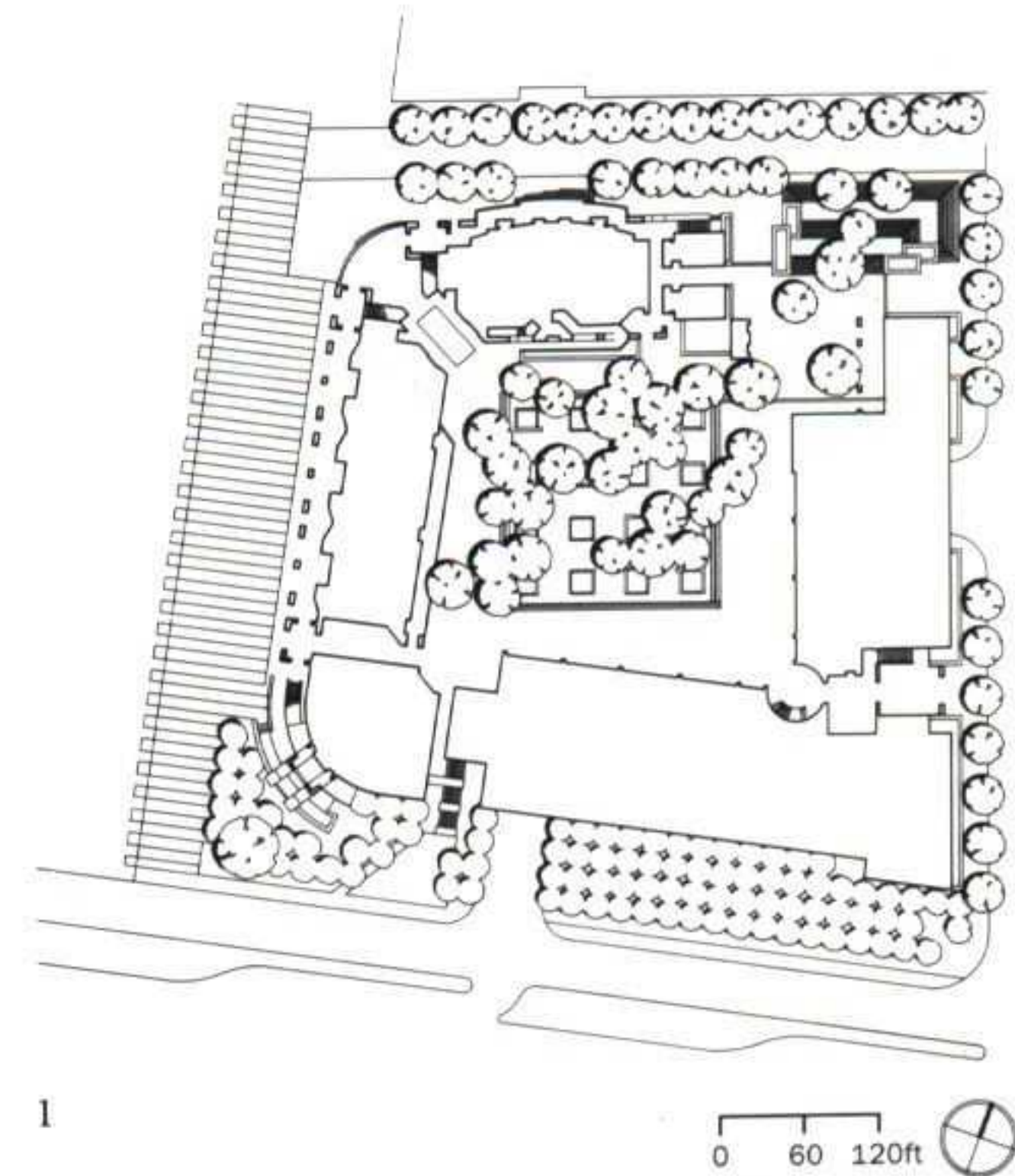
These popular functions, housed together in this centrally sited building, create an academic and functional centerpiece for the university.

该中心教学大楼容纳有 16 间普通的专用教室和多间报告厅，报告厅的总座位容量达 2,000 座，其中融入了 30 座，80 座，120 座，150 座，200 座以及 300 座不同容量的空间组合关系。新教学大楼构成了围合一处新的合院空间的相邻的两翼。大楼内设有计算机实验室、研究室、办公室，及为大学资助和教育服务部设置的助教办公室，还包括为教学发展中心设置的影像制作和编辑实验室。

地处校园中心地带的这座教学大楼，集以上多种功能于一体，它的建成为加利福尼亚大学增添了一处大学校园环境所特有的功能完善的焦点空间。

中心教学大楼(加利福尼亚圣迭戈大学一号教学楼)

设计/竣工 1993 年/1995 年
 加利福尼亚州，圣迭戈市
 圣迭戈市加利福尼亚大学
 63,580 平方英尺
 分面混凝土石材；拉毛水泥；钢材



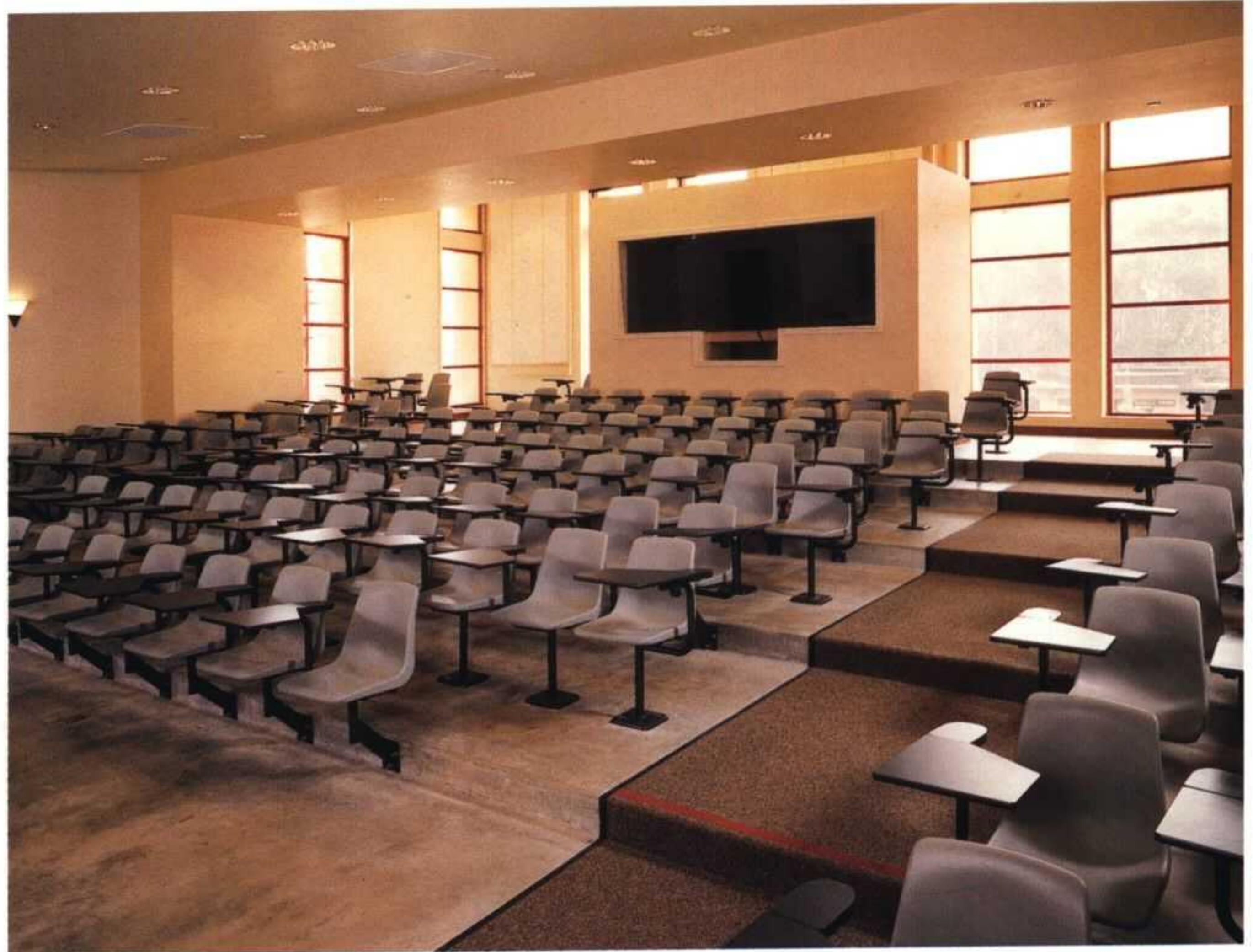
2

- 1 Site plan
- 2 Primary entrance, northwest corner
- 3 View of north wing looking southwest

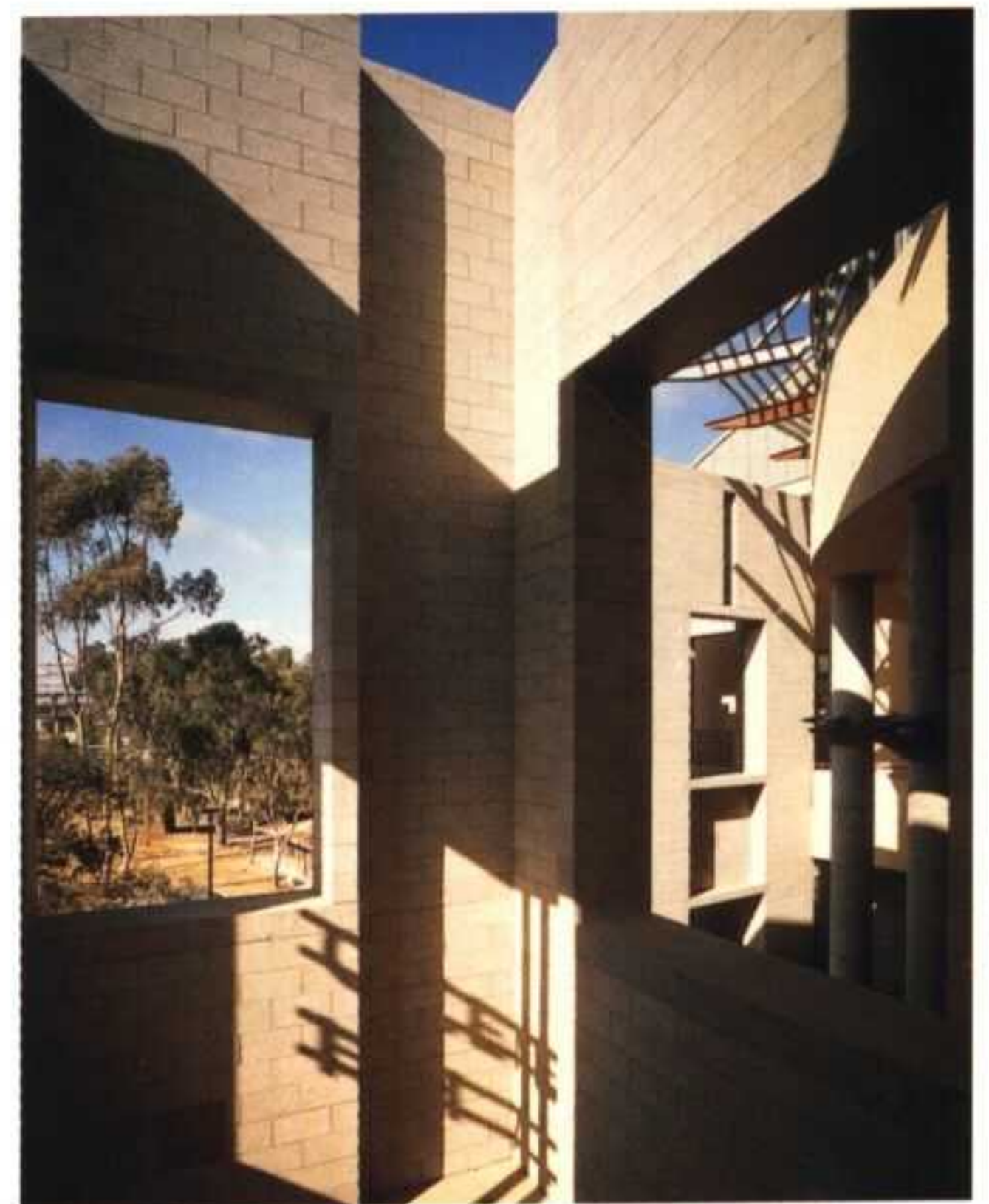
- 1 总平面
- 2 位于西北角的主入口
- 3 朝西南向看教学大楼的北翼部分



3



4



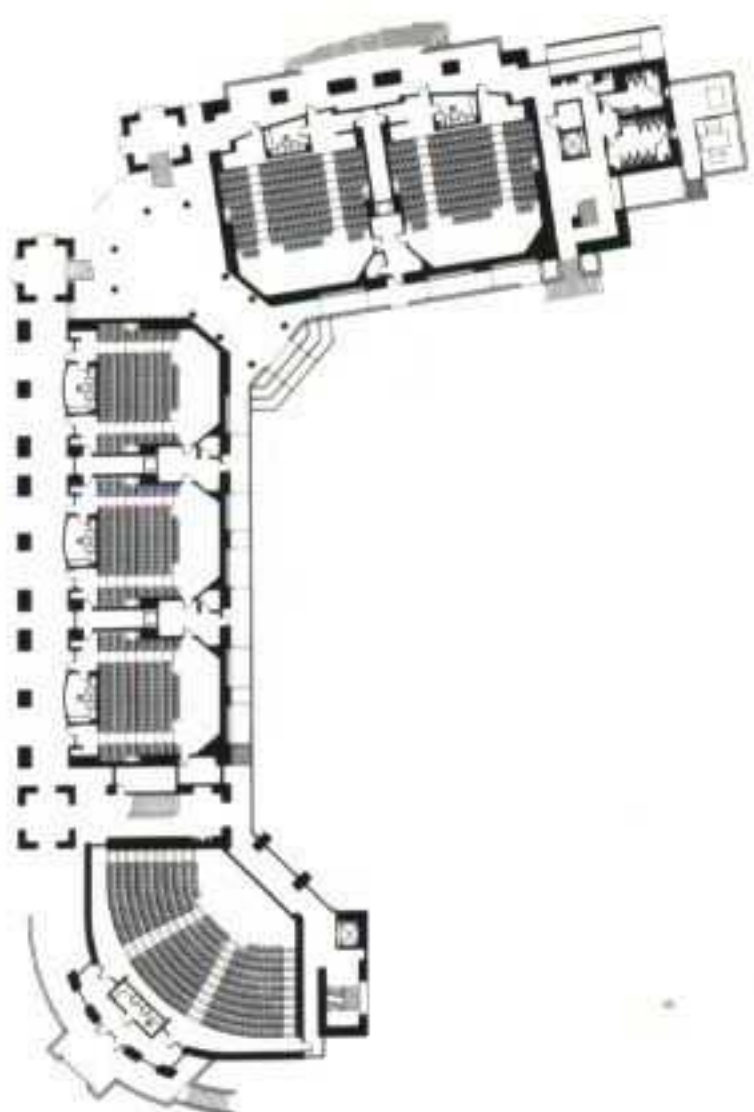
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- 4 Typical classroom/lecture hall
- 5 Detail at stair
- 6 View of west wing looking southeast
- 7 First floor
- 8 Second floor
- 9 Third floor

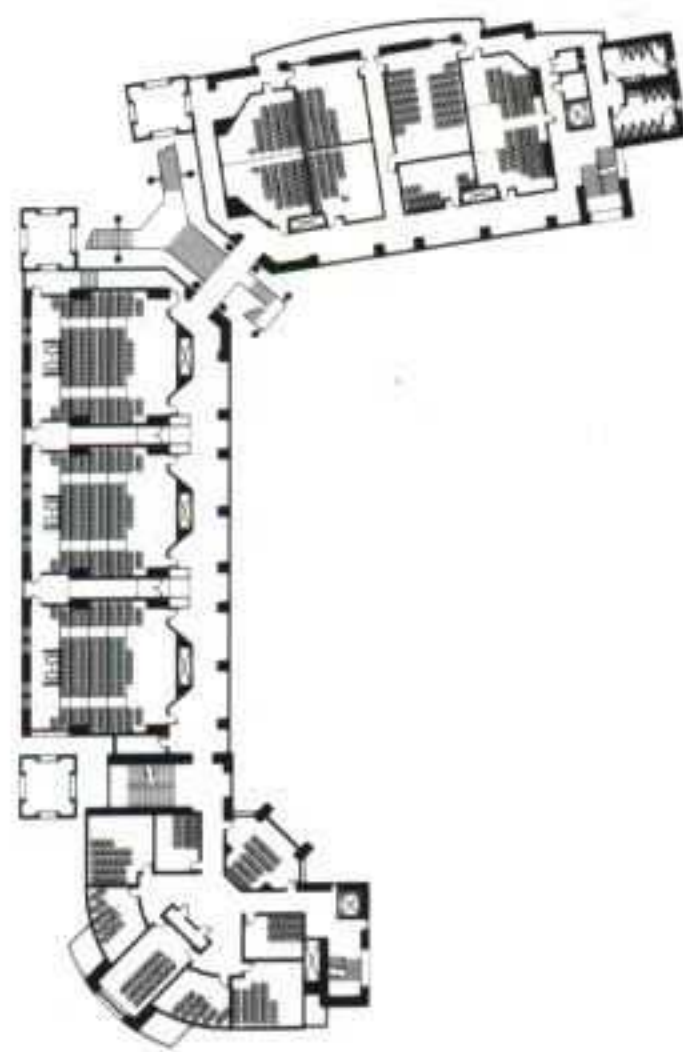
- 4 教室兼报告厅的标准布局形式
- 5 楼梯间细节处理
- 6 朝东南向看教学大楼的西翼部分
- 7 一层平面
- 8 二层平面
- 9 三层平面



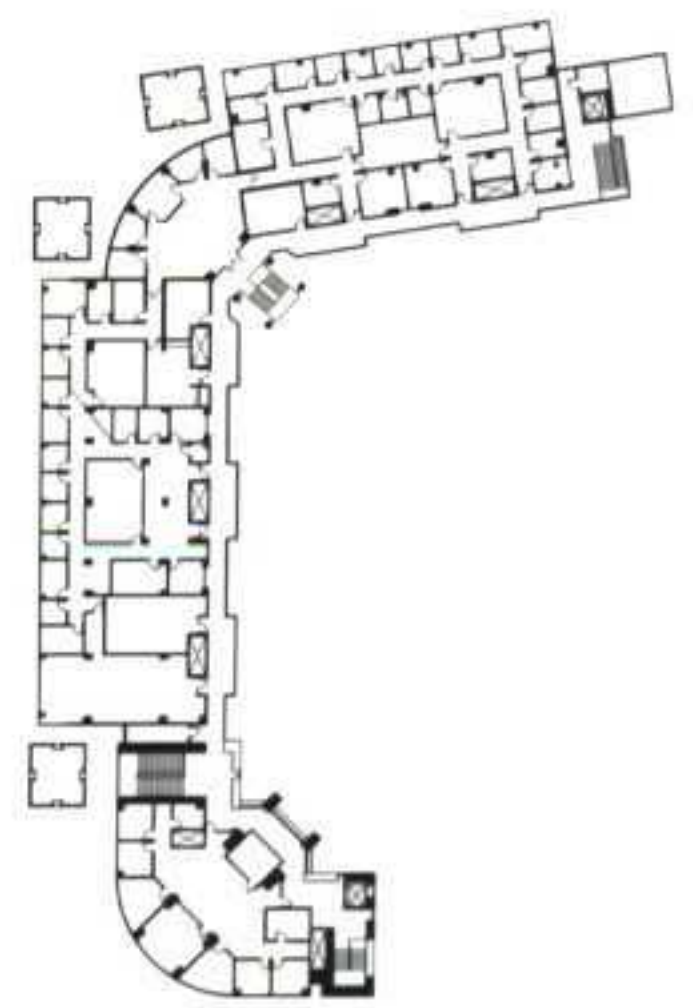
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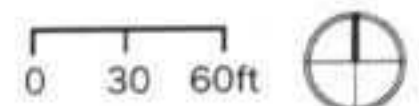
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8



9



Shanghai American School

Design/Completion 1995/1997

Shanghai, People's Republic of China

Shanghai American School

94,090 square meters (1.01 million square feet)

Clay tile roof, stucco wall, curtain wall for exterior, cast concrete structure, cast stone used as wainscot

上海美国学校

设计/竣工 1995年/1997年

中国, 上海

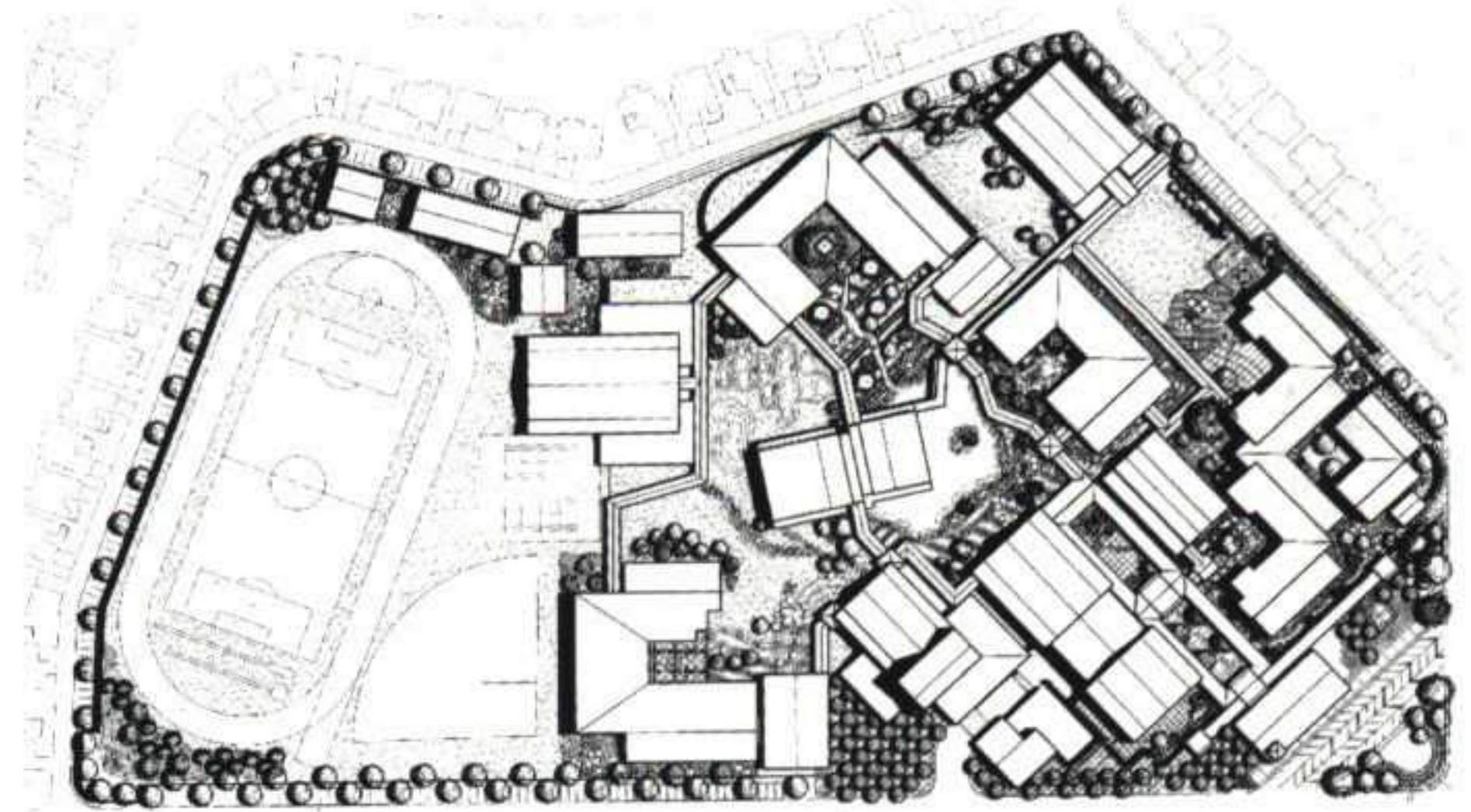
上海美国学校

94,090m² (1,010,000 平方英尺)

瓦屋面; 粉饰灰泥墙面; 玻璃幕墙; 石砌墙裙; 现浇混凝土结构体系

The Shanghai American School offers Western-accredited education from kindergarten through high school to students with English as either the primary or secondary language. The desire for a campus that conforms to Western standards of education and construction while capturing the unique qualities of China deeply influenced the design.

Rather than copying traditional Chinese architectural forms, the design establishes a modern expression appropriate to China and the educational nature of the campus. Inspired by the principles and philosophy of Chinese garden design, the Shanghai American School extends learning beyond the classroom to encompass the entire physical setting of the campus. At each step students are invited, in a gentle way, to learn something about the world around them. Embracing the qualities of scholar, poet, and painter, the campus balances the Confucian love of order with the Taoist love of nature in a descriptive comparison of virtues.



1

0 25 50m



2

上海美国学校用英语作为第一或第二语种, 向孩子们提供从幼儿园到中学整个阶段西方式的教育。校方期待该校园的设计能够在捕捉到独特的中国文化特色的同时, 与西方式的教育标准和建造标准求得吻合, 这种构想对设计产生了深刻的影响。

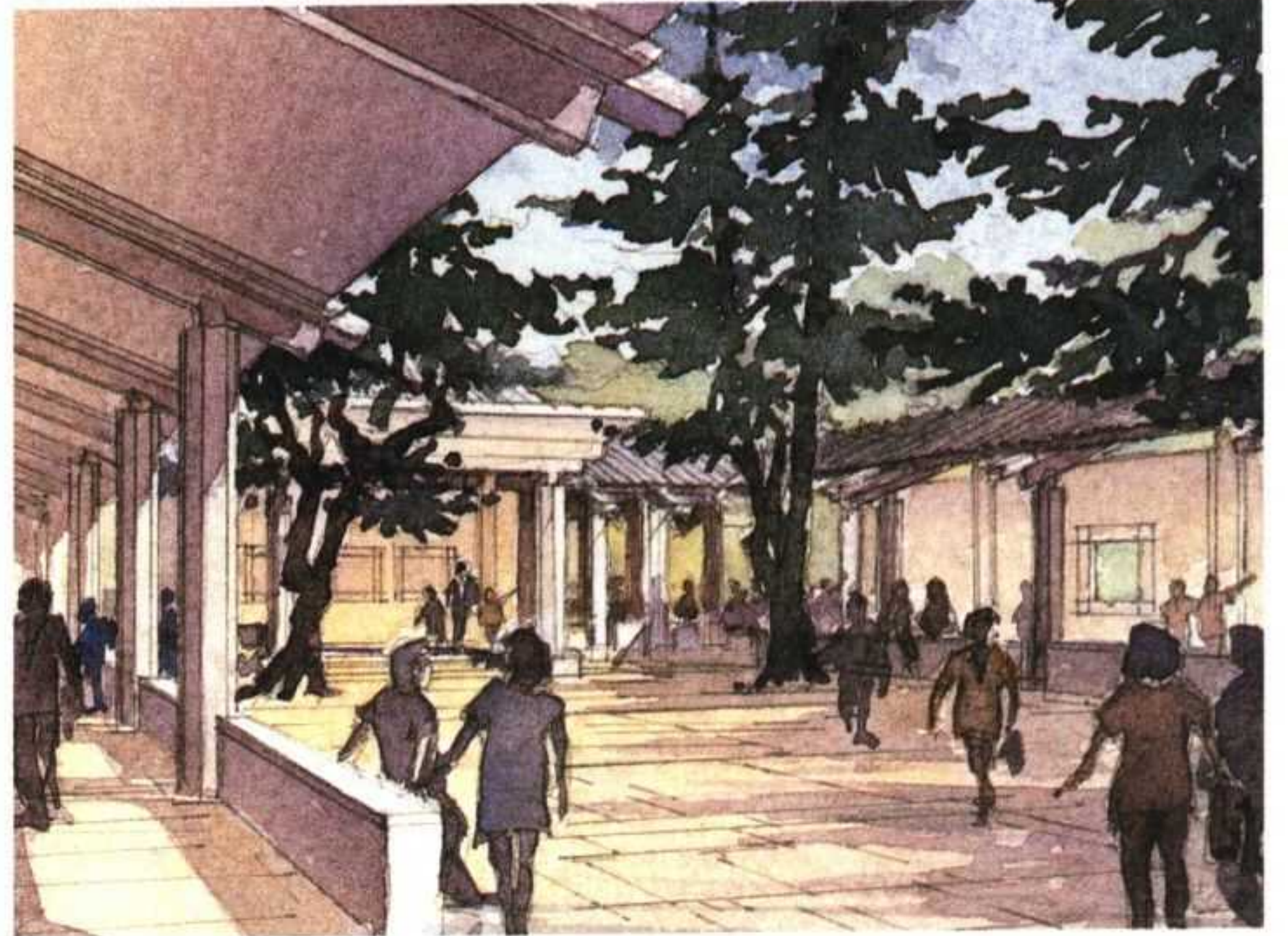
该学校的设计没有照搬中国传统建筑的造型, 而是建立起了一种适合于中国地域环境, 同时也适合于学校教育特性的富于现代感的形式特征。整个校园的设计灵感来源于中国园林建筑的设计原理和哲学思想。在这里, 教学场所扩展到了课堂以外更为广泛的领域, 其中包括校园的整个自然环境。在学习的每一个环节, 学生们均被引导着以一种十分从容的方式去学习他们周围世界的相关知识。该学校的设计通过借鉴学者、诗人及画家的特性, 达到了一种十分理想的境界, 即它使儒家重秩序的观念与道家重自然的观念在该学校设计中得到了平衡体现。

- 1 Site plan
- 2 Aerial perspective
- 3 Courtyard of Three Friends
- 4 Courtyard of Everlasting Stability
- 5 Garden of Literature
- 6 Garden of Science and Geometry
- 7 Media Center
- 8 Campus commons

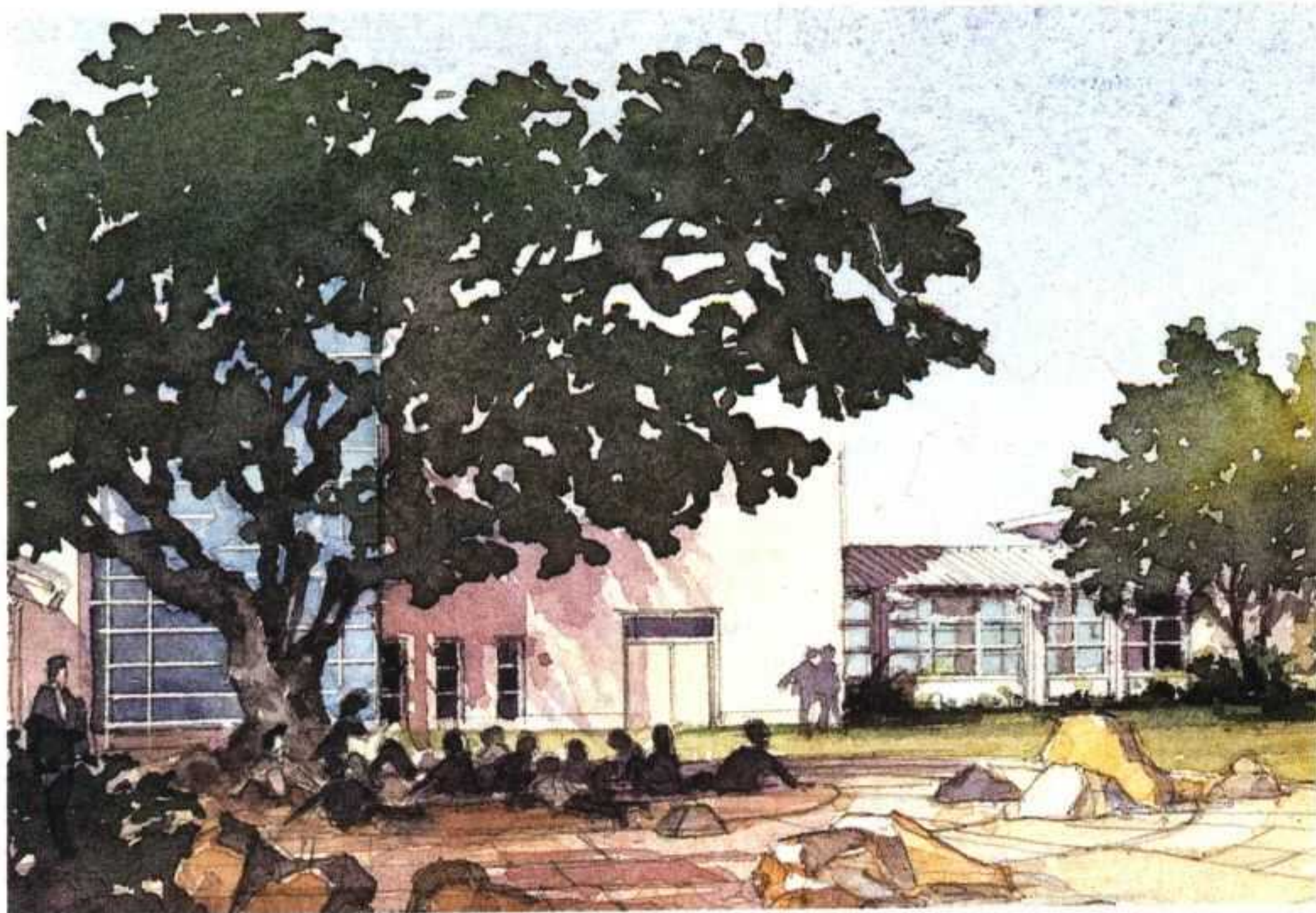
- 1 总平面
- 2 鸟瞰校园景象
- 3 “三人行”庭院
- 4 “永固”庭院
- 5 “文学”花园
- 6 “科学与几何学”花园
- 7 中心庭院环境
- 8 校园共享空间



3



4



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7



8

Ohio Wesleyan University, The James A. Young Memorial Walk (JAYwalk)

Design/Completion 1991/1994

Delaware, Ohio

Ohio Wesleyan University

63,580 square feet

Stone pavers, concrete pavers, poured-in-place concrete, sandstone walls, stainless steel signage

The James A. Young Memorial Walk—a central spine connecting academic and social elements of college life—exemplifies liberal arts ideals. The uninterrupted, handicapped-accessible path links educational, recreational, residential, and leisure buildings in a winding east-to-west concourse between Sandusky and Washington streets.

Beautifully landscaped outdoor rooms, including botanical plantings and a Shakespearean garden, are designed to relate to adjacent buildings and provide space for lectures, readings, and performances. Seats, benches, steps, and patio walls throughout the site invite relaxation, reflection, and gathering.

詹姆斯·A·扬纪念步行街区是一条在大学生活中联系校园环境与社会环境要素的中枢步行道，它的设计体现了人们对无束缚的艺术理想的追求。该步行道设置于桑达斯基大道和华盛顿大道之间，是一条由东至西的林荫道。连续不断的无障碍路面设计将教育、娱乐、住宿及休闲等建筑串连在一起。

室外空间优美的景观设计(包括植物的种植以及一个莎士比亚风格的花园的设计)，均同与之相邻近的建筑密切相关联，同时为人们提供了进行演讲、阅读及表演的空间环境。沿路设置的座椅、长凳、石阶以及随处可见的席地闲坐之处，都吸引着人们到其中来休息、思索或举行集会。

俄亥俄州韦斯利安大学,詹姆斯·A·扬纪念步行街区

设计/竣工 1991年/1994年

俄亥俄州,特拉华

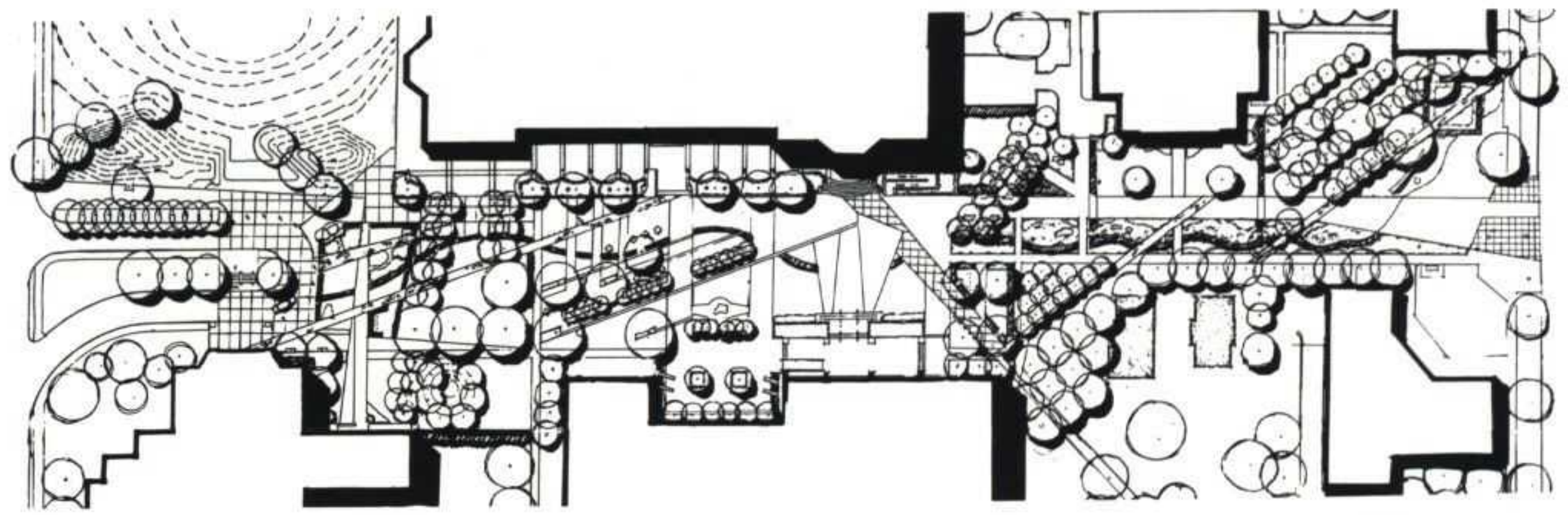
俄亥俄州韦斯利安大学

63,580 平方英尺

石材铺路; 混凝土铺地; 现浇混凝土; 砂岩墙面; 不锈钢



1



2

0 40 80ft



3

- 1 Looking southwest at entrance to Shakespearean garden
- 2 Site plan
- 3 Dining commons looking northeast

- 1 从莎士比亚风格的花园入口处朝西南向观看的效果
- 2 总平面
- 3 从公共就餐区朝东北向观看的效果

California Maritime Academy

Design/Completion 1997/1999
Vallejo, California
California Maritime Academy
18,000 square feet
Steel and cast-in-place concrete
Stainless steel ribbed wall panel exterior skin

Located at the entrance to Carquinez Strait, the California Maritime Academy prepares young cadets for careers in the merchant marine on a small site at the water's edge. Lack of an available flat site for building, together with some critical academic adjacencies, have placed this new laboratory facility on the edge of a very steep hill.

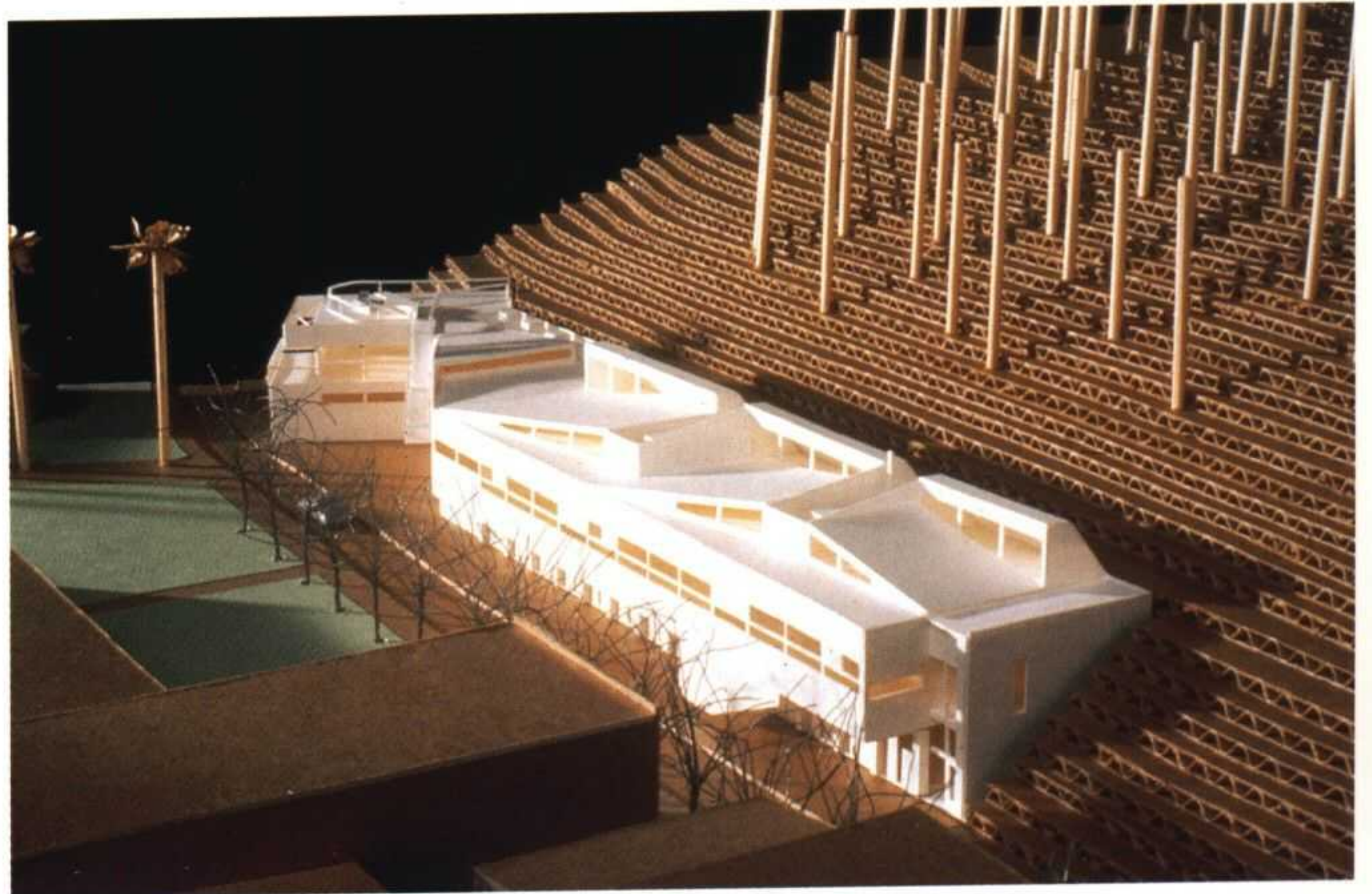
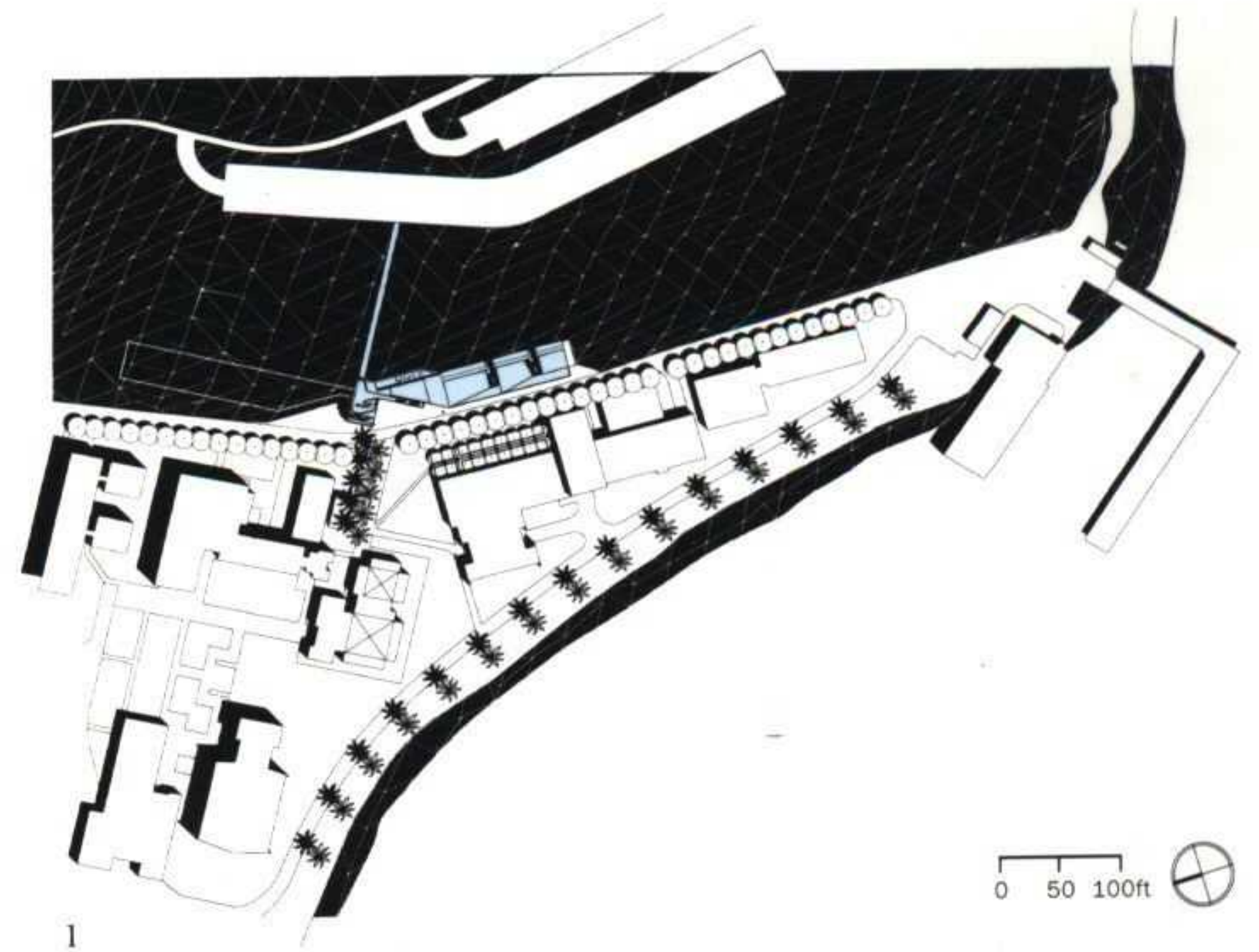
The building is conceived of as a single two-story box, manipulated to clarify the architectural definition of the campus. The north end of the building is aligned with the geometry of the central campus buildings while the computer lab and learning center face the nearby library.

加利福尼亚海洋学院位于卡基尼斯海峡入海口水边一处面积有限的基地上，它为年轻的海军军校学员的航海职业生涯提供培训基地。因缺少一块可供建设的平坦的基地环境，这个新的实验室建筑与学院另一些重要的建筑一起，被建在一处十分陡峭的山地一侧。

建筑师将该实验室构思为一幢独立的两层建筑物，借此阐明了该校园建筑的内涵意义。该建筑的北端与中央校园建筑的几何形布局相呼应，同时计算机实验室和研究中心面向与之毗邻的图书馆而建。

加利福尼亚海洋学院

设计/竣工 1997年/1999年
加利福尼亚州，瓦列霍市
加利福尼亚海洋学院
18,000平方英尺
钢；现浇混凝土；建筑外墙以不锈钢起肋墙板饰面



1 Site plan
2 Model view looking northeast

1 总平面
2 朝东北向观赏模型效果

SPORTS & ENTERTAINMENT

- 192 Bagley Wright Theater
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- 194 克拉克州社区大学表演艺术中心
- 196 中心体育馆
- 198 新太平洋西北棒球场
- 201 美国西点军校 R·H·约翰逊纪念体育场暨阿布纳·道布尔
迪运动场
- 202 米勒运动场
- 204 俄亥俄大学查尔斯·J·宾学生娱乐中心
- 206 辛辛那提孟加拉拉斯新型 NFL 体育场

Bagley Wright Theater

Design/Completion 1981/1983
 Seattle, Washington
 City of Seattle/Seattle Center
 9-story equivalent: 71,571 gross square feet
 Steel
 Horizontal prefabricated stucco skin with aluminum banding

The 864-seat Bagley Wright Theater has been acclaimed as being in “the ranks of the best theater buildings in the country” by the *Christian Science Monitor*. That quality derives from several special factors, including intimacy of seating and diversity of function.

A 500-seat orchestra level with a 364-seat, seven-row balcony insures no seat is further than 18 rows (55 feet) from the theater’s 48-foot deep by 96-foot wide proscenium stage. Guided by Seattle Repertory Theater’s administrative and creative directors, the design specifically incorporates superior sightlines and acoustics: all seats are within the actors’ vision at all times and, crafted “for the spoken word,” the house allows actors to be heard with utmost subtlety and clarity.

The central performance and audience space, together with lobby and circulation areas, comprises only a quarter of the whole facility, the remainder housing the support and rehearsal spaces necessary to realize quality productions.

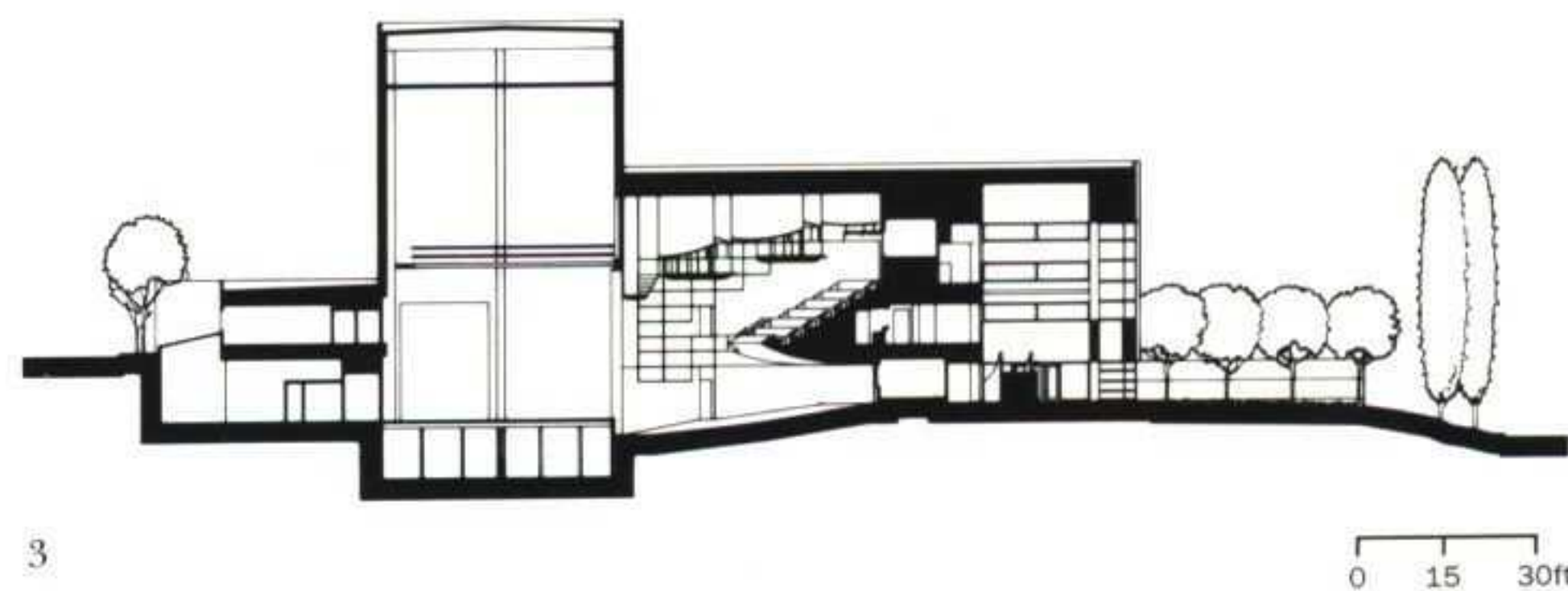
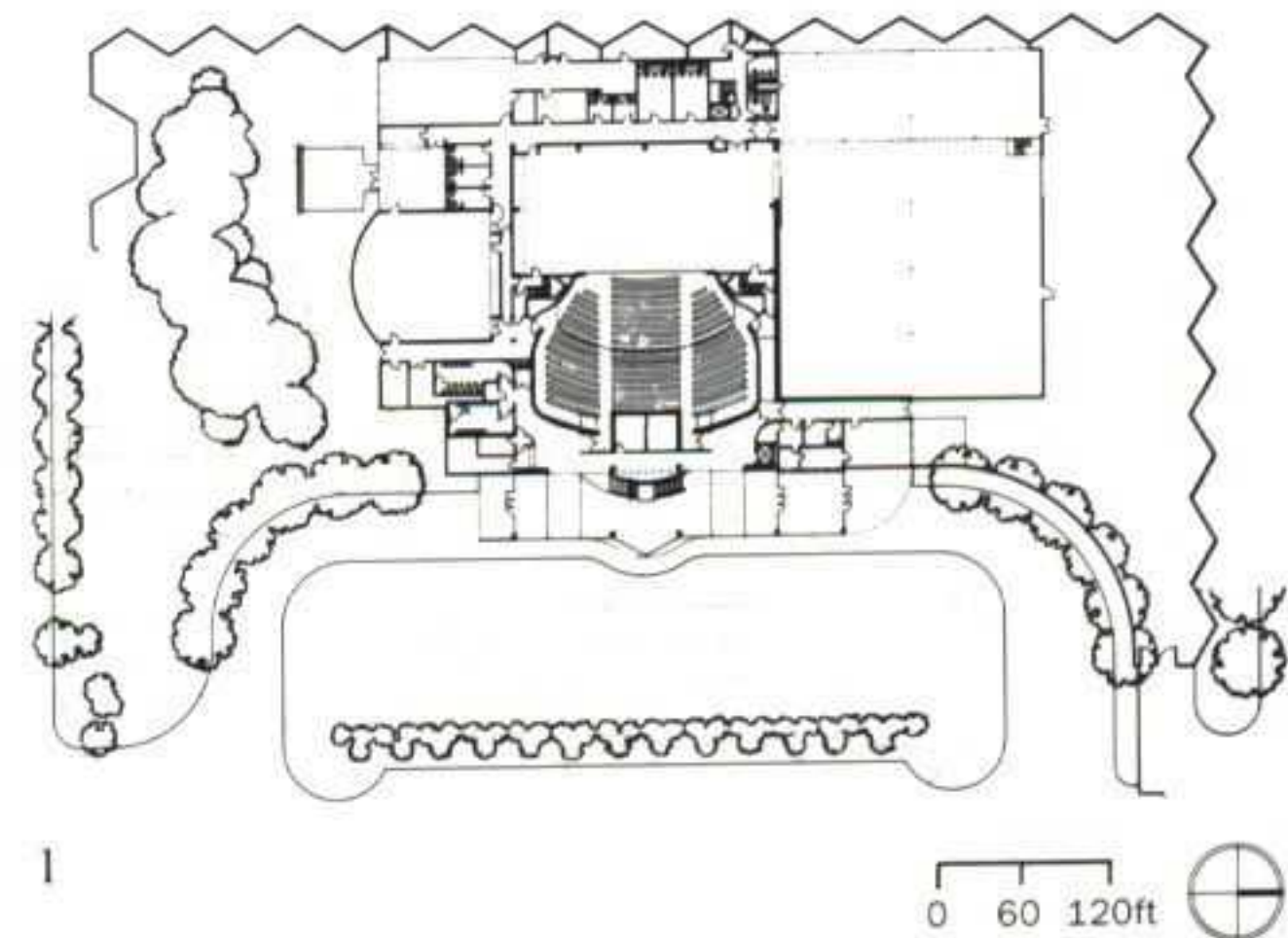
拥有 864 个座席的巴格利·赖特剧院，被美国《宗教科学观察》杂志赞誉为美国最好的剧院之一。该剧院高质量的设计是由多种特殊因素决定的，其中包括精心设置的座位，以及多样性的功能组合关系等。

该剧院的池座设有 500 个座位，楼座设有七排共 364 个座位，这样的设计确保了剧院中的任何一个座位离前台（深 48 英尺，宽 96 英尺）的距离，都不会超过 18 排（55 英尺）。在“西雅图保留剧目剧院”富有管理才能和开创性的决策层的倡议下，该剧院的设计特别注重将一流的视觉效果和声学效果相结合，其设计结果是：场下的每一位观众都自始至终处于场上演员的视野之中，同时，为达到“原声表演”的效果，剧院的设计考虑到了使观众能够最准确、清晰地听到演员的台词。

处于剧院中心位置的观演空间，以及休息、交通的空间，只占据了整个建筑面积的四分之一，其余的空间还包括为达到高质量的演出效果所必需的后勤服务空间及排练空间。

巴格利·赖特剧院

设计/竣工 1981 年/1983 年
 华盛顿州，西雅图市
 西雅图市/西雅图中心
 总面积 71,571 平方英尺（共 9 层）
 钢；水平向预制粉饰灰泥墙面，饰以铝条饰带



- 1 Site plan
- 2 View from the northeast
- 3 Transverse section
- 4 View from the northeast in the evening
- 5 Lobby
- 6 Lobby bar

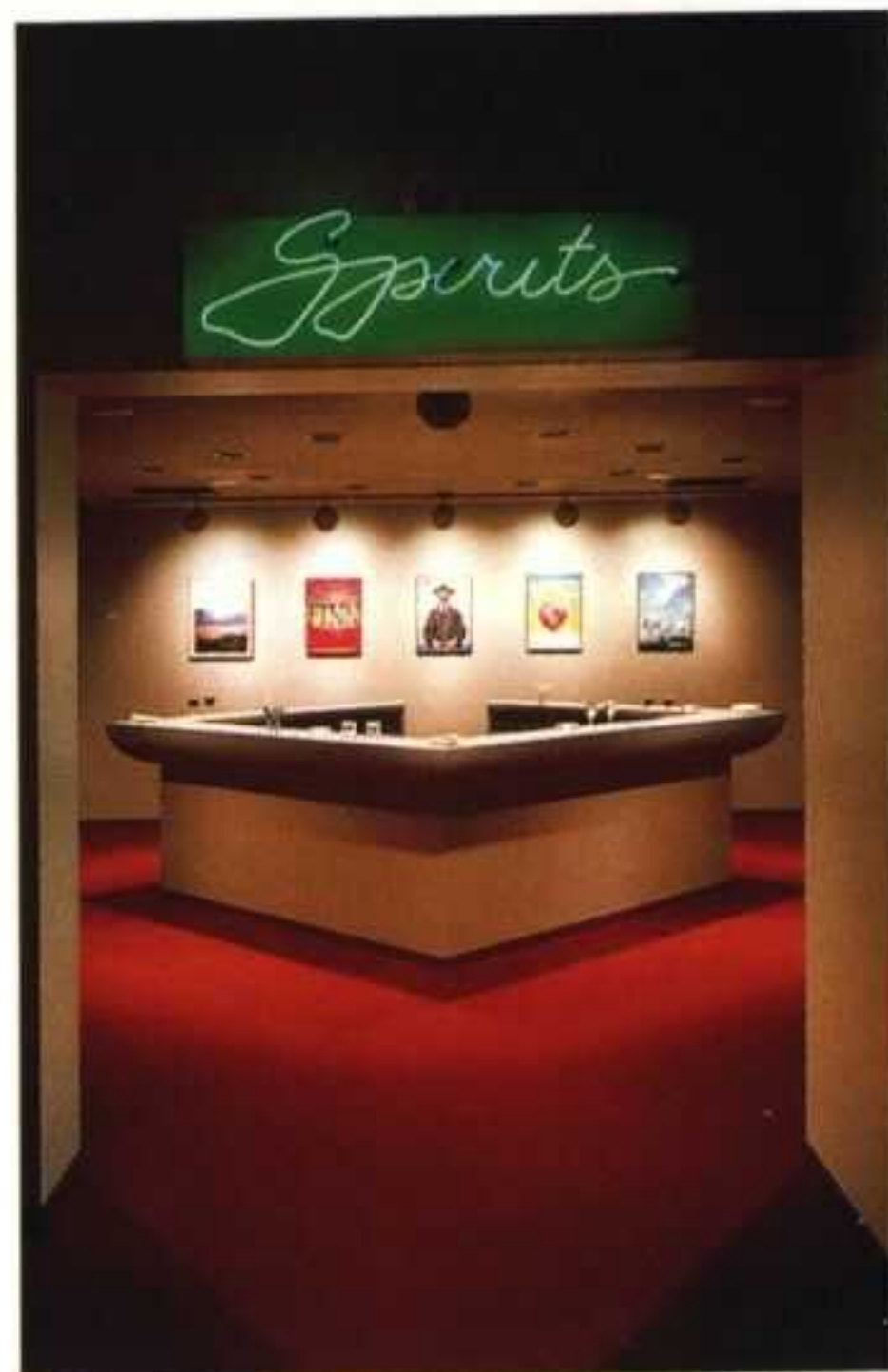
- 1 总平面
- 2 剧院东北面观赏效果
- 3 剧院横剖面
- 4 剧院东北面夜景
- 5 门厅
- 6 门厅吧台



4



5



6

Clark State Community College Performing Arts Center

Design/Completion 1990/1993
Springfield, Ohio
Clark State Community College
85,983 gross square feet
Steel
Brick

Clark State's Performing Arts Center is located in downtown Springfield to serve as both theater for the university's drama department and performance venue for the town, with college and public entrances facing different main thoroughfares. The center comprises the 1,500-seat multi-purpose Kuss Auditorium; a 250-seat studio theater for instruction, rehearsal, and more intimate performances; four classrooms; faculty offices; community rooms accommodating 125; and back-of-house support areas.

Simple details and inexpensive materials addressed budgetary limitations and assured relative elegance. A system of variable acoustics concealed above the ceiling and high side walls insures the building's multi-use potential. The result is a lean but vibrant facility suitable for theatrical and musical performances ranging from full plays to one-actor shows, and from bands to symphonies.

克拉克州立表演艺术中心位于斯普林菲尔德市市中心区，它既是该大学戏剧系的表演剧院，又是该市的表演聚会场所。“中心”在不同的主干道为大学生和普通市民分别设置了不同的出入口。其组成部分包括一个 1500 座的多功能“卡斯”观众厅，一个 250 座的用于教学、排练及内部演出的实验剧场，四间教室、若干间教职员工办公室，可容纳 125 人的公共用房，以及位于剧院后侧的各种辅助用房。

在工程预算受到限制的情况下，该建筑采用了廉价的建材及简洁的细部处理，但整个建筑仍相当优美。剧院的天花上面及侧墙高处设置了一系列声学处理构件，这些构件的运用使该剧院能够适应多种不同的演出要求。该剧院最终启用了一种倾斜的但能产生共振的设施，它使剧院能够满足从个人演出到交响乐队演奏的所有种类的剧目及音乐的表演。

克拉克州立社区大学表演艺术中心

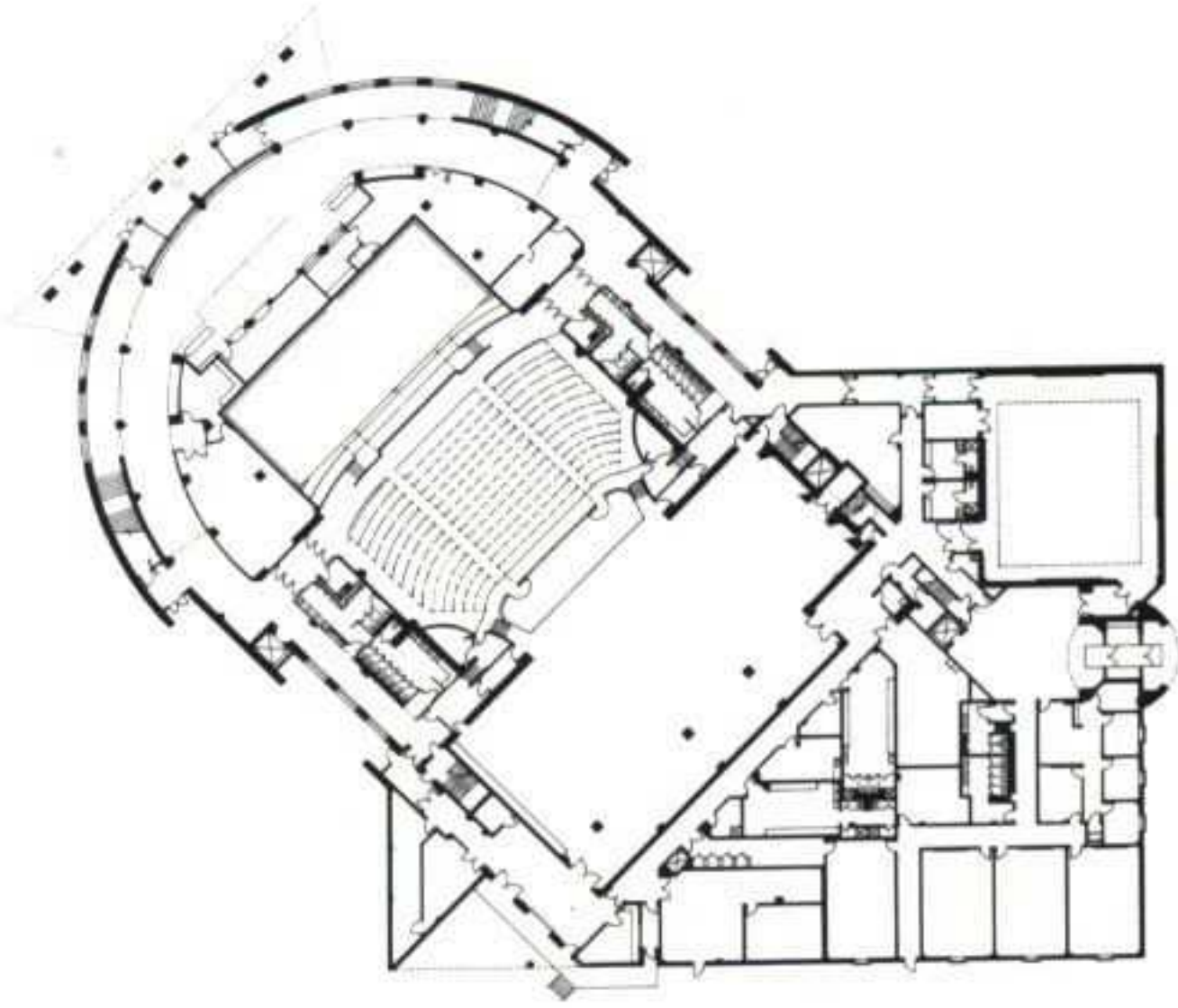
设计/竣工 1990年/1993年
俄亥俄州，斯普林菲尔德市
克拉克州立社区大学
总面积：85,983 平方英尺
钢；砖



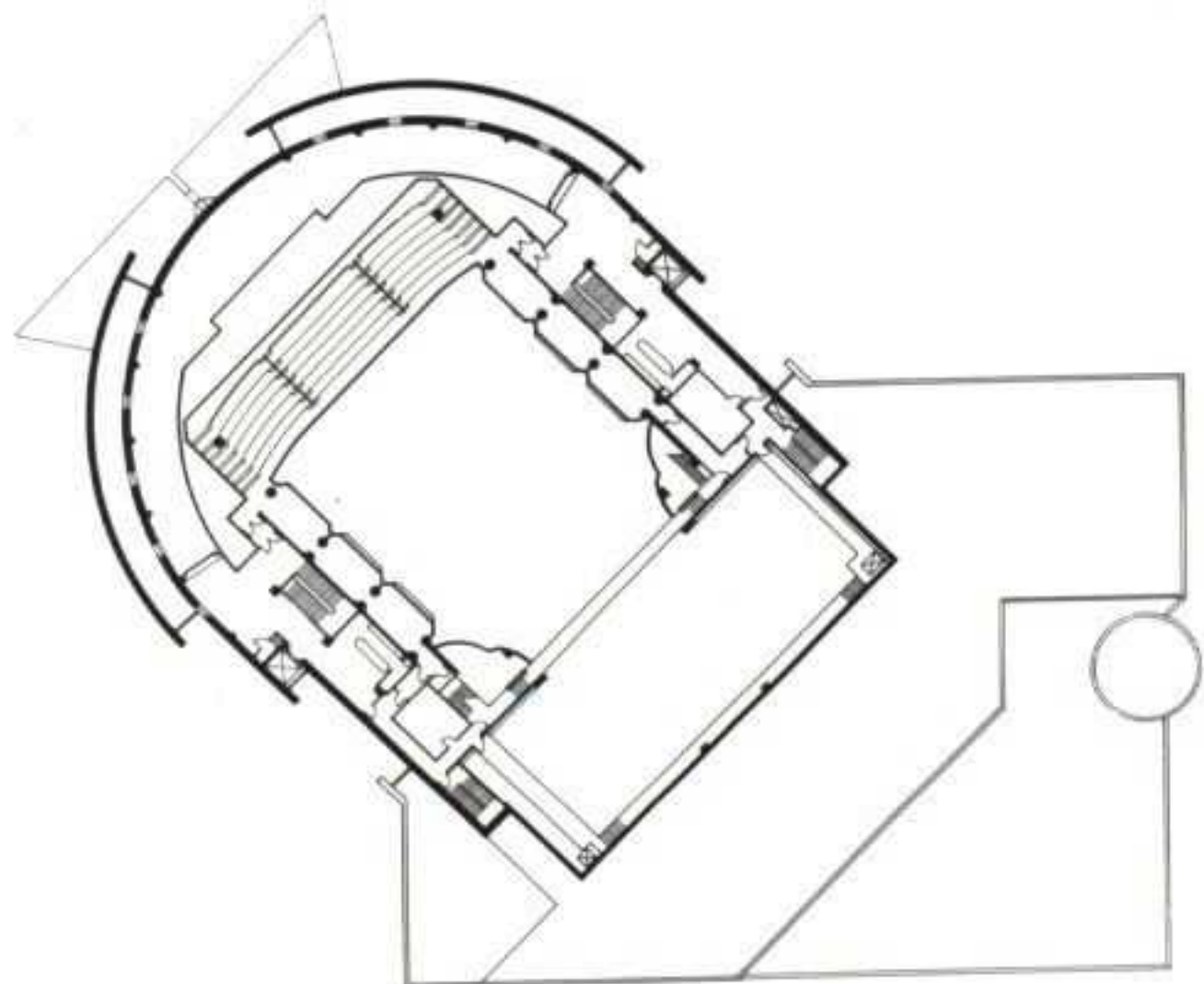
1

- 1 Main theater entrance
- 2 First floor plan
- 3 Lower balcony plan
- 4 Upper balcony plan
- 5 View of main theater from stage

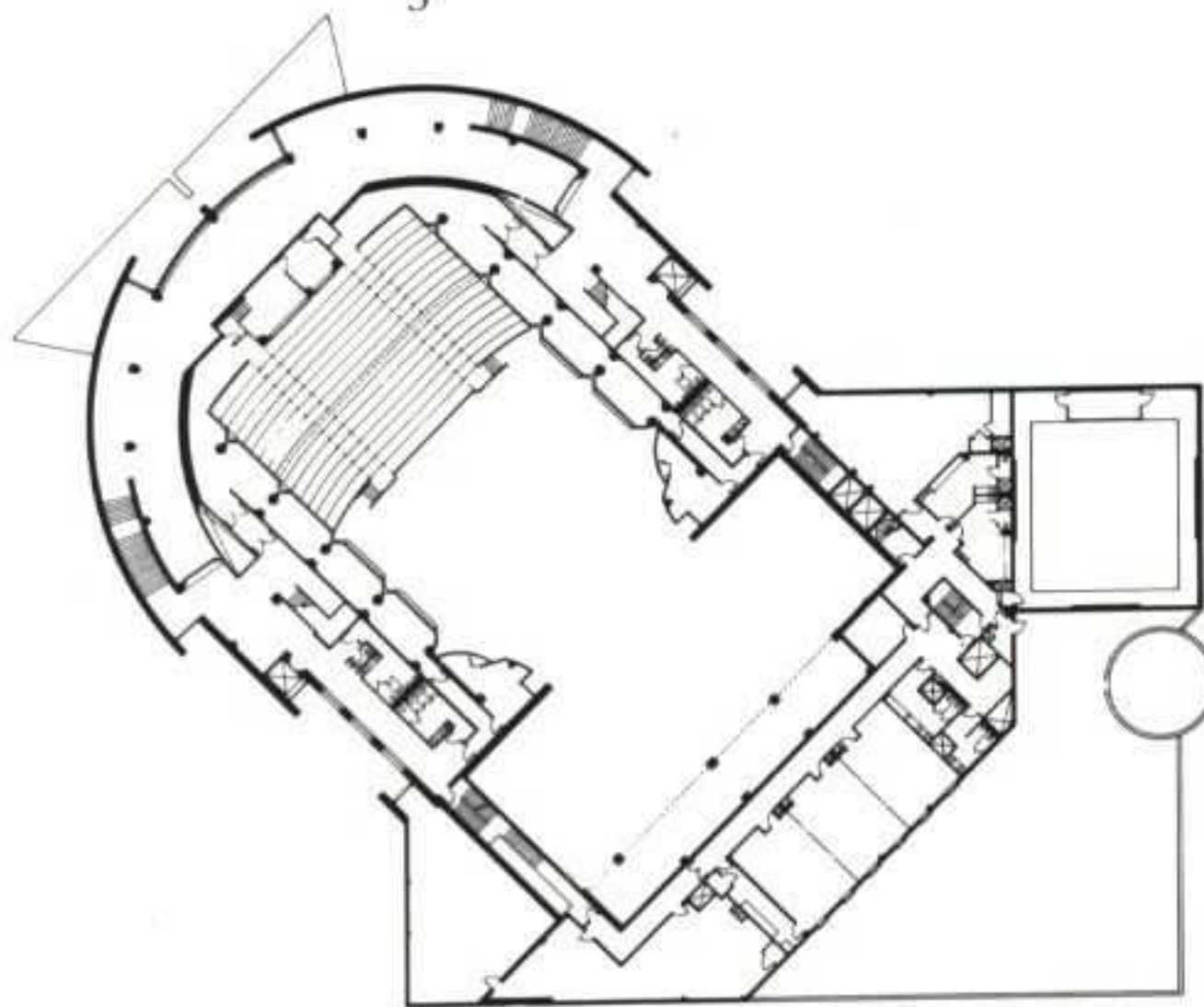
- 1 剧院主入口
- 2 一层平面
- 3 池座包厢平面
- 4 楼座包厢平面
- 5 从舞台上观看主体剧院部分



2



3



4

0 25 50ft



5

KeyArena

Design/Completion 1992/1995

Seattle, Washington

Seattle Center

17,000-seat arena

Concrete; aluminum roof; steel truss system structure above main floor line; glass window wall partially replacing the existing glass window wall and steel window wall frame; concrete block masonry in a number of different configurations both ground faced and spectra glazed; painted gypsum wallboard walls; suites are wood-trimmed and carpeted

Lauded by the Seattle press as “recycling on a grand scale,” the KeyArena project reclaimed the desultory and “economically obsolete” Seattle Center Coliseum as an inviting and superbly functional basketball pavilion for half the cost of a new arena. The result is a 17,000-seat venue (formerly 14,000) with superior sight lines, remarkable intimacy, and 58 luxury suites, accomplished by demolishing the interior and excavating 35 feet deeper into the earth.

The existing leaky, cable-suspended roof was replaced, but its graceful contours were recreated economically with curved steel trusses at the four corner locations allowing all other framing members to be straight steel sections.

“If you are a stone basketball fan and want the optimum basketball experience, there’s no place like KeyArena. The sight lines, presentation and atmosphere at the Key may be unrivaled in the NBA.”

Glenn Nelson, Sports Writer

该中心体育馆设计将一个杂乱无章、毫无经济效益的原西雅图中心体育场改造成了一个深受人们欢迎的、功能优良的篮球场馆，而改建所用费用仅为新建一个篮球场馆投资的一半。因此这一设计被西雅图媒体称誉为“了不起的变废为宝”。通过拆除原体育场室内的一些构件，同时将地面下沉 35 英尺，新馆获得了 17,000 个座位的总容量（原馆为 14,000 座），且所有的座位都具有良好的视线效果，显而易见的亲切宜人的尺度感，此外，还建成了 58 个豪华套间。

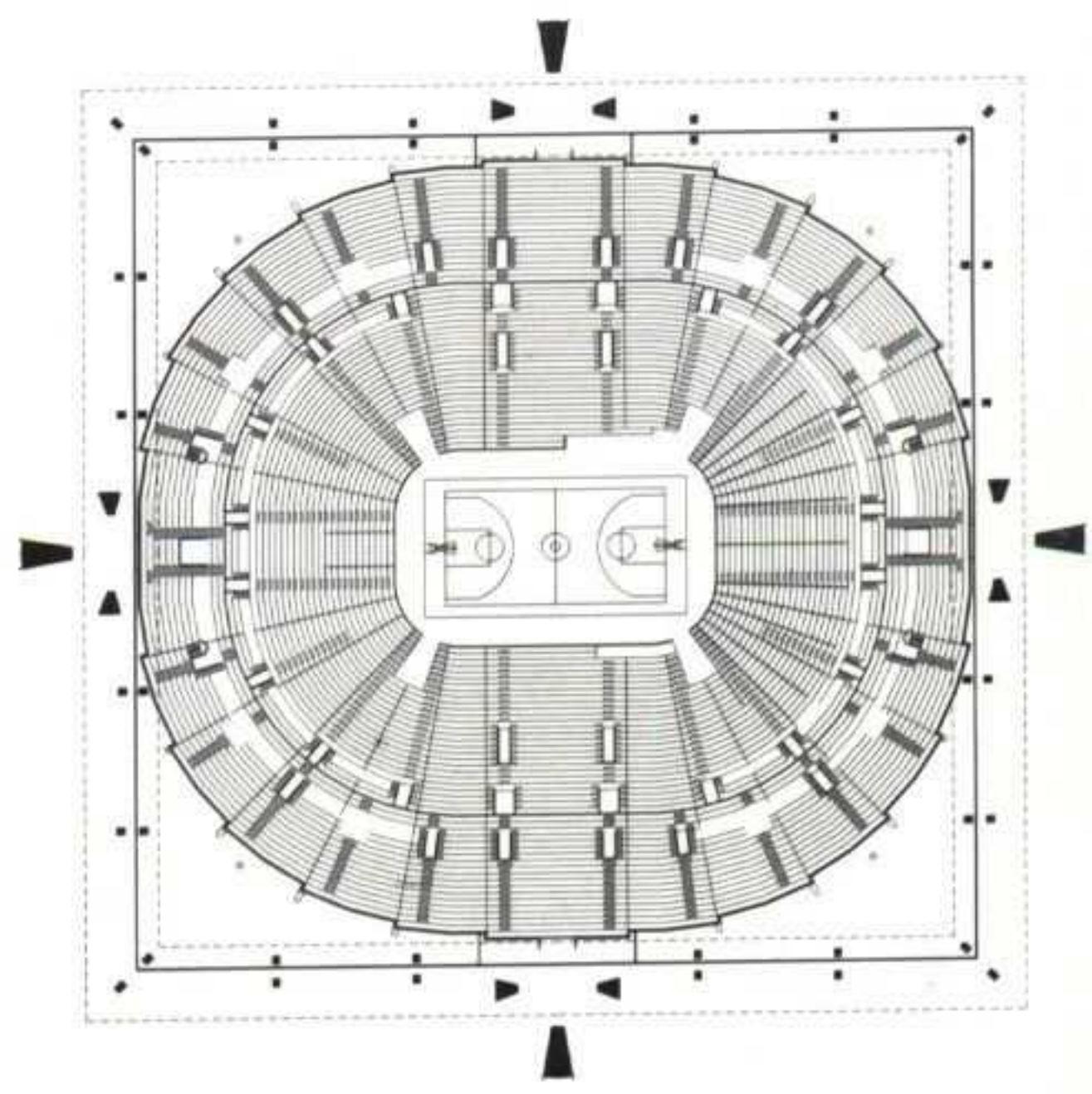
原馆渗漏的悬索式屋顶在改建过程中已得到更换，但设计者通过在体育馆的四个转角处设置的曲线形钢桁架构件（其他结构构件仍为直线形钢构件），以极少的投资再现了体育馆优美的外轮廓。

“如果你是一个铁杆篮球迷，并且希望在观看比赛时得到最佳的观球体验，那么，核心体育馆是你最佳的选择。它的视线效果、外观形象以及球场气氛在 NBA 的比赛场馆中是无与伦比的”。

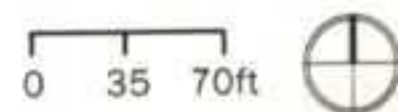
——体育撰稿人 格雷恩·尼尔森



1



2



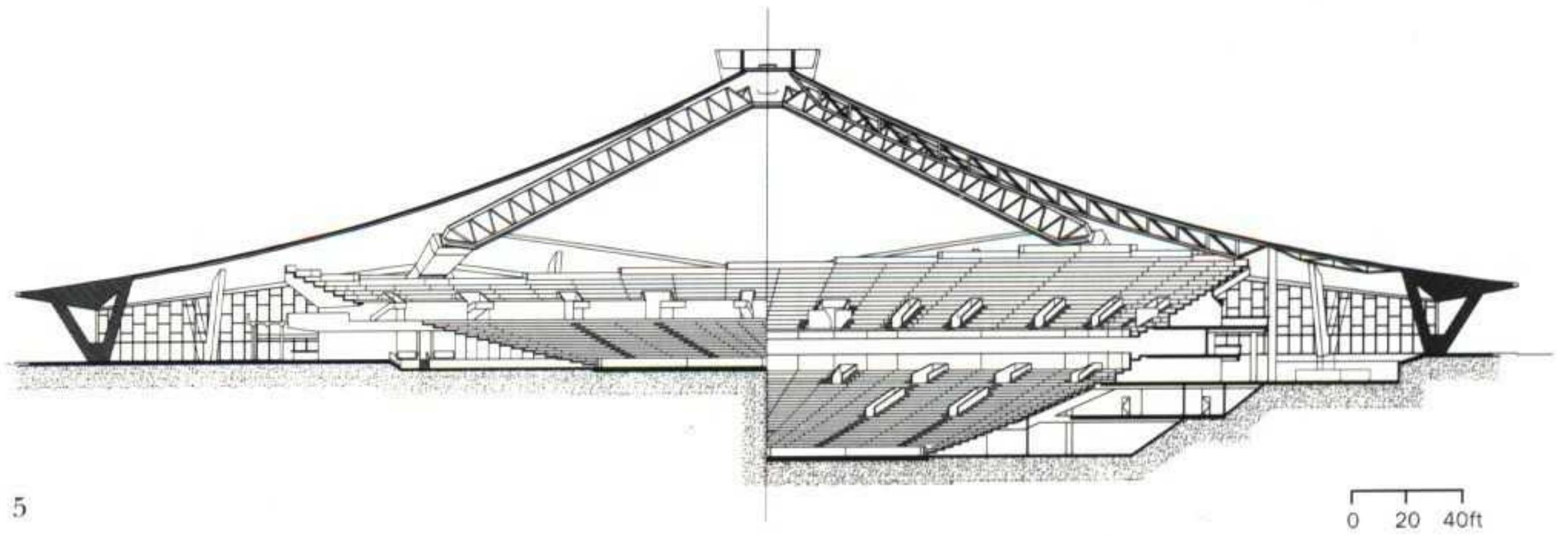
3

- 1 Construction photograph with cable-suspended roof removed
- 2 Floor plan after renovation
- 3 West entrance
- 4 Configured for basketball
- 5 Transverse section before (left) and after (right) renovation
- 6 Photo of west entrance taken from level of original arena floor

- 1 建造过程显示了悬索式屋顶被移去后的情形
- 2 改建后的平面关系
- 3 西侧入口
- 4 承办篮球比赛时的球场格局
- 5 改建后体育馆的横断面(剖切左前部分及右后部分)
- 6 照片显示从原体育场的地坪面看西侧入口的效果



4



5

0 20 40ft



6

New Pacific Northwest Baseball Park

Design/Completion 1995/1999
 Seattle, Washington
 Public Facilities District
 45,000-seat stadium
 Brick, stone, precast concrete, exposed structural steel

新太平洋西北棒球场

设计/竣工 1995年/1999年
 华盛顿州，西雅图市
 公共设施管区
 45,000座位的体育馆
 砖；石；预制混凝土；外露钢结构构件

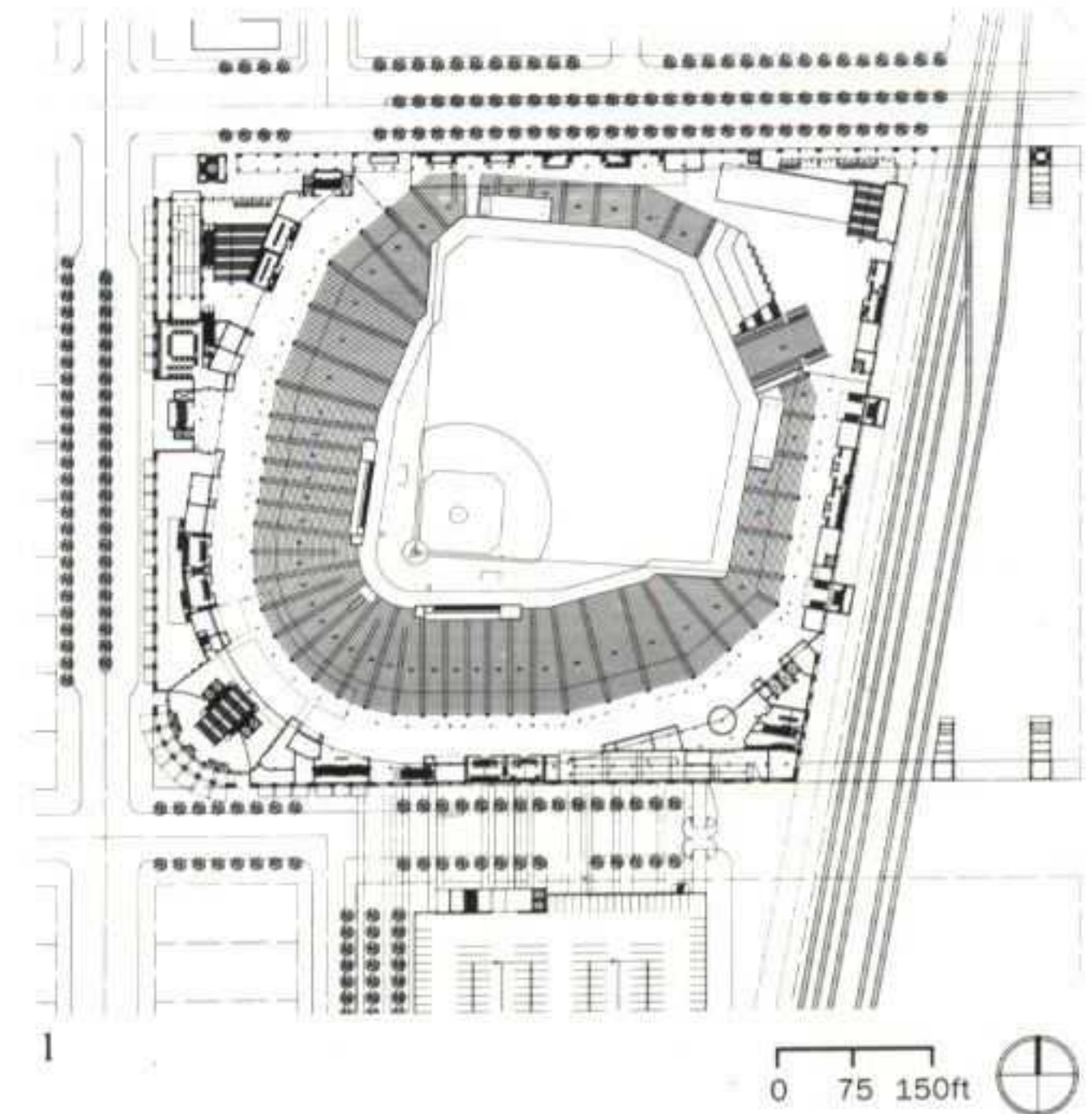
Seattle's New Pacific Northwest Baseball Park mixes nostalgia for the grand fields of baseball's heyday with demands for contemporary hospitality and services. Its mostly brick façade and curved entry behind home plate refer directly to such great arenas as Ebbett's Field, Yankee Stadium, and the Polo Grounds, while responding to dual contextual forces: Seattle's historic Pioneer Square district and the nearby Port of Seattle industrial core with its waterfront docks and giant steel cranes.

The 10-acre, 650-foot-span retractable canopy roof is stacked over the adjacent railroad tracks, recalling both the great 19th century steel-trussed train stations and the waterfront cranes nearby. Gliding over the playing field on steel rails, the roof insures cozy cover from Seattle's gloomy bouts of rain, and stacks to the east away from the stands for those golden days of summer.

Continued

位于西雅图市的新太平洋西北棒球场的设计，将人们对昔日棒球鼎盛期宏大的比赛场面的怀旧情绪与人们对当今体育场馆宜人的环境及服务设施的需求结合成一体。体育场由砖砌筑的大部分立面造型以及主垒后曲线形的入口处理，都使人直接联想到艾伯特运动场、美国棒球场和波罗运动场等大型运动场馆。这种设计手法也反映了该体育场对其周围两方面环境要素的关注：即它与西雅图充满历史感的先锋广场区，以及附近水边布满各种船坞和大型钢铁塔吊的西雅图码头中心工业区特有的环境取得的呼应。

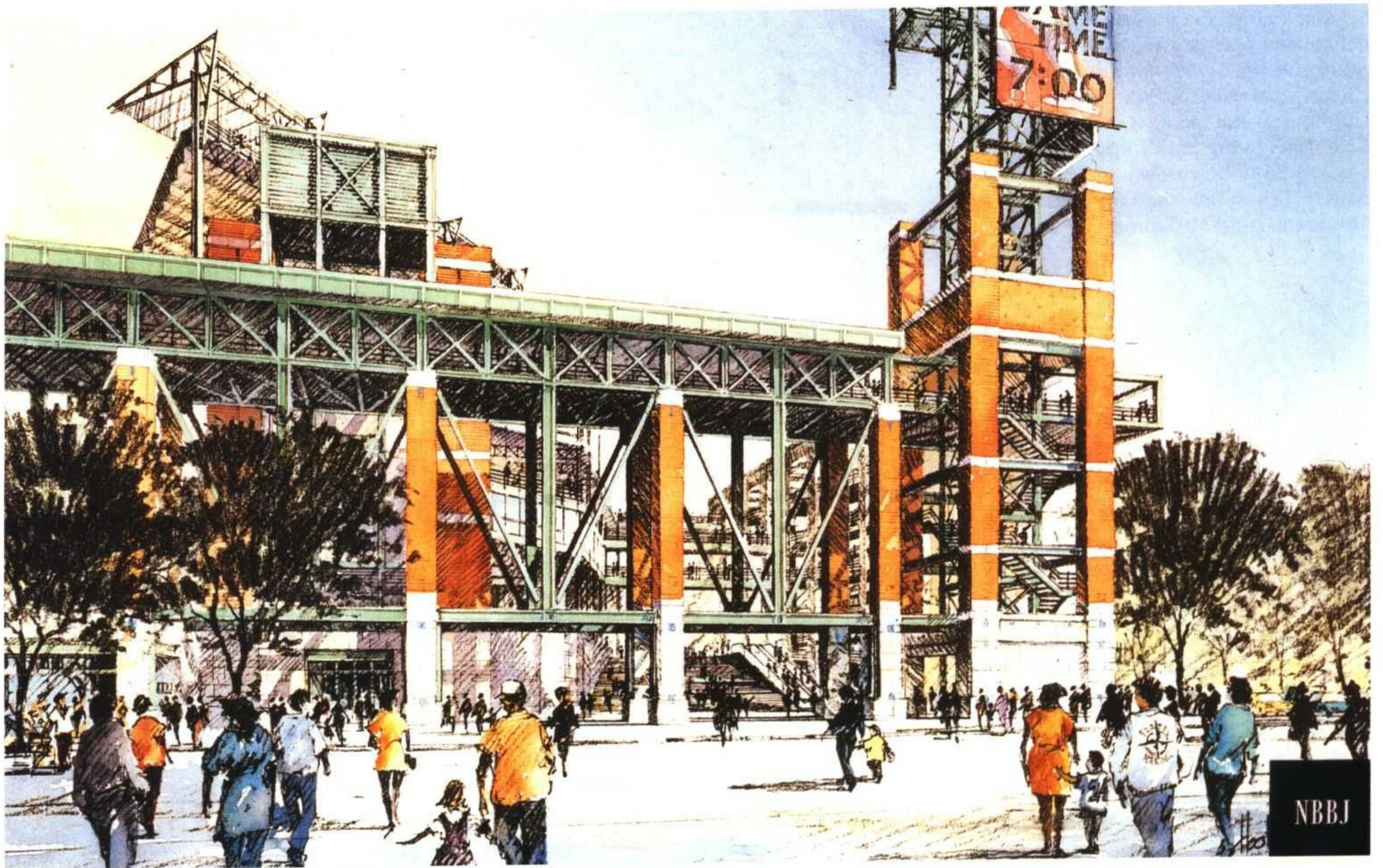
面积达 10 英亩、跨度达 650 英尺的伸缩自如的屋顶部分，可沿着两侧的路轨滑动最终折叠起来，它使人将其与 19 世纪钢桁架建造火车站以及附近水边的钢铁塔吊的造型联系在一起。当西雅图阴冷的阵雨天气来临时，屋顶可以将整个体育场覆盖起来，使其免受外界不利气候的影响，而当晴朗的夏季到来之时，屋顶又可以沿钢轨滑到远离看台的东面折叠起来，使整个体育场保持在露天状态中。



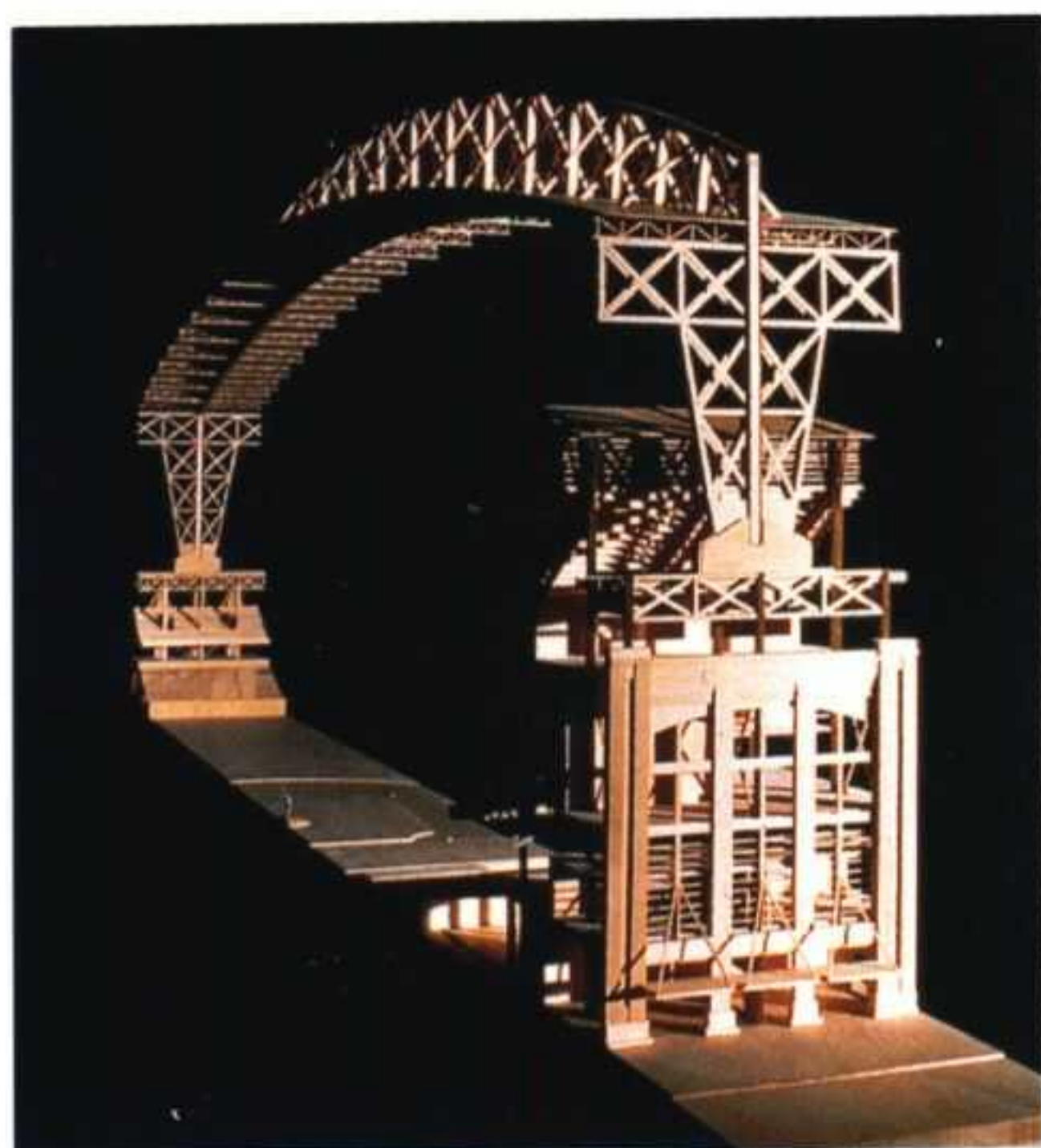
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- 1 Site plan
- 2 View from the northwest with roof closed
- 3 Northwest entrance
- 4 Cross-sectional model
- 5 Section at south wall, infield
- 6 Section at north wall, outfield bleachers

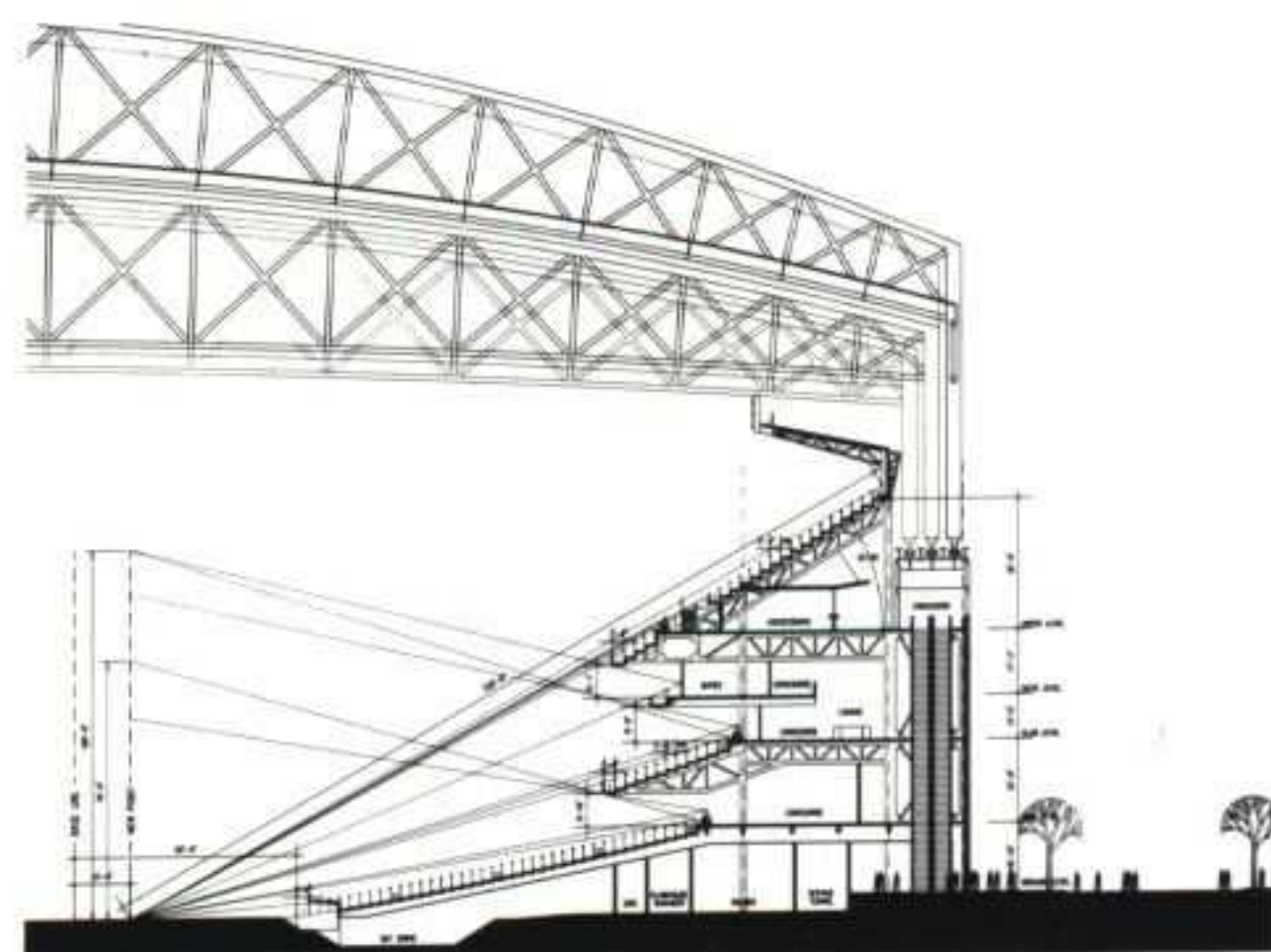
- 1 总平面
- 2 从西北向观赏该体育场(屋顶关闭时)
- 3 西北侧入口
- 4 模型剖切效果
- 5 南墙剖面(内场)
- 6 北墙剖面(外场露天看台)



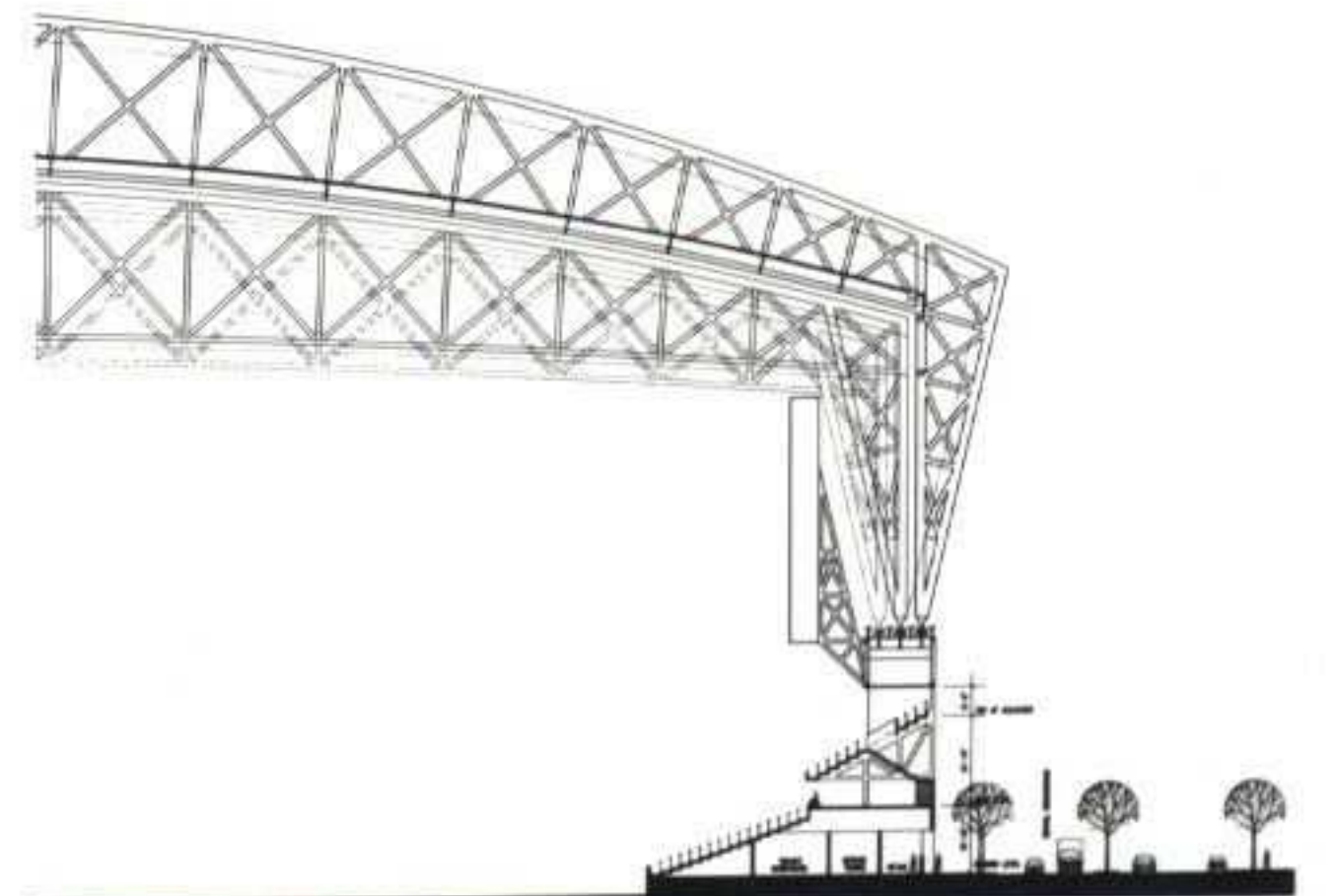
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4



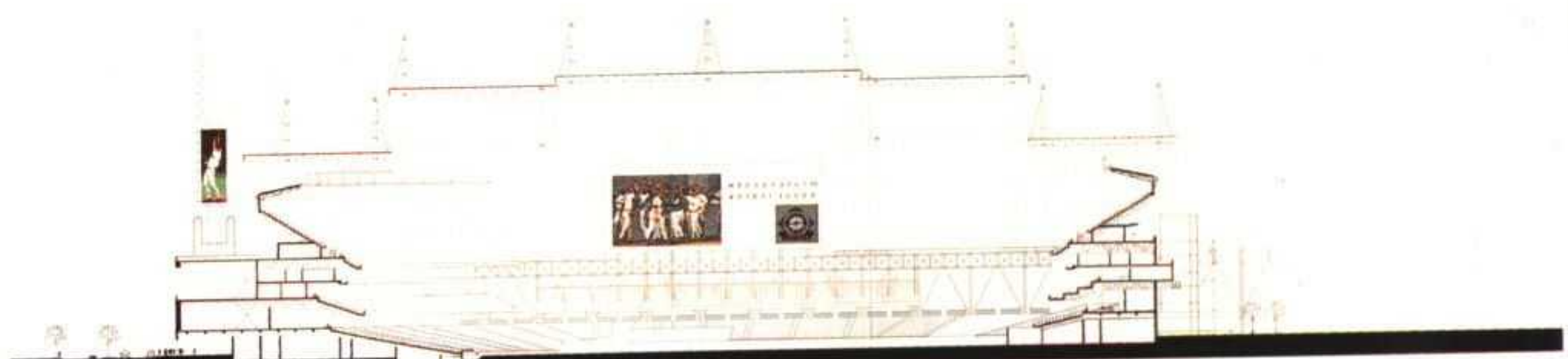
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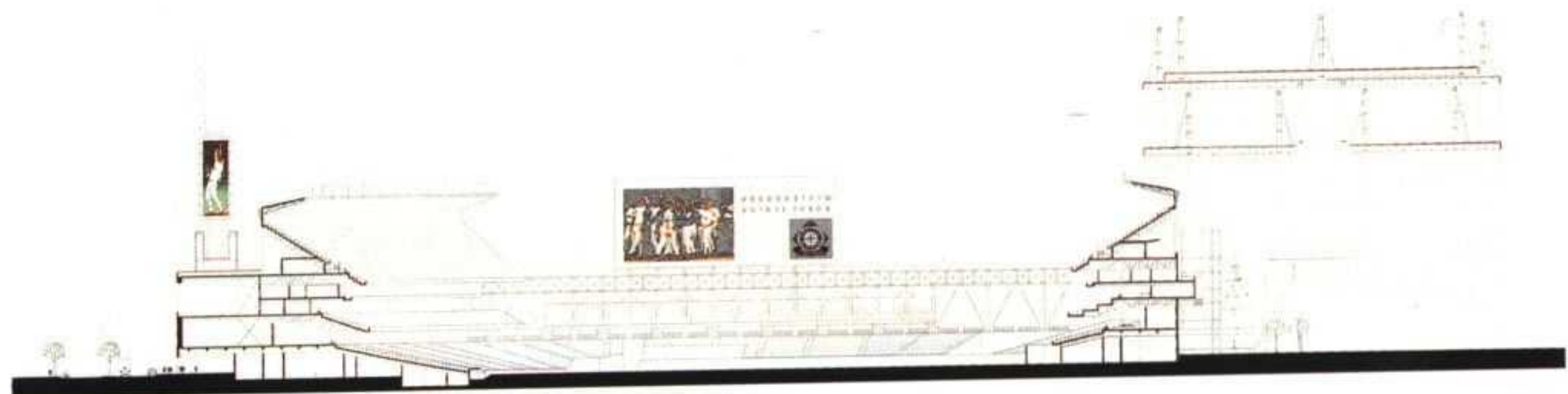
6

0 25 50ft

Seating 45,000, the park will include deluxe and party suites, administrative offices for the Seattle Mariners, a stadium club, restaurants, and state-of-the-art clubhouses—all facing a natural grass field. Fans in the park's upper levels will enjoy vistas of downtown and Pioneer Square, Elliott Bay, the Olympic Mountains, and Mt Rainier.



7



8

该体育场拥有 45,000 个观众席，其中还设有豪华的随行人员套间用房，为西雅图海员俱乐部(隶属该体育场)设置的管理办公用房，餐厅，以及装备精良的运动员更衣室。所有这些房间均朝向一片天然草坪而建。在体育场看台的高处，球迷们可以欣赏到西雅图市中心和先锋广场的景观，同时还可以欣赏到伊利奥特海湾、奥林匹克山及雷尼尔山的优美远景。



9

- 7 East-west section with roof closed
- 8 East-west section with roof open
- 9 View from the northwest with roof open

- 7 屋顶关闭时的东-西剖面
- 8 屋顶开启时的东-西剖面
- 9 屋顶开启时从西北向看体育场

R.H. Johnson Memorial Stadium/Doubleday Field at US Military Academy, West Point

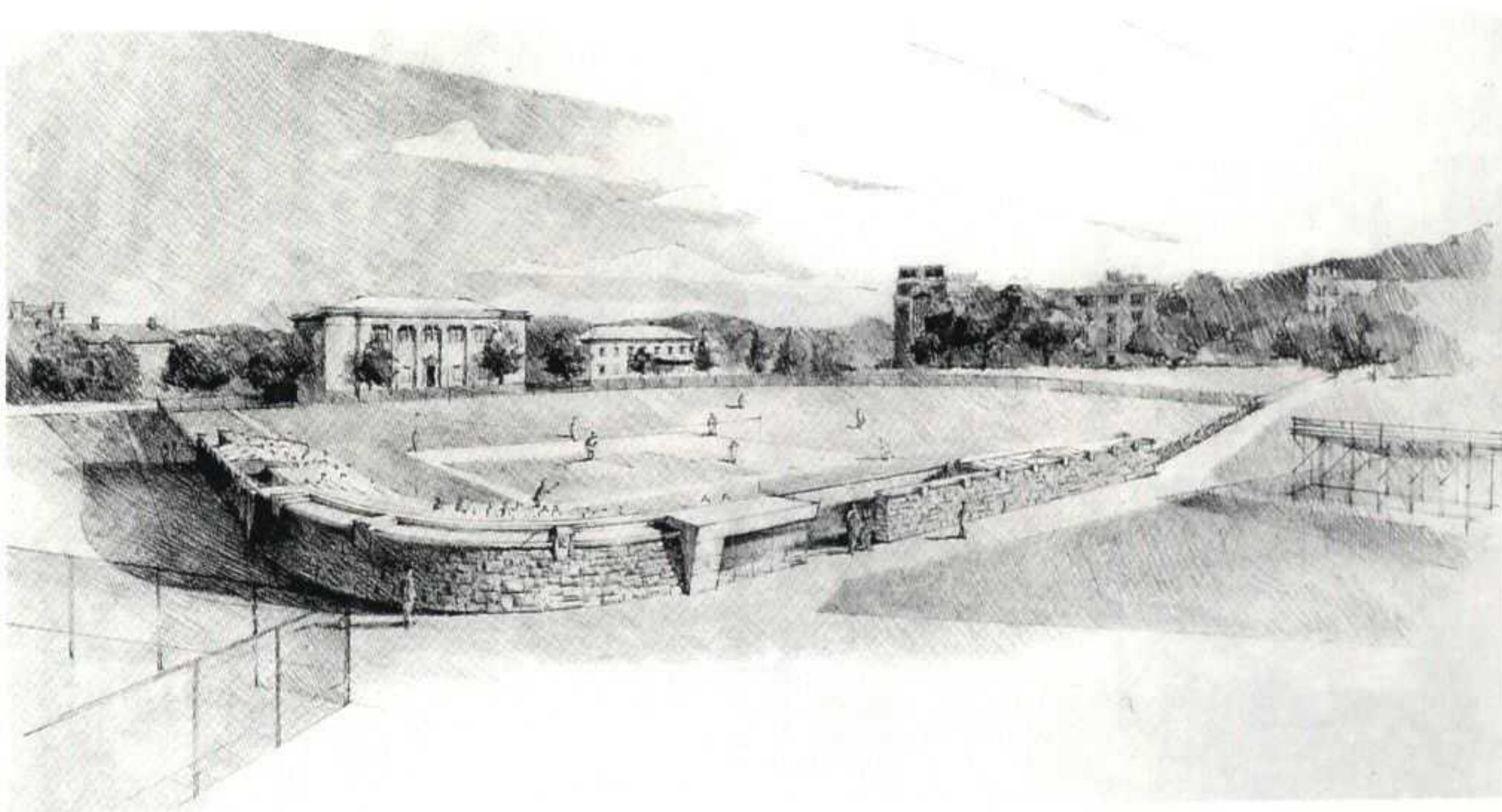
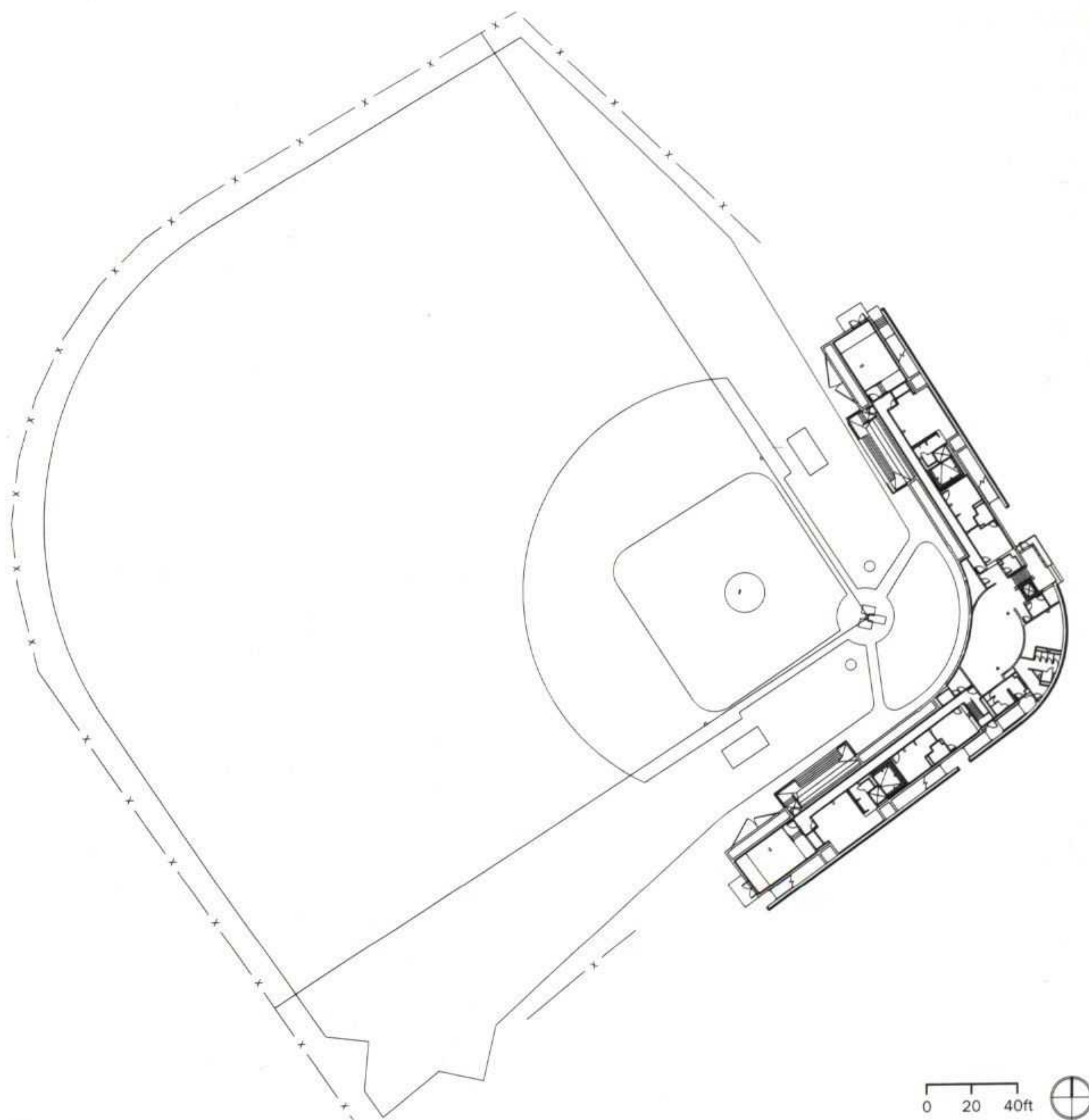
Design 1996
 West Point, New York
 The Doubleday Society/The United States Military Academy
 850-seat stadium
 Rough granite with limestone accents

美国西点军校 R·H·约翰逊纪念体育场暨阿布纳·道布尔迪运动场

设计 1996年
 纽约, 西点
 道布尔迪社团/美国军事学院
 850 座位的体育场
 粗花岗石贴面, 部分饰以石灰岩

Named for Abner Doubleday (a 1842 West Point graduate best known as the father of modern baseball), Doubleday Field has been home plate for the army team since 1902. When plans were announced to move play to another site, academy alumni and former team members formed the Doubleday Society to sponsor a permanent structure.

Sited on "The Plain"—West Point's historic parade grounds—the field is a landmark protected by the New York State Historic Preservation Office. Any alteration required that agency's approval. A design strategy of "unobtrusive intervention" satisfied both preservation and facility requirements. The structure's low profile minimizes its visibility from The Plain, while its facade of rough granite with limestone accents recalls materials of adjacent campus buildings. The new stadium seats 850 and includes a clubhouse, coaching offices, home and visiting team locker rooms, and public restrooms.



2

1 Plan view
 2 Perspective view

1 平面关系
 2 透视效果

以阿布纳·道布尔迪(一名西点军校 1842 年的毕业生, 现代棒球之父)的名字命名的该体育场, 自 1902 年起就一直是军方运动队的本垒场地, 当得知该运动队将迁往其他场地时, 军校男毕业生和前运动队的队员们成立了道布尔迪社团, 发起了修建一个永久性的运动场的活动。

位于“平原”(西点军校历史性的阅兵场)上的这块场地, 是纽约市历史文物保护办公室的保护目标, 任何改动都要经过该机构的认可。本设计“谦虚谨慎地融入”的设计策略, 满足了历史文物保护和运动设施布局的双重要求。从“平原”上看去, 运动场低低的外轮廓使其可见性达到了最小, 同时, 点缀着石灰岩的运动场立面使人联想到附近校园内建筑物的形象。新运动场有 850 座位, 还包括一个运动员更衣室, 教练办公室, 生活用房和客队存物休息室, 以及公众休息厅。

Miller Park

Design/Completion 1995/2000

Milwaukee, Wisconsin

42,000-seat stadium

Brick, stone, precast concrete, and exposed structural steel

Winning competition entry

Joining classic turn-of-the-century stadium design with modern state-of-the-art technology, Miller Park offers the best of all worlds: outdoor baseball on natural turf and a fully retractable roof to protect against inclement weather.

The 42,500-seat stadium includes 75 skyboxes and 3,000 club seats, a center field scoreboard with massive video display, plus an exterior video display tower with digital message board. The fan-shaped roof opens or closes in five minutes.

米勒运动场将一流的跨世纪的体育场设计与现代化技术相结合，为人们提供了最为理想的运动场所，其中包括有着天然草皮的户外棒球场地，以及一个能抵御恶劣风雨天气的、可以完全开合的屋顶。

这个 42,500 座位的体育场馆包括 75 个露天包厢和 3,000 个俱乐部座席，一个带有巨大电视显示屏的中央计分板，另外还有一个附有数字信息板的场外电视显示塔。体育场扇形的屋顶构件可以在 5 分钟内开启或闭合。

米勒运动场

设计/竣工 1995 年/2000 年

威斯康星州，密尔沃基

42,000 座位的体育场

砖，石，预制混凝土，外露钢结构竞赛获奖方案



2

- 1 Site plan
- 2 Home plate entrance with roof retracted
- 3 Aerial view with roof retracted
- 4 Towers at VIP entrance
- 5 Aerial view with roof closed
- 6-8 Study sketches

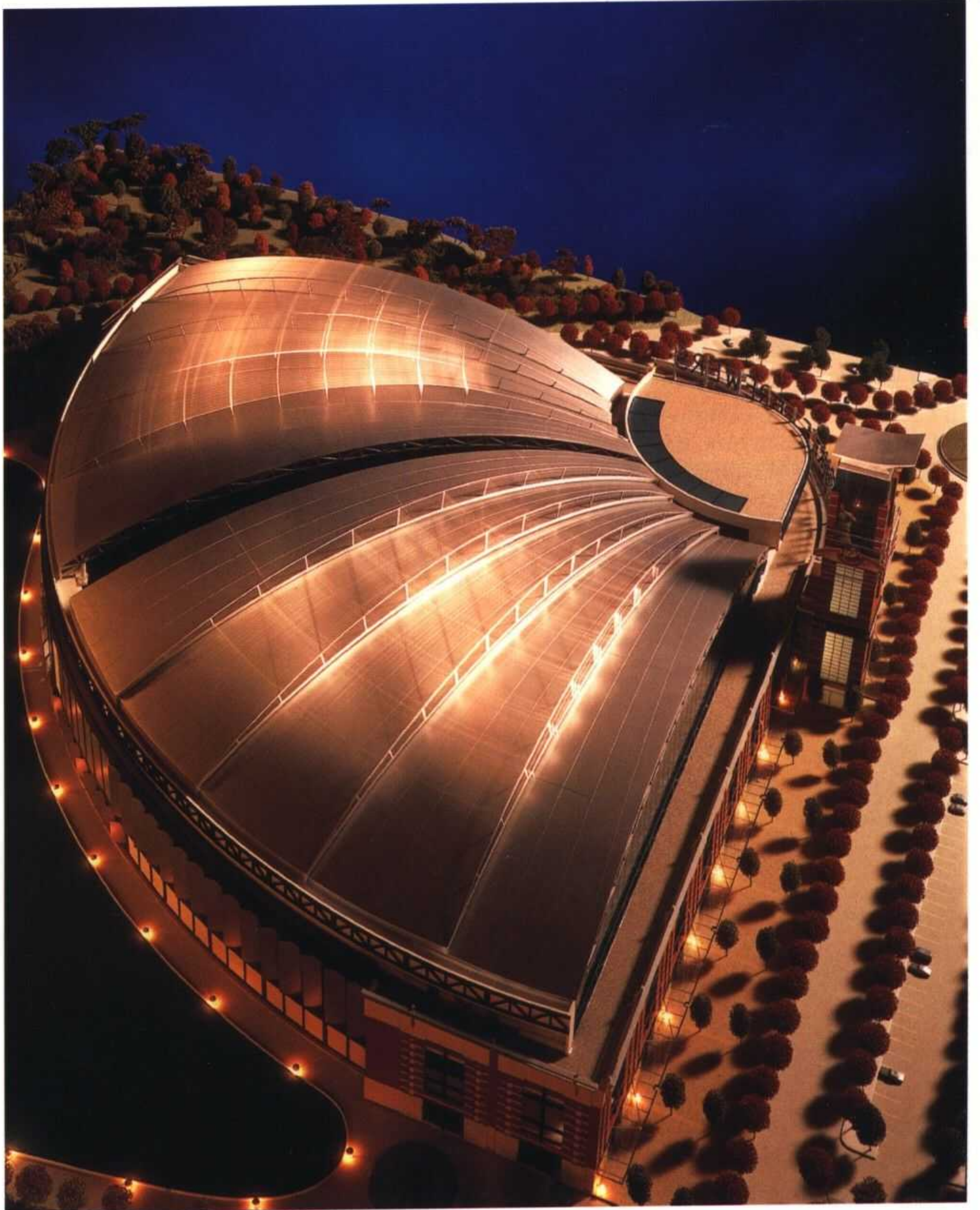
- 1 总平面图
- 2 屋顶开启时本垒入口
- 3 屋顶开启时体育场鸟瞰效果
- 4 位于贵宾入口处的塔楼
- 5 屋顶关闭时体育场鸟瞰效果
- 6-8 构思草图



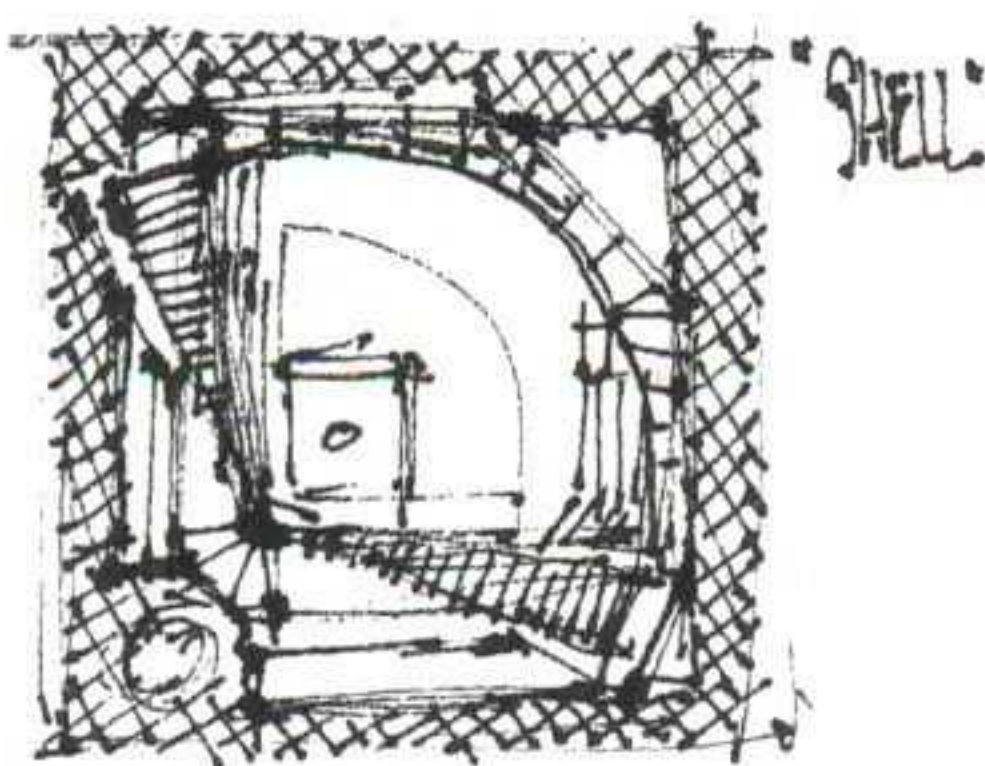
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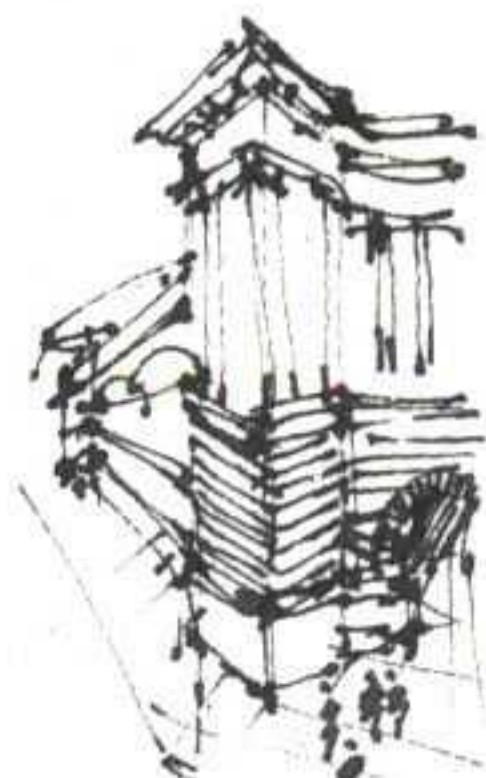
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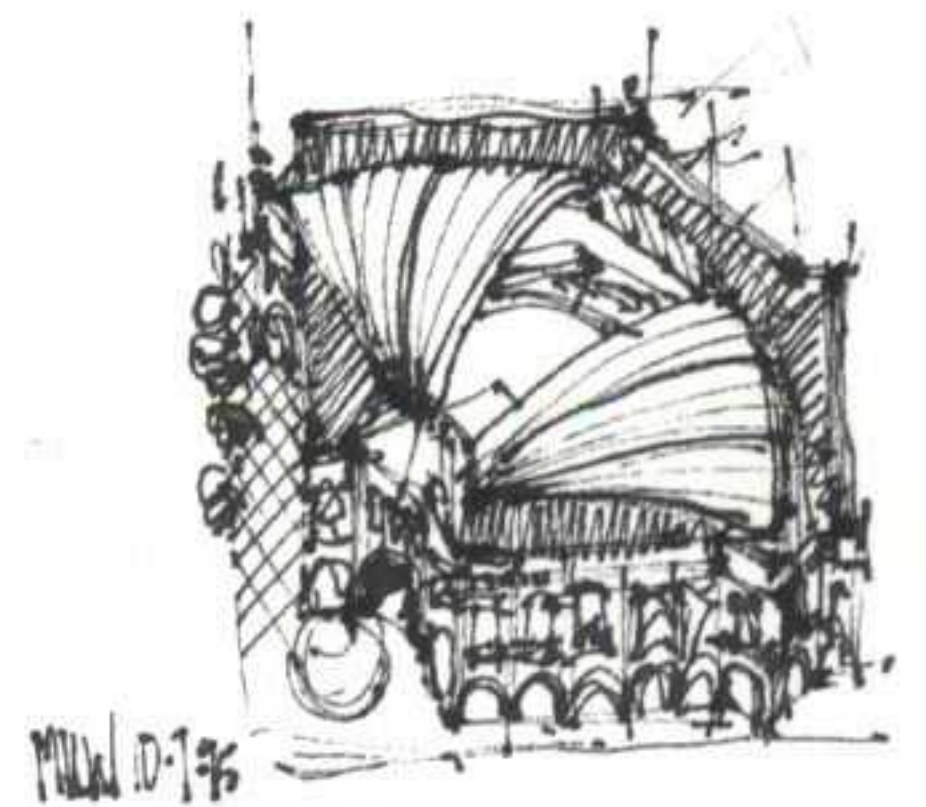
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6



7



8

Charles J. Ping Student Recreation Center, Ohio University

Design/Completion 1992/1995
Athens, Ohio
Ohio University
172,000 square feet
Steel structure
Brick, glazed aluminum curtain wall, stucco exterior

Overlooking the Hocking River, the 172,000-square-foot Charles J. Ping Student Recreation Center includes five hardwood courts for basketball and volleyball; eight enclosed courts for racquetball, volleyball, and squash; two multi-purposes courts with synthetic floors; a multi-use martial/combative arts room; aerobic and fitness areas; an elevated jogging and walking track; a 36-foot climbing wall; and a field for soccer and field hockey. Small child care and game areas, meeting and locker rooms, and a lounge complete the facility.

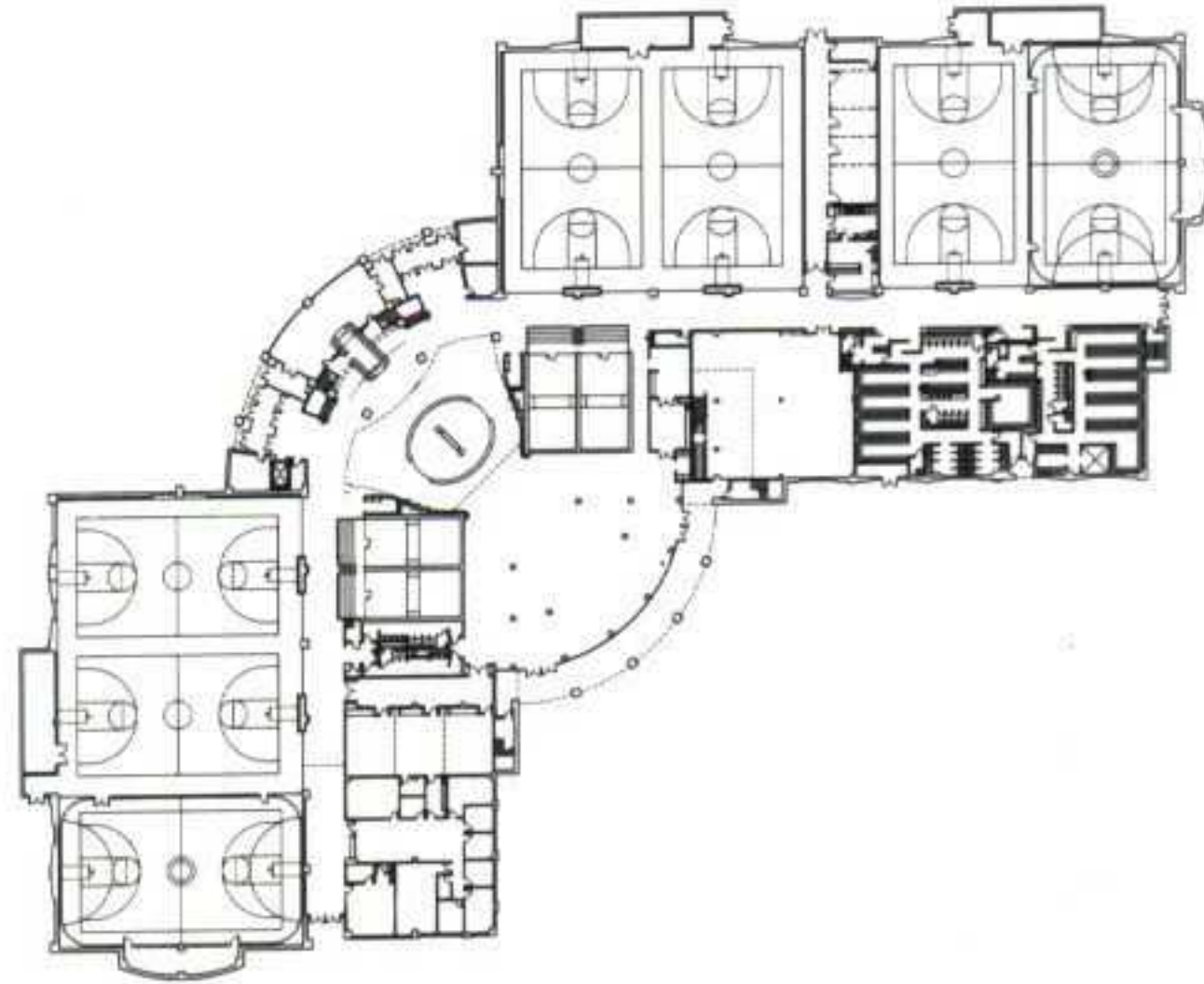
In keeping with the campus tradition of Georgian architecture, the Ping Center incorporates punched and arched windows, and flat and articulated masonry walls with large glazed areas.

面积为 172,000 平方英尺的查尔斯·J·宾学生娱乐中心耸立在霍金河之上，中心拥有五个铺有硬木地板的篮、排球、排球、排球及壁球球场；8 个封闭的网、排球及壁球球场；2 个铺设人造地板的多功能场地；一间多用途的武术搏击室；有氧健身区；一条架高的供慢跑及行走的跑道；一面 36 英尺高的攀缘墙；一个英式足球和曲棍球场；幼童托管和游戏场地；会议室和储物间。中心还设有一间休息室，这使得整个娱乐设施更加完备。

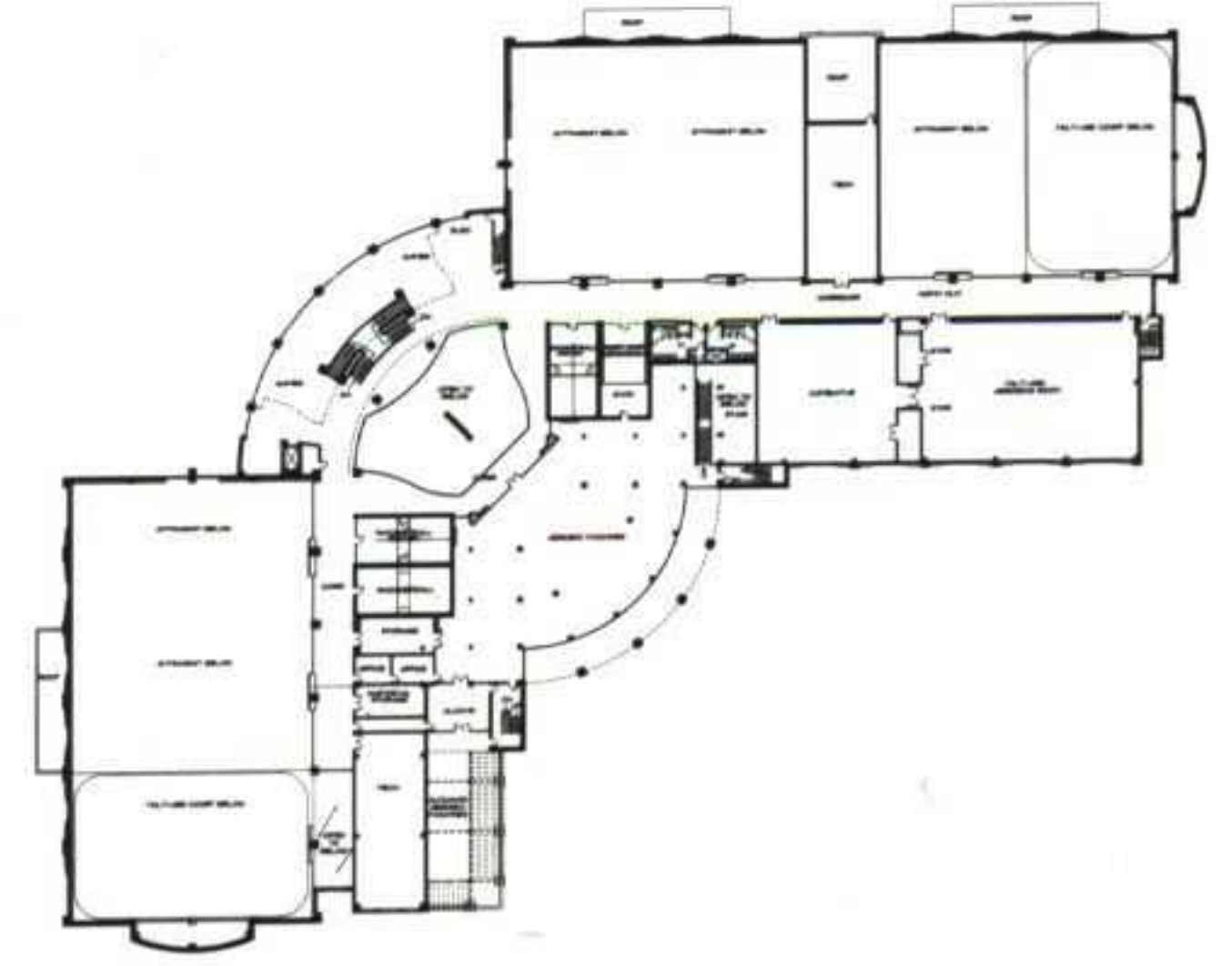
为了与校园内英国乔治王朝时期传统的建筑风格保持一致，中心采用了凹入的拱形窗造型，同时也采用了与大片窗玻璃连成一体的平滑的石墙面。

俄亥俄大学查尔斯·J·宾学生娱乐中心

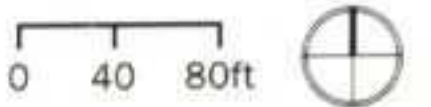
设计/竣工 1992 年/1995 年
俄亥俄州，阿森斯
俄亥俄大学
172,000 平方英尺
钢结构，砖，光滑的铝质幕墙，拉毛水泥外墙



1



2



3

- 1 First floor plan
- 2 Second floor plan
- 3 View of student patio
- 4 View from the south
- 5 View from the southeast
- 6 Main lobby climbing wall

- 1 首层平面图
- 2 二层平面图
- 3 学生娱乐中心外庭的观赏效果
- 4 南向外景
- 5 东南向外景
- 6 主门厅内的攀缘墙



4



5



6

Cincinnati Bengals New NFL Stadium Study

Design 1996
Cincinnati, Ohio
70,000-seat stadium

Unlike many new generation stadia, which shroud their structures in masonry skins recalling an earlier era, the structure in this proposal remains exposed. Variety and interest are achieved by development and expression of the non-uniform bowl, a result of carefully studied fan viewing preferences. The cantilevered fabric roof protects as many fans as possible while still achieving an open feel. The translucent material serves as a screen for projected images ranging from team logos and advertisements to community messages.

这座体育场与新一代许多体育场有所不同，它采用外露的结构构件，而新一代体育场往往将结构部分隐藏起来，使人们产生对早年的回忆。这座造型生动活泼的体育场的设计，来源于优先对球迷视线效果的仔细研究。通过不断改进和展现这座与众不同的建筑，该体育场达到了富有多多样性与趣味性的造型效果。当悬挑的屋顶部分达到开敞状态的同时，它还能使尽可能多的球迷免受日晒雨淋的干扰。一块由半透明材料制作的投影屏幕，可放映从球队商标、广告到为大众服务的各种信息。

辛辛那提孟加拉拉斯新型 NFL 体育场研究

设计 1996 年
俄亥俄州，辛辛那提
70,000 座位的体育场



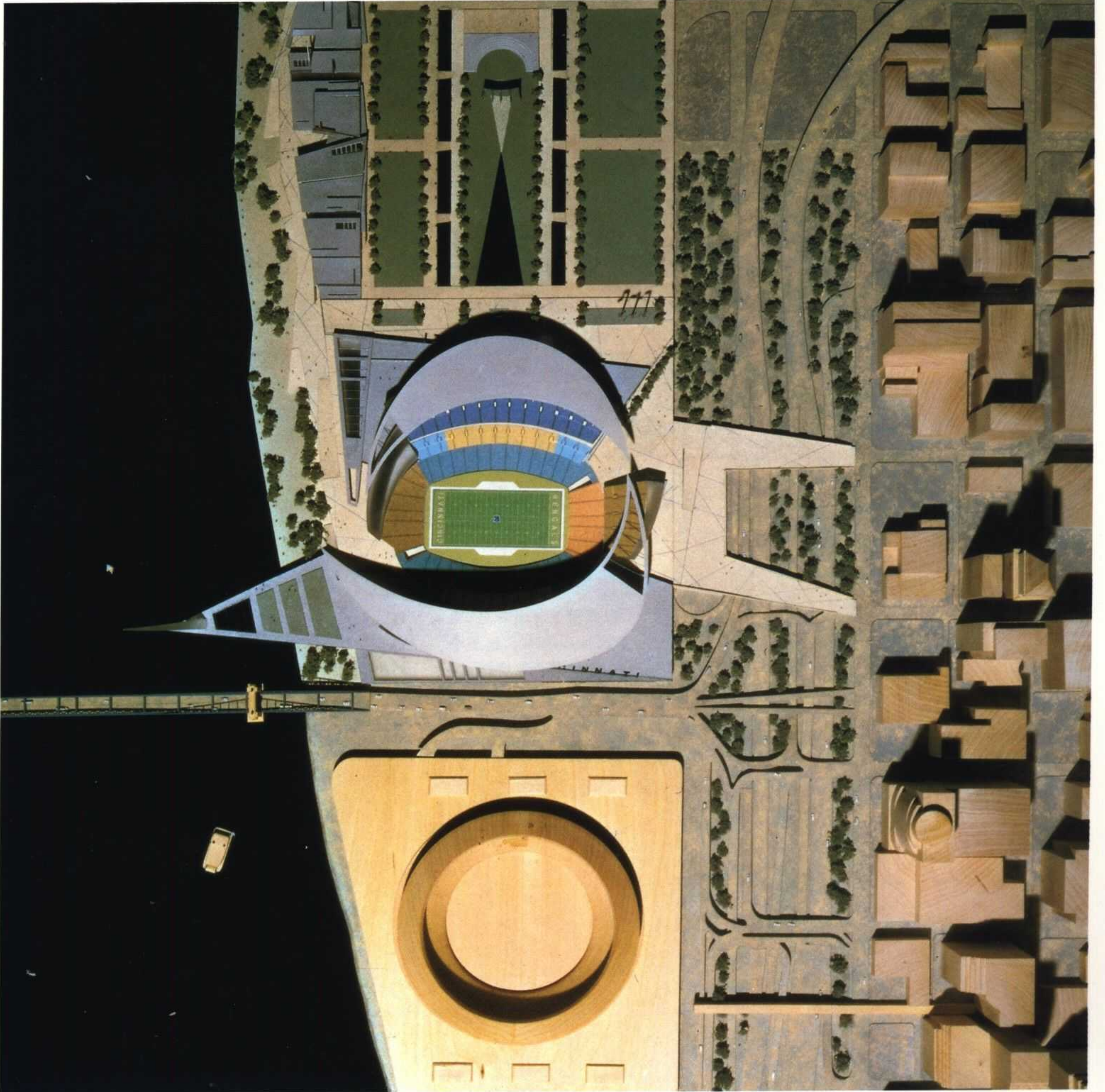
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2

- 1 Study sketch
- 2 View from the Ohio River
- 3 Aerial view showing relationship to existing riverfront stadium

- 1 构思草图
- 2 从俄亥俄河方向观赏该体育场
- 3 鸟瞰效果展示了新体育场与河边原有体育场之间的关系



RETAIL & GRAPHIC DESIGN

- 210 Pasta & Co.
- 211 Polo/Ralph Lauren
- 212 Banana Republic, Coliseum Theater
- 213 Puget Consumers' Co-Op
- 214 Gene Jaurez Salon
- 216 Mr. Rags
- 217 Pacific Place
- 218 NBBJ Graphic Design

零售店及图案 设计

- 210 (意)面食公司
- 211 波罗/拉尔夫·劳伦商店
- 212 “香蕉国”, Coliseum 剧院
- 213 Puget 消费者合作社
- 214 吉恩·豪雷斯沙龙
- 216 “拉格斯先生”商店
- 217 太平洋商业综合体
- 218 NBBJ 的形象设计

Pasta & Co.

Design/Completion 1986/1987
Seattle, Washington
Pasta & Co.
2,500 square feet
Marble, stainless steel, porcelain enamel

(意)面食公司

设计/竣工 1986年/1987年
华盛顿州, 西雅图
面食公司
2,500平方英尺
大理石, 不锈钢, 瓷砖

This gourmet food specialty store is located in a pavilion at the base of a high-rise building in Seattle's central business district.

Dine-in, take-out, lunch delivery, and gourmet food areas are effectively and attractively arranged in this small prototype store. The architects provided space planning, graphic design, merchandising, and interior design services.

这家食品专卖店位于西雅图中心商业区一座高层建筑的底层。在这个规模不大的典型食品店内, 紧凑而又井井有条地布置着室内用餐区、外卖区、午餐供应区及美味食品进餐区, 整个商店的布局趣味盎然。建筑师为此提供了空间布局、形象设计、商品陈列及室内设计。



1



2

1 View from the pedestrian concourse
2 Dine-in area with take-out counter

1 从步行道看该食品店
2 带外卖柜台的室内进餐区

Polo/Ralph Lauren

Design 1993
Tannersville, Pennsylvania
Polo/Ralph Lauren Retail Corporation
6,700 square feet
Pine, concrete, steel

波罗/拉尔夫·劳伦商店

设计 1993年
宾夕法尼亚州，坦纳斯维尔
波罗/拉尔夫·劳伦零售公司
6,700平方英尺
松木，混凝土，钢

This was one of over 50 factory outlet stores designed for Polo/Ralph Lauren. Each store has a design character appropriate to its region in addition to conveying the Polo/Ralph Lauren lifestyle image.

这是为波罗/拉尔夫·劳伦公司设计的50家以上的厂家直销店中的一家。每一个商店都具有与其所处地域相吻合的设计特色，同时还向人们传达了波罗/拉尔夫·劳伦的生活方式意象。



1 中庭

1 Central atrium

Banana Republic, Coliseum Theater

Design/Completion 1993/1994
Seattle, Washington
Banana Republic and Martin Smith, Inc.
12,000 square feet
Terra cotta exterior restoration; interior renovation

A palatial movie theater on one of downtown Seattle's most prominent corners, the Coliseum Theater languished for years until NBBJ conducted an adaptive reuse feasibility study and assisted with a subsequent marketing plan to attract potential tenants.

Built in 1916, the Coliseum was designed by prominent Seattle architect B. Marcus Priteca as the first West Coast theater dedicated to motion pictures. The theater suffered with the rise of multi-plex cinemas and closed in 1985. Though its glazed white terra cotta Italian Renaissance façade had been listed in the National Register of Historic Places in 1977, many feared for the Coliseum's existence.

Banana Republic, a member of the Gap Inc. retail chain, recognized the building's character and potential, and in 1993 agreed to transform it into a 12,000-square-foot single-level flagship retail outlet for upmarket apparel.

Coliseum 剧院地处西雅图市中心最为引人注目的一个街角，具有宫殿般华丽的造型。该剧院多年来一直处于十分萧条、毫无生气的状态，直至 NBBJ 为此实施了适应性再利用的可行性研究计划，并且为之制定了市场开发计划以吸引潜在的租户为止，剧院的不利状况才得以改观。

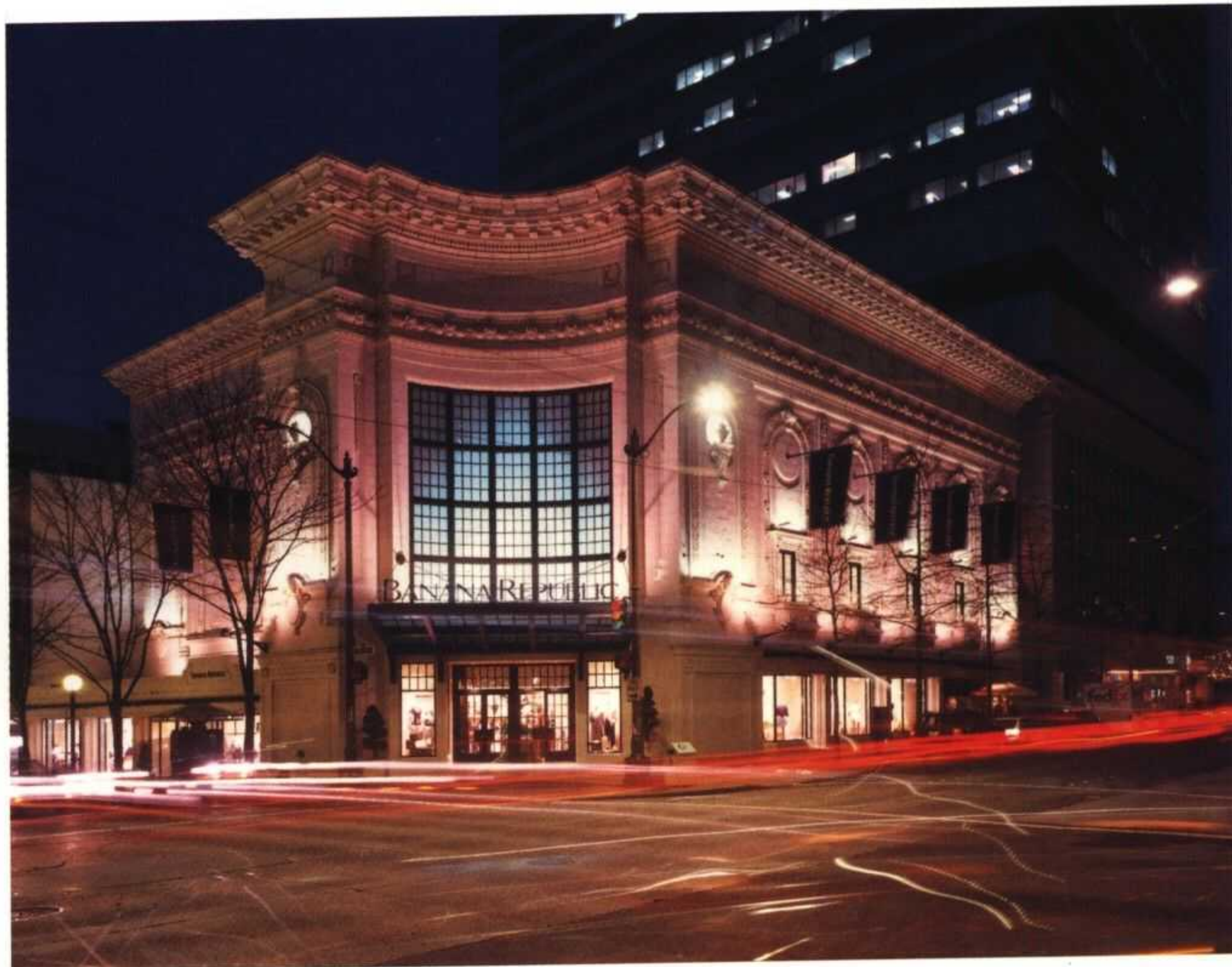
剧院建于 1916 年，由西雅图著名的建筑师·B·马库斯普里泰克设计，这是美国西海岸第一家专供电影放映的剧院，随着各种各样多功能电影院的兴起，该剧院受到冲击并于 1985 年关闭。

虽然该剧院因具有用浅色光滑琉璃砖饰面的意大利文艺复兴风格的正立面，于 1977 年被收入美国国家历史名胜建筑之列，但许多人仍为其现状感到担忧。

“香蕉国”（Gap 零售连锁公司的一员）认识到该剧院具有的特性及潜在价值，于 1993 年同意将该剧院改建成一个单层的、面积达 12,000 平方英尺出售高档服装的零售商店。

“香蕉国”，Coliseum 剧院

设计/竣工 1993 年/1994 年
华盛顿州，西雅图
“香蕉国”与马丁·史密斯有限公司
12,000 平方英尺
外部琉璃砖修复，内部修缮



1



2

1 Exterior view at entry
2 Window detail (restored)

1 剧院入口处外观效果
2 (经修复后的)窗户细部

Puget Consumers' Co-Op

Design/Completion 1995/1996
Seattle, Washington
Puget Consumers' Co-Op
15,000 square feet
Concrete floor, MDF, block, steel

Puget 消费者合作社

设计/竣工 1995年/1996年
华盛顿州, 西雅图
Puget 消费者合作社
15,000 平方英尺
混凝土板, MDF, 砌块, 钢

Directional and merchandising strategies were part of the design challenge of this prototype store designed for the nation's largest cooperatively owned natural and organic food grocer. Located in one of the city's older historic neighborhoods, it is a very "green" (environmentally responsible) building, in keeping with the values of the owners and users.

这是为美国最大的一家经营天然食品和有机食品的食品商设计的一个标准化的商店。如何在设计中体现商店的经营方针和营销策略是本设计的难点所在。商店位于西雅图市一处古老的历史性环境之中。本设计在维护商店的所有者及顾客的利益的同时, 堪称是一座对环境负责的“绿色”建筑。



1



2



3

- 1 Produce department
- 2 Delicatessen
- 3 Exterior view at entry

- 1 商店加工部
- 2 熟食店
- 3 商店入口处外观效果

Gene Jaurez Salon

Design/Completion 1995/1996

Tacoma, Washington

Gene Jaurez

10,000 square feet

Pear wood, marble, maple floor, linoleum, paint

It is intended that salon customers find themselves transported out of their daily lives of work and family into an environment of beauty and calm. It is a place of comfort and warmth, of pampering and luxury—an oasis of pleasure in a busy life.

The architectural forms, bold materials and colors of the reception and waiting areas invite customers from the mall into the salon where they are encouraged by the drama of the curving wood retail wall to purchase hair and beauty products. The hair design and technical salons are innovative and playful: over-sized diamond patterns on the walls, and large gold leaf frames filled with merchandise add whimsy and sparkle. The spa, which is the ultimate retreat, is preceded by a small reception/retail area that is distinct from the rest of the salon in its atmosphere of quiet luxury.

该设计拟使沙龙的客人们感到他们已摆脱了工作及家庭等日常生活，而融入到一种优雅、宁静的氛围之中。这里舒适、温馨、自由而豪华，是个缓解忙碌生活压力的好地方。

该设计在沙龙的接待处和顾客等候区大胆地使用材料和色彩，由此产生的建筑形式招揽街上过往的行人。而在沙龙里，曲形木质售货墙造成的戏剧性效果刺激客人们购买那些美发美容品。美发室和各种专门用途的房间设计新潮而活泼，墙面上超大尺寸的钻石图案和摆满货品的巨大的金色叶形架子给房间平添了异趣和生气。温泉浴室是最后休息的地方，其入口处有一个小小的接待台兼做小卖，其宁静豪华的氛围在整个沙龙里独树一帜。

吉恩·豪雷斯沙龙

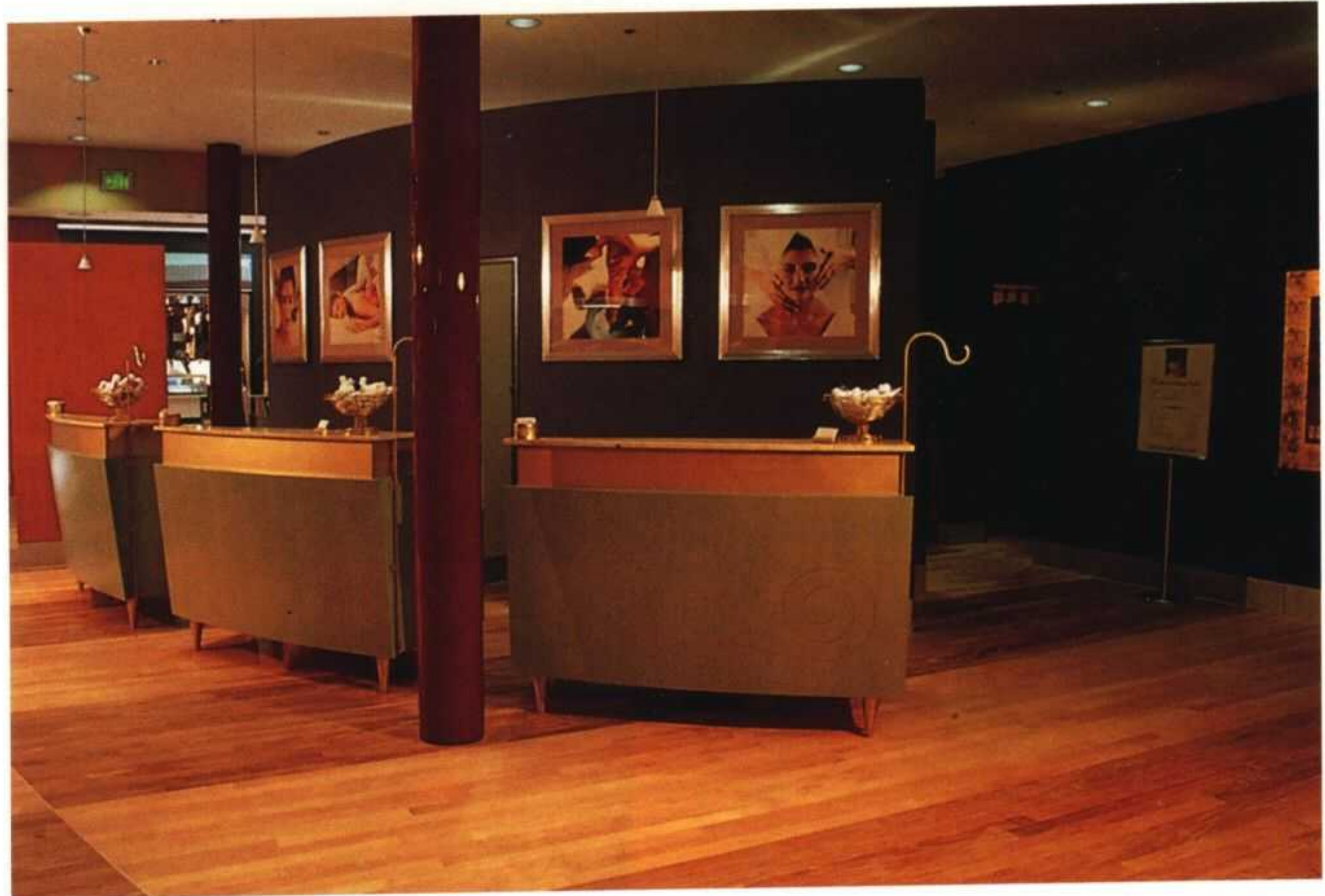
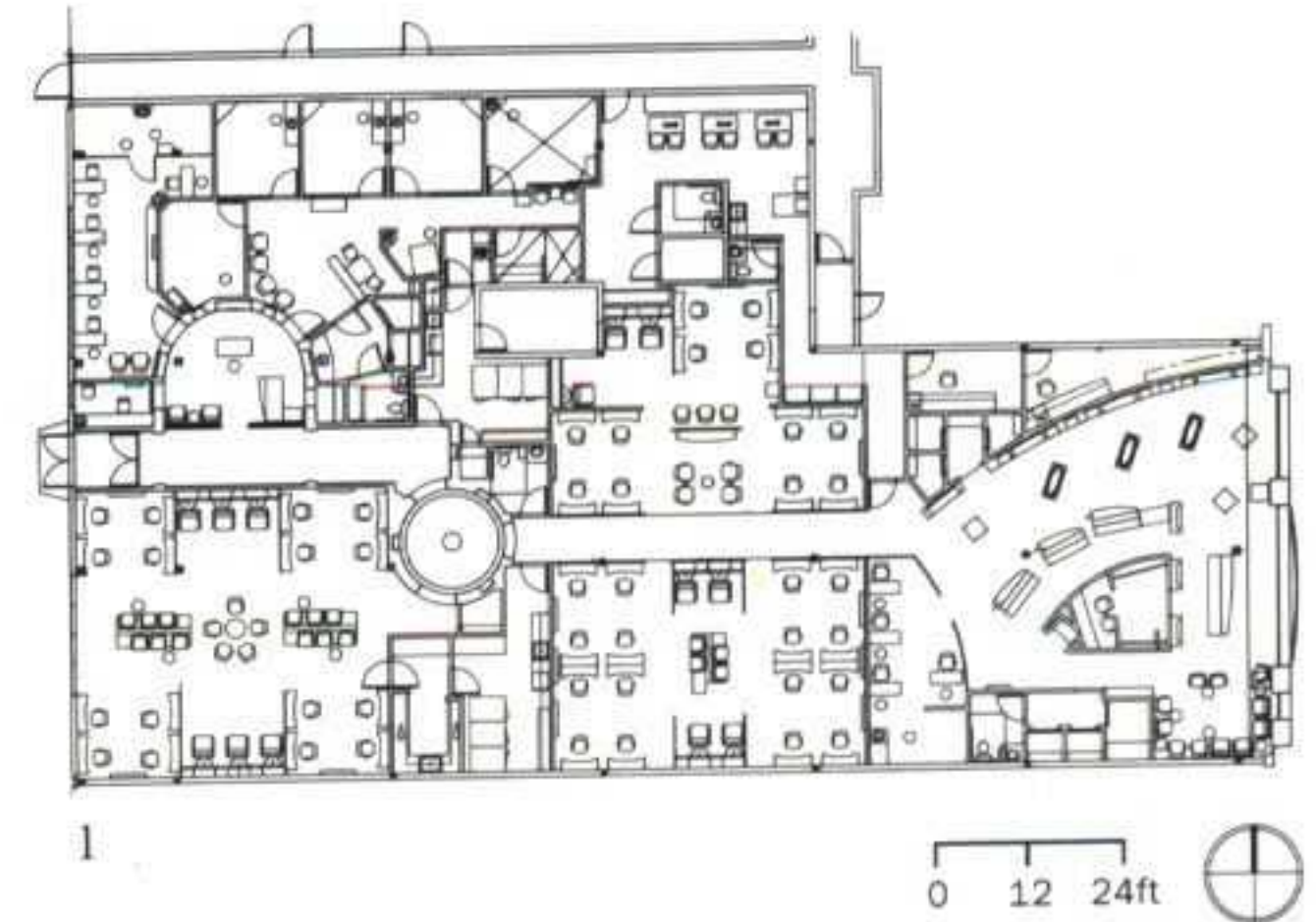
设计/竣工 1995年/1996年

华盛顿州，塔科马

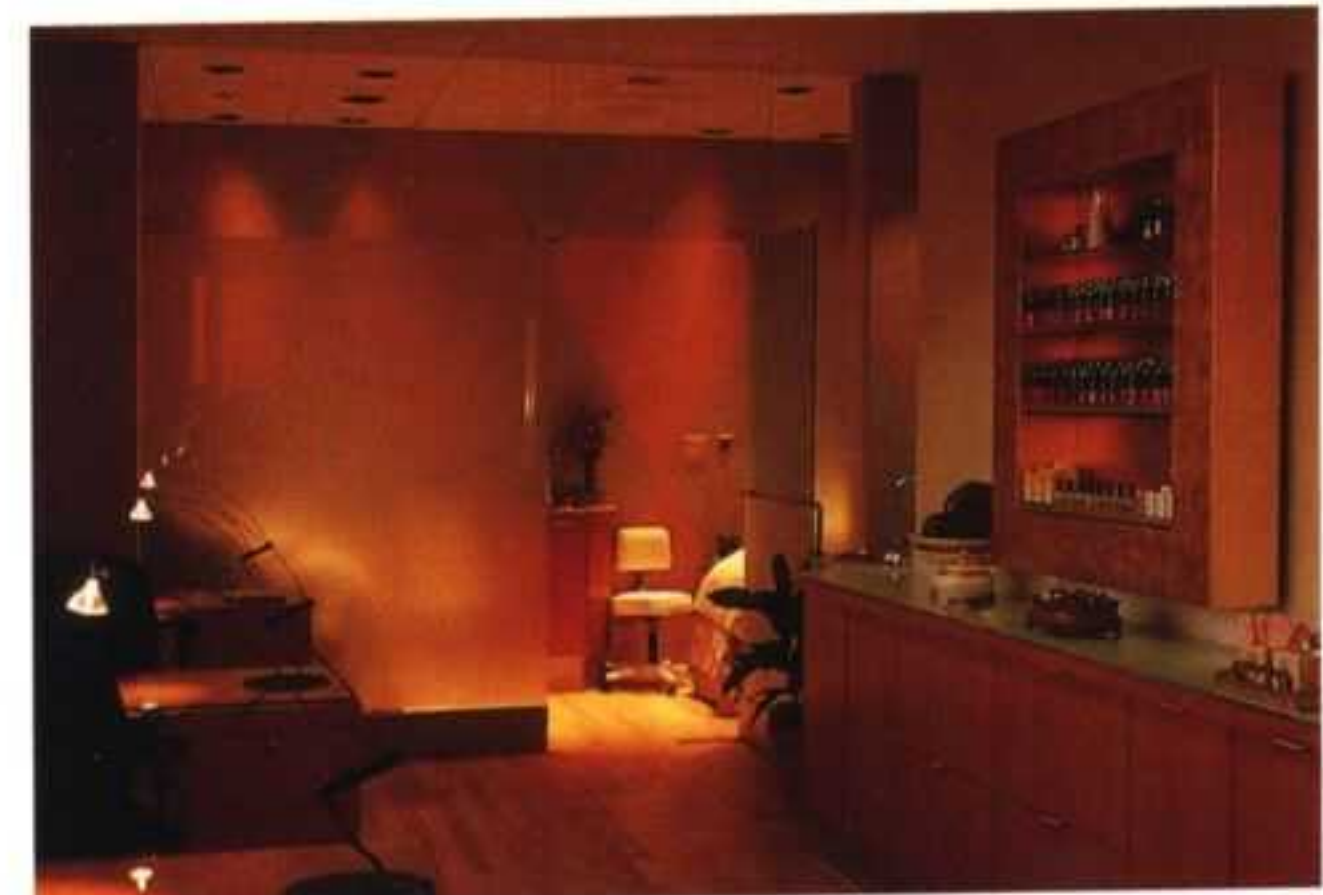
吉恩·豪雷斯

10,000平方英尺

梨木，大理石，槭木地板，亚麻油毡，涂料



2



3

- 1 Floor plan
- 2 Check-out counter
- 3 Manicure salon
- 4 Styling salon
- 5 Entrance to spa

- 1 平面图
- 2 结账台
- 3 指甲“美化”室
- 4 美发室
- 5 温泉浴室入口



4



5

Mr. Rags

Design 1996
Bellevue Square, Bellevue, Washington
Lux Corporation
2,000 square feet
Concrete, hot rolled steel, 55 gallon drums, utility light sockets

Mr. Rags is a prototype design for an apparel store specializing in clothing and accessories for teenage boys and girls. Raw building materials are used in unusual applications to create a store with an attitude that matches that of its customers. Bare light bulbs that hang from a ceiling made from concrete reinforcing wire grid, flattened 55-gallon drums and sheets of hot rolled steel used as a wall cladding, exposed framing, and worn away painted concrete floors are combined with other raw materials to create an exciting and bold design that pushes the limits of traditional mall retail design. The store has received enthusiastic reviews from its customers and has resulted in increased sales and visibility for the retailer. The prototype design has been implemented in an aggressive roll-out program throughout the western states.

“拉格斯先生”商店是为一家服装店所做的样板设计。该店专卖十几岁少男少女的服装、配饰。建筑材料不同寻常的运用，使商店的格调迎合了其顾客的心态。裸露的灯泡从钢筋混凝土格栅做成的天花上悬垂下来，压扁了的55加仑的汽油桶和热轧钢板被用做墙面饰材，加上暴露在外的构架和磨损的油漆混凝土地板，这一切与其它建材一道创造出一种突破了以往传统零售商店设计的种种限制的、激动人心而大胆的设计。商店由此获得了顾客们的热情评价，商品销量也由此得以提高，并引起商家的注意。这个样板设计已在西部各州得以积极地推广和实施。

“拉格斯先生”商店

设计 1996年
华盛顿州，贝尔维尤，贝尔维尤广场
卢克斯股份有限公司
2,000平方英尺
热轧钢板，55加仑汽油桶，电灯插座

MR. RAGS



1



2

- 1 Accessory area
- 2 Storefront as seen from the mall

- 1 配饰专卖区
- 2 从步行街看商店立面(沿街立面)

Pacific Place

Design/Completion 1994/1998
 Seattle, Washington
 Pine Street Development
 975,000 gross square feet
 Precast concrete, glass, metal

太平洋商业综合体

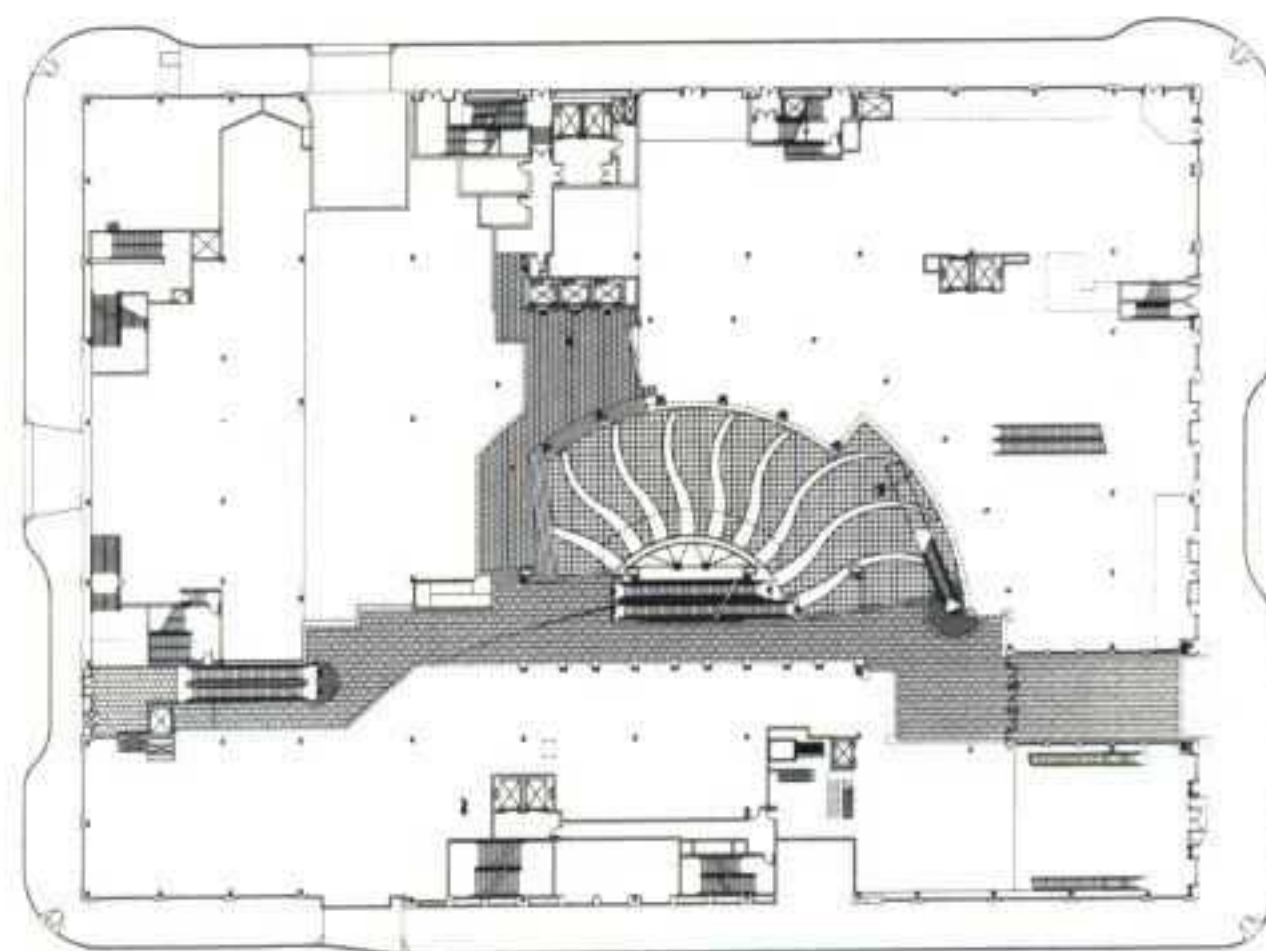
设计/竣工 1994年/1998年
 华盛顿州，西雅图
 松树大街开发区
 975,000平方英尺
 预制混凝土，玻璃，金属

As the catalyst for the revitalization of Seattle's downtown retail core, the first phase of this two-block development includes a large urban entertainment complex. Consisting of 340,000 square feet of specialty retail and restaurants over a 1,200-car parking garage, the project is organized around a central skylit atrium and capped with an 11-screen General Cinema complex. The complex is linked to the newly renovated Nordstrom flagship store by a pedestrian skybridge, and its tenants include Sony, Williams-Sonoma Grande Cuisine and Pottery Barn, as well as Stars and Il Fornaio restaurants.

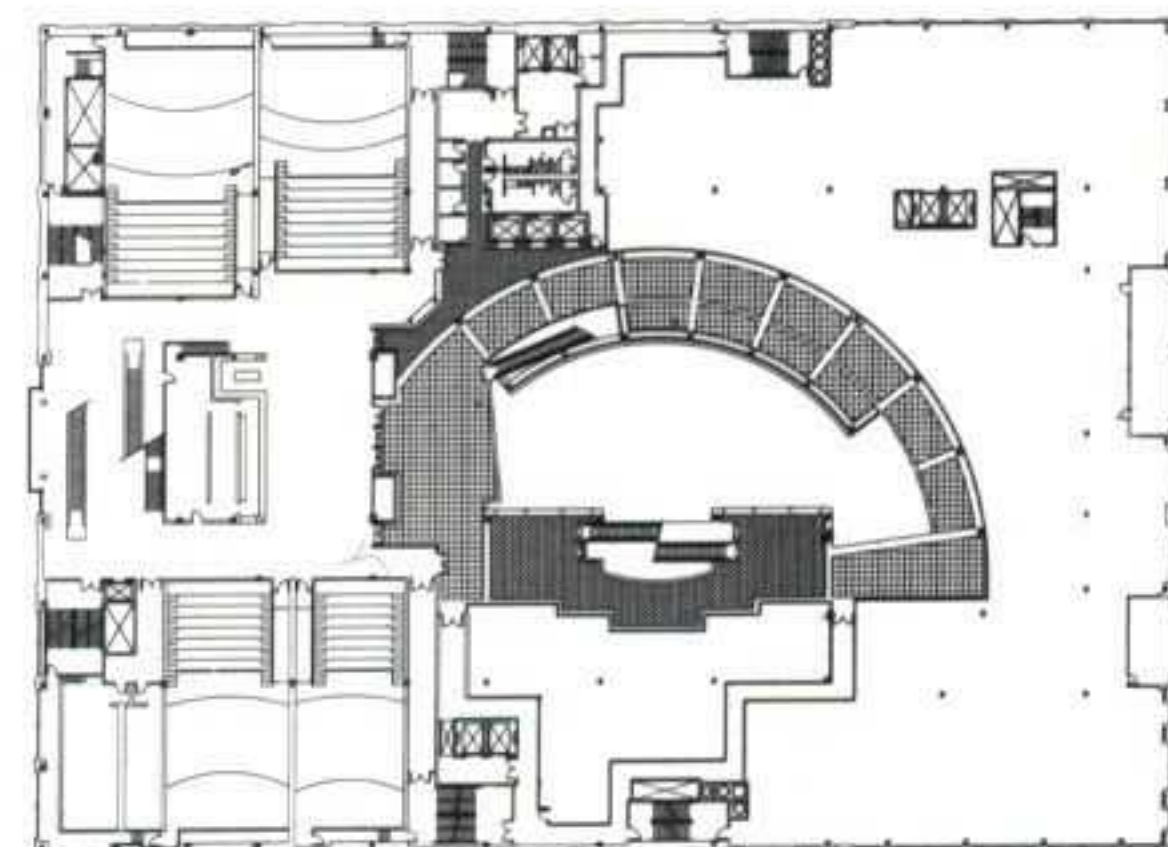


1

作为复兴西雅图市中心零售业核心区的催化剂，这个占地两街区的开发项目的一期工程包括一个大型的城市娱乐综合体，是由 340,000 平方英尺的专卖店和餐馆组成（饭店下为一个有 1,200 个车位的车库）。建筑围绕一个采光中庭布局，其上是一个有 11 个放映厅的综合电影城。该综合体通过人行天桥与新近修缮的诺斯托姆大型仓库相连，其租户包括索尼公司，威廉斯-索诺玛公司，格朗德·屈西纳公司和波特里·巴恩公司，此外还有斯塔尔斯和第二福尔纳约餐馆。



2



3

0 30 60ft

- 1 Model showing Pine Street (south) elevation
- 2 Upper street level plan
- 3 Fourth level, restaurant/cinema plan

- 1 松树大街南向立面模型
- 2 上层街道层平面图
- 3 第四层，即餐馆和电影院层平面图

NBBJ 的形象设计

NBBJ's award-winning graphic design department works with clients outside the realm of architecture as well as serving the needs of the firm. Todo Wraps restaurants and the Empty Space Theater are two such clients.

Todo Wraps restaurants combine international flavors in a high-energy atmosphere. To evoke a sense of fun, color and pattern are layered throughout the packaging. The international flavor concept is developed in a series of 16 "travel" stickers illustrating the origins of the food.

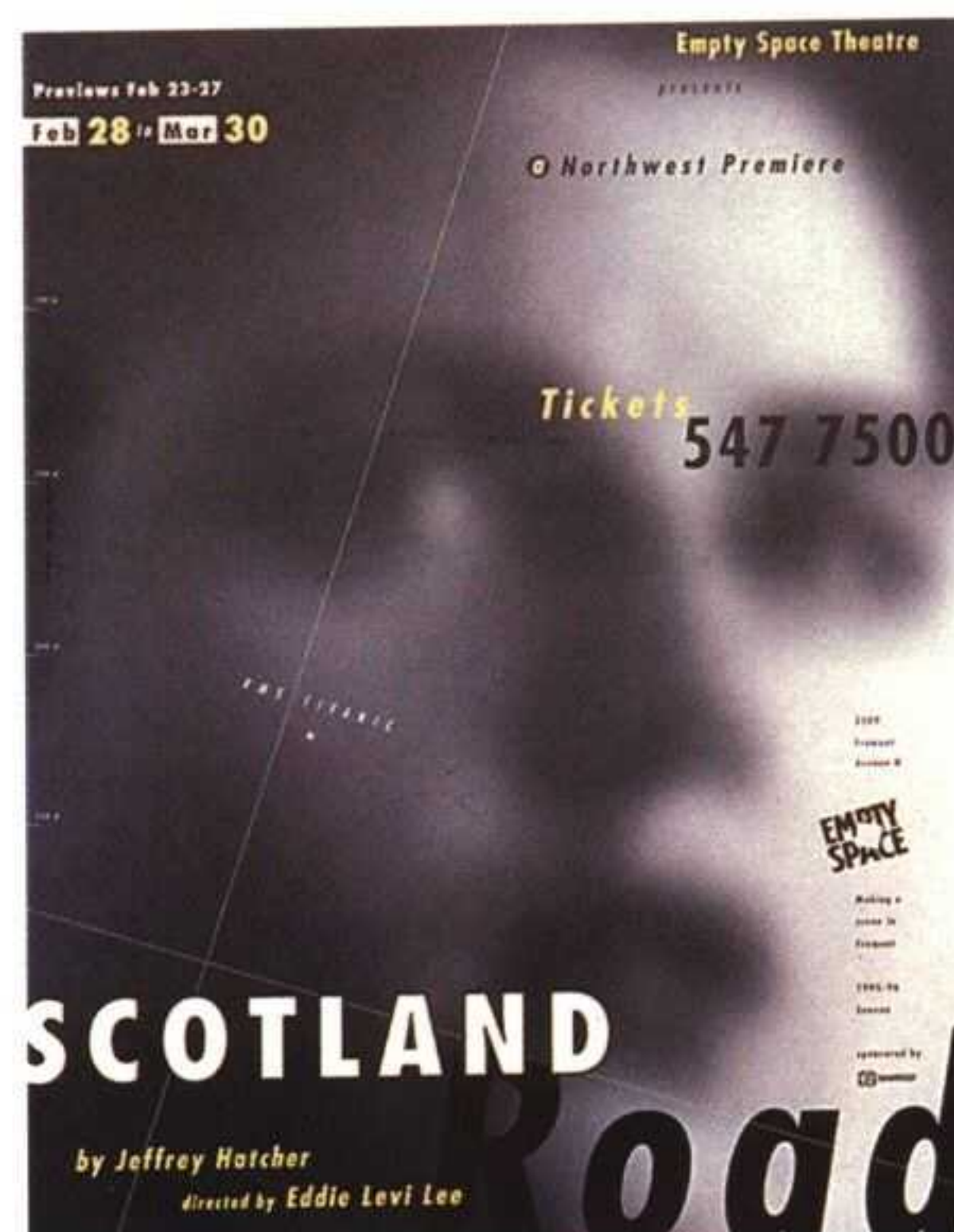
Posters must cut through the clutter of today's high-tech world, communicating the essentials with few words and immediate impact. Our ongoing work for the Empty Space Theater projects its reputation for presenting provocative, untried productions. A review of the early script and discussions with the director set the stage for the compelling imagery and engaging message that distinguish each poster.



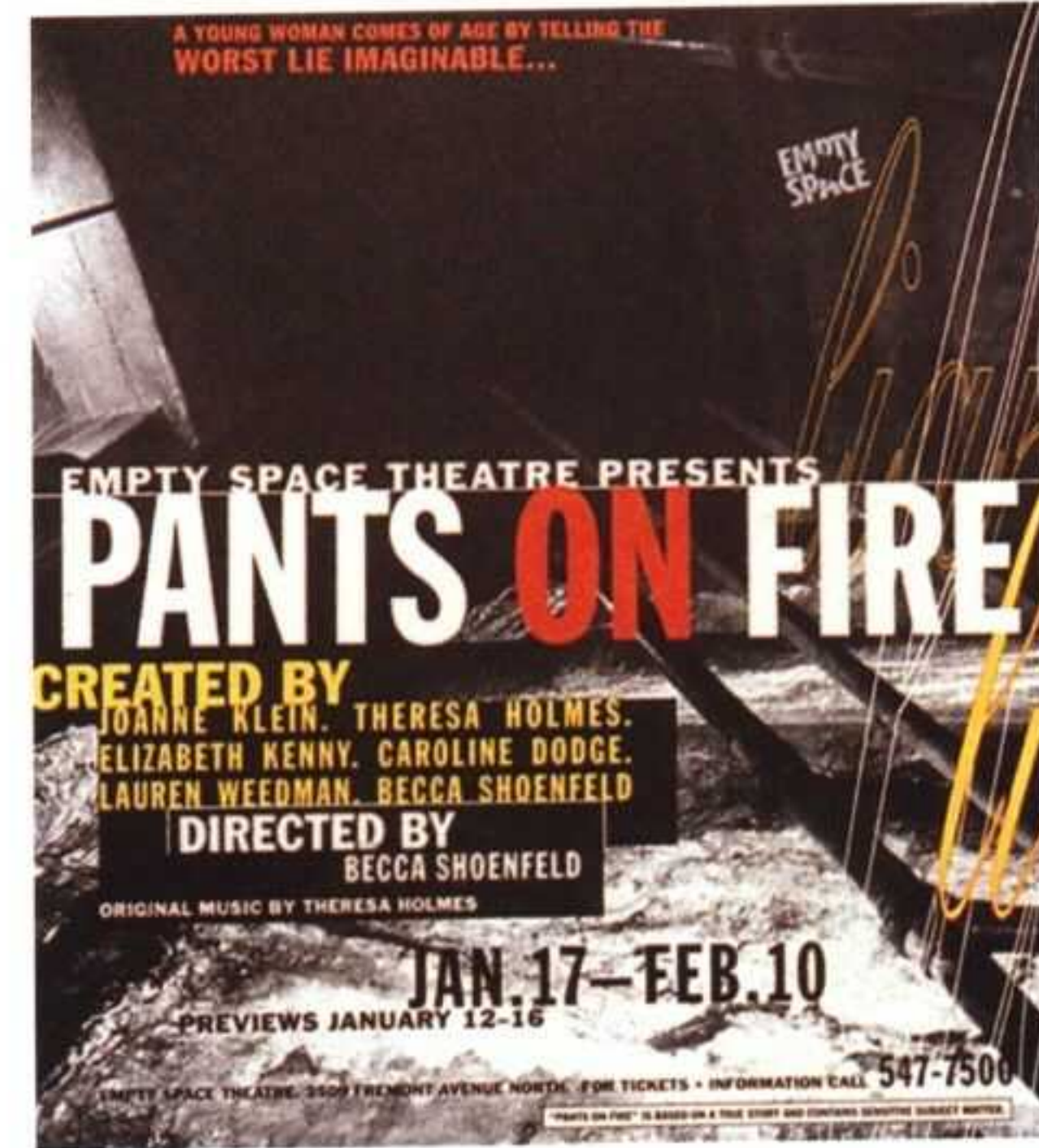
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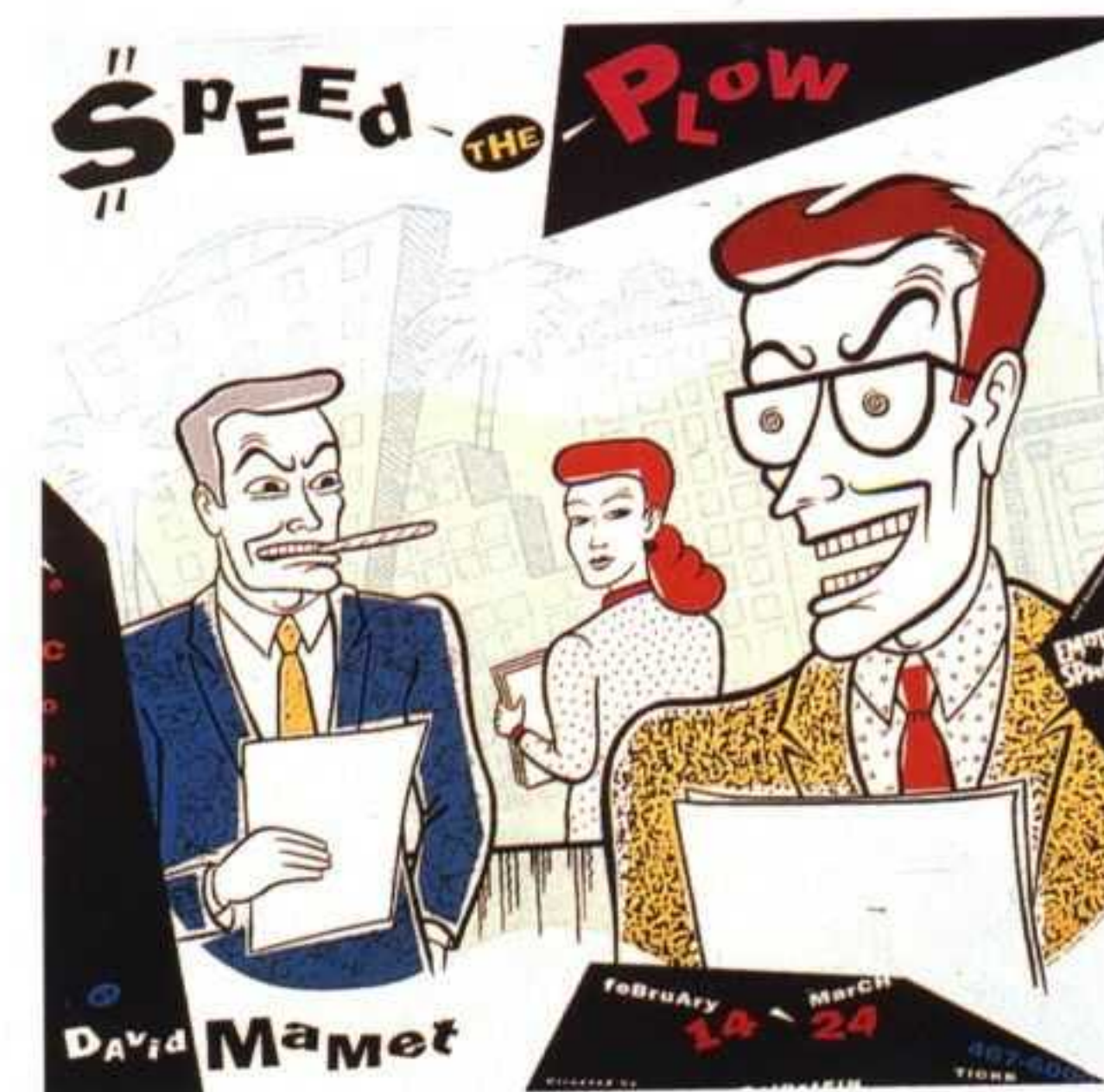
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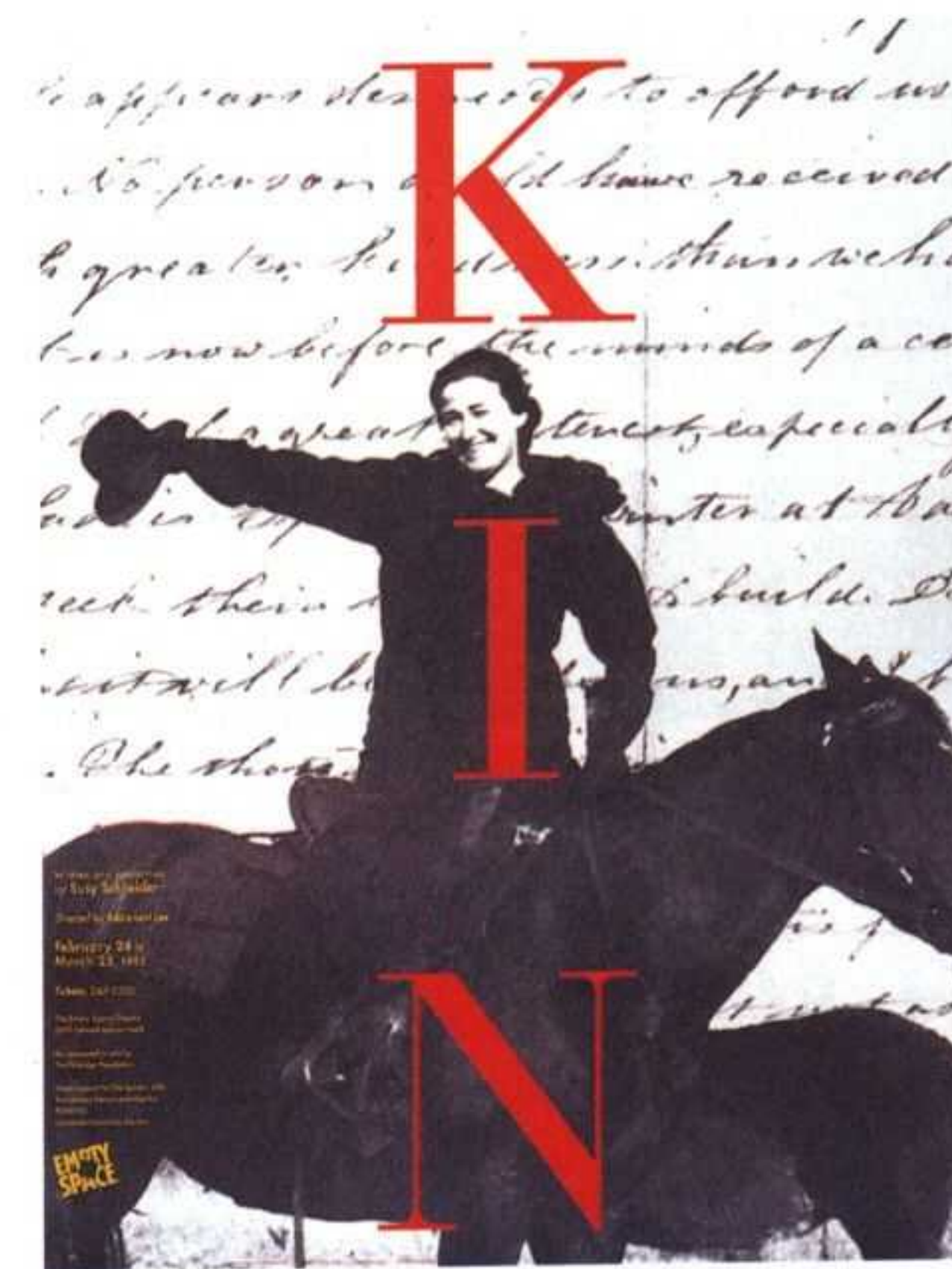
5



2



4



6

NBBJ 赢得过奖项的形象设计部门在建筑设计领域之外为客户提供服务，同时也为公司自身需要做出了贡献。托多·瑞普斯餐馆和空间剧院委托的业务便属形象设计。

托多·瑞普斯餐馆将国际风味融入到一个极具活力的氛围里。为了激起人们的兴趣，在整个包装上使用了层层叠叠的色彩和图案。那种国际风味的概念在一套共 16 枚的、用图示说明食品渊源的“旅行”贴纸上得以完善。

海报必须拨开当今高技术世界带来的纷乱，用极少的文字和即时的感官冲击传达重点的信息。我们为空间剧院所做的工作就是助他们打响名声，让人们都知道该剧院从演出有争议的、未经尝试过的作品而知名。对早期脚本的重温与导演的探讨为每份海报能传达出不同的强烈意象和诱人信息打下了基础。

- 1-6 Posters for Empty Space Theater
- 7 NBBJ Sports and Entertainment identity system
- 8 Todo Wraps restaurants packaging system
- 9 Proposal for Sega Game Works and Silicon Graphics Corp.
- 10 NBBJ projects brochure

- 1-6 空间剧院的海报
- 7 NBBJ 运动(体育)与娱乐设计组的系列宣传品
- 8 托多·瑞普斯餐馆的系列包装
- 9 为塞格游戏软件及西利康图形公司所做的包装方案
- 10 NBBJ 的作品图册



7



8



9



10

Selected Chronological List of Buildings & Projects

精选作品年表

瑞内森斯无装备住宅
俄亥俄州，哥伦布
1981年
委托方：奥伦坦吉管理公司

Renaissance Infill Housing
Columbus, Ohio
1981
Client: Olentangy Management Company



威斯特摩兰县综合大楼
宾夕法尼亚州，格林斯堡
1983年7月
委托方：威斯特摩兰县

Westmoreland County Complex
Greensburg, Pennsylvania
July 1983
Client: Westmoreland County



国家海洋管理协会，西部地区中心
华盛顿州，西雅图
1984年1月
委托方：美国商业部

**National Oceanic Administration Association,
Western Regional Center**
Seattle, Washington
January 1984
Client: US Department of Commerce



怀俄明妇女中心
怀俄明州，夏延
1984年7月
委托方：怀俄明妇女中心

Wyoming Women's Center
Cheyenne, Wyoming
July 1984
Client: Wyoming Women's Center



东卡罗来纳主教管区总部大楼
北卡罗来纳州，金斯顿
1985年
委托方：东卡罗来纳主教管区

**Headquarters Building,
Episcopal Diocese of East Carolina**
Kinston, North Carolina
1985
Client: Episcopal Diocese of East Carolina



奥尔德老邮局
俄亥俄州，哥伦布
1986年1月
委托方：布里克和埃克勒建筑公司

Old, Old Post Office
Columbus, Ohio
January 1986
Client: Bricker & Eckler Building Company



凯伊银行大厦
华盛顿州，西雅图
1987年1月
委托方：马丁·赛利格房地产公司

Key Bank Tower
Seattle, Washington
January 1987
Client: Martin Selig Real Estate



生物薄膜学会，研究与发展实验室
华盛顿州，西雅图
1987年5月
委托方：生物薄膜学会

**The Biomembrane Institute,
Research & Development Laboratory**
Seattle, Washington
May 1987
Client: The Biomembrane Institute



韦恩·里夫行政管理与人文学科中心
俄亥俄州，哥伦布
1988年1月
委托方：俄亥俄建筑管理局

**Vern Riffe Center
for Government and the Arts**
Columbus, Ohio
January 1988
Client: Ohio Building Authority



美国空军的戴维·格兰特医疗中心
加利福尼亚州，费尔菲尔德
1988年10月
委托方：美国空军

USAF, David Grant Medical Center
Fairfield, California
October 1988
Client: United States Air Force



斯瑞纳雄威德广场中庭
俄亥俄州，哥伦布
1989年6月
委托方：纳雄威德保险公司

Atrium at Three Nationwide Plaza
Columbus, Ohio
June 1989
Client: Nationwide Insurance



亚利桑那大学建筑学院改建
亚利桑那州，图森
1989年8月
委托方：亚利桑那大学建筑学院

**University of Arizona
College of Architecture Remodel**
Tucson, Arizona
August 1989
Client: University of Arizona,
College of Architecture



托伊兹大厦
加利福尼亚州，帕洛阿尔托
1990年1月
委托方：托伊兹兄弟有限公司

Thoits Building
Palo Alto, California
January 1990
Client: Thoits Brothers Inc.



戴维斯·赖特和琼斯公司室内设计
华盛顿州，西雅图
1990年6月
委托方：戴维斯·赖特和琼斯公司

Davis Wright & Jones
Seattle, Washington
June 1990
Client: Davis Wright & Jones



瓦利放射肿瘤学中心
加利福尼亚州，洛杉矶
1991年2月
委托方：圣约瑟夫医疗中心

Valley Radiation Oncology Center
Los Angeles, California
February 1991
Client: Saint Joseph Medical Center



洛马林达大学医疗中心南翼二期工程——
质子射线治疗单元
加利福尼亚州，洛马林达
1991年3月
委托方：洛马林达大学医疗中心

**Loma Linda University Medical Center,
South Wing Phase II, Proton Beam Therapy**
Loma Linda, California
March 1991
Client: Loma Linda University Medical
Center



尤尼沃公司室内设计
华盛顿州，柯克兰
1991年9月
委托方：尤尼沃股份有限公司

Univar
Kirkland, Washington
September 1991
Client: Univar Corporation



冈普斯室内设计
加利福尼亚州，旧金山
1991年11月
委托方：冈普之家

Gump's
San Francisco, California
November 1991
Client: Gump's



儿童喷泉公园
俄亥俄州，哥伦布
1992年4月
委托方：哥伦布市娱乐与游园管理处

Children's Fountain
Columbus, Ohio
April 1992
Client: City of Columbus,
Recreation & Parks Department



富兰克林公园温室
俄亥俄州，哥伦布
1992年4月
联合娱乐管区：哥伦布市
委托方：富兰克林县和俄亥俄州

Franklin Park Conservatory
Columbus, Ohio
April 1992
Joint Recreational District: City of Columbus,
Client: Franklin County and State of Ohio



大学医疗中心东停车库
亚利桑那州，图森
1992年6月
委托方：大学医疗中心

**University Medical Center,
East Parking Garage**
Tucson, Arizona
June 1992
Client: University Medical Center



罗萨利·怀伊玩具艺术博物馆
华盛顿州，贝尔维尤
1992年9月
委托方：玩具艺术有限公司

Rosalie Whyel Museum of Doll Art
Bellevue, Washington
September 1992
Client: Doll Art, Inc.



罗斯小学
亚利桑那州，图森
1993年1月
委托方：图森联合学校管区

Rose Elementary School
Tucson, Arizona
January 1993
Client: Tucson Unified School District



圣约瑟医疗中心，罗伯逊大厦
加利福尼亚州，伯班克
1993年4月
委托方：圣约瑟夫医疗中心

**Saint Joseph Medical Center,
Robertson Tower**
Burbank, California
April 1993
Client: Saint Joseph Medical Center



台湾大学附属儿童医院
中国台湾，台北
1997年1月
委托方：台湾大学附属儿童医院

**National Taiwan University
Childrens Hospital**
Taiei, Taiwan, R.C.O.
January 1997
Client: National Taiwan University
Childrens Hospital



联合艺术家协会的电影城设计竞赛
意大利，罗马
1996年11月
委托方：科罗拉多州依格尔伍德的 U.A.
剧院联合有限公司

United Artists, Cinecitta Competition
Rome, Italy
November 1996
Client: U.A. Theater Circuit, Inc.
Eaglewood, Colorado



埃尔普雷西丹公寓/写字楼(45层)
菲律宾，马尼拉
1997年2月
委托方：杜韦公司

**El Presidente, Apartment/
Office Tower (45 stories)**
Manila, Philippines
February 1997
Client: Duvay Corporation





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在全球建筑业中，NBBJ扮演着重要的角色。它是世界上第六大建筑事务所，是美国第二大建筑事务所，它的设计项目遍布北美、远东、欧洲以及南美各地，它所设计的建筑类型几乎无所不包。

在建筑艺术领域，NBBJ同样是一支优秀的造型力量。一些与NBBJ具有相同规模和业务范围的事务所，为了维护事务所组织结构的正常运作，常常以牺牲好的设计为代价。这些事务所往往因某种个人“签名式”风格的设计而闻名，而这种风格往往出自某个设计者个人的构思意向，并且这样的风格几乎在每个作品中都有所体现。

NBBJ的设计实践并没有采取以事务所自身的利益为重的设计模式，取而代之的是，一种从人，从文化及特定的场所特质出发并为此而进行的特殊的设计，即在上述要素最具复杂性和缜密性的基础上，为“文脉”而进行的设计……在NBBJ的设计作品中，没有哪一位设计者的设计特色，构成NBBJ的唯一特色，同时NBBJ的设计也并非仅仅出自学院派理论。相对而言，NBBJ采用了某种地方主义的形式作为其共同的设计基础……面对不同的设计项目，不同的业主，不同的场所环境，即便是NBBJ自己的合伙人和员工，也都会为着NBBJ的设计理念，去寻求并提出最具挑战性的设计方案来，即一种基于普遍共识的设计。

选自绪论