

THE MASTER ARCHITECT SERIES II

KPF

Selected and Current Works

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images
Publishing

Shanghai World Financial Center

Design/Completion 1994/2002

Shanghai, China

Mori Building Co. Ltd

317,000 square meters (total)

240,000 square meters (above grade)

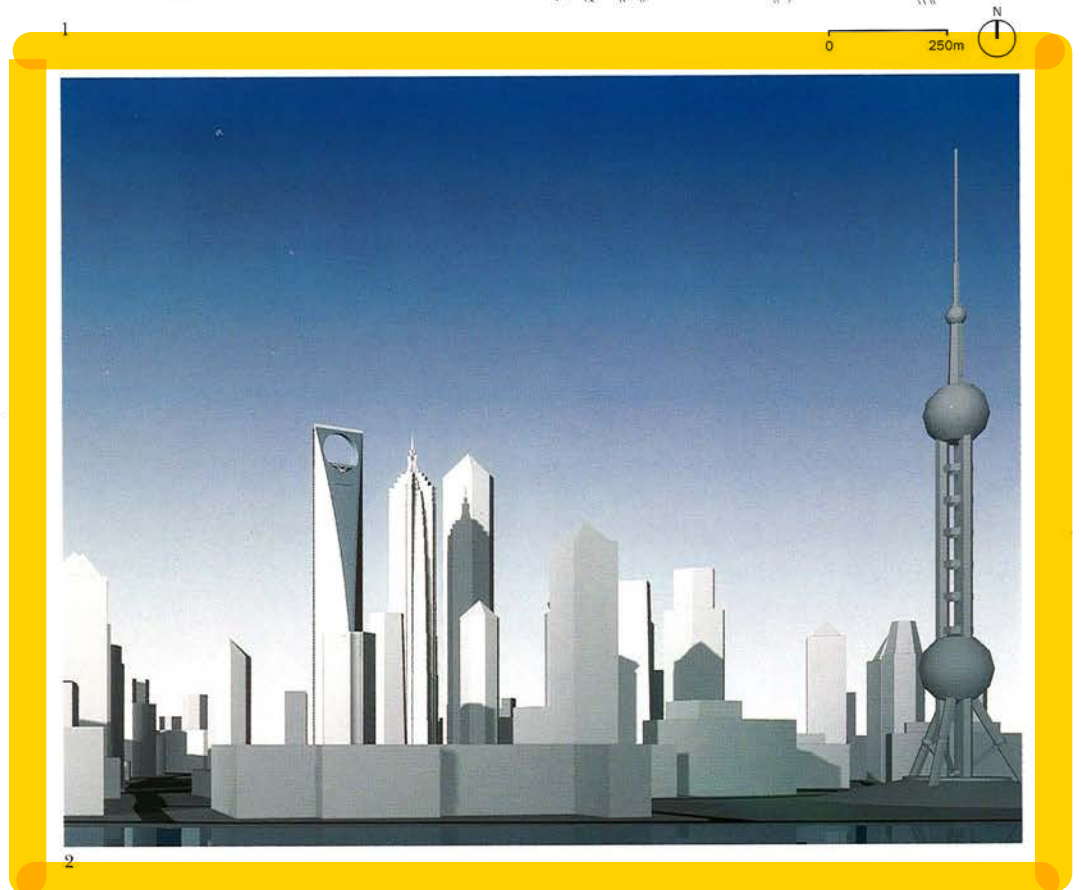
Smooth and rough granite (tower base), horizontally banded stainless steel, lightly reflective glass (tower shaft)

The ancient Chinese conceived of the earth as a square and the sky as a circle. The interaction between these two geometric forms gives rise to the physical form and structure of this tower. It also endows the tower with a cultural and cosmological resonance which establishes it as a powerful icon.

The Chinese government has designated the Pudong area of Shanghai as a massive development zone, successfully attracting foreign investment. Our intention is to counter the inevitable visual cacophony that will emerge from this growth with a structure of great simplicity. The building's two dominant functions—office and hotel—each require specific floor plates. Our goal is to provide both within an elemental, monolithic form.

The primary shape of the tower is devised as an extruded square intersected by two sweeping arcs, tapering to a single line at its top. A square prism and a cylinder intersect to create the building's physical form. The gradual progression of floor

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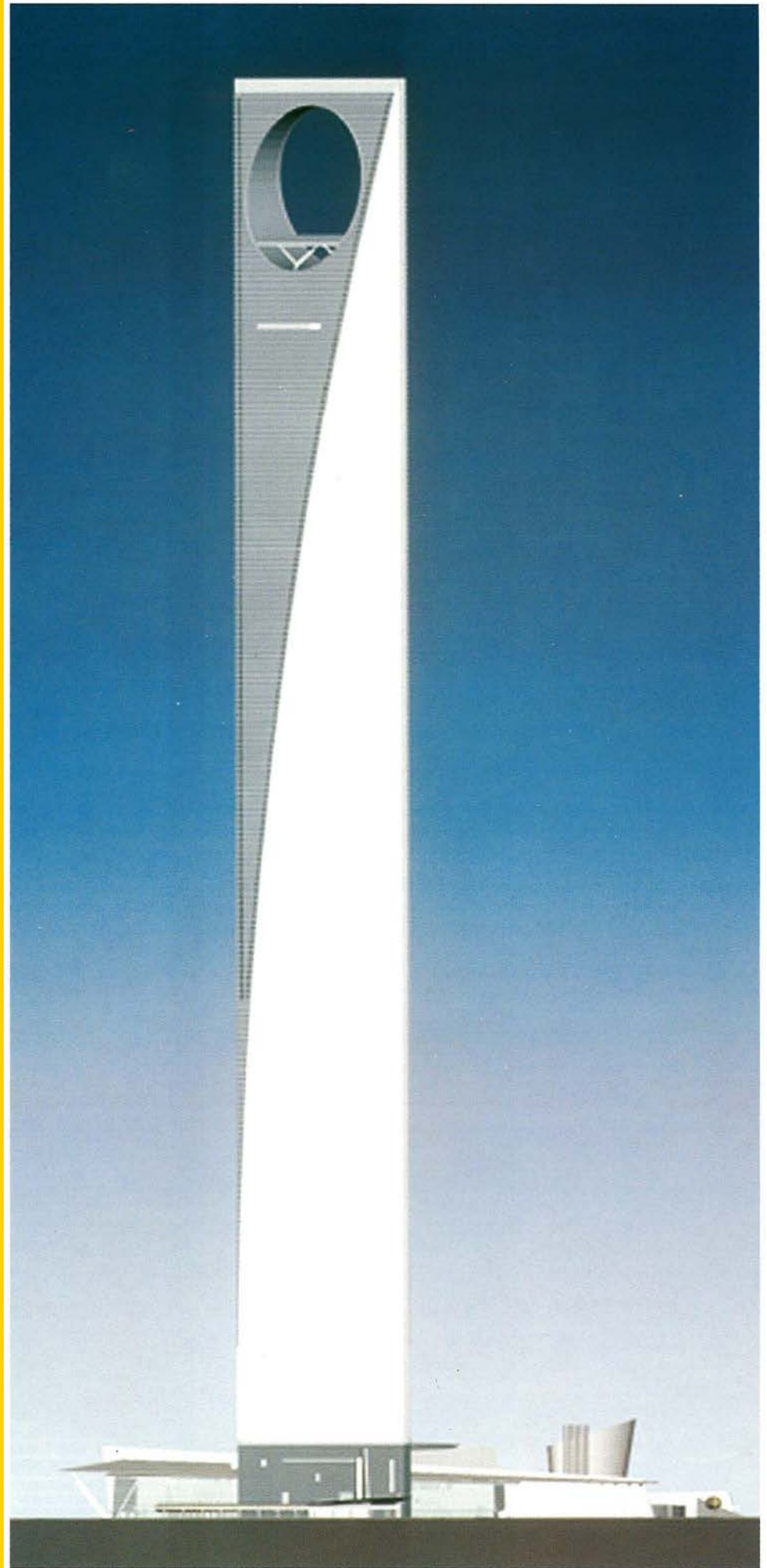


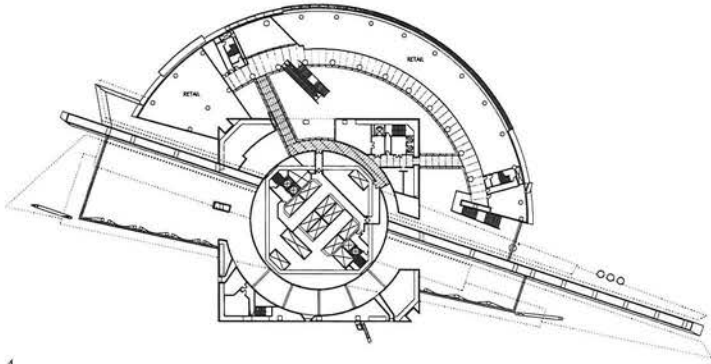
- 1 Site plan
- 2 View across river showing relationship to Oriental Pearl TV Tower
- 3 West elevation

plans generates configurations which are ideal for offices on the lower floors and hotel suites above. At the same time, the transformation of the plan rotates the orientation of the tower by 45 degrees, aligning the tower top with the Oriental Pearl TV Tower, Pudong's dominant landmark. To relieve wind pressure at the top of our structure we carved out a 50-meter (164-foot) cylindrical void, equal in diameter to the "pearl" sphere of the TV tower. The solid-void dialogue created by this relationship further connects these two structures.

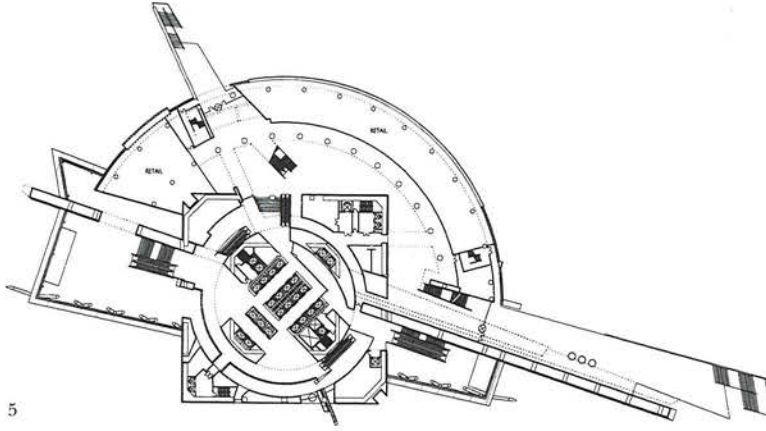
Penetrating through and surrounding the massive stone base of the tower are wall, wing, and conical forms. The varied geometries of these functional elements express the procession of the entry sequence into the building. The clustering of smaller forms at the ground plane introduces a human scale and expresses the complexities of pedestrian movement, complementing the simplicity of the tower.

William Pedersen, Joshua Chaiken

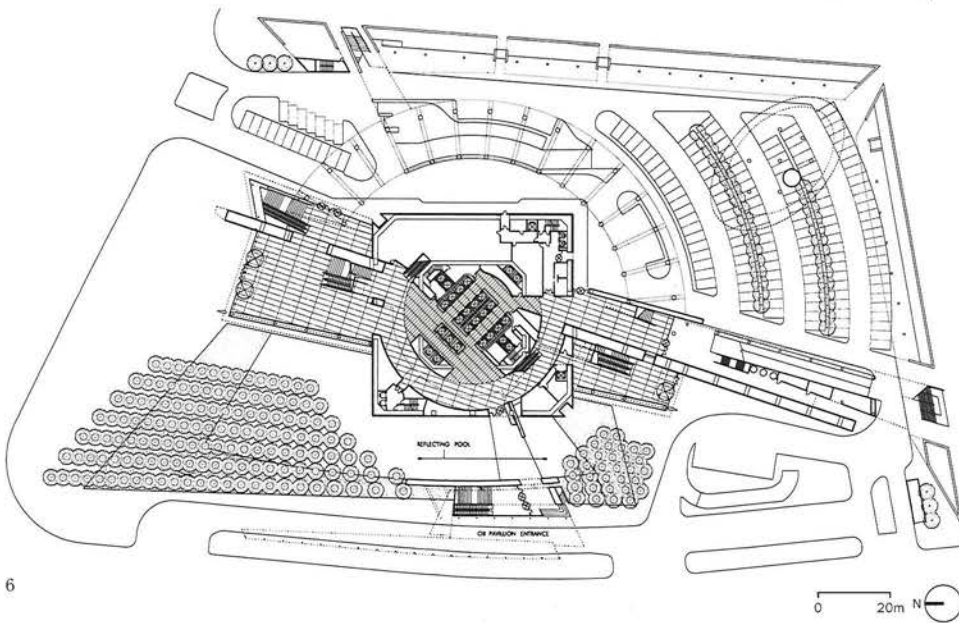




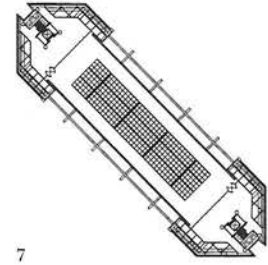
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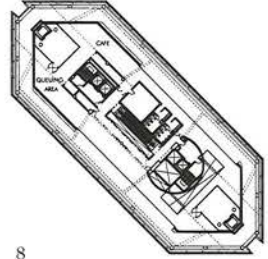
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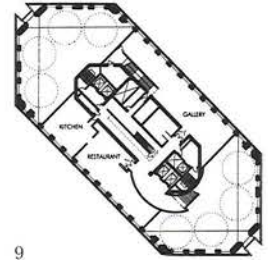
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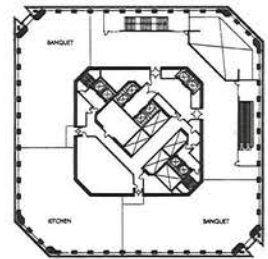
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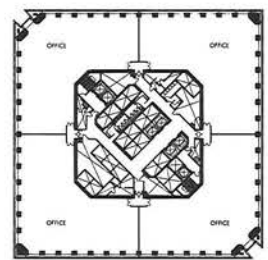
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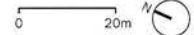
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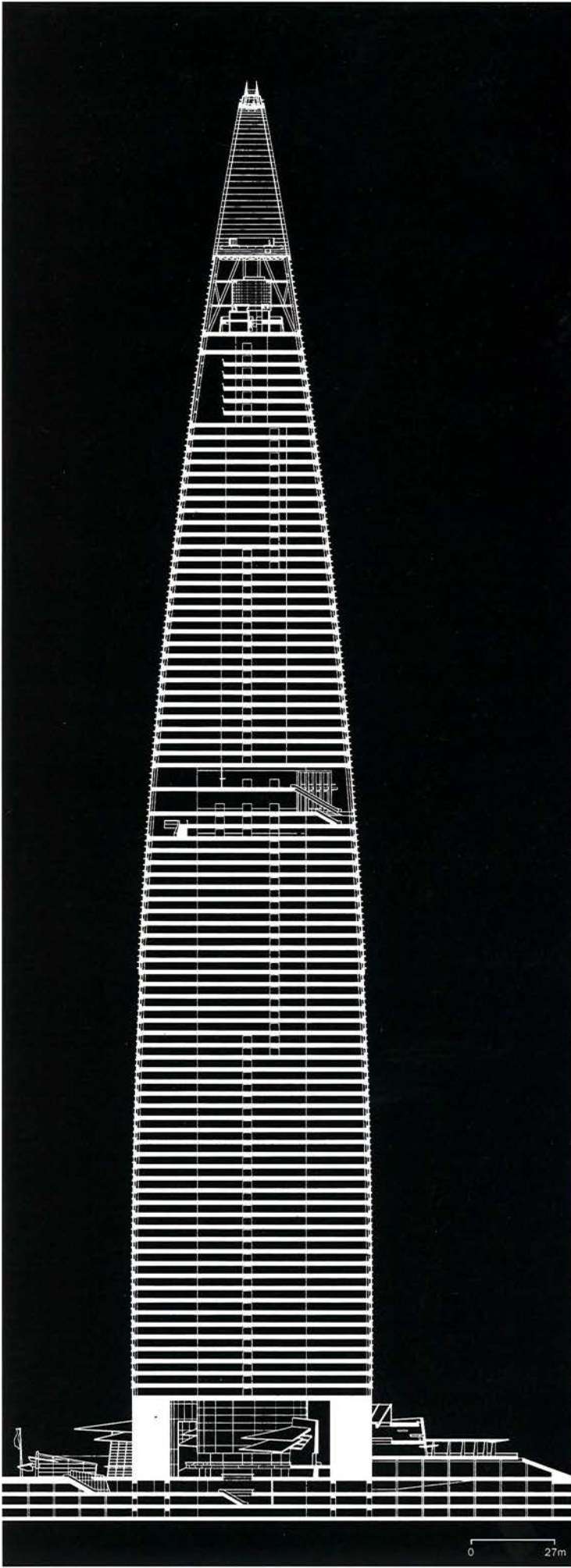
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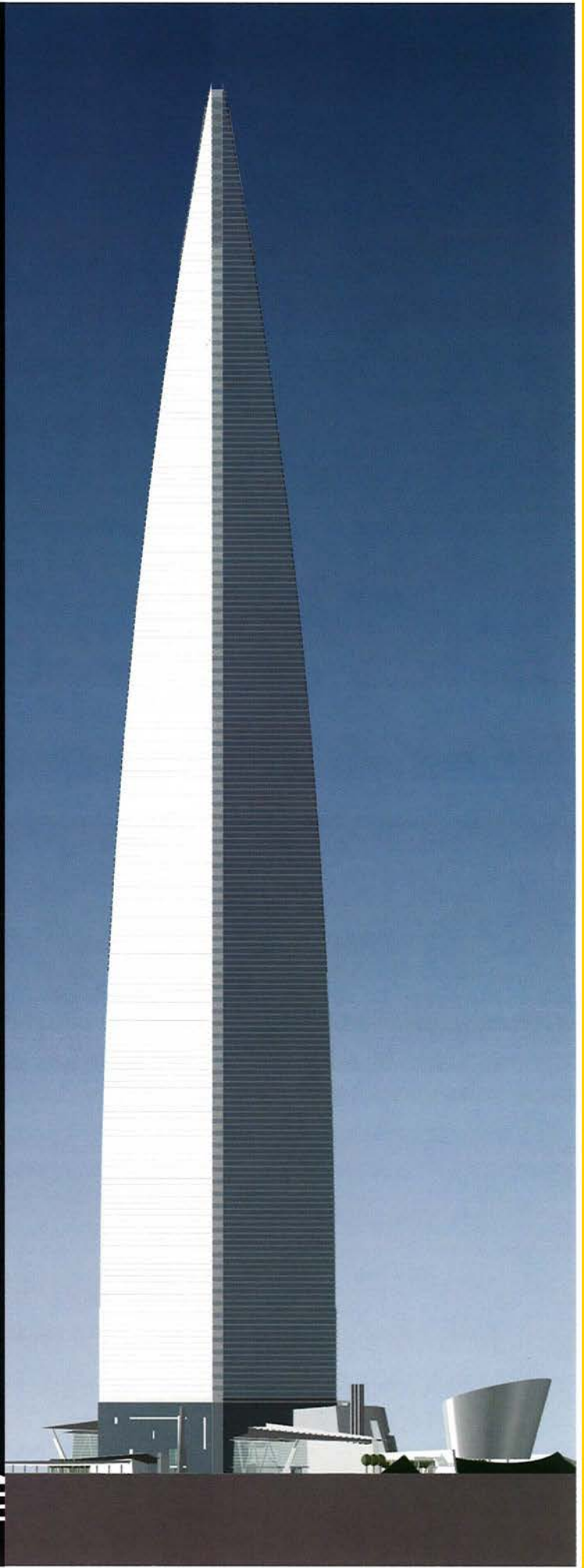
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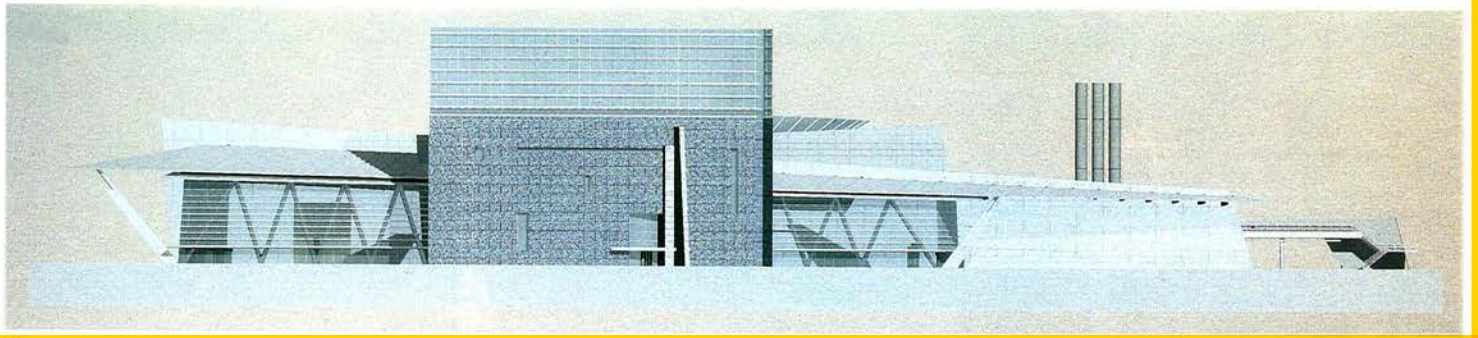
- 4 Third floor plan
- 5 Second floor plan
- 6 First floor plan
- 7 Observation bridge
- 8 Observation deck: bridge elevator access
- 9 Observation deck: restaurant and gallery
- 10 Hotel guest room
- 11 Typical hotel guestroom floor
- 12 Hotel reception floor
- 13 Typical office floor
- 14 Tower section
- 15 Southwest elevation



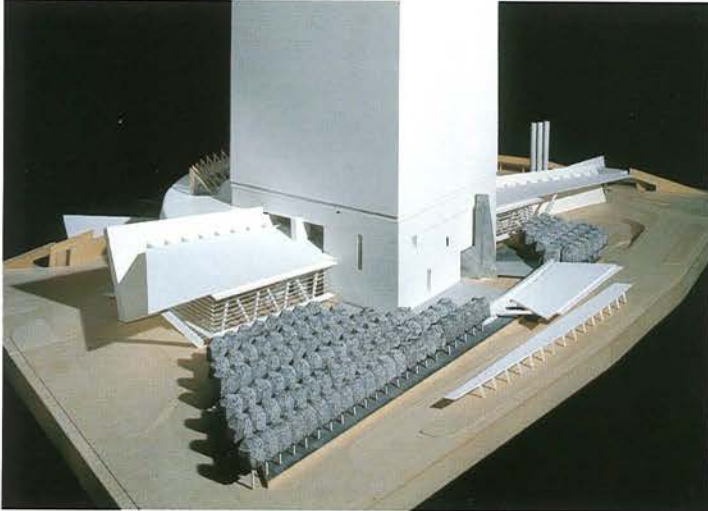
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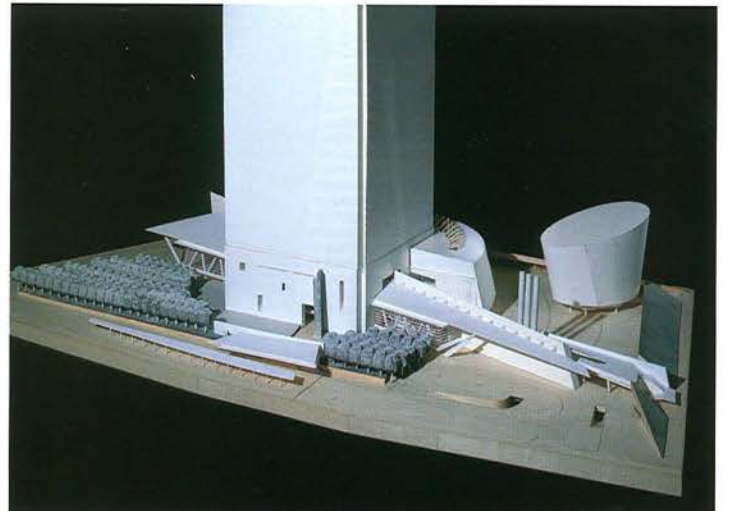
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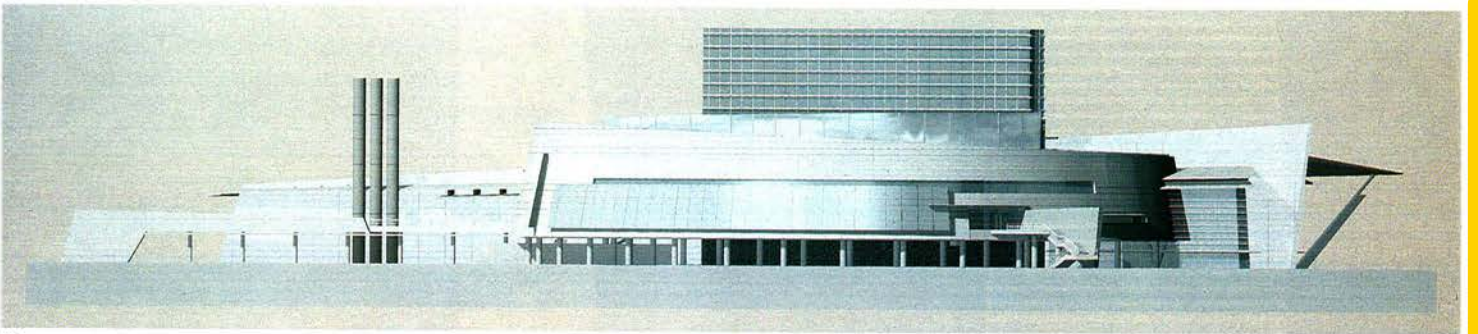


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- 16 Podium: west elevation
- 17&18 Podium: study model
- 19 Podium: east elevation
- 20&21 Podium: study model
- 22&23 Office lobby entrance: study model



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Daewoo Marina City 21/Suyoung Bay Landmark Tower Competition

Design/Completion 1996/2002

Pusan, Korea

Daewoo Corporation

241,540 square meters

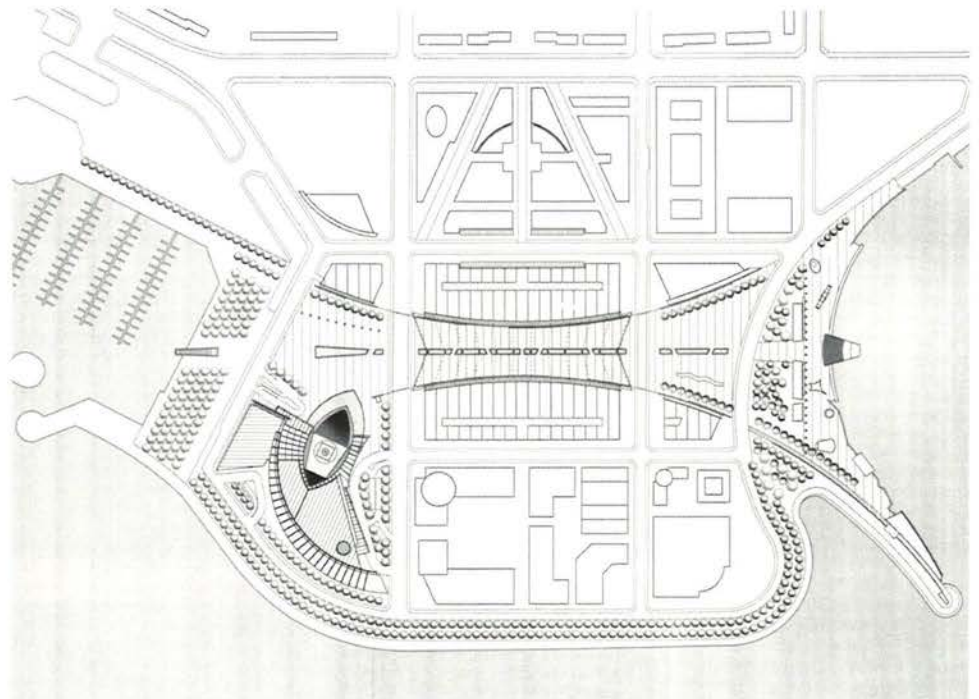
Pewter-colored glass, painted aluminum mullions, stainless steel canopies, granite base

The great height and size of this building led to our decision to design a form of monolithic simplicity, as we had done with the World Financial Center in Shanghai. The abstract form of the building was in part derived from visual influences found in Korean culture as well as from the physical characteristics of the specific site.

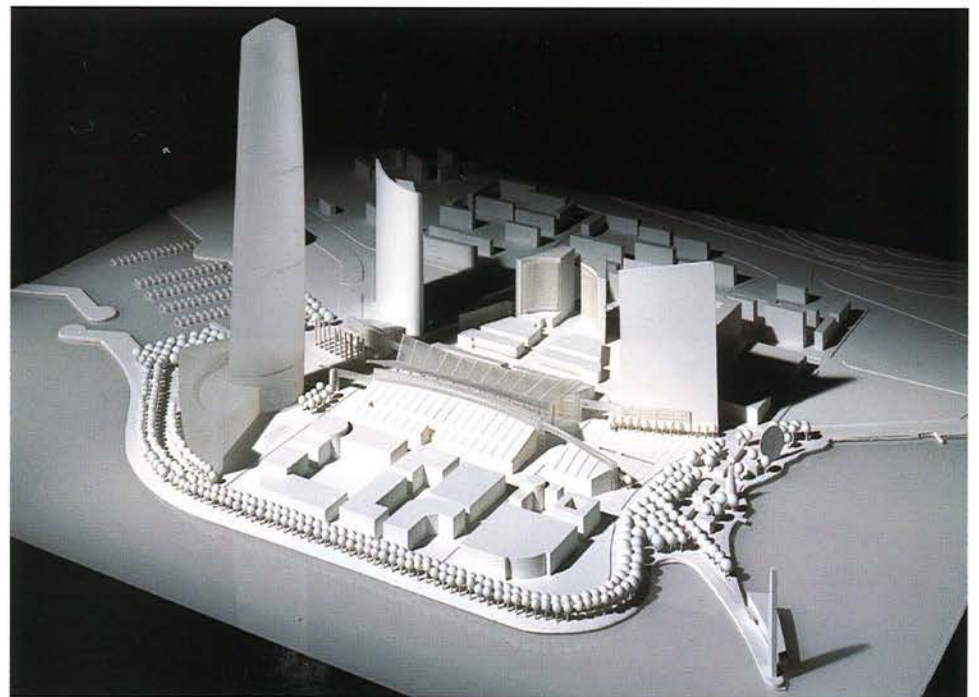
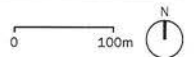
Our examination of many artifacts of Korean culture, revealed a sensibility dedicated to expressing the dialogue between man and nature as an elegantly curving line. Pottery, sculpture, painting, costume, and architecture are linked by this formal motif. We strove to continue this tradition.

Located on the southern tip of the Korean peninsula, on land adjacent to the yachting course of the 1988 Olympic Games, the site faces south to the sea and north to the mountains. The north-south axis of the site is further strengthened by its alignment with a major transportation causeway crossing the bay.

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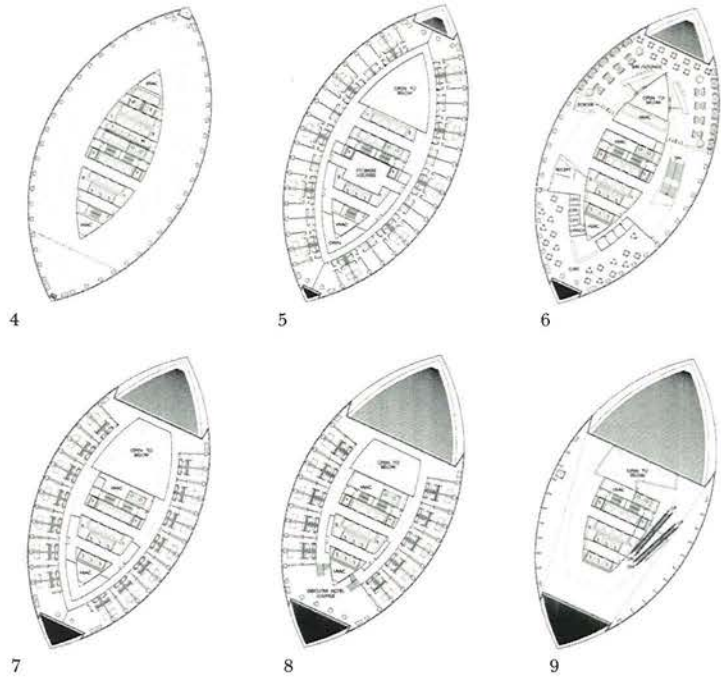
- 1 Master plan
 - 2 Oblique view of master plan from southeast
- Opposite:
View of tower from plaza (northeast)



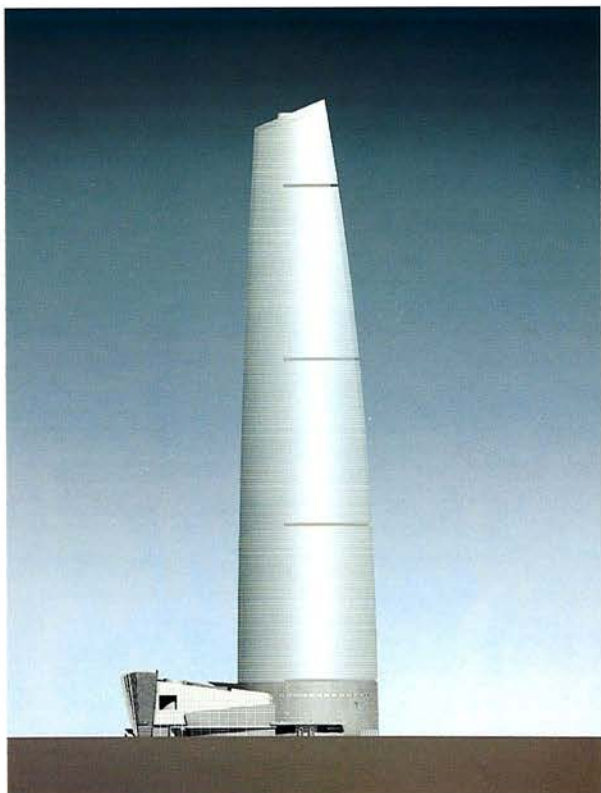
The building's form was created primarily by the intersection of an extended iris-shaped shaft with asymmetrically curving planes. The resulting tower is shaped in the form of a giant wing or sail. The dominant longitudinal axis of this form implies a connection between the sea and the mountains. Functionally, the building's larger lower levels provide flexible office space, while the smaller upper floors, hollowed by a north-facing atrium, create efficient hotel use.

This form is further augmented by the addition of a heavy stone base which drops into a surrounding pool (symbolic of Korea's position as a peninsula). The tower is terminated by a large glass-enclosed void (for gallery and observation functions). Clustered at the tower's base are surrounding structures housing a concert hall, retail space, and a major museum.

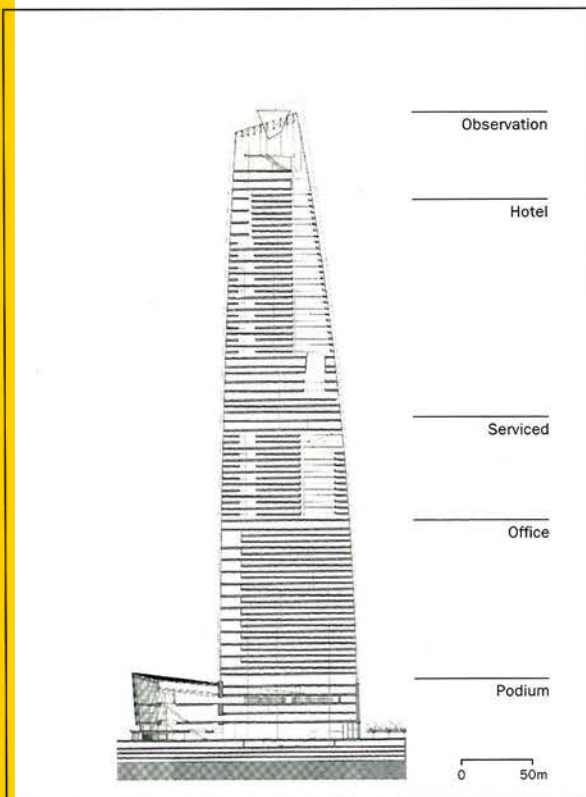
*William Pedersen, Robert Whitlock,
Tomas Alvarez*



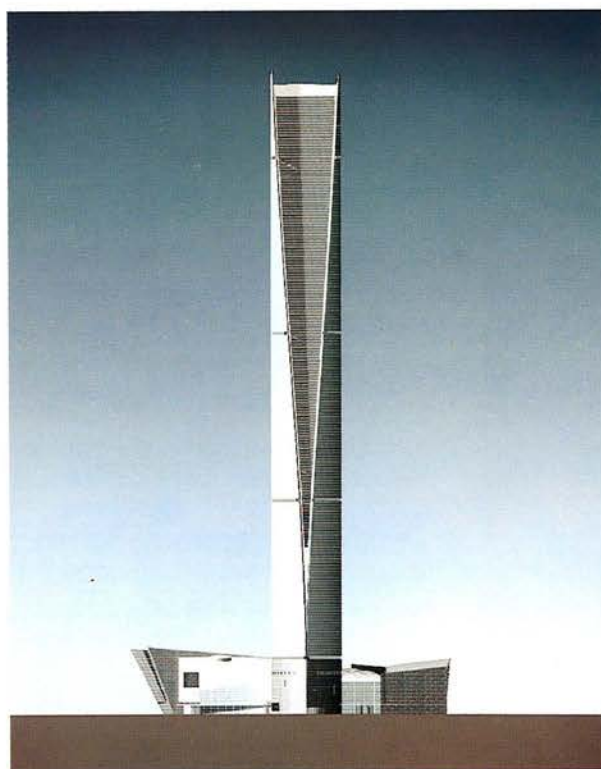
- 4 Typical low-rise office plan (18th floor)
- 5 Typical service apartment plan (40th floor)
- 6 Hotel sky lobby plan (53rd floor)
- 7 Typical hotel room plan (66th floor)
- 8 Typical executive hotel room plan (80th floor)
- 9 Lower observation level plan (87th floor)
- 10 Ground floor plan
- 11 East elevation (office, retail, museum entry)
- 12 North-south tower section
- 13 North elevation facing plaza and mountains
- 14 South elevation facing Suyoung Bay



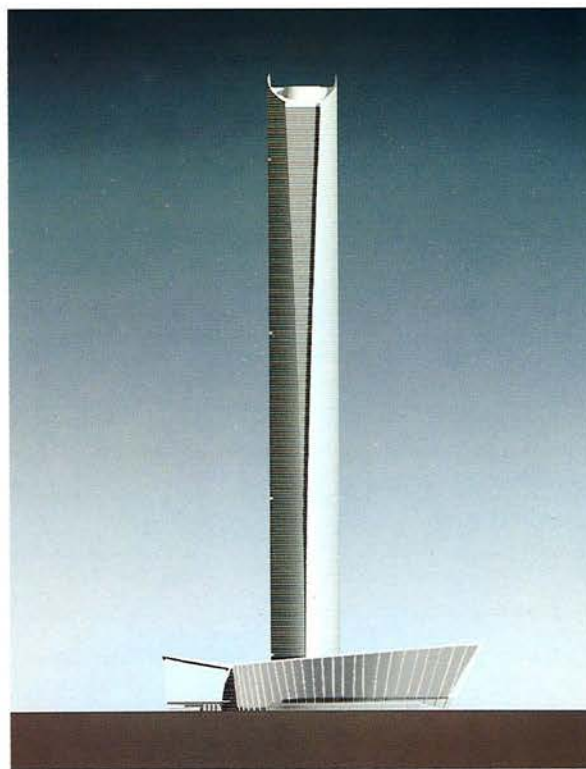
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JR Central Towers

Design/Completion 1990/1999

Nagoya, Japan

JR Tokai

410,000 square meters

Steel, reinforced concrete

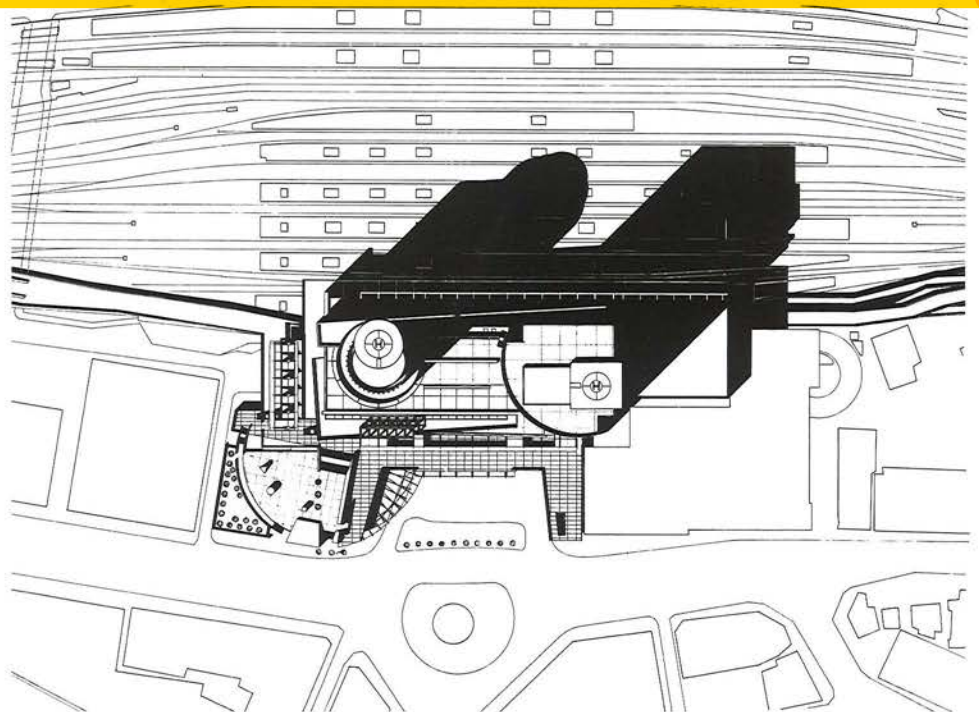
Granite, stainless steel, architectural precast concrete, ceramic tile

JR Central Towers is a project in Japan's third-largest metropolis, Nagoya. Designing the interface between a complex mixed-use program and a variety of transportation stations, including that of the national high-speed bullet train (the *Shinkansen*), is a major challenge in the organization of the project.

Located on a significant site at the entrance to the city, two soaring office and hotel towers rise from a 20-story retail podium to create an image of a "gateway." Although the two towers are different in composition and function, the strong vertical expression of the towers' exteriors and their gently curved surfaces help to unify them. Each tower has an independent urban identity, yet the two forms are in harmonious dialogue with each other.

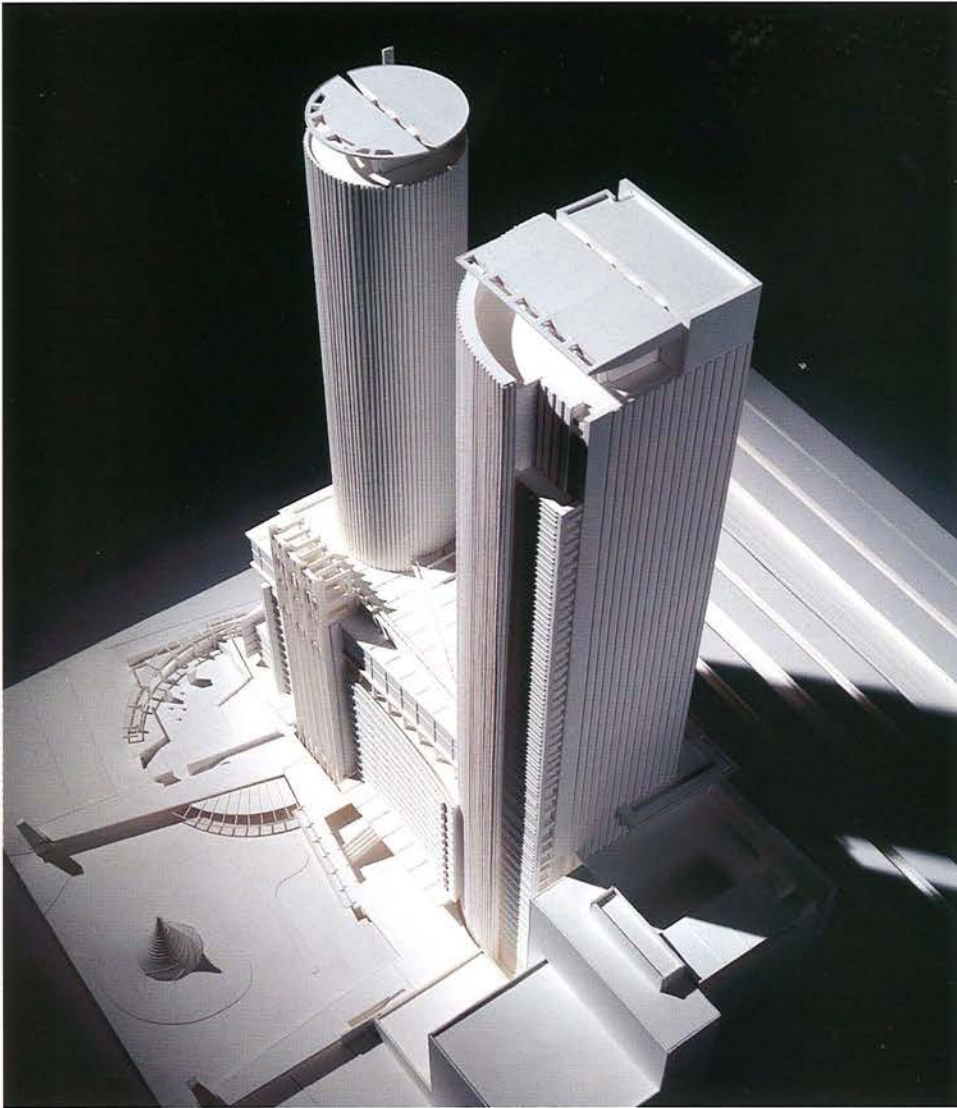
The organization of large-scale public circulation is the key to the clarity of the project. The movement of people through the podium facade is celebrated by a 15th-floor "skystreet," which transforms the building into a "vertical city."

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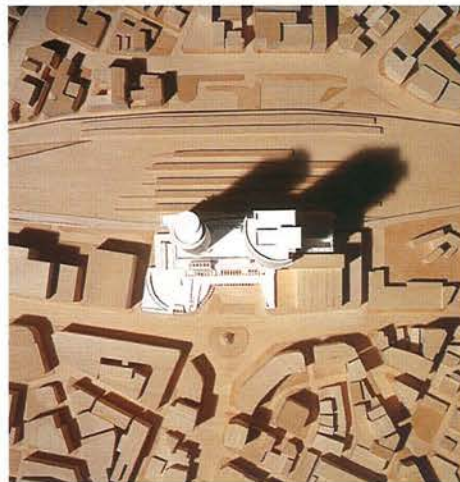
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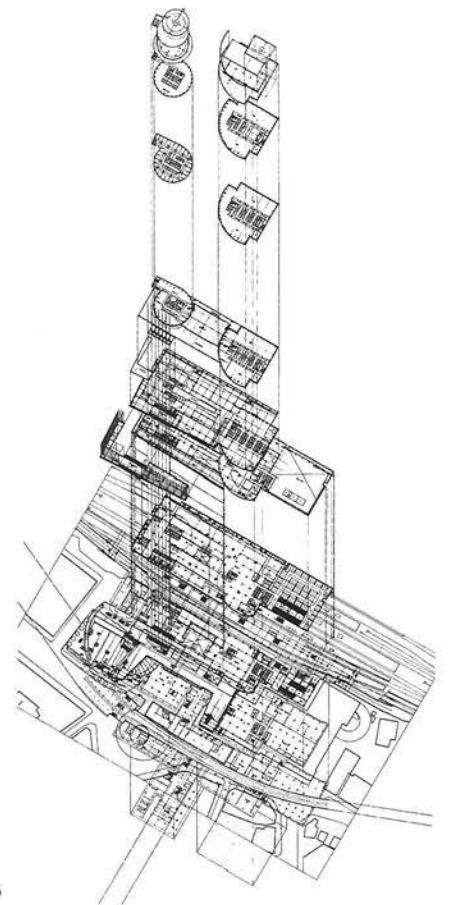
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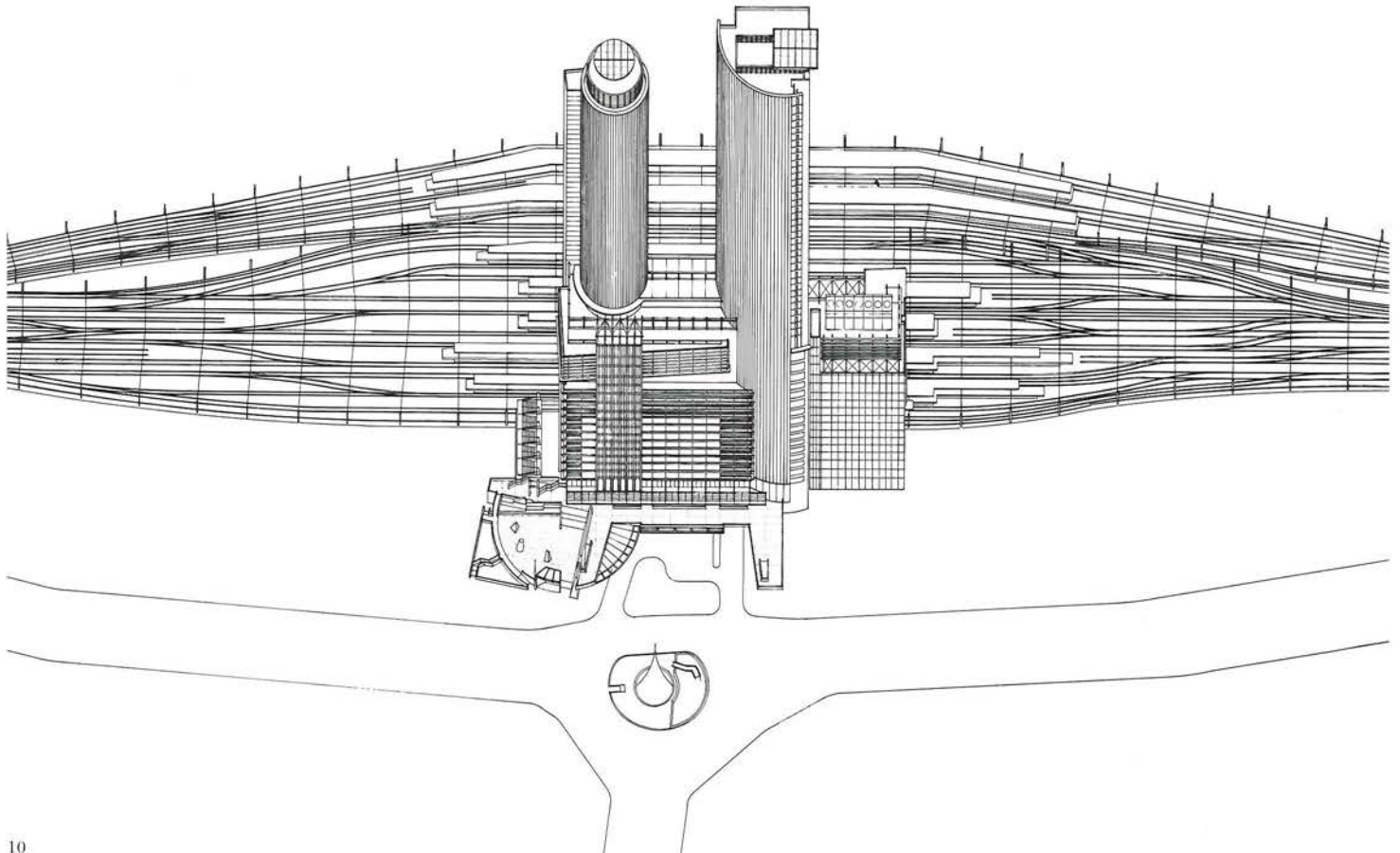
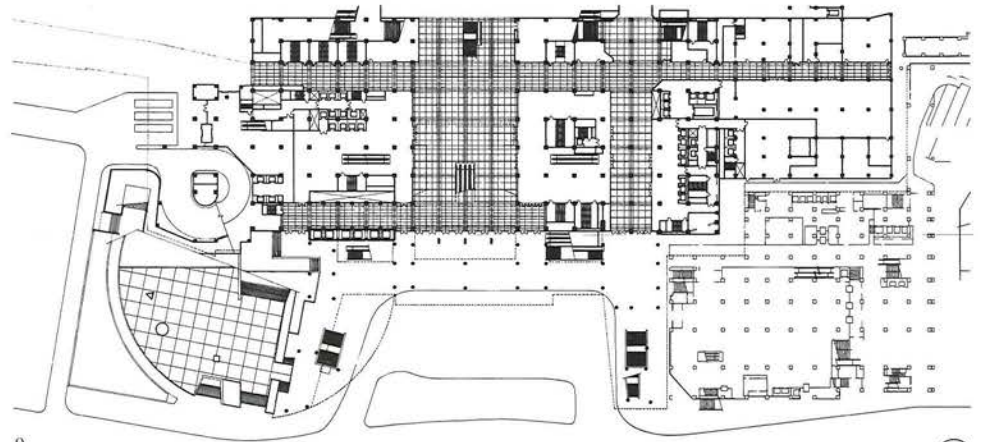
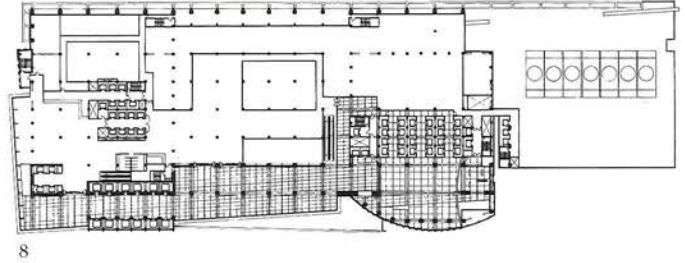
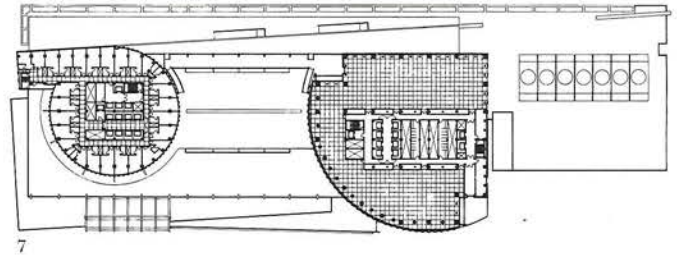


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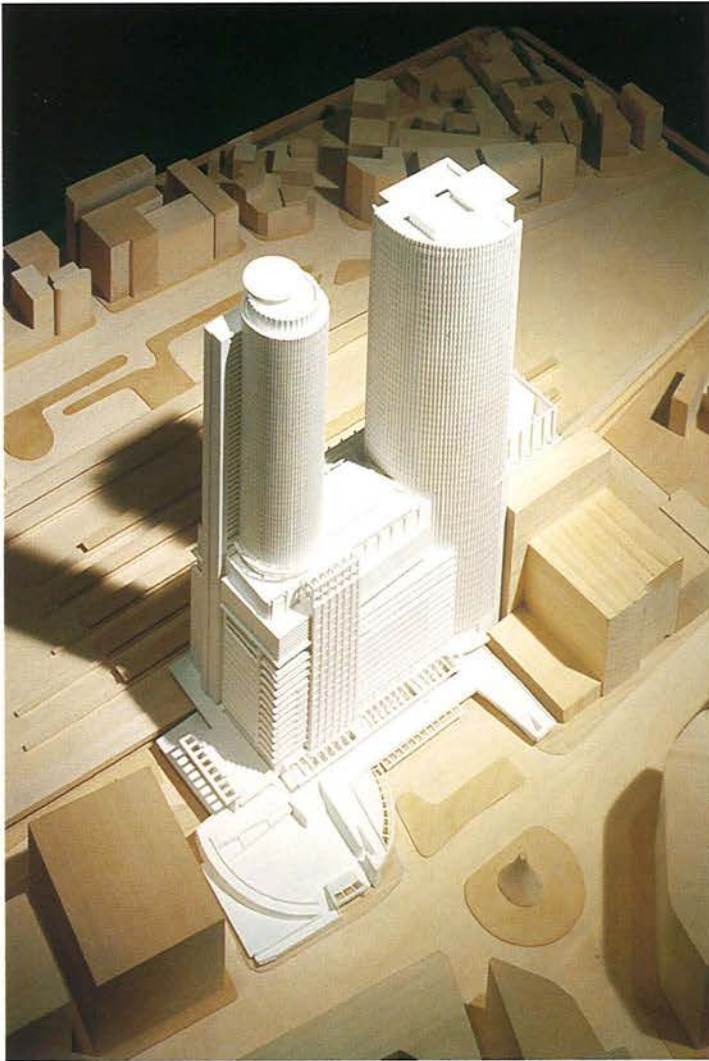
- 1 Northeast elevation
- 2 Site plan
- 3 Aerial view of model from the north
- 4 West view of the building model from the bullet train tracks
- 5 Aerial view of the context model
- 6 Extruded plan diagram

The contrast between the vertical expression of the towers and the horizontal expression of the podium reflects the desire to integrate the building into the urban context at two different levels. Reminiscent of a long stretch of rail lines, the horizontal articulation of the podium provides a link to the surrounding context. The tall vertical expression of the towers anticipates the reach of buildings that will inevitably rise around the tower in the 21st century.

John Koga, Paul Katz, A.E. Kohn



- 7 Typical high-rise floor
- 8 Skystreet floor
- 9 Ground floor
- 10 Axonometric showing relationship to bullet train tracks
- 11 Site model
- 12 View of construction site at night
- 13&14 Wall detail
- 15 View of construction from street approach



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