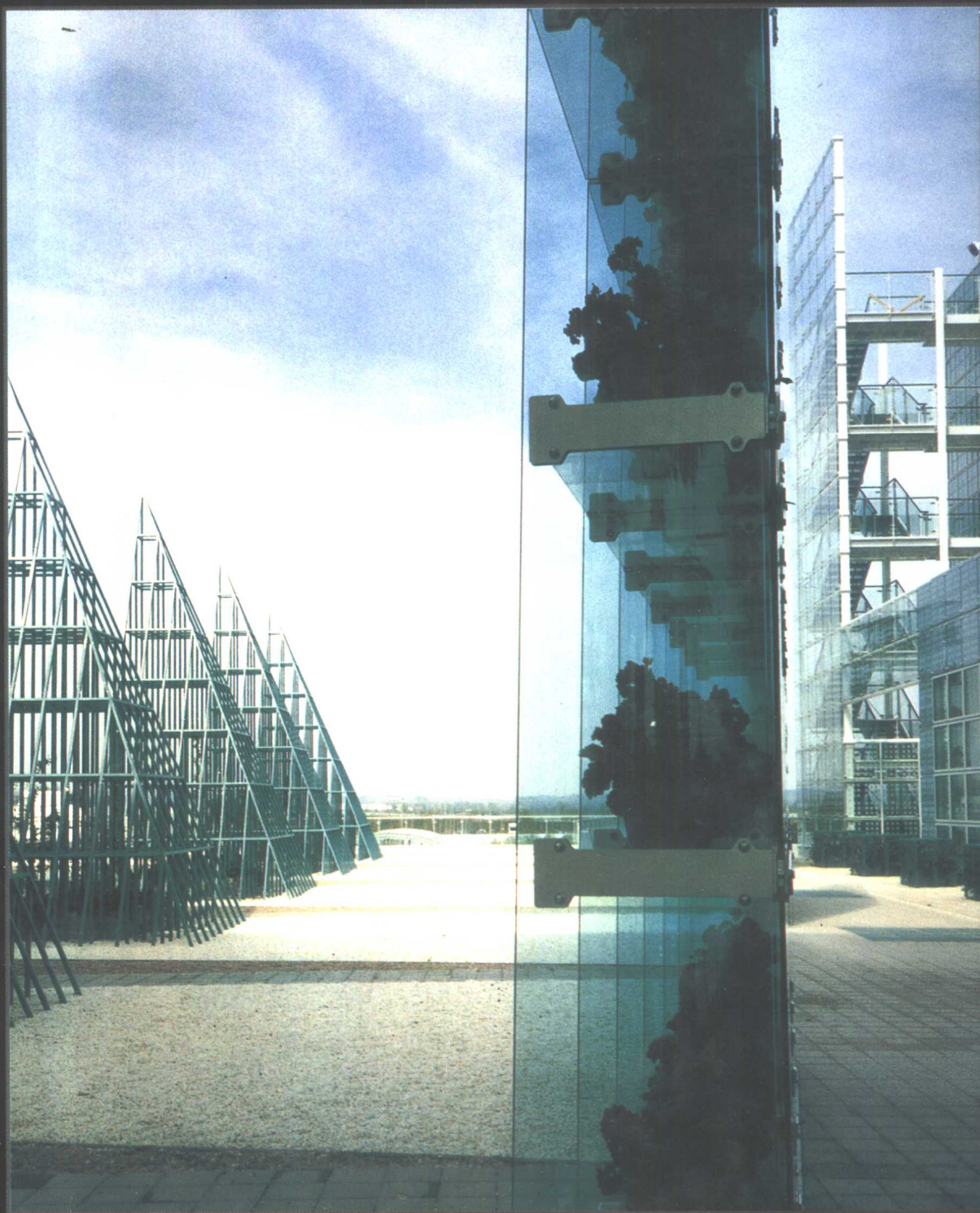


当代世界建筑经典精选(8)

赫尔穆特·扬及墨菲·扬事务所

MURPHY/JAHN

Selected and Current Works



当代世界建筑经典精选(8)
赫尔穆特·扬及墨菲-扬事务所
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编者按

墨菲·扬事务所是由 C. F. 墨菲和赫尔穆特·扬两人的姓氏命名的。赫尔穆特·扬 1940 年生于德国的纽伦堡, 1967 年起, 他利用假期在墨菲建筑设计事务所工作; 1973 年任该所的执行副总裁与规划设计部主任; 1981 年, 事务所更名为墨菲·扬, 并由赫尔穆特主管; 1983 年正式任该所总裁。本书辑入的作品多为该所在赫尔穆特执政时代的作品。

赫尔穆特·扬首次引起公众瞩目是在 1970 年。当时, 他只是墨菲事务所的一名利用假期工作的助理, 但他协助解决了在旧基础上建造新的 McCOMICK 广场的技术问题, 该问题曾在建筑工程界引起颇多争议。他善于利用建筑技术化解实际问题, 并天衣无缝地创造出杰出品位的作品, 使同行领略了这位年青人的才华与实力。

如今, 赫尔穆特被誉为芝加哥的第一建筑师, 因为他戏剧性地改变了芝加哥城的面貌。他的作品予人的整体感受是设计创新、充满活力、完美完善。他的设计既充满理性, 又相当直观。他试图赋予每一幢建筑以哲学和理性, 与此同时他又努力探索寻求每一建筑个体独特的个性元素, 从而传递不同的信息, 显现独特的生机。他的设计被同行誉为对世界建筑有着“震撼性的影响”, 被出版物等媒体视为“热点”。这些年来, 他得到为数众多的各种奖项, 并去世界各地巡回展览他的设计佳作。

与其他杰出的同行一样, 赫尔穆特除设计工作外, 也乐于执掌教鞭, 在伊里诺大学的芝加哥分校、哈佛大学、耶鲁大学等教授建筑设计课程。

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Introduction

Designing for the Urban Edge

By Ross Miller



Helmut Jahn's architecture first received wide attention in 1970 when he helped solve the challenging technical problem of building a new McCormick Place¹ on the foundations of the old. Assisting Gene Summers at the Chicago firm that now bears his name (Murphy/Jahn), Jahn demonstrated a rare quality that still marks his work today: the ability to move almost seamlessly from problem-solving—the technical side of architecture—to design.

A computer facility² has been added to the firm's two existing drafting rooms;³ there is more model making and a greater reliance on written documentation because Jahn is often out of the office presenting new work or supervising ongoing projects; however, Murphy/Jahn still functions more as an atelier than a corporate architectural office. Architectural solutions are generated from the specific demands of the project and never imposed. Helmut Jahn is personally involved with every stage of the work in the office.

Since 1987, when the United Airlines Terminal⁴ was completed at Chicago's O'Hare International Airport, Jahn has been closely associated with airport design. And airports are a useful point of departure for understanding Jahn's recent work. In analyzing the airport's evolving function in an increasingly decentralized global economy, Jahn has developed certain architectural forms that are now being elaborated upon at Munich and Cologne. Helmut Jahn recognizes that airports, in addition to their role of moving people and freight, have become self-sufficient economic and cultural nodes—micro-cities that are no longer dependent satellites of the old downtowns.



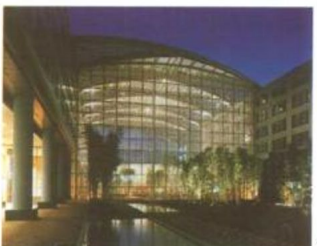
At Cologne/Bonn and Munich Airport Center⁷, Jahn's architecture recreates a nearly complete urban ambience of streets, loggias, and building facades within a sophisticated climate-controlled environment. The contemporary airport combines the mall (now a universal urban and suburban phenomenon) with the traditional transportation hub⁸.



For example, at Munich, along with the nearby Hotel Kempinski⁹, Jahn has turned his attention to refining the overall urban planning of this new "airport city". (See also the King Abdulaziz International and Bangkok International schemes.) Hotel Kempinski in the so-called "Neutral Zone" is the first non-flight-related building in the Munich master plan. The hotel creates a powerful spatial link between new and old. Both Kempinski and the Airport Center have large central rooms that break down normal divisions between interior and exterior space. A formal, French-style garden¹⁰ further eases the transition from high-technology geometry to nature. In most of Jahn's current work, landscape merges into architecture to create a completely specific environment. The airport is never opposed to the natural world but strives to complement it.



At Cologne/Bonn¹¹ the back-and-forth process of arrival is open and unimpeded with 40 "flow-thru" counters, and a succession of departure halls, concourses, and airplane gates. So Jahn's architecture, as well as developing a new city, also continues to streamline the airport's circulation and modernize its transportation function. The work is neither avant-garde nor conceptual, but highly refined in form and function.



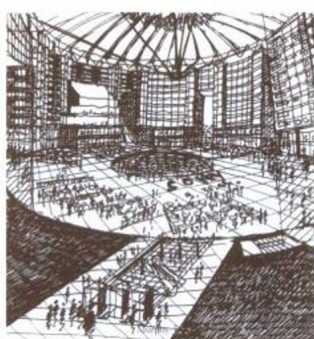
Notable, too, is the architect's close attention to buildings that find themselves between main destinations, neither in town nor at the airport, but at the edge. The Hyatt Regency Roissy¹², located outside of Paris off the A1 Expressway, creates its own scale, using some of the tricks of introversion honed in the more complex airport schemes. The large garden atrium that separates the two five-story hotel blocks preserves some of the intimacy of the



Parisian courtyard hotel at an enlarged scale. This self-referential urbanism is applied to the Pallas Office Building¹³ in Stuttgart and the Munich Order Center¹⁴. The Munich building does not attempt to overtly challenge the anonymity of its site in an industrial park outside the city, but rather creates its own semblance of a streetscape within the entrance courts of the linked units. The “guts” of the business all takes place above the “street”, on the second and third floors. Visual variety is created through the exposed structural system of thick cables and tension plates.

Jahn consistently challenges the limits of a type while providing the best working example he can. As important as this “edge” work has been, Jahn’s greatest contribution in this period has been in his urban commissions, particularly in Berlin. Kurfuerstendamm 70¹⁵, his first building in Berlin, was appropriately on the only street of any real character left in the western half of the city after the war. All the great architecture—museums, opera houses, civic buildings—were marooned in the East. The Ku-Damm was a leftover street, notable for its nightlife and its deviation from the strict right-angled Berlin grid. Jahn modestly thinks of this important commission less as an original building than as “urban repair.”

At a radically reduced scale, Ku-Damm 70 required the same rare mixture of talents as McCormick Place. In a misguided attempt in the 1950s to improve traffic and pedestrian flow, city planners had sheared three meters off the facade of the original building. After a competition, Jahn was retained to complete the restoration. By securing a variance to cantilever five meters over the sidewalk and exceed the city’s 22-meter height limit, the architect found a way to build his first Berlin tower. Modest in scale—reminiscent in detailing of Frank Lloyd Wright’s Price Tower and also of Mendelsohnian forms—this was the first architecture of the city’s current period of rebuilding to find a useful modern idiom. The completed structure, fitted with a mast and crown, is a challenge to future builders to shape an architecture appropriate to Berlin’s violent past and ongoing process of rebirth. Although



personally apolitical, Jahn has inevitably become involved through his Berlin work. This involvement with politics and history has been good for his architecture.

Jahn's commercial buildings have sometimes lacked sufficient refinement of detail when there was not enough critical resistance or technical difficulty to temper the project. The paradox of Berlin is that the new center is the old edge. Jahn has been able to import many of the strategies of micro-urbanism perfected in the outlands of Munich and Paris to the former and future capital of Germany. At Stralauer Platz 35¹⁶, he has managed to recall the concrete wall that bisected the site for 30 years and transform it into an ordering element of the project. He has effectively turned a wall into a sieve, making the mixed-use collection of commercial buildings (including a restored landmark) a catalog of classic urban elements—passage, loggia, gate, winter garden, terrace, park, and promenade—that re-introduce the city to the River Spree. At the Victoria-Berlin¹⁷ renovation, Jahn applies the same sort of self-contained, refined urbanism—learned in the airport schemes and in process at Stralauer—to the Ku-Damm. Victoria is an elaborate repair that marries an exuberant expression of steel and glass to a dour existing building. Jahn's project suggests the spirit of Mendelsohn's lost Columbus Haus, completed before the war and purged, for decades, from civic memory.

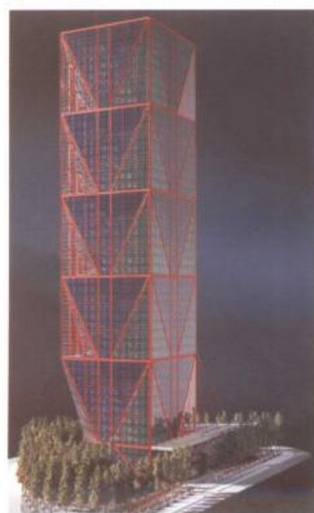
In the 1960s the city of Berlin first tried to reach back to the diverse culture that had formed its architectural identity. Buildings by Schinkel and Mendelsohn, among others, had been blasted away. Those that remained were in ruin or horribly neglected under Soviet stewardship. The Kulturforum, off the already leveled Potsdamer Platz (the old center and Cold War edge), was conceived as an architectural challenge to the politicizing of culture in the East. Hans Scharoun's Philharmonie and Mies van der Rohe's National Gallery of Art were two radically different interpretations of architecture. One was expressionist and introverted, the other universal and polemical in its purity. Yet, taken together they reaffirmed the city's faith in itself and the value of imagination over ideology.



Helmut Jahn's 2.2 million square-foot Sony Center¹⁸, within view of Scharoun's masterpiece, takes a good deal of inspiration from it. A huge, floating tent roof covers a "great space"—large enough to be outside but contained¹⁹. With theaters, businesses, electronic displays on the ground floor, and residences and offices above, the Sony Center is a reclaimed Potsdamer Platz for the new age of entertainment. The building is scheduled to open at 11:00p.m. on December 31, 1999. Jahn is serious about tailoring an architecture to the stimulating contemporary confusion of private and public space²⁰. Sony Center is a kulturforum for the millennium in which the serious business of entertainment is portrayed as the real challenge to the high art of classical music and painting.



A portrait of Jahn's recent work would not be complete without an understanding of another side of his work. Along with the facility and exuberance of much of the Berlin work there are the towers, from the Fountain Square West project²¹ in Cincinnati, to Singapore^{22/23} and Kuala Lumpur. But it is with the 21 Century Tower²⁴ in Shanghai that one can get the best sense of where Helmut Jahn is heading. The Shanghai skyscraper has all the facility of his earlier work but with a commanding simplicity. Normally necessary elements, such as a wrapping glass wall, are scrupulously removed, until the structure is the building: its skeleton and ornament. Landscape elements—the impression of a tropical garden overtaking a lattice—enrich the architecture; they are not simply added for effect. As in the best of the latest work, disciplined simplicity makes Helmut Jahn's work brilliantly complex.



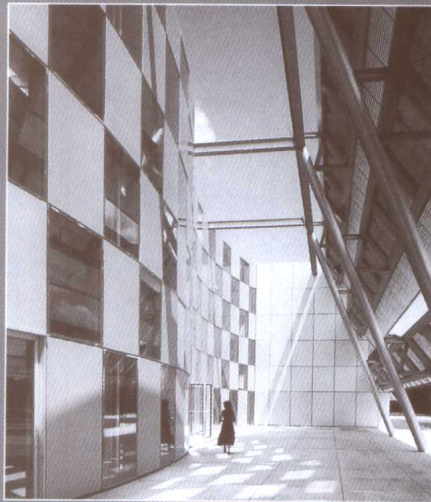
Ross Miller's most recent book is *American Apocalypse: The Great Fire and the Myth of Chicago*. In Fall 1995 Alfred A. Knopf will publish *City Games*, a comprehensive study of the American city after urban renewal. His writing has appeared in the *Wall Street Journal*, *Progressive Architecture* and the *Los Angeles Times*, among other national publications.



Selected and Current Works

Mat Buildings

- 14 Munich Order Center
- 20 Celebration Center
- 22 Navy Pier
- 23 San Diego Convention Center
- 24 Wisconsin Residence
- 28 ANL/DOE Program Support Facility
- 30 Area 2 Police Headquarters
- 32 De La Garza Career Center
- 34 Rust-Oleum Corporation Headquarters
- 36 Saint Mary's Athletic Facility
- 38 Michigan City Public Library
- 40 Auraria Library
- 42 Abu Dhabi Conference Center City
- 43 Minnesota Government & History Center
- 44 Kemper Arena



Munich Order Center

Design/Completion 1989/1993

Munich, Germany

Archimedes Gewerbe und Buero Centrum GmbH & Co.

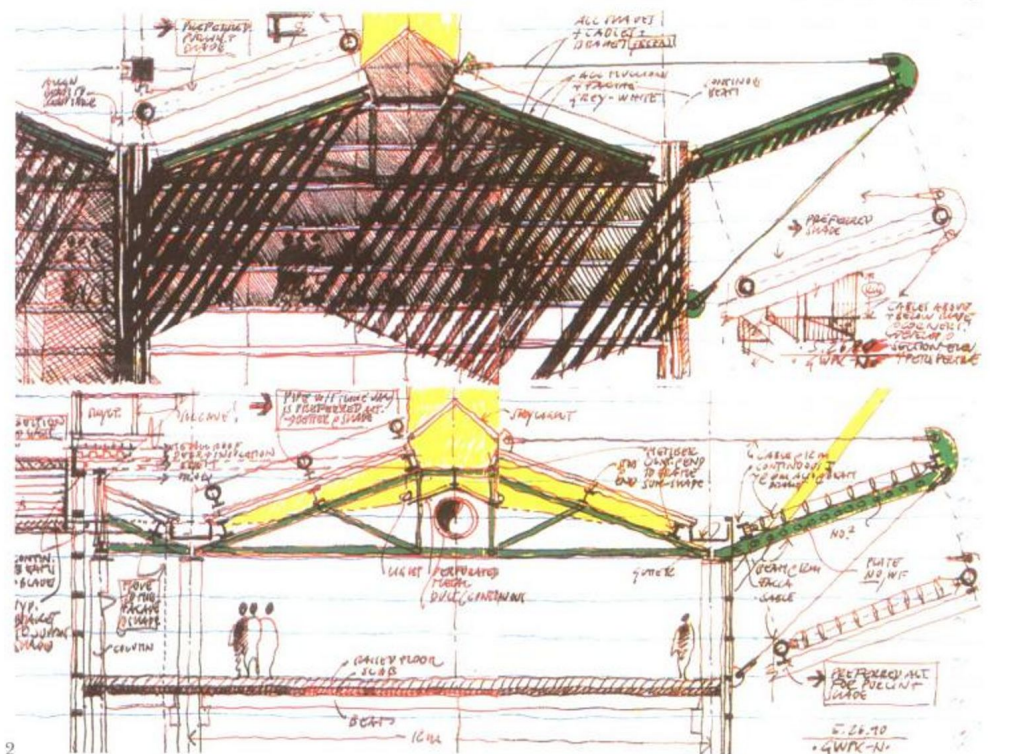
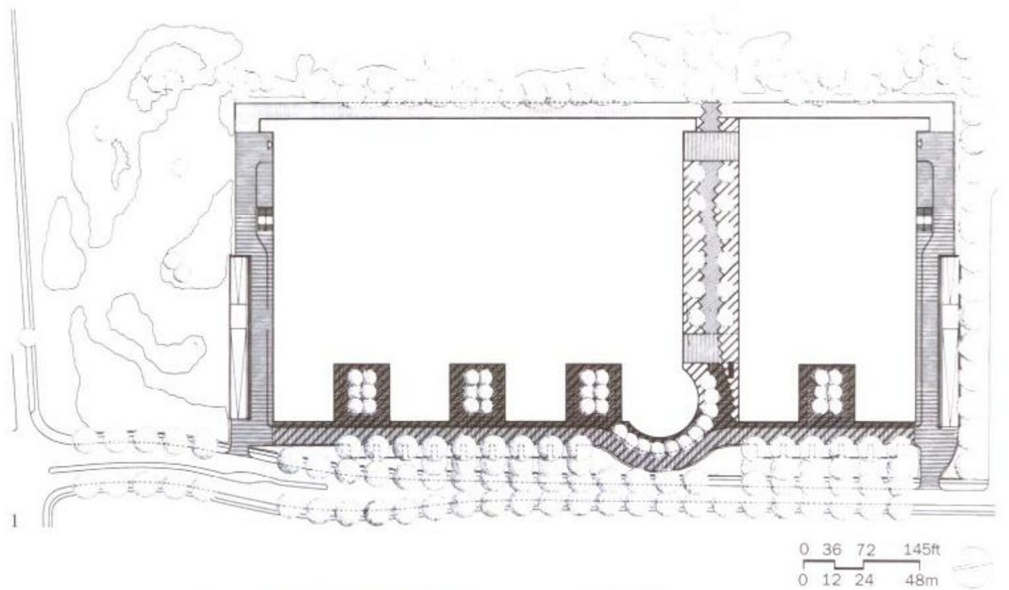
1,500,000 square feet

Composite steel and concrete frame, cable-stayed steel and glass roof

Glass and aluminum curtain wall

The Munich Order Center (MOC) evolved from a program combining large public exhibit halls for industry shows with small private showrooms (order offices). These two uses have opposite architectural requirements, yet the MOC binds both together with an efficient regular structure and generous public spaces.

The backbone of the building is the service wall in which the mechanical systems, elevators and exit stairs are concentrated. Extruded from the service wall are cable-stayed roofs spanning 78 feet, split at their peaks by skylights. The longest roofs define "solid fingers" which house the order offices on the building's upper two floors and extend the full length of the site. The intervening "open fingers" enclose the building's major spaces, namely the entrance courts, ground-level foyer, first-floor linear atria, and the tree-lined promenade. A bridge spans the promenade, linking the north and south tracts of the building mass.



- 1 Site plan
- 2 Detail sketch
- 3 Front facade
- 4 Restaurant pavilion
- 5 Entry court
- 6-7 Sun shades