

世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES

# MURPHY/JAHN

墨菲 / 扬建筑师事务所



中国建筑工业出版社



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Selected and Current Works



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蒋家龙 刘俊 詹晓薇 译

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## Introduction

### Designing for the Urban Edge

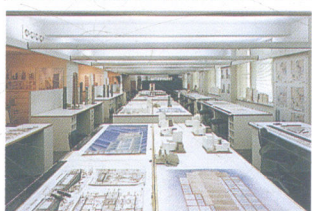
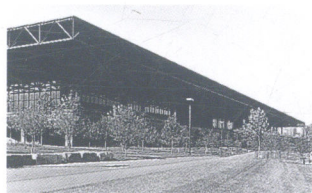
By Ross Miller

赫尔穆特·扬的建筑作品第一次受到人们的广泛关注是在1970年，当时，他协助解决了在旧建筑的基础之上修建一个新的麦考密克广场<sup>1</sup>这一充满挑战性的技术难题。在以他的名字命名（墨菲/扬）的芝加哥事务所协助吉恩·萨默尔斯工作的时候，扬就表现出了一种难得的品质，直到今天，这种品质仍体现在他的作品之中：一种从解决问题（即建筑学中的技术方面）到设计本身的完美转换的能力。

该事务所新设了一个计算机室<sup>2</sup>，用以补充原有的两间制图室<sup>3/4</sup>。该事务所更多地依靠模型和书面文件来进行交流，因为扬常常不在办公室，而是在外探讨新的项目或监理在建项目。然而，墨菲/扬事务所的运转情况更像是一个工作室，而非一个具有法人地位的建筑设计公司。建筑设计方案都产生于特定的项目要求，从不先入为主。赫尔穆特·扬也亲自参与到办公室工作的每个阶段之中去。

自1987年联合航空公司航站楼<sup>5/6</sup>在芝加哥的奥黑尔国际机场竣工以来，扬一直都在从事机场设计的工作。而且机场项目是了解扬最新设计的一个非常有用的出发点。通过对机场在持续分散化的全球经济中不断演变的功能的分析，扬已经发展出了一些建筑形式，如今，它们正在慕尼黑和科隆被予以精心地阐释。赫尔穆特·扬认识到，机场除了有移动人和货物的作用外，它们已经变成了自给自足的经济和文化节点，即微型城市，而不再是依赖于旧的市中心的卫星城。

在科隆/波恩和慕尼黑机场中心<sup>7</sup>，扬的建筑



## 导言

### 为城市边缘而设计

罗斯·米勒

Helmut Jahn's architecture first received wide attention in 1970 when he helped solve the challenging technical problem of building a new McCormick Place<sup>1</sup> 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 facility<sup>2</sup> has been added to the firm's two existing drafting rooms;<sup>3/4</sup> 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 Terminal<sup>5/6</sup> 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.



思想在一个复杂的微气候受调控的环境之中再现了一个包括了街道、凉廊和建筑正立面等要素的近乎完整的都市氛围。这个现代的机场将商业街（现已成为世界性的都市和郊区现象）与传统的运输中心<sup>8</sup>结合在了一起。

举例来说，在慕尼黑机场，连同附近的凯宾斯基大酒店<sup>9</sup>一起，扬已经将他的注意力转移到精炼这座新的“机场城市”的总体城市规划上去了。（参见阿卜杜勒阿齐兹国王国际机场方案和曼谷国际机场方案）。在所谓的“中立地带”中的凯宾斯基大酒店是慕尼黑机场总体规划中的第一个与飞行无关的建筑物。该酒店形成了在新与旧之间的一个充满力量感的空间联系。凯宾斯基大酒店和机场中心都设有巨大的中央房间，打破了在室内和室外空间之间的常规界限。一个几何式的法国风格的花园<sup>10</sup>使得从高技术几何形式到自然形态的转换变得更为从容。在扬的大多数最新的作品中，景观融入到建筑之中，从而产生出一个完全特定的环境。机场从不与自然的世界相对抗，而是努力使其相益得彰。

在科隆/波恩机场中心<sup>11</sup>，需要来回奔波的到港流程通过设置的40个“流通式”柜台和在出发大厅、中央大厅及登机口之间形成的连续性而成为开放式的和无所阻碍的。因此，扬的建筑思想同他发展一座新城市的观念一起，使机场流线简化而更有效率，并将其运输功能变得现代化。这一作品既非先锋派的也不是概念性的，但是它在形式和功能上被高度地精炼化了。

这位建筑师对那些位于主要目的地之间的建筑物的密切关注也值得我们注意。这些建筑既非在城镇中，也不在机场，而是位于其边缘。位于巴黎郊外A1高速公路旁的戴高乐机场凯悦大酒店<sup>12</sup>通过运用一些在其他更加复杂的机场方案设计中磨练出来的那种内向性的技巧来构成其本身的尺度。一个巨大的花园中庭将两个5层楼高的酒店建筑物分隔开来，同时也在一个被放大的尺度上保留了巴黎式的庭院旅馆所具有的某些亲密感。这种自我参照式的城市主义被应用于斯图加特的帕拉斯办公大楼<sup>13</sup>和慕尼黑的订购中心<sup>14</sup>。



At Cologne/Bonn and Munich Airport Center<sup>7</sup>, 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 hub<sup>8</sup>.

For example, at Munich, along with the nearby Hotel Kempinski<sup>9</sup>, 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 garden<sup>10</sup> 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/Bonn<sup>11</sup> 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 Roissy<sup>12</sup>, located outside of Paris off the A1 Expressway, creates its own scale, using some of the tricks of introversion<sup>12</sup> 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



慕尼黑订购中心并不试图向这个位于在城市之外的一个工业区内的鲜为人知的基地作公开的挑战，而是在相联单位的入口庭院之内形成其自己的类似街道景观的外表。交易的“内容”都在“街道”的上面进行，在第二和第三层上发生。由粗大的电缆和张力板所构成的暴露结构系统形成了建筑物在视觉上的多样性。

在提交出他所能做到的最佳工作范例的同时，扬始终挑战着各种建筑类型的极限范围。与这个“边缘”作品同样重要的是，扬在这个时期所作出的最大贡献是在他所获得的那些在城市中的委托项目上，尤其是在柏林的项目。作为他在柏林的第一栋建筑物，库尔菲斯腾达姆 70 号<sup>15</sup>恰如其分地坐落在一条在战后该城市西半部分仅有的遗存了部分真实特征的大街上。所有伟大的建筑——博物馆、歌剧院、市政大楼——都在城市的东部孤零零地存在于废墟之中。库-达姆是一条残存下来的街道，以其夜生活和其与柏林城严格的棋盘格子之间的偏差而著名。扬谨慎地将这个重要的委托看成是一项“城市修复”项目，而并非仅仅是原有的建筑物。

虽然库-达姆 70 号在尺度上大大地缩小了，但它同样需要那些在麦考密克广场设计上所体现出来的罕有的才能。在 20 世纪 50 年代里，在一种被误导了的希望改善交通和步行人流的尝试中，城市规划师们已经将原建筑正立面削掉了 3m。通过一项设计竞赛，扬被留下来完成重建工作。通过赢得特别许可，得以在人行道上悬挑 5m 和超过该城市的 22m 的高度限制，这位建筑师找到了建造他在柏林的第一座塔楼的方法。该塔楼在尺度上显得适宜，使人想起弗兰克·劳埃德·赖特的普赖斯塔楼在细部上的处理，也使人想起门德尔松式的形式。该建筑是这个城市在眼下正经历的重建时期中寻找一个有效的现代风格的第一座建筑物。完成后的建筑物上安装了一个桅杆和冠顶，成为今后的建造者在塑造一种适合于柏林那充满暴力的过去和正在进行着的新生过程的建筑风格时必须面对的一个挑战。虽然扬本人并不关心政治，但他已经无法避免地通过他在柏林的作品而被卷入其中了。



Parisian courtyard hotel at an enlarged scale. This self-referential urbanism is applied to the Pallas Office Building<sup>13</sup> in Stuttgart and the Munich Order Center<sup>14</sup>. 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.

Kurfürstendamm 70<sup>15</sup>, 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.”

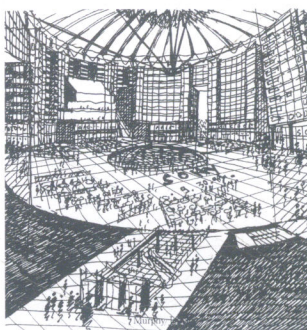
At a radically reduced scale, Ku-Damm 70 required the same rare mixture of talents as McCormick Place. In a misguided attempt in the 1950s to improve traffic and pedestrian flow, city planners had sheared three meters off the facade of the original building. After a competition, Jahn was retained to 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



与政治和历史的这种牵连对他的建筑风格来说是件好事。

在没有相当的阻力或设计难度来推敲设计方案的时候，扬所设计的一些商业建筑有时就会在细部上缺乏足够的精致感。柏林自相矛盾的地方在于新的中心是旧的边缘。扬如今已经有能力将在那些在慕尼黑和巴黎郊外的项目上实践而日趋成熟的微型城市主义的许多策略引入到德国从前和未来的首都的建设中来。在斯特拉劳尔广场35号大楼<sup>16</sup>的设计中，他试图让人们回想起那堵将该地块分隔开来达30年之久的混凝土墙，并将它转化成为该项目中一个有序的元素。他用简洁有效的手法将一面墙壁转变成为一个筛网，将该商业建筑群（包括一个重建的地标建筑）所形成的综合功能体变成一系列典型的的城市元素——通道、凉廊、门道、玻璃花房、平台、公园和散步道——它们重新将这座城市带到了斯比里河边上。在维多利亚-柏林改造工程<sup>17</sup>中，扬将同样的那种独立而精致的城市主义——这是他在机场项目和斯特拉劳尔广场项目的过程中学到的——应用到了库-达姆上。维多利亚项目是一项精心的修复工程，该项目在一栋现存的外表冷峻的建筑上融合使用了由钢和玻璃构成的一种充满活力的表现手法。扬所设计的这个项目使人想起门德尔松设计的鲜为人知的哥伦布住宅上所体现出来的那种精神，该建筑是在战前完成的，在几十年中它一直都被人们所遗忘。

在20世纪60年代里，柏林市开始尝试恢复那种曾经形成其建筑特征的多样化的文化。辛克尔和门德尔松设计的作品和其他的建筑物一起都在爆炸声中灰飞烟灭了。而那些保留下来的都残存在废墟之中或在前苏联人的管理下被极大地忽略了。文化广场离已经被推平的波茨坦广场这个原来的城市中心和冷战的边缘不远，它被构思成一个用建筑来挑战在东方的文化政治化的现象。汉斯·夏隆设计的柏林爱乐音乐厅和密斯·凡·德·罗设计的国家美术馆表现出两种截然不同的建筑风格，一个是表现派的，显得内向含蓄，而另



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 35<sup>16</sup>, 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-Berlin<sup>17</sup> 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.

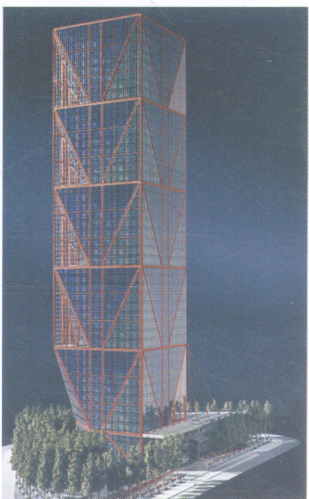


一个建筑则是普遍性的，其纯洁性引起广泛的争议。然而，将它们放在一起来看，它们再一次表现出了这座城市对其自身的信心和超出意识形态之外的想像力的价值。

从夏隆的杰作那里就可以看到赫尔穆特·扬设计的面积有 2200 万平方英尺的索尼中心<sup>18</sup>，而后者也从前者那里汲取了很多灵感。一个巨大的漂浮在空中的帐篷顶覆盖着一个“重要空间”，该空间大得足以算作室外部分，但却被包围着<sup>19</sup>。索尼中心的一层设有电影院、商业空间以及电子产品展示区，上面是住宅和办公室，使其成为新时期娱乐业的新的波茨坦广场。该建筑计划在 1999 年 12 月 31 日的上午 11 点对外开放。扬在让一栋建筑适应这种充满刺激性的当代对私密和公共空间<sup>20</sup>的混淆的时候持一种非常认真的态度。索尼中心是一个用于千禧年纪念的文化广场，在这里，严肃的娱乐事业被描绘成对古典音乐和绘画这些纯艺术的一种真正的挑战。

如果不了解扬的作品的一面就无法看到他的最新设计工作的全貌。除了在柏林项目上所表现出来的便利性和勃勃生机，我们还应看到那些从辛辛那提的喷泉广场西侧项目<sup>21</sup>到在新加坡<sup>22/23</sup>和吉隆坡的那些高层建筑。但直到看到在上海的 21 世纪塔楼<sup>24</sup>后，我们才能够感受到赫尔穆特·扬正朝着什么方向在努力。这栋在上海的摩天楼不仅有着他早期作品上所具备的便利性，还表现出压倒一切的简洁性。像在外层的玻璃幕墙等这些通常情况下所必需的元素都被小心翼翼地去掉了，直到结构成为建筑物本身：即使它的骨架，也是装饰。景观元素——给人一种不仅是一个格子架，而是热带花园的印象——丰富了这一建筑作品，它们不是简单地为了效果才被附加上去的。作为赫尔穆特·扬最新作品中的佼佼者，其严谨的简洁性正反映着将他的作品所具有的非凡的复杂性。

罗斯·米勒的最新著作是《美国的启示：芝加哥的大火和神话》。在 1995 年秋，艾佛烈·A·克诺夫将出版他的《城市游戏》，这是一本全面研究都市更新运动之后的美国城市的著作。他的文章曾发表在《华尔街日报》、《进步建筑》、以及《洛杉矶时报》等全国性的出版物上。



Helmut Jahn's 2.2 million square-foot Sony Center<sup>18</sup>, 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 contained<sup>19</sup>. 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 space<sup>20</sup>. 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 project<sup>21</sup> in Cincinnati, to Singapore<sup>22/23</sup> and Kuala Lumpur. But it is with the 21 Century Tower<sup>24</sup> 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.



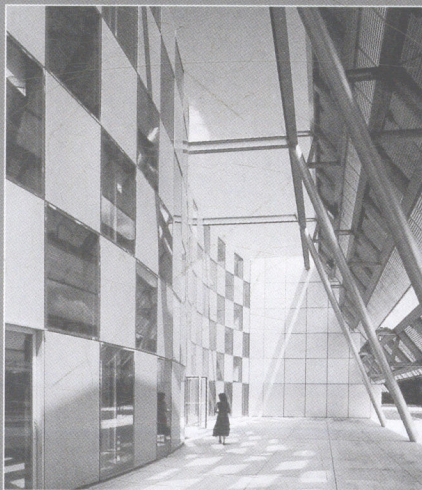




## 作品精选

### 网架式建筑

- 14 慕尼黑订购中心
- 20 庆典中心
- 22 海军码头
- 23 圣迭戈会议中心
- 24 威斯康星住宅
- 28 阿尔贡国立实验室 / 国家能源部项目  
日辅助研究室
- 30 二号区警察局总部
- 32 德拉加扎职业中心
- 34 拉斯特—欧勒姆公司总部
- 36 圣玛丽体育运动馆
- 38 密歇根城市公共图书馆
- 40 奥拉利亚图书馆
- 42 阿布扎比会议中心城
- 43 明尼苏达州政府和历史中心
- 44 肯珀竞技场



## 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





Composite steel and concrete frame, cable-stayed steel and glass roof  
Glass and aluminum curtain wall

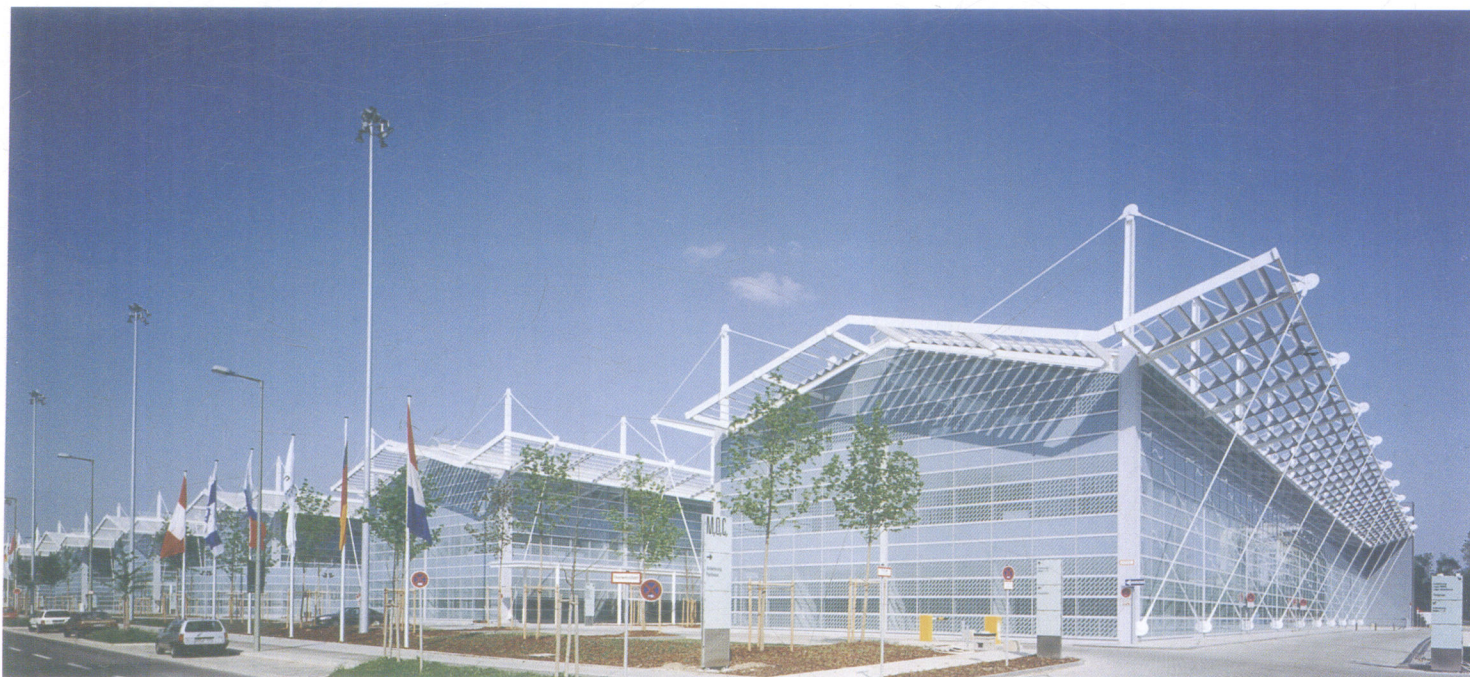
该建筑的关键部分是一堵设备墙，机械系统、电梯和疏散楼梯都集中布置在这一墙体之中。跨度为 78 英尺的由拉索固定的屋面从设备墙上延伸出来，在最高处用采光天窗将屋面分隔开。最长的几个屋面勾画出“实体手指”的形状，它们覆盖着位于建筑的上面两层的订购办公室，并且一直延伸贯穿了整个建筑场地。在其之间的“开放手指”围合了该建筑的一些主要空间，包括入口庭院、底层大厅、二层上的线性中庭、以及树木成行的散步道。一座天桥横跨在散步道上，将建筑的南北两个体量联系起来。

钢与混凝土混合框架结构, 由拉索固定的钢和玻璃屋面  
玻璃与铝材幕墙



- |     |      |
|-----|------|
| 1   | 总平面图 |
| 2   | 细部草图 |
| 3   | 正立面  |
| 4   | 餐厅部分 |
| 5   | 入口庭院 |
| 6-7 | 遮阳板  |

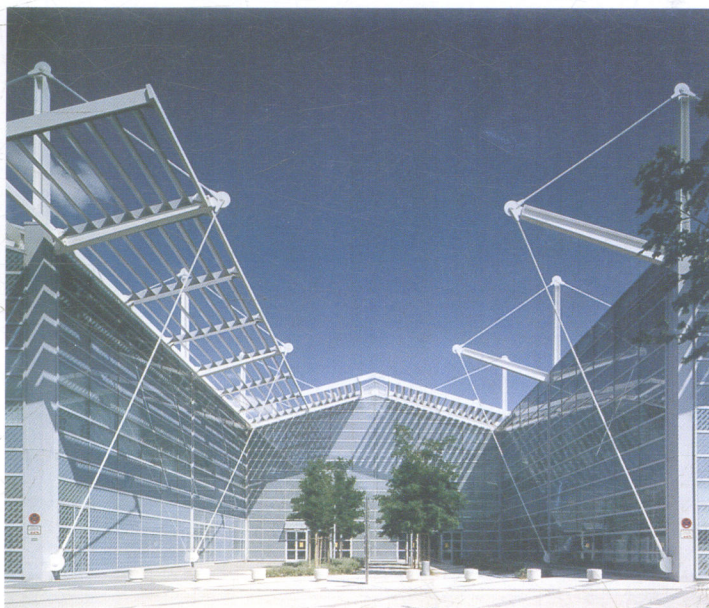




3



4



5



6



7



8 Ground-floor plan/sections

9 Louvered service wall

10 Promenade with bridge linking north and south buildings

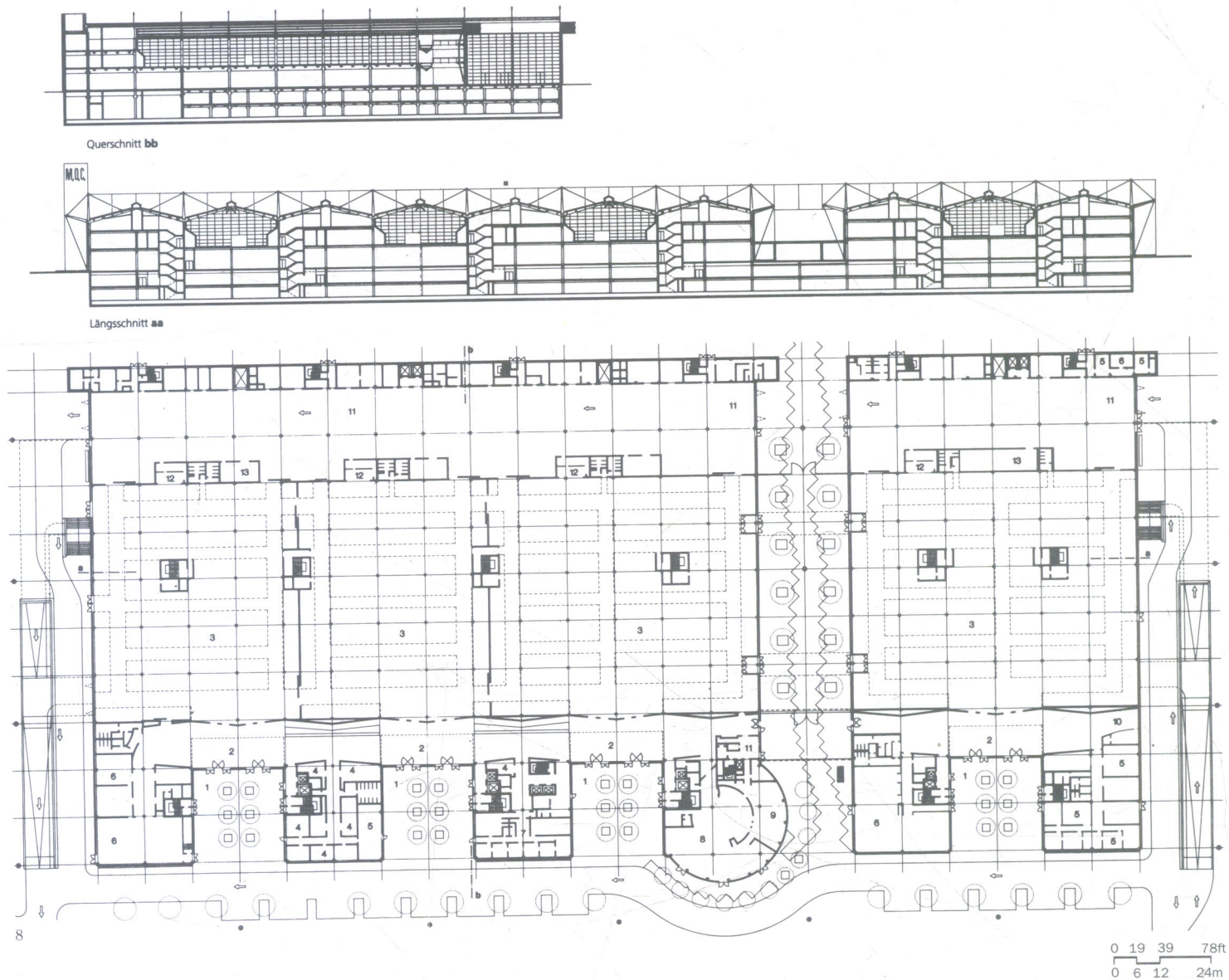
11 Fritted pattern wall detail

8 底层平面图/剖面图

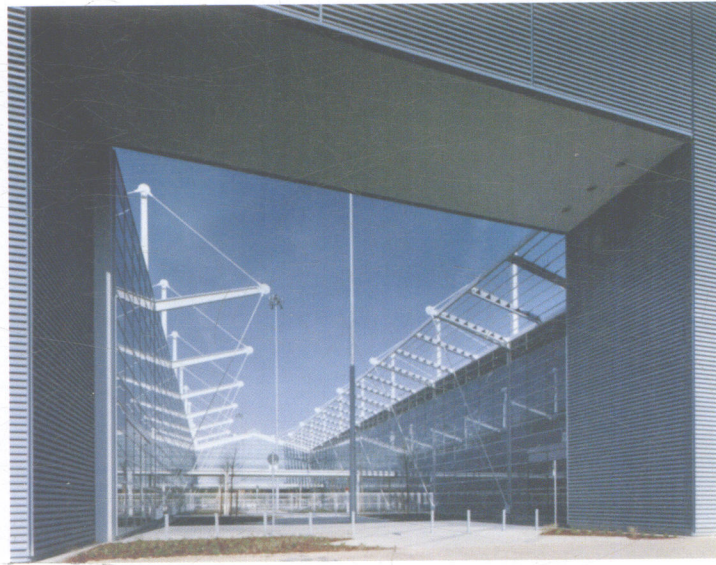
9 装有百叶的设备墙

10 散步道，上方是连接南北建筑部分的天桥

11 热熔压花玻璃形成的墙面图案细部



9



10