

John Portman & Associates

Peachtree Center Plaza Hotel, Atlanta, Georgia. 1976

Los Angeles Bonaventure Hotel, Los Angeles,

California. 1977

Renaissance Center, Detroit, Michigan. 1977

Edited and Photographed by Yukio Futagawa

Text by Paul Goldberger



Global Architecture

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桃樹中心廣場旅館 / 亞特蘭大 / 1976年

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文藝復興中心 / 底特律 / 1977年

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約翰·波特曼：想像的都市 —— 撰 / 保羅·勾伯格

John Portman: Imagined Cities, by Paul Goldberger

約翰·波特曼的大型旅館代表了一種流行的口味和嚴格設計的意圖之混合，這種風格在美國幾乎是難得一見的，在過去只偶而出現，例如 1930 年代的洛克菲勒中心和 1950 年代埃羅·沙利南的一些作品即是；可是近年來已經少有這種混合風格的例子出現了。然而波特曼的建築中，那些巨大的內庭、懸突的陽台、室內“湖”、玻璃電梯、旋轉的酒廊以及眩目的燈光，的確已經迷惑了人們的想像力。經由這些深受大眾喜愛的建築物，我們可以明瞭人們對大尺度的公眾建築有那些期望。

然而波特曼並非僅是個玩弄手法的人，否則，他的作品也不會產生如此鉅大的影響。邁阿密海灘和拉斯維加斯那種在今天為人讚美且大為流行的華麗建築，只不過是靠表面的裝飾罷了——廉價的立面和外表的修飾。而波特曼則醉心於空間的構成；也就是說，他的作品嘗試在過去那種紀念性的公共建築中獲得一席之地。為了表達此種崇高的感覺，巨大而壯麗的空間便成了決定性的要素。

The large-scale hotels of John Portman have represented an intersection of popular taste and serious design intentions of a sort that has only rarely been seen in the United States. It has occurred occasionally: in the design of Rockefeller Center in the 1930's and in much of the work of Eero Saarinen in the 1950's, to take two examples, but there have been few instances of such intersection in recent years. But Portman's buildings, with their huge atriums, overhanging balconies, interior "lakes," glass elevators, revolving cocktail lounges and dazzling lights, have surely captivated the popular imagination. They are buildings that are liked, and as such they can offer genuine clues as to what public expectations for large-scale civic architecture are.

Yet Portman is not a mere showman; if he were, his work would not, one suspects, have had the massive impact it has had. The glitter of Miami Beach and Las Vegas, fashionable as it is to praise today, is an architecture of surface decoration, made up for the most part of cheap facades and facile ornament. Portman aspires to the making of space; his work seeks to take its place among the monumental public buildings of the past, in which

波特曼的旅館之所以能表現出「旅館乃大眾的宮殿」之趣味，並不是像一般的旅館建築僅靠裝飾來喚起人們虛浮的幻想，而是企圖讓大眾在其作品的主要空間內獲得享受的效果。波特曼建築物的基本元素是十分傳統的——平面是基於簡潔的幾何原理而成，建築本體則是精簡的幾何造型。建築師希望把這些基本元素轉換成一種精心構思，類似工業生產而有許多未來期許的東西，但大部分的結構原理仍保持簡潔。

從早期波特曼時代的亞特蘭大·海雅特旅館（Atlanta Hyatt Regency，完成於 1967 年）到最近的底特律廣場旅館（Detroit Plaza，完成於 1977 年），波特曼的旅館一直以一種促進社會相互作用的概念而設計，這是一般的旅館所沒有的。其概念就是使人們在巨型旅館中體驗到類似於他們在都市中的經驗——波特曼並不依循前例視旅館為直接把客房、大廳和餐廳作一集合，而將其轉變為具有公共空間的巨大複合體。在裡面有許多附屬場所供人們散步、交談、飲食，這些觀賞不同的場所、或觀賞那些看這不

grand space at large scale has been the crucial element in conveying a sense of nobility.

What Portman's hotels are are people's palaces — not mean works of architecture decorated to encourage glib fantasies, as are so many hotels, but buildings which are intended to entertain by virtue of their major spaces. The basic elements of Portman's buildings are usually quite traditional — the plans are based on straightforward geometries, the building masses are simple geometric forms. The architect tends to turn these basic elements into something elaborate, quasi-industrial and not a little futuristic, but the origin of most of these structures remains simple.

The Portman hotels, from the “early Portman” of the Atlanta Hyatt Regency, completed in 1967, to the more recent Detroit Plaza of 1977, are buildings designed to promote a kind of social interaction that conventional hotels do not. The notion was to make the experience of visiting a large-scale hotel much like the experience of being in a city: the hotel was transformed by Portman from a straightforward collection of rooms stop a perfunctory lobby and dining rooms into an immense

同場所的人們等行爲，變成了每個訪客到這裡來的主要活動。換句話說，這種概念使旅館變成一個觀察世界的場所；事實上，人們在這裡均能滿足各種不同的需求。

至少在計劃上，波特曼所做的是將某些原先在戶外的傳統機能，例如散步、逛街、坐露天咖啡座、觀看人群等活動帶入室內。以前也有巨型的旅館，例如芝加哥的老康瑞德·希爾頓旅館（Conrad Hilton），共有 3000 個房間，大約是波特曼旅館的兩倍。但以前的大旅館僅將小旅館擴大，並沒有提供和小旅館不同的經驗，只不過增加其數量而已。直到波特曼在海雅特旅館中，才首創將都市經驗大規模地帶入旅館中的這種概念。

在亞特蘭大海雅特旅館中，引進的外部空間安排在地面層上，巨大而有數層高的內庭提供了一類似公共廣場的感覺，有著咖啡座和大型雕刻。空間的形式很簡單，很明顯地，這可說是第一代的嘗試。這種方式在往後的旅館，例如歐荷市（O'Hare）的海雅特旅館和艾姆巴卡狄諾（Embarcadero）的海雅特旅館中有些

complex of public spaces, a place in which there were so many sub-places through which people might walk and in which they might talk and eat and drink that the act of looking at these various places, and of looking at other people looking at these various places, could itself become a chief activity of any guest. The notion of the hotel, in other words, became that of a place in which to watch a world, a place in which virtually all of one's needs could be satisfied.

What Portman did, programmatically at least, was to transfer certain traditional functions of the outdoors — strolling, window-shopping, cafe-sitting, people-watching — to the indoors. There have been large hotels before — the aged Conrad Hilton in Chicago, for example, contains 3,000 rooms, more than twice the number of Portman's hotels — but the large hotels of the past have tended mainly to be bigger versions of little hotels, offering not different experiences from little hotels but the same experiences in greater quantity. It was not until Portman's Hyatt Regency that a new program was conceived — the program of bringing the urban experience of the city at large into the building itself.

許的變化，但一直到 1970 年代中期，波特曼的計劃才發展成為複合而有生氣的室內空間。

波特曼旅館的第二代，例如 1977 年洛杉磯的波那凡丘（Bonaventure）旅館，1976 年亞特蘭大的桃樹中心廣場（Peachtree Plaza）旅館，1977 年的底特律廣場（Detroit Plaza）旅館，也許內容相似，但在實質上却都與早先的造形大不相同。七〇年代中期以前，波特曼使用反映倒影的水池、俯視主要空間的陽台來創造他那多層的室內都市；他的想法抱負顯然變得更大了。這兩棟新旅館的內庭事實上就是在客房部圓柱塔的底部，圍繞其邊界形成。第三棟新旅館（指波那凡丘 Bonaventure 旅館）有五個圓柱塔，而內庭則蜿蜒連通於它們的下方。

雖然波那凡丘旅館並不是第一個完成的，但因為有別於其他旅館，故值得特別加以討論。它是由五座玻璃圓柱塔立了一個八層高的鋼筋混凝土基座上所構成的。中央的圓柱塔最高，在第三四層樓有一個可旋轉的酒廊；其他四座塔則像衛星一樣環繞其四周

At the Hyatt Regency Atlanta, the importation of the exterior exists on a fairly basic level — a large, multi-storied atrium serves in a sense like a public square, with cafes and large-scale sculpture. It is a simple space, and it was clearly a first-generation attempt. Its theme was varied somewhat in the slightly later hotels, the Hyatt Regency O'Hare and the Embarcadero Hyatt, but it was not until the hotels of the mid-1970's that Portman's program evolved into a complex and active set of interior spaces.

These second-generation Portman hotels, the Los Angeles Bonaventure of 1977, the Peachtree Plaza in Atlanta of 1976, and the Detroit Plaza of 1977 are all substantially different in form, if not in intent, from the earlier group. Portman's concepts became vastly more ambitious — he sought by the mid-1970's to create an indoor city on several levels, with reflecting pools and balcony "pods" overlooking the main space; the atrium in two of the newer hotels is in fact a circle around the edge and under the base of a cylindrical tower containing the rooms. In the third of the hotels there are five cylindrical towers, and the atrium meanders underneath all of them.

That is the Bonaventure, and though it was not

，各有電梯塔和中央部分相連接。基座裡有舞廳、會議室、餐廳、商店和一挑空多層高的內庭，內庭中有第二代波特曼旅館的註冊商標——室內湖，其上有陽台俯視它、並有如島狀突出的座位倒映湖上。此外，由Tivoli獲得靈感的旗幟、天窗、麇集排列的圓球狀玻璃電梯，都已經變成波特曼旅館的另一種註冊商標了。事實上這空間是圍繞著中央塔而形成的，它已經不像波特曼早期的旅館那樣，可以一目瞭然了。

波那凡丘旅館是有生命的、刺激的，但仍免不了有問題存在。首先，內庭的空間是令人混淆的，裡面一直都沒有明確的方向感，動線常常是轉呀轉的，沒有任何軸線存在，住客或訪客經常迷失其中。高貴光輝的感覺為波特曼旅館設計中共有的特徵，這裏表現出一種現代感以及一種由柔和材料和暖色調所形成的工業化光滑感，但它本身却無法提供足夠的舒適感來彌補這混亂的計劃和複層設計所造成的缺失。

雖然旅館的五座圓柱塔以傲視群倫的姿態出現，在洛杉磯市中

completed first, its differences make it appropriate to consider separately. The structure here consists of five glass cylinders atop an eight-story concrete base. The center cylinder is the tallest, with a revolving cocktail lounge on the 34th floor; the other four cylinders surround it like satellites, each one tied to the central section by an elevator tower. Within the base are ball-rooms, meeting rooms, restaurants, stores and a multi-storied atrium containing the trademarks of second-generation Portman hotels, an interior lake with balconies overlooking it and seating peninsulas projecting into it; banners, skylights, and glass elevators abound, as do the rows of tiny bulbs. inspired by Tivoli, that have become yet another Portman trademark. The space in effect encircles the central tower, and it is thus not possible to perceive it all at once, as with the earlier Portman hotels.

The Bonaventure is lively and exciting, but it is not without a few problems. First, the atrium space is confusing — there is never a clear sense of orientation to it; it goes round and round without any axial direction, and guests and visitors frequently become lost. The sense of dignified glitter that has characterized most of Portman's

心平凡的天空線中閃耀生輝，但相對說來，其高度縱使降低，仍無法解決另一基本的問題。比如說，從街道上看來，混凝土基座表現出一種對都市漠不關心的態度，也許我們可辯稱：洛杉磯的交通是由汽車所構成的，對於從人行道接近建築物和看見冷漠的立面這件事，大可不必過份憂慮。另外，此處的方向感一方面由天空線所決定，另一方面則由室內空間來決定，這種將都市搬進室內的概念反而使室外的都市被犧牲了。

上述的這些問題在亞特蘭大的桃樹中心已有改善，而底特律的文藝復興中心則更解決不少，所以後者可以說是波特曼所作最好的旅館了。桃樹廣場旅館是一個獨立的七十層玻璃圓柱塔，也是放在一個鋼筋混凝土基座上；像波那凡丘旅館一樣，它的土地所有權是屬於建築師本身所有而開發出來的。但這裡，面向著這城市的主要步行街道——桃樹街，却可看到一個親切的入口，立面並設有公共的座椅，這是波特曼長期的努力，目的在改善他那混凝土基座的僵硬感。在室內，方向感的考慮也比在洛杉磯的旅館好很

hotel designs — a sort of sensuous modernism, of industrial sleekness tempered by soft materials and warm colors — is present here, but it cannot, by itself, provide enough comfort to offset the confusing plan and multi-leveled layout here.

And while the hotel's five towers make it by far the most appealing element on the banal downtown Los Angeles skyline, despite its relatively modest height, this, too, does not quite manage to offset another basic problem. The concrete base presents an air of some indifference to the city at street level, and while it might well be argued that Los Angeles is a city in which all travel is done by automobile, it is not a little disquieting to attempt to approach the building as a pedestrian and see its rather cold facade. The orientation here is to the skyline on the one hand, and to the interior on the other — the notion of bringing the city indoors has come at some cost to the city outdoors.

These problems are lessened in Atlanta and still more so in Detroit, which is perhaps Portman's finest hotel. The Peachtree Place — which, like the Bonaventure, was developed and is owned by the architect's real-estate arm,

多：元素是相同的，但這次這些元素只環繞在一個塔的底部，因而簡單清晰多了。由桃樹街入口進入的經驗是非常出色的：遊客先穿過一個兩邊設計有親切座椅的混凝土雨庇，雨庇兩側延伸到地面形成一種包被的感覺。另有一和雨庇類似但較小的構造設在其內，以便將遊客的注意力吸引到內庭去，且使通過長而有柔和照明之走廊的遊客有更進一步的被包圍的感覺。走廊是低矮而狹長的，兩旁有開放的商店，盡頭一下子進入一個高大且精心設計的開放空間內。但從一開始就隱約可見中央的內庭，誘惑著人們進入。

在這裡仍有一些混亂的感覺，但其問題大部份可歸因於在街道層省掉一個電梯口的決定；由舒適愉快的人行道進來的遊客，在登上電梯前必需繞過複雜的內庭，然後登上一個電扶梯才能到達電梯。在建築上這是一種強制的手法，因為此種安排，使得在這棟建築中的每一個人都必須遊行穿過這複雜的內庭，但這點——別的不談——確實可以保證這個空間會充滿人潮。波特曼的確非

Portman Properties — is a single 70-story glass cylinder, also set atop a concrete base. But here there is a welcoming entrance from the city's main pedestrian thoroughfare, Peachtree Street, complete with public benches built into the facade; it goes a long way to offset the starkness of the base. And the interior is considerably better in its organization than that of Los Angeles: the elements making it up are the same, but this time they are grouped around the base of the single tower, and there is more clarity. The processional experience from the Peachtree Street entrance is superb: the visitor enters through a concrete canopy (which is flanked by the welcoming benches), the sides of which run down to the ground to create a sense of enclosure. Another similar structure, smaller, is set within, focusing the visitor's attention to the center and enclosing him further as he enters a long, softly lit corridor. The corridor is low and lined with open shops, and only at the end does one burst through into the large and elaborate open space. But glimpses of the central atrium are visible from the beginning, as enticements to pull one in.

There is still some confusion, but most of it in this case

常了解人群穿越空間的行為——入口安排的技巧及控制均很出色，當到處充滿著一波波的人潮時，中央內庭極具有魅力。人在那些交互貫穿的空間（橋、陽台、電扶梯）中穿越移動時所造成實體與光影的變化，簡直像極了派拉尼西（Piranesi）畫中的情景。

以一座圓柱塔而言，這棟建築物可真是不同凡響地俊挺；雖然它很細長，但看起來是實體的，所以在亞特蘭大的天空綫中，便強但並非過分壓倒性地展現出來。此外，這座塔和混凝土基座接得很好，對於接合處潛在的困難，波特曼很適當地解決了：他設計了一個混凝土圈（就好像衣領）環繞在塔的底層，藉此方法使造型和材料之間的轉換變得較容易。裙子狀的天窗環繞著塔身，把自然光綫帶進了內庭，使得這兩個主要的建築元素有了進一步的調合。

在室內，內庭的裝修、餐廳與客房的設計，大部分採用較保守的色彩，結果是令人訝異地閒靜。這裡有許多地方採用清水混凝土

is traceable to the decision to omit an elevator stop at street level, forcing visitors who enter by that pleasant pedestrian sequence to walk around the complicated atrium space and up an escalator before boarding the elevators. It is a kind of force-feeding of architecture, for the plan makes it necessary for everyone in the building to promenade through the multi-layered space, but this does, if nothing else, guarantee that the space will be amply populated. And Portman does understand movement through space very well — the entrance here is superbly crafted and controlled, and the central atrium when it is awash with people is stunning. It is almost like a vision out of a Piranesi print, as figures move through a set of interpenetrating spaces — the bridges, balconies and escalators creating constant changes of mass and shadow.

The building is unusually handsome for a cylindrical tower — although it is slender, it is visually solid, a strong and yet not overwhelming presence on the Atlanta skyline. Moreover, it is joined well to its concrete vase, a potentially difficult connection which Portman solved well by placing a concrete ring, like a collar, around the lower floors of the tower as a means of making the transition

土、棕色的皮飾、灰色調的垂飾和織品，真可說是一種柔和的粗獷主義。

底特律廣場旅館也是一樣的，但在此，七三層高的圓柱塔是位在波特曼的大計劃案——文藝復興中心(Renaissance Center)的中心位置，所以它必須考慮到這一大的涵構。這個中心是以福特汽車公司為首，共有五十一位合夥人共同出資三億三千七百萬美元來開發的，目的是想使底特律日漸頹敗的市中心復甦起來，以象徵性的效益而言，它的確達到了這個目的，因為這個中心在作為一種不動產的冒險性投資中，可說是相當的成功：二百二十萬平方呎面積的辦公大樓迅速的租了出去，旅館則常被預訂一空。

這個計劃的第一階段(第二階段已在施工中)包括了五座塔，其中四座是八角型的卅九層高辦公大樓，每座都由玻璃電梯與他座玻璃塔連接，四座辦公大樓對稱地安排在中央七十三層的旅館塔四周，此五座塔則被安置在同一個混凝土基座上。這平面的對稱性是很令人愉悅的，它暗示了某些由布雜式(Beaux-Arts)平

between shapes and materials easier. A "skirt" of skylights around the tower, which bring natural light into the atrium, provides a further mediation between the two major architectural elements.

The interiors — the finishes in the atrium, the designs of the restaurants, and the design of the guest rooms — are mostly in subdued colors, and the effect is surprisingly restful. There is a lot of exposed concrete, brown leather, wicker and fabric in beige tones; it is brutalism gone soft.

The Detroit Plaza is similar, but here the 73-story cylinder is the centerpiece of a larger Portman project, Renaissance Center, and it must be considered within this larger context. The center, a \$337-million development sponsored by a 51-member partnership led by the Ford Motor Company, was intended to revitalize the decaying downtown of Detroit; it has certainly done so in terms of symbolic effect, for the center as a real-estate venture has been quite successful: its 2.2 million square feet of office space was leased fairly rapidly, and the hotel has been heavily booked.

The project's first phase (a second phase is now under construction) consists of five towers, four of which are

面所轉借來的手法，這是波特曼作品到今天仍不曾見過的(當然我們也可以指出底特律全般計劃和洛杉磯波那凡丘旅館五座塔的計劃案中某些相似的地方)。但其與波特曼致力於使用簡單的基本幾何造型，並將它們造成華麗的效果之傾向則是很一致的。

這裡，布雜式的暗示僅僅出現在平面中，室內則純粹是波特曼式的，這就是說他把硬調子的工業生產的材料和軟調子的日常材料混合在一起，以造成一種混合著未來主義和舒適感的空間。但令人遺憾的是，儘管平面是對稱的，它卻仍不容易被了解，因為混凝土基座實在太大了，不管乘車或步行到達，它在視覺上都已支配了來訪者對此複合體的感覺(這基座在實質上也切斷了中心和城市的其他部分及中心和河濱之間的關係)。由於遊客必須穿越進入這混凝土基座，很容易便失去了這五座塔所造成的秩序感。

這種感覺當離開建築物某一段距離時便可以感覺到。無論如何，這個計劃就像波特曼所有新的旅館一樣，是個十分成功的天空

octagonal, 39-story office buildings to which glass cylinders containing glass-enclosed elevators are attached. The office towers are arranged symmetrically around the 73-story central cylinder of the hotel, and all five towers are set on a common concrete base. The plan's symmetry is pleasing — it suggests certain debts to Beaux-Arts planning which were heretofore not visible in Portman's work (though certain similarities can, of course, be mentioned between the overall Detroit plan and the Los Angeles Bonaventure five-tower scheme), and yet it is also consistent with Portman's career-long tendency to use simple, basic geometric forms and exploit them to flamboyant effect.

The Beaux-Arts allusions here are in plan only; the interiors are pure Portman, which is to say a mix of hard, industrial materials and soft, domestic ones, all used to achieve a certain mix of futurism and comfort. Unfortunately, even the symmetry of the plan is not easily read, since the concrete base is so vast it visually dominates the complex upon arrival, either by automobile or by foot (it also cuts the center off physically from the rest of the city and from the riverfront); visitors must enter through the

綫構成分子。中央高塔的旅館部分表現得像個帝王，而辦公大樓立面的不同造型則更加強了此一輪廓的效果。從純粹美學的觀點而言，這基座（以都市的眼光來說是問題）在玻璃塔和地面之間扮演著一個理想的媒介機能之角色，避免了將玻璃帷幕牆地面直接連結可能造成的困難。

這棟建築的室內的確可說是波特曼最成功的部分了。旅館的內庭是從亞特蘭大旅館變化而來的，但這次在各層之間有了較好的安排。這小小的改善造成了二者間很大的差別，一般遊客可以自由自在地遊覽而不必擔心在目眩神移的漫遊中會迷失了自己的方向。未來主義和古典的現代主義在這裡配合得很妥當；空間的感覺是有力且活潑的，是精心設計而糾結錯雜的、也是歡迎且令人驚奇的。

底特律旅館的內庭扮演的不僅只是一個旅館的中心，更是全部複合體的中心廣場。這種附加的機能並沒有使它更複雜，似乎反而使整個計劃案變得更為清晰。這種大型化及塔與塔間較大的分

concrete base and the sense of the order of the five towers is easily lost.

This sense can be perceived from a distance, however, and this project, like all of the new Portman hotels, is a particularly successful skyline element. The high central tower of the hotel acts as a sort of crown, whereas the varied-shapes of the office tower facades add considerably to the profile. In terms of pure esthetics, the base, urbanistic problem that it is, serves the welcome function of mediating between the glass towers and the ground, avoiding the difficult problem of joining a glass curtain wall directly to the earth.

The interiors here are Portman's most successful, surely. The hotel's atrium is a variation of the Atlanta space, this time better organized in terms of levels, and the slight refinements here make a huge difference — the average visitor can let himself be free to thrill without having the sense that his bedazed wanderings may get him lost. The futurism here is mixed in just the right quantity with classic modernism — the sense is of spaces that are powerful, yet lively; elaborate and intricate, yet welcoming and surprising.

離，使得這五座塔的配置較洛杉磯旅館的那五座塔更明晰。更重要的是，關於「想像的都市」——在波特曼早期旅館內庭所欲達成的假想之中心都市，這次已經變成爲一個真正的城市了。現在，它已成爲其都市環境中真正的中心地位了。在底特律，波特曼的抱負都已表露無遺；雖然它們仍在暗中變化著，但可以確定的是，它比以前更接近一個真實的城市了。

The atrium at Detroit serves not only as a central space for the hotel, but also as a kind of central square for the entire complex, and this additional function, far from adding a level of complexity, seems to have clarified the entire project. The larger scale and the greater separation between towers makes this five-towered arrangement clearer than at Los Angeles, but more important, the imagined city, the make-believe metropolis of Portman's earlier hotel atriums this time has become a real city. It is the true centerpiece of a whole urban place of its own now. At Detroit, all that Portman has been aspiring to comes together — it is inward-turning still, but this time it is closer to being a true city than ever before.

John Portman & Associates
Peachtree Center Plaza Hotel, Atlanta, Georgia. 1976
Los Angeles Bonaventure Hotel
Los Angeles, California. 1977
Renaissance Center, Detroit, Michigan. 1977



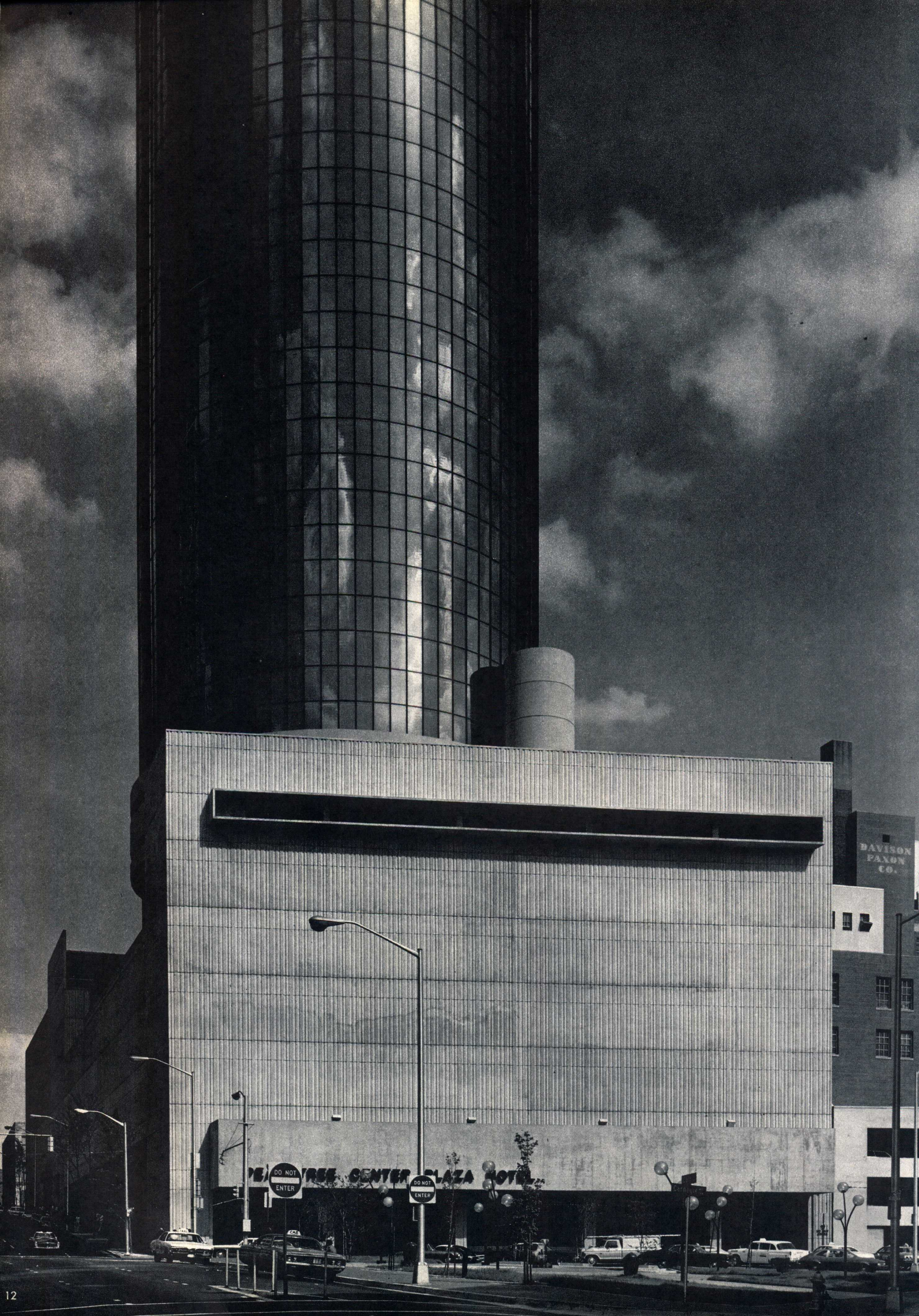




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