

Global Architecture

世界建築

John Portman

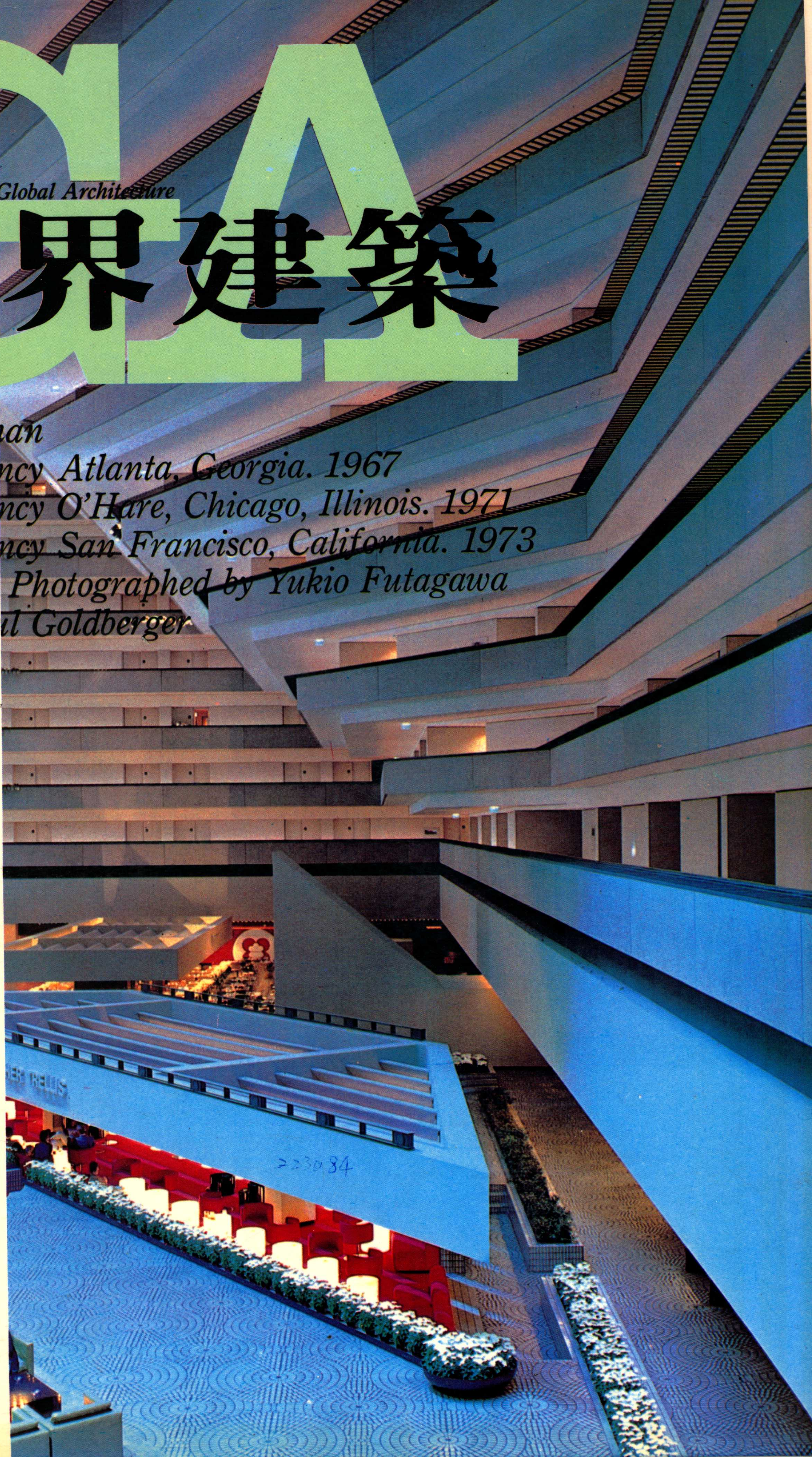
Hyatt Regency Atlanta, Georgia. 1967

Hyatt Regency O'Hare, Chicago, Illinois. 1971

Hyatt Regency San Francisco, California. 1973

Edited and Photographed by Yukio Futagawa

Text by Paul Goldberger



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建築師 / 約翰・波特曼

攝影 / 二川幸夫

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約翰·波特曼 —— 撰 / 保羅·勾柏格

John Portman, by Paul Goldberger

在現代美國建築界中，約翰·波特曼可稱得上是位獨樹一格的人物。他所設計的那些驚人的大空間，以今天的造價、土地與勞工等等條件來說，已是幾乎不可能做得到的事，而難得的是，他不但將此等空間處理得極受大眾歡迎，同時從商業的角度看來，也是極大的成功。

社會上對波特曼的口碑與其作品在美學方面下的工夫有很大關連，而在他的設計過程中，主要考慮的因素之一就是贏得大眾的認同；他所希望的是，除了要真實清晰的表達建築意念外，並且能夠掌握住社會大眾的意向，同時滿足內行人與外行人口味的願望，常是相互矛盾的，而值得稱道的是，他差不多已達成了這個目標。我們儘可說他的作品很具戲劇性，但却與一般標榜所謂「大眾化」建築師們的作品——如摩理斯·拉比德斯（Morris Lapidus）——迥然不同。波特曼的建築不同於「拉比德斯式」（the Lapidus genre）的就是：它除了能使人大聲讚嘆「漂亮」

John Portman is somewhat of a phenomenon in contemporary American architecture. He has designed great space, something generally thought to be near-impossible given the cost of materials, land and labor today, and moreover he has made this space both enormously popular and enormously successful financially.

The popular acclaim for Portman's work cannot be separated from an aesthetic evaluation of it, for the desire to win popular approval is a major factor in the design process for Portman. He wants at once to please both the architecturally unsophisticated and the *cognescenti*, and what is remarkable is how close he has come to achieving these almost contradictory goals. Although Portman's work is theatrical, it is so on a vastly different plane from that of other so-called "popular" architects such as Morris Lapidus; unlike the work of architects of the Lapidus genre, Portman's buildings do not merely cause observers

（beauty）之外，同時還會令人開始仔細思量其關乎造型與空間等等建築構想之更嚴肅的一面。他的作法並非裝飾性，而是以種種設計，諸如直接了當的大空間、乾淨俐落的幾何造型以及活動的感覺來處理，其手法雖不甚精巧，但却純熟老練，足以創造一種趣味性及興奮的感覺。這種不尋常的空間體驗，甚至使建築物益顯高貴。波特曼的建築就有這種過人之處，能夠讓人自省：到底建築是什麼！

波特曼的這些成就花費了相當高的代價，但其各個建築物並不一定都能達到應有的精細水準（不過他的後期作品在細部處理方面則有顯著的改進）；從他所有設計的旅館中，我們都可以感覺到其中存在著一種極為審慎、周密而又富於想像力的模式（formula）。就建築空間而言，這些建築物真是令人精神為之一振。

「空間」，是波特曼設計的中心意念，同時也是他作品成功

to exclaim at what they consider to be "beauty," but actually to begin to ponder more serious architectural concepts of form and space. Portman uses not decoration but devices—primarily great space, bold geometric forms and movement—which, while not subtle, are sophisticated enough to create a feeling of interest and excitement, and the sense that the building is an unusual experience, even an ennobling one. Portman's buildings have the remarkable ability to cause people to examine their own notions of what architecture is.

All of this success is achieved, of course, at a certain cost, the Portman buildings are not always as refined as they might be, although the later buildings show a marked improvement in detailing. There is a sense in all of the Portman hotels that a formula has been used with great seriousness, conscientiousness and imagination. And as architectural space, the buildings are truly exhilarating.

的主要因素。亞特蘭大市海雅特旅館 (Atlanta Hyatt Regency, 譯註 1) 的中庭大廳有三百萬立方英尺大小，幾乎是紐約市中央車站 (Grand Central Terminal) 的主要空間一半大，並且其 22 層樓的高度恐怕比中央車站還要高些，對很多光臨旅館的遊客而言，如此大規模的室內空間可能是他們以前從來沒見過的。但其吸引人的因素並不只是空間之大小而已；另外還有大廳內滿溢著的光線，聲響以及各種人物活動。在波氏的整體計劃中，最主要的活動體 (moving object) 可說是那形如水滴的透明電梯，梯箱四周並且佈置了一列列的小燈泡，由此我們可看出他對蒂佛里樂園 (Tivoli 譯註 2) 的熱愛。從地面仰望，電梯沿著牆面升降構成一幅活動的圖案，而坐上電梯從裡面向外望的美妙經驗就更不用提了！

大廳還有咖啡座、酒吧、噴泉及各式雕刻……等等，總而言之，構成一個市鎮廣場 (town square) 的各種元素 (elements

It is space which is both the central concept of Portman's designs and the major factor in their popular success. The space in the atrium of the Atlanta Hyatt Regency hotel is three million cubic feet, a volume half as big as the main room of Grand Central Terminal in New York, but at 22 stories considerably higher. For many of the visitors to the hotels, the atrium is the largest interior space they have ever seen. But it is not merely their size which attracts visitors: the atriums are full of light, sound and movement. The most important moving objects to Portman's overall plan are the tear-shaped glass elevators, lighted with rows of tiny bulbs to recall Portman's beloved Tivoli, which provide a pattern of movement against one wall when they are watched from the floor—not to mention an extraordinary experience from within. There are also cafes, cocktail lounges, fountains and sculpture: In short, all the elements

) 在這個大空間中是應有盡有了。這種同時包含了公共性與室內感的空間感覺，造成了一股精神上的「張力」(tension)，至此的遊客們大概也可留意到這點。其實，也就是這種兼具內外的曖昧性質使得大廳有了超乎它在建築體驗上的更高價值。

亞特蘭大的海雅特旅館於 1967 年開幕，這是波特曼建築思想與旅館經營觀念的試金石。它屬於「桃樹中心計劃」(Peachtree Center) 的一部分，而這個進行中的多用途建築群計劃乃是亞特蘭大市中心重建的主要重點。波特曼於 1964 年即開始著手設計，提供了有別於當時美國一般都市內普遍可見的標準式汽車旅館的另一種作法。於此之前，他已將事業由傳統建築師所扮演的角色拓展到房地產方面——他不僅是「桃樹中心」的設計者，而且是股東之一，在兼業主與建築師於一身的情況下主持旅館的興建。該旅館在尚未完工之時，即售予美國著名連鎖旅館之一的海雅特財團 (the Hyatt Corporation)，他們非但不視那巨大

of a town square within the room.

The sense of the atrium as both a civic space and an interior room creates a kind of tension which is probably not unnoticed by the hotel's visitors; in fact, it is that ambiguousness—that sense of being at once both inside and outside—that gives the atrium much of its value as an architectural experience.

The Atlanta hotel was opened in 1967, and has been the testing ground both for Portman's architectural concepts and his financial ones. It is part of Peachtree Center, an ongoing multi-building complex that has been a major factor in the revival of downtown Atlanta. Portman designed the Regency in 1964 as an alternative to the standardized, motel-type design which by then had become extremely common in American cities. Some years before he had expanded the traditional scope of the architect's role by undertaking development himself (he

的中庭空間為浪費，反倒認為其無與倫比的特色可能使此旅館有其種紀念意義，而使得它更具商業價值。實際上它的業績也是出乎意料的好，開幕三個月之後，公司便再度委託波特曼設計一座圓形玻璃帷幕牆高樓，內含 200 間客房的增建工程（原來環繞著中庭的主要建築已有 800 間客房）。之後，海雅特財團便以波特曼的這個設計為藍本，委請其他的建築師在各地又興建了數幢旅館。

此建築物的中央部分是一個巨大的混凝土造方盒子，四周飾以突出的小露台，除此之外並無任何特出之處。一個圓形的旋轉酒吧高踞其頂，有藍色的玻璃圓頂，就像飛碟一般地高高吊置於電梯支柱上；這個酒吧可謂典型的「波特曼式造型」：相當簡單的幾何形體，却處理得五彩繽紛，而產生了戲劇性的效果。酒吧特別成功的一點是，它使建築物有相當醒目的天際綫，即使在很遠的地方，也能由亞特蘭大市區的衆多建築物中立刻分辨出旅館

所在。其增建的部分同樣運用簡單的幾何造型，這是一幢外覆深色反光玻璃而外型頗像穀倉的20層圓筒形建築，與原館那混凝土方盒子般的造型相互輝映著。

進入廣闊的大廳之先，感覺有些蹩扭，因為入口處原希望人車同時進出，可惜二者都沒有明確的處理好。但是進了大門之後，其感受則令人感動不已：先是經過一個不算高而且處理得十分平實的前廳；再穿過一扇門，接著空間便由原來的15呎餘低的天花高度遽升至22層樓高的大空間。在此波氏真可謂深知萊特（Frank Lloyd Wright）的古根漢美術館（Guggenheim Museum）個中三昧！

一旦進入這個大空間，電梯即成矚目的焦點。除了明亮的梯箱徐徐運轉之外，支持它往復上下的電梯支柱也很吸引人。大廳中除了位在邊上的「路旁咖啡座」與一個地坪擡高的酒吧之外，其他各種活動就圍繞這個主角散置著。酒吧上有個吊起的傘狀篷

not only designed Peachtree Center but, with partners, owns it) and thus he began to build the Atlanta hotel under his own auspices. Before its completion it was sold to the Hyatt Corporation, which alone among major American hotel chains saw the atrium not as waste space, but as a feature that would provide the hotel with a kind of monumentality which, because of its uniqueness, could prove profitable. It was profitable beyond Hyatt's expectations, and three months after the hotel's opening the hotel corporation set Portman to work on a 200-room addition, a round glass tower. (The main building, around the atrium, contains 800 rooms.) Later, the Hyatt Corporation used the Portman scheme as the basis for the design of several other hotels by other architects.

The central mass of the building is a large concrete box, decorated with balconies but otherwise not particularly unusual. It is topped, however, by a revolving

cocktail lounge, a round object with a blue glass dome that is perched, like a flying saucer, atop the elevator column. The cocktail lounge is typical of Portman's forms: a fairly simple geometric shape used flamboyantly to achieve a dramatic effect. The cocktail lounge is especially successful in relating the building to the skyline: it immediately identifies the hotel among the many slabs of downtown Atlanta, even from a great distance. A similar use of a simple geometric shape is the addition; the 20-story silo of dark reflective glass plays off against the boxy concrete of the main building.

The great space of the atrium is entered, at first, a bit awkwardly: the front attempts to serve both as motor and pedestrian entrance and lacks enough clarity to do either really well. But once one passes through the building's doors the experience is superb: first a low, plain vestibule, then another set of doors, then fifteen feet more

頂，本身就像一尊雕刻，它的位置和咖啡座一樣都可讓人展望到那出色的電梯。

就因為旅館的多項機能都聚集在這裡，地面層的空間多少顯得十分忙碌，大量的人群慕名而來又投入活動之中。但其上各層走廊一個個突出的小陽台、花架般的欄杆以及吊掛其上的植物所構成的均勻圖案，透露著安寧靜謐，則與地面的熱鬧氣氛形成一對比。

波特曼在經由空間創造動感體驗（experiences of movement）的才華一如其設計的空間本身一樣傑出。從低平前廳至高闊大廳的序列安排中已可初見端倪，在乘電梯走向旋轉酒吧的這一段經過則更可進一步地得到印證：遊客首先感受到在透明電梯中冉冉上升、俯視大廳的經歷（所有進住的旅客都會有這一段經驗），到了頂樓，電梯突然進入一個狹窄的傳統式的管道，暫時遮斷了視線；少頃，梯箱已穿越屋頂；再上升，全城景緻豁然間

under a low ceiling before the space leaps up to its full 22-story height. Portman understood well the lessons of Wright's Guggenheim Museum here.

Once inside the space, the elevators become the focal point; the movement of the brightly-lighted cabs themselves, as well as the mass of the huge column up and down which they run, demand attention. The lobby functions are arranged somewhat loosely around this dominant element, with the exception of the "sidewalk" cafe and a raised cocktail lounge under a suspended, parasol-shaped canopy, itself a piece of sculpture; both of these facilities are placed to permit viewing of the elevators.

With so many functions crowded into it, the space is somewhat busy at ground level, and the vast crowds the hotel attracts add to the activity. But the even pattern of the trellis-like balustrades along the balcony-corridors, many of which are hung with plantings, provides a serene

盡入眼底；再一會，又進入封閉的室內，終於到達頂層的酒吧。

於1973年完工的舊金山海雅特旅館是以亞特蘭大的海雅特設計為藍本，其中也包含了透明電梯等類似的特色，但是它卻超越了亞特蘭大的模式而成為波特曼的創作中最為洗鍊的空間。亞市的海雅特之中央大空間基本上是靜態的，而此處無論是二度及三度空間，波氏都使它「活」了起來：平面上，客房的配置依一端點作扇形內聚，大廳呈一斜角形；剖面上各層下大上小，一邊走道漸次向內突出，因而使空間愈往上愈見狹窄。又，亞市的海雅特以一整個空間的尺度激起興奮之情，再以其中各式各樣的活動使之達到高潮；而舊金山海雅特的特殊空間形態將體驗的層次又提升到一個新的境界。

舊金山的海雅特旅館屬於安巴卡迪羅中心（Embarcadero Center）的一部份，它類似亞市桃樹中心，也是個都市更新的綜合建築群。同樣的，波特曼亦擁有若干股權，並由他設計建造。

contrast.

Portman's gift for the creation of experiences of movement through space, as well as space itself, as shown in the sequence of low vestibule leading into high atrium, is further demonstrated in the process of access to the revolving cocktail lounge. The visitor first experiences the ascension through the atrium, viewed from within the glass elevator cab, that all occupants of the hotel do. But above the top floor the elevator enters a narrow, more traditional shaft, blocking the view momentarily as the car moves up through the roof. Then it suddenly shoots out again, and the entire city is visible through the glass walls of the elevator for a brief moment before it reaches the enclosure of the cocktail lounge.

The Hyatt Regency San Francisco, completed in 1973, is based on the Atlanta Regency, and includes similar features such as the glass elevators. But it goes beyond

此中心之標準辦公大樓外牆所用材料與桃樹中心旅館所用的相似。這個旅館雖然一樣有個旋轉酒吧，並同以混凝土為主要建材，但是建築物的體感（massing）卻與亞特蘭大的海雅特模式截然不同；其外觀立面受漸次收斂的中庭空間影響，呈現出與內部一致向內退縮的造型。

芝加哥市歐哈拉區（O'hara）的海雅特旅館是1969年竣工的。這個旅館可以說更徹底地超脫了「亞特蘭大模式」；不像其他的海雅特有一個完整的中庭大廳，這裡實際上卻有四個中庭——由中央的電梯柱「放射」出來的狹長走道將方形的中央大空間一分為四，故而在前述二地旅館那種整體空間的感覺就在這個表現雄偉結構體的目標下犧牲了，但這些跨越空間的過道却成就了「畢蘭尼西式」（Piranesian，譯註3）的特殊效果。除此之外，大廳內也如其他的海雅特旅館一般佈滿各式雕刻（此處懸吊的日本風箏，更顯五彩繽紛）及餐飲空間。而雖然旅館位置不在市中

心而是在芝加哥的機場，它仍然與波特曼所設計的其他旅館一樣受到歡迎，事實上，它很可能是第一間並非位於市中心區而能吸引大批人群不遠千里反道出城而來的旅館。

芝市海雅特旅館的外型大致可說是亞市海雅特本館與增建部分的組合。中央部分為巨大的混凝土造實體，與亞市旅館的主館大同小異，但隔兩層交錯四方放射的電梯通道與走廊四周各交一點，打破了以往的均齊圖案。中心體的四角各有一玻璃圓柱體，教人聯想起亞市旅館之增建大樓。為了給建築物注入多樣性，所以採用了這樣一個兩種全然不同型體的組合方式。根據聯邦政府機場法則（Federal airport regulations），機場四周的建築物不得超過八層樓高，如果獨棟設計勢必將是一幢既長又單調的建築物。

舊金山，芝加哥兩地海雅特旅館之其他空間正如主要大廳一樣，比亞市模式顯得更複雜、多變，尤其是餐廳部分，由富於質

the Atlanta model to become the most refined space Portman has yet built. At San Francisco Portman took the central space, essentially static at Atlanta, and made it move in both plan and section. In plan, the room converges to a near point at one end; in section, the balconies on one side are staggered inward, so that the space narrows toward the top. At Atlanta the sheer size of the space provides an initial level of excitement which is then heightened by the activity within; at San Francisco the unusual shape of the space adds a whole new level to the experience by itself.

The San Francisco hotel is part of Embarcadero Center, an urban renewal complex not unlike Peachtree Center in Atlanta; it is also, in part, Portman-owned as well as Portman-designed, and the standard office towers use a skin similar to the one Portman developed for Peachtree Center. The massing of the hotel building is strikingly

different from the Atlanta model, though—although there is a similar revolving cocktail lounge, and concrete is once again the main material, the converging shape of the atrium space generates a setback form for the facade.

The Chicago hotel, the Hyatt Regency O'Hare, completed in 1969, departs somewhat more radically from the Atlanta model. Instead of one atrium, there are in effect four—catwalk-like corridors emanating from a central elevator column divide the square central space into quadrants. Here, the sense of sheer space at Atlanta and San Francisco is sacrificed for a greater sense of structure—and an extraordinary Piranesian effect created by the corridors spanning the space. As in the other hotels, the space here is filled with sculpture (hangings of Japanese kites in this case, which provide an exciting infusion of color) and eating and drinking areas. The Regency Hyatt O'Hare has also shared in the popular success the other Portman

感的材料及明亮色彩之巧妙運用，在在表現了波特曼優越的設計功力。即令在公共空間也看得出波氏在小地方亦能掌握自如，譬如經常出現凹進的小空間，管狀的通道、地坪高低變化等等，凡此種種和大空間同樣的加強了人們對空間及人物移動，及至建築本身的意識。來此的遊客就如同進入任何五光十色的華麗建築一般，立即體會到他正受到禮遇，但是在波特曼設計的旅館中，除了這種感受之外，更給他機會一窺建築所給予人們的無形啓示。

譯註：

- 1 Hyatt，一般均音譯為「海雅特」，日前發現其他行業有譯「凱悅」者，含「近悅遠來」之意，亦甚佳，唯以普遍性論，仍援「海雅特」為名。
- 2 蒂佛里樂園位於丹麥首都哥本哈根，以規模、內容言，堪稱歐洲最大、最具特色的遊樂園地，佔地約八萬平方公尺。其最大特色為花（園中處處花圃）與燈，夜晚滿園一片燈海，所有玩

hotels have achieved, despite its location at Chicago's airport rather than downtown; in fact, it may well be the first non-center-city hotel to attract downtowners out to it in large numbers, rather than the other way around.

The form of the Chicago building can be loosely considered a combination of the original and annex sections of the Atlanta Regency. The central section is a concrete mass not unlike the main building at Atlanta; the even pattern of the balconies is relieved only by the articulation of a duplex suite at one point on each of the four sides. The central mass is surrounded by a glass cylinder at each corner, recalling the Atlanta annex wing. The combination of two such different forms was intended as a means of injecting variety into a building which was required, by Federal airport regulations, to be no more than eight stories high and thus would have been extremely long and monotonous had it been a single mass.

具與建築均用燈泡裝飾，在夜幕裡描繪出十分特殊的景觀。

- 3 畢蘭尼西 (Piranesi, Giovanni Battista, 1720 - 1778) 為義大利圖案畫家及建築師。以主持羅馬史蹟之修護名聞於世。其重要作品之一的馬爾他武士教堂 (Church of the knights of Malta) 無論室內及外觀皆表現了豐富的雕塑意味。

The interiors of the San Francisco and Chicago hotels, like their central spaces, are more sophisticated variations on the Atlanta model, and in the restaurants especially they demonstrate Portman's ability to use lush, sensual materials and bright color with skill. The public spaces also show an ease in the handling of small spaces—there are frequent alcoves, tube-like passageways and changes in floor level which, like Portman's great spaces, increase consciousness of space and movement and, thus, of architecture itself. The visitor understands that he is being entertained, as with any flamboyant architecture, but his experience in a Portman hotel goes beyond this, and gives him a glimpse of the potential of architecture to inspire.

John Portman

Hyatt Regency Atlanta, Georgia. 1967

Hyatt Regency O'Hare, Chicago, Illinois. 1971

Hyatt Regency San Francisco, California. 1973







