



时尚空间
Fashioning Spaces



专辑：时尚空间
Fashioning Spaces

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Fashioning Spaces

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Tel: +86-21-6327-2561 Fax: +86-21-6327-2560

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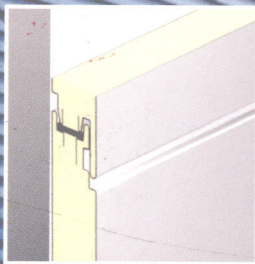
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- 2005年12月 安藤忠雄建筑展 环境与建筑
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4-02
The Oriental Pearl Radio & TV Tower 1994
East China Architectural Design & Research Institute
東方明珠广播电视塔 / 东方明珠广播电视塔 1994
南京路建筑设计研究院

The Shanghai Oriental Pearl Radio & TV Tower is located at the tip of the Lujiazui area, protruding 468-meter height, making it the highest tower in Asia and the most prominent in the world. It features three spheres: a 125m-diameter sphere at the top, a 165m-diameter sphere in the middle, and a 115m-diameter sphere at the bottom. The tower is a landmark of modern architecture in Shanghai.



4-15
The Bank of Communications 2001
Cherryvale Partners & Barton
East China Architectural Design & Research Institute
交通银行大楼 / 交通银行大楼 2001
南京路建筑设计研究院

The building is basically a solid column, parallelogram in plan, but it is vertically broken into two towers and the space in between is open. The building is a landmark of modern architecture in Shanghai.



4-25
Super Brand Mall 2002
Jon Jerde (The Jerde Partnership)
五洲大卖场 / 五洲大卖场 2002
约翰逊-杰罗德设计公司 / 杰罗德事务所

The Super Brand Mall serves like a huge (soft) gift box spread from the Bund across the Hudson River. Located in Lujiazui Financial and Trade District, it is the largest shopping center in Asia. It is a 1.5-million-sq-ft, three-story, ground-level mall with a total space of over 341,000 sq ft. It is a landmark of modern architecture in Shanghai.

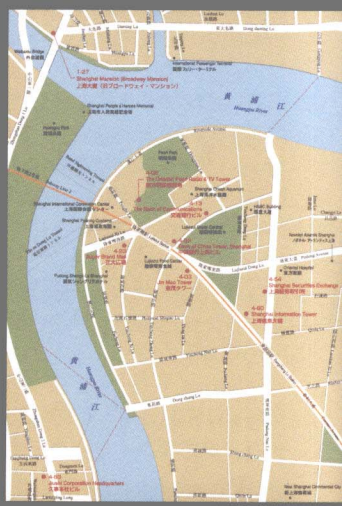


4-34
Shanghai Securities Exchange 2001
West China Architectural Design & Research Institute
上海证券交易场所 / 上海证券大厦 2001
WZHI 建筑设计事务所 / 南京路建筑设计研究院

The French Arc of Triumph is the reference for this building with its grand soaring, gleaming facade. The building has a length of 102 m, the grand soaring facade is 102 m high, the floor space of the building is 100,000 sq m. It is a landmark of modern architecture in Shanghai.



Two big cities in China, Beijing and Shanghai.
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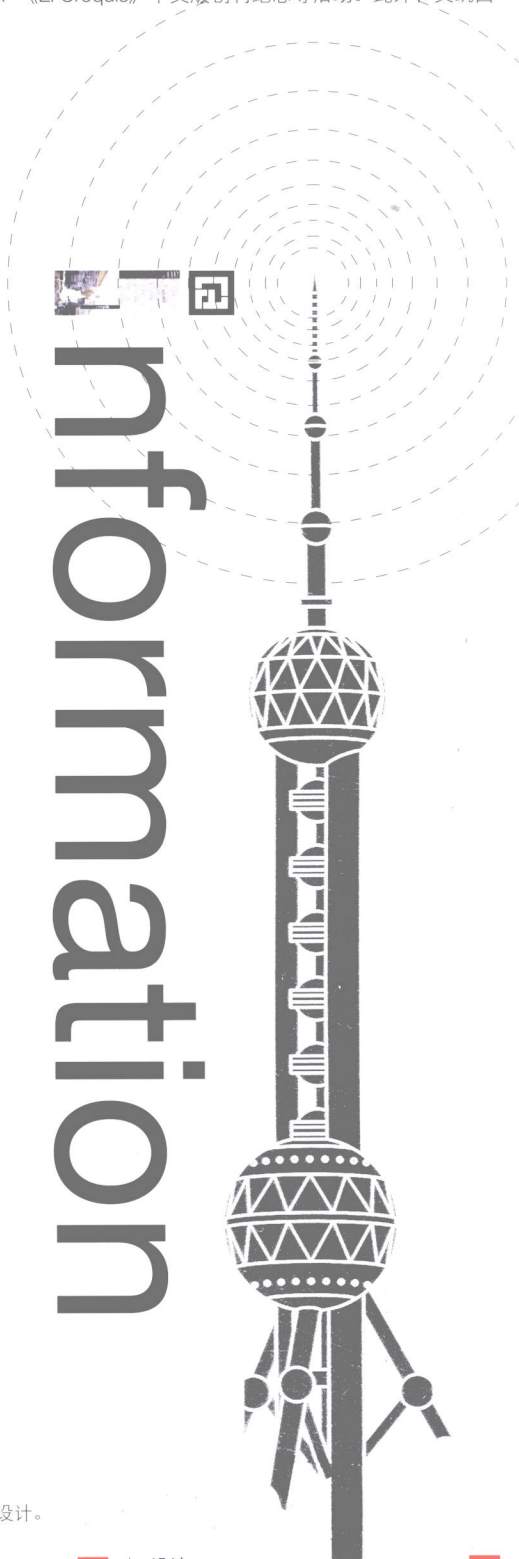


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专辑: 时尚空间

16

座谈会: 电通作为致力于创立品牌的企业

桦沢良子、马渡一浩、后藤徹 / 电通

26

约翰·F·肯尼迪国际机场第4航站楼维珍航空俱乐部

SHoP / 夏普里斯·霍尔登·帕斯奎尔利

34

论文: 皮尔森·劳埃德设计的维珍航空公司新的头等舱 卢克·皮尔森

40

航空产业——空中旅行设计与建筑展

维特拉设计博物馆

44

论文: 伯明翰塞尔弗里奇百货公司——源于内部 安格斯·庞德

50

论文: 洛杉矶普拉达——闲话全球品牌 迈克·史必克斯

58

论文: AMO/OMA的普拉达建筑艺术“腰下”国际巡回展 重松象平

62

论文: 苹果电脑高级展售店

卡尔·巴库斯 / 波林·西文斯基·杰克逊

70

“冯夫·霍夫”——慕尼黑市中心的五个庭院

赫尔佐格和德梅隆建筑师事务所

88

桑塔·卡特林娜市场重建

埃里克·米拉利斯和贝娜蒂塔·塔格利亚布建筑事务所

101

论文: 银座的回归 马克·戴森

106

访谈录: 香奈儿的银座大楼

理查德·克拉斯 / 香奈儿

113

文章: 三个有关香奈儿银座大楼的问题 彼得·马里奥

114

访谈录: 充满艺术的“家”

藤本幸三 / 日本爱马仕

119

“论坛”中举行的“披巾的心情”展览会和运动的爱马仕橱窗 吉冈德仁

120

论文: 爱马仕大厦增建工程

弗兰克·勒·瑞维 / RPBW-RDAI

124

访谈录: 巴尼仕纽约的艺术与室内

约翰·保罗·菲利普

126

访谈录: 与巴尼仕纽约在日本的15年

谷口胜彦 / 巴尼仕日本店

130

访谈录: 银座巴尼仕纽约的空间设计 杰夫瑞·赫奇森

132

路易·威登银座并木街店

青木淳建筑设计事务所

134

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Layout:

Zhai Haisheng

Marketing:

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Editorial Department: CA-GROUP (Shanghai)
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Currents: David Chipperfield Wins International Competition for America's Cup Pavilion/ TEN Arquitectos Wins Guggenheim Museum Competition in Mexico/ Design for New Museum on the World Trade Center Site Unveiled

6

Memorial Writing: "In Tribute to Philip Johnson" Peter Eisenman / Kenneth Frampton / Michael Graves / Phyllis Lambert / Terence Riley

Feature: Fashioning Spaces

16

Conversation: "Dentsu as a Brand Building Enterprise"

Yoshiko Kabasawa, Kazuhiro Mawatari and Tetsu Goto from Dentsu

26

Virgin Atlantic Clubhouse / Terminal 4, John F. Kennedy International Airport

SHoP / Sharples Holden Pasquarelli

34

Essay: "Virgin Atlantic Airways New Upper Class Suite. Design PearsonLloyd" Luke Pearson

40

Exhibition Airworld – Design and Architecture for Air Travel

Vitra Design Museum

44

Essay: "Selfridges Birmingham... from the Inside" Angus Pond

50

Essay: "Prada LA: Chatter about the Global Brand" Michael Speaks

58

Essay: "Art of PRADARCHITECTURE 'Waist Down Exhibition' by AMO/OMA" Shohei Shigematsu

62

Essay: "Apple High-Profile Stores"

Karl Backus / Bohlin Cywinski Jackson

70

Fünf Höfe, Five Courtyards for the Munich City Centre

Herzog & de Meuron

88

Rehabilitation of Santa Caterina Market

Enric Miralles + Benedetta Tagliabue

101

Essay: "Ginza is Back!" Mark Dytham

106

Interview: "CHANEL GINZA BUILDING" Richard Collasse / CHANEL

113

Text: "3 Questions about CHANEL GINZA BUILDING" Peter Marino

114

Interview: "A House Full of Art" Kozo Fujimoto / Hermès Japon

119

Exhibition Design: "air de temps 90×90" Tokujin Yoshioka

120

Essay: "Maison Hermès Extension Project"

Frank la Rivière / RPBW-RDAI

124

Interview: "Art and Interior of BARNEYS NEW YORK"

John-Paul Philippe

126

Interview: "15 Years with BARNEYS NEW YORK in Japan"

Katsuhiko Tamiguchi / BARNEYS JAPAN

130

Interview: "Space Design in Ginza for BARNEYS NEW YORK"

Jeffrey Hutchison

132

Louis Vuitton Ginza Namiki Store Jun Aoki & Associates

134

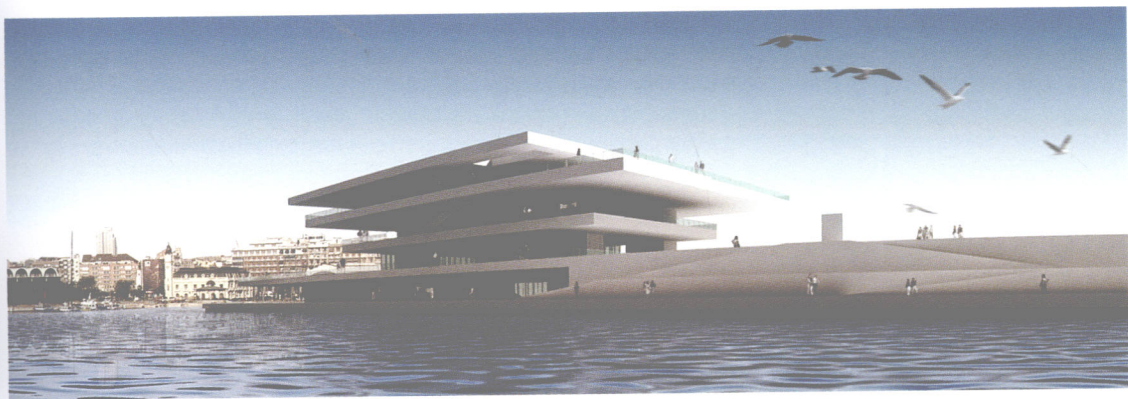
Interview: "The Labyrinth inside the Volume: The Exterior Finish as Architecture and the Depth of Ornament" Jun Aoki



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David Chipperfield Wins International Competition for America's Cup Pavilion

大卫·齐普菲尔德赢得“美国杯”馆国际竞标方案

David Chipperfield has won an international limited competition for Valencia's America's Cup Pavilion. This permanent building and associated landscape will form the VIP social focal point for the world's premier offshore racing competition. The project will be the centerpiece of the reorganisation of Valencia's industrial port into the base for the America's Cup. The Foredeck consists of a 10,000 m² 4-floor pavilion containing restaurant and bar facilities, shopping, conference facilities and a top floor viewing penthouse. The design concept was conceived as a series of stacked and shifting horizontal planes, which create shaded, uninterrupted views. Beyond this building a 'tail' of elevated spectator decks overlooks a newly excavated canal that will link the port, home to the competing teams, to the offshore racing courses. Behind this tail, a 100,000 m² landscaped park develops a strong link between the existing city and the seafront. An extended landscape version incorporating a tertiary development ready for the 32nd match in 2007.

大卫·齐普菲尔德赢得巴伦西亚“美国杯”馆邀请赛国际竞标的胜利。这个常设馆以及周边设施将成为世界最权威的游艇竞赛的社交中心所在地。

此项目将是巴伦西亚工业港成为“美国杯”基地的中心设施。其建筑前端的馆厅总建筑面积10,000m²，高四层，含有餐厅酒吧、购物、会议设施以及顶楼的望台。

该设计理念来自于一系列堆叠起来

的可搬移水平面板，它创造出了光影的效果，并使景观一览无余。此建筑还延续着一个一层高的观望台，它如尾巴似的延展在建筑的末端，从观望台向下可以眺望新挖掘的运河，它将港口与赛程相联系，而这个港口是比赛团队休息的家园。在建筑“尾梢”的背后是一个占地100,000m²的景观公园，它将既存的市街与海岸线紧密联系起来。

此项目将为2007年第32届赛事的举行作准备。

TEN Arquitectos Wins Guggenheim Museum Competition in Mexico

十人建筑师事务所赢得墨西哥古根海姆博物馆的竞标方案



Enrique Norten of TEN Arquitectos has won the architectural competition to develop a conceptual design for the proposed Guggenheim Museum in Guadalajara. In addition to Enrique Norten, Jean Nouvel (Paris) and Hani Rashid and Lise Anne Couture of Asymptote (NYC) submitted designs for the proposed project. The site for the proposed museum on the outskirts of the city is dramatically poised at the edge of a spectacular 610 meter deep canyon of the Rio Santiago that was declared an ecological preserve in 1993. The powerful design of the building that Norten proposed responds to the remarkable site in a unique manner and would create an international landmark for Guadalajara. It will also develop

the city of Guadalajara as a cultural center in Latin America.

十人建筑师事务所的埃里克·诺顿赢得位于瓜达拉哈拉的古根海姆博物馆发起的建筑设计方案。除了埃里克·诺顿外，让·努维尔（巴黎）与纽约渐近线事务所（NYC）的汉尼·罗西德和李斯·安妮·科特也提交了他们的建筑设计方案。

提案中位于城市郊外的美术馆将建在壮观的约610m深的里约·圣地亚哥峡谷边上，极为引人注目。而圣地亚哥峡谷于1993年被宣布为生态保护区。诺顿强有力的建筑设计，与瓜达拉哈拉城独特的地理位置极为呼应，建成后它将成为此城的一个标志性建筑。同时，它将使瓜达拉哈拉城发展成为拉丁美洲的一个文化中心。

Design for New Museum on the World Trade Center Site Unveiled

世贸中心旧址新博物馆建筑方案揭晓

The design for a new museum at the World Trade Center site has been unveiled by the Lower Manhattan Development Corporation. Designed by Snøhetta, this museum will house the International Freedom Center and the Drawing Center. Under a master plan drafted by



Top: Rendering of America's Cup Pavilion in Valencia by David Chipperfield. Image courtesy of the architect. Middle: Rendering of interior of Guggenheim Museum in Guadalajara by TEN Arquitectos. Bottom: Rendering of Guggenheim Museum in Guadalajara. Images courtesy of Solomon R. Guggenheim Museum.

本页，上：大卫·齐普菲尔德设计的“美国杯”馆透视图；中：十人建筑师事务所设计的瓜达拉哈拉城古根海姆博物馆的室内透视图；下：瓜达拉哈拉城古根海姆博物馆的透视图。

Daniel Libeskind, the building would rise at the northeast corner of the memorial park. This is envisioned as ground zero's main cultural intersection, with a theater complex proposed by Frank O. Gehry and a transportation hub designed by Santiago Calatrava. Rising upward from the vast plane of the Memorial grounds, the new museum will be lifted above the canopy of trees surrounding it. Gentle sloping wooden ramps will lead the visitor visually and physically upward. This building is wrapped in a pattern of glass prisms integrated into its wooden surface. As light passes through these prisms, this ephemeral facade will change throughout the day and seasons. Each visitor will experience the building through his or her own vantage point. Like the changing patterns of light and shadow found amidst the leaves of a tree, the building's presence conforms to each person's changing relationship to it.

曼哈顿下城发展公司公布了世贸中心旧址新博物馆的建筑方案。这个由斯诺赫塔建筑事务所设计的博物馆，将作为绘画中心和国际自由中心所在地，其总体规划图由丹尼尔·利伯斯金设计。该建筑物将建在纪念公园东北角，它和弗兰克·盖里提案的剧院，以及圣地亚哥·卡拉塔巴设计的交通枢纽站，将一起成为世贸中心“归零地”主要的文化交流设施。

建在广阔的纪念场地上的博物馆，为树荫所围绕并高高矗立其上。木制的缓坡引导观众逐步登入博物馆。

此建筑物的木制表面包有玻璃棱片，当阳光透过这些棱片，随着早晚时刻和季节的不同，建筑的立面也呈现出变幻无穷的姿态。观众以自己的视角和观点体验建筑。就像树叶在阳光下的阴影变幻，这座

建筑依据变化的人与建筑的关系，同样也呈现出了不同的景致。

announcements

Zentrum Paul Klee Designed by Renzo Piano Opened

伦佐·皮亚诺设计的保罗克莱博物馆落成



The Zentrum Paul Klee in Bern, Switzerland, is located on a site outside the city on gently rolling hills with the Alps in the background.

The museum will take the exact shape of the hills, while integrating with the countryside as closely as possible so that the sense of beauty and boundlessness evoked by the mountains is not disturbed. The museum will be in tune with Klee's work: fundamentally peaceful and silent.

A suite of rooms is sheltered under three artificial hills—Constructed from steel, but inspired by boat construction in the olden days, the museum will be illuminated by a west facade through which light will pour in and be spread through the rooms by a system of translucent screens, creating softer light.

瑞士伯尔尼的保罗克莱博物馆建在城

市郊外缓缓起伏的丘陵地带，那里可以遥望阿尔卑斯山。博物馆模拟山丘形状，尽可能紧密地与乡村的风景相整合，从而使山脉的美丽和绵延感得以留存。这与克莱项目的平和静谧基调氛围相吻合。

在三个人工山丘下掩藏着几个展示厅，受以前船只建造启发，以钢筋制作而成。西侧立面有阳光射入，为博物馆提供了照明。光线通过半透明屏幕铺展开来，创造出柔和的空间。

Oscar Niemeyer Designed Gigantic Public Utilities in Potsdam

奥斯卡·尼迈耶设计的波茨坦大型公共设施

The municipal authorities of Potsdam announced the plan for a gigantic water park designed by Oscar Niemeyer. The complex, which will consist of four main pools, intended to offer relaxation and promote health of local citizens.

In Niemeyer's plan, each pool is covered by a dome and connected by glass walkways that weave through landscaped park. The design will be finalized by the autumn of this year, and will be completed in 2007.

波茨坦市政局公布了奥斯卡·尼迈耶的大型水景公园的建筑设计方案。此设施综合体包括四个水池，旨在促进当地市民的身心健康，并为市民提供娱乐设施服务。

在奥斯卡·尼迈耶的规划中，每个水池都覆盖有一个圆屋顶，并通过玻璃走廊将景观公园各处相连接。今年秋天将确立最终设计方案，并预定2007年完成施工。

Design for Jubilee Gardens by West 8

西8建筑事务所的朱比利花园设计方案

West 8 is announced as the winning design team picked to turn the hotly debated Jubilee Gardens in central London into a world-class park.

West 8's design concept focuses heavily on developing an organic, lush and green park, with softly undulating hills. Trees and flowers will bloom throughout the year to provide a 'botanical ambience' for one of London's most important green spaces. The sophisticated topography creates paths which are fluid and inviting, prime lookout points which frame dramatic, panoramic views of the Thames, and intimate spaces where people can

find their own space to relax and enjoy the micro-climate. At night, a theatrical spectacle of light will subtly animate and play with the new weaving landscape.

广为关注的将伦敦中部朱比利花园改造成为世界一流公园的设计方案，宣布由西8建筑事务所获得。

西8建筑事务所的设计理念，关注于对有山丘缓缓起伏的绿色葱郁公园的有机开发上，为伦敦最重要的绿地空间提供一个终年可见树木和花草开放的植物环境。复杂的地形创造了流动的引人入胜的小径，并使这里成为眺望泰晤士河全景的场所。在较私密的空间里，人们找寻到了放松的自我空间，尽情地享受这个小气候环境。夜晚，灯光戏剧性地变幻，微妙地为整个景观增添了新的氛围。



competitions

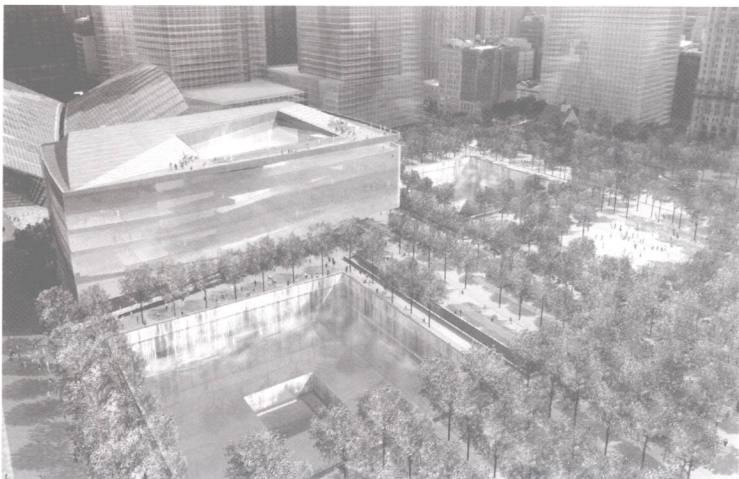
International Biennial "Barbara Cappochin" Architecture Prize

两年一度的国际巴巴拉·卡布其建筑奖

The prize aims at promoting the quality of contemporary architecture in relation to the city, increasing public awareness and developing a passion for architecture. The works to be judged must have been completed between January 1st 2003 and December 31st 2004, and belong to one of the following categories: residential, commercial-administrative buildings, recreational-sporting facilities, religious structures, public buildings (educational, etc.) See website for further details.

此奖项旨在提升当代城市建筑的质量，增强公众的建筑意识，并增进对建筑的热爱。参赛对象为在2003年1月1日至2004年12月31日间竣工的项目，并应属于以下的类型：住宅、体育娱乐设施、宗教建筑、公共大楼（如教育楼等）。欲知详情请查询以下网站。

Host organization: Order of Architects and P.P.C. of Padua, Italy



Submission deadline:

September 23 for delivery or dispatch, September 30 for reception by e-mail
phone: +39 49 6994038
fax: +39 49 654211
e-mail: architettipadova@awn.it
url: www.pd.archiworld.it

AR Awards for Emerging Architecture 2005

2005年全球新秀建筑师奖

AR Awards are intended to bring international recognition to a talented new generation of architects and designers up to the age of 45. These awards have attracted entries from more than 80 countries, and from every inhabited continent. Work submitted has ranged from small domestic conversions to large public buildings, and from light fittings to landscape design.

此奖项是为了让45岁以下才能杰出的新生代建筑师和设计师在国际上得到认可而设置的。奖项吸引了来自各大洲80多个国家的建筑设计师。提交的作品涵盖面相当广泛,从小型家居改建到大规模的公共建筑,从照明家具到景观设计。

Host organization: The Architectural Review 151 Rosebery Avenue London EC1R 4GB, UK

Registration deadline: September 13
e-mail: paul.finch@emap.com
url: www.arplusd.com

The International Highrise Award 2006

2006年国际超高层建筑奖

This award is being bestowed for a building that stands out for its special aesthetics, pioneering design, integration into town planning, sustainability, innovative technology and cost-effectiveness. The building must be 100 m or more in height.

此奖项授予具有独特审美风格和创新设计理念、融入城市规划、有持续发展可能性、并在技术革新和节约成本上有杰出成就的建筑项目。参与的建筑项目必须是100m及100m以上的高层建筑。

Host organization: Deutsches Architektur Museum, Schaumainkai 43, 60596 Frankfurt am Main, Germany

Submission deadline: January 2, 2006

phone: +49 177 60 11 8 11
fax: +49 69 1330 410 5364
e-mail: highrise@schrader-architekt.de
url: www.highrise-frankfurt.de

exhibitions

Jakob + Macfarlane “Transcapes”

雅各布+麦克法伦建筑事务所“特拉斯凯普”展
 Frac Centre
 Until October 23

This exhibition shows Jacob+Macfarlane's recent projects in their original installation whose floating structure fills the space and comes across like an exploded viewing frame.

此展览展出了雅各布+麦克法伦建筑事务所在他们原有装置上设计的最新作品,这些漂浮的装置结构填满了空间,并且如取景框似地在视线中作延展。

Contact: Frac Centre
 12 rue de la Tour Neuve, 45000 Orléans, France
phone: +33 2 38 62 52 00
fax: +33 2 38 62 21 80
e-mail: contact@frac-centre.asso.fr
url: www.frac-centre.asso.fr/public/expositi/2005/compress/comjakob.htm

Marcel Breuer “Design and Architecture”

马歇·布鲁尔“设计与建筑”展
 Pedro Barrié de la Maza Foundation
 Until October 16

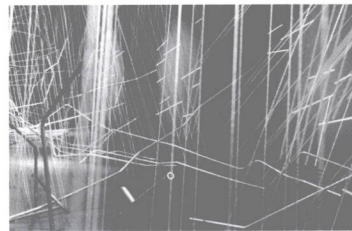
This exhibition presents all the different fields in which Marcel Breuer was active – and treats them as equal aspects of his oeuvre. While it displays almost all of Breuer's major items of furniture design, his wide-ranging architectural work is essentially presented in the form of 12 exemplary buildings.

此展览展出了马歇·布鲁尔活跃在各个领域具有同等重要意义的设计作品。展览几乎涵盖了布鲁尔所有的家具设计作品,而其众多的建筑设计则主要通过12个代表性的建筑来展现。

Contact: Pedro Barrié de la Maza Foundation

Cantón Grande, 9; A Coruña, Spain
phone: +34 981 060 091
fax: +34 981 203 196
url: www.fbarrie.org

**Lebbeus Woods
“System Vienna”**
 利布斯·伍茨“维也纳体系”
 MAK Gallery
 Until October 16



With “System Wien”, Lebbeus Woods proposes a new concept for a reorientation of urban development in Vienna. His visionary approach, which he developed for the MAK, is focused on the historical city center.

利布斯·伍茨提出了重新定位维也纳城市规划的概念。他为MAK描绘的远景,将重点放在历史城市中心上。

Contact: MAK, Stubenring 5, A-1010 Vienna, Austria
phone: +43 1 711 36 0
fax: +43 1 713 10 26
e-mail: office@MAK.at
url: www.MAK.at

A Royal Exhibition 皇家展

NAi, Gallery 2
 Until October 23

This show is held just as in 1923 when the Architecture Exhibition 1898–1923 was organized, and is added a modern element. It shows a selection from the works of the best architects from the period between 1898 and 1923, and the contemporary part shows highlights from Dutch architecture, from 1980 to 2005, including Rem Koolhaas, MVRDV, and Neutelings Riedijk.

此展览是依据1898–1923建筑展而规划的,并在它的基础上增添了现代的元素。展览选取了1898–1923年间最优秀的建筑师作品展出,当代艺术部分则着重展出了1980–2005年间荷兰建筑师瑞姆·库哈斯、MVRDV、利特宁·列迪库的建筑作品。

Contact: NAI, Museumpark 25, 3015 CB Rotterdam, Netherlands
phone: +31 10 4401 200
fax: +31 10 4366 975
e-mail: info@nai.nl
url: www.nai.nl

**Super City
超级城市**
 CCA, Octagonal Gallery
 Until November 20

This installation by Douglas Coupland investigates the creative impact of the 1960s explosion of toy building kits. The work is devised as a “future city” with heterogeneous elements of Coupland's mental universe, which were inspired by his childhood devotion to Lego.

道格拉斯·库普兰设计的装置探索20世纪60年代风行的建筑模型玩具给人们创造力所带来的影响。作品被设计成具有库普兰异质精神元素特点的“未来城市”型态,其灵感来自于他孩童时代热衷的乐高玩具。

Contact: CCA, 1920 rue Baile Montréal, Québec H3H 2S6, Canada
phone: +1 514 939 7026
url: www.cca.qc.ca/supercity/eng.

Opposite, bottom: Rendering of museum at WTC site by Snohetta. Image courtesy of Lower Manhattan Development Cooperation. Opposite, left: Zentrum Paul Klee in Bern, Switzerland. Photo courtesy of Zentrum Paul Klee. Opposite, right: Rendering of Jubilee Garden by West 8. Image courtesy of the architect. This page: Installation of System Wien at MAK Gallery. Photo by Reiner Zettl/MAK.

左页,下:斯诺赫塔建筑事务所设计的世贸中心旧址新博物馆的透视图;左:瑞士伯尔尼的保罗克莱博物馆;右:西8建筑事务所设计的朱比利花园透视图。本页:MAK美术馆维也纳体系的装置。

a+u 0507《CCTV by OMA》专辑P96更正
 耐久性:第一阶段——50年(50年里发生地震的概率为63%),大楼完好无损。
 可修复的损坏:第二阶段——再现期为475年(50年里发生地震的概率为10%),有轻度的损坏但不会倒塌。
 安全寿命:第三阶段——再现期为2475年(50年里发生地震的概率为2%),有大规模的损坏但不会倒塌,建筑物需要重建。
 在此向读者朋友们致以真诚的歉意!

Memorial Writing:

In Tribute to Philip Johnson

Peter Eisenman / Kenneth Frampton / Michael Graves /
Phyllis Lambert / Terence Riley

纪念文:

献给菲利普·约翰逊

彼得·埃森曼 / 肯尼斯·弗兰普敦 /
迈克尔·格雷夫斯 / 费丽斯·兰伯特 /
特伦斯·莱利



Peter Eisenman 'A Personal Recollection'

1. It must have been in November 1976. We were at the annual black tie dinner honoring new members at the Century Association in New York. The Century was also the site of regular Architects' Circle dinners, also in black time, over which Philip Johnson presided, leading conversations about architecture. This particular November night I was seated next to Philip. During the course of our conversation he asked me how things were going. I had just lost the commission for my largest and perhaps most important project to date, House X. The excavation for the foundations had been dug when the client stopped the work, saying that I had been dilatory about the production of the executive drawings. He also refused to pay me the money that he owed me. Johnson immediately asked me how much I was owed. Ten thousand dollars, I replied (which was a lot of money at the time). The conversation shifted to other, more congenial matters, nothing more being said about the money. The next morning, promptly at ten a.m., a messenger delivered an envelope to my attention. In it was a short note from Philip. It said, "Consider this a long-term loan". Attached to the note was a check to me for ten thousand dollars. Nothing more was ever said about it.

2. Some years later, having left the Institute for Architecture and Urban Studies, I was working on a competition for the Wexner Center in Columbus, Ohio (*a+u:90:01*). It was early 1983. Several days before the competition was due, Philip appeared at the office, late in the evening. He wanted to see how his "kids" were doing. He gave us a tough critique, and then, as suddenly as he came, he left. He returned again the night before our submittal was due to inspect the final project, and he was very excited by it.

A few weeks later, Philip and I were to be on an architecture jury together at Princeton for Michael Graves, who was also a competitor in the Wexner competition. (Philip had been on the jury that awarded Michael the Portland Building (*a+u:83:01*), his first major commission.) At 4 a.m. of the morning we were due in Princeton, after having given up hope that we would win the competition, I received the good news that our project had won. In the drive to Princeton, I shared the news with Philip. All day we had to contain our happiness because we could not be the ones to tell Michael.

3. I think it was the last time I saw Philip. It was in August 2003. It was for lunch in his office in the Seagram Building (*a+u:81:01*) with my wife Cynthia Davidson. Philip had been my best man at our wedding years before, and Cynthia had thrown a 90th birthday party for Philip and his closest friends in architecture at the Four Seasons Restaurant. This day he was too frail to go downstairs to his usual table at the Four Seasons, where we had often had lunch together. He could hardly eat or speak. But his eyes were alive, a bit teary, but they spoke for him. All he wanted to do was to look at architecture, so we had brought along photos and drawings of our latest projects for him to see. As always, his critiques were tough, direct, and to the point, thumbs up or thumbs down. When he saw something he liked he became quite animated. It was architecture that kept him alive. When he lost that, he may have lost the will to live. The most important thing that one could give a great man like Johnson is friendship. Philip was my friend.

Peter Eisenman

Peter Eisenman is an internationally recognized architect and educator. His current projects include the six-building City of Culture of Galicia in Santiago de Compostela, Spain and a stadium for the NFL Arizona Cardinals. He is a professor at Princeton and Yale Universities and has published numerous books, most recently *Eisenman: Inside Out, Selected Writings 1963-1988* and *Giuseppe Terragni: Transformations, Decompositions, Critiques*.

彼得·埃森曼

——我的回忆

1. 大概是1976年11月，我们在纽约世纪俱乐部举办每年例行的半正式晚会以表彰新成员。世纪俱乐部也是建筑师们举行圈内晚会的地方，也是在夜晚，由菲利普·约翰逊主持有关建筑的讨论。在这个特别的11月夜晚，我就坐在菲利普旁边。席间，他问我事业进展如何。我当时刚好失去对我而言最大并且或许是最重要的项目——X住宅。这个工程正在挖地基的时候，业主停止了项目，说我拖延了施工图的提交日期，他还拒绝支付相应的报酬。约翰逊立即问我拖欠的费用多少。我回答1万美元（当时是一笔相当可观的金额）。后来，我们的会谈转换到其它轻松的话题，不再提及关于钱的事情。第二天上午10点，邮递员递给我一封信，里面是菲利普的便条，写到：“把这当作长期借款”。便条附上给我的1万美元支票。之后，此事一直没有被提起。

2. 一些年后，我离开了建筑与城市研究所，在做俄亥俄州哥伦布的维克斯纳中心（《a+u》90:01）的竞标。在1983年初，也就是竞标截止前几天的深夜，菲利普出现在我的办公室，他想看看他的“后辈们”做得如何。结果他给我们以严厉的批评，然后正如他突然地到来，他又迅速地离开了。在我们提交作品的前夜，他再次回来视察最后的成果，看后他非常兴奋。

几个星期后在普林斯顿，菲利普和我一同做迈克尔·格雷夫斯的评委，他也参加了维克斯纳竞标（菲利普曾经给迈克尔的第一个大型项目波特兰市政厅（《a+u》83:01）授奖）。在去普林斯顿当天凌晨4点的时候，我得到消息说我们赢得了竞标，这着实出乎我的意料。在开车去普林斯顿的途中，我把这个好消息告诉了菲利普。一整天我们都不得不把喜悦隐藏起来，因为我们不想由自己来告诉迈克尔竞标的结果。

3. 我想这也许是最后一次见菲利普。那是2003年8月，我和妻子辛西娅·戴维森在他西格拉姆大厦（《a+u》81:01）的办公室里吃午餐。菲利普曾经是我们婚礼的男宾相，辛西娅则曾为菲利普及其圈内最亲密的朋友在四季酒店举办过菲利普的90周岁生日派对。这天他虚弱得不能下楼去他习惯的四季酒店餐桌旁就餐，那是我们常常共进午餐的地方。他几乎不能进食和说话。但他的眼神仍然很生动，并略泛泪光，向人们传达着他内心的想法，他唯一想做的事情就是思考建筑，因此我们给他看了我们最新项目的照片和图纸。和往常一样，他的批评依然激烈、直接并且切入要点，要么满意，要么反对。当看见自己喜欢的，他就会变得相当活跃。正是建筑给了他生命的活力。一旦这些东西丧失掉了，他可能就失去了生存的意志。对于像约翰逊这样伟大的人物，友谊是我们能够给他的最重要的东西。菲利普是我的挚友。

（陈强译）

彼得·埃森曼

彼得·埃森曼是国际知名建筑师和教育家。他近期作品包括位于西班牙圣地亚哥的加里西亚文化城综合体以及为NFL设计的金丝雀多功能体育场。他是普林斯顿和耶鲁大学的教授，并出版了大量著作。近作有《Eisenman: Inside Out, Selected Writings 1963-1988》、《Giuseppe Terragni: Transformations, Decompositions, Critiques》。

