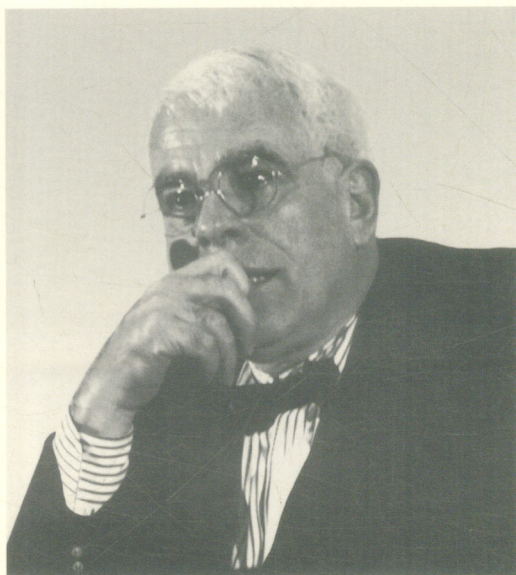


世界著名建筑师系列



# 彼得·埃森曼 **PETER EISENMAN**

〔韩〕C3设计 杨晓峰 译 陈红 张蕾 审校  
河南科学技术出版社

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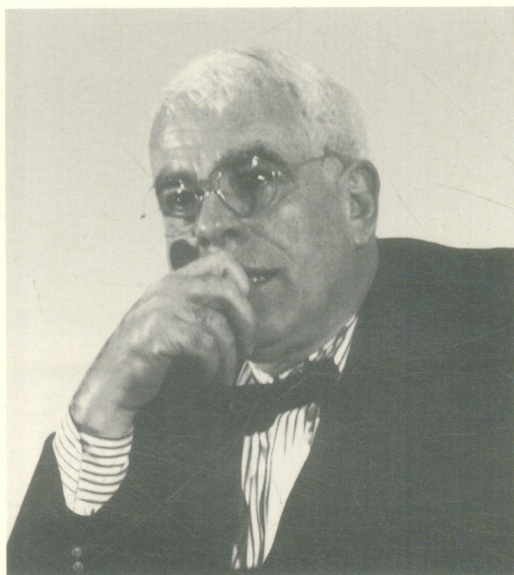
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Peter Eisenman is an architect and educator. In 1980, after many years of teaching, writing and producing respected theoretical work, he established his professional practice to focus exclusively on building. He has designed a wide range of prototypical projects including large scale housing and urban design projects, innovative facilities for educational institutions, and a series of inventive private houses.

Among his built projects, the Wexner Center for the Visual Arts and Fine Arts Library at The Ohio State University in Columbus, completed in 1989, has met with international acclaim and received a 1993 National Honor Award from The American Institute of Architects. Mr. Eisenman's project for social housing at Check-point Charlie and the Berlin Wall was honored by the West German Government when featured on a postage stamp commemorating the 750th Anniversary of the City of Berlin. He has built two office buildings in Tokyo, the Nunotani Corporation building, and the Koizumi Sangyo Corporation headquarter building, which received a 1991 National Honor Award from The American Institute of Architects.

In 1993, opening ceremonies were held for the \$65 million Convention Center in Columbus, Ohio, and in October of 1996 for the \$35 million Aronoff Center for Design and Art. At present, Mr. Eisenman is designing a library for the United Nations in Geneva, the headquarters building for a software company in Bangalore, India, and the Staten Island Institute of Arts and Sciences at the St. George Ferry Terminal in New York City.

In 1985, Mr. Eisenman received a Stone Lion (First Prize) for his Romeo and Juliet project at the Third International Architectural Biennale in Venice. Mr. Eisenman was one of the two architects to represent the United States at the Fifth International Exhibition of Architecture of the Venice Biennale in 1991, and his projects are exhibited at museums and galleries around the world. Mr. Eisenman was the founder and former director of the Institute for Architecture and Urban Studies, an international think-tank for architectural criticism. He has received numerous awards, including a Guggenheim Fellowship, the Brunner Award of the American Academy of Arts and Letters, and a grant from the National Endowment for the Arts.

His academic involvement has included teaching at Cambridge University, Princeton University, Yale University, and The Ohio State University. From 1982 to 1985 he was the Arthur Rotch Professor of Architecture at Harvard University, and in fall, 1993 he was the Eliot Noyes Visiting Design Critic at Harvard. Currently he is the first Irwin S. Chanin Distinguished Professor of Architecture at The Cooper Union in New York City.

Mr. Eisenman is the author of several books, including *House X*<sup>Rizzoli</sup>, *Fin d'Ou T HouS*<sup>The Architectural Association</sup>, *Moving Arrows, Eros and Other Errors*<sup>The Architectural Association</sup>, and *Houses of Cards*<sup>Oxford University Press</sup>. His work is also featured in three other books, *The Wexner Center for the Visual Arts*<sup>Rizzoli</sup>, *Cities of Artificial Excavation*<sup>Canadian Centre for Architecture and Rizzoli</sup> and *Eleven Authors in Search of a Building*<sup>The Monacelli Press</sup>, and in two monographs, *Eisenman Architects*<sup>Images Press</sup> and *Peter Eisenman*<sup>Electa</sup>. In addition, he was the Editor of *Oppositions Journal* and *Oppositions Books*, and he has published numerous essays and articles on his architectural theories to international magazines and journals.

Mr. Eisenman received a Bachelor of Architecture Degree from Cornell University, a Master of Architecture Degree from Columbia University, M.A. and Ph.D. degrees from the University of Cambridge, and an honorary Doctor of Fine Arts Degree from the University of Illinois Chicago.

彼得·埃森曼是一位建筑师，也是一位教育工作者。他多年从事教学工作，并撰写出版了不少令人敬佩的理论著作。1980年，他开始了自己的创作活动——主攻建筑设计。他参与设计了许多样板工程，门类众多，领域广泛，其中有大型住宅、城市设计、新颖别致的校园设施，以及一系列具有创造性的私人住宅。

在彼得·埃森曼建成的建筑作品中，1989年完工的哥伦布市俄亥俄州立大学韦克斯纳视觉艺术中心和美艺术图书馆在国际建筑界赢得了广泛赞扬，并荣获美国建筑师学会颁发的1993年度国家荣誉奖。埃森曼设计的位于柏林查理检查站和柏林墙附近的公益住宅建筑曾受到当时联邦德国政府的高度评价，并被选为柏林建市750周年纪念邮票上的图案。他还为东京市设计了两幢办公楼——布谷公司大楼和长宫三洋公司总部大楼，并为此荣获美国建筑师学会颁发的1991年度国家荣誉奖。

1993年，埃森曼设计的投资6500万美元的俄亥俄州哥伦布市会议中心举行了开工仪式。1996年10月，他设计的投资3500万美元的阿诺夫艺术与设计中心也举行了开工仪式。目前，埃森曼还在为位于日内瓦的联合国机构设计一座图书馆，并同时承担了印度班加罗尔市的一家软件公司的总部大楼和纽约市圣乔治轮渡站附近斯塔滕岛科学艺术学院的设计工作。

1985年，在威尼斯举办的两年一度的第三届国际建筑大赛上，埃森曼的“罗密欧与朱丽叶城堡设计”荣获了石狮子（一等奖）。1991年，埃森曼作为代表美国参展的两名建筑师之一出席了在威尼斯举办的第五届国际建筑博览会。他的设计作品在世界各地的博物馆和美术馆中巡回展示。埃森曼是建筑与城市研究学院的创始人，并曾担任过该院院长。建筑与城市研究学院被誉为国际建筑评论的智囊团。埃森曼得过很多奖项，其中包括古根海姆研究基金奖，美国艺术与文学研究院的布鲁那奖，并曾获得国家艺术资助基金会的奖金。

埃森曼积极参加各种学术活动，曾先后在剑桥大学、普林斯顿大学、耶鲁大学、俄亥俄州立大学任教。1982年至1985年间，他在哈佛大学担任阿瑟·罗奇讲座教授。1993年秋季，任哈佛大学埃利奥特·罗罗斯客座设计评论家。目前，他是纽约库珀联合学院的第一任欧文·S.查林杰出建筑学教授。

埃森曼写过12本书，包括《未知的住宅》（里德利出版社）、《终点T住宅》（建筑联合会）、《飞驰的剑，爱神及其他谬误》（建筑联合会），以及《卡纸板住宅》（牛津大学出版社）。此外，他的作品还登在另外三本书上，它们是《韦克斯纳视觉艺术中心》（里德利出版社）、《人工开凿的城市》（加拿大建筑中心及里德利出版社）和《探索建筑的十一位作家》（莫那赛利出版社）。他的两本专著是：《埃森曼建筑艺术》（图文书社）和《彼得·埃森曼》（伊莱克塔出版社）。除此以外，他还担任了《反对派》杂志的编辑。他在国际性的期刊杂志上发表的有关建筑理论的论文及随笔不计其数。

埃森曼获得过康奈尔大学建筑学学士学位，哥伦比亚大学建筑学硕士学位，剑桥大学文学硕士及哲学博士学位。另外，他还被授予芝加哥伊利诺伊大学的美术名誉博士。

# Resisting Ambivalence

## The Doubling of Function in Eisenman's Architecture

### 相辅相成 对立统一

——埃森曼建筑艺术的双重功能

Andrew Benjamin

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There is a particular project within architecture that can be linked to the name Eisenman.<sup>1</sup> What marks this project out is a complex doubling of repetition. Understanding the nature of this doubling will open up the different projects within which it is incorporated. Repetition is not being adduced; architecture works within the inescapability of repetition. From the moment that drawing begins, from the inception of a computer generated experimentation aimed at the generation of form, what is being staged is a reiteration of the architectural. Each new activity, insofar as it sustains architecture, stages its own relation to the history of architecture. Even though this position may remain unnoticed by the architect, or even if the architect seeks to forget the determining presence of that relation, neither the drawing, nor the design, let alone the resultant building if there is one forget. The work of memory already marks the process. What will become essential is the extent to which specific architectural works affirm the productive presence of memory. Eisenman's work is for the most part defined by the presence of this form of affirmation. At its most minimal, however, the implicit work of memory is the work of repetition. Repetition inscribes. What this means is that it is only in terms of repetition that an account can be given for how and why any new project is architecture's work. The doubling of repetition occurs because not only does repetition announce the possibility of a continual reiteration of the given, there also has to be the allowance for a form of repetition in which architecture can sustain a specific critical dimension. It is this latter possibility - this other repetition - that will occasion both the identification of Eisenman's work, and with that location, that which defines the locus of intervention and therefore what delimits the place of the critical. The critical demands a point of intervention. The contention here will be that this dimension is only brought about within his work by a strong relationship between form and function. Indeed, as will be argued, it is this relationship and the accompanying transformation of the particular function, that delimits the reach of Eisenman's practice.<sup>2</sup>

在建筑中，有一种特殊的设计与埃森曼的名字相关联<sup>[1]</sup>，这种设计与众不同之处在于它复杂的重复性，只有正确理解了这种重复性的本质，我们才能打开埃森曼建筑之门，去欣赏他的作品所体现的这种共有的风格。重复性无需提出理由：所有建筑都无法避免重复。从图纸设计那一刻开始，从电脑尝试性地创建形体开始，建筑师所展示的就是建筑原则的重复。每一次新的建筑实践，都会显露出与建筑史千丝万缕的联系。即使建筑师本人没有意识到这种联系，或建筑师有意要忘掉这种确定无疑的联系，图纸与设计中都会出现这种联系的踪影，更不要说完成的建筑物了。在整个设计过程中始终体现着记忆的影响。在不同的范畴中，各种建筑作品体现记忆的创造性存在的程度将是至关重要的，而埃森曼的作品则最大限度地体现了这种存在。然而，至少我们可以说，这种含蓄的记忆就是重复性。重复根深蒂固，难以忘怀。这意味着只有凭借这种重复才能评价一项新建筑的价值。这种多重反复性的出现不仅表明持续重复因素的可能性，而且正是由于这种形式上的重复存在，才使得建筑具有特定的关键的存在特性。正是这种可能性及与众不同的重复性，决定了埃森曼的建筑风格。这种定位明确了我们探讨埃森曼建筑的切入点，同时也就限定了讨论的范围。评论工作需要一个切入点。本文的论点是，形式与功能之间密不可分的联系烘托出埃森曼建筑作品中的深度与广度。毋庸置疑，正如下文所述，正是这种联系，再加上随之而来的某种特殊功能所要求的形式变换，拓展了埃森曼建筑实



If there is a contrast with this position, it does not just emerge in the reiteration of architecture's conventional practice, either in the form follows function proper to versions of modernism, or the ornamentalisation of ornament and thus the apparent indifference between form and function marking much post-modern architecture. There is another contrasting position. It is both more nuanced and more demanding. Standing as an alternative to Eisenman's activity is a position which while distancing the traditional interconnection of form and function achieves this end by bringing with it an ambivalent relation to the critical. In sum, what this other position envisages is a much looser relationship between programme and form. In this instance the consequence of this looser connection is twofold. In the first place, even though the incorporation of a space that is yet to be programmed may provide the possibility for an architectural practice able to enact a functional criticality, the critical would only ever be an aftereffect. And yet, in the second place, the neutrality - real or not - of such a setup could also mean that the delay in installing programmatic concerns would merely result in the subsequent reinscription of those programme's most traditional programmes' determinations. It may be, of course, that it is precisely this latter possibility - the threat of its realisation - that drives the interconnection between function and form in Eisenman's work. Refusing programmatic considerations has a direct consequence. The refusal of the program entails identifying the domain of innovation as the production of form, form as independent of functional concerns. What this setup implies therefore is that rather than a directly conservative relation - a repetition of the Same - or the projection of an interrupted repetition, what would amount to the copresence of continuity and discontinuity, there would be an insistent ambivalence. It would be in these terms that Eisenman's work would need to be understood as an architecture resisting ambivalence. Resistance, rather than overcoming ambivalence, would establish in its place a form of deferral. The refused enactment of the programmatic is not the

实践的广阔空间<sup>[2]</sup>。

假如有与上述观点相对照的情况的话,无论是形式跟从功能的现代主义建筑学中,还是后现代主义建筑学为装饰而装饰、形式脱开功能的建筑风格中,这种相对照的情况不仅仅出现在传统建筑习惯做法的重复性方面。另外还有一种相对照的情况,其表现为细微的差异,因而对建筑师的要求也更高。作为埃森曼建筑创作的另一种选择,他的做法是:在拉开传统的形式与功能之间的距离的同时,力求在关键部位确立一种对立统一的关系。总而言之,这种态度的着眼点在于建筑布置与形式之间相对宽松的关系。从这个意义上讲,这种宽松的关系所产生的结果是双重性的。首先,一个设计空间能够为功能活动提供各种可能性,而关键的功能则是建筑实践活动的结果。然而,从另一方面来看,这种设计方案中形式与功能的脱钩,意味着实用功能的延误只能导致那些保守的因素重新出现在设计方案中。当然也许正是这后一种可能性——一种对设计方案付诸实施的威胁——促使埃森曼建筑风格中形式与功能关系的产生。拒绝考虑设计方案的后果,带来的问题是设计人员常把建筑创新等同于一种形式的出现,一种不考虑实用功能而独立存在的形式。因此,这种设计方式所考虑的并不是纯粹的传统保守的关系——那种同一性反复的关系,也不排除打断重复性,因而出现延续性和非延续性的并存。所以,设计方案中存在对立统一的关系也就顺理成章了。埃森曼的建筑设计解决了相互矛盾的问题,

same as the deferral of the complete realisation of function. The latter brings with it a different temporality. It will be a temporality hinging on the retained centrality of the incomplete. In this sense deferral involves the copresence of the realisation of function which, in not being realised at one and the same time, inscribes futurity into the work of the building.

Strategies resisting ambivalence but which enact in their place complex forms of deferral will therefore provide the setting for this treatment of Eisenman's work. A fundamental part of this project will involve teasing out some of these differing possibilities; what unites them is repetition. And yet, because repetition does not admit of an essence, what will have to be traced are the different, and in the end incompatible, modalities of repetition and the way in which they are already interarticulated with ambivalence and deferral. There is no intention here to make a straightforward claim about authenticity. Ambivalence in architecture remains architecture. What counts, of courses, is the nature of the architecture in question.

In this instance the importance of the repetition is that it generates both the site of, and the possibility of, critical architecture. Criticality is linked to the nature of the repetition. Given that any new work is already a repetition, the question that must be asked would concern the nature of the repetition. As has already been indicated, there are at least two divergent possibilities for repetition. In addition to a repetition of the Same - that form of repetition in which tradition's gift, that which is given to be handed on, comes to be handed on - there will be another significant type of repetition. The latter possibility will be a repetition in which something takes place again for the first time. This is the doubling of repetition. Eisenman has, in his correspondence with Derrida, already identified these two particular modalities of repetition. Eisenman, both as a theorist and as a practitioner is already aware of the complex determinations of repetition. What is of real importance in the following passage is the reliance upon the specificity of the architectural. Its

或许这正是我们理解埃森曼建筑的正确态度。对抗而不是解决矛盾将导致延缓一种形式的确定，而拒绝实施方案则不是延缓功能的实施。后者所带来的只不过是一种暂时性。这将是一种依附于非完整中心性的暂时性。从这个意义上说，延缓并不妨碍实施其功能性。这种功能性的实施并不能一次性完成，它包含了建筑工作中的未来因素。

处理建筑中相互矛盾之处的策略能够造成各种复杂形式的延续，它为埃森曼的创作工作提供了背景。设计最重要的一部分就是激发这些不同的可能性的出现。联系这些可能性的纽带正是重复性。但是，因为重复性并不认可事物的本质，人们所要追求的是事物的异化，而这种追求最终导致不协调、形式的重复以及形式之间矛盾性与延续性的相互影响方式。人们在此并没有直截了当地要求某种真实可靠性。建筑中的矛盾根深蒂固，这是建筑设计的特点。当然，重要的问题是有待于设计的建筑物的本质是什么。

从这点上看，重复的重要性在于它为有争议的建筑物提供了场所和可能性。事物的关键与重复的本质密切相关。假如一项新的工程项目本身就是一种重复，人们必须质疑的是重复的本质。同一性重复是传统建筑的精华，它继承了传统中的优势。除此以外，还有另一种十分重要的重复，在这种可能的重复性中，将会产生一些新的东西。这就是重复的双重性。埃森曼在与德里达的通信中已经明确了这两种特殊的重复形式。埃森曼是一位理论家，同时也是一位实践者。他早已深刻地意识到重复中的各种复杂的



internality is from where the possibility of change and innovation emerges. As will be made clear, to insist upon internality is not to insist upon a formulation indifferent to function. Internality will always have the possibility of an inscribed opening.

*The need to overcome presence, the need to supplement an architecture that will always be and look like architecture, the need to break apart the strong bond between form and function, is what my architecture addresses. In its displacement of the traditional role of function it does not deny that architecture must function, but rather suggests that architecture may also function without necessarily symbolising that function. that the presentness of architecture is irreducible to the presence of its function or its signs.<sup>3</sup>*

It will be via an analysis of the claims made in this passage that it will become possible to identify both the different forms taken by repetition and the different openings they occasion within architectural practice. It is in terms of repetition that an initial discussion of some recent projects can take place. The tight relationship noted above between function and form is signaled in the passage in terms of the claim that 'architecture must function'.

The initial claim of overcoming presence is linked to what Eisenman has described in a number of different texts as 'presentness'. A similar idea continues to work within a great many of his projects and his writings. It will, however, continue to be given different names. The force of this term is, in this instance, twofold. In the first place it is used to free architecture from having to work within the constraints established by the conceptual opposition between presence and absence. Meanwhile, in the second, it introduces an ordering process that is generative of form but which cannot be reduced to the simple material

因素。下文中真正重要的是要关注建筑师们对建筑特性的依赖。这种依赖的内在因素来自于各种可能性的变化和创新性的出现。如下文中所阐释的那样：坚持内在性并不是坚持那种不顾功能性的形式主义。内在性将永远有可能创造一个全新的开端。

“克服建筑的存在性，推出一种永久的、怎么看都是建筑的建筑，打破形式与功能之间‘牢固联系’的必要性，是我建筑设计之中的重点。传统的建筑理念并不否认建筑必须具有功能性，而是暗示建筑师们在保留功能性的同时，不必去表现功能性。建筑的存在不能削弱建筑功能及建筑符号的存在。”<sup>[3]</sup>

本文正是通过对上述观点的分析，使得确认各种不同形式的重复以及在建筑创作中出现的不同的切入点成为可能。对埃森曼近年来的建筑工程项目的评论正是从重复性的角度展开的。上文提到的形式与功能之间的密切联系以文中的“建筑必须具有功能性”这一断言做为标志。

克服建筑存在性的最初主张与埃森曼在不同的文章中所表述的存在性如出一辙。他的许多工程设计以及出版物中始终贯穿类似的观点，只是名称在不断变化罢了。在这里，这种名称的确切含义是双重的。首先，它能把建筑师们从传统的存在与不存在这种对立的观念的束缚中解放出来；其次，它采用了一种

presence of a given aspect of architectural work. While it will involve straying from Eisenman's proper concerns it will be argued at a later stage that this second element introduces into the material presence of architecture what could be best described as an immaterial force. The immaterial will come to be construed in terms of a productive negativity. In the 'im-' of the 'im-material' the work of the negative is being marked out.

Opening what in the letter he refers to as the 'strong bond' between form and function will allow for 'presentness'. Prior to pursuing the details of this term, it is vital to stay with the passage in question. The starting point will need to be the apparent contradiction arising from the claim already made that Eisenman's work is sustained by a strong relationship between form and function and the position advanced in the letter that his work intends to break the 'strong bond' between form and function. Care is needed here since it is only by opening up the strong bond that the deferral of function can occur. The important point is that with this opening it becomes possible to defer finality by allowing programmatic implications only ever to unfold in the building's own continuity. This deferral, almost the inscription of a workful infinite, takes place within the finite. Finitude means however the retention of a function that in being retained is able then to be deferred. The location of the infinite within the finite not only underscores the necessity of holding to the continual work of an internally located productive negativity, but also opens up the complex presence of time. As will emerge, retention, deferral and transformation are all interconnected. Despite certain similarities deferral cannot automatically be identified with the to-be-programmed. On the contrary, it holds to the centrality of function but breaks the link between modalities of function and temporal presence. The present can no longer be understood as a self-completing finality. The present comes to be structured by the insistent presence of the incomplete which is itself only ever immaterially

有条理的制作方法，既有形式的产生，同时又不会演变成单纯的物质存在。我们探讨的问题也许会偏离埃森曼建筑所真正关心的问题。有待于我们以后阐明的是，这第二种因素把一种可描述为非物质性的力量引入建筑的物质性存在当中，这种描述恰如其分。无形的因素将从富有成效的消极性这一角度得到诠释。建筑消极性中非物质性中的“非”的消极性正日益显著。

埃森曼在信中所提及的形式与功能之间的“牢固的联系”是我们探索那种“存在性”的出发点。在详细讨论这一名词之前，有必要再回顾一下埃森曼在引文中的观点。埃森曼在他的断言中明显的自相矛盾之处即是我们讨论的出发点。他的言论中的矛盾之处在于：一方面他的建筑作品的支撑点是形式与功能之间密切的联系；另一方面他在信中所表明立场是他的作品一直致力于打破形式与功能之间这种牢固的联系。在这点上，我们要注意，因为正是由于断开了这种牢固的联系，功能的延缓实现才得以产生。重要的是，只有打破这种牢固的联系，才有可能通过设计展现建筑物自身的延续性来推迟其终极性。这种延缓几乎可以说是建筑设计的无限空间中的至理名言，然而它却出现在有限的建筑设计中。有限意味着某项功能的保留，正因为这项功能被保留它才得以延缓。存在于有限之中的无限因素的定位，不仅强调了处于内部的富有成效的消极性持续发挥作用的必要性，而且还拓展了时间的复合性存在。保留、但延缓以及变化相互关联，尽管有某些相似之处，延缓仍不能想当然地等同于有待于设计的其他方面。相



present and yet materially produced.

What Eisenman means by the 'strong bond' is best understood as the moment when the reiteration of conventional usage is reflected in the form that such usage occasions. Repetition in this instance is determined by the operation of the Same. In other words, it is a claim that function can only have one form because function has a singular nature. What is given to be repeated comes to be repeated. In regards to the museum what this would entail is, for example, a retention of the dominance of chronology as providing the museum's internal organising principle; or the reiteration of the conventional picture space thereby determining in advance what can be shown, the space it would have to occupy and thus what would count as an art object. These determinations in advance are the ways in which the work of tradition is to be understood. Prior to any comment on this setup, it is essential to note that fundamental to it is the operation of repetition. Consequently, when Eisenman writes of breaking the 'strong bond' marking the interconnection of function and form, this needs to be understood as an intervention within a particular modality of repetition. The intervention in being neither destructive nor utopian aims to institute another possibility, in which the alterity in question - the otherness of this other possibility - is given by its being a different conception of repetition. This other conception is announced in the claim that, 'in its displacement of the traditional role of function, it does not deny that architecture must function, but rather suggests that architecture may also function without necessarily symbolising that function ...'. The 'it' in question is, of course, Eisenman's own architecture.

Again, it is important to recognise that in the place of either destruction or the utopian there is 'displacement'. Displacement can be understood as involving the copresence of continuity and discontinuity. They must be copresent at the same time. The simultaneity of continuity and discontinuity is fundamental both

反，它坚持的是功能中心论，打破了功能的模式与暂时的有形物体之间的纽带。人们已经不再把有形物体看作一个自我完善的终结，某些不完美的因素决定了有形物体的结构，而这种不完美的因素本身只能以非物质的形式出现，但却由物质产生。

埃森曼“牢固的联系”的含义最好被理解为一个要素，一个反映常规用法重复的要素。在这种情况下，同一性的运作决定了这种重复。换言之，这是一种论断，这种论断认为功能仅有一种形式，因为功能具有一种特质。应该被重复的东西得以重复。例如，就本书中的博物馆项目而言，它所保留的是年代顺序的支配作用，为博物馆提供了内部组织结构的原则，也就是说，传统的图片安放位置的重复预先决定了展览的内容、展品所需占用的空间，以及一件艺术品真正的价值。这些预先决定因素正是人们理解传统作品的方式。在对这种安排作出任何评论之前，确有必要强调这种安排的根本原则是重复的运作。所以，当埃森曼写到打破功能与形式之间的相互关联的“牢固的联系”时，就有必要把它理解为一种对特殊的重复形式内部的干预。这样的干预既不是破坏性的，也不是空想的，其目的是确立一种新的可能性，这种新的可能性产生了某种令人困惑的改变，一种新的可能性的变异，其自身就是一个与众不同的重复。这一观念出现在埃森曼的论断中，即“传统的建筑理念并不否认建筑必须具有功能性，而是暗示建筑师在保留功能性的同时，不必去表现功能性”。这一论断所表现的正是埃森曼自己的建筑理念。

to the way displacement operates and to the way it sets in play another form of repetition. It will be in terms of this repetition that displacement will allow for the unpredictable. However, the unpredictable does not exist in itself. It will always have been strictly delimited by the strong relationship between function and form. Whatever it is that is unpredictable relates to the nature of the function in question <sup>e.g. museum, domestic house</sup> such that form has to be linked, within and as the building's work, to sustaining this unpredictable possibility. Displacement figures neither on the surface nor is at work in the depths. Displacement is driven through the site. Working from the outside to the inside it displaces surface and depth; in addition, it displaces the opposition between inside and outside. The complex interplay between displacement and the unpredictable needs to be pursued.

Displacement is a shift. And yet it is also a type of repositioning. It names a movement in which continuity is refigured. There cannot be other than continuity; such is the dictate of repetition. However, it does not follow from the inevitability of continuity that the generic possibility <sup>e.g. museum, domestic house, architecture school</sup> cannot engage with both the ideology and the form that the genre gives to be repeated. Engagement here would be an intervention into a more generalised site of repetition. Consequently, when Eisenman writes of an opening within repetition - an opening that occurs precisely because of the retention of function and the copresent inscription of another form - time is central. The simultaneous copresence of continuity and discontinuity designates a complex precisely because it generates the presence of a productive irreducibility. How is the 'irreducibility' to be understood? The first element to note is that the irreducible quality is copresent with that to which it cannot be reduced. That state in which the irreducible is given by its own constitutive elements having to be copresent in their difference signals the presence of an opening, an insistent though fragile opening. There are two questions here. The first concerns how this opening is to be under-

再者，认清在“既有破坏性又具有空想性”之处存在“置换”是十分重要的。置换可以理解为连续性与非连续性的同时存在，二者必须在同一时间内同时出现。连续性与非连续性的同时存在对于置换运作的方式和促使另一种重复形式的出现都至关重要。正是由于这种重复，置换才具有无法预测的因素。然而，无法预测的因素自身并不独立存在，它将一直受到功能与形式之间那牢固联系的限制。任何无法预测的因素都与功能的本质相关（例如博物馆、私人住宅），作为建筑作品，形式也必须与维系这种不可预测的可能性相关。置换形式既不在作品的表面也不在其深层。置换遍布整个建筑场所。置换由外向内，由表及里发挥着作用。另外，置换替代了内外相悖的矛盾。置换与不可预测之间复杂的相互作用有待于进一步探讨。

置换是一种变化，然而它也是一种重新定位的形式。它是那种持续的重塑性变化的代名词，即只有持续性。这就是重复的要求。然而，置换并非不可避免的持续性所导致的必然结果，在一般情况下（例如博物馆、私人住宅、学校建筑）不能约束一种特定风格在观念和形式上的重复。因此，埃森曼描述了重复中的开端，一个由于功能和另一形式共存的保留所产生的新的开端。在他的描述中，时间处于中心地位。连续性与非连续性的同时存在选定了一个综合体系，这是因为它导致了一种丰富的非简约性的出现。如何来理解这种非简约性呢？这里所要强调的第一要素是非简约的质量与非简约的状态同时存在。



stood. While the second concerns the extension of this irreducibility. Fundamental to any answer that can be given to this second question is the transformation that is introduced by the presence of irreducibility. In other words, the retention of function should not be understood as the simple retention of the specificity of the particular function. It is rather that functionality is both held and transformed in the same movement, with the resultant possibility that the work in question becomes the affirmation of a plural event. Plurality, here, refers to the presence of this founding irreducibility. The copresence of the material and the immaterial, for example, brings with it the necessity of having to describe a setup that is from the start complex. Complexity, rather than being semantic in nature - a form of semantic overdetermination - is ontological as it refers to the mode of being proper to this version of the architectural. Ontological complexity, rather than being adduced, must be understood as always already insisting.<sup>4</sup>

Initially the claim of irreducibility concerns signification. Whatever it is that accounts for the 'presentness' of architecture, Eisenman argues, it is not the same as the meaning - literal or symbolic - of the building. Presentness, that which is irreducible to what is present, is 'excessive'. It is worthwhile pausing here to ask two specific and related questions. What is the excessive in architecture? Where is the excessive in architecture? There may be many ways of answering such questions. Excess may refer to colour, and thus it could be located in a contrast of colours. Or excess could involve the use of certain building materials. Equally the sign of excess may have to do with size. This may occur either explicitly or in the juxtaposition of different sizes within the same site. Furthermore the excessive could be linked to the aberrant, the idiosyncratic or the eccentric. As such the excessive would have to do with quality. Moreover it would be a quality that could be identified either with elements of the building or perhaps with the way the totality conveys a certain mood. Further answers of this form can be given. They are all united. What holds them

在这一状态中，非简约性的自身因素不得不与其差异共存，这种状态预示一个新的开端的出现，一个娇柔脆弱却又坚韧顽强的开端。此处有两个问题有待回答，第一个问题是如何理解这个开端，而第二个问题是非简约性的程度。回答第二个问题的关键在于由于非简约性而产生的那种变化。换言之，功能的保留不应该简单地被理解为某个特殊功能的保留，而是指在同一变化中功能性既得到了保留，又发生了变化。其可能产生的结果是我们所探讨的作品变成了对多重性事件的认可。这里的多重性指的是原始的非简约性的出现。例如，物质性与非物质性的共存随之带来了一种必要性——人们有必要去描述一下来自于复杂的综合体系的设置。复杂的综合体系不是实质语义上的含义，而是由于多种因素所决定的一种形式。复杂体制是本体论的，因为它所指的是一种适合于某一类建筑的形式。本体论的复杂综合体系无法引证，只有把它理解为一个持之以恒的体系。<sup>[4]</sup>

最初的非简约性的论断与其含义有关。埃森曼认为，无论是什么因素促成了建筑的“存在”，不管是从字面理解，还是从象征意义上来看，它都不同于建筑物本身的含义。存在——对现有事物的最简化表述——是一种“极端”。在此有必要暂停片刻，提出两个有关的具体问题：什么是建筑上的极端？建筑中的极端究竟在哪里？回答这两个问题的方式多种多样。极端可以指色彩的极端，那么它就存在于色彩的对比之中。极端也可以指建筑材料的使用。同样，极端的标志也许与建筑规模有关，这种情况可能