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Architecture and Urbanism
Chinese Edition 05:11



意大利建筑蜕变 Italian Metamorph

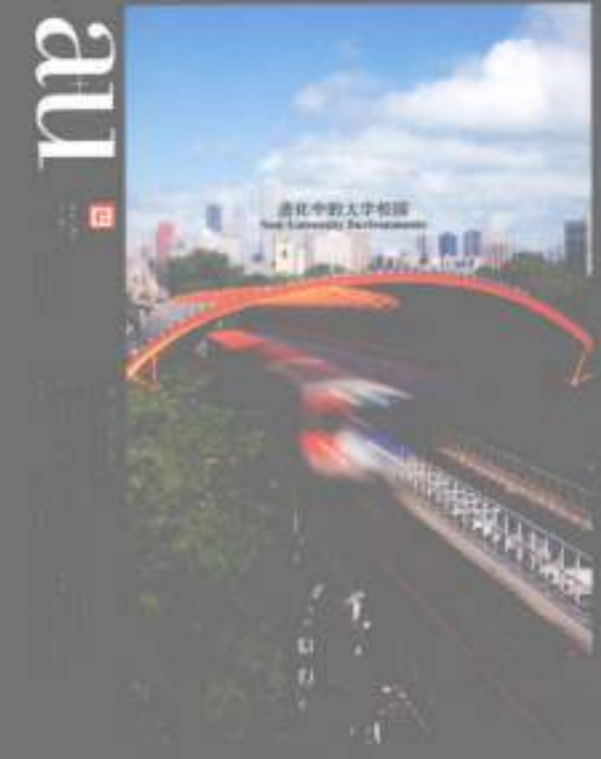
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Italian Metamorph

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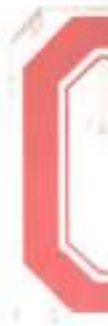
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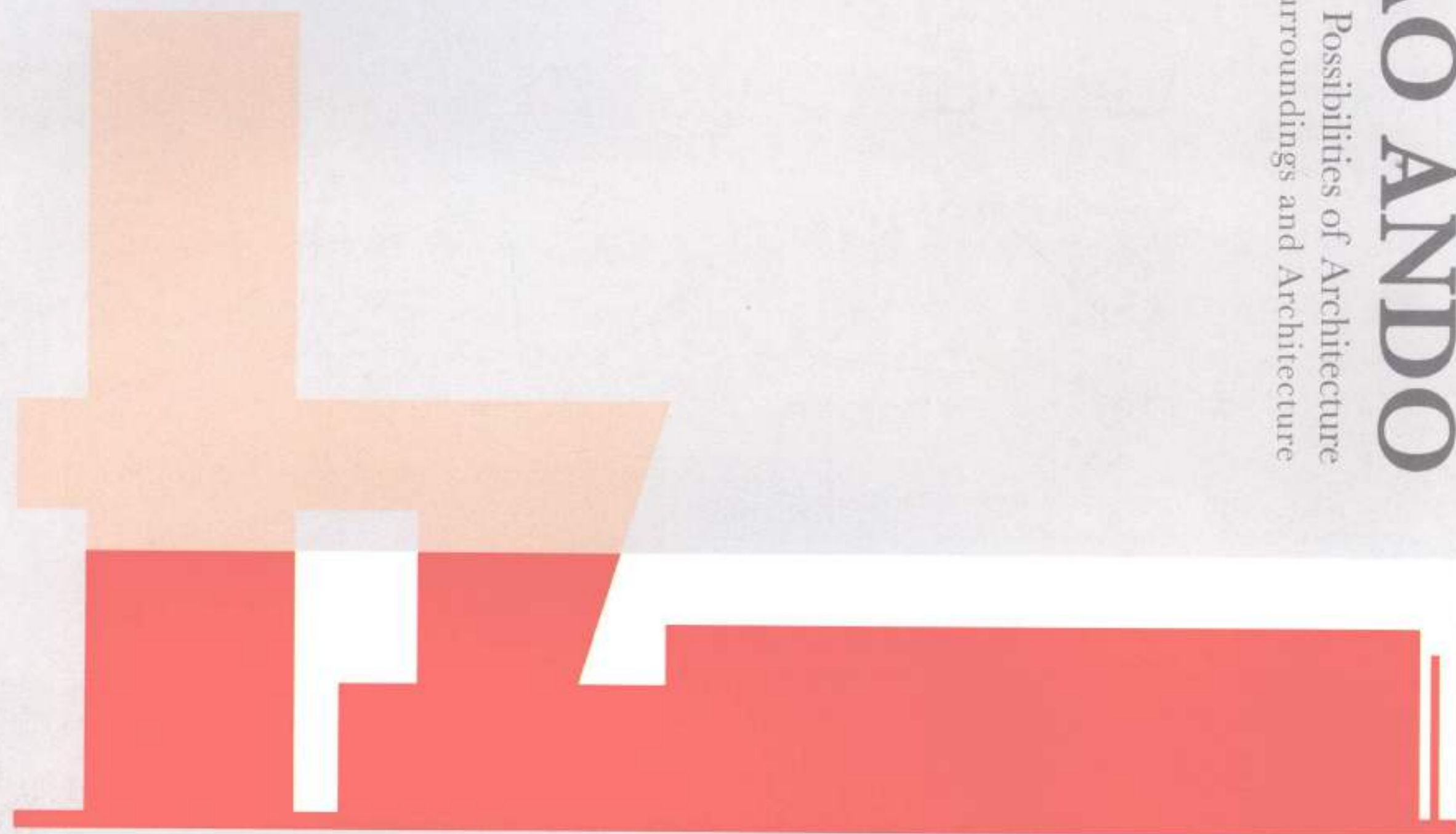
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上海美术馆2005年12月30日[五]—2006年2月6日[一]

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OMA, 荷兰

Richard Meier, USA

理查德·迈耶, 美国

Renzo Piano, Italy

伦佐·皮亚诺, 意大利

Zaha Hadid, UK

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赫尔佐格和德梅隆, 英国伦敦

MVRDV in Shanghai, China

MVRDV, 中国上海

Renzo Piano in Los Angeles, USA

伦佐·皮亚诺, 美国洛杉矶

从今往后，我想攻克两个困难的课题

即逐渐形成自我的美学，并且探索建立在环境基础上的建筑

安藤忠雄

TADAO ANDO

作为世界级建筑大师，安藤忠雄的作品一直为世界各地的建筑师和研究学者们所关注和研究。在中国也有为数众多的安藤迷。但此前，中国还没有一本由国人自己研究和编辑出版的、适合中国需求的安藤忠雄作品集。为了弥补这一遗憾，《安藤忠雄作品集》一书应运而生。

《安藤忠雄》一书以中文、英文和日文三国文字编辑出版，精选了安藤忠雄全球范围内的优秀作品，作品的时间跨度长、地域跨度广，涵盖了从安藤忠雄早期成名作“光的教会”，到最新的“地中美术馆”等项目。而此书最不同于以往的特别之处在于，书中所有作品的选择，都围绕着“环境”这个安藤所追求的永恒的主题展开。

安藤忠雄曾有过这样的宣言：“从今往后，我想攻克两个困难的课题，即逐渐形成自我的美学，并且探索建立在环境基础上的建筑。”而此前人们对于安藤的认知和关注，大多集中在他对光影、空间、色彩和材质的运用上，而忽略了安藤对于“环境”主题的关注。

事实上安藤忠雄是一位杰出的建筑家，同时也是一名优秀的社会活动家，他坚信建筑是地球与环境的一部分，建筑可以像自然一样生长。同时，他也通过一个又一个的项目，努力地实践他的信念，不断让自己的建筑，对人们的生活产生巨大的影响。他在上海接受邀请而举办的个人展览的主题，亦是“环境与建筑”。

安藤忠雄本人也为这本独具一格的作品集感到兴奋，此书中的几乎每一个图纸、照片和作品资料均为安藤忠雄建筑研究所提供的一手资料，开篇为安藤忠雄亲自为本书撰写的论文“创造风景”以及日本权威的建筑史学家铃木博之的“思想的形式——关于安藤忠雄”一文。

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Currents: Samyn and Partners Win International Competition to Design Extension to EU Headquarters / Winning Design for the Louvre Lens Competition by Kazuyo Sejima and Ryue Nishizawa of SANAA/Zaha Hadid Deigns Exhibition Space in Mechelen, Belgium

Feature: Italian Metamorph

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Chapter 2: Experimenting with Tradition

C+S Associati

Sant'Erasmus Island Inside the 'Parco Della Laguna Nord' of Venice

Cino Zucchi Architetti

Residential buildings in the former Jungmans area

Beniamino Servino

Mortuary Chapel in Castelmorrone

Cherubino Gambardella

Columns hall and offices

Marco Navarra

Strip Park

Archea Associati

New Cantina Antinori at Bargino

Chapter 3: Architecture as Experimental Playground

e1 / Interaction Design Institute Ivrea

CICCIO (Curiously Inflated Computer Controlled Interactive Object)

ma0

Square in Bari / Bench "Sitting Around"

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Chapter 4: On Style, Made in Italy

Antonio Citterio

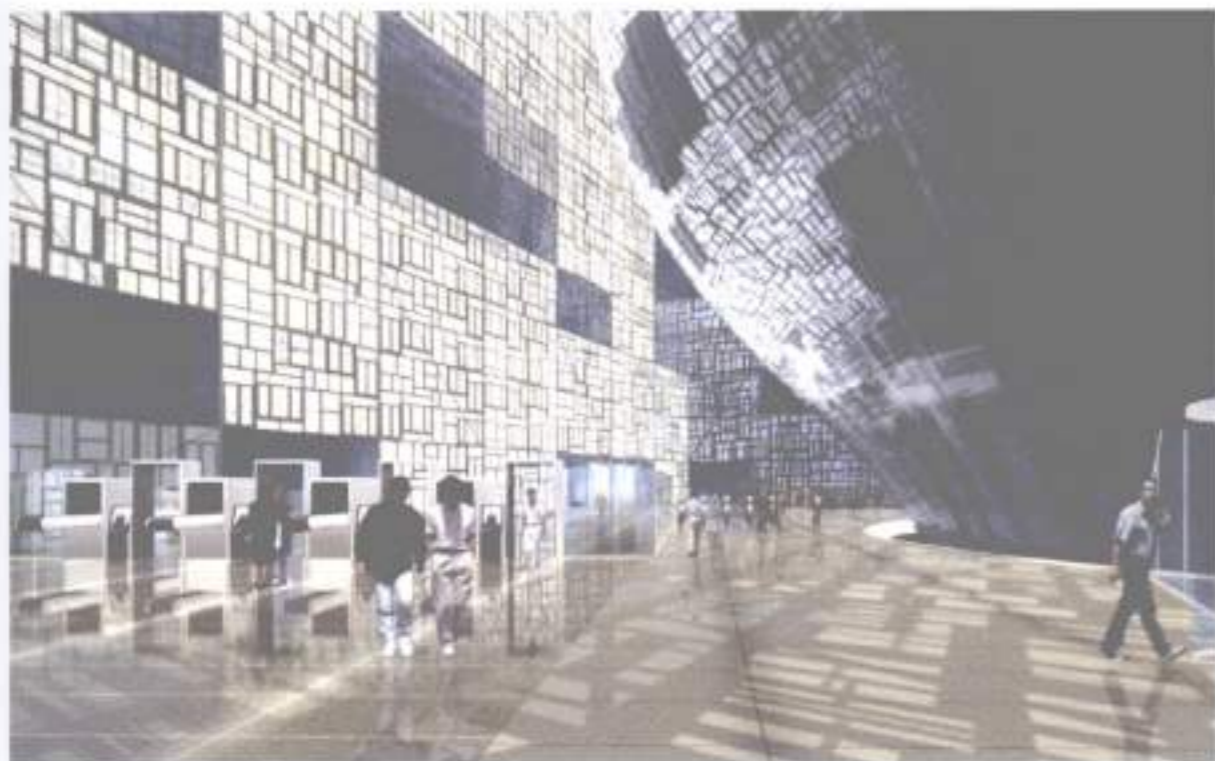
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Samyn and Partners Win International Competition to Design Extension to EU Headquarters

萨姆与其合伙人赢得EU总部扩建项目的国际竞标

The Residence Palace complex, the original building for this project, was built in the 1920s as an early attempt to develop prestigious collective housing. After a short-lived commercial success, the building was transformed into an office building and at the end of the 1960s a new section and facade were added to the rear of the building. The original facades as well as the entrance halls are listed today among the protected historical built heritage of the town.

Following the official land-use guidelines, the extension of the building is planned on the northeast side with two new facades to convert the L-shaped building into a 'cube'. The enclosed court forms a large atrium that hosts the main entrance hall as well as providing the necessary volume for the new conference hall.

The new double facade, made of a harmonized patchwork of re-used

wooden windows with simple crystal-like single glazing (from the different European countries) provides the necessary acoustic barrier from the traffic noise of the Rue de la Loi-Wetstraat and it also offers a first thermal insulation for the inner space.

Indeed, encouraged by European Union regulations, a huge number of old houses windows around Europe will be refurbished in the coming years. As a result, millions of old wooden windows will be replaced by new and more airtight windows with double glazing. Only a small fraction will be reconditioned and reused as part of sustainable regeneration. It is proposed to make both a practical and a philosophical statement by re-using those traditional construction elements, expressing the cultural diversity of the European Union.

这个项目的原有建筑——住宅公邸复合设施，建于20世纪20年代，是为上流社会人士规划集合住宅的一次早期尝试。在其短期成功的商业运作后，它被改造为办公楼，并于20世纪60年代末在原有建筑后部进行了扩建，同时新增了一个外立面。原有的外立面和门厅一同作为街道的历史文化遗产列入了保护的名单。

遵循公共土地的利用准则，该建筑将在东北侧扩建。两个新的外立面把呈L型的建筑变成了一个筒状建筑。围合部分的庭院形成一个大型中庭，用来容纳门厅，同时为新的会议厅提供必要的体量。

新建的双重立面，由加以重新利用的木制窗嵌入水晶般的玻璃（这些玻璃采集自欧洲各个国家）所构成。它不仅隔离了来自洛维斯特拉特街的交通噪音，同时也是内部空间的第一层隔热层。

实际上，根据欧洲联盟的规定，欧洲各国老房子的窗户将在未来几年里得到修缮。其结果是，数百万古老的木制窗户将被更具密封性能的新的双重玻璃窗所替代。其中只有少部分进行了可持续发展式的整修和重新利用。这是一个从理念和实

践上加以阐释的方案，它通过对传统元素的再利用来对欧洲文化多样性作出表达。

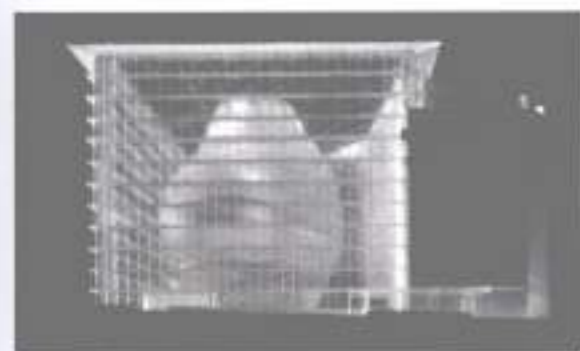
Winning Design for the Louvre Lens Competition by Kazuyo Sejima and Ryue Nishizawa of SANAA

SANAA的妹岛和世与西泽立卫赢得卢浮宫朗斯分馆设计竞赛的最佳提案

Through the densely wooded cavaliers, muting the sounds of the surrounding streets and railways, a path leads to a very large clearing, a sprawling field sheltered by greenery to all sides. The site excited our curiosity and encouraged us to explore a building that is very close to nature – a building that enhances and melts into its natural site rather than occupies it. Breaking up the 20,000 m² building up into smaller volumes, we avoid blocking the site and reduce the scale of this very large program. The size and the curving arrangement of these volumes adopt the dimensions and arrangement of the surrounding cavaliers, as they flow down the

This page, above: CG rendering of interior of EU headquarters building by Samyn and Partners. This page, below left: CG renderings of exterior of EU headquarters building. Images courtesy of Samyn and Partners. This page, below right: CG rendering of Louvre Lens by SANAA. Image courtesy of the architects.

本页，上：萨姆与其合伙人设计的EU总部室内效果图；左下：EU总部室外效果图；右下：SANAA设计的卢浮宫朗斯分馆效果图。



calm slope of the site. Further opening up the site, visually and physically, a central volume of glass introduces a void in between the building volumes. This delicate glass box serves as an entrance foyer and a large public space in the city. It is visually transparent, opens up to multiple directions of the site, and is possible to cross without being a museum visitor. We consider rectilinear volumes too stark to comply with the idea of extreme affinity to this site. However, unleashed free form can be oppressive to museum interiors. At the scale of the long stretched curvature of the site, very calm curves twist the volume along nature, gently distort the interior experience, and carefully interact with the art. To actually fuse nature and building, highly reflective polished and anodized aluminum facades clad the volumes, rendering blurred reflections of the surroundings, changing with the scenery, the weather, the position of the visitor. The circulation system escapes in places from the building volumes, and visitors find themselves in glass tunnels snaking through the field, wandering in a place between nature and its reflected imagery – between real and unreal.

穿过浓密树林的煤矿地，附近街道和铁路的嘈杂逐渐消隐。有一条小径通往一个空旷而广阔的原野地带，那里一片郁郁葱葱。这片基地激发了我们的兴趣，使我们想要去探索和创造一个非常接近于自然的建筑。那将是一个更具自然性、更为融入自然环境的建筑，而不是一个只占有着这个基地的建筑而已。

通过将拥有20,000m²面积的建筑体量分成几个小的体块，我们避免了对已有建筑的干扰，并对原有项目的大型尺度作了缩减。这些体量的尺度和曲线布局，与矿地的原有尺度和形制极为相配，沿着基地的缓坡蜿蜒而下。

为了从视觉和实体上在基地中创造一个开口，一个玻璃制成的建筑体量被立在基地正中。这个精致的玻璃盒作为入口门厅，同时也是城市的大型公共空间。它看起来非常通透，朝基地各个方向开放，即使是非博物馆观众也可以从中穿行。

我们认为直线型体量太过刻板，难以满足与原有基地相融合的概念；而太过自由的设计形式，对于博物馆来说也是不合宜的。顺应基地的蜿蜒地势，建筑体量呈缓坡状分布，室内体验也随之发生轻柔的转换，同时它与展示作品之间也形成了一种交流。

为真正地将自然和建筑融为一体，我们在建筑立面上包裹了一层高反射率的氧化铝。随着风景、天气和参观者位置的变化，这个氧化铝立面模糊地映射着周围不同的景致。通行系统设在建筑体量之外，当参观者在充满自然景观和映像的玻璃通道中漫步前行时，犹如置身于一个真实又非真实的世界。



Zaha Hadid Deigns Exhibition Space in Mechelen, Belgium

扎哈·哈迪德设计的在比利时迈罕仑的展示空间

The art works shown in the exhibition *Women of Distinction*, are a testimony to the refined and enlightened world that Margaret of York and Margaret of Austria created in Mechelen 500 years ago. The aim of the architecture of the exhibition is to break through the boundaries of mere representational surfaces, projecting and folding these surfaces into a spatial experience that becomes a strong interface between the story of the art pieces and the visitor.

As a first engagement with the two Margerets, the plan of the garden of Margaret of York is projected on the top space and extruded into a floating horizon. It is an apparent world, an external cartography, starting from a familiar overview of

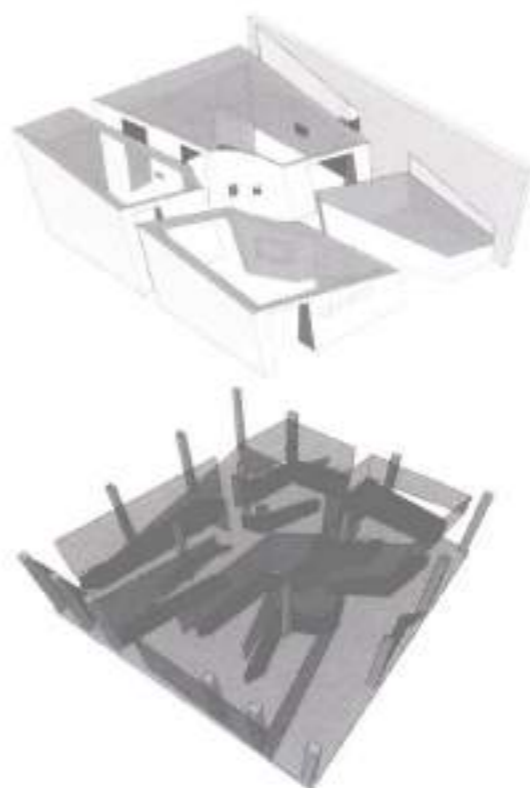


Mechelen. As one moves towards the centre, one notices that one could slip underneath this apparent world into a series of internal spaces, each with its own story on Mechelen, on the Margarets. The familiar plane becomes a rhythm of solids and voids, offering specific axes which are carved out versus small-scale spaces where the works have more immediate relations. Moving out of this landscape a galleria of genealogy leads towards the staircase to the second space, which is grown out of the idea of 'internal cosmology'. Cones, as inverted canyons, hang from the ceiling like drippings of the external landscape. They fold within themselves, creating a labyrinth of layered spaces, revealing and unrevealing. On the floor, they leave traces on which the works seem to float. One moves into a close relationship with Margaret's world, as wandering through the folds of her gown.

“杰出女性展览”上的艺术作品是对纽约玛格丽特和澳大利亚玛格丽特500年前在迈罕仑创立的精致而富启发意义空间的一种展示。建筑展旨在突破纯粹具象表面的界限，通过投射和折叠将这些表面融入空间体验中，使之成为艺术作品内涵和观众间的一个强有力的媒介。

纽约玛格丽特的庭院平面被投射在空间顶部，并突出悬浮于地平面上，在这里参观者首次与两位玛格丽特相遇。人们可以从这里一览以迈罕仑全景为首的外部 and 室内图景。当人们往中心行走时，可以感觉到逐渐深入的内部空间，这里的每个空间都在陈述着迈罕仑和玛格丽特的故事。在这一亲和平面上实体和空地有韵律的布局，提供了一条特定的轴线，这一轴线由与作品密切相关的小尺度空间所构成。

从上述展示景观中出来，由一个家族展厅通往二层空间的楼梯。二层空间的形成源自于“内部宇宙”这一概念。一个



圆锥体，作为一个倒置的峡谷。如外部景观中的水珠般悬浮在天花板上。它们互相重叠，形成了多层的迷宫般空间，或隐或现。地面上则漂浮着艺术作品的痕迹。人们在玛格丽特世界中徜徉，就如同在她那打满褶皱的衣袍中行走，如此便渐渐进入了玛格丽特世界的最深处。

announcements

The Scottish Parliament Wins RIBA Stirling Prize 2005

苏格兰议会大厦赢得2005年RIBA斯特林奖

The Scottish Parliament (*a+u*: 05:01) designed by Enric Miralles + Benedetta Tagliabue beat off competition from five other shortlisted buildings, selected from this year's RIBA Award winning buildings: BMW Plant Leipzig - Central Building (*a+u*: 05:08), Lewis Glucksman Gallery University College Coak (*a+u*: 05:02), McLaren Technology Centre, Jubilee Library, Fawood Children's Centre.

The judges commented that "The Scottish Parliament Building is a remarkable architectural statement which has an enormous impact not only on the visitors to the building but also on the users who repeatedly move through a series of extraordinary spaces and their changing effects."

由埃里克·米拉利斯和贝娜蒂塔·塔格利亚布建筑师事务所设计的苏格兰议会大厦从5个作品中脱颖而出，获得本年度的RIBA斯特林奖。这5个作品分别为：德国宝马莱比锡新厂中心楼（《a+u》05:08）、刘易斯·格卢克斯曼美术馆（《a+u》05:02）、麦克拉伦技术中心、朱比利图书馆、法沃特儿童中心。

评委会认为“苏格兰议会大厦是一个卓越的建筑作品的阐释，它不仅对参观者产生了很大的影响，对于不断穿梭在这一系列非凡而又充满变化的空间中的使用者来说，也具有非凡的意义。”

Design of Visitor Facilities at the Giant's Causeway, Northern Ireland by Heneghan Peng Architects

赫纳加彭建筑事务所设计的北爱尔兰巨石堤的观众服务设施

The Giant's Causeway that registered on the UNESCO World

Heritage List in 1986, is the natural beauty, geological interest and mythological connotations of this legendary site.

This new project of the site exuded a simple and quiet monumentality evoking a strong sense of drama and expectation that corresponds to requirements expressed in the program. The entry is based on the fundamentally simple and elegant move in the contour of the terrain and consists of a fold of the grass-covered slope and its counterpart. A cut on the slope forms the car-parking plane. The design responds to the elemental power within the geological formation of the site with scale and grandeur. The author succeeded in providing a solution with no visual or physical disturbance to the very important horizon line of the ridge.

巨石堤于1986年登入世界文化遗产名录。它不仅是一个自然景观，而且具有地质学的意义，同时拥有丰富的神话传说内涵。

在该基地新建的项目表现的是一个简单而又静寂的纪念性建筑作品，它不仅唤起强烈的戏剧般感受，同时也被期望可以和项目中的要求相符合。入口部分基本上沿着地形的轮廓做简单而优雅地延展，并由覆盖着草地以反方向蜿蜒的斜坡的相互重叠所构成。在斜坡上的切口形成了停车场的平面。该设计回应于基地地理形制中的自然要素，同时也与基地的尺度规模和壮观程度相呼应。建筑师成功地提供了一个解决方案，来避免从视觉和实体上给山脊起伏中重要的地平线带来干扰。

Cooper-Hewitt, National Design Museum Announces Winners of the 6th Annual National Design Awards

库珀·休伊特和国立设计博物馆宣布第六届年度美国设计竞赛获奖方案

This annual awards program celebrates design in various disciplines as a vital humanistic tool in shaping the world and seeks to increase national awareness of design by educating the public and promoting excellence, innovation and lasting achievement.

The 2005 Architecture Design Award was bestowed upon Diller Scofidio + Renfro, an interdisciplinary studio that fuses architecture with the visual and performing arts. The firm



integrates architecture with new technologies, implements new materials and construction processes in its projects and appropriates materials from unlikely sources such as the military, aerospace and medical fields.

The winners of the other areas are as follow:

Lifetime Achievement: Eva Zeisel
Corporate Achievement: Patagonia
Design Mind: Katherine and Michael McCoy
Special Jury Commendation: Sergio A. Palleroni
Communications Design: Stefan Sagmeister
Landscape Design: Ned Kahn
Product Design: Burt Rutan
Interior Design: Richard Gluckman
Fashion Design: Toledo Studio
Design Patron: Mayor Richard M. Daley

此年度竞赛旨在表彰来自各个领域的设计作品，以此作为塑造世界的一个重要手段。同时通过教育公众、提升卓越、鼓励创新和倡导永续伟业来提高国民的设计意识。

2005年建筑设计奖项授予从事多领域实践、将建筑与视觉艺术和行为艺术相结合的迪勒和史柯菲迪欧事务所。在设计项目中，他们将建筑与新技术相融合，应用了新的材料和建造工序，使不具可能性的如军事、太空和医疗领域的材料也得以采用。

其他领域的获奖名单如下：

终身成就奖：伊娃·泽塞尔
公司设计成就奖：巴塔哥尼亚
设计创意奖：麦克·迈考和凯瑟琳·迈考
评委会特别奖：瑟吉欧·帕拉罗尼
媒体传达设计奖：斯蒂芬·萨迈斯特
景观设计奖：内德康
产品设计奖：伯特·路特
室内设计奖：理查德·戈拉克芒
时尚设计奖：托莱多工作室
设计赞助奖：理查德·M·戴利

competitions

International Velux Award 2006 for Students of Architecture

“Light of Tomorrow”
为建筑学生设立的2006年度国际威卢克斯奖“明日之光”

Daylight and sunlight are crucial for visual comfort as well as for the health and well-being of people who work or live in a building. But in the course of the recent development of new technologies, there has been a setback in the role of daylight as a priority in design. The award wants to discuss, stimulate, and rethink the role of daylight, and ultimately hopes to promote excellence in the completed study works. See website for further details.

光线是构成视觉舒适度的重要因素，同时也是在建筑物里工作和生活的人们保持健康和良好身体状态的不可缺少的条件。但是，在最近的新技术发展进程中，光的作用有所降低，不再是设计中的先决要素。该奖项旨在引发对光的作用的探讨和再思考，并对优秀的完成作品进行奖励。详见网页。

Host organization: Velux, UIA, EAAE

Registration deadline: February 10, 2006

Submission deadline: May 5, 2006

e-mail: a@velux.com

url: www.velux.com/a

4th International Bauhaus Award 2006

“Updating Modernism”
2006第4届国际包豪斯奖“更新现代主义”

The Ensemble of Masters' Houses in Dessau designed by Walter

Gropius are aesthetic objects as well as documents of historical Bauhaus ideas. They mirror the discourse on the technological, social and aesthetic problems and opportunities of the period. How do we update Modernism in the case of the Bauhaus World Cultural Heritage? The Foundation is interested in forward-looking ideas. See website for further details.

由沃尔特·格罗皮乌斯设计的在德绍的包豪斯校舍，不仅具有美学价值，同时也是对包豪斯概念的一种历史性记录。它们是那个时代技术、社会和美学问题和存在的机遇的一种映射。在继承包豪斯文化遗产的同时，该如何来“更新现代主义”？该基金会意在寻求各种前瞻性创见。详见网站。

Host organization: Bauhaus Dessau Foundation, Gropiusallee 38, D-06846 Dessau, Germany
Submission deadline: January 9, 2006

phone: +49 340 6508 250

fax: +49 340 6508 226

e-mail: service@bauhaus-dessau.de

url: www.bauhaus-award.de/

Arquitectum Landscape Competition

“Chan Chan 2006”
“2006昌昌”建筑景观设计竞赛

This competition aims to collect the best ideas for installing a Beach Lodge in the archaeological scenarios of the citadel of Chan Chan, Peru. This lodge serves not only as an observatory from which to look at the citadel, but also as a temporary lodging for tourists who wish to spend the night at the place by the sea. Successful proposals will envision the

installation of a next generation observatory that renews the vision of tourism, and invites the visitor to enjoy a different and new kind of experience such as spending the night and waking in front of the citadel of Chan Chan itself.

该竞赛是为征集在秘鲁昌昌城堡的考古景观中设立海滨旅馆的方案而设。旅馆不仅是作为人们眺望城堡美丽景色的场所，而且也为了想在海边过夜的游客提供了临时的住宿设施。竞标成功的提案将有望在此设立新一代的观光设施。它将为旅游业打开新的前景。同时为游客带来不同以往的各种感受和体验，比如在昌昌城堡前过夜等。

Host organization: Arquitectum
Registration deadline:
December 31, 2005
Submission deadline: January 15, 2006
e-mail:
chanchan2006@arquitectum.com
url: www.arquitectum.com

exhibitions

Some Assembly Required: Contemporary Prefabricated Houses
要求的集合体：当代预制住宅
Walker Art Center
December 11 - March 26, 2006

This exhibition features a variety of modern modular dwellings that have challenged many preconceptions about "prefab" homes as cheap, cookie-cutter structures of last resort. Today's prefab movement has gained significant momentum over the past few years, capturing the spirit and imagination of a new generation of architects and home buyers.

该展览以各种类型的现代模组式住宅为主要特征，对传统上认为预制式住宅是廉价的、切割组合而成的最次选择的偏见形成了一种挑战。今天的预制式设计经过几年的发展，已经具有极大的发展能量，它捕获了新一代建筑师和购房者的理念和想象力。

Contact: 1750 Hennepin Avenue
Minneapolis Minnesota 55403,
USA
phone: +1 612 375 7600
fax: +1 612 375 7618
url: www.walkerart.org

Sense of the City

都市感觉展

Canadian Center for Architecture
Until September 10, 2006

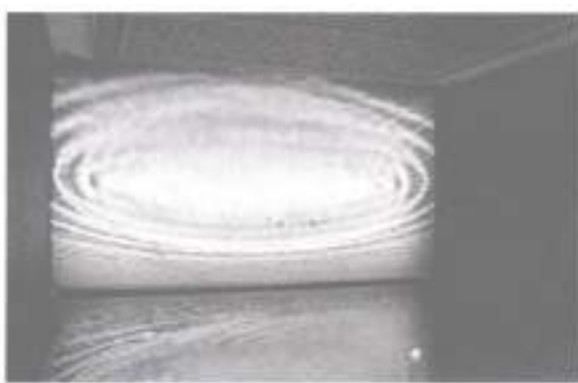
This is a major exhibition dedicated to the theme of urban phenomena and perceptions which have traditionally been ignored. Challenging the dominance of the visual in the urban environment, the exhibition proposes a re-thinking of latent qualities of the city, offering complex analyses of the comforts, communication systems, and sensory dimensions of urban life. This exhibition explores overlooked modes of perception proposing a new essential approach to urbanism.

该大型展览以传统上所忽略的都市的现象和知觉为主题，来挑战都市环境在视觉上的优越地位，引起人们对都市潜在品质的重新思考，从而对都市舒适性、沟通体系和感性尺度作一个综合的分析。此展览探索知觉的基本模式，并提出了都市化必不可少的新方法。

Contact: 1920 rue Baile,
Montreal, Quebec, Canada, H3H
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fax: +1 514.939.7020
e-mail: pjpoirier@cca.qc.ca
url: www.cca.qc.ca

Olafur Eliasson – Notion Motion

奥尔法·艾里森——概念移动
Museum Boijmans van Beuningen
Until January 8, 2006



Eliasson's work plays with the idea that a conscious perception carries within it the potential for change. He has developed one big installation, focusing on the visualization of light-waves, visualized by means of a varying interaction of light and water. This process is presented on a monumental scale in the galleries in a monumental way.

在有意识的感知里隐藏着变化的潜力，这就是奥尔法·艾里森作品设计的理念。他设计了一个大型装置，聚焦于通过光和水的相互作用使光波可视化这一主题。整个过程在美术馆展开，不仅规模巨大，也相当引人注目。

Contact: Museumpark 18-20,
3015 CX Rotterdam, the
Netherlands
phone: +31 10 44 19 475
fax: +31 10 43 60 500
url: www.boijmans.nl

Heinz Tesar – Architecture Precedes Architecture

海因茨·泰萨“建筑之前”建筑展
Pinakothek der Moderne
Until January 8, 2006

The Austrian architect Heinz Tesar cannot be easily slotted into any of the architectural categories. His buildings are original architectural structures, highly praised and, at the same time, very controversial. With sketches, watercolors and models, he investigates the spatial potential before the emergence of architectural elements. This is the first time a comprehensive exhibition is devoted to Heinz Tesar, the poet among today's leading architect.

奥地利建筑师海因茨·泰萨无法被轻易归类为是哪一派建筑师。他的建筑具有独特的建筑构造，受到人们的高度赞扬，同时也遭到很多非议。他通过草图、水彩画与模型来探索在建筑元素呈现之前空间所具有的潜能。

本展览是献给卓越的诗人般建筑师海因茨·泰萨的首次综合展。

Contact: Barer Strasse 40,
D80333 Munich, Germany
phone: +49 89 23805 360
fax: +49 89 23805 125
e-mail: info@pinakothek.de
url: www.pinakothek.de

Julius Shulman, Modernity and the Metropolis

朱利斯·舒尔曼现代性和大都市展
Getty Center
Until January 22, 2006

This exhibition honors the 95th birthday and life's work of architectural photographer Julius Shulman. For 70 years, Shulman steadily created one

of the most comprehensive visual chronologies of modern architecture in the development of the Los Angeles region. The prints in the exhibition are selected from a portfolio of more than 70,000 images.

该展览为纪念建筑摄影师舒尔曼诞辰95周年以及展示其毕生的作品而举办。70年来，舒尔曼逐渐为洛杉矶地区发展进程中出现的现代建筑创立了一个最具综合性的视觉性年表。展览会的照片从70,000多张摄影照片中精选而成。

Contact: Research Institute
Exhibition Gallery, 1200 Getty
Center Drive, Los Angeles, CA
90049-1679, USA
phone: +1 310 440 7330
fax: +1 310 440 7751
e-mail: gettymuseum@getty.edu
url: www.getty.edu/art/



p. 6, above: View of downstairs exhibiton space designed by Zaha Hadid. p. 6, below left: View of upstairs exhibition space. p. 6, below right: CG rendering of the plans of exhibition spaces. Images courtesy of Caroline Voet en Jeroen Theuns architecten. p. 7: CG rendering of Visitor facilities at the Giant's Causeway by Heneghan Peng Architects. Image courtesy of Union Internationale des Architectes. This page, left: View of the installation by Olafur Eliasson. Photo by Hans Wilschut, Courtesy of Museum Boijmans Van Beuningen. This page, right: View of Case Study House #22 by Pierre Koenig. Photo by Julius Shulman. Courtesy of J. Paul Getty Trust.

6页，上：扎哈·哈迪德设计的楼下展示空间；左下：楼上展示空间；右下：展示空间平面效果图。

7页：赫纳加彭建筑事务所设计的巨石堤观众服务设施效果图。

本页，左：奥尔法·艾里森的展示装置；右：皮埃尔·科尼格设计的22号个案研究住宅。

Feature:
Italian Metamorph

专辑:
意大利建筑蜕变



Essay:

Metamorphosis Italy

Luca Molinari

论文:

蜕变中的意大利

卢卡·墨理纳利



Calabria University, 1973 by Vittorio Gregotti with E. Battisti, P. Nicolini, F. Purini, C. Rusconi Clerici and B. Viganò. All images on pp. 10-16 courtesy of the author.

1973年由维多里奥·格里高蒂与E·巴第斯蒂、P·尼科林、F·普里尼、C·卢斯科尼·克勒里西、B·维加诺规划的卡拉布里亚大学。

In recent years, there has been a slow but increasing return to the discussion of contemporary Italian architecture, this despite the ostracism of many Biennales and the guilty silence of many critics. After two decades of crisis in planning and construction, the Italian scene is regenerating under the push of the work of a new generation of architects and a few "maestri", who rather than being enslaved to their own linguistic biographies are capable of putting themselves on the line in a project.

Although the reasons for the crisis and the surrounding silence should be questioned at length, I believe that parallel to the real absence of work and important opportunities during the 1980s, there was a constant search by international critics for a certain type of Italian architect, no longer in existence, because in a phase of inexorable change. This constant search was for the architect/theorist who, often with his writing and designs rather than with his own architecture, decisively influenced the international scene during the 1970s and 1980s. I refer above all to the generations of Aldo Rossi, Vittorio Gregotti, Franco Purini, Giorgio Grassi, Guido Canella, Carlo Aymonino, Andrea Branzi, Gianugo Polesello, Luciano Semerani, and Paolo Portoghesi who with their writings and editorial initiatives kept an important and influential window open on the international architectural and academic scene. But the force of the words was rarely supported by physical evidence due to a national context that never accepted it as a necessary experience. This situation through time exhausted the conceptual force of many of these contributions.

Paradoxically Italy became a province – an important province, but always a province. It was stuck looking out towards the other more dynamic realities in the distance, where the concept of modernity applied to architecture was still considered a problem of society and of taste. At the same time the backdrop was of a physical context that had been heavily modified by a process of uncontrolled urbanisation without precedent in Italian history. It began at the end of the 1950s, devouring coast and countryside. Deregulation, construction speculation, reduced quality construction and a very low level of public and private initiatives coupled with an extremist defence of historical heritage transformed one of the most beautiful and envied natural and man-made landscapes into a complex, schizophrenic, wounded reality, and above all generated out of town dormitories and turned historical centres into theme parks.

But a cure for Italy's seemingly incurable cancer was found in the mid 1990s. Italy in these years experienced a complete volte-face and we saw the continuous rise of a series of new phenomena, reactive and inedited viruses, with a diverse sensibility, paying attention to the problems of the social quality of construction as well as to the importance of architecture as an element for a conscious transformation of the city.

The presence of a new and more aware public and private sector is growing, and the media give more coverage to architecture as a social phenomenon. There is a new season of national and international competitions which involve the majority of Italian

近年来，尽管在诸多双年展中受排斥，很多评论家也保持了很长一段时间沉寂，但重新探讨当代意大利建筑却正成为一种慢热且又逐渐升温的现象。经过20余年规划和建设的危机之后，意大利的建筑场景在新一代年轻建筑师和一些“明星建筑师”作品的推动下重焕生机。这些明星建筑师在设计中并不固步自封，而是敢于突破自我。

虽然最终必须质疑危机发生和周围沉寂的原因，但我认为，这与20世纪80年代作品和机遇的严重缺乏有关。由于这种无情的变化落差持续了一段时间，国际评论家持续关注特定类型的意大利建筑师这一现象不复存在。现在被加以关注的对象是那些建筑师兼理论家，他们常以文章和设计而非自身的建筑作品在20世纪70到80年代产生决定性的国际影响。我主要是指阿尔多·罗西、维多里奥·格里高蒂、弗兰科·普里尼、乔治·格拉西、吉多·卡纳拉、卡洛·艾莫尼诺、安德里亚·布朗吉、吉亚奴哥·波里塞罗、卢西亚诺·塞梅兰尼、保罗·波托盖西这一代建筑师，他们利用自身在文章和编辑活动上的积极努力，向国际建筑界和学术界敞开了一个窗口，来保持和发挥他们重要的影响力，但是由于全国上下从不将它视为必要经验，这些文字的力量很少有物质化的支撑。随着时间的流逝，这些贡献的理论力量也逐步被耗尽了。

尴尬的是，意大利成为了一个地区——一个重要的地区，但也仅仅是一个地区。在建筑中的现代性概念仍然被视为社会和品位选择问题的状态下，我们不得不对其他更为动态发展的状况进行观望和审视。同时，我们还要面对建筑环境被难以控制的城市化进程深刻改变的现实状况，这种进程在意大利历史中未曾出现过。它始于20世纪50年代末对滨海地区和乡村地区土地的侵吞和消耗。违规、投机建设、低品质的建造和相当低水平的政府和民间管理，伴随着对历史遗产的极端主义保护，将最为美丽和令人羡慕的自然和人工景观转化为一种复杂的、精神分裂症式的、创伤的现实。而且最为重要的是，这种现象都发生在城区住宅之外，它将历史中心区转化成了主题公园。

然而，对意大利看似无法治愈顽症的治疗始于20世纪90年代中期。在这些年里，意大利经历了错综复杂的彻底性转变。我们目睹了一系列给人带来强烈感受性的新现象，它们如被激活的“病毒”一样层出不穷。同时我们也开始意识到关注建设的社会品质问题以及将建筑作为城市有意识转变要素的重要性。

更具意识感的新的政府和民间部门日益增多，媒体也逐渐对建筑作为一种社会现象给予了更多的关注。意大利建筑迎来了新的一季，其国内外竞赛，使意大利从北到南的大多数城市都卷入其中，在本土与国际建筑界之间形成了一种有益的碰撞，同时建筑系学生在欧洲更好的大学有了大规模的流动，而数字技术和因特网也被引入建筑领域。这是一种缓慢却又无情的时代更迭，与学术界没有很强的联系，而是在地区层面上直接地找寻一种合理性。



Video installation by Massimiliano Fuksas and Studio Azzurro in Venice Biennale 2000.

马西米利亚诺·福克萨斯和阿朱罗工作室在2000年威尼斯双年展上的视频装置。



Temporary pavilion, Venice Biennale 2003 by Gruppo A12.

A12小组在2003年威尼斯双年展上的临时展亭。

cities from north to south, imposing a healthy confrontation between local and international architecture, plus a larger circulation of architecture students in the better European universities, and the introduction of digital technology and the internet. It is a slow but inexorable generational change which does not have such strong links with the academic world but instead searches for legitimacy in direct action on a local scale.

The construction procedures multiply, but above all they are more rapid, despite a slow and dispersive administrative reality full of red tape and construction companies who are not always equal to the ambitions of the competition winners. But there is an element which paradoxically is becoming an advantage for the Italian contemporary scene and that is the country's structural delay with respect to other more advanced European realities.

This delay could become an extraordinary operative and conceptual resource for our architectural culture. We are in fact in a historical phase wherein the Italian experience is beginning to take its first steps. It is not yet a mature scene, but there is a strong promise of quality and good experience underway, which are starting to bring their first, positive fruit.

This delay, together with being far from the action centre of the international scene is generating differing experiments, as exceptional as those of the maestri of immediate post-war Italian architecture. What happened in the Italian immediate post-war period was very different to what was happening in the other countries of mature Modernism. It was an anomaly of form, research, key words and material which together interpreted that young, vital and provisional modernity which represented Italy in the post-war reconstruction and in the period of economic boom. The placing side by side of BBPR, Franco Albini, Giò Ponti, Mario Ridolfi, Carlo Scarpa, Luigi Moretti, Ignazio Gardella with young authors such as Cino Zucchi, Metrogramma, 5+1, Beniamino Servino, Italo Rota and Cherubino Gambardella, could be considered rash, but beyond the wealth of experience it is possible to read elements of both a cultural and projectual identity which comprises the actual state of metamorphosis of Italian architectural culture.

A strongly individualized picture of the artists' progress, a tendency to verify as a phenomenon the characteristics and the conditions of the project, a natural relationship with urban planning and with an attentive reading of the context, a problematic rapport with local history and traditions, a profound and cultured relationship with the link between classical/antiquarian, a diffidence for technology seen as the cornerstone of the project, dialogue and irony as antibodies to academism, a particular sensibility in manipulating light, colour, material: these appear to be some of the behavioural and distinctive characteristics of Italian architecture in a general context in which the reflections on the senses and in the values of the national identity make themselves ever more insistent.

However, I believe it would be profoundly wrong to look for answers in an idea of language supremacy or in "local" forms against "international" forms, as in assigning to single materials or histories the thaumaturgical power of originality.

Vittorio Gregotti, one of the few Italian authors who obstinately continue to verify their own influence on projects through a fertile activity of freelance journalism, associates in an illuminating book on *"Identity and Crisis of European Architecture"*¹ the term identity with that of a crisis of culture and representation in an epoch in which everything seems to

建设手续繁复, 行政体制缓慢而分散, 充斥了官僚主义作风, 而且建设公司并不经常满足竞赛获胜者的希望。但是有一种矛盾因素对于意大利当代情形是有利的, 这就是相对其他更为先进的欧洲国家而言本国建筑上的滞后。

这种滞后对于我们的建筑文化而言是实践和思想上的特殊资源。我们实际上正处于历史性的时期, 意大利经验才刚刚开始发展。这还不是成熟的场景, 但却强烈地预示了高品质和有益体验的展开, 并开始带来它们最初的、积极的成果。

由于远离国际活动舞台中心, 这种滞后正在导致各种不同的实验, 这些实验如战后不久意大利建筑大师所做的那样令人耳目一新。意大利战后不久出现的状况与其他国家较为成熟的现代主义截然不同。它是形式、研究、关键词和材料的异类, 同时是意大利战后重建和经济复苏时期出现的年轻的、充满生机的、早期现代性的代表。期间, 涌现了BBPR小组、弗朗科·阿尔比尼、吉奥·庞蒂、马里奥·里多尔菲、卡罗·斯卡帕、卢吉·莫雷蒂、伊格纳齐奥·加德拉以及年轻的创作者如西诺·朱切、梅丘格兰姆、5+1、本尼米诺·塞维纳、伊塔洛·罗塔和凯鲁比诺·加姆巴德拉等。他们可能被认为充满锐气, 却又超出了诸多旧有的体验。他们有可能从文化和设计的双重意义上来解读元素, 而这些元素包含了意大利建筑文化变异的实际状况。

一种具有强烈个人化特征的、显示艺术家成长轨迹的图景, 一种检验项目特性和条件的倾向, 一种关注城市规划与认真解读建筑文脉所形成的自然关系, 一种与当地历史和传统之间未决的和谐, 一种古典与反古典之间深刻而有内涵的关系, 一种视技术为设计基石与视对话/反讽为学院派抗体的胆怯心理, 一种在运用光线、色彩、材料中产生的独特的感知力: 上述特征便是意大利建筑独特的行为表现和建筑态度。在对其民族身份认识和价值认同的总体情境中, 这些特征就变得更为强烈。

然而, 我认为在语言至上主义的概念中找寻答案, 或者用“本土”形式对抗“国际”形式都是极端错误的, 就像将新奇的魔力指定给材料个体或者历史本身来创造一样不可行。

少数意大利建筑师通过大量的撰稿活动, 执著地审视自身在设计项目上的影响。维多里奥·格里高蒂就是其中之一, 在任何事物自身意义似乎变得消散和弱化的时期, 他在《欧洲建筑的特征及其危机》¹这本启蒙著作中将“特征”一词和文化与表达的“危机”相结合。该书聚焦于欧洲同一性的概念而不只是民族的特征上, 不是强调无益的语言学与形式上的优越性, 而是首先将重点放在宽容、倾听、与场所的对话以及欧洲大陆在历史中形成的各种建筑体验所带来的建设性冲突上。

欧洲文化(比如意大利文化)是高度城市化的。正是在这种城市化的状态中, 我们历史上以及当今一些最先进和最有趣的试验与研究被创造出来。城市继续处于当代社会映像的中心, 但是如今其状态因为大都市景观而有所改变, 这些景观通过自然的、社会的、经济的、符号的实体扩散开来, 与20世纪中期欧洲城市的状态有着天壤之别。

在这个唯一可见的同质化的景观中, 在复杂和层化的异质展开中, 如果建筑想持续体现和反映时代的话, 它就必须学会解释固有特性、期望、疑问和趋势²。

从这方面而言, 意大利似乎是其中一个体现了这些地理和社会

dissipate and lighten itself of meaning. The essay focuses on the notion of European identity rather than national identity, rightly placing the accent not on useless linguistic and formal supremacy but above all on the condition of tolerance, of listening, of dialogue and constructive conflict with the places that the differing continental architectural experiences throughout the centuries have created.

European culture, like Italian culture, is deeply urban. It is in this urban state that some of the most advanced and interesting experiments and research in our history and in our present have been created. The city continues to be at the centre of contemporary reflections but at this point its state has been altered by a metropolitan landscape diffused with physical, social, economic and symbolic entities, profoundly diverse versus the situation of those same European cities in the middle of the 20th century.

And in this only apparently homogenous landscape, in the folds of a complex and stratified heterogeneity, there are defining characteristics, desires, questions, and trends which architecture must learn to interpret² if it wants to continue to represent and reflect its time.

Italy, from this viewpoint seems to represent one of those geographical and social realities involuntarily capable of concentrating many of the significant basic themes for the future of the relationship between the diffused metropolitan system and the polycentric urban condition consolidated on a small scale, from the relationship between history, tradition and modernity to the house as the place of a multi-ethnic society subject to continual metamorphosis, from the crisis of the traditional public space to the small scale as a quality element diffused to the notion of landscape as a substantial theme to rethink.

An interesting part of the culture of Italian architecture today seems to be slowly responding to these stimuli because they are produced, above all, on a local and fragmentary scale, by precise emergent economic and political questions, which then become the harbingers of new requests to which architecture has to respond.

Between 1985 and 2004 the Bicocca quarter of Milan was completed, built on a huge ex-industrial area, it was the first important real estate operation produced by the private sector. It was assigned to the Gregotti Associati International after an international competition, a unique event in Italy at that time. The project, created and managed by the group, was presented as an attempt to build a part of the city, orderly and distinct in design, inside a confused interconnected peripheral area, introducing varied strong functions, capable of hitting the mark, creating a new heart at its centre.

Between 2001 and 2003 upon the request of Bolzano council, the Metrogramma was given the job of producing two territorial research projects, in which they had to identify the areas of densification and the evolution of the working and living environment in the local urban territory. This generated a significant precedent on the Italian scene and introduced an important methodological instrument³ that looked for a new way between the urban theories of Rossi and Gregotti and the contemporary Dutch experiences. The value of this experience, which gave visibility to one of the most promising Italian studios on the present scene, lay in the necessity of the public administration to build a way for experimental research in order to identify new instruments and keywords with which to determine future interventions.

现实的代表，它在发散的大都市系统和以小尺度相聚集的多中心城市体系间的未来关系中，会不自觉地关注众多有意义的基本主题，从历史、传统和现代性之间的关系到房屋作为经受持续蜕变的多种族社区的场所，从传统公共空间的危机到小尺度建筑作为质的要素扩散入景观概念的再反思性实质主题。

当今意大利建筑文化的一个有趣方面似乎在于它对这些刺激的缓慢应对上。因为它们首先是在一个局部的、片断化的尺度上、通过清晰地回答新兴经济和政治问题的基础上被创造出来的。它们预示着建筑必须应对的新的需求。

在1985年到2004年之间，在巨大的前工业区域基础上建造的米兰比科卡区完工，这是第一个由民间企业运作的重要地产项目。²作为当时意大利的特殊事件，该项目在国际竞赛后被委托给格里高蒂建筑事务所设计。它作为城市片区建造的尝试，是在错综复杂又相互连接的外围区域中展开的，设计独特又秩序井然，同时引入了各种强有力的功能，达到了在其中创造一个新核心的目的。

在2001年到2003年，应波尔查诺议会的要求，梅丘格兰姆受委托做两个区域性研究项目。他们必须在局部的城市区域里关注密集型区域和工作与生活环境的演变。这在意大利是个重要的先例，并且它引入了一个重要的方法³，这种方法试图在罗西、格里高蒂的城市理论和当代荷兰建筑实践之间寻求新的方式，这使得梅丘格兰姆成为当今意大利最突出的工作室之一。它的价值在于关注公共管理的必要性，创造一种实验研究的方式来确认将来介入所必要的新的手段和关键点。

早在1995年前，罗马的思达克设计小组开始城市交叉领域的实践，重新展示了用新都市的景观来改造城市的理念，试图对建筑干预城市的传统手段中概念和操作上的贫乏进行突破⁴。相类似的实践和新的理念发展，在意大利其他事务所（如都灵克里奥斯特拉特小组、热那亚A12小组⁵以及米兰多样性小组）的作品中得到体现，这些作品的设计始于同年的1995年，并且在2000年由福克萨斯主持的威尼斯双年展中第一次成为重要的国际建筑场景。

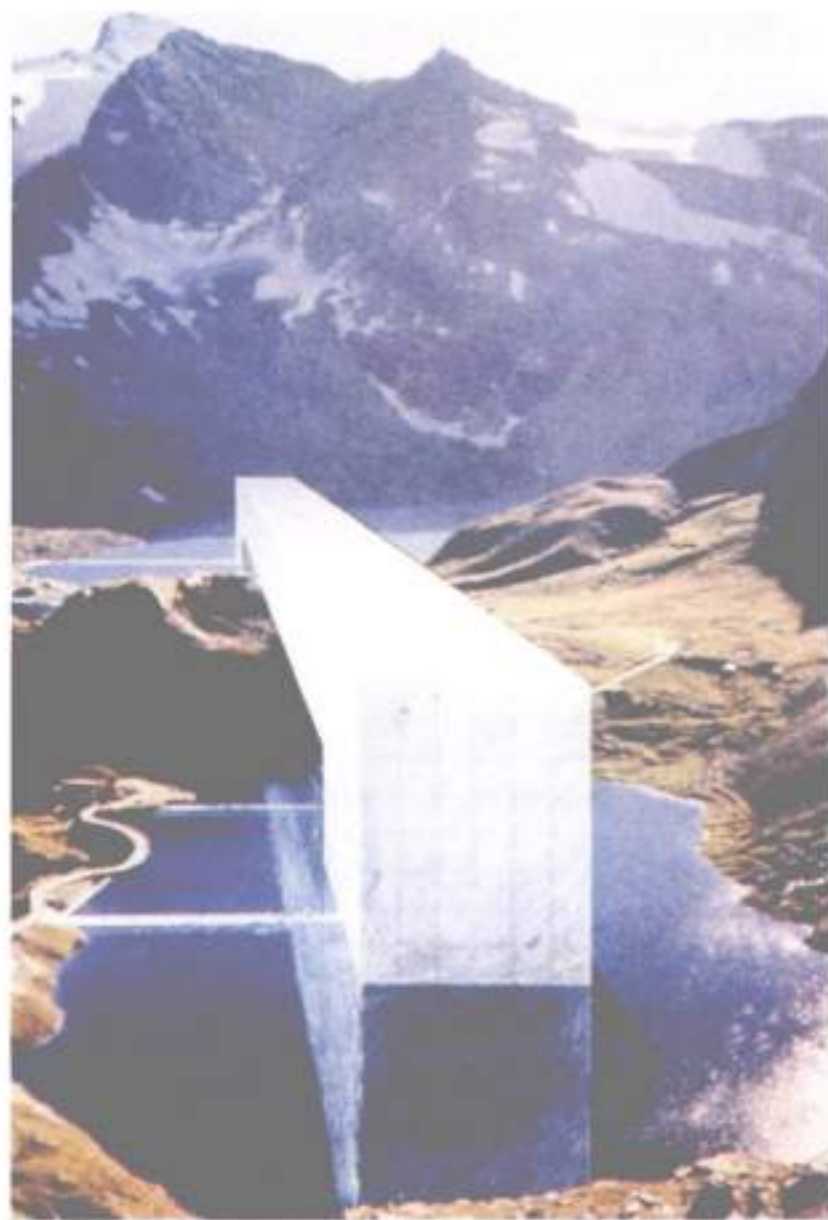
在1994年到2002年，伦佐·皮亚诺完成了罗马新礼堂的建造，该项目是首都几十年来首个重要的公共剧场，也显示了意大利制作出高质量的重要公共建筑设施的可能性。

我们面对同一问题会有不同的答案，但是答案在文化上和象征意义上存在相当大的差异，这涉及多种文化解析和操作的关系。随着物质状况和社会主题的深刻转变，意大利城市景观、建筑师的社会角色以及其专业领域的工具手段都面临着深度危机。

在谨慎思考了多样的建筑文脉片断后，令我们尴尬的是当今的意大利建筑场景中严重缺乏强有力的领军人物，这个人物首先要能够关注自身，并能对文脉发展中尤为重要的概念上和语言上的抵制起决定性的作用，同时有能力将它转化为超越国界的现象。

然而尽管出现了格里高蒂、皮亚诺、福克萨斯这一脉络的建筑师，意大利似乎并没有获得发展这些经验的推动力。

意大利建筑的文化蜕变似乎朝着另一个方向进行，几乎完全搁置了罗西和格里高蒂的强大意识形态的经验，而是转向源于其他根基的对话：一支是吉安卡罗·德·卡罗教导下的将规划作为推动社会进程的工具；另一支是将异端形式作为对现实颠覆性的、概念的和讽刺的行为（从莫里诺·维加诺到超级工作室、阿基朱姆和阿基米亚）；最



Superprojects: Objects, Monuments, Cities, 1969-1971 by Superstudio.

超级工作室在1969-1971年的超级计划：物体、纪念碑和城市。

A few years earlier in 1995, the Roman group Stalker started the practice of urban crossing, re-elaborating the concept of situational drift with the desire to initiate brand-new reflections aimed at new metropolitan landscapes, contesting the conceptual and operative impoverishment of the instruments with which architecture traditionally intervened in the city.⁴ A practice which knows parallels and new conceptual developments in the work of other Italian groups such as Cliostraat in Turin, A12 in Genoa⁵ and Multiplicity in Milan, which were started in the same years, and which found one of the first significant international scenes at the Biennale of 2000 directed by Fuksas.

Between 1994 and 2002 Renzo Piano was able to bring to completion the construction of the new auditorium in Rome, the first important and significant public opera in the capital in decades and the demonstration that also in Italy it was possible to realise important public works of quality.

We are dealing with answers to the same problem but the answers are culturally and figuratively very different, that of a diverse cultural analytical and operative relationship, with a physical and social subject in profound evolution, the Italian urban landscape, but together a composite reaction to the deep crisis of the social role of the architect and the instruments of his discipline.

After careful consideration of such a varied and fragmented national context, what hits us about the Italian scene today is the absolute lack of a strong protagonist, a princeps, capable of concentrating attention upon himself and taking charge of determining conceptual and linguistic rejects important for the evolution of a context and simultaneously transforming it into a supernational phenomenon.

Instead Italy, despite the presence of Gregotti-Piano-Fuksas doesn't seem to have grasped, unless in the first instance, the pulling force of these experiences.

The cultural metamorphosis of Italian architecture seems to have taken another direction, almost completely laying aside the strongly ideological experiences of Rossi and Gregotti to move towards a dialogue with its other roots: that of planning as social process marked by the teachings of Giancarlo de Carlo, that of heretic form as a subversive, conceptual and ironic act upon reality (from Mollino e Viganò to Superstudio, Archizoom and Alchimia) and finally that of post-rationalist professionalism, sophisticated and disillusioned with masters such as Gino Valle and Caccia Dominioni.

It is under these three schools of thought that some of the most significant Italian architects are coming together with works, which in some cases have the power of an act of liberation from ancient ties and in others the joyous rediscovery of roots and unexpected stimuli.

I believe the present interest in the Italian situation can be registered on two distinct but parallel levels: a system of important public buildings under construction across the whole territory produced by international competitions in which numerous architects of the international star system have been involved, which surely gives rise to an increase in the quality of contemporary public space in the Italian cities. Beginning with the museum MAXXI by Zaha Hadid or the Macro by Odille Decq in Rome, the enlargement of San Michele Cemetery in Venice by David Chipperfield or the new Fiera's residential area in Milan by Hadid-Isozaki-Chipperfield, but with some significant works already complete like the new Fiera Milan (exhibition centre) by Fuksas, the restoration of Milan's La Scala theatre by Mario Botta

or the surprising victory for the new Palazzo del Cinema by the young Italians 5+1 & Rudy Ricciotti.

On the other hand it's worth concentrating our attention on a varied context spread throughout the national territory in which a very transversal generation of architects is producing exceptional work with respect to the international context for variety and the richness of themes. In this selection I wanted to divide the works in relation to some of the main research trends, which express the themes and problems representative of the contemporary scene in Italy, in order to try and go further than the artificial definition of nonexistent linguistic families.

The continual reflection on the metropolitan condition is generating new work in answer to the question of a new typology for working and living in communities, as can be seen in the Ferrari Research Center by Fuksas, the new library in Perugia by Italo Rota, together with a new interpretation of the existing industrial heritage which is now able to become an unexpected spatial matrix as in the ex-Iveco building by Metrogramma Studio or an office building by Labics in Rome.

We're talking about work that looks to define a rapport of alterity with context, but which together create a new element in the emotional dimension of the interaction between space and visitors. Architecture takes charge of a conscious narrative dimension that passes for the affirmation of the contemporary as value, of astonishment and curiosity as the key to connecting with the people and to simply communicate the same architecture. The affirmation of architecture as an exercise of the vision for the future and not as a simple solution to today's problems seems to be making a powerful return. The new fieria (exhibition centre) of Milan, the library of Rota, the ex-Iveco building of Metrogramma, the car park of IaN+ in Rome maintain in their proposals both fragments of possible and solid futurability.

The relationship with the historical context, insuppressible for the Italian scene, can still suggest experimental forms that overcome the impasse of stylistic copy or the rejection of modern intervention, generating new forms but above all generating new non-castrating reflections on the historical relationship. This is demonstrated in the remarkable cycle path in the heart of Sicily by Marco Navarra or the project for the new Antinori wine cellars in Tuscany by Archea, in which the traditional landscape becomes an active element of the plan, but also in the Giudecca quarter by Cino Zucchi, the sophisticated and difficult work of Beniamino Servino with local material, the public spaces designed by Pietro Carlo Pellegrini in Lucca or the intervention for a new office building by Cherubino Gambardella in which classical language and that of local tradition become elements of a contemporary linguistic re-interpretation.

This section shows that Italian architecture in the last decade has developed probably one of the most mature and sophisticated forms of Critical Regionalism, overcoming the risks of a patinated localism to generate conscious linguistic and formal experiences capable of restarting the difficult dialogue between contemporaneity and context as an active state.

We are talking about architecture that listens to the reality and its various origins as necessary conditions to the project, and the practice of listening as a political act and of social dialogue as urban action to create the experiments presented in the third section. Here the work runs the fine line between art and architecture, between performance and politically based act of the space, but I believe that they also represent the more

后一支是精密复杂和使人觉醒的后理性主义的职业意识（如吉诺·瓦里和卡西亚·多米尼诺）。

在这三个学派下，一些最突出的意大利建筑师通过作品走到一起。在这里，我们看到了从传统束缚中解放出来的力量，并且欣喜地重新发现其根基，获得了意想不到的启悟。

我认为当前意大利建筑形势的焦点可以表现为两个不同而又并列的层面：由大量国际明星建筑师参与的国际竞赛引起了全国范围内重要公共建筑体系的建设，这无疑将提升意大利当代城市公共空间的质量。从扎哈·哈迪德的MAXXI博物馆或者欧蒂娜·戴克的罗马马克罗大厦开始，包括大卫·齐普菲尔德的威尼斯圣米歇尔公墓的扩建以及哈迪德、矶崎新和齐普菲尔德的米兰新展览中心居住区，还有一些已经完工的重要作品，如福克萨斯的新米兰展览中心，马里奥·博塔的米兰斯卡拉剧院重建工程或者意大利年轻一代5+1与鲁迪·利奇奥迪合作的新电影宫。

另一方面，我们也应当关注全国范围内蔓延的各种现象，一批跨时代的建筑师正在创作着眼于多元化国际文脉和丰富主题的特别作品。在这本选集中，我试图摆脱并不存在的语言体系上的人为定义，而是按一些主要研究趋势来划分作品，这些趋势展现了意大利当代建筑场景中具有代表性的主题和问题。

对大都市状况的不断反思引发新作品的出现，以回应新的社区生活和工作类型，如福克萨斯的法拉利研究中心、伊塔洛·罗塔的佩鲁贾图书馆。同时在新的诠释下，现存工业遗产已有能力成为意想不到的空间母体，如梅丘格兰姆的前依维柯大楼或莱比克思的罗马办公楼。

我们在这里探讨的是，用文脉来定义更和谐作品的同时，在空间与观者间互动的感情维度中创造新的元素。建筑对有意识的叙述性维度负责，这种维度将是对时代价值的一种肯定，一种将惊讶与好奇作为联系人们和对同一建筑进行沟通交流的重要的认可。将建筑视为对未来幻想的实践，而非对当今问题的单纯解决形式，对这一观念的肯定似乎正让建筑形势呈现强有力的回转。新米兰贸易展览中心、罗塔的图书馆、梅丘格兰姆的前依维柯大楼、IaN+的罗马停车场建筑，他们的这些项目既保留了可能实现的片断，又预示了一个可靠的未来。

在意大利的建筑场景中，总是会不可避免地出现与历史文脉发生关联的情况，这暗示着试验性形式的存在。这些形式克服了风格复制的僵局或者对现代表达方式的排斥，生成了新的样式，而尤其重要的是生成了一种对历史关系新的、并非无力的反思。这在马克·纳瓦拉设计的杰出的西西里中心环路或者阿切尔建筑事务所设计的位于托斯卡纳安第诺里新葡萄酒窖中得到了显现，在那里传统景观成为规划中的积极元素。同时，这些也体现在西诺·朱切设计的朱提卡地区、运用地方材料进行设计的本尼米诺·塞维纳复杂而高难度的作品，彼特·卡洛·佩里格里尼的卢卡公共空间以及凯鲁比诺·加姆巴德拉的新办公大楼中，在那里古典语汇以及地方传统成为重新诠释当代建筑语汇的元素。

此专辑展示了最近十年意大利建筑发展为或许是最为成熟而洗练的批判性地域主义的过程。它避免老套迂腐的地域主义的危险，生成

restless and experimental soul of Italian research, to which we can attribute a conscious construction of a theoretical action on the project. Symptomatic of this is the action taken by ON (Osservatorio Nomade) for the Corviale building in Rome, a 1970s work designed by Mario Fiorentino, which in the national psyche became the symbol of the monstrosities built by the Modern in Italy. The project was born as the action of listening to the population and creating an active dialogue in order to define the instruments for future interventions and not as an autonomous and indifferent action towards a lived experience so deeply embedded.

To conclude the last section, whose arguments have characterized Italian design for the whole of the 1980s, or rather interior design, the golden cage inside which a lot of good national design was locked, the three works chosen indicate that there is a complex situation underway which is very contradictory both in direction and experience, but which testifies to the absolute vitality of this sector, which is not to be considered as an ephemeral act, but as an experiment on the infinite potential that our internal space offers.

All these buildings show a promising beginning, I believe it is enough to have the patience to wait a few years to see if the promise of a good start has been maintained.

Translated from Italy into English by Gemma Malia.

Notes

1. Vittorio Gregotti, *Identità e crisi dell'architettura moderna*, Einaudi ed., Torino, 1999
2. We could consider enlightening from these point of view: *Multiplicity, USE*, Skira ed., Milan, 2002, and Francesco Jodice, *What We Want. A projection of people desire*, Skira ed., Milan, 2004
3. Metrogramma, Stephan Tischer, Melene Hoelzl, *A città. Ipotesi di densificazione urbana di Bolzano*, Comune Bolzano, 2001; Metrogramma, Giovanni Sarti, *Superinfrastrutture*, Comune di Bolzano, 2003
4. AA.VV., *Stalker*, capmusée d'art contemporain de Bordeaux, Fagè editions, Lyon, 2004
5. See: www.cliostraat.com and www.gruppoA12.org

Luca Molinari

Born in 1966, graduated from the Faculty of Architecture – Polytechnic of Milan in 1992 after a work and study experience in Delft (Faculty of Architecture, TU Delft, 1989) and Barcelona (ETSAB, 1990–1992).

Assistant professor in the Faculty of Architecture of Milan from 1994 to 1997 and professor of architectural theory and design in the Faculty of Architecture of Ascoli (Italy) from 1998 to 2003, and currently he gives courses on contemporary history at the Faculty of Architecture of Napoli-Aversa.

From 1993, Ph.D promovendus in the DKS-ADDA course held by professor Alexander Tzonis at the Faculty of Architecture, TU Delft, with a research project on Ernesto Nathan Rogers and the post-war architectural culture.

He currently collaborates with several international architectural magazines such as *Lotus*, *Abitare*, *Domus*, *Il progetto*, *Archis*, and *L'architecture d'aujourd'hui*. Since 1995 he is architectural editor of Skira Publisher.

He has curated and designed many exhibitions in the fields of architecture and contemporary art. From 2000 to 2003 he was scientific curator of the "Progetto Portaluppi". From 2000 to 2004 he was nominated curator for architecture and urbanism of the Triennale of Milan and a member of the Scientific Committee. He has published numerous volumes in the field of architectural history and theory such as: *Barcellona: architetture e spazi urbani 1975–1992* (1993), *Santiago Calatrava* (1998), *North American Architectural Trends 1990–2000* (2001), and *Massimiliano Fuksas. Works and Projects* (2005). He edited: *Ernesto Nathan Rogers. Esperienza dell'architettura* (1996), *Post War Italian Architecture 1944–1960* (2000), and *Lettere di Ernesto ad Ernesto e viceversa* (2000). Recently appointed as new director of the NABA school of design in Milan.

意识语言和形式上的经验，并以一种积极状态重新展开时代性与文脉之间的艰难对话。

在第三部分中，我们介绍了以尊重现实及其多样性起源作为设计必要条件的建筑项目，以及在政治行为和都市行为的社会对话中来创造实验的建筑实践。在那里，作品在艺术与建筑之间、空间的性能与政治行为之间建立了微妙的平衡。我认为它们也表现了意大利研究不甘寂寞的实验性精神。我们能够将设计归结为对一种理论行为的有意识构建。这在ON（欧瑟维多里奥·诺梅德）的罗马科维亚勒大厦和由马里奥·费奥伦第诺设计的20世纪70年代的作品中得到了体现，其中后者在民族意识中成为了意大利现代主义怪物建筑的象征。该设计聆听人们的需求，力图创造一种积极对话以定义未来介入的方式，而非一种以独立、漠然的态度指向蕴涵着深厚体验的建筑的行为。

最后一部分介绍20世纪80年代意大利的室内设计。这是一个黄金时期，国内涌现了大量好的设计，挑选的三个作品是在设计指向和经验上充满矛盾的合体，但却显示了相当的活力。它们不应该被认为是一种短暂的行为，而应是一种呈现我们内在空间无限可能性的实验。

所有这些建筑展示了一种充满希望的萌芽，我认为应当耐心等待在若干年后看这种萌芽是否还在延续。

(陈强译)

注释

1. 维多里奥·格里高蒂，《欧洲建筑的特征及其危机》，Einaudi出版社，都灵，1999。
2. 参见《多样性USE——欧洲的不确定状态》（Skira出版社，米兰，2002）和弗兰西斯科·朱蒂斯所著的《我们需要什么——对人们需求的预测》（Skira出版社，米兰，2004）。
3. 参照英文。
4. 参照英文。
5. 详见www.cliostraat.com和www.gruppoA12.org。

卢卡·墨理纳利

生于1966年。曾在代尔夫特理工大学（1989）与巴塞罗那建筑大学（1990-1992）学习及工作，之后于1992年毕业于米兰工学院建筑系。

1994-1997年成为米兰工学院建筑系讲师，1998-2003年成为意大利阿斯科利大学建筑系建筑理论与设计教授，目前在那波利大学建筑系讲授现代建筑史。

自1993年始在代尔夫特理工大学建筑系学习亚历山大·佐尼斯教授讲授的DKS-ADDA课程中的博士课程，从事恩尼斯托·内森·罗杰斯与战后建筑文化研究。

他目前与《Lotus》、《Abitare》、《Domus》、《Il progetto》、《Archis》以及《L'architecture d'aujourd'hui》等多家国际建筑杂志合作。1995年起成为Skira出版社的建筑编辑。

他策划和设计了很多建筑与当代艺术领域的展览活动。2000-2003年作为“Progetto Portaluppi”的技术总监。2000-2004他负责米兰建筑与城市三年展，成为技术委员会成员之一。

他出版了大量建筑历史与理论著作，如《巴塞罗那：1975-1992年城市空间建筑》（1993）、《圣地亚哥·卡拉特拉瓦》（1998）、《1990-2000年北美建筑趋势》（2001）以及《马希米亚诺·福克萨斯作品集》（2005），并且编辑出版了《恩尼斯托·内森·罗杰斯》（1996）、《1944-1960年战后意大利建筑》（2000）等。现为米兰NABA设计学校校长。

Chapter 1:

On Urban Invention

– New tools for the contemporary metropolis

第一章：

城市的创造——当代大都市的新手段

These projects show a different vision of the contemporary metropolis in relation to the evolution of new economic demand and social metamorphosis. At the same time these projects present a contemporary vision of modernism in Italy far away from pastiche and the result of innovative research on spaces for the contemporary metropolis.

Luca Molinari

Massimiliano Fuksas

Fiera Milano / Ferrari Research Center / Research & Multimedia Center – Grappa Nardini

Gregotti Associati International

Pirelli & C. Real Estate Headquarters in Bicocca

Boeri Studio

Bicocca 307

5+1 & Rudy Ricciotti

Palazzo del Cinema of Venezia

Metrogramma

Co-operative 10_area ex Iveco

IaN+

Parking Building Nuovo Salario

studio ALBORI

Nursery and Infant School in Rome

Studio Italo Rota

San Sisto City Médiathèque Sandro Penna

Labics

Italpromo & Libardi Associati Headquarters

这些项目呈现了与新的经济需求和社会变迁相关的当代大都市的不同景象。同时，这些项目也展现了当今意大利现代主义摆脱模仿的痕迹，对当代大都市空间加以创新的研究成果。

卢卡·墨理纳利

(陈强译)

马希米亚诺·福克萨斯

米兰贸易展览中心 / 法拉利研究中心 / 格拉帕·纳尔蒂尼研究和多媒体中心

格里高蒂建筑事务所

比科卡的皮勒里和C. 地产总部

博埃里工作室

比科卡307

5+1和鲁迪·利奇奥迪

威尼斯电影宫

梅丘格兰姆

前依维柯的10个区域整合建筑

IaN+

诺沃·萨拉里奥停车场

阿尔博利工作室

罗马婴幼儿学校

伊塔洛·罗塔工作室

圣西斯托城桑德罗·彭纳图书馆

莱比克思

依塔普罗莫和里巴迪公司总部

Massimiliano Fuksas

Fiera Milano

Milan, Italy 2005

马希米亚诺·福克萨斯

米兰贸易展览中心

意大利, 米兰 2005

The Great Veil of The Central Axis

The design of the New Milan Trade Fair chooses to make the longitudinal connection axis its main generator, becoming a spine which gives structure to the entire complex. This space, the "central axis," represents the place of activities, the center of information, the place of crossing and at the same time of being. These concepts are developed through the positioning of a series of buildings alongside the main axis, having connections at level 0.00 and at footbridge level + 6.50. The buildings host various types of functions: restaurants, meeting rooms, office spaces, receptions to connect the exhibition halls. The pathway stretches between two areas, the one of the East entrance and the other of the West entrance, being the main accesses to the Trade Fair. The buildings along the central axis are suspended above diversely treated landscaped areas: water, green areas and concrete. The flanking stainless steel and glass facades of the exhibition halls become the scenography. Above the whole of this space extends the vast roof covering – an undulating lightweight structure like a veil. This veil, having a surface area exceeding 46,000 m², is over 1,300 m in length, has a width of approximately 32 m, and is bordered by the pavilion facade-line for the entire length of the central axis.

Constituted from a reticular rhomboidal mesh structure in pre-finished steel profiles, it is connected via spherical nodes and covered with laminated glass fixed through plates to the profiles below. The structural mesh utilises modules of 2.7 × 2.25 m to obtain one constant width along the central axis of 31.57 m and on the east and the west entrances a width of 40.59 m. Its height varies from +16 m to around +23 m. There occur over 32,000 nodes of the mesh structure, giving 38,929 rhomboid frames. The veil is supported by 183 steel columns of 500 mm diameter which then split to smaller supporting arms above the 12 m height.

The form of the veil is derived from constant altimetric variations just as they are found in the natural landscapes such as craters, waves, dunes, and hills. As a natural landscape the shape is never repetitive, giving the visitor an animating, continuously varying perspective.

Credits and Data

Project title: Fiera Milano

Client: Fondazione Fiera Milano

Location: Milan, Italy

Construction period: 27 months

Completion: 2 April, 2005

Architect: Massimiliano Fuksas

Executive designs of the pavilions: Studio Altieri

Civil engineering works: Arch. Francesco Marzullo

Designer and art director: Doriana O. Mandrelli

Project leader: Giorgio Martocchia, Ralf Bock

3D: Fabio Cibinel

Project team: Angelo Agostani, Fabrizio Arrigoni, Chiara Baccarini, Giulio

Baiocco, Daniele Biondi, Giuseppe Blengini, Laura Buonfrate, Sofia Cattinari,

Irene Ciampi, Chiara Costanzelli, Alberto Greti, Kentaro Kimizuca, Roberto

Laurenti, Davide Marchetti, Luca Maugeri, Dominique Raptis, Cesare Rivera,

Adele Savino, Tasja Tesche, Toyohiko Yamaguchi

Structural engineer: Mero GmbH & Co. (Vela Asse Centrale)

中心轴上覆盖的巨幕

米兰贸易展览中心的设计采用了纵向的轴线作为主要的控制点,也是整个建筑复合体的主脊。这个“中心轴”的空间同时代表了活动场所、信息中心以及交流场所三重意义。这些概念从一系列沿着主轴展开的建筑发展而来,两侧的建筑可以在0.00m标高处并通过+6.50m标高上的步行桥相互联系。

这些建筑包含了多种类型的功能:餐厅、会议室、办公空间与展览大厅相连的接待处。路径在两个区域之间延伸,一个是东入口,另一个是西入口,它们是贸易展览中心的主要通道。沿中心轴的建筑悬浮于精心处理过的、形形色色的景观区域上空:水面、绿地、混凝土地面。展览大厅两侧的不锈钢和玻璃立面则成为背景。在整个空间之上延伸着一个巨大的屋顶覆面——像帷幕一样的波浪状轻盈结构。

这个帷幕长超过1,300m,宽约32m,表面积超过46,000m²,整个纵向中心轴由两侧的展览大厅立面所限定。

帷幕的结构形式为预制的长菱形金属网架结构,通过球形节点相互连接,表面覆盖的玻璃薄板通过钢片固定在下面的骨架上。网架结构采用2.7m×2.25m的模数,以获得恒定的宽度,沿着31.57m的中心轴伸展。

在东西入口宽度为40.59m,高度从+16m到+23m不等。网状结构有超过3,200个的节点,组成了38,929个菱形框。帷幕由183个直径为500mm的钢柱所支撑。这些钢柱在12m以上的高处分化成许多细小的分枝来支撑整个屋面。

帷幕的形式产生于连续的高度变化,就像凹地、波浪、沙丘以及丘陵等自然景观那样。同时和自然景观相类似,建筑的形式决不重复,从而给参观者以生机勃勃、连续而有变化的感受。

(陈强译)

Opposite: View of the glass roof of central axis from the west, pp. 20-21: Glass roof. Photo by Philippe Ruault, p. 22 and p. 23: Bird's eye view of the glass roof. The buildings are covered by the glass roof like a delicate veil. Photos on pp. 19-28 except as noted by Giuseppe Blengini (Fuksas Office).

右页:从中心轴西侧看玻璃顶。

20-21页:玻璃顶。

22-23页:玻璃顶鸟瞰。建筑被玻璃顶覆盖,就像精致的帷幕。

Structural consultant: Schlaich Bergermann und Partner (Vela Asse Centrale)

Structural engineer: Schlaich Bergermann und Partner (Logo Centro Servizi)

Curtain walls: Permasteelisa Spa

Steel structure: Icom Engineering, Ask Romein, Carpentieri d'Italia

Roof: Bemo Systems

Illumination: Lampada Lavinia – iGuzzini, (designed by Doriana & Massimiliano Fuksas)

General contractor: Astaldi Spa, Vianini Spa, Pizzarotti Spa

Site area: 2,000,000 m²

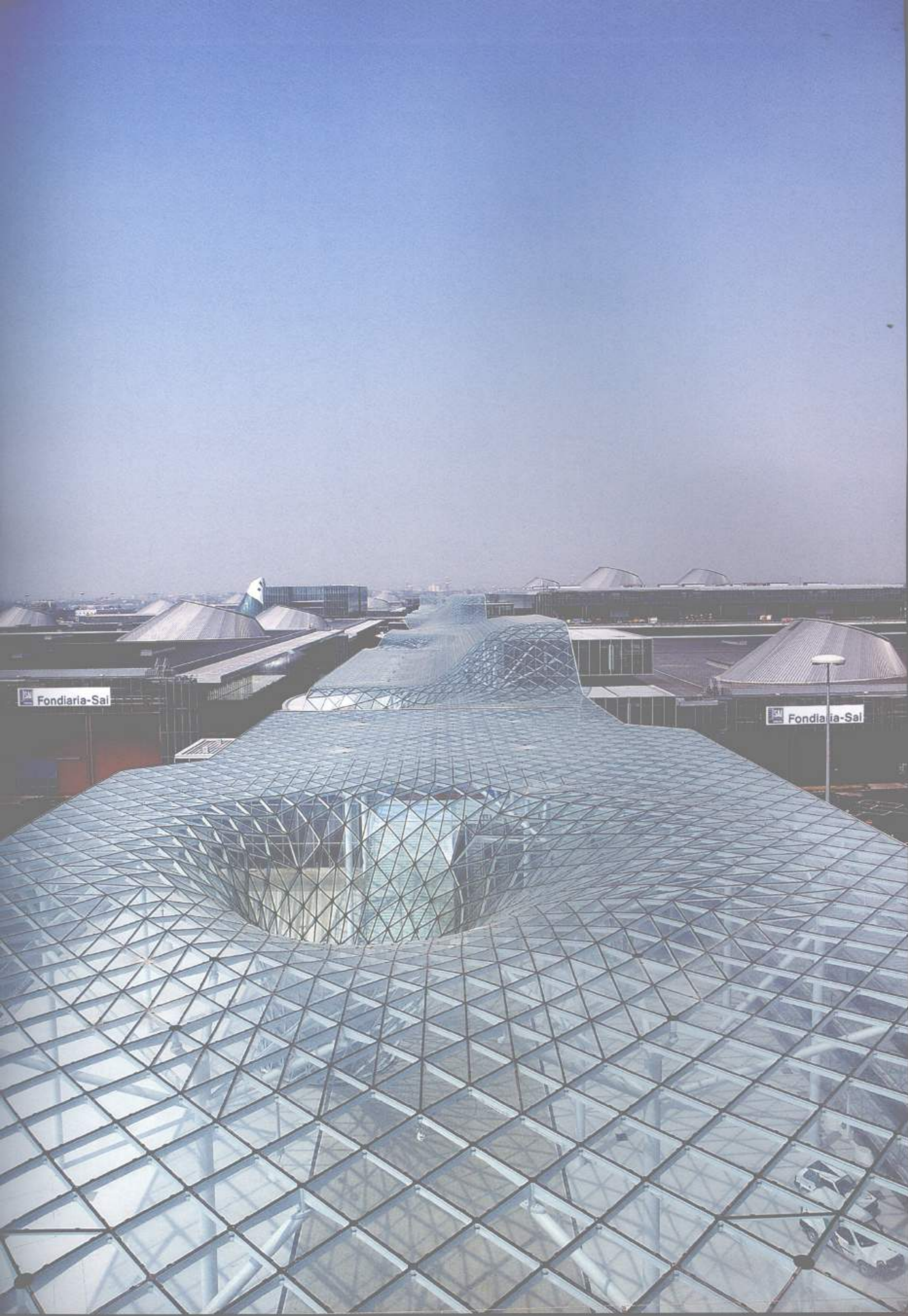
Building area: 1,000,000 m²

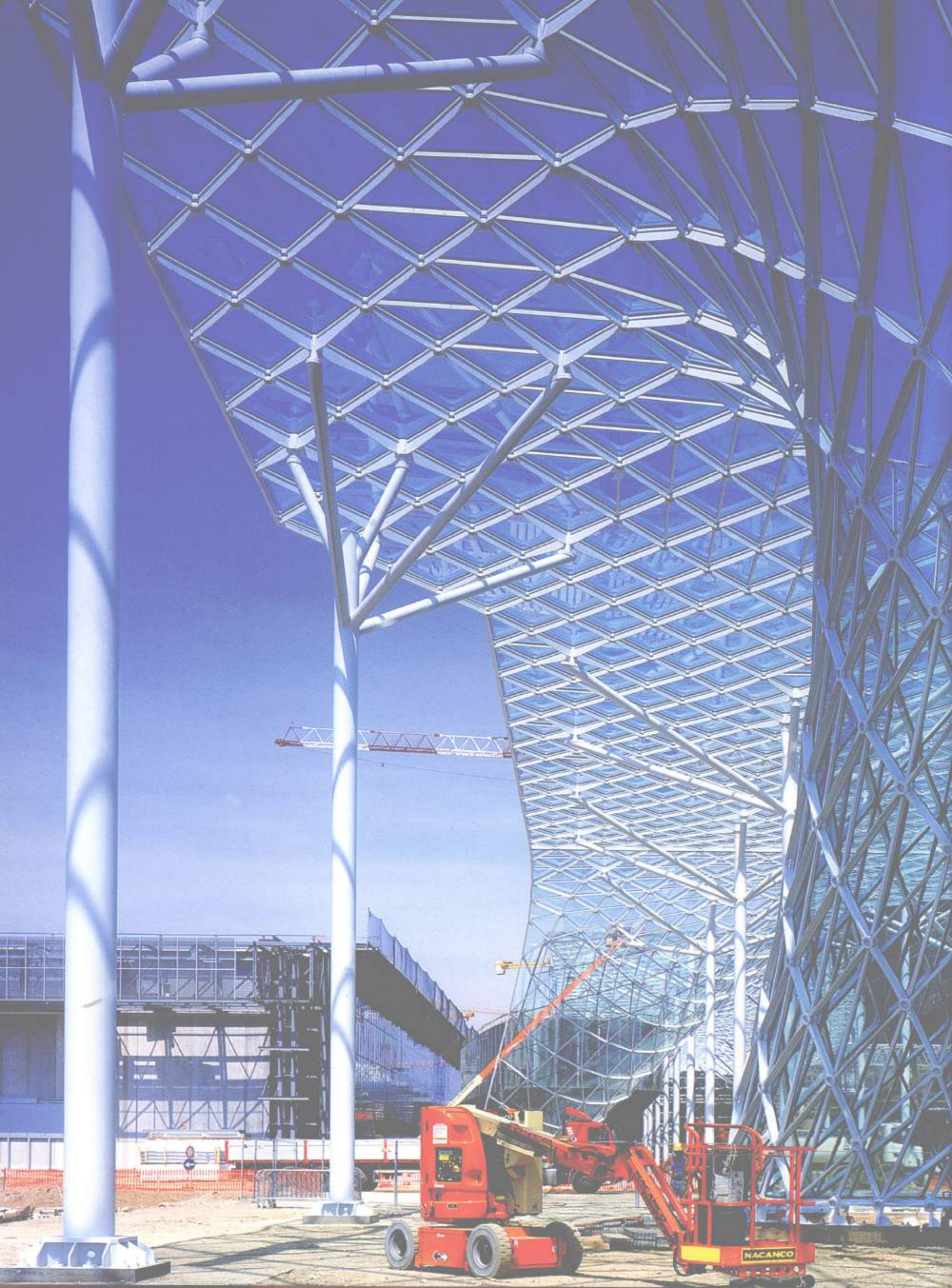
Length of center: 1,500 m

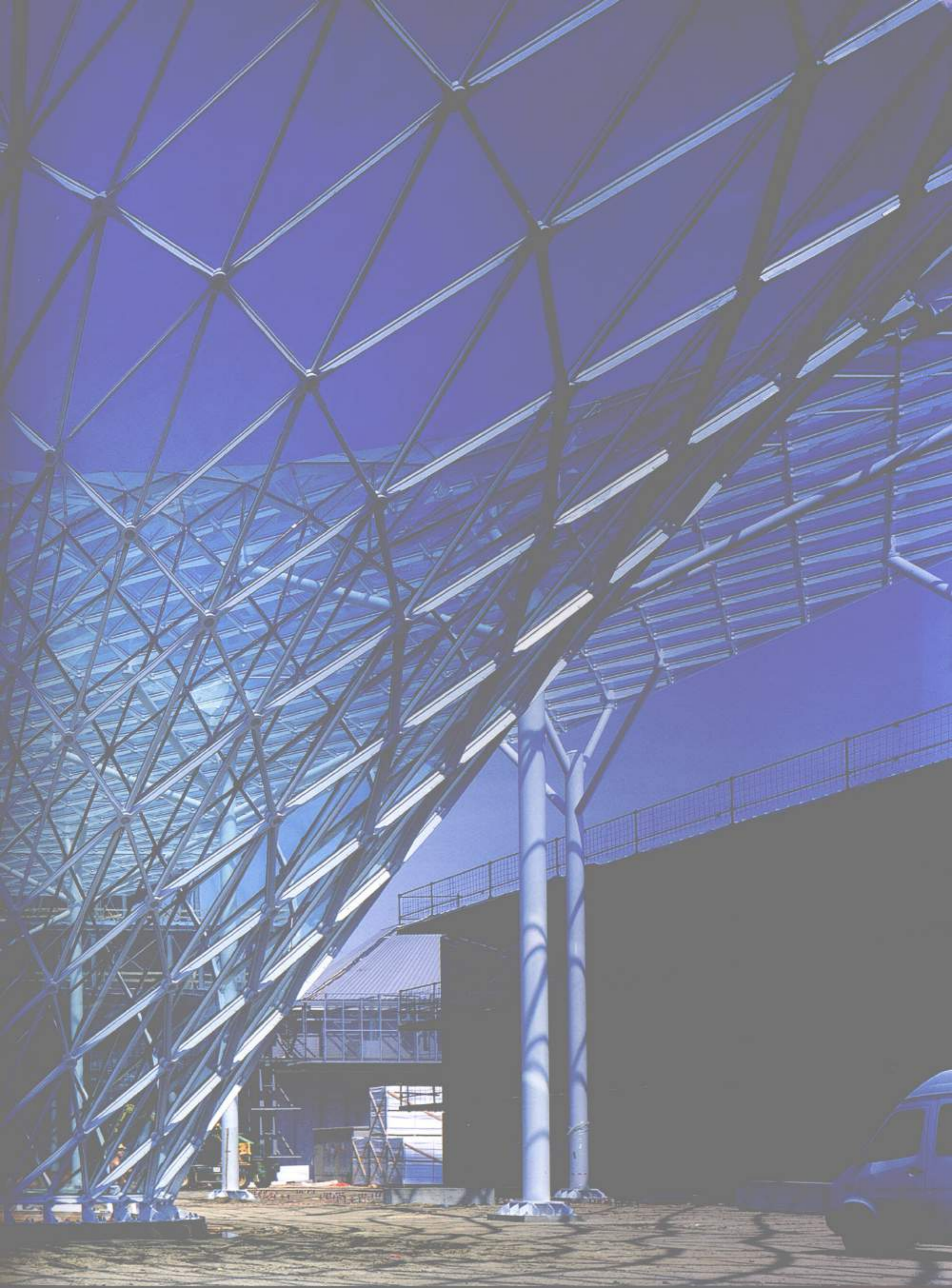
Visitor parking: 20,050

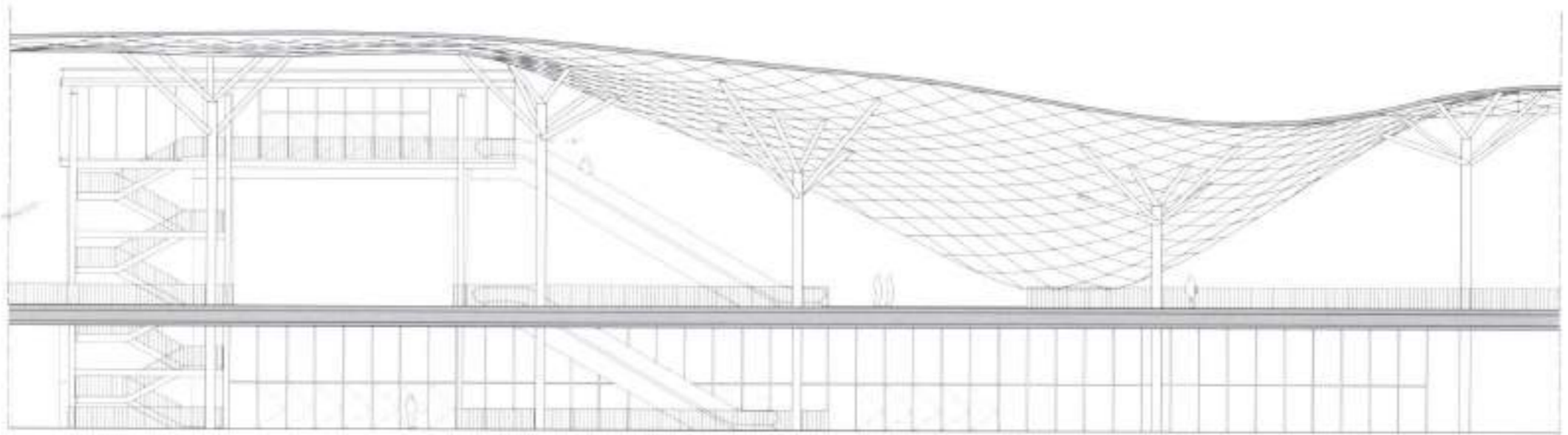
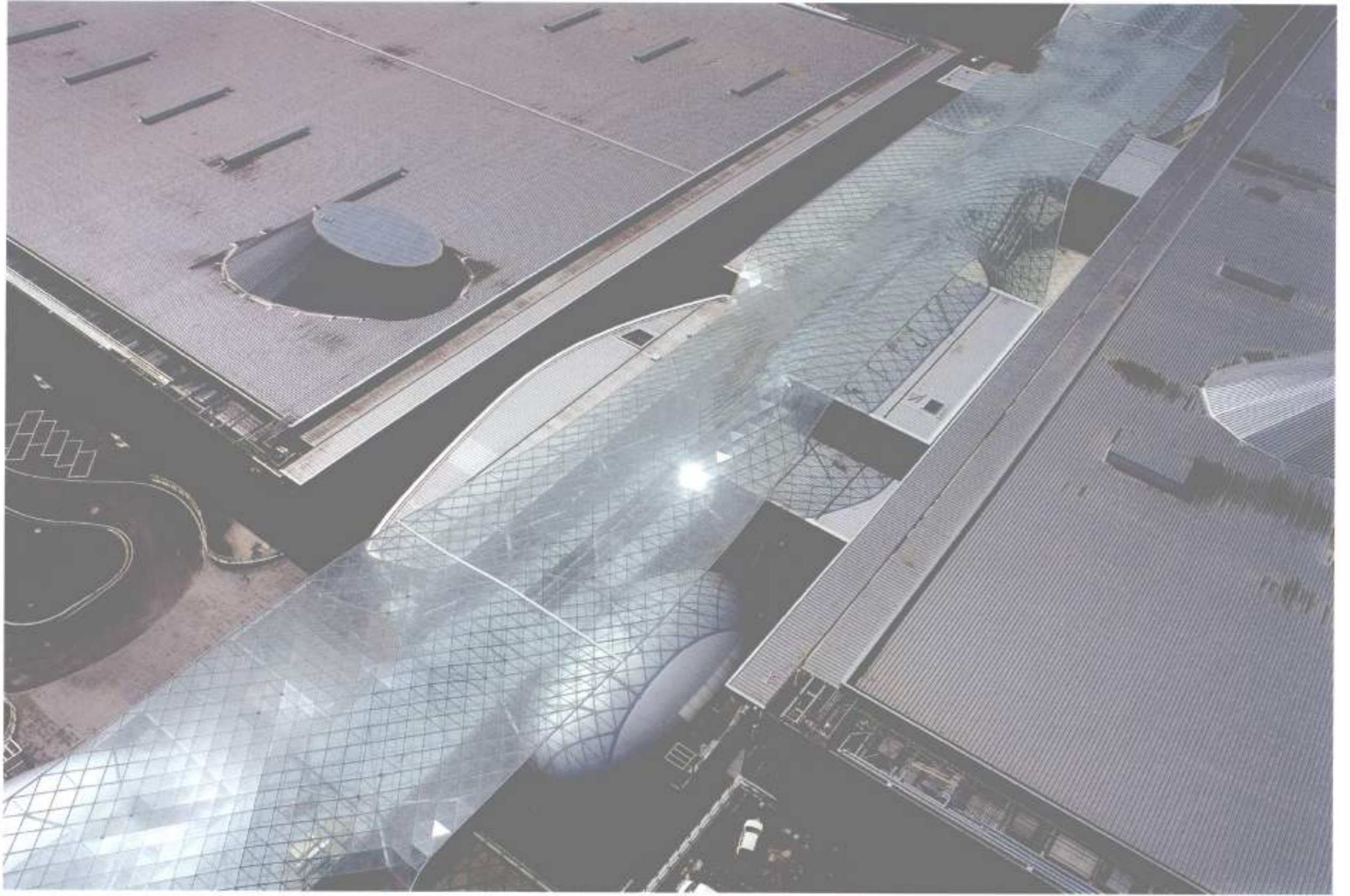
Truck parking: 7,000

Exhibitor parking: 4,320

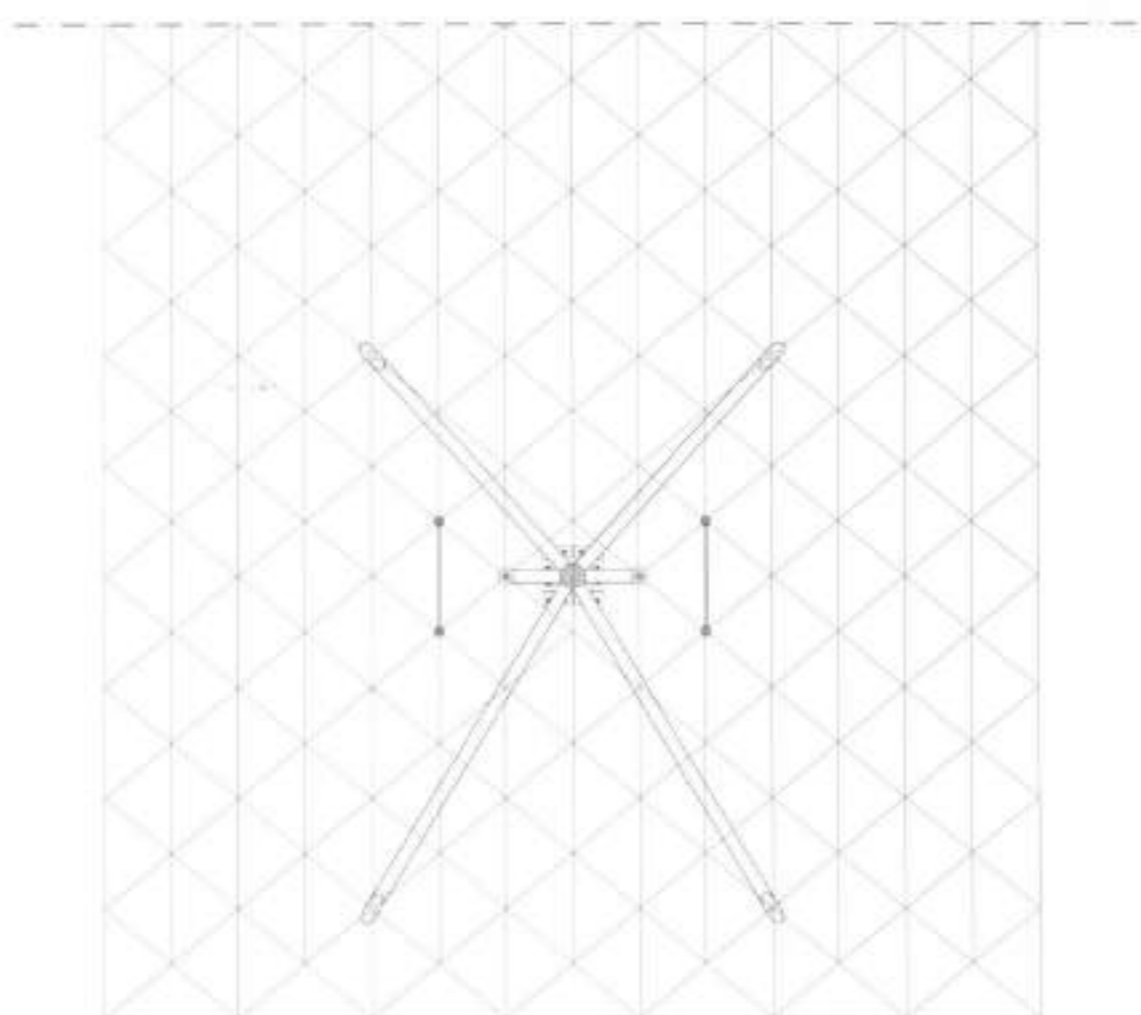
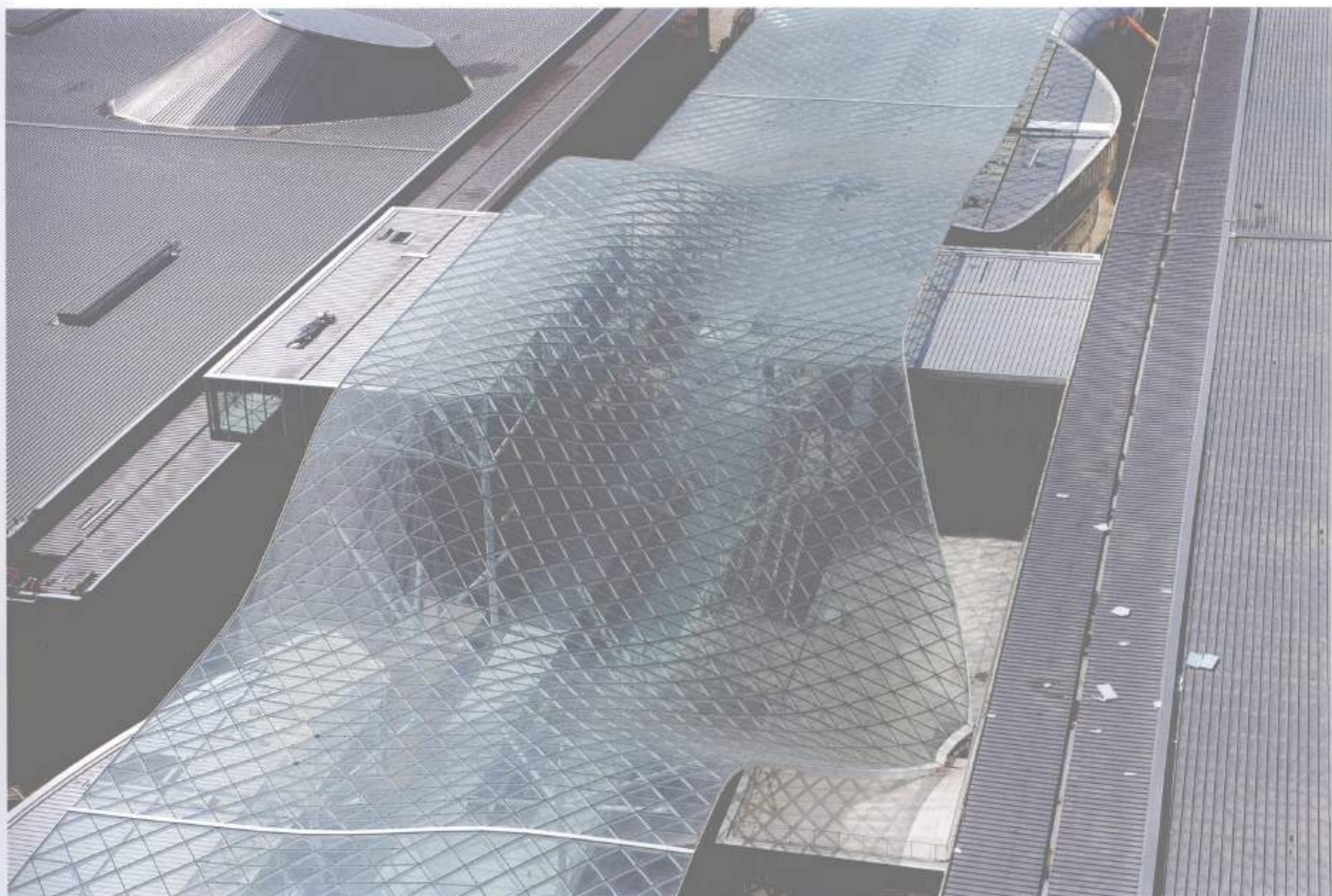




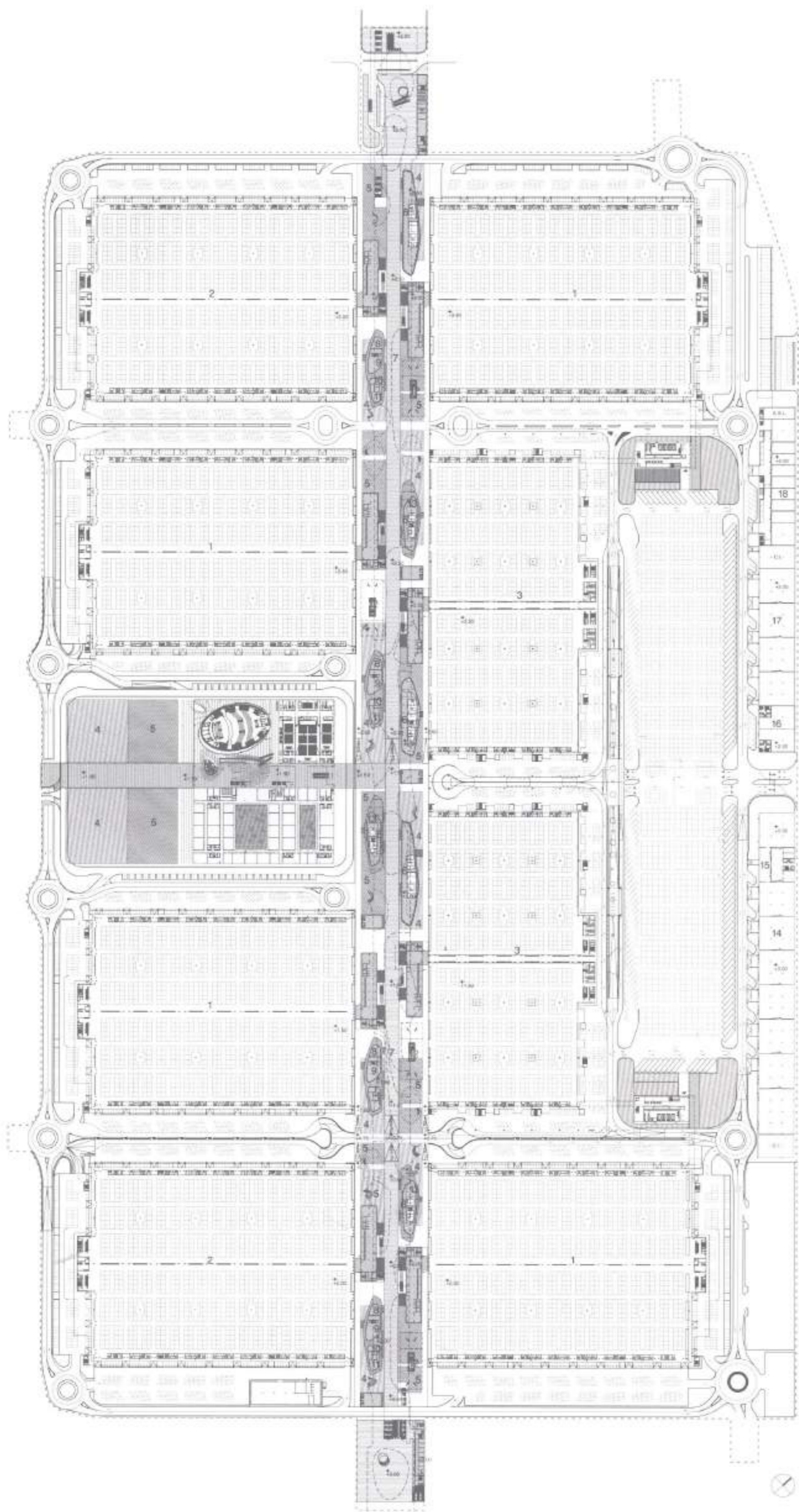




Section (scale: 1/500) / 剖面图 (比例: 1/500)



Details of glass roof (scale: 1/200) / 玻璃顶细部 (比例: 1/200)



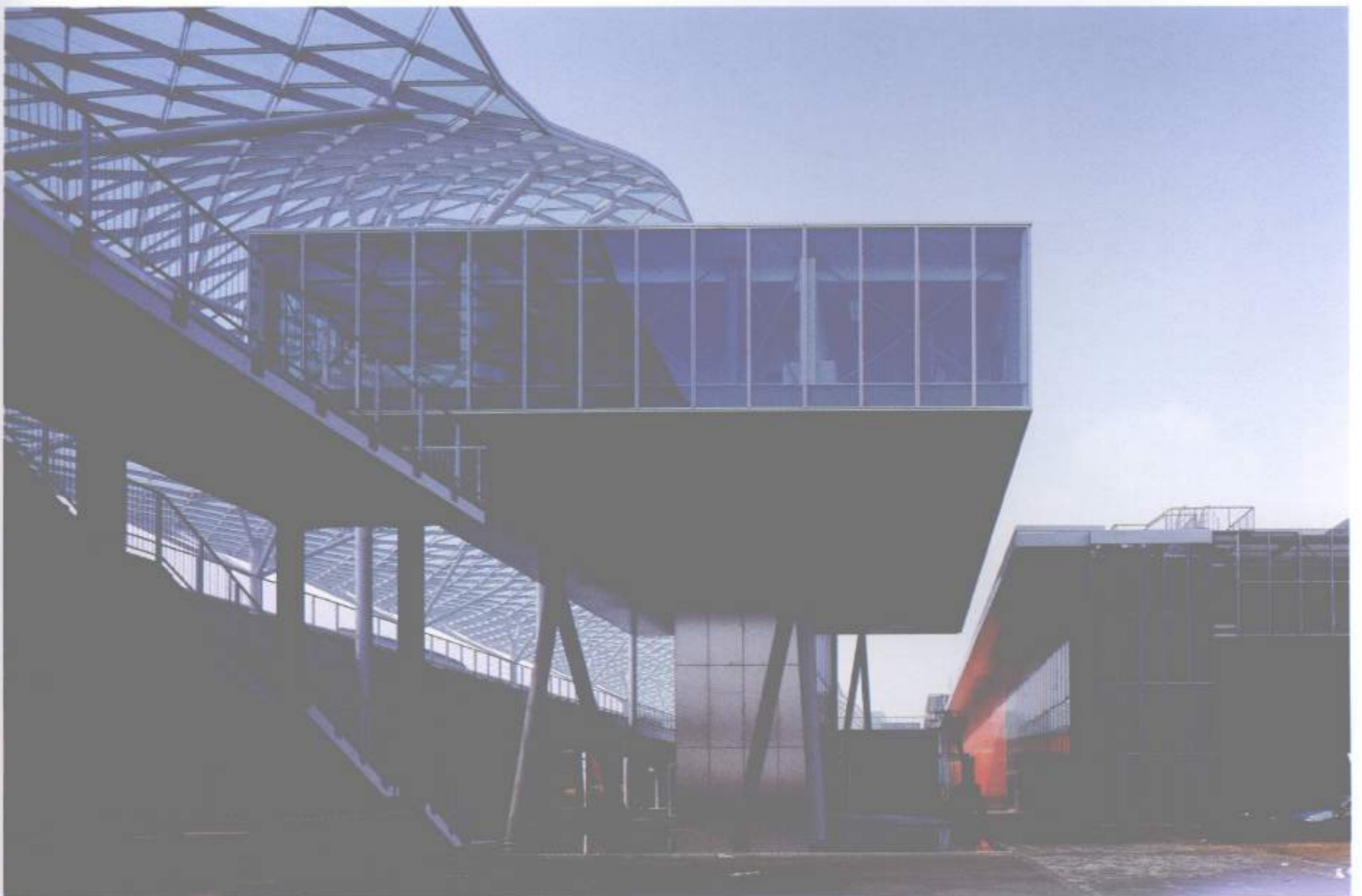
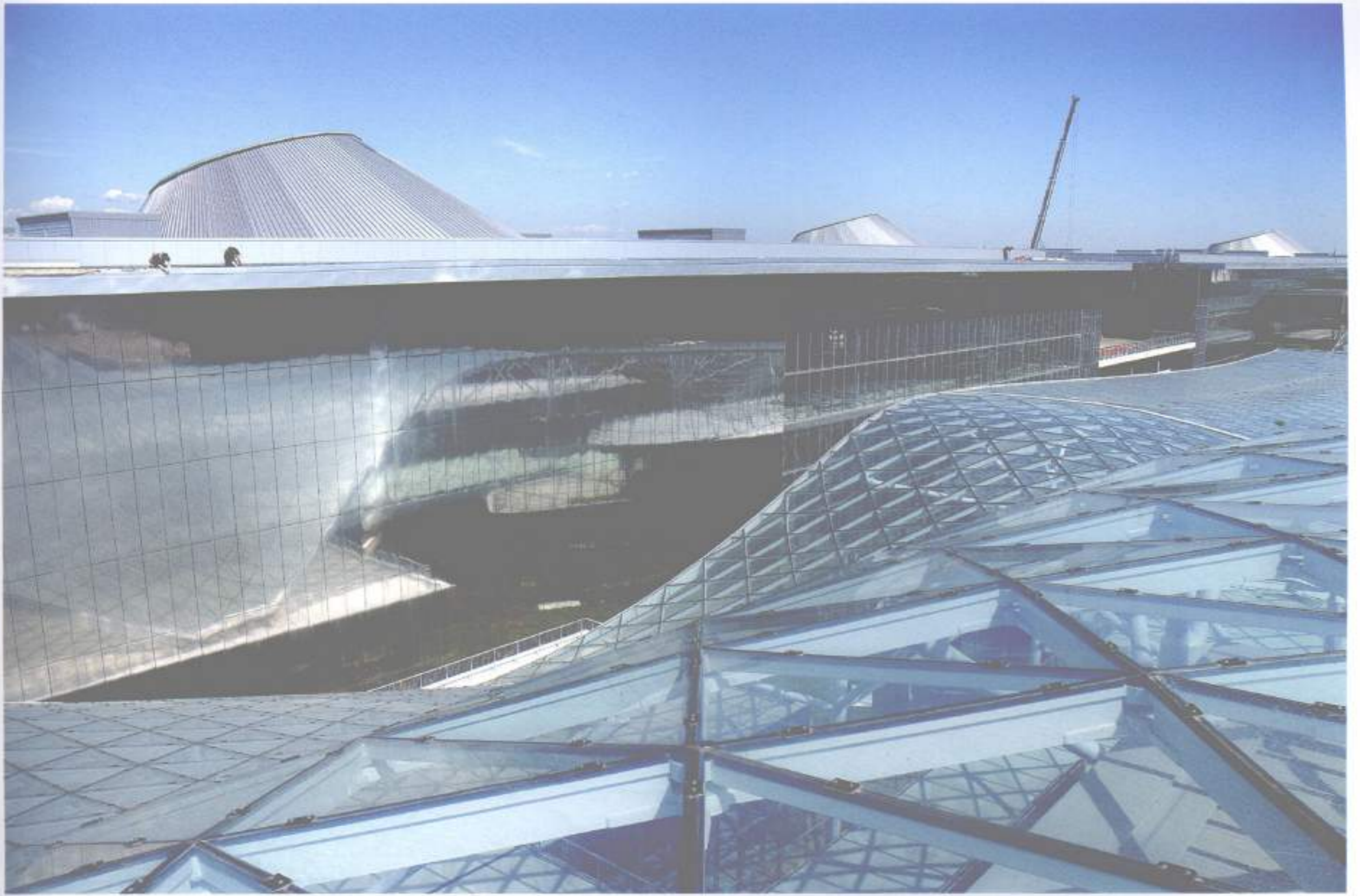
Floor plan (scale: 1/2,000) / 平面图 (比例: 1/2,000)

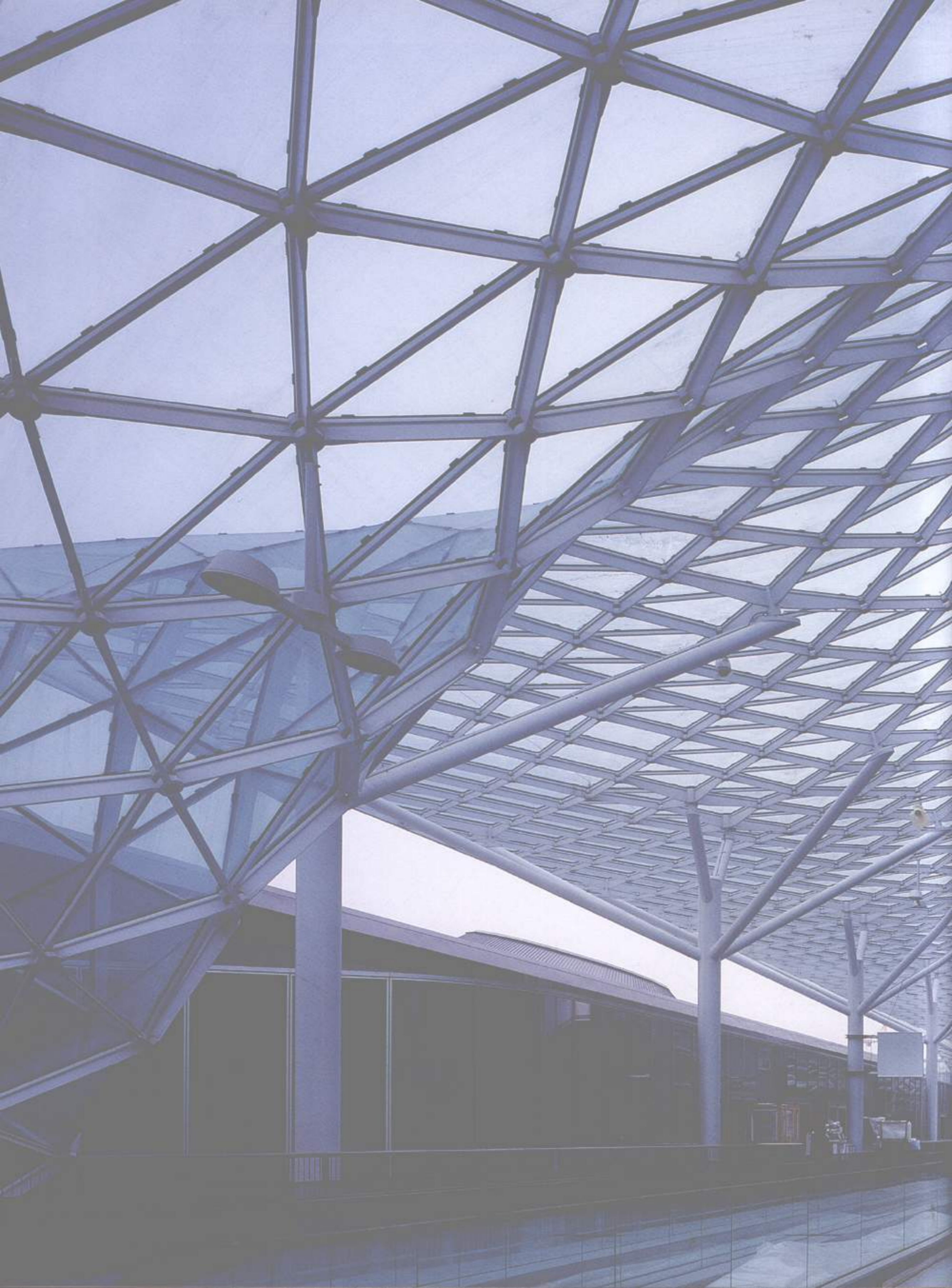
Opposite, above: View of the stainless steel facade of the exhibition hall from the glass roof. Opposite, below: View of the hall office building and glass roof. Photo by Philippe Ruault. pp. 26-27: View of the visitors walkway covered by the glass roof. Photo by Philippe Ruault. p. 28: View from under visitors walkway. p. 29, below: Upward view of the roof of the exhibition hall composed of the glass and aluminum. Photo by Philippe Ruault.

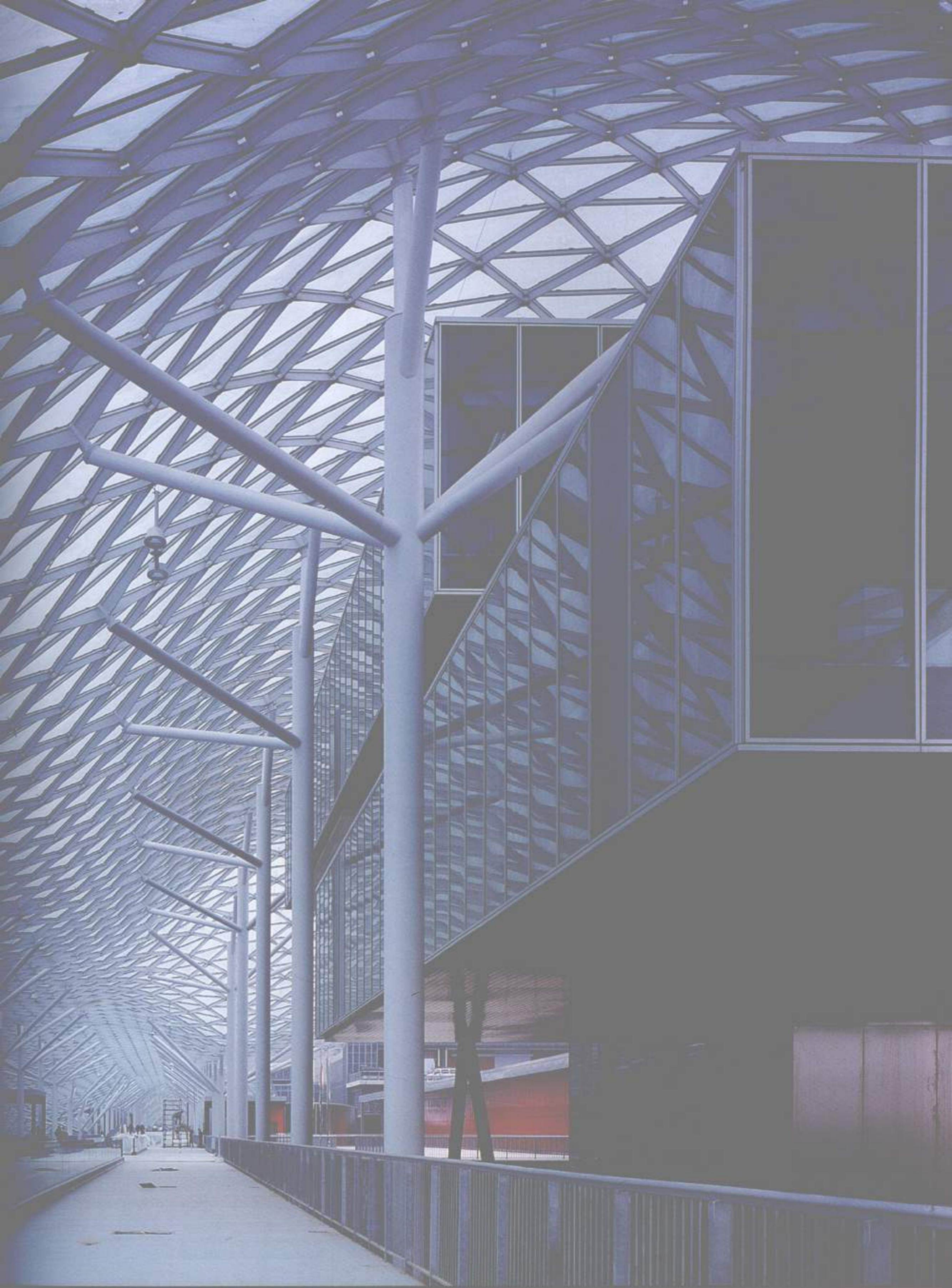
右页, 上: 从玻璃顶看展览大厅的不锈钢外观; 下: 办公建筑和玻璃顶。
26-27页: 玻璃顶覆盖的参观者通道。
28页: 参观者通道下方景观。
29页, 下: 向上看由玻璃和铝板组成的展览大厅屋顶。

Legend: 1) Regular pavilion, 2) Irregular pavilion, 3) Two-story exhibition hall, 4) Green area, 5) Water pool, 6) Self service restaurant, 7) Visitors walkway, 8) Exhibition area, 9) Restaurant, 10) Bank, 11) Office, 12) Hall offices, 13) Bar, 14) Loading area, 15) Crane depository, 16) Kitchen, 17) Warehouse, 18) Delivery supply.

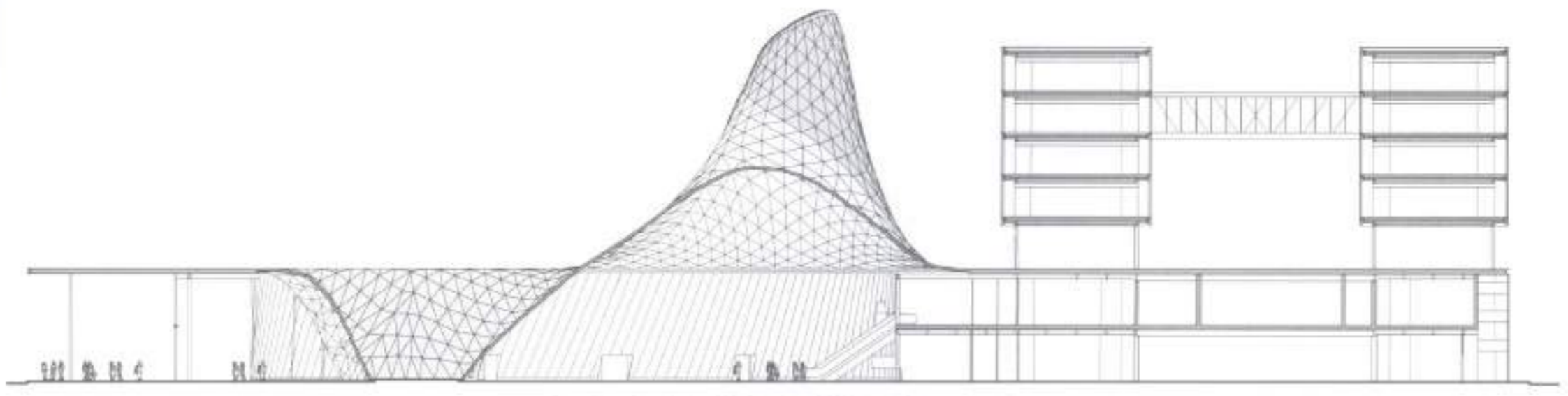
图例: 1. 常设展馆, 2. 临时展馆, 3. 两个双层展示大厅, 4. 绿地, 5. 水池, 6. 自助餐厅, 7. 步行参观通道, 8. 展览区, 9. 餐厅, 10. 银行, 11. 办公室, 12. 大厅办公室, 13. 酒吧, 14. 卸货区, 15. 起重机存放处, 16. 厨房, 17. 库房, 18. 配送供给处。





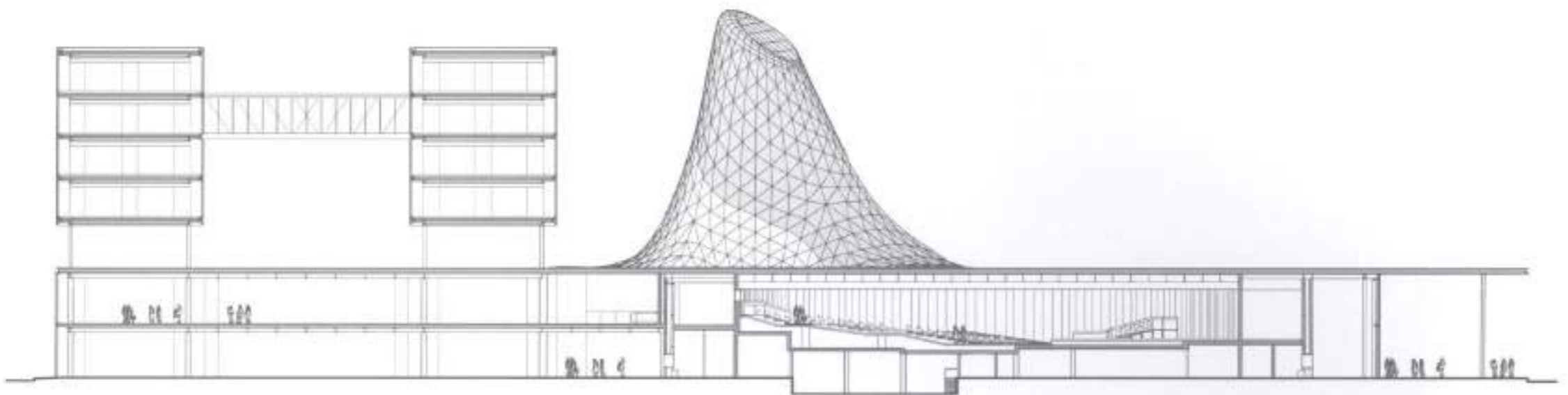
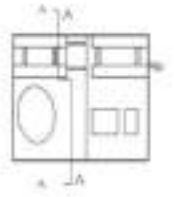






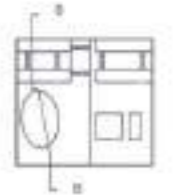
Section (scale: 1/800) / 剖面图 (比例: 1/800)

Aluminum
Glass



Section / 剖面图

Aluminum
Glass



Massimiliano Fuksas

Ferrari Research Center

Maranello, Italy 2004

马希米亚诺·福克斯斯事务所

法拉利研究中心

意大利，马拉尼洛 2004



Credits and Data

Project title: Ferrari Research Center

Location: Via Abetone Inferiore, 1, Maranello, Modena, Italy

Client: Ferrari Spa

Year: 2001-2004

Architect: Massimiliano Fuksas Architetto

Interior design and artistic direction: Dorianna O. Mandelli

Project leader: Giorgio Martocchia, Delfino Dilber Stolfi (Assistant)

3D: Fabio Cibinel

Model makers: Gianluca Brancalone, Nicola Cabliati, Andrea Marazzi

Structural engineer: Ing. Gilberto Sarti, Rimini

Services engineer: AI Engineering, Turin

General contractor: COGEI Costruzioni Spa

Total floor area: 17,000 m²

Cost: 14,000,000 euro

Feature:
Italian Metamorph

Massimiliano Fuksas
Ferrari Research Center
Maranello, Italy





The building site is right in the centre of the Ferrari complex (Maranello, Italy) which is undergoing major changes and development. The location of the research center between the Wind Tunnel and the Mechanics Building reinforces its role in building the main image of Ferrari Spa. This building will host the offices of the Ferrari Technical Management.

The project is born out of the desire to bring in the natural environment into this highly technological complex in order to create a comfortable working ambient. Light, water and bamboo are used in such a way that building becomes landscape.

This project represents the development of a new poetic of lightness. The overall image is dominated by an overhanging volume, detached from the rest of the building and suspended above the surface of the water which covers the lower volume, extending outwards over the entrance area by 7 meters. Brightly light crystal boxes and the minimum necessary structure are the only physical connections between these volumes. Above the surface of the water various walkways create a network of connections between two meeting rooms, marked by their respective colors, i.e. red and yellow. Water and light are the kinetic elements of the building, designating space with reflections that give the impression of a precious metal container to the upper volume.

In the middle of the building, a precisely ordered rectangular bamboo forest filters light and reflects it in a thousand different directions.

The alchemy of these elements creates a micro-climate which is a perfect example of bio-climatic architecture. Therefore this building, dedicated to a car manufacturing company that has represented, for generations, the realization of a dream, becomes part of this poetry, magic and dream.

建筑基地恰处于面临大规模更新和发展的法拉利综合体中心（意大利马拉尼洛）。研究中心位于风洞和机械制造大楼之间，这加强了它树立法拉利中心区主要形象的作用。该建筑将作为法拉利技术管理部门的办公场所。

这个项目试图将自然环境引入高度技术化的综合体中，以创造一种舒适的工作氛围。通过光、水、竹的运用，建筑自身成为了景观。

这个项目表现了对光线的诗意性拓展。整个形象由一个悬空的体量所控制，它向入口区域外延伸7m，与建筑的其他部分相分离，悬浮在覆盖在更低体量之上的水面上空。

明亮、轻盈的玻璃盒子和简洁到最低限度的结构是这些体量间唯一的物质联系。水面之上，各种步行道在两个分别以红色和黄色相区分的会议室之间，创造了一种联系网络。水和光是这栋建筑的动态元素，如金属容器般反射着上部空间。

在建筑的中心，井然有序的方形竹林滤去了光线，并且将它漫射到四周。

这些元素的变幻创造了一种微气候，是生态气候学建筑的完美案例。因此，在奉献给汽车制造商以实现梦想意义的同时，这个建筑成为了诗意、美妙和梦幻的结合。

(陈强译)

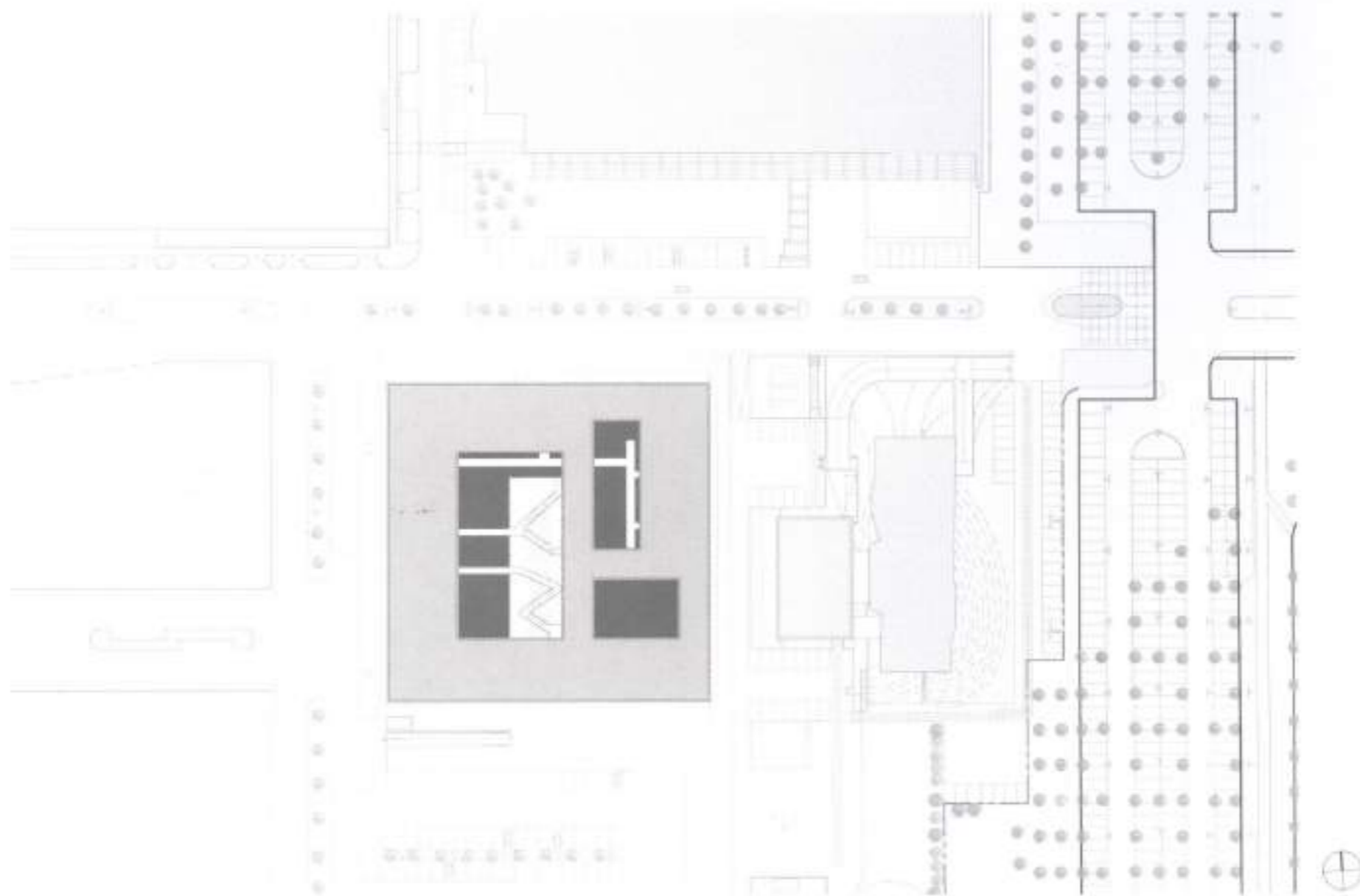
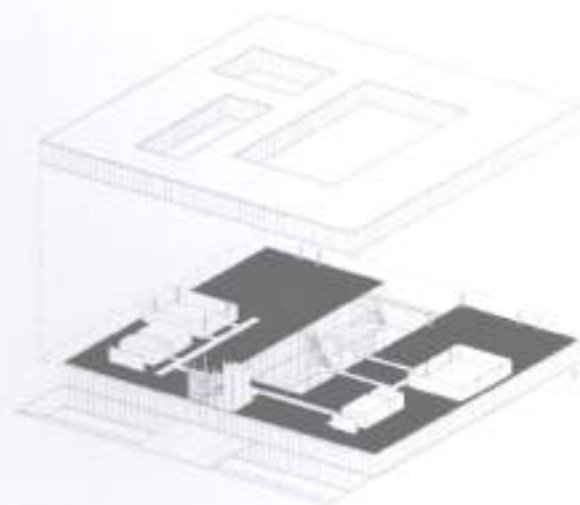
pp. 30-31: View from the north. The water covers the roof of the lower building. Opposite: Building overhanging the water. This page, middle: Axonometric. p. 35: View of the water and void space from the passageway. All photos on pp. 30-35 by Maurizio Marcato.

30-31页：北侧景观。水池覆盖着较低建筑的屋顶。

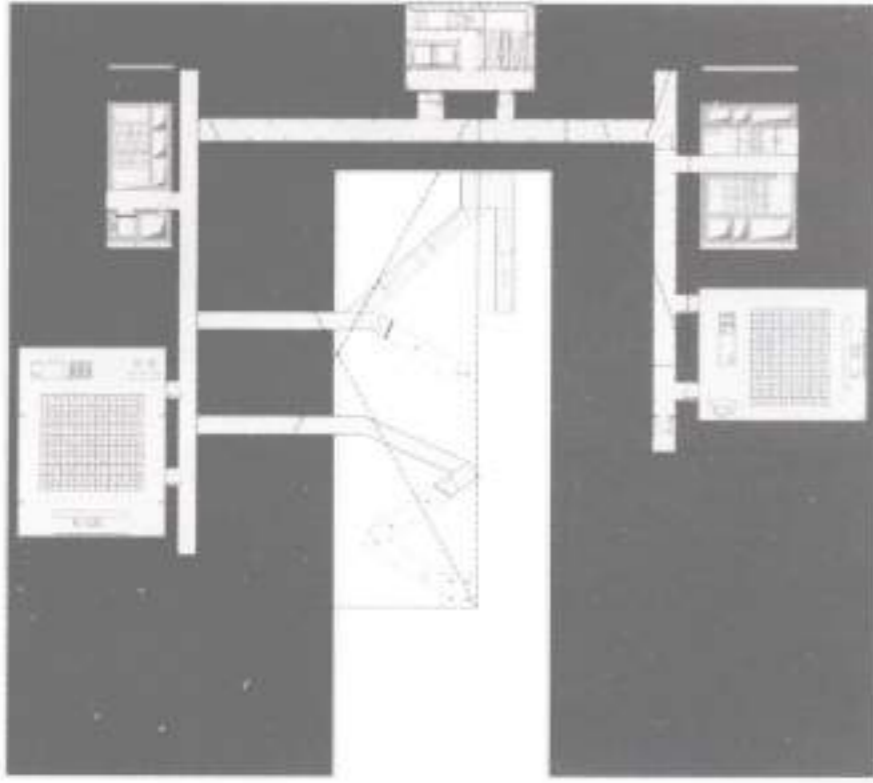
左页：悬浮于水面之上的建筑。

本页，中：轴测图。

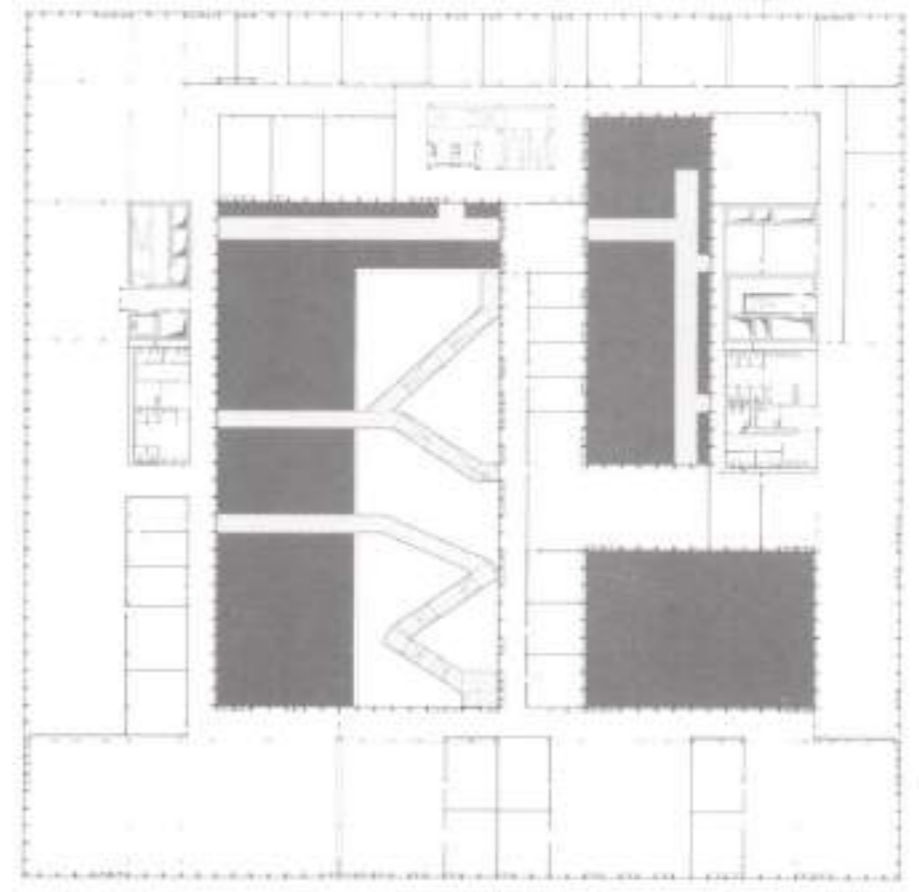
35页：从步行道看水面和庭院上空。



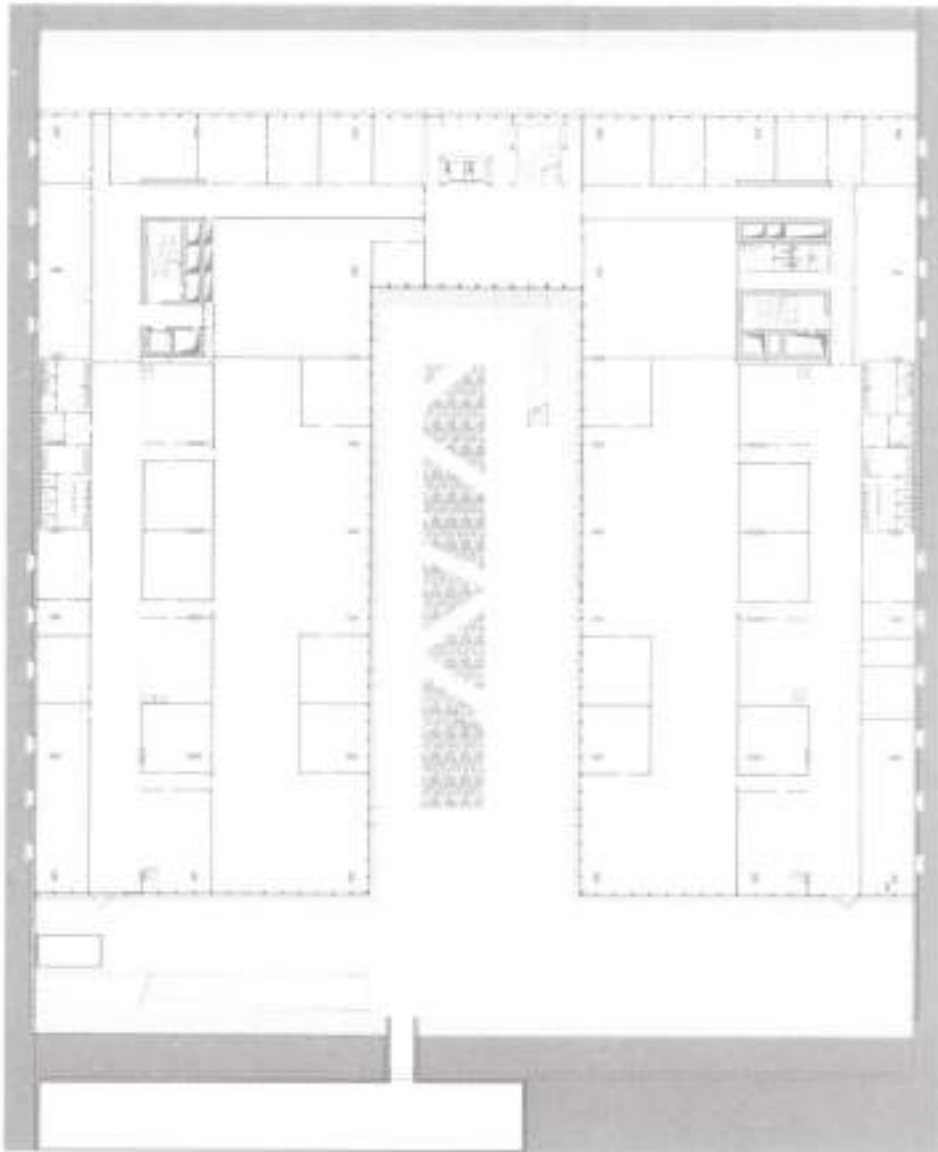
Site plan (scale: 1/2,000) / 总平面图 (比例: 1/2,000)



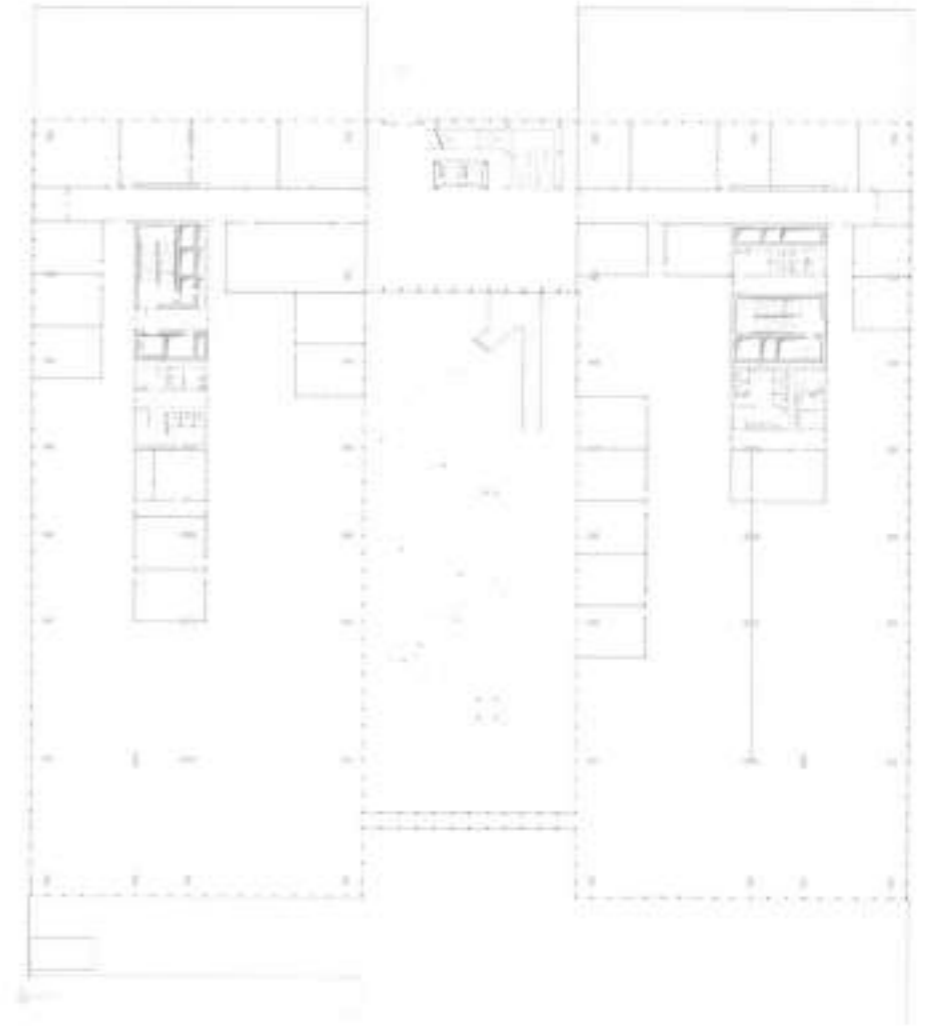
2nd floor plan / 二层平面图



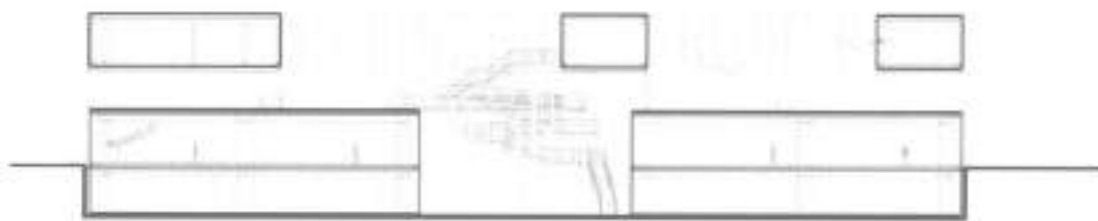
3rd floor plan / 三层平面图



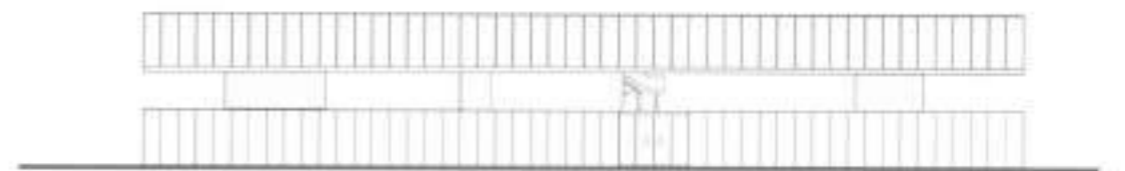
Basement plan (scale: 1/1,000) / 地下层平面图 (比例: 1/1,000)



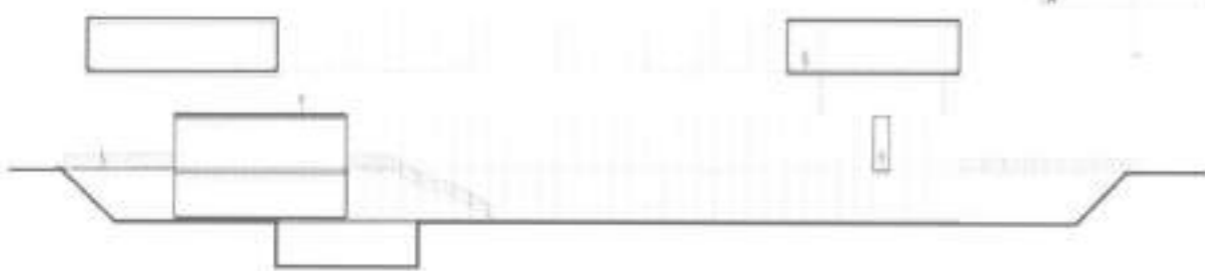
1st floor plan / 一层平面图



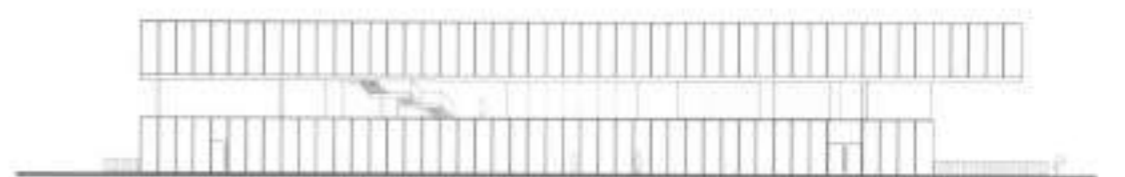
A-A section (scale: 1/1,000) / A-A剖面图 (比例: 1/1,000)



South elevation (scale: 1/1,000) / 南立面图 (比例: 1/1,000)



B-B section / B-B剖面图



East elevation / 东立面图



Massimiliano Fuksas

Research & Multimedia Center – Grappa Nardini

Vicenza, Italy 2004

马希米亚诺·福克萨斯

格拉帕·纳尔蒂尼研究和多媒体中心

意大利，维琴察 2004

Two “worlds”: The first “suspended”, formed by two ellipsoidal transparent bubbles that enclose the laboratories of the research center, and the other “submerged”, a space carved in the earth like a natural canyon that accommodates an auditorium and a foyer. The ramp descending to the auditorium is the original matrix of the “canyon” space. It is utilizable as an open-air platform, creating one big auditorium space to host larger events. The audience is surrounded by a landscape generated by the arrhythmic configuration of the inclined walls.

A stainless steel lake, at ground level, is topped with roof lights like outsized water drops. The vast reflective surface of the steel creates reflections and brilliant repetitions of the entrance area under the belly of the two floating bubbles. The lean columns with varying inclinations, together with the inclined volume of the lift, create a dynamic tension.

The visitor is faced with a succession of shifting images created by the attuned asymmetry in the combination of diverse architectural elements: The two juxtaposed ellipsoids, the inclined lift against the inclination of the staircase, the rotation of the entrance ramp.

The glass cladding of the two ellipsoids is a double skin partly transparent and partly translucent, that provides the viewer with a 360° view of the splendid landscape of Monte Grappa mountain.

这个项目由两个“世界”构成：一个位于“空中”，由两个透明的椭球体组成，容纳了研究中心的实验室；另一个位于“地下”，像自然峡谷一样切入大地，容纳了礼堂和门厅。向礼堂倾斜的坡道采用了“峡谷”空间的初始形状。它可以作为开放的室外平台，创造出一个大的观演空间来应对更大型的活动。观众被不规则形态的斜墙景观所包围。

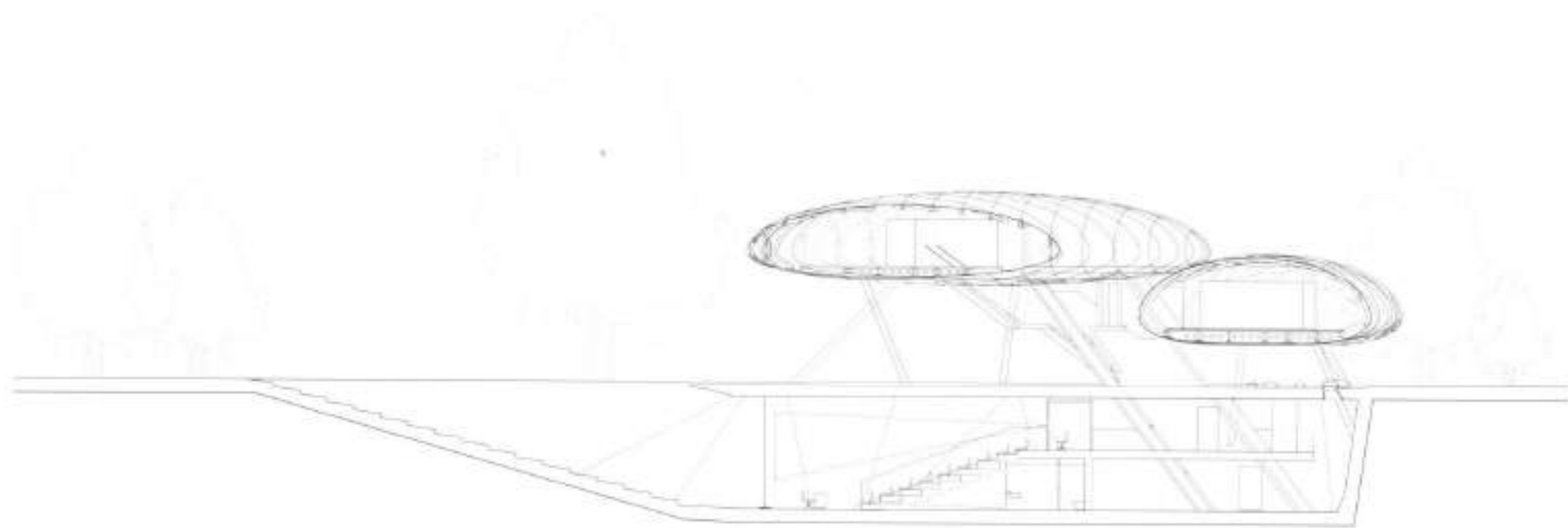
地面层由不锈钢制成，像一面湖镜，设于其上的采光天窗，看上去就像一个个特大号的滴水器。巨大钢表面产生反射，醒目地显现了位于两个飘浮的椭球体腹部下方的入口区域。沿各方向倾斜的柱子及斜的筒状电梯创造了一种动态的张力。

面对参观者的是连续转换的景象，这种景象的变换由结合了多种建

构元素的、协调的非对称性所创造：两个并置的椭球体，与楼梯倾斜度相对应的倾斜电梯、入口坡道处的旋转坡道。

两个椭球体的玻璃覆面是双层表皮，部分透明，部分半透明，观者可从360°的视觉欣赏格拉帕山的壮丽美景。

(陈强译)



Section (scale: 1/500) / 剖面图 (比例: 1/500)

Credits and Data

Project title: Research & Multimedia Center – Grappa Nardini

Client: Giuseppe e Cristina Nardini

Location: Bassano del Grappa, Vicenza, Italy

Construction: January, 2002–October, 2004

Architect: Massimiliano Fuksas Architetto

Interior design: Arch. Doriana O. Mandrelli

Project leader: Arch. Davide Stolli

Engineering consultant: Ing. Gilberto Sarti

Services consultant: AI Studio – Torino

Project team: Arch. Iain Wadham, Arch. Defne Dilber, Arch. Michal Shaffer

Model makers team: Arch. Gianluca Brancaleone, Arch. Andi Divizia, Arch.

Andrea Fornello, Gilles Burst

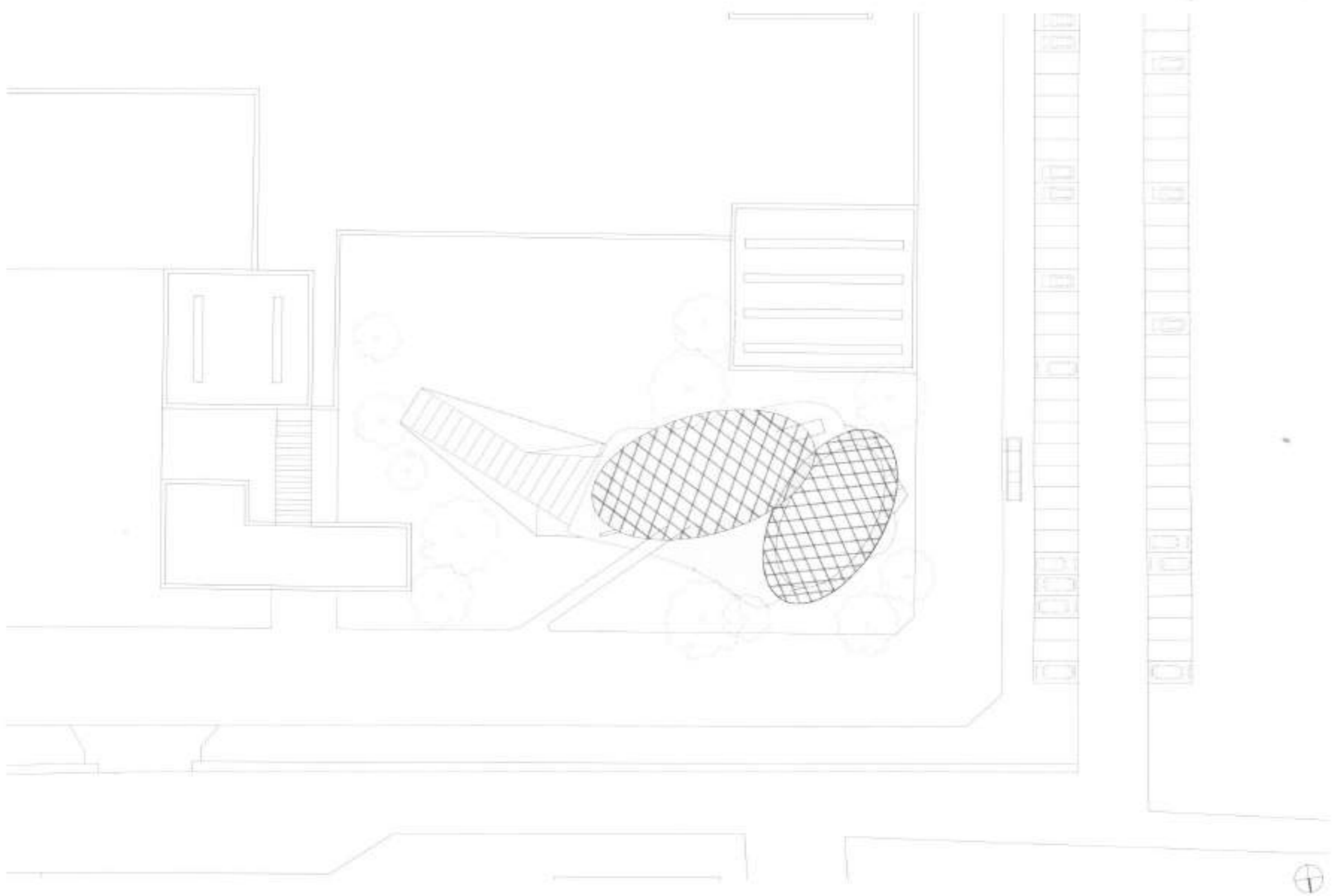
Opposite: Night view of auditorium from the east, p. 39. View of the entrance of ellipsoid 2 from the stairs, pp. 40–41. View of the entrance of ellipsoid 1 from the passage, p. 43, above: View of ellipsoids 1 and 2. The ground level is covered with stainless steel, p. 43, below: Interior of ellipsoid 1. All photos on pp. 37–43 by Maurizio Marcato.

右页：从东看礼堂夜景。
39页：从楼梯看2号圆椭球体入口。
40-41页：从通道看1号圆椭球体入口。
43页，上：1号椭球体与2号圆椭球体，地面层覆盖了不锈钢；下：1号圆椭球体室内。

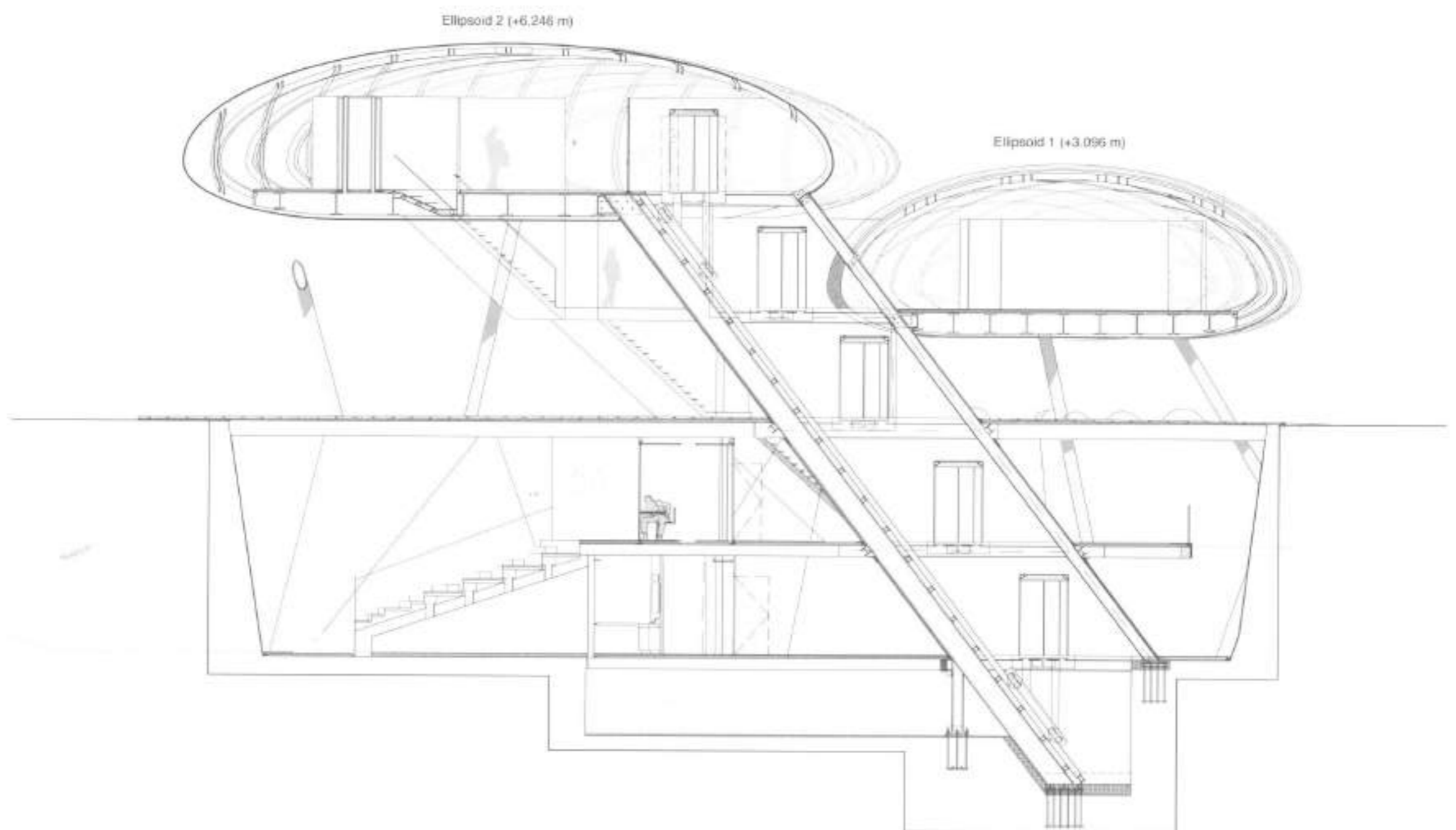
Feature:
Italian Metamorph

Massimiliano Fuksas
Research & Multimedia Center - Grappa
Nardi, Vicenza, Italy





Site plan (scale: 1/800) / 总平面图 (比例: 1/800)

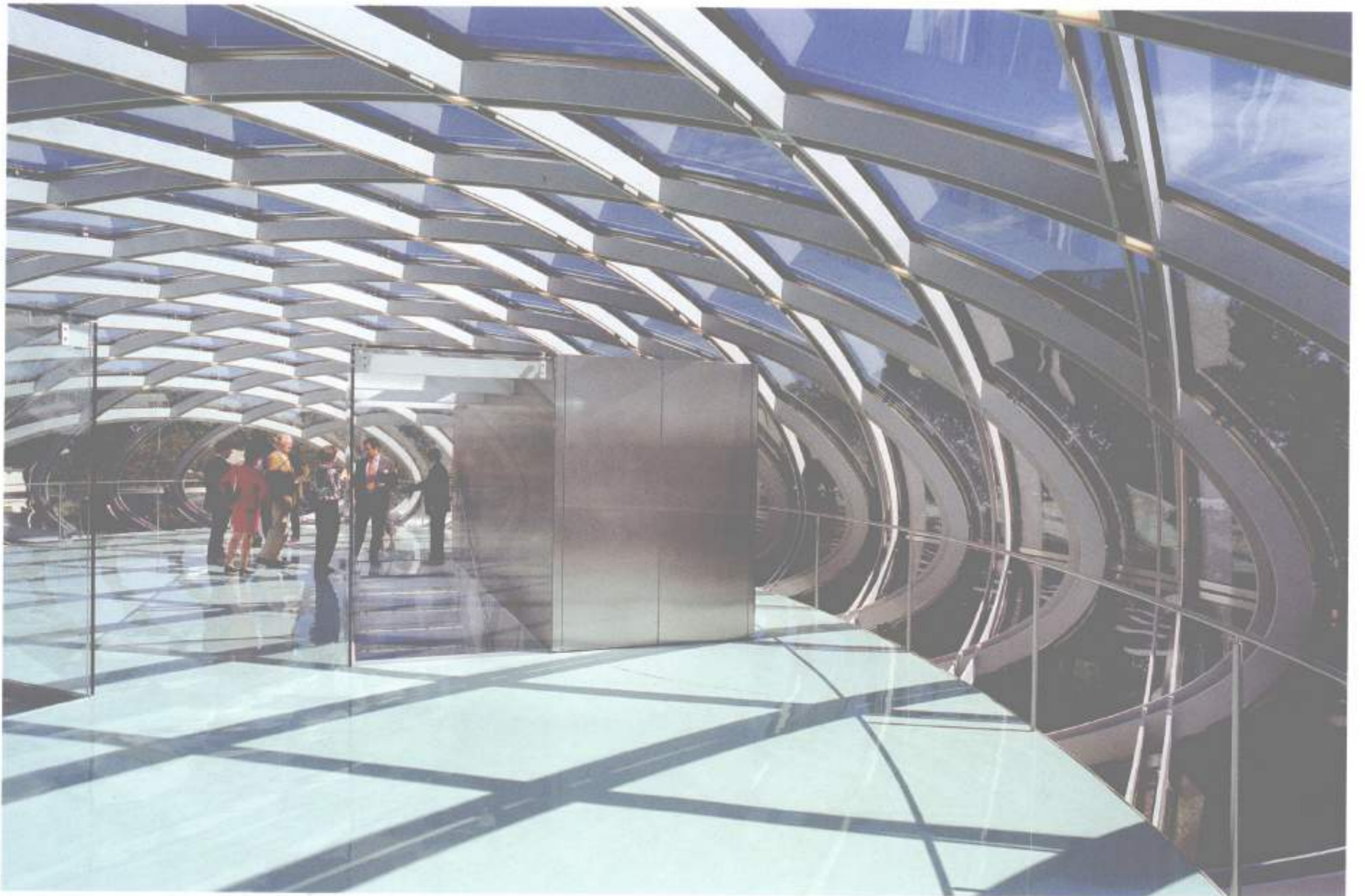
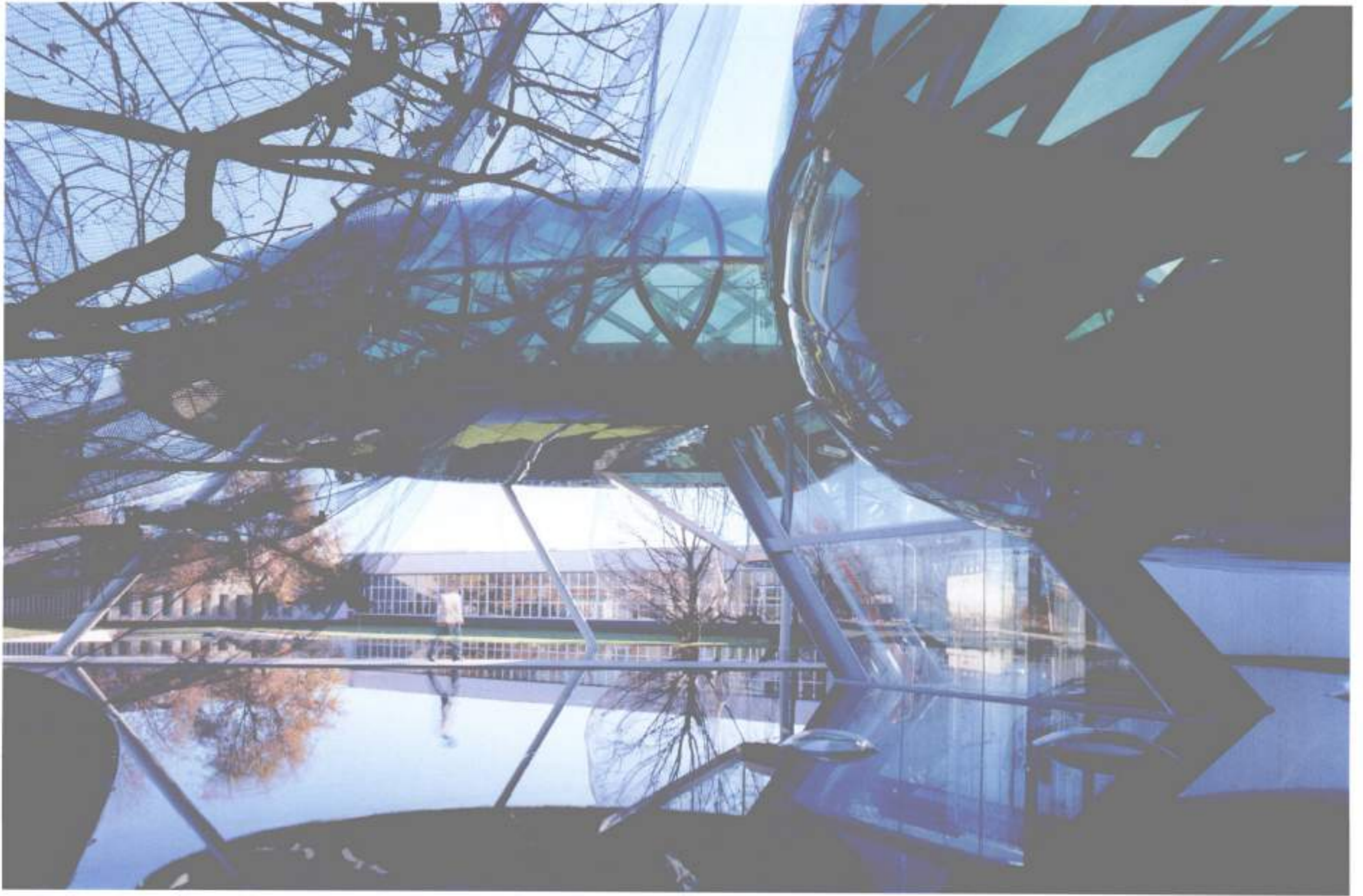


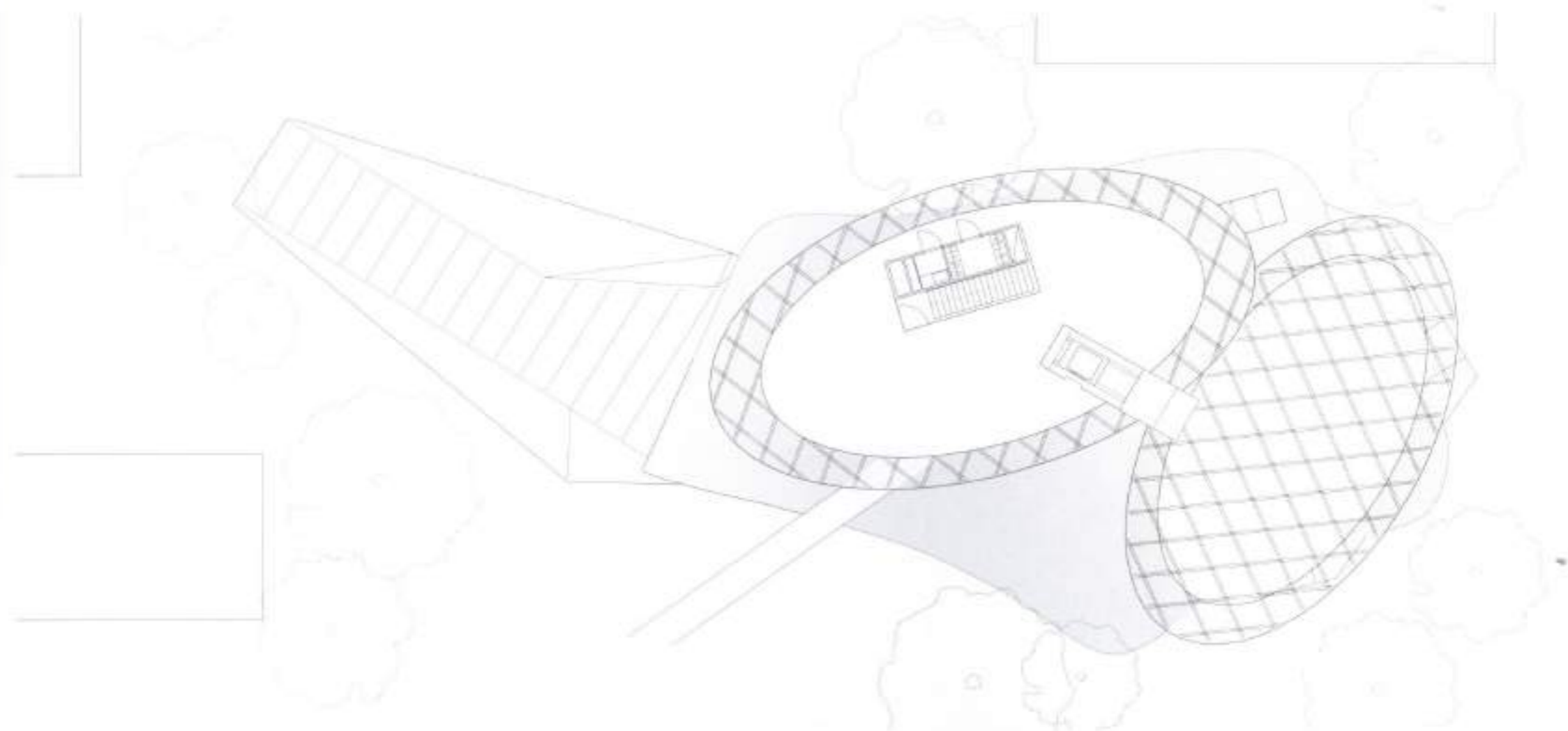
Section (scale: 1/200) / 剖面图 (比例: 1/200)



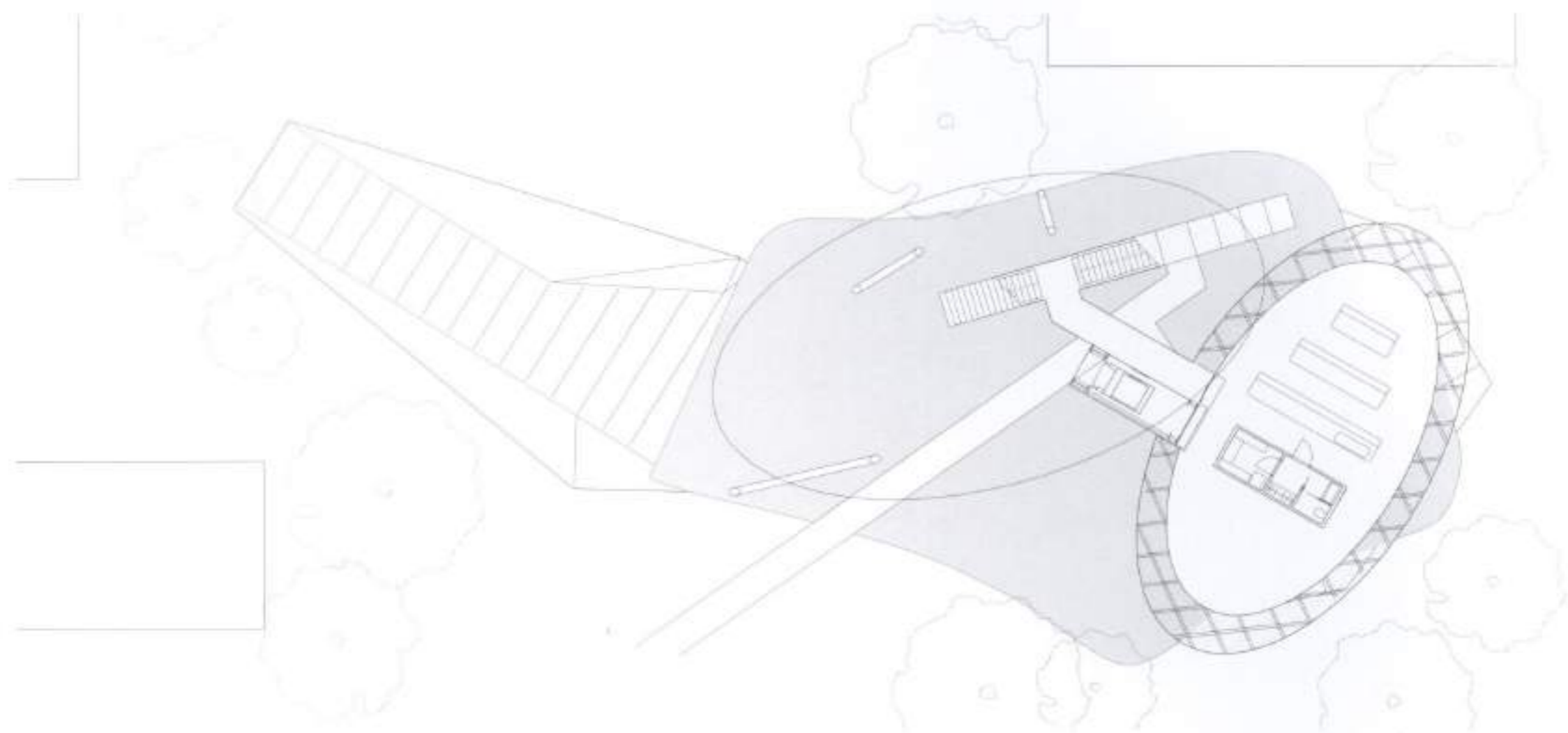




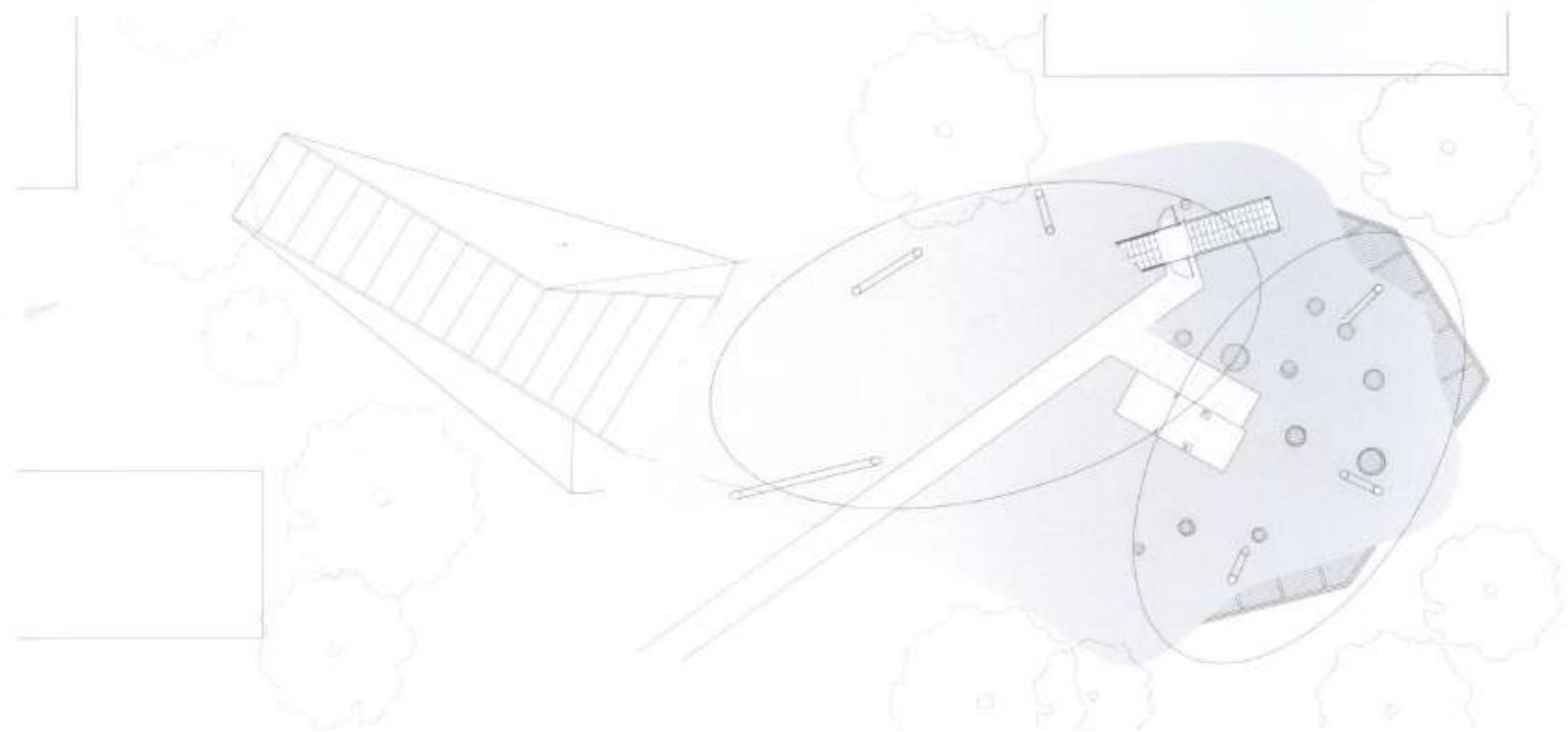




3rd floor plan / 三层平面图



2nd floor plan / 二层平面图



1st floor plan (scale: 1/400) / 一层平面图 (比例: 1/400)

Gregotti Associati International

Pirelli & C. Real Estate Headquarters in Bicocca

Milan, Italy 1986-2004

格里高蒂建筑事务所

比科卡的皮勒里和C. 地产总部

意大利, 米兰 1986-2004



Feature:
Italian Metamorph

Gregotti Associati International
Pirelli & C. Real Estate Headquarters in
Bicocca, Milan, Italy



The project for transformation of the former sites of the Pirelli plant in the northeast of Milan dates from 1985/86 and will probably be completed, some twenty years later, in 2006.

In the specific case of the areas of the Bicocca, its election as a pole for the northeastern part of Milan was entirely dictated by the internal will to make the best use of the choice of a deliberate and strong functional and social mix, as well as the spontaneous presence of rare services capable of promoting the new and continual interrelations that are required between the specific area and the rest of the territory.

With regard to the conception of the specific building housing the headquarters of the Pirelli group (subsequently turned into the head office of its real-estate division, responsible for the transformations of the area), it was seen, right from the time of the 1986 project, as an allegory of the mutation in the content of work and the passage of the area from a production facility to a piece of city, as a building that incorporated the symbol of the manufacturing that used to go on there without destroying it, making it the heart of its collective and public activities: the cooling tower of the abandoned industrial plant.

Of course behind all this also lies, as I am well aware, the tradition of montage as an instrument of composition, but also as rejection of synthesis as a principle of configuration. The insertion of materials that do not stem from the subjectivity of the artist into the work may negate the very idea of organicity. No longer is it harmony that is constructed as totality, but the relation (and contradictory character) of the elements of which it is composed. So are we within the "political" hypothesis of a significant part of the tradition of opposition of the avant-garde movements but, at the same time, looking at it historically.

The pre-existing high cooling tower in the regenerated Pirelli area of Bicocca was part of the previous industrial complex in this zone. The tall structure has now become both the physical and design fulcrum of the new Pirelli & C. Real Estate headquarters scheme, where it provides a striking visual symbol of the link between the old and the new company.

The 50-m high cubic building rests on a two-floor base, which is covered in green on the exterior and houses the parking areas and the main entrance portico. The full-height internal volume encloses the tower, and distributes the company offices on three sides, with a fourth glazed side facing the historic "Bicocca degli Arcimboldi" palazzo built in the 15th century.

The interiors of the north and south wings are open plan, looking directly outwards and onto the central atrium with full-height glazing that permits a visual relationship with the cooling tower. Inside the tower, four new floor systems have been created. These are to be used for special functions such as meeting rooms and official company spaces (including a 350-seat conference hall on the ground floor), and are linked to the offices by 4 hanging catwalks.

The cubic configuration of the entire complex is completed by the glass brick roof on the central atrium, which contains access routes to the building helicopter pad above.

Vittorio Gregotti

对米兰东北部曾经作为皮勒里工厂的基地改造始于1985-1986年间,这次改造也许要持续到20年后的2006年才能完成。

在比科卡地区的特定案例中,它作为米兰东北部的中心,完全受内在意愿的指引,即要充分利用这一地区作为强大功能性和社会性的综合体,以及自发呈现能够提升特定区域与其他区域之间所要求的新的相互关系的这一特殊服务优势。

考虑到这里将容纳皮勒里集团总部(随后又用作其地产部门的公司总部,负责该区域的改造和开发)这一特定建筑概念,从1986年的项目伊始,它的改造以及该区域从工业制造区向城市片区的转变就被视为变迁的象征。我们保留了曾经作为制造业象征的建筑,并使其改建成为集体和公共活动的中心:一座废弃工业区的冷却塔。

当然,正如我清楚意识到的,在所有这些后面存在着将蒙太奇作为构成手段的传统以及对综合布局原则的排斥。材料的介入并非来自艺术家对作品的主观性考虑,这就可能否定了概念本身的有机性。协调不再是作为整体来建构,其组成元素的相互关系以及矛盾的特征则变

得尤为重要。于是,我们处于作为传统重要组成部分的反对前卫运动的“政治”假设命题中。同时,我们也对它加以历史地看待。

比科卡皮勒里区域现存的冷却塔是这一地区以前工业综合体的一部分。这个高大的结构现在成为皮勒里和C.地产新总部实体和设计的支点,也是呈现新旧公司之间联系的一个突出的视觉象征。

50m高的方形建筑立在两层高的基座上,基座容纳了停车区和主入口大厅,外部是一片绿地。内部通高的中庭围裹着冷却塔,有三个围合面作为公司的办公空间。第四个玻璃面则朝向15世纪建造的“比科卡·德格里·阿西姆博蒂”宫邸。

内部南北两翼是开放平面,直接望向中央大厅,通高的玻璃面与冷却塔产生视觉联系。冷却塔内创造了四个新的楼板系统,它们被用作特定功能如会议室和正式的公司活动空间(包括底层的350座会议大厅)等,通过四个悬空的天桥与办公空间相连。

整个综合体的立方体形状以中央大厅的玻璃砖屋顶作为完结,建筑屋顶处设有一个通道通向直升机的停机坪。

维多里奥·格里高蒂

(陈强译)

Credits and Data

Project title: Pirelli & C. Real Estate Headquarters in Bicocca

Location: Milan, Italy

Client: Pirelli & C. Real Estate

Design team: Gregotti Associati International (Augusto Cagnardi, Vittorio Gregotti, Michele Reginaldi)

With: Cristina Calligaris, Simona Franzino; Associates: Giuseppe Agata

Giannocari, Audrey Cadona, Claudio Calabrese, Ludovica Costa, Carlotta Garretti

Structural engineering: B.C.V. Progetti

Fixtures and fittings: Milanoprogetti

Construction: CMB Cooperativa Muratori e Braccianti di Carpi

Facades, windows and doors: Focchi

Mechanical systems: Aster Associate Termoinpianti

Electrical system: Gemmo Impianti

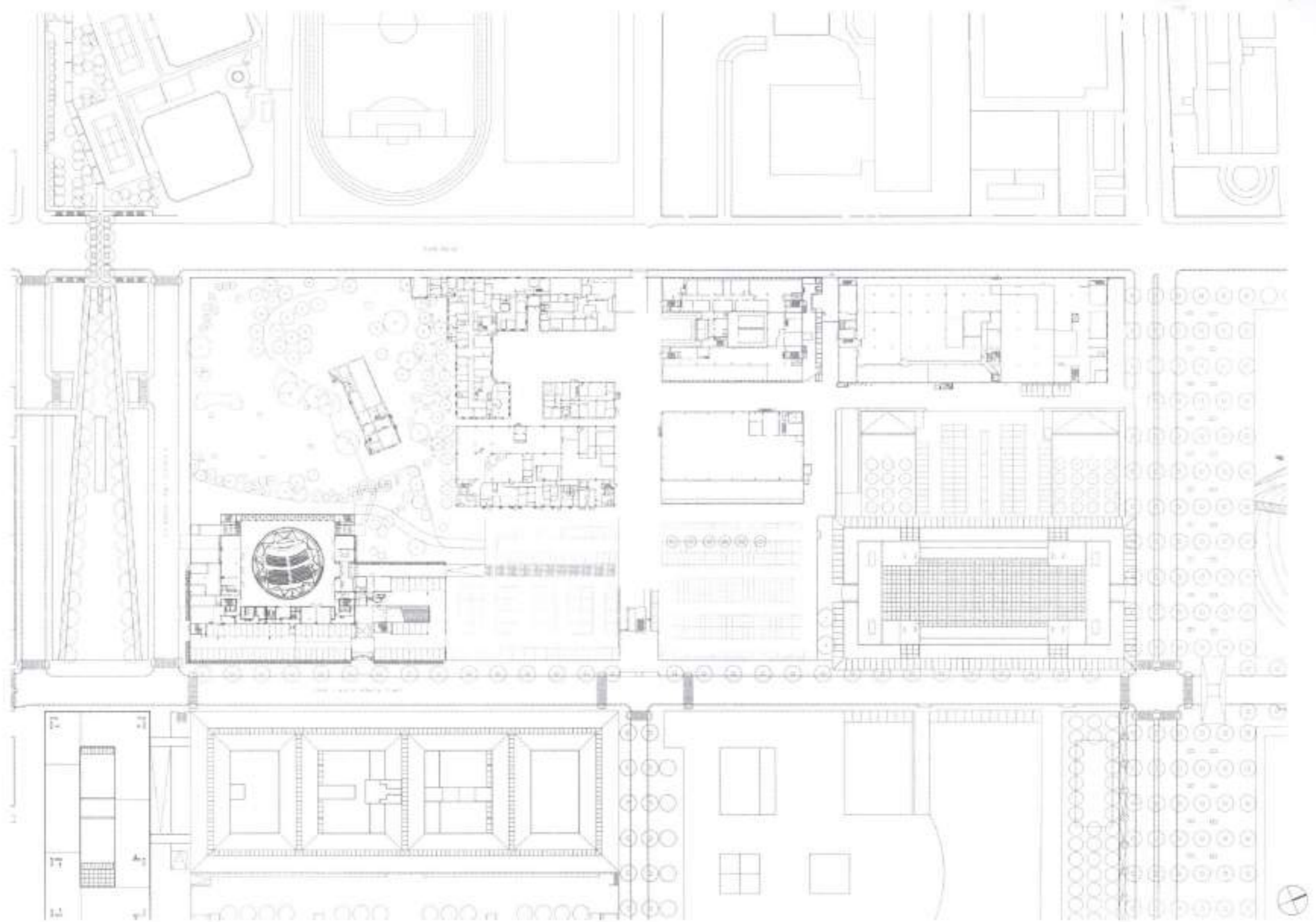
Total surface: 14,077 m²

Parking: 6,824 m²

Floors above ground: base 2, building 11, heliport on the roof

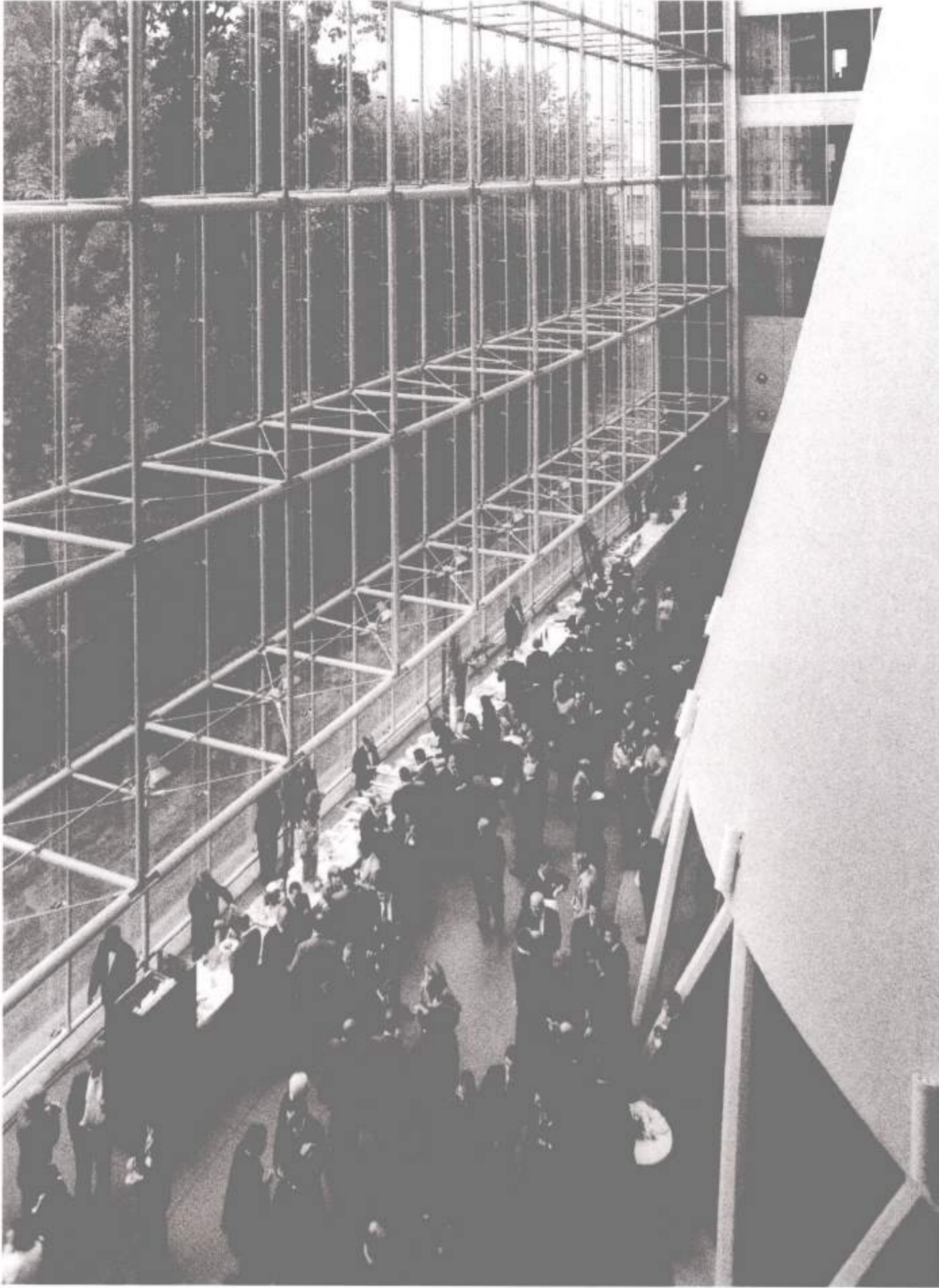
Floors below ground: base 1, building 1

Auditorium: 366 seats

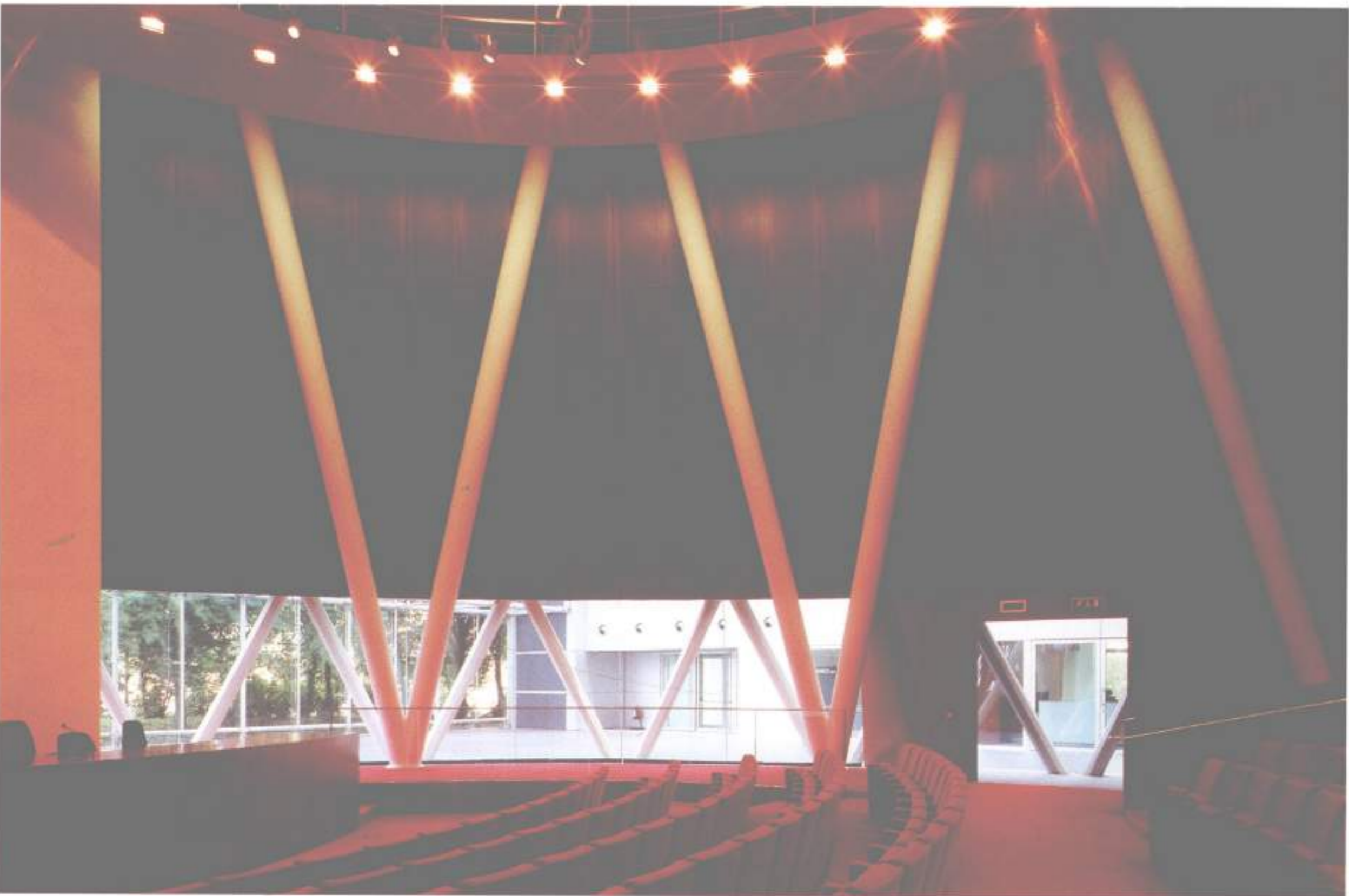
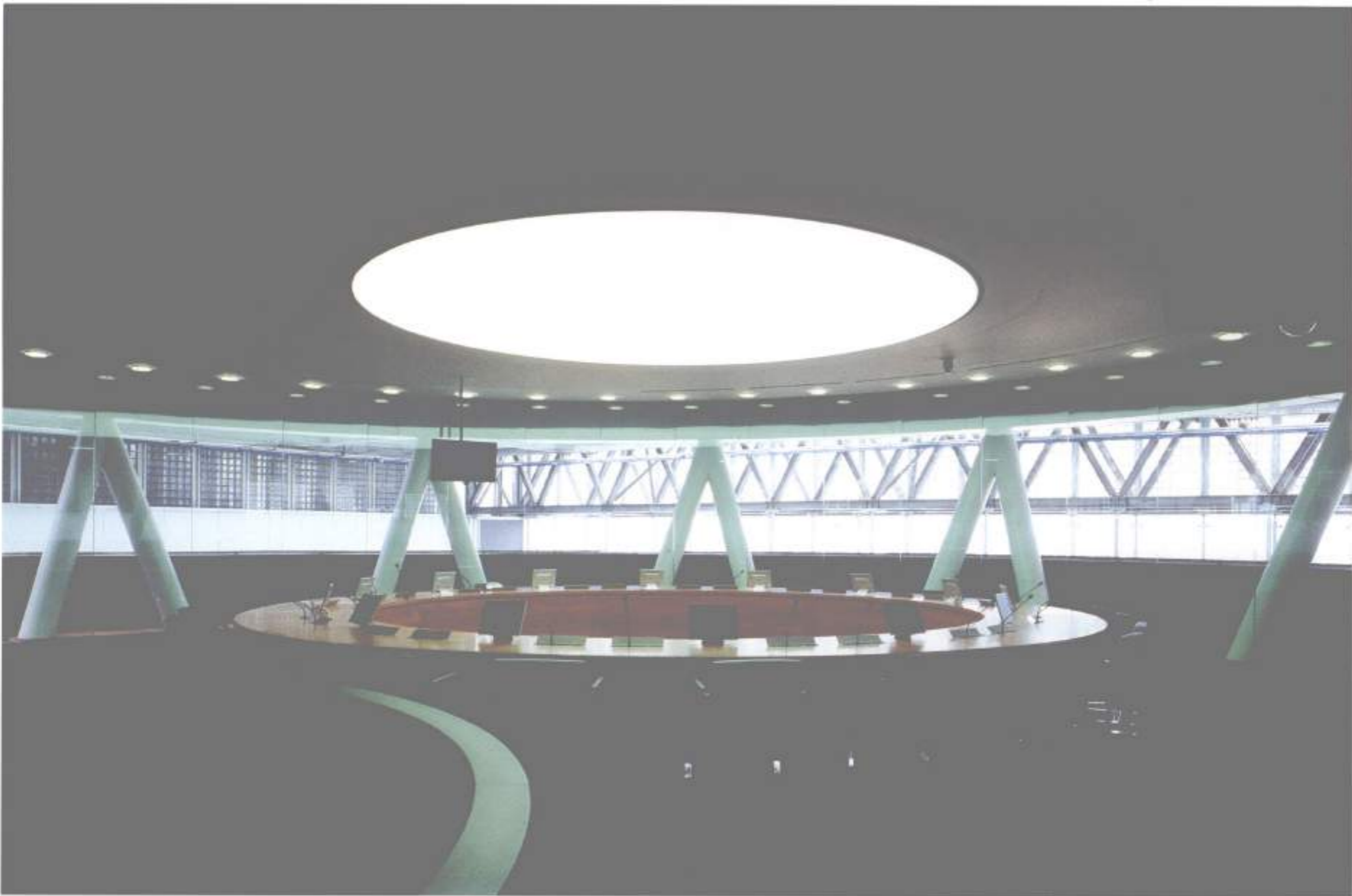


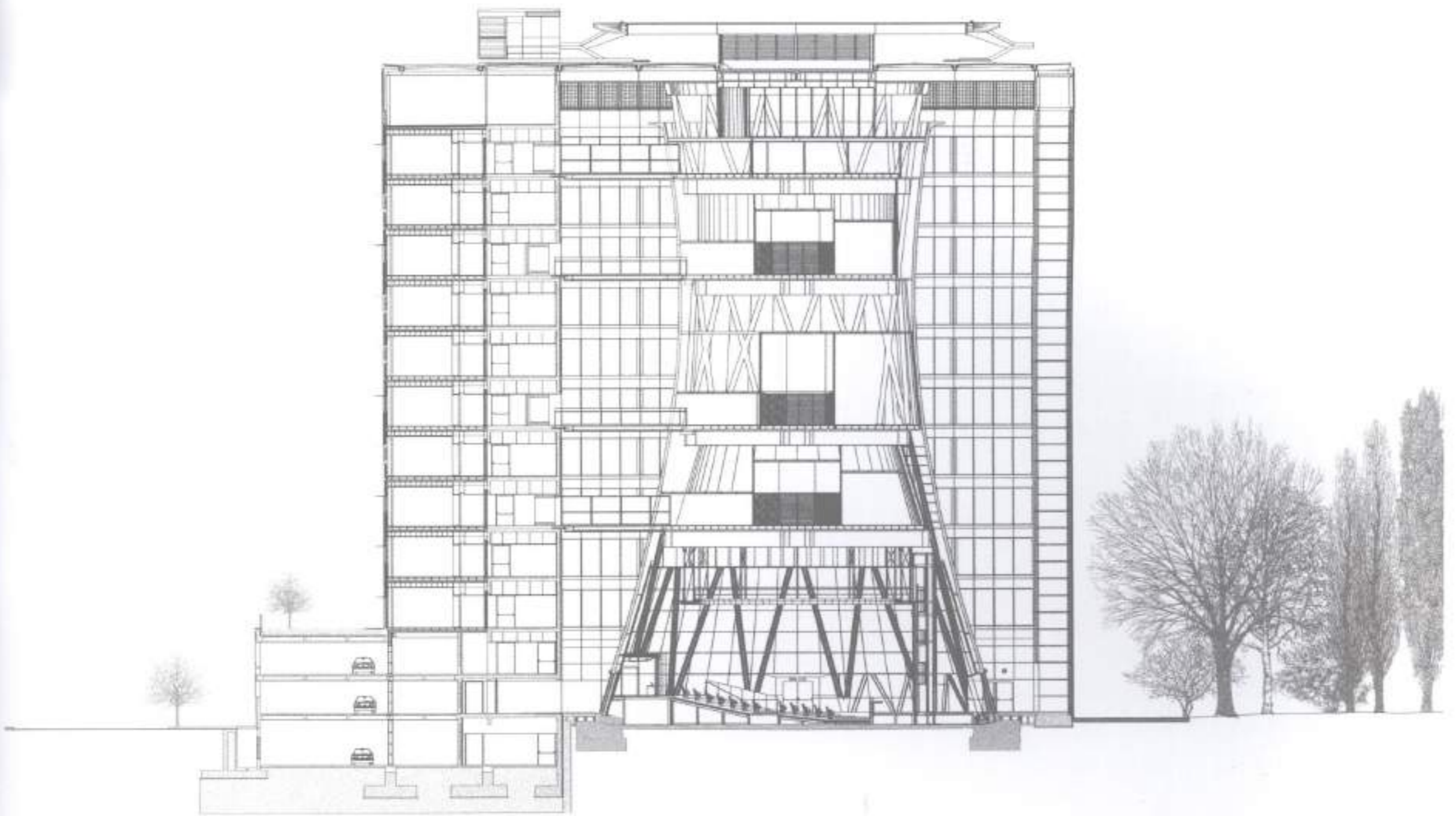
Site plan (scale: 1/3,000) / 总平面图 (比例: 1/3,000)



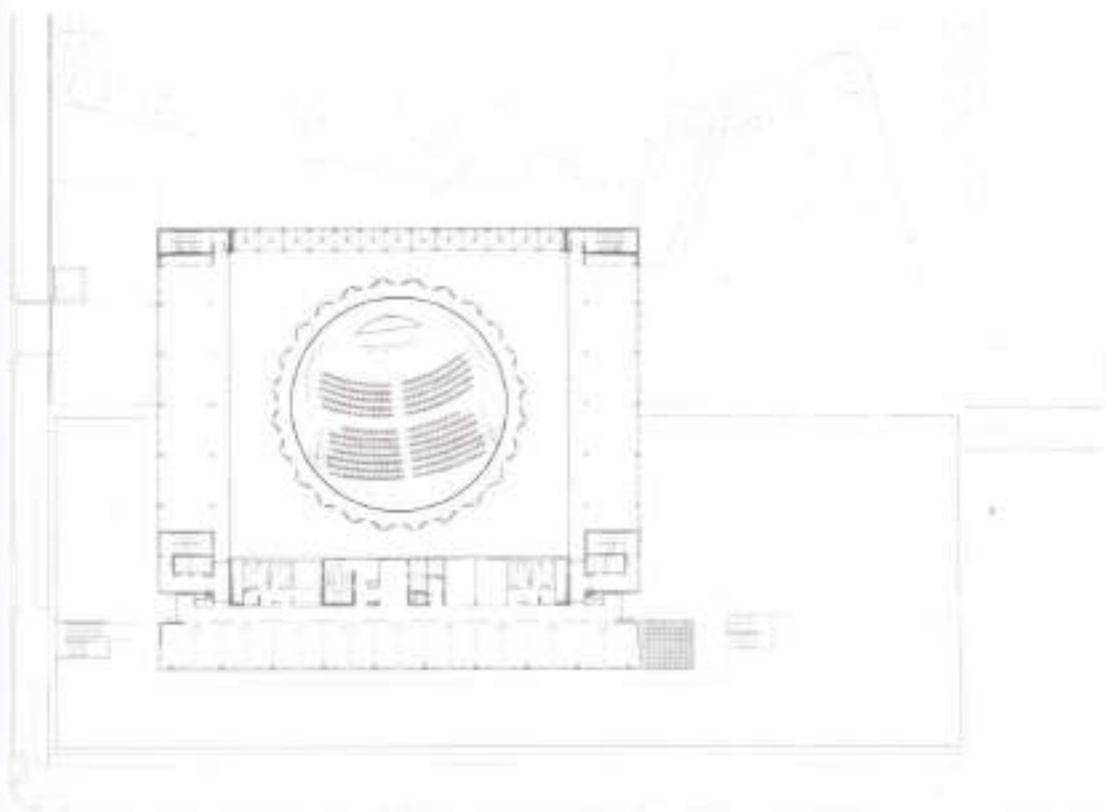




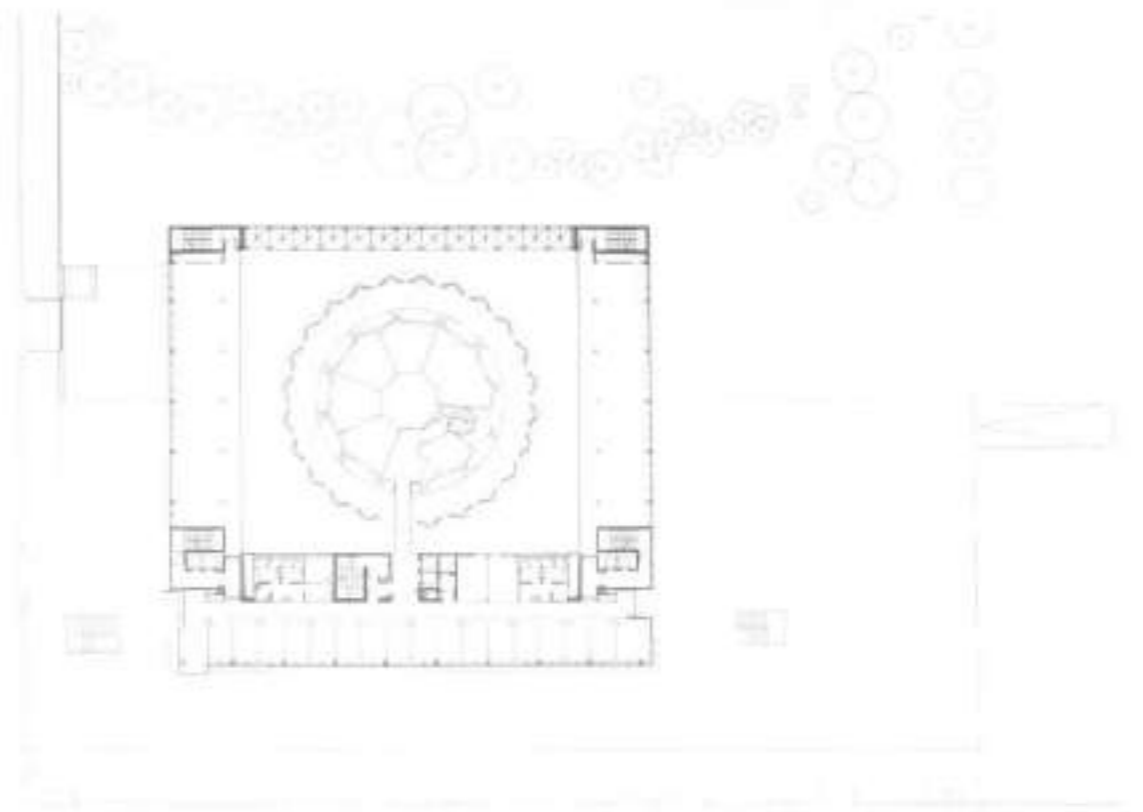




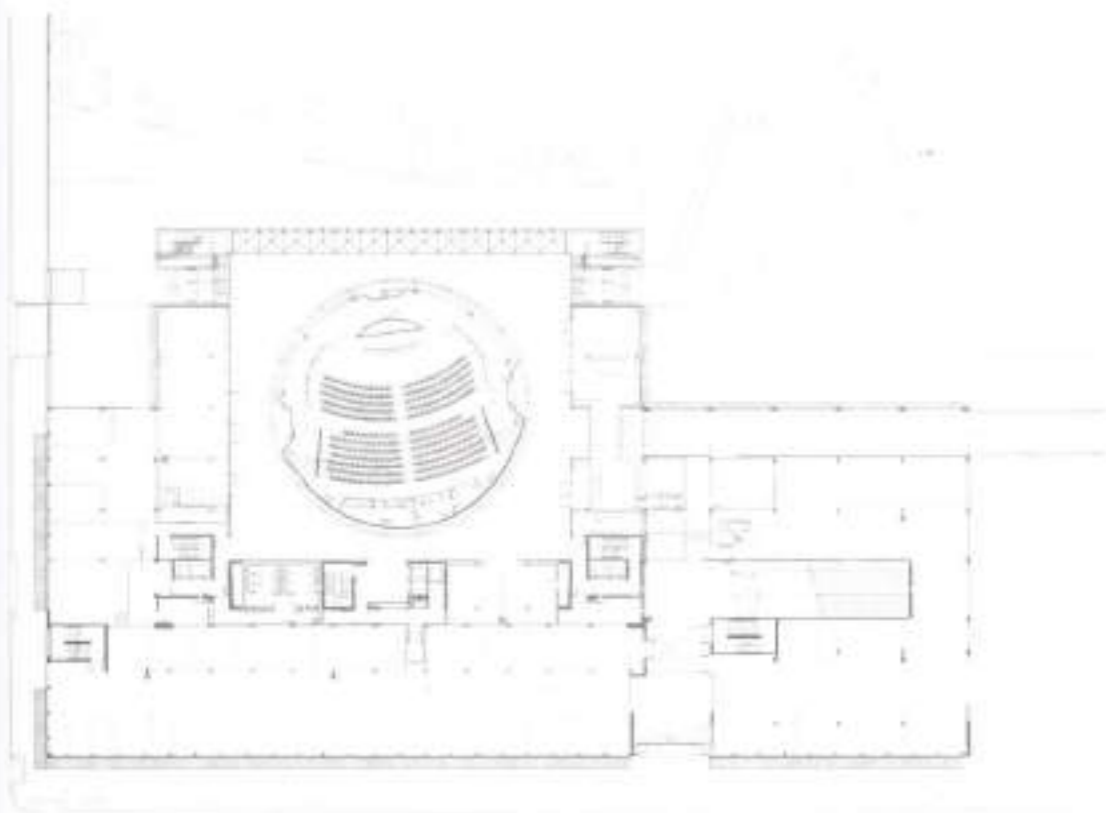
Section (scale: 1/600) / 剖面图 (比例: 1/600)



2nd floor plan / 二层平面图



Typical floor plan / 标准层平面图



1st floor plan (scale: 1/1,500) / 一层平面图 (比例: 1/1,500)

pp. 44-45: Night view from the west.
p. 47, below: Exterior wall in the southeast corner. Photos on pp. 44-47 by Donato Di Bello. p. 48: Downward view of central atrium. p. 49: View of central atrium and cooling tower. Cooling tower houses the conference hall, meeting rooms, etc. Photos on pp. 48-49 by Toni Nicolini. Opposite, above: Meeting room in the cooling tower. Opposite, below: Conference hall in the cooling tower. Photos on p. 50 by Mimmo Jodice.

44-45页: 西侧夜景。
47页, 下: 东南角外墙。
48页: 中央大厅俯视。
49页, 中央大厅与冷却塔。冷却塔设有会议大厅、会议室等。
左页, 上: 冷却塔中的会议室; 下: 冷却塔中的会议大厅。

Boeri Studio

Bicocca 307

Milan, Italy 2005

博埃里工作室

比科卡307

意大利, 米兰 2005

In the heart of the new Bicocca quarter, Boeri Studio has restored an industrial building of the beginning of the 60s and converted it into office space. The project, one of the two not designed by Gregotti Associati (the other one is by Gino Valle for the Deutsche Bank), implies the reorganisation of the internal spaces, the construction of an additional mezzanine level and an underground parking. Further, the outer surface is newly covered by a second layer of glass panels, wrapping all four sides of the building. The transparent skin consists of punctually supported, large-scale window panes, overlapping in three layers and of rectangular metal frames, that break up the regular composition of the glass skin. Depending on the angle of the sunlight these glass scales sometimes hide and sometimes frame the view inside the building, passing through the original structure of the building, now restored and unified by a homogenous and matching colouring.

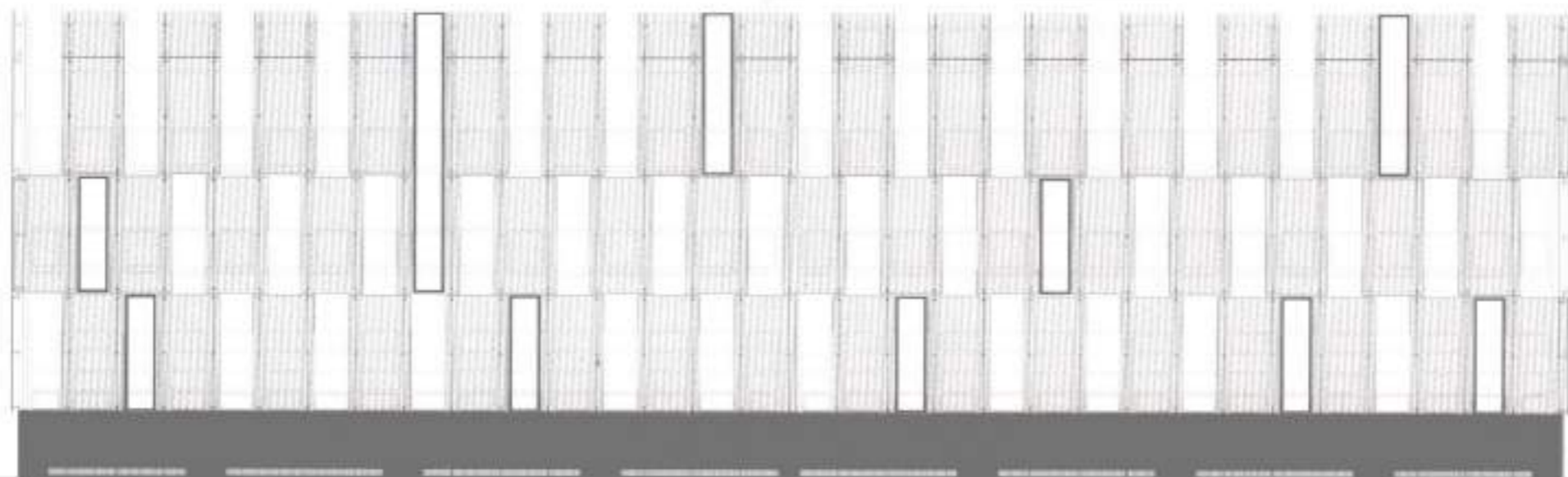
在比科卡新区中心, 博埃里工作室修复了20世纪60年代初的工业建筑, 并且将其转化为办公空间。作为两个项目中的一个(另一个项目是由吉诺·瓦里设计的德国银行), 这个设计意味着内部空间的重新组织, 附属夹层平面和地下停车场的建造。外部表皮被包裹了建筑四个面的第二层玻璃板所覆盖。透明表皮由精确支撑的大片窗板所构成, 窗板由三层重叠而成, 是一个打破了玻璃表皮构成规则的方形金属框架。由于光线照射角

度的变化, 这些玻璃片让建筑内部时隐时现。映照在玻璃面上的建筑物的原有结构, 如今已由般配协调的色彩加以修复和统一。

(陈强译)

This page, below left: View from the south. Opposite: View of the courtyard through the glass skin. All photos on pp. 52-53 by Paolo Rosselli.

本页, 左下: 南侧外观。
右页: 透过玻璃表皮看中庭。



Elevation (scale: 1/400) / 立面图 (比例: 1/400)



Credits and Data

Project title: Bicocca 307

Location: Viale Sarca 222, Milan, Italy

Client: Incarico diretto da Pirelli & C. Real Estate

Program: Renovated building

Design: July, 2003–December, 2003

Construction: February, 2004–April, 2005

Architect: Boeri Studio (Stefano Boeri, Gianandrea Barreca, Giovanni La Varra)

Coordinator: Mark George

Mechanical engineer: Tekser s.r.l.

Structural engineer: S.C.E. s.r.l. (engineer: Stefano De Cerchio)

Contractor: Edil-Lombarda Spa (structure), Giuliani Company (Covering in glass)

Total floor area: approximately 6,000 m²

Cost: approximately 9,000,000 euro



5+1 & Rudy Ricciotti

Palazzo del Cinema of Venezia

Venice, Italy 2004-

5+1和鲁迪·利奇奥迪

威尼斯电影宫

意大利, 威尼斯 2004-

International Competition for the New Palazzo del Cinema of Venezia (winner project)

This competition has a dual nature. On the one hand there is a need for visibility and international expressivity, on the other an appeal to respect for the extraordinary richness of Venice-Lido system.

The solution to such a dualism bases itself on the conviction that trying to "be competitive" by destroying the green area of the Lido, is shameful.

Venice is not an underdeveloped city.

It doesn't need violence and formal abuse.

Thus, magic realism becomes an expressive solution, the opaque and earth-like appearance of the room harmonizes with the green color of Piazza del Cinema and Giardino del Cinema and with the two nineteenth-century buildings.

On the other side, the basement, which is the functional solution to all the requirements of the competition, is a sensual and luxury room: for the glass wall of the Hall overlooking the garden, we use the image of a dragonfly wing and for the Foyer, the catwalk, the market of the Cinema, and the Bar we make use of materials and images from the world of Cinema such as gold, velvet, leather...

This answer to the duality of the competition represents a structural and perceptive continuum, uniting respect and expressive strength, metaphysical realism and sensuality.

The project concerning the 2,400-seat hall does not consist of a symbolic and expressive structure; it is an accurate answer to the functional requirements of the competition. Refusing the classic object-building it is possible to regain the primitive relationship between a place and the sea, mediated by the skyline. Stairs, materials and details prevail over language. The hall is the pivot of an urban composition integrating roads and sea, gardens and nature, the casino and the new Palazzo del Cinema. The hall is built partially underground, in order to avoid a conflict with the stair of the Lido, and it has a glass wall overlooking the garden. The longitudinal structure is 90 meters long; it is clearly visible and covered by a mixture of resin and natural materials which confer a metaphysical aspect on the structure. The glass wall represents the transition towards the external world and above all towards the garden. It also enables a reflection about glass: an element enabling a synthesis among Venice, modern architecture and film.

The market of the cinema, the small rooms and the other facilities unite to form a unique hypogeal architectural system. It is an excellent system as to urban economy and from the point of view of the activities working through the horizontal dimension, which belongs both to internal and external spaces. As a whole this area is a complex sequence of highly suggestive hypogeal places.

It contains references to cinema, festivity, sensuality, development, discovery and urban life.

The whole project is carried out in a flexible and simple way: these elements can generate the complexity, which, as Federico Fellini explained, makes both cinema and city extraordinary, with just few elements.

The very "magical realism".

The show will repeat itself every year, the same but different, just like the sea.

威尼斯电影宫国际竞赛(获胜方案)

这个竞赛具有双重特点:一方面需要体现对可见性和国际性的表达,另一方面要求尊重威尼斯丽都岛体系独特的丰富性。

对上述双重性的处理方式,如果是基于破坏丽都绿色植被以实现“具有竞争力的”这一概念,显然是不合适的。威尼斯不是欠发达城市,它不应该被滥用或遭到形态上的破坏。

因此,魔幻的现实主义态度在这里成为一种富于表现力的处理方式。外观如大地状的不透明房间与建筑广场、庭院的绿色植被以及两栋19世纪的建筑相互协调。

另一方面,地下室在功能上满足了所有竞赛上的要求,它是一个充满感性而奢华的房间。对于那个俯瞰花园的大厅玻璃墙,我们采用了蜻蜓翅膀的意象,而对于门厅、天桥、电影市场以及酒吧,我们采用了源自电影世界的材料和意象(如金子、丝绒、皮革等)。

这种对竞赛双重性的处理方式表现了一种结构和知觉的连续统一,它将尊重现状的态度和表现的力度、超自然的现实策略以及感官享受结合在一起。

这个2,400座大厅的项目并不涉及象征性的和富于表现力的结构,它是对竞赛功能要求的准确回答。它没有采用古典风格的建造方式,而是使建筑通过天际线的媒介重新获得场地与大海的基本关系。它对楼梯、材料和细部的处理让人惊叹。

大厅是城市构成的枢纽,它连接了道路与大海、花园与自然、娱乐场与新电影宫。为了避免与丽都岛的阶梯高差形成冲突,大厅的一部分建

造于地下,并且有一片玻璃墙俯瞰花园。其纵向结构长90m。它清晰可见,并被人工树脂和自然材料的混合物覆盖,强调了结构的超乎自然的特征。玻璃墙表现了向外部空间特别是向花园的过渡。它充分考虑了玻璃的反射作用,从而将威尼斯、现代建筑与电影元素综合在一起。

电影市场、小房间和其他设施共同形成了独特的地下建筑系统。它是有效利用城市土地的出色系统。从水平维度上的活动角度而言,它既属于内部又属于外部空间。作为一个整体,这片区域是相当富有韵味的地下场所。

它涉及电影、庆典、感性、发展、发现和都市生活等多个方面。

整个项目以一种灵活而简单的方式进行:然而,这些元素却可以产生复杂性,正如菲德里科·费里尼所言,仅仅靠一些元素就可以使电影和城市变得非同一般。

这便是“魔幻的现实主义”。

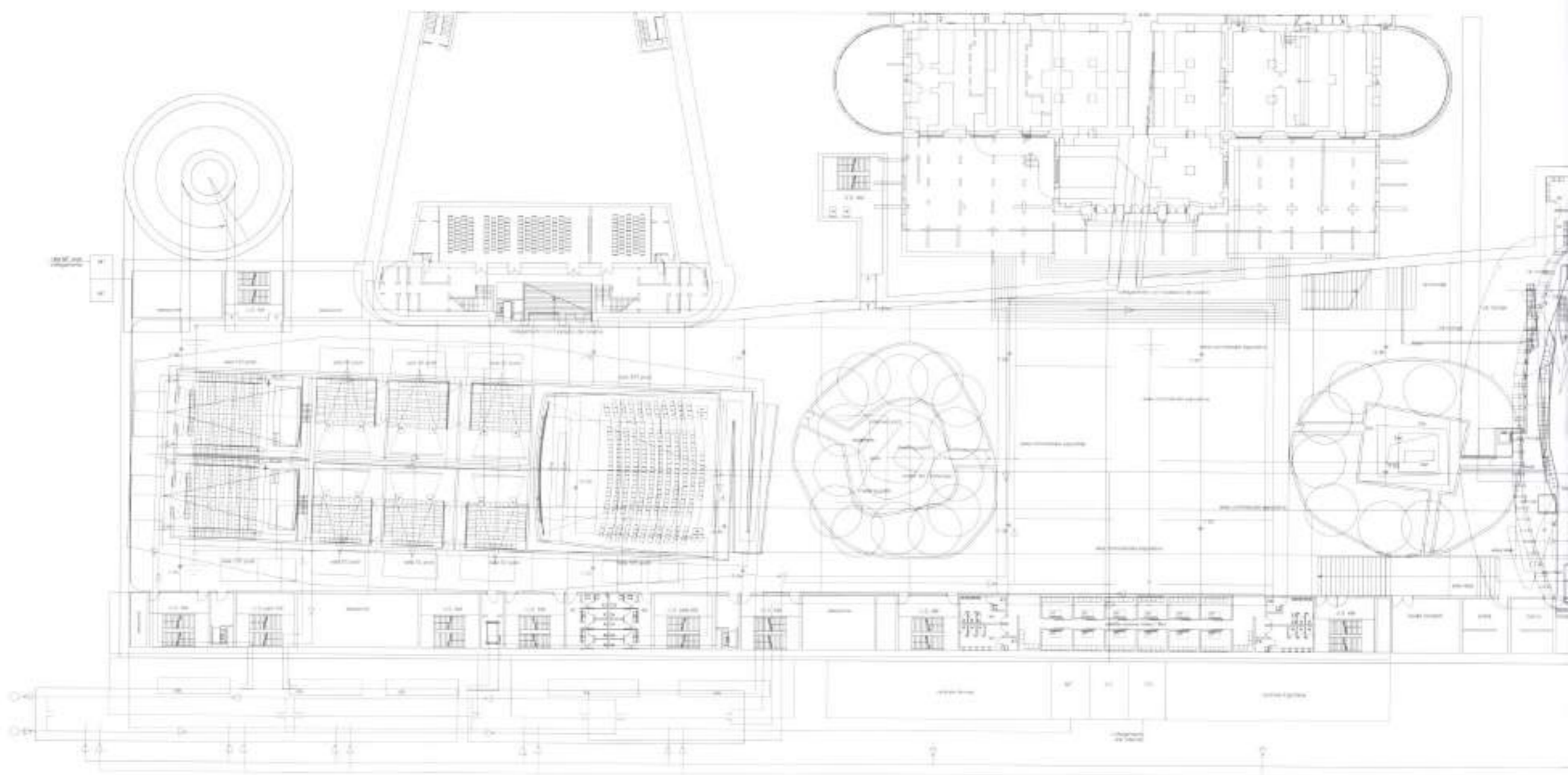
每年都会有这个展示,就像大海潮汐一样,周而复始却又不相雷同。

(陈强译)

Opposite: Model. Photo courtesy of the architects. p. 56, top left: Aerial view. p. 56, top right: Public square of the Palazzo del Cinema, pp. 56-57, bottom: Longitudinal section. p. 57, top left: Interior of hall. p. 57, top right: Foyer.

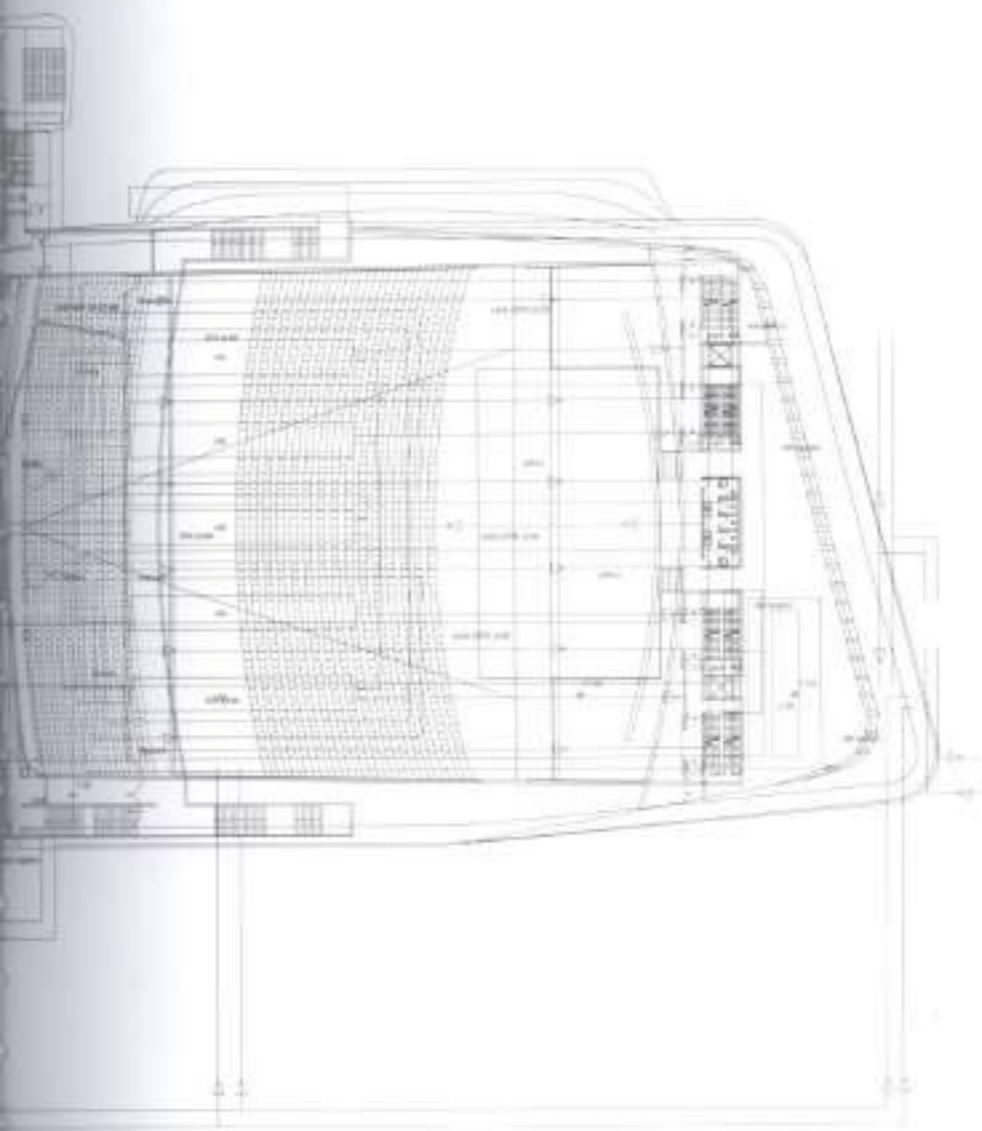
右页:模型。
56页,左上:航空图;右上:电影宫的公共广场。
56-57页,下:长向剖面图。
57页,左上:大厅内部;右上:门厅。





Floor plan, Level -7.50 m (scale: 1/1,000) / 平面图, -7.50m标高 (比例: 1/1,000)





Credits and Data

Project title: Palazzo del Cinema of Venezia

Location: Venice, Italy

Architect: 5+1 & Rudy Ricciotti

5+1 architetti associati (Alfonso Femia | capogruppo mandatario, Paola Arbocò, Pierluigi Feltri, Gianluca Peluffo, Maurizio Vallino)

Rudy Ricciotti architecte

Sebastiano Brandolini

Simonetta Cenci

Ori & Airenti (Maurizio Ori, Paola Arienti)

A+C (Alberto Ferré, Carolina Francesca Rozzoni)

Emilio Caravatti

F+G (Piero Faraguna, Marco Girotto)

Structural engineer: MS ingegneria (Stefano Migliaro, Luca Romano)

Mechanical engineer: Swiss Engineering Consulting s.r.l.

MT ingegneria (Marco Taccini)

Security: Studio Russo (Giovanni e Giuseppe Russo)

Disaster prevention planning: S.T.Z. s.r.l.

Consultant: Benjamin Feldtkeller

J&A consultants

Collaborators: Roman Boucheur, Sara Gottardo, Enrico Martino, Gabriele Filippi,

Sara Traverso, Alessandra Quarello, Ilaria Sisto, Luca Bonsignorio, Domenico

Conaci, Stefania Bracco, Francesca Ameglio, Lorenza Barabino, Anna

Patti, Carola Picasso, Luigi Consigliere, Andrea Michelini, Marco Bugolotti,

Francesca Calcagno

Models: Miola Edoardo



Metrogramma

Co-operative 10_area ex Iveco
Bolzano, Italy 2004-

梅丘格兰姆

前依维柯的10个区域整合建筑

意大利, 波尔查诺 2004-

The history of this project began in a research project inherent to this type of warehouse production building, conducted by Metrogramma and commissioned by the Council of Bolzano and the National Confederation of Artisans; research titled, "SuperInfrastructure_high density production settlements".¹ The object of this reflection was the excessive territory consumption, characterised by a lack of parsimony in ground use, in particular concerning production settlements, above all, those of an artisan nature. The dispersion and diffusion of cities in the territories are in fact pushing ever more public administrations and political policy to confront the theme of densification as a premise in an all new political strategy of urbanisation and settlement management. It appears to be the only way to attempt to preserve uncontaminated landscape and territory. It is inside this global vision that we find the work of Metrogramma, consultants to the public administration and in particular to that of Bolzano.

The premise of the research conducted around the theme of a construction for artisan production, was to consider the politics of densification linked to an innovative approach as a fundamental principle of urban quality.

SuperInfrastructure has in fact created a window on a possible future; an abstract vision capable of revealing the risks and potential connections to productive construction developments based on the concept of space and location, situated inside large *productive quality condominiums*.² From the project research three types of construction emerged. Three high-density condominiums (tower, road, plate) that must, even if in only the most abstract sense, synthesize three principle installations: the position, the line, and the surface.

There were two fixed principal objectives conceptually outlined in this new urban type: to concentrate on the inside of one form different living conditions (a sort of real internal urban condition), and to design them according to high quality environmental, functional and logistical principles.

The project entitled "Co-operative 10_area ex Iveco" is the first concrete and functional realization of those abstract typological considerations. It also represents a real situation of localisation inside a specific given context (public assignment), respecting the current rules and regulations.

The building is a 20-metre high multi-storey production condominium consisting of 16 small artisan businesses, all diverse in nature and services. The basement is for storage and the first and second floors are both creative laboratories and exhibition space, the third floor consists of offices, whereas the fourth floor has both offices and lodging accommodation. The construction is placed in an angular lot, on a block where another two buildings of the same nature are expected. The building has two blind sides that adhere to adjoining lots (north and west) and two free sides, which are exposed to the sun. It is precisely the sun, which guided the realisation of the early project sketches. The different levels "slide" between each other in search of a better position; this sliding of forms in the game of formal composition enabled the optimal localization of the raised infrastructure for vehicles (ramp) and high-level parking. Differently from traditional production constructions, it has

created a type of hinged environment, between the public space of the ramp and the private of the production unit, created by moving back the ground floor in respect to the level of the road. No fencing is foreseen along the property boundary, just a low wall to prevent cars crossing outside of the assigned driveway. The building's external covering is characterised by large horizontal mirrors in both polished and dark glass (40 m² per window), only in part openable, which allow natural light to enter the depths of the internal space. The covering consists of aluminium panels mounted on black supports.

The architecture in its entirety wants to appear like a game of superimposing horizontal pure forms (a clear reference to Modernism), which denounces their "static" limit. The last form, situated at the highest point, houses the residences that look onto spacious garden terraces.

A big patio with garden on two sides brings light to the offices on the second floor and to the distribution spaces of the accommodation area and services on the third floor.

A part of the complex was planned according to the certification criteria of CASA CLIMA.³ It is the first Italian productive construction designed according to sustainable energy and energy saving criteria.

Translated from Italian into English by Gemma Malia.

Notes

1. SuperInfrastructure, typological research for new production constructions in condominium; Bolzano 2002-2003.

Project designers: Arch. Andrea Boschetti / Metrogramma, Arch. Alberto Francini / Metrogramma, Arch. Gianni Sarti / Consorzio Nazionale Artigiani
Collaborators: Arch. Enzo Fontana (Team leader), Arch. Tomohiro Yanagisawa, Arch. Soik Jung, Arch. Eugenio Morello, Marco Baccarelli

Client: National Artisan Co-operative CNA/SHV, Town Planning Office, Municipality of Bolzano, Production Industry Office, Province of Bolzano

2. Metrogramma, Gianni Sarti, *SuperInfrastructure: high density production settlements*, publisher Faenza s.p.a. September 2003.

3. Casa Clima is a certificate of quality given to constructions with energy saving characteristics by the public administration of Bolzano municipality and province. The certification is divided into classes which range from A plus (for constructions in which consumption is less than 30W/H per year) to class D (energy consumption around 70KW/H per year). Until today this certificate was only conceded to residential constructions. With this certification the construction is able to benefit from special public funds. The application to productive complexes introduces a very important qualitative and performance precedent.

Credits and Data

Project title: Co-operative 10_area ex Iveco

Client: National Confederation of Artisans CNA/SHV

Location: Bolzano, Italy

Project date: June 2004

Estimated completion date: 2007

Status: Under construction

Project designers: Metrogramma Studio Associato, Milano; Arch. Andrea Boschetti, Arch. Alberto Francini

Functional planning co-ordination: Arch. Gianni Sarti, National Artisan Co-operative CNA

Structural planning: Ing. Stefano Moser, Ing. Andrea Simoni

Mechanical installation planning: Ing. Carlo Carlino, Milanoprogetti

Electric installation planning: Ing. Stefano Marotto

Safety planning: Ing. Andrea Simoni

Collaborators: Arch. Nicola Russi (Team leader), Arch. Enzo Fontana, Arch. Ekaterina Golovatyuk, Andrea Pace, Marco Corazza

Volume: 25,467 m³

Residence volume: 2,092 m³

Surface area: 10,500 m²

Construction costs: 5,000,000 euro

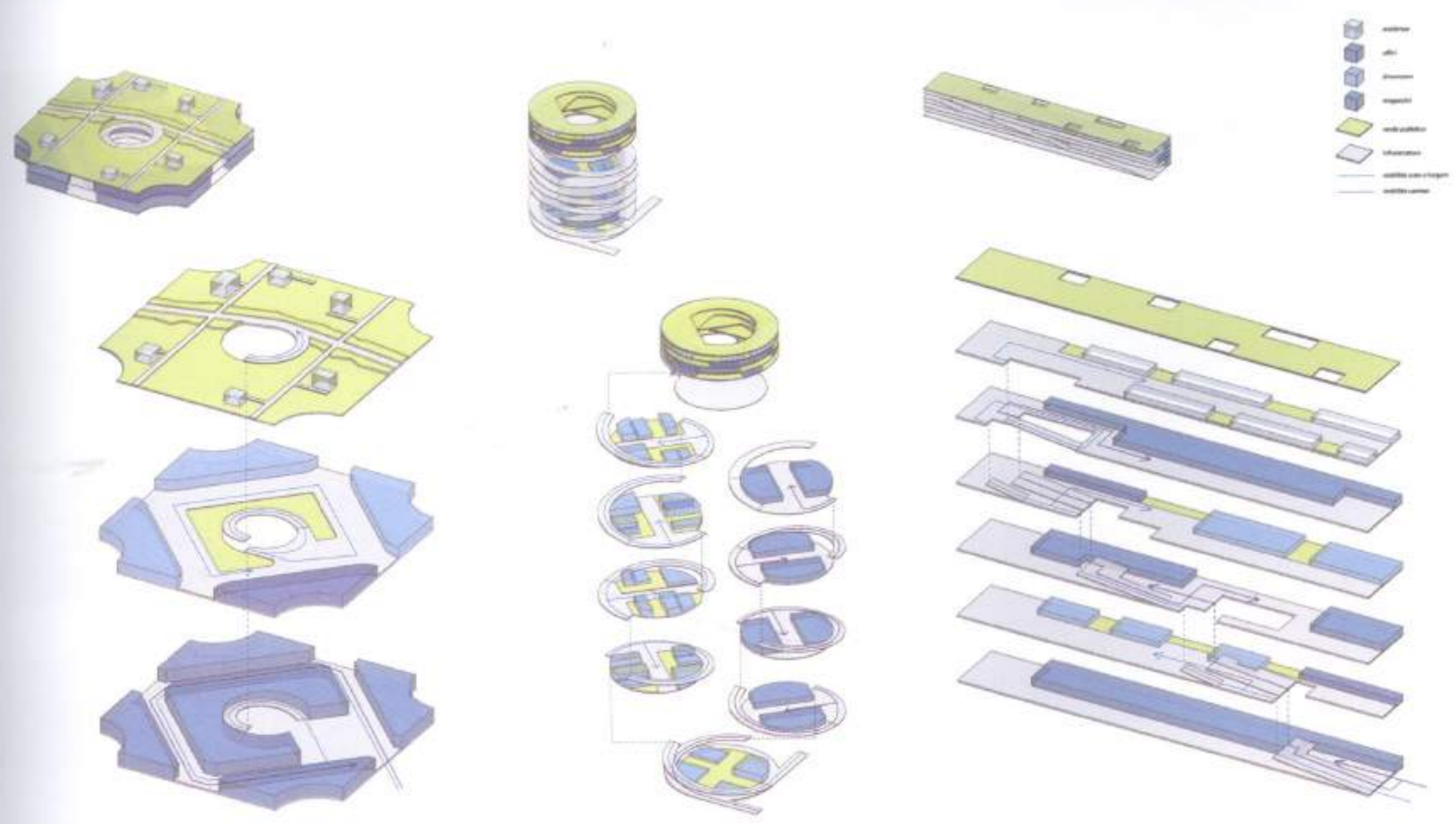


Diagramma della mobilità e dell'infrastruttura verticale

Diagramma della mobilità e dell'infrastruttura verticale

Diagramma della mobilità e dell'infrastruttura verticale

这个项目的历史源于一个对此类生产设施建筑的研究。该研究项目，由梅丘格兰姆实施，受波尔查诺政府和意大利手工业联盟委托。研究项目被命名为“超级基础结构——高密度生产基地”¹。

这个反思主要针对以无节制的征用土地为特征的、对土地过分占据的社会现象，尤其是制造业，这首先是由手工制造业本身的特性决定的。城市土地的扩展和蔓延，实际上正在引发越来越多的公众管制和政治上方针的出台，以应对城市稠化的大趋势。这种管制和方针将成为制定一种全新的针对城市化和占地管理政策的前提。这似乎是试图捍卫尚未被侵犯的城市环境和土地的唯一途径。

在全球的视野中，我们发现了梅丘格兰姆的作品。该事务所是公共管理，尤其是波尔查诺管制方案制定的顾问。这项研究的前提是为手工制造业寻求一种理想的建筑形式，用富有创造性的方式来思考管理政策，并以此作为保障城市质量的基本原则。

超级基础结构实际上已经为一个可行的未来打开了一扇窗口；一个在这块巨大的制造业综合体内、以空间和场所的概念为基础、能够揭示危机并找到潜在的生产型建筑综合体的粗略构想²。通过这个研究项目，发

展了三种建造形式：三种高密度的建筑综合体（塔楼，道路，圆盘体）。这种综合体，即使从最抽象的意义上来说，也必须综合三种基本的系统：点、线和面。

这种新的都市类型在概念上有两种明确的原则性目标：关注不同个体生活方式在综合体内部的集合（一种真正的对城市内部状态的关注）以及设计时对高质量的环境、功能和服务设施原则的遵循。

这个被称作是“前依维柯的10个区域整合建筑”的项目，是这些抽象的类型学构想中第一个加以具体化、功能化的实施项目。它也代表着尊重当前政策法规、在特定条件下（公共委托项目）来实现地方建筑的一种真实情形。

这个建筑是一个20m高的多层制造业综合体，由16个小型的手工制造企业组成，它们各有不同的特征和服务范围。地下室作为储藏空间，一、二层是创新试验室和展览空间，第三层由办公室组成，而第四层既有办公室又有寄宿设施。这个建筑位于一块不规整的角形用地上，在这个地块上还将建造两栋同类型的建筑。它有两个紧贴着旁边两块用地（北面和西面）的背光面和两个可以照到阳光的自由立面。正是阳光使这个项目的规

划初具雏形，而不同的层被错开来以求得一个较好的朝向。这种在正统的构成游戏中形成的错开形式，使超级基础结构能够为车辆（斜坡）和高层停车提供理想的位置。

不同于传统的生产设施的建筑，它通过底层的收进以迎合道路的边线，在作为坡道的公共空间和作为生产单元的个体空间之间创造出了一种关联。用地的周围没有密实的围栏，只有一道矮墙防止汽车行驶到指定车道的外侧。整个建筑的外表面覆盖着水平的深色而光亮的镜面玻璃（每个窗户40m²），只有部分的窗户可以开启，让自然光进入到内部空间的深处。建筑表面有铝板覆盖在黑色支撑物上。

这座建筑在整体上想要强调水平方向上的纯净形式（明显是参照现代主义的风格），但又摆脱了其静态的局限性。另一种建筑形态是位于最高处的住宅，它正对着露台上的大花园。在两侧各带一个花园的大天井将光线引入二层的办公室和三层的旅馆空间和服务空间。这个综合体的一部分是根据CASA CLIMA³标准来设计的，这是意大利第一个根据可持续利用能源和节约能源标准设计的制造业建筑。

（谭若霜译）

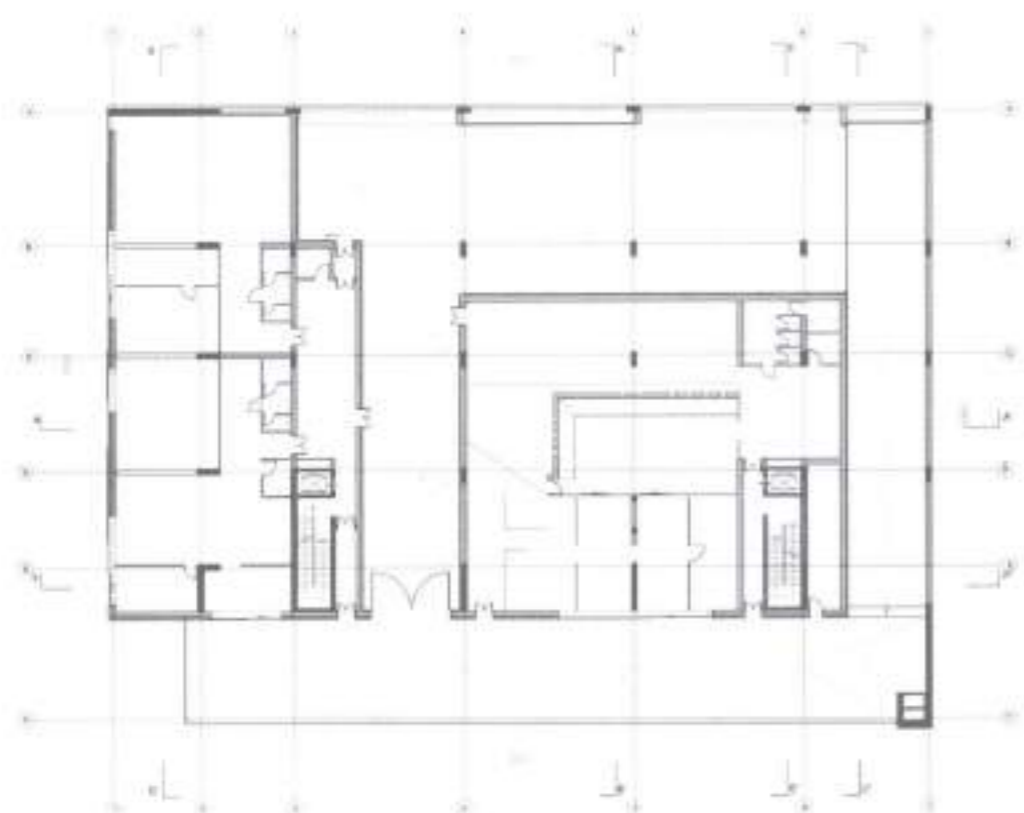
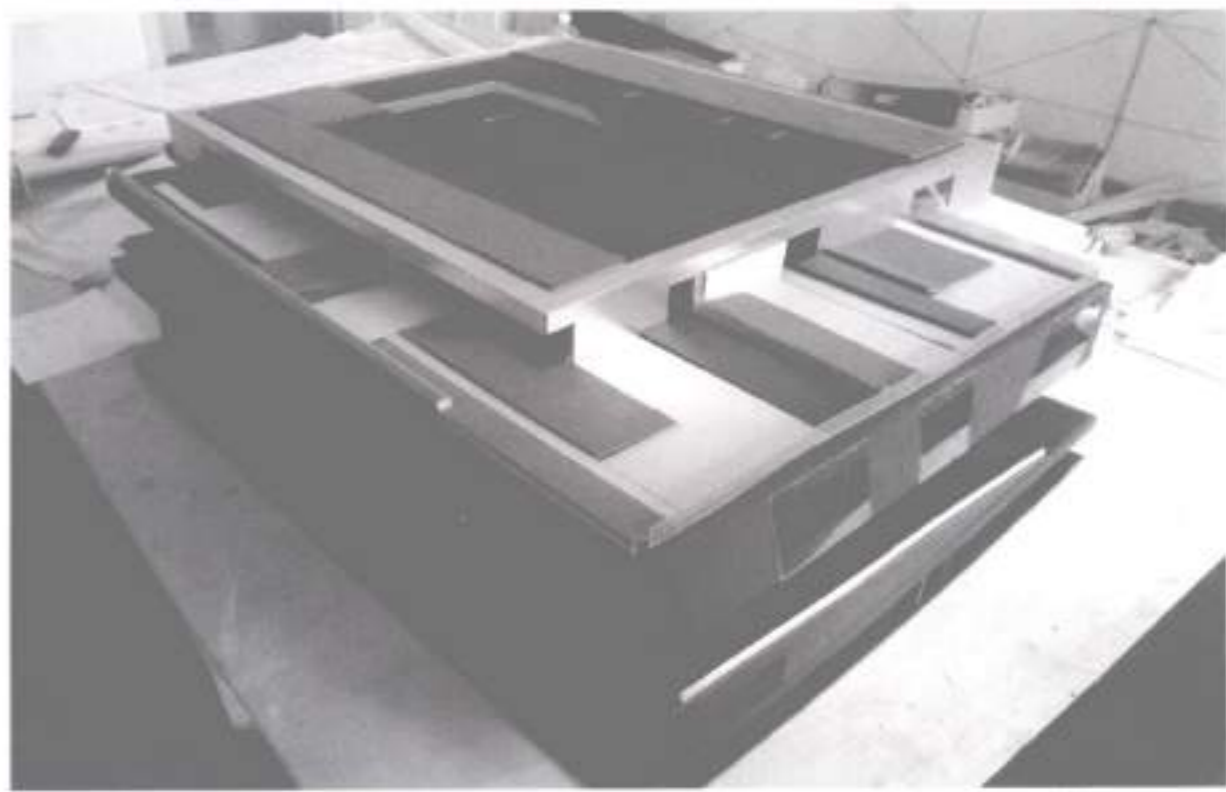
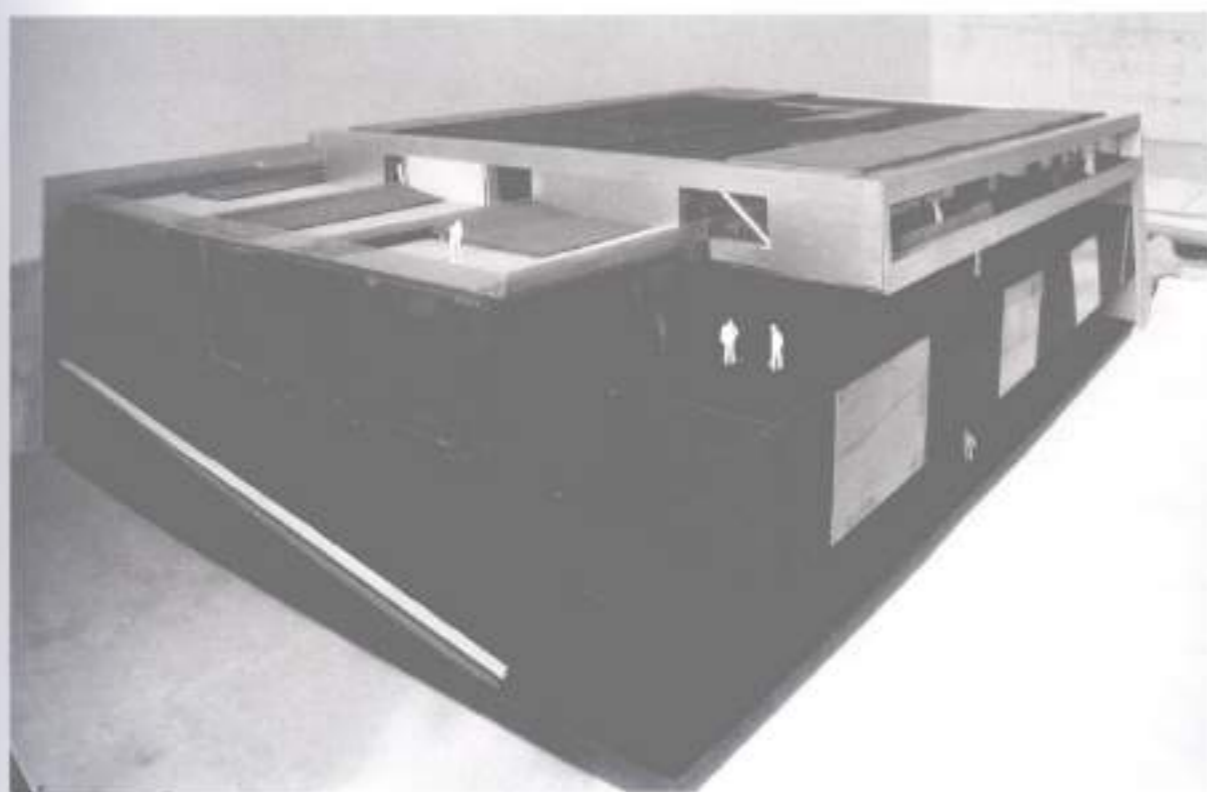
注释

1. 超级基础结构：关于在综合体中建造新的生产设施建筑的类型学研究，波尔查诺2002-2003。
2. 梅丘格兰姆，奇奥尼·萨提丘，《超级基础设施：高密度生产基地》，Faenza s.p.a.，2003年9月出版。
3. CASA CLIMA是由波尔查诺市政府和省府制定的评定建筑节能特性的一种标准。这个标准分为成A+（每年的能耗少于30W/H的建筑物）到D（每年的能耗在70W/H左右的建筑物）的不同等级。直到今天这个标准只对住宅进行评定。在这个标准下，项目可以得到来自公有资金的扶持。生产设施综合体的应用在品质和性能上提供了一个非常重要的先例。

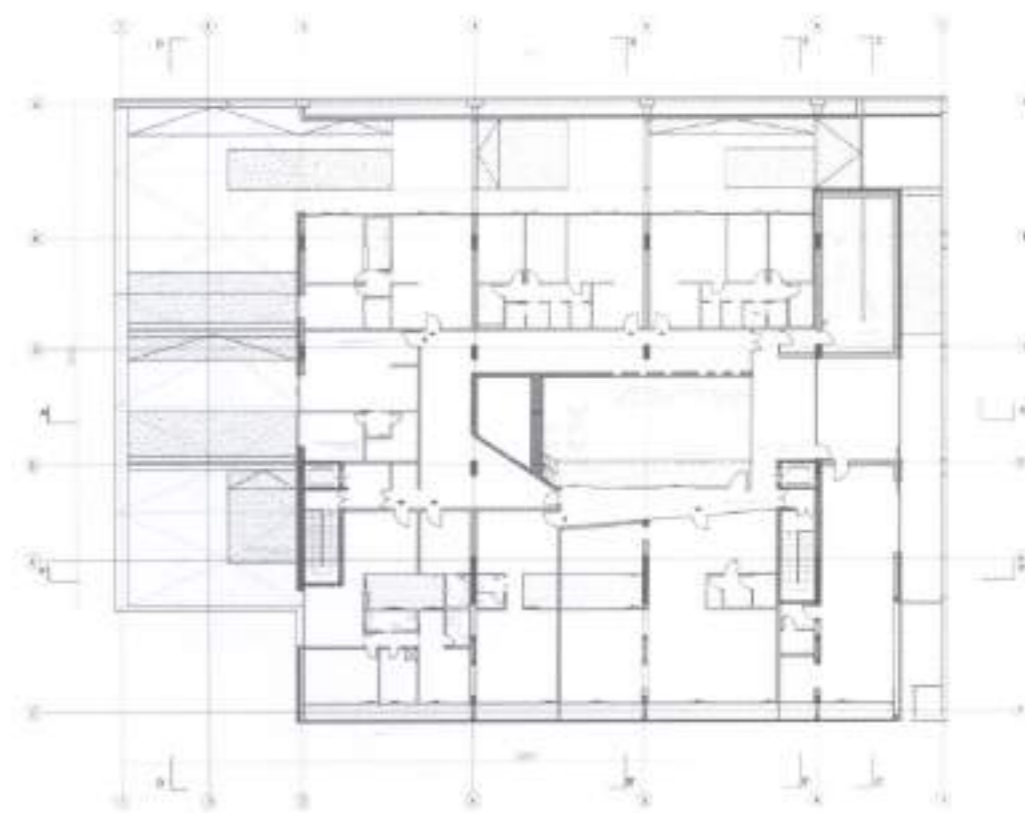
p. 59, above: General view of tower prototype. p. 59, below: Diagram of three types emerged from research. This page: General view of Co-operative 10_area ex Iveco. Opposite: Models of Co-operative 10_area ex Iveco. Photos courtesy of the architect.

59页，上：塔楼原形全貌；下：研究中出现的三种类型的图解。
本页：前依维柯10个区域整合建筑全貌。
右页：前依维柯10个区域整合建筑模型。

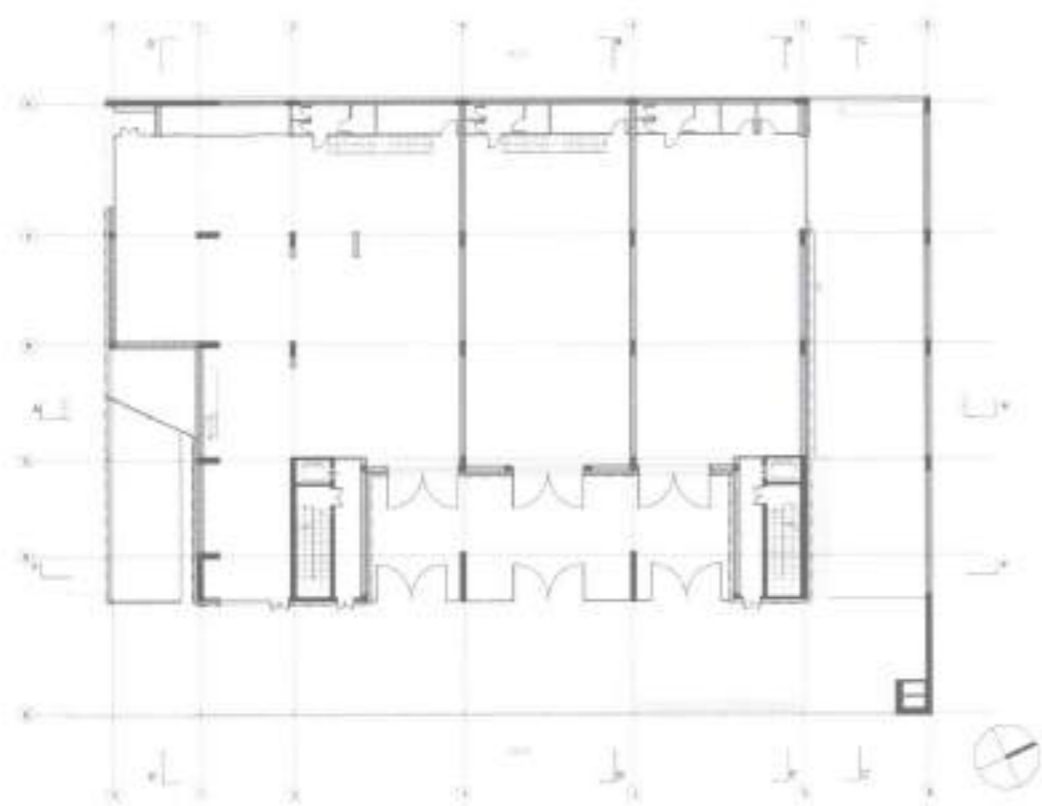




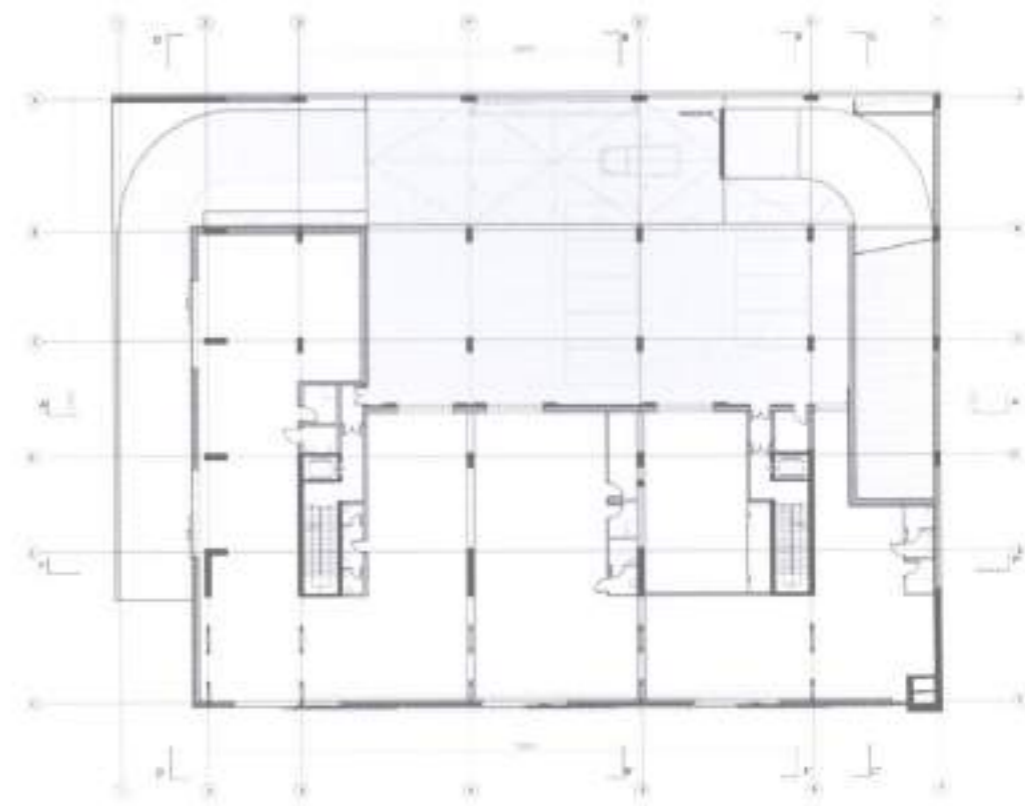
3rd floor plan / 三层平面图



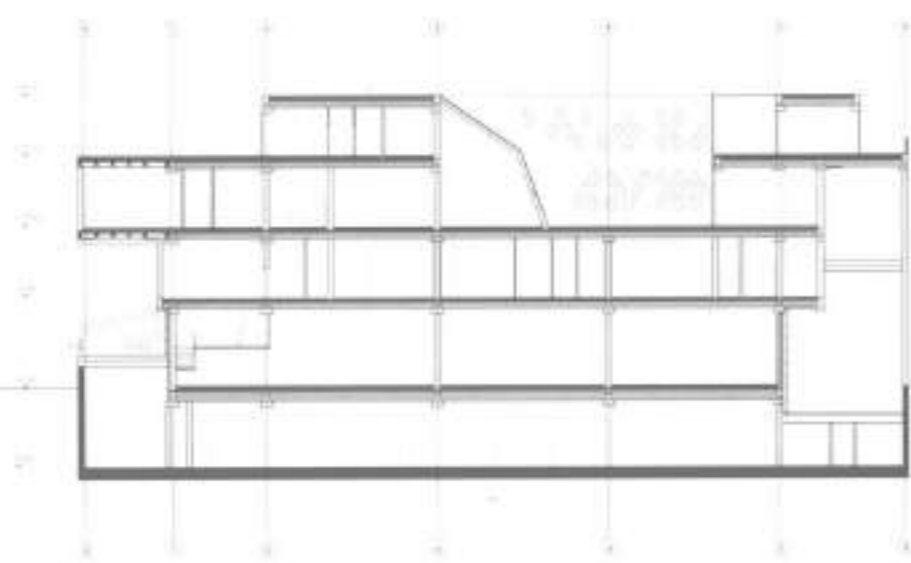
4th floor plan / 四层平面图



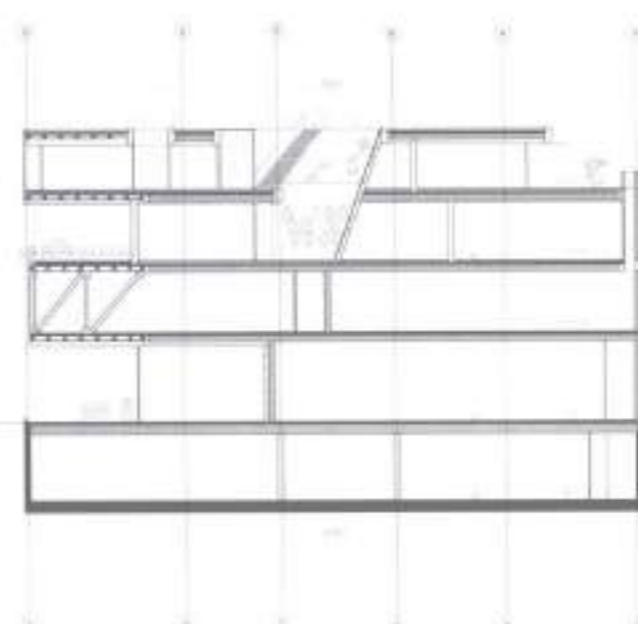
1st floor plan (scale: 1/800) / 一层平面图 (比例: 1/800)



2nd floor plan / 二层平面图



Section AA (scale: 1/800) / A-A 剖面图 (比例: 1/800)



Section BB / B-B 剖面图

IaN+

诺沃·萨拉里奥停车场

意大利, 罗马 2001-

In a green area between two natural slopes, the regional railway and the residential blocks, the opportunity to design a parking area near the station gives us the chance to requalify part of the natural landscape which has remained somehow isolated inside the compact urban texture. Despite the railway and residential quarters, the site appears as the only green space of a consolidated built border. The project fulfils the functional demands of competition's notice for a parking space, but at the same time, it uses a parking building as a mean to trigger a process of territorialization on this area. First of all, it brings new value to the context, underlining its character of being a place equipped with articulated and changeable activities, landscape identity, aesthetic quality, socioeconomic and cultural complexity. The building becomes a microinfrastructure, controlling the flows exchanged between railway, parking area, green park and residential zone, protecting green areas from vehicular traffic. Since it has been conceived as a widening of the railway's bastion, it is obliged to follow its lines. On the eastern side, the parking structure works as a street's prosecution, intercepting the urban vital flows, and allowing all the functions for changes of state, such as change of speed between car, train, and pedestrians flows. The parking building creates an interface between two different environments: the natural and the artificial one, making it possible the mutual exchange through permeability and movement. Permeability is the main character of the structural facade which covers both elevations of the building. A three-dimensional facade with variable dimension formed by hexagonal hollowed blocks. The facade's voids become the system of relationship between different spaces. The roof is the prosecution of the station's main platform: a sort of terrace overlooking the park. The building sets off a gamut of relations with an action ray which involves all the surrounding areas.

这片景观位于两块天然坡地所夹的绿地中，坡地上分别是本地的铁路交通和居民区所在地。碰巧得到了一个在火车站附近设计一块停车区域的机会，这让我们可以重新整合一块相对独立于紧凑的城市肌理的自然景观。尽管位于铁路和居住区之间，这块用地似乎是整合过的建设界面中唯一的绿色空间。这个项目满足了设计竞赛对于其作为停车空间的功能需求，但是同时也利用这个停车场作为激发此区域内土地整合进程的一个契机。首先，它为周遭的环境注入了新的价值，强化其作为关联性和变化性活动场所的特质，同时增强其景观特质、审美质量以及社会经济学和文化学的复合内涵。这个建筑成为了一个调控铁路、停车区域、公园和住区间人流和车流并且保护绿地不受城市交通污染的微观基础结构。这个项目原本是考虑作为铁路设施的拓展而建的，所以它必

须遵循现有的轮廓线。在东面，停驻结构作为街道的节点，拦截城市的主要通道，可以满足状态调整的各种功能，例如汽车、火车及人行速率的转换。停车场在两种环境——自然环境和人工化环境中创造了一个临界面，并通过渗透和移动使两者间的相互转化成为可能。渗透性是覆盖建筑立面表皮的主要特征。这种三维的表皮，由许多六边形的镂空单元组成。表皮中的空洞成为了不同空间的关联体系。屋顶是火车站主要的停驻点，是一个可以俯瞰整个公园的平台。这个建筑衍生出了一个包含周围区域所有活动链的关系网。

(谭若霜译)

Opposite: General view of parking building.

右页：停车场全景。

Credits and Data

Project title: Parking Building Nuovo Salario

Location: Rome, Italy

Competition: 2001, Grand Prize

Planned construction: 2006

Architect: IaN+

Project leaders: Carmelo Baglivo, Luca Galofaro, Laura Negrini

Engineering: Stefania Manna

Design team: Andrea Klinge, Philip Buenger, Wolfgang Wallinger and Leila

Cantamessa

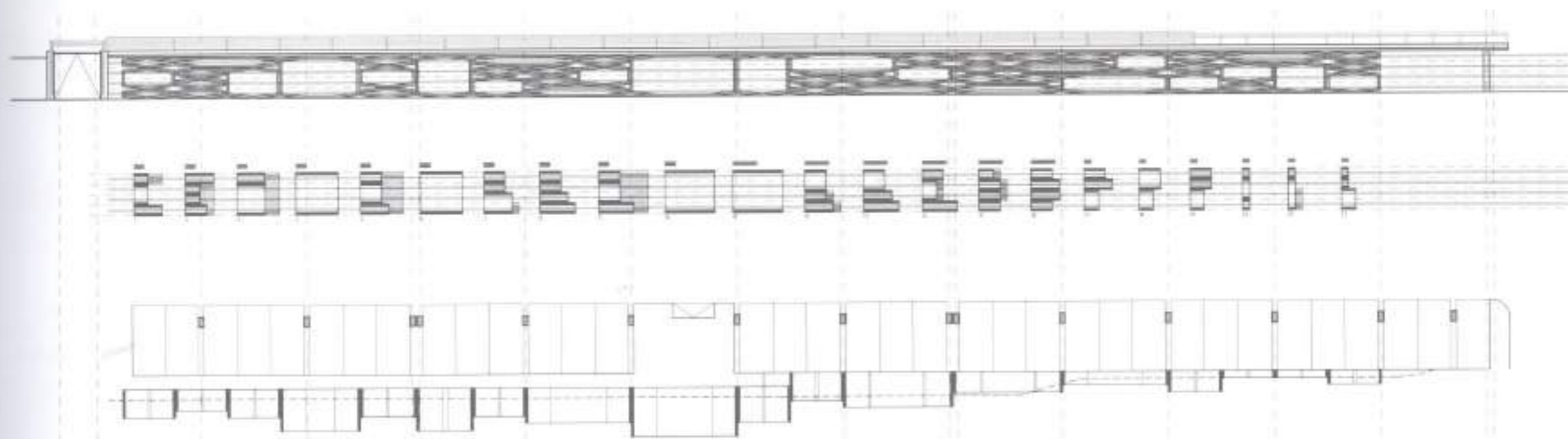
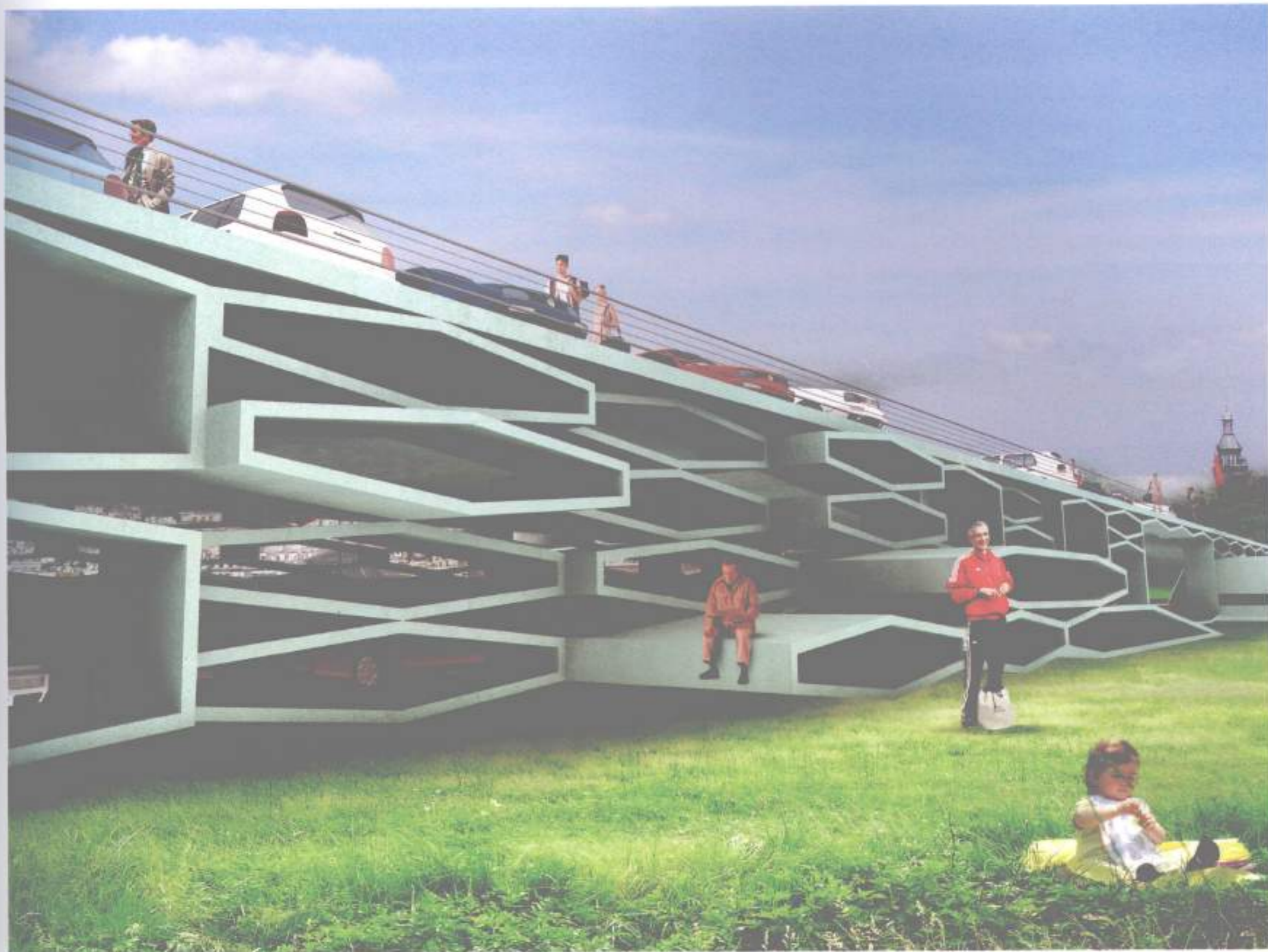
Model: Marco Galofaro

Dimension: 15,450 m²

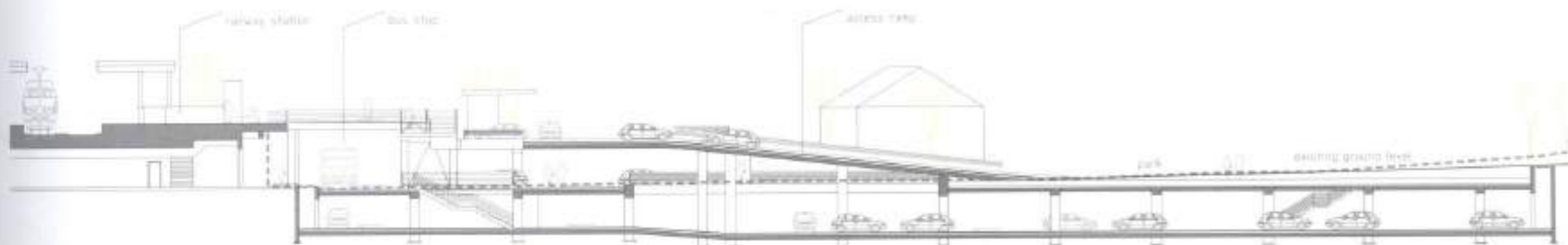
Cost: 4,000,000 euro



Roof plan (scale: 1/2,000) / 屋顶平面图 (比例: 1/2,000)



Facade studies (scale: 1/600) / 外立面研究 (比例: 1/600)



Section AA (scale: 1/600) / A-A剖面图 (比例: 1/600)

studio ALBORI

Nursery and Infant School in Rome

Rome, Italy 2005 -

阿尔博利工作室
罗马婴幼儿学校
意大利, 罗马 2005-

Located within a recently constructed neighbourhood on the extreme southwest outskirts of Rome, the new complex has the shape of a hamlet or village nestling on the existing hill. The hill was due to be levelled, just as the surrounding ground had been flattened to make way for the new residential area. This village, in which each section of the nursery and the school is a house, interacts with the nearby illegally built Muratella quarter (a suburb which is to some extent "still human") and with the landscape of the Roman countryside which can be glimpsed in the distance, between the new blocks of flats. The attempt to connect the school and the new neighbourhood with the Muratella suburb is also expressed in the design of the public spaces and given body in the tree-lined square which continues outside the spatial "flux" of the school.

The timber-built houses are arranged and shaped to maximize the exploitation of solar energy during winter.

The existing hole at the foot of the hill, created during the construction of the new neighbourhood, is filled with water and transformed into a lake, which is used both to cool the air distributed in the classrooms during hot weather and as a basin to gather and recycle rainwater from the roofs.

The external spaces complementing the houses constitute a sort of "open-air school", divided into courtyards, lawns, pergolas, vegetable gardens, and orchards, which are simultaneously connected and differentiated.

Credits and Data

Project title: Nursery and Infant School in Rome

Client: Rome City Council

Location: Rome, Italy

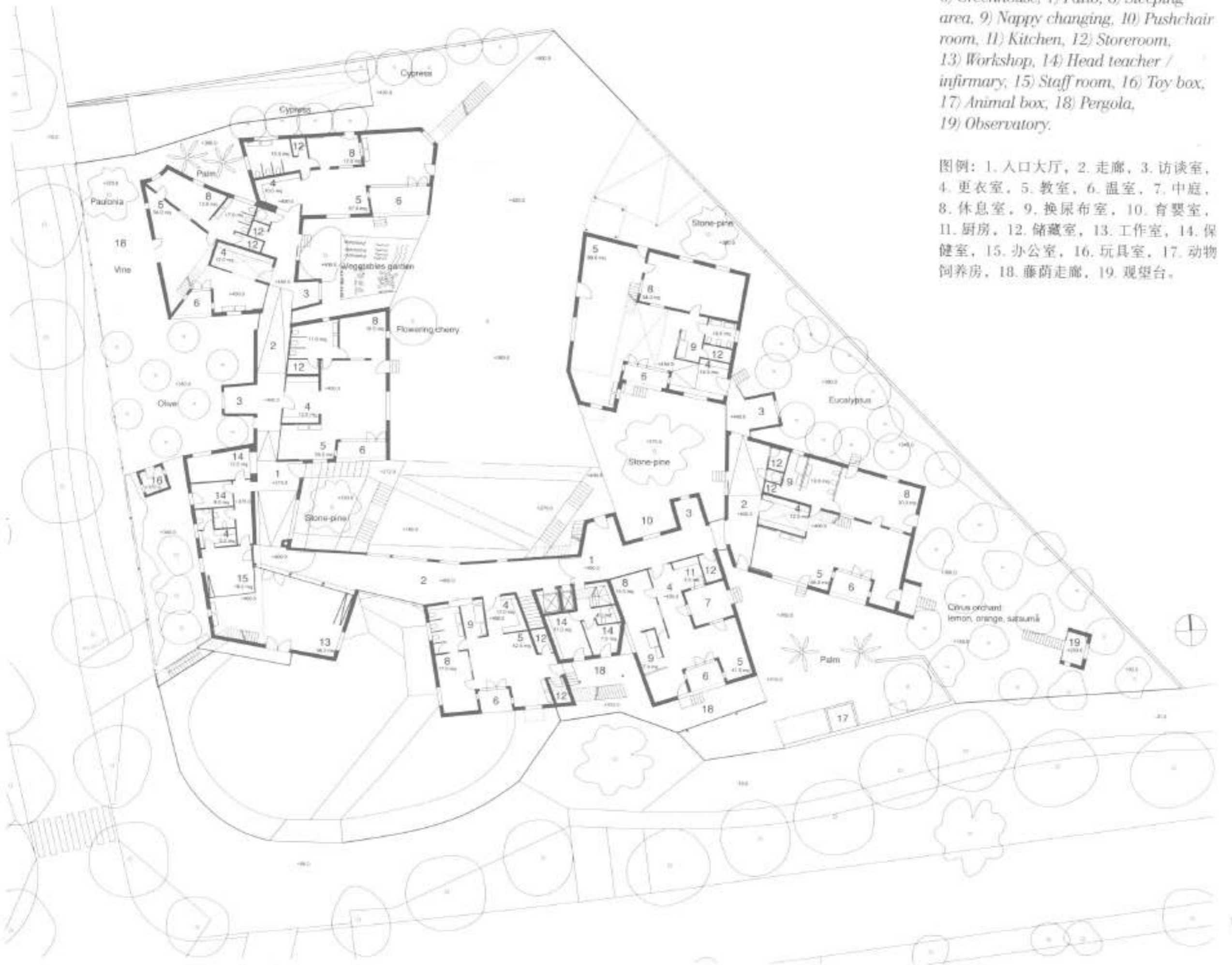
Competition: January 2005, winning project

Architects: studio ALBORI, Milan: Emanuele Almagioni, Giacomo Borella, Francesca Riva

Assistants: Michele Alberti, Simona Bodria with Grazia Honegger Fresco, pedagogical aspects and Alessandro Rogora, bioclimatic aspects, Gianluigi Toccafondo, artistic contribution

Legend: 1) Entrance hall, 2) Corridor, 3) Interview room, 4) Changing room, 5) Activities room / lunch area, 6) Greenhouse, 7) Patio, 8) Sleeping area, 9) Nappy changing, 10) Pushchair room, 11) Kitchen, 12) Storeroom, 13) Workshop, 14) Head teacher / infirmary, 15) Staff room, 16) Toy box, 17) Animal box, 18) Pergola, 19) Observatory.

图例: 1. 入口大厅, 2. 走廊, 3. 访谈室, 4. 更衣室, 5. 教室, 6. 温室, 7. 中庭, 8. 休息室, 9. 换尿布室, 10. 育婴室, 11. 厨房, 12. 储藏室, 13. 工作室, 14. 保健室, 15. 办公室, 16. 玩具室, 17. 动物饲养房, 18. 藤荫走廊, 19. 观天台。



这个项目位于罗马西南部远郊的新建社区中。这个新的复合体以部落或村庄的形态在小山上兴建。小山本来是要推平的，就像它周围被夷平来建造新住区的那些土地一样。在这个村子里，托儿所和学校的四周都是房子，与附近属于非法建设的莫拉特拉区（一个在某种程度上依旧“人性化”的郊区）相连接。在新建的住宅楼之间，还能远远地瞥见罗马郊外的景色。将学校、新的社区与莫拉特拉郊外联系起来的意图，也在公共空间的设计中表现出来：树木林立的广场

在空间流动感强烈的学校周围连续。

木制的房子为了冬天最大化地利用太阳能进行了配置和造型。山脚下现有的坑洞是新社区建设时留下的，灌满水后形成了湖。在热天可用于冷却教室里释放出来的热气，同时也作为积聚和循环利用屋顶雨水的容器。

室外的空间是对室内空间的延续，被划分成庭院、草坪、藤荫走廊、菜园和果园，它们互相连接又有各自不同的特性，共同构成了“户外的教室”。

（谭若霜译）



Opposite, below: Plan (scale: 1/500).
This page, above: Sketch by the architect. View of nursery and infant school across a lake. This page, below: View of model from the north. Photos

courtesy of the architects.

左页，下：平面图（比例：1/500），
本页，上：建筑师草图，越过湖观望婴幼儿学校；下：从北面观看模型。



Studio Italo Rota

San Sisto City Mediathèque Sandro Penna
Perugia, Italy 2004

伊塔洛·罗塔工作室

圣西斯托城桑德罗·彭纳图书馆

意大利，佩鲁贾 2004



Feature:
Italian Metamorph

Italo Rota
Sam Sisto City Mediathèque Sandro Penna
Perugia, Italy



The Sandro Penna Médiathèque-Library is organized in three levels, according to the existing slope of the ground, with the addition of a fabulous UFO-shaped body emerging from the hill. The project is meant to inform a concept for a vivid environment where both adults and children can enjoy personal growth as a friendly, funny experience. Reading, investigation, play are turned into a unique issue through the artifices informing the médiathèque space.

The first element among all is considered to be the light: chromatically filtered, or captured and led consciously direct to the reading surfaces and play spaces, it becomes primal building material.

Extreme flexibility is obtained with the study of specific furniture modules, capable of unlimited configuration. In doing this, particular attention is paid to the correct scale and adaptation of objects – such as tables, work benches, internet access, chairs et cetera. Toys, books and media are stored in light, transparent shelves and boxes.

桑德罗·彭纳图书馆沿着基地的坡度，由三个层面构成，并且在小山上有一个呈壮观的UFO状突起的建筑形体向外探出。

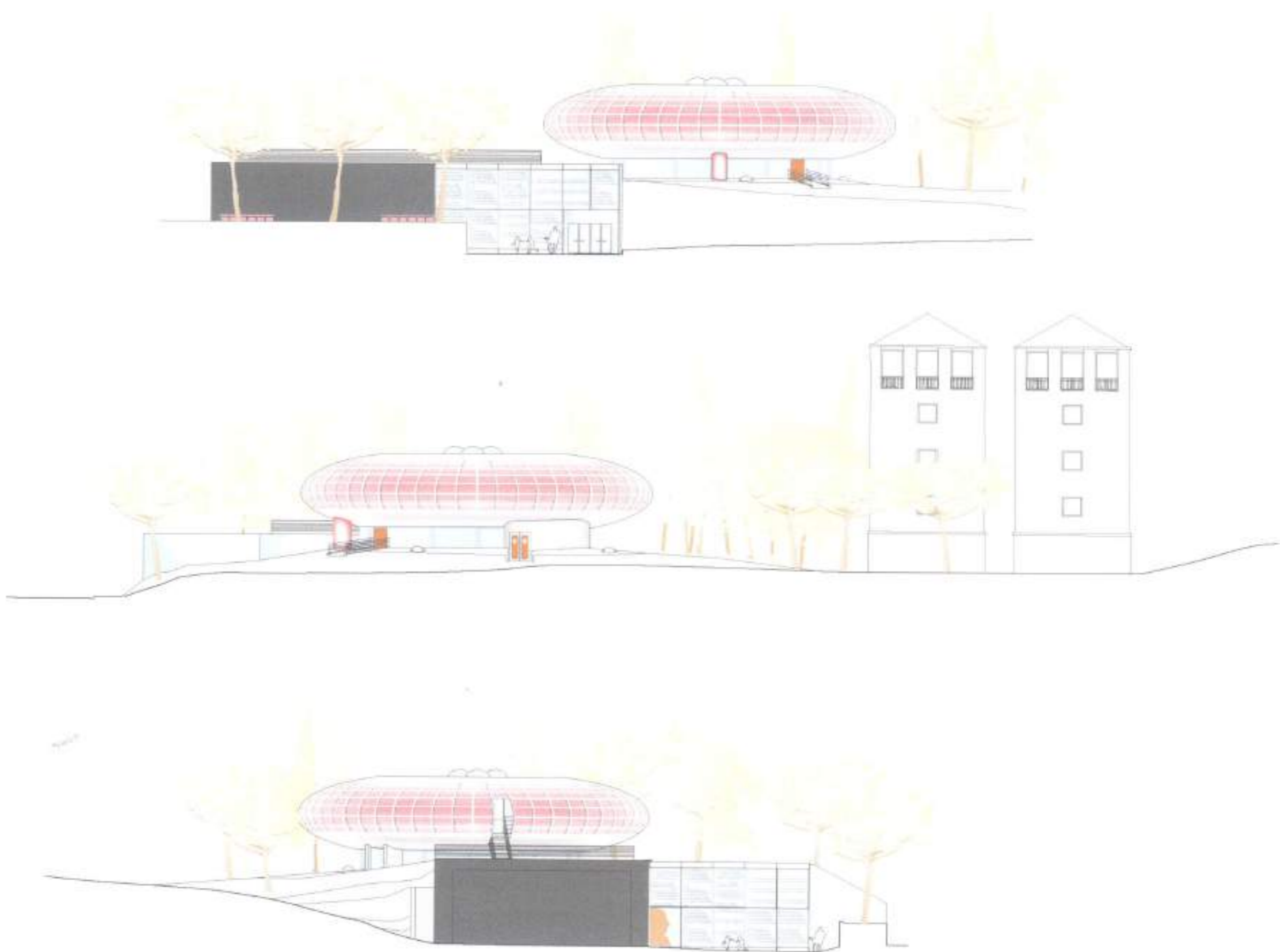
这个项目意图营造一种活泼的氛围，在这种氛围中，成人与儿童能将自己的成长当作一种友善且快乐的经历来享受。通过生成这个精巧的文化性空间，来将阅读、研究和娱乐变成一种独特的体验。

在所有元素中，光是首先被加以考虑的元素：通过对色彩的过滤，光被有意识地直接引导到阅读和游戏空间中，成为了最基本的建筑材料。通过对有无限组合可能的特殊家具模数

的研究，建筑获得了极大的灵活性。

在这个过程中，特别关注物体的适应性和合适的比例，诸如桌子、工作长凳、因特网端口、座椅等等。玩具、书籍和有声资料都被放置在轻质透明的架子上或者是盒子里。

(谭若霜译)



Elevation (scale: 1/500) / 立面图 (比例: 1/500)



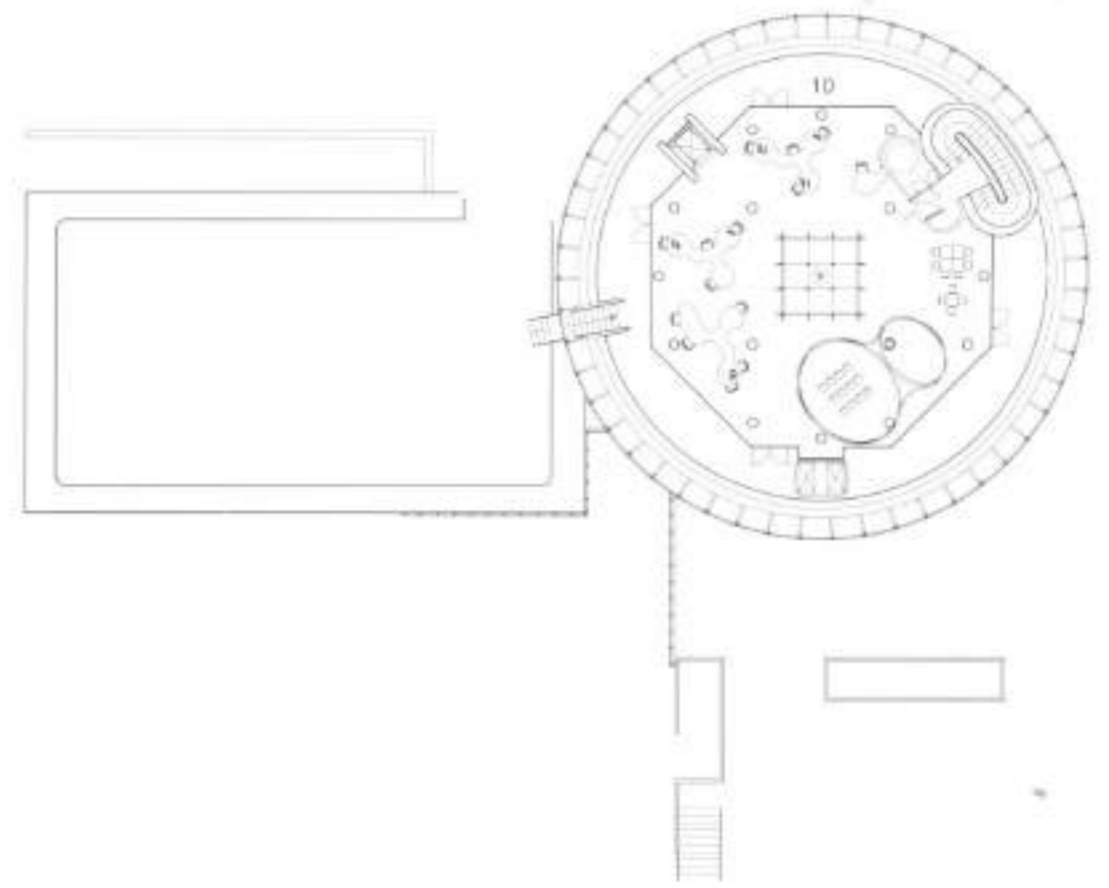


pp. 66-67: General view. p. 69:
Terrace on the 3rd floor. Opposite,
above: Reading room on the 3rd floor.
Opposite, below: Chairs and table in
the reading room. All photos on pp.
66-70 by Tomas Clocchiatti.

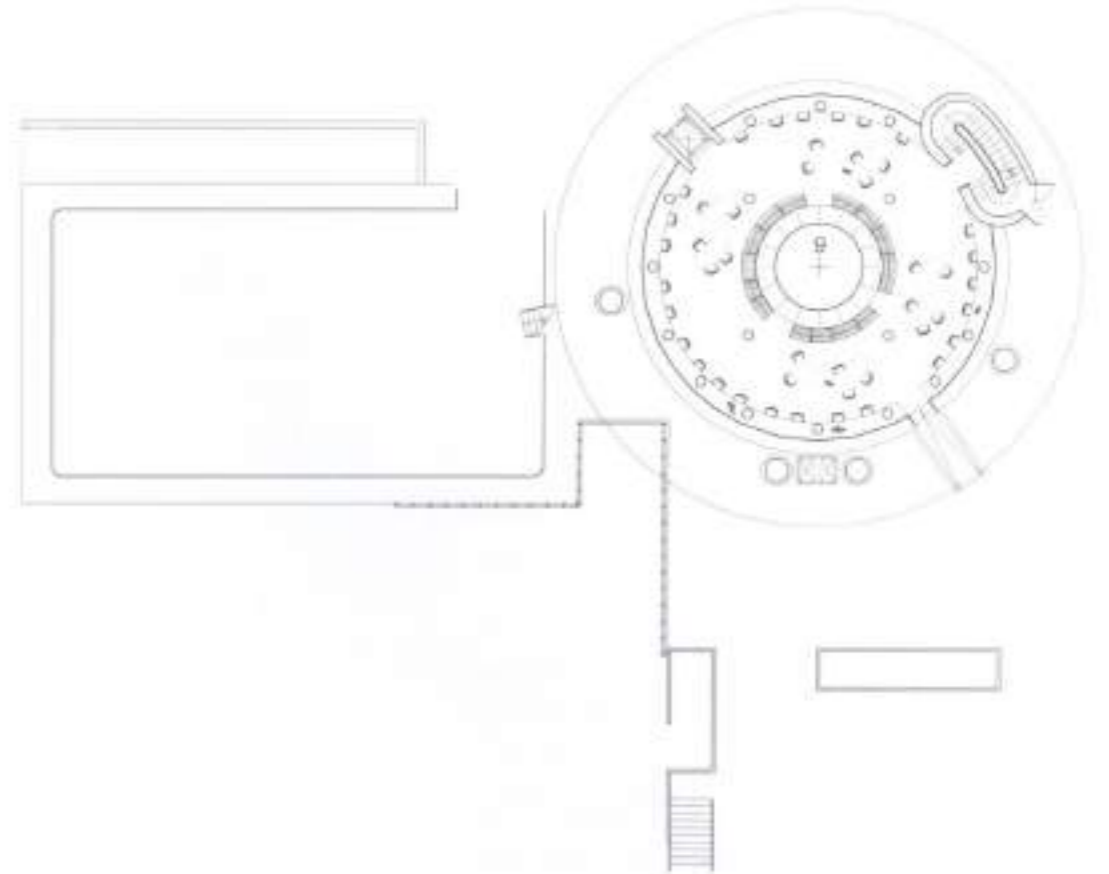
66-67页: 全景。
69页: 三楼平台。
左页, 上: 三楼阅览室; 下: 阅览室桌椅。

Legend: 1) Electric room, 2) Passage,
3) Storage, 4) Mechanical room,
5) Office, 6) Archives, 7) Entry,
8) Entrance hall, 9) Void, 10) Terrace.

图例: 1. 电力室, 2. 通道, 3. 储藏室,
4. 机电室, 5. 办公室, 6. 资料室, 7. 入
口, 8. 入口大厅, 9. 上空空间, 10. 平台。



3rd floor plan / 三层平面图



2nd floor plan / 二层平面图

Credits and Data

Project title: San Sisto City Médiathèque Sandro Penna

Location: Viale S.Sisto, S.Sisto Perugia, Italy

Commissioner: Perugia Municipality

Completion: May, 2004

Architect: Italo Rota (architect, concept design, urban planning, architectural
projecting, landscape design, graphic design)

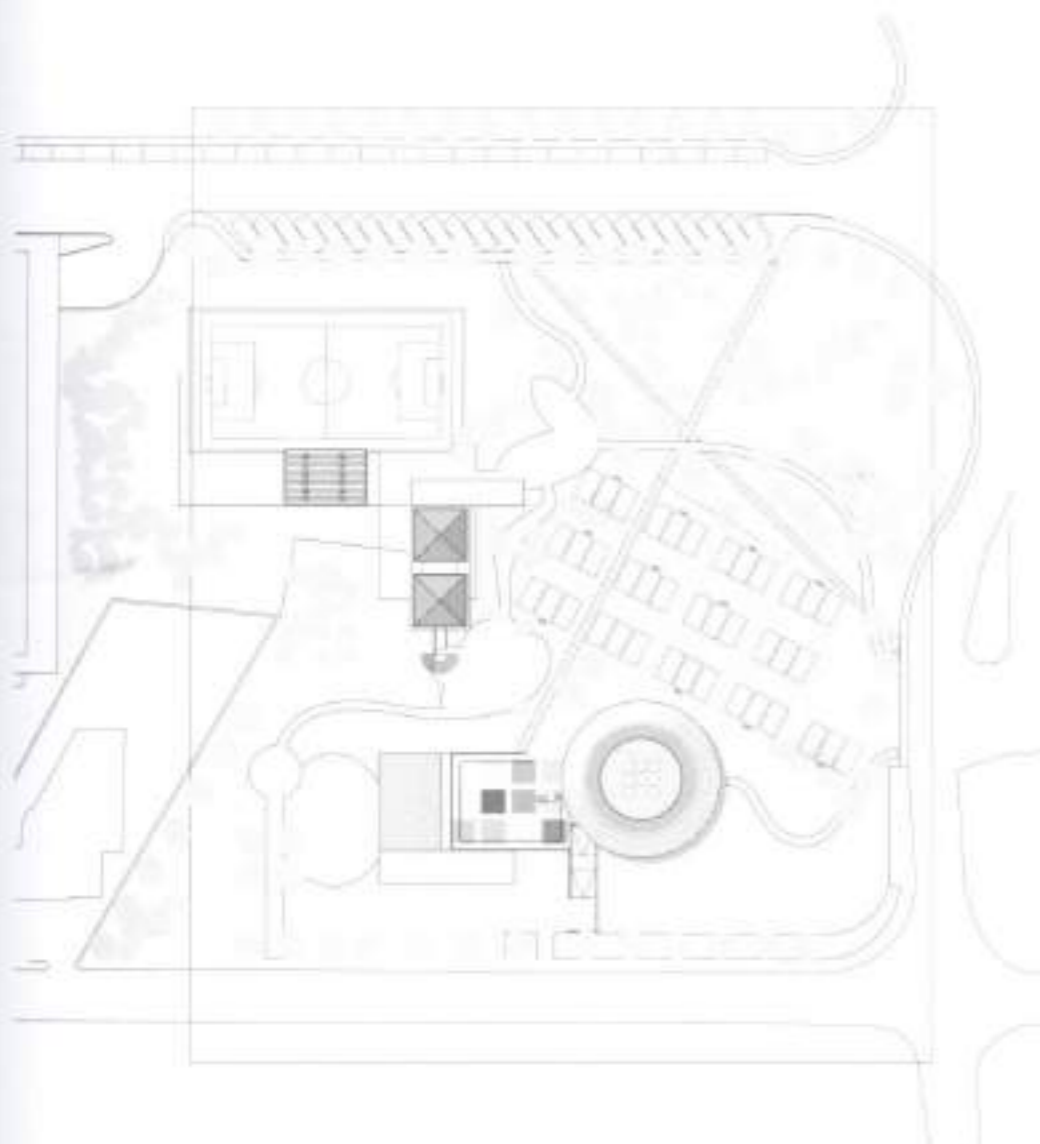
Collaborators: Fabio Fornasari (architects, graphic and design), Alessandro
Pedretti (architect, responsible for interior design, industrial design)

Lighting design: Paolo Montanari (architects, graphic and design), Francesca
Grassi (graphic and design)

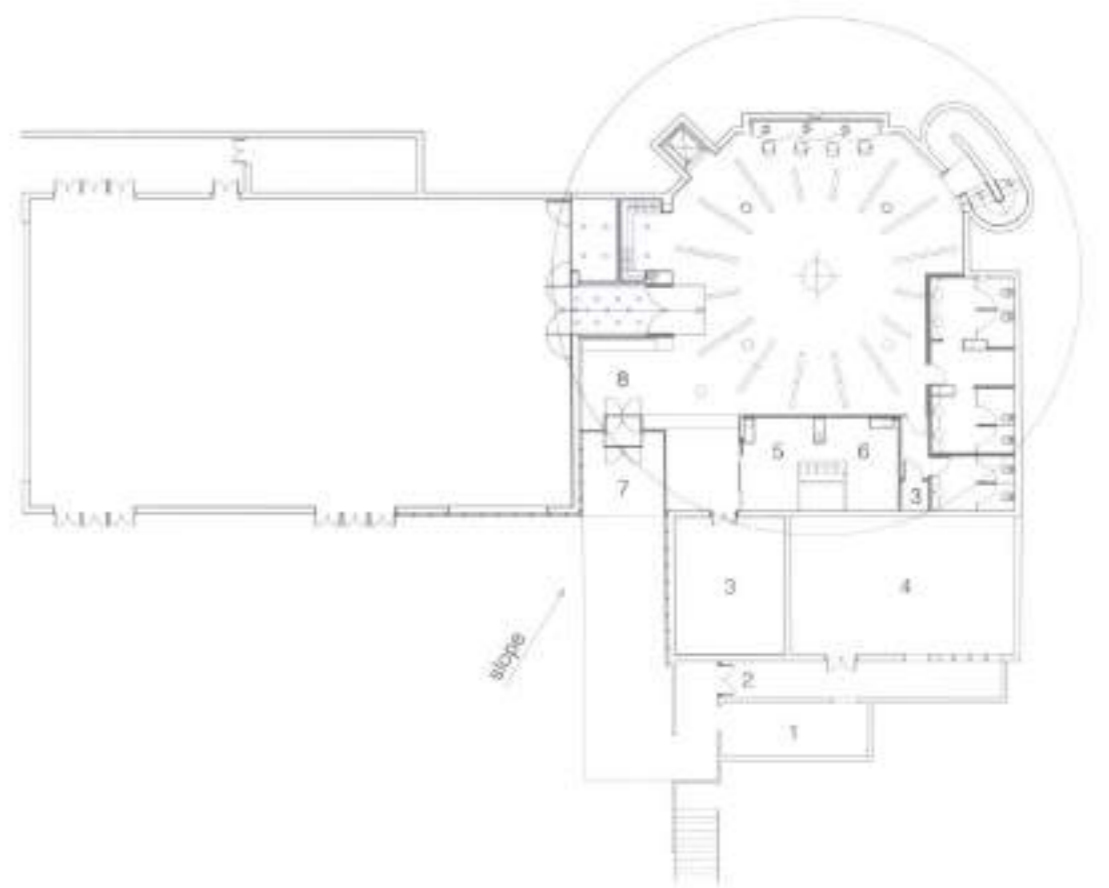
Structural engineering: Studio di Ingegneria Antonio Abbozzo

Floor area: 800 m² (médiathèque), 450 m² (theatre)

Total volume: 2.700 m³



Site plan (scale: 1/2,000) / 总平面图 (比例: 1/2,000)



1st floor plan (scale: 1/600) / 一层平面图 (比例: 1/600)

Labics

Italpromo & Libardi Associati Headquarters

Rome, Italy 2004

莱比克思

依塔普罗莫和里巴迪公司总部

意大利, 罗马 2004

The intervention is located in the Ostiense district, on the edge of the historical city, inside one of the few industrial areas of the historical city, inside one of the few industrial areas of the roman metropolitan territory. Born at the beginning of the 20th century next to the city's productive cores – Mattatoio, Mercati Generali, the Italgas plant, the Montemartini thermoelectric power plant, Magazzini Generali – the Ostiense district has the consolidated and strongly recognizable character of an industrial district, its identity and fashion unaltered throughout time. Semi-abandoned up to a few years ago, and forgotten by the territorial political management, this portion of the city, which extends from Piramide Cestia to St. Paul's Basilica, is now facing its first important urban, architectural and social transformation.

In this scenario, the intervention consists of the total transformation of a school building near the former bonded warehouses of Rome to locate the new offices of Italpromo & Libardi associati, an important communication agency. The starting point of the project is the client's desire to completely transform the inner space and the urban necessity of keeping the original walls and the shape of the building, today an integral part of the district texture. So keeping unaltered the relationship with the surrounding texture, the building has been transformed from the inside, emptied from the bottom. The subtracted space has been afterwards reassembled with a different spatial organization and fruition mode.

The main objective of the design was to innovate in the typology of the office area by probing the complex spatial, functional and social relationships that are established inside a modern place of work.

Particular attention was given to the relationship between *collectivity* and *individual*, between *open spaces* and *individual spaces*, between *production areas* and *relation areas*. The place of work was then conceived as a complex "network" where the seriate arrangement of work stations interchanges with the exceptionality of meeting hours.

The detection of the *right place for the right activity* gave us the excuse to break down the building into three different "spatial systems" dividing the building vertically: the "*vacuum* of public areas", the "*intestine* of meeting areas" and the "*neutrality* of open spaces". The then-detected three systems are characterized by different spatial qualities, beyond being independent functional centers:

- The "*vacuum* of public areas", which is the physical and conceptual extension of the idea of hall, is a dizzy full-height canyon plowed by a complex system of stairs, bridges and galleries. Thought of as an urban area, an outdoor element brought inside, it is characterized by a *green square* with bathroom and relation areas.
- The "*intestine* of meeting areas" is a huge transparent methacrylate area, a sort of *organic membrane* that reaches all the building levels, by doubling, with a system of mezzanines, the wide intermediate landing. It is a volume interposed between the public area and production areas, it is the ideal filter between two completely different places, which holds the milieu for short meetings and small individual offices.

- The "*neutrality* of open spaces", repeated for the first two levels, hosts collective workstations. In this place of production, the structure, from shelves to electrical equipment sockets, marks the rhythm.

此项目的基地位于奥斯蒂安斯区。这个区在老城的边缘，是老城中也是罗马市地界内为数不多的工业区中的一个。奥斯蒂安斯区诞生于20世纪初期，它紧邻城市的产业中心地区，如玛塔多依奥、麦卡迪-吉纳拉利、意大利燃气公司的工厂、蒙特玛迪尼热电厂、玛格泽尼-吉纳拉利等。这个区有着强烈鲜明的工业区特征，其风格和特点历经时间的冲洗仍未改变。这个区从皮拉米迪-塞斯迪亚延伸至圣保罗大教堂，处于半荒废状况好多年，向来被区里的行政管理部门所忽视，然而现在它正面临着重要的城市、建筑和社会方面的变革。

这个项目是对罗马城旧保税仓库附近的学校建筑进行全面的改造，将它改建成重要的通讯公司——依塔普罗莫和里巴迪公司总部的办公楼。设计的出发点：一是业主要求，他希望将内部空间加以全面的改建；二是从城市的角度而言，有必要保留原有的墙体和建筑外形，使之成为与其地区环境相统一的一部分。所以在保持其与周围环境关系的同时，建筑内部被加以改建，从底部开始被完全打空。在原有的内部空间被去除后，再重新组装起不同的空间构成模式。

这个设计的主要目的是通过探索现代工作场所中存在的复杂空间及其功能和社会性的关系，来创新办公空间的类型。

这个设计的关注点在于集体与个体、开敞空间与单独空间、工作区域与交流区域之间关系的处理上。工作场所被构想为一个复杂的网络，在这个网络中一系列工作空间的连续性安排，使人们在其间穿行时多了意外交流的时间。

在探索特定场所为特定活动服务的设计过程中，我们将建筑纵向地分为三个不同的空间系统。它们分别是“真空性的公共空间”、“肠道般的交流区域”以及“中立的开敞空间”。这三个系统在空间品质上超越其独立的功能核心，有着各自不同的特点：

- “真空性的公共空间”是对构想中的大厅实质上 and 概念上的拓展。它是一个令人眩目的全高的狭长空间，其间充满了以楼梯、天桥和游廊构成的复杂系统。我们可以设想它是一个将室外元素室内化的城市空间。这个空间的主要特点是设计了一个带有卫生间和交流区域的绿色广场。
- “肠道般的交流区域”是一个巨大的由透明树脂材料组成的区域。它像器官膜一样遍及建筑的各层，并通过加宽楼梯平台形成了一个隔层系统。这个空间插入于公共区域和工作区域之间，成为两个完全不同场所的理想媒介，同时这里也为人们提供了短暂交流和单独办公的空间。
- “中立的开敞空间”在底部两层重复出现，它们为集体工作单元提供了场所。在这个工作场所中，整个结构乃至从储物架到电器插座都保持着一种韵律感。

(李寒松译)

Feature:
Italian Metamorph

Labics
Italprimo & Libardi Associati Headquarters
Rome, Italy





p. 73: Office space with huge transparent methacrylate. This page: View from the southeast. The original walls and shape of this building were maintained. Opposite: Public areas connecting each floor. p. 76, bottom right: Rendering of interior. All photos on pp. 73-75 by Luigi Filletici

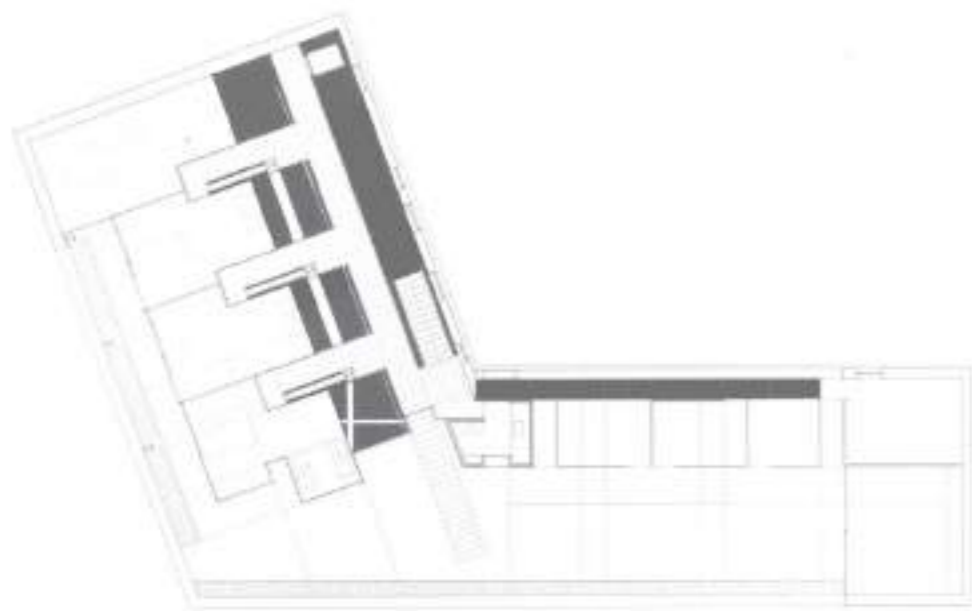
73页：由巨大透明的树脂材料构成的办公空间。

本页：从东南方观望。原有的墙体和建筑外形得以保留。

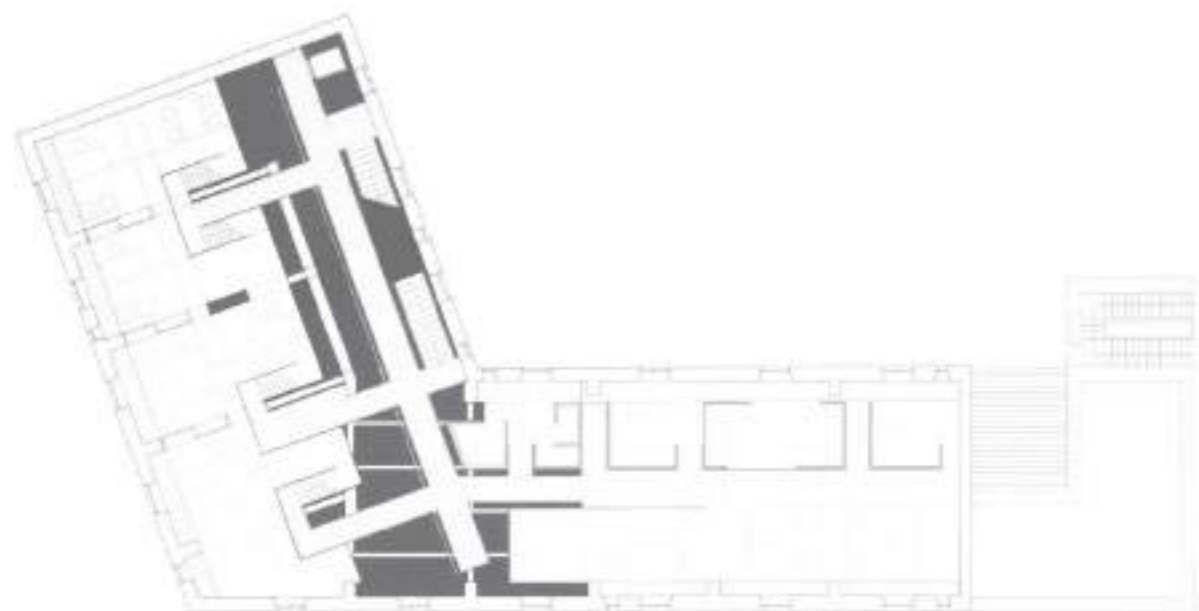
右页：连接各层的公共区域。

76页，右下：室内效果图。

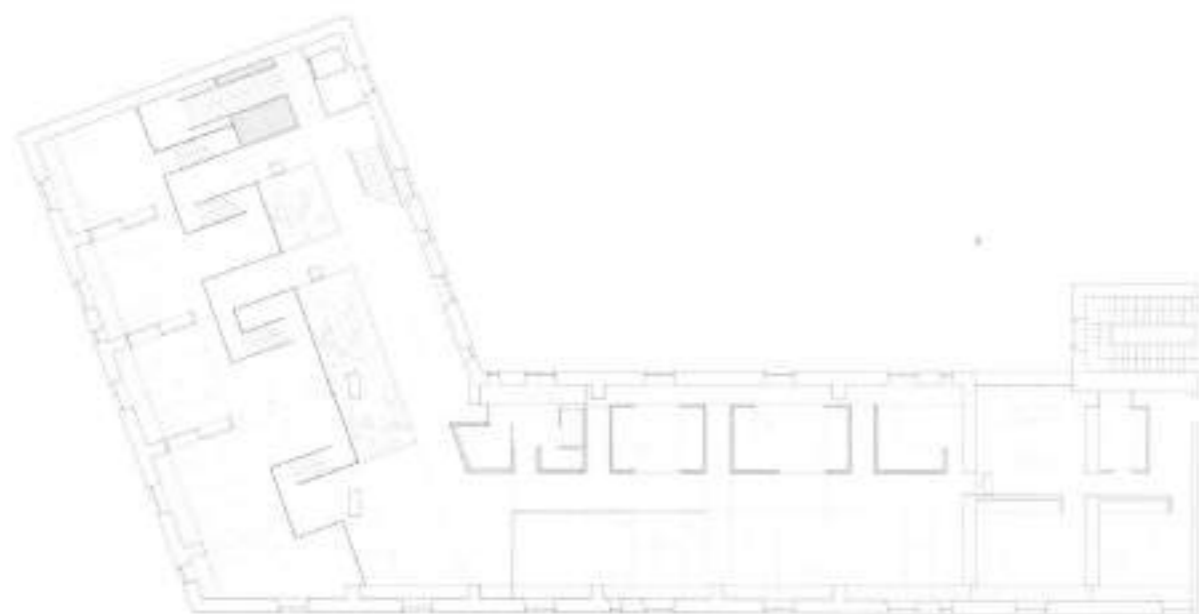




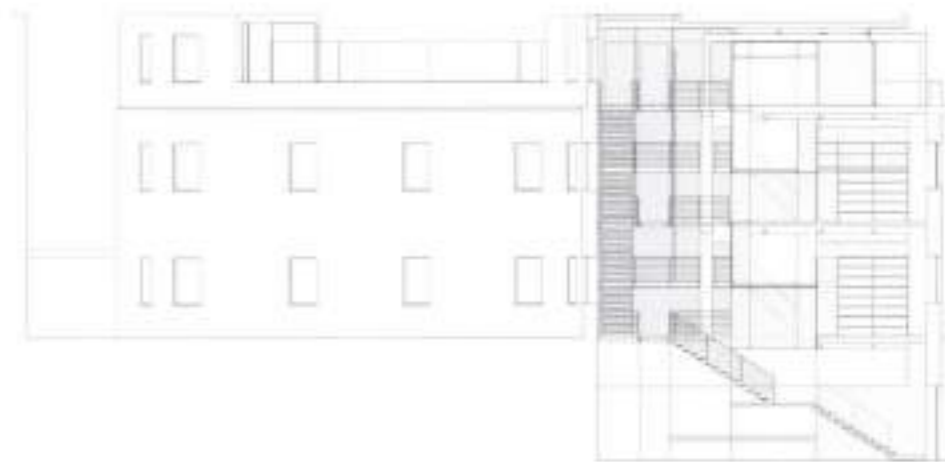
Level 3 floor plan / 三层平面图



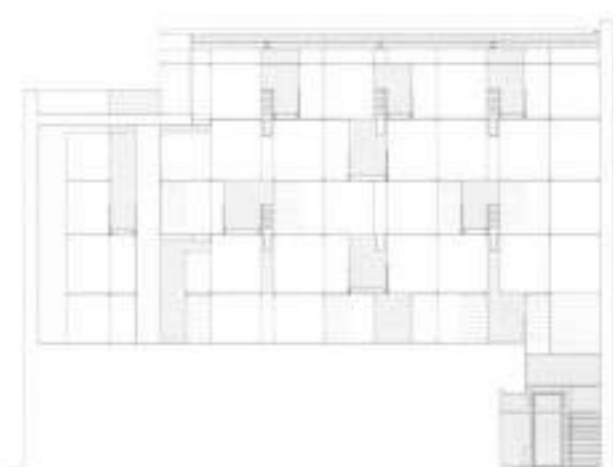
Level 2 floor plan / 二层平面图



Level 1 floor plan (scale: 1/500) / 一层平面图 (比例: 1/500)



Section (scale: 1/500) / 剖面图 (比例: 1/500)



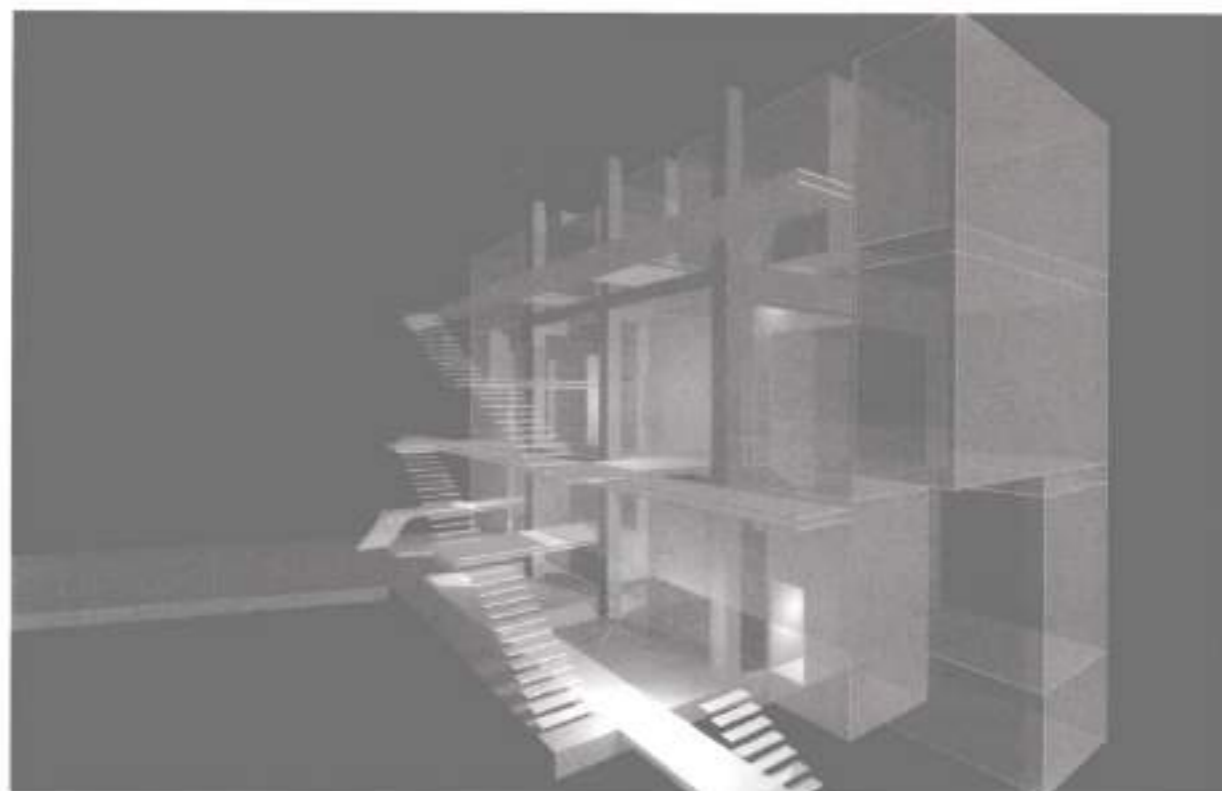
Section / 剖面图



Site plan (scale: 1/10,000) / 总平面图 (比例: 1/10,000)

Credits and Data

Project title: Italpromo & Libardi Associati Headquarters
 Client: Italpromo & Libardi Associati s.r.l.
 Location: Rome, Italy
 Program: Headquarters, office building
 Scope of work: Schematic design, design development, construction documents, construction administration
 Design: 2002
 Construction: 2002-2004
 Architect: Labies
 Project team of Labies: Magali Roig Liverato, Andrea Ottaviani, Adele Savioli, Giorgio Pasqualini, Jun Sughimaru
 Structural engineering: Studio 3S - Camillo Sommese, Eng.
 Services: Riccardo Fibbi, Arch., Carolina de Camillis, Arch.
 General contractor: Gienne Due s.r.l., Rome
 Acrylic facade: Clax Italia s.r.l., Rome
 Total floor area: 1,850 m²
 Construction cost: 1,500,000 euro



Chapter 2:

Experimenting with Tradition

第二章：
实验伴随传统

This section introduces an evolution of Italian modern architecture which relates to the difficult relationship between modernity and tradition. Italy is still a country where different identities live together and where the contextual tradition still remarks a way of being; in the last decade a generation of architects from north to south tried to elaborate experiences where preexisting conditions and modernity could work together.

Luca Molinari

C+S Associati

Sant'Erasmus Island Inside the 'Parco Della Laguna Nord' of Venice

Cino Zucchi Architetti

Residential buildings in the former Junghans area

Beniamino Servino

Mortuary Chapel in Castelmorrone

Cherubino Gambardella

Columns hall and offices

Marco Navarra

Strip Park

Archea Associati

New Cantina Antinori at Bargino

这一章介绍意大利现代建筑在处理现代和传统间的微妙关系中不断向前演化的过程。意大利是一个不同特点并存的国家，其传统文脉仍占有重要的地位。近十年来，从北到南的建筑师都试图表达他们对于已有条件可以和现代元素相融合的经验。

卢卡·墨理纳利

(李寒松译)

C+S建筑事务所

威尼斯“泻湖北部公园”内的圣伊拉斯莫岛

西诺·朱切建筑事务所

前扬格汉斯工业区的住宅建筑

本尼米诺·塞维纳

卡斯特莫若尼墓葬庙

凯鲁比诺·加姆巴德拉

列柱大厅和办公室

马可·纳瓦拉

带状公园

阿切尔建筑事务所

巴奇诺的安第诺里新酒窖

C+S Associati

Sant'Erasmus Island Inside the 'Parco Della Laguna Nord' of Venice

Venice, Italy 2001-2003

C+S建筑事务所

威尼斯“泻湖北部公园”内的圣伊拉斯莫岛

意大利，威尼斯 2001-2003



Feature:
Italian Metamorph

C+S Associati
San'Erasmo Island Inside the 'Parco
Della Laguna Nord' of Venice, Italy



Situated in front of Lido openings, Sant'Erasmus island is a part of the North Park inside the Laguna of Venice which has the main aims of the definition and promotion of natural, archeological, historical and cultural valences.

It is the first public space of a huge program of requalification which includes many other islands, in the aim of reconnecting them one to each other and to the City of Venice. The perspective is to offer a suggestive journey through the landscape of the Lagune.

Sant'Erasmus has a surface of 325 hectares which were planned inside a program agreement between Magistrato alle Acque of Venice, Veneto Region and Comune of Venice, which delegated the Management to Magistrato alle Acque of Venice and Consorzio Venezia Nuova.

It is a very huge plan, including high water defence, infrastructure design, water entries of the island and docks, small squares, a new beach and its services, parking terminals, a hospital point, landscape design. It gives back to the city of Venice a very important monument, by the restoration of the 'Torre Massimiliana', where cultural structures and the possible centre of the park will take place.

The monument was built by Austria in 1834 and is the first restored one of about seventy more which will build a kind of net inside the Laguna.

The project

The project aim is that of reading the traces, impressed and stratified on the ground of the island and on its border system, recognizing the most important elements of the growing processes, becoming the structure of the general design of Sant'Erasmus.

The project of the southwest border and that of the northeast border are the first ones built of a process which will offer a renovated 'sight' to the island system and the Laguna itself.

The defence system and the 'Torre Massimiliana'

The project for the restoration of the defence system and the 'Torre Massimiliana', the private and public docks, the beach and its services has some main aims:

- The conservation of a monument as a typological and constructive document of the defence system of the Laguna di Venezia with its geographical links to the landscape signs
- The building of a net which gives value to this operation inside a larger scale: the city of Venice newly linked to its island system

The idea is that of linking again the tower to the landscape around.

We build a new public building inside the public space around the tower, where the services for the beach and the technological net take place in order to leave all the tower spaces free to public use: exhibition spaces and flexible rooms on the first floor.

The exterior elevation is designed by a series of horizontal lines: the plumb roof, the regular windows design, the small stone surface, which becomes a line of light before the inclined grass scapes.

The inside elevation basis is made of stone and natural wood.

The dock

The dock is one of the main accesses to the island. It is a kind of terminal on the south border for the ferry-boat and public boat line No. 13. Also a small parking takes place.

But, first of all, the dock is the place of a renovated relationship between the island and the water.

The stone surface stops at the 1.60 m level, related with the high water defence.

A brick surface serves the commercial relation of the agricultural products to the city of Venice, particularly artichokes, the flavour of which the island is famous for. To this surface a wood pontoon is linked and used to slide kayaks into the water.

But it is also a place to dive from and rest in front of the Laguna.

The beach

A timber-made path follows the border of the beach near the fort, to which is really impossible to arrive because of the blackberries which were planted, but also naturally grow inside the island landscape.

The northwest border: the urban public space at 'Testa di Ponte'

These two areas of the project are linked together by a straight white street, which is a memory of an ancient railway track. A park has been designed in the area of the 19th century 'Testa di ponte', which has been connected by a bridge, to the new terminal with a small first-aid hospital, two covered docks and a small parking area.

The basis of the covered docks is stone made. A brick wall rises up and a plumb covering concludes the public building.

The other parts of the building are again made of wood as well as the brise-soleil which faces the brick surface of the square where the boat terminal arrives.

The lighting system of all the public spaces of the island is designed with white thin lights the tops of which are illuminated during the night.

Credits and Data

Project title: Sant'Erasmus Island Inside the 'Parco Della Laguna Nord' of Venice
Client: Magistrato alle Acque di Venezia, Regione del Veneto, Comune di Venezia

Location: Venice, Italy

Completion: 2003

Architects and art directors: Carlo Cappai, Maria Alessandra Segantini (C+S Associati)

Collaborators: Davide Testi, Barbara Acciari, Eva Horno Rosas, Daniele Della Valle, Alessandro Stefanoni, Andrea Tenuta (C+S Associati)

General project, structures and installation: Alberto Scotti with Guido Fiorini, Technital S.p.A.

Landscape planning: Maetzche, Roberta Rocco, Alessandro Vendramini, Agri.Te.Co s.r.l.

Actuator: Magistrato alle Acque di Venezia tramite il Consorzio Venezia Nuova

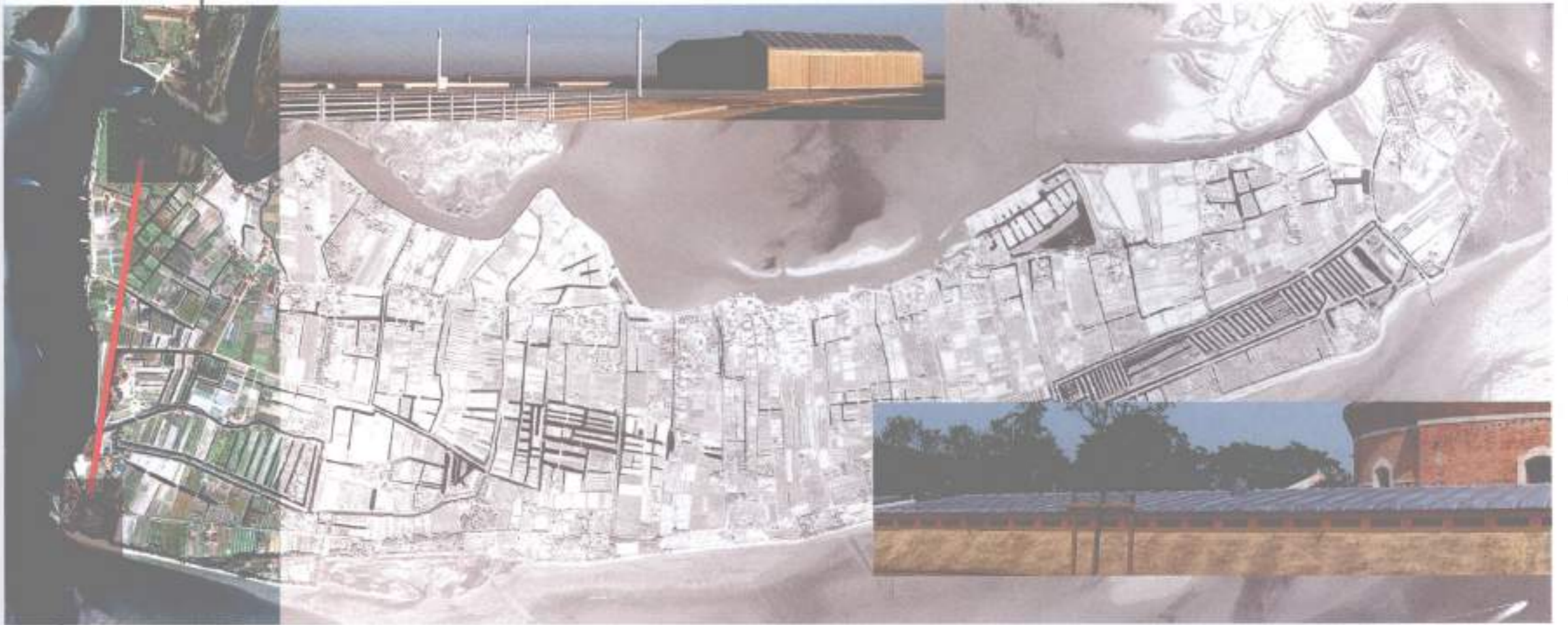
General coordination: Johann Stocker, Consorzio Venezia Nuova

Project coordination: Giorgio Mainoldi con Alessandro Fuga, Consorzio Venezia Nuova

pp. 78-79: View of the new timber building where the services for the beach and the technological net takes place. Torre Massimiliana is visible in the distance. Photo by Alessandra Chemollo. Opposite, left top: The new square terminal at Testa di Ponte. Photo by Paolo Barbaro. Opposite, right top: The new covered docks at Testa di Ponte. Photo by Paolo Barbaro. Opposite, middle: Aerial view of the island with the two site areas. Opposite, left bottom: The new timber beach path. Photo by Carlo Cappai. Opposite, middle bottom: The new dock. Photo by Marco Zanta. Opposite, right bottom: The new bridge at the entrance of the park of Testa di Ponte. Photo by Marco Zanta.

78-79页: 容纳海滩服务设施及其技术支持网络的新木造建筑。远处可见马西米利亚那城堡。

右页, 左上: 位于泰斯塔庞迪的新站点码头广场; 右上: 位于泰斯塔庞迪的新的带顶船坞; 中: 岛中两处基地的航拍图; 左下: 在海滩上新建的木制小道; 中下: 新船坞; 右下: 泰斯塔庞迪公园入口新架的桥。



圣伊拉斯莫岛朝向丽都方向的出海口，它是威尼斯泻湖北部公园的一部分。其设计理念是展现和弘扬自然、遗迹、历史和文化方面的价值。

这是一个包括许多其他岛屿在内的庞大再生计划中的第一个公共项目。其目的是使它们相互之间及与威尼斯城间可以重新连接起来。其设想是形成一条可供游人在泻湖的景观中穿行观赏的路线。

圣伊拉斯莫岛的面积有325ha。它是威尼斯港务局、威尼托区和威尼斯市之间共同规划中的一部分，交由威尼斯港务局和新威尼斯联合体来管理。

这是一个包括堤防、基础设施设计、岛上的水上入口和船坞、小型广场、全新的海滩及其服务设施、停车场、医院和环境设计的大型规划。“马西米利亚那城堡”的重建是这个计划回馈给威尼斯的一个十分重要的纪念碑。其他文化建筑和未来公园的中心将在这儿产生。

这个纪念碑是奥地利于1834年修建的。它是七十多个类似这样在泻湖内形成网络的城堡中第一个被重建的城堡。

项目

这个项目意图通过解读分层留在岛上和其边界系统上的遗迹，来认识其发展过程中最重要的元素，并使之

成为圣伊拉斯莫岛总体设计的构架。

其西南边界和东北边界是重新展示岛屿系统和泻湖自身景象的进程中最先加以开展的项目。

堤防系统和“马西米利亚那城堡”

这一包括堤防和“马西米利亚那城堡”的重建、私人 and 公共的船坞、海滩及其服务设施项目的主要意图是：

一 将这一纪念碑作为威尼斯泻湖堤防类型系统和建设过程的档案记录来加以保存，使之在地理形态上与景观象征相链接。

一 建设一个网络以使这一项目在更大的以威尼斯城为中心并连接其岛屿系统的范围内发挥作用。

其构想是再次将塔楼与周围的环境连接起来。

我们在塔楼周围公共空间建造了一个新的公共建筑，以此来容纳海滩服务设施和技术支持网络。这样塔楼的空间就被腾出以供公众使用。其中展览空间和多功能用房被安排在第二层。

其外部立面被设计成一系列的水平线：铅制屋顶、规则的窗户设计、石制的表面，所有这些形成了斜坡草地前的一条条细长的光影。

内部立面底部则是由石头和原木组成。

船坞

船坞是进入此岛的一个主要入口。它是渡轮和13路水上巴士的站点码头，同时也是一个小型的停车场。

然而，这个船坞首先是重建岛与水之间关系的场所。

其石头表面高达1.6m足以满足堤防的要求。而其砖砌表面则符合了威尼斯城农产品的商贸需求，尤其是一种代表了此岛著名风味的叫做朝鲜蓟的农产品。一个木制的浮桥连接着地面，小船则通过它被推向水面。

这儿是投入泻湖怀抱的起点，同时也是静静地停驻在泻湖前稍作休息的场所。

海滩

在城堡附近，沿着海滩的边缘是一条木制的小道。由于岛周围种植并生长着许多野生的黑莓，所以人们几乎不可能接近它。同时，这些黑莓也在岛内繁衍生长。

西北边缘：“泰斯塔庞迪”的城市公共空间

此项目中的这两个区域由一条笔直的白色道路相连接，这条道路原是一条古老铁路的遗迹。我们在19世纪的“泰斯塔庞迪”的区域设计了一个公园。它和新的站点码头之间有一座桥相连。码头上有一个小型的急救医

院、两个有顶的船坞和一个小型的停车场。

有顶的船坞底部是石制的。公共建筑都是砖墙加上铅制屋顶。

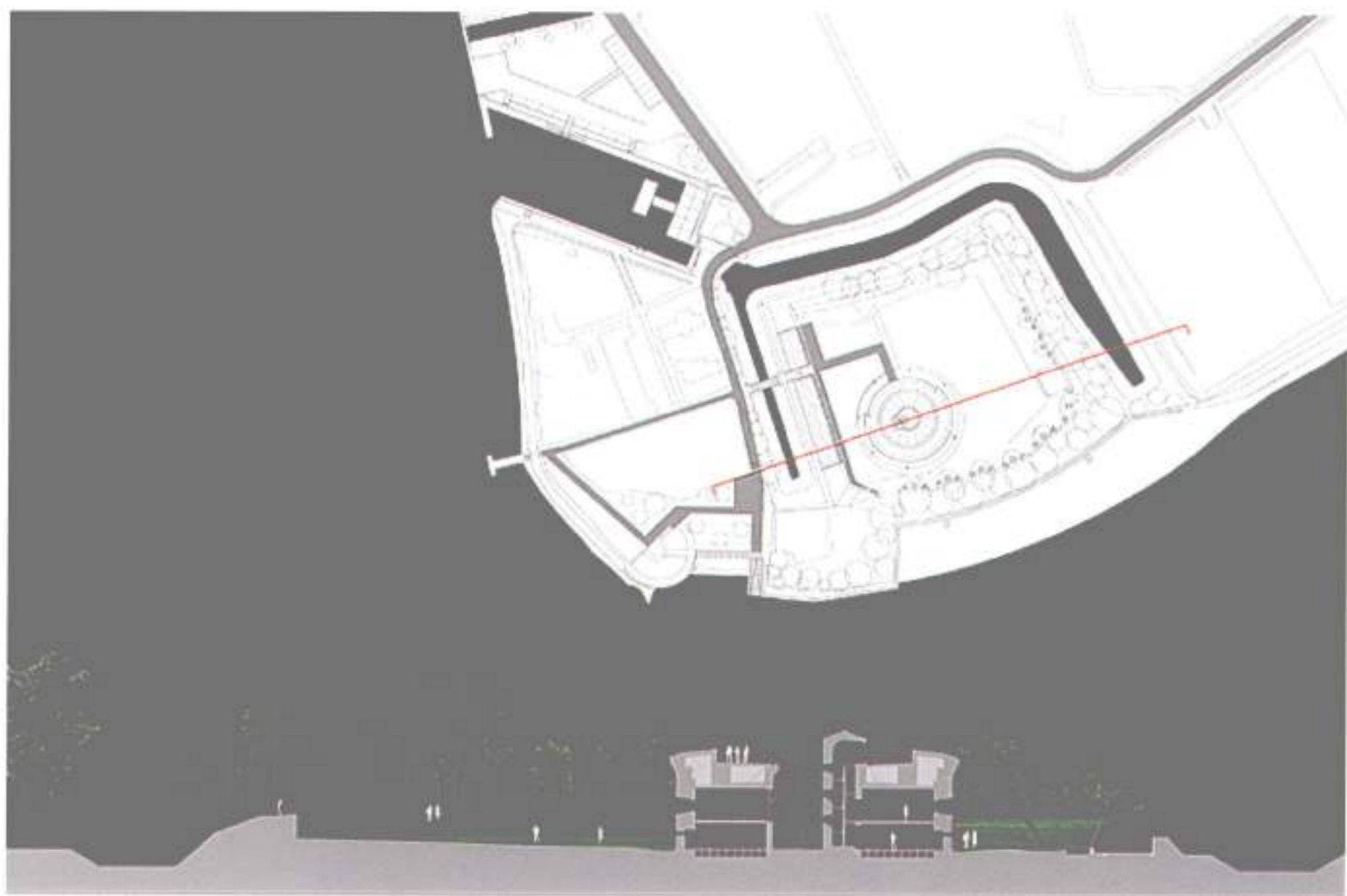
建筑的其他部分则是木制的，包括面向码头砖砌广场的百页构造。

岛上公共空间的照明被设计成在晚上能照亮其顶部的白色细长光带。

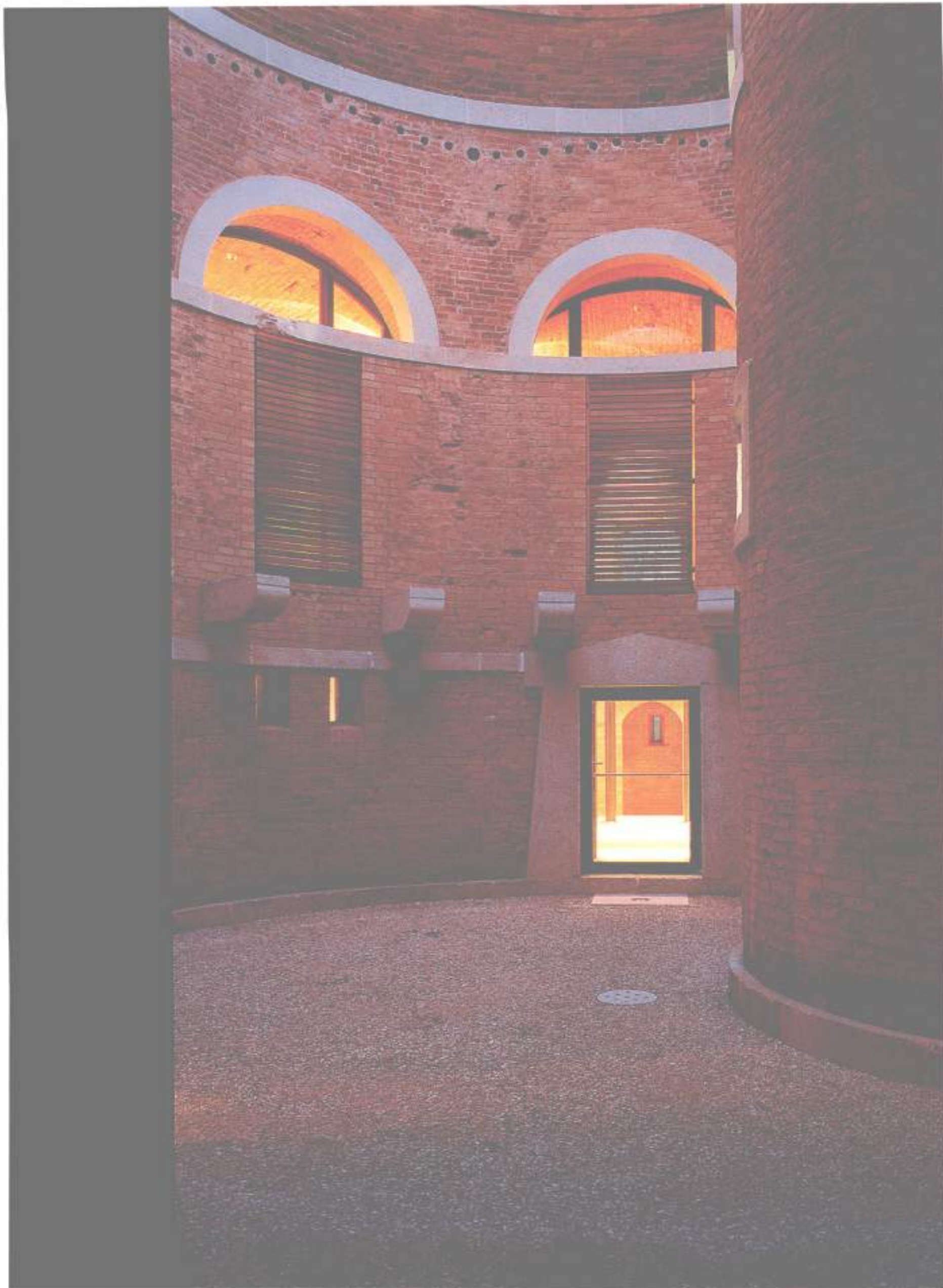
(李寒松译)

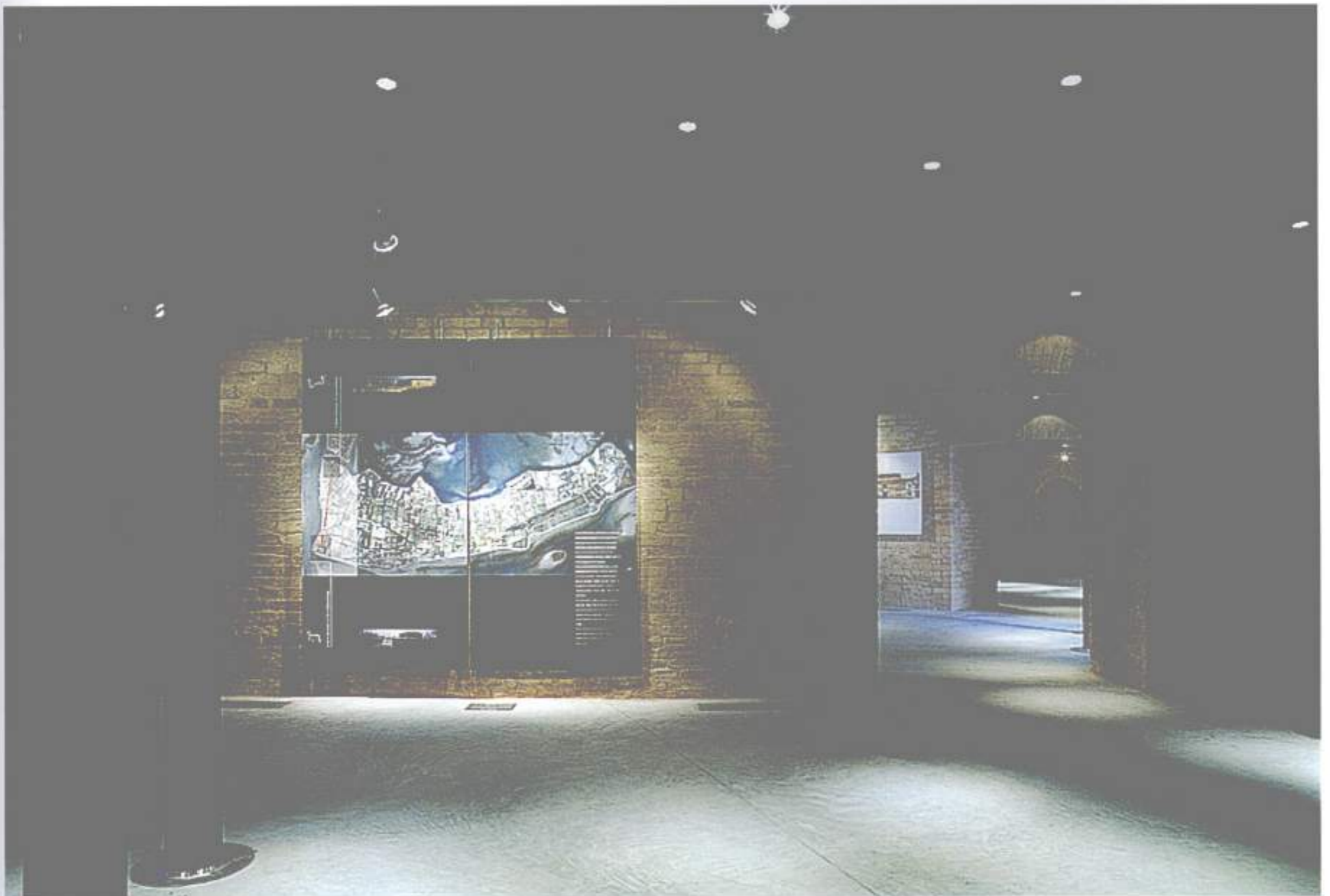
Bottom: Site plan and section of Torre Massimiliana museum project. Opposite: Looking up at the sky from the court inside Torre Massimiliana. p. 84; View of the court inside Torre Massimiliana. p. 85, above and below: The museum inside Torre Massimiliana. All photos on pp. 83-85 by Alessandra Chemollo.

本页，下：马西米利亚那城堡博物馆项目的总平面图和剖面图。
右页：从马西米利亚那城堡中庭仰望天空。
84页：马西米利亚那城堡中庭内景。
85页，上和下：马西米利亚那城堡中的博物馆。









Cino Zucchi Architetti

Residential buildings in the former Junghans area

Giudecca, Venice, Italy 1996-1997

西诺·朱切建筑事务所

前杨格汉斯工业区的住宅建筑

意大利，威尼斯，朱提卡岛 1996-1997

The urban layout of the project recognizes in the Giudecca island the presence of two heterogeneous scales: the one of the dense fabric on the north side of the island and the more sparse one of the industrial precincts overlooking the Laguna. The project alternates deep transformations to slight modifications of the existing buildings and open spaces. The former Junghans precinct is thus opened up to the city, creating a new outlook toward the Laguna landscape.

The D building is a new construction standing in the place of an existing building, of which a smokestack is preserved. Its cubical mass is excavated on the south side by a trapeze court, an intimate space which leads to the only vertical distribution. The irregular disposition of the windows looks for glimpses of the Redentore apse, of the canals, of the Laguna. The traditional white Istria stone cornice of minor Venetian historical architecture is transfigured into a "graphic" motif.

The A2-A3 building is the result of the reformation of an existing industrial building. Small alterations in its profile try to give architectural dignity to its new role as a backdrop of the newly designed square.

The B building constitutes the integral reconstruction of a small existing body overlooking the canal, of which follows the profile through a deflection in plan and height.

The twin building bodies G1-G2 overlook a common garden, a gap between them donates to the public Campo a view toward the garden and the Laguna. The niches of the stairs create rhythm in the outer brick fronts, while toward the garden high steel and wood towers unify the private balconies, recalling the wooden fishermen's barracks and the cranes.

The E1 building flanks the new square and the new canal. The front toward the piazza, resting on a long public portico, consists of a screen of stone slabs of different colours and textures topped by a prominent cornice which frames the view toward the Laguna. The brick base is pierced by portals which increase its visual permeability.

Credits and Data

Project title: Residential buildings in the former Junghans area

Client: Judeca Nova spa

Location: Giudecca, Venice, Italy

Completion: 1997

Architects: Cino Zucchi, Alessandro Acerbi, Ida Origgi, Franco Tagliabue, Federico Tranfa, Pietro Nicolini, Luca Zaniboni

Project team: Natascha Heil, Gaudia Lucchini, Anna Morandi, Roberta Castiglioni, Cristina Margarini, Carlotta Garretti, Stefano Vaghi, Mariavera Chiari, Matteo Moretti, Caroline King, Chiara Aliverti, Pietro Bagnoli, Cristina Margarini, Matteo Moretti, Pilar Marti Rodrigo, Giorgio Ceradelli, Silvia Cremaschi

Field assistant: Paolo De Luigi-Systematica srl

Construction: Flli Carneletto costruzioni, ICCEM costruzioni, CESI costruzioni

Bottom: Site plan. Opposite: General view of D building from the canal. p. 88, above: View of G2 building from the south. p. 88, below: View of G1-G2 buildings from the north. p. 89: E1 building. All photos on pp. 86-89 courtesy of the architects.

本页，下：总平面图。
右页：从运河看D栋建筑的全景。
88页，上：从南面看G2栋建筑；下：从北面看G1-G2栋建筑。
89页：E1栋建筑。

此项目在城市布局上关注的是朱提卡岛的两种不同质的城市尺度：一种是岛的北部密集的肌理结构，另一种则是面向泻湖的更加稀松的工业区布局。此项目中对已有建筑和开敞空间既有彻底的改建，也有轻微的修整。前杨格汉斯工业区分向城市开放并创造出面向泻湖景区的新景观。

D栋建筑是在原有建筑所在地上新建的，原有烟囱则得以保留。其立方形的体量在南侧被挖了一个口，形成了一个不规则四边形的内院。这一亲和空间将人们的视线引向大楼的垂直布局空间。从不规则排列的窗户可以瞥见雷登托雷教堂的一隅以及运河和泻湖的情影。威尼斯传统建筑中的白色伊斯特里亚石窗框则被演变成一种图像化的主题。

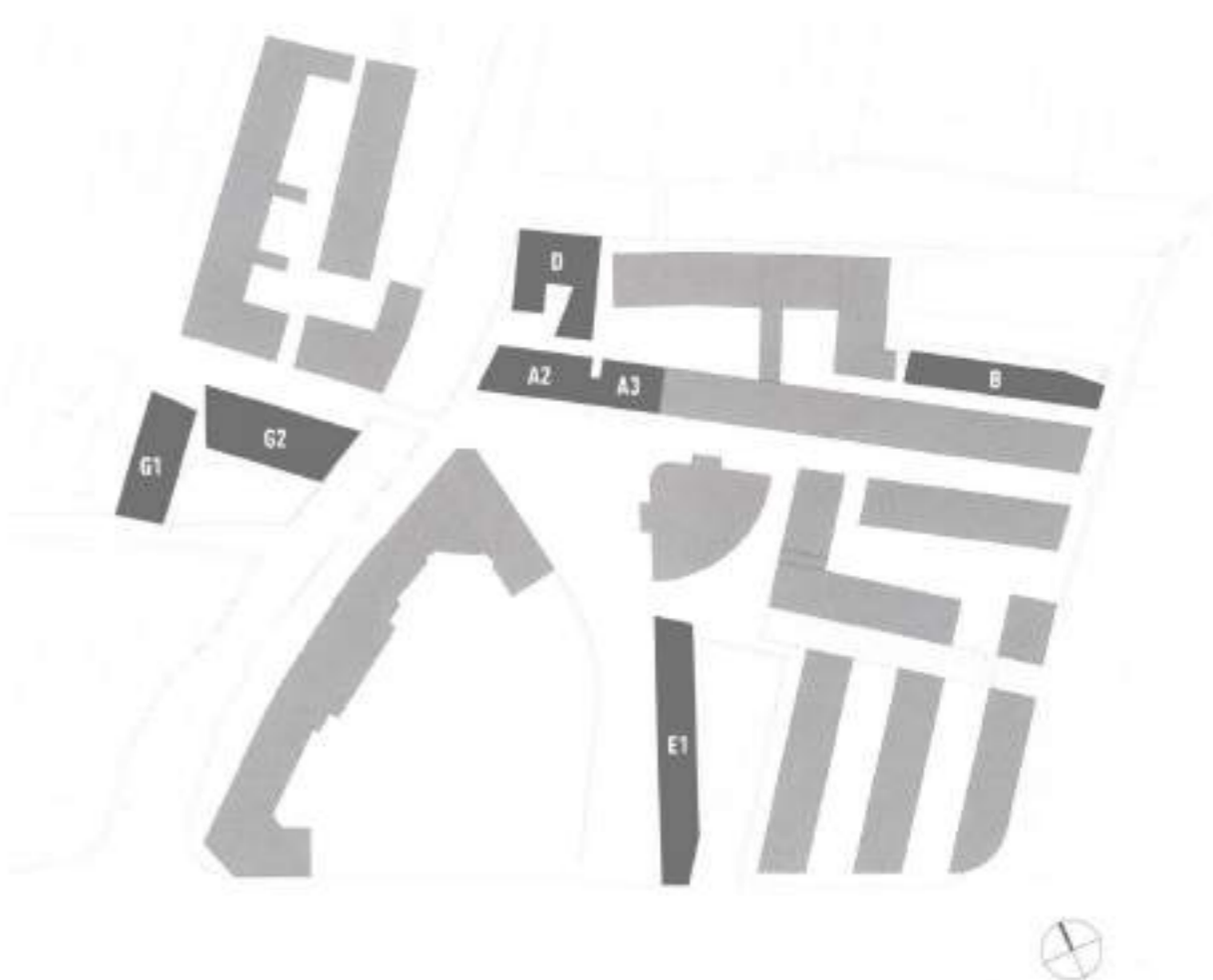
A2-A3栋建筑是已有工业建筑的改建。设计对其外观的改变很小，以使其建筑形式符合其作为新设计广场背景的角色。

B栋建筑是对一座面向运河的小型已有建筑的全面改建，并在其外观上做了平面和立面上的斜向处理。

两栋类似的G1-G2建筑围合了一个花园。它们之间的缝隙使在公共区域的人们可以看到花园和泻湖。楼梯所在位置形成的凹槽在其砖墙正立面上构成了一种韵律。面向花园的钢和木制的高塔状私人阳台则显得风格统一，同时让人联想到渔夫的木制房屋和吊车。

E1栋建筑的一侧朝向新的广场，而另一侧朝向新的运河。建筑的一头对着老的广场并凌驾于一个公共长廊之上。其外墙上是不同颜色和质感的石制遮阳屏，皆配以显著的窗檐，而窗户都面向泻湖的景色而开。一系列门洞深嵌于转砌的建筑底层，加强了视觉的渗透感。

(李寒松译)









Beniamino Servino

Mortuary Chapel in Castelmorrone

Castelmorrone, Caserta, Italy 2001

本尼米诺·塞维纳

卡斯特莫若尼墓葬庙

意大利，卡塞塔，卡斯特莫若尼 2001

Castelmorrone is a little town, located in the Piedmont area north of Caserta. The chapel is built on a plot of land in the old cemetery that is in via of expansion.

The plan is organized with all the burial niches concentrated on one side, in order to keep the other walls free. The entrance lies at the intersection of two paths that mark the boundaries of the lots.

Externally the walls are covered with yellow trachyte tuff from Quarto (Napoli). To smooth the stones' sides, in order to build without applying mortar in the joints, the stone's dimensions were reduced from $12 \times 25 \times 40$ cm to $10 \times 23 \times 38$ cm (mortar was applied only on the back; every stone is attached to its support with metal staples).

The tuff surface is set with polished travertine, 3 cm deep.

Openings are left without frames. The door (L-shaped) has been realized with natural aluminium silver plates, 1 cm deep, bound by stainless steel hinges.

Wainscot and inner flooring are made of travertine.

卡斯特莫若尼是坐落于卡塞塔北部皮埃蒙特地区的小镇。这个墓葬庙建于已有的正在扩建中的基地内。

它的平面安排是将所有墓葬龛集中于一侧使其他墙面空出。其入口则位于建筑两边的两条通道的交叉口。

其外墙材料是产于阔尔特（那波利）的黄色粗面凝灰石。石头侧面抛光以便在砌筑时不在交接面使用砂浆。石头的尺寸从 $12\text{cm} \times 25\text{cm} \times 40\text{cm}$ 减小到

$10\text{cm} \times 23\text{cm} \times 38\text{cm}$ （砂浆砌在石头背面，每块石头都通过金属钉相连以支承墙体）。

石墙面中嵌入了3cm厚的凝灰石板。建筑开口处没有任何框架。（L形）门是由1cm厚的银灰色铝合金板并配以不锈钢铰链制成。

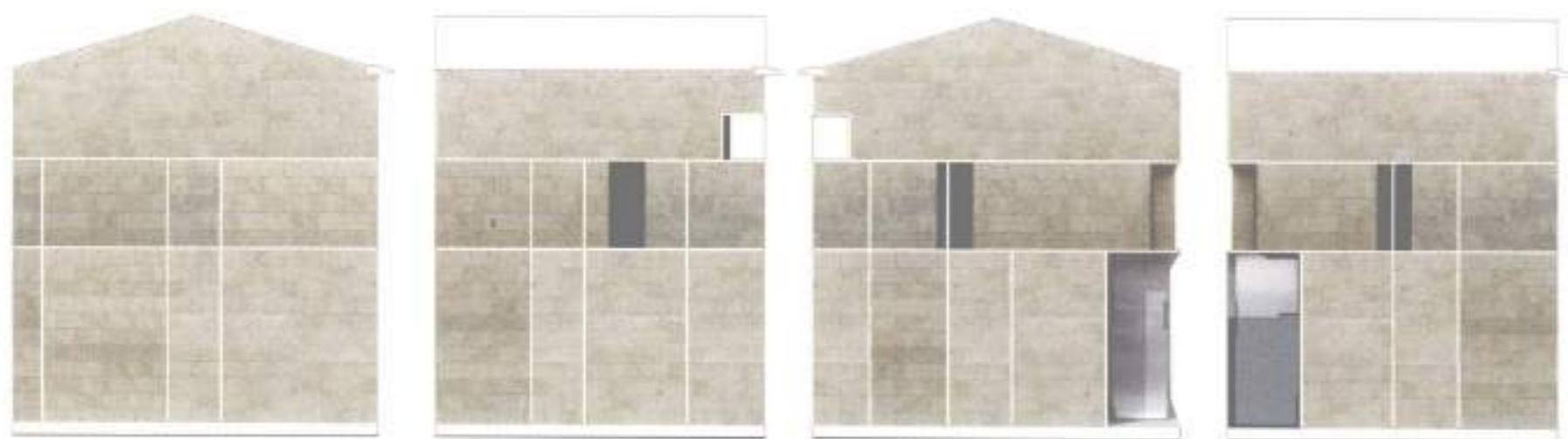
其内部护墙板和地面材料也是采用凝灰石。

（李寒松译）

Middle from left: North elevation (scale: 1/150), west elevation, south elevation, east elevation. Bottom: View from the west. Photo by Beniamino Servino. Opposite: General view of chapel from the southeast. Photo by Luigi Spina.

本页，中，从左及右：北立面图（比例：1/150），西立面图，南立面图，东立面图；下：从西面观望。

右页：从东南方向看墓葬庙的全景。



Credits and Data

Project title: Mortuary Chapel in Castelmorrone

Location: Castelmorrone, Caserta, Italy

Completion: 2001

Architects: Beniamino Servino

Design assistants: Barbara Cimino, Giovanni Ambrosio

Structure and finishing: Ferraro

Aluminum: Demaio

Copper: Eurogronde

Materials: Structure: C. C. A./ Outer finishing: Yellow tuff from Quarto/ Inner finishing: Plaster/ Roof finishing: Copper/ Front door: Aluminium

Lot area: 27.5 m²

Built area: 22.5 m²

Volume: 102.00 m³

Cost: 35,000 euro

Feature:
Italian Metamorph

Beniamino Servino
Mortuary Chapel in Castelmoreone
Castelmorone, Caserta, Italy



Cherubino Gambardella

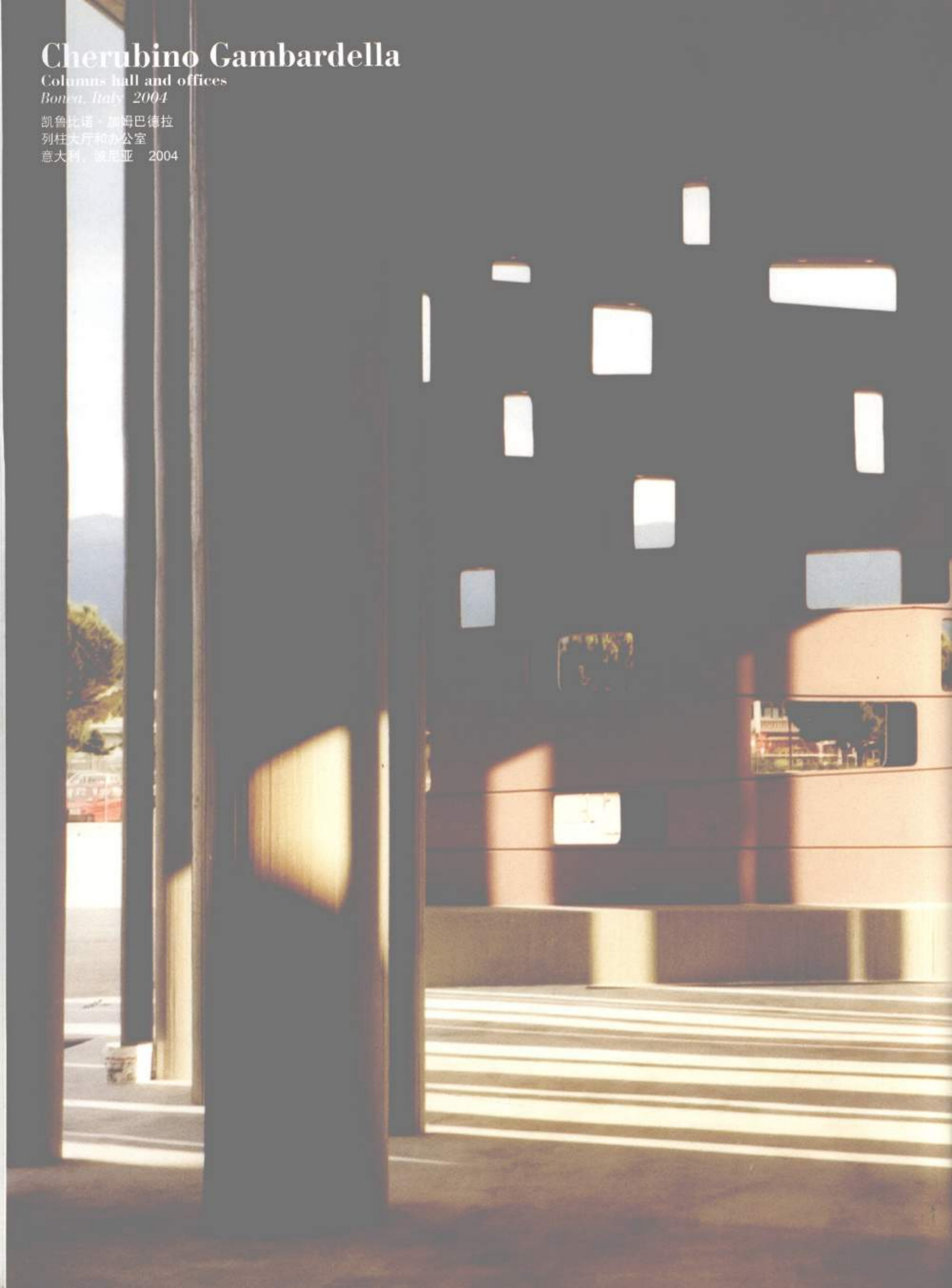
Columns hall and offices

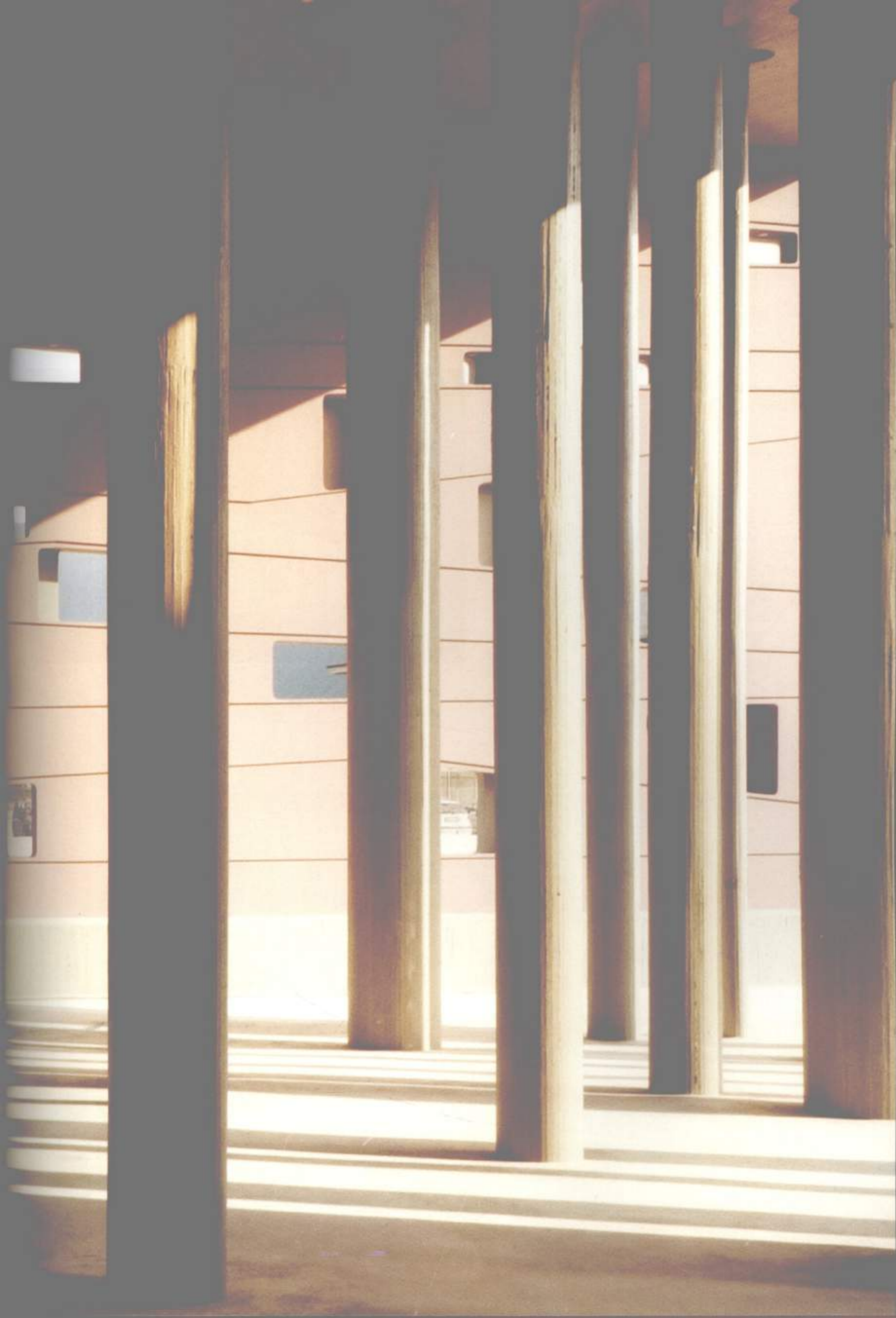
Bonera, Italy 2004

凯鲁比诺·加姆巴德拉

列柱大厅和办公室

意大利，波尼亚 2004





The existing building was built in the 1980s and completed on the outside. Inside, a rhetorical staircase is in the centre of the space.

The project's purpose was to transform a building and change it into an exhibition hall and offices.

I decided to increase the paradoxical monumentality of the building, through a new empty structure, an open space, covered on the sides. Its function is a polyvalent space.

In fact, it has fitted to accept temporary expositions or artistic installations and to function as hall: a light machine 12 m high allows the view of the Appia Street through a wall made by pierced concrete.

Eighty-eight columns form a forest where different ways are possible.

In the night the space becomes a bright sign that may be seen from the main street.

Credits and Data

Project title: Columns hall and offices

Client: Seieffe industrie (Bonea) Bn.

Location: Bonea, Italy

Completion: 2004

Architects: Cherubino Gambardella

Structures: Giuseppe Cecere

Area: hotel: 2,000 m²

Cost: 2,000,000 euro

pp. 92-93: View of eighty-eight column polyvalent space. Middle: Night view of eighty-eight column space. p. 96, above: Rhetorical staircase. p. 96, below: View of corridor with offices. p. 97, above: View of corridor on the 1st floor. Exhibition hall is visible on the left side. p. 97, below: View toward the exhibition hall. Staircase is visible on the right side. All photos on pp. 92-97 by Peppe Maisto.

92-93页：拥有88根柱子的多功能空间。本页，中：拥有88根柱子的多功能空间的夜景。

96页，上：华丽的楼梯；下：办公室走廊。97页，上：一层走廊，其左侧是展示大厅；下：朝展示大厅观望，其右侧是楼梯。

原有建筑的外部完成于20世纪80年代。其内部的中心位置是一个华丽的楼梯。

这个项目是要把此建筑改造成一个展厅加上一些办公室。

我想通过设计一个新的空洞结构，一个开敞的只掩盖其侧面的空间，来增加建筑非传统意义上的纪念性。它是一个具有多种功能的空间。

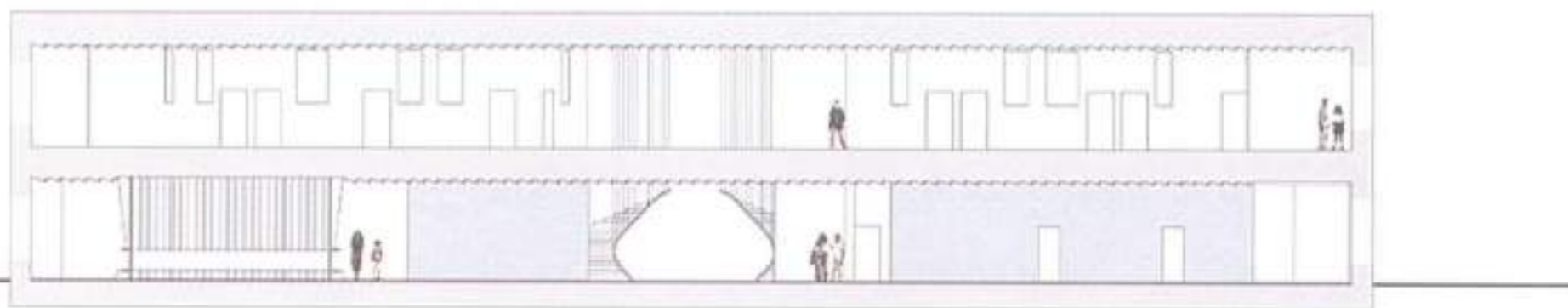
实际上它可能被用作临时展场或用

来安置艺术装置，具有类似大厅般的功能。同时，它也是一个高达12m的照明工具，透过其混凝土墙的孔洞可以眺望艾皮亚大街。

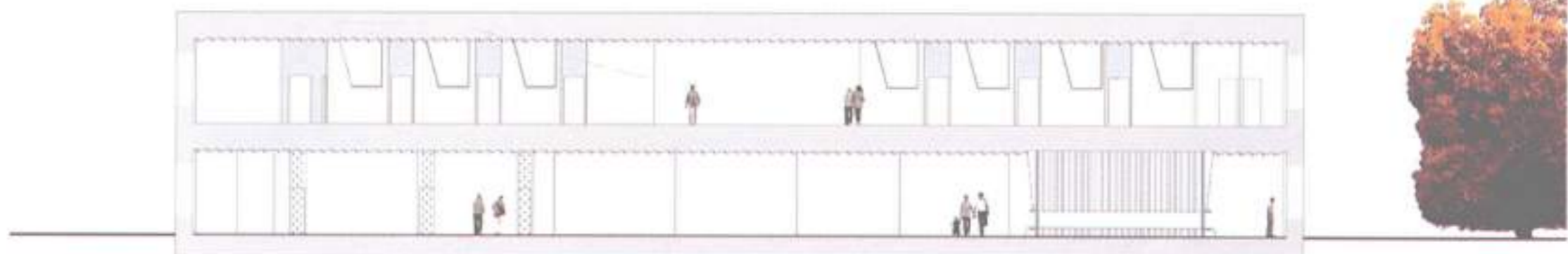
88根柱子形成树林状的空间，人们可以在其间任意穿行。

在晚上这一空间成了一个明亮的标志性建筑物，人们可以从主大街上望见它。

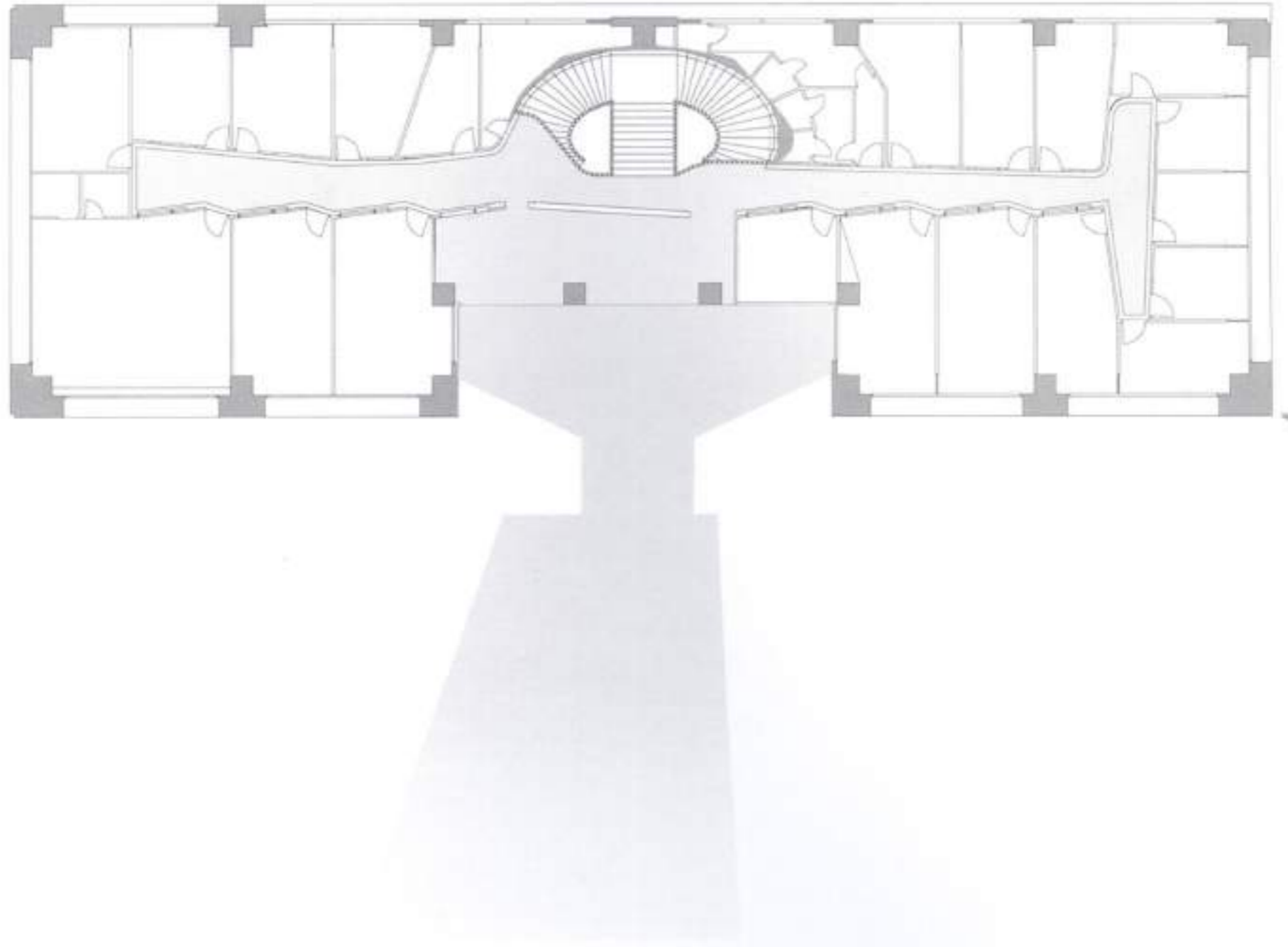
(李寒松译)



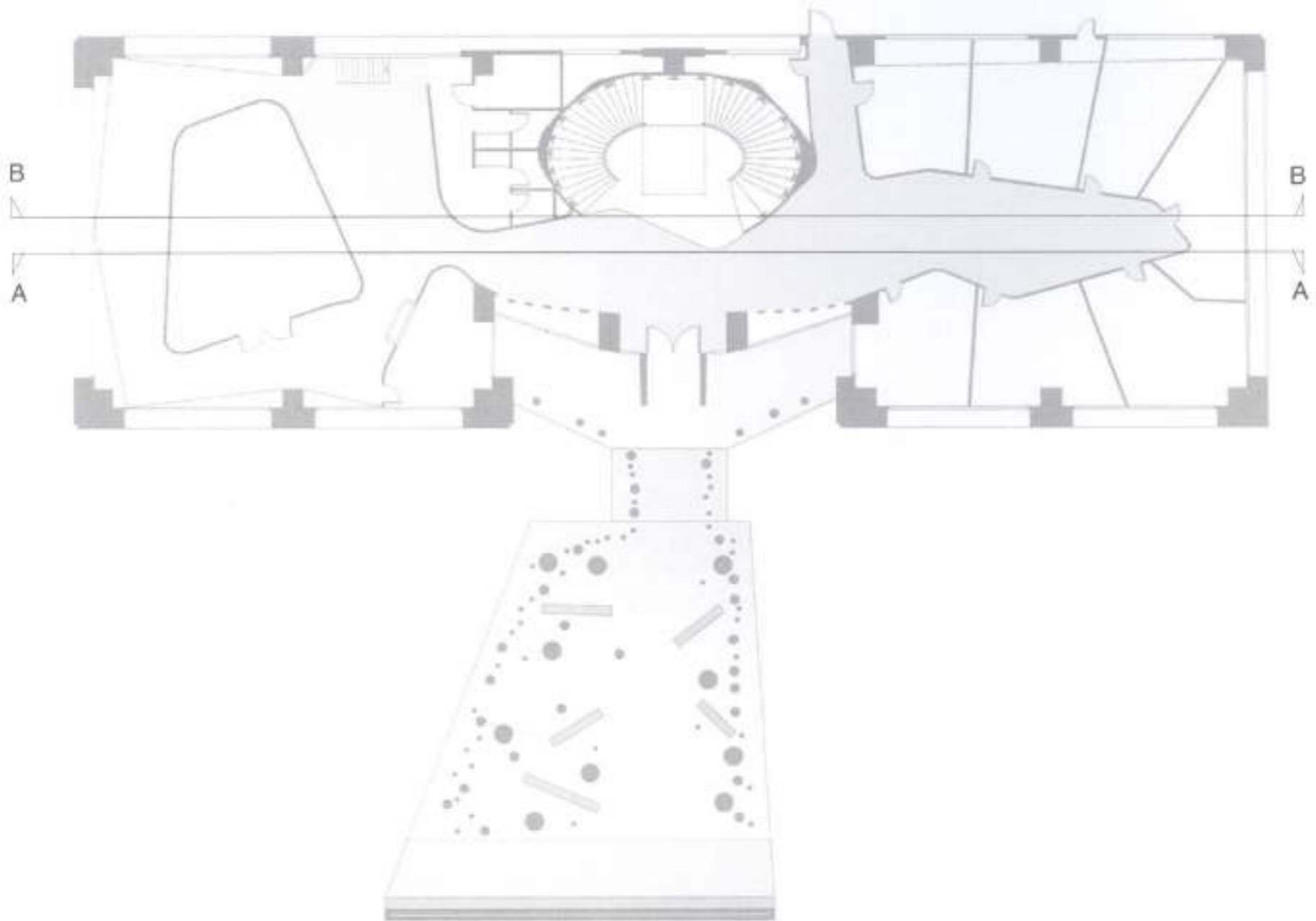
B-B section / B-B 剖面图



A-A section (scale: 1/400) / A-A 剖面图 (比例: 1/400)



2nd floor plan / 二层平面图



1st floor plan (scale: 1/400) / 一层平面图 (比例: 1/400)





Marco Navarra

Strip Park

Comune di Caltagirone / Comune di San Michele di Ganzaria, Italy 1998-2001

马可·纳瓦拉

带状公园

意大利，卡塔吉若尼 / 甘扎利亚-圣米歇尔 1998-2001



Feature:
Italian Metamorph

Marco Navarra
Strip Park, Comune di Callagrone /
Comune di San Michele di Ganzaria, Italy

Project Name: Strip Park
Location: Comune di Callagrone / Comune di San Michele di Ganzaria, Sicily
Completion: 2001
Architect: Marco Navarra, NOWA
Collaborators: Maria Marino, Salvatore Vozzo, Giulio De Luca, Salvatore Capozzi, Andrea Messina, Salvatore Di Stefano, Daniel Anzo Martinez
Structural engineer: Giovanni Branciforti
Functional program: Linear park, cycle path, horse riding area
Length: 14 km

The project is a part of a general hypothesis that puts forward the idea of reusing the ex-railway track which was built in the 1920s and 30s and linked Caltagirone to Piazza Armerina. The railway, installing itself with its own rules and principles, stood out against the original landscape like a ravine, a wound. Even the elements such as the stations, the stops, the signalmen's cottages and the works of art were built along the same criteria and were different from anything else in Sicily at the time.

The railway track ran for 35 km between Caltagirone and Piazza Armerina passing through different types of agricultural and natural landscapes.

This project is a project regarding landscape but, more precisely, the unveiling of antique agricultural landscapes, both natural and historical in a region of Sicily where the Hyblaeans lived, through the construction of new landscapes.

The project tries to define a "light infrastructure" which evolves not from spectacular acts but from the regeneration of works that, although they have been discarded, have found different shapes and reasons for existing, forming their own identity despite the violent attacks from territorial transformations that have taken place over the last 30 years.

A transformation is suggested by making small but significant changes. Altering the use and carrying out different modifications (including maintenance, retrieval, new constructions) which are capable of putting in motion all the available resources to re-create a place where every building or transformation finds a reason to be in relationship to what it can activate.

This naturalistic route must be thought of as a "light infrastructure" that strengthens the strip park developed from the old railway and is lined with a row of cypresses, and compact and variegated surfaces full of bushes planted along the sloping planes.

The project develops the theme of landscape by continually entwining two plans: the material construction of the park (the rows of trees, the gardens, the colours, the smells, etc) and the construction of visions, the physical construction of ways to see things and to recognise agricultural and natural landscapes through the use of different principles and instruments, both classical, such as the one represented by the frame and the horizontal line, and more contemporary such as the sequence.

这个项目是1920至1930年修建的连接卡塔吉若尼和阿莫利那广场的旧铁路再利用构想的一部分。这条铁路自成一体，在原有环境中十分显眼。像一条峡谷或伤口一样醒目。甚至像车站、停车信号、信号房和艺术品种类的设施都是以同样的标准加以修建的。它们与当时西西里岛上的其他事物截然不同。

这条连接卡塔吉若尼到阿莫利那广场、长达35km的铁路，穿越了不同类型的农业和自然的地带。

这个项目是关于环境地貌的，更确切地说，是通过修建新的景观，从自然和历史层面来展示古老的农业环境，在这个西西里地区曾经居住着的是希伯利安人。

这个项目试图通过原有设施的再利用而非大刀阔斧的手段来定义一种“轻型的基础设施”。虽然这些设施已被废置，并在最近30多年以来饱受这个地区变迁的侵袭，但它们以不同的形态和各自的理由使自己得以存

在并形成了自己的特色。

我们建议对这些设施作轻微但意义深远的改变。通过改变它们的用途并对其进行不同方式的改造（包括维护、修复、新建等），使一切现有的资源能被利用来再创造一个场所。在这个场所中，每个建筑或改造结果都能活化其周围环境。

这条自然存在的路线必须被视为“轻型的基础设施”来强化这个从旧铁路改造成的带状公园。沿着这条路线的是一排柏树以及斜坡上密集的、色彩斑驳的灌木丛。

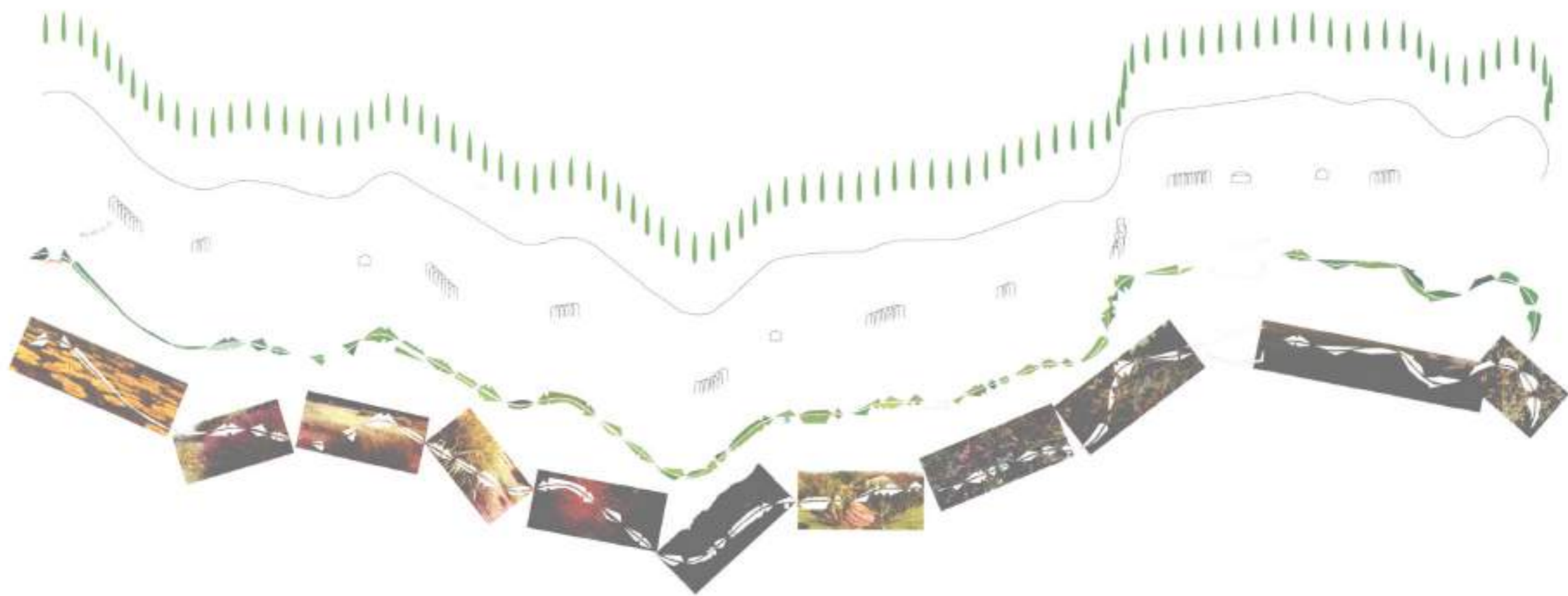
这个项目的主题是由两个相互交错的系统所组成：公园物质性的建设（成排的树木、花园、色彩、气味等）和视觉性的建构。人们可以通过使用不同的原则和工具，来实质性地建构观察事物和认识农业自然环境的方法。这些原则和工具都很经典，比如那些框架和水平线，同时也有采用像序列那样更现代的手法。

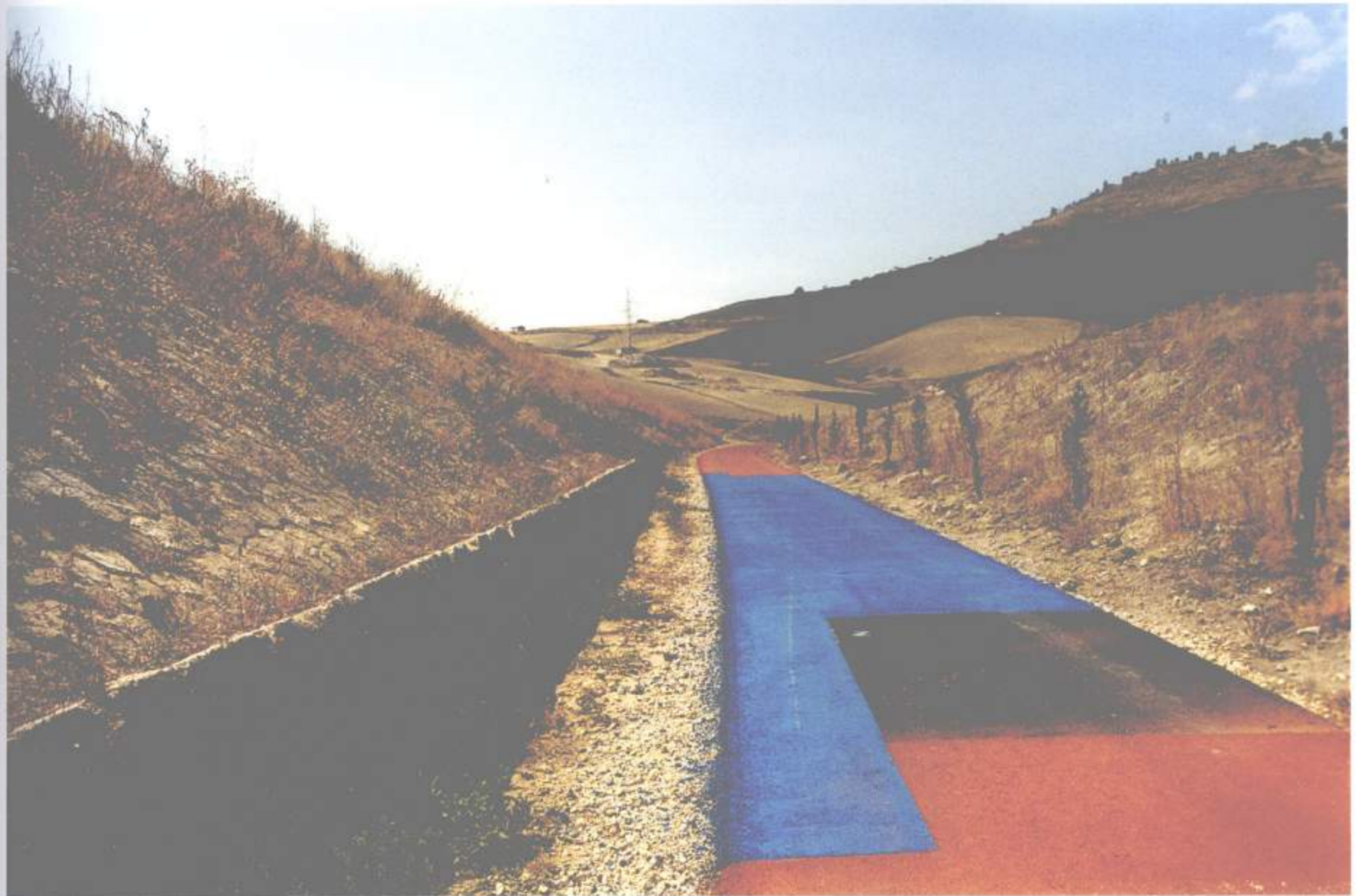
(李寒松译)

pp. 98-99: The coloured surfaces of the different lengthed pathways to distinguish the crossings with the stopping areas or the best view points concerning monuments or scenery. Bottom: Site plan of "light infrastructure". Opposite, above and below: Various track pattern. All photos on pp. 98-103 by Salvatore Gozzo.

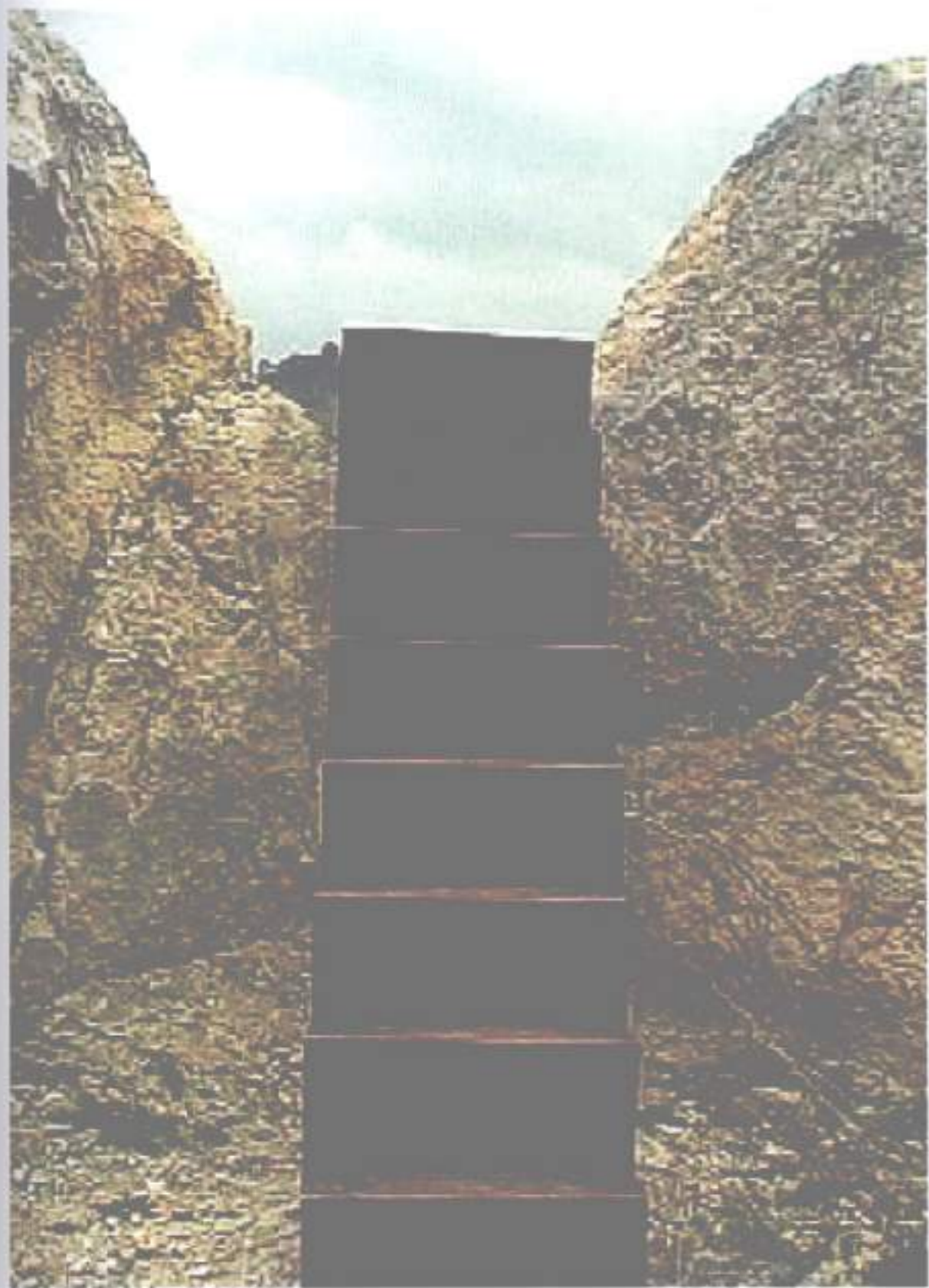
98-99页：不同长度和颜色表面的道路将交叉和停留区域以及作为遗迹或风景的最佳视角处加以区分。

本页：“轻型的基础设施”的总平面。右页，上和下：不同的道路图案。









Opposite: View of cycle track. Left: Element of park furniture. The stair between the two rocks is an invitation to overcome ones own blindness by using a common instrument. Right: Tunnels dressed with different materials opaque or transparent that stimulate a variegated conjugation of visions.

左页：自行车道。
本页，左：公园的设施构成。两块巨石之间的阶梯吸引人们通过使用公共设施，来克服对新世界探索的茫然；右：覆盖着不同材料的隧道，或透明，或不透明，给人们各种视觉效果的经验。



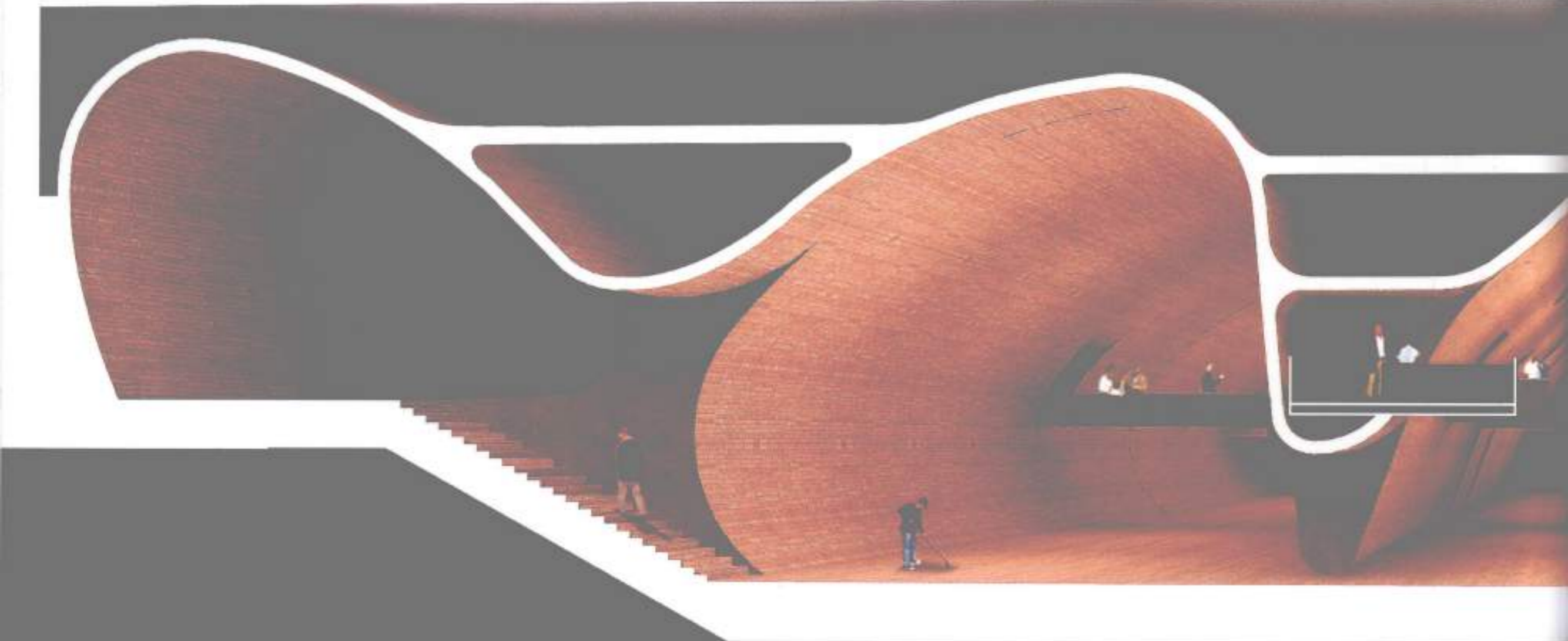
Archea Associati

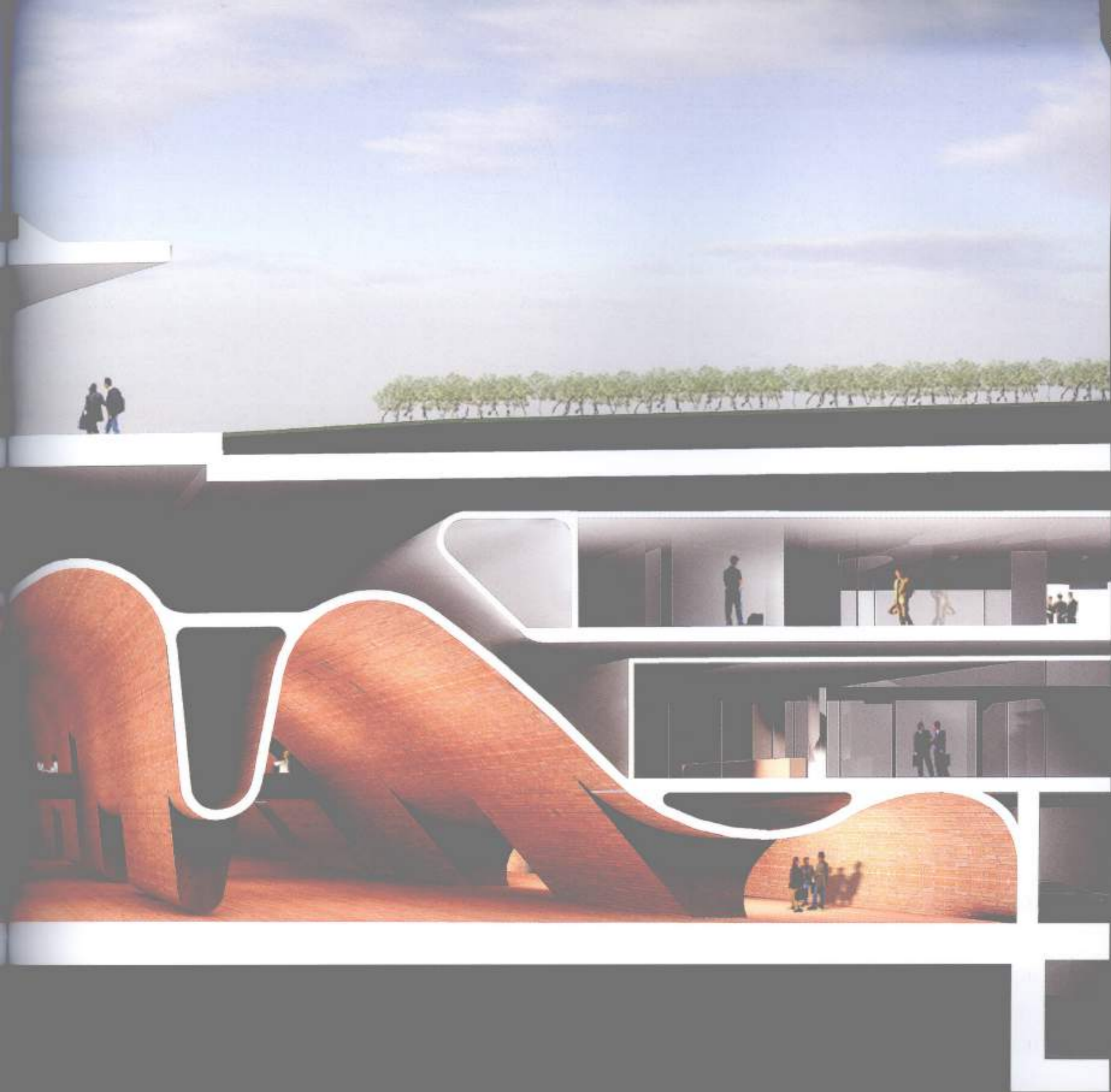
New Cantina Antinori at Bargino
San Casciano Val di Pesa, Florence, Italy

阿切尔建筑事务所

巴奇诺的安第诺里新酒窖

意大利，佛罗伦萨，佩萨-圣卡斯比亚诺维





Credits and Data

Project title: New Cantina Antinori at Bargino

Client: Marchesi Antinori s.r.l.

Location: San Casciano Val di Pesa, Florence, Italy

Projected completion date: 2008

Architects: Marco Casamonti - Archea Associati (Laura Andreini, Marco Casamonti, Silvia Fabi, Massimiliano Giberti, Gianna Parisse, Giovanni Polizzi)

Project coordination: Michael Nardi Thonet (project architect), Giorgia Pezzolla, Elisa Di Rosa

Collaborators: Francesco Giordani, Michelangelo Perrella, Stefano Avesani, Alessandra Barilaro, Andrea Barbierato, Nicola Bellofatto, Ezio Birondi, Cosimo Damiano D'Aprile, Ella Del Monaco, Davide Di Franco, Antonella Dini, Niccolò Di Paola, Alessandro Gazzoni, Guido Incerti, Barbara Incorvaia, Lucrezia Montalbo, Saverio Panata, Davide Penserini, Giuseppe Pezzano, Francesco Benieri, Karin Revoltella, Marika Roccabruna, Davide Servente,

Patrizia Valandro, Francesca Zeri

Renderings: Davide Di Franco, Mitto Guerreschi

Engineering and technical design coordination: Paolo Gustiniani - Hydea s.r.l.

Structural engineering: ASI progetti s.r.l., Massimo Tomi, Niccolò De Robertis

Services: MKE s.r.l., Stefano Mignani, Paolo Bonacorsi

Wine-services: Technique Trading pty. ltd.

General contractor: Consorzio Etruria S.c.a.r.l.

Artistic direction: Marco Casamonti

Work supervision: Paolo Gustiniani

Site surface area: 139,950 m²

Footprint: 11,165 m²

Building volume: 217,260 m³

Cost: 52,000,000 euro

The project for the Antinori wine works expresses, through its architecture, the nature of a product that is born and develops from the earth as the synthesis of a labor, a tradition, and a culture profoundly linked to the agrarian landscape and the natural environment. The latter is deemed a fundamental ingredient for making wine, the structural and indissoluble element of an operating procedure that lives in osmosis with the countryside. For these reasons the project could only develop through a profound and radical bond with the territory, to the point of being concealed by it and fused with it. The building appears as a shell entirely below the ground, without roof, walls, roads or parking lot, according to a design that, by concealing all of the elements usually found in the sphere of urban constructions, seeks an arduous but necessary reconciliation between the natural and the artificial.

The result is a new ground surface and a new vineyard marked by two horizontal cuts that, following the curves of the level, alter the profile of the hills to allow light to enter and frame the scene of the surrounding area. However, this desire for a natural aspect and contact with the soil is not translated into an attitude of camouflage and renunciation, as much as into the conviction that the role of the cellar is historically and physically linked to the need to find in the underground vault the most appropriate opportunity to achieve the best maturity of the product.

The facade of the new architectural complex extends almost horizontally on the natural slope of the hill and is outlined by the rows of grape vines that become, with the soil, the material covering it. The openings are designed like two narrow slits on the terrain that reveal, without calling attention to it, the inner heart of the cellar.

这个安第诺里酒窖的项目通过建筑表达了产品的本质。它生长于土地，是劳动力、传统和与耕种地貌及自然环境密切相关的复合体。自然环境被认为是造酒业的基本元素，是制作工序中重要的、永恒的构成元素。造酒业和乡村环境是共生且密不可分的。因此，这个项目只有在和其基地发生深刻且强烈的关系，以至于达到被其覆盖并与之融合的情况下才能得以发展。根据设计，建筑完全埋入地下，在地上只呈现为一片外壳，没有屋顶、墙、道路或停车场。通常在城市建设中见到的元素都被隐藏起来，以此来达到自然和人工之间艰难却必要的协调。

我们设计了一个新的地表和一

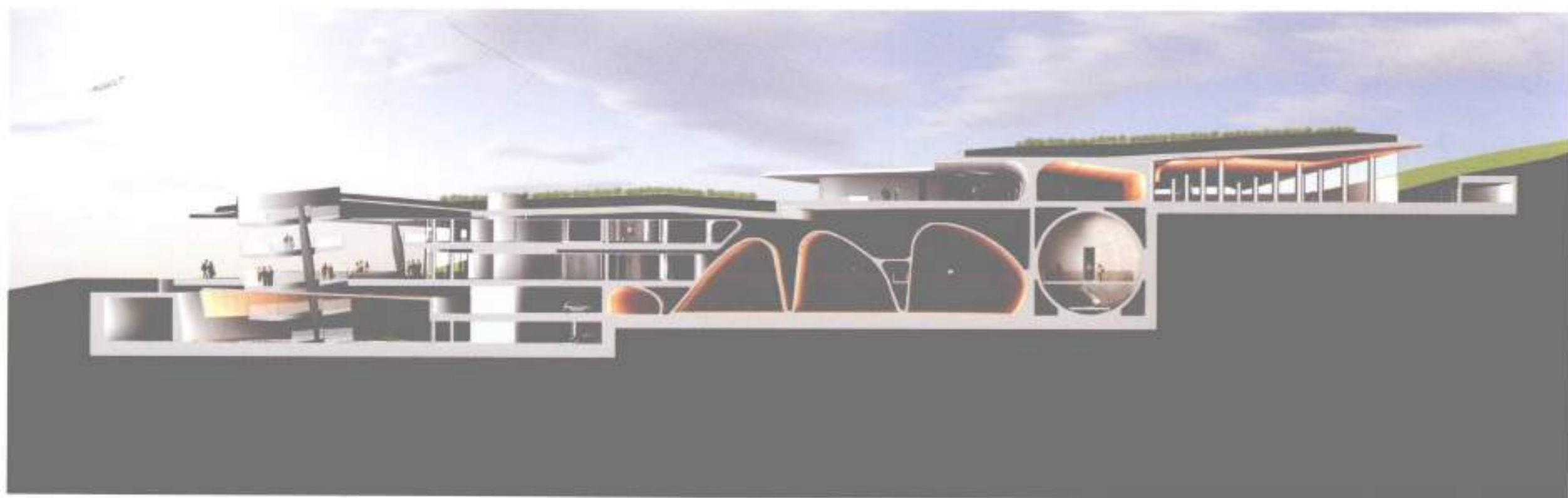
个新的葡萄园，并在地面上形成了两条沿等高线的水平开口。它们改变了山地的形象并使光线进入其中。同时人们也可从内部捕捉四周的风景。然而，我们并非为了达到其融入自然并与土地相连的目的，而故意使其隐身于周围环境并为之结合，而是确信无论从历史还是实际需要而言，地下空间是最适合酒窖的，这样才能生产出最成熟的产品。

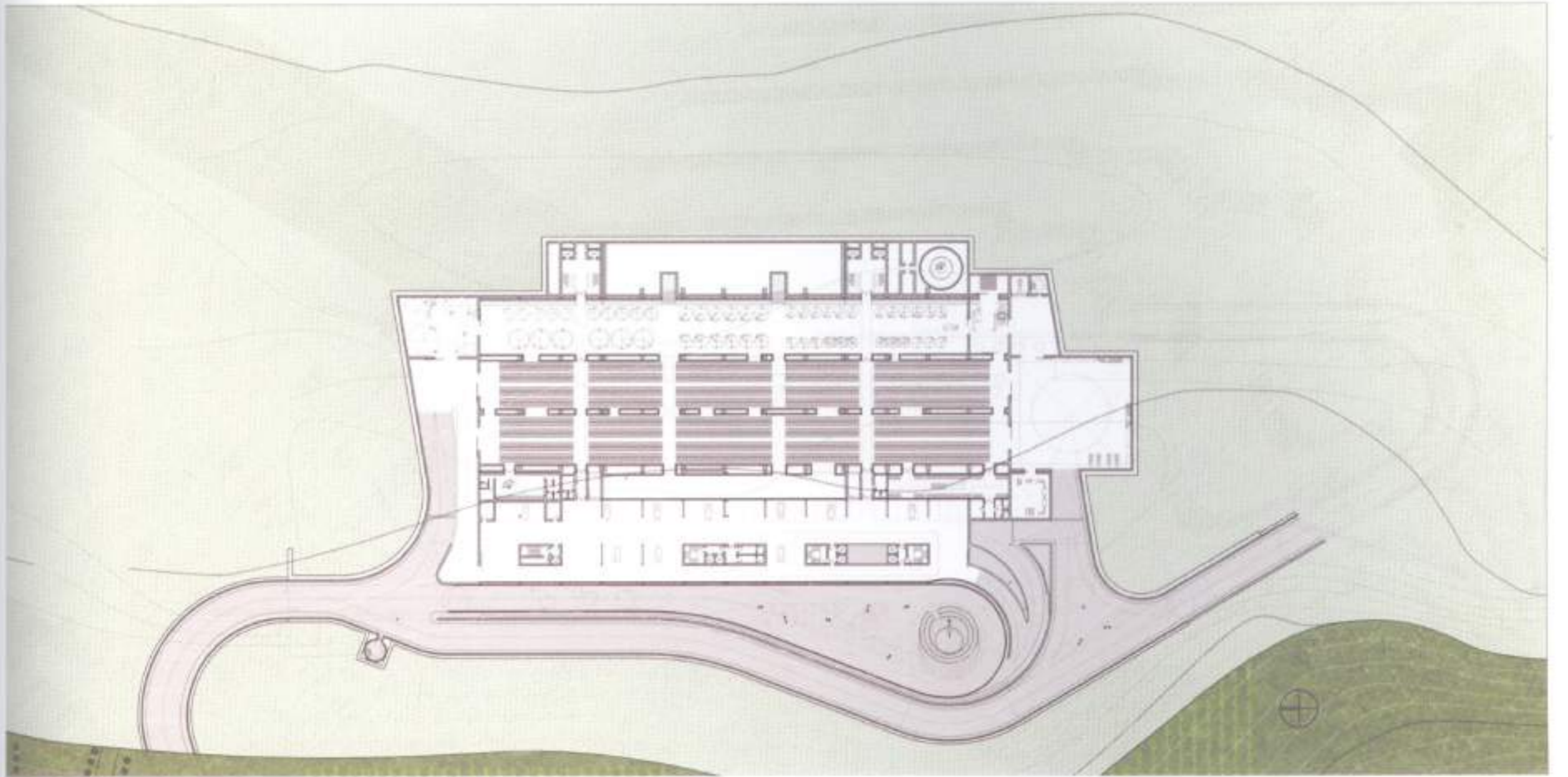
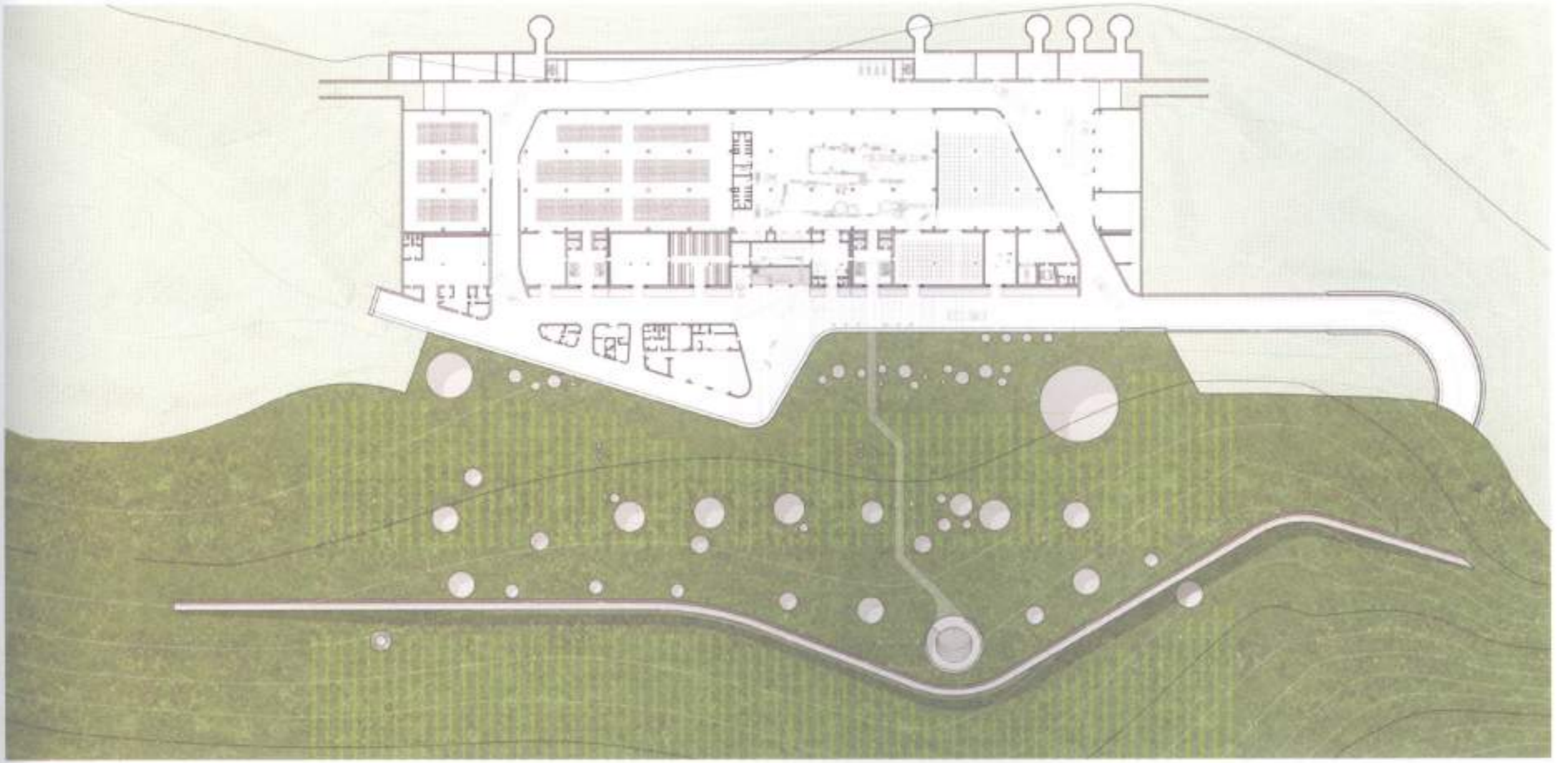
新建筑的立面几乎水平地延伸于自然的山坡上。一排排的葡萄藤和其土壤覆盖在建筑上面并勾画出它的形状。建筑的开口被设计成两条在地面上细长的缝隙，它们不经意地揭示了其内部深处的酒窖空间。

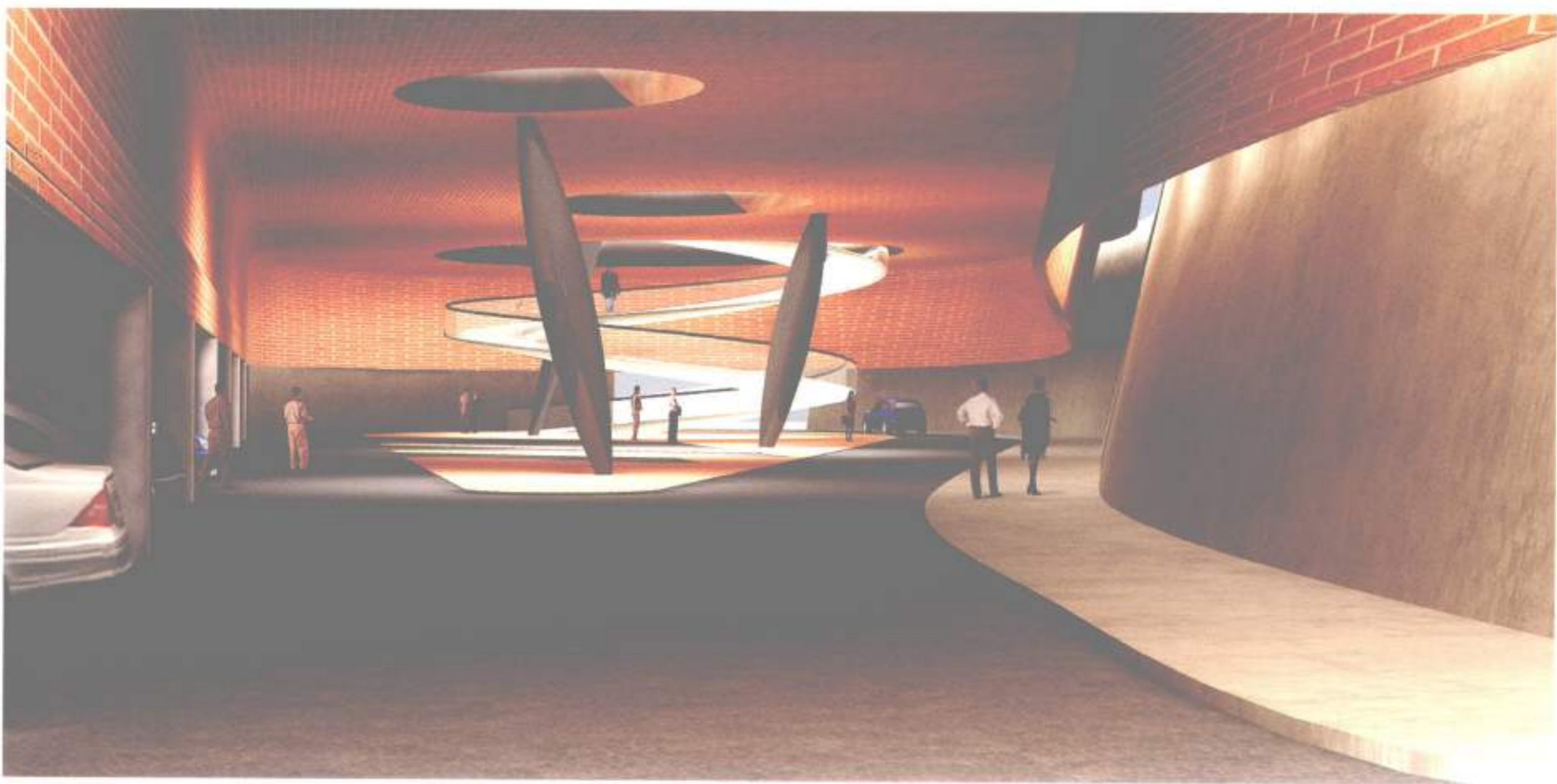
(李寒松译)

pp. 104-105: Sectional perspective of vaulted brick room. Bottom: Cross sectional perspective. Opposite, top: +184 level floor plan (scale: 1/2,000). Opposite, middle: +169.65 level floor plan. Opposite, bottom left and bottom right: Bird's eye view of the openings of the building, designed like two narrow slits on the terrain.

104-105页：砖砌拱顶房间的剖面透视。本页，下：短向剖面透视。右页，上：+184m标高的平面（比例：1/2,000）；中：+169.65m标高的平面；左下和右下：在地面上形成两条细长切口的建筑开口部鸟瞰。







Above: View of ramp from inside on the ground level. Below: View of parking toward the ramp.

本页，上：在底层内部看坡道；下：朝向坡道的停车场。

Chapter 3:

Architecture as Experimental Playground

第三章：
作为实验性游戏场的建筑

During the last decade a new generation of young designers moved to work experimentally on different tools to relate with the changing city and the evolving social conditions in the country. Groups such as Stalker, A12, Cliosstraat, Multiplicity and others carried on methodological and design reflections producing experiences between architecture and art. Recently most of those groups have been involved in designing new public spaces or intervening on preexisting building such as the Corviale in Rome.

Luca Molinari

e1 / Interaction Design Institute Ivrea

CICCIO (Curiously Inflated Computer Controlled Interactive Object)

ma0

Square in Bari / Bench "Sitting Around"

ON – Osservatorio Nomade / Stalker

Immaginare Corviale

在近十年中，意大利新一代的年轻设计师开始通过不同的工具来进行一系列与变化中的城市和进化中的社会状况相关的实验性工作。介于思达克、A12、克里奥斯特拉特、多样性及其他小组通过对方法论和设计手法的省思，来生成建筑和艺术之间的体验。这些小组近来大都参与了新的公共空间的设计，或介入了如罗马的科维亚勒这样对已有建筑进行改造的活动中。

卢卡·墨理纳利

(李寒松译)

e1 / 伊夫雷亚互动设计学院

CICCIO (电脑控制的神奇充气互动装置)

ma0

巴里的广场 / “绕圈坐”条凳

ON / 思达克

想象科维亚勒

e1 / Interaction Design Institute Ivrea

CICCIO (Curiously Inflated Computer Controlled Interactive Object)

Pescara, Italy 2003-

e1 / 伊夫雷亚互动设计学院

CICCIO (电脑控制的神奇充气互动装置)

意大利, 佩斯卡拉 2003-

Some sewn pieces of nylon in the shape of either a torpedo, or a sphere or a donut, then a small blower, a computer, few sensors, a projector, an optimistic look at the future, the desire to experiment and then here we are! CICCIO or the Curiously Inflated Computer Controlled Interactive Object.

CICCIO is light, inflatable, transportable, white, neutral, bright, coloured, projected; it has been hung and laid down and it has been used either as vertical or horizontal space; we've made it in the shape of a donut, a torpedo and sphere; we've built it in Ivrea but then we've inflated it in Rome, Florence, Milan, Turin, Genoa, London, Bangkok, Beijing, Venice and the next one will be in Lille.

CICCIO is a totally open source platform that everyone can use, copy, modify, distribute in order to learn how to teach; to learn how to learn both space and interactivity; to learn how to make a fast prototype of spatial interfaces; to learn how to experiment with simple technologies that in the near future will be implanted in our quotidian living environment: houses, shops, square, cities. CICCIO is a teaching experiment born in May 2003 at Interaction Design Institute Ivrea where some students and professors started to collaborate for an architectural competition called EUROPAN 7.

CICCIO as teaching platform has been used to develop thesis projects, prototypes and many interactive installations.

几片尼龙缝合成鱼雷形, 或球形, 或圆环形, 再加上一个鼓风机、一台电脑、几个传感器、一个投影仪, 这就是我们乐观地认为的未来的景象和我们实验性的追求。这就是CICCIO, 或者叫做电脑控制的神奇充气互动装置。

CICCIO是轻质的、可膨胀的、便携的、白色的、中性的、明亮的、可以加上色彩和投影的。它曾被悬挂以及平放着, 可被用来表达垂直或水平空间。我们曾将它做成圆环形、鱼雷形以及球形。我们在伊夫雷亚制作了它, 然后我们在罗马、佛罗伦萨、米兰、都灵、热那亚、伦敦、曼谷、北京、威尼斯将它充气膨胀起来使用。下次我们将在里尔使用它。

CICCIO是一个完全开放的平台, 每个人都可以通过使用、复制、改变

和分派它来学习怎样教学: 学习怎样体会空间和互动性; 学习怎样快速地制作一个空间界面的原型; 学习怎样实验使用在不远的将来会走进我们日常生活环境(住宅、商店、广场、城市)的简单技术。

CICCIO作为一个教学实验, 诞生于2003年5月的伊夫雷亚互动设计学院。当时一些学生和教授们开始合作设计作品以参加“第七届泛欧建筑设计竞赛”。

CICCIO作为一个教学平台已被用来发展一些毕业设计、原型设计以及许多互动的装置。

(李寒松译)

pp. 110-113: Various types of CICCIO.

110-113页: 不同形式的CICCIO。



Audiogruppi, 2004. Photo courtesy of the architect
音响团体, 2004



European 7, 2003. Photo by Walter Aprile.
"第七号"欧洲设计竞赛, 2003.



The idea was to create a portable museum, a space that could be used in any environment, from a museum to a school, from a park to a city square.

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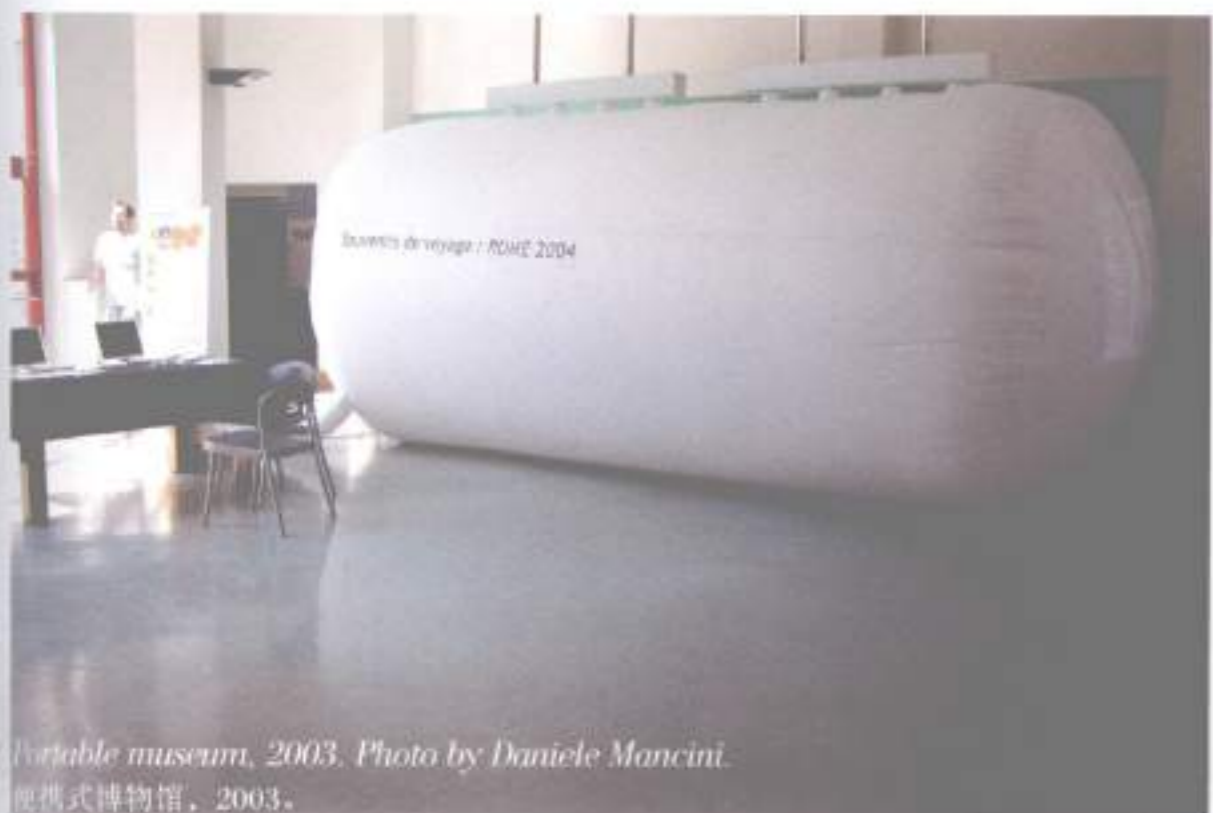
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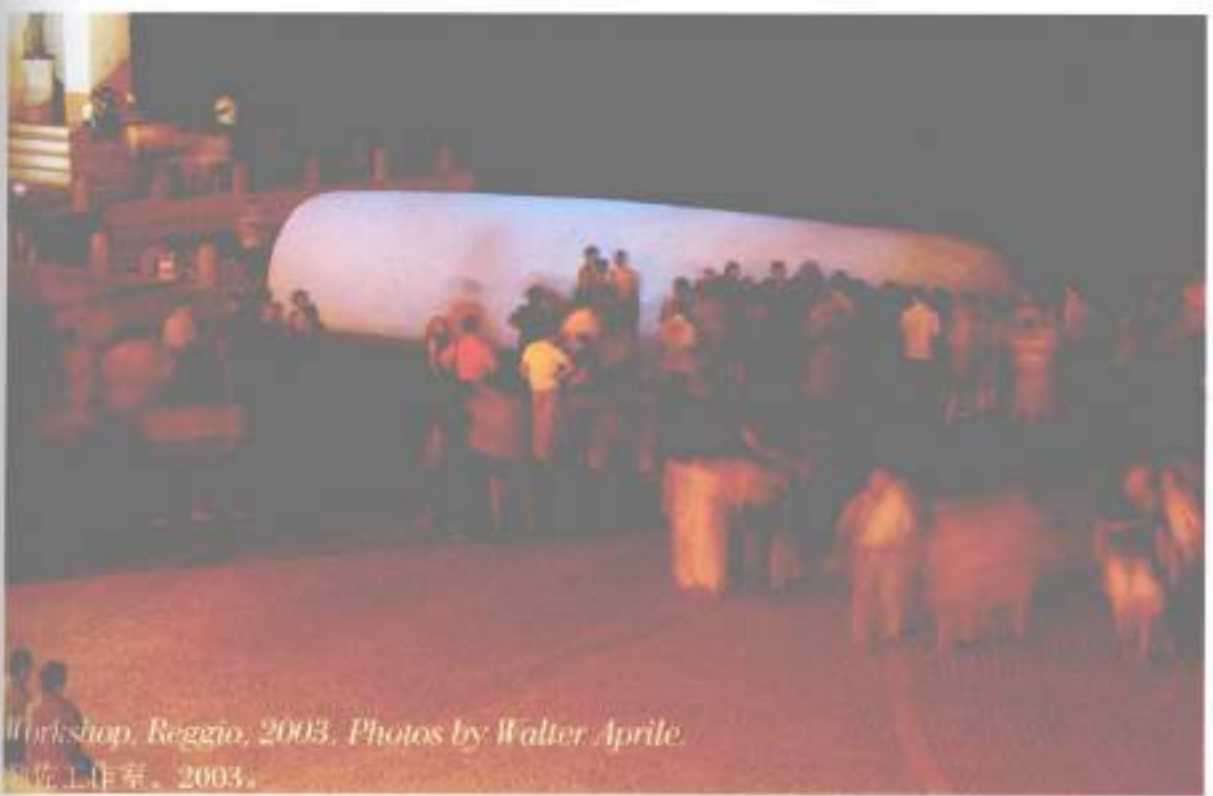
Portable museum, 2003. Photo by Daniele Mancini.
便携式博物馆, 2003.



Photo by Walter Aprile.



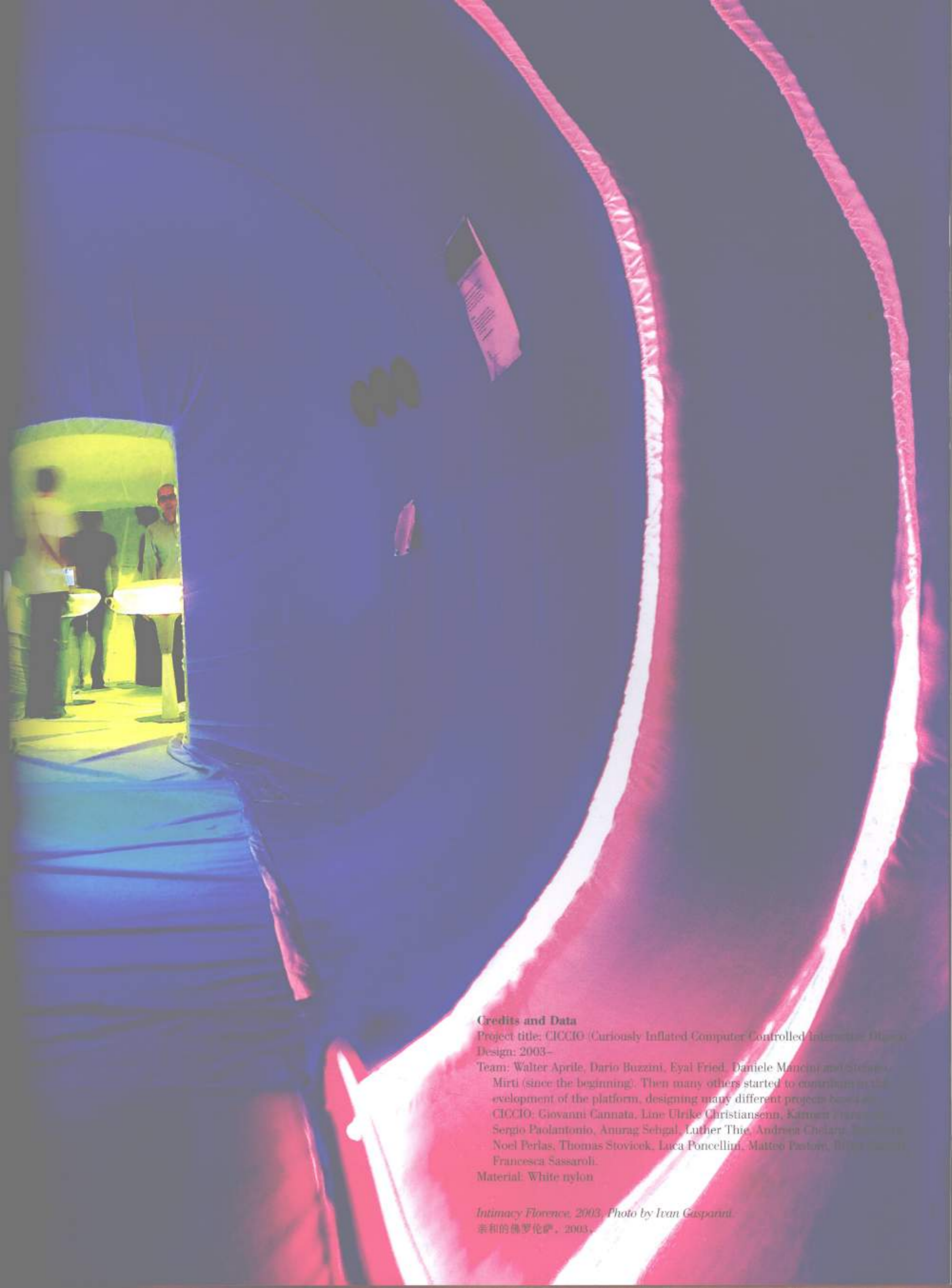
Genova Science Festival, 2004. Photos by Daniele Mancini.
热那亚科学节, 2004.



Workshop, Reggio, 2003. Photos by Walter Aprile.
工作坊, 2003.







Credits and Data

Project title: CICCIO (Curiously Inflated Computer Controlled Interactive Object)
Design: 2003-

Team: Walter Aprile, Dario Buzzini, Eyal Fried, Daniele Mancini and Stefano Mirti (since the beginning). Then many others started to contribute to the development of the platform, designing many different projects based on CICCIO: Giovanni Cannata, Line Ulrike Christiansenn, Karsten Jürgensen, Sergio Paolantonio, Anurag Sehgal, Luther Thie, Andrea Chelari, Alessandro Noel Perlas, Thomas Stovicek, Luca Poncellini, Matteo Pastore, Bodo Wenzel, Francesca Sassaroli.

Material: White nylon

Intimacy Florence, 2003. Photo by Ivan Gasparini.

亲和的佛罗伦萨，2003。

ma0

Square in Bari / Bench "Sitting Around"

Bari, Italy 2001

ma0

巴里的广场 / “绕圈坐” 条凳

意大利, 巴里 2001

The project site is an existing small square in Bari, in the south of Italy, to be renewed with few and simple interventions, that could give to this small and fragile space a kind of “domestic” value.

The idea is to transform it into a public space that can be continuously reconfigured according to the wishes of its inhabitants: the seating is entirely composed of rotating benches that can be moved into the shade of the trees on hot days, or on the contrary, they can be moved into the sunshine on colder ones. The rotating benches allow multiple configurations, to meet and talk with a group of friends, to wait for someone coming from the city centre, or for a child when school is over; the lighting system configuration allows at the same time to choose during nighttime whether to be in light or not...

This low technology interactive device transforms the public space into a playground where people can play with the rules of public architecture.

这个项目的基地位于意大利南部巴里市的一个已有的小型广场上。我们采用简单精炼的手法对其进行改建，以使这个小巧纤弱的空间呈现出一种令人亲切的感觉。

设计的构思是把它改造成一个可以根据使用者的希望不断重组的公共空间：广场的座位完全由可旋转的条凳组成。它们可以在热天时被转到树荫下，反之，在冷天时可被转到阳光中。这种旋转条凳为不同的活动创造了多种的组合。人们可以在这儿会见朋友并相互交谈，也可以等待从市中

心过来的人，或是为放学的孩童提供嬉戏的场所。在晚上它们也可根据灯光系统的安排来让人们选择是否处在灯光底下。

这一低技术的互动装置把公共空间转变为一个遵循公共建筑原则的人们可以在其中活动的游戏场。

(李寒松译)

pp. 114-115: View of benches at square.

114-115页：广场上的条凳。

Credits and Data

Project title: Square in Bari / Bench "Sitting Around"

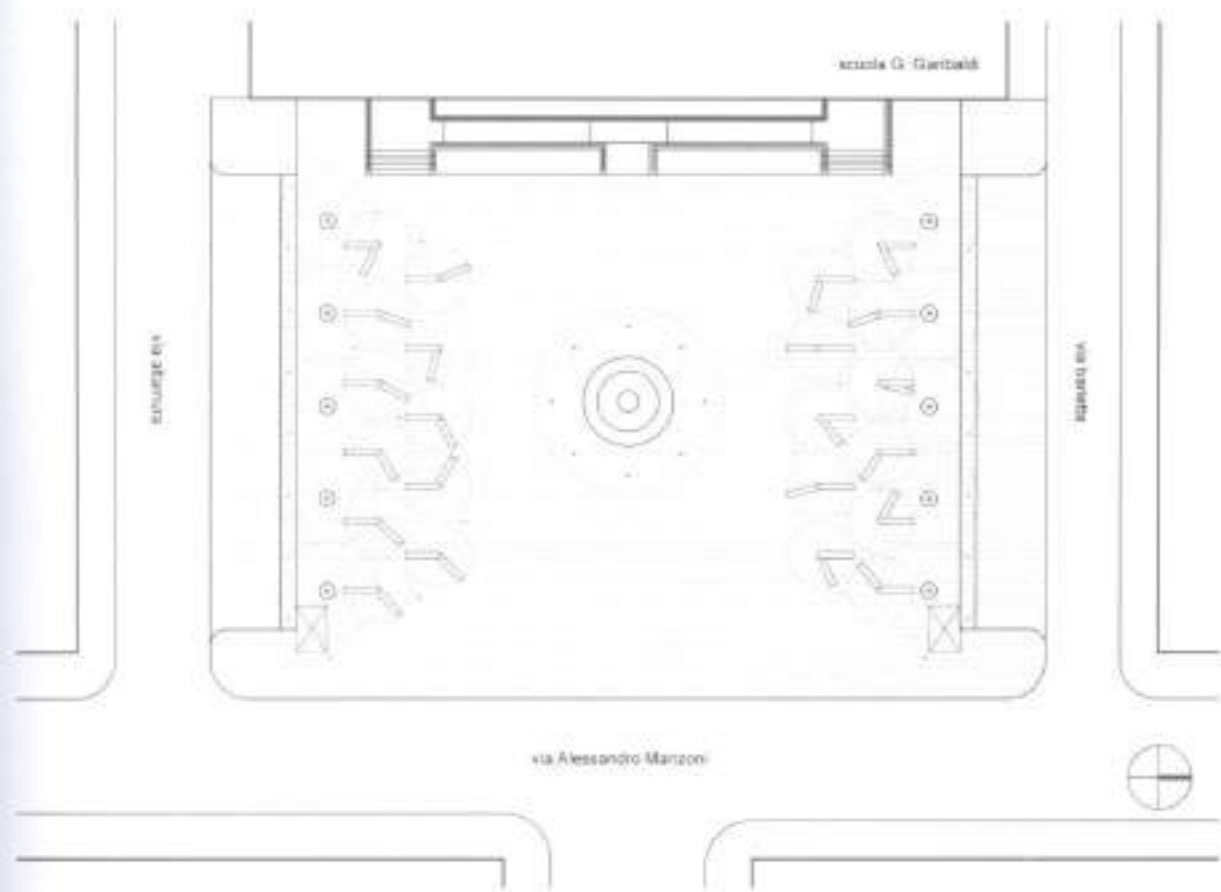
Client: Comune di Bari

Location: Bari, Italy

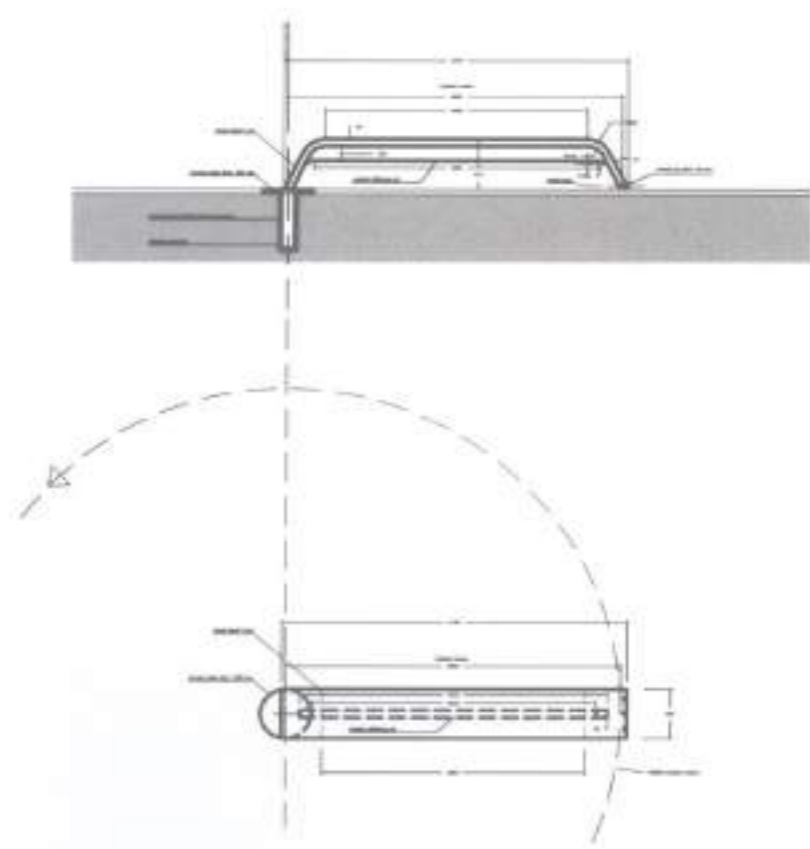
Design: 2001

Architect: ma0 / emmeazero studio d'architettura





Plan (scale: 1/800) / 平面图 (比例: 1/800)



Bench detail (scale: 1/100) / 条凳详图 (比例: 1/100)







que lo
que lo

Possible applications for another site.
在其他场所应用的可能性。

ON – Osservatorio Nomade / Stalker

Immaginare Corviale

Rome, Italy 2004–2005

ON / 思达克

想象科维亚勒

意大利, 罗马 2004-2005

Corviale is a 958-meter-long building inhabited by about 6,000 people, situated in the southwestern periphery of Rome and surrounded on three sides by intact countryside. Owned by ATER, the Public Housing Institute, it was planned by Mario Fiorentino in 1972 and completed ten years later. A monument to late modernist architecture, it is an emblematic place for architects and urban planners, systematically evoked by the Italian press with regard to the real or presumed evils of the inner cities. Today, thirty years from its conception, Corviale can be assumed as a starting point for analyzing the meaning and impact of 1960s and 1970s ideology of urban planning and public housing, its failure and the possible intervention that can be done today on some of its “products” like Corviale.

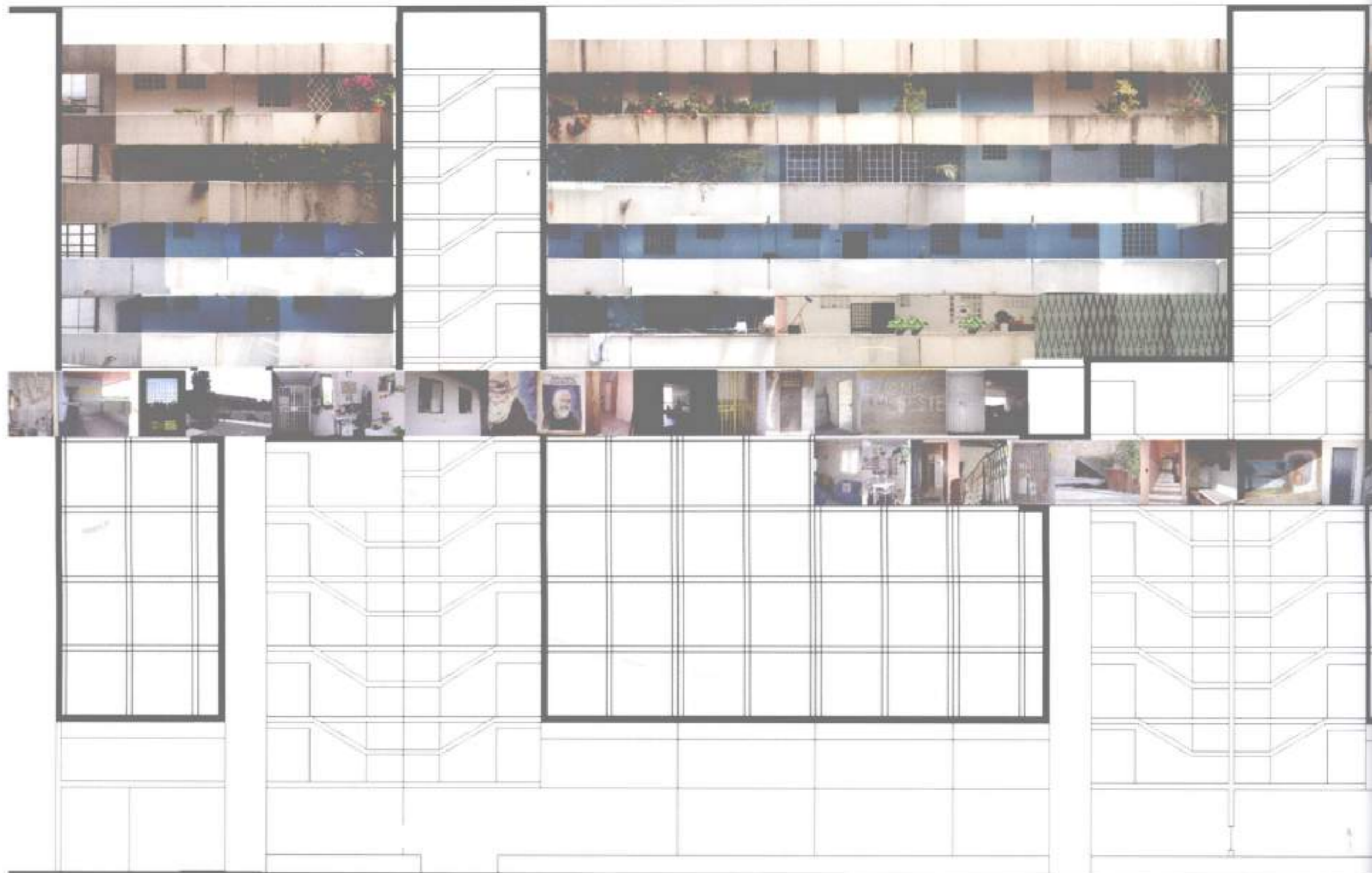
The project *Immaginare Corviale* developed as a multidisciplinary laboratory on urban space, in which participatory planning practices, architecture and artistic and multimedia production come together.

The project responded to a diffused demand of the residents of Corviale: to modify the stereotyped image of the housing complex as a symbol for the social problems of Italian inner cities. In order to recuperate a sense of awareness among the residents that they live in an exceptional place, the artists chose to engage them in

envisioning a new image for the building.

The group *Osservatorio Nomade*, a collective of artists, architects and videomakers worked in the building for a year, from April 2004 to April 2005, after a thorough preliminary research in the area. In Corviale they carried on a creative analysis of how public space is lived, remembered, imagined and transformed.

The aims and scopes of the project were continuously discussed and negotiated between the artists, the curators and the city administration. This form of long-term collaboration between different actors – an independent cultural institution, a group of artists and a public administration – focused on an experimental project in an urban site is unique in Italy. The aim of this collaboration was to combine and possibly harmonise two different approaches to the urgent issues of an urban area: on the one hand the creative take of the artists, on the other the demands of the renewal projects taken in charge by the administration. The starting point for the artists involved in *Immaginare Corviale* was the use of public space, actual and possible, analysed through a series of workshops with the residents. On the basis of the data gathered during the workshops some ideas were produced in form of plans, that could induce and instigate new processes of transformation and possible forms of management for this huge



building.

The themes of the workshops have been:

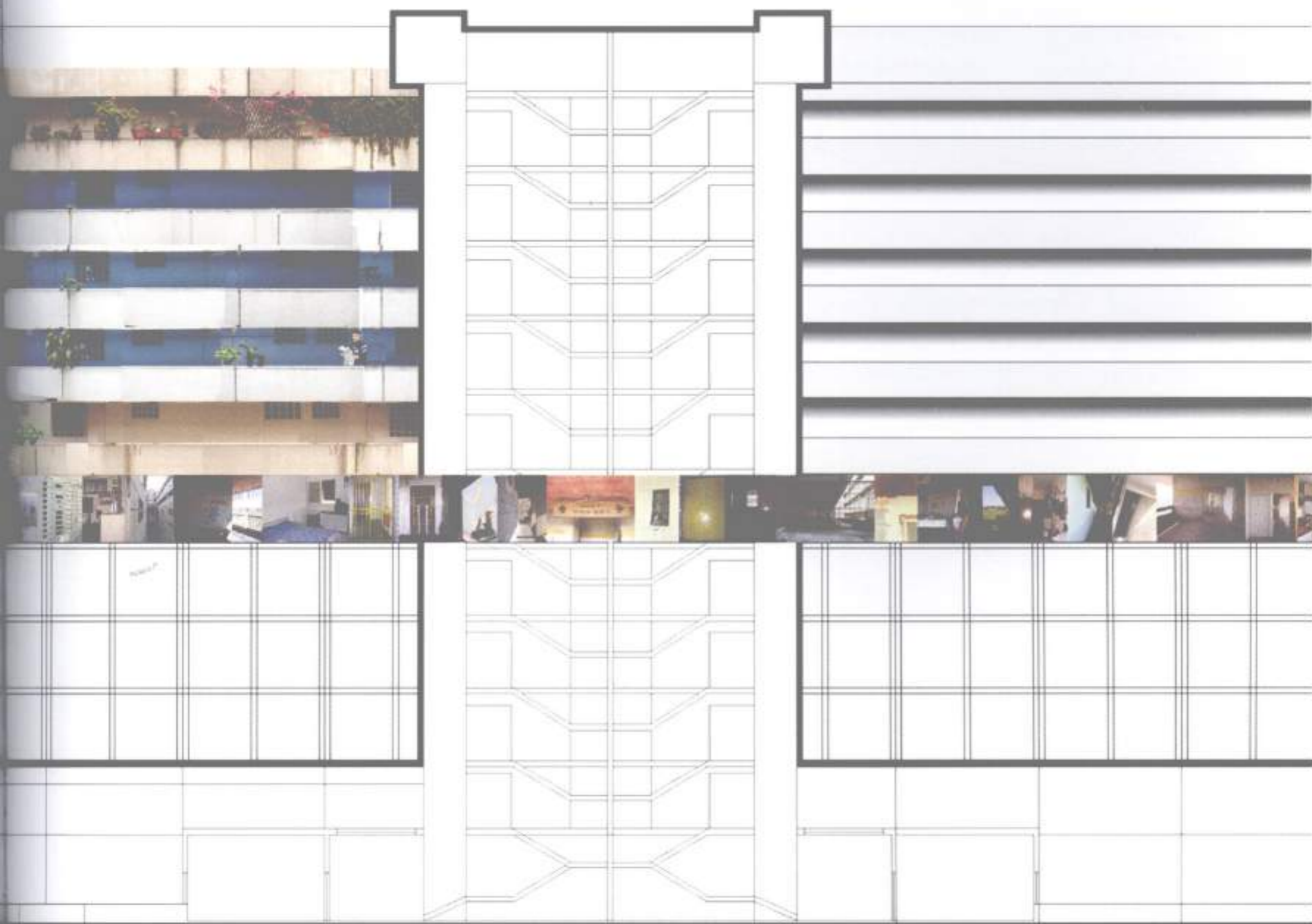
- the micro-transformations of the building realised by the residents in order to make it more livable
- the oral history of the building design and construction, combined with the oral history of the residents
- the potentials of some aspects of the building, such as its location in a rural area, the one kilometre long roof, the "squatted" 4th floor
- the possibility of creating sounds with the wind in different sections of the building
- the production of new images and views of the building;

Each artist worked in his/her media: sound, video, photo, collection of stories. Each group of architects developed specific means for presenting the results of their investigations, visions and projects to the residents. The resulting discussions with the residents triggered new projects for the building.

The focus of the project being the stereotyped image the building and its reception by the city at large and the media, it was necessary to find a means to show what was being done that at the same time could work as an instrument of exchange and

information within and outside Corviale. An experimental television, Corviale Network, was the answer.

Corviale Network, more easily than other aspects of the project, was immediately accepted by the residents as a social game. Corviale Network thus made it easier to convey the more experimental aspects of Immaginare Corviale to the residents who had not been involved. Corviale Network is an experiment for a neighbourhood TV station that mocks and democratise the dynamics of mainstream TV. It was conceived as a pilot of a local media channel managed by the residents while Corviale is undergoing a thorough transformation as a consequence to different renewal programs. Corviale Network is thus conceived as a new public space for the building and the surrounding area, a flexible instrument that can be modulated on the different needs as its stakeholders feel it is necessary.



科维亚勒是一栋长达958m、可以容纳6,000人居住的大楼。它坐落于罗马的西南边缘，其三边被乡村的自然环境所包围。它的业主是一个叫作ATER的公共住宅机构。它由马里奥·费奥伦第诺于1972年设计，并于十年后完工。它是晚期现代主义建筑的纪念碑。对建筑师和城市规划师来说，它是个具有标志意义的地方。然而它却总是被意大利媒体作为城市真正的罪恶揪出来。今天，在其构想产生后的三十年，科维亚勒大楼可以被看作是分析20世纪六七十年代城市规划 and 公共住宅思想的意义和影响的起点。它的失败以及可能的影响同样会在今天类似科维亚勒一样的“产品”上发生。

想象科维亚勒项目是一个多领域的城市空间实验室。共同参与工作的有规划、建筑、艺术和多媒体制作多家单位。

这个项目回应了科维亚勒大楼居民众多不同的要求，并改变了作为意大利城市社会问题象征的大型住宅楼刻板陈旧的面貌。为了让居民们重新认识到他们居住在一个特殊的地方，艺术家们有意识地让他们参与到创造大楼新形象的活动中。

一个由艺术家、建筑师和录影师组成的名叫“巡游观察者”的小组，

经过对这个地区进行彻底的前期研究之后，从2004年4月到2005年4月又在大楼里工作了一年。在科维亚勒大楼中他们对公共空间是怎样被居住、记忆、想象和改变的作了一次有创意的分析。

艺术家、项目策划人和城市管理人员们针对项目的目标和范围进行了反复的讨论和协调。这些不同角色的长期合作，组成了一个由艺术家和公共管理人员参与的独立文化机构。他们专注于这个独一无二的意大利城市地段的实验项目。这个合作项目的目的是对两种不同的解决城市地区紧迫问题的手段进行整合和协调：一方面是艺术家的创造性工作，另一方面则是管理人员改建工作的要求。

艺术家们参与想象科维亚勒项目的起始点，是通过一系列与居民合作的课题来分析公共空间可能和实质上的使用性。基于课题中收集的数据，我们以平面形式表达了一些想法。这将触发新的改造进程，并引起新一轮的对这一庞大建筑管理形式的变革。

这些课题的研究主题为：

- 居民本人为使居住更为适宜对大楼进行的小型改造。
- 结合居民住宅体验的有关建筑设计及建造过程的口述记录。
- 大楼某些潜藏的因素分析，比

如它地处的乡村区域、长达1km的屋顶以及被居民私占的四层空间。

- 利用大楼不同部分穿行的风来创造音响效果的可能性。
- 大楼新景象的创造。

每个艺术家通过各自的媒介来工作，其中包括音响、录影、照片和故事的收集。每个建筑师小组都运用了其特有的方式，来向居民展示他们调研的结果、视觉产品和设计方案。我们与居民的讨论结果是促成了新一轮关于大楼建设的项目。

这个项目的重点是大楼陈旧刻板形象和整个城市及媒体对它的接受程度。我们认为有必要去寻找一种方法来展示大楼内发生的事情，同时它又能成为科维亚勒内外信息交流的工具。一个实验性的科维亚勒电视网络便是答案。

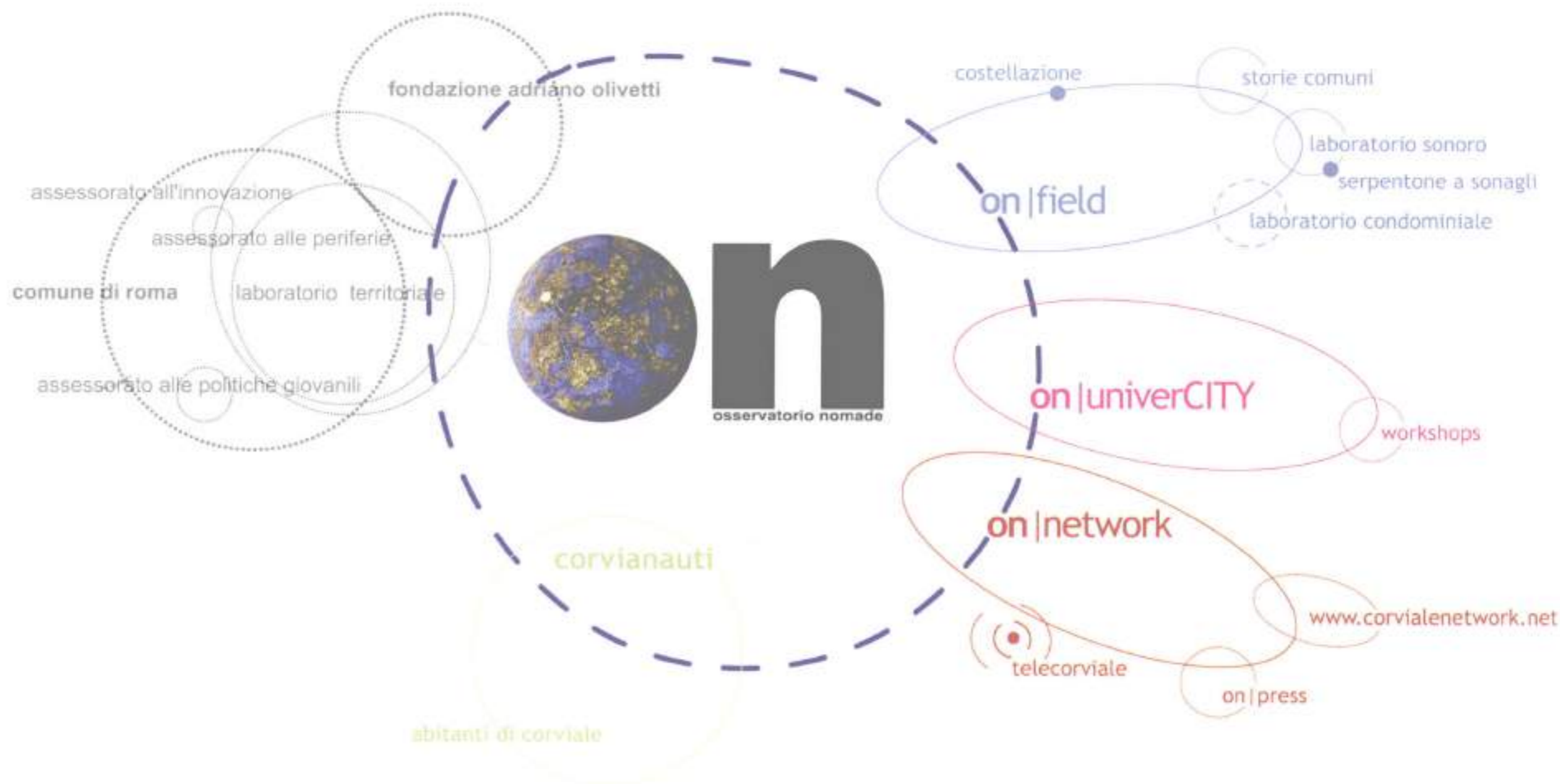
科维亚勒电视网络与这个项目中其他部分相比，更容易被大楼居民迅速地接受并把它当作一种社交的游戏。因此，科维亚勒电视网络也就更容易向没有参与到此项目中的居民传达“想象科维亚勒”中更为实验性的部分。科维亚勒电视网络是一个邻里电视台的实验。它模拟了动感十足的主流电视并使之大众化。我们将这个电视网络设计成由居民管理的区域性媒

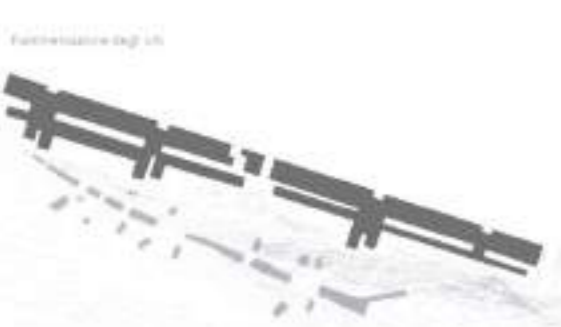
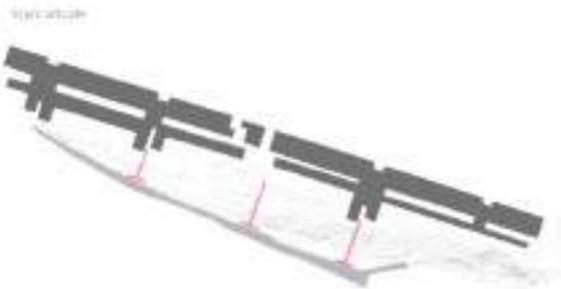
体频道的一个先例。随着新的不同节目不断地涌现，科维亚勒正发生着彻底变革。因此科维亚勒电视网络也就成了一个大楼及其周围地区的新型公共空间。它已成为一个可以根据其主人的不同需求来调整的可塑性工具。

(李寒松译)

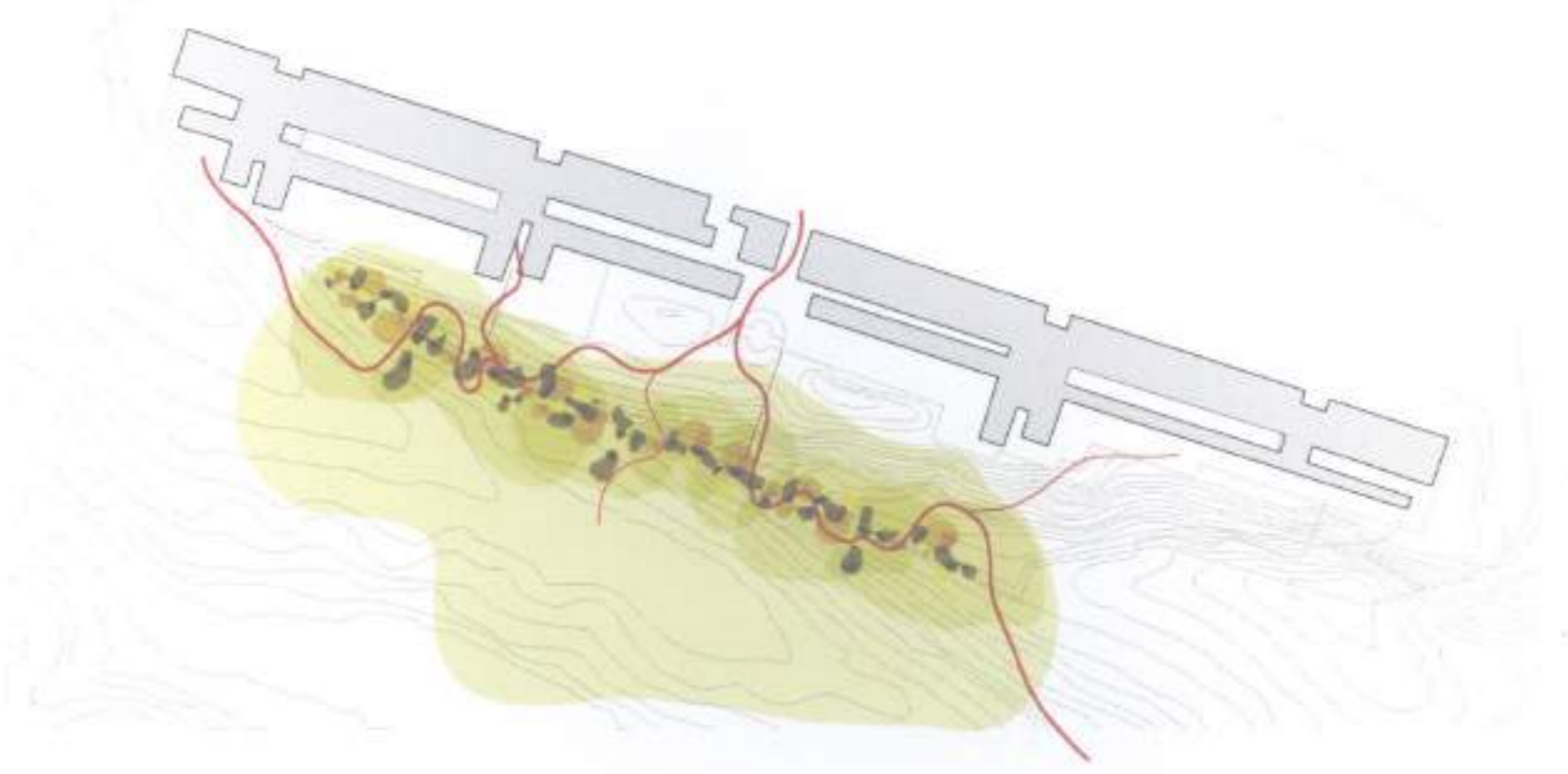
pp. 118-119: Longitudinal section. Drawing courtesy of m28. This page, below: Correlation diagram of *Immaginare Corviale*. Opposite, above: General view of the long slab along the ridge. Opposite, middle: Masterplan by nicole_fnr/2a+p. Opposite, below: Floor plans of a typical slab segment. Drawing courtesy of ma0. p. 122, above: Proposal for corridor by m28. p. 122, below: View of self-built flats. Photo courtesy of ellelab + stalker.

118-119页：长向剖面。本页，下：想象科维亚勒的相互关系示意图。右页，上：坡顶上长长的大楼全景；中：nicole_fnr/2a+p设计的总平面；下：板楼标准区段平面。122页，上：m28设计的走廊改建提案；下：居民自建的公寓。

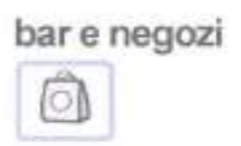
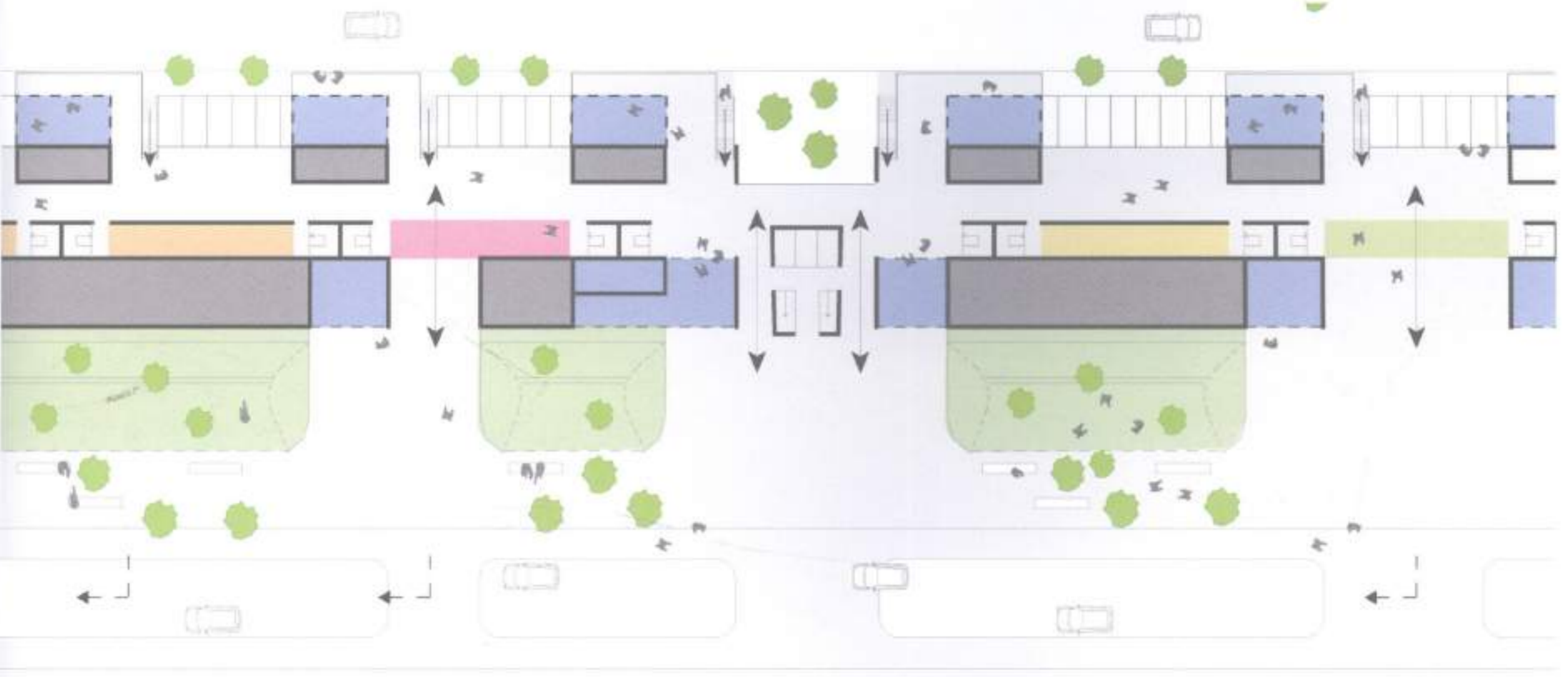




PLANIMETRIA... SCHEMA CONCETTUALE



CORVIALE DOMANI... VERSO UN TERRITORIO



Credits and Data

Project title: Immaginare Corviale

Project team: ON – Osservatorio Nomade

Curator: Fondazione Adriano Olivetti / Maria Alicata, Salvatore Aprea, Flaminia Gennari, Francesca Limana, Bartolomeo Pietromarchi

Promoter: Comune di Roma, Assessorato alle Politiche per le Periferie, per lo Sviluppo Locale, per il Lavoro

Dipartimento XIX: Politiche per lo Sviluppo e il Recupero delle Periferie

Collaborators: Laboratorio Territoriale – Corviale Roma Ovest

Workshops of Corviale univerCITY (Coordinator: Francesco Careri): Far west Corviale (April 2004) collaborate with Penn State University, microtrasformations (May 2004) collaborate with the Facoltà di Architettura di Roma TRE.

Tutors: stalker (Francesco Careri, Jacopo Gallico, Lorenzo Romito), ma0 (Massimo Ciuffini, Ketty Di Tardo, Alberto Iacovoni, Luca La Torre con

Lorraine Perrot, Piero Ventura), nicole_fvr/2A+P (Tommaso Arcangeli, Gianfranco Bombaci, Domenico Cannistraci, Lorenzo Castagnoli, Pietro Chioldi, Matteo Costanzo, Angelo Grasso, Valerio Franzone), ellelab (Sara Braschi, Maria Teresa Bruca, Eleonora Costa, Gabriella Azzolini)

Corviale Network: Alice Bartoli, Andrea Bassi, Davide Barletti, Piero Como, Pia Di Tardo, Michela Franzoso, Enrico Ludovici, Lorenzo Romito, Alexander Valentino

“Storie comuni”: Cesare Pietroiusti, Matteo Fraternali, Francesca Recchia, Giorgio D’Ambrosio

“Laboratorio Condominiale”: Aldo Innocenzi, Ilaria Vasdeki

Thanks to: Loredana, Domenico, Giuseppe, Tiziana, Rosalba, Massimo, Graziella, Katuscia, Gianni, Gemma, Concetta, Donatella, Patrizia, Rossana, Donatella, Michela, Romina, Gilda, Lena, Patrizia, Anna... and all the inhabitants of Corviale



Chapter 4:

On Style, Made in Italy

第四章：
风格——意大利制造

Traditional Italian style is living as well an interesting metamorphosis and those three examples shows easily different ways of conceiving interior design in Italy. Luca Molinari

Antonio Citterio

Bulgari Hotel in Milan

Fabio Novembre

Bisazza New York show room

Studio Italo Rota

Just Cavalli via della Spiga

传统的意大利风格不仅活生生地依存于今，同时也正发生着有趣的转变。后文三个例子深入浅出地展示了意大利室内设计构思的不同方法。 卢卡·墨理纳利
(李寒松译)

安东尼奥·西特里奥

米兰的布尔加里旅馆

菲比尔·诺维姆波

比萨查纽约展示厅

伊塔洛·罗塔工作室

米兰的杰斯特·卡瓦利店

Antonio Citterio

Bulgari Hotel in Milan
Milano, Italy 2004

安东尼奥·西特里奥
米兰的布尔加里旅馆
意大利，米兰 2004





The building situated in Via Gabba, Milan, dating from the 1950s, combined with the design of the street built up over the past thirty years, was revisited so as to highlight its graphical composition. The facade, in white marble, expresses refinement and lightness in contrast with the massive design of the neighbouring stone buildings and the windows stand out, as well as the 18th century part of the facade, restored and exhibited. For those who approach the building, the garden can be glimpsed through a wall of vegetation.

The narrow and high windows of the lobby look over the entrance court as well as a very tall sliding door sheltered by a massive cantilever roof in bronze. Mirrored window-panes reflect the set-designed garden while transparent panes reveal the sequence of the interiors which are almost five metres high. In the restaurant area a lenticular ceiling is suspended over a large oval balcony in black resin giving on the terrace and the garden.

In the communal areas the use of black granite and Burmese teak wood create an elegant, though informal environment. The pale colour of bleached oak prevails in the chromatic range of the rooms, combined with the warm and natural hues of fabrics; the dark bathroom, opening onto the bedroom in the area where the black granite bathtub is located, highlights by contrast the fair paleness of the bed area and stands out against the warm colour of the travertine stone of the basin and shower. Coming with an entrance and a closet, all the rooms are organised in a sequence of spaces, from the entrance to the most intimate areas of the bathroom looking on the garden. Careful design has been applied to every single detail: from the door handles to the whole facade, from every single piece of furniture to desk accessories, from architecture to glasses and fabrics.

这栋建筑位于米兰的加巴街，它始建于20世纪50年代，是整个历经30年修建起来的街区设计的一部分。它的翻建则加强了其如画般的构成效果。与这个街区的大片石造建筑、显眼的窗户以及经修缮重新展示的18世纪立面部分相比，其白色大理石立面显得十分地雅致和轻盈。

当你走近这栋建筑时，你可以隐约看见树丛后面的花园。

大堂的窄长窗面对着入口庭院及其高大的推拉门。入口上方是一个巨大的铜制悬挑屋顶。镜面的窗扇反射着成套设计的花园，而透明的窗扇则揭示出几乎5m高的室内空间序列。在餐厅区域中有一个大的椭圆形黑树脂制的平台。其上方是一个拱形的吊

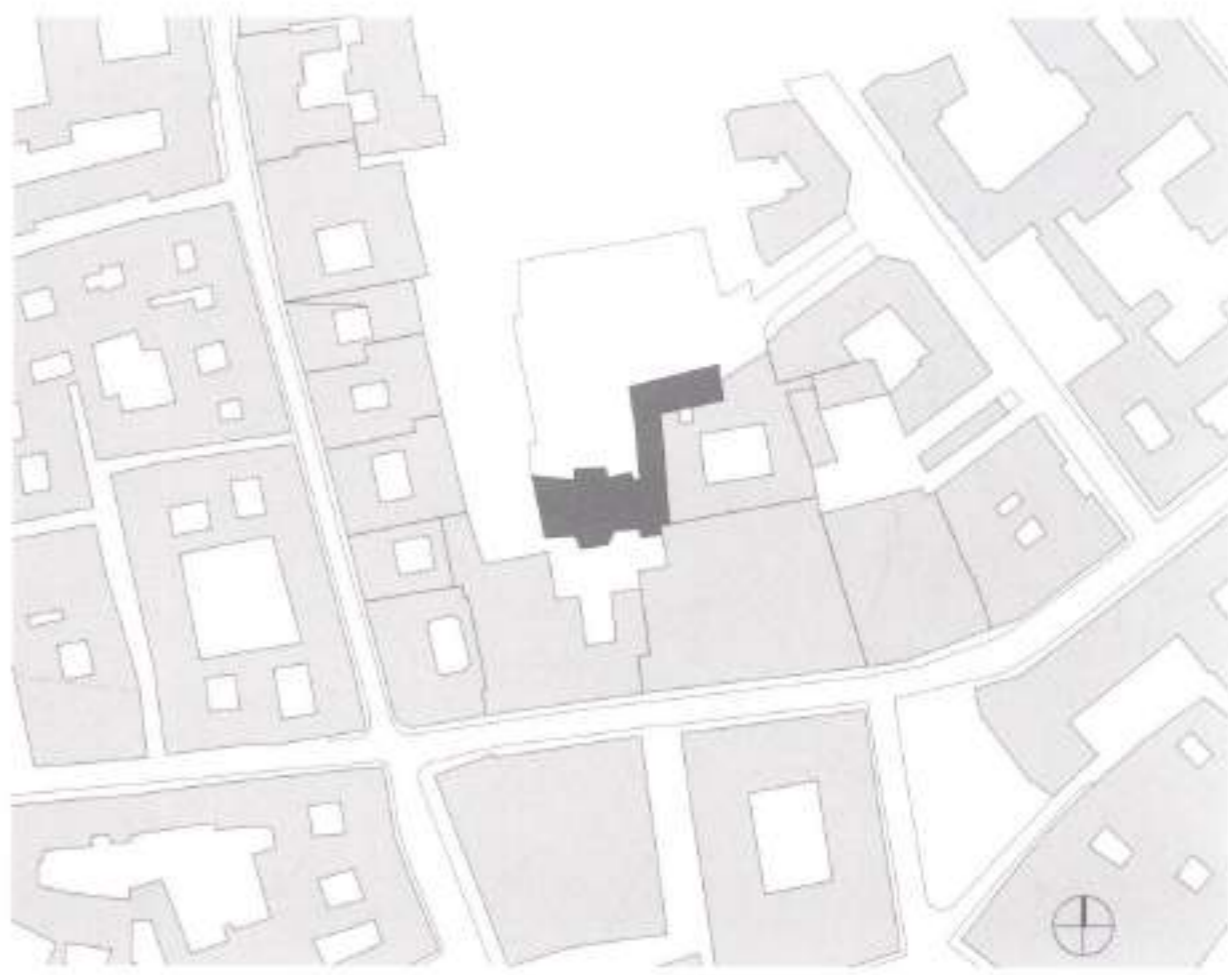
顶。餐厅朝向花园和露台。

公共区域使用黑色花岗岩和缅甸柚木以创造出高雅而又随意的环境。

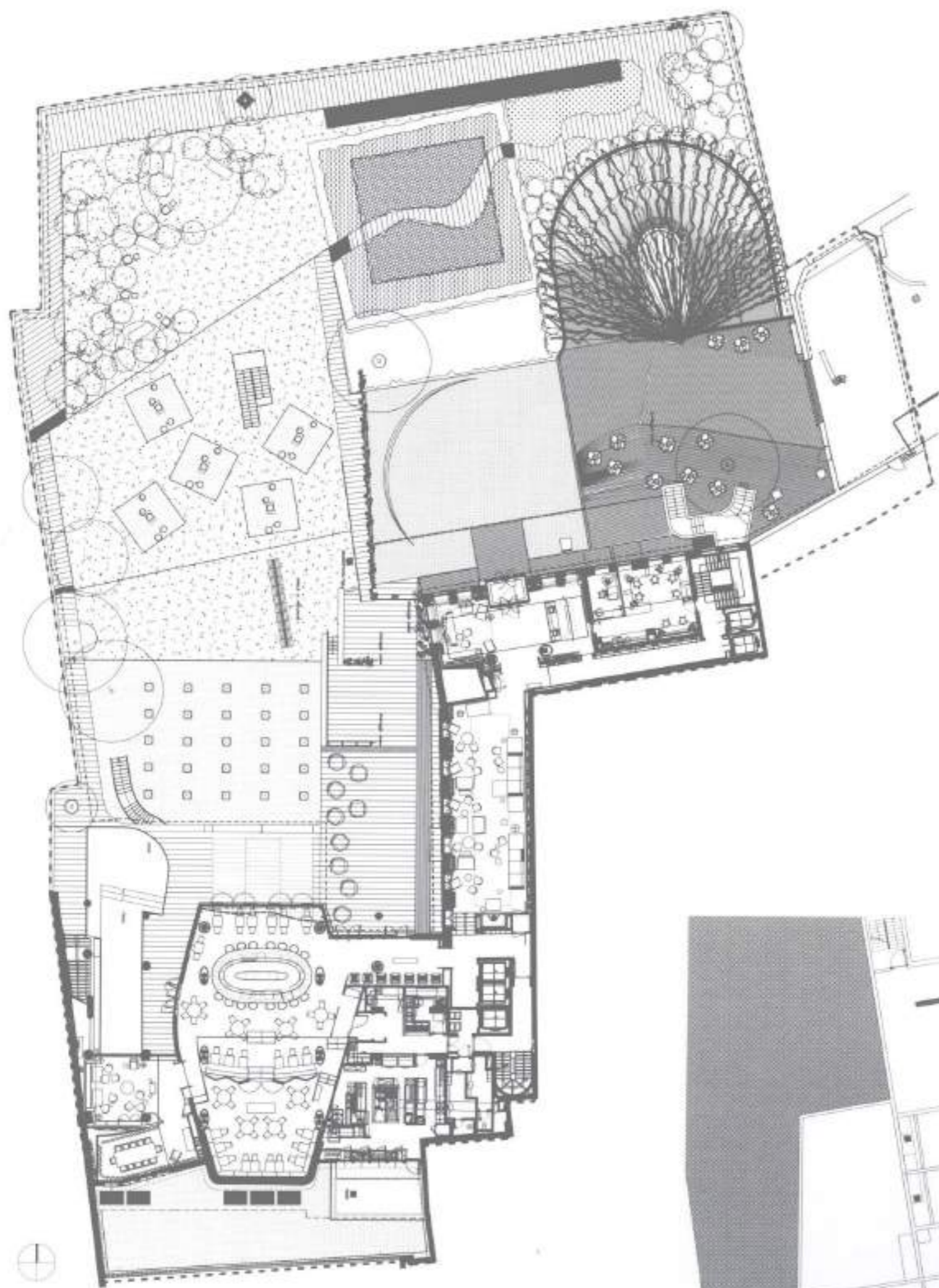
客房中都使用浅色漂白橡木和自然的暖色调织物来形成其色彩系列。浴室则是深色的。黑色花岗岩浴缸位于朝向卧室的方向，它与卧室的浅色调及暖色的凝灰石脸盆和淋浴池形成鲜明对比。所有客房从入口和衣橱到朝向花园最私密的浴室都按照空间序列排布。

每个细节都经过认真的设计：从门把手到整个立面，从每件家具到桌上的配件，从建筑本身到玻璃和织物的设计。

(李寒松译)



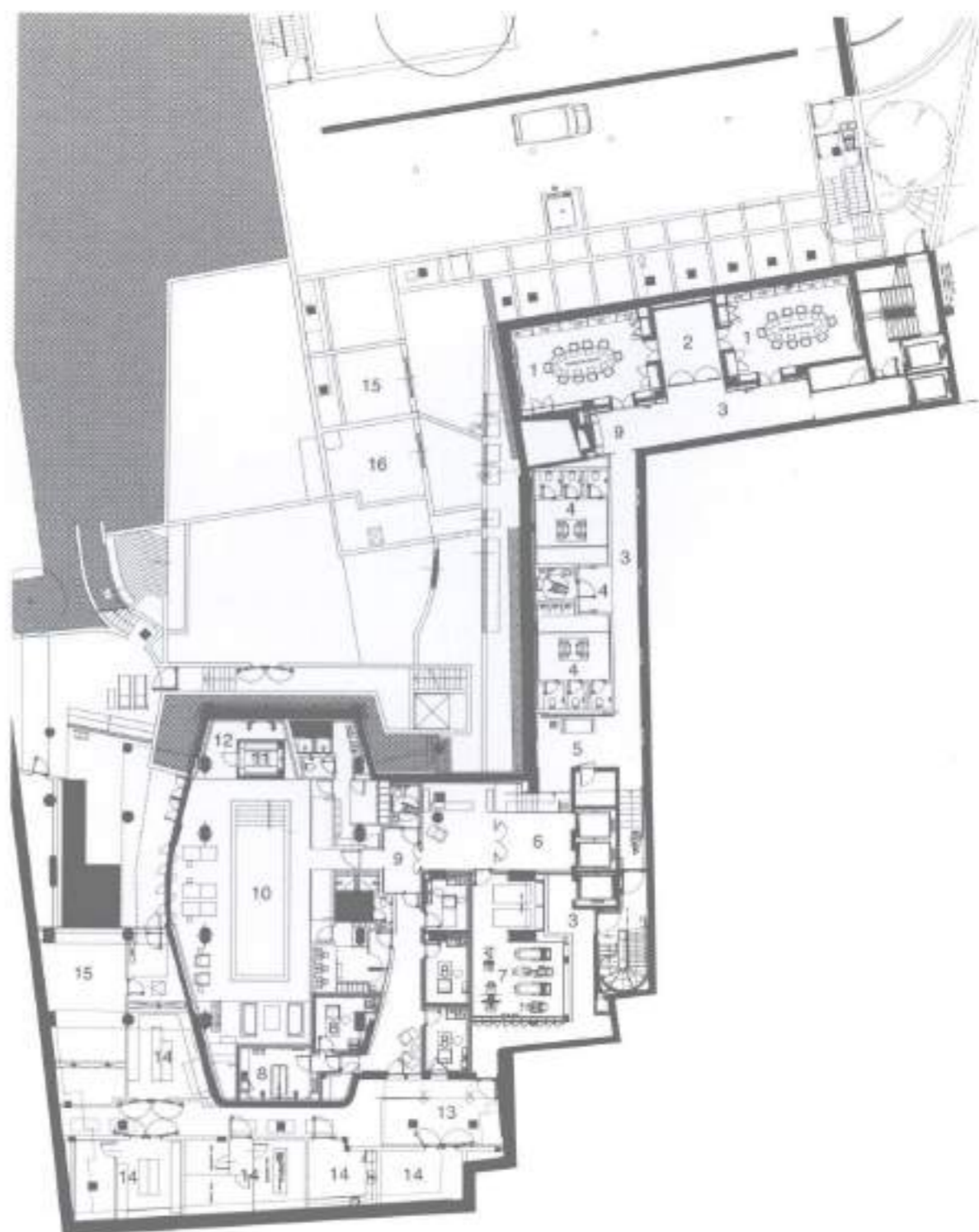
Site plan (scale: 1/2,500) / 总平面图 (比例: 1/2,500)



Ground floor plan / 一层平面图

Legend: 1) Meeting room, 2) Pre-function room, 3) Corridor, 4) WC, 5) Lobby, 6) Spa reception, 7) Aerobics room, 8) Massage room, 9) Vestibule, 10) Pool, 11) Steam room, 12) Drench, 13) Courtyard, 14) Kitchen storage, 15) Machine room, 16) Fire prevention room.

图例: 1. 会议室, 2. 会议室前室, 3. 走廊, 4. 厕所, 5. 前厅, 6. 温泉接待处, 7. 健身房, 8. 按摩室, 9. 连廊, 10. 温泉池, 11. 蒸汽室, 12. 淋浴室, 13. 庭院, 14. 厨房储藏室, 15. 机房, 16. 防火室。



Basement plan (scale: 1/600) / 地下层平面图 (比例: 1/600)

Credits and Data

Project title: Bulgari Hotel in Milan
 Location: Milan, Italy
 Client: Bulgari Hotels and Resorts
 Completion: 2004
 Architect: Antonio Citterio, Patricia Viel, Ruggero Ercoli
 Project team: Flaviano Capriotti, Ella Dinoi, Lavinia Sciacchitano, Thore Schaefer, Tilman Schmidt, Francesca Simen, Diego Di Paola, Carmine D'amore
 Interior designers: Antonio Citterio, Patricia Viel
 Engineer: Angelo Ferraresi
 Landscape designer: Sophie Agata Ambroise
 Lighting design: Metis Lighting
 General contractor: Pace 80 s.r.l.
 Graphics: Pentgram
 Textiles: Enzo degli Angiuoni
 Furniture: B&B Italia Contract
 Construction: Civera Restauri
 Stone works: Rigo marmi
 Mosaics: Trend
 Nursery garden: Rattiflora
 Area: 7,000 m²
 Private garden: 4,000 m²



pp. 124-125: Interior view of the restaurant. p. 126: Night view of facade. This page, above: View of lounge. This page, below: View of cigar room. Opposite: View of guest room. All photos on pp. 124-129 by Leo Torri.

124-125页：餐厅室内。
126页：建筑立面夜景。
本页，上：休息厅；下：雪茄室。
右页：客房。



Fabio Novembre

Bisazza New York showroom

New York, USA 2003

菲比尔·诺维姆波

比萨查纽约展示厅

美国，纽约 2003



Feature:
Italian Metamorph

Fabio Novembre
Bisazza New York showroom
New York, USA



Palladio and I have never really gotten along. I always thought he was too provincial, moralistic, conservative, though he does have one point in his favor: he never set foot on an airplane. I'd like to take him with me and show him, nearly 5 centuries later, the great influence he has had on a big young country like America. He could definitely get a green card for artistic merit, seeing how often he's been used as a stylistic reference across the entire US territory, including the White House. I would especially like to take him to New York, that dialectic of opposites, the most classical of modern places. I'd take him to the neoclassical buildings uptown, then show him the grand lofts of Soho with their classical cast-iron columns. I would dare him to find his symmetry in a world where the laws of chaos have triumphed over Euclidean geometry. I'd ask him to explain the difference between the floor and the ceiling in a world without gravity. I would question him about how an ornamental motif can come from the projection of a sofa, and how that sofa can seem like a three-dimensional decoration. I bet his answers wouldn't be that different from mine, in the end. After all, we're both Italian, provincial, moralistic and conservative.

帕拉第奥和我从来不能够融洽地相处。

我总是认为他太乡土、太说教、太保守。然而他也有他的特点：他从来没有坐过飞机。

我愿意带着他并向他展示近5个世纪之后他对美国这样一个年轻的 国家所带来的影响。

他肯定可以因为其在艺术上的贡献而获得绿卡。在包括白宫在内的全美国，人们经常在形式上参照他的设计。

我尤其想把他带到纽约。这是个矛盾的辩证体。它是最古典的现代场所。

我想把他带到充满新古典主义建筑的上城地区。我可以向他展示苏荷地区的有着古典铸铁柱子的商业空间改建。

我可以斗胆地使他发现他的对称布置存在于一个以杂乱压倒欧几里得几何学的世界。

我想向他请教在没有地心引力的世界中怎样去区分地板和天花。

我想问他怎样从一个沙发的投影中发现装饰的主题，这个沙发又怎么看起来会是一个三维的装饰。

我确定他的回答最终与我的不会有差别。毕竟我们都是意大利人，也都很乡土、很说教、很保守。

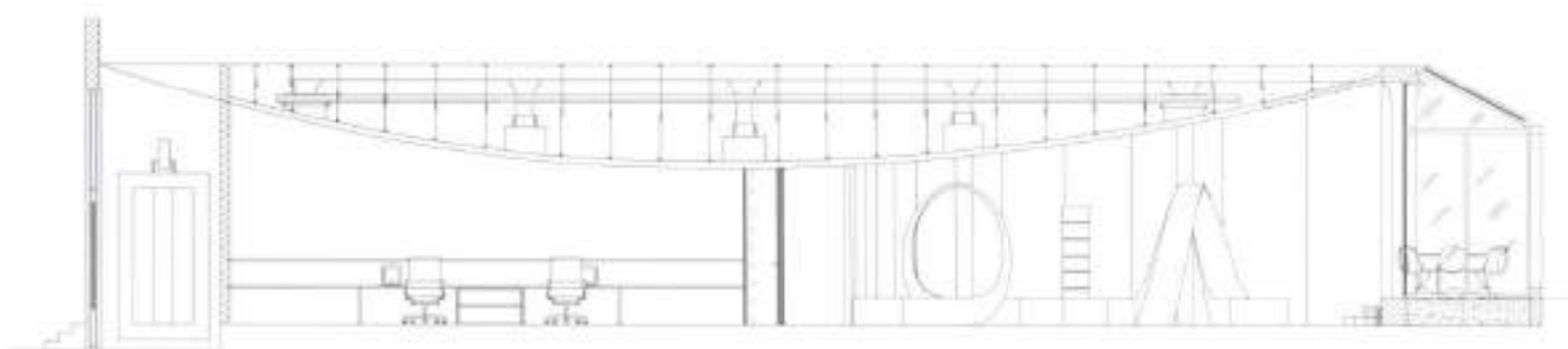
(李寒松译)

Credits and Data

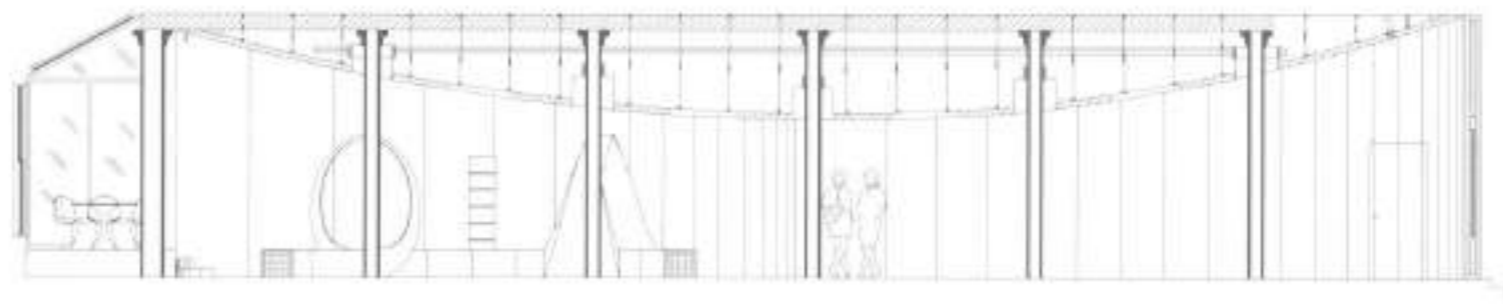
Project title: Bisazza New York showroom
 Client: Bisazza S.P.A.
 Location: New York, USA
 Completion: October, 2003
 Architect: Fabio Novembre
 Design team: Carlo Formisano, Lorenzo De Nicola, Giuseppina Flor, Ramon Karegs
 Local architect: Ellen Honigstock, Architect PC
 Contractor: Michilli inc. / Angelo Michilli, Ferdinando Holthaus
 Floor covering: Metron and Logos by Bisazza S.p.a.
 Wall covering: Vetricolor 20x20 by Bisazza S.p.a.
 Ceilings: Vetricolor Artistico 10x10 by Bisazza S.p.a.
 Windows: Nord Infissi S.r.l.
 Chandeliers: Jacopo Foggini
 Lighting: Modular Lighting Instruments NV, iGuzzini
 Furniture: Cappellini, Vitra, Knoll
 Rolling display: Cinghialta S.r.l.
 Area: 300 m²

pp. 130-131: Interior view of the showroom with rolling display in the center. Opposite: View of the porch in the showroom with classical column. All photos on pp. 130-133 by Alberto Ferrero.

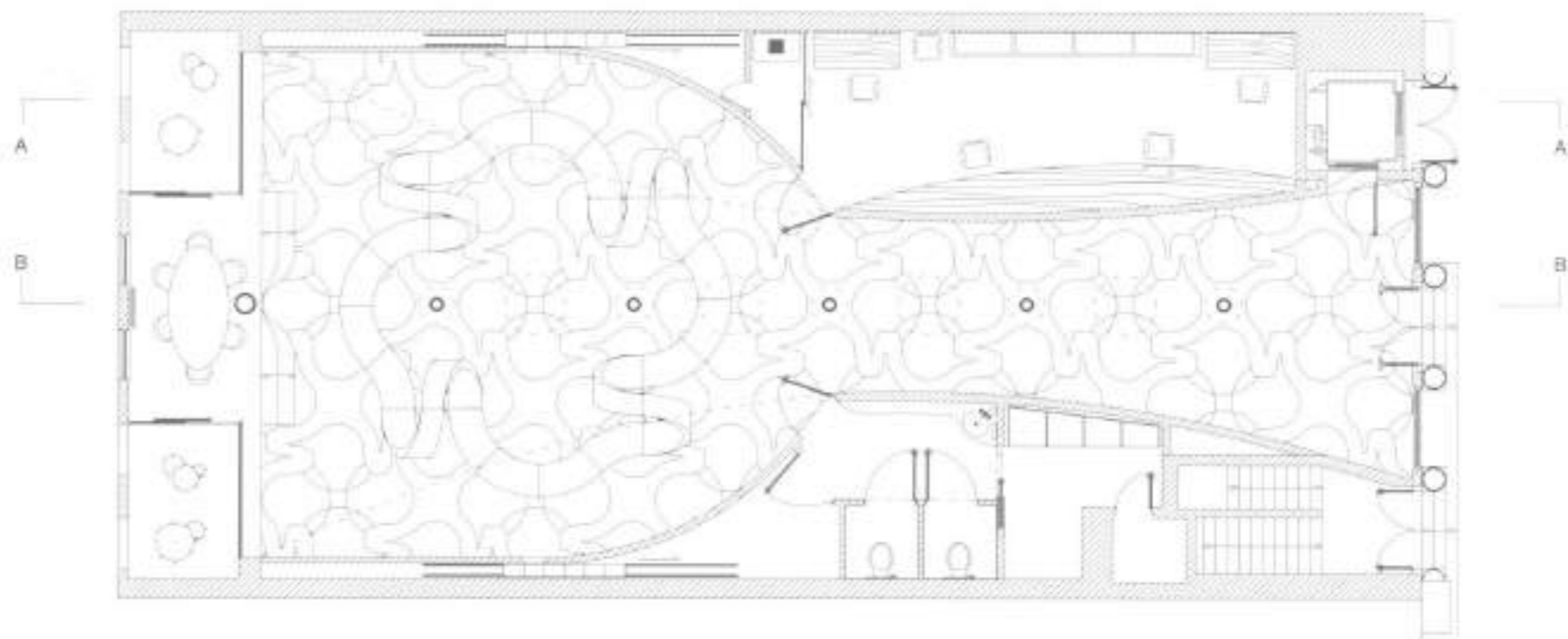
130-131页：展示厅室内，其中心是滚动的展示装置。
 右页：展示厅中的门廊及古典立柱。



A-A section / A-A剖面图



B-B section (scale: 1/200) / B-B剖面图 (比例: 1/200)



Plan (scale: 1/200) / 平面图 (比例: 1/200)



Studio Italo Rota

Just Cavalli via della Spiga

Milan, Italy 2005

伊塔洛·罗塔工作室
米兰的杰斯特·卡瓦利店
意大利，米兰 2005

An innovative love of nature and a freedom of imagination are the elements that have led Roberto Cavalli to exploit his creative process throughout a career spent at the forefront of fashion. It is this keen stylistic process that has led to the conception of the new Just Cavalli Boutique in Milan. The store was born of his need for graceful order and the adventurous reinterpretation of classical elements that is inherent in all Cavalli creations. This is best represented in the stairway that acts as the ascending spine of the store, lending consistency through its transparent surfaces, reflecting light throughout for uniform texture.

Credits and Data

Project title: La boutique Just Cavalli di via della Spiga a Milano

Client: Cavalli

Location: Milan, Italy

Completion: February 2005

Architect: Italo Rota, Alessandro Pedretti

Design assistant: Devis Venturelli

Mechanical work: Curti

Structural work: Sogeca

Floor: Zenoni

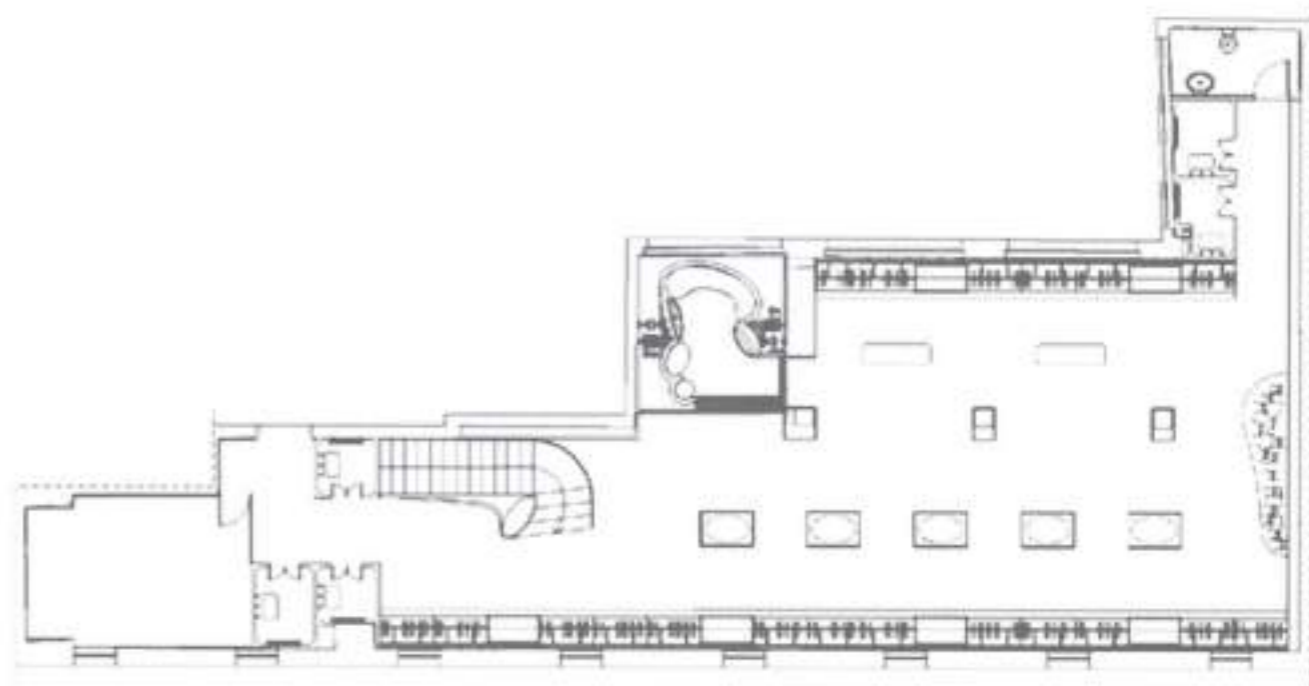
Furniture, stairway: Curruti Contact

Area: 500 m²

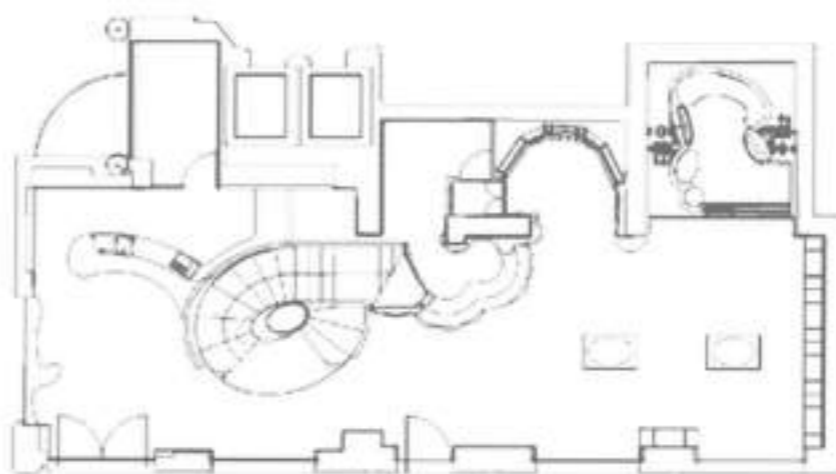
对自然非比寻常的热爱和对自由的想像力是罗伯特·卡瓦利在其处于时尚最前沿的职业生涯中挥洒其创造性工作的源泉。正是这一执著的设计工作激发了米兰的新杰斯特·卡瓦利时装店的设计思想。商店的设计反映了卡瓦利作品中内含的优雅秩序和对

古典元素创新性的再诠释。最能代表设计思想的是商店中像上升脊柱一样的楼梯。它通过其透明的表面来达到一种连续性，同时它又反射所有的光线以形成统一的质感。

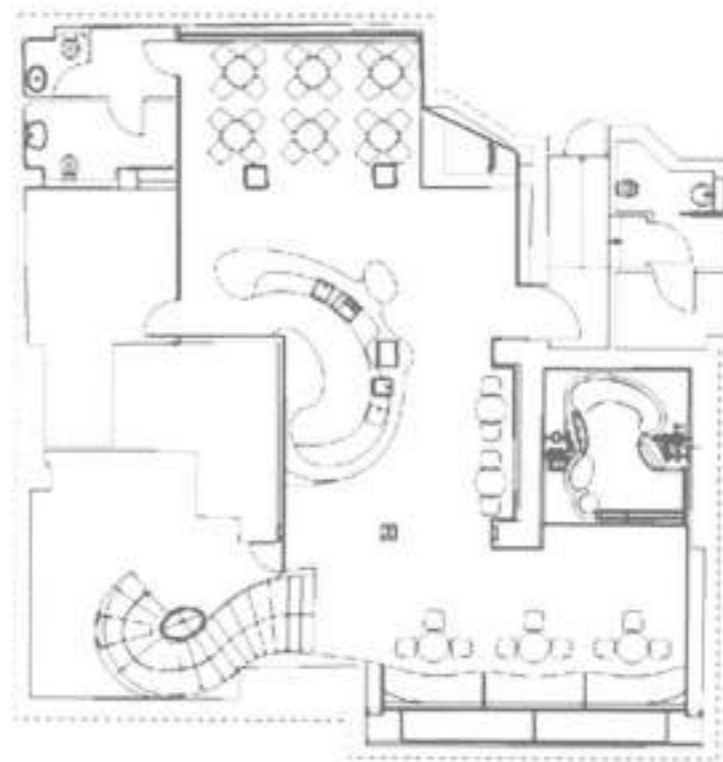
(李寒松译)



2nd floor plan / 二层平面图



Ground floor plan / 一层平面图



Basement plan (scale: 1/400) / 地下层平面图 (比例: 1/400)









p. 134: View of 1st floor boutique. p. 135: View of the staircase. Interior of the 1st floor is reflected in the mirror wall. Opposite: View of the 2nd floor boutique. The lighting is reflected in the ceiling. This page: View of the elevator. The mirror wall of the elevator reflects the boutique. Photo on p. 136 by Giacomo Giannini. All photos on pp. 134-137 except as noted by Alessandro Pedretti / Studio Italo Rota.

134页：一层时装店。

135页：楼梯景观。镜面护墙反射着一层的室内空间。

左页：二层时装店。灯光折射在天花板上。
本页：电梯景观。镜面内壁反射着时装店内的空间。

Born in Rome in 1944, where he graduated from Architecture at La Sapienza University in 1969. In 1967, 1989 and 1993 he established practices in Rome, Paris and Vienna respectively and he recently opened a new studio in Frankfurt. He has been visiting professor at numerous universities.

He received the Grand Prix d'Architecture Française in 1999, and the Commandeur de l'Ordre des Arts et des Lettres de la République Française in 2000. He received awards from the Accademico Nazionale di San Luca, Italy in 2000, and the International Academy of Architecture in Sofia in 2003. He was elected an Honorary Fellow of the American Institute of Architects in 2002 and a Member of Académie d'Architecture Française in 2004. From 1998 to 2000 he was Director of the VII Biennale Internazionale di Architettura di Venezia "Less Aesthetics, More Ethics".

Portrait by Maurizio Marcato.

Massimiliano Fuksas



马希米亚诺·福克萨斯

马希米亚诺·福克萨斯1944年生于罗马，1969年毕业于罗马的拉萨比恩扎大学建筑系。他分别于1967年、1989年及1993年在罗马、巴黎和维也纳成立了自已的事务所。最近他又在法兰克福设立了新的工作室。他被许多大学聘为客座教授。

他于1999年获得了法兰西建筑大奖，于2000年获得法兰西共和国艺术文化勋章和意大利圣鲁卡国立学院颁发的奖项，并于2003年获得了索非亚国际建筑学院颁发的奖项。

2002年他被美国建筑师协会聘选为荣誉会员，又于2004年成为法兰西建筑学会的会员。从1998年至2000年他是主题为“更少的美学，更多的伦理”的第七届威尼斯国际建筑双年展的策展人。

Gregotti Associati International was founded in 1974 by Vittorio Gregotti. Currently there are three partners, Vittorio Gregotti (right), Augusto Cagnardi (middle) and Michele Regnaldi, supported by twelve associates and a large group of young architects in an efficient organizational structure. Since the 1970s there has been a continuous increase in activities. In the course of these years there have been hundreds of projects developed in over 20 countries in Europe, the US, Africa, the Middle East, and Asia. Numerous projects have been realised, such as master plans for big cities, redevelopment plans for urban areas, theatres, stadia, museums, public buildings, churches, universities and research centres, banks, company headquarters, housing districts, and commercial and open spaces.

Portrait courtesy of the architects.

Gregotti Associati International



格里高蒂建筑事务所

维多里奥·格里高蒂于1974年成立了格里高蒂建筑事务所。目前公司有三位合伙人维多里奥·格里高蒂(右)、奥古斯都·卡纳第(中)和米歇尔·雷吉纳迪，加上其他12个项目负责人和一群年轻的建筑师，形成了一个高效而有组织的结构。从20世纪70年代以来他们的业务不断地增加。在近几年中他们在包括欧洲、美国、非洲、中东和亚洲的二十多个国家设计了几百个项目，其中许多项目都已实现，比如一些大城市的总体规划、城市区域的复兴计划、剧院、体育场、博物馆、公共建筑、教堂、大学、研究中心、银行、公司总部、住宅区以及商业空间和开敞空间。维多里奥·格里高蒂建筑事务所在米兰和威尼斯拥有主要的分部。他们同时经常根据需要在海外设立临时的分部以应对一些耗时较长的国际项目。

Boeri Studio is an architectural and urban design firm based in Milan, Italy. The office was founded in 1999 by Stefano Boeri (right) together with Gianandrea Barreca (middle) and Giovanni La Varra.

In recent years, the office has concentrated its interest on the contemporary urban condition in Europe – in particular providing architectural interventions and urban planning for a series of medium sized cities in large metropolitan areas – and on the requalification of major Portual areas in the Mediterranean Sea. Stefano Boeri (Milan, 1956) is the Editor in Chief of *Domus* magazine and professor of Urban Planning and Design at the architecture faculty of the Milan Polytechnic.

Gianandrea Barreca (Genoa, 1969) is studying for a Ph.D. in architecture at the University of Genoa.

Giovanni La Varra (Milan, 1967) is a lecturer in Composition and Urban Planning and Design for the graduate course PTUA at the faculty of architecture at the Milan Polytechnic.

Portrait courtesy of the architects.

Boeri Studio



博埃里工作室

博埃里工作室是一个设在意大利米兰的建筑与都市设计公司。这家公司是由斯蒂凡诺·博埃里(右)与贾南德雷亚·巴雷尔(中)和乔万尼·拉·瓦拉一起于1999年成立的。

事务所近几年的工作重点集中于当代欧洲的城市环境，尤其是关于大都市地带中的一系列中型城市的建筑设计和城市规划。同时还包括葡萄牙主要的地中海地区的复兴计划。

斯蒂凡诺·博埃里(1956年生于米兰)是《Domus》杂志的主编，同时他也是米兰工学院建筑系的城市规划与设计专业教授。

贾南德雷亚·巴雷尔(1969年生于热那亚)正在工学院攻读建筑学博士学位。乔万尼·拉·瓦拉(1967年生于米兰)是米兰工学院建筑系毕业课程PTUA的城市规划及设计讲师。

5+1 (left) was founded in Genoa in 1995. There are five partners Paola Arbocò (1965), Pierluigi Feltri (1962), Alfonso Femia (1966), Gianluca Peluffo (1966), Maurizio Vallino (1967). Rudy Ricciotti was born in Algeria in 1952. Graduated as an engineer in Geneva in 1975 (ESTG) and as an Architect in Marseille in 1980 (UPAM). Taught at the School of Fine Arts in Marseille from 1996 to 1998 and the ESA in Paris in 1998. Recent works include the Stadium in Vitrolles (France), College 600 in Saint-Ouen (France) and the renovation of Potsdam Philharmonic (Germany). Has participated in numerous publications, conferences and exhibitions. Amateur and collector of contemporary art. *Portrait of 5+1 by Ernesta Caviola and portrait of Rudy Ricciotti courtesy of the architect.*

5+1 & Rudy Ricciotti



5+1和鲁迪·利奇奥迪

5+1 (左) 于1995年在热那亚成立。其五个合伙人分别是保拉·阿波可(生于1965年)、皮尔鲁伊吉·费尔特里(生于1962年)、阿方索·费米亚(生于1966年)、詹卢卡·佩鲁夫(生于1966年)、毛里齐奥·瓦利诺(生于1967年)。

鲁迪·利奇奥迪于1952年生于阿尔及利亚。1975年作为一个工程师毕业于日内瓦的ESTG。1980年作为一个建筑师毕业于马赛UPAM。1996-1998年在马赛的美术学院任教。1998年在巴黎ESA任教。他近期的作品包括：维特罗尔的体育场(法国)、圣欧文的600学院(法国)和波茨坦交响乐厅的重建(德国)。他参与了许多出版、学术会议和展览的工作，还是当代艺术作品的业余收藏者。

Founded by Andrea Boschetti (Bolzano, 1969) (left) and Alberto Francini (Florence, 1969).

Metrogramma explores multiple design themes concerning the contemporary city.

Metrogramma is involved as a consultant in the development and research of Bolzano. In cooperation with the municipality, local corporations and federations of the city (such as CAN: National Craftsmen Association), they have carried out meta-planning studies. Consequently, two books have been published. This research received several awards, among them the Gold Medal of Italian Architecture and the Giunigi Award, City of Lucca.

They have won several competitions and awards, among them nomination at the final stage of the International Prize of Architecture "Mies van de Rohe 2002". Many of the accomplished buildings and ongoing designs of the office received public recognition through exhibitions such as the 7th biennial exhibition of architecture in Venice, 2000 and conferences in Italy and abroad. *Portrait courtesy of the architects.*

Metrogramma



梅丘格兰姆

梅丘格兰姆是由安德烈亚·波舍蒂(1969年生于波尔查诺)(左)和阿尔伯特·弗兰西尼(1969年生于佛罗伦萨)设立的。主要探索关于当代城市的多项设计主题。

梅丘格兰姆作为顾问参与了波尔查诺的发展和研究。他们与市政当局、当地的公司和团体(比如CAN: 全国手工业联盟)合作进行了动态规划研究。他们在此基础上出版了两本著作。此项研究获得了多个奖项，其中包括意大利建筑金奖及卢卡市朱尼吉奖。他们赢得了多个竞赛和奖项，其中包括2002年国际建筑密斯·凡·德·罗奖最后阶段的提名。公司的许多已完成的建筑和正在进行中的设计在诸如2000年第七届威尼斯建筑双年展的各项展览中向公众展示，并在意大利国内及海外的学术会议上亮相。

Founded in 1997 by Carmelo Baglivo (second from left in the front row), Luca Galofaro (design project and theory) (right in the front row), Stefania Manna (engineering) (left in the front row), laN+ is multi-disciplinary agency which aims at being a place where theory and practice of architecture overlap and meet, in order to redefine the concept of territory as a relational space between the landscape and its human users. The agency has participated in many national and international architectural competitions winning prizes and awards. In 2004 they won the first prize for the Tittot Glass Museum in Taiwan and for the Future House in Rome. They are also involved in publications and debates on architecture. Their projects have been selected for many exhibitions including Biennale di Venezia (2000, 2004), Beijing Biennale (2004), and ArchiLab in Orleans (2000-2003). In 2004 the DD series of Damdi publisher Seoul published the first laN+ monograph titled "Microinfrastructure".
Portrait courtesy of the architects.

Founded in Milan in 1992 by Emanuele Almagoni (Milan, 1965) (left), Giacomo Borella (Milan, 1964) (middle) and Francesca Riva (Milan, 1961). Its completed works include: two residential buildings in Milan (1993-1999 and 2001-2004), renovation and enlargement of a residential building in Milan (2001-2005), a house in the Apennines near Modena (1996), a multi-functional hall in Sesto San Giovanni (1999), the Zadig offices in Milan (1999), and penthouse in Milan (2001-2003). Current projects and works currently under construction include an additional storey on council houses in Cinisello Balsamo, near Milan, and a nursery school in Rome. The studio's works have been exhibited (International Exhibition of Architecture at the Biennale of Venice, IX edition, 2004, directed by Kurt W. Forster), and published in Italian and international reviews, including *Casabella*, *Spazio e Società*, *Abitare*, *Ottogono*, *Lotus*, *D'Architettura*, *Edilizia Popolare*, *Il giornale dell'architettura*, *Archis*, and *Architect*.
Portrait courtesy of the architects.

Born in Milan, Italy in 1953. He studied architecture at the Polytechnical Institute of Milan. From 1972 to 1973, worked with Gregotti Associati studios, and from 1976 to 1981 worked on the editorial team of *Lotus International*. Moved to Paris to oversee the work on the Musée d'Orsay from 1981 to 1985. Worked as a curator of the Centre Pompidou and many other museums. In 1995, returned to Italy to work on a number of projects.
Portrait courtesy of the architect.

Labics architecture was founded by Maria Claudia Clemente (born in 1967), Francesco Isidori (born in 1971) and Marco Sardella (born in 1970) in 2002; since 2005 the partners of Labics are Francesco Isidori and Maria Claudia Clemente. All the three founder members collaborate in the research and teaching activities of "La Sapienza" University of Rome. Maria Claudia Clemente is a researcher at the Faculty of Architecture of Rome, ITACA Department, "La Sapienza" University. Since 2000 she is professor of Industrial Design at LUDI, Laurea Universitaria in Disegno Industriale - Industrial Design University Degree. Since 2003 she is visiting professor at Cornell University in Rome. Francesco Isidori is responsible since 1999 for a seminar in Architectural Planning IV at the Faculty of Architecture of Rome, "La Sapienza" University; since 2002 he is professor at the Industrial Design University Degree. Since 2003 he is visiting professor at Cornell University in Rome.
Portrait courtesy of the architects.

Carlo Cappai (right) and Maria Alessandra Segantini live and work in Venice and Treviso. They graduated from the University of Architecture of Venice where now they are visiting professors. In 1994, they established their atelier in Venice, C+S Associati. They have completed the Sant'Erasmo island in the Lagoon of Venice, winner of the 1st Prize in the VIII edition of Pragnio Città di Oderzo 2004, honorable mention in the international prize Dedalo-Minosse, honourable mention in the European prize, Luigi Cosenza 2004. Other projects under construction: new law court of Venice, university students' housing in Ex-Fiat Novoli site in Florence, police housing in Conegliano, Treviso, nursery school in Pederobba, Treviso.
Portrait courtesy of the architects.

laN+



laN+

laN+是由卡梅罗·巴格利佛（前排左二）、路卡·加洛法罗（项目设计和理论）（前排右一）、斯蒂芬妮娅·玛娜（工程）（前排左一）于1997年设立的一个多学科机构。他们致力于建筑理论和实践的交叉与结合，以重新定义人类作为使用者与其环境之间形成的相关空间领域的概念。公司参与并赢得了许多国内和国际的建筑设计竞赛和奖项。他们于2004年赢得了台湾琉球玻璃博物馆设计竞赛的一等奖及罗马未来住宅设计竞赛的一等奖。他们同时也参与了一些建筑出版和研讨会方面的工作。他们的作品被选送参加了许多展览，其中包括：威尼斯双年展（2000年、2004年）、北京双年展（2004年）和奥尔良建筑实验室（2000-2003年）。2004年韩国汉城出版社出版了laN+第一部作品集《微观基础设施》。

studio ALBORI



阿尔博利工作室

阿尔博利工作室是由伊曼纽尔·阿尔玛吉奥尼（1965年生于米兰）（左）、贾科莫·波雷拉（1964年生于米兰）（中）和弗朗切斯卡·利瓦（1961年生于米兰）于1992年在米兰设立的。他们完成的作品包括：米兰的两栋住宅楼（1993-1999和2001-2004）、米兰的一栋住宅楼的翻新和扩建（2001-2005）、邻近摩地纳的亚平宁的一栋独立住宅（1996）、塞斯托·圣乔瓦尼的一个多功能厅（1999）、米兰的扎第格办公楼（1999）和米兰的高级顶层公寓（2001-2003）。目前在建的项目包括靠近米兰的西西塞罗·巴尔萨莫区政府大楼加层和罗马的一个幼儿园。工作室的作品经常被展出（比如由库特·W·福斯特策划的第九届威尼斯国际建筑双年展），并登载于各种意大利及国际性的刊物上。

Studio Italo Rota



伊塔洛·罗塔工作室

伊塔洛·罗塔1953年生于意大利米兰。他曾在米兰工学院学习建筑。1972-1973年在格里高蒂建筑事务所工作，1976-1981年作为编辑团队的一员服务于《Lotus International》杂志。1981-1985年他搬到巴黎主管奥塞美术馆项目，是蓬皮杜中心及其他美术馆项目的策划人。1995年返回意大利，在那里他参与了多个项目的工作。

Labics



莱比克思

莱比克思是由玛丽亚·克劳迪娅·克莱蒙特（生于1967年）、弗朗西斯科·伊西多里（生于1971年）和马可·萨德拉（生于1970年）于2002年设立。从2005年起，莱比克思的合伙人是弗朗西斯科·伊西多里和玛丽亚·克劳迪娅·克莱蒙特。公司的三个创始成员全都合作参与了罗马拉萨必恩扎大学的研究及教学工作。玛丽亚·克劳迪娅·克莱蒙特是拉萨必恩扎大学建筑学院ITACA部门的研究员。她从2000年起担任工业设计大学LUDI的教授。从2003年起担任罗马萨康奈尔大学的客座教授。弗朗西斯科·伊西多里从1999年起负责罗马拉萨必恩扎大学建筑学院的第四期建筑规划研讨会。他从2002年起担任工业设计大学的教授。从2003年起担任罗马萨康奈尔大学的客座教授。

C+S Associati



C+S建筑事务所

卡洛·卡佩（右）和玛丽亚·亚历桑德拉·塞根蒂尼在威尼斯和特莱维索工作和生活。两人毕业于威尼斯建筑大学。为该校的客座教授。他们于1994年在威尼斯成立自己的工作室——C+S建筑事务所，完成了威尼斯泻湖的圣伊拉斯莫岛项目，并赢得了2004年第8期奥德雷城市设计奖的一等奖。德达罗米诺国际奖的荣誉提名，2004年路易吉·科森扎欧洲奖的荣誉提名。其他在建的项目有：威尼斯的新法院、佛罗伦萨前菲亚特汽车公司基地上的大学生公寓、特莱维索市科里格罗地区的警察公寓、特莱维索市佩德罗巴地区的幼儿园。

Cino Zucchi was born in Milano in 1955, graduated from M.I.T. in 1978 and from the Politecnico di Milano in 1979, where he is currently Chair Professor of Architectural and Urban Design. He has been visiting professor at Syracuse University and at the ETH Zurich.

At the studio Cino Zucchi architetti, of which he is the principal, he has designed and realized many industrial, commercial, residential and public buildings. He has participated in many international competitions and designed the renewal of agricultural, industrial and historical areas. Among the office's well-known projects are the renovation of the former Jungmans area in Venice and the 2b-2c area in the former Alfa Romeo-Nuovo Portello redevelopment, Milan. The office's works have been awarded the European Union Prize for Contemporary Architecture 2001, the Piranesi Award 2001, the Brick Award 2004 and many other awards.

Cino Zucchi Architetti

西诺·朱切建筑事务所

西诺·朱切1955年生于米兰。他1978年毕业于MIT，1979年毕业于米兰理工大学。他现在是米兰理工大学建筑与城市设计的首席教授。此外，他还担任锡拉库扎大学和苏黎世ETH的客座教授。

他是西诺·朱切建筑事务所的主管，设计并完成了许多工业、商业、住宅和公共建筑，还参与了许多国际竞赛并设计了一些农业、工业和历史性区域的复兴项目。威尼斯前格洛汉斯工业区的改建和米兰前阿尔法·罗密欧汽车公司基地2b-2c区域的再开放项目是公司众多著名工程中的两个。公司的许多作品荣获了诸如2001年欧盟当代建筑奖、2001年皮拉尼斯奖、2004年砖砌建筑奖和其他许多奖项。

Born in San Giuseppe Vesuviano, Naples, 1960, he graduated with a degree in Architecture in 1985, in Naples.

He lives and works in Caserta. His main focus is architecture planning. In 2002 he took part in the Architecture Biennale in Venice in the Lonely Living section. Works published in key architecture magazines were nominated for the XVIII Piranesi Award and for the Mies van der Rohe Award 2003 and 2005. He has taken part in many exhibitions on Italian contemporary architecture, including "50. Nuova architettura italiana", Graz and Praga 2002; and "Italy now?", New York City 2005.

Portrait courtesy of the architect.

Beniamino Servino



本尼米诺·塞维纳

本尼米诺·塞维纳1960年生于那波利的圣朱塞佩·维斯苏维亚诺地区。1985年在那波利毕业并获得建筑学学位。他在卡塞塔工作和生活，工作着重于建筑规划方面。

2002年他参加了威尼斯建筑双年展的“孤独生活”部分的展出。他的作品被刊登在主要的建筑杂志上，并获得第18届皮拉尼斯奖和2003年及2005年的密斯·凡·德·罗奖的提名。他还参加了许多意大利当代建筑展，其中包括2002年格拉茨和布拉格的“50个意大利建筑”展和2005年纽约的“现在的意大利？”展。

Cherubino Gambardella was born in 1962, in Naples. In 1987 started Cherubino Gambardella architect and became full professor in Urban Planning and Architectural Design in the "Luigi Vanvitelli" Faculty of Architecture of the Second University of Naples.

His numerous research activities on design, monumental restoration and refurbishment of modern buildings is documented in his published books. Some other theoretical themes of reflection are contained in articles written for international reviews and books.

He has given conferences and seminars for students of Catholic University of Washington, Escola Tècnica Superior de Arquitectura de Barcelona, and ETH Zurich. His projects and realizations have appeared in many reviews: *Domus*, *Detail*, *Abitare*, *Area* and others.

Portrait courtesy of the architect.

Cherubino Gambardella



凯鲁比诺·加姆巴德拉

凯鲁比诺·加姆巴德拉1962年生于那波利。于1987年设立凯鲁比诺·加姆巴德拉，并成为那波利第二大学“鲁伊吉·凡维特利”建筑学院的城市规划 and 建筑设计全职教授。

他所出版的著作中记录了他在设计、纪念建筑的修复和现代建筑的重建领域的研究活动。

他的其他理论性课题收录在他发表的国际性刊物及书籍里。

他在华盛顿天主教大学、巴塞罗那建筑技术高等学校及苏黎世ETH为学生开办学术会议和研讨会。

他设计和建成的作品在许多杂志上发表。其中包括：《Domus》、《Detail》、《Abitare》、《Area》等。

Born in 1963, graduated from Florence University as an architect in 1990. Received a Ph.D. in Architecture from Florence University in 1996. Visiting professor at ETSAB-Barcelona and IUAV Venezia from 2003. Became professor of Architecture at University of Siracusa in 2004. Established NOWA (Navarra Office Walk Architecture) in 2005. Recent works include: Albergo Alessandro, Caltagirone (2003), Casa B, Grammichele (2004) and New Buildings (shop, atelier and office) for Agriturism "Valle dei Margi", Grammichele (2005). Has published many articles in architectural journals, including *Lotus Navigator*, *D'Architettura*, *Domus* and others.

Portrait courtesy of the architect.

Marco Navarra



马可·纳瓦拉

马可·纳瓦拉生于1963年。1990年从佛罗伦萨大学毕业成为一个建筑师。1996年在佛罗伦萨大学获得建筑学博士学位。从2003年起担任巴塞罗那建筑技术高等学校和威尼斯建筑大学的客座教授。2004年成为锡拉库扎大学建筑学教授。2005年成立NOWA (纳瓦拉办公室之行走建筑)。他近期的作品包括：卡特若吉龙的阿尔博格·亚历山德罗旅馆(2003年)、格拉米切勒的B栋公寓(2004年)、格拉米切勒的阿格里图利斯克“德玛吉谷地”新楼(包括商店、工作室和办公室)(2005年)。他在诸如《Lotus Navigator》、《D'Architettura》、《Domus》及其他建筑杂志上发表了许多文章。

Archea Associati was founded in 1988 by Laura Andreini, Marco Casamonti and Giovanni Polazzi, who were joined by Silvia Fabi in 1999 and Gianna Parisse in 2003. Laura Andreini, Marco Casamonti, Giovanni Polazzi, graduated from the Faculty of Architecture of Florence, and founded Archea Associati with the intention to open a laboratory of architecture able to use different work occasions as a place for planning experimentation. Together with the main activity linked to planning research and the realization of architecture in different intervention scales - from the object to the building, to the urban project - each partner of the study carries on an intense and integrated didactic activity and research in planning architecture at different Italian faculties of architecture: in Genoa, where Marco Casamonti is professor of Planning, in Florence where Laura Andreini is a researcher, and in Parma where Giovanni Polazzi is a lecturer.

Portrait courtesy of the architects.

Archea Associati



阿切尔建筑事务所

阿切尔建筑事务所是由劳拉·安德雷尼、马可·卡萨蒙蒂和乔瓦尼·波拉兹于1988年成立的。其后西尔维亚·法比和贾纳·巴雷西分别于1999年和2003年加入公司。劳拉·安德雷尼、马可·卡萨蒙蒂和乔瓦尼·波拉兹都毕业于佛罗伦萨大学建筑学院。他们成立阿切尔建筑设计事务所的意图是建立一个能够把不同的工作机会当作设计实验场所的建筑实验室。公司主要的活动集中于规划研究和建筑领域。其建筑以不同尺度出现：从物件到建筑乃至城市设计项目。每个合伙人都在意大利不同的建筑学院中从事密集而完整的教学活动以及建筑规划研究工作。马可·卡萨蒙蒂是热那亚大学的规划教授。劳拉·安德雷尼是佛罗伦萨大学的研究员。乔瓦尼·波拉兹是帕尔马大学的讲师。

Interaction Design Institute Ivrea began when some students and professors started CICCIO as a teaching experiment in May 2003 to collaborate for an architectural competition called EUROPAN 7. Walter Aprile, Dario Buzzini, Eyal Fried, Daniele Mancini and Stefano Mirti have been working together since the beginning. Then many others started to contribute to the development of the platform, designing many different projects based on CICCIO: Giovanni Cannata, Line Ulrike Christiansenn, Karmen Franinovic, Sergio Paolantonio, Anurag Sehgal, Luther Thie, Andreea Chelaru, Ben Dove, Noel Perlas, Thomas Stovicek, Luca Ponceolini, Matteo Pastore, Britta Boland, Francesca Sassaroli.

e1 / Interaction Design Institute Ivrea

e1 / 伊夫雷亚互动设计学院

伊夫雷亚互动设计学院起源于2003年5月。当时一些学生和教授开始把CICCIO当作一种教学实验，并合作设计作品参加了“第七届泛欧建筑设计竞赛”。沃尔特·艾波利、达瑞欧·布齐尼、艾亚尔·弗莱德、丹尼尔·曼奇尼和斯蒂法诺·米蒂从一开始就在一起工作。然后其他许多人开始参与这一平台的发展，并根据CICCIO设计了许多不同的项目。他们是乔瓦尼·坎纳塔、莱恩·乌里克·克里斯蒂安森、卡门·弗兰尼诺维奇、塞吉奥·帕奥朗蒂奥、阿努拉格·塞加尔、路德·蒂耶、安德烈亚·切拉鲁、本·多夫、诺尔·佩拉斯、托马斯·斯托维茨克、卢卡·庞塞利尼、马蒂奥·帕斯托雷、布里塔·博兰、弗朗西斯卡·萨萨罗利。

ma0 has a notion that architecture is a knowledge-in-between various disciplines and geographies of the territory, a means through which relational spaces are built and transformed in playgrounds open to users since 1996. Their activities range from urban planning to multimedia displays.

ma0 has realized many projects: the new library for the Lombardi school in Bari, a square with underground parking in Macomer, a multi functional complex in Perugia.

The relationship between professional activity and research is developed through competitions: first prize for the European 7 in Drancy, France, and for the Triennale infopoint in Milan in 2004.

The field of the design practice, both theoretical and practical, embraces also exhibitions and interactive installations: Archilab 2001 in Orléans and Bejing Biennale in 2004.

From left: Massimo Ciuffini (Perugia 1966), Alberto Iacovoni (Rome 1966), Luca La Torre (Monza 1964), Ketty Di Tardo (Bari 1968).

Portrait courtesy of the architects.

ma0



ma0

ma0有这样一个观念，即从1996年开始，建筑已成为介于不同学科和地理之间的学问，成为一种建造相关空间并将其改造为向使用者开放的游戏场的手段。他们的活动范围从城市规划到多媒体的展示。

ma0建成了许多项目包括巴里市隆巴迪学校的新图书馆，马可莫广场及其地下停车场，佩鲁贾的一个多功能综合体。ma0通过设计竞赛来发展其职业活动和研究之间的关系。他们在2004年获得了“第七届泛欧设计竞赛”法国杜兰西基地的一等奖和三年一度的米兰总站问询站设计竞赛的一等奖。

ma0在设计领域既有理论化阐述又有实践性建设。他们积极参加各种展览并对互动装置颇有兴趣。他们参加了2001年奥尔良的建筑实验室和2004年北京建筑双年展。

照片从左至右：马西莫·西乌菲尼（1966年生于佩鲁贾）、阿尔伯特·伊阿科沃尼（1966年生于罗马）、鲁卡拉图雷（1964年生于蒙扎）、凯蒂迪塔多（1968年生于巴里）。

Founded in 1995, the Stalker collective is made up mainly of architects although artists and anthropologists are among its members. Defining itself as a laboratory of "urban art" Stalker prefers urban actions to real constructions. Stalker focuses its attention on the city and its borders, abandoned spaces and wastelands.

Osservatorio Nomade (Nomadic Observatory) founded in 2002, is an enlarged unit of the collective, composed of artists, architects, video-makers and researchers of different disciplines from all over the world. It works on experimentation, site research and specific territorial projects. The network privileges experimental approaches based on mapping, listening and relational practices with local residents. Through this approach the Osservatorio Nomade seeks to promote the development of self-organised processes and the awareness of the population regarding a conscious participation in the management of territorial and urban issues.

ON – Osservatorio Nomade / Stalker

ON / 思达克

思达克成立于1995年。它主要由建筑师组成，此外还包括一些艺术家和人类学家。思达克将自己定义为“城市艺术”的实验室。与真正的施工工程相比，它更倾向于城市行为艺术。思达克专注于城市和它的边缘地带以及那些被遗弃的空间和土地。

“巡回观察者”小组成立于2002年。它是思达克的扩展，由艺术家、建筑师、摄影师和一些来自世界各地不同领域的研究人员组成。他们在一起从事实验、基地研究和针对特殊区域的项目。他们尤其注重从绘制地图、倾听各种信息以及其他与当地居民相关的活动入手来推进实验性步骤。“巡回观察者”小组试图通过这种手段来促进自我组织的发展并提高人们对参与地区及城市议题管理的意识。

Antonio Citterio was born in Meda, Italy in 1950. He graduated in architecture from Milan Polytechnic and opened his studio in 1972 mainly focusing on industrial design. In 1981 he started his architectural and interior design business. In 1999 "Antonio Citterio and Partners" was founded, a multidisciplinary studio for architectural design, industrial design and graphics. The studio develops projects for residential complexes and trade centres, industrial sites, restructuring of public buildings, planning of workspace, offices, showrooms and hotels; it is also operational in the field of corporate communication and implements corporate image projects, fittings and graphics. From 1999 to 2002 he taught at the Academy of Architecture of the University of Mendrisio, Switzerland. He has participated in a great number of international competitions.

Portrait courtesy of the architect.

Antonio Citterio



安东尼奥·西特里奥

安东尼奥·西特里奥1950年生于意大利的梅达。1972年毕业于米兰工学院建筑系并成立了以工业设计为主的工作室。1981年开始进入建筑和室内设计领域。1999年安东尼奥·西特里奥及合伙人建筑事务所成立。这是一个结合多个专业领域并同时从事建筑设计、工业设计和平面设计的工作室。公司的项目包括住宅综合体、贸易中心、工业区、公共建筑的重建以及办公、展示空间和旅馆的设计。他们同时也从事诸如企业沟通、形象设计以及平面设计一类的工作。从1999年至2002年安东尼奥·西特里奥执教于瑞士曼德里奥大学建筑学院。他还参与了众多的国际设计竞赛。

Since 1966, I've responded to those who call me Fabio Novembre.

Since 1992, I've responded to those who also call me "architect".

I cut out spaces in the vacuum by blowing air bubbles, and I make gifts of sharpened pins so as to insure I never put on airs. My lungs are imbued with the scent of places that I've breathed, and when I hyperventilate it's only so I can remain in apnea for a while.

As though I were pollen, I let myself go with the wind, convinced I'm able to seduce everything that surrounds me. I want to breathe till I choke, I want to love till I die.

Portrait courtesy of the architect.

Fabio Novembre



菲比尔·诺维姆波

从1966年起，我开始回应那些叫我菲比尔·诺维姆波的人。

从1992年起，我开始同时回应那些称我为建筑师的人。

我吹出气泡来在真空中制造空间，同时我准备了尖锐的图钉以保证我不会随之飘入空中。

我的肺中充满了我呼吸所在地的香味，只有当我呼吸过度时才能保持一刻的窒息感。

我就像花粉一样随风飘散，我确信能引诱我周围所有的事物。

我想呼吸直到我窒息。

我想去爱直到我死亡。