建筑的弗拉门戈之舞——凸形住宅

Flamenco y Arquitectura—House of Convexities

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如果将建筑比喻成沉没在音符中的石材，那么它是否可以翩翩起舞？有人会说，只有图画中的建筑才是静止不动的，而有人居住的建筑，光线在房屋内是灵动的。

凸形住宅位于地中海沿岸的海岸上。细微的光被百叶窗分割成无数条窄窄的光线照射在房屋中，犹如一双手在墙壁上写下短暂而深长的印记，或是要告诉一年的故事。弯曲的房屋墙面沐浴在这些光炎之中，柱内的戏幕形成了鲜明的对比，表达出一种梦幻之美。

光线成为了诠释建筑的媒体语言，体现光与影的交叠，是光与影。凸形房屋的光线犹如弗拉门戈舞者，舞步轻盈，激情奔腾，通过的墙与黑夜的歌颂使建筑内的空气充满生机，精确地穿透云层的云层，它神秘而又清雅，在瞬间爆发的炽热光芒已超乎想象。

因建筑而建筑成为最终的永恒……
If architecture is music in stone can it’s “limbo” dance? Architecture only remains still in pictures. In real life its natural state is one of transition. Both man and light move within it.

Inside a house among coarse Mediterranean glazes and corrugated stone walls, a slanting light, pierced by innumerable narrow repeated blades, inscribes and describes the walls with its impermanent, mutable hand. How many possible stories will this light tell over the course of a year?

A curved wall jokes with the light. The light bathes the wall, but reaches the moment and the place in which, going beyond the curve, it takes a tangent, deciding what will be lit and what will be dark. And this movement suggests the indefinite, mutability, shading, inevitability. Thus architecture becomes light interpreted through the “limbo” of the architecture. Like shadows of flesh on flesh, whose forms are both definite and defining.

Here, as in a Flamenco dance, the body breaks up, invading the space moving through its potential articulations without, however, defining the void, or, interpreting the many possibilities of moving within it: frenzy and sensual, but equally invasive and precise. Secret but luminous. Closed but open to a multitude of possibilities. A body inside another body. Compressed, suspended and continuous in its curvilinear trajectory. And yet, as in a Flamenco dance, the development of movement, its indefinable ardour, is made real by the successive instant. That scintillating, still instant that seems to challenge eternity.