再现远古的经典——12号住宅

Reproduce an Ancient Classic — House of Twelve

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该建筑的设计灵感来自于古罗马的遗迹——那些拥有令人难以置信的完美线条的古代建筑。尽管这些建筑遭受了不断的破坏，但它们与时间抗争的岁月以及与它们同存的结构依然让人体味到古罗马建筑的精髓。在这座建筑中，古人建造的元素被保留了下来，那些象征着历史和时间的结构，使人们能够了解和欣赏这座建筑的美。

该项目的设计理念是将现代建筑与历史建筑相结合。建筑的主体是由混凝土和玻璃构成的，这些材料与罗马时期的建筑风格相得益彰。建筑的外观设计简洁而现代，但又不失历史的韵味。建筑的内部空间宽敞，充满了自然光，给人一种舒适和宁静的感觉。

这座建筑不仅在外观上具有现代感，而且在功能上也非常实用。建筑的每一部分都被精心设计，以满足现代生活的需求。建筑的室内设计充分考虑了人们的舒适性和便利性，使人们在这里可以享受到现代化的生活方式。

这座建筑的成功在于它将现代的建筑技术和历史的建筑元素完美地结合在一起，既满足了现代人的需求，又保留了古代建筑的精髓。这就是我们对这座建筑的赞赏和尊重。
It was the ruins of ancient Rome that inspired this project, those unpredictable warp that in the eighteenth century appeared to European travellers on the Grand Tour as fantastic visions. Rather than the historic original, what fascinates still today is this state of progressive destruction that millennia carve in the forms, unveiling their most obscure recesses. So the run tells us of time passing, of slowly dying beauty, and in this its slow decay evolves a transverse narrative, as if trapped between the architecture and its definitive destruction. "House of Twelve" tries to invent a fantastic response to an interrupted story, following an empirical path made by progressive mutation of contemporary ideas and those of late antiquity, such as the theme of intersecting rings or the horizontal sequence of multiple spaces and forms, concentrated and directed according to a centrifugal expansionism, which unites works of Frank Lloyd Wright with the villa of the emperor Hadrian at Tivoli. Collisions and juxtapositions, furthest - distant echoes of the American Center in Paris by Frank Owen Gehry - characterize the front and the public space of the house, whose roundnesses appear, from the road, to be deeply sculpted. As well as restoring thickness to the facade, these excavations make it permeable to the winter sun, which reaches to illuminate - with a glowing light, interpreted by the cavities - the courtyards at the rear. In particular, the living space, with its diaphanous vault in gold-mosaic, the gilding of the mirrors of water at the edges and the consequent manifest reflections of light, appears from the main courtyard as a banal "room of light", here reinvented in an urban key.

Inside, the public space is divided into two main rooms of different heights. Even the dining and living rooms are spatially continuous and united in the plan from the shape of a curve crossing the wide short side of the lot, they keep their formal identities. In addition, the perimeter of the two rooms is designed by openings and windows that do not change the profile of space. Lying to the north, the private area would come to be overshadowed by the front of the street located on the north side of the site (now Southern). To avoid this issue, the house was developed along the long side of the lot. Moreover, its perimeter was fragmented to allow many rooms of the house to receive as much sunlight as possible. Downstairs, the kitchen features a sliding pane window while the outside becomes a wide bar counter open to the courtyard pool. Narrow and long, the "lap pool" visually recalls the medieval Islamic courtyard, such as the "Courtyard of the Myrtles" of Alhambra at Granada (Spain). On the first floor the master bedroom features a curved open space, on the edge of which are inserted small rooms dedicated to the ancillary functions: bathroom, toilet, wardrobe. At the bottom of the master bedroom, a sliding door introduces to the private study. Its shape follows the curved profile of the main bedroom, but its outer walls here become suddenly glassed, linking the diverse landscape of the suburban street and the small courtyard behind. 