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# 中国建筑 装饰装修 INTERIOR ARCHITECTURE OF CHINA

主管：中华人民共和国住房和城乡建设部

主办：中国建筑装饰协会

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第一人物

# INTERVIEW

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“

如果音乐是声音的艺术，建筑就是光的艺术。  
建筑物的结构不只是一种构建的工具，而是创造建筑。如果光是建筑的原料，  
它的反射如音乐里的声音，是一种空间和节奏的衡量元素，如同光影的节奏反映  
建筑的韵律一样。”

——Antonino Cardillo

Antonino Cardillo

# Beautiful Confrontation

## 对抗之美 ——印象派建筑师

Impressionism Architect Antonino Cardillo

### 风格特点：

年轻而才华横溢的印象派建筑师 Antonino Cardillo 好用复杂的隐喻和象征性的手法，将建筑语言和雕塑般的建筑结合在一起

Antonino Cardillo 的建筑体块巨大，仿佛来自遥远的异乡与古国，美丽而桀骜不驯

慷慨、狂热，节奏深沉而激昂，光影的瞬息万变令建筑展现着千变万化的容貌，仿佛作着灵魂最深处的展现

对抗，迸发出令人震撼的美，矛盾，产生稳固的和谐。建筑结构——肢体对抗扭动的舞姿，将建筑的光影，精确地掌握及其肯定下，他的建筑仿佛是埋在石材里的弗拉明戈舞

他被誉为全球伟大的天才，本时代最显著的建筑师之一。他以坚定的伦理和艺术凝聚起来研究他的建筑。他设计空间仿佛像组织音乐一样。他是一位艺术家：他的建筑是发自内心的建筑

当那巨大的回旋曲线展现在眼前，它像磁石一样立刻将眼睛吸引住，这种建筑的出现是对于历史上意大利后帝国时代一种划时代的转变，改变历史的先锋者。就像一个奇幻的未来派一样，他的作品如同万神殿的巨星扎哈·哈迪德一样有了自己的签名色彩——只是更男性化而已

### 简历：

1975 年出生于 Erice 的西西里岛，在 Palermo 学习建筑

Antonino Cardillo 曾和 Iolanda Lima（建筑和城市的建筑师，评论家，和历史学家）教授共同接受训练长达五年的时间，并且协助她完成多本科学著作，包括在 Palermo 的建筑史

2003 到 2004 年间，在米兰的 Nonis Maggiore 事务所以及罗马的 Manfredi Nicoletti 工作

2004 年移居罗马学习历史文化古城，并开设自己的建筑事务所

2009 年被 Wallpaper\* 杂志评为世界三十位新锐建筑师之一

其作品被展示于很多不同的场合，包括 2009/2010 年度的鹿特丹第四届国际建筑双年展

最近，他投身于伦敦设计节，设计伦敦维多利亚和艾伯特博物馆中心主体部分

摄影：Simone Greggi  
Photographer: Simone Greggi



# 紫屋 Purple House

项目地点：英国威尔士彭布罗克郡  
项目时间：2011 年  
摄 影：Antonino Cardillo  
Project Location:pembrokeshire,wales,UK  
Project Date:2011  
Photographer:Antonino Cardillo



今年，Cardillo 在威尔士的彭布鲁克郡（Pembrokeshire）设计了 "紫屋"（Purple House），融入到当地野生的自然景观当中。Cardillo 表示，1130 年至 1194 年间的中世纪时代，英国与西西里岛一样有着共同的诺曼人（Norman）建筑风格：拜赞庭与阿拉伯文化的融合。来自北海的征服者引入了地中海沿岸的文化，使得罗马时代以来的英国打破了孤岛的封闭，并产生了很多创新思路，为现代欧洲纪元的诞生打下了基础。紫屋表现出诺曼建筑风格的传承，让人回忆起遥远的过去，甚至捡起了被遗忘的问题：“英格兰、威尔士、爱尔兰和西西里岛之间的交流跑哪里去了？”巨大的切割开来的墙面与穹顶让我们回想起这一历史。紧凑、复杂、表现主义的内部空间如同洞穴一般，使得光线在曲线和隔离壁处加强，又在角落里发散。光线照亮了穹顶，营造出阴影。从清晨到黄昏，空间感在不断变化，起居室中弯曲的隔离壁在中午遮挡住了光线，而厚重的墙面上切割的梯形空洞又让光线穿越。到了黄昏，大厅黯淡下去，穹顶却如同火盆一样熠熠生辉。石块、水泥和紫色让这座单体建筑充满了不可预知的变化。





Nowadays obsession for ethnicity seals national identities. Most people seem to ignore the erratic unfolding of ancient fluxes which moulded European lands. Lost in their dull present, they forget the rich pathways leading from the past to our time.

Just a few memories. By the middle ages, between 1130 and 1194, England and to some extent Wales and Ireland, shared with Sicily a common Norman domain: Byzantine mercenaries and recognizers of Arabian culture after capturing Sicily, these conquerors from the North Sea introduced a fascinating network between the shorelines of the north and Mediterranean. Making British history for the first time since the Roman era, they broke once more the islands' isolation. Introducing the number zero and many innovations from Middle-Eastern regions into Europe – not least bringing back ancient Greek and Roman classical text manuscripts – they laid the foundation for the birth of a Modern European era.

But history is full of violence: the dominant possession of a submissive culture manages to disguise the larceny by carefully rewriting history; and where memory lacks misunderstandings begin. Learning from this, might architecture heal history's wounds? Might it have the power to awake the missed routes concealed behind day-to-day life, revealing the whole cloaked behind the gloomy curtains of ignorance?

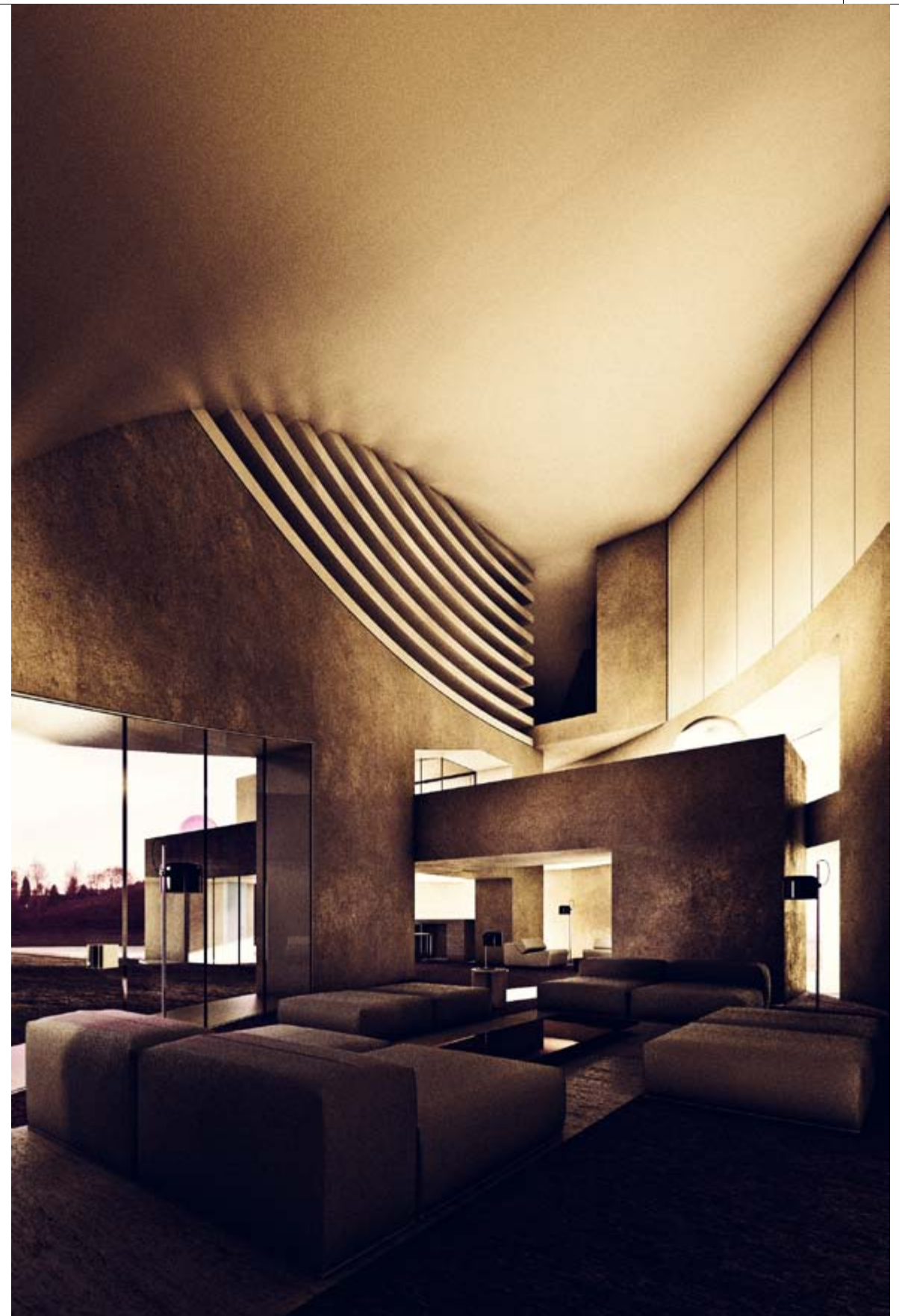
Purple House represents an unconscious and personal language trip into the Norman legacy: exploring diverse elements, following paths empirically, re-evoking remote visions, aiming to find a common lost sense: what were the forgotten exchanges between England, Wales, Ireland and Sicily?

Encircled by massive carved walls and coordinated by an interior symmetrical facade with crystal domes at the corners, the architectural forms investigate what unites us in this history. Compactly, complex, oppressive, expressionistic, the hollow interior of this

cave sculpture inhales light: a light which swells the curves and the bulkheads, it coagulates at the corners and slips away, amid the interstices. It brightens up an ample adamantine vault, creating shades and dilating it.

From dawn to dusk, its backlight changes the sense of space and the perception of the forms: at midday it dims the bulkheads curving in the living room. The light perforates the trapezoidal apertures carved in the heavy walls; close to the ceiling, the light transmutes itself into rapid blades cut by a magnified brise-soleil. At sunset, however, the hall darkens. The parts, now obscured, counterpoint distant glares spread around and inside the hollowed-out base: below a burning cave, above a giant brazier glows into the vault.

During the course of a solar day light and dark swap roles, interpreting the drama of an architecture monolithic and fragmentary, made of stone, cement and purple.







## 埋在石材里的弗拉明戈舞 ——凸面屋 Flamenco dance in stone House of Convexities

项目地点：西班牙，巴塞隆纳附近  
项目时间：2008 年 5 月  
面 积：230 平方米 +130 平方米（两层楼）  
最高高度：10 米  
摄 影：Antonino Cardillo  
Location: near Barcelona, Spain  
Project Date: May, 2008  
Surfaces: 230m<sup>2</sup> + 130m<sup>2</sup> on two levels  
Max Height: 10m  
Photographer: Antonino Cardillo







如果建筑就像埋藏在石材里的音乐，它的肢体可以舞动吗？也许照片中的建筑物总是静止不动，但事实上，它却不停的转变，包括里面的人和灯光都是如此。凸面屋位于地中海，一栋被林野和波浪状石墙围绕的小屋里，一道倾斜的光像无数细剑，短暂地刻画每座墙面，就像反覆无常的巧手。究竟在时光的流逝下，这道光能够写下多少的故事呢？

一道弯曲的墙面和光影嬉戏。光线沐浴着榻，但在瞬间超越了那道弧线，必须用一条切线来决定光亮与黑影的边际。这个动作带来了不确定，易变性，隐蔽以及难以形容的美。由此一来，透过建筑的肢体，灯光诠释了建筑。就像肌肉上的阴影，明确，又充满了决定性。这里，就像一曲弗拉明戈舞，躯体崩离，侵入空间，没有边界的空白，亦不诠释在其中舞动的各种可能性；肢体与感官皆然，敏锐又精确，神秘却闪耀着光辉，封闭却又充满了多种可能。躯体里潜藏的另一副躯体，压抑地，悬疑地，持续地藏匿在这条曲型轨道。

就像一段弗拉明戈舞，身体的舞动，它难以言喻的热情，只因为那一瞬间的成功而真实存在。它那庄严，静止的瞬间仿佛挑战着永恒。

平滑，高耸，与静止，墙体的承受直至默然，这种静止矛盾地对抗之前的舞动，赋予其本质更多感动。

If architecture is music in stone can its "limbs" 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 glades 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, ineffability. Thus architecture becomes light interpreted through the "limbs" 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: fleshy and sensual, but equally incisive 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 solemn, still instant that seems to challenge eternity. Thus, smooth, tall and still, a wall opposes silence. And such stillness paradoxically supports the preceding movement, giving sense to its being. ly supports the preceding movement, giving sense to its being.



# 讲述远古的经典 ——12号住宅 Talk the Ancient Classic House of Twelve

项目位置：澳大利亚，墨尔本  
建成时间：2010年6月  
建筑面积：790平方米  
占地面积：280平方米  
摄影：Antonino Cardillo  
Project Location: Kew, Melbourne, Australia  
Project Date: June, 2010  
Site area: 790 m<sup>2</sup>  
Site coverage: 280 m<sup>2</sup>  
Photographer: Antonino Cardillo







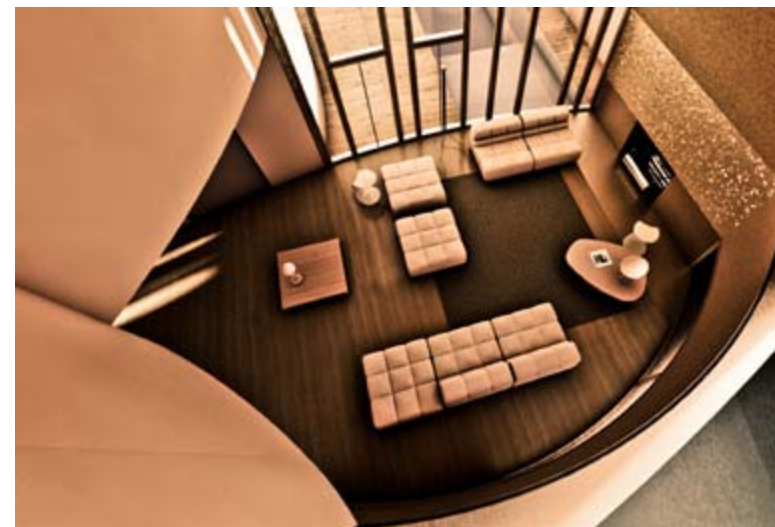
该项目的设计灵感来自古罗马的遗址——那些拥有令人难以捉摸的完美曲线的18世纪建筑，似乎已成为了吸引欧洲游客旅行的极佳首选地。尽管这些建筑遭受了不断的破坏，但与它们刚建成的时候相比，那些雕刻造型历经了几千年却依然令人着迷。古老建筑的废墟讲述着时光的流逝，那些慢慢消逝的美丽，唤起对交织在历史长河中的往事，记录着建筑艺术与历史之间的一切。

12号住宅试图将当代思想与远古时代精神提炼并融合，从而创造一种梦幻般的建筑，以呼应并联系时代之间的断层。设计师以环状交叉和并列的方式排列空间，形成丰富的空间层次和形式。这座建筑的前部和公共空间以圆润的曲线为外表特征，并结合了弗兰克·劳埃德·赖特所设计的罗马皇帝哈德良位于蒂沃利的宫廷别墅以及弗兰克·欧文·盖里在巴黎设计的美国文化中心。

“设计恢复了房屋正立面的厚重感，使之能够令冬日的阳光渗透进室内，透过后庭院的草地反射的光线通过门窗也照进了室内。尤其是起居室，黄金色马赛克镶嵌的拱顶，透过室外水面的反射，形成金色的涟漪”各种光线的折射将主庭院映射成充满巴洛克风格的“光室”，而该项目的设计则是以现代都市的语言重新设计使用的。

It was the ruins of ancient Rome that inspired this project, those unpredictable warps 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 ruin tells us of time passing, of slowly dying beauty, and in this its slow decay evokes 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, concatenated 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, furthermore – distant echoes of the American Center in Paris by Frank Owen Gehry – characterise 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 grazing light, interpreted by the cavities – the courtyards at the rear. In particular, the living space, with its diaphanous vault in gold mosaic, the ripples of the mirrors of water at the edges and the consequent manifold reflections of light, appears from the main courtyard as a baroque “room of light”, here reinvented in an urban key.





## 椭圆 1501 楼 Ellipse 1501 House

客 户：私人  
 项目类型：单一家庭住宅  
 项目起始日期：2007 年 3 月  
 项目地点：意大利罗马附近的山脉区  
 总 面 积：220 平方米  
 摄 影：Antonino Cardillo  
 Client: Private  
 Project Type: Single family house  
 Principal Designer/s: Antonino Cardillo  
 Date of commencement of project: March 2007  
 Location of site: Hills near Rome, Italy  
 Built-up Area: 220m<sup>2</sup>  
 Photographer: Antonino Cardillo







Near a rocky slope behind a thick blanket of pines lives a house in the shape of a tower. It's not round but its geometric set-up dilates toward east and west to welcome in the low, warm extended light of the sun at dawn and dusk.

A double wall made from progressive monolithic castings of lightweight concrete develops the perimeter of an ellipse, supporting, above it, a stretched out slanting cover. In the internal space between the two walls an ample interspace comprises the accessory area (stairs to the bedroom, bathroom, boiler, storerooms, cupboard) serving the occupants of the house and contributing to stabilising the temperature of the large central hall.

Inside, the original compositional set-up is reinterpreted by means of a cross-sectional system, rotated in plan relative to the largest axes of the ellipse. It co-ordinates several stereo metric spaces including the guest bedroom on the ground floor and the open plan bedroom on the first floor. All around, deep excavations in the outside wall suggest unexpected fleeting routes towards the rocks and the wood on the outside breaking up the sky into a multitude of quadrants.



Over the course of days, nights and seasons the thick reveals of the windows register the changing colours of the celestial hemisphere. Thus the light of the sky makes a mutable architecture articulating the passing of time, so the light colours the space and changes with itself. In supporting these changes, the fabric remains in its original essence: colourless or tending to grey.

From a large window - almost a gate on the sky over the southerly entrance - the night can be perceived, desiring; the moon dilated and enlarged.

塔形的房子紧邻长满松树的岩石山后面，但不是被全面地包围在山中，房子的东西面朝向低势区。黎明和黄昏时分，温暖的阳光散发开来。

轻质混凝土将建筑的一面做成椭圆形的外壁，顶部延伸出倾斜的屋顶。两墙之间的空隙有充足的楼梯空间，可通往浴室、储藏室、橱柜。中央大厅空间宽阔，可保证一个稳定的室温。

内部原有的建筑构图被重新组织成跨段系统，将椭圆的轴心旋转度扩大到最大。它协调了几个立体空间的开放度，包括一楼的客房。

建筑的外墙上挖出深深的“洞穴”（窗户），沿着“洞穴”的室内路线走过，面对着山和树，天空被分解成很多弧形，产生一种稍纵即逝的感觉。

过去的时光中，夜晚的天体变化和四季的颜色通过窗户记录下来。

因此，天空的光线成就了一个多变的建筑，它在证明时间的推移，建筑本身也通过光线和色彩来改变自己。而支持这些变化的，是建筑原有的本质：无色或趋于灰色。

从一个大窗口——仿佛是通往南面天空的大门——感知夜晚，感知月亮的丰满与扩大。





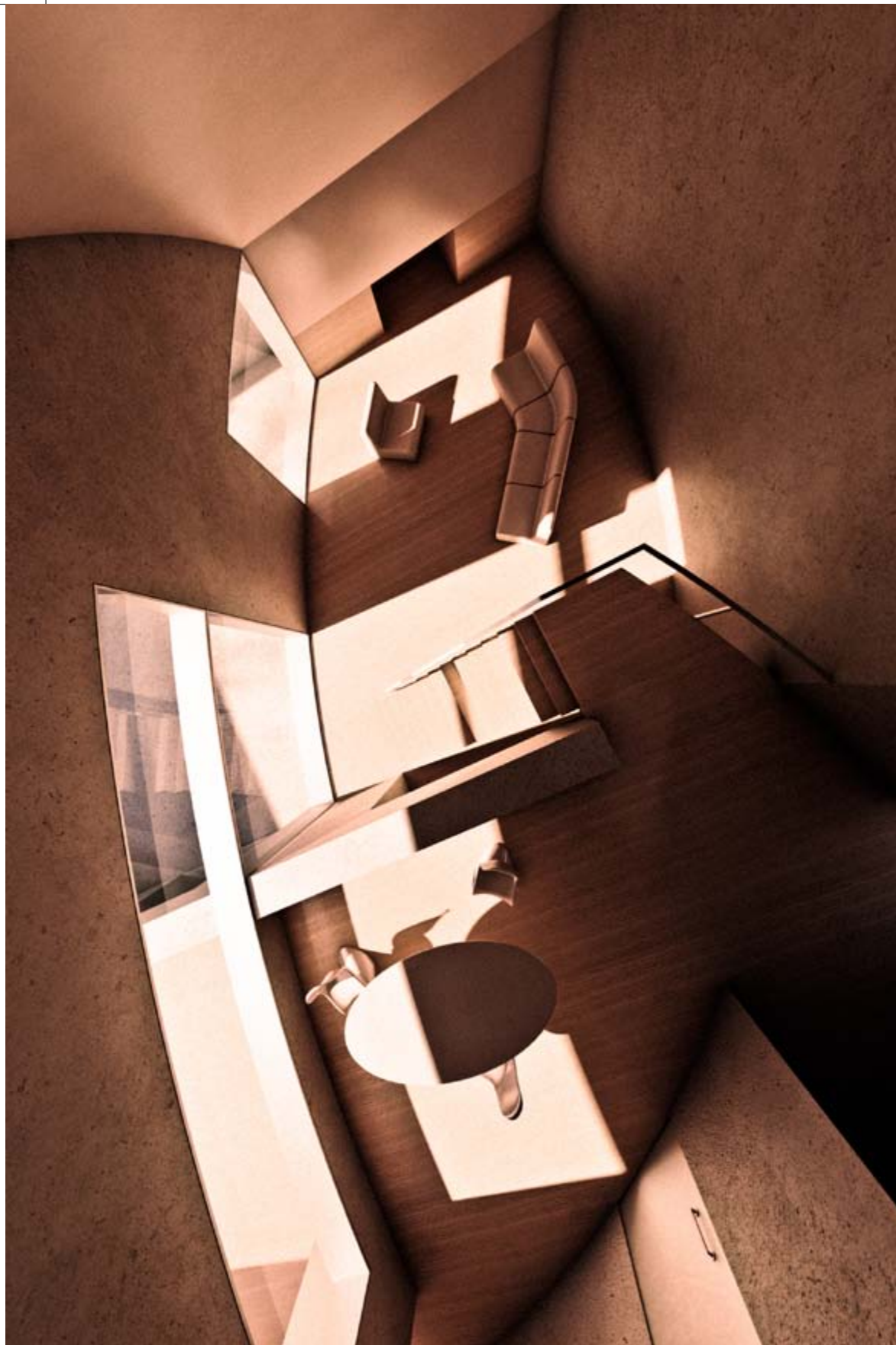
# 同一性和差异性 ——混凝土月亮楼

## Identity and difference Concrete Moon House

项目时间：2009 年  
项目地点：澳大利亚，墨尔本  
建筑面积：580 平方米  
摄影：Antonino Cardillo  
Project Date: 2009  
Project Location: Melbourne Australia  
Building size: 580m<sup>2</sup>  
Photographer: Antonino Cardillo





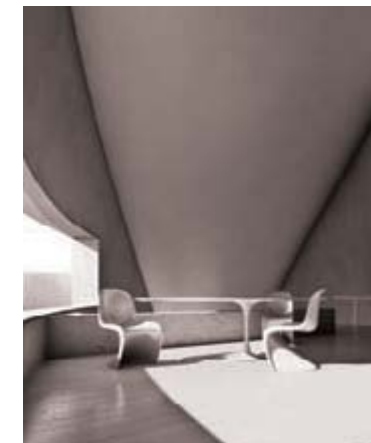


Cardillo seems to sculpt his space, inside and out. The three-dimensional free flow merges walls and ceilings to form intricate, yet cohesive spaces. We do not see the textured treatment of the surfaces that made House of Convexities so special, but the volumes resulting from the interactive integration of the all the curvilinear and strait surfaces did yield some interesting results.

Secretly, everyone is attracted to what he is afraid of and sometimes fear reawakens desires that cannot be confessed. We remain perturbed, recognising that in remote parts of our interior universe resides an apparent otherness. We discover that the concepts of identity and difference are ambiguous, and often, paradoxically, difference becomes an extraordinary instrument of investigation into our own identity.

Two distinct parts of a dwelling here become a pretext for telling a story between two diverse formal identities. Constructed in a suburb of Melbourne on a rectangular plot, in plan the house is in two parts: one public which in elevation looks like the upturned keel of a boat or a funny concrete moon that emerges from the pool in front, whose design is characterised by its sudden deviation from the straight pathway; the other, private part takes the form of a long, narrow building set against the perimeter, which, through the progressive decomposition of its component parts, creates a portico open to the garden but closed to the car park.

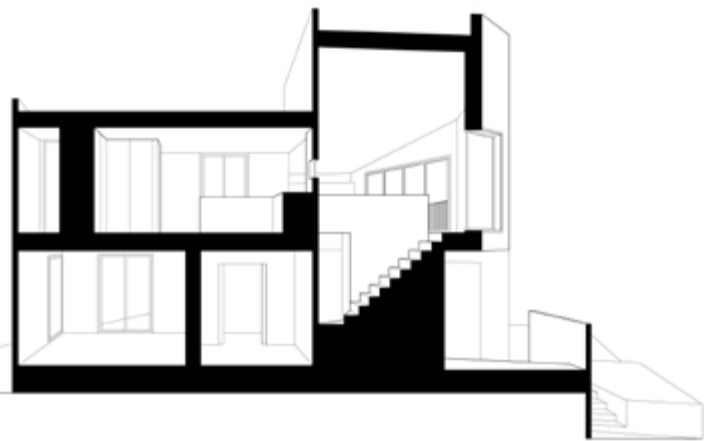
In being created in space, each of the two geometric identities retains an echo of a presumed common origin. Thus signs of one often appear in the other, though elaborated according to different processes. Therefore the strategy of occupying the space goes beyond the mere bringing together of the parts. Though diverse, the elements have a reciprocal relationship, and the sound of one resonates in the other; especially in the main large cave, where the achievement of this osmosis introduces doubt as to where identity finishes and where difference begins.



Antonino Cardillo 似乎从里到外都在雕刻他的建筑空间。三维空间自由流动，合并的墙壁和天花板，形成错综复杂的而极具凝聚力的空间。像凸面屋一样，我们看不到表面的纹理，而是从所有曲线和两极的表面的交互融合的卷曲产生有意味的效果。秘密，每个人都被它吸引，它是害怕、恐惧，有时再度唤起不能承认的欲望。我们承认，在我们宇宙内部的遥远地区居住着其他物种，而内心不再平静。我们发现，统一性和差异的概念是模糊的，而很多时候，矛盾、差异是我们对自己身份证实的非凡的工具。此建筑由两部分组合而成，因此有了一种双重身份。一是人们从仰角看起来像一条船上翘的龙骨，或一个有趣的混凝土月亮偏离直线突然从游泳池中出现；二是私人部分需要有一个狭长外围，逐步分解，形成一个开放的花园门廊，但是停车场是封闭的。

空间中的两个几何体可以令一个声源产生共同的回声。此时，空间超越了实体部分，并相互呼应。一个声音的共鸣，尤其是在大山洞里，这种感觉更加明晰。





## 野村 24 号楼 Nomura 24 House

地点: 日本大阪兵库县  
 客户: Nomura Koumuten  
 合作设计: Yukinori Nagao  
 室内设计: Ayumi Taniguchi, Antonino Cardillo  
 设计时间: 2009 年  
 建设时间: 2010 年 3 月  
 占地面积: 228 平方米  
 摄影: Antonino Cardillo  
 Location: Hyogo, Osaka, Japan  
 Client: Nomura Koumuten  
 Project collaboration designer: Yukinori Nagao  
 Interior coordinator: Ayumi Taniguchi, Antonino Cardillo  
 Design Time: Sept. 2009  
 built Time: Mar. 2010  
 Site area: 228m²  
 Photographer: Antonino Cardillo







此项目位于兵库县郊区，建在山的梯形地带，因此房子有两个水平线，可以俯瞰大阪港。木质结构，刷白墙壁和倾斜坡屋顶，有三个带卫生间的卧室和入口大厅，一楼有卫生间及日本的和室。

按计划，在这两个较长的非平行的地面上设定两个直角三角形坐标，可以帮助找到第三边的连接线，在路面上得以有精确的定位。根据太阳的变化，不同表面处理可以改变光的强度。步入室内，一楼7边形的大客厅仿佛有中世纪意大利广场的感觉，一边的大窗户开敞，包括门口也多方位地描述着旅行。这种不规则的菱形晶体的几何形状可以同每个方向对话，构成了整个房子的造型。厨房、客房和日本和室等室内景象可以避免直接暴露在大路上。最后，在后方，在厨房和日本和室中间的狭窄空间创造一个小天井，午后的阳光通过两侧日式房间的对角线照耀在榻榻米的地板上，厨房中弥漫着蓝色的光辉。就像就像洞窟一样，这些独立的卧室经营着光与多边形空间的故事：清晨的阴暗和湛蓝，下午的温暖与惬意。

House on two levels of medium size built on a hill on a trapezoidal plot in a suburb in the district of Hyōgo, overlooking ōsaka bay. Wooden structure, whitewashed walls and sloping pitched roof. Sleeping area on the ground floor - three bedrooms with bathroom and entrance hall (genkan) - and living area on the first floor - wc, kitchen, patio, dining area, sitting room and Japanese room (washitsu). Formally, in plan, the two longer, non-parallel sides of the plot define two right-angled systems which find their formal connection on the third side, on the road, defining in elevation an incisive, faceted shape. Its diverse surfaces mutate the intensity of the light according to the incidence of the sun. Inside, on the first floor, a large polygonal living room with seven sides possesses the inexact quality of certain medieval Italian piazzas, on whose sides the openings - now windows, now doorways - describe multiple directions

of aspect and travel. The irregularity of the geometry, therefore, crystallises in the shape a willingness for dialogue among the parts which make up the whole: kitchen, Japanese room and window over the bay, foreshortened to avoid direct exposure of the interior to the road. Finally, at the rear, the narrow space created between the kitchen and the Japanese room picks out a small patio, whose windowed sides gather the afternoon diagonals of the sun on the tatami flooring of the Japanese room and reverberating blues inside the kitchen cavity. These two rooms give onto the living room through two low doorways cut into the white sketch of a high wall. Almost rationalised grottoes, these bedrooms made of independent light engage with the large polygonal room: dark and azure in the morning, light and warm in the afternoon.







## 拱形楼 Vaulted House

项目地点：意大利，帕尔马

项目时间：2007 年

建筑面积：270 平方米 +100 平方米

层 高：2 层

摄 影：Antonino Cardillo

Location: Parma, Italy

Time: 2007

Surfaces: 270m<sup>2</sup>+ 100m<sup>2</sup>

Storeys: two level

Photographer: Antonino Cardillo



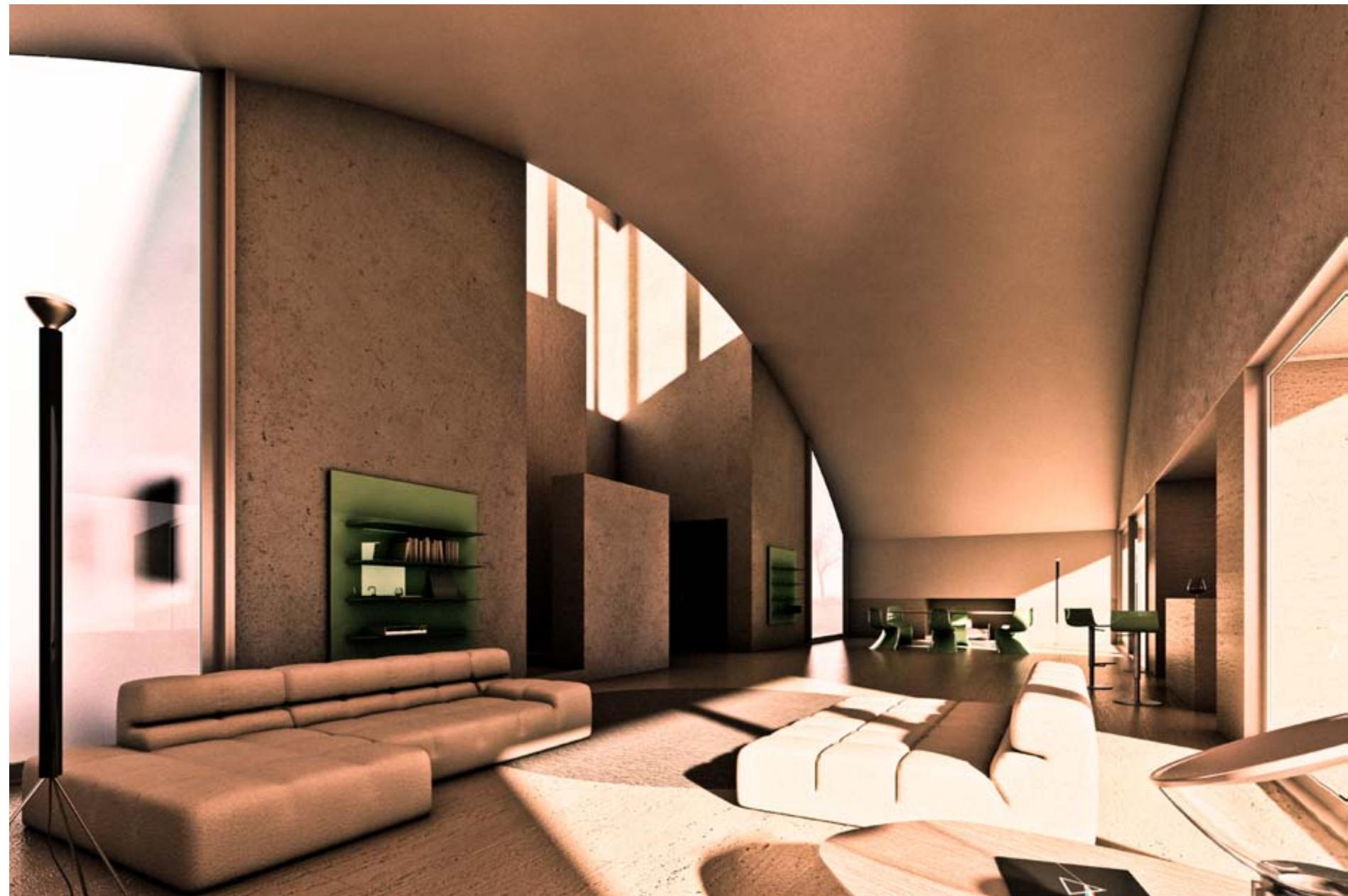




The three zones of working, living and resting are represented in sequence along an axis by juxtaposed edifices whose shape remains recognisable from without: a trapezoidal polyhedron, an ample rectangular hall and a tower articulated on two levels. On the inside, openings and pathways weave a possible dialogue between each cavity. Silences are not all alike. The silence

of a large nave is different from that of a room. And the outdoor sounds of the countryside perceived through a great silence can be yet more diverse. So, in a long central hall, modulated in plan on three squares six metres wide the heart of the design is formed. The flooring in travertine and a covering of Venetian stucco spread on the ample side developed lengthways, create, via a chromatic homogeneity, a continuous ribbon which, enveloping the observer, offers a sort of blank page on which to write his or her own experience. At the same time, the light, coming from the long sides of the room, has the possibility to interpret the space. On the south side the position of the windows welcomes in the winter sun and, through a thick wide cement "lunetta", screens the sun in summer. Below, in the centre, a block of travertine is excavated from a low cavity. Inside it a parallelepiped functions as a work surface for the kitchen, occupying the centre; in the background a door leads to the pantry and two short windows mark the corners of the room leading towards the terrace outside. On the opposite side of the hall, to the north, the windows shrink towards the corners, becoming vertical. From floor to ceiling, the openings pick up the fleeting oblique light of the sun at dawn and at sunset in summer which, penetrating the room diagonally, colour the space with new meanings.

Finally, moving between the large hall and the tower of the rest room, an azure light, concealing its origins, slips from above along the wooden and cemented walls of the walkways and the stairs accessing the tower, forming an iridescent stage, a picture in perspective in mutation.



三个工作区，生活区和休息区沿着轴线按顺序并列开展房子的整体外部造型是这样的：一个梯形的多面体和宽大的长方形大厅分别在两个水平面以前后顺序铰接在一起。

宁静的方式各不相同，如一个大的中殿和一间房屋的不同。乡间的室外，声音是多种多样的，因此，在长长的中央大厅中，三个方块的中心有6米长，石灰

和威尼斯灰泥覆盖着宽大的纵向的一侧地板。均匀的着色呈连续的带状包围过来。同时，房间长长地两侧引进光线，解读着空间。

南侧的窗户可以射进冬日的阳光，透过宽厚的“unetta”水泥，遮挡夏日的太阳。底部中心处，一个石灰华挖出凹的洞穴，作为厨房，内部是一个平行六面体，占据了中心；后门有一个餐具室和窗户朝

向露台的角落。大厅对面向北处，窗户渐小，形成一种纵向的透视。从地板到天花板，开口处收集了夏季的黎明和日落时穿透房间对角线那转瞬即逝的太阳斜光，此时，色彩和空间有了新的含义。最终，宽敞的大厅和塔楼休息室中流动着蔚蓝色的光，在水泥墙壁和木质楼梯上面滑动，形成一个幻彩变色舞台，画面在透视中不断突变。





## 小湖里的大房子 Max's House in a Small Lake

项目地点：法国尼姆附近  
项目时间：2008 年  
内部面积：220 平方米 +70 平方米（两层楼）  
外部面积：80 平方米 +220 平方米（两层楼）  
建筑面积：290 平方米以上  
最高高度：10 米  
摄影：Antonino Cardillo  
Location:near Nîmes, France  
Project Date:2008  
Inner surfaces:220m²+ 70m²on two levels  
Outer surfaces:80m²+ 220m²on two levels  
Max height:10m  
Photographer: Antonino Cardillo

尼姆 (Nîmes)，有着古老的历史。法国加尔省的省会，此省的最大城市。“研究，往往是一个语无伦次选择导向的路径，并渗透着意想不到的意愿往往揭示了新的密钥对现实的理解，其从地理构造性质和相对无限的时间的不稳定，不安全和无法估计。” Antonino Cardillo 说。“生活并不是一以贯之的：构架，然后，连贯？目前，我们的现实仅仅是可能性的结果之一，其在历史上逐步实现也许是通过生活的每一天

可能有所不同，在因此，鉴于此，一种语言的连贯性有什么意义？这个问号刺激了“小湖里的大房子”，因为它讲述了自己的故事，似乎前面的“凸面屋”产生矛盾。这座房子看起来像一条船的变身，座落在法国南部尼姆村一个树木繁茂的小湖中——人类舞台上自然边界的边缘。该建筑是由两个实体对比了两个层次：一个紧凑的石灰华地下室，包括设置在较高露台的大厅和卧室，明亮的客厅，一个细长的白色金属结构铰接。同时，也

进行了玻璃表面的纹理设计。整个景观从内部打破成无数的扇形体，再重组。金属元素的安排，将阳光进行调节：深深的墙壁，覆盖柚木并悬浮地面一米的地板，部分阻止了上午和下午的光线。室外的南边，其居住面积将柚木地板扩大，周边有一圈的游泳池。北方玻璃室，成抛物线状，拉长两条边，深浅外部用餐区之间，最后，楼梯塔不对称的搭配颠覆了建筑的对称构图，并确定其内部空间的倾斜感觉，这是阅读此建筑最关键的语言。







Research, often, is a path orientated by incoherent choices, and yet the willingness to be permeated by the unexpected often reveals new keys to the comprehension of reality, which, being by its very nature constructed from a geography and from a relatively infinite time, is unstable, insecure and imponderable. Life is not a coherent event: should architecture, then, be coherent? Our present is just one of the possible outcomes of reality and its progressive fulfilment in history is perhaps casual. Every day of every life passed could have been different. In the light of this, therefore, what meaning does the coherence of a language have? This question mark stimulated the invention of "Max's house in a small lake", which, as it tells its story, seems to contradict the preceding "House of Convexities".

The house looks like the transfiguration of a boat set against the wooded banks of a little lake in the countryside of Nîmes, in the south of France: a human landing stage on the edge of a natural border. The building is made up of two entities contrasting over two levels: a compact basement in travertine comprises the hall and bedroom on whose terrace is set a high, luminous living room, articulated by a slender white metal structure. This at the same time designs the textures of the perimetral glass surfaces. The landscape, from within, is thus broken up into myriad quadrants and undergoes an analytical process of reconstruction. The arrangement of the metallic elements, then, regulates the sunlight: an ample brise-soleil screens it at midday, while deep containing walls, covered in teak and suspended a metre off the floor,



partially occlude the morning and afternoon light. Outside, to the south, the living area extends its own teak flooring so as to lap the swimming pool. Beyond the mirror of water, in an ambiguous and inaccessible place, a portico measures and interprets the landscape. To the north of the glass room, a textile parabola, stretched between the two edges of the building, shades the external dining area. Lastly, the eccentric collocation of a tower for the stairs subverts the symmetrical composition of the building and determines oblique perceptions of its internal spaces, thus becoming the essential key to a reading of the architectonic text.



## 赛乔·罗西品牌店 Sergio Rossi Stores

客 户：赛乔·罗西，Wallpaper\* 杂志  
项目地点：意大利，米兰  
开业时间：2010 年 4 月 14 日  
面 积：60 平方米  
摄 影：Antonino Cardillo  
Client: Sergio Rossi and Wallpaper\* Magazine  
Address: via Ponte Vetro 19, Milan, Italy  
Construction time: ten days  
Opening day: 14th April, 2010  
Surface: 60m<sup>2</sup>  
Photographer: Antonino Cardillo



恰逢 2010 年家居展，SergioRossi 和 Wallpaper\* 杂志合作推出男士鞋世界巡回展。要在米兰开一个新的临时店。这个“瞬态性”的概念由意大利历史上最年轻的和广受好评的建筑天才安东尼·卡迪罗设计实现。设计理念受 SergioRossi 对男人本质的理念所启发——独立、自由的思想，有诱惑力，重要的是，他是一个旅途中不断探索的人。米兰一站是

旅程的开始——SergioRossi 商店昙花一现。座落在时尚的布雷拉，商店将展示全部由 Francesco Russo 创意总监设计的男装系列。卡罗拉的设计灵感来自于吉奥庞蒂和由 BBPR 设计的维拉斯加塔类似于剧院的一套配置的的建筑形式。由此设计出一个美丽的临时建筑。“我们避开了传统，我们谴责公式化，我们重新发明了经典。我们的

临时性商店展示了 SergioRossi 对男士顾客的热情和决心。” SergioRossi 创意总监 Francesco Russo 说道。Wallpaper\* 杂志主编 Tony Chambers 认为：“卡迪罗是我们这个时代建筑师之一。他的才华结合罗西的摩登，会体验到一种卓越的购物体验。加上与 Wallpaper\* 杂志的合作，更是令人兴奋。这是一个不容错过的精选佳店。”







Sergio Rossi and Wallpaper\* collaborate to launch Mens Footwear World Tour, and open a new temporary store in Milan.

Timed to coincide with Salone del Mobile 2010, Sergio Rossi is launching a new temporary men's shoe store in Milan on 14th April. This transient concept has been realised by one of Italy's youngest and critically acclaimed architectural talents, Antonino Cardillo.

The concept has been inspired by the essence of the 'Sergio Rossi' man – an independent, free-thinking, seductive man and importantly, one who is on a constant journey of discovery. It is in Milan that the journey begins – with the launch of Sergio Rossi's first ephemeral store. Situated in fashionable Brera, the store will showcase all of the men's collection designed by the Creative Director of the brand Francesco Russo.

Cardillo has drawn inspiration from the architectural forms of Gio Ponti and the Velasca Tower by BBPR to create a configuration akin to a theatre set. The resulting store is a beautiful temporary architectural structure encased in a permanent one.

Wallpaper\*, the leading design, fashion and lifestyle magazine, has been working in collaboration with Sergio Rossi as creative consultants and has been integral to the development of the design and identity for the store.

"We steer clear of the conventional, we decry the formulaic, we re-invent the classic. Our ephemeral store demonstrates Sergio Rossi's passion and commitment to our male customers," says Francesco Russo, Creative Director of Sergio Rossi.

"Cardillo is one of the most significant architects of our time. Combine that talent with Russo's modern take on classic footwear and you get an exceptional shopping destination experience. This is an exciting and significant collaboration for Wallpaper\* and this is a must-see store" . added Tony Chambers – Editor in Chief, Wallpaper\*.





对话

INTERVIEW

演绎自然光线的建筑师

Antonino Cardillo



《中装》：请问您多大年龄了？似乎你的作品象征性很强，您的创作灵感来自于什么？您的设计理念是什么？

Antonino Cardillo：我 36 岁，生长于地中海中部（西西里岛），那里有热烈的阳光。我一直都非常热爱光，我的建筑是我对光的热爱的一种表达。

《中装》：您的建筑对光影的探索像是素描画，我也喜欢画素描，它似乎可以探究到灵魂深处，您是否对结构的探究乐此不疲？

Antonino Cardillo：是的，对结构的探究就像是对灵魂的深入解析。

《中装》建筑是刻在石头上的史诗（雨果）。您的作品都有一种隐喻，文化、历史、宗教，您有宗教信仰吗？激荡在您内心的哲学、情感、文化思索是什么？

Antonino Cardillo：没错，我的作品就像是石头和光的故事。序列和空间的塑造，它讲述了我对世界的观点和看法，这是我学习的东西，我想保持某种情感，我爱的人，我见过的地方。每个建筑就像是一个化合物，其中有很多不同的能发现一种新的平衡的事情。每次就像是一个小魔术。我没有宗教信仰，我认为，任何宗教或哲学，都有其真理的片段，但相信一种方式方法对我没有太大意义。

《中装》：Devyani Jayakar 评价您的作品是男性化的扎哈·哈迪德，请谈一下您的设计理念或文化内涵与哈迪德的区别。

Antonino Cardillo：我一直被前苏联先锋派所吸引。扎哈·哈迪德也受前苏联建筑的影响，也许这就是 Devyani 看到的我的作品同扎哈·哈迪德的相似之处。我觉得我的建筑空间显得更男性化，因为在组织建筑结构时，哈迪德相对来说采用的是非常规性的形式，我更喜欢使用简单的几何结构。结果也是复杂和动态的，但是每种形式都是微不足道的，最终双方之间的这种关系来营造复杂性。

《中装》：我们采访过很多建筑师，似乎很多建筑师都不希望把自己的作品定义或归类为某类风格流，但是他们的确对某种材料和空间效果有所偏好。请问您对风格的理解是什么？

Antonino Cardillo：寻找一个被定义的风格不是我工作的最终目标。我日复一日地尝试着寻找新的途径，新的表达方式的可能性，并且甚至将这种风险来质疑我自己也确定不疑表达方式，而我往往显得反复无常的。

《中装》：从你的设计思想出发，请谈一下人、自然、建筑、音乐之间的关系

Antonino Cardillo：居住在我的建筑中，需要有一种生活态度，更美学、简朴和富有诗意，更成熟的现代生活方式。所以在我的建筑里，人与自然事物如太阳、雨、风和声音的互动远比人与物体或家具更重要。我认为，现代的居所不应该仅仅是几个没有生命物体的组合。要生活在这样一幢房子里，你必须相信阳光是能够取代电视机的，某种角度来讲，居住在这样的房子里意味着回到一种原始的状态。不断变化的自然光线始终是我的建筑中的关注点。这些房子就好像是一个个星球观测站，不停地在墙上记录着天气的千变万化。如同音乐里的美学感受是通过时间的流逝获得的。天气与其变幻莫测的颜色不但渲染着房中的每一面墙，也令我们的日常生活超越了常规与重复。我喜欢把建筑如音乐类比，当一篇乐章达到一种平衡状态时，任何的画蛇添足都是多余而徒劳的。因此，我的建筑不是为循规蹈矩或喜欢享乐的人而造的，它们更适合于那些不断探索和追求的人。

《中装》：您如何评价“现代建筑”，有没有想过尝试地做一些玻璃幕墙或方盒子式的现代派建筑？

Antonino Cardillo：也许我会尝试吧，但我并不认为是在现代建筑里。也许我的建筑是一种合成的后现代主义，而不是英国和美国从 70 年代到 90 年代建筑的分析和零散的合成。但我不确定这个说法是否正确。

《中装》：可否谈一下您对中国的印象？

Antonino Cardillo：我认为中国政府应该在团队参与上建立更多的信心，而不光是在建筑上，或者是在那些西方建筑师身上报太大的信心，他们经常利用中国人来通过杂志创造自己的财富，却往往把中国人给忘了，以及中国的历史和传统。

IAOC：How old are you? Your works seem to have very significant symbolization. What's your inspiration?What's your design value?

Antonino Cardillo：I am thirty-six years old and grew up in the middle of the Mediterranean Sea where the sun is powerful. I've always loved the light and my architecture is an expression of this my love for the light.

IAOC：You explore the construction of light and shadow what you get just like sketches which explore the depths of the soul. Do you enjoy exploring the structure?

Antonino Cardillo：Right.The investigation of a structure is like a survey on the soul.

IAOC：Architecture is the epic carved in stone (Victor Hugo). Your works are express some kind of a metaphor, covering culture, history, religion.Do you have religious faith? What stirs your heart, philosophy, emotions, culture?

Antonino Cardillo：Exactly, my works are like tales of stone and light. The sequence and shape of the space, it tells my point of view on the world, the things I learned, the emotions that I wanted to keep, people to whom I loved, the places I've seen. Each architecture is like a compound, in which many different things they find a new balance. Every time is like a little magic. I'm agnostic, I think that in any religion or philosophy, there are fragments of truth, but believing in one way does not make much sense to me.

IAOC：Devyani Jayakar says your architectural work is masculine Zaha Hadid. Please talk about the difference between you and Hadid in design ideas

or culture.

Antonino Cardillo：I have always been attracted by the Soviet avant-garde of the early twentieth century. Perhaps for this Devyani has seen similarities between my work and that of Zaha Hadid, who was also influenced by Soviet architects. I think my space seem more masculine because in composing architecture, as opposed to irrational forms of Hadid, I prefer using simple geometries. The result is also complex and dynamic, but each form is trivial. Ultimately the relationship between the parties create the complexity.

IAOC：We interviewed many architects. It seems that many architects do not want to define or name their work as a certain type or style, but they indeed have a material and spatial effects preferences. What is your understanding of style?

Antonino Cardillo：To find a defined style is not the ultimate goal of my work. Day after day I try to find new ways, new possibilities of expression, and to make this risk even to contest my statements, my certainties, and I often seem erratic.

IAOC: Please talk about the relation of people, natural, architecture and music from your design ideological.

Antonino Cardillo：Living in my building, there are need an attitude to life, more aesthetic, simple and poetic, more mature and modern way of life. So in my building, people and natural things such as sun, rain, wind and sound than the interaction of people and objects or furniture is more important. In my view, the modern home should not be just a few objects do not have a combination of life. To live in this house, you must believe the sun is able to replace the TV, some kind of perspective, living

in this house means a return to a primitive state. Changing natural light in Architectural has always been my concern. The house is like one planet stations, kept records on the wall with the ever-changing weather. As music is the aesthetic experience gained by the passage of time. Not only with the vagaries of weather, the color rendering of the wall of each room, which is also our daily lives beyond the routine and repetition. I like the analogy of construction such as music, when a movement to achieve a balanced state, is unnecessary and superfluous any futile. Therefore, I behave the building is not for pleasure or like a person who made, they are more suitable for those who continue to explore and pursue.

IAOC：How do you evaluate the “modern architecture”? Have you thought trying to do some modernist architecture which with the glass curtain wall or square box-style?

Antonino Cardillo：Maybe sometimes I tried, but I do not believe in modern architecture. Perhaps my architecture is an attempt to make a synthetic post-modernism, as opposed to analytical and fragmented that characterized British and American architecture from the 70s to 90s. But I'm not sure that this statement is correct.

IAOC：Could you talk about your impression of China ?

Antonino Cardillo：I think the Chinese government should have more faith in the group participation, and less in the architecture, and the Western architects, who often use the Chinese to make their jewels for the architecture magazines, forgetting the Chinese people, its history and its traditions.