从路边看去的居所外观

卧室

门厅

餐厅

具有双重空间的居所

House Dualistic Space in Erice, Trapani

撰文/图片提供　Antonino Cardillo
翻译　韩璐

翻新前的居所

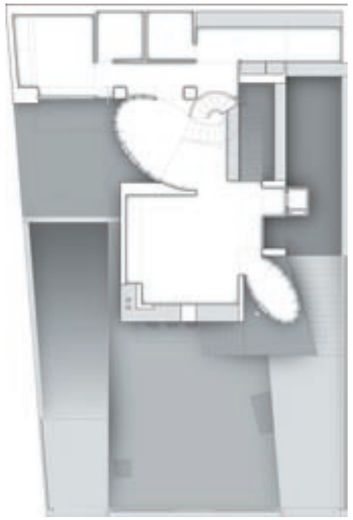
这篇文章所描述的是一座建在丘陵坡地上的三层建筑，设计师对这栋房子进行了革命性的翻修和创新的重构——用二元的、对立的设计手法用可移动的东西填充房子的空间，使相关联的不同空间建立成为一个统一的整体。这种设计需要相当大的垂直空间，使房子能够从地面延伸到阁楼。从路边望过去，这种新的结构使房子看起来更像是一座建在草坪坡地上的城堡。在这块地的后面，一面与众不同的墙体与房子相对而立，形成一块背景墙。这两个实体的中间部分有两条高低不平的路，一条路为水平，一条路为垂直。房子下部固定着的椭圆形的玻璃结构连向房子内部。一层的房间用于生活起居和摆放多媒体设备，这一层的天花板是开放式的，这样就使得某些地方的上部空间可以达到三层的高度，这也是房屋的特点之一。半椭圆形天花板线条的变化流畅协调，与从餐厅通向卧室的旋转楼梯相呼应。向外透过两扇精工细作的玻璃门可以看到南面8m高的墙体，水平地连接到房子的三层，北面明亮的半圆形玻璃门是阳台的入口，玻璃入口的设计使餐厅看起来更加宽敞。房子的高度向后逐渐降低，天花板也随之倾斜，使得房屋的旋转曲线更富感官色彩，也使空间变得更加开阔。此外，设计中椭圆的旋转体可以产生双焦透视的效果，在与垂直墙面的强烈对比下，更突显了餐厅的独立空间。

在房屋后面的是带有餐具室的厨房、卫生间和工作室。从这里穿过走廊便是餐厅，走廊的连接使整个空间呈现出奇妙的平行六面体形态，不仅美观而且实用，这是建筑的重要组成部分。除了浴室和餐厅，每一处房间的拉门都是透明的，将房子内的空间统一为一个整体。犹如中世纪的古城，建筑的实用部分彼此相连：人们通过餐厅附近的旋转楼梯便可直接进入二层的卧室，上面的入口处连着主卧室，然后是两个儿童卧室和阳台的入口。每间卧室内都有一套洗浴设备，独立的空间为使用者保有足够的隐私；主卧室内还设有卫生间、淋浴室和单独的浴缸，透过浴缸上面的窗户可以看到蒙特埃里斯。

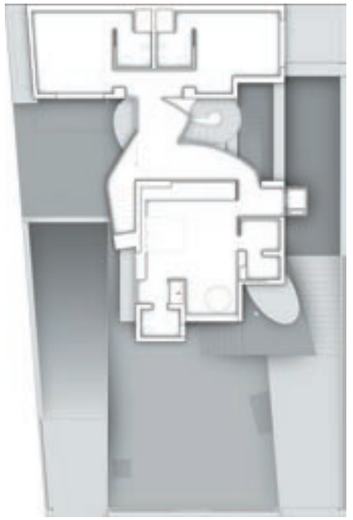
从黎明到黄昏，阳光透过玻璃射进房间，并从不同的角度诠释着建筑的全新风格。

厨房以玻璃屋顶作为背景，具有狭长空间。它是卧室空间的延续，体现出细致的功能性。

采用焦点透视法的设计手法，营造了空间的双重性



底层规划图



一楼规划图

项目位置：意大利埃里斯
建筑设计：Antonino Cardillo
设计小组：Antonino Cardillo，Pietro Maltese
设计类型：重建房屋
总 面 积：450m²
占地面积：150m²
耗　　资：350 000 欧圆

Location: Erice, Trapani, Italy
Architectural Design: Antonino Cardillo
Architectural Progect Team: antonino Cardillo, Pietro Maltese
Desing Type: Restructured Building
Surfaces: Total 450 m², Floor 150 m²
Cost: € 350.000

A pre-existing reinforced structure on three levels, arranged on a narrow plot in the hills, is the pretext for this next architectonic text. Stripped of walls and ceilings, the reinforced cement grille looks like an abstract geography, an irrational place on and with which to rewrite space. Here we experiment with a dual and contradictory situation, bringing together primary volumes with fluid objects, in order to construct an organism from the juxtaposition of different but continuous and interconnected spatial places, as in a narration. In this new configuration, from the road, the house looks like a tower mounted on a steep inclined grassy mantle, resulting from an excavation to uncover the outer walls. The building thus acquires a considerable vertical dimension, integrating a unique and extended parietal floor running from the ground to the attic. Its compactness is compromised by a rash of holes and constructed pieces of random dimensions, misalignments, projections and recesses, which destructure the facia, throwing into question the conventional alignment of floors. At the back of the plot, a wall with distinctive internal content is set against the tower, forming a backdrop. In the middle, between these two “entities”, in a space of varying height, there are the horizontal and vertical paths of the dwelling. A small glass structure of eliptical design, fixed under the tower, leads into the internal space. The first square room, blurred at the edges by the relationship woven by the apertures with the countryside, serves the functions of living and multimedia. Carrying on the path there is an unexpected change: the ceiling stops in a curve freeing up the space to the height of the three floors, the hallmark of the building. The vertical space thus represents the double negative of the tower on the road, but its cutting, prismatic character is suddenly contradicted by the rapid and coordinated succession of flexible lines, which create the shapes of a semi-eliptical ceiling designed for dining and spiral stairs up to the bedroom. Below, the floor is interrupted by a gap through which stairs give access to the floor above. Two opposing glass devices connect, aesthetically and physically, the inside to the outside: to the south a brise-soleil extends for eight metres in height, linking the three levels with its horizontal scansion; to the north a bright glass apse allows access to the terrace, condensing the dining area ceiling in elevation. Its walls are made up of a scansion of metal pillars and plates of glass orientated along the semi-eliptical perimeter. To the rear, the progressive reduction in height of these elements, which determines the hanging of the ceiling, adds to making the curvilinear perimeter more visually expressive, thus granting a sensation of spatial dilation. In plan, furthermore, the rotation of the eliptical line compared to the rest of the building gives a bifocal perspective, accentuating the spatial independence of the dining area in contraposition to the vertical space adjoining the brise-soleil wall. From dawn to dusk the opposing glass surfaces allow the sun and the heavens to continually reinterpret the architectonic discourse, mutating its plasticity and perceptions. At the edge of the plot to the rear, the kitchen with pantry, the toilet and the studio complete the public contents of the dwelling. Linked by means of a corridor next to the dining area, but spatially defined by a predominating parallelepiped, even in their functional specificity these parts are conceived as topic places in the architectonic narration. Apart from the bathroom and pantry, access to each is through large panels which slide out of view, unifying the whole spatial organism of the building. Like a part of a medieval city, therefore, the functional parts and thus spaces are linked together as in a system of “piazze”. We enter the bedroom on the second level by means of a spiral staircase next to the dining area. Above, a system of accesses links the main bedroom, the two children’s bedrooms and the access to the terrace. Set inside the cavity through the three floors, the sculpted wooden parapets seem almost to float, then slide down in the spiral of the stairs. Inside the bedrooms, each having en suite bathroom facilities, the space is self-contained giving the user maximum privacy. The main bedroom also includes a WC, a shower room and jacuzzi under the ribbon window looking out on Monte Erice. LD

旋转式楼梯与简洁的台阶，在视觉上营造出各层之间的连接感。

建筑空间的纽带

Links as Architectural Spaces

撰文/图片提供　Antonino Cardillo　翻译　韩璐

城市在不断地发展、进步。城市的构架就像是一部文献的提纲，一幅雕刻于空间之上、随时间流逝而改变的作品。

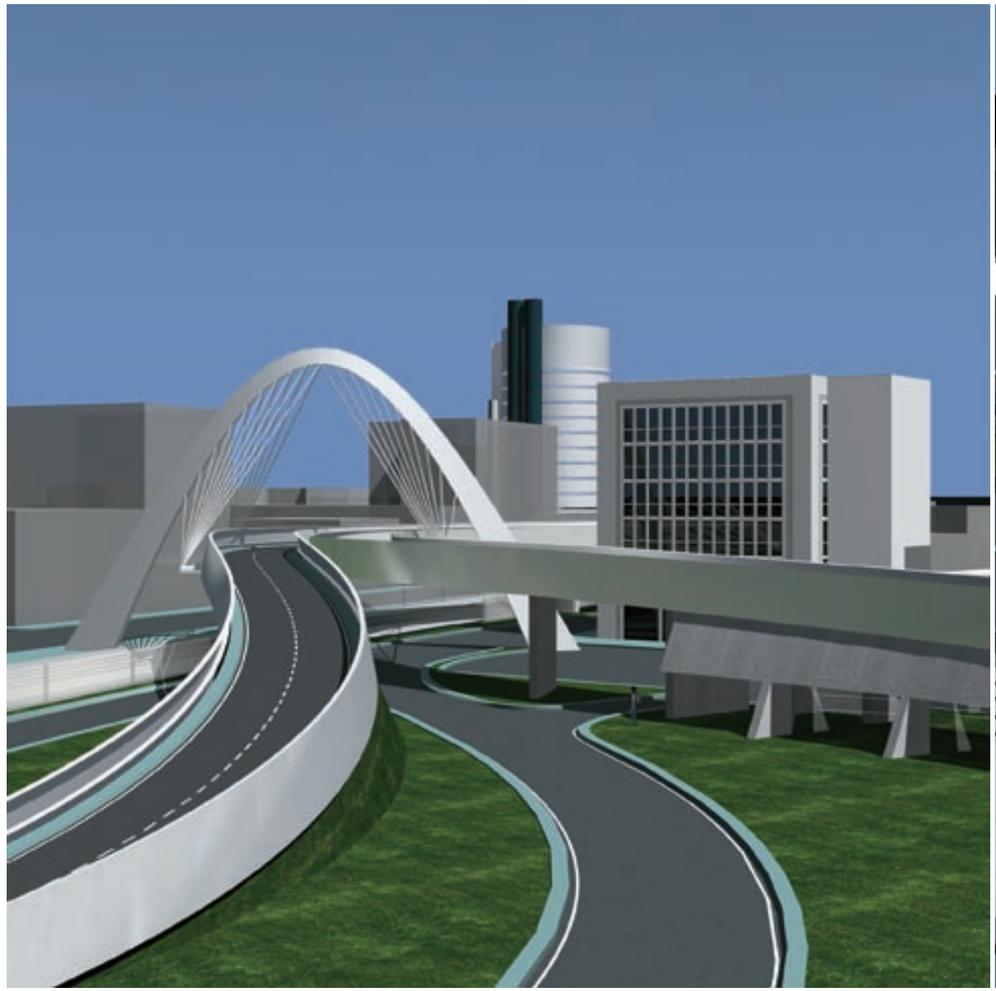
城市的本质是随时间而改变的，建筑设计中不应该忽略这一特点。设计不仅要遵循实际空间，而且要考虑到城市建筑的老化腐朽，建造出临时的可拆卸空间。

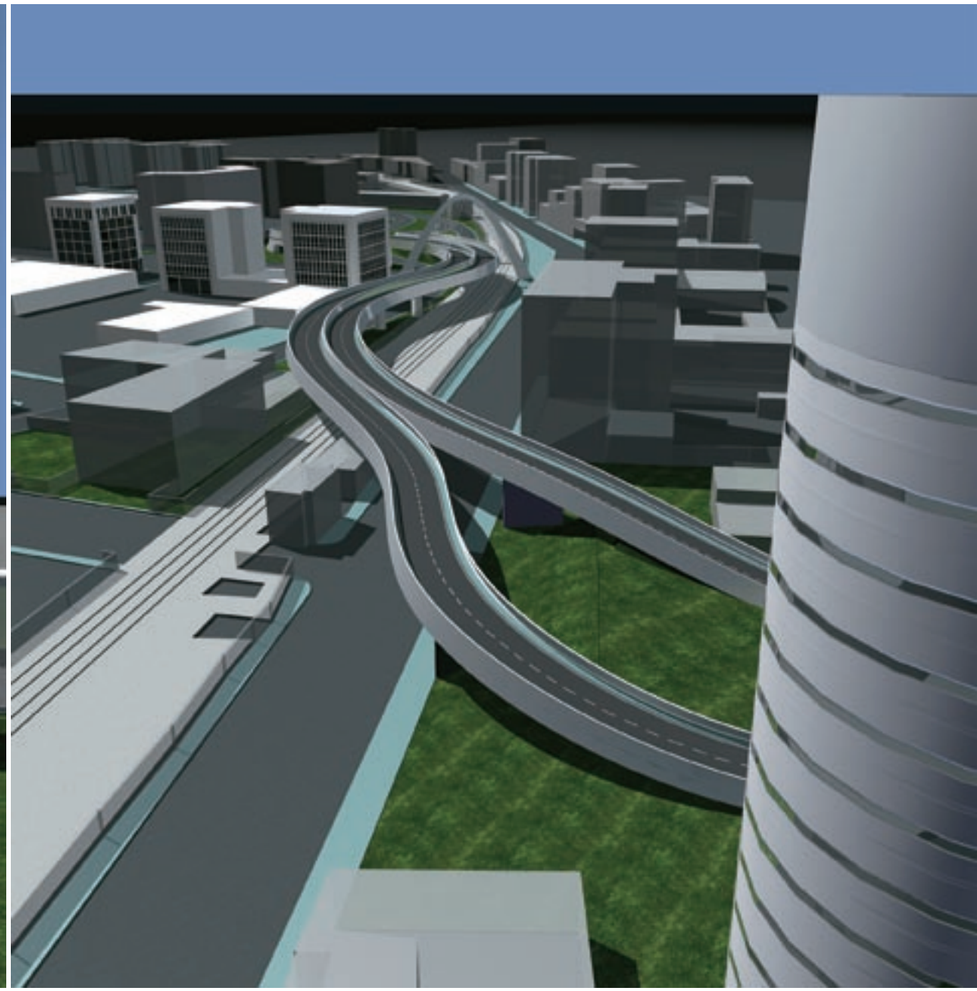
交通系统是景观建造的基础，道路是改变自然环境的里程碑，它纵横交错，使城市的交通更加快捷便利。古往今来，道路穿越森林、田地、丘陵、高山、村庄，把人们联系到一起。道路和旅程的相互诠释，不可分割是显而易见的，沿路的事物使得道路和旅程都更加充实。道路和旅程因此似可预言，却又充满偶然。

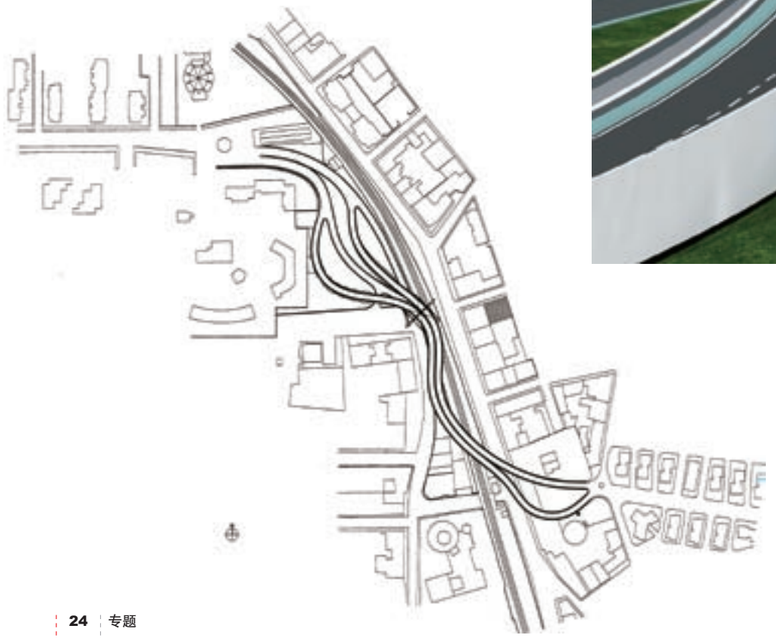
1747 年，位于巴黎的国立路桥学校指出交通系统的建设属于工程学的技术实体。但是道路的建设不仅是一个物理或数学问题，更是一种形态建设。毕竟，荷马和库布里克的奥德赛之行都告诉人们旅行可以汲取知识，使人成长进步。

通过短暂的思索可以推断出，道路不仅仅是两点的连线，它的建立应该以与其相关联的一系列事物为基础。穿行道路的时间是短暂的，但却像是聆听一曲美妙的乐章，前后呼应，相辅相成，又与周围的环境相映。

将两条被地上铁路分割的高架桥连在一起，就形成了一种建筑上的“连接”，即建筑的空间纽带。







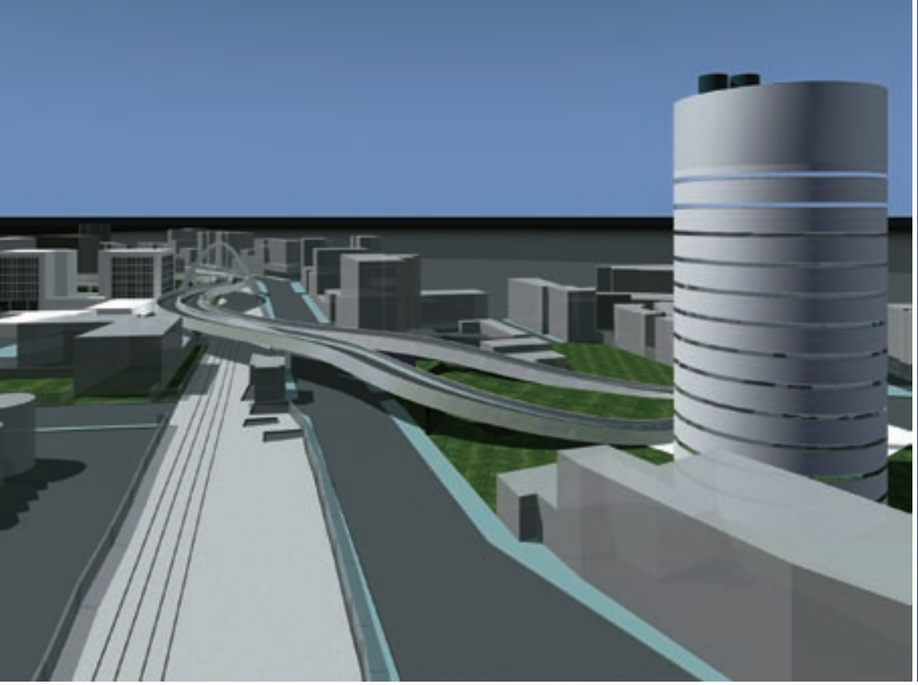
眼前，两条单行线交织在特拉帕尼——马沙拉铁路的上空，有些地方几乎重合在一起，消失在原有道路的尽头。在中点处，即两条道路相距最近的位置，两条车道各有 75m 长的部分被钢索悬吊着，钢索的另一端是被漆成白色的巨大的抛物线形状的塔架，塔架的中心处距离地面 22m。

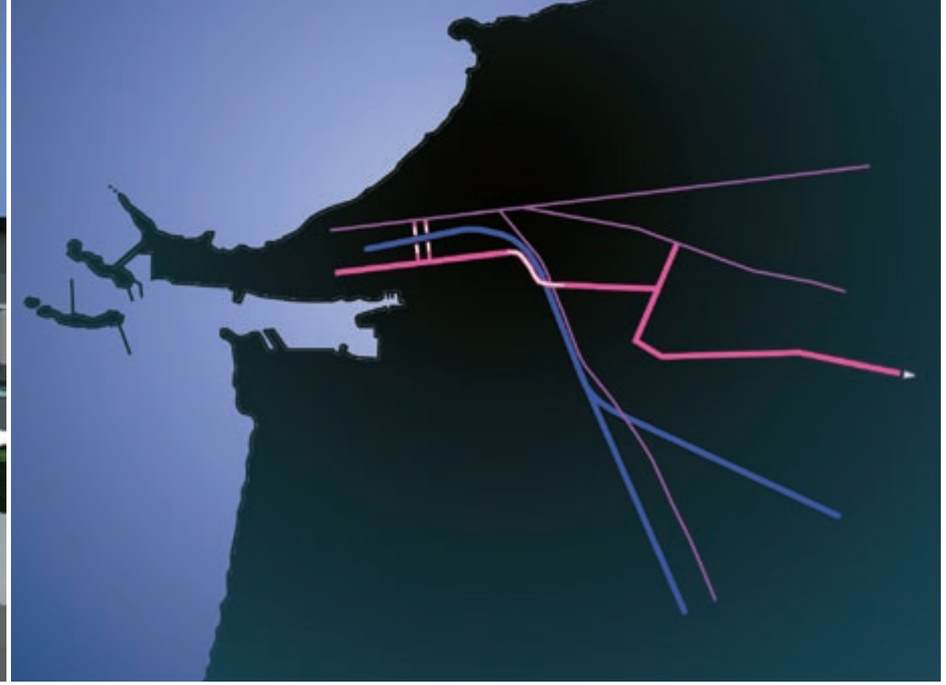
行车道的边缘是路网躁声屏障，屏障的里侧嵌着街灯装置，提升了道路的视觉效果。丝毫看不出原有的钢筋混凝土筑成了美妙的白色链条，与整个桥体和谐地融入在空间里。

为了在新铺设道路的周围建设新的公共空间，西面入口处的建设更注重了实用功能。大部分的混凝土建筑被拆除了，只剩下一个餐馆和一个周围布满花坛的空间。设计以形成特有的建筑形态和表现风格、并相应地提高屏障的亮度和动力为目标。

城市的建设要避免潜在的与私人之间的利益冲突，使公共利益和私人利益得以和谐的发展。因此，设计通过对邻近东入口处的柱形写字楼的建设，补偿了土地原所有者的损失。同时，这座写字楼也成为了西北向道路的一处风景。

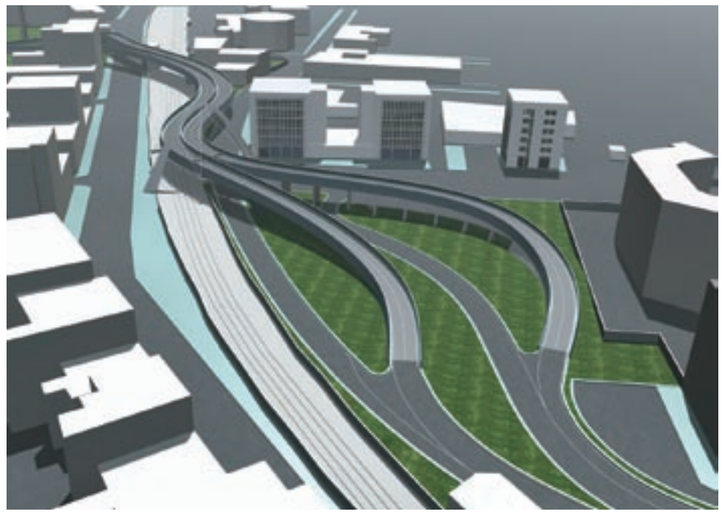
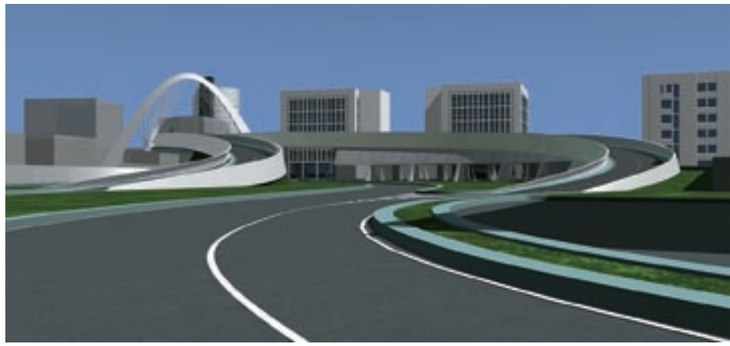
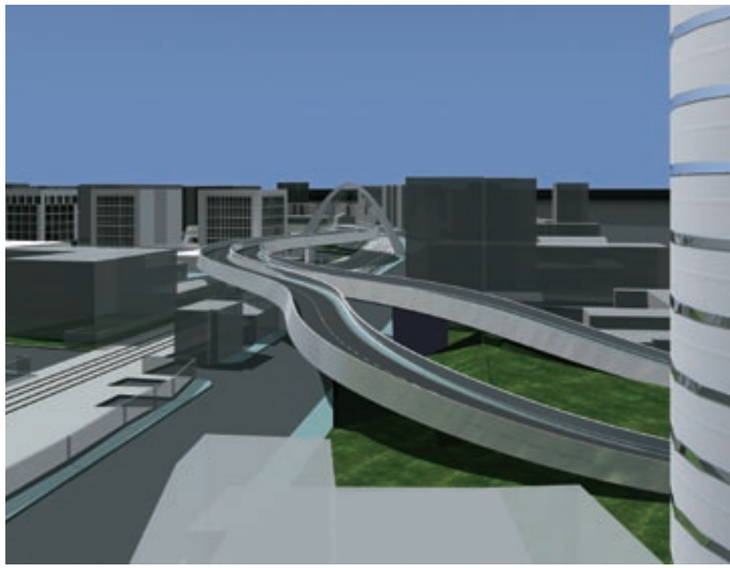
这样，这个新的城市建筑以本体为基础并加入了实用功能，最重要的是——以其特有的形态，尤其是抛物线形塔架宏伟的形态——以一种新颖的、现代的观点解读了特拉帕尼城市的入口点。





项目类型：超高架道路
项目地点：意大利特拉帕尼
设计时间：2002 年 11 月～ 12 月
设 计 师：Antonino Cardillo
建筑小组：Antonino Cardillo，Pietro Maltese，Ignazio Colomba
模型与视图：Antonino Cardillo
设计内容：两条行车道、写字楼、餐馆、公园
面　　积：20000m²
公路长度：350m、390m
拱形塔架高度：22m
弯曲道路跨度：75m
写字楼层数：13 层
项目状态：设计中

Type: Super-elevated road system
Place: Trapani, Italy
Design Time: November - December 2002
Architectural Design: Antonino Cardillo
Architectural Project Team: Antonino Cardillo, Pietro Maltese, Ignazio Colomba
Model and Rendering: Antonino Cardillo
Contents: two driveways, office tower, restaurant, parks
Urban Surface: 20.000 m²
Road Length: 350 m + 390 m
Structural Arc Height: 22 m
Bend Road Span: 75 m
Office Tower Storeys: 13
State: Design

Cities are constructed from progressive stratifications. The urban texture is like the outline of a document, a calligraphy designed by a multiplicity of lives lived which, engraving the physical space, modify it in time.
By its nature the city is a temporal phenomenon and architectural design should not ignore this, its characteristic feature. The design should relate not only to the physical space but also to that slow sediment of signs that creates its temporal “space”.

The road network is one of the primordial elements in the construction of the landscape.
Roads are landmarks for excellence that alternate the “natural” environment and, crossing it, revolutionise its continuity. From ancient times, these long-lived strips that cut into two woods, fields, hills, mountains and villages, tell of the relationships between men. A visible and conceptual sign, the road identifies itself in the journey and the journey in the road; both are constructed by and upon a sequence of “things” encountered along the way. The road and the journey can therefore be assimilated into a system of accidental or predictable happenings.
In 1747, in Paris, the institution of the École nationale des ponts et chaussées decreed that the road network was a technical entity, pertaining to engineering. But the trajectory of a path is not just a physical – mathematical problem, it can also be a formative metaphor. After all the “Odysseys” of Homer and of Kubrick tell us how the journey is learning, a way of growing.
From these brief considerations we can deduce that a road is not a simple connection between two points but, if relevant, should be built upon a series of interrelated events. Its passing, albeit brief, has strong analogies with listening to music; each section reverberates with the next and in turn the whole system with the surrounding environment.
Thus, the pretext of joining two roads from different districts overhead, divided by a surface railway line, becomes an architectural theme: “connections”, therefore, like architectural spaces.
In the design presented here two aerial monodirectional lanes cross the space above the Trapani – Marsala railway, almost touching in some places and dissolving in fluid connections with the pre-existing roads in the terminal ascent and descent ramps. At the halfway point, in the section of maximum reciprocal tangency, 75 metres of dual carriageway are suspended on the tightropes of a large parabolic arch painted white, 22 metres tall and with triangular section uprights.
At the edges of the carriageways, acoustic barriers without gaps, with street-lighting equipment built in on the internal side, enhance the plastic development of the roadways. Their white stream, suspended on the carriageways in reinforced concrete with a bare intrados and without visible structural elements, gives body and substance to the sign in the space.
With the aim of constructing a new sociality around the new road complex, the peaks of the western entrance ramps feature functional content. Thus, a massive base in crude concrete condenses a restaurant and a permanent exhibition space with surrounding parterres. From the mass as a whole spatial quantities are progressively removed, with the aim of configuring a plastic and expressionistic vision, counterpointed above by the bright and dynamic “cornice” of the acoustic barrier.
Aiming to create a positive synergy between public and private, the urban development avoids the potential conflict of economic interests between public and private. This is achieved by recuperating the cubage lost by the previous owners of the expropriated land, through the construction of a slim cylindrical tower in a position adjacent to the east entrance ramps. Thus the tower becomes the pretext to construct a polarity, a true visual hinge as a backdrop to the carriageway going west – east.
In such a way, the new construction stratifies the pre-existing reality, resolving the functional need for urban connection, but above all proposing in the pathway – in its forms and especially through the grand profile of the parabolic arch – a new reading and a contemporary identity at the entry point into the city of Trapani.