

sense of matter n!studio

Mediterranean
Museum
Conservation
Centre

East Gate Tower

Mind The Gap

Temporary
Storage
Structure

Taquin
Housing
Prototype

Amalfi
Tourist Centre

Maison De l'Eau

Water Museum

Froissy
Archaeological
Museum

Piezomeric
Water Tower

Nazzano
River Museum

VI Venice
Biennale

The Pavillon
of Marble

Museum
of Urbanism

Palazzo
Bevilacqua
Costabili

SS Quattro
Coronati Library

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THE SENSE OF MATTER

A A D C U 2008 ARCHITECTURE DESIGN MONOGRAPH SERIES:

意大利当代建筑实践

物质感官

n!studio Roma, Italy

生态罗马·弹性与极限

n!studio

critical writings

- The Sense of Matter
物质感官
A Small En!cyclopedia
n!小百科全书

projects

- | | | |
|-----|---|----|
| 14 | Castel San Vincenzo Archaeological Museum | 01 |
| | Castel San Vincenzo考古博物馆 | |
| | 24 Mind the Gap | 02 |
| | 毗邻建筑 | |
| | 34 New School Rome | 03 |
| | 新罗马学校 | |
| | 44 Temporary Storage Structure | 04 |
| | 临时性储藏建筑 | |
| 56 | Mediterranean Museum Conservation Centre | 05 |
| | 地中海博物馆保存中心 | |
| | 68 Ecoromabuilding | 06 |
| | 生态罗马建筑 | |
| | 78 East Gate Tower | 07 |
| | 东门塔楼 | |
| | 88 Taquin Housing Prototype | 08 |
| | Taquin住宅模型 | |
| 96 | Reservoir Park Civitavecchia | 09 |
| | 奇维塔韦基亚储油库公园 | |
| | 110 Amalfi Tourist Centre | 10 |
| | Amalfi旅游中心 | |
| | 118 Green Parking Building | 11 |
| | 绿色停车场 | |
| | 124 Maison de l'Eau | 12 |
| | 水质研究中心 | |
| | 130 Ecomuseum Rennes | 13 |
| | 雷恩生态博物馆 | |
| | 140 Museum of Water | 14 |
| | 水博物馆 | |
| 148 | Froissy Archaeological Museum | 15 |
| | Froissy考古博物馆 | |
| | 158 Maison de la Lumiere | 16 |
| | 灯光博物馆 | |
| 166 | Piezometric Water Tower | 17 |
| | Piezometric水塔 | |

- | | | |
|----|------------------------------|-----|
| 18 | Nazzano River Museum | 172 |
| | Nazzano河流博物馆 | |
| 19 | vi Venice Biennale | 182 |
| | 第六届威尼斯国际建筑双年展 | |
| 20 | Ugo Mulas Exhibition | 186 |
| | Ugo Mulas展览 | |
| 21 | Rm008 Exhibition Beijing | 196 |
| | 北京Rm008展会 | |
| 22 | The Pavillion of Marble | 202 |
| | 大理石阁馆 | |
| 23 | 'Mirroring the Age' Beijing | 208 |
| | "镜像时代"北京展 | |
| 24 | Western Market Museum | 214 |
| | 唐朝西市博物馆 | |
| 25 | Museum of Urbanism | 224 |
| | 城市主义博物馆 | |
| 26 | Bari Archaeological Museum | 232 |
| | BARI考古博物馆 | |
| 27 | Palazzo Bevilacqua-Costabili | 240 |
| | Bevilacqua-costabili改建项目 | |
| 28 | Ss.Quattro Coronati Library | 246 |
| | Ss. Quattro Coronati图书馆 | |
| 29 | Pitigliano Exhibition Centre | 254 |
| | Pitigliano展览中心 | |
| 30 | Casa Artusi | 260 |
| | Casa Artusi文化中心 | |

essays

- House New Motion
住宅新潮流
Museum as Icon of Urban Space
作为城市空间象征的博物馆
Capturing the Blue From The Sky
捕获天空中的蔚蓝
Interview to n!studio
n!studio访谈
Biography
建筑师简介
Office
事务所简介
Credits
年表信息



The sense of matter

by Susanna Ferrini, Antonello Stella

It is strange how little we actually resemble ourselves. While this book is a collection of the most important work produced by n! studio, in all of its various configurations, between 1990 and 2006, in reality, its roots are to be traced farther back in time, to the years when we studied at the faculty of architecture in Rome. This is when we developed what, in 1990, officially became known as n! studio di architettura.

At the time abbreviations and codes were a rarity. Architects preferred to be recognised by their first and last names.

However, we were more interested in the idea of design as a collective process, where singularity, the ideas of the individual, could be 'lost' in the search for a shared meaning; we were not interested in discussions of language or formal research. Our individual and private affections for a world of forms gave way to heated discussions of the meaning of each choice made. We never spoke of 'beautiful' or 'ugly' works of architecture, but of whether architecture had or was devoid of meaning. This was part of a careful understanding of 'why' we made the decisions we did.

Each project was, and continues to be, the only difference being the number of projects involved in the same period of time, a demanding 'trial of meaning'. We have always held that the idea, interpreted as the 'meaning' of the project, is more long-lasting than its form and that it represents the only possible means to a shared and collective experience of research, such as ours, in an era of the hyper-proliferation of images such as that in which we now live. Ideas are

dialectic and open; forms, on the contrary, are closed and authoritarian. The only possibility for confrontation is, as a result, the world of ideas. For us the project becomes progressively more an ethical-existential process that rotates around the evolution of an idea: unity_of thought_in the diversity_of form.

Within our research a project is capable of 'travelling' and reflecting upon the distance between our world and ourselves: "We observe the world, the world is that which we observe" to quote Merleau-Ponty. Once again design is found in the efforts to continually reduce the distance between reality and its perception.

This is what led to the choice of the name n! factorial. We wished to underline the desire to seek out the exponential multiplication of ideas and concepts in the design of architecture. We were also fascinated by the inexpressible nature of the name as a reaction to the overexposure of the architect with respect to his work. In mathematics the symbol n! factorial makes reference to concepts related to combinatorial calculations, the method of determining all possible combinations of a group of elements; in parallel, we felt that the design of architecture was not the sum of ideas, but the factorial product of them, that it was necessary to identify the current combination in order to render synchronic all of the possible configurations related to the resolution of a design theme.

The inexpressible quality of the name n! studio was intended as an allusion to an existence at the 'limit' of the design of architecture; something that was no longer the resolution of the problem of the 'form of objects', as

much as their perception and of the matter of which they are composed, observed in its mutability and evolution. This spirit, even now that n! has assumed different configurations, one of which is represented here, continues to survive in our ongoing connections with our collaborators, a close group of consultants, scholars and those responsible for cultural and museum programmes who, during this period, have contributed to an open network of research that investigates architecture and our existence in the world.

During our university years we sought references and inspiration in our recent past, in those who chose to maintain ties with Modernism, for example Franco Albini and Carlo Scarpa, so unlike the vast majority of Italian architectural research that, for many years, relegated experimentation with new materials, techniques and dimensions of architecture to a strange sort of limbo. We were interested in the perception tied to new materials, the idea of building and industrial processes created by the passage from the modern to the new forms of the contemporary. We progressively ceased to consider buildings as stable and finite forms, but rather as prefigurations captured in all of their temporariness: the momentary halting of a process. In this sense we felt that it was natural to look, in many cases beyond the Italian situation, at experiments that existed at the 'limit' between architecture and other fields, such as philosophy, art and industry, and within which the concept of temporality would allow for a consideration of architecture in all of its transformability and evolution, in its being matter in continuous transformation. One of the themes encountered here was that of man's perception of the exterior world. We were interested in the possibility of amplifying, or even modifying it, with the objective of creating an active relationship between a work of architecture and its users. By beginning with the identification of basic and even very abstract ideas, this 'conceptual' approach to design allowed us to initiate a discourse that remains in continuous development between individuality, knowledge and a wide range of skills. The flexibility and transformability of architecture has always been at the centre of our research, based on the objective of restoring creativity to individuals and stimulating the exploration of the environment in which we live.

Other than the search for "new statutes of matter", we were also interested in the public and collective dimension of architecture. Our first occasion to confront this theme came with the design of the new Archaeological Museum in Pitigliano, which was immediately followed by the River Museum in Nazzano. A continuous relationship with the processes employed by steel fabricators and glass manufacturers afforded us the opportunity to verify the existence of a degree of continuity between research and construction: the 'ideation' of matter. This period allowed us to concretely observe the passage towards a new organisation of the office, given that for us the differentiation between

research and professional practice never had any meaning, a process that generated our current configuration, established in 2002.

Sixteen years and a significant number of projects, many of which are not presented in this book, oblige us in some way to take stock of our origins, and relate the history of our work to that of Italian architecture during the same period.

Still today, and perhaps even more so, it is the meaning of architecture that interests us. This is obviously not to be understood in the general and absolute sense, but as the many partial meanings that the architect must consider in order to protect the irrefutable ethics of design research; the sense of place, his or her own understanding, interwoven with that of the others involved in the creation of a work of architecture, the sense of matter, the basic, and anything but 'inanimate' building block of architecture. There is also the sense of scale and the sense of reality, which must, however, move in time with the sense of possibility. In short, within our design process things take on form, at a certain point, without any predetermined idea or desire to move in a given direction. For this reason, as we look back over the projects presented here, we can retrace recurring themes, from the relationship with the ground plane to the continuity and fluidity of perception, through to the use of favoured materials, which assume various meanings in various projects. However, we do not believe that it is possible to talk of 'style'. This may aid us in understanding the title of this brief premise: our projects do not resemble one another in terms of their exterior appearance, as merely apparent forms. Their similarity can only be found after a more profound reading of our work. What interests us is the quality of the perceptive stimuli and the uses that a project is capable of determining. Our research undoubtedly features a number of recurring themes, synthesised here in broad terms as: Theme 1 – The minimum possible amount of matter, though which we seek to negate, as much as possible, the idea of matter; Theme 2 – The minimum distance between ourselves and the world, something that is achieved by increasing the potential of the tools that are capable of reducing, to the greatest degree, the distance between the observer and the object being observed; Theme 3 – The distance between reality and its perception: a reflection on the perception of objects. On the other hand, the work of architecture is something that, second only to its purely 'visible' aspects, manages in some way to 'demonstrate' its 'sensitivity'. We could say that architecture remains within the paradigm of 'apparent form' that, in other fields, such as philosophy and art is, in fact, currently being surpassed or at the very least, in a state of crisis. However, we are not looking for form. The general meaning of design wishes to be freed of the constrictions of a formal statute, in order to have an effect on the connections between objects, and not on the objects themselves. It is a process of annulment, the renouncing of a unity of configuration, in order to re-read the elements of

composition separately from one another: light, weight, and matter. From time to time it is necessary to cancel or reset the connections of consequentiality, in order to redefine new interactions between form and matter, to provoke the 'loss of meaning' that must precede any new signification. The effort is that of subverting consolidated systems for architectural elements, from the connection to the ground to the theme of openings and the skin, in order to redefine new relationships and inventions.

The relationship with matter is central to our work, with 'the ideas held by matter', to paraphrase the question raised by André Hermant in his splendid 1959 publication on architectural theory entitled *Formes Utiles*, to which the title of our book owes a great deal. We are talking of matter and not material: while the latter indicates a quantity of determinant characteristics, matter retains a sense of possibility and possible configurations. Musil would speak of the 'concept of the forest', in opposition to the amount of wood derived from it. Matter remains unexpressed temporality, the suspension of configuration; thus our research moves in the landscapes of abstract matter, whose surfaces tend not to contain the continuity of dimensional references, but rather references to other dimensions, from the very much smaller to the much larger...

Our design research seeks to avoid any formal drift, using the site or existing elements to closely confront the themes of space, light and matter.

Imagining matter thus means that the matter of which architecture is composed, or better yet, its perception, is that which allows the animate nature of mankind to come close to architecture. Not by chance the phenomenological approach is that which most interests us. Without wishing to create simple short-circuits with the philosophical world, all too often plundered by architects, we owe a great deal in speculative terms to the world of Husserl and Merleau-Ponty. However, these speculations run parallel to our ideas of architecture, they are part of a strong relationship that is never made explicit in direct terms. "The objects in front of us are not simple, neutral objects that we contemplate; for us each one symbolises a certain type of behaviour, recalling it, creating in us a reaction that is either favourable or unfavourable, and it is for this reason that man's tastes, his character, the attitude that he has towards the world can be read in the objects that surround him, in the colours that he prefers, in the spaces that he chooses to take a walk..." (Maurice Merleau-Ponty, *Causeries*, 1948)

Igor Stravinsky spoke of the creative act as a necessary and vital 'collision' with reality: there can be no creative force, and thus no thought, without the will and the ability to work in an environment constrained by rules and obstacles. During the design process we cannot ignore the passing of time; once the project is complete, it acquires its own autonomy with respect to the original design, interacting

with the same reality that has generated it and transformed it over time. The process that leads to change is rendered legible, form becomes instable, while the idea, the origin of the perturbation introduced in reality will always remain perceivable. The best work is that of a line traced while walking, project-existences that cast no shadow on the ground. However, they are not inexistences, but subtle membranes that filter and envelop the existing.

This is why we do not like to speak of our work, or worse yet to describe it, something that we have left to Giovanni Corbellini. We have delegated the autobiographic description with the role of synthesising our research in the field of architecture, partly because we believe that architects give their best when they describe themselves, rather than their work, as demonstrated by so many books in this sector. Perhaps the best example is Aldo Rossi's *Autobiografia Scientifica*, which we mention here to demonstrate that an architect who would seem to be so distant our work can, in the world of apparent form, in the world of ideas, be so close to us.

物质感官

苏珊娜·费里尼和安东内洛·斯特拉

Susanna Ferrini, Antonello Stella

非常奇怪的是，我们很少模仿我们自己。

本书是n!studio在1990–2006年期间的最重要作品的专集，还包括各种各样的装置。在现实中，其根源还要追溯到更早的时间，直到我们在罗马建筑学院学习的时候。正是在那个时候我们提出了在1990年以n!studio di architettura的名称被世人所知的理念。

在当时，缩写和编码还非常少见。建筑师们都希望人们通过他们的名和姓来认识他们。

但是，我们对共同进行设计这一构思非常感兴趣，如果使用单一名称，在寻找某一具有共同分享意义的成分时就不能找到某一个人的构思，我们对语言或正式研究方面的讨论不感兴趣。我们对这个充满形式的世界的情感在对做出的每一个选择的意义所进行的激烈讨论面前做出了让步。我们从来不说某件建筑作品“美丽”或“丑陋”，而是说该项建筑作品是有还是没有意义。这是了解“为什么”我们做出了某项决议的过程中的一部分。

每个项目都是“对意义所进行的严格测试”，而其唯一区别就在于同一时间段内所进行项目的数目。我们一直认为，被解释为项目“意义”的构思比其形式更能经受长时间的考验，而且在我们所处的这个影像技术超速扩散的时代，它是进行共同集体研究实践的唯一可能途径，就像我们所采用的一样。构思具有辩证性且是公开的，而形式则封闭且专制的。结果，正视挑战的唯一可能的结果就是产生一个充满构思的世界。对我们而言，项目越来越多地变成了一种围绕某一构思的演变而进行的道德存在的过程：将思想统一在多样的形式之中。

一个项目能够“移动”并反映我们同我们所处的世界之间的距离。正如Merleau-Ponty所说的，“我们观察世界，而世界就是我们所观察到的世界”。我们又一次发现，设计就是持续努力缩短现实及我们对其感知之间的距离。

这就是我们选择n!阶乘这个名称的原因。我们希望能够在建筑设计过程中使构思和概念出现指数增长。我们同时也被该名称作为建筑师过度专注其从事工作的特性所深深打动。在数学中，n!阶乘为与组合计算确定某一组成成分中所有可能的组合方法提供了相关的概念参考。同时，我们觉得建筑设计并不是构思的叠加，而是它们的阶乘结果。所以需要确定当前的组

合，以使所有与某一设计主题的解决方案相关的可能配置同步。

n!studio这个具有无法形容特质的名称旨在隐喻建筑设计中所存在的一种“界限”，这已不再是其突变和演变过程中所出现的“物质的形式”这一问题的解决方案了，对它们的感知以及它们的组成物质也同样如此。即使现在n!已经具有了不同的配置，这种精神在我们同我们的合作者继续联系的过程中仍然存在，我们的合作者们包括顾问、学者和负责文化和博物馆规划的人。在这一时期，他们在为我们创建一个开放型建筑研究网络以及帮助我们在世界范围内发展方面作出了突出的贡献。

在我们的大学时光中，我们在刚刚经历的事情中，借助如Franco Albini和Carlo Scarpa等与现代主义保持着联系的人中寻找参考和灵感，这与很多年来都放弃进行试验而只追求新材料、新技术和新规格的大部分意大利建筑研究机构均不同。我们对与新材料相关的感知、建筑的构思和从现代到当代的新形式的转变过程中所产生的工业过程感兴趣。我们渐渐不再认为建筑是稳定、有限的形式，而是将它们看作是具有各种临时性属性的原型：即某一过程中临时的停顿。在此意义上，我们看待那些位于建筑以及如哲学、艺术和工业等其他领域“界限”上的试验就显得很自然了，而很多情况下这些案例都是在意大利之外的案例。在此其暂时性的概念使得我们能够考虑建筑的所有转变性和演变性，使其成为一种持续变化的事物。我们此处所遇到的一个主题就是人对外界世界的认知。我们对将其放大甚至是更改非常感兴趣，希望能够在建筑作品及其使用者之间建立一种积极的联系。从确定基本的甚至是非常抽象的构思开始，这种“概念性”设计方法使我们能够在个性、知识和多种技巧方面保持持续发展。建筑的适应性和可转变性一直是我們研究的核心，并以恢复个体创造性以及促进对我们所居住环境的开发这一目的为基础。

除了寻找“新的物质规则”之外，我们还对建筑的公共和集体特性感兴趣。在我们第一次面对这一主题时，我们设计了Pitigliano的新考古博物馆，而它马上便被Nazzano的河流博物馆所效仿。钢铁制造商和玻璃制造商与其工艺流程所保持的持续关系为我们验证和研究建筑之间的连续性提供了机会：这就是事物的“构思过程”。该阶段使我们能够实际观察工作室重新组织的过程，对于我们而言将研究和专业作业部门分开从来就没

有什么意义，正是这个过程造就了我们当前所采用的配置形式，也就是2002年所建立的形式。

16年的经历以及我们所完成的众多项目，在某种程度上促使我们来回顾我们的起初，将我们的工作史与同时期的意大利建筑史结合起来。

直至今天，我们所感兴趣的仍然是建筑的意义，而且这种程度甚至更深了一些。显而易见，从一般意义上和绝对意义上讲这是不可理解的，但是与建筑师为了维护其设计研究工作中不可辩驳的道德规范而必须考虑的许多东西一样，对空间的感觉，对事物的感觉，还有对规模的感觉和对现实的感觉，这些必须与对可能性的感觉同步。简而言之，在我们的实际过程中，事物会在某一特定地点，在没有任何预先决定的构思或向某一特定方向移动的愿望的情况下，悄然成形。因此，当我们回顾此处所述项目时，我们能够重新追溯重复出现的主题，从与地平面的关系到感知的连续性和流动性，再到使用所喜欢的材料，而它们在不同的项目中具有各种不同的意义。但是，我们并不认为我们能够探讨“风格”问题。这可能能够帮助我们理解这篇前言的标题：我们的项目在外观，即仅仅在明显形式方面，相互之间没有相像之处。只有更加深入地阅读了我们的作品才能够找到它们之间的相似之处。我们所感兴趣的是感知上的刺激以及某一项目所能呈现的用途。毫无疑问，我们的研究特别描述了一些重复出现的主题，在此处合称为：主题1——最少量的物质，虽然我们想尽量排除对物质的考虑；主题2——我们本身同世界之间最短的距离，这一点是通过增大能够最大程度减少观察者和被观察物品之间的距离的工具的能力来实现的；主题3——现实及其感知之间的距离，即对物品感知的反映。另一方面，建筑作品是一种在一定程度上努力“展示”其“敏感性”的东西，仅次于其纯“可见”方面。我们要说，建筑仍然停留在“表现形式”的规范之内，而这种形式相比哲学和艺术等其他领域，现在已经过时，或至少是处于危机之中。但是，我们所追求的不是形式。设计的一般意义希望能够摆脱形式规则的束缚，以对物品之间的联系，而不是物品本身产生影响。这是一个废除的过程，是对某一配置个体的放弃，以相互分离的形式重新诠释某一复合体的各种成分。就像光、重量和事物一样。我们需要不时地取消或重新设置贯性之间的联系，以重新定义形式和物质之间新型的相互关系，激发在具有任何新意义之前必须完成的“丧失意义”过程。其努力方向在于为建筑元素推翻固定的系统，从与地面的联接到开口和皮肤的主题，以界定新的关系和发明创造。

与事物的关系对我们的工作而言非常重要，通过“事物所具有的构思”，来回答Andre Hermant在1959年就建筑理论所发表的题为《Formes Utiles》的杰出论文中所提出的问题，而我们这本书的书名在很大程度上借鉴了这篇论文。我们所谈论的是物质，而不是材料，后者能够显示大量的决定性特性，物质则能够保留一种可能性和可能配置的感觉。Musil则会说这就是“森林的概念”和从其中得到的大量木材之间的区别。事物可保留并未说明的暂时性，即悬而未决的配置。因此，我们的研究便是驰骋在抽象事物的场景之中，其表面一般并没有空间参考的连续性，而是有对其他规格的参考，从小得多直到大得多……

我们的设计研究努力避免任何形式上的偏差，通过将场地或已有的元素更为密切地对比空间、光线和物质等主题。

因此，想象物质就指的是构成建筑物的物质，或更恰当地说，其感知使人类的充满活力的特性同建筑物结合在了一起。绝非偶然地，我们最感兴趣的的就是现象学的方法。我们并不希望同哲学世界建立简单的联系，这一领域太频繁被建筑师们争夺。在推理方面我们在很大程度上应感谢Husserl和Merleau-Ponty的世界。但是，这些推理同我们的建筑构思并行，它们是一种从来没有被直接阐明过的关系中的一部分。“在我们面前的物品并不简单，它们是我们所期待的中性物品；对我们而言它们每一个均代表一种类型的行为，对其进行回顾，能够对我们形成一

种有益或有害的反应，正因为如此，我们能够通过一个人周围的物品，其所喜欢的颜色、喜欢散步的地点等来判断其品位、性格，及其对待世界的态度……”（Maurice Merleau-Ponty，文艺随笔，1948）

Igor Stravinsky说创造性行为是同现实之间必要性和致命性的“碰撞”：世间可以没有创造力，因而也就没有思想，在受规则和障碍约束的环境中工作的意愿和能力。在设计过程中，我们不能忽略时间的推移，项目完成之后，它便获得了其原始设计的自主权，同创造出它并随时间将其改变的同一现实相互作用。导致变化的流程变得非常明显，形式变得不稳定，而构思，向现实中引入动乱因素的源泉，将总是可以理解的。最好的作品就是散步时所追溯的一条线，项目的存在并没有在地面上留下任何阴影。但是，它们也并非不存在，只有通过过滤和剥开存在于事物表面的精细薄膜。

这就是为什么我们不喜欢谈论我们的作品的原因，或更不好听地说，那时我们留给Giovanni Corbellini要解决的事。我们将自传描述部分内容用于对我们在建筑领域的研究进行综合描述，部分原因是因为我们相信建筑师们对自己而不是他们的工作，进行介绍时能够将其最好的一面展示给大家，这如本领域许多著作已经证实的那样。其最好的范例也许就是Aldo Rossi的Autobiografia Scientifica，我们在此引用该著作是为了证明，建筑师似乎离我们那么遥远，但其作品，在这个表现形式的世界，这个构思的世界，可以距离我们很近。

A Small En!cyclopedia

by Giovanni Corbellini

It is difficult to speak about the **abstraction** of architectural design. At least it is much less clear than in the world of painting, where demarcation through figurative approaches is conceptually described and widely used. Often the use of this term is limited to capturing geometric similarities with neo-plastic, suprematist or constructivist explorations, neglecting the reasons and processes that have led to a particular architectural result. It is a process that the work and designs of n!studio are particularly effective at demonstrating. The abstraction that we can observe in their work is not presented as a preconception, an a-priori form, but as the result of a series of successive steps, within which the fundamental elements of design are progressively freed of their more evident and constructive, representative and symbolic necessities. The design strategies adopted by Susanna Ferrini and Antonello Stella define the emergence of a sort of desire for mimesis, which takes advantage of the particular aspects of a condition or context, turning them into a source of inspiration for sublime and rarefied solutions. The boxes full of archaeological remains that become articulated sheets of corten steel in the storage building at the Villa dei Quintilli, or the plastic tents used to protect lemon groves that are transfigured into the roofs of the Tourist Centre in the Valle dei Mulini in Amalfi are like instruments of environmental adaptation, whose successive 'homeopathic' dilution renders the original morphologies almost unrecognisable, if not at the level of the sublime. This process of abstraction also affects the basic elements of construction. Walls, roofs and windows, together with the other 'archetypal' elements of architecture, dissolve and expose the questions that lay at the base of their very existence; supporting, protecting, insulating, opening, connecting, etc. The solutions adopted introduce a new repertoire of forms made of surfaces that are folded, cut, overlapped and oscillating. This need of overcoming the **banality** of 'correct' and consolidated typologies come to the fore with great force, above all when it is most difficult to avoid it, where the 'normality' of uses and/or pressures of a morphological adaptation to existing environments is highest. The cultural centre in Ciampino concentrates a vast quantity of solutions within a small building, making it exemplary of the attitude adopted by n!studio in these cases: while the roof responds to the necessary requirements of slope, it does so by

overturning the standard profile of the roof; it is virtually isolated from the volume below by a strip of glazing and an attentive focus on the geometric variations of the steel supports, in turn separated from the concrete piers that divide the spaces inside. The traditional profile of the roof is, vice versa, reinterpreted in the Centre des Eaux Douces-Reunion, where it is transformed into a continuous and variable element that, embedded at a certain point in the earth, erases its typological origin. The use of folding ribbons to resolve the exterior envelope can be found in many of the office's projects, including the poly-functional centre in Morena, Amalfi, the Porta Susa Rail Station in Turin, in Marseille amongst others. The reference to elements that are found in the local **context**, whether artificial, as described above, or natural, on the one hand resolve the necessity of satisfying the need for simple images that are symbolically effective, directly understandable by clients, administrators and users and, on the other hand, expressing a sincere desire to root the project. The design process that produces these themes also leads to a progressive critical **detachment** that is made manifest in the contrast between the nature of the subjects and their geometric simplification, their scalar extension and, above all, the hyper-artificial substance of their construction: the stainless steel 'cane thicket' in the museum in Nazzano is rendered gigantic in the concrete columns wrapped in the methacrylate panels of the pumping station in Valle Giralda; the iridescent luminosity of water is pursued on many occasions in the variable reflections of glass; the light that filters through the trees inspires the etched 'branches' that cover the fibreglass skin of the high school in Rome. This attention towards the morphologies of nature is accompanied by a more intense adhesion to its dynamic processes. The buildings of n!studio exist in time, to the point of assuming an **elasticity** that becomes one of their principal design parameters. Configurations and 'variable geometries', used both for exhibitions and residential experiments (the addition to the GNAM - National Gallery of Modern Art in Rome, the Tourist Centre in Amalfi, the Taquin House, etc.) all propose sophisticated technological solutions, together with a vital adaptability to changing situations. The **factorial** number, the *raison d'être* of the office, thus becomes immediately understandable: other than synthetically describing something

grand, it is also a mathematical instrument for representing the uncertain and proliferative phenomena of nature, and as such it is used in quantum mechanics and to calculate probabilities. The paradoxical technological reinterpretation of natural events pursued by n!studio is as far from **hi-tech determinism** as it is attentive to processes of building **industrialisation** and the effects that they can induce. This generates a design approach that presents as little as possible of the real substance of construction. The continuous surface of the wall is used to hide the beams that support the cantilevered stair treads in the museum in Pitigliano, while the complex mechanisms that provide access to the display cases in Nazzano are concealed behind the weightless immateriality of etched glass. Themes and **locations**, a sense of spatial design and continuity, are privileged – through an authentically Italian Modernism – over the more tectonic and self-referential characteristics of construction. It is once again the conditions of location, and not a desire for animation, that is purely gestural, that modifies the structures of composition, introducing important deviations from basic geometric schemes. The use of parallel strips to create depth, change dimensions and shift from one to the other (what could be called n!studio's 'signature' can be found in the Borghetto Flaminio project through to the new high school in Rome, including the GNAM, Amalfi, Marseille, the piezometric tower, etc.) develops in an interesting manner in the project for the poly-functional centre in Morena, where the necessity of vertical circulation, tied to the irregular forms of the site, forces the strips to bend, penetrate one another and deform in the various directions of the building spaces. Here – as in the Olympic Village, the Fiumarella Park in Catanzaro and the Enel Park in Civitavecchia – the operations have a significant impact on the ground plane, which becomes, for all intents and purposes, the physical and conceptual **matter** of the ideation. It is an approach that finds its most complete resolution in the recent competition-winning proposal for the new archaeological museum in Breteuil, where the design of the ground plane constitutes the fundamental instrument for the insertion of the project within the landscape, introducing a slight wrinkle that underlines the delicate conformation, without interrupting its continuity. Even in this case, as with the other construction solutions, the desire **not to show** reveals a precise and unexpected strategic approach that overlaps a second, evanescent and elusive level of reading the **object-like** substance that is so present in the architectural considerations made by n!studio. The tension that is created between spaces and movements, the refined ambiguity of the existing elements, which are made to disappear and the ability to float heavy objects speak of a sophisticated ability to interact with the expectations of observers, attracting their interested and surprised glance.

Perception is thus a specific part of the research carried out by Susanna Ferrini and Antonello Stella who, evidently, do not limit themselves to pursuing the purely retinal beauty of materials, of surface patterns, volumetric articulations and their composition in more or less balanced groups. Thought and matter, vision and empathy contribute, for example, to supporting the peculiar **quality** of the archaeological museum in San Vincenzo al Volturno. This is a singular work in the development of n!studio, partially due to the choice to wrap the common linear arrangement of elements within a spiral that is unusually decentred and partially due to the ability to concentrate a series of viewing instruments that create complex **relationships** between architectural objects and the landscape, between the objects on display and the territory to which they belong. Other than the attention with which the most interesting elements are framed inside (the arms of the spiral become optical machines that confirm the centrifugal structure, leading the eye towards the exterior) there also emerges an implicit **stratification** of spaces and materials, of their finishes and their use in terms of light. Various layers of **transparency** organise the interior articulation of the more public areas and those used solely for exhibition space, simultaneously obtaining a spatial and visual coherence that is articulated in depth. In the same way, the attenuation of the coordination between the layers of the building envelope, as if they were independent and able to slide, introduces complex overlappings of transparent, opaque and translucent elements and the external skin in burnished, perforated brass, with varying degrees of transparency. The result is a building that is visually unstable, sensible to the passing of time, changes in light and the movement of people. A conception that expresses the intention to create a continuity with the conditions of the site, as in the projects for the San Luca crocera in Brescia, the museum in Salzburg or the new rail station in Turin, which seek to create a vaster urban **unity**. The idea of rarefaction that runs through many of n!studio's design strategies (from the decomposition of building and typological archetypes to the concealing of technique, ending with the dissolving of urban and landscape continuity) finds its definitive resolution in the transparency of glass. However, the unity that is revealed is always presented in a complex manner, graduated by a succession of horizontal planes within which **vibrations** of light assume a paradoxically material consistency. Reduction is once again proposed as the new instrument of process, moving backwards through the factorial progression, without ever arriving at the negation of absence. On the other hand, the factorial of **zero** is, by definition, equal to one.

谈论建筑设计的“抽象”概念非常困难。这至少不像油画世界那样明确，油画世界中采用概念性描述并广泛使用了图形方法来进行划分。通常这一术语都是仅限于描述新造型、至上主义或与建构主义研究中的几何学的相似之处，并不考虑导致形成某一特殊建筑结果的原因和过程。n!studio的作品和设计特别能够体现这种过程。我们从他们的作品中所看到的抽象概念并不是表现为一种事先构想，一种先验形式，而是一系列连续步骤的结果，通过这些步骤设计主要成分的建设性、代表性、象征性和必需性被逐步体现了出来。Susanna Ferrini和Antonello Stella所采用的设计战略阐释了所涌现的一类对模拟的渴望，它利用某一条件或背景的具体情形，将其转化为一种卓越而稀少解决方案的灵感源。

在Villa dei Quintilli的储藏建筑中，满是考古遗迹的盒子被转变为相互联结的低合金高强度钢板。在Amalfi的Valle dei Mulini旅游中心用于保护柠檬林的塑料帐篷被转化为了旅游中心的屋顶，它们即使不能算是卓越的作品，也可以算是进行环境保护调整的仪器。它们随后形成的“顺势疗法”稀释作用使得我们几乎无法辨认出其原始形态，墙壁、屋顶和窗户同建筑物的其他“原型”混合到一起，解除并暴露了其根本存在性问题，提供支持、保护、隔离、打开、连接等功能。所采用的解决方案引入了由折叠、切割、交迭和摆动的表面构成的全套新型形式。需要克服“正确”这一概念的平庸之处以及统一类型的需求，尤其是当最应避免时，即使用的“正常性”和/或需要根据现有环境对形态进行调整的压力最高时。Ciampino的文化中心在一座小型建筑中集中采用了大量的解决方案，它代表了n!studio针对这些情况典型的处理方式：对应于屋顶必要的坡度要求，设计摒弃了屋顶的标准外形，通过金属支撑结构上几何形状不断变化的玻璃装配带将其同下面的建筑体实质性地隔离开来，依次将分割内部空间的混凝土墩相隔离。而反过来，Centre des Eaux Douces-Reunion的传统型的屋顶结构则被重新进行了诠释，转化成了一种连续且不断变化的成分，嵌入到地上的某一特定点，完全消解了其原来的形状。这种采用折叠带状结构来解决外部包封问题的方法可在该工作室的许多项目中看到，包括Amalfi的Morena的多功能中心、Marseille的Turin的Porta Susa火车站等。

对于本地环境中特有元素的引用，无论是人工形式的还是天然形式的，一方面满足了对要求具有的象征意义，客户、管理人员和使用者可以直接理解的简单形象的需求，另一方面表达了牢固建立该项目的诚挚愿望。在生成这些主题的设计过程的同时也导致一种渐进型的关键分离，将物品的天然特性同其简单的几何学特性、其数量扩增同最重要的建筑超人成分相对比，可更明显地发现这种分离：Nazzano博物馆的不锈钢藤茎密集屏障在Valle Giralda泵站包有异丁烯酸盐板的混凝土柱的包裹中而显得非常巨大；在许多情况下，通过不断变化的玻璃反射来体现水的色彩斑斓的光影；在罗马的高级中学，透过树木过滤的光线照射在其玻璃纤维表上，使人们想起了被蚀刻的“枝条”。在注重自然照射的同时，更加注重其动态变化的进程。n!studio所建造的建筑与时间同在，他们甚至将弹性当作了他们的一项主要设计参数。他们所采用的配置和“可变形几何空间”，既

可用于展会又可用于住宅试验（罗马GNAM—国家现代美术馆扩建项目、Amalfi的旅游中心、Taquin House等），都能够提出非常尖端的技术解决方案，同时还能够对不断变化的条件保持极高的适应性。因此，我们就可以更好地理解其阶乘数，其办公室的raison d'être除了用于综合地描述非常大的物体之外，它还是一种解释自然的不确定性和增生现象的数学计算工具，用于量子力学概率计算。

n!studio所追求的对自然事件的反论技术再阐述远不只是高技术决定论，就像它注重建立工业化的过程及其可能带来的影响一样。这就生成了一种尽可能少地呈现建筑的真实成分的设计方法。在Pitigliano博物馆，其墙壁的连续表面可作为隐藏支撑悬壁式梯级踏板的横梁，而作为Nazzano展示柜入口的复合构造则被隐藏在了无重量非物质的蚀刻玻璃后面。借鉴一种真正的意大利现代主义观点，相对于建筑工作更加倾向于建筑性和自我参考性的特点，特别彰显出了主题和位置，一种空间设计和连续性的感觉。这是位置的条件，而不是对活力的期望，属于纯姿态的问题，可以更改布局中的结构，在基本几何学方案中引入重要的偏移成分。这种通过平行的带状结构来增加深度、改变大小，以及从一个结构转移到另一个（这可以被称为是n!studio的“签名”，可以在从Borghetto Flaminio项目到罗马新高中等多个项目中看到，包括GNAM、Amalfi、Marseille、piezometric塔等）的方法在Morena的多功能中心项目中以一种有趣的模式得到深入运用。在项目中采用的一种竖直循环，由于受到该场地不规则形状的约束，而迫使这些条状结构发生弯曲，相互渗透，在其建筑空间中发生各种方向的变形。就像在奥林匹克村、Catanzaro的Fiumarella公园和Civitavecchia的Enel公园一样，其所采取的操作对地平面有很大的影响，而它则在所有用途和目的方面成为了构思过程的物理和概念“素材”。在Breteuil新考古博物馆这项最近的获奖提案中，这种方法得到了完美的解决，在其中地平面的设计成为了将此项目插入到其地貌风景中的重要工具，引入了一种着重突出其精巧构造的轻微波纹结构，而同时也未影响其连续性。

即使在这一案例中，同其他建筑解决方案一样，对“不显示”的期望展现了一种准确而出乎意料战略性方法，而这种方法又同第二种、渐渐消失且难以捉摸的读物相交迭，即在n!studio的建筑设想中如此明显的“物品样”成分。在空间和移动之间营造出的压力，现有成分中经过重新定义使其消失在模棱两可之处，以及使重物漂浮的能力，如同观察者的预期互动的深奥而微妙的能力，吸引着他们惊奇而又充满兴趣的目光。因此，感知就成为了Susanna Ferrini和Antonello Stella所进行研究中的一个特殊部分，显然，他们并不局限于追求物体、表面造型的纯视觉美感，他们还追求建筑连接以及它们或多或少的均衡组合。这是n!studio发展过程中的一项独特工作，一方面因为选择了将普通线形的成分包在异常偏心形式的螺旋结构中，另一方面是因为其将一系列的检查工具集中在建筑物品和地貌风景之间，在展示物品和其所属的区域之间建立一种复杂的“关系”的能力。除了在将最有趣的成分框在框架之内（螺旋结构的臂成为了确认其离心结构的光学机器，将眼球吸引到外面）方面注意之外，还出现了

一种含蓄的空间和物品层次,包括其抛光度及其光线使用情况。各种层次的透明度将公开程度更高的区域以及纯用于展览的区域的内部连接组织起来,同时获得了深层次连接的空间和视觉一致性。按照同样的方法,建筑整体层次之间协调度衰减,就像它们均独立存在且能够滑动一样,引入了各种透明、不透明以及半透明成分之间的复杂交迭情况,且其外部表层采用抛光、带孔的铜质结构,具有各种各样的透明度。这样所得到的建筑就是一种视觉上不稳定、可感知时间的推移、能够随着光线和人流变化而变化的建筑。这是一种表示要营造一种与现场条件具有连续性的意图的概念,如Brescia的San Luca crocera项目、Salzburg 博物馆项目或Turin的新火车站项目,它追求营造一种更广度的城市“联合”。

这种贯穿很多n!studio设计战略的构思(从分解建筑和类型原型到技巧的隐藏,最后到解决城市和地貌风景之间的连续性),都通过玻璃的透明性得到了确切的解决方案。但是,其所揭示的联合效果总是以一种复杂的形式呈现,被一系列的水平平面分割定级,而光线的“震动”在其中形成了一种似是而非的物质连贯性。而删减又一次被作为此流程中的一种新工具提了出来,在其阶乘进程向后返,从来没有达到对缺失的否定。另一方面,因子是零时被定义为等于一。



Castel San Vincenzo Archaeological Museum

Castel San Vincenzo 考古博物馆

Castel San Vincenzo Archaeological Museum, Archaeological Area of The Abbey of San Vincenzo, Isernia | Client: City of Castel San Vincenzo
Design: n!studio Susanna Ferrini, Antonello Stella | Team: Piero Fumo, Davide Sani, Claudio D'Amico | Consultants: Carolina De Camillis, Riccardo Fibbi
Lighting Design, Pmg Group Budgets And Specifications, Ing. Claudio D'amico Engineering | Collaborators: Andrea Antico, Vito Fortini, Birgit Dittmar,
Alessandra Di Franco, Mauro Mazzairelli, Jutta Riehlecontractor: Comet S.p.a. | Period: 1999-2006 | Model: Simone Bove, Giulia Scaglietta n!studio



sense of matter