

# 意大利当代百名建筑师作品选

## 100 ITALIAN ARCHITECTS AND THEIR WORKS

路易吉·戈佐拉 (意)

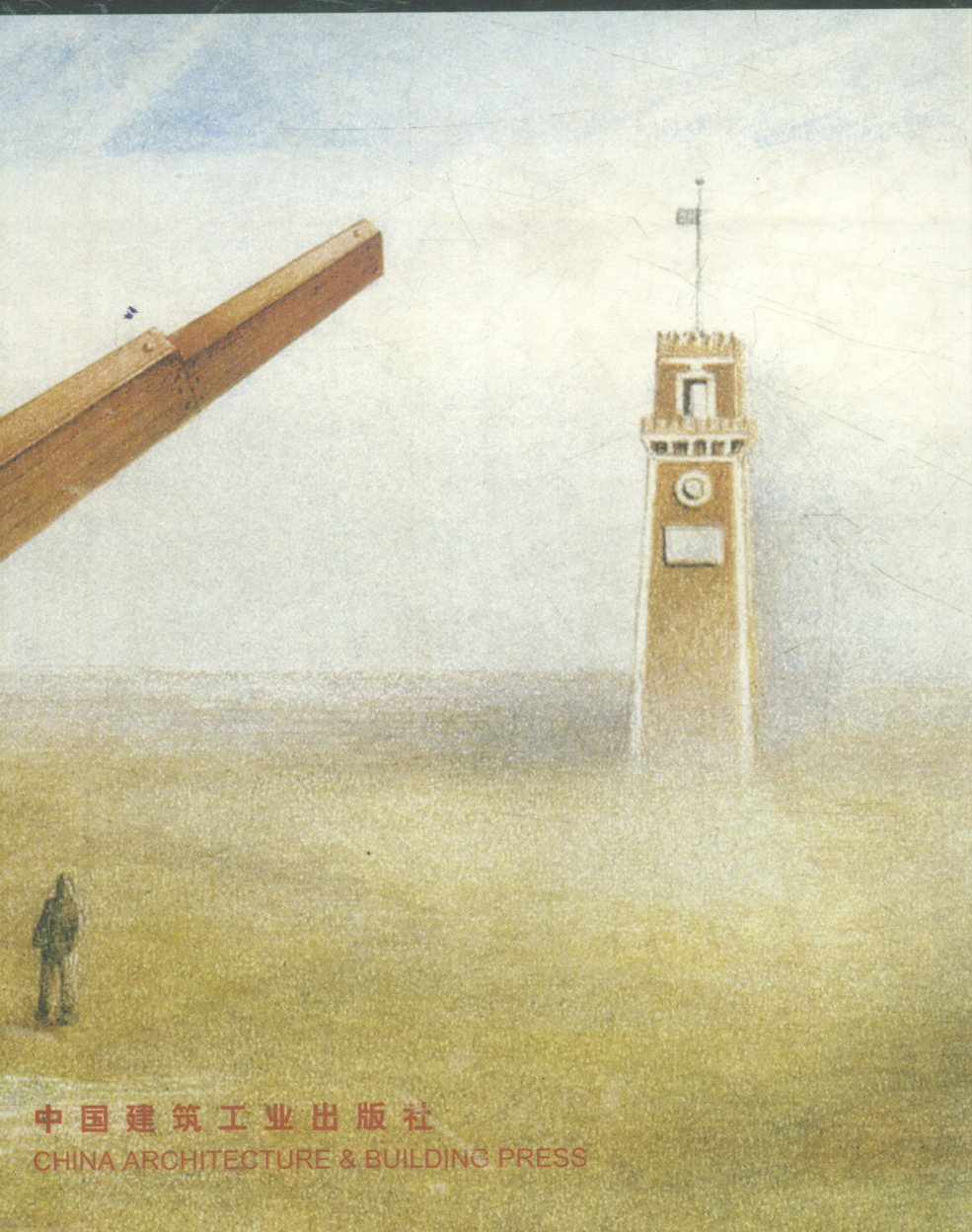
Luigi Gazzola

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罗马大学建筑学院建筑设计专业的全职教授, 同时也是建筑师、规划师、自由撰稿人, 出版有关于建筑设计和城市规划的论文和著作。他的《建筑与类型》已是第四次印刷发行。作为一位热心中国文化和建筑的学者, 他一直推动和负责罗马大学与中国的西安建筑科技大学、清华大学、同济大学之间的学术交流。他在意中两国倡导和组织过各种学术研讨、会议和展览, 参加者也包括意大利和中国的教授。他撰写过一本关于中国建筑的著作《凤凰之家——中国建筑文化的城市 and 住宅》。

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工学博士, 西安建筑科技大学建筑学院建筑历史与理论教授, 1992~1994年在罗马大学建筑学院作访问学者。发表并出版有建筑历史、建筑遗产保护、历史城市与街区更新规划等方面的论文和著作, 主持过多项重要的科研项目, 曾任《中国古代建筑艺术全集》的分卷主编, 同时也是全国建筑专业杂志《建筑师》的编委。

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建筑学博士, 在罗马大学建筑学院从事教学和研究工作, 同时也是《建筑工业》杂志的编辑。她在专业杂志上发表过许多论文。1995年, 她的著作《当代建筑的场地和文化》由罗马的甘杰米出版公司出版。1997年与保拉·C·皮涅戴利合作出版《大学校园建筑》。

## AUTHORS' BIOGRAPHY

### LUIGI GAZZOLA

A full professor of Architectural Design at the "La Sapienza" University of Rome. An architect, urban planner, and freelance journalist, he has written various books and essays on the subjects of architecture and urban planning; his book "Architettura e Tipologia" (Architecture and Typology) is now in its fourth printing. Being a scholar of Chinese culture and architecture, he has promoted and manages the cultural exchanges between his university and the University of Architecture and Technology of Xi'an, the Tsinghua University of Beijing, and the Tongji University of Shanghai. He has been a speaker and organizer - both in Italy and in China - of meetings, conferences and exhibitions, involving Italian and Chinese professors. He has published, among others, the book "La casa della Fenice, la città e la casa nella cultura architettonica cinese" (The House of the Phoenix, the City and the House in the Chinese Architectural Culture).

### LIU LIN-AN

With a Degree of Dr. Engineering, a full professor of Architectural History and Theory in the College of Architecture, the Xi'an University of Architecture and Technology. Being a visiting scholar, he studied and worked at the Faculty of Architecture of the "La Sapienza" University of Rome in 1992—1994. In China, he has written essays and published books on the subjects of architectural history, conservation of architectural heritage and renewal planning of historic cities and sites; and has presided over many important research activities. He was one of the editors of the "Collection of Artistic Works of the Historic Buildings in China", the large-scale academic series and is also the editor of "Architect", the professional magazine based in Beijing.

### DOMIZIA MANDOLESI

With a Ph.D. in Architectural Composition, teaches and carries on research activities at the Faculty of Architecture of the "La Sapienza" University of Rome. She is the editor of the magazine "L'Industria delle Costruzioni", based in Rome, and the author of numerous essays and articles in magazines. She has also published the following books: "Il luogo e la cultura del luogo nell'architettura contemporanea" (Place and the Culture of Place in Contemporary Architecture), published by Gangemi, Rome, 1995; "L'Architettura delle università" (The Architecture of Universities), with Paola Coppola Pignatelli, published by CDP publisher, Rome, 1997.

# 序

马里奥·萨巴蒂尼

意大利驻华大使馆文化参赞

建筑无疑是最重要的艺术形式之一，它在人类的历史上起到了关键性的作用。拉斯金(John Ruskin 1819~1900，英国建筑理论家——译者注)曾说过：“这种艺术将人们修筑的建筑物布置和装饰得如此完善，以致于欣赏这些建筑物能让人们的思想更健康，更有力量，更愉快。”意大利的建筑艺术，从希腊—罗马时代的古迹直到文艺复兴，一直享誉世界，但是它在第二次世界大战后的最近50年内的发展变化却并不为人所知，尤其是在中国，尽管这些发展变化非常重要。这本书是罗马“La Sapienza”大学和西安建筑科技大学之间卓有成效的一个合作成果。它全面而准确地向我们介绍了意大利当代最重要的100位建筑师的作品和建筑工程。

本书的作者是路易吉·戈佐拉教授，西安建筑科技大学建筑学院副院长刘临安教授，以及多米齐娅·曼多莱希。路易吉·戈佐拉既是一位建筑师、也是一位对中国建筑有着深入了解和研究的著名学者（就中国建筑的主题他写了一本非常有意思的书——《凤凰之家》）。

本书的出版对意中两国在建筑领域内的专业合作及和学术交流作出了巨大的贡献。我深深地相信：在中国社会和文化的方方面面、包括建筑领域都在飞速变化的年代里，这本著作满足了中国建筑界读者的普遍需求。

## PREFACE

Mario Sabattini

Director, Cultural Office, Italian Embassy, Peking

Architecture is undoubtedly one of the most important arts, which has been playing a crucial role in the history of mankind. John Ruskin said that it "is the art which so disposes and adorns the edifices raised by man that the sight of them contributes to his mental health, power, and pleasure". Italian Architecture, from the Monuments of the Greek-Roman Antiquity to the splendors of the Renaissance, is renowned all over the world, but its evolution in the last fifty years, after the postwar period, is not so known, especially in China, notwithstanding its importance. This book, which is the outcome of a fruitful cooperation between the University of Roman "La Sapienza" and the Xi'an University of Architecture and Technology, has given us now a general and at the same time very accurate introduction to the works and projects of the most important 100 contemporary Italian Architects.

The authors are Prof. Luigi Gazzola, Prof. Liu Lin-an, vice-dean of the College of Architecture of the Xi'an University of Architecture and Technology, and Domizia Mandolesi. Luigi Gazzola is an Architect as well as a famous scholar with an authoritative knowledge of Chinese Architecture (he wrote a wonderful book on this subject: La casa della fenice).

This book will be an important contribution to professional cooperation and academic exchange between Italy and China in the field of architecture. I believe that in these years of quick changes in every sphere of Chinese society and culture, including architecture, it complies with a widespread request among the Chinese professional preading public.



# 前言

路易吉·戈佐拉 教授  
罗马大学“La Sapienza”

战后意大利的建筑文化对世界建筑文化作出了很大的贡献，但是，这种贡献却是时断时续的；有时它处于世界建筑文化大舞台的中央，有时却变成了配角。今天，意大利虽然拥有许多世界著名的建筑师，但是，他们独特的意大利思想对于世界建筑理论大辩论的贡献似乎是有限度的。进一步讲，意大利的建筑本身具有许多差异性，这些差异性影响了意大利建筑加入到今天有影响的建筑文化潮流之中，而且，这种现象由来已久。在20世纪的50~60年代，主要是研究现代建筑的历史学家保证了意大利建筑思想在世界建筑理论大辩论中的出色表现，代表人物有布鲁诺·泽维和雷奥那多·贝纳沃罗，他们带着传播一种建筑思想的目标，扮演着“力行的批评主义者”。虽然那个时期他们的理论带有批评主义的特点，但是，同时也为“现代建筑”的设计研究提供了一种理论基础。另一方面，那些被我们称之为大师的优秀建筑师的作品和著作也正好处于世界建筑历史的一个转折点上，他们的建筑作品表现出意大利当地的现实，虽然文化意义丰富，但是在建筑的职业表现和技艺表现上反映出一种建筑工匠的特点，这种特点表现出太多的与当时的社会和政治现实相联系的企图。

到了20世纪的70~80年代，从曼弗雷多·塔夫里到弗朗切斯科·达尔·科，相继出现的伟大的建筑历史学家没有把这种学术创造继续下去，令他们更感兴趣的却是坚守他们自己研究领域的自主和严格的学科界限。事实上，从“力行的批评主义者”的学术创造问世之初，就产生了一种建筑师与理论家之间的转换机制，这个学派领导着意大利的建筑文化在世界建筑大舞台的各个方面发挥着作用，代表人物有阿尔多·罗西、保罗·波尔托盖西、维多利奥·格莱高蒂。他们各自提出重要的建筑思想和理念主题，例如，在当代建筑设计中的历史作用，场地与城市的形态以及建筑的类型等。由此，意大利的建筑文化以她的独创贡献加入到全球建筑文化之中。这种贡献诞生于意大利，因为它们曾深深地植根于我们那具有数千年建筑历史的每个方面。特别值得提出的是保罗·波尔托盖西先生，他是一位建筑师，同时也是一位历史学家，他首次把古代建筑的形式置于寻求一种新建筑语言的位置上进行研究。早在50年代后期，他就提出了重新审视历史建筑与现代建筑之间关系的必要性。

80年代以后，意大利建筑 and 建筑思想所曾有的基本作用在今天还留下些什么呢？这本意大利当代建筑师的作品集把近十几年来完成的最有意义的建筑作品作了一个简明的介绍，目的在于揭示当代建筑发展过程中的一大段空白，其间就有被国际建筑价值观念所明确标榜为意大利的独创贡献。事实上，世界著名的意大利建筑师以新思想和理念创作的建筑作品大都在国外（或许伦佐·皮阿诺可以作为例外）。一般来讲，当前的那些变化莫测的技术创新形成的文化令人兴奋不已，这些建筑潮流所表达的正是对这种文化的回应。但是，这种文化对我们意大利的历史背景和经验来讲却是陌生的东西。尽管如此，还是有一批建筑师坚持以全面的意大利建筑变革的视角在继续工作，因为他们的形态产品并不那么扣人心弦或令人激动，所以，在今天的世界建筑的大舞台上，他们缺乏保证扮演角色成功的热情。轰动效应（情感）。漠不关心的眼光可能认为他们的建筑作品都已经落后了，进一步的观察甚至使我们相信了这种评判，至少也是部分地相信了。意大利的建筑似乎已经暂时停下来去反省和更新理念。而这些对于50年代的大师们是那样地乐此不疲。这本作品集与建筑营造和建筑类型的观点紧密联系，因此，对于一段业已完成工作的不断追求、对于建筑构造细节的关注、对于传统材料的运用、对于地方建筑习俗的保持、甚至对于以工匠的方式来体现专业的执着精神，作品集都给予了重要的说明。今天的经历就像昨天的经历，当解构主义或后解构主义（今天建筑时尚中的先锋派运动）的兴奋与陶醉已经消退了以后，这种扮演成功角色的热情已经锻炼的足够成熟，完全可以

把它拉到世界建筑的大舞台上去尽情表现。只有那些带着积极意义的建筑作品，在经过历史验证的筛选之后才能成为公认的遗产，才能成为传世的经验。我们的建筑文化表现出浓重的理论成分，对建筑商业用途的猜疑以及对技术创新的形式化使用，当我们去认识建筑文化的差异性时，这种观点将会再一次产生作用。在对建筑保护、现存建筑和城市的更新和改造方面，意大利的经验对全世界具有重要的参考作用，这并不是偶然的。然而这还不够，人们希望建筑师能够知道如何同经济全球化的问题打交道，如何同不断变化的设计工具和建筑技术打交道。建筑师能够重新评价历史内涵的价值，能够具有置旧于新的现代视角。如果我们从这个角度看问题，伦佐·皮阿诺的成就也不是偶然的，他最近的建筑作品正在不断地加大对场地、城市和“适宜”技术的关注，这种设计目的能够保证建筑的耐久性，改善生活空间。进一步来看，那些通过对现有技术和材料进行改良和革新而获得良好生态小环境效应（一种新的建筑技术方向）的建筑是一个发展方向，去追求这样的设计目标也不是偶然的。

这本作品集的实例都是我们联系设计者并由设计者本人提供的，只有少数几位建筑师谢绝了邀约。初读这本作品集，可以明显地感觉到三个特点：大部分建筑的规模比较小，较大规模的建筑通常都建在国外，建筑设计的时间多达十年或更久，这些特点就是意大利建筑独具的特殊性。在意大利，出自于建筑师之手建造的建筑并不多，究其原因是多方面的：比如国内需求的建筑项目不多；其他专业人士与业主的关系更好，因而业主也就喜欢由他们包揽；社会认为不用建筑学也可以建造房屋；宗教的创世造物和现实的建筑理论对意大利建筑师的诱惑使他们与建筑产业有了距离。当然还有意大利的官僚作风和立法问题，伴随着意大利建筑行业的慢性衰退（相反，建筑构件和建筑材料的生产很兴旺，产品出口世界各地），建筑师必须要花费时间去画设计图、跑审批、参加现场开工、直至完成全部工程，平均每个建筑工程要花十年的时间。在我们的国家，居民数量正在不断地下降，房屋数量大大超过了家庭数量。大规模的建筑不多，使得它们表现出的特性不明显；而小规模的建筑虽然具有很明显的特性，但它们表达的理念却往往是过时的。

这本作品集收录的建筑都是建成的，这将有助于我们从一个不同寻常的视角来研究我们的建筑文化。因为这些已经建成的建筑与那些热衷于流行理念设计但却从不打算建造的建筑方案相比，更少一些热闹的成分。也就是说，这个视角肯定更真实、更利于建筑的建造。更重要的是，透过这个视角，它可以表达出一代遭受挫折的建筑师所承受的过重抱负。若说的好一些，它表达了对一种建筑理论的鼓舞与兴奋，这种理论注定要以建筑学的不存在而存在。



## FOREWORD

**LUIGI GAZZOLA** Professor  
University of Rome "La Sapienza"

Post-war Italian architectural culture made a great contribution to international architectural culture. However it did this discontinuously, at times taking center stage and at others a more secondary role. Today even though they are many world-famous Italian architects, the contribution of specific Italian ideas to international debate seems to be limited. Furthermore, Italian architecture is marked by differences that do not allow it to participate in the dominant cultural trends of today. This is not a recent development. In the 1950s and '60s, it was mainly the research of historian of modern architecture—above all Bruno Zevi and Leonardo Benevolo—that guaranteed an Italian presence in international debate. They acted as "operating critics" with the aim of transmitting an ideal of architecture. This made its mark on the criticism of that period, but at the same time offered a theoretical base for "modern" design research. On the other hand, the works and writings of our best architects, those we call the Masters, stood on a bend of history of the world's architecture. They expressed a provincial reality, one of rich with culture, but which showed a craftsman's view of both the profession and the building of architecture. A view characterized by excessive attempts to be connected with the social and political realities of the time.

In the 1970s and '80s, the great historians that followed (from Manfredo Tafuri to Francesco Dal Cò) did not continue with these innovations, as they were more interested in asserting the autonomy and disciplinary rigor of their own field of research. From the innovation of "operating criticism", there was a transition to the architect-theoretician. This school, especially with Aldo Rossi, Paolo Portoghesi and Vittorio Gregotti, led Italian architectural culture to take on a role of international relevance. They introduced important themes, such as the role of history, site, urban morphology and building typology in contemporary design. Italian culture thus participated in global architectural culture with original contributions that were born in Italy, as they were deeply rooted in aspects of our millenary building history. In particular, Paolo Portoghesi—architect and historian—was the first to place the study of ancient forms at the base of a search for a new architectural language. He upheld the necessity of revisiting the relationship between history and modern architecture as early as the late 1950s.

What remains today of the fundamental role played by Italian architecture and architectural thought in the 1980s? This collection, a simple representation of the most significant projects carried out in recent years, seems to reveal the great absence of original contribution of international value which are clearly distinguishable as Italian. In fact, world-famous Italian architects (except for, perhaps, Piano) work within current of thought that were born abroad. Generally these architectural trends are the expression of those cultures that reward the exaltation of the present, the changeable and technological innovation. This is foreign to our background and experience. Others, however, work in a totally Italian perspective of transformation in continuity. Their morphological results are not striking or exciting, so they lack the sensationalism that guarantees international success today. Careless eyes could consider these works as being surpassed. A closer look, however, makes us reconsider this judgement, at least in part. Italian architecture seems to have taken time out for reflection, updating themes that were dear to the Masters of the 1950s. This work is connected to a tectonic and typological vision of architecture. It gives importance to the pursuit of an accomplished piece of work, to attention to detail, to the use of traditional materials, the maintenance of local building customs and undertaking the profession in a craftsman-like way. The sensation is that, today like yesterday, it has withdrawn into itself to be mature enough to look out onto the world arena, as soon as the deconstruction and post-deconstruction (avant-garde movements in fashion today) intoxication has passed. Only the positive results, those that the sieve of historic verification will transform into common heritage, will remain of the experience. When this happens to our cultural distinctiveness, characterized by a strong theoretical component and by mistrust of the commercial use of architecture and the formalizing use of innovative technologies, will again be useful. It is not by chance that Italian experience is a global reference point in the field of conservation, renewal and transformation of existing buildings and urban materials. However this is not enough;

architects will be expected to know to deal with the consequences of economic globalization and with changing design instruments and building techniques. They must be capable of reasserting the value of old contents and putting them into new modern perspectives. If we look at things in this light, perhaps it is not by chance that Renzo Piano, in his most recent works, has increasingly paid more attention to place, city and the "right" technology. The aim is to ensure the durability of the buildings and to improve the livability of space. Perhaps it is also not by chance that this aim has been pursued by trying to obtain the best bioclimatic response from a building (a new frontier in construction) through the evolution and renovation of consolidated technologies and materials.

Their designers chose the works published themselves; only a small minority of the architects contacted turned down the invitation to participate. At first glance, three things appear evident: that most of the buildings are small in size, that the larger ones have usually been build abroad, and that often design dates back to ten or more years ago. These, too, are Italian particularities. In Italy architects build very little, because there is little to be built, because other professional figures, who create fewer problems to clients, are preferred to them, because society thinks it can do without architecture, and also because the theoretical and demiurgic temptations of Italian architects have distanced them from the world of production. Moreover, bureaucratic and legislative problems, together with the chronic backwardness of building firms (but not of the industry of building components and materials which, on the other hand, exports all over the world), make the time necessary to draw up the design, to have it approved, to open the building site and complete the project, take an average of ten years. Therefore, in a country where the number of inhabitants is decreasing and the number of houses by far exceeds that of families, the few large-scale projects that have been built do not have a distinguished feature. The small ones that do express yesterday's ideals.

The publication is only a collection of what has actually been done. It is useful as it enables us to study our architectural culture from an unusual perspective. Perhaps this perspective is less fascinating than the prevailing one, which bases itself on the analysis of designs of buildings that are drawn up with no intention of ever being built. However, it is certainly truer and more productive. Above all, it expresses the over-ambitiousness of a frustrated generation of architects or, in the best of cases, it expresses the exaltation of a Theory of Architecture that is destined to be left without Architecture.



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## 卡尔罗·阿依莫尼诺

(Carlo Aymonino, 1926年生于罗马)1950年获得建筑学学位并在威尼斯建筑学院教学, 1974~1979年任建筑系主任。他非常年轻时曾与鲁德维克·夸罗尼(Ludovico Quaroni)和马里奥·里道尔菲(Mario Ridolfi)有过合作。他设计了许多有影响的建筑作品和建筑方案,意大利建筑的历史实录对这些贡献给予了极大关注。同时,他还撰写和出版了许多学术著作。

## CARLOAYMONINO

(Rome 1926) received his degree in architecture in 1950 and teaches at the University Institute of Venice, which he directed from 1974 to 1979. After having collaborated at a very young age with Ludovico Quaroni and Mario Ridolfi, he created famous works and numerous projects to which architectural historiography have devoted much attention. He has written and published numerous books.

## 马西米里昂诺·福克萨

(Massimiliano Fuksas, 1944年生于罗马)执业建筑师、城市设计师, 1971~1978年在罗马大学建筑学院建筑历史研究所从事教学和科研活动,并作为客座教授受聘于国内外多所大学。同时,他又是法国建筑师协会(I.F.A)执委会委员, 1998-2001年威尼斯艺术双年展组织委员会建筑分会主任。

## MASSIMILIANO FUKSAS

(Rome 1944), architect and urban designer, taught and carried out research activities at the Institute of Architectural History at the Faculty of Architecture of Rome from 1971 to 1978. He has been a guest professor at many universities, is a member of the Administrative Council of the IFA (Institut Français d'Architecture), and has been the director of the architecture section for the Venice Biennale from 1998 to 2001.

## 焦尔焦·格拉希

(Giorgio Grassi, 1935年生于米兰)1960年毕业于米兰工学院建筑系, 1961~1965年作为一名专业编辑,供职于E·N·罗杰斯领导下的《Casabella》杂志续刊, 1965年起在米兰工学院建筑系任教。他的建筑作品和设计方案曾在多种国际专业杂志上刊登,并出版过建筑作品的专刊。

## GIORGIOGRASSI

(Milan 1935) graduated in architecture from the Politecnico of Milan in 1960. From 1961 to 1965 he was an editorial member of the magazine Casabella Continuità directed by E.N. Rogers. Since 1965 he has taught at the Department of Architecture in Milan. He is the designer of numerous projects and works published in leading international magazines and monographic texts.

## 格莱高蒂国际建筑事务所

(Gregotti Associati International)是一所国际化的大型建筑事务所,从事建筑设计、城市规划与设计、工业设计、平面设计等业务,合伙人为奥古斯托·卡纳尔蒂(Augusto Cagnardi)、维多利奥·格莱高蒂(Vittorio Gregotti)和米凯莱·雷吉纳尔蒂(Michele Reginaldi),现有建筑师、规划师、设计师、视觉艺术家以及合作人员70余名,该所的业务范围面向全世界,在米兰、威尼斯和葡萄牙的里斯本都设立有分所,另外,在业务的所在地也有许多临时机构。

## GREGOTTI ASSOCIATI INTERNATIONAL

a design firm experienced in architectural and urban design, industrial design and graphics. The partners of Gregotti Associati are Augusto Cagnardi, Vittorio Gregotti and Michele Reginaldi. About 70 others, including architects, planners, designers, and visual artists, collaborate with them in their Italian offices. Their activities take place in diverse locations, in their studios in Milan, Venice, and Lisbon and in those temporarily set up in various cities to follow their projects and works.

## 阿莱桑德罗·门第尼

(Alessandro Mendini, 1931年生于米兰),主持意大利主要的建筑专业杂志《Casabella》、《Modo》和《Domus》,个人的建筑作品集以及与阿特利耶尔·阿尔契米亚(Atelier Alchimia)合作的建筑作品集曾被译成多种文字发表。

## 弗朗切斯科·门第尼

(Francesco Mendini, 1939年生于米兰)最初在尼佐利建筑事务所从事建筑设计, 1989年与其兄在米兰成立阿特利耶尔—门第尼建筑事务所。目前,该建筑事务所有25名员工,专业人员包括建筑师、平面设计师、书画艺术家等,还有一所附属的小型研究院,进行建筑的研究和实验。

## ALESSANDROMENDINI

(Milan 1931), architect, has directed the magazines Casabella, Modo, and Domus. His own work and his work with Atelier Alchimia have been published in monographs in many languages.

## FRANCESCO MENDINI

(Milan 1939), architect, began his professional activity with Nizzoli Associates. In 1989, the two brothers opened the Atelier Mendini in Milan, currently made up of about twenty-five architects, graphic artists and designers and also has an adjacent "little school" for research and experimental activities in the field of design.

## 乔瓦尼·莱拜契尼

(Giovanni Rebecchini, 1938年生于罗马)毕业后不久即投入执业建筑师的工作,同时又担任罗马大学建筑学院低年级的建筑设计教学。后来离开大学,专心致力建筑创作。曾多次参加建筑设计展览,举办过三次个人建筑设计作品展览,他的建筑方案和实施的建筑作品在许多国际专业杂志上得到发表或介绍。

## GIOVANNIREBECCHINI

(Rome 1938) began working immediately after his degree, participating simultaneously in the Composition I course in the Faculty of Architecture at the University of Rome. After leaving the university, he applied himself to design. He has participated in numerous exhibits and has had three of his own, including one at Spalato. His projects and build have been published in the most international magazines.

## 阿尔多·罗西

(Aldo Rossi, 1931年生于米兰, 1998年去世)为第二次世界大战后意大利著名的建筑师之一,在建筑理论和建筑设计方面均有卓越建树。1958~1964年在罗杰斯(N·E·Rogers)领导下的《Casabella-Continuità》杂志从事专业编辑,奠定了他的职业基础。60年代以来致力于建筑类型和城市形态的研究, 1966年出版了著名的理论专著《L'architettura della città》。他的建筑事务所创作的建筑作品广泛地分布于世界各地。

## ALDOROSSI

(Milan 1931-1998) was one of the main protagonists of post-World War II Italian architecture, contributing at both the theoretic and design levels. In his training, the experience between 1958 and 1964 on the editorial staff of the magazine "Casabella-Continuità", directed by E. N. Rogers, was of fundamental importance. The research he started in the early 1960s on the relationship between architectural type and urban morphology led to the publication, in 1966, of the famous work "L'architettura della città". His firm boasts numerous designs and buildings created all over the world.

## 马乌利奇奥·沙科里潘蒂

(Maurizio Sacripanti, 1916年生于罗马, 1996年去世)罗马大学建筑学院教授。1941年毕业于建筑学专业,早年坚信艺术学科的不可分割性并成为积极的倡导者,从步入专业界从事创作活动以来,就成为意大利艺术领域里引人瞩目的人物。1972年出版本人的设计作品集《边远的城市》,是一部文字内容和设计图解的先锋派作品。在罗马大学执教时,曾获得美国休斯顿大学的“建筑学突出贡献奖”。他的许多作品分别收藏在罗马的圣·鲁卡学院档案馆和美国纽约MoMA机构的建筑与设计馆。1996年去世。

## MAURIZIOSACRIPANTI

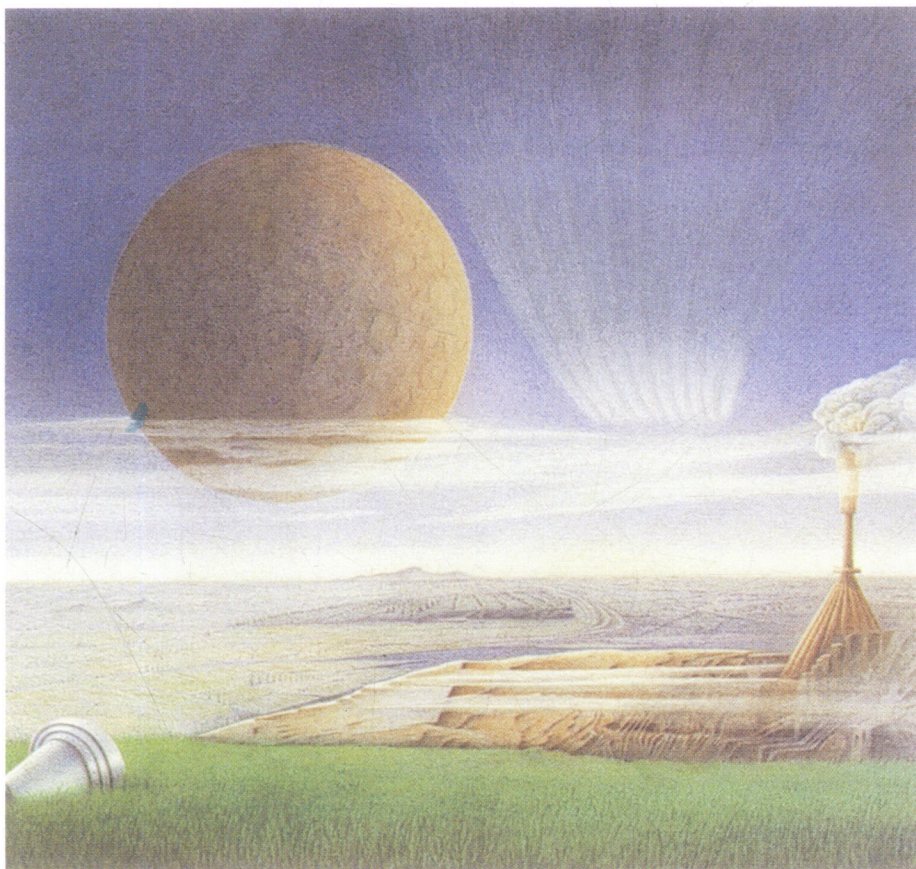
(Rome 1916-1996) received his degree in Architecture in 1941. A firm believer in the inseparability of the artistic disciplines, starting from the very first years of his activity he joined forces with leading figures of the Italian artistic scene. In 1972 he compiled his designs in "Città di frontiera" (Frontier Cities), a volume considered avant-garde in both content and graphic layout. A professor at the "La Sapienza" University in Rome, he received the "Distinguished Contribution to Architecture" Award from the University of Houston. Many of his designs have been included in the archives of the Accademia di San Luca in Rome and the Department of Architecture and Design of the MoMA in New York. He died in 1996.

# 公共建筑

PUBLIC  
BUILDINGS

*Cultural  
facilities*

文化建筑



卡尔罗·阿依莫尼诺

Carlo Aymonino

马西米里昂诺·福克萨斯

Massimiliano Fuksas

焦尔焦·格拉希

Giorgio Grassi

格莱高蒂国际建筑事务所

Gregotti Associati International

门第尼兄弟

A. Mendini and F. Mendini

乔瓦尼·莱拜契尼

Giovanni Rebecchini

阿尔多·罗西

Aldo Rossi

马乌利奇奥·沙科里潘蒂

Maurizio Sacripanti



卡尔罗·阿依莫尼诺  
CARLO AYMONINO

## 新阿维利诺大剧场 阿维利诺

NEW THEATRE COMPLEX  
IN AVELLINO

The choice of the area for the new theatre complex is very much in keeping with the strategy of the general plan of the post-earthquake master plan, i.e. the reconfirmation of the centre of town, enriching it with facilities such as the multi-purpose theatre.

Therefore, from the very first studies, the whole theatre complex was seen as a boundary building between the pedestrian area of the hill and park and the ring road tangent to the acropolis.

Indeed, it is precisely the chosen location, with its great differences in elevation, that guarantees the maximum urban usability of the new facilities, both as a place for shows and as a conference centre and dance school. In fact, there are multiple accesses: pedestrian ones from the hill and park and those for cars, complete with parking areas, from the valley, without obstructing the traffic flow of the ring road.

The three cultural facilities (conservatory, castle, theatre), differentiated but integrated, face onto Piazza Castello, enhancing the space as a public place par excellence, going beyond the role of a mere road connection between Corso Umberto and the ring road.

The theatre thus does not appear as a façade on a square nor as a building that is volumetrically isolated in its urban location, but as a complex, intricate construction determined by its intended uses and by the routes, a true architectural solution of that specific part of the city.

新的阿维利诺大剧场的建设与这个城市在地震之后的总体规划的发展战略保持着高度的一致，那就是必须加强城市中心的作用，建设诸如多功能剧场的公共设施来丰富城市中心。

因此，从最初的研究与构思开始，整个大剧场就被看成是一个具有边界意义的建筑，因为它正好位于山麓公园的步行游览区与卫城旁边的环路之间。

建筑的选址是经过深思熟虑后确定下来的，主要是因为建筑用地有较大的高差。这个建造地点保证了大剧场能获得最大的城市利用率，它既可以作为一个表演场所，又可作为会议中心和舞蹈学校。事实上，能够到达这里的途径很多，步行客人可以从山麓公园来，驾车的客人可以从山谷方向来。这里有很好的停车场，卫城环路上没有任何交通方面的不便。在这块地方有音乐学校、古城堡和大剧院三个文化设施，虽然形式不同但是地点相对集中，都面向古城堡广场，丰富了城市优秀的公共空间，这里的功能已经超出了仅仅作为翁贝尔托公路与卫城环路之间的连接过渡的作用。

这个大剧院成为当地一个景观名胜，既不靠它在广场上的正立面形象，也不靠她在城市中的孤傲庞大体量。这座造型丰富、构思巧妙的建筑之所以能够取胜，靠的是对建筑用途和路线的精心设计，堪称这座城市中特殊地段的一个恰如其分的建筑作品。

建筑设计：卡尔罗·阿依莫尼诺  
G·奥里杰玛，  
M·图尼奥利，  
A·阿依莫尼诺，  
E·皮查利斯

设计时间：1987年

建造时间：1999年

建造地点：阿维利诺，意大利

建筑类型：剧场建筑

结构设计：不详

建筑面积：5800m<sup>2</sup>



### NEW THEATRE COMPLEX IN AVELLINO

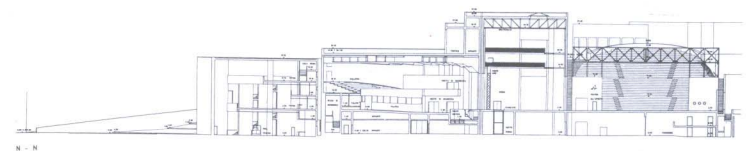
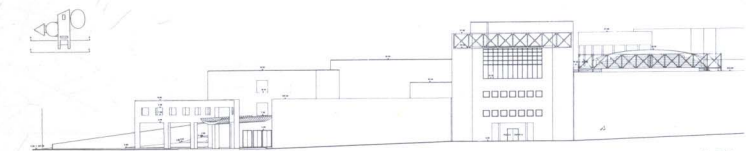
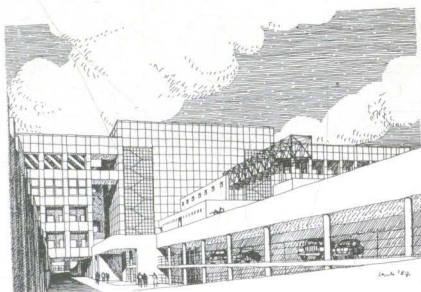
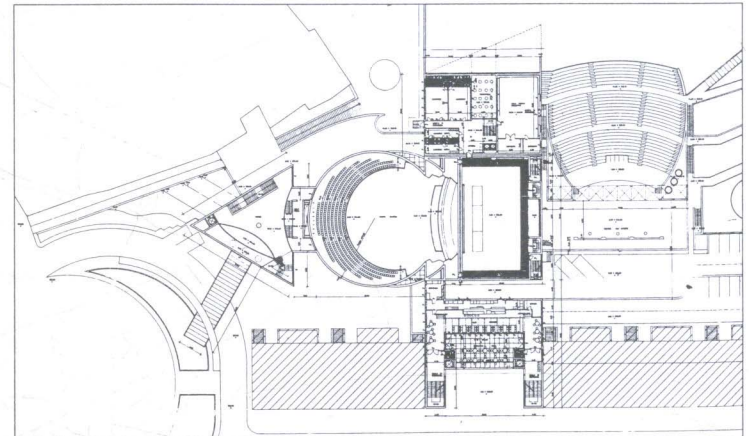
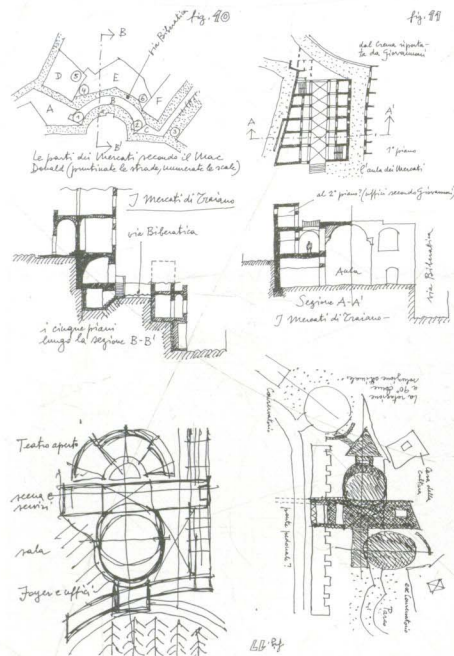
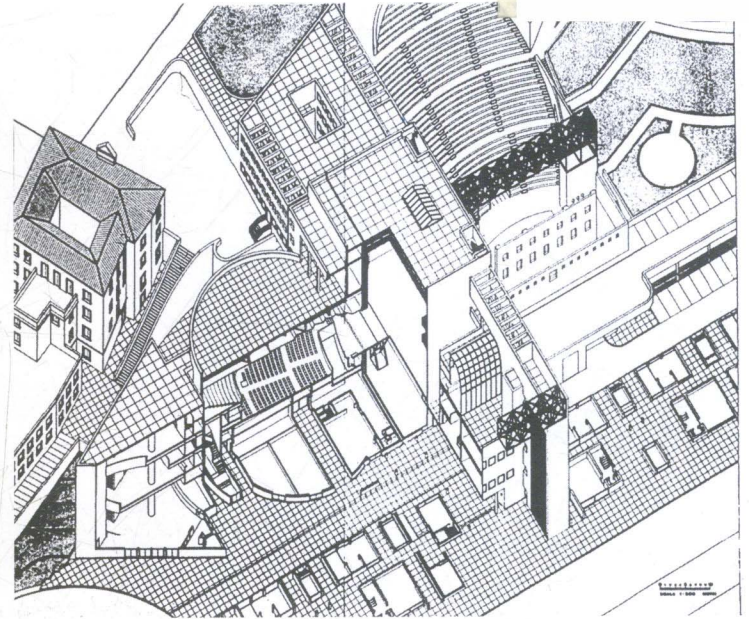
CARLO AYMONINO WITH G. AURIGEMMA, M.L. TUGNOLI, A. AYMONINO, E. PITZALIS

Design 1987 Construction 1999

Location Avellino Purpose Multipurpose centre and theatre

Area 5,800 sqm







马西米里昂诺·福克萨斯  
MASSIMILIANO FUKSAS

米切尔·德·蒙泰涅大学  
学院艺术中心

波尔多

ARTS CENTRE AND COLLEGE  
UNIVERSITY MICHEL DE MONTAIGNE  
AT BORDEAUX

The Maison des arts project brings together different disciplines: theatre, music, sculpture, radio and cinema. It is a long, narrow building, very simple, like a box cut in half-length wise and pierced by two large vertical shafts. These two spaces, which run straight through the building, link the different activities taking place in the school. The different disciplines are assured independent functioning by their own individual service areas. The project's point of departure was the idea of trying to eliminate structure as much as possible so as to show the space, to make a "simple object", a container, with a "sensitive skin" which at some points becomes transparent so as to reveal its interior. One of the two shafts open directly into the sculpture studio on the ground floor. The other serves as the show case window for the exhibition space. A simple design clad in a skin of copper already oxidised to a delicate green, and which will acquire a wonderful patina with the passage of time. Simple lines, a "feeling machine", a box full of ideas, and an image container.

艺术中心集多种功能为一体,从剧院、音乐厅、雕塑工作室、播音室到电影院。建筑为狭长形,像一个造型简单的大盒子,沿长度方向被分割为两部分,两根巨大的立柱体打破立面的沉闷,建筑的内部则被分割成不同的功能空间以供学院使用,不同学科拥有各自的使用面积,从而保证了使用功能上的互不干扰。

设计者的基本意图是创建一个可变性极强的大空间,尽可能地隐没结构来表现空间,创造出一个“简单的物体”,一个具有“透明的表皮”并可窥见内部的大集装箱。一根巨大的立柱体直接开向底层的雕塑工作室,而另一根立柱体则作为展览空间的采光窗。外立面采用简洁的氧化铜条板,泛映出一片连续的碧绿颜色,随着时间的推移,外立面将浮现一种优雅的铜绿色调。简洁的线条给人以一种“机器产品的感觉”,一个充满思想的大盒子,一个意趣无穷的集装箱。

建筑设计: 马西米里昂诺·福克萨斯  
设计时间: 1993 年  
建造时间: 1994—1995 年  
建造地点: 波尔多, 法国  
建筑类型: 文化艺术建筑  
结构设计: BET 工程公司  
建筑面积: 2653m<sup>2</sup>  
建筑摄影: 菲利浦·鲁奥尔特



ARTSCENTREANDCOLLEGE-UNIVERSITYMICHELDE  
MONTAIGNEATBORDEAUX  
MASSIMILIANO FUKSAS

Design 1993 Construction 1994 - 1995

Location Bordeaux, University Michel de Montaigne - Bordeaux III

Purpose Arts Centre Structural design Bet Ingegneria

Area 2,653 sqm Photos Philippe Ruault