ANTIQUES IN ITALIAN INTERIORS VOLUMEI

ROBERTO VALERIANI
Photographs by MARIO CIAMPI

意大利室内设计中的古董装饰

ANTIQUES IN ITALIAN INTERIORS

VOLUME I

第一卷

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A BOOK ABOUT INTERIORS REQUIRES a degree of what one may call ocular humility from the reader who leafs through its pages. Despite what most modern interior decorators may believe, and despite the inborn notions of the exegetes of "pure style," that is to say, those who study old interiors as if they were artworks to be admired on the far side of a velvet rope, the fact remains that looking at a room is a fairly challenging undertaking, at least as difficult as designing it from scratch with the ambition of creating something that will be more than merely "elegant." To get some idea of how challenging it is to really observe an interior, sit down with a pen and a blank sheet of paper and attempt to describe in words a room that you were in yesterday, or even just a few minutes ago, without having that room before your eyes. Those who are not satisfied with merely making a rudimentary list of objects and fluttering here and there like a butterfly will be obliged to try to establish some order in their path—and that order will be dictated by personal considerations and, even more, by certain distinctive characteristics of the room itself. Every interior, or sequence of interiors, imposes upon us a perceptive itinerary made up of proportions, colors, varieties of light, materials, the interrelationship among the various objects, and at least a dozen other variables. To pretend to ignore these factors is pointless. To furnish a room from the sixteenth century by imposing upon it our own concept of the Renaissance is absurd: its own character is much stronger than ours. In much the same manner, to look at a room with merely summary criteria in mind is tantamount to not looking at it at all. A blind list of all its contents would simply yield the same results.

To look at photographs of an interior, then, simply means perceiving that which the photographer perceived. An immense task, if we fail to consider that a room almost always possesses dominant characteristics of its own that emerge even from the reflections in the pupils of someone else's eyes. In this sense, the collection of interiors visited by Mario Ciampi, whether recently or long ago, proves to be quite clear in its scope and purpose. An analytical eye, attentive to architectural considerations, aware of the ephemerality of a certain light, of the provisional nature even of certain pieces of furniture, will help to better understand the unique quality of each residence considered as a documentation of Italian taste in relation to history, whether on the large and epic scale or the small and private scale.

The title of this volume specifies even more clearly the approach that the creator of these images intended to give to this selection. To live in a historical context has a subtle weight for the inhabitants of the Italian peninsula, a weight that may be sincere, occasionally deceptive or even—to use the term in a positive sense—shamelessly obscurantist.

一本关于室内装修的书从某种程度上来说需要使翻阅此书的读者获得视觉上的某种享受。 尽管很多现代室内设计家有着不同的观点,也存在着来自纯净风格评论家的传统概念,那些潜心研究古典室内装修的设计师们将这些古典的室内设计作为一件艺术珍品来欣赏,从各个角度 表欣赏一个房间的设计同样具有一定的挑战性,与从头开始设计具有同等难度,更何况是怀揣 着伟大的梦想和目标来进行创作,呈现出超乎完美的设计作品。如果想要了解观察室内设计的 几个基本难点,不妨坐下来拿出一支笔和一张白纸,努力地用文字来描述你昨天或几分钟之前 去过的那个房间,而不是正对着一个房间进行描述。有些人可能不满足于仅仅粗略地列出几项 物品或是东拼西凑地组合某些元素,他们往往会选择按照某个路线和轨迹进行描述,而其遵循 的轨迹和路线则根据他的个人偏好而定,或者是按照房间本身所具有的特点而定。每个室内空 间或是室内空间的布置顺序都给我们设定了某种行程路线,其中包括了多个元素,如比例、色 彩、光线、材料和不同物体之间的相互关系以及几十个其他可变因素。去假装忽略这些因素是 毫无意义的。对于16世纪的房间采用文艺复兴时期的装修设计概念是极其荒谬的:房间本身所 拥有的特性要远远强于我们所赋予的设计风格。类似地,用固有的标准去看待任何一个房间就 等于没有仔细观察这个房间。盲目地去列出房间内的所有内容所取得的效果同样如此。

欣賞室內设计的图片只能简单地了解到摄影师所捕捉到的影像。每一个房间总有着其本身 固有的特点,而这些特点从别人的眼中也可欣賞到。从这个角度来讲,Mario Ciampi所参观并 欣赏的室內空间,无论是新建建筑或是历史建筑,都清晰展现了其范围和目的。从分析的角度 来看,对建筑元素的考量,对光线的瞬间即遊和家具属性的了解将有助于更好地理解每一处住 所的特质,并记录下了意大利大型别墅或小型甚至私人别墅的历史发展轨迹和建筑风格。

这些图片的名称更加清楚表明了这些图片作者所希望呈现的方法。生活在历史环境中对意 大利半岛的居住者而言有种微妙的意义,这种微妙的意义时而流露出真挚之情,时而又带有一 丝欺骗性,有时甚至将反启蒙主义采用积极的态度加以运用。 Observations of Italian interiors have an ideal beginning and end in two not particularly well known texts. The first and complete report on Italian furnishings and rooms is the Traicté de la decoration interieure, by the Swedish architect Nicodemus Tessin the Younger in 1717, while at the other end of the scale we should consider the brief page that Philippe Jullian devoted to Italy in an amusing little book published in 1961, Les Styles. In between these two works we find eighteenth-century accounts of travel, the snobbish cattiness of the occasional society ladies of the grand monde of the nineteenth century, the spare and often ill-informed notes of various Rationalist architects, and the great book by Mario Praz, La filosofia dell'arredamento (published in English as An Illustrated History of Interior Decoration: From Pompeii to Art Nouveau), of 1945. That text is itself a form of history, since it is a repertory of pictorial images; it encompasses both the interiors depicted and the eyes of those who depicted them.

Nicodemus Tessin toured Europe between 1673 and 1694 and, during the first of his journeys, spent a long time in Rome, returning often in subsequent years during trips that took him to several of the largest cities on the continent. The treatise that contains his observations on the great buildings of power, then, is a sort of hymn to Baroque in its stage of greatest maturity, the Baroque that can lay claim to the halls of Versailles and the palazzi of seventeenth-century Rome, not yet affected by the dispute, utterly rhetorical and quite pointless, over the supremacy of France versus Italy. Point by point, he discusses the rooms in terms of their structural and ornamental features and then analyzes, with great subtlety, the various types of furnishings, providing detailed information about cabinets, tables, beds, tapestries, and anything else that is part of the living organism of an interior. His eye is acute and implacable in the way that it captures, at the same time, the weight of the details and the overall effect. Tessin understands, for example, that the secret behind a certain kind of Italian grandeur lies in the use of antiquities and in the echo of those marbles in the architecture that contains them. At the same time, he admires and notes the equilibrium of the French style, executed with a greater degree of professional skill, a technique of subtle perfection, and a concept of orotund magnificence that impresses a visitor in a manner different from that of its Italian counterpart.

Two hundred and fifty years later, the caustic pen of Philippe Jullian, a writer and historian, a dilettante with an enquiring mind, set out the delightful book mentioned above, dedicated to the tropes of interior decoration and illustrated by the author in a cartoonist's style. In the single page that he dedicated to Italian style, he chose, indicatively, the splendors of the Baroque, and imagined an amusing awakening of Pope Urban VIII in a dizzyingly magnificent bedchamber whose lavish extravagance is punctuated by the ceremoniously curved backs of the members of the Curia who are bringing the pontiff his breakfast. Orotund cornices, wooden slaves supporting a cabinet as solemn as a basilica, the chaotic thrashing of mermaids, angels, and drapery express

对意大利室内设计的观察有着一个近乎完美的开端,它的结尾则是两个不是特别知名的文字 撰稿。关于意大利家具陈设和房间的第一篇完整报告是由瑞典建筑师Nicodemus Tessin在1717年完成 的,名为"Traicte de la decoration interieure",从另一个角度而言,我们需要阅读Philippe Jullian为意 大利室内设计而撰写的幽默书刊"Les Styles",这本书出版于1961年。在这两本书出版的期间,我们 还可以找到18世纪的旅行日志,19世纪上流社会名媛的势利,理性主义建筑师所知之甚少的备注以 及马里奥·普拉茨在1945年出版的著作"装饰之哲学"(用英语出版并被作为室内装潢图解史:从 庞培到新艺术)。这些文字本身就是历史的一种形式,呈现了一幅幅有画面感的图像,它即融合了 图片勾勒出的室内空间又体现了描述者所独具的眼光和角度。

尼克姆德斯·泰辛在1673年和1694年期间前往欧洲进行旅行。旅行初期,他在罗马度过了很长一段时间,并走访参观了很多大型城市。他的这些著作中包含了他对这些伟大建筑的细心观察,充满了对鼎盛时期的巴洛克风格的无限赞美之情,巴洛克风格在凡尔赛的礼堂和17世纪的罗马宫殿得以淋漓尽致地体现,同时也受到了法国和意大利至上权威之争的影响。尼克姆德斯·泰辛逐一地讨论房间的结构和装修特点,并加以分析,通过一些细微的差别来反映出家具装饰的不同风格和类型,详细描述了橱柜、桌子、床铺、挂毯和其他室内有机组成部分。他敏锐犀利的眼神捕捉到了这些细节元素所发挥的作用和整体的效果。泰辛深刻地了解到意大利华丽装修的秘密在于其对古董装饰品的巧妙运用和建筑内大理石和其他摆设之间的相互映衬。与此同时,他还注意到了法国建筑风格所具有的均衡感,并对此大为赞赏,法国建筑正是通过较高程度的专业技能,娴熟的技术工艺和营造出的华丽和宏伟气势给所有参观者留下了深刻的印象并将其区别于意大利建筑风格。

250年后,作为一名作家和历史学家的菲利普朱利安有着尖刻讽刺的书写风格,他怀着好奇心 撰写了上述提及的一本非常有趣的书,书中对室内装修进行了比喻并用漫画的方式编辑插图。在描 写意大利风格的那一页,作者选择对巴洛克风格进行细致的阐述,甚至提到了救皇乌尔班八世辉煌 而华丽的伺寝宫,与宫殿的极度奢华形成对比的是向教皇呈送早餐的谦卑仆人。华丽的檐口,木刻 的奴隶支撑起整个橱柜并作为长方形廊柱大厅。嘈杂混乱的美人鱼、天使和布料体现了炫耀和浮 华,并成为意大利室内装修的一个共同点。 that concept of ostentatious luxury that became a commonplace of great interior decoration in Italy. He was not all wrong, and in the few lines of commentary that accompany the cartoon, it seems clear that Tessin, perhaps unwittingly, had already fully grasped the profound ceremonial meaning of the Italian interior whose function was primarily to implement certain complex rituals that were part of a rigid and well-consolidated etiquette dating back to the Renaissance, created for the purpose of defining the role of the owner in relation to that of the visitor, and vice versa.

Has much really changed over the centuries?

Stratification

Every historical Italian interior consists of strata laid down over the centuries. Like all others around the world, one might say, but on the Italian peninsula, this process has adhered to characteristics that maintain that Baroque intention, that method of imposing an "effect," a sort of forcing of the chromatic tones, a deformation of the proportional relationships, a pictorial quality made up of trompe-l'oeil depths and theatrical lights. When, in the second half of the nineteenth century, a new way of living came about, some of the great aristocratic houses experienced terrifying impoverishments, forced renovations, with entire art collections being sold off. And yet, from the blurry photographs of those years following the unification of Italy, we can still make out the effort, greater or lesser, depending on the specific context, to adapt to the past—or better, the remains of the past—to a concept of luxury that would still sing the Baroque arias that make one's head spin like a vertiginous staircase.

If it is true that inside every Italian there lies sleeping a Renaissance prince who measures out his own small house in satisfied footsteps, certain of its uniqueness, it is also true that in him there slumbers, sleeping lightly and ready to be reawakened at any time, also a Marchesa Casati or, at the very least, a Gabriele d'Annunzio. The sequences of the various rooms, the cadenzas of the centerpieces and conversation pieces and accessories, show a disregard for practical considerations that has distant origins, a quest for originality within the context of a centuries-old process. Form more than content. Especially when, by form, we mean the history that shapes everyday life and places individuals at their exact and inviolable position in a tentacular family tree.

Accumulation

Accumulation differs from stratification by a time factor and a human factor, merely by the fact that it takes place within the life span of a single individual. The form of the history thus takes on a restricted character, dominated by fantasy or in some cases by imagination. This is an important consideration. An individual who is given to spinning fantasies will expand history in a

作者在这一点上并非一无是处,在漫画旁边的几行评注文字中,泰辛或许在无意中清楚地表明 其已经完全捕捉到了意大利室内设计所蕴含的深邃内涵,其功能主要是实施复杂的仪式,成为文艺 复兴时期的统一礼节,并对主人和游客的角色进行重新的定义。

在经历了几个世纪后,这些室内设计究竟发生了怎样的变化呢?

历史发展阶层

每一个意大利历史建筑的室内装修都积累下了几个世纪的历史发展历程。和世界上的其他事物一样,但对于意大利半岛而言,这个过程所遵循的特点始终保留了巴洛克风格,营造出特有的效果和色彩,比例关系的变形,摄影般绘画深度和剧院灯光所形成的画面质感。在19世纪下半叶,一种新型的生活方式应运而生,一些具有贵族气派的别墅庄园经历了大规模的改建,所有的艺术收藏品都被出售一空。但通过意大利统一后几年拍摄的一些模糊照片,我们依稀可以发现所作的努力,适应过去或保留过去遗留下的痕迹,而奢华概念仍领扬着巴洛克,让人不禁产生出晕眩。

如果每个意大利人内心都有着一个沉睡着的文艺复兴的王子,他们用满足的脚步和建筑的独特性丈量出他们所拥有的房屋,尽管他们在沉睡,但都准备好了在任何一个时刻被唤醒,他们或许是 玛切萨卡萨提,或是加布里埃尔邓南逃。不同房间的次序,核心装饰品、过渡装饰品和点缀物完全 忽略了实际的考量,并在历经几个世纪的岁月洗礼后努力探寻其本身所具有的独创性。形式比内容 更为重要。历史逐渐形成了我们的日常生活,并将个体放置于一个确切而不可侵犯的位置。

积累

积累不同于时间和人为因素作用下的分层化,每个单独个体在其生命过程中必不可少地存在积 累的过程。历史的形式有着限制性的特点,一些奇思妙想和丰富想象力对其起到了主导作用。这是 一个重要的考量。充满丰富幻想的个人很容易将历史向个人偏好发展延伸,而收藏家则往往受到其 收藏品的影响力。



myriad of personal directions, whereas the collector will be dominated by the objects themselves as he attempts to restore them to their own proper history. This may seem like a meaningless distinction or mere wordplay, but if we observe in these pages the difference between the house of Federico Zeri, the great art historian, and the house of Mario Praz, the remarkable man of letters and author, we can clearly perceive this difference.

The effect-directed Baroque impulse, typically Italian, produces different results in the residences of Zeri and Praz, to the same degree that the two scholars held divergent views of artworks. We might add that if—as has been said in Praz's case—there are houses that, when stripped of their owner, lose much of their allure, there are also cases where the opposite is true—people who, when taken away from the walls of their homes, implode because they are deprived of the stage setting that they have built with mathematical autonomy, often employed by those same individuals to stage human and social relationships with the same impersonal calculation with which an array of bibelots are displayed on a side table.

Citation

Among the last factors that help us to understand the interiors we have visited only in imagery, we may consider the love for the object itself, rendered in isolation, intentionally stripped of a contemporaneous context. Of course, we are not speaking merely of the twentieth-century fashion of setting eighteenth-century side tables against Plexiglas walls or putting electrified Blackamoors in steel rooms. The alienation may concern an entire setting, carefully designed down to the tiniest detail with the intention of making it a perfect sample of historical style. Reconstruction or allusion? Many present-day collectors find themselves at this crossroads and opt for the second choice. Many designers of Italian museums make the same choice, orchestrating full-fledged period rooms (in keeping with the museological criterion of the Anglo-Saxon world) even when there is no need for it. Alone, faced by an object, we end up deforming its meaning: the Baroque lights of Casa Necchi, believed to be accompanied by exceedingly elegant surrounding solutions, to some degree mark the beginning of this attitude, which turned into the fashion of the electrified Blackamoors and in time developed into entire rooms "in style." Yet even in this decorative choice, which does not have our total endorsement, we find the typically Italian unconscious passion for emphasis and amazement. Marchesa Casati is about to stride onto the stage, and it is a show worth catching. Everyday life can wait—for now let's be satisfied with raising the curtain.

这虽然看上去像是毫无意义的特点,或者仅仅是一种文字游戏,但如果我们仔细阅读这些页面 中呈现的伟大艺术历史家费德里科泽里的房屋与著名文人作家马力欧帕兹的住所之间的区别,我相 信我们能一看看出其中的区别。

以效果为导向的巴洛克推动力,尤其是意大利的巴洛克风格,对泽里和帕兹的住所产生了不同的结果,这两位学者对于艺术作品也有着不同的观点。我们可以想象如果帕兹的住宅脱离了主人的 光环,必将丧失其魅力所在,从另一个角度而言,人们在拆除了房屋的围墙后会形成内向聚合,因 为它们失去了舞台环境,而这些设置通常被用于呈现人类和社会关系。

引用

在那些帮助我们更清楚地理解室内设计的元素中,我们可能会去考虑人们对物体本身的喜爱,尽管是孤立存在的,但往往抽离了其同时代的背景条件。当然,我们谈的不仅仅是有着20世纪时尚潮流的18世纪靠墙桌子,与树脂玻璃墙面相互映衬,或是在钢结构房间内采用电气化装置。这种疏离感将蔓延至整个环境和氛围,细微之处的精心设计将使其成为一个历史风格的完美典范。重新或是暗喻?如今有很多收藏家发现他们身处在十字路口,倾向于第二选择。很多意大利博物馆的设计师作出了同样的选择,精心布置每一个房间(使其与盎格鲁撒克逊的标准保持一致),即使已经不存在相关需求。此外,面对着一件物品,我们最终曲解了它本身的含义,Casa Necchi的巴洛克灯光在近乎完美和优雅的环境氛围中,标志着某种态度的开始,并逐渐转变成一种时尚潮流并融入整个房间的风格中。这样的装修选择并不完全符合我们的需求,典型的意大利室内装修有种神奇的魅力,玛切萨卡萨提即将登上舞台,这非常值得我们期待。我们静静地等待着每一天生活的开始,从这一刻起,让我们就目以待。

A TEMPLE AMIDST THE MOUNTAINS

群山环绕的神殿

Villa Cimena, Castagneto Po

乡间别墅Villa Cimena

Carlo Sada, royal architect to the Savoy court in Turin, began the renovation of the Villa Cimena around 1846. He was the pupil and collaborator of one of the most brilliant and prolific architects of late European neoclassicism, Pelagio Palagi. Indeed, his devotion to his teacher is revealed in the new façade of Villa Cimena, with its stacked colonnade-ground floor and second story separated by the cornice of the terrace, over which stands a carefully composed pediment. This was quite an unusual façade for the Piedmont region, where snow-covered Alps loom high in all directions. As one approaches the building, the vast space of the natural landscape gives way to a garden, into one of the loveliest in northern Italy, recently studied and redesigned by Benedetto Camerana. The history of the building, which belonged to one of the great families of Turin, was recently recorded in a volume that examined the various facets of this complex residence and its intricately articulated grounds. While certain fixed parts of the original furnishings (attics, mural decorations, wall coverings) have remained unchanged, everything else derives from the taste of the new owner, Renato Rosso, who waits with the same determination and loving patience for a rare species of shrub to bloom or for an artwork to appear on the antiquarian marketplace, an artwork that he deems to be in keeping with this atmosphere.

The main structure consists of an enfilade of stairways on the façade, mirrored, with a roughly identical progression, at the rear. Let us start our imaginary tour at a glassed-in atrium, on the far right, leading off a staircase and at the same time pointing us toward the first of the three halls at the front. Just as an atrium is essential to a large building, so an introduction is necessary for anyone who wishes to tour this sort of Piedmontese building. And the introduction features two pillars, respected names in the history of Italian taste of the twentieth century, Vittorio Viale and Pietro Accorsi. The first, an art historian,

卡洛斯萨达是位于都灵的索威宫的皇家建筑师,他在1846年开始对Villa Cimena进行改建。 卡洛斯萨达是欧洲新古典主义晚期著名建筑师 Pelagio Palagi的学生和合作伙伴。他对其导师的虔诚和热爱可以透过Villa Cimena的全新建筑外表得以充分展示。底楼和二楼通过露台的檐口进行分隔,并形成姿态优雅的石柱廊,在石柱廊上方树立着一个稳固的三角墙。这样的建筑面对于山麓地区而言是独特而新颖的,大雪覆盖的阿尔卑斯山隐隐约约呈现在人们眼前。自然景观的辽阔空间提供了一个花园,使其成为意大利北部地区最可爱的花园之一,最近本雷多卡米拉纳对其进行了研究和重新设计。这座建筑属于都灵的某个大家族,在书中有着详细的记载,并对这幢建筑的多个层面进行了仔细地研究。另一方面,这些原有家具摆设的固定部分(如阁楼、墙壁装饰和墙面涂饰)都被完好地保存下来,每个元素都体现了新主人Renato Rosso的品位,他仿佛耐心等待着某种稀有灌木的开花般静静等待着某件艺术品出现在古董文物市场中,而他所耐心等待的这件古董必定是与房间氛围最贴合的。

这幢建筑的主要结构由楼梯的纵立面构成,并与后侧的楼梯有着大致相同的台阶踏步。 我们在玻璃环绕的中庭开始发挥想象,较远处的右侧位置是楼梯的起始位置,同时将我们引 入三个大厅中的第一个大厅。中庭对于一幢大型建筑而言至关重要,对于参观这类皮埃蒙特 建筑的人们而言,相关介绍必不可少。在这里我们不得不提到意大利历史上的两位巨大人 物-Vittorio Viale和Pietro Accorsi。前者是一名艺术历史家,

OPPOSITE: Royal architect Carlo Sada used the purest neoclassical style when, in 1846, he renovated the Villa Cimena, not far from Turin. Pictured here, the central drawing room.



