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奥尔多·罗西

ALDO ROSSI

意大利建筑大师

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奥尔多·罗西

(意) 贾尼·布拉费瑞 著
王莹 译

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Gianni Braghieri

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我喜欢这套书是因为几年前我在其中一本书中发现了密斯·范德罗厄的作品，而且书中恰当地阐述其作品的重要性。因此我也要求这本书采取相同的格式：几乎同样的页数，同样的版式，而且我认为因有密斯的名字而变得优秀的收藏品中也应有我的作品。拿自己与名人相对比是了解他们的一种方法。我认为自己没有什么代表作，不是因为我觉得作品少，而是因为我一直探索并遵循着变化，不让自己受任何干扰。我相信艺术与科学的进步在于持续与坚定，这只意味着更新。有些人会不同意，他们只相信自己而无视前车之鉴，最终只会陷入歧途。现代名人里我从密斯·范德罗厄、阿道夫·洛斯和海恩里奇·特斯诺的作品中获益匪浅。

首先，我认为特色产生于思维用于清晰的结果之时，只有这样才可以避免误入歧途。其次，我已学会躲离隐匿于几乎完美背后的虚假。因为欺骗不仅存在于伪装里，惯例中，也存在于只能让我们高兴却无益于长进的事物中。第三，我认为设计业属于理性范畴，通过讽刺或简单原始的方式达到无法表达的限度。

I like this series of books because, some years ago, I discovered the collected work of Mies van der Rohe in one of them, and saw especially clearly in that modest little volume the importance of his work. For that reason, I wanted this book to have the same format, with almost the same number of pages and the same type of layout, and it seems to me fitting that I should have a place in a collection which is ennobled by Mies' name. Comparing oneself with the greats is one way of recognising them; I believe I have very few «masters», not simply because I feel there have been very few, which would be somewhat arbitrary, but because I have studied and followed those few steadfastly, without ever letting myself be distracted by useless people or things, in the belief that progress in art and science depends on such continuity and constancy, which are the only means of achieving renewal. Unhappy are those who decide to set off on their own, or ignore their elders, surrendering themselves to false fashions. Of the greats of the modern era I have learned much from Mies van der Rohe, from Adolf Loos and from Heinrich Tessenow, not to mention my own contemporaries, since that would take me too far. From the first I have learnt that the peculiar is only creation when it comes from the application of the mind to the clarity of the result, thus defending us against any kind of falseness of the self. From the second I have learnt to flee from, or at least to fear, the deceit which hides within even that we felt to be near perfect, because fraud does not only lie in ornamentation but also in routine, and in that which pleases us without improving us. From the third I have learnt that the profes-

所有这些理论内容通常都大致相同。从这点而论，这些建筑家们都与过去的思想家有着直接的联系。他们在艺术与科学中寻求事实与真理——技术与美的唯一根基。

为此，他们在自己的建筑中采用了不同的表现方法。我总是对词义或句义意思艺术的转变而深感兴趣，希腊人把这种转变称之为比喻，而昆体良在他的《转义》中把转义概括成最美丽的东西。在众多的建筑师中，伟大的帕拉迪奥把这种转变赋予了尽善尽美的理解，他强调建筑元素从一种功能转换成另一种功能的交流，并通过简单的更换和把一些内在、固有的意思转变成其他可选择的意思来扩大和改变他的建筑的基础部分。用这种方法，他把他的希腊建筑进行了重新建构，开始在威尼斯，后来在世界各地，转变并不是一种精神建构，而是对人类生存历史的反应，无论是在已经文明化了的建构还是在看上去还没有文明化的建构中，我们都会再一次地发现这一点。

我认为在此谈论我的设计是不合时宜的。我只想说我很高兴看到这本书简洁、明快又与众不同。我再补充一点从库内奥市的纪念碑中的纯粹主义：混凝土与石头的无声无息到威尼斯旅游中心耀眼的三角旗，对于人类变化过程中发生在我们周围以及在建筑物中反映出的兴衰、时代、人物及历史事件，我们总是透出明显而必要的敏感。

sion belongs to the domain of reason, and can be carried out by a number of means such as irony or by simplifying down to the fundamental, to arrive at the ultimate threshold of the inexpressable.

As is always the case, all these theories tend to say the same thing, and in this sense these architects are in direct contact with the thinkers of the past, who in each of the arts and sciences sought after truth, the only basis for technique and for beauty.

To accomplish this, they used different methods in their architecture. I have always been interested in the transformation through art of the meaning of a word or phrase into some other meaning, the translation the Greeks called metaphor and which Quintillian singled out as the most beautiful of all «tropes»

(...tropus est verbi vel sermonis a propria significatione, in aliam cum virtute mutatio). Among architects, the great Palladio employed this translation with consummate understanding, transporting the elements of architecture from one function to another, expanding and varying the fundamental parts of his buildings by means of simple displacements and substituting their inherent meanings for other, alternative meanings. In this way, through his work Greek architecture was reconstructed, first in Venice and later all over the world, and the translation was not a mental construct but the living history of human beings, and we find it once again both in cultured constructions and in those which seem uncultured.

I am not going to talk here about my projects, because this does not seem to me to be either the occasion or the place for that: I will simply say that I am glad to see them published in this way, simply and without interruptions, so different from the kinds of presentation we have become accustomed to, in which colour, format and text are so redundant. I would add that from the purism of the Monument in Cuneo, motionless in its concrete and stone, to the shrilly eye-catching pennant for the Venice travelling theatre, I can see a constancy which is clearly and necessarily sensitive to the vicissitudes, times, and personal and historical obsessions which surround us and reflect themselves in our architecture as human vicissitude.

也许我会抱怨我的许多设计付之流水，还有些建筑只是临时的。但是，我认为首先，我位于建筑伟人之列；其次，人类的任何作品都是短暂的。无论是被政治家的幻想或武断所破坏，还是随着时间的推移成为自然界的一部分，我们喜爱那些已成为石灰石的圆柱和拱形，喜爱那些被废弃的、变形的建筑，喜爱那些纪念碑。

实际上，古代幸存的建筑瓦砾是人类智慧的结晶，它们在希腊海岸的阳光下、海风中熠熠发光。

奥尔多·罗西

1980年2月

I might, finally, complain that many of my projects remain unbuilt and that some constructions have been only temporary: however, in the first instance I would say that in this I am in the same position as the greats of architecture, and in the second instance that human work is temporary, whether it be destroyed by the whims and arbitrariness of politicians or whether with time it becomes part of nature, and that we love those columns and arches which have reverted to limestone, the abandoned and transfigured buildings, the mutilated monuments.

Indeed, of the fragments of ancient architecture that remain, they are nowhere so intelligible to us as there, in the sun and the wind that pounds the Greek coast.

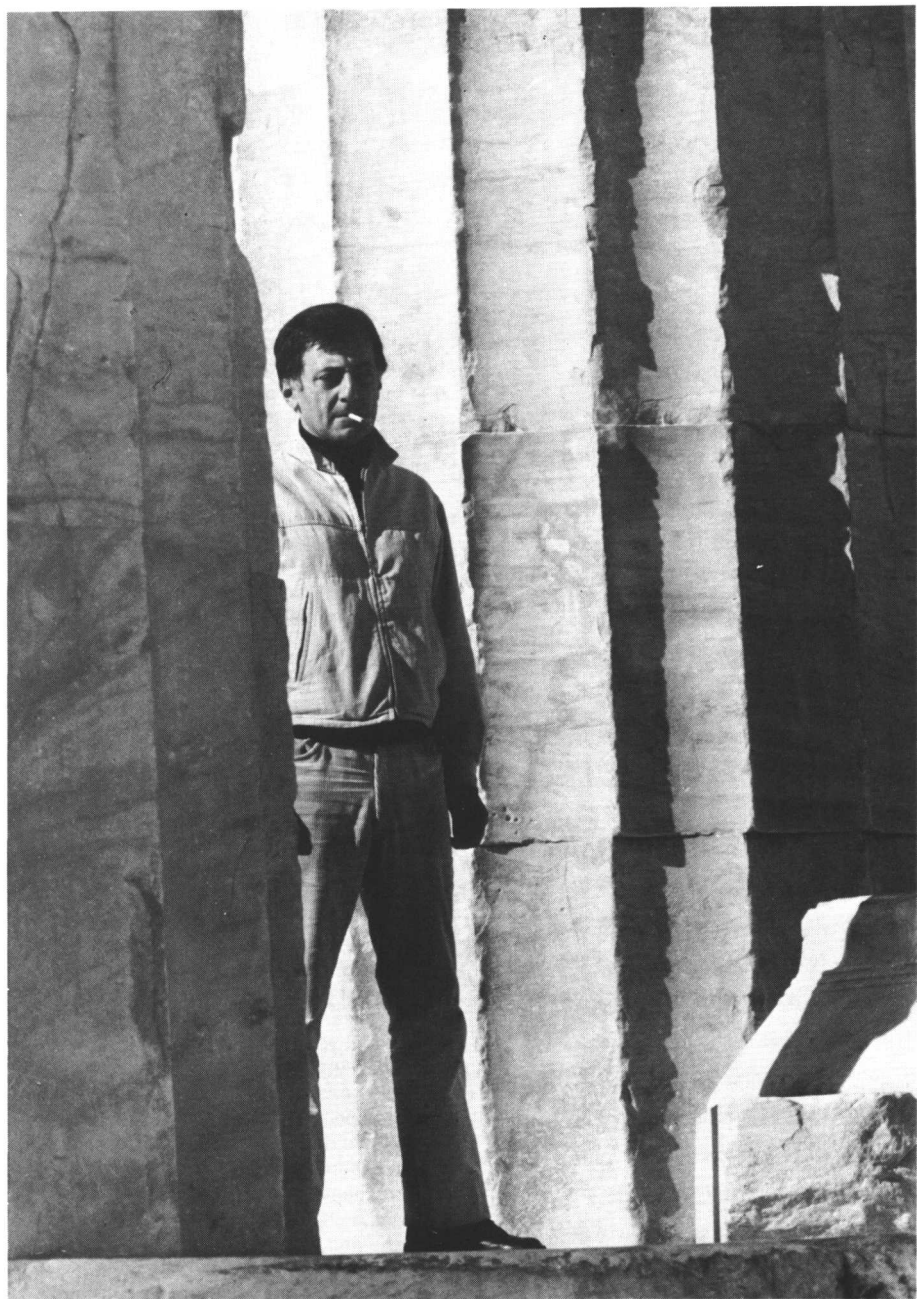
Aldo Rossi
February 1980

很多方案都如设计图中所示是和其他人合作完成的。他们绝不是“旅伴”，而且在我每个方案中都有他们的心血。我无法在此提及每一个人，比如：他们的名字，我们一起在哪共事了多长时间，那说来话就长了。但我必须提一下路卡·梅达和吉安·乌戈·波来塞罗，因为我是同他们一起开始我的建筑师生涯的，而且从他们身上学到很多东西。还有何塞·查特斯和何塞·达·诺夫雷加，有一段时间我们共同为里斯本和塞图巴尔的葡萄牙人承担庞大的建筑任务；法比奥·赖因哈特是我在苏黎世技术大学时的朋友和伙伴，也是新建筑师中最好的。贾尼·布拉费瑞先是我在米兰理工大学的学生，后与我一起共事；这种关系当然非同寻常，我们之间即使存在分歧也是针对设计而言。

Many of these schemes, as is apparent from the list of projects, were produced in collaboration with various different people. These have never been «travelling companions», yet their names, in view of the very nature of my architecture, have never failed to give a meaning all its own to each scheme. Nonetheless, it is impossible for me to mention all of them here—how many there have been, how much time we spent together and in which places—since that would mean giving an extremely long list. I cannot, however, avoid mentioning Luca Meda and Gian Ugo Polese-llo, with whom I started out on my career as an architect, and from whom, with their different personalities, I have learnt so much. Then there is José Charters and José da Nobrega, with whom at one stage we were about to undertake an immense construction for the Portuguese people in Lisbon and Setubal; Fabio Reinhart, my friend and companion during my years at the Zurich Polytechnic, and the best among the new architects. Without doubt, Gianni Braghieri who, first as a student of mine at the Milan Polytechnic and still today, has always worked with me; this quite unique contact has certainly had significance of more than one kind, even if sometimes contradictory, in certain of our projects.

Htene 1971

AlmRoni



近几年有很多关于奥尔多·罗西及其设计的书，不仅出现在专业评论中，还有国内外的出版社出版。这不是出于流行，而是出于对把自我完全奉献给我们的文化的这个人感兴趣。由于受国际风格及高度发展的功能主义的影响导致建筑业缺乏职业特性的困境，他1966年出版的《城市建筑》一书重塑新一代建筑师风格，以重新修复、研究及分析城市为独特依据。

那一刻是一场建筑业运动的兴起，欧洲的、美国的许多建筑流派的目标就是探讨和深入研究奥尔多·罗西的作品和著作，并积极效仿。

一次在他的作品展上接受采访时，他说就我提出的发展原则而言，我的得意弟子将会成为欧洲、美国、日本等世界闻名的年轻一代建筑师。上一代已经继承并发扬了我的一些研究，他们的后辈也在发展并非模仿我的设计。

实际上，如同其他科学或技术一样，建筑形式是随着时间的推移而得到阐述，并最终成为所有建筑的共同遗产。知识的传播是很平凡的，尤其在建筑领域更是如此。像帕拉迪奥这样的建筑师在参考框架中把建筑规则发挥得淋漓尽致。

In the last few years, much has been written about Aldo Rossi. All of his projects have been published, appearing not only in the specialist reviews, but even in the national press, in Italy and elsewhere. This is due not to fashion, but rather to a renewed interest in a figure who has devoted the best of himself to our culture. His book *Architecture in the City*, published in 1966, constituted for the newer generation of architects—at that time in something of an *impasse* in terms of architectural culture, lacking in professionalism as a result of the influence of the international style and a highly developed functionalism—the unique point of reference for the rediscovery, study and analysis of the city.

That moment saw the beginning of a movement, in numerous schools of Architecture, not only in Europe but also in America, whose object was to study and research into the work and writings of Aldo Rossi; models which were to find themselves extensively copied and imitated.

Aldo Rossi, in the course of an interview on the occasion of an exhibition of his drawings and projects, commented: «My best pupils, in the sense of the development of certain of the principles I have formulated, are to a great extent young architects the world over, in Europe, America and Japan. The previous generation has carried forward and consolidated one aspect of my researches, and their juniors have developed some of my projects, without experiencing any kind of complex in imitating them.

In reality, architectural forms are elaborated over time and come to be the common heritage of all architecture, as in any other science or technique. The handing down of

英式帕拉迪奥建筑并未作任何改动，只是重复，把它用到不同的情境里。

奥尔多·罗西的建筑一直以其构思严谨和简洁而著称，这一点并不仅仅体现在构图中。如果我们分析其发展过程中任何一幅设计，从思路到草图，再到建筑图、模型，最后到实际建筑施工，我们可以看出建筑物中惯有的对称、比例及体积的关系。即使是在黑暗中和寂寞孤独中，对于奥尔多·罗西来说，绘图绝不是完结，最终结果在于建筑。因为它反映出一种现实，自身生活的一个时期。不断地重新设计不变的物体：门廊、长廊、立方体、圆锥体、支柱，把它们重叠、组合，直到构成真实的生活中的物体；它们下落那一刻，即转变成建筑物之时，它们选择的不是表达而是显示自己的轨迹。

库内奥市战争纪念碑的竞赛设计也许是第一件也是最典型的作品。正如某些导演的处女作一样（马克·洛基奥1965），通过故事的简洁与自然来表达。同样，艺术家希望通过作品的媒介把自己的内心世界表露出来。但是，建筑的传统材料——立方体，楼梯，剖面表达，阴影的线条——唤起生命活力及关注，这正是大多数建筑无法赋予的。

通过建筑元素的次序及条理来表达自己内心世界的愿望——建筑是为生者而建，正施工中的为死人设计的蒙迪纳墓地就充分体现出这一点：好像他们还健在一样以真实的形式展现出来，就像凡间的民用建筑，像生者的住宅。结构的节拍，全拍或空拍，他们的韵律，全然无视自己的用途，

knowledge is quite commonplace, particularly in the field of architecture. An architect such as Palladio makes possible the maximum creativity within the framework of references not only within the discipline of architecture, but also locally and personally. The English Palladians did not transform Palladio's villa, but rather repeated it, adapting it to a different context».

Aldo Rossi's architecture has always been outstanding for its extreme rigour and for the simplicity in its composition; a rigour and simplicity which should not be seen as being merely schematic. If we analyse one of the projects throughout the course of its evolution, from idea to first sketch, from there to the construction drawings, the model and finally to its actual construction, we can see how the architecture always responds, or situates itself in scale and in the relationship of volumes, even in darkness and solitude. For Aldo Rossi the drawing is never an end in itself, it is always architecture, because it reflects a condition, a moment of his own life, of reality. The continual redesigning of the set elements: the portico, the gallery, the cube, the cone, the columns, which are composed and superimposed until they form real, everyday elements; at the moment of their descent, when they choose the *locus* in which they should manifest themselves, and even in that for which they were not conceived, is when they are transformed into architecture. The competition for the monument to the Resistance in Cuneo is perhaps the first, the most emblematic, piece of work; one of those works which, like the first films of certain directors—Marco Bellocchio's (*I pugni in tasca*, 1965) comes to mind—express through the simple, natural qualities of the story, and at the same time of life, the density which the artist tries to squeeze out of his inner world through the medium of his work. Nevertheless, the classical elements of architecture—a cube, a stairway, its representation in section, the line of a shadow—evoke here a feeling of vitality and absorption which few architectures have been capable of giving.

The desire to express one's own world by means of the order and orderliness of the elements of architecture, in the design of a

的用途，因为这是显示自我的建筑。墓地中没有明显的类型区别变化，使人很容易把死者的房间当成是公寓，我认为这是整个作品主体中最明显的一点。

我认为第三个最重要作品，也是最能体现奥尔多·罗西作品总体的是车提学生公寓。某些视图中的组合、分开、断裂、变形及重叠的不仅是建筑材料，而且还是表达童年、爱情以及生活的媒介。大楼的引道通向个人及公用房间，然后通往剧院，这进一步证明这座建筑物富有创造力和自传性。虽然这些材料无法创新，但却是组成这一切的唯一依据。

贾尼·布拉费瑞

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house for the dead such as the new cemetery in Modena, which already at the project stage had begun to manifest itself as a real form, as it still does today, represents itself as a civil, lay architecture, as an architecture of the living. The cadence of the volumes, the full and the empty, their rhythm, is maintained irrespective of their function, since it is the architecture which manifests itself here. The absence of typological differentiation in the cemetery, which might very easily go from being a house of the dead to being an apartment building, seems to me to be one of the clearest and most obvious elements in this body of work.

The third piece of work which I consider to be most significant, and which at the same time takes on the totality of Aldo Rossi's work, is the student's residence in Chieti. The *cabina dell'Elba* element, which in certain drawings is composed, or divided, broken up, changed, or superimposed, is not merely an architectural element, but something which expresses childhood, love, and therefore life. The approach to this architecture which metamorphoses into individual or communal rooms, and later into theatre, is yet further confirmation that architecture is an inventive, autobiographical fact, even although its elements cannot be invented, but are only and always a reference to all that is made in time.

Gianni Braghieri, February 1980