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住

摄影课 眩目的莫斯科
Vertiginous Moscow

树林中的大玩偶 安德烈·雅克 西班牙
Arlequin in the Woods *Andrés Jaque Spain*

ABITARE

北京城中村: 北京不需要记忆
Village in a town *Beijing*

中国原创: 无知者无畏
A Design Question, More or Less

一切安好 克劳德·帕朗
Claude Parent *Tout va bien*

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SOS



SOS Abitare. 每个月都会有一个建筑师的作品或建筑单体以信件的方式呈现在这里。《Abitare》精心甄选世界范围内公认的建筑大师在当代建筑这个舞台上担任主角。他们的评论、批评以及建议使得这个涉及建筑争论的开放式论坛成为《Abitare》的一大亮点。

SOS Abitare. Each month the project of an architect or an architecture practice is passed on for comment, accompanied by a letter from its authors, to a pair of well-established architects chosen by "Abitare" as major actors on the contemporary architecture scene. Their comments, criticisms and suggestions make this "Abitare" feature an open forum for well-informed debate on major issues of interest to architecture professionals everywhere.

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经典改造：

如何扩容

狭小的室内空间？

How do you boost a small interior?

编辑 / edited by
Anna Foppiano + Matteo Poli
摄影 / photos by Midori Hasuike

回答 / The answers by:

亚历山德罗·门迪尼 / Alessandro Mendini

(意大利, 1931年)。建筑师、设计师、杂志编辑。20世纪70年代, 参与并领导了意大利“激进主义设计”和“反设计”运动。曾供职于Studio Alchimia工作室。于1989年在米兰成立了“门迪尼工作室”(Atelier Mendini)。在意大利及世界各地先后设计过诸多产品, 包括家具、环境、绘画、装置及建筑。

(Italy, 1931). Architect, designer, magazine editor. In the 1970s he was a participant in the radical design movements and debate. After working with Studio Alchimia, he opened his own Milan-based office, Atelier Mendini, in 1989. He has designed and realised objects, furniture, environments, paintings, installations and buildings in Italy and the rest of the world.

www.ateliermendini.it

Anna Gili

(意大利, 1960年)。设计师。曾在佛罗伦萨工艺美术高等学院进修。于1989年在米兰成立了自己的事务所。先天的天赋加上后天的努力使得她的设计作品均带有艺术化的特质。一直以来对物体与想象之间的关系充满浓厚的兴趣。自2006年起在米兰理工大学设计学院任教。

(Italy, 1960). Designer. She studied at the ISIA in Florence and set up her Milan-based office in 1989. By training and aptitude, her design work is strongly art-oriented. She has always been interested in how objects relate to the imagination. She has taught in the Faculty of Design at Milan Polytechnic since 2006.

www.annagili.com



建筑师的信 / The architect's letter

几乎不存在的房子 / A house that is hardly there at all

Lorenzo Bini*

亲爱的“SOS Abitare”：

我们现在有一个几乎不带任何设计色彩的项目, 想听取你们的意见。这个项目由两个彼此相连的部分组成, 一个稍大, 另一个略小一些。我把稍大的那部分称为“客房”, 另外略小的部分称作“普通房屋”。这是一个改造项目, 将一个摇摇欲坠的建筑改造成一个适宜的居所。项目位于名叫卢布里亚诺的小村庄, 这个村庄位于维特伯省北部, 托斯卡纳、翁布里亚和拉齐奥三个大区的交汇处。卢布里亚诺坐落于通往山谷的道路旁, 俯瞰着山谷中的齐薇塔古城。“普通房屋”位于山谷与马路之间, 与外界连通的上层是由从前的楼下区域改造而成, “普通房屋”与“客房”之间隔花园相望, 花园的边缘是一个200米的陡坡。一般来说, 这里的房屋面积虽然都不大, 但都带有地下室, 地下室都是从岩石中开凿出来的。客户要求我要么在天井区设计一个客房, 这样的话光线可以从天井进入房间中, 要么就把这个客房设计在隐蔽于天井之后, 位于陡坡边缘的小房间中。我本不想占用这个天井空间, 因为这个环境貌似过于潮湿, 但是最重要的原因是我认为它维持原貌就很好, 这个区域就像一个沉降式花园。于是我决定着手针对那间8平方米的小屋进行设计。这间客房几乎什么也放不下: 只有一张床, 一些小物件及一个大窗户。因此我的问题是, 天井区可以供我设计出空间更为宽敞的客房, 如果这样的话, 放弃天井区的想法是否正确? 这样的狭小空间能算得上客房吗? 这里能招待客人吗? 这里适合居住吗?

*Lorenzo Bini (意大利, 1971年)。建筑师。曾在米兰理工大学及奥斯陆SHKS进修。2004年与Francesca Murialdo一起在米兰成立了Studiometrico事务所。

www.studiometrico.com

Dear SOS Abitare,

I'd like to ask you for some help with a tiny design project that has come about as a result of another slightly larger one close by with which it is linked. I'll call the first the *guest quarters* and the other quite simply the *house*. It involves transforming tumbledown buildings into places fit for habitation. The location is Lubriano, a little village in Alta Tuscia, in Lazio, where Tuscany and Umbria meet. Lubriano lies on a road at the top of a valley that cuts into a plateau and overlooks Civita di Bagnoregio which is situated in the centre of the valley. The *house* is positioned between the road and the valley, with an upper floor accessed from the former and a downstairs area reached from the latter through a garden that ends in a 200-m sheer drop. The houses here are small, but they all have underground spaces carved out of the tufa rock. I have been asked to create *guest quarters* inside an impluvium from which the house gets its light, or alternatively in a tiny room in a secluded point beyond it, on the edge of the ravine. I didn't really want to occupy the impluvium space partly because it seemed too damp but mainly because it was just so nice the way it was, like an underground garden. So I decided to work in the 8-sqm room. There is hardly anything to these *guest quarters*: just a bed, some fittings and a large equipped window. So my point is whether it is right to give up on the impluvium space, which would allow me to create more spacious quarters? And, can such a little room even be defined as quarters? Can it take guests? Is it at all fit for habitation?

*Lorenzo Bini (Italy, 1971). An architect, he studied at Milan Polytechnic and at the SHKS in Oslo. In 2004 he founded Studiometrico in Milan, with Francesca Murialdo.

现有格局 / Found situation



类型 / Typology

客房 / Guest quarters

地点 / Location

卢布里亚诺, 维特伯, 意大利 / Lubriano, Viterbo, Italy

表面积 / Surface area

8平方米 (房屋) + 16平方米 (内庭) /
8 sqm (room) + 16 sqm (impluvium)

客户 / Client

画廊老板 / Gallery owner

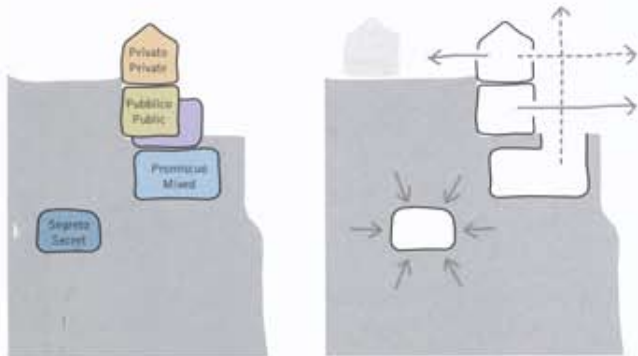
预算 / Budget

€ 40,000

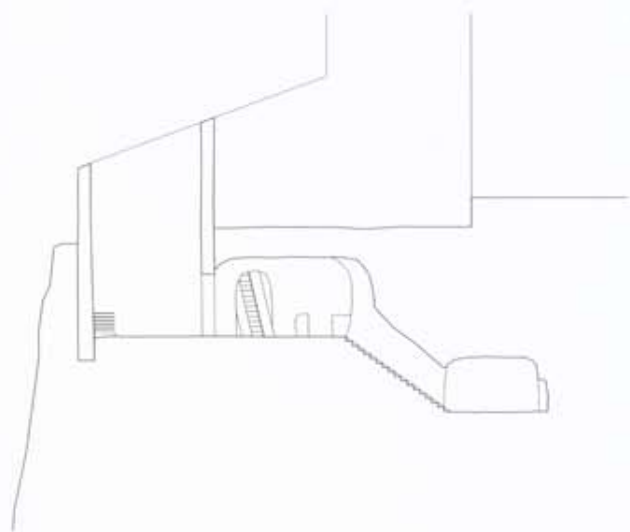
项目* The project

本页这几张图纸可以表明客房（我们的SOS项目）是如何与主楼相关联的。主楼的设计是之前干预的结果。主房间分为上下两层：楼上位于街道层（+0.00），包括入口、一个小的客厅、卧室及一个大浴室；楼下位于下沉式花园层（-2.50），包括一个超大厨房、一个小的浴室及储藏室。楼下直通连接主楼及内庭的石室（-5.00），再向下还连接另外一个小的石室（-7.50），成为主楼及客房的交叉点（右手页，局部）。

The drawings on this page show how the guest quarters (our SOS project) relate to the main house, whose design is the outcome of an earlier intervention. The main house has two levels: an upper storey at street level (+0.00) containing the entrance, a small living room, the bedroom and a large bathroom; and a lower storey at garden level (-2.50) comprising a spacious kitchen, a small bathroom and a storeroom. The lower storey leads to a grotto (-5.00) which connects up the main house, the impluvium and a small grotto further down (-7.50), making it a crossroads between the main house and the guest quarters (opposite page, in detail).



概念图解 / Conceptual diagrams



通过内庭及石室的A-A剖面图 /
A-A section through impluvium and grottoes



街道层总平面图 (±0.00) /
General plan at street level (±0.00)



下沉式花园层总平面图 (-2.50) /
General plan at garden level (-2.50)

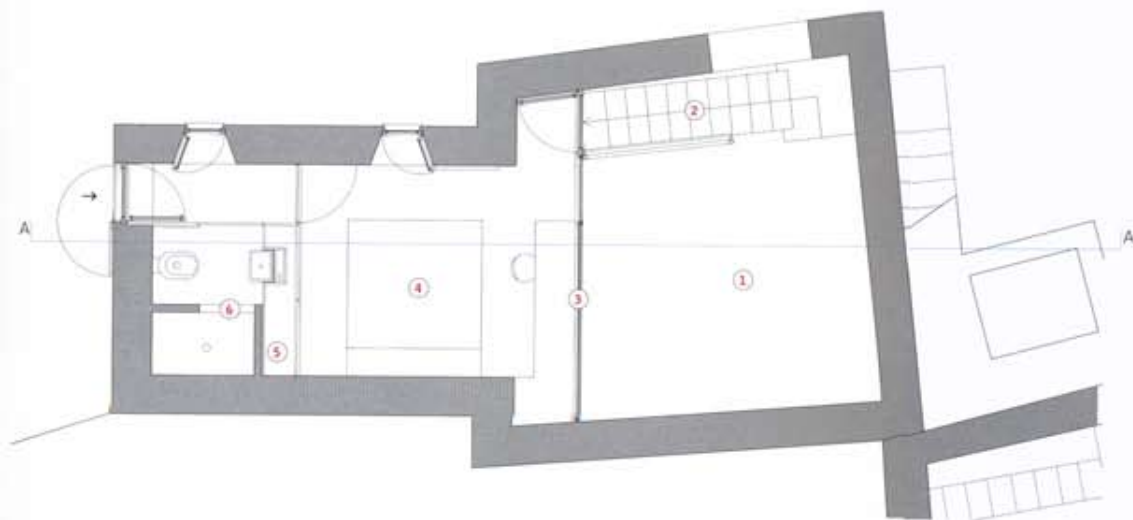


地下室总平面图 (-5.00 e -7.50) /
General plan of underground levels (-5.00 and -7.50)

1. 入口 / Entrance
2. 客厅区 / Living area
3. 卧室 / Bedroom
4. 浴室 / Bathroom
5. 邻居家 / Neighbouring houses
6. 内庭 / Impluvium
7. 厨房 / Kitchen
8. 储藏室 / Storeroom
9. 客房 / Guest room
10. 石室 / Grotto

* 在接下来的内容里，Lorenzo Bini 会就他的项目做出简短描述。

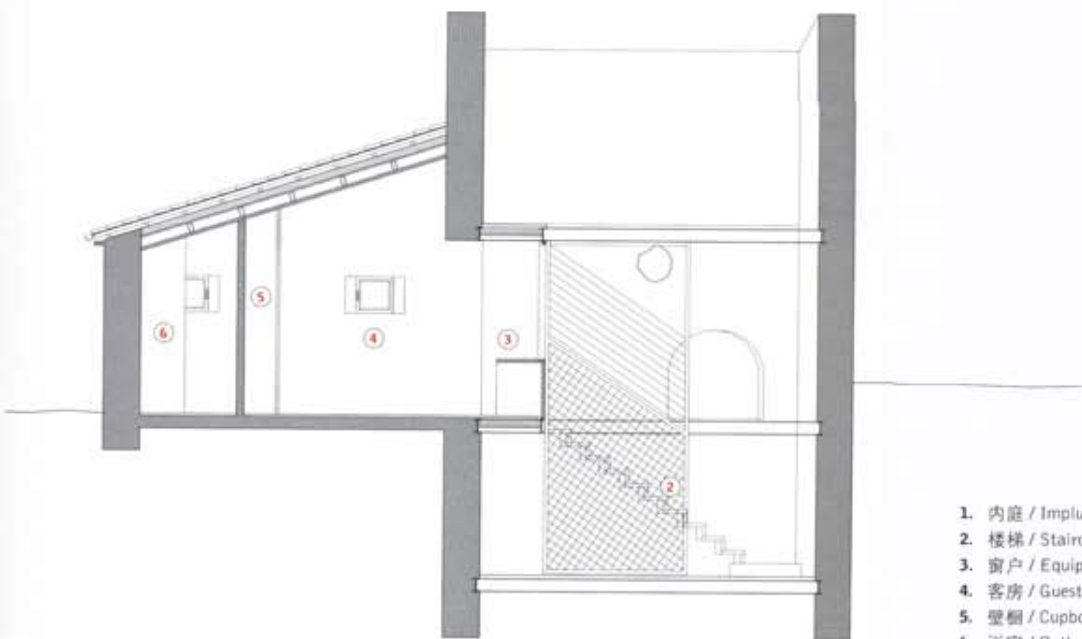
* In these pages Lorenzo Bini gives a short description of his project.



客房平面图 / Plan of guest quarters

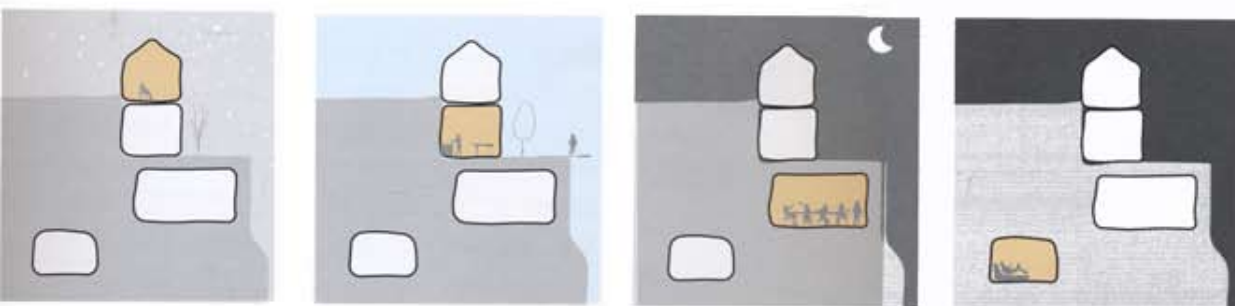
通过内庭一端的楼梯或位于两户邻居之间对面的一个单独入口均可进入客房。内庭被设计成一个敞开下沉式花园，并在温暖的季节里成为客房的延伸。小房间通过一个巨大的三维飘窗嵌在内庭中。房间被设计的如同酒店套房，屋子里一张大床正对着一个可以看得见风景的小窗。而大窗的对面则是储物间，由此可以通往浴室和其他地方。

The guest quarters are accessed either by a staircase along one side of the impluvium, or through a separate entrance on the opposite side which passes between neighbouring houses. The impluvium is designed as an open-air below-ground garden which becomes an extension of the house in warmer months. The tiny room space projects into the impluvium through a large three-dimensional equipped window. The room is designed like a hotel suite with large bed opposite a small window framing the view. On the side opposite the large window there is a storage wall with access to the bathroom and the other entrance.



通过客房的A-A剖面图 / A-A section through guest quarters

1. 内庭 / Impluvium
2. 楼梯 / Staircase
3. 窗户 / Equipped window
4. 客房 / Guest room
5. 壁橱 / Cupboard
6. 浴室 / Bathroom



这几张图表（左边及左页）表明主楼四个房间，以及彼此间的相互关系。

The diagrams (left and opposite page) show the four rooms of the main house, the range of their contextual relationships, and some of the domestic scenes for which they were intended.



Anna Gili 的答复 The answer by Anna Gili



Anna Gili 我们这次见面的非同寻常之处在于我们所讨论的项目，它意外地把我带回到我出生和成长的地方，在Orvieto附近的齐薇塔，从这栋房子的窗户就可以看到整个夕阳里的小镇，这是一个不可思议的地方：与世隔绝、神秘莫测、风景秀丽。我的这些话完全发源于个人情感，和设计师的身份无关。我会采用浪漫的方式进行设计。对于这个项目在院子中间修建的蓄水池我非常感兴趣（也非常赞同），它非常像这栋房屋的心脏，是一个社交场所，就像意大利中部城镇的那些小广场。我也喜欢这个简朴的楼梯，并由此自然而然地把睡觉的地方如同抽屉似地设置在高处，这会很安静。楼梯的“之”字形设计得非常出彩，有些装饰的意味，不过我感觉钢铁栅格有些碍眼，用缓和的玻璃方格代替或许是个选择，玻璃可以使用绿色的。这样可以营造出一种更加动态、更活泼的气氛。这里的“广场”需要充满生机，因为我是一名十足的动物保护者。我甚至设想在壁画上画些小猴子的图案，虽然这样的壁画不一定适合这里。我打算在我自己房子外面创作类似的壁画，它位于翁布里亚一片森林中。这种想法在我脑中已酝酿了多年，但是没有想过运用色彩元素。而现在我有了一个大胆的举动，实践地就是房屋的正面。

这种生活宁静的地方不同于城镇，当你达到那里，平时的压力和紧张情绪会慢慢消失，心情会完全放松。这里的人们会在清晨拂晓的时候醒来，晚上早早入睡。这种久违的、古老的生活方式使人们更加贴近自然。这是圣方济会的世界，这是一片不断变迁和带有神秘色彩的领地，从土地本身就可以非常清楚地看出这一点。夏天的夜晚，一切都陷入黑暗之中，但你能看到满天的星斗。它们看起来离我们非常近，这是没有人类的灯光去干扰它的缘故。我认为把一天逝去的时间带入到房间里应该成为这个项目的亮点之一。所以我会集中精力来营造这里强烈的地方特色和室内外关系。我会将玻璃块应用在巨大的玻璃墙上。有一些玻璃不是完全透明的，它们的表面呈波浪状，可以把外面的景物映射到内部，只是图像有些破碎，有点儿印象派效果。我在很多项目中使用过玻璃，这是一种我非常喜欢的材料。玻璃的使用可以产生有趣的对比，即模块结构静态的呆板与透过玻璃闪现的外面永不停止变化图像间的对比。对于这个构思我非常兴奋，我与米兰理工大学的学生一起深入研究，结

Anna Gili The curious thing about this meeting of ours is that the design project we are going to talk about unexpectedly takes me back to the area where I was born and grew up, near Orvieto. Civita di Bagnoregio, the “dying town” that is visible from the windows of this house, is quite an incredible place, completely cut off, abstract and stunningly beautiful. So I think that what I have to say will come more from the “emotional” rather than the “designer” part of me. I will take a romantic, rather than a critical approach. On this project I am very interested by (and agree with) the decision not to build anything new into the patio-impluvium, which is rather like the heart of the home, a place for socialisation, like one of those little piazzas you find in Central Italy towns. I also like this minimalist staircase and the idea that accompanies it of rising up towards a kind of pile-dwelling, high up and safe, a place to sleep peacefully in. It’s nice how you can see the zig-zag effect of the steps, which provide an almost decorative touch, but I find the grille a bit harsh looking, and it might be an idea to replace it with a pane of tempered glass, which could be coloured green say, or even decorated. This would create a more dynamic, more interesting situation. A piazza needs to be animated, and because I’m a great animal lover, I could even imagine a sort of mural, maybe with little monkeys on it, although they wouldn’t exactly fit in with the local habitat. I’m about to create a mural like that on the outside of my own house in Umbria, in the middle of a wood. I’ve been thinking about it for some years now: I look at it, study it, but never manage to actually use colour. Now I’ve finally decided to take this very bold step, which will basically blot out the façade.

In places like this the pace of life is very different from that in the town, and when you arrive here you go through a kind of decompression process, you unwind. People wake up at daybreak as soon as it gets light, and go to bed much earlier, the good old-fashioned way. There is a strong, exciting link with nature. It’s the world of Saint Francis, a place of transition, of mystical migrations, and very clear signs of this can still be seen in the landscape itself. And on summer nights, in the deep darkness, you see the most amazing starry sky: it seems so close because there is no artificial lighting to spoil it. I think one of the aims of the project should be to bring into the room all the light and shade effects of the passing hours of the day, the changes of colour. So I would concentrate on the idea of intensity as a strong characteristic



果非常有趣。回到房间内部的设计，我认为你对木材的使用有点儿多，制作了木制墙壁护板。但是木材在中世纪的意大利用的并不是很普遍。你选择了落叶松，我可能会使用栗木，这是一种保温效果非常好的木材，这附近的供应也很充足。

你可以把平面镜安装在衣柜的滑动门上，这样可以与来自大玻璃墙的光线及色彩交相辉映。这些镜面可以进行表面涂漆、酸腐处理，做成树的几何形状，没有必要非常逼真，为的是与周围环境相契合。玻璃造成的“光怪陆离”的效果或许会打破屋内的静谧，也提醒了我古伊特鲁里亚人认为在晚上应该把镜子表面遮起来的作法。我已经说过，房间的焦点应该是床的设计。我会把这一理念发挥到极致，让整个房间变成一张床，就像奥德赛的婚床，它用深深植根于地下的古老的橄榄树干雕刻而成，就像传说的那样，他的房子绕床而建。这是一个有关在这类地方设计床的传奇故事，这样的房屋往往很传统，只包含很少的元素。如果我们要突出床的地位，我们会想起那个带根的树床，它会引导我们把房间做成堆叠式的悬起空间，效果会更强烈，更富于戏剧性。

Lorenzo Bini 床头的装饰可以收敛一些。我正在考虑是否可以找一些借鉴，比如Gualviero Michelangeli的作品，他是个艺术家，曾住在奥维多。他到过比利时去探究木工艺的奥秘，开发了一套特别的雕刻技法，不过很不幸，目前已经失传了。我偏爱几何图形，也许是受到树结构的启发。但这是个人品味的问题，有人喜欢有趣的雕刻图案，而还有人


对宗教图案感兴趣，有人却认为这些图案很恐怖。
AG 床头的装饰可以收敛一些。我正在考虑是否可以找一些借鉴，比如Gualviero Michelangeli的作品，他曾是一位住在奥维多的艺术家。他到过比利时去探究木工艺的奥秘，开发了一套特别的雕刻技法，不过很不幸，目前已经失传了。我偏爱几何图形，也许是受到树结构的启发。但这是个人品味的

问题，有人喜欢有趣的雕刻图案，而还有人

对宗教图案感兴趣，有人却认为这些图案很恐怖。
LB 让我们再回到户外空间部分，中庭的蓄水池你打算使用什么材料？

AG 褐色、棕色及黄色是这个带有伊特鲁里亚人和中世纪色彩地区的主色调。如果你不想与当地传统太过背离的话，我建议你用赤土色，当然赤土色也各有不同。我建议使用双色彩方案，做成40厘米的黄色和砖红色跳棋盘格式。我也喜欢对20世纪五十年代的材料，比如我放在米兰家中的绿色石头。它们摆放的不是很呆板、很有规则，位置经常有些变动。

LB 开始我考虑使用木地板，但这或许不是一个好主意，因为蓄水池为暴露在恶劣的天气环境中。我也考虑过齐薇塔的广场，那里的地面没有任何铺设，不过孩子们在上面奔跑的时候会扬起阵阵尘土……

AG 你很细心，连风的因素都考虑到了。这里的风一旦刮起来非常厉害，呼呼作响。因此在这个地区，对天井这样的户外空间进行适当的保护非常重要。因为可能你一天的大部分时间都在这里度过，进行所谓的社交活动。另一方面，卧室是沉思和反省的最佳地点，虽然空间被消减，但是与周围的视觉和精神交流都更进了一步。 



Itaca宫殿内L. Gorlich盒子，以及“奥德赛的床”剧照，取自《奥德赛》，制片人Andrei Konchalovsky (1977)。

Drawing of the Itaca Palace, in a plate by L. Gorlich, and the “bed of Odysseus” in a snapshot taken from the TV film “Odyssey”, directed by Andrei Konchalovsky (1977).

of the place, and on the relationship between indoors and outdoors. So for the large glass wall I would use glass blocks. There are some types that are not completely see-through: they have an undulating surface that capture the outside image and bring it inside in a broken up, fragmentary form, which is a bit like the effect produced by impressionist paintings. I use a lot of glass in my design projects, it's a material I like very much. And with glass block there's also this interesting contrast between the idea of the heavy static quality of the modular structure, and the ability to capture and filter moving images that are changing all the time, never stop moving. I get really excited about the potential of all this, which I studied in depth with students at Milan Polytechnic, with very interesting results. But back to the room. You've really made quite an extensive use of wood, creating kind of a boiserie, but wood isn't a very common feature of houses in Central Italy. And you've chosen larch, whereas I would perhaps go for chestnut, which is a nice warm wood and in plentiful supply round here.

You could perhaps incorporate mirrors into the sliding doors of the cupboard, which would reflect the interplay of light and colour from the big glass wall. These mirrors could be screen-printed, acid-etched or frosted, with stylised tree motifs – geometrical rather than naturalistic – to create a link with the natural surroundings. The idea of interfering with the reflective effect would also be a reminder of the ancient Etruscan belief that all the mirrors in the house should be covered over at night-time.

Having said that, the real focal point of the space should, as I see it, be the bed. I could take this concept to the extreme and say that the whole room should become a bed, like Odysseus' nuptial bed carved from the trunk of an ancient olive tree firmly rooted to the ground and around which, as the myth goes, his house was then built. This is a fantastic story for designing a bed in a place like this, where homes are traditionally made from just a few elements. If we think of the bed as a big object, we are reminded of the idea of a tree with roots, which then brings us back to the idea of the room as a pile-dwelling, a raised-up space that should be made very intense, very theatrical.

Lorenzo Bini I did actually think about this nice idea of raising up the bed, one reason being that I could imagine that when you're lying on it you would be able to look out of the small window in front of it. But then I wondered if it wouldn't be too cumbersome an item in such a small space.

AG You could limit yourself to decorating the bedhead. I'm thinking for example of the work that Gualviero Michelangeli, an old craftsman in Orvieto, used to do. He'd been to Belgium to discover the secrets of woodworking and had developed a special carving technique which is now dying out, sadly. But I still envisage geometric motifs, ones which perhaps hint at the structure of trees. But this is a matter of personal taste, because there are some interesting sculptural, organic options as well as ethnic




and artisanal ones, while there are others that are dreadful.

LB Coming back to the outdoor space, what materials could be used in your opinion in the impluvium?

AG Ochres, browns and yellows are the main colours in this part of the country, which is partly Etruscan and partly medieval. If you don't want to stray too far away from local traditions, then I would suggest using terracotta, which of course comes in countless different varieties. I'd suggest a two-tone effect using 40-cm yellow and red tiles laid, say, in a chequerboard pattern. Otherwise I'm also very fond of materials from the 1950s, like the green stone I put in this loft of mine in Milan, which have a pattern that's not too rigid, not too regular, with a bit of movement in it.

LB To begin with I thought about using wooden blocks for the floor, but that's probably not a good idea because the impluvium will be exposed to bad weather. I also thought about the beautiful unpaved square in Civita di Bagnoregio, where the dust is kicked up by the kids running around on it...

AG You're right to think about the wind, which here can be very strong when it gets up, the kind that makes a whistling sound. So, in this area, protected outdoor spaces like this patio are very important. Here you can spend a large part of the day socialising. The bedroom, on the other hand, is a place of contemplation and meditation, more cut off but in close visual and mental communication with the intensity of the place. 

Anna Gili关于客房项目所做的草图：床起到了内部支柱的作用。床的造型酷似“奥德赛”的床；内庭的墙面装饰构成了整个房屋最吸引眼球的地方。

Anna Gili's sketches on the guest-quarters project: the fulcrum of the interior is the bed, rooted and arranged like "Odysseus' bed"; wall decoration in the impluvium, the social focus of the house.

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