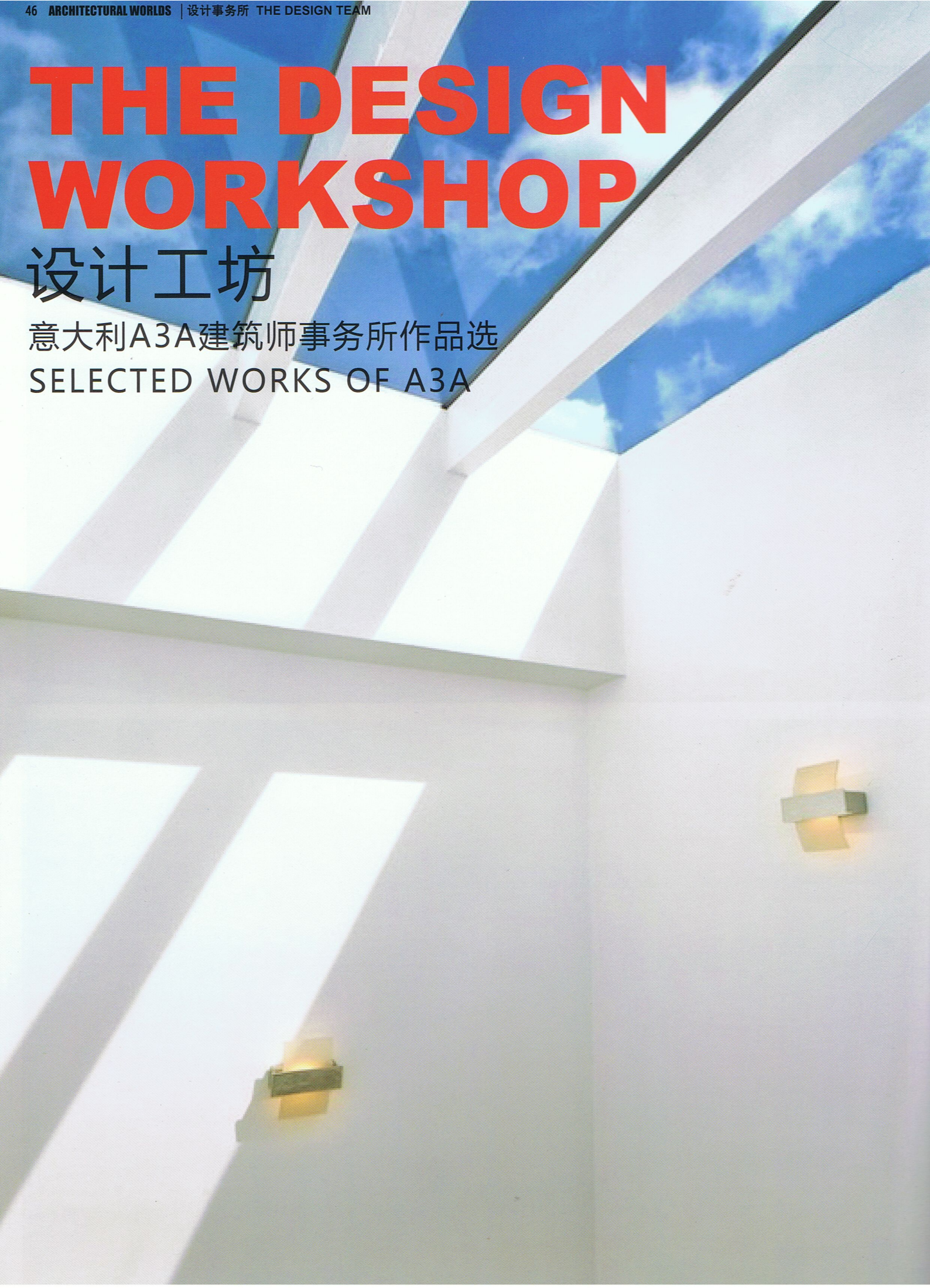


# THE DESIGN WORKSHOP

## 设计工坊

意大利A3A建筑师事务所作品选

SELECTED WORKS OF A3A





# UNIQUE EXPERIENCES, QUALITY OF DESIGN AND ETHOS

## 独特的体验成就独特的品质和风格

塞萨雷·艾罗迪  
Cesare Ajroldi



我认识Fabia Adelfio和Enrico Anello很久了：他们是我在建筑设计实验室的学生，后来他们在和我一起完成一个位于巴勒莫中心的颇有难度的工程之后毕业，同时他们还因为这项工程而获得奖金，并得到业界承认。他们合作完成了设计课程，而且，Enrico还在学院里为一些论文担任过合作导师。其中一篇论文的内容是为意大利西西里岛之间设计一座“有人居住的”桥梁，这篇论文获得国家级奖。

在这期间，我了解了他们的设计能力，下文所述也证明了他们的能力。同时我还一直关注他们的工作，特别是与巴勒莫历史中心的设计处理相关的工作，以及其在展会设计的原创性方法。

这里有必要对那些可能不熟悉巴勒莫历史中心的人做简要说明，巴勒莫历史中心的建设必须按照非常严格的开发计划进行，而这一计划只允许恢复和保护，实际上禁止增添任何当代建筑元素。我上文提到的Enrico和Fabia的论文，刚好针对的是完全相反的主题；这也证实了他们的奉献精神 and 毅力，因为他们完成的历史中心工程明显地可以认为反映了当代建筑学的元素，但他们以自己的聪明才智克服了计划的限制条件。

在本次展示他们所进行的工作中给我印象最深的是他们的展会设计能力，因为这些工作大部分是在注明的历史性建筑中完成的。

挪威建筑展是在位于一座建造于二十世纪早期、装饰有带比划天花板和拱顶的巴勒莫省建筑研究所 (Ordine degli Architetti di Palermo) 建筑内举办的，建筑本身非常迷人。在三条平行的门门型西伯利亚落叶松带中间的一条“丝带”支撑着展品，这条“丝带”穿过各种展室，延伸到在(圆形)主厅中各个独立的部分。

展会木制品独特的固定和安装方式让人想起斯堪的纳维亚建筑和阿尔瓦·阿尔托 (Alvar Aalto)。展会设计和实现过程中展示的细节是对斯维尔·费恩和其他年轻的挪威建筑师的建筑设计信息和描述的完美诠释。

2010年，由亚弗朗切斯科·克莱门特在圣伊利宫的作品展示采用的是一种完全不同的方式。在当时的情况下，这座雄伟的宫殿是巴勒莫市巴洛克式建筑最典型的代表，他们的设计采用一种非常简单的安装解决方案，面板靠在房间的墙上用于悬挂绘画作品。

另一个非常有趣的展会解决方案则体现在位于Caltagirone的当代艺术博物馆的设计中。这是一座古老的建筑——以前是一家妇科医院——其中一楼用作当代展会，二楼和三楼则用于存放永久收藏。在这个项目中，展览装置采用木板，一端固定，用于悬挂绘画作品，一个活动部分内有四块钢板——通常固定在模板内——可以滑动，改变支持绘画作品的背景支持的视角。

在Cefalù中心的曼卓利斯卡博物馆的展览设计以重新发现的圣约翰美丽的画像为中心，这样两位建筑师可以确切地为这幅作品的位置设计周围的布局。在位于该博物馆一个展室中的一个细长的六边形框架中，他们设计了一个与周围设计一致且令人回味的空间，供人们欣赏这幅油画作品。

一个在日本的规模不大、非常有现代色彩的展览展示了他们设计才能比较轻的一面，因为这次展出的作品的外观随着简单但富有暗示作用的自然和人工采光而变化。

另一个重要的项目是巴勒莫圣宁法的Castrone宫的恢复工程。这是十六世纪巴勒莫的历史性大街和公共集会广场建造的最重要的宫殿之一。对这座建筑最敏感的干预措施中，我们注意到在一个通道楼梯旁边的一个中世纪双开窗的复原和圆形窗口的重新安装。

在他们完成的项目中，也有一些住房翻新和新建设计，包括农村房屋的改造、(意大利新艺术风格)公寓、斜坡上一座当代别墅的设计、一座位于Fondo Pe 5层住宅建筑。

联系这些项目中许多项目的设计是极端简约。为了说明这一点，我认为最好应该提那种与勒·柯布西耶的设计过程完全不同的思维方式的关系。在《完整作品集》一卷中，他画出了他在二十世纪20年代建造的包括从拉罗氏别墅和萨沃耶别墅到四座别墅的草图，并且称其中最难的是最简单的住宅——萨沃耶别墅——的设计，而拉罗氏别墅的扩展工程是最简单的设计。

另一项困难的设计是位于蒙德罗的宫殿酒店的翻新。该酒店事实上是现代主义建筑西西里最重要的代表，由爱德华多·卡拉乔洛在二十世纪50年代后期设计。所需工程是对现有建筑群非常有效且值得重视的增补。

在城市设计方面，值得一提的是在巴勒莫最破旧的区域之一——Ballarò——的空间的设计：Ballarò是市最古老的市场之一。绿树成荫的小广场通过短的连接起来，其设计为本来非常密集的城市格局带来另一番情趣。这种对城市格局变隐约让人想起几个西班牙小镇类似的情况，充分显示了现代建筑艺术在现代城市历史城区翻新中的作用。

在此，我想最后一个介绍的项目也是城市设计方案研究，是针对中国深圳宝安的一项研究：在一个宽阔但基本上没有房屋的地区，建筑师为了引导完成风格一致建筑，提出了采用各种欧洲风格的规划方案。所建议的方案所依据的蓝本有罗马Piazza del Popolo广场、巴黎的雪铁龙公园、Aldo Rossi设计的威尼斯Monreale院、Richard Meier设计的巴塞罗那的MACBA、Gibellina的Cretto di Burri以及得·艾森曼设计的位于Berlino的大屠杀纪念馆。所有这些城市空间、建筑和宏伟塑造设计为建筑文化提出了大相径庭的问题和主题，冲淡了所强调的城市转型过程。

我不太熟悉Manfredi Anello的工作，主要是因为他工作地点是在都柏林。在这版的作品中有许多是他在爱尔兰和国外所担纲的项目和各种不同主题的例子，但某种意义上而言，他的许多设计可以追溯到一系列不可避免地起源于意大利但面对情况和背景而产生的回忆和灵感。

这些不同的实际设计反映了他如何应对扩展现有建筑或向其中添加新内容的过程中遇到的挑战。这些设计总是构思巧妙，带有明显的当代气息但又与原有的房屋或建筑融为一体。



也有非常有趣的全面装修的例子，像为圣帕特里克带有小平台的别墅所做的设计。别墅最显著的特色是大面积的白墙、明亮的屋顶灯作为一种非常别致的核心。还有就是一道设计别致、做工精巧的橡木楼梯。

Manfredi在作品中还有为新房屋所做的设计，如山顶上一幢大型的设计巧妙的别墅。独特之处在于低处的卧室区域和高处的生活区之间的设计。这幢别墅的两个部分结构以及建筑实体和空间之间的关系清晰，外层贴上石块、中间夹杂着方孔的装饰和用大面积玻璃装饰的上层部分二者不同的高度之间的关联显而易见。

非常吸引我的项目是为一家小型医疗中心所做的设计，墙面朴素简洁，与非常平的屋顶和屋顶灯之间由一个非常有趣的部分连接成一个整体。

Manfredi接手的其他特别复杂的设计——一座城堡的保护项目，其中已经完成的建筑部分很好地保留了该建筑物原有的风格。建筑师特别注意了圆角塔的结构稳定性。格局中的其他元素。

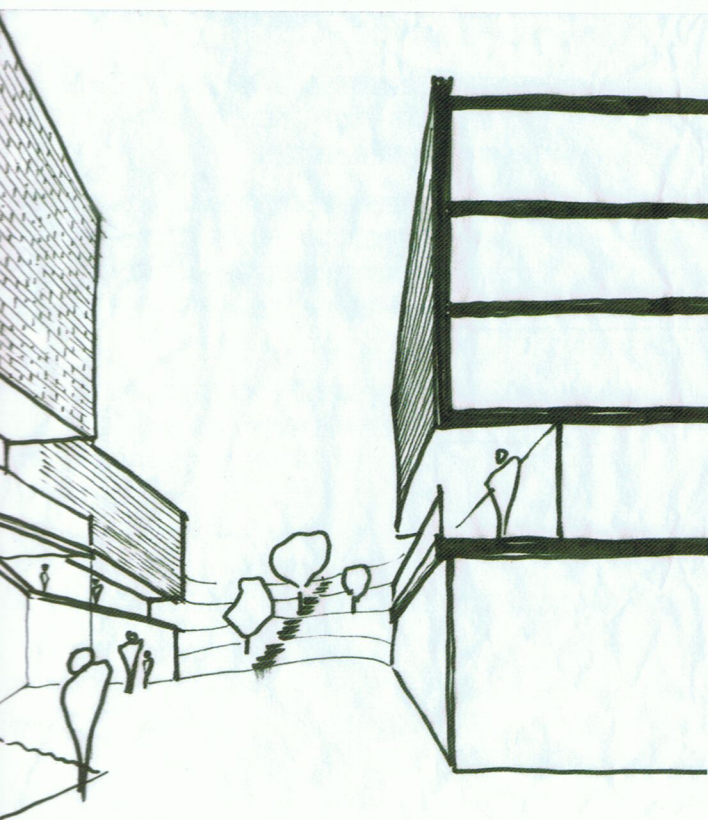
Manfredi还有建筑师为参加竞标而为地方议政大厅汉诺威完成的设计。在这里，他保留现有的新古典主义建筑增添的内容是纯铜包围的空间和一个更大的部分采用铜包围合成釉面装饰的讲台的基础上突出的会议厅，看起来构思尤为巧妙。

影响最大的是奥斯陆国家博物馆。位于Vestbanen的国家博物馆工程，也是建立在峡湾水域旁的建筑物基础上新增的内容。该工程是在一个正方形平面上的与现有的原火车站建筑邻近，成大约45°角。这种平直的形式以不同的方式体现楼层，其中包括三层上方的一个悬空花园，形成了一个内部方形的升高庭。花园上空是交叉横过的混凝土桥梁，创造出一种迷人的意象，显然是受了斯文在1958年威尼斯双年展上展出的非常别致的北欧馆的启发。

受恶劣气候条件的影响，该建筑完全采用石料外包，沿斜坡起伏，其样式隐约有山区峡湾。

Manfredi的设计作品总体上追求极端简约的元素和特殊元素之间的关系。建筑师在细节和大型、影响较大的元素之间同样追求这种关联。

Manfredi很高兴能够介绍有勇气和热情面对不同国家和完全不同的实际情况的设计挑战。建筑师们完成的一系列项目——他们当中有的所面临的环境非常困难。他们自己独特的体验：这种设计体验可能是最近才得到的，但肯定有他们独特的品质。



I have known Fabia Adelfio and Enrico Anello for a long time: they were students of mine in the Architectural Design Laboratory, and subsequently they graduated with me on a difficult project in the centre of Palermo, for which they were also awarded prizes and recognition. They collaborated on the Design Course and Enrico has also worked as co-tutor to some theses in the college. One of these, the design of an “inhabited” bridge between Italy and the island of Sicily, has received a National Prize.

I have thus been able to appreciate their design abilities, clearly evident in the collection here proffered. I also have been following their work, in particular in relation to design interventions in Palermo’s Historical Centre as well as their original approach in exhibition design.

As a brief preliminary note for those who may not be familiar with it, the Historical Centre in Palermo is the subject of a very strict development plan, which allows only restoration and conservation, effectively forbidding any form of contemporary architectural addition. Enrico and Fabia’s thesis, which I mentioned above, alluded to the exactly opposite themes; it is a testament to their dedication and perseverance that all their realised projects in the Historical Centre since, can be clearly identified as contemporary and have managed to intelligently overcome the plan’s constrictions.

Within their projects in this presentation I have been particularly impressed by their exhibition design; most of these are inside prestigious historical buildings.

The exhibition on Norwegian Architecture was organised in the “Ordine degli Architetti di Palermo” [Palermo Province Architecture Institute], within an early XX century building with frescoed ceilings and vaults, and it is particularly charming. A “ribbon” in Siberian Larch formed of three parallel bolted strips constitutes the hanging support for the exhibition pieces as it winds through the various rooms and expands into separate branches throughout the main (circular) hall.

In its way of plying and moulding timber, the exhibition is reminiscent of Scandinavian Architecture and Alvar Aalto. The detail shown in the exhibition design and realisation was a fit corollary to the exhibited information and descriptions of architecture by Sverre Fehn and other younger Norwegian Architects.

In 2010 the exhibition for works by Francesco Clemente at palazzo Sant’Elia was approached in a rather different manner. In this case, the imposing Palazzo is one of the most significant examples of Baroque Architecture in Palermo, and the design invoked a very simple installation solution, with panels leaning against the walls of the rooms for hanging the paintings.

Another very interesting exhibitory solution is present in the design for the Museum of Contemporary Art in Caltagirone, this is an old building – formerly a women’s hospital – that will house on the ground floor the temporary exhibition, and on the first and second floor the permanent collections. In this project, the exhibition device is composed of wooden panels with a fixed end from which the paintings hang, and an open portion within which four steel plates – normally housed within the panel – slide to vary the perception of the background support to the paintings

The exhibition design for Museo Mandralisca in Cefalù centres around a recently re-discovered beautiful painting of St. John, this allows the two architects to design the exact context for the positioning of the piece. Within an elongated hexagon located in one of the rooms of the museum, they designed a coherent and evocative space for the contemplation of the painting.

The small and very temporary exhibition on Japan shows the lighter side of their design abilities, as the exhibited pieces change appearance with the very simple and suggestive interplay of natural and artificial lighting.

Another important project is the restoration of Palazzo Castrone Santa Ninfa in Palermo. This is one of the most significant Palazzi built in the 1500’s along the Cassaro, Palermo’s historical main street and Forum. Among the most sensitive design interventions to this building we note the restoration of a mediaeval bi-partite window and the re-instatement of an oval window, formerly beside an access staircase.



new-build designs, the transformation of a rural house, the restoration of a Liberty [Italian Art Nouveau] apartment, the design of a contemporary villa on a sloped site, a 5 storey Residential building at fondo Petyx.

The common link between many of these projects is the extreme simplicity of the designs. To this end, I think it is apt to mention the correlation to a way of thinking the design process not unlike Le Corbusier. In the first volume of the "Œuvre complete" he drew schemes for four villas he built in the 1920's from Villa La Roche to the Villa Savoye, and he comments that the most difficult exercise is the design of the simplest residence – Villa Savoye – while the proliferation of volumes in Villa La Roche was the simplest one to design.

Another difficult design theme is the refurbishment of the Palace Hotel in Mondello, this is in fact one of the most important examples of Modernist Architecture in Sicily, designed by Eduardo Caracciolo in the latter half of the 1950's, the proposed intervention is a very effective and respectful addition to the existing complex.

Concerning Urban design, it is worth noting the design of a series of open spaces in one of the most degraded parts of Palermo: Ballarò, which is also the seat of one of the oldest markets in the city. The design of small tree-lined squares, linked by short roads form an interesting interruption to the otherwise very dense urban fabric. This scale of urban intervention is vaguely reminiscent of similar efforts in Spanish towns, and eloquently shows the successful application of contemporary architecture to the rejuvenation of Historical quarters of a city.

The last project I'd like to talk about is also an Urban Design scheme study, this time for Bao' An in China: In a vast and largely unbuilt area the architects are intervening through the proposition of European-inspired planning suggestions, in order to guide a coherent process of completion. From Piazza del Popolo in Rome to the Parc Citroën in Paris to the Teatro del Mondo by Aldo Rossi in Venice to the MACBA by Richard Meier in Barcelona, to the Cretto di Burri in Gibellina and the Holocaust Memorial by Peter Eisenman in Berlino. All these urban spaces, buildings and grand sculptural interventions raise questions and propose topics for an architectural culture that is very different and swept in the great emphasis of transformation.

I'm less familiar with Manfredi Anello's work, primarily because his practice is in Dublin. In this collection there are many examples of his projects and varied themes, both in Ireland and abroad, but in some way many of the designs hark back to a series of echoes and inspirations that invariably originate in Italy and were confronted with diverse situations and contexts.

Among these different design realities is the way the challenge of extending and adding new parts to existing premises is treated. These are always well conceived, clearly contemporary and in tune with the pre-existing house or building.

There are also very interesting examples of complete refurbishment, like the small terraced house at St. Patrick's Villas. This is characterised by large white walls, bright rooflights and, as exceptional core element, a carefully studied and detailed oak staircase.

There are also designs for new houses, such as a large and well-defined villa on a hill, articulated between a lower sleeping quarter and a higher living area. Both parts of the villa show clear organisation of the plan and relation between solids and voids, a correlation that is evident in the elevation differentiation between the stone-clad lower portion of the villa, punctuated by square opes and the large expanses of glass on the higher portion.

Another project that struck me as very interesting is the design for a small medical centre, with starkly simple and plain façades, contrasted by a very articulated roof and rooflights profile with a very interesting section.

Other particularly complex themes faced by Manfredi include the conservation of a castle, where the architectural intervention has been carried out with care and respect of the building. Particular attention was taken in the structural consolidation of round corner towers and other elements of the fabric.

Of note is also the competition design for the Local Parliament Hall for Hannover.

Here the addition to the Neo-classical existing building seems particularly conceived, with pure copper clad volumes and a larger partially glazed volume containing the Council Chamber emerging from a glazed podium.

The project I think has the biggest impact is for the National Museum Nasjonalmuseet at Vestbanen is also the addition to an existing building beside the waters of the fjord. The project for the museum is on a square roughly on a 45° axis near the existing former railway station. This absolute is articulated in different ways throughout the various floors and contains within a sort of hanging garden – above the third level – forming a square internal courtyard. This garden is crossed above by flying and overlapping concrete volumes that produce a fascinating imagery, evidently quoting the extraordinary Pavilion by Sverre Fehn at the Venice Biennale in 1958.

To mitigate the harsh climatic conditions the building is entirely clad in stone and descending along steep lines and describing patterns vaguely reminiscent of mountainous Fjords.

Manfredi's body of work seems to me to be characterised by the research into the relation between extremely simple and exceptional elements. This relation is pursued in small details as well as in large and high-impact elements.

Concluding, I am glad to be able to present a series of significant projects by a group of young architects – some of whom work in difficult contexts in Palermo – who have the courage and enthusiasm of facing new design challenges in different countries and far away realities like China. They carry with them their experiences baggage: this may be only recently acquired, but it certainly shows a high quality of design and ethos.

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2. Le Corbusier, Œuvre complète 1910-1929, Zürich 1937.
- 1、馆长：Achille Bonito Oliva
- 2、勒·柯布西耶，1910至1929年之间的全部作品，苏黎世，1937年。

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最近主要出版物：

- 纪念碑项目，罗马（2005年）；
- 1998年新葡京巴黎——巴勒莫世博会，罗马（2007年）；
- 建筑创新，巴勒莫（2008年）；
- 目前正在整理准备出版/发表的著作：
  - o 西西里岛上的Giuseppe Samonà：传统与现代，帕多瓦（2011年）；
  - o 现代主义在意大利和欧洲的恢复（2011年）（博士论文）
- 最近完成的重要工程项目：
  - Niscemi的中学校园（2002年）；
  - 竞标巴勒莫海滨的设计（2004年）；
  - 巴勒莫Autostazione Sud的设计（2007年）。

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Recent significant publications:

- Monumento e progetto, Roma 2005;
- Expo Lisboa 1998 Paris-Palermo, Roma 2007;
- Innovazione in Architettura, Palermo 2008;
- Currently finishing for publication :
  - o Giuseppe Samonà e la Sicilia: Modernità e tradizione, Padova 2011;
  - o Il restauro del Moderno in Italia e in Europa, Milano 2011 (Doctorate)
- Recent significant Projects:
  - Middle School Campus at Niscemi (2002);
  - Competition for the waterfront in Palermo (2004);
  - Design for the Autostazione Sud in Palermo (2007).



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Professore ordinario di Composizione Architettonica a Palermo  
[Professor of Design Composition – University of Palermo]  
Coordinatore del Dottorato in Progettazione Architettonica con sede a Palermo  
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Recent significant publications:

- Monumento e progetto, Roma 2005;
- Expo Lisboa 1998 Paris-Palermo, Roma 2007;
- Innovazione in Architettura, Palermo 2008;
- Currently finishing for publication :
  - o Giuseppe Samonà e la Sicilia: Modernità e tradizione, Padova 2011;
  - o Il restauro del Moderno in Italia e in Europa, Milano 2011 (Doctorate text).

Recent significant Projects:

- Middle School Campus at Niscemi (2002);
- Competition for the waterfront in Palermo (2004);
- Design for the Autostazione Sud in Palermo (2007).