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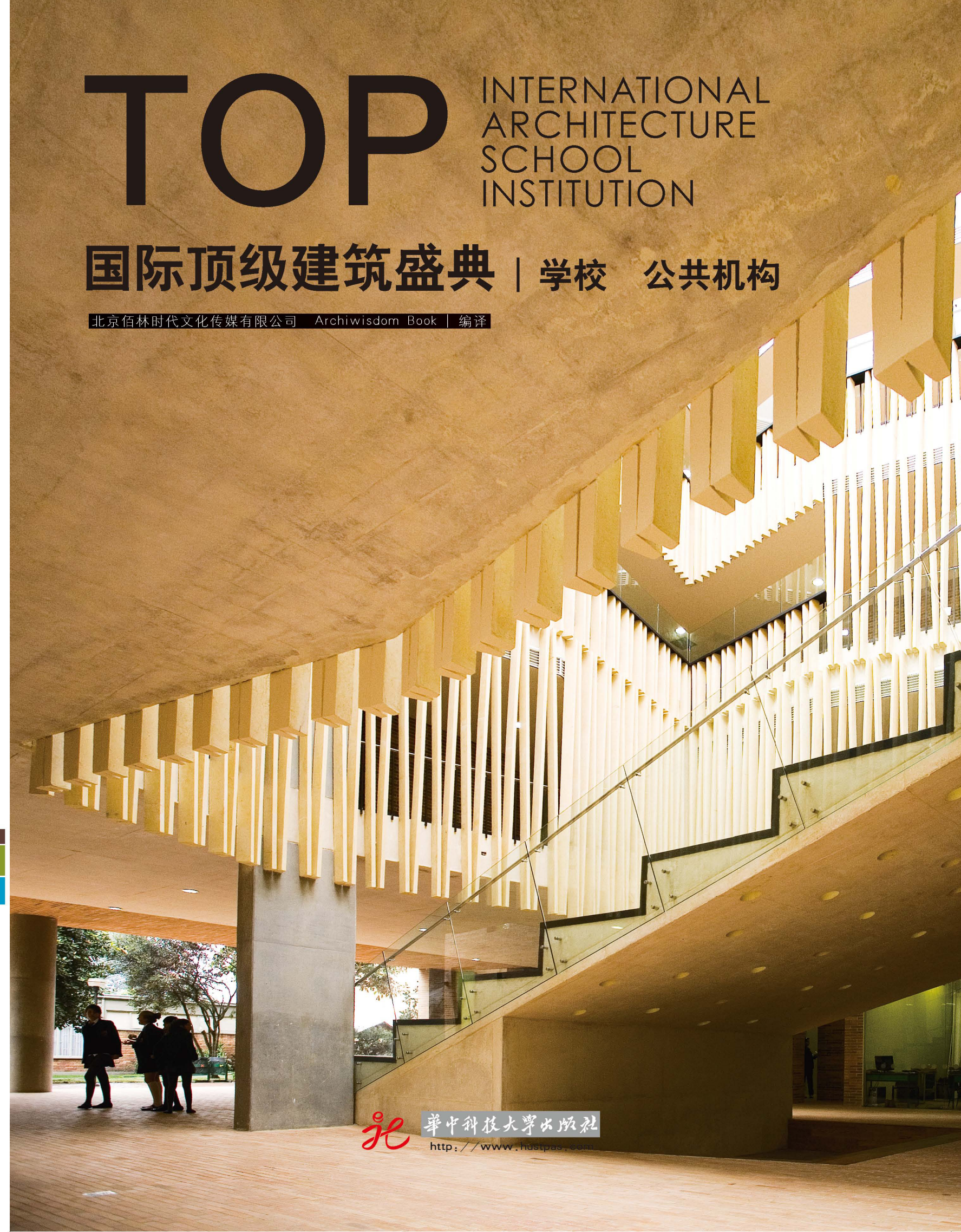
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Parish Church "Madonna Della Medaglia Miracolosa"



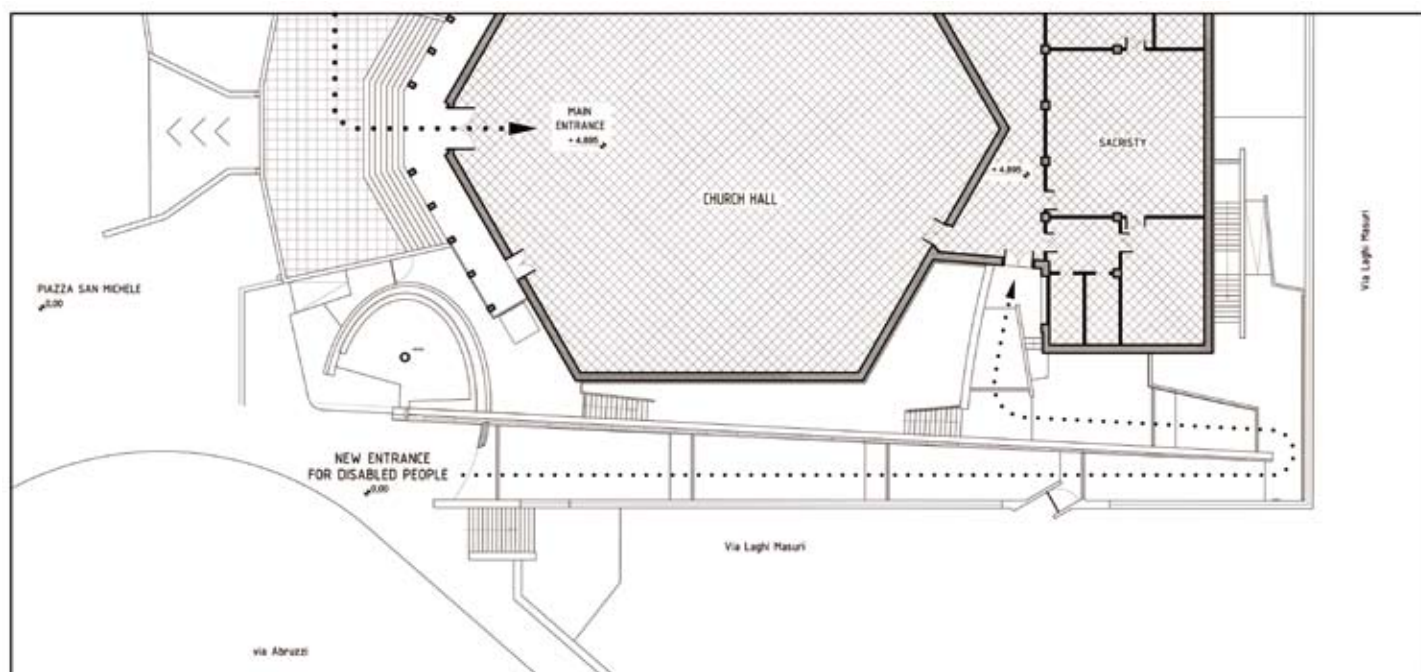
"Madonna Della Medaglia Miracolosa" 教堂

Location / 地点: Cagliari, Italy

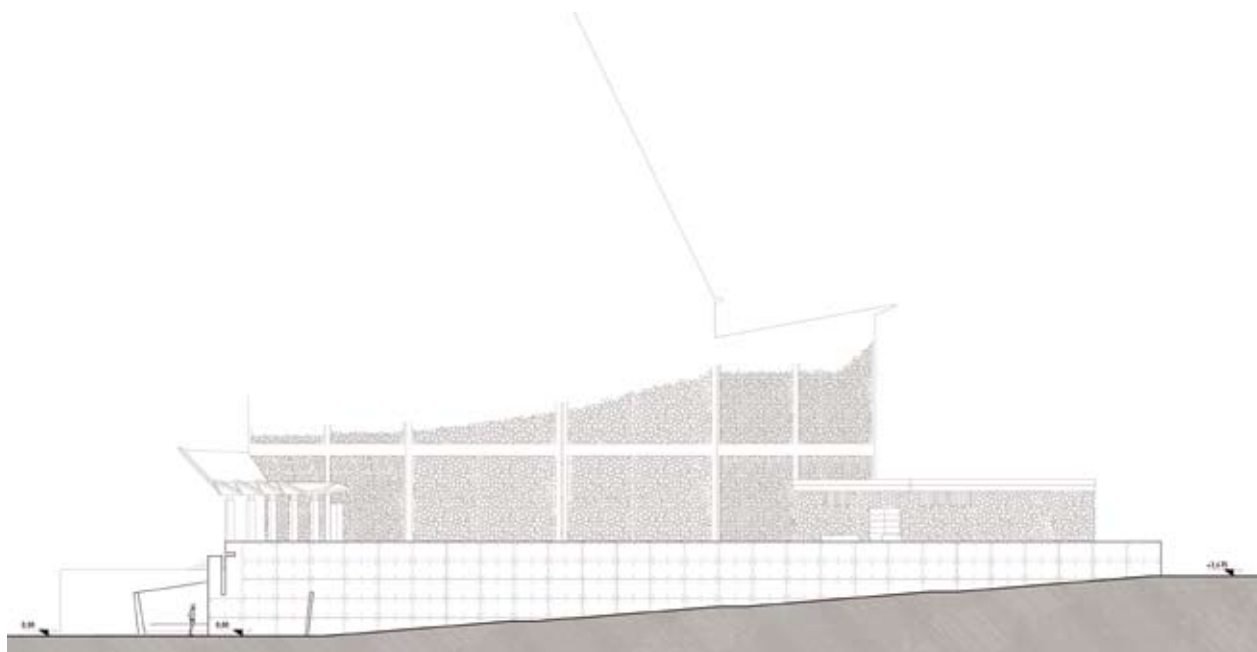
Architect / 建筑设计: Pierluigi PIU (Cagliari, Italy, 1954)

Structural engineer / 结构工程师: Ing. Ferruccio Sabiucciu

圣米凯莱广场与可作为教堂入口的区域存在有大约4.7 m的高差，本案的目标是为行动有阻碍的残疾人解决这个有代表性的建筑难题。该项目在形式上遵循极简原则，但并非保守的条条框框。建筑实际上包含了一系列线形的倾斜面，一些稳定的楼梯平台和一个回转弯曲的中心墙。因为这座墙的高、宽的尺度很大，所以中心墙在整个建筑布局中起了非常显著的作用。这座墙的作用由于它特殊的连接方式而更被加强：墙的末端延伸至广场，另外一边与一道回转的椭圆形墙和教堂的前院相连，这道墙围合出了一个用于休息和社交的空间。中心墙有着可塑性极高的自然环境，它的一端延伸至公共广场，虽然没有被明确描述，但实际上已经象征着天主教意象，它所承担的角色准确无误地确定了这座新建筑的特点。为了遵循野兽派的建筑风格以及和与现有周围的建筑物结构相协调——周围社区的广泛衰变——在这里被强调，而不是被拒绝，因为他们代表了地方特色的大环境背景。因此，这座建筑的材料很多选择锈铁（如大门，电梯，栏杆和围墙），并大量运用混凝土（高墙），其粗糙度依靠特殊的质地和打磨所补救。

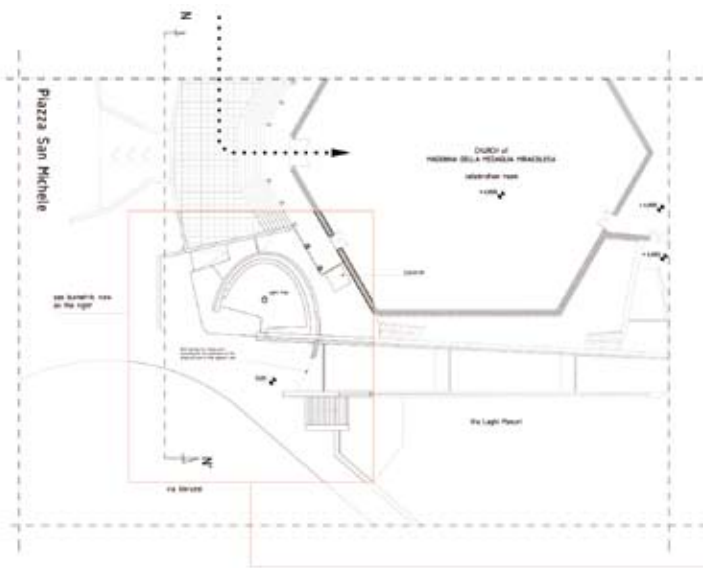


平面图 | plan

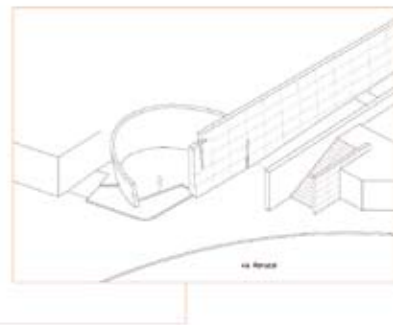


纵剖面图 | longitudinal section

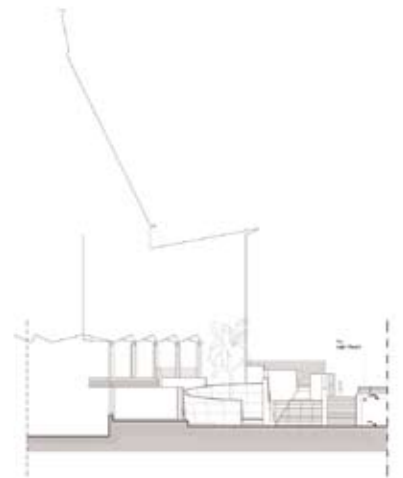
The target of this project was the overcoming of the “architectural” obstacle represented - for disabled people - by the huge difference in height existing between the square (Piazza San Michele) and the only possible access to the church, located about 4,70 m over. The project is formally inspired by extremely simple and sober compositional principles, if not by a severe minimalism. It actually implies a simple linear sequence of sloping surfaces, alternated with resting landings, turning around a central wall which – because of its wide dimensions in both height and length – plays the role of predominant and organizing element of the whole architectural composition; such role being emphasized by its combination – at its end stretching out towards the square – with an other wall having an encircling semielliptical shape which, while solving the connection between the central wall and the superelevated parvis of the church, defines an enclosed space devoted to rest and socialization. The central wall also features a plastic element - carved into its end leaning out towards the public square – which, although not explicitly described, alludes to the antonomastic symbol of catholic iconography, which assumes the role to unmistakably identify the character of this new architecture. In order to comply with the brutalist language and the structural frankness of the existing building, besides the widespread decay of the neighbourhood – which have been here emphasized, rather than denied, since they represent the genius loci of the environmental context – the choice of materials has been oriented towards rust iron (as for gates, elevator, railings and fences) and showing concrete (as for elevation walls), although their roughness has been redeemed by special textures and finishes.



部分平面图 | partial site plan



立体图 | isometric view



N-N' 剖面图 | N-N' section

