

是那些共同的生活的、令人一阵接一阵的惊喜中心。

EN: 的确如此。那些意外比人与人之间的交流更直接地融入生活。在意外的时候人与人之间的交流就像火花。我想那些让你惊讶的东西——某种、某个尤其大量符号的聚集。那些需要解释、需要解释和解释的力量是无限增长的。我们应当开始相信它们比你想得更强大。

EN: 你试图将建筑设计师的空间完全掌控的能力。

EN: 尝试控制——初次尝试，比如灯光、温度、控制一微米的每一个颗粒。以至于到了有点疯狂的程度。最终你却发现这一切只不过是另一种形式的控制罢了。因为现实中这些控制可能根本无法控制。

EN: 除了控制你设计的空间之外，在艺术也是你控制其他事物的能力。那对于你作品的艺术。

EN: 当你参观博物馆的时候，你不需要去在乎任何其他人给你的。在博物馆的墙上，你的风景是光亮的“当头一棒”。然后你会感到。

EN: 通过拥有你的观点和叙述——

EN: 我害怕说出一句关于自己的话——但我早就不愿意了。1993年，我赢得了建筑学学士学位。我在北卡罗来纳州的大学学习建筑。我班上的一女同学上过那么自然的课程。而现实生活中它完全是个噩梦。可以讲，我讨厌它就像讨厌任何一样东西。一切都是自由建筑。非常奇怪的。但一提及它就会让你心痒的。我想我自己必须是一个好奇的。就像10电话的号码。

EN: 您如何看待自己作为意大利建筑师的地位？

EN: 我一直很佩服我的名字——卡洛·莫斯基诺 (Carlo Mosconi) 和全名 (Carlo Mosconi) 之间。同时我也认为，在意大利这个国家，意大利设计界对建筑和艺术有一些有趣的传统方式。这和其他国家历史传统的方式，比如古鲁尔 (Gurur) 或佛罗伦萨 (Florence)。不过，我也常常感到困惑的下降。它来自传统的结构。这产生一种很有趣的对比的对比。现代建筑有非常大的。从过去到现在转变的思想的过渡。导致了意大利独特的建筑风格。

EN: 您觉得“装饰”设计这个词有什么？

EN: 虽然随着装饰的快速增长它已经控制自己。但装饰还是最有趣的。一个不可磨灭的装饰的装饰的装饰——它来自意大利的意大利——一个装饰的装饰。

EN: 一个不断从各种可能性中产生的。

EN: 这太有趣了。这种装饰其实包括建筑“材料”——产生的任何建筑。最简单的作品之一就是只用一种材料。一种颜色或一种形状。它的装饰性很强。是建筑、扩展、扩展之。装饰性和装饰性——一种装饰的装饰。

EN: 您是否有一些中间介入了它们的影响点所在。会随着时间而逐渐的——或不？

EN: 我已经找到了这一点。您觉得它——它对我而言的。我有一些人自己的设计。本人也不相信。我依然如此。我的设计点仍然是如此。

EN: 您对这些想和变化的设计保持一种。这是不是和您在设计中的核心思想。因为您知道您在任何时间都是变化的？

EN: 每一种东西的总合都是变化的。只是我们问它们的问题

explains my space should be like filling to love my space should be an immediate spark in people I want to see them at the first glance. It would with a capital of idea, so we can do it in the morning we want to read out — we need to understand — even the power of structure, often, you need to understand. EN That requires total control of space by the designer.

EN I try to control everything light, electric, steam. I am a control freak. It is about an obsession with me — even if I am well aware that total control is so distinct people because in reality these things cannot be controlled.

EN Perhaps it is the way you are getting so powerful — which allows you to have an entire type of control — apart perhaps from the actual details of your projects.

EN When you visit your spaces you don't need to be looking for some "incredible hidden details" which will give you pleasure. I want to surprise you in the end and not in the beginning.

EN By anticipating my reactions, my movements ...

EN I love chaos — which has to be controlled — but I am as little as possible to chaos. After my degree in architecture, at the end of 1992 I went to study film at New York University. Everything

is in an even sense as natural and that has to be in it of an order complete. That is, if you like, a computer of which it is not all random, very accessible, but everything is carefully planned. I like to think of myself as a planner, like a film director in 3D.

EN When do you place yourself in the world of Italian design?

EN I have always said that my work has something between Carlo Mosconi and Steve Krametz. But I also think that it is the first half of the twentieth century in Italy there was a fascinating way of thinking about architecture and history — an approach made up of strong ideas —, including of Gio Ponti, for example, or Piero Portaluppi. But I am also interested in architecture under fascism, in way of communicating in an impressive manner — for the reason — while keeping its concrete structure. The modern movement was imposed into Italy through the line of an decorative neo — and this made a unique line.

EN Do you accept the label of "decorative" designer?

EN I am inevitably decorative — even if with age I am trying to control myself more. You can't change your skin — don't forget that I was born in a city like Lecce.

EN A city which has been dressed up in a continuous ornamental skin — rather than with a single decorative presence.

EN It is not exactly like that — this is an optical illusion which derives from the "single materialistic" nature of its architecture. One of my latest pieces of work is "single materialistic" and monochromatic; and in spite of which it shocking, remains stable, disciplined and treatment completely defined. It is like a chess photographed at the moment of its explosion.

EN Are you talking about spaces which because of their power can be quite inflexible over time?

EN I am aware of this and I think I could be criticised for it. I don't leave much space for interpretation and I am not very flexible. But we all know that our strong points others outside our weaknesses.

EN This powerful use of games and non-flexible planning, does it have its origin in your work in fashion when you have planned spaces which you know would have a short life?

EN Everything has a short life. Only our way of judging things change. I am aware. It is difficult for me to move away from an represented style I need an hour to realize to move things along.

公共建筑 博物馆设计

1994年，在意大利的威尼斯，莫斯基诺设计了一座名为“威尼斯”的博物馆。这座博物馆的设计灵感来自于威尼斯的“威尼斯”一词，即“威尼斯”一词的缩写。

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CA' FERRARIO 1994
Trophy for El-Eco 1994, Dec.





