

2011年普利兹克建筑奖得主

艾德瓦尔多·苏托·德·莫拉作品集

The 2011 Pritzker Architecture Prize

EDUARDO SOUTO DE MOURA

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EDUARDO SOUTO DE MOURA

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经历概要

About Eduardo Souto de Moura

Eduardo Souto de Moura was born in Porto, Portugal in 1952. His father was a doctor (ophthalmologist) and his mother was a home maker.

Following his early years at the Italian School, Souto de Moura enrolled in the School of Fine Arts in Porto, where he began as an art student, studying sculpture, but eventually achieving his degree in architecture. He credits a meeting with Donald Judd in Zurich for the switch from art to architecture. While still a student, he worked for architect Noé Dinis and then Álvaro Siza, the latter for five years. While studying and working with his professor of urbanism, Architect Fernandes de Sá, he received his first commission, a market project in Braga which has since been demolished because of changing business patterns.

After two years of military service he won the competition for the Cultural Centre in Porto, the beginning of his career as an independent architect.

He is frequently invited as a guest professor to Lausanne and Zurich in Switzerland as well as Harvard in the United States. These guest lectures at universities and seminars over the years have afforded him the opportunity to meet many colleagues in the field, among them Jacques Herzog and Aldo Rossi.

Along with his architecture practice, Souto de Moura is a professor at the University of Oporto, and is a visiting professor at Geneva, Paris-Belleville, Harvard, Dublin and the ETH Zurich and Lausanne.

Often described as a neo-Miesian, but one who constantly strives for originality, Souto de Moura has achieved much praise for his exquisite use of materials - granite, wood, marble, brick, steel, concrete - as well as his unexpected use of colour. Souto de Moura is clear on his view of the use of materials, saying, "I avoid using endangered or protected species. I think we should use wood in moderation and replant our forests as we use the wood. We have to use wood because it is one of the finest materials available."

In an interview with Croquis, he explained, "I find Mies increasingly fascinating... There is a way of reading him which is just to regard him as a minimalist. But he always oscillated between classicism and neoplasticism... You only have to remember the last construction of his life, the IBM building, with that powerful travertine base that he drilled through to produce a gigantic door. Then on the other hand, he arrived in Barcelona and did two pavilions, didn't he? One was abstract and neo plastic and the other one was classical, symmetrical with closed corners... He was experimenting. He was already so modern that he was 'post'."

Souto de Moura acknowledges the Miesian influence, speaking of his Burgo Tower, but refers people to something written by Italian journalist and critic, Francesco Dal Co, "it's better not to be original but good, rather than wanting to be very original and bad."

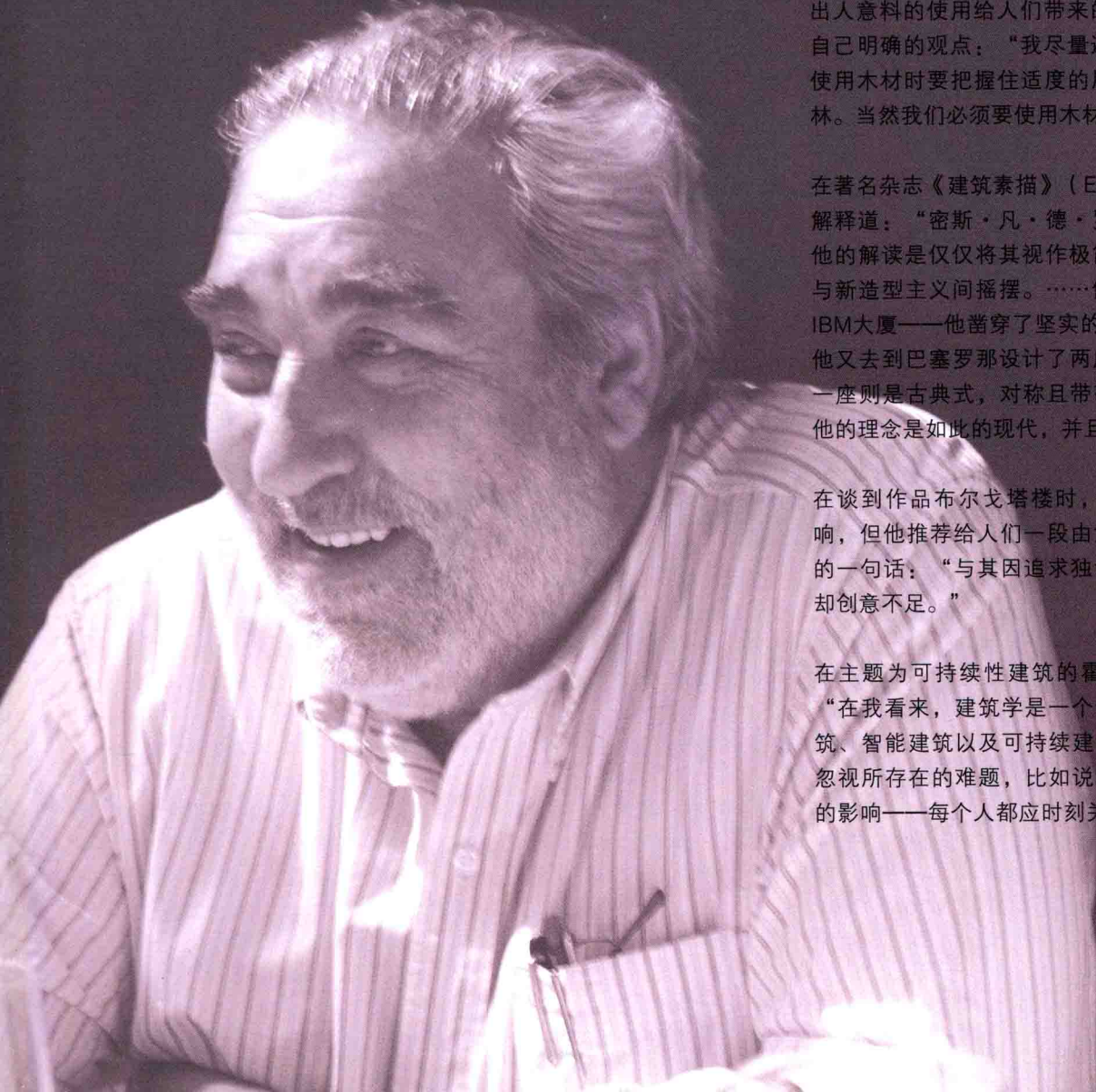
At a series of forums called the Holcim Forum on sustainable architecture, Souto de Moura stated, "For me, architecture is a global issue. There is no ecological architecture, no intelligent architecture, no sustainable architecture - there is only good architecture. There are always problems we must not neglect, for example, energy, resources, costs, social aspects - one must always pay attention to all these."

关于艾德瓦尔多·苏托·德·莫拉

艾德瓦尔多·苏托·德·莫拉，1952年出生于葡萄牙的波尔图。他的父亲是一名眼科医生，母亲则是位家庭主妇。

德·莫拉早年曾在意大利学校进修，之后进入波尔图艺术学院；在那里他开始学习雕塑，最终获得建筑学专业的学位。他将从艺术到建筑这一专业上的转换归因于在苏黎世与唐纳德·贾德的一次会面。德·莫拉曾是建筑设计师诺埃·迪尼斯的学生，之后在阿尔瓦罗·西扎门下工作了5年。在与他的城市规划学科导师、建筑设计师费尔南德斯·德萨学习工作期间，德·莫拉接到了他的第一个项目委托，去设计一座因经营模式转变而拆毁的集市，地点位于布拉加。

在服完2年兵役之后，他赢得了波尔图SEC文化中心项目竞赛。这是他作为独立建筑设计师职业生涯的开端。



位于瑞士洛桑、苏黎世的院校及美国哈佛大学频繁邀请德·莫拉先生作为客座教授。在这些大学所做的演讲和多年以来出席的研讨会给他提供了与建筑领域内的同行交流的机会，其中包括雅克·赫尔佐格和阿尔多·罗西。

凭借自己在建筑设计上的实践经历，德·莫拉受聘担任波尔图大学建筑学教授；同时担任多所大学的客座教授，包括日内瓦大学、巴黎-贝尔维尔建筑学院、哈佛大学、都柏林大学以及瑞士联邦理工学院和洛桑大学。

虽然常被人们称作“新密斯主义者”，但是德·莫拉先生总是在不断地追求原创性。对于材料的精细运用为他赢得了诸多赞誉，例如花岗岩、木材、大理石、砖块、钢筋、混凝土等等，当然也包括他对色彩出人意料的使用给人们带来的惊喜。在材料使用上，德·莫拉先生有自己明确的观点：“我尽量避免使用濒危的受保护树种。我认为，在使用木材时要把握住适度的原则，在使用的同时还要重新进行植树造林。当然我们必须使用木材，因为它是最好的可用材料之一。”

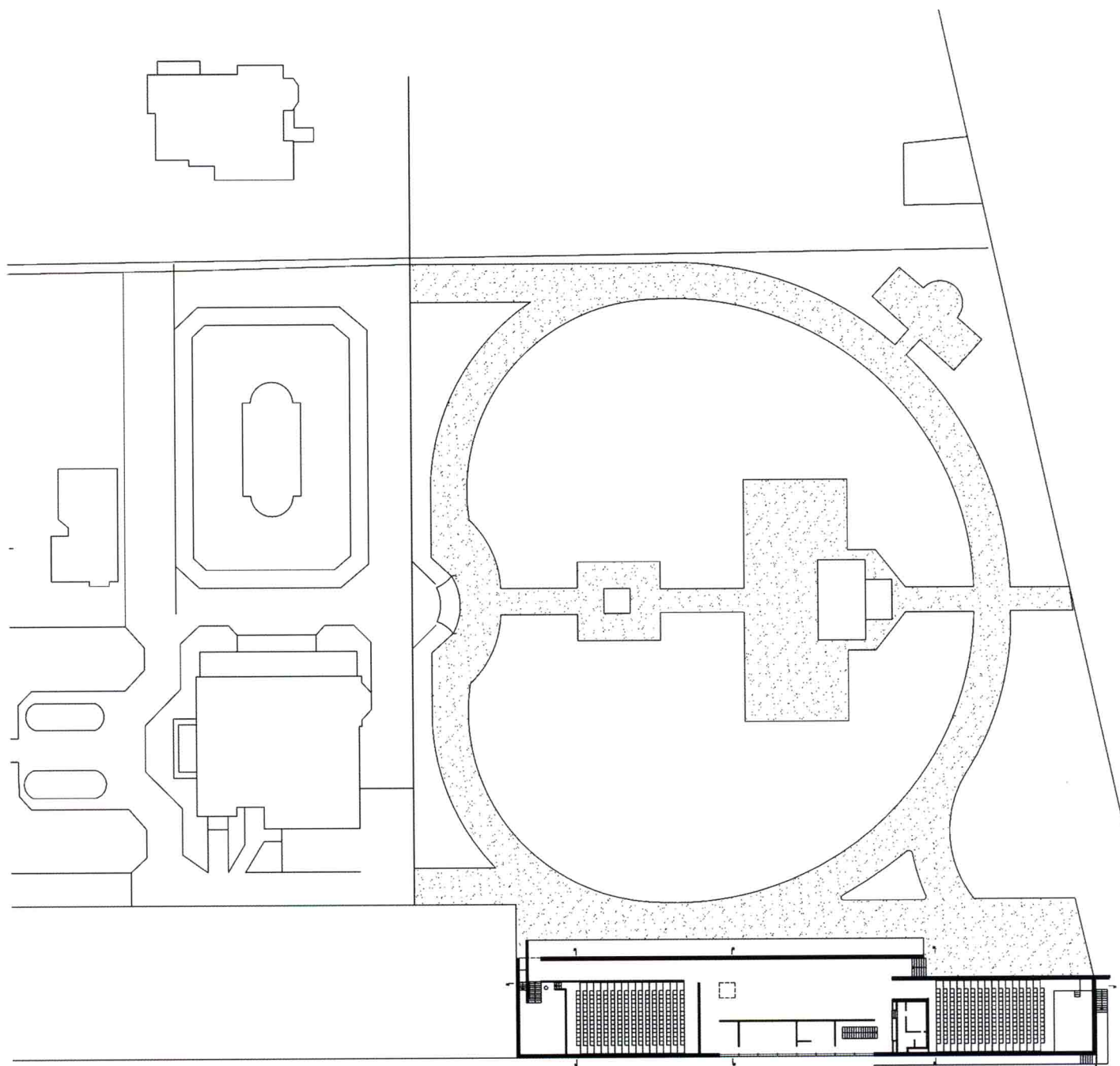
在著名杂志《建筑素描》(El Croquis)对他的访问中，德·莫拉先生解释道：“密斯·凡·德·罗先生的理念愈发令我着迷……有一种对他的解读是仅仅将其视作极简主义者。但实际上他却总是在古典主义与新造型主义间摇摆。……你只须记住他生命中的最后一座建筑作品IBM大厦——他凿穿了坚实的沉积地基来创造出巨大的门。另一方面，他又去到巴塞罗那设计了两座场馆：一座是抽象化的，外形可塑；另一座则是古典式，对称且带有闭合角，对吧……他在不断的实验着；他的理念是如此的现代，并且超越了这个时代。”

在谈到作品布尔戈塔楼时，德·莫拉承认自己受密斯建筑式样的影响，但他推荐给人们一段由意大利记者和评论家弗朗西斯科·达尔科的一句话：“与其因追求独创风格而做得糟糕，倒不如仅仅保证出色却创意不足。”

在主题为可持续性建筑的霍尔希姆系列论坛上，德·莫拉阐述道：“在我看来，建筑学是一个全球性的课题；并没有什么所谓的生态建筑、智能建筑以及可持续建筑——而是只有好的建筑。我们绝对不可忽视所存在的难题，比如说能源消耗、资源枯竭、成本花销以及环境的影响——每个人都应时刻关注这些问题。”

01 S.E.C. Cultural Centre - "Casa das Artes"

S.E.C. “艺术之家” 文化中心



Site plan 总平面图

设计年份
建造时间
地址
地点
委托人
合作者
结构顾问
电气顾问
机械顾问
总承包人
摄影师

Project Year: 1981-1985
Construction Year: 1988-1991
Address: Rua António Cardoso, 175
Location: Porto, Portugal 葡萄牙 波尔图市
Client: Secretaria de Estado da Cultura
Collaborators: João Carreira, Luísa Penha
Structural Consultants: João Maria A. Sobreira
Electrical Consultants: José Sousa Guedes
Mechanical Consultants: Constantino Matos Campos
General Contractor: Soares da Costa
Photographer: Luís Ferreira Alves



"The castle was big, though, wasn't it? And the angel was big, very big, even when right next to you?" Rilke, *Duino Elegies*

Work was not allowed to interfere with the garden. Omitting was more important than proposing, filing and shaving was more important than designing, and simplicity more important than composition. The building is structured primarily by a concrete wall, and by another stone wall, adjusted and somewhat out of phase at the point of the doorway. A flat copper-plated roof rests on these walls. Work would begin two metres from the line of trees that we did not want to affect. There would be three sculptures. Regardless of their quality, we were interested in their location, and attitude in the place that they would participate in shaping and making too. They are all essential pieces in the definition and codification of the three sectors: the Auditorium, the Exhibition Hall and the Cinema. The first sculpture will rest on the wall that comes from outside the garden and, upon entering into the auditorium, makes the interior stage or theatre. The second sculpture will be in the entrance to the exhibition hall, serving as the emblematic doorway to the Centre as well as capping off the elevation. The third will have the cinema as its backdrop, placed near the wall that separates the Cultural Centre from the nine-storey-high tower...

“但是这个城堡曾经体积巨大，对吧？而天使，同样非常大，甚至当它就在你身边时也是如此吗？”——里尔克，《杜伊诺哀歌》

在这里，艺术作品不能妨碍干扰花园的存在；抽象省略胜于具体提议，锉削刮修大于形象设计，朴素简易重于构成组合。这一建筑主要以一面水泥墙体构成，辅之以另一堵经过调整后略有几分异相、靠近门口的石墙。这些墙体上覆盖着一层扁平的镀铜屋顶。为了不破坏它们，项目的建造将在相距那行树木两米之外的地方开始进行。我们还将摆放三座雕塑。抛开品质暂且不论，我们感兴趣的是它们所在的位置以及在那里展现出的态度；而这三座雕塑本身也参与到了组成和塑造这个地方的过程当中。同时它们还作为必要的精华之笔定义和勾勒了如下三个部分：大礼堂、展览厅和电影院。第一座雕塑会依靠在从花园外延伸到内的墙体上，一进入大礼堂就是室内舞台剧院。第二座将摆放在展览大厅的入口处，使得此处成为文化中心标志性门厅，同时也从视觉上降低了海拔高度。第三座则会以电影院为背景，靠近文化中心和那座九层高塔的分隔墙边……



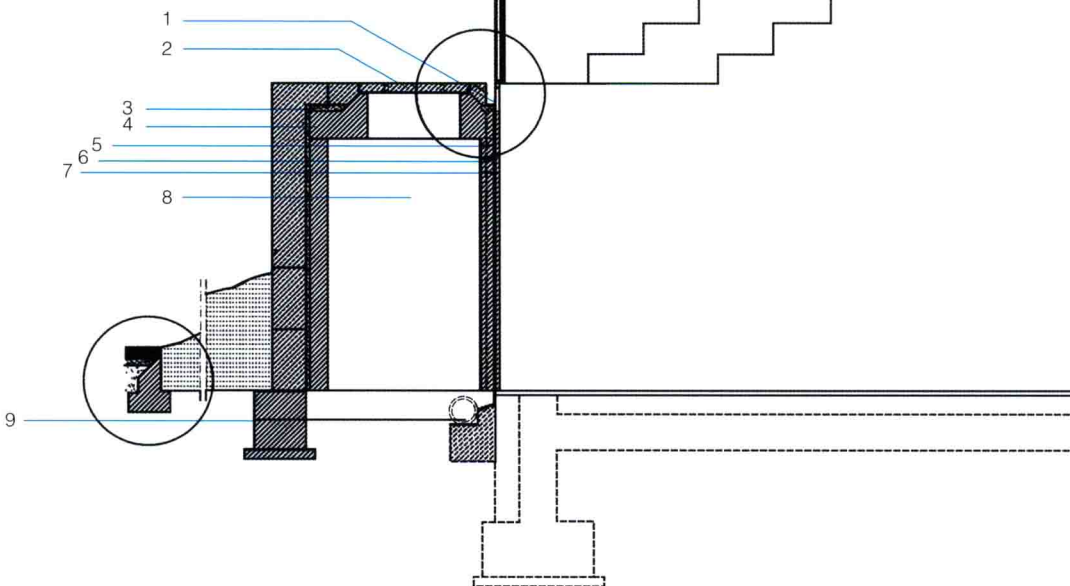
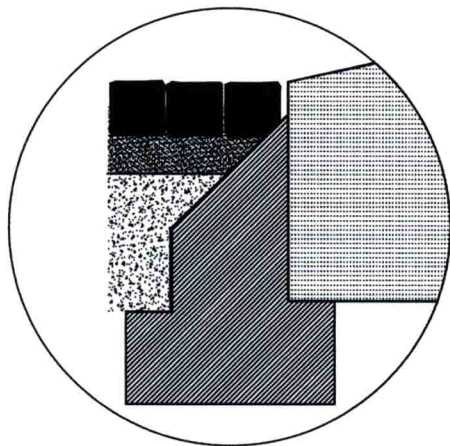
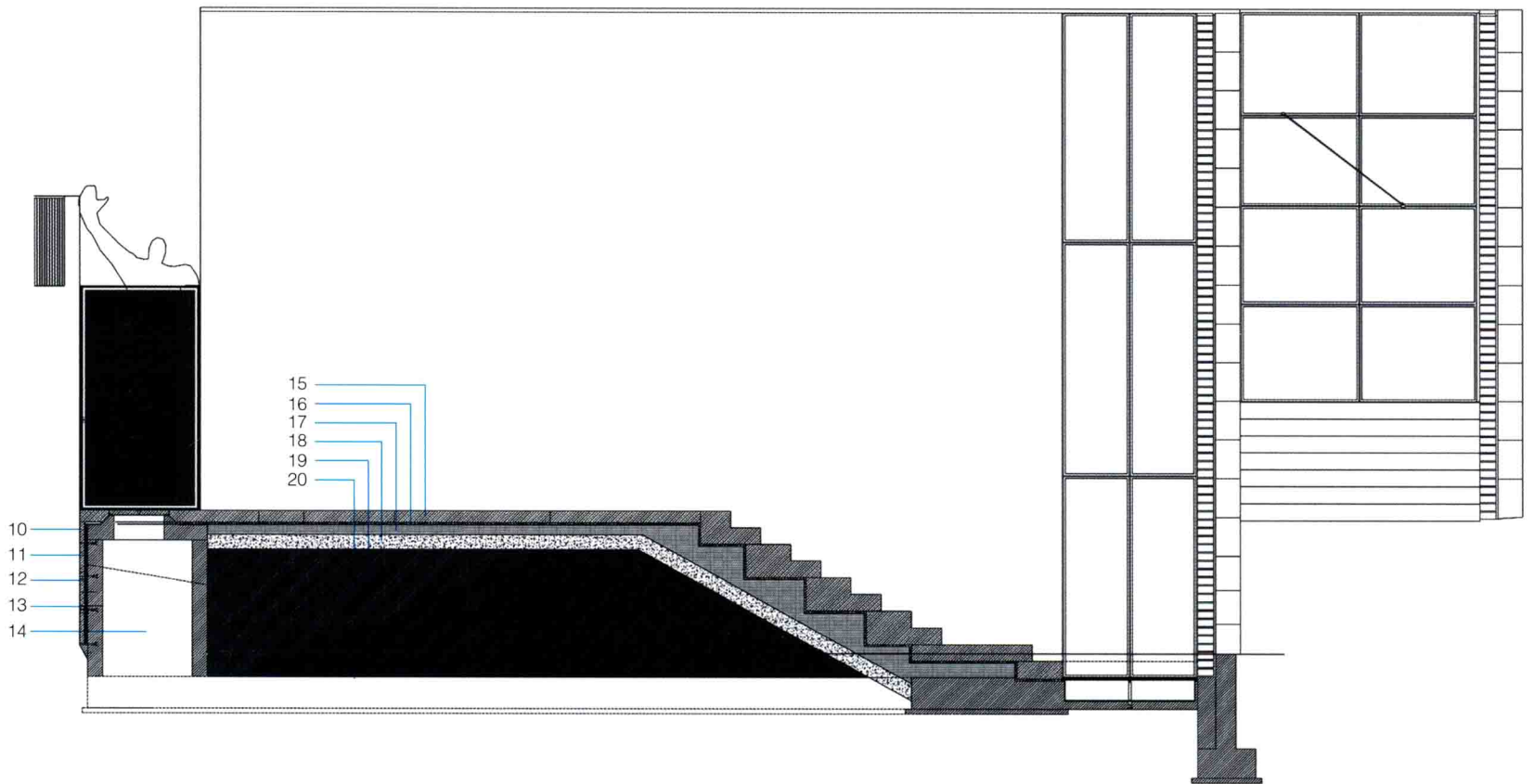
Section 1

1. Yellow granite
2. Bedding mortar
3. Concrete screed
4. Gravel
5. Connecting pipe to the collector ϕ 125mm
6. Concrete box

剖面图一

1. 黄色花岗岩
2. 垫层砂浆
3. 混凝土砂浆
4. 碎石
5. 直径125毫米集电极连接管
6. 混凝土箱体



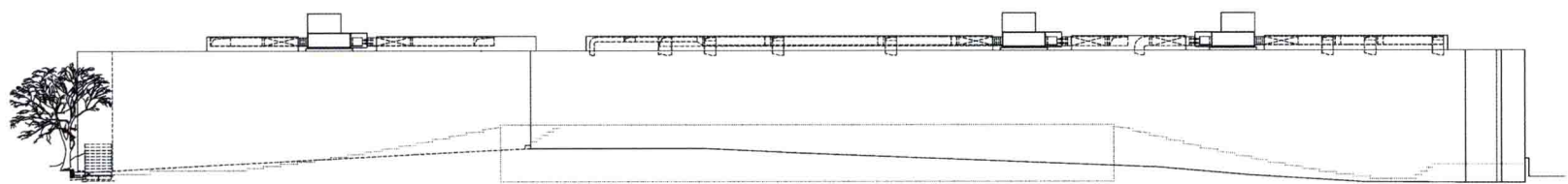


Section 2

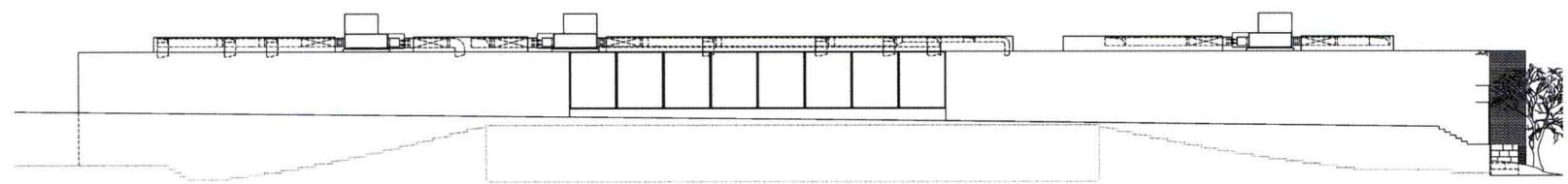
1. No.14 zinc plate top
2. Cover of existing box
3. Waterproof regularisation
4. The same stone of the building's wall applied
5. Delta-drain with geotextile
6. Cerezite
7. Plaster
8. Existing box
9. Bottom drainage tube ϕ 150mm
10. Yellow granite cover
11. Adhesive
12. Waterproof regularisation
13. Concrete wall of the existing housing
14. Existing box
15. Yellow granite
16. Bedding mortar
17. Concrete screed
18. Gravel
19. Compacted clay
20. Humus

剖面图二

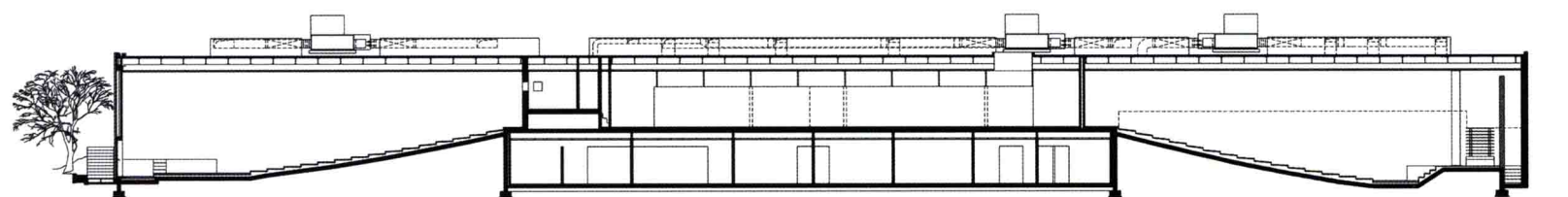
- | | |
|--------------------|--------------|
| 1. 14号锌板加顶 | 11. 黏合剂 |
| 2. 现有箱盖 | 12. 规则化防水 |
| 3. 规则化防水 | 13. 现有房体混凝土墙 |
| 4. 采用与建筑墙主体相同的石材 | 14. 现有箱体 |
| 5. 带有土工布的Delta牌排水管 | 15. 黄色花岗岩 |
| 6. Cerezite | 16. 垫层砂浆 |
| 7. 石膏 | 17. 混凝土砂浆 |
| 8. 现有箱体 | 18. 碎石 |
| 9. 直径150毫米底部排水管 | 19. 夯实粘土 |
| 10. 黄色花岗岩罩面 | 20. 腐殖质 |



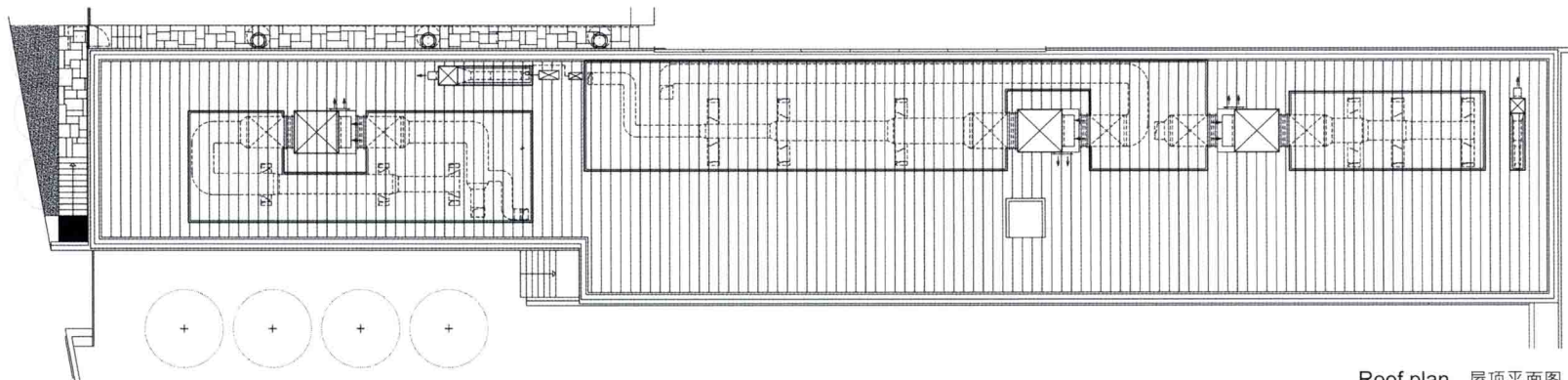
South elevation 南外立面图



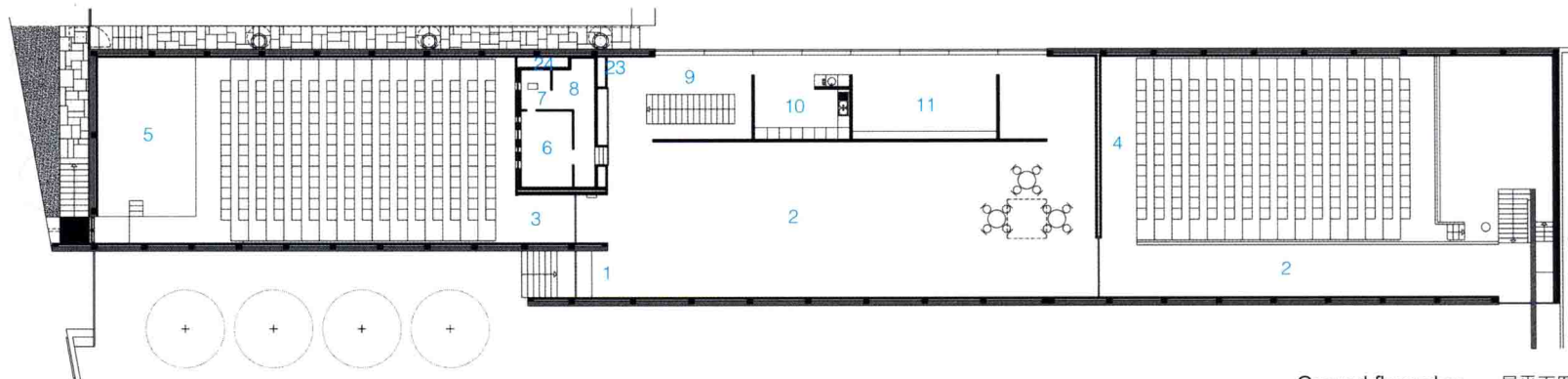
North elevation 北外立面图



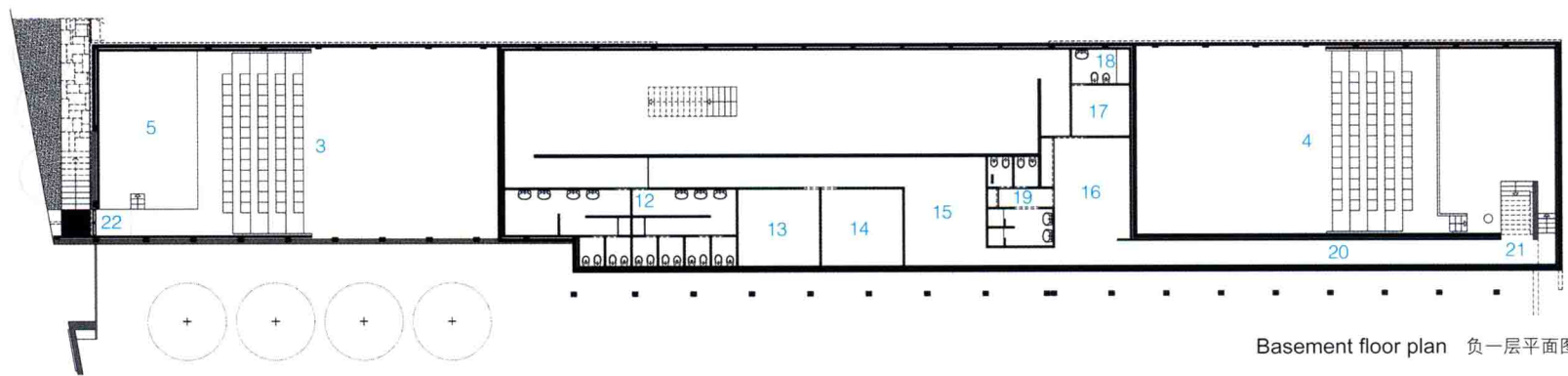
Section 3 剖面图三



Roof plan 屋顶平面图

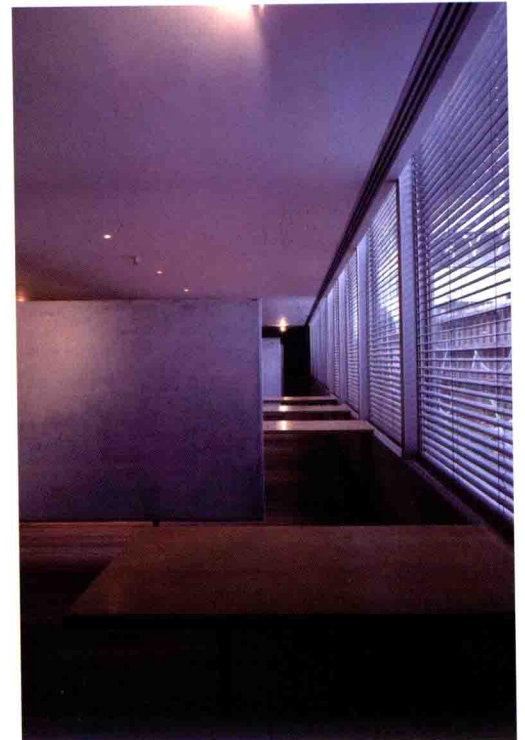


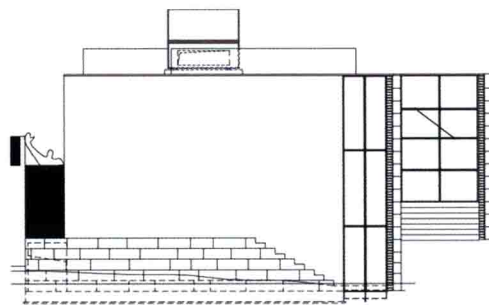
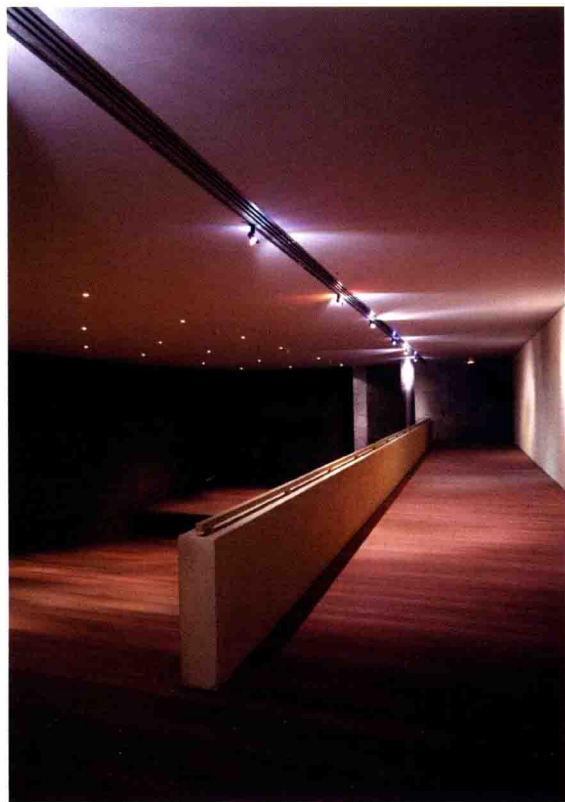
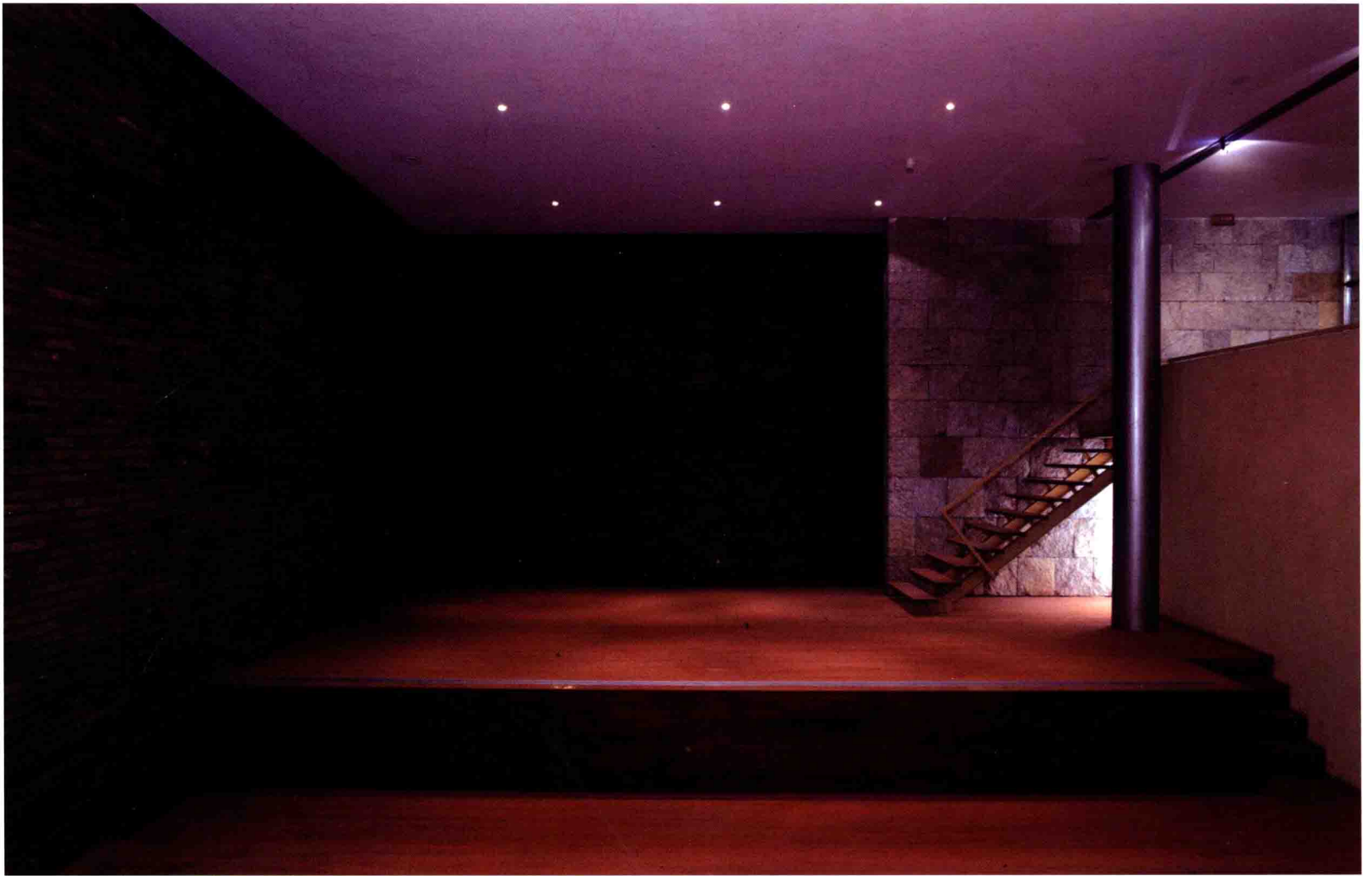
Ground floor plan 一层平面图



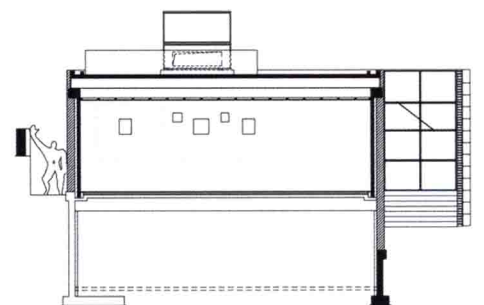
Basement floor plan 负一层平面图

- | | | | |
|----------------------|----------------------------|----------|-----------------------|
| 1. Entrance | 13. General collection | 1. 入口 | 13. 常规收藏品区 |
| 2. Foyer/exhibitions | 14. Book file | 2. 门厅/展厅 | 14. 书籍归档 |
| 3. Cinematheque | 15. Film archive | 3. 电影院 | 15. 影片归档 |
| 4. Auditorium | 16. Dressing room | 4. 礼堂 | 16. 化妆室 |
| 5. Stage | 17. Chamber | 5. 舞台 | 17. 密室 |
| 6. Projection booth | 18. Bathroom | 6. 放映室 | 18. 卫生间 |
| 7. Fire station | 19. Bathroom for artists | 7. 消防站 | 19. 卫生间 (仅供艺术家和表演者使用) |
| 8. Winding booth | 20. Gallery at access | 8. 蜿蜒的展位 | 20. 通路画廊 |
| 9. Secretary | 21. Command of light/sound | 9. 秘书处 | 21. 声光控制室 |
| 10. Cabinet | 22. Emergency exit | 10. 小陈列室 | 22. 安全出口 |
| 11. Library | 23. Wardrobe technician | 11. 图书室 | 23. 服装加工室 |
| 12. Public toilets | 24. Conduct | 12. 公共厕所 | 24. 引导处 |

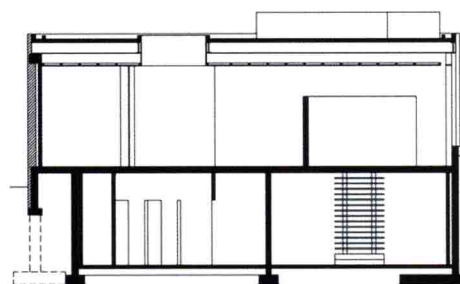




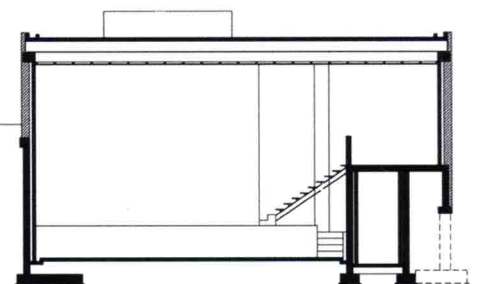
West elevation 西外立面图



Section 4 剖面图四



Section 5 剖面图五



Section 6 剖面图六