

—— 大 师 系 列

Álvaro Siza

阿尔巴罗·西萨

林崇华 武立峰 译

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阿尔巴罗·西萨是葡萄牙著名的当代建筑师。他的建筑极具现代风格，但又以本国的传统为根。自1963年他设计的波诺瓦餐厅以后，其名声大振，事业蒸蒸日上。之后，西萨在葡萄牙设计了大批建筑。本书介绍的西萨作品有加里西亚当代艺术中心、波尔图大学建筑学院、圣玛丽亚教堂、塞拉维斯基基金会、1998年葡萄牙里斯本世界博览会葡萄牙馆、2000年汉诺威世博会葡萄牙馆等10余个案例。内容包括每个设计案例的设计建造地点、施工时间及设计说明，以图文结合的形式讲述了建筑大师的成就。

Álvaro Siza

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在一本 80 页的书里呈现阿尔巴多·西萨 (Álvaro Siza) 的作品是一次大胆并极具挑战性的工作。这本书中包括了他近 10 年中最具代表性的建筑作品，他的创造力被浓缩进了他所描绘的草图中。留意其中，人们将会目睹这位伟大的葡萄牙设计师的全部建筑设计理念。

另一方面，从他的设计中可以看到他赋予建筑的内涵和力量：只是看一眼他画的草图我们就知道，此处不仅是一个简单的能达到基本要求的设计，而且将会是整个工程的核心部分，是对一个建设地点的重新示意，同时也充分体现出良好的功能分区。

另外一点就是，他的设计充分体现了社会意识。在其描绘中出现的人物并不是一个偶然，而是专门为他们而设计，为他的建筑艺术提供一种人文规划。他的设计并非是些不切实际的幻想，他是为人而设计。因此，他充分考虑到了材料运用和其使用者精神境界的追求。

从这些草图中，我们可以看到他对建筑的热情，他善于采用多种方法来解决细节问题，诸如饰面、脚板、木工等等。精确到毫米的做法使他的设计在整体上以及细节处均给人以很大的惊喜和愉悦。

Presenting the work of Álvaro Siza in 80 pages is a daunting and somewhat audacious task, almost rash, and certainly destined to leave out many of his important works. This volume, far from being an extensive review, attempts to show some of the most characteristic features of his architecture through ten recent projects. Paradoxically, Siza's creative philosophy can be condensed to fit on a few scraps of paper: his sketches. If we look attentively at these notes, we will be able to discern all those concepts on which this brilliant Portuguese architect bases his work.

On the one hand, we find the importance he gives to place: one look at the sketches he makes in situ prior to presenting a proposal will suffice. The emplacement becomes the project's nucleus, establishing a dialogue with the site and reinterpreting it, without mimicking it, in order to assign it the role of the foundation of his constructions.

Another of the constants is the profound social conscience. The people who appear in his drawings are not there by chance, but to provide a human scale for his architecture. Siza does not draw up abstract illusions, he constructs buildings for people, constantly bearing in mind the material and spiritual requisites of their users.

Siza's passion for building also shines through in his sketches, where he is able to explore a multiplicity of solutions for the details: anchoring systems, intersections, facings, baseboards, carpentry.... The millimeter-by-millimeter precision allows him to shape the whole and to offer our senses diminutive pleasures.

对材质的敏感是西萨建筑设计的另一个层面。质地、外观和对灯光的处理同样重要。其素描中的每个线条都遵循所用材料的分割或组合。细石、光度的膏面或使人感觉温暖的木材全部有机配合起来，营造出一种舒适美丽的环境。西萨的建筑艺术融合了他对整个世界的感悟。他的艺术是社会的，历史的，正式的，技术性的，有建设性的，是被赋予了极大诗意的空间。

这本书通过草图、设计图、平面图和照片呈现给人们一次视觉上的盛宴。

Sensitivity to the material is another of Siza's facets. Textures and facings are as important in his buildings as is the treatment of light. The lines used in his sketches obey the cutting-up, the assembly, of the materials. The fineness of the stone, the luminosity of the plaster, or the warmth inherent in the wood all blend to bring about comfortable and beautiful environments. Siza's architecture is concentrated in his sketches and plans, simply that, definitively, in the widest sense of the word. Because it is nourished by parameters that are social, historical, formal, technical, constructive and, above all, of an astonishing and imaginative sensitivity that allows him to create tremendously poetic spaces.

This book is a visual journey through the virtues contained in Siza's work, by way of sketches, plans, and some magnificent photography.



加里西亚当代艺术中心 Galician Center of Contemporary Art



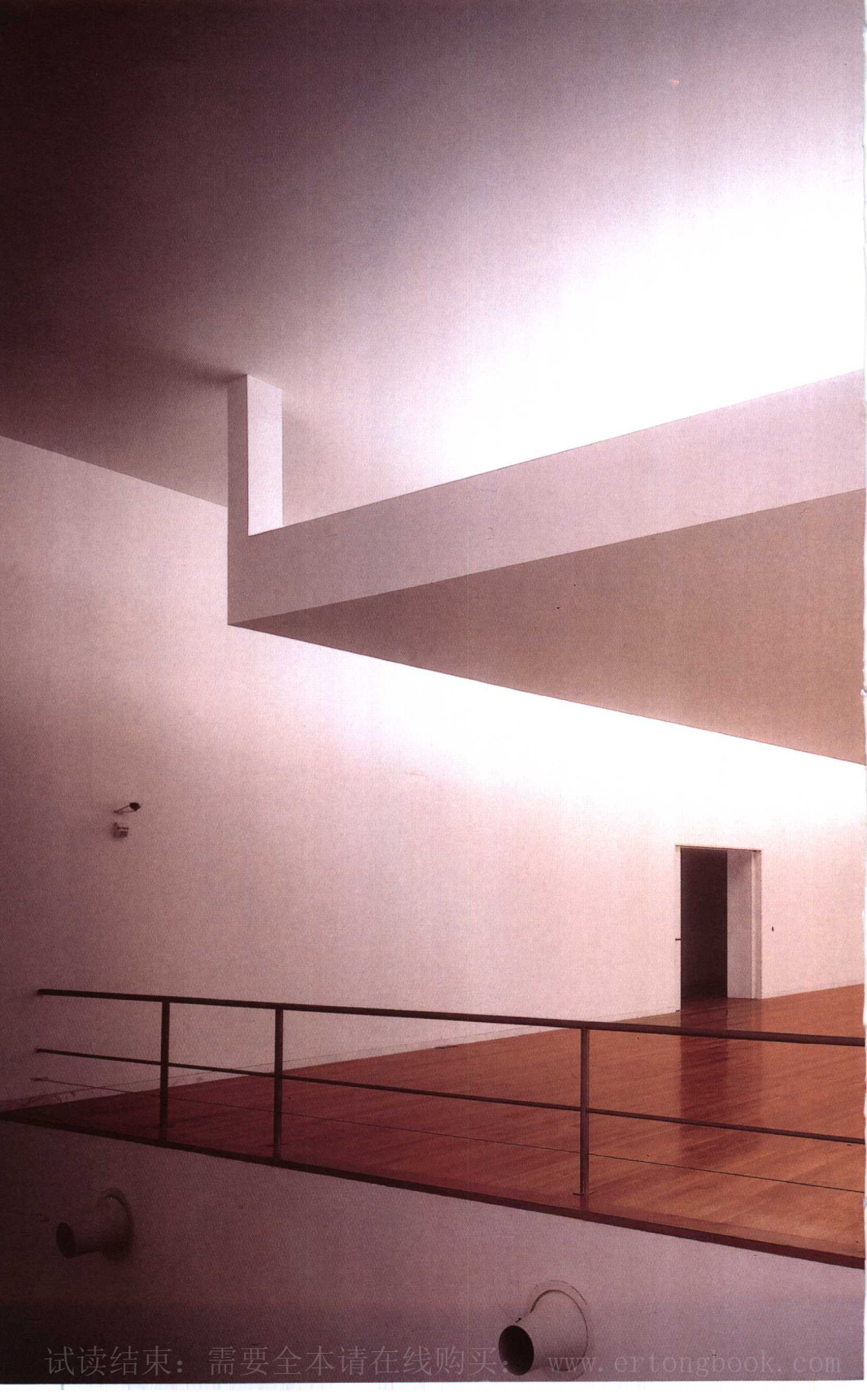
位 置: 西班牙 圣地亚哥
建造时间: 1988~1993 年

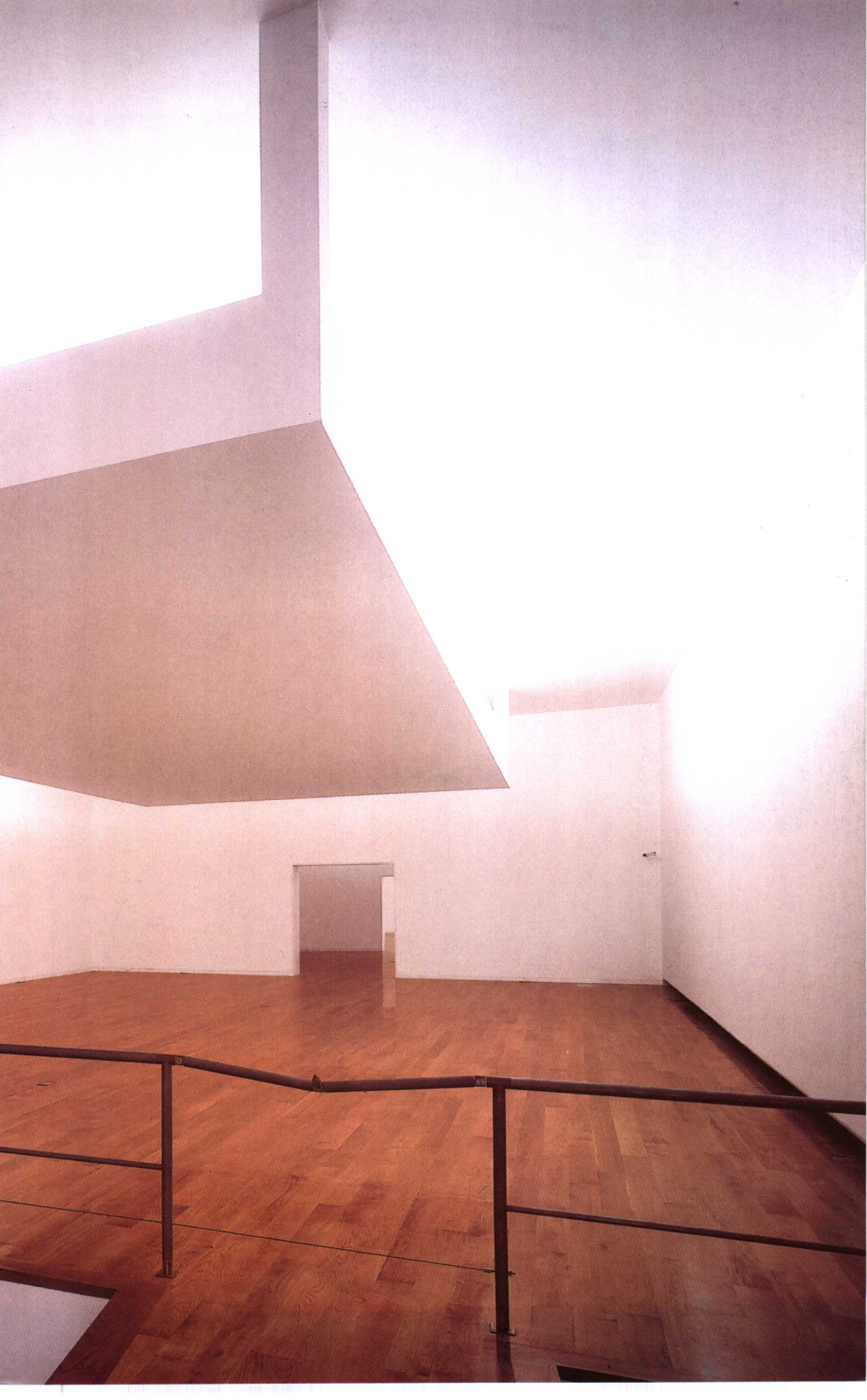
Location: Santiago de Compostela, Spain
Date of construction: 1988~1993

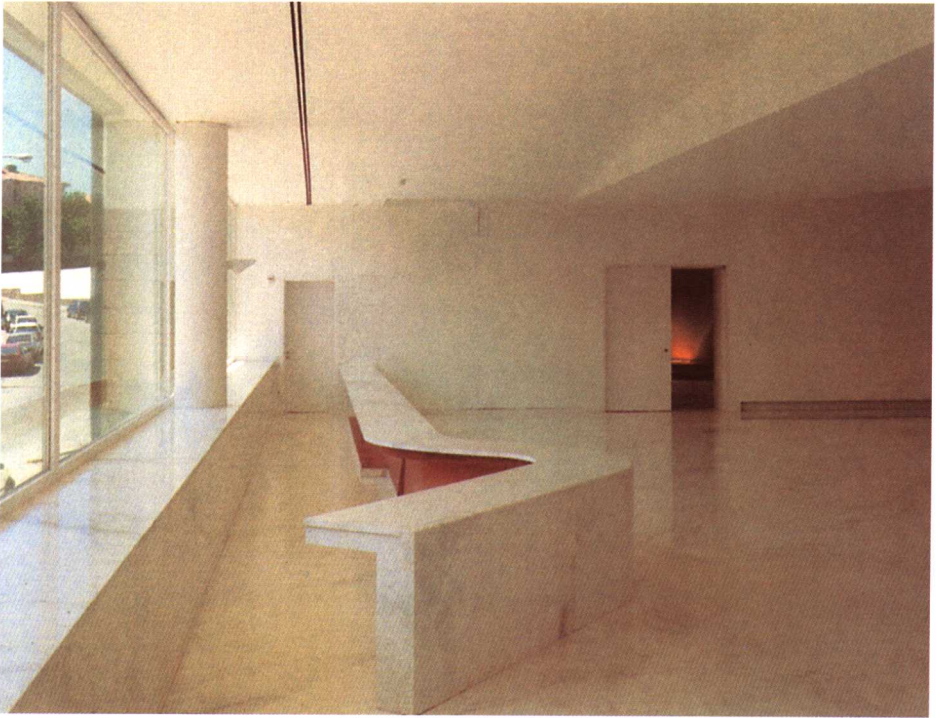
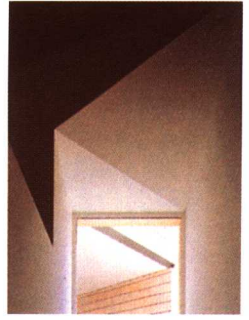
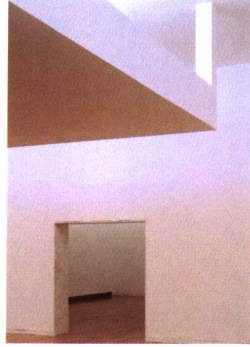
这个项目是在郊外建造的一处当代艺术博物馆——Santo Domingo de Bonaval 女修道院。该艺术中心由两部分组合而成。入口与整个建筑融为一体，一块开放的空间与一平台相互照应形成修道院的正立面部分。具有现代感的两个建筑正立面相对，通向花园的通道镶嵌其中，同时还连接起整个建筑的其他部分。建筑本身比较符合当时的时代特色。建筑的整个规划设计分为三个部分：门廊前厅和办公区、礼堂和图书馆、展厅。

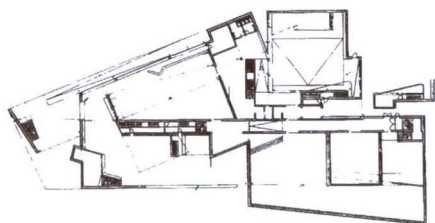
The commission consisted in creating a museum of contemporary art in the environs of the convent of Santo Domingo de Bonaval. The Center is made up of two elements which, coinciding with the entrance, define a small open-air space that contrasts with a platform closed by two of the convent's façades. Access to the garden is defined by the arrangement of these two urban spaces, which face each other, so that this access becomes the focus around which the rest of the buildings are ranged. It is not unlike what happened in the times when the convent itself was built. The layout is in three parts: the vestibule and the offices; the auditorium and the library; and the exhibition rooms.



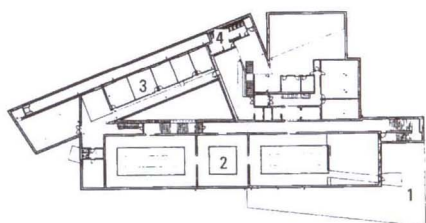






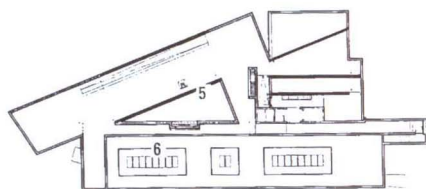


地下室平面图
Semi-basement

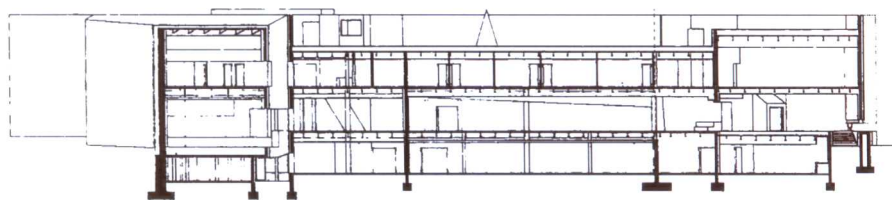


首层平面图
Ground floor

- 1. 入口 Access
- 2. 展厅 Exhibition rooms
- 3. 办公区 Offices
- 4. 卫生间 Lavatories
- 5. 天井 Patio
- 6. 天窗 Lanterns

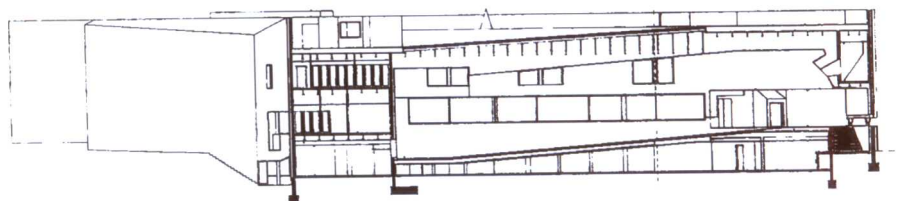
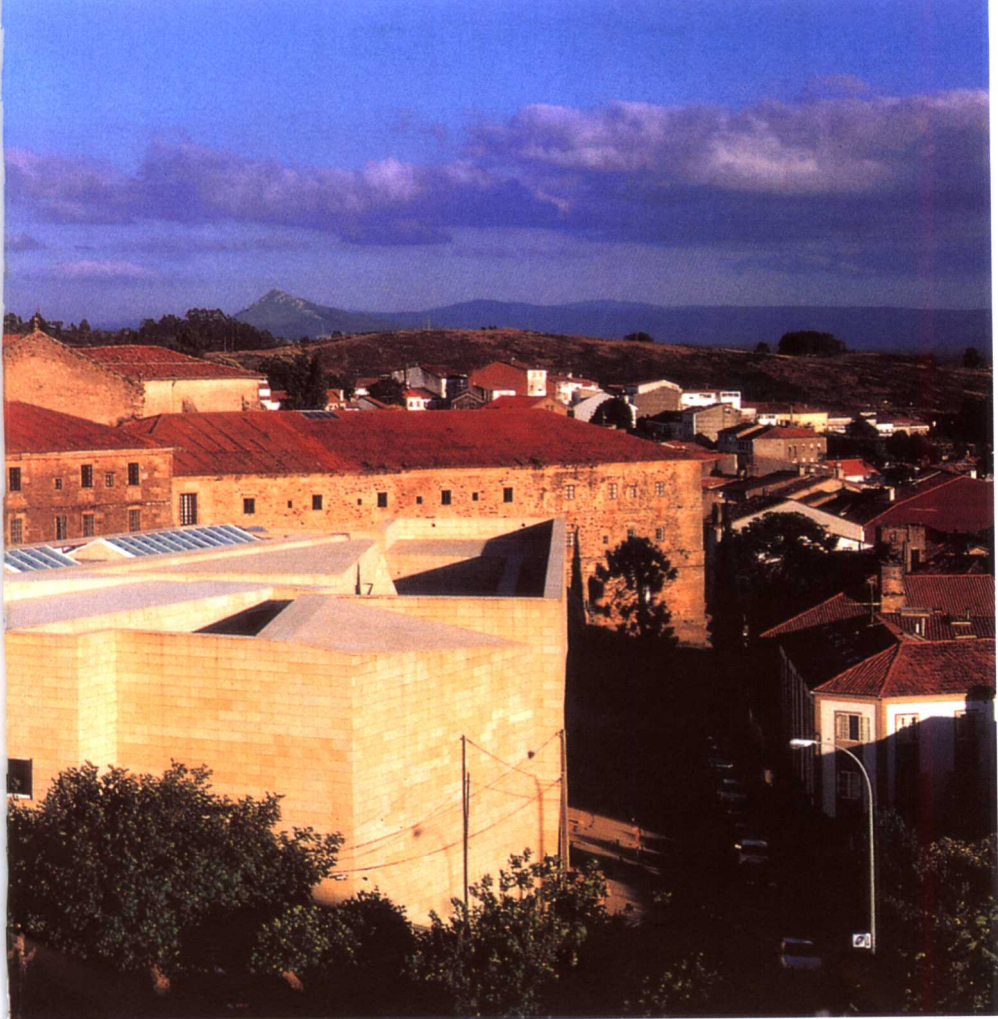


二层平面图
First floor



纵向剖面图

Longitudinal section



纵向剖面图
Longitudinal section

0 2 4

维埃拉·卡斯特罗 住宅 The Vieira de Castro House



位置: 葡萄牙 维拉 - 诺瓦德法马利康
建造时间: 1984~1994 年

Location: Vila Nova de Familação, Portugal
Date of construction: 1984~1994

这幢别墅建在一座能俯视维拉 - 诺瓦德法马利康市 (Vila Nova de Familação) 的小山之上。由于地形为倾斜的坡状，所以这个建筑建在一块人造的平地之上。整个房子为两层建筑，坐落于一片树木繁茂的山坡之上，出口朝南，可以俯瞰整个城市的景色，并有门廊和一块平台空地。一层设计错综对称，各个墙面相互呼应，有水平的壁龛和透光的通道。水池既作为整个建筑的一个延伸部分，也是山坡和北出口之间小路的一段延伸。

The house is on one of the hills that dominate the city of Vila Nova de Familação. Because of the sloped terrain, the construction was set on an artificial terrace at the opposite end of the entrance to the property. The house, a two-story affair, is seated on a wooded hillside and opens out to the south with terraces and porches which have magnificent views of the city. The ground floor is of some formal complexity with the dialogue between the walls, the horizontal niches, and the way the natural light enters. The pool operates as a prolongation of the building and of the path between the rocky hillside and the north façade.