

—— 大 师 系 列 ——

Eduardo Souto de Moura

艾德瓦尔多·苏托·德·莫拉

顾宝霞 刁训刚 译

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DE MOURA SOUTO Eduardo

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艾德瓦尔多·苏托·德·莫拉的作品之所以在国际上获得普遍的认可，是因为他将现代文化和传统文化融为一体，使建筑材料与建筑技术相协调，使建筑充分与周围环境融合的特点。他一边从事设计工作，一边以教授的身份在全世界许多建筑学校进行授课和学术交流。本书介绍的作品有乡村住宅、迭盖斯住宅、马特西诺斯住宅、迈厄住宅、布拉迦文化中心等 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大师的成就。

Eduardo Souto de Moura

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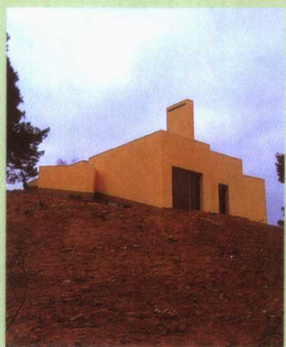
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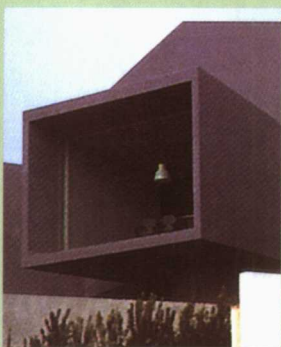
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Chronology of works



尽管很难定义艾德瓦尔多·苏托·德·莫拉的建筑风格，只要稍加留意他那些随处可见的建筑作品，就会很容易地发现他的设计精髓。因此，从本书收录的作品里可以迅即感悟到其建筑风格中所体现出的简约理念。幕墙、窗户、门楣或木质框架及其内嵌玻璃的交汇处……，所有这些都体现了这位葡萄牙建筑师对尺寸与比例的敏锐感觉。

Although defining the architecture of Eduardo Souto de Moura is hardly an easy task, surely the essence of that architecture is made palpable merely by glancing at some of the projects where it is found. Thus, a moment's contemplation of the works presented in this volume lets us perceive the simplicity revealed in his constructions. A façade, a window, a lintel, even the intersection between a wooden frame and the glass it contains, all of these things reflect the Portuguese architect's sensitivity for proportion and measure.



这种优雅的敏锐直觉源自理想主义的建筑风格,尤其是密斯·凡·德·罗。从这位大师身上,苏托学会了简约的艺术——材料的减少与形式的减少。同时,他还受到其他艺术家如唐纳·贾德、索尔·勒·维特的影响,并从他们身上获得灵感——将建筑与周边环境融为一体,将建筑周边环境本身视为建筑物设计元素的一部分而非决定性因素。

在苏托·德·莫拉的作品中,人们也不能忽视传统葡萄牙式建筑的分量。使用当地建筑材料,对气候、风土的理解与诠释,引领他建造了诸如马特西诺斯住宅、布拉迦市场这些具有象征意义的建筑。总之,这些作品现在都成了建筑的典范。

This acute intuition for the serene has its provenance in rationalist architecture, perhaps especially that of Mies van der Rohe. From this master Souto has learned the art of reduction: reduction of materials and reduction of forms. There are glimpses, also, of the influence of artists like Donald Judd or Sol Le Witt, who have inspired him in regard to ways of slotting objects into the surrounding environment, treating the place itself as merely one more instrument in the raising of the piece, and not as a fateful determinant.

One cannot overlook the weight of Portuguese architectural tradition either, in the work of Souto de Moura. The employment of native materials, the understanding and interpretation of the climate, the land, have led him to build such emblematic works as the house in Matosinhos or the market in Braga. In no uncertain terms, these now stand as architectural icons.

乡村住宅

Courtyard Houses



位 置：葡萄牙

建造时间：1993~1999 年

摄 影：路易斯·费雷拉·阿尔维斯

Location: Rua Cartelas Vieira, Matosinhos, Portugal

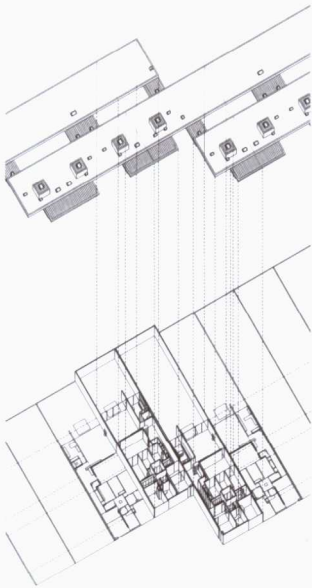
Date of construction: 1993~1999

Photographer: Luís Ferreira Alves

该住宅楼所处地段曾为农场的一部分，包括一个贵族庄园和一个可用于庆典和宴会的美丽花园。果园地块被当地政府所建的一条街分割成了三角形和梯形两部分，苏托·德·莫拉把其中的梯形地块划分成四个小区域和五个大区域，并建造了一个游泳池，在花园后添加了一些配套建筑。在三角形地块内，他建了一所独立的建筑，房间被同等高度的墙隔开，这些墙与楼群里受限制的承重墙没有太大差别。此外，墙壁上爬满了各种各样的植物，日益生长的植物与临近的花园融为一体。生活在此空间中，可以充分的享受私人空间，同时产生继续居住下去的心愿。大的玻璃门、出入口和住宅中心的天井为生活区提供了丰富的自然光照。

The lot where this residential complex was raised was once part of a farm that included an aristocratic manor house and a handsome garden that was used for celebrations and banquets. The fruit orchard on the property was divided into two parts, a triangular portion and a trapezoidal one, by a street put in by the local authorities. Souto de Moura compartmentalized the trapezium into four small lots and five large ones, and installed a swimming pool and an annex at the end of the garden. On the triangular terrain, he set a lone house. The parcels were divided by way of walls of a height not very different from that of the buildings that serve as framing elements to bear the weight of the concrete slabs that form the dwellings' roofs. Additionally, a wide variety of climbing plants were set out to cover the walls and progressively mix in with the adjacent gardens. This system makes it possible for each owner to enjoy their individual lot and at the same time generates a continual, linked residential development. The living quarters are lighted in part by large glass doors and by patios at the entrance and in the center of the house.

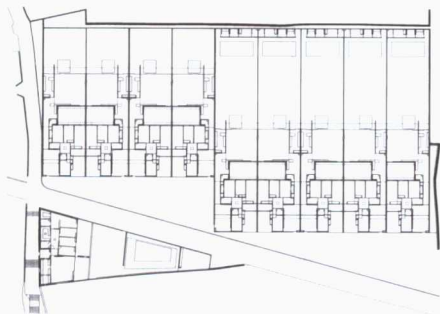




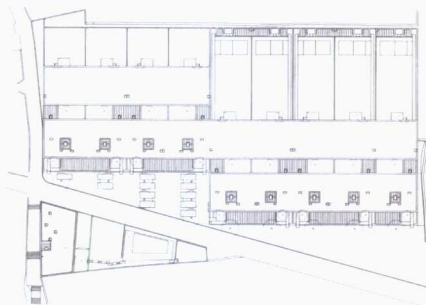
透视图
Perspective

0 5 10





总平面图
Plan



俯瞰图
Roof plan



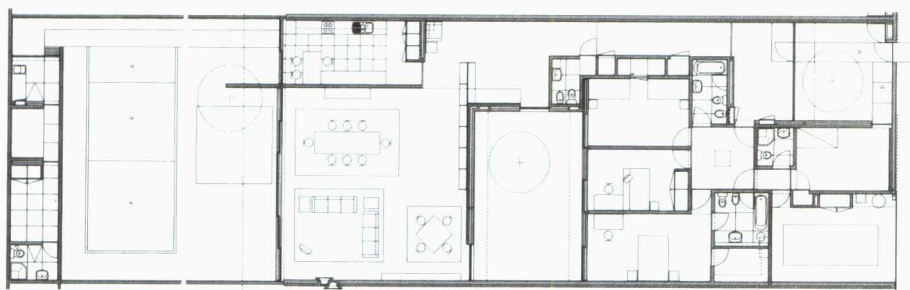






纵向剖面图
Longitudinal section

0 5 10



首层平面图
Ground floor



迭盖斯住宅

Diegues House

位 置：葡萄牙
建造时间：1998~2000 年
摄 影：路易斯·费雷拉·阿尔维斯



Location: Rua do Padre Luís Cabral,
Porto, Portugal
Date of construction: 1998~2000
Photographer: Luís Ferreira Alves

以苏托为首的事务所被授权在颇具历史意义的波尔图中心复原一栋小楼。尽管该楼已被重度毁坏，但根据要求需要尽量保留该建筑物的正面，其上的石雕和孔洞代表了这个城市的建筑风格，并要求能够继续展示其典雅性，因而是值得保留的。苏托采用了传统的布局设计：底层为娱乐休息室，可直接通往后面的庭院，卧室和浴室在上面一层。此楼三面留有窗户，因而从所有的房间都可以欣赏到外面的风景。与新近涂刷的灰泥产生的精细纹理以及白色和粉红色的色调相比，历经岁月沧桑的老房子，其正面原本就粗糙的石头更增添了几分古色古香。室内色彩甚为丰富，内墙壁材料相当平滑，木质地板与白色的石灰墙壁完美的结合为一体。

The commission given the office headed by Souto de Moura consisted in rehabilitating a small house in the historic center of Porto. In spite of the fact that the edifice was in a highly dilapidated state, from the very outset the decision was taken to conserve as much of the façade as possible. Its reliefs of stone and openings were considered well worth saving because they are witnesses to the building tradition of the city and they also continue to exhibit a graceful proportion. The program is a conventional distribution: the dayrooms are on the ground floor and provide direct access to the back patio; the bedrooms and baths are on the first floor. As the house is open on three of its sides, all of its rooms have windows with exterior views. The roughness of the stone used in the façade, and the added roughness of the patina the years have given it, contrasts with the fine texture of the recent plaster work in a pale pink tone. The interior keeps to the chromatic and material plainness of the walls and combines a wooden floor with plaster walls painted in white.