



EL croquis

1995 2005

**EDUARDO SOUTO DE MOURA**

事物的自然性  
the naturalness of things

**04 建筑素描**

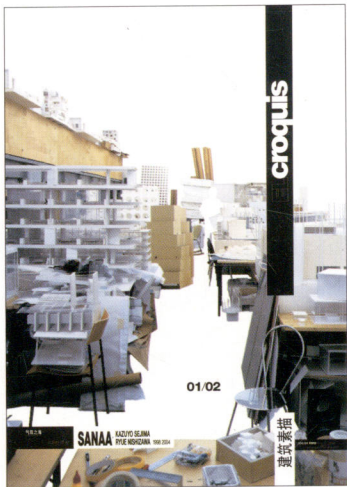
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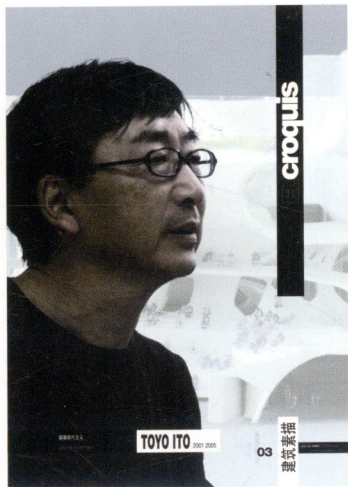
中文版

《El Croquis》是世界上最优秀的建筑类杂志之一。它的中文版延承了原版杂志的精神和主旨，不仅有当代最有分量的建筑设计和作品的展示，也有对国际上最杰出建筑师的详细采访和深入的分析评论。《El Croquis》中文版为中英文双语。



建筑素描中文版 第一、二期  
专辑：妹岛和世+西泽立卫  
价格：RMB 400

本专辑向读者介绍妹岛建筑设计事务所、西泽建筑办公室及他们联合的SANAA建筑事务所在世界各地的一些优秀作品。如：金泽21世纪当代美术馆、托莱多美术馆玻璃展厅、克里斯汀·迪奥的表参道大楼、三宅一生专卖店、纽约当代美术馆新馆、李子林中的住宅、市川公寓等。其中还收录了对妹岛和西泽两位建筑师的访谈片段以及对他们建筑风格的评论文章，帮助读者多方面地去解读这两位日本建筑师。



建筑素描中文版 第三期  
专辑：伊东丰雄  
价格：RMB 350

本专辑主要介绍了日本著名建筑师伊东丰雄的作品，随附一篇访谈录和论文，系统地 toward 读者展现了伊东先生的设计思路、后来风格转变的原因及其未来的发展方向等。主要作品有：仙台媒体中心、马勒4号5区、布鲁日展亭、蛇形画廊2002展厅、加维亚公园、铝制小屋等。



中文版

《a+u》杂志是世界知名建筑专业杂志，致力于从专业的角度向建筑界人士介绍全世界范围内最新的优秀建筑家及其作品和建筑理念。向全世界征集稿件，编辑部人员亲自行走各地去发现和挖掘有潜力的新生代建筑师，引导建筑领域新走向——这是《a+u》一贯的个性。《a+u》中文版为中英双语，双月出版，定价RMB 98。



建筑与都市中文版 第六期  
专辑：意大利建筑蜕变

意大利具有丰富的建筑文化遗产，如何在传统的历史文脉中实现建筑的蜕变，是对意大利建筑师的一个挑战。本专辑以建筑师卢卡·墨理纳利的论文“蜕变中的意大利”作开篇，随后以“城市的创造——当代大都市的新手段”、“实验伴随传统”、“作为实验性游戏场的建筑”、“风格——意大利制造”四个专题展开对意大利建筑的详细介绍。专辑不仅具有研究意大利建筑的学术意义，同时对处于建筑大开发时期的中国来说也具有较大的参照和借鉴意义。



建筑与都市中文版 第七期  
专辑：艺术空间

本专辑以艺术空间的设计为主题，遴选了杉本博司、阿尔瓦罗·西扎、理查德·迈耶、扎哈·哈迪德等著名建筑师的作品。同时也对佐佐·皮亚诺作品展、中国城市建筑提案展等作了重点地介绍。在深入研究艺术空间设计文化性、艺术性以及功能要求的基础上，本书从建筑的总体布局、陈列区的平面和空间设计、光环境设计等多个角度，对艺术空间的设计手法和理念作了探讨。

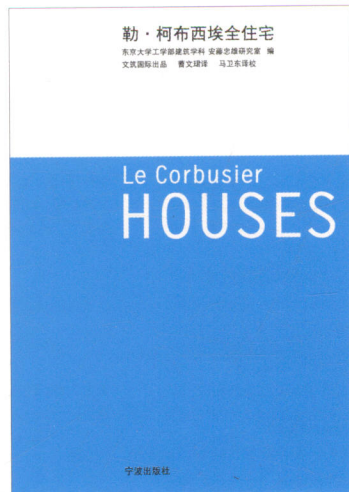


文筑国际出版部专门从事编辑和出版建筑类专业书刊的工作，目前旗下除了拥有两本世界一流的建筑专业杂志《a+u》和《El Croquis》中文版的独家代理权以外，也出版其他的国外引进版优秀建筑书籍，如已经面市的《勒·柯布西埃全住宅》，同时也自行组稿编辑，出版更多实用精美的建筑书籍，如《安藤忠雄建筑之旅》及隆重推出的《安藤忠雄作品集》。



《安藤忠雄作品集》  
主编：马卫东  
出版社：宁波出版社  
价格：RMB 286

本书精选了建筑大师安藤忠雄全球范围内的优秀作品；对每一项入选作品作了精辟的介绍。书中的图纸、照片和作品资料基本上都由安藤忠雄建筑研究所一手提供，内容精专，图片精美，排版精致。此书将引领读者饱览大师的风采，体会建筑的美丽，从而开拓建筑的未来。

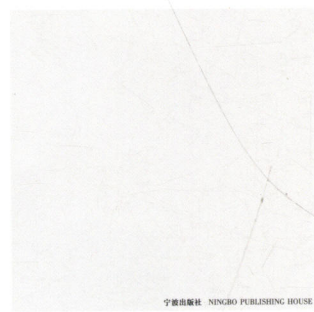


《勒·柯布西埃全住宅》  
作者：安藤忠雄研究室  
出版社：宁波出版社  
价格：RMB 118

建筑大师勒·柯布西埃，曾提出“住宅是居住的机器”的著名宣言。本书介绍的106个住宅设计项目，是对其宣言的一个实例性阐述。书中的每个设计作品都有简洁的文字说明，并配有详尽的模型和平面图展示。另外，本书还附有安藤忠雄和加藤道夫对勒·柯布西埃住宅的精辟诠释。通过此书，可以引领读者去最大限度地接近一个真实的勒·柯布西埃。

安藤忠雄  
建筑之旅

THE GRAND TOUR OF TADAO ANDO'S ARCHITECTURE



《安藤忠雄建筑之旅》  
作者：马卫东  
出版社：宁波出版社  
价格：RMB 88

本书主要介绍安藤忠雄在日本关西的建筑作品。书中收录的照片，是作者用普通的数码相机，依照参观的路线拍摄而成，未经任何的镜头处理，保留了建筑最本真的形态。本书涉及的建筑作品不但有作者拍摄的照片和鉴赏评语，还配有大量专业的图纸展示，特别是安藤忠雄的手绘草图。另外，本书还收录了作者对安藤忠雄的一篇访谈录，书后还附有参观安藤忠雄建筑作品的详尽线路行程安排。



《日本现代住宅12选》  
主编：马卫东  
出版社：宁波出版社  
价格：RMB 188

本书向读者呈献了12位当代日本年轻建筑师的12栋日本最新小住宅，如内藤广的“千岁鸟山的家”、妹岛和世的“小住宅”、青木淳的“L住宅”，隈研吾的“塑料之家”、古谷诚章的“ZIG/ZAG住宅”等，运用丰富的照片和图纸，以及相同的1:200的比例，展示了12个小住宅的设计构思，从空间、材料、功能和意义上的变化，体现了这12位建筑师引领新时代下住宅设计的新趋势。开篇的论文则系统而详细地论述了自现代以来，日本的住宅样式及住宅设计思想的演变历程，启发读者对居住和住宅设计的进一步思考和探索。



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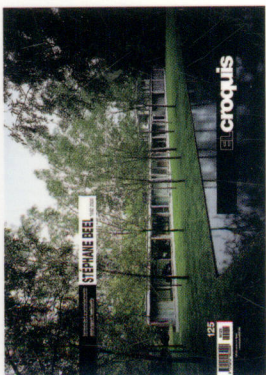


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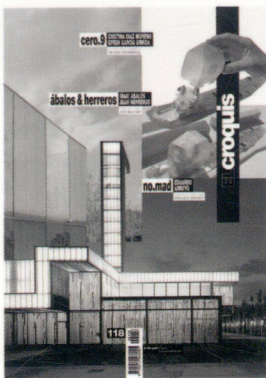


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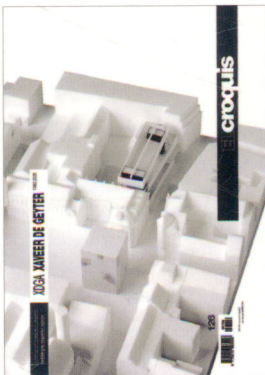
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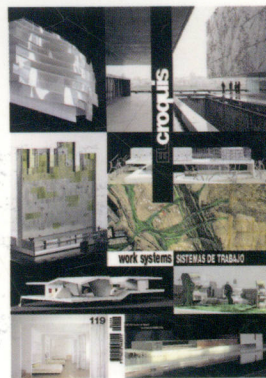


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从今往后，我想攻克两个困难的课题

即逐渐形成自我的美学，并且探索建立在环境基础上的建筑

安藤忠雄

# TADAO ANDO

作为世界级建筑大师，安藤忠雄的作品一直为世界各地的建筑师和研究学者们所关注和研究，在中国也有为数众多的安藤迷。但此前，中国还没有一本由国人自己研究和编辑出版的、适合中国需求的安藤忠雄作品集。为了弥补这一遗憾，《安藤忠雄作品集》一书应运而生。

《安藤忠雄》一书以中文、英文和日文三国文字编辑出版，精选了安藤忠雄全球范围内的优秀作品，作品的时间跨度长、地域跨度广，涵盖了从安藤忠雄早期成名作“光的教会”，到最新的“地中美术馆”等项目。而此书最不同于以往的特别之处在于，书中所有作品的选择，都围绕着“环境”这个安藤所追求的永恒的主题展开。

安藤忠雄曾有过这样的宣言：“从今往后，我想攻克两个困难的课题，即逐渐形成自我的美学，并且探索建立在环境基础上的建筑。”而此前人们对于安藤的认知和关注，大多集中在他对光影、空间、色彩和材质的运用上，而忽略了安藤对于“环境”主题的关注。

事实上安藤忠雄是一位杰出的建筑家，同时也是一名优秀的社会活动家，他坚信建筑是地球与环境的一部分，建筑可以像自然一样生长。同时，他也通过一个又一个的项目，努力地实践他的信念，不断让自己的建筑，对人们的生活产生巨大的影响。他在上海接受邀请而举办的个人展览的主题，亦是“环境与建筑”。

安藤忠雄本人也为这本独具一格的作品集感到兴奋，此书中的几乎每一个图纸、照片和作品资料均为安藤忠雄建筑研究所提供的一手资料，开篇为安藤忠雄亲自为本书撰写的论文“创造风景”以及日本权威的建筑史学家铃木博之的“思想的形式——关于安藤忠雄”一文。

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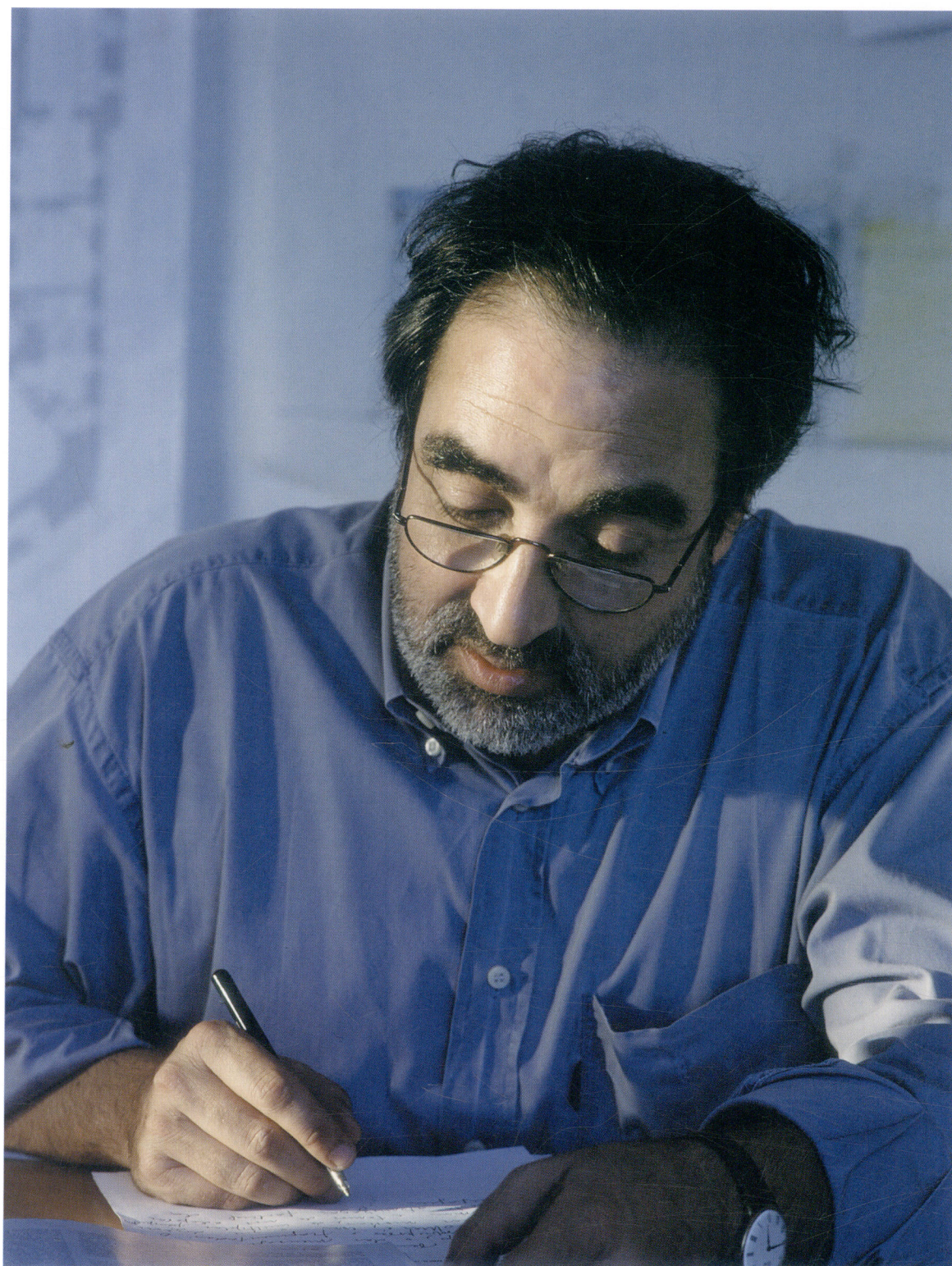


Photo: Luis Ferreira Alves

## EDUARDO SOUTO DE MOURA

1952 出生于葡萄牙波尔图  
1974-79 与阿尔瓦罗·西扎·维埃拉共事  
1980 毕业于波尔图美术高等学校建筑专业  
1980 开始他独立的职业建筑师生涯  
1981 开始他在FAUP大学担任建筑教师的生涯  
1988 担任巴黎-贝勒维尔建筑设计学院客座教授  
1989 担任哈佛建筑学校和都柏林建筑学校的客座教授  
1990-91 担任苏黎世联邦理工学院的客座教授  
1994 担任洛桑建筑学院的客座教授

1952 Born in Oporto, Portugal  
1974-79 Worked with the architect Alvaro Siza Vieira  
1980 Graduated in Architecture at the School of Fine Arts in Oporto  
1980 Started his activity as an independent professional  
1981 Started his teaching activity as Assistant of Architecture at the FAUP  
1988 Visiting Professor at the Architecture Faculty of Paris-Belleville  
1989 Visiting Professor at the Architecture Schools of Harvard and Dublin  
1990-91 Visiting Professor at the ETH Zurich  
1994 Visiting Professor at the Architecture School of Lausanne



| 主要作品    |  |
|---------|--|
| 1980/84 | 城市市场, 布拉加  |
| 1981/91 | “艺术之屋”, S.E.C.文化中心, 波尔图  |
| 1983/88 | 尼弗吉尔德住宅2, 波尔图  |
| 1984/89 | 昆塔-拉古住宅, 阿尔曼塞, 阿尔加威  |
| 1989/94 | “耶稣诞生”住宅, 布拉加  |
| 1990/94 | 地球科学系大楼, 阿维罗大学   |
| 1990/93 | 拜昂住宅   |
| 1989/97 | 博若-圣玛利亚修道院改造为国营旅馆项目, 布拉加   |
| 1991    | 伯格公司办公楼和购物中心, 波尔图  |
| 1991/98 | 莫列多住宅, 卡明哈   |
| 1992/95 | 大码头街上的公寓地块, 波尔图  |
| 1993/04 | 格劳·瓦斯科博物馆的改造项目, 维塞   |
| 1993/99 | 马托辛尤斯的庭院住宅   |
| 1994/02 | 塞拉-阿拉比达的住宅   |
| 1994/02 | 卡斯卡伊斯的住宅   |
| 1994/01 | 列日广场的三套住宅, 波尔图   |
| 1995/02 | 南马托辛尤斯散步道的重建项目- I 期工程  |
| 1997/01 | 葡萄牙摄影中心, 波尔图大楼休闲椅, 波尔图   |
| 1997/03 | 波尔图地铁, 音乐宫站  |
| 1997/01 | 马亚的建筑, 马亚  |
| 1998/99 | 北商场的“西罗”画廊, 马托辛尤斯  |
| 1998/03 | 曼努尔-奥利维拉影院住宅, 波尔图  |
| 1999/00 | 汉诺威国际展览葡萄牙展厅项目设计者之一<br>[与阿尔瓦罗·西扎合作]                                      |
| 2000/03 | 布拉加运动场 / 2004欧洲杯, 布拉加  |
| 所获奖项    |  |
| 1980    | 获得安东尼奥·德·阿尔梅达基金奖   |
| 1984    | 获得安特罗·德·肯塔尔基金奖   |
| 1992    | 获得塞西尔 (SECIL) 建筑奖  |
| 1993    | 获得塞西尔 (SECIL) 建筑奖 [缪拉马住宅获荣誉提名]<br>国际建筑奖 [S.E.C文化中心<br>和阿尔卡尼那住宅获荣誉提名]     |
| 1995    | 布拉加住宅获“建筑中的岩石”国际奖, 费拉-维罗纳  |
| 1996    | 获得国际艺术评论协会<br>葡萄牙地区年度奖<br>入围密斯·凡·德·罗展厅欧洲建筑奖候选名单                          |
| 1998    | 博若-圣玛利亚酒店入围IBERFAD奖候选名单<br>博若-圣玛利亚酒店获伊比利亚-美国双年展一等奖<br>和98年度个人奖           |
| 1999    | 博若-圣玛利亚酒店获“建筑中的岩石”荣誉提名<br>北商场的“西罗”画廊获创意奖和FAD奖                            |
| 2001    | 获得海因里希·特森诺金奖   |
| 2002    | 马托辛尤斯的庭院住宅入围<br>第三届伊比利亚-美国建筑和市民工程双年展候选名单                                 |
| 2003    | “南马托辛尤斯散步道”项目<br>获“建筑中的岩石”奖荣誉提名  |
| 2004    | 庞利马的两幢住宅入围<br>2004FAD建筑和室内设计奖候选名单<br>获得创意奖和2004FAD建筑和室内设计奖<br>获得SECIL建筑奖 |
| 竞赛一等奖项目 |  |
| 1981    | “艺术之屋”, S.E.C.文化中心, 波尔图  |
| 1982    | 吉拉尔多广场改造项目, 埃沃拉  |
| 1986    | C.I.A.C展厅  |
| 1987    | 萨尔兹堡酒店, 澳大利亚   |
| 1991    | “西西里的IN/ARCH 1990”   |
| 1992    | 礼堂和儿童图书馆, 市立公共图书馆, 波尔图   |
| 1997    | 奇亚多商场室内设计, 里斯本<br>波尔图地铁, 音乐宫站  |
| 2004    | 皇后矿泉区的多功能综合建筑设施  |

| MAIN WORKS               |  |
|--------------------------|--|
| 1980/84                  | City Market, Braga   |
| 1981/91                  | 'Casa das Artes', S.E.C. Cultural Centre, Oporto   |
| 1983/88                  | Nevogilde House 2, Oporto  |
| 1984/89                  | House in Quinta do Lago, Almansil, Algarve   |
| 1989/94                  | 'Born Jesus' House, Braga  |
| 1990/94                  | Geosciences Department, University of Aveiro   |
| 1990/93                  | Baião House  |
| 1989/97                  | Conversion of Santa Maria de Bouro Convent into Hotel, Braga   |
| 1991                     | Burgo Empreendimento. Office Blocks and Shopping Centre, Oporto  |
| 1991/98                  | Moledo House, Caminha  |
| 1992/95                  | Block of Flats in Rua do Teatro, Oporto  |
| 1993/04                  | Renovation of Museum Grão Vasco, Viseu   |
| 1993/99                  | Patio Houses in Matosinhos   |
| 1994/02                  | House in Serra da Arrábida   |
| 1994/02                  | House in Cascais   |
| 1994/01                  | Three Dwellings on Liege Square, Oporto  |
| 1995/02                  | Restructuring of the Promenade of South-Matosinhos – 1 <sup>st</sup> Phase   |
| 1997/01                  | Portuguese Centre of Photography, Cadeira da Relação do Porto Building, Oporto   |
| 1997/03                  | Porto Metro, Casa do Musica Station  |
| 1997/01                  | Building in Maia City, Maia  |
| 1998/99                  | 'Silo' Gallery at Norteshopping, Matosinhos  |
| 1998/03                  | Casa do Cinema Manoel de Oliveira, Oporto  |
| 1999/00                  | Co-Author of the Project of the Portugal Pavilion, Expo Hannover<br>[with Alvaro Siza]   |
| 2000/03                  | Braga Stadium/Euro 2004, Braga   |
| AWARDS AND PRIZES        |  |
| 1980                     | Antonio de Almeida Foundation Prize  |
| 1984                     | Antero de Quental Foundation Prize   |
| 1992                     | SECIL Architecture Prize   |
| 1993                     | SECIL Architecture Prize [Honorary Mention for the Miramar House]<br>National Architecture Prizes [Honorary Mention for the S.E.C. Cultural Centre<br>and the Alcanena House]                              |
| 1995                     | International Prize 'A Pedra na Arquitectura' for the House in Braga, Feira de Verona  |
| 1996                     | Annual Prize of the Portuguese Section of the International Association<br>of Art Critics<br>Shortlisted, European Architecture Prize Mies van der Rohe Pavilion   |
| 1998                     | Shortlisted, IBERFAD Prize for the Pousada of Santa Maria do Bouro<br>1 <sup>st</sup> Prize, IberoAmerican Biennial for the Pousada of Santa Maria do Bouro<br>Pessoa/98 Prize                             |
| 1999                     | Honorary Mention 'A Pedra na Arquitectura' for the Pousada of Santa Maria do Bouro<br>Opinion Prize, FAD Prizes, Cultural Silo at NorteShopping  |
| 2001                     | Heinrich-Tessenow Prize, Gold Medal  |
| 2002                     | Shortlisted, III Iberoamerican Architecture and Civil Engineering Biennial,<br>for the Patio Houses in Matosinhos  |
| 2003                     | Honorary Mention 'A Pedra na Arquitectura' for the project of the<br>Promenade of South-Matosinhos   |
| 2004                     | Shortlisted, FAD Architecture and Interior Design Awards 2004, for the project<br>2 Houses in Ponte de Lima<br>Opinion Prize, FAD Architecture and Interior Design Awards 2004<br>SECIL Architecture Prize |
| COMPETITION FIRST PRIZES |  |
| 1981                     | 'Casa das Artes', S.E.C. Cultural Centre, Oporto   |
| 1982                     | Renovation of Praça do Giraldo, Evora  |
| 1986                     | C.I.A.C Pavilions  |
| 1987                     | Hotel in Salzburg, Austria   |
| 1991                     | 'IN/ARCH 1990 for Sicília'   |
| 1992                     | Auditorium and Children Library, Municipal Public Library, Oporto  |
| 1997                     | Interior Design for the Chiado Department Stores, Lisboa<br>Porto Metro, Casa do Musica Station  |
| 2004                     | Multipurpose Complex in Caldas de Rainha   |

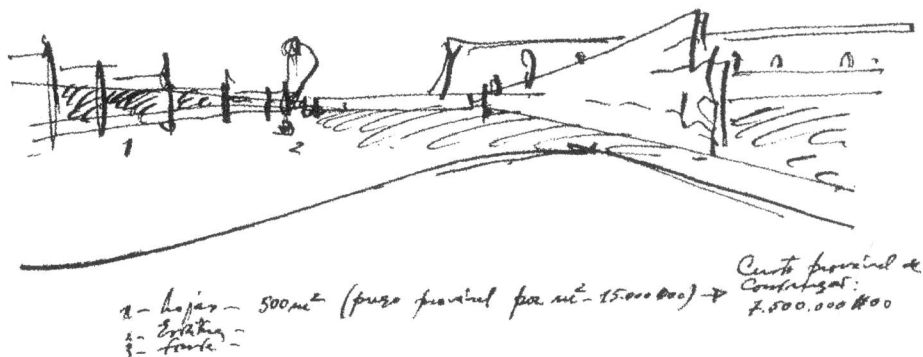


[对话爱德华多·索托·德·莫拉]

## 事物的自然性

路易斯·罗约·德·卡斯特罗  
李翔宁译

[波尔图，2005年春]



我们这次访谈是要讨论你的建筑，选取一些和你的作品相符合的概念和一些更为抽象的问题，来作为我们讨论的话题。

……而且要发现矛盾。

也要发现矛盾。最近你经常强调你的建筑观点、你工作的方式已经改变了，这引起了连续性和矛盾性的问题。

我的确是这样认为的。至于其他，我常常听到别人这么说，那应该是对的吧。

我想知道你如何看待这种改变，因为你的作品中有许多连贯性的东西，而且你也多次提到你还是对同样的东西感兴趣。

你不会因为说了“我明天要改变”就会改变。我的感觉是你意识不到这种改变。别人一定会留心你的变化，不过我的确意识到有一个重要因素，是关于我用来做设计的任务书概要的，它很可能和这种改变有关。

我也说不出为什么，我职业生涯的开始是设计住宅，为我的家人和朋友设计住宅。那些住宅，不管是城市的，还是非城市的，都有一种类型。我觉得住宅是一种通用的事物，在历史上几乎没什么变化。材料变了、建造系统变了，但这样一种住宅的观念并没有很大变化。有人指责密斯·凡·德·罗喜欢抽象而放弃了历史语言，而他回答道，“我不同意，院落住宅可以追溯到五千多年前。”

事实情况是我通过设计独户住宅达到了某种连贯性和控制。这些住宅的业主虽然有一定财力但属于不是特别富有的类型，这只是由于其他类型的业主没找到我吧，尽管他们确实拥有相当的资源。我非常重视建筑和基地相适应，而且这么多年来，我发展出了一种单层住宅，很好地适应了基地及其边界——在葡萄牙常常用围墙来界定。我把这些围墙看作是建筑的一部分，是不应避开或排除在外的特征。从这一点出发，我对可以将边界围墙结合进来建造的院落住宅类型产生了兴趣。

*In this interview we ought to discuss your buildings and pick out the ideas, the more abstract issues that coincide with your works, to shape our arguments.*

*...and discover the contradictions.*

*And also discover the contradictions. Although lately, you have often insisted that your vision of architecture, the way you work, has changed, which has given rise to continuities and contradictions.*

*I actually believe that is true. As for the rest, I hear it so often that it must be true.*

*I would like to know how you regard that change, because there is a lot of consistency in your work, and you have stated several times that you are still interested in the same things.*

*You do not change because you say, "Tomorrow I am going to change". My impression is that you are not aware of that change. Others have to alert you to it, although I do realise that there is an important issue regarding the briefs I have worked with, which may well be related to that change.*

*I began my professional practice designing houses, I don't know why—houses for my family and for my friends. And those houses, both urban and non-urban, had a typology. I believe that housing is something universal that historically has changed very little. The materials change, the building systems change, but the idea of a house as such is not something that has changed a lot. Mies van der Rohe was accused of having abandoned the historic language in favour of abstraction, and he replied, "I do not agree; courtyard houses date back more than 5000 years".*

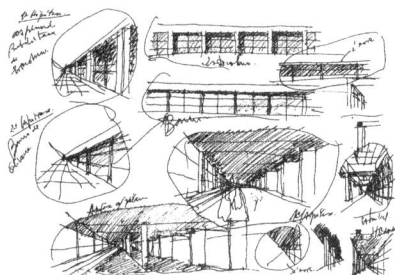
*What is true is that I arrived at a certain consistency and control by working with single family dwellings. These were houses for a not terribly rich type of client—simply because the others didn't seek me out—although they did have certain resources. I placed considerable importance on adaptation to the site, and over the years, I developed a type of single-storey house that was well adapted to the land and its limits—which in Portugal are always marked with walls—. I regarded those walls as part of the building and a feature that was not to be shunned or shut out. From there I became quite interested in the typology of the courtyard house with its willingness to include the perimeter walls in the construction.*

[a conversation with Eduardo Souto de Moura]

## THE NATURALNESS OF THINGS

LUIS ROJO DE CASTRO

[Oporto, Spring 2005]



城市市场  
CITY MARKET  
Braga, Portugal. 1960/1964



后来，我有机会按照其他类型的任务书概要进行设计，在这些任务中首先你得改变尺度，其次是要面对更多的城市条件，此时建筑对象就不能再那么以自我为中心，那么不受约束。我得建立更多的关系——和城市的、和业主的关系等等——处理更多的信息和考虑更多的参数。

因此有两个原因可以解释为什么要改变：首先，是我自己在某种程度上变得学院化的危险——比如津津乐道石头墙面和玻璃之间的界面，动不动就造一个这种类型的住宅——这不是我的兴趣所在；其次，是由于接受项目委托的规模在变化这一事实。

在我离开学校开始从事建筑师工作时，意识形态的争论在葡萄牙显得十分重要，比今天重要得多。我刚开始又正好是和西扎一起做SAAL项目。在那一时期的葡萄牙，我们埋头于乡村的重建进程之中：住宅、医院、学校等等都很缺乏。战后，在葡萄牙和欧洲其他地方所发生的差不多。

那时在国际舞台上，人们正挥舞着后现代的大旗——我对此毫无兴趣。我不感兴趣有许多原因，主要是因为葡萄牙的情况和其它地方完全不同。

与此同时，在葡萄牙我们要继续前进和“工作”；而行动的有效工具是和品味的讨论完全无关的。我们试图找到合适的形式、程序和建造系统，从这个角度出发，现代建筑，在纯粹、简单和英雄式的意义上，为我提供了一种可以解决问题的形式。它有我可以用的原则和工具：底层架空柱、独立的结构和表皮，同时我还可以运用自由平面来应付任何类型的设计任务——解决一个学校、一个住宅等。

那时我们发起了许多对后现代主义的抵制。为什么呢？因为对于我们而言，后现代主义所采用的随心所欲的方式十分荒谬——它所确立的恢复历史语言纲领的精确性的缺乏、以及它对边缘性和非人化的批评等。

从那以后已经过去了三十年，时代也已经改变了。我们现在生活在一个没有主导风格的极端多元化的世界，在这个世界中你得飞快地工作并建立和现实以及项目之间的直接关系。在这样的环境下，你无法按照某一种特定语法的框架进行工作。

Later, when I had the chance to work with other types of briefs in which firstly, you have to change the scale and secondly, confront more urban conditions, the architectural object became less egocentric, less independent. I needed to establish more relationships —with the city, with my clients, etc.— process more information and consider more parameters.

So there are two reasons that explain the need for change: first, the danger of reaching a degree of academicism myself —for example, the interface between the stone wall and glass being repeated as an anecdote, and constructing that type of house too easily—, which I was not interested in; and secondly, the fact that at some point there was a change in the scale of the commissions.

When I left the School and began to work as an architect, the ideological debate was very important in Portugal, a lot more than nowadays. I also happened to start work with Siza on the SAAL project. At that time in Portugal, we were immersed in the process of rebuilding the country: there was a lack of housing, hospitals, schools, etc. What happened in Portugal then was something like what had happened elsewhere in Europe after the War.

On the international scene at the time, people were waving the post-modern flag —which did not interest me at all. I was not interested for many reasons, primarily because the conditions in Portugal were completely different.

At the same time, in Portugal we had to get on and 'work'; and the operative tools for action lie outside discussions about taste. We tried to discover the right forms, programmes and building systems, and from that point of view, Modern architecture, in its pure and simple or heroic sense, provided me with a language that could resolve the problems. It had principles and tools that I could work with: pilotis, independent structure, and skin, but also I was able to tackle any sort of brief with the free plan— resolve a school, a house, etc.

At the time we threw up a great deal of resistance to post-modernism. Why? Because for us the arbitrariness used by post-modernism was ridiculous— its lack of rigor in the presumed programme of recovery of historic languages, its criticism of the peripheries, dehumanisation, etc.

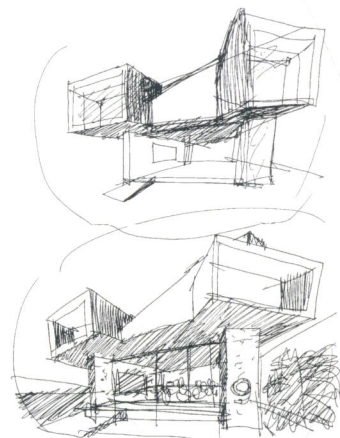
Thirty years have passed since then, and times have changed. We now live in an extremely plural world that lacks a dominant style, in which you have to work very fast and establish a more immediate relationship with reality and the project. In this context, you cannot work with the restrictions of a specific grammar.





“艺术之星”文化中心  
‘CASA DAS ARTES’ CULTURAL CENTRE  
Oporto, Portugal, 1981/1991

曼努尔·奥利维拉的影院住宅  
CINEMA'S HOUSE ‘MANOEL DE OLIVEIRA’  
Oporto, Portugal, 1999/2003



还有一个我再也无法回避的现实问题。早年我的项目是以一种区分“实”和“虚”的技术为基础，这使得我可以不考虑窗。不过，我意识到在有些情况下绝对有必要把窗考虑进来。我画过许多窗，但是我感觉我画的或者是体现在模型中的窗的比例总是不够完美。让我担心的不是高/宽比。我们设计窗的时候，首先面对的问题是建筑缺乏“规模”，缺乏可以让人呼吸的尺寸，第二个问题就是“深度”。在墙上开一个窗洞，按照我们现在建造墙的方式，窗似乎是一种摇摆的表面。

不过，有两三个个案让我意识到，开设大面积的景观窗、创造“虚”、或者运用新造型主义的图景没什么意义。所以我觉得我应该克服这一障碍来设计窗——建筑中最难处理的部分。我认为这绝对是一种“考验”。老实说，没几个建筑师能把窗设计得很好。事实上，人们造了许多的玻璃墙面，还有其他方式，都是因为他们不知道如何设计窗。

对这个问题我进行了许多研究。比如说在影院住宅中，设计两个面向海岸的巨大窗口是绝对必要的，可以在两旁的塔楼之间形成一个海的框景以把地形引入到室内来。在这个例子中我感到深度可以以空间的方式被感知，而不仅仅是在墙上开个洞而已。

在葡萄牙，我们已经从一种生活在以“粉红革命”为标志的社会状况中转变过来，在那种状况下，新现代是有意义的——由于它是被禁止的东西，所以是对你抵抗力的考验——现在我们已经进入了一种多元化的状态，其标志就是不再有意识形态，在这种状态下，运用一套规则体系的操作变得毫无意义。

自从雅典宪章的实验失败以来，没有人敢再尝试着建立一套建造城市的规则。同样很明显，在我们学科领域内，建筑物的规模和设计都要求都发生了很大改变，所以我认为必须创造出适应新情况的工作方式。

总之，你所提到的改变的确存在，我周围的人也都这么认为，这种变化是所有这些情况的产物。

There was also a real problem that I could not avoid any longer. In those early years, my projects were based on a technique of differentiation between ‘positive’ and ‘negative’, which enabled me not to have to include any windows. However, I realised that in some situations it was absolutely necessary to include windows. I have drawn a lot of windows, but I always get the impression that the ones I draw —and the ones I include in my models— are not perfectly well proportioned. It is not the height/width proportion that worries me. When we design windows, the first problem facing us is that architecture lacks ‘size’ —it lacks the dimensions that permit breathing—, and the second is ‘depth’. When we cut a window out of a wall, in the walls the way we build them now, the window seems to be a vibrating surface.

Anyway, in two or three cases I realised there was no sense in opening large picture windows, making ‘negatives’, or using a neoplastic image. So I thought I ought to overcome this obstacle and design windows; the hardest thing to do in architecture. In my opinion that is the definitive ‘test’. There are few architects who know how to design windows very well— honestly. In fact, people build so many glass walls, amongst other things, because they don’t know how to design windows.

I have done a lot of research into this issue. In *Cinema House*, for example, it was absolutely necessary to include two very large windows facing the coast which would frame the view of the sea between the towers alongside to feed the geographic conditions into the interior. In that case I felt that the depth could be perceived as space and not simply as a cut in the wall.

In Portugal we have changed from living in a social situation marked by the “Carnation Revolution”, in which it made sense to be neo-modern —it was proof of your resistance, because it was something that had been forbidden—, to a plural situation characterized by a loss of ideology in which it makes no sense to operate with a system of rules.

Since the failed experiment of the Athens Charter, nobody has dared to attempt to set the rules for the production of the city. It is also obvious that in our disciplinary field, the scale of the buildings and the briefs have changed a lot, and so I think it is inevitably necessary to invent working methods that are adapted to the new conditions.

In conclusion, the change you mention does exist —the people around me also see it that way—, and it is the fruit of all these circumstances.

*Your mention of post-modernism brings us to a far-reaching issue that we could discuss: the idea of arbitrariness.*

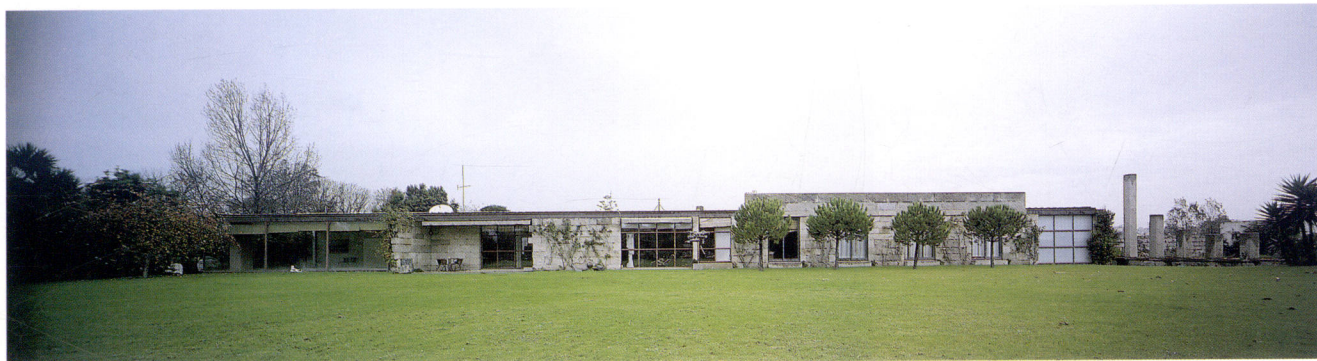
OK, I do not reject arbitrariness. As a student, in the first course, we were made to read books on the analysis of the science of form. Then Christopher Alexander arrived on the scene—a very intelligent man who explained all of that by saying that “the city is not a tree”, it is a complex system that does not admit a single solution or simplistic planning.

你提到了后现代主义，这可以引起我们对一个范围很广泛的议题的讨论：任意性的概念。

好的。我并不反对任意性。作为一个学生，在基础课程中我们要阅读分析形态科学的书籍。然后克里斯多弗·亚历山大出场了——他是一个很有智慧的人，用“城市并非树形”就解释了整个形态科学，是一个复杂的系统而不是一个单一的解决方案、也不是简单化的规划。建筑不会遵循一个线形的过程。任意性、情感逻辑、心理



尼弗吉尔德住宅2  
HOUSE 2 IN NEGOVILDE  
Oporto, Portugal, 1983/1988



学、作者的经历都参与到这个系统中，使一切都发生了变化，偏离了任何逻辑的简单化。

任意性的问题是对真实性的兴趣联系在一起的，尽管是以一种复杂的方式。这似乎也是你所关注的问题之一；追求事物、建造、材料等等的真实性。

真实性？不，我更关心的是创建一个看起来真实的系统。我尝试达到一种能够实现的一致性。它可以是真实性的一种表现，但本身并不是真实性。任何努力想要达到真实性的建筑最后结果都会是一个怪异的项目。艺术上也有类似的情况。在每个项目发展的过程中必须有一致性：如果我们决定以某种方式使用石材，那么我们就必须找到一种有意义的一贯性的方式来运用这种材料。

不过由于多米诺的结构，现在我们已经摆脱了承重墙，这是我们以前使用的系统，现在用表皮取而代之。不论你是否喜欢，现在讨论真实性没有任何意义，这就是我们得接受的另一个状况。

现在你可以创造一种立面或者建筑物的氛围，看起来和其真实状况并不相同。你可以用石材建一座建筑，找到某种方式在石头上留缝，但这并不意味着这个建筑就是石头造的。我不认为我们用石材的时候，就一定要造承重墙：我不喜欢反自然的解决方案。

建造，有自己一整套基本逻辑，它代表了建筑中唯一可以客观地加以讨论的部分。关注建造是有关建筑的唯一可能的话语；任何其他东西都太主观和不精确。

所以我对是否真实的伦理问题不关心，或者是因为我不关心对象的真实性。然而我关心的是鼓励对真实的一种模拟。

这可以帮助我理解一些很少被关注但似乎和我有关的问题。我指的是主动通过并不清晰的系统来建构对于事物的体验，这个系统很难察觉，比如对地形的操纵和塑造——景观的“建造”。你的每一张住宅的图纸都清楚地表现出地形有被改造或操作过，如同房子一样。但是这个方面没被注意，它没能进入到用来解释你的作品的更正统的文脉话语之中。

是这样的。当我在一个特定的场所处理建筑时，我一定要找到一个地形中需要被填充的空间。而建筑，如果是个好建筑并已经建

Architecture does not follow a linear process. Arbitrariness, affective logic, psychology, autobiographies, all participate in the system and change everything, warping any logical simplification.

*The question of arbitrariness is linked, albeit in a complicated way, to an interest in authenticity. That also seems to be one of your concerns: seeking the authenticity of things, construction, materials, etc.*

Authenticity? No. I am more concerned about creating a system that seems to be authentic. I try to achieve a congruence that can be built. It could be the re-presentation of an authenticity, not authenticity in itself. Any architecture that strives for authenticity ends up producing a monstrous object. Something similar happens in art. There should be congruence in the process, in the development of each project: if we decide to use stone in one way, we need to discover a consistent way to work with that material that makes sense.

But now that we have done away with the resistant wall thanks to the Dom-ino structure—which is the system that is used—and we have replaced it with a skin—which, whether you like it or not is the other condition that we work with—talking about authenticity makes no sense.

Nowadays you can make the atmosphere of facades or buildings seem to be something that is not. You can erect a building with stone, discover a way to make gaps in the stone, but that does not make the building built of stone. I do not believe that when we use stone, we necessarily have to build resistant walls: I don't like anti-natural solutions.

There is a world of basic logic in construction that represents the only part of architecture that can be discussed objectively. The only possible discourse about architecture concerns construction; anything else is too imprecise and subjective.

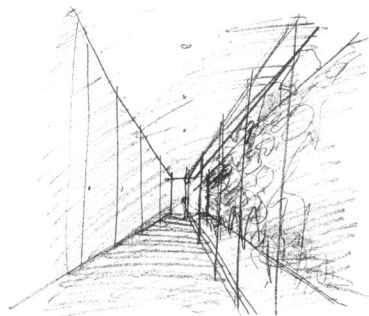
So I am not interested in the ethical problem of being authentic or because I am not concerned about the authenticity of the object. I am, however, concerned about encouraging a simulation of that truth.

*That helps me to understand something that has received little attention but which seems relevant to me. I am referring to the willingness to build the experience of things through systems that are not obvious, which are not easily perceptible, like the manipulation and shaping of the land—the ‘construction’ of the landscape. There is not one drawing of your houses which does not make it quite clear that the land has been worked—manipulated—just as much as the building. Yet that aspect has gone unnoticed; it has been left out of the more orthodox contextualist discourse used to explain your work.*

That is true. When I tackle architecture in a specific place, I have to discover the void that the ground has to complete. And architecture,



莫列多住宅  
HOUSE IN MOLEDO  
Moledo do Minho, Caminha, Portugal. 1991/1998



昆塔-拉古住宅  
QUINTA DO LAGO HOUSE  
Almássil, Algarve, Portugal. 1984/1989



成——我不是说我已经达到了而是我努力想达到——向我们展示了这块地、这个场所的存在如何离不开这个作品的存在。你必须找出什么是不合适的，这个建筑又该是什么样的才能使得建筑和场所彼此适合。

地面从来都不是不能碰的，一旦我觉得我所感兴趣的建筑在该场所并不合适，我就改造这块地，这块基地。

有一次，对土地的改造比真正的住宅花钱还要多。那就是米尼奥-莫列多住宅，其倾斜的用地呈台阶状，每1.5m有一个由石头墙体支撑的平台。我一旦决定了这个住宅该是什么样的，我就不得不对平台进行改造以使之能够融入大地。因此我使用了同样的石头墙，但这一次按照3.0m间隔排列。这很费工，需要大量劳力、熟练工匠，装了六卡车的石头等等，不过业主对此非常理解。

这些都是为事物赋予更多意义的方法，尽管完成后，建筑师的工作不再明显，因为那种对大地的改造应该是不被察觉的。如果能被察觉，就失去了意义。博尔赫斯在描述他如何写作时，警告说一段文字不应修改太多，不然的话，它最终会变得太过刻意，读者能感觉到作者的疲惫从而也会觉得厌倦。因此你得做得非常微妙，使文字似乎从一开始就是那样的。

这种准自然景观、地形和庭院的想法十分重要，因为它可以引发一种连续性景观的真正有趣的状态。

建筑师现在常常使用人造景观的观念，承认可以用建筑手段建构一种自然的意象。

全球化的后果之一就是自然状态的消失。

通常认为一个物体的文脉化是和周围既有环境发生关系，但事实上环境正好是另一面。

有补充作用。

是的——适应，但如果我没有误解你刚才的解释，同样还有冲突。

在布拉加运动场项目中，你可以很好的理解这一点。尽管环境是石头的，但它们并不是天然的。它以前是一个有采石场的山腰。我觉得石头并不处于天然的状态，因为它被切割过：它的形态不是自然力所决定的而是人工塑造的。因此我们所做的就是延续这种工

when it is good and it is built—I'm not saying that I achieve it but rather that I try to—, shows us how that land, that place, could not exist without the presence of that work. You have to discover what is inappropriate and what the building should be like in order for both the place and the architecture to be appropriate for each other.

The ground is never virgin, and when I see that the architecture I am interested in is not right in that place, I manipulate the land, the site.

On one occasion, the construction of the land cost more than the actual house. That was the House in Moledo do Minho, where the sloping allotment was benched with platforms buttressed by stone walls every 1.5 metres. Once I decided what the house would be like, I had to remake the platform to be able to integrate it into the ground, using the same stone walls but arranged in this case every three metres. It was laborious, it involved a lot of work, master tradesmen, six truckloads of stone, etc., but the client understood it perfectly well.

All of this is a way of giving things more meaning, although afterwards, the architect's work is no longer obvious, because that manipulation of the land should not be sensed. If it is, it loses interest. When Borges described how he wrote, he warned that a text should not be corrected too much because otherwise it ends up being excessively elaborated, the reader senses the writer's tiredness and then gets bored. So you have to do all of that in a very subtle way that seems as if it has always been like that.

This idea of the quasi-natural landscape, topography and gardens, is important because it triggers a truly interesting state of continuity of the landscape.

*Architects now often use the idea of the artificial landscape, accepting that an image of nature can be constructed using architectural tools.*

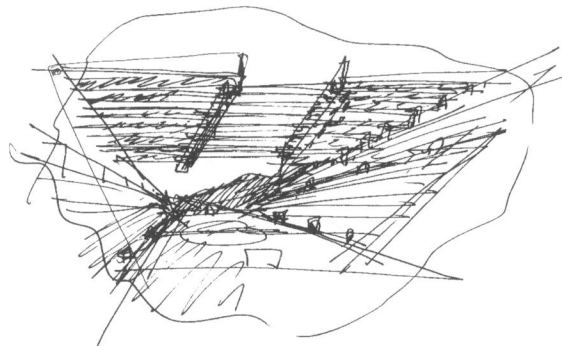
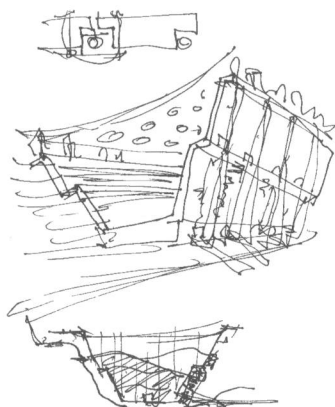
One of the consequences of globalisation is the disappearance of the natural condition.

*The cliché says that the contextualization of an object has a place with its existing surroundings, but in fact the environs are just the other half.*

There is a complementarity.

Yes—adaptation, but if I am not mistaken about what you have been explaining, conflict as well.

You can understand that very well in the Braga Stadium. Although the environs are stone, they are not natural. It used to be a mountainside with a quarry. I felt that the stone was not in a natural state because it had been cut: its shape was not defined by the forces of nature but



布拉加市立运动场  
BRAGA MUNICIPAL STADIUM  
Monte Castro, Braga, Portugal, 2000/2003

作，对石头进行非天然的塑造。然后我们填进混凝土，这是一种和石头一样天然的材料。因此我们首先是把石头“移走”，然后以另一种方式“制造”石头。现在很难说出哪儿是一种材料结束、另一种材料开始之处。一种材料依赖于另一种材料：石头支撑着混凝土而混凝土也同样支撑着石头，因为它们并不是统一的——有孔洞存在。这一切形成了一个组合。

有一些建筑师，我怀疑你肯定感兴趣，包括路易斯·巴拉干、伊格纳西奥·加德拉、理查德·诺伊特拉，显然还有密斯·凡·德·罗。

是的，我对密斯极感兴趣。但是和其他的天才一样，他是无法模仿的。一个葡萄牙哲学家曾经写过一段很好的文字，说的是你只能模仿无法模仿的，因为只有无法模仿的作品才构成一种挑战；只有它们才足够强烈到让人模仿。

说到密斯，我最感兴趣的在于他终生追求完美的柏拉图式的理想形式：建筑的原型。但我对其态度的兴趣大于对其结果的兴趣，这个结果他没有达到。密斯也不得不模仿一些东西——他也不得不建造假的结构，贴面等等。他和他的一些学生以及比他年轻的合作者一起组建了一个实验室，他们不引人注目地工作着，将他的一些模式转化为更自然的东西。我对那一代人很着迷，他们非常接近密斯的语言、他的细部，并且遵循他的“少就是多”的格言，尽管他们对于反映更明确、更真实的问题有更大的兴趣：人、生活、睡眠、进餐等等。这正是我对诺伊特拉感兴趣的原因，因为他接受了那种意识形态，以此为基础进行工作，并机智地解决了建筑所面对的真实的问题而不违背这些原则。

巴拉干真的让人惊奇，我等会儿还要和你谈谈我的旅行，这对我是起决定作用的。我曾经在一些小照片上见过他的作品，极其美妙、像画一样，色彩艳丽。不过我怀疑摄影师并不理解巴拉干的作品——他选了简单的方式。当我在墨西哥游览时，让我最惊奇的是尺度：它如此巨大。我还发觉巴拉干是一个博学的建筑师，很明显，他很熟悉阿道夫·卢斯的空间构成概念，而且很好地理解了密斯·凡·德·罗的空间和细部。他把这些都用了，并使用了他在墨西哥能够运用得得心应手的材料。这就是为什么巴拉干的建筑不体现在他的墙面和色彩上，而是体现在墙面和色彩所界定的空间上。

再回到我们先前讨论的关于变化的观念，这些发现让我想到我最早设计的住宅，都是新造型主义式的、没有窗的，沉溺于虚/实的策略中，只关注某些方面，尽管我对于在不同的尺度上可能发生的另一些建筑主题也感兴趣。我认为有一种中间的状态存在，而不是采用那种，让每样东西要么完全封闭、要么完全开放，要么光明、要么晦暗的策略。参观了巴拉干的住宅以及西扎的作品，我感兴趣的是这种中间的状态，尽管在图面上看起来不那么一致或优雅，但它们根本上是更自然的。

我也对德国新古典主义感兴趣——一个描述从密斯到彼得·贝伦

rather by human labour. So what we did was to continue with that work, with the non-natural formation of the stone. Then we fed in concrete, which is a material just as natural as stone. So first we 'removed' stone and then we 'made' stone another way. Now it is hard to tell where one ends and the other begins. One feeds off the other: the stone supports the concrete and the concrete also supports the stone, because it is not uniform—there are holes. It all makes up a unit.

*There are several architects that I suspect you are necessarily interested in, including Luis Barragán, Ignacio Gardella, Richard Neutra and obviously Mies van der Rohe.*

Yes, I am extremely interested in Mies. But like every genius, he is inimitable. A Portuguese philosopher once wrote a beautiful text saying that you can only imitate the inimitable, because only inimitable works pose a challenge; only they are powerful enough to become imitated.

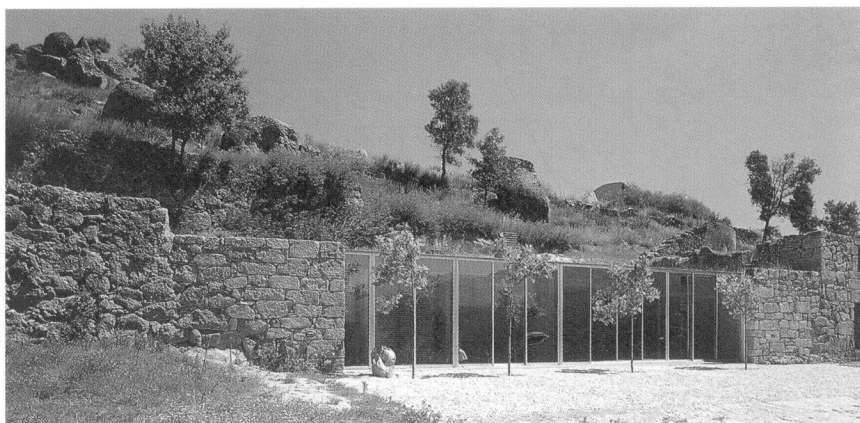
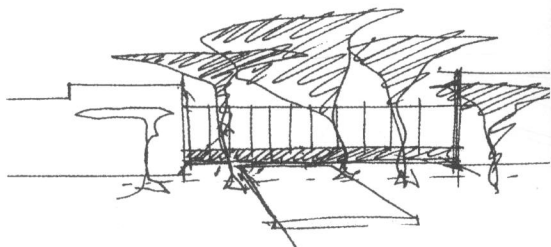
In the case of Mies, I am extremely interested in his life-long search for the perfect Platonic form: the archetype of architecture. But I am more interested in his attitude than the result, which we know he did not achieve. Mies had to simulate things—he had to build false structures, cladding, etc. He organised a laboratory with some of his students and younger associates where, in the background, they worked on the conversion of some of his paradigms into something more natural. I am fascinated by that generation, which was akin to Mies' language, his details, and shared his "less is more" aphorism, although they were more interested in responding to more specific, real problems: people, living, sleeping, eating, etc. And that is why I am interested in Neutra, because he accepted that ideology, worked from it and wisely resolved the real problems faced by architecture without betraying these principles.

Barragán was a real surprise—I must tell you about my trips later, which have been fundamental for me—I had seen his work in some small photos that were extremely beautiful, picturesque, in very pretty colours. But I suspect that the photographer didn't understand Barragán's work—he took the easy path. When I visited Mexico, what astonished me most was the scale: it is enormous. I also discovered that Barragán was a very erudite architect, full of light, who was familiar with Loos' Raumplan and also understood Mies van der Rohe's spaces and details very well. He worked with all of that, using the materials at his disposal in Mexico. That is why Barragán's architecture is not found in the walls and their colours, but in the space they define.

Going back to the idea of change we discussed before, these discoveries made me think that my first houses, which were neoplastic, with no windows, surrendered to the negative/positive strategy—they focused exclusively on certain issues, although I was also interested in other architectural themes that occurred on a different scale. Instead of



拜昂住宅  
HOUSE IN BAÍÃO  
Vale da Cerdosa, Lugar do Porto Manso, Baíão, Portugal. 1990/1993



斯，从贝伦斯再到列莱奥·冯·克伦兹，并最终到辛克尔之间关联性的线索。他们代表了我对古典主义的兴趣，以及我对由他们所引发的规则的价值的兴趣，同时还代表了更重要的东西：它可以被改变甚至被扭曲，然而作为一个系统却仍然有效。我感兴趣的是规则以及运用和操纵规则的历史。在这个意义上，我1989年在哈佛设计研究生院和杰克士·赫尔佐格的相遇，以及我和瑞士建筑的联系让我变得清醒了。

当然我也对阿尔瓦罗·西扎的建筑感兴趣，尽管这很难解释——而且很明显这不能从一个像批判的地域主义这样抽象和简单化的角度来理解。西扎成功地创造了极其当代的建筑，既没有忽视现代主义，又没有忽视地方的、手工艺的现实。那种现实再也不存在了，它已经消失了，但西扎的设计是以此为基础的。他在学校教课使他的工作风格广泛传播，在我们葡萄牙建筑师中很有影响。

当你谈到标准和规则系统时，你想到的是否是控制或者是过程的一致性？

当我说要理性时，我们并不一定要把我们自己局限在笛卡尔式的理性。我对于比如说希腊的理性更感兴趣，正是因为它不是逻辑推理的，还有其他的要素决定着理性。理性是一个非常矛盾的东西。

但是在这个我们不得不生存其中的世界上，系统是受局限的架构，只能一次有效。思维又堕入了循环的过程：你建立一套系统因为你需要修订参数，正是因为你意识到你所面对的现实太过复杂而需要简化。

画建筑是一个“精神分裂”式的行为：它关系着将世界简化为一张纸。有一个与此有关的故事，发生在西扎在圣地亚哥-德孔波斯特拉的现代美术馆建造过程中。我印象很深，西扎强制在转角用石头，尽管这不可能。当你来到角部时，石头像经过切割术一样成“角度”对拼。为什么呢？因为贴面缺少达到粗壮效果所需的厚度。但是当你来到窗前，他没有这样做，你可以看到石材挂在辅助结构上。因而当你望向这座建筑，它就像一个模型。在转角处，角

the strategy of leaving everything totally closed or totally open—a lot of light or in the dark—I considered that there was an intermediate state. Visiting Barragán's houses and also Siza's works, I was interested in these intermediate states which may not be as congruent or elegant in the drawing, but they are ultimately more natural.

I am also interested in the German Neoclassicals—the line that describes the affinities running from Mies to Peter Berhens, from him to Leo von Klenze and finally to Schinkel. They represent my interest in Classicism, and my interest in the value of the rule derives from them, as well as something more important: its ability to be altered and even distorted while remaining operative as a system. I am interested in the history of the rule, its use and its manipulation. In that sense, my meeting with Jacques Herzog at the Harvard School of Design in 1989 and my contact with Swiss architecture were extremely clarifying for me.

Of course I am also interested in Álvaro Siza's architecture, although it is very hard to explain—and obviously it cannot be understood from a reductionist or simplifying position like Critical Regionalism—. Siza has managed to produce extremely contemporary architecture which does not overlook either modernism or the local, handcrafted reality. That reality does not exist any more—it has disappeared, but Siza began from there. His presence at the School as a lecturer led to the spread of his working style, which became predominant amongst us Portuguese architects.

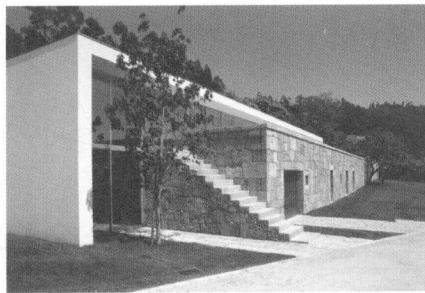
*When you refer to standards and rule systems, are you thinking of control or the congruence of the process?*

When we talk about being rational, we don't need to box ourselves into Cartesian reasoning. I am more interested in Greek reason, for example, precisely because it is not logical: there are other elements that shape reason. Reason is a very contradictory body.

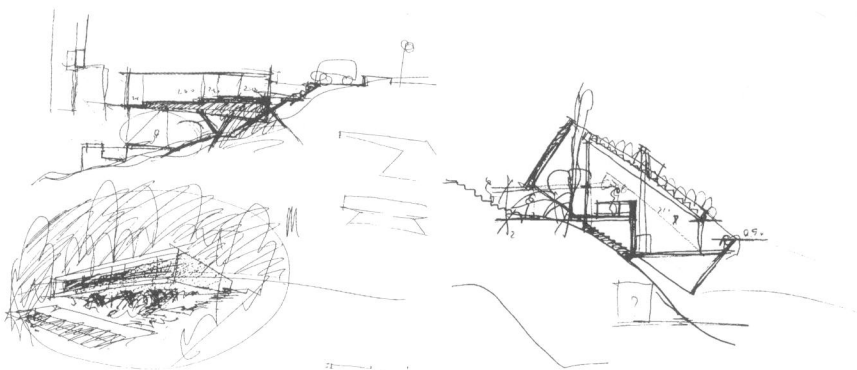
*Yet in this world that we have to live in, systems are limited constructions that are only valid once. And thought turns into a circular process: you establish a system because you need to fix the parameters, precisely because you realise that the reality facing you is too complex and needs to be simplified.*

Drawing architecture is a 'schizoid' act: it involves reducing the world to a piece of paper. There is a story that has to do with this, which happened during the construction of Siza's Museum of Modern Art in Santiago de Compostela. I was impressed to see Siza force the corners to be done in stone, despite its impossibility. When you reach the corners, there are stone 'angles' that simulate stereotomy. Why? Because the cladding lacks the thickness needed to make it robust. But when you

昆塔-贝托卡住宅  
QUINTA DA BATOCA HOUSE  
Bom Jesus, Braga, Portugal. 1989/1994



庞利马的两幢住宅  
TWO HOUSES IN PONTE DE LIMA  
Quinta da Angúlio, Fomelos, Ponte de Lima, Portugal. 2001/2002



度掩饰得很好，但在窗洞处他认为不必如此。当时我觉得是必须的：我认为绝不应该让人感觉到这座建筑的深度。

后来我一直在想这件事，不久我给他发了一份传真，引用了我读的一本关于尼采的书，书中说：“一张说谎的脸是在说出真相。”这种不一致暗示了这个建筑不是用石头建造的。换句话说，我们见到的是一个“动物”的自然部分——它的解剖构造、它的内在均衡、它的复杂性。

在建筑中，对于某些东西进行抵制是不必要的——这种抵制的本质是怀旧。总是有特定的点、特定的时刻，事物属于它们自己的时间和地点，而不是模仿或人工制造的。

这就是自然性——一个在建筑的语言中消失了并被生态所取代的词汇。自然性描述的是彼此不冲突的力量，超越了自然 / 人工的简单对立。

要想理解你的建筑就必须认识到一种转化或创造的关键时刻，这是最根本的，但并非与我们显而易见的东西一一对应的。我们要认识到你所说的自然性的生成机制。建造一个混凝土台子，一个看得见的几何体，比达到连续、平衡、和景观融为一体的效果（没有界定，没有形状也无法描述）要容易得多。自然性是可以建造出来但很难解释或感受到的。

庞利马的两幢住宅对面是一个高尔夫球场，不过你很难说是高尔夫球场对着住宅还是住宅向高尔夫球场开敞。我们对地形所做的全部工作是为了让人更强烈地感受到房子是悬挑的。平整、填实等等，都是为了强化建筑概念所做的小操作。

说到这，我必须要说，密斯好像还没被好好研究过。在范斯沃斯住宅中，凉廊和住宅如此地分离——中间的空隙将我们从室外导入——是由于已经存在并挡在路中间的一棵树木才这么干的，这棵树只是到后来才长得很大。如果你研究一下巴塞罗纳馆会发现相似的情况：高度的一致性和从中间穿越的原有通道之间的关系等等。所有东西都做得很精确以避免回过头去出现任何其他方式。而我觉得对此研究还不够。

reach the windows, he doesn't do that and you see the stone hanging from the auxiliary structure. So when you look at the building it looks like a model. The angles are disguised very well at the corners, but in the windows he thought that would not be necessary. At the time, however, I thought it was necessary; I thought the real depth in that building should never be sensed.

Later I was thinking about that and after a while I sent him a fax with a quote from a book I was reading about Nietzsche, which said, "The face that is telling a lie is saying the truth". This inconsistency is the indication that the building is not made of stone. In other words, we are shown the natural part of the 'beast'—its anatomy, its internal balance, its complexity.

*In architecture, resistance to certain things is unnecessary— it is a sort of resistance that is ultimately nostalgic. There is a point, a moment, when things are inscribed in their moment and their place, without being either mimetic nor artificial.*

That is naturalness— a word that has disappeared from architectural language and is being replaced by ecology. Naturalness is the description of forces that are not contradictory, which overcome the simplistic confrontation between natural and artificial.

*To understand your work one has to identify a strategic moment of transformation or invention that is fundamental but does not correspond exactly with what is visible or obvious. We have to identify the mechanisms that bring out what you have called naturalness. It is easier to build a concrete table—a visible, geometric object — than the appearance of continuity, balance, integration into a landscape —that has no limit nor shape nor discourse—. Naturalness is something that is built but is not explained or perceived easily.*

The two Houses in Ponte de Lima are opposite a golf course, but you cannot tell whether the golf course faces the house or the house opens onto the golf course. All the work we have done with the topography pursues an increased perception of the cantilevering of the houses. Explanation, filling, etc.: small operations to reinforce the idea of the architecture.

Speaking of which, I must say that in my opinion, Mies seems poorly studied. In Farnsworth House, the separation between the loggia and the house as such—the void that leads us in from the outside—is done with a tree that was already there in the way, and which only afterwards has become gigantic. Something similar happens when you study the Barcelona Pavilion: coincidences of heights, the relationship with the existing path crossing through, etc. Things are precision-made to prevent the cycle from being any other way. And I feel that it has not been studied very much.