

The Reinvention of Tradition

传统的重塑

文：Isa Clara Neves

本文以波尔图建筑流派（Oporto School）的作品为例，试图阐述当代葡萄牙建筑正经历一个特殊时期，其特殊性体现在建筑师在新的社会语境下对传统的重塑以及对建筑语言、价值观和程序工具的重新解读。

在国外，Álvaro Siza 那充满关爱与人文精神的建筑风格在很长一段时间内便是葡萄牙建筑的真实写照。Álvaro Siza 是一位游离于欧洲主流建筑圈子之外的“独行侠”，然而这种独孤的状态反而使他不受严格的形式主义的束缚，并且总是能够改变自身以适应创造者与使用者的文化。他十分强调传统的价值，而这在他设计的建筑上便体现为理性主义、建筑材料的适用以及源自不同地区的形形色色的解决方法。Siza 的成就也归功于他将葡萄牙本国的生产力与手工艺传统最终实现工业化的能力，从而使人们对传统的质疑转化为新生产条件下变革与创新的动力。他通过自己设计的建筑向世人证明，你无需让这个世界发现你的光彩也能让自己的影响无处不在，你所要做的就是立足本地、因地制宜地解决那些人们日常生活中遇到的普遍问题。在 Adega da Quinta do Portal 酒庄项目中，Siza Vieira 成功将建筑与 Douro 当地的自然景观和谐地融为一体。他大量采用了在这一地区常见的建筑材料，比如利用当地盛产的片岩和软木来修建支撑墙与天台，同时还采用了水泥与钢结构上的包覆材料用以修造存放葡萄酒的酒窖。在 Siza 的作品中，几何位移、滑动、变形、相似性以及无法全面归类空间造型都是一座从零开始设计的建筑的终极表现。可以说，Siza 的每个项目带给人的短暂新颖感来自于所用的色彩、带有明显柯布西耶风格的屋顶庭院所形成的轮廓线以及某段楼梯的设计，而整个项目的核心则在建筑的可塑性上留下了悬念，并且强调了方法途径的整体价值。此外还应提到的是掩盖在设计师意图之下的那种微妙的轻巧灵活以及建筑语义资源的最大简化，由此给予建筑空间句法的成分以特殊的关照。我们之所以被他的作品所吸引是因为这些建筑总在不断变化演进，也是因为尽管有先有后但

它们最终都形成了巨大的影响力。每一个项目都意味着极大的风险，因为设计师将它们看作是通向一个更大规模项目的必经阶段。尽管 Siza 的建筑思想已经与民族文化保持非常疏远的距离，但这位葡萄牙建筑师融会贯通、兼容并包的整体式设计眼光也可以与塑造他的文化母体很好地融为一体。在 Álvaro Siza 看来，建筑表现力体现在从根本上创造、外推和重塑空间的能力中，而这与“普遍主义”的世界观是相互支持的，其思想本质就在于化世界性为地方性。当代人出于对一成不变事物的恐惧而总是摆脱不掉整体形象创新的强迫式观念，Álvaro Siza 的建筑思想则为他们提供了另一个选项，即一座建筑可以通过解辖域化来更好地诠释某一地区的特殊性。然而正如 Kenneth Frampton 所言，我们的观念更加接近于以“普遍主义”为主导的最早时期的葡萄牙建筑思想，而不是他所提出并倡导的“批判的地域主义”。Eduardo Souto Moura 的建筑语言更加带有要素主义的思想色彩，而它所依据的是完全不同的语法规则。Souto Moura 对于视觉与后现代的设计选项总是青睐有加，而这种个人风格的形成与其说是由于意识形态观念更不如说是美学观念的使然，或者归因于对现代建筑项目的社会改造。Souto Moura 也许是作品受到瑞士建筑理念影响的第一位葡萄牙建筑设计师，在他自己的论述中可以明显感觉到他对这两种文化之间的差异以及两国在技术与经济实力方面的差距有着十分清楚的认识。但从思想和文化角度来看，Souto Moura 的作品可以反映出两个不同现实背景的融合以及项目设计方法的趋同。类似于 Tavira 或 Moledo 这样的住宅展现出了一种概念的清晰性、一种空间造型的可塑性和体量纯粹性的强烈意识，从而在建筑物及其环境之间形成新的关系与价值。瑞士建筑文化的影响的确强化了 Souto Moura 作品中的一种新的物质性，并且这种物质性与传统的价值以及葡萄牙建筑的非

连续性已经结合为一体。在这一建筑类型中，建筑师希望让墙体具有高度的灵活性，在寻求空面表面与体量的明确定义的同时也对各种材料加以巧妙利用，从而凸显出空面表面的特征。Souto Moura 刚刚完成的最新项目还体现出他对于变革的意愿，对自己的建筑指导原则加以深刻反思的诉求以及有意尝试其他可能性的强烈愿望。Paula Rego 基金会的故事与绘画博物馆便是这种意愿和诉求的具体成果之一。你可以看出 Souto Moura 正在放弃他自我参照的典型模式，以便让建筑能够更多地体现出当地的特色以及对那些本土建筑师（如在二十世纪初热情颂扬葡萄牙式住宅的 Raul Lino）表示缅怀和纪念。就这一意义而言，说它是 Souto Moura 最具“历史意义”的作品应不为过。为了避免让建筑成为水泥盒子的机械堆砌，设计师采用了清晰明确的层次划分，比如将两个大金字塔型建筑（灯笼式天窗）安排在入口处的轴线位置用以容纳书店和咖啡厅，而厨房的轮廓则让人联想到 Alcobaça 地区的典型民居风格。博物馆的承重墙是用明红色水泥修造的，百叶窗的一部分被有意做成斜面，从而形成一种倾斜的图案效果。建筑外部则采用的是略带紫灰的玫瑰色，这与巴基斯坦和印度建筑上的红色水泥十分相似，并且与周围树林的青绿色形成了鲜明对比。这座博物馆的确是一个让人兴奋的建筑作品，原因在于它的与众不同，它意味着初次的冒险尝试，它可以被看作是建筑师对学徒身份的一种回归，建筑师是想借此体验跨越从前语法规则的新建筑形态。这座建筑就好比是 Paula Rego 的绘画作品，能够与作品以外的东西“对话”，并且还可以为我们讲述一段故事。它是混杂风格背景下的产物，可以说是介乎于童话故事《爱丽丝漫游仙境》与 Boullée 所画的建筑图解这两种风格之间，而这与 Paula Rego 充满想象的绘画作品可以说恰好殊途同归。“故事博物馆”终将证明丢弃标签的必要性，同时表明在一个特定时点这座建筑本身也可以获得自己的生命。此外，它又一次让建筑师去探寻那些贴近经过验证的样式或形态，但又属于他自己并且被重新使用的建筑语言。对于 Souto Moura 来说，“没有放之四海而皆准的语言，就像没有适用于所有需要的场所一样；在建筑领域只有不变的‘适用性’，而这正是他当下的作品所要表达的东西。” Camilo Rebelo 和 Tiao Pimentel 则是更近一代葡萄牙建筑设计师的代表。两人曾在国外广泛游历并



Amore Pacific
大学教学楼
设计师
Álvaro Siza
Vieira, Carlos
Castanheira,
Kim Jong Kyu,
South Korea

尤其对瑞士的建筑风格产生由衷的欣赏，正是这样的背景促使他们将葡萄牙建筑传统中的那些清规戒律与更多来自全球的影响很好地融合在一起。在保持敏锐而犀利的建筑思想的同时——我们从作品本身的整体表现力中便可见一斑，他们从未将传统文化中的有益元素拒之门外，同样也没有放弃对其他领域和文化中各种影响的探求。通过运用各种现成的技术，他们正寻求一种全面综合的建筑语言类型，它应能与其他产生非传统风格的方式相互协调。

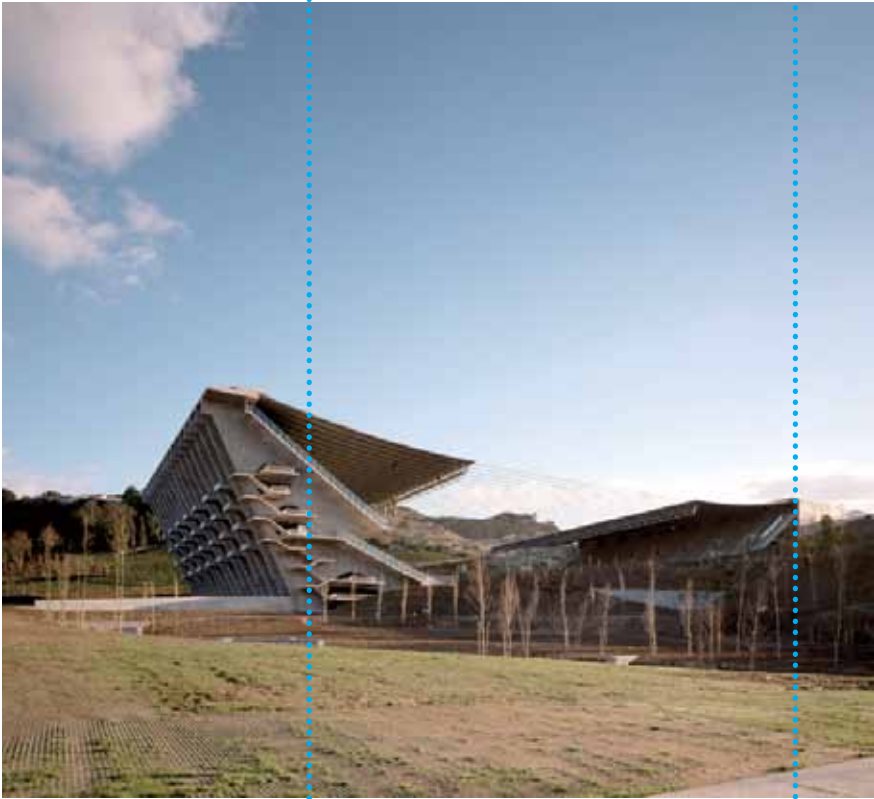
如同一块嵌入悬崖中的岩石，博物馆外部的覆盖物使得建筑本身成为一个全景式露天平台，它在起到入口功能的同时也将整个空间最大限度地延伸，直到平坦地形的尽头才戛然而止。三角形的建筑造型强化了这种跨越地平线的空旷感，也彻底改变了周围的环境，从而更多地凸显出建筑本身的特质。

地面景观与建筑实现了完美的融合，两者浑然一体。片岩赋予了混凝土砌块以丰富的表现力，而其色彩在整体上与周围人工材料保持协调的同时也有细微的差别，从而形成了所谓混杂式图像的视觉效果。这种组合方式的灵感似乎源于某些环境方面的特征：在周围的地块上可以看到用来晾干杏仁的打谷场，而即使在这里也遍布着页岩。为了进一步增加页岩的纹理效果，建筑师采用了玻璃纤维模子，从而可以视情况需要进行多次复制。

设计师采用一个坡面将整个建筑结构组织起来，它在大块的岩石中间开辟出一条通向博物馆内部的通道。随着空间的渐次转换，一种建筑内在的叙事方式逐渐占据了上风。当参观者走近时，消失在景观远处的物体影像渐渐让位于零星分散的岩石，一条狭窄的通道开辟于其中，在心理上给人造成一种岩石分布厚密的感觉。我们在博物馆中参观就好像进入了一个潮湿、炎热且不受时间影响的洞穴，而人们之间的交流只能通过“感触”来实现。我们在这里可以感受到过去与当今的融合、地方性与全球性的汇聚。人们在品味和改变传统的同时又与过往逐渐疏离。人们在对本土与全球文化的合流感到兴奋喜悦的同时也从未忘记“身为葡萄牙人”的重要意义。

在葡萄牙建筑语境中，传统的建筑设计或建造方法总能实现具有重大意义的项目，而其创新性更是获得全世界的认可。然而，随着技术的进步和社会经济状况的变化，一些同样毕业于波尔图建筑学院的葡萄牙建筑师已经开始重新思考这些传统方法和建造工序，并且尽可能将传统方法与技术优势加以结合，从而给当前的建筑设计带来附加价值，最终实现设计流程的优化。José Pinto Duarte 曾说过：“这种影响体现在两个方面。建筑师的最终目的在于为人类活动提供足够与适当的空间。如果这一使命由于技术进步而改变，那么建筑师在设计空间时必须对此予以足够的重视。”

Alvaro Siza 和 Eduardo Souto Moura 合作设计的



右图: Braga 体育场
设计 Eduardo Souto de Moura

“蛇形临时展馆”正是传统设计与基于数字化技术的建筑方法相融合的一个极好范例。“蛇形临时展馆”是建筑师为了让建筑适应其所在的地貌与周围环境而形成的方案，展亭呈一个不规则的几何构型——其整体外观好似一个横向延伸的平行六面体，通过对下方也就是地面部分四个顶点的移位而使得建筑像蛇的身体一样蜿蜒扭转，而屋顶的遮护结构则呈现一个大致的弧形。为了能够顺利施工，建筑师与负责结构设计的工程师建立了紧密的合作关系。展馆建筑由 427 块木制组件构成，每一块组件的尺寸都各不相同，它们是由英国奥雅纳工程顾问公司先进几何图形小组设计开发的。德国 Finnforest Merk 公司借助计算机辅助设计和计算机辅助制造技术对所有组件几何形状的数字化信息进行处理，并且在两周内就将组件生产出来。单个组件的形状差异决定了安装工作的复杂性，因此必须遵循一套严格的预先确定的装配顺序来安装这些组件。值得一提的是，展馆上半部呈弧线弯曲的几何构型是采用不易弯曲的刚性组件组装而成的。数字化技术的利用在这个项目中起着至关重要的作用，因为这一技术使得工程小组与厂商方面能够进行积极的合作，共同解决这一复杂的项目难题，同时也不会改变设计师在建筑语境方面的意图，或者有损于在这些建筑师的作品中获得认可的建筑材料的适用性。

Siza 和 Souto de Moura 通常采用更加传统的方法来解决建筑构造方面的问题，这在很大程度上奠定了他们职业生涯的基础，而在这个项目中数字

化技术的成功运用使得传统方法在新的语境下得以扩展和延伸。

已经或正在出现的新模式和新现象表明了葡萄牙建筑正处在一个新的关键阶段，或者说一个建筑设计正发生变化的时期，建筑师在变换参照标准的同时更加重视并努力推动他们设计的作品克服传统的疆界，超越缺乏想象力的现实。一座建筑不应仅体现在对于过往的怀旧而应能够指明未来的方向，它从“批判的国际主义”的精神理念中汲取营养，从“零零星星”的传统中获取有用的东西，而建筑师应根据有价值的反思来校正自己的设计目标与策略，通过优秀的作品为自己补充内在的“能量”。

我们已经从热衷于投入并创造伟大现实事物的现代性时代过渡到了后现代性时代，后者更为注重对同样这些伟大现实事物加以解构。也许我们当前正处于某种超现代性时代，而它似乎“现实事物”的创造或认同并不一致。现代建筑工程所提供的科学依据以及对于后现代主义所带来的危机思想的新合理解释已经不再是一个利害关系的问题。如今建筑师可以从新媒体提供的过度丰富的资料来源中有选择地接受有用的信息。本文中提到的所有建筑作品都摒弃了“合乎规范”的设计意图，并且打破了任何看似可能的预测。它们都遵循自己的基本规则，根据各自所面临的不同的新形势对自身进行重塑和革新。当代葡萄牙建筑不受任何既定原则、传统或语言代码的束缚，它们集中体现了当前时代各种新的挑战，在受批判的普遍主义影响的同时也对既定方法加以反思并对传统进行着重塑。



左图: Moledo House
设计 Eduardo Souto de Moura

Expressions

Beyond frontiers, for a long time Portuguese architecture was mirrored in the geniality of Álvaro Siza as a peripheral European architecture, with no rigid formalisms and with a great capacity to adapt itself to the culture of its creators and users, showing the strong value of tradition, in its rationalism, the adequacy of the materials used, as well as the variety of solutions coming from different regions. Siza is able to industrialize our capacity and our handicraft tradition, by incorporating our arguments into the new conditions of production.

His architecture shows that one can become universal without claiming to achieve cosmopolitan glow, by solving daily problems within a very localized context. At the Adega da Quinta do Portal, Siza Vieira harmoniously integrates the building into the Douro landscape, mainly by resorting to materials commonly used in the area, such as schist, the type of stone with which the support walls to the terraces are built, besides schist and cork, materials that are used to coat concrete and steel structures, where wine is ultimately going to be stored. Indeed, in Siza's works, geometrical displacements, slides, distortions and

parallelism, as well as incomplete groupings of his shapes are the ultimate expression of an architecture that claims to produce ex-novo at every occasion. In this case, the provisional novelty of each project is going to touch upon the colour to be used, upon the skyline that is generated from a silhouette of a courtyard upon the almost Corbusian roofing, as well as upon a staircase, the core of the whole project which takes up an yet unknown plasticity, and highlights the whole value of the route. It is also worth mentioning the subtle lightness of his intentions and the minimization of the semantic resources involved, thus privileging syntactic contents. We are seduced by his works because of their constant evolution, and because, ultimately, all of them, when considered one after the other, actually achieve enormous strength. The greatest risks are taken for each project, as if there was an awareness of these projects as stages of a much larger project. Despite the fact of being far from any idea of a national culture, the universal vision of this architect does actually fit into a Portuguese cultural matrix.

For Álvaro Siza, the architectonic expression is revealed in the capacity to create from the very roots, extrapolating and reinventing them side by side with a "universalist" understanding of

the world, which transforms the universal into local, as an alternative to the contemporary obsession for total image innovation, for fear of monotony. A piece of work which deterritorializes itself, in order to better explain the specificities of place.

We are much closer to the idea of Portuguese architecture in its ancestral condition of "universalism" and not that of "critical regionalism", as Frampton stated.

By applying an entirely different grammar, Eduardo Souto Moura uses a much more essentialist language, more due to an aesthetical sense than to an ideological sense, or to the desire of social reconstruction of the modern project, by preferring a more visual and postmodern option.

Eduardo Souto de Moura was probably the first one whose work reflected the influence of Swiss architecture, by maintaining in his discourse the awareness of the differences between both cultures and the differences according to which both realities saw technical and economic capabilities. From a mental and cultural point of view, the works of Souto Moura will reflect this merging between the different realities of context and approaches to the project.

Buildings such as the Casa de Tavira [the Tavira House] or the Casa de Moledo [the

Contemporary Portuguese Architecture, illustrated in this text by the work of Oporto School architects, experiencing a period of reinvention of tradition, a reinterpretation of language, values and procedural tools, facing new social contexts. We hold a heritage of values and tools passed on by the School of Oporto, which in their principles, offer intelligent answers to globalization modus operandi. Continuity is inevitable and, if anything positive can be done to this heritage, is to update and reinvest it.



Moledo House] reveal a conceptual clarity, a strong sense of plasticity of shapes and purity of volumes, thus creating new relationships and values between what is actually built and its surroundings. Indeed, the Swiss influence does intensify a new materiality in the work of Souto Moura, combined with traditional values, as well as the discreteness of Portuguese architecture. A type of architecture nurtured by a desire to articulate the wall with great agility, while looking for the definition of surfaces and volumes, whilst manipulating the materials in order to characterize those surfaces. More recently, his latest projects show a desire for change, alongside a need for a deep reflection upon the rules of his architecture, a desire to experience other possibilities. "The house of stories and drawings"] of the Paula Rego Foundation is one of the fruits of such need. One can see the giving up of his self-referential archetypes in order to come closer to the site and memory of a vernacular architect such as Raul Lino, who was speaking up for the "Portuguese House" in the beginning of the 20th Century. It is probably his most "historicist" work, in the good sense of the word. In order for the building not to be just the neutral sum up of boxes, there is a clear hierarchy, introducing two great pyramids

(lantern lights) on the entrance axel, which are the bookshop and the cafeteria, where the typical Alcobaca kitchen is an ever-present silhouette. The structural walls of the museum are made out of apparent red concrete, whereas part of the shuttering is chamfered, thus creating an oblique pattern. In the exterior, an old rose colour, similar to the works in Pakistan or in India in red concrete, contrasts with the green of the surrounding wood. It is, in fact, a stimulating piece of work for its difference, for the notion of a first-time adventure, for the way it can be seen as a return to apprenticeship whereby the author experiences the new, for the grammatically unexpected. Just as in the paintings of Paula Rego, this piece of work can "talk" with what is out there, it tells us a story. Set within the

framework of a hybrid atmosphere between "Alice in Wonderland" and the aura of Boullé's illustrations, it is an appropriate scenario for the imaginary of Paula Rego. "The House of Stories" will ultimately confirm the dropping of labels, revealing itself as a work which apparently gained its own life at a certain moment, unexpectedly, once again leading the search for his own and reinvented language, marginal to already tested fashions or shapes. For Souto Moura "there are no universal languages, like there are no universal sites; there is only "adequacy" and this is what

his work shows at the present moment. Camilo Rebelo and Tiago Pimentel represent a much more recent generation. As a result of several trips abroad, namely filled with a natural appreciation for the architecture in Switzerland, reconciling the Portuguese discipline with more cosmopolitan influences. Alongside with their own sharpness, which we are glad to notice in the total gesture of the work itself, the cultural heritage was not rejected at all, in the same way as the search for influences in other domains and cultures was not given up either. Looking for a more comprehensive type of discourse in tune with other ways of creating alternatives, by resorting to the available technologies. Just as a rock inserted in a cliff, the museum acts as a panoramic platform through its covering, which works as a space of arrival and does actually extend the site until it suddenly falls over the landscape. Its triangular shape reinforces this sense of openness over the horizon and reinvents the context, thus reinforcing its nature. There is full integration between the landscape and the building, a concrete block with expression of schist and the fine tuning of its pigment, something that results in a hybrid image. This composition is hinted at, in the threshing-floor for drying almonds that can be seen in some of the surrounding plots of land, even though dominated by schist. In order to replicate the texture of schist, glass

fibre moulds were used, replicated as many times as necessary. The gesture which organizes the whole building is a ramp that opens up the mass until the interior of the building. There is an intrinsic narrative which gradually takes over, space by space. As the observer comes closer, the image of the far distant lost object in the landscape is gradually replaced by a mass here and there opened up by a narrow opening, transpiring psychological density. We have the impression of visiting a timeless, humid and hot hole, where maybe communication is made "through vibrations". We can sense a sharp synthesis between past and present, local and global. There is a progressive distance from the past that tastes and reinvents a legacy. And there is a stimulation and joy in the confluence with a global culture without ever losing the meaning of "being Portuguese". In this context of portuguese architecture, the traditional methods of design / production of architecture materialize projects of enormous significance, with innovative recognized worldwide. However, in light of technological advances and social and economic changes there are some Portuguese architects also from the Oporto School which naturally have began to rethink these traditional methods and processes, working to implement architectural methodologies which bring added values of traditional methods with the advantages of technology, that will ultimately optimize the design process. José Pinto Duarte said "This impact occurs in two ways. The architecture aims to build spaces to house human activity. If this is transformed by technological

advances, this fact must be taken into account when designing spaces." Serpentes Pavilion by Alvaro Siza and Eduardo Souto Moura is an outstanding example of this confluence of traditional methods of design and production methods based on digital technologies. Evolved from a simple adaptation of topography and surrounding conditions, pavilion has an irregular geometry – a kind of horizontal parallelepiped, distorted through their vertices, and curved coverage. For its execution we established a close relationship between architects and engineers, who sought a constructive idea to execute the pavilion. From this collaboration emerged a structure composed by 427 wooden elements of unique dimensions, all different, which were designed by the Advanced Geometry Unit at Arup. The digital information regarding geometry of all parts was used by the German company Finnforest Merk processes which used CAD/CAM for the manufacture in just two weeks. With a fitting system defined by the geometry of the various individual components, the installation had to follow a strict sequence of predetermined assembly. The curved geometry of this new project was based on an assembly of rigid elements. In this context, the exploitation of digital technologies was important because it allowed an active collaboration with teams of engineers and manufacturers to solve this complex problem, without prejudice to contextual intents, and construction materials that are recognized in the work of these architects. Tectonic concerns from Siza and Souto de Moura that consolidate their careers using more traditional processes, were expanded through digital technologies in this project.

Motivations

This new way of being in the world and in the middle of this subject represents a new stage in Portuguese architecture, a time of mutation of architectonic practices with a displacement of the references aimed at valuing and promoting the designed works beyond

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设计 Eduardo
Souto de Moura

traditional boundaries and beyond the obvious reality. An architecture that doesn't present the nostalgia of the past, but that rather points out to the future, drinking from a "critical internationalism", taking from "here & there" in terms of heritage, according to valid reflections as well as to the internal "energy" of sound works. We have moved from modernity which invested in the creation of great truths, to postmodernity, which is more attentive over the de-construction of those same truths. Perhaps we are presently in a sort of super-modernity⁵, which does not match with the creation or the identification of the value of "truth". The Support offered by the modern project or the new justification of thoughts of crisis which post-modernism carried with it, are no longer an issue at stake. Instead, useful information is selected from overly abundant sources of the new media. Each work mentioned in this text denies normative intentions, unexpectedly breaking up with any possible forecast. Own grammars, which reinvent and renovate themselves according to each new situation. Exempt from any defined system of principles, traditions or language codes, Portuguese Architecture is integrating the news challenges of current time, being influenced by a critic universalism, rethinking the methods and reinventing traditions.

