

# Eduardo Souto de Moura

## 2011年普利策建筑奖获得者

采访：Isa Clara Neves 图片：Eduardo Souto de Moura 事务所

2011年普利策建筑奖获得者 Eduardo Souto de Moura 是当今世界最炙手可热的建筑师之一，尤其是他建造的一栋栋引人入胜的独立住宅更是为他赢得了诸多殊荣。Eduardo Souto de Moura 年轻时期的作品明显折射出 Luis Barragan, Richard Neutra 和 Mies Van der Rohe 等建筑巨匠的影响，德国新古典主义和美国极少主义对他也有着重要意义，但他同时也带着批判的眼光来看待和思索这些建筑巨匠和他们的建筑风格，并随着时间的推移逐渐形成了他自己的个人风格。他的成长历程见证了二战以后整整一代欧洲建筑师的成长，也见证了欧洲现代建筑发展的轨迹和脉络。

这篇为《CASA 国际家居》杂志所作的专访是与 Eduardo Souto de Moura 在波尔图所进行的一次长达两个小时对话的结果。对于这位被葡萄牙诗人 Herberto Helder 称之为“用石头作诗”的人来说，语言仿佛是多余的，因为我们有石头，而以它们为材料，Eduardo Souto de Moura 创作出了一座座“动

听的诗歌”。但他的作品和他一样，也有着一种目标：简洁而富有想象力，并因此让人们感受到更多的快乐。

你是如何得到你目前正在中国进行的这个项目的？

我是被日本建筑师矶崎新邀请来参与这个项目的。这个项目的主建筑师曾经是另外一位日本建筑师，矶崎新是这个项目的协调人。不幸的是，那位日本建筑师突然去世了，因此，矶崎新承担起了他的工作，并邀请了包括我在内的 12 名建筑师来完成这个项目。这是一个非常庞大的高层建筑项目，每一个地块用来建造这些高层建筑的land都是一样的，所有建筑的高度也必须是相同的，当然条件也是相同的。

那么现在这个项目进行到了什么阶段？

我们做了一个基础设计，然后前往中国对我们的设计做了一个详尽的陈述。在那之后，我们等待了大约有一年半的时间才收到客户方面确认的消息，并要求我们在很短的时间内呈交所有的方案。

你对这项目感到非常兴奋吗？

非常！因为我不想只是设计一个西方式的建筑。我记得在法国著名喜剧演员 Jacques Tati 的一部影片中有这样一个场景：当影片中的主角来到了一个旅行社，办公室里的墙上挂了一些高楼大厦的照片，那些高楼大厦看起来都是一个模样，但照片下面标注的这些高楼大厦所在城市的名字却分别是：纽约、伦敦和圣保罗等。我不想设计一个这样的建筑，因此我便开始思考应该如何在这个充满了东方韵味并与历史和传统有着紧密地联系、孕育出了东方文化的中国设计一座建筑。于是，我开始学习和了解中国建筑，我发现中国佛教寺庙在比例、容量和质地方面（特



别是砖石）都深受印度建筑风格的影响。

之后，我发现了高层建筑设计中所要面临的其中的一个问题是建筑的核心也就是中央部分，以及这个部分与外立面之间的距离之间通常得不到足够的光线。当遇到这种情况的时候一般会有两种选择：设计一座窄的建筑但却非常低效，或者是一座宽扩的建筑但光线的覆盖率通常会很低。因此，我决定设计一个具有现代感庭院的高层建筑，第一，它可以起到通风的效果，如果空间的使用者不喜欢用空调的话；第二，它能够获得更足的光线。然后我看到了一些佛教徒在做观想时的图像，好像在修炼瑜伽一样，他们将自己的脚搭在一根棍子上，用一种上下颠倒的姿势进行祷告，和西方宗教信徒们的祷告方式完全不同。我觉得如果这是可以将东方一些元素表现出来的一种形式的话，我应该把它融入到我的设计中，而正是这一点启发了我是不是可以设计一座上下颠倒的建筑的构想。我感到非常好奇，并开始搜寻一些资料，看看我的这个想法是否能够被实现出来：建筑的基座会比较小，表层会被完全的利用起来，随着向上延伸的过程变得越来越大，同时，室内庭院也会变得越来越大。其中一个十六角形的倒垂体，而另一面则是一个圆形的倒垂体。我回到了庭院设计上，设计了两个重叠在一起的门，一个是六角形的，而另一个是圆形的。我在庭院里种植了一些植物，并与 Rui Furtado（工程师）一起对结构进行了研究和分析，这是一个非常复杂的设计，由下向上逐渐变大而且呈现出一个三角形的网格状。问题随之而来：电梯。这是一座倾斜的大厦，电梯也应该是倾斜的，但这样做会降低大厦的效率，但现在我们已经找到了解决方案，并会让电梯以一种传统的方式安装在这里。

你的事务所对开发东方市场感兴趣吗？

当然了！而且在目前我们也没有别的选择。当然，我也对这项目非常感兴趣。

东方文化对你有吸引力吗？如果有，它又是怎样吸引你的呢？

我是个典型的欧式西方人。对中国的兴趣并不是来自于她的异国情调，而是有机会做一个这样的项目。对我来说中国不是一个无人知晓的国家，我曾经在澳门住过 3、4 个月，我非常喜欢那里融合了东西方，葡萄牙和中国的文化。还有一点，在葡萄牙，所有的一切都只有两面：黑或白、好或坏、美丽或丑陋、真实或谎言。但是中国的语言，尽管我不会说中国话，我认为不会像西方语言一样的呆板，他们的语言充满了微妙的变化。在普利策建筑奖颁奖仪式上所作的演讲中我使用了中国一个词“危机”，它是由两个字组成的一个词：一个代表了危险，另一个则代表了机会。在欧洲“危机”是一个蕴含着消极和颓废意思的词，但就我的了解，这个词在中国文字里的意思却是尽管情况很糟，但这一切终将会好起来的。

你认为目前欧洲和西方世界所经历的这些困难会从东方文化中汲取到一些什么吗？

这是另一种生活和观察世界的方式，尽管 21 世纪的中国是一个受到西方文化巨大影响的国家，比如说上海，但如果你仔细去看，去了解的话，你会明白它仍然保持着自己文化的传统根源。

你是否同意危机时期能造就出更好的建筑这种说法？

危机时期与繁荣时期的建筑项目是不同，但我不能说谁更好，因为在危机时期中一切都取决于资金的状况，而时间就是金钱，因此，我们设计和规划项目的时间会非常短。我本人并不非常乐观，我感到建筑师这个职业随着时间的推移正在逐渐改变，价值观变得不同了，但我并不是说过要去好，只是因为时代改变了，所有的一切也随之而改变，建筑师这个职业仍然保持着它应有的尊严，但我们需要用更快的速度工作，同时又需要应对很多如能源、安全等方面的规章制度，事实上，规章制度实在是太多了。

我认为最好的建筑项目是那些在灾难后建造的，比如说战争，因为必需性会让你的思考变得更加敏锐。如果你做一些调研，你会发现上世纪最好的建筑都是在战争之后建造的。现代主义正是在第一次世界大战结束之后开始的。现代城市的概念是在第二次世界大战结束后得到了认同，因为所有的一切都被毁掉了，我们必须重新开始建设并创造了出一个个围绕在城市周围的巨大的生活区。从这个意义上说，灾难并没有使我们可以用一种更聪明的方式去思考，而是一种更务实的方式。

在 2011 年你被授予了普利策建筑奖，这个奖项的获得是否对你承接来自国际范围的项目起到了帮助作用？获奖后有什么改变吗？

如果我最近接到了一些国际项目的话，我觉得的确是因为它。我被邀请参加一些投标，而这在国际上也是一种通用的做法，事实上将一个项目直接交给某一个建筑师非常少见，也许有一些象征性的委托，但绝大多数都采用了投标这种方式进行，而所有的花费和时间都会得到相应的报酬。获奖之前我在葡萄牙有更多的项目，但现在所有的项目都因为金融危机的发生而暂停了。目前我在葡萄牙唯一正在实施的项目是图阿河大坝。Bernardas 修道院旅馆马上就要建成了。这就是一个危机项目，如果和其他的项目进行比较的话。有趣的是我和这些客户在之前我做过的其他旅馆项目时就已经开始合作了，比如说 Bouro 旅馆，所以在合作这个最新项目的时候，他们总是说：“Eduardo，记住这个不是 Bouro”。所以一切都需要不同的假设，预算必须被严格控制。因为没有钱买真正的石头，我们就用白色的混凝土代替并把它做成像石头的样子。

但是你对 Bernardas 旅馆这个项目感到满意吗？

总的来说是的，但那是一个非常困难的项目，比起 Bouro 旅馆、海关大楼或 Grão Vasco 博物馆等项目要难得多的多，因为它是一个非常软的建筑，和我以前所作的完全不同。每一次你碰到什么东西，它都会碎裂。一切都是那么脆弱，因为旧的建筑是采用黏土建造的，伴随着各种各样的规章制度，让这个项目变得难上加难。当我们了解到它所具有的脆弱性同时也是它的优势时，我们觉得非常有必要和工程师一起发明一系列新的系统来处理这一切。我为它设计了一百多个窗户，而这一点也非常有趣，因为通常我是不会这样做的。这样一来，建筑的墙体就变得更加脆弱了，但窗口部分通过使用混凝土而得到了加强，因此它们成为了墙体上最厚实的部分。用一种相反的方式取得了效果，脆弱的部分（或夯实的部分）让建筑变得强壮，像疫苗对人体健康产生的作用一样。

你总是喜欢尝试新的可能性吗？你是否享受这些窗户带给你的挑战？

在 Bernardas 旅馆这个项目上我还非常享受对屋顶的设计实验过程，这是我所设计的项目中第一个带有传统屋顶的建筑。我尝试了不同的东西：窗户的设计方式是我从未做过的，屋顶同样也是。我想要把那些现代的屋顶砖瓦涂成红色，但最终我却把它们涂成了沙色。因此，你要么从你所作的一切中得到一些乐趣，要么墨守成规。我的意思是说当我们遭遇了这么多的挑战的时候我们会感到不安，但当事情变得好转起来的时候，你会得到非常大的满足感和乐趣。

通过你最新的一些项目我们看到你展示出了一种改变的愿望，迎接新的挑战的同时也体现出了一 种对你设计的建筑进行反思的必然性。那么 Paula Rego 基金会的故事与绘画博物馆也是这种必然性的产物？

完全是。在我职业生涯的一大段时期里我几乎就是一个默默无闻的从事着一种和土地相关的职业，总是在捍卫一些我觉得不应该消逝的东西。故事与绘画博物馆坐落在一片繁茂的小树林里，我对自己说：我不应该为自己所作的一切感到羞愧。那是在我刚刚完成了那些锥形体屋顶的时候，很多人都说这些锥形体像这个像那个，也许他们是正确的，关于它有很多不同的理论，Alcobaça 基督院厨房、Francesco Dal Co（意大利建筑史学家）也曾说过这个博物馆时受到了 Boullé( 意大利建筑师 ) 的影响。但我觉得最主要的影响来自于 Raul Lind( 葡萄牙建筑师 ) 设计的一所坐落在葡萄牙埃什托里尔城市入口处的房子，也许它才是准确的答案。

普利策建筑奖评委会评价你的作品是一种隐喻的建筑，充满了智慧和严肃性，好像诗歌一般，能够与那些细心聆听的人在情感上进行交流。你的





作品能够适应不同环境和场所，你将怎样的一种价值融入它们的具体要求中的呢？

我需要从某个地方开始，在 Braga 体育场这个项目上，第一个从我脑海中闪过的是 Álvaro Siza Vieira（葡萄牙建筑大师，Eduardo Souto de Moura 的良师益友）设计的葡萄牙馆，而不是一个当地的建筑，我在 Braga，而 Siza 设计的这个好似舞动的风帆般的混凝土建筑却是在里斯本，但它却曾在我的脑海中闪过。在中国这个项目的设计上，其中的一种影响来自于印度佛教寺庙，同样不在一个地方。你总是能够找到一些参考，即使你之后忘掉它们。有的时候你会延续下去，而有的时候你也会采用一种完全相反的方式。

你的作品流露出自然和人为的两种不同关系：与环境融合在一起或形成一种对照。一方面展现出了适应和融合的愿望，比如说 Moledo 别墅项目，而另一方面则是和环境形成了鲜明的对比，像故事与绘画博物馆。故事与绘画博物馆对它所在的环境是一种补充。它所处的位置是一片繁茂的树林，但我不能把树都移走。因此我对那些树所处的位置进行了非常仔细的研究，即使在模型上也没有让它们重叠在一起。

你总是会有这种担心吗？

你必须要发明创造出一些联系（在这里没有对或错）。一件艺术作品需要有独立的自主性才能够称之为一件好的艺术作品。即使希腊的帕特农神殿也不具有这种独立自主性，它存在于一种张力之中，而 Andrea Palladio（意大利建筑师）设计的 Villa Rotonda de Palladio 也不具有百分之百的独立自主性。在这里我想引用 Saint Tommaso D'Aquino 对于美的观点，即我们孜孜以求的是两个不同事物之间的彼此联系与张力。美的世界里无所谓非黑即白，有的只是灰色、阴影以及它们之间留存的空白。

你曾读过的 Junichiro Tanizaki 写的一本叫做《影子的赞歌》的小说，它是不是就是有关你所说的这些？

是的。那是一本给我留下了很深印象的书，它也是一本有关东西方之间差异的书。我以前不熟悉窗户的设计，只熟悉墙壁，在一定程度上有一些刻板，我知道我改变了，以前有一些极端主义：要么明亮，要么黑暗，没有过渡。因此，通过这本讲述画布、阴影和布料的书，我了解到从前的我过于刻板，失去了含蓄。在那之后我在 Ludwig Mies van der Rohe 设计的 Farnsworth 之屋中获得了一个重大发现：为什么他设计了那么多的玻璃房子，而自己却生活在一所古老的房子里呢！非常的矛盾，但我发现矛盾是非常有意思的。我尝试去了解为什么那些我喜欢的作家和艺术家的

房子都很相似！除了由 António Cordech（西班牙建筑师）为 Antoni Tapies（西班牙艺术家）设计的房子之外，都是很相似的老式房子。比如说毕加索，在他变得越来越富有的时候，他便开始买一些包括了很多老式家具的老式房子，即使 Miró 也是在 19 世纪建的，里面同样布满了老式物品。这是一个谜团。我问自己：当代房屋是在哪一个时间点开始流行起来的？Adolf Loos（奥匈时期的建筑师）设计的房子是不同的，所有的一切都非常现代，但同时也给人一种舒适，而且非常温暖的感觉。至于 Ludwig Mies van der Rohe（美籍德裔建筑师）设计的 Farnsworth 之屋，则被他的妻子遗弃了。

你说过从环境的角度来看你所做过的最复杂的项目是 Braga 体育场，你认为这是一个你和建筑与自然之间关系的一个综合体吗？

这个体育场有那么一点点玩世不恭感觉，和我设计的 Moledo 之屋一样。是它们有一点玩世不恭，而不是我。举例来说，当我们在设计 Ponte de Lima 之屋的时候，那里的地块是倾斜的，但我设计了一个平行的房子，另一个则是倾斜的，它提出了一种如何在未决情况下进行工作的可能性。在这个项目中，我拆毁了所有的墙壁，因为我想让它呈现出一种自然存在于那里的状态，否则的话就不会产生出非常好的效果。同样，在 Braga 体育场中，我从山里面挖掘出一些石头，并和混凝土混合了一部分，其余的用在了其他地方。由于所有的材料都是从附近那座山里获得的，所以流露出那么一种玩世不恭的感觉，天然的石头被人为的方式所使用。

你的作品向我们展示出建筑设计是一个可以操控形态和材料的实验室。你认为天然材料对于建筑而言是不是一种附加的价值？

过去是这样，但现在不是了，因为它们非常昂贵。

你曾说过你所面临过的最大的挑战来自于火化厂项目，为什么？

那是因为每一种建筑都有着自己的类型标志涌来将它和不同用途的建筑区分开，你不能去发明一个。建筑的类型有很多种：带庭院房子、画廊等等，它们会根据地区和文化的不同有着一些差异，足球场也一样。但火化厂没有人知道它应该是什么样子的。这个项目非常的困难，没有可供参考的资料。这是一个用来将过世的人火化的场所，但不可能把它设计的像一个烤箱。必须要让它体现出一种仪式感，它需要能够避风避雨，人们聚集在一起，但这却不也是一个教堂。在那里有一大堆规则要遵守，它需要一个餐吧，巨大的沉思、亲密度和礼节等方面的问题。那不是一所房子、教堂或餐吧，它是什么？一个记忆之屋？如果不变的荒谬一些的话，将会非常困难把它实现出来。

哪一种形式的建筑是你希望去探索的？

我已经设计了两个教堂，但没有一个被建造出来，我感到很遗憾。我希望能够建造 Maia 教堂，它使用了和体育场一样的原理。我还希望能够设计 Spa，我不是说要像 Peter Zumthor（瑞士建筑师，2009 年普利策建筑奖获得者）一样，但我记得那曾是一个具有标志性的建筑设计经历，对不同环境进行识别。这是一个非常独特的设计领域，有些人对我说：你需要去那里，去尝试，但你需要先在那里洗个澡。我认为他很好的控制了水的温度和光线等细节，以一种我非常享受的方式。

你从 Luis Barragan（墨西哥建筑师）、Richard Neutra（奥地利建筑师）和 Mies Van der Rohe（美籍德裔建筑师）等一些你作为重要参考对象的建筑师身上学到了些什么？你忠实于他们在建筑设计领域所带来的影响吗？

我认为即使是最有影响力的人也有弱点，你需要从他们所具有的优点和弱点两方面去了解，并在这两者之间找到平衡。他们不是神，而是和我们一样有血有肉的人，而且他们明白当做错的时候如何把它纠正过来。他们都具有一种 Fernando Pessoa（葡萄牙哲学家）所说得“Desassossego”的气质，意思是不安的气质，一个我非常喜欢用的词。这种不安性能够解决问题和弥补缺失。我对此有着非常强烈的兴趣，因为我也有属于自己的不安性。有一种叫做投影的心理现象，所以我非常真诚的向他们学习。阅读作家的传记并了解和发现他们身上相互抵触的一些东西也能够给我带来很大帮助。

Mies Van der Rohe 是对你产生过巨大影响的建筑师之一，能告诉我们一些关于他的事吗？

对我来说他非常的神秘，因为他接受的是古典教育，但与此同时，他又很难判断出自己到底是古典主义者还是新古典主义者。

他总是处于这样一种不定的状态中吗？

在 Mies 开始创造具有新古典主义元素的带有屋顶、立面和窗户的房子，却又突然在 1928 年设计了一个玻璃房子，我对这个主题非常感兴趣。他是一个现代和新古典主义者，然后他去了巴塞罗那，在那里设计了两个场馆，一个是巴塞罗那馆，另一个是德国工业馆，那是一个带有古典主义元素的建筑，一个带有门、封闭的角落的对称的立方体。他设计的那些高楼大厦、Seagram 公司大厦，最后是位于芝加哥的 IBM 大厦，非常的概念化，与街道整齐的对在一起，所有的底层都采用了石灰华材料和一扇巨大无比的古典大门。是的，他总是处于这样一种不定的状态中，我也对为什么他会这样很感兴趣。



迟疑是工作方式中一种好的要素吗？

迟疑会让你整个生命都不能获得收益。有些时候当你需要做出决定的时候，迟疑会成为一种威慑因素，如果不是，它将会把你阉割掉。但迟疑也可以是一种智慧的反映，当然是用在如何解决问题的時候。

纽约时报曾经对美国哥伦比亚大学建筑故事专业的老师 Kenneth Frampton 进行过一次有关你的采访，他说你的作品是属于现世的，不是从最初的影像而是从结构开始的。你同意他的这种说法吗？

部分是这样的。因为我不从概念开始。现在存在着一种概念“时尚”，而我却认为一个项目是需要通过寻找来获得概念的，只有在最后我们才能够得到它。Siza Vieira 曾说过：地狱里充满了有智慧的人。意思是说有没有概念不重要，概念行得通才是最重要的，如果行不通，那就不是概念。我有一些学生会对我说：“这是我的概念，这个项目会是这个样子的。”我的回答是：“如果我的奶奶有轮子，她会像这样行走的。”（笑）图像是人在脑海里突然呈现出来的情绪，我记得 Herberto Helder（葡萄牙诗人）在谈到视觉字典时说过：人们保留了很多事情，当他们遇到困难的时候，他

们会回到那里并看看那些事是什么意思。你会在不自觉地情况下做这些，在这方面影像是行得通的。而对于建筑而言结构是非常重要的，在接到一个项目后，我从第一天开始就和工程师一起工作，特别是 Rui Furtado，他几乎就是一个建筑师，会给我提出很多建议。

这么说来 Frampton 是正确的？

是的。我很喜欢他，他最近邀请我去哥伦比亚大学的普拉特学院做一堂讲座。我会系一条领带，因为我想去四季酒店，去 Seagram 公司，去由 Philip Johnson（美国建筑师）设计的餐厅，在那里有一幅毕加索的挂毯。上一次我去的时候他们不让我进去，因为我没有系领带（笑）。我不需要一次把什么都做了，我不喜欢什么都看。

除了作为一名建筑师，你同时还在波尔图和其他一些国家的大学里教授建筑，你向你的学生传递的是一种怎样的信息？

我在瑞士洛桑和德里西奥教授建筑。除了非常优厚的薪水外，教书对我来说也是一件非常大的乐事。在事务所我们总是周而复始的做着一些同样的事：接电话、和客户或工程师讨论。

教书就好像在表演一种智力体操，你不可能总是在说相同的事，你需要认真思考，然后在五分钟的时间里用一种有效率的方式把你所说的表达出来。我还有一点自私，因为我会在自己的脑子里形成一个自己的项目，然后我会像打乒乓球一样来回来去的和其他人的项目进行比较，我会问为什么你要这样做，为什么不是那样。事实上我这样做是因为我想知道我是对还是错。让一个学生没有通过考试不是一种羞辱，这是一种解释方式，告诉他应该在以后的某一个阶段再这样做，因为他目前的能力还不足以用一种令人满意的方式把这些实现出来，他需要更多的时间去锤炼，因此，没有通过考试会让他得到另一年的时间再去尝试。我知道这会令人感到烦恼，但我必须这样做。瑞士的学生在毕业的前一年就已经知道他们将会去哪里实习。在葡萄牙没有工作机会，所以我总是在鼓励我的学生到国外去，然后就会有一些人说我很难相处。我自己的女儿今年会去智利。至于我自己，我也会经常到国外去，我的一半活动是在事务所之外进行的，否则的话没有可能做任何事。

你是否想过在葡萄牙之外开办一个事务所？

我不认为我会。我可以在这里做来自其他国家的





项目。另外，除了波尔图外，在里斯本我也有一个事务所，但也许我会关闭它。这场经济危机让所有葡萄牙北部地区的项目都停建了，而且我在南方有很多事情要做，但形势变得越来越糟糕。葡萄牙之外则完全不同，我会和当地一些为我提供支持的建筑师一起分享收入，我需要和团队进行合作，因为每个国家的规范都不同。

当前有许多建筑师在从事其他方面的工作而不是建筑设计本身：理论、摄影或策展等。你是怎么看待这种现象的呢？

那些想继续从事建筑设计这个行业的建筑师会选择到国外，或者重新创造自我。你可以看到有些建筑师在设计笔或家具什么的。在时尚领域也这样，Karl Lagerfeld（法国时尚设计师）过去也是一个建筑师，Dior 的设计师以及 Pink Floyd（英国老牌摇滚乐队）的一些成员过去同样也是建筑师，此外还有一些电影导演。人们现在更多元化了，但这场危机是一个横截线，我也看到有许多建筑师在从事完全不同的工作，比如说开餐厅，酒店等等。

你是否会觉得奇怪一些建筑师从来都没有做过实际的建筑设计项目但却成为了建筑批评家？

葡萄牙建筑师都是极度的个人主义者。在其他的国家是一个建筑师团队，每个人在这个团队里都各尽所能。在葡萄牙有着这样一种观念，如果你不是某个知名建筑的主要设计者，别人是不会知道你的，而这是一件负面的事。人们倾向于认为一个好的建筑师是不会从事理论研究的，我所认识的一些好的批评家曾尝试过去成为一名建筑师，Frampton 设计过一座建筑并和 Richard Meier（美国建筑大师）一起工作过，Nobert Schultz 和 Manfredo Tafuri 同样也曾是建筑师，只是后来不做了，于是人们会说：他们试过了，但他们做不到，所以现在他们开始尝试写了。这是葡萄牙式的偏见。也许北方要比南方糟糕。

除了讲座和授课外，你是否也愿意在其他场合讨论建筑？你对建筑设计充满了激情吗？

不管有没有激情都应该把事情做好。我不能容忍不把事情做好。难吃的食物，一件有毛病的毛衣都会让我感到不舒服，所以我决定成为一名建筑师，不是因为激情。我去学习建筑并从那些老师、建筑主题还有古典装饰艺术上获得了很大的乐趣。我没有宗教信仰，也没有政治信仰，因为这个世界除了不是完美的之外什么都是。每做一件事的时候我都尝试在原来的基础上做出提高，我也做测试：如果它不在那里，也许这座山看起来会更好如果这个体育场不在那里的话，假如我可以把它拆毁等等，我尝试去做出很多判断。如果能把一件事情做好那将会是一件非常大的乐事。如果这扇窗户没有正确的安装好，而它又会永远的留在那里的话对我来说实在是太难以接受了。

能说一说和艺术家们一起合作做装置的事吗

我非常喜欢这种合作，并总是将建筑主题结合进去。最近的一个装置是在威尼斯完成的（2012 年），主题是窗户，和光线没有关系。三个窗户，通过三种不同形式：垂直、水平和露台开口来看审视理学。你必须不断创造出个建筑主题。我喜欢装置的其中一个原因就是它们可以在非常短的时间里完成，而建筑却不行，Alfandega 议会中心花了 15 年的时间，地铁花了 10 年的时间，而这个才花了 15 天的时间，这是一件令人享受的事也是一种减压方法。

在你的书中你说到：“我们不需要操心后世，我的后世就是现实，我只对当下感兴趣。”难道你不会受到当下这种高强度和激烈环境的影响吗？你不用担心未来？

爱因斯坦曾说过未来的脚步太快了，这也是为什么我的当下就是我的未来。我所了解到的是在建筑领域我们打算和计划要做的事永远不会发生。没有人说我要写一首诗，他们只是去写。也没有人说我要去写一本书然后赢得诺贝尔文学奖。人们需要凭着冲动去创作。之后，当你所做一切被这个社会认同，你才能把你的作品拿出来参加评奖。当我设计一所房子的时候我是不会考虑它是否会获奖，我更关心怎样才能把它完美的实现出来，有一个功能完善的厨房，遵循所有的规则。总想着未来是不会给你带给任何帮助的，因为突然间你就已经在那了，未来来的太快了。此外，未来和当下也不会像看起来那样有很大的区别，科幻电影已经告诉我们了。汽车可以飞，然后…，不会是这个样子的，我们很慢，建筑更慢。

你刚刚过了 60 岁的生日，你有一个完整的家庭、朋友、毫无保留的拥趸，一个有着很多项目的事务所，赢得了无数奖项，包括普利策。你还在追寻着什么吗？你要永远的追寻下去吗？

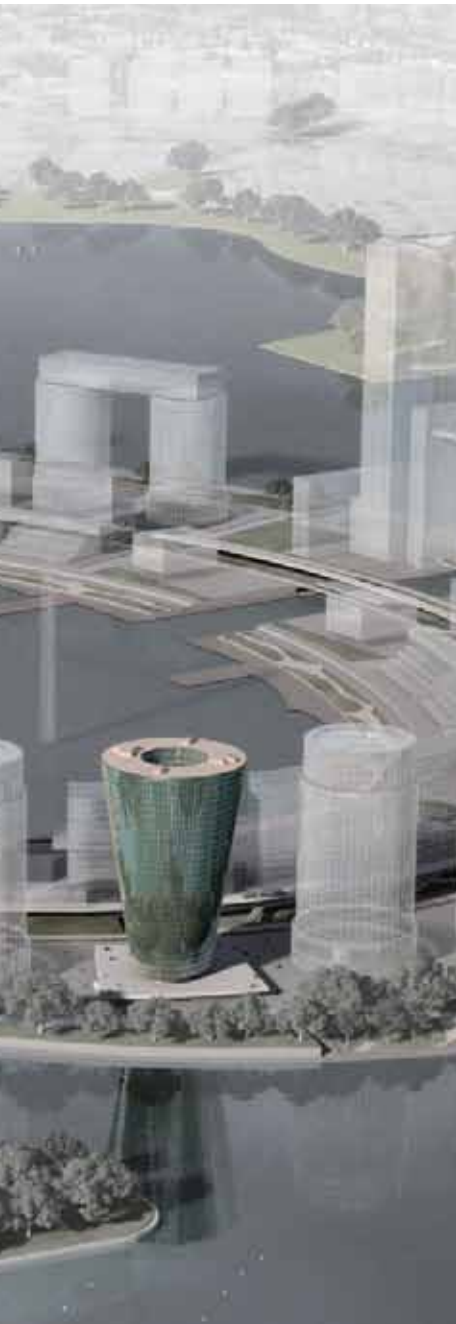
是的，我热爱我所作的一切，如果不是的话一切都不会有好的结果。我的生活有可能会更好，但也可能变得更坏，但我认为总的来说还是不错的。我和我家人在一起的时间非常少，我没有太多的



朋友，但有一些真正的朋友。我还有几件喜欢做的事，听音乐、阅读和旅行。现在喝着这杯鸡尾酒，一切都非常棒！我可以说我喜欢拍电影，我喜欢干这个干那个，但我知道我一定不会拍出一部好电影，因为我不是一个电影导演。如果我要去写一本书，我知道我做不到，对我来说把一张 A4 的纸写满就已经让我感到非常痛苦了。我不需要去做一个诗人，我与石头为伍。诗人 Herberto Helder 送过我一本他写的诗集，上面的题词是这样写的：送给用石头作诗的人，建筑是他的诗句。我对此感到非常自豪。我喜欢旅行，但我不喜欢什么都看。有的时候我旅行是为了工作，我不参观城市，之后我会和我的家人或朋友一起再回到那里去浏览这座城市。在这方面我喜欢保持一个清晰的头脑。我曾经和我的女儿、我的妻子还有朋友在伊朗游历了 15 天。当我在哈佛教书的时候，每隔 15 天我就要从波尔图飞到里斯本，再到纽约然后波士顿。我几乎从来就没有出过纽约的机场，像这样的过程我一共经历了 16 次！回到家里问我的妻子：你想去纽约吗？然后我们就一起到那去度假了。我有一点点顽固，如果我是去那里工作的话，我就不去做别的事，然后我会再回到那里度一个假期。某一天。



Portuguese contemporary architecture has, in Eduardo Souto de Moura one of its more important references. His work became more internationally acclaimed since he was awarded in 2011 with the important Pritzker Award, the architecture equivalent of the Nobel Prize. This exclusive interview for Casa International is the result of a two hour talk in the city of Porto with the "Poet of Stones" as once the poet Herberto Helder called him. To Eduardo Souto de Moura, you don't need words, we have stones, and with them Eduardo have been making poetry. But his work has a goal, like him, simple, genuine, objective and generous: He claims to make architecture so that people can feel more happier.



How did you get the current Chinese project you are working right now?

I was invited by the architect Isozaki, the Japanese architect who is the coordinator of a project that was a plan of another Japanese architect who meanwhile died. Isozaki went to take his place and invited around twelve architects, and I was one of them. It was asked to do the architects projects of towers, the place and area is the same for each one of them, the towers needed to be with the same height, the conditions are the same for each one.

In what phase are things now?

We did the base project, then we went to China

to make the presentation, after that there was a big time gap of around one and a half year without any news, now we are working on a previous project in a very tight deadline, on 15 of September we need to deliver everything.

Are you excited with that project?

Very, since I didn't wanted to make an occidental tower. There is that Jacques Tati film where the main character goes to a travel agency and there are several pictures of the same tower on the wall and bellow it says New York, London, São Paulo, etc.. I didn't want to make the same tower, so I thought "how could I do a tower in China?", How can I give an oriental atmosphere that has some connection with the past, a tradition,



a Chinese culture? So, I started to study Chinese architecture and I found the Buddhist towers with a kind of proportion, volumetry, texture (especially bricks and stone) of Indian influence. Then I found that one of the problems of towers is the nucleus and the distances between the nucleus and the facade, usually the light is not enough. You have two options: or the tower is very thin and has a very low efficiency or you have a thicker tower but the subsequent light is normally low. So I thought to do a tower with a modern courtyard, in first place for ventilation, if people don't want to use the air conditioner, and also for better light. Then I found some images of Buddhist monks meditating, doing a kind of yoga, with the feet hanging on a stick, praying but upside down, unlike any western. So I thought if this could reflect an oriental way... that lead me to think of making the tower upside down, for fun I checked if this would work, the base would be smaller and the surface could be all used and little by little it starts to enlarge and enlarging the interior courtyard. So I did an inverted prim based on a hexagon on one side and on a circle on the other. I went back to the garden with two doors overlapping, one is the hexagon and other is the circle. I designed the plant from there and with the engineer Rui Furtado we did the study of the structure – a very complicated thing since it enlarges from the base up and it is a complex triangular bicycle grid. Now we have a problem, the elevators. With an inclined tower the elevators need to be inclined, but that is not very efficient, so we are solving that problem and finding a way for the elevators to work in a conventional way.

**Is your studio interested on exploring the oriental markets?**

Of course we are. Also, at the moment there are no other options. I'm also very interested with the project itself.

**Is orient fascinating for you? How?**

I'm very western and Europeanist. China was not about the interest for the exotic, it was the opportunity to do this project. It was not an unknown world for me because I lived three of four months in Macao and I loved the mix of occidental and oriental cultures, of Portuguese and Chinese cultures. There is another way of looking at things, here everything is black and white, good or bad, beautiful or ugly, truth or lie. On the Chinese language, even if I don't know it, I think that things are not so rigorous like in the western languages, there are more subtle variations. On the Pritzker Award

speech I used the Chinese word "Crisis" that uses two symbols: one representing a project and another representing change, meaning that for us European, "Crisis" is something negative, decadent, and for Chinese, as far as I understand it, means something that is not well but it is going to be...

**Do you think that the western, going through this difficult time, can learn that with the oriental cultures?**

It is another way of life and of looking at the world, even China of the 21 century being a country with a big influence of the western culture, like for instance Shangai, if you look carefully at the pictures you can understand that they also keep the base of their traditions.

**Do you agree that the best architecture projects are the ones made on a crisis?**

They are different projects, but I can't say that they are better, because the crisis conditions are explored exactly by the payment of fees, and time is money, so, we have very little time to develop the projects. I'm not very optimistic, I feel that this profession has been changing with time, there are different values now and I'm not saying that in the past it was better, etc. It is simply because times changed and things are very different now, the profession still has the same dignity, but we need to work faster and there are many regulations about important things like energy, safety, etc. a huge quantity of regulations. I think that the best architecture projects are the ones after the catastrophes, like wars, because "necessity makes you think sharper". If you research a little, the best architecture projects of the last century are the ones that followed the wars. The beginning of modernism happens immediately after the First World War. The modern city is reorganized essentially after the Second World War, when everything was destroyed and it was necessary to rebuilt and create the large suburban neighborhoods. In that sense, disasters make us think in a not so intellectual but very pragmatic way.

**The Pritzker Award, the most important international award on Architecture that you were awarded with in 2011, helped on your international projects? What changed after the Pritzker?**

If I have international works lately I think is because of that. I've been invited for some competitions, this is a normal procedure in international projects – it is very rare to

give a project directly to someone. There are some emblematic orders, but mostly are competitions. But they always pay all the expenses and time spent. In Portugal I had much more work before the Pritzker Award. All the projects were suspended because of the crisis. The only work that I have in Portugal is the Tua River Dam. The Bernardas Convent Inn is almost done. It is a crisis project compared to the rest of my projects It is funny because the clients were people that already had been working on some of my other Inn projects, for instance on the Bouro Inn, and during this last project they always kept saying: "Eduardo, remember that this is not Bouro...". So, everything was made with different assumptions, it was a question of budget. It was necessary to keep things low cost. With no money for real stone, we used white concrete to simulate stone.

**But were you satisfied with the Bernardas Inn result?**

In a general way, yes, but it was a very difficult project, a lot more than the Bouro Inn, the customs house or the Grão Vasco Museum, because it was a soft construction, not like anything I did before. Every time you touch something it crumbles. Everything was very fragile because the old building was made of clay, not even of bricks! Then, with all the regulations it became very difficult. It was necessary to invent a series of systems with the engineer when we understood that the fragility of the building was at the same time the strength of it. I opened more than one hundred windows and that was also funny, because usually I don't do that. This made the walls more fragile, the windows were reinforced with concrete, so they are the strong part of the walls. It worked on the opposite way, the weakest part gives health (or the strong part) to the building, similar to the vaccines!

**Do you always want to try new possibilities? Did you enjoy those windows challenge?**

On the Bernardas Inn I also enjoyed experimenting with the roofing, it was my first traditional roofing. I tried those different things: the windows that I never did before and also the roof. With modern roof tiles, I wanted to paint them red but I ended painting them in sand color. I think that architecture is so complicated and boring, so difficult that makes you obsessed. So, of you take some pleasure out of it or it becomes a complete routine. I mean, we launch all these challenges and then

you have some first moments of discomfort but then, when things go well, you have a huge satisfaction and enjoyment.

**On your latest projects it is possible to understand some willing to change, to find new challenges, side by side with a necessity of reflection with your architecture. The "House of Stories and Drawings" – Foundation Paula Rego, is also a fruit of that necessity?**

Very much. I had a big period of my profession that just an almost anonymous land occupation, a very simple and domestic volumetry, always defending territory that does not deserve to be massacred. The House of Stories had a wood full of trees, so I thought: "I shouldn't be ashamed with what I do.", that was when I did those pyramids, that many people say it resembles this and that... it can be truth. There are many theories around it: Alcobaça's Monastery Kitchen, Francesco Dal Co, Boullé engravings... But I think that the main influence is one house located on the entrance of Estoril, in Portugal, designed by Raul Lino... maybe that is the correct answer.

**On the press release the jury of the Pritzker Award describes your work like a non-obvious architecture. Intelligent and serious, and like poetry it is able to communicate emotionally with the ones that spend time listening to it. Your work adapts itself to different places and situations. What value do you give to local specifications?**

I need to start somewhere, on the Braga Stadium, my first flash was Siza's Portugal Pavilion – not a local choice, I was in Braga and the curved concrete sail of Siza's pavilion was in Lisbon. But it was a flash. On the China towers, one of the influences was an Indian Buddhist tower, also not in the same place. There are always references even that after you forget them. Sometimes they continue and other times you just do the opposite.

**On your work, there are two different natural/artificial relationships: it melts or it contrasts with the landscape. For one side the willing to adapt and melt, like in the "Moledo House", for another the impact of contrast, like in the "House of Stories".**

The "house of Stories" it is landed but it complements the landscape. It started full of trees, but then I thought "I can't take out the trees", so I had an extreme care and study about the location of the trees, even

on the scale model don't make any kind of superposition.

**Do you always have that concern?**

You must invent (even if it's not true) some connection. The work of Art, to be autonomous and self-sufficient needs to really be a work of art. Even the Partenon in Greece is not self-sufficient, it lives of tension, etc. Even the "Villa Rotonda de Palladio" that looks the same from all sides, is not 100% self-sufficient. There is a quote of Saint Tommaso D'Aquino about beauty being what we search, not this or that but the connection or tension between two different things, without saying that this is black or white... there are all the grey, shadows, all the spaces between.

**There was a book that you were reading "In Praise of Shadows" by Junichiro Tanizaki, that was about that...**

Yes, it was a book that marked me, it is also about the differences between west and orient. I didn't use to make windows, just walls. So there were the walls and the non-walls and inside again walls and sometimes even moving walls. This makes certain rigidity, I know that there I changed, there was certain extremism: light or darkness, there were no middle things. So, through this book that speaks about canvas, shadows and cloths, I understood that I was too rigid and that I was losing subtlety. Then I made the big discovery of Mies house, why did he create glass houses and at the same time lived in an ancient house! A contradiction, but I find contradictions amusing... I'm trying to understand why the houses of writers and artists that I like are all similar! All old style, except Antoni Tapies, one of the artists I like – he lived on a house designed by António Cordech. Picasso, for instance, when he started to get richer and richer he started to buy older and older mansions full of old furniture. The house of Miró is also an old 19 century house full of old stuff. That is a mystery, and I asked: until what point were the modern houses inhabited? The houses of Adolf Loos were different, it was everything very modern but there was also a sense of comfort, there were cozier. About Farnsworth House, his wife abandoned the house...

**You claim that your most completed project, on the landscape point of view is the Braga Stadium. Do you consider it to be a synthesis of your relationships between**

**architecture and nature?**

The stadium is a little bit cynical, like Moledo House, by the way. All they are a little cynical. Not that I'm cynical, for instance when I designed the Ponte de Lima houses, I was given an inclined land, but I made one horizontal house and another inclined, this was a kind of manifesto, showing a way of working in a pending way. In Moledo, I demolished all the walls that I wanted to simulate that the house was naturally there, otherwise it wouldn't be nice. Also on the Stadium, I dug half ton of stone from the mountain, I made concrete with some of that stone and used the rest on the construction. There is a kind of cynical complement, since everything came from that mountain. It is the same stone arranged on an artificial way.

**Your work shows us architecture as a laboratory to manipulate shapes and materials. Do you think that natural materials are an added value to architecture?**

That was when it was possible. Now that it is not possible: It is very expensive.

**You said that your biggest challenge was the Crematorium, tell us about this.**

That was because in a house you have the typologies support of that building: you are not going to invent a house. There are house typologies: courtyard houses, gallery houses, they vary according regions and cultures: north, south. On the football stadiums is the same. On a Crematorium... nobody knows what a crematorium is. It was very difficult, there are no references. It is a building to burn corpses, but I couldn't make a building like a oven. It was necessary to give it a ceremonial feeling, it needs to protect people from rain, people are gathered but it is not a church, there are no religious cults there. There are a huge series of rules to obey, it needs to have a cafeteria, a big reflection, intimacy and protocol problem. It is not a house, a church, a cafeteria.. what is it? a memory house? It was very difficult to reach the final result without being ridiculous.

**What kind of architecture program would you like to explore?**

I've already designed two churches, but none of them was built, I'm sorry for that. I would like to build the Maia church, that used the same principle of the stadium. Also I would like to design a Spa, I'm not saying like Zumthor,

but I remember that it was a marking architectural experience, the sensibility to go through different environments. This is a unique thing, people tell me: "you need to go, to try but you need to have a bath there", I think he controlled the water temperature, the light, etc. in a way that I really enjoyed.

**Luís Barragan, Richard Neutra, Mies Van der Rohe, some of your big references. In what way you learn with them? Are you faithful to their influence?**

I used to be more, even the most influent people have weaknesses, you need to know both things and understand the balance between them. That is not divine, they are people like us and they understand how things can be right when they are wrong. They have the "desassossego", a word of Fernando Pessoa, meaning unrest that I love to use. This unrestness of solving problems and compensating things. I'm very interested in that since I also have my own. There is a psychology phenomenon called projection, so I learn, sincerely... reading books about writers also helps me to understand and discover through their contradictions.

**Mies Van der Rohe is one of your big influences. What can you tell us about him?**

To me, there is a big mystery around Mies, since he is someone with classical education and at the same time it was very difficult for him to decide if he was classical or neoclassic.

**Was he always in that limbo?**

Mies started to create neoclassical houses with roofs, facades, windows, rules, but suddenly he made a strange glass pavilion in 1928. I'm interested on this theme. He is modern, neoclassic, then he gets to Barcelona and makes two pavilions, the Barcelona one and the German Industry pavilion - that is classical, a symmetric cube with a door, closed corners. He makes those skyscrapers, the Seagram, then the last IBM in Chicago, very conceptualist and aligned with the street, all the ground floor is made of travertine with a gigantic classical door. So, he was always in the limbo. Why and how? That interests me.

**Is hesitation a good ingredient for a working method?**

Hesitating all your life doesn't pay off. There are times when you need to decide... hesitation can be deterrent, if not it will castrate you. But

it can also be a manifestation of intelligence, of trying to solve a problem.

**The New York Times interviewed Kenneth Frampton, teacher of architecture story in Columbia, USA about you. According to Frampton, your work is terrestrial, they start not from initial images but as structures. Do you agree?**

In part yes, because I don't start with a concept, we now have the concept "fashion", I think that a project is the search for a concept, only in the end I have the concept. The master Siza Vieira says "hell is full of intelligent people", meaning that it doesn't matter to have a concept or not, if the concept works - it matters, if it doesn't work - there is no concept. I have students that tell me "this is my concept and the project goes like this" and my answer is "if my grandmother had wheels she would go like that..." (laughs). Images are important flashes, I remember Herberto Helder speaking about the visual dictionary, where people keep many things and when they are in trouble go back there to see what those things mean. You do that unconsciously, that's why images work. So, the construction of the structure is very important, I start from day one working with the engineers, especially with Rui Furtado because he is almost an architect - making me many suggestions.

**So, Frampton was right?**

Yes, I like him, now I'm going to Columbia University and to the Pratt Institute to give a lecture by his invitation. And I'm wearing a tie because I want to go to the Four Seasons, to Seagram, to the restaurant designed by Philip Johnson that has a tapestry of Picasso. The last time I went there, they didn't let me in because I was not wearing a tie! (Laughs). Something I like to leave undone, I don't like to see everything.

**Besides being an architect, you also teach architecture in Porto and in other international universities, what message you try to pass to your students?**

In Switzerland I teach in Lausanne and Mendrizio. Besides the excellent payment I also get a big pleasure out of it. This activity of always answering phones, clients, engineers, is always the same thing. Teaching it gives you a huge mental gymnastics, you can't always say the same thing, you need to think hard to tell everything in five minutes in a very effective way. Then I'm a little selfish because I make my own project in my head and I start

to make a kind of ping pong between my project and his. I ask why did you make it like this not that? The thing is I made it like that and I want to know if I was right or not. To fail a student is not a humiliation, it is a way to explain that he should have done something in some time, and that he was not able to do that in a satisfactory way. He needs more time, so failing gives him another year to try again. I know that this is annoying, but it needs to be like that. Students in Switzerland on the last year already know where they will have an internship. In Portugal there is no work, so I always tell them to go abroad - then people say that I'm unpleasant. My own daughter is going to Chile this year... As for myself, I also emigrated, I leave Porto on Monday and I return Friday. Half of my activity is outside the studio, otherwise it would be impossible to do something.

**Would you consider opening a studio outside Portugal?**

I don't think so. I can work to other countries from here. Besides this studio in Porto I also have another in Lisbon, but probably I will close it. With this crisis all the projects in the north of Portugal stopped and I had many things going in the south, but things are getting worst now. Outside Portugal things are very different, I split the payment with local architects who support me, I need that teamwork because of all the local specifications of each country.

**Today there are many architects doing other things than architecture: theory, photography, curation... What do you think about that?**

Some emigrate if they want to be architects, or reinvent themselves. There are architects designing pens, furniture, etc. In fashion there are also some, I believe that Karl Lagerfeld was also an architect, the Dior one also, Pink Floyd were also architects, some film directors are architects. People diversify, but the crisis is transversal. I see many new businesses done by architects: restaurants, hostels, etc.

**Do you feel strange that an architect who never built becomes a critic of architecture?**

There are two things about Portuguese architects: they are ultra individualists. In other countries there are teams of architects, each one doing a different task on the team. In Portugal there is a notion of individual architect, if you are not the usual creative architecture author that is seen as a negative



thing. People tend to associate the theory to a certain frustration of effective architecture. Many good critics that I know tried to be architects, Frampton designed a building and worked with Mayer. Nobert Schultz also constructed, Manfredo Tafuri also, they all started in one way and then changed. People say: "he tried but he was not able to do it so now he tries to write...". That is a Portuguese prejudice. Maybe more in the North than in the South.

**Besides lectures and classes, you also love to speak about architecture. Is architecture you great passion?**

When things are well done, with or without passion, they need to be well done. I can't stand when they are not well done. A badly done food, a sweater with a defect, it irritates me. So, I decided to be an architect, not for passion. I went and I enjoyed, the teachers, the themes, the beaux-arts. I don't have a religious practice, a political practice, and because this world is everything but perfect, I try to contribute when I do something, and I also test: if that was not there... maybe the mountain would be better without the stadium, if I could demolish... I

try to judge a lot. It is a great pleasure when it ends well. One time a window was not right... and it will be there for ever. That is very difficult to me.

**About collaboration with artists in installations?**

I love it. Always with an architectural theme. On the last installation in Venice (2012) the theme was windows. Not volumes under the light. Three windows and three different ways of looking at geography: vertical horizontal and the balcony opening. You must always invent an architectural theme... One thing I like about installations is they are fast. Architecture has that problem, 15 years to conclude the Alfandega, 10 years for the Metro... this is 15 days and you see the result. It is a pleasure and a decompression.

**On your book you say "there are no worries about posterity: my posterity is the actuality. I'm only interested in the present." Can you live the present with all this intensity? Are you not worried about the future?**

Einstein said that the future arrives too fast,

that's why my present is the future arriving minute by minute. What I know is that in architecture, what we intend and plan usually does not happen. Nobody says "I'm going to write poetry", they just write. Nobody says "I'm going to write a book and win the Nobel Prize of Literature". People need to write by impulse. Then, if society thinks that you have made some contribute, then he can submit his work for an award. When I'm doing a house I'm not thinking about winning awards, I'm worried about making it working, making a functional kitchen, follow the rules. It is not useful to think about the future because suddenly you are there, it arrives too soon. And the future is not so different of the present as it seems, just look at the science fiction films. Cars fly and then... there is nothing like that! We are slow and architecture is very slow.

**You made 60 years last month. You have a full family with new elements, friends, unconditional fans, a studio full of work, you have been awarded with many prizes, including a Pritzker. What more do you search in life? Are you in a permanent search?**

Yes... I love what I do, if not, things would come out bad and I think that this is not the case. It can be better or worst, with negative and positive things, but I think it has been good. I have very little time with my family. I have few, but real friends, friends with capital F. And then two or three things that I like: listen to music, read and travel. With this cocktail, things are good. I could say that I would like to make a movie, I would like to do this and that: I know that I will do a bad work because I'm not a movie director. If I write a book I know that I can't do it, to me to write an A4 is already painful... To do poetry I don't need, I work with stones. The poet Herberto Helder offered me a book with a dedication saying: "to the poet of stones, from the architect of words". I was very proud of that. I like to travel but I don't like to see everything. Sometimes I travel in work and I don't see the city, then I return to see it with my friends and family. I like to keep my head clear in that aspect. I was 15 days in Iran with my daughters, my wife and some friends. When I was teaching in Harvard, I was going each 15 days Porto-Lisbon-New York-Boston. In New York I was almost never out of the airport, and I did that 16 times! Then I got back and told my wife: Would you like to go to New York? Then we went there to visit. I'm a little monolithic. If I go in work I don't visit. Then I go there to visit. Some day.