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CHINA-PORTUGAL JOINT LABORATORY
OF CULTURAL HERITAGE CONSERVATION SCIENCE
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Review on the Latest Heritage Conservation Research of the Portuguese Language Regions

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葡萄牙从 15 世纪和 16 世纪开始进行殖民扩张，建立了包括南美的巴西、亚洲的澳门在内的殖民地，葡萄牙语也成为这些地区最常用的第二语言。成立葡语国家共同体的建议最早由巴西总统佛朗哥于 1989 年提出，并于 1996 年 7 月 17 日正式在里斯本成立，葡语共同体汇集了因殖民历史而共同使用葡语的国家，它包括葡萄牙和五个非洲国家——安哥拉、佛得角、几内亚比绍、莫桑比克、圣多美和普林西比，美洲的巴西以及亚洲的东帝汶等。作为中国 - 葡萄牙文化遗产保护科学“一带一路”联合实验研究课题的重要组成部分，第一期专栏将重点介绍葡萄牙、巴西和中国澳门三个葡语国家（地区）的文化遗产保护最新进展。

葡萄牙的遗产保护

在葡萄牙，通常用“维护”（maintenance）来指代建筑保护，在广义上，“维护”通常指“为保持建筑物整体或其各组成部分处于良好状态而进行的一系列预防性操作”，¹从这个意义上讲，维护可以被分为不同的类型：预防性或预测性维护（检查和预防措施）、条件维护（症状后措施）和治疗性或纠正性维护（损伤后措施）。²葡萄牙的保护周期通常分为三个阶段：“调查信息”阶段（研究、收集信息、数据库、特征描述、诊断），“安排计划”阶段（编制手册、安排检查和维修）和“实施”维护活动阶段。

Portugal's history of colonial expansion can be traced back to the fifteenth and sixteenth century, when it established colonies like nowadays' Brazil in South America, and Macau in East Asia. Portuguese thus became the second most commonly-used language in these regions. The idea to establish a Community of Portuguese Language Countries (CPLP) was first proposed by Brazilian President Franco in 1989. On July 17, 1996, the idea was delivered in Lisbon. The CPLP recognizes Portuguese-speaking countries for their colonial history. It includes Portugal and five African countries — Angola, Cape Verde, Guinea-Bissau, Mozambique, São Tomé and Príncipe, Brazil in South America, and Timor-Leste in Asia. As the essential subject of the China-Portugal Joint Laboratory of Cultural Heritage Conservation Science, this issue would introduce the latest development of cultural heritage conservation research in Portugal, Brazil, and China's Macau.

Heritage Conservation in Portugal

In Portugal, the term “maintenance” is commonly used for architectural protection. It is broadly referring to the “set of preventive operations carried out in order to keep a building as a whole or each of its constituent parts in a good state.”¹

In this sense, one can identify different types of maintenance: preventive or predictive maintenance (inspection

米尼奥大学（University of Minho）的 Luís F. Ramos 等人在《历史文化遗产的监测和预防性保护：遗产关怀项目》（Monitoring and Preventive conservation of the historical and cultural heritage :the Heritage Care Project）中介绍了“Heritage Care”，³这是一个由欧盟 Interreg Sudoe 基金支持的“历史和文化遗产的监测和预防性保护”项目。项目通过建立非营利性组织，在葡萄牙、西班牙和法国南部等地提高遗产所有者对预防性保护的认识。除了一些常规手段之外，Heritage Care 还会采用定期检查、摄影测量模型、基于地理信息技术的 3D 测量和遗产 BIM 等一系列保护技术。这些策略能够在建筑保护领域，将有规划的专业保护活动和遗产所有者的自主保护结合起来。

葡萄牙波尔图杜波尔图大学建筑与城市中心的 Teresa Cunha Ferreira 教授在《预防和维护概念和应用：以葡萄牙北部的罗马风线路遗产为例》（Prevenção e Manutenção. Conceitos e aplicações. Estudo de caso: a Rota do Românico no Norte de Portugal）中介绍了关于葡萄牙北部的罗马风线路遗产的保护⁴：葡萄牙北部的罗马风线路遗产（Romanesque Route）串联从苏萨谷到拜克索-塔米加地区的 12 个市镇的 58 座建筑遗产，遗产总面积共计 764 平方公里，其中包括一系列不同类型的建筑，如修道院、教堂、桥梁、塔楼、纪念碑和城堡。自 2003 年以来，大部分的建筑获得了修复。修复工作能够取得良好的成果，主要依赖于这些措施：事先对建筑物进行深入的文献和材料调查；无损检测（NDT）支持的保护状态诊断；使用兼容材料和技术的干预措施，并提供被动通风系统；通过维护计划进行预防性养护、监测和修复干预后定期维护等。

and preventive actions), conditioned maintenance (post-symptomatic actions), and curative or corrective maintenance (post-damage actions).² Hence, the productive cycle of maintenance is generally divided into three phases: “Information” (research, gathering information, databases, characterization, diagnosis), “Programming” (developing manuals, scheduling inspections and repairs) and “Implementation” of maintenance activities that can range from cleaning to visual inspection, monitoring, minor repairs or replacement activities, and instructions for use.

A recent example in the Portuguese context is “Heritage Care,”³ an Interreg Sudoe project on “Monitoring and Preventive Conservation of the Historical and Cultural Heritage,” whose main aim is to raise the awareness of owners about the importance of preventive conservation, through the creation of a non-profit entity that will implement these kinds of practices in Portugal, Spain and the South of France. Among other activities, the Heritage Care system will include a series of periodical inspections, photogrammetric models, 3D surveys using geomatics, and Heritage BIM. These strategies are designed to combine planned conservation activities with the empowerment of users in the preservation of the built heritage.

Professor Teresa Cunha Ferreira, Center for Architecture and Urban Arquette, University of Porto du Porto, Portugal, in “Prevenção e Manutenção. Conceitos e aplicações. Estudo de caso: a Rota do Românico no Norte de Portugal” introduces the preservation of Romanesque Route in northern Portugal.⁴ The Romanesque Route covers 12 municipalities of the Vale do Sousa and Baixo Tâmega regions, comprising 58 monuments over an area of 764 kilometer squares of different types, such as monasteries, churches, bridges, towers, memorials, and a castle. Since 2003, a considerable number of buildings have

² Paiva, José Vasconcelos, José Aguiar, and Ana Pinho. “Guia Técnico de Reabilitação Habitacional.” Laboratório Nacional de Engenharia Civil e Instituto Nacional Da Habitação, Lisboa, 2006

³ Ramos, Luís, Maria Morais, Miguel Azenha, Giovanna Masciotta, Teresa Cunha Ferreira, Eduardo Pereira, and Paulo Lourenço. “Monitoring and Preventive Conservation of the Historical and Cultural Heritage: The HeritageCare Project,” 2017.

⁴ Ferreira, Teresa Cunha. ““Rota Do Romanico”: Un Processo Innovativo Nel Contesto Portoghese.” Atti Del XXVI Convegno Scienza e Beni Culturali (Bressanone)-Governare l'innovazione: Processi, Strutture, Materiali e Tecnologie Tra Passato e Futuro, Arcadia Ricerche, Venezia, 2011, 489-500.

¹ Henriques, Fernando. “A Conservação Do Património Histórico Edificado,” 1991.

巴西的遗产保护

巴西人口超过 2.05 亿，是世界上最大的葡语国家，也是南美洲唯一的葡语国家。戈亚斯州天主教大学（Pontifícia Universidade Católica de Goiás）的 Ciro Augusto de Oliveira e Silva 在《重振圣帕特里米诺·阿奎特·尼科和戈伊尼亚城市文化中心》（Revitalização E Preservação Do Patrimônio Arquitetônico E Urbanístico Do Centro De Goiânia）⁵一文中，概括了巴西遗产保护发展过程中的城市管理政策，以及遗产城市的旧城中心复兴计划。巴西的遗产保护开始于 20 世纪上半叶，经历了两个阶段，在第一阶段，最初保存的建筑是巴洛克风格建筑，主要是教堂，随后是一些新古典主义建筑 and 现代建筑；在第二阶段，从 1960 年代和 1970 年代开始，巴西开始成立全国性的遗产保护委员会，扩大了建筑遗产的范围：物质和非物质文化遗产也开始受到重视。

戈亚斯州天主教大学的 Manuel Ferreira Lima Filho 和 Márcia Bezerra 编辑的《巴西的遗产之路》（*Os Caminhos do Patrimônio no Brasil*）一书⁶对巴西的遗产保护政策的发展进行了详细介绍，书中将巴西的官方文化遗产政策划分为两个阶段：在第一阶段中，巴西在 1937 年成立了国家古迹保护机构，开始实施保护和修复建筑遗产的政策，但这些政策主要针对历史城市保护和档案修复。在第二个阶段，巴西知名艺术家阿洛伊西奥·马加良斯（Aloisio De Magalhaes）扩大了文化遗产的公共政策，在文化遗产中引入了文化财产的概念，这标志着巴西的遗产保护开始更加关注文化的多样性，而不仅仅只停留在物质遗产上。同时，Filho 也在《作为对象的城市：“遗产的共鸣”》（*A Cidade como Objeto: Ressonâncias Patrimoniais*）⁷中对巴西现行的文物保护政策表示支持，他认为该政策具有创新性，力求将

been rehabilitated. Notable practices to restore the monuments includes indepth pre-investigation, research and material analysis of the buildings, diagnosis of the conservation status supported by non-destructive testing (NDT), interventions using compatible materials and techniques, providing for the introduction of passive ventilation systems, preventive conservation, monitoring, and scheduled maintenance after rehabilitation interventions, operated through the Maintenance Plan.

Heritage Conservation in Brazil

With a population of more than 205 million, Brazil is the largest Portuguese-speaking country in the world, and also the only one in South America. In his article “Revitalização e Preservação do Patrimônio Arquitetônico e Urbanístico do Centro de Goiânia,”⁵ Ciro Augusto de Oliveira e Silva outlines the urban intervention policies related to the development process of heritage conservation in Brazil, as well as the revitalization plan of the old city center of the heritage city. The preservation of Brazilian heritage began in the first half of the 20th century, and went through two stages. In the first stage, the preservation of buildings was initially in Baroque style, namely churches, followed by some neoclassical and modern buildings. In the second stage, starting from the 1960s and 1970s, national heritage protection committees were established, and the scope of architectural heritage was expanded. Both material and intangible cultural heritage began to receive attention.

Os Caminhos do Patrimônio No Brasil, edited by Manuel Ferreira Lima Filho and Márcia Bezerra,⁶ mapped the development of heritage protection policies in Brazil. In this volume, Brazil’s formal cultural heritage policy into two stages; during the first stage, the State Agency for the Preservation of Cultural Relics was established in 1937, adopting a policy for the preservation and restoration of architectural heritage. This policy,

遗产保护与经济社会发展相结合，该政策的目标是：保护历史、艺术和城市遗产，提高公众对遗产重要性的认识，鼓励在项目范围内对遗产进行经济、文化和社会再利用，以及拯救和永久保存巴西的主要城市遗产。

中国澳门的遗产保护

葡萄牙语最初是在 1537 年葡萄牙商人在澳门建立永久定居点时被引入澳门的。殖民时代结束后，中国对特别行政区实行一国两制的政策，因此，葡萄牙语和粤语、普通话一起被保留为澳门的官方语言。澳门旅游研究所的 Penny Yim King Wan 在《澳门文物保护规划》（*Planning For Heritage Conservation In Macau*）⁸中介绍了葡萄牙殖民对澳门带来的影响并且指出当今澳门在遗产保护上需要面对的问题，他认为葡萄牙人在澳门的定居地，自殖民时代开始便对澳门的经济和社会文化发展起到了重要作用，也为东西方的贸易和文化交流奠定了基础。几个世纪以来，澳门都是中国和西方文化的交汇之地，并以此产生了独特的文化遗产。但是到了当代，人口和旅游业的快速增长给城市发展带来了巨大的压力。今天的澳门面临的挑战，是如何将历史遗产与新时代结合起来，以其独特的文化遗产应对未来城市的发展压力。

郑梁、陈怡乐在《澳门文化遗产建筑的保护过程及措施》（*The Protection Process and Measures of Macau’s Heritage Buildings*）⁹一文中梳理了澳门遗产建筑的保护过程和常见措施。通过对澳门 22 栋文物建筑和 8 个广场，以及一些具有文化意义的历史建筑，如叶挺将军故居、前创西药房、帕坦守夜屋等的保护和复兴调查，文章探讨了保护和活化的具体措施，譬如仅保留建筑的外围护结构，并重新设计和建造内部空间以满足公众的现代生活需求，通过维护建筑的立面、结构和内部布局，重新规划建筑的使用功能，同时完全保留建筑物的立

however, mainly focused on the preservation of historical cities and the restoration of archives. In the second stage, Aloisio de Magalhaes expanded the public policy of cultural heritage, introducing the concept of cultural property. This signaled that heritage preservation in Brazil was paying more attention to cultural diversity rather than just the material. In “A Cidade como Objeto: Ressonâncias Patrimoniais,”⁷ Filho endorsed Brazil’s current cultural heritage protection policy as innovative, seeking to integrate heritage protection with economic and social development. The objectives of the policy are to protect historical, artistic, and urban heritage, to raise public awareness of the importance of heritage, to encourage the economic, cultural, and social reuse of heritage within the context of projects, and to save and perpetuate the major urban heritage of Brazil.

Heritage Conservation in China’s Macau

Portuguese was first introduced to Macau in 1537, when Portuguese merchants established a permanent settlement there. Contemporary Macau retains Portuguese as an official language along with Cantonese, as the result of China’s “one state, two systems” policy. Penny Yim King Wan, Director of the Macau Tourism Research Institute, in his publication, “Planning for Heritage Conservation In Macau,”⁸ introduced the impact of Portuguese colonization in the city, and pointed out challenges of the current heritage conservation in Macau. He believed that the Portuguese settlement in Macau, although being the product of colonial history, was essential to the city’s contemporary economic and socio-cultural development. In the past, it laid the basis for trade and cultural exchange between the East and the West. The settlement was exposed to Chinese and Western cultures for centuries, producing a unique cultural heritage, recognized as one of the Historical Centers of Macau. The challenge for Macau today is how to blend in the old with the new by managing and conserving

⁵ SILVA, Ciro Augusto. “Revitalização e Preservação Do Patrimônio Arquitetônico e Urbanístico Do Centro de Goiânia, Goiânia, 2006.” Dissertação (Mestrado profissional em gestão do patrimônio cultural), 2006.

⁶ Oliveira, Luciane Monteiro. “Os Caminhos Do Patrimônio No Brasil. LIMA FILHO, Manuel Ferreira e BEZERRA, Márcia (Orgs.) Goiânia, Editora Alternativa, 2006.” Revista de Arqueologia 9, no. 1 (1996).

⁷ LIMA FILHO, Manuel Ferreira. “A Cidade Como Objeto: Ressonâncias Patrimoniais.” *Museus, Coleções e Patrimônios: Narrativas Polifônicas*. Rio de Janeiro: Garamond, MinC/IPHAN/DEMU, 2007.

⁸ Wan, Yim King Penny, Francisco Vizeu Pinheiro, and Miki Korenaga. “Planning for Heritage Conservation in Macau.” *Planning and Development* 22, no. 1 (2007): 17-26.

面和内部结构等做法。无论是原封不动的修复还是新旧结合，修复工作都必须在平衡遗产建筑的艺术价值、历史价值、文化价值、经济成本 and 公民需求的基础上进行。

Keng Kio Mok 的《走向全球视野：通过世界遗产推动遗产发展》（Walk To Global Vision: Driving Heritage Development By World Heritage Award）¹⁰ 从另一种视角来看待澳门的文化遗产保护，他思考了赌场发展对澳门城市文化景观的巨大威胁。同时，他还讨论了澳门政府在申遗过程中于管理实践、遗产保护和澳门历史古迹的新诠释方面做出的努力。“澳门历史中心”申遗成果，进一步推动了澳门的遗产发展。澳门成功运用全球视野推动遗产发展，为世界其他遗产保护项目提供了启示。

these distinct cultures and heritages to cope with future urban development pressures.

In “The Protection Process and Measures of Macau’s Heritage Buildings,” Liang Zheng and Yile Chen sorted out the routine protection process and common procedures adopted to Macau’s heritage buildings.⁹ Through examining the protection and revitalization of twenty-two cultural heritage buildings and eight squares in Macau, as well as some historical buildings with cultural significance, such as General Ye Ting’s Former Residence, Former Chong Sai Pharmacy, and the Patane Night Watch House, etc., the paper discusses specific measures to protect and revitalize heritage buildings. One example shows how to adopt heritage buildings for modern needs by retaining the outer envelope of the building and redesigning the interior. The building’s facade was maintained, and as well as the structure and interior layout. The function of the building, however, was re-plan, while completely preserving the facade and internal structure of the building. Whether it is to repair the old as it is, or to combine the new with the old, the intervention must recognize the building’s aesthetic, historical, cultural, and economic value, while at the same time addressing the citizens needs.

Keng Kio Mok’s “Walk to Global Vision: Driving Heritage Development by World Heritage Award: Macau-a Colony with East West Culture,”¹⁰ investigated Macau’s cultural heritage protection from another perspective. He evaluated the huge threat posed to Macau’s urban cultural landscape by the prosperous Casino industry. He recognized the city government’s efforts in heritage management, protection, and historical narrative making. As the result, the city is listed as the “Macau Historical Center” in the World Heritage List, further prompting the preservation of Macau’s heritage. The conservation is directed by an inspiring global vision, providing a notable example to the rest of the world’s heritage preservation project.

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⁹ Zheng, Liang, and Yile Chen. “The Protection Process and Measures of Macau’s Heritage Buildings.” In *IOP Conference Series: Earth and Environmental Science*, 783:012120. IOP Publishing, 2021.

¹⁰ Mok, Keng Kio. “Walk to Global Vision: Driving Heritage Development by World Heritage Award: Macau-a Colony with East West Culture,” 2012.

人物 Figure

阿尔瓦罗·西扎 Álvaro Siza

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阿尔瓦罗·西扎 (Álvaro Joaquim de Melo Siza Vieira) (生于 1933 年 6 月 25 日) 是一位葡萄牙建筑师和建筑教育家。

西扎出生在葡萄牙的马托西纽什，一个靠近波尔图的沿海小城。1955 年，他毕业于前波尔图大学艺术学院建筑系。

他的大多数知名作品都位于家乡波尔图：Boa Nova 茶馆 (1963 年)、建筑学院 (1987-93 年)，以及 Serralves 当代艺术博物馆 (1997 年)。自 20 世纪 70 年代中期以来，西扎参与了许多公共住房、公共游泳池和大学的设计。1995 年至 2009 年期间，西扎一直在开发霍姆布罗伊希岛上的一个建筑博物馆设计项目，此项目最终与 Rudolf Finsterwalder 合作完成。最近，他开始指导非洲佛得角圣地亚哥岛上的旧城 (Cidade Velha) 遗址和建筑遗产修复工程。

建筑语言

西扎的作品将葡萄牙的建筑传统和国际现代主义融会贯通。普利兹克建筑奖评委会肯定了他各类作品中展现的对空间和形制比例关系的独到思考，并强调：就如其他早期现代主义设计师一样，他设计的形态在光线的作用下

Álvaro Joaquim de Melo Siza Vieira (born 25 June, 1933), also known as Álvaro Siza, is a Portuguese architect and architectural educator.

Siza was born in Matosinhos, a small coastal town near Porto. He graduated in architecture in 1955, from the former School of Fine Arts of the University of Porto.

Most of his best-known works are located in his hometown Porto: the Boa Nova Tea House (1963), the Faculty of Architecture (1987-93), and the Serralves Museum of Contemporary Art (1997). Since the mid-1970s, Siza has been involved in numerous designs for public housing, public pools, and universities. Between 1995 and 2009, Siza worked on an architecture museum on Hombroich island, completed in collaboration with Rudolf Finsterwalder. Most recently, he started coordinating the rehabilitation of the monuments and architectonic heritage of Cidade Velha (Old Village) in Santiago, an island of Cape Verde.

Architectural Language

His work is refined by the integration of Portuguese architectural traditions into an international modernism. The jury of the Pritzker Prize for Architecture also praised him for his original thinking about the re-



看似十分简单，但却以高明的技巧回应了设计问题。评委同样肯定了他对葡萄牙传统和在地语境的关注，就如他本人所说：

“建筑师不会创造，只会改造已经存在的事物。”

项目

1958-1963 年：Boa Nova 餐厅，葡萄牙，莱萨 - 达帕尔梅拉 (Leça da Palmeira)
1959-1973 年：Piscinas de Marés 游泳馆，葡萄牙，莱萨 - 达帕尔梅拉 (Leça da Palmeira)
1986-1993 年：葡萄牙波尔图大学建筑学院
1988-1993 年：加利西亚当代艺术中心 西班牙，圣地亚哥 - 德孔波斯特拉 (Santiago de Compostela)
1990-1996 年：圣玛丽亚教堂，葡萄牙，马可 - 德卡纳维斯 (Marco de Canaveses)
2007-2010 年：坡州书城 Mimesis 博物馆，韩国，首尔
2011-2012 年：“阿尔瓦罗·西扎 --- 没有计划的旅行”素描和绘画的艺术作品集，奎里尼·斯坦帕利亚基金会博物馆，意大利，威尼斯
2012 年：诺华校园办公大楼，瑞士，巴塞尔

relationship between space and the proportionality of form in his works of all scales, noting that, as in the case of other early modernists, the shapes of his designs appear simple at first glance when shaped by light, but are in fact a direct response to design problems with great skill; and for his attention to Portuguese tradition, to local contexts and contexts. As he himself noted:

“Architects do not invent anything. They just transform reality.”

Projects

1958-1963: Boa Nova Restaurant in Leça da Palmeira, Portugal
1959-1973: Piscinas de Marés swimming-pool, Leça da Palmeira, Portugal
1986-1993: Faculty of Architecture of the University of Porto, Portugal
1988-1993: Galician Center of Contemporary Art, Santiago de Compostela, Spain
1990-1996: Church of Santa Maria, Marco de Canaveses, Portugal
2007-2010: Mimesis Museum in Paju Book City, Seoul, South Korea
2011-2012: “Alvaro Siza. Viagem sem Programa” Artwork collection of his sketches and drawings. Museum Fondazione Querini Stampalia, Venice, Italy
2012: Novartis Campus Office Building, Basel, Switzerland
2014: Office Building for the Shihlien Chemical Industrial Jiangsu Co., Jiangsu, China
2015: Auditorium Theatre of Llinars del Valles, Llinars del Vallès, Barcelona, Spain
2015-2017: Church of Saint-Jacques-de-la-Lande, France
2017: Abade Pedrosa Museum, Santo Tirso, Portugal
2018: Saya Park Art Pavilion, Gyeong-sangbuk-do, South Korea
2019: Amore Pacific Campus, Yogen-sin, South Korea
2019: China Design Museum, Hangzhou, China
2019-2020: 611 West 56th Street Residential

2014 年：世联化学工业江苏有限公司办公楼 中国，江苏
 2015 年：Llinars del Valles 礼堂剧院 西班牙，巴塞罗那，利纳斯 - 德尔巴列斯（Llinars del Vallès）
 2015-2017 年：法国圣雅克 - 德拉朗德教堂（Church of Saint-Jacques-de-la-Lande）
 2017 年：阿巴德 - 佩德罗萨博物馆 葡萄牙，圣提尔索（Santo Tirso）
 2018 年：萨亚公园艺术馆 韩国，庆尚北道
 2019 年：爱茉莉太平洋校区 韩国，尤金新，
 2019 年：中国设计博物馆 中国，杭州
 2019-2020 年：美国纽约曼哈顿西 56 街住宅大厦 611 号
 2020 年：Gallarate 住宅综合体 意大利，瓦雷泽
 2020 年：华茂艺术教育博物馆 中国，鄞州

保护思想

1. 整体城市结构完整性和历史严谨驱动

在早期的职业生涯中，西扎的主要设计方向是小型私人住宅。不过在此期间他一直保持着对城市发展的兴趣。20 世纪 80 年代，他开始负责海牙某街区的长期改造计划，以及里斯本基亚多社区的重建项目。

“修复项目总是枯燥且没有尽头的(.....) 它应该保持开放的状态，在时间上自然没有截止日期，并且能够在面对许多不同的语境、目的和渴望时，让各种各样的生命结构存在于同一空间中。”

——阿尔瓦罗·西扎¹

放眼望去，现在的基亚多街区似乎跟火灾发生之前没有区别，熟悉的场景能够让人感到亲切。西扎的项目在拓展实际功能性的同时，充分展现了对原有工艺价值的尊重。这个项目中的诸多细节证实了他所采取方案的正当性，他充分利用了整体城市结构的完整性和历史严谨性的力量。²

Tower Manhattan, New York City, USA
 2020: Residential complex Gallarate, Varese, Italy
 2020: Huamao Museum of Art Education, Yinzhou, China

Conservation Principles

1. Integrity of the Unified Urban Fabric and the Strength of Historical Rigor

For much of his early career, Siza had designed small private houses. However, maintaining an interest in urban development, in the 1980s, he began directing a long-term renovation plan in a district of The Hague, as well as a rebuilding project in the Chiado neighborhood of Lisbon.

“A recovery project is always a dry, unfinished project (...) [I]t should be an open project, in time, quite naturally and in the midst of many different contexts, aims and desires, allows space for the sort of life of structures to exist.”

— Álvaro Siza¹

Upon immediate observation today, the Chiado appears as it did before the fire and engenders a sense of familiarity. Siza’s projects exhibit above all a simultaneous capacity for practicality, as well as a clear respect for the value of the existing artifact. The justification for his actions in this area lies in the specifics of the project, in the integrity of the unified urban fabric and the strength of its historical rigor.²

2. Minimum Intervention

As is often the case with heritage restoration, it may be better to keep the intervention at a minimum. When dealing with an archaeological site or monuments that is deteriorated or reduced to ruins, such as the Pantheon in Athens, the Greek Temples of Sicily or the Cistercian Fountains Abbey in England (all included on the UNESCO World Heritage List), the restoration of the remains could destroy its evocative nature and falsify its historical value.

Minimum intervention is advised in these cases, as an act of consolidation and

2. 最低限度的干预

在许多遗产修复的案例中，最低限度的干预往往是最好的选择。面对几近毁灭的考古地点和遗迹，如雅典的万神殿、西西里的希腊神庙或英格兰的喷泉修道院（以上例子都被列入联合国教科文组织的世界遗产名录），完整修复遗迹反而会破坏其中令人产生联想的空间，消抹遗迹的历史价值。

在这种情况下，减少干预能充分保留遗迹的历史完整性。西扎和意大利建筑师 Roberto Collova 在对西西里岛的萨莱米教堂遗迹进行修复时就采用了这种方法。

3. 过去和未来的对话

阿尔罕布拉宫是位于西班牙南部格拉纳达市的堡垒和宫殿群。作为重要的世界文化遗产，这个遗迹是多种不同文化交融堆叠的成果。同时，记忆始终在所有建筑性干预中起着决定性的作用。³

西扎和西班牙建筑师 Domingo Santos 于 2010 年设计的“阿尔罕布拉宫新门”项目反应了这一点。他们没有刻意地用历史主义或过度形式主义的建筑方法将过去和未来联系起来。相反，他们采用了精巧的策略，在充分了解遗迹的基础上，让过去和未来产生对话。

（高鑫、赵欣怡编译）

respect for the historical authenticity of the monument. This approach was adopted with the remains of the Salemi Church in Sicily, restored by Alvaro Siza and Roberto Collova.

3. Dialogue Between the Past and Future

The Alhambra is a fortress and a set of palaces in the South of Spain, at the city of Granada. Being a very significant World Heritage Site, the current monument is the accretion of different cultures. As such, memory remains a key factor for any architectural intervention.³

This is quite clear in the project “New Gate of the Alhambra,” designed in 2010 by Siza and Domingo Santos. They managed to avoid superficial architectural attempts to link the past and the future via historicism or excessive formalism. Meanwhile, Siza and Santos adopted sophisticated strategies, developed with in-depth review of the site, and managed to open a dialogue between the past and future.

(translated and edited by
GAO Xin, ZHAO Xinyi)

¹ designboom | architecture & design magazine. “Alvaro Siza Restores the District of Chiado in Lisbon,” October 30, 2013. <https://www.designboom.com/architecture/alvaro-siza-restores-the-district-of-chiado-in-lisbon/>.

² Leite, Margarette. “Living Among Ruins: Alvaro Siza’s Chiado and the Rebuilding of Portugal’s Historic Neighborhoods.” In Constructing New Worlds: Proceedings of the 1998 ACSA International Conference, 118–22, 1998.

³ Mayoral-Moratilla, Ana, and Michail Papavarnavas. “Designing on Contested Memories.” In TAW2018 International Scientific Conference, 361, 2018.

实践案例 Case Study

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意大利萨莱米圣母教堂的重建

建筑师：阿尔瓦罗·西扎和 Roberto Collovà

时间：1983 -1999¹

地点：意大利西西里岛萨莱米镇

历史背景

萨莱米圣母教堂建于1615年，由建筑师马里亚诺·斯米里利奥 (Mariano Smiriglio) 设计。它有三个入口、三个中殿，中殿上方有三个大窗户。设计蓝图是一个带有大耳堂的拉丁十字式教堂。六根托斯卡纳式的大石柱列将中殿与通道分开，其柱头支撑着圆形拱门。通过大理石楼梯可以到中央后殿，后殿比地平面高出一米，两侧后殿则较低。侧面的祭坛沿着过道和耳堂蜿蜒而上，并且高了两阶。

Reconstruction of the Mother Church of Salemi (Italy)

Architects: Álvaro Siza Vieira, Roberto Collovà

Time: 1983-1999¹

Location: Salemi, Sicily, Italy

Historical Background

Designed by the architect Mariano Smiriglio and built in 1615, the Church had three ports of entry and three naves surmounted by three large windows. The plan was a Latin cross with a large transept; the nave was divided from the aisles by six one-piece marble columns in the Tuscan order with capitals supporting round arches. The central apse was raised about one meter from the floor and was reached by a marble staircase; the two side apses were lower. The side altars snaked along the aisles and the transepts, and were two steps higher.

¹ Architecture (CCA), Canadian Centre for. “Reconstrução Da Igreja Madre de Salemi [Reconstruction of the Mother Church of Salemi], Salemi, Italy (1983-1999) - Alvaro Siza Fonds.” Accessed November 18, 2021. <https://www.cca.qc.ca/en/archives/447183/alvaro-siza-fonds/469692/architectural-projects/484678/reconstrucao-da-igreja-madre-de-salemi-reconstruction-of-the-mother-church-of-salemi-salemi-italy-1983-1999>.

- 1.
- 2.3.
- 4.-6.
- 7.



1. 萨莱米镇鸟瞰图 Aerial View of the Town of Salemi²

2. 地震前的教堂 the Church before the earthquake

3-4. 地震给该地区带来了严重的破坏，建筑物被夷平，成千上万的人无家可归 The earthquake left a savage trail of destruction, razing buildings and leaving tens of thousands homeless.³

5-7. 地震后的教堂 the Church after the earthquake⁴

² Versaci, Antonella, and Alessio Cardaci. The Difficult Relationship between Ruins and Modernity: The Case Study of the Mother Church Reconstruction in Salemi (Italy), 2012.

³ AFASIAARCHZINE.COM. “Alvaro Siza.” Accessed November 18, 2021. <https://afasiaarchzine.com/2016/12/alvaro-siza-44/>. and “Where It Was – but Not How It Was’: How the Sicilian Earthquake Divided a Town | Cities | The Guardian.” Accessed November 18, 2021.

⁴ See Leite, 1998

地震

1968 年 1 月 14 日至 15 日晚，西西里岛西部发生了强烈地震。地震之后，一些修复工程立刻启动，因为人们更希望在新的地点重建受影响的地区。

废墟

教堂遭受了几处结构性毁坏，飞扶壁的坍塌引发了屋顶塌陷。然而，教堂的整体架构和过道都没有受到严重影响，后殿也只遭受轻微损毁，耳房仍然完好无损，祭坛也没有受到地震灾害的影响。然而，在地震之后，这座教堂被遗弃了。由于没有立即采取适当支撑保护措施，用支架、堤防和临时屋顶遮盖物进行抢救，教堂结构遭受了更大的破坏。

Earthquake

On the night between January 14th and 15th, 1968, a violent earthquake hit the western part of Sicily. Several restoration projects were carried out after that, as the public expected to rebuild the affected district in at new location.

Ruins

The Church suffered several structural damages. Part of the roof collapsed as the flying buttresses failed. However, both the prospectus and the aisles were not seriously affected. There were also minor damages to the apse. The transepts remained intact. The chapels and the altars were spared from the earthquake. Nevertheless, after the earthquake, the Church was abandoned. The lack of immediate shoring through the installation of appropriate supports, embankments, or temporary roof-covering, inflicted more havoc on the structure.

方法

1. “修旧不如旧”⁶

萨莱米圣母教堂修复项目的基本原则，是回应由地震而引发的现实问题。

这座古城中的许多区域都已成为废墟，其中包括古时的小径和台阶。西扎和 Collovà 计划通过对公共空间的低限度干预，让老城重新焕发生机。他们重建了房屋外的台阶，在古城铺设了新的道路，将原本断裂的路径连接起来。同时，他们在原本圣母教堂的废墟中建造了一个全新的广场。广场设计采用了低调的直边风格，运用当地的白色石料建造。它与城里的老建筑略有不同，由此无声地突出了地震给城镇带来的创伤。

这个项目中最为引人注目的是坐落在旧教堂废墟上的萨莱米新中心广场。两位建筑师将这项工程视作“减法”，而非建造：他们清理了碎石，拆除了旧教堂中不稳定的部分，并加固了遗留的建筑，让旧建筑的柱子伫立在广场中，暗示建筑原有的构造。同时身为建筑和广场，它被赋予了与原来截然不同的功能。建筑师们没有按照教堂原来的样子进行复刻，而是创造一个全新的空间，在致敬过去的同时，也让孩子们可以在这里玩耍，用音乐会和活动填满这个空间。

2. 将遗迹作为圣母教堂修复项目的核心

根据系统性的修复方案，教堂遗迹作为剧院的背景被保留下来，半圆形后殿的遗迹塑成了一个巨大的雕塑，勾勒出不同的建筑结构。

接着，教堂的遗址被转化成搭建架高广场的理想地点，建成的 Alicia 广场占据了整个教堂遗迹空间，教堂的基础构成，如圆柱、装饰的遗迹、以及在部分拆除过程中保留的配件也被重新置入广场场景之中。

这个项目旨在让遗留的建筑结构和被地震破坏的材料重新统一。在这个被改造的神圣空

Methods

1. “Where It was, But Not How It Was.”⁶

The mentality of the project was to adapt to the reality of the problems created by the earthquake.

Many parts of the old town, including ancient paths and steps, lay in ruins. Siza and Collovà envisioned a plan to bring the old town back to life using understated interventions in public spaces. They rebuilt steps outside houses, created new covered paths between different districts of the town that had previously been unconnected, and created an entirely new piazza within the ruins of the old Chiesa Madre. The work used a muted, straight-edged style, made of local white stone. It was subtly different from older buildings in the town so that the traumatic damage of the earthquake could be quietly expressed in the new architecture.

The most striking element is the new central piazza of Salemi, on the ruins of the old Church. The two architects deemed this a work of “subtraction” rather than construction: they cleared rubble, removed unstable parts of the old Church, and stabilized what remained, leaving pillars from the old building standing in the square to show what had previously been there. As a building, as a piazza, it functions in a totally different way in respect to the original. Rather than building a replica of the original Church, they created an entirely new space that serves as a vivid memorial of the old – but where children can play, and concerts and events are frequently held.

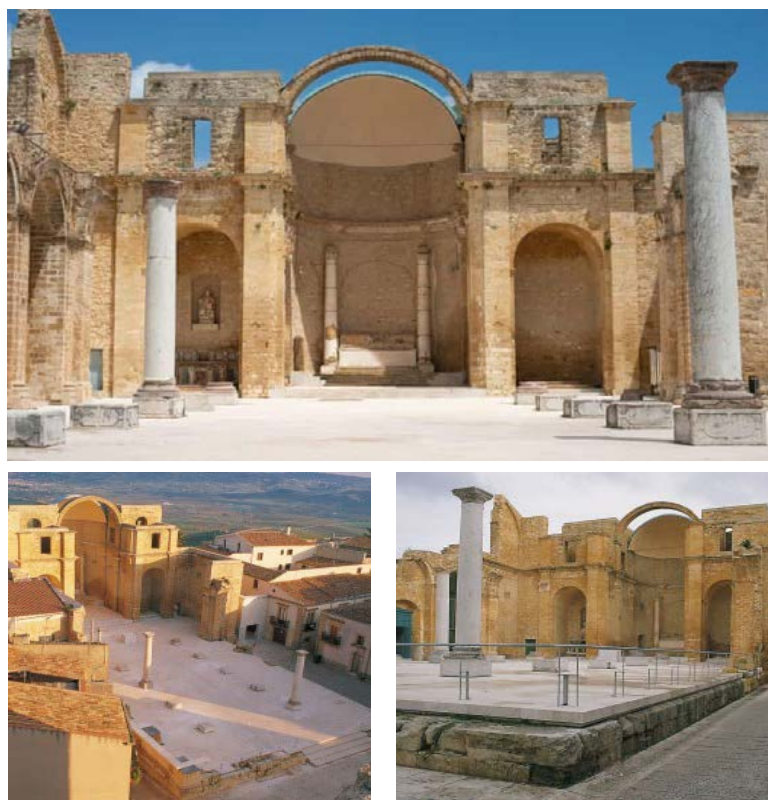
2. The Ruin as the Basic Element of the Mother Church’s Project

According to the systematic consolidation plan, the theatre backdrop of the Church was maintained in the remains. The ruins of the apse were shaped to an immense sculpture, highlighting the different structural parts of the building.

The old Church was then used as an ideal setting for an elevated square - Piazza Alicia - occupying the whole of the former church area and in which elements like the bases of the columns, fragments of

- 1.
2. 3.⁵

1-2. 教堂的广场 the Piazza of the Church
3. 位于萨莱米 17 世纪教堂里的广场 the Piazza in what was Salemi's the 17th-century Church



⁵ Mayoral-Moratilla, Ana, and Michail Papavarnava, 2018

⁶ Ibid.

间中，地震带来的痛苦记忆逐渐淡去。现在，这个考古遗迹更多地传达了人性的生机，而非毁灭性灾难的悲剧。

3. 以遗产历史真实性为基础减少干预

修复项目没有遮掩遗迹所受到的损害，遗留的教堂地板勾勒出教堂原来的大小和形制，教堂中原用于分割空间的圆柱以迁地保护的方法被移到了广场中，暗示着原来中殿的位置。

保护思想

在这个案例中，遗迹作为记忆纪念碑的价值被充分运用。建筑师将遗迹进一步转化成迷人而动人的景观，并为其增添了作为公共空间的新功能。

1. 卡尔莫修道院 Carmo Convent⁷

2. 总体图：露台 B 与卡尔莫平台的连接

General View: Connection Between the Patio B and the Carmo Terraces⁸



decoration, and other individual items recovered from demolition were inserted.

The project aimed to find a “unity” through the existing composition of the existing fragments or the relocated materials.

The memory of the earthquake was dissolved in the transformed former sacred space. The archeological site now delivers the message of mercy and recovery, instead of the haunting tragedy of the calamity.

3. Minimum Intervention Based on Historical Authenticity

Recognizing the ruined condition of the site, the temple floor reflects the original size and form of the Church, and the position of the naves was implied by the in situ conservation of the space-dividing columns.

Conservation Principle

The remains in this case are recognized by their profound value as a testimony to memory. The architect, meanwhile, turned them into a charming and moving spectacle, endowing it with the new function of public space.



葡萄牙里斯本基亚多街区的重建

建筑师：阿尔瓦罗·西扎

时间：1988—1998

地点：葡萄牙里斯本

历史背景

里斯本的基亚多街区是里斯本下城区原始中世纪结构的典型代表，在 1755 年的一场重大地震灾害之后，这个街区经历了重建。当时，国王何塞一世 (Jose I) 的大臣蓬巴尔 (Pombal) 侯爵将这次灾难视为一次政治机会，并立刻投入到野心勃勃的重建计划之中。他要求城市重建的计划与他的“启蒙”思想相一致：城市必须简洁而高效，同时又能体现悠久历史和贵族气概。他计划将下城的废墟全部拆除，以规划好的网格划分城市，建造更宽的街道和样式统一的建筑。建筑的外墙也采用统一的设计，展现出高效而贵气的面貌。这个街区的建筑风格因此被称为蓬巴尔风格。

1988 年 8 月 25 日，里斯本最古老的百货商店之一 Grandella 大楼起火，并引发连锁火灾，位于 Rua Do Carmo、Rua Nova Do Almada 和 Rua Garret 之间的十七栋建筑都遭到了不同程度的毁坏。里斯本市长 Nuno Krus Abecasis 任命西扎负责该地区的修复和重建工作。



正交平面图 Orthogonal Site Plan⁹

Reconstruction of the Chiado area (Portugal)

Architects: Álvaro Siza Vieira

Time: 1988-1998

Location: Lisbon, Portugal

Historical Background

The Chiado neighborhood represents a piece of an originally medieval fabric of Lisbon's downtown that was reconstructed in 1755, following the historic earthquake that leveled most of the city. A minister of the ruling King Jose I saw this devastation as a political opportunity and wasted no time preparing the city for its great renewal. The Marquis of Pombal requested proposals to rebuild the city in line with his “Enlightened” ideas: a city embodying a sophisticated, historical simplicity and efficiency. His designated required the removal of all that was left of the downtown, replacing the section with proportional grids that would provide wider streets ride, and buildings of uniformed height and width. The façades of those buildings were standardized, producing a unified image of efficiency and sophistication.

On August 25, 1988, a fire started in one of the oldest department stores of Lisbon, the Grandella building, damaging partially or totally seventeen buildings, between the Rua Do Carmo, Rua Nova do Almada, and Rua Garret. Álvaro Siza was nominated by the mayor of Lisbon, Nuno Krus Abecasis, to reorganize and rebuild the district. After public consultations, he decided to maintain the historical image of the Chiado by restoring the façades and ornamentations. He introduced residential and cultural functions to the district. As Siza said himself: “It's not about drawing a new section of the city, but rather just introducing corrections and adjustments, reinforcing the whole city.” Siza started to work on the layout plan in January 1989 and presented it to the Municipal of Lisbon in April 1990.

⁷ “CARMO CHURCH & CONVENT RUINS (Ruínas do Convento do Carmo), Lisbon.” Accessed November 18, 2021. <https://www.golisbon.com/sight-seeing/carmo-church.htm>

⁸ “Chiado 公共空间改造，里斯本 / Álvaro Siza + Carlos Castanheira - 谷德设计网。” Accessed November 18, 2021. <https://www.gooood.cn/chiado-public-space-by-carlos-castanheira.htm>

⁹ designboom | architecture & design magazine, 2020

在公开质询后，西扎决定用修复原有外墙和装饰的方式来恢复基亚多街区的历史形象。西扎同时还丰富了这个旧街区的居住和文化功能，正如他本人所说：“这项工程并不旨在重新建造某个城区，而是通过适当的修正和调整，给整个城市赋活。”

重建目标

基亚多街区的重建需要达成几个目的，这些目的总体回应了西扎的两个设计原则。在美学方面，这个项目旨在重塑该地区的历史精神。项目中对空间的重组，以一种非常“西扎”的建筑性的解决方案为城市带来更多功能。这种解决方案的核心思想是将街区重建视作里斯本巴夏区蓬巴尔风格（Baixa Pombalina）城市复兴的一部分，同时又要尽可能地保留该街区的历史价值。

方法

1. 用“西扎模式”诠释蓬巴尔风格

18 世纪葡萄牙建筑风格塑造了这个街区的典型风貌。重建建筑的形制采用了石砖构造，并通过特定的颜色和材料保持风格的统一。

2. 公共空间的质量

为了确保重建不会污染该街区的历史语境，重建工程中街道、人行道和天井的铺装解决方案参考了传统铺装方法。修复工作的主要进展发生在 20 世纪 90 年代，巴夏—基亚多车站投入使用，地下铁路的开通将该地区与里斯本其他街区连接起来。

3. 卡尔莫平台（Carmo Terraces）

a. 卡尔莫修道院（Carmo Convent）

这座哥特式教堂的遗迹不断提醒着人们那场 1755 年的地震带来的灾难。在地震发生前，这是里斯本最大的教堂，但是今天，面朝天空的无顶中殿和碎石提醒着人们这里曾经伫立着雄伟的拱门，荫庇前来做弥撒的信众。

Purposes of the Reconstruction

The reconstruction of the Chiado had several goals, responding to two general principles. Aesthetically, the project aims to reinstitute the historical spirit of the district. The spatial reorganization, in a really Siza way, focused on finding architectural solutions that would enrich the functionality of the city. The idea was to regard the reconstruction as a part of the urban revitalization of the Baixa Pombalina, while maintaining as much as possible the patrimonial value of the district.

Methods

1. Pombaline Style in “Siza Mode”

The 18th-century Portuguese architectural style contributes to the typical spectacle of the surrounding neighborhoods. The form used stone block constructions, along with specific choices of colors and materials.

2. Quality of the Public Space

To ensure that the renovation did not disturb the historical context of the district, the solutions for the surfacing of streets, pavements, and patios are the result of careful research on traditional paving methods. The vital progress of the restoration happened in the 1990s, when the Baixa-Chiado Station was put into use, with the underground railway connecting Lisbon.

3. Carmo Terraces

a. Carmo Convent

The ruins of this gothic church are evocative reminders of the devastation left by the 1755 earthquake. At the time of the earthquake, it was the largest church in Lisbon, but today the roofless nave and rubble that exposed in the air is all that remains of the arches that caved in on the congregation as they were attending mass.

b. Connection Strategies

Twenty years have passed since the original invitation, and Álvaro Siza has once again been called on to complete this part of the plan, while extending it to the area now known as the Carmo Terraces. It corresponds to the existing platforms to the East of the Church and Convent of

b. 衔接策略

自第一次被邀请前来进行修复工作的二十年后，西扎再次被邀请来完成他的修复蓝图，并将原本的修复计划拓展到现在被称为卡尔莫平台的区域，这一区域与教堂东部、卡尔莫修道院以及 GNR 军事兵营（GNR Military Barracks）的现有平台相对应，目前这一区域被临时住房和低质建筑占用。

西扎采用的策略包括重组路线和人行道，通过架高的人行道创造方便的人口，增加本地居民和游客的人流。

工程的干预区域被扩展到了葡萄牙历史最悠久的大学——科英布拉大学的建筑群。建筑师的目的用修复工程激发城市活力，用新的路径让这个空间变得更加有生气。同时，考古和人类学团队通过设计工作发现了能够确认街区原本地平面的重要节点，他们通过发掘这里的历史确认一些研究猜想和解释。有些研究结果令人惊讶，也确实证实了一些猜想。设计工作也修正了原来评定的地平面，让这一地区的历史记录变得更加精确。

保护思想

这个项目之所以可以成为城市基础设施建设或重建的典范，最重要因素是它聚焦于社会和经济因素，从而准确地抓住了可持续性城市复兴的要点。首先，它关注到因为人们的忽视而逐渐衰落的街区，也照顾了因为其他地区的增长而黯然失色的地区；其次，它提供了一种实际而灵活的国际标准，让世界能够以此为参照，建立对历史环境的尊重；第三，它展现了对人类社会和文化身份明确而持续的追求，并在熟悉的环境和历史遗产中找到了文化身份的基线。

（高鑫、赵欣怡编译）

Carmo and the GNR Military Barracks, currently occupied by makeshift housing and poor-quality buildings.

Among the strategies employed by the architect is the reorganization of routes and walkways, creating elevated walkways to facilitate access to the area and the flow of locals and visitors. The area of intervention was extended as far as the building known as Palácio Valadares or Escola Veiga Beirão. The aim was to generate the urban character, facilitating new routes and making the space livelier. Simultaneously, with the design work, the archaeological and anthropological teams were excavating spots that were regarded as essential to determine and verify levels, to establish what was there, and to confirm convictions and interpretations. The results were surprising and did confirm convictions. It corrected the ground level, and led to adaptation to what was pre-existing.

Conservation Principle

What makes the project a model for the construction or reconstruction of urban infrastructures is, most importantly, its focus on the social and economic factors that lead to accurate and sustainable revitalization. As such, it addresses both areas decaying because of insensibility, as well as areas eroded by excessive growth. Secondly, it provides a practical yet sensitive interpretation of international guidelines that hope to provide standards for a universal attitude of respect for historic environments. Thirdly, it takes into account the clear and innately human search for social and cultural identity that finds some base in its familiar environments and historical patrimony.

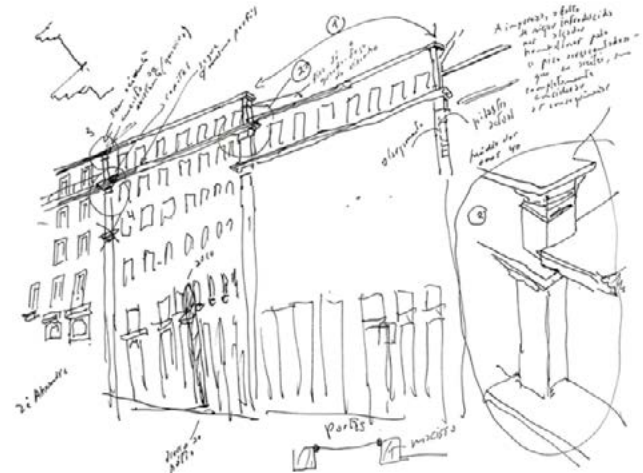
(translated and edited by
GAO Xin, ZHAO Xinyi)

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1.
2.
3.

1-3. 露台 B 与卡尔莫广场的连接
Connection of Patio B with the Carmo Square



西扎用手绘草稿进行部件合成推演

Álvaro Siza used sketching as a planning tool for operating the synthesis.

活动动态 Latest Events

国际会议聚焦 International Conference Spotlight

潘一婷
PAN Yiting

意大利独特的文化遗产使其成为一座大型实验室，充分地体现了科学与技术如何应用于文化遗产的研究、保护、以及价值评估。2021年11月18日，由斯普林格《自然》出版机构主办的一场主题为“文化遗产的科学与技术”的学术会议在线上召开。¹会议由《自然（意大利）》主编 Nicola Nosengo 主持，四位文化遗产保护领域资深的意大利专家受邀分享了他们的研究与实践经验。

罗马第一大学的考古学教授 Marcella Frangipane 以“考古学，卓越的跨学科科学”为题，率先介绍了考古学作为一个新的跨学科研究领域、一门“全球化科学”、以及一门人类学历史之本质。相关跨学科的前沿方法包括：用于原材料和制造技术鉴定的考古冶金学和考古学、景观和古环境研究、有机残留物的生物化学、人类和动物遗骸的古代 DNA 调查、骨骼和植物遗骸的同位素分析、以及微沉积学和微遗迹研究。她进一步以其意大利团队研究了60多年的世界遗产地阿斯拉特佩土丘（土耳其）作案例，展示了多学科方法带来的重要的研究发现。²

意大利国家研究委员会文化遗产科学研究所的 Costanza Miliani 教授以“应用尖端物理与化学保护艺术作品”为主题进行报告分享。她介绍了欧洲遗产科学基建共享平台（E-RIHS）的一个重要平台：“MOLAB 移

The unique cultural heritage of Italy makes it a big laboratory to show how science and technology can be applied to the study, preservation, and valorization of cultural heritage. Springer Nature organized a virtual conference titled “Science and Technology for Cultural Heritage, A Nature Italy Event” on 18 November 2021.¹ The event was chaired by Nicola Nosengo, chief editor of Nature Italy, while four senior Italian experts in different areas of cultural heritage conservation were invited to share their experience of conservation research and practice.

Marcella Frangipane, Professor in archaeology at the Sapienza University of Rome gave a talk titled “Archaeology, the interdisciplinary science par excellence,” in which firstly introduced archaeology as a new interdisciplinary research field, as a “Global Science,” and as an Anthropological History in nature. These advanced interdisciplinary methods include: archaeometallurgy and archaeometry for raw material and manufacture techniques identification, landscape and palaeoenvironment studies, biochemistry of organic residues, Investigations on ancient DNA on human and animal remains, Isotope analyses on bones and vegetal remains, micro-sedimentology and micro-remains studies. By using the case study of the World Heritage Site of Arslantepe (Turkey) where the Italian team studied for over 60 years, she further demonstrated how this multidisciplinary approach has

动实验室”³，实验室将意大利、法国、波兰、希腊和德国的设施组成统一管理网络，为艺术品和遗迹的现场无损检测提供便携式设备。接着，Miliani 教授用四个不同时期和类型的艺术作品研究的案例，分享了先进物理与化学方法如何帮助研究者复原古代埃及蓝颜料、鉴别难以识别的古文献墨迹、有机染料-粘土混合颜料、以及分析画家 J. Pollock 泼墨画中的颜料胶合剂。

萨勒诺大学的 Luigi Petti 教授以“保护意大利遗产地免遭风险：案例研究”为主题作分享报告，并强调了《仙台行动框架 2015-2030：减少灾害风险 (DRR) 战略和行动》中关于风险规避的四个优先事项：1. 了解灾害风险；2. 加强灾害风险治理以管理灾害风险；3. 投资以减少灾害风险并提高复原力（与资金有关）；4. 加强备灾以实现有效响应和“更好重建”。“帕埃斯图姆考古遗址”的研究案例介绍了3D测量、电断层扫描、探地雷达调查、3D探地雷达调查、地质学勘查，考古调查等现场实验测试、释放测试（研究结构刚性动态表现）等实验室测试如何帮助研究遗产地风险现状，以及用于海王星神庙的监测系统（运用 UNISA Folded Pendulum 敏感探测器技术）以及微震局部评估方法。Petti 教授在第二个研究案例“庞贝考古遗址”的分享中，介绍了其所应用的长期灾害管理方法，包括：WebGIS - 数据和流程管理系统；地貌特征图；遥感监测；地表水文评估；用于现场调查的快速调查卡；以及其他各类调查和深入研究。他最后指出，风险管理流程包括四步：掌握知识，危害评估，监测监督，风险评估。这是一个动态过程，目的是长期的维护过程管理。最后，意大利文化遗产技术中心的 Arianna Traviglia 教授以“人工智能时代的文化遗产”为题作分享报告。

她介绍了人工智能、机器学习，空间技术在识别人工痕迹和鉴定潜在考古遗迹的巨大潜

brought important research discoveries.²

Professor Costanza Miliani from the Cultural Heritage Sciences Institute, National Research Council, gave a talk titled “Using cutting-edge physics and chemistry to preserve artworks.” She introduced an important platform of E-RIHS (European Research Infrastructure for Heritage Science): the MOLAB (Mobile LABoratory),³ which is a network of facilities from Italy, France, Poland, Greece, and Germany, providing coherent access, under a unified management structure, to a set of portable equipment and related competencies, for in-situ non-destructive measurements on artworks. She then used four case studies of various types from different historical periods to illustrate how advanced physics and chemistry could help researchers to reconstruct Ancient Color Egyptian blue, to read the unreadable Herculaneum papyri, to uncover the meaning in materials Hybrid clay-organic dyes, and to analyze the binding media in J. Pollock’s poured paintings.

Professor Luigi Petti from the University of Salerno gave a talk titled “Protecting Italy’s heritage sites from risks: case studies.” He emphasized the four Priorities in the “Sendai Framework for Action 2015-2030 Disaster Risk Reduction (DRR) strategies and actions:” 1. Understanding disaster risk; 2. Strengthening disaster risk governance to manage disaster risk; 3. The need to invest in disaster risk reduction for resilience (related to money); 4. Enhancing disaster preparedness for effective response and to “building back better.” He used the case study of the archeological site of Paestum, introducing how on-site experimental tests (i.e., 3D surveys, electrical tomography, GPR, 3D GPR survey, geologic survey, archaeological investigations), as well as experimental tests (e.g., release tests to understand the dynamic behavior of rigid bodies), helped researchers to study the conditions of risks. He also introduced the monitoring system for the Neptune Temple (using UNISA Folded Pendulum

² 研究案例详见 For more detail about this case study, see: Frangipane, M. Different Trajectories in State Formation in Greater Mesopotamia: A View from Arslantepe (Turkey). J Archaeol Res 26, 3–63 (2018). <https://doi.org/10.1007/s10814-017-9106-2>

³ Iperion CH. “MOLAB.” Accessed December 7, 2021. <http://www.iperionch.eu/molab/>.

¹ 观看线上会议详见 To watch the conference on demand, see “Home - Science and Technology for Cultural Heritage, A Nature Italy Event.” Accessed December 7, 2021. <https://conferences.nature.com/event/455f906b-6173-47c7-b248-b207d0d3a757/summary?RefId=NatItalypage>.

力。其技术中心不久前刚启动的“文化景观扫描项目”，旨在训练机器在海量的卫星图像中识别考古遗址特征，以加速工作进行。此外技术中心还在推进“识别遗产非法掠夺项目”，旨在用人工智能在互联网上监测非法的文化遗产交易；Traviglia 教授也介绍了“重建过去：人工智能与机器人遇到文化遗产项目”，旨在将成千上万块壁画碎片扫描，由人工智能进行虚拟拼合，并由机器人手进行实际复原。Traviglia 教授最后总结道：“跟许多其他领域的变化趋势一样，人工智能、机器学习与文化遗产保护相结合是未来的必然方向。”

该会议不仅展现了意大利在文化遗产保护科学中的最新进展，也增添了公众接触文化遗产的渠道。

会议海报插图
Conference Poster Illustration⁴



technology) and the Micro-seismic Local Assessment. In the second case study of the archeological site of Pompeii, he introduced the methods used for long-term risk management, including WebGIS - data & process management system, geomorphological features map, remote sensing activities, surface hydrology assessment, expeditious survey cards for the on-site survey, and various other types of surveys and in-depth studies. He finally pointed out that the Risk Management Process contains four steps: Knowledge, Hazards assessment, Monitoring surveillance, and risk evaluation.

The last speaker, Professor Arianna Traviglia from the Centre for Cultural Heritage Technology (CCHT) gave a talk titled “Cultural Heritage in the Age Artificial Intelligence.” She described the great potential of Artificial intelligence (AI), Machine learning (ML), and Space Technologies in identifying anthropogenic traces and detecting potential archaeological structures. She introduced the “Cultural Landscapes Scanner (CLS) Project” established recently, aiming to teach machines to identify the features of potential archaeological structures, which will accelerate and speed up the work. In addition, there are the “OPTimal Transport for Identifying Marauder Activities on LiDAR (OPTIMAL) project,” with the goal of detecting trafficking activities of cultural heritage on the internet, as well as the “Reconstructing the Past: Artificial Intelligence and Robotics Meet Cultural Heritage (REPAIR) project,” aiming to scan thousands of fragments of frescos, to virtually puzzle them together by AI, and reassemble them physically by the robotic arms. Prof Traviglia concluded that “As more and more as it is happening in lots of other fields and domain, artificial intelligence and machine learning will be our future for cultural heritage conservation.”

This conference not only demonstrated the latest development of cultural heritage conservation science in Italy, but it also created a wonderful opportunity to make cultural heritage accessible to the public.

联合实验室学术动态 News From the Joint Lab

以下内容由葡萄牙埃武拉大学 HERCULES 实验室提供

The following information are provided by the HERCULES Laboratory from the University of Évora.

“路线地图”研究项目 (ROADMAP:Antonio de Holanda 微型艺术品研究) 最新进展

在伟大的文艺复兴艺术家 António de Holanda 去世 450 年后，埃武拉大学 HERCULES 实验室研究员 Catarina Miguel 组织了一个跨国、多机构、跨学科综合性研究——“路线地图”研究项目 (ROADMAP: António de Holanda 微型艺术品研究)。该项目将由北欧和南欧多个国家的国际图书馆和档案馆共同完成，其中包括伦敦的大英图书馆、巴黎的法国国家图书馆和马德里的西班牙国家图书馆。本项目将首次对文艺复兴时期启蒙画家的作品进行系统化的时序性解读，同时从艺术史和特色绘画技巧的角度展开研究，意图打破国别和机构的边界。在这个项目的框架下，在 2021 年 10 月 11 日至 15 日，澳门城市大学于埃武拉大学 HERCULES 实验室主持可持续遗产研究的学者前往法国国家图书馆 (BnF) 分析《米勒地图集》(Atlas Miller)，这是历史上最重要并具有象征意义的航海地图之一。在首次与法国国家图书馆的合作中，研究人员使用了诸如 MA-XRF 和 h-XRF、非反射成像、UV-Vis-NIR FORS 和高分辨率数字显微镜等原位和非侵入性技术来分析这在历史艺术价值上都意义非凡的六幅地图。

The ROADMAP Project's Mission to the BnF-Paris

450 years after the death of the great Renaissance artist António de Holanda, the transnational multi-institutional research project ROADMAP (Research On António De Holanda Miniatures Artistic Production) coordinated by HERCULES Lab researcher Catarina Miguel will develop a unique integrated and multi-interdisciplinary study of illuminated works of art by António de Holanda, disseminated by several international libraries and archives from North to South Europe, namely the British Library in London, the Bibliothèque nationale de France in Paris and the Biblioteca Nacional de España in Madrid. This is the first systematic chronological characterization of the artwork of an illuminator from the Renaissance period, both from the point of view of art history and the characterization of his painting technique(s), thus breaking country borders and institutions. Under the framework of this project, researchers from the City University of Macau Chair in Sustainable Heritage of HERCULES Laboratory - University of Évora - travelled last 11-15 October 2021 to the Bibliothèque nationale de France (BnF) to analyse one of the most important and emblematic nautical Map - the “Atlas Miller”. For this first Mission to the BnF, in-situ and non-invasive techniques such as MA-XRF and h-XRF, IR-reflectography, UV-Vis-NIR FORS and High-resolution digital microscopy were used to characterise a set of six maps, with an unavoidable historic-artistic value.

⁴ 图片来源 Image sourced from “Home - Science and Technology for Cultural Heritage, A Nature Italy Event.” Accessed December 6, 2021. <https://conferences.nature.com/event/455f906b-6173-47c7-b248-b207d0d3a757/summary?RefId=NaTitalypage>.

葡萄牙欧洲遗产科学基建共享平台 (E-RIHS.pt infrastructure) 第三轮使用权限申请

去年6月,葡萄牙欧洲遗产科学基建共享平台(the Portuguese Platform of the European Research Infrastructure for Heritage Science, 即 E-RIHS.pt),发起了第三轮开放 MoLab 和 FixLab 实验室下属研究设备使用权限的申请,主要针对葡萄牙科技系统的研发单位和机构。本次申请将开放 HERCULES 实验室、土木工程国家实验室(LNEC)和保护与修复国家实验室(Jose de Figueiredo Laboratory)的最新分析设备的使用权。25个项目获得了使用权限,其中包括26个来自不同领域的机构,涉猎考古文物、架上绘画、壁画、石雕家具、陶瓷和手稿研究等方向。研究设备使用权限的开放,将为机构的研究文化遗产研究带来突破性的进展,并加深了学界与企业与公众的联系。于2018年和2019年发起的前两轮申请分别向21和22个项目开放了使用权限。



E-RIHS.pt Infrastructure Third Call for Access Projects

Last June, the infrastructure E-RIHS.pt, the Portuguese Platform of the European Research Infrastructure for Heritage Science (E-RIHS), launched the 3rd call for access to its infrastructures under MoLab & FixLab, aimed at R&D Units and Institutions from the Portuguese scientific and technological system. This call allows the access to state-of-art analytical infrastructures of the HERCULES Laboratory, the National Laboratory of Civil Engineering (LNEC) and the National Laboratory of Conservation and Restoration (Jose de Figueiredo Laboratory). 25 projects were approved, from 26 institutions in diverse fields such as archaeological objects, easel paintings, mural paintings, stone sculpture furniture, ceramics and manuscripts. These accesses will allow the development of ground-breaking research to the cultural heritage of these institutions and a closer contact of the scientific community with the stakeholders and public. Previous calls launched in 2018 and 2019 allowed the development of 21 access projects and 22 project, respectively.



1. _____
2. 3.

1. 葡萄牙亚速尔 MOTORAZOR 项目团队会议 / 材料分析准备场景 Project MOTORAZOR, Azores, team meeting / preparing analytical setup
2. 西班牙国家图书馆 Fortalezas 项目 XRF_ELIO 手稿 2D 扫描 Project Fortalezas, National Library of Spain, XRF_ELIO (2D mapping on manuscripts)
3. 西班牙马德里 ZurBayala 项目表层分析(红外照射成像) Project ZurBayala, Madrid, Spain, surface analysis (Infrared reflectography)

国际会议简讯

埃武拉大学 HERCULES 实验室近期主要参与了3个活动,活动主题彰显了材料科学及文化遗产解读与保存方面的科学研究优势,内容涉及样本档案、博物馆收藏和壁画艺术。目前部分活动仍在征集参会者,详情请见:

蒙克国际会议 2022¹

蒙克国际会议 2022 是对研究项目“THE SCREAM——盐结晶濒危遗产的试金石:蒙克(Munch)绘画艺术研究企划”(2018-2023; FCT-ALT20-03-0145-FEDER-031577)的一次总结与传播,本项目由葡萄牙科技基金资助(Foundation for Science and Technology in Portugal)。由蒙克博物馆和葡萄牙埃武拉大学 HERCULES 实验室人员组成的研究团队解析了爱德华·蒙克为奥斯陆大学的大讲堂(Aula Magna)创作的15幅壁画草图。本次会议旨在创建人文与应用科学知识共享平台,重点关注蒙克的绘画艺术,以及与他同样身处世纪之交的同代艺术家。会议主题将分为六个分议题:蒙克绘画艺术及其同代艺术历史研究;现代绘画材料的造型与技术艺术史研究;现代绘画的保护与修复研究;现代绘画材料的老化和退化机制;历史艺术参考文献及其研究;博物馆教育和科学研究传播的数字化创新。

Organization of Conferences

The HERCULES Laboratory from the University of Évora is involved with 3 major events which highlight the advantages of material science and scientific research in the interpretation and preservation of cultural heritage, from samples archives to museum collections and mural art. Calls are still open to:

Munch Conference 2022¹

This international conference is the final dissemination action of the research project “THE SCREAM - Touchstone for Heritage Endangered by Salt Crystallization: a Research Enterprise on the Art of Munch” (2018-2023; FCT-ALT20-03-0145-FEDER-031577) funded by the Foundation for Science and Technology in Portugal. A joint venture between the research team of MUNCH Museum and the group at the HERCULES Lab from Evora University in Portugal, the project brings into study 15 of the sketches Munch created for the mural paintings of Aula Magna at the University of Oslo. The main aim of the conference is to create a platform of shared knowledge between Humanities and Applied Sciences, focusing on the art of Munch and of contemporary artists at the turn between centuries. The themes to be addressed in the 6 proposed sessions are: Art historical research on Munch and contemporaries; Modelling and technical art history research on modern painting materials; Conservation and restoration studies on modern paintings; Ageing and degradation mechanisms in modern painting materials; Historical art reference collections and their study; Museum education and digital innovation for dissemination of scientific research.



¹ Munch Museum/HERCULES Lab, Munch Museum, 21-23 March, 2020, <http://www.hercules.uevora.pt/THE-SCREAM/conference>

COLOURS2022: 连接科学和艺术

COLOURS2022 依托于研究项目“ALMADA: 解密 Almada Negreiros (1938-1956) 的壁画艺术: 技术、材料和诊断科学研究作为未来保护与欣赏的指标”。Almada Negreiros 是 20 世纪上半叶葡萄牙现代艺术的重要艺术家, 他在里斯本留下了一系列壁画, 其中一部分仍未被国际艺术界发掘。第三届“COLOURS: 连接科学和艺术”会议旨在向 Almada Negreiros 以及全世界所有其同代及后世艺术家致敬, 他们将古老的色彩传统与新的绘画材料和技术结合起来。COLOURS2022 提供了一次独特的机会, 将这群艺术家作为一个整体进行讨论, 并探讨如今在保护这些作品上遇到的挑战。COLOURS2022 聚焦于现代与当代艺术, 并尤为关注壁画和街头艺术。会议旨在通过创建跨学科论坛的方式, 拓宽艺术中色彩研究的视角: 会议中涉及的学科包括化学和物理、心理学、考古学、地质学、历史学、艺术史、视觉艺术、建筑和保护修复。同时, 会议着急了来自分析和保护领域的科学家、艺术家和机构, 共同讨论应用于彩色成像、诊断、保护和管理文化遗产的技术的最新进展。



收集收藏物工作坊: 认识遗产样本档案库的价值

本次国际工作坊将为拥有材料样本收藏的机构提供平台, 分享、讨论讨论他们在保存、获取和使用材料样本方面的经验和面临的挑战。具体来说, 本次工作坊旨在提高各界对样本收

COLOURS 2022. Bridging Science with Art²

COLOURS2022 is made under the framework of research project ALMADA: Unveiling the mural painting Art of Almada Negreiros (1938-1956): technical, material and diagnostic scientific study as guide for its future conservation and enjoyment. Almada Negreiros was a key artist of Portuguese Modern Art from the first half of the 20th century and he has left in the city of Lisbon a rich opus of mural paintings still to be discovered by the International Art world. The third conference of COLOURS: bridging science to ART intends to pay homage to Almada Negreiros and to all contemporary and following artist generations who worldwide have combined old colour traditions with new painting materials and techniques. COLOURS2022 is a unique opportunity to discuss them together and the challenges that the safeguard of their works of art face nowadays. COLOURS2022 is dedicated to Modern and Contemporary art, with a special focus on mural painting and street art. The scope is to: promote a forum between the several disciplines that study colour in its wide perspectives in art: chemistry and physics, psychology, archaeology, geology, history, history of art, visual arts, architecture and conservation-restoration; bringing together scientists, from both analytical and conservation fields, artists and institutions to discuss the most recent advances in technology applied to colour imaging, diagnosis, conservation and management of cultural heritage.

Workshop Collecting Collections. Unlocking value in heritage samples archives

This international workshop will provide a platform for institutions with material samples collections to share experiences and discuss the challenges they face regarding the preservation, access and use of these collections. In particular, the workshop will seek to: rise awareness of the value and importance of sample collections; lay the groundwork for ways to increase access to these collections;

藏价值的重视; 增加获取藏品的途径; 开发实用工具、方法、程序和政策, 以改进材料样本收集管理, 加强其保存、获取和使用。

HI-TALKS® 研讨会: 遗产创新座谈

“HI-TALKS® 遗产创新座谈”是由 E-RIHS 组织的、葡萄牙团队与澳门城市大学共同主持的遗产可持续发展专题研讨会。第一届会议于 2021 年 7 月 20 日在埃武拉大学举行, 标志着 IN2PAST: 遗产、艺术、可持续性和地域研究联合实验室的成立。本实验室由葡萄牙科技基金 (FCT) 资助, 由 HERCULES 实验室主办, 并涵盖了来自葡萄牙的五所大学 (埃武拉大学、科英布拉大学、新里斯本大学、里斯本大学学院 (ISCTE) 和米尼奥大学) 和七个研发单位 (HERCULES 实验室、艺术史和艺术研究中心 (CHAIA)、当代历史研究所 (IHC)、艺术史研究所 (IHA)、人类学研究中心 (CRIA) 景观、遗产和地域实验室 (Lab2PT) 和音乐社会学和美学研究中心 (CESEM))。联合实验室在文化遗产共通的基本概念上进行研究, 即同时从物质和非物质层面理解文化遗产, 揭示其内在的文化和历史意义, 并加强其作为社会、环境和文化发展驱动力的作用, 以及向更可持续的社会迈进的经济变革。

10 月 27 日, 第二届 HI-TALKS® 在埃武拉大学举行, 与会人员包括来自巴西、美国、英国和葡萄牙的国际研究人员, 座谈主题为数字技术应用于监测、研究和维护文化遗产的价值。下一届 HI-TALKS® 将于 2022 年 2 月举行, 座谈主题为可持续遗产。

develop practical tools, methodologies, procedures and policies for improved material sample collections management, to enhance their preservation, access and use.

Seminars HI-TALKS® - Heritage Innovation Talks³

The HI-TALKS® - Heritage Innovation Talks are thematic seminars organized by the E-RIHS.PT team and the City University Macau Chair on Sustainable Heritage. The first session took place on the 20th of July 2021, at the University of Évora, dedicated to the newly created Associate Laboratory IN2PAST: Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory. This Associate Laboratory, supported by FCT - The Portuguese Foundation for Science and Technology, will be coordinated by HERCULES Laboratory and includes 5 Universities in Portugal (Évora, Coimbra, Nova, ISCTE and Minho) and 7 R&D units: HERCULES Lab, Centre for Art History and Artistic Research, Institute of Contemporary History, Institute of Art History, Centre for Research in Anthropology; Landscape, Heritage and Territory Laboratory and Research Centre for Musical Sociology and Aesthetics. This Laboratory is based on shared fundamental concepts concerning cultural heritage, namely the notion that cultural heritage must be understood in its tangible and intangible dimensions, disclosing the cultural and historical meanings rooted within it, and enhancing its role as a driver for social, environmental, and economic changes towards a more sustainable society.

The second session of the seminars HI-TALKS - Heritage Innovation TALKS® took place virtually, from the University of Évora, on the 27th of October and was dedicated to Digital Technologies Applied to Monitoring, Study and Valorisation of Cultural Heritage, with contributions from international researchers based in Brazil, USA, UK and Portugal. Next Hi-Talks will be dedicated to Sustainable Heritage, on February of 2022.

² 3rd edition, HERCULES Lab, University of Évora, 14-16 September, 2022, <http://www.hercules.uevora.pt/Colours2022/>

³ ICCROM/HERCULES, University of Évora, 13-15 June, 2022, <http://www.hercules.uevora.pt/ConnectingCollections/workshop.html>

国际博物馆协会 (ICOM) 交流项目

澳门城市大学可持续遗产研究及埃武拉大学的研究人员与基督教艺术博物馆(印度果阿)建立了伙伴关系,加入国际博物馆协会(ICOM)的交流项目“培训培训师:协助举办研讨会,培训保护风险评估方面的领导者”。项目的主要目标是授权基督教艺术博物馆团队在果阿基督教艺术藏品中实施 CRA。活动将在 2022 年第一学期开展。

葡萄牙国家古代博物馆 18 世纪中国墙纸研究项目

本项目旨在对一组罕见的 18 世纪中国墙纸装饰进行研究和保护评估。根据葡萄牙国家博物馆记录,这组墙纸是 Antonio Bustorff Silva 和 Joao Filipe Nascimento 于 1949 年捐赠的。这是一组广州画派(Canton School)的风景画,约绘制于 1750—1770 年,由手工绘制于纸上(纸张主要由桑树皮、榆树或棉花制成)。目前,整个风景画被分为了六个木板板面,每部分高 3.45 米,宽度各不相同:其中两个部分各宽 1.21 米,两个部分各 73 厘米,还有两个部分各 68 厘米。

中国流通到西方的墙纸绘画主要分为两种场景:花鸟鱼虫或各种工艺生产的描绘,如农业(水稻种植园)、捕鱼、制茶、丝绸、瓷器,这些场景都被融合在混合在一个整体的景观和建筑中。



ICOM Solidarity Project

As part of the activities of the City University of Macau Chair in Sustainable Heritage at the University of Évora, a partnership was formed with the Museum of Christian Art (Goa, India) to join the International Council of Museums (ICOM) solidarity project “Training the Trainers: Facilitated workshops to train leaders in Conservation Risk Assessment.” The main goal is to empower the team of MoCA in implementing CRA in the collections of Goan Christian Art. Activities will be developed during the 1st semester of 2022.

National Ancient Art Museum

18th century Chinese wallpaper project

This project focus on the study and conservation assessment of rare 18th century Chinese wallpaper décor. Museum records state that the decor was donated in 1949 by Antonio Bustorff Silva and Joao Filipe Nascimento. These are scenic decor hand-painted on sheets of paper (made from skin of mulberry, elm trees or cotton plant) from Canton School, circa 1750-1770. Presently the scenic is composed of 6 panels measuring: 3,45 meters height and various widths: 2 panels 1,21 m each 2 panels 73 cm each 2 panels 68 cm each.

There were two types of Chinese wallpaper decors: Birds and Floral scenes or Depiction of the various Crafts, such as farming (rice plantations), fishing, making of tea, silk, porcelain, all usually intermingled together within a landscape and buildings.

本项目中研究的壁纸描绘了瓷器制造过程,绘画展示了瓷器生产的各个步骤。不同的场景被设置在不同的小型建筑内,周围装饰以树木和岩石,远处则以山脉为背景,展示了瓷器生产的不同阶段。

这一部分墙纸可能只是一个更大的整体绘图的一部分,在绘图的其他部分会展示其他工艺的生产过程。通常来说,这样的装饰墙纸总宽度应为现有宽度两倍或三倍(之前的拥有者可能调整过每个部分的大小,或者是调换了每块木板的排列顺序)。绘画中描绘了各种各样的人物,包括工匠、买家或代理商等,绘图的规模相当大(30—33 厘米高)。

这套罕见的墙纸与其他类似的墙纸有一定可比性,如荷兰乌得里希特附近的 Oud Amelisveerd 墙纸、英国利兹的 Harewood 住宅墙纸、伦敦顾资银行墙纸和慕尼黑布兰登堡墙纸。这幅墙纸的背景已经遭到了严重的污染,而且受到污染的时间很长,应当尽快进行修复。本项目将带来拓展生产此类墙纸材料的相关知识,归纳降解产物的特性并对保护状态进行评估,作为未来保护修复干预措施的参考。

This particular decor depicts exclusively porcelain manufacture, showing the various stages of its production. The scenes are set within various small buildings housing the different stages of its production, amongst trees and rocks, with mountains in the background.

This decor may have come from a larger scenic which showed other crafts. Normally such decors would have a double or triple total width (the former owner may have adjusted these panels or a specific placement in his home within boiseries). The figures are varied (craftsmen, buyers or agents) and are rather large in scale (30-33 cm height).

This rare set could be compared to other known similar decors, such as the ones in Oud Amelisveerd near Utrecht, Netherlands, Harewood House in Leeds, England, Coutts Bank, London, and Bradenburg in Munich.

This decor is heavily stained in its background, probably in this state since a long time and restoration of the papers should be undertaken.

The project will bring new knowledge regarding the materials used to manufacture these papers as well as the characterization of the degradation products and evaluation of the conservation state to plan a future conservation restoration intervention.



[中国-葡萄牙文化遗产保护科学“一带一路”联合实验室建设与联合研究]
国家重点研发计划资助（2021YFE0200100）
2021年度江苏省政策引导类计划资助（BZ2021015）



历史建筑与遗产保护研究所
Historic Architecture and Heritage Conservation Research Group