

# 葡萄牙，辛特拉，军士宿舍楼 / Filipe Xavier Oliveira



建筑师：Filipe Xavier Oliveira

地点：葡萄牙辛特拉

结构：Lieutenant Colonel José Melo; Captain João Correia

房产开发商：Portuguese Army

基地面积：1080平方米

总楼面面积：837平方米

施工年份：2011年（5个月）

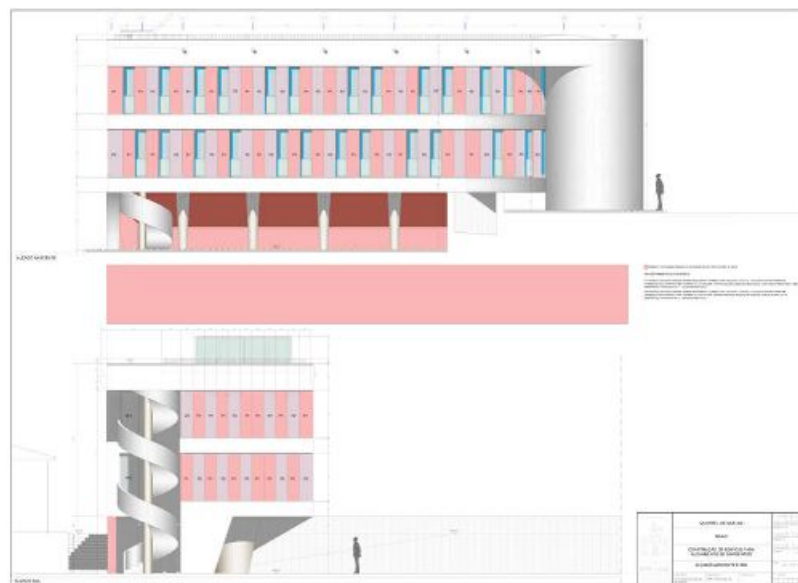
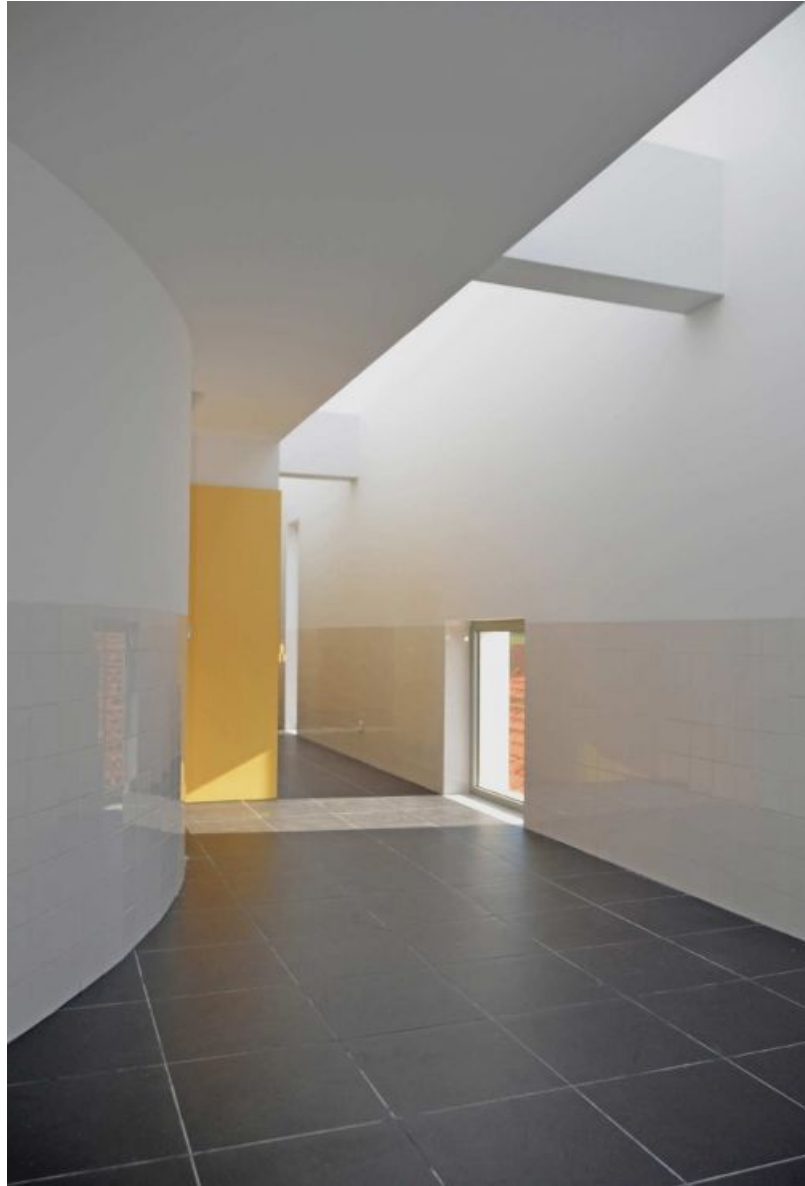
摄影：Courtesy of Filipe Xavier Oliveira





这座军士宿舍楼试图通过当代建设的功能、规划和文化要求体现出当代风格，避免模仿原建筑的设计，作为一座替代建筑，诠释军队的永恒品质，例如规范、严肃、艰苦与纪律，这些都通过建筑的节奏与纯净体现出来。军士宿舍楼强调结构是形成建筑的一个元素，这也是军队文化的根本传统。

以较低的成本提供优越的条件，并且设计出一座现代的建筑，这是设计的前提。建筑类型必须成为一种“画廊”，寻找已经证实其价值的历史延续性。因此，在军士宿舍楼中，确实存在着葡萄牙建筑自己的文化，如拱廊。一进入建筑就能感觉到拱廊通过设计传达出的尊严，而且拱廊还是一个聚会空间。



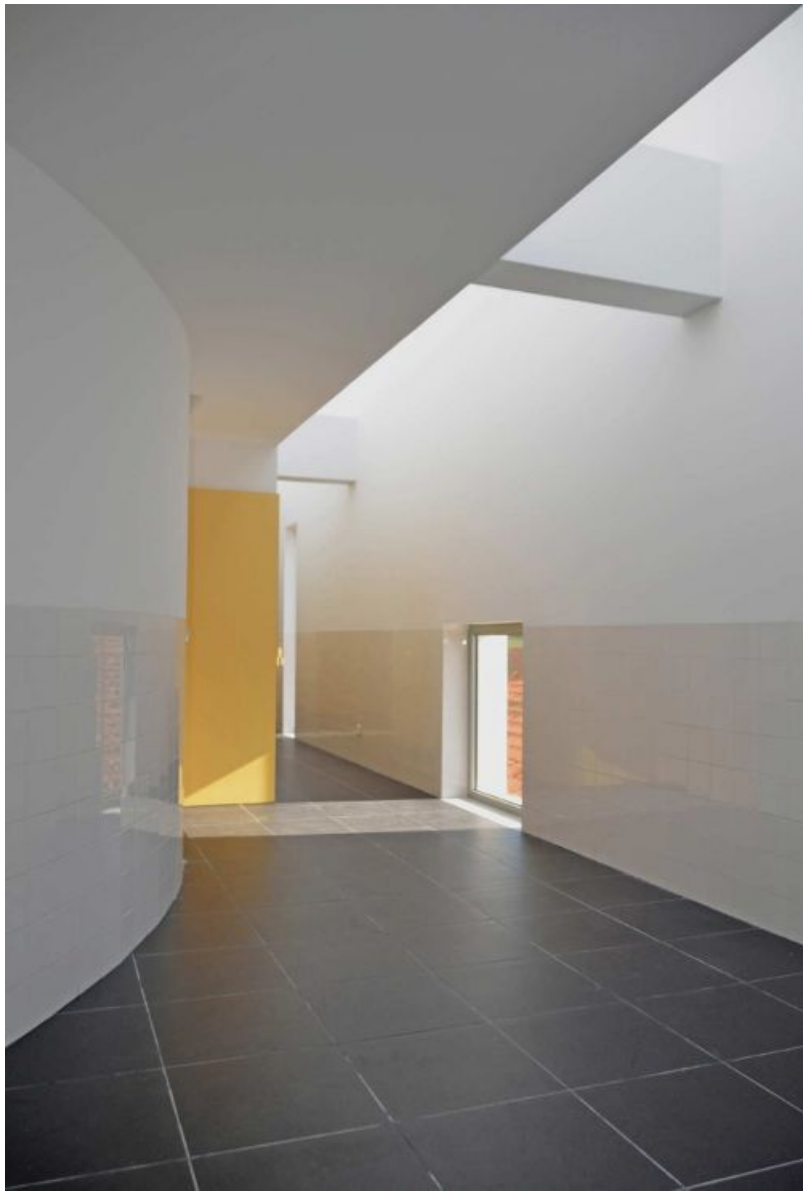
设计利用了具有功能、结构、逻辑美学一致性的建筑形式，具体来说将对应和象征某些功能的结构体量结合起来，即：圆柱形的体量采取了动态的形式，对应着垂直交通流线；“画廊”类型的体量通过水平线条和开间自身的韵律得以突出，在逃生楼梯处达到顶点，逃生楼梯使体量消失，赋予建筑形式以恰当的价值。这种设计方法与维特鲁威所持有的价值观一致，他提出，当设计工作的意义涉及有形的和具体的事物时，就意味着“（……）设计依据要以概念逻辑

为基础。”

建筑经济的概念始终是结构与建筑之间相互妥协的结果。结构除了承担荷载的主要功能，还要具有功能、空间和美学功能。有一种想法是要通过展示简单的事物寻找美，这种想法的基础是建筑在需求结束时才开始的观点。追求建筑之美就是要赋予建筑一个永恒的特点，不是赋予其新奇的價值，而是寻找永恒的价值。



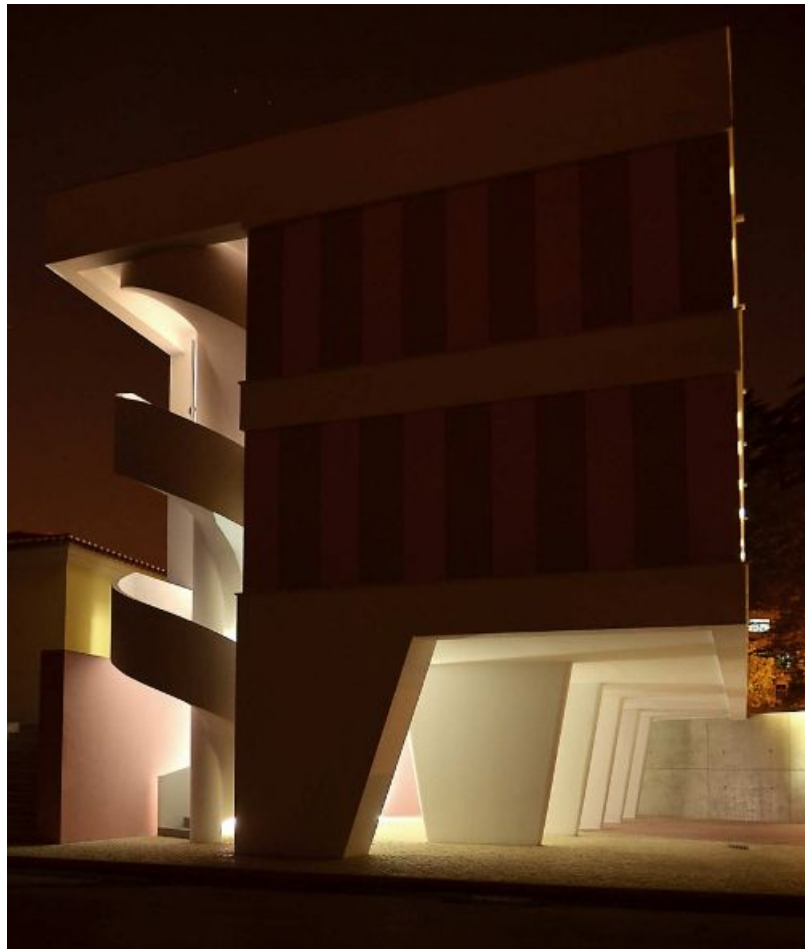


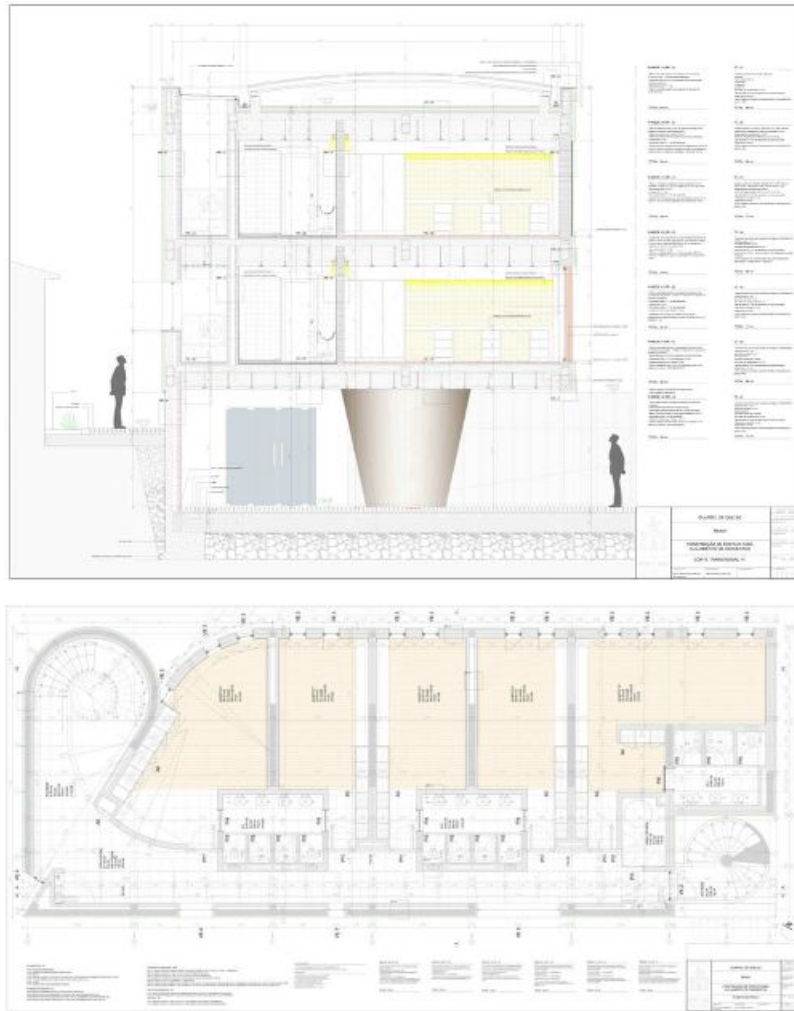












原文:

Architects: Filipe Xavier Oliveira

Location: Sintra, Portugal

Structures: Lieutenant Colonel José Melo; Captain João Correia

Property Developer: Portuguese Army

Site Area: 1,080 sqm

Total Floor Space: 837 sqm

Year of Construction: 2011 (5 months)

Photographs: Courtesy of Filipe Xavier Oliveira

The building for the housing of Sergeants seeks the contemporary world through the resolution of functional, programmatic, and cultural requirements of the construction of its era, escaping from a mimetic design of the existing one, proposing itself as an alternative, which interprets timeless values of the military, such as the rule, sobriety, rigor and discipline, embodied in architecture through the rhythm and pure volumes. The accommodation block of the Sergeants emphasizes the structure as an element forming the architecture, being this tradition in the genesis of the military culture.

Looking for a solution that could offer decent conditions at low cost, imposing itself as a building of its time, was one of the premises on which it was based.

The typology would have to be the one of a gallery, in search of a historical continuity, with values already proven. Thus, in the accommodation block of Sergeants, there are facts of the Portuguese architectural own culture, such as the arcade, which conveys dignity by its design while entering the building and is also a meeting space.

One took advantage of the architectural forms in a functional, structural and logical aesthetic coherence, materialized by combining volumes that correspond to and symbolize certain functions, namely: the cylindrical volume as dynamic form, which corresponds to the vertical access; the typology of “gallery” is emphasized by horizontal lines and the rhythm of the bays themselves, culminating in the emergency stairs that dematerializes the volume and assigns a proper value to the architectural form. This option is consistent with the values held by Vitruvius when he mentions that when the meaning of the work refers to something tangible and concrete, while what they mean concerns the evidence based on the logic of concepts.

The notion of economy in architecture is always the result of a compromise between the structure and the architecture. The structure was understood as possessing functional, spatial and aesthetical capacity, beyond its primary function as a support of loads. There was a concern to find beauty by showing simple things, based on the belief that architecture begins when the need ends. The pursuit of beauty in architecture is what gives it a timeless character, not having value just for the novelty, but always looking for a value of permanence.