



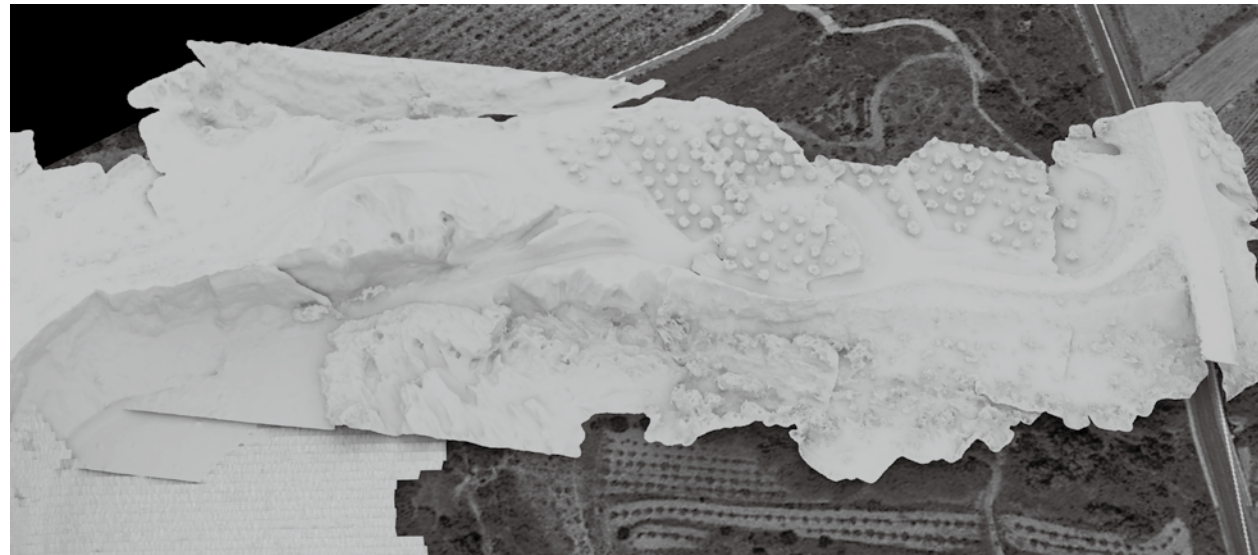
Passo 2A

Gabarron's Hub for Artistic Creation by Siza

戈勃朗艺术之家



西扎设计创作展



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cesso 2A

“原创就是要回到原点。”——安东尼·高迪

之所以引用这句话，是因为今天我们在上海向大家展示的是一个6岁男孩——克里斯托弗·戈勃朗——奋斗之旅的成果。他的旅程始于20世纪50年代的穆拉，他的家乡，一座位于西班牙西北部穆西亚省的小镇。20世纪50年代初期，戈勃朗一家搬到了西班牙西北部的巴利阿多利德市。从那时起，他就梦想成为一名艺术家。他曾在父亲的小钢笔厂里帮忙。他极其擅长修钢笔，这也是他在职业生涯早期作为初出茅庐艺术家的标志。他还曾参观过在巴利阿多利德市的国家彩色雕塑博物馆，这是世界上最好的文艺复兴雕塑博物馆之一。18岁时，他在同父母去马德里的途中遭遇车祸，随后在马德里修养数月，同时开始以抄写员的身份参观埃尔普拉多国家博物馆。在佛朗哥统治时期（西班牙独裁时期）他开始游历法国和意大利，随后还去了美国，接触其他艺术家、诗人、作家和知识分子，并在许多画廊和文化中心展出自己的作品，使他所作为一名画家和雕塑家的名气大增。

如今，经过在全世界半个世纪的工作、游历和展出后，这位自学成才的艺术家决心回到自己的出生地穆拉，打算长久待在此地。实现这一重要决定需要一位有名望的艺术家：阿尔瓦罗·西扎·维埃拉。因为戈勃朗先生并不仅仅想跟家人、朋友和艺术同僚生活、休息、创作和分享重要的时光和经验，而且还要将这座文化设施传递给后代，并且在他去世后能回馈给社会一个独特的基金会博物馆。自1992年以来，戈勃朗先生推动了一场艺术运动，在巴利阿多利德市创立了非盈利组织克里斯托弗·戈勃朗基金会（Fundación Cristóbal Gabarrón），并于2001年在纽约创立了戈勃朗基金会。2005年6月，西班牙国王（彼时为王储）在穆西亚省穆拉市为戈勃朗博物馆－彩绘房屋基金会（Fundación Casa Pintada – Museo Cristóbal Gabarrón）揭幕。

阿尔瓦罗·西扎·维埃拉是20世纪的泰斗级人物，也是本世纪在世的最重要的建筑师之一。他拥有艺术家非凡的敏锐度，他说自己本想成为一名雕塑家，但是很难说服家人，因此他便开始在波尔图的美术学院（开设绘画、雕塑和建筑类课程）学习。戈勃朗先生对西扎·维埃拉极为崇敬，而在2008年，他见到西扎并了解到他不单是一名世界级的艺术家，更是一位伟人后，他的崇敬之情也愈发强烈。2010年，戈勃朗基金会向西扎授予了“视觉艺术奖”，而他在巴利亚多利德市领奖时也表现出了无比谦逊和慷慨的姿态。第二天，我记得我们在巴利阿多利德的建筑学院组织了一场讲座，吸引了大批学生前来聆听，并且由于大礼堂爆满，学院不得不在大厅里用多个显示器现场直播这场讲座。西扎曾说：“我最看重的是建筑的清晰和简约。”纯净的线条、空间和光线体现出一种独特的个性和清晰的艺术语言，这也是西扎作品的共性所在。

戈勃朗非常敬佩和喜爱西扎对艺术和建筑的认知，还有这位来自大西洋沿岸的大师的仁爱和智慧。所以五年后，戈勃朗来到了位于波尔图 Rua do Aleixo53号的西扎工作室。他们会面长达数个小时，聊到了艺术、建筑、文化、教育、愿望、渴求、理念和梦想。同时他们还谈到一个项目——建一栋房屋用于居住，一间工作室用于创作以及多个可与家人、朋友、同事、知识分子以及喜欢文化的人共用的不同空间，来创造一个更美好的世界。此外还要建一座当代艺术创作中心或实验室作为穆拉市戈勃朗博物馆－彩绘房屋基金会（Fundación Casa Pintada – Museo Cristóbal Gabarrón）活动的辅助平台和支撑。2015年7月31日，当天会面临近结束时，西扎曾说道：“项目已经开始了。”戈勃朗给予西扎完全的自主决定权和自由发挥的权利，甚至允许他在这块“让人激动人心的美丽土地”上自主选择最佳的建造位置。这片地块连接普列戈和穆拉，位于两条小河之间，戈勃朗和家人于10年前将其买下。这片土地名为 Paraje de los Llanos，面积为87382平方米，离穆拉仅一英里路程。

为了将项目做到最好，戈勃朗基金会通过 UCAM 大学（Universidad Católica de Murcia）国际客座艺术教授克里斯托弗·戈勃朗邀请了该大学建筑学院进行一项独特的研究项目，见证西扎的戈勃朗艺术之家项目。因此，一个由若干教授和专业过硬的学生组成的团队全程参与项目，从构思直至最后的施工。2016年1月25日至27日，西扎大师在他好友（建筑师 Avelino Silva）的陪同下来到穆拉参观了戈勃朗的土地。在此期间，建筑大师西扎和艺术家戈勃朗游览了这个地块，同行的还有 Antonio 和 Cris Gabarron，以及由 UCAM 大学建筑学院院长 Juan Roldán 教授和副院长 Francisco Sánchez Medrano 教授率领的建筑师团队。

展览上展示了一系列值得深思的草图合集，这些草图是西扎在1月下旬于 Paraje de los Llanos 进行现场设计时完成的。所展示的模型和基本项目已于2016年3月9日在波尔图的西扎工作室中展示给戈勃朗。

我希望这个项目完成后能够引导之后世世代代的艺术家、建筑师以及对艺术和文化感兴趣的人们。我坚信西扎设计的戈勃朗艺术之家会在下个世纪不断被人参观，正如人们参观上世纪的标志性建筑一样：位于芬兰诺尔马库由 Alvar Aalto 设计的玛丽亚别墅；位于美国康涅狄格州新迦南由 Philip Johnson 设计的玻璃屋；位于美国宾夕法尼亚州米兰由 Frank Lloyd Wriyth 设计的流水别墅；以及位于法国普瓦西由 Le Corbusier 设计的萨伏伊别墅。

克里斯·戈勃朗
戈勃朗基金会主席

“Originality consists in returning to the origin” – Antoni Gaudí

I wanted to bring this quote to my text because what we are presenting here today in Shanghai is the result of the odyssey of a 6 year-old child, Cristobal Gabarron, that started back to the 1950's in his native town of Mula, a small town southeast Spain, province of Murcia. By that early 50's his family moved to Valladolid, northwest of Spain. Ever since, this boy wanted to be an artist. He was used to help in the small business of his father of fountain pens. His ability to fix them was incredible. This fact marked his career as an incipient artist; also, he uses to go to the National Museum of Polychrome Sculpture in Valladolid, one of the best in the world in renaissance carvings. At 18 year-old he suffered a car accident in his way to Madrid with his parents, he was recovering in Madrid during many months and started visiting the National Museum of El Prado as a copyist. Immediately, at that Franco's time (Spanish dictatorship period) he started to travel to France and Italy, later to USA, getting in touch with other artists, poets, writers and intellectuals and starting exhibiting in many galleries and cultural centers that definitely made him stronger as a painter and sculptor.

Today, after half a century of working, traveling and exhibiting all over the world, this self-educated artist wants to come back to life for long periods of the year to his born city, Mula. This important decision required to choose an important architect: Alvaro Siza Vieira, because the idea of Cristobal Gabarron is not only to live, rest, create and share vital time and experiences with his family, friends and art world colleagues, but also to be able to transmit this cultural infrastructure to other generations and give back to the society a unique foundation-museum space, once he no longer physically exists. A kind of activity that the artist boosted since 1992, creating a non for profit organization in Valladolid –Fundación Cristóbal Gabarrón-, in 2001 in New York –The Gabarron Foundation-, and in June 2005, the Kings of Spain, at that time Crown Princes, unveiled the Cristobal Gabarron Museum – Painted House Foundation (Fundación Casa Pintada – Museo Cristóbal Gabarrón) in Mula, Murcia.

Alvaro Siza Vieira, is a titan of the 20th century, as well as one of the most important living architects of this new century. He has an extraordinary sensibility as an artist, in fact he always said that he wanted to be a sculptor but that was difficult to explain to his family, for that reason he started in Porto, the Fine Arts School, where in the beginning one could be a painter, sculptor or architect. The admiration of Cristobal Gabarron for Alvaro Siza was humongous, even more since he met him in 2008 and discovered a great human being behind this world-class professional career. In 2010, Alvaro Siza

was recognized by the Gabarron Foundation with its Visual Arts Award. His humility and generosity was amazing by the time he came to Valladolid to receive this award. The day after, I remember that we organized a lecture with the School of Architecture in Valladolid and the attendance of the students were extraordinary, the school has had to play live the lecture on different monitors all over the hallways because the great auditorium was full... “Look for most in architecture is clarity and simplism” said Siza. That idea of pure lines, spaces and light defines a unique personality and unequivocal artistic language that anyone could always found out as a common denominator in all his works.

Gabarron admires and loves Siza's sense of art and architecture, but also the humanity and wisdom of this Atlantic master. So, five years later, Gabarron went to Siza's studio at Rua do Aleixo 53 in Porto. They met for hours, talking about many things, art, architecture, culture, education, wishes, desires, ideas, dreams and a firm project. The project of design a house to live, a studio to create, and different spaces to share with family, friends, colleagues, intellectuals and people interested in culture for making a better world. A contemporary hub or laboratory for creation that could serve as a complementary platform and support to the activity of the Cristobal Gabarron Museum – Painted House Foundation (Fundación Casa Pintada – Museo Cristóbal Gabarrón) of Mula. At the end of that evening, “The project just started” said Alvaro Siza on July 31, 2015. Gabarrón gave Siza free hands and an opportunity for unrestricted experimentation for all, even to decide the best location of the buildings in the “dramatic and beautiful piece of land” that Gabarrón and his family bought ten years ago in the road that links Pliego and Mula, located between two small rivers or streams. The estate of 87,382 square meters is called Paraje de los Llanos and it is located just one mile from the town of Mula.

In order to do best this project, the Gabarron Foundation offered to the School of Architecture of the UCAM (Universidad Católica de Murcia) to create, through the International Chair Cristóbal Gabarron for the Arts, a unique research program to be witness of the Siza's Project on Gabarron House. So a team of professors and qualified students could follow up all the development since its inception to the end of its construction. This way, on January 25 to 27 of 2016, Master Alvaro Siza accompanied by his confidence architect Avelino Silva visited the Gabarron Estate in Mula. During this trip to Murcia, Master Siza and Artist Gabarron walked through the land with Antonio and Cris Gabarron together with the team of architects from the UCAM University conducted by the Dean of Architecture, Prof. Juan Roldán and Deputy Dean, Prof. Francisco Sánchez Medrano.



The sketches that one could contemplate in this exhibition are a selection of those that Alvaro Siza design “in situ” in Paraje de los Llanos during those wonderful days of a late January, “a truly work in progress”. The models and the basic project shown here in the exhibition were presented to Gabarron in March 9, 2016 at Siza’s studio in Porto.

I hope that once this project is built, it could be serve as a lighthouse for next generations of artists, architects and people interested in fine arts and culture. I am absolutely sure that this Gabarrón’s House by Alvaro Siza will be visited during the next century, as today people visited last century landmarks buildings: Villa Mairea of Alvar Aalto in Noormarkku (Finland), The Glass House of Philip Johnson at New Caanan, CT (USA), the Residence Kaufmann - Fallingwater of Frank Lloyd Wrigth at Mill Run, PA (USA) or the Villa Savoye of Le Corbusier at Poissy (France).

Cris Gabarron
Chairman of the Gabarron Foundation

origin 缘起

by Tom Kwan 文：关鸣

2016年3月的第37届中国（广州）家具博览会时，西班牙艺术大师戈勃朗先生和他创作的《哥伦布之谜》系列大型城市艺术雕塑亮相家具博览会主要展区和“2016首届环球花园生活节”，戈勃朗艺术大师的《哥伦布之谜》系列雕塑作品毫无疑问地成为展览会亮丽而独特的艺术景观。吸引了非常多的人驻足观赏与拍照合影。

这次合作的成功，让我们与戈勃朗基金会有更多的接触与沟通。戈勃朗基金会大胆提出是否有可能举办葡萄牙建筑大师西扎正在与戈勃朗基金会合作的项目——戈勃朗艺术家园的设计展呢？

经过商讨，我与戈勃朗基金会主席 Cris Gabarron 先生决定联手策展《戈勃朗艺术之家·西扎创作设计展》。这个展览是建筑师西扎与艺术家戈勃朗两位大师构思、碰撞与设计阶段全过程的纪录与展示。

为了更深入地了解两位大师对这个项目的亲口解读，我决定飞去西班牙和葡萄牙采访两位大师。这个想法也得到戈勃朗基金会的认同，他们协助安排我采访戈勃朗先生和西扎先生。Cris Gabarron 还邀请了一位与这个项目相关的重要人物，他是西班牙穆西亚大学建筑系的教授 FRANCISCO JOSE SANCHEZ MEDRANO 先生，他和他带领的研究小组从一开始就参与这个项目，他了解整个项目进展的全过程。

2016年7月15日，我出发去西班牙，开始了大师采访之旅。



During the 37th China International Furniture Fair (Guangzhou) in March 2016, the Spanish art master Mr. Gabarron and his large urban sculpture series Mysteries of Columbus showed up at the main exhibition area of the fair as well as the first Global Garden Lifestyle Festival in 2016. Without any doubt, the sculpture series of Mysteries of Columbus by Mr. Gabarron have become a splendid and unique art scene at the fair, drawing the attention from lots of people to stop for admiring and taking photos.

This successful cooperation has granted us more contact and communication with the Gabarron Foundation. The foundation made a bold proposition to seek an opportunity to hold a design exhibition of Gabarron's Hub, which is currently worked on by the Portuguese master architect Siza and Gabarron Foundation.

After several discussions, Mr. Cris Gabarron, President of the Gabarron Foundation, and I decided to jointly plan an exhibition named Gabarron's Hub for Artistic Creation by Siza. This exhibition is a record and display of the whole process of conception, communication and design by master architect Siza and art master Gabarron.

For a deeper understanding of the interpretation by the two masters about this project, I decided to fly to Spain and Portugal for interviews with them. My idea has also been recognized by the Gabarron Foundation who then assisted me with arranging the interviews with Mr. Gabarron and Mr. Siza. Cris Gabarron also invited an important person involved in this project, Mr. Francisco Jose Sanchez Medrano, a professor at the Department of Architecture, Catholic University San Antonio de Murcia (UCAM). He has been involved in this project since the very beginning with his research groups, thus he is very familiar with the entire progress of the project.

On July 15, 2016, I went to Spain for my interviews with the masters.

interview 访谈

by Tom Kwan 文:关鸣

2016.7.19 西班牙维哥 (Vigo)
 克里斯托弗·戈勃朗

维哥 (Vigo) 是西班牙西北部的一个港口城市，之前我没有去过。戈勃朗先生在这里有一幢无敌海景房子，房子依山而建，有两层。有很大的院子，院子里有泳池。在车开进遥控的大铁门时，我注意到它应该是戈勃朗先生创作的一个作品。很厚重，很特别，也很低调……

这次来采访戈勃朗先生，目的很清楚，就是为九月份上海的设计展览。采访总共用时一个半小时。我用英语采访，戈勃朗先生讲西班牙语，他的大儿子 Cris 和小儿子 Juanma 再为我翻译成英语。

在采访戈勃朗先生之前，我只是知道戈勃朗先生在老家购买了一块很大的地，由建筑大师西扎做设计，除此之外，我几乎对这个项目一无所知。正因如此，我对这个项目充满了各种好奇，这些好奇也组成了采访的一部分问题。



我首先请戈勃朗先生从头介绍为什么会有戈勃朗艺术之家这个项目。

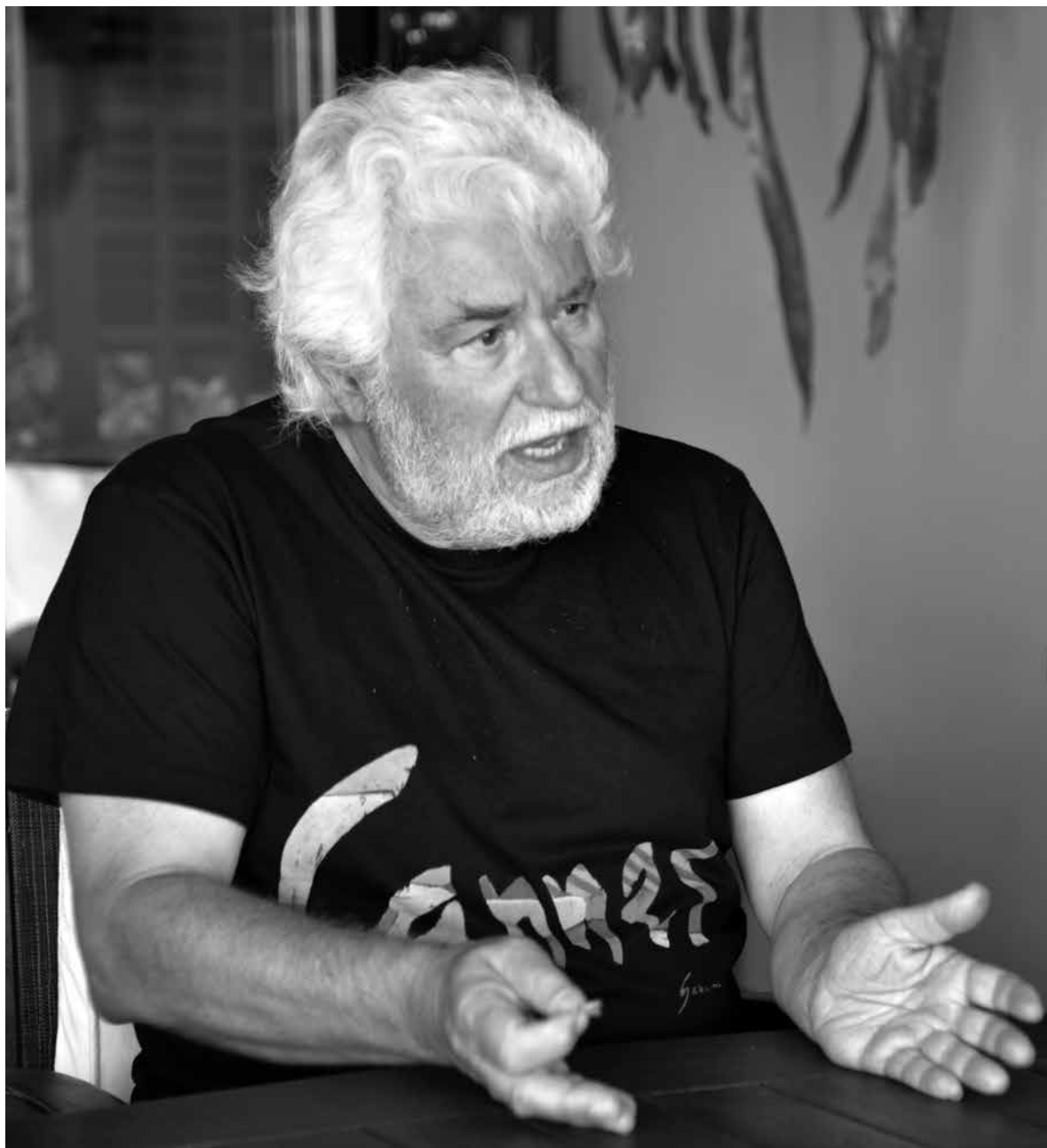
15年前，戈勃朗先生在自己出生的城市 Mula 购买了一块 8 万平方米的土地，这块土地在距离老城区近两公里的山上。

15年前，戈勃朗先生已经是非常有名望的艺术家，他的艺术作品已经在世界多个城市展览，产生了很大的影响力。他在家乡 Mula 故居附近建立了戈勃朗基金会美术馆，推动当地的文化与艺术。购买这块土地，他内心里希望为家乡 Mula 做点什么。

戈勃朗说一开始，他打算做一个文化与艺术公园，但很快就否定了，因为作为一个对面公众开放的户外文化与艺术公园，这块地不够大。接着他想过在这里建一个大型的工作室，可是经过仔细考虑，也不现实，因为这块地在山上，运送大型设备和材料等都不太方便。戈勃朗先生考虑建立一个专门为发掘和培养有才华的青年艺术家的艺术基地。这个想法最终还是放弃了。







戈勃朗先生召开家庭会议，讨论如何使用这块土地。经过反复讨论，大家最后决定建造一个以戈勃朗名字命名的艺术之家，不是一幢房子，而是由多个房子组成的，围绕戈勃朗之家（Gabarron Family House）的艺术家园项目。戈勃朗先生期望建好之后，每年都邀请几个世界范围内的知识分子、建筑师、设计师、艺术家、哲学家、作家、诗人等来戈勃朗之家小住第一段时间，大家可以探讨与分享文学、哲学、艺术、建筑、政治、乌托邦等等，他确信在这样美丽的自然景观和人文景观激发下，大家会有创作的激情。戈勃朗期望在这里建立一个小型的艺术创作工作室，以满足他自己和其他人创作的需要。

戈勃朗顺着这个思路讲下去说，未来他会在这里创作，也会有其他创作人来一起加入，这里有足够的户外空间可以摆放作品，随着时间的流逝，这里会成为戈勃朗艺术家园，也可能成为又一个戈勃朗基金会美术馆。



July 19, 2016, Vigo, Spain
Cristobal Gabarron

Vigo is a port city at northwest Spain, a place I had never been to before. Here, Mr. Gabarron has a fantastic two-floor sea-view apartment built by the hills, with a pool in the large yard.

When the car entered the remote controlled iron gate, I noticed that it should be a piece of work by Mr. Gabarron, profound, unique, and low-key...

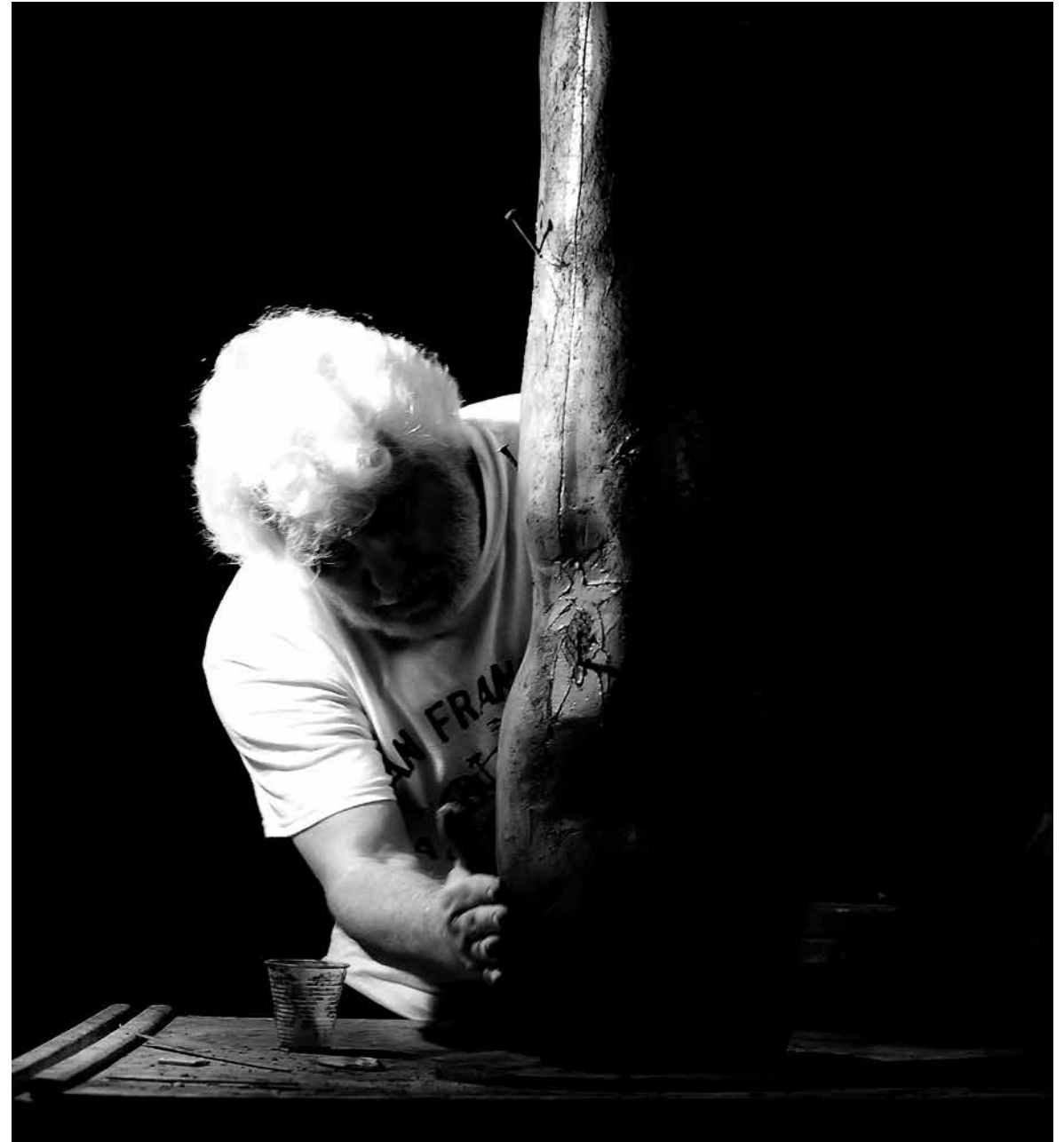
The purpose of this interview with Mr. Gabarron was very clear: It is for the design exhibition in Shanghai in September. The interview lasted for one and a half hours. I spoke in English, Mr. Gabarron in Spanish, and his older son Cris and younger son Juanma translated it into English for me.

Before the interview with Mr. Gabarron, the only thing I knew was that he bought a large piece of land in his hometown, which was designed by the master architect Siza; apart from that, I knew almost nothing about the project. That's why I was so curious about this project and all that curiosity became some questions in that interview.

For starters, I asked Mr. Gabarron to explain from the beginning what was the intention of Gabarron's Hub.

Fifteen years ago, Mr. Gabarron bought a piece of land of 80,000 m² located on a hill about two kilometers from the old town of his birth place, Mula.

Fifteen years ago, Mr. Gabarron was already a renowned artist, and his works had been displayed in many cities around the world with huge influence achieved. He built the gallery of the Gabarron Foundation near his former residence in Mula, his hometown, to promote the local culture and art. Deep down, he wanted to do something for his hometown through this property he bought.





Mr. Gabarron said that he intended to build a culture and art park in the beginning, but that idea was soon denied because that land was simply not big enough for an outdoor culture and art park open to the public.

Then he had the idea of building a large studio, but it was also considered unrealistic after much thought because it's not convenient to transport large equipment and materials as this property was located on the hill.

Mr. Gabarron also thought about building an art base for seeking and cultivating talented young artists, but that idea was also abandoned.

Mr. Gabarron then called a family meeting to discuss how to use this property. After repeated discussions, they decided to build a home of art named after Gabarron, not a single house, but a home of art composed of several houses around the Gabarron Family House. He hoped that once it is built up, he could invite some intellectuals, architects, designers, artists, philosophers, writers and poets here each year to stay for a while, where they can discuss and share about literature, philosophy, art, architecture, politics and utopia. He believed that the beautiful natural and human landscape here could spur their passion for creation. Mr. Gabarron hoped to build a small studio for artistic creation here to satisfy the demands of him and others for creation.

Mr. Gabarron then continued that, he would do his creations here and other people would join him. There was enough outdoor space for displaying their works, and as time goes by, this place would become the home of artistic creation by Gabarron and possibly another gallery of the Gabarron Foundation.

为什么是西扎？

等构思好这个项目时，戈勃朗先生有点纠结委托给哪位建筑师去帮助他实现这个梦想呢？戈勃朗先生与众多优秀的、国际一流的建筑师都有很不错的关系，如何选择适合的建筑师来完成这个项目，又不至于让其他的建筑师感到不舒服。

戈勃朗基金会的主席 Cris Gabarron，也是戈勃朗先生的大儿子，跟老爸讨论后，他建议请葡萄牙建筑大师西扎，原因是戈勃朗先生与西扎有很不错的私交，西扎是老一辈的建筑大师，已经完成了众多优秀的建筑作品，他非常注重地域文化、尊重环境、在选择建筑材料和建造技术方面都有足够的经验。Cris 说，选择西扎，其他建筑师也不会心里不平衡。他们唯一担心的是西扎正在做的项目比较多，项目分布世界各地，忙不停。而且，他们了解西扎做项目的方式是一个接一个，他不习惯同时做多个项目。他是否愿意接受这个委托呢？这个项目对于西扎来说的确是一个小项目。

当戈勃朗家族确定了这个选择后，一行人专门去拜访西扎先生。戈勃朗先生真诚地表达了他本人的诚意邀请，并讲述了他对戈勃朗艺术之家的构想。他们没有想到的是西扎对这个项目很有兴趣，爽快地答应接手这个项目。

戈勃朗先生说：“关于如何使用场地，如何设计，我们没有给西扎先生任何限制，可以说完全信任西扎先生，由他在完全自由的状态下创作与设计”。西扎的反应很积极，他说他喜欢戈勃朗先生和戈勃朗创作的艺术作品。

在这次拜访中，他们知道西扎刚刚完成在纽约曼哈顿的一个项目。西扎说接下来，就做戈勃朗艺术之家这个项目。

戈勃朗先生回忆了他与西扎先生及他的同事们一起去现场勘查和调研的经过。他说西扎先生非常注重现场勘查与调研，几乎走遍地块的每个部分，不停地叫助手从不同的角度拍摄现场，测绘场地，他本人拿着小速写本在写写画画，从早上到傍晚。



采访到这个时候，我还没有看见一张设计图和现场的照片。

Cris 问我，是马上看全部设计资料？还是第二天采访西扎先生时，由西扎给我介绍整个项目的规划和房子的概念设计？

我说还是等西扎大师给我介绍吧。

通过采访戈勃朗先生，我才明白他真正想做什么。戈勃朗艺术之家项目有了非凡的意义。正如戈勃朗自己说的，他想为自己的家乡做点什么，我们甚至可以畅想未来的戈勃朗艺术之家会成为一个集建筑、景观、艺术、人文、教育、创作等为一身的聚集地，Mula 古城也会因为戈勃朗艺术之家变得更加有活力。

Why Siza?

When this project was conceived, Mr. Gabarron struggled a little bit with which architect could be appointed to realize his dream. Since he had good relationships with many excellent and top international architects, it's a difficult task to choose an appropriate one and to avoid embarrassing others at the same time.

Cris Gabarron, President of the Gabarron Foundation and also the older son of Mr. Gabarron, had a discussion with his father and suggested that he could invite the Portuguese master architect Siza, because Mr. Gabarron had a great personal relationship with Siza, an old master architect who has created so many architectural works, focuses on regional culture, respects the environment and has sufficient experience in choosing building materials and techniques. Cris said that other architects would not feel uncomfortable if Siza is selected. Their only concern is that Siza is very busy and he works on projects around the world. Besides, they learned that Siza likes to do one project instead of several ones at a time. So would he take this offer? After all, this is indeed a small project for Siza.

After the Gabarron family made this decision, they paid a visit to Mr. Siza. Mr. Gabarron expressed his sincere invitation and explained his conception for Gabarron's Hub. Contrary to their expectations, Siza was very interested in this project and took the offer with no second thoughts. Mr. Gabarron said: "I put no restriction on Mr. Siza about the use of the site and design. I put all my trust in him, and he can create and design totally by his own will."

Siza responded very actively and said that he was very fond of Mr. Gabarron and his artistic works.

During this visit, they learned that Siza had just finished a project in Manhattan, New York, and he said that the Gabarron's Hub would be his next.



Mr. Gabarron recalled his experiences of the field investigation and research with Mr. Siza and his colleagues. He said that the field investigation and research was very important to Mr. Siza, who went through almost the entire place and asked his assistants to shoot from different angles and map the place, and he wrote and drew something on his sketchbook, from morning until dusk.

Until this part of the interview, I still hadn't seen any design drawing or photo of that place.

Cris asked me whether I wanted to see all the design materials right away or have Mr. Siza introduce the planning of the project and the conceptual design of the houses during the interview with him the next day.

I said I would prefer the introduction from master Siza.

Through this interview with Mr. Gabarron, I finally understood what he really wanted to do. The Gabarron's Hub is of extraordinary significance. Just as what Mr. Gabarron said, he wanted to do something for his hometown, and we can now imagine that Gabarron's Hub would become a collection of architecture, landscape, art, humanity, education and creation, and the ancient Mula will become more active with the Gabarron's Hub.

2016.7.20 上午 葡萄牙波尔图
穆西亚大学建筑系教授 FRANCISCO JOSE SANCHEZ MEDRANO

除了母语西班牙语外，SANCHEZ MEDRANO 教授的意大利语和法语都很好，但是，他不会讲英文，采访还是需要 Cris 做翻译，他在西班牙语和英语之间来回切换。

我请 SANCHEZ MEDRANO 教授介绍一些背景情况，他们大学为什么会从一开始就加入这个项目中？

SANCHEZ MEDRANO 教授介绍戈勃朗先生与穆西亚大学一直有很好的交流，2015 年年底，穆西亚大学在第二届艺术、建筑和遗产国际大会（II International Conference on Art, Architecture and Heritage）期间，授予戈勃朗先生为杰出国际艺术家的荣誉。（International Chair in Arts Cristobal Gabarron）

SANCHEZ MEDRANO 教授说对于大学建筑系来说，这个一个绝好的机会，让老师和学生从头至尾参与这个项目，并有机会跟随建筑大师西扎先生一起调研、开会、讨论、分析、设计。这是一个很好学习和实践的机会。

建筑系为这个项目成立了研究小组，由两组老师和学生组成，教授们挑选还有一年就毕业的高年级学生参加研究小组，一组是偏向建筑学的，一组是偏向结构设计，工程建造的。这个项目不是停留在概念设计就结束了，这是一个真实的项目，最终要完成房子的建造。

SANCHEZ MEDRANO 继续补充说这个地块非常重要，属于保护区，在这里施工建造是受到很多条例的限制。他们必须做好充分的研究，做好各种设计与实施方案。

SANCHEZ MEDRANO 也提到与建筑大师西扎先生一共勘查和调研的细节。他说他们从第一次去现场勘查和调研就参加了，研究小组负责纪录、测绘、拍照等工作。



他说西扎勘查时，带这小速写本，纪录场地的很多细节，树木、石头、山头、古堡、老城区等等。西扎也会指出哪些部分需要研究小组特别勘测。

SANCHEZ MEDRANO 先生自豪地说，最后西扎在做规划和工作模型时，都是采用他们提供的资料。

谈到最后的项目建造与实施，SANCHEZ MEDRANO 教授说戈勃朗基金会最后委托的施工建造公司已经有 35 年历史，特别擅长改造项目的施工。

最后，SANCHEZ MEDRANO 先生说挑选一年就毕业的学生参与研究小组，是因为他们有能力完成在概念设计阶段和最后施工阶段的各种配合，在这个过程中，可以听到和看到西扎先生对项目的思考，推敲，对材料的选择，以及选用怎样的建造方式才能最好地保护现场，将对环境的干扰降到最小。

Morning, July 20, 2016, Porto, Portugal

Interview with Professor Francisco Jose Sanchez Medrano from the Department of Architecture, UCAM

Apart from his mother tongue Spanish, Professor Sanchez Medrano can also speak very good Italian and French, but he couldn't speak English, so Cris still had to translate Spanish into English and the other way around.

I asked Professor Sanchez Medrano to introduce some background information and why his university joined this project since the beginning.

He said that Mr. Gabarron had maintained great contact with UCAM, and Mr. Gabarron received the honorary title of International Chair in Arts Cristobal Gabarron from UCAM at the II International Conference on Art, Architecture and Heritage at the end of 2015.

Professor Sanchez Medrano said that this was a great opportunity for the teachers and students at the Department of Architecture in his university to participate in the whole process of the project as well as the research, meeting, discussion, analysis and design with master architect Mr. Siza. This was indeed an excellent opportunity for study and practice.

The Department of Architecture founded a research groups consisting of two teams of teachers and students for this project. The professors selected some senior students who were about to graduate in one year to join the research groups, one for architecture and the other one mainly for structural design and engineering construction. This project would not end in the conceptual design, because it's a real project and the ultimate purpose was to finish the construction.

Mr. Sanchez Medrano added that this plot was very important. It is a protected area, so the construction was restricted by many regulations. They had to conduct adequate research and various design and implementation plans.

Mr. Sanchez Medrano also mentioned some details about the investigation and research with master architect Mr. Siza. He said that he participated in their first field investigation and research, and the research groups covered the recording, surveying and mapping as well as taking photos. During the investigation, Mr. Siza always carried his sketchbook to note down the details at the scene, such as the trees, stone, hills, old castle and the old town. And Mr. Siza would also point out the areas requiring special investigations by the research groups.

Mr. Sanchez Medrano said with pride that Mr. Siza used the materials they provided when working on the planning and working model.

When speaking of the final construction and implementation of the project, Professor Sanchez Medrano said that the construction company appointed by the Gabarron Foundation had been in the business for 35 years and was very good at the construction of renovation projects.

In the end, Mr. Sanchez Medrano said that the reason he selected some students who were about to graduate to join the research groups is that, these students were capable of various kinds of cooperation from the conceptual design to the final construction, during which, we can hear and see the thinking, consideration and selection of materials by Mr. Siza, and also what construction methods can protect the scene the best and reduce the interference to the environment to the minimum.

2016.7.20 中午 葡萄牙波尔图
西扎 西扎办公室

我们如约来到西扎事务所。

西扎先生 83 岁了，跟他见面握手，我能够感受到他的确老了，面色看上去也不好，一脸倦容。

开始采访前，我们闲聊了一会儿。他说一周七天都来工作室上班，他不会在家看电视，如果那样，很可能就睡过去，再也醒不过来了。西扎说工作能让他不松懈，做有兴趣的项目，他会很开心。这些话，让我感到伤感。

西扎问我吸烟吗？

不吸烟，我说。

他说现在人们都不吸烟了，说话的声音很轻，有点像是自言自语。他点了一支烟。我知道他吸烟很厉害。

我再次说明来采访的目的以及我打算采访的方向。西扎坐在他自己设计的椅子上，半睁半闭双眼，听我讲话。



采访正式开始了……

正如之前采访戈勃朗先生时，他说到西扎先生喜欢这个项目。从西扎开始给我介绍项目的神态，我可以感受到。他的眼睛全部睁开了，他讲话声音不大，近距离才能听清楚。我们在会议室采访，就像是讨论设计方案一样，桌子上摆满了戈勃朗艺术之家的模型和设计图集，西扎和助手可以随手翻出来一些资料给我看。还有一部分图纸钉在墙面上，他也会站起来，走到图纸前面给我介绍。这种场景对于我来说一点都不陌生。

“我收到戈勃朗的邀请，设计一个家庭房子，几个客房，给邀请来的朋友住，一个工作室……我接受了这个邀请”，西扎如何开始这个项目开始，“我们去了那个古老的小镇（Mula），很不错。我们游览了老城，参观了一些历史建筑，也去了戈勃朗基金会美术馆。”

Cris 在一旁补充说 Tom（指笔者）去年去过 Mula，也去了戈勃朗基金会美术馆。

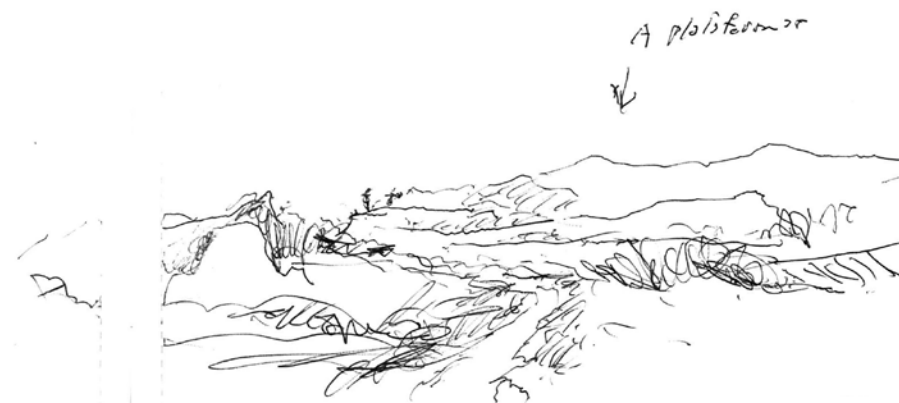
游览 Mula 古镇后，他们去了两公里外的山上，去现场勘察。

他找出了当时去现场勘察时的速写小本一张一张地对照基地模型给我介绍他在速写本上纪录些什么：有地形的，有石头的，有树木的，日出的、日落的、有远处古堡的等等，他用草图和简单的文字纪录下来。

西扎非常强调去现场直接感受，多年积累的经验与现场的观察与体验的叠加，马上能激发他强烈的创作灵感。他在现场纪录下很多细节，并让助手们按照他的角度拍摄不少图片。

现场的勘察与调研并不是周马观花，西扎几乎走遍了每个角落，也去了古堡。

西扎说这个地块在距离老城有 2 公里的距离，从山上可以望见老城、古堡和戈勃朗基金会美术馆。他在考虑如何通过视线的连接，让这些山上的新房子与周边的环境和老城、戈勃朗基金会美术馆取得联系。新与旧需要对话。



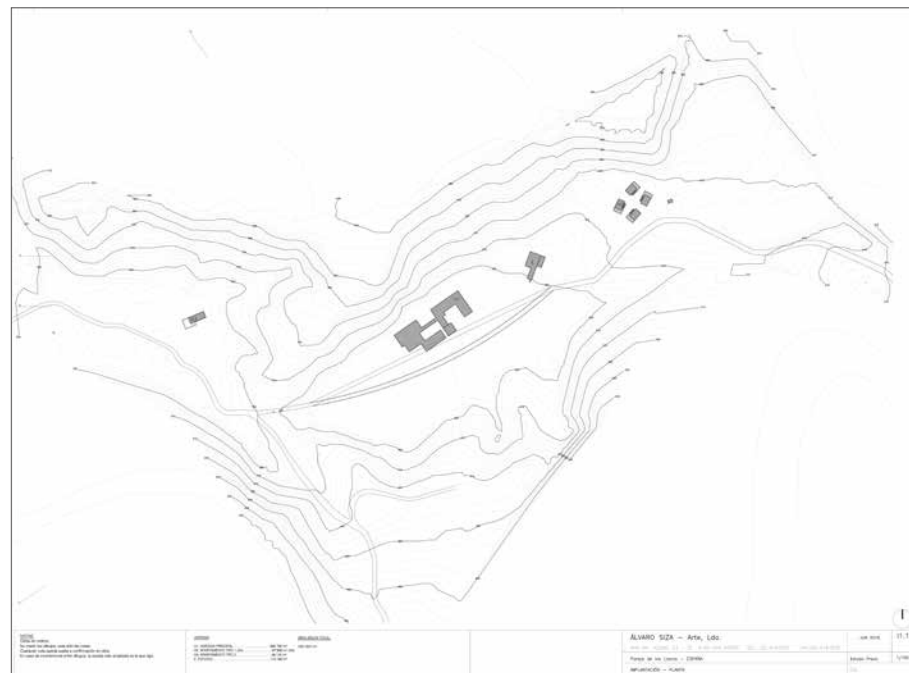


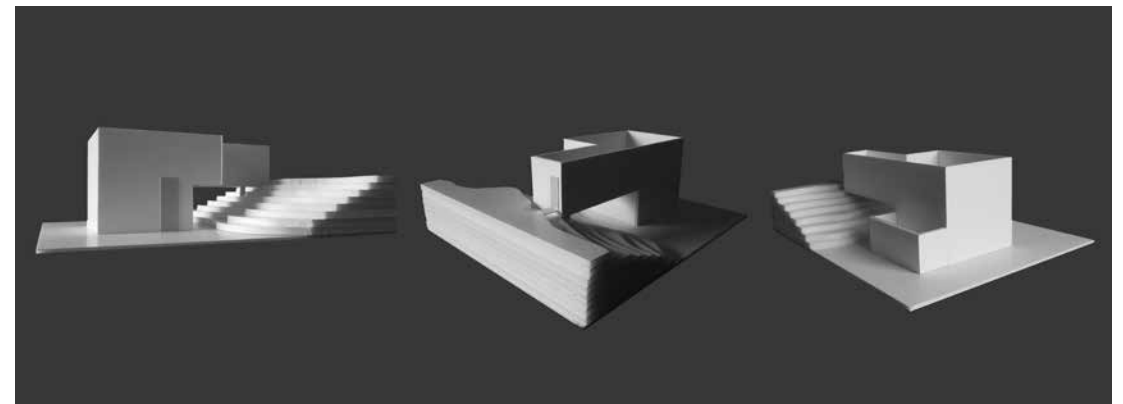
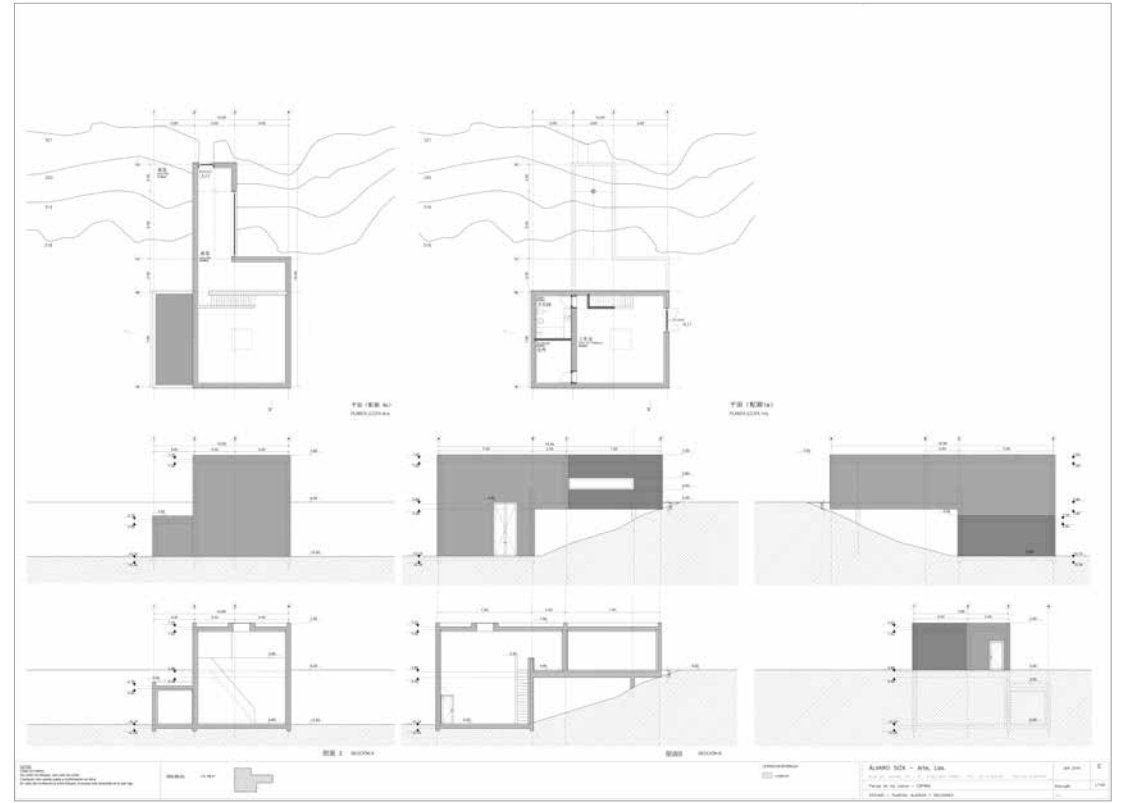
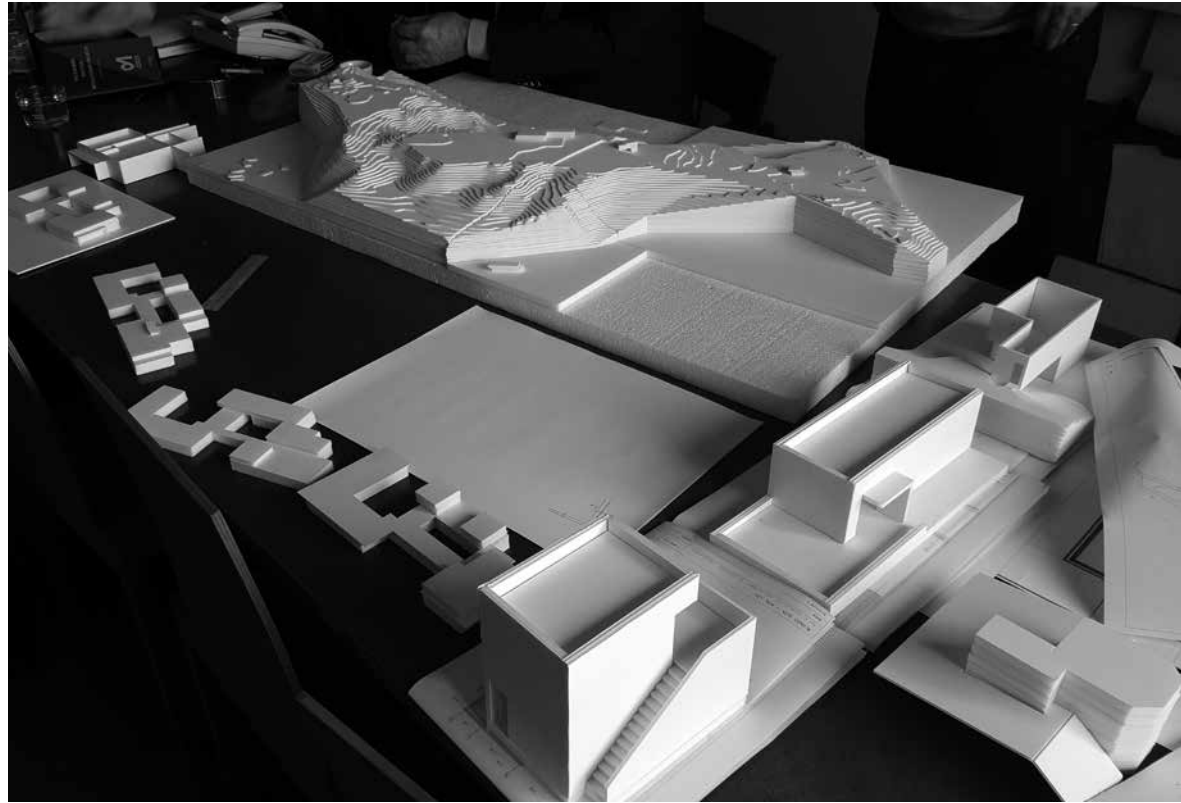
西扎说他会很在意房子的窗户如何开，除了要满足自然光线和通风外，他很会窗户大小和方向，他在考虑在房子里的人如何与窗外的自然景观和人文景观取得联系。

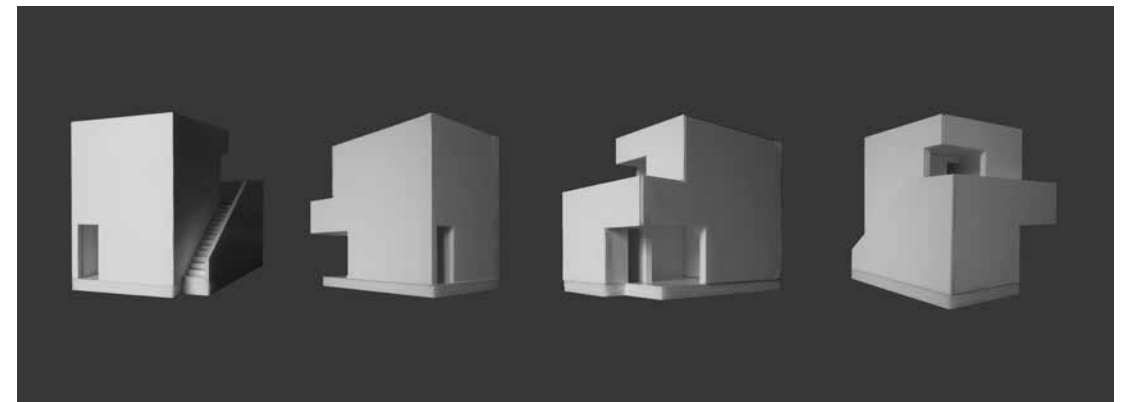
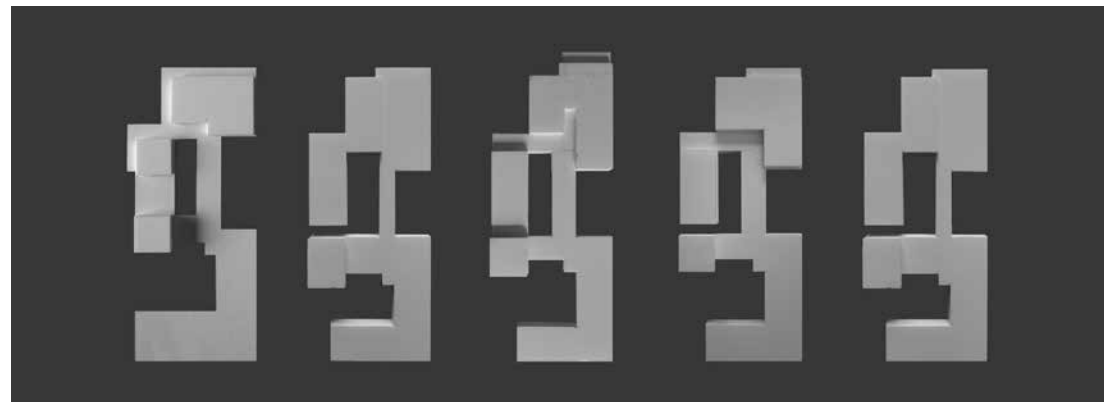
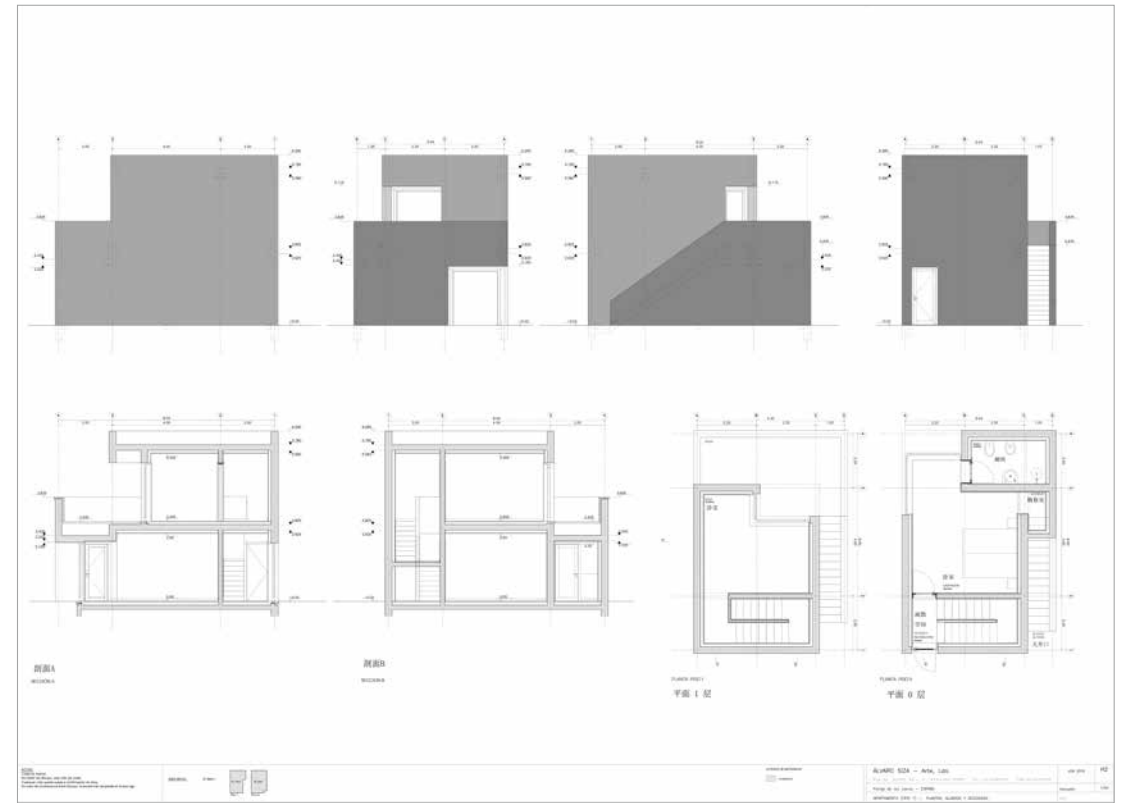
“在很大的土地上，建造几个小房子，”西扎继续介绍，他说现在的规划是将房子分为四组，最大的是戈勃朗之家（Gabarron Family House）H1，有 692 多平方米，里面有一个室内游泳池。这个家庭房面积最大，也最复杂，西扎特别考虑里庭院、走廊、泳池和房间的关系，他说他反复推敲里多次，也做里工作模型，一步一步推敲到现在的平面布局。

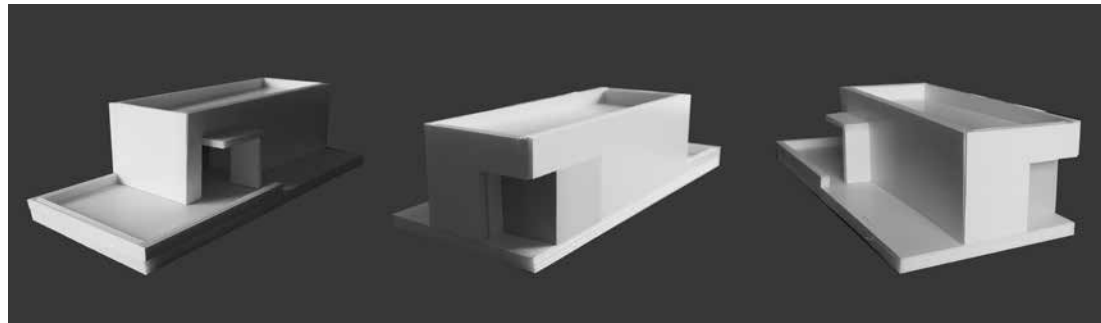
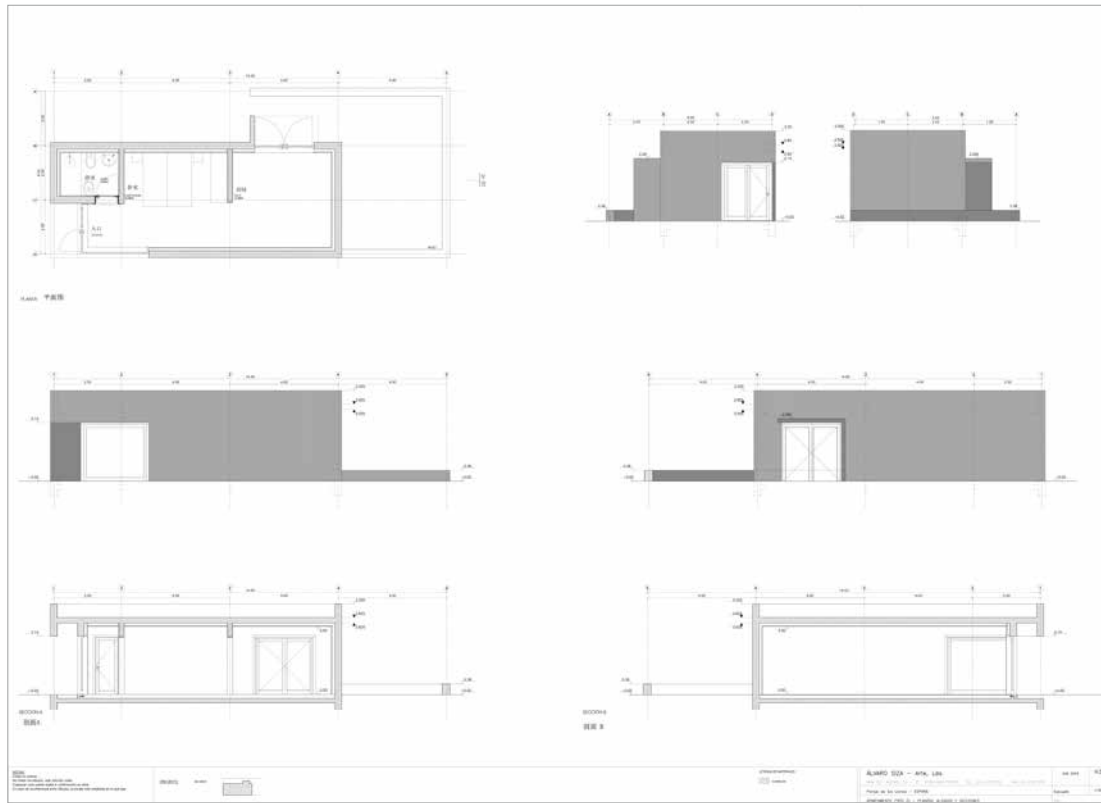
在西边有四个独立的小房子 H2（87.9 平方米）和最东边，一个独立的小房子 H3（48 平方米）都是为邀请的客人而准备，西扎解释说这个距离其他房子最远的独立小屋是为那些想独自冥想，不被打扰的客人准备。E 是工作室，利用地形的落差，依山而建，分为上层和下层，人是从上层进入工作室，工作室里需要的大型材料和设备可以从低一层的入口进入。西扎知道戈勃朗有时创作的作品比较高，所以下一层的入口也比较高。他说从上一层的栏杆扶手处可以从上往下观看作品，艺术家观看艺术作品经常站在不同的高度和方向。

几个房子看上去都很简洁，主要的建造材料是混凝土。混凝土具有可塑性，体积感和连续性，熟悉西扎建筑的人都知道西扎力求尽可能简单地使用各种材料，其构造方式也并无任何新奇和炫耀之意，而是简明而直接的。







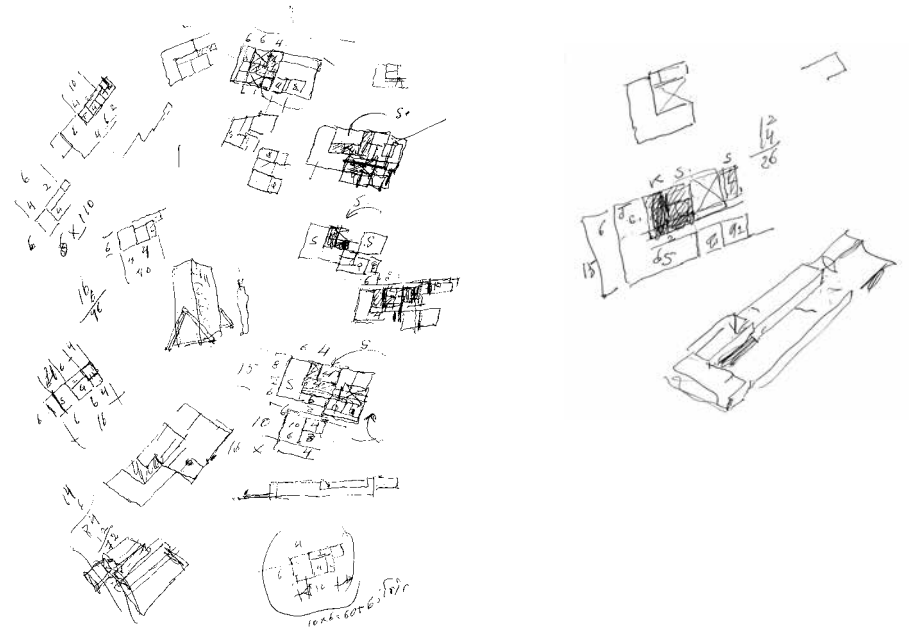


西扎谈到光线与建筑的关系。他说无论自然光，还是人工光，他都非常小心在室内空间的引入与应用。他不喜欢直射的人工光线，所以在很多西扎的作品中，可以看到他都是很巧妙地隐藏了人工光源，让光线漫反射，有时甚至很难分辨那些是自然光，那些是人工光。

从户外景观，聊到建筑，最后到室内和家具。

西扎说他已经设计了一些专门为戈勃朗之家的家具，接下来，他还是继续设计家具。他说也会挑选一些他之前设计的家具用在这个项目中。当然，他也和戈勃朗共同挑选一些其他人设计的家具。

西扎说这个项目比较特别，因为考虑到更长远的使用，未来的戈勃朗艺术之家可能变成美术馆，以收藏戈勃朗的艺术为主的美术馆，所以，有些家具的设计也要考虑到可以做到使用者的不同而可以切换。听上去好像很不可思议，我心里想，他们已经在考虑戈勃朗百年之后，这组房子用来做什么了。



Noon, July 20, 2016, Porto, Portugal
Interview with Siza at his office

We came to Siza's office as appointed.
Mr. Siza was 83 years old. I could feel that he was indeed very old when I shook hands with him. He didn't look very well, only tiredness.
Before the interview, we chatted for a while. He said that he came to the studio 7 days a week. He wouldn't stay at home and watch TV, or he might just fall asleep and never wake up again. Work could keep him motivated, and he felt happy doing projects he's interested in. I felt sad when hearing this.

Siza asked me whether I smoke.
I said no.
He said nowadays people don't smoke any more. His voice was very weak, like talking to himself. Then he lit a cigarette, and I knew he was a heavy smoker.

Once again, I told him about the purpose and direction of this interview. Siza sat in a chair he designed, listening to me with his eyes half-closed.

The interview started...

During the interview with Mr. Gabarron, he told me Mr. Siza was really fond of this project, and I could feel this when seeing the expressions of Mr. Siza when he started introducing the project. His eyes were fully opened and his voice was still weak, and I could only hear him when I got closer. We had the interview at the conference room, just like discussing a design plan. The table was full of the models and design drawings for the Gabarron's Hub, so Mr. Siza and his assistant could pick out some materials for me any time. Since some drawings were nailed on the wall, he would also stand up and went to the drawings sometimes to show them to me. I was very familiar with such situations.

"I got an invitation from Gabarron to design a family house, with several guest rooms for invited friends and a studio...and I took the offer." Mr. Siza started with how he started with the project. "We went to that ancient town (Mula), very nice. We visited the old



town and some historical buildings, and also the gallery of the Gabarron Foundation."

Cris added that Tom (the author) also went to Mula last year as well as the gallery of the Gabarron Foundation.

After the old town Mula, they went to the hill two kilometers away for the field investigation.

He fetched the sketchbook used in the field investigation, and introduced me what he wrote on it with the base model, one page after another. Landform, stone, trees, sunrise, sundown, old castles in the distance...He recorded all of these with sketches and simple words.

Mr. Siza particularly emphasized on the direct feeling at the scene. His inspiration for creation could be aroused instantly by his years of experience and the observation and feeling at the scene. He recorded many details there and had his assistants take lots of pictures according to the angles he requested.

The field investigation and research were not just taking a glance. Mr. Siza went through almost every corner, including the old castle.

He said that plot is 2 kilometers away from the old town. From there, the old town, old castle and the gallery of the Gabarron Foundation are all in sight. He was thinking about how to integrate the new houses on the hill with the surrounding environment, the old town and the gallery of the Gabarron Foundation by sight connection. Dialogues are needed between the new and the old.

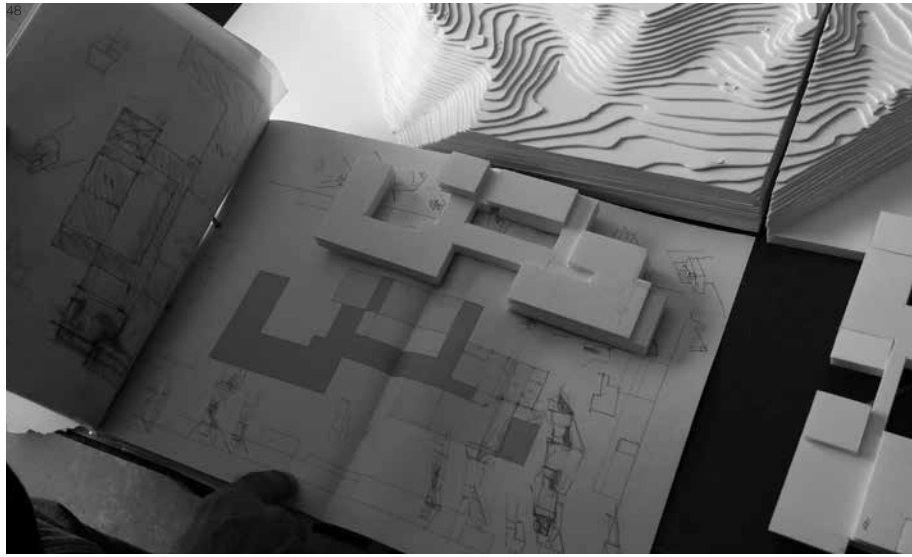
Mr. Siza said he cares very much about how windows open. Apart from sufficient natural light and wind, he also cares about the size and direction of windows as well as how people in the house can communicate with the natural and human landscape outside the windows.

“We plan to build several houses on a large piece of land.” Mr. Siza continued. He said the current plan is to divide the houses into four groups. The largest one is the Gabarron Family House H1, which is over 692 m² with an indoor swimming pool. This family house is the largest and the most complicated, Mr. Siza gave special consideration to the relationship among the yard, corridor, swimming pool and rooms, and he said he had deliberated many times and worked on the working model and finally got the present plane layout.

There are 4 separate small houses H2 (87.9 m²) in the west and one separate house H3 (48 m²) in the east, all for invited guests. Mr. Siza explained that this house (H3), the farthest from other ones, is for guests who want meditation in solitude without being disturbed. E is a two-floor studio built by the hill based on the topographic relief. People can enter from the higher floor, while large materials and equipment can enter from the entrance on the lower floor. Mr. Siza knows that some works of Mr. Gabarron can be very large, so the entrance on the lower floor is also very high. He said people can see the works from above at the handrail on the higher floor, and artists usually watch their artistic works from different heights and directions.

These houses all look rather simple, mainly built with concrete. Concrete is plastic and consistent with a feeling of volume. Everyone who is familiar with the buildings of Mr. Siza knows that he tries to use various materials as simple as possible with no fancy or showy techniques, just simple and straightforward.





Mr. Siza also talked about the relationship between light and architecture. He said he would carefully introduce and use both natural light and artificial light in indoor space. He doesn't like direct artificial light, so we can notice that he always hide artificial light subtly in many of his works. All the light reflects diffusely, and sometimes it's hard to distinguish natural light and artificial light.

He talked about outdoor landscape, then architecture, and finally the interior and furniture.

Mr. Siza said he already designed some furniture especially for the Gabarron Family House, and next, he would continue the design of furniture. He also said he would pick some furniture he designed before for this project. And of course, he and Mr. Gabarron would select some furniture designed by others.

Mr. Siza said this project is very special. Considering the long-term use, the Gabarron's Hub might become a gallery mainly for collecting the works of Gabarron, so the design of furniture must suit different users. It sounded so incredible, and I said to myself that he'd already planned how the Gabarron's Hub can be use after Mr. Gabarron's passing away.

The attachment 附件



项目名称: 空间的形成: 建筑设计观察站 (GEODA)

调查小组: TECNOS - ARIES

关键词: 创作流程; 与环境的关系; 形式生成; 材料获取的途径; 建筑基础; 高地; 转化

项目负责人: Álvaro Siza Viera

首席研究员: Juan Roldán Ruiz y Francisco José Sánchez Medrano

摘要: 本项目充分利用建筑大师西扎 (Siza Viera) 为戈勃朗基金会在穆西亚的 Mula 建造的项目, 搭建一个建筑设计观察站, 追踪项目的整个设计过程, 从刚开始的什么都未成形, 到项目实际落地时采用各种方式通过建筑创造空间。搭建一个同步追踪建筑设计的工作室, 从想法的演变发展, 到最新的硬件实施。

目标: 通过过去几十年中最重要、最具影响力的建筑师之一的酝酿手法和独到见解, 学习建筑设计的流程。

全程参与构思, 观察建筑师处理建筑的各项变量直至计划成型, 以及建筑师如何通过个人和集体记忆以及生活经历来诠释艺术和历史。

分析学习如何将各种变量变为意图。项目是一个过程, 从概念开始, 到外部变量的成熟, 直至逐渐产生意图, 最终在世界上某个地方成形。项目从想法中衍生出来, 从而有了实现的可能。建筑作品从来都是一种可能, 但是一旦在空间中具体成形, 就能有很高的可能性。因此, 建筑作品需要先完成设计过程 (前期构思), 然后是实现过程 (构形), 建筑构造上的发展, 再到各个细节, 最后完成有形的建筑。

时间: 2 年, 分 2 各阶段。

小组成员

项目经理: Álvaro Siza Viera, 博士

项目协调员: Estudio Siza: Avelino Silva

首席研究员: Juan Roldán Ruiz, 教授, 博士

首席研究员: Francisco J. Sánchez Medrano, 教授, 博士

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研究员: Javier Zueco Sánchez, 教授

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研究员: Pedro Antonio Díaz Guirado, 教授

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Mangas, Javier; Fernández Vallés, Miguel Ángel; García Martínez,

M^a Victoria; Hernández Muñoz, Iván; Maestre Abarca, Tamara;

Navarro Garre, Andrea; Rosa Dayer, Álvaro; Tejedor Miralles,

Cristina.

候补学生

Hernández Beltrán, M^a Ángeles; Jiménez López, Estefanía; López

Carrillo, Pedro; López Chillón, Verónica; Sánchez Carvajal, Ana.

Project Title: GENERATION OF SPACE: OBSERVATORY OF ARCHITECTURAL DESIGN (GEODA)

Investigation groups: TECNOS - ARIES

Key words: creation process, relationship with the environment, formal generation, approach to material, construction bases, elevation, transformation.

Director of Project: Álvaro Siza Viera

Principal Researchers: Juan Roldán Ruiz y Francisco José Sánchez Medrano

Summary: the project takes the opportunity of the order to Siza Viera of a work by the Gabarrón Foundation in Mula (Murcia), to establish an Observatory Architectural Design that tracks the design process from the pre- vacuum to siting the actual execution of the ways that create space through the built work. Establishing a parallel track with architectural design workshops linked to the development of the idea to this latest hardware configuration.

Targets: To study the process of architectural designing from the unique perspective of gestation of the hands and mind of one of the most important and influential architects of the last decades.

Participate in all phases of conception, watching the architect receives the variables of a work until endorses, how it becomes interpreter of art and history through their individual and collective memory through their life experience.

Analyze and study how the appropriation of variables become intentions. The project understood as the process goes to conception is the maturation of external variables that gradually

intentions are made, are formalized and take finally a place in the world. Derived from the idea it can take shape becomes possible. The architectural work is always a possibility, but once concretized in space is much more that way. Therefore it is expected to complete the design process (pre-figurative), with the process of realization (configurational), following the constructive growth, and its nuances, to completion in tangible building. Duration: Two years in two phases.

Team:

Project manager: Dr. D. Álvaro Siza Viera.

Project Coordinator Estudio Siza: Avelino Silva

Principal Research: Pr. Dr. D. Juan Roldán Ruiz.

Principal Research: Profesor Dr. D. Francisco J. Sánchez Medrano.

Research Pr. Dr. D. Lorenzo Tomás Gabarrón.

Research Pr. . Jerónimo Granados González.

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Research Pr. D. Javier Zueco Sánchez.

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Hernández Beltrán, M^a Ángeles; Jiménez López, Estefanía; López

Carrillo, Pedro; López Chillón, Verónica; Sánchez Carvajal, Ana.

如何观赏西扎的建筑作品

How to view and admire the architectural works of Mr. Siza

如果不熟悉的西扎建筑作品的朋友可能会觉得就这么几个小房子没有什么好看的。那么，你可能真的大错特错了。

西扎的建筑作品一般都具有简洁、朴素的外表，但却往往包裹着相当复杂而丰富的空间。

西扎喜欢用非常简单的材料展示他对空间氛围和情绪的表达：白色粉刷墙面、大理石饰面、光洁的玻璃和暖色调的木材，因其造型、样式、透明与半透明、质感、色彩、人工光线的反射、折射性质的差异等，营造了非常纯粹、干净、圣洁和丰富的空间感受。

通过现场的细细阅读和品味，你会感受西扎的建筑作品重视与地方文脉的结合，非常巧妙地与地块或者街区融合，重视建筑室外和室内空间的变化，具体体现在重视步行流线和人们视线的巧妙利用，这是西扎建筑的突出特征。

加利西亚现代艺术中心（1988-1994）
西班牙，圣地亚哥
Galician Centre of Contemporary Art (1988-1994)
Santiago de Compostela



在西扎的作品中，你很难找到昂贵的材料，不切实际的夸张空间。但同时，你会惊叹他对建筑模数的合理把握和对建筑细部精细的设计与计算。做到了简单极致，创造出的美学感受，让人很感动。这些细部经常体现在入口的通道、楼梯、大门与铺地的结合处，家具与室内的完美融合……

还是仔细阅读和体验西扎建筑大师的作品吧。戈勃朗艺术之家是西扎大师亲力亲为设计的项目，从规划、建筑、景观到室内和家具、陈设等。他自己也说可能这是他封山之作。尽管我从心底里不希望这真是西扎大师的封山之作。

我们可以想象西扎倾注太多热情，动用他几十年的创作实践经验，为了做好这个项目。当这个项目建成时，我希望还有机会与戈勃朗基金会联手策划2.0版本的戈勃朗艺术之家设计展。期待到那个时候，我们能够真正感受到西扎大师的人生智慧与设计功力。

If you are not familiar with the architectural works of Mr. Siza, you may have the idea that there is nothing impressive about these few houses. Well, you're all wet.

The architectural works of Mr. Siza usually have simple and plain appearance, but contain very complex and ample space.

Mr. Siza likes to display his expression toward space atmosphere and emotion with simple materials. The white-painted walls, surfaces decorated with marble, bright and clean glass and warm-toned wood, their patterns, styles, transparency and translucency, texture, colors, and different reflection and refraction properties of artificial light create very pure, clean, holy and rich space perception.

If you carefully read and enjoy the architectural works of Mr. Siza, you can feel the emphasis on the integration with local cultural contexts, the skillful combination with the plot or block and the changes of outdoor and indoor space of architecture, reflected in the emphasis on the ingenious use of walk streamlines and human sight; these are prominent features of Mr. Siza's architectural works.

In the works of Mr. Siza, you can seldom find expensive materials or impractical and exaggerated spaces, but at the same time, you'll also be amazed by his proper control of building modulus as well as the elaborate design and calculation of the details of architecture. Everything is extremely simple, creating aesthetic feelings that can be very touching. These details are usually seen at the intersection of passages, stairs, gates and pavement at the entrance, a perfect integration of furniture and the interior...

So, why not just carefully read and feel the works of master architect Siza? The Gabarron's Hub is a project designed personally by Mr. Siza, who participated in the entire process, from planning, construction, landscape to the interior, furniture and furnishings. He also said this may be his last creation, although I really hope it's not.

We can imagine how much enthusiasm Mr. Siza put into this project. He used all his experience of creation in the past few decades just to make it perfect. When this project is completed, I hope I'll still have the opportunity to plan the second design exhibition of Gabarron's Hub with the Gabarron Foundation. And I hope we can feel Mr. Siza's wisdom of life and design skills by that time.



塞拉维斯基金会波尔图当代艺术馆 (1991-1999)
葡萄牙, 波尔图
Serralves Foundation (1991-1999)
Oporto, Portugal



Afterword 后记

写图册后记的时候，就是到了展览快要开幕了。回顾几个月的忙碌，心中充满了感激。

感谢展览的主办方中国对外贸易广州展览总公司(CIFF), 感谢对我们策展团队的信任、支持与厚爱。

戈勃朗基金会是展览的联合承办方，戈勃朗基金会的主席 Cris Gabarron 先生是联合策展人。他在安排下，我顺利地采访了戈勃朗艺术家、西扎建筑大师、穆西亚大学建筑系的 Mendrano 教授。我们的合作，克服了时差的干扰，高效率地完成预定的工作目标。我们两人都为这个展览付出很多，我想我们会在上海会面时，要好好喝一杯，庆祝一下。

确定在上海举办这次的设计展览时，我就期待能够采用德国顶尖的展览产品 BL，最后我的设想得到了玛祖铭立总裁蔡演国先生的支持，在玛祖铭立团队的配合下，我们的设想得以实现。展位分为两个区域，一个是展览区，黑白的色调；一个是活动区，色彩斑斓。这些氛围的营造少不了玛祖铭立的全力支持与配合。

我要特别感谢玛祖铭立。

非常感谢我们的团队，在高压下我们共事，一起完成这次冒险之旅。我确信这是一次难忘的创作。

非常感谢媒体支持机构，你们都是业界口碑极好，影响力很大的媒体。能够邀请你们成为媒体合作机构，是我的荣幸。有你们的支持，有你们联手传播，相信这次展览与活动的精彩才能被更多人知道。戈勃朗艺术之家——西扎设计创作展所表达的绝对不是吸引眼球这么简单，展览展示与表达的内容需要慢慢品味，才能理解两位大师的心血之作。

期待这次的展览能够让我们记忆深刻。即使多年以后，我们依然会为完成这样的展览与活动感到骄傲。

关鸣

The exhibition was about to open when I was writing the afterword for the brochure, and I felt so grateful when looking back the past few busy months.

I'd like to thank China Foreign Trade Guangzhou Exhibition General Corporation (CFTE), sponsor of the exhibition, for their trust, support and great kindness to our curatorial team.

The Gabarron Foundation is the joint undertaker of this exhibition, and its president, Mr. Cris Gabarron, serves as the co-curator. By his arrangement, I've successfully interviewed artist Mr. Gabarron, master architect Mr. Siza and Professor Medrano from the Department of Architecture, UCAM. We have overcome the time difference and achieved the desired goals efficiently by cooperation. Both of us have devoted so much for this exhibition, and when we meet each other in Shanghai, we're going to have a nice drink for celebration.

We have been looking forward to the leading German exhibition product, BL, since we decided to hold this design exhibition in Shanghai, and my idea was supported by Mr. Cai Yanguo, President of MATSU GROUP. Thanks to the cooperation of the MATSU team, our idea is finally realized. The booth is divided into two parts: the black-and-white exhibition area and the bright-colored activity area. These atmospheres would never be possible without the full support and cooperation of MATSU.

I'd like to express our special thanks to MATSU.

I'm grateful to our team who worked with us under extreme pressure and finished this adventure together. I have no doubt that this will be an unforgettable creation.

I'd like to thank the support from the media organizations that are extremely influential with excellent reputation in the field. It's been my honor to have invited you to be our media partners. I believe that this splendid exhibition and activity will be known to more people with your support and joint publicity. The exhibition of Gabarron's Hub for Artistic Creation by Siza is not only about drawing people's attention. One can only understand the efforts of the two masters by savoring what is displayed and expressed by this exhibition.

I expect this exhibition will stay in our memory forever, and we'll still be proud of completing such an exhibition and activity many years later.

Tom Kwan

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