

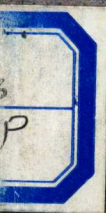
GA

Global Architecture

世界建築

223/06

Carlo Scarpa
Cemetery Brion-Vega, S. Vito, Treviso, Italy. 1970-72
Edited and Photographed by Yukio Futagawa
Text by Paolo Portoghesi



Global Architecture
世界建築

世界建築 No. 50

布萊恩・維加墓地 / 義大利, 特維索, 聖維多 / 1970—72年

建築師 / 卡洛・史卡巴

攝影 / 二川幸夫

本文 / 保羅・波爾多蓋希

中譯 / 孫全文

審訂 / 浩群建築師: 蔡榮堂 陳乃城 黃模春 楊逸詠

黃長美建築師・孫全文建築師

發行人 / 陳桂英

發行 / 胡氏圖書出版社

地址 / 台北市忠孝東路二段39巷2弄2號

電話 / 3926657・3917597

製版 / 王子彩色(股)・飛虎彩色

印刷 / 尚峰彩色(股)

初版 / 1983年8月

定價 / 新台幣400元整

《版權所有・翻印必究》

行政院新聞局登記證局版台業字第2900號

Global Architecture

世界建築

Carlo Scarpa

Cemetery Brion-Vega, S. Vito, Treviso, Italy. 1970-72

Edited and Photographed by Yukio Futagawa

Text by Paolo Portoghesi

世界建築 No. 50

布萊恩・維加墓地 / 義大利，特維索，聖維多 / 1970—72年

建築師：卡洛・史卡巴

攝影：二川幸夫

本文：保羅・波爾多蓋希

中譯：孫全文

審訂：浩群建築師 / 蔡榮堂 陳乃城 黃模春 楊逸詠

黃長美建築師 孫全文建築師

胡氏圖書

卡洛·史卡巴的維加墓地 —— 撰 / 保羅·波爾多蓋希

The Brion Cemetery by Carlo Scarpa by Paolo Portoghesi

充滿矛盾而令人難以理解的布萊恩墓園中，各種建築物及空間連成一體，敘述著一連串的故事。該墓園完成之後卡洛·史卡巴中斷了他的建築上的追求。他的中斷，在某種意義來說是一種建築生涯的結束。似乎他察覺到他接近死亡。他面對這種死亡的接近，如面對鏡子一般，做了同樣但相反的動作。他藉著沉思，將死亡看成如同每日地平線上的變化一般，以化解死亡的陰鬱氣氛。

數年前，史卡巴曾拒絕莫德那墓園的擴建設計（今由阿爾多·羅西所設計，部份由他監督完成）。也許由於史卡巴察覺到都市裡一座巨型公墓將難免產生太強烈的含意。但他却非常熱烈而帶嘲諷似的接受由一個成功的義大利企業家布萊恩·維加所委託的小型家庭式墓園之設計。這可能是由於他相信這種設計的內容影響設計結果極為有限。同時相信，柔和的調子——亦即淺色，最適合於表現那一類重要建築的色調。另外史卡巴毫無受到任何誘惑或政治性牽連，但他並不嫌棄建築中某種程度的貴族氣質而令人難免發覺他的這種

With the contradictory and enigmatic images of the Brion cemetery, a sequence of objects and spaces linked in a continuous narrative, Carlo Scarpa interrupted his search. He interrupted it, and in a certain sense ended it, as if he had been aware of the approach of death, and to this approach had set up, as in a mirror, an equal and contrary movement: the dismissal of death through its contemplation and transfer in a daily and familiar horizon.

Years ago, Scarpa had refused to enlarge the cemetery of Modena (now designed and partly executed by Aldo Rossi) perhaps because of the inevitable oratorical connotation of the theme of a large urban cemetery; instead, with passionate interest veiled with instinctive irony, he accepted the theme of the small family cemetery desired by the founder of a successful Italian industrial enterprise, the Brion-Vega; perhaps because he was convinced that an architectural result is limited by its contents only marginally, and that the subdued tone, the "undertone", was the tonality best suited to talking about such an important subject. On the other hand, not at all involved in the temptations of demagoguery and in the mechanical equations between architecture and politics, Scarpa was not reluctant to recognize a certain aristocratic calling of architecture from which one certainly cannot flee through good intentions. The availability of a considerable economic program in fact permitted Scarpa to build a rare environ-

意圖。由於相當寬裕的經費，使史卡巴能夠設計出一個世上罕見的大環境設計。除了一種財富的表現或豐富的材料與形式之表現以外，還有一種連續性的對比手法所造成的層次感，因而造成只有在古典建築所能感覺到的特殊而驚人的複雜與強烈之特質。擺脫一般純機能性與實用性的限制，他的設計比任何作品造成傳奇而魔術似的情緒。史卡巴常如同在複合句中加以插句的方式，表達他的想法，恰如中國的九重多寶盒，解開一層，裡面又是一層。他不遵守時間的連續原則，如同在超現實派繪畫，暗示一種時間的無常，甚至時光之倒流。

史卡巴的威尼斯色彩就在於堅守此原則，而他的整個設計中很少脫離此原則。布萊恩墓園的設計正好顯示他如何使他的設計與根植於那地區的文化之間深深連結在一起。這令人羨慕又令人羞怯的設計中任何展示文化的手法，只能讓人觸摸它的陳腐的語彙而已。要了解這個設計需要很長的、彎彎曲曲的走動，通常第一次的走動為一種勇敢的開闢。對史

mental complex where, if there is no show of wealth or useless opulence of materials and forms, there is an exceptional and amazing complexity and density which can be found only at an ancient time, born through the stratification of successive interventions. The lack of all merely functional constraints or those of a practical nature freed, even more than in other works, that narrative and magic vein which has always brought Scarpa to explain himself in parenthetical clauses, in open parentheses, one inside the other like Chinese boxes, for long and syncopated periods in which the disobedience to the *consecutio temporum* is, as in Surrealist painting, an indication of a new temporality which can be run even backwards.

The Venetian-ness of Scarpa has been talked about to the point and not infrequently off the point. The Brion cemetery helps clarify the link between its author and the culture of the place where deep roots arose and connected him to it: it was such a jealous and shy connection, so fearful of any outcome which could only graze the "cliché", that to manifest itself, it required a long journey, at times tortuous, where the first move was always a courageous dismissal. For Scarpa, Venice was probably not so much a body of monuments and structures, a set of places, as a set of people, past and present, who with their eyes, their minds, their touch, had been able to invent a place, building it and living within it, forming and

卡巴來說，威尼斯的紀念物及建築物本身並不很重要。更重要的是在於一連串的廣場、一群市民，不論在過去或現在皆能使市民們利用他們的眼睛、感情及雙手來創造出許多場所，在周圍添加建築物居住在裡面，同時不斷地改變這些地方使它變成一個有生命的有機體。對於史卡巴來說，威尼斯城是一種看與使用的街道。同時利用光與紋理及色彩的特性來連結各種建築物與街道。它只能用眼睛去觀察（觀察與測量）水與玻璃如何和石頭與磚頭結合在一起展示着強烈的氣氛。它使建築材料無法隱藏在結構體中，由於其強烈的材料感，使人不斷地去發現其隱藏的特質。在布萊恩墓園裡這種威尼斯的特質，再度更明確地形成具體而可捕捉的境地。同時在其中造成許多故事，令人獲得意料之外的豐富的聯想。這種與每個場所相關的豐富的聯想只是以暗示的方法，而非讓人立刻去發覺。墓園中形成許多特定的地點，並表現出令人難以想像的形式與多樣性。

布萊恩家族的私人墓園位於一個原有古老墓園旁，它藉

transforming it into a sort of living organism. For Scarpa, then, Venice was a way of seeing and using, a way of connecting things in function of the values of light, texture, color, capable of being grasped only by an eye used to observing (and through observing, measuring) water, glass, together with stones and bricks exposed to an inclement atmosphere which doesn't allow the material to hide its structure, but continually forces it to discover, by consuming itself, its most hidden qualities. In the Brion cemetery, this Venetian-ness is again, and even more clearly, the concrete and tangible arrival point of a free course, of a narrative that follows the unforeseeable thread of the association of ideas. The collective memory is solicited but not spurred on, the reference to the place used as a fixed point with respect to which the diversity and unforeseeable quality of the form is valued.

The private cemetery of the Brion family rises at the edge of a small pre-existing cemetery, and with respect to all current notions of the monument, of the funerary chapel of a "churchyard", it explains itself through antithesis. Instead of a monument, a central structure with the role of the symbolic exchanger, it is a plurality of places, an itinerary travelled, interwoven among various poles which refer to each other. The most direct reference could be that of the artificial landscapes of Chinese culture, to the sequences of pavilions inserted in the

著教堂廣場中設立殯儀館的想法，顯示與原存墓園完全相反的觀念。中央的建築物放棄了紀念性建築手法而變成象徵性的建築。它變成提供各種場所的複合體，使人在許多相互交織的地點中漫遊體驗。對這墓園的設計最直接影響的可能是中國的造園藝術，如在中國庭園中配置連續性的亭與榭，並消除嚴謹的層次關係，而讓人在沒有任何地點變成固定目標的情況下，從一處漫遊至另一處。在門廊盡頭的右邊可通往所謂死者的庭園。象徵著眼睛的二個互相交織的圓洞使視野融成一體，同時變成第一個重要空間的神秘的框架。從二個圓洞可以望到基地境界上傾斜的牆面。它也許暗示著十四行詩“趨向永恆”中的雷厄帕的籬笆（……這籬牆從許多水平綫阻擋視線……但坐在其上向外眺望，想像著無限的空間和超人的寧靜，在這海中淹死是那麼地甜蜜）。*在此處所看到的景象是水，也可看到所有墓園中可能的方向：一側是奧諾里那和久塞柏·布萊恩之墳墓，另一側則為水面，一座小水池顯出倒影，水面平靜而不發光。水面上一個靜止的木筏

gardens, which, avoiding all hierarchies, allow one to "wander" from one place to the next without any of the arrival points ever constituting a definitive goal. Right at the end of the entrance of the portico that leads to the "garden of the dead", two interwoven circles, symbolic form of the eyes and of their visual fields fused into one, offer the first cryptic frame of the significant space. The circles look out on the sloping wall of the boundary: perhaps a metaphor of the Leopardian hedge of the sonnet "To the Infinite" (...and that hedge which excludes the vision/from so much of the horizon line...but seated and looking out I imagine interminable spaces and superhuman silences/and drowning is sweet in this sea).* At this point, it is the water which enters the scene as the indicator of possible directions: on one side, the tomb of Onorina and Giuseppe Brion, on the other, the water mirror, the pond, doubled in its second image, less luminous and stable, on which the "little pavilion" will be drawn, metal cage held up by an immobile raft.

Between the pond and the entrance portico, a glass door, whose light diaphragms are imperceptible, keeps the water from flooding the course: an obvious recollection of the bulkheads which protect the atriums of certain Venetian houses from the "high water". In effect, the use Scarpa makes of the water, canalized and poured off toward the tomb by staggered receptacles, like the system

，其上載著一個金屬製的籠子，如同一小亭浮在水上一般。

在水池和入口門廊之間有一個令人難以察覺的玻璃門。這一個門阻擋著水溢出水道。顯然是一種威尼斯住宅中漲水時用來保護中庭的防水壁的翻版。事實上史卡巴加以渠道，並加以交錯的蓄水池，將水引入墓園中。這種渠道如同墓園中的小亭也是來自於外國。如同教國家庭園裡的渠道，及可蘭經中樂園裡四條河的意象。但是當人對於這巧妙而彎曲的渠道產生的驚訝感消失時（可與亞歷山大利亞城英雄們所曾想像的無用的機器相比），逐漸感覺到——威尼斯水面又高起，如同光亮的面紗般覆蓋著路面，一個靜止的威尼斯，夢幻般顯示著城市的部份或斷面景色。無人能將許多意象如此自然地組合在一起，恰如無人能將由無數的面塊所組合成的立體派繪畫再重新加以組合一般。

在死者庭園的中央，在一處如一座綠色劇場般地面下降之處，並列著二座布萊恩墳墓。墳墓上面跨過一座橋。橋面下的拱似乎保護著墳墓，引人注目，並形成整個墓園中的感

of the pavilions, comes from an exotic image: the canals of Islamic gardens, images of the four rivers of the paradise of the Koran. But when the astonishment that gives rise to the image with its ingenious winding course (worthy of the useless machines conceived by Hero of Alexandria) is over, it is Venice which reappears in a fade-out, with her waters which rise and cover the pavement with shiny veils. An immobile Venice, oneiric, seen in fragments, in bold sections, which no one will ever be able to recompose in a naturalistic image, just as it is impossible to recompose the faces of the models in Cubist paintings made up of a myriad of small planes.

In the center of the garden of the dead, sunk in a sort of green theater, the two Brion tombs next to each other are covered by a kind of bridge, a large lowered arch which protects without containing, and calls attention to the emotional center of the whole itinerary. It could be said that Scarpa reflected at length, with a structuralist approach, on the word *arca* (in Italian, *arca* means both ark and sarcophagus. Translator's note) and its historical meanings, on the Latin origin which defines its sense, close to that of coffin or monumental sarcophagus, on the transformations undergone in the Christian world, which then see a development of a typology endowed with an autonomous development. From the arch of the catacomb niches we pass to the Romanesque and Gothic tomb which

性中心。也許史卡巴以一個結構主義建築師的手法，表顯 *arca* 的字意（義大利語中 *arca* 表示方舟與石棺）及其歷史上的含意。從拉丁語源來探討其意義，則接近棺材或紀念性石棺之意。它在基督教國家中的演變裡，可以看出一個獨立發展的類型。經過羅馬城市 Catacomb 墓穴壁龕的拱，到達 PO 地區的仿羅馬及哥德時期的墳墓中，我們可以看到這一類棺材形式及小神龕。史卡巴發展出這些拉丁字句的隱喻及其歷史性與非歷史性的價值。甚至並不排除與最神聖的方舟——即諾亞方舟之間的關連。因此布萊恩家族的墳墓如今變成橋、屋頂、翻覆的船的形式。墳墓投向大地，使墳墓不致於從最適合於它的材料——大地相離，如同人死就回到大地的懷抱一般。拱、橋、屋頂、方舟，這些字的隱喻，對其所在之處造成象徵意義。死亡的象徵也等於生命的象徵，因為生命本身包含著否定生命的意義，而又否定此否定生命的意義。故從辨證的觀點來說，死亡即是生命。墓園中水的象徵意義十分清楚（因此不需再加解釋），如一墳墓賦與一個

in the Po area assumes the form of an architectural casket, a shrine in scale. Scarpa explores the connotations of the term, its diachronic and synchronic value, and perhaps doesn't reject even the suggestive reference to that most sacred of arks: that of Noah. The tomb of the Brion family is thus contemporaneously "arch", "bridge", "roof", "overturned boat"; it is pushed towards land so as not to move the tombs away from the material most congenial to them, the earth to which the body returns as to the maternal breast. Arch, bridge, roof, boat: each of these connotations, these words, projects a symbolic value onto the place, symbols of death in that they are symbols of life, since death isn't given except dialectically, as life which bears within itself its negation and the negation of its negation. No less explicit (and for this reason it would be useless to comment on it) the symbolism of water which approaches the tombs with the quality and name of "spring".

The other pole of the Brion cemetery where attention is concentrated is the "small temple" resting on a glass mirror between the cypress garden and the meadow where the family tomb rises, the tomb with the most severe and closed forms. The little temple is the only interior space of considerable size, and which solicits contemplative enjoyment. This is approached by means of a corridor with rhythmic openings which Scarpa had baptized "cloister"

泉的名稱。布萊恩墓園中另一個被稱為小廟的地方頗引人注目。它位於檜樹園與草地之間的玻璃鏡上。草地上正好放置著嚴肅而封閉的家族墳墓，這一廟中只有一個不算小的內部空間，令人在此獲得沉思的樂趣。小廟連結一走廊，而走廊上的開口顯得有韻律。史卡巴將其命名為修道院之迴廊。由於它屬於小廟內部空間的延伸部分而與小廟的內部連成一個封閉的空間。以部分來表現全體的提喻法是史卡巴典型的表現手法。這種手法使參觀者進入一種故事的情節當中。

在小廟的內部，光線的處理最引人注目。它是一種典型的威尼斯採光手法。光從垂直開口部聚集，又經周圍水面的反射而使其更加生動，如同一座小廟立在一條河上。另外一種威尼斯手法是祭壇上部天花通風孔的大膽對比手法。使一連串的垂直形式相互穿透交織。

史卡巴的威尼斯手法也可從他的材料的使用中看出，如鋪面的紋理永遠生動地暗示著某種符號，而打破結構模矩的生硬感及幾何形的靜態感。史卡巴特別注意研究材料的接頭

since it is a fragment of interior space woven to act as a closed void. The part for the whole, a synecdoche typical of Scarpa's language, aimed at involving the observer in the plot of the story.

Inside the small temple, light is the protagonist, and it is typically Venetian light, gathered from vertical cracks and animated by reflections of the surrounding water, as if the small temple stood on a stream. Also Venetian is the daring opposition of the background above the altar at the flat draft of the ceiling in the repeated echo of the virtual forms which interpenetrate and interweave.

Signs of Scarpa's Venetian-ness are also found in the use of materials, in the textures of the pavements always alive with indications, with signs that interrupt the modular structures, redeeming from them a geometric inertia from the studied joining of materials, from the attention — especially evident on the exterior of the little temple — to angular passages between orthogonal surfaces mediated by endless plastic inventions. It is important to note, however, how almost always the lens which allowed the architect to discover, reread, and realize the traditional datum is the lived experience of modern architecture, and in particular the examples of congenial masters like Wagner, Loos, and Wright to whom Scarpa was tied also for his curiosity, so natural for a Venetian, towards the East: the Near and Far East visited and revisited with the

，尤其是小廟的外牆處理更為明顯。在直角型地面上的通路轉角，不斷以可塑性處理加以調和。最重要的是永遠讓人去細察而發現，以體會現代建築中傳統的要素是最富生命的體驗。尤其在華格納、路斯、萊特等大師作品中可以發現這種傳統要素。史卡巴由於好奇而研究這些大師，而且對一個威尼斯人來說，仍然傾向東方。史卡巴一再訪問中東及遠東地區，尋找東方的啓示。當然史卡巴在他的國家藉著許多紀念物及建築物，已經相當了解東方的影響。威尼斯是通往東方的港口，也是東西文化交匯之處。威尼斯代表著文化的交流與融和。對史卡巴來說，從東方的啓示不斷對他發生影響，而且由此得到好處。對他的建築來說，追求傳統與本土的東西並不代表停滯，而是代表向前邁行以求不同。深奧的歷史遺產，給與人一種認同感，使人追求其來源，如同一個人沿著河畔追溯其源流。

布萊恩墓園代表史卡巴所做研究的摘要，同時代表他如何選擇語彙來描述墓園的特性。對於歷史與當地文化根源的

intention of tracking down lights whose reflections the architect knew well through the monuments and buildings of his own land. Venice, port of the East, hinge between different cultures nevertheless deeply intertwined, with respect to which she represents the courage of contamination and dialogue. In the exemplary experience of Scarpa, this suggestion works uninterruptedly and profitably; so much so that for his architecture, tradition and radication do not mean stasis but movement towards something different, of which the profoundly assimilated historic inheritance constitutes only an impression to identify and run through towards the origins, in the same way that one follows a riverbed backwards to find its sources.

The Brion cemetery is a summarizing of the investigations carried out by Scarpa also for the linguistic choices that characterize it. The tension towards history and local roots doesn't lead him to quotation and commemoration, but rather towards an elaborate transcription of each mnemonic datum. According to the classifications employed by Charles Jencks in his book "The Language of Post-Modern Architecture", works like this enter into the category of Late-Modernism. That is, they display an attitude of openness towards history which foreshadows the post-modernist attitude without adopting the unprejudiced eclecticism and a willfully contradictory and metaphoric character. Scarpa prefers periphrasis to direct

興趣並不使他走向抄襲或翻版，却使他對每種純屬記憶性的資料做了極為小心的記錄，根據詹克氏在他的著作“後現代建築的語言”中的分類，史卡巴的作品屬於晚期現代主義的範疇裡。雖然他的作品顯示他並未故意製造矛盾與隱喻的特性或採取折衷主義態度，但他如同後現代主義建築師，對於歷史抱着開放的態度。史卡巴喜愛婉轉的手法而避免直截了當，喜愛圓滑的語彙而避免重覆使用古老的語彙。根據德路茲的說法，他的這種特色得自於放棄重覆的手法，而注意原始的革新並不斷加以修正以彌補缺陷。例如小廟牆面光影的擺動與明暗對比手法以及布萊恩的墳墓處理。模板的釘製極為精確而小心，如同出自於另一時代的木工手中。將混凝土灌入其中塑造出類似古代的簡樸的柱式，並造成穿透性的光影效果。在內部材料的運用上造成層次及建築元素的重疊，以及水平與垂直結構的連結等等。史卡巴採用類比手法而排斥偶然的巧合。他表示反對以不斷加添的方式以恢復古老的語彙，而主張恢復一種古老的原則，如柱式及比例等。譬如

evocation, the round of words that avoids the use of the repeated archaic term. The difference, it could be said – referring to Deleuze – doesn't come from the repetition but from the initial removal compensated for by an endless reapproaching. Take the example of the chiaroscuro effects of the shiny vibration of the little temple and the tomb of the Brions. The concrete cast in wooden molds, built with the precision and cure of a woodworker from another era, imitates the severe structures of the architectural order, reproduces effects of transparent shadows, of interior stratifications in the material, of superimpositions of elements and the continuous connection of horizontal and vertical structures. But the analogy rejects all coincidences. Scarpa guarantees himself against the risk of a passive return to a forgotten grammar, by choosing an obviously additive system instead of one based, like order, on proportion: the stepped structure with uniform risers and treads, opposing families of lines that carve out the surfaces to the harshness of the volumes, indicate sections and penetrations in the interior of the crystalline masses with the effects of echoes, of the dilation of a basic orthogonal form in rigid concrete waves.

The theme of the steps, as instruments of plastic adjection and luminous vibration, has a precise history in the sphere of the culture of modern architecture. Present in pre-classical cultures, like the Egyptian, changed

台階上高度與寬度的統一，在粗糙的量體上塑造各種線條，在透明的內部空間中展示各種剖面及穿透性，並製造回音效果，在混凝土的曲線形式上加以直角形式等。台階的使用做為表現可塑性及光影效果的手法，在現代建築史上有具體的實例，這種手法在古代文化中早已存在，如在埃及，後來在回教世界中稍有改變。後來新藝術運動時期，當自然主義狂熱帶來危機時重新被人發現，而且已經在沙利文的建築之前出現過，後來被萊特直接採用。史卡巴可能從萊特學習這種比較接近 Art Decò 的手法。尤其在複雜性與系統性方面，接近美國的 Art Decò。如果談及史卡巴的裝飾，它屬於一種烏托邦式的有機裝飾。從建築本身自然產生而非任意加添。布萊恩墓園中如水晶般的裝飾，看起來恰如水晶體的自然成長，顯出一種虛幻的結構體。從每一斜方晶形的塊體，每種面由透明的連續層面形成，而圍繞一個理想的幾何形式。這是以礦物性的語彙來表達一種如植物的莖，由中央向上生長的系統。

particularly in the Islamic world, it is recovered during the period of Art Nouveau when unrestrained naturalism enters into crisis and even before that appears in Sullivan's architecture, from which Wright adopts it directly. Scarpa probably inherits it from Wright, but the use he makes of it brings him close to certain results of Art Decò, in its American projection, for the complexity and systematic quality of its use. If decoration can be talked about with regard to Scarpa, it is still in the utopia of "organic decoration", born from things instead of superimposing itself on them. The crystallographic decoration of the Brion cemetery seems to be a result of the "natural" flaking of the crystalline blocks, of the revelation of a hypothetical structure of every prismatic block or of every slab, considered products of successive crystalline layers sedimented around an ideal geometric matrix, a translation in "mineral" terms of the system of growth through the concentric winding typical of the vegetable trunk.

Obliged to indicate for Scarpa's work and for the happy conclusive synthesis of the Brion cemetery a more general and problematic significance, a value of topical interest with regard to the disputes which today divide the field of architectural culture, we cannot overlook the apologia of the craftsman's tradition scandalously displayed by him, with a coherence equal only to his rigor and austerity. In his architecture Scarpa aims, even before

對於史卡巴的作品以及布萊恩墓園中令人喜愛的整體處理，必須關切及重視。必須賦予一種大家關心而今日在建築領域中爭論的價值。我們不能忽略史卡巴如何將手工的傳統技藝和他的熱心與嚴謹相互配合。史卡巴在他的建築中，甚至尚未開始設計之前所追求的是一種片斷而彎曲，以及在觸覺上的美麗組合，使材料的處理上表現最佳的效果，如表現高貴與變化，尤其材料的真實感，它是一種設計者的誠實表現，因為這種真實感表現在材料的正確使用，正確的位置及正確的施工與完成。若把圖面當作一種抽象的內容，設計當作與施工無關的原則，或施工完全交給別人或機械方式。這正是與史卡巴的建築哲學完全相反的態度。史卡巴有意強調建築師與工匠應有的地位，他本身像一個工匠中的工匠一般工作。他寧願做一個材料的組合者，這並不由於不喜歡建築，反而由於喜愛建築，這種喜愛來自於不斷對材料的認識及使用。史卡巴花費數年時間做了該紀念性建築的監工。從他對古代建築的了解而確信不論在大的或小的建築中，感性與

onto the mental image, often even at S. Vito di Avole, fragmentary and tortuous, at the tactile hold and the visual charm of the "beautifully composed" quality of materials prepared with a virtuosity offering their best, showing themselves in their splendor, in their variety, but especially in their truthfulness; a human truth, because it is revealed in the correct use which can be made, in the correct position and in the correct finishing the human hand decides for them. The drawing as abstract program, the project as a precept detached from the concrete work, in which the execution is the task of others, or even a mechanical product. It is at the antipodes of Scarpa's philosophy which intentionally identifies the role of the architect and that of the artisan, and he himself works as an artisan among artisans, assembler of building materials, not with contempt for but with a love of architecture, a not at all adventurous love which grows from acquaintance and frequenting. Scarpa spent his formative years in a superintendence of monuments. From this familiarity with the antique, he seems to have obtained the certainty that the deepest emotions, both visceral and intellectual, which give us large and small architectures, are born in a direct line from the material, the color, the grain, the texture, of the materials put together, and from the visual, tactile imprint left on the material by the hand of man. If modern architecture were

知性的深奧表現得自於材料、顏色、紋理以及材料的適當組合，或經過人的視覺及手工遺留在材料上的感覺得來。如果現代建築真正能夠以最快的速度及最經濟的手段，解決人的居住及服務上的問題，或以合理的結構取代美麗的形式，因而在任何建築領域中，全以工業化生產系統取代的話，則史卡巴在這種否定性的時代來講，無疑是一個敵人及叛徒。挽救手工的傳統是史卡巴的主張中絕不放棄的條件。但誰能在今日仍能斷言，這種人類知性的工作與肉體工作之間寶貴的結合之手工藝的全然廢棄是一種吉兆呢？

really the most rapid and economical resolution to the problem of housing and services, construction instead of form and therefore total transfer to the system of industrial production of every operation of the transformation of the territory, Scarpa would have been, within this culture of renunciation, an enemy and a traitor. The salvation of craftsmanship is an unrenounceable condition for the very survival of Scarpa's message. But who today can still maintain that the death of craftsmanship, of this precious connection between manual labor and intellectual work, is really auspicious?

(Translated from Italian original by Ellen Shapiro)

* "A l'Infinito (...e quella siepe che da tanta parte/ dell'ultimo orizzonte il guardo esclude/...ma sedendo e mirando interminati spazi e sovrumani silenzi io nel pensier mi fingo/ e il naufragar m'è dolce in questo mare)

Carlo Scarpa
Cemetery Brion-Vega, S. Vito, Treviso, Italy. 1970-72



