

— 大 师 系 列 —

Antonio Sant'Elia

安东尼奥·圣埃里亚

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中国电力出版社
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孙晓春 译

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安东尼奥·圣埃里亚于1888年生于意大利的城市科摩，26岁就牺牲在第一次世界大战的前线。圣埃里亚在科摩的卡斯特拉尼美术学院学习到必需的技能，专攻城市建筑、水力和道路工程。本书介绍的作品有他10余个作品，以图文结合的形式讲述了大师的成就。

Antonio Sant'Elia

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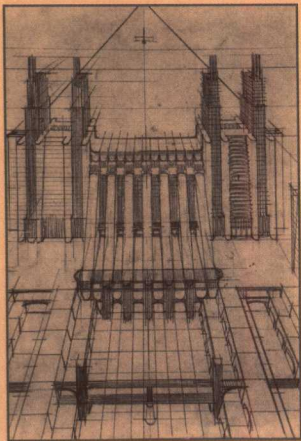
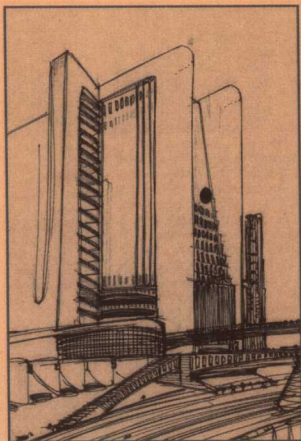
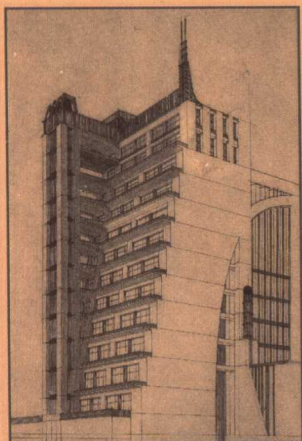
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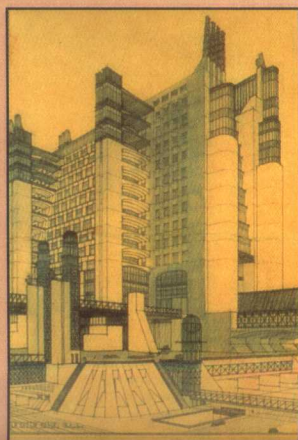
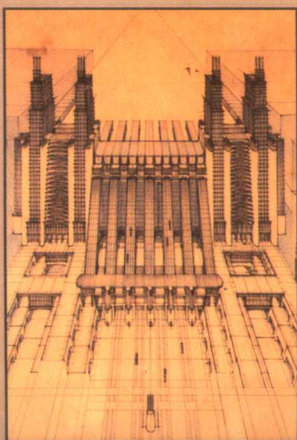
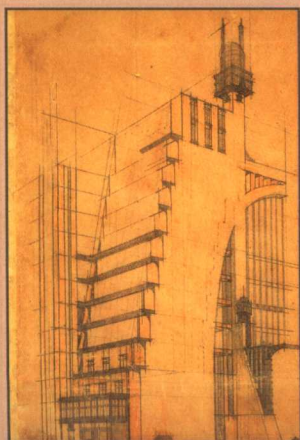


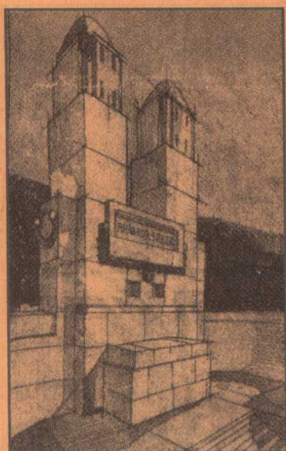
安东尼奥·圣埃里亚于 1888 年生于意大利的科摩市，26 岁就牺牲在第一次世界大战的前线。尽管在专业领域几乎没有实践过，他的绘画作品却在 20 世纪期间吸引了不同时代的多位建筑师。他在 1914 年发表的“未来主义宣言”是历史上先锋派的首篇文字，引发了建筑文化的一次变革。

Antonio Sant'Elia was born in the Italian city of Como in 1888 and died, at the age of 26, fighting on the front line in World War I. In spite of hardly ever having worked in his profession, his drawings have, over the course of the twentieth century, captivated different generations of architects. And his 1914 manifesto of Futurist architecture is the first text of the historical avant-garde to set forth a renovation of the architectural culture.

圣埃里亚曾在科摩的卡斯特拉尼美术学院学习技能知识，专攻城市建筑、水力和道路工程。1907 年搬到米兰，在那里他建立了与先锋派，特别是与马里内蒂的追随者——未来主义者的初步联系。这种趋势始于一次文学运动，并且很快扩展到其他领域，成为圣埃里亚着手创造其方案的平台及文化背景。事实上，比起一个具体的艺术品，未来主义者更倾向于一种理性态度——即使存在着一种广为接受的对现代性的认识，即倾向于将现代性的概念提升到机器、城市、推动力和未来。

Sant'Elia acquired his technical know-how in the Castellani School of Fine Arts in Como, specializing in civic architecture, hydraulics, and road building. In 1907, he moved to Milan, and there established his first contact with avant-garde movements, specifically with the Futurists, followers of Marinetti. This tendency, which began as a literary movement and swiftly spread to other spheres, was the platform and the cultural backdrop from which Sant'Elia went about creating his proposals. In fact, Futurism was more an intellectual attitude than a concrete artistic program—even though there existed a widely shared idea of modernity, one which tended to exalt the concepts of machine, city, dynamism, and the future, contrasting these to the idea of the past, bourgeois society, the museum, or the library.





公墓（意大利，科摩）
Cemetery (Como, Italy)



（意大利，科摩）
Villa Elisi (Como, Italy)



墓碑（意大利，蒙扎）
The tomb (Monza, Italy)

未来主义者开创的先锋派运动实际上是试图将现代性定义在整个艺术领域，这样才符合它对现代性的想象。1909年马里内蒂发表了第一个宣言，其中包括名句——“一辆跑车远比萨莫色雷斯岛的胜利女神来得美丽”。随后是绘画方面的第二个宣言（1910年），再后是雕塑方面的第三个宣言（1912年）。在这些宣言之后出现了建筑方面的宣言，由圣埃利亚正式提出，第一版经马里内蒂修订。

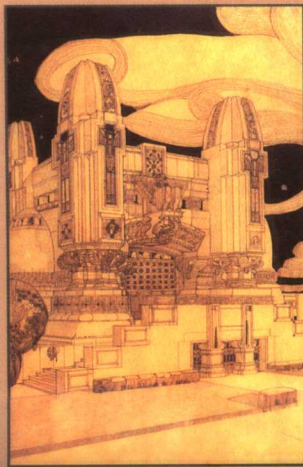
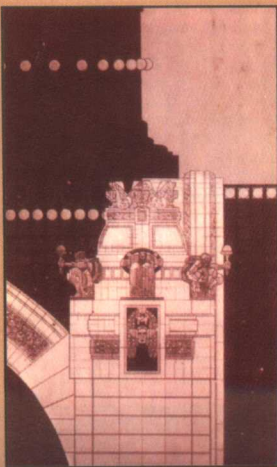
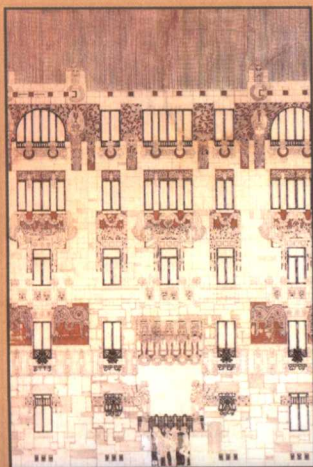
Futurism will in fact constitute the first avant-garde movement that attempts to define, in all artistic fields, that which fits into its vision of modernity. In 1909, Marinetti will publish the first manifesto—including the famous phrase “a racing car [...] is more beautiful than the Victory of Samothrace”—following it with a second manifesto on painting (1910), then a third, on sculpture (1912). These precedents will then in turn be followed by the appearance of the manifesto on architecture, signed by Sant'Elia and revised by Marinetti in the first edition.

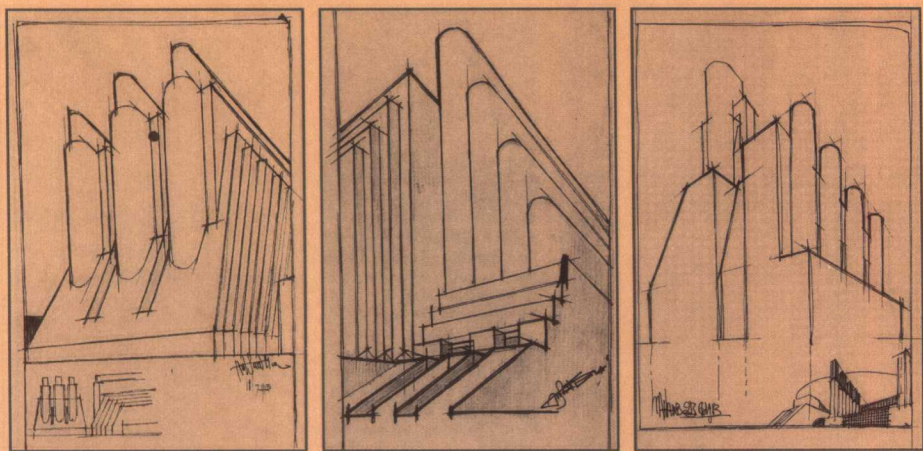
略晚于阿道夫·卢斯（装饰与罪恶，1908年）风潮，作为理性主义的伟大先驱，圣埃里亚断言那些历史上的保留剧目（指建筑上的经典材料与形式）与现代社会不协调，建筑业必须开发新材料——铁和混凝土，不再拘泥于过去的建筑语言。他还支持开发一种暂时性的建筑，以便每代人都能建造他所需的城市建筑。

圣埃里亚的宣言和绘画体现了他对城市现代化的关注，这种关注基于以交通和能源为基础的大都市理念，发电厂、机场、火车站、无线通信、工厂以及高层住宅都是他绘画的主题。它们被设计在一个工业化的城市米兰之中，尽管当时米兰基本上仍然以畜力、煤炭和煤气为能源运转。

Somewhat after the fashion of Adolf Loos (*Ornament and Crime*, 1908), the great precursor of rationalism, Sant'Elia affirms that the repertoires of the past are incongruent in the context of modern society and that architecture must exploit the new materials—iron and concrete—without recourse to the language of the past. He also defends the need to develop an ephemeral architecture so that each generation can build the city of its needs.

From the manifesto and from his drawings comes Sant'Elia's concern with modernizing the cities on the basis of an idea of the great metropolis based on communications and energy: electric power plants, airports, and railroad stations, wireless communications, factories, and high-rise houses are the subjects of his pictures. And they are framed in an industrial Milan, but one which still is moved basically by animal energy, coal, and gas.



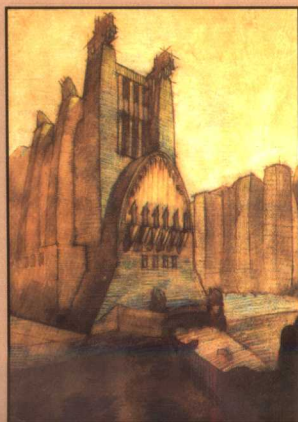
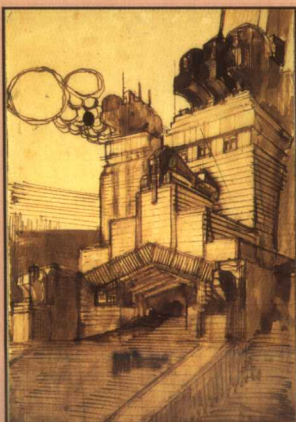
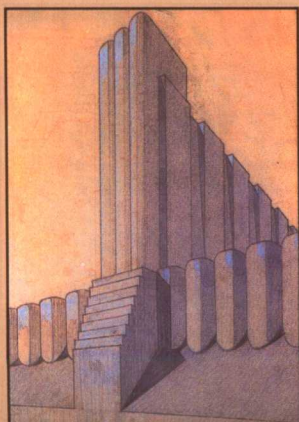


圣埃里亚提出的建筑形态虽然与后期的现代建筑运动有着类似的关注点和解决途径，但与他自己的过去无关，而是来自奥托·瓦格纳的维也纳分离派，及其追随者托尼·卡尼尔的工业项目或是对 20 世纪前 10 年巴黎的想象。与真正的建筑项目相比，圣埃里亚的绘画栩栩如生，很少出现平面图和立面图，以建筑纪念性很强的外形为主，而不是实用性、用途或是在任何真实环境中的规划。这也是增大他与后来的理性主义之间距离的主要原因。

In spite of sharing certain concerns and solutions with the later modern architectural movement, the configurations proposed by Sant'Elia owe no small debt to his own recent past, that is, both to the Viennese Secession of Otto Wagner and his successors as well as to the industrial projects of Tony Garnier, or the vision of the New York of the first decade of the last century. Sant'Elia's drawings will arise as visual approximations more than true architectural projects: rarely do there appear ground plans and elevations, and what predominates is a monumentalism of forms over their practicality, use, or planning in any real given environment. This is largely what distances him from the later rationalist positions.

虽然这是个时代性错误，但这位科摩建筑师的理念仍是革命性的，并且描绘了向一个新时代的转变。圣埃里亚的作品与佛瑞茨·兰的影片《大都市》(1927) 构成了强有力的 20 世纪现代城市形象。

In spite of this anachronism, the Como architect's proposals are revolutionary and delineate the transition toward a new era. Indeed, the work of Sant'Elia, along with the Fritz Lang film "Metropolis" (1927), comprise a highly potent twentieth-century image of the modern city.





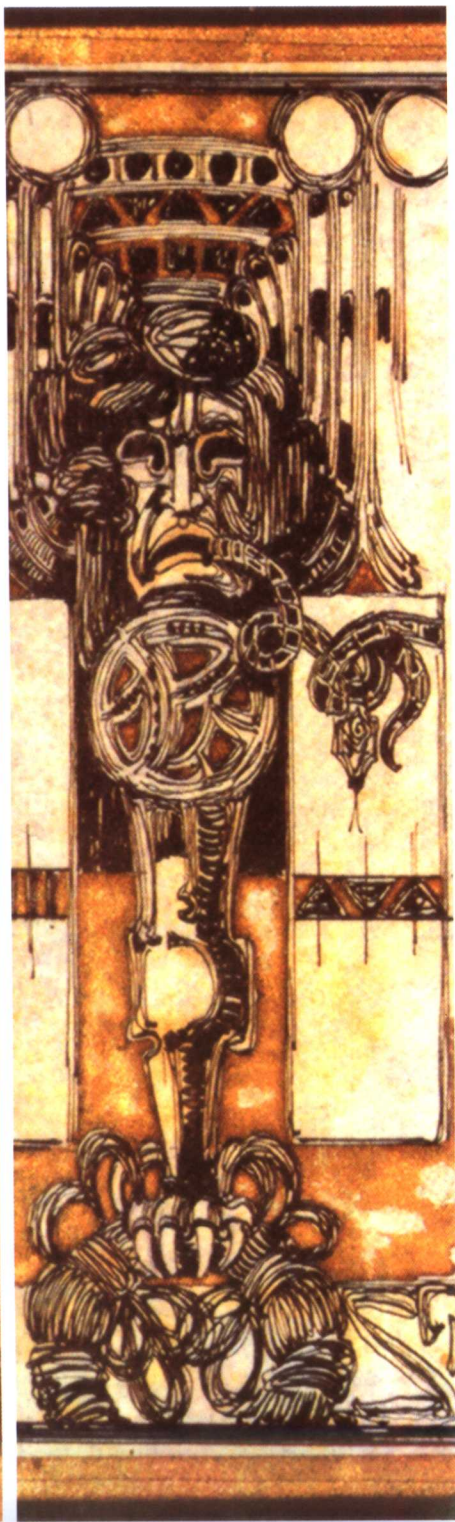
在奥托·瓦格纳的影响下

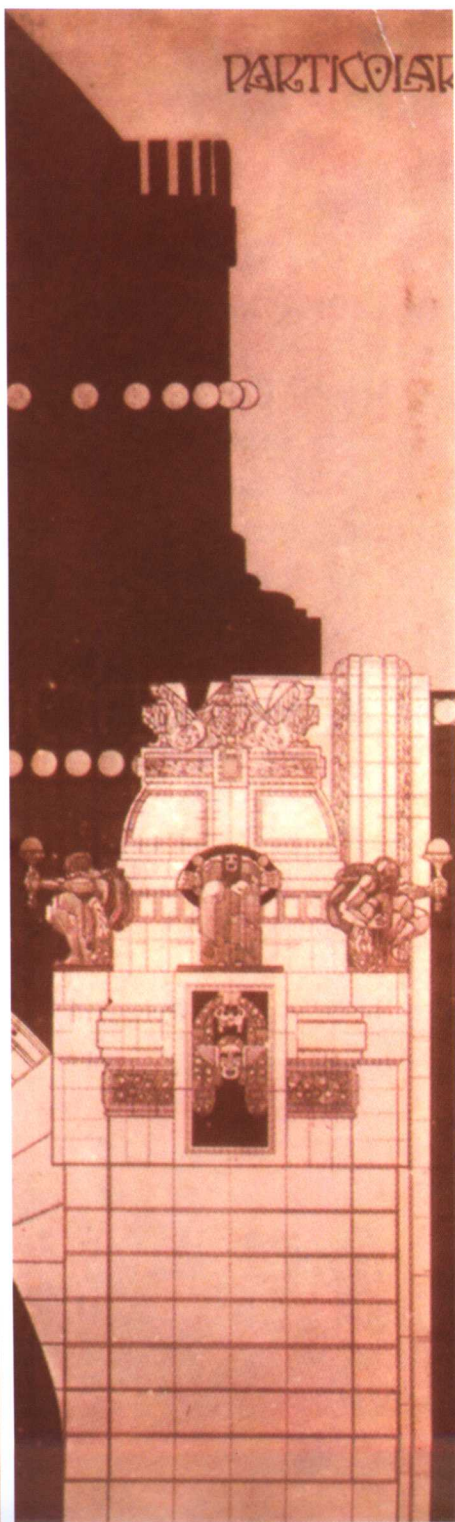
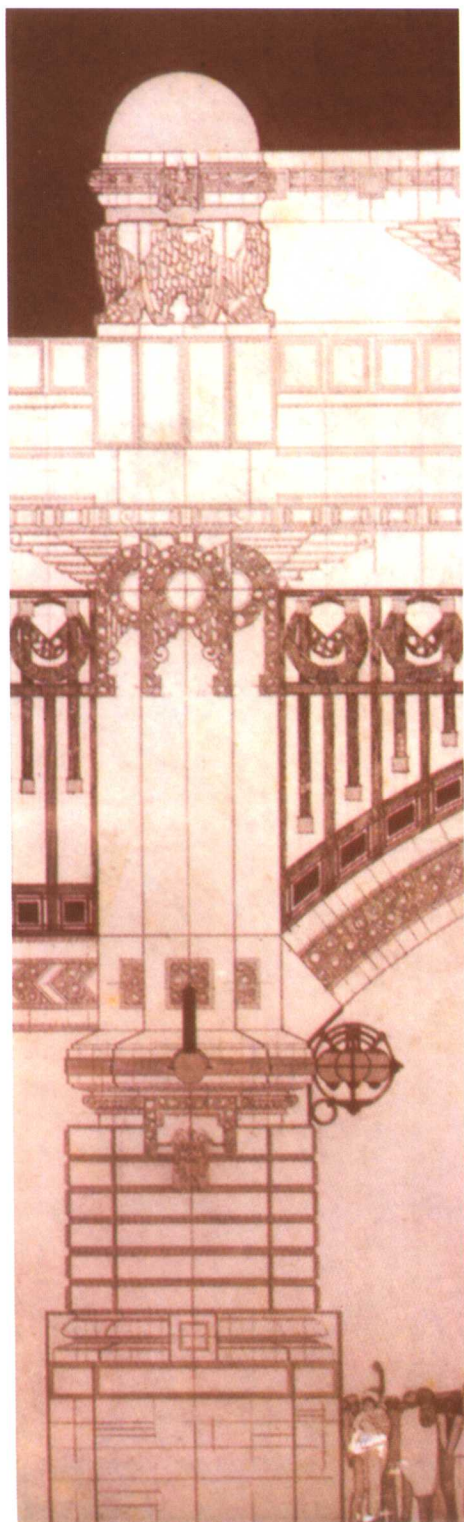
Under the Sign of Otto Wagner

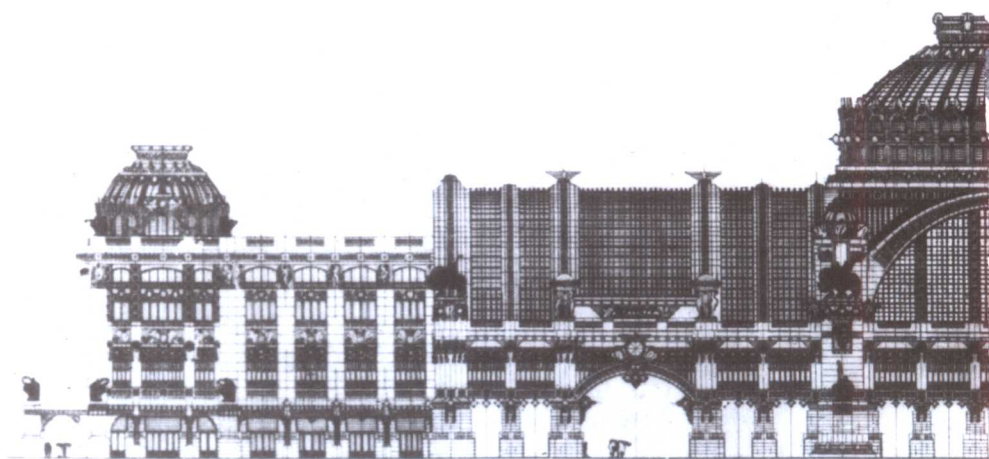


20 世纪初受到奥托·瓦格纳及其继承者作品的影响，圣埃里亚的早期作品具有浓重的折衷主义风格。圣埃里亚对此类建筑的偏爱体现在其陵墓设计的每一个细节，包括 1916 年为军方的阿雷佐旅设计的公墓，而且他自己也葬于该公墓中。由于这种风格相较于其仍在试验阶段的创新线条主义更容易为大众接受，再加上个人的偏爱，圣埃里亚再一次使用了维也纳新艺术主义风格。在其 1912 年参与的米兰火车站设计赛中（他曾一度用了三年多的时间来研究新式建筑），也表现出了十分明显的瓦格纳早期教学理念。蒙扎墓园项目体现了新艺术主义风格的创新线条主义，它展现出许多特征（哀悼标志用的柏枝、建成的人形雕塑、鲜明有力的模型）。这些图中所表现出的人类特征表明了人类观念中的优雅和精致，而与他 1914 年的作品所表现的大不相同。

The first works of Sant'Elia are deeply marked by the eclectic style of the beginning of the twentieth century, and influenced in no small measure by the work of Otto Wagner and his successors. Sant'Elia's preference for this architecture characterizes all of his mausoleum pieces, including the cemetery he planned in 1916 for the victims of his military unit, the Arezzo Brigade, where he himself was also buried. Sant'Elia recurs to the patterns of Viennese Art Nouveau because these are more accepted by the public than is the innovative line with which he will experiment in parallel, but also because of a personal preference. Even the project for the Milan railroad station he entered in a 1912 competition (at a time when he had been researching new architectural forms for more than three years) will show an obvious debt to the teachings of Wagner—above all the earliest. The project for Monza cemetery plays with the grandiloquent designs of Art Nouveau and presents many symbols (cypresses, fallen anthropomorphic sculptures, moldings that create powerful chiaroscuros). The human figures that appear in these pictures show the refinement and the delicacy of their conception, rather distanced from the manner in which he would present these figures from 1914.







FACCIATA PRIN

在米兰中央火车站的建设项目中，为了将其建成一座具有纪念意义的建筑（如前页与本页图所示），使用了一座中规中矩的仓库式建筑。

On the project for the central railroad station in Milan, an eclectic repertory was used, with the aim of creating a monumental edifice, as these drawings and those on the preceding page show.