

Minimum Documentation Fiche

composed by regional working party of FRIULI VENEZIA GIULIA, Italy

01. Picture of building



Depicted item: Brion monumental tomb, external view of entrance

source: photo by Gianantonio battistella

date: 2006

1. Identity of building

1.1 current name of building

Brion monumental tomb

1.2 variant or former name

Brion cemetery

1.3 number & name of street

Via Brioni 28

1.4 town

San Vito di Altivole (Treviso)

1.5 province/state

Veneto

1.6 zip code

I - 31030

1.7 country

Italy

1.8 national grid reference

45°45'04"N 11°54'49"E

1.9 classification/typology

FNR – Funerary monuments

1.10 protection status & date

National direct protection – Ministry of heritage and cultural activities

2 History of building

2.1 original brief/purpose

It was designed and built by the architect Carlo Scarpa on Commission (1969) by Onorina Brion Tomasin, to honor the memory of the late and beloved husband Giuseppe Brion, founder and owner of Brionvega, and keep there, his remains, and those of some relatives. The complex was built between 1970 and 1978, when the same Scarpa died after a fall from a ladder in a shop in Sendai in Japan. The work was completed on the projects of the architect, who was also buried, as requested in his will, in a discrete point between its monumental building and the old cemetery in the country.

2.2 dates: commission/completion

Commission 1969

Completion 1978

2.3 architectural and other designers

Carlo Scarpa

2.4 others associated with building

Guido Pietropoli, Carlo Maschietto

2.5 significant alterations with dates

None

2.6 current use

Tomb

2.7 current condition

Good

3. Description

3.1 general description

Brion's Tomb lies on a large batch of about 2000 square meters, placed in the around two sides of the old cemetery of San Vito di Altivole (Treviso). Surrounded by a sloped wall that marks the border, and divides it from cultivated fields to corn of Altivole, the whole complex was constructed in concrete cast into concrete shuttering not spruce planed. Very refined and symbolically, the design elements that make up this "walled citadel" establishes sequences, paths and privileged foreshortenings who begins the journey inside the complex and goes through the path to reach the arcosolium – the bridal chamber where the patrons are buried, relatives Chapel – and the church.

3.2 construction

The funerary complex is structured in the shape of "L" overturned and is composed of the Propylaea, a Arcosolium, a chapel, a "meditation Pavilion" placed on a body of water and a kiosk that houses the graves of relatives.

The Propylaea with asymmetrical facade, closed right strongly shaped by a septum (symbolizes the strength), while to the left a pillar (the beauty).

The Arcosolium is the visual reference of all possible paths within the cemetery: has a rich carpet in two rows of black and white chequered, whose median line, the one that leaves to the right and to the left the lights and shadows of common existence, connects the two coffins. The sarcophagi are covered with ebony and staves in their central space, that only one person at a time can cross, two rollers in bois de rose offer a foothold if the heart fails.

The shrine which houses the tombs of relatives has a continuous fissure on the Ridge of coverage: remember to use remove some shingles from the roof of the room of the dead to allow souls to ascend into heaven.

The Church (or Temple) is situated in the middle of a water bath in which are placed concrete stepped forms, almost as if to represent the foundations outcropping of ancient buildings. Next door there is a small garden that houses the cemetery of parish priests in the country. At the center of the classroom a rectangular plate indicates the position of the coffin.

The meditation Pavilion looks like a box that has been "cut off" the bottom, show up as suspended in the air and on the water. It is actually supported by slender masts broken profile. Magical place and mystical calm is intentionally separated from the rest of the complex through a door that lowers and disappears into the water, driven by a complex system of cables and pulleys hidden to the eye of the visitor.

3.3 context

Here the architecture enters into relationship with space and dialogue with this. Nothing seems farther from a dreary monument to this work. The continued dialogue with the surrounding landscape, water as a vital element that gives lymph to the construction, control of light at different times of day the paths marked by architectural elements bound together by precise symbolic references, ranging from the world's Eastern spirituality to the rationality of the Western world.

4. Evaluation

4.1 technical

The Brion monumental complex consists of a series of elements in reinforced concrete, each one geometrically and perceptively calibrated to the other. The high quality of the construction makes a

considerable contribution to the solidity of the whole.

4.2 social

The visit to the cemetery of San Vito is an extremely rewarding experience, addressed primarily to the visitor meditative and introverted and then to a scholar of architecture and design for the great importance of the site in the arts scene in the last quarter of 20th century.

4.3 cultural & aesthetic

The exceptional nature of the commission, and especially the architectural effect achieved by Scarpa, make the work at San Vito difficult to define: if tomb or monument seem reductive, garden, cemetery, or necropolis are in any case imprecise. Any attempt to describe it cannot however depart from the notion of a journey, which is both space and movement. Scarpa himself describe it as a pathway.

4.4 historical

The Brion tomb is the work in which Scarpa has put all of its findings and on which he meditated unceasingly. It is an inexhaustible symbolic construction, in which Scarpa covers all your previous experience, and which can be considered his real testament.

4.5 general assessment

This work is considered to be the epitome of all the artistic work by Carlo Scarpa. It is his most well known, most visited, and most photographed work, and the object of the greatest number of interpretations in Italian and international writing.

5. Documentation

5.1 principal references

SANTINI, Pier Carlo, Scarpiana. Percorso guidato nel paesaggio di architettura inventato da Carlo Scarpa per la tomba Brion al cimitero di S. Vito, "Casabella", 374, 1973, pp. 42-47
Cemetery Brion-Vega, San Vito d'Altivole, treviso 1969-72, "GA Global Architecture", 50, 1979
PORTEGHESI, Paolo, The Brion Cemetery by Carlo Scarpa, "GA Global Architecture", 50, 1979
NICOLIN, Pier Luigi, La sua opera più importante. Carlo Scarpa: cimitero-tomba a S: Vito d'Altivole, "Lotus International", 38, 1983, pp. 44-53
DAL CO', Francesco, MAZZARIOL, Giuseppe, Carlo Scarpa. Opera completa, Electa, Milan, 1984, p. 135
MARCIANO', Ada Francesca (edited by), Carlo Scarpa, Zanichelli, Bologna, 1984, pp. 150-159
BELTRAMINI, Guido, ZANNIER, Italo (edited by), Carlo Scarpa. Architecture Atlas, Marsilio, Venice, 2006, pp. 230-245
ZANCHETTIN, Vitale, Carlo Scarpa: il complesso manumentale Brion, Marsilio, Venice, 2005
TERENZONI, Eride (edited by), Carlo Scarpa. I disegni per la Tomba Brion. Inventario, Electa, Milan, 2006

5.2 visual material attached

01_Brion monumental tomb, external view of entrance
02_Brion monumental tomb, external view of the corridor
03_Brion monumental tomb, internal view of entrance
04_Brion monumental tomb, internal view of the corridor
05_Brion monumental tomb, front view of the Arcosolium
06_Brion monumental tomb, side view of the Arcosolium
07_Brion monumental tomb, external view of the Church
08_Brion monumental tomb, internal view of the Church

photos by Gianantonio Battistella, 2006, published in: BELTRAMINI, Guido, ZANNIER, Italo (edited by), Carlo Scarpa. Architecture Atlas, Marsilio, Venice, 2006, pp. 230-245

5.3 rapporteur/date

Sergio Pratali Maffei / April 2015

6. Fiche report examination by ISC/R

name of examining ISC member: date of examination:

approval:

working party/ref. n° NAI ref. n°

comments:



02_Brion monumental tomb, external view of the corridor



03_Brion monumental tomb, internal view of entrance



04_Brion monumental tomb, internal view of the corridor



05_Brion monumental tomb, front view of the Arcosolium



06_Brion monumental tomb, side view of the Arcosolium



07_Brion monumental tomb, external view of the Church



08_Brion monumental tomb, internal view of the Church