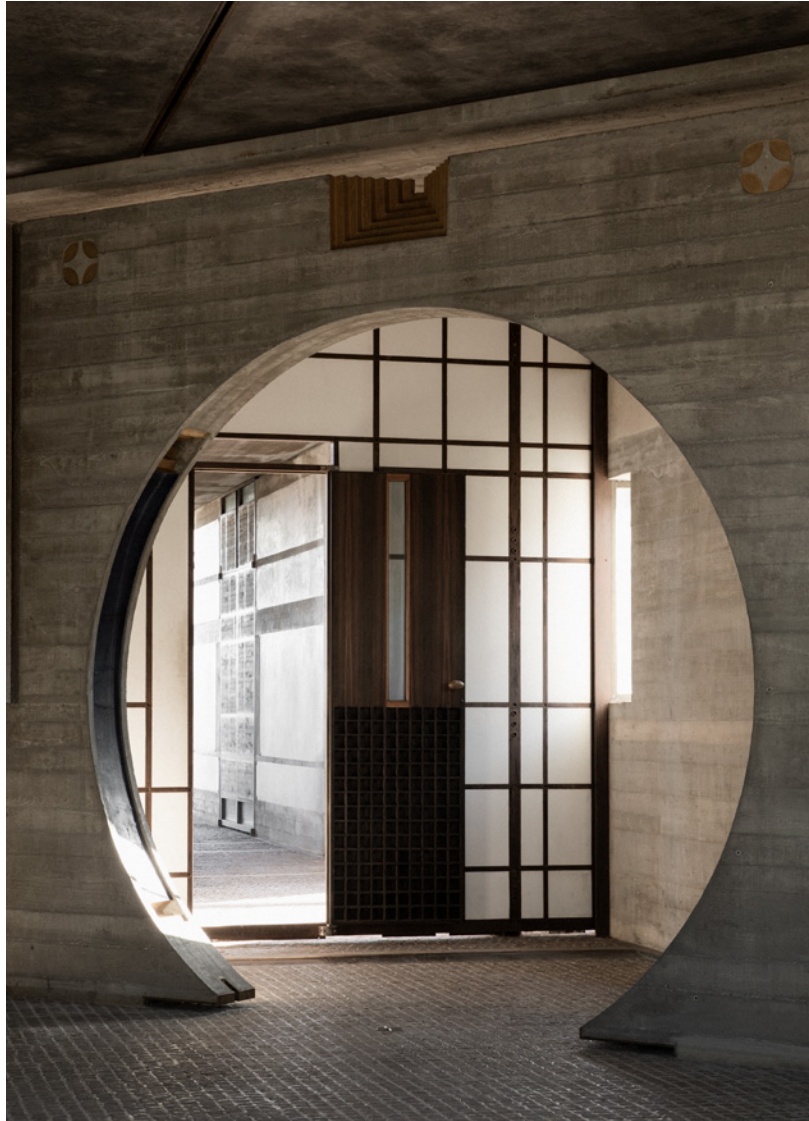


“IT IS, IN MY OPINION, THE GREATEST METAPHYSICAL WORK OF ARCHITECTURE AND LANDSCAPE FROM THE 20TH CENTURY. SCARPA’S GENIUS IS TO MAKE A MONUMENT WHICH PROVOKES EXCEPTIONALLY DEEPTHINKING WITHOUT ANY SENSE OF MORBIDITY.”



molded them, and the chapel is inlaid with delicate, small windows—a nod to the Venetian idea of layering precious and base materials, says Murphy. Everywhere, the buildings appear to be endlessly opening out onto their surroundings; structures have wide entrances, the most striking of which takes the shape of two intersecting rings. In the water that surrounds the tomb (an indication of Scarpa’s interest in Japanese design), reflections of concrete and vegetation commingle peacefully.

If this is a place of quiet reflection for the living, it is one of eternal communion for the dead. The Brion Tomb was

commissioned by Giuseppe’s wife Onorina. Under a curved concrete awning, the pair now lie side by side in huge tombs that incline towards each other—“as if joining together again in death,” says Murphy.

Scarpa is here too. He died while still working on adjustments to the tomb, and requested he be buried—standing upright, in the style of a medieval knight—in a quiet corner of the mausoleum. It is perhaps the ultimate seal of approval that an architect can give; to spend eternity quietly guarding their own creation. —



Scarpa softens the austerity of concrete architecture with decorative flourishes and natural light.