



Canova Museum

カノーヴァ美術館 Possagno, Treviso/1955-57

彫刻家アントニオ・カノーヴァの石膏像陳列館の増築と常設展示の構成である。光を導き入れる7種の開口方法が用いられ、多彩に調合された光の中、白い空間に白い石膏像が表情豊かに浮かび上がる。

19世紀前半の建物に隣接した敷地。スカルパは全体を3つの領域に分け、それぞれに対応するかたちで天井高と床レベルを変えて空間の起伏をつくりだした。敷地形状を計画に取り込み設計をすすめて台形プランとなったが、パースペクティブを効かせた空間の奥をガラス壁で仕切り、外の本立に視線を解放した。

彫刻への光の回り方、落ち方を計算しつくした、一分の隙もない完璧な配置による展示構成であり、カノーヴァの作品が見事に息を吹き返している。

The extension of the gypsum exhibition building (Gipsoteca), and the composition of the exhibits of the sculptor Antonio Canova. Seven different types of openings are used to introduce light, and the white gypsum statues stand out expressively in the white space amid the skillfully manipulated influx of light.

Adjacent to the existing sculpture gallery which dates back to the early nineteenth century, Scarpa divided the site into three areas, adjusting the ceiling height and floor level in each and creating undulations in the space. The design was done in such a way as to accommodate to the site's topography, resulting in a trapezoidal plan. The techniques of perspective are used to effect in the interior of this space, the end of which is walled off with glass to afford a view of the trees outside.

The play of the light surrounding the sculptures is elaborately calculated, and the exhibition configured so that pieces are arranged perfectly, bringing Canova's works vividly to life.

(上) 2段の階段が空間を調節する。階段脇の側廊は新旧の建物の境界を明示するとともに、緩衝空間となっている。側廊屋根にはガラス張りにコンクリートのルーバーをつけ、柔らかなグラデーションの光が拡散する。

(下) 冬の2時、強い光を浴び、官能的な様相を呈する彫刻。一方で、穏やかな光のもとに配置された、横たわる彫刻。

(右真) 南へ向いた空間はパースペクティブの効いた台形プラン。奥のガラス面の外には水が張られ、水面に反射した屋光が内部まで奥深く射し込む。すりガラスによる4つの開口は、ハレーションを起こして空間に白い粒子を充滿させる散光装置。

(Top) The space is modulated with a two-level step. The aisle that runs alongside the steps highlights the borderline between the old and the new buildings and creates a buffer zone. The roof of the aisle is glassed in with concrete louvers that produce gentle gradations in the light.

(Bottom) At two o'clock on a winter afternoon, strong sunshine illuminates the sculpture, imparting them with a powerful sensuality. A reclining sculpture is bathed in soft light.

(Right opposite) The space facing south is based on a trapezoidal plan, designed using the techniques of perspective. Water flows down the outside of the glass wall, while exterior light reflected from the surface of water penetrates deep into the interior of the space. The four openings act to diffuse the light and fill the space with white particles by halation.





新館と旧館との間に光庭を取り、その部分の構造をコンクリート構造から鉄骨造に変えてガラス張りとするこゝで、2つの建物の境界を視覚化し、空間の開放感を高めている。庭の奥深くまで引き込まれる光。

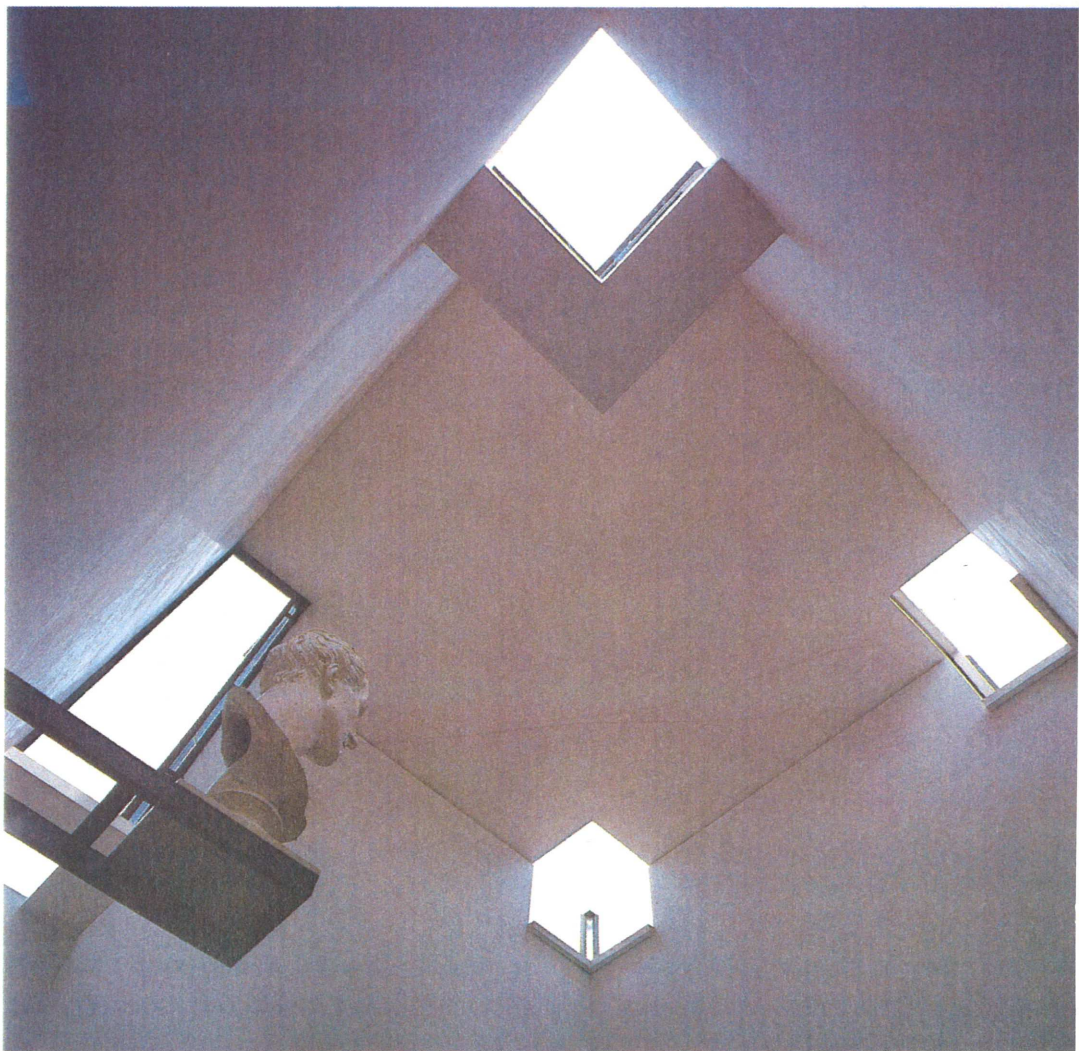
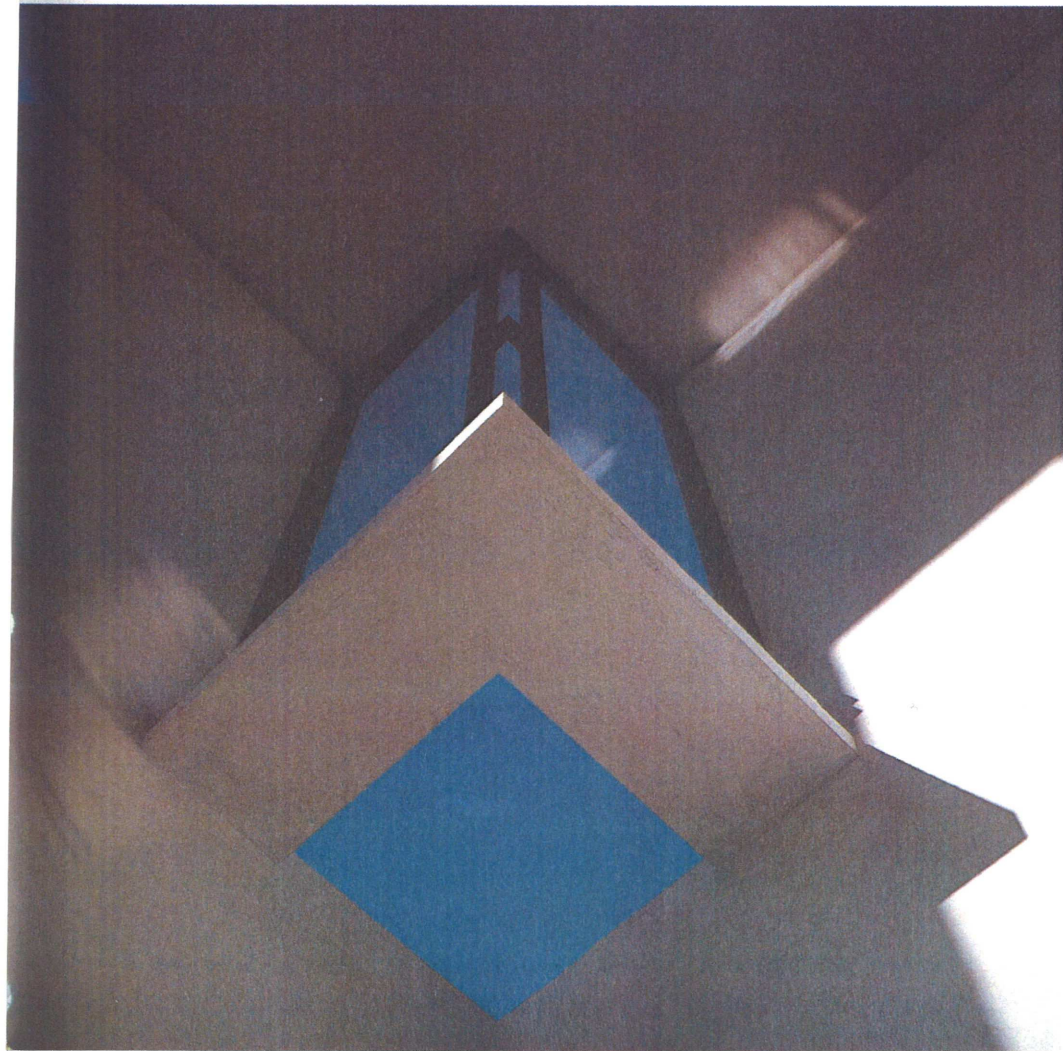
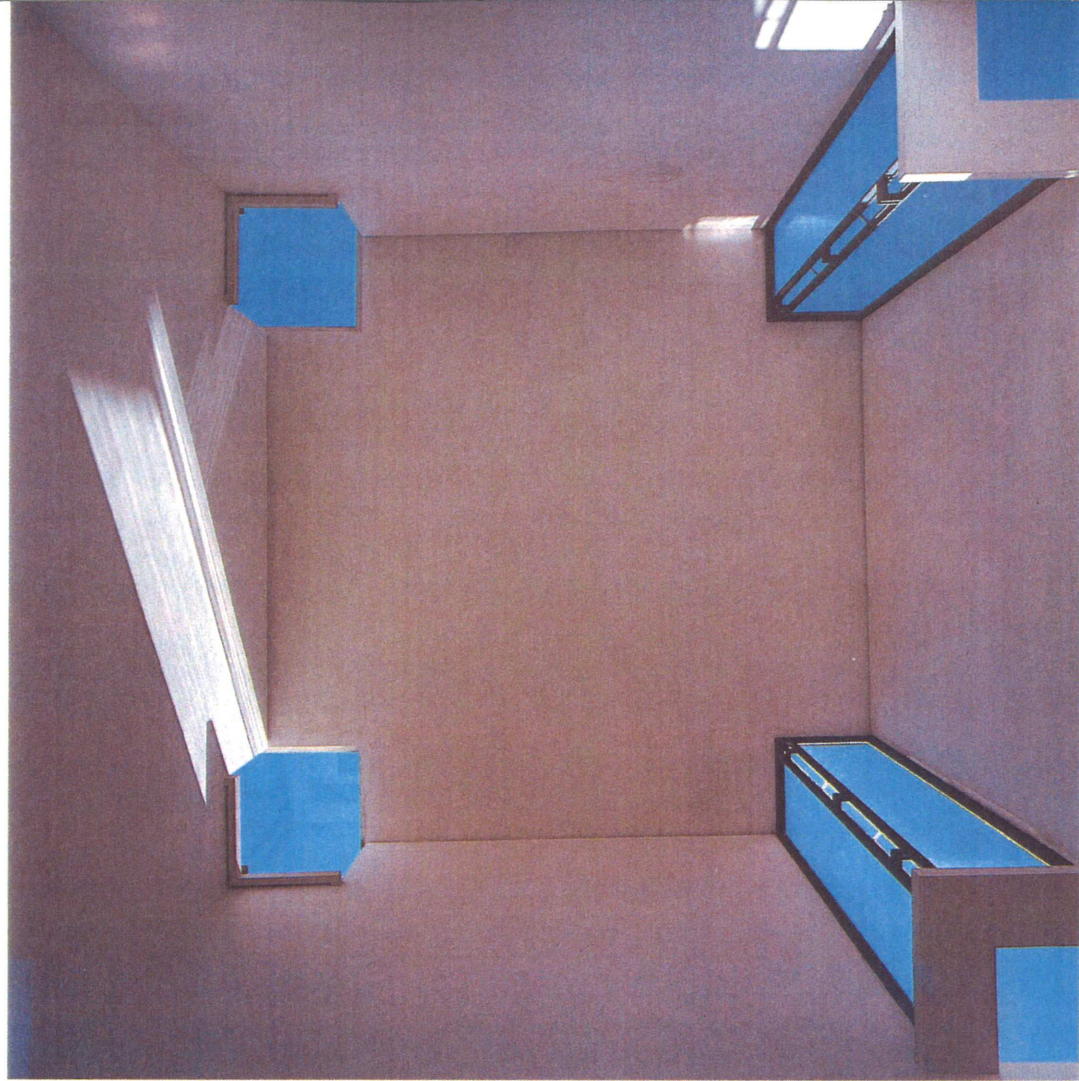
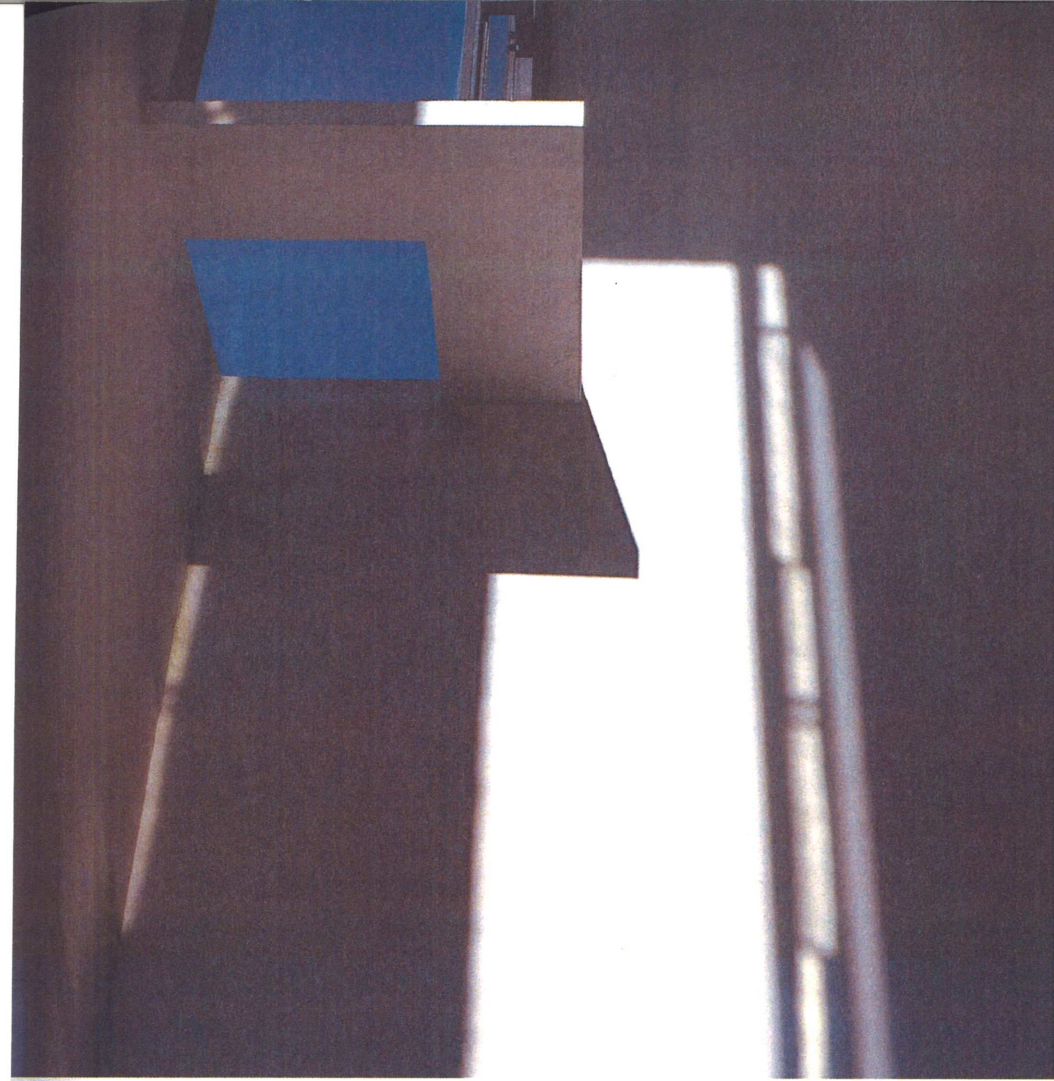
The new building and the old are divided by a light court. By using a glass-covered steel structure for the connecting area in contrast to the concrete structure that surrounds it, a visual border between the two buildings is created that it also gives a greater feeling of openness. Light is drawn deep into the court.

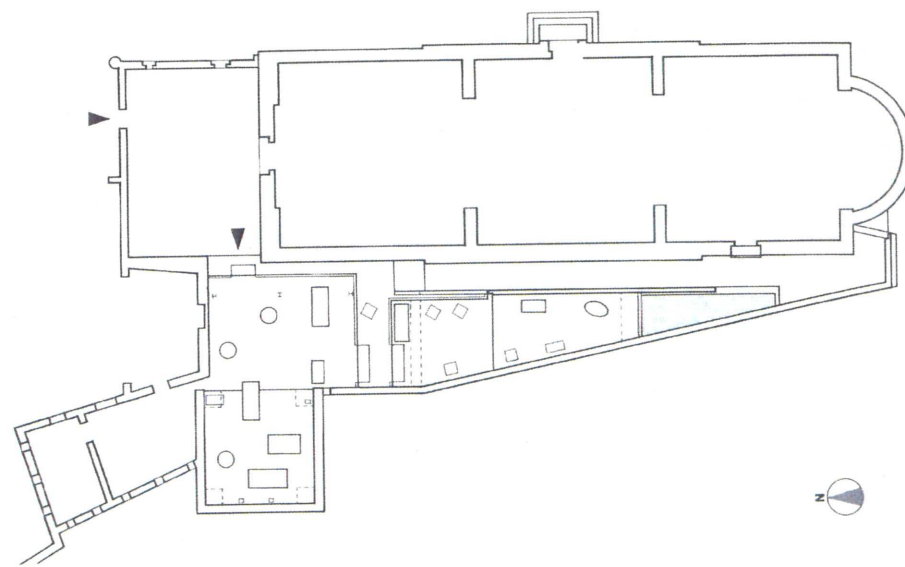
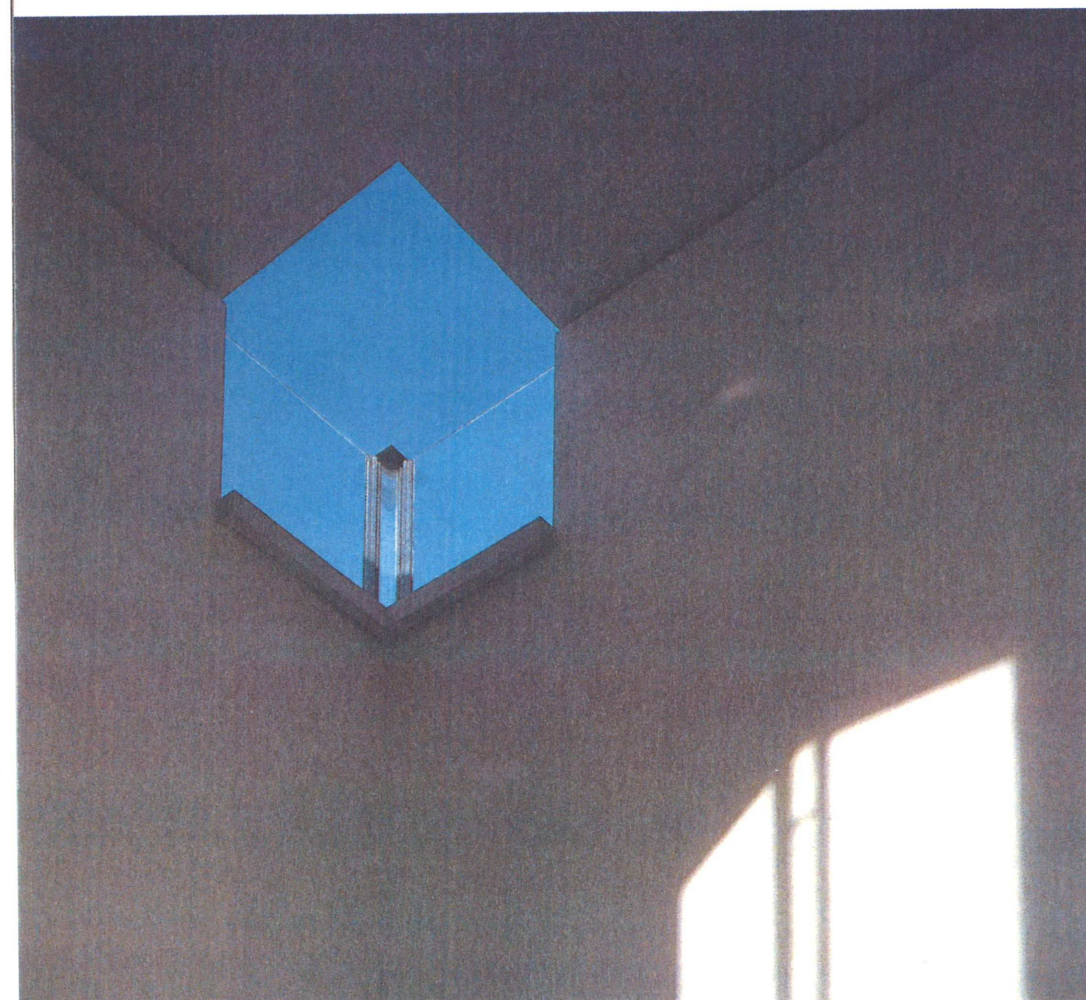




「私は空の青を切り取りたかったのです。」
— カルロ・スカルパ
西側の吹抜け空間と高窓。西側に長方形の引込み窓、東側に立方体の出窓。太陽の入射角に従い、白い磨き漆喰の壁上で競演する光と影が彫刻に表情を与える。

"I wanted to cut a piece out of the blue sky." — Carlo Scarpa
The 7-meter high atrium space on the western side. The corner windows on the western side are rectangular and open inward; the eastern side features cubic bay windows. As the angle of the light changes, a continuous performance of light and shadow is played out on the white polished plastered wall, adding expression to the sculptures.





(上) 北東から見たガラスの立方体の出窓。
 (下) 内部より見る。
 (右頁) 冬。大胆なXの光。ガラスのデザインに20年間従事し、ガラスを通した光の見え方を熟知していたスカルパだからこそ考案できた仕掛け。ガラスの屈折と透過の比率を応用した1:3の光の強弱。
 (P167) 南から見たファサード。右に旧館。

(Top) Cubic bay windows viewed from the northeast.
 (Bottom) View from inside.
 (Right opposite) Winter. Bold rays of light form an X shape. This method of introducing natural light could only have been contrived by Scarpa, with his two decades of experience working in glass design and his thorough knowledge of the way light passes through glass. This design features light contrast of 1:3 on the glass refractive index.
 (p.167) The facade seen from the south. The old building is on the right.



